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APPROACHING PIAZZOLLA'S MUSIC
Analysis and composition in interaction

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ABSTRACT

Key words: piazzolla, music theory, music analysis, style analysis, pastich

The aim of this degree project is to enhance the understanding of Astor Piazzolla's musical style. As a method, a comparative approach and pastiche preparation is chosen. Form analyses are mainly the basis of a style study, which is limited to five of Piazzolla's compositions. Consequently, the study results in significant style elements that is realised and contextualised in new compositions. The final chapter discusses the importance of valuing a pastiche in relation to the style idiom. It points out that a good pastiche should present a balanced amount of style elements. Additionally, the chapter discusses the relation between analysis and composition, and it points out that an interaction between these two activities enables a deeper understanding of a certain style.

Preface

For some years now I have been interested in Astor Piazzolla's music and his composing style. It all started while studying and performing his composition *Libertango* with a chamber ensemble. The mixture of traditional tango, classical music and jazz fascinated me. Then I started playing some of his music transcribed for solo accordion and I became eager to compose this kind of music myself. After several attempts, I realised that I needed to increase my knowledge in this style.

During this degree project, it has been valuable discussing my ideas with other persons along the way. First of all, I would especially like to give thanks to my main supervisor Joel Eriksson for encouragement and for giving me constructive feedback. Thanks also to my main teacher Bengt Lundin and my co-supervisor Anders Tykesson for giving me advisory response. Furthermore, I would like to thank the other teachers and colleagues at Academy of Music and Drama that have supported me. Thanks also to Erik Jensen and Niklas Rudbäck that have contributed with thoughtful observations, and to the chamber ensemble that performed my compositions. I have indeed appreciated all the feedback! Finally, I would like to give thanks to Maria for sympathy and patience during these two years.

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1 Introduction

1.1 Purpose and questions

The purpose of this study is to increase the understanding of how music analysis may contribute to composing in a certain music style, and how composition can contribute when analysing a style. Thus, I want to study how these two activities relate to each other. The knowledge I acquire through analysing Piazzolla's music will be an important experience when formulating new ideas to apply in music analysis. Furthermore, I want to analyse Piazzolla's compositional style and thereby develop tools to apply in my own compositions. Consequently, this study is based on the following research questions:

- What are the characteristics of Piazzolla's style?
- How may I apply these characteristics in my own compositions?

1.2 Astor Piazzolla

Astor Piazzolla was born 1921 in Mar del plata, a town south of Buenos Aires, where he lived his first two years. Due to various circumstances, his family moved to New York where Astor spent most of his childhood. His parents, who had emigrated from Italy, worked hard for their living in New York. Vicente, Astor's father, loved the traditional tango music of Argentina and when Astor was eight years old, hoping that his son someday would be a tango musician, he gave him a bandoneon¹ for his birthday. Astor did not fancy the traditional tango at all, but he enjoyed classical music though. One day he heard someone of the neighbours practicing the piano; a concert pianist had moved into an apartment and was now practising music that fascinated Astor:

At that age I didn't know who Bach was, but I felt as if I had been hypnotized. It is one of the great mysteries of my life. I don't know if it was Johann Sebastian Bach or one of his sons. I believe I have bought all Bach's recorded works, but I could never find that music again. That pianist practiced nine hours a day: three hours of technique in the morning, three hours of Bach in the afternoon, and three at night, trying out repertoire for his concerts. He was Hungarian. His name was Béla Wilda, and soon he became my teacher.²

¹ Bandoneon, invented in Germany in 19th Century, is a bellow instrument (free-reed aerophone) based on the same technology as the accordion.

² Gorin: *Astor Piazzolla: a memoir*, p. 125

As his teacher, Béla Wilda³ introduced classical music in Astor's life and he helped out adapting Bach's music to the bandoneon⁴. Occasionally, Astor played bandoneon at school and soon he became popular; he had a great talent and playing the bandoneon was quite rare in New York back then. At this time he met the famous actor and tango singer Carlos Gardel, and because of his talent, he began to accompany Gardel at some presentations. Astor learned some tangos and he also participated in a Gardel movie. In 1936 the Piazzolla family moved back to Mar del plata and at this time Astor had a new great musical discovery; it was a tango orchestra he heard on the radio. This inspired him deeply and in 1938 he moves, all by him self, to Buenos Aires to be a tango musician. After some years of playing in different tango orchestras he starts playing in one of the most coveted orchestra; the orchestra of Anibal Troilo. After a while Astor become the arranger of the orchestra and in the meantime he is studying composition for Alberto Ginastera. In the late 40's Astor starts his own orchestra and by impulses from the classical music he develops his own style. All the while he continues to study composition and he also studies piano and orchestra conducting, and in 1953 he wins first prize in a composition contest that takes him to a one-year trip to Paris. With the famous pedagogue Nadia Boulanger as teacher he is studying counterpoint, harmony, and pastiche composition. She told him that everything he brought to her was well done but she couldn't find the true Piazzolla in his works. Astor had not told her that he was a tango musician; knowing her poise in the world of classical music made him ashamed of his past:

Nadia looked into my eyes and asked me to play one of my tangos at the piano. So I confessed to her that I played the bandoneon; I told her she shouldn't expect a good piano player because I wasn't. She insisted, "It doesn't matter, Astor, play your tango." And I started out with "Triunfal". When I finished, Nadia took my hands in hers and with that english of hers, so sweet, she said, "Astor, this is beautiful. I like it a lot. Here is the true Piazzolla – do not ever leave him." It was the great revelation of my musical life.⁵

This was the great break point for him, and when returned from his study period with Nadia Boulanger in Paris he formed his Buenos Aires Octet, and it was at this time he started to develop his own composition style for real. By growing up in New York and Buenos Aires, he was influenced by the Blues and the Tango. As a result, combining this with inspiration from Bach (whose inventions he learned from Belá Wilda) and Stravinsky, he led the tango

³ Béla Wilda had been a student for Rachmaninov.

⁴ In a way, the bandoneon was back at it's roots. When it was invented in Germany it originally was intended as a 'low-budget' substitute for church organ.

⁵ Gorin: *Astor Piazzolla: a memoir*, p. 71

into a new era. With influences from classical music Piazzolla used techniques that were not traditional in tango music. He applied a contrapuntal way of thinking and expanded the formal structures of tango music by processing thematic material. From Bach's legacy for example, he used the fugue technique, layered voices, sequences and pedal lines as compositional tools. Influenced by Bartok⁶, Stravinsky and Ravel, he applied extended harmonies and orchestration techniques that were not in traditional tango music.⁷ Piazzolla collaborated with various ensembles where he explored the expression of his style, and the musicians he worked with often contributed their personal performance style. These contributions turn out to be significant components of Piazzolla's style.⁸

1.3 Analysing style

In *Musik som handling*, Tykesson describes the purpose of analysis: “Analysis is about examining a phenomenon or an object by breaking it down to its constituents.”⁹ Additionally, he argues that how one analyses and what it leads to depend on why one is analysing, what is analysed and for whom it is meant. I suggest that it could be formulated as purpose, subject and object. Tykesson points out that an analysis can help the listener to gain understanding of a music piece, and this may in itself be an important aim. The analysis should explain and reveal phenomena that are not apparent to the listener.¹⁰ However, it is important to be aware of the limitations; an analysis can never replace music itself: “It can never cover the composition in all its dimensions, simply because it lacks the ability to be expressed in the composition's own medium.”¹¹ One must remember that music analysis is merely an attempt to identify things that the composer often has not been aware of during the composition process.¹² Furthermore, Tykesson argues that an analysis must continue by forming a whole, a synthesis.¹³

In *Musikvetenskap*, Bengtsson poses the question what the material of music is and points out that in music it is not easy to pinpoint the constituents as it is in for example the building arts.

⁶ <http://www.piazzolla.org/biography/biography-english.html>

⁷ Aslan, *Tango Stylistic Evolution and Innovation*, p. 16

⁸ Quin Link: *Culturally identifying the performance practices of Astor Piazzolla's second quinteto*, p. 53

⁹ Tykesson: *Musik som handling*, p. 34 (my own translation) : Att analysera är att undersöka en företeelse eller ett objekt genom att dela upp objektet i dess beståndsdelar.

¹⁰ Ibid, p. 35

¹¹ Ibid p. 43 (my own translation) : Den kan aldrig omfatta verkets helhet i alla dess dimensioner, helt enkelt därför att den saknar möjligheten till gestaltning genom uttrycksmedlets eget medium.

¹² Ibid, p. 36

¹³ Ibid, p. 38

He presents two answers and the first one is that anything may function as music material. It could be an instrument, a series of notes or perhaps a song that is remade. Consequently, the first answer is an every day life way of thinking. The second answer is more about musical material as a technical term: how notes can be regarded as material to intervals; how intervals can be regarded as material to motives; and so on. However, there is still the question of the structural elements in music. Bengtsson argues that there is no simple answer and that it depends a lot on what kind of music is being analysed. He criticizes LaRue's approach that suggests that it is rhythm, melody and harmony that are the fundamental elements of music; it is not that simple and one must carefully pay attention to the interaction between these. Furthermore, Bengtsson claims that LaRue's method for style analysis is useful when applying it on music from the eighteenth and nineteenth centuries, but it is not that useful to separate these elements when for example analysing the music of Debussy or Webern.¹⁴

A fundamental element of music is movement. It may create an expectation and also confirm what has occurred previously:

At the same time that a piece moves forward, it creates a shape in our memories to which its later movement inevitably relates, just as the motion of a figure skater leaves a tracing of visible arabesques on the ice when the movement has passed far away.¹⁵

In *Guidelines for style analysis*, LaRue points out that the movement of music leaves trails that tell us what has happened. Just like LaRue, Bengtsson suggests that one can consider every event in music as a kind of movement; it is primarily the rhythm that mediates movement.¹⁶ Additionally, LaRue argues that one of music's strengths, as an art, is its potential of personal experience and subjective understanding. A series of pitches may be perceived in an infinite number of ways. On the other hand, this potential is one of the difficulties of music. If one wants to analyse music and explain its movement and shape, it is required to confine the experience of music into a kind of artificial context where the movement is frozen in time. LaRue compares it to frozen fruit, which never can taste as good as fresh fruit. Although the analysis can never replace our subjective experiences of music, it may enrich our view and experience of it. As an outcome, we may gain our understanding of the composer's intentions.¹⁷

¹⁴ Bengtsson: *Musikvetenskap*, p. 231-232

¹⁵ LaRue: *Guidelines for style analysis*, p. 1

¹⁶ Bengtsson: *Från visa till symfoni*, p.25

¹⁷ LaRue: *Guidelines for style analysis*, p. 1-2

I would argue that performing a style analysis of a certain composer's work is about identifying items that are characteristic and finding out how they relate to each other. In order to identify them it is essential to know which questions to ask and what methods to apply. In *A guide to musical analysis*, Cook presents a number of analysis methods and two of them are the psychological approach and the formalistic approach. The former seeks to explain how music is experienced through time, which is exemplified by the Schenkerian analysis method whose point of departure is that one experiences music as a movement towards an ending. Furthermore, it is about how musical phenomena are experienced in different contexts; For example how a certain chord progression is experienced in two different music styles.¹⁸ The formalistic approach, on the other hand, is aiming for music itself and its inherent musical structure:

[...]if you explain music in terms of the formal structures it presents and not in psychological factors like listeners' expectations, then the fact that chromatic neighbour notes are normal in Schubert's style becomes irrelevant. Instead it becomes necessary to find an explanation for everything in terms of the structure of the individual piece under analysis.¹⁹

LaRue presents an analytic method with a style analytical approach. As quoted earlier, he discusses the idea of movement in music and the shape it generates. According to him, the first preparation when analysing a style is to be aware of the background and the historical reference. He exemplifies it with the progression V7-I; if it is found in a score from the fourteenth century it would draw our attention, but when written in the eighteenth century it is probably not worth any attention. A further initial preparation is that one has to concentrate on significant observations, thus observations that are distinctive and meaningful. One must know what data that is worth to collect and LaRue argues that: "Successful style analysis combines dissection with selection, insight with overview. If we mindlessly proliferate observed details, we may never reach larger understanding."²⁰ Additionally, Bengtsson points out criterions that are relevant when observing. Observations that are useful he puts between two non-relevant extremes where the first is characteristics that are axiomatic, and the second one is characteristics that are so detailed that they rather is to be regarded as sub stylistic. In some ways, each music piece creates its own framework and hence it is important when analysing to be able to adjust the initial outline of an analysis.²¹ LaRue has devised method

¹⁸ Cook: *A guide to musical analysis*, p. 67

¹⁹ Ibid, p. 120

²⁰ LaRue: *Guidelines to style analysis*, p. 4

²¹ Bengtsson: *Musikvetenskap*, p. 251

when classifying the range of a specific characteristic. Nearly any characteristic can vary between extremes but it is important to be aware of that one can generalise and just put it in a yes, no or maybe category.²² LaRue's concept is that when analysing music it is important to know in what dimension the analysis is applied. He refers to three dimensions: large; middle; and small:

Small dimensions	Motive Subphrase Phrase
Middle dimensions	Sentence Paragraph Section Part
Large dimensions	Movement Work Groups of works

Sometimes it is not practical to study all the parts of every dimension, the central idea is that observing these dimensions view is a good start to find relevant parts in the specific piece. Consequently, they may occasionally overlap each other.

The large dimension covers the largest completed unit, e.g. a whole piece, a movement or a number of movements that are parts of a larger unit. The task in large dimensions, when analysing a succession of movements, is to observe what is happening between the movements. These observations may be e.g. changes of instrumentation, tonality, meter and structure. When analysing a standalone movement the task is rather to observe the relationships of its inner parts and attain a general understanding of the movement as a whole. Relevant questions when analysing a movement in large dimension are for example:

Where are the most impressive dynamic climaxes?[...]Apart from the tonic, which keys receive most attention?[...]Is there a symmetrical balance of melodic peaks or an upward progression between sections?[...]Are the layers of rhythm more complex in certain parts than others?[...]Are the main articulations marked by areas of greater stability?[...]²³

Focusing on the middle dimension is about what proceeds within the different parts of a piece; to find what is characteristic in the specific part and not how it relates to other parts in the movement. The size of the middle dimension is ambiguous though, it is not as easy to

²² LaRue: *Guidelines to style analysis*, p. 4-5

²³ *Ibid*, p. 7

determine as it is when working with large or small dimensions. Large dimensions have one fixed boundary because it cannot be larger than the piece itself, and small dimensions also have one fixed boundary because it cannot be smaller than the smallest motive or note. The boundaries of middle dimensions are somewhere in-between: “Yet we can master the seemingly slippery ‘in-betweenishness’ of middle dimensions by thinking of them functionally: they concern happenings fixed at the lower limit by the main articulations of the movement and at the lower limit by the size of the first complete idea[...].”²⁴ The units illuminated in small dimensions are the smallest completed ideas, and LaRue suggests analysis questions like: Is the melody line mostly moving in steps or skips; What is the dominating surface rhythm; Do the subphrases create a sense of static balance or a sense of progression. Accordingly, the unit analysed in small dimension will often be a phrase and as a further step: how it relates to motives within it. In some music though, it could be of interest to analyse even smaller units such as motive fragments and individual chords. When analysing small dimensions it is easy to fall into certain details that seem interesting. As Bengtsson pointed out, LaRue also claims that it is essential to remember that analysis of details is about finding out what they contribute to functions on higher levels.²⁵

Just like Bengtsson, LaRue is dealing with the issue of contributing elements and refers to four categories: sound; harmony; melody; and rhythm. According to LaRue, these are the basis of a comprehensive style analysis and he describes how to use them as yardsticks when analysing in large, middle and small dimension. They often overlap each other, as in harmony rhythm and contour rhythm, but to be able to analyse a piece one have to, in some way, separate them from each other. As pointed out, Bengtsson criticises LaRue’s style analytical approach of not being helpful when analysing for example Debussy because of the lack of interaction between the elements. LaRue, however, argues that the elements are not able to individually keep up a musical structure, and because of that he stresses that they may serve as contributors.

According to LaRue, when analysing sound in large dimensions the main issues are fabric and contrast. The fabric is concerning the spectrum of acoustical choices and how many types of fabric there are. In the latter it is helpful to use terms like linear/massive, homophony/polyphony or counterpoint/harmony. Because of the importance of generalising

²⁴ LaRue: *Guidelines to style analysis*, p. 8

²⁵ *Ibid*, p. 6-9

when analysing style, LaRue recommends the terms linear and massive. He thinks that it is crucial to examine the contrasts of sound, and suggests that useful categories of contrast are high, medium and low frequency of contrast. Sound in middle dimension is concerning timbre, dynamics, fabric, movement and shape. The timbre is classified with terms like choice, range, idiom, degree and frequency of contrast. When observing dynamics, the main attention ought to be focused at degree and frequency of dynamic contrasts. LaRue points out that these elements are probably best experienced in middle dimensions. Contrary to in the large dimensions, analysing fabric in middle dimension is concerning contrasts rather than different textures. Terms to describe fabric in middle dimension are for example thick/thin, narrow/broad, loud/soft and simple/complex. The change of sound between sections contributes to movement and the changes create a shape that often is immediately experienced by a listener. In small dimensions, the observation of sound is concentrated rather to change of registers than change of instruments. The categories used to describe sound in middle dimensions are appropriate also for small dimensions. Once again, LaRue points out that when analysing small dimensions one must be aware of the risk falling into detailed observations.²⁶

LaRue presents a typology that he thinks is advisable when analysing harmony in large dimensions, especially when comparing movements: coloristic/tensional; chordal/contrapuntal; dissonant/consonant; and active/stable, are some of the dichotomies he uses. Furthermore, he points out that it is useful to relate the movement's harmony to one or more stages of specific tonalities that have been common during the western music history and refers to: linear tonality (polyphony); migrant tonality (moving in temporary keys); bifocal tonality (oscillation between major and relative minor); unified tonality (a center around a single tonic); expanded tonality (enlarged diatonicism, neomodality, polytonality, whole tone); and atonality (avoidance of tonality). To classify the relationships of tonality between and within movements may also be a further step when analysing the tonality of a piece. The typology used when analysing harmony in large dimension is similarly suitable when comparing sections or phrases in middle dimensions. At this level though, harmony has a strong impact and one may perceive phenomena like modulations and harmonic rhythm in a more immediate sense than in large dimensions. Additionally, LaRue defines modulations as either ornamental or structural. An ornamental modulation is a short modulation that

²⁶ LaRue: *Guidelines to style analysis*, p. 30-37

immediately leads back to the previous key.²⁷ He argues that by observing the modulation technique one can reveal certain composers control of transitional processes. Furthermore, he stresses the importance of observing harmonic rhythm in middle dimensions. The harmonic rhythm may create powerful contrasts between sections and it can form structural patterns. Regarding harmony in small dimension, LaRue claims that the common-known typology when analysing chord progressions is just somewhat useful when analysing style because of its limits considering the common practice period.²⁸ This typology does not explain the indirect relationships of chords. Instead, he prefers to categorise chords as: primary chords (direct relationships within a tonality – chords of tonic scale); secondary chords (indirect relationships – chords built on degrees of tonic scale); and remote chords (relationships through secondary chords or no relationships at all). It is then possible to make a general chord scheme for every style. Exemplified by arguing that some primary chords in Strauss style would be regarded as remote chords in Mozart style, LaRue claims that using these categories allows analysing music from all periods. According to LaRue, a further important item to observe in small dimensions is the composer's handling of dissonance. He suggests that one can basically classify the presence of dissonance in categories like: frequent; average; and rare. By doing this one can reveal a composer's preferences: "[...] a dissonance is like a descriptive adjective, and the composer's choice of these non-chordal "adjectives" closely reflects his creative personality."²⁹

The next contributing element is melody, and in large dimensions the task is to observe the characteristics of a whole movement. LaRue suggests using words to describe this like: modal; diatonic; chromatic; and exotic. Additionally, he argues that one have to observe range and tessitura. Classifications like stepwise, skips and cantabile are more accurate for middle and small dimensions. According to LaRue, middle dimension is the most important dimension when analysing melody since it is in this dimension one perceive melodies; it may be the most interesting dimension when analysing how one perceive music per se.³⁰ He stresses that when analysing melody in middle dimensions it is crucial to be able to modify the boundaries adjacent to sub phrases, phrases, sections and parts. The intial task is to scan

²⁷ Tonicization

²⁸ He refers to analysts like Walter Piston and Donald Francis Tovey and writes "common practice" period. I suppose that he refers to music from about 18th century. I think that LaRue means that scale degree analysis cannot explain the relationships of chord progressions satisfactory. It would be interesting to know what LaRue would think of using functional analysis when analysing harmony in small dimensions.

²⁹ LaRue: *Guidelines to style analysis*, p. 62

³⁰ As pointed out earlier (Cook – the psychological approach)

the melodic profile within these boundaries and apply the typology applied in large dimensions. Second, one has to perform a detailed observation of thematic use. Analysing melody in small dimensions, the task is to find out which intervals that are used and how the melody moves within phrases. LaRue adds a third category to the well-known categories steps and skips: the leap. By implementing this, it may be easier to describe a melody that is moving mostly in steps, small skips and large skips. Instead of using the term large skips, he suggests the term leap. He points out that it is necessary to relate these three terms to the music one is analysing and therefore they have to be rather flexible. As a tool for analysing the melodic curve within phrases, LaRue presents a method that describes the curve as: rising; falling; level; and wave (R, F, L and W). These can be combined with one another, and in addition they can include upper- and lower case letters. For example: a rFLR curve is a curve that rises, falls, proceeds at the same level, and then ascends again.³¹

Dealing with aspects of rhythm in large dimensions, LaRue starts with how tempo and meter differ in parts or movements. Additionally, a further aspect is the ratios between the parts within a movement. He argues that composers consider the proportional lengths of their compositions, and one way of comparing lengths of parts is consequently performed by counting bars or converting bars into estimated elapsed time. He suggests that it is beneficial to organise the lengths in three categories: equivalent; significantly greater; and twice as large. By accomplish this one may regard for example a large movement as a stress, or a small movement as an upbeat. LaRue suggests that the same typology used in large dimensions is applicable also when analysing rhythm in middle dimension; it is helpful to observe the rhythm of thematic material. If a section starts with primary material, continues with secondary material, and then ends with closing material, one might regard the proportions of this thematic material as a rhythm. One further aspect of rhythm in middle dimension that intersects small dimensions is the characteristic rhythmic module of a composer. When one analyses rhythm in small dimensions, LaRue claims that one will find that rhythm is movement in itself.³² As pointed out earlier, Bengtsson argues that it is the rhythm that mediates movement; LaRue and Bengtsson might share the idea of that rhythm in small dimension is movement in itself.

³¹ LaRue: *Guidelines to style analysis*, p. 69-85

³² *Ibid*, p. 88-113

1.4 The pastiche

Nationalencyklopedin (NE) defines pastiche as "A piece of art where, with a certain purpose, an artist's or a period's style is distinctly replicated. The pastiche differs from an imitation, hence, in the former the depiction is regarded as an artistic quality".³³ Furthermore, NE refers to music pieces like Grieg's Holberg Suite and Stravinsky's Pulcinella suite. Thus, the pastiche is like a sophisticated imitation of a certain style where the craftsmanship is emphasised. *Oxford Music Online* has a similar definition: "Imitation, [...] a work deliberately written in the style of another period or manner, e.g. Prokofiev's Classical Symphony and Stravinsky's Pulcinella."³⁴

Composing in a certain style, or pastiche composition, have been a pedagogic method for a long time in western music education. In *Analysis through composition*, Cook refers to the European tradition of teaching composition where students are allowed to compose in certain styles³⁵. He argues that it is a tradition that lies upon the assumption that composition students find their own way of expressing themselves as a result of the pastiche composition. An example is the tradition of writing counterpoint exercises, which has taken for granted in a solid composition education for ages. By accomplish these exercises, the understanding of each single voice's individuality is increased, and the student may later add this accumulated knowledge to his or her own composing toolbox.

1.5 Accepted characteristics of Piazzolla's style

According to Quin Link, an essential rhythmic pattern that became Piazzolla's hallmark is the tresillo.³⁶ The basic structure of this rhythm is 3+3+2 and it originates from the song tradition milonga canción where it has 3+1+2+2 as structure.³⁷ The latter one is also known as the milonga rhythm, the habanera rhythm, or the rumba rhythm.³⁸ The surface rhythm in

³³ www.ne.se: search word pastisch (my own translation) : Ett konstnärligt verk i vilket en annan konstnärns eller epoks stil tydligt efterbildats i bestämd avsikt. Pastischen skiljer sig från imitation genom att själva efterbildandet används som ett konstgrepp.

³⁴ Oxford Music Online: search word pastische

³⁵ Cook: *Analysis through composition*, preface p. 2

³⁶ Quin Link: *Culturally identifying the performance practices of Astor Piazzolla's second quinteto*, p. 38 - tresillo is the spanish word for triplet

³⁷ Ibid, p. 23

³⁸ According to Åhlén (Åhlén, 1984), the word habanera believes to originate from the town Havanna, where the milonga tradition were established. It was later commingled with the counterdance (kontradanza), which had French/Haitian origin.

Piazzolla's music is often accentuated with the tresillo or its variants obtained by shifts. By shifting it in stages eight various rhythms is created where some of them are more common than others. Furthermore, these rhythmic cells can be paired together across two or more measures and form a 2:3 feeling, for instance 1 3 3 3 3.³⁹

As expected, several of the characteristics in this style are derived from the traditional tango. Some of them, like the tresillo, are more frequent than others. One that is applied repeatedly as well is the marcato technique. It is a melody line in steady crotchets, typically played by the piano and the double bass. The marcato technique provides a foundation in rhythmic terms. However, it also has an important harmonic function similar to the walking bass line in jazz.⁴⁰ Additionally, an essential rhythmical pattern in the idiom is the arrastre, which is an upbeat gesture that originates from when the bandoneon opens its bellows before a downbeat.⁴¹ The arrastre is imitated by the piano as an ascending scale and by the strings as a slide.⁴² To resemble a percussive effect, the piano's arrastre is performed as an indefinite series of notes.

The figure displays musical notation for various rhythmic patterns. The first row shows 'Milonga rhythm in 2/4' (quarter, eighth, eighth), 'Tresillo rhythm in 2/4' (quarter, eighth, eighth), and 'Tresillo in 2/4 simplified' (quarter, quarter, quarter). The second row shows 'Milonga rhythm in 4/4' (quarter, eighth, eighth), 'Tresillo rhythm in 4/4' (quarter, eighth, eighth), and 'Tresillo in 4/4 simplified' (quarter, quarter, quarter). The third row shows 'Rhythmic cells paired together - 1 3 3 3 3' in a single measure on a treble clef staff. The fourth row shows 'Marcato technique with arrastre' on a bass clef staff, featuring a series of eighth notes with accents and slurs.

Figure 1-1: Rhythms

Piazzolla applied the percussive gestures that had been common in traditional tango in his compositions. Effects like: *lija*(sandpaper); *golpe*(knock); *látigo*(whip); *perro*(dog); and

³⁹ Pelinski, *Astor Piazzolla: entre tango y fuga, en busca de una identidad estilística*, p. 9

⁴⁰ Quin Link, *Culturally identifying the performance practices of Astor Piazzolla's second quinteto*, p. 37

⁴¹ *Ibid*, p. 75

⁴² As a portamento

tambor(snare drum) were often performed by the violin⁴³ and occur frequently in his style.⁴⁴ One further percussive technique is the strappato that often is played by the double base, and the strongly accented rhythmical patterns that the piano often reproduces in a percussive way⁴⁵.

In *Instrumental Rubato and Phrase Structure in Astor Piazzolla's Music*, Kutnowski analyses the phrase structure in Piazzolla's music, and detects a technique that he defines as instrumental rubato. It concerns the rhythmic transformations a melody endures when it rushes towards the end of a phrase faster than required or expected. He argues that this technique originates from the song tradition in tango, in particular from the singer Carlos Gardel. The rubato was usually improvised by the singer. Consequently, when played simultaneously by several instruments, it had to be notated in the score.⁴⁶ Furthermore, Kutnowski describes the phrase structure in Piazzolla's music as an overlapping technique, where the last measure of a phrase at the same time is the first measure of the next phrase. Additionally, he argues that it creates a feeling of continuity.

⁴³ Quin Link, *Culturally identifying the performance practices of Astor Piazzolla's second quinteto*, p. 78

⁴⁴ If you are interested of listening to this techniques, there are some demonstration videos on YouTube: <http://www.youtube.com/watch?v=3ZZOF17ieN0>

⁴⁵ Quin Link, *Culturally identifying the performance practices of Astor Piazzolla's second quinteto*, p. 81

⁴⁶ Kutnowski, *Instrumental Rubato and Phrase Structure in Astor Piazzolla's Music*, p. 107-108

2 Method

2.1 Choice of method

In this study I will analyse music with a comparative approach primarily based on the style analytic method described in *Guidelines for style analysis* by LaRue. In order to answer the second research question, a number of compositions by Astor Piazzolla will be analysed. In *A guide to musical analysis*, Cook describes the comparative approach of music analysis and claims that if the aim is to compare music by collecting objective data you have to use a formalistic method. Nevertheless, he argues that it may be useful applying any comparative method: "...you don't need an explanatory theory in order to do this, you just need some kind of yardstick to make the measurements."⁴⁷

2.2 Sample

To keep the study within reasonable bounds I have chosen to delimit the style study to a number of compositions that frequently were performed by Piazzolla's most successful ensemble, his second quintet. It consisted of: Fernando Suárez Paz – violin; Horacio Malvicino - electric guitar; Pablo Ziegler – piano; Héctor Console - double base; and Astor Piazzolla - bandoneon. Formed in 1979, they were an ensemble until 1989.⁴⁸ Furthermore, I have chosen to focus on Piazzolla's harmony technique. Thus, I have not chosen to analyse Piazzolla's instrumentation technique or his fabric of sound.

2.3 Analysis questions and design

The typology for function symbols in this study is based upon that lowercase letters are used for minor chords and capital letters are used for major chords. If c is the current key is, for instance, T is equal to C major and tP is equal to Eb major.⁴⁹ Furthermore, an analysis method that I additionally have chosen to apply is Jersild's position categories. For instance, cadences like F-G7-C or D7-G7-C are in C major analysed as 3-2-1.⁵⁰ A concept that frequently

⁴⁷ Cook: *A guide to musical analysis*, p. 183

⁴⁸ Quin Link, *Culturally identifying the performance practices of Astor Piazzolla's second quinteto*, p. 70

⁴⁹ For a comprehensive description, see for example *Harmonielehre* by Diether De La Motte or *The Cambridge History of Western Music Theory* by Thomas Christensen page 798.

⁵⁰ For a comprehensive description, see for example *De funktionella principerna i romantikens harmonik* by Jörgen Jersild

appears in the thesis is ‘change of key area’, which is based on the concept of modulation. In the literature of music theory there are several descriptions on how a key change is prepared and prolonged, but I prefer to use a general model that focuses on the change; the keys are rather to regard as various tonal areas. The important concern is to be aware of the change’s intention, direction, and target. The analysis questions are based on LaRue's contributing elements SMHRG (sound, melody, harmony, rhythm and growth), but I have chosen to exclude the sound element and pay extra attention to the harmony and rhythm elements. As I analyse rather short pieces, I have chosen not to apply LaRue's definitions of structure elements (Part – Section). Instead, I define the large elements as sections and the middle elements as subsections. Every analysis is initiated by studying the score and listening to the recording several times. After that, in a formal chart over the composition, I plot out symbols answering these questions:

- What sections are there? Plot out with alphabetic letters.
- Which are the chords in the composition? Plot them out as functional analysis. If necessary, use other other tools (e.g. Jersild’s position categories or roman numerals)
- How does the music change key?
- Are there thematic harmonics? (primary, secondary, transition and closing)
- How many independent voices are there?
- What are the thematics of melody? (primary, secondary, transition and closing)
- In every bar, what rhythms from the tresillo chart are there?
- What are the melodic shapes of the bass line?
- Is there any clear rhythm pattern between larger sections?
- What are the thematic relationships between larger sections?
- Is there any accompaniment pattern?

The charts are constructed in spreadsheets and the answers are plotted out as symbols above and below an axis. Bar numbers and structural symbols are placed above the axis. Below the axis the functional analysis and the symbols, which answers the questions concerning melody, thematic harmonics, tresillo rhythm, bass line and accompaniment, is placed.

As pointed out in the former chapter, Pelinski argues that Piazzolla applied the tresillo rhythm in different ways and that it occurred in shifts. Consequently, I realised that there are eight possibilities derived from the original tresillo when shifting it in time. The tresillo rhythm are

here regarded as a cell containing three units, which are required to maintain their original values:

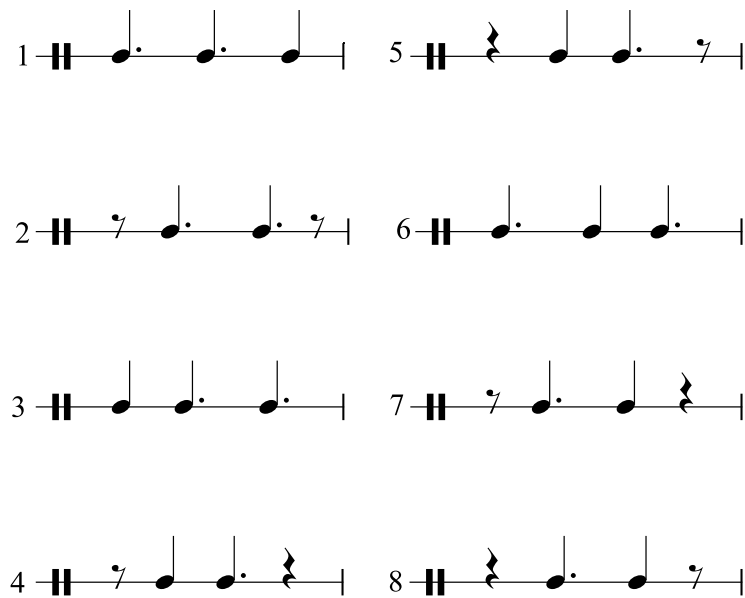


Figure 2-1: The tresillo rhythm and its possible shifts

The symbols in the charts are as follows:

Main data:

Section structure	A, B, C...
Section thematics	Their peer relations
	P (primary)
	S (secondary or contrasting)
	T (transition)
	K (closing)
Functional analysis	As described earlier in the beginning of this chapter (2.3)
Position categories	Where applicable, As described earlier in the beginning of this chapter (2.3)

Additional data:

C (counterpoint)	1, 2, 3... (amount of independent voices)
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M (melody thematic)	P (primary) S (secondary or contrasting) T (transition) K (closing)
R (rhythm)	1, 2, 3...8 (the tresillo rhythms)
B (bass line melody)	Ac (ascending chromatic) Ad (ascending diatonic) Dc (descending chromatic) Dd (descending diatonic) 1 (moving in quarters, marcato) 2 (moving in tresillo rhythm) O (pedal)
A (accompaniment pattern)	1 (rhythm 9) 2 (tresillo no 1)

The symbols concerning thematics (P, S, T, K) are based on LaRue's method and the section structure symbols (A, B, C...) are common accepted symbols for formalistic analysis. The other symbols I have created for the purpose of this study.

The thematic symbols present thematic relationships and from what material it is derived. For example a structure like A B A C where C is derived from A could in thematic symbols be described as P S P K (S). A structure like A B A B A where the second A is the first variant of the first A and the third A is the second variant of the first A could in thematic symbols be described as P⁰ S P¹ S P².⁵¹

After plotting out these observations, an overall understanding of the piece will be achieved, and I will then integrate them into the describing texts of the pieces based on following questions:

Large dimension	What meter is used? What is the proportion of the sections?
-----------------	--

⁵¹ LaRue: *Guidelines to style analysis*, p. 154-155, 160

	What is the structure?
	What is the structure of each section?
	What is the texture of each section?
	What is the tonality of each section?
Middle dimension	Is there any predominating rhythm?
	Are there any significant chord progressions?
	Are there any significant harmony techniques?
	Is there any key change between sections? If so, how does it work?
	Is there any large-scale root progression between subsections?
	What are the periods? Regular/irregular?
	Is the texture changing between subsections?
	How is the bass line moving?
Small dimension	How are steps, skips and leaps used?
	What is the predominating rhythm?
	Are there neighbour notes? When do they occur?
	Which intervals are used for parallel motion?
	Is there any accompaniment pattern? If so, what is it?
	Are there any certain intervals that are exposed?
	What are the motives in the theme? Are they used later on?

2.4 Composition

In addition to the analysis, I will study my own way of composing and how it relates to the style study. My position is that these two processes interact with each other and due to this, my understanding of Piazzolla's style hopefully will increase. In *Analysis through composition*, which is a textbook for learning music analysis through the study of style composition, Nicholas Cook is dealing with the idea of applying composition as an analysis tool: "Much of the musical activity to which I have referred involves composition. But this book is not intended to teach composition; as the title indicates, it is intended to teach analysis *through* composition. In other words, composition is the means rather than the end of the learning process."⁵² I regard the analysis as a composition tool and the composition as an

⁵² Cook: *Analysis through composition*, preface p. 1

analysis tool; analysing my own pastiche compositions enables a richer understanding of Piazzolla's style.

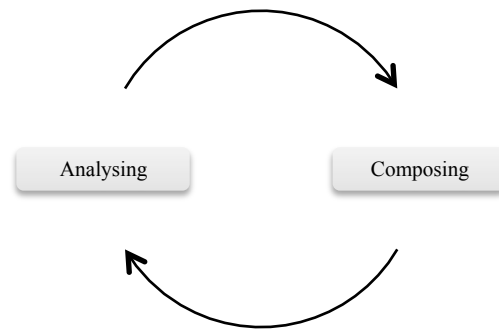


Figure 2-2: Analysis and composition in interaction

The gestures and ideas in my compositions that are not influenced of Piazzolla's style may be the most interesting elements, at least for my personal development as a composer, By identifying this 'left-overs', I will be able to, in a way, define my own composing style. Furthermore, I would argue that when aiming for understanding a piece it is crucial to observe it from various angles, where composition is just one of the them. As the thesis's subtitle, an essential idea in this project is that analysis and composition in some way may interact. This may lead to a deeper understanding of a phenomenon, in this case the music of Piazzolla.

To achieve an enhanced understanding of a musical work it may be essential to do research both on and in it. This is certainly not just of a musical composition, the same is valid, for example, when observing at a building; to expand the knowledge of how a house is built, I have to go in and see how it looks on the inside. In *The debate on research in the arts*, Borgdorff distinguishes three definitions of artistic research: on; for; and in the arts.⁵³ Research *on* the arts is about establishing a theoretical distance to the research object: "Ideally speaking, theoretical distance implies a fundamental separation, and a certain distance, between the researcher and the research object".⁵⁴ As an example, he mentions disciplines like musicology and art history. Research *for* the arts is defined as studies that serve the practice of art, consequently applied research. When defining research *in* the arts, Borgdorff points out that this view is controversial due to its consolidation of object and subject.

⁵³ Borgdorff: *The debate on research in the arts*, p. 6

⁵⁴ *Ibid*, p. 6

Furthermore, Borgdorff argues that it here is no primary estrangement between theory and practice (at least not in art):

After all, there are no art practices that are not saturated with experiences, histories and beliefs; and conversely there is no theoretical access to, or interpretation of, art practice that does not partially shape that practice into what it is. Concepts and theories, experiences and understandings are interwoven with art practices and, partly for this reason, art is always reflexive. Research in the arts hence seeks to articulate some of this embodied knowledge throughout the creative process and in the art object.⁵⁵

Furthermore, my point of view is that it is important to have these distinctions in mind when analysing music and to be aware of which perspective to adopt. However, there is a need of defining the 'understand'. The word 'knowledge' may be a better word to apply as concept. My suggestion is to define this as: understanding a phenomenon is to be at a higher level of knowledge in a certain paradigm, in this case the style idiom.

⁵⁵ Borgdorff: *The debate on research in the arts*, p. 7

3 Style Study

3.1 Fugata

Fugata is a four beat rhythmical piece with a large amount of tresillo⁵⁶ rhythms and the harmony is based on an eight bar cycle with a chromatic descending base line, like an ostinato or the passaglia technique. Furthermore, the piece has a large amount of mordents⁵⁷. When counting bars, I found that the length proportions of the three main parts P, S and K⁵⁸ are 3:3:2 (just like the tresillo rhythm), hence I strongly suspect that Piazzolla had those proportions in mind when composing.

P	S	K
Bar 1-32	Bar 33-64	Bar 64-86
Fugue exposition	Melody and accompaniment	Sound landscape
Am-Dm-Gm-Cm	Cm	Em / B ^{b7}

Table 3-1: Large dimension view of *Fugata*

The first section (P) of *Fugata* is a fugue exposition in four parts. It has a polyphonic texture and starts in A minor and ends with a dominant seventh chord leading to C minor.

Furthermore, the second section (S) is a contrasting part that starts in c minor, which has a mix of polyphonic and homophonic texture. Nevertheless, its predominated by a ‘melody and accompaniment with polyphonic elements’ character. By chromatic descending triads, the closing section (K) changes key from C minor to E minor / Bb-major. In contrast to the unified tonality in P and S where A-minor is tonal centre, the expanded tonality represents a kind of ‘no-mans-land’. The texture in this section has a polyphonic tentative character with a large amount of glissandi and percussive gestures as a result from harmony dissonance.

⁵⁶ see 1.5

⁵⁷ Here defined as a note with a lower auxiliary note.

⁵⁸ P – primary, S – secondary, K – closing, see 2.2

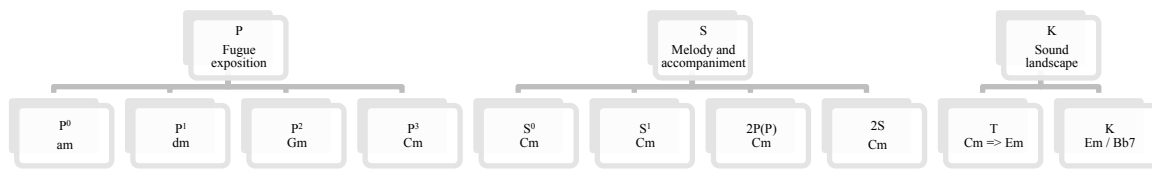


Figure 3-1: Middle dimension view of *Fugata*

The main theme of the piece (P^0) is an eight bar fugue theme that largely has the tresillo rhythm number 1 as its surface rhythm. Also, it has an immanent chord progression that is revealed more and more as the piece continues with its peak after the exposition.

Example 3-1: Main theme in *Fugata*

In bar 8, which is the last bar of the theme, the key changes by altering the expected dominant into a subdominant. This is followed by a dominant, which is resolved into the chord that has been the subdominant for the eight last bars. The root progression between P^{0-3} is a large-scale pattern on a cycle of fifths; the change of key area occurs at the end of every period until the contrasting subsections starts. In the secondary subsections the polyphonic texture is replaced by a ‘melody and accompaniment’ texture, and between them there is no change of key area. However, the chord progression introduced in the primary parts is revealed because of the marcato base line. In bar 64, the contrasting part’s (2S of S) last period overlaps the first period of the closing part (T of K). As pointed out earlier, this is the technique that

Kutnowski defines as characteristic for Piazzolla’s music.⁵⁹ At this articulation, a sequence that starts with a G major triad (the dominant chord in the S part) and ends with a B^{#11b9}/F, is leading to the E minor / Bb7 major tonality. In this study, I define this technique as a ‘descending chromatic motion with pedal’.

Within the subsections there are a lot of noteworthy significance objects. The melody is mostly moving in steps, and skips are mostly compensated by motion in the opposite direction. Actually, this brings to mind the melody treatment in traditional counterpoint.⁶⁰ Motion in skips is usually used within chords; if not, a neighbour note follows the skip.⁶¹ The first four bars of the fugue theme present motives that are going to be used in the piece; Furthermore, the motive presented in the second bar is applied (though inverted and slightly transformed) as sequences in the theme’s last four bars. Another significant observation is that theme is a linear intervallic pattern of sixths



Figure 3-2: Linear intervallic pattern (sixths)

When the second part is introduced, a new interval is introduced as well: the diminished fifth. It seems like it is frequently applied when there is a need of giving colour to a gesture. In the exposition, it occurs together with the scale’s root note, probably to give accentuate the feeling of a tritone. At the end of the two-part subsection, there are significant exposed fourths in parallel motion. The polyphonic technique in the exposition is reminiscent of a baroque two-part invention; thus, rhythms are complementary and the voices frequently move in opposite directions. The connection to Bach may be noticeable here.



Example 3-2: Two-part technique

⁵⁹ see 1.5

⁶⁰ Here defined as ‘Palestrina style’ See Jeppesen

⁶¹ In German: Nebentöne

In the first contrasting sections (S), there is an accompaniment pattern where the bass line has marcato gestures and the chords tresillo rhythm respectively. The melody is improvisation-like with various tresillo rhythms as surface rhythm. Additionally, instead of tresillo number 1 (as in the exposition), the predominating rhythm in the accompaniment is tresillo number 7. In the melody, steps and skips are used in the same manner as for the exposition and there are a large amount of neighbour notes, which repeatedly occur as a 9-8 appoggiaturas.⁶²

Example 3-3: Appoggiaturas

The second half of the S section (2P), where the melody is fragments of the primary theme, is consequently derived from P. The melody, which is performed in unison, is accompanied by a tonic pedal and diminished chords that descend chromatically; hence, they (starting on F sharp) contribute to the subsection's colour-richness. This subsection ends with the mordent motive (derived from P) that is exposed due to added fourths. As for the two first S sections, the last one (2S) has an improvisation-like melody. It is accompanied by percussive gestures and the regular chord progression, but now presented as arpeggios. When a fast improvisation-like melody ascends, it typically moves in arpeggios. On the contrary, when it is descending it frequently moves in chromatic fields; the melody is descending in semitone motion mixed with skips to chord notes.⁶³

As pointed out earlier, the K section starts with a passage leading to E minor (T of K). The passage has a G pedal as accompaniment that via F sharp leads to F (D_{alt} in E-minor). Additionally, notice the surface rhythm, which forms a 2:3-pattern.

⁶² In relation to the root note

⁶³ See La Motte; *Kontrapunkt*, chapter 10. This is a term that Diether La Motte uses when he describes Hindemith's way of using chromatic motion.

The musical score consists of two systems. The first system contains 12 measures. Above the staff, chords are indicated: G, F#, F, E, Eb, D, Db, C, B, Bb, A, G#. The bass line is marked with 'C: D'. The second system contains 4 measures. Above the staff, chords are indicated: Eb, D, Db, C, B. The bass line is marked with 'E: DD_{alt} D D_{alt}'. Below the bass line, there are circled numbers 3, 2, 2, and 1, with a dashed line under the second '2'. The final measure of the second system is marked with 't' and '1'.

Example 3-4: Change of key area by descending chromatic motion

The most significant gesture in the K-subsection is a two-bar gesture that is derived from the S-subsections. Accompanied by a marcato bass line in E minor and percussive chords, it is repeated four times. The K-section is characterised by expanded tonality and dissonant chords. The two-bar gesture ends with a percussive gesture produced by a $B^{\#11b9}$ -chord combined with the látigo⁶⁴ technique. In the last four bars of *Fugata* the intensity decreases by augmented note values and three dissonant chords distributed to three instruments. The chords have the same structure as the single dissonant chords in the previous bars (aug.4 + perf.4 or vice versa), but they are now presented in low register.

⁶⁴ See 1.5

Figure 3-3: Extended harmony and percussive gestures

The main characteristics of *Fugata* are that it starts as a fugue (P), continues as a ‘melody and accompaniment’ (S) and ends in ‘no man’s land’ (K). The tresillo rhythm is manifested, not only in small dimensions but also in large dimensions. Furthermore, a significant characteristic is the articulation between S and K, which decisively allocates the tonal and expanded tonal areas respectively.

3.2 Soledad

Soledad is a milonga where the characteristic tresillo rhythm is present in the bass line almost the whole piece through.

O	P	S	O ¹	P ¹
Bar 1-16	Bar 17-62	Bar 63-90	Bar 91-92	Bar 93-136
Intro	Melody and accomp.	Melody and effects	Intro	Melody and accomp.
F#m	F#m	Mod. F#m=>Am	Am	Am

Table 3-2: Large dimension view of *Soledad*

Starting gently and reserved, *Soledad* establishes the atmosphere with a soft accompaniment waiting for the melody to arrive. Established in P, it confirms the atmosphere established in O. The S section starts with a ‘chromatic descending sequence’ and finally it reaches an additional descending chromatic passage that dissolves unexpectedly into A-minor. In P¹ the main theme returns and leads to the closing section, which consequently closes the piece by

presenting the main theme accompanied by a bass line that is idler than in the other sections. It is possible to read the large-scale structure as a traditional ABA structure.⁶⁵

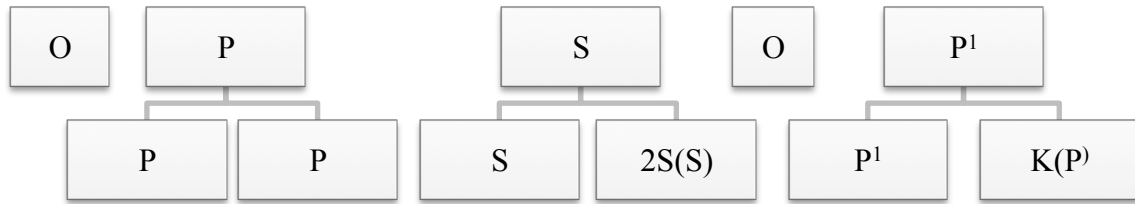


Figure 3-4: Middle dimension view of *Soledad*

Introduced almost unnoticed, the melody in the primary subsections is a gentle melody with long note values. After the secondary subsection it is reinstated, though transposed up one minor third (from f#-minor to a-minor). Although there is a new harmonic environment in the last subsection, the melody, more or less, retains its initial structure. Additionally, when following this analysis it appears as when the present chord is a minor subdominant or a II in a minor II-V-I progression, the melody note is more frequently the scales' third note than if the present chord is a tonic or a dominant. In the latter case, the note seems more likely to be a fifth or a root note.

Example 3-5: Primary melody in *Soledad*

⁶⁵ The structure of traditional tango songs

The main melody consists of an upper and a lower voice that together with the bass line constitutes fauxbourdons. Stated below, the reduction illustrates that the upper voice is a prolongation of the fifth, and the lower voice is a prolongation of the root note.⁶⁶

Figure 3-5: Compound melody

In S, which is a key-changing subsection (from f#-minor to a-minor), there is a contrasting melody theme that is repeated in sequences. Correspondingly, it is presented in the next subsection (2S), though inverted. Starting with a pedal bass line (S) and accompanied by descending chromatics, the first secondary subsections are dramatic but still rather idle. In 2S, the inverted contrasting theme is gentle accompanied by the bass line and chords (in arpeggios).

Example 3-6: Secondary melody in *Soledad*

When the main theme is reinstated, it is strengthened by octaves. While preparing for the closing subsection, at the end of P¹, the period is extended by three bars. The closing subsection starts with a tonic pedal bass line and continues with stepwise motion, which are contrasted by ascending fourths.

The rhythm that characterises *Soledad* is the milonga rhythm.⁶⁷ In the introduction, it is presented in the bass line while the piano is playing a complementary tresillo (number 2) rhythm. As early as in the second bar, the augmented fourth (or regarded as d5) is introduced. Together with other intervals that are presented subsequent in the piece (+5,+/-13), I strongly suspect that it is applied with an aim to create a specific atmosphere.

⁶⁶ A more detailed figure is to be found in chapter 7.1 (Analysis of *Soledad*'s main theme)

⁶⁷ See 1.5

Milonga

pp

pp

Example 3-7: Opening gestures

At the end of the main theme, instead of the expected static dominant harmony ($C\#^7$), there are arpeggios in chromatic descending motion accompanied by the dominant pedal. It brings character to the passage, and due to the rhythmical implications, it obliges as a fulfilment of the 2:3 pattern implied earlier in the piece.

The harmony in the introduction and the primary subsections is mostly based upon cycle of fifths and II-V-I progressions. Towards the end of the second primary subsection, there is a significant chord progression worth studying more closely. Starting with D^{13} and ending with G^{13} , the chords and melody move in descending chromatic motion. Nonetheless, the bass line moves in fifths. Every other chord has the diminished fifth as base note. As a result, related to the present bass note, an expanded tonality containing augmented and diminished fifths/ninths is revealed. Hence, I have chosen to analyse the intervals related to the bass line, not the way they are notated.

Example 3-8 is a musical score in 4/4 time, featuring a guitar part and a piano accompaniment. The guitar part (top staff) consists of a single melodic line with a descending chromatic motion. The piano accompaniment (middle and bottom staves) features a bass line with descending fifths and a right-hand part with chromatic motion. The key signature is three sharps (F#, C#, G#). The guitar part is marked with 'bnd:' and 'gtr: 8'. The piano part is marked with 'pno:' and 'cb.'. The score is divided into two systems, each with seven measures. The first system has the following chords: Bm/D, D¹³, Db¹³/G, C¹³, B¹³/F, Bb¹³, and A¹³/Eb. The second system has the following chords: Ab¹³, G¹³/Db, F#m, Fm, C/E, B/D#, Bm/D, C#(#5), C#, and F#m.

Example 3-8: Descending fifths combined with descending chromatic motion

In the secondary subsections, very likely aiming to provide colour to the contrasting theme, the technique consisting of descending chromatic motion remains. It is the similar technique as Piazzolla use in *Fugata (2P)*, though here with stacked fourths instead of diminished seventh chords.⁶⁸ Furthermore, just as in *Fugata (2P)*, the passage's basis is pedal line.

Example 3-9 is a musical score in 4/4 time, featuring a piano accompaniment. The score is divided into two systems, each with four measures. The first system has the following chords: F#m, Fm, Em, and Ebm. The second system has the following chords: F#m, Fm, Em, and Ebm. The key signature is three sharps (F#, C#, G#). The score is marked with '8va' and '4' in the first measure of the first system. The piano part is marked with 'pno:'.

Example 3-9: Change of key area by descending chromatic motion

The technique of using descending chromatic motion may be characteristic to Piazzolla's music; either with a pedal line or with fifths as bass line. The former seems to be applied

⁶⁸ See 3.1

when a passage changes key and the latter is used when maintaining the key respectively. The second secondary subsection, which is a modulating section, starts with a ‘melody and accompaniment’ passage in B-minor that ends with a dominant in A-minor. As in *Fugata (K)*, the last four bars of 2S(S) is a ‘descending chromatic sequence with pedal’, which ends with a V-I progression combined with a deceptive cadence (C# to A) in the bass line.

The image shows two systems of musical notation. The first system features a treble clef staff with notes and a bass clef staff with a descending chromatic line. Above the first staff are the chords G#m7, G#m7b5/D, and C#7b9. A label 'chromatic descending thirds' points to the bass line. Below the bass line are the notes F# and D. The second system continues the chromatic descent in the bass line with chords E7b9no1, C7no1, B7no1, Dmb5, and E7b10. A label 'chromatic descending diminished triads' points to the bass line. Below the second system are the letters A, s, D, t and circled numbers 3, 2, 1.

Example 3-10: Change of key area by descending chromatic motion

Soledad ends with the same accompaniment pattern that the A-minor section started with, though slightly transformed with added intervals. As in the last bars of *Fugata*, the result is a mixture of tonal and percussive gestures.

The image shows two musical examples. The first is a piano accompaniment in F#-minor with a 'x4' multiplier, showing exposed fourths and fifths in the bass line. The second is a 'Final chord' shown in a grand staff.

Example 3-11: Exposed fourths and fifths

Soledad is a milonga in F#-minor with an ABA-structure where descending chromatic motions is frequently occurring, especially when changing key (with pedal line) or to provide

colour to a certain passage (with pedal line or fifths). Common chord progressions are based on II-V-I progressions and cycles of fifths respectively. Intervals added to chords are the ninth, eleventh, thirteenth and the augmented fifth. *Soledad* has one primary melody theme and one secondary melody theme, which are mostly varied by fragmentation and inversion.

3.3 Libertango

Published in 1974, *Libertango* is probably one of the most well known compositions of Piazzolla's voluminous music catalogue. Many artists have recorded it; Gracie Jones, for instance, had a successful hit with it in the eighties (with lyrics in English) and YoYo Ma played it on his Grammy Award winning album *Soul of the tango*.⁶⁹

P	S	P¹
Bar 1-48	Bar 49-64	Bar 65-80
Melody and accompaniment	Melody and accompaniment	Melody and accompaniment
Am	Am	Am

Table 3-3: Large dimension view of *Libertango*

There are many versions of this piece, however, I have chosen to analyse the arrangement that I believe represent the most common one. *Libertango* is a piece in four beat with an ABA-structure. Even though its proportions, 3:1:1, may be perceived as 3:2:2 (as in long-short-short), it is probably unlikely to claim that is derived from the tresillo rhythm. By being present in the bass line the entire piece though; the tresillo rhythm indeed saturates the piece. With the bass line as a foundation, the piece is characterised of an ostinato gesture and various melodies that are combined in a contrapuntal way. The primary sections have a chord progression based on a pedal bass line and a bass line in descending motion. As a contrast, the secondary section's chord progression is based on a fifth motion with tonicization. Accordingly, the harmony is overall based on regular II-V-I progressions in minor mode, and besides the short ornamental modulations that the tonicizations represent, there is no change of key area whatsoever. The primary sections reminds actually of a jazz chorus; with some variations, it is repeated over and over.

⁶⁹ www.wikipedia.com: search words: 'Yo Yo Ma' and 'Libertango'

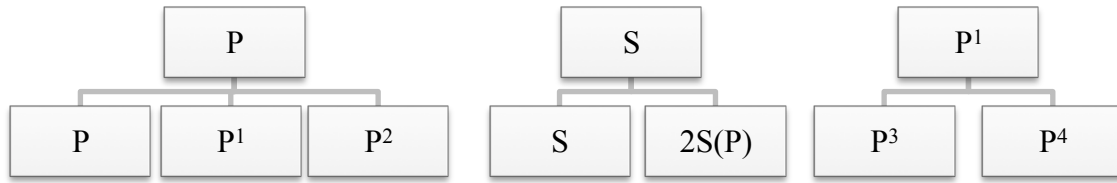


Figure 3-6: Middle dimension view of *Libertango*

The first subsection starts with presenting the ostinato gesture and the bass line, which rhythmically complete each other due to their accentuated rhythms; the latter has the tresillo no 1 and the former has no 7. As for the introduction subsection in *Milonga del ángel*, this subsection establishes the environment and is waiting for the melody to arrive.

Figure 3-7: Tresillo rhythms and ostinato gesture

By being present the entire piece and due to their rhythmic features, the ostinato and the bass line provide the backbone of *Libertango*. The melodies that are added one by one as a new subsection enters, consists mainly of long note values; consequently, they form a kind of complementary to the rhythmic backbone. Although not as clear as for the bass line, the melodies have a descending motion. Consequently, the tonicization sequences in S are the only passage where the overall descending motion is abandoned for a moment. The bass line in the primary subsections may be defined as either pending or descending. As a complement to the bass line's motion, it seems like the melody has a more active role when the bass line is

pending; and vice versa, the melody is pending when the bass line is descending.

P²

The musical score for P² consists of four staves. The top staff is a treble clef with a 'main melody' of eighth notes and a 'complementary melody' of quarter notes below it. The second staff is a bass clef with a 'pending bass line' consisting of a single note held for the duration of the piece. The third staff is a bass clef with a 'descending bass line' of eighth notes, featuring a 'mordent' and 'parallel 5ths' markings. The bottom staff is a bass clef with a 'descending bass line' of quarter notes.

Figure 3-8: Pending and descending bass line

As the illustration shows, the melodies move as triads while the bass line is pending. This implies that the motivic chord progression (t DD D), characteristic for Piazzolla’s music, is clarified. When the bass line descends, it is more or less the same chord progression; however, it is now the bass notes that clarify the chords. While the chord progression in P is based on this motivic chord progression, the chord progression in S is instead a cycle of fifths that is prolonged by tonicization. Correspondingly, this technique may be characteristic for Piazzola’s music.

S

The musical score for S is a single staff in 4/4 time. Above the staff are the chords: Em^{7b5}/Bb, A⁷, Dm, Dm^{7b5}/Ab, G⁷, C, and E⁷/B. Below the staff are the corresponding Roman numerals: Dm: II, V, I, C: II, V, I.

Example 3-12: Tonicization as prolongation technique

As illustrated above, the sequence starts by transforming the subdominant (Dm) into a temporary tonic. It is then given the role as a supertonic (Dm^{7b5}) in relation to the new temporary tonic (C).

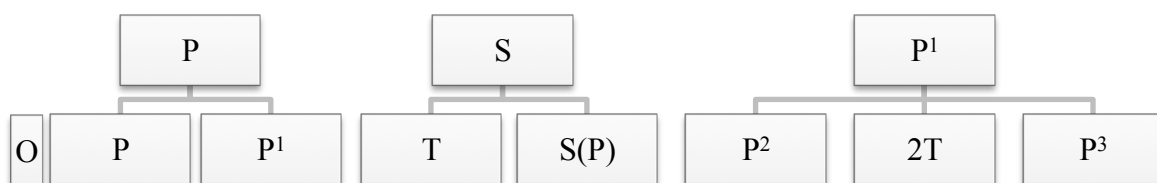
3.4 Milonga del ángel

As for *Soledad*, *Milonga del ángel* has the milonga rhythm as a basis more or less through out the entire piece. Except for the middle section, the primary melody is repeatedly presented. Consequently, the element that is processed is not the melody; instead, it is of more interest to study the contexts of which the melody is placed.

P	S	P ¹
Bar 1-44	Bar 45-72	Bar 73-114
Melody and accomp.	Melody and accomp.	Melody and accomp.
Bm	Em-F#m-Am	C#m-Fm

Table 3-4: Large dimension view of *Milonga del ángel*

The articulations between the sections are characterised by a continuous flow, and there is no dominant chord that prepare for their arrival; however, the sections are still smoothly merged. The first primary section (P) establishes the harmonic environment and presents the primary melody twice. Furthermore, the secondary section (S) starts with modulating sequences and then continues with a part that is reminiscent of P. The last section is more or less a recurrence of the first section, although with a more refined environment. As with *Soledad*, it is possible to read the large scale structure as an ABA structure. In fact, these two milongas are rather similar in large and middle scales respectively.



In the introduction (O), the motivic chord gesture⁷⁰ that opens every subsection, except for T and 2T, is presented. Letting this gesture end the O subsection smoothly merges the O and P subsections; thus, the subsections overlap each other. The changes of key areas between subsections enter without fifth motions in the bass line. Instead, the changes are characterised by ascending chromatic motion. Either it is only the melody that is moving, or it is both the

⁷⁰ t DD/7

melody and the bass line. The bass line's gesture is probably derived from the arrastre gesture and therefore I define this kind of key change for as 'change of key area by arrastre'.

Example 3-13: Change of key area gestures

With a single bar gesture as basis, the primary melody is present almost the entire piece through. While preparing for the melody's arrival by establishing an atmosphere, the introduction also presents a motivic gesture that is frequently recurrent throughout the piece.

Example 3-14: Motivic gestures

In P and P², the same process continues, though in different keys, and in P¹ and P³ it is slightly accustomed. Remains of the primary melody is also to be found in the S(P) subsection. Just like in *Soledad*, there is a large amount of 'jazzy' II-V-I chord progressions in minor mode; altered fifths and ninths are used frequently. Except for T and 2T, the bass line is pending, moving in fifths or moving in descending motion. In the following illustration,

notice how the usage of reinterpretation of the chord in bar four ($C^{#7b9}/B$ to $E^{13b9no1}/B$) enables an immediate transfer to Am .

The musical score for Example 3-15 is presented in three systems, each with a melody staff (top) and a bass line staff (bottom). The key signature is two sharps (F# and C#), and the time signature is 4/4.

- System 1:**
 - Melody: Bm , $C^{#7b9}/B$, Bm , $C^{#7b9}/B$, Em^9 , A^{13}
 - Bass line: Bm , $C^{#7b9}/B$, Bm , $C^{#7b9}/B$ (reinterpreted to $E7$), Am^7 , $D7^{b9}$
 - Annotations: "bass line: pending" (twice), "fifths" (twice)
- System 2:**
 - Melody: D , $A/C\#$, Bm , $F\#m/A$, Em/G , $F\#7$, Bm
 - Bass line: $Gmaj^9$, $C\#m^7b5$, $F\#7^9$, Bm
 - Annotations: "desceding" (twice), "fifths", "3" (triplets)
- System 3:**
 - Melody: Bm/A , $G\#m^7b5$, G^9 , $F\#7$
 - Bass line: Bm/A , $G\#m^7b5$, C^7 , $F\#7b9$, Bm^9
 - Annotations: "fifths"

Example 3-15: Example of bass lines and reharmonisation of the melody

Just as in *Libertango*, the melody is moving in triads when the bass line is pending; it seems like the melody is active when the bass line is passive, and the melody is passive when the bass line is active. As the illustration shows, the melody is a descending motion from the second to the fifth note in the scale. Linked together with an arpeggio, the structural motive (D B A G F#) is presented at the beginning and at the end.

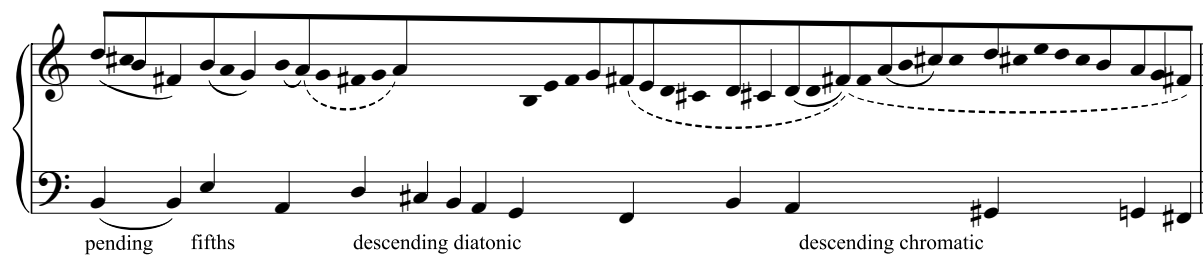


Figure 3-9: Passive and active melody, structural motive

Unlike the other subsections, T is a more rhythmical passage where two tresillo rhythms and the mordent rhythm confront each other in sequences. P1 and S(P) may be smoothly merged without T though, especially since they end with the same note. Perhaps it is not satisfying defining this passage as a transition; hence, it might rather be defined as an excursion or as sequenced tonicizations (to make it more graphically, I have excluded the chords in the illustration).

Example 3-16: Rhythmical passage that changes key by arrastre

The similarities between *Soledad* and *Milonga del ángel* are quite recognisable: e.g. the ‘jazzy’ chords; frequent mordents; accompaniment gestures; lyrical melody; and naturally the milonga rhythm that saturates them. A major disparity though, is the way the change of key areas are realised; In *Soledad* by descending chromatic motion with pedal, and in *Milonga del ángel* by ascending chromatic motion. In the latter case though, the gesture is implemented just before the new key arrives; in the former case, there is a preparation that lasts for several bars and it is not that clear where the new key enters.

Just as *Soledad*, *Milonga del ángel* has an ABA-structure and with the milonga rhythm as basis it is characterised by long note values, ‘jazzy’ chord progressions and change of key

area by arrastre. Throughout the piece, the primary melody is located in different environments regarding harmony, tempo and instrumentation.

3.5 Fuga y misterio

In the same manner as for *Fugata*, I prefer to analyse *Fuga y misterio* as three sections: fugue exposition; middle section with melody and accompaniment; and a closing coda-section, which differs from the first two sections.

P	S	K
Bar 1-48	Bar 49-78	Bar 77-96
Fugue exposition	Melody and accompaniment	Cantabile
Em-Am-Dm-Gm	Em	Em

Table 3-5: Large dimension view of *Fuga y misterio*

Covering half the piece, the first section (P) is a fugue exposition in four parts, which through a large-scale fifth motion changes key from from E-minor to G-minor. The secondary section (S) presents a contrasting theme that is accompanied by a chord progression that is derived from the fugue theme. Leading back to the primary theme, this section reveals the chord progression that has been hinted in the exposition. The last section (K) is a slow cantabile passage where a new melody theme is presented. While the fugue exposition (P) has a polyphonic texture, the other sections have a texture of ‘melody and accompaniment’. Though every section is in minor, the two first sections are a little ‘edgier’ due to the augmented fourth (or the jazz blue note) that is exposed already from the beginning. The large-scale structure can be read as an ABC-structure.

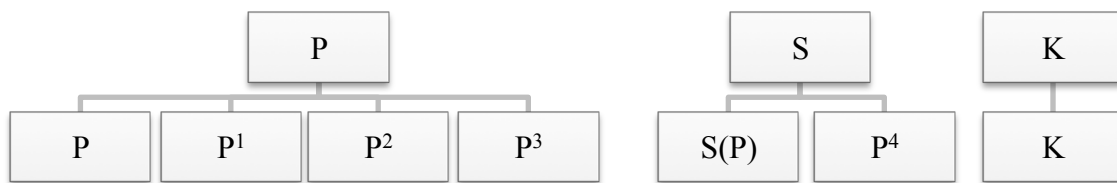


Figure 3-10: Middle dimension view of *Fuga y misterio*

In the fugue exposition, which is characterised by a rhythmical contrapuntal texture, there are strong accented rhythms. Short note values are predominating. Just as in *Fugata*, the most frequent surface rhythm of the fugue theme is tresillo 1. The key change between these subsections is realised by transforming the tonic chord into a dominant (e.g Em E⁷ Am).

Thus, unlike the exposition in *Fugata*, there is no preparation of the new dominant. In the following illustration, notice how the last bar of the fugue theme is a diminished variation of the two first bars.

P

The musical score consists of four staves of music in treble clef, with a key signature of one sharp (F#). The first staff begins with a piano (P) dynamic and features chords B7, Em, B7, and Em. The second staff includes chords F#7, B7, E7, and Am. The third staff includes chords Am, D7, G, B7, and Em. The fourth staff includes chords C7, Am, B7, Em, and E7. The score is annotated with various articulations and dynamics: 'em: D7', 't', 'D7', 't', 'DD7', 'D7', '(D7)', 's', '(D7)', 'tP', 'D7', 't', 'DD7alt', 's', 'D7', 't', and 'am: D7'. The notation includes eighth and sixteenth notes, rests, and slurs.

Example 3-17: Fugue theme in *Fuga y misterio*

Reaching G-minor, the exposition is accomplished and the key of the secondary subsections (Em) is introduced without preparation; the only gesture that indicates E-minor is an ascending diatonic bass line (B C# D#). With the marcato base as a basis, the secondary subsection presents a contrasting melody that is characterised by mordents and harmonic intervals such as the diminished 10th and the added 11th, which serves as top notes in chords. The last secondary subsection is a recurrence of the fugue theme, presented in a homophonic environment though. As pointed out earlier, the last subsection (K) is a cantabile passage that differs quite a lot from the other passages. It is slower, have longer note values and it is the first time in the piece that there is a descending bass line in crotchets present.

The fugue exposition is rather similar to the one in *Fugata*, especially regarding the treatment of gestures, counterpoint and change of key areas; it is rather clear to see Piazzolla's

influences from the inventions of Bach. Notice also how the usage of instrumental rubato⁷¹ automatically implies that tresillo rhythms are accented.

Example 3-18: Two-part technique and instrumental rubato

The melody has typically stepwise motion or motion as skips, which reaches chord notes. Similar to *Fugata*, this applies to all fugue parts. The most common intervals in parallel motion are thirds and sixths. In contrast to *Fugata*'s chord progression, which is based on a descending bass line, the chord progression in *Fuga y misterio* is instead based on II-V-I progressions. With a cycle of fifth as a basis, the II-V-I sequences implies tonicization; Bm-E⁷-Am Am-D⁷-G instead of E⁷-Am-D⁷-G.⁷² The first subsection of S is a more homophonic passage where the secondary melody is harmonised with block technique. As pointed out earlier, the chord progressions are rather similar to the progressions in the exposition's first eight bars, though with altered chords similar to the 'jazzy' one's used in *Soledad* and *Milonga del ángel*. In the first four bars, which are rather static due to its harmony based on primary chords, the low notes in the bass line is reached through octave leaps. This implies an accentuation that enhances the static state. As in e.g. *Fuga*, there are also several percussive gestures produced by dissonant chords.

Due to its different style regarding tempo, harmony and melody, the last subsection has a completely different character. The most significant characteristics are the descending bass

⁷¹ See 1.5

⁷² Piston is explaining the difference between a tonicization and a intermediate modulation as: "In this way we may define tonicization of a secondary tonic as something that occurs within a short length of musical time, the reappearance of the original of the original tonic occurring within the same phrase; intermediate modulation extends long enough to delay the return to the original tonic until the next phrase. The distinction is arbitrary, but it will nevertheless be useful in most cases where a distinction is to be made."

line and the 9-8 appoggiaturas⁷³ that are exposed in the melody. Implemented as sequences, the chord progression is rather similar to the one that is to be found in the primary subsection of *Soledad*.

Figure 3-11: Compound melody - descending sequences that form fauxbourdons

The very last bars are a descending chromatic gesture presented by diminished seventh chords, though with the tonic pedal as bass note. Ending with a B^{7b9} (without root note though), these last four bars functions as codetta. The gesture may be regarded as a T-DD-s progression, which is similar to the motivic chord gesture in *Libertango*.

Example 3-19: Diminished seventh chords in descending chromatic motion

Fuga y misterio has a structure similar to the one found in *Fugata*: A fugue exposition as a start; melody and accompaniment in the middle; and a closing section that is rather different than the other two. There is no key change between sections (but the key changes within sections though), and the harmony is characterised by chord progressions with primary chords and fifth motions by tonicization sequences.

⁷³ In relation to the root note

3.6 Summary

This chapter will give emphasise techniques and musical events that are, in a general perspective, mutual to the compositions that have been analysed. As suggested of LaRue, I have chosen to categorise the characteristics of Piazzolla’s music that I have found into four categories: harmony; melody; rhythm; and structure (I prefer using structure as a category instead of growth). The sketches and the tables are not exact rules of how Piazzolla’s music functions; they are rather to regard as suggestions how to relate to his composition style.

The change of key areas may be categorised into two main categories: maintaining the key or entering a new key. As pointed out in chapter 1.5, LaRue defines this as ornamental modulation and structural modulation respectively. The techniques, which are to be found in both categories above, I define as ‘tonicization’ and ‘descending chromatics with pedal’. Thus, they are used for both purposes. The following illustration shows my suggestion on how to regard the tonicization technique.

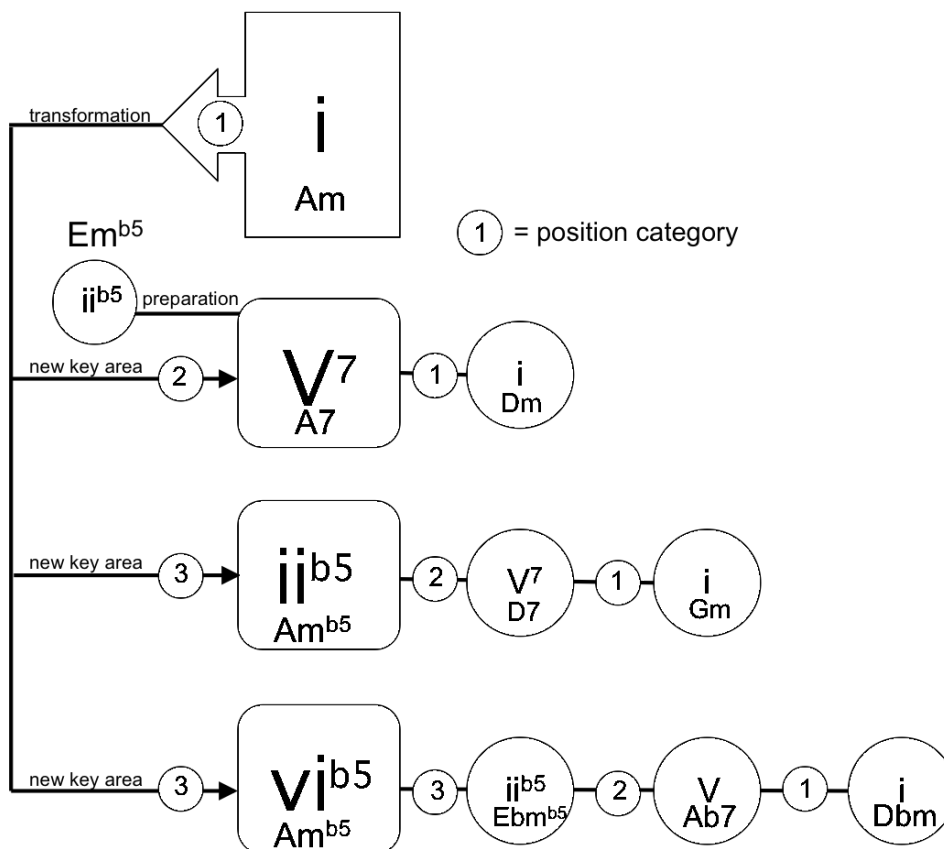


Figure 3-12: Change of key area - tonicization

The latter one is concerning the relation between a descending chromatic motion and its pedal accompaniment in the end of subsection. Unlike the tonicization technique, this procedure does not include any intermediate tonic states; there is either no change of key area at all, or the passage has the aim to modulate. It seems like when a new key is going to be established the pedal is fading out before the new dominant chord (this is not the case in the K-section of *Fugata* though). When the key is maintained the pedal keeps on going, and it seems like it frequently has a role of a dominant. In its simplicity, it may be illustrated as follows:

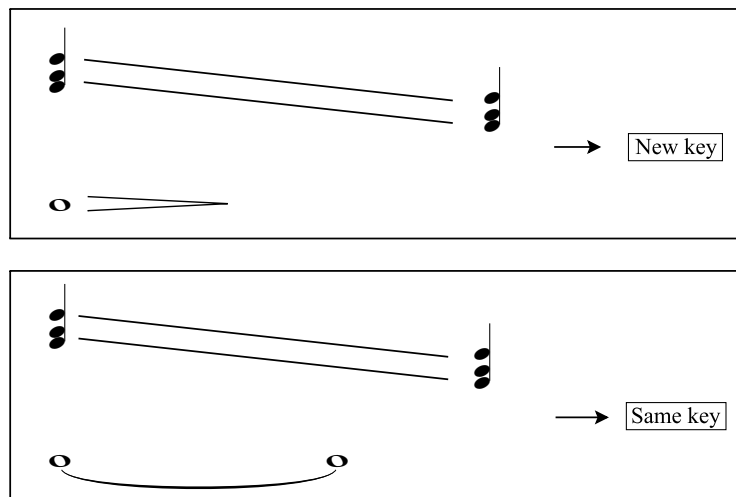


Figure 3-13: Change of key area - descending chromatic motion with pedal

Additionally, Piazzolla also changes key without preparation by implementing the arrastre gesture⁷⁴ (as described in *Milonga del ángel*). As pointed out in *Soledad*, two techniques are sometimes combined.

There are three characteristics regarding melody that I want to point out. The first one I define as ‘ostinato gestures’, which are rhythmical patterns based on tresillo rhythm 4 and 7. Frequently subordinated the main melody though, they contribute to the melodic tension by exposing characteristic intervals (e.g chord notes like b9, #5 and 13).

⁷⁴ See 1.5

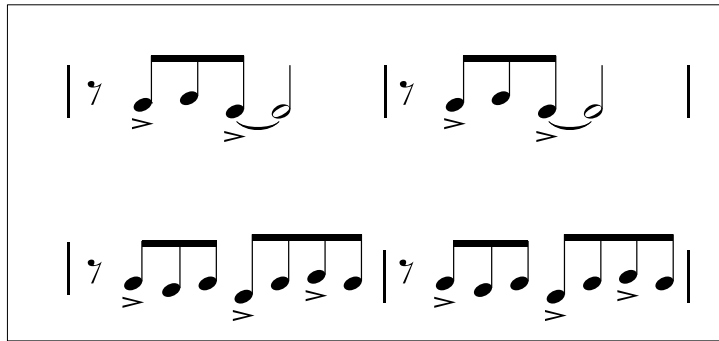


Figure 3-14: Ostinato gestures in *Milonga del ángel*, *Fugata* and *Soledad*

The second one, which describes the relation between the top voice and the bass line, I have chosen to define as ‘uniform ambitus’. It seems like when the bass line is pending, the top voice has a more active role; it moves in arpeggios and repeatedly presents an immanent chord progression. Consequently, when the bass line is more active the melody’s ambitus decreases.

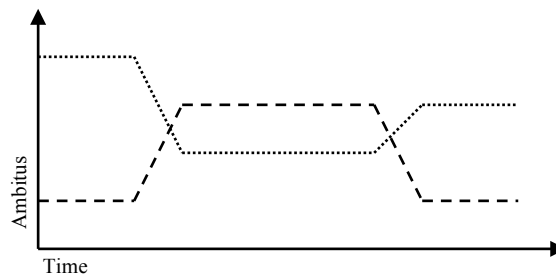


Figure 3-15: Uniform Ambitus

The third characteristic regarding melody is the melodic motion. Applicable in small dimensions, when descending, the melody tends to have a stepwise, often chromatic, motion. Furthermore, when ascending it tends to move in leaps or in arpeggios; consequently, there are also neighbour notes implicated.

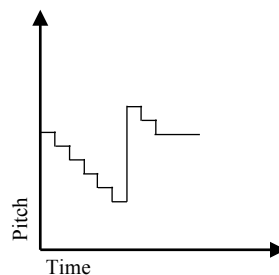


Figure 3-16: Descending and ascending motion

Two common large-scale structures that the analysed pieces share are the ABA-structure and the ABC-structure; ABA in the milongas, and ABC in the fugues.

As pointed out earlier, Piazzolla freely uses the tresillo rhythm and its shifts. In addition to the original rhythm, which is the most common, it seems like the second, the fourth and the seventh shift are the most common rhythms that are based on the tresillo. Particularly clear in *Fugata*, the tresillo rhythm is also to be found in large-scale patterns. In this piece, the tresillo rhythm is carefully distributed which makes the ABC-structure mathematically equal to 3:3:2.

<i>Harmony</i>	<i>Melody</i>	<i>Structure</i>	<i>Rhythm</i>
Desc chrom pedal	Ostinato gestures	ABC – fugue	Tresillo
Tonicization	Uniform ambitus	ABA - milonga	Large-scale structure
Desc/Asc motion			

Table 3-6: Summary of general characteristics

4 Composition

4.1 Realisation of models

As a practice for understanding the way that Piazzolla changes key area by descending chromatic motion I wrote variations derived from a pattern (illustrated below), which I think represents this technique:

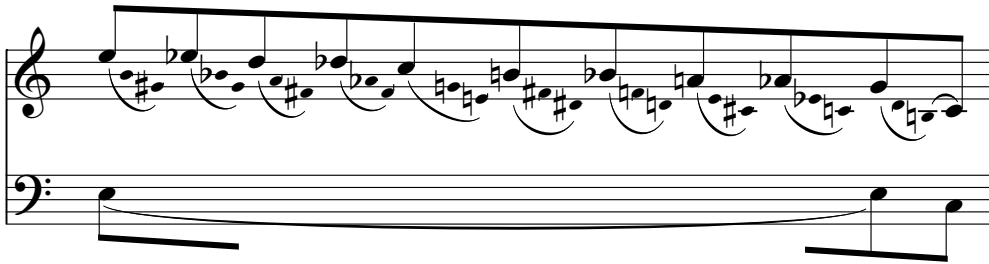


Figure 4-1: Transition pattern in Piazzolla's music

With this pattern as a basis, I wrote four different suggestions that may be suitable as transition passages (all starting with E^7 and establishing the new key C-minor). The first one is similar to the one found in *Soledad*; ascending and descending arpeggios in three-groups accompanied by a long pedal note. It is important to regard this pedal line as a piano pedal note; thus it is fading away. The second suggestion is accompanied by a more rhythmical, with accentuated tresillo rhythm, pedal line. The top voice is grouped as 3 2 2; thus, only the first arpeggio in every group is a complete triad which leads to exposed fourths in parallel motion. Unlike the bass line in the first example, the bass line does not fade away; instead it establishes the new key by letting the arrastre gesture be the pickup. Rather similar to the second one, the third suggestion is correspondingly grouped as 3 2 2. However, I added a neighbour note in the first arpeggio. Furthermore, a second voice is added that, due to its function as containing the third in the present arpeggio, completes the triads. The fourth suggestion is a variant of the first one, where I expanded the arpeggiated triads to include the diminished seventh note. In contrast to the third suggestion, which due to its parallel motion between the two voices exposes consonant intervals, I chose in this last example to increase the level of dissonance by exposing diminished fifths and sevenths.⁷⁵

⁷⁵ The score is to be found in chapter 7.2



Example 4-1: Passages derived from pattern

To enhance my understanding of Piazzolla’s way of changing key area by tonicization and to apply the technique as described above, I composed *Milonga for violin and piano*. It is supposed to be the first section of longer piece. Based on the illustration in chapter 3 (figure 3-13), I wrote the first section of this. Thus, my intention was not to compose a complete piece. Instead, by establishing new key areas, I wanted to explore how tonicization and descending chromatic motion may be contextualised. Additionally, my aim was to apply the ostinato gestures described in chapter 3 (figure 3-14). The piece starts with D-minor as tonic chord and by tonicization it passes G-minor, F-minor, A-minor and finally, by descending chromatic motion with pedal, returns to D-minor:



Figure 4-2: The process of key-area changes

I consider this short composition, in its simplicity, to be reminiscent of Piazzolla’s style. The essential techniques like ostinato with characteristic notes, changing key by tonicization and descending chromatic motion, allows me too see the piece as a valid pastiche.⁷⁶

⁷⁶ The score is to be found in chapter 7.2

4.2 Milonga and Fuga

I composed *Milonga* for a quintet that consisted of piano, vibraphone, violin, cello and double bass. In the autumn of 2010, an ensemble was playing Piazzolla's *Milonga del ángel* and *Fugata* in the chamber music course at the Academy of Music and Drama and I asked them if they wanted to play a piece next semester dedicated to them.

It may be apparent that Piazzolla's *Milonga del ángel* and *Soledad* inspired me throughout this composition process. Due to the richness of mordents in Piazzolla's music, I started with the idea of writing a theme beginning with a mordent as a motive, but instead of using an auxiliary note, (like in *Fugata*) I decided to apply only the rhythm and let the motive ascend to a third. The pickup note was not put there at the beginning; I actually got that idea at the end of the composition process.



Example 4-2: Opening motive

As a next step, I elongated the motive and placed it in a harmonic environment that Piazzolla used frequently: the usage of only the tonic chord (pending harmony) when the theme is presented, and then continuing with a root progression in fifths. With the milonga rhythm as a basis (except for the S section), *Milonga* starts, as for in *Milonga del ángel*, with a primary theme that more or less is used through out the entire piece. This was not my intention from the beginning, but gradually it became rather natural. The tonality centre is A-minor with excursions to E-minor and D-minor.

P	S(P)	P¹
Bar 1-44	Bar 45-70	Bar 71-111
Melody and accomp.	Melody and 'effects'	Melody and accomp.
Am-Em	Em-Am-Dm-(E7)	Am-Em-Cm
t	d	t

Table 4-1: Large dimension view of *Milonga*

As in *Soledad*, the large-scale structure is an ABA structure. The root progression in large dimension is based on fifths; the primary section starts at the tonic chord (Am), develops to

the dominant (Em) and in the S section, by fifths motion (Em-Am-Dm), withdraws to the tonic chord. The final chord, which is a chord that is not previously presented in the piece, was chosen because I wanted to give the piece an unexpected and fresh ending. In the first version though, the piece ended in G-major. But I felt then that it may be too unexpected to end with a major chord Except the introductory material, I assigned every section three subsections:

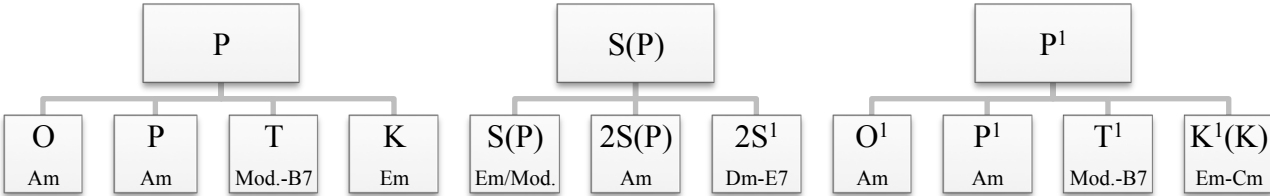


Figure 4-3: Middle dimension view of *Milonga*

After the melody theme’s presentation there is a sequence with raising position numbers leading to the dominant major chord (P) and by tritone substitution is leading to the transition subsection (T).

I suggest one can regard the beginning of every P subsection as a exposition revealing the theme accompanied by the tonic chord; the melody is active and the harmony is passive. After that, the chord progression has the leading role; the harmony is active. The idea realised when changing key is concerning ascending position numbers (for example in bar 13-19: Am Dm⁷ G⁷ Em Am F^{#m}⁷ B⁷ E). When maintaining the key, I used the diatonic progression of fifths for prolongation (for example bar 37-43: Em Am⁷ D⁷ G C F^{#m}⁷ B⁷ Em).

P bar 5-12
Am

T bar 13-28

Example 4-3: Primary theme and sequences of changing key area

Starting with descending chromatic motion in subsection S(P), the secondary section is a large-scale fifth motion (Em-Am-Dm) that connects the two primary sections. With the pedal line in a middle voice instead of in the bass line though, the sequence in S(P) is similar to the ones that are to be found in for example Piazzolla's *Soledad* and *Fugata*. Accompanied by this pedal and descending gestures (e.g the vibraphone gesture that is derived from *Milonga del ángel*⁷⁷), the primary melody is presented in the lower voice by the cello and the double bass. This sequence starts and ends with an E^{7b9}, and due to the melody's E it is natural to continue the next subsection in A-minor. It would have been interesting though to see how a cadence like the one at the end (Ab to C), or perhaps E⁷ to Cm, is perceived here. Instead of reaching A-minor, the 2S(P) subsection would in the former case start in G#-minor. On the other hand, the idea of large-scale fifth motion would then have to be abandoned.

S(P) E⁷

arrastre gesture

Example 4-4: Chromatic descending motion with pedal line

⁷⁷ See 3.4

Prepared by its dominant (with help from the arrastre gesture), the next subsection, 2S(P), presents a new accompaniment gesture with the marcato base as its basis. The harmony in this subsection and the next subsection is the same as the primary harmony as in *Milonga* and *Libertango* (t DD s with a tonic pedal).⁷⁸ The last secondary subsection, where the piece reaches its dynamic peak, is more or less a recurrence of the former, though with fourths and octaves added to the melody. This technique (organum style), is also applied to the bass line as well. As a continuation of these added fourths, I decided to let distinct exposed fourths be a complement to the primary theme when it is reinstated in P¹.

Fuga, which is an attempt to increase my understanding of Piazzolla's fugue technique, was originally a piece that wrote in autumn 2010 for flute, marimba, piano, violin and cello. I had not a specific ensemble in mind when composing it, but when I was composing *Milonga* for the chamber ensemble I thought that, due to the pieces' different characters, it would be convenient to ask the ensemble if they would play *Fuga* as well. Therefore, I did some adjustments regarding the instrumentation.

P	S	K
Bar 1-32	Bar 33-62	Bar 63-78
Fugue exposition	Melody and accompaniment	Melody and accompaniment
Em-Am-Dm-Gm	Gm	Gm

Table 4-2: Large dimension view of *Fuga*

My intention was to compose a piece that had an inherent movement, and for some reason, probably due to its momentum, I chose to use the chord progression found in *Fugata*. I wanted the fugue theme to include the characteristic diminished fifth, and therefore I thought it would be suitable to establish it already from the beginning (thus, it appears in the first bar). Furthermore, reaching to the major third, the fugue theme is based on an ascending motion that leads to the subdominant (the bass line is implied). By sequences, it descends and ends with the root note that is reinterpreted as the fifth in the new key (the former subdominant); thus, just as in *Fugata* and *Fuga y misterio*, the exposition is a large-scale fifth motion.

⁷⁸ One interesting thing, at least when I compare this passage with Piazzolla's way of changing keys, is that I chose to use the inverted arrastre gesture between these two subsections. But I really don't know why...

Figure 4-4: Fugue theme in *Fuga*

I wanted the exposition to be a rhythmic passage, and due to the richness of the tresillo rhythm and its shifts in Piazzolla's music, I chose to apply them in *Fugue*. The rhythms used (in addition to the original tresillo) are tresillo 4 and 7.

Example 4-5: Tresillo rhythms

The secondary theme, which is accompanied by a marcato bass line and supported by octaves, is based on motives that originate from the exposition. Unlike the bass line in the main theme, the bass line here starts as a pending line. This is preparation for the cycle of fifths, which by tonicization as prolongation technique (as in the secondary theme of *Libertango*), returns to the pending line. Continuing with the accompaniment, though with tresillo 7 as bass rhythm, the main theme is reinstated. At the end of the S-section, the secondary theme is presented a last time, but now strengthened by 'organum style' and percussive gestures. Still with the

main theme as melody, the K-section starts gently to, towards the end, explode in a unison final.

When listening to the pieces and comparing them to each other, I experience the exposition in *Fuga* as a coherent presentation, which allows the piece to obtain energy that leads forward. At the same time, I may get the feeling that the chord progression, which the primary sections are based upon, is repeated too frequently. Consequently, this may be perceived as a static shape. In *Milonga* on the other hand, the theme is present virtually the entire piece through, resulting in that the melody is rather monotonous. However, just as in *Fuga*, I experience the theme presentation as thorough and consistent. I am relatively satisfied with the fugue theme, but it actually feels liberating and required to introduce the contrasting theme that arrives in the secondary section of *Fuga*. The fugue I experience as rather energetic, which I think is somewhat due to complementary rhythm in the exposition that I constructed rather carefully. Similarly, I think that the energy remains in my consciousness as a shape after listening to the piece; this may be due to the accentuated and rhythmic final. However, the tresillo rhythm may be too apparent in some places. In both compositions, I realise now in retrospect that it had been beneficial with additional key changes. While the milonga contains some changes of key that I am satisfied with, e.g the one in the primary section, I suppose that the piece might be regarded as more elaborated if for example the bass and cello solo had led to a more unexpected key. The solo passage starts with E7 and then concludes with the same as a dominant to A-minor. Thus, in the same manner as in Piazzolla's *Milonga del ángel*, it would be interesting to change key in this passage by assigning the melody note to control the change. Additionally, this technique may be applied in *Fuga* when introducing the secondary section. As pointed out in the composition chapter, I wanted to assign freshness to the final cadence in *Milonga*; hence the unexpected ending chord. This need may have been an expression of my unconscious wish to have the last section to be presented in another key. When I compare the pieces as entities, I experience that *Milonga* is more elaborated both regarding harmony technique and structure. I think that the dynamic intensification of the milonga's secondary section contributes plenty to the latter.

4.3 Episodes

After a request from the violinist in the chamber ensemble that performed *Milonga* and *Fuga*, this duo piece was composed in the autumn of 2011. My initial idea was to contextualise some of Piazzolla's techniques in an 'unfamiliar' environment; thus, I wanted to explore the

edges of Piazzolla’s style (hence the subtitle *Piazzolla with a twist*). This was primarily carried out by changing metrics and adding neighbour notes.

P	S	K
Bar 1-52	Bar 53-101	Bar 102-160
Fugue, melody and accompaniment	Melody and accompaniment	Unison
Em-Am-Dm-Am	Am-Cm	Cm-Fm-Am

Table 4-3: Large dimension view of *Episodes*

The most essential interval in this piece is the minor second, which has a structural role in both melodic and harmonic point of view. I chose this interval due to its frequent occurrence in Piazzolla’s music. It is established with the function of a augmented fifth in the first bar, and then in the last bar the interval act as a phrygian initial tone. Recurrent both in melody and accompaniment, it is supposed to run like a thread through the whole piece. Furthermore, the initial idea was that the piece would begin in the context of Piazzolla and then move further and further out towards the idiom’s limits.



Figure 4-5: Middle dimension view of *Episode*

The piece opens up with a two-part fugue, whose theme during its eight bars is centred on the tonic, and concludes the last four bars with a descending chromatic motion adopted from Piazzolla’s *Fugata* and my own *Fuga*; hence, in order to fit within the period, it is diminished. Furthermore, I applied Piazzolla’s technique of exposing the fourth interval (bar 5), which is then concealed due to the fauxbourdons. Note also that when the bass line is passive, the melody represents the harmony. On the other hand, when the bass line is active (bar 5-8 of the theme), the melody’s ambitus is decreased and the bass line may then instead assume the active role. This is reinforced due to the sevenths that occurs between the bass line and the top voice respectively; the bass line carries the top voice downwards.

P¹ Bar 9-16

Figure 4-6: Reduction of fugue theme

The mordent motive in the secondary section, which is already hinted in the primary section (bar 34, note fig.4-10), is consequently an influence from Piazzolla's music. In (S), it is presented in the cello part (bar 34) and I chose to also hint the accompaniment pattern applied in S in this subsection. Correspondingly, the harmony in these subsections, which is based on the minor second, is related. Regarding the style idiom, I believe that these subsections are the ones that remind most of Piazzolla. However, the neighbour notes in bar 48 are not that much Piazzolla after all.

(S)

Figure 4-7: Reduction of (S)

The melody in the secondary section is primarily based on a theme (derived from P), which is placed in various contexts. Initially, except for the minor second and the minor third, the harmony is rather static; it may be regarded as pedal line where there are some slightly changes of the harmony in the middle layer (bar 53-58). When the theme has been repeated, the bass motion turns out to be somewhat active due its chromatic descending motion. Between this passage and the third recurrence of the theme, there is short tonicization sequence that hints the corresponding passage in the following section (bar 117). As an outcome of the pattern as described in the chapter above (4.3), the thematic change (a minor second) fore the following subsection K¹, is implemented through descending chromatic motion with pedal line.

Bar 80-83

The musical score for bars 80-83 is presented in piano. The right hand (treble clef) begins with a series of chords marked with accents (>) and a dynamic of *ff*. This is followed by a melodic line with a dynamic of *mf*, then a descending chromatic line with a dynamic of *p*. The left hand (bass clef) features a descending chromatic pedal line starting on a low C, with dynamics *ff* and *niente*. The key signature changes from C minor to D minor. Performance markings include *rit.*, *Tristemente* (with a tempo marking of quarter note = ca 50), and *con sord. non vibrato*. The score ends with a dynamic of *pp* and a pizzicato (*pizz.*) instruction.

Example 4-6: Key change by descending chromatic motion

In the last section (starting at bar 102), I chose to apply the same ideas and techniques as for the other section. As for the secondary section, the point of departure was the static start and then changing key area by a minor third. In order to establish a relationship to the former section, I chose to change key area from C minor to A minor. In the secondary section, the key area changes from A minor to C minor. However, due to the environment consisting of uneven meter and due to the extended use of neighbour notes, I regard this section as somewhat, or perhaps even completely, outside the style idiom.

Nevertheless, there are certain passages that in particular maintain the relationship to the idiom. Due to the tonicization sequences, the following passage may be the clearest example.

Bar 117-124

The image displays a musical score for two systems of music. The first system, labeled 'Bar 117-124', consists of two staves. The top staff is for 'Vln. + Vlc.' (Violin and Viola) in treble clef, with a 7/16 time signature. The bottom staff is for 'Implied chords' in bass clef, also with a 7/16 time signature. The first system contains three measures of music. The second system contains four measures of music. The implied chords for the first system are Gm7b5, C7b9, and Fm. The implied chords for the second system are Fm7b5, Bb7b9, Eb, and G7. The G7 chord in the second system is marked with a '5' above it and a '16' below it, indicating a 5/16 time signature change.

Figure 4-8: Tonicization as prolongation technique

Finally, the concluding passage, starting at bar 148, may be the one that are the most distant in relation to the style; it is not only about a twist anymore.

5 Conclusions

5.1 Discussion

By analysing Piazzolla's music through a comparative perspective, I have accumulated knowledge as a basis for a framework, which has been a point of departure for me when composing. If I had completed the style study and only that, I had probably not acquired the understanding of the style that I have now. By critically listening to my compositions in relation to the style study, I have increased my understanding of Piazzolla's music. Since *Episodes* have not been performed, I have focused on evaluating *Fuga* and *Milonga*. This chapter will give emphasis to thoughts and reflections that came up during the evaluation process.

In the analysis chapter, I have been dealing with the first research question aiming for to define significant characteristics of Piazzolla's style. The style study, which formed the framework (the idiom), led to definitions of specific characteristics that were applied in my compositions. During the style study, the primary element was the harmony. However, melody, rhythm, and structure were partially analysed too. As most clearly in the case of tonicisation, the harmony proved to be rather systematic; it follows certain patterns that I think are typical for the style. Regarding rhythm, I think that the primary contribution of this study has been the identification and systematisation of how the various tresillo rhythms are implemented. The structures of the compositions being analysed are mainly two: ABC or ABA. The former represents the fugues, and the latter is the traditional milonga structure. As the analysis has been performed, my relation to harmony, rhythm, and structure has become rather clear. In this concern however, the melody have been more problematic. This may be due to the fact that I am more comfortable analysing the three former elements, but I additionally would say that melody in itself is more complex than the other elements. Furthermore, I think that the melody, in another manner than the other elements, interacts with all the other elements. Nevertheless, the analyses have led to certain definitions of melodic characteristics. The most significant, although clearly associated with harmony, may be the one concerning descending chromatic motion, An additional characteristic, which

correspondingly interacts with harmony, may be the one that has been defined as ‘uniform ambitus’.⁷⁹

When composing in a style, it is indispensable to relate to the ‘rules’: the style paradigm. Either one follows them or one abandons them. Thus, the crucial concern is to be aware of if being inside or outside the paradigm. I would say that the style study has enhanced my awareness; it has provided the framework that I have related to throughout the composition process. The composition chapter aims for answering the research question concerning how stylistic elements may be practised in my own compositions. However, my compositions are not shaped with a total ‘awareness of the style state of mind’; several ideas and passages were composed without having the style in attention. Consequently, I would argue that it is beneficial evaluating a pastiche composition in relation to the defined idiom. As a method for this, I chose listening to my compositions aiming to find out how they relate to the idiom defined in the style study.

When evaluating *Fuga*, I experience that it may be ‘too much Piazzolla’; it feels like a distillate of his style. This is felt most clearly in the secondary section, where the harmony is based upon tonicization sequences and the characteristic chord progression. This is also found in for example Piazzolla’s *Libertango*. Additionally, the chord progression implied of the theme is a typical stylistic element. However, there is one element in the fugue theme that I think do not go with the style: the triplets. I do not recall any triplets in the compositions analysed in this study; hence, I would argue that they are outside the idiom. The structure typical for Piazzolla’s fugues, ABC, is applied also in my fugue. Correspondingly, I chose to assign the milonga a traditional ABA structure. Concerning *Milonga*, I would argue though that the primary sections contain a more balanced amount of style elements; some components are drawn from the idiom while other are not. For instance, if the chain of fifths, which connects the second theme presentation in the primary section, would have had root notes as bass notes, the passage may have been experienced as ‘too much Piazzolla’. However, this was a measured decision when composing it. As pointed out in the paragraph above, it would have been valuable changing key for the second primary section; I strongly suspect that Piazzolla would have done that. Furthermore, an element that I argue contributes to the feeling of *Milonga* being experienced more balanced in relation to the idiom is the

⁷⁹ see 3.6

ostinato gestures. By constantly being present, usually played by the piano, they allow the piece to be more coherent than the fugue. Consequently, throughout the whole piece, the idiom is reminiscent. Regarding melody, the primary theme in *Milonga* shares certain characteristics with Piazzolla's milongas analysed in the style study: the mordent motive; the long note values; the sequences; a continuous flow. Passive and active bass lines are applied, which also contributes to the connection to the idiom. Nevertheless, I am not content about the melody in the secondary section of *Milonga*; I would say that it is a non-stylistic passage. As for *Fugata*, this may be due to the triplets or due to the skips in descending motion while the bass line is passive. Additionally, it may be due to the stepwise lines in descending motion that are incomplete. Yet, these non-stylistic elements may contribute to my impression that *Milonga* is more consistent and balanced in relation to the idiom.

I think that a consistent pastiche composition should contextualise a balanced proportion of stylistic elements. If saturating the piece, the impression may be 'too much' or 'hyper stylistic'. On the other hand, if there are virtually no stylistic elements presented, the connection to the idiom may be broken and accordingly, the relation to the style will be lost. Furthermore, I would argue that the evaluation process is essential when aiming to enhance the understanding of a style. This procedure may initiate an interaction, which implies a feedback that deepens the analysis.

The primary benefits of pastiche composition may be the appropriation that is established through it. Hence, it accumulates a framework that may function as a reference. Certainly, this can be achieved through aural activities and score reading as well; thus, research on an object. However, I argue that composing in a given style enables a deeper knowledge. Consequently, my suggestion is to distribute analysis tools in relation to if analysing in or on the object. A stylistic element may appear differently depending on the context in which it is situated. Furthermore, pastiche composition may be a method for acquiring knowledge of how an element relies on its context. As pointed out in the method chapter, Borgdorff argues that artistic research may be distributed into three concepts, where two of them are defined as 'research on' and 'research in'. Correspondingly, I find them as appropriate concepts in music analysis. By applying them, one may regard music analysis through following figure.

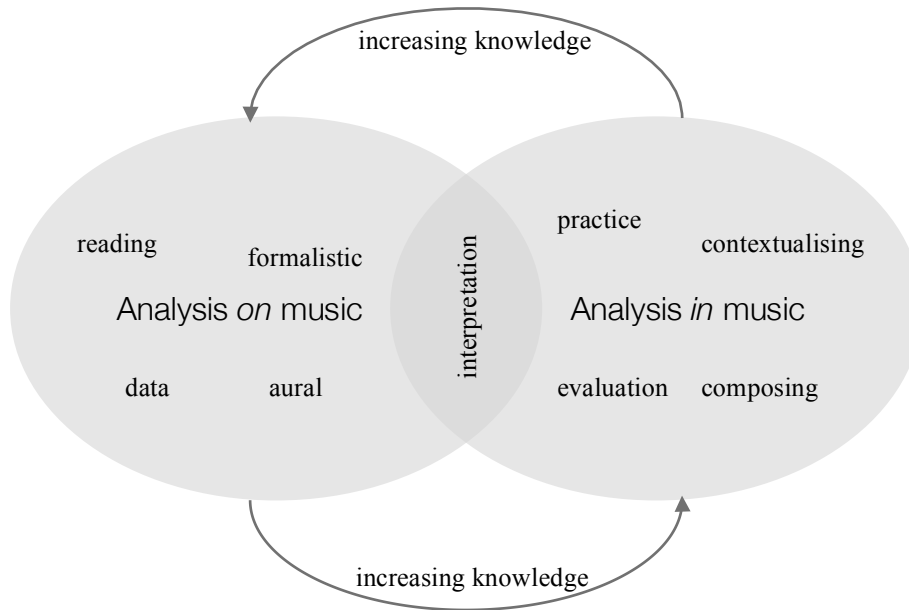


Figure 5-1: Model for interaction

Words within the circles are activities and concepts, which represent my view of music analysis. Furthermore, the model encapsulates the process of this study and additionally, it provides an illustrated answer to the last research question; Hence, due to its tangible visualisation, it has been helpful when considering the various elements that an analysis may include. Obviously, there are no definite boundaries between the perspectives, hence the mutual area where I chose to place interpretation. Though it has not been studied during this project, I suspect that interpretation may colligate the two perspectives. Therefore, it is placed at the intersection. Finally, the arrows represent the interaction that I argue is achieved when analysing music through both perspectives.

5.2 Further research

During this study, some additional issues that may lead to further research have arisen. Among Piazzolla's fugues I have only analysed two, and as a continuation, I would find it interesting to study all his fugues. In particular, it might be of interest to analyse Piazzolla's fugue in relation to Bach's fugues and inventions. In such a study, it may be worthwhile to compose fugue themes in different styles in order to enhance the understanding. Furthermore, an issue that also may be an input to an adjoining study may be to do research in the interaction between interpretation and composition. As pointed out in the former chapter, I

have chosen to place interpretation at the intersection of the two research perspectives. Consequently, I think it may be natural to include this idea in such a study. Research questions as input for further studies may be formulated as follows:

- How are Piazzolla's fugue themes constructed, and what is their mutual relationship like?
- How may the relationship between Piazzolla's fugue expositions and Bach's inventions and fugues be described?
- How may interpretation and composition interact?
- How may one, both through analysis in and on, increase the understanding for interpretation when studying a certain music piece?

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7 Appendix

7.1 Analysis

Reading instruction

	Fugata	4/4	Am	120bpm						
Bar number	A								B	
	1								9	
The peer relations of sections: P - primary S - secondary T - transition K - closing	P								P	
Function analysis	t	D9> 3	(D) 7	S 3	s 3	tP 3	DD 3	(S D)	t	
Key	am:					(S5 D9> 6			dm:	
Additional data: H - peer relations of harmony C - number of independent voices M - peer relations of melody R - predominating rhythm(s) B - motion of bass line	H	P ⁰				T ⁰			K ⁰	P ⁰
	C	1								2
	M	P ⁰				T(P)			K(P)	P ⁰
	R	1	1	x	1	1	1	1	1	1
	B									
	A									

Soledad 4/4 F#m Milonga		136 bars: eighthnote = 17 tresillo = 51 + 51 + 34																						
		129 bars: eighthnote = 14,875 tresillo = 44,625 + 44,625 + 29,75																						
A Intro	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16								
	O																							
	1 7 6 6 5 4 3 3 2 1																							
	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1																							
	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1																							
	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1																							
	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1																							
B	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	
	P																							
	1 1 1 1 1 3 3 2 2 1 7 7 6 6 5 5 4 4 3 2 4 3 3 3 2																							
	1 1 1 1 1 3 3 2 2 1 7 7 6 6 5 5 4 4 3 2 4 3 3 3 2																							
	1 1 1 1 1 3 3 2 2 1 7 7 6 6 5 5 4 4 3 2 4 3 3 3 2																							
	1 1 1 1 1 3 3 2 2 1 7 7 6 6 5 5 4 4 3 2 4 3 3 3 2																							
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	1 1 1 1 1 3 3 2 2 1 7 7 6 6 5 5 4 4 3 2 4 3 3 3 2																							
	1 1 1 1 1 3 3 2 2 1 7 7 6 6 5 5 4 4 3 2 4 3 3 3 2																							
	1 1 1 1 1 3 3 2 2 1 7 7 6 6 5 5 4 4 3 2 4 3 3 3 2																							
1 1 1 1 1 3 3 2 2 1 7 7 6 6 5 5 4 4 3 2 4 3 3 3 2																								
1 1 1 1 1 3 3 2 2 1 7 7 6 6 5 5 4 4 3 2 4 3 3 3 2																								

cromatic triads
starting on
dominant root
note descending
to upper mediant.
5 b5 4 b4 5

H O
C 1
M
R
B
A

P 2
T
T(P)

T
T¹
K
T(P)
K

Fuga y misterio

Musical score for "Fuga y misterio" in E major, 4/4 time. The score consists of three systems of two staves each (treble and bass clef). The first system includes guitar chord diagrams: Em: i, V, i, Am: ii, and V. The second system includes diagrams: i, G: ii, V, and I. The third system includes a diagram: 7. The music features a melodic line in the treble clef and a bass line in the bass clef, with various rhythmic patterns and accidentals.

Soledad

a)

Musical score for "Soledad" part a in E major, 4/4 time. It consists of two staves (treble and bass clef). Chord diagrams below the bass staff are: i, ii, V, i, and V.

b)

Musical score for "Soledad" part b in E major, 4/4 time. It consists of two staves (treble and bass clef). Chord diagrams below the bass staff are: i, ii, V, i, and V.

c)

Musical score for "Soledad" part c in E major, 4/4 time. It consists of two staves (treble and bass clef). Chord diagrams below the bass staff are: i, ii, V, i, and V.

Fugate

POSITION

A 1

B 9

C 17

D 25

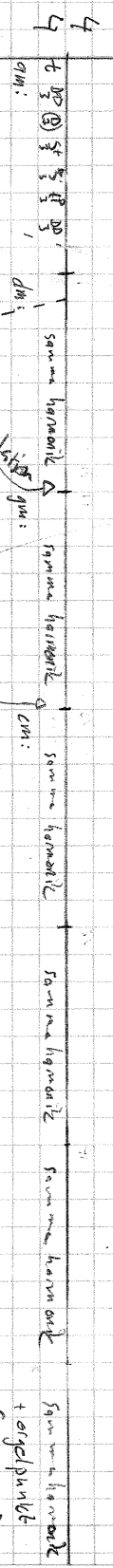
E 33

F 41

FINAL 49

WELFARE

FINAL



Publik: dissonanser som oppstår på grunn av dette "22/5"

småste sporing for ett intervall

1 = 1. 1. 1	7 = 7. 1. 1
2 = 7. 1. 1. 1	8 = 7. 1. 1. 1
3 = 1. 1. 1.	9 = 7. 1. 1.
4 = 7. 1. 1. 1	10 = 7. 1. 1. 1.
5 = 7. 1. 1. 1	
6 = 1. 1. 1.	

H
St.

I
A4

2024
1
10

K
14

L
22

E
26

spørsmål 4
1/10/2024

(DB)
(SS)

E du/roll

R du

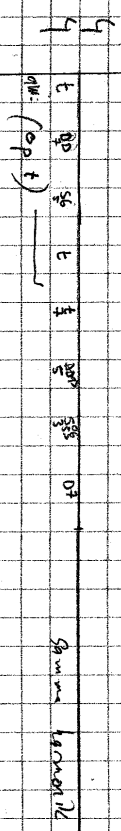
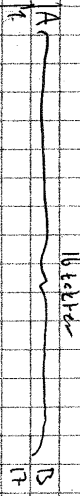
1 kronatisk reblages
1 som sluke / pe
(DB) de skredder?
(SS)

8
86-1075

J. = 32,15 kr
J. = 64,5 kr

J. =

Libre AAM 50



C 33

D 47

(53 DT) 5 (57 DT) 10

W/L OS W/L -> AP

1-49
 49-64
 65-80

working
 action
 and

810

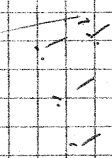
$f \cdot \dots = 10 \times 10^4$

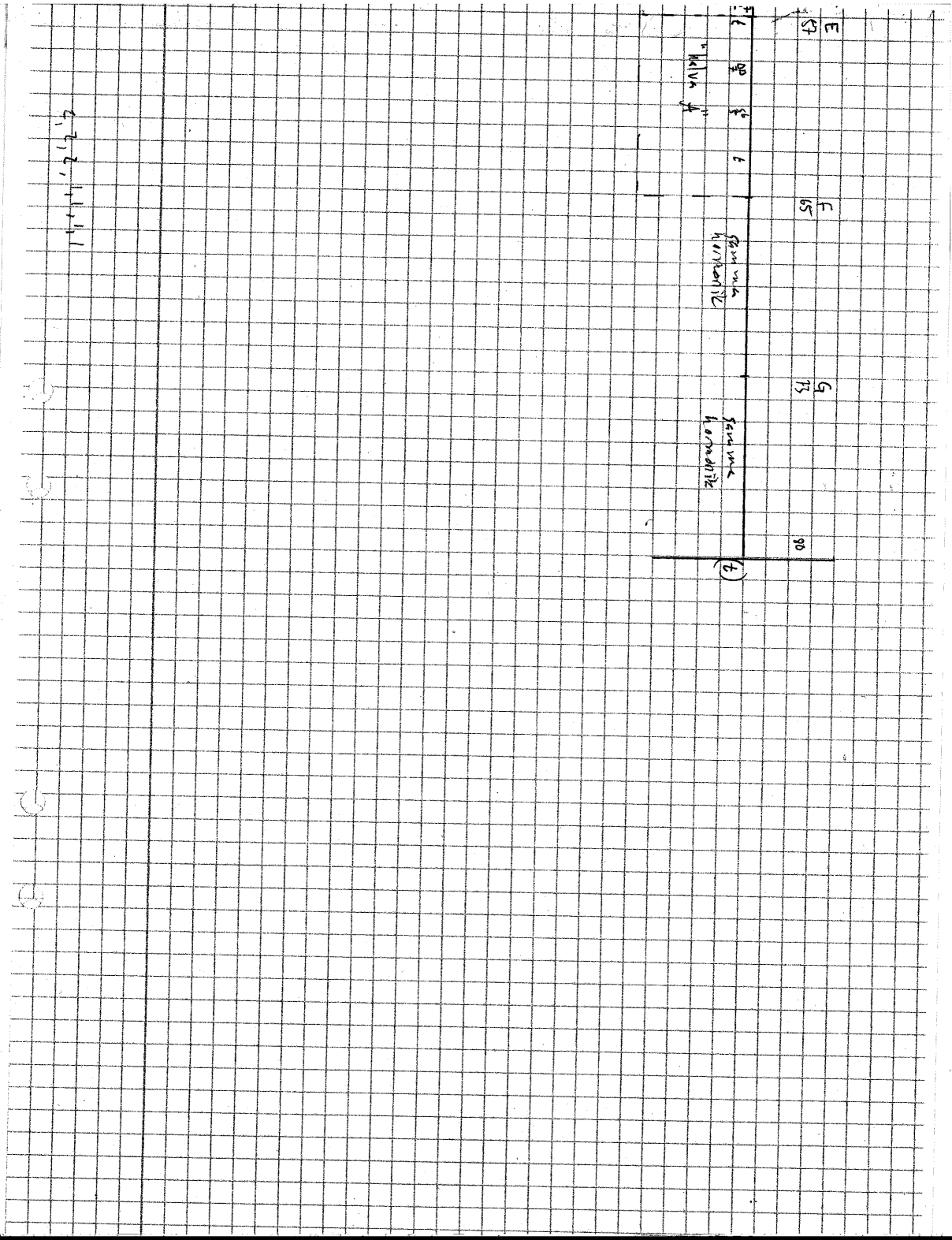
$f \cdot \dots = 60^4$

$f = 10^4$

48 16 16

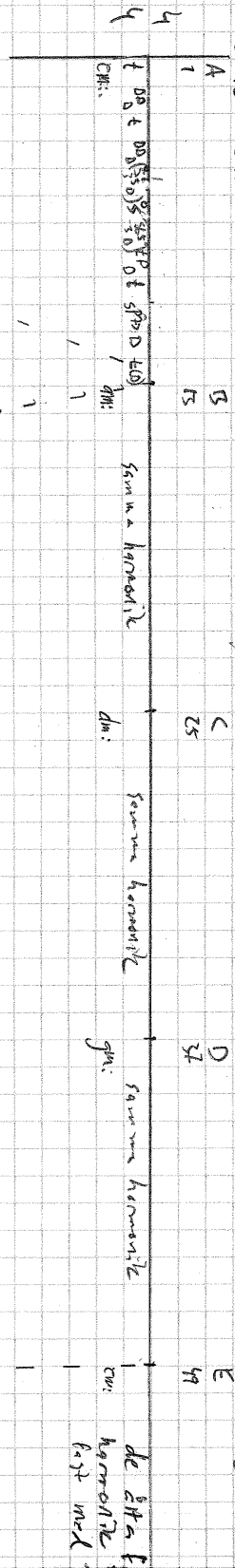
5.1.1





Fugas y misterio

EXPOSITION



$$\int_t (D^3) S^1$$

$$y = 3b$$

yt

ab

$$\int_t t t 55 D^3 t$$

cm: 3 6

$$\left(\begin{matrix} 55 & D^3 & S \\ 3 & & 3 \end{matrix} \right) S - \left(\begin{matrix} 55 \\ 3 \end{matrix} \right)$$

7.2 Models

Change of key area tonicization and chromatic descending motion *Milonga for violin and piano*

Dm → tonicizations sequences → Am → chromatic descending motion → Dm

The musical score consists of two systems, each with a Violin (Vln.) and Piano (Pno.) part. The first system starts with a key signature of one flat (B-flat major/D minor). The piano part features a chromatic descending line in the bass register. The second system introduces a key change to three flats (F major/C minor). Harmonic annotations include Roman numerals (ii, V, i) and chord symbols (Dm, Am, F) for both instruments. A 'sub' annotation with a dashed line appears at the end of the second system.

Marcus Löfdahl 2011

17


Vln. 


Pno. 

-i-

Am: ii V


21

Vln. 

Pno. 

24

Vln. 

Pno. 

Change of key area

descending chromatic motion

Transition pattern found in Piazzolla's music:

Am: V *Cm: i*

My suggestions derived from this pattern:

Four systems of musical notation, each with a treble and bass clef staff, illustrating variations of the transition pattern.

Marcus Löfdahl 2011

7.3 Compositions

Milonga

Marcus Löfdahl

♩ = ca 70

Vibraphone

Piano

Violin

Violoncello

Double Bass

p

pizz.

p

A

6

Vib.

Pno.

Vln.

Vc.

Db.

p

12

Vib. *cresc.* *mf*

Pno. *cresc.* *mf*

Vln. *p* *cresc.*

Vc. *cresc.*

Db. *cresc.* *mf*

18

Vib. *p*

Pno. *p*

Vln. *mf* *p*

Vc. *mf* *p*

Db. *mf*

23

Vib.
Pno.
Vln.
Vc.
Db.

28

B

Vib.
Pno.
Vln.
Vc.
Db.

33

Vib. *mf*

Pno.

Vln.

Vc.

Db.

Detailed description: This system of musical notation covers measures 33 through 37. It features five staves: Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), Viola (Vc.), and Double Bass (Db.). The Vibraphone part begins with a melodic line in the treble clef, marked *mf*. The Piano part consists of a steady eighth-note accompaniment in the bass clef. The Violin part has a melodic line with a 7-measure rest in measure 36. The Viola and Double Bass parts provide harmonic support with sustained notes and rhythmic patterns.

38

Vib. *cresc.* *f* *sfz*

Pno.

Vln. *cresc.* *f*

Vc. *cresc.* *f*

Db. *cresc.* *f*

Detailed description: This system of musical notation covers measures 38 through 42. It features the same five staves as the previous system. The Vibraphone part shows a dynamic increase from *cresc.* to *f* and *sfz*. The Piano part continues with its accompaniment. The Violin and Viola parts both show dynamic increases from *cresc.* to *f*. The Double Bass part also shows a dynamic increase from *cresc.* to *f*.

Musical score for measures 42-47. The score includes staves for Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), Viola (Vc.), and Double Bass (Db.).

- Measures 42-47:** Vibraphone part starts with *sfz* and *mf* dynamics. Piano part features a complex rhythmic pattern with *mf* dynamics. Violin and Viola parts have *mf* dynamics and include accents (< >). Double Bass part has *mf* dynamics and includes the instruction *arco*.
- Measure 48:** A section change is indicated by a box labeled 'C'. Dynamics change to *p* for Vibraphone, *mf* for Piano, *p* for Violin, *mf* for Viola, and *mf* for Double Bass. The Violin part includes the instruction *flautando*.

Musical score for measures 48-53. The score includes staves for Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), Viola (Vc.), and Double Bass (Db.).

- Measures 48-53:** Vibraphone part continues with a melodic line. Piano part features a complex rhythmic pattern with *mf* dynamics. Violin part has *mf* dynamics and includes accents (< >). Viola part has *mf* dynamics and includes accents (< >). Double Bass part has *mf* dynamics and includes the instruction *arco*.

53 **D**

Vib.

Pno.

Vln. *mf*

Vc. *p*

Db.

57

Vib.

Pno. *cresc.*

Vln. *cresc.*

Vc. *cresc.*

Db. *cresc.*

61

Vib. *f*

Pno. *f* *8va*

Vln. *mf* arco

Vc. *f*

Db. *f*

Detailed description: This system of music covers measures 61 to 64. The Vibraphone part begins in measure 62 with a series of chords marked *f*. The Piano part features a complex texture with chords and arpeggiated figures, including an *8va* marking. The Violin part plays a sustained melodic line starting in measure 62, marked *mf* and *arco*. The Viola part has a rhythmic pattern of eighth notes, marked *f*. The Double Bass part provides a steady eighth-note accompaniment, also marked *f*.

65

Vib. *ff*

Pno. *ff*

Vln. *f*

Vc. *ff*

Db. *ff* *pizz.*

Detailed description: This system of music covers measures 65 to 68. The Vibraphone part continues with chords, marked *ff*. The Piano part has a dense texture of chords and arpeggios, marked *ff*. The Violin part plays a sustained melodic line, marked *f*. The Viola part has a rhythmic pattern of eighth notes, marked *ff*. The Double Bass part provides a steady eighth-note accompaniment, marked *ff*, with a *pizz.* marking in measure 68.

70

Vib. E

Pno.

Vln. E

Vc. pizz. *p*

Db. *p*

78

Vib. *mf*

Pno. *p* *mf*

Vln. *p*

Vc. arco *p*

Db. *p*

83

Vib.
Pno.
Vln.
Vc.
Db.

This musical score block covers measures 83 to 87. It features five staves: Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), Viola (Vc.), and Double Bass (Db.). The Vibraphone part is in the treble clef and includes a triplet of eighth notes in measure 84. The Piano part is in a grand staff (treble and bass clefs) and contains several triplets and a 7-measure rest in measure 84. The Violin part is in the treble clef with a 3-measure rest in measure 84. The Viola part is in the bass clef with a 3-measure rest in measure 84. The Double Bass part is in the bass clef and provides a steady bass line.

88

Vib.
Pno.
Vln.
Vc.
Db.

This musical score block covers measures 88 to 92. It features five staves: Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), Viola (Vc.), and Double Bass (Db.). The Vibraphone part is in the treble clef and includes a 7-measure rest in measure 89. The Piano part is in a grand staff and features a complex rhythmic pattern with many sixteenth notes. The Violin part is in the treble clef with a 3-measure rest in measure 89. The Viola part is in the bass clef with a 3-measure rest in measure 89. The Double Bass part is in the bass clef and provides a steady bass line.

93

Musical score for measures 93-97. The score is for five instruments: Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), Viola (Vc.), and Double Bass (Db.).

- Vib.:** Treble clef. Starts with a forte (*f*) dynamic, playing a rhythmic pattern of eighth notes. Dynamic changes to mezzo-forte (*mf*) in measure 95.
- Pno.:** Grand staff (treble and bass clefs). Starts with a mezzo-forte (*mf*) dynamic. Features a steady eighth-note accompaniment in the right hand and a bass line with some triplets in the left hand. Dynamic changes to forte (*f*) in measure 95.
- Vln.:** Treble clef. Starts with a mezzo-forte (*mf*) dynamic, playing a melodic line with a long slur. Dynamic changes to forte (*f*) in measure 95.
- Vc.:** Bass clef. Starts with a mezzo-forte (*mf*) dynamic, playing a melodic line with a long slur. Dynamic changes to forte (*f*) in measure 95.
- Db.:** Bass clef. Starts with a mezzo-forte (*mf*) dynamic, playing a rhythmic pattern of eighth notes. Dynamic changes to forte (*f*) in measure 95.

98

Musical score for measures 98-102. The score is for five instruments: Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), Viola (Vc.), and Double Bass (Db.).

- Vib.:** Treble clef. Starts with a mezzo-forte (*mf*) dynamic, playing a rhythmic pattern of eighth notes.
- Pno.:** Grand staff (treble and bass clefs). Starts with a mezzo-forte (*mf*) dynamic. Features a steady eighth-note accompaniment in the right hand and a bass line with some triplets in the left hand.
- Vln.:** Treble clef. Starts with a mezzo-forte (*mf*) dynamic, playing a melodic line with a long slur.
- Vc.:** Bass clef. Starts with a mezzo-forte (*mf*) dynamic, playing a melodic line with a long slur.
- Db.:** Bass clef. Starts with a mezzo-forte (*mf*) dynamic, playing a rhythmic pattern of eighth notes.

104

Vib. *p* *mf*

Pno. *mp legato*

Vln. *mp*

Vc. *mp*

Db. *mp*

108

poco rit. . . poco rit.

Vib. *p*

Pno. *p*

Vln. *p*

Vc. *p*

Db. *p*

Fuga

Marcus Löfdahl

Marimba

Piano

Violin

Violoncello

Double Bass

♩ = ca 120 **A**

mf **A**

♩ = ca 120 **A**

♩ = ca 120 **A**

1 2 3 3 4 5

Mar.

Pno.

Vln.

Vc.

Db.

6 7 8 3 **B** 9 10

p **B**

mf **B**

11 12 13 14

Mar.

Pno.

Vln.

Vc.

Db.

15 16 17 18

Mar.

Pno.

Vln.

Vc.

Db.

19 20 21 22

Mar.
Pno.
Vln.
Vc.
Db.

Detailed description: This system of musical notation covers measures 19 through 22. The Maracas part (top staff) features a rhythmic pattern of eighth and sixteenth notes. The Piano part (second staff) is silent. The Violin part (third staff) includes triplet markings over measures 19 and 20. The Viola part (fourth staff) has a complex rhythmic accompaniment with many beamed notes. The Double Bass part (bottom staff) is silent.

23 24 25 26

Mar.
Pno.
Vln.
Vc.
Db.

mf **D**
mf **D**
mf **D**
mf **D**

Detailed description: This system covers measures 23 through 26. Measures 23 and 24 continue the patterns from the previous system. At measure 25, there is a dynamic marking of *mf* and a chord symbol **D** above the Maracas staff. The Piano part also begins at measure 25 with a *mf* dynamic and a **D** chord symbol. The Violin part has a *mf* dynamic marking at measure 25. The Viola part has a *mf* dynamic marking at measure 25. The Double Bass part has a *mf* dynamic marking at measure 25 and a **D** chord symbol below the staff. Measure 26 concludes the system.

27 28 29

Mar.

Pno.

Vln.

Vc.

Db.

30 31 32

Mar.

Pno.

Vln.

Vc.

Db.

Musical score for measures 33-36. The score is for five instruments: Mar. (Maracas), Pno. (Piano), Vln. (Violin), Vc. (Viola), and Db. (Double Bass). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. Measure 33 features a boxed 'E' above the Maracas staff. Measure 34 features a boxed 'E' above the Piano staff. Measure 35 features a boxed 'E' above the Double Bass staff. Measure 36 features a boxed 'E' above the Double Bass staff. The Maracas part has a melodic line with eighth and sixteenth notes. The Piano part has a complex texture with chords and arpeggios. The Violin part has a melodic line with eighth and sixteenth notes. The Viola part has a melodic line with eighth and sixteenth notes. The Double Bass part has a simple bass line with quarter and eighth notes.

Musical score for measures 37-39. The score is for five instruments: Mar. (Maracas), Pno. (Piano), Vln. (Violin), Vc. (Viola), and Db. (Double Bass). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. Measure 37 features a boxed 'E' above the Maracas staff. Measure 38 features a boxed 'E' above the Piano staff. Measure 39 features a boxed 'E' above the Double Bass staff. The Maracas part has a melodic line with eighth and sixteenth notes. The Piano part has a complex texture with chords and arpeggios. The Violin part has a melodic line with eighth and sixteenth notes. The Viola part has a melodic line with eighth and sixteenth notes. The Double Bass part has a simple bass line with quarter and eighth notes.

Musical score for measures 40-43. The score is for five instruments: Mar. (Maracas), Pno. (Piano), Vln. (Violin), Vc. (Viola), and Db. (Double Bass). The key signature is B-flat major (two flats). Measure 40 features a complex rhythmic pattern in the Maracas and Violin parts. Measures 41-43 show a transition to a more melodic and harmonic texture, with the Piano and Double Bass providing a steady accompaniment.

Musical score for measures 44-47. The score is for five instruments: Mar. (Maracas), Pno. (Piano), Vln. (Violin), Vc. (Viola), and Db. (Double Bass). The key signature is B-flat major (two flats). Measure 44 begins with a **F** dynamic marking and a *cresc.* instruction. Measures 45-47 continue the *cresc.* and feature triplets in the Maracas and Violin parts. The Piano and Double Bass parts provide a rhythmic and harmonic foundation.

48
Mar. *f*

Pno. *f*

Vln. *f*

Vc.

Db. *f*

51
Mar.

Pno.

Vln.

Vc.

Db.

54 55 56 **G**

Mar. *ff*

Pno. *ff*

Vln. *ff*

Vc. *ff*

Db. arco *gliss.* **G** *gliss.* *fff*

57 58 59 60

Mar.

Pno.

Vln.

Vc.

Db. *gliss.* *gliss.*

10

Musical score for measures 61-65. The score is for five instruments: Mar. (Maracas), Pno. (Piano), Vln. (Violin), Vc. (Viola), and Db. (Double Bass). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. Measure 61 shows the Maracas and Pno. parts. Measure 62 continues the Maracas and Pno. parts. Measure 63 features a dynamic marking of *p* and a hairpin symbol **H**. The Maracas part has a triplet of eighth notes. Measure 64 continues the Maracas and Pno. parts. Measure 65 features a dynamic marking of *p* and a hairpin symbol **H**. The Maracas part has a triplet of eighth notes. The Vln. part has a triplet of eighth notes. The Vc. part has a triplet of eighth notes. The Db. part has a triplet of eighth notes. The dynamic marking *p* is also present at the bottom of the page.

Musical score for measures 66-70. The score is for five instruments: Mar. (Maracas), Pno. (Piano), Vln. (Violin), Vc. (Viola), and Db. (Double Bass). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. Measure 66 shows the Maracas part. Measure 67 continues the Maracas part. Measure 68 continues the Maracas part. Measure 69 continues the Maracas part. Measure 70 continues the Maracas part. The Pno. part has a triplet of eighth notes. The Vln. part has a triplet of eighth notes. The Vc. part has a triplet of eighth notes. The Db. part has a triplet of eighth notes.

71 **I** **I** **I** **I**

Mar. *cresc.*

Pno. *cresc.*

Vln. *cresc.*
arco

Vc. *cresc.*
I arco

Db. *mf*

75 76 77 78

Mar. *mf* *ff* *sf*

Pno. *mf* *ff* *sf*

Vln. *mf* *ff* *sf*

Vc. *mf* *ff* *sf*

Db. *ff* *sf*

Episodes

Piazzolla with a twist

Marcus Löfdahl

♩ = 110

Violin *chicharra* *latigo* *chicharra*

Violoncello *mf*

5

mf

p

10

15

p

19

Musical score for measures 19-22. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 4/4 time signature. The lower staff is in bass clef with the same key signature and time signature. Both staves feature complex rhythmic patterns with many slurs and accents. A dynamic marking of *f* (forte) is present in both staves.

23

Musical score for measures 23-26. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 6/8 time signature. The lower staff is in bass clef with the same key signature and time signature. Both staves feature complex rhythmic patterns with many slurs and accents. A dynamic marking of *mf* (mezzo-forte) is present in both staves.

27

rit.. **Meno mosso**

Musical score for measures 27-31. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 4/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The upper staff includes a *rit.* (ritardando) marking and a **Meno mosso** tempo change. A dynamic marking of *p* (piano) is present. The lower staff includes an *espress.* (espressivo) marking and fingering numbers 5 and 7.

32

Musical score for measures 32-36. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 4/4 time signature. The lower staff is in bass clef with the same key signature and time signature. Both staves feature complex rhythmic patterns with many slurs and accents. A dynamic marking of *p* (piano) is present in the lower staff.

37

A tempo

Musical score for measures 37-40. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 4/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The upper staff includes an **A tempo** marking and a dynamic marking of *mf* (mezzo-forte). The lower staff includes a *pizz.* (pizzicato) marking.

41 rit. $\text{♩} = 60$

f *mf* *p* arco

46

p *mf* *p* arco

52 Più mosso

mf *p* arco pizz. simile

56

p *mf* arco

60

f *f* arco

64 **Meno mosso**

niente *p* *mf*

pizz. *p* *mf*

69 **A tempo**

mf

arco *risoluto* *mf*

73 **Poco a poco acc.**

f 5

f

77

ff *mf*

ff

81 **rit.. Tristemente** (♩ = ca 50)

rit.. *p* *pp* *con sord. non vibrato*

niente *pizz.* *p*

86

93 *Sul G senza sord.*
p

Sul C arco
p

99 **Energico** (♩ = ca 200)

pp *mf*

arco
niente *mf*

106

113

f *p*

f *p*

121

cresc. *f* *p*

cresc. *f* *p*

128

f *p* *f* *p*

f *p* *f* *p*

134

f *p*

f *p*

140

146

f *staccato* *pp*

mf *staccato* *pp*

151

ff

ff

This musical system contains measures 151 through 155. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key signature of two flats (B-flat and E-flat). The upper staff begins with a treble clef and contains a melodic line with eighth and sixteenth notes, including accents and slurs. The lower staff begins with a bass clef and contains a bass line with similar rhythmic patterns. A dynamic marking of *ff* (fortissimo) is present in both staves. The system concludes with a double bar line.

156

ff

ff

This musical system contains measures 156 through 160. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key signature of two flats. The upper staff begins with a treble clef and contains a melodic line with eighth and sixteenth notes, including accents and slurs. The lower staff begins with a bass clef and contains a bass line with similar rhythmic patterns. A dynamic marking of *ff* (fortissimo) is present in both staves. The system concludes with a double bar line.