

# **Fusing Irish folk music and Argentinian tango on bandoneon and harp**

**A challenge to develop a process to be creative on demand**

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# The story of my research

## A. The story of my research

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### What I wanted to learn

#### Motivation

The deep motivation behind my research is that I want to be an earning, versatile, professional musician. Through my Masters I want to make myself the best musician I can be. Playing the instrument bandoneon, I specialise in a narrow field of music, namely the Argentine tango. In life as a musician however, a lot of opportunities will turn up that are outside my field of expertise. I wanted to find a way to enable myself to take on all of these opportunities. The way to do this, was to find a **process** to be able to be **creative on demand**. Such a process would enable me to take on opportunities in unknown musical territory, allowing me to develop further in my versatility as a musician.

#### Goals

The most significant goal for me was that I wanted to make for myself a process to be creative on demand - a step by step process to be creative when I need to be creative, regardless of what state of mind I might find myself in. To be creative beyond those special times when "the muses come" or when "inspiration hits." Having the tools to be creative without feeling inspired also takes away the pressure of being inspired, letting the sought-after state of mind flow more naturally and more productively. So, the personal challenge I set was how could I make such a process for myself?

The first step was to find a way to get past creatives' worst nightmare - the - the big blank page. In order to do this, I set myself some very narrow limits within which I had to work, in order get the initial spark of creativity started. So, I put myself in a small, difficult box. A box of clear limitations, from which I would have to use my skills, talent, and musicianship to get out of by making my own strong artistic decisions. The box I made, was the task of creating an original piece of music for harp and bandoneon, fusing Argentinian tango - which I knew a lot about, and Irish jig - which I knew little about.

I chose those specific limitations for several reasons. The first is that I have a duo with my sister Julie Rokseth, which is intended to represent a big part of my livelihood as a musician. I was interested to create a fusion of Celtic music and tango because in the duo we have been composing our own music with undetermined or unspecified influences, but that has had both tango and Celtic musical elements in them. I was interested to turn the vague inspiration of Celtic music into a clear inspiration for my music, and would do it through composing a fusion of tango and jig by making informed artistic decisions. Secondly, I reduced the large concept of Irish/Celtic music down to a very specific and limiting type of tune, the jig. This was once again to ensure that I would have very specific parameters for my box. Thirdly, I wanted to expand how I can use the bandoneon to adapt to challenges of new styles and be able to switch between them effortlessly.

#### **Artistic Research Question**

"How can I create and perform a piece for harp and bandoneon fusing the styles of Argentinian tango and Celtic/Irish jigs?"

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## Which answers I found

### Big artistic discoveries

My big artistic discoveries are themed around how this process worked for me, and mark the turning points of my research. The personal challenge to discover a process for being creative on demand by effectively trapping myself in a box of very severe creative limitations where I had to gain knowledge and use my skills and talent to make artistic decisions to free myself was a remarkably inspiring base on which my research proper could sit. From this base, my Artistic Result of my tango/jig fusion was created through the discovery of the 5 phase method for fusing different genres. I briefly outline the phases below which lead chronologically into the Artistic Result.

#### **A Process for Creativity on Demand**

The process of setting very narrow limits and then using my skills and developing knowledge to make strong artistic decisions in order to overcome the limitations has actually allowed me a functional degree of being creative on demand. Developing this ability was very challenging and by making a good attempt it feels extremely artistically satisfying. This is a way of working creatively that I will definitely be expanding, refining and sharing in my professional years ahead.

#### **A Repeatable 5 Phase Method for Fusing Different Genres**

The fusion of these two very distinct genres of music was made possible by development of a practical foundation for each. Finding “a way in” to the genre’s music which makes the practical play accessible for a non-expert. Then identifying what makes each of the genres unique and special, effectively uncovering their authentic voices. While I was holding their strong individual identities separate it was time to find simple common threads and connection points with which to start the fusion. A genuine fusion as opposed to simply banging to different musical styles together in an uninformed and immature manner. A genuine fusion where the individual genre identities are contained and recognized while blending and synthesizing on many musical, practical and theoretical levels. I believe that this was achieved to a significant level.

#### **Practical (Jig) Foundation (Phase 1)**

Through this initial intervention cycle, I was able to effectively acquire an overview and practical understanding of Irish/Celtic music to a level where I could apply theory whilst playing. This was far less comprehensive than the Tango Foundation that I had developed over many years of formal education, however, it allowed me to a standard where I could begin to make informed artistic decision and progress with my research.

#### **“A way in” to the Genre (Phase 2)**

During my first cycle, Jig Foundation, I worked hard at learning all I could about Irish jigs and how to play them on the bandoneon. It was a huge artistic discovery for me when I found my own “way in”, a way to see the music from a different perspective than that of a stranger. This amounted to take what I perceived as key elements of the music I had heard and the performances I had seen, and apply them to my own practice. In this case - how the traditional musicians physically address their instruments and how they ornament the melodies. This provided me with a shorter path to connect with the music on an artistic level than I would otherwise have been able to achieve with such limited time. This was my initial way in to Irish music and my first step out of my box.

#### **Authentic Genre Voices (Phase 3)**

##### ***-The Distinct Celtic Voice***

During my stay in Ireland, I discovered a deeper personal understanding of where the Celtic Voice comes from. This discovery came from being completely immersed in the culture and music over a longer period of time. Witnessing the audiences during these concerts, I found that the Irish listeners feel a strong sense of communal ownership regarding their folk music. I am used to seeing maybe 4-5 people tapping the beat at concerts, and often in as subtle manner as possible. My experience in Ireland was that the vast majority would show their appreciation for the music, by tapping the beat and almost dancing in their seats. There was a very open dialog between the audience and the performers, with people shouting out song requests, and the performers telling stories from their lives - probably in the same manner as they would over a beer to their friends. This feeling of community really made an impact on me. The gap between performer and audience practically was not there.

That, together with the incredibly long tradition of Celtic music and how it would not only serve as entertainment, but carry an important role of remembering and conveying the history of a people, made me understand that the music is an experience in relation with the people and community. It

was these realizations that allowed me a more intimate access to the music, where I would cease to be just an onlooking stranger.

#### **-The Distinct Tango Voice**

From the discovery of the Celtic Voice, I also had a profound and unexpected revelation about the Tango Voice as I understand it. I realised how important this music was for the people who first made it, how it would form the very identity of a people comprised of so many different nationalities as were gathered in Rio de la Plata during the early 1900s. This makes the connection the *Porteño* has to his music different from, but as strong as the longer tradition of Celtic music and the way it is seen by the Irishman - just community, history and identity wrapped up in different time signatures and tempos. After researching their authentic voices and what made the two styles unique and distinct from each other I then reversed my thought process and tried to find touch points to enable connection.

#### **The Utility of Touch Points (Phase 4)**

Having made some attempts at creating a fusion throughout the research process, I had by the time I reached the first really creative cycle realised that this wasn't going to be easy. The two styles I was going to fuse were *different*. In so many conflicting ways. This was why I chose to continue the creative work by finding bridges between the two styles. Did the 6/8 of the jig and the 4/4 of the tango have anything in common? In the touch points cycle I found that the answer was yes, that in tango you frequently find triplets of different kinds, that could translate to the regular beats of the jig. Working in this fashion, I was able to find many other touch points.

Not only did these touch points enable me to start the fusion, they provided a solid enough base that I could start to play with musical elements where no touch points were to be found between the styles. It was here that I was able to start to make some strong and informed artistic decisions that assisted me in further creatively dismantling my limiting box. This incredible utility of the touch points approach was for me a big artistic discovery that will help me a lot in the future.

#### **The Artistic Result: The Fusion Proper (Phase 5)**

My piece *Tango/Jig: Creativity on Demand/Phases for Fusion/5 – "Tjiango"* is the tango and jig fusion proper and is the Artistic Result of the method outlined above and discussed in detail below in Part B: Documentation and description of the artistic result

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## What I developed

During the course of this research I developed an understanding of the process of fusing two different styles. Initially, I was planning to learn as much as I could about the practical aspects of Irish jigs, and then simply combine the elements of jig I had learned with elements from tango that I already knew. The fusion, however, needed to involve a more profound approach - an understanding of the cultural undercurrents governing these musical genres. Gaining that provided me with the tools to create an organic fusion that consisted of more than mixing musical elements with each other.

The fusing of musical elements did actually need to occur. What I discovered was the need for a certain fluidity when working with musical elements. Many of the things I wanted to fuse were somewhat contradicting in nature. In taking a step back and perceiving these concrete musical building blocks as more abstract ideas, I was able to create something new while still based on the influence from the two genres I was fusing

Also, I developed a new way of addressing my instrument. Exposing myself to Irish music in earnest, through listening, watching concert footage and hearing live gigs, I started to copy and internalise some of the ways these traditional musicians were addressing their instruments. This included mannerisms on stage that I found from all types of instrumentalists, but I also found specific ways of using the bellows of the bandoneon that allowed me to come closer the sound of the concertina.

I acquired a whole new repertoire of ornaments for myself. This came from learning from the rich tradition of ornamentation in Irish music, as well as my own creative process of making new ornaments relating to both tango and jig. This new repertoire of ornaments is going to be very useful to me in colouring my playing in any non-purist musical setting I will find myself in over the coming years.

My interest for Irish music has also developed a great deal, and I will continue to dive into it. Going into this music gave me a stronger respect for the music, and interestingly, further respect for the tango. Through researching the Irish/Celtic Voice I realised the importance of tango in the identity of the *Porteño*, and the role of identity and community that binds these two distinct styles.

As explained under “Big artistic discoveries”, I developed a deep understanding of the Celtic Jig and the *Celtic Voice* as well as the 5 Phase Method for Fusion that sits neatly within my process of being *creative on demand*.

## B. Documentation and description of the artistic result

My artistic result is an original composition and performance of the same.

This composition is a fusion of Argentinian tango with Celtic/Irish jig, written for harp and bandoneon.

Title: ***Tango/Jig: Creativity on Demand/Phases for Fusion/5 – “Tjiango”***

Composer: Andreas Rokseth

A video of the piece can be found here:

01 Final result; [goo.gl/J6wFId](https://goo.gl/J6wFId)

If you would like to read through the sheet music while listening, please jump to appendix X, **page x**.

I am very satisfied with the artistic result. The result demonstrates positive results for the 5 Phase Fusion Method which I am developing. This in turn indicates that my process for being *creative on demand* can be productive and beneficial for musical endeavours.

The name of the composition highlights the method used in creating this proper fusion of distinct genres/styles (*Phases for Fusion*), and indicates the underlying process motivating the challenge to my artistic decisions (*Creativity on Demand*). It indicates also, that this is the version that utilises all 5 phases (5). I have also included the shorter moniker “*Tjiango*” for easier reference.

The Appendix X is a comprehensive breakdown of my creative ideas and artistic decisions. This is also where I explain most of the genre specific terms.

One of the most important theoretical considerations when I started this research, and when I took up the challenge to find a process for being creative on demand, was that I was to create a genuine fusion and NOT simply an immature, uninformed clash of styles and sounds. I was not to just make a novelty by sitting two genres side by side or mimicking tropes and clichéd ornaments to fake authenticity and blending. My efforts had to be sophisticated enough to ensure a deep synthesis that unmistakably holds and proclaims the distinct identities of the two genres. I was to interweave them on a deeper level, finding new points of connection with greater musicianship making sure that neither would get lost or swallowed in the other, and creating something interesting beyond both styles.

The piece has a contemplative atmosphere, with moments of both melancholy and joy. Before composing the piece, I was worried that making it within the context of research would be too academic an approach for me, with too much focus on managing and supervising all the technical details rather than focusing on the feelings I wanted to express. My worries were unfounded – all the information I had gathered and my clear approach served as new tools to express myself, and the result is a composition that I connect to emotionally as much as any other I have written.

### Fusion highlights

In the composition, there is a constant flow of stylistic elements from one style appearing at the same time as another, for example use of a tango rhythm combined with a jig melody. For me the real magic happens those times when I manage to fuse the styles inside of a single musical element, creating something completely new while at the same time maintaining the influence from the genre. I will briefly mention some of these occurrences here, as they are thoroughly explained in intervention cycle Touch Points and Fusion.

- The exploration of the idea of stretching the beat, represented by *yumba* in tango and *pulsing* in jig.
- The use of ornamentation, when the essential fast pace of the jig ornament is combined with choice of notes from tango.
- The *augmented sincopa* - a way to perform a standard tango rhythm in jig time that not only adds to the feeling of the jig beat, but also emphasises an initial function of this tango rhythm.

Finding unique points of connection was a decision making process that involved bending rather than breaking rules, and building bridges to get over bigger differences. For example, finding a way to match time signatures at certain points had me using a close cousin of the tango, the Milonga Campera to be the basis for a bridge between tango and jig rhythms.

I had to take musical elements and begin to work abstractly with them in order to change them and fit them into working together. In order for them to properly fuse - and in some cases for it to be possible at all - I discovered that I had to be flexible with the stylistic musical elements and let them adapt to each other and this new musical context.

## C. Reflection on the process and the artistic result

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### Artistic Result

The result is what I hoped it might become. I feared I had set myself too difficult a task, but through doing the research I was able to build for myself the knowledge and understanding needed to work with it, and refine a process to accomplish it. The piece itself will definitely be on the standard repertoire of the duo "Julie & Andreas" for which it was written. Over and above that, it has enabled me to write further compositions in the same style. Going through the process has also given me tools that I can apply to other creative processes I might come across in my further professional life.

I am very satisfied with the result – my composition fusing tango and jig. I would still like to spend more time working on it, like most personal compositions it needs time to relax into itself. In its current state I feel that it is sort of restless, jumping between ideas without taking the time to land in them. This doesn't have to be a bad thing, but I would like to see what happens if I add a few bars here and there. Doing this research has sparked my curiosity as to what I might learn from other music genres, or even from going deeper into the same! But I do not feel that any further research is *needed* for this one.

The outcome is largely significant to bandoneon players who want to explore Irish music. That is however, quite the small amount of people. The process I established to reach the result, however, has a wider application. Anyone interested creating a fusion between a style they know well and one they don't know too well should be able to find significance for themselves in this research and the 5 phase fusion method.

### The Research Process

I am happy with the Artistic Research process. I feel that I asked the right questions. I am particularly happy with the choice of doing ethnography, as well as the touch points cycle. The very beginning of the research felt a bit cumbersome, maybe because I was depending too much on literature and recordings, and most of my human interactions in the research in fact took place over the internet. Part of that feeling, I suppose, also came from being new to formal research and not quite knowing how to conduct it.

The over-all scope of my research feels good to me. It certainly got me the results I was hoping for, and while time-consuming, I was left with some time to work on the other parts of my master study. From doing this research I learned to benefit from my network - people with expertise tend to be very happy to share it, if only you ask them. I also learned the usefulness of tracking my progress. If I were to attempt this fusion in a serious way outside of the research context, I might have been able to create a similar result. What I would not have gotten however, is the documented process of how I did it, and accordingly, how to do it again.

# Intervention cycles

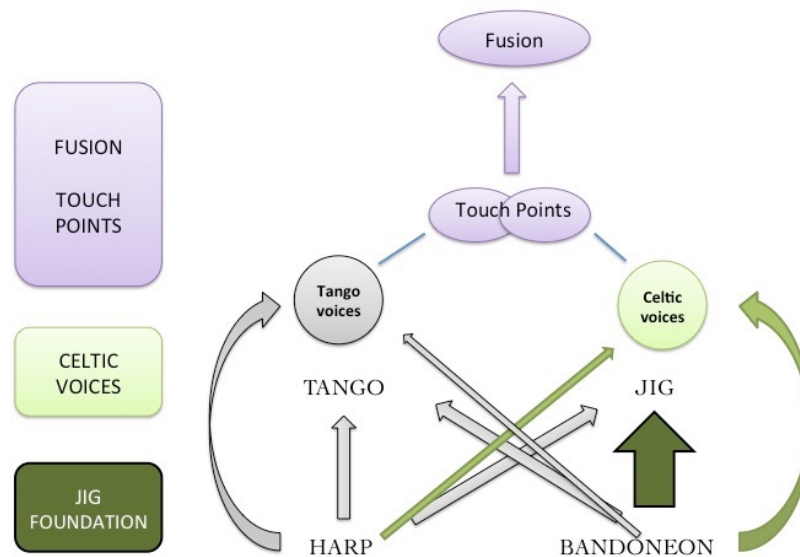


Fig. 1 "Dynamic diagram of intervention cycles (full version)"

## Dynamic diagram of intervention cycles (full version)

This diagram serves to show the process of my intervention cycles as we move upwards from building a Jig Foundation to understanding the Authentic Celtic Voice which allows the identification of unique Touch Points with which to drive the Fusion.

Underlying these three detailed intervention cycles focused on tango and jigs, is a general 5 phase method for fusing different genres I discovered that is worth mentioning here. The 5 phases are: 1. Create a practical foundation that is strong enough to have you able to functionally understand each genre; 2. then discover "a way in" to be able to perform convincing play with each style; 3. from there it is essential to separate the genres in order to find the original authentic voice of each, both musically and culturally; 4. once they have been separated enough so that you can hold their voices without confusing them, then it is time to find unique and specific touch points of communication between the two genres; 5. in this way when the combining begins the individual identities remain strong enough to allow for a proper fusion (as opposed to a jumbled mix of styles). Matthew Suen, Musician Enhancement psychologist was influential in helping me refine my concept for this practical musical fusion.

For my research intervention cycles I will use detail of tango and Celtic jigs:

### **Jig Foundation (First cycle)**

In order to create a fusion of Irish jigs and Argentinian tango for harp and bandoneon, I needed a practical foundation for how the two instruments could function in each of the two styles. From Fig. 1 the three short grey straight arrows in the bottom of the diagram mark the ground that was already covered:

*Harp/tango* - This relationship was already being researched by my harp player Julie Rokseth, so there was no need to include it in my own research

*Harp/jig* - The Celtic harp has a strong tradition in Irish music

*Bandoneon/tango* - The bandoneon likewise has a strong tradition in Argentinian tango, and I have a strong schooling in tango and bandoneon

The remaining foundation was therefore the one indicated by the thick green arrow - **Bandoneon/jig**. The bandoneon has no tradition or set role in the Irish jig. Also, I had no great understanding of Celtic music or the Jig in particular. I needed a quick understanding and a functional level of play, so, this became the focus of my first intervention cycle - Jig Foundation.



**Celtic Voices (Second cycle)**

Moving upwards in the diagram, I was in my second intervention cycle looking for a way to express the *deeper voices* of these styles with the two instruments. This was to make sure that I had a good understanding of where the genre was coming from, both musically and culturally. Again, the grey arrows mark ground that I considered to be already covered, and the green ones the focus of my cycle. This intervention cycle was conducted by doing an ethnography/field research in Ireland.

**Touch Points and Fusion (Third cycle)**

Having researched two styles, Irish jig more than tango in these cycles, I now had the comparable level of knowledge I needed in order to start making the fusion. The process was initiated by finding very specific touch points of communication between the very different genres, leading into the composing and performing of the final fusion.

## Reference Recording

The zero recording that I made is an excerpt from the jig “The Gold Ring / The Lark in the morning”. I play a segment that I transcribed for solo bandoneon from the version of the concertina player Noel Hill, from his album “The Irish Concertina”.

02 Zero recording, The gold ring / The lark in the morning; [goo.gl/TvmK35](https://goo.gl/TvmK35)

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## The feedback

I sent the recording to Carel Kraayenhof, who thought it was good coming from the perspective of a bandoneon player, that it sounded Irish. He gave me advice on videos to watch and musicians to listen to in order to get a better understanding of the music, which are listed in the reference list.

My own feedback was that compared to the version I transcribed, there was definitely something missing. Aside from the fact that I was playing on a different instrument. I felt that I simply knew too little about the music I was playing, that I was just witlessly copying what Noel Hill was doing without there being any depth to it.

I later interviewed concertina player Cormac Begley, an interview that became very important for the development of this intervention cycle. His primary concern when making an interpretation is to connect to the feel of a tune, and he emphasised tempo and dynamics as important elements when making an interpretation.

From the feedback session at Codarts, I got feedback from Wim Warman that I could look into the working of the bellows of the concertina and how it relates to the bandoneon. He also suggested that I try to play the melody in unison with both hands, effectively in octaves.

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## Conclusions

The feedback that I got confirmed for me that, in order to later be able to fuse Argentinian tango and Irish jigs, I did need a broader understanding of this music, and further on, an understanding of how to connect to it with the bandoneon. I needed to build myself a *practical foundation*. This meant a quick look to Celtic music as a whole, and a more focused look into jigs before the work of finding a way to make this music function on the bandoneon. This led me to my first intervention cycle.

# 1st Intervention Cycle: Jig Foundation

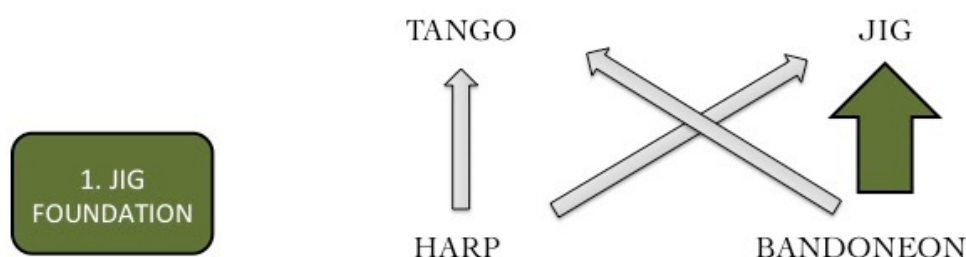


Fig. 2: Dynamic Diagram (part 1) 1st intervention cycle - Jig Foundation

## Dynamic Diagram (part 1) 1st intervention cycle - Jig Foundation

The green arrows indicate the initial ground work that was needed for my fusion, but that already existed and so was unnecessary to research. The instruments already had a clear role in the genres as marked by the arrows.

The focus of this intervention cycle was to research the uncovered ground marked by the green arrow; I needed a practical foundation on how to play Irish jigs on the bandoneon. This was the goal of the first intervention cycle.

## Data Collection

I needed a greater understanding of the Irish jig for myself as well as knowledge about how the bandoneon could be incorporated. For this intervention cycle I applied the following methods:

- Desk Research
- Open-ended experimentation / Informed Practical Exploration
- Case study (comparative transcription)
- Interviewing experts

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## Desk Research

During the desk research I read articles, watched live videos and documentaries and listened to CDs. I wanted to focus on the concertina's role, since it is historically the closest relative to the bandoneon that has an important role in Irish music. I read up on the instrument, played on a concertina when I visited Carel Kraayenhof, and listened to a lot of recordings with concertina - mostly by Noel Hill and Cormac Begley. Focusing on the concertina provided me with a way in, but also showed me that bandoneon and concertina are so different instruments that I couldn't use that as my only reference point. This meant that I would expand and include other instruments in my research. In this specific cycle, I've done that through my comparative transcription. What follows are a few picks of the sources of my desk research that I found the most useful and what they meant to my research.

### Literature

#### **The Companion to Irish Traditional Music, Volume 101 (Worral, 2009)**

This book has throughout the research been very handy for me, as it is an encyclopaedia of Irish music. It has been able to enlighten different subjects for me. For this particular cycle, the entry on jig was of course largely relevant, explaining about the different types of jigs and how both the music and the dances differ from, for example slip jig to double jig. There is also a very handy timeline of Irish music, that made me aware of just how far back the tradition dates. Idle reading of the book did among other things lead me to the discovery of the ITMA - The Irish Traditional Music Archive in Dublin, that I would later visit for an archival review.

#### **The Anglo German Concertina: A Social History, Volume 2 (Vallely, 2011)**

Reading from this book gave me historical insight to the use of concertina in Ireland. The instrument itself was, like the bandoneon, invented in Germany. It is said to have been brought to Ireland by fishermen, and it quickly became a success as an addition to the traditional music of Ireland. The Anglo-German concertina, the type that is most commonly used in Ireland today, was established in Ireland during the 1850s-1870s. It is as such, a young instrument in an old tradition. It was interesting

to see how both the concertina and the bandoneon traveled out of their country of origin and were established as important instruments to the local styles.

## Recordings

**Hill, Noel (1982) *The Irish Concertina***

**Talty, Jack & Begley, Cormac (2011) *Na Fir Bolg***

These two CDs were the ones I listened to the most during the desk research, and I would also use them for my open-ended experimentation.

## **Videos**

Corfield, P. (2009 February 11) - [goo.gl/JyEqsv](http://goo.gl/JyEqsv)

9graneri (2009 October 3) - [goo.gl/we6kBj](http://goo.gl/we6kBj)

Connell, M. (2007 April 6) - [goo.gl/KBxiNx](http://goo.gl/KBxiNx)

Kelly, C. (2009 November 11) - [goo.gl/dTlhBX](http://goo.gl/dTlhBX)

Livetrad (2010 December 13) - [goo.gl/w72IPI](http://goo.gl/w72IPI).

All of these videos were great to actually watch the players while they were in the music. These videos were important part of my later discovery “A way in”.

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## Interviews

### Cormac O’Begley

A prominent concertina player in Irish music of the younger generation of traditional musicians. He has done some very interesting things, among others the CD “Na Fir Bolg” in duo with concertina player Jack Talty, which I have been listening a lot to. This CD was also the way I found out about him. We did a semi-structured skype interview where I got to broaden my understanding of Irish traditional music touching on different topics.

His own entrance to the music field was through a very musical childhood home, with a lot of singing and dancing. He didn’t decide to start playing until he was 17. It was very interesting for me to hear that the way he learned to play was through listening to his father’s playing and by repeating the notes slowly on his concertina. Their approach to music is largely by the ear and not sheet music. His father - and most of that generation - does not read sheet music at all. Cormac himself has a basic understanding of sheet music but much prefers to learn a piece of music by listening to it and connecting to it on an emotional level. In musical terms, he emphasised tempo and dynamics as very important elements when making an interpretation and stated in our interview; *“The purpose of music for me is to listen to your heart, to listen to your feelings. A piece of music is composed from somebody’s experiences. It’s their feelings, their thoughts, their experiences. The quickest way to get to that is through your ears into your body.”*

Further, I asked him how much of the music he plays with Jack Talty is arranged, and how much is improvised. He told me that there are different approaches. His own approach, his way of looking at music, is to find your own style, your own way of expressing yourself. When you soak up a tune to play it yourself, your being honest with the music, you appreciate where it comes from and you try to connect with that music on an emotional level – being drawn to the feeling of the tune. They define the structure of a tune, but how you express the melody is your own way of doing it. It’s not figured out theoretically: “If it feels good keep it, if it doesn’t, chuck it.”

What I understand from this is that they don’t make a conscious choice of making arrangements, especially since they don’t use sheet music. Rather, they know the melodies very well and try to connect with it emotionally in order to express the feeling of the song through their own styles. From there they develop ways of doing it, so an arrangement is in that way created, but much more organic than for instance the practice of tango music, where the arrangement is the key. The way Begley works the form is orally agreed upon and then they express the melody in different ways. I have been wondering about the Irish practice of combining different tunes into one. As an “outsider” I have trouble picking up on where they switch tunes. I was hoping for a “key” to solve the puzzle, but he told me that this is done in different ways and is really an artist’s choice.

## Carel Kraayenhof

Bandoneon player with background in and passion for Irish music. Very interesting contact since he

Recordings of “A hare in the corn” used for transcription			
Performers	Link	Part of video transcribed	Video reference
Jackie Daly, Paddy Cronin and Donal O'Connor	<a href="https://goo.gl/nDDkJc">goo.gl/nDDkJc</a>	0:35 - 0:50	Corfield (2009).
Planxty	<a href="https://goo.gl/AcbCRK">goo.gl/AcbCRK</a>	0:35 - 0: 51	Cunningham (2012).

has a huge amount of knowledge of Irish music in general, but also on how to play it on bandoneon. We had an open style unstructured interview, touching on these topics:

Challenges around ornamentation in Irish style on bandoneon  
Concertina - how it works and why it is used the way it is  
Musicians and tunes in the genre - listening to music  
History of Celtic Traditional music

The most interesting things I got from this interview was for me to hear Carel play Irish music on his bandoneon. This was such a great inspiration for me because it sounded great and I got more belief in a fusion between the tango and the Irish music. The other thing I got from this interview was a confirmation on my decision to look into other instruments of the Irish tradition as well as the concertina. Carel let me try his concertina and it was really far away from the bandoneon. He gave me the advice to look into other instruments just as much as the concertina in this process and I believe that was a very good advice. Meeting another bandoneon player who was thrilled about Irish music and playing it on the bandoneon, gave me a lot of motivation to continue this path.

Among the amazing musicians and groups he made me aware of during this interview and following email exchanges were harpist Laoise Kelly, Planxty and Paul Brady. Under my later conducted ethnography/field research in Ireland I managed to attend a live concert with Paul Brady.

## Jacqueline Edeling

Dutch concertina and bandoneon player. I was contacted by her because of a video of me playing tango that she had seen on YouTube. Then I discovered that she in addition to playing the bandoneon also plays the concertina. Communicating only digitally, we did a short, structured interview.

When asked about the concertina and what makes it a good instrument for Irish music, she emphasised two things; that it sounds like hornpipe, and that it (the Anglo concertina) is diatonic. I was also interested in the relation between working with sheet music and by ear. Her opinion was that both are accepted in the tradition, as long as the performance takes place without sheet music.

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## Open-ended experimentation

Having spent a lot of time listening through the CDs I chose during my literature review, I started imitating the concertina sound on the bandoneon. Even learning the melodies took a lot of effort, due to the difference in the musical language from what I was used to. Having learned the melodies of several pieces from the CDs, I could try out different ways of playing it on the bandoneon. I was especially interested in the use of the bellows, and tried out different dynamics and ways of marking the accentuated beats. I also tried out different articulations to see what would make the bandoneon come closer to the sound of the concertina.

During this open-ended experimentation, I focused on the two albums “The Irish Concertina” (Noel Hill, 1982) and “Na Fir Bolg” (Talty and Begley, 2011). Arguably, two players might not represent the full spectrum of playing styles within the genre, but I was looking for a practical foundation that would get me into this music. So, I chose two influential players, one who has been in the scene for decades and one of the younger generation. These two have a way of playing that appeals to me, and by

imitating them I would find a way to play this music. I will now go through the different variables I experimented with and which conclusions I made.

## Choice of register

Handwritten musical score for three parts: Melody, Planxy, and Jackie Daly. The score is in 6/8 time with a key signature of one sharp (F#). The Melody part is on a single staff. The Planxy part is on a single staff. The Jackie Daly part is on a grand staff (treble and bass clefs). Handwritten annotations include:

- Melody:** Lower Note played as 2 + ornament (with a blue arrow pointing to the second measure of the Planxy part).
- Planxy:** first before 1 beat, New intervals.
- Jackie Daly:** added chord note, ornament new intervals, suggests harmony.

A second system of the score is shown below, with a '3' above the first measure of the Mel. part. Annotations for the second system include:

- Mel.:** 3 (above the first measure).
- P.:** (above the first measure).
- J. D.:** On the beat (with a bracket over the first measure), fills in between third. (below the first measure), Different int. of melody. (above the first measure), most important to use dominant A (with a downward arrow pointing to the final measure).

The most natural thing was to choose the same octave as the concertina, which translated to the middle octave of the right hand of the bandoneon. I also tried out playing the melodies in unison (octaves) in both hands, as well as only the right hand. I found that unison in both hands got too

massive for the lightness of the pieces I was playing. Only left hand in the highest possible octave would yield a beautiful result, though not too similar to the concertina.

### Articulation

I experimented with different types of articulation, playing together with the recordings and playing directly after listening to them. I found that if I played too much legato it would take away from the characteristics of the music I was imitating. An example of me trying the legato articulation when imitating “Laird of Drumblair” from the CD *The Irish Concertina* (Hill, 1982) can be found here:

03 Open experimentation 1; [goo.gl/n5zkOf](https://goo.gl/n5zkOf)

In almost all cases, I found that the most suited articulation was a very open one, the extreme *leggiero* found in the bandoneon playing of the traditional waltzes in tango. This is demonstrated in the following video with the same piece of music as the previous video:

04 Open experimentation 2; [goo.gl/Syomt6](https://goo.gl/Syomt6)

This discovery was consistent with playing other pieces as well, as is demonstrated on the piece “Fraher’s / Tom Busby’s” from *Na fir Bolg* (Talty & Begley, 2011)

05 Open experimentation 3; [goo.gl/g2FBD8](https://goo.gl/g2FBD8)

### Bellows

This aspect was interesting having access to the audio recordings of the music. I couldn’t see where the changes of the bellows occurred, and quite frankly, I wasn’t able to determine it from the audio. There was, however, one other interesting thing - trying to imitate the sound of the concertina beyond the variables mentioned, I found that the quality of the sound came closer to that of the concertina if I constantly had a relatively high pressure on the bellows. This influences the dynamics, making everything I play quite loud. This means that the discovery isn’t universally applicable - the dynamics of an ensemble will have to take precedent - but it was a nice thing to discover and be aware of.

### Intervention: General playing style on the bandoneon

General playing style on bandoneon: Open articulation and high, even pressure on bellows  
The feedback of my reference recording boiled down to that the jig I played didn’t sound quite Irish. During my trials of this music on the bandoneon I have learned a way of playing that makes it sound a lot more Irish. By applying a high pressure to the bellow and playing all the notes with an open articulation, I am immediately able to produce a sound that for me comes closer to what I hear on the recordings. Further explanation in the video.

06 General playing style on the bandoneon; [goo.gl/dsfW8K](https://goo.gl/dsfW8K)

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## Case study: A hare in the corn

### Comparative Transcription

In order to understand specifics on interpretation practices I made a comparative transcription of the a-part of the jig “The hare in the corn”, one version played by Planxty and another by Paddy Cronin, Donal O’Connor and Jackie Daly. I was interested in the way of playing the melody and therefore transcribed the flute of the Planxty version, and the melodeon (Jackie Daly) on the latter. These are highly influential artists in the genre and have been recommended to me by several people in the network. I also wrote out what I perceive as the melody without embellishment, based on these versions.

## Notation

All of the grace notes that are written comes before the beat. The ones written as 32-notes should be understood as “as quick as possible.”

 - In this transcription I use this symbol to signify a note of very little emphasis, but that nevertheless should be played exactly on the time written.

See transcription on the following two pages.



7

Mel.

P.

J. D.

UNIMPERFECT JUMP, GABELLISHING PHRASE END LONGER SUGGESTION 3-feeling

TRILL on finishing note A 4th phrase, on the beat

UPBEAT

slight melody change

11

Mel.

P.

J. D.

13

Mel.

P.

J. D.

CONCEPTUALLY ON CHOSEN INT MELODY and ORNAMENTATION

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## Discoveries from comparative transcription

- Variations of the melody can occur in the choice of notes itself. It tends to be small changes of one note here and there. If longer segments are changed they maintain the harmonic idea (as Jackie Daly does in bar 6).
- **Long notes** are frequently varied. Out of the 11 crotchets or longer note values found in the melody, 8 were varied in some way by one or both of the musicians. These variations come out as:
  - Repeating the note as quavers with or without extra ornamentation. The ornamentation can vary between these repetitions
  - Introducing new notes leading into the next heavy beat (Planxty bar 3, 7, 8).
- **Ornamentation:**
  - Trill to third. If the melody goes from a heavy beat in upwards movement it very frequent to fill in the note in between (Jackie Daly: bars 5, 9, 13). Further explanation on next page.
  - Trill on repeated notes. When a note is repeated, the first of these repetitions can be played as a trill on the beat, such as exemplified by Planxty in bar 11. After noticing this in the transcription, I have noticed several examples of it in music I've heard later.

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## Intervention

Specific ways of using ornamentation implemented to my bandoneon playing:

**Trill to third note on the bandoneon: Make the extra note shorter without changing timing**

Fig. 3: Original melody

Fig. 4: Melody with added ornament

When playing the ornament added in “Ex 2” the extra note becomes too important, sounding more like a part of the melody than an ornament. The tempo on these Jigs generally lies between =100 and =120 BPM, meaning that a change in dynamics on that specific note would need to happen too quickly for it to be possible. My solution is to change the articulation rather than the dynamics, specifically playing the C# a lot shorter than written, but still keep the timing precise and as written. This is challenging and needs practice, but when done properly produces a nice ornament that I can use in my jigs and fusion.

Video: 07 Trill to third on the bandoneon; [goo.gl/9ms13](http://goo.gl/9ms13)



### Trill on repeated notes

When a note is longer than its surrounding notes in the melody, it is a natural place to add ornamentation. This is usually done by repeating the same note as a quaver, and further adding ornamentation to these repetitions. Something that comes back in the jigs I have heard is the following way to do it. The figures show the development from base melody (Fig. 1) to end result (Fig. 2).

Video: 08 Trill on repeated notes; [goo.gl/SSuZL6](http://goo.gl/SSuZL6)



## Artistic Discovery: “A way in”

Through the interviews I did, especially the one with Cormac, and through watching videos of traditional musicians, I realised that I needed a way to connect to the music on an artistic level like these musicians do. Having done the open-ended experimentation and the comparative transcription, I had a broader understanding of the jig and how to express it on the bandoneon, but I didn't feel the ease that I needed to express this music. What I needed was a way in.

In order to find my way in, I took note of what, for me, were the key elements of this music and how it is performed. It boiled down to two things:

- **How they address their instruments:**

The mannerisms and the corporal language of the musicians I saw in videos were in many ways similar. I found that they would sit slightly hunched over their instruments, not making too much of themselves - no grandiose movements or facial expressions. It is important to note that this is very different to many tango bandoneon players. They would also tap their feet quite fervently - something that I as a tango musician tend to get in trouble for doing.

- **Ornamentation**

The use of ornamentation is for me the main characteristic of Irish Jigs. Therefore, for my way in, I would focus on this aspect on the music before starting to play.

My now broader understanding for jigs and how to play them on the bandoneon, together with the discovery of “A way in”, form the practical jig foundation that I was looking for, to be able to continue my research with the next intervention cycles.

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## New Reference Recording

For my new reference recording I played the same passage as in the zero recording, but here trying to incorporate the findings from my open-ended experimentation, the comparative transcription and the way in. This included a different way of using the bellows, leggiero articulation, and a repertoire of ornamentations.

09 2nd reference recording jig foundation; [goo.gl/Ysrl7h](https://goo.gl/Ysrl7h)

## Feedback

There is a better rhythmical drive than in the zero recording, and now know better the *why* behind the musical choices. However, I am still bound to the sheet music, and I haven't quite managed to connect to the music on an emotional level as Cormac talked about. There is definitely a stronger connection than on zero recording, but still not what I would like for it to be

## Conclusions

At the feedback session, it was suggested that I do an ethnography in Ireland. This, together with my own feedback of not yet being quite immersed in the Irish music, led to the choice of the next cycle and its main methodology: “Celtic Voices”, ethnography in Ireland! This would allow me to go a lot deeper in the genre.

## 2nd Intervention Cycle: Celtic voices

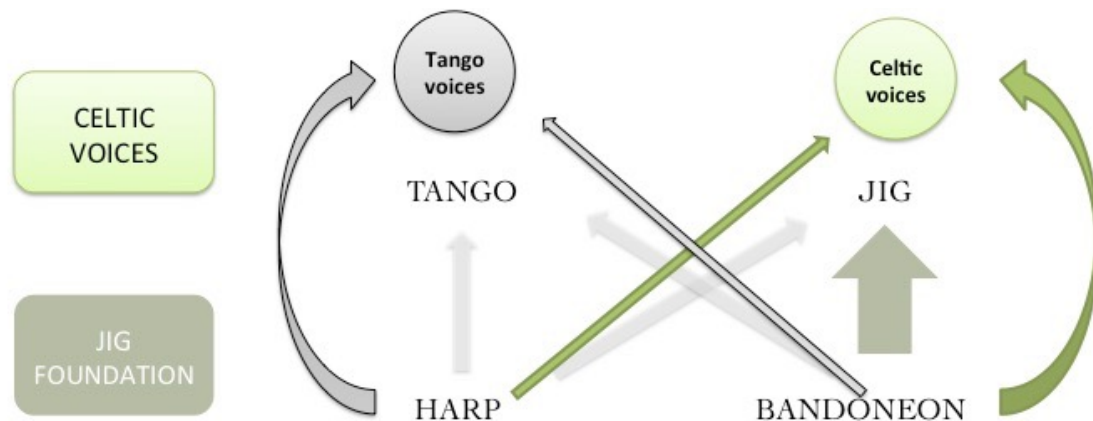


Fig. 7 Dynamic Diagram (part 2) 2nd intervention cycle - Celtic Voices

### Dynamic Diagram (part 2) 2nd intervention cycle - Celtic Voices

This diagram shows the focus of the Celtic Voices cycle, and how it came out of the previous cycle (transparent). The grey arrows indicate the ground already covered, the green ones what I was going to research during this intervention cycle.

Here I am trying to understand the Irish music tradition in the way I understand the tango. I am looking for a stronger relationship with the style, through knowing the instruments and their expression of the Celtic voice, knowing the way people approach the music and in the end of the cycle understanding how I can express these Celtic voices through the bandoneon and the harp - both as a composer and as a performer.

## Ethnography

The 24th - 30th of October 2017, I went to Ireland together with harpist Julie to do an ethnography. We stayed the first two days in Dublin, before travelling on to the small town of Sligo for the festival "Sligo Live". It was a fantastic experience and I really felt that I got a taste of the Irish culture. During the time in Dublin I had several interviews with traditional musicians, I visited the Irish Traditional Music Archive and I had a lesson in Tin Whistle focused on learning a jig.

## Reference Recording

My reference recording for this cycle is a piece I composed for my duo, with the aim of creating an Irish jig.

10 Reference recording Celtic Voices; [goo.gl/i6fPH0](https://goo.gl/i6fPH0)

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## The Feedback

I got feedback from concertina player, fiddle player and singer Niamh Ní Charra, during an open interview in Dublin.

She wanted "more *pulsing*". As I understood her, this expression contains two musical interventions.

1. Giving a dynamic emphasis on the heavy beats (1 and 4).
2. Making the 1 and 4 slightly longer than the other beats.

She explained this in more detail and also played examples. The amount of this pulsing varies between regions. The concertina has been associated with the county Claire, and the style from this region has been highlighted as the "original". This meant that a lot of musicians throughout the country started learning this style rather than one from their own region. She stated that the Claire

style does sound smoother and less edgy than other styles in general. Through using pulsing she wanted me to get the music more edgy and less smooth, and stated;

“What’s the phrase - Every animal is equal, but some are more equal than others<sup>1</sup>. It’s the same with the notes in 6/8 - all 6 technically are the same, but one and four are the most important.”

This feedback was very interesting for me, as I had been looking for an Irish equivalent of the *yumba* in tango. More on this in the Touch Points and Fusion cycle.

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## Interview Niamh Ní Charra

Further on we spoke about the different systems of concertinas, and how the Anglo is the one used in Irish Music. Her experience is that people with the English system struggle to get the Irish sound, because the bellows aren’t part of the picture. She talked about how the necessity of turning the bellows to reach certain notes is paramount to the playing style in Irish music. Some notes are available both directions- providing a certain amount of freedom in choosing where to do the bellow turns. When making the decisions it largely comes down to what makes the most efficient and convenient fingering patterns, but there are also some musical choices that show the style of the player. The idea that the turning of the bellows is so important in the music is at odds with one of my conclusions from before, so it was especially nice to hear her opinion on that.

In addition to playing the piece from my reference recording I introduced her to the idea of the *fraseo* in tango music playing some examples. The way I explained it was as a way of stepping outside of the groove, playing/singing a long way in front of or behind the beat. I asked her if she could relate it with any practices in Irish music. At first she wasn’t able to connect it with anything - seeing as the musician playing the melody really has at least as big a rhythmic responsibility as the other players. In the end she told me about Irish Old style singing - “Sean-nós”. This is a way of singing that is completely free rhythmically. It is traditionally not accompanied by instrumentalists.

We also talked about how the Irish music is incredibly coloured by its function as dance music.

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## Interview with tin whistle player Harry Long

This interview was conducted at the Waltons New School of Music, where Harry Long is employed as a tin whistle teacher. As well as an excellent traditional musician, he was especially interesting to talk with as he is the author of the book “The Walton Guide to Irish Music” - a comprehensive resource about Irish traditional music.

Directly after I introduced him to my research, he started to talk about cultural connections between Ireland and Argentina. There had been a huge amount of people migrating from Ireland to America during the 18th and 19th century, and he was convinced there must be some kind of musical overlap. So, he was surprised he hadn’t found anything like that during his research for his book, where he did have an entry about Argentina.

A summary of other useful information I got:

- There is a television series on BBC about how the Irish music was brought to America and strongly influenced what would later become bluegrass music. The series is called “Bringing it all back home”. It might be interesting to have a look at if I want to look for parallels in Argentinian music and whether or not it was influenced by Irish immigrants.
- An explanation about the importance and freedom to vary the jig melody. He found it especially fun to play jigs as they have a lot of opportunities to make variations. He explained that the first time the melody is played its performed as it is, without any big variations. The next time the performer has the freedom to vary the melody using

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<sup>1</sup> George Orwell, *Animal Farm* (1945).

ornaments and even chancing the melodic line. He showed me an example of this by playing me a jig on the tin whistle.

- An interesting film made by director Seán Conney where the plot is about a couple with connections both in the Aran Islands (West Ireland) and Buenos Aires. The music was allegedly a bridge between Irish trad. and Argentinian Tango, performed by button accordion player Martin O'Connor. Unfortunately, I was never able to find a way to watch this film or hear the music recorded for it. It was broadcasted in 2003 by the Irish language television channel TG4. I am looking for it still, but it will not be a part of the research proper.

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## The Irish Traditional Music Archive (ITMA)

I was very lucky to get the chance to spend a day at the ITMA - a library filled with all kinds of resources on Irish traditional music, operated by musicians and dancers working with the tradition. I spent a lot of time in there listening to CDs that I hadn't been able to find online previously. These are CDs with harp solo or harp + a melody instrument such as flute or concertina.

Harping on - Kathleen Loughnane  
Draíocht - Michael Rooney & June McCormack  
Affairs of the harp - Kathleen Loughnane

### Important ideas I got out of listening to these at the ITMA:

- Melody frequently played in unison between instruments, with or without accompaniment of the harp's left hand.
- The accompaniment played by the harp tends to be focused on playing a melodic bass in a syncopated way.

## Books and articles

### The Waltons Guide to Irish Music

I found the book of Harry Long in the ITMA. In the entry of Argentina, it told of how there is a huge Irish community in Argentina - already in 1875, a newspaper for the Irish community in Argentina was founded. It didn't say anything about what the musicians in this community have been up to - maybe they would already have made some kind of fusion? There was mention of Irish musicians having toured in Argentina during more recent years, such as Frankie Gavin. What was more interesting to me however, was to see that at least two Irish musicians have indeed attempted to make a fusion. One of them, Martin O'Connor is already mentioned in the interview with Harry Long. However, there was also the CD *Libertango* by button-accordion player Sharon Shannon<sup>2</sup>.

The curator also helped me find articles where some meeting point between Argentina and Ireland was established, as well as a book with instructions as to how to play Celtic music on the harp. This led to some discoveries about how I could arrange for harp: how to use ornamentation as grace note, triplet, treble and double grace notes for the harp how to arrange the left hand, by for example using chords without thirds, so that the melody do not get any distractions from the accompaniment and keeps a light flow.

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## Lesson in Tin Whistle with John Sweeney

During my ethnography I wanted to approach the Irish music in as many ways as possible, and due to my particular interest in tin whistle I decided to get a lesson. During the lesson I learned how to play a jig on the whistle. While I didn't reach all that high of a level, it definitely provided me with more of a feel for the jig in general. We also worked on the pulsing. I learned why certain ornamentations are used on the whistle: When repeating notes you usually don't want to stop the airflow. The alternative then is to very shortly play other notes, on different intervals depending on the context and what feels good on the instrument. Hence the "cut" or "grace note" is produced.

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<sup>2</sup> When later listening to this CD I found that there was little in the way of fusion between the styles I was interested in involved, and so, judged it redundant to further research.

## Building Blocks of the Celtic Voices/Sligo

After two days in Dublin, we went to Sligo and the music festival of the town. During the stay my biggest priorities were to catch as many concerts as possible and immerse myself by seeking out the players and talking with them about their instruments and their music.

### **Bodhrán (Irish Frame Drum)**

My first meeting with this instrument was actually during my tin whistle lesson, when the teacher pulled it out to accompany me. There is a huge amount of musicians in Ireland who are multi-instrumentalists. I'm used to people having one real main instrument, and then they might play a bit of this and a bit of that, but not *really*. In Ireland, the musicians seem to identify themselves more as musicians than as players of their one particular instrument. My tin whistle teacher worked at the school as a *guitar teacher* by the way.

My next meeting with the bodhrán was during the Martin o'Connor Trio concert, where John Joe Kelly came to the stage as a guest artist. I was blown away. This small simple drum had such a spectrum of rhythms and sounds. It also sounded quite melodic - he had a big variation in pitch during his solos.

### **Fiddle**

There were a lot of fiddle players around at the festival. I spoke with some of them, but I wasn't really able to pick up too much of what they were saying due to most of them being Scottish. During a concert with the fiddle quartet Rant I realised that some of the most beautiful things were really simple melodies played together in unison, with some slight differences in ornamentation. On this concert, I also became very fascinated by the way they could switch the beat in the middle of a song, or you could say that they go into a different time signature/piece. They did it by tapping their feet introducing the new rhythm feel while still playing the first tune, so as a listener I got the feeling it was overlapping, but at the same time the switch came as a big change and an incredibly exciting contrast. This effect would be great to incorporate into my composition - both because I like the effect of it and that it gives me the possibility to play with different time signatures in my composition.

### **Tin Whistle**

In Dublin, I had a great meeting with the tin whistle through a lesson. It is an instrument that for me shows very clearly some of the typical stylistic things in the Celtic music. One of these is the simple but also incredibly groovy way the tin whistle holds and performs a melody. It really shows how the melody is the strongest building block in the Irish music and how much can be done with the rhythmical feeling with just this melody instrument. At the festival, I was surprised at how few tin whistle players I came across. I met one player, but we spoke more about the uilleann pipes.

### **The Uilleann Pipes**

This is an instrument similar to bandoneon in two ways - its sounds are very close to the human voice and it is incredibly difficult to play. While I didn't hear anyone play it, which was disappointing to me, I spoke to a fellow who plays the tin whistle who was currently learning the pipes. He told me that there are certain similarities in how you play it, but they are all in all very different. Despite it not being an accordion instrument I find the uilleann pipes to be incredibly related to the bandoneon, and wish to delve deeper into its Celtic voice and understand if it can be incorporated to the bandoneon.

### **Button Accordion**

During the concert of Martin o'Connor trio I was completely amazed by the capabilities of this instrument. It has only two rows of buttons on each side, and still I had one of my fullest concert experiences listening to this instrument as the main feature at the concert.

### **Concertina**

I'm not going to write too much about the concertina here, as I have worked on it both in my first intervention cycle and also have an interview earlier in my ethnography with focus on the concertina.



## Harp

My harpist brought her middle-sized lever harp to Ireland. Unfortunately, we didn't find any concerts with harp players, but we met a musician who plays the wire strung harp. This is the oldest harp tradition in Ireland, and the technique is quite different from that of today's folk harp. For instance, you use nails rather than fingers, and the sound quality is completely different with a longer resonance. Moving through the festival from one place to another carrying around the harp was amazing. It felt a bit like telling people in Buenos Aires that you're a bandoneon player, except with the harp everyone recognises it immediately. Consequently, we were receiving knowing smiles everywhere we went, people seemed to genuinely become happier, and we were able to easily strike up conversations with musicians and fans alike, learning more and soaking up the culture and sense of community.

## Voice

I would have liked to get in touch with some singers doing the Sean-nós tradition, but I didn't encounter any. What I heard a lot of was instrumentalists who would go over to singing a tune before going back to their instruments again.

## Ethnography Result

One thing that came up again and again when talking to different people, and also in my interview with the concertina player, was the strong connection to the dance. This has really shaped the whole tradition, and it seems that you can see almost every development of the music style as a consequence of the dance tradition. This is especially interesting as one branch of the Argentinian tango also is closely tied to the dance tradition, and it's one of the few similarities I have found. Looking at the music from the dance perspective can give a different point of view.

Some of the differences between the Celtic voices and the voices of the tango that has become clear to me during this ethnography are:

- Even though rhythm is an important factor in both traditions, the *feel* the rhythm is completely different.
- The melody is very important in the expression of the Celtic voices, and is often performed in unison without accompaniment. As well as being the centre of attention, I've found that it carries a rhythmical responsibility beyond what I am used to as a tango musician. In tango, while at times very rhythmical, the melody has the ability to take a step back and sing "outside" of the accompaniment.
- In Irish music, the melodies and tunes have developed over time and space, as it has a been an oral tradition for so many years. The same song can in two different regions effectively have developed to become two entirely different songs with the same title. In tango there can be countless arrangements of one song, but the basis from which the arrangements are made, the original melody in its pure form, tends to be the same.

The Celtic music has a longer history, and during the early times it also had an historical and cultural responsibility. Bards and poets had the responsibility of remembering a huge amount of information, something they did through music. With this knowledge I have a bigger understanding of how this music became such a big part of people's lives. Music was not only for distraction and entertainment, but really an important part of society and a way to know and remember their own history. This way of using the music was not a part of the tango tradition, at least not to any great extent. It might also have done something to the way the musicians of today relate their music with their history. My experience was that every musician I met was very knowledgeable about the history of the music. Their strong interest for history might be an echo of the connection - or even bridge - that was made so many years ago between history and music.

During the time I spent in Dublin and Sligo I started to realise what the Celtic voice really is, and where it comes from. I slowly soaked it up, especially while attending concerts and talking with the musicians and audience at the festival, and it came to me how incredibly strong the connection is between these people and their music. It's more than preferring the folk music, or worshipping an artist. I perceived a clear sense of communal ownership to the music - the music was just as big a part of the audience as it was of the actual musicians. The enthusiasm, participation and dialog during the concerts got me very excited and I experienced something I have not seen before. A feeling of people, completely connected through the music - their music.

As I was slowly understanding what the Celtic Voice was about, another realisation came to me: a new understanding of the Tango Voice. Although the tango does not have nearly as long a history as the Irish music and culture, it still was something that bound together the people living and immigrating to Rio de la Plata. At a time when people from different nations were gathered in one place, the tango rose and became a common language and something that connected them. It became a part of a new identity they had to create for themselves and in that way a part of them. The music was played in the pubs and cafes, and as when it arrived; the radio (Luis Sierra, 1984). If you talk to a person who grew up in Buenos Aires during the 40s, he will likely talk about the tango as something of his, something that belonged if not to the people, at least to the city. I would say that in the tango you have a bit more elegance, more theatrical drama - both in the lyrics and the dance, but it might have been the same enthusiasm if I walked into a bar in the 1930 in San Telmo in Buenos Aires as I experienced at the Martin o'Conner concert in Sligo. And I knew this part of the history from before, I have even lived in Buenos Aires for a year breathing the culture there. But it was in Ireland, while actually being in the middle of this energy connecting the people and the music that I felt what the tango must have meant back then, and so understood the Tango Voice. A voice connecting and giving identity to people with completely different backgrounds and languages.

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## Intervention

During this intervention cycle I have developed a new awareness around pulsing or stretching the beat in Irish music. This subtle, yet remarkable way of performing and feeling the rhythm took some time for me to understand and feel while performing my own jig. I do now master this pulsing enough to start using it in my performances and it has given me a new feel of rhythm and time. Next to this I have a new way to harmonise and shape the melody in jig and a new, deep understanding of the Irish voice - the long history, the place in the society and strong connection between the musicians and the audience. I'm now understanding more of what Cormac talked about and tried to explain to me in the interview in my first cycle as well. I also got new ideas around arranging for harp in the Celtic style, as well as new ways of ornamenting the melody, for example the "cut" or "grace note".

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## New Reference Recording

Me performing the same piece incorporating the idea of pulsing. As this intervention cycle lead me into an area of understanding the place of this music in the culture, maybe more than pure music technical things, these are things I cannot show off in a recording. I do however personally feel that this awareness of where this music comes from, and not at least how it sits in the society today have changed the way I perform it and hope that this will shine through in my performance of this jig.

12 2nd reference recording Celtic Voices; [goo.gl/MzoeL5](https://goo.gl/MzoeL5)

## 3rd Intervention Cycle: Touch Points and Fusion

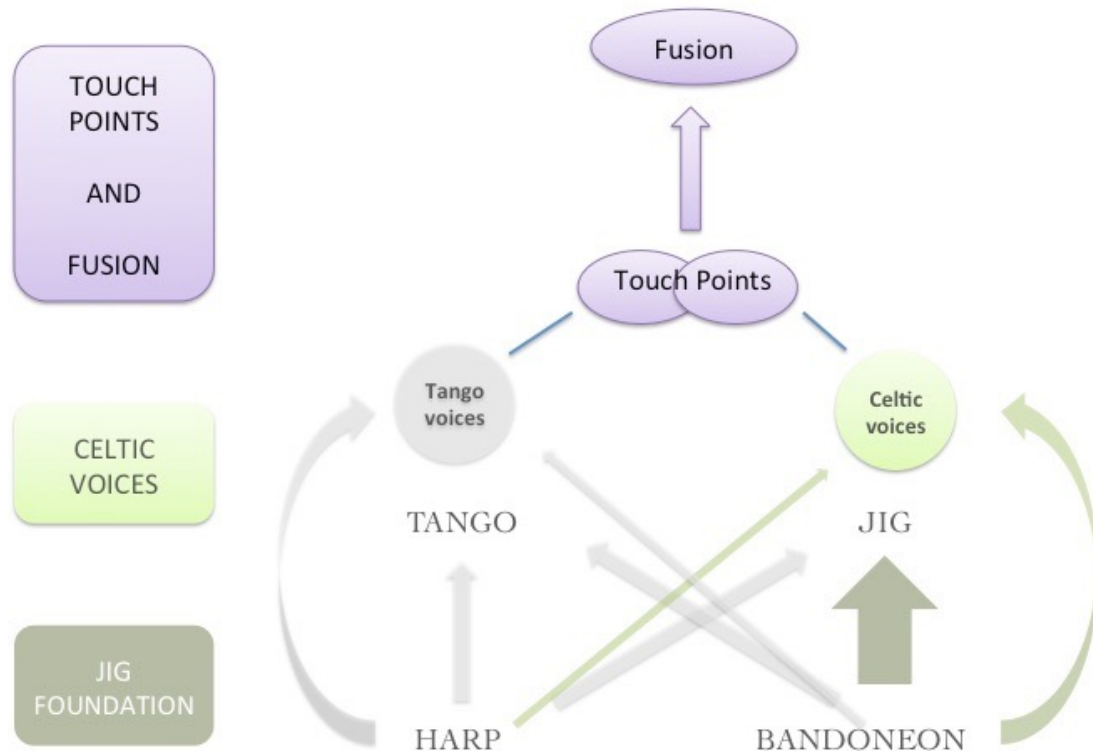


Fig. 8: Dynamic diagram (part three) 3rd intervention cycle - Touch Points and Fusion

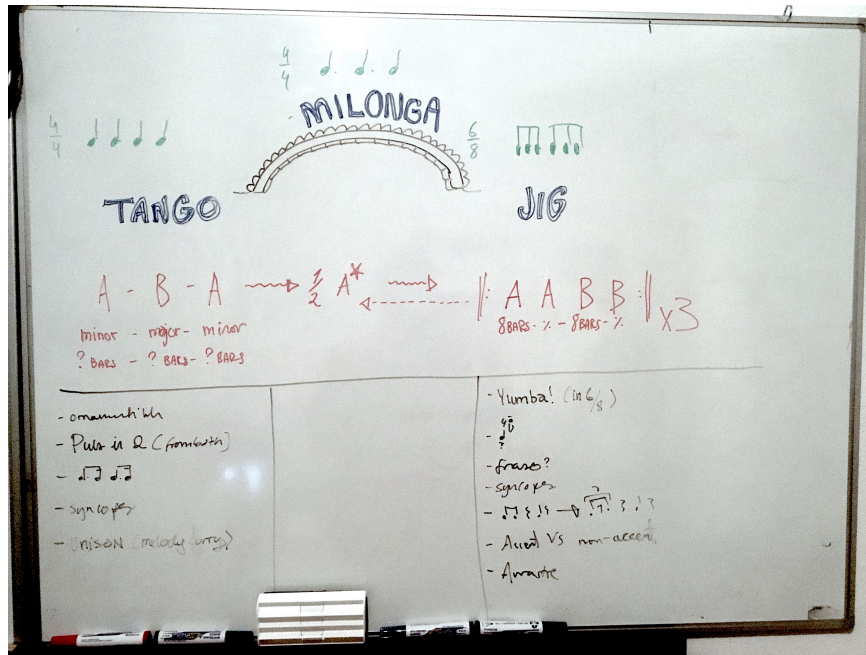
### Dynamic diagram (part three) 3rd intervention cycle - Touch Points and Fusion)

This diagram shows the progress of my research until this point in transparent, and this last intervention cycle in purple. Having acquired extensive knowledge of the two styles I was going to fuse, it was time begin the fusion proper. This process involved finding the touch points the unite the styles, leading into composing and ultimately performing the piece.

## Reference Recording

My reference recording for this cycle is the starting point of the composition that later became the fusion and the artistic result. At the beginning of the cycle I had already started the process of composing the piece. I had the idea of making it out of two very different parts: one where the melody would be composed from a tango perspective and arranged in a jig fashion, and the other vice versa. So, I had basically composed one melody in 4/4 with an A-part and a B-part, and one melody in 6/8 with an A-part and a B-part. These were to be combined in the fashion sketched on the whiteboard, providing what would be complete form of:

**A-B-A - Bridge - C-C-D-D-C-C-D-D-C-C-D-D**



The reference recording I made was of me playing these two, at this point somewhat separate compositions, each representing one of the styles I was going to fuse. I played them in their most basic form. By making these the reference recording of the Touch Points and Fusion cycle, I was interested to see how the piece would develop through this final intervention cycle, changing from this reference recording into the final result.

13 Reference recording Touch Points and Fusion; [goo.gl/JAKhLE](https://www.youtube.com/watch?v=JAKhLE)

### Analysis of initial compositions

#### 6/8 melody

**A**

5

**B**

9

13

I have incorporated the following common points<sup>3</sup> between the jigs I have been exposed to during this research:

- Irish jigs exist in several time signatures. During my research I have been focusing on *double jigs*, which have the **6/8 time signature**.
- A double jig characteristic is the **rhythmical structure** where each bar contains two groups of three quavers, with certain exceptions
- Both of the 8-bar parts A and B are comprised of two equal nearly equal sections. The difference is that the fourth bar ends on the dominant, whereas the eighth bar ends on the tonic chord.

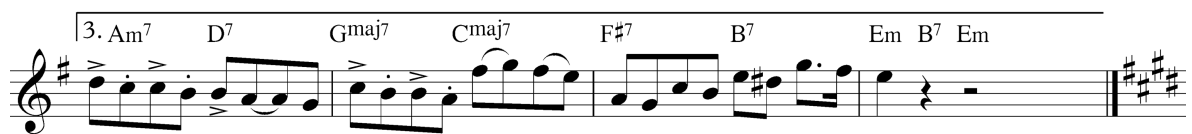
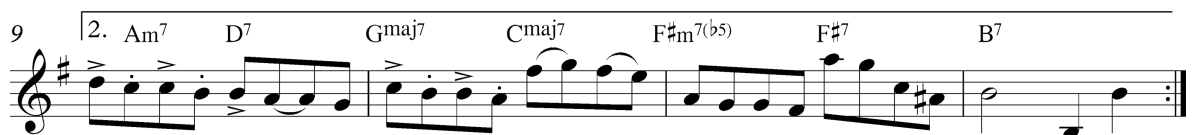
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<sup>3</sup> Ornaments are excluded as they are the domain of the performer

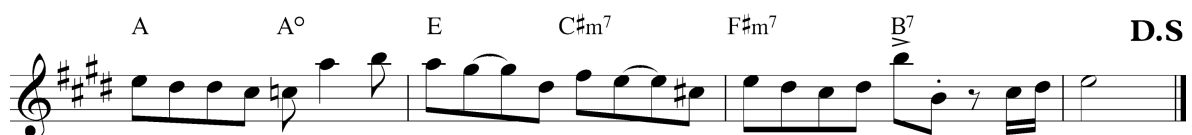
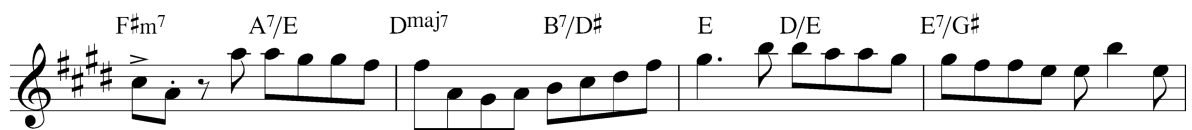
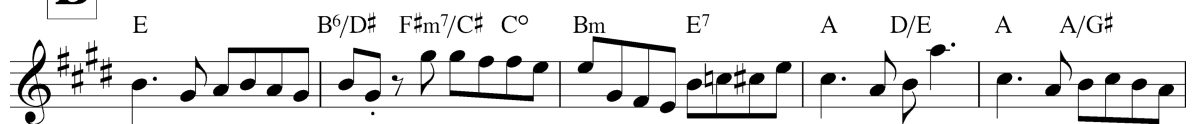
# 4/4 Melody

§

A



B



Most of the things that identify a tango piece as a tango are arguably to be found in the arrangement of a melody, rather than the melody itself. However, there are certain tango elements in the melody that I would like to point out:

- The use of extensions as the melody note (bar 1, the f sharp acting as the ninth of the E minor).
- The change between longer melodic lines and rhythmical sections. This is also to a large degree subject to the arrangement, but partly also to the melody itself. The A-part is generally intended to have a melodic character whereas the B-part has a more rhythmical one.
- The use of chromatic lines (bar 19)
- The form is a common one in tango; ABA, with a change of tonality between minor and major with the same tonic.
- The time signature. Traditional tangos are always in 2/4 or 4/4.

**Feedback:**

It didn't make sense for me to ask for feedback for this particular reference recording since I hadn't yet attempted to make the fusion itself - rather a starting point from which to create the fusion. However, I had at my previous feedback session gotten some ideas about important considerations when making the fusion:

How to use melodic aspects of jig in your fusion?

How will you deal with the different and (possibly) contrasting way of harmonising?

These were questions I was wondering as well. When evaluating the two compositions I had made, the difference between the styles and the challenge of fusing them became even clearer to me. This was the point when I realised that I needed some kind of method for me to make them work together. I needed to find the common points to be able to start - I needed to find touch points between Argentinian tango and the Irish jig.

# Touch Points

## Form and tonality

The first aspect I considered when looking for touch points was the overall form of the piece. In order to find touch points between the form of a tango and that of a jig, I had a look at them separately.

### Tango

Even though I knew a lot about common practices of form in traditional tango pieces, I wanted to make sure the information was solid. So, I quickly analysed a good section of pieces from the book "The Tango Fake Book" (Wyman, 2006) where the sheet music of a lot of tango pieces are written in their basic form. While not all of the tangos followed the same recipe, there were some very clear tendencies:

- Many of the pieces had an A, B and a C part, but most only had A and B
- These tend to follow the form ABA
- The tonality would go from an A-part in one key and a B-part where this key is turned major or minor, for example going from E-minor to E-major.

These findings coincide with the way I had written the 4/4 melody:

	Tango		
Part	A	B	A
Key	Minor	Major	Minor
Character	Long lines	Rhythmical	Long lines

### Jig

Jigs have a very clear and universal structure. They are comprised of an A and a B part, which are each played twice and usually repeated three times: AABBAABBAABB. The structure of repeating the same part twice comes from the dance, because the dancers will start on a different foot on the repetition. In some cases there will be a single A-part played to introduce the music to the dancers, before the form begins as written above.

The A-part tends to be in a major key, whereas the B-part is often played in its relative minor.

This is the structure of the 6/8 melody I wrote:

	Jig											
Part	A	A	B	B	A	A	B	B	A	A	B	B
Key	Major		Minor		Major		Minor		Major		Minor	
Character	Rhythmical											

### Fusion

#### **Touch points:**

- Both work with an A-part and a B-part
- Both operate with a change in tonality between minor and major between the A and B-part.

#### **Implementation in fusion**

When starting to combine my two pieces, I quickly realised that the two main parts of the piece would be much too different and experienced as two separate units, whereas I wanted a fusion that would be experienced as a single composition. Using the touch points that I found, this led me to remove the



B-part of the melody in 4/4, and exchanging it with the full 6/8 melody. Due to the 6/8 part being meant for a higher tempo than the 4/4, a full play-through of the 6/8 melody would resemble that of the 4/4 in actual time. This way, the 6/8 A and B-parts could function as the B-part of the 4/4 melody.

With this as the capital idea I reached the form as depicted below:

	Fusion												
Part	A				Bridge	B				A*			
Subpart	tA	tB	tA	tB	C-mel	jA x2	jB x2	jA x2	jB x2	tA	tB	tA	tA*
Key	Minor		Minor		Minor	Maj	Min	Maj	Min	Minor		Minor	
Character	Long lines				Rhytmical					Long lines			

t = tango  
j = jig  
c-mel = Counter Melody  
tA and tB are each just four bars long. Together they form what I earlier refer to as the A-part of the 4/4 melody

### Rhythmical touch points

A fundamental difference between jig and tango is their difference in time signature. In order to get started with this aspect of the fusion, I was able to find certain rhythmical similarities that helped me bridge the gap between them. The most obvious thing for me would be to simply combine the two rhythms at once, which to some degree occurs in the fusion, but I didn't want polyrhythm to be a main musical element in my fusion. I was looking for ways to blend the two types of rhythm creating a much more organic result.

#### Triplets

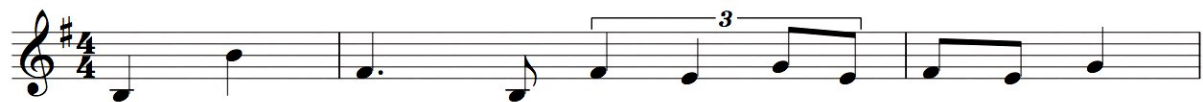
One of the important touch points I found was that there is quite a frequent use of triplets in tango. These triplets could interact with the quavers in the jig, given a tempo where three quavers in the jig equals one crotchet in the 4/4 context.

When finding this, I decided to add more triplets to the tango melody where it felt natural, and to make note of the ones already there. This small change would ultimately make a big difference to the final composition, while still keeping the tango motive well within the genre.

Fig. 9



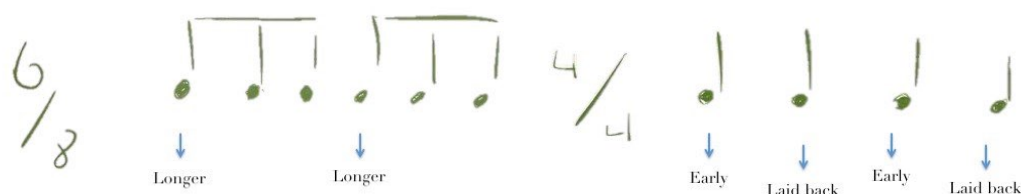
Fig. 10



## Stretching the beat

Jigs, depending on the local tradition, are in a variable degree performed in a way that emphasises the one and the four in the beat by "stealing" some of the time from the remaining beats. This is known as pulsing, as explained in the 2nd intervention cycle. Something similar appears in Pugliese Style in tango, specifically known as "yumba", where the one and the three are being played earlier than a metronome would suggest.

Fig. 11



When attempting to implement this touch point in the fusion I found I was going to have to make compromises. I was working in 6/8 time, and let the one and the four of the 6/8 represent what would be the one and the two in the tango yumba. This effectively meant that two bars of 6/8 would be the equivalent of one bar of 4/4. Therefore, if I were to incorporate the early one and laid back two of the yumba, the one and the four of the 6/8 couldn't be equal to each other. This was however the compromise I made, and you can hear the result here:

15 Yumba/Pulsing from final result; [youtu.be/J2puXgN9gOg?t=1m57s](https://youtu.be/J2puXgN9gOg?t=1m57s)

Fig. 12

I am very satisfied with how it turned out - something new and different was created out of fusing similar, but unequal, concepts from the styles. Further, this showed me the importance of working with the musical elements from the styles in a flexible fashion - taking concrete musical elements and allowing them to become more abstract and changeable ideas when fusing them together.

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## Ornamentation

Extensive use of ornamentation in both jig and tango. This allowed me to pick and choose from ornamentation practices in both styles. I would approach the use of ornamentation in three ways:

- Adding jig ornamentation to a context where tango ornamentation would be expected
- Adding tango ornamentation to a context where jig ornamentation would be expected

- Creating my own ornamentation, using rhythmical ideas from one style and choice of notes from the other

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## Instrumentation

The instrumentation of jig and tango is quite different from each other. In tango, the typical way of thinking about it is derived from the *Orquesta Típica* where one typically assigns a musical idea to each instrument section. In short terms an example is that in one part of a piece the bandoneon section might be the protagonist of the melody. To create variation the string section might be playing a counter melody, and the rhythmical section (double bass and piano) might be playing a rhythmical accompaniment. The melody in bandoneon would be performed in unison or with a second and third voice. In some parts the melody may be played in unison across sections.

In jig on the other hand the norm is that the melody is played by several different instruments at once, with maybe one or two playing a subtle accompaniment. The variation is created not so much by working with different kinds of instrumentations as making variations to the melody itself.

The touch point that I discovered was that the idea of playing just the melody in unison with most or all instruments occurs in both genres. This was implemented in the fusion in the section starting at bar 26 and elsewhere.

Collecting and working with these touch points provided me with enough solid material that I felt confident enough to start fusing more conflicting ideas.

## Fusing the infusible

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### Approach

In the history of tango music and its practice today, the *arrangement* plays a paramount role. Musicians certainly have freedom to make interpretations, and there is an established tradition to improvisation called playing “*a la parilla*”, but for the most part it is the arranger who makes the big artistic decisions. This approach is familiar to me - when working with a new tango piece it is either in the form of learning an existing arrangement or making a written arrangement myself.

From my interview with Cormac and the trip to Ireland, I learned that the most widely common approach to Irish traditional music is by ear. One learns the tune and applies one's own playing style to it, getting ideas through playing it. In a group one might plan the form and who does what, but it is largely a more open approach to the music than what I as a tango musician (from Norway) am used to.

### Experimentation through improvisation

Because of the context of doing research as well as my own habits as a composer/arranger, I wanted to make a written score for my composition. However, I also wanted to use something of the approach common in the Irish tradition. This led me to set up a session of experimentation through improvisation, with the goal of discovering intuitive ways to fuse the two genres.

Both me and my harpist learned the melodies by heart. The harpist would repeat each melody a number of times while I tried to accompany it in different ways, focusing on one style or the other. While this didn't lead to any immediate spectacular results, it brought out some ideas that I was able to extract by listening through the recording afterwards.

Here is a video from the experimentation process showing the three discoveries I'm about to discuss:

14 Experimentation through improvisation; [goo.gl/aJAClZ](https://goo.gl/aJAClZ)

### **Augmented *síncopa* in 6/8 with variations**

It was through this experimentation that I found the augmented way of playing the tango *síncopa*. If I were to theoretically apply the 4/4 based rhythmical motive to 6/8, I would simply have made two punctuated quavers (Fig. 13). This would create the same rhythm as it exists in tango. It would however, be accompanying a 6/8 melody and hitting a chord on the third semiquaver of the bar - a time where nothing would usually happen in this time signature.

Adapting the motive to the 6/8 creates a quite different effect, feeling less at odds with the flow of the jig. This (Fig. 14) was my intuitive way of applying this rhythm. In tango, I think of this rhythm as something to take things down and make the musical passage feel more laid back. This effect is amplified by the fact that the second chord now comes slightly later than it would have in a strict *síncopa*.

Fig. 13



Fig. 14



This effect appears in the fusion in bars 34-39 (bandoneon), as well as to some extent bars 49-56 (harp). It is also further explored in bars 58-63, where the bandoneon continues with a more playful accentuated and varied accompaniment based on the same idea. This also came out of the experimentation.

### **Marcato in 6/8**

*Marcato* is a simple rhythmical effect in tango where the accompanying instrument(s) play(s) a short accentuated note or chord on the beat. These can be equally accented, known as playing “in four”, or they can be more heavily accented on the one and three, known as playing “in two”. This worked surprisingly well in 6/8 during the experiment, playing “in four” with equal accentuation on the one and the four. Implemented in fusion in bars 74-81.

### **Chromatic upbeat**

In tango there is a specific chromatic and rhythmical motive that is frequently used (Fig. 15), mostly as an upbeat played by the double bass and/or piano, or the lower regions of the instrument at hand. This is widely understood to indicate that the part it leads into is a rhythmical one, with the tempo indicated by the playing of this motive. It doesn't necessarily need to indicate a tempo change.

I wanted to incorporate this in my fusion, in the 6/8 part. My way of attempting this in the experiment can be seen in Fig. 16. For easier reading and consistency in the examples, I have written it in 4/4. Listening to the recording, I found that this way of playing it in this musical context didn't really add anything to the music - it came across as an element copied from tango and pasted into the jig. Instead of directly putting it in the jig, I adapted it to flow more freely as shown in Fig. 17. This way it is performed a lot faster than you would find most tango pieces, and the accent comes on the beat rather than off. However, I feel that it fit very well and it still gives some of that tango flavour.

Fig. 15



Fig. 16



Fig. 17



## Other aspects of the fusion

### Bridge

The creative process of making the bridge really started in Ireland, when I heard the fiddle quartet Rant. As often happens in Celtic music, they would play two tunes directly after each other, connecting them with some sort of bridge. The bridge they used during the concert that I particularly liked was one where the two tunes were in different time signatures. What they did was to perform a rhythmical modulation, letting heavy tapping of their feet announce the beat of the new tune while still playing the first one. This idea of using a rhythmical modulation really appealed to me, and was what sparked the way I made the bridge in the fusion.

In order to make a rhythmical modulation, I wanted to use rhythms from the tango language and found that a basic rhythm in milonga campera. A good definition of milonga campera that also serves to explain my idea behind the bridge is:

*The milonga campera is written in 4/4 time and has a typical, rhythmic subdivision: 3-3-2. That is, a subdivision of quavers (8ths) into 3 groups. One of three quavers, another of 3 and one of 2. (Warman & Vervelde, 2001)*

The rhythm I use is two punctuated crotchets followed by a straight crotchet. I wanted these punctuated crotchets to relate to the pulse of the 6/8 and came up with the following idea (Fig. 17):

Fig. 17

The musical score for Fig. 17 consists of two systems. The first system is for the Bandoneon, written in 4/4 time with a key signature of one sharp (F#). The melody in the right hand features eighth and sixteenth notes with accents, while the left hand plays a steady eighth-note bass line. The second system is for the Band, written in 6/8 time with the same key signature. The right hand continues the melodic line with eighth notes and accents, while the left hand plays a bass line of dotted half notes.

I was here using the B-part of my 6/8 melody. In the first few bars I changed the melody for it to work with the milonga rhythm. This worked quite well - the feel of the milonga was a lot closer to the 6/8 theme than the A-part of my composition - but I still didn't feel that I had reached the kind of rhythmical modulation I was looking for.

There is a trick tango arrangers nowadays often use when writing this in this style rhythm. To vary the beat, one skips the straight crotchet all together, playing a line of consecutive punctuated crotchets. Such a line would during the course of three bars return to marking the one of the beat. This effect was perfect for my bridge, and I decided to incorporate it by playing a few bars of milonga campera, leading into three bars of consecutive punctuated crotchets, leading into the jig beat. This way, the three bars of punctuated crotchets would serve as the "tapping of the feet" in my rhythmical modulation.

The bridge (Fig. 18-19) as it appears in the composition incorporates this, as well as using the countermelody of the A-part as the melody. During the two last bars of the bridge, the right hand of the harp stays in the rhythmic feel from before, while the bandoneon enters the jig feel.

Fig. 18

The musical score for Fig. 18 consists of two systems. The first system is for the Harp (Hp.), starting at measure 18 with a dynamic marking of *mf*. The right hand features a triplet of eighth notes, and the left hand plays a steady eighth-note bass line. The second system is for the Band, also starting at measure 18 with a dynamic marking of *mf*. The right hand features a triplet of eighth notes, while the left hand is silent, indicated by a whole rest.

Fig. 19

22

Hp.

Band.

### Bandoneon Variation

One practice in tango that I have always had a liking to, is the *bandoneon variation*. The bandoneon variation, when used, always acts as the part of a piece. It tends to be written over one of the melodic themes in the piece, thus the word variation. It is played in semiquavers and is a virtuoso announcement that the end of the piece is coming.

The last part of my fusion is the repetition of the A-part (from the overall form A-bridge-B-A). The harp plays the melody and a *marcato* accompaniment, while the bandoneon plays a variation over the second part of the 6/8 melody. It is different from other bandoneon variations in the fact that it works with semiquaver sextuplets rather than regular semiquavers. Incorporates this functions as a clear and extravagant ending of my piece, it has tango elements in the accompaniment and the use of bandoneon variation, and from a jig perspective it functions as a (admittedly extreme) variation over the 6/8 theme.

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## Final Result

The final result of the research is the score and performance of my piece ***Tango/Jig: Creativity on Demand/Phases for Fusion/5 – “Tjiango”***. The score can be found on in Appendix and this is a link to the video where it is performed:

01 Final result; [goo.gl/J6wFId](https://goo.gl/J6wFId)

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## CONCLUSION: My development

My overall feel for the research I have done is that it has given me a great deal of practical results that I will be able to actually utilise in my future as a professional musician. There are far more practical applications than what I had expected. Beyond these tools and results, the research project has enriched me as a musician, giving me the confidence that together with the bandoneon I can easily access and connect to styles other than the tango, and that I am capable of being creative by making strong artistic decisions.

The following are the most profound artistic results and personal changes I have achieved during this process:

- I have a process for being creative on demand, one that I can continue to refine.
- 5 phase method for fusing different genres, which should be very useful in allowing me to take more musical opportunities in the future.
- I have the tools to easily connect to any unknown musical genre relatively quickly.
- I've gained a reflective understanding about Celtic music, and as well learned more about my own specialisation during the process - the Argentinean tango.
- I have a new piece composed for the repertoire of my duo "Julie & Andreas." This duo will be my main effort as a musician during the next few years. I am excited to start composing more music in this style of fusing the tango and the jig/Celtic as I believe it is perfect for my duo and can really be one of our specialities that will help develop our own unique signature in the music world.
- I've developed the trust in my own artistic decisions, serving as a starting point for further artistic exploration and even musical risk taking.

On a personal level, I now have an even stronger curiosity about Irish music, and folk music in general. I have the inspiration to dive into more folk music, and the feel that there is so much out there that needs to be listened to and explored. Through this research, I have gained the process to delve into new genres. This makes me enthusiastic and hopeful about the creative part of my future as an artist, composer and musician.



## Appendix A: Network

### Internal

#### **Gustavo Beytelmann**

Important figure in tango music, both as composer and piano player. He has been a very good teacher for me during these last two years at Codarts, always giving me the feedback I need.

#### **Leo Vervelde**

My main subject teacher. He has been helpful in reviewing certain bandoneon techniques that came out of the research, as well as providing suggestions on network and what to do during my ethnography.

#### **Santiago Cimadevilla**

I am very pleased to have had Santiago as my Artistic Research coach. He is also a bandoneonist, and this connection was invaluable with my understanding the nature of our instrument better within a research environment. His knowledge on how to approach the research was great as was his guidance along the way.

### External

#### **Cormac o'Begley**

Prominent young concertina player and traditional musician in the Irish music scene. He provided me with a lot of direction during our interview during my first cycle.

#### **Carel Kraayenhof**

Bandoneon player and composer who has a lot of experience and enthusiasm within the field of Celtic music. His extensive knowledge about both Celtic music and tango has made him a good contact for me in this process. Establishing a connection with him during this research also meant that he became an invaluable part of my network as a musician. I had an interview with him early on, and he gave me a lot of advice and music to listen to, pointing me in the right direction.

#### **Niamh Ní Charra**

Award winning traditional Irish musician and vocalist who plays the fiddle and the concertina. During my ethnography she gave me feedback on my reference recording and helped me understand numerous aspects of Irish jigs - most importantly *pulsing*.

#### **Harry Long**

Traditional tin whistle player and the author of "The Walton Guide to Irish Music". During our interview in Dublin, he told me about some very interesting connections between Irish and Argentinian music, and gave me useful information about how to vary on a jig.

#### **John Sweeney**

Irish musician in Dublin. He is a guitar teacher who, interestingly, gave me a very good lesson on playing jigs on the tin-whistle. I appreciated his enthusiasm and his willingness to share his knowledge.

#### **Matthew Suen**

Musician Enhancement psychologist has been supporting my development as an artist for a number of years. He was very enthusiastic in helping me refine my 5 phase fusion method and encouraged me to keep it practical. He also sparked some good discussion about my want for a process to be creative on demand.

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## Appendix C:

Starting at the beginning, I will now go through the entire piece explaining the artistic choices I made.

### Bar 1-5

First system harp, second system bandoneon.

The main melody is in this section performed by the harp. This is the case until bar 26. In the lower system of the first bar you can see an *arrastre*<sup>4</sup> performed on the harp. The left hand of the harp plays a bass that complements the *sincopa*<sup>5</sup> played by the left hand of the bandoneon. The right hand of the bandoneon plays 8-note triplets in a jig fashion, by the fact that it is a continuous stream of notes in that rhythm, and the typical trill on the beat<sup>6</sup>. This would be foreign to the otherwise tango dominated language of these bars, if not for the implementation of tango triplets in the melody of the harp already on the third beat of bar 2. This is further explained in the Touch Points and Fusion cycle, see page 38. The triplets motive of the bandoneon is in bars 4 and 5 altered for variation.

### Bar 6-9

<sup>4</sup> Arrastre is an effect in tango music, where one slurs the chord to an accentuated part of the bar (Vervelde, Warman, 2001).

<sup>5</sup> When referring to syncopes in tango, the following is implied in general (Vervelde, Warman, 2001).

<sup>6</sup> See page 18

In bar 7, jig and tango meet again in a different form of tango triplet. The 6 first notes of the melody in bar 7 are performed with “the falling ball effect” used in tango - starting with a longer note on the one and gradually accelerating until hitting the third count on time. In bar 9 the bandoneon plays a rhythm leading to the next section. This rhythm is based on a rhythmic pattern common in tango (Fig. 20), but adapted to the triplet feeling that the bandoneon represents in this part.

Fig. 20



### Bar 10-13

Bar 10-13 shows musical notation for two parts: Harp (Hp.) and Band. The Harp part starts at bar 10 with a *mf* dynamic and features a melody with triplet markings. The Band part also starts at bar 10 and features a complex rhythmic pattern with multiple triplet markings. The notation is in a key signature of one sharp (F#).

In these bars the melody is repeated with a slightly different instrumentation and more chord notes in the harp.

### Bar 14-16

Bar 14-16 shows musical notation for two parts: Harp (Hp.) and Band. The Harp part starts at bar 14 with an *accel.* marking and a tempo of  $\text{♩} = 100$ . The Band part also starts at bar 14 with an *accel.* marking and a tempo of  $\text{♩} = 100$ . The notation includes dynamic markings (*p*, *cresc.*, *f*) and triplet markings. The key signature is one sharp (F#).

In bars 14-16 the bandoneon is playing around with ornamentation both from the Celtic world and that of tango. The use of octaves comes from tango, but the quick way they are performed is from the jig. The accentuated d natural in the bandoneon, bar 14, is a strong tango influence - suddenly the bandoneon goes out of the triplets to play two straight quavers. The first of these staccato and the second strongly accentuated.

These were the last bars of the A-part, we are now entering the bridge leading into the 6/8 B-part.

#### Bar 18-21

In the bridge, we are presented with familiar themes; the main melody of the A-part in the harp and the counter melody in the bandoneon. However, the bandoneon has changed from playing 8-note triplets to playing 8-notes. This effectively reduces the amount of available “beats” from 12 to 8 per bar, significantly changing the feel of the motive. The left hand of the harp introduces a milonga campera rhythm over e-minor.

#### Bar 22-25

This is where the bridge takes us into the new part with a rhythmical modulation<sup>7</sup>. The harp takes on a variation of the countermelody as previously performed by the bandoneon. In bar 24 the right hand of the harp continues in the same fashion, whereas the bandoneon right hand hints at a new pulse. This pulse is further solidified by the left hand of both instruments. It is introduced as an extension of the milonga campera rhythm, going from 3-3-2 to 3-3-3. All the while accelerating.

<sup>7</sup> See Touch Points and Fusion, page 43

**Bar 26-31**

26  $\text{♩} = 113$

Hp.

Band.

In bar 26 we enter G-major, the relative major of the piece's main key E-minor. The first part of the 6/8 melody is played in unison by both instruments - something that occurs in both tango and jig. In the upbeat to bar 30, the harp plays an *arrastré*. Very little is done in the way of accompaniment, in an attempt to convey the simplicity of the jig in an otherwise complex piece of music. In bar 31 the bandoneon starts a subtle accompaniment hinting at the chords.

**Bar 32-37**

32

Hp.

Band.

An *augmented sincopa*<sup>8</sup> is introduced by the bandoneon in 34 as the harp takes the melody in both hands. The chord is without a third, as common in Irish jigs.

<sup>8</sup> The discovery and making of the *augmented tango sincopa* is explained in page 40

**Bars 38-43**

In bar 40-41 the bandoneon plays full chords in a new register, announcing a change. The strong contrast between the accentuated and non-accentuated notes represents a tango influence. The second part of the 6/8 melody is introduced from bar 42. The ornamentation comes from the jig<sup>9</sup>. While most traditional musician would improvise the ornamentation, I am still in a learning phase and wanted to write it in order to be able to perform it in the best way possible. The notation you see in these bars mean that the ornaments come *before* the beat.

**Bar 44-49**

In bar 44-45 you can see the way I chose to write ornaments that are *on* the beat. I chose to write them this way to make that as clear as possible. As I discovered these on my own through listening and transcriptions, I have given them my own terms; “trill to the third” and “trill on repeated notes”. In bar 49 the harp gives a stronger *arrastre* than previously.

<sup>9</sup> Concrete discoveries on jig ornamentation can be found on page 21 and 22

**Bar 50-55**

The second part of the 6/8 melody is repeated in the bandoneon. The harp hints at the *augmented sincopa*, refraining from playing the last beat of the motive (which would be the first beat of 51, 53 and 54) and continuing with the heavy *arrastre*.

**Bar 56-61**

In bar 56 the bandoneon plays an ornament that I was particularly happy with, derived from tango. The melody in straight quavers would go b natural, e natural, e natural, e natural, g natural and so on. In the jig context, this repetition of the e natural begs for some kind of ornamentation. What I did was to add a very common way emphasising a single note that occurs in tango, that can happen both on and off the beat. In tango it would have been natural to use a d sharp on the last semiquaver, but I wanted to hold on to the diatonic feel a while longer. The created effect is different from and similar to both jig and tango.

In bar 57 the harp starts the melody early by playing with the octave of the first melody note. This use of octaves is common in tango, particularly the playing style of the bandoneon.<sup>10</sup> The bandoneon accompanies the harp melody with a further exploration of the *augmented sincopa*.

<sup>10</sup> The use of octaves in such a bandoneonistic way is inspired from the research "The harp: no tango tourist" (Rokseth, J., 2017)



**Bar 62-67**

A similar idea of ornamentation and accompanying to that of bar 14-16 is used by the bandoneon in bar 63. In bar 66-67 a big change in the pulse is introduced, based on the ideas of *yumba* in tango and *pulsing* in Irish jigs. This is explained in page 43. The effect is better heard than read, so please refer to the video demonstration:

15 Yumba/Pulsing from final result; [youtu.be/J2puXgN9gOg?t=1m57s](https://youtu.be/J2puXgN9gOg?t=1m57s)

In bar 64-65 the bandoneon introduces the accompanying pattern used in the *yumba* bars, as a way of easing the transition into the drastically different feeling of time in bar 66-69.

**Bar 68-73**

In the upbeat to bar 70 the left hand of the bandoneon plays a chromatic line inspired from tango<sup>11</sup>. This is the first appearance of chromatics in the 6/8 and creates a dramatic effect.

In bar 70-73 the harp and the bandoneon share a syncopated bass line that is inspired from the use of the left hand of the Celtic harp in Irish jigs, particularly the playing style of Laoise Kelly. In the right hand the two instruments play the melody in bar 70-71, before the harp enters the starting motive of the A-part of the composition, while the bandoneon finished the 6/8 melody.

<sup>11</sup> More on the background for and implementation of this chromatic line on page X

**Bar 74-79**

The musical score for bars 74-79 is presented in two systems. The top system is for the Harp (Hp.) and the bottom system is for the Bandoneon (Band.). Both parts are in 6/8 time and G major (one sharp). The Harp part (top system) begins at bar 74 with a treble clef and a key signature of one sharp. It features a melody that starts with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The Bandoneon part (bottom system) also begins at bar 74 with a treble clef and a key signature of one sharp. It features a more complex melody with triplets and a strong rhythmic drive. The left hand of the Bandoneon part (bottom system) plays a steady eighth-note accompaniment. The right hand of the Bandoneon part (bottom system) plays a melody that includes triplets and a final flourish in bar 79.

In this section, the main melody is still the second part of the 6/8 theme played by the bandoneon. The notes of the first bar are altered, as the jig style allow for a huge amount of variation of the melody once established. The bandoneon plays tango *marcato* in the left hand, providing a strong drive to the section. The harp plays the melody of the A-part of the composition, introducing the idea of combining the two melodies for a later more complex use of this effect.

**Bar 80-85**

From bar 82 the 6/8 melody is played together by the harp and bandoneon in a new instrumentation, adding variations to it in separate ways. This occurs a lot in Irish jigs, where the variations and ornaments tend to be improvised - indicating that the variations by the different instruments won't be equal. Again, the harp enters early with an introduction to the theme (bar 81).

It is also important to note the reuse of milonga campera rhythm in the left hand of the harp. It has not been used in the 6/8-part until now, and I found that it was an excellent way of accompanying the jig melody.

**Bar 86-90**

In bar 86-89 the melody is changed in order to lead back into the repetition of the A-part. The harp plays the b naturals that open the theme, before the melody starts in bar 90. Here the roles change from what they were in the beginning; The harp plays the counter melody and *síncopas*, while the bandoneon plays the main melody. This time it is performed with *fraseo*<sup>12</sup>.

<sup>12</sup>*Fraseo/fraseado* [phrasing/phrased]: use of accelerandos and rallentandos and, in general, of techniques that alter the structure of the melody rhythmically, mainly in order to avoid aligning with the beat. It can also involve ornaments and modification of timbres and pitch. In this way, the performer – while playing a solo passage – transfers his subjective conception of the piece to the written structure. (Bárbara Varassi Pega, Creating and recreating tangos. Artistic processes in music by Pugliese, Salgán, Piazzolla and Beytlemann)

**Bar 91-93**

91

Hp.

Band.

The same idea is continued in these bars.

**Bar 94-96**

94

Hp.

Band.

*cuadrado*

*p*

The main melody is taken over by the harp, in a similar to the way it appears the first time (bar 14-16). Having properly introduced all of the themes, I was ready to apply some big variations. The bandoneon takes on the first 6/8 melody. The jig melody is played in an absolute tango fashion applying chromatics, accents made stronger by chords, slurs and extremely staccato notes. The ornament on the second beat of bar 95 uses a common ornamentation rhythm from the jig language, but in a chromatic rather than diatonic way.

**Bar 97-98**

The musical score for Bar 97-98 is presented in two systems. The top system is for the Harp (Hp.) and the bottom system is for the Bandoneon (Band.). Both systems are in 2/4 time and key of D major. The Harp part in the right hand plays a melody of eighth notes, while the left hand provides a heavy tango accompaniment with chords and eighth notes. The Bandoneon part in the right hand plays a variation of the 6/8 theme, featuring triplets and sixteenth notes, while the left hand plays a steady accompaniment of chords and eighth notes. A dashed line labeled (8) indicates a repeat or continuation of a pattern.

This is where the bandoneon variation is introduced, as explained on page X. The variation is based on the second melody of the 6/8 theme. The harp plays the main A-part melody in the right hand, while doing a heavy tango accompaniment in the right hand. This accompaniment is coloured by the *marcato* of the left hand of the bandoneon.

**Bar 99-102**

The musical score for Bar 99-102 is presented in two systems. The top system is for the Harp (Hp.) and the bottom system is for the Bandoneon (Band.). Both systems are in 2/4 time and key of D major. The Harp part in the right hand continues the melody, while the left hand provides a heavy tango accompaniment with chords and eighth notes. The Bandoneon part in the right hand continues the variation, featuring triplets and sixteenth notes, while the left hand plays a steady accompaniment of chords and eighth notes. A dashed line labeled (8) indicates a repeat or continuation of a pattern.

In bar 102 the bandoneon continues to play the variation in both hands. The harp continues the melody, but changes the left hand from an accompaniment in four, to a milonga rhythm.



## Annex 1: Full score of artistic result

## Tango/Jig: Creativity on Demand/Phases for Fusion/5 - "Tjiango"

Composer: Andreas Rokseth

The musical score is for a piece titled "Tjiango" by Andreas Rokseth. It is a Tango/Jig, marked with a tempo of 85 beats per minute. The score is written for three instruments: Harp, Bandoneon, and Band. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures, with measure numbers 4, 8, and 12 indicated. The Harp part features a melody with triplets and a sixteenth-note run. The Bandoneon part provides harmonic support with chords and triplets. The Band part includes a bass line with triplets and a melodic line with triplets and a glissando. Dynamics include *mf*, *p*, *mp*, *mf*, *f*, and *gliss.*

**Harp**

**Bandoneon**

**Band.**

**Hp.**

**Band.**

# Annex 1: Full score of artistic result

2

11

Hp.

Band.

14 **accel.**

Hp.

Band.

**accel.**

*p* *cresc. ....*

17  $\text{♩} = 100$  **accel.**

Hp.

*8<sup>va</sup>* *8<sup>va</sup>* *gliss.* *mf*

Band.

$\text{♩} = 100$  **accel.**

*f* *mf*



21 3

Hp.

Band.

25  $\text{♩} = 113$

Hp.

Band.

31

Hp.

Band.

The musical score is written for two instruments: Hp. (Harp) and Band. (Band). The key signature is one sharp (F#). The score is divided into three systems, each containing staves for both instruments. The first system (measures 21-24) features a treble clef for Hp. and a bass clef for Band. The Hp. part has a melodic line with triplets and eighth notes, while the Band. part has a bass line with triplets and eighth notes. The second system (measures 25-28) includes a tempo marking of  $\text{♩} = 113$  and a change to a 6/8 time signature. The Hp. part continues with a melodic line, and the Band. part has a bass line with eighth notes. The third system (measures 29-31) shows the Hp. part with a melodic line and the Band. part with a bass line. The score ends with a double bar line and a final measure.

Annex 1: Full score of artistic result

4

The musical score is divided into three systems, each featuring a Harp (Hp.) and a Band. The key signature is one sharp (F#).

**System 1 (Measures 38-43):** The Harp part begins at measure 38 with a treble clef and a key signature of one sharp. It features a melodic line with eighth and sixteenth notes, accented with 'v' marks. The Bass part also starts at measure 38 with a treble clef and a key signature of one sharp, playing a similar melodic line. The Band part begins at measure 40 with a treble clef and a key signature of one sharp, featuring a melodic line with eighth and sixteenth notes, accented with 'v' marks. The Bass part also starts at measure 40 with a treble clef and a key signature of one sharp, playing a similar melodic line.

**System 2 (Measures 44-48):** The Harp part begins at measure 44 with a treble clef and a key signature of one sharp. It features a melodic line with eighth and sixteenth notes, accented with 'v' marks. The Bass part also starts at measure 44 with a treble clef and a key signature of one sharp, playing a similar melodic line. The Band part begins at measure 46 with a treble clef and a key signature of one sharp, featuring a melodic line with eighth and sixteenth notes, accented with 'v' marks. The Bass part also starts at measure 46 with a treble clef and a key signature of one sharp, playing a similar melodic line.

**System 3 (Measures 49-53):** The Harp part begins at measure 49 with a treble clef and a key signature of one sharp. It features a melodic line with eighth and sixteenth notes, accented with 'v' marks. The Bass part also starts at measure 49 with a treble clef and a key signature of one sharp, playing a similar melodic line. The Band part begins at measure 51 with a treble clef and a key signature of one sharp, featuring a melodic line with eighth and sixteenth notes, accented with 'v' marks. The Bass part also starts at measure 51 with a treble clef and a key signature of one sharp, playing a similar melodic line.

The score includes dynamic markings such as *ff* (fortissimo) and articulation marks like accents (*acc.*) and slurs. The Harp part is marked with *ff* at measure 49. The Band part is marked with *ff* at measure 51.

54

Hp.

Band.

59

Hp.

Band.

65

Hp.

Band.

*yumba*

Annex 1: Full score of artistic result

6

The musical score is divided into three systems, each featuring a Harp (Hp.) and a Band. The key signature is one sharp (F#).

**System 1 (Measures 71-76):**

- Hp. (Measures 71-76):** Measure 71 starts with a treble clef, a key signature of one sharp, and a common time signature. The melody begins with a quarter note G4, followed by a dotted quarter note A4, and a half note B4. Measure 72 continues with a dotted quarter note C5, a quarter note D5, and a half note E5. Measure 73 features a quarter note F#5, a quarter note G5, and a half note A5. Measure 74 has a quarter note B5, a quarter note C6, and a half note D6. Measure 75 contains a quarter note E6, a quarter note F#6, and a half note G6. Measure 76 ends with a quarter note A6, a quarter note B6, and a half note C7.
- Band (Measures 71-76):** The band part begins in measure 71 with a treble clef, a key signature of one sharp, and a common time signature. The melody starts with a quarter note G4, followed by a dotted quarter note A4, and a half note B4. Measure 72 continues with a dotted quarter note C5, a quarter note D5, and a half note E5. Measure 73 features a quarter note F#5, a quarter note G5, and a half note A5. Measure 74 has a quarter note B5, a quarter note C6, and a half note D6. Measure 75 contains a quarter note E6, a quarter note F#6, and a half note G6. Measure 76 ends with a quarter note A6, a quarter note B6, and a half note C7.

**System 2 (Measures 77-82):**

- Hp. (Measures 77-82):** Measure 77 starts with a treble clef, a key signature of one sharp, and a common time signature. The melody begins with a quarter note G4, followed by a dotted quarter note A4, and a half note B4. Measure 78 continues with a dotted quarter note C5, a quarter note D5, and a half note E5. Measure 79 features a quarter note F#5, a quarter note G5, and a half note A5. Measure 80 has a quarter note B5, a quarter note C6, and a half note D6. Measure 81 contains a quarter note E6, a quarter note F#6, and a half note G6. Measure 82 ends with a quarter note A6, a quarter note B6, and a half note C7.
- Band (Measures 77-82):** The band part begins in measure 77 with a treble clef, a key signature of one sharp, and a common time signature. The melody starts with a quarter note G4, followed by a dotted quarter note A4, and a half note B4. Measure 78 continues with a dotted quarter note C5, a quarter note D5, and a half note E5. Measure 79 features a quarter note F#5, a quarter note G5, and a half note A5. Measure 80 has a quarter note B5, a quarter note C6, and a half note D6. Measure 81 contains a quarter note E6, a quarter note F#6, and a half note G6. Measure 82 ends with a quarter note A6, a quarter note B6, and a half note C7.

**System 3 (Measures 83-88):**

- Hp. (Measures 83-88):** Measure 83 starts with a treble clef, a key signature of one sharp, and a common time signature. The melody begins with a quarter note G4, followed by a dotted quarter note A4, and a half note B4. Measure 84 continues with a dotted quarter note C5, a quarter note D5, and a half note E5. Measure 85 features a quarter note F#5, a quarter note G5, and a half note A5. Measure 86 has a quarter note B5, a quarter note C6, and a half note D6. Measure 87 contains a quarter note E6, a quarter note F#6, and a half note G6. Measure 88 ends with a quarter note A6, a quarter note B6, and a half note C7.
- Band (Measures 83-88):** The band part begins in measure 83 with a treble clef, a key signature of one sharp, and a common time signature. The melody starts with a quarter note G4, followed by a dotted quarter note A4, and a half note B4. Measure 84 continues with a dotted quarter note C5, a quarter note D5, and a half note E5. Measure 85 features a quarter note F#5, a quarter note G5, and a half note A5. Measure 86 has a quarter note B5, a quarter note C6, and a half note D6. Measure 87 contains a quarter note E6, a quarter note F#6, and a half note G6. Measure 88 ends with a quarter note A6, a quarter note B6, and a half note C7.

89  $\text{♩} = 85$  7

Hp. *gliss.* *p*

Band. *Fraseo*

93

Hp.

Band. *cuadrado* *p*

96

Hp.

Band.

# Annex 1: Full score of artistic result

8

98

Hp.

Band.

8<sup>vb</sup>

100

Hp.

Band.

102

Hp.

Band.

*mf*

Detailed description of the musical score: The score is for a piano and band. It consists of three systems of music, each with a piano (Hp.) and a band (Band.) part. The key signature is G major (one sharp) and the time signature is 4/4. The piano part is written on a grand staff (treble and bass clef). The band part is also written on a grand staff. The score includes measure numbers 98, 100, and 102. In measure 98, the piano has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The band has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. In measure 100, the piano has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The band has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. In measure 102, the piano has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The band has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The dynamic marking 'mf' is present in measure 102.

104

rit. - - - - -

gliss.

Hp.

Band.

3

3

3

3

3

3

The image shows a musical score for two staves, Hp. (Harp) and Band. The Hp. staff is in treble clef with a key signature of one sharp (F#). It begins with a whole note chord (F#4, A4, C5) and continues with a series of whole notes (F#4, A4, C5, F#4, A4, C5, F#4, A4, C5, F#4, A4, C5). The Band staff is in bass clef with a key signature of one sharp (F#). It begins with a whole note chord (F#2, A2, C3) and continues with a series of whole notes (F#2, A2, C3, F#2, A2, C3, F#2, A2, C3, F#2, A2, C3). The Hp. staff has a 'rit.' (ritardando) marking above the first measure and a 'gliss.' (glissando) marking above the last measure. The Band staff has a '3' (triple) marking above the first measure and a '3' (triple) marking above the last measure. The Hp. staff has a '3' (triple) marking above the first measure and a '3' (triple) marking above the last measure. The Band staff has a '3' (triple) marking above the first measure and a '3' (triple) marking above the last measure.