



## Analysis of a Contemporary Tune

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### LA MUSA DANZANTE

This tune is a “beguine”<sup>1</sup> written for a nyckelharpa quartet.

It features an accompaniment in F, another one in F with an obstinate syncopated arpeggio in pizzicato style ( because the tonic accent is placed on the upbeat), a third part in G, with the same characteristics as before but with bichords and the melody written in G.

### Analysis

The tune is developed in 12 bars and it is divided in 3 section with 4 bars in each.

The first section, which we’ll call A, goes from the first to the fifth bar with the following chord scheme: II V I ; II V I



The second and third section, which we’ll can call B1 and B2, go from the sixth to the ninth bars and from the bar ten to thirteen with the following harmonic structure II V VI-II V I.



<sup>1</sup> The beguine is a dance and a music form, similar to a slow rumba.





## Melody analysis

The melodic theme, which is developed in 4 bars, begins with an “anacrusi” (uplifting) and it is repeated 3 times within the tune.

In the second and third repetition (2° and 3° section) the theme is substantially modified in terms of harmony, with the introduction VI° at the seventh bar – and in terms of melody, with the introduction of some passages, to the extent that it deserves a new classification: B1, B2.

B2, that is to say the third repetition, can be considered as a further variation with because of an increase in notes and the use of new rhythms like the triplet, for a wider and more developed melodic arch.

There are some special melodic features, such as the methodical use of superior and inferior “appoggiatura” on the third, fourth and fifth bars (3-4-5). You can note a long “appoggiatura” on the last bar (E).

On the fourth and octave bar (4-8), on the fourth octave we have a G note that could be interpreted as a note “scappata” or an accent (typical diminution of the baroque period). It is also interesting to note how the use of the tonality of Dm produces a characteristic dissonance of *seconda eccedente* between the sixth note min (Bb) and “sensibile” of the tonic note (C#) which we can find on bar number ten.

Finally the use of G# with the harmony A works to smooth the tone and gives a harmonic tension to the melodic piece.

## Analysis of solo

My personal choice was to think of a playable solo guided by inspiration and emotion. Therefore a solo which would be perceived as a variation of single internal variations. These varia-



tions are not written on the bases of premade models, but they were inspired by a deep listening of the musical performance, of the sound and of the rhythmic ostinato, through a concentration and a creative sympathy which, abandoning any sort of tensions, will let a new melody emerge. Of course this process also had to respect the harmonic constraints which were previously mentioned.

If you listen carefully, you will then notice melodic variations which were obtained using arpeggio-figures or melodic enrichment devices such as the use of appoggiatura, dissonances and chromatisms as well as new passages or decreases. Some variations are instead brand new melodies.

In conclusion, it should also be noted how the use of variation is, within the quartet, characteristic of jazz bands in the Bebop period, that is to say that the opening theme is followed by some solos which are played by all instruments, one at the time, concluding with the final reprise of the theme which maybe slightly varied. It goes without saying that this very use and distribution of the solo have important implications in formal terms, determining the musical shape of the tune.

## Thanks to

Above all thanks to everyone who has helped me to produce this work. Researching music manuals, speaking to qualified friends at the conservatory and to music teachers in order to put everything together in an understandable and cohesive manner. The final result gives me pleasure beyond my initial expectations.

Examining a tune through a theoretical almost mathematical approach tends to distract from the emotional viewpoint. However it was a useful exercise that needs to be frequently practiced. Yet I must admit that, in my opinion, composition should just be the result of a flow of emotions, just like a poem.



## Lorenzo Ruggiero (Italy)

Since long time I'm involved in studies and researches of musical repertory going from middle age times to nowadays passing through Italian and Mediterranean popular traditions, playing in different musical bands and touring with them in Italy and abroad.



Photo: Per-Ulf Allmo

I started my musical journey on the end of the 80s studying jazz techniques and improvisation on bass guitar. At the same time I attend classes at DAMS (art school) in Bologna, very lively city regarding cultural activities in the social squatted centres, in such places I experienced my first musical activities that will leave an enduring mark into my artistic career.

Later I'm focus my attention and interest on different instruments coming from different geographical areas -from the Mediterranean basin to north-central Europe, studying specifically repertory and techniques of those ancient instruments: hurdy gurdy (France), santur (Iran), nyckelharpa (Sweden).

In the year 2005 I found a course of nyckelharpa with Marco Ambrosini at the "Scuola di Musica Popolare di Forlimpopoli".

At the moment I write my music for my string trio "ArKitèsi" (violin, nyckelharpa, contrabass) and preparing to record a CD with them.