

A Lesson from Piazzolla: *Fugato* Improvisation

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Astor Pantaleón Piazzolla (1921–1992) war ein argentinischer *Tanguero*, Komponist, Performer, Improvisator und Kontrapunktiker. Piazzolla beschäftigte sich während seiner gesamten Karriere als Komponist mit Kontrapunkt. Er entwickelte sowohl über eigenes Notieren als auch Improvisieren einen einzigartigen *Fugato*-Stil. Dieser Beitrag beschäftigt sich mit Piazzollas improvisiertem *Fugato*-Stil unter besonderer Berücksichtigung seiner Komposition *Calambre* von 1961. Darüber hinaus wird erkundet, wie es dem Komponisten möglich war, mit seinem berühmten ersten Quintett *Fugato*-Abschnitte zu improvisieren. Insbesondere wird untersucht, wo *Fugato*-Abschnitte im formalen Kontext zu finden sind, wodurch sich die Themenstruktur auszeichnet, wie man eine Gegenmelodie komponiert oder improvisiert, wie sich eigenwillige Rhythmen auf die Musik auswirken und welche harmonischen Gerüste die Musiker verwenden.

Astor Pantaleón Piazzolla (1921–1992) was an Argentinian *tanguero*, composer, performer, improviser and contrapuntalist. Piazzolla used counterpoint throughout his career as a composer. The composer developed a unique *fugato* style, both written and improvised. This paper provides evidence for Piazzolla's improvised *fugato* style by examining his composition *Calambre* from 1961. The paper also explores how the composer and his famous first quintet were able to improvise a *fugato* section. It examines exactly where to find *fugato* sections within a formal context, what the subject structure entails, how to compose or improvise a countermelody, in what way idiosyncratic rhythms map onto the music, and what type of harmonic framework the musicians use.

Astor Piazzolla, one of the progenitors of the Argentinian *nuevo tango* movement, developed his contrapuntal ideas while studying with Alberto Ginastera and later with Nadia Boulanger (1887–1979). At Boulanger's urging, Piazzolla fused ideas learned from Ginastera and Boulanger into his contribution to the *nuevo tango* movement. Piazzolla used contrapuntal ideas throughout his career and created a unique 'tanguified' contrapuntal *fugato* style.¹ The composer's *fugatos* are usually incorporated into larger compositions and can occur in opening, middle and ending sections. They can be written or improvised. Piazzolla's own brand of improvised *fugato* practice is the focus of this paper. Analysis of melody, counterpoint, harmony and rhythm in Piazzolla's piece *Calambre* from the 1961 *Piazzolla interpreta a Piazzolla* album reveal which parts of the music are improvised and which parts help the improvisation process. Additionally, guidance on how to improvise a *fugato* section in Piazzolla's tango style, and

1 Sonia Alejandra Lopez quotes Piazzolla coining the term (López 2013, 133–144). Piazzolla names many of his compositions that incorporate fugal imitation *fuga*, *fugata* (the latter term seems more appropriate, since sections that feature fugal imitations are generally limited to a fugue exposition) or *fugato*. Thus, the term *fugato* is used throughout this text. Link and Wendland also use the *fugato* term for Piazzolla's practice. Link/Wendland 2016, 239.

conceivably other musical styles as well, can be derived from the analysis.² At the time of writing, 15 pieces that incorporate Piazzolla's *fugato* style and their corresponding recordings have been identified. These are listed at the end of the article (Table 1), together with analyses completed by other music theorists, musicologists or composers.³

Improvisation in Argentinian Music

The *payada* – an improvised Argentinian song duel – is related to the *milonga* and thus the tango. *Payadores*, practitioners of the *payada*, “sing improvised stanzas alternating between questions and answers accompanied by guitar.”⁴ Not surprisingly Piazzolla used improvisation in many of his performances, in particular his *fugatos*. Piazzolla's first quintet, for example, often uses embellished subjects every time a musician passes the subject to another member of the quintet. These embellishments take shape in the form of *arrestre* and *adornos* but may also change key or move through different chord successions.⁵ As was the case with *payadores*, Piazzolla adopted the minor descending melodic lines as his subjects, or *temas*, from the *milonga campera*.⁶

The use of countermelodies in tangos previously became popular within the *guardia nueva* of *tangueros* and Piazzolla continued the practice into his *nuevo tango*.⁷ Piazzolla started combining countermelodies with imitative counterpoint.⁸ The composer created harmonic frameworks for subjects that may be transposed to whatever key musicians wanted to take a subject and its corresponding chord progression to. Knowing a progression enabled the musicians to embellish or change melodic materials of subjects and countermelodies, akin to jazz improvisation.⁹ Piazzolla's *Calambre* teaches us how his quintet improvised *fugatos*.

2 Piazzolla, 1961.

3 There are most likely more pieces or piece sections.

4 Link/Wendland 2016, 7.

5 The *arrestre* is “an anticipatory sliding instrumental technique” that “may use two, four, or even a quintuplet of sixteenth notes”. Ibid., 29. *Adornos* are ornaments, “familiar from baroque and classical performance practice, namely appoggiaturas, mordents, trills, and turns.” Ibid., 33, 101.

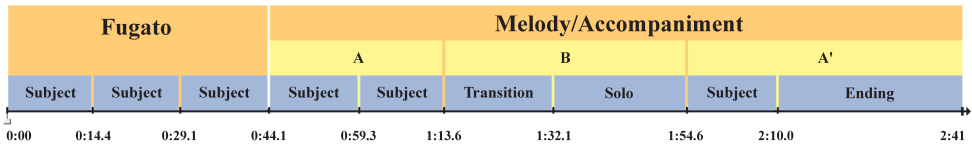
6 There are two types of *milongas*: (1) *cuidadana*—urban: fast and danceable, and (2) *campera*—country: slow. Ibid., 7.

7 Ibid., 48. The *guardia nueva*, or new guard were tango practitioners from the 1920s.

8 Ibid., 240.

9 Ibid., 239.

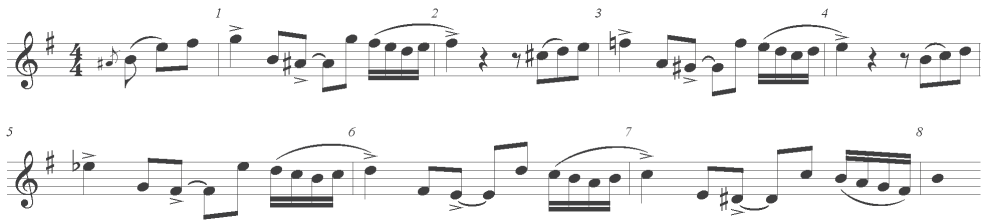
Calambre 1961



Example 1: Calambre subjects in formal context

Piazzolla interpreta a Piazzolla from 1961 features two examples of improvised counterpoint, specifically *fugato* sections, in the pieces *Lo que vendrá* ('What will come', track 6), and *Calambre* ('electric shock', track 8).¹⁰ In *Lo que vendrá* the *fugato* section occurs in the middle of the composition, while in *Calambre* the *fugato* section begins the composition.¹¹ Example 1 shows *Calambre*'s form and the context under which each iteration of the subject occurs (time markings are in minute:seconds.milliseconds). The first iteration of the subject starts in e-minor (bandoneon–subject), moves to the key of a-minor in its second iteration (bandoneon–countermelody and piano–subject) and returns to e-minor in its third iteration (violin–subject, piano and bass–countermelodies). During the fourth iteration the subject becomes the melody in a melody/accompaniment texture and subsequent iterations maintain that texture.

The Subject



Example 2: Published Calambre subject

Most published scores notate *Calambre*'s subject as shown in Example 2 (from here on referred to as 'published version').¹² In the 1961 published edition of *Calambre*, a score including fully notated quintet parts, the subject is the melody of the A part of a melody and accompaniment texture in an AABA form and features no *fugato* section at the

¹⁰ Piazzolla 1961.

¹¹ On the *Tango Contemporáneo* recording from 1963, Astor Piazzolla (y su nuevo octeto) does not make use of the *fugato* procedure in *Lo que vendrá*. Piazzolla 1963.

¹² Keveren 2008. Piazzolla 1961. Piazzolla 2005.

onset of the composition.¹³ Since this edition was published in 1961, it may very well be based on the music recorded by the quintet. However, the *fugato* was missing from the published music and must therefore have been improvised in the studio. In a later piano edition, the subject is also the melody of an AABA form and similarly does not feature a *fugato* section.¹⁴



Example 3: Played Calambre subject

Listening to *Calambre* from the *Piazzolla interpreta a Piazzolla* recording reveals that Piazzolla extensively embellishes the subject (Example 3, from here on referred to as ‘played version’) and that the published subject is much more of an outline (another indicator of the improvisatory nature of the performance in the recording).¹⁵ Both the published version of *Calambre*’s subject (Example 2) and a personal transcription of the subject featured on the *Piazzolla interpreta a Piazzolla* recording (Example 3) outline a descending line in e-minor beginning on each consecutive downbeat (beat 1, quarter note) of each measure (mm.1–8) starting on scale degree 3 and concluding on scale degree 5 as shown in Example 5 by the red notes.¹⁶ This succession of notes provides guide tones for the musicians in case they need to ‘jump back in’ if they get lost during the *fugato* procedure.

¹³ Piazzolla 1961.

¹⁴ The piano edition is a transcription of the quintet music. Hal Leonard publishes scores from *Les éditions universelles* in the U.S.

¹⁵ A live recording of *Calambre* could further reveal if the quintet improvised a *fugato* at the beginning of the composition.

¹⁶ c^4 refers to middle C, or MIDI pitch 60.



Example 4: Tresillo rhythmic grouping



Example 5: Published Calambre subject with tresillo

All notes of the descending melodic series carry an accent mark and are the first note of each underlying *tresillo* (Example 4), a rhythmic grouping that *tangueros* call “332”.¹⁷ The numbers are derived from the length of the pulses, where the first two pulses are three (eight notes) in length and the last one is 2 (eight notes).¹⁸ Use of the *tresillo* and its rotations throughout his compositions is one of Piazzolla’s hallmarks.¹⁹ The 332 designation is also the adjacent-inter-onset-interval vector and is the most “compact representation of the rhythm.”²⁰ Example 5 (published version) shows how the subject maps onto its underlying *tresillos*. The second accented note in each measure falls on the second 3 of the 332 pattern and the concluding 16th note grouping of each measure falls on its 2. In measures 1–2 and 3–4 the *tresillos* only happen every other bar in measures 1 and 3 respectively, while in measures 5–8 the *tresillos* appear in every measure, gradually increasing the intensity of it.

Although the *tresillos* in measures 2 and 4 are not explicitly represented: is there a possibility that these *tresillos* are implied or to be felt? The answer presents itself in the transcription of the played version (Example 6). Piazzolla’s embellishments fit exactly into the spaces left in the published version of measures 2 and 4, and the embellishments strongly map onto the *tresillo* for the entire length of the subject.

17 Link/Wendland 2016, 35.

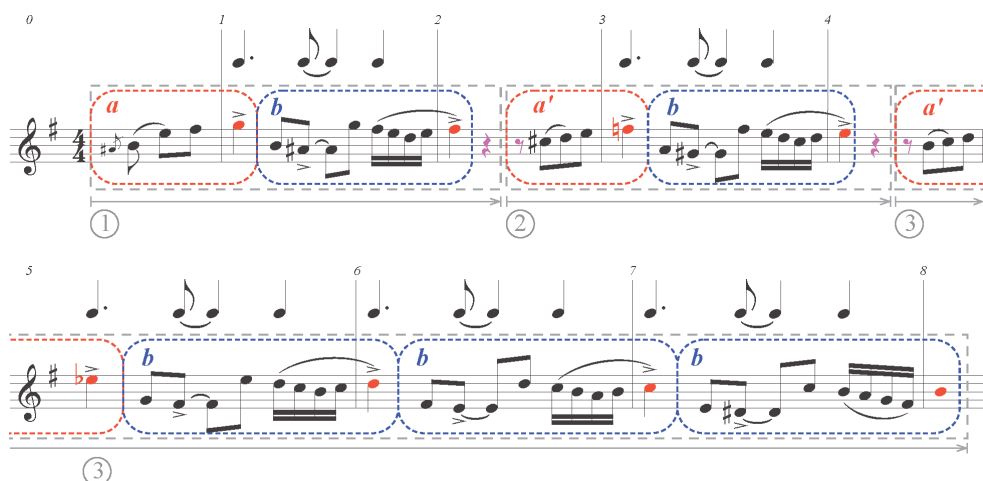
18 Boenn 2018, 24.

19 Pelinski 2003, 43–44. Pelinski 2014, 41–44.

20 Toussaint classifies the rhythm as Euclidean rhythm E (3,8). Toussaint 2020, 142.



Example 6: Played Calambre subject with tresillo



Example 7: Published Calambre motivic phrase structure

The simplest way to decode the motivic structure is to observe the published version first (Example 7) and the played version second. The subject consists of three phrases (1, 2, and 3: grey, and dashed rectangles), whereby the second and third phrases are spun out from the first phrase.²¹ The first phrase consists of an *a* (red, dotted, and rounded rectangles) and *b* motive (blue, dotted, and rounded rectangles). The second phrase consists of the same two motives, where *a* (now *a'*) is altered to fit the descending melodic line better, but nonetheless is a sequence. The third phrase is a descending stepwise transposition of the second phrase, using the *a'* motive, but now it uses just the

21 Piazzolla generates a *fugato* subject in the B section of his composition *La camorra I* in a similar way. Link / Wendland 2016, 240.

b motive that descends by steps three more consecutive times. The subject ends on scale degree 5 of e-minor.

Example 8: Played Calambre motivic phrase structure

The played version of the subject inherits the basic motivic phrase structure from the published version. Piazzolla improvises two 16th notes, or *adornos*, starting on the third above preceding the first note of the original *b* motive from the published version (purple, rounded rectangle) in the *b* (*b'*) sections of phrases 1, 2, and 3. Motive *a* initially retains its basic shape in phrase 1, but becomes shortened through diminution (*a'*) from three 8th notes to three 16th notes (one could consider these two 16th notes of *a'* preceding the downbeat of the next measure as an *arrastre*). To emphasize the continuous pulse of the *tresillo*, Piazzolla improvises two *enlaces* in measures 2 and 4, varying the *enlace* rather than simply transposing the existing *enlace* from measure 2 to measure 4.²² The final *enlace* diverts attention away from scale degree 5 (*b*⁴) toward the leading tone (*d*^{#4}) of *e*⁴, scale degree 5 of a-minor, the next key of the subject's second iteration and the introduction of the countermelody. The leading tone aurally signals to the other quintet musicians the key to which the *fugato* is to be taken.

The Countermelody

The *tresillo* rhythm turns out to be an important undercurrent of the subject. When the countermelody enters, it becomes clear that the *marcato* rhythm gains in significance as well, due to its prevalence as a rhythmic construction in tango accompaniment

²² *Enlaces* are connecting links. Ibid., 99.

patterns.²³ The *marcato* rhythm “in 4 literally marks the beat.”²⁴ The *marcato* in juxtaposition with the *tresillo* creates a rhythmic counterpoint or phase shift, where beats 1 and 4 realign with each other in each measure. What arises next provides a catalogue of the consonances and dissonances which occur (and how they are resolved) on the *tresillo* (332), the *marcato* (2222) and when both rhythmic patterns achieve unison on beats 1 and 4 of each measure.²⁵

Example 9: Calambre countermelody and subject with consonances and dissonances

Example 9 shows the countermelody in the bandoneon part and the subject in the piano part (played version: the piano part in the recording is doubled at an octave lower in the left hand).²⁶ The key area for both the countermelody and subject is a-minor (down by a 5th). The countermelody overall ascends in contrary motion to the subject from a^4 on beat 1 of measure 9 to bb^5 on beat 2 of measure 11 and aligns its descent with the subject on the second 3 of the 332 pattern (b. 2.5) on a^5 in measure 11 back to the a^4 of beat 4 (or the 2 of the 332 pattern) in measure 14. In measure 15 and the first half of measure 16, the countermelody provides another short arch from d^5 on beat 1 of measure 15 up to an a^5 on beat 3.5 in measure 15 back down to the b^4 on beat 2 of measure 16. On the ascent in measures 9–11 the countermelody primarily uses the *tresillo*, but starting from measures 12–15, when the descent is in full swing, the countermelody maps onto the *marcato* including the first half of measure 16.

Intervals in Example 9 marked in red (top stream) show consonances and dissonances aligned with the *tresillo*, while intervals marked in blue (bottom stream) align with the *marcato*. Purple rectangles show intervals on 1 and 4, the union of the *tresillo* and

²³ Tangos can also use a *síncopa* or syncopated pattern (the *fugato* section in *Calambre* does not).

²⁴ Link/Wendland 2016, 28.

²⁵ Think $(x..x..x.) \cup (x.x.x.x.) = (x.....x.)$.

²⁶ The published version does not include a *fugato* section.

marcato.²⁷ The single black interval (perfect 8th) indicates the onset of the subject and countermelody in measure 8. Measures 9, 11 and 13–15 feature only consonances along the *tresillo*, *marcato* and unison rhythmic patterns, meaning that the musicians carefully listen to each other in order to stay within the confines of contrapuntal tradition. Thus measure 10 is particularly striking, since the accented *tresillo* is highlighted by all dissonances (4, 9, and 7 respectively). Piazzolla outlines the *tresillo* literally in the top part with a chromatic descending line ($e^5 - eb^5 - d^5$), where previously he had improvised an *enlace* (m. 2) when introducing the subject. At the end of the measure the interval of the 7th is ultimately resolved to a consonant 3rd at the onset of measure 11.

The next bar (m. 12) begins with a dissonance of a 4th – although to 20th century ears the 4th is not necessarily dissonant – on beat 1 resolving to a 3rd on beat 2, while another dissonance arises on beat 3, a diminished 5th, that immediately collapses to a 3rd, followed by an 8th, but all within beat 3. During the initial iteration of the subject (m. 4), Piazzolla uses a varied *enlace* in this spot as well. The final dissonance appears in measure 16 on beat 2, namely a 2nd that is immediately followed by a 2nd. It ‘prepares’ the leading tone that becomes the signpost for the musicians to modulate to the next key area, in this case the return to e-minor.

27 Intervals marked with an ‘!’ are actually dissonances, e. g.: ‘5!’ is a diminished 5th, whereas intervals marked with an asterisk sound like a consonance but are notated as a dissonance, e. g.: ‘3*’ can refer to a notated augmented 2nd.

The Harmonic Framework

Harmonic analysis for measures 16-20:

E min.: $V^{\frac{1}{2}}$ — iv $V^{\frac{3}{2}}$ v ii° $V^{\frac{3}{2}}$ iv

A min.: $i^{\frac{1}{2}}$ — v — iv — iv

Harmonic analysis for measures 21-24:

E min.: $ii^{\frac{1}{2}}$ $V^{\frac{3}{2}}$ $III^{\frac{1}{2}}$ $VI^{\frac{1}{2}}$ ii° $V^{\frac{3}{2}}$ i

Example 10: Calambre harmonic analysis

The final iteration of the subject in the *fugato* takes place between the pickup to measures 17 and 24 (Example 10). At the end of measure 16 Piazzolla and his piano player Jaime Gosis modulate by way of a cadential six-four chord and the leading tone $d^{\#}$ back to e-minor. The violin takes over the subject, the piano seizes the countermelody, the bandoneon drops out of the texture and a double bass adds commentary alongside the harmonic framework.²⁸ Starting in measure 17 the violin plays a b^3 on the downbeat instead of a g^4 (m.1), but quickly adjusts to the original subject. On beat 4 of measures 17, 19, and 21–23 the violinist Simón Bajour begins each group of 16th notes with a grace note (as opposed to the piano in mm. 9–16). In measures 16 and 20 Bajour changes the *enlace* in pitch content and at the end of measure 23, beat 4 utilizes a group of four 16th notes to arrive at the tonic on beat 1 in measure 24. The countermelody in the piano (this time shown with the doubled piano part in the left hand) adds one note in measure 17 compared to measure 9 (bandoneon). In measure 20 on beat 3 Gosis takes his three notes up by a third as compared to measure 12 (transposed to a-minor here), and in measure 22 he does not transpose measure 21 down by a second but improvises a new line as compared to measures 13–14. The piano also improvises a different line in the countermelody in measure 23 (as opposed to m. 15) and on beat 4 uses a four-note descending line that resolves to g^3 , the 3rd of the final e-minor

28 The bass part is notated as it sounds.

chord on beat 1 of measure 24. It should also be noted that the piano in the left hand creates a motion from scale degree 4 (m. 23, last 16th) to the tonic on beat 1 of measure 24, and in combination with the violin moving from scale degree 2 to the tonic in the same vertical spot a plagal resolution emerges.

The double bass highlights multiple lines from the countermelody but also introduces the listener to the harmonic rhythm that aligns itself with the first and second 3 of the 332 pattern in measure 17. The published version of *Calambre* also consists of a chord progression that aids functional analysis of the harmonic framework.²⁹ Although the progression seems to begin with a tonic chord, it really starts with a tonicization of the minor dominant using a predominant iv chord that moves to the dominant 9th chord (m.17) and resolves to the tonic of the minor dominant key area (m.18). The descending step sequence continues with a tonicization of the subdominant and follows the previous pattern with a predominant (this time) ii^o chord moving to a dominant 9th chord (m.19) that resolves to the tonic of the subdominant (m.20). Predictably, the next tonicization of the mediant also follows the pattern with a predominant ii^o chord moving to a dominant 9th chord (m. 21) that resolves to the tonic of said mediant (m.22). At this point the mediant becomes the first chord of a classic jazz turnaround, namely III–VI–ii^o–V⁽⁹⁾–i mapped onto the *tresillo*-based harmonic rhythm. The harmonic framework which closely follows the melody is therefore easy to memorize and aides Piazzolla's quintet in improvising a *fugato* section preceding a composition.

Conclusion

Piazzolla's *fugatos* remain popular amongst audiences, perhaps because they play with the listeners' expectations.³⁰ Repetition plays an important part in the human perception of music. Imitation, on which *fugatos* and fugue expositions are built, give listeners a sense of familiarity when a subject constantly repeats and it does not matter whether the re-entrance of subject material follows a specific formula, as long as it re-enters recognizably. At a point where a subject does enter recognizably, a listener's attention is redirected to other musical material that may enter.³¹

Argentinian *payadores* practiced improvisation long before there was tango music and Piazzolla continues that tradition. *Calambre* shows plenty of evidence that the *fugato* section at the beginning of the piece was improvised. Most obviously, the multiple published scores do not contain a *fugato* section, whereas the recording from the same

29 All chords are labelled without specifically indicating their inversions, due to the unwieldiness of the 9th chords that are present.

30 A recent release titled "Fuga mi pasión: A compendium of his fugues for String Quartet" exemplifies this, although it only contains 7 compositions containing *fugato* sections and the *fugatos* are arranged by the publisher. Schmidt 2017.

31 "Repetition can force listeners to attend to new parts of sounds they have already heard, increasing their engagement with the sonic materials themselves and accordingly with the musical aspects of the presentation." Margulis 2018, 48.

year features a *fugato* section which precedes the published formal structure of the composition. Different instruments play slightly different variations of the subject and countermelody. In fact, sometimes the musicians even play ‘wrong’ notes that are either corrected to guide tones of the melody or the harmonic framework.

More importantly though is that Piazzolla teaches us how we can improvise a *fugato* section. Piazzolla sets up a subject consisting of two or more phrases with a descending minor scalar pattern that ultimately highlights a discrete set of guide tones. The subject is therefore more of a framework rather than a “must-follow” law. Since the subject consists of these guide tones, melodic sequences are possible: when musicians first hear a subject, they may only have to pick up quickly on the first phrase or motive and move these through a sequence, while also adhering to the *tresillo*. These phrases and motives can be connected with varying *enlaces*. At the end of the subject iteration, the move to a new key area can be aurally signaled by the use of a leading tone of that new key area.

The countermelody consists of varied contrapuntal motions (mostly contrary motion). The countermelody must also map onto the *tresillo* but can also alternately map onto a *marcato* or *síncopa*. A musician should mostly use consonances mapped onto the *tresillo*, *marcato* or unison of these rhythmic patterns between the countermelody and the subject, but may briefly use dissonances for emphasis, as long as they are relatively quickly resolved within the pulses of the rhythmic patterns.

Once more than two musicians play the subject and/or countermelody, other musicians can join the *fugato* by playing either parts of the subject and countermelody or by improvising additional parts using the guide tones, consonances within the rhythmic patterns, and the harmonic framework. The framework needs to be mostly diatonic and is generated using small SD-D-T sequences alongside the guide tones that may resolve into a jazz-styled turnaround.

Not all the 15 *fugatos* by Piazzolla, so far discovered, have been analyzed (Table 1) nor have additional *fugatos* been catalogued (thus far). Further analyses may determine which *fugatos* by Piazzolla were improvised and which *fugatos* were strictly written out and perhaps how Piazzolla may have approached the two processes differently.

Compositions Utilizing Piazzolla’s *Fugato* Technique

Year	Composition Title	Instrumentation
1961	<i>Calambre</i> ³²	bandoneon, piano, violin, electric guitar, double bass ³³

32 Piazzolla 1961. Analyzed in this paper.
33 Also known as Piazzolla’s first quintet (Astor Piazzolla y su quinteto): Bandoneon (Astor Piazzolla), piano (Jaime Gosis), violin (Simón Bajour), electric guitar (Horacio Malvicino), double bass (Kicho Díaz).

Year	Composition Title	Instrumentation
1961	<i>Lo que vendrá</i> ³⁴	bandoneon, piano, violin, electric guitar, double bass
1962	<i>La muerte del Ángel</i> ³⁵	bandoneon, orchestra
1965	<i>Primavera porteña</i> ³⁶	bandoneon, percussion, guitar, violin, piano, bass
1967	<i>Maria de Buenos Aires: Fuga y misterio</i> ³⁷	bandoneon, percussion, guitar, flute, piano, bass
1968	<i>Tres movimientos tanguísticos porteños: III. Vivace</i> ³⁸	bassoon, clarinet, oboe, flute, violin section, orchestra
1969	<i>Silfo y Ondina: I. Fugata</i> ³⁹	bandoneon, string quartet
1970	<i>Tangazo</i> ⁴⁰	orchestra
1972	<i>Fuga 9</i> ⁴¹	guitar, drum set, violin, viola, bandoneon, piano, bass
1974	<i>Violentango</i> ⁴²	bandoneon, drum set, bass, organ, flute, piano, bass
1977	<i>Chant et fugue</i> ⁴³	bandoneon, guitar, drum set, flute, piano, bass, orchestra
1982	<i>Suite punta del este: III. Fuga – Allegro vivace</i> ⁴⁴	bandoneon, orchestra
1988	<i>La camorra I</i> ⁴⁵	bandoneon, string quartet

34 Piazzolla wrote *Lo que vendrá* in 1950. Mauriño 2001, 251. Boulanger taught Piazzolla in 1954, and Piazzolla's first quintet reworked the composition in 1961.

35 Lliure 1995. Ramón Pelinski decodes the subject structure of *Muerte del Ángel* in detail. Pelinski 2014, 38–45.

36 Piazzolla 1998.

37 Piazzolla 1980. Ramón Pelinski has previously analyzed *Fuga y misterio*. Pelinski 2003, 38–54. Sonia Alejandra López provides a deeper analysis of *Fuga y misterio*. López 2013, 133–44. López 2003, 135–41. Löfdahl provides yet another analysis of *Fuga y misterio*. Löfdahl 2012, 27–32.

38 Lliure 1995.

39 Piazzolla 1999. Löfdahl provides a quick analysis of the *Fugata* from *Silfo y Ondina*. Löfdahl 2012, 45–48.

40 Michael Tilson Thomas and New World Symphony 1993. Drago identifies the subject of *Tangazo*. Drago 2008, 92.

41 Piazzolla 1991.

42 Piazzolla 2002.

43 Piazzolla 2010.

44 Bariloche 1994.

45 Piazzolla 1999. Link and Wendland analyze the *fugata* in the middle of *La camorra I*. Link / Wendland 2016, 235–40.

Year	Composition Title	Instrumentation
1989	<i>Preludio y fuga</i> ⁴⁶	bandoneon 1, bandoneon 2, piano, bass, orchestra
1990	<i>Five Tango Sensations: Fear</i> ⁴⁷	bandoneon, string quartet

Table 1: Compositions Utilizing Piazzolla’s Fugato Technique

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