

Artistic Research Report

Accompaniment on bandoneon

How can I develop a personal way of accompanying singers and instrumental soloists on solo bandoneon by studying the styles of Dino Saluzzi, Rubén Juárez, Leopoldo Federico and Juan José Mosalini?

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Table of contents

Abstract	3
Keywords	3
Research process and findings	4
Research process	4
Research findings	5
Leopoldo Federico	5
LF01 - Chromatic movements	6
LF02 - Melodic left hand	7
LF03 - Chromatically filled chord inversions	8
LF04 - Contrary motion	8
LF05 - Movements in octaves	9
LF06 - Accentuation in 3-3-2	9
LF07 - Sincopa	10
LF08 - Suspended seventh chords	11
LF09 - Arpeggios	11
LF10 - Distinctive melodic lines	12
2. Rubén Juárez	12
RJ01 - “Marcato/Pesante en dos”	13
RJ02 - Vocalising on the melody	13
RJ03 - Improvising on the theme	13
3. Juan José Mosalini	14
JJ01 - use of extended harmonies and jazz based chord progressions	14
JJ02 - use of high registers and wide range on the bandoneon	14
JJ03 - use of different “contrapuntal” musical lines	15
JJ04 - Melodic left hand	15
4. Dino Saluzzi	15
5. Julio Pane	16
Presentation of the artistic result	17
Documentation of the artistic result	17
Reflection on what I learned	19
Conclusion	20
Documentation of the intervention cycles	21
First intervention cycle - Working with solo violin	21
Reference recording	21
Reflect & assess	21
Data collection	22
Intervention	23

The Final Recording and the feedback	25
Second intervention cycle - Working with singers	27
Reference recording	27
Reflect & assess	27
Data collection	30
Intervention - “Esa Palabra”, “Tal Vez” and “Ché, Bandoneón!”	31
“Esa Palabra”	31
“Tal Vez”	33
The Final Recording and the feedback - “Ché, Bandoneón!”	35
Feedback from the network:	40
Appendices	42
Transcriptions	42
Patterns	68
Scores of my arrangements for the AR and Tracklist of A/V recordings	74
Network	103
Reference list	104

Abstract

The art of accompaniment is a very specific form of musical expression. It is something completely different from instrumental ensemble playing or solo performance. I used to play jazz accordion for many years prior to my exploration of tango and now, since studying the bandoneon I find myself with the same set of problems – how to play well with others? This pointed me towards my research question: “How can I develop a personal way of accompanying singers and instrumental soloists on solo bandoneon by studying the styles of Dino Saluzzi, Rubén Juárez, Leopoldo Federico, Juan José Mosalini?”

Throughout this research, the way of working consisted of transcribing, playing, analyzing the results, writing down my favourite patterns or characteristics/key elements of accompaniments and composing new arrangements. A big part of the data collection consisted of making transcriptions of four well-known bandoneon players from Argentina, who all have a different and comprehensive way of accompanying singers.

This study will give a first look into important elements of tango music and how to use these elements in my own artistic work. Nowadays, it is no longer expected for bandoneon players to necessarily have accompaniment skills. I find it absolutely necessary in order to become a more versatile, fully-developed musician.

Keywords

Tango, accompaniment on bandoneon, bandoneon, arrangement, duo, Rubén Juárez, Juan José Mosalini, Dino Saluzzi, Leopoldo Federico, Marcelo Mercadante, Julio Pane

Research process and findings

Research process

My first idea or impulse to look into this topic came about when I was listening to the recordings of Dino Saluzzi. I became fascinated with his music and his way of playing so I started to write down elements which I liked most about his style. I found his way of accompanying singers (including himself) or other soloists (like cello or saxophone) in a duo setting very interesting. I had been playing accordion and jazz music for many years prior to my exploration of the bandoneon and accompanying soloists was always quite tricky. Now, after studying the bandoneon and delving deep into the world of tango, I found that I was still facing the same kind of problems. Nowadays, it is no longer expected for bandoneon players to necessarily have accompaniment skills, neither are they generally required to be able to play tango "standards" by heart in any desired key. I find it absolutely necessary in order to become a more versatile, fully-developed musician.

Since playing the bandoneon for these last years, I have been influenced by not only Dino Saluzzi but many other players as well. Even though these players have a different style and approach towards playing the instrument, nevertheless, they have all played a part in my development. Wanting to learn the art of accompaniment from many different angles, they all presented a unique approach into doing so. This pointed me towards my research question: "How can I develop a personal way of accompanying singers and instrumental soloists on solo bandoneon by studying the styles of Dino Saluzzi, Rubén Juárez, Leopoldo Federico, Juan José Mosalini?"

When accompanying soloists I wanted to achieve a freedom of expression without forgetting the character of the song. The most important thing was to understand the structure of the melody in order to succeed in communicating the flow of the song. That required a lot of freedom in metrum and occasional extreme tempo rubato in phrasing. The most important thing was to stay flexible while playing - no performance is exactly the same. One of the goals in my research was to work with a singer in a duo format and perform several tango tunes to become more skilled as an accompanist.

My whole work for the artistic research was mainly based on data collection. In the beginning of the research I listened to a lot of music. I asked advice from my teachers, network and friends to put together information that I could use. In fact, the main medium for my research was Youtube, which has an abundance of recordings - rare, old and new. The bigger part of tango musicians that I found interesting and inspirational have already passed away or do not live in Europe. That is why I used recordings as the main type of source and not personal contact. However, my teachers at Codarts (Leo Vervelde, Santiago Cimadevilla, Gustavo Beytelmann, Wim Warman), network (Marcelo Mercadante, Dino Saluzzi, Martín Lopez Muro, Isabel Bermejo and Omar Mollo) and other colleagues and friends were immensely useful and helpful in order to achieve my goal.

Throughout my artistic research, the way of working stayed essentially the same. That is, transcribing, playing, analyzing the results, writing down my favourite patterns or characteristics/key elements of accompaniments and composing new arrangements. A big part of the data collection consisted of making transcriptions of four well-known bandoneon players from Argentina, who all have a different and comprehensive way of accompanying singers. I used popular tango songs which were easily accessible. Throughout this process I wrote several new arrangements of accompaniments. My previous education in Jazz has been a great help in doing that.

I went through two intervention cycles, both of which were directed towards the same result. In a way, I see this whole working process as one big cycle. For the sake of clarity I separated the cycles into

two major groups - working with solo violinist and working with singers. Both were based on different tango pieces, both on well-known tango “standards” (“Malena”, “Ché, Bandoneón!”) but the second also contained contemporary tango pieces. These were two songs by living tango composer and bandoneon player Marcelo Mercadante — “Esa Palabra” and “Tal Vez”.

This whole process assisted me in forming my own personal way of playing and accompanying. I worked together with instrumental soloists and with singers. At the same time, I got valuable feedback from my network about the work that I had done. To get inspired, I liked to listen and analyze other instrumentalists (pianists, guitarists) to understand their characteristics of playing. They helped me to compare, assess and create my own exercises for practicing the art of accompaniment.

I learned important elements and esthetics of tango music. Working together with singers has given me valuable knowledge on how to use different patterns of accompaniment in order to write my own arrangements. It also made me understand phrasing and the flow of tango singing. This together has helped me on my way to become a better musician and especially a better bandoneon player. Among other things, I achieved better technique and tone control on the instrument. The work that I did was immensely interesting and useful and will, no doubt, also continue in the future.

Research findings

Listening to different players such as Rubén Juárez, Leopoldo Federico, Dino Saluzzi and Juan Jose Mosalini has inspired me immensely in putting together a versatile base of knowledge in the art of accompaniment. The following chapter will give an insight to the styles of these players separately. The documentation is based on my own transcriptions, existing scores, recordings or lessons I had with one of these players. How I can use this gathered information for my own development, I will explain in the next chapter.

In addition to the description of the playing styles of four interpreters I will also include a summary of recurring elements/motives I found. I labeled different elements of accompaniment with the initials of the performer and a sequential number. For example, Leopoldo Federico’s elements will be LF01, LF02, etc.

1. Leopoldo Federico

While gathering information for my research I understood quite quickly that Federico would be my main point of interest. He was one of the most important bandoneon players in tango history and undoubtedly an enormous influence for many other bandoneon players. There were far more recordings of him with singers than any other interpreter I could find.

I have admired his way of playing for a long time and have performed some of his solo arrangements before. Therefore it was a good starting point for me to begin transcribing his music. Federico’s roots go deep in tango tradition. He was one of the first bandoneon players who started to write virtuosic arrangements for solo bandoneon. His importance cannot be overrated on players like Rubén Juárez, Juan José Mosalini or Julio Pane, who also played a part in my research.

I made several transcriptions of his recordings with singers (for complete transcriptions see scores in the appendices). These are:

“Malena” by Leopoldo Federico & Susana Rinaldi (“Vos y Yo”, 2011)

“Mi Noche Triste” by Leopoldo Federico and Adriana Varela (Más Tango, 1998)

“Cada Vez Que Me Recuerdes” by Leopoldo Federico & Susana Rinaldi (“Vos y Yo”, 2011)

“Ché Bandoneón!” by Leopoldo Federico and Carlos Varela (“Tiempos Modernos”, 2001)

After finishing the transcriptions, I analyzed Federico's playing and wrote down my favorite patterns or characteristics/key elements. In the beginning I split the elements into groups by harmony and progressions. Later I understood that it is more logical to divide the patterns into rhythmical concepts (see *the appendices for patterns*). I also tried to play these patterns in different keys as exercises in my regular daily practise.

In his playing, Federico uses many elements from the tango tradition – typical tango orchestra patterns (like *marcatos, síncopas, pesante, polirritmias, acentuación 3-3-2 etc.*). He also uses characteristic motives that are “bandoneonistic” or work only on bandoneon in a certain key or position. Throughout this process I found a lot of similar ideas that he uses in almost every arrangement. I started to understand the patterns of his playing and it became easier to systematise them.

Here are some of the common elements of Federico's way of accompanying. The complete collection of patterns is found in the appendices for patterns.

LF01 - Chromatic movements

This is one of the most widely used stylistic elements in Federico's playing. He uses chromatic ideas in different variations and situations, but usually on one harmony and on a minor chord. Chromatic movements are often combined with a rhythmical way of playing.

- Example from “Mi Noche Triste”, in b. 1.

Left hand plays descending chromatic chords, but the right hand keeps the same note.

G⁷/B B^b0⁷ A⁰7 G[#]0

- Example from “Ché, Bandoneón!”, in b. 16-19

Descending and ascending unison in the melody of both hands, while the right hand plays chords.

16

- Example from “Mi Noche Triste”, in b. 33-34 and 46-48

A very typical descending movement (“lick”) with diminished chords in the left hand, used a lot in Federico's arrangements.

17 A^{ø7} G^{#ø7} G^{ø7} F^{#ø7} A^{b6} A^{ø7} G^{#ø7} G^{ø7} F^{#ø7} F^{m/Ab}

LF02 - Melodic left hand

Federico uses a lot of left hand melodies, while the right hand plays a chord. The left hand and the right hand sound rather different on the bandoneon. That is why these melodic passages sound very distinctive. It often gives a really nice flavour to the arrangement, when the left hand starts to “sing”.

- Example from “Mi Noche Triste”, in b. 9-11

The left hand arpeggiates on the harmony while the right hand plays the chord.

33 A^b F^m C^{m13}

- Example from “Malena”, in b. 16

The left hand plays the melody under the harmonic progression in the right hand.

C^{ø7} F^{7(b9)/A}

- Example from “Mi Noche Triste”, in b. 27-28

Characteristic melody in the left hand under the harmonic progression in the right hand.

C^m D G⁷ C^{m6}

LF03 - Chromatically filled chord inversions

This is a similar idea to the previous one, LF02. The difference is however, that the “melody” is more related to the chord inversion in a chromatic movement. This idea is usually played on one chord in both hands and has a powerful effect.

- Example from “Mi Noche Triste”, in b. 13-14

Musical notation for Example 1 from “Mi Noche Triste”, measures 13-14. The key signature has one flat (B-flat). The chord is G7(b9). The right hand plays a series of chords in a chromatic movement, while the left hand plays a chromatic melody.

- Example from “Malena”, in b. 34

Musical notation for Example 2 from “Malena”, measure 34. The key signature has one flat (B-flat). The chord is F. The right hand plays a series of chords in a chromatic movement, while the left hand plays a chromatic melody.

LF04 - Contrary motion

This is a typical element to create tension. Contrary motion is mostly played in *marcato* when the left hand is descending and the right hand ascending. Usually played as one chord with a lot of passing harmonies. It is also often used in Osvaldo Pugliese’s tango orchestra arrangements.

- Example from “Mi Noche Triste”, in b. 15-16 and 23-24

Musical notation for Example 3 from “Mi Noche Triste”, measures 15-16 and 23-24. The key signature has one flat (B-flat). The chord progression is F#o7 Cm Fm/Ab Cm B°7 Eb/Bb A7(b9) Ab6. The right hand plays a series of chords in a chromatic movement, while the left hand plays a chromatic melody. The notation includes a 45 measure marker and a 3-measure triplet.

LF05 - Movements in octaves

Movements in parallel octaves, while the right hand is one octave higher than the left hand. Under the right hand melody we can often hear the chords which all together form a “block chord” passage.

- Example from “Cada Vez Que Me Recuerdes”, in b. 31-32

Musical notation for the first example. The right hand plays a melody in parallel octaves, one octave higher than the left hand. The left hand plays block chords. The chords are labeled G#m and A.

- Example from “Ché, Bandoneón!”, in b. 38.

Musical notation for the second example. The right hand plays a melody in parallel octaves, one octave higher than the left hand. The left hand plays block chords. The chord is labeled Gm.

- Example from “Mi Noche Triste”, in b. 6-7.

Musical notation for the third example. The right hand plays a melody in parallel octaves, one octave higher than the left hand. The left hand plays block chords. The chords are labeled A♭maj7(#11) and G7(b9).

LF06 - Accentuation in 3-3-2

Accentuation in 3-3-2 is a very common rhythmical idea in both “tango nuevo” and *milonga* style. While the typical tango rhythm is based on either 2/4 or 4/4 time signature, the accentuation 3-3-2 is based on the eight notes. This will change the “cuadrado” feeling of the metrum. It is very often used in Astor Piazzolla’s music. If this pattern is not used throughout the whole arrangement and only occurs briefly, it gives a special rhythmical color to the accompaniment.

- Example from “Mi Noche Triste”, in b. 36-38

The left hand plays the bass notes in 3-3-2 and the right hand answers. It creates a waltz-like feeling.

36 Fm /Eb /D Cm /Bb /Ab G7 /F /D

- Example from “Cada Vez Que Me Recuerdes”, in b. 54-55
Accentuation in 3-3-2 played with chords in both hands.

54 Amaj7 B7 E C#7

- Example from “Mi Noche Triste”, in b. 73-74
The accents can also be shown in the melodic movement.

LF07 - *Sincopa*

Sincopa is one of the most characteristic elements in tango accompaniment. There are a lot of different ways and styles of playing *sincopas*, hereby a few examples from Leopoldo Federico.

Federico’s way of playing *sincopas* is quite complex and rhythmical, often using more elaborate movements in both hands, unlike the traditional one chord repetition.

- Example from “Cada Vez Que Me Recuerdes”, in b. 39-40

G#m A B7

- Example from “Cada Vez Que Me Recuerdes”, in b. 15-17

Am/D B⁷ Em Am⁹

- Example from “Cada Vez Que Me Recuerdes”, in b. 24-25

Em⁹ Am⁷

LF08 - Suspended seventh chords

This is a suspended seventh chord motive, where the third of the chord is omitted and replaced usually with either a perfect fourth or a major second. The perfect fourth is more common in Federico’s playing. We hear these most often in the end of a phrase where the suspension resolves to the dominant chord.

- Examples from “Cada Vez Que Me Recuerdes”, in b. 29, 21; “Malena” in b. 20; “Ché, Bandoneón” in b. 7.

105 B⁷(sus4) B⁷ B⁷(sus4) B⁷ C⁷(sus4) C⁷ A⁷(sus4) A⁷

LF09 - Arpeggios

This motive is a chord arpeggio mostly used in the introductions or codas. It gives a powerful effect in the start or at the end of a piece.

Examples from “Cada Vez Que Me Recuerdes” in b. 1-2, “Ché, Bandoneón” in b. 44.

The image shows a musical score for piano. It consists of two systems of music. The first system has three measures. Above the first measure is the chord symbol '101 E7(#11)'. Above the second measure is 'D7(#11add13)'. Above the third measure is 'Dm(maj9)'. The notation includes treble and bass staves with various melodic lines and chords.

LF10 - Distinctive melodic lines

Federico uses a lot of recognisable melodic lines or “licks” on static chords or harmonic progressions. It resembles a jazz musician’s approach, who often plays similar identifiable melodic lines on top of fixed harmonies.

Examples from “Cada Vez Que Me Recuerdes”, in b. 3-4; “Mi Noche Triste” in b. 19

The image shows a musical score for piano. It consists of two systems of music. The first system has five measures. Above the first measure is the chord symbol 'F7'. Above the second measure is 'Emaj7'. Above the third measure is 'G7'. Above the fourth measure is 'C7'. Above the fifth measure is 'Fm'. The notation includes treble and bass staves with various melodic lines and chords.

There were more stylistic elements in Federico’s playing which I found harder to label or describe under a common name. Therefore, I left a space for these patterns in LF11 - other rhythmical ideas (see *appendices for patterns*), where I put together different motives that I found interesting and useful.

2. Rubén Juárez

Rubén Juárez has been one of the most inspirational tango musicians for me. There is something very attractive in his musicality both as a singer and a bandoneon player. Although he has recorded more as a singer, there are many good examples of him playing the bandoneon as well.

Rubén Juárez is a unique phenomenon in tango history often accompanying himself on the bandoneon while singing. He is one of the few improvising bandoneon players whose way of thinking is very close to jazz without losing the essence of tango.

For my data collection I transcribed one of his most well-known compositions called “Mi Bandoneon y Yo”. After finishing the transcription it turned out that it was not so easy to pinpoint specific elements I could use for my research. Although I only managed to transcribe one of his recordings, I realized quite quickly that he has a particular way of playing an accompaniment – very improvisational. The left hand usually plays rhythmically simple chords while the right hand has elaborate melodic passages. It is more of a continuous flow than a succession of distinct patterns. Of course, it must be said, that Juárez plays and sings at the same time. Very complicated rhythmical motives on the

bandoneon would be far too difficult to play while singing. Also, unlikely Federico, I never experienced him playing a fixed arrangement from a score. His talent and skill gave him the opportunity to improvise on the stage.

Although Juárez's playing does not consist of many distinctive patterns that I could highlight, I would still like to bring out some of the key elements of his playing (based on the transcription of "Mi Bandoneon y Yo" - <https://goo.gl/6j4Knu>):

RJ01 - "*Marcato/Pesante en dos*"

Marking the first and third beats with a heavy *marcato* accent is very characteristic to Juárez's playing. Typically it would be called *pesante en dos*, but instead of playing it softly, Juárez gives it a strong accent. He uses it in the interludes and in the beginnings of new parts. For example, in "Mi Bandoneon y Yo" he played this motive between the A part in major and the B part in minor (b. 56-61). It repeats itself with the beginning of the verse in part B (b. 66-69). His way of combining the right hand harmonies with the left hand *marcato* reminds me of the modal approach in Piazzolla's composition "Buenos Aires Hora Zero".

- Example from "Mi Bandoneon y Yo", in b. 56-61

- The same rhythmical idea but on a different harmonic progression in b. 66-69

RJ02 - Vocalising on the melody

An element in Juárez's performance that is worth mentioning is singing on vowels or improvised syllables while doubling it in unison in the melody of the bandoneon. This shows the very close interrelation between the "solo" and the accompaniment. A good example of it the introduction of "Mi Bandoneon y Yo" (bars 17-36) - see appendices for the transcription.

RJ03 - Improvising on the theme

Juárez's approach is very similar to jazz musicians, who improvise on "standard" pieces. Juárez was also one of the few players how improvised on "tango standards".

In the appendices you can find my transcription of his improvised solo part on the theme of “Malena” from the “Album Blanco de Rubén Juárez” - <https://goo.gl/sGqzpj> (see *appendices for transcription T.2*). A good example of his improvisational skills based on “Malena” can also be found here - <https://goo.gl/Yfa4Yy>

3. Juan José Mosalini

Mosalini is often considered one of the most virtuosic bandoneon players of all times. His technical skills and tone control on the instrument have been one of the trademarks of his playing.

Although I did not transcribe any of his recordings, I used two published scores of his arrangements for my data collection and analysis. For the first intervention cycle I analyzed his composition “Aller et Retour” which is based on the harmony of “Malena”. I also played his accompaniment of “Volver”. From both arrangements I wrote down some of the characteristic aspects of his playing. It has to be mentioned, his style is strongly influenced by Federico. I found many similar patterns or licks that I already brought out in the paragraph about Federico.

JJ01 - use of extended harmonies and jazz based chord progressions

Mosalini uses a lot of extensions in the harmonies. That means, his chords often include added ninths, elevenths, thirteenth and altered variants as well as chord progressions, like II-V-I's which are all typical in jazz music.

Example from “Aller et Retour”, in b. 7-8

Musical score for JJ01, showing a II-V-I progression in 4/4 time. The top staff shows a melodic line with notes G#4, A4, B4, and A4-G#4. The bottom staff shows chords F#m13, B13, and Em11 with fingerings. The key signature has one flat (Bb) and the time signature is 4/4.

JJ02 - use of high registers and wide range on the bandoneon

Mosalini often uses notes or chords in the high register to give a certain color or effect to the arrangement. He has a very distinctive way of combining registers that are far apart from each other.

Example from “Aller et Retour”, in bars 13-14:

Musical score for JJ02, showing a melodic line in the high register and a bass line in the low register. The top staff has notes G#5, A5, B5, and A5-G#5. The bottom staff has notes G2, F#2, E2, and D2. The key signature has one flat (Bb) and the time signature is 4/4.

JJ03 - use of different “contrapuntal” musical lines

Using the full potential of the instrument, Mosalini often combines different musical lines in a contrapuntal way.

- Example from “Volver”, in b. 5-6



JJ04 - Melodic left hand

Like Federico, Mosalini often plays virtuosic passages as melodies in the left hand.

- Example from “Volver”, in b. 48-49



Analyzing Mosalini (for example “Volver”), I found a lot of influences and patterns from Maximo Mori’s arrangements. Maximo Mori was a well-known arranger among bandoneon players, whose arrangements for bandoneon solo are widely played and recognized.

4. Dino Saluzzi

Saluzzi has a very unique style of playing and composing. His way of phrasing is *legato* based and thus rather different from other bandoneon players. It is also important to look back to where Saluzzi came from and what are the influences he had in the past. Growing up in the province of Salta and his background in Argentine folklore music gave him a totally different approach towards using the bandoneon in comparison to other tango players from Buenos Aires for example. Saluzzi has a very unique way of playing — strong legato and long phrases also in the tango idiom. It is important to realise that he was involved in many different genres, not only folk and tango but also jazz, fusion, classical music etc. Playing with many musicians with diverse backgrounds gave him a lot of experiences with different styles. It is important to see how Saluzzi became complete as a musician; how he connected all of his previous experiences and knowledge to form one way of expression.

Meeting Saluzzi was an eye-opening experience into his way of thinking about music and the art of playing bandoneon. His ideas were not specifically about accompaniment techniques but about music and performance in general. “The style that we are using is different”, he said, indicating at the stark

separation of him and other interpreters. First of all, he instructed me to always hold the instrument on two legs, not one. His way of playing is derived from the idea of singing — both hands have to sound equal when they play, and, in fact, “sing”. There is no need to show off with technical abilities.

He also commented on how to work with the bellow. He believes that one should never pull on it. That creates an unpleasant sound. Instead, the natural way to make the instrument sound good is to use gravity without giving any pressure. The perfect sound lies somewhere in the middle of complete relaxation and applied force. The instrument has to sit in the center of your body and the spine has to keep straight. To be able to listen to both of your hands while playing, it is better to have a little bit of distance from the instrument, instead of bending your shoulders and upper back downwards.

Saluzzi stressed that the bandoneon is an instrument, which is not only meant for tango music. He recommended me to play more solo repertoire, not only tango but other styles as well, for example classical music — violin or piano concertos etc. He believes that music comes before the instrument. That means, if the playing does not sound like music, then the instrument loses its importance. That remains the same, whichever style at hand. When studying a piece of music, one cannot only concentrate on the notes but has to learn the style and language of the composer. It is important to understand the phrasing. If there is no *crescendo* written then do not play louder without a reason. When commenting on my playing, he finds that I should have better sound control. I have a tendency to play louder when there are more notes and play lighter when there are less notes.

We are all different people with different personalities and different ways of expressing ourselves. Saluzzi believes that the expression of art always comes from the inside. You can listen and imitate what you heard but the real understanding of music does not come quickly. It takes time for it to become a part of your personal expression — first it has to please you, then the others. This in turn affects the audience as well. The question on the listener’s mind is most of the time quite simple — do I like it or not. They do not always understand all the specific elements and techniques what goes into playing the instrument. The most important thing is to make the music attractive and believable.

5. Julio Pane

Although Julio Pane was not my main object of research, he turned out to be very inspirational and useful. Unfortunately, I hardly found any studio recordings of him playing an accompaniment (only one – “Ché, Bandoneón!” with Sandra Luna), but I watched several live performance videos of him with different singers.

In my last reference recording I used his interlude of “Ché, Bandoneón” for my arrangement. Using that and his recordings, I can describe some of the typical characteristics of his style.

Pane’s way of playing an accompaniment is quite complex and filled with different expressions. He uses a lot of chord progressions and extended jazz harmonies combined with fast melodic lines in the right hand. One can see (as mentioned with other players as well) a lot of Federico’s influence in Pane’s playing. If I have to compare the two of them, then Federico is technically more clear and transparent whereas Pane is more unpredictable.

Presentation of the artistic result

The artistic result of my research is an arrangement and performance of the accompaniment on the bandoneon of Anibal Troilo's/Homero Manzi's "Ché, Bandoneón!". You can see the score in the appendices (S.5.)

Link to the recording - <https://goo.gl/ppGUPB> (duo with Omar Mollo, recorded on 22nd of February, 2018)

Documentation of the artistic result

Combining all the knowledge that I had gathered throughout my research and going deeper into the tango tradition, I composed an arrangement of "Ché, Bandoneón!" by A. Troilo/H. Manzi. I chose this piece as the final result of my research because it is one of the most well-known tango standards and has a vast amount of recordings and interpretations by many artists.

Hereby I will present a few of the most interesting elements or aspects of my arrangement. These include patterns from the players I studied and my own contributions to the named piece. For a more in depth analysis see chapter "Second intervention cycle".

As Leopoldo Federico was the main inspiration for me during this research, I decided to compose my arrangement influenced by his solo version of "Ché, Bandoneón!".

- I divided Federico's patterns into rhythmical concepts that I already mentioned in the chapter "Research findings". In bars 26-29 I started with the same idea as in Federico's solo arrangement and continued with my own idea, using the element of chromatic movement (LF01).

Musical score for bars 26-29. The score is in 2/4 time and B-flat major. Bar 26 starts with a treble clef and a bass clef. The treble clef has a melodic line starting on G4, moving chromatically down to F4, E4, D4, C4. The bass clef has a chordal accompaniment. Above bar 26 is the chord symbol Fm. Above bar 27 is the chord symbol Cm. The score continues with similar chromatic movement in the treble and chordal accompaniment in the bass.

- In bars 35-36 I used a lick from Federico's version with Carlos Varela. It is a typical characteristic of Federico, playing the melody in the left hand, while the right hand plays a chord. This idea could be described as an element from LF02 (melodic left hand) or LF03 (chromatically filled chord inversions).

Musical score for bars 35-36. The score is in 2/4 time and B-flat major. Bar 35 starts with a treble clef and a bass clef. The treble clef has a chordal accompaniment. Above bar 35 is the chord symbol Cm/G. Above bar 36 is the chord symbol Ab7/Gb. The bass clef has a melodic line starting on G3, moving chromatically down to F3, E3, D3, C3. Above bar 36 is the chord symbol G7/F. Above bar 37 is the chord symbol Cm/Eb. The score continues with similar chromatic movement in the bass and chordal accompaniment in the treble.

- I used some of Federico's *sincozas* in bars 44-45. *Sincozas* are one of the most characteristic elements in tango accompaniment and very often used in Federico's playing. There are many

different ways and styles of playing *sincopas*, some of which are explained under LF07. Federico often uses the contrary motion while the left hand is descending and the right hand ascending.

Musical notation for bars 84-86. The right hand plays a descending line of chords while the left hand plays an ascending line of chords. Chords are labeled G7(#5), Cm, B°7, Cm/Bb, and Ab7.

- A good example of contrary motion (LF04) in *marcato* playing can be found in bars 84-86. It is very common element to create a tension. In bar 86 I used a very distinctive melody of Federico (labeled as LF10).

Musical notation for bars 84-86. The right hand plays a descending line of chords while the left hand plays an ascending line of chords. Chords are labeled Cm/G, F#°7, F°7, Cm/Eb, D°7, Cm, C7(b9), Fm, and Fm6/D.

- In bars 64-65, I used the element LF06 - accentuation in 3-3-2. It is a very common rhythmical idea that creates a waltz-like feeling.

Musical notation for bars 64-65. The right hand plays a descending line of chords while the left hand plays an ascending line of chords. Chords are labeled Fm and G7/B.

- In bars 49-50 I used a motive from Jose Libertella's and Raúl Lavié's recording. This element can be also labeled as LF05 - movements in octaves, while the right hand is one octave higher than the left hand. This movement in parallel octaves forms a "block chord" passage.

Musical notation for bars 49-50. The right hand plays a descending line of chords while the left hand plays an ascending line of chords. Chords are labeled Fm9, Ab7, Cm, and Ab7.

Reflection on what I learned

The ultimate result of my research represents the amount of knowledge that I gained from observing great tango musicians throughout the ages. It is a kind of reflection of all the transcribing, analyzing, playing and arranging I did in these two years.

When I compare my first recording with the last one I find a lot of big differences. To be honest, the difference is so remarkable that I am almost reluctant to listen to the first recording at all. Two years ago, when I entered Codarts and started my master studies, I had very little experience in playing the bandoneon, let alone how to accompany other people. This artistic research gave me a great boost to get involved in the world of bandoneon. I started to discover many things about the art of playing the instrument.

My last recording mostly reflects the style of Federico. I already understood in the beginning (while being busy with many different players), that Federico will be the most important resource for my research. It does not mean that the others were not useful, but with players like Juárez, Mosalini or Saluzzi it was quite difficult to bring out concrete elements that I could implement in my own compositions. Most of the patterns that I used in “Ché, Bandoneón” are based on the findings that I collected from Federico’s playing. I also used some of the ideas of Julio Pane and Jose Libertella.

All the performers have a very different view on the same music. For example, Federico’s way of playing is rhythmical and dominant whereas Mosalini’s style is more lyrical and soft. Saluzzi’s interpretation can be seen as free with a lot of *tempo rubato* and further away from the traditional “tango idiom” than the previous two. Having a strong connection to the melody of a song he can even take the opposite approach in tempo or rhythm and thus change the “known” character completely. I find that his folkloric background reflects his interpretation. For example, Gustavo Beytelmann recommended that I not try to copy Saluzzi’s way of composing (because it is like a summary of his previous experience; my experience and past is totally different) but to focus more on understanding how he connects his experience in his playing and what are the key elements and characteristics in his music.

Throughout the process of transcribing and playing my findings, I realised that not all of the transcriptions were equally useful for my research and composing my own arrangements. For example, Ruben Juarez’s live version of “Mi Bandoneon y Yo”, could be more useful for solo improvisational studies than for accompanying. He does not use so many different patterns but more chord based accompaniment in the left hand and melody based accompaniment in the right hand. I find his way of playing inspiring, but there is not so much diversity or elements to point out. However, Ruben Juarez often vocalizes in unison with the played accompaniment. This means, the so to say “solo” and the accompaniment are never two separate entities but closely knit together as a whole. This I can use as a way of thinking in my own compositions.

The transcription of “Ojos Negros” by Dino Saluzzi did not turn out to be that handy for my research either. His usage of counterpoint and melodic lines in the left hand are incredibly skilful but I found it difficult to bring out clear patterns or structures. Although not completely traditional, his way of accompanying is still influenced by tango as well as folklore. Therefore, it was rather useful to have a lesson with him and understand his approach to playing the bandoneon.

My last recording cannot reflect all the information that I learned throughout the research. It really depends in which style I want to write an arrangement. If I would like to arrange a piece in a lyrical, ad libitum style, I will certainly listen to some Saluzzi’s or Mosalini’s music for inspiration. On the other hand, Federico and Juárez represent a more rhythmical and energetic way of playing tango.

I learned a great deal about playing the bandoneon. My technique and tone control on the instrument became increasingly better. Studying the art of accompaniment teaches a lot about the

instrument -- how to play the chords and melodies, how to play more in the foreground or in the background. The soloist needs to feel secure and this is the mission of the accompanist.

While taking lessons and meeting other players, I realized how different the approach towards the same instrument can be. It felt like the personal contact and attending concerts were sometimes more useful than listening to several recordings. I learned a lot from my network and colleagues. Still, it is a pity that many of my favorite players have passed away or live very far from me.

Conclusion

I am more than satisfied with my artistic result. However, after receiving feedback for my last arrangement I still found new things I would like to change or eventually record again. I believe that I am in a continuous process of progress and development. The artistic result gave me an idea how to move forward and set new goals. The work that I achieved in these past two years helped me to create a certain routine that I would like to continue after my graduation.

I feel that the topic of my research and the question was a bit too broad. Although I set out to analyze four players, I managed to concentrate on only one of them really in depth. And of course, there are a lot more valuable players in addition to the four mentioned. I feel like there is a lot left to discover and this is only the starting point in going deeper still in this subject. In a sense, it is difficult to determine a real end-point in this kind of a study. That is why I believe that this particular research on different players will never finish and there is always something that remains unclear. On the other hand, this research only reflects a "pit-stop" in my musical career and does not pretend to be a "final" result.

I hope that my research will inspire future bandoneon players to deal with this topic. My orientation towards the art of accompaniment was precisely because of the fact that it has been studied very little so far. A lot of players nowadays do not have the tools for accompanying and maybe that is why many interpreters do not do it at all. I also hope that I can find more experts who have an opinion in this subject and can give me advice that I can use further in my career.

I really learned the importance and value of text which is the centerpiece of any tango song. I realized more and more how it dictates the mood and character of the whole piece and how it influences the accompaniment. In my following work I will try to get more acquainted with the lyrics and background of the story before creating an arrangement.

Working with singers is difficult and interesting at the same time. Interpreting text and melody brings forward deeper and clearer emotions than just instrumental music. Accompanying two singers, I realized how distinct can two artistic approaches be. Not even talking about the characters of a male and a female voice, I could also see huge differences in dynamics, interpretation, phrasing etc.

Learning and copying the styles of my idols, I listen to a lot of tango recordings. I began to appreciate and understand the value of tango traditions more and more, how important it is to know and respect what was before me. Without knowing the past it is practically impossible to be a good player of these well-known pieces. I came to realize how much history and content can be hidden beneath one simple melody.

Documentation of the intervention cycles

I went through two intervention cycles, both of which were directed towards the same result. My whole work was based on the same procedure - transcribing, playing, analyzing the results and arranging new accompaniments. That is why I would consider this whole working process as one big cycle. However, to make things clear and logical, I separated the cycles into two major groups - working with solo violin and working with singers. Both cycles are based on different tango pieces. In the first one I concentrate on a well-known tango “Malena” by Lucio Demare/Homero Manzi; the second one deals with two pieces (“Esa Palabra” and “Tal Vez”) by contemporary tango composer and bandoneon player Marcelo Mercadante and traditional tango “Ché Bandoneón” by Anibal Troilo/Homero Manzi.

First intervention cycle - Working with solo violin

In the first intervention cycle I chose to concentrate on a tango “classic”, “Malena” by Lucio Demare/Homero Manzi. The first impulse for this piece came from my main subject teacher Leo Vervelde who suggested I should start with a well-known Argentine tango like “Malena”. This song has various interpretations by many artists. It presents many possibilities as a song in terms of arrangement and phrasing, so throughout the first intervention cycle I wrote two new bandoneon accompaniments for solo violin.

Reference recording

The first reference recording of “Malena” is a duo for solo violin (Radboud Post) and bandoneon. “Malena” by Lucio Demare/Homero Manzi: <https://goo.gl/PqFXit> (see appendices for score S.1)

Reflect & assess

I made the first accompaniment based on the knowledge I had at hand at the time, without any previous analysis or research. I had only listened to some recordings to get an impulse to write something of my own. For the arrangement of “Malena” I gathered influence from the live recordings of Marcelo Mercadante & Silvia Borges - <https://goo.gl/1ZJgkD> (live at La Ventana, Barcelona, 2010) and Rubén Juárez <https://goo.gl/jLk9qS> (Encuentro en el Estudio con Rubén Juárez, 2010). I followed the flow of Mercadante’s playing and got inspired by the improvisational character of Juárez, which I partly tried to use in my first recording. I tried to follow the traditional way of accompanying, although it did not feel entirely natural. It seems like some *sinco* and *marcato* moments were too messy and didn’t sound *tanguero* enough. Because of lack of knowledge, I didn’t make a difference between playing the A and the B part. What I liked about the first arrangement, however, was the composed introduction and bandoneon solo improvisation of the A part repetition (first eight bars) instead of repeating the whole melody with the violin.

Feedback on my first reference recording by Leo Vervelde:

Leo Vervelde suggested that I should start my intervention cycle with a well-known Argentine tango, like Malena, which has various interpretations by many artists. Also, he recommended to listen to and analyze Juan José Mosalini's composition "Aller et Retour", which is based on the harmony of "Malena". What he brought out in my first recording was my traditional approach with the use of counterpoint to contrast the melody. He advised me, however, to go deeper in the research and make my own personal arrangement which is not heavily influenced by other players. He also recommended me to listen to the live version of "Malena" by Wim Warman and Kay Sleking and read the book "El Libro del Tango" by Horacio Ferrer, which contains a chapter about "Malena".

Vervelde approved my research topic and believed that the ability to make the accompaniment in practice will give me a huge advantage in the future as I continue my work to become a more versatile musician.

Data collection

My first step was transcribing the recording of Malena by Leopoldo Federico and Susana Rinaldi from the album "Vos y yo" <https://goo.gl/GcDCX1> (see appendix for transcription T.1). After finishing the transcription I analyzed Federico's way of playing and throughout this process I wrote down my favorite patterns or characteristics/key elements from him. After that I divided them into groups by harmony and progression (see appendix for patterns P.1). This is the work that I did throughout my research - writing down my favorite patterns to cover the fundamental basics of accompanying soloists in various settings. I tried to play these patterns in different keys as exercises in my regular daily practice to develop the best possible skills for flexibility and freedom in accompaniment.

After Federico's transcription, I played the composition "Aller et Retour" by Juan José Mosalini. I mainly analyzed the harmonic aspect of the arrangement. Mosalini's composition is mainly based on the fundamental harmony and structure of "Malena" but with completely different melody. Occasionally, instead of the original harmony of the piece, Mosalini often used chord progressions of alternative harmonies. As the composition is based on the harmony of "Malena" I mainly focused on the recording with Silvana Deluigi singing the original melody and Mosalini playing the same accompaniment as in "Aller et Retour" - <https://goo.gl/gpAHBH>.

I also transcribed the improvised solo part of the theme of "Malena" by Rubén Juárez from the "Album Blanco de Rubén Juárez" - <https://goo.gl/sGqzpj> (see appendices for transcription T.2).

The image shows three staves of musical notation for Rubén Juárez's solo part of "Malena". The notation is in treble clef and includes various chords and rhythmic patterns. The first staff (measures 43-46) has chords C⁶, Cm, Fm, B^b7, Cm, A^bmaj7, and G7. The second staff (measures 47-48) has chords Cm, Fm, and B^b7. The third staff (measures 49-52) has chords Cm, A^bmaj7, G7, Cm, and C7. The notation includes various rhythmic values, accidentals, and fingerings (3, 5, 3).

Juarez's version is, however, more useful for solo improvisation studies than for accompanying.

While gathering knowledge in accompanying techniques I found it very useful to practice several exercises for the accompaniment from the book “Modelos rítmicos de acompañamiento” by Hernán Posseti and piano patterns for different tango styles from my piano/harmony teacher Wim Warman.

Intervention

- I used some of the typical patterns of tango accompaniment based on my previous knowledge, like *marcatos* and *sin copas* (b. 22-25):

and countermelodies with chord accompaniment (b. 10-13):

- After analyzing “Aller et Retour” by Mosalini, I used some of his patterns in my new arrangement of “Malena”; for example:

The interlude between the A and the B part:

Mosalini’s version

My version

Ending of the piece:

Mosalini's version

Musalini's version of the ending of the piece is a complex piece of music. It features a melody line with various ornaments and a bass line with intricate patterns. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piece concludes with a final chord of F#m.

My version

'My version' of the ending of the piece is a simplified arrangement. It features a melody line with a few ornaments and a bass line with a simple pattern. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piece concludes with a final chord of F#m. The chords are labeled as G7(b9) F/A, E7, Ab9, and Cm13.

- The patterns that I used for the new arrangement of “Malena” (see *appendices for patterns P.1 and for score S.2*) from the collected patterns of Leopoldo Federico are:

b. 19-21

Pattern b. 19-21 is a piece of music. It features a melody line with a few ornaments and a bass line with a simple pattern. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piece concludes with a final chord of F#m. The chords are labeled as Fm, Bb7, Cm, D7/F#, and G7.

b. 24-26

Pattern b. 24-26 is a piece of music. It features a melody line with a few ornaments and a bass line with a simple pattern. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piece concludes with a final chord of F#m. The chords are labeled as Ebmaj7, Dø7, G7(b9), and Cm.

b. 35-38



- Aforementioned patterns I took from the Leopoldo Federico's version of "Malena". Although I copied and used several elements from his playing I didn't use all the patterns exactly in the same place in the piece as Federico did. More so, I followed the flow of Federico's and Mosalini's playing and used the ideas according to my personal taste. The tonalities between all versions are different as well.
- In order to write a new arrangement of "Malena", I listened to several other *orquesta tipica* recordings (for example Osvaldo Pugliese orchestra, Susana Rinaldi with Astor Piazzolla, Color Tango, Roberto Goyeneche y la Orquesta Típica de Garello etc.) of "Malena" to get an overview of the performance practice.
- Finally, analyzing all my findings and using two different versions – one from Federico and the other from Mosalini, I wrote a new accompaniment of "Malena" (see appendices for score S.2) as well as recording it for the intervention cycle.

The Final Recording and the feedback

"Malena" by Lucio Demare/Homero Manzi; duo with Radboud Post on violin:

<https://goo.gl/EXC5Mv>

My reflection:

Comparing my first more "primitive" reference recording to the second one, there are several prominent differences. Having drawn inspiration from the accompanying styles of Federico and Juárez I based the first reference recording largely on the original harmony of the song. In terms of rhythm and metrum I used a typical *marcato* accompaniment played with a simple regular pulse.

In the second reference recording I went deeper in analyzing Federico's and Mosalini's way of playing using some of Federico's rhythmic patterns and Mosalini's flow in phrasing. With that in mind I added my own personal approach. Regarding the harmonic pattern I changed the original harmony by ways of expanded chord progressions and substitute harmonies. Disregarding the simple *marcato* playing I tried to give more temporal freedom to the soloist. The set of knowledge that I still had was restricted and I needed to go deeper in order to make more transcriptions and gain more experience in accompanying. In addition to bandoneon players I also considered bringing in other accompanists (like guitarists, pianists) for extra perspective.

Feedback from Marcelo Mercadante:

I consulted Mercadante about the second reference recording I made with solo violin. He advised me to practise together more with the soloist. Firsthand, the approach of the soloist might be different than my expectation for the arrangement. These kind of difficulties can be ironed out with more rehearsal

time. However, he liked several elements of my playing which had a good sense of tango and groove. He also shared some of his compositions with me including bandoneon accompaniments.

Summary of feedback with Leo Vervelde:

According to Leo Vervelde, it is important to concentrate only on a few bandoneon players in the beginning and expand the research later. This is because each of the aforementioned bandoneon players (Federico, Juárez, Mosalini, Marconi, Saluzzi) has a very specific style and background. He also recommended me to listen to different tango singers who are very good at phrasing thus making their way of singing distinctly recognizable (these singers included Rubén Juárez or Raul Lavie).

After listening to my first reference recording again and then going over my second one, Leo Vervelde found that I had covered two different approaches in tango accompaniment of the same song. In his opinion, my interpretation of tango is slightly different from the traditional way of playing. The classical tango form usually requires a repetition of the theme – the first time concentrates more on the melody and the second develops the rhythmical outline with variations and often faster tempos. The piece usually ends with a coda. Vervelde recognized that my idea of the form was derived from Mosalini's "Aller et retour" but he advised me to try out the classical formal outline of the tango to get to know the traditional performance practice better.

Summary of feedback with Gustavo Beytelmann:

Commenting on my reference recordings, Gustavo Beytelmann advised me to listen more attentively to "the flow" of the song. He advised me to pay more attention to the B part of "Malena" which is moving forward a bit more than the A part. Outside of the tango idiom he also recommended me to listen to some examples of jazz accompaniments such as Ahmad Jamal playing with George Coleman.

Feedback from the examination panel (Santiago Cimadevilla, Christiaan van Hemert, Bárbara Varassi Pega, Leo Vervelde):

"You have chosen an interesting topic and it suits you well. You have made a good start and collected useful data. Our advice would be to look beyond the four bandoneon players you have selected so far. Dive into the older styles, also study the basics. Seek out professional accompanists from different instrument disciplines."

Second intervention cycle - Working with singers

One of the main reasons, why I chose this research topic, was my ambition and goal to work together with singers. Working with singers (as opposed to instrumentalists) requires more attention towards the lyrics, tonality, phrasing, individuality of the singer etc. The text of a song, for example, can change the understanding of the piece completely, something that is always not so clear playing only with instruments.

To get an idea of the performance practice, I started this cycle with several transcriptions for solo voice and bandoneon. So before heading towards the new reference recording, I analyzed my findings and practised different patterns of accompaniment.

Having consulted Marcelo Mercadante about my research topic, he sent me some of his compositions, including some examples of his accompaniments on bandoneon. I have been in good contact with Mercadante for a long time. He was my first bandoneon teacher and I have admired and played his music for already some years. For my research I wanted to have an example of contemporary tango music written today. Since he is part of my artistic research network and has a lot of experience in performing with singers, his music seemed to be a logical choice. I found his pieces “Esa Palabra” and “Tal Vez” for voice and bandoneon to be a useful practice exercise. For the recordings of these pieces I worked with my colleague Isabel Bermejo.

For the second part of this intervention cycle, I wanted to turn back towards tango history and arrange a more traditional piece. I chose “Ché, Bandoneón!” by A. Troilo/H. Manzi; as a soloist I worked together with the well-known Argentinian singer Omar Mollo.

Reference recording

With the singer Isabel Bermejo we recorded two pieces by Marcelo Mercadante:

- “Esa Palabra” - <https://goo.gl/K8oj9N>
- “Tal Vez” - <https://goo.gl/Tvk6jA>

Reflect & assess

I felt more comfortable with the arrangements of Mercadante’s songs. After transcribing several arrangements by other musicians, I started to have a clearer picture about the practice of accompaniment. I had now gained more knowledge and craftsmanship for using different elements of accompanying. However, Mercadante’s music is contemporary and mostly played by himself. As there are fewer examples to go on, it makes it naturally a bit easier to only concentrate on his style of playing. I mostly followed the flow of his performance and original recordings and tried to keep the main idea of the tempo and style. For example, for “Tal Vez” I created my accompaniment based on the original arrangement for the quintet by Mercadante. That was an interesting process in itself, making the adaptation from an ensemble arrangement to a bandoneon accompaniment.

Sometimes working with the singer, Isabel Bermejo, I found my arrangements to be too full. Especially in the first rehearsal, I felt like I did not give her enough space as a singer. However, The problem resolved itself when I realised that playing softer and *cantabile* makes everything sound lighter, thus giving more freedom to the singer. Without changing the score, the arrangement started sounding considerably more natural when I played less dominant.

Showing Mercadante's arrangements to Gustavo Beytelmann, he complimented me on my work. Beytelmann stressed the main principles of playing when working with singers as opposed to solo instruments. He finds that one has to leave a lot of space for singers. If the texture tends to be full, the accompanist has to consider playing softer, so that the soloist feels comfortable. Beytelmann also gave me some specific recommendations for some harmonic changes in the introduction. For example, to skip the bass notes in bar 3 and replace the bass note D with F# in bar 4.

The image shows two musical staves. The first staff is a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. A red circle highlights a bass note in bar 3. The second staff is a similar piano accompaniment, but with a red circle highlighting a different bass note in bar 4, indicating a change from D to F#.

In Leo Vervelde's opinion, I have made a big step forward comparing my development with last year. He commended me on my transcriptions and my last arrangement of the song "Esa Palabra". He also took part in my rehearsal and recording with the singer. Vervelde mainly drew attention to the phrasing in both the singer's as well as the instrumental part. He found my accompaniment to be interesting in a way that I have used musical ideas similar to Leopoldo Federico but also those typical for a tango orchestra. He thinks that I should concentrate more on my playing tone and give time for longer phrases; specially taking more time in the introduction before the soloist enters. He recommended the singer to listen to some more recordings by Roberto Goyeneche and Rubén Juárez.

Having consulted with Marcelo Mercadante himself, he gave me some advice according to his expertise. Mercadante has two principal ways of accompanying singers - one at live concerts and the other at recordings. While accompanying singers live he mainly improvises on the harmony of the piece following the flow of the singer. It is a simpler, "a la parrilla" way of playing. For recordings he usually creates compositions of accompaniments which are more detailed and complex. For the arrangement of "Esa Palabra" (see *appendices for score S.3*) he recommended me to pay attention to a few specific moments. For example:

to play a melodic line instead of *sincopas* in b. 17-18 :

The image shows musical notation for two bars, 17 and 18. The right hand has a melodic line. The left hand has chords. The chords are labeled Em7, A7, D13, and D7/C. A red oval highlights the melodic line in the right hand.

to play chords in the left hand to support the melody in the right hand, Instead of playing melodic lines in b. 19 and b. 23:

to play *marcato* instead of *sincopas* and to use more alternative harmonies In b. 22:

to give more space to the voice by leaving out the melody in the right hand in b. 29 (as the bandoneon will play the “answer” motive of the melody in b. 30):

Generally, Mercadante complimented me on my arrangement and pointed out the moments which he liked the most. For example, he especially enjoyed the intro in bars 1-6, the interlude in bars 60-65 and outro in bars 98-101 (see *appendices for score S.3*). He also valued mixing Federico’s patterns with my own ideas.

Commenting on the “Tal Vez” arrangement, he recommended me to use more dynamics. He encouraged me to implement more of my own ideas and not be so dependent on the original arrangement. Instead of using “copy & paste” method for both choruses he advised me to write something different for the return of the chorus. In addition to that, many problems of the performance and the arrangement will be solved by understanding each other better through more rehearsal time.

Wim Warman brought out the particulars of harmony and the esthetical aspects of the “Esa Palabra” arrangement. On some occasions he advised me to use the accompanying melody in a different way.

My duo partner Martin Lopez Muro recommended me to pay attention to the keys of the pieces. In his opinion, at some fragments the singer seemed to be struggling with the low tessitura thus causing some problems in intonation. The higher melodies seemed more comfortable. Lopez Muro preferred the final version of “Esa Palabra” for its free sounding and natural phrasing.

After the feedback round for the arrangements and recordings of Mercadante’s music I wanted to go deeper into the tango tradition and transcribe more recordings that inspire me. After that, I decided to compose a new arrangement of “Ché, Bandoneón!” by A. Troilo/H. Manzi. This piece is one of the most well-known tango standards and has a vast amount of recordings and interpretations by many artists.

Data collection

For my data collection I used the desk research method. My first step was transcribing several recordings, such as (*see appendices for scores of transcriptions*):

- “Ojos Negros” by Dino Saluzzi & Anja Lechner (“Ojos Negros”, 2006)
- “Mi Noche Triste” by Leopoldo Federico and Adriana Varela (Más Tango, 1998)
- “Cada Vez Que Me Recuerdes” by Leopoldo Federico & Susana Rinaldi (“Vos y Yo”, 2011)
- “Mi Bandoneon y Yo” by Rubén Juárez (live at Teatro Argentino de La Plata, 2003)
- “Ché Bandoneón!” by Leopoldo Federico and Carlos Varela (“Tiempos Modernos”, 2001)

After finishing the transcriptions, I played and analyzed my findings. Throughout this process I wrote down my favourite patterns or characteristics/key elements of accompaniments. The most useful patterns came from Leopoldo Federico’s playing which started to be my main research object. I divided the findings from Federico’s arrangements into groups by patterns and characteristics/key elements (*see appendices for patterns*). I also tried to play these patterns in different keys as exercises in my regular daily practise.

All of the transcriptions of Federico’s recordings are interesting for the rhythmic aspect as well as the wide usage of different tango elements. Federico’s “vocabulary” of accompaniment is very versatile and sophisticated. His ability to support the singer and bring out the natural flow of the piece is astounding.

While gathering knowledge in accompanying techniques, I also found it useful to practice several exercises and piano patterns for different tango styles from Wim Warman.

Before starting the new arrangement of “Ché, Bandoneon!” I listened to several recordings of that piece to get ideas and inspiration. These versions were: Amelita Baltar & Rodolfo Mederos, versions of Anibal Troilo orchestra with different singers, Sandra Luna & Julio Pane, Jose Libertella & Raúl Lavié, Malena Muyala, Omar Mollo, Orquesta Tipica Fernández Fierro, Susana Rinaldi etc. I wrote down some moments or phrases which I liked but did not fully transcribe all of them. The only full transcription I made was the version with Leopoldo Federico and Carlos Varela.

Intervention - “Esa Palabra”, “Tal Vez” and “Ché, Bandoneón!”

“Esa Palabra”

I mostly based the arrangement of “Esa Palabra” on the original composition. That is, I neither changed the tempo nor the general idea of the piece. However, I drew inspiration and ideas from both of Mercadante’s versions - one in trio format (<https://goo.gl/NKYGo3>) with the singer Miguel Poveda and the other for tango quintet with the singer Ana Rossi (<https://goo.gl/fe915e>). Staying within the general framework of Mercadante’s compositional view, I mixed in my own ideas for the accompaniment.

Working together with singer Isabel Bermejo, I recorded two versions of the song with a slightly different interpretation - <https://goo.gl/baipJU> (take 1) & <https://goo.gl/5UB1HL> (take 2)

- I composed a new introduction influenced by the original version’s harmony and melody.

Original introduction:

The original introduction is written in 4/4 time with a key signature of one sharp (F#). It consists of two systems of piano accompaniment. The first system shows a melodic line in the right hand and a bass line in the left hand. The second system continues the melody and includes several chords: D^b, B⁷, E⁷, A^{maj7}, D^(sus4), and G^{maj7}.

My introduction:

The author's introduction is written in 4/4 time with a key signature of one sharp (F#). It consists of two systems of piano accompaniment. The first system features a melodic line with a triplet and a ritardando marking, leading to an A⁷ chord. The second system continues the melody with chords: D^{6/4}, B⁷, E⁷, A, D^{7(sus4)}, and G^{maj7}. It also includes a triplet in the right hand.

- I wrote an interlude which is based on the original material but combines the guitar and bandoneon parts from the recording.

58 Em/G Em7 G7 F#7 B7 Em C#o7 F#o7

62 Bm7 E7 Am9 D7 Gmaj7

- I used the idea from the original recording in my outro:

98 Em F#o7 Em/G rit.. G7 F#7 B7 Em B7 Em

- I used stylistic elements like *syncopas* and *marcatos* mostly derived from tango orchestra playing:

Em7 syncopa A7 "Salgan" syncopa D13 D7/C

F#mø B7(b9) Bø E7(#9)

- I used some Leopoldo Federico's elements:

b. 35:

b. 40-42:

b. 51-52:

Federico's influence might be most prominent in this arrangement as I have spent a lot of time listening and transcribing his music. That being said, this influence is shown more through a general way of playing instead of actual motives or patterns. As the music of "Esa Palabra" in its idiom constantly wants to flow forward, I could not use a lot of musical elements from Federico in the core of the piece. I find his patterns most useful in tempo rubato moments. Therefore they might prove to come in handy for future arrangements.

- I used the same melody of the voice in the left hand while playing the harmony in the right hand:

b. 90:

"Tal Vez"

Original sextet version, from the Marcelo Mercadante's album "Con un taladro en el corazón" - <https://goo.gl/LEWszP> and my recording/version with singer Isabel Bermejo: <https://goo.gl/VzkRmj> (see appendices for the score S.4)

Preparing for the arrangement, I first played Leopoldo Federico’s version of “Tal Vez” for solo bandoneon. My own accompaniment for “Tal Vez” is based on the original arrangement for sextet (piano, bandoneon, double bass, guitar, violin and voice). I mainly followed the same procedure as previously with “Esa Palabra” — I adapted the instrumental parts from the sextet for bandoneon and combined it with my own ideas as well as some patterns from Federico.

- For the intro of “Tal Vez” I used the same introduction as in the original version:

b. 1-7:

Musical score for measures 1-7 of "Tal Vez". The score is in 4/4 time and B-flat major. It features a piano introduction with a melodic line in the right hand and a bass line in the left hand. Measure 1 has a whole rest in the right hand and a half note in the left hand. Measures 2-7 contain a complex melodic and harmonic progression with various chords and rhythmic patterns, including a triplet in measure 6.

- I added stylistic elements like *sinco*pas and *marcato*s mostly known in tango orchestra playing:

b. 16-17:

Musical score for measures 16-17 of "Tal Vez". The score is in 4/4 time and B-flat major. It features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. Measure 16 has a whole rest in the right hand and a half note in the left hand. Measure 17 contains a complex melodic and harmonic progression with various chords and rhythmic patterns, including a triplet in measure 17.

- I combined violin solo and guitar accompaniment in b. 20-21 and in b. 39-42:

Musical score for measures 20-21 of "Tal Vez". The score is in 4/4 time and B-flat major. It features a violin solo in the right hand and a guitar part in the left hand. Measure 20 has a whole rest in the right hand and a half note in the left hand. Measure 21 contains a complex melodic and harmonic progression with various chords and rhythmic patterns, including a triplet in measure 21.

- I combined bandoneon melody and piano accompaniment in the interlude in b. 43-46:

- I combined bass and piano movements in b. 74-76:

The Final Recording and the feedback - “Ché, Bandoneón!”

After listening to several recordings and writing down my favorite patterns of accompaniment, I began writing my arrangement of "Che, Bandoneón!". Leopoldo Federico has a version of this song for solo bandoneon that I have played before myself. As he was the main inspiration for me during this research, I decided to compose my arrangement influenced by his solo piece. I tried to combine all the previous knowledge I had collected throughout my research.

The recording with Omar Mollo: <https://goo.gl/ppGUPB> (for score see appendices for score S.5.)

- The introduction starts with a newly composed idea (b. 1-6):

Musical score for Bandoneon, measures 1-6. The score is in 4/4 time and B-flat major. The right hand (treble clef) is mostly silent, with some notes in the final measure. The left hand (bass clef) plays a rhythmic pattern of eighth and sixteenth notes.

Musical score for Band, measures 5-12. The score is in 4/4 time and B-flat major. The right hand (treble clef) plays a series of chords and some melodic lines. The left hand (bass clef) plays a rhythmic pattern of eighth and sixteenth notes.

- I later draw attention to Federico's solo version (b. 7-12):

Musical score for piano solo, measures 9-12. The score is in 4/4 time and B-flat major. The right hand (treble clef) plays a melodic line with some grace notes. The left hand (bass clef) plays a rhythmic pattern of eighth and sixteenth notes. Chord symbols G7 and G7(b9) are present above the right hand.

- I expanded the introduction in bars 13-15 and finished it in the C major tonality in bars 16-17 (the major tonality gives an easier start for the singer):

Musical score for piano solo, measures 13-17. The score is in 4/4 time and C major. The right hand (treble clef) plays a melodic line. The left hand (bass clef) plays a rhythmic pattern of eighth and sixteenth notes. A C major chord symbol is present above the right hand.

- The following bars (18-25) are influenced by Federico's solo arrangement but mixed with some of my own ideas:

18 Dm⁷ G^{7(b9)} C B^{°7} Am⁹ E^{7(b9)}

22 Am Em Dm⁷ B^{b°7} G/B

- Bars 26-27 follow as Federico's solo arrangement. That is continued in bars 28-29 with my own ideas:

26 Fm Cm

- The interlude is taken from Federico:

33 Cm

- In bars 35-36 I used a lick from Federico's version with Carlos Varela:

35 Cm/G Ab⁷/Gb G⁷/F Cm/E^b

- In bars 37-38 I put in a lick by Jose Libertella from the version with Raul Ilavie:

Cm(add2) G^{ø7} C⁷(^{b13}/₉)

- I used some Federico's *sincopas* in bars 44-45:

G⁷(^{#5}) Cm B^{ø7} Cm/B^b A^{b7}

- Which is continued by typical Pugliese orchestra style of playing in bars 46-48:

Cm/G F^{#ø7} F^{ø7} 47 Cm/E^b D^{ø7} Cm C⁷(^{b9}) Fm Fm⁶/D

- In bars 49-50 I used a motive from Libertella's before mentioned recording:

Fm⁹ A^{b7} Cm A^{b7}

- In bars 52-63 I used the interlude from Julio Pane's version with Sandra Luna. I like the fact, that the interlude remains in the C minor tonality without turning back to C major as in the original harmony:

51 G⁷ Cm⁹ Cm¹³ Cm⁹ Cm¹³ E^{o7}

55 Fm⁷ B^b7(sus4) B^b7 E^bmaj7 Fm⁹

58 Gm⁷ D^{o7} G⁷alt. Cm Gm/B^b D⁷/A Gm⁷ F^{#o7}

61 Fm B¹³ B^b13 A¹³ A^b13 G⁷(#5) D^b7 C⁷

- In bar 90 I started the outro, which is influenced by the version with Libertella and Lavie:

Fm

Feedback from the network:

The summary of the feedback by Marcelo Mercadante:

- He found the introduction very interesting with a mysterious character. He especially drew attention to the ending in the major tonality which he deemed to be quite unusual. However, he agreed that it gives a better start to the singer who enters in the next bar. Mercadante had had some experience himself with singers, who had troubles finding the correct entrance when ending the introduction in a minor key.
 - Bars 26-29 work well with one clear idea, in his opinion.
 - In bars 30-32 I should pay more attention to the text which has a carrying meaning of sadness and death:

Vistieron al final mortaja de rayón	In the end they wore a rayon shroud
Al eco funeral de tu canción.	To the funeral echo of your song.
- Thus, the accompaniment should not sound too festive or active. Instead, I should give more space for the singer to move forward and try to pay attention to the timing. He also suggested some musical changes: keeping the C “pedal” in the melody above the chord progressions in bars 30-32; use alternative harmonies in bar 32, like D7b9 instead of Ab7b9 and D note bass for G7b9.
- I should move on together with the singer in bars 41-43. It sounds like I was dragging the vocalist, Omar Mollo, who wanted to move forward in this passage. In connection to that, we will have an accidental extra beat in bar 44. He recommended me to leave out the melody in the right hand in bar 42 (to create more space for the soloist) and skip the last beat in bar 43 so the singer can prepare the entrance for the next phrase better. Also, that would make it easier for me to prepare for the *sinco* in bar 44.
 - I should use more *arrastra* and heavier way of *sinco* playing in bars 44-45. He thinks it is lacking *tanguero* sound.
 - Mercadante really enjoyed the tasteful tango feel in bars 46-50 and the following instrumental interlude which replaces the usually sung verse.

- He also liked bars 64-65, especially because of using the rhythmic “Piazzolla” 3-3-2 idea. He recommended me to continue with the same motive in the following bars 66-67. He explained that my version does not sound so natural because the patterns are too different from each other.
- The outro reminded Mercadante of a motive from Troilo's composition “Pa' Que Bailen Los Muchachos”.

Mercadante also had an insight into playing *marcato* with chord progressions full of dense harmonies (for example jazz harmonies). He recommended me to play the *marcato* similar to *portato* instead of playing it sharp.

Feedback from Leo Vervelde:

Leo Vervelde complimented me on my arrangement. He liked the *legatissimo* beginning which worked well in creating tension and made the listener curious for what will happen next. He said that I should let the tempo flow forward with the voice. For example, I could speed up the tempo in the beginning of the refrain as initiated by Omar Mollo. It is less about the notes and more about the blending of text/voice and the bandoneon. It should feel like one complete thing, one organic deep expression.

Vervelde recommended listening to all recordings of “Ché, Bandoneón!” with Roberto Goyeneche. Omar Mollo is heavily influenced by the way Goyeneche sings. Talking about the tempo, Vervelde recommended me to listen to the version by Nelly Omar with Roberto Grela ensemble - <https://goo.gl/kNbgGJ>. “This kind of nervousness in the accompaniment of the guitars you could use in your accompaniment”, said Vervelde.

Appendices

Transcriptions

- T.1 - “Malena” by Leopoldo Federico & Susana Rinaldi from the album “Vos y Yo” (2011) - <https://goo.gl/GcDCX1>
- T.2 - improvised solo part of the theme of “Malena” by Rubén Juárez from the “Album Blanco de Rubén Juárez” - <https://goo.gl/sGqzpJ>
- T.3 - “Ojos Negros” by Dino Saluzzi & Anja Lechner (“Ojos Negros”, 2006)
- T.4 - “Cada Vez Que Me Recuerdes” by Leopoldo Federico & Susana Rinaldi (“Vos y Yo”, 2011)
- T.5 - “Mi Noche Triste” by Leopoldo Federico and Adriana Varela (Más Tango, 1998)
- T.6 - “Mi Bandoneon y Yo” by Rubén Juárez (live at Teatro Argentino de La Plata, 2003) - <https://goo.gl/6j4Knu>
- T.7 - “Ché Bandoneón!” by Leopoldo Federico and Carlos Varela (“Tiempos Modernos”, 2001)

Bandoneon

Malena

transcription by K. Uljas
recording from the album "Vos y yo" by
L. Federico & S. Rinaldi

Musical notation for the first system of 'Malena'. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with a fermata over the first measure and a $G7(\flat 9)$ chord above the second measure. The bass staff contains a simple accompaniment.

Musical notation for the second system of 'Malena', starting at measure 4. The treble staff has a melodic line with a fermata over the final measure. The bass staff has a simple accompaniment. Chords indicated above the staff are $G7$, $Gm6$, $Fm7$, and $Fm9$.

Musical notation for the third system of 'Malena', starting at measure 9. The system includes a repeat sign at the beginning. The treble staff has a melodic line. The bass staff has a simple accompaniment. Chords indicated above the staff are Bm , Fm , Db/C , B/C , $C7$, Fm , and $Fm6$.

Musical notation for the fourth system of 'Malena', starting at measure 13. The treble staff has a melodic line. The bass staff has a simple accompaniment. Chords indicated above the staff are $Bm6$, $C7(\flat 13)$, Fm , $Dbmaj7/Eb$, $C7$, and $F7(\flat 9)/A$.

Musical notation for the fifth system of 'Malena', starting at measure 17. The treble staff has a melodic line. The bass staff has a simple accompaniment. Chords indicated above the staff are $G7$, $Ebmaj7/Bb$, $Ab6$, G/B , $C7(sus4)$, and $C7$. A '3' is written below the bass staff, indicating a triplet.

Musical notation for the sixth system of 'Malena', starting at measure 21. The treble staff has a melodic line. The bass staff has a simple accompaniment. Chords indicated above the staff are Bm , $C7$, Fm , $G7$, $C7$, and Fm .

2 Bandoneon

25 Bbm⁶ Fm⁷ G⁷ C⁷ F⁷(b9)/A C⁷

29 F Dm Bb/D C/E F Am⁹ Bbmaj7(#11)

33 Bbmaj7 B^ø7 F C⁷

37 F E⁷(b9) B^ø7 E⁷(b9)

40 Am⁷ D⁷(b9) Gm⁷ C⁷(sus4) C⁷(b9)

42 F^ø7 Bbm⁶

Bandoneon

3

46 Fm G7 C7 Fm *tr*

49 F/A Bb G7 Fmaj7 Gm7 Fmaj9

bandoneon

5

43 C^{6/4} Cm Fm B^{b7} Cm A^bma⁷ G⁷

47 Cm 3 Fm 5 B^{b7} 3

49 Cm 3 5 A^bma⁷ G⁷ 5 3 Cm C⁷

Rubén Juárez - "Malena"
"Album blanco of Rubén Juárez"

Ojos Negros

(D. Saluzzi & A. Lechner)

Vicente Greco
transcription by Kaspar Uljas

Bandoneon

Fm/Ab G

Vc.

Band.

Vc.

Band.

G7(#5) Bbm/Db Fm/Ab

Vc.

Band.

Ebmaj7 Bbm7 C° Bbm(add2)

2

17

Vc.

Band.

Chords: Fm, G7(b9)

Detailed description: This system covers measures 17 to 19. The vocal line (Vc.) is in bass clef with a key signature of two flats. It features a melodic line with eighth and quarter notes. The band accompaniment (Band.) consists of a grand staff with a treble and bass clef. The bass line has a steady eighth-note accompaniment. Chords are indicated above the staff: Fm at measure 17, and G7(b9) at measure 19.

21

Vc.

Band.

Chords: Gø7, C7, Fm/Ab

Detailed description: This system covers measures 21 to 23. The vocal line (Vc.) continues with a melodic line. The band accompaniment (Band.) features a grand staff with a treble and bass clef. The bass line has a steady eighth-note accompaniment. Chords are indicated above the staff: Gø7 at measure 21, C7 at measure 22, and Fm/Ab at measure 23.

23

Vc.

Band.

Chords: F/A, Fm, Db7/B

Detailed description: This system covers measures 23 to 25. The vocal line (Vc.) continues with a melodic line. The band accompaniment (Band.) features a grand staff with a treble and bass clef. The bass line has a steady eighth-note accompaniment. Chords are indicated above the staff: F/A at measure 23, Fm at measure 24, and Db7/B at measure 25.

27

Vc.

Band.

Chords: F, Ab, G7(#5), C7(b13), F/A, G7C7(#11)B7(b9)

Annotations: pizz, arco

Detailed description: This system covers measures 27 to 31. The vocal line (Vc.) continues with a melodic line. The band accompaniment (Band.) features a grand staff with a treble and bass clef. The bass line has a steady eighth-note accompaniment. Chords are indicated above the staff: F at measure 27, Ab at measure 28, G7(#5) at measure 29, C7(b13) at measure 30, F/A at measure 31, and G7C7(#11)B7(b9) at measure 31. Annotations 'pizz' and 'arco' are present above the staff.

31

Vc. 

Band. 

F Eb° Bbmaj7 C7/E F Db7 C7

35

Vc. 

Band. 

Fm Ab7/Eb G7(b9)/D G7 C7 F D7(b13) Gm9 C7(#5)

39

Vc. 

Band. 

F Eb°7 Gm7 C7 F Db°7

43

Vc. 

Band. 

Fm/C G7 C7 Fm

4

47

Vc.

Band.

Chords: Fm, G7, C7, Fm, Eb7/G

Detailed description: This system covers measures 47 to 50. The vocal line (Vc.) is in bass clef with a key signature of two flats. It features a melodic line with eighth and quarter notes, including some grace notes. The band accompaniment (Band.) consists of a piano part with a treble clef and a bass clef. The piano part has a complex texture with triplets and sixteenth notes. Chords are indicated above the piano staff: Fm, G7, C7, Fm, and Eb7/G.

51

Vc.

Band.

Chords: Ab/C, Eb/Bb, Ebm/Bb, Db/Ab

Detailed description: This system covers measures 51 to 54. The vocal line (Vc.) continues with a melodic line in bass clef. The band accompaniment (Band.) features a piano part with a bass clef, showing a steady accompaniment with chords. Chords are indicated above the piano staff: Ab/C, Eb/Bb, Ebm/Bb, and Db/Ab.

55

Vc.

Band.

Chords: C7(b13), Fm, C7, Fm

Detailed description: This system covers measures 55 to 58. The vocal line (Vc.) continues with a melodic line in bass clef. The band accompaniment (Band.) features a piano part with a treble clef and a bass clef. Chords are indicated above the piano staff: C7(b13), Fm, C7, and Fm.

59

Vc.

Band.

Chords: Ab/C, Eb/Bb, Ebm/Bb, Db/Ab

Detailed description: This system covers measures 59 to 62. The vocal line (Vc.) continues with a melodic line in treble clef. The band accompaniment (Band.) features a piano part with a bass clef, showing a steady accompaniment with chords. Chords are indicated above the piano staff: Ab/C, Eb/Bb, Ebm/Bb, and Db/Ab.

63

Vc. 

Band. 

C7(b13) *Fm* *G7(b13)* *Ab/C*

67

Vc. 

Band. 

71

Vc. 

Band. 

C7 *Fm* *G7(#9)* *C7(b9)*

75

Vc. *pizz.* 

Band. 

pizz.

6

79

Vc.

Band.

3

3

Detailed description: This system contains measures 79, 80, and 81. The Violin (Vc.) part is in the bass clef, playing a melodic line with eighth and sixteenth notes. The Band part consists of two staves (treble and bass clefs). The treble staff has a melodic line with a triplet of eighth notes in measure 80. The bass staff has a rhythmic accompaniment with a triplet of eighth notes in measure 81.

82 arco

Vc.

Band.

V

Detailed description: This system contains measures 82, 83, and 84. The Violin (Vc.) part is in the bass clef, playing a melodic line with the instruction 'arco' above it. The Band part consists of two staves. The treble staff has a melodic line with a 'V' marking above it in measure 83. The bass staff has a rhythmic accompaniment.

85

Vc.

Band.

Bbm7 C7 Ab6 D°7 G°7

Detailed description: This system contains measures 85, 86, 87, and 88. The Violin (Vc.) part is in the bass clef, playing a melodic line with a fermata over the first measure. The Band part consists of two staves. The treble staff has a melodic line with a fermata over the first measure. The bass staff has a rhythmic accompaniment. Chord symbols Bbm7, C7, Ab6, D°7, and G°7 are written above the treble staff in measures 87 and 88.

89

Vc.

Band.

Ab6

D°7 D°7

Fm

5

Detailed description: This system contains measures 89, 90, and 91. The Violin (Vc.) part is in the bass clef, playing a melodic line with a fermata over the first measure. The Band part consists of two staves. The treble staff has a melodic line with a fermata over the first measure. The bass staff has a rhythmic accompaniment. Chord symbols Ab6, D°7, D°7, and Fm are written above the treble staff. A '5' marking is present in the bass staff in measure 89.

93

Vc. 

Band. 

Chords: Fm/Ab, G7(b13), C7

96

Vc. 

Band. 

Chords: Bbm6, Fm, Bbm6

Cada Vez Que Me Recuerdes

José María Contursi

Mariano Mores / arreglo de Leopoldo Federico
transcription of Kaspar Uljas

Bandoneon

Measures 1-3 of the Bandoneon part. The key signature is three sharps (F#, C#, G#). Measure 1 has a whole rest in the treble and a bass line starting with a quarter note G#4, followed by eighth notes F#4, E4, D4, C#4, B3, A3, G#3. Measure 2 has a whole rest in the treble and a bass line starting with a quarter note G#4, followed by eighth notes F#4, E4, D4, C#4, B3, A3, G#3. Measure 3 has a whole rest in the treble and a bass line starting with a quarter note G#4, followed by eighth notes F#4, E4, D4, C#4, B3, A3, G#3.

Measures 4-5. Measure 4 has a whole rest in the treble and a bass line starting with a quarter note G#4, followed by eighth notes F#4, E4, D4, C#4, B3, A3, G#3. Measure 5 has a whole rest in the treble and a bass line starting with a quarter note G#4, followed by eighth notes F#4, E4, D4, C#4, B3, A3, G#3.

Measures 6-9. Measure 6 has a whole rest in the treble and a bass line starting with a quarter note G#4, followed by eighth notes F#4, E4, D4, C#4, B3, A3, G#3. Measure 7 has a whole rest in the treble and a bass line starting with a quarter note G#4, followed by eighth notes F#4, E4, D4, C#4, B3, A3, G#3. Measure 8 has a whole rest in the treble and a bass line starting with a quarter note G#4, followed by eighth notes F#4, E4, D4, C#4, B3, A3, G#3. Measure 9 has a whole rest in the treble and a bass line starting with a quarter note G#4, followed by eighth notes F#4, E4, D4, C#4, B3, A3, G#3.

Measures 10-13. Measure 10 has a whole rest in the treble and a bass line starting with a quarter note G#4, followed by eighth notes F#4, E4, D4, C#4, B3, A3, G#3. Measure 11 has a whole rest in the treble and a bass line starting with a quarter note G#4, followed by eighth notes F#4, E4, D4, C#4, B3, A3, G#3. Measure 12 has a whole rest in the treble and a bass line starting with a quarter note G#4, followed by eighth notes F#4, E4, D4, C#4, B3, A3, G#3. Measure 13 has a whole rest in the treble and a bass line starting with a quarter note G#4, followed by eighth notes F#4, E4, D4, C#4, B3, A3, G#3.

A

Measures 14-17. Measure 14 has a whole rest in the treble and a bass line starting with a quarter note G#4, followed by eighth notes F#4, E4, D4, C#4, B3, A3, G#3. Measure 15 has a whole rest in the treble and a bass line starting with a quarter note G#4, followed by eighth notes F#4, E4, D4, C#4, B3, A3, G#3. Measure 16 has a whole rest in the treble and a bass line starting with a quarter note G#4, followed by eighth notes F#4, E4, D4, C#4, B3, A3, G#3. Measure 17 has a whole rest in the treble and a bass line starting with a quarter note G#4, followed by eighth notes F#4, E4, D4, C#4, B3, A3, G#3.

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18 Em/G F#m7 Em B7(sus4) B7

22 Em⁹ Am⁹ Em⁹ Am⁷

26 Em D7 G C7/G B7(sus4) B7

30 **B** G#m A E E7 Eb7 D7 Db7

34 F#m B7 E D7 C#7 F#7 C7 B7 F7(b9) E%

38 G#m A B7 E

42 F#m7 B7 E D7 C#7 F#7 B7

45 E

48 Em Am Am6 C7 B7 Em

51 Am F#m B7 E G#m

54 Amaj7 B7 E C#7 F#m B7 E D7 C#7

58 B13(b9) E E/D A/C# Am/C E

Mi Noche Triste

Pascual Contursi **INTRO**

Adriana Varela & Leopoldo Federico

Samuel Castriota
transcription by Kaspar Uljas

Bandoneon

Chords: G^7/B Bb^7 A^7 $G^\#o$ G^7 A^b7 G^7 $Cm(add2)$ $Cm /B /Bb$

Band.

Chords: A^7 $A^bmaj7(\#11)$ $G^7(b9)$ $G^7(b9)$

Band.

Chords: A^b Fm Cm^{13}

Band.

Chords: Cm $G^7(b9)$ $F^\#o7$ Cm

Band.

Chords: A^b6 $G^7(b9)$ A^7 A^b7 G^7 A^b A^b7 G^7 C^7

2

Band.

20 Fm Cm(add2) G7(sus4) G7 G7(b9) Cm B^{o7} E^b/B^b A7(b9)

Band.

24 A^b6 Cm Cm rit. . . .

Band.

28 Cm⁶ A^b7 G7 G7 F#7 Fm G7(b9)

Band.

32 Dm7 G7(#5) A^o7 G#^o7 G^o7 F#^o7 Fm/A^b D7 G7 C7

Band.

36 Fm /E^b /D Cm /B^b /A^b G7 /F /D C B^o7 Cm/B^b A7(b9)

Band.

40 A^b6 E^o7 A^b6 Cm A^b7 G7 Cm

44 Cm(add2) Ab⁶ G⁷ A^{ø7} G^{ø7} G^{ø7} F^{ø7} 3

48 Ab⁶ Cm B^{ø7} Cm/B^b /A

52 Ab⁶ Cm Ab⁷ G⁷ Cm D^{b7}(#11)

56 Cm⁶ Cm G⁷(b9) Cm Fm

60 Cm Ab⁷ G⁷ Cm B^{ø7} E^b/B^b A⁷(b9)

64 Ab⁶ Cm G⁷ Cm B⁹ B^{b7} E⁷(#9)

4

Band.

68 Eb A7 Bb7 A7 Bb7 A7 Bb7 A7 Bb7

Band.

72 Eb

Band.

74 Eb G7

Band.

76 Cm G7/B Bb07 A07 G#0 rit. - - - -

Band.

79 Cm D07/Ab G7(b9)

Band.

83 Ab Fm F#9(11)

Mi Bandoneón y Yo (en vivo)

Bandoneon

Ruben Juarez
transcription by Kaspar Ullas

The musical score is written for a bandoneon in 4/4 time, featuring a key signature of one sharp (F#). The score is divided into six systems, each with a measure number in the left margin. Chord symbols are placed above the staff to indicate harmonic structure. The notation includes eighth and sixteenth notes, rests, and triplets. The bass line provides a steady accompaniment with chords and single notes.

System 1 (Measures 1-4): Chords: D/G, D/G, Gmaj7, D/G.

System 2 (Measures 5-8): Chords: Am9, Am7, D7, D7(b9).

System 3 (Measures 9-12): Chords: G/B, E°/Bb, Am7, D7(b9) (with triplet).

System 4 (Measures 11-14): Chords: Bm, G°/Bb, Am7, D7(b9) (with triplet).

System 5 (Measures 13-16): Chords: Am, G, F6(#11), Cmaj7, C%, A9 (with triplet), A7, D7(b9).

System 6 (Measures 17-20): Chords: Gmaj7/B, G°/Bb, Am7, D7, Gmaj7 (with triplet).

2
21 Bandoneon

Bm G^o/B^b Am Am⁷ D7(b⁹) Gmaj⁷

25 Am⁷ Am/C D¹³

28 Gmaj⁷ Bm G^o/B^b Am⁷ C⁶

31 D⁹ D7(b⁹) G⁹ G7(#11) Cmaj⁷ A^o/C

34 G/B E7 A⁹ Ab⁹

37 Gmaj⁷ F^o/Ab Am /G# /G

Bandoneon

41 Am⁷ D⁷(b⁹) Bm G[°]/B^b Am⁷ D⁷(b⁹)

44 Bm G[°]/B^b Am⁹ Am⁷ D⁷(sus4) D⁷

47 G[#]7 G[°]/B^b A⁷(sus4)/E D⁷(b⁹) Dm¹¹/A G⁷alt. Cmaj13(#11)

50 Cm⁷ F⁷ F⁷ E⁷

53 Cmaj⁷ A⁷/C Gmaj⁷/B Bbm⁷ Am⁷ Ab⁷

56 Gm⁷ Gm

62 Gm⁷

66 Gm⁷ Cm⁷ D⁷ D⁷(b9) Gm

70 Gm⁷ Cm Cm A⁷(b9) A⁷ Ab⁷

74 Gm⁷ A⁷(b9) D⁷(b9) Fm⁶ G⁷

78 Cm(add2) F¹³ B^bmaj⁷ E^bmaj⁷ A⁷(sus4) A⁷ Gm⁹

81 F⁷ B^bmaj⁷ Gm/B^b

84 Am⁷ D⁷(#⁹)

87 G^m A^b6 G⁷ C^m

90 F⁷ B^bmaj⁷

92 B^b6% Am¹¹ D¹¹ A^b7

96 G^m A⁷ D⁷/F[#] A^b6% G⁷

100 C^m(maj⁹) C^m(maj⁹) G^m E^b7 A⁷ D⁷ G^m D⁷ G^m

Che Bandoneón

A. Troilo
ver. by C. Varela & L. Federico
transc. by K. Uljas

Bandoneon

6 Gm Bb7 Dm Dm Bb7 Bb7 A7 G#7

4 A7 Dm Bb7 A7(sus4) A7

8 Em7 Em9 A13 F#7

12 E7/B /Bb /A F#m /A E7 A7(sus4) A7

16

20 Gm Dm/F Bb9 A7(b9)

23 Dm⁹ /A Dm⁹ /A

25 B^b7 A7 Dm Dm A^ø7 D7/A

29 Gm Gm⁷ Gm⁶ Gm B^b7 Dm A

33 Dm/F Dm C[#]7 Dm/C B^b9 Dm/A A^b7 G^ø7

37 Dm/F G^ø/B^b Dm D7(b⁹) Gm Gm B^b7 Dm

41 1. Dmaj7

44 2. Dm(maj⁹)

The musical score is written for piano in a key with two flats (B-flat major or D minor). It consists of seven systems of music, each with a treble and bass clef staff. The first system (measures 23-24) features a melodic line in the treble clef with eighth-note chords and a bass line with quarter notes. The second system (measures 25-28) continues the melodic line with more complex chordal textures in the bass. The third system (measures 29-32) shows a more active bass line with eighth-note patterns. The fourth system (measures 33-36) features a melodic line with a steady bass accompaniment. The fifth system (measures 37-40) has a melodic line with a bass line that includes some triplet figures. The sixth system (measures 41-43) contains a first ending with a triplet in the treble and a long note in the bass. The seventh system (measures 44) shows a second ending with a melodic line in the treble and a long note in the bass.

Patterns

- P.1 - preliminary list of Leopoldo Federico's patterns (work-in-progress during the first intervention cycle)
- P.2 - the final list of Leopoldo Federico's patterns

1ST LIST OF patterns of Leopoldo Federico

K. Uljas

minor

Fm Fm⁷ Fm^{6/9} Fm Fm⁶

Musical notation for the first pattern, minor key, measures 1-4. Chords: Fm, Fm⁷, Fm^{6/9}, Fm, Fm⁶.

5 Fm Fm⁷ Fm Fm⁹

Musical notation for the second pattern, minor key, measures 5-8. Chords: Fm, Fm⁷, Fm, Fm⁹.

6 or major7

9 F⁶ F⁶ Fmaj7(#11) F F

Musical notation for the third pattern, major key, measures 9-12. Chords: F⁶, F⁶, Fmaj7(#11), F, F.

dominant chords

14 G^b/F E/F F⁷ F⁷ F⁷(b⁹) G⁷ C⁷

Musical notation for the fourth pattern, dominant chords, measures 14-17. Chords: G^b/F, E/F, F⁷, F⁷, F⁷(b⁹), G⁷, C⁷.

harmonic progression

18 G^{ø7} C⁷(b⁹) G^{ø7} C⁷(b⁹)/E B^bm C⁷ B^bm⁶ C⁷(b¹³)

Musical notation for the fifth pattern, harmonic progression, measures 18-21. Chords: G^{ø7}, C⁷(b⁹), G^{ø7}, C⁷(b⁹)/E, B^bm, C⁷, B^bm⁶, C⁷(b¹³).

Collection of Leopoldo Federico's patterns/stylistic elements

from transcriptions

"Malena" by Leopoldo Federico & Susana Rinaldi ("Vos y Yo", 2011)

"Mi Noche Triste" by Leopoldo Federico and Adriana Varela (Más Tango, 1998)

"Cada Vez Que Me Recuerdes" by Leopoldo Federico & Susana Rinaldi ("Vos y Yo", 2011)

"Ché Bandoneón!" by Leopoldo Federico and Carlos Varela ("Tiempos Modernos", 2001)

transcribed by Kaspar Uljas

LF01 -
Chromatic
movements

Measures 1-4. Treble clef, 4/4 time. Chords: Fm, Fm, Fm, G7/B, Bb07, A07, G#0.

Measures 5-8. Treble clef, 4/4 time. Chords: Fm, Fm6, Fm7, Gm.

Measures 9-12. Treble clef, 4/4 time. Chords: Ab7, G7, G7, F#7, Fm, Cm.

Measures 13-16. Treble clef, 4/4 time. Chords: Cm, Fm, A07, Ab07, G07, Ab, G7(b9).

Measures 17-20. Treble clef, 4/4 time. Chords: A07, G#07, G07, F#07, Ab6, A07, G#07, G07, F#07, Fm/Ab.

21 A7 Gm Gm7 Gm6 Em

25 Fm Cm D G7 Cm6

LF02 - Melodic left hand

28 Cm F6 F G7 C7(b9)/E

33 Ab Fm Cm13

37 G7(b9) Em7

LF03 - Chromatically filled chord inversions

40 F Dm Dm

LF04 -
Contrary
motion

45 F#07 Cm Fm/Ab Cm B07 Eb/Bb A7(b9) Ab6

LF05 -
Movements
in octaves

49 G#m A Em9

52 Gm Gm Dm A07 D7/A

56 Cm(add2) Ab6 Abmaj7(#11) G7(b9)

LF06 -
Accentuation
in 3-3-2

60 Cm(add2) Fm /Eb /D Cm /Bb /Ab F7

64 G#m Amaj7 B7 E C#7

LF07 -
Sincopa

LF08 -
Suspended
dominant
chords

LF09 -
Arpeggios

LF10 - Distinctive melodic lines

89 F7 Emaj7 G7 C7 Fm

93 Cm Cm6

LF11 - other rhythmical ideas

95 A7 Bb7 A7 Bb7 A7 Bb7 A7 Bb7 F#m B7

99 B7 F7(b9) E6 F7(b9) G7 C7

103 C7(b9) Ab6 Cm G7

107 E7/B /Bb /A F#m /A Dm6 /A Dm6 /A

Scores of my arrangements for the AR and Tracklist of A/V recordings

- S.1 - 1'st arrangement of "Malena" by Lucio Demare/Homero Manzi - <https://goo.gl/PqFXit>
- S.2 - 2'st arrangement of "Malena" by Lucio Demare/Homero Manzi - <https://goo.gl/EXC5Mv>
- S.3 - "Esa Palabra" by Marcelo Mercadante/Pablo Marchetti - <https://goo.gl/K8oj9N>
- S.4 - "Tal Vez" by Marcelo Mercadante/Pablo Marchetti - <https://goo.gl/Tvk6jA>
- S.5 - "Ché, Bandoneón!" by Anibal Troilo/Homero Manzi - <https://goo.gl/ppGUPB>

Malena

Lucio Demare/Homero Manzi
arr. by Kaspar Uljas
1'st reference recording

Bandoneon

Band.

Band.

Vln.
Band.

Vln.
Band.

2

18

Vln.

Band.

Fm Bb7 Ebmaj7 D7 G7(sus4) G7

Detailed description: This system covers measures 18 to 21. The violin part (Vln.) features a melodic line with eighth and quarter notes, including some slurs. The band part (Band.) provides harmonic support with a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Chord changes are indicated above the staff: Fm, Bb7, Ebmaj7, D7, G7(sus4), and G7.

22

Vln.

Band.

Fm Bb7 Cm G7 Cm

Detailed description: This system covers measures 22 to 25. The violin part continues with a melodic line. The band part features a more active right hand with chords and eighth notes, while the left hand maintains a steady bass line. Chord changes are indicated: Fm, Bb7, Cm, G7, and Cm.

26

Vln.

Band.

Fm Bb7 Cm Abmaj7 G7 Cmaj7 G7

Detailed description: This system covers measures 26 to 29. The violin part has a melodic line with some rests. The band part features a more complex right hand with triplets and sixteenth notes, and a bass line with diamond-shaped notes. Chord changes are indicated: Fm, Bb7, Cm, Abmaj7, G7, Cmaj7, and G7.

30

Vln.

Band.

Cmaj7 Dm7 G7 Em Fmaj7

Detailed description: This system covers measures 30 to 33. The violin part has a melodic line. The band part features a right hand with eighth-note accompaniment and a bass line with diamond-shaped notes. Chord changes are indicated: Cmaj7, Dm7, G7, Em, and Fmaj7.

34

Vln.

Band.

Dm D#°7 Cmaj7 Dm G7

38

Vln.

Band.

C6 B7 F#°7 B7(b9)

41

Vln.

Band.

Em7 A7 Dm7 G7 C% Cm

44

Band.

Fm Bb7 Cm Abmaj7

46

Band.

G7 Cm Fm Bb7

49

Vln.

Band.

Cm Abmaj7 G7 Cm C7

4

52

Vln. 

Band. 
Fm Bb7 Ebmaj7 D7 G7(sus4) G7

56

Vln. 

Band. 
Fm Bb7 Cm G7 Cm

60

Vln. 

Band. 
Fm Bb7 Ebmaj7 Abmaj7 Cm G7 Cm G7 Cm

Malena

Lucio Demare/Homero Manzi
arr. by Kaspar Uljas
2nd reference recording

Bandoneon

Cm^{9/6} Fm⁹

Vln.

D^{ø7} G^{7(♯9)} Cm¹³

Band.

Vln.

Fm¹³ E^bmaj⁷ D^{ø7} G⁷ Cm¹³

Band.

Vln.

D^{ø7} G^{7alt.} Cm⁹ A^bmaj^{7(♯11)} G⁷ Cm D^{b9(♯11)}

Band.

2

15

Vln.

Band.

Chords: Fm¹³, Bb⁷, Cm⁷, Eb^{maj7}, D⁷/F[#], G⁷(sus4), G⁷

19

Vln.

Band.

Chords: Fm, Bb⁷, Cm, D⁷/F[#], G⁷, Cm¹³

23

Vln.

Band.

Chords: Fm, Bb⁷, Cm, Ab^{maj7}, G⁷, Cm⁷, G⁷ bando solo

Chords: Fm, G⁷, Eb^{maj7}, D⁹, G⁷(b9), Cm, Fm

27

Vln.

Band.

Chords: Bb⁷, Eb^{maj7}, G⁷(#5)

tr

3

31

Vln.

Band.

Chords: Cmaj7, Em7, Eb7, Dm7, G13, Em7, Eb9, Dm7, G7

Detailed description: This system contains measures 31 through 34. The violin part features a melodic line with eighth and sixteenth notes. The band part provides harmonic support with chords and rhythmic patterns. Chords are indicated above the staff: Cmaj7, Em7, Eb7, Dm7, G13, Em7, Eb9, Dm7, and G7.

35

Vln.

Band.

Chords: Fmaj7, F#o7, C, G7

Detailed description: This system contains measures 35 through 38. The violin part continues the melodic development. The band part features a more active bass line. Chords are indicated above the staff: Fmaj7, F#o7, C, and G7.

39

Vln.

Band.

Chords: C, B7(b9), F#o7, B7(b9)

Detailed description: This system contains measures 39 through 41. The violin part has a more sustained melodic line. The band part features block chords and some rhythmic movement. Chords are indicated above the staff: C, B7(b9), F#o7, and B7(b9).

42

Vln.

Band.

Chords: Em7, A7, Dm7, G7, C#6

Detailed description: This system contains measures 42 through 44. The violin part has a melodic line with some rests. The band part features a steady harmonic accompaniment. Chords are indicated above the staff: Em7, A7, Dm7, G7, and C#6.

45

Vln.

Band.

Chords: Fm, Bb7, Cm, G7(b9) F/A, E7, Ab9, Cm13

Detailed description: This system contains measures 45 through 48. The violin part features a melodic line with a triplet in measure 45. The band part features a complex harmonic structure with various chords. Chords are indicated above the staff: Fm, Bb7, Cm, G7(b9) F/A, E7, Ab9, and Cm13.

Esa Palabra

M. Mercadante / P. Marchetti / arr. K. Uljas

Bandoneon

Gmaj7 3 rit. . . . A7

Band.

4 D9/F# B7 E7 A D7(sus4) Gmaj7 3 3

Voice

No sé con que pa la bras se mi de/el tiem po de nues tro/a

7 G G#0 Am7 Am/C B0

Band.

Voice

mor que/a pe nas si fue fe liz ¿con que ru ti nas e vo co tus

10 Am7 D7 G^A Am7 G/B D7^9 G^A B7 E7

Band.

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2

13

Voice

be sos — ¿con que re ti nas tus pier nas co lor pa ris

Band.

Am7 A7 F#m7 Em7 Eb7 A7 Bm7 Bb7 Am9 D7(b9)

16

Voice

La bios que sir ven al cie lo pier nas que pue den mi

Band.

Gmaj7 E7 Em7 A7 D13 D7/C

19

Voice

rar es la ple ni tud del sa cri fi cio pon ti fi canes tros

Band.

G Δ E7 Am9 Bb9

22

Voice

vi cios y se pier de/en la ciu dad De ja me que de

Band.

A7(sus4) D7(b9)

25 3

Voice

sho je — tú mar ga ri ta — queme con ta gie tu vi — da/y tu do

Band.

G G#0 Am7 E7/B Am7 Eb9 D13

28

Voice

lor — y/en un sus pi ro gris de/ho jas mar chi tas — firme las

Band.

Gmaj7 Am7 G/B G13 C/E E7/D Am7/C A9

31

Voice

clau su las se cre tas de/es te/a mor No fue/i de al ni per

Band.

F#m7 Em7 Eb7 A7 Bm7 Bb7 Am9 D7(b9) Gmaj7 E7

4

34

Voice

fec to Y mu cho me nos fue fiel

Band.

Em7 Eb7(#11) Am9 D13 Em7 D7 D7/C

37

Voice

a pe nas un tri no de/a nar qui a que lle no me dio di a y/e xis ten cia nues tra

Band.

G/B E7 Am7 Bb9 E7 Am7 D7

40

Voice

piel Bas ta ya que cas ti guen al pa sa do Por

Band.

G4D7 G B7 Em7 Bm7 BbmAm9 D9 Gmaj9 Am7 G/B

44

Voice

ser _____ tan ob se cuen te/y a mo ral se/a bren las

Band.

F#m^ø B7(b⁹) B^ø E7(#⁹) Am C7 B7(b⁹sus4) B7(b⁹)

47

Voice

ca lles se hin chan las ve re das el tiem po/es ta/a rras tran do/un a mor por el ba

Band.

Em⁹ F#^ø7 Em/G G^ø/B^b F#7

50

Voice

rrial Un des cui do/y Ja más mi re/el de

Band.

B7 Em⁹ E7(b⁹) Am⁹ D⁹

53

Voice

rum be___ ves ti do con el tra je de nues tro que

Band.

Em⁹ A¹³ Am⁹ B⁷

56

Voice

rer y so lo/a ño ro el tiem po per di do___ lo de

Band.

D⁷ C^{#7} C⁷ B⁷ Em⁹ F^{#0} Em/G Em⁷ G⁷

59

Voice

más pue de vol ver.

Band.

F^{#7} B⁷ Em

61

Band.

C^{#07} F^{#07} Bm⁷ E⁷ Am⁹ D⁷

64

Voice

Tus pies de Vi a Lác tea— cie lo per

Band.

Gmaj7 G G#0

67

Voice

di do— u na lu ju ria/in ven ci ble piel de trás de se o/im

Band.

Am7 B0 Am7 Eb7 D7 G4 Am7 G/B D7b9

70

Voice

par be mol y sos te ni do— tu des nu dez pues ta/en es ce na ce les

Band.

Gmaj7 Bm7 E7 Am7 A7 F#m7 Em7 Eb7 A7

73

Voice

tial Se hue len pár pa dos sor dos

Band.

Bm7 Bb7 Am9 D7(b9) Gmaj7 E7 Em7 Eb7(#11)

8

76

Voice

lu ces que no que ren ver vo ces que re ci tan un des

Band.

Am⁹ D¹³ Em⁷ D⁷ D⁷/C G/B E⁷

79

Voice

ti no y no si guen un ca mi no que ja más po drán tor cer.

Band.

Am⁷ B^{b9} E⁷ Am⁷ D⁷ G^A D⁷ G B⁷

82

Voice

Bas ta ya que cas ti guen al pa sa do Por

Band.

Em⁷ Em⁷ Bm⁷ Bbm⁷ Am⁹ D⁹ Gmaj⁹ Am⁷ G/B B^{b07}

85

Voice

ser_____ tan ob se cuen te/y a mo ral se/a bren las

Band.

B7 Bø E7(#9) Am B7

88

Voice

ca lles se hin chan las ve re das el tiem po/es ta/a rras tran do/un a mor por el ba

Band.

Em⁹ F#ø⁷ Em/G Gø/Bb F#⁷

91

Voice

rrial Un des cui do/y Ja más mi re/el de

Band.

B7 Em⁹ E7(b⁹) Am⁹ D⁹

94

Voice

rrum be____ ves ti do con el tra je de nues tro que

Band.

Gmaj7 F#°7 B7 Em9 A13 Am9 B7(#9)

97

Voice

rer y so lo/a ño ro el tiem po per

Band.

D7 C#7 C7 B7 Em F#°7

99

Voice

di do____ lo de más pue de vol ver.

Band.

Em/G rit. G7 F#7 B7 Em B7 Em

Tal Vez

P. Marchetti

M. Mercadante / arr. K. Uljas
 accomp. for bandoneon and voice

Music notation for the first system, featuring Voice and Bandoneon parts. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The Bandoneon part includes a melodic line in the right hand and a bass line in the left hand.

Music notation for the second system, featuring Voice and Band parts. The Voice part begins with the lyrics "Un ci ga". The Band part includes a piano accompaniment with triplets in the bass line.

Music notation for the third system, featuring Voice and Band parts. The Voice part includes the lyrics: "rri llo dexru ga da ve nir de le jos te ner des ti no Las ne bra quila el cie lo los pies he la dos la misma ci ta Tu". The Band part includes a piano accompaniment with a dynamic marking of *mp* and a series of chords: C^ø7, F7(b9), Bbm⁹, G^ø7, C7(b9), Eb/F, Db/F, Fm, Bbm⁷, Ab^{maj}7.

2

12

Voice

ca lles de Pom pe lla yel re cuer do deun
ca sa jus toen fren te de laes cue la tus

Band.

G^bmaj⁷ Fm /E^b /D

14

Voice

tiem po mu cho más al sur quea ho ra U na mi
la bios jus toen fren te de los mi os U na can

Band.

D^b7 C⁷(b⁹) Fm E^bo⁷

mf

16

Voice

tad de co sas que no cam bian y la o tra mi tad sa pa re cen. Un cielo a
ción que escucho al des pe dir me sin tener que tra ñar nada vi a No sé por

Band.

B^bm⁹ E^b9 A^bmaj⁹ C^ø7 F⁷(b⁹) D^b6 B^bm/C Fm⁷/A^b

20

Voice

zul quenciamde tú mi ra da ya sa gas na sde ver te y de per der te Tal
qué si go dandopon Pom pe ya y paean do re cuer do s por las

Band.

G^ø7 G^b7 Fm⁷ D^ø7 G⁷(b⁵) C⁷ Fm /E^b D^b7 C⁷

mp

24

Voice

vez — es tes pen san do que la ex tra ño — mi vi da trans cu rre pren

Band.

D⁹ Bbm¹³ Eb¹³ Abmaj⁹ Ab⁶ C⁹ F^{7(b9)}

28

Voice

sa day pa ra gua ya — Su re cuer do cre cio en tre el em pe dra do — pe ro

Band.

Bbm⁹ Eb⁹ Ab⁶ G⁷ Fm C⁹ C^{7(b9)} Fm⁹

32

Voice

si go vi vi mos nos Ai res — Tal vez — es el si len cio el que ha ce

Band.

D^bmaj⁹ D^b7(b⁹) C^{7(b9)} Fm G⁷ C⁷ Fm⁹ Fm⁹/Eb

36

Voice

da ño ten gon par de tu cas — y el fi nal que — no es

Band.

Bbm¹³/C G^bmaj⁹ D^b7 C⁷

mp

39

Voice

fe liz

Band.

Fm Fm/Eb Bbm/Db C7 Fm Fm/Eb Bbm/Db C7

43

Band.

mf

Fm C7/E Eb6 Db7 C7 Fm13

46

Voice

U na gi

Band.

pp *mf*

Fm13

49

Voice

ne bra que nu bla die lo los pies he la dos la mis ma ci ta Tu

Band.

mf *mp*

Cø7 F#7 B7 Bbm7 Eb9 Gø7 C7(b9) Fm9

53

Voice

casajustoenfrente de sue la tus labiosjustoen frente de los

mi os — Unacan

Band.

G♭maj7 Db7 C7 A♭6 G♭7 F7

57

Voice

ción que es cu choal des pe dir me — sin te ne que a ra ña a toda vi a — No sé por

Band.

B♭m9 Eb9 A♭maj9 C♭7 F7(b9) D♭6 B♭m/C Fm7/A♭

61

Voice

qué si go andan do por Pom pe ya — y pte an do re cuer dos por las vi as Tal

Band.

G♭7 G♭7 Fm7 D♭7 G7(b5) C7 Fm/E♭ D♭7 C7

mp

65

Voice

vez — es tes pen san do que la extra ño — mi vi da trans cu rre pren

Band.

D♭7 B♭m13 Eb13 A♭maj9 A♭6 C♭7 F7(b9)

6

69

Voice

sa day pa ra gua ya Su recuer do cre cioen treel em pe dra do pe ro

Band.

Bbm⁹ Eb⁹ Ab⁶ G⁰⁷ Fm G⁰⁷ C^{7(b9)} Fm⁹

73

Voice

si go vi vien doen Bue nos Ai res Tal vez es el si

Band.

D^bmaj⁹ D^b7(b⁹) C^{7(b9)} Fm G⁷ C⁷ Fm⁹ Fm⁹/Eb

76

Voice

len cioel queha ce da ño ten goun par de tu cas yel fi

Band.

Bbm¹³/C G^bmaj⁹ F(sus4) Fm/Eb D⁰⁷

mp

79

Voice

nal que-no es fe liz

Band.

G⁰⁷ C^{7(b9)}(omits) Fm Eb⁷ Ab/D^b Fm/C B⁰⁷ B^{b07} B⁰⁷ Fm¹¹/C Fm⁹

Ché Bandoneón

A. Troilo / arr. K. Uljas
accomp. for bandoneon

Bandoneon

5

9

13

15

18 Dm⁷ G⁷(b⁹) C B^o7 Am⁹ E⁷(b⁹)

22 Am Em Dm⁷ B^bo⁷ G/B

26 Fm Cm

30 Fm Cm/Eb Ab⁷ G⁷(b⁹)

33 Cm

35 Cm/G Ab⁷/Gb G⁷/F Cm/Eb Cm(add2) G^o7 C⁷(b⁹)

39 Fm Fm A^{ø7} G7(^{♯9}) 3

43 Cm/E♭ G7(^{♯5}) Cm B^{ø7} Cm/B♭ Ab7 Cm/G F^{♯ø7} F^{ø7}

47 Cm/E♭ D^{ø7} Cm C7(^{b9}) Fm Fm⁹/D Fm⁹ Ab7 Cm Ab7

51 G7 Cm⁹ Cm¹³ Cm⁹ Cm¹³ E^{ø7}

55 Fm7 B♭7(sus4) B♭7 E♭maj7 Fm⁹

58 Gm7 D^{ø7} G7alt. Cm Gm/B♭ D7/A Gm7 F^{♯ø7}

61 Fm ⁵ B¹³ B^{b13} A¹³ A^{b13} G^{7(#5)} D^{b7} C⁷

64 Fm G^{7/B} Cm

68 Fm Cm/E^b A^{b9} G^{7(b9)}

71 Cm

73 A^{b7} G⁷ Cm Cm(add2) G^{ø7} C^{7(b9)}

77 Fm A^{ø7} G^{7(#9)}

3

81 Cm/Eb G7(#5) Cm B^o7 Cm/Bb Ab⁷ 5

84 Cm/G F#^o7 F^o7 Cm/Eb D^o7 Cm C7(b9) Fm Fm⁹/D Fm⁹ Ab⁷

88 Cm Ab⁷ G⁷ Fm

92 Cm

94 G⁷ Cm¹³

Network

- **Leo Vervelde** - Bandoneonist, my main subject teacher at Codarts
During the last two years he was my primary contact person for bandoneon playing as well as giving feedback about my research findings. He also attended a few of the rehearsals for my reference recordings.
- **Santiago Cimadevilla** - Bandoneonist, my research coach
Cimadevilla guided me in finding the topic for my research and gave me a lot of useful feedback during the process. He also shared a lot of materials with me, recordings as well as musical scores, that I could use for my data collection.
- **Gustavo Beytelmann** - Pianist, composer and artistic director of the tango department at Codarts
Beytelmann helped me in finding a good direction for my research and gave me lot of valuable insight into the research topic. He gave me feedback about my findings as well as sharing ideas about arranging and composing. Beytelmann also attended a few of the rehearsals related to my research topic.
- **Wim Warman** - Pianist, my piano and harmony teacher in the Codarts tango department
He gave me a lot of tango technique exercises for the piano that I tried to apply to bandoneon playing. He advised me on applying clever harmonic progressions to my arrangements.
- **Marcelo Mercadante** - Bandoneonist and composer
Mercadante was the main subject of my second intervention cycle. In addition to arranging two of his pieces, he also inspired me with his playing. I had constant contact with him throughout this research period. Mercadante gave me very useful insights about the art of accompaniment and helped me to improve my arrangements.
- **Martín López Muro** - Guitarist and my duo partner
López Muro gave me feedback about my reference recordings and advised me on different musical matters in my playing. He also recommended me to listen to several guitar players and helped me find useful materials for my topic.
- **Dino Saluzzi** - Bandoneonist and composer
Saluzzi and his music was one of the main subjects for my research. Meeting him a couple of times and having a lesson gave me a deeper insight into his way of playing and composing.
- **Omar Mollo** - Singer and duo partner
Mollo was one of the singers that I worked with for my research. In the rehearsal process he gave me some useful advice about my arrangements and has in general given me a better understanding of how to accompany singers.
- **Isabel Bermejo** - Singer and duo partner
Isabel Bermejo is a latin singer currently studying at Codarts. Being one of the main singers for my recordings, she gave me a lot of useful ideas while working with her on my arrangements.

Reference list

Mosalini, J. J. (2010). *Aller et Retour*. Paris: Editions Henry Lemoine

Mosalini, J. J. (2010). *Volver*. Paris: Editions Henry Lemoine