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Astor Piazzolla's iconic invention of *el nuevo tango* should be made available for a wider range of instrumentalists to play. By completing this project, I provide a cross-cultural opportunity that rarely exists for viola. This diversifies the range of musicians *Nightclub 1960* can be performed by, while shedding light on not only the process of transcription, but also on tango-specific unwritten traditions that create the tango sound and gestures we all associate with traditional, authentic tango.

The main objective of this study was to describe and analyze the process of transcribing Piazzolla's *Nightclub 1960* from flute/guitar to viola/cello. In addition to the transcription, I describe the process of adapting the piece from its original instrumentation to a string duo. I also include a historical context of the work to assist in the performance of *el nuevo tango*.

PIAZZOLLA'S *NIGHTCLUB 1960*: A VIOLA/CELLO TRANSCRIPTION WITH
HISTORICAL NOTES AND PERFORMANCE GUIDE

by

Jessica Ronnevik

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Approved by

Dr. Scott Rawls
Committee Chair

DEDICATION

This project is dedicated to my family, without whom I would never have completed this degree. Karl—your collaboration in performance and critical eye in editing supported me every step of the way. Your patience and love speak volumes to the crazy life we thrive in. Peter—you put a whole new perspective on life and made me realize the things that are truly important. Sophia—your focus and dedication to the things you love inspire me every day. Mom- your persistent reminders paid off. I love you all and am incredibly thankful to be in your lives.

APPROVAL PAGE

This dissertation written by Jessica Ronnevik has been approved by the following committee of the Faculty of The Graduate School at The University of North Carolina at Greensboro.

Committee Chair

Dr. Scott Rawls

Committee Members

Dr. Alexander Ezerman

Dr. Marjorie Bagley

March 20, 2022

Date of Acceptance by Committee

March 1, 2022

Date of Final Oral Examination

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PREFACE

This project emerges from a longtime enthusiasm for Astor Piazzolla's *Nightclub 1960*. I first encountered the piece over a decade ago and have wanted to play it ever since. Originally written for flute and guitar, it has been transcribed for various instrumentations. However, no published versions include my instrument, the viola. I considered simply transcribing the flute part for viola but ultimately decided to create a version for viola/cello duo. In no small part, this was because my husband and frequent musical partner is a cellist. The repertoire for viola/cello duo is rather limited, so this transcription has the added benefit of making a significant contribution to an often-overlooked string duo. An important goal of the process was to transcribe the piece in a manner sensitive to its stylistic demands. Authentically performing Piazzolla's distinctive tango music requires some understanding of the culture from which his music emerges and proficiency with several specific performance techniques. The average classically trained string player will likely not be well versed in the tango-specific shifts, accents, plucking, and percussive techniques, etc., inherent in Piazzolla's music. Traditionally, these things are not largely notated or explained in the score. My objective for this project is two-fold; firstly, I seek to contribute concert repertoire to the underrepresented viola/cello category. Secondly, I wish to create a model for score preparation that clearly instructs the uninitiated performer in a culturally sensitive and stylistically convincing performance.

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CHAPTER I: HISTORY

As a dance and music genre, tango is widely practiced the world over. Tango has grown to encompass myriad styles and variations with its distinctive passion and sensuality. Its influence has extended into film, sport, popular culture, and beyond.

The origins of tango date to the 1880s in southeastern South America. Due to the development programs at the time, the late nineteenth century saw a major influx of immigrants to the Rio de la Plata (the large estuary separating Argentina and Uruguay) region. The melting pot of cultures and tough economic conditions gave birth to this new music that flourished in the slums and quickly became the music of choice for brothels and dance halls.

Despite its sensuous associations, by 1900, tango had already begun to spread internationally. Argentinean orchestras or *orquesta tipicas*, usually consisted of a few violins, three or more bandoneons, piano, and double bass. These ensembles, coupled with Argentine tango dancers, traveled the world performing tangos. Conservative cultural norms may have posed a barrier for acceptance, but audiences were quickly won over and the popularity of tango quickly spread.

In the first part of the twentieth century, tango music had several common characteristics. Singers were the most prominent element in tango bands. The music was lyrical in its literal sense. Singers were backed up by a small assortment of instruments that could widely vary but almost always included the bandoneon, or often many bandoneons. The harmonic language was limited to a fairly narrow range of traditional progressions.

This was the state of tango when, in 1921, Astor Pantaleon Piazzolla was born in Mar del Plata, Argentina. He came from European roots, all four grandparents being immigrants from Italy. For a significant part of his childhood, Piazzolla lived in New York City, emigrating from

Argentina when he was four years old. Piazzolla states in his memoir, “These were hard times in the United States, but in Mar del Plata things had become worse. That’s why we were in New York.”¹ When the Piazzollas arrived in New York, they were met with a series of challenges.

In that neighborhood [Greenwich Village], the clash was between gangster gangs, and that came from every kind: Italians, Jews, Irish. I grew up in that violent climate. That’s why I became a fighter. Perhaps that also marked my music. That kind of stuff gets under your skin.²

Despite the frequent homicides, death threats, and bombings, Piazzolla recalls that the inescapable sounds from the Jewish synagogue next door became his lasting influence. The rhythms of three plus three plus two he heard at synagogue weddings are found throughout Piazzolla’s compositions.

The identification as a “fighter” began when Piazzolla was quite young. He was teased and bullied because his right leg was two centimeters shorter than his left—a condition stemming from infantile paralysis in the womb. Piazzolla’s fame as a child came through his nickname “Lefty,” a homage to both his excessive and skilled use of fists. By the age of six, he had been expelled from two schools.

When Piazzolla was eight, his father bought a bandoneon from a pawn shop, perhaps hoping this would keep Astor off the streets while both parents worked long hours. Piazzolla had innate musical abilities and was more than capable of producing tunes on this complicated push box. He began lessons with Hungarian pianist Bela Wilda, a former student of Rachmaninoff and current tenant in the same building as the Piazzollas. She taught Astor how to play Bach on the bandoneon, conceivably giving him his first introduction to counterpoint and fugue.

¹ Natalio Gorin, *Astor Piazzollo: A Memoire* (Portland, OR: Amadeus Press, 2003), 29.

² *Ibid.*, 30.

Nevertheless, the bandoneon did not keep Piazzolla completely at home. He spent a great deal of time wandering the streets as part of a large gang, learning how to defend himself from the factions that formed even among young children. The fistfights between the gangs of children gave Astor a tough skin. Later in life, he credited this upbringing for making him a persistent composer while being ridiculed by other Argentine musicians.

At age 16, Astor Piazzolla and his family moved back to Argentina. Here he became totally absorbed in tango. He spent countless hours attending shows, concerts, and cabarets, where famous tango orchestras and band leaders played. He became friends with a violinist from the influential and distinguished orchestra of Anibal Troilo. This friendship led him to replace a sick bandoneon player on a weekend full of performances. After that, Astor became part of the famous Troilo orchestra. Anibal Troilo and Astor Piazzolla forged a friendship lasting until Troilo's death. This ensemble is where Piazzolla imbibed tango: listening, learning, and performing with tangueros, who lived and breathed tango from the inside out. Piazzolla's music was a culmination of his own life experiences and the blending of cultures from the very beginning.

CHAPTER II: EL NUEVO TANGO

Originally a dance with roots from Cuba, Africa, and Uruguay, both the rhythms and movements of tango transformed to become the tango as we know it today. The word “tango” is derived from its historical predecessor, the “milonga.” Milonga comes from the Kimbandu language of Western Africa and translates to “lyrics” or “story.”³ Because both the music and dance of tango were such a melting pot of cultures, it was attractive to many Argentine immigrants. Tango music was not only a multicultural experience, but it “involv[ed] everything from poetry, song, gesture, and narrative to philosophy and ethical values.”⁴ The draw of these elements was not lost on the immigrants of Argentina.

At this point in history, Argentina received similar quantities of immigrants as Ellis Island. Piazzolla’s own grandparents on both sides came from Italy. It was very common to be Argentinean and have European roots. Discussing her own Argentinean heritage, Professor Lorena Guillen states that her own ancestry of Spanish, Italian, and French was the “classic cocktail” of many Argentineans. So, in that regard, “Piazzolla was not the exception.”⁵ Piazzolla learned tango as an insider, growing up with the culture and music of the people. Yes, he was influenced by other idioms and received classical training outside of Buenos Aires, but he worked closely with old bandoneon leaders in their orchestras, listening, playing, arranging music for them. Piazzolla absorbed tango from its roots before evolving it to something quite his own.

³ Alejandro Marcelo Drago, “Instrumental Tango Idioms in the Symphonic Works and Orchestral Arrangements of Astor Piazzolla. Performance and Notational Problems: A Conductor’s Perspective” (PhD diss., The University of Southern Mississippi, 2008), 22.

⁴ Helena Simonett, ed., *The Accordion in the Americas: Klezmer, Polka, Tango, Zydeco, and More!* (Urbana, IL: University of Illinois Press, 2012), 223.

⁵ Lorena Guillen, interview by author, Greensboro, NC, September 24, 2021.

Tango music became popular partly due to the expansion of the push-box—the bandoneon. Tango music could be played completely on the little instrument, making it extremely accessible for street musicians, bars, clubs, and its most popular venue—brothels. The bandoneon, a descendant of the concertina, was a German instrument that functioned very similarly to the accordion. Originally manufactured for traveling missionaries and organ-less churches, the instrument was conceived to facilitate sacred music. From there, the bandoneon migrated to folk music, and before long, the company Heinrich Band was shipping 25,000 bandoneons per year to Argentina. With so many bandoneons circulating the country, tango music quickly gained popularity. It flourished as a dance genre with the post-midnight crowd. Worldwide, there are many types of tango: ballroom, salon, Finnish, Uruguayan, show, Apilado, and of course, Tango Nuevo. Although there are many dance variations, they all share a commonality of sensuality and embrace. Tango has sustained this attraction to many classical and traditionalist musicians alike. Percussionist Erik Schmidt summarized it poignantly: “So much ... [tango] music is deeply emotional but has this restraint to it. It can be sweet and lovely but also explosive. There’s always something to keep you interested because it’s never just one thing. Every piece has an emotional subtext which gives it room for creativity.”⁶ In fact, Piazzolla was quoted in *Playboy* magazine stating that tango music, more specifically, *his* tango music, was essential listening before making love.⁷

By the time Piazzolla had settled on making tango music the focus of his composing, his life had circled other genres, and quite unsuccessfully so. The turning point in his career was unquestionably in Paris. A winner of the Fabien Sevitzyk Award for his *Buenos Aires Symphony*, Piazzolla earned a scholarship to study with Nadia Boulanger at the Fontainebleau

⁶ Eric Schmidt, interview with the author, Greensboro, NC, September 28, 2021.

⁷ Gorin, *Astor Piazzollo*, 153.

Conservatory.⁸ Leaving both children in Argentina, Piazzolla and his wife Dede boarded a ship across the ocean and left for Paris in 1954. Armed with a suitcase full of his classical scores, Piazzolla began composition lessons with Boulanger. But after just two days, he confessed to her that he wasn't a pianist at all but rather that he played bandoneon and had made his living arranging tango music. To this, she replied that it did not matter and then requested to hear one of Piazzolla's own tangos. At the conclusion of *Triunfal*, she took his hands in hers and said, "Astor, this is beautiful. I like it a lot. Here is the true Piazzolla—do not ever leave him."⁹ This was a pivotal moment for Piazzolla; he called it "the greatest revelation of my musical life."¹⁰ It ended his confusion about his future and who he was supposed to be, both as composer and performer. Piazzolla's lessons with Boulanger had direction and drive from this point on. She drilled him on counterpoint, giving him forty or fifty exercises at a time, and because they were so difficult, Piazzolla would repeat some. Boulanger's computer-like brain would instantly pick them out, "Astor, numbers 4 and 14 are repeated."¹¹ This level of exaction she required of him benefited him greatly in composing his tangos. The famous conductor Teodoro Fuchs told him that no tango musician is capable of composing a fugue. But Piazzolla was more than capable: he did it marvelously. In the majority of his works, you can hear the influence of studying counterpoint in his music. Twenty years later, Piazzolla ran into a now almost blind Boulanger. She instantly recognized his voice and said, "Hello, my dear Astor. Congratulations, now you are very famous."¹²

⁸ Gorin, *Astor Piazzollo*.

⁹ *Ibid.*, 71.

¹⁰ *Ibid.*

¹¹ *Ibid.*

¹² *Ibid.*, 72.

The other influential teacher in Piazzolla's life was Ginastera. Piazzolla was Ginastera's very first student and taught him everything he knew about orchestration. Piazzolla studied with him for five years, absorbing everything he could, not only of compositions but humanism immersion. Ginastera told Piazzolla that the successful composer and musician did not just study music but would completely immerse himself in all of the arts: theater, film, art, literature, etc. These valuable lessons in orchestration and arts would complete the man and the composer we know today.

Perhaps the most influential thing Piazzolla did for the tango was re-invent it. Surrounded by excellent tango music and tango musicians, he was imbibing the sounds, textures, and rhythms of Argentina's music. Playing the tangos of his home country was nice, but it left him wanting for something more. Early in his career, he was employed by famous tango bands as a bandoneonist and often inserted some difficult, complex chords into the arrangements. His lack of fear to try new things and experiment with deep-seated cultural tradition did a great deal to push the tango genre and culture into a thriving future. However, this experimentation greatly displeased the bandleader and got Piazzolla in trouble. He grew the reputation of "very intelligent and very arrogant."¹³

After growing restless in situations like this, he decided to start his own band with his own compositions. Piazzolla wanted to create tango music that appealed to the ear rather than the feet, much like Bach's solo cello suites.¹⁴ While many were skeptical of his approach, he more than proved them wrong. He created a new genre, "*El Nuevo Tango*." This giant step in creating this new genre was risky but luckily hugely successful, more so in other countries than

¹³ Maria Susana Azzi and Simon Collier, *Le Grand Tango, The Life and Music of Astor Piazzolla* (Oxford University Press, 2000), 31.

¹⁴ *Ibid.*, 33.

Argentina. In his own country, Piazzolla was seen as the “tango antichrist,”¹⁵ enraging traditionalists with his infusions of Ravel, Debussy, Puccini, Bartok, jazz, and, of course, counterpoint. However, around the world, and especially in Paris, Piazzolla’s music grew to be massively successful. The tango that Piazzolla brought to the world was the tango of today and “the tango of the future as well”¹⁶ (Henry Lemoine Edition). As Piazzolla’s music morphed into the concert hall, it reached a wider range of people than it did in the clubs. Audiences were not expected to know the dance steps or intimately embrace a dance partner to enjoy *el nuevo tango*. They could sit as a respected member of society in a concert hall and feel the power of tango in their bones and soul.

El nuevo tango also appealed to classical musicians because it was complex and intricately engaging. His obituary in the New York Times honors him as a man who “introduce[d] dissonance and chromatic harmony and to use a much wider range of harmony and rhythm than traditional tango allowed ... while maintaining the tango’s essential romanticism ... abandon[ing] traditional tango song forms.”¹⁷

The implications of *el nuevo tango* are multi-faceted. Piazzolla’s challenge as a crossover composer was to notate “an elusive performance style”¹⁸ Most classically trained musicians have little or no experience with tango tradition, so they are forced to rely on notation and the occasional footnote/annotation to create a culturally accurate performance style, often falling short of the intended or original soundscape. *El nuevo tango* potentially creates additional

¹⁵ Gorin, *Astor Piazzollo*, 17.

¹⁶ Astor Piazzolla, *Histoire Du Tango por Flute et Guitare*, Henry Lemoine Edition, 1986.

¹⁷ Stephen Holden, “Astor Piazzolla, 71, Tango’s Modern Master, Dies,” *New York Times*, <https://www.nytimes.com/1992/07/06/obituaries/astor-piazzolla-71-tango-s-modern-master-dies.html>

¹⁸ Drago, “Instrumental Tango Idioms,” 17.

ambiguity without a written set of rules or detailed narrative to reference specifically. Piazzolla's tango nuevo also brought changes to the presentation of the traditional form by:

1. Eliminating the singer's privileged place—while the singer's lyrics brought the historical, literal “milonga” to the music, Piazzolla chose to let the music only tell the story. Creating texture and emotion without the tools previously thought necessary proved brave and exciting to Piazzolla. Although not all his compositions eliminate the singer, he challenged its necessity.
2. Abandoning the dance element of the performance—because he intended his music for the concert hall, Piazzolla was free to compose his music without the constraints of dancers' physical limitations. Performing tango music with dancers often requires that the musicians keep a steady beat throughout—less freedom with time in and out of barlines. The type and quantity of improvisation and freedom could expand on a new level.
3. Changing the instrumentation to include those not typically found in tango-instruments such as the cello, electric guitar, percussion, saxophone, and flute premiered in el nuevo tango. Although his electronic period was largely unsuccessful, it made important strides for the genre. In *Nightclub 1960*, we find the flute taking center stage to a huge success.
4. Incorporating improvisational elements that share a commonality with Jazz but are rooted in Baroque—Piazzolla's own performances of his works show room for improvisation apart from actual notation but within the bounds of counterpoint and form. With one foot in traditional tango and the other in classical counterpoint, Piazzolla has been labeled as “bi-musical”: successfully combining the perfect

combination of both improvisation and notation elements to create a new genre.
Experimental efforts such as this are vitally important for propelling any genre into
the future and beyond.

CHAPTER III: NIGHTCLUB 1960

Nightclub 1960 is the third part of a set of pieces published in 1986 called *Histoire du Tango*. Composed for flute and guitar, it is a fairly unusual pairing of instruments for its time and place in tango music history. Without a vocalist and dancers—two common essentials for traditional tango—the piece tells a story and portrays huge emotion. It is the perfect representative of el nuevo tango. *Nightclub 1960* portrays what we have come to recognize as the essential Piazzolla, encapsulating narrative, passion, compositional form, and improvisation. It leaves no aspect of tango music unexplored—one does not miss the vocalist, nor the dancers—the music itself produces a consummate experience. In his notes in the preface to the score on *Nightclub 1960*, Piazzolla states, “This (piece) marks a revolution and a profound alteration in some of the original tango forms.”¹⁹ At this point in the evolution of tango, audiences are sitting and listening to the music, rather than being active participants, and they are fully satisfied. This marks an important transition to the concert hall and revolutionizes how tango is presented. The form of El Nuevo Tango has arrived.

Nightclub 1960 was originally published for flute and guitar, yet many performers have recognized its worth and beauty, motivating violinists, clarinetists, saxophonists, cellists, and others to adopt the work for their instrument. Published arrangements include flute/violin and piano, solo piano, tenor saxophone and piano, flute and harp, saxophone ensemble, clarinet quartet, and piano duet. Many of these arrangements emphasize a particular aspect of the original scoring, such as the percussive aspect of the piano arrangements or the lyricism of the saxophone versions. Finding a way to incorporate the entirety of elements from the original into a transcribed version is a challenging undertaking.

¹⁹ Notes in the Lemoine score.

CHAPTER IV: TRANSCRIPTION PROCESS

The process of transcription is a multi-faceted issue. As Ramon Pelinski states, Tango is a popular music that borrows from academic music [-] the writing and some compositional procedures. Thus, as a general rule, the tango composer writes his music ... Tango assumes, indeed, an intermediate position between jazz and classical music, between the interpreter-performer and the composer, between improvisation and music notation.²⁰

To further explain the issue, Alejandro Drago discusses tango's complicated notation history:

On one hand, we have the traditional Western system of musical notation, which tango performers and composers borrowed from classical music. On the other hand, we have a whole system of practices and assumptions that are not purposely reflected by musical notation. Additionally, there is a whole corpus of performance traditions that we learn to attach to, deduce from classical music text, traditions that are alien or plainly opposed to the unwritten practices and tradition of tango music. At the center of this dichotomy is the tango-performer-reader-composer, a figure that resists classification into the narrow categories that historically, the market division of professional musical work has created.²¹

The notation of tango, or lack thereof, extends to all instruments and band members.

Tango violinist Jacqui Carrasco shared, "Sometimes all that exists is a piano score. In cases such as this, each band member must create his or her own part 'on the spot,' similar to jazz."²² Try as one might, the idiosyncrasies of tango are difficult, if not impossible, to completely notate,

²⁰ Drago, "Instrumental Tango Idioms," 62.

²¹ Ibid., 47.

²² Jacqui Carrasco, interview with the author, Winston-Salem, NC, October 6, 2021.

compelling the classically-trained performer to independent research or additional training. Perhaps Bartok said it best: “The only true notations are the soundtracks on the record itself”²³ This is the dichotomy Piazzolla’s music presents us with—music intended for the concert hall, yet concert hall-performers not equipped with the culture-specific musical training. Indeed, there are common techniques between the romantic-classical and tango worlds, yet enough differences between the two that one must delve deeper.

In an article titled “Prescriptive and Descriptive Music-Writing,” Charles Seeger discusses the challenges of how to transcribe or annotate music in a way that is accurate aurally.

The first [hazard] lies in the assumption that the full auditory parameter of music is or can be represented by a partial visual parameter, i.e., by one with only two dimensions, as upon a flat surface. The second lies in ignoring the historical lag of music-writing behind speech-writing and the consequent traditional interposition of the art speech in the matching of auditory and visual signals in music writing. The third lies in our having failed to distinguish between prescriptive and descriptive uses of music-writing, which is to say, between a blueprint of how a specific piece of music shall be made to sound and a report of how a specific performance of it actually did sound.²⁴

This last point details exactly what I hope to solve in my journey transcribing *Nightclub 1960*. However, all of these factors must be carefully considered when transcribing any piece.

The decision-making process is further complicated in this instance since we are crossing from the woodwind to string category. When deciding about transcribing a tango piece from a wind instrument to a stringed instrument, as well as a plucked instrument to a bowed instrument,

²³ Bela Bartok and Albert B. Lord, *Serbo-Croatian Folk Songs* (New York: Columbia University Press, 1951), 3.

²⁴ Charles Seeger, “Prescriptive and Descriptive Music-Writing,” *The Musical Quarterly* 44, No. 2 (April 1958), 184-95. <https://doi.org/10.1093/mq/XLIV.2.184>

one must consider the physical limitations, constraints, and constructs of the different instruments. For instance, a flute would not be able to produce a pizzicato or plucking sound like a viola could, and a guitar would not be able to sustain notes as long or loudly as a cello. In the case of *Nightclub 1960*, as we are starting with a flute/guitar duo and ending with a viola/cello duo, one must also be aware of traditional and specific elements used in tango music for strings. Classically trained musicians do not ordinarily encounter specific ethnic music techniques in their education. This requires us to have a brief discussion on the crossover terminology employed by tango as well as the tango-specific techniques: “yeites.” Commencing with the familiar, let us delve into the execution of authentic tango music by discussing terminology.

Tango music utilizes many similar labels as classical music, but their meaning and execution differ greatly. The piece would sound much different if one were to bring their knowledge of these familiar classical terms into the tango performance. Knowing exactly what these translate to in tango music is an integral element to the tango sound. Below are examples of frequently employed crossover terms.

Glissando/Portamenti: in Piazzolla’s music called “Slides.” A slide fulfills a melodic rather than a harmonic or rhythmic role in Piazzolla’s music.

Scalar diminutions/broken thirds: in Piazzolla’s music, “superjetico or accentus.” There is a very similar execution of the two terms, in which an escape tone or upper auxiliary is used to embellish descending scalar passages.

Rubato: the same term is used in Piazzolla’s music. However, the meaning is slightly different. While a classically written rubato affects music horizontally or across a phrase, Piazzolean rubato is elemental, spanning just a few notes. The two categories of rubato for use in

tango are one written into the music by rhythmic augmentation, etc., and those improvised in performance and not notated.

A comparison of the melodies as they appear in published scores of Piazzolla's works with the actual pitches and rhythms played by him (or by musicians under his immediate musical direction) shows clearly that, the number of divergences aside, even when Piazzolla annotated all the pitches that were actually played, he and all his musicians managed to add in performance a level of tension that cannot be reflected by musical notation.²⁵

There are two categories of rubato that we see most commonly in tango music: one that has been through-composed (written into the music by rhythmic augmentation), and the second, improvised rhythms that occur on the spot and are not notated. The type of rubati we hear will be directly related to the experience of the tango performer.

Extended techniques specifically employed in tango are called "yeites," literally translated as "licks." In her article "12 Tango Music Techniques for String Players," Caroline Pearsall demonstrates many yeites the violin player has at their disposal.²⁶ The following is a list of common yeites employed by tango string players.

"Lija or Chicharra" is translated to sandpaper or cicada. This yeite can be indicated by "xxx" in place of noteheads and are never longer than a quarter note in length. The lija/chicharra is executed by placing the bow on the strings between the bridge and the tailpiece on the cotton winding of the string. Using the part of the bow by the frog, one applies weight and speed to pull the bow across and bring out the subharmonics of the fundamental. To achieve a successful

²⁵ Drago, "Instrumental Tango Idioms," 121-2.

²⁶ Caroline Pearsall, "12 Tango Music Techniques for String Players," *The Strad Online*, August 14, 2016. <https://www.thestrad.com/12-tango-music-techniques-for-string-players/34.article>

lija/chicharra, one must hold the bow like a chef's knife or paper cutter with the index finger extended and the rest of the fingers grasping the bow inside the palm. We see this marking in *Nightclub 1960* for the flute in measure 55. In this case, for the flute, the "T" and "K" above the noteheads are for a specific kind of tonguing.

Example 1. m. 55 Score: "X" Noteheads



"Tambor" means drum. It is a percussive, almost non-note pizzicato with one finger touching the bottom two strings and quickly plucking one string. The nail of the finger depressing the string should contact the lower string. The effect is somewhat close to a Bartok pizzicato but much more percussive, with no sounding pitch.

"Latigo" or whip is a fast glissando spanning the fingerboard length. Both the left and right hands speed up as they reach the end of the latigo. One may use either one string or two strings, usually the top one or two strings on the instrument. A variation to the latigo is the tremolo to the top.

In contrast, the "sirena," or siren, is an extremely slow type of glissando played on any two strings. Often the sirena will fade into silence. It is a melancholy effect Piazzolla loved to use. Occasionally, the effect will call for a short sirena going up in pitch before going down.

"Cepillo," meaning brush, makes a scratching or brushing sound and is often used to start chords. One places their bow on the fingerboard by the frog and moves across toward the bridge. The motion is only a left to right motion and not an up and down motion.

“Guitarra,” or banjo pizzicato, is a type of ornamental pizzicato occurring before a note. One must finger the same pitch as an open string and play before the melodic passage, almost like a strummed grace note. Often three fingers are used to get the drumming or rhythmic ornamentation of the pizzicato.

Another type of pizzicato is the “milonga pizzicato,” which is used exclusively in milongas. Milonga pizzicato is plucking the string behind the bridge.

The “back crunch” produces a cracking and breaking sound by placing the bow on the back of the instrument and pressing down. Next, one must roll the wood bow stick across the hair from side to side.

The “Brazilian squeak” employs the fingertips of the right hand swiping the back of the instrument. Flip the instrument so the entire back of the instrument is face-up, place your fingertips at the middle of the upper bout and quickly draw them towards you, making contact with the length of the instrument. Sweaty fingers are ideal. If your hands are too dry, it will not work.

“Golpe de Caja” means “to hit the box.” There is a lot of variation with this yeite. Almost anything goes as long as the desired sound and rhythm are achieved. Any number or combination of fingers may be used. Some common executions are (a) tap with one or two fingers on the lower bout of the instrument, (b) tap on the ribs of the instrument, (c) wear rings on your fingers and use the rings to tap, and (d) tap on the back of the instrument with multiple fingers.

While these examples greatly broaden the use of sound and rhythm for string players, it is important to remember that tango is “a living art form” in Argentina,²⁷ and one can utilize almost

²⁷ Kacey Link and Kristen Wendland, “Ten Things You Didn’t Know About Argentine Tango Music,” Oxford University Blog, entry posted May 10, 2016. <https://blog.oup.com/2016/05/ten-things-you-didnt-know-about-argentine-tango-music/>

any tool (hand, fingers, bow, etc.) to produce whatever sound is desired. Performers of any instrument can also employ additional yeites as bird calls and whistling. While melodies and dances are being composed and invented every day, so are many yeites. Time will only tell how soon these will continue into the standard performance practice.

When transcribing a work, it is customary to consult the original manuscript as a reference point for decision making. The “most likely” holder of the manuscript is the publisher Henry Lemoine (reference *Flutist Quarterly* article citation). While they will not acknowledge if it is indeed in their archives or not (it is, according to the heirs’ lawyers), a copy of the manuscript was given to Jorge Caryevschi, a flutist and personal friend of Astor Piazzolla. In his article “Astor Piazzolla’s Histoire du Tango,” Caryevschi²⁸ provides a few examples from his copy of the manuscript where discrepancies lie in *Nightclub 1960*. The first one we see is in measure 27 (with identical slurring in measures 28, 30-31):

Example 2. Flute mm. 27, 28



In this example, we see the flute part has slurs on the sixteenth notes in measures 27, 28, and 30, 31. However, in the manuscript Caryevschi has, those measures and their clearly separate/articulated notes.

The next discrepancy is a notation in the flute part of “legno” in measures 66 through 68. Since legno means “to beat on the wood,” we can safely assume this was meant for the guitar and not the flute.

²⁸ Jorge Caryevschi, “A Closer Look: Astor Piazzolla’s Histoire du Tango,” *The Flutist Quarterly* 43, no. 4 (2018): 28–36. <https://www.nfaonline.org/publications/flutist-quarterly/past-issues/2>

Example 3. Flute m. 66, Legno



Indeed, if we consult the manuscript in these measures, we can clearly see that Piazzolla intended it to be for the guitar.

So then, if one is transcribing for two instruments containing wood, how do we decide who gets to perform the legno? Does one follow the printed score and give the legno to the solo line, or give it to the accompaniment, as indicated in the manuscript? Or, considering the changes in instrumentation, would something entirely different be more effective? Indeed, herein lies additional decisions for the transcription process.

CHAPTER V: PERFORMANCE GUIDE

The piece is dissected in increments in the section, highlighting the changes and additions brought to the score for musical, instrumental, or technical reasons. One of the first decisions to make was whether to begin the melody/viola part in the originally written register or change it. Given the range of the viola and the tone quality, I have decided that taking the melody down an octave would be the best choice. If I were to keep it at pitch, there would be little flexibility in exploring the rich range of the viola throughout the piece. Starting an octave lower would be mid-range for the viola; similarly, starting at the printed pitch would be mid-range for the flute. In this way, we keep the range of the different instruments congruous.

Example 4. Flute mm. 2-3 (Treble Clef Implied)



Example 5. Viola mm. 2-3



The first accommodation to be made for the cello is in measures 3, 5, and 7 in the cello line. Originally written in the guitar part as descending thirds in each of these measures, these have been changed to single notes, in the first two instances drawing from the bottom note of the guitar chords. In measure 7, I chose to go with the top line of the guitar part as it complements the melody line better than the bottom note. At the end of measure 7, I have also slurred in the

last two 16th notes to accommodate the bowing for the next measure, landing on a down bow to beat one of measure 8.

Example 6. Guitar m. 3



Example 7. Cello m. 3



Example 8. Guitar m. 5



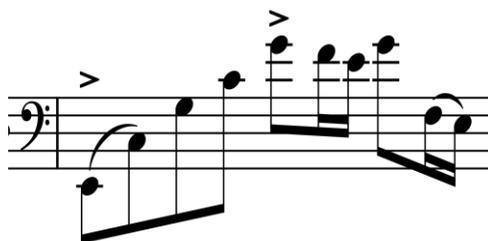
Example 9. Cello m. 5



Example 10. Guitar m. 7

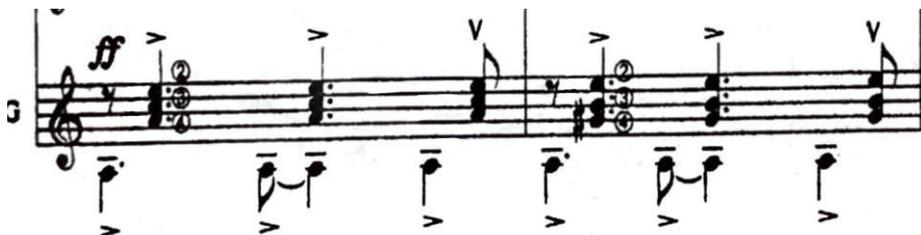


Example 11. Cello m. 7



In measures 10-14, I have re-written the cello part to most accurately reflect the sound of the guitar part. While it is not possible for the cello to sustain four notes simultaneously, it is possible to achieve similar-sounding rhythm and pitches. Below is measure 10 and 11 of the original guitar score, followed by how I interpreted it to accommodate the cello. I have also marked it beginning upbow on the downbeat so the longer note values get the heavier bow stroke. As measures 12-14 are a continuation of the same, just with different pitches, I have omitted them from the example.

Example 12. Guitar mm. 10, 11



Example 13. Cello mm. 10, 11



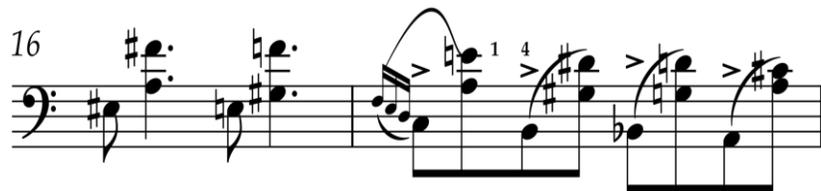
In measures 16 and 17, there are too many notes for a cello to play at one time, especially given the duration of the notes.

Example 14. Guitar mm. 16, 17



After consulting what comes before and after these measures and experimenting with which pitches compliment the viola part the most, I decided on this solution.

Example 15. Cello mm. 16, 17



Measures 18, 19, and 20 in the guitar part have a repeated rhythm with chords on the off beats as such:

Example 16. Guitar m. 18



Example 17. Guitar mm. 19-20



To notate them for the cello in a logical and playable way, I have notated it as two eighths, quarter, two eighths, quarter. By marking accents over the first eighth of each, it will resonate similarly as quarter notes in the guitar part.

Example 18. Cello mm. 18, 19, 20



In measures 21 and 22 in the viola score, I have chosen to make some slight accommodations for the instruments. In measure 21, I have changed the last three notes to be an octave higher than written and indicated those notes to be a harmonic on the A string, followed by two false harmonics on the A string, as heard in a performance by Duo Macondo (<https://www.youtube.com/watch?v=U5zik9dA-bY>). This adds a touch of virtuosity and explores more of what the viola offers in terms of technique and sound variation.

Example 19. Flute m. 21



Example 20. Viola m. 21



Next is the addition of a slur for the entire quintuplet in measure 22. After workshopping that beat by trying a combination of different slur/separate combinations and exploring the possibility of keeping the original, my conclusion was to slur the entire gesture. In this way, the gesture of the phrase is maintained without any clumsy-sounding accidental rearticulations.

Example 21. Flute m. 22



Example 22. Viola m. 22



Moving back to the cello score, I have arranged it similarly in measures 21-24, adding accents to the sustained notes and keeping the overall rhythm intact. Below is the original, followed by the arranged cello part.

Example 23. Guitar mm. 21, 22



Example 24. Guitar mm. 23, 24



Example 25. Cello mm. 21-24



Measure 24 in the flute score has two beats of separate sixteenths leading to an interval of a 7th on beat three. Here, I played to the strengths of the viola and chose to add slurs on the first two sixteenths of each beat while still keeping the contour of the phrase. Playing the sixteenths as written sounded unnecessarily busy and felt quite awkward. On beat three, I indicated a slide or sounded shift up to the accented G. This yeite is notated by the dashed lines between the finger numbers of the notes involved.

Example 26. Flute m. 24



Example 27. Viola m. 24

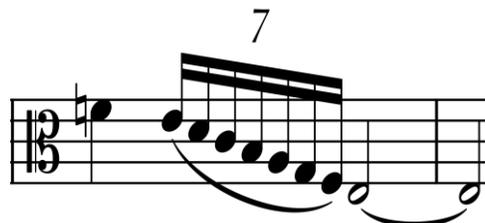


In measure 25, the flute score indicates a separate septuplet on beat two. Like the quintuplet in measure 22, I decided to put the whole beat under one slur. This creates a more natural progression to the bottom of the octave and makes the rallentando easier to incorporate organically while working within the confines of a stringed instrument.

Example 28. Flute m. 25



Example 29. Viola m. 25



As discussed previously, there is a discrepancy between the manuscript and the printed edition of the slurs in the Lento section. Therefore, I chose to go with the original manuscript, and for this reason, I have taken out the slur between the tied half note and two sixteenths figure in measures 27-32.

Example 30. m. 27 Flute, Published



Example 31. Viola m. 27

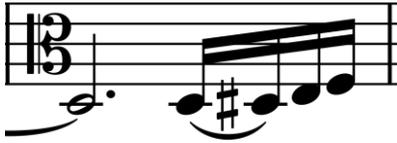


In measures 25 and 26, I maintained the bass notes/bottom voice in the guitar part and added the notes in the chords, which followed the contour of the top voice for the cello. Maintaining the contour in the section is especially important since the cello carries all of the melodic and moving material for these measures.

Example 32. Guitar m. 25



Example 36. Viola m. 30



Similar to measure 29, between measures 32 and 33, I have notated a same-finger glissando up to note B. This is in the style of a milonga pizzicato, but with the bow. This is another example of notating a yeite.

Example 37. Viola mm. 32, 33



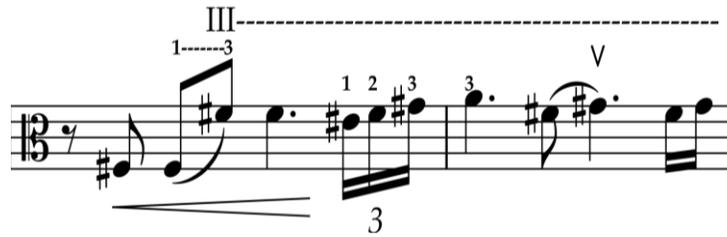
I have added and notated a few yeites for the viola in this Lento section. I will go over these before returning to the cello part. The first yeite is what classically trained musicians would call a sounded shift, where the listener hears the notes between departure and arrival. I have indicated this with a line from the first note to the second note in measure 37. I have also indicated which fingers should be used to replicate an even more precise sound.

Example 38. Viola m. 37



In measure 42, I have added another sounded shift from the first note to the second note. I have also indicated which fingers to play the whole measure with to produce a particular sound and articulation.

Example 41. Viola mm. 47, 48



Example 42. Viola mm. 49-52



Now we return to the cello score. We left off in measure 40; here, the guitar has thirds and chords until measure 42. Working out what was technically possible and melodically complementary for the cello, I included as many original notes as possible. This meant playing the section repeatedly with what I had written in the viola part.

Example 43. Guitar mm. 40-41



Example 44. Cello mm. 40, 41



Measures 44 through 47 each have 3-note repeated chords, which are clumsy at best for the cello. Finding a way to include all three notes really took away from the delicate character of

the section. I decided to limit the cello part to just two pitches that could retain the same character as in the guitar score. After playing through a few options, I chose the lower two pitches of the chord as the ideal complement to the viola's melody.

Example 45. Guitar mm. 44-47



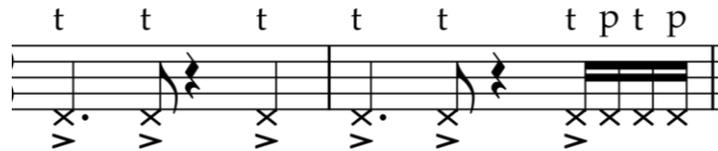
Example 46. Cello mm. 44-47



The next section is a return to the Deciso tempo. Here we see the “x” noteheads for the flute part for the first time. In a part like this, there is a lot of technical and musical freedom. This section spans six measures in the score, starting in measure 54. The rhythm is clearly written, but there are many yeite options. In this case, I would limit the options to primarily non-pitch yeites such as golpe de caja, tambor, lija, or some combination of those. Personally, I like the golpe de caja option in this situation. Using my thumb and pinky fingers and tapping on the lower bout of my instrument, I can get a percussive sound that cuts through the cello's volume and creates two distinctive tones. I can easily accommodate the sixteenth notes by choosing to use my thumb and pinky. For each note value that is longer than a sixteenth, I will use my thumb only, and for the sixteenth notes, I will alternate between the two fingers, starting with the thumb. I have chosen to use my right hand for the golpe de caja, which means I must transfer my bow to my left hand or the stand during this passage.

Consequently, I need to give myself time to retrieve my bow to the correct hand, so I have taken out the last two beats of “x” noteheads at the end of the passage. For a more involved yeite like this one, I have ensured it is explained in great detail in the preface of the piece. To notate this in a precise manner, the letters “t” and “p” over the respective notes show what finger should be used for each tap, such as below.

Example 47. Viola mm. 54, 55



After regaining my bow in measure 60, I continued with the notes in the comparable octave for the viola. However, when we reach measure 63, it is a natural progression to play the following two measures as the original notated pitch. The organic transition lends itself to variation in tone because of the higher strings involved. In the measures 60-62 for the cello, I kept the rhythm the same and took out the slurs and the 3-note chords. I added tenuto markings over the quarter notes to help with the lack of slurs and turned the 3-note chords into 2-notes.

Example 48. Guitar mm. 60-62



Example 49. Cello mm. 60-62

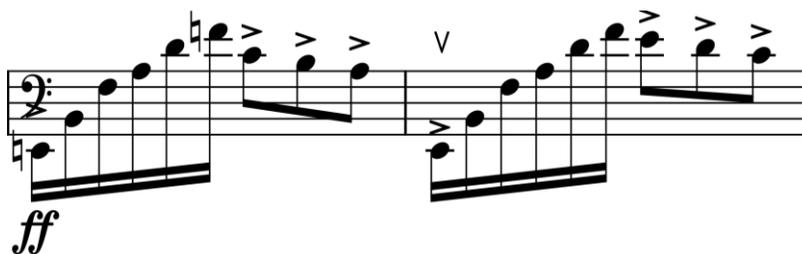


Measures 63 and 64 for the cello were quite straightforward, only subtracting the bottom notes of the eighth note chords.

Example 50. Guitar mm. 63, 64



Example 51. Cello mm. 63, 64



When the exposition returns in measure 69, I chose to keep the viola part at the original notated pitch, so an octave higher than the beginning when this melody is first introduced. Doing so brings variance to the melody and allows the viola to show its range. In measure 73, I have indicated a string number and fingering numbers. I feel that playing in this specific way facilitates the tango tone. In fact, throughout this section, to measure 85, I have added many such “little” markings to most accurately represent the feeling and sound of tango here. Even though these markings may seem inconsequential, they are very valuable additions to those wanting to get an authentic tango feel that is not portrayed through notes alone. Here are a few examples: measure 73 and measure 80.

Example 52. Viola mm. 73, 74



The original marking in measure 73 is the accent on top of the D. Additional notation suggested to the performer is to start on an upbow so that the accented note lands on a down-bow, the natural direction for accented notes on a stringed instrument. Further yet, I have recommended beginning this rhythmic pattern on the D string or the 2nd highest string on the viola as shown by the roman numeral. When the same rhythmic pattern continues in the following measures, I have suggested starting them all on the same string.

Example 53. Viola m. 80



In measure 80, I have taken out the accent on the first note and replaced it with a harmonic, substituting a different texture, taking full use of the viola's textural differences and abilities. As in the above examples, small changes cumulatively bring variety and substantive change rather than a straightforward note-for-note transcription.

In measures 69-84, I have chosen to keep the cello part identical to the beginning. There is not a way to play the repeat of the exposition an octave higher, as in the viola transcription. However, once we reach the Lento in measure 85, we see some new material. Withstanding the octave displacement, all the notes can be transcribed within the playable realm of the cello. Measure 87, a Tempo lentamente, is a significant textural shift for the cello in this transcription.

Through measure 107, I have harkened back to the original idea of the guitar through the exclusive use of pizzicato. The cellist must accommodate the guitar's natural resonance by using vibrato in their pizzicato, especially in sustaining the longer note values. The addition of an extensive pizzicato section takes full advantage of the cello's capabilities.

Example 54. Cello mm. 87, 88



In measures 95-98, the guitar score has 3-note chords that I have reduced to 2-note chords for playability, similar to measures 43-47. In the following section, I aligned the cello notes to the guitar's, only deleting slurs to allow for a more expressive approach to the section, suitable for the instrument's physical capabilities.

In measures 87-94 in the viola part, I have added fingerings, sounded shifts, and string numbers to aid the performer in achieving a good milonga tango sound. A good example of this is measures 95-97.

Example 55. Viola mm. 95, 96, 97

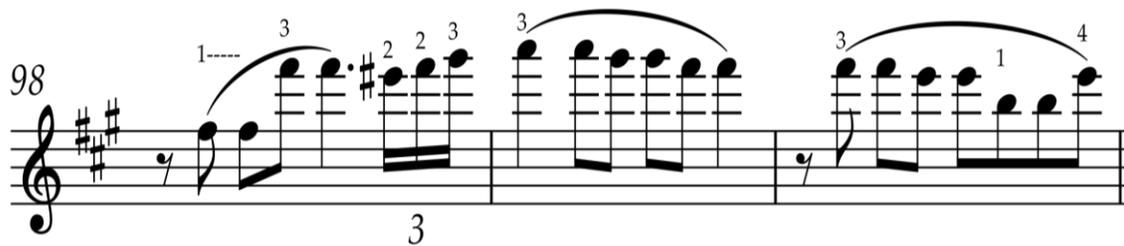


As seen in the above example, there are no slurs as in the flute part, but rather the indication of dashes over notes with *molto vibrato*. I believe the slur markings in the original score indicate phrases rather than articulation, evidenced by the repeated notes that characterize this Lento section. In measure 96, the dash lines above the staff specify a slow, sounded shift.

Time may be taken to accommodate this if desired. Suggested fingerings follow to ease the descent down the fingerboard.

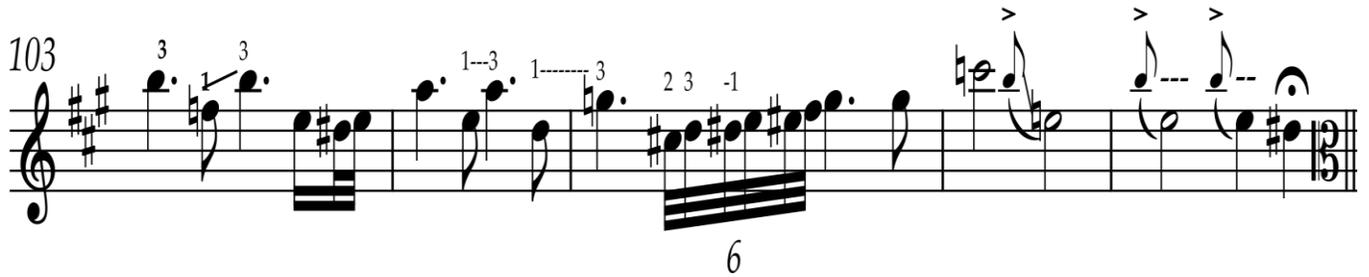
Starting in measure 95 and continuing to the end of this section (measure 107), I have written the viola part up an octave from the published flute edition. This means that measures 98-100 are incredibly high in range for the viola. A few reasons for this choice include adding virtuosity to the piece, adding an entirely new soundscape, and enhancing the feeling of sensitive fragility for this passage. Additionally, the performer has not been left to speculate on fingerings or yeites—they are indicated with dashes (slow, sounded shift) and suggested fingerings to descend the stratosphere of the viola.

Example 56. Viola mm. 98-100



Continuing with the viola score, measures 103-107 are quite repetitive, traveling between similarly ranged notes with slides indicated in between every one of them in the original manuscript. Interpreting these repetitions as a true tango player would be variable as many times as there are tango players. After consulting and workshopping ideas with a tango string specialist, this section becomes heavily annotated to guide the performer. A solid line indicates fast slides or glissandi, and slow, sounded shifts are indicated by dashed lines. The addition of 32nd notes in measure 103 replaces a glissando. The slur of the 32nd note run is eliminated in measure 105, adapting it to the use of the fingerboard rather than keys of the flute. The accommodation leaves more room for specific decisions about the speed and sway of those notes without working within the confines of one bow stroke.

Example 57. Viola mm. 103-107



Measures 106 and 107 detail 3 and 4 note chords not easily adaptable to the cello. These two measures might be where I most diverted from the score. I altered the rhythm of these measures to include all the pitches within the same measure. The guitar score has two half-note chords per measure, and I have changed it to the pattern of eighth-eighth-quarter.

Example 58. Guitar mm. 106, 107



Example 59. Cello mm. 106, 107



In measure 108, we see a return to Tempo I but with new material. I have marked the viola part *quasi ponticello*, at frog, and have down bows marked for the first two notes of every measure until measure 114, which I have marked *normale*. These components create a sonance so wonderful for authentic tango and uniquely possible for a stringed instrument (as opposed to a wind instrument). For the cello, measure 108 is a return to arco and similarly notated as the corresponding section in measure 54.

Example 60. Viola mm. 108, 109, 110

quasi. ponticello, at frog

108

ff

Example 61. Cello mm. 108, 109

arco

ff

The next section, measure 114 to the end, is almost a mad rush to the conclusion of the work. There were not many editorial markings necessary; however, when we see *frutallo* in measures 124-126, I had to choose a different option for the viola since flutter tongue is a wind instrument-specific instruction. I chose a tremolo glissando, which is very similar to the yeite *latigo*.

Example 62. Viola m. 124

f <

In the last measures of the piece, I have changed the octaves of the repeated “e”s to a more natural progression, leading up to the originally published ending.

Example 63. Flute mm. 126, 127, 128

Musical score for Flute, measures 126, 127, and 128. The score is written on a single staff in treble clef. Measure 126 begins with a dynamic marking of *fff* and includes the instruction *(frullato) gliss.* and the word *(legno)* below the staff. The melody consists of a series of notes with a glissando effect. Measure 127 features a dynamic marking of *ffp* and contains a series of notes with a slur above them. Measure 128 ends with a dynamic marking of *fff* and a fermata over the final note.

Example 64. Viola mm. 126, 127, 128

Musical score for Viola, measures 126, 127, and 128. The score is written on a single staff in treble clef. Measure 126 begins with a dynamic marking of *ff* and includes the instruction *gliss.* and an accent (>) over the first note. The melody consists of a series of notes with a glissando effect. Measure 127 features a series of notes with a slur above them. Measure 128 ends with a dynamic marking of *fff* and a fermata over the final note.

CHAPTER VI: CONCLUSION

In the process of creating a useful, informed, stylistically accurate transcription of *Nightclub 1960*, I have broadened the repertoire for the viola and cello duo. The transcription I have produced is a highly detailed musical score with annotations, fingerings, yeites, and additional stylistic details often not printed in tango music. Piazzolla created a new style of tango that gave homage to the past while showcasing a bright, new future. As the style of tango continues to evolve and broaden, *Nightclub 1960* becomes an even more important benchmark in the timeline of tango. Today's musicians and performers are responsible for keeping the excitement, passion, and accessibility of tango music alive and well. The effort put forth in this document, both in the research and execution, contributes to achieving those goals for our entire music community.

CHAPTER VII: THE TRANSCRIPTION

Preface to the Score

How tango is achieved is both subtle and highly detailed. This preface endeavors to equip the performer with all the information necessary to produce a stylistically true tango performance without having tango-specific training or background. At the risk of being too detailed and providing too much information, I have provided a comprehensive guide to playing *Nightclub 1960* in a culturally informed manner. Of course, the most precise picture of this music would be a sound recording. I highly encourage anyone taking on *Nightclub 1960* to seek a recording that speaks to them. Below is a short explanation of tango basics and how the markings and symbols I have inserted into the score should be interpreted. Of course, it is ultimately up to the performer how they would like to interpret a piece. This score and guide provide one such interpretation and a springboard for thought and consideration.

Accents—In general, all accents should be approached as if they were being played on the bandoneon—very short and very heavy. It is recommended to use the lower part of the bow, close to the frog, for this.

Rubato—In tango music, rubato often occurs within just a few notes rather than over a phrase. Such rubato are marked with dotted lines spanning the notes suggested to be played with extra time.

Tempi—All tempo markings such as Lento, a Tempo Lentamente, should be understood as “tempo ad. Libitum.”

Breath Marks—these are to be understood as a “quick moment in time” release, only taking as much time as a flutist might need to take a quick breath.

“X” Noteheads—Measures 54-59 in the viola part is comprised entirely of x-noteheads. It is up to the performer to select what kind of yeite to use here as long as it is non-pitched. I recommend golpe de caja. The letters above the staff “t” and “p” indicate the thumb and pinky fingers of the right hand used to accomplish this yeite.

“----” Dotted Lines—these indicate sounded shifts for musical or stylistic reasons. Finger numbers without dotted lines indicate a change of position and should be played as a hidden/normal shift.

Vibrato—In general, vibrato should be approached more in a jazz style rather than classical style. This means that the absence of vibrato is intentional and purposeful and contributes to the style of the piece musically.

“IV” Roman Numerals—These are suggestions to play certain passages on a particular string to produce a specific tone quality and bring a specific musical emotion/feeling to the passage.

Measures 95-100- An alternative idea for this section is to play harmonics and false harmonics instead of an octave higher than the published flute score.

Measures 102-107—This section has many slides/sounded shifts, and it suggested to the performer to vary each one so that it does not get stagnant but rather become interesting expressive gestures. One can slide very slowly, very quickly, and everything in between.

Figure 1. Score of *Nightclub 1960*

Nightclub 1960

A. Piazzolla
arr. J. Ronnevik

Deciso ♩ = 120

The score is written for Viola and Violoncello. It begins with a tempo marking of 'Deciso' and a quarter note equal to 120 beats per minute. The key signature has one sharp (F#) and the time signature is 4/4. The first system shows the Viola and Violoncello parts starting with a rest, followed by a series of notes with accents and dynamic markings like *f*. The second system continues with similar rhythmic patterns and dynamics. The third system shows the Viola part with a '4' above the first measure and the Violoncello part with a '7' above the first measure. The fourth system shows the Viola part with a '10' above the first measure and the Violoncello part with a '*ff*' dynamic marking. The score includes various performance instructions such as accents (>), breath marks (v), and dynamic markings (*f*, *ff*).

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13

Vla. Vc.

Detailed description: This system contains measures 13, 14, and 15. The Violoncello (Vc.) part is in the bass clef, and the Viola (Vla.) part is in the alto clef. Both parts feature a rhythmic pattern of eighth and sixteenth notes with accents. Measure 13 starts with a forte dynamic. Measure 15 ends with a fermata over a half note.

16

Vla. Vc.

Deciso

Detailed description: This system contains measures 16 and 17. The Vc. part has a fermata in measure 16. In measure 17, the Vc. part has a fermata over a half note, and the Vla. part has a fermata over a half note. The instruction *Deciso* is written above the Vc. part in measure 17. Fingerings 1 and 4 are indicated for the Vla. part in measure 17.

18

Vla. Vc.

ff

Detailed description: This system contains measures 18 and 19. Both parts start with a forte dynamic (*ff*). The Vc. part has a fermata in measure 18. The Vla. part has a fermata in measure 19. Accents are present throughout both parts.

20

Vla. Vc.

Accel...

Detailed description: This system contains measures 20 and 21. The Vc. part has a fermata in measure 20. The Vla. part has a fermata in measure 21. The instruction *Accel...* is written above the Vla. part in measure 21. Fingerings 1, 2, 3, and 4 are indicated for the Vla. part in measure 21.

22

Vla. Vc.

Detailed description: This system contains measures 22 and 23. The Vc. part has a fermata in measure 22. The Vla. part has a fermata in measure 23. Fingerings 5 and 4 are indicated for the Vla. part in measure 23.

24

Vla. *mf*

Vc. *mf*

3 7

26

Lento ♩ = 60

Vc. *p* *molto cantabile*

rall.-----

3--

29

Vc. *p* *rubato*

3 3----

33

Vc. *p* *Pesante tristemente* *with movement*

rall.-----

3 1 2

38

Vc. *mf*

II-----

mf

4

42 *rubato* *a Tempo lentamente*

Measures 42-45: Treble clef, key signature of two sharps (F# and C#). Measure 42 has a fermata over a quarter note G4. Fingering: 2-3-2-2-1-3. Measure 43 has a fermata over a quarter note A4. Measure 44 has a fermata over a quarter note B4. Measure 45 has a fermata over a quarter note C5. Bass clef accompaniment consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

46 *mf*

Measures 46-49: Treble clef, key signature of two sharps. Measure 46 has a fermata over a quarter note G4. Fingering: 1-3. Measure 47 has a fermata over a quarter note A4. Fingering: 1-2-3. Measure 48 has a fermata over a quarter note B4. Measure 49 has a fermata over a quarter note C5. Bass clef accompaniment consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

50

Measures 50-53: Treble clef, key signature of two sharps. Measure 50 has a fermata over a quarter note G4. Measure 51 has a fermata over a quarter note A4. Measure 52 has a fermata over a quarter note B4. Measure 53 has a fermata over a quarter note C5. Bass clef accompaniment consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

54 *f* **Deciso (Tempo I°)**

Measures 54-56: Treble clef, key signature of two sharps. Measure 54 has a fermata over a quarter note G4. Measure 55 has a fermata over a quarter note A4. Measure 56 has a fermata over a quarter note B4. Bass clef accompaniment consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

57

Measures 57-60: Treble clef, key signature of two sharps. Measure 57 has a fermata over a quarter note G4. Measure 58 has a fermata over a quarter note A4. Measure 59 has a fermata over a quarter note B4. Measure 60 has a fermata over a quarter note C5. Bass clef accompaniment consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

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60 $\text{♩} = \text{♩}$

Vc. *f*

63

Vc. *ff* frog

66

Vc. *p* crunch

69

Vc. *f*

72

Vc. *f* II

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6

75

Vc.

Detailed description: This system contains measures 75, 76, and 77. The Violin (Vc.) part is in the upper staff, and the Violoncello (Vc.) part is in the lower staff. Both parts feature complex rhythmic patterns with triplets and sixteenth notes. Measure 75 starts with a treble clef and a key signature of one sharp (F#). Measure 76 has a common time signature. Measure 77 has a key signature of two sharps (F# and C#). The music is marked with various dynamics and articulations, including accents and slurs.

78

Vc.

Detailed description: This system contains measures 78, 79, and 80. The Violin (Vc.) part is in the upper staff, and the Violoncello (Vc.) part is in the lower staff. Measure 78 starts with a treble clef and a key signature of one sharp (F#). Measure 79 has a common time signature. Measure 80 has a key signature of two sharps (F# and C#). The music continues with complex rhythmic patterns and articulations.

81

Vc.

Detailed description: This system contains measures 81, 82, and 83. The Violin (Vc.) part is in the upper staff, and the Violoncello (Vc.) part is in the lower staff. Measure 81 starts with a treble clef and a key signature of two sharps (F# and C#). Measure 82 has a common time signature. Measure 83 has a key signature of two sharps (F# and C#). A double bar line with a repeat sign (II) is placed above measure 81. The music features complex rhythmic patterns and articulations.

84

Vc.

Deciso

Lento
♩ = 60

Detailed description: This system contains measures 84, 85, and 86. The Violin (Vc.) part is in the upper staff, and the Violoncello (Vc.) part is in the lower staff. Measure 84 starts with a treble clef and a key signature of two sharps (F# and C#). Measure 85 has a common time signature. Measure 86 has a key signature of two sharps (F# and C#). The music is marked 'Deciso' in measure 84 and 'Lento' with a tempo marking of ♩ = 60 in measure 85. The music features complex rhythmic patterns and articulations.

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87

pp
a Tempo lentamente, ad. lib.
♩ = 60
pizz.
cantabile
rubato

Vc.

91

mf
cantabile
III
1-3
V
tip
pp molto vibrato

Vc.

96

mf
mf

Vc.

100

mf
doloroso

Vc.

103

Vc.

pp

106

Vc.

quasi. ponticello, at frog

ff

Tempo I Molto deciso
arco

ff

109

Vc.

112

Vc.

normale

f

115

Vc. *mf*

118

Vc.

120

Vc. *fff*

122

Vc. *f*

125

Vc. *ff* *ffz* *ffp*

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10

Musical score for measures 128-131. The score is written for a Violin (Vc.) in treble clef. The dynamic is *fff* (fortissimo). The notation includes a fermata over the first measure, a slur over the second measure, and a fermata over the third measure. The piece concludes with a double bar line at the end of the third measure.

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APPENDIX A: PERMISSION TO REPRINT *NIGHTCLUB 1960*



Mrs. Jessica Ronnevik

Paris, December 6th, 2021

RE: *Copyright Astor Piazzolla*

Dear Jessica Ronnevik,

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With kind regards,

Hector LEMOINE

Schedule A : Nightclub 1960 from Histoire du Tango by Astor Piazzolla (for flute and guitar) mm. 51-flute-

explain "x" noteheads

mm. 27-flute- separate the slurs for viola

mm. 66-flute-flutter tongue changed for viola

mm. 2,3-flute- changed the range for viola

mm. 3,5,7-guitar- less notes for cello

mm. 10,11- guitar- less notes for cello, re-notate for non-sustaining pizz.

mm. 18-20- guitar- take out 3 note chords for cello

mm. 21- flute- give viola harmonics

mm.22- flute- add slur for viola

mm. 21-24- guitar- less chordal notes for cello mm. 24- flute- add a sounded shift or slide for viola mm.

25- flute- added slur for viola

mm. 25, 26- guitar- change to 2 note chords for cello mm. 40, 41- guitar- cello only plays top notes mm.

44, 47- guitar- cello plays less notes of the chords mm. 60-62,- guitar- cello plays less notes of the chords

mm. 63, 64- guitar- cello plays single notes mm. 106, 107- guitar chordal accommodation

mm. 126-128- flute- octave change for viola