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

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#### 4.4 *Preludio N. 1*

Music by Gustavo Beytelmann, 2011.

Recorded by Gustavo Beytelmann “Nuevo Trío” on the CD “L’Autre Visage” for the record company Milan Records, France, 2012. Gustavo Beytelmann, piano; Rémi Lemer, clarinet and Cyril Garac, violin.

Duration: 5’47’’

Robert Schumann once described Chopin’s preludes by saying, “they are sketches, beginnings of études, or, so to speak, ruins, individual eagle pinions, all disorder and wild confusions”<sup>284</sup>. This phrase could be applied equally well to Gustavo Beytelmann’s *Preludio N. 1*<sup>285</sup>. This trio for piano, violin and clarinet is built upon superimposed and fragmentary tango materials of an improvisatory nature. Beytelmann crafts the main structure of the piece using the piano, around which move the lines of the clarinet and the violin. As in many of his works, the materials given at the beginning are followed by a set of progressive variations that seldom recall motives literally. The phrases and sections are mainly segmented by means of textural differentiation, often using homorhythmical-parallel passages in order to contrast with the prevailing free counterpoint. The segments do not generally constitute whole themes, but rather melodic fragments that are related to one another in a variety of ways. This generates a complex, polyphonic texture – another characteristic feature of many of his compositions. Beytelmann compensates for textural discontinuity by means of gradual processes that unify the progression of the piece, such as the registral ascent of the piano and the increase in rhythmical density of the clarinet and the violin lines throughout the first section. Lastly, as opposed to the typical two-theme structure of tango, he emphasizes other parameters such as texture, register, rhythm and articulation in order to create the formal organization of the piece. Beytelmann maintains the typical formal tango structure **A-B-A’-B’-Coda** but builds the sections with irregular, asymmetric phrases. In turn, the phrases have irregular, ever-changing quantities of bars – usually odd numbers – which make the segmentation unpredictable.

The following analysis is based on the photographed manuscript<sup>286</sup> and on the above-mentioned recording. In order to illustrate the formal structure of the piece, sections, sub-sections and bar numbers are given in Fig. 1 below.

| <b>Section</b>     | <b>A</b>  |           |           | <b>B</b>  |           |
|--------------------|-----------|-----------|-----------|-----------|-----------|
| <b>Sub-section</b> | <b>a1</b> | <b>a2</b> | <b>a3</b> | <b>b1</b> | <b>b2</b> |
| <b>Bar #'s</b>     | 1-16      | 17-31     | 32-40     | 41-57     | 58-64     |
| <b>Qty. bars</b>   | 16        | 15        | 9         | 17        | 8         |

<sup>284</sup> Extracted from <http://www.chopinmusic.net/en/works/preludes/>. Accessed February 16, 2014.

<sup>285</sup> First released on the CD “An Argentinian at the Louvre” (2001) under the name *The Archers Of Darius*. In the newer version for his “Nuevo Trío”, analyzed here, Beytelmann presents the piece in a different instrumentation and with slight modifications.

<sup>286</sup> All the figures of this analysis have been taken from the manuscript.

| Section     | A'    |       | B'     |         | coda    |
|-------------|-------|-------|--------|---------|---------|
| Sub-section | a1'   | a2'   | b1'    | b2'     | -       |
| Bar #'s     | 65-79 | 80-94 | 95-107 | 108-112 | 113-124 |
| Qty. bars   | 15    | 15    | 13     | 5       | 12      |

Figure 1: formal scheme of *Preludio No. 1*

Section A (from bar 1 to bar 40), [00:00-01:41]

In *Preludio N. 1* – as in other compositions by Beytelmann – materials alien to tango coexist with elements related to it. Among the first, the use of polytonality is most prominent. As noted earlier in this dissertation, tango has developed within the traditional tonal system. However, in this piece, many chords are superimposed and harmonies are blurred, though their original functions can generally be perceived. This is first encountered at the beginning of the piece where two chords a half-step apart overlap (Eb-minor and D-minor). It generates perceptual ambiguity, being heard either as an unidentifiable chord or sometimes as an altered chord, in this case, Eb-minor(Maj7,9,#11). This technique is used for the entire piece. Despite this element, both the syncopation and the heavy dynamic contrasts in articulation give *Preludio No. 1* a strong tango connotation.

**a1** (from bar 1 to bar 16), [00:00-00:34]

Figure 2 shows the first page of the manuscript and indicates the main aspects described. The piano presents two distinct textural layers (1 and 2):

1. The left hand displays certain features derived from the tango tradition: *arrastres* and variations on the rhythmical *marcatos* in 3-3-2, in 2, in 4 and in syncopation. Although Beytelmann uses mixed meter, these *marcatos* are still perceived as a strong rhythmical base in the Pugliese style. Most of the accented notes are reinforced by intervals of a perfect fifth, a device already analyzed in works written by Salgán (*Don Agustín Bardi*) and Piazzolla (*Retrato de Alfredo Gobbi*).
2. The right hand plays chords (triads in either root position or first inversion) whose highest notes state the main melodic line, organized into asymmetrical fragments. By means of chromaticism and leaps within the interval-span of a minor third, the melodic line ascends in a zigzagging manner from an A4<sup>287</sup> (bar 1) to a G5 (end of bar 12, as indicated in Fig. 2). This G5 signals the climax of sub-section **a1** (bars 1-16). In the ascending passage, only one leap exceeds the above-mentioned interval-span: the perfect fourth just preceding the final pitch of the melody (G5), helping to emphasize it further.

The clarinet and the violin perform brief, imitative, discontinuous passages in free counterpoint. The resulting discontinuity is compensated for by gradual processes that converge in bar 12: a change in register and an increase in dynamics, and textural and rhythmical densities. In order to further emphasize the climax, the four<sup>288</sup> textural

<sup>287</sup> See “Pitch System” in the Glossary.

<sup>288</sup> In this work I analyze the four layers independently (clarinet, violin, right hand of the piano, and left hand of the piano).

layers play in rhythmical and accentual unison for the first and only time in the whole sub-section. Throughout **a1** there is a clear general process from discontinuity to continuity.

The image displays a handwritten musical score for a section labeled **a1** and the beginning of **a2**, covering bars 1 through 22. The score is written on multiple staves, likely representing different instruments or voices. The notation includes notes, rests, and various musical symbols such as accents, slurs, and dynamic markings (e.g., *f*, *mf*, *mp*, *ff*). Annotations are present throughout the score, including circled numbers (1, 2, 3, 4, 5, 8) and arrows pointing to specific musical features. Labels (I) and (V) are also visible at the bottom right of the score. The score is divided into sections: **a1** (bars 1-8), **a2** (bars 9-16), and **a2** (bars 17-22). The notation is dense and detailed, with many notes and rests. The overall structure is complex, with multiple layers of music.

Figure 2: **a1** and beginning of **a2**, bars 1-22, with indication of some of the above-mentioned features [00:00-00:53]

The segmentation between **a1** and **a2** is marked by a cadence that does not correspond to the classic chord progression but is yet perceived as dominant (first beat of bar 16, end of **a1**) resolving to tonic (last eighth note of bar 16, beginning of **a2**), and is linked by a passage in the piano's left hand, a characteristic gesture inherited from the tango tradition (Fig. 2).

**a2** and **a3** (from bar 16 to bar 40), [00:34-01:40]

In order to articulate the beginning of **a2** (bars 17-31), Beytelmann again presents a change of texture and register: a homorhythmical-parallel tutti that contrasts with the initial free counterpoint, in which the violin and the clarinet descend to the medium-low register while the piano tessitura is expanded (right hand in the high register, left hand in the low register). This large registral distance between both hands in the piano is one of the legacies of Horacio Salgán. The melodic line of **a1** is now restated in an extended and transposed variation, with a change to *p* dynamics. Throughout **a2** and **a3**, the structural materials from **a1** are presented in various ways: overlapped, asynchronous, extended, inverted, in imitation, in homorhythm and in free counterpoint. This leads to a feeling of progressive variation, where each fragment is a variation of the previous fragment and not of the original theme **a1**. In **a2**, the piano becomes less prominent as all of the melodic lines present thematic materials and the texture returns to the initial free counterpoint. The counterpoint is regularly interrupted in order to highlight the climactic moments by means of materials that align in rhythmical, melodic or accentual unison (bars 37-40, Fig. 3). This again demonstrates Beytelmann's special attention to texture, which he uses to create form and character in his compositions.

Figure 3: end of section A, bars 37-40 [01:29-01:41]

In addition, the superimposition of structural materials from different sections represents another main trait of Beytelmann's music observable in this *Preludio*. In bars 30-31 (Fig. 4), for instance, he foreshadows a pianistic passage in sixteenth-notes that will begin in full at bar 41 in section **B**. Likewise, bar 27 of section **A** foreshadows bars 43-44 of section **B** (Figs. 5 and 6).

Handwritten musical score for bars 30-31. The score is written for three staves: Clarinet (Cl.), Violin (Vln.), and Piano (Pno.). The Cl. staff is in treble clef, and the Vln. and Pno. staves are in treble and bass clefs respectively. The music is in 4/4 time. The Cl. part features a melodic line with some grace notes and a fermata. The Vln. part has a similar melodic line with some grace notes. The Pno. part has a complex accompaniment with many notes and some grace notes. There are some handwritten annotations like 'f' and 'p' indicating dynamics.

Figure 4: bars 30-31, [01:13-01:18]

Handwritten musical score for bars 43-44. The score is written for three staves: Clarinet (Cl.), Violin (Vln.), and Piano (Pno.). The Cl. staff is in treble clef, and the Vln. and Pno. staves are in treble and bass clefs respectively. The music is in 4/4 time. The Cl. part has a melodic line with some grace notes and a fermata. The Vln. part has a similar melodic line with some grace notes. The Pno. part has a complex accompaniment with many notes and some grace notes. There are some handwritten annotations like 'f', 'p', and 'cresc' indicating dynamics. A box highlights a section of the Pno. staff in the first measure of bar 44.

Figure 5: bars 43-44, [01:46-01:53]

Handwritten musical score for bar 27. The score is written for three staves: Clarinet (Cl.), Violin (Vln.), and Piano (Pno.). The Cl. staff is in treble clef, and the Vln. and Pno. staves are in treble and bass clefs respectively. The music is in 4/4 time. The Cl. part has a melodic line with some grace notes and a fermata. The Vln. part has a similar melodic line with some grace notes. The Pno. part has a complex accompaniment with many notes and some grace notes. There are some handwritten annotations like 'f' and 'p' indicating dynamics. A box highlights a section of the Pno. staff.

Figure 6: bar 27, [01:02-01:07]

Section **B** (from bar 41 to bar 64), [01:41-03:11]

**b1** (from bar 41 to bar 57), [01:40-02:35]: this sub-section presents upbeat figures made up of small durations that always lead to longer notes (Fig. 7, bars 41-46). Instrumentation again transforms in a gradual manner: either by accumulation or dispersal.

Figure 7: **b1**, bars 41-46 [01:41-01:59]

As before, segments demarcated by textural changes create a sense of discontinuity: piano alone (bars 41-44) leads to a homorhythmical tutti reached by accumulation (bars 45-46), followed by polyphony (bars 47-51), homorhythmical tutti by accumulation (bar 52), polyphony (bar 53), piano alone (bar 54), and finally another homorhythmical tutti (bars 55-57), (Figs. 7 and 8).

**b2** (from bar 58 to bar 64), [02:35-03:11]: this sub-section acts as a transition between sections **B** and **A'** and consists of two brief successive cadenzas (first by violin, then clarinet) that are interspersed with thematic fragments played by the piano. Then, repeating what occurred in previous sections, a tutti is reached through accumulation (bars 62-64) while beginning to play thematic materials of section **A'** that again interweave both sections.

Handwritten musical score for bars 47-58. The score is written on multiple staves, showing complex notation with notes, rests, and dynamic markings. The notation includes various clefs, bar lines, and dynamic markings such as *crescibile*, *pp cresc*, *f*, *mp*, and *ff*. The score is divided into two main sections, with bar numbers 47 and 53 clearly marked. The notation is dense and includes many accidentals and slurs.

Bar 47: *crescibile*

Bar 53: *San Fantasia*, *Tempo*, *Flautando*, *Conc. CABENZA*, *mp*

Figure 8: **b1**, bars 47-58, [01:59-02:40]



Section A' (from bar 65 to bar 94), [03:12-04:25]

In section A', the thematic fragments of section A are varied and permuted, treating elements as interchangeable. The first nine bars of section A are restated literally in the piano while the clarinet and the violin (bars 65-66) play varied melodic lines (Fig. 9) that reinstate the initial free counterpoint.

Figure 9: beginning of A', bars 65-67, [03:12-03:21]

**a1'** (from bar 65 to bar 79), [03:12-03:47]: this sub-section is presented in an abbreviated form as it re-creates materials from both **a1** and **a2** in a single sub-section. Again, the connection to the following phrase occurs through a textural change, this time from polyphony to two consecutive solos (violin-piano, bar 78, Fig. 10), followed by a passage where the layers align rhythmically (bar 79, Fig. 10).

Figure 10: end of a1', bars 78-79, [03:44-03:47]

**a2'** (from bar 80 to bar 94), [03:47-04:25]: in this sub-section the initial thematic material is stated for the last time, in a similar manner as what took place in **a2**: parallel homorhythm and *p* dynamics. The piano's melodic line from the two first bars of the piece returns and undergoes a sequence of short variations (Fig. 11).

Figure 11: beginning of **a2'**, bars 80-84, [03:47-04:02]

**B'** (from bar 95 to bar 112), [04:26-05:02]

Like section **B**, the beginning of section **B'** is again demarcated by a piano passage in sixteenth-notes, here with an ascending melodic line.

**b1'** (from bar 95 to bar 107), [04:26-04:49]: this sub-section is also distinguished by a sequence of brief fragments (oftentimes superimposed) of a melodic line divided amongst the different layers (Fig. 12).

Figure 12: beginning of **b1'**, bars 95-99, [04:26-04:35]

The last bar of **b1'** (bar 107) again presents a rhythmical-accentual unison that signals the final appearance of the theme of section **B** at bar 108.

**b2'** (from bar 108 to bar 112), [04:49-05:02]: this sub-section restates the beginning of **b1** in an abbreviated form, and the instrumentation accumulates (Fig. 13).

Handwritten musical score for Figure 13, showing parts for Clarinet (Cl.), Violin (Vln.), and Piano (Pno.) across three measures. The score includes various musical notations such as notes, rests, and dynamic markings like 'mf' and 'poco cresc.'

Figure 13: **b2'**, bars 108-110, [04:49-04:59]

Once more, a textural change fulfills a formal role: the last two bars of **b2'** (bars 111-112) present a homorhythmical-parallel passage that leads to the beginning of the coda.

**Coda** (from bar 113 to bar 124), [05:02-05:47]

In the coda the initial polyphony resumes as it presents four differentiated textural layers (1-4):

- 1- The left hand of the piano performs a rhythmical base.
- 2- The right hand of the piano presents a line based on the melodic materials of section A.
- 3- The violin plays an ostinato with three double-stops of a sixth, generally in accentual unison with the right hand of the piano.
- 4- The clarinet maintains the sixteenth-notes from the previous section (thus interweaving **b2'** and the coda) and then plays segments in accentual unison with the rest (Fig. 14).

In bar 122, a homorhythmical passage leads to the end.

Handwritten musical score for Figure 14, showing parts for Clarinet (Cl.), Violin (Vln.), and Piano (Pno.) across four measures. The score includes various musical notations such as notes, rests, and dynamic markings like 'mf' and 'cresc.'

Figure 14: **Coda**, bars 113-116, [05:02-05:12]