

The solo violin in Astor Piazzolla's tango: a comparative study

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Audio recordings: track list and Soundcloud link	Track
Reference recording 1: Decarissimo	1
• https://soundcloud.com/stephen-meyer-ar/stephenmeyer-reference-recording-1-decarissimo	
Reference recording 2: Decarissimo	2
• https://soundcloud.com/stephen-meyer-ar/stephen-meyer-reference-recording-2-decarissimo	
Reference recording 3: Adiós Nonino	3
• https://soundcloud.com/stephen-meyer-ar/stephen-meyer-reference-recording-3-adios-nonino	
Reference recording 4: Adiós Nonino	4
• https://soundcloud.com/stephen-meyer-ar/stephen-meyer-reference-recording-4-adios-nonino	
Reference recording 5: Fantasia sobre Nonino, version 1	5
• https://soundcloud.com/stephen-meyer-ar/stephen-meyer-reference-recording-5-fantasia-sobre-nonino-version-1	
Reference recording 6: Fantasia sobre Nonino, final draft	6
• https://soundcloud.com/stephen-meyer-ar/stephen-meyer-reference-recording-6-fantasia-sobre-nonino-final-version	

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Part A: the story of my research

A1: What did I want to learn?

Goals and Motivations

When I began this project, my main goal was to become a competent and confident tango violinist, especially one who could switch effortlessly between tango and classical violin. For me, this was a particular challenge, since I had never played other types of music besides classical. Furthermore, it is important to mention that many classical players try to perform tango music without any in-depth knowledge; tango is a musical language unto itself (albeit based on a Western musical tradition) with specific conventions. Before beginning the master's program, I was aware of some of the stylistic differences, and wanted to understand how to adapt my playing to the specific challenges of tango.

In general, the master's degree in tango gave me a fantastic opportunity to discover and study tango – particularly from the perspective of an *orquesta típica* player – but in my artistic research I wanted to understand how the great tango violinists played, on a deeper level, and then apply that research to my own playing. Later on, I would narrow the focus from tango violin in general to what inspired me on a more personal level: solo tango violin. My point of departure was a recording of Astor Piazzolla's “Decarissimo,” performed by Polish-Argentinian violinist Szysmia Bajour. The rich timbre of his sound plus the beauty of his phrasing provided me with a model to emulate. Upon further investigation, I discovered that he was the perfect violinist for me to study, because he was best known as a classical violinist who also played tango, switching effortlessly between the styles.

Once I understood how Bajour played, I wanted to determine how I could apply that knowledge to my own artistic development. For example, I thought about what interested me most in “Decarissimo” and the answer was the violin solo – and not the accompanimental passages. So I decided to focus on the role of solo violin in tango, with a more specific focus on Szysmia Bajour. At the outset of my research, I was more concentrated on the interpretational aspect of the project (how could I imitate his playing style in order to assimilate it into my own) but as my research progressed, it became clear to me that while the first part of my project would be based on interpretation, the second part would be creative. My initial idea of the creative portion was to write my own version of a Bajour solo and insert it into one of the pieces that he recorded, but ultimately I discovered that I was much more interested in virtuoso tango fantasies for solo violin – the models for which I found over the course of my research.

The path to the Artistic Research (AR) question

At first, I planned to make full transcriptions of every piece that Bajour recorded and then analyze them to understand his style. However, I realized two important things when I began my case studies:

- Bajour didn't write his own solo material (Nudler, 2008)
- The vast majority of his known recordings are performed with Astor Piazzolla.

In fact, as a solo tango violinist, Bajour only made a few recordings (see Intervention Cycle 1) to my knowledge. Most of these recordings are quite different stylistically and all by different composers. However, the most well-known Bajour tango recordings, and in my opinion, the best, are those recorded with Astor Piazzolla, and in particular the first major album of Astor Piazzolla's quintet: *Piazzolla interpreta a Piazzolla*, recorded in 1961. This is one of the most important albums in the history of tango, and it is also the only major album that Bajour would record with Piazzolla.

Since *Piazzolla interpreta a Piazzolla* marked a turning point in tango, and Bajour's playing was so central to this album, I decided to focus my research on it. However, since Bajour didn't write his own solo material, it is very difficult – based solely on transcriptions of Bajour's playing – to distinguish between what Piazzolla composed and

what stylistic elements Bajour added. Therefore, I needed some sort of benchmark to which I could compare his playing. Of course, Piazzolla recorded these pieces in many different arrangements and instrumental formations over his long career. I decided to concentrate on recordings of the same arrangements, so that there could be a direct comparison. Luckily, Piazzolla recorded many of these arrangements with violinists Elvino Vardaro, Antonio Agri and Fernando Suárez Paz, and so I decided to analyze and compare them.

The first step was to make a database of pieces recorded in *Piazzolla interpreta a Piazzolla* and then search Piazzolla's discography in order to find albums containing the same pieces. This database actually turned into two databases: one with all available Piazzolla albums, including information about type of formation and the violinist performing, and another database specifically treating the pieces in the album *Piazzolla interpreta a Piazzolla*.

Beyond that, I had to decide which criteria to study, and initially decided on phrase structure, ornamentation and articulation. After Intervention Cycle 1, I changed the criteria to phrase structure, ornamentation and sound, because sound was something I'd neglected and articulation could be analyzed as part of the phrasing or as part of ornamentation.

Armed with a list of recordings and a set of criteria to analyze, I decided to create a comparative transcription of each piece. As such, I selected one recording of each piece per violinist (sometimes, there were several), and then I created Sibelius files with multiple staves, placing the transcription of each violinist's solo on a staff. This comparative transcription particularly allowed me to see and understand the differences in phrase structure – especially timing and rhythm – and ornamentation. The sound analysis was done separately. Collectively, the creation and analysis of these transcriptions was spread across the first two intervention cycles.

At first, I only transcribed the violin parts, but then it was pointed out to me in my AR1 exam that I couldn't understand the timing of the phrasing if I didn't understand the relationship between the violin solo and the other accompanimental parts. After that, I intended to make full transcriptions of each piece, but eventually decided that the most important connection was between the violin and the bass line, which gives the underlying pulse. So I transcribed the bass line of each piece; in a few instances I made full transcriptions for performance purposes.

Once the analytic portion of my project was determined, I wanted to apply my findings to something creative, which would become my third intervention cycle. My initial idea was to write my own solo in Bajour's style and insert it into a Piazzolla piece without a violin solo, but this idea quickly proved problematic, for – as I said earlier – he didn't write his own material, and every piece in the album already includes a violin solo. Furthermore, I didn't have enough of a personal connection to the idea. Fortunately, I came across two violin solo fantasies by Antonio Agri, “Variaciones sobre Adiós Nonino” and “Nostalgias” - and instantly knew that I had found the perfect model. These pieces are virtuoso cadenzas based on themes from other tangos, including Piazzolla's “Adiós Nonino”. So I decided to write my own piece based on the themes of the Piazzolla piece “Nonino,” featured on the album *Piazzolla interpreta a Piazzolla*, which became the final result of my project.

Artistic Research Question:

How can I understand the phrase structure, sound and ornamentation of Szysia Bajour's violin solos in the album *Piazzolla interpreta a Piazzolla*, through making transcriptions and comparing these solos to those of Elvino Vardaro, Antonio Agri and Fernando Suárez Paz, in order to create my own solo arrangement incorporating elements of their different styles?

A2: What answers did I find? (what were the big discoveries, and where, how and with whom did I find them)

In terms of discoveries and answers, my project can be divided into two major parts. The first two intervention cycles concentrated on interpretational analysis: transcribing the various versions of the pieces, understanding the different violinists' styles, and integrating those styles into my own playing. The third intervention cycle, however, was based on creation, and finding a more personal style that reunited my findings in the first two intervention cycles with my own personal input.

In general, my major discoveries can be summarized in a few different aspects:

Learning more about Piazzolla, his discography and the violinists

Before I began this project, I had heard of Piazzolla, Bajour, Antonio Agri and Suárez Paz (but not Vardaro), but I only had a vague idea of their connection to tango. Through desk research, I was able to compile a Piazzolla discography, and then analyze the discography to create a list of arrangements identical to those in *Piazzolla interpreta a Piazzolla* and violinists performing them. After that, I learned about Piazzolla and the four violinists, both from biographical and stylistic perspectives.

Understanding of phrase structure

When I discovered “Decarissimo” and subsequently made my first reference recording, I knew that the timing and phrasing were elastic, but I didn't understand the relationship to the beat – and more specifically, the underlying bass line. Through my case studies and desk research, I discovered that elasticity is produced by a mixture of anticipation (coming in earlier, shortening note values or rushing) and suspension (coming in late, lengthening note values or slowing down), with the solo material often flowing beyond the confines of the measure. Having realized this, when I first attempted to make my soli more elastic, I would often lose the beat and find myself several measures off of the rest of the accompaniment, either delayed or ahead. Through my efforts, I discovered that anticipation and suspension are always balanced; timing is never stretched beyond recognition, and one is always linked to the other.

Once I understood the basics of phrasal elasticity, I needed to investigate how each violinist tackled phrasing. I'll admit that when I designed the project, I expected each violinist to have radically different phrasing. In fact, I was wrong: all four violinists used the same phrasal techniques, and more specifically the mixture of suspension and anticipation. So what was different about each player? The character created by how they used their phrasing. For example, Bajour flows above the confines of each measure, creating a feeling of ethereal calm while maintaining a noble presence. Vardaro's soli are generally elegant and simple, with little phrasal variation or ornamentation. Suárez Paz's versions tend to be wild, filled with passion, rhythmic tension and fire, and Agri's are the most intimate, the most lyrical, with phrasal structure that often defies logic but with a haunting beauty.

Understanding of sound

The differences in sound were collectively the most important discovery of intervention cycle 2. Several comments from the jury in my AR2 exam prompted my investigation of the sound; previously I thought it difficult to analyze sound because of the poor sound quality of many of the old recordings. These revelations didn't become clear to me until I travelled to Buenos Aires, where I had lessons with several famous tango violinists in my network; in particular I lacked understanding of how the bow is used in tango before my time there. I applied the knowledge gained in Buenos Aires to the case studies, and found Bajour's sound to be very sweet and richly timbred, played with moderate bow pressure, more in the string than Agri but not as much as Vardaro or Suárez Paz. Vardaro's sound is more intense; he uses the most bow pressure of the four. Agri's sound is by far the most intimate and subtle – he brings the listener to him. In contrast, Suárez Paz plays with more dirt in the sound, and less control of the bow, creating something wilder and more intense.

Discovery of personal style

Once I had finished the more analytical portion of my project, I received feedback from the jury at my AR3 exam. They felt that while I had done a thorough job analyzing the violinists' playing, I had not reflected enough on my personal style. I thought of what inspired me most: two Antonio Agri violin cadenzas I'd come across during my research, “Nostalgias” and “Variaciones sobre Adiós Nonino”. Both pieces use thematic material from existing tangos to create something exciting and virtuoso in character. I decided to use those pieces as a model, and create my own piece based on “Nonino,” one of the pieces of the album. It was the first time I'd ever written something, and I found a personal style that suits me during the course of the writing: virtuoso, soloistic and with many contrasts.

Learning to write a piece

In order to write my own piece, I had to learn how. I began by analyzing the models, and creating lists of ornaments and techniques I could use in my own piece. Based on these analyses, I determined a set structure for my piece. After that, I made a thematic breakdown of “Nonino”, and armed with all of this information, began to write. Perhaps the most important discovery of this portion of the project is that *I have a knack for writing music*, according to Gustavo Beytelmann, and intend to write more in the future.

A3: What did I develop in comparison to the reference recording?

In my first reference recording, “Decarissimo,” I tried to replicate, the rhythms, phrasing, and sound of Bajour's playing. However, according to the feedback I received, I didn't understand the relationship of the phrasing to the beat, and also didn't understand how to replicate the sound. After modifying my transcription and analysis methods, I was able to understand the importance of the bass line. I applied this knowledge to my playing by practicing the different solos along with a bass line (which I recorded myself) and trying to replicate the phrasing as much as possible.

The next level followed with the use of sound, for which I gained a new understanding in Buenos Aires. I took many lessons and attended rehearsals and concerts, and learned about how each violinist played, as well as tango violinists in general. I then applied this knowledge to my case studies of intervention cycle 2, and to my playing. As I tried to integrate my knowledge of sound into my playing, I made sure that I still respected the underlying pulse and phrasing that I had studied in Intervention Cycle 1.

In the last portion of my project, I composed my own piece based on “Nonino” - a first in my artistic development as I had never composed anything before. Here I combined my stylistic knowledge of the violinists together with an analysis of thematic material and personal artistic input. In particular, I used elements from my classical background and the knowledge acquired during this artistic research to create a new artistic identity for myself, fusing tango and classical playing.

Part B: Documentation and description of the artistic result

B1: What is the result?

I have results from each intervention cycle, but essentially they can be separated into two main categories: interpretational results and creative results.

Interpretational Results

Creation of comparative transcriptions:

From Intervention Cycles 1 and 2, I was able to create a compendium of comparative transcriptions, including all of the pieces from *Piazzolla interpreta a Piazzolla*. The creation of these transcriptions was an extremely labor-intensive process. Here is an overview of the pieces transcribed, including which recordings I used. Each of these transcriptions can be found in the annexes listed in the chart.

Piece	Album	Violinist	Year	Annex Number
Adiós Nonino	<i>Piazzolla interpreta a Piazzolla</i> <i>Adiós Nonino</i> <i>Piazzolla Ensayos</i> <i>Introducción al Angel</i>	Szysmsia Bajour Szysmsia Bajour (?) Elvino Vardaro Antonio Agri	1961 1959/60 1961 1963	3
Bando	<i>Piazzolla interpreta a Piazzolla</i> <i>Piazzolla Ensayos</i> <i>Adiós Nonino</i>	Szysmsia Bajour Elvino Vardaro likely S. Bajour (different arrangement)	1961 1961 1960	4 5
Berretin	<i>Piazzolla interpreta a Piazzolla</i>	Szysmsia Bajour	1961	6
Calambre	<i>Piazzolla interpreta a Piazzolla</i> <i>En la Revista Marcha</i> <i>Unmixed</i>	Szysmsia Bajour Elvino Vardaro Suárez Paz	1961 1961 2003 (not Piazzolla on bandoneon)	7
Contrabajando	<i>Piazzolla interpreta a Piazzolla</i> <i>Piazzolla Ensayos</i>	Szysmsia Bajour Elvino Vardaro	1961 1961	8
Decarissimo	<i>Piazzolla interpreta a Piazzolla</i> <i>En la Revista Marcha</i> <i>Bouffes du Nord</i>	Szysmsia Bajour Elvino Vardaro Suárez Paz	1961 1961 1985	9
Guitarrazzo	<i>Piazzolla interpreta a Piazzolla</i>	Szysmsia Bajour	1961	10
La Calle 92	<i>Piazzolla interpreta a Piazzolla</i> <i>En la Revista Marcha</i> <i>Introducción al Angel</i>	Szysmsia Bajour Elvino Vardaro Antonio Agri	1961 1961 1963	11
Lo que vendrá	<i>Piazzolla interpreta a Piazzolla</i> <i>Piazzolla ensayos</i> <i>Introducción al Angel</i> <i>Conciertos en Tokio per segunda vez</i>	Szysmsia Bajour Elvino Vardaro Antonio Agri Suárez Paz	1961 1961 1963 1984	12
Los Poseidos	<i>Piazzolla interpreta a Piazzolla</i> <i>Introducción al Angel</i>	Szysmsia Bajour Antonio Agri	1961 1963	13
Nonino	<i>Piazzolla interpreta a Piazzolla</i> <i>Piazzolla Ensayos</i>	Szysmsia Bajour Elvino Vardaro	1961 1961	14
Tanguisimo	<i>Piazzolla interpreta a Piazzolla</i> <i>En la Revista Marcha</i>	Szysmsia Bajour Elvino Vardaro	1961 1961	15

In each transcription, I also created a “plain” violin score for each piece. The creation of an unadorned score for each solo was suggested to me by Guillermo Rubino while I was in Buenos Aires. It is useful to have a basis for to which to

compare the different versions of the score, and as Mr. Rubino pointed out, the performer is less bound to a score with fewer details. Making the plain score wasn't always simple. Where possible, I tried to locate original scores, and found published scores of three pieces in the album: “Calambre,” “Decarissimo,” and “Adiós Nonino.” Unfortunately, these scores were published by Aldo Pagani and perhaps not reliable material (Gorin, 2001). These scores gave me at least some idea of how Piazzolla may have written them, although “Adiós Nonino” is a more recent arrangement and “Calambre” is mysteriously arranged for violin, cello and piano, bearing no resemblance to the versions that Piazzolla performed himself. When I couldn't rely on a printed score, I made a plain version myself by removing all ornamentation and simplifying the phrasing of the various violinists. For example, I removed any elastic phrasing, or anything going beyond the confines of the measure, and things like triplets and dotted rhythms.

In addition to the creation of these transcriptions, I analyzed the following pieces in depth:

- “Decarissimo” (Cycle 1)
- “Adiós Nonino” (Cycle 2)
- “Calambre” (Cycle 2)
- “La Calle 92” (Cycle 2)
- “Lo que vendrá” (Cycle 3)

I chose these pieces from the album because in each case I had at least three recordings to compare; these analyses provided me with more than enough material from which to draw my artistic conclusions. These analyses can be found in the “intervention” portion of the various intervention cycles.

Integrating my findings into my playing

In the “Intervention” portion of each intervention cycle, there was a large practice-based component of my research, where I worked to integrate my findings into my playing. I discuss this side of my research in more detail in the intervention cycles, but here is a basic overview. In the first two cycles, I concentrated more on replicating the playing of the various violinists, focusing on different parameters in each cycle. More specifically, in Intervention Cycle 1, I concentrated on timing and phrasal variety, trying to switch from one version of “Decarissimo” to another, while respecting an underlying bass line. In cycle 2, I continued to focus on the timing and phrasal structure of each piece, but added sound to the mixture. Not only did I continue to play with a bass line in order to respect the timing, but I modified my sound in various ways in order to replicate the sound of the different violinists. In cycle 3, I took the knowledge obtained in the first two cycles and worked to combining it with a more personal style. While writing my piece, “Fantasia sobre Nonino,” I tried out many phrases and techniques for feasibility. After I completed writing it, I thought carefully about the execution of each phrase, as well as which elements were influenced by my analyses of the four violinists, and which elements were my own personal contribution.

Recordings showing interpretational results plus Soundcloud links:

- Reference recording 1 (Intervention Cycle 1): “Decarissimo”
 - <https://soundcloud.com/stephen-meyer-ar/stephenmeyer-reference-recording-1-decarissimo>
- Reference recording 2 (end of Intervention Cycle 1): “Decarissimo”
 - Main result from Cycle 1: understanding phrasal structure and timing
 - <https://soundcloud.com/stephen-meyer-ar/stephen-meyer-reference-recording-2-decarissimo>
- Reference recording 3 (Intervention Cycle 2): “Adiós Nonino” taken from my first year master's exam
 - <https://soundcloud.com/stephen-meyer-ar/stephen-meyer-reference-recording-3-adios-nonino>
- Reference recording 4 (end of Intervention Cycle 2): “Adiós Nonino”
 - Main result from Cycle 2: understanding of phrasal structure, timing and sound
 - <https://soundcloud.com/stephen-meyer-ar/stephen-meyer-reference-recording-4-adios-nonino>

Creative Results

Composition of “Fantasia sobre Nonino”

The main creative result of my project – and the final result after nearly two years of research – was the creation of my own composition, “Fantasia sobre Nonino.” It is a virtuoso piece for solo violin based on the themes of Piazzolla's “Nonino,” one of the tangos of the album *Piazzolla interpreta a Piazzolla*. The piece was inspired by Antonio Agri's “Variaciones sobre Adiós Nonino” and “Nostalgias” - two solo violin pieces based on pre-existing tangos. In particular, “Variaciones sobre Adiós Nonino” was of interest, because gave me the idea to take a piece from *Piazzolla interpreta a Piazzolla*. I chose “Nonino” because Piazzolla never recorded it after this album, though “Adiós Nonino,” based on “Nonino,” would become his most popular piece.

In order to write the piece, I analyzed the cadenza in “Lo que vendrá,” so that I could have some connection to the other violinists, as well as Agri's “Variaciones sobre Adiós Nonino” and “Nostalgias.” Then, I made list of ornaments and techniques that I could employ in the piece, based on all of the pieces from the album, made a thematic breakdown of “Nonino” so I would have material from which to write, and then determined the structure of the piece. In the piece, I integrated my stylistic findings, thematic analyses, and personal input, culminating in what I can call my own personal style. Furthermore, this research helped me to find the artistic genre that most suits me: solo virtuoso violin playing. I've included two versions of the piece, including the first draft (annex 19) and the final version (annex 20).

Recordings showing creative results plus Soundcloud links:

- Reference recording 4 (from the end of Intervention Cycle 2): “Adiós Nonino”
 - to show point of departure, from interpretational to creative over the course of the cycle
 - <https://soundcloud.com/stephen-meyer-ar/stephen-meyer-reference-recording-4-adios-nonino>
- Reference recording 5 (mid-Intervention Cycle 3): “Fantasia sobre Nonino” first draft
 - mid-point in Intervention Cycle. Recording made so that I could ask for feedback on the piece I wrote
 - <https://soundcloud.com/stephen-meyer-ar/stephen-meyer-reference-recording-5-fantasia-sobre-nonino-version-1>
- Reference recording 6 (end of Intervention Cycle 3): “Fantasia sobre Nonino” final version
 - Main result: finding of personal style
 - <https://soundcloud.com/stephen-meyer-ar/stephen-meyer-reference-recording-6-fantasia-sobre-nonino-final-version>

B2: How does my research relate to the final result?

My final result is the composition of “Fantasia sobre Nonino,” which integrates all of the research that I did over the course of the project. Of course, had I not gone through this research process, I would never have written such a piece, for I would not have known about the Antonio Agri pieces that served as the models for my composition, nor would I have been able to identify the virtuoso solo tango style that I can now call my own.

By concentrating in my first two cycles on understanding and analyzing phrase structure, ornamentation and sound – and working on integrating those aspects into my playing, I had a large repertoire of possibilities at my disposal when it came to composing a piece. However, I did need some sort of synthesis in order to bridge the gap between the interpretational and creative portions of the project. In order to do so, I began by deciding which aspects of the first two intervention cycles I could apply to the compositional process. For example, I made a comparative chart of all ornamental techniques and devices used in the pieces of *Piazzolla interpreta a Piazzolla* and the Agri solo pieces, analyzing which violinist used which technique. I then had a large list of possible ornaments to choose from. As far as phrasing was concerned, I wrote a fragment and created charts of different ways that I could play the phrase, based on the analyses I did on phrasal structure and timing in the other cycles. In order to reflect my investigations into sound, I thought a long time about what kind of character I wanted to include in my piece – whether I wanted the dirt of Suárez Paz, the velvety smoothness of Bajour, the lilting lyricism of Agri, or the viscous richness of Vardaro, and in the end I wound up including aspects of all of them.

Of course, the piece I wrote goes beyond the analysis of the other players; my personal input was also a vital part of the process. Writing a piece required a great deal of individual stylistic choices, as well as the incorporation of many personal elements – particularly those coming from my classical training – not directly related with the first two cycles.

Indeed, in the end the piece became a sort of fusion between classical and tango violin, one that reflects my personal identity as a violinist switching between the styles on a daily basis. In an effort to document which elements came from where, I've analyzed my piece, identifying personal contributions and aspects inspired by or directly related to the pieces or violinists I've investigated.

Part C: Reflection on the process and the artistic result (1000 words)

C1: Artistic Result:

I am extremely pleased with the final results, as they yielded more than I had hoped. However, I could not say that I expected the creative result – the creation of my own piece – as I had no idea that it would be possible to compose something at the outset of the project.

Perhaps I could separate my reflections into the two main portions of the project, since the interpretational results from the first two intervention cycles were along the lines of what I had hoped to achieve, whereas the creative aspect exceeded my expectations. I expected to be able to understand the playing styles of Bajour, Agri, Suárez Paz and Vardaro – at least in respect to Piazzolla – by the outset of the project, and I believe that I have succeeded. However, I didn't think that I was capable of composing something, since I've always found it difficult to write new musical material; I actually enjoyed the compositional process and want to continue writing! Furthermore, this portion of the project allowed me to reflect upon and develop my own personal style, which is something that I haven't done in recent years as a classical orchestra player, where blending in is more important than individuality.

My research has already helped me greatly in my career – as a violinist switching between classical and tango – because I've found a way to integrate my findings into my playing. I've particularly felt the impact of my research this year, because I've worked full-time in the opera orchestra at the same time, so I switch styles daily. Not only do I feel at ease with the solo repertoire, I've found a personal style in the form of the virtuoso solo pieces, and I also feel more relaxed in my classical career as I've added so much variety to my playing.

One aspect that needs further research is the idea of spontaneity in my playing, and in particular in phrasing. I dedicated a great deal of time to understanding the phrasing of the different violinists, and in intervention cycle 3, I mapped out many possibilities of phrasing in my own composition, complete with analytical charts. But the idea of phrasing differently each time I play that piece, naturally and without conscious thought, wasn't really worked on. It occurred to me rather late in the project – indeed after attending the Codarts Artistic Research Festival in March 2016 – that I could have included a quasi-experiment to work on adding more spontaneity to my phrasing. I intend to investigate this aspect more in the future.

The comparative transcriptions and analysis of the first two intervention cycles are significant for others, whereas the final cycle is uniquely personal. In particular, other people can use my transcriptions in order to understand the differences in phrasing and ornamentation between the violinists. In addition, I wrote a 'plain' unadorned version of each solo – at the suggestion of violinist Guillermo Rubino – so that each player could have the option of copying aspects of the others' playing or to create their own personal version of the solo. The analysis is also useful for other players, because my findings confirm a number of truths in violin phrasing – most importantly the elasticity. My sound research is also of interest to violinists who may want to understand how to play like the violinists, or how modifying certain techniques such as bow pressure and speed can alter the sound.

C2: The research process:

Personally, I deem the project a success, and think that I asked the right research question. The question addressed all aspects of what I wanted to learn. The outline of the project, as well as a great majority of the steps, worked well, although there were several aspects of the project that I might have done differently, if I could do it over again.

What worked well?

My favorite aspects of the project were the final results, the creation of the comparative transcriptions and the composition of the piece. The comparative transcriptions work extremely well, because they allow the reader or the performer to understand subtle differences in timing, phrasing and articulation at a glance – all of that information is visible in the score. Unfortunately, the sound analysis isn't visible in these transcriptions, but my understanding of sound is nonetheless an extremely successful portion of the project. My trip to Buenos Aires was an essential component of this understanding, because without the lessons and meetings I had with musicians there, I would not have been able to understand the importance of the bow in making sound!

Intervention Cycle 3, where I wrote my piece, was also very successful. I am pleased with the analytical approach I used to write the piece: first analyzing relevant models, then making a thematic breakdown of “Nonino” and

determining the structure of the piece before writing. Without such a method, I don't think that the result would have been as rewarding. In particular, I am especially proud of my analysis of ornamentation, phrasal types and phrasal possibilities (pages 74-83), because I think that this analysis really helped me to consolidate my knowledge of both ornamentation and phrasing. These findings could help other musicians as well, be they experienced tango musicians or musicians who wish to better understand tango.

What didn't work?

One problem with the project was that I transcribed far too much material, and thus had an immense amount of data to analyze. It was unfeasible to analyze all of this data in the same amount of detail – otherwise, I had enough material for a doctoral thesis! As is, I noted a phenomenal number of small details in my transcriptions and analysis, but I had so much data that it was difficult to take a step back and look at the bigger picture; for example, what was the greater significance of the techniques each violinist used? Furthermore, at the outset of the project, I expected the phrasing, articulation and sound of each violinist to be radically different; as I proceeded with my analysis I realized that the differences were actually far more subtle. In fact, they all used the same techniques, just not always in the same location or in the same way. In addition, not only did I not find a great deal of differences between the interpretations of each piece, I also didn't find hugely significant differences *between* the pieces, making me question the necessity of analyzing so many of them.

Another aspect that didn't work was creating a piece “in Bajour's style” - as I initially set out to do. Since he didn't write his own material, it was so difficult to take compositional aspects that could be ascribed to his personal style! Actually, this turned out to be a blessing in disguise, for the piece I created was much more of a personal investment, one where I applied my knowledge of their – that is, Bajour's, Vardaro's, Agri's and Suárez Paz's – styles in order to create something I can call my own.

Intervention Cycle Overview

- **Intervention Cycle 1: studying interpretations**

- Goal
 - Compare different versions of “Decarissimo” to make sure I’ve understood and can play in the style of Bajour
- Reference recording 1: “Decarissimo”
 - <https://soundcloud.com/stephen-meyer-ar/stephenmeyer-reference-recording-1-decarissimo>
- Reflect and assess
- Data collection
 - Desk research
 - Methods: bibliography and snowball
 - Case study
 - Methods: transcription and cross-examination
- Intervention
 - Creation of a comparative score: “Decarissimo”
 - Specific analysis of score and general conclusions
 - Practicing along with the bass part to make sure I’ve understood timing and practicing stylistic elements
- Outcome
 - Being able to perform “Decarissimo” in a variety of styles
 - Demonstrating that I’ve understood Bajour’s style
 - An understanding of phrase structure and timing of the violinists
 - Reference Recording 2: “Decarissimo” with bass line
 - <https://soundcloud.com/stephen-meyer-ar/stephen-meyer-reference-recording-2-decarissimo>

- **Intervention Cycle 2: studying interpretations**

- Goal
 - Make comparative transcriptions and analyses of pieces in the album *Piazzolla interpreta a Piazzolla* with particular attention to sound, phrase structure and ornamentation
- Reference recording 3: “Adiós Nonino”
 - <https://soundcloud.com/stephen-meyer-ar/stephen-meyer-reference-recording-3-adios-nonino>
- Reflect and assess
- Data collection
 - Desk research
 - Methods: bibliography, snowball
 - Ethnography
 - Methods: observation and participation
 - Case studies
 - Methods: transcriptions and cross-examination
- Intervention
 - Creation of the following comparative scores: “Adiós Nonino,” “Bando,” Berretin,” “Calambre,” “Contrabajando,” “Guitarrazo,” “La Calle 92,” “Lo que vendrá,” “Nonino” and “Tanguisimo”
 - In-depth analysis of “Adiós Nonino,” “Calambre” and “La Calle 92,” both specific and general
 - Practicing and comparing stylistic elements including phrasal structure, ornamentation and sound production, playing along with the bass line with a particular attention to timing, arranging and performing “Adiós Nonino”
- Outcome
 - A complete album of comparative transcriptions

- Being able to play the same soli in a variety of different ways
- Understanding of phrase structure, ornamentation and sound usage of the different violinists. The most important part of this intervention cycle was my understanding of sound usage
- Reference recording 4: “Adiós Nonino”
 - <https://soundcloud.com/stephen-meyer-ar/stephen-meyer-reference-recording-4-adios-nonino>
- **Intervention Cycle 3: from interpretation to creation**
 - Goal
 - To use the interpretational knowledge gained during the first two intervention cycles to create my own piece based on a theme of *Piazzolla interpreta a Piazzolla*, finding my own personal style in the process
 - Reference recording 4: “Adiós Nonino”
 - <https://soundcloud.com/stephen-meyer-ar/stephen-meyer-reference-recording-4-adios-nonino>
 - Reflect and assess
 - Data Collection
 - Desk research:
 - methods: bibliography
 - Case studies
 - methods: transcription and cross-examination
 - Intervention
 - Creation and analysis of comparative transcriptions of “Lo que vendrá,” “Variaciones sobre Adiós Nonino” and “Nostalgias”
 - Creation of a list of ornamentation and virtuoso techniques used by the other violinists that I could employ in the composition of my piece,
 - List of phrasal types and phrasal possibilities
 - Creation of a thematic breakdown of “Nonino” in preparation for composition
 - Determining the structure of my piece before writing
 - Composition of “Fantasia sobre Nonino”
 - Following composition: miniature quasi-intervention cycle within Intervention Cycle 3
 - Reference recording 5: “Fantasia sobre Nonino” version 1 (first draft)
 - <https://soundcloud.com/stephen-meyer-ar/stephen-meyer-reference-recording-5-fantasia-sobre-nonino-version-1>
 - Reflect and assess
 - Data Collection
 - determining which elements needed to be changed
 - Intervention
 - changing those elements and creating a final draft
 - Outcome
 - Final artistic results: creation of the piece “Fantasia sobre Nonino,” finding a personal style
 - Post-compositional analysis of which elements were influenced by other violinists, and which elements were a personal contribution
 - Reference recording 6: “Fantasia sobre Nonino” final version
 - <https://soundcloud.com/stephen-meyer-ar/stephen-meyer-reference-recording-6-fantasia-sobre-nonino-final-version>

Intervention Cycle 1: Studying interpretations

Goal: compare different versions of “Decarissimo” to make sure that I’ve understood and can play in the style of Bajour

Main result: understanding of phrase structure and timing of the violinists

Intervention Cycle 1: Reference recording “Decarissimo,” solo of Szysia Bajour

- See Reference recording 1, “Decarissimo,” track 1
- Also, on Soundcloud: <https://soundcloud.com/stephen-meyer-ar/stephenmeyer-reference-recording-1-decarissimo>

Intervention Cycle 1: Assess and reflect

These are the comments given to me by people in my network, as well as my personal feedback and reflections at the time (December 2014).

- **Personal feedback**
 - I must improve my timing: I’m slower than the original and the tempo is distorted. If there were an accompaniment, I wouldn’t be in time.
 - My sound quality is very rich, but Bajour’s sound is less intense, less in the string.
 - My up-bow staccato must be faster and cleaner.
- **Feedback of Gustavo Beytelmann and Micha Molthoff**
 - My phrasing doesn’t refer to the beat enough and sometimes the beat isn’t steady. I need to combine the feeling of freedom together with a steady pulse.
 - My sound is quite classical.
 - The pelotita or bouncing-ball phrasing isn’t quite there yet.
 - The beginning of the phrase isn’t related to the rest of the piece, particularly the bouncing ball aspect of the phrase.
 - I need to be sure of how I’m going to phrase the solo before I begin, and not find my phrasing as I go along.
 - Everything must go in a forward direction, and not stagnate.
 - I must maintain the intensity of my playing, not necessarily the volume, until the very end.
- **Assessment**
 - The most important improvement that I can make is in the timing of my phrasing. In order to do this, I must a) practice the phrase with the metronome in order to combine free playing with a steady beat b) practice along with the recording in order to feel how Bajour plays the phrase c) record myself with the accompaniment to make sure that the phrase has the proper timing.
 - The pelotita or bouncing ball phrasing can be improved through more practice – again, timing is the most essential element.
 - By understanding how the phrases work and by integrating Bajour’s style into my own playing, I can have an improved conception of the solo before I play it.

Intervention Cycle 1: Data collection

- **Part 1: Desk research**
 - **Methods used: snowball and bibliography**
- **Part 2: Case study**
 - **Methods used: transcription and cross-examination**

Data collection, part 1: Desk research Methods: snowball and bibliography

Who was Szysia Bajour?

Born in Poland in 1928, Bajour came to Argentina as a child. He studied the violin at the National Conservatory in Warsaw before moving to Argentina, and considered himself a classical violinist. “El Rusito,” as he was known in the tango community, began playing tango first and foremost out of financial hardship, and he didn't respect tango violinists in general, because of their lack of technical skill (Nudler, 1998). However, there were two tango violinists that he held in great esteem: Elvino Vardaro, who would be a major influence in his tango career, and Enrique Mario Francini, who, Bajour esteemed as the world champion of the microphone, according to Gustavo Beytelmann.

Though he considered himself a classical musician, he still bore the stigma of being a *tanguero* in the classical world, (Nudler, 1998). That being said, he had a brilliant career as a classical musician, serving as concertmaster of many symphony orchestras, such as the National Symphony Orchestra of Havana, the Teatro del Colon, the Philharmonic Orchestra of the Americas, the National Symphony Orchestra, and so on. He would even study with David Oistrakh in Moscow (Bajour, 2014). Although he recorded many classical pieces, including “Introduction and Rondo Capriccioso” and the Beethoven violin sonatas, today only two of his classical albums can still be found, one of him playing the Franck and Grieg sonatas, and another of him playing contemporary duets with the bandoneonist Alejandro Barletta.

As a tango musician, he began when he was very young, playing in secondary orchestras and then eventually replacing in some well-known orchestras such as those of Pedro Maffia and Anibal Troilo. Eventually, he played in many, many groups, including those of the Orquesta Tito Martin, Roberto Dimas, Florindo Sassone, Edgardo Donato, Emilio Balcarce, Roberto Calo, and so on. In the 1950's he played for several years with Carlos di Sarli, recording two famous tangos with him: “A la gran muñeca” and “El amanecer.” In the late 50's, he played in the group “Los Astros del Tango” together with Enrique Mario Francini and Elvino Vardaro. His greatest moment of glory in the tango world would come in 1961, when he recorded with Astor Piazzolla as part of Piazzolla's quintet.

Why is he so important to study as a tango violinist?

While most critics, writing about Bajour as a tango musician, remember his fabulous solos in certain pieces, such as “Adiós Nonino,” or “Lo que vendrá,” (Astarita, 1999), his true contribution to the tango world – and the most important reason to study his playing – is that he is one of the only violinists who successfully bridged the gap between classical playing and tango playing. As Gustavo Beytelmann points out, he was able to play both types of music brilliantly. As I myself am a classical musician learning to play tango, his playing provides the greatest personal inspiration; our musical backgrounds and foundation are similar.

Another justification is that his contributions to the tango world are simply overlooked by most. He is barely mentioned in Piazzolla's biographies, and in the interviews recorded Gorin's *Astor Piazzolla: a memoir*, Bajour isn't even mentioned. In fact, Gorin and Piazzolla argue at length over who the best violinist of his career was: Antonio Agri or Suárez Paz. (Gorin, 2001). Piazzolla also praises 'Vardarito' and even Hugo Baralis, but not Bajour. Gustavo Beytelmann told me that although Bajour was a highly respected player, no one, not even Piazzolla, realized the value, the quality of Bajour's playing at the time.

Bajour and Piazzolla

Bajour and Piazzolla met at the Cabaret Tibidabo and would become great friends. Their families often met together – according to Bajour the women and children would stay to one side as he and Piazzolla discussed music together. According to Maria Suzana Azzi, Bajour premiered one of Piazzolla's early compositions, entitled *Opus 12*, in 1950.

long before their professional collaboration would begin (Azzi, 2001). This professional collaboration proved to be short-lived but extremely memorable, and included the film music *Quinto año nacional* and the album *Piazzolla interpreta a Piazzolla*, both in 1961. Directly after the completion of this album, Bajour left for Havana to join the National Orchestra there. There is even an anecdote – told to me by Gustavo Beytelmann – that Bajour brought his suitcases to the studio to record “La Calle 92” and left for Havana directly afterwards.

There is a discrepancy regarding how Bajour came to be in Piazzolla's quintet. Natalio Gorin in *Astor Piazzolla: a memoir* writes that Bajour joined the first Piazzolla as a replacement for Elvino Vardaro, whose health was ailing (Gorin, 2001). On the other hand, Maria Suzanna Azzi claims that Piazzolla created the quintet with Bajour, but then wrote a letter to Vardaro, pleading with him to join the group, after Bajour left for Cuba (Azzi, 2000). In addition, there is a second discrepancy: the original recording of Piazzolla's most famous piece, “Adiós Nonino,” was made for the label Antar-Telefunken in Montevideo in 1960. This is an extremely famous recording, yet it remains poorly documented. Piazzolla.org, using documentation from Piazzolla's daughter Diana Piazzolla, lists Elvino Vardaro as the violinist in the recording (Luongo, 1996). Gaspar Astarita, however, not only lists Bajour as the violinist, he also says that Bajour's playing is the absolute best of all of Piazzolla's many versions:

“And that melodic, touching passage of the composition, almost usually assigned to the strings – which are those most suited to express it – was in charge of the remarkable interpretation of Simon Bajour, one of the best violinists in tango history. The sweetness of his sound, the finesse of his interpretation and his extraordinary sensitivity knew how to understand and express the message of pain that the author left implied on that theme, in an admirable way. I think that passage was never surpassed. Enrique Francini, Hugo Baralis, Elvino Vardaro, Fernando Suárez Paz, Reynaldo Nichele, Mauricio Marcelli and many others have left beautiful recordings of that part. But – in my point of view, which surely will be objectionable – I keep on saying that Bajour's bow, at least on that recording, is above them all.... [the playing] of Simon Bajour is unbeatable.” (Astarita, 1999).

In any case, after listening to the beauty of the sound and phrasing on the recording, I agree with Gaspar Astarita: Bajour indeed played in this recording. It is a true pity that Piazzolla and Bajour didn't play more together. At a party in 1987, Piazzolla told Bajour “Simon, I wish you were still playing the violin with me!” (Azzi, 2000).

Violinists Elvino Vardaro, Antonio Agri and Fernando Suárez Paz

Piazzolla's quintet, both in its first and second incarnation, would play for more than 25 years, from 1960 to the mid-1980's. There were many musicians involved in the quintet, but in particular there were only four violinists: Bajour, Vardaro, Agri and Suárez Paz.

Elvino Vardaro belonged to an older generation and was one of the first great violinists in tango. He was a great inspiration for many, including Bajour and Piazzolla, who was inspired to play tango after listening to the great Vardaro sextet of the 1930's and 40's. Vardaro was extremely important to Piazzolla's early career, playing in his string orchestra from 1955. Though Vardaro only performed briefly with Piazzolla's quintet in 1961 – he was slightly past his prime at the time due to a mixture of ill health and old age – the beauty of his sound was respected by all. According to Luis Adolfo Sierra in his inimitable *Historia de la Orquesta Típica*, Vardaro was the most notable instrumentalist of any period of tango (Sierra, 1984). A classically trained player, Vardaro had perfect mastery of the violin, and was particularly known for his grace notes and mordents, as well as great dexterity in both hands (Sierra, 1984; Pinsón); Bajour, a great admirer of Vardaro's, may likely have been influenced by his grace notes and mordents, for they are quite similar (see the case studies). Vardaro's deep, dark sound quality was also remarkable, changing the entire sound of each group with which he performed. Two famous anecdotes are worth mentioning, because they highlight important aspects of his career. The first is that he lost the top of his right thumb in an accident when he was a child; since the thumb is such an integral part of violin playing, it is amazing that he could play at all, let alone with such skill! The second anecdote comes from the end of his life, when the violinist Doro Gorgatti told him “What a pity you that you play tango, you could play the violin very well!” (Pinsón). This quote reflects the stigma that tango often has in the classical music community; this stigma is still felt by many tango musicians today.

Antonio Agri was a completely different type of violinist, who joined the quintet in 1962 after the departure of both Bajour and Vardaro; Nito Farace, a longtime violinist of the Anibal Troilo Orchestra, recommended him to Piazzolla (Pinsón). Playing with Piazzolla from 1962 to 1976 and recording more than 20 albums with him, he was without a doubt the main violinist of the first quintet (Azzi, 2000). As a violinist, Agri was extremely unique, for he was completely self-taught, whereas Bajour and Vardaro were both classically trained. Despite being self-taught, the incomparable lyricism which he played made him, for many fans including Natalio Gorin, Piazzolla's best

violinist – Gorin even describes him as the greatest tango violinist of the last thirty years of the 20th century (Gorin 2001). Indeed, Agri is incontestably one of the most important tango violinists ever. For Osvaldo Requena, there were three violinists who marked tango more than any other: Elvino Vardaro, Enrique Mario Francini, and Antonio Agri (Pinsón). Stylistically, Agri's playing was undoubtedly influenced by the great sensitivity of Vardaro, but he had his own unmistakable approach to violin playing, which could sometimes be divisive. According to Horacio Ferrer writing in his *Libro del Tango*, he had a completely unique way of phrasing, as well as a “peculiar manner of playing.” (quoted in Pinsón). This “peculiar manner” led to a good deal of criticism in the tango world, which Osvaldo Requena ascribes to jealousy, for his playing touched so many (quoted in Pinsón).

Fernando Suárez Paz replaced Agri after the latter decided to form a classical string quartet in 1976. He was the violinist of Piazzolla's second quintet, the Quinteto Nuevo Tango formed in 1978, and would play with him until Piazzolla's death in 1992 (Blaya). This period of Piazzolla's career was extraordinarily successful on the world stage, giving Suárez Paz a highly visible international profile. Stylistically, his playing seems to represent a sort of synthesis of all of the other players, as there are clear influences from Bajour and Vardaro in his sound. Piazzolla valued him for his natural approach to his music: as Piazzolla said, “he is very intuitive about adding things; his phrasing enhanced my music” (Gorin, 2001). A classically-trained violinist who played in many classical orchestras, Suárez Paz nonetheless had a very wild, gypsy-like sound in tango.

Piazzolla interpreta a Piazzolla

Piazzolla interpreta a Piazzolla, recorded in 1961, marked a true turning point in the history of tango. It is the first major recording of Piazzolla's quintet, truly THE formation of *tango nuevo*. The musicians were Piazzolla (bandoneon), Bajour (violin), Jaime Gosis (piano), Horacio Malvicino (guitar), and Kicho Diaz (double bass). Besides the playing of Bajour, this album is also memorable because it is the first including Horacio Malvicino, the great tango guitarist who would play with Piazzolla for many years, and also the first including Kicho Diaz on the bass – widely regarded as the best tango bassist ever – as well as Jaime Gosis, who Piazzolla said was his best pianist (Gorin, 2001).

Another notable feature was that it was produced by RCA Victor. At the time, the studio was concerned that his own compositions might be too avant-garde for the general public, and they allowed him to record the album on the condition that he also record a more traditional *tanguero* album. The more traditional album, *Piazzolla bailable y apiazzollado*, was released the same year. Fortunately for Piazzolla, *Piazzolla interpreta a Piazzolla* sold many more copies, giving Piazzolla the impetus to continue down his compositional and artistic path (Gorin, 2001).

Musically, *Piazzolla interpreta a Piazzolla* is extremely interesting, for it showcases each instrument in the quintet. As the first album for the quintet, it is notable that Piazzolla chose to feature each instrument in a solo cadenza. Indeed, “Contrabajeando” features the double bass, “Guitarazzo” the guitar, “Bando” and “Decarissimo” the bandoneon, and “Lo que vendrá” the violin. Only the piano is without cadenza in this album, something that Piazzolla remedied in future arrangements of “Adiós Nonino”.

Piazzolla interpreta a Piazzolla includes the following tracks:

- Adiós Nonino
- Contrabajeando
- Tanguísimo
- Decarissimo
- Lo que vendrá
- La calle 92
- Calambre
- Los poseídos
- Nonino
- Bando
- Guitarazzo (written by Horacio Malvicino)
- Berretín (written by Pedro Laurenz)

Bajour himself said that this album, and the creation of the quintet, was the beginning of the true revolutionary Piazzolla (Azzi, 2000). According to Gustavo Beytelmann, this album was a major turning point in Piazzolla's career – for him, the compositions in the album look more to the past, whereas the instrumentation looks towards the future. After this album, Piazzolla changed his way of writing, so this album in a way both the beginning and end of an era.

Piazzolla discography database

In order to determine which pieces from the album *Piazzolla interpreta a Piazzolla* were recorded in other albums, it was necessary for me to compile a list of Piazzolla recordings. Fortunately, two members of my network, Santiago Cimadevilla and Micha Molthoff, generously let me copy their Piazzolla collections, which were both extremely large. Other albums, I was able to find on iTunes, Spotify, and by visiting four different libraries: Codarts and the Centrale Discotheek in Rotterdam, and MuntPunt and the Médiathèque de la Communauté Française de Belgique, both in Brussels. Also, when I travelled to Buenos Aires, Argentina, I was able to track down a few more recordings: one album was given to me by Guillermo Rubino, and a few other albums were purchased at the shop Zival's.

Once I located the albums, I used the discographies listed in Gorin's *Astor Piazzolla: a memoir* (Gorin, 2001) and on Piazzolla.org (Luongo, 1996) in order to determine which violinist was playing in each recording and which type of formation was playing. This was not a simple task because Piazzolla's discography is incredibly messy, with many re-issues and albums re-labelled here and there. Natalio Gorin blames Piazzolla's Italian producer, Aldo Pagani, for much of the confusion, (Gorin, 2001), but the truth is that after Piazzolla's death many albums were re-released by countless different labels. Another important problem is that documentation of the albums is often fraught with inaccuracies – mixing up performers, mislabelled tracks and so on. Yet another problem is that several of these recordings are bootleg or unauthorized – often live recordings – and for these recordings, information about musicians and instrumentation isn't always available. Later in my research, when I travelled to Buenos Aires, I found another discography, compiled by Piazzolla specialist Mistumasa Saito in Omar Garcia Brunelli's *Estudios sobre la obra de Astor Piazzolla*, which I purchased there. Some of the album information was different in Mrs. Saito's discography, especially regarding the recordings of Adiós Nonino and Bando (Brunelli, 2014).

Here is the database I compiled, based on recordings I was able to access.

Year	Album and year	Violinist	Type of Formation
1945-6	Documentos Tango Astor Piazzolla: Los primeros años	Hugo Baralis (with Troilo orchestra)	orquesta típica
1946-9	Astor Piazzolla y su Orquesta típica	Hugo Baralis	orquesta típica
1955	Sinfonia de Tango with Lalo Schifrin	orchestra	orchestra
1955	Paris 1955 – Ses Premiers Enregistrements	Orchestre de l'Opéra de Paris	orchestra (Opéra de Paris)
1956	Astor Piazzolla y su Orquesta de Cuerdas (singles)	string orchestra	string orchestra
1957	Octeto Buenos Aires	Enrique Francini, Hugo Baralis	octet
1957	Tango Progressivo (Octeto Buenos Aires)	Enrique Francini, Hugo Baralis	octet
1957	Tango en Hi-Fi	Elvino Vardaro	string orchestra
1957	Inspiración (re-issue of Tango en Hi-Fi)	Elvino Vardaro	string orchestra
1957	Lo que vendrá	Elvino Vardaro	Orchestra, except for “Bando” and “Contrastes” (quintet, likely recorded later – according to Gorin, NOT Piazzolla's quintet (Gorin, 2001))
1959-60	Adiós Nonino	Elvino Vardaro, Szysia Bajour (“Adiós Nonino,” “Bando”)	orchestra/quintet (most tracks identical to album <i>Lo que vendrá</i> , except for Adiós Nonino and Triunfal)
1961	Quinto Año Nacional	Simon Bajour	1 st quintet
1961	Piazzolla interpreta a Piazzolla	Simon Bajour	1 st quintet
1961	Piazzollaailable y apiazzollado	Elvino Vardaro	1 st quintet
1961	En la Revista Marcha (unofficial)	Elvino Vardaro	1 st quintet
1961	Piazzolla Ensayos (unofficial)	Elvino Vardaro	1 st quintet
1962	Nuestro Tiempo	Antonio Agri	1 st quintet
1963	Tango para una ciudad	Antonio Agri	1 st quintet
1963	Introducción al ángel	Antonio Agri	1 st quintet

1963	Tango Contemporaneo con Ernesto Sabato y Alfredo Alcon	Antonio Agri	new octet
1965	El Tango: Jorge Luis Borges – Astor Piazzolla	Antonio Agri, Hugo Baralis	orchestra and 1 st quintet
1965	Concierto en el Philharmonic Hall de New York	Antonio Agri	1 st quintet
1968	Maria de Buenos Aires	Antonio Agri, Hugo Baralis	orchestra with singers
1969	Adiós Nonino	Antonio Agri	1 st quintet
1969	Piazzolla en el Regina	Antonio Agri	1 st quintet
1970	Concierto para quinteto	Antonio Agri	1 st quintet
1970	Con Alma y Vida	Antonio Agri	1 st quintet
1970	Pulsación	Antonio Agri, Hugo Baralis	orchestra
1972	Roma	Antonio Agri	nonet
1972	Musica popular contemporanea de la Ciudad de Buenos Aires, vol 1	Antonio Agri and Hugo Baralis	nonet (Conjunto 9)
1972	Musica popular contemporanea de la Ciudad de Buenos Aires, vol 2	Antonio Agri and Hugo Baralis	nonet (Conjunto 9)
1973	Muerte del Angel	Antonio Agri	1 st quintet
1974	Carosello (Libertango)	orchestra	orchestra
1975	Summit with Gerry Mulligan	no violin	orchestra
1975	Viaje de Bodas	Antonio Agri	violin/bandoneon
1975	Lumiere-Suite Troileana	Antonio Agri	orchestra with violin
1976	Live in Buenos Aires	Antonio Agri	conjunto electronico
1976	Il pleut sur Santiago	Antonio Agri	orchestra with violin and bandoneon
1976	Piazzolla-Agri	Antonio Agri	violin/bandoneon
1977	Armagedon	orchestra	orchestra
1978	Piazzolla 78 (Chador)	orchestra	orchestra
1982	Piazzola-Goyeneche	Fernando Suárez Paz	2 nd quintet
1982	Live in Wien	Fernando Suárez Paz	2 nd quintet
1982	Astor Piazzolla 1943-1982 (compilation album)	various	all groups
1983	En vivo en Olivaria (unofficial)	Fernando Suárez Paz	2 nd quintet
1983	Live in Lugano	Fernando Suárez Paz	2 nd quintet
1983	Concierto de Aconcagua	orchestra	orchestra with bandoneon
1983	Concierto de Nacar	Fernando Suárez Paz	nonet
1984	Conciertos en Tokio per segunda vez	Fernando Suárez Paz	2 nd quintet
1984	Suite Punta del Este	Fernando Suárez Paz	quintet and orchestra
1984	Enrico IV	string orchestra	orchestra
1985	Tango – Zero Hour	Fernando Suárez Paz	2 nd quintet
1985	Milva-Piazzolla (Live at the “Bouffes du Nord”)	Fernando Suárez Paz	2 nd quintet
1985	Piazzolla tango – live in Liège	orchestra	orchestra
1985	En vivo en Sham's (unofficial)	Fernando Suárez Paz	2 nd quintet
1986	Melhores momentos de Chico y Caetano	Fernando Suárez Paz	?
1986	Tristezas de un Doble A	Fernando Suárez Paz	2 nd quintet
1986	El nuevo tango: Piazzolla and Gary Burton	Fernando Suárez Paz	2 nd quintet

1987	Live at Chamber music festival Santa Fe, New Mexico	Fernando Suárez Paz	?
1987	The rough dancer and the cyclical night (Tango Apasionado)	Fernando Suárez Paz	sextet
1988	Sur	Fernando Suárez Paz	2 nd quintet
1989	Live at the BBC	No violin	sextet
1989	En vivo en Sham's (unofficial)	Fernando Suárez Paz	?
1989	The Lausanne Concert	No violin	sextet
1989	La Camorra: the solitude of passionate provocation	Fernando Suárez Paz	2 nd quintet
1989	Tanguedia de Amor	Fernando Suárez Paz	
1990	Bandoneon sinfonico	orchestra	orchestra
1990	Five Tango Sensations	with Kronos Quartet	Bandoneon and string quartet
1992	Finally Together	3 violins	New tango sextet and orchestra
1996	Suite Punta del Este - Trova	no information	?
1997	El Nuevo Tango de Buenos Aires	Fernando Suárez Paz	
1997	Milonga del Angel	Suárez Paz	Quinteto Suárez Paz (not Piazzolla)
?	Collección Adiós Nonino (same as <i>Piazzolla interpreta a Piazzolla</i>)	Bajour and others – re-issue of other recordings	
2002	Adiós Nonino: Astor Piazzolla en zijn kwintet (Huwelijk Maxima) – taken from album <i>Piazzolla interpreta a Piazzolla</i>	Bajour	1 st quintet
2003	Unmixed, compilation album	compilation	
2004	Tristezas de en Doble A (compilation album)	compilation	
2005	The Best of Astor Piazzolla	compilation	
2010	Ritratto (compilation; includes selections from albums <i>Carosello</i> (1974), <i>Piazzolla 78</i> (1978), <i>Persecuta</i> (1977), <i>Woe</i> (1983) and others, including some film recordings <i>Il pleut sur Santiago</i> , <i>El Infierno tam Tamido</i> etc.	Suárez Paz and others	Various groups

***Piazzolla interpreta a Piazzolla* database**

Once I made the database of Piazzolla's discography, I could then go through these albums and find the same pieces as the album *Piazzolla interpreta a Piazzolla*. I made a second database, with each piece from that album, as well as every album where the same piece was recorded, the year, the violinist playing, and whether the arrangement was the same or not.

There were difficulties with several of the albums, because as Natalio Gorin points out, “the passing years, the badly done CD releases, the mixing of original recordings, and the ignorance of commentators and recordings companies have created great confusion.” (Gorin, 2001). In particular, two albums cause confusion, *Adiós Nonino* and *Lo que vendrá*, and the pieces “Adiós Nonino” and “Bando.” I discuss the confusion about “Adiós Nonino” and “Bando” in more detail in Intervention Cycle 2, but in short these two tracks were recorded separately from the rest of the albums at hand and compiled at a later time; there is confusion as to which violinist plays these two pieces. According to most sources, Elvino Vardaro is the violinist, but other sources, as well as my ears, indicate that Szysia Bajour made these recordings. As “Adiós Nonino” is the same arrangement as in *Piazzolla interpreta a Piazzolla*, I transcribed and analyzed it. However, “Bando” is a different arrangement. I decided to transcribe it as well, since it sounds like Bajour is playing.

Piece	Year	Album and year	Violinist	Same arrangement?
Adiós Nonino	1959/60	<i>Adiós Nonino</i>	Likely Bajour, maybe Vardaro	Y
	1961	<i>En la Revista Marcha</i>	Vardaro	Y
	1961	<i>Piazzolla Ensayos</i>	Vardaro	Y
	1963	<i>Introducción al Angel</i>	Agri	Y
	1969	<i>Adiós Nonino</i>	Agri	N
	1972	<i>Rome</i>	Agri	N
	1974	<i>Libertango</i>	Benedetti Michaelangelo	N
	1974	<i>La muerte del Angel</i>	Agri	N
	1976	<i>Buenos Aires</i>	Agri	N
	1967	<i>Il pleut sur Santiago</i>	Agri	N
	1982	<i>Live in Wien</i>	Suárez Paz	N
	1982	<i>Astor Piazzolla 1943-1982</i>	Bajour (<i>Piazzolla interpreta a Piazzolla</i>)	Y
	1983	<i>Live in Lugano</i>	Suárez Paz	N
	1983	<i>En vivo en Olavarría</i>	Suárez Paz	N
	1983	<i>Concierto de Nacar</i>	Suárez Paz	N
	1984	<i>Conciertos en Tokio por segunda vez</i>	Suárez Paz	N
	1984	<i>Suite Punta del Este</i>	Suárez Paz	N
	1985	<i>En vivo en Sham's</i>	Suárez Paz	N
	1985	<i>Bouffes du Nord</i>	Suárez Paz	N
	1986	<i>Melhores momentos de Chico and Caetano</i>	Suárez Paz	N
	1986	<i>Tristezas de un Doble A</i>	Suárez Paz	N
	1987	<i>Live at Santa Fe Music Festival</i>	Suárez Paz	N
	1989	<i>Live at the BBC</i>	no violin	N
	1989	<i>The Lausanne concert</i>	no violin	N
	1996	<i>Suite Punta del Este (Trova)</i>	no information	N
	2002	<i>Astor Piazzolla en zijn kwintet (Huwelijk Maxima)</i>	Bajour (<i>P interpreta a P</i> recording)	Y
Bando	1955	<i>Paris 1955: Ses premiers enregistrements</i>	orchestra	N
	1955	<i>Sinfonia de tango</i>	string orchestra	N
	1957?	<i>Lo que Vendrá</i>	same recording as <i>Adiós Nonino</i> – likely Bajour, possibly Vardaro. According to Gorin, NOT Piazzolla's quintet (Gorin, 2001)	N
	1959/60	<i>Adiós Nonino</i>	same as <i>LQV</i> (likely Bajour)	N
	1961	<i>Piazzolla Ensayos</i>	Vardaro	Y
Berretin		no recordings		
Calambre	1961	<i>En la Revista Marcha</i>	Vardaro	Y
	1982	<i>Astor Piazzolla 1943-1982</i>	Bajour (<i>P interpreta a P</i> recording)	Y
	1997	<i>Milonga del Angel</i> (Q. Suárez Paz)	Suárez Paz	Y
	2003	<i>Unmixed</i> (Q. Suárez Paz)	Suárez Paz (same recording as <i>Milonga</i>)	Y
Contrabajando	1961	<i>Piazzolla Ensayos</i>	Vardaro	Y
Decarissimmo	1961	<i>En la Revista Marcha</i>	Vardaro	Y
	1982	<i>Live in Wien</i>	Suárez Paz	Y
	1983	<i>Live in Lugano</i>	Suárez Paz	Y
	1984	<i>Libertango</i>	Suárez Paz	Y
	1984	<i>Conciertos en Tokio per segunda vez</i>	Suárez Paz	Y
	1985	<i>Bouffes du Nord</i>	Suárez Paz	Y
	2008	<i>Milonga del Angel</i> (Quinteto Suárez Paz)	Suárez Paz	Y
	2014	<i>Suite Punta del Este</i>	probably Suárez Paz	Y
Guitarazzo		no recordings		
La calle 92	1961	<i>En la Revista Marcha</i>	Vardaro	Y
	1963	<i>Introducción al Angel</i>	Agri	Y
Lo que vendrá	1956	<i>Astor Piazzolla, su bandoneon y su orquesta de</i>	Vardaro	N

	1957	<i>cuerdas</i>	BA octet with Francini	N
	1957	<i>Tango progresivo</i>	Vardaro	N
	1959	<i>Lo que vendrá</i>	Vardaro (re-release of <i>Lo que vendrá</i>)	N
	1960/1	<i>Adiós Nonino</i>	Vardaro	Y
	1963	<i>Piazzolla ensayos</i>	Agri	N
	1963	<i>Tango contemporaneo</i>	Agri	Y
	1984	<i>Introducción al Angel</i>	Suárez Paz	Y
		<i>Conciertos en Tokio per segunda vez</i>		
Los Poseidos	1963	<i>Introducción al Angel</i>	Agri	Y
	1973	<i>La muerte del Angel</i>	Agri	Y
Nonino	1955	<i>Paris 1955 – Ses Premiers enregistrements</i>	Orchestra	N
	1961	<i>Piazzolla Ensayos</i>	Vardaro	Y
	2002	<i>Astor Piazzolla en zijn kwintet (Huwelijk Maxima)</i>	Bajour (1961 recording)	Y
Tanguisimo	1961	<i>En la Revista Marcha</i>	Vardaro	Y

Data collection, Part 2

Case study: “Decarissimo,” including transcriptions of the following recordings (Annex 9)

Methods: Transcription and cross-examination

- Szymisia Bajour *Piazzolla interpreta a Piazzolla* (1961), track 6
- Elvino Vardaro *En la Revista Marcha* (1961), track 17
- Fernando Suárez Paz *Milva-Piazzolla, recorded live at the Bouffes du Nord* (1985), track 4
- A simplified violin score, based on the one published by Aldo Pagani, is also included

In Intervention Cycle 1, I prepared a transcription of each of the versions of “Decarissimo”, and then compared them to each other, resulting in the preparation of a comparative score, which is part of the intervention stage of the intervention cycle. I also compared the transcriptions to a simplified score, which I made myself after consulting a copy of the score published by Aldo Pagani. I modified certain details (such as removing ornamentation etc.) so that I could look at a plain version of the score to help me in my analysis.

Notes about the case studies: It was suggested during my AR 1 exam that I make full transcriptions of all pieces, in order to understand how the violin part relates to the other instruments. While I did indeed make full transcriptions of the album *Quinto año nacional*, before deciding to focus only on the album *Piazzolla interpreta a Piazzolla*, ultimately this wasn't the most productive use of my time as I spent far more time trying to determine the notes of each of the instruments, then understanding the violin part, which was my focus. Thus, I decided to address the issue differently. In order to understand the timing, I found another ultimately more useful solution: a transcription of the bass line. In the solos, Piazzolla always gives the soloist space and so the only important interaction is actually between the solo line and the bass line (played by the double bass and the left hand of the piano) – there are rarely if ever counter-melodies, for example. Transcriptions of the bass line actually proved vital to my understanding of the timing of the solos, because the bass line provides the structure without which it is impossible to perform these pieces. In fact, the relationship between solo and bass line was the single biggest revelation to me during Intervention Cycle 1. This understanding of timing also relates very strongly to the comments I had from my network after they listened to my reference recording in Intervention Cycle 1: I clearly didn't understand the timing of the solo.

The addition of a plain violin part without adornments was suggested to me by Guillermo Rubino after I had already completed Intervention Cycle 1; I inserted such a part into my comparative transcription of “Decarissimo” after the fact.

The bass line was transcribed from that of *Piazzolla interpreta a Piazzolla*. The same holds true for all subsequent comparative transcriptions.

Intervention Cycle 1: Intervention

The “intervention” part of the cycle can be divided into a few parts, including:

- the creation of the comparative score
- the analysis of the score
- a practice-based component

Intervention part 1: Creation of the comparative score, “Decarissimo”

See the comparative score of “Decarissimo” in Annex 9. The comparative score includes transcriptions of the following recordings:

- Szysia Bajour *Piazzolla interpreta a Piazzolla* (1961), track 6
- Elvino Vardaro *En la Revista Marcha* (1961), track 17
- Fernando Suárez Paz *Milva-Piazzolla, recorded live at the Bouffes du Nord* (1985), track 4
- A simplified violin score, based on the one published by Aldo Pagani, is also included

I studied each of the versions of “Decarissimo,” paying particular attention to stylistic differences as well as differences in phrase structure, ornamentation and articulation. After Intervention Cycle 1, I changed the focus of my analysis, eliminating the focus on articulation (which is included in the discussions of phrase structure and ornamentation, eliminating the need for a separate rubric), and adding sound, which became the main focus of Intervention Cycle 2.

When creating the comparative score, I tried to include as many details and differences as possible so that my findings could immediately be visible to the listener. This also facilitated my analysis of the score, as I could locate differences much more easily that way.

Intervention, part 2: Analysis of “Decarissimo” (Annex 9)

My analysis is based on transcriptions of the following recordings:

- Szysia Bajour *Piazzolla interpreta a Piazzolla* (1961), track 6
- Elvino Vardaro *En la Revista Marcha* (1961), track 17
- Fernando Suárez Paz *Milva-Piazzolla, recorded live at the Bouffes du Nord* (1985), track 4

A simplified violin score, based on the one published by Aldo Pagani, is also included.

Overall structure of solo:

The solo of this piece goes from m. 42 until m. 66, a total of 24 bars. In general, it can be separated into 4-bar segments, although there are a few departures from this pattern: m. 42-46 can be considered an upbeat bar plus a four measure segment, m. 55-59, a 5-bar segment and m. 64-66, a 3-bar segment. Unusual phrase structure is not unusual in Piazzolla (Kutnowski, 2002), and 5- and 3-measure segments can often be found in his pieces.

Several of these phrasal segments can be further subdivided into 2 measure sub-segments:

- m. 42-46 (upbeat bar + 2+2)
- m. 47-50 (2+2)
- m. 51-54 (2+2)
- m. 55-59 (5 measures; no sub-division)
- m. 60-63 (2+2)
- m. 64-66 (3 measures; no sub-division)
- m. 67-71 (tutti – not part of the solo)

I found it helpful to separate my analysis into these different segments of the solo.

Measures 42-46:

42

Vln.

Bajour

Vardaro

Suarez Paz

Cb.

f espr.

pizz

- It is important to note that the interval of the seventh, first featured in m. 43 from an e-flat to a d, is one of the most important features of the entire solo. It returns 13 times over the 30 measures of the solo! The violinists use this interval in a variety of ways in order to create contrasts.

m. 43, interval of 7th

Phrase structure

The beginning of the solo is already of significant interest, because each violinist times and phrases the first section differently. Let us begin with Bajour: if we compare the written version, with straight 8th notes as well as a small mordent on the first g, Bajour begins instead with a glissando from the *e* to the g, and then a small breath or rest afterwards, which emphasizes the g and creates a point of departure, leading to the beginning of the next measure. After the breath, the subsequent eighth notes almost sound as a sort of triplet, which accelerates the energy leading to the C minor tonic in the next measure. This slight delay followed by a gradual acceleration is a recurrent feature in tango *fraseo*, and is often referred to as *la pelotita* or the 'little ball' (Gallo, 2011), for its resemblance to the trajectory of a bouncing ball, which begins slow and gradually accelerates until it stops bouncing.

In contrast, Vardaro begins his solo quite early, anticipating the beginning of the solo by already entering before the previous phrase is finished. He begins with an *arrastre* before the bassist gives the downbeat, and then he greatly stretches out the rhythms. The eighth notes in the original score now occupy the entire measure, and are distorted to sound like a half-note, quarter note and two eighth notes. The emphasis of the measure is completely altered: the initial *e*, instead of the g favored by Bajour, becomes the most important. While in Bajour's first measure, there is an element of anticipation leading to the next measure, in Vardaro's, the feeling is one of suspension, delay.

Suárez Paz's entrance is a sort of synthesis of Vardaro and Bajour's phrasing: he begins early, like Vardaro, but the g is the most important note of the measure, like Bajour. He also takes the middle of the road in terms of the timing of his entrance, not as early as Vardaro, and not as late as Bajour. However, the rhythmic organization is his own: a triplet-like rhythm is felt in the first two notes, but then he delays the rest of the notes as much as possible, accelerating significantly into the next measure.

In m. 43-44, Bajour's phrasing is so stretched out that it doesn't all fit into one measure; he spills over into the next measure, arriving on d in the second half of the first beat. This "spilling over" creates a feeling of calm. Triplet-style rhythms are again used at the end of m. 43, which in this case further emphasizes the elasticity of the phrasing. This relaxed elasticity is contrasted with a highly energetic end of m. 43, where via the use of ornamentation – a six-note turn – he creates forward direction. Stretching out the time to the point where the rhythm goes beyond the confines of the measure is a common feature in Bajour's playing.

In contrast, Vardaro doesn't deviate much from the "unadorned score" in these measures, with the exception of a slightly more elastic 4th beat in m. 43. On the other hand in the following measure, he anticipates the arrival measure 44

by arriving slightly too early. Anticipation is another common element in solo phrase structure. Again, Suárez Paz seems to synthesize the ideas of his predecessors – after all, he did record this piece 24 years later so one could presume that he might have listened to previous recordings. He distorts the rhythm of the first two beats of m. 43, arriving quickly on the *d* in the second half of beat 1, which normally should be the second beat of the measure. This anticipation is reminiscent of Bajour's phrasing in several places in the solo, including m. 45 and m. 51. Also, like Bajour, his phrasing spills over into the next measure, as he suspends the fourth beat of measure 42 until after the downbeat of m. 43.

The last portion of this segment (m. 45-46), closely resembles m. 42-43 from a compositional standpoint, but Bajour's treatment of the second version of these measures is quite different. While in m. 43 he takes his time on the seventh interval of the first two beats, in m. 45 he accelerates quickly, arriving on the goal note *d* in the second half of the first beat, instead of on the second beat. This phrasal acceleration is balanced by a suspension of energy in the second half of m. 45, through the use of grace notes as well as a breath, before yet another phrasal acceleration with the sixteenth notes, which spill into the next measure, obscuring the arrival of the *d* in m. 46. Vardaro's phrasing remains as ever, more simple, with two small exceptions. First, the 7th interval from *e-flat* to *d* is now split between the fourth beat of measure 44 (which he had anticipated) and the first beat of m. 45, modifying the organization of the measure; now the *d* in beat 1 of m. 45 becomes the most important note of the measure, instead of the interval. Second, in the second beat of m. 46, there is a drawn-out triplet feel, which is an example of the *pelotita* or bouncing ball phrasing so common in tango solos (Gallo, 2011). Suárez Paz begins m. 45 much in the same way as Bajour, in virtually the same way as he played m. 43, with an acceleration of the seventh interval (from *e-flat* to *d*), in the first beat of the measure. In general, his use of rapid notes gives momentum and energy to this measure, which serves as a stark contrast to the following measure: he pulls back the energy by playing eighth notes, creating a grounded feeling.

- **Ornamentation (and articulation)**

Bajour begins the solo with a good deal of ornamentation, which accentuates contrast, one of the most important elements of tango. He begins m. 42 with a glissando between the first two notes, arriving on a harmonic *g*, before playing up-bow staccato at the end of the measure. These staccato notes create a greater feeling of forward movement, emphasizing the acceleration into the next measure. Again, there is a contrast between these staccato notes and the fully legato, lyrical measures m. 43 and 44. The glissandi at the beginning of measure 43 highlights the seventh interval mentioned above, and the six-note turn, weaving around the *d* of beats 1-3, energizes measure 44. In m. 45 and 46, Bajour uses a good amount of ornamentation, including a glissando highlighting the seventh interval and grace notes (unusual in that they are third apart) in m. 45, and a fast turn and up-bow staccato in the last two beats of m. 46. The turn and the up-bow staccato create excitement, signaling that we are moving to some sort of climax.

On the other hand, Vardaro's articulation is fully legato, with no great contrasts to speak of, unlike Bajour's playing. In m. 42, only the *arrastre* – a glissando preceding the first beat – is of interest. In m. 43, he uses two greatly timbred glissandi, one ascending and one descending. The only other ornament is a grace-note appoggiatura leading into the second half of m. 46.

Suárez Paz's use of glissandi plays an important role in the structure of m. 42. He begins with a quick glissando, but then suspends the energy in the middle of the measure, only to finish with accelerated notes and a final glissando from *e-natural* to *e-flat* in the following measure. This glissando mirrors the *arrastre* in the bass line, and combined with descending sixteenth notes accentuates the arrival in m. 43 as much as possible; he falls into the measure, capturing the listener's attention. In m. 43 and 44, he uses two types of ornamentation, glissandi and grace notes. The glissandi are of two different types, the first being an ascending glissandi accentuating the interval of the seventh, and the second (in m. 44) approached from below the note. His use of grace notes is quite similar to that of the other violinists (used by Bajour in m. 45, 49 and 62, Vardaro in m. 46 and 50, and so forth). Finally, in m. 45-46, he begins with a rapid glissandi, followed by a trill of sorts, and includes grace notes in the following measure.

Measures 47-50

• Phrase structure

It is worth mentioning here that there is an example of compositional acceleration, an irregular phrase structure as discussed by Kutnowski in his article (Kutnowski, 2002). In the beginning of the solo, the seventh interval appears every 2 measures (the first two beats of measures 43 and 45), but now the interval appears every measure (and in slightly modified form - a sixth – in measure 49), creating a sort of stretto.

Again, Bajour's phrasing is quite elastic in these measures. He again leaves the confines of m. 47, as his phrasing flows into the following measure. The same effect occurs between m. 47-48; in both instances he makes up for the suspended time by shortening note values. Measure 49 is the most interesting measure of the solo for him; he begins with a large, rapid scale from the low register to the e-string, propelling the listener forward and creating excitement. Once he arrives at the top of the scale, he pauses slightly, taking time before descending via chromatic up-bow staccato into the next measure, with an eighth-note and triple figure that even includes a quarter tone. Contrast is again created between the forward-moving energy of the first half of m. 49, and the suspended energy of the second half.

Vardaro anticipates the second beat of m. 47, creating a triplet-like rhythm. The following measure begins similarly, but the second half of m. 48 is more interesting: Vardaro combines a stretched-out triplet rhythm with an anticipation into the material of m. 49, by arriving on the g in the last part of the fourth beat of measure 48. In measure 49, he adds a dotted rhythm in the first beat, changing the rhythmic structure. However, his interpretation of measure 50, which Bajour and Suárez Paz play with virtuoso character, is devoid of phrasal interest.

Suárez Paz, while he begins m. 47 in a fairly cuadrado fashion, slightly anticipates the second half of the measure, and even more so in measure 48. Measure 48 becomes highly syncopated, adding interest and rhythmic tension: after all, we are arriving at a sort of climax in measures 49 and 50. He borrows Bajour's double stops in measure 49 (again, he must have consulted Bajour's recording), but modifies the rhythmic structure of the measure – now the double stops are eighth notes, ramping up the energy and pulse. While the notes in m. 50 are nearly identical to Bajour's solo, Suárez Paz organizes the material slightly differently, because while Bajour begins his scale slightly after the first half of the first beat, Suárez Paz waits until the second beat. He also includes a small breath after arriving at the g at the end of the scale, but we are 1 beat further in the measure than in Bajour's solo, and the last few notes of the measure are played very quickly, as 16th notes. The feeling is only one of forward-moving energy, and the measure lacks thus the directional contrast of Bajour's version.

• Ornamentation (and articulation)

Bajour begins m. 47 with a glissando, again highlighting the seventh in the first two beats. In m. 48, he uses a grace-note appoggiatura, but slightly differently than the others in the solo; but slightly different: these notes are slower and played with more emphasis than their grace-note counterparts, giving them a rhythmical function. In measure 49, he uses two types of ornamentation, including 1) the addition of a chord in the second beat, providing harmonic emphasis, and 2) a grace-note turn in the 3rd beat. Finally, in m. 50, we see a great contrast between the legato initial beats, and the up-bow staccato in the second half of the measure. The ornamentation is also key: the scale, spanning an octave and a half, is THE virtuoso feature of the solo. The inclusion of a quarter tone in the second half of beat 3 was perhaps accidental, but definitely attracts the listener's attention.

Vardaro's articulation is mostly legato. Ornamentation is also limited to glissandi (always in the seventh interval), the addition of a rhythmic feature in measure 49, the dotted eighth note/sixteenth note in beat 1, and two small grace notes preceding the third beat of m. 50.

Suárez Paz, like Vardaro, plays m. 47-48 legato and with little ornamentation, contrasting with the heavy use of ornamentation in previous measures. In measure 47, there is a glissando, again highlighting the seventh, in measure 48 small grace notes (again), and in measure 49, double-stops and grace notes. Measure 50 is clearly modeled on the ornamentation of Bajour, for his scale, as well as his use of chromatics (even the quarter tone) and articulation, is identical. Only the timing is slightly different.

Measures 51-54

The image displays a musical score for five instruments: Violin (Vln.), Bajour, Vardaro, Suarez Paz, and Cello (Cb.). The score covers measures 51 through 54. Measure 51 begins with a forte (f) dynamic. The Vln. staff shows a melodic line with a glissando in measure 52. The Bajour staff features a chromatic run in measure 52, divided into triplets in measure 53 and a triplet in measure 54. The Vardaro staff shows a similar chromatic run in measure 52, with a quintuplet in measure 53 and a triplet in measure 54. The Suarez Paz staff shows a chromatic run in measure 52, with a quintuplet in measure 53 and a triplet in measure 54. The Cb. staff provides a bass line with various rhythmic patterns, including triplets and quintuplets.

• Phrase structure

In m. 51, Bajour clearly favors the arrival note *d*, which he reaches on the second half of the first beat. After the tumultuous scale of the previous measure, holding this *d* for nearly two beats restores the feeling of calm that he has created since the beginning of the solo. Bajour respects the chromatic run of the published score in m. 52, although it is stretched over two beats instead of one, and divided between sixteenth notes in beat 3 and triplets in beat 4. This division creates rhythmic contrast, as well as elasticity, as the timing is more stretched out in the triplets. In measures 53-54, he again stretches out the timing, not arriving on the goal note *g* (normally beat 1 of measure 54) until the end of the first beat.

Vardaro's phrase structure remains quite faithful to the printed version, except an ever-so-slightly stretched-out second half of measure 51. However, he omits one of the notes in the chromatic run in m.52, playing a quintuplet instead of a sextuplet, and he also plays a dotted eighth note and sixteenth note in beat 4 of measure 53, instead of two eighth notes.

Suárez Paz, like Bajour, anticipates the chromatic run in measure 52, stretches it out into two beats, adding notes in the process. Also like Bajour, he slows down his timing in measure 53, not arriving on the goal note *g* in measure 54 until the second beat. He then anticipates measure 55 by beginning in the last beat of measure 54.

• Ornamentation (and articulation)

Bajour's playing is fully legato here, and the only ornamentation worth mentioning, besides the chromatic scale in the last two beats of measure 52, is a glissando between the first two beats of measure 53, again highlighting the second interval. In Vardaro's version, the only feature worth mentioning is this same glissando. On the other hand, Suárez Paz's phrase has two interesting features: he makes the chromatic run into a sort of turn in beat 3 of measure 52, creating two quintuplets instead of one sextuplet, and in measure 54 he again uses two grace notes between the first and second beats.

Measures 55-59

- **Phrase structure**

Only Suárez Paz is worth mentioning in m. 55-59, because his timing is different from Bajour and Vardaro, who do not deviate from the score (except for the end of m. 59, where Vardaro plays a triplet 1 octave lower than the sixteenth notes played by the others). Suárez Paz anticipates the arrival in measure 55, and shortens the half notes in the second and third beats of measures 56 and 57, only to then suspend the energy and arrive late on the goal note b-flat in measure 58 (he arrives on the second half of the first beat).

- **Ornamentation (and articulation)**

Bajour and Vardaro, use glissandi in the same places, to highlight the sevenths in m. 55-57. Suárez Paz also uses glissandi between the same notes, although his timing is quite different, so the effect is not the same.

Measures 60-63

- **Phrase structure**

In this portion of the solo, there is only one important feature in Bajour's version: he stretches out the timing – and then recovers it – between measures 60 and 61 by playing eighth notes in the fourth beat of m. 60 and then very fast notes in the beginning of m. 61 (32nd notes). The timing is again slightly stretched out between measures 62 and 63, as he arrives late on the goal note b in measure 63.

Vardaro changes this passage by playing one octave lower than the others. He also modifies the rhythms slightly, simplifying them, and stretching out the third and fourth beats of m. 62 (by anticipating the figure in beat 3).

Suárez Paz takes the same basic material of m. 60, but stretches it out over two measures, arriving at the goal note *b* just before the half-way point of measure 61 – several beats late. This delay maintains a feeling of calm, even though we are almost at the end of the solo. In measure 62, he anticipates the second beat by arriving early on *b*, and changes the rhythm of the rest of the measure by accentuating the *a* in beat 2, which is more of a passing note in the other versions.

- **Ornamentation (and articulation)**

This passage is fully legato, with the exception of the sixteenth notes in the fourth beat of measure 18, which Bajour plays short. The solo is drawing to a close, so most of the salient features have already been used several times. Bajour does use small grace notes in measure 62, which turn the third and fourth beats into a type of trill. On the other hand, Vardaro creates interest by changing registers – most of the solo is in upper range of the instrument and here he plays on the *g*-string. Other than that, there is a slight difference in his articulation between legato playing and the staccato fourth beat of measure 62. As for Suárez Paz, aside from a glissando between the first beats of m. 60, there aren't any notable ornaments.

Measures 64-66

- **Phrase structure**

There isn't much difference between the performers here, but there are a few, notably the rhythmic changes and the timing of Suárez Paz in measures 65 and 66 (the syncopation in the 4th beat of measure 65, the anticipated arrival of measure 66). Suárez Paz accentuates this syncopation by accenting the fourth beat of m. 65.

- **Ornamentation (and articulation)**

The only ornament here is glissando, which both Bajour and Suárez Paz use to highlight the sevenths in m. 64 and 65 and the sixth in m. 66. Vardaro, on the other hand, uses no ornamentation.

Measures 67-71

This last section can be considered a tutti, and is not a part of the solo; thus I did not subject it to the same criteria as the

solo. However, there are a few notable features, including the fact that Bajour and Suárez Paz use octave tremolos in m. 67-68, whereas Vardaro uses single notes. Another interesting feature is that all three play different last notes: Bajour plays a seventh, which in light of the importance of this interval in the solo seems to be the best choice; Vardaro plays a tritone, an edgy, if lightly out-of-character choice; and Suárez Paz plays a simple e-octave. Actually, I would have expected Suárez Paz to choose the most dissonant interval, given the highly energetic character with which he plays, but he chose a simple but effective ending.

Intervention, part 3: Practice-based research, “Decarissimo”

In the practice-based portion of the cycle, I practiced all of the different versions of “Decarissimo”, working to be able to switch between versions as quickly and effectively as possible. Furthermore, I recorded myself playing the bass line, and then practiced along with the recording of the bass line, so that I had an idea of the pulse and could feel how the solo part interacted with the bass part. Practicing multiple versions of the solo was extremely useful: it gave me not only the opportunity to practice multiple ways of playing the piece, thus increasing the size of my stylistic arsenal, but also allowed me to feel the difference between Bajour's playing and that of the other violinists. As I stated earlier, the most important revelation to me over the course of the intervention cycle was the relationship between the solo line and the bass line; if I compare my reference recording to how I played at the end of the Intervention Cycle, there is a big difference in timing and pulse.

Intervention, part 4: General conclusions, “Decarissimo”

Through analyzing “Decarissimo” as performed by Bajour, Vardaro and Suárez Paz, I was able to reach a number of general conclusions about phrase structure, articulation and ornamentation. The bulk of my conclusions – at this time – focus on phrase structure and timing. As far as phrase structure is concerned, the most important factor is the elasticity: the timing is stretched out, which creates a more relaxed feel. The traditional boundaries of measures are almost erased, to use the words of Ramiro Gallo (Gallo, 2011), as the solo material spills out and flows beyond the confines of the measure. This elasticity is attained first and foremost by a mixture of anticipation and suspension. Many writers have described this effect, which is one of the most important aspects of solos in tango. For example, Paulina Fain in *La Flauta en el Tango* refers to this elastic mixture of anticipation and suspension as the ‘gum’ of tango (Fain, 2012). Gustavo Beytelmann sees the elasticity of phrasal timing as a sort of rhythmic subterfuge; for him, the soloists have one thing in common: they all try to avoid the first beat of the measure.

How did this form of instrumental rubato become so important in tango, and what is the effect on the listener? According to Martin Kutnowski, the source is to be found in tango lyrics. Tango singers, such as Carlos Gardel, were largely intuitive or untrained musicians, and they sang the rhythms as they would speak – the best singers introduced rhythmic and melodic distortion for emotional effect or because of the way the words were pronounced, leading to a great deal of syncopation, anticipation and suspension. Great instrumental soloists – such as Bajour, Vardaro, Suárez Paz and Agri – reproduced the vocal phrasing in instrumental form (Kutnowski, 2002). What is the effect on the listener? By using a mixture of anticipation and suspension, the soloists created contrast: by accelerating, they could create a feeling of anxiety, and then by suspending or waiting, a feeling of great peace or calm. Above all, these elements create contrast – the most important idea in tango – tension and excitement.

The different articulations and ornaments serve the same purposes as the elastic phrase structure – they are used to create interest and excitement. Articulation is a question of contrast between long and short notes: legato notes are used to stretch out the time, and then staccato – more specifically up-bow staccato – is used to accelerate, to increase energy. As far as ornamentation is concerned, there are a few main types: small trills or turns, fast scales, the addition of chords or double-stops and *arrastres*/glissandi. The small trills or turns are used to emphasize the goal notes, and to create harmonic tension. The fast scales are a pure display of virtuosity, as are the use of chords or double-stops. On the other hand, the use of *arrastres* and glissandi are very specific to tango, and are intricately related to the phrase structure: they serve either to anticipate the measure (in the case of the *arrastre*) or to suspend the energy (glissandi).

What distinguishes Bajour from Vardaro and Suárez Paz in “Decarissimo”?

All three violinists use similar techniques to vary phrase structure, add contrasting articulations, and a variety of ornaments. As far as phrase structure is concerned, they all either delay or anticipate, creating either calm or excitement respectively. Articulation is above all about the contrast between legato and (up-bow) staccato. And they use mostly the same types of ornaments: small turns or trills, *arrastres* and glissandi, fast scales and chords (in “Decarissimo”, only Bajour and Suárez Paz use the scales and chords). So what is different about Bajour's performance? It is above all about the energy: his phrasing creates an incomparable sensation of calm, of peacefulness. The way in which he seems to float

above the measure boundaries and suspend time in the middle of the measures is quite unique, and the ethereal beauty is extraordinary. In contrast, Suárez Paz's solo is extremely energetic, and thus exciting, but the character is quite different; there is a lot more tension and energy in his playing. Vardaro's solo is placid, like Bajour's, but the effect is not one of calm, ethereal beauty; rather, his solo has elegantly simple phrasing and few deviations from the written version. It must be said that his health was ailing at the time of this recording, according to Gorin, and so we can presume "Decarissimo" is perhaps not the best example of his work.

End of Intervention cycle 1: Reference recording 2.

- see Reference recording 2, "Decarissimo," track 2
- Also on Soundcloud, <https://soundcloud.com/stephen-meyer-ar/stephen-meyer-reference-recording-2-decarissimo>

To end Intervention Cycle 1, I first made a recording of myself playing the bass line of "Decarissimo." Then using headphones to listen to the bass line as I played, I then recorded myself playing Bajour's version, Vardaro's version, and Suárez Paz's version of the solo, in order to demonstrate my understanding of their interpretations. The main challenge was that each of the solo recordings and the bass line were recorded on separate tracks, so I needed to splice them together afterwards! Nonetheless, it shows the different versions of the solos, along with the bass line, showing the relationship between bass line and solo.

Intervention Cycle 1: Outcomes

In this intervention cycle, my goal was to be able to compare different versions of "Decarissimo" in order to make sure that I've understood and can play in the style of Bajour. I've done that and more; by comparing a transcription of his performance to those of Vardaro and Suárez Paz, I've not only understood aspects of his playing, but also of the other violinists. Furthermore, by practicing their different versions, paying close attention to timing and ornamentation, I am now able to perform "Decarissimo" in a variety of styles. Finally, my most important outcome is my understanding of timing and phrase structure; by paying attention to the bass line while making my transcriptions and practicing along with the bass line, I've understood the relationship between the solo violin part and the underlying pulse coming from the bass line.

Intervention Cycle 2

Goal: to make comparative transcriptions and analyses of pieces in the album *Piazzolla interpreta a Piazzolla* with particular attention to sound, phrase structure and ornamentation

Main result: a deeper understanding of phrase structure, ornamentation and sound usage of the different violinists. The most important part of this intervention cycle was my understanding of sound usage, which changed greatly after my research in Buenos Aires.

A note about changes to the Intervention Cycle:

In my Artistic Research 2 exam, I proposed the analysis and score preparation of the following pieces as part of Intervention Cycle 2: “Adiós Nonino”, “La Calle 92”, “Calambre”, “Contrabajando”, “Tanguísimo”, “Lo que vendrá”, “Los Poseídos”, “Nonino” and “Bando.” Afterwards, I planned to create a database of phrase structure, articulation, and ornamentation in all pieces.

I began by making comparative transcriptions of each piece, which was an extremely labor-intensive process. However, when I began the score analysis, I realized that my initial plan to analyze all scores in great depth was unfeasible. First, I had far too much data to analyze the pieces in any detail, more than 50 pages of scores! Second, I found the process to be quite repetitive as I saw similar information in most scores. Since I noticed the same techniques and usage in each piece, the creation of a database was not particularly useful to me. So I decided to focus on quality instead of quantity reducing the scope of my analysis. In this cycle, I chose three pieces for an in-depth analysis: “Adiós Nonino”, “La Calle 92”, and “Calambre.” I chose these pieces in particular because I had three or more recordings to compare of each piece, and could understand more about the differences between the versions by analyzing them, than by analyzing “Berretín” or “Guitarrazzo”, where no other recordings were available. The only other piece with more than three recordings is “Lo que vendrá”, which is a part of Intervention Cycle 3, because the main violin solo is a cadenza and thus more useful as part of that cycle.

Another important change in comparison with my proposed intervention cycle is that I had the opportunity to travel to Buenos Aires, Argentina from November 8 to November 23, 2015. There, I was able to attend many concerts, have seven violin lessons, and attend rehearsals. I thus added ethnology to the methods of my data collection section. My experiences have greatly changed my understanding of the violinists' playing, and in particular their sound production.

A note about sound production: in my Artistic Research 2 exam, the jury expressed concern that I was missing a crucial aspect in my analyses: the sound. According to the jury, I could never really understand how Bajour, Vardaro, Agri or Suárez Paz played if I didn't study their use of sound. At the time, I argued that it was difficult to study sound given the poor recording quality of many of the albums, but after the exam I reflected on how I could include sound in my analysis. It occurred to me that by understanding vibrato, I could also distinguish differences in the sound of the different players. However, despite my efforts, these differences in sound remained vague to me, until my trip to Buenos Aires, which completely changed my understanding of the use of sound in tango violin, and more specifically the bow. In particular, Leonardo Ferreyra and Guillermo Rubino, a former student of Bajour, explained to me how the bow is used, and in particular how each of the violinists used their bow to produce sound. After these explanations, I was able to look at the recordings of Bajour, Vardaro, Agri and Suárez Paz in a new light, and now I understand each violinist's playing much better.

Intervention Cycle 2: Reference recording 3, “Adiós Nonino”

- See Reference recording 3, track 3, “Adiós Nonino”
- Also on Soundcloud, <https://soundcloud.com/stephen-meyer-ar/stephen-meyer-reference-recording-3-adios-nonino>

This recording was performed on 11 June 2015 as part of my year 1 master's exam in Vlaardingen. This version is an arrangement for violin, flute and piano that I made in May 2015, based on a transcription of the 1959/60 “Adiós Nonino” recording.

A bit about the arrangement: I began with a full transcription of the piece, and then arranged it for violin, flute and piano. I kept the violin part as is - copying Bajour's phrasing and articulations exactly. The only alteration is that I also gave the violin part the extensive bandoneon solo at the end of the piece - after all, it was my arrangement, and I

particularly love that bandoneon solo so I decided to play it.

Intervention Cycle 2: Assess and reflect

- **Personal feedback** (I listened to the recording of “Adiós Nonino,” as performed live at my exam, and also compared it to the recordings I made of “Decarissimo” in intervention cycle 1.)
 - I really like my sound quality, and the vibrato in particular.
 - In the main violin solo, I like the lilting quality of my phrasing.
 - The timing was not always connected to the bass line – sometimes a bit of freedom is fine, but other times I need to be more precise. There is an improvement from at the least the original reference recording of “Decarissimo,” where I ignored pulse completely, and also from the second recording of “Decarissimo” where I played along with the bass part, because I was able to fit the violin part together with the bass line (played in the flute) for the most part. However, at times, I got caught up in the musicality of the phrase and didn't pay enough attention to what the flute was playing.
 - I need to exaggerate everything much more – the performance is very accurate and in tune, but overall I get the impression that I was trying to be 'safe' – maybe this was normal as this piece was the first of my exam and I was quite nervous. Unfortunately, my classical background makes me always try to be as perfect as possible, and when I'm nervous, this is my first instinct.
 - The attacks are not aggressive enough in the accompaniment parts.
 - The *arrastres* have no rhythmical function in the soli, as they could. Also, they are extremely polite! I'd definitely like to have more of an 'edge' – not necessarily more aggressive, but more present and more courageous even if I might sacrifice some of perfection I so often try for.
- **Feedback from Ruzana Tsymbalova, Bárbara Varassi, Ramiro Gallo, Leonardo Ferreyra, Guillermo Rubino**
 - **Ruzana Tsymbalova and Bárbara Varassi** were on the jury of my exam, and they listened to Adiós Nonino being performed live, as well as again in recording form several months later.
 - **Ruzana Tsymbalova**
 - Positive things: beautiful sound, good intonation, beautiful vibrato, high register beautiful, longer phrasing was good. Overall, the energy was very good, as were the pauses, though at times these could use some more thought.
 - Things to work on: more contrasts, rhythmical parts more biting, the sound needs more intention and direction in the lower register. I should avoid phrasal repetition, as I tend to use the same types of phrases over and over again. Likewise, sometimes I have a loss of phrasal direction, because I concentrate too much on either note (also – I should care less about perfection and more about overall shape). All of these elements lead to a lack of phrasal clarity.
 - **Bárbara Varassi**
 - Positive things: great technique, sound, a colorful way of playing. Very strong from a classical perspective.
 - Things to work on: extreme contrast, playing more with expert tango musicians, more attack in the articulations (strong accents combined with 'ghost notes'), playing *fraseo* that doesn't align with each measure, understanding the different roles of the violin in each part of the piece, and the connection to the other instruments.
 - **Feedback from Ramiro Gallo, Leonardo Ferreyra, and Guillermo Rubino:** in November 2015, I travelled to Buenos Aires, and had lessons with these violinists. I discussed my research with all of them, and also played “Adiós Nonino” for them.
 - **Ramiro Gallo:**
 - The sixteenth notes must have more stretched articulation. I generally play them in time or quickly, and I must expand, using more bow.
 - The accents must be more precise, but not necessarily with a lot of bow. I use too much bow in general for accents.
 - My wrist is too stiff and needs to be more relaxed; the bow is manipulated using the fingers and wrist, unlike in classical which uses the arm more.
 - The sound is too intense at times, without a particular reason – I should be clearer about stylistic intent and not just vibrate for the sake of vibrating.
 - Careful about false accents in the sound – jerkiness without phrasal intent.
 - In order to improve my timing and pulse, I need to learn to dance tango. When I play with other musicians, I have no trouble with timing, but the pulse must come from myself and that comes from dancing. Then I can feel the music better.

- **Guillermo Rubino**, student of Bajour:
 - My phrasing is beautiful and convincing, but it isn't my own phrasing. It's very nice to study Bajour or Agri or Suárez Paz, but any imitation of their phrasing remains just that: an imitation. I need to create my own phrasing that's true to myself as a player.
 - The way I transcribe the violin parts is problematic – I should transcribe solos the way they are supposed to be written, and not by literally noting all of their timing as I have done for all of the solos. That's a very good starting point, but by continuing to use such literal depictions of the phrasing, I limit or make it impossible to have any liberty of phrasing on my own.
 - The accents at the frog are not sharp or precise enough; I should use my fingers and my wrist to make the accents. My wrist is too stiff. Also, accents need to be a combination of very strong attack followed by ghost notes that are barely played. By playing every note, it is a clear indication that I'm not a true 'tanguero.'
 - Faster bow speed (more *flautando* sound, less sustained) would be more stylistically appropriate
 - *Arrastres* should be made without an initial accent (sometimes I re-articulate the note at the beginning of the glissando, which I should not do)
 - The vibrato is sometimes far too wide, and should be narrower and faster.
 - The overall feeling is too intense and not serene enough.
 - I should have clearer phrasal intention and more direction.
 - The sixteenth notes are not played with enough bow, and should be more stretched out (not necessarily in timing, but in phrasal intent).
- **Leonardo Ferreyra**:
 - I am a fantastic violinist, with a beautiful sound, but my phrasing isn't convincing. It sounds too classical.
 - I should be careful about 'false' accents in the sound – sometimes it sounds like I make swells and *crescendi*, without meaning too, which blurs the phrasal intent
 - The sound should be more evenly sustained and very much timbred (the opposite of what Rubino says)
 - It can be very nice, especially in Piazzolla, to begin long notes without vibrato and then begin to use vibrato over the course of the note. .
 - Any fast notes played separately (such as sixteenth notes) should be stretched out and played with more bow.
 - I'm a bit shy at times, should take more risks to have dirt in the sound.
 - Glissandi – sometimes I'm too shy, and don't go up into position (on D-string). Sometimes I take the easy way out, because I am too safe, wanting to be as perfect as possible. When staying on the same string would riskier but far more beautiful if properly executed. At other times my glissandi are much too timbred and thus stylistically inappropriate.
- Based on the feedback, I was able to see many common comments made by the different teachers and experts, on what I need to work on more specifically. Many of these points go beyond the scope of this project, but I have attempted to address several of the points. Here is my understanding of these common points:
 - I'm too polite and shy, too afraid to make a mistake. I must be more daring and have more dirt in my sound.
 - In order to improve my sound, I need to modify my right-hand technique and play with a looser wrist with more finger freedom. Also, I need to avoid false accents in the sound, and make sure my phrasal intent is more clear.
 - Imitating the phrasing of others is a good starting point, but I need to find my own voice, my own phrasing, in each solo.
 - I'm too limited by transcribing the exact timing of each violinist and then using that as a score. I should play each solo from an unadorned score, so that I am not bound to one specific phrasing.
 - I should study the phrasing of other solo instruments as well in order to improve my understanding of the role of the violin.

Intervention Cycle 2: Data collection

- **Desk research, methods used: snowball and bibliography**
- **Ethnology, methods used: observation and participation**
- **Case study, methods used: transcription and cross-examination**

Data Collection part 1: Desk research

Methods: snowball and bibliography

“Adiós Nonino” and “Bando” in the album *Adiós Nonino*: Bajour or Vardaro?

At the beginning of Intervention Cycle 2, I began looking at all of the different recordings of “Adiós Nonino,” and made an arrangement of the piece based on what I thought was the “original” recording: from the album *Adiós Nonino*, recorded in 1959 or 60. At the time, I had read an article written by Gaspar Astarita (Astarita, 1999) about how that recording was made by Bajour. Subsequently though, I came across several sources saying that Elvino Vardaro had made that recording. It was thus necessary to investigate further.

The 1957-60 album *Adiós Nonino*, which includes the pieces “Adiós Nonino,” “Lo que vendrá” and “Bando,” is not without controversy. According to the more-or-less official Piazzolla discography on www.piazzolla.org, (Luongo, 1996) the album *Adiós Nonino*, including recordings of “Adiós Nonino,” “Lo que vendrá” and “Bando,” remains a mystery. This website makes use of the discography compiled by Piazzolla's daughter, Diana Piazzolla. According to Diana Piazzolla's information, most of the album was recorded in 1957 in Montevideo as part of the album *Lo que vendrá* - with Elvino Vardaro playing – for the label Antar-Telefunken. These 1957 recordings include, in order, “La Cachila,” “Noche de Amor,” “Lo que vendrá,” “Miedo,” “Sensiblero,” “Tres Minutos con la Realidad,” “Yo soy el Negro” and “La tarde del Adiós” (tracks 2, 3, 4, 6, 7, 8, 9 and 11 respectively). However, the other recordings on the album, including “Adiós Nonino,” “Triunfal,” “Bando” and “Contrastes” (tracks 1, 5, 10 and 12, respectively) were recorded at a later time – also for the same label in Uruguay – and then added to the album (Luongo, 1996; Gorin 2001). Of these four pieces, “Adiós Nonino” and “Bando” are of particular interest, since they also feature in the album *Piazzolla interpreta a Piazzolla*.

A number of clues lead me to believe that these pieces were recorded later, and with Szysia Bajour playing. Piazzolla didn't write *Adiós Nonino* until after his father died in 1959, so it could not have been recorded in 1957 with the other pieces. Another important clue is that while the 1957 recordings feature a string orchestra, the other tracks are in quintet form – which would not have been possible in 1957, since Piazzolla had not yet created his first quintet.

When were “Adiós Nonino” and “Bando” recorded then – and more importantly, who was playing, Vardaro or Bajour? The scholars are not in agreement. “Adiós Nonino” and “Triunfal” were recorded in 1959 or 1960, according to Diana Piazzolla, also for Antar-Telefunken in Montevideo (Luongo, 1996). However, according to the complete discography compiled by Piazzolla expert Mitsumasa Saito in Omar García Brunelli's *Estudios sobre la obra de Astor Piazzolla*, this version of “Adiós Nonino” was recorded in late 1961 in Montevideo, not 1959 or 1960 – and more importantly it was recorded AFTER the album *Piazzolla interpreta a Piazzolla*, not before (Brunelli, 2014). “Bando,” on the other hand, is not listed in the Saito database; Luongo asserts that most likely it was recorded in the same session, and then lost – and re-inserted at a later date (Luongo, 1996). Natalio Gorin, in his discography, says that “Bando” was not even recorded by Piazzolla's quintet at all, but by an unknown group called the New Time Quintet (Gorin, 2001). Whether “Bando” belongs to the Antar-Telefunken recordings or not, Diana Piazzolla and Mitsumasa Saito list Elvino Vardaro as the violinist in this album.

However, according to Gaspar Astarita (Astarita, 1999), it was indeed Bajour who was playing on that 1960 Antar-Telefunken recording, not Vardaro. Astarita writes at length about Bajour's legendary performance, which he clearly identifies as this recording, stipulating that it was made by Antar-Telefunken in Montevideo in 1960:

“And that melodic, touching passage of the composition, almost usually assigned to the strings – which are those most suited to express it – was in charge of the remarkable interpretation of Simon Bajour, one of the best violinists in tango history. The sweetness of his sound, the finesse of his interpretation and his extraordinary sensitivity knew how to understand and express the message of pain that the author left implied on that theme, in an admirable way. I think that passage was never surpassed. Enrique Francini, Hugo Baralis, Elvino Vardaro, Fernando Suárez Paz, Reynaldo Nichele, Mauricio Marcelli and many others have left beautiful recordings of that part. But – in my point of view, which surely will be objectionable – I keep on saying that Bajour's bow, at least on that recording, is above them all.... [the playing] of Simon Bajour is

unbeatable.” (Astarita, 1999).

When I listened to these two pieces, I immediately recognized Bajour's sound and playing. But how could I know for sure? In order to determine which violinist was playing, a bit of puzzle-work was necessary. Here we realize that Piazzolla's discography is a complete mess (Gorin, 2001). But it is entirely plausible that this recording was made by Bajour, despite conflicting reports, and even more plausible if the recording was made in 1961, as Saito asserts (Brunelli, 2014).

According to Maria Susana Azzi, Bajour was the original violinist of the quintet, formed in 1960 and was replaced by an old and sick Elvino Vardaro after Bajour departed for Cuba in 1961 (Azzi, 2000). However, Natalio Gorin writes that Bajour replaced Vardaro (Gorin, 2001); his thesis is credible if we also consider the fact that another album *Piazzolla bailable y apiazzollado*, featuring Elvino Vardaro, was released at the same time as *Piazzolla interpreta a Piazzolla*. However, Azzi's assertion is also credible, because Vardaro's known recordings with Piazzolla prior to 1960 were not in quintet form, but in orchestra form, so it is entirely plausible that Vardaro took over from Bajour for a short period of time. Neither Bajour nor Vardaro recorded with Piazzolla after 1961, making it difficult to know who replaced whom!

For me, the sound is very clearly that of Bajour on that recording. While Vardaro had a slightly more stilted style of playing – at least in the 1961 Piazzolla albums *Piazzolla Ensayos* and *En la Revista Marcha* – preferring rapid bursts of highly concentrated vibrato, Bajour's sound is rich and meaty. The phrasing is quite different, to that of *Piazzolla interpreta a Piazzolla* as is the use of sound, but for me this completely normal; whose sound doesn't vary from performance to performance? Furthermore, Bajour's use of ornamentation is very similar to the *Piazzolla interpreta a Piazzolla* recordings (his use of glissandi, portamenti and grace notes in particular, though admittedly there are fewer grace notes.) For me, it is enough information to decide that Bajour played “Adiós Nonino” and “Bando” from the album *Adiós Nonino*.

Data Collection, part 2: Ethnography

Methods: observation and participation

From November 8, to November 23, 2015, I travelled to Buenos Aires for research purposes. This trip was a wonderful experience and completely changed my vision of tango. Above all, I realized while I was in Buenos Aires that my bow technique would need a few modifications, as well as my entire outlook: I would need to be more daring, more carefree and less perfection-oriented.

Why did I travel to Buenos Aires and how did it relate to my project?

Buenos Aires is the birthplace of tango and its home as well; it is impossible to truly understand tango without going there. Also, while much of tango remains stylistically linked to the *epoca de oro* of the 30's and 40's and the *tango nuevo* of the 1950's and 1960's, modern-day tango can only truly be seen and heard in Buenos Aires. This is the opinion of many of the *tangueros* that I met while I was in Buenos Aires. According to Julián Peralta, the tango that he's listened to outside of Buenos Aires is simply foreign, and not stylistically correct (personal communication, 14 November 2015). According to him, tango must have a connection to Buenos Aires, or else it loses its authenticity. Though much of my project is based on recordings of old masters, it was essential for me to travel to Buenos Aires in order to make the connection between old recordings and modern-day performance.

While the sound was perhaps not as different as I might have expected, I realized that up until this point I'd been missing a visual component in my study of old recordings. For example, on my first day in Buenos Aires, I realized while watching the rehearsal at the Orquesta Escuela de Tango Emilio Balcarce that the use of the bow is completely different than I thought. I would not have had that revelation had I not seen way these tango musicians play in context.

Whom did I meet and which concerts and rehearsals did I attend?

- **Participation-based meetings and lessons**

While in Buenos Aires, I had lessons and meetings with the following violinists:

- Guillermo Rubino
- Ramiro Gallo
- Leonardo Ferreyra
- Alicia Alonso

And also spoke at length with:

- Pablo Mainetti (bandoneon)
- Julián Peralta (piano)

- **Observation-based rehearsals and concerts**

I had the opportunity to attend 3 rehearsals, 2 with *orquesta tipica* and 1 with *orquesta sinfonica*.

- Orquesta Escuela de Tango (with Victor Lavallén, bandoneonist of Osvaldo Pugliese),
- Orquesta tipica Pichuco (also with Victor Lavallén playing)
- Orquesta Nacional de Música Argentina “Juan de Dios Filiberto” (with Atilio Stampone playing)

I also attended and recorded as many concerts as I could, in a variety of different instrumental configurations and situations. It is best to show these performances in chart form, since I saw so many:

Name	Instrumentation	Type of tango	Situation
Orquesta tipica Pichuco	orquesta tipica	music of Anibal Troilo	milonga
Orquesta Nacional de Música Argentina “Juan de Dios Filiberto”	orquesta sinfonica folklorica	arrangements of Atilio Stampone	part of the Festival de Tango de la Republica de la Boca
Astillero tango	sextet	contemporary tango	concert
Sexteto fantasma	sextet	traditional tango	informal bar
Diego Schissi quinteto	quintet	contemporary tango	concert
34 puñaladas guitar quartet	3 guitars and guitarrón	traditional and contemporary	concert
Orquesta Tipica Ariel Ardit	orquesta tipica	traditional tango	jazz club
Nuevo quinteto Ramiro Gallo	quintet	contemporary tango	concert
Tangueros de Piano	3 piano duos and 1 piano sextet: Diego Schissi, Agustín Guerrero, Andrés Pilar, Matías Martino, Pablo Estigarribia and Pablo Fraguera	traditional and contemporary tango	concert

Observations: general observations and observations related to violin technique

Here are my observations from performances and rehearsals attended while in Buenos Aires.

- **General observations:**
 - Many of the musicians playing in the various tango groups are classical players who don't necessary play tango in the correct style, especially the bow at the frog for the rhythmical sections; this makes identifying correct tango playing a bit confusing at times. It helps to know ahead of time which players to watch (I was tipped off by network contacts).
 - The general atmosphere is extremely relaxed in the concerts. The musicians have no 'stage presence' in a European manner; there is little to no barrier between performer and public. The musicians spoke to members of the audience, joked with them, sometimes got food and drink from them, etc. The interaction with the audience was an essential part of the concert. In milongas, the order of the pieces was important for the dancers.
 - Rehearsals are focused on the music, but the musicians often stop to discuss minute details in the arrangement, or to change them. These discussions can go on for a very long time.
 - Programs are often hastily put together, with very little rehearsal time, but this depends on the group. Some groups, such as Orquesta tipica Pichuco and Astillero, prepared the music extremely carefully, with an almost slavish attention to detail, but in other groups – such as the Juan de Dios Filiberto orquesta – I saw scores being handed out just before the performance. This 'unplanned' nature of rehearsals made me think about Piazzolla and my comparative transcriptions; as Guillermo Rubino told me, the violinists

played the soli in a certain way the the day of the recording, but the next time they played the solo it might have been completely different. It was completely in the moment.

- All rehearsals are in Spanish, and most of the musicians didn't speak much English, so if I want to progress in tango, I need to learn more Spanish. My lack of Spanish knowledge hindered my understanding of some of the rehearsals (and my meeting with Julián Peralta, for he spoke virtually no English), but luckily I could understand the gist of what they were saying. However, learning Spanish is beyond the scope of this project.
- **Observations relating to violin technique:**
 - the accents at the frog are done differently depending on the style. Violinists don't necessarily agree on how the accents should be made. What is common to all is that the bow is always flat on the string, using all bow hair, but the similarities end there. Some, like Ramiro Gallo, believe that the accents should be done from the string in a pinching motion, and more parallel to the bridge. Others, like Rubino, hit the string with the bow using a combination of very free fingers and hand, in a motion going out at a 45° angle from the bridge. Also, placement of the bow is very important. The bow should be in the middle near the top of the f-holes, and not too close to the bridge nor to the fingerboard. Accents should be played even closer to the frog than seems possible, almost at the contact point of the hair and the metal ferrule, underneath the fingers of the right hand. The placement of the bow is crucial to sound creation and rhythmic attack.
 - Bow speed is extremely rapid and the sound is NOT sustained in general, even in soli (especially). This bow speed is particularly noticeable on down bows – the bow is pulled to the tip without sinking into the string. On up bows, the bow speed seems to be less rapid.
 - Violins in an *orquesta típica* actually play extremely softly, even the soli – the sound is more intimate in general than I expected. Until now, I've played much more forcefully in *orquesta típicas* in Europe, particularly during solos. Sometimes the players did play with more weight in the sound (for example, Orquesta típica Pichuco), but afterwards it was explained to me that these violinists were classical musicians, not *tangueros*.
 - Syncopated accents, especially those played *a tierra* with *arrastre*, should be almost always be played down bow, just like the double bass. Sometimes, I've played these accents up bow in the past.

In addition, I was able to learn a bit more about some of the violinists I've studied in this project. According to Leonardo Ferreyra, Antonio Agri played a lot at the tip, with very piano sounds (lots of flautando) whereas Bajour and Vardaro played with a lot more timbre, much more rapid sound. Vardaro, on the other hand, was known for slight 'jerkiness' in sound – more accented playing, for example. Bajour was best known for his very rich, thick classical sound with rapid vibrato. Some people don't consider it to be 'tango,' but his own style. For Ferreyra, Agri's playing captured the essence of Piazzolla much more than Bajour. In any case, each of their personal styles reflected their backgrounds – Vardaro and Bajour had classical backgrounds, and Bajour was more of a classical violinist than a tango violinist, so he had a more concentrated sound. In contrast, Agri was self-taught and only came from tango, so he had a style unto himself.

Data collection, part 3: Case studies
Methods: transcription and cross-examination

Like in Intervention Cycle 1, I prepared a transcription of each of the versions of the pieces in Intervention Cycle 2, and then compared them to each other. This resulted in the preparation of a comparative score, which is part of the intervention stage of the intervention cycle; the analysis of several of the pieces is also included in the intervention stage.

I made comparative transcriptions of the following pieces as part of this cycle. They can all be found annexed to this document.

Piece	Album	Violinist	Year	Track No.	Annex No.
Adiós Nonino	<i>Piazzolla interpreta a Piazzolla</i> <i>Adiós Nonino</i> <i>Piazzolla Ensayos</i> <i>Introducción al Angel</i>	Szysmsia Bajour Szysmsia Bajour (?) Elvino Vardaro Antonio Agri	1961	1	3
			1959/60	1	
			1961	10	
			1963	5	
Bando	<i>Piazzolla interpreta a Piazzolla</i> <i>Piazzolla Ensayos</i> <i>Adiós Nonino</i>	Szysmsia Bajour Elvino Vardaro likely S. Bajour (different arrangement)	1961	2	4
			1961	5	5
			1960	10	
Berretin	<i>Piazzolla interpreta a Piazzolla</i>	Szysmsia Bajour	1961	3	6
Calambre	<i>Piazzolla interpreta a Piazzolla</i> <i>En la Revista Marcha</i> <i>Unmixed</i>	Szysmsia Bajour Elvino Vardaro Suárez Paz	1961	4	7
			1961	19	
			2003 (not Piazzolla on bandoneon)	11	
Contrabajean do	<i>Piazzolla interpreta a Piazzolla</i> <i>Piazzolla Ensayos</i>	Szysmsia Bajour Elvino Vardaro	1961	5	8
			1961	1	
Guitarrazzo	<i>Piazzolla interpreta a Piazzolla</i>	Szysmsia Bajour	1961	7	10
La Calle 92	<i>Piazzolla interpreta a Piazzolla</i> <i>En la Revista Marcha</i> <i>Introducción al Angel</i>	Szysmsia Bajour Elvino Vardaro Antonio Agri	1961	8	11
			1961	16	
			1963	4	
Lo que vendrá	<i>Piazzolla interpreta a Piazzolla</i> <i>Piazzolla Ensayos</i> <i>Introducción al Angel</i> <i>Conciertos en Tokio per segunda vez</i>	Szysmsia Bajour Elvino Vardaro Antonio Agri Suárez Paz	1961	9	12
			1961	2	
			1963	11	
			1984	9	
Los Poseidos	<i>Piazzolla interpreta a Piazzolla</i> <i>Introducción al Angel</i>	Szysmsia Bajour Antonio Agri	1961	10	13
			1963	9	
Nonino	<i>Piazzolla interpreta a Piazzolla</i> <i>Piazzolla Ensayos</i>	Szysmsia Bajour Elvino Vardaro	1961	11	14
			1961	9	
Tanguisimo	<i>Piazzolla interpreta a Piazzolla</i> <i>En la Revista Marcha</i>	Szysmsia Bajour Elvino Vardaro	1961	12	15
			1961		

Note: when I was in Buenos Aires, Guillermo Rubino, professor at the Escuela de Tango Emilio Balcarce, looked at my comparative transcriptions. While he thought the process of transcribing each solo was useful, he strongly advised me to write a “plain” version of each solo, without adornments or exact phrasing notation. For him, this is the only to develop my own interpretation, because the copies of the versions of Bajour, Agri, Suárez Paz and Vardaro do not allow me any freedom of interpretation. Therefore, I have added a version of how I believe each solo should to each score that I have analyzed in-depth. It wasn't always easy to know what Piazzolla's compositional intentions were, but in the case of “Adiós Nonino” and “Calambre,” I was able to consult the editions as published by Aldo Pagani, although the arrangements differ. Still, they were useful sources.

Intervention Cycle 2: Intervention

Similarly to Intervention Cycle 1, the “intervention” part of cycle 2 can be divided into a few parts, including:

- Creation of the following comparative scores: “Adiós Nonino,” “Bando,” Berretin,” “Calambre,” “Contrabajando,” “Guitarrazo,” “La Calle 92,” “Lo que vendrá,” “Nonino” and “Tanguisimo”
- In-depth analysis of “Adiós Nonino,” “Calambre” and “La Calle 92”
- Practicing and comparing stylistic elements including phrasal structure, ornamentation and sound production, playing along with the bass line with a particular attention to timing, performing “Adiós Nonino”

Intervention, part 1: Creation of comparative scores

Like in Intervention Cycle 1, I made comparative scores of “Adiós Nonino,” “Bando,” Berretin,” “Calambre,” “Contrabajando,” “Guitarrazo,” “La Calle 92,” “Lo que vendrá,” “Nonino” and “Tanguisimo,” trying to include as many details as I could so that my findings could be apparent to both reader and listener alike. In particular, I was able to make note of all differences in phrase structure as well as ornamentation. Of course, this attention to detail was vital to my in-depth analysis of “Adiós Nonino,” “La Calle 92” and “Calambre,”

Intervention, part 2: Analysis of “Adiós Nonino” (Annex 3)

My analysis is based on transcriptions of the following recordings:

- Szymisia Bajour *Piazzolla interpreta a Piazzolla* (1961, Bajour 61 in score), track 1
- Szymisia Bajour *Adiós Nonino* (1959 or 1960, Bajour 59/60 in score), track 1
- Elvino Vardaro *Piazzolla Ensayos* (1961), track 10
- Antonio Agri *Introducción al Angel* (1963), track 5

The double bass transcription is from the *Piazzolla interpreta a Piazzolla* recording. A basic version of the solo is also included.

“Adiós Nonino” is Astor Piazzolla's most famous composition, and is one of the most recognizable in all of tango, together with “La Cumparsita” and “Celos.” It was written in October 1959 upon the death of his father, known as “Nonino,” who died while Piazzolla was on tour in San Juan, Puerto Rico (Azzi, 2000). Shortly after discovering that his father died, he travelled to New York with his then wife Dedé, and wrote the piece to express his grief about his father's death. The rhythmic part of the piece is based on “Nonino,” - also present on the album *Piazzolla interpreta a Piazzolla* – which he had composed for his father in 1954, but the lyrical section, including the violin solo, was added later. The haunting melody of the violin solo, first played by Bajour, was truly special, and has spoken to generations of fans. It was even performed at the wedding of current King and Queen of the Netherlands Wilhelm-Alexander and Máxima.

Overall structure of solo

My analysis concerns the violin solo in measures 18-33, which lasts for 16 measures. While Piazzolla's phrasal structure was often irregular, (Kutnowski, 2002), the solo in “Adiós Nonino” is completely symmetrical. There are two main groups of 8 measures, divided in two: 4+4. These two groups are also evident in the bass line: in m. 18-25, the bass plays arpeggiated quarter notes, whereas in m. 26-33, a 3+3+2 rhythm is emphasized.

I've analyzed the measures in the two 8-measure groups. For each 8-measure section, I compared the phrasal structure, ornamentation and sound quality of each violinist.

Measure 18-25

4

The musical score shows five staves. The first staff is labeled 'Vln.' and 'solo' at measure 18. The second staff is 'Bajour 61', the third is 'Bajour 59/60?', the fourth is 'Vardaro', and the fifth is 'Agri'. The bottom staff is 'Cb.' (Cello). The music is in 3/4 time and includes various musical notations such as triplets, accents, and dynamic markings like 'pizz' and 'f'.

• Phrase structure

Bajour's *Piazzolla interpreta a Piazzolla* recording is more phrasally complex than the other versions of the piece. If we compare to the original version, Bajour begins with a slight alteration; he begins 1 octave lower before moving upwards, which has several functions; it reinforces the quarter-note rhythms as felt in the bass line, and adds harmonic richness to the sound by accentuating the octave. In the third beat of m. 18, instead of sustaining the *e-flat*, as the other violinists did, he takes a breath, which allows the listener to focus more on the end of the measure, the *b-flat* and the *a-flat* on the e-string. These last two notes of m. 18 are also played late in the fourth beat, seemingly as the last two eighth notes of a triplet, which gives us energy and direction, spilling forth into the next measure. Bajour arrives slightly late on the goal note *e-flat* in m. 19, switching notes just after the double-bass plays the downbeat. The effect is triplet-like. The rest of m. 19 is fairly straight-forward, with the fourth beat being more noteworthy; if we compare this beat to the fourth beat of m. 18, here he takes more space, filling the entire beat. These notes are more stretched-out, more emphasized; the two eighth notes (*c* and *b-flat*) are clearly articulated and played separately, *détaché* and without accents. In m. 20-21, there is an aspect of syncopation absent from the original score in the third and fourth beats – instead of just playing eighth notes, he makes the *f* of m. 20 into a quarter note which straddles the third and fourth beat. Measures 22-25 are a simple reiteration of the first phrase, in many ways. He splits the first *f* of m. 22 into two different notes, which is likely less for the purposes of phrasing and more because he needed to change positions in the bow. He stretches out the rhythms at the end of m. 22, arriving a bit late in m. 23; he also does this between measures 23 and 24. The effect is one of elasticity and suspension. In m. 24, he also stretches out the rhythms – in principal the measure is the same as m. 20, where a strong feeling of syncopation was felt, but in m. 24 the feeling is of delay, as Bajour plays the *g* and *a-flat* just after the electric guitar. The third beat of m. 25 is also played slightly delayed.

On the other hand, the phrasing of the 1959/60 *Adiós Nonino* recording, also attributed to Bajour, is noticeably more faithful to the original score than the recording from *Piazzolla interpreta a Piazzolla*. Bajour anticipates the beginning of the solo, beginning before the downbeat in m. 18. In comparison to the 1961 recording, he doesn't take any breath here, instead sustaining the sound completely. The energy is slightly different, but feels very smooth and calm. This version of the solo is all about suspension and anticipation – he rarely plays exactly on the beat. Examples of this rhythmic subterfuge include the first and third beats of m. 19, the first half of measure 20, and the first half of m. 21. It is also worth noting that in m. 20, the third and fourth beats are played *legato* and not articulated, like in the 1961 version. Again feeling of elasticity is created here through anticipation, for example in the third beat of m. 22, and suspension (first beat, m. 23). However, measures 24 and 25 are played more in place, without the elasticity of the earlier measures (contrast is always important). A syncopated feeling, much like like m. 20 in the 1961 version, is present in the second half of m. 23, but is less emphasized.

Despite anticipating the beginning, Vardaro remains extremely faithful to the score throughout, only slightly stretching the timing. For example, he anticipates the fourth beat of m. 19 and plays the two eighth notes of the original with a bit more space, so that they are stretched over 1.5 beats instead of one. Similarly, the second half of 22 and 23 are stretched. Also, like the Bajour versions of 1960 and 1961, syncopation is present in m. 20, which makes me think that Piazzolla must have written it that way and then changed it at a later date.

In his version of the solo, Agri rarely if ever plays on the beat, instead preferring to play between the beats. The solo floats above the beats more than anything else; the phrasal structure defies logic – at times, such as in m. 22-24, the rhythmic distortion is extreme – but still remains extremely convincing. The main thing that gives clarity to the structure is that the 4-measure phrasal units are still very much respected. Essentially, this 8-measure section is a mixture of extreme suspension, combined with the strict minimum of anticipation in order not to fall behind. A good example of this is in m. 22-24: the note values in the second half of m. 22 and the first half of m. 23 are stretched out, but then he plays quite quickly in m. 24, to make up for lost time.

- **Ornamentation**

In Bajour's *Piazzolla interpreta a Piazzolla* recording, there are two main types of ornamentation: glissandi and rapid trills or grace notes. As far as the glissandi are concerned, in m. 18, there is a very subtle portamento between the first and second beats, which is likely played with the third finger of the left hand; Bajour begins the portamento about ½ step below the e-flat. The starting point of this glissando is not defined, which is extremely common in tango violin technique (Gallo, 2011; lesson with Guillermo Rubino). Also, the glissando is not directly connected with the previous note, as there is a string change and a finger change involved. Between m. 19 and 20, there is an enormously emphasized glissando going into m. 20, which lasts almost an entire beat. Unlike the one in m. 18, this glissando indeed connects the notes– in this instance both *g-flats* – and is played by dipping the same left-hand figure lower and sliding back into place. A similar glissando is used between m. 24-25. There are also several different types of trills or grace notes here, in m. 18, 19, 21 and 23. In m. 18, there have a trill played after the beat, which breaks the energy of the measure. In measures 19 and 21, we have grace notes played as a sort of *appoggiatura* before the fourth and third beats respectively, and the notes in measure 21 are interesting because of the dissonance between the a-natural and the g-flat. It is also important to note that the grace notes in measure 21 begin from above, whereas the others begin from the note. The grace notes in m. 23 are yet a different of a different type, as they serve to decorate a passing note formation.

In Bajour's *Adiós Nonino* recording, the only notable use of ornamentation is that of glissandi, of which there are multiple types. The ascending glissandi (18, 19, 22) are rapid and intense, played with the same finger, whereas the descending glissandi (19, 20, 23) have a completely different character; they are lilting, barely sustained and played with the finger almost not touching the string. M. 22 begins with a much larger glissando, typical of the sort used to connect the same notes together (f). In m. 25, there is also a set of grace-notes, typical of Bajour, played rapidly and before the beat.

Vardaro, unlike the others, uses very little decoration. There are only two small glissandi in m. 20, and 25, both played with the same finger.

Like Bajour's 1959 recording, Agri usually plays ascending glissandi rapidly and with the same finger as that of the arrival note, whether there is a string change (m. 19) or not (m. 18). Descending glissandi are delayed and almost not timbred (m. 20). Also like Bajour, Agri uses small grace notes, although these are used more sparingly and in a much less extreme manner. For example, in m. 21, the small grace note in the second beat functions to help the re-articulation of the *g-flat* (likewise in m. 24-25). In regards to this *g-flat*, he sometimes re-articulates notes for effect instead of sustaining them, which gives energy and direction to an otherwise very placid moment by increasing harmonic and melodic tension. An example is the *b-flat* in beat 1 of m. 24.

- **Sound**

The most noticeable aspect of Bajour's sound in the *Piazzolla interpreta a Piazzolla* recording is his rich vibrato and sweet sound, and the way that he varies the intensity of the sound for phrasal effect. The solo begins with a sonorous, open vibrato, but he rapidly diminishes in intensity in the second and third beats of m. 18, before a sudden surge in the fourth beat. Measure 19 has similar waves of intensity: there is a slight swell in vibrato in the second and third beats, before the intensity dies down again, preparing another new surge on the fourth beat. In general, no vibrato is used in the more rapid notes and syncopations., such as the fourth beats of m. 18 and 19 and the syncopations of m. 20. This lack of vibrato on faster notes is perhaps not an unusual phenomenon, but more unusual is his treatment of vibrato on some of the longer sustained notes, such as the *f* in measure 23, and the *g* in m. 25. These notes begin without vibrato, and he vibrates only later. According to Guillermo Rubino, this combination of non-vibrato plus vibrato on sustained notes is often used in tango violin playing, and was commonly used by Bajour (Guillermo Rubino lesson). Likewise, some longer notes are played without or with almost no vibrato, such as the first two beats of m. 21 - instead he barely sustains the sound, before using a moderately intense vibrato on the second half of the measure.

In the 1960 Bajour recording, the listener is immediately captivated by the noble beauty of the sound, intense but serene, refined but confident. The vibrato seems more constant than in the 1961 recording, the only absence of vibrato being on the notes with descending glissandi (m. 19, 20, 23), which are played with little to no vibrato. It is interesting to note that in m. 23 the *d-flat* and *c* in beats 3 and 4 are virtually identical sound-wise to m. 19 in the 1961 version;

clearly *détaché* but not exactly accented.

Vardaro's vibrato is very noticeable, as it is quite intense. In general, the playing is quite timbred and sunk into the string, without being harsh. Every single note is vibrated, so there isn't really a mixture of different colors like in the other versions. It is interesting to note that while in the second main phrase of the solo and in other Vardaro soli, the glissandi are a unique, almost omnipresent feature of his sound, there are no important glissandi in this section.

The first noticeable thing about Agri's sound is that it is much more gentle than the others. While Bajour's playing is very noble and self-assured, the beginning of Agri's solo is soothing and cradles the listener like a baby. The sound is not timbred at all, but is very smooth and airy. Above all, the lyrical quality is the most important. Leonardo Ferreyra told me that Agri used a floating bow near the tip for many of his soli, which is how he created such an ethereal sound that made everyone listen. Another important feature is the speed of the vibrato: sometimes he doesn't vibrate at the beginning of longer notes, such as the *g* in m.25, and other times, he begins with a slower vibrato and then vibrates more quickly as the note goes on (the *f* in m. 24, the *a-flat* in m. 25).

Measures 26-33

The musical score for measures 26-33 is presented for five instruments: Violin (Vln.), Bajour 61, Bajour 59/60?, Vardaro, and Agri. The Cello (Cb.) part is also shown at the bottom. The score includes various musical notations such as *poco rall.*, *gliss.*, *mf*, *slight rit.*, and *arco*. The Vln. part starts with a *poco rall.* marking. The Bajour 61 part features a *gliss.* marking. The Bajour 59/60? part includes a *mf* marking and a *slight rit.* marking. The Vardaro part has a *gliss.* marking. The Agri part includes a *gliss.* marking and a *arco* marking. The Cb. part is marked *arco* in the later measures.

• Phrase structure

Unlike the first half of Bajour's *Piazzolla interpreta a Piazzolla* solo, the phrasing in m. 26-33 is beautifully simple. There is little rhythmical distortion in the beginning of this phrase; most effects are created through sound manipulation. There is some re-articulation of notes in m. 27 and in m. 31; he doesn't like long suspended notes in this portion of the solo. In m. 28 and 29, there is a good deal of elasticity, as the sixteenth notes that normally would be at the end of m. 28 are in fact stretched out between the last beat of m. 28 and the first beat of m. 29. There is also evidence of *pelotita* phrasing in these two beats, as there is rhythmical acceleration. The beginning of the second part of the phrase in m. 30, reminiscent of m. 26 both in interval and in character but instead on the *g*-string in *d-flat* major, has suspended energy in the third beat. Bajour pauses on the *a-flat*, which at the same time heightens the harmonic tension of the fifth and relaxes the melodic tension by increasing the elasticity of the phrase. Finally, he adds a triplet at the end, giving us a slight burst in energy before the solo draws to a close.

In the 1959/60 Bajour solo, there is a great deal of elasticity; the energy ebbs and flows in a mixture of anticipation and suspension. The tempo seems to bend in the beginning of m. 26, slowing down, as the other musicians wait for Bajour to play. While rhythmically he seems to stretch out the time, there is something paradoxical in the rapidity of the glissando and in the ephemeral urgency of the sound when he arrives on the *d* in m. 26, that makes the passage feel like an anticipation. Anticipation never comes without suspension, though: he arrives late on *c*, the final note in the measure. In measures 26 and 27, he takes the re-articulation of *b-flat* and *a-flat* to such an extreme that it should be classified as an ornamentation, rather than phrase structure, but it nonetheless alters the phrasal structure by accelerating, creating forward direction. In the later portion of the solo, there is rhythmic suspension on the third beat of m. 30, again giving the listener a big contrast. We feel a slight increase in the energy, with a reappearance of faster articulation like in m. 27, but not too much - the solo is coming to a close.

Vardaro's second phrase is elegant and simple, most likely played as written, with virtually no rhythmic distortion. A slight flexibility in the timing comes from the anticipated entrance in m. 30, as well as the glissandi in m. 30 and 31. I'm not sure how Piazzolla wrote the rhythms in m. 30-31, for the others play with a syncopation in beat 4. But Vardaro plays very assuredly and squarely, making me think that he was neither anticipating nor suspending.

The beginning of the second half of Agri's solo begins extremely lyrically, as he caresses the strings of his instrument. The rhythm that normally would be played in m. 26 is actually stretched across m. 26 and 27, but in m. 27 Agri has a surprise in store for us. By using a combination of rapid repeated notes and grace notes, he creates great energetic contrast between the two measures. In the first, we might imagine a grey sea without any ripples in the water, and then suddenly a great wind picks up and there are waves towards the end of m. 27. The storm of repeated notes and grace notes lasts until the middle of m. 28, when suddenly the calm is restored, despite the up-bow staccato run at the end of m. 28. This run is played very slowly and placidly – and was difficult to transcribe rhythmically, because it sounds like the *d* in beat 3 is played as a full beat – but otherwise the bass line doesn't match. Logically, the bass player stretched the timing a bit so that they could play together. In the last 4 measures of the solo, anticipation is key, in contrast to the other versions. In m. 30, he anticipates the third beat, and then holds it for longer than the normal note value, arriving late on the *g* that normally should be the fourth beat. He also anticipates the second beat of m. 31, as well as increasing the energy and direction through all of the repeated notes.

- **Ornamentation**

Like in the first half of Bajour's *Piazzolla interpreta a Piazzolla* solo, there are two features of note in the second main phrase: glissandi and grace notes. The glissando that connects beats 2 and 3 of m. 26 is particularly noteworthy; after a percussive attack on the 2nd beat, he pulls away, playing without sustaining, before using rapid bow speed to help the speed of his left hand (a faster right hand also leads to a faster left hand). The glissando itself is played with an extremely light bow. This technique was revealed to me during lessons with both Guillermo Rubino and Alicia Alonso while I was in Buenos Aires. The second glissando, in measure 28, is more of a portamento played with the fourth finger and only covers about half a step (similarly to in m. 18). There is another small glissando in m. 29, which again serves to re-articulate the same note again (much like in 20-21, 24-25, only smaller and not between measures). Grace notes are present in m. 26, 28 and 29, and each time are played from above, before the beat, and are slurred into the next note. The fourth beat of 32 is interesting because Bajour adds 2 grace notes spanning the interval of a third, and then adds a triplet in the last beat.

In the *Adiós Nonino* solo, there is a great deal of ornamentation in these final 8 bars. First, as mentioned earlier, there is a re-articulation of notes in m. 27 and 31 which adds energy to the phrase. Then, there are glissandi of a similar type. In m. 26, 28, and 30, the glissandi are played with the finger of the arrival note (much like the portamenti of m. 18 and 28 of the 1961 version) whereas in m. 32 the glissando is played with the same finger. Grace notes are present both starting from the note (m. 27, 31) and above the note (in the fourth beat of m. 29, albeit more stretched out). Finally, in m. 28-29, Bajour uses up-bow staccato in m. 28 and 29, taking his time, arriving late on the *a-flat*, which should be the downbeat of measure 29.

Vardaro's glissandi are quite distinctive. Large and quite timbred, they can be imitated by changing the finger mid-glissando. Sometimes intermediary notes can be heard, such as the *c-sharp* in m. 26. Sometimes, his glissandi can last multiple beats, such as in m 28 and 31.

Agri has a slightly wider palette of ornamental techniques than Vardaro, for example. He uses glissandi, repeated notes, up-bow staccato passages and grace notes. The grace notes are a mixture of figures played both from the note (m. 27), from the note above (m. 29), or to break up repeated notes (m. 31). The turn-like figure at the end of 27/beginning of 28 may also be considered a kind of trill or grace note. In any case, the grace notes mostly have the same function, to break up repeated notes, except for those in m. 29, which decorate an otherwise plain measure. The glissandi in m. 26 and 28 are both played at the last second with the finger of the arrival note, unlike the heavily timbred glissandi of Vardaro. The glissando in m. 30 is extremely rapid. Despite Agri's frequent use of glissandi, his use of repeated notes is the most distinctive feature of the passage; they range from slowly repeated notes (*c* in m. 27, and *g* spanning m. 30-31, for example) to rapidly repeated notes (the *b-flats* in m. 27 and the *a-flats* in m. 28). Finally, like Bajour, there is an up-bow staccato run in m. 28, which is played very slowly, although Agri remains within the confines of the measure, unlike Bajour.

- **Sound**

Measure 26 of Bajour's *Piazzolla interpreta a Piazzolla* begins with very percussive accent on the second beat, which is the first time the listener hears an aggressive attack in Bajour's sound, usually so smooth and refined (there is an audible crunch as the bow hits the string). Following the attack, he plays a quick glissando – obviously helped by rapid bow-speed – up to the goal-note *d* (third beat). Then, Bajour freezes. No vibrato, no sustained sound, but a very rapid decrescendo as the bow continues to be pulled over the string. The listener's attention is immediately captured. Many of

the important notes in this phrase are played non-vibrato, likely for effect (such as the first beat of m. 26, the second half of m. 26, and the first beat of 28). Other important notes are played with only the slightest hint of vibrato, such as the highest note in the solo, in the third beat of m. 28; this note also captures the listener's attention, much like in m. 26. Finally, Bajour really exploits the timbre of the final four measures, played on the g-string. The rest of the solo is much higher in register, and the contrast created by this unexpected richness is beautiful. However, he doesn't sustain the second beat of m. 30, pulling away instead. Measures 31 and 32 are played mezzo-piano but with a good amount of timbre, before he fades away on the final g in m. 33.

In the *Adiós Nonino* recording, vibrato is more or less constant, but the attack of m. 26 is less intense than in the 1961 version. In the last four measures, he takes advantage of the rich timbre of the g-string on the d-flat, but he immediately comes away from the a-flat upon arrival, and the sound becomes extremely light, before again playing more timbred in m. 31-32. Indeed, unlike the other versions of this solo I listened to, in this recording Bajour maintains his sound quality and vibrato speed until the end of the solo, instead of fading away.

Vardaro maintains the whole passage at equal intensity, including the glissandi. Nothing varies. The only respite we get from the intense vibrato is when he arrives on the *a-flat* in m. 30, which provides a welcome break in intensity.

In Agri's last phrase, everything floats, and is beautifully lyrical. There are no accents or blemishes in the sound, and the vibrato also remains at a constant speed. Everything is played at around mezzo-piano – the sound is very intimate. The sound is relatively sustained in this passage, in comparison to the rest of the solo. He doesn't diminish or get softer in any way, but he also doesn't sink into the G-string in the way that Bajour does.

Intervention, part 3: Analysis of “La Calle 92” (Annex 11)

My analysis is based on transcriptions of the following recordings:

- Bajour *Piazzolla interpreta a Piazzolla* (1961), track 8
- Vardaro *En la Revista Marcha* (1961), track 16
- Agri *Introducción al Angel* (1963), track 4

As in the other comparative transcriptions, the double bass part is transcribed from the bass line of *Piazzolla interpreta a Piazzolla*.

A simplified version of the solo is also included. It is an approximation based on the more standardized elements of the three versions of the solo that I compared. Above all, Vardaro has a general tendency to remain fairly faithful to printed scores, so I largely based the simplified version on his part.

Overall structure of the solo

My analysis concerns the violin solo from measures 18-37. This solo is actually split into two sections of 8 measures, with a few measures' rest in between: part 1 is from m. 18-25, and part two from m. 29-37. Each section can be further divided into 4 measure phrases (and 2-measure sub-phrases).

The accompaniment does a great deal to alter the character in the two principal sections of the solo. In the first section, the accompaniment is a jazzy walking bass line, which provides a very strict framework for the violin solo. The forward direction of the bass is the dominant characteristic. Furthermore, the 4+4 measure structure of this section is clearly audible in the harmonies in this portion (m. 18-21 b minor, 22-25 e minor).

In part 2 (m. 29-37), the bass line is completely different, as is the harmonic structure. The walking bass line which provides so much direction in part 1 is gone. Now only the first and third beats are stressed, giving the solo violin part freedom of movement. Harmonically, the section is more static, remaining in b minor (with a dominant F-sharp minor preparation in m. 29) except for m. 35, which is in G major (VI). This part of the solo can be divided into two equal halves only if we count m. 29 as part of the phrase (normally the fourth beat of the violin would be considered an upbeat), for the dividing point of this section is clearly between the high *c-sharp* in m. 33 and the fast run which follows.

Measures 18-25

• Phrase structure

General note about phrasing: No matter how much time they take, all three violinists make up the time by the the end of the following measure or thereabouts – otherwise the structure would become lost. Examples of taking time and subsequently making it up include m. 20-21 and m. 24-25.

Anticipation is the initial character of Bajour's version of the solo, because Bajour comes in early if discreetly. He also anticipates the second beat of m. 19, coming in a bit early before holding the arrival note a bit longer to balance out the anticipated time. The beginning of m. 20 is a surprise: he pauses, beginning late, although then he quickly makes up lost time, anticipating the beginning of m. 21. All of these anticipations give a sense of forward direction that contrast very well with the constant pulse of the jazzy walking bass part. M. 22 begins with a large scale, which is not only an

ornament but also an important part of the phrasal structure: the scale gives the listener a rush of energy, spanning more than an octave in only one beat. After this note, Bajour scales back the energy in the second half of m. 22 and the entire m. 23. Measure 24 is another virtuoso display, and involves a leap of an octave plus an energetic descending scale. While the scale builds in energy as it descends, the timing is a bit stretched once Bajour arrives at the lowest note; he arrives late in m. 25. Both scales (ascending in m. 22 and descending m. 25) have a naturally accelerating rhythm and could be classed as *pelotita* or bouncing ball phrasing, although perhaps it is not logical to think of an ascending scale as a bouncing ball..

Antonio Agri's first phrase is a study in contrast: while he enters lightly earlier than Bajour, in the final beat of m. 17, the first two measures are not rhythmically stretched in any way. In measure 19, the initial *b* is repeated twice, but there is no rhythmic distortion. However, in measures 20 and 21, the timing is significantly stretched; he pauses before the beginning of m. 20, and then again repeats the *f-sharp* multiple times, before playing triplet-like rhythms in m. 21. These triplet-like rhythms are both stretched (at first) and compressed (after), and create a relaxed feeling that contrasts nicely with the jazzy bass part. In m. 22, Agri takes his time starting the rapid scale, waiting until the second half of the measure; the shape of his scale is also different as he begins above and descends before ascending again. However, he makes up for his late beginning by playing only fast notes; his scale doesn't start slower and accelerate, as Bajour's did. He catches up by the end of m. 23 by shortening the final *c-sharp*, which both Bajour and Vardaro hold longer. Measure 24 is separated into two groups, by small rests or breaths, which is different from the other performers who played fully legato. The descending scale, which normally should take place in m. 24, actually is stretched between measures 24 and 25, but again he makes up for lost time by the end of m. 25.

Like the others, Vardaro also begins the solo before the measure, with similar timing to Agri. While he begins the measure *cuadrado*, the end of the measure is more accelerated, with a definite sense of direction towards the *f-sharp* in m. 19; this sense of direction is reinforced by a triplet beat 4 in m. 18, instead of eighth notes. After a relaxed m. 19, Vardaro anticipates the beginning of m. 20, but subsequently stretches out the first beat. The stretched out *g* in m. 20 makes the *f-sharp* that follows seem very rapid, giving energy to the measure. The second beat is also played with a slight accent, reinforcing the character of the phrase. Measures 21-22 are very simple, with no modifications to the rhythm. These notes are played separately but legato. Only at the end of measure 23 does he anticipate the arrival of m. 24, the first half of which is also played *cuadrado*; the second half of m. 24 is stretched out in a very emphatic triplet.

• Ornamentation

Bajour uses a number of ornaments in the first phrase of the solo. For example, grace notes are a common feature, used in measures 18, 21, 23 and 25. All of these grace notes relate to the following notes, and in the case of m. 21 announces a change of harmony (*g-natural*). There are also two small, rapid glissandi in m. 19 and 21, which accentuate the interval of a fifth; these fifths, and the interval of a sixth in m. 30-31, are important aspects of the solo. The final glissando in m. 24 goes up to an *e*-harmonic, making the scale easier and adding a touch of brilliance. Furthermore, there are two large scales, an ascending in m. 22 and a descending in m. 24, which are noteworthy features of virtuoso playing in tango violin.

Agri actually begins the violin solo with an ornament, playing a small grace note from above. Glissandi are abundant; there are three glissandi in this passage, of two types: in m. 18, there is a small descending glissando, which is played slowly, and in m. 19 and in m. 20, ascending glissandi are played rapidly using the same finger and are lightly timbred. Like Bajour, he also plays rapid notes in m. 22 and 24-25, but as mentioned above, the shape of these passages is slightly different. Instead of beginning from below in m. 22 like Bajour, he begins from above, descending slightly before ascending again, which gives a slightly different color to the passage. His descending scale in measures 24 and 25 is less obviously a scale than in the Bajour version, for he breaks the downward motion by including multiple sets of grace notes (starting from the note).

Vardaro's solo is again more simple in nature than the more virtuoso versions of Bajour and Agri; he eschews fast scales and runs. In general, he uses little ornamentation, except for very timbred glissandi, examples of which can be found in m. 20 and between measures 21 and 22. The glissando spanning two measures is particularly typical of Vardaro's playing, for he digs into the string with his finger and his glissando spans an octave, creating a viscous effect. The only other ornamentation of note is the inclusions of small grace notes which precede the beat, such as in measures 21, 23 and 24.

- **Sound**

Bajour's sound is fully timbred, with an even vibrato in the first two measures of the solo. However, on the *f* in beats 2 and 3 of m. 19, he stops using vibrato and uses less bow intensity, which gives the listener a sudden surprise. Likewise, he vibrates little in measures 20-21; the focus is placed on the syncopated rhythms and the chromatic notes. In general, he tends to vibrate on longer notes, as the shorter notes have a less legato articulation (for example the first two beats of m. 24). He also vibrates slightly more at the beginning of certain notes (for example, *d* and *c-sharp* in m. 25) in order to make them more emphatic without playing an accent.

The first thing that the listener notices about Agri's violin solo is his sound quality, which is extremely intimate. Unlike Bajour, who is immediately present, Agri is more subtle, more hidden: he brings the listener to him. He seems to be playing piano (or is far from the microphone) – he is quite soft in comparison to the other instruments. The sound is not sustained and seems to float above the string; there is very little bite or attack, but the sound isn't quite flautando – there is still some weight in the bow. The vibrato is minimal, with a burst of more intense vibrato on longer notes such as the *f-sharp* in m. 19.

In comparison to Agri and Bajour, Vardaro's sound is more timbred; he plays with more bow pressure. The vibrato is fast and quite nervous, with short bursts of extra rapidity (for example in m. 23). His glissandi are consistently played with more bow and left-hand finger pressure, creating a thicker, syrupy sound. The character of the solo is more bellicose, though without being aggressive – it is self-assured and soloistic, unlike the more subtle playing of Agri and the brilliant playing of Bajour.

Measures 29-37

The musical score for measures 29-37 features five staves: Vln., Bajour, Vardaro, Agri, and Cb. The Vln. staff begins with a forte (*f*) dynamic and includes a triplet of eighth notes. The Bajour staff also starts with *f* and features a triplet of eighth notes, followed by a glissando. The Vardaro staff includes a triplet of eighth notes and a glissando. The Agri staff shows a triplet of eighth notes and a glissando. The Cb. staff includes a triplet of eighth notes and a glissando. The score is marked with various articulations such as pizzicato, arco, and glissando, and dynamics like piano and forte.

- **Phrase structure**

Part 2 is more lyrical than part 1 of the solo. Bajour enters a bit early, adding an *f-sharp* in the last beat of m. 29, which the others don't play. The *d* of m. 30 is slightly stretched, and then the rest of the measure is more compressed with a triplet-like feeling. The double bass player is also fairly loose with his timing in between the third beat of m. 30 and the next measure, allowing Bajour the freedom he needs. In measure 31, there is a contrast in articulation between the détaché third beat and the staccato fourth beat, as well as bouncing-ball phrasing; there is a natural acceleration of rhythm. In measure 33, Bajour delays the beginning of the ascending run, and as such it spills into m. 34. He subsequently makes up time in the next measure by turning what normally would be quarter notes into more of a triplet feel. In m. 35, there is another contrast in articulation, between the legato beginning of the measure, and the shorter second half of the measure. The last beat of the fourth beat is also slightly modified, rhythmically, and he arrives a beat late in m. 36, making up for lost time by shortening the duration of the long final note.

Agri begins the second part of the solo a bit early, but without the *f-sharp* that Bajour played, and the material in m. 30 stretches significantly into m. 31, as he doesn't arrive on the goal note *c-sharp* until the third beat. In m. 32, he catches up by accelerating the first beat and shortening the lower *c-sharp*. The ascending run in m. 33 is organized differently than in Bajour's version; Agri begins slowly and then waits as much as possible to burst ahead. His run is also noticeably shorter than Bajour's, just an extended arpeggio. Measures 34 and 35 are more stretched out, spilling into measure 36. Again, he makes use of a breath in m. 35 before concluding the solo, attracting the attention of the listener.

On the other hand, Vardaro's phrasing is very emphatic and intense, unlike Bajour and Agri. While in m. 30 there is little distortion, only a slight suspension in the fourth beat, he accelerates the rhythm greatly at the end beat of measure 31, anticipating the arrival of the following measure. This faster rhythm gives this portion of the solo a more urgent and virtuoso character. Likewise, his octave leap in m. 32 is faster than Bajour or Agri, and almost entirely without glissando, an impressive feat given the register. The phrasing in m. 33 was difficult to transcribe, because although he plays in a triplet fashion, the downbeat of m. 34, played by the other musicians, actually arrives early to match his arrival on *b*. This sort of timing issue reminds the listener that this version is a live performance. In any case, the character of the run in m. 33 is agitated, before he pulls back the energy the first two beats of m. 34, strongly re-establishing the tempo and clearly articulating these notes. The rest of the solo is played *cuadrado*.

- **Ornamentation**

In the second half of Bajour's solo, there are a few ornaments, including large, timbred glissandi going into m. 30 (played with the arrival note finger) and also in m. 32 (played with the same finger as the previous note). Also, there are small grace notes, from the note, in m. 31, which are added in passing – these are a Bajour trademark. Perhaps the most salient feature of this passage is the arpeggiated run that begins in m. 33: it is delayed until nearly the end of the measure, and played legato. It is also played with a slight acceleration, starting slowly and picking up speed. In m. 34 and 35, there are two examples of grace notes, both played from the note (*b* and *a* respectively) and before the beat. There are also two glissandi in the passage, both played differently. In m. 34, the glissando in the first beat is played with the second finger of the e-string, and is fully timbred with the second finger completely touching the string. On the other hand, the glissando in m. 36 is played by changing strings and with the third finger – this glissando is played with the finger barely touching the string (going up to the harmonic *a*).

Like Bajour, Agri uses similar ornamentation. First, the glissandi: the passage begins with a slight portamento from *c-sharp* to *d* in m. 29-30. Normally, this sort of glissando (actually an *arrastre*) would be played with a more indeterminate beginning note (Gallo, 2011), but here the *c-sharp* is clearly audible. In m. 31, the descending glissando between beats 2 and 3 is quite slow and exaggerated, and is executed with the same finger that played *e* – before he changes fingers to play *c-sharp*. In m. 32, there are two more glissandi, a rapid glissando between beats 1 and 2, and then a very subtle portamento between beats 2 and 3. In the latter glissando, he arrives slightly below the target note *c-sharp* and then slides in to place; according to Guillermo Rubino, this practice of arriving flat and then sliding into the target note is very typical in tango (private communication, 13 November 2015). Furthermore, there is a slow ascending glissando – unusual as most ascending glissandi are fast, in m. 34. Another example of ornamentation is the up-bow staccato in m. 31 and 32, which is played slowly and not too short. The fast run in m. 33 is short but virtuoso in character. Finally, there are differences in articulation (between staccato and legato) in m. 35-36, as well as small grace notes in m. 35.

As ever, Vardaro's ornamentation remains sparse, with an up-bow staccato in m. 31, small grace notes in between the second and third beats of m. 35, and a timbred, syrupy glissando in m. 36.

- **Sound**

Here, in this passage, Bajour's sound is sumptuous. The vibrato remains intense and the sound timbred, the main exceptions being in measure 31. The *c-sharp* at the beginning of the measure is initially played non-vibrato and then the vibrato becomes more intense as the note goes on. Similarly, the shorter notes in the third and fourth beats of m. 31 are played non-vibrato except for the *c-sharp* attached to the grace notes, which has a rapid burst of vibrato. Leonardo Ferreyra told me that sudden rapid vibrato after a few non-vibrato notes is a trick that Bajour used in order to emphasize a note without accenting it (private communication, 14 November 2015).

While the first half of Agri's solo is very subtle, with minimal vibration, he vibrates much more in the second half of the solo, creating contrast. The vibrato is fairly generalized, although a notable exception to the vibrated second half is the slow descending glissando of m. 31, which is noticeably bare, startling the listener.

In part two of the solo, Vardaro's sound is slightly less intense than the first half, with the exception of the g-string passage in m. 33, where rapid vibrato and bow intensity combine to create a highly timbred sound, like treacle. This rapid vibrato and bow intensity in the low register is in contrast with the upper registers, for in the beginning of this passage (m. 29-31) the vibrato and bow intensity are minimal, creating a floating character unlike most of Vardaro's soli.

Intervention, part 4: Analysis of “Calambre” (Annex 7)

My analysis is based on transcriptions of the following recordings:

- Bajour: *Piazzolla interpreta a Piazzolla*, track 4
- Vardaro: *En la Revista Marcha*, track 19
- Suárez Paz: *Unmixed*, track 11

The double-bass part is transcribed from *Piazzolla interpreta a Piazzolla*.

“Calambre” is a very memorable Piazzolla composition, and for Leonardo Ferreyra it is absolutely the best piece in the album *Piazzolla interpreta a Piazzolla* (private communication, 14 November 2015). For him, Bajour's solo is the most interesting – more so than “Lo que vendrá,” for example. From a compositional perspective, “Calambre” is interesting because it is the first time that Piazzolla introduced a fugal theme, which he would often use the future; examples include Fuga y misterio from *María de Buenos Aires* (Azzi, 2000). From a technical perspective, it is the most challenging of all of the solos, and is mostly a spectacle of virtuosity.

A few notes: A version of this piece was published by Aldo Pagani, which I have used for comparison purposes. However, this version is published for violin, cello and piano, which is unusual because the piece was written as a quintet. There is no information provided as to whether Piazzolla made this arrangement himself or whether it was made by someone else (José Bragato comes to mind, since he was a cellist and has published many Piazzolla arrangements). As mentioned before, Aldo Pagani has a lot to answer for – as a keen businessman he released and re-released many Piazzolla recordings and scores, often with very bad quality (Gorin, 2001). This publication “Calambre” is hand-written with no copyright information, so it is probably not a reliable source (especially since this version is extremely different – with the exception of the violin solo – to any version ever recorded). However, I've included it because it does provide useful comparison to my interpretation of the rhythms, especially in the descending fifths passages. The articulations are also useful.

A note about Suárez Paz's *Unlimited*: this recording is from the album *Astor Piazzolla Unmixed*, released by Milan Records in 2003, which I was given by Micha Molthoff. It was one of the many tributes to Piazzolla introduced after his death. The album does not clearly state that Piazzolla is not playing, but marks the piece as being recorded by Piazzolla; perhaps we can see this as yet another money-making tactic of Piazzolla manager Aldo Pagani, who sought to sell as many “Piazzolla” recordings as possible without caring about the integrity of the albums (Gorin, 2001). It would appear that this recording was in fact taken from Suárez Paz's 1997 album *Milonga del Angel*, also released by Milan, and inserted into the album. Piazzolla, who died in 1992, was thus not featured on this track, but Marcelo Ninisman on bandoneon instead (Luongo, 1996). In any case, I decided to include this recording in my analysis because the arrangement is identical, and Suárez Paz plays a beautiful version of the solo worthy of comparison to the others.

Overall structure of solo

The solo lasts 12 measures, from mm 50-61. Unlike other soli such as “Adiós Nonino”, which have a clear 4+4 structure, that of Calambre is less clear. For me, it is a descending fifths sequence, especially measures 54 until the beginning of m. 57. The pattern is broken in m. 57, but begins again from m. 58-61, modulating in m. 60 to prepare the arrival in e minor in m. 62. I decided to present my analysis of each version in one unit, instead of splitting it into phrases like in my other case studies, because for me the solo functions as 1 large phrase.

Measures 50-61

The image displays a musical score for five instruments: Violin (Vln.), Bajour, Vardaro, Suárez Paz, and Cello (Cb.). The score covers measures 50 to 61. The key signature is one sharp (F#), and the time signature is 4/4. The Violin part features a complex melodic line with many triplets and slurs. The Bajour part has a similar melodic structure with triplets and slurs. The Vardaro part is more rhythmic, with many triplets and slurs. The Suárez Paz part is also rhythmic, with many triplets and slurs. The Cello part provides a harmonic foundation with a steady rhythm. The score includes various musical notations such as slurs, triplets, and dynamic markings like 'gliss.' and 'V'.

The image shows a musical score for measures 56 through 60. The staves are labeled Vln., Bajour, Vardaro, Suarez Paz, and Cb. (Cello). The key signature is one sharp (F#). The score includes various musical notations such as triplets, sixteenth notes, and slurs. A 'bandoneon' part is indicated at the top right. The measures show a complex rhythmic structure with many sixteenth notes and some triplet markings.

- **Phrase structure**

From the outset of Bajour's version of the solo, the character is established: this is a virtuoso moment. That being said, the rhythms are well-enunciated, stretched out with a clear triplet character in m. 50; we might imagine that such a technically demanding section would be played with more urgency or with shorter articulation. In the following measure, he plays all of the notes that are in the published score, but the sixteenth notes are organized differently, since he takes a bit of time with the 32nd notes. These 32nd notes could also be written as grace notes, but I decided to notate them as full notes since their rhythmic character is so well defined. They take up exactly half a beat, since he arrives strongly on the second beat (*e*), which he plays with weight. Because he plays these notes with such character, the sixteenth note passage is a bit delayed, spilling over into the following measure. Subsequently, he makes up time by sustaining the *b-flat* for only 1 beat in m. 52, and not two like in the Pagani score. Measure 53 is identical to the Pagani score, and is both virtuosic and modulatory in nature. From measure 54 to 60, there is essentially a descending fifths passage, with m. 57 breaking the pattern in two (even in the bass part, m. 57 has a walking bass line, unlike the octaves in the other measures). The basic material of these measures is presented in m. 54 and subsequently repeated 5 more times, but Bajour never plays it the same way twice. In m. 54, the rhythm is slightly stretched out, into more of a triplet, whereas in m. 55 he adds extra chromatic notes, then compressing the second half of the measure. M. 56 is completely stretched out, as he takes his time and articulates the eighth notes well. It's perhaps interesting to note that in this descending fifths passage – also to be echoed in the second descending fifths passage from m. 58-60 – the musical material remains contained in each measure. There is no anticipation or suspension like in other solos. Measure 57 breaks the pattern in a blaze of rapid ascending and descending scales, before lapsing back into the descending fifths passage again. Measure 58 is not modified rhythmically, instead being decorated with ornaments, whereas m. 59 is notable for having a breath between the first and second halves of the measure. In the final measure of the pattern, again Bajour plays an extremely rapid ascending and descending scale, further decorated with turns and chromaticism, before spilling over into m. 61, arriving late on the goal note *d-sharp*.

Of all of the versions, Vardaro's is likely the closest to what Piazzolla wrote, although there is no definitive proof, as Pagani's published score is not a wholly reliable source. The character of Vardaro's version is jaunty and self-assured. From a phrasing perspective, he nearly always remains within the context of the measures – there is virtually no cross-bar line anticipation or suspension. Furthermore, although there are number of places where rhythms are a bit stretched out, these rarely leave the confines of the beat. For example, beats 2 of m. 54, 55 and 56 are all played in the same way, with a triplet feeling (instead of the less elastic sixteenth notes indicated in Pagani's score) but the notes remain squarely in beat 2. This strict timing can be felt throughout the solo, with the exception of the first two and a half measures (m. 50-first half of m. 52), which are the only places in the entire solo where the rhythms actually stretch beyond the beat. Vardaro begins the solo by anticipating the first beat of m. 50, sliding into the beat. The *g* downbeat is well-enunciated, but he doesn't spend much time on it, accelerating the rhythm by playing the arpeggio a bit faster than the other violinists; he finishes half a beat earlier than Bajour and entire beat earlier than Agri. In m. 51, he waits slightly on the initial *b* octave, as well as on the lowest note in the arpeggio (*c*), which serves as a springboard for the ascending arpeggio in beats 3 and 4, which are more or less straight sixteenth notes. Measure 52 begins with an exaggerated glissando, which functions as both a sound suspension and a rhythmic one; the rich timbre also helps to hold back the energy. From this point on, phrasal distortion is kept to a minimum. The last hint of phrasal distortion occurs in m. 53, where he plays what would normally be a 3+3+2 rhythm, except that he comes in a bit early on the *b-flat*, creating more of a 3+2+3 rhythm. However, the rest of the solo, the 7-measure descending fifths passage, is played more or less in the same way (as mentioned earlier triplets m. 54-56, sixteenth notes 58-60) unlike Bajour and Suárez Paz, who played each of these measures differently. Perhaps m. 57 is the most unusual, because whereas the other violinists played virtuoso scales here, Vardaro stops, letting the bandoneon take over for most of the measure. Perhaps this material is

inaudible, or he simply made a mistake, but I'd like to think that it remains true to the simplicity of his phrasing in general.

Suárez Paz's solo is clearly based on Bajour's, as the phrasing and the runs are quite similar. However, the playing and character are quite different than both Bajour and Vardaro's versions, as the bow is less willfully controlled. The phrasing also is the most elastic of the three versions. Perhaps Suárez Paz's solo has the most contrast between agitated and virtuoso passages like m. 51-53 and lyrical, calmer sections like mm 54-55. The solo begins, like Vardaro's version, a bit before the measure with an *arrastre*, although the departure point is clearly an *f-sharp*, and not an undefined note as is so often the case in tango (Gallo, 2011). Suárez Paz certainly takes his time in this measure, pausing leisurely on the first note before beginning his arpeggio, played with decisive bow strokes. This arpeggio spills into the next measure, and he begins his arpeggio almost a beat later than Bajour. In order to make up this time, he plays the arpeggio extremely quickly and roughly, and as such only pauses briefly on the *b-flat* and *e-flat* in m. 52, notes that are so important in both Bajour's and Vardaro's versions. Again, he's running a bit late towards the end of m. 52, and his up-bow staccato passage spills into m. 53, instead of being contained like in the other versions. He must make up time again, so he accelerates the rhythm, barely even pausing on the *g*, which normally should be the downbeat of m. 53. The *g* almost disappears in a whirlwind of rapidity. The effect is very exciting, the energy palpitating and hair-raising.

From measure 54, Suárez Paz makes a drastic change, after the virtuosity of m. 51-53. Measure 54 is still played strongly but the character is already calmer, each note being played as equal eighth-notes; m. 55 is even less energetic, both in timing and in sound. This material is stretched to the point that it takes 5 beats instead of 4, and he arrives late in m. 56. He then accelerates, making up the delay to the point that he even anticipates m. 57 by arriving on the *g-sharp* 1 beat early. The subsequent scale in m. 57 is extremely rapid but even, and a bit like a roller coaster, with ascending, descending, then ascending and descending notes in a blaze of 32nd notes (unlike Bajour, whose scale paused at the top and the bottom). The final measures of the solo are also a study in contrast, between the calm sustained notes and the rhythmically uncontrolled rapidity of measures 58-59, in which he seems to throw the bow on the string in the fourth beat. In contrast, measure 60 is much more defined in rhythm, with marcato eighth notes bringing the solo to a close. Like the beginning of the solo, the end of the solo is rhythmically clear with defined rhythms, whereas the middle is more wild.

• Ornamentation

The ornamentation is the most interesting thing about Bajour's version of the violin solo, for its virtuoso character is its most salient feature. The main features are rapid (sometimes chromatic) scales, grace notes, up-bow staccato and glissandi. The scales vary between arpeggio-type runs (m. 50, 51) and ascending and descending scales (including the ascending sextuplet in m. 53, the ascending and descending scales in m. 57 and the chromatic ascending and descending scales m. 60-61). Both the arpeggio runs and the scales are further embellished with the addition of grace notes and turns. These turns or grace notes are sometimes played in between other rapid notes (like in m. 57 and 60, for example), but otherwise they can begin the scale or arpeggio (m. 50 and 51). Other grace notes are typical of Bajour, such as those added before the up-bow staccato passages (m. 58 and 59), for they connect the different beats together. Furthermore, there is a great deal of up-bow staccato in this solo, but not all of it is executed in the same fashion. For example, the staccato in the fourth beat of m. 52 is extremely short, whereas the up-bow staccato in m. 54 and 55 is longer and more tenuto. The articulation in measure 56 is so long that it can no longer be considered staccato, but instead separated notes. Finally, there are a few glissandi, of two main types. The ascending glissandi in measures 52, 56 and 58 are very slight and played with the finger used to play the next note (m. 58 slides up to a harmonic and is thus without timbre). The other glissando, in m. 53, is played with the fourth finger, which was used to play the previous note.

In Vardaro's recording, there is very little ornamentation in comparison to Bajour or Suárez Paz. Of note are the glissandi, the grace notes, and the lack of up-bow staccato. The glissandi, present at the beginning of measures 50, 52, and 58, are richly timbred, with the left-hand finger dug into the string and a good amount of bow pressure. Those of measures 50 and 52 are particularly note-worthy: the glissando in m. 50 precedes the beat, and can be categorized as an *arrastre* (Gallo, 2011), whereas the glissando in m. 52 is so exaggerated that it takes up more than 1 beat (wholly engulfing the *a-flat* which normally be played on the downbeat of m. 52). These long glissandi are typical of Vardaro's style. Grace notes are used notably in the first descending fifths passage – particularly in m. 54-56) and sometimes precede the downbeat (m. 54 and 55), sometimes the second beat (m. 55 and 56). However, there isn't a great deal of variety in his ornamentation. Whereas Suárez Paz and Bajour use a great deal of up-bow staccato in this solo (measures 52, 53, 55-56, 58-60), it is interesting that Vardaro does not. The first half of the solo is played mostly legato, and while beat 2 of m. 54-56 is played in the same bow, Vardaro plays portato instead of staccato; these notes are a bit longer. In m. 58-60 Vardaro separates the sixteenth notes, whereas the others use up-bow staccato.

Suárez Paz's glissandi are more timbred than Bajour's but less so than Vardaro's. Two of the more significant ascending

glissandi are the initial glissando in m. 50, and also the glissando into the fourth beat of m. 52; both of these glissandi have a clear departure point, as mentioned earlier. It is interesting to note that like in other solos such as “Adiós Nonino” (such as m. 20 of Antonio Agri's recording), Suárez Paz's descending glissando in m. 55 is very slow and almost without timbre. The tension present in earlier measures is noticeably relaxed here. His use of rapid scales is very similar to Bajour's, except less controlled and more compressed rhythmically. Also, unlike Bajour or Vardaro, he makes much more sparing use of grace notes, only using them in m. 55 and in m. 59. The others use grace notes more systematically.

- **Sound**

Bajour's sound is strong, but not sustained nor aggressive. It is worth noting that he often takes breaths or small rests (examples include measures 50, 51, 59), creating breaks in the intensity. These breaks provide more contrast and allowing him to prepare the following notes. The right hand is not intense at all, but floats over the string. The vibrato is also different than in comparison with more lyrical solos such as “Adiós Nonino”; in “Calambre” vibrato is the main conduit for change of character. For example, there are rapid bursts of vibrato at the beginning (for example, m. 50, the first beat *g* and the dotted quarter note *d* at the end of the measure) and at the end of the solo (the half notes in measures 58, 59, 60 and 61). Bajour begins these notes with rapid vibrato and then pulls away, creating a sort of rapid decrescendo. The effect is not unlike an accent. By contrast, in the middle of the solo in between runs, the character of the vibrato is more placid, particularly beginning in m. 54 (a character change can be felt when this measure begins) and ending in m. 56.

Since Vardaro's rhythmic modifications are very subtle, his use of vibrato is the most important vehicle of change, his way of creating variety within the phrase. For the most part, his vibrato is extremely rapid, but he sometimes varies the speed of vibrato to effect changes in character. Some notes are suddenly vibrated less; such as *a* in m. 56, suddenly played with much less vibrato. Since m. 56 is the third measure of the descending fifths passage, Vardaro avoids repetition in this fashion (he also modifies the placement of grace notes in this passage, also creating a subtle change).

However, Suárez Paz's sound quality is quite different from the others. His sound is rougher and dirtier than Bajour's or Vardaro's. There is a great deal of bite and grit in the sound, particularly when he plays off the string (all staccato passages). The bow seems to be thrown on the string, instead of placed in a controlled fashion. For the this reason, I'm not sure that he uses up-bow staccato in passages such as m. 58-60, because the sound is too percussive – otherwise the articulation wouldn't sound, or the passage would be more controlled. Similarly, arpeggio passages like measures 51 and 52 are played with reckless abandon. Some legato notes are played with increasingly intense vibrato (such as the first note, which begins without vibrato and progressively increases in intensity. Guillermo Rubino told me about this technique (private communication, 13 November 2015). However, the vast majority of longer notes are played with a faster, slightly wider vibrato than Vardaro or Bajour.

Intervention, part 5: Practice-based research

In the practice-based portion of Intervention Cycle 2, I focused on practicing the pieces that I analyzed in-depth: “Adiós Nonino,” “La Calle 92,” and “Calambre.” Like in Cycle 1, I wanted to be able to switch between versions as quickly and effectively as possible. For each piece, I recorded myself playing the bass line, and then practiced along with it, so that I could make sure I had respected the timing and pulse and could feel how the solo part interacted with the bass part. In this cycle, I added another layer of understanding to my practicing, this time focusing on sound. I used a good deal of bow pressure and rich vibrato in order to sound like Bajour, then I further intensified the vibrato with rapid bursts at the beginning of each note to sound like Vardaro, played near the tip with almost no bow pressure to sound like Agri, and added dirt and grit to sound like Suárez Paz. I practiced the versions until I could convincingly imitate each violinist.

Intervention, part 6: General conclusions

Of course, many of my findings on phrasal timing and sound are subjective, based on my own interpretation of what I heard in each recording. According to Martin Kutnowski, this practice is completely normal: “In order to establish a mental image of the structure of a piece of music, the listener sometimes has to choose between a 'conservative' or 'progressive' hearing. Each of those possibilities requires different assumptions, and depends largely on the listener's real-time or retrospective decisions” (Kutnowski, 2002).

In intervention cycle 1, I mostly concentrated on timing and phrasal structure, and by the end of the first cycle, I concluded that timing was above all a mixture of suspension and anticipation. Through my continued analysis of pieces in intervention cycle 2, my findings from intervention cycle 1 were confirmed, although I would like to nuance them. I

considered anticipation and suspension to be separate techniques in intervention cycle 1, although now I realize the two ideas are connected. Bajour, Agri, Vardaro and Suárez Paz never anticipated without relaxing the energy afterwards, or vice-versa. The connection of the two energies is a vital element of the contrast to be had in tango – an equilibrium is maintained through these forces that constantly play off of one another. Furthermore, I also realized that elastic timing rarely exceeds a few beats, and never goes beyond a measure or two; any extra time taken must be made up by the end of the second measure, by compression, or repetition of notes. If I think back to my initial attempts to use *fraseo*, I often was behind or ahead by several measures at a time; I now know that the structure should be much more strict, the improvisational character of the phrasing more contained.

Perhaps the most important revelation to me during this intervention cycle was the different use of sound. Of course, these revelations did not become clear to me until I travelled to Buenos Aires, because I did not understand how the bow was used in tango before my time there. Each of the violinists I studied had their own distinctive sound. In the recordings, Bajour's sound is very sweet, rich, timbred, and is generally played in the string. The vibrato is fairly rapid and concentrated, but without a nervous quality. The sound is very silky and smooth, without any unintentional accents or blemishes. Above all, his soli are very exciting, because they are filled with a lot of contrasting colors. He alternates rich, sustained passages with flautandos and the listener is constantly surprised by his palette. By contrast, Antonio Agri is perhaps more lyrical – his playing sinks less into the string and he floats more, using less timbre and a less intense vibrato. Vibrato is perhaps the least systematic with Agri, a tool used to vary colors and timbres. His playing is also by far the most intimate, the most humble, of all of the violinists.

Comparing Bajour and Agri to Vardaro in these recordings isn't exactly fair – after all, Vardaro was past his prime and was not in good health when these recordings were made. His recordings from earlier, such as “Miedo,” recorded with Piazzolla in 1957, were far better. Furthermore, *Ensayos* and *A la Revista Marcha* were live recordings, *Ensayos* being a recording of a rehearsal and *Revista Marcha* a concert, unlike the others who were mostly studio recordings. Vardaro's sound is unwaveringly intense, with a extremely concentrated vibrato. He is also known for rapid bursts of vibrato at the beginning of long notes. Personally I find his sound to be too intense in general, but the simplicity of his playing is appealing. Vardaro was perhaps not the most original of the four, but he didn't seek to overcomplicate passages, which is refreshing. In contrast, Suárez Paz's sound and character is also quite different from the others. Here we hear more of a gypsy background, according to Leonardo Ferreyra (personal communication, 14 November 2015). His sound has more dirt, more grit, more surface noise than the others, and thus he is also the most wild of the four – the playing is more raw, more aggressive. The bow is often thrown on the string, with more abandon and less control than the others.

My analysis of sound also led me to re-evaluate ornamentation, since my interpretation of several ornaments has changed, notably about glissandi in general. I determined that there were several main types of glissandi used: 1) with the same finger on same string, timbred or non-timbred, 2) glissando involving a string change, with different finger, 3) glissando beginning on an indeterminate note (portamento), 4) re-articulated note to begin glissando and 5) fast ascending glissando, slow descending glissando.

Furthermore, grace notes have an important function in these solos, particularly in the playing of Bajour. It is interesting to note that while in tango grace notes are often stretched out and accentuated, according to my lessons with Leonardo Ferreyra and Ramiro Gallo, Bajour played his grace notes with great rapidity, generally before the beat and always slurred into the following note. They are very distinctive. The other violinists played grace notes in a similar manner, but used them more sparingly, less systematically. Bajour used grace notes everywhere, from the note, from above, from below, in thirds or other intervals, before the measure or beat, to break up repeated notes or long notes to make them more interesting.

Both Bajour and Antonio Agri used multiple repeated notes instead of long sustained notes, for effect, whereas Vardaro preferred longer sustained notes in general. Finally, they all tended to play scales or runs in the same manner, either legato, détaché or with up-bow staccato, varying their usage for effect and contrast.

End of Intervention Cycle 2: Reference recording 4

- see Reference recording 4, “Adiós Nonino”, track 4.
- Also on Soundcloud, <https://soundcloud.com/stephen-meyer-ar/stephen-meyer-reference-recording-4-adios-nonino>

I made a comparative recording of “Adiós Nonino” to conclude Intervention Cycle 2, I first made a recording of myself playing the bass line of “Adiós Nonino.” Then using headphones to listen to the bass line as I played, I then recorded myself playing the 4 different versions: Bajour *Piazzolla interpreta a Piazzolla*, Bajour *Adiós Nonino*, Elvino Vardaro *Piazzolla Ensayos* and Antonio Agri *Introducción al Angel*, in the order that I analyzed the pieces, in order to

demonstrate my understanding of their interpretations. The purpose of recording the bass line was to show as best I can the relationship between the bass line and solo. However, in contrast to Intervention Cycle 1, where I mainly paid attention to timing, here I paid attention to timing as well as sound.

Intervention Cycle 2: Outcomes

In Intervention Cycle 2, my goal was to make comparative transcriptions of all of the pieces in the album, as well as in-depth analysis, with particular attention to sound, phrase structure and ornamentation. The intervention cycle can be deemed a success, although I did limit my analyses to pieces where I could compare three or more violinists. Given detail in which I examined these pieces, I had more than enough information from which to draw conclusions about the playing of Bajour, Vardaro, Agri and Suárez Paz. Furthermore, by practicing the different versions of the pieces, with a particular focus on those that I analyzed in detail, I am now able to perform each of the pieces in several different ways. From an artistic perspective, I was able to apply my findings about timing and phrasing from Intervention Cycle 1 and add my new understanding of sound quality gained in this cycle, which is perhaps the most important outcome. This understanding would not have been possible without my trip to Buenos Aires, which gave me the insight to approach the pieces in a new light.

Finally, the concrete result comes in the form of the compendium of comparative transcriptions from *Piazzolla interpreta a Piazzolla*, found in the annexes of this document. These include:

- Adiós Nonino (an. 3)
- Bando (an. 4, 5)
- Berretin (an. 6)
- Calambre (an. 7)
- Contrabajeando (an. 8)
- Decarissimo (an. 9)
- Guitarrazo (an. 10)
- La calle 92 (an. 11)
- Lo que vendrá (an. 12)
- Los Poseidos (an. 13)
- Nonino (an. 14)
- Tanguisimo (an. 15)

Intervention Cycle 3

Goal: To use the interpretational knowledge gained during the first two intervention cycles to create my own piece based on a theme of *Piazzolla interpreta a Piazzolla*, finding my own personal style in the process

Main result: Creation of the piece “Fantasia sobre Nonino,” based on the themes of “Nonino” from *Piazzolla interpreta a Piazzolla* and finding a personal style

Inspiration for the intervention cycle

When I began this project, my goal was – through understanding and then imitating – to integrate the style of Bajour into my own playing, but I perhaps didn't reflect as much as I could have on how I would develop my own personal style. Throughout my studies and subsequent professional career as a classical musician, I had always been more concerned with interpreting and perfectly executing pieces that already existed, without the idea of creating my own “personal style.” Upon reflection, when I was younger, I perhaps had a distinct way of playing – that was often perceived as “wild” or even “gypsy” by my peers and teachers, but all unusual or unique qualities were ironed out of my playing through years of conservatory training, audition preparation and orchestral experience. When I began to study tango music, I realized that the violinists I admired all had personal styles, but ultimately my desire was to either sound like them or to sound “convincing” as a tango violinist. This inclination to imitate and integrate rather than create was also a concern of several jury members in a few of my Artistic Research exams. In particular, my main subject teacher Ruzana Tsybalova, as well as jury member/Artistic Research coach Santiago Cimadevilla were concerned that there was not enough artistic development in the design of my project, and that while understanding the styles of the different violinists was a vital part of my research, ultimately I needed to translate that understanding into something unique and different – in short, something personal.

When I began my research, I spent a great deal of time compiling a discography of Astor Piazzolla – which I've outlined elsewhere in this thesis. As I collected recordings to include in the discography, I came across a few solo pieces written and recorded by Antonio Agri that ultimately gave me a brainwave, inspiring me to create my own style. However, my initial contact with these pieces had nothing to do with my artistic research: the first piece, “Nostalgias,” was suggested to me by my teacher at the time, Micha Molthoff. In short, Antonio Agri had taken the basic melody, originally written by Juan Carlos Cobián in 1936, and created a solo violin fantasy, with many virtuoso elements. I was very much taken with the beauty and the creativity of the creation, and knew as soon as I heard the piece that I would enjoy playing it. I looked on the internet for a recording, and came across not only “Nostalgias” but also another solo violin fantasy that Antonio Agri had written based on “Adiós Nonino,” much in the same way as his version of “Nostalgias.” At once, I listened to both of these recordings, and realized that I had found the form I was looking for: solo tango violin fantasies. I've always enjoyed playing virtuoso solo classical pieces, such as those of Eugène Ysayë or Paganini, and the mixture of tango and virtuosity was a perfect fit for me. This inspiration that I received from listening to both Agri fantasies was confirmed after I transcribed “Variaciones sobre Adiós Nonino” and began to perform both of them. The joy and creative inspiration that I received from them convinced me that I too should try to write a solo violin piece, even though I had never really composed anything before.

“Variaciones sobre Adiós Nonino” would prove to be a fantastic discovery, because it is based on “Adiós Nonino,” perhaps the most famous Piazzolla piece and more importantly an integral part of the album *Piazzolla interpreta a Piazzolla*. It occurred to me that like Agri I could take the melodies and themes from one of the pieces from the album, and create my own solo virtuoso tango fantasy; eventually, I chose to write a piece based on “Nonino,” because I enjoyed its rhythmic and melodic development and found it a shame that Piazzolla never recorded it again. In order to write such a piece, I needed to examine in detail, how Agri wrote his fantasies – how he developed the themes, which virtuoso elements he used, and so forth – so that I could get an idea of which elements I wanted to incorporate into my own piece. Moreover, I wanted to incorporate the research that I had done in Intervention Cycles 1 and 2, where I had analyzed in detail the phrase structure, sound and ornamentation of the performances of Bajour, Vardaro, Agri and Suárez Paz, into my construction and performance of the piece. Then, armed with knowledge and stylistic understanding, I could begin creating something personal – something that would reflect the artistic research that I have done for the past two years.

There was one large problem with this plan: Antonio Agri wrote these pieces, but the main focus of my research was – until this point – Szymisia Bajour. Unlike Agri, Bajour never wrote his own material, and at first I was not sure how to proceed as there was no obvious comparison to Agri's works. If I wrote a piece inspired by Agri's fantasies, how could I incorporate Bajour's style? There was a lack of cadenza-like recordings of Bajour, since the vast majority of violin solos in the album *Piazzolla interpreta a Piazzolla* had an underlying accompaniment. Fortunately, one piece on the album, “Lo que vendrá,” begins with a virtuoso cadenza for violin, and Bajour's rendition was by far the most famous. As Natalio Gorin writes about the album in *Astor Piazzolla: a memoir*, “Here one can find ... an incomparable version of

'Lo que vendrá,' unique in that no one in Piazzolla's career played the violin solo intro as Simon Bajour could do" (Gorin, 2001). Though Bajour didn't write his version of the "Lo que vendrá" cadenza himself, via case study I could analyze his majestic performance – using the same criteria as my analyses of the other pieces on the album: phrase structure, ornamentation and sound quality. Luckily, Antonio Agri, Elvino Vardaro AND Suárez Paz recorded the same cadenza, giving me a vital comparison. My analysis of their performances gave me a clear idea of how each violinist played the piece and provided not only inspiration but also a clear idea of performance practice for my own composition. Furthermore, it became clear to me after analyzing all of these versions that I shouldn't just focus on Bajour, but on all of the violinists, giving myself much more artistic material on which I could draw.

The first step was to select a reference recording as a departure point for this cycle. I chose Reference Recording 4, which I made at the end of Intervention Cycle 2, because it represented where I was artistically after the first two cycles. Then, I got feedback based on the recording. Armed with the feedback, I moved into data collection, including desk research as well as case studies (through transcription) of "Lo que vendrá," "Nostalgias" and "Variaciones sobre Adiós Nonino." The "intervention" portion of my project, however, was slightly more complicated, and included several important parts. First, I analyzed the different recordings of "Lo que vendrá," as well as the Agri "Variaciones sobre Adiós Nonino" and "Nostalgias" - paying close attention to the structure of the Agri pieces in particular, to give me an idea of how they were written. After those analyses, I looked back at previous intervention cycles, making several charts summarizing all ornamental techniques, noting which violinist used which techniques (these charts include every piece of the album as well as the Agri cadenzas). I also created a list of potential phrasal types I could use based on my research. Collectively, these analyses provided me with lists of elements and techniques that I could use in my own composition.

Next, I looked at "Nonino," the piece I intended to use as the basis for my composition. I began with a full transcription of the entire piece. Then, I made a phrasal breakdown of the piece, creating a list of compositional elements that I could use: the various themes, rhythmic elements, and interesting solos. This thematic breakdown provided me with the fundamental basis of my composition. Once I had an idea of which musical and rhythmical elements I could use, I needed to determine the structure of my piece. Here the structural analysis of the Agri cadenzas was vital, but ultimately my structure was a matter of personal choice. I created a sketch of the overall structure that my piece would take, making important decisions that would influence the entire creation process.

Once I had an idea of the structure, the thematic breakdown of "Nonino," and a list of ornamental and phrasal elements that I could use, I began to write. The piece took several weeks to create, and once I was finished I developed a quasi-"intervention cycle within an intervention cycle." I made a new reference recording (Reference Recording 5), and performed the piece in public, and asked for feedback from the public and from Ruzana Tsymbalova. I also showed the piece to Gustavo Beytelmann (and performed it for him) as part of the feedback process. The data collection came in the form of determining which elements needed to be changed, and intervention in the form of changing these irksome details and tweaking the phrasing in several places. Once I had created a final version of the piece, I recorded it again, making Reference Recording 6. I thus had my final outcome: the score and recording of "Fantasia sobre Nonino."

However, after completing the piece, I felt that some reflection was needed. I wanted to make sure that there was a strong connection from the first two intervention cycles and the third, so I decided to analyze what I had written in order to determine and identify which elements from "Fantasia sobre Nonino" had come from my research, and which elements were a personal contribution.

Intervention Cycle 3: reference recording 4, "Adiós Nonino"

- see Reference Recording 4, "Adiós Nonino," track 4.
- Also on Soundcloud, <https://soundcloud.com/stephen-meyer-ar/stephen-meyer-reference-recording-4-adios-nonino>

I used the reference recording from the end of Intervention Cycle 2 as the starting point for Intervention Cycle 3, because the feedback that I received about the recording stimulated the explorations that would form this cycle.

In this recording, I first recorded myself playing the bass line of the piece. Then I interpreted four different versions: Bajour *Piazzolla interpreta a Piazzolla*, Bajour *Adiós Nonino*, Vardaro *Piazzolla Ensayos*, and Agri *Introducción al Angel*, paying particular attention to sound quality, timing and phrase structure, and ornamentation.

Intervention Cycle 3: Assess and reflect

After recording “Adiós Nonino,” I performed and explained the different versions of the pieces at my AR3 exam; present were Ruzana Tsymbalova, Michalis Cholevas and Santiago Cimadevilla.

- **Personal feedback**
 - I'm happy with my understanding of the violinists' styles, and think that I have come a long way in my understanding of timing and phrase structure, ornamentation and sound.
 - In particular, I'm pleased with my ability to imitate the sound of each violinist by modifying bow pressure and speed, as well as my vibrato.
 - I'm now able to perform the solo in a variety of different ways, which is certainly a positive thing.
 - While I'm now able to imitate the violinists, I need to go beyond that if I want to create my own style.
 - I need to take the elements that I've learned in the other cycles and apply that knowledge to something new.
 - How will what I've learned help me in writing a piece?
- **Feedback from Ruzana Tsymbalova, Michalis Cholevas and Santiago Cimadevilla**
 - For all three present, while I had certainly done a very thorough job in understanding the styles of the different violinists, any absorption of their styles into my own personal style was limited to imitation. For them, I hadn't reflected enough about my personal style.
 - Michalis Cholevas and Ruzana Tsymbalova asked me which steps I would take to get from Bajour or Agri to Stephen – to defining a style which I could call my own.
 - Santiago Cimadevilla told me that I needed to consider the notion of spontaneity more, since I was (too) concerned with writing down and then replicating every aspect that I had noticed about each of the violinists' playing.
- **Reflections based on feedback**
 - Before I began Intervention Cycle 3, I was mostly concerned about how I would write a piece in the style of the other violinists. But after listening to the feedback that I received, I realized that I had to go beyond just writing something “in the style of” and use the composition of a piece as an opportunity to create something personal. That the knowledge learned through the project could give me an arsenal of tools that I could use, but ultimately the choice of which tools I used would be my own, an informed choice.
 - I needed to translate my knowledge into something that would also be useful to my artistic career.

Intervention Cycle 3: Data collection

- **Desk research**
 - **method: bibliography**
- **Case studies**
 - **methods: transcription and cross-examination**

Data collection, part 1: Desk research

Method: bibliography

Lo que vendrá

“Lo que vendrá” or “What will come” is perhaps one of the most interesting pieces of the entire album *Piazzolla interpreta a Piazzolla*, for a number of reasons. In fact, Piazzolla wrote a piece entitled “Lo que vendrá” in 1951, but changed the name to “Contratiempo,” fearing that the name may be perceived as anti-Peronist, problematic given the political context of the time; the Peronist presidency ended with a military coup in 1955 (Azzi, 2000). In 1956, following the coup, Piazzolla wrote another “Lo que vendrá,” for solo quintet and string orchestra (Brunelli, 2014); here he introduced the idea of a quintet – albeit with cello instead of electric guitar, an important part of the 1961 quintet) for the first time. The 1961 *Piazzolla interpreta a Piazzolla* recording is an arrangement based on this 1956 piece.

In fact, the 1961 version is the third incarnation of the piece, because in 1957 Piazzolla also recorded the piece in octet form with his Octeto Buenos Aires; Enrique Mario Francini and Hugo Baralis were the violinists (Luongo, 1996). “Lo que vendrá” is one of only a handful of pieces that Piazzolla had previously recorded until the form of a different arrangement, together with “Bando” and “Nonino.” Though based on the same material of the other arrangements, the 1961 *Piazzolla interpreta a Piazzolla* recording is radically different, for it is pared back for quintet. More importantly, it begins with a substantial violin cadenza, which takes over a fourth of the piece (almost a minute of the four minute piece). As the cadenza is such a significant part of the piece, “Lo que vendrá” was an integral part of this intervention cycle, for it provided inspiration for the composition of my own cadenza-like piece.

Data collection, part 2: Case studies

Method: transcription and cross-examination

Like in Intervention Cycles 1 and 2, the case studies in this cycle were based on transcription. There were three major case studies undertaken as part of the preparation to write “Fantasia sobre Nonino,” my composition and final result.

The first case study was a transcription and cross-examination of the piece “Lo que vendrá,” a comparative score of which can be found in Annex 11. As part of this case study, I transcribed the following recordings:

- Bajour *Piazzolla interpreta a Piazzolla* (1961), track 9
- Vardaro *Piazzolla Ensayos* (1961), track 2
- Agri *Introducción al Angel* (1963), track 11
- Suárez Paz *Conciertos en Tokio per segunda vez* (1984), track 9

A simplified violin part was made by comparing the different recordings. As far as cadenzas are concerned, there are two basic cadenzas (more about this in the Intervention portion of the cycle): the cadenza played by Bajour and Suárez Paz, and that played by Vardaro and Agri. I chose to make a simplified version of the Bajour/Suárez Paz.

In addition to “Lo que vendrá,” I also made transcriptions of the following pieces in Intervention Cycle 3:

- Antonio Agri “Nostalgias” *Tributo al Polaco* (1997), track 5 (Annex 16)
- Antonio Agri “Variaciones sobre Adiós Nonino” *Agri interpreta a Piazzolla* (1997), track 14 (Annex 17)

Both of these pieces were the basic models I consulted when writing my own composition.

Intervention Cycle 3: Intervention

Intervention, part 1: Outline of intervention stage

The “intervention” portion of the cycle has many different components. So perhaps it is best to present it initially in outline form:

- The creation and analysis of comparative transcriptions of “Lo que vendrá,” “Nostalgias” and “Variaciones sobre Adiós Nonino”
 - My analysis of “Lo que vendrá” - since I could compare multiple recordings – follows the same criteria as in Intervention Cycle 2: phrase structure, ornamentation and sound. However, in “Nostalgias” and “Variaciones,” I mostly focused on structural analysis, since these pieces were models for my composition.
- Creation of a list of ornamentation and virtuoso techniques used by Bajour, Vardaro, Agri and Suárez Paz, that I could employ when writing my composition
- Creation of a list of phrasal variants based on my research on phrasal structure, to provide compositional inspiration
- Creation of a thematic breakdown of “Nonino” in preparation for composition
- Determining the structure of my piece before writing
- Composition of “Fantasia sobre Nonino
- Miniature intervention cycle within an intervention cycle
 - Reference recording 5: “Fantasia sobre Nonino” first draft
 - Reflect and assess
 - Data Collection: determining which elements needed to be changed
 - Intervention: changing these elements and creating a final draft of the piece

Intervention, part 2: Analysis of Lo que vendrá (Annex 11)

My analysis is based on transcriptions of the following recordings:

- Bajour *Piazzolla interpreta a Piazzolla* (1961), track 9
- Vardaro *Piazzolla Ensayos* (1961), track 2
- Agri *Introducción al Angel* (1963), track 11
- Suárez Paz *Conciertos en Tokio per segunda vez* (1984), track 9

An analysis of “Lo que vendrá” is particularly interesting, because it is the only piece of the entire album *Piazzolla interpreta a Piazzolla* where the same arrangement was recorded by Bajour, Vardaro, Agri and Suárez Paz.

Interestingly enough, of the four recordings there are two basic cadenza models, for Bajour and Suárez play the same cadenza, as do Agri and Vardaro.

Same cadenza:

- *Piazzolla interpreta a Piazzolla* (1961) – Szysia Bajour
- *Conciertos en Tokio per segunda vez* (1984) – Suárez Paz

Same cadenza:

- *Piazzolla Ensayos* (1961) – Elvino Vardaro
- *Introducción al Angel* (1963) – Antonio Agri

Overall structure

My analysis concerns the cadenza (m. 1-15) plus the (accompanied) violin solo (m. 16-35). In particular, I discuss the phrasal structure of the cadenza and the solo separately, because the solo has an underlying accompaniment, whereas the cadenza does not. However, I did not find it useful to have separate discussions of ornamentation and sound for both solo and cadenza, so my discussion of these elements combines both sections of the piece.

The cadenza lasts for 15 measures, and then the other instruments enter in m. 16. However, from this point there is an accompanied violin solo, which lasts until measure 35.

Structurally, the accompanied solo is quite unusual, consisting of 4 main sections:

- measures 16-20 (5 measures: upbeat measure and 4 main measures)
- measures 21-24 (4 measures)
- measures 25-29 (5 measures: upbeat measure and 4 main measures)
- measures 30-35 (6 measures)

Both five measure phrases (m. 16-20 and m. 25-29) consist of an upbeat measure and then four measures.

Differences between the two cadenzas:

Both cadenzas are virtuoso in nature, but the character is extremely different. The Bajour/Suárez Paz cadenza involves many dissonant double stops (from m. 5-13), and as such is almost violent in character; it is also more spectacular. On the other hand, the Vardaro/Agri cadenza makes greater use of arpeggios, has none of the double stops so salient to the other cadenza, and is much more lyrical, more lilting.

On a harmonic level, both cadenzas serve the same basic function, to go from *g* minor (dominant) to *c* minor (tonic, in m. 17). Furthermore, they both celebrate the same intervals, namely the octave (in evidence in the Bajour/Suárez Paz cadenza by the double stops of measures 10-12, and in the Vardaro/Agri cadenza by the arpeggios in measure 5-6 of Agri's cadenza and m. 8-9 of Vardaro's) and fifths and sixths (Bajour, m. 13; Suárez Paz, m. 11-12; Vardaro, m. 13; Agri, m. 12-13).

What conclusions can we reach from the analysis of such a cadenza? Both pairs of violinists play – with an exception or two – the same notes, so the only major differences of note are in timing and ornamentation.

Measures 1-35

- **Phrase structure, cadenza (m. 1-15)**

It is helpful to compare the same cadenzas to each other, so my analysis compares Bajour to Suárez Paz, and Agri to Vardaro.

Bajour/Suárez Paz:

In comparison to Bajour's beginning, Suárez Paz takes significantly more time. The opening few bars are stretched out by at least an extra measure in Suárez Paz's interpretation. On the other hand, he makes up for lost time in the double stop section, which he greatly accelerates. The effect is very exciting. Bajour begins much more slowly, and also accelerates. For him, the arrival on the *a-flat*-major sixth in m. 9 is extremely important, and he pauses on it, whereas Suárez Paz continues directly into the rapid double stops of m. 9-12. The double-stop section is similarly played – note-wise – by both violinists, although they organize the material slightly differently, Bajour taking more time at the beginning of each measure; both accelerate over the course of each measure. Suárez Paz plays the passage quickly without the feeling of holding back at the beginning of each measure, whereas Bajour's phrasing could be described as *pelotita* phrasing (Gallo, 2011). This is an example from m. 10-11:

Throughout the cadenza, Suárez Paz accelerates more than Bajour, although he takes a lot of time at the end of the cadenza, with his trademark mixture of “extreme” suspension, followed by making up for lost time. If we compare the trajectories of both players' last phrase (m. 12-15), we can see the extent of Suárez Paz's elasticity:

While Bajour's phrasing remains much more contained, not really spilling beyond the confines of each measure (aside from a slightly early arrival on the final note), Suárez Paz's is significantly more elastic. He begins the measure early, but then takes plenty of time on the first two notes, only to gradually accelerate in the rest of the measure. The last note is also extremely long (if we interpret the *a-flat* as a continuation of the *a-flat/d-natural* double-stop).

Vardaro/Agri:

The notes in both versions of this cadenza are virtually identical, but the phrasing is a bit different. While both violinists begin with a large arpeggio, Vardaro's – surprisingly enough – is the more elaborate, and the more rhythmically compressed; this is unusual because his phrasing tends to be simpler than Antonio Agri's. Here is the opening phrase:

Vardaro begins a bit later, and his timing is a bit more compact; there is even a sort of acceleration in his beginning measure. He also adds an extra chromatic note, the *e-flat* in the last beat. Agri's timing is a bit more relaxed, more simple, just an arpeggio without any added elements.

After the initial phrase, the two violinists differ, and Antonio Agri's timing is – in my opinion – far more interesting. While Agri begins the descending chromatic scale slowly before an enormous acceleration and then a rhythmic deceleration, and Vardaro prefers a fairly constant downward progression, with a slight triplet feel at the end of the first measure.

Like in the first phrase, Vardaro's timing is significantly more compact, and perhaps the lack of contrast – the more or less constant use of rapid notes – makes less of an impact than Agri's very exciting timing. Furthermore, While Vardaro resolves the phrase, ending on *g*, Agri ends more on a question mark, holding the *A-flat* before disappearing.

The final phrase follows the same pattern, with Vardaro playing almost *cuadrado*, whereas Agri begins by stretching out the timing, before accelerating and coming to a close.

- **Phrase structure, violin solo (m. 16-35)**

Unlike virtually every other solo in the album, where he anticipates or delays the beginning of most measures, Bajour remains entirely within the measures in this solo, albeit with a few small exceptions: m. 19-20 and m. 29. Perhaps after the turgid nature of the cadenza he wanted to highlight lyric simplicity in the solo. In m. 19, he delays the beginning of the phrase, starting in the second beat instead of the first, and then stretches out the time between m. 19 and 20, with a triplet feel in the last 2 beats of m. 19, delaying the arrival in m. 20. Subsequently, he accelerates, making up time by the end of the second beat. We can see the difference if we compare the phrasing of Vardaro, in the top line, to that of Bajour, one line below:

In general, Vardaro's phrasing remains more *cuadrado* or square, so it is a useful benchmark of comparison.

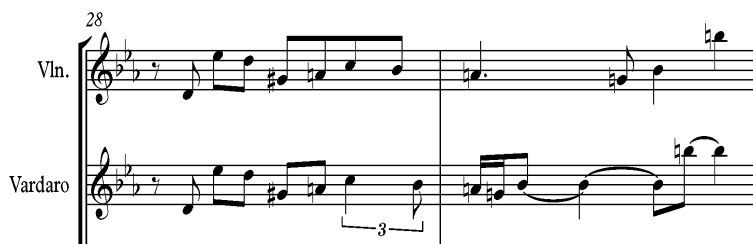
In m. 29, Bajour delays arrival on the *a*, which should fall on the first beat, by adding in more chromatic notes (*b-natural* and *b-flat*) and by altering the rhythms – he plays eighth notes, creating movement. Besides these two exceptions, the timing remains within the confines of the measures, and also remains fairly straight-forward; the ornamentation and the sound are more noticeable. However, in m. 30-33, he stretches out the eighth notes, making more of a triplet feel, known as *fraseo abierto* (Gallo 2011; Fain 2012). Again, we can compare his phrasing to that of Vardaro, who plays completely *cuadrado* here.

As noted above, Vardaro's phrasing is by far the simplest of all of the violinists. Of note are several tendencies. The first, seen in measures 17, 22 and 29, is to alter the rhythm of identical long notes, either holding longer or anticipating

the next note. Here is an example from m. 22, where what should be a dotted half-note and a quarter note becomes a half note tied to an eighth note followed by a dotted quarter note:



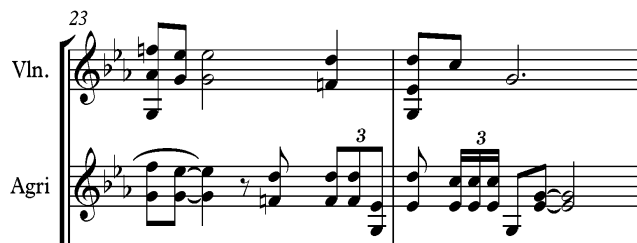
Another Vardaro tendency is to stretch out the last beat of a measure, in a triplet-like rhythm, only to accelerate the beginning of the next measure, such as this example (m. 28-29):



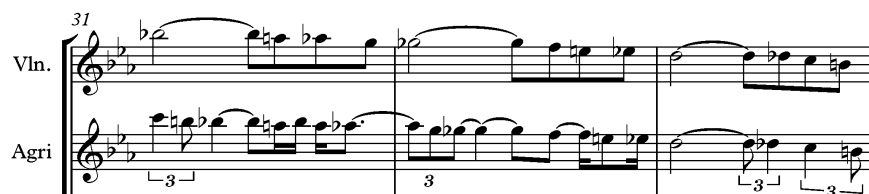
This same tendency can be seen to a lesser extent in m. 19-20.

Of the four violinists, Antonio Agri's phrasing is perhaps the most elaborate. He begins earlier than the other violinists, and very much stretches out the opening melody (m. 15-17). Perhaps the most salient feature of his phrasing, in evidence throughout the solo, is his trademark addition of extra notes, either via repetition of the same note, or by adding neighboring chromatic notes. Both types of extra notes lend urgency to his lyrical passages.

Here is an example of repeating the same note, from m. 23-24. Instead of quarter notes or eighth notes, Agri plays faster triplet rhythms, which perhaps could be a form of ornamentation but also alter the otherwise smooth character of the phrase.



Another example (m. 31-33) shows the addition of chromatic notes, greatly altering the phrasal character of these measures. Instead of the half note + eighth note pattern that the other violinists mostly adhere to, Agri blurs the confines of the measures by altering the rhythms, not emphasizing the obvious goal notes and by adding so many neighboring notes. Not only does he arrive late on the "arrival notes" *b-flat* in m. 31, and *g-flat* in m. 32, he also pauses at unusual time, creating friction with the underlying harmony.



As I've noted in the other two intervention cycles, Suárez Paz often combines techniques and styles of his predecessors; he clearly listened to the recordings of Antonio Agri and Szysia Bajour. However, the character of his phrasing is different; while Bajour and Agri remain more lyrical in this solo, Suárez Paz is more gypsy, more wild, more exciting. The phrasing is extremely similar to that of Antonio Agri; like Agri, Suárez Paz also repeats notes for dramatic effect. Of course, he organizes the material differently, and doesn't repeat the same notes, but the overall effect is slightly different. His rhythms are more enunciated, more emphatic, which strengthens the character, making it less lyrical. Here

is an example from m. 21- 24: Suárez Paz clearly insists on the g notes at the beginning of m. 21 through repetition.



Suárez Paz also exaggerates the combination of suspension+anticipation more than the other violinists. If we look at measures 28-31, we can see that Suárez Paz takes a great deal of time in m. 28; what normally is contained in the second beat of the measure actually takes 3 beats in Suárez Paz's version. Subsequently, he makes up time by accelerating in the first two beats of measure 29, but he again takes time at the end of m. 29, and in m. 30 arriving late on *d*. The end of the measure is again compressed.



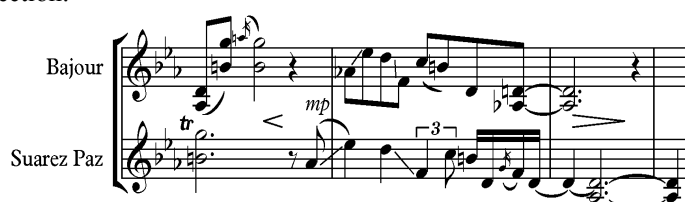
• Ornamentation (combined analysis, cadenzas and solo)

For the most part, it is difficult to speak about ornamentation in the cadenzas, because both Bajour and Suárez Paz, and Vardaro and Agri play almost all of the same notes of their respective cadenzas. So it makes more sense to discuss ornamentation in the cadenza and solo as a whole. All four violinists use grace notes, glissandi, double stops, additional notes and scales, although there are a few noticeable differences. Bajour, as in his other soli, makes the most use of simple or double grace notes, whereas Agri and Suárez Paz often combine these notes with a trill; Vardaro does use grace notes, but much more sparingly than the others or sometimes not at all. Measure 27 illustrates this point perfectly; Bajour adds two grace notes, Agri a trill, Suárez Paz a trill AND grace notes, and Vardaro nothing at all:



These subtle differences show simple ways to modify the material.

As in all of the Piazzolla pieces, the violinists make heavy use of glissandi; here the greatest difference between the players can be seen. If we compare Bajour to Suárez Paz in the cadenza, Suárez Paz uses glissandi more sparingly to accentuate goal notes (accentuated by his elastic phrasing), whereas Bajour focuses more on ascending and descending direction:



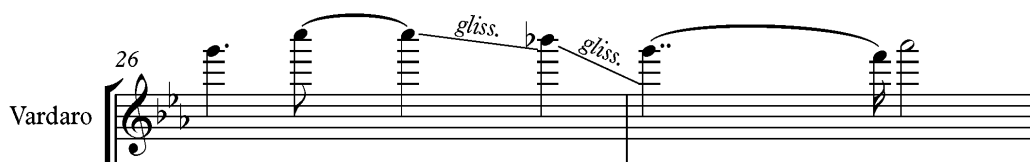
Furthermore, Suárez Paz uses glissandi to punctuate large intervals or fill in the gap between long notes. Two of the most audible glissandi involve spans of more than an octave, in m. 25 and 28. Here is m. 25:



From a sound perspective, Bajour's glissandi are very timbred, with the left-hand sunk into the string. When ascending his hand moves extremely quickly, while descending glissandi tend to be a bit slower. Suárez Paz's glissandi are much less noticeable, less played in the string, and seem to be more of an afterthought than a strong intention.

While Agri's glissandi tend to add something to the notes at hand, Vardaro's become the main event. Agri's glissandi have a lyrical character, much like his phrasing. They blend into the background, lilting and soft.

As I've pointed out in other intervention cycles, Vardaro's glissandi are very unique, and they often take several beats. Sometimes it sounds as if there is an intermediate note within the glissandi, although this is not always clear. Here is an example, from m. 26-27, where the glissandi is stretched over two whole beats – the *b-flat* is only a stop in the middle of the glissando.



While all of the violinists play virtuoso scales, Bajour and Suárez Paz play exactly the same notes; only Vardaro and Agri differ slightly in their chromatic descent of m. 8-12. Their choice of neighboring chromatic notes is different in one or two examples, but the effect is similar: a descending chromatic passage with dissonant neighboring tones.

Agri, for example, plays a *c-flat* in beat four of m. 10, whereas Vardaro does not, and he also adds a *d-flat* in the following measure. As always, Vardaro's ornamentation remains simpler.



• Sound

From the outset of the piece, Bajour's vibrato is the most noticeable feature of the sound. Rapid and compact but smooth, his vibrato is of captivating beauty and immediately retains the attention of the listener. Combined with this rapid vibrato, his attacks on the string are also very smooth, with no percussive attack in the string (even in the double-stops of m. 5-9) – Suárez Paz plays the same passage with a more percussive character. Another important aspect of Bajour's sound here is the use of dynamic contrasts; while m. 2 is played *forte*, the double-stops begin *piano*, with the bow barely touching the string. Each successive double-stop is louder, building to a climax in m. 9. Even in the octave sixteenth notes of m. 9-12, the sound is never rough, and the character remains refined despite the dissonant nature of the passage. The overall effect is brilliant, scintillating even.

In contrast, the same passage played by Suárez Paz is extremely different. The sound is rough, Suárez Paz uses a great deal of bow without a complete connection to the string, meaning that there are grainy patches in the sound. This 'graininess' is particularly apparent at the end of each double stop, where he pulls the bow faster, and is reinforced by the lack of sustained vibrato; in the long *b-flat* of m. 2-3, the graininess is so uneven that it sounds like an accident or a mistake. As such, the passage becomes more segmented, without any clear direction, unlike Bajour's majestic playing. In addition to the 'ugly' sound quality of the double-stop passages, the intonation is also questionable; Suárez Paz

undershoots the double-stops.

The end of the cadenza (m. 12-15 for Suárez Paz, m. 14-15 for Bajour) is also notably different in the sound; Suárez Paz alternates notes with and without vibrato, creating something wild and uncontrollable, but certainly not beautiful. The alternation creates jagged peaks in the sound and the vibrato is also raucous and rough. The same passage played by Bajour is more lilting, more ethereal, with attention paid to each note.

Glissandi are also a useful point of comparison. Bajour's glissandi are generally played in the string, but with a degree of rapidity – they blend into the sound rather than sticking out, and have an elastic effect. Suárez Paz uses slightly fewer glissandi, although the descending glissando in m. 13 is noteworthy because it is not smooth – audible are several of the chromatic notes of the descending scale, as if his finger stuck to the fingerboard while moving down.

There is a noticeable difference between Vardaro's vibrato in this piece and some of his other recordings: the vibrato here is much wider and slower, unlike the more concentrated vibrato heard in pieces such as “Adiós Nonino.” Combined with questionable intonation (he is too flat) the sound is not particularly attractive, with what could be described as a rocking, sing-song character. It is certainly not a model to emulate. In addition, every note is extremely well enunciated, with no noticeable direction in the sound.

Agri's sound is much more beautiful than Vardaro's in the cadenza, and there is also a difference in the vibrato here, in comparison with some of his other recordings. Whereas he often combines vibrato and non-vibrato, particularly on very long notes, here the vibrato is rapid and constant, more like that of Bajour. Bow speed is fairly constant, with the exception of measure 6, where he creates a crescendo by pulling the bow quickly towards the tip. This bow speed gives a slightly rougher nature to the measure, and contrasts with the smooth lyricism of the rest of his cadenza.

Although glissandi are often important sound-features in the various recordings, they are not particularly present in the Agri/Vardaro cadenza, with the exception of the end. Agri plays two rapid glissandi in m. 12-13, the ascending being played with two different fingers, and the descending played with the same finger. Vardaro also uses glissandi in the same place, and includes an additional glissando in m. 11; unlike the rapid, more superficial glissandi of Agri, his are much more in the string, much more deliberate than the decorative additions of Agri. However, in the solo portion of the piece, a few glissandi are worth mentioning. At the beginning of the solo in m. 16, Agri's glissandi is very long and timbred, in what would normally be a Vardaro-style glissando, because Vardaro was known for his glissandi spanning multiple beats. Indeed, while the Bajour's glissando only lasts half a beat and Suárez Paz's one beat, Agri's lasts for two full beats. Vardaro doesn't use glissandi at all here, a departure from his usual style:

16

Bajour

Vardaro

Agri

Suárez Paz

p

gliss.

p flaut

Of course, later in the solo, Vardaro does use one of his trademark glissandi in m. 26, which spans several beats with an audible stop in the middle on beat 4; the *b-flat* is an intermediate stop on the way to *g* on beat 1 of m. 27.

26

Vardaro

p

gliss.

The thick, gluey sound created by these drawn-out glissandi is a distinctive feature of Vardaro's playing.

Intervention, part 3: Analysis of Antonio Agri's "Nostalgias" (annex 16)

Agri's "Nostalgias" was the first of the virtuoso cadenzas that I discovered and thus was an important source of inspiration. It helped me to canalize my artistic choices and find the style that inspired me most: solo virtuoso violin playing. I felt that an analysis of its structure, as well as an inventory of techniques employed, could help me to create a basic model for my own composition. Indeed, it has a sort of tripartite structure that appealed to me, and I certainly took the idea of a three-part piece into consideration when writing my composition.

Overall structure

"Nostalgias" has no discernible metrical structure, which makes analysis problematic; I cannot identify elements by measure number. Instead, I identify by lines in the score, which are numbered. While it does not have a true metrical structure, it does have an easily identifiable overall structure. In order to understand this structure, I compared it to an original score of the piece as written by Juan Carlos Cobián (Cobián, 1936). The original version of the piece is in an ABA format, the A section lasting from m. 1-16, the B section being the refrain (m. 17-38) and the second A section being a repeat of m. 1-16. Part A can be further broken down into two question-and-answer groupings:

- m. 1-4 question, ending on dominant + m. 5-8 answer, ending on tonic
- m. 9-12, question, evocation of major (III) + m. 13-16 answer, ending on (minor) tonic

Part B of Cobián's "Nostalgias" can be broken down into 3 6-measure segments, each more or less repeated and building to a climax in the last segment, with a final four measures reminding the listener of the beginning of the A section and bringing the section to a close.

In fact, Agri's version respects this format very closely, with a few differences; I would describe it as AB format with a small introduction and an interlude between parts A and B.

Here is the structure of Agri's "Nostalgias" (identified by line number)

Section	Explanation
Introduction	Lines 1-5
Part A	Line 6 – beginning of line 11
Percussive interlude	Lines 11-13
Part B	End of line 13 – line 17

I noted a number of useful details about each section of the piece. For example, the introduction is made up of 4 question-and-answer phrasal groupings, which can perhaps be seen as miniature versions of the 4-measure question-and-answer sections of the original "Nostalgias"; here is an example of the first grouping:

Question

Answer

After these question-and-answer groupings, the final part of the introduction (from the halfway point of line 4 to line 5) is wholly virtuoso in character. This end of the introduction reflects the double stops of the beginning of the piece, and also takes the listener from dominant *e* minor to the tonic *a* minor at the beginning of line 6. Furthermore, line 5 also includes a virtuoso scale and arpeggios, as well as a trill and a harmonic, so ornamentation is a key feature.


Furthermore, The rapid repeated notes seen in line 4, are a trademark ornament of Agri's, making the piece instantly recognizable as his:

Repeated notes

Part A

Part A is more or less a faithful rendition of the A section of the original piece with two basic question-and-answer fragments. However, only the first question is presented more-or-less without further embellishment, the other segments being heavily ornamented. Following this first statement, the other segments are stretched out, through the use of ornamentation. For example, if we compare the original version to Agri's cadenza, we can see that while the first “answer” becomes two-part, with the addition of a small pizzicato conclusion:

Original



Agri

Part A



a piacere

pizz

Part 1 of the “answer” is also embellished through the use of a descending scale, a trill, up-bow staccato, whereas part two makes use of pizzicato chords. In the second question-and-answer segment of part A (lines 8-11) both question and answer are heavily stretched through the use of ornamentation, and the question (lines 8-9) involves two virtuosic techniques that I plan to 'borrow' in my own piece: an up-bow arpeggiation with turns, as well as a very long chromatic ricochet scale:

9



rep ad lib e accel

Percussive interlude

The percussive interlude in lines 11-13 provides no thematic development, but does give the listener and performer an interesting inventory of techniques, including two different types of pizzicati, *cepillo* (horizontal brushing of the hair to make a rasping sound), as well as rhythmic knocking. It is difficult to know how Agri made these knocking sounds, because I had access to a sound document and not a video, but I believe that this knocking sound was performed with the screw of the bow hitting the violin.

Part B

Much like the original piece, there are three main utterances of the thematic motif, Agri's version of which I've shown here:

Main motif, part B



In Agri's version, the third utterance of the motif (lines 15-16) is heavily stretched, with an emphasis on virtuosity,

much like in the introduction and in part A. In this final utterance, he includes arpeggiated string crossings, rapid scales glissandi and his trademark repeated notes, bringing the piece to an exciting climax, before coming to a quiet, ethereal ending.

Third utterance
motif part B



The musical notation shows two measures of music. Measure 15 starts with a treble clef and a key signature of one flat. It begins with a forte (*f*) dynamic and features a series of arpeggiated string crossings and repeated notes. Measure 16 continues with similar patterns, including triplets and a trill, ending with a piano (*p*) dynamic. The notation is written on a single staff.

The ending of the piece remains faithful to the original version, with only a long glissandi to a harmonic providing a haunting and beautiful finish.

Timing and phrasing: As the timing is completely free, there is no benchmark with which to compare it. Therefore, I didn't find it particularly useful to study these aspects of the piece.

Ornamentation used: Here is a list of techniques Agri used to decorate the piece: double-stops, up-bow staccato, ricochet, *cepillo*, knocking sounds, pizzicato, pizzicato from top, string crossings, repeated notes, trills, grace notes, glissandi.

Intervention, part 4: Analysis of Antonio Agri's “Variaciones sobre Adiós Nonino” (annex 17)

I came across this piece while I was researching the discography of Astor Piazzolla, after discovering “Nostalgias.” It was perhaps this piece, more than any other, that gave me the idea to create a virtuoso piece based on one of the melodies of *Piazzolla interpreta a Piazzolla*, since this piece is based on “Adiós Nonino”. Interestingly enough, it clarified my vision of the piece I would write, as it gave me clear examples of elements that I did NOT want to replicate, though it's haunting beauty ultimately gave some character inspiration.

What didn't I want to replicate from “Variaciones sobre Adiós Nonino”? First and foremost, it's structure; while “Nostalgias” has a fairly well-defined structure, “Variaciones sobre Adiós Nonino” is far more unwieldy, anti-climactic, and to many listeners, seems to drag on unnecessarily (confirmed by the feedback I received after performing it). At more than 8 minutes, it is too long to retain the interest of the listener, and particularly becomes monotonous in the calm center of the piece.

Overall structure

What is the structure of the piece then? Like “Nostalgias”, “Variaciones” has no discernible metrical structure, so any analysis must be done by line, and not by measure. The piece has multiple sections, but the labelling of these sections is extremely problematic.

A plausible structure for the piece is as follows:

Section	Description
Introduction	Lines 1-7
Part A	Lines 8-25
Lyrical interlude	Lines 26-28
Part B	Lines 29-38
End	Lines 39-43

Introduction

Arguably, the piece begins with an introduction, which lasts for the first 7 lines of the piece. This introduction presents aspects of the main theme presented in what I've labelled as part A, although this theme is not clearly presented until line 8:



In what I've labeled as the “introduction”, the main theme is introduced, more as a lyrical snippet rather than a clear proclamation. The chromatic aspects are identical, although the theme is left uncompleted.



Part A

In the beginning of line 8, the theme is clearly stated, which seems to be the beginning of part A. Furthermore, there is a series of question-and-answer variations on theme A, which take place from line 8-25; these variations seem to abruptly end with a lyrical passage beginning in line 26. In fact, there are no fewer than 9 question and answer variations! Here are a few examples and their line numbers:

- with pizzicato (8-9)
- with eighth-note/sixteenth note (9-10)

- with double-stop syncopations (11-12)
- with prefix and sixteenth notes (13-14)
- with ricochet (15-16)
- descending passage (repeated four times, a bit of a departure from the question and answer series) (17-18)
- syncopations and double-stops (19-20)
- full 16th notes (21-22)
- modulatory end passage (23-25)

Clearly, there were enough variations on the main theme.

Lyrical interlude

The next section of the piece is difficult to identify; I've called it a 'lyrical interlude', because it seems to have nothing to do with the themes of the piece. In line 26, he introduces a new theme, which is only explored until line 28.



Part B

In line 29, we finally arrive at a recognizable theme: the main lyrical theme of “Adiós Nonino.” Unlike the variations in the more rhythmical portion of the piece, this section of the piece is not organized in a question-and-answer format. Instead, the theme is developed in a series of modulatory progressions, moving from *C* major to *d* minor to *e* minor to *E* major, only to move into *a-flat* minor for the end of the piece, one of the darkest keys available in the entire palette of colors. Each modulation is achieved through many many note repetitions, as is Agri's tendency, but it does rather reinforce the 'lost' feeling that many listeners have in this section. For example, to move from *e* minor to *E* major, in lines 35-36, there are no fewer than 14 repeated notes! :



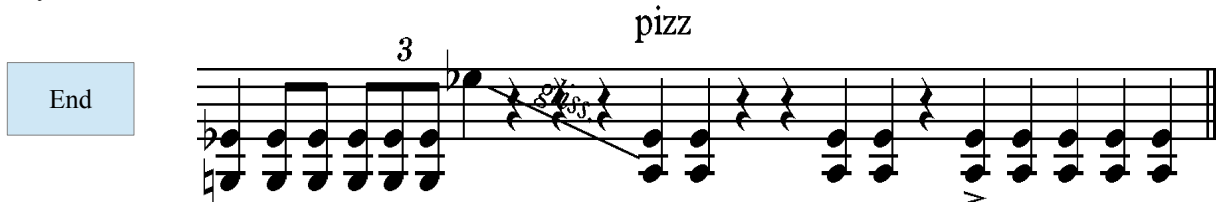
Personally, I don't see this section as a series of variations, but instead as ongoing thematic development; the modulatory character of this section reinforces this developmental notion.

End

In terms of structure, the end of the piece is most problematic. After stating the theme again in *E* major in line 36, Agri moves to *a-flat* minor, and there are no further statements of the theme. For the purposes of labelling the piece clearly I've called this final section the “ending”, but it isn't a satisfactory term. Agri comes to a climax in line 39 with thematic material mostly unrelated to the rest of the piece, and returns briefly to material resembling main theme in the last few lines:



However, the ending, unlike the burgeoning middle section of the piece, is very effective from a dramatic perspective. Perhaps it is not related thematically or structurally to the rest of the piece. In this section, Agri combines several types of ornamentation in order to create drama, namely repeated notes, a very long glissando, and pizzicato. Agri travels down from the upper ranges of the g string, using a glissando that takes almost four beats, and then finishes with a series of repeated pizzicati that sound like a heart beat. The listener is reminded of the subject of the original piece “Adiós Nonino:” the life and death of Piazzolla's beloved father, Nonino. At the very end, here is a man's life ebbing away:



This ending is quite fitting, since “Adiós Nonino” commemorates the life and death of Astor Piazzolla's beloved father, Nonino. I was so inspired by this ending that I decided quote it in my own piece, using it as my ending as well.

Ornamentation used: As in “Nostalgias,” I thought it handy to have a list of elements that I could use in the composition of my own piece. He uses pizzicato, double stops, glissandi, repeated notes, dynamic contrasts, ricochet, grace notes. As I've mentioned earlier, Agri uses these repeated notes at almost an obsessive level in this piece – creating feeling of unease and worry, almost unstable.

Intervention, part 5: Ornamentation and virtuoso techniques used by Bajour, Vardaro, Agri and Suárez Paz

As preparation for composing a piece, I decided to make a synthesis of all types of ornamentation and techniques used by Bajour, Vardaro, Agri and Suárez Paz. This was one way of connecting the first two intervention cycles to Intervention Cycle 3. As such, I decided to create a list of all of the types of ornamental techniques, as well as in which piece each violinist used the techniques. I then would have a definite list of techniques that I could employ in my own composition.

In total, I made three separate lists:

1. Ornamental techniques used in the soli.
2. I also considered the non-solo passages of the pieces that I transcribed, even though the non-solo passages were not the focus of this project. I did so because there were a number of potential techniques not used in the soli that were indeed used in the other sections of the pieces.
3. There were techniques not used at all in the Piazzolla pieces that were indeed used in Agri's "Nostalgias" and "Variaciones."

For all three charts, I added a column listing the techniques I actually used in the creation of my piece "Fantasia sobre Nonino"; in the third chart (with extra techniques not used in Piazzolla's pieces), I added a several extra techniques that I employed that the other violinists did not.

Legend

In each of the charts, the violinists are listed by their initials:

- SB Szymisia Bajour (for "Adiós Nonino," a distinction was made between SB 59 for the *Adiós Nonino* recording, and SB 61 for *Piazzolla interpreta a Piazzolla*)
- EV Elvino Vardaro
- AA Antonio Agri
- SP Suárez Paz
- SM Stephen Meyer

Chart 1: Ornamental techniques in the soli

Ornamental techniques	Adiós Nonino	Berretin	Calambre	Bando	Contraba jeando	Tanguisi mo	Decarissi mo	Lo que vendrá *denotes cadenza	La calle 92	Los Poseidos	Noni no	Guitarraz o	Nostalgias (Agri)	Variacione s sobre Adiós Nonino (Agri)	Fantasia sobre Nonino
Fast runs and scales	AA, SB (59)	SB	SB, EV, SP	SB	SB, EV	SB	SB, SP	SB, EV, AA, SP *SB, *EV, *AA, *SP	SB, AA	SB, AA	SB, EV		AA	AA	SM
Rhythmic modification	SB 59, SB 61, EV, AA, SP	SB	SB, EV, SP	SB, EV	SB, EV	SB, EV	SB, EV, SP	SB, EV, AA, SP *SB, *EV, *AA, *SP	SB, EV, AA	SB, AA	SB, EV	SB	(not applicable)	(not applicable)	SM
Arpeggios		SB	SB, EV, SP			SB, EV		*EV, *AA	SB, EV, AA	SB, AA	SB, EV		AA		SM
Up-bow staccato	SB 59, AA		SB, SP (less)	SB		SB, EV	SB		SB, EV, AA	AA			AA		SM
Trills	SB 61		SB	SB, EV	EV			SB, EV, AA, SP					AA	AA	SM
Grace notes and mordents	SB 59, SB 61, AA	SB	SB, EV, SP	SB	SB, EV	SB, EV	SB, EV, SP	SB, EV, AA, SP *SB, *EV, *AA, *SP	SB, EV, AA	SB, AA	SB, EV		AA	AA	SM
Chords/double stops			SB, EV, SP			SB, EV	SB, SP	SB, EV, AA, SP *SB, *SP		SB	SB		AA	AA	SM
Glissandi/rastres	SB 59, SB 61, EV, AA	SB	SB, EV, SP	SB, EV	SB, EV	SB, EV	SB, EV, SP	SB, EV, AA, SP *SB, *AA, *SP	SB, EV, AA	SB, AA	SB, EV	SB	AA	AA	SM
Harmonics			SB, SP		SB		SB		SB, AA	SB			AA		SM

Different registers of instrument (very high/low)	SB 59, SB 61, EV, AA	SB	SB, EV, SP		SB, EV	SB, EV	SB, EV, SP	SB, EV, AA, SP *SB, *EV, *AA, *SP	SB, EV, AA	SB, AA	SB, EV		AA	AA	SM
Use of dynamics for contrast	SB 59, SB 61, EV, AA				SB, EV			SB, EV, AA, SP *SB, *EV, *AA, *SP		SB, AA	SB, EV	SB	AA	AA	SM
Change of string or finger on same note for color change	SB 59, SB 61,	SB								AA	SB	SB	AA	AA	SM
Many repetitions of the same note	AA							AA	AA				AA	AA	

Chart 2: techniques used in the non-solo sections

Ornamental techniques	Adiós Nonino	Berretin	Calambre	Bando	Contrabajeando	Tanguisimo	Decarisimo	Lo que vendrá	La calle 92	Los Poseidos	Nonino	Guitarrazo	Nostalgias	Variaciones sobre Adiós Nonino	Fantasia sobre Nonino
Regular pizzicato	SB 59, SB 61, EV, AA			SB, EV		SB, EV	SP (not audible)	SP, EV	SP, EV, AA		SB, EV		AA	AA	SM
Tambour		SB		SB, EV	SB, EV	SB, EV			SB, AA	SB, AA	EV	SB			
Chicharra		SB	SP	SP	SB	SB	SB, SP	SP							
Látigo			SP	SP			SP	SP							
Pizz. Behind bridge							SP								

Chart 3: other techniques used in the Agri pieces and in my composition that were not used in the Piazzolla recordings

Ornamental techniques	Nostalgias	Variaciones sobre Adiós Nonino	Fantasia sobre Nonino
Ricochet	AA		SM
Rapid chromatic scales	AA		SM
Pizzicato from top of chord	AA		SM
Pizzicato “strappata” (like regular strappata but pizzicato)		AA	
Strappata		AA	
Cepillo	AA		
Rapid string crossings	AA		
Many repetitions of same note with different rhythms	AA	AA	
Other percussive noises	AA		
Left-hand pizzicato			SM
Thematic fusion			SM
Chord with harmonics and regular notes			SM

Intervention, part 6: Phrasal types and possibilities

In addition to a list of ornamental techniques, it is also useful to have a list of phrasal possibilities, based on my research. The most important discovery of Intervention Cycle 1, and confirmed by my analyses of Intervention Cycle 2, was the idea of phrasal anticipation and suspension, and the connection between the two; it is not possible to have one without the other. A way to apply my findings about phrasal elasticity to Intervention Cycle 3 is to take a small phrase – one used in the creation of “Fantasia sobre Nonino” – and identify all of the potential ways of playing it. Having such a repertoire of possibilities also gives me the opportunity to go beyond imitating the violinists' phrasing, helping me to develop more personal phrasing.

Phrasal types

Before applying phrasal variety to the creation of “Fantasia sobre Nonino,” it is necessary to identify the different types of phrasing used by the violinists, beyond the simple concept of anticipation and suspension. Paulina Fain refers to *fraseo extendido* as the basic 'gum' of tango, but stresses that anticipation and suspension in soli always have a close relationship to the first or third beat of each measure, and any phrasal timing more stretched out than that will lose harmonic and rhythmic sense (Fain, 2012). In other words, suspension and anticipation never surpass two beats. Moreover, she identifies two main aspects of this type of phrasing: playing early, or playing late. Simply put, there are four basic categories: 1) playing the first beat early, 2) playing the first beat late, 3) playing the third beat early and 4) playing the third beat late. Of course, within these confines, there are many possibilities and combinations of phrases.

Beyond anticipation and suspension on beats one and three, I identified four other types of phrasing as part of my research. The first, often used by Antonio Agri but also used to a lesser extent by Bajour, is the repetition of notes to emphasize a phrase. Here is an example of such phrasing, from measure 27 of “Adiós Nonino”; both Bajour and Agri repeat the *b-flat* many times for dramatic effect and energy:

This musical score snippet shows measure 27 of "Adiós Nonino" for five different violinists. The key signature has two flats (B-flat and E-flat). The Vln. part starts with a half note B-flat. Bajour 61 and Bajour 59/60? play a series of eighth notes, including multiple repetitions of B-flat. Vardaro plays a half note B-flat. Agri plays a half note B-flat followed by a series of eighth notes, also including multiple repetitions of B-flat.

Agri also repeats *c* in the first two beats of the measure. Another phrasal type is the opposite of repeating notes; sometimes the violinists tie notes that are normally repeated, playing one note instead. Holding notes instead of repeating them is a way of creating a smoother phrase with less forward movement. Here is an example, also from “Adiós Nonino,” of Elvino Vardaro. In this phrase, he ties *c* at the end of m. 26 into the beginning of m. 27, avoiding the downbeat:

This musical score snippet shows measures 26 and 27 of "Adiós Nonino" for two violinists. The key signature has two flats. Vln. plays a half note B-flat in measure 26, followed by a half note B-flat in measure 27. Vardaro plays a half note B-flat in measure 26, followed by a half note B-flat in measure 27. A slur connects the B-flat in measure 26 to the B-flat in measure 27, indicating a tie.

Yet another phrasal variant involves the addition of additional notes to perturb phrasal structure. In this example from m. 28-29 of “Adiós Nonino,” Bajour and Agri both add many notes, which has the effect of blurring the overall contours of the measure; the main beats are no longer clearly expressed.

This musical score snippet shows measures 28 and 29 of "Adiós Nonino" for three violinists. The key signature has two flats. Vln. plays a half note B-flat in measure 28, followed by a half note B-flat in measure 29. Bajour 59/60? and Agri play a series of eighth notes in measure 28, followed by a half note B-flat in measure 29. A slur connects the eighth notes in measure 28 to the B-flat in measure 29, indicating a tie.

Finally, the last type of phrasal variant that I've identified mostly pertains to Elvino Vardaro: glissandi exaggerated to the point that phrasal structure is affected. Sometimes, Vardaro exaggerates glissandi so much that the downbeat is no longer audible, such as in this example from m. 51-52 of "Calambre":



The downbeat of m. 52 disappears entirely.

Chart: 8 phrasal types used by the violinists

Beyond identifying these 8 phrasal types, I thought it important to know exactly how often each violinist used each type of phrasing. In the following chart, I've determined the frequency with which Bajour, Vardaro, Agri and Suárez Paz use the eight major phrasal types in each recording. For each recording, the number refers to the number of times each violinist uses the phrasal type within the solo.

Chart legend:

Violinist:

- SB Szysia Bajour
 ◦ for "Adiós Nonino" and "Bando", SB 59 is for *Adios Nonino* and SB 61 for *Piazzolla interpreta a Piazzolla*
 EV Elvino Vardaro
 AA Antonio Agri
 SP Fernando Suárez Paz

Phrasal types:

- I Coming in early, beat 1
 II Coming in late, beat 1
 III Coming in early, beat 3
 IV Coming in late, beat 3
 V Repeating notes to emphasize
 VI Holding or tying notes
 VII Adding additional notes as decoration
 VIII Glissando as phrasal element

Piece	Violinist	Phrase category							
		I	II	III	IV	V	VI	VII	VIII
Adiós Nonino	SB 61	-	5	1	2	3	-	7	-
	SB 59	2	7	4	2	3	-	3	-
	EV	2	1	4	-	-	2	-	-
	AA	1	5	6	3	7	-	7	-
Bando	SB 61	-	5	3	2	3	-	3	-
	SB 59	2	3	1	2	2	1	4	1
	EV	-	2	5	-	1	-	1	-
Berretin	SB	1	2	1	1	-	-	7	-
Calambre	SB	1	1	2	3	1	-	9	-
	EV	1	-	1	-	-	-	3	1
	SP	4	4	2	6	3	-	8	-
Contrabajando	SB	1	5	-	6	-	-	6	1
	EV	3	1	4	-	-	1	3	1
Decarissimo	SB	-	7	5	-	3	-	8	-
	EV	3	-	5	-	1	-	2	-
	SP	5	4	10	1	4	-	8	-
Guitarrazo	SB	-	-	-	2	-	-	-	2
	SB	3	5	3	3	-	-	7	-

La Calle 92	EV	7	-	2	-	-	-	1	-
	AA	3	6	-	9	3	-	6	-
Lo que vendrá (solo)	SB	-	1	-	5	2	-	6	-
	EV	-	-	2	2	-	-	3	1
	AA	2	4	6	8	7	-	6	-
	SP	3	3	2	5	4	-	7	-
Los Poseídos	SB	-	6	1	1	-	1	3	-
	AA	2	6	5	3	2	-	4	-
Nonino	SB	-	3	3	3	2	-	3	-
	EV	-	2	5	2	3	-	2	-
Tanguisimo	SB	-	4	1	2	-	-	4	-
	EV	1	-	3	1	-	-	1	-

As we can see from the graph, anticipation and suspension, both on the first and the third beat, are extremely common throughout the soli, as are the repetition of notes and the addition of extra notes. Glissandi and tied notes of great phrasal significance are slightly less common.

Phrasal possibilities

Now that I have a more specific idea of the types of phrasing used in the soli, I can apply them to my own piece. Of course, there are an infinite number of phrasal possibilities, but I've endeavored to show a number of possibilities based on the research that I've done. In order to show these possibilities, I've taken a 4-measure phrase (m. 73-76) from "Nonino," one of the basic phrasal units used to write "Fantasia sobre Nonino." Here the basic phrase:



In this phrase, there are two 2-measure sub-phrases, which balance each other. Each of these sub-phrases can also be further divided into individual measures, useful when exploring potential phrasal combinations. And then the measures further divided in half, the first and third beats of each measure being of phrasal importance.

As I've stated elsewhere in this document, anticipation and suspension are kept in balance so as to not lose sense of the phrase. However, combining these two elements leads to myriad possibilities. Sometimes these combinations can be subtle, or very apparent. For example, the long notes in this phrase provide an easy way to suspend or anticipate without altering the balance of the phrase, they can be lengthened or shortened without significantly changing the general effect. However, changing the timing of the shorter notes creates a much more audible difference.

Furthermore, the combinations of anticipation or delay can be applied to all sub-structural levels; in other words, I could chose to anticipate in m. 1, or delay in m. 2, for example, and keep the rest of the timing the same.

Anticipation, m. 1

Delay, m. 2

Choosing to anticipate or delay the beginning of just 1 measure in this phrase, keeping the others unchanged, would already give me 8 phrasal possibilities:

- Anticipate same same same
- Delay same same same
- Same anticipate same same
- Same delay same same
- Same same anticipate same
- Same same delay same
- Same same same anticipate
- Same same same delay

I could also vary anticipation or delay on a two-measure level. For example, I could delay the first two-measure unit and anticipate the second – or delay both units, or anticipate them – and this in any number of combinations:

Anticipation and delay	
Anticipation and delay	
Delay and delay	
Delay and anticipation	

The same idea can be applied per measure. For example,

Anticipate, delay, delay, anticipate	
Delay, anticipate, anticipate, delay	

Or, it can be further broken down to focus on beats 1 or 3 of each measure:

Delay and anticipation on principal beats	
Another possibility	

Just with these parameters, there are already hundreds of different phrasal possibilities.

However, the possibilities keep on multiplying. For example, I could keep the timing of the half-notes the same, but modify the timing of the eighth notes. As mentioned elsewhere, Bajour, Vardaro, Agri and Suárez Paz often stretch out the timing of eighth notes, making either a triplet feel, or a syncopation. These types of stretched-out eighth notes are generally referred to as *fraseo básico* in tango, and a distinction is made between *fraseo abierto*, more triplet-based, and *fraseo cerrado*, more syncopation-based (Gallo, 2012). Of course, both *fraseo abierto* and *cerrado* can be applied to the idea of phrasal delay and anticipation.

Examples of <i>fraseo cerrado</i>		
Examples of <i>fraseo abierto</i>		

And so far, there has been no mention of the addition of extra notes, which offers an immense range of possibilities. Let us highlight two main types: the repetition of notes, and the addition of different notes.

Repetition of notes is a technique most often used by Antonio Agri, as can be seen pieces such as “Adiós Nonino” and his own compositions, and also, perhaps less frequently, used by Suárez Paz and Bajour. The function here is generally to increase the energy of a phrasal unit; generally, the same note is repeated multiple times instead of sustaining the note

for several beats. There are any number of ways to add additional notes in this four-measure unit, as there are quite a few sustained notes in this passage. For example, I could begin by breaking up the dotted half-note into eighth notes or quarter notes or sixteenth notes or triplets or some sort of combination:

Possibilities, repeated notes



A common feature of repeated notes is *pelotita* or bouncing-ball phrasing, in which the notes gradually accelerate in the trajectory of a bouncing ball. The second example is classic *pelotita* phrasing.

The addition of other notes gives a great deal of possibilities to modify the phrase; the only caveat is that it must still remain recognizable to the listener. I could add a scale for example, to highlight the change in register between low and high:



Another possibility is to add chromatic neighboring notes, plus an octave leap in a different location:



Or, I could add grace notes to these same examples, another way of adding extra notes:



One final way of modifying the phrase is through the use of glissando; though normally glissando only functions as an ornament, Vardaro sometimes used it to blur the confines of the measure. For example, here I begin with a glissando, not clearly indicating the first beat, and then measures 2-3 form one large glissando, with *a* in beat 3 serving as an intermediate note within the descending glissando.



Perhaps this technique should be used sparingly, for excessive glissando is not to my taste.

This list is far from exhaustive, but does give an idea of the numerous phrasal types – and combinations thereof – that I can employ. Without this research project, I would not have such a wide range of phrases at my disposal.

Intervention, part 7: “Nonino”: phrasal breakdown (annex 18)

I chose the piece “Nonino” from the album *Piazzolla interpreta a Piazzolla* as the thematic basis for my composition, “Fantasia sobre Nonino.” Like Antonio Agri in his “Variaciones sobre Adiós Nonino” and “Nostalgias,” I planned to take the themes from the piece and weave them together to make a solo violin fantasy.

An important step in the compositional process of my piece was to create a thematic breakdown, identifying any interesting themes, rhythmic motives, and solos that I could use as inspiration.

I created a Sibelius file with a list of these various themes and motifs, and labelled them all. This document can be found in annex 18. Here are a few examples from that list:

Theme A



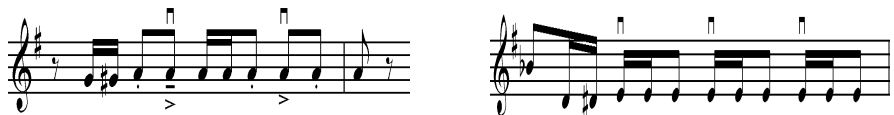
Variant, theme A



Theme B



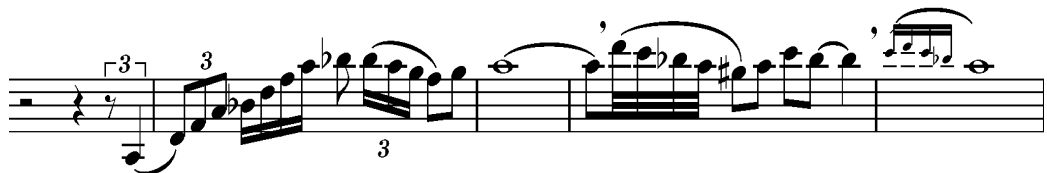
Rhythmic variants, theme B



Theme C



Violin solo



Once I made this list, I had the basic material from which I could write.

Intervention, part 8: Determining the structure of “Fantasia sobre Nonino”

Once I had analyzed “Lo que vendrá”, “Variaciones sobre Adiós Nonino” and “Nostalgias,” made a thematic breakdown of “Nonino” and had created lists of potential ornamental techniques and phrasing types, it was time to determine the structure of my cadenza. While Antonio Agri’s cadenzas were absent of metrical structure, I specifically wanted my cadenza to be in 4/4 and to have a basic underlying pulse. Why? When I began this project, the most important feedback that I received was that I didn’t understand solo violin timing; more specifically I didn’t understand the relationship between solistic freedom and the underlying bass beat. In my first intervention cycle, I very much focused on better understanding the timing and the relationship to the beat, and I wanted to reflect this process in my cadenza. While having a bass beat wasn’t possible or desirable in my cadenza, I wanted the listener to be able to hear the underlying pulse as much as possible.

Once the time signature and pulse were sorted, I reflected on length, structure and key modulations. I wanted the piece to follow more or less the basic key progression of “Nonino”: *e* minor to *a* minor to *d* minor to *e* minor again. In the end, my piece goes from *e* to *a* to *d*, without the last *e* minor section – I found *d* minor darker and more fitting for an ending. Furthermore, I was inspired by the end of “Variaciones sobre Adiós Nonino” - after all both “Nonino” and “Adiós Nonino” celebrated the life of Piazzolla’s beloved father, and in “Variaciones sobre Adiós Nonino” the father clearly dies at the end. I found it a beautiful and fitting ending to my piece as well, so I borrowed the last passage from Antonio Agri.

As far as length was concerned, I wanted it to be about 5 minutes long and about 100 measures.

Structurally, I wanted three main sections, that would each take up about a third of the piece, including an introduction. In the second part, I would explore the main themes, and then the third part would be a conclusion.

Intervention, part 9: Composition of “Fantasia sobre Nonino” (annex 19, 20)

After determining the basic structure of the piece, I wrote a first draft, and analyzed the basic structure of the piece. The first draft can be found in annex 19, and the final draft in annex 20.

In fact, the structure of my piece remained very faithful to the vague model that I had determined beforehand.

As far as length is concerned, I wanted 100 measures; I actually wound up with 101 measures (102 measures in the final version) and about 6.5 minutes; I underestimated how long 100 measures would take to play.

Part 1: Introduction: mm 1-33 (includes hints of themes B and C)

Part 2:

Subsection A: Theme A and development of theme: mm 33 – 51

Subsection B: Transitional passage (theme C) modulating from *a* to *d* minor: mm 52-64

Subsection C: Violin solo from “Nonino” plus development: 65-74

Part 3:

Subsection A: Theme B plus fusion of themes A and B: 75-88

Subsection B: Conclusion (theme C), followed by and ending inspired by “Variaciones sobre Adiós Nonino”): 89-102

In the introduction, I hint at a few of the rhythmic modules, including themes B and C but try to stay away from any direct statement of the themes. Part 2 has three main sub-sections. In the first, I present theme A, in three different ways, using three different virtuoso techniques: 1) ricochet 2) left-hand pizzicato and 3) harmonics. This section lasts from m. 33 to 51. While the first two statements of the theme are quite bombastic in character, the third is completely different – it is very lyrical and delicate, the harmonics reinforcing the ethereal nature of the section. In fact, these lyrical measures are my favorite in the entire piece. From m 52-64, there is a transitional area, where I feature a rhythmic module taken from theme C of “Nonino”. This transitional area modulates from *a* to *d* minor. Following this section, I inserted the main violin solo from “Nonino.” After a direct quote from the original piece, I developed the theme a bit, before a very lyrical finish, bringing part 2 to a close. Finally, part 3 has two sub-sections. In the first of these, I present the rhythmic variant of theme B, before finding a way to fuse it with theme A, creating a new theme and rhythmic module based on both of these. In the final sub-section, I conclude with theme C, before ending with a passage reminiscent of the end of “Variaciones sobre Adiós Nonino.” I thought it was a very dramatic and effective way to end Agri's cadenza, so I decided to end my piece in the same way.

Intervention, part 10:

Intervention Cycle 3A: Miniature intervention cycle within an intervention cycle

Intervention Cycle 3A: Reference recording 5: “Fantasia sobre Nonino” version 1

- See Reference recording 5, “Fantasia sobre Nonino draft 1,” track 5.
- Also on Soundcloud, <https://soundcloud.com/stephen-meyer-ar/stephen-meyer-reference-recording-5-fantasia-sobre-nonino-version-1>

Once I created a draft of “Fantasia sobre Nonino,” I made a recording of it. This recording was very useful to me, for I was able to reflect upon it and make a number of changes to the piece in the preparation of the final draft.

Intervention Cycle 3A: Assess and reflect

As soon as I had a draft of the piece as well as a reference recording, I played it for Ruzana Tsymbalova, Gustavo Beytelmann, and also performed it for a public audience on 21 January 2016.

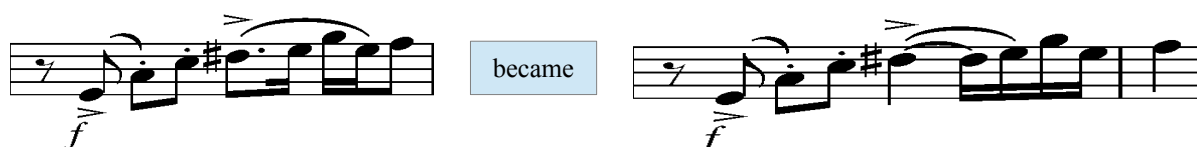
- **Personal feedback**
 - In general, I was very pleased with the sound of my performance, and felt that I had used my analyses of Bajour, Vardaro, Agri and Suárez Paz to create something beautiful and effective.
 - In m. 39, the up-bow staccato was nearly impossible to perform, and needed to be changed.
 - At the end, several of the connections between the dominant and tonic are not reinforced (for example, m. 88 and m. 97) and this could be changed to make the progression clearer.
- **Feedback from the public**
 - There weren't too many constructive reactions, but there were several useful comments.
 - The original themes of the piece were very recognizable.
 - The piece felt shorter than I said it was (I told the public it would last about five minutes, and they thought it was shorter).
 - Very beautiful sound and playing in general.
 - Very energetic performance.
- **Feedback from Gustavo Beytelmann:**
 - Mr. Beytelmann said that the piece was beautiful, and encouraged me to write much more in the future. He thought that the methods I had used to write the piece were particularly intelligent, since I had been very methodical in creating a thematic list and a general structure before beginning to write.
 - On a more critical note, he questioned why the first and second main sections of the piece came to such a clear end. For him, each of these sections sounded like pieces unto their own, and he would have preferred a more audible link between them. However, we discussed it, and I explained to him that I wanted the structure to be audible to the public, with three distinct sections of the piece; upon reflection, he told me to keep the piece as is, without blending all sections together.
- **Feedback from Ruzana Tsymbalova**
 - The piece is beautiful and very dramatically effective.
 - Ruzana gave many specific examples of things that needed to be changed.
 - Measures 34, 36, 38 and 40: the rhythms needed to be modified, because they were too similar to the original version.
 - Measures 35 and 37 are too similar to each other, and need some sort of modification to make things more interesting.
 - In measures 36 and 40, I could add a double-stop to make things more “spicy.”
 - In measure 72, the descending arpeggio is boring and could be more harmonically dramatic.
 - Measures 81-82 are rhythmically identical to m. 77-79, and thus are too predictable.
 - In m. 84, the arpeggiated chords are too static, and the use of another type of ornamentation would be better.
 - In m. 96, it sounded strange to play a glissando from *e* down into the tonic. This could be more dramatic.

Intervention Cycle 3A: Data collection and Intervention

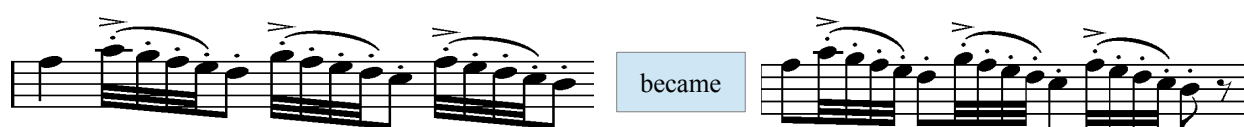
In the data collection, I determined a list of elements that needed to be changed, and in the intervention portion, I made these changes. It is helpful to look at these sections together, for I can identify the elements that needed changing and how I changed them.

Here is a list of the changes that I made, based on the feedback I received, as well as the new version.

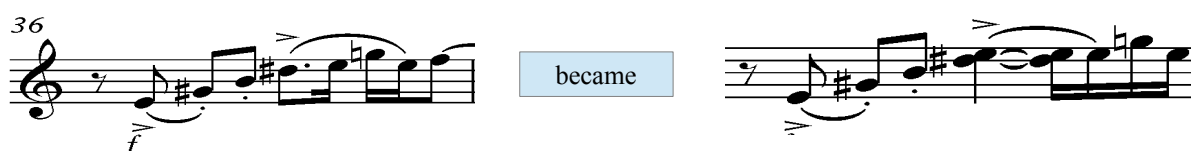
- Measure 34, 36, 38 and 40: Instead of a dotted eighth note, I exaggerated the rhythm, making a dotted quarter note instead.



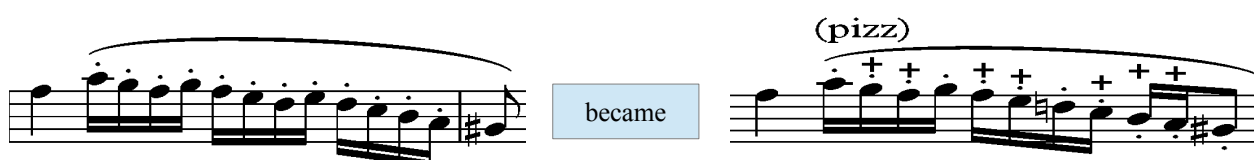
- Measure 35 and 37: The ricochet needed to be altered for dramatic effect.



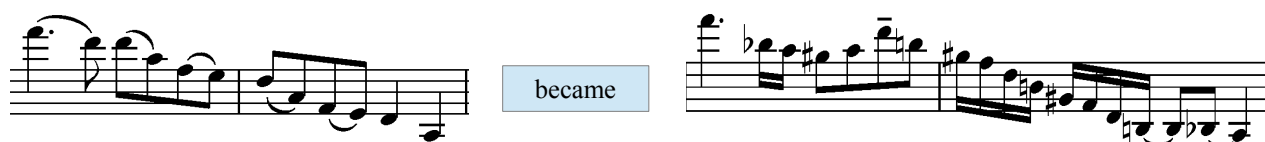
- Measures 36 and 40: In addition to altering the rhythm, making a dotted quarter note, I also added a double stop-second, for a dissonant effect.



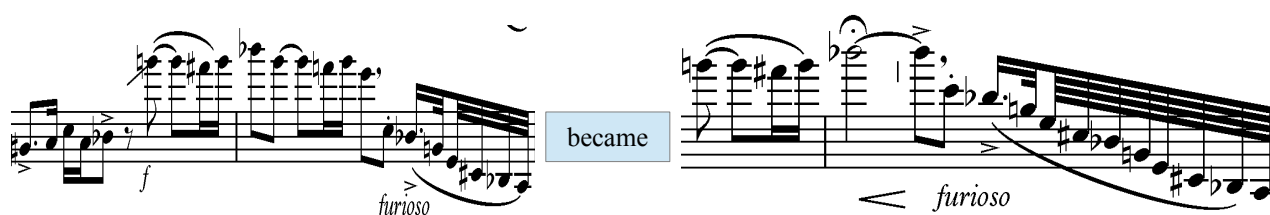
- Measure 39 and 41: Originally this measure was up-bow staccato. It proved nearly impossible to play, and in addition sounds quite similar to ricochet. I decided to change the ornamentation to left-hand pizzicato, and also alter the rhythms in order to facilitate the execution of the left-hand pizzicato.



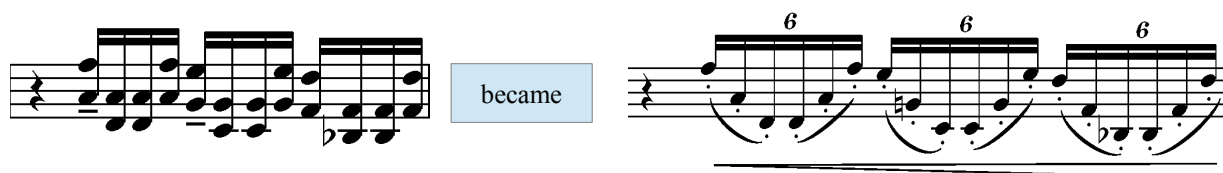
- Measures 72-73: Originally, this measure was a simple descending d minor arpeggio with eighth-note rhythms. I decided to add a reference to theme B as well as a descending g-sharp diminished 7 chord, quite removed from d minor, for a bit of dissonance and dramatic effect.



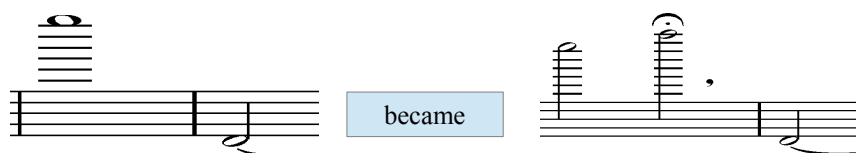
- Measures 81-82: Originally these measures were rhythmically identical to mm 77-79, and thus too predictable. I altered this passage to find a dramatic close to m. 82, with the help of a fermata and an arpeggio.



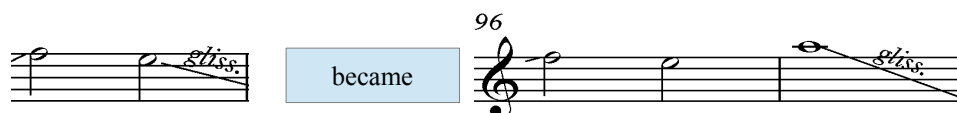
- Measure 84: These arpeggiated chords were originally sixteenth-note double stops, identical to m. 86. In order to add drama, I added ricocheted arpeggios, using another virtuoso technique and referencing the chromatic ricochet passage in m. 31 of the introduction.



- Measure 88: I decided to clarify the harmonic progression and add a dominant *a*.



- Measure 97: I added an extra measure. In the first version, I simply slid from *e* in m. 96 down to the d-mimor fifth in m. 97. I added an *a* in m. 97, making a larger glissando in the process, reminiscent of that of Agri at the end of “Variaciones sobre Adiós Nonino” or those of Elvino Vardaro.



End of Intervention Cycle 3: Reference recording 6

- See Reference recording 6, “Fantasia sobre Nonino,” track 6
- Also on Soundcloud, <https://soundcloud.com/stephen-meyer-ar/stephen-meyer-reference-recording-6-fantasia-sobre-nonino-final-version>

Once I prepared the final score of “Fantasia sobre Nonino,” I recorded it, making reference recording 6. This recording represents the final result of the entire project.

Intervention Cycle 3: Outcomes

In Intervention Cycle 3, my goal was to use the knowledge gained from the first two cycles to create my own piece based on a theme of *Piazzolla interpreta a Piazzolla*, finding my own personal style in the process.

My main artistic result, of course, is the composition of “Fantasia sobre Nonino.” I am very happy with this result, and it has inspired me to create other similar pieces in the future.

Defining a personal style

However, one aspect of this intervention cycle needs to be clarified: my personal style. I believe that I have been successful in using my understanding of the different violinists' styles in order to create something personal, but I think it is useful to pinpoint more specifically which aspects of my piece were personal elements, and which were influenced by the other violinists. So I've analyzed “Fantasia sobre Nonino,” and identified where each element came from, and my personal contribution. Finally, I've included a discussion of sound, and how my understanding of Bajour's, Vardaro's, Agri's, and Suárez Paz's sound production has influenced my own.

Measure	Analysis
m. 1-4	<p>From “Nonino”: The beginning is loosely based on the a minor variant of “Nonino” theme A (particularly measure 2) – however here it is played in <i>e</i> minor.</p> <p>Similar to Bajour: I inserted a Bajour-style grace-note in m. 3.</p> <p>Personal: The sound quality created by playing in the lower and upper ranges of the G string is my own style.</p> <p>Other: When I presented this piece at the Codarts Artistic Research Festival, one of the judges</p>

	pointed out the similarity to Ravel's <i>Tzigane</i> , and another pointed out the similarity in the octaves to Monti's <i>Czardas</i> . Any resemblance to <i>Czardas</i> is entirely accidental, but <i>Tzigane</i> could be explained by pointing out the similarities in neighboring notes between the beginning of <i>Tzigane</i> and theme A of “Nonino”.
m. 5-8	Inspired by Piazzolla: This thematic material is similar to the first four bars. While the first few measures are completely free, I intentionally find a pulse in these next measures; which is reminiscent thematic development in the Piazzolla album. For example, Piazzolla often uses a walking bass line to create a definite pulse and a feeling of movement at the end of a solo; an example of this can be found in m. 57-60 of “Los Poseidos.” Personal: Generally, this “finding the pulse” is accomplished by the double bass and the left-hand of the piano, so it is unusual to find this feeling in a cadenza.
m. 9-15	Similar to “Nonino”: I present the rhythmic contours of theme C, though the notes are perhaps different. Personal: There is also some rhythmic elasticity in m. 11 for example, reflecting the triplet-like rhythms often heard in tango solos. This triplet-like feeling is to be found in several passages of the piece.
m. 16-18	Similar to “Nostalgias”: The turns are inspired by a passage from Antonio Agri's “Nostalgias.” Personal: The chromatic run as well as the connection between the runs and turns is my own invention.
m. 19-20	Personal: These are virtuoso chords reminiscent of virtuoso violinist Niccolò Paganini, the knowledge of which comes from my classical training. However, while it would be expected to continue these chords, which form a diminished a minor 7 chord in different inversions, all the way to the top registers of the violin, I break the pattern after two chords, making it sound like I'm searching as I play. This break surprises the listener and gives an impression of spontaneity.
m. 20-24	From “Nonino”: Theme C is introduced I m. 23-24, much like in m. 9-14, but here it quickly morphs into theme B. Personal: The sixteenth note + eighth note rhythm is reminiscent of the beginning of the piece, and here I introduce the idea of “searching” that is so important to the overall story of the piece. First I play <i>g f-sharp</i> in m. 21, followed by the same pattern, played much more slowly, with <i>f</i> natural in m. 22; harmonically, rhythmically and melodically the listener wonders what will follow.
m. 25-28	Similar to “Nonino”: This is a take on theme B, both in terms of the intervals and the rhythms. Similar to “Variaciones sobre Adios Nonino”: the repetition of notes for dramatic effect. Personal: I introduced a triplet rhythm in m. 25-26, followed by the “actual” rhythm in the following two measures; however I reverse the sixteenth note/eighth note pattern of the original theme, in order to confuse the listener.
m. 29-30	Similar to “Nonino”: This minor seventh arpeggio plus descending chromatic passage is reflective of the interval outlined in theme A. Personal: I quite like the virtuoso aspect of spanning three octaves in two short measures.
m. 31-33	Similar to “Nostalgias”: This descending chromatic passage is inspired by a similar passage in Agri's “Nostalgias.” Personal: The combination of ricochet plus accented chords in the following measures provides a virtuoso finish to the introduction.
m. 34-37	Similar to “Nonino”: This is a presentation of theme A. Personal: While the general outline of theme A is kept, there are many personal touches. First of all the basic rhythm of the motif is altered, and the d-sharp in beats 3 of m. 34 and 36, normally a dotted eighth note, becomes a dotted quarter note. In m. 35 and 37, I added a descending ricochet passage, which respects the overall contour of the theme. However, in m. 35 the ricochet passage is off the beat, whereas in m. 37 it is on the beat. Furthermore, in m. 37, I slow down, wanting to reflect the aspect of “questioning” so central to the piece as a whole.
m. 38-42	Similar to “Nonino”: Again, this is another presentation of theme A. Personal: Here, I bring in a virtuoso technique not generally used in tango: left-hand pizzicato. Originally, I wrote this passage using up-bow staccato, but left-hand pizzicato is more impressive and also provides phrasal direction (a left-hand pizzicato scale has a natural tendency to rush). Furthermore, the difference between the arco and pizzicato measures gives textural contrast, even more exaggerated in m. 42 with the addition of regular pizzicato, staccato and harmonics.
m. 43-51	Similar to “Nonino”: This is a sort of transformation of theme A (m. 43, 46, 49), with

	<p>rhythmical elements of theme C (m. 44, 47).</p> <p>Similar to “Nostalgias”: In m. 51, I introduce another pizzicato technique, pizzicato played from top to bottom (traditionally a pizzicato chord is played from bottom to top). This pizzicato was inspired from Agri's “Nostalgias,” where similar pizzicati can be heard.</p> <p>Personal: These are my favorite measures in the piece. While the previous section is extremely technical, with difficult virtuoso techniques, here I can sing. The idea of contrast is very important, and my sound here is also influenced by Bajour and Agri. While I begin with a richly timbred sound like Bajour, I pull back to almost a flautando in m. 46, much like Antonio Agri's ethereal lyricism. These contrasts are heightened by the introduction of harmonics in m. 45, 48 and 51, which vary the texture of the section.</p>
m. 52-64	<p>Similar to “Nonino”: This section is a transitional version of theme C, whose purpose is to modulate from a minor to d minor, the key of the final section.</p> <p>Personal: From a sound perspective, I explore the rich timbre of the G string again, chosen mostly because I quite like the low range of my violin. The idea of direction and motion is important to this section, because with each repetition of the motif, I add details, including chromatic neighbor notes, triplet rhythms and double stops. While the passage begins softly, it swells and ebbs again, before growing to a climax in the beginning of m. 64. I wanted a grand introduction to the main violin solo from “Nonino,” which appears in the following measures.</p>
m. 65-74	<p>Similar to “Nonino”: This passage is taken from Bajour's interpretation of the main violin solo of the piece.</p> <p>Personal: While m. 65 – the first beat of m. 68 are almost a direct quote from “Nonino,” with the addition of octave intervals, I exploit neighboring chromatic notes and chords in the following measures to heighten tension. Again, I bring in triplets in m. 68, using them to move to a <i>b-flat</i> arpeggio figure in m. 69. By m. 72, it seems like <i>d</i> minor has again been confirmed as the main key, but this is not to last. In m. 72, I introduce a snippet from theme B, before playing a diminished B-natural seventh chord, very far removed from the <i>d</i> minor tonic. This highly dissonant chord is resolved through chromaticism, and I arrive in <i>d</i> minor again on the downbeat of m. 74. This note introduces another virtuoso technique: the combination of regular notes and harmonics in the same chord.</p>
mid-m. 74-76	<p>Similar to “Nonino”: This is theme B, although the metrical connection is subverted by splitting the motif between measures 74 and 75.</p> <p>Bajour connection: I add an exaggerated version of a Bajour-style grace-note in m. 76.</p> <p>Personal: Again, I bring in the ideas of contrast and searching, by playing first <i>forte</i> and aggressively, and then <i>piano</i> and hesitantly. This idea of searching is reinforced by taking time in m. 76, as well as varying the articulation.</p>
m. 77-82	<p>Similar to “Nonino”: This is a fusion of themes B and A.</p> <p>Personal: The fusion of these themes was my own idea. Also, unlike every other presentation of theme A, here I keep the original dotted-eighth note figure as seen in the first beat of m. 78. Again, I introduce the idea of contrast, both in texture between the aggressively percussive m. 77 and 80, and the lyrical m. 78 and 81, and register (the percussive elements played on the G-string and the lyrical on the E-string).</p>
m. 83-88	<p>Similar to “Nonino”: Here we have a version of theme B without the elements of theme A.</p> <p>Personal: Again, I bring in a notion of contrast through different articulations and textures. Reminiscent of the first presentation of theme A in m. 34-38, this presentation of theme B also has virtuoso elements interjected in m. 84 and m. 86-87. I introduce a new technique, ricocheted string crossings, in m. 84, and include a double stop passage in m. 86, before building to a climax and traveling to the uppermost ranges of the instrument in m. 87-88. The contrast between the high <i>a</i> at the end of m. 88 and the low <i>d</i> in m. 89 is meant to surprise the listener and mark the end of Nonino's life – as if he had had a heart attack.</p>
m. 89-97	<p>Similar to “Nonino”: Again, theme C is presented.</p> <p>Similar to “Variaciones sobre Adiós Nonino”: The long glissando in m. 97 is reminiscent of the end of Agri's piece.</p> <p>Bajour connection: Here I use several grace-notes in his style. The glissandi in m. 91 and m. 95 are also very much inspired by his playing.</p> <p>Personal: I wanted to introduce the idea of nostalgia at the end – here I remember what has come before. Also, slowly, the piece runs out of energy, accentuated both by register changes (for example, in m. 90, there is an energetic change of register, but the subsequent measures have fewer and fewer differences in register) and by diminishing rhythmic rapidity and complexity.</p>
m. 98-102	<p>Similar to “Variaciones sobre Adiós Nonino”: This pizzicato ending is my interpretation of the</p>

	<p>ending of Agri's "Adiós Nonino." It seems clearly audible in his cadenza that Nonino – Piazzolla's father – died at the end, and I thought it was a fitting way to end my own version of "Nonino".</p> <p>Personal: I changed the rhythms to accentuate the feeling of a heartbeat in m. 98 and m. 99. Not only do these feel like a heartbeat, they are also very common accompanimental rhythm in tango. In "Nonino", the same rhythm can be found in the bass accompaniment in m. 62-63. In my piece, we also have one last example of contrast, between the heartbeats of m. 98-99 and the single eighth notes of m. 100-102.</p>
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Conclusions about sound:

In general, in my execution of the piece, I try to reflect certain elements of the sound of each of the violinists that I studied. In general, Bajour's rich timbre was my target sound, and I play in the string with a good deal of bow pressure. This is certainly true in the introduction and in the presentation of the first theme. However, in the more lyrical portions, particularly from measures 43-51 and 88-102, I try to channel the more flautando quality of Antonio Agri, because I want to float above the string. Suárez Paz's grittier sound is the perfect fit for the virtuoso ricochet and double stops of m. 83-88. Perhaps Vardaro's sound has influenced my playing the least; I'll admit that I often find his sound a bit too thick and heavy. Only a few passages of my piece include a Vardaro-like sound, including m. 19-21, and the glissando in m. 97. However, in both instances I immediately contrast with pianissimo, because otherwise the effect is too strong for my personal style.

Feedback on project: Codarts Artistic Research Festival

On 9 March 2016, I had the opportunity to present the final result of my project at the Codarts Artistic Research Festival, and I performed "Fantasia sobre Nonino" as part of my presentation.

Here are some of the comments that I received, as well as my thoughts on them:

- Christiaan van Hemert congratulated me on the rich quality of my sound, saying that I sounded just like Bajour. However, he questioned whether I used enough of Piazzolla's musical language in the piece. More specifically, he questioned whether the piece was too lyrical as a whole and didn't explore the notion of contrast. Contrast, as well as heightening the differences between lyrical and rhythmical, is a very important aspect to me and I certainly intended to reflect this in the composition of the piece. This comment let me know that I should accentuate the rhythmical sections of the piece more in future performances, so that the contrast can be more audible.
- Another jury member pointed out the similarity between the beginning of my piece and Ravel's *Tzigane*. I had noticed a certain resemblance, but in fact, the chromatic neighboring notes of "Nonino" theme A are rather similar to the beginning of *Tzigane*.
- Yet another jury member pointed out the similarities to Monti's *Czardas*, in particular the high passages on the G string in m. 4-7. Any similarity to *Czardas* is entirely accidental, and in fact I featured the higher ranges of the G string simply because I quite enjoy that range on my violin.

As a result of my presentation, I was chosen to represent Codarts at the Fontys Music and Research Festival in Tilburg on 5 April 2016.

Feedback on project: Fontys Music and Research Festival

On 5 April 2016, I presented at the Fontys Music and Research Festival in Tilburg, and, like at the Codarts Festival, performed "Fantasia sobre Nonino" as part of my presentation. Interestingly, nothing was said about the composition or my performance. The judges were more concerned about the research process, and shared a number of comments about my research. It became clear from their comments (and from watching the other presentations from Fontys and Maastricht Conservatories) that there is no consensus on how artistic research should be conducted.

Here are some of the comments that I received:

- Certain members of the jury felt that the Codarts model of artistic research is too goal-oriented, and too focused on results, rather than being an open research process.
- One member of the jury expressed concerns that my research was too personal, not taking into account the bigger picture, and thus could not benefit others in a meaningful way.

By having specific goals and subsequent results throughout the project, I was able to focus my project, concentrating on

what I felt was most important. These goals and results gave the project shape and direction. Furthermore, I am very grateful for the focus on personal artistic development; this project has influenced who I am as a violinist, musician and artist much more than if I had followed a traditional research model. Having done more 'traditional' research in the past, I can easily see the impact that this more personal research has had on my life.

In my opinion, my findings and results *can* largely benefit others; I have made transcriptions of all of the pieces – most of these pieces are unpublished – which can be used by others, identified and analyzed multiple stylistic parameters describing how they were and can be used, and I've also done a good deal of desk research about the particularities of Astor Piazzolla's discography. However, a large portion of my project is intensely personal, and rightly so; the absorption of stylistic elements into my playing, the discovery of an artistic style, the development of a personal compositional process, and the creation and subsequent performance of “Fantasia sobre Nonino” are not intended to benefit others, but instead to enhance my own playing.

Perhaps most importantly, the project is a springboard for further artistic development; I wish to expand upon my findings and hone my compositional skills in the next few years.

At the end of the festival, it was announced that I had won the first prize.

Conclusion: where has this project taken me?

At the beginning of this artistic research project, I was a newcomer to tango. Not only had I never performed tango before, but I had also only a limited understanding of the role of the violin in tango. As such, my expectations as to the outcomes of this project were limited; I hoped that the project could help me become a better tango player without having a clear understanding or idea of how this would happen.

This project has been an intense period of personal artistic development on multiple levels. First and foremost, it has allowed me to achieve my initial goal: to learn more about the role of the violin and to become a more convincing tango violinist. However, the project has brought me much more than knowledge about famous tango violinists and how they played. It has helped me focus on which aspects of tango violin interest me most, the solo violin; find repertoire that I truly love, the music of Astor Piazzolla; determine which elements of my own playing needed improvement, phrase structure, sound and ornamentation; and identify a style of tango violin playing which best suits my identity as a violinist, solo violin cadenzas and fantasies. Finally, the discovery of tango violin fantasies lead me to the creation of my own composition – a first for me, as I had never written anything before – and the development of a personal style influenced by the playing of Bajour, Agri, Vardaro and Suárez Paz. When I began this project, I certainly had no inkling that I might compose something.

There are many other ways that this project has had a positive impact on my artistic development. For example, I had never transcribed anything before beginning this project, and I've now become quite skilled at transcription, not only hearing the notes but also the rhythms, ornaments and timing. In the annexes of this document, there are more than 150 pages of transcriptions made as part of this project! These transcriptions were vital to my understanding of how and what each violinist played, and provided me with scores from which to perform as well. Another crucial part of my research was my trip to Buenos Aires, Argentina, which helped me to link the violinists of Piazzolla's *tango nuevo* with modern-day tango violinists. Not only did the trip give me insight about how tango violin is played today, it also helped me to understand how each of the violinists I studied played; for example, I could never have understood their sound without insights from Guillermo Rubino, Ramiro Gallo and Leonardo Ferreyra. The trip to Buenos Aires also allowed me to greatly expand my network, another extremely important aspect of the project; I now have many contacts in tango.

As I complete this project, perhaps it is most fitting to look towards the future. Some aspects of the future are concrete: as a result of the contacts made in Buenos Aires, I will attend the Tango para Musicos festival in Portland, Oregon (USA) in June 2016, a festival featuring many of the most famous tango musicians of today, including Ramiro Gallo, Hernan Posetti, Igancio Varchausky and others. Other aspects are more nebulous; for example, I intend to compose more tango violin fantasies and continue to hone my skills as a (solo) tango violinist. One thing is certain: this project has been a catalyst for my artistic future.

Annex 1: Network

Since I began my research, my network has changed and expanded significantly. These contacts have been instrumental in furthering my artistic development. Here is a list of people who formed my AR network, as well as a description of the ways they were useful to my project.

The following contacts were part of my original network as proposed in AR 1:

- **Micha Molthoff**, violinist and my main subject teacher. Unfortunately, he has not been a part of Codarts since February 2015, but he has nonetheless been an extremely important influence, for he taught me the basics of tango technique, and he introduced me to the recordings of Bajour, Vardaro, Agri and Suárez Paz. Before lessons with Micha Molthoff, I had only vaguely heard of Antonio Agri and Suárez Paz, but knew next to nothing about them. He helped me to form the initial shape of this project and without him I would not have known where to begin.
- **Gustavo Beytelmann**, artistic director of the tango program at Codarts and a great mentor for me throughout my time here. We have had many discussions about the various violinists, as well as about the importance of phrasing and articulation, and the particulars of arranging. He was also of vital importance when I began making contacts with musicians in Buenos Aires; he told me who to contact and how to get in contact with them. I was subsequently able to contact these musicians on behalf of Mr. Beytelmann, and am sure that without his help the process would have been infinitely more difficult. Through him, I was able to meet Leonardo Ferreyra and Pablo Mainetti in Buenos Aires, as well as speak on the phone with his great friend Pablo Agri.
- **Santiago Cimadevilla**, bandoneonist and artistic research coach. While Santiago wasn't my AR coach, he did give me a good deal of insight throughout my project, helping me to focus and providing valuable feedback in my AR exam sessions. He also gave me many Piazzolla recordings, and helped me to compile my Piazzolla discographies.

The following people are more recent members of my network.

- **Ruzana Tsymbalova**, violinist who took over from Micha Molthoff as my main subject teacher. Ruzana has been a wonderful teacher for me, first and foremost because she comes from a different background and thus can provide me with fresh insight. She's helped me to go beyond imitating recordings of the great masters and to work more on developing my own personal tango style. I cannot thank her enough for her generosity. She also gave me vital feedback based on the performance of my first year master's exam, and more specifically "Adiós Nonino," which I used as the reference recording of intervention cycle 2. She also helped me to get in touch with former Codarts students living in Buenos Aires as tango musicians (Gabriel Wolff and Alicia Alonso).
- **Barbara Varassi Pega**, former Codarts student and recent tango PhD. She was on the jury of my year 1 master's exam in June 2015, gave me extremely useful feedback of my performances of "Adiós Nonino", which is the reference recording of intervention cycle 2, and suggested many useful contacts in Buenos Aires.
- **Ariel Eberstein**, double-bassist from Buenos Aires living in Brussels, who helped me to contact Ramiro Gallo and Pablo Agri, as well as Natalia Cabello. We also play together in a quartet celebrating *tango nuevo* (together with former Codarts bandoneonist Lysandre Donoso), more specifically the music of Eduardo Rovira.
- **Natalia Cabello**, violinist from Buenos Aires who studied in Antwerp, who plays in many tango groups as well as classical. As a member of both the Orquesta Nacional de Música Argentina "Juan de Dios Filiberto" and the Orquesta típica Ariel Ardit, she knows a lot about modern-day tango style. She introduced me to several violinists in Buenos Aires, including those of the Orquesta típica Pichuco and the Orquesta Filiberto (where she also introduced me to Atilio Stampone), and helped me to reinforce my contact with tango violinist Guillermo Rubino, with whom she is very good friends.
- **Guillermo Rubino**, former student of Szymbia Bajour's and professor of violin at the Orquesta Escuela de Tango Emilio Balcarce. He is also a good friend of Natalia Cabello. One of the most well-known tango violinists of today, he plays in many tango groups including Orquesta típica Ariel Ardit, Diego Schissi Quinteto, etc. While I was in Buenos Aires, he gave me a total of three lessons, and shared several interesting scores with me as well. I was also able to attend two of his concerts, with the Diego Schissi Quinteto, and the Orquesta Ariel Ardit – thus seeing him perform in a variety of formations. Of all of the violinists I met in

Argentina, he was the most interested in my artistic research, and even asked me if he could have copies of the transcriptions I prepared. He gave me a good deal of feedback on *Adiós Nonino*, which I played for him live, as well as on tango style in general.

- **Ramiro Gallo**, tango violinist and author of the book *El violin en el tango*, which I used as part of my artistic research. His book is very influential to me, as it is the reason I decided I wanted to learn tango in the first place. I was very excited to meet him in Buenos Aires and during my time there I was able to have a lesson with him, as well as see him in concert. I contacted him via my friend Ariel Eberstein, who secured Gallo's phone number for me. Though we mostly worked on tango techniques in general, in particular percussion, we did discuss Bajour and my artistic research.
- **Leonardo Ferreyra**, also one of the most famous violinists, who has his own quartet (Cuarteto Leonardo Ferreryra). Contacted him via Facebook, with the help of Gustavo Beytelmann. We had a lesson while I was in Buenos Aires, and spoke at length about Bajour and Antonio Agri. I also performed *Adiós Nonino* for him, and he gave me a lot of feedback about my style.
- **Julián Peralta**, tango pianist, professor at the Escuela de Música Popular de Avellaneda and founder of the group Astillero, author of one of the definite books about tango, which he gave me while I was in Buenos Aires. Previously, his book was only available in Spanish, but my visit to Buenos Aires coincided with its translation and publication in English, and I was thus able to get one of the first available copies in English! I had the opportunity to see him in concert as well as to have a coffee at his apartment. I told him about my artistic research, but he only speaks Spanish – and my Spanish is extremely rudimentary - so unfortunately I couldn't discuss with him at length about it. He mostly gave me scores and recordings of his own music. He also recommended that I read his book in order to further my understanding of the relationship between the instruments in tango as well as compositional tips and ideas about articulation.
- **Pablo Mainetti**, friend of Gustavo Beytelmann's and famous bandoneonist, who took me to lunch while I was in Buenos Aires. We spoke about my artistic research, and he gave me a good deal of advice about playing tango – especially that I needed to master Spanish and should read Hernan Possetti's *El piano en el tango* in order to understand about compositional structure. He thought that by reading Posetti's book, I'd have a much deeper understanding of the relationship between the instruments in tango.
- **Pablo Agri**, son of Antonio Agri and friend of Gustavo Beytelmann, with whom I spoke on the telephone while I was in Buenos Aires. He is also one of the most famous violinists in modern-day tango, notably with his own quartet (Cuarteto Pablo Agri). Unfortunately, his schedule was extremely busy and I was unable to meet him while I was in Buenos Aires, but the telephone conversation I had with him was a useful point of contact.
- **Gabriel Wolff**, former Codarts tango student who lives in Buenos Aires, who plays the viola in many tango groups. I contacted him through Ruzana Tsymbalova. He helped me by suggesting many modern, less well-known tango groups to see in concert, such as El Afronte, Sexteto Fantasma, as well as recommending some of the more interesting milongas in Buenos Aires such as Maldita Milonga and Salon Canning.
- **Alicia Alonso**, former Codarts student and member of Julian Peralta's sextet Astillero. I was able to get in contact with her through Ruzana Tsymbalova. She introduced me to Julian Peralta and we also talked about what it is like to play tango in Buenos Aires. I also had a lesson with her, where she showed me how to modify my bowing technique in order to play more rhythmically and convincingly, and gave me many helpful exercises to work on.

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Adios Nonino

Astor Piazzolla
Tr. Stephen Meyer

Violin

Bajour 61

Bajour 59/60?

Vardaro

Agri

Contrabass

pizz.

pizz.

pizz.

pizz.

pizz.

pizz

5

Vln.

Bajour 61

Bajour 59/60?

Vardaro

Agri

Cb.

pizz

9

Vln.

Bajour 61

Bajour 59/60?

Vardaro

Agri

Cb.

arco

pizz.

pizz.

pizz.

pizz.

12

Vln.

Bajour 61

Bajour 59/60?

Vardaro

Agri

Cb.

"Adios Nonino" Annex 3

15

Vln. arco

Bajour 61 arco

Bajour 59/60? arco

Vardaro arco

Agri arco

Cb. arco

18

Vln. solo

Bajour 61

Bajour 59/60?

Vardaro

Agri

Cb. pizz

21

Vln.

Bajour 61

Bajour 59/60?

Vardaro

Agri

Cb.

24

Vln.

Bajour 61

Bajour 59/60?

Vardaro

Agri

Cb.

poco rall..

gliss.

mfp

gentle

> slight rit.

"Adios Nonino" Annex 3

27

Vln.

Bajour 61

Bajour 59/60?

Vardaro

Agri

Cb.

29

Vln.

Bajour 61

Bajour 59/60?

Vardaro

Agri

Cb.

32

Vln.

Bajour 61

Bajour 59/60?

Vardaro

Agri

Cb.

pp
pizz

36

Vln.

Bajour 61

Bajour 59/60?

Vardaro

Agri

Cb.

"Adios Nonino" Annex 3

39

Vln.

Bajour 61

Bajour 59/60?

Vardaro

Agri

Cb.

arco

Measure 39: Vln., Bajour 61, Bajour 59/60?, and Vardaro play a half note G4. Agri plays a half note G4. Cb. plays a quarter note G2, quarter rest, quarter note G2, quarter rest.

Measure 40: Vln., Bajour 61, Bajour 59/60?, and Vardaro play a half note A4. Agri plays a half note A4. Cb. plays a quarter note A2, quarter rest, quarter note A2, quarter rest.

Measure 41: Vln., Bajour 61, Bajour 59/60?, and Vardaro play a half note B4. Agri plays a half note B4. Cb. plays a quarter note B2, quarter rest, quarter note B2, quarter rest.

Measure 42: Vln., Bajour 61, Bajour 59/60?, and Vardaro play a half note C5. Agri plays a half note C5. Cb. plays a quarter note C3, quarter rest, quarter note C3, quarter rest.

Measure 43: Vln., Bajour 61, Bajour 59/60?, and Vardaro play a half note D5. Agri plays a half note D5. Cb. plays a quarter note D3, quarter rest, quarter note D3, quarter rest.

44

Vln.

Bajour 61

Bajour 59/60?

Vardaro

Agri

Cb.

pizz

Measure 44: Vln., Bajour 61, Bajour 59/60?, and Vardaro play a half note E5. Agri plays a half note E5. Cb. plays a quarter note E2, quarter rest, quarter note E2, quarter rest.

Measure 45: Vln., Bajour 61, Bajour 59/60?, and Vardaro play a half note F5. Agri plays a half note F5. Cb. plays a quarter note F2, quarter rest, quarter note F2, quarter rest.

Measure 46: Vln., Bajour 61, Bajour 59/60?, and Vardaro play a half note G5. Agri plays a half note G5. Cb. plays a quarter note G2, quarter rest, quarter note G2, quarter rest.

Measure 47: Vln., Bajour 61, Bajour 59/60?, and Vardaro play a half note A5. Agri plays a half note A5. Cb. plays a quarter note A2, quarter rest, quarter note A2, quarter rest.

Measure 48: Vln., Bajour 61, Bajour 59/60?, and Vardaro play a half note B5. Agri plays a half note B5. Cb. plays a quarter note B2, quarter rest, quarter note B2, quarter rest.

49

pizz.

Vln.

Bajour 61

Bajour 59/60?

Vardaro

Agri

Cb.

Detailed description: This system contains measures 49, 50, and 51. In measure 49, the upper strings (Vln., Bajour 61, Bajour 59/60?, Vardaro, Agri) are marked 'pizz.' and play a descending eighth-note melody. The Cb. part plays a rhythmic pattern of eighth notes. In measure 50, the upper strings continue the same melody. In measure 51, the upper strings play a sustained note (half note), while the Cb. continues its rhythmic pattern.

52

Vln.

Bajour 61

Bajour 59/60?

Vardaro

Agri

Cb.

Detailed description: This system contains measures 52, 53, and 54. In measure 52, the upper strings (Vln., Bajour 61, Bajour 59/60?, Vardaro, Agri) play a continuous descending eighth-note melody. The Cb. part plays a rhythmic pattern of eighth notes. In measure 53, the upper strings continue the same melody. In measure 54, the upper strings play a sustained note (half note), while the Cb. continues its rhythmic pattern.

"Adios Nonino" Annex 3

[illegible][illegible]

61

arco pizz. arco

Vln.

arco pizz. arco

Bajour 61

arco pizz. arco

Bajour 59/60?

arco pizz. arco

Vardaro

arco pizz. arco

Agri

Cb.

64

pizz. arco

Vln.

pizz. arco

Bajour 61

pizz. arco

Bajour 59/60?

pizz. arco

Vardaro

pizz. arco

Agri

Cb.

ff

"Adios Nonino" Annex 3

67

Vln.

Bajour 61

Bajour 59/60?

Vardaro

Agri

Cb.

pizz

arco

pizz

70

Vln.

Bajour 61

Bajour 59/60?

Vardaro

Agri

Cb.

arco

pizz

bando

73 bando

Vln.

Bajour 61

Bajour 59/60?

Vardaro pizz.

Agri

Cb.

77

Vln.

Bajour 61

Bajour 59/60?

Vardaro

Agri

Cb.

"Adios Nonino" Annex 3

81

Vln.

Bajour 61

Bajour 59/60?

Vardaro

arco

Agri

Cb.

84

Vln.

Bajour 61

Bajour 59/60?

Vardaro

Agri

Cb.

arco

glass.

88

Vln.

Bajour 61

Bajour 59/60?

Vardaro

Agri

Cb.

5

3

gliss.

gliss.

91

Vln.

Bajour 61

Bajour 59/60?

Vardaro

Agri

Cb.

3

3

pizz.

gliss.

gliss.

"Adios Nonino" Annex 3

94 bandoneon solo

Vln.

Bajour 61

Bajour 59/60?

Vardaro

Agri

Cb. arco

98

Vln.

Bajour 61

Bajour 59/60?

Vardaro

Agri

Cb.

102

Vln.

Bajour 61

Bajour 59/60?

Vardaro

Agri

Cb. pizz

105

Vln. fade away

Bajour 61 gliss. gliss. fade away

Bajour 59/60? gliss. gliss. fade away

Vardaro gliss. gliss. gliss. fade away

Agri gliss. gliss. gliss. fade away

Cb.

Bando

Astor Piazzolla
Tr. Stephen Meyer

Violin

Bajour

Vardaro

Contrabass

This system contains measures 1 through 5 of the piece. The Violin, Bajour, and Vardaro parts are in treble clef with a 4/4 time signature. The Contrabass part is in bass clef. Measures 1-3 show sustained notes in the upper strings and a rhythmic pattern in the Contrabass. Measure 4 features a glissando and pizzicato in the upper strings. Measure 5 continues the Contrabass pattern. A fermata is placed over the end of measure 5.

Vln.

Bajour

Vardaro

Cb.

This system contains measures 6 through 8. The Violin, Bajour, and Vardaro parts are in treble clef. The Contrabass part is in bass clef. Measures 6-7 show a melodic line in the Violin and Bajour, with a triplet in the Vardaro. Measure 8 continues the melodic line. A fermata is placed over the end of measure 8.

Vln.

Bajour

Vardaro

Cb.

This system contains measures 9 through 12. The Violin, Bajour, and Vardaro parts are in treble clef. The Contrabass part is in bass clef. Measures 9-12 show a complex rhythmic pattern in the Violin and Bajour, with a triplet in the Vardaro. The Contrabass part features a rhythmic pattern. A fermata is placed over the end of measure 12.

13

Vln.

Bajour

Vardaro

Cb.

arco

16

Vln.

Bajour

Vardaro

Cb.

pizz.

pizz.

pizz.

20

Vln.

Bajour

Vardaro

Cb.

arco

arco

arco

"Bando" Annex 4

24

Vln.

Bajour

Vardaro

Cb.

pizz.

arco

Measures 24-27. Vln., Bajour, and Vardaro play a melodic line with slurs and accents. Cb. plays a bass line with a pizzicato section in measure 26 and an arco section in measure 27.

28

Vln.

Bajour

Vardaro

Cb.

pizz.

arco

Measures 28-30. Vln., Bajour, and Vardaro play a melodic line with slurs and accents. Cb. plays a bass line with a pizzicato section in measure 30 and an arco section in measure 31.

31

Vln.

Bajour

Vardaro

Cb.

pizz.

arco

5

Measures 31-34. Vln., Bajour, and Vardaro play a melodic line with slurs and accents. Cb. plays a bass line with a pizzicato section in measure 31 and an arco section in measure 32. A 5-measure rest is indicated in measure 34.

35

Vln.

Bajour

Vardaro

Cb.

38

Vln.

Bajour

Vardaro

Cb.

pizz.

pizz.

pizz.

41

Vln.

Bajour

Vardaro

Cb.

arco

arco

arco

"Bando" Annex 4

45

Vln.

Bajour

Vardaro

Cb.

5

pizz.

49

Vln.

Bajour

Vardaro

Cb.

tambour

arco

tamb.

arco

p

53

Vln.

Bajour

Vardaro

Cb.

57 **solo a bit slower**

Vln.

Bajour

Vardaro

Cb.

arco

60

Vln.

Bajour

Vardaro

Cb.

63 **poco accel.**

Vln.

Bajour

Vardaro

Cb.

tr

tr

"Bando" Annex 4

67 pizz.

Vln.

Bajour

Vardaro

Cb. pizz.

Measures 67-70: Vln. and Vardaro play a pizzicato melody. Bajour is silent. Cb. plays a bass line with accents.

71 arco

Vln.

Bajour tambour

Vardaro

Cb. arco

Measures 71-74: Vln. and Vardaro play an arco melody. Bajour plays a tambour rhythm. Cb. plays a bass line with accents.

75

Vln.

Bajour

Vardaro

Cb. arco

pizz.

f

Measures 75-78: Vln., Bajour, and Vardaro play a sustained chord. Cb. plays an arco melody. A pizzicato section begins at measure 78.

80 pizz. arco

Vln.

Bajour

Vardaro pizz. arco

Cb. arco

85

Vln.

Bajour

Vardaro gliss. pizz.

Cb.

89

Vln.

Bajour

Vardaro gliss.

Cb. arco

Bando from album *Adios Nonino*Astor Piazzolla
Tr. Stephen Meyer

Violin

Bajour

Contrabass

pizz.

Vln.

Bajour

Cb.

8va

Vln.

Bajour

Cb.

Vln.

Bajour

Cb.

16

Vln.

Bajour

Cb.

arco

pizz.

gliss.

22

Vln.

Bajour

Cb.

poco rall.

8va

3

0

27

Vln.

Bajour

Cb.

3

3

p

31

Vln.

Bajour

Cb.

mf

mf

"Bando" *Adios* Annex 5

36

Vln.

Bajour

Cb.

36

37

38

39

Vln.

Bajour

Cb.

39

40

41

42

Vln.

Bajour

Cb.

42

43

44

45

Vln.

Bajour

Cb.

45

46

47

49

Vln.

Bajour

Cb.

53

Vln.

Bajour

Cb.

57

Vln.

Bajour

Cb.

62

Vln.

Bajour

Cb.

"Bando" *Adios* Annex 5

67 (8)----

Vln.

Bajour

Cb.

71

Vln.

Bajour

Cb.

Detailed description: The image shows a musical score for three instruments: Violin (Vln.), Bajour, and Contrabass (Cb.). The score is divided into two systems. The first system covers measures 67 to 70, and the second system covers measures 71 to 74. In measure 67, there is a repeat sign and a measure rest for all three instruments. In measure 68, the Violin and Bajour parts have a whole note, while the Contrabass part has a whole note. In measure 69, the Violin and Bajour parts have a whole note, while the Contrabass part has a whole note. In measure 70, the Violin and Bajour parts have a whole note, while the Contrabass part has a whole note. In measure 71, the Violin and Bajour parts have a whole note, while the Contrabass part has a whole note. In measure 72, the Violin and Bajour parts have a whole note, while the Contrabass part has a whole note. In measure 73, the Violin and Bajour parts have a whole note, while the Contrabass part has a whole note. In measure 74, the Violin and Bajour parts have a whole note, while the Contrabass part has a whole note. The score ends with a repeat sign in measure 74.

Berretin

Astor Piazzolla
Tr. Stephen Meyer

bandoneon solo

Violin

Bajour

Contrabass

9

Vln.

Bajour

Cb.

12

Vln.

Bajour

Cb.

pizz.

15

Vln.

Bajour

Cb.

arco

18

Vln.

Bajour

Cb.

pizz.

21

Vln.

Bajour

Cb.

arco

24

Vln.

Bajour

Cb.

pizz.

28

Vln.

Bajour

Cb.

arco

pizz

arco

"Berretin" Annex 6

30

Vln.

Bajour

Cb.

33

Vln.

Bajour

Cb.

36

Vln.

Bajour

Cb.

solo

39

Vln.

Bajour

Cb.

pizz.

43

Vln.

Bajour

Cb.

46

Vln.

Bajour

Cb.

48

Vln.

Bajour

Cb.

50

Vln.

Bajour

Cb.

arco

"Berretin" Annex 6

53

Vln.

Bajour

Cb.

pizz.

56

Vln.

Bajour

Cb.

59

Vln.

Bajour

Cb.

tambour

tambour

arco

63

Vln.

Bajour

Cb.

pizz.

67 arco

Vln.

Bajour

chicharra arco

Cb.

arco

71 piano solo

Vln.

Bajour

Cb.

76

Vln.

Bajour

Cb.

82

Vln.

Bajour

Cb.

"Berretin" Annex 6

87

Vln.

Bajour

Cb.



90

Vln.

Bajour

Cb.

chicharra

chicharra

pizz.

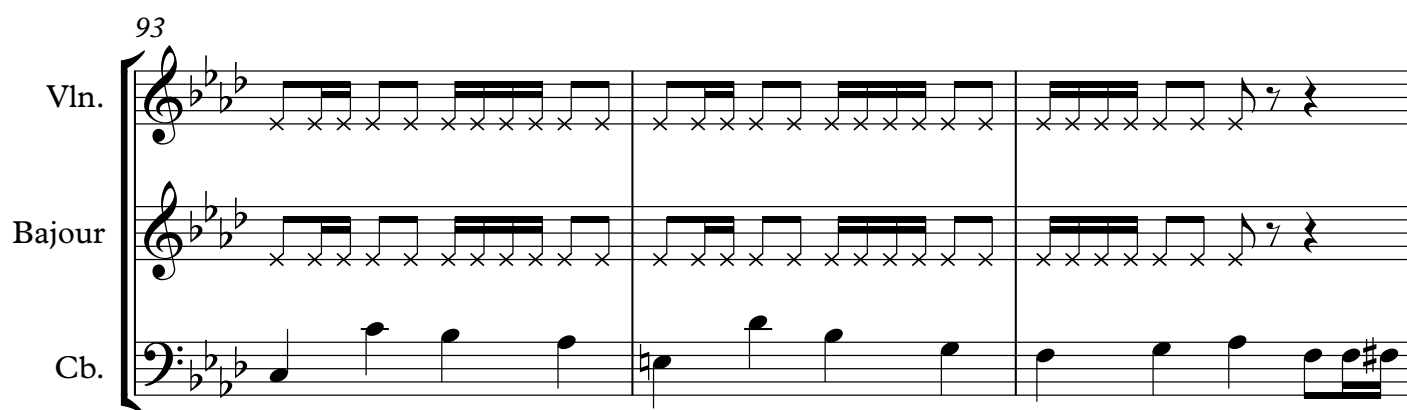


93

Vln.

Bajour

Cb.



96

Vln.

Bajour

Cb.

arco

arco



99

Vln.

Bajour

Cb.

arco

101

Vln.

Bajour

Cb.

103

Vln.

Bajour

Cb.

Calambre

Astor Piazzolla
Tr. Stephen Meyer
Piano

Bandoneon

Violin

Bajour

Vardaro

Suarez Paz

Contrabass

9

Vln.

Bajour

Vardaro

Suarez Paz

Cb.

17

Vln.

Bajour

Vardaro

Suarez Paz

Cb.

19

Vln.

Bajour

Vardaro

Suarez Paz

Cb.

21

Vln.

Bajour

Vardaro

Suarez Paz

Cb.

23

Vln.

Bajour

Vardaro

Suarez Paz

Cb.

26

Vln.

Bajour

Vardaro

Suarez Paz

Cb.

29

Vln.

Bajour

Vardaro

Suarez Paz

Cb.

32

Vln.

Bajour

Vardaro

Suarez Paz

Cb.

chicharra

pizz

35

Vln.

Bajour

Vardaro

Suarez Paz

Cb.

arco

latigo

38

Vln.

Bajour

Vardaro

Suarez Paz

Cb.

This musical system covers measures 38, 39, and 40. The Violin, Bajour, Vardaro, and Suarez Paz staves are in treble clef with a key signature of one sharp (F#). The Contrabass staff is in bass clef with the same key signature. Measures 38 and 39 feature a rapid, sixteenth-note melodic passage in the upper four staves, while the Contrabass plays a steady eighth-note accompaniment. Measure 40 concludes the system with a final chordal structure across all staves.

41

Vln.

Bajour

Vardaro

Suarez Paz

Cb.

This musical system covers measures 41, 42, and 43. Measures 41 and 42 continue the complex melodic line from the previous system, with the Contrabass providing a steady eighth-note accompaniment. Measure 43 concludes the system with a final chordal structure across all staves.

45

Vln.

Bajour

Vardaro

Suarez Paz

Cb.

solo

48

Vln.

Bajour

Vardaro

Suarez Paz

Cb.

51

Vln.

Bajour

Vardaro

Suarez Paz

Cb.

6

gliss.

3

6

5

3

53

Vln.

Bajour

Vardaro

Suarez Paz

Cb.

4

gliss.

6

3

3

7

55

Vln.

Bajour

Vardaro

Suarez Paz

Cb.

57

Vln.

Bajour

Vardaro

Suarez Paz

Cb.

"Calambre" Annex 7

58

Vln.

Bajour

Vardaro

Suarez Paz

Cb.

60

Vln.

Bajour

Vardaro

Suarez Paz

Cb.

62

Vln.

Bajour

Vardaro

Suarez Paz

Cb.

bandoneon

Detailed description of the musical score: The score is written for five instruments: Violin (Vln.), Bajour, Vardaro, Suarez Paz, and Contrabass (Cb.). The key signature has two sharps (F# and C#). The score is divided into three systems, measures 58-60, 60-62, and 62-64. In measure 58, the Vln. and Cb. have a long note, while Bajour, Vardaro, and Suarez Paz have a gliss. (glissando) marked with a '0'. In measure 60, the Vln. has a long note, while Bajour, Vardaro, and Suarez Paz have a gliss. marked with a '2'. In measure 62, the Vln. has a long note, while Bajour, Vardaro, and Suarez Paz have a gliss. marked with a '4'. The Cb. has a long note in measure 60 and a gliss. marked with a '4' in measure 62. A 'bandoneon' part is indicated in measure 60. The score includes various musical notations such as accents, slurs, and fingerings.

65

bandoneon

Vln.

Bajour

Vardaro

Suarez Paz

Cb.

brush strokes

68

piano band.

Vln.

Bajour

Vardaro

Suarez Paz

Cb.

chicharra

71

Vln.

Bajour

Vardaro

Suarez Paz

Cb.

74

Vln.

Bajour

Vardaro

Suarez Paz

Cb.

76

Vln.

Bajour

Vardaro

Suarez Paz

Cb.

78

Vln.

Bajour

Vardaro

Suarez Paz

Cb.

80

Vln.

Bajour

Vardaro

Suarez Paz

Cb.

82

Vln.

Bajour

Vardaro

Suarez Paz

Cb.

rall..

rall..

arco

Contrabajando

Astor Piazzolla/Troilo

Tr. Stephen Meyer

Violin

Bajour

Vardaro

Contrabass

gliss.

solo

6

Vln.

Bajour

Vardaro

Cb.

chicharra

tambour

pizz.

9

Vln.

Bajour

Vardaro

Cb.

gliss.

gliss.

13

Vln.

Bajour

Vardaro

Cb.

tambour

tambour

arco

16

Vln.

Bajour

Vardaro

Cb.

19

Vln.

Bajour

Vardaro

Cb.

solo

3

3

5

"Contrabajeando" Annex 8

22

Vln.

Bajour

Vardaro

Cb.

gliss.

3

3

25

Vln.

Bajour

Vardaro

Cb.

gliss.

gliss.

gliss.

28

Vln.

Bajour

Vardaro

Cb.

pizz.

mf

mf

mf

31

Vln.

Bajour

Vardaro

Cb.

34

Vln.

Bajour

Vardaro

Cb.

arco

37

Vln.

Bajour

Vardaro

Cb.

tr

"Contrabajeando" Annex 8

41

Vln.

Bajour

Vardaro

Cb.

44

Vln.

Bajour

Vardaro

Cb.

tambour

tambour

pizz.

47

Vln.

Bajour

Vardaro

Cb.

50

Vln.

Bajour

Vardaro

Cb. arco

52

Vln.

Bajour

Vardaro

Cb.

54

Vln.

Bajour

Vardaro

Cb.

"Contrabajeando" Annex 8

57

Vln.

Bajour

Vardaro

Cb.

f

poco rall.

pizz.

60

Vln.

Bajour

Vardaro

Cb.

arco

65

Vln.

Bajour

Vardaro

Cb.

gliss.

70

Vln.

Bajour

Vardaro

Cb.

tambour

arco

ff

73

Vln.

Bajour

Vardaro

Cb.

tambour

arco

ff

ff

76

Vln.

Bajour

Vardaro

Cb.

"Contrabajeando" Annex 8

79

Vln.

Bajour

Vardaro

Cb.

tr

83

Vln.

Bajour

Vardaro

Cb.

86

Vln.

Bajour

Vardaro

Cb.

88

Vln.

Bajour

Vardaro

Cb.

fff

fff

fff

The musical score is written for four instruments: Violin (Vln.), Bassoon (Bajour), Clarinet (Vardaro), and Contrabass (Cb.). The key signature is one sharp (F#). The score is divided into three measures. Measures 88 and 89 show a melodic line with slurs and accents. Measure 90 shows a fortissimo (fff) chordal texture with accents.

Decarissimo

Astor Piazzolla
Tr. Stephen Meyer

bandoneon solo

Violin

Bajour

Vardaro

Suarez Paz

Contrabass

latigo

pizz.

pizz behind bridge

5

Vln.

Bajour

Vardaro

Suarez Paz

Cb.

8

Vln.

Bajour

Vardaro

Suarez Paz

Cb.

pizz. behind bridge

Detailed description: This system contains measures 8, 9, and 10. The Violin (Vln.), Bajour, and Vardaro parts are silent, indicated by whole rests. The Suarez Paz part begins with a whole rest in measure 8, followed by a series of eighth notes with 'x' marks, indicating a pizzicato technique behind the bridge. The Cello (Cb.) part plays a bass line starting with a quarter note, followed by eighth and sixteenth notes.

11

Vln.

Bajour

Vardaro

Suarez Paz

Cb.

chicharra

arco

pp

Detailed description: This system contains measures 11, 12, 13, and 14. Vln., Bajour, and Vardaro are silent. Suarez Paz plays a 'chicharra' pattern, consisting of eighth notes with 'x' marks. The Cello (Cb.) part plays a bass line with 'arco' markings above the notes, indicating bowing. The dynamic marking 'pp' (pianissimo) is present at the start of measure 11.

15

Vln.

Bajour

Vardaro

Suarez Paz

Cb.

Detailed description: This system contains measures 15, 16, 17, and 18. Vln. and Vardaro are silent. Bajour is silent until measure 18, where it has a quarter rest followed by a quarter note with 'x' marks. Suarez Paz plays a pattern of eighth notes with 'x' marks throughout measures 15-18. The Cello (Cb.) part continues with a bass line, featuring some chromatic movement in measures 16 and 17.

"Decarissimo" Annex 9

19

Vln.

Bajour

Vardaro

Suarez Paz

Cb.

chicharra

pizz.

22

Vln.

Bajour

Vardaro

Suarez Paz

Cb.

25

Vln.

Bajour

Vardaro

Suarez Paz

Cb.

pizz

in original score but inaudible

pizz

pizz

arco

The musical score is written for five instruments: Violin (Vln.), Bajour, Vardaro, Suarez Paz, and Cello (Cb.). The key signature is one sharp (F#). The score is divided into three systems of measures. The first system (measures 19-21) shows a rhythmic pattern in Bajour and Cb. with 'chicharra' and 'pizz.' markings. The second system (measures 22-24) continues this pattern. The third system (measures 25-27) introduces a new section with 'pizz' and 'arco' markings, and a note in Vln. marked 'in original score but inaudible'.

29

Vln.

Bajour

Vardaro

Suarez Paz

Cb.

arco

pizz

33

Vln.

Bajour

Vardaro

Suarez Paz

Cb.

arco

arco

3

3

37

Vln.

Bajour

Vardaro

Suarez Paz

Cb.

gliss.

arco

"Decarissimo" Annex 9

42

Vln.

Bajour

Vardaro

Suarez Paz

Cb.

f espr.

pizz

gliss.

45

Vln.

Bajour

Vardaro

Suarez Paz

Cb.

47

Vln.

Bajour

Vardaro

Suarez Paz

Cb.

50

Vln.

Bajour

Vardaro

Suarez Paz

Cb.

"Decarissimo" Annex 9

52

Vln.

Bajour

Vardaro

Suarez Paz

Cb.

55

Vln.

Bajour

Vardaro

Suarez Paz

Cb.

58

Vln.

Bajour

Vardaro

Suarez Paz

Cb.

arco

pizz

62

Vln.

Bajour

Vardaro

Suarez Paz

Cb.

65

Vln.

Bajour

Vardaro

Suarez Paz

Cb.

"Decarissimo" Annex 9

69

Vln.

Bajour

Vardaro

Suarez Paz

Cb.

sffz

sffz

sffz

sffz

arco

sffz

Guitarrazo

Horacio Malvicino

Tr. Stephen Meyer

Guitar
cadenza

Violin

Bajour

Contrabass

pizz.



6

Vln.

Bajour

Cb.



10

Vln.

Bajour

Cb.



14

Vln.

Bajour

Cb.

arco

pizz.



18

Vln.

Bajour

Cb.

Measures 18-21. Violin and Bassoon parts are mostly rests, with a melodic entry in measure 20. Cello part has a continuous eighth-note line.

22

Vln.

Bajour

Cb.

Measures 22-24. Violin and Bassoon parts have a continuous eighth-note line. Cello part has a continuous eighth-note line with a flat in measure 23.

25

Vln.

Bajour

Cb.

Measures 25-27. Violin and Bassoon parts have a continuous eighth-note line. Cello part has a continuous eighth-note line with a flat in measure 27.

28

Vln.

Bajour

Cb.

Measures 28-31. Violin and Bassoon parts have a continuous eighth-note line. Cello part has a continuous eighth-note line with a flat in measure 28.

"Guitarrazo" Annex 10

32

Vln.

Bajour

Cb.

Measures 32-35: Violin and Bassoon play a rhythmic eighth-note pattern. Cello plays a simple eighth-note accompaniment.

36

Vln.

Bajour

Cb.

f

f

arco

Measures 36-39: Violin and Bassoon play a rhythmic eighth-note pattern. Cello plays a simple eighth-note accompaniment. Measure 39 features a glissando on the Bassoon.

40

Vln.

Bajour

Cb.

solo

pizz.

gliss.

Measures 40-44: Violin and Bassoon play a solo. Cello plays a simple eighth-note accompaniment. Measure 44 features a glissando on the Bassoon.

45

Vln.

Bajour

Cb.

gliss.

Measures 45-49: Violin and Bassoon play a solo. Cello plays a simple eighth-note accompaniment. Measure 49 features a glissando on the Bassoon.

50

Vln.

Bajour

Cb.

3

p

3

55

Vln.

Bajour

Cb.

60

Vln.

Bajour

Cb.

64

Vln.

Bajour

Cb.

"Guitarrazo" Annex 10

69

Vln.

Bajour

Cb.

arco

pizz.

74

Vln.

Bajour

Cb.

78

Vln.

Bajour

Cb.

82

Vln.

Bajour

Cb.

86

Vln.

Bajour

Cb.

Measures 86-89: Vln. and Bajour play a melody of eighth notes, while Cb. provides a bass line with eighth notes and rests.

90

Vln.

Bajour

Cb.

Measures 90-93: Vln. and Bajour play a melody of eighth notes, while Cb. provides a bass line with eighth notes and rests.

94

Vln.

Bajour

Cb.

Measures 94-97: Vln. and Bajour are silent, while Cb. plays a bass line of eighth notes.

98

Vln.

Bajour

Cb.

Measures 98-101: Vln. and Bajour play a melody of eighth notes, while Cb. provides a bass line with eighth notes and rests.

"Guitarrazo" Annex 10

101

Vln.

Bajour

Cb.

Measures 101-103. Vln. and Bajour parts are identical, featuring eighth-note patterns with slurs and ties. Cb. part has a different rhythm with eighth and sixteenth notes.

104

Vln.

Bajour

Cb.

Measures 104-106. Vln. and Bajour parts are identical, featuring eighth-note patterns with slurs and ties. Cb. part has a different rhythm with eighth and sixteenth notes.

107

Vln.

Bajour

Cb.

Measures 107-110. Vln. and Bajour parts are identical, featuring eighth-note patterns with slurs and ties. Cb. part has a different rhythm with eighth and sixteenth notes.

111

Vln.

Bajour

Cb.

Measures 111-114. Vln. and Bajour parts are identical, featuring eighth-note patterns with slurs and ties. Cb. part has a different rhythm with eighth and sixteenth notes.

115 tambour

Vln.

Bajour

Cb.

Measures 115-118. The Vln. and Bajour parts are marked 'tambour' and contain rests with 'x' marks. The Cb. part has a melodic line in bass clef.

119

Vln.

Bajour

Cb.

Measures 119-122. The Vln. and Bajour parts have melodic lines in treble clef. The Cb. part has a melodic line in bass clef.

123

Vln.

Bajour

Cb.

Measures 123-126. The Vln. and Bajour parts have melodic lines in treble clef. The Cb. part has a melodic line in bass clef.

127

Vln.

Bajour

Cb.

Measures 127-130. The Vln. and Bajour parts have melodic lines in treble clef. The Cb. part has a melodic line in bass clef.

"Guitarrazo" Annex 10

131

Vln.

Bajour

Cb.

Measures 131-133. Violin and Bajour parts have rests with 'x' marks. Cello part has a melodic line with slurs and accents.

134

Vln.

Bajour

Cb.

Measures 134-136. Violin and Bajour parts have eighth-note patterns. Cello part has a steady eighth-note accompaniment.

137

Vln.

Bajour

Cb.

Measures 137-139. Violin and Bajour parts have eighth-note patterns. Cello part has a steady eighth-note accompaniment.

140

Vln.

Bajour

Cb.

poco rit..

arco

Measures 140-143. Violin and Bajour parts have eighth-note patterns. Cello part has a steady eighth-note accompaniment. Measure 143 includes the instruction "arco".

La Calle 92

Astor Piazzolla
Tr. Stephen Meyer

Violin

Bajour

Vardaro

Agri

Contrabass

mp

mp

mp

mp
pizz

5

Vln.

Bajour

Vardaro

Agri

Cb.

9

Vln.

Bajour

Vardaro

Agri

Cb.

Measures 9-11 of the musical score. The score is for five instruments: Violin (Vln.), Bajour, Vardaro, Agri, and Cello (Cb.). Measures 9 and 10 show a melodic line in the upper staves with a forte (f) dynamic and a triplet of eighth notes. Measure 11 continues the melodic line. The Cello part provides a harmonic foundation with eighth notes.

12

Vln.

Bajour

Vardaro

Agri

Cb.

Measures 12-14 of the musical score. The score continues for the same five instruments. Measures 12 and 13 show a melodic line in the upper staves with a forte (f) dynamic and a triplet of eighth notes. Measure 14 continues the melodic line. The Cello part provides a harmonic foundation with eighth notes.

"La Calle 92" Annex 11

15

Vln.

Bajour

Vardaro

Agri

Cb.

18

Vln.

Bajour

Vardaro

Agri

Cb.

21

Vln.

Bajour

Vardaro

Agri

Cb.

23

Vln.

Bajour

Vardaro

Agri

Cb.

gliss.

3

3

3

25

Vln.

Bajour

Vardaro

Agri

Cb.

bandoneon

ff

rit..

bandoneon

arco

5

"La Calle 92" Annex 11

29

Vln.

Bajour

Vardaro

Agri

Cb.

f

gliss.

pizz

arco

pizz

3

3

3

3

3

32

Vln.

Bajour

Vardaro

Agri

Cb.

fade away

gliss.

arco

pizz

arco

pizz

3

3

3

3

6

34

Vln.

Bajour

Vardaro

Agri

Cb.

arco pizz

3

gliss.

3

gliss.

3

arco pizz

37

Vln.

Bajour

Vardaro

Agri

Cb.

piano

piano

piano

arco pizz

arco

pizz

"La Calle 92" Annex 11

41 bandoneon

Vln.

Bajour

Vardaro

Agri

Cb. arco

44

Vln.

Bajour

Vardaro

Agri

Cb.

47

Vln.

Bajour

Vardaro

Agri

Cb.

50

Vln.

Bajour

Vardaro

Agri

Cb.

pizz

"La Calle 92" Annex 11

54

Vln. *mp*

Bajour *mp*

Vardaro *mp*

Agri *mp*

Cb.

57

Vln.

Bajour

Vardaro

Agri

Cb.

61

Vln.

Bajour

Vardaro

Agri

Cb.

64

Vln.

Bajour

Vardaro

Agri

Cb.

"La Calle 92" Annex 11

67

Vln.

Bajour

Vardaro

Agri

Cb.

70

Vln.

Bajour

Vardaro

Agri

Cb.

73

Vln.

Bajour

Vardaro

Agri

Cb.

76

Vln.

Bajour

Vardaro

Agri

Cb.

79

Vln.

Bajour

Vardaro

Agri

Cb.

mp

82

Vln.

Bajour

Vardaro

Agri

Cb.

tambour

pp

"La Calle 92" Annex 11

84

Vln.

Bajour

Vardaro

Agri

Cb.

86

Vln.

Bajour

Vardaro

Agri

Cb.

tambour

88

Vln.

Bajour

Vardaro

Agri

Cb.

90

Vln.

Bajour

Vardaro

Agri

Cb.

ff

ff

ff

Lo que vendrá

Astor Piazzolla
Tr. Stephen Meyer

Cadenza

Violin

Bajour

Suarez Paz

Agri

Vardaro

Contrabass

ppp

Agri's cadenza is shorter so it begins later in the score, for comparison purposes.

Vardaro's cadenza is shorter so it begins later in the score.

5

Vln.

Bajour

Suarez Paz

Agri

Vardaro

Cb.

f

molto accel.

(Agri's cadenza is shorter)

8

Vln.

Bajour

Suarez Paz

Agri

Vardaro

Cb.

ff

gliss.

gliss.

ff

p.

p.

10

Vln.

Bajour

Suarez Paz

Agri

Vardaro

Cb.

ff

ff

poco accel.

3

3

poco rall.

"Lo que vendrá" Annex 12

12

Vln.

Bajour

Suarez Paz

Agri

Vardaro

Cb.

tr

gliss.

3

mp

15

A

Vln.

Bajour

Suarez Paz

Agri

Vardaro

Cb.

p

gliss.

gliss.

3

gliss.

p flautando

p

pizz.

arco

18

Vln.

Bajour

Suarez Paz

Agri

Vardaro

Cb.

pizz. arco pizz. arco pizz.

poco accel.

21

Vln.

Bajour

Suarez Paz

Agri

Vardaro

Cb.

"Lo que vendrá" Annex 12

24

Vln.

Bajour

Suarez Paz

Agri

Vardaro

Cb.

3

3

3

3

3

3

gliss.

3 gliss.

27

Vln.

Bajour

Suarez Paz

Agri

Vardaro

Cb.

tr

tr

3

3

3

arco

"Lo que vendrá" Annex 12

29

Vln.

Bajour

Suarez Paz

Agri

Vardaro

Cb.

pizz.

This musical score is for measures 29 and 30 of 'The Little Boat' by Maurice Strakosky. It features six staves: Violin (Vln.), Bajour, Suarez Paz, Agri, Vardaro, and Cello (Cb.). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Measure 29 begins with a double bar line and a measure rest for the Cello. The Violin and Bajour parts have melodic lines with slurs and ties. Suarez Paz has a more active line with eighth and sixteenth notes. Agri and Vardaro also have melodic lines. Measure 30 continues the themes, with the Cello playing a pizzicato line. There are triplets in the Agri and Vardaro parts in measure 30. The score is written in a clean, professional style with clear notation for all instruments.

31

The musical score for measures 31-33 of 'The Little Shepherd' features six staves. The first five staves are for Vln., Bajour, Suarez Paz, Agri, and Vardaro, all in treble clef. The sixth staff is for Cb. in bass clef. The key signature has two flats (B-flat and E-flat). Measure 31 shows a melodic line in the strings with a triplet in Agri. Measure 32 continues the melodic development with a triplet in Agri and a triplet in Cb. Measure 33 concludes the section with a triplet in Agri and a triplet in Cb.

Vln.

Bajour

Suarez Paz

Agri

Vardaro

Cb.

"Lo que vendrá" Annex 12

34 **B**

Vln.

Bajour

Suarez Paz

Agri

Vardaro

Cb. arco

chicharra

37

Vln.

Bajour

Suarez Paz

Agri

Vardaro

Cb.

40

Vln.

Bajour

Suarez Paz

Agri

Vardaro

Cb.

pizz.

43

C guitar solo

Vln.

Bajour

Suarez Paz

Agri

Vardaro

Cb.

guitar solo

latigo

chiss.

chiss.

chiss.

"Lo que vendrá" Annex 12

47

Vln.

Bajour

Suarez Paz

Agri

Vardaro

Cb.

pizz.

50

D

Vln.

Bajour

Suarez Paz

Agri

Vardaro

Cb.

arco

latigo

53

Vln.

Bajour

Suarez Paz

Agri

Vardaro

Cb.

latigo

56

Vln.

Bajour

Suarez Paz

Agri

Vardaro

Cb.

"Lo que vendrá" Annex 12

E

59

Vln.

Bajour

Suarez Paz

Agri

Vardaro

Cb.

, arco

3

latigo

gliss.

62

Vln.

Bajour

Suarez Paz

Agri

Vardaro

Cb.

3

latigo

gliss.

pizz.

65

Vln.

Bajour

Suarez Paz

Agri

Vardaro

Cb.

68

F

Vln.

Bajour

Suarez Paz

Agri

Vardaro

Cb.

latigo

"Lo que vendrá" Annex 12

71

Vln.

Bajour

Suarez Paz

Agri

Vardaro

Cb.

meno mosso

arco

74

G Lento

Vln.

Bajour

Suarez Paz

Agri

Vardaro

Cb.

p

gliss.

pizz.

78

Vln.

Bajour

Suarez Paz

Agri

Vardaro

Cb.

arco

82

Vln.

Bajour

Suarez Paz

Agri

Vardaro

Cb.

pizz.

"Lo que vendrá" Annex 12

86 **H**

Vln.

Bajour

Suarez Paz

Agri

Vardaro

Cb.

lots of accelerando

90

Vln.

Bajour

Suarez Paz

Agri

Vardaro

Cb.

arco

94

Vln.

Bajour

Suarez Paz

Agri

Vardaro

Cb.

tr

tr

tr

tr

pizz.

98 **I** loco

Vln.

Bajour

Suarez Paz

Agri

Vardaro

Cb.

"Lo que vendrá" Annex 12

100

Score for measures 100-101. The music is in B-flat major (two flats) and 4/4 time. The first system contains measures 100 and 101. The instruments are Vln., Bajour, Suarez Paz, Agri, Vardaro, and Cb. Measures 100 and 101 show a rhythmic pattern of eighth and sixteenth notes in the upper staves, with a bass line in the Cb. staff.

Vln.

Bajour

Suarez Paz

Agri

Vardaro

Cb.

102

Score for measures 102-103. The music continues in B-flat major and 4/4 time. The second system contains measures 102 and 103. The instruments are Vln., Bajour, Suarez Paz, Agri, Vardaro, and Cb. Measures 102 and 103 show a continuation of the rhythmic pattern from the previous system, with a bass line in the Cb. staff.

Vln.

Bajour

Suarez Paz

Agri

Vardaro

Cb.

104 pizz.

Vln.

Bajour

Suarez Paz

Agri

Vardaro

Cb.

106 arco

Vln.

Bajour

Suarez Paz

Agri

Vardaro

Cb.

"Lo que vendrá" Annex 12

108

Vln.

Bajour

Suarez Paz

Agri

Vardaro

Cb.

7

110

Vln.

Bajour

Suarez Paz

Agri

Vardaro

Cb.

7

112

Vln.

Bajour

Suarez Paz

Agri

Vardaro

Cb.

114

Vln.

Bajour

Suarez Paz

Agri

Vardaro

Cb.

fff

fff

fff

fff

fff

fff arco

"Lo que vendrá" Annex 12

117

Vln.

Bajour

Suarez Paz

Agri

Vardaro

Cb.

This musical score is for measures 117, 118, and 119 of the piece "Lo que vendrá" Annex 12. It features six staves, each for a different instrument: Violin (Vln.), Bajour, Suarez Paz, Agri, Vardaro, and Cb. (Cello). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. Measures 117 and 118 are marked with a '7' below the staff, indicating a 7-measure rest. In measure 119, the instruments play a series of eighth notes, with some notes beamed together. The score includes various musical notations such as slurs, ties, and dynamic markings.

Los Poseidos

Astor Piazzolla
Tr. Stephen Meyer

Violin

Bajour

Agri

Contrabass

pp

3

Vln.

Bajour

Agri

Cb.

3

3

Vln.

Bajour

Agri

Cb.

8

tambour

tambour

tambour

pizz

3

12

Vln.

Bajour

Agri

Cb.

15

Vln.

Bajour

Agri

Cb.

18

arco

Vln.

arco

Bajour

arco

Agri

Cb.

"Los Poseidos" Annex 13

21

Vln.

Bajour

Agri

Cb.

24

Vln.

Bajour

Agri

Cb.

tambour

tambour

tambour

27

Vln.

Bajour

Agri

Cb.

ff

ff

ff

ff

31

Vln.

Bajour

Agri

Cb.

35

chicharra

Vln.

Bajour

Agri

Cb.

38

Vln.

Bajour

Agri

Cb.

"Los Poseidos" Annex 13

41

Vln.

Bajour

Agri

Cb.

ff

f

arco

gliss.

45

Vln.

Bajour

Agri

Cb.

ff

mf

mf

mp

p

2

3

49

Vln.

Bajour

Agri

Cb.

solo

solo

solo

pizz

3

3

3

3

[illegible]

59

Vln.

Bajour

Agri

Cb.

"Los Poseidos" Annex 13

62

Vln.

Bajour

Agri

Cb.

65

Vln.

Bajour

Agri

Cb.

68

Vln.

Bajour

Agri

Cb.

tambour

72 tambour

Vln.

Bajour

Agri

Cb.

76 arco

Vln.

Bajour

Agri

Cb.

79

Vln.

Bajour

Agri

Cb.

"Los Poseidos" Annex 13

82

Vln.

Bajour

Agri

Cb.

85

Vln.

Bajour

Agri

Cb.

89

Vln.

Bajour

Agri

Cb.

93

Vln.

Bajour

Agri

Cb.

ff

96

Vln.

Bajour

Agri

Cb.

b?

98

Vln.

Bajour

Agri

Cb.

"Los Poseidos" Annex 13

100

Vln.

Bajour

Agri

Cb.

102

Vln.

Bajour

Agri

Cb.

104

Vln.

Bajour

Agri

Cb.

arco

sfz

Nonino

Astor Piazzolla
Tr. Stephen Meyer

Violin

Bajour

Vardaro

Electric Guitar

Bandoneon

Piano

Contrabass

F713

4

Vln.

Bajour

Vardaro

E. Gtr.

Band.

Pno.

Cb.

Detailed description of the musical score: The score is for measures 4, 5, and 6. The key signature is one sharp (F#). The instruments and their parts are as follows: Vln. (Violin) plays a melodic line in measure 4, then a more active line in measures 5 and 6. Bajour (Bassoon) plays a melodic line in measure 4, then a more active line in measures 5 and 6. Vardaro (Viola) plays a melodic line in measure 4, then a more active line in measures 5 and 6. E. Gtr. (Electric Guitar) plays a melodic line in measure 4, then a more active line in measures 5 and 6. Band. (Band) plays a melodic line in measure 4, then a more active line in measures 5 and 6. Pno. (Piano) plays a complex, rhythmic pattern in measure 4, then a more active line in measures 5 and 6. Cb. (Cello) plays a melodic line in measure 4, then a more active line in measures 5 and 6.

"Nonino" Annex 14

7

Vln.

Bajour

Vardaro

E. Gtr.

Band.

Pno.

Cb.

pizz.

pizz.

pizz

Detailed description of the musical score: The score is for a piece titled "Nonino" Annex 14, starting at measure 7. The key signature is one sharp (F#) and the time signature is 4/4. The instruments are Violin (Vln.), Bajour, Vardaro, Electric Guitar (E. Gtr.), Band, Piano (Pno.), and Contrabass (Cb.).
Measure 7: Vln. plays a sixteenth-note pattern (F#, G, A, B, C, D, E, F#). Bajour and Vardaro play a similar pattern. E. Gtr. and Band play a sustained chord. Pno. and Cb. play a bass line.
Measure 8: Vln., Bajour, and Vardaro continue their patterns. E. Gtr. and Band play a sustained chord. Pno. and Cb. continue their bass line.
Measure 9: Vln., Vardaro, and Cb. play a pizzicato (pizz.) pattern. Bajour, E. Gtr., and Band are silent.

10

Vln.

Bajour

Vardaro

E. Gtr.

Band.

Pno.

Cb.

3

3

3

"Nonino" Annex 14

13

Vln.

Bajour

Vardaro

E. Gtr.

Band.

Pno.

Cb.

16

arco

Vln.

Bajour

Vardaro

arco

E. Gtr.

Band.

Pno.

Cb.

3

3

"Nonino" Annex 14

19

Vln.

Bajour

Vardaro

E. Gtr.

Band.

Pno.

Cb.

Detailed description: This is a musical score for a piece titled "Nonino" Annex 14, starting at measure 19. The score is written for seven instruments: Violin (Vln.), Bajour, Vardaro, Electric Guitar (E. Gtr.), Band, Piano (Pno.), and Contrabass (Cb.). The key signature has one sharp (F#), and the time signature is 7/8. Measures 19 and 20 contain dense musical notation with many beamed notes and accents. Measure 21 is mostly empty, with only the Contrabass (Cb.) staff having notes. The Vln., Bajour, and Vardaro staves have rests in measure 21. The E. Gtr., Band, and Pno. staves also have rests in measure 21.

22

Vln.

Bajour

Vardaro

E. Gtr.

Band.

Pno.

Cb.

"Nonino" Annex 14

24

This musical score page contains measures 24 and 25 of a piece. The score is written for several instruments: Violin (Vln.), Bassoon (Bajour), Vardaro, Electric Guitar (E. Gtr.), Band, Piano (Pno.), and Contrabass (Cb.). Measures 24 and 25 are separated by a double bar line. Measure 24 features a complex melodic line in the Vln., Bajour, and Vardaro parts, with a similar pattern in the E. Gtr. and Band parts. The Pno. part has a more rhythmic, chordal accompaniment, and the Cb. part provides a low-frequency foundation. Measure 25 continues the melodic development in the upper parts, with the Pno. and Cb. parts providing harmonic support. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

Vln.

Bajour

Vardaro

E. Gtr.

Band.

Pno.

Cb.

26

Vln.

Bajour

Vardaro

E. Gtr.

Band.

Pno.

Cb.

"Nonino" Annex 14

29

Violin I (Vln.)

Violin II (Bajour)

Viola (Vardaro)

Violoncello (E. Gtr.)

Piano (Pno.)

Contra Bass (Cb.)

The musical score is written for a string quartet and piano. The Violin I, Violin II, and Viola parts are in treble clef, while the Violoncello and Contra Bass parts are in bass clef. The Piano part is written in bass clef. The music is in 3/4 time and features a complex, rhythmic melody in the strings and a supporting piano part. The score is divided into three measures, with the first measure starting on a whole rest. The key signature is one sharp (F#).

32

Vln.

Bajour

Vardaro

E. Gtr.

Band.

Pno.

Cb.

"Nonino" Annex 14

34

Vln.

Bajour

Vardaro

E. Gtr.

Band.

Pno.

Cb.

arco

37

Vln.

Bajour

Vardaro

E. Gtr.

Band.

Pno.

Cb.

pizz

"Nonino" Annex 14

40

This musical score is for measures 40 and 41 of a piece titled "Nonino" Annex 14. It features six staves: Violin (Vln.), Bassoon (Bajour), Clarinet (Vardaro), Electric Guitar (E. Gtr.), Piano (Pno.), and Cello (Cb.). The score is divided into two measures by a double bar line. Measure 40 begins with a treble clef and a key signature of one sharp (F#). The Violin, Bassoon, and Clarinet parts play a melodic line starting on G4, moving through A4, B4, and C5. The Electric Guitar, Piano, and Cello parts provide harmonic support with chords and single notes. Measure 41 begins with a bass clef and a key signature of one flat (Bb). The Violin, Bassoon, and Clarinet parts continue their melodic line, while the Electric Guitar, Piano, and Cello parts provide harmonic support with chords and single notes. The Piano part includes a treble clef and a key signature of one sharp (F#) in the first measure, and a bass clef and a key signature of one flat (Bb) in the second measure. The Cello part includes a bass clef and a key signature of one flat (Bb) in the first measure, and a bass clef and a key signature of one flat (Bb) in the second measure.

Vln.

Bajour

Vardaro

E. Gtr.

Band.

Pno.

Cb.

42

Vln.

Bajour

Vardaro

E. Gtr.

Band.

Pno.

Cb.

"Nonino" Annex 14

45

Vln.

Bajour

Vardaro

E. Gtr.

Band.

Pno.

Cb.

"Nonino" Annex 14

48

Vln.

Bajour

Vardaro

E. Gtr.

Band.

Pno.

Cb.

timing is shorter in the Vardaro version - this measure shouldn't be here.

3

3

3

3

3

"Nonino" Annex 14

51

Vln.

Bajour

Vardaro

E. Gtr.

Band.

Pno.

Cb.

53

Vln.

Bajour

Vardaro

E. Gtr.

Band.

Pno.

Cb.

gliss.

3

"Nonino" Annex 14

55

The musical score is arranged in seven staves, each labeled with an instrument or section. The key signature is one flat (B-flat), and the time signature is 3/4. The score consists of three measures. The Violin (Vln.) and Bajour parts play a melodic line in the first measure, followed by a whole note in the second measure, and a half note in the third measure. The Vardaro part plays a rhythmic pattern of eighth notes in the first measure, followed by a half note in the second measure, and a half note in the third measure. The E. Gtr. part plays a rhythmic pattern of eighth notes in the first measure, followed by a half note in the second measure, and a half note in the third measure. The Band part plays a rhythmic pattern of eighth notes in the first measure, followed by a half note in the second measure, and a half note in the third measure. The Pno. part plays a rhythmic pattern of eighth notes in the first measure, followed by a half note in the second measure, and a half note in the third measure. The Cb. part plays a rhythmic pattern of eighth notes in the first measure, followed by a half note in the second measure, and a half note in the third measure.

Vln.

Bajour

Vardaro

E. Gtr.

Band.

Pno.

Cb.

58

The musical score for measures 58 and 59 of "Nonino" Annex 14 is arranged for the following instruments:

- Vln.:** Violin, Treble clef, key of B-flat major. Measure 58: quarter notes G4, A4, Bb4, C5, D5. Measure 59: quarter notes Bb4, A4, G4, F4, E4.
- Bajour:** Treble clef, key of B-flat major. Measure 58: quarter rest, eighth note G4, quarter note A4, eighth note Bb4, quarter note C5. Measure 59: quarter notes Bb4, A4, G4, F4, E4.
- Vardaro:** Treble clef, key of B-flat major. Measure 58: quarter rest, eighth note G4, quarter note A4, eighth note Bb4, quarter note C5. Measure 59: quarter notes Bb4, A4, G4, F4, E4.
- E. Gtr.:** Treble clef, key of B-flat major. Measure 58: quarter rest, eighth note G4, quarter note A4, eighth note Bb4, quarter note C5. Measure 59: quarter notes Bb4, A4, G4, F4, E4.
- Band:** Treble and Bass clefs, key of B-flat major. Measure 58: Treble: quarter rest, eighth note G4, quarter note A4, eighth note Bb4, quarter note C5. Bass: whole rest. Measure 59: Treble: quarter notes Bb4, A4, G4, F4, E4. Bass: whole rest.
- Pno.:** Treble and Bass clefs, key of B-flat major. Measure 58: Treble: quarter rest, eighth note G4, quarter note A4, eighth note Bb4, quarter note C5. Bass: quarter notes G3, F3, E3, D3. Measure 59: Treble: quarter notes Bb4, A4, G4, F4, E4. Bass: quarter notes G3, F3, E3, D3.
- Cb.:** Bass clef, key of B-flat major. Measure 58: quarter notes G3, F3, E3, D3. Measure 59: quarter notes G3, F3, E3, D3.

"Nonino" Annex 14

60

Vln.

Bajour

Vardaro

E. Gtr.

Band.

Pno.

Cb.

IV

3

3

3

62

Vln.

Bajour

Vardaro

E. Gtr.

Band.

Pno.

Cb.

"Nonino" Annex 14

64

Vln.

Bajour

Vardaro

E. Gtr.

Band.

Pno.

Cb.

ff

ff

ff

arco

ff

66

Vln.

Bajour

Vardaro

E. Gtr.

Band.

Pno.

Cb.

pizz.

3

"Nonino" Annex 14

68

Vln.

Bajour

Vardaro

E. Gtr.

Band.

Pno.

Cb.

mf

mf

mf

3

70

Vln.

Bajour

Vardaro

E. Gtr.

Band.

Pno.

Cb.

gliss.

p

p

p

3

3

3

v

"Nonino" Annex 14

72

Vln.

Bajour

Vardaro

E. Gtr.

Band.

Pno.

Cb.

f

74

Vln.

Bajour

Vardaro

E. Gtr.

Band.

Pno.

Cb.

gliss.

3

3

"Nonino" Annex 14

77

Vln.

Bajour

Vardaro

E. Gtr.

Band.

Pno.

Cb.

gliss.

3

3

3

80

Vln.

Bajour

Vardaro

tambour

E. Gtr.

golpe

Band.

Pno.

golpe

Cb.

Detailed description of the musical score: The score is for measures 80, 81, and 82. Measure 80 begins with a key signature change from B-flat major to B major, indicated by a double sharp on the B line. The Vln., Bajour, and Vardaro staves have whole rests. The E. Gtr. staff has a whole note B4. The Band. staff has a whole note chord of B4, D5, F#5. The Pno. staff has a whole note chord of B4, D5, F#5. The Cb. staff has a whole note B2. Measure 81 features a 'tambour' section with a rhythmic pattern of eighth notes and a 'golpe' section with a rhythmic pattern of eighth notes. Measure 82 continues the 'golpe' section with a rhythmic pattern of eighth notes.

"Nonino" Annex 14

83 pizz.

Vln.

Bajour

Vardaro

E. Gtr.

Band.

Pno.

Cb.

The musical score for "Nonino" Annex 14, measures 83-85, is written for a seven-piece ensemble. The key signature is one sharp (F#).
- **Violin (Vln.):** Measures 83 and 84 play a pizzicato chord of F#2 and A2. In measure 85, it rests.
- **Bajour:** Similar to the Violin, playing a pizzicato chord of F#2 and A2 in measures 83 and 84, and resting in measure 85.
- **Vardaro:** Plays a rhythmic pattern of eighth notes (F#2, A2, F#2, A2) in measures 83 and 84, and continues in measure 85.
- **E. Gtr. (Electric Guitar):** Plays a rhythmic pattern of eighth notes (F#2, A2, F#2, A2) in measures 83 and 84, and continues in measure 85.
- **Band:** Features a melodic line in the treble clef and a supporting line in the bass clef. In measure 85, the treble line has an accent mark over the final note.
- **Pno. (Piano):** Plays sustained chords in the bass clef. In measure 85, the right hand has a fermata over a sustained chord.
- **Cb. (Contrabass):** Plays a rhythmic pattern of eighth notes (F#2, A2, F#2, A2) in measures 83 and 84, and continues in measure 85.

86

Vln.

Bajour

Vardaro

E. Gtr.

Band.

Pno.

Cb.

pizz.

pizz.

"Nonino" Annex 14

[illegible]

Tanguisimo

Astor Piazzolla
Tr. Stephen Meyer

Violin

Bajour

Vardaro

Contrabass

well articulated

4

Vln.

Bajour

Vardaro

Cb.

7

Vln.

Bajour

Vardaro

Cb.

pizz arco

pizz. arco

10

Vln.

Bajour

Vardaro

Cb.

14

Vln.

Bajour

Vardaro

Cb.

pizz.

17

Vln.

Bajour

Vardaro

Cb.

"Tanguisimo" Annex 15

21

chicharra

Vln.

Bajour

Vardaro

Cb.

arco

pizz.

chicharra

21

chicharra

Vln.

Bajour

Vardaro

Cb.

arco

pizz.

chicharra

25

Vln.

Bajour

Vardaro

Cb.

25

Vln.

Bajour

Vardaro

Cb.

28

arco

Vln.

Bajour

Vardaro

Cb.

arco

arco

28

arco

Vln.

Bajour

Vardaro

Cb.

arco

arco

31

Vln.

Bajour

Vardaro

Cb.

34

solo

Vln.

Bajour

Vardaro

Cb.

gliss.

gliss.

gliss.

arco

37

Vln.

Bajour

Vardaro

Cb.

5

"Tanguisimo" Annex 15

40

Vln.

Bajour

Vardaro

Cb.

pizz.

arco



43

Vln.

Bajour

Vardaro

Cb.



46

Vln.

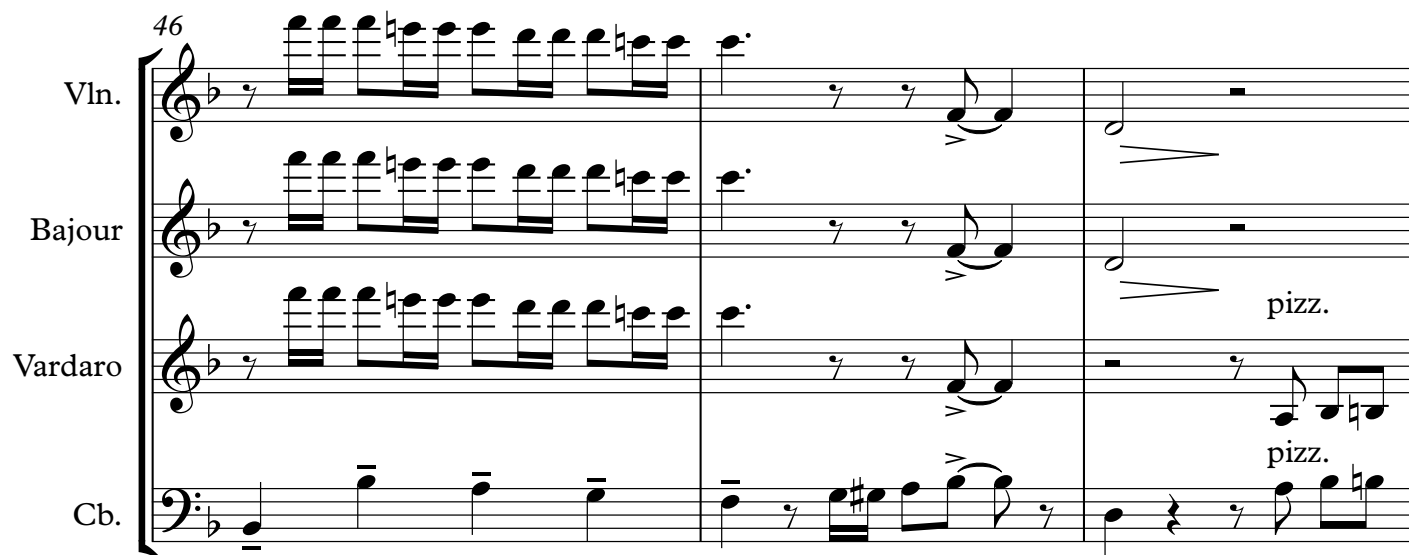
Bajour

Vardaro

Cb.

pizz.

pizz.



49 tambour

Vln.

Bajour

Vardaro

Cb.

52

Vln.

Bajour

Vardaro

Cb.

55 arco

Vln.

Bajour

Vardaro

Cb.

"Tanguisimo" Annex 15

59

Vln.

Bajour

Vardaro

Cb.

Measures 59-62. The score is for four instruments: Violin (Vln.), Bassoon (Bajour), Vardaro, and Cello (Cb.). The key signature has one flat (B-flat). The time signature is 4/4. Measures 59-62 show a rhythmic pattern of eighth and sixteenth notes with various accidentals. The Cello part is a simple bass line of quarter notes.

63

Vln.

Bajour

Vardaro

Cb.

Measures 63-66. The score is for four instruments: Violin (Vln.), Bassoon (Bajour), Vardaro, and Cello (Cb.). The key signature has one flat (B-flat). The time signature is 4/4. Measures 63-66 show a rhythmic pattern of eighth and sixteenth notes with various accidentals. The Cello part is a simple bass line of quarter notes.

67

Vln.

Bajour

Vardaro

Cb.

Measures 67-70. The score is for four instruments: Violin (Vln.), Bassoon (Bajour), Vardaro, and Cello (Cb.). The key signature has one flat (B-flat). The time signature is 4/4. Measures 67-70 show a rhythmic pattern of eighth and sixteenth notes with various accidentals. The Cello part is a simple bass line of quarter notes.

70

Vln.

Bajour

Vardaro

Cb.

73

Vln.

Bajour

Vardaro

Cb.

tambour

tambour

tambour

76

Vln.

Bajour

Vardaro

Cb.

"Tanguisimo" Annex 15

79

Vln.

Bajour

Vardaro

Cb.

82

Vln.

Bajour

Vardaro

Cb.

pizz.

ppp pizz.

ppp pizz.

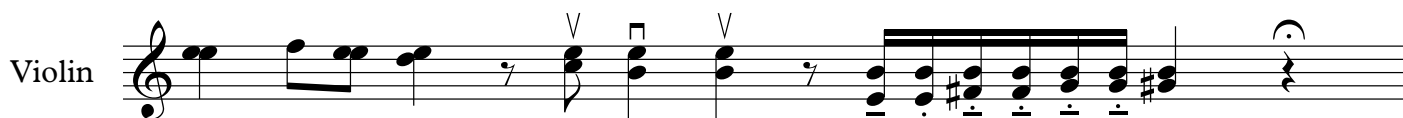
ppp

Nostalgias

Introduction

Antonio Agri

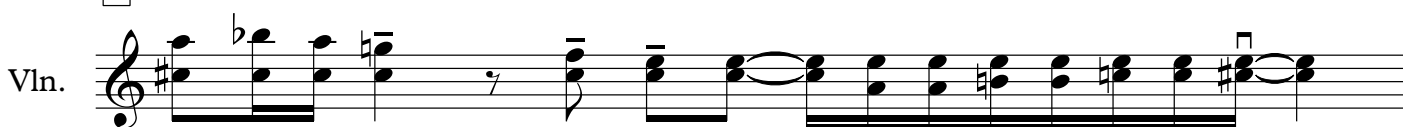
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2



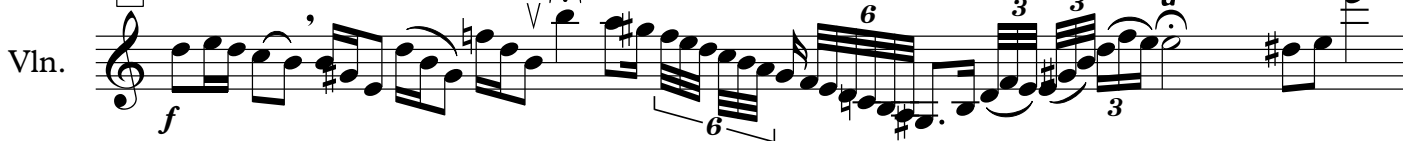
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4

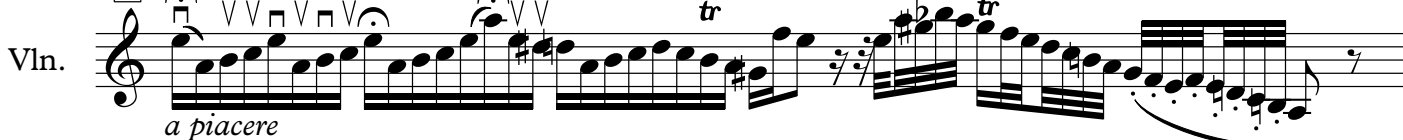


5



Part A

6



7



8



9

*rep ad lib e accel*

17

Vln.

flautando

Variaciones Sobre Adios Nonino

Introduction

Antonio Agri
Tr. Stephen Meyer

Lento ♩ = 50

Violin I, Violin II, and Violin III staves. The Violin I staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The first measure contains a half note G2 with a dynamic marking of *mp*. The Violin II and Violin III staves also begin with a treble clef and a key signature of two flats. The Violin II staff has a first measure with a half note G2 and a dynamic marking of *mp*. The Violin III staff has a first measure with a half note G2 and a dynamic marking of *mp*. The staves contain various musical notations including eighth notes, sixteenth notes, and rests, with dynamic markings such as *f*, *pp*, *subito p*, *mf*, *mp*, and *f*.

Part A

Allegro (♩ = 100)

Allegro (♩ = 100)

Vln. 1: *pizz.*, *mf*, *f*, *arco*

Vln. 2: *pizz.*, *arco*, *f*, *mp*, *f*

Vln. 3: *mp*, *p*

Vln. *f* *mp* *f* *mp*

Vln. *mf* *f* *mp* *mf* *f*

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

Vln. *3*

Vln. *p*

Vln. *mf* *mf* *p*

Vln. *mf* *mf* *p*

Vln. *tr*

Vln. *f* *p* *f* *p*

Vln. *f* *p*

Vln.

Vln.

Vln.

Vln.

Vln.

Lento

Lyrical interlude

Vln.

Vln.

Vln.

Part B

Vln.

Vln.

Vln.

Vln.

Vln.

Vln.

Vln.

Vln.

Vln.

Vln.

Vln.

End

Vln.

Vln.

Vln.

Vln.

Vln.

Nonino, thematic material

Astor Piazzolla
Tr. Stephen Meyer

Introduction



Theme A



Variant of theme A, a minor



Theme B



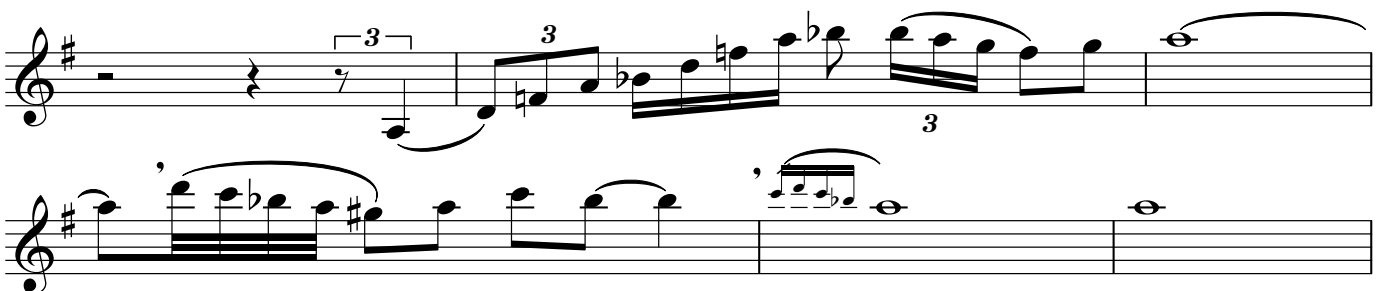
Rhythmic variant 1 of theme B



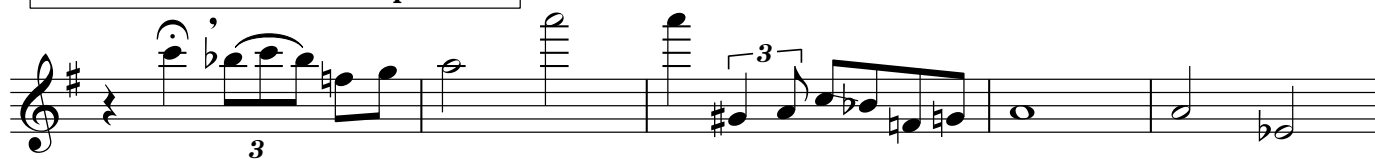
Rhythmic variant 2 of theme B



Violin solo - Bajour's interpretation



Violin solo - Vardaro's interpretation



Violin solo 2 Bajour (above) + Vardaro (below)



Bandoneon/guitar solo - intro to theme C



Bandoneon solo



Theme C - violin part

Theme C - violin part, measures 1-12. The music is in G major (one sharp). It begins with a whole rest, followed by a half note G4, a half note A4, and a half note B4. A slur covers measures 3-4: G4 (half), A4 (half). Measure 5: G4 (half), A4 (half). Measure 6: G4 (half), A4 (half). Measure 7: G4 (half), A4 (half). Measure 8: G4 (half), A4 (half). Measure 9: G4 (half), A4 (half). Measure 10: G4 (half), A4 (half). Measure 11: G4 (half), A4 (half). Measure 12: G4 (half), A4 (half).

Theme B in D minor (bandoneon/piano)

Theme B in D minor (bandoneon/piano), measures 1-4. The music is in D minor (two sharps). It begins with a half rest, followed by a half note D4, a half note E4, and a half note F#4. A slur covers measures 2-3: D4 (half), E4 (half). Measure 4: D4 (half), E4 (half). Measure 5: D4 (half), E4 (half). Measure 6: D4 (half), E4 (half). Measure 7: D4 (half), E4 (half). Measure 8: D4 (half), E4 (half). Measure 9: D4 (half), E4 (half). Measure 10: D4 (half), E4 (half). Measure 11: D4 (half), E4 (half). Measure 12: D4 (half), E4 (half).

Theme A Bandoneon mm 81-84

Theme A Bandoneon mm 81-84, measures 1-4. The music is in G major (one sharp). It begins with a half rest, followed by a half note G4, a half note A4, and a half note B4. A slur covers measures 2-3: G4 (half), A4 (half). Measure 4: G4 (half), A4 (half). Measure 5: G4 (half), A4 (half). Measure 6: G4 (half), A4 (half). Measure 7: G4 (half), A4 (half). Measure 8: G4 (half), A4 (half). Measure 9: G4 (half), A4 (half). Measure 10: G4 (half), A4 (half). Measure 11: G4 (half), A4 (half). Measure 12: G4 (half), A4 (half).

Fantasia sobre Nonino

First Draft

Stephen Meyer

sul G

Violin *f* *mf lyrical*

5 *p* *3*

10 *3* *ff*

16 *9*

19 *pp*

23 *mp* *3* *3* *6*

26 *6* *6* *ff*

29 *3* *8va*

31

The musical score is written for a single violin. It begins with a treble clef and a 4/4 time signature. The key signature has one sharp (F#). The score is divided into measures, with measure numbers 1, 5, 10, 16, 19, 23, 26, 29, and 31 indicated at the start of their respective staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, flats). Dynamic markings such as *f* (forte), *mf* (mezzo-forte), *p* (piano), *ff* (fortissimo), *mp* (mezzo-piano), and *pp* (pianissimo) are used throughout. Performance instructions include *sul G* (sul G string) and *8va* (octave up). There are also articulation marks like accents and slurs. Some measures contain triplets or sextuplets, indicated by the numbers 3, 6, and 9 above the notes.

33 Vln. *f*

36 Vln. *f*

39 Vln. *f*

42 Vln. *pizz. arco* *f* *espressivo* *hold back* *p*

46 Vln. *mf* *p*

49 Vln. *mf* *pizz. from top* *pp*

52 Vln. *arco sul G* *p*

57 Vln. *tr* *f*

61 Vln. *tr* *f*

65 Vln. *3*

68 Vln. *mp* *6* *3* *3* *5*

Vln. 71 *pp* *f* *agressive*

Vln. 75 *pp* *searching* *f* *affirmative*

Vln. 78 *f* *furioso*

Vln. 81 *furioso*

Vln. 84

Vln. 87 *ffp* *nostalgic*

Vln. 91

Vln. 95 *fast vib* *pizz* *gliss.* *pp* *perdendosi*

Vln. 99

Fantasia sobre Nonino

Stephen Meyer

sul G

Violin *f* *mf lyrical*

5 *p* *3*

10 *3* *ff*

16 *accel.* *9*

19 *molto rall.* *pp*

23 *accel.* *3* *3* *6*

26 *6* *6* *ff*

29 *3*

31 *8va*

33 *f* *less but still accented*

36 **poco rall..** **A tempo**

Vln. *f*

39 (pizz) arco *f* (pizz)

42 pizz. arco *f* *espressivo* 6 *hold back* *p*

46 7 5 5 *p* pizz. from top

49 *mf* 5 6 6 *pp*

52 arco sul G *p*

57 **poco accel..** **poco rall..** 3

61 **poco accel..** *tr* *f*

65 3

68 *mp* 6 3 3 5

71 3 5 *pp*

"Fantasia sobre Nonino" Annex 20

74 **faster**
Vln. *f* *agressive* *pp* *searching*

77 *f* *affirmative* *f* *furioso*

80 *furioso*

83 6 6 6

85 3

88 *ffp* *nostalgic* 5

92 **rit.** 3 3 *fast vib*

97 *gliss.* *pizz* *pp* *perdendosi*

100 **molto rall.**

Detailed description of the musical score: The score is for a Violin (Vln.) part. It begins at measure 74 with the instruction 'faster'. The first staff (74-76) features a melodic line with a forte (*f*) 'agressive' section and a piano (*pp*) 'searching' section. The second staff (77-79) starts with a forte (*f*) 'affirmative' section, followed by a forte (*f*) section, and ends with a 'furioso' section. The third staff (80-82) continues the 'furioso' section. The fourth staff (83-84) contains three measures of sixteenth-note runs, each marked with a '6' (likely indicating sixteenth notes). The fifth staff (85-87) continues the melodic line with a triplet of eighth notes. The sixth staff (88-91) begins with a 'ffp nostalgic' section, followed by a quintuplet of eighth notes, and ends with a 'fast vib' section. The seventh staff (92-96) starts with a 'rit.' (ritardando) section, followed by two triplet markings, and ends with a 'fast vib' section. The eighth staff (97-99) includes a 'gliss.' (glissando) and a 'pizz' (pizzicato) section, followed by a 'pp perdendosi' (piano, fading away) section. The final staff (100) begins with 'molto rall.' (molto rallentando) and ends with a double bar line.