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# HORACIO SALGÁN





## **2. Horacio Salgán**





## 2.1 Horacio Salgán - Introduction

Pianist, arranger, composer and conductor (1916)

Horacio Salgán began studying piano and theory at the age of nine under the guidance of a music teacher in his neighborhood, and enrolled at the City Music Conservatory in Buenos Aires at thirteen. His parents, music lovers and frequent concertgoers, introduced him to the world of opera and symphonic music. These early experiences instilled his interest for bass wind instruments, in particular his preference for the bass clarinet, which he would later include in his *orquesta típica*. As a teenager, he was already an improviser who was well acquainted with the genres that surrounded him: *folklore* and tango.

*Folklore* was to become an essential part of his tango style, in particular in such pieces as *Aquellos tangos camperos* and *Homenaje*<sup>142</sup>. Salgán considers this genre of vital importance for the emergence of tango: “Today a lot is being said about the background of tango and the various influences upon it. However, little is mentioned about the huge impact upon the genre exerted by men from inland and rural areas.”<sup>143</sup> Besides, Salgán’s style (as Pugliese and Piazzolla’s, among others) followed the line of Julio and Francisco De Caro: “Their influence was invaluable [...]. One of the major contributions to my music came from them.”<sup>144</sup>

His life as a professional musician started when he was still an adolescent, with modest jobs as a church organist (in which capacity he could practice counterpoint and orchestration) and as a pianist in silent movies, which enabled him to take his first steps in ensemble performances with different groups, as well as to develop his skills in improvisation. As he got older, he held jobs in a number of ensembles, with which he performed in cafés and other venues playing all kinds of popular genres. From the age of 18 he worked for many radio stations, like Radio Belgrano, Excelsior, Prieto, Stentor, as a soloist and as a member of ensembles accompanying singers performing there.

His decision to pursue popular music dates from that fruitful time: “I never felt I was a composer,” Salgán says, “I dreamt of being a classical pianist. But, evidently, my destiny was different”.<sup>145</sup> He continued his piano studies under the guidance of renowned classical pianists Vincenzo Scaramuzza and Alexander Borovsky. As a result, at the age of 20, Salgán was known in music circles as an excellent pianist of both classical and popular music, an arranger and composer who could also improvise in all the genres he played. At that moment, the famous pianist and composer Roberto Firpo<sup>146</sup> invited him to play in the orchestra he conducted, which was one of the most popular at the time.

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<sup>142</sup> *Homenaje* was the first piece ever played in *milonga campera* rhythm (derived from the accompaniment of the guitar) by an *orquesta típica*.

<sup>143</sup> Ursini, Sonia: *Horacio Salgán. La supervivencia de un artista en el tiempo*; Buenos Aires: Ediciones Corregidor, 1993, p. 144.

<sup>144</sup> *Ibid.*, p. 25.

<sup>145</sup> *Ibid.*, p. 30.

<sup>146</sup> Firpo was also one of the first musicians to introduce the piano in the *orquesta típica*.

Salgán wrote his first arrangement for Miguel Caló's orchestra, followed by many other arrangements for different ensembles. His authorship was never mentioned, the practice of an anonymous arranger being common then. He also set up his own jazz orchestra with renowned musicians he met at the radio station "El Mundo", where he also worked, but this proved a dissatisfying direction. "In a few rehearsals I realized that my way of expressing myself was not that. Then I decided this attempt was over."<sup>147</sup> The definition of his true musical language came in 1944, when he formed his first own *orquesta típica*:

The idea of assembling this orchestra is somehow linked to composing. I started composing because I wanted to create tango in a certain way. Not with the aim of being a composer, but of playing tangos the way I liked it. The same happened with the ensemble. As I liked interpreting tangos in my own way, I could only do so having my own ensemble, so I made one. Some people like being orchestra conductors, but my interest was in being a pianist. I had no intention of *creating* anything.<sup>148</sup>

This statement reflects the mark that Salgán would leave on his orchestra, which was the most distinctive feature of his style: conducting, composing, orchestrating and arranging through the piano, an instrument he also used in a concertante<sup>149</sup> manner. As regards his own style, Salgán commented:

I always wanted to achieve and keep a musical line in tango. At my base is a high respect for the essence of tango. I never wanted to invent anything new, but only to dress tango in a more modern fashion. My style emphasized an adequate harmonization of the orchestra, making bandoneons sound in a higher register than strings and often using syncopations and offbeats, which were absolutely unusual in tango at that time.<sup>150</sup>

In this confession, Salgán sums up his innovative traits and confirms a peculiar characteristic of his style, which remained stable without notable variations throughout his entire life. The ensembles for which he composed, arranged or played all underwent changes, but his style never did. A French music critic in the Parisian "Le Monde" described his style as follows:

Orchestras conducted by Salgán from 1944 to 1957 expanded the traditional form of tango, deepened the rhythmical sense and added a "black touch" to it, creating a new type of tango trend deeply rooted in its tradition, yet receptive to Bartók, Ravel, jazz, and Brazilian music.<sup>151</sup>

As regards this "black touch", Salgán, who was of African descent, explained: "[...] it is not a coincidence nor a deliberate attempt, but part of my background, of my ancestors. It is something that runs in my blood."<sup>152</sup> Some of the outstanding features of his music are possibly linked to this background: syncopated touches, percussive

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<sup>147</sup> Ursini: *Horacio Salgán*, p. 42.

<sup>148</sup> *Ibid.*, p. 46.

<sup>149</sup> This subject will be further studied in his pieces analyzed in this chapter.

<sup>150</sup> Ursini: *Horacio Salgán*, p. 48.

<sup>151</sup> *Ibid.*

<sup>152</sup> *Ibid.*, p. 140.

elements, accents and dissonances on the piano more linked to the percussive than the melodic aspect, and “free percussion”<sup>153</sup> in some pieces. His famous *umpa-umpa*<sup>154</sup> exemplifies his use of syncopated rhythms.

In the 1940s, the *Época de Oro* of the genre, though instrumental tango had reached its highest point of development, singers were so important that when they performed it was the only moment the public stopped dancing and sat to listen to the music. In this respect, Salgán was another exception in the tango world: his ensemble was not exclusively a dance orchestra and it was not focused on the singer. Also, he invited Edmundo Rivero, a key figure in the history of tango, to sing with the ensemble. Rivero was then unknown in tango circles, and his bass voice did not suit the fashion of the period. The peculiarities of Salgán’s orchestra and the presence of this “hard-to-listen” singer initially found little acceptance among the public.<sup>155</sup> Yet, despite these kinds of difficulties, tango musicians appreciated Salgán’s innovations and respected him. Among them was Astor Piazzolla, who by then had performed as a bandoneon player in Aníbal Troilo’s orchestra. He recalls being so inspired by his first listening to Salgán’s innovative arrangements, that he lost hope for his own aspirations as an arranger and composer. “It nearly cost me my career,” Piazzolla once said.<sup>156</sup>

At the end of 1947, Salgán disbanded his first orchestra in order to apply himself to composing and teaching. In 1950 he formed a second orchestra, with which he made extensive public appearances, tours, and many recordings until its disbanding in 1957.<sup>157</sup> Among its musicians were Marcos Madrigal, Roberto Di Filippo, Ismael Spitalnik, Toto D’Amario, Ernesto Baffa, Leopoldo Federico (bandoneon); Ramón Coronel, Holgado Barrios, Víctor Felice, Carmelo Cavalario (violin); and Hamlet Greco (double bass). The orchestra also featured outstanding singers: Edmundo Rivero, Carlos Bermúdez, Oscar Serpa, Héctor Insúa, Jorge Durán, Lucio Tabárez, in its first phase, and later, ángel Díaz, Horacio Deval, and Roberto Goyeneche.

Tango had undergone a crisis of limited performance and performance opportunities, leading to his ensemble’s dissolution; this necessitated Salgán’s working in a café, where he occasionally performed in duet with bandoneonist Ciriaco Ortiz. The owners of this café soon thereafter opened a famous tango venue in Buenos Aires, called “Jamaica”, where Salgán also played and met guitar player Ubaldo De Lío.

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<sup>153</sup> “Free percussion” is the term used by Salgán to refer to the moments in his pieces when musicians perform free rhythmical motives with their instruments. This effect can be appreciated in the first parts of *La clavada*, *La llamo silbando*, and *Don Agustín Bardi* (even though it is quite concealed in the latter). As Salgán commented, he avoided the use of drums because of its close link to jazz, which would have been frowned upon by then.

<sup>154</sup> See Glossary.

<sup>155</sup> Ursini: *Horacio Salgán*, p. 51. According to Ursini, the artistic director of radio station “El Mundo” even told him his orchestra sounded “weird” and that Rivero “was an awful singer”, and both Salgán and Rivero were dismissed from the radio station.

<sup>156</sup> Ursini: *Horacio Salgán*, p. 58.

<sup>157</sup> In this ensemble he also included the bass clarinet, which was not part of *orquestas típicas* so far. The clarinets are an instrument-family that Salgán admired from his early childhood and which, due to their timbre, blend perfectly with the left hand of the bandoneons, the viola and the violoncello. Besides, the intensification of the low register of the orchestra allowed him to contrast, support and highlight the frequent passages in the high register. The clarinets would be used later by Gustavo Beytelmann in different ensembles, as will be further analyzed later in this dissertation.

Thus, the celebrated Salgán-De Lío duet was born, which, surprisingly for both of them, enjoyed unprecedented commercial success.

The encounter of these two musicians was also the first step towards the creation of the “Quinteto Real”, one of the most important ensembles in the history of tango. This resulted from a chance meeting of the Salgán-De Lío duet, with violinist Enrique Mario Francini<sup>158</sup> and double bass player Rafael Ferro, who were incidentally performing in the same venue for a time. Determined to form a quintet, they invited bandoneon player Pedro Laurenz.<sup>159</sup> The ensemble made its debut at the beginning of 1960 on the radio station “El Mundo”, under the patronage of Aníbal Troilo, who once stated metaphorically: “Horacio is the greatest bandoneonist in Buenos Aires”, and “Salgán is the most valuable pillar of Buenos Aires music. In him lies everything, and he has given us everything....”<sup>160</sup> The following year, the gifted double bass player Kicho Díaz<sup>161</sup> replaced Rafael Ferro. This new formation contributed to a new era of instrumental tango: the era of the ensemble of soloists. Besides the fact that all members of “Quinteto Real” were extraordinary musicians, four of them had conducted their own orchestras and were composers in their own right. The history of the quintet continued in 1990 with the creation of “Nuevo Quinteto Real”, formed by Salgán, De Lío, Leopoldo Federico (later replaced by Néstor Marconi) on bandoneon, Antonio Agri on violin and Omar Murtagh on double bass.<sup>162</sup>

Salgán continued performing in a duet with De Lío, in addition to his work as a solo pianist, and in parallel to his activities with his quintet, whose schedule was packed with concerts across the Americas, Japan and Europe. Like his orchestra, the quintet underwent two different periods, separated from each other by four years of inactivity (1970-1974) during which Salgán performed in a piano duet with Dante Amicarelli, who came from the jazz world. With Amicarelli, Salgán recorded two albums<sup>163</sup> featuring different genres (tango, jazz, and *folklore*), which were arranged and composed by both of them. They were also involved in teaching, and founded a school<sup>164</sup>, which, though short-lived, was a pioneering experience in the teaching of popular music. Salgán’s educational vocation is also apparent in his book “Curso de tango”<sup>165</sup>, in which he describes the genre and many of the techniques used in his compositions and arrangements.

Among Salgán’s published compositions are pieces of tango, jazz, folklore, Brazilian music, and a symphonic piece with choir and soloists, *Oratorio Carlos Gardel*, with lyrics by Horacio Ferrer. As regards his way of composing, Salgán revealed: “I never write based on a preconceived plan or a mould or ‘form’. Form emerges as a result of

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<sup>158</sup> This brilliant violinist also became part of famous ensembles including Astor Piazzolla’s “Octeto Buenos Aires”, among others, as will be further revised in this work.

<sup>159</sup> Salgán dedicated his theme *Homenaje a Pedro Laurenz* to him years later, which will be analyzed later in this chapter.

<sup>160</sup> Ursini: *Horacio Salgán*, pp. 175-176.

<sup>161</sup> Kicho Díaz later became Astor Piazzolla’s double bass player.

<sup>162</sup> The musicians of the new quintet were outstanding instrumentalists. Federico (just as Francini) later became part of Astor Piazzolla’s “Octeto Buenos Aires”; Agri joined Piazzolla’s quintet and participated in the recording of the *Encuentro* by Gustavo Beytelmann (analyzed later in this dissertation).

<sup>163</sup> “Dos virtuosos del piano” and “El bosque mágico”, both for the record company Philips.

<sup>164</sup> Unfortunately, there is no trace of the name of the school in the bibliography consulted.

<sup>165</sup> Salgán, Horacio: *Curso de tango*; Buenos Aires: author, 2001.

the creation of the parts”.<sup>166</sup> Finally, his scores are characterized by strictness and detail: articulations, phrasings and rhythms are indicated explicitly and accurately, unlike the tangos edited for piano that only have one schematic melodic line and some accompanying chords. According to Salgán:

This makes them difficult to read and perform, and certainly undermines their popularity. Even if I understand, I prefer difficulty to ease, although it would possibly be more marketable, it would be less authentic [...].<sup>167</sup>

### **Analysis of works**

In order to determine the structural characteristics of his language, I have analyzed two pieces composed by Salgán and one representative arrangement for his “Nuevo Quinteto Real”. The pieces chosen for this purpose are:

- *Don Agustín Bardi*, composed by Salgán
- *Gran Hotel Victoria*, composed by Feliciano Latasa
- *Homenaje a Pedro Laurenz*, composed by Salgán.

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<sup>166</sup> Ursini: *Horacio Salgán*, p. 142.

<sup>167</sup> Salgán: *Curso de tango*, p. 59.



## 2.2 *Don Agustín Bardi*

Music and arrangement by Horacio Salgán, 1947.

Recorded on LP “Horacio Salgán y su orquesta típica” in 1950, for the record company RCA Víctor.

Duration: 2’56’’

Agustín Bardi (1884-1941) was a famous tango violinist, pianist and composer of unique pieces that are still performed today. The great figures of tango recorded many of his compositions: *Gallo ciego*, *¡Qué noche!*, *El buey solo*, *Se han sentado las carretas*, *C.T.V.*, *Chuzas*, *Tinta verde*, *La última cita*, *Nunca tuvo novio* and *Tierrita* are just a few examples. Horacio Salgán expresses his admiration for Bardi in his book “Curso de tango”<sup>168</sup> by including three of Bardi’s pieces in his list of the twenty “greatest tangos”.<sup>169</sup> Salgán continues in detail:

Of course, I dedicated this piece to Agustín Bardi, as I am a great admirer of his works. Bardi embodies a curious, unusual phenomenon, as his works spanned from the early times of tango – including pieces such as *Tierrita* and *Lorenzo* – up to an advanced stage of the genre with *Tiernamente* or *La que nunca tuvo novio*... Each of these pieces is a musical treasure and reflects its time, its particular era, but also transcends them [...].<sup>170</sup>

Salgán arranged many pieces written by Bardi, including his renowned version of *Gallo ciego*, which he orchestrated for all of his ensembles: the duet with De Lío, the quintet, and the orchestra. *Don Agustín Bardi*, besides paying tribute to Bardi, is one of his most celebrated tangos.

*Don Agustín Bardi* is structured upon the tripartite form characteristic of the so-called *Guardia Vieja*: **A**, **B**, **C** (with **C** commonly referred to as *trio*). The piece presents the main features of instrumental tango: division into contrasting sixteen-bar sections made up of two phrases consisting of eight bars each (Fig. 1). Each section presents a clear differentiation of character and of rhythmical accompaniment models, as well as the closure of phrases and sections by means of perfect cadences and connecting passages that link these phrases (though not interweaving them, as was the case in most of Pugliese’s pieces). However, as will be seen below, other elements, such as the use of ever-changing, syncopated rhythmical structures, of orchestration and of Salgán’s piano concertante, make it a unique tango that reveals typical aspects of his style.

The analysis of this work is based on the 1950 recording and its transcription. In Figure 1, the scheme of the formal structure is shown, with indication of sections, phrases and bars.

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<sup>168</sup> Salgán, Horacio: *Curso de tango*; Buenos Aires: author, 2001, p. 30.

<sup>169</sup> *Ibid.*, p. 30.

<sup>170</sup> Ursini, Sonia: *Horacio Salgán. La supervivencia de un artista en el tiempo*; Buenos Aires: Ediciones Corregidor, 1993, pp. 153-154.



Section	A		B		C	
Sub-sect.	a1	a2	b1	b2	c1	c2
Bar #'s	1-8	9-17	18-25	26-33	34-41	42-50

Section	B'		A'		Coda
Sub-sect.	b1'	b2'	a1'	a2'	-
Bar #'s	51-58	59-66	67-74	75-83	84-89

Figure 1: formal scheme of *Don Agustín Bardi*

Section A (from bar 1 to bar 17), [00:00-00:33]

The organization of rhythms and accents based on the systematic opposition of the beat by means of syncopated rhythms is the core element of this first section, as well as one of the pillars of Salgán's language.

**a1** (from bar 1 to bar 8), [00:00-00:15]: the theme is presented in the right hand of the piano, accompanied by a harmonic sequence of secondary dominants (left hand of the piano and double bass) and by the *chicharra* of the first violin. These three instruments create a complex construction of rhythmical figures and accents that counteract the steady beat, while accent patterns are not repeated from bar to bar. In addition, the extreme dynamic differentiation between accented and non-accented elements results in a complex musical surface that lends the piece its strong rhythmical characteristics. The syncopated accompanying base changes to marcato in 4 only in the last bar of the phrase, helping to demarcate the form, a technique that will be repeated in the rest of the arrangement. The syncopated melodic line is based on the chord tones of the accompanying harmony (Fig. 2) stated in broken chords (often in first inversion, resulting in the intervals of a perfect fourth and sixth that will be used in other sections), and on persistent ornamentation using turns, neighbor tones, passing tones and grace notes). Chord tones are also linked by means of chromaticism and passages of stepwise motion, a recurring characteristic of tango melodies.



Figure 2: beginning of **a1**, piano, bars 1-3, [00:00-00:05], with indication of chord tones (in ovals)

**a2** (from bar 9 to bar 17), [00:15-00:33]: the theme is presented with almost no variations in relation to **a1**, and in the same register. The typical contrast is achieved through a change in timbre (here the theme is stated by the right hand of the

bandoneons) and an increase in density (through additional voices in parallel motion). The piano and the double bass compensate for these contrasts by maintaining the syncopated rhythmical base of the previous phrase until the final two bars, which change to marcato in 4 and in 2 in order to emphasize the end of the section. From **a1** to **a2** there is an increase in density – one instrumental section at a time – that continues in bar 16 with the first entrance of the strings, further reinforcing the end of the phrase and leading to the following section (Fig. 3). In bar 16 the strings play in a homophonic block in a register lower than the bandoneons, resulting in an unusual timbre. According to Salgán, this instrumental arrangement is one of his contributions to the genre.<sup>171</sup>

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<sup>171</sup> Ursini, Sonia: *Horacio Salgán*, p. 173. She quotes Salgán as saying: “another contribution [made by me] was the new timbre achieved, based on the inverted use of strings and bandoneons, by using strings in the low register and bandoneons in the high register. This led to a sonority of exceptional expressive possibilities and, naturally, to an innovative coloristic effect in tango orchestras”.

The image shows a musical score for the end of section a2, bars 14-17. The score is arranged in a system with the following parts from top to bottom: Violin 1, Violin 2, Violin 3, Violin 4, Viola, Cello, Bass 1, Bass 2, Bass 3, Bass 4, and Piano. The key signature is two flats (B-flat and E-flat). The tempo/mood is 'Suelto'. The dynamics are marked 'p' (piano). The Cello part has markings for 'arco' and 'pizz.' (pizzicato). The Piano part has a circled section in the first two bars of the excerpt.

Figure 3: end of **a2**, bars 14-17 [00:24-00:33], increase in instrumental density and change of marcato

**Section B** (from bar 18 to bar 33), [00:33-01:03]

A phrased piano passage (bar 17, the last in Fig. 3) connects both sections while anticipating the character of section **B** which, as is typical in the genre, contrasts due to its lyricism and expressive continuity with a homogeneous legato playing style. The presence of these connecting passages that either anticipate or build towards the character of the following section is typical in tango pieces arranged and composed by Salgán.

**b1** (from bar 18 to bar 25), [00:33-00:48]: in this phrase the process of instrumental accumulation started in **a1** with the first tutti of the piece (bars 18-20) comes to an end. The melodies of sections **A** and **B** (Fig. 4) are based on the same thematic material, giving formal coherence to the piece. In section **A**, the theme is structured in repeated two-bar motives that are syncopated, starting with an eighth-rest, resulting in discontinuities that reinforce the rhythmical character. The **A** theme starts with a turn, presents the intervals of a fourth and a sixth, and ends with descending chromaticism and stepwise motion. In section **B** only the first bar starts with an eighth-rest, syncopated rhythms are abandoned, and motives consist of four bars, continuous and legato (reinforcing the melodic character of the segment). The **B** theme starts with a sixth, followed by an extended turn and finally the same descending chromaticism and stepwise motion (also extended), and the sub-section closes with the interval of a fourth. As we will see later, section **C** features the same elements, again reorganized.



Figure 4: thematic relations between sections **A** and **B**  
(chord tones with ovals, turns with rounded-tipped rectangles, arrows showing descending motion)

In sections **A** and **B** the melody is stated in a single textural layer where instrumental density is varied in order to differentiate the phrases: from one instrument (in **a1** the theme is presented by the piano) to four (in **a2** it is presented by the right hand of the bandoneons) and then to fourteen (in **b1** it is presented by a tutti in parallel motion). Furthermore, in order to highlight the beginning of **B**, the rhythmical base in 4 is reinforced with perfect fifths on beats 1 and 3 in the left hand of the piano, which contrasts with the previous syncopation (Fig. 5).

As is typical in the genre (although it did not occur in **a1** or in **a2**), **b1** is divided into two semi-phrases at bar 21 when the orchestra stops while the piano and the guitar perform a connecting passage leading to bar 22. This creates a great contrast that emphasizes the phrased bandoneon solo of the second half of the phrase. The other instruments perform an accompaniment that progressively becomes more rhythmical (by means of articulations and dynamics) and leads to **b2**. This gradual change from a melodic to a rhythmical language is quite interesting, as in traditional tango these contrasts often take place suddenly.

The image displays a musical score for a piece, likely in a minor key, showing three distinct sections of music. The first section, starting at measure 18, features a melody in the violins and piano with a dynamic of *mf*. The second section, starting at measure 21, shows a change in dynamics to *p* and *pp*, with a 'solo' marking for the bassoon and 'pizz.' for the cello. The third section, starting at measure 24, continues with the same melodic line but with a different instrumental texture, including chords for the piano (A7, D7, Gm, G7) and a more active bass line.

Figure 5: contrast between bar 18 (beginning of **b1**) and bars 21-25 (end of **b1**), [00:33-00:48]

**b2** (from bar 26 to bar 33), [00:48-01:03]: in this phrase, Salgán uses some techniques derived from traditional tango in order to recreate materials in a contrasting way. The melodic line is nearly identical to that of **b1**, but its treatment of texture, rhythm and accent is varied. **b2** resumes the rhythmical language of section **A**, concluding the only lyrical segment of the piece (first semi-phrase of **b1**). Many events converge at this point to reinforce the change of character (Fig. 6):

- The theme begins on the downbeat.
- A new instrumental combination is used for the melody: violins, viola, right hand of the bandoneons and piano.



- The remaining instruments accompany with a rhythmical base alternating marcato in 4 and in syncopation.
- The left hand of the bandoneons (which anticipate the marcato in 4 from the end of bar 23) join the rhythmical base for the first time, increasing the instrumental density and dynamics, and further emphasizing the transition from a syncopated accompaniment to a marcato in 4.
- The heavily emphasized use of contrasting articulations and accents.

The musical score for Figure 6, beginning of **b2**, bars 26-28, consists of the following parts:

- Vln. 1-4:** Violin parts with *mf* dynamics and various articulations.
- Vla.:** Viola part with *mf* dynamics and various articulations.
- Vc.:** Violoncello part with *mf* dynamics, including *arco* and *pizz.* markings.
- Cb.:** Contrabass part with *mf* dynamics and various articulations.
- Bd. 1-4:** Bandoneon parts with *mf* dynamics and various articulations.
- Pno.:** Piano part with *mf* dynamics, including *pizz.* markings.

The score includes a key signature of one flat (B-flat major/C minor) and a time signature of 4/4. The dynamics are marked *mf* (mezzo-forte). The piano part includes a *pizz.* (pizzicato) marking. The bandoneon parts include a *pizz.* marking and a *arco* marking. The piano part includes a *pizz.* marking and a *pizz.* marking.

Figure 6: beginning of **b2**, bars 26-28 [00:48-00:54]

As in **b1**, **b2** is also segmented (here into four smaller pieces). Again, different events act together at this point to mark the end of section **B** (Fig. 7):

- In bars 29-30 the first full tutti of the entire piece is presented.
- In bars 31-32 the textural density is drastically reduced while a most distinctive connecting rhythmical figure of the piece is stated by the piano.
- The ending of the phrase (bar 33) is a full tutti again: a homorhythmical passage that contrasts with the previous segments by compressing all the instruments into a narrow register.

The musical score for Figure 7, bars 29-33, is presented in a standard orchestral layout. It includes staves for Violins 1-4, Viola, Violoncello, Contrabasso, and four Grand Pianos (Bd. 1-4), plus a Piano (Pno.). The music is in 3/4 time and features dynamic markings such as *f*, *pp*, and *sf*, along with performance instructions like *pizz.*, *arco*, and *suelto*. The score shows a full tutti in bars 29-30, a reduction in textural density in bars 31-32, and a final tutti in bar 33.

Figure 7: **b2**, bars 29-33 [00:54-01:03]

To summarize, section **A** is rhythmically discontinuous (it features rests upon the strong beats of the bar, a variety of syncopations and dynamic contrasting accents that diverge from the *marcato*) and presents the phrases **a1** and **a2** in continuous textural layers with an orchestration that only changes at new phrases. In contrast, section **B** is melodic (it presents the theme in longer motives and continuous, legato phrases) and varies the orchestration and instrumental density more frequently (in segments of 1, 2, 3 or 4 bars).

Section **C** (from bar 34 to bar 41), [01:03-01:18]

This section again presents strong articulations and rhythmical features, matching section **A** and the last bars of section **B**. The melodic line again uses chromaticism and stepwise motion, generally descending, structured around the main intervals already used (a perfect fourth, a sixth). The main difference in relation to the themes in previous sections is that section **C** starts with a pickup measure anticipating its rhythmical character, and none of the motives begin with a rest on the first beat.

**c1** (from bar 34 to bar 41), [01:03-01:18]: this phrase is orchestrated similarly to the beginning of **b2**: the melody on violins, viola, right hand of bandoneons and piano is accompanied by the remaining instruments, which alternate between *marcato* in 4 and in syncopation (Fig. 8). As in the previous phrases, it is fragmented into two semi-phrases at bar 38, this time through the reduction of instrumental density (the bandoneons' right hand alone) and lower dynamics (from *mf* to *pp* in the score; from *f* to *mf* on the recording). Later, in bars 39-42, as the bandoneons continue the theme over a syncopated rhythmical base, strings perform a thematic, syncopated countermelody based on a chromatic contrary motion to the melody (Fig. 9) that yet does not upset the primacy of the basic tango texture of melody with accompaniment (as seen in the analysis of *El andariego*).



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Vln. 1 *mf* *f* *f*

Vln. 2 *mf* *f* *f*

Vln. 3 *mf* *f* *f*

Vln. 4 *mf* *f* *f*

Vla. *mf* *f* *f*

Vc. *mf* pizz. arco pizz.

Cb. *mf* pizz. arco pizz.

Bd. 1 *mf* *f* D<sup>7</sup> Gm Eb<sup>7</sup> Eb<sup>7</sup> D<sup>7</sup> Cm

Bd. 2 *mf* *f* D<sup>7</sup> Gm Eb<sup>7</sup> Eb<sup>7</sup> D<sup>7</sup> Cm

Bd. 3 *mf* *f* D<sup>7</sup> Gm Eb<sup>7</sup> Eb<sup>7</sup> D<sup>7</sup> Cm

Bd. 4 *mf* *f* D<sup>7</sup> Gm Eb<sup>7</sup> Eb<sup>7</sup> D<sup>7</sup> Cm

Pno. *mf* *f*

Figure 8: c1, bars 34-36 [01:03-01:09]

Figure 9: end of **c1**, beginning of **c2**, bars 39-42 [01:13-01:20]  
 (arrows showing contrary motion)

**c2** (from bar 42 to bar 50), [01:18-01:37]: in the first bars of **c2** there is again a change in instrumental density, this time by means of a piano solo with no steady accompaniment. As in tango music the explicit beat of the marcato prevails, the interruption of the rhythmical base causes a huge contrast; it is thus used as a technique for formal division in this piece and in other works. In bars 44-45, the piano plays a syncopated passage of stepwise, contrary motion that recalls **c1** and prepares

for the return of the orchestra towards the end of bar 45. **c2**, as in previous phrases, is fragmented at bar 46 through different procedures that occur simultaneously and gradually lead to section **B'** (Fig. 10):

- The melody is presented legato and differs from the second semi-phrase of **c1**, with longer rhythmical values, fewer accents and less contrasting articulations. Also, the inertia from the previous phrases decreases and the tempo slows down.
- Another contrast in orchestration occurs: in bar 46, the beginning of the melody is stated forte with an orchestral tutti followed by a sudden pianissimo while there is a gradual reduction in instrumental density, which goes from tutti, to four instruments (two violins and two bandoneons), to finally a solo bandoneon in bar 48. In this way, the process of variation in instrumental density previously presented throughout sections **a1**, **a2** and **b1**, is compressed into the single phrase **c2**, but now in the opposite direction (previously an increase, now a reduction of instrumental density).
- The accompanying base is performed with a marcato in 2 half-notes in order to support the character of the segment and restrain the orchestral force. In bar 50, the piano again connects the sections, in this case through an arpeggio.

The image displays a musical score for the section **c2**, bars 47-50. The score is arranged in a system with ten staves. The instruments are: Violin 1, Violin 2, Violin 3, Violin 4, Viola (Vla.), Cello (Vc.), Contrabass (Cb.), Bandoneon 1 (Bd. 1), Bandoneon 2 (Bd. 2), Bandoneon 3 (Bd. 3), Bandoneon 4 (Bd. 4), and Piano (Pno.). The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The score shows a dynamic range from *pp* (pianissimo) to *p* (piano). The piano part features a marcato accompaniment in the lower register, with a prominent arpeggio in bar 50. The bandoneon parts show a reduction in density, with some parts marked 'solo'.

Figure 10: **c2**, bars 47-50 [01:27-01:37]

**B'** (from bar 51 to bar 66), [01:37-02:08]:

Section **B** is recapitulated with subtle modifications:

- In bars 51-53, the strings perform a new thematic, lyrical countermelody, a strategy widely used by Salgán in his works and arrangements, mainly when returning to previous sections.
- Bandoneons present the melody again, but now on the right hand alone.
- In bars 55-58, the bandoneon solo in the second segment of **b1** now becomes a phrased two-hands piano solo in the high register.
- In bar 64, the connecting high register piano passage is varied and resumes the descending chromatic motion of previous phrases imitated by bandoneons (left hand, low register, bar 65) in contrary motion (Fig. 11).

The musical score for Figure 11 consists of ten staves. The first seven staves are for the string ensemble: Violin 1, Violin 2, Violin 3, Violin 4, Viola, Cello, and Double Bass. The next four staves are for the bandoneon ensemble: Bandoneon 1, Bandoneon 2, Bandoneon 3, and Bandoneon 4. The final staff is for the Piano. The score begins at bar 64. The key signature is B-flat major (two flats). The time signature is 4/4. The score shows a transition from pizzicato (pizz.) to arco and arco suelto for the strings and bandoneons. The piano part features a descending chromatic motion in the left hand and a high register passage in the right hand. The score ends at bar 67.

Figure 11: end of **B'**, beginning of **A'**, bars 64-67 [02:03-02:11]

A' (from bar 67 to bar 83), [02:08-02:41]:

a1' (from bar 67 to bar 74), [02:08-02:24]: a1 is repeated literally.

a2' (from bar 75 to bar 83), [02:24-02:41]: the first segment of this phrase has only one variant in relation to a2, which is an added lyrical, thematic countermelody performed by the strings, as in the beginning of section B' (Fig. 12). Then, from bar 80 the typical *variación* by bandoneons begins, with the usual marcato in 4 by the piano and the double bass.

The image displays a musical score for Figure 12, covering bars 76 to 79. The score is arranged in a system with the following staves from top to bottom: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Violin 3 (Vln. 3), Violin 4 (Vln. 4), Viola (Vla.), Cello (Cb.), Double Bass 1 (Bd. 1), Double Bass 2 (Bd. 2), Double Bass 3 (Bd. 3), Double Bass 4 (Bd. 4), and Piano (Pno.). The key signature is B-flat major (two flats). The score begins at bar 76. The Violin parts play a melodic line with eighth and sixteenth notes. The Viola and Cello parts play a similar melodic line. The Double Bass parts play a rhythmic accompaniment with eighth notes. The Piano part plays a marcato accompaniment with eighth notes. The score includes various musical notations such as slurs, accents, and dynamic markings like 'arco' and 'pizz.'.

Figure 12: a2', bars 76-79 [02:25-02:34]

**Coda** (from bar 84 to bar 89), [02:41-03:01]

Although in the beginning of the coda the bandoneons maintain the *variación* from the previous section, the coda is demarcated by a perfect cadence in the last bar of section A' (bar 83) and the addition of a new lyrical countermelody in the strings (Fig. 13). Other hints that signal the beginning of the coda are the rhythmical base that changes to a syncopated marcato, and the right hand of the piano joining the *variación*. In bar 87 the piano alone resumes the connecting passage of bar 32 (the unmistakable stamp of *Don Agustín Bardi*), leading to a full tutti in the final bars that recalls the A theme for the last time, and the piece closes with the typical tango ending.

The musical score for Figure 13 shows the end of section A' and the beginning of the Coda, bars 83-85. The score is written for a full orchestra, including Violins 1-4, Viola, Cello, Contrabass, and four Bandoneons (Bd. 1-4), plus the Piano (Pno.). The key signature is B-flat major. The score shows a transition from a syncopated marcato rhythm to a more lyrical countermelody in the strings. The piano part features a 'poco rall.' marking and a 'poco rall.' marking. The score ends with a double bar line and a fermata.

Figure 13: end of A', beginning of the Coda, bars 83-85 [02:39-00:45]

All in all, the main characteristics of *Don Agustín Bardi* that help define Salgán's style can be summarized as follows:

1) Extended use of syncopation: there are only a few brief segments of marcato in 4 without syncopated rhythms in the other layers. Besides, some passages with the bass line in 4 are perceived as syncopated due to the melodies with accentuations that counteract the steady beat. The few moments when the marcato in 4 can be clearly perceived are used structurally to divide phrases and sections. This confirms the extended use of syncopation as a rhythmical base and the occasional use of marcato in 2 or in 4 with a formal function. The moments of the piece that feature a marcato in 4 and their position in the formal structure are listed below:

- a) Bar 8, end of **a1**
- b) Bar 16, end of section **A**: the perception of the marcato in 4 is hindered by the theme starting with an eighth-rest
- c) Bar 18, beginning of **B**
- d) Bars 23-26, second semi-phrase of **b1**: the marcato in 4 supports the change from rhythmical to melodic language
- e) Bars 35-36: the downbeat theme of **c1** is emphasized and its first two motives are clearly separated from the following segments
- f) Bars 46-50: the marcato in 2 restrains the drive of the music; **c2** ends and anticipates the melodic character of section **B'**
- g) Bars 56-59: recapitulation of d); identical use of marcato
- h) Bar 74: recapitulation of a); identical use of marcato
- i) Bar 80: it accompanies the *variación* leading to the end of the piece.

2) The structural function of the piano concertante: this can be verified by how often the piano intervenes in soloistic or connecting passages with which the instrumentation is organized and by the striking use of the high register. The piano's central role in Salgán's arrangements and its preponderance in the orchestra are rarely found in the history of tango. The moments of the piece that feature soloistic passages for piano, their role and their relative position within the formal structure are as follows:

- a) Bars 1-8: presentation of the theme
- b) Bar 17: connection between section **A** and section **B** (anticipating the melodic character of section **B**)
- c) Bar 21: connection between the two contrasting semi-phrases of **b1**
- d) Bars 31-32: presentation of the distinctive motive of the piece that leads to the end of section **B**
- e) Bars 42-45: demarcation of the first semi-phrase of **c2**
- f) Bar 50: connection between section **C** and section **B'**
- g) Bars 55-58: demarcation of the second semi-phrase of **b1'**
- h) Bars 67-74: recapitulation of the first phrase of section **A**
- i) Bar 79: connection between **a2'** and the beginning of the *variación*
- j) Bar 87: recapitulation of the distinctive motive of the tango that leads to the end of the piece.

## 2.3 *Gran Hotel Victoria* (also known as *Hotel Victoria*)

Music by Feliciano Latasa, 1932.

Arrangement by Horacio Salgán for his “Nuevo Quinteto Real”.

Recorded on LP “Nuevo Quinteto Real” in 1991, for the record company Warner Music Argentina S.A.. Horacio Salgán, piano; Néstor Marconi, bandoneon; Julio Peressini, violin; Ubaldo De Lío, guitar and Oscar Giunta, double bass.

Duration: 3’39”

The origins of *Gran Hotel Victoria* are controversial. Although in the world of tango it has been attributed to pianist and violinist Feliciano Latasa, many a musician has claimed authorship. According to historian Roberto Selles<sup>172</sup>, it could be an old *tonadilla* or Spanish folk song from the early 20<sup>th</sup> century later labeled as an “anonymous tango”. Selles even suggests there might be enough evidence to consider it a *copla* coming from Spain. The hypothesis of a popular, anonymous origin might be further reinforced by the existence of another tango, in this case by the renowned ángel Villoldo<sup>173</sup>, who presents the theme of *Gran Hotel Victoria* in the third formal section of his tango *Yunta brava*<sup>174</sup> (Figs. 1-2). In any case, its melody became famous and the greatest tango musicians added it to their standard repertoire. Today, dozens of recorded versions are available, ranging from recordings from the *Guardia Vieja* to electronic tango versions<sup>175</sup>.

The image shows the beginning of the piano score for the tango 'Gran Hotel Victoria'. At the top, there is a line of text: 'Otro gran tango milonga, que adquirió realce con unos hermosos versos.' Below this, the title 'GRAN HOTEL VICTORIA' is written in large, bold, serif capital letters. Underneath the title, the word 'Tango' is centered. To the left of the first staff, it says 'Editorial A. PERROTTI'. To the right, it says 'Letra de CARLOS PESCE' and 'Música de FELICIANO LATASA'. The score itself consists of two staves, both in treble clef. The first staff is marked 'PIANO' and 'p'. The music begins with a series of eighth and sixteenth notes, creating a rhythmic pattern. There are two first endings marked '1.' and '2.' at the end of the first system.

Figure 1: beginning of *Gran Hotel Victoria* in the original, edited piano score

<sup>172</sup> As it appears in the full article available at website “Todo Tango”, [http://www.todotango.com/spanish/biblioteca/cronicas/leyenda\\_Hotel\\_Victoria.asp](http://www.todotango.com/spanish/biblioteca/cronicas/leyenda_Hotel_Victoria.asp). Last accessed February 28, 2014.

<sup>173</sup> Poet and musician (1861–1919), author of the famous tangos *El choclo*, *La morocha*, *El porteño* and *El esquinazo*. He exquisitely transformed Spanish *tanguillos*, *cuplés*, and *habaneras* into musical pieces from the River Plate area of Argentina and Uruguay.

<sup>174</sup> A 1939 recording by Juan D’Arienzo can be listened to at:

<https://www.youtube.com/watch?v=HCd8NJGmXIs>. Last accessed February 28, 2014.

<sup>175</sup> San Telmo Lounge, <https://www.youtube.com/watch?v=5LbWLjKyWRY>. Visited February 28, 2014.





Figure 2: section C of *Yunta brava* by Ángel Villoldo<sup>176</sup> in the original, edited piano score

Salgán arranged this piece for his duet with De Lío and for the “Quinteto Real”, with whom he made many recordings (studio and live) during his career. The quintet version that will be analyzed in this dissertation generally has a faster tempo than the duet versions. The distinctive features of the arrangement include rhythmical changes compared to the original, contrasting articulations and variation techniques applied to structural materials. Moreover, Salgán usually maintains the original formal sections in his arrangements, and the characteristic themes are always respected and presented clearly. Finally, Salgán organizes the orchestration around his typical piano concertante, which not only represents an unmistakable mark of his style, but is also a systematic model for building up the pieces.

Below, the descriptive analysis is based on the original score for solo piano published by Editorial Perrotti (Fig. 1), the above-mentioned recording, and its transcription<sup>177</sup>. The following formal scheme indicates the sections and bar numbers (Fig. 3).

<b>Section</b>	<b>A</b>		<b>B</b>	<b>C</b>		
<b>Sub-sect.</b>	<b>a1</b>	<b>a2</b>	<b>b1</b>	<b>c1</b>	<b>c2</b>	<b>c3</b>
<b>Bar #'s</b>	1-9	10-17	18-25	26-33	34-41	42-49

  

<b>Section</b>	<b>C'</b>		<b>A'</b>		<b>A''</b>	
<b>Sub-sect.</b>	<b>c1'</b>	<b>c2'</b>	<b>a1'</b>	<b>a2'</b>	<b>a1''</b>	<b>a2''</b>
<b>Bar #'s</b>	50-57	58-65	66-73	74-81	82-89	90-97

Figure 3: formal scheme of *Gran Hotel Victoria*

<sup>176</sup> Score for solo piano as it appears at:

[http://www.todotango.com/spanish/Las\\_Obras/Partitura.aspx?id=5427](http://www.todotango.com/spanish/Las_Obras/Partitura.aspx?id=5427). Last accessed March 1, 2014.

<sup>177</sup> I thank Mark Wyman for kindly sending me this transcription.

Section A (from bar 1 to bar 17), [00:00-00:34]

As in most of the known versions of this tango, an upbeat figure is added before each theme (in some cases with two notes<sup>178</sup>, in this case with four notes)<sup>179</sup>. From the very beginning (Fig. 4), Salgán places his stamp on the work as he starts with a distinctive piano solo in the high register and his celebrated accompaniment in *umpa-umpa*<sup>180</sup>. This first section introduces the *arrastré*<sup>181</sup> that is omnipresent in this arrangement as part of his decision of how to structure the syncopated rhythms. As is typical in the genre, the melodic line in *Gran Hotel Victoria* is based on the chord tones and some added grace notes. Another interesting technique of this arrangement – used for altering the rhythmical predictability of the original piece – is the displacement (indicated by letter a in Fig. 4), combination (indicated by letters b and c in Fig. 4), and omission (indicated with a rectangle in Fig. 4) of some notes of the theme (Fig. 4). Section A presents the usual division into two phrases: **a1** (bars 1-9) and **a2** (bars 10-17). The two phrases are identical – in the original score they are even indicated with a repeat sign (Fig. 1) – and are composed of two symmetrical semi-phrases that are repeated, a characteristic feature of tangos from the *Guardia Vieja*. The techniques used for re-creating and contrasting phrases and segments are numerous, and are based mainly on differentiations in register and instrumentation (Fig. 4):

- The interruption of the rhythmical base in the double bass and the guitar as the left hand of the piano joins the melody (bars 5-6; **a1** is divided into two semi-phrases)
- The change of register in the piano, which ends the solo and returns to the accompaniment base (bar 9; dividing **a1** from **a2**). Moreover, as the rhythmical pattern from bar 9 (end of **a1**) is also performed in bar 10 (beginning of **a2**), the two phrases are tied together
- The entrance of the violin and the bandoneon (both absent in **a1**), which perform together with the guitar and in a lower register the theme of **a2** (now with a two-note upbeat, indicated in Fig. 4)
- The interruption of the melodic line and the rhythmical base in bars 12-13
- A new change in instrumentation and register in the main textural layer: a parallel passage of the piano and the bandoneon (bars 14-16, dividing the second and last semi-phrase of **a2**), as the guitar returns to the *umpa-umpa* and the violin ceases to play.

Lastly, a process of instrumental accumulation is established (indicated with arrows in Fig. 4): from one layer in bar 1 to six layers in bar 10<sup>182</sup>. This process is later repeated to lead to the tutti of section B (bar 17).

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<sup>178</sup> As it appears in Juan D'Arienzo's orchestra version for RCA Víctor "100 años" and later in this very arrangement (bar 9).

<sup>179</sup> Generally sixteenth notes (in a 4/4 bar), in this case, thirty-second notes as the transcription used is written in 2/4, a bar measure that has been replaced by the more convenient 4/4.

<sup>180</sup> See Glossary.

<sup>181</sup> Ibid.

<sup>182</sup> If we consider textural layers performing the melody, the accumulation is 1 (right hand of the piano, bar 1), 2 (piano for two hands, bar 6 with upbeat), 3 (violin, guitar, bandoneon, bar 10 with upbeat).

- a- the D is displaced (a sixteenth note)
- b- the C is perceived as the 1st note of the upbeat, not as the end of the previous passage
- c- the low A is perceived as part of the accompaniment and not as the melody end
- instrumental accumulation

The image shows a musical score for Section A, bars 1-13. The score is arranged in five systems, each with a different instrument: violin (vin), guitar (gtr), piano (pf), bandoneon (bnd), and double bass (bs). The key signature has one sharp (F#) and the time signature is 2/4. The score includes various annotations: 'a1' above the violin staff, 'A' above the guitar staff, '1' above the piano right hand, '2' above the double bass staff, 'a' and 'b' above the piano right hand, and 'a2' above the violin staff. A large black box highlights a section of the piano and double bass parts from bar 10 to bar 13. The piano part includes markings like 'p', 'stacc.', 'staccatiss.', 'pp', 'decresc.', and 'mp'. The double bass part includes 'arco non leg.' and '6'.

Figure 4: section A, bars 1-13 [00:00-00:27], with indication of above-mentioned features

Section B (from bar 17 to bar 25), [00:34:00:52]

This section presents only one eight-bar phrase. As is typical in tango, the beginning of section B is a lyrical legato semi-phrase in a contrasting character to the rhythmical and clearly articulated section A. The phrased, soli melody in violin, guitar (in contrary motion), the right hand of the piano and of the bandoneon creates a strong contrast, reinforced by the left hand of the piano, which joins in octaves the marcato in 4 of the double bass. Once more, a connecting passage (bar 21) prepares the contrasting character of the second semi-phrase. As in section A, the two four-bar semi-phrases that make up section B are very similar. Thus, different variation procedures are applied (Fig. 5):

- The bandoneon and the guitar perform the main textural layer in unison, reinforced by the violin a third above (bar 22-25).
- The piano resumes the rhythmical marcato in 4 of bars 9-10, with the left hand now in octaves.
- The whole passage is played with a light staccato, except for a brief legato fragment at the end (bars 23-24), used to signal the close of section **B** and to lead to the following section, **C**.
- The piano performs *campanitas*<sup>183</sup> (bar 24), signaling the change of section.

Figure 5: section **B**, contrast between semi-phrases  
bars 17-18, [00:34-00:38] / bars 21-22, [00:42-00:46]

### Section C (from bar 26 with upbeat to bar 49), [00:52-01:45]

As is typical, this section changes mode (from A-major to A-minor). It also reduces instrumental and textural density, and modifies the register in which instruments perform (the melody is presented again in the high register, for instance). To compensate for the unusually short section **B**, this section consists of three eight-bar phrases. Of those three phrases, **c1** and **c2** are very similar and the arrangement respects the edited version. In Salgán's arrangement, **c3** – already contrasting in the edited version – also presents variations in relation to the original.

**c1** (from bar 26 with upbeat to bar 33), [00:52:-01:10]: as in the previous phrases, it consists of two symmetrical semi-phrases that vary the rhythmical accompaniment while maintaining a similar orchestration, which affirms the compositional principle that in order to modify some parameters others must be kept stable. This phrase has the following characteristics (Fig. 6):

<sup>183</sup> See Glossary.

- The melody is in a high register – with a considerable registral gap between melody and double bass – and texturally thickened (the piano in sixths, the right hand of the bandoneon in thirds, the violin in unison with the lower voice of the piano).
- In the beginning of the first semi-phrase (bars 26 with upbeat-29), rhythmical marcato is used minimally, generating a strong contrast of instrumental and attack densities.
- The guitar presents brief fills<sup>184</sup> that generally show rhythmical-accentual divergences from the other instruments (continuing from bar 25, last of section **B**) and enriches the polyphonic texture with some passages in contrary motion (bar 28).
- The fragmentation of the two semi-phrase that make up **c1** is intensified by a strong accented *arrastre* between bars 28 and 29 and a change in rhythmical accompaniment that goes from a marcato in 4 to a syncopated marcato. This shift occurs in an asynchronous manner: the guitar in bar 29, the double bass in bar 30.

The image shows a musical score for five instruments: violin (vl), guitar (gt), piano (p), bandoneon (b), and double bass (db). The score covers bars 26 to 30. The key signature is two sharps (F# and C#). The time signature is 4/4. The score includes various musical notations such as trills (tr), accents, and dynamic markings (pp, p, ffz). A large oval highlights a section from bar 28 to bar 30 across all staves, indicating a key feature mentioned in the text.

Figure 6: **c1**, bars 26-30 [00:52-01:04],  
with indication of above-mentioned features

**c2** (from bar 34 with upbeat figure to bar 41), [01:10-01:27]

As usual, in contrast to **c1**, the melody in **c2** is played legato and phrased. Again, it is the piano that marks this division (with a syncopated E in the left hand in bar 33, Fig. 7). The voices in the main textural layer are redistributed, and the following variations take place:

- The melody moves to the middle register (the right hand of the piano is now two octaves lower than in **c1**, the bandoneon plays with two hands a sixth apart, the violin plays with the main voice of the piano).
- The rhythmical base presents a rhythm similar to that of *milonga ciudadana*<sup>185</sup>.

<sup>184</sup> See Glossary.

- The guitar performs a passage that combines elements of the accompanying marcato and of the melody.
- In order to divide this phrase into two semi-phrases and anticipate the rhythm of the second semi-phrase, the chromatic passage of bar 21 returns (it previously had the same function when it divided section **B** into two parts, Fig. 5). It is now reinforced by *arrastres* of the double bass and three consecutive glissandos of the guitar that diverge rhythmically and accentually from the rhythmical base and emphasize the overall syncopated character.
- The second semi-phrase of **c2** is strongly altered (Fig. 8): the violin performs a phrased, thematic countermelody; the guitar joins the marcato in 4 of the double bass while the bandoneon accompanies in *umpa-umpa* with *arrastre*; the piano presents a free variation of the melody in contrary ascending motion, again in the high register and with chords in the left hand that diverge rhythmically and accentually from the rhythmical base. Two levels of syncope are used: one in the left hand of the piano and one in the bandoneon; in turn, both diverge from the marcato in 4.
- The piano signals the end of **c2** at bar 40 with *campanitas* that imitate what the guitar performed in the previous phrases, while the violin and the bandoneon feature lines in contrary motion that hasten the ending of the phrase.

The image shows a musical score for five instruments: violin (vl), guitar (gt), piano (p), bandoneon (bd), and double bass (db). The score covers bars 32 to 34. The key signature has three sharps (F#, C#, G#). The time signature is 4/4. The score includes several annotations: 'leg.' (leggiero) above the violin staff in bar 33; 'f' (forte) below the violin staff in bar 33; 'A9' above the guitar staff in bar 34, with a circled chromatic passage; 'Smo' (synchronismo) above the piano staff in bar 32, with a circled feature in the right hand; 'Smo' above the double bass staff in bar 34, with a circled feature. The piano staff has a circled feature in the left hand in bar 33. The bandoneon staff has a circled feature in bar 34. The double bass staff has a circled feature in bar 34.

Figure 7: contrast at the end of **c1**, beginning of **c2**, bars 32-34 [01:06-01:13], with indication of above-mentioned features

<sup>185</sup> See Glossary.

The image shows a musical score for a piece in 4/4 time, featuring five staves: violin (vl), guitar (gt), piano (pn), mandolin (bd), and double bass (db). The key signature has two sharps (F# and C#). The score is divided into two sections: 'end c2' (bars 38-41) and 'c3' (bars 42-43). The guitar part includes chords A, A7, D, F7, and E. The piano part features a 'campanitas' section circled in red. The mandolin part has chords A, D, E, and a 'leg.' marking. The double bass part has a 'leg.' marking. The violin part has a 'tr' marking. The score ends with a 'non leg.' marking.

Figure 8: second semi-phrase of **c2**, beginning of **c3**, bars 38-43 [01:19-01:33], with indication of above-mentioned features

**c3** (from bar 42 with upbeat figure to bar 49), [01:27-01:45]

This phrase constitutes a bridge to **c1'** and contrasts with the previous two phrases. In Salgán's version, the thematic contrast is emphasized by the first full tutti of the whole arrangement (Fig. 8). Then follows a variety of instrumental combinations in an alternation with melodic passages and fills, usually based on syncopated rhythms. **c3** is also typically divided into two: the first semi-phrase does not contain significant discrepancies in relation to the original melodic line, while the second semi-phrase presents a thematic *variación* by rhythmical compression (bar 45). On the contrary, the accompanying base maintains a stable *marcato* in 4. Phrase **c3** ends with a melodic passage of three instruments in parallel: the violin playing tremolo, the guitar also playing tremolo in a mandolin-like style and the piano.

**c1'** and **c2'** (from bar 50 with upbeat figure to bar 65), [01:45-02:21]

**c1** and **c2** are recapitulated literally, except for the last bar (bar 65), which presents a perfect cadence.

Section **A'** (from bar 66 with upbeat figure to bar 81), [02:21-02:56]

Salgán again places his stamp on this work when he uses the melody of section **A** as a rhythmical and accompanimental background while presenting a new theme, lyrical and phrased, as the main textural layer. Section **A'** is also divided into two symmetrical phrases (**a1'** and **a2'**).

**a1'** (from bar 66 with upbeat figure to bar 73), [02:21-02:39]: this sub-section presents a phrased violin solo as the main textural layer, with the original theme *cuadrado* in the right hand of the bandoneon as a countermelody and a variety of

divergent rhythmical combinations (syncopation, *umpa-umpa*) in relation to the rhythmical base in 4 (Fig. 9).

**a1'**

Figure 9: end of **c2'**, beginning of **a1'**, bars 64-67 [02:17-02:26], with indication of above-mentioned features

**a2'** (from bar 74 with upbeat figure to bar 81), [02:39-02:56]: this sub-section presents a phrased solo with a folkloric feeling<sup>186</sup> in the bandoneon accompanied by a contrasting marcato (rhythmical, varied and heavily articulated) made up of thematic materials hinting at the original theme. By maintaining the original harmonic progression, the phrase is still recognizable. As usual, the rhythmical base remains stable as the soloist performs a phrased melody.

Section **A''** (from bar 82 with upbeat figure to bar 97), [02:56:03:39]

Section **A** returns for the second and last time. It is again presented in two symmetrical phrases (**a1''** and **a2''**).

**a1''** (from bar 82 with upbeat figure to bar 89), [02:56-03:13]: the melody appears transposed to D-minor, with slight modifications in its melodic profile, rhythmically varied, and in different instrumental combinations.

<sup>186</sup> As already mentioned in this dissertation, Salgán often utilizes elements from Argentinian *folklore* to innovate and embellish the materials in his tangos.



**a2''** (from bar 90 with upbeat figure to bar 97), [03:13-03:39]: the initial tonality of A-minor returns, and the first semi-phrase of **a2** is restated almost identically (bars 90-93). On the contrary, in the second semi-phrase (**Coda**, bars 94-97, Fig. 10) the countermelody in the bandoneon again assumes priority in relation to the original theme – the violin only evokes its beginning. The bandoneon resumes its thematic solo with a *milonga campera* air from **a2'** accompanied by a rhythm in *rallentando* leading to the tango-like ending of bar 97.

Figure 10: end, bars 92-97 [03:19-03:39],  
with indication of above-mentioned features

### Considerations on the extensive use of syncopation

In the arrangement of both *Gran Hotel Victoria* and *Don Agustín Bardi*, there are only a few brief segments with *marcato* in 4 and no syncopated rhythms. As before, all of these moments are used to clearly segment phrases and sections:

- a) Bar 17, ending of section **A**, beginning of section **B**
- b) Bar 28: division of the first two motives of **c1**
- c) Bar 32: separation of the last motive of **c1**
- d) Bars 48-49: ending of **c3**, beginning of **c1'**
- e) Bar 52: recapitulation of b); identical use of *marcato*
- f) Bar 56: recapitulation of c); identical use of *marcato*
- g) Bar 65: ending of section **C**, marks the return of section **A** (**A'**)
- h) Bar 81, ending of section **A'**
- i) Bar 94: beginning of the **Coda**.

## 2.4 Homenaje a Pedro Laurenz

Music and arrangement by Horacio Salgán, 1993.

Recorded by “Nuevo Quinteto Real” on LP “Timelss Tango”, 1996, for the record company Forever Music. Horacio Salgán, piano; Néstor Marconi, bandoneon; Antonio Agri, violin; Ubaldo De Lío, guitar and Omar Murtagh, double bass.

Duration: 3’09’’

*Homenaje a Pedro Laurenz* is an atypical piece both in terms of Salgán’s style and when compared with traditional tangos, mainly because of its noteworthy formal structure (A, B, coda), its sections each consisting of three asymmetrical phrases plus a bridge, its frequent and unusual modulations<sup>187</sup> and its bass line with numerous pedal points. Salgán declared that it took him ten years to complete the composition. He changed the second part many times and even tried different orchestrations because he was not satisfied with any of them.<sup>188</sup> Perhaps because it was a posthumous tribute to his colleague and friend Pedro Laurenz – the first bandoneon player of the “Quinteto Real” – it lacks the strong rhythmical and articulated language that is so characteristic of Salgán’s works and features a slower tempo and a more limited tessitura than usual. The piano concertante does not appear in this piece either, which leaves more room for the bandoneon as a solo instrument (and as part of the tribute itself), as well as for the violin, which, due to its natural lyricism, is more akin to the spirit of the piece. The reasons that led Salgán to write this work can be summarized in this excerpt from his talks with Sonia Ursini:

Pedro Laurenz was one of the greatest authors and interpreters of tango, one of the relevant figures in the history of the genre. As the first bandoneon in Julio De Caro’s orchestra, his influence was crucial. I was lucky to be in direct contact with him, as he was part of Quinteto Real. When he joined the ensemble it had been almost twenty years since he had last played the bandoneon and been on stage. Despite this, his performance was brilliant, really beyond comparison.<sup>189</sup>

Salgán – who was well acquainted with the classical repertoire – may have built the piece upon the theme of the recitative part preceding the aria *When I am laid in earth*, from the opera *Dido and Aeneas* by Henry Purcell. The aria is a famous example of the musical form of a *lamento*, which expresses pain or mourning and presents an ostinato bass line characterized by a descending chromatic figure, which in *Homenaje* is also used as thematic material. The *lamento* was a core element of Italian opera in the 17<sup>th</sup> century, which Salgán admired,<sup>190</sup> and with which the melodic lines of tangos

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<sup>187</sup> Modulations in this piece are also unusual as they do not follow the typical pattern in traditional tango, which commonly moves between parallel, relative or closely-related tonalities. In contrast, *Homenaje a Pedro Laurenz*, presents the following tonalities: A-minor, F#-minor, B-minor, A-minor, E-minor and G-minor.

<sup>188</sup> Ursini, Sonia: *Horacio Salgán. La supervivencia de un artista en el tiempo*; Buenos Aires: Ediciones Corregidor, 1993, p. 157.

<sup>189</sup> *Ibid.*, p. 158.

<sup>190</sup> In her book *Horacio Salgán. La supervivencia de un artista en el tiempo*; Buenos Aires: Ediciones Corregidor, 1993, Sonia Ursini repeatedly writes about the passion that Salgán had for opera. According to Ursini, Salgán became acquainted with the genre from an early age as he regularly attended Teatro Colón with his parents.

as well as their lyricism might be historically related. The integration of materials from a musical form alien to both the world of tango and to Salgán's own style could be the main cause of this unconventional piece which, despite representing an exception among his works, also carries his stamp. The similarities between *Dido* and *Homenaje* are undeniable. Figures 1 and 2 show how Purcell's piece might have given Salgán the distinctive melody and character of his work.

**Nº 36. RECIT.**

Soprano. *pp* *ritto*  
 Thy hand Be-lit - tle, dark - - - ness shades me: On thy bo - som let me

Basso.

PIANO. *pp*

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rest: More I would, but Death in - vades me: Death is now a wel - come guest.

**Nº 37. SONG.**

*Larghetto.*

Violino 1<sup>o</sup>. *pp*

Violino 2<sup>o</sup>. *pp* (*Violas play very soft.*)

Viola. *pp*

Soprano. *pp* *ritto*  
 When I am laid, am

Basso. *pp*

PIANO. *pp* *Larghetto.*

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Figure 1: score of Henry Purcell's *Dido and Aeneas* with indication of main features



Figure 2: score of *Homenaje a Pedro Laurenz*, violin theme, bars 1-14 with indication of main features related to Purcell’s work

The analysis of *Homenaje a Pedro Laurenz* will be based on the above-mentioned recording and its transcription. Below, the formal scheme (Fig. 3) shows sections and phrases (with bar-numbers) to facilitate the analysis.

Section	Intro	A			
Sub-sect.		a1	a2	a3	Bridge
Bar #'s	bars 1-6	bars 7-15	bars 16-22	bars 23-28	bars 29-33
Qty.	6 bars	9 bars	7 bars	6 bars	5 bars

  

Section	B				coda
Sub-sect.	b1	b2	Bridge	b3	
Bar #'s	bars 34-41	bars 41-48	bars 48-52	bars 53-61	bars 61-70
Qty.	8 bars	8 bars	5 bars	9 bars	9 bars

Figure 3: formal scheme of *Homenaje a Pedro Laurenz*

**Introduction** (from bar 1 with upbeat to bar 6), [00:00-00:19]

The introduction is divided into two fragments (Fig. 4). The first (bar 1 with upbeat-bar 2) is perceived as an introduction to the introduction, the latter starting in bar 3 over the harmony in A-minor. Despite the slow tempo and the sombre character, syncopated rhythms – a distinctive feature of Salgán’s works – are presented both in the melody and in the accompaniment. This is further emphasized by eighth-note rests on the first beat of many bars in the main textural layer and by the rhythmical base which establishes the use of syncopation that is omnipresent in the A theme. The melodic line, which moves within the interval of a third (major and minor) is based on repeated pitches, octave leaps, chromaticism and prevalingly descending stepwise motion that corresponds to the *lamento*. The bass line pedal alternates between dominant and tonic.

Intro

Figure 4: introduction, bars 0-6 [00:00-00:19],  
with indication of upbeat figures

Section A (from bar 7 to bar 33), [00:19-01:38]

**a1** (from bar 7 to bar 15), [00:19-00:45], (Fig. 5): this sub-section presents a phrased bandoneon solo within the range of a minor third by stepwise motion, as in the introduction. The main theme consists of long notes that are generally played on the downbeat (in contrast to the introduction), always preceded by an upbeat figure of small rhythmical values (already present in the introduction) and the expressive *acciaccatura* by leap of a descending octave “in the Ciriaco style”<sup>191</sup> (indicated in Fig. 5). As in the arrangement of *La mariposa* by Pugliese’s orchestra, the materials presented in the introduction as the main textural layer continue from the first phrase on as an accompanying countermelody. In doing so the process of superimposition of

<sup>191</sup> This was an expressive device introduced by bandoneon player Ciriaco Ortiz (1908-1970) consisting of an *acciaccatura* placed an octave above the real note. This gesture was incorporated into the idiomatic features of the instrument and has been widely used by bandoneon players since then. It was also one of the features of Astor Piazzolla’s solos.

materials from different formal sections already seen in Pugliese’s works begins, which is uncommon in Salgán’s music. Another distinctive feature at the beginning of **a1** is the pedal in the bass line over the tonic A during the first four bars (bars 7-10). This emphasizes the differentiation between the introduction and the theme, while reversing the standard tango model, since a pedal point would typically be used in the introduction and a rhythmical base would begin at the start of the theme. In bar 11 the syncopated marcato returns, contributing, along with the bandoneon line, to the division of this first phrase into two semi-phrases. This segmentation is further reinforced by the accompaniment of the piano and by the violin, which increases its rhythmical density and dynamics in bar 10. The end of **a1** (bars 13-14) is signaled by the change of marcato (here in 2, half-notes) – a technique we have already analyzed in other pieces by Salgán – by the tutti downbeat and by the metric extension (bar 15, 2/4) with irregular values (eighth-notes triplets). In bars 14-15, the descending motion that prevailed in **a1** is inverted: the bandoneon and the violin shift to the high register – where **a2** will begin – by means of a connecting passage again based on stepwise motion and arpeggios of a minor third that modulates to F# minor.

The image displays a musical score for five instruments: Violin, Bandoneon, Guitarra, Piano, and Contrabajo. The score is divided into two systems. The first system covers bars 7 to 11, and the second system covers bars 12 to 15. The Violin part features several circled notes and rectangular boxes around groups of notes, indicating structural elements. The Bandoneon part has circled notes and rectangular boxes. The Piano part shows complex chordal textures. The Contrabajo part has a steady bass line. The second system shows a change in tempo and meter, with triplets and a 2/4 time signature.

Figure 5: **a1**, bars 7-15 [00:19-00:45], with indication of structural notes and respective upbeat figures (in ovals), Ciriaco’s octaves (in rectangles)

**a2** (from bar 16 to bar 22), [00:45-01:07]: this phrase is a contrasting variation of **a1**. It presents greater dynamics, instrumental density and tessitura, and a different tonality (F#-minor). The violin, the bandoneon and the guitar state the main textural layer, always within a minor third, while the rhythmical base resumes its syncopated accompaniment (Fig. 6). Inversely to **a1**, the segmentation in **a2** features a registral, textural and dynamic reduction in which the orchestration resembles bar 7, and a new modulation (in this case to B-minor). This results in a kind of formal symmetry, which creates a relationship between the structure of the first four bars of **a1** and the last three bars of **a2**. The syncopated bass line is again static in pitch – it presents a pedal first over the tonic F#, and then over the dominant B – while the harmonies move by chromatic and diatonic stepwise motion, maintaining the motive of the introduction.

Figure 6: beginning of **a2**, bars 16-17 [00:45-00:51]

Figure 7: bar 20

**a3** (from bar 23 to bar 28), [01:07-01:23]: the form of this phrase is particularly ambiguous. Its beginning could be perceived as either a modulating bridge leading to the last exposition of the **A** theme in bar 26 or simply as a strongly altered phrase. This contrasts radically with the previous syncopated phrases as a steady quarter-note pulse is now emphasized. The double bass again plays a pedal over the harmony of

E7 that later resumes the descending *lamento* motive and leads to A-minor in bar 26, the last appearance of the **A** theme. The piano again combines materials from different formal sections: a chordal passage with the quarter-note line of the violin and *campanitas* octaves over the E derived from the introduction. In bar 26 the materials previously presented are restated, and a variation of the theme of **a1** is played on the bandoneon, linking to the previous segment by continuing the piano's octave leaps on E (Fig. 8).

Figure 8: beginning of **a3**, bars 23-25 [01:07-01:14]

**Bridge** (from bar 29 to bar 33), [01:23-01:38], (Fig. 9): this is a variation of bars 3-6 of the introduction and acts as a modulating bridge to section **B**. It presents the tonalities of E-minor and G-major, the latter maintained until the end of the work.

Figure 9: beginning of bridge, bars 29-30 [01:23-01:28]



Section **B** (from bar 34 to bar 62), [01:38-01:59]

This section contrasts with section **A** mainly because of its more regular phrases and the use of *marcato* in 4, in which the double bass finally moves as is typical in the genre: playing chord tones in a repeated quarter-note rhythm.

**b1** (from bar 34 to bar 41), [01:38-01:58], (Fig. 10): in this phrase, the violin presents a new theme featuring materials similar to the ones making up section **A** (stepwise motion, thirds, arpeggios of eighth-note triplets). The theme enters in anticipation of the first beat of the bar, a typical gesture in tango phrasing. As was the case in all the previous phrases, **b1** is divided in two, now by registral contrast (the violin one octave higher in bar 38) and by instrumental contrast (the melodic line is thickened when the bandoneon joins in bar 37 and the piano in bar 39). The guitar maintains the accompaniment by playing tremolo in a mandolin-like style, tying both semi-phrases together. At the end of bar 40, a passage in parallel motion by the violin and the piano helps to connect **b1** and **b2**.

The image displays a musical score for Figure 10, covering bars 34 to 41. The score is presented in two systems. The first system, starting at bar 34, includes staves for Violin, Bandoneon, Guitarra, Piano, and Contrabajo. The Violin part begins with a melodic line featuring eighth-note triplets and stepwise motion. The Bandoneon provides harmonic support with chords and some melodic fragments. The Guitarra plays a tremolo accompaniment. The Piano and Contrabajo parts provide a steady bass line. The second system, starting at bar 38, includes staves for Vln. 1, Band, Gtr., Pno., and Cb. The Vln. 1 part continues the melodic theme, now one octave higher. The Band part features a dense texture of chords and tremolos. The Gtr. part maintains the tremolo accompaniment. The Pno. and Cb. parts continue their respective parts. The score is marked with 'gliss.' and '8va'.

Figure 10: **b1**, bars 34-41 [01:38-01:58]

**b2** (from bar 41 to bar 48), [01:59-02:17], (Fig. 11): this phrase starts with a left hand bandoneon solo playing a variation of the violin solo in **b1**. The contrast in registral and textural density is supported by the rhythmical base that continues in 4 – reinforced by the *chicharra* of the violin – with a gradual *accelerando* that leads to the faster tempo of **b3**. **b2** is less clearly segmented, and thus more continuous than the previous phrases.

The musical score for Figure 11 consists of five staves. From top to bottom: Violin, Bandoneon, Guitarra, Piano, and Contrabajo. The Violin staff has a treble clef and a key signature of one sharp (F#). It begins with a melodic line in the higher register, marked with a 'chicharra' effect. The Bandoneon staff has a grand staff (treble and bass clefs) and a key signature of one sharp. It features a complex rhythmic pattern with many sixteenth notes. The Guitarra staff has a treble clef and a key signature of one sharp, playing chords. The Piano staff has a grand staff and a key signature of one sharp, with a marcato accompaniment. The Contrabajo staff has a bass clef and a key signature of one sharp, playing a simple bass line.

Figure 11: beginning of **b2** (bars 41-42), [01:58-02:06]

**Bridge** (from bar 48 to bar 52), [02:17-02:25]: this is another formally ambiguous segment. It can be perceived as either an extension of **b2** or as a bridge to **b3**. The melodic line in octaves is based on the materials previously used (stepwise motion and thirds). The accompaniment maintains the *marcato* in 4 from **b2** while stabilizing the new tempo, to later resume the syncopation of the beginning.

**b3** (from bar 53 to bar 61), [02:25-02:45], (Fig. 12): this phrase states the last variation of the **B** theme, more easily recognized by its harmonic progression than by its melodic line. It begins in a similar way to **b1** with a phrased violin solo that again enters prior to the downbeat, and is clearly separated from **b2** through both a contrast in instrumental density and, for the first time, an interruption in the rhythmical base in bars 62-63. This last version of **b** is based on the *variación* by rhythmical compression that is typical of the genre, although articulated in a discontinuous way. Discontinuity results from the following factors:

- The bandoneon line contains rests that divide it into asymmetrical segments.
- The right hand of the piano reinforces the *variación* of the bandoneon a minor third above in bars 56 and 60 while the left hand maintains the *marcato*.
- The violin plays a melodic line that alternates materials from its phrased solo, the repeated quarter-note rhythms from previous sections and upbeat figures made up of sixteenth-notes that emulate and sometimes complement the *variación* of the bandoneon. These materials are organized by register: the segments of the phrased solo in the higher register, the rest in the lower register.

53  
solo

Violin

Bandoneon

Guitarra

Piano

Contrabajo

57

Vln. 1

Band.

Gtr.

Pno.

Cb.

59

Vln. 1

Band.

Gtr.

Pno.

Cb.

Figure 12: beginning of **b3**, bars 53-61 [02:25-02:34]

**Coda** (from bar 62 with upbeat to bar 70), [02:45-03:09], (Fig. 13): at the end of the *variación* (bar 61), the bandoneon performs a brief passage alone, based on thematic materials that link section **B** and the coda. The coda, in turn, is divided again through frequent variations in instrumentation until a parallel passage in full tutti at bar 67 that

slows the tempo down with the typical laid-back rubato triplet<sup>192</sup>. In the final three bars, the violin and the bandoneon play the main melody and the piece concludes with the typical tango ending.

Figure 13: Coda (bars 64-67), [02:49-02:59]

<sup>192</sup> The *tresillo abierto* [open triplet], as it is commonly known in tango jargon, is generally used for performing a laid-back rubato. Its typical pattern is the one shown in Figure 13: two quarter notes and two eighth notes that are jointly “stretched out” with a crescendo that emphasizes the rubato.



## 2.5 Review of this chapter and additional remarks

The pieces composed and arranged by Salgán feature, on the one hand, innovative elements that contributed to the development of the genre and, on the other, some typical aspects of tango music that he advanced further, which have now become strictly linked to his style. The main techniques analyzed in this chapter are summarized below.

### Regarding formal and melodic features

- Segmentation of sections: Salgán generally respects regular sections and phrases typical of tango – both in the creation and re-creation of pieces – but counteracts the resulting symmetries with the persistent variation of their constitutive materials.
- Use of ornaments: in order to reinforce the articulated character of his language, Salgán uses all kinds of ornamental effects and sounds from the tango tradition including passing notes and grace notes, acciaccaturas, turns and *campanitas*.
- Shift, omission or combination of notes from the theme: these compelling techniques are used for altering rhythmical and melodic predictability, as they thwart the listeners' expectations. Salgán does this in order to make simple or similar structures more complex (as in *Gran Hotel Victoria*) and introduces them mainly in recapitulative phrases.
- Connecting passages: another characteristic technique used by Salgán and taken from the tango tradition, is tying different sections together by means of connecting passages that might present complete melodies, brief figures or chords. Even through a single accented note he manages to mark a tempo change (as seen in the arrangement of *Gran Hotel Victoria*) or to connect two contrasting segments. In many cases, these figures are performed by the piano, which reinforces the idea of the piano being the main instrument and its concertante approach (see below). In his book on tango<sup>193</sup>, Salgán divides these kinds of passages into “affirming”, when they keep the character of the groups they link, and “preparatory”, when they announce the beginning of a new phrase with a different character. The interweaving of fragments, however, is less common in his music than it was in Pugliese's.<sup>194</sup>
- Emphasized thematic contrasts: thematic contrasts typical of tango (primarily rhythmical versus primarily melodic sections) are emphasized with changes of texture and register.
- Use of elements from the language of *folklore*: Salgán uses rhythms, phrases and melodies derived from Argentinian *folklore*, a language he practiced and knew well. Making use of them, he enriched his works while rescuing an essential element from the origins of tango.
- Elaborate harmonic progressions: Salgán enriches his pieces by using harmonic progressions that are more intricate than those used in tangos from previous eras. The

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<sup>193</sup> Salgán, Horacio: *Curso de tango*; Buenos Aires: author, 2001, p. 61.

<sup>194</sup> Formal construction aspects will be further analyzed in the general conclusions.

most frequent use of this technique is with secondary dominants, for example at the beginning of *Don Agustín Bardi*.

- Formal segmentation: formal sections are generally well defined and the development of their materials is based mainly on rhythmical, timbral and textural modifications, or the addition of new elements. The combination of materials from different sections and the interweaving of segments are infrequent in Salgán's music. In this respect, the techniques analyzed in *Homenaje a Pedro Laurenz* constitute an exception.

- Thematic constructs based upon intervals: many pieces by Salgán are based on the systematic use of certain intervals. For example, the themes of the three sections of *Don Agustín Bardi* are built around the interval-span of a minor sixth.

### **Regarding orchestration**

- Use of piano concertante: this is the unmistakable stamp of Salgán's style. The piano is the instrument from which he directs his ensembles and around which he structures his pieces. The role of the piano concertante is defined by the continuous interventions of this instrument in countermelodies, connecting passages, solos, accompaniments and marcatos. This structural centrality of the piano in his arrangements and its preponderance in the orchestra are rarely found in the history of tango. Another feature of his piano playing is the brilliant use of phrasing and the diversity of articulations deployed by Salgán in his interpretations. Finally, he uses each hand to play passages with a wide variety of alternating functions.

- Use of expanded piano register: another outstanding feature of Salgán's piano writing is the expanded tessitura. He frequently uses all registers of the piano, especially the highest one, which he employs in order to add color and highlight the passages of piano concertante. For this, the left hand often abandons the rhythmical *marcato* momentarily and complements the right hand in the high register. The *leggero* sound of his style might also be linked to this aspect.

- Frequent registral changes: in his orchestrations, Salgán frequently compresses and expands the tessitura. This procedure is complemented by textural and instrumental variations and is aimed – as many other aspects in tango – at generating contrasts.

- Inversion of the strings and the bandoneons: in his instrumentations for *orquesta típica*, Salgán oftentimes uses the configuration of bandoneons above violins, which results in a less frequently heard timbre.

- Use of the guitar: Salgán uses the guitar in his ensembles mainly as a contrapuntal instrument. It generally presents rhythmical-accentual contrasts against the rest of the instruments, but also enriches the polyphonic texture with passages in contrary motion. These passages either counteract the metric structure, link segments or alternate between materials from either the accompaniment or the melody.

- Frequent changes of register, texture and instrumentation (gradual or in unison): changes in instrumentation (and subsequent implications in register and texture) are

found more frequently than in tangos of previous eras. In general, solos alternate with instrumental blocks (of full tutti or soli).

- Instrumental accumulation: in contrast to the traditional modification of instrumentation in blocks, Salgán makes gradual changes, already seen occasionally in Pugliese's works. This represents one of the historic developments of tango orchestration.

- Thickening of the melodic line: a thematic approach derived from the tradition and used systematically by Salgán is the frequent modification of a melodic line's thickness. This, along with variations in register, is used to generate the typical contrasts of the genre. The thickening of the melody is used to emphasize phrases or to compensate for the loss of intensity in the high register of the piano.

- Textural hierarchy amongst distinct registral sectors: a single instrument or an instrumental section uses different sectors of the register in order to discern thematic from accompanimental layers. This is found, for example, in the violin line over the last *variación* in *Homenaje a Pedro Laurenz*, where the segments of the phrased solo are performed in the higher register and the accompaniment segments in the lower register. This kind of registral arrangement is used mainly in small ensembles to compensate for the use of different registral sectors within the *orquesta típica*.

- Passages of contrary motion: Salgán systematically superimposes lines that counteract the general direction of a given line. In this way, his music presents more elaborate contrapuntal characteristics than those of previous times. Piazzolla and Beytelmann later developed these characteristics in their own works.

### **Regarding rhythm and meter**

- Rhythmical variations: in melodies, countermelodies and accompaniments, rhythmical patterns are rarely repeated, either successively or simultaneously. Moreover, the changes in the accompanying *marcato* occur more frequently than in tangos of the *Guardia Vieja*, where they would usually align with whole phrases or semi-phrases. These frequent changes are always related to the main theme, and they grant fluency to the theme's development and contribute to a more *leggero* character (which is also linked to the persistent use of syncopated rhythms to enliven the metric structure).

- Use of syncopated rhythms: a characteristic feature of Salgán's music is the omnipresent use of syncopated rhythms, employed to enliven the rhythmical aspect of his works. The use of upbeats, rhythmical shifts that alter the metric structure, and phrases beginning with a rest on the downbeat results in a complex musical surface while remaining in the typical 4/4 meter. This is clearly exemplified by the *umpa-umpa*, the rhythmical base that carries Salgán's signature. In this respect, he may have worked more on rhythmical and accentual structures than any other musician of his era.



- Use of accents, staccato and legato in two: in order to support the *leggero* and syncopated language of his style, Salgán makes use of passages that continuously present highly articulated staccatos and legatos.
  
- Use of dynamic accents that alter the metric structure: the extreme dynamic differentiation between accented and non-accented elements, as well as their placement in specific parts of the bar that counteract the metric structure and that are constantly varied, grant Salgán's music its *leggero* and unstable character.
  
- Connection of different *marcatos*: the accompanimental bases written by Salgán oftentimes present more frequent changes and contrasts than was usual in the genre. By means of connecting passages between different *marcatos*, Salgán compensates for the resulting discontinuity and grants fluency to his works. As regards this technique, his book "Curso de tango"<sup>195</sup> provides many related examples.
  
- Interruption of the rhythmical base: this technique can be found in some traditional tangos (particularly in orchestrations by Juan D'Arienzo) and is used for creating contrasts or dividing sections. In the case of Salgán's works, the resulting effect is particularly salient because they contrast strongly with the rich, ever-changing accompanimental motives, rhythms and articulations.
  
- Anticipation of rhythms: some lines anticipate rhythms or *marcatos* of subsequent segments.
  
- Asynchrony in changes of rhythmical base: changes in the accompanying rhythmical base are staggered in the different textural layers, as occurs in *Gran Hotel Victoria*, where the passage from a *marcato* in 4 to a syncopated *marcato* is first performed by the guitar (bar 29) and then by the double bass (bar 30). This enriches the rhythmical, accentual and textural organization.
  
- Gradual changes in the accompaniment base: as in subsection **b1** of *Don Agustín Bardi*, the *marcato* progressively becomes more rhythmical by means of the durations, articulations and dynamics used. This gradual change from a fragment of melodic tango to one of rhythmical tango is quite innovative, as in tangos from previous eras these contrasts usually occur suddenly.
  
- Thickening of the piano bass line: in some accompanying bases, Salgán reinforces accented beats through thickening the bass line of the piano left hand, generally with intervals of a perfect fifth. This technique is highly useful and can be applied to any *marcato*, as will be seen later in the analysis of *Retrato de Alfredo Gobbi* by Astor Piazzolla and *Preludio N. 1* by Gustavo Beytelmann.

### **Regarding variation**

- Variation in parametric stability: a variation mechanism that implies keeping one parameter (such as the rhythmical *marcato*) stable while other parameters are

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<sup>195</sup> Salgán: *Curso de tango*, pp. 47-48.

modified. Salgán's works commonly feature fragments that vary the accompanying rhythmical base while keeping a similar orchestration. This supports the notion of the core role of rhythm in his works.

- Additional countermelodies in recapitulations: linked to aspects analyzed in the chapter on Pugliese (ambiguity between background and foreground), another aspect derived from tradition that is emphasized and systematized by Salgán is the creation of new themes for recapitulative sections. This may take place: a) at the level of the main textural layer, when the new line occurs in the foreground and the original theme is disguised, hidden or presented as a background or ripieno; or b) as a countermelody, when the original theme still occurs in the foreground and the countermelody is added as a variation technique. The added lines may: a) be contrasting: if the original theme is rhythmical, the countermelody is melodic, and vice versa; or b) have similar characteristics: the themes are both rhythmical or both melodic. An example of the latter is the famous rhythmical countermelody created by Salgán for the *variación* of *Recuerdo* by Osvaldo Pugliese. Furthermore, due to their thematic characteristics, these added lines are often presented as complete themes and some of them even became the main melodic lines of new compositions, as in the case of *Motivo de vals*, which was derived from the countermelody composed for *Llorarás*. Salgán's countermelodies created for the arrangements *El entrerriano*<sup>196</sup>, *Retirao*, *El Pollito*, *Shusheta*, and *La clavada* are also renowned.

- Thematic evocation: another innovative approach in comparison with the standard practices in recapitulative sections is the arrangement of segments made up of thematic materials that evoke the original theme without presenting it in full. This takes place in Salgán's arrangement of *Gran Hotel Victoria*, where the original theme's harmonic progression is the only element kept intact, and that allows the recapitulation to be perceived. Thematic evocation is an innovative variation technique that was further developed by Beytelmann in many of his pieces (as will be analyzed in the chapter focused on his works).

- Frequent transpositions of the melody: this thematic variation technique is present in *Homenaje a Pedro Laurenz*. Although Salgán does not use this technique systematically in his creations, it constitutes a traceable precedent of later works by Piazzolla and Beytelmann.

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<sup>196</sup> Analyzed in chapter 5.

