

Creative Music Production

Professional Project

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Analysis and Reconstruction of the Argentine Tango in a Contemporary Context

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Abstract

This project seeks to explore the fundamental elements of the Argentine Tango and place them in a modern musical context. Three traditional pieces by established tango composers were chosen and analysed in order to extract the core ideas consistent throughout the genre of Argentine Tango. These ideas were then used to compose two original tango pieces using traditional instrumentation and techniques, before turning these two compositions into contemporary tracks that integrate the Argentine Tango genre with modern electronic musical styles. The resulting pieces of music showcase the fundamental elements of the Argentine Tango, while modernising these conventions into a contemporary sonic context. The project is significant as it analyses the core ideas of a traditional genre, and uses this data to create a style of music that fuses this older style with modern music.

Introduction

The project of research is the analysis of music traditionally used for the Argentine Tango, and the subsequent composition of pieces that fit into the genre of Argentine Tango. These original pieces will then be used to inform the production of a modern track based on the tango genre. It is worthy of study as it explores established structures and conventions for this particular genre of dance, and will test the barriers of this traditional genre, pushing the boundaries of how it can be perceived in a modern day context.

Throughout the project, research will be conducted into the compositional details that define a range of chosen Tango pieces. These structures will then ultimately be utilised in order to compose modern music in accordance with the traditional conventions, while attempting to maintain the identity of the original genre.

The project consists of four main stages; firstly, the choosing of pieces to be analysed. During this stage, the pieces will be chosen based on their suitability to the project, and their representation of different tango conventions. The second stage will be the analysis of the chosen pieces under certain headings in order to compare them and extract common tango conventions seen across the various pieces. The third stage will be using the information gathered to compose pieces that contain elements of, or are definitively in the style of, the Argentine Tango. The final stage following the composition of the original tango pieces will be to produce and mix the pieces using a Digital Audio Workstation (DAW), producing high quality tracks that represent a contemporary version of this traditional dance genre.

The understanding of this project relies on the comprehension of certain terms specific to the Argentine Tango: <3, 3, 2>¹, *a tierra*², *anticipada a tierra*³, *anticipada y contratiempo*⁴, *arrastre*⁵, *bandoneon*⁶, *bordoneo*⁷, *cantando*⁸, *chan-chan*⁹, *fraseo*¹⁰, *habanera*¹¹, *los tres ritmos*¹², *marcato*¹³, *milonga*¹⁴, *nuevotango*¹⁵, *rítmico*¹⁶, *síncopa*¹⁷, *tango*¹⁸, *tanguero*¹⁹, *waltz*²⁰.

¹ <3, 3, 2>: indicates the subdivision of the eighth notes in a particular measure in common time, common in tango music, showing the emphasised beats in a section.

² A tierra: “to the ground”; when the harmony occurs on the downbeat without being anticipated in a previous bar. The notes are played at the start of the bar, as expected.

³ Anticipada a tierra: “anticipated to the ground”; when the harmony occurs on the downbeat but is anticipated in the previous measure on the weak part of beat 4. The notes are played at the start of the bar, as expected, with the previous beat providing a lead-in.

⁴ Anticipada y contratiempo: “anticipated and countertime”; when the harmony occurs on the weak part of the first beat, and is also anticipated in the previous bar on the weak part of beat 4. The notes are played slightly after the first beat, in an unexpected location, having been provided a lead-in from the last beat of the previous bar.

⁵ Arrastre: “dragging”; rhythmic momentum to drag the listener into the next measure, generally consisting of rapid notes that lead the listener into the next part. It is a series of quick notes used as a transition into the next bar.

⁶ Bandoneon: a type of square concertina, especially popular in Argentina, similar to an accordion.

⁷ Bordoneo: guitar strumming technique used in tango that emphasises the bass notes of a particular chord.

⁸ Cantando: “singing”; more fluid rhythmic technique, more free to interpretation than rítmico style melodies.

⁹ Chan-Chan: onomatopoeic; tangueros describe the typical end of a tango composition that goes from a strong dominant chord to the tonic. Finale of a piece that brings resolution.

¹⁰ Fraseo: “phrasing”; in tango is the loose interpretation of the notes by the performer, influenced by jazz, giving the player more rhythmic control of the melody and allows for more expression.

¹¹ Habanera: a Cuban dance in slow duple time, using a distinct dotted rhythm often used in Argentine Tango.

¹² Los tres ritmos: The three main rhythms associated with the Argentine Tango: the tango, the milonga and the waltz, as discussed in *Tracing Tangueros Argentine Instrumental Music* (2016) by Kacey Link and Kristin Wendland.

¹³ Marcato: played with emphasis, with notes marking the downbeat.

¹⁴ Milonga: an Argentinian ballroom dance, the forerunner of the tango, that varies in tempo and uses dotted rhythm.

¹⁵ Nuevotango: “new tango”; Astor Piazzolla’s new style of tango that incorporated jazz-influenced harmonic and structural changes to the traditional tango.

¹⁶ Rítmico: “rhythmic”; type of rhythmic melody generally using note groupings of 2 or 3, that subdivide the beat regularly in a simple metre, usually syncopated and uses staccato notes.

¹⁷ Síncopa: “syncopated”; played off the downbeat.

¹⁸ Tango: a piece of music written for or in the style of the tango, typically in a slow, dotted duple rhythm.

¹⁹ Tanguero: a musician or composer of tango music.

²⁰ Waltz: a dance in triple time that influenced the tango following the arrival of European settlers in Argentina.

Literature Review

This project seeks to analyse the structure of a traditional Argentine Tango and determine a set of guidelines in order to compose pieces in the genre. As with most dance styles, the Argentine Tango is not solely a musical form, but a representation of a particular culture and how it has evolved over time. An understanding of Tango's specific musical form and characteristics, in relation to its history and ever changing cultural context, is thus crucial to this project. The research resources in this literature review were chosen as they discuss the key elements of this genre, as well as showing how the desired elements can be incorporated into a contemporary setting.

The aim of this project is to establish a set of guidelines for the composition of a traditional Argentine Tango and produce music in accordance with these guidelines for a modern audience. In their book, *Tracing Tangueros: Argentine Tango Instrumental Music* (2016), authors Kacey Link and Kristin Wendland discuss both the intricacies of Tango composition and how they relate to the cultural context of Argentina throughout the 20th century²¹. This resource is particularly relevant to the project as it provides technical terminology that will be used in the analysis of tango pieces and ultimately to describe the final compositions.

Link and Wendland seek to define the key elements of the genre of tango by describing the specific conventions of the *Argentine* Tango. The Argentine Tango, they describe, is often characterised by its traditional instrumentation, particularly the Bandoneon.. "Los Tres Ritmos" (the three rhythms) described in the book, the tango, the milonga and the waltz, showcase the different cultural influences on the genre over time.

The authors discuss how, while Milonga remains a dominant rhythm, the Argentine Tango can be further divided into two other distinct rhythmic patterns, *Marcato* and *Síncopa*. Síncopa rhythms can be further subdivided into three forms which are *a tierra*, *anticipada a tierra*, and *anticipada y contratiempo*. These different rhythms give tango its signature swing, along with the use of *arrastres* to drag the listener into subsequent measures. Another key rhythm, similar to the milonga, is the habanera, which is widely associated with the works of

²¹ Link, Kacey, and Kristin Wendland. *Tracing Tangueros: Argentine Tango Instrumental Music*. Oxford University Press, 2016.

Astor Piazzolla. This rhythm consists of a <3, 3, 2> pattern and is very identifiably tango. These discussions of rhythm will be useful in the project of research as they set out the conventions of tango music that can be used to compose pieces in this style. The authors also detail the melodic features of the genre, its two main styles being *rítmico* and *cantando*, which employs a common technique in tango called *fraseo*. Other melodic features of tango include the prominent use of the fifth and sixth scale degrees in harmonic minor keys, along with the heightened use of chromaticism in later tangos. The authors also discuss the common structural forms of the genre, as well as how this was developed upon by later tangueros. All of these elements discussed will be useful in the analysis and composition processes for the project of research in question.

The elements of the Argentine Tango discussed in *Tracing Tangueros: Argentine Tango Instrumental Music* will be crucial for the project of research, and will aid in the creation of a composition that represents the particular elements of the genre discussed, from the rhythmic and melodic elements to the general overall structure, along with the embellishments and techniques such as the *arrastre* which give the Argentine Tango its signature sound.

It is of importance to the project of research to not only investigate traditional tango structures, but to investigate how the style evolved throughout the 20th Century, as it merged into other genres and developed into new styles. This evolution of tango was discussed in the 2004 BBC Worldwide Documentary *Astor Piazzolla - A Portrait*, which centres around Astor Piazzolla and his style of tango called *nuevotango*.²² This documentary relates to the project of research as its interviews highlight the importance of certain techniques and forms employed by Piazzolla throughout his career. It also discusses Piazzolla's influences and the cultural context of the genre that informed how *nuevotango* came to be.

Relevant to the project is research, the documentary discusses the musical elements of Piazzolla's works. The documentary highlights the consistent use of the <3, 3, 2> rhythmic and melodic pattern that permeated the majority of his compositions. In an interview shown with Piazzolla, the composer discusses how the contemporary elements of his music drew in a global audience, introducing new sounds to the tango style. This is of great importance to

²² Dibb, Mike, director. *Astor Piazzolla - In Portrait*. BBC Worldwide Ltd., 2004. *YouTube*, uploaded by JulioPimentel, 17 Nov. 2012, https://www.youtube.com/watch?v=UFuDWMwtX_4.

the project of research, which will require a further modernisation of the Argentine Tango genre using contemporary instrumentation.

The documentary succeeds in showcasing the influence of Astor Piazzolla on the genre of tango, and how *nuevotango* incorporated elements from other classical and jazz styles to form a new genre. Also discussed is the thematic nature of tango compositions, which tend to have a distinct darkness to them. Having an overarching theme to this style will be useful in the project of research as it will help to inform the sound palette that will be used.

The evolution of the genre of tango is further discussed in Asis Reyes' 2018 dissertation entitled *A Performer's Guide to Astor Piazzolla's Tango-Études pour flûte seule: An Analytical Approach*. The author details several of Piazzolla's famous études for solo flute, while also discussing how Piazzolla forged the style of *nuevotango*.²³ This new style innovated the traditional format of tango by bringing in jazz influences and more advanced rhythms and harmonies.

The author of this resource seeks to investigate the first six of Piazzolla's famous tango études, giving the reader a rounded understanding of the various compositional elements of each étude along with how it fits into the overall genre of tango. This is greatly relevant to the project of research as it explores the conventions of the Argentine Tango and how they were built upon in Piazzolla's *nuevotango*.

Furthermore, *A Performer's Guide to Astor Piazzolla's Tango-Études pour flûte seule: An Analytical Approach* discusses specific techniques that may be employed by performers of tango compositions, such as the use of the *bordoneo* in guitar compositions, and registration in flute compositions. This article also discusses the importance of *arrastres*, variation and *fraseo* in the Argentine Tango style, and how this is prevalent in the music of Astor Piazzolla.

Reyes is successful in providing analysis of each individual element of the genre relevant to each particular étude, which will be greatly resourceful during the analysis stage of the project of research in question. The discussions of form, melody, harmony, rhythm and its overall structure are clearly articulated in this article. The breakdown of the binary and ternary forms and how tango compositions vary in structure is also well displayed and will aid in the production of similar forms for the project of research.

²³ Reyes, Asis A. *A Performer's Guide to Astor Piazzolla's Tango-Études Pour Flûte Seule: An Analytical Approach*. City University of New York Academic Works, Feb. 2018.

Overall, Reyes has produced an article that will be very useful in the production process of this project of research as it highlights various compositional techniques that have been employed in the works of Astor Piazzolla, and described how they relate to the overall sonic identity of the Argentine Tango. The detailed analyses of the études will be resourceful when compiling data on various pieces during the project of research, as they highlight the specific conventions that contribute to the overall style of tango.

Further detail is given specifically on the third of these Piazzolla études for flute in Josephine Lagerlow's 2017 thesis "*Piazzolla's Tango Etude No. 3: Interpretation in Practice.*"²⁴ This thesis relates to the project of research as it provides an in-depth analysis of one of Piazzolla's most famous tango works in the context of the genre itself. The project of research seeks to analyse various famous tango works, and Piazzolla's third etude for flute is an excellent candidate for investigation.

Lagerlow seeks to discuss the technical elements of this particular Piazzolla work, giving detail on its form, rhythm, and melodic structure. The author details different ways in which performers can interpret this tango, with reference to specific measures and how different performers approach this piece. Not only does the author go into the specific tango elements, there is also discussion on how data is collected on the piece and the thesis details how some elements such as form are open to interpretation. This is of particular relevance to the project of research as it shows how tango pieces can be analysed in an objective manner, with reference to other more subjective interpretations.

The author of this thesis is very successful in discussing the compositional elements of this piece of work, and how it fits into the genre of Argentine Tango and, more specifically, nuevotango. The thesis also succeeds in showing how this piece is analysed with reference to various resources, which will be particularly useful when analysing other tango pieces for the project of research.

Overall, this resource is very useful for the project of research in question, as it gives not only a compositional analysis of Piazzolla's third tango étude, but a guide on the analysis of tango pieces under various headings. The thesis is broken down into clear sections, and also provides technical definitions relating to certain tango terminology, which will be very useful for the analysis section of the project of research.

²⁴ Lagerlow, Josephine. *Piazzolla's Tango Etude No. 3: Interpretation in Practice.* The University of Queensland, Australia, 2017.

It is of importance to the project of research to understand how tango music relates to the dance of the same name. The Argentine Tango is both a genre of music and a style of dance. The relationship between the compositional and dance elements of tango are discussed in Kendra Stepputat's 2020 article "*Tango Musicality and Tango Danceability.*"²⁵

This article seeks to discuss the prevalent compositional elements of the Argentine tango, making reference to various specific aspects of the genre's musicality. Stepputat discusses the prevalence of the binary form in tango music historically, as well as the importance of the dominant - tonic chord structure in tango compositions. The article gives insight into how the dance became popularised in Europe throughout the 20th century and the effect that this had on the style back in Argentina. This is relevant to the project of research as it discusses how the structure of tango music relates to its danceability. The final compositions for the project will need to be danceable in order to fit into this genre, and this resource excellently discusses the danceability of the Argentine Tango.

Stepputat is successful in describing how Piazzolla's *nuevotango* diverged from traditional tango in that it became more concert based than strictly for a dance setting. The article describes how tango dance style became more fluid in the late 20th century. This is important to the project of research as the music for the project must contain traditionally tango characteristics, which became unfashionable at the turn of the 21st century for tango dances.

The article will be particularly useful for the composition process of the project of research as it reiterates fundamental aspects of a traditional tango. These aspects will be analysed across multiple traditional tango compositions and used to compose a modern piece of music with a similar structural nature.

The project of research in question requires an understanding of the traditional tango features, along with how these fundamentals have been developed upon by later tangueros. Particularly famous in the genre of tango is the piece "*Milonga Sentimental*" by Argentine composer Sebastián Piana.²⁶ This piece is commonly used for tango dances and is exemplary of the Argentine Tango style, thus relating strongly to the project of research in question.

²⁵ Stepputat, Kendra. "Tango Musicality and Tango Danceability: Reconnecting Strategies in Current Cosmopolitan Tango Argentino Practice." *The World of Music*, vol. 9, no. 2, 2020, pp. 51–68. *JSTOR*, <https://www.jstor.org/stable/26970277>.

²⁶ Piana, Sebastián. "Milonga Sentimental." 1931.

The composer of this piece sought to produce a piece consistent with traditional tangos. The namesake of this particular composition describes its rhythmic style; the piece strongly features the milonga rhythm that is common in tango compositions. The composer also makes use of other tango conventions such as binary form structure and the modulation between the tonic key and its parallel minor. This composition, while sometimes performed instrumentally, is often accompanied with lyrics. The lyrics written for this piece are melancholic and reflect the generally dark nature of this genre.

This composition is relevant to the project of research as it provides an example of all the fundamental features of the Argentine Tango that can be analysed and drawn from in a modernised version of the genre. *Milonga Sentimental* is exemplary of the tango style and is an excellent resource for the project of research. The composer is very successful in epitomising the traditional standards seen in tango music at the time, prior to the innovations of subsequent tangueros such as Astor Piazzolla. *Milonga Sentimental* will be greatly useful in the analysis portion of the project of research, helping to inform the contemporary composition by taking elements from this traditional format.

It will be important to the project of research to investigate how traditional dance styles have been modernised for a contemporary audience. This modernisation of a traditional dance genre can be heard in Thalía's 1997 song "*Mujer Latina*" which incorporates elements of the mambo and salsa styles into a modern pop song.²⁷

This relates to the project of research as the project intends to similarly incorporate elements of a traditional dance style, the Argentine Tango, into a more modern pop style. The producers of this track sought to create a latin dance inspired recording that would fit into the sonic zeitgeist of the late 1990s, while maintaining its core salsa flavour. The mixture of traditional and modern sonic elements in this song is particularly relevant, as the project of research will involve the production of a contemporary dance track that contains clear elements of the Argentine Tango style.

The producers of "*Mujer Latina*" succeed in placing mambo elements, such as the staccato rhythm and the use of mambo percussion such as congas and cowbells, alongside modern synthetic instrumentation to create a cohesive track. This track will be an excellent

²⁷ Thalía. "Mujer Latina." *Amor a La Mexicana*, EMI Latin, 1997.

resource for the project of research as it is exemplary of how these traditional mambo elements can be used in the production of a modern dance pop composition.

Another example of a body of work that modernises a traditional dance genre is Parov Stelar's 2013 album "*The Art of Sampling*."²⁸ This research resource relates to the project of research as the body of work explores traditional swing music and places it in a modern context, while keeping its identity as swing music, traditionally used for styles of dance such as the jive and the jitterbug.

Parov Stelar is trying to achieve a contemporary dance and electronic album with prominent elements of swing music throughout. Relevant to the project of research, this body of work explores how music for a traditional dance can be recomposed in a contemporary context while maintaining its identity as swing music.

This album is successful in achieving a consistent tone true to the swing style while also innovating the traditional elements of this genre to apply to a newer audience. It will be of particular use in analysing how a traditional style of music used for jives can be composed in a 21st century context using modern instrumentation while maintaining its distinct 1920s swing sound. The project of research intends to similarly modernise the genre of Argentine Tango in such a way that it both represents the traditional style while also pushing the boundaries of this genre.

In conclusion, all of the above research resources discussed will be valuable to the project of research in various manners. By aiding in the analysis of existing tango pieces in a thorough and accurate manner, and by providing guidelines for how a modern tango may be composed, these differing resources all give a unique perspective that will be greatly useful throughout the project of research in question.

²⁸ Stelar, Parov. "The Art of Sampling." Etage Noir Recordings, 2013.

Methodology

The research resources discussed in the literature review will be greatly useful in informing the methodology section. The project of research intends to expand upon the genre of Argentine Tango, and explore the extent to which its compositional conventions can be stretched while keeping the composition in the style of tango.

The project consists of four main stages:

- The choosing of traditional Argentine Tango compositions to analyse.
- The analysis of these compositions under various headings.
- The composition of a piece in the style of tango using the techniques analysed.
- Turning the composition into a contemporary piece of music using a Digital Audio Workstation (DAW).

The first of these stages required the election of a handful of compositions that exemplify the style of tango. The first piece chosen for the project of research is Astor Piazzolla's "*Libertango*." This piece is very well known in the genre and is exemplary of the nuevotango style, incorporating traditional elements of the Argentine Tango, with a clear influence from jazz styles. As with most of the pieces used for analysis, there are variations of arrangement and instrumentation used for this composition. For each piece, one particular arrangement was chosen for analysis that represents the structure of the piece seen throughout various interpretations. The arrangement chosen for the analysis of Piazzolla's "*Libertango*" was a piano transcription by Mariano Statello.²⁹

The second piece chosen was Piazzolla's third étude for solo flute. This piece is also representative of the nuevotango style, and expands on elements of a traditional tango composition. This was chosen as there is plenty of information on this particular piece given in the research resources and it is a common example of Piazzolla's signature style.³⁰

The final piece used for analysis is Ángel Villoldo's 1903 piece "*El Choclo*." This piece is commonly used to exemplify traditional tango structures such as form, melody and

²⁹ Piazzolla, Astor. "Libertango." *YouTube*, uploaded by Paul Barton, 26 Mar. 2022, www.youtube.com/watch?v=khWSkFkyJGc.

³⁰ Piazzolla, Astor. "Tango Étude No. 3." *YouTube*, uploaded by Victor Somma, 4 Oct. 2020, www.youtube.com/watch?v=P9g5NOy379I.

rhythm.³¹ An interpretation of this piece performed by Georgia Gibbs called “*Kiss of Fire*” reached number one on the Billboard charts in 1952, making it one of the more recognisable compositions in the genre of tango.³² “*El Choclo*” uses rhythmic and melodic techniques that epitomise the Argentine Tango, as well as using a very traditional form, making it an excellent candidate for analysis in the project of research.

The second stage of the project will require the analysis of the chosen compositions under various headings. Analysis was done on the individual scores for each piece. The first detail to be noted for each of these pieces is its instrumentation. While arrangements vary for different instruments, the different compositions chosen for analysis show how different instruments are often used in the genre of Argentine Tango. The following detail to be noted for each composition is its overall structure. As discussed in the literature review, most tangos follow a binary or ternary form. This is to be analysed with regard to the different A and B sections, as well as the use of C sections, codas, and introductory sections. The timing of each section in the piece will also be noted, to determine which section is the most dominant in the piece.

Subsequent to the analysis of the form of each piece, will be investigating the activity that occurs in each of these sections. Common features that appear throughout the pieces will be used to inform the composition stage of the project.. This section will also discuss the general changes in dynamics of the piece, breaking down the sections by the dynamic markings used in the score.

Following on from the activity analysis, will be the harmonic analysis of the pieces. This will inform the project on the common harmonic structures across the genre of Argentine Tango. The individual chords used in each composition will be analysed, where possible, and their position in the key will be noted through the traditional Roman numeral chord notation. Changes in the modality of the piece will also be noted in this section, as it is typical for tangos to modulate to a parallel or relative key.

The next heading under which the pieces will be analysed is rhythm. The rhythmic features of the Argentine Tango give it its signature swing, and thus the position of articulated notes and the dominant rhythm in each section will be important to note. The dominant

³¹ Villoldo, Ángel. “El Choclo.” 1903.

³² “The Billboard Popularity Charts.” *The Billboard*, 14 June 1952, pp.50.

rhythm in Argentine Tango, especially in the compositions of Astor Piazzolla, is the <3, 3, 2> rhythm. It will be important to note how prevalent this rhythm is in each piece. The milonga, similar to the habanera, is also a very common rhythm found in the genre, and its use will be noted when applicable. Finally, the overall tone of the piece will be discussed in the analysis section. The tone will be discussed with reference to the other headings, as each piece has its own unique point of view musically.

Following on from the analysis section will be the composition stage of the project. Guidelines for composing a tango will be compiled following the analysis stage, and pieces of music will be composed using the common features found across the genre of Argentine Tango. MuseScore will be used to create a score for each of the pieces.

The final stage of the project will be the modernisation of the Argentine Tangos composed in the previous section. Ableton Live will also be used as the primary DAW in order to structure and mix the pieces in the production stage of the project. The intent to push the boundaries of the style will require the use of electronic instrumentation and other audio effects native to the DAW.

Analysis of the Established Pieces

The methodology discusses the way in which the analysis will be conducted on the four tango pieces mentioned. Each piece will be examined individually under multiple headings before a comparison of the pieces together. Visual aids are occasionally provided to represent the data compiled. All of these charts and tables seen below were created for the purpose of the project of research. The first piece to be analysed is Astor Piazzolla's "*Libertango*."

Instrumentation

There are many different arrangements and interpretations of Piazzola's *Libertango*. The one used for analysis was a piano performance by British pianist Paul Burton. This piece is also commonly performed by larger sections and orchestras with a lead instrument such as the bandoneon.

Form

Tangos are generally divided into A, B and, occasionally, C sections. Libertango upon analysis can be placed in this category, using an ABABC structure.

Bars 1-48	A1
Bars 49-71	B1
Bars 72-81	A2
Bars 82-101	B2
Bars 102-136	C

Fig. 1. Table describing the presence of each section in Libertango.

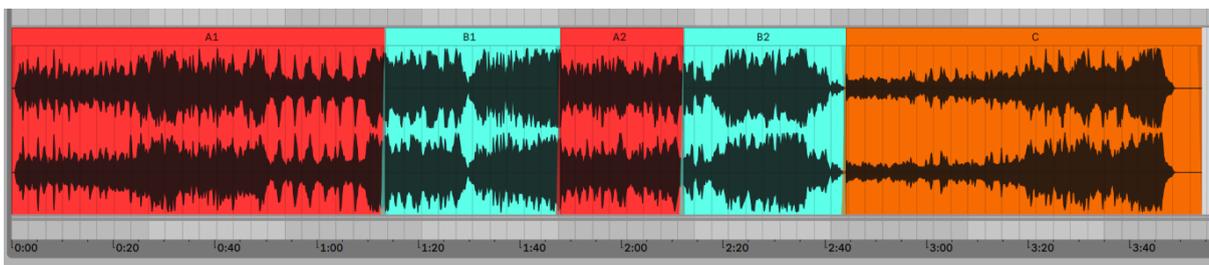


Fig. 2. Structure of Libertango with timing.

The time spent in each section is shown in the table below. It is important to note that there are bars repeated in certain sections and this is accounted for in the total bars. The figures are also slightly distorted by the two bars of 2/4 that appear, as well as the cadence, but these distortions are marginal. Times were rounded to the nearest second and decimals rounded to one decimal place.

Section	#Bars	/Total Bars	Time range	Time played (seconds)	/Total Time	Difference
A1	48	32%	0:00 - 1:13	73	32%	0
B1	23	15.3%	1:13 - 1:47	34	14.9%	-0.4%
A2	16	10.7%	1:47 - 2:11	24	10.5%	-0.2%

B2	20	13.3%	2:11 - 2:43	32	14%	+0.7%
C	43	28.7%	2:43-3:48	65	28.5%	-0.2%
Total	150	100%	0:00-3:48	228	100%	N/A

Fig. 3. Table showing the timing of each section of Libertango.

The marginal difference between the timing proportion and the proportion of measures in each section shows that the tempo is consistent throughout this composition. As can be seen through the charts below, the A sections dominate the piece. The C section is harmonically similar to the A section, but there is a notably different theme. The second A section is brief and is used to break up the B section by reiterating the original theme.

Proportion of each section by bars

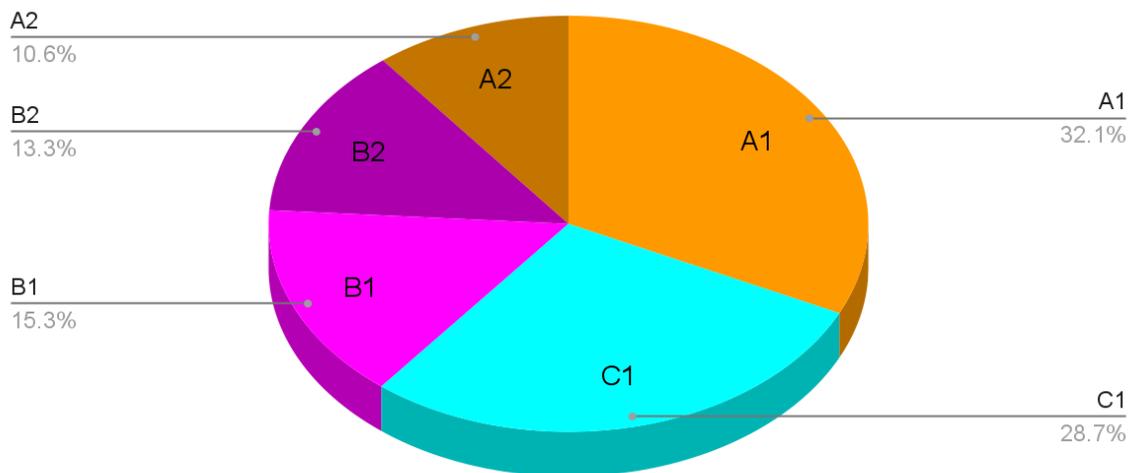


Fig. 4. Proportion of the piece in each section by amount of measures.

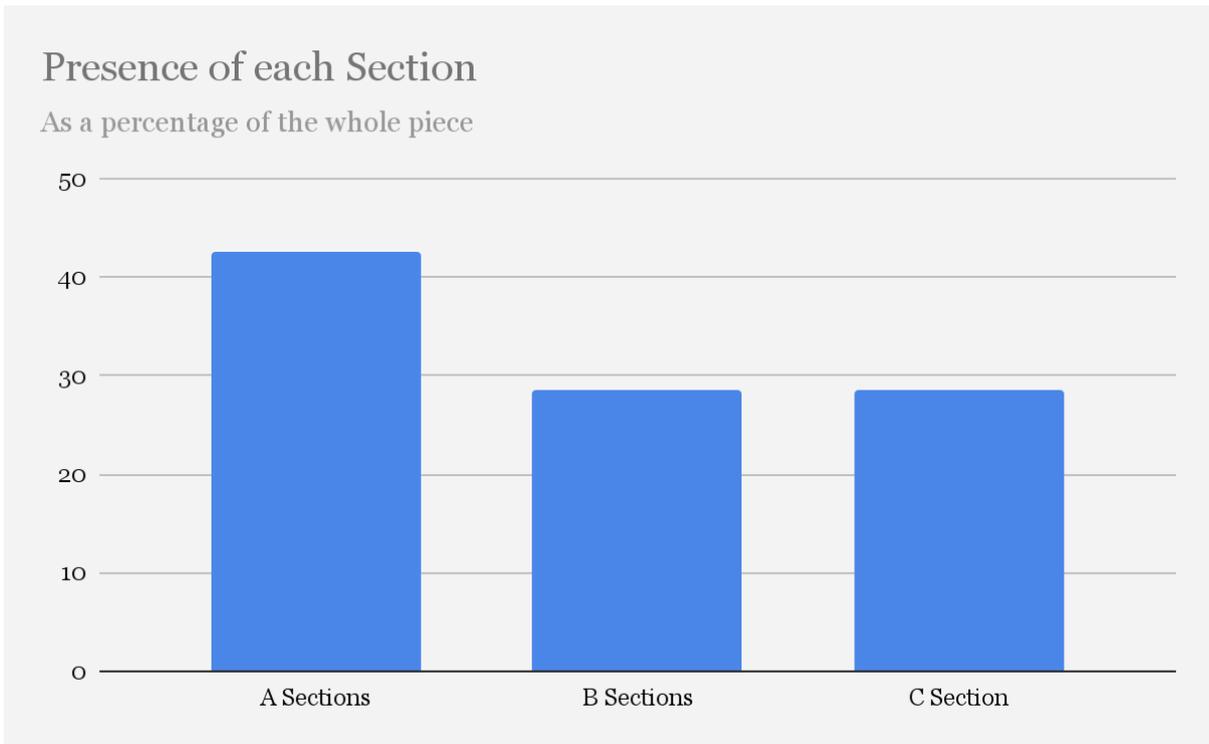


Fig. 5. Prevalence of A, B and C sections in the piece by amount of measures.

Activity

Bars	Activity (A1)
1-16	Introduction of main theme
17-32	Continuation of theme with additional top melody (bars 31/32 intensify V-i)
33-48	Melody switches to the left hand, while the right hand plays chords

Fig. 6. Table showing the activity of the first A section (A1) of Libertango.

Bars	Activity (B1)
49-59	New section; introduces different harmonic and rhythmic structure

60-71	Features heavy use of scalar runs and chromaticism
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Fig. 7. Table showing the activity of the first B section (B1) of Libertango.

Bars	Activity (A2)
72-81 (Repeated 8 bars with different final 2)	Main theme from section A1

Fig. 8. Table showing the activity of the second A section (A2) of Libertango.

Bars	Activity (B2)
82-87	New melody played more softly (mp)
88-97	(f) Scalar runs and chromatic notes; rhythmic variation on those played in section B1: the use of triplets. Bars 96/97 use densely voiced sharp 9 chords
98-101	Arpeggios playing dyads with notes split between hands; contrasting the rich harmonic jazz chords played just before

Fig. 9. Table showing the activity of the second B section (B2) of Libertango.

Bars	Activity (C)
102-109	(p) Soft, consistent chords in right hand; descending bass line
110-117 (16 bars when repeated)	Added top-notes to add harmonic texture
118-136	(f) Bass octaves become more frequent to intensify the continuing melody. Octaves descend playing eighth notes to differ from the main rhythm, the piece concludes with a dominant to tonic movement with sforzando

Fig. 10. Table showing the activity of the C section (C/C1) of Libertango.

Throughout the piece, there are a few common motifs identified. The use of descending lines appears throughout the piece, as well as the use of chromaticism. There is

also the feature of adding a top line over an existing theme to enhance the melody harmonically; this appears in the opening and closing sections. There are many densely voiced chords used throughout to give a jarring effect.

Dynamics

There are changes in dynamic marking throughout the composition, to give the piece a greater range in intensity. Below are the dominant markings of each section listed, followed by a table that represents the amount of bars throughout the piece in each dynamic marking, and the percentage that represents in terms of the entire piece. The dynamics are not overly varied, and the gradual shift up in intensity gives the piece a broader dynamic range without being overly jarring to the listener.

A1	mf
B1	f
A2	ff
B2	Bars 82-87: mp Bars 88-101: f
C	Bars 102-117: p Bars 118-136: f

Fig. 11. Table showing the dynamic markings of each section of Libertango.

Dynamic marking	Bars	/Total Bars
<i>p</i>	24	16%
<i>mp</i>	6	4%
<i>mf</i>	48	32%
<i>f</i>	56	37.3%
<i>ff</i>	16	10.6%

Fig. 12. Table showing the prevalence of each dynamic marking in Libertango.

Harmony

The following tables show the different harmonies prevalent in each of the sections in this composition. They are broken into subsections where relevant, and show the Roman numeral notation that corresponds to each chord.

A1

Bars 1-48

Am	B7/A	Dm	Am	Am/G	F#°	F7 (sharp 11)	E7
i	II	iv	i	i	vi#°	VI	V

Fig. 13. Repeated three times; each section of the table represents 2 bars.

B1

Bars 49-59

Gm/B b	A	Dm	Aadd 6	Fm/A b	G7	C	Eadd6	Dm7 (b5)	Cm7?	D;Dm (2/4)
vii	I	iv	I	vi	VII	III	V	iv	iii	IV;iv

Fig. 14. No repeats; Each section of the table represents 1 bar.

Bars 60-67

E7b5	Cmaj7/A	B7	Dm (maj7)
V	III	II	iv

Fig. 15. No repeats; Each section of the table represents 2 bars.

Bars 68-71

A9sus4	G	Am/E	Esus4
I	VII	i	V

Fig. 16. No repeats; Each section of table represents 1 bar.

A2

Bars 72-81

Am	B7/A	Dm/A	Am
i	II	iv	i

Fig. 17. Repeated once; Each section of the table represents 2 bars.

B2

Bars 82-89

Am7	Am7	B7	B7	Dm (maj7)	E7	Am (maj7)	Am
i	i	II	II	iv	V	i	i

Fig. 18. No repeats; Each section of the table represents 1 bar.

Bars 90-97

Am7/G	Am/F#	Dm (maj7) /F	<i>String of Highly Chromatic Chords frequently using sharp and flat 9s</i>
i	i	iv	N.A.

Fig. 19. No repeats; Each section of the table represents 2 bars.

Bars 98-101

C9 (b6) / Bb	C9 (b6) / Bb	Dm6 / Bb	Dm 6 / Bb (2/4)
III	III	iv	iv

Fig. 20. No repeats; Each section of the table represents 1 bar.

C1

Bars 102-133

Am9	C (maj7) / G	Dm9 / F	E7 (add11)
i	III	iv	V

Fig. 21. Repeated 5 times; Each section of the table represents 2 bars.

Bars 134-136

Dm6/A	Em11	Am
iv	v	i

Fig. 22. No repeats; Each section of the table represents 1 bar.

This composition is harmonically rich, featuring densely voiced jazz chords, along with the traditional i, iv, V chords that are common in the genre. The main theme strongly features the II and V, which is reminiscent of the typical jazz progression, the II, V, I. Libertango is in the key of A minor. The first B section modulates to the subdominant, D minor, and the second B section begins in A minor but ventures into new harmonic territory using a series of densely voiced chords, such as the sharp and flat 9 chords. This section is intentionally jarring, drifting from the established tonality.

Rhythm

The rhythm of the piece is consistently <3, 3, 2> throughout. Bass notes spell out this rhythmic pattern, with accents often placed accordingly in the melody. This rhythmic pattern is dominant in the genre of Argentine Tango, and particularly in the works of Astor Piazzolla.

Tone

The overall tone of Piazzolla's Libertango is dark and dramatic. This is due to the tonality of the piece and its harmonic structure. Like most tangos, it centres around a harmonic minor key, giving it its sense of seriousness. The B sections provide an uplifting break from the darker surrounding A sections, and use more grandiose, cinematic scalar runs and heightened chromaticism to enrich the piece. The C section that brings the piece to a close uses descending scales to reiterate the darkness of the previous A sections, but in a less

melodically complex manner. A strong dominant chord to tonic progression ends the piece in the signature “chan-chan” that often concludes an Argentine Tango.

Tango Étude No. 3

The second piece for analysis will be Astor Piazzolla’s “*Tango Étude No. 3.*”

Instrumentation

This composition is for solo flute, featuring a sole melodic line to be played by one performer. It is also commonly arranged for other solo instruments of a similar register, most notably the violin.

Form

This composition has a ternary form, that is book-ended by identical A sections. There are multiple interpretations of the form of this piece as it contains a quote from another composition. The quote is then followed by a slower section before returning to the primary theme of the A section. For the purpose of this analysis, the quote and the slower B section will be looked at separately, as is done in the analysis conducted by Reyes in “*A Performer's Guide to Astor Piazzolla's Tango-Études Pour Flûte Seule: An Analytical Approach.*” Depicted below is the piece broken up into its different sections to show the prevalence of each with respect to time.

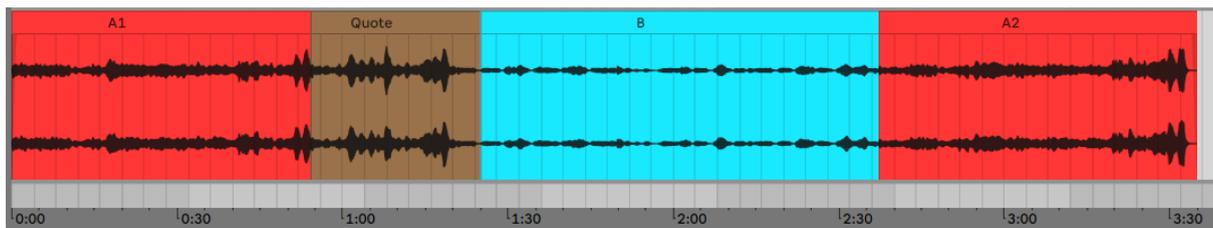


Fig. 23. Structure of *Tango Étude No. 3* with timing.

The table below illustrates the presence of each section both in terms of its total number of measures and the amount of time it takes up in the piece. There is a tempo change in the B section which distorts the data. While the B section represents the least amount of measures, it is the largest individual section in the piece in terms of time.

Section	#Bars	/Total Bars	Time range	Time played (seconds)	/Total Time	Difference
A1	31	33.7%	0:00-0:54	54	25.2%	-8.5%
Quote	17	18.5%	0:54-1:25	31	14.5%	-4%
B	12	13%	1:25-2:37	72	33.6%	+20.6%
A2	32	34.8%	2:37-3:34	57	26.6%	-8.2%
Total	92	100%	0:00-3:34	214	100%	NA

Fig. 24. Table showing the timing of each section of Tango Étude No. 3.

Proportion of each section by bars

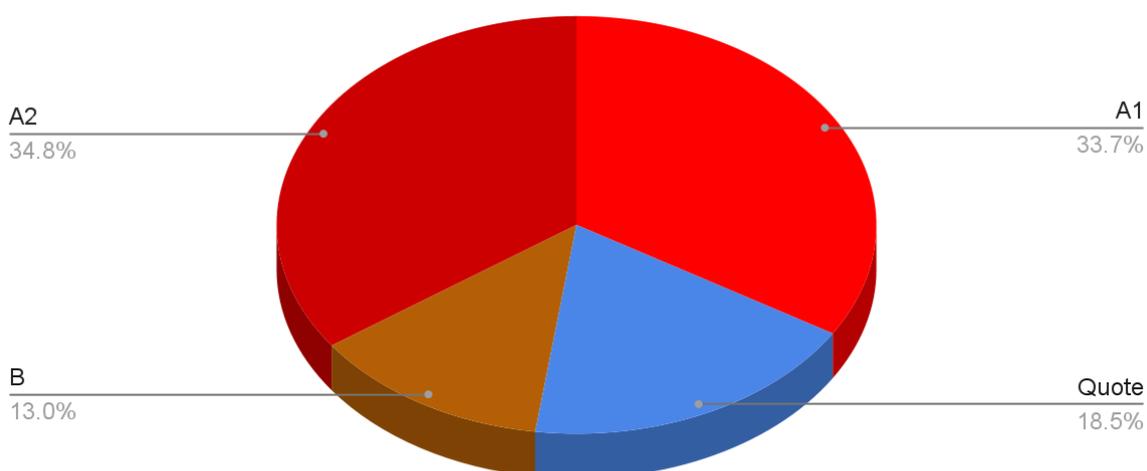


Fig. 25. Proportion of the piece in each section by amount of measures.

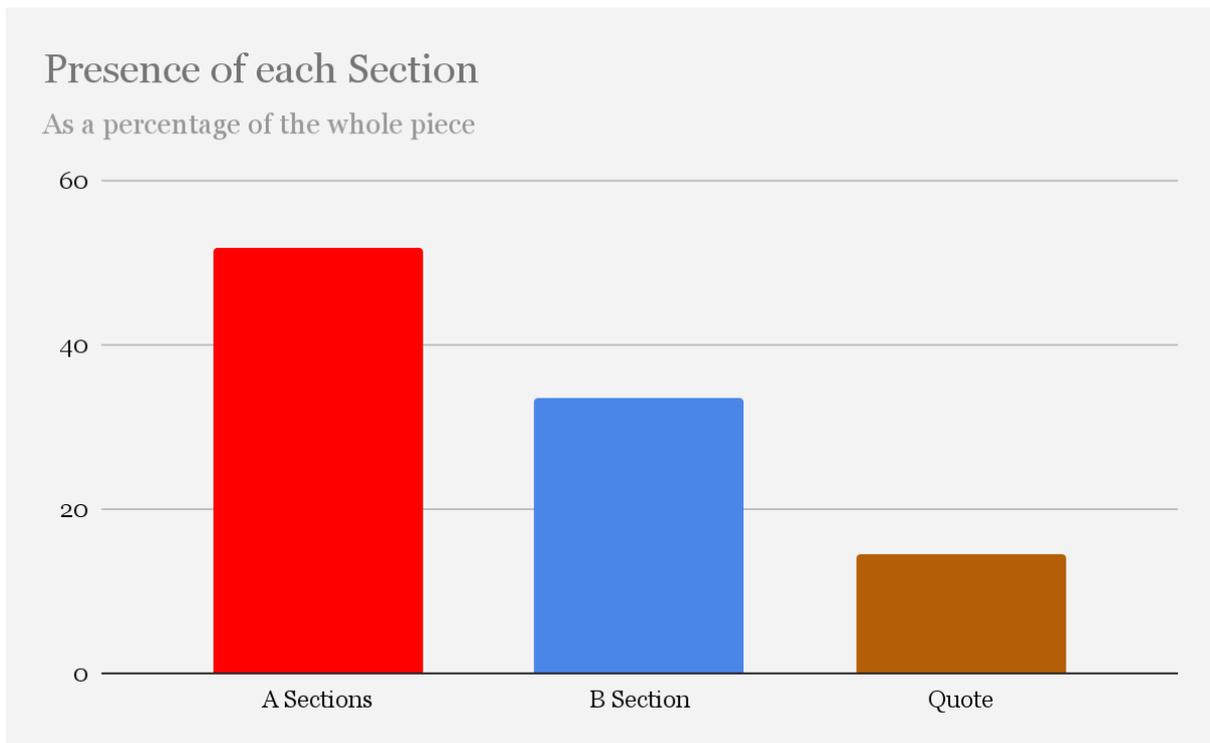


Fig. 26. A, B and Quote sections as a percentage of the total time played.

Activity

A1

The main theme is fast at 138 bpm, and is in the key of A harmonic minor. A similar pattern is enforced that consists of an arpeggiated chord played in eighth notes followed by a measure with a descending line and an upward moving chromatic arrastre. The direction of these lines and arrastres varies throughout the section. This two bar motif is repeated through different harmonies and is the main theme of the composition. The motif is altered and embellished heavily throughout. The section is brightly ornamented with mordents and appoggiaturas. Common among the compositions of Astor Piazzolla, this piece is characterised by its <3, 3, 2> rhythm, and is accented accordingly, particularly in the A sections.

Quote

This section consists of a direct melodic and harmonic quotation from Sergio Ortega's 1973 song "El Pueblo Unido Jamás Será Vencido," a Chilean protest song that was

prominent during the 1970s³³. The harmony of this follows a circle of fifths pattern, and is also in the key of A minor, allowing for a smooth transition from the first A section.

B

There is a notable shift into the B section, as there is a steep tempo drop to 72 bpm. Unusual for a tango composition, there is no modulation during the B section and the entire composition is in the key of A minor. A new slower theme is introduced, that features a melodic shape repeated through harmonies that descend in a chromatic manner. There is less evident embellishment in the B section compared to the A sections, although acciaccaturas are used sparingly throughout. Triplets are also used occasionally to vary the rhythm in the section. The B section is played more softly than the surrounding sections.

A2

The final section is a repeat of the first A section, and sforzandos to a close, landing on the tonic note A. There is no “chan-chan” as a finale to this piece.

Dynamics

This piece is very expressive compared to other tango compositions, which typically keep each section in one dynamic marking. This piece contains frequent changes in dynamic marking to add expression and emotion to the performance. Common throughout the piece is the use of crescendos for certain sections. Some dynamic markings change in the middle of measures, for the purpose of the project of research, these have been rounded to the nearest whole bar.

Bars	Dynamic Marking
1-7	ff
8-11	f
12	mf (crescendo)
13-20	ff
21-29	f
30-46	ff

³³ Ortega, Sergio. “El Pueblo Unido Jamás Será Vencido.” 1973.

47-60	<i>p</i>
61-67	<i>ff</i>
68-71	<i>f</i>
72	<i>mf</i> (crescendo)
73-75	<i>ff</i>
76-89	<i>f</i>
90	<i>ff</i>
91	<i>f</i> (crescendo)
93	<i>ff</i>

Fig. 27. Table showing dynamic markings of Tango Étude No. 3.

Dynamic marking	Bars	/Total Bars
<i>p</i>	14	15%
<i>mf</i>	2	2%
<i>f</i>	32	35%
<i>ff</i>	44	48%

Fig. 28. Table showing proportion of the piece in each dynamic marking.

Harmony

A Sections

Bars	Chord	Roman Numeral
1-2	Am	i
3-4	E	V
5-6	Edim	v ^o
7-8	Dm	iv

9-10	Ddim	iv°
11-12	C	III
13	Cdim	iii°
14-15	Bdim	ii°
16-17	Am	i
18-19	E	V
20-21	Edim	v°
22	NA	NA
23-25	Dm	iv
26-29	NA	NA
30-31	Am	i
92	Am	i

Fig. 29. Harmony of A1 section: The second A section is a repeat of bars 1-31, with the 92nd bar being Am

Quote Section

Bars	Chord	Roman Numeral
32	Dm	iv
33	C	III
34	Bdim	ii°
35	NA	NA
36	Dm	iv
37	C	III
38	Bdim	ii°
39	Am	i
40	Dm	iv
41	C	III
42	Bdim	ii°

43	Am	i
44	Dm	iv
45	Em	v
46	F#dim	#vi°
47	E	V
48	F	VI

Fig. 30. Harmony of quote section.

B Section

Bars	Chord	Roman Numeral
49	Am	i
50	G	VII
51	F#°	#vi°
52	F	VI
53-54	Esus4	V (sus4)
55	Am	i
56	G	VII
57	F#°	#vi°
58	F	VI
59-60	Esus4	V (sus4)

Fig. 31. Harmony of B section.

While the i, iv and V are commonplace in this composition, they are not as dominant as they are in many other tango compositions. This piece has many other harmonic motifs. All of the sections heavily feature diminished chords, giving the piece additional tension. The A sections are most typically tango, using the standard i, iv and V chords and variations thereupon. The quote section features the circle of fifths pattern from the quoted material, with harmonic shifts occurring during the bar to show the movement in fifths. This section also features a descending harmony, going from the iv down to the i in diatonic steps. The B section also has a descending harmony, instead descending chromatically in parts. The

sharpened seventh does not appear at all in the B section, showing that it is in the natural minor mode, before shifting back to the harmonic minor for the final A section. In conclusion, this piece is particularly harmonically rich compared to many more standard tango pieces, most notably with the use of chromaticism in descending lines, and the prevalence of diminished chords throughout the composition.

Rhythm

The main theme of the A sections features a strong <3, 3, 2> rhythm, and it is accented accordingly. This is typical for Piazzolla compositions, and tango compositions in general. The piece diverges from the <3, 3, 2> accenting in some places in order to create moments of rhythmic variety, but is grounded throughout each section in this distinctly tango rhythm. Tuplets are featured heavily in the A section in various groupings, most notably in groups of 5, 6 and 9. Triplets are also seen throughout the composition. The staff text also indicates that the performer should play the A sections and the quote section *marcato*, and the B section should be played *cantando*, illustrating the two primary rhythmic techniques for tango performances. The *marcato* and *cantando* sections provide great contrast in the piece, and draw more attention to the tempo shifts, making them more stark.

Overall Tone

The A sections of the piece are sharp and rhythmic, with the <3, 3, 2> accenting giving the section strong danceability. The transition into the quote section is smooth from the preceding A section, and the mood is a bit more playful than in the opening section. There is a stark contrast between the B section and its surrounding sections. The mood of the B section is slow and melancholic, and its juxtaposition in the composition allows for the final A section to appear even more lively and rhythmic.

El Choclo

The final piece for analysis will be “*El Choclo*,” published in 1903 by Argentine musician Ángel Villoldo. Arrangements differ as the piece was not transcribed by the composer, but by pianist José Luis Roncallo.³⁴ The arrangement used for analysis is for solo flute.

³⁴ Silbido, Juan. “Jose Luis Roncallo.” *Todotango*, <https://www.todotango.com/english/artists/biography/858/Jose-Luis-Roncallo/>.

Instrumentation

El Choclo is identifiable from its lead melody, which is often played by solo flute or violin. It is a popular piece that has been arranged for many instruments, notably for vocals, piano and bandoneon. The melody is often accompanied by a straight rhythm or a milonga bassline.

Form

“*El Choclo*” has a binary form, where it opens and closes with an identical A section, with a larger B section in the middle. The B section could be further divided into two parts, as a key change occurs during this part. However, for the purpose of the project of research, it is appropriate to analyse it as one B section that divides the main theme of the surrounding A sections. Depicted below is the timing of this composition, showing the prevalence of each section. The B section is quite prevalent in this particular arrangement.

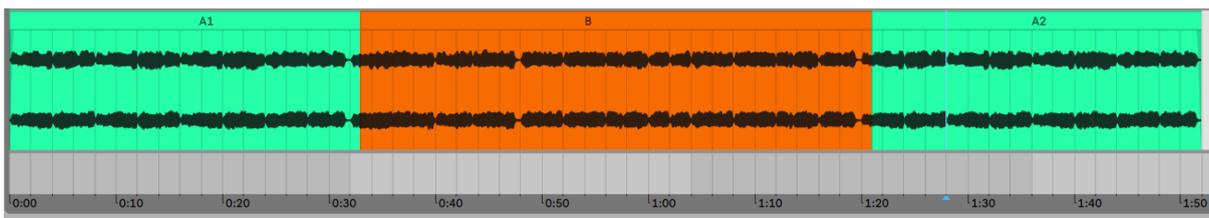


Fig. 32. Structure of “El Choclo” with timing.

The below table further details the timings of each section in this piece, detailing the amount of measures in each section as well as the time spent in each. As is commonly featured in the genre of Argentine tango, sections are often introduced by an anacrusis. This is a strong feature in this composition, and bars that contain the introduction to the next measure were not counted as their own distinct bar. This causes the slight distortion in the figures below, as the tempo is consistent throughout the piece. Times were rounded to the nearest second, and percentages were rounded to one decimal place.

Section	#Bars	/Total Bars	Time range	Time played (seconds)	/Total Time	Difference
A1	16	28.5%	0:00-0:33	33	29.5%	+1%
B	24	42.9%	0:33-1:21	48	42.9%	0
A2	16	28.5%	1:21-1:52	31	27.7%	-0.8%
Total	56	100%	0:00-1:52	112	100%	NA

Fig. 33. Timing of “El Choclo” by section.

Proportion of each section by bars

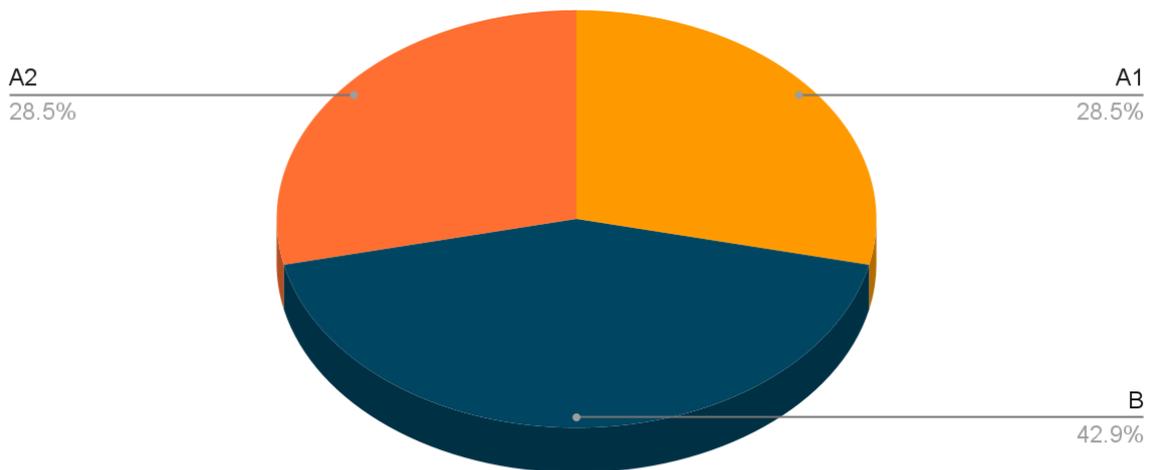


Fig. 34. Proportion of the piece in each section by amount of measures.

Presence of each section

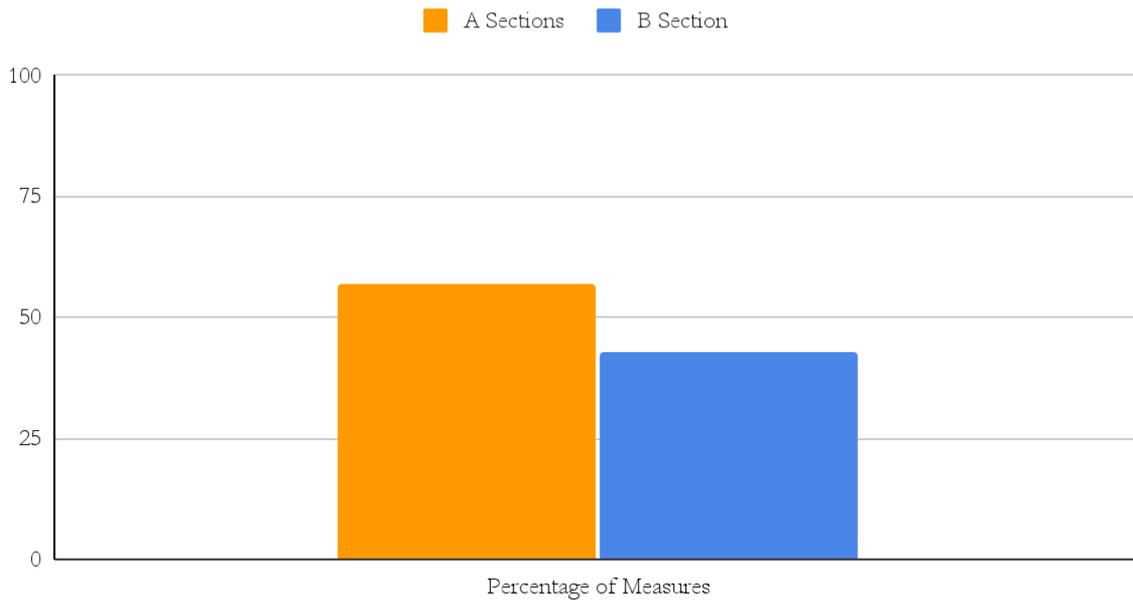


Fig. 35. Prevalence of A and B sections in the piece by amount of measures.

Activity

A1

The theme is enforced through repetition. There is a straight rhythm, with a consistent motif played across two measures, the first bar will consist of ascending eighth notes, with the second and third being the same, and the sixth and seventh being the same. The subsequent bar will consist of two crotchets, then a brief rest before an arrastre into the following measure which repeats this pattern. These groups of two measures also alternate between ascending and descending patterns.

B1

There is a modal change, as the piece shifts to the relative major, going from G minor to Bb major. There is overall a livelier mood, and a new theme is introduced. The new pattern is that of an eighth note followed by a quarter note, then another eighth note, followed by 4 descending eighth notes.

B2

Following this theme, a version of the A theme in its parallel major, G major, is played. This is part of the overall B section, but there is a clear distinction heard between these two parts.

A2

The first A section is then repeated in its original key of G minor, before ending with the “chan-chan,” resolving to the tonic from the dominant.

Dynamics

Section	Dynamic Marking
A1 (16 bars)	mf
B1 (8 bars)	f
B2 (16 bars)	mp
A2 (16 bars)	mf

Fig. 36. Dynamic markings of each section of “El Choclo.”

Dynamic marking	Bars	/Total Bars
<i>mp</i>	16	29%
<i>mf</i>	32	57%
<i>f</i>	8	14%

Fig. 37. Proportion of “El Choclo” in each dynamic marking.

The dynamics markings are not overly varied in this composition, and there is not a large dynamic range. Performers of this piece have varied the dynamics, among other aspects such as rhythm and ornamentation, and there are many different interpretations of this piece due to its age.

Harmony

A Sections

Bars	Chord	Roman Numeral
1	<i>Anacrusis</i>	
2-4	Gm	i
5-8	D7	V
9-11	Gm	i
12	G7	I
13-14	Cm	iv
15	Gm	i
16	D7	V
17	<i>Anacrusis</i>	

Fig. 38. Harmony of A sections of "El Choclo."

B Section

Bars	Chord	Roman Numeral
18	F7	V (Key changes to Bb)
19	Bb	I
20	F7	V
21	Bb	I
22	D7	III
23	Gm	vi
24	Eb	IV
25	D7	III
26	G	I (Key changes to G)
27-28	D7	V
29	G	I

30	E	VI
31/34	Am	ii
32/35	A	II
33/36	D7	V

Fig. 39. Harmony of B section of “El Choclo.”

The harmonic structure of this composition is very typical of a tango, centring around the i, iv and V as its primary progression. Although the B section modulates from G minor to the relative major, the main chords used are the I and the V. The second portion of the B section modulates to G major, the parallel major of the main theme of the A sections. The B section is more harmonically interesting than the A sections in order to provide contrast to the main theme of the composition and to allow for a smooth modulation back to G minor for the final A section, which is an exact repetition of the first A section. As with many tango compositions, there is a frequent use of anacrusis, which act as arrastres in the context of an Argentine tango. This use of anacrusis is a key part of the main theme.

Rhythm

The rhythm is consistent throughout the piece and is mostly played marcato, emphasising the downbeat. Many arrangements of this composition feature a milonga or habanera bass rhythm to accompany the melody. As is common among tango compositions, performers employ fraseo and often alter the rhythm slightly to add more interest, often using triplets and more dotted rhythm. The main theme is *anticipada a tierra*, with the anacrusis anticipating the arrival of the harmony on the downbeat.

Overall Tone

The tone of El Choclo varies throughout the piece, the A sections are darker, while the modulation in the B section gives the composition a more lively and playful sound. The piece is very danceable with its consistent rhythm and tempo, and keeps its signature swing throughout.

Following the analysis of the tango compositions, the third stage of the project of research was carried out. This stage involved the creation of tango compositions in line with the features seen throughout the various traditional tango compositions studied. MuseScore

was used to score these compositions. The two pieces composed for the project of research will be discussed under the same headings used for the analysis of the traditional tango compositions in order to show their relevance to the genre of Argentine Tango and their similarity to existing pieces.

Tango for Bandoneon

Instrumentation

The first piece composed was a tango for the bandoneon, a signature instrument of the Argentine tango. The bandoneon plays the main melody as well as some harmonies. There is a piano bassline playing a milonga rhythm to accompany the main melody.

Form

This piece is in a binary form, with two similar A sections and a contrasting B section between them. The ABA format is similar to that seen in older compositions such as *El Choclo*, which has a similar split between its sections.

A1	Bars 1-19
B	Bars 20-35
A2	Bars 36-52

Fig. 40. Table showing the amount of bars in each section of the piece.

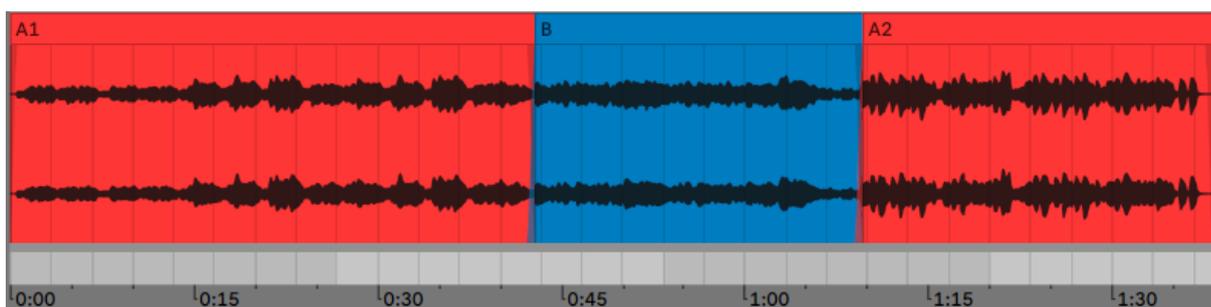


Fig. 41. Timing of "Tango for Bandoneon" by section.

Section	#Bars	/Total Bars	Time range	Time played (seconds)	/Total Time	Difference
A1	26	44%	0:00-0:43	43	44.3%	+0.3
B1	16	27.1%	0:43-1:09	26	26.8%	-0.3
A2	17	28.9%	1:09-1:37	28	28.8%	-0.1
Total	59	100%	0:00-1:37	97	100%	N/A

Fig. 42. Table showing the timing of each section of “Tango for Bandoneon.”

Activity

A1

The opening bar of this composition is an anacrusis to lead into the downbeat of the second bar, where the main melody commenced. There is a frequent use of arrastres to drag the listener into the subsequent bar, as is common in the genre. These arrastres take the form of rapid and chromatic notes. The main melody is monophonic until bar 10, when the piece adds harmonic texture with the bandoneon, using syncopated notes to give the composition more swing. The accompanying piano plays a habanera rhythm, which tends to be used to accompany tango pieces, such as in arrangements of “*El Choclo*” or for Piazzolla’s études. Bar 19 is in $\frac{3}{4}$, and is an anacrusis into the B section. Its timing intends to briefly break the listener away from the consistent rhythm before going back into the habanera rhythm once more in the B section.

B

There is a modal change in the B section, as the tonic A minor modulates to the relative major key of C. The stark change in harmony in and rhythm emphasises the juxtaposition between the A and B sections. There is a continued use of some ornamental features such as the rapid, chromatic arrastres. There is also a turn in bar 31 to further embellish the section. The B section ends with a chromatic crescendo that acts as an arrastre into the final section.

A2

The final A section has an identical melody to the opening bars of the first A section, but with added harmonic and rhythmic texture from the bass of the bandoneon. The bass hand of the bandoneon plays syncopated notes against the main melody, giving the section a more danceable feel, as is important for Argentine tango compositions. The composition ends with the signature “chan-chan” as is heard in many tango compositions.

Harmony

A1

Bars	Chord	Roman Numeral
1	<i>Anacrusis</i>	<i>NA</i>
2-5	Am	i
6-9	E7	V
10-12	Am	i
13	A7	I
14-15	Dm	iv
16	Am	i
17-18	E7	V
19	<i>Anacrusis</i>	<i>NA</i>

Fig. 43. Harmony of the first A section (A1).

B

Bars	Chord	Roman Numeral
20	G7	V
21	C7	I
22	G7	V
23	Cm7	i
24	E7	III
25	Em7	iii

26	G7	V
27	C7	I
28	G7	V
29	C7	I
30	Dm	ii
31	D7	II
32	Am (maj7)	vi
33	B7	VII
34-35	E7	V

Fig. 44. Harmony of the B section.

A2

Bars	Chord	Roman Numeral
36-39	Am	i
40-43	E7	V
44-47	Am	i
48-51	E7	V
52	Am	i

Fig. 45. Harmony of the second A section (A2).

The harmonic structure of this composition was decided based on the research done into existing tango pieces. This piece strongly features the i and V chords as its primary harmonic movement, while also using the iv in the A sections. The B section modulates to the relative major, which is seen in compositions such as *El Choclo* which also modulates to its relative major in the B section before returning to the tonic minor key in the final A section. The use of the V and seventh chords emphasise the harmonic minor feel of the piece, the signature mode in the genre of Argentine Tango.

Rhythm

The rhythm of this piece is strongly in line with the <3, 3, 2> rhythmic pattern that occurs in many tango compositions, in particular those of Astor Piazzolla. The accenting of the melodic notes, along with the underlying habanera rhythm, emphasise this <3, 3, 2> rhythm. The notes are generally played *marcato*, emphasising the downbeat, but there are syncopated rhythms, particularly in the final section when the bass of the bandoneon becomes more dominant in the piece. Bar 33 is *anticipada y contratiempo*, as the harmony in the bandoneon part does not arrive on the downbeat as expected, but rather on the weak part of the first beat. This technique is common in tango music to go against the expectations of the listener, with the harmony having been anticipated in the previous bar.

Overall Tone

The A sections of this piece are quite dark with a strong harmonic minor feel, and the B section in between is a brighter, more playful section, despite its more complex harmonies compared to the simpler A sections. The <3, 3, 2> rhythm and the *Allegro* tempo marking are consistent throughout the piece, allowing the piece to maintain its tango swing and keep the composition danceable.

Tango for Two Flutes

Instrumentation

This piece was composed for two flutes, with the first flute giving the piece its main melody with the support of the second flute, which adds harmonic complexity to the piece as well as emphasising its rhythm. Both flute parts vary in complexity.

Form

This piece is in binary form, with two similar A sections, and a contrasting B section in between. The establishing A section is the longest individual section, and the piece is similar to Piazzolla's *Tango Étude No. 3* in form, with a large opening section, a slower short B section, and a shorter final A section. This piece, however, does not contain a quote section like that which appears in Piazzolla's third *étude*.

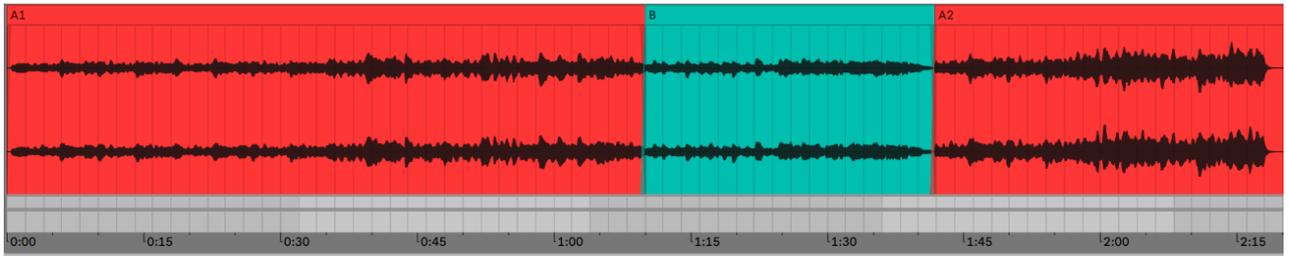


Fig. 46. Timing of “Tango for Two Flutes.”

Section	#Bars	/Total Bars	Time range	Time played (seconds)	/Total Time	Difference
A1	33	51.6%	0:00-1:10	70	50.4%	-1.2
B1	13	20.3%	1:10-1:42	32	23%	+2.7
A2	18	28.1%	1:42-2:19	37	26.6%	-1.5
Total	64	100%	0:00-2:19	139	100%	N/A

Fig. 47. Table showing timing of each section of “Tango for Two Flutes.”

Activity

A1

There is a one bar staccato intro that plays a descending line across the two flutes before the main theme of the piece is introduced. The intro bar is a D7, which emphasises the V-i motion common in tango music, as the piece returns to the tonic of G minor for the beginning of the main theme. The main theme has a distinct rhythmic and melodic pattern that is varied upon as the piece goes through different harmonies. The accented notes emphasise the <3, 3, 2> rhythm present in the composition. The main theme repeats after 8 bars, before a variation on this theme is played. From bar 24, the piece slows down to transition into the B section.

B1

The B section modulates to the parallel major key of G major, in order to contrast the harmonic minor feel of the surrounding A sections. Furthermore, the tempo change from *moderato* to *andantino* emphasises the contrast between the A and B sections. The melody in the B section is more embellished with glissandos and tremolos. The second flute plays

staccato sixteenth notes to contrast the established rhythmic patterns in the A sections, while keeping the distinctly tango <3, 3, 2> pattern. From bar 34, the composition makes use of extended chords, similar to those used by Piazzolla in his jazz-influenced pieces. Sharp and flat 9 chords add harmonic complexity to the piece, along with the heightened use of chromaticism in the melodic lines that juxtapose the more traditional harmonic structures present in the A sections. The section comes to a close with an ascending line playing the V chord in order to heighten the tension in the section before returning to the tonic of G minor in the final A section. Bar 38 is in 2/4, and is used to break away from the established tempo and rhythm.

A2

The final A section returns to common time and the tonic key of G harmonic minor. The tempo also returns to the faster *moderato*. The first 8 bars of the second A section are a repeat of the main theme, followed by another 8 bars of a more embellished variation upon this main theme. The final two bars emphasise the V-i motion that typically concludes a tango composition, but in a more subtle way than the traditional “chan-chan” that is heard in pieces such as “*El Choclo*.”

Harmony

A1

Bars	Chord	Roman Numeral
1	D7 (Intro)	V
2-3	Gm	i
4-5	Eb	VI
6-7	Cm	iv
8-9	D7	V
10-11	Gm	i
12-13	Adim	ii°
14-15	Cm7	iv
16-18	Gm7	i
19	D	V

20-21	Em	#vi
22-23	Gm	i
24-25	D7	V

Fig. 48. Harmony of first A section (A1); Note: Bars 2-9 are repeated.

B1

Bars	Chord	Roman Numeral
26-27	G	I
28-29	Em	vi
30-31	C	IV
32-33	D7	V
34	E7#9	VI
35	Fsus4#9	VII
36	Am7b9	ii
37-38	D7b9	V

Fig. 49. Harmony of B section (B1).

A2

Bars	Chord	Roman Numeral
39-40	Gm	i
41-42	Eb	VI
43-44	Cm	iv
45-46	D7	V
47-48	Gm	i
49-50	Eb	VI
51-52	Cm	iv
53-55	D	V
56	Gm	i

Fig. 50. Harmony of second A section (A2).

The A sections of this composition are kept harmonically straightforward, primarily revolving around the i, iv and V chords that are traditionally prevalent in the genre of the Argentine tango. The B section introduces more harmonic complexity with the use of extended seventh chords and sharp and flat ninths. The B section's harmony is influenced by Piazzolla and the use of jazz harmonies in his compositions.

Rhythm

The rhythm of this composition follows the typical <3, 3, 2> rhythm that is dominant across the genre of Argentine tango. This rhythm is emphasised by the consistent accenting of these notes throughout the piece. The main theme is played staccato, with the first flute playing the melody rigidly. The use of dotted rhythms can be seen throughout, as is typical in the genre. These moments of syncopation make the piece more danceable, which is necessary for this particular genre, while remaining strictly grounded in the primary <3, 3, 2> rhythm. There is a ritardando that occurs in bars 34 and 35 as the first A section slows down to the B section. This tempo shift adds contrast between the two sections.

Overall Tone

As is common in tango compositions, the A sections of this piece are rather dark and have a strong harmonic minor feel. The <3, 3, 2> rhythm is dominant throughout the piece and the accenting allows the composition to be more danceable, and appropriate to the overall genre. The B section is used to contrast this dark mood with more joyful and bright harmonies. Towards the end of the B section, the complex harmonies add dissonance and uncertainty to the section, before the final A section returns the listener to the original theme and key with its darker motif.

Following on from the composition of the two pieces discussed above is the final stage of the project of research. This fourth stage involved the production of contemporary tracks in the style of the Argentine Tango. Modernised versions of both the bandoneon and flute compositions were produced using synthetic instrumentation alongside the primary instrument of each composition. The development of both of these compositions will be discussed, detailing the changes that occurred to these pieces to make them fit into a contemporary context. Furthermore, justification will be given to these changes as to how they relate to the genre of the Argentine Tango. Ableton was used as the primary DAW for the production of these two pieces.

Tango for Bandoneon

The composition for bandoneon was developed upon in various ways in order to fit it into a contemporary style. The arrangement of the sections was kept mostly the same, with minor alterations on the repeats in order to elongate the first A section. The final A section was also extended in the form of an outro. Despite these alterations, the overall composition remains in the original binary format of two similar A sections with a contrasting B section. The instruments of the original composition were kept in the modernised piece, using various effects to give them a more contemporary sound. The piano was used as the primary bass instrument throughout the A sections, being filtered and distorted to give it a more synthetic sound. The arrangement of the piano was slightly altered, as the polyphonic chords used in the more traditional arrangement would overbear the mix. The piano arrangement for the contemporary piece was thus made monophonic in order for it to act as the primary bass sound of the modern composition. The original polyphonic arrangement of the piano was used in a synth pad that supports the bass piano in an appropriate register. For the outro, the piano part is doubled with a synth to lead into the “chan-chan.” It was of importance to the project that this traditional cadence be used in the finished contemporary piece as it is exemplary of the genre of Argentine Tango.

The bandoneon arrangement was kept the same, with various effects being used throughout in order to mix it into the piece. For the B section, the bandoneon part was filtered. Furthermore, the bandoneon part was doubled with a synth in order to alter the harmonic structure in parts. An 808 bass sound was used in the B section to contrast the piano sound that was used as the bass instrument in the A sections. This 808 bass sound also exists to contrast the strict milonga rhythm of the A sections. Despite the brief disappearance of the signature milonga rhythm, a strong <3, 3, 2> rhythm is implied through both the melody and the percussive elements of this section. The percussion throughout the piece is used to enforce the traditionally tango <3, 3, 2> rhythm, with the drums accenting these beats in the piece. The use of percussive loops from the outset gives the piece a modern feel, alluding to contemporary genres such as house and dance music. This can also be heard in the use of sidechaining in the final A section in order to make the piece more danceable. The use of drum fills and reversed loops throughout the composition act as arrastres to drag the listener into the subsequent measure. It was of importance to the project of research that there was a prevalent use of these ornamental features signified by the genre of Argentine Tango.

The essence of the original bandoneon composition prevails in the modernised piece, while it uses synthetic elements to place the piece in a more contemporary style. These elements such as the percussion, synthesiser doubling and the effects all served to accentuate the existing tango features of the piece, in particular the <3, 3, 2> rhythm, the milonga in the bass and the use of arrastres.

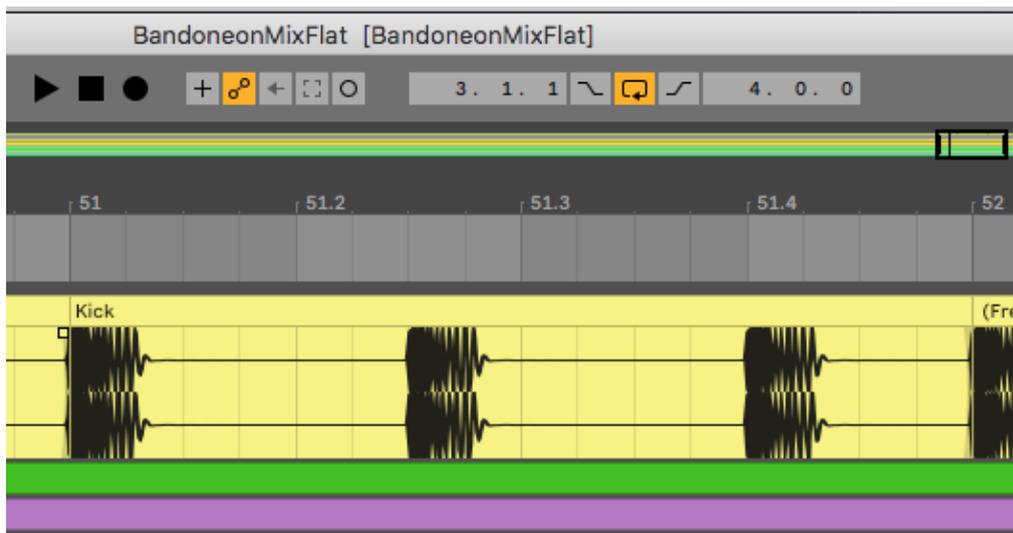


Fig. 51. Screenshot of Ableton session showing the <3, 3, 2> rhythm of the kick.

Tango for Two Flutes

The tango composition for two flutes showcased many of the key features of the genre of Argentine Tango. It was of great importance to the project that these features be maintained within the contemporary composition. For the modern production, the flute arrangement from the original traditional composition was kept intact, with effects applied to it at various locations. This arrangement allowed for the piece to maintain its binary rhythm, which is of importance to the project to keep the composition within the tango genre. The only alteration to the overall form of the piece was the inclusion of an extended outro.

The use of reverb, delays, flangers and chorus effects on the flute section all served to enhance the interest of the piece. One of the main features of this piece is the use of glitching on the flutes to give it a more contemporary electronic sound. The glitching was strategically applied to certain parts of the flute section in order to enhance specific tango features, in particular the <3, 3, 2> rhythm that was already prevalent in the piece. By placing the

overdriven and highly processed glitched flute sounds on the <3, 3, 2> beats, the tango rhythm of the piece is further enhanced. These glitches are often done in small rapid subdivisions such as in 16th or 32nd notes, typically as an arrastre on the fourth beat into the subsequent bar. This is a development on the type of arrastre common in the works of Astor Piazzolla, who would often use rapidly played arrastres on the fourth beat for this purpose. The use of modern audio processing techniques allows this piece to use rhythmic subdivisions that would have been unplayable in Piazzolla's time.

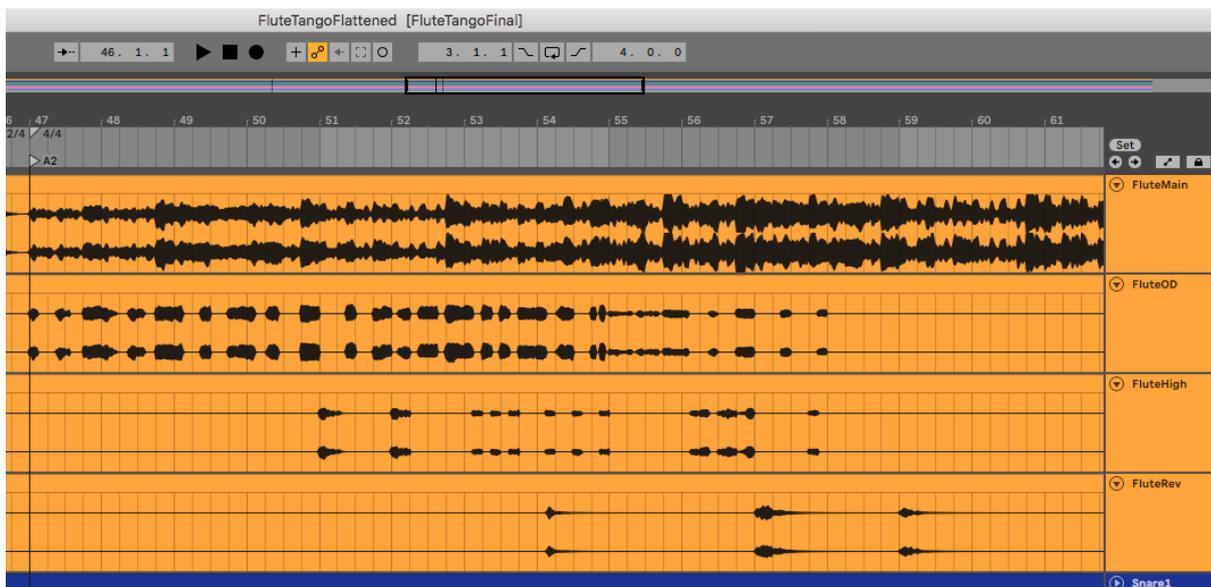


Fig. 52. Screenshot of Ableton session showing the positioning of the glitches; they align with the <3, 3, 2> rhythm, and arrastres lead from the fourth beat into the next bar.

This development on the traditional arrastre can also be heard in the percussion, which frequently matches the glitched nature of the flute. The percussion also serves to enhance the <3, 3, 2> rhythm of the piece, with the kicks placed accordingly. This rhythm is a fundamental feature of the genre of Argentine Tango, enhancing both the emotion and the overall danceability of its compositions. The drum sounds used give the piece a more contemporary sound, incorporating elements of hip-hop and dance music.

The synth bass used in the A sections is a prevalent instrument in the composition. It loosely follows a <3, 3, 2> pattern by accenting certain notes. This allowed for the bass to use a more typical pattern to modern house and electronic music, while also incorporating the traditional tango rhythm. This bass sound being sidechained against the kick drum also

further enhances the <3, 3, 2> rhythm, giving the piece more swing to make it more danceable overall. In the second half of the first A section, a different bass sound is used alongside the heavily glitched flute section. This makes use of glides and is less transient than the primary bass sound of the piece, allowing the bright flute section more space in the mix.

A different, lighter bass sound is used in the B section to contrast that of the surrounding A sections. The additional elements of the B section used to accompany the modulation in the flute include glitched distant acoustic guitar sounds. These sounds aid in juxtaposing the more synthetic sounds of the surrounding A sections, giving the B section a more minimal and relaxed overall feel.

The final A section repeats the elements of the first A section in order to bookend the composition in a traditional manner. Following the repetition of the main theme is a more experimental outro that breaks away from the original flute composition. This outro serves to display the fundamental tango features in an increasingly minimal manner. The instruments all play a strict <3, 3, 2> rhythm as the outro commences with just an 808 sound and the glitched flutes. These glitched flutes also act as arrastres. A plucked synth with a gradually opening filter plays the same rhythm in a typically tango harmonic pattern, with strong use of the i, iv and V. This section is followed by a section that consists solely of drums and bass, following the tango fundamentals that have been established throughout the project of research. The flute then re-enters for the final cadence. This outro not only serves to display all of these traditional Argentine Tango features, but to display them in a contemporary manner that fits into modern electronic music genres.

Analysis

Throughout the project of research, significant results were achieved through detailed analysis and discussion. The project firstly sought to compile the foundational features of the genre of Argentine Tango, which was done through the analysis of three chosen compositions that are exemplary of this traditional genre. The common musical features shared between the three chosen pieces were noted and used in the subsequent composition portion of the project. The dominant traits of these tango compositions included a harmonic minor feel, giving the genre an overarching darkness in tone. The harmonies of all of the pieces at some point made use of the i, iv and V chords to drive the piece.

The pieces also shared a similar form, with the binary form being the most common across the genre. This binary form was expanded upon in the Piazzolla pieces that were analysed, as he included quotes from others' work, as well as extended sections. These expansions upon the form of the compositions would still always pay tribute to the traditional binary form, with contrasting B sections appearing throughout the genre. The pieces tended to modulate to a related key in the B section in order to juxtapose the surrounding A sections. The B sections also tend to be used to provide a break from the generally darker A sections, typically being slower or in a major key to convey a contrast in tone.

It is clear through the research conducted that this genre is a fusion of other older styles such as Baroque, classical, and latin genres such as the Milonga. The influence of Baroque and classical music is evident in the ornamentation of the pieces discussed, in particular the use of turns and mordents to embellish these pieces. The influence of the Milonga on the Argentine Tango is particularly evident in the rhythmic features. Milonga and Habanera rhythms are frequently used in tango compositions, and typically dominate bass accompaniments. One of the primary features of the Argentine Tango analysed through the project of research is the use of a <3, 3, 2> rhythm. This rhythm appeared in each of the compositions analysed, and is perhaps the most significant feature of the genre, being particularly prevalent in the works of Astor Piazzolla. This strong danceable rhythm, exemplary of Latin dance styles, married with the traditional European structures of a sonata format and classical embellishment make the Argentine Tango a unique blend of styles that epitomises the cultural mix in Buenos Aires at the turn of the 20th Century.

Another key feature of the genre seen throughout the pieces is the use of arrastres, which is seen throughout all of the compositions analysed. Arrastres give the genre its signature swing and make compositions more danceable. Piazzolla's pieces often use arrastres to display chromaticism and extended techniques for instruments. The analysis of the various tango compositions proved successful in providing a blueprint for how an Argentine Tango may be composed. These guidelines analysed throughout the research portion of the project would inform the composition process for the two original pieces, allowing them to be more representative of the genre of Argentine Tango.

The composition process of the project of research was made possible by the significant research done into the genre in the previous section of the project. The features discussed above had to be put into practice in the context of an original piece of music. While these guidelines were strong in defining the genre of Argentine Tango, they left room for creativity in the process rather than giving a strict outline for how a piece should be composed. Each of the two original compositions were created with reference to the other more traditional pieces. It was of great importance to the project of research that these compositions remain true to the fundamental features of the tango.

The first composition, the Tango for Bandoneon, was the result of a carefully planned harmonic outline that would align with similar tangos. The piano was important in this composition in enforcing the milonga rhythm to give the piece its swing as well as spelling out the harmony of each section in a simple and consistent manner. Attempts were made at introducing more rhythmic variety to the piano section, but this resulted in an overly busy accompaniment that overshadowed the primary instrument of the piece, the bandoneon. The analysis of the previous pieces allowed for the composition process to be more straightforward. This particular composition referenced the harmonic structure of "*El Choclo*", using predominantly the i, iv and V in the A sections. This feature is common across the entire genre. Attempts were made at introducing more complex harmonies, but once again, these took away from the traditional tango feel that was intended for the piece.

The composition process for the bandoneon was similarly informed by the other pieces analysed in the project of research. The use of anacrusis and arrastres drives the melody and the swing of the piece. The melody of the bandoneon section utilised a recurring motif based on the harmonic structure of the accompanying piano section. At this point in the

composition process, the playback of the piece was not overly varied, and thus it was decided to add in occasional ornamentation such as turns and trills, as well as varying the dynamic markings used in the piece. The dynamic markings used in each section reflect those used in the traditional pieces that were analysed for the project of research.

Initial attempts at compositions were done prior to the detailed analysis of the traditional pieces, mainly resulting in incoherent ideas that could not be placed in the context of a fully composed piece. Following the in-depth analysis of the traditional compositions, the composition process was made significantly more orderly, using the data collected to inform the process. Other earlier attempts at composing a more traditional tango made use of more elaborate instrumentation, such as string quartets and organs. These, however, failed to sound like a typical tango, and thus it was decided to use the instrumentation that is more commonly heard across the genre. The bandoneon, piano and flutes all epitomise the genre itself and thus provided for a more cohesive composition, loyal to the genre.

The composition process for the Tango for Two Flutes was conducted in a similar manner, but with a less strict structure than the Tango for Bandoneon. The harmonic structure of the piece was formed originally using a piano instrument beneath the flutes in order to trial the chords and harmonic movements of the piece. Once a cohesive chord structure was established through the use of the piano instrument, the flute part was composed on top of this and the piano was later removed. The main motif for the flute composition was the result of trial and error, until a rhythmically appropriate pattern appeared. The creation of this motif was made simpler by the analysis done of Piazzolla's études. These études greatly informed the manner in which to compose for flute in the genre of tango. Originally, this piece was intended for solo flute, similar to Piazzolla's études. However, due to the complex nature of the motif and its development, it was decided to introduce a second flute to make the piece playable for performers, as performance is such an important part of the Argentine Tango genre. The introduction of a second flute also allowed for the introduction of more complex harmonies and counterpoint, further outlining the chord structure that was originally put in place in the piano instrument.

The <3, 3, 2> rhythm common in Piazzolla's works was very important in this composition to give it its tango swing. The use of more complex harmonies such as the sharp and flat ninth chords in the B section to contrast the simpler harmonies of the A sections is a

direct influence of Piazzolla's études which often employed extended jazz-like chords to add interest to his pieces. Another visible influence of Piazzolla on the process of composition of this piece is the heavy use of ornamentation to add variety and expression to the piece. Tremolos, glissandos and trills are used throughout the piece for this purpose, and align with the musical intricacy analysed in the works of Piazzolla. Furthermore, a similarly diverse dynamic structure was used in this composition to channel the works of Astor Piazzolla. Overall, the composition process for the Tango for Two Flutes was heavily informed by the composition techniques seen in the works of Astor Piazzolla, resulting in the piece using a more experimental tango style compared to the simpler, traditional composition style heard in the Tango for Bandoneon.

The process of composition of the two tango pieces for the project of research was made significantly more orderly and structured as it was informed by the analysis section of the project. The data collected on the three established tangos resulted in a more straightforward composition process. Following on from the composition section was the production process which was similarly informed by the same data. The production process for both pieces required contemporary sound design in order to modernise the more traditional tango compositions. Due to the entirely different nature of the contemporary and traditional sounds, some abstract practices had to be applied to the modern techniques in order to channel some of the established tango fundamentals.

The production process for the Tango for Bandoneon was particularly challenging as the bandoneon section was so prominent in the more traditional composition. The bandoneon section in the contemporary piece had to be filtered and altered to allow it to sit properly in the overall mix. Similarly, the piano was rather overbearing in the mix. Multiple methods were attempted to let the piano sit in the mix, and in an earlier stage the piano was entirely omitted. However, the piano was important in enforcing the milonga rhythm of the piece and it was thus decided to keep the rhythmic and harmonic structure of the original piano section, while making it monophonic and applying some filters and distortion to the piece. The piano section was partially inspired by that heard in the song Saoko by Rosalía, which itself merges a traditional genre, flamenco, into a more modern dance style.³⁵ This method of processing the piano section proved more successful than the previous attempts and it was kept as the

³⁵ Rosalía. "Saoko." *Motomami*, Columbia, 2022.

primary bass instrument of the piece. The composition process required the mixture and integration of contemporary sounds such as percussion. Many of the effects and drums added strictly followed a <3, 3, 2> rhythm, and sought to enhance the tango rhythm and features in the existing bandoneon piece. The production process allowed for more freedom in alterations to the piece, following on from the stricter composition stage. The fundamental tango structures set out in the project of research allowed for a thoughtful production stage that was able to relate the modern processing to the traditional methods of tango composition.

The production process for the Tango for Two Flutes similarly drew upon the tango fundamentals established throughout the project. Alterations and additions to the piece all had the intent of showcasing elements of the Argentine Tango in a more abstract way. Having these fundamentals to draw upon allowed for a smoother overall production process. When creating a glitched version of the flute part, it was done in a <3, 3, 2> rhythm, and often acted as an arrastre.

For this contemporary flute piece, attempts were made to extend certain sections. An early attempt included the extension of the B section into a more minimalist tango section, however this was reversed as it did not suit a transition back into the final A section, which was necessary to keep the piece in the traditional binary form of a tango. It was decided, however, to extend the final A section as this is more in line with the practices of tangueros such as Piazzolla. The outro to this piece experiments with all of the tango fundamentals in a more minimal manner, breaking the genre down into its rudimentary elements. The production process of this outro was a culmination of all of the tango knowledge accrued throughout the project of research, abstracting the tango into its bare form using contemporary instrumentation to evoke an experimental sound while maintaining the inherent darkness that is present in the overall genre of Argentine Tango.

For both of the contemporary tango pieces, there were difficulties in the production process regarding mixing. Both pieces contained multiple elements that were required to sit together sonically, and it was challenging to combine these in a coherent manner that served the overall intent of the piece to channel the Argentine Tango. Throughout the project, many methods were attempted to integrate this traditional genre into a contemporary sound world. While some of these methods failed to serve the intent of the project, the final methods chosen served to enhance the individual pieces while maintaining the core ideas of the genre.

Discussion

The project design was appropriate for the overall intent of the project, and was successful in providing thorough and efficient analysis of the genre of Argentine Tango in the context of the three chosen pieces for analysis. The project also successfully provided a framework for the reconstruction of this genre in both traditional and contemporary settings. The detailed research conducted into the three traditional pieces allowed for a thorough collection of data on the pieces. Comparing the data across these pieces allowed for the successful composition of the two original pieces for the project, which represented the genre of Argentine Tango strongly. The process of research done through both the literature review, and the analysis of existing tango compositions, provided excellent knowledge on the subject. These earlier stages of the project allowed for greater expertise on the overall genre of the Argentine Tango, from the cultural context of its influences, to its impact on the modern music industry. This expertise allowed for the successful composition of the two original pieces, as well as their subsequent integration into a contemporary context.

Conducting the project of research resulted in significant learning in numerous areas. Firstly, the data analysis skills that were necessary for the project were honed and improved upon in providing and editing copious amounts of data, along with the creation of visual aids to represent this data for the purpose of the project. Furthermore, the data analysis skills were required in the context of an unknown area that involved a lot of genre-specific terminology.

Another skill developed upon throughout the project of research was that of composition. Using the aforementioned data analysis to create cohesive pieces of music that aligned with the data collected was challenging at first, requiring a lot of trial and error to create music that was both sonically coherent and strict to the fundamentals of tango music. The composition process for the project of research was more grounded in data and genre specific guidelines than a typical composition process. This was similar for the production process which proved equally challenging in this regard. Each of the alterations and additional sounds in the production had to be justified in the context of the genre of Argentine Tango. Another skill enhanced during this production process was attention to detail, as there were multiple elements required to be mixed and integrated together in a cohesive manner. All of the tasks done in both the composition and the production processes had to be

conducted with the genre of Argentine Tango in mind, using the fundamentals of the genre that were compiled from analysis to justify each of the decisions made regarding both the traditional compositions, and their contemporary equivalents.

In terms of the primary aims of the project of research, the project was successful in establishing a set of guidelines to define the genre of Argentine Tango, and use these guidelines to compose original pieces in the genre, before producing these compositions into contemporary compositions that fit into the modern world of music.

Conclusion

The project of research was greatly successful in determining the extent to which the fundamentals of the Argentine Tango can be used to create contemporary music. The core ideas of this traditional genre were extracted from pieces by established tango composers, and subsequently utilised to create original pieces using these same fundamental ideas. These original tango pieces were then transformed into modern musical styles, incorporating the conventions of the genre of Argentine Tango to make cohesive pieces of music that both embody the Argentine Tango and fit into a contemporary musical context.

In order to expand upon the electronic tango style developed throughout the project, further research would be required that would investigate more diverse tango compositions. By doing so, more varied tango conventions could be discovered to expand upon this modern tango style. Furthermore, given the appropriate resources, it would be of interest to the project of research to have this new style investigated by governing bodies within the genre to see if they would consider it within the genre of Argentine Tango, despite its more contemporary sonic structure that incorporates elements of other more electronically based genres.

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