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

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Citation

Varassi Pega, B. (2014, December 11). *Creating and re-creating tangos : artistic processes and innovations in music by Pugliese, Salgán, Piazzolla and Beytelmann*. Retrieved from <https://hdl.handle.net/1887/30110>

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Issue Date: 2014-12-11

IMPACT OF THE MAESTROS ON MY OWN MUSIC



6. Impact of the maestros on my own music

6.1 Introduction

The new insights acquired through this research provided me with varied, powerful tools with which to enrich my skills as a musician. Above all, this project gave me the unique opportunity to understand the musical language of tango as a whole, which resulted in my practices as a composer, analyst, researcher and performer becoming inextricably linked to one another.

The musicians investigated in this dissertation demonstrated a huge amount of creativity in their approach to tango music, clearly showing this language's possibilities for further development. Now I feel capable of working within this language more confidently and exploring its boundaries more freely, well aware that certain aspects must be maintained in order to alter or introduce others – a lesson of balance learned from the pieces studied.

In the music I have composed and arranged while taking into account my findings, I have thoroughly manipulated all the concepts, techniques and materials from the analyzed pieces in order to make them my own. Through my experiments, I have produced a number of new works that illustrate the impact this research has had on me. All of these pieces differ substantially from the ones I produced before beginning this project. The same holds true for my piano playing, which has achieved a whole new dimension of understanding. I am now better equipped to conduct my ensembles, work together with other musicians and pass on some of the secrets of this musical language in a clear, precise way. Last but not least, I have a clearer vision of both what I would like to achieve as a musician and in which direction to continue exploring.

Below is a summary of the features I have experimented with and introduced in my own music in the creative, practical aspect of this artistic research project.

Regarding formal features

When writing my own pieces, I have tried to expand upon the formal segmentation that is so typical of the genre. Thus, in addition to pieces with traditional structures based on bipartite and tripartite forms, I have composed monothematic and multi-sectional pieces, all of them contrasting, based on the analyzed aspects of pieces composed by Pugliese, Piazzolla, and Beytelmann. Also, I have explored alternatives to traditional segmentation³⁰², now utilizing textural contrast and the manipulation of explicit beat, techniques incorporated from Beytelmann's compositions. Other techniques used are based on different ways of connecting phrases and sections, including the analyzed models of interweaving or overlapping (Pugliese, Beytelmann), linking through a connecting passage (Salgán), and clearly dividing through breaks between sections (Piazzolla). In section C in my arrangement of the tango classic *Chiqué* by Ricardo Brignolo, for instance, I overlapped two contrasting sections through superimposing textural layers as follows: the violin performs the original theme of section C, the left hand of the piano and the double bass perform a

³⁰² Through contrasts of a diverse nature: thematic, tonal, modal, of character, of tempo and of articulations.

bass line in *milonga campera*, and the accompanimental ripieno (bandoneon and right hand of the piano) is fully based on the theme of section **B**.

Lastly, as regards the construction of phrases, in addition to more conventional structures, I have written pieces based on irregular motives, semi-phrases, phrases and sections. Some pieces feature symmetrical phrases contrasting with asymmetrical phrases, while other pieces feature asymmetrical sections built on regular phrases.

Regarding melodic features and thematic variation

In my pieces I have tried to develop an expertise on all of the techniques analyzed, especially those related to thematic variation. I noticed that the usual construction of a tango theme – one based on structural notes and heavy ornamentation – is always effective and that motivic variation can still be enriched by the systematic use of compositional techniques from some forms of Western art music, e. g. permutation, retrograde, inversion, augmentation. To illustrate this, I composed *Al artesano*, in which all of the themes are derived from the opening two-bar motive by techniques including transposition, retrograde, inversion, retrograde-inversion, inversion-retrograde, permutation, rhythmical augmentation and diminution, intervallic augmentation and diminution and other devices related to rhythmical and melodic variation. In my arrangement of *Nostalgias* by Juan Carlos Cobián, for example, each section ends by modulating a half-step lower in order to start the following section in a new, foreign tonality. I also experimented with Piazzolla's technique of cumulative development, as well as Beytelman's development of melodies through progressive variations. Other techniques for thematic variation that I have experimented with in my works and which I want to develop further include:

- a) Variation by reduction of structural materials: in a recapitulative passage, only the essential elements of the theme are presented, without which the theme would not be recognizable. This technique is hinted at in the arrangement of *El entrerriano* by Pugliese, but has not been explored extensively. In my own piece *Canción de cuna para una madre*, the recapitulation of section **A** is just barely perceived through the main pitches of its theme.
- b) Variation by increase of structural materials: in a recapitulative passage, the essential elements of the theme are maintained while new materials are added.
- c) Variation by decrease in parametric complexity: certain parameters are removed from a given theme. For instance, if a theme has contrasting dynamics and many ornaments, in its second presentation it will have stable dynamics and no – or fewer – ornaments.
- d) Variation by increase in parametric complexity: new parameters are added to a given theme. For instance, if the first presentation of a theme is with a melody and accompaniment, its recapitulation will be based on counterpoint; if it has few notes in its first occurrence, it will use many diverse figures when it comes back.
- e) Variation in theme length: the theme is presented in successive versions with contrasting lengths. This technique can be combined with the ones described above.

In other works I have explored the construction of themes based on specific intervals, which were used melodically and harmonically. Other melodies were created from successive or simultaneous discontinuous segments (as in Beytelmann) or derived

from countermelodies for the main theme (as in Salgán). I also composed pieces based on the varied repetition of ostinatos that, in the absence of a main melodic line, are perceived as the main textural layer (as in Piazzolla and Pugliese). I experimented with a wide range of ornamentation techniques, as well as with the synthesis of structural elements. Lastly, Pugliese's technique of establishing a steady rhythmical marcato in order to support frequent changes in the melody and orchestration inspired to do just the opposite. I composed a piece where the main role of the theme is to unify the rhythmical base, whose bass line presents ever-changing rhythms (*Más, muchísimo más*).

Regarding texture

Most of the pieces I have composed or arranged while working on this research project feature a basic texture of melody and accompaniment that is made more complex in at least one phrase or section by adding other voices and generating a polyphonic texture. The textures used include numerous types of polyphony, melody with accompaniment and monody. The free counterpoint and imitative segments perfectly fit the kind of music I write. In order to experiment with these techniques, I have used gradual processes to unify the piece, such as changes in register, dynamics and instrumentation. In *Esto tema*, for instance, the discontinuity resulting from superimposed lines is counterbalanced by a gradual and continuous change in register (the piece starts in the low register and ends in the highest octave of the piano).

Regarding rhythm and meter

Besides the usual models of tango accompaniment, which I have put together in different sequences (with or without connecting passages), in many of my works I have altered the basic *S/W* structure of 4/4. For this, I have used polyrhythm, mixed meter or combinations of both, all of them incorporated from Beytelmann's works.

Regarding the traditional rhythms of *vals criollo* and *milonga*, I composed two pieces in which I experimented with these basic rhythmical formulas. In *Más, muchísimo más* I used multiple formulas based on the rhythm of *milonga ciudadana*, inspired by Piazzolla's innovative use of the *milonga campera* rhythm. In *Pin*, I used mixed meter to stretch the *vals criollo* rhythm only to the point where – even when not in 3/4 – it could still be perceived as a waltz.

Lastly, I composed pieces in which the accompanimental base consists of superimposed, contrasting rhythms.

Regarding orchestration

In my arrangements and compositions, I have explored many possibilities of instrumental and registral combination, as well as the use of extended instrumental registers. I have also experimented with atypical ensemble configurations such as piano and double bass duo (*Esto tema*), piano four hands (*La esquina*) and electroacoustic ensemble (*Lo Abismal, El Agua*, for clarinet, cello, piano and

electronics). I continue the trend of treating the ensembles as a group of soloists and usually include main melodies to all of the instruments in the line-ups.

Below are full analyses and scores for three of my pieces:

- *Pin*, for violin and piano
- *Al artesano*, for tango quartet (violin, bandoneon, piano and double bass)
- *Más, muchísimo más*, for tango quartet (violin, bandoneon, piano and double bass).

6.2 *Pin*

Pin is a study for violin and piano on the rhythm of *vals criollo*³⁰³ (tango waltz). The piece is based on variations of the typical 3/4 waltz meter through the displacement of some of its rhythms to create an irregular metric structure. The resulting mixed meter produces a rhythmical instability that is alien to the waltz rhythm, yet does not nullify it (until the contrasting section **B**). As observed in other pieces, some parameters must be kept stable while modifying others. Thus, to compensate for the metric irregularity, many defining characteristics of the tango waltz are respected, such as regular phrases (Fig. 1), themes that begin with an eighth-rest, clearly defined melodies, legato articulation, predominantly two-bar motives, melodic profiles (chromatic, primarily stepwise, and with leaps followed by contrary motion), use of hemiola and the traditional waltz accompaniment pattern (Fig. 2). The tripartite form in *Pin* differs from the typical bipartite form of a *vals criollo*, and sections are always tied together with connecting passages.

Variations on the number 3 are pursued on different levels: the waltz meter, the number of sections in the piece, the number of phrases that constitute **A** and **C**, and other aspects that will be analyzed below. Lastly, *Pin* uses the same materials to create different melodic lines in each section.

Section	Intro	A			Bdg	B				C		
Sub-sections		a1	a2	a3	-	b1	b2	b3	b4	continuous violin solo		
Bar #'s	1-2	3-12	13-20	21-28	29-34	35-43	44-53	54-63	64-75	76-100		
Qty.	2	10	8	8	6	9	10	4+6	12	8	8	8

Section	Bridge	A'				coda
Sub-sections	-	a1'	a2'	a3'	a4'	-
Bar #'s	100-105	106-113	114-121	122-129	130-139	140-146
Qty.	6	8	8	8	10	7

Figure 1: formal scheme of *Pin*

Introduction (from bar 1 with upbeat to bar 2): this brief introduction performed by solo piano asserts the waltz rhythm while presenting materials that will be used in the successive melodies (Fig. 2):

- Harmony: chords formed from thirds and fourths while the bass line moves in stepwise motion (chromatic or diatonic).
- Melody: the introduction uses mainly the interval class 5 (later established in section **A**, both in the accompaniment and in the melody). As already mentioned, the interval spans are filled in with stepwise motion and

³⁰³ See Glossary.

chromaticism. As usual, structural notes are enriched with varied ornamentation.

Violin

Piano

A

Chromatic and stepwise motion

Figure 2: introduction, bars 1-2,
with indication of above-mentioned features

Section A (from bar 3 to bar 29)

a1 (from bar 3 to bar 12): in this sub-section, the piano states the theme in a cantabile manner while introducing the first metric alterations. The bass line descends in stepwise motion, counteracting the generally ascending melodic line (Fig. 3). In the first five bars there is a sequence of mixed meter: 3/4, 7/8, 4/8, 7/8 and then 3/4. If we consider the quantity of eighth-notes in these five bars, we get the following numbers:

$$6 + 7 + 4 + 7 + 6 = 30$$

These metric irregularities are thus regularized on a larger scale: 30 eighth-notes is the same quantity we would find in five regular 3/4 bars. In the next five bars, this metric pattern is repeated, completing a ten-bar phrase composed of two symmetrical segments, as a typical of a tango waltz (even if in a traditional *vals* phrases would be eight bars long).

3

Vln.

Pno.

two-bar motives

4th. 3rd.

waltz rhythm

Figure 3: **a1**, bars 3-7,
with indication of above-mentioned features

a2 (from bar 13 to bar 20): in this phrase the violin repeats **a1** with few variations and one octave higher. It is two bars shorter as the fifth and the last bars of the theme – both in 3/4 – are omitted to further destabilize the waltz rhythm.

a3 (from bar 21 to bar 28): this phrase is the consequent of **a1** and **a2**, and is based on similar materials (Fig. 4), played by the violin yet another octave higher than the previous phrase. The octave transpositions featured by the theme throughout **a1**, **a2** and **a3** represent another variation on the number 3. In order to reinforce the waltz rhythm before the contrasting section **B**, **a3** has a larger number of 3/4 bars than previous sub-sections. It also features bars in its counterpart 6/8, in the traditional use of hemiola in the *vals criollo*. In the last four bars, the original sequence of meters (6 + 7 + 4 + 7 eighth-notes) is used for the last time. Then, in the last two bars of section **A** (bars 27-28), the eighth-note subdivision stops in order to demarcate the beginning of the following section **B**.

Figure 4: beginning of **a3**, bars 21-24

Section **B** (from bar 29 to bar 75)

This section contrasts with the previous one mainly because of its rhythmical, articulated character and its motives that begin on the downbeat. In section **B** (Fig. 5), some materials of section **A** are freely developed, such as the intervals and the pitches, which are placed in a different order through permutation techniques. Rhythms and motivic structures are also varied and everything is played at a slightly quicker tempo. The perception of the waltz is lost, but not the predominance of the melodic line or the typical segmentation into phrases. The alternation of sections with rhythms from different origins (tango, waltz, *folklore*, etc.) is an unusual practice in tango that occurs sporadically in pieces by Piazzolla, Salgán, Beytelmann and others.³⁰⁴ Although the theme of this new section differs radically from the theme of section **A** – it features many leaps that are not followed by contrary stepwise motion – both themes are related. The intensified mixed meter (3/8, 4/8, 5/8 and 6/8 alternate

³⁰⁴ Some examples: *Aquellos tangos camperos* by Salgán alternates sections of tango with sections of *folklore*; *Balada para un loco* by Piazzolla alternates tango and waltz, and *Sigamos* by Beytelmann alternates tango, rhythms alien to tango, and rhythms related to Argentinian *folklore*.

randomly) and the percussive accents contribute to the incisive character of this segment.

Figure 5: beginning of section **B**, bars 34-37

b1 (from bar 29 to bar 43): after a connecting bridge (“Bdg” in Fig. 1) that establishes the new character of section **B**, the violin plays the new theme of this section (bars 35-43).

b2 (from bar 44 to bar 53): this phrase functions as a consequent to the previous one, and presents similar materials, though now transposed.

b3 (from bar 54 to bar 63): the passage from bars 54 to 57 connects the phrases and stabilizes the meter into a steady 7/8 while gradually ascending to the high register, where the next theme will begin. As in Pugliese’s *La mariposa*, the melodic line of this connecting passage becomes the accompanimental layer starting in bar 58 with the entrance of the piano solo (Fig. 6). The pitches and intervals used for the melodic line of the piano in **b3** are derived from section **A**. The theme is played in three octaves in the high register, creating a registral contrast against the previous sections. Another interpretative feature used here, typical of the genre, is the simultaneous staccato articulation in the right hand and legato articulation in the left hand of the piano (from bar 58).

Figure 6: beginning of **b3** (bars 54-58)

b4 (from bar 64 to bar 75): as with the violin solo in **b1** and **b2**, the piano solo also presents an antecedent-consequent structure: **b3** (bars 54-63) and **b4** (bars 64-75). Instrumental density is gradually increased through chords that thicken the passages of the piano. The tessitura is expanded as the left hand gradually returns to its low register, leading to section **C**.

Section C (from bar 76 to bar 100)

This section presents another contrast in character: it is slower and more lyrical. Both melody and accompaniment are played in a legato and phrased manner, with rhythmical values longer than the ones in previous phrases (Fig. 7). Section **C** is made up of three phrases, unified by a continuous violin solo, twenty-four bars in length, in which the metric and harmonic sequences of section **A** are reused. The theme here is new and establishes an intermediate section that smoothly connects section **B** (incisive, rhythmical and articulated) with section **A'** (legato, with a waltz rhythm).

Figure 7: beginning of section **C**, bars 76-79

Bridge (from bar 100 to bar 105): this segment evokes the renowned tango waltz *La loca de amor*, composed by Pablo José Vázquez, and leads to the violin cadenza of the following section.

Section **A'** (from bar 106 to bar 129):

The theme from section **A** returns with variations and is achieved through the gradual reintroduction of its constitutive materials in three stages (**a1'**, **a2'** and **a3'**). This notion of gradual process was taken from Beytelmann and applied to a new aspect: the return of the theme³⁰⁵.

a1' (from bar 106 to bar 113): in this phrase the **A** theme returns in variation as a free, phrased violin cadenza.

³⁰⁵ The same technique is used for restating the theme of *Canción de cuna para una madre* by the author, which will be included in the final concert that will complement this dissertation.

a2' (from bar 114 to bar 121): in this phrase the violin presents a synthesized melodic line based on the main materials of the **A** theme, while the piano resumes playing variations of the waltz accompaniment (Fig. 8). The piano enriches the accompaniment through discontinuous thematic passages that are gradually expanded, leading towards a full statement of the original theme. The metric and harmonic sequences of **a2** are repeated literally.

Figure 8: beginning of **a2'**, bars 114-117

a3' (from bar 122 to bar 129): the main theme of the piece finally returns in full with the original instrumentation. There are some variations in rhythm and register that create tension and lead to the climax in **a4'**.

a4' (from bar 130 to bar 139): this is the first and only phrase of the piece with both instruments in parallel motion. It uses the main materials of the piece to create a new theme that leads to the coda.

Coda (from bar 140 to bar 146): after a brief connecting passage in the violin (bar 140), the accompaniment in **b3** and **b4** is restated in 6/8. Lacking a clear melodic line, this material is heard as the main textural layer and concludes the piece. This idea presents the inverse of the technique analyzed in pieces written by Pugliese and Salgán: here the accompaniment becomes a main melodic line.

Below is the complete score.

PIN

Bárbara Varassi Pega

$\text{♩} = 96$

A

Violin

Piano

Vln.

Pno.

Vln.

Pno.

Vln.

Pno.

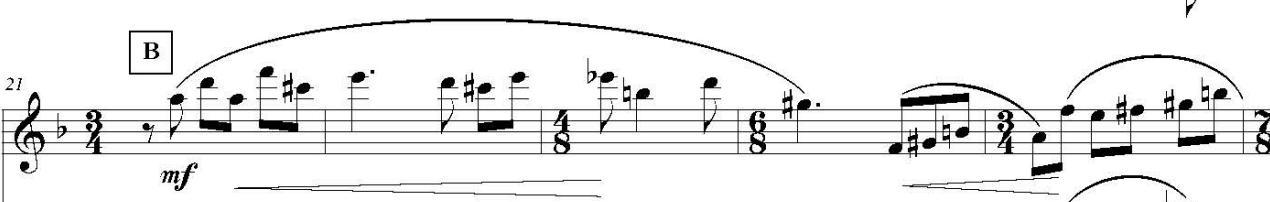
PIN

18

Vln. 

Pno. 

21 B

Vln. 

Pno. 

26

Vln. 

Pno. 

29 C $\text{♩} = 108$

Vln. 

Pno. 

PIN

34

Vln. *arco*

Pno. *mf*

p

39

Vln.

Pno.

D

44

Vln. *f*

Pno. *mf*

49

Vln.

Pno.

f

54 E

Vln. *pizz.*

Pno. *pp* *p* *mp* *mf* *f* M. dx sempre stacc.
M. sin sempre legato

59

Vln. *8va*

Pno. *8va*

64

Vln. *8va*

Pno. *8va*

68

Vln. *8va*

Pno. *8va*

72 *rit.*

Vln. (8^{va})

Pno. (8^{vb})

pp

76 **F** $\text{♩} = 86$
arco

Vln. $\text{♩} = 86$
arco

Pno. $\text{♩} = 86$
arco

81

Vln. $\text{♩} = 86$
arco

Pno. $\text{♩} = 86$
arco

pp

85

Vln. $\text{♩} = 86$
arco

Pno. $\text{♩} = 86$
arco

pp

PIN

90

Vln. Pno.

pp

94

Vln. Pno.

sul II

pp

Più lento

100

Vln. Pno.

pp

106

Vln. Pno.

PIN

110

Vln. *pizz.* *pp*

Pno. *mp*

3/4 3/4 3/4 3/4 3/4

114 G

Vln. *accel.*

Pno. *p*

3/4 3/4 3/4 3/4 3/4

Tempo primo
♩ = 96

118

Vln. *p*

Pno. *mf*

3/4 3/4 3/4 3/4 3/4

122

Vln. *mf*

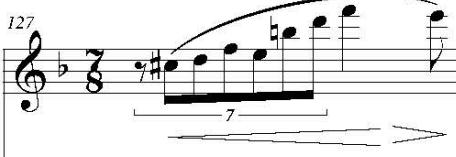
Pno. *mf*

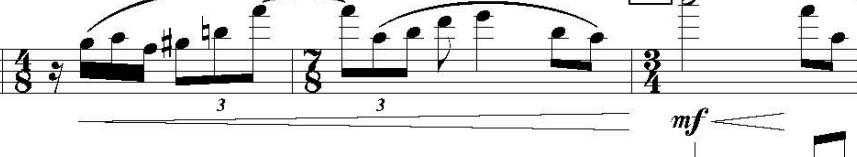
3/4 3/4 3/4 3/4 3/4

p <

p <

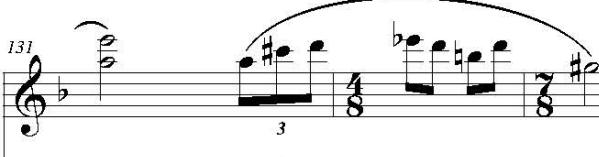
127

Vln. 

Pno. 

H 

131

Vln. 

Pno. 

p 

136

Vln. 

Pno. 

p 

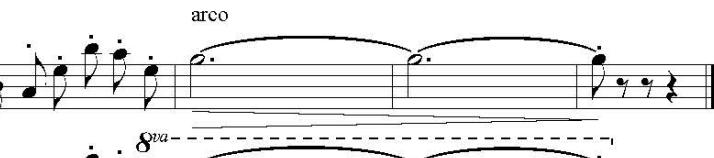
mf 

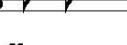
8va 

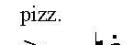
p 

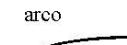
141

Vln. 

Pno. 

p 

pizz. 

arco 

8va 

6.3 *Al artesano*

Al artesano was written for the typical instrumentation of a tango quartet: violin, bandoneon, piano and double bass. I composed this piece while using as models Pugliese's *A los artistas plásticos* and *Negracha*, as well as pieces stemming from them such as Piazzolla's *Retrato de Alfredo Gobbi* and *Fracanapa*. It is an etude based on compositional techniques derived from Western art music. Phrases are interwoven in the Beytelmann style, whose works also inspired the gradually increasing and decreasing instrumental density.

Al artesano originates from a two-bar motive. The material in all of the sections is crafted³⁰⁶ from that motive by means of the different techniques described below. The form (A-B-A'-Coda) presents different sub-sections made up of regular eight-bar phrases that usually contain a short extension in order to emphasize segmentation (Fig. 1). Formal segmentation is further accentuated by two bridges in between the larger sections, which make the transitions smoother. In addition, the bridges divide the sections into groups of 3, 2 and 3 sub-sections respectively. This is a variation of the 3-3-2 formal structure used by Piazzolla in his *Tres minutos con la realidad*. The first bar in *Al artesano* is a nod to Pugliese's *A los artistas plásticos*, since in both pieces the main interval is clearly stated: a perfect fourth in Pugliese's piece and a minor sixth in mine.

Section	Intro	A			Br.	B		Br.	A'			coda
Sub-section	-	a1	a2	a3	-	b1	b2	-	a3'	a2'	a1'	-
Bar #'s	1-1	2-10	11-19	20-27	28-33	34-41	42-50	51-53	54-63	64-72	73-84	86-94
Qty.	1	8+1	8+1	8+1	6	8	8+1	3	8+2	8+1	5+4+4	9

Figure 1: formal scheme of *Al artesano*

Section A (from bar 2 to bar 33)

a1 (from bar 2 to bar 10): this phrase contains three differentiated textural layers. The bandoneon presents the main theme, the violin plays a rhythmical countermelody based on structural materials and the accompaniment (piano and double bass in unison) develops diverse rhythms that sometimes constitute two-bar motives (as in Piazzolla) and sometimes do not constitute repeated patterns at all (as in Salgán and Beytelmann). The accompaniment alternates between rhythmical-accentual alignment and contrast in relation to both the melody and its countermelody, in doing so enlivening the rhythmical structure.

The motive from which the whole piece is crafted is introduced in the first two bars of the bandoneon theme (Fig. 2). The articulations used, the syncopated beginning and the accentual contrasts with the rhythmical base are all typical of tango.

³⁰⁶ Hence the title of the piece, meaning "To the craftsman", a humble tribute to the four artists studied in this dissertation.



Figure 2: bandoneon line, bars 2-3

In bars 4-5, the motive is inverted, with small variations in order to remain in the G-minor tonality and develop the previous motive. Bars 6-7 constitute the typical anomaly³⁰⁷ within the theme, although the interval class 4 remains central. In bars 8-9 the original motive is stated in retrograde, again with small variations. Bar 10 is an extension that destabilizes the meter and delays the resolution of the cadence until the first bar of **a2**. The techniques used are shown in Fig. 3.

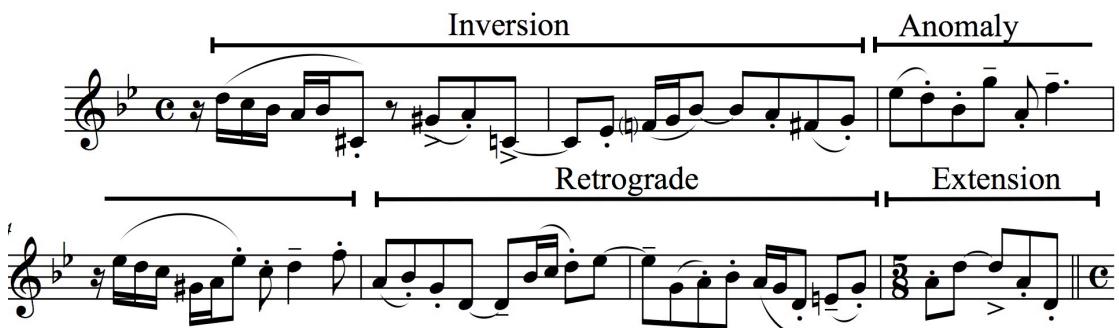


Figure 3: bandoneon line, bars 4-10,
with indications of above-mentioned techniques

a2 (from bar 11 to bar 19): this phrase is a variation of the previous one, with the main theme now played by the violin. In the opening bar, the bandoneon concludes its theme (**a1**) over the beginning of **a2**, interweaving the two phrases (Fig. 4). The violin line is a variation of **a1** one octave higher, simplified through a reduction of materials and a decrease in rhythmical density. This requires the rhythmical augmentation of some notes in order to align with the structure of both the phrase and the accompanying marcato. The bass line is repeated, and the rhythmical base is enriched by the countermelody from **a1** now in the bandoneon and the piano's right hand. In bars 13 and 17 the violin and bandoneon exchange their lines to vary the orchestration and achieve continuity with **a1** (the theme is indicated with rectangles in Fig. 4). In order to create contrast, in the second semi-phrase (bars 15-19) there is a variation in the accompaniment, while instrumental density is increased, leading to **a3**.

³⁰⁷ See Glossary.

Violin

Band

Piano

D.B.

Violin

Band

Piano

D.B.

Beginning theme a2

End theme a1

extension

Figure 4: a2, bars 11-19

a3 (from bar 20 to bar 27): in this phrase, the **a1** theme is again restated. The violin concludes its theme (**a2**) over the beginning of **a3**, again interweaving both phrases. It now undergoes an expansion of the intervals while the timbre (bandoneon) and the

rhythrical structure of **a1** are maintained. This yet again demonstrates the technique of keeping some parameters stable in order to vary others. The greatest contrast against the previous phrases lies in the sudden reduction of instrumental density in bars 20-23, in which only the double bass plays the accompaniment and the violin plays *chicharra*. From bar 24 there occurs an instrumental accumulation that restores the tutti to conclude section **A**, while leading to the upcoming bridge. Finally, the bandoneon again interweaves the sections, now with long notes, as in many of Beytelmann's pieces (an E-flat is held between **a3** and the bridge, a D is held between the bridge and section **B**).

Bridge (from bar 28 to bar 33): this segment is inserted in order to make the transition to section **B** smoother by reducing tempo, dynamics and both textural and registral densities. The musical material is derived from section **A** (especially the intervals of a sixth) and, in turn, is used to create the themes of section **B**.

Section **B** (from bar 34 to bar 41)

Section **B** is typically melodic and is organized in two phrases, **b1** and **b2**.

b1 (from bar 34 to bar 41): this phrase is a piano solo formed from pieces of a melodic line derived from the bridge (Fig. 5). It features the contrast in character that is typical of the genre, reinforced by a decrease in textural density and dynamics. Figure 5 shows the techniques used to generate the melodic lines of section **B**: the upper staff presents the original line (bridge, bars 28-33), the middle staff shows the melodic line derived from the bridge by reorganizing some of its pitches (used for creating the piano solo in bars 34-41) and the lower staff shows the inversion of the melodic line in the middle staff (used literally for the violin solo in bars 41-48).

Figure 5: techniques used for section **B**

The melodic line used for the piano solo (Fig. 6) is created through a reduction of materials of the line in the middle staff. It is accompanied by a rhythmical base of *milonga campera* in the double bass.



Figure 6: piano solo (bars 34-41)

b2 (from bar 42 with upbeat to bar 50): in this phrase, the piano solo is repeated, here acting as a countermelody to the main textural layer in the violin (demonstrating the exchange of background and foreground layers already analyzed in this dissertation). The bandoneon joins in, alternating between a marcato in unison with the double bass and a reinforcement of the piano's melody. Bars 49-50 introduce materials from the upcoming bridge (bars 51-53), tying together both sections.

Bridge (from bar 51 to bar 53): this is a connecting passage between section **B** and the recapitulation of section **A**. Its materials derive from the violin countermelody in **a1**.

Section A' (from bar 54 to bar 84)

In section **A'** the phrases of **A** are varied and presented in inverted order (**a3'**, **a2'**, **a1'**), resulting in a type of palindromic form: **a1**, **a2**, **a3** – **B** – **a3'**, **a2'**, **a1'** – Coda. This notion of formal organization was inspired by Beytelmann's *Otras voces* and here taken to a new extreme.

a3' (from bar 54 to bar 63): this phrase is a variation of **a3**. The main idea was to form a rhythmical complement between the lines of the bandoneon left hand and the double bass so that each instrument would play when the other had a rest and vice versa. The accompaniment in the violin and the piano was added at a later stage and is again derived from the materials in the violin countermelody of **a1**. Bar 62 presents a metric and melodic deviation aimed at interweaving this segment with the following one; bar 63 is both the end of **a3'** and the beginning of **a2'**. There is also a rhythmical asynchrony between the cadence of the bandoneon and the cadence of the piano.

a2' (from bar 64 to bar 72): in this phrase, the main themes presented in **a1** and **a2** are superimposed in their original instrumentation (bandoneon and violin). Thus, the original theme and its rhythmical augmentation are played simultaneously. The rhythmical base remains as in **a2** except for bars 67-68, where a marcato in 4 in the Arolas style is used to create contrast and to emphasize bars 69-70, leading to **a1'**.

a1' (from bar 73 to bar 84): this is the most elaborate phrase of **A'**. After a two-bar pedal on G that reinforces the division between **a2'** and **a1'**, there is a variation by

rhythmical compression of the countermelody in **a1**. It consists of a five-bar (rather than four in **a1**) sequence of mixed meter: 5/4, 4/4, 4/4, 6/4 and then 4/4. The violin plays *chicharra* while the piano left hand and the double bass resume the bass line of **a1**. In bars 78-81 there is an ostinato in rhythmical unison, again based on **a1**, with an accompaniment in the double bass. The bass line is based on sixths, the main interval of the piece, and is grouped into sets of three ascending, arpeggiated eighth-notes. In addition, the first note of every three-note group chromatically descends, creating a melodic bass line. The metric structure in this passage becomes irregular through the use of bars in 7/8 and 6/8. Bars 81-84 function as an extension of **a1'** through the literal repetition of bars 78-81. This extension is my version of the technique analyzed in some pieces by Pugliese and Piazzolla, and helps to emphasize the ending of section **A'**.

Coda (from bar 86 to bar 94): this final section is a continuation of **a1'**. In these bars the motives previously used in the piece are superimposed, but rhythmically unaligned, creating a strong sense of instability. In bar 93 the bandoneon plays a typical *variación* on the main theme with which the piece began.

Below is the complete score.

Al Artesano

Bárbara Varassi Pega

30 *rit.* *arco* $\bullet = 96$

Vln. Band. Pno. D.B.

||

$\bullet = 112$

accel. *arco* mf

Vln. Band. Pno. D.B.

Musical score for orchestra and piano, page 57, measures 47-54.

Measure 47: Violin (Vln.) plays eighth-note patterns. Bassoon (Bassoon) and Trombone (Tbn.) provide harmonic support. Dynamics: *f*.

Measure 48: Violin (Vln.) continues eighth-note patterns. Bassoon (Bassoon) and Trombone (Tbn.) provide harmonic support. Dynamics: *f*.

Measure 49: Violin (Vln.) continues eighth-note patterns. Bassoon (Bassoon) and Trombone (Tbn.) provide harmonic support. Dynamics: *f*.

Measure 50: Violin (Vln.) continues eighth-note patterns. Bassoon (Bassoon) and Trombone (Tbn.) provide harmonic support. Dynamics: *f*.

Measure 51: Violin (Vln.) continues eighth-note patterns. Bassoon (Bassoon) and Trombone (Tbn.) provide harmonic support. Dynamics: *f*.

Measure 52: Violin (Vln.) continues eighth-note patterns. Bassoon (Bassoon) and Trombone (Tbn.) provide harmonic support. Dynamics: *f*.

Measure 53: Violin (Vln.) continues eighth-note patterns. Bassoon (Bassoon) and Trombone (Tbn.) provide harmonic support. Dynamics: *f*.

Measure 54: Violin (Vln.) plays eighth-note patterns. Bassoon (Bassoon) and Trombone (Tbn.) provide harmonic support. Dynamics: *pizz.* (pizzicato), *mf* (mezzo-forte). The piano (Pno.) plays eighth-note patterns. Dynamics: *pizz.* (pizzicato).

Measure 55: Violin (Vln.) plays eighth-note patterns. Bassoon (Bassoon) and Trombone (Tbn.) provide harmonic support. Dynamics: *pizz.* (pizzicato), *mf* (mezzo-forte). The piano (Pno.) plays eighth-note patterns. Dynamics: *pizz.* (pizzicato).

Measure 56: Violin (Vln.) plays eighth-note patterns. Bassoon (Bassoon) and Trombone (Tbn.) provide harmonic support. Dynamics: *pizz.* (pizzicato), *p* (pianissimo). The piano (Pno.) plays eighth-note patterns. Dynamics: *pizz.* (pizzicato).

61

Vln. Band. Pno. DB.

88

||

Vln. Band. Pno. DB.

chitarra

mp

mp

mp

75

Vln. *mf* chitarra *mf*

Band. *p* *mf*

Pno. *mf* *p* *p*

DB. *p*

82

Vln. *mp* chitarra *mp*

Band. *p* *p*

Pno. *p* *p*

DB. *p*

Musical score for orchestra and piano, page 88. The score consists of five staves. The first three staves are for the orchestra: Violin (Vln.), Bassoon (Bass.), and Double Bass (D.B.). The fourth staff is for the Piano (Pno.). The fifth staff is for the Band. The score is in common time, with a key signature of one sharp. The music features various dynamics, including forte and piano markings, and includes measures with sixteenth-note patterns and sustained notes. Measure 88 begins with a forte dynamic in the orchestra, followed by a piano dynamic in the piano part. The band part features sustained notes and sixteenth-note patterns. The piano part includes a dynamic marking of $\frac{3}{4}$ and a dynamic marking of $\frac{2}{4}$.

6.4 *Más, muchísimo más*

Más, muchísimo más is an etude on the *milonga ciudadana*³⁰⁸ rhythm composed for the typical instrumentation of a tango quartet (violin, bandoneon, piano and double bass), and partly inspired by Astor Piazzolla's *Milonga loca* and *Milonga del ángel*. The main idea for this composition was to explore and expand upon the possibilities of variation with the *milonga ciudadana* traditional rhythmical formulas, taking what Piazzolla did with the *milonga campera* rhythm as an example. The uniqueness of the piece lies in the fact that the characteristic bass pattern of the *milonga ciudadana* (generally steady and repetitive) has been extensively varied, to the point that almost no two bars are identical. As with *Pin*, these modifications give a strong sense of instability that is here compensated for by other parameters such as a steady meter³⁰⁹ and clearly defined themes. In most of section A, the piano left hand does not play in unison with the double bass as usual, but rather plays two-hands ripieno passages in the high register (in the Salgán style) that leaves registral space for the double bass line to be clearly heard. Furthermore – and in contrast to what is usual in the genre – the piece is based upon the rhythmical accompaniment, and the themes are not the core element but rather a means to give the piece an unified form. This technique presents an alternative to that proposed by Pugliese, in which a steady base supports the alterations made to the main themes. In addition, the melodic lines are deliberately simple and continuous in order to emphasize and support the permanently changing rhythmical-accentual structures. Lastly, the A-B-A-Coda form that is typical of the genre is maintained, although the sections feature prominent asymmetries (Fig. 1).

Section	Intro	A				B	A'	coda
Sub-sect.	-	a1	a2	a3	a4	-	-	-
Bar #'s	1-2	3-12	13-29	30-50	51-70	71-80	81-95	96-104
Qty. bars	2	8+2	13+4	8+9+4	9+2+9	10	8+7	9

Figure 1: formal scheme of *Más, muchísimo más*

Introduction (from bar 1 to bar 2): in this brief two-bar introduction, a parallel passage in tutti establishes the *milonga* rhythm and the tonality E-minor (Fig. 2). The one-bar motive introduced here will be used throughout the piece as an ostinato passage to connect and demarcate sections, and as a deviation from the primarily polyphonic texture. Thus, the formal segmentation in *Más, muchísimo más* is established by both motivic and textural aspects (in the Beytelmann style).

³⁰⁸ See Glossary.

³⁰⁹ In order to facilitate the reading of quick rhythmical figures, the piece is written in 2/2 instead of the usual 2/4 meter.

Section A (from bar 3 to bar 70)

The entrance of the violin, absent in the introduction, distinguishes the beginning of section **A**. This is the largest section of the piece. It is divided into four asymmetrical sub-sections that are presented in ascending order (Fig. 1).

a1 (from bar 3 to bar 12): in this first sub-section, the violin plays the main theme in an eight-bar phrase while the double bass begins to play variations on the *milonga* rhythm and polyphony is introduced (Fig. 2). The violin begins with a typical chromatic upbeat figure that has been transformed by permutating its pitches. The ripieno accompaniment in the bandoneon and the piano is made up of passages in stepwise motion derived from the ostinato motive of the introduction. In the last bars (bars 9-12) the ostinato resumes, with a gradual increase in dynamics and instrumental density until reaching a full tutti in the last two bars (indicated by vertical lines in Fig. 3). This further emphasizes the division between **a1** and **a2**.

Violin

Bandoneón

Piano

Double Bass

Main theme

Ostinato

Ripieno

Ever-changing bass line

Figure 2: introduction and first bars of **a1**, bars 1-7,
with indication of above-mentioned features

Vln.

Band.

Pno.

D.B.

Main theme

Ripieno

Main theme

Ripieno

Ever-changing bass line

Ever-changing bass line

a2

Figure 3: end of **a1** and first bars of **a2**, bars 8-16,
with indication of above-mentioned features

a2 (from bar 13 to bar 29): this sub-section acts as the consequent of **a1**. It begins with the bandoneon playing a variation of the theme in **a1** (here encompassing

thirteen bars) and with a sudden dynamic and textural reduction. The piano and the violin continue the ostinato motive from the previous phrase until bar 13, interweaving both phrases. **a2** presents the following characteristics:

- A change in texture and accompanimental rhythm in bars 17-19: the accompaniment suddenly presents a strong change in texture, rhythm and accentuation in order to provide contrast and diversity.
- Fragmentation of the melodic line: this occurs in bar 20 when the violin joins in the high register as the main voice, reinforced by the bandoneon and the piano.
- A formal extension: bars 26-29 constitute an extension of the previous phrase that results in one of the many formal asymmetries of the piece. The ostinato (with some rhythmical variations) is used to demarcate **a2**'s ending and is varied through different combinations in instrumentation. There is again an increase in textural and instrumental densities (the left hand of the piano is added).
- Introduction of new material: two elements that will be developed later in the piece are introduced:
 - a rhythmical countermelody by the violin and the right hand of the bandoneon (bars 26-27) that re-creates and expands upon a figure in bar 14.
 - b) trills in the violin.

a3 (from bar 30 to bar 50): in this sub-section, materials from previous sub-sections are used in free counterpoint and presented in different instrumental combinations. In bars 30-35 the theme is interrupted, further emphasizing the polyphonic texture. Climactic moments demarcate phrases and are indicated by dynamic and textural changes. These can be seen in the almost homorhythmical passage of bars 36-38 and in the parallel unison of bars 47-50, where the piano first adds the ostinato of previous sections and then joins the parallel unison. The double bass continues with variations on the *milonga ciudadana* rhythmical pattern, while the violin (from bar 38) plays a contrasting melodic line made up of long notes derived from the previous themes.

a4 (from bar 51 to bar 70): a sudden change in dynamics and textural density clearly demarcates the beginning of this sub-section, which is divided into two phrases by a contrasting solo violin passage (bars 60-61, Fig. 4) derived from the motive of bar 14. The division created by this passage is further emphasized by one of only two interruptions of the double bass line in the whole piece (the other occurs in the coda). In the first phrase (bars 51-59), the ostinato motives and the fragmented lines formerly used as ripieno are now varied and presented in a free counterpoint, lacking a main theme. In order to unify this sub-section, there is a gradual increase in textural, registral and instrumental densities throughout **a4**. The second phrase (62-70) is primarily organized into two homorhythmical blocks that are superimposed: the violin, bandoneon and piano right hand play a varied ostinato motive (on the tonic E-minor), while the double bass and piano left hand play the typical *milonga campera* rhythm in unison (maintaining the same tempo). This last phrase (Fig. 4) creates a large contrast with both the previous phrases and the upcoming section **B**.

Violin bridge Varied ostinato motive

Milonga campera rhythm

This musical score excerpt shows four staves: Violin (Vln.), Bandoneón (Band.), Piano (Pno.), and Double Bass (D.B.). The Violin and Bandoneón staves are grouped together. The Violin's 'Violin bridge' section is highlighted with a box, featuring sixteenth-note patterns. The 'Varied ostinato motive' section is also highlighted with a box, showing eighth-note patterns. The 'Milonga campera rhythm' is indicated by a box around the Double Bass and Piano staves, which play eighth-note patterns.

Figure 4: a4, bars 59-67,
with indication of above-mentioned features

Section B (from bar 71 to bar 80)

B is the typical contrasting middle section, though presented with an unusually short duration. One of its main traits is the initial modulation to D-major and the new theme stated by the bandoneon, which consists mainly of quarter-note triplets (Fig. 5). The remaining instruments play a homorhythmical accompaniment that contrasts with that of previous phrases and is heard as discontinuous because of the interruptions generated through frequent rests. Towards the end of the bandoneon's solo, the ostinato of section A is superimposed in order to emphasize the section's ending while the violin changes register to begin a melodic line that connects to its solo in section A', and interweaves both sections.

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

Main theme

Rhythrical accompaniment

Ostinato

Main theme

Ripieno

Ever-changing bass line

This musical score excerpt shows five staves: Violin (Vln.), Bandoneón (Band.), Piano (Pno.), Double Bass (D.B.), and Violin (Vln.). The Violin and Bandoneón staves are grouped together. The 'Main theme' is highlighted with a box in bars 70-75. The 'Rhythrical accompaniment' is indicated by a box in bars 70-75. The 'Ostinato' is highlighted with a box in bars 76-80. The 'Main theme' is highlighted with a box in bars 81-85. The 'Ripieno' is indicated by a box in bars 81-85. The 'Ever-changing bass line' is indicated by a box in bars 81-85.

Figure 5: section B and first bars of section A', bars 70-85,
with indication of above-mentioned features

Section A' (from bar 81 to bar 95)

The theme in this section is recapitulated in a similar way as in **a1**, although it is now transposed to B-minor. The left hand of the piano finally plays in unison with the double bass, as is usual in the genre (Fig. 5). At bar 88 the ostinato returns homorhythmically, now with a thicker orchestration and a longer duration. The end of this section is emphasized by materials already used, such as the violin trills and chromatic passages in the piano. The double bass is interrupted for the second time, thus using the same technique to demarcate the two most contrasting moments of the piece: the passage from section **A** to section **B** and from section **A'** to the coda.

Coda (from bar 96 with upbeat to bar 104): this is the final variation of the ostinato, restated in an instrumental accumulation (cumulative entrances showed with arrows in Fig. 6) and with a gradual increase in dynamics. Although each layer uses similar ostinato motives, they do not align until the last bar of the piece. In the last bar, all of the instruments align in a homorhythmical tutti passage in which the double bass stands out, now due to its contrary motion.

Figure 6: **Coda**, bars 96-104,
with indication of above-mentioned features

Below is the complete score.

Más, muchísimo más

Score

Bárbara Varassi Pega

J = 156

Violin

Bandoneón

Piano

Double Bass

Vln.

Band.

Pno.

D.B.

Más, muchísimo más

Más, muchísimo más

Musical score for orchestra and piano, page 33, measures 1-10. The score is in 2/4 time, key signature is one sharp (F# major). The instrumentation includes Violin (Vln.), Bassoon (Bassoon), Piano (Pno.), and Double Bass (D.B.). The vocal parts are soprano (S), alto (A), tenor (T), and bass (B). The vocal entries are as follows:

- Measure 1: Soprano (S) enters with a melodic line.
- Measure 2: Alto (A) enters with a melodic line.
- Measure 3: Tenor (T) enters with a melodic line.
- Measure 4: Bass (B) enters with a melodic line.
- Measure 5: Soprano (S) enters with a melodic line.
- Measure 6: Alto (A) enters with a melodic line.
- Measure 7: Tenor (T) enters with a melodic line.
- Measure 8: Bass (B) enters with a melodic line.
- Measure 9: Soprano (S) enters with a melodic line.
- Measure 10: Alto (A) enters with a melodic line.

Dynamic markings include *p* (piano), *f* (forte), and *piano* (pno.). Measure 10 concludes with a repeat sign and the instruction *sui IV*.

Más, muchísimo más

50

Vln. *p*

Band. *p*

Pno. *p*

D.B.

50

Vln. *mp*

Band. *mp*

Pno. *mp*

D.B.

Music score for orchestra and piano. The score consists of two systems of musical staves. The first system (measures 50-51) includes staves for Violin (Vln.), Band (Band.), Piano (Pno.), and Double Bass (D.B.). The second system (measures 50-51) includes staves for Violin (Vln.), Band (Band.), Piano (Pno.), and Double Bass (D.B.). Measure 50 starts with a dynamic *p* for all instruments. The Violin and Double Bass play eighth-note patterns, while the Band and Piano provide harmonic support. Measure 51 begins with a dynamic *mp* for the Violin, which plays a melodic line with grace notes. The Band and Piano continue to provide harmonic support. The Double Bass plays sustained notes in the bass clef staff.

Más, muchísimo más

Musical score for orchestra and piano, page 85, measures 1-10. The score is divided into two systems of five measures each. The instrumentation includes Violin (Vln.), Bassoon (Bassoon), Trombone (Tromb.), Piano (Pno.), and Double Bass (D.B.). The key signature is A major (three sharps). Measure 1: Vln. plays eighth-note patterns. Bassoon and Trombone provide harmonic support. Measure 2: Continuation of the eighth-note patterns. Measure 3: Vln. and Bassoon play eighth-note patterns. Trombone and Piano provide harmonic support. Measure 4: Continuation of the eighth-note patterns. Measure 5: Vln. and Bassoon play eighth-note patterns. Trombone and Piano provide harmonic support. Measure 6: Continuation of the eighth-note patterns. Measure 7: Vln. and Bassoon play eighth-note patterns. Trombone and Piano provide harmonic support. Measure 8: Continuation of the eighth-note patterns. Measure 9: Vln. and Bassoon play eighth-note patterns. Trombone and Piano provide harmonic support. Measure 10: Continuation of the eighth-note patterns. Measure 11: Vln. and Bassoon play eighth-note patterns. Trombone and Piano provide harmonic support. Measure 12: Continuation of the eighth-note patterns. Measure 13: Vln. and Bassoon play eighth-note patterns. Trombone and Piano provide harmonic support. Measure 14: Continuation of the eighth-note patterns. Measure 15: Vln. and Bassoon play eighth-note patterns. Trombone and Piano provide harmonic support. Measure 16: Continuation of the eighth-note patterns. Measure 17: Vln. and Bassoon play eighth-note patterns. Trombone and Piano provide harmonic support. Measure 18: Continuation of the eighth-note patterns. Measure 19: Vln. and Bassoon play eighth-note patterns. Trombone and Piano provide harmonic support. Measure 20: Continuation of the eighth-note patterns.

Más, muchísimo más

101

Vln.

Band.

Pno.

D.B.

sfz

sfz

sfz

sfz

sfz

6.5 Pieces written on the basis of my research

Arrangements

Piano solo

- *Boedo*
- *Intimas*
- *Uno*
- *Nostalgias*
- *La última cita*
- *Mañanitas de Montmartre*
- *Garúa*
- *El andariego*
- *Silbando*

Trio (bandoneon, piano, double bass)

- *La mariposa*

Quartet (bandoneon, piano, violin, double bass)

- *Shusheta*
- *Griseta*
- *Mala junta*
- *Chiqué*
- *Inspiración*
- *Ensueños*
- *La casita de mis viejos*
- *Nostalgias*

Septet (2 bandoneons, 2 violins, cello, piano and double bass)

- *Yuyo verde*

Septet (2 violins, cello, bandoneon, guitar, piano and double bass)

- *El andariego*

Orquesta Típica (3 bandoneons, 3 violins, viola, cello, piano and double bass)

- *El andariego*

Compositions

Piano solo

- *Blasti*
- *Canción de cuna para una madre*

Duos

- *Pin* (piano, violin)
- *Esto tema* (piano, contrabajo)
- *Impermanencia* (piano, bandoneón)
- *La esquina* (piano four hands)
- *Baldío* (piano, guitar)

Trio

- *Lo Abismal, El Agua* (clarinet, cello, piano and electronics)

Quartet (bandoneon, piano, violin, double bass)

- *Blasti*
- *Más, muchísimo más*
- *Al artesano*

Quartet (bandoneon, piano, electric guitar, double bass)

- *Lupo*
- *Mi buen amigo*

Instrumentations

- *El entrerriano* (for violin, bandoneon, piano and double bass, based on Beytelmann's arrangement for solo piano)
- *La loca de amor* (for violin, bandoneon, piano and double bass, based on Beytelmann's arrangement for solo piano)