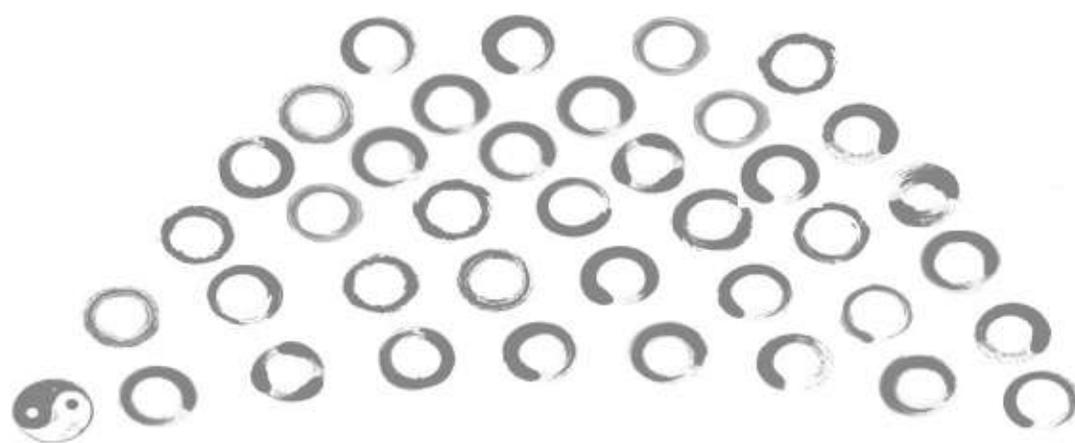


Omar Caccia

Bandoneon



ZEN

BANDONEON ZEN by Omar Caccia

English Edition

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Introduction

This book was born from a dream.

In the dream I was at a friend's house and browsing through some shelves a book literally fell into my hand. I opened it: it took just a few pages to understand that it was about bandoneón, but in a very unconventional form.

As soon as I woke up, I tried to stare as hard as I could. This text is an attempt to shape that book from the *world of ideas*.

I think that this book can also be useful to those who play an instrument other than bandoneón. In fact, it is by no means a method for learning the bandoneón. And it doesn't really have much to do with Zen either, I think.

But calling it "*Bandoneón Zen*" was the most immediate thing.

I divided the ideas into 3 *groups*: ideas for beginners, ideas for intermediate, ideas for advanced.

After that I mixed them together and now I myself couldn't tell them apart.

How to treasure this book

"*Chaos*" in Greek indicates an opening, a gap in the continuity of things.

"*Chance*" comes from the Latin word "*cadentia*", referring to the fall of the dice: so by extension it refers to the "fate", to what happens, to the unique and concrete manifestation of countless possibilities.

The best way to use this book is to open it "randomly" whenever you are looking for an idea or inspiration and let yourself be led by "chaos". And pay attention to idea no. 40. It is the most important of all.

Idea #1

Play a short melody.
Then play it in *canon*.



Idea #2

Compose a work made from a single bar. Refine your single bar composition as much as possible. Transcribe and play it.



Idea #3

Bandoneón keyboards are a mess:
well. Let's use that chaos. Play the
keys without a predetermined order.
Look for something. But above all,
listen to yourself.



Idea #4

Play a melody over the various areas of the keyboards.



Idea #5

Today we compose a suite.
Decide the number of movements.
Then compose a bar for each
movement.
Just one bar.



Idea #6

What's the fastest score you can play? Play it slow, very slow, the slowest you can.



Idea #7

Invent a small theme.
Play it several times; then play it
backwards.



Idea #8

View in your mind score made up of
one bar only.

Displays all score indications: key
signature, time signature and so on.

Then read the notes that you see,
and play them. Finally, read the
name of the score.



Idea #9

Don't play today.
Go somewhere you haven't been
yet.



Idea #10

Write the final bar of your
bandoneón concert.
Only the final bar, but for all
instruments.



Idea #11

In the bandoneón score that you know best, summarize each bar with three notes only.

Play your “summarized” score.

Write a new score from your simplified one.



Idea #12

What's the slowest score you can play? Play it fast, really fast, as fast as you can.



Idea #13

Invent a musical alphabet. Then turn the name of a friend into a theme. Compose a song with that theme and give it to him/her as a gift.



Idea #14

Visualize a two-page score in your mind. View the key signature, the time signature. View the concluding bar of part A. Write down that bar.



Idea #15

Compose a short and simple melody
and play it in a loop, varying the
harmony.



Idea #16

Listen to the sounds around you:
what do you hear? Try playing them
with bandoneón.



Idea #17

What's a *fugue*? It doesn't matter if you don't know it. Compose one according to your concept. Now go and compare your concept with the established one.



Idea #18

Imagine superimposing a staff on the profiles of the mountains: you will get fragments of melodies.



Idea #19

Play a jazz standard that you like as
a tango.



Idea #20

If a score seems complex and impossible to play, print it out and observe it. Observe it every day for a period. Don't play it, just watch it.



Idea #21

Before you fall asleep imagine that you will dream of composing, or playing, or experiencing that difficult passage that never comes to you. In dreams certain limits are removed and this allows greater freedom to experiment.



Idea #22

Flip the instrument: The right keyboard becomes the left, and vice versa. Try playing something you know. What do you get?



Idea #23

Assign a color to the 12 chromatic notes. Then choose some paintings and get musical themes based on your "palette".



Idea #24

Extract a bar from a theme you're studying or already playing. Work out variations on that bar.



Idea #25

Play a score you already know by changing the "*mode*": if it is major change it to minor, and vice versa.



Idea #26

Imitate the sound of another musical instrument with the bandoneón.

For example, the saxophone of *Charlie Parker*.



Idea #27

Prepare a repertoire that is out of comfort zone. For example: could you accompany a religious celebration with the bandoneón?



Idea #28

Play one lasting note with the bandoneón: just one, sustained, constant. How many other sounds do you hear along with that note?



Idea #29

If you don't know what a *prelude* is, compose one: even a short one, according to your perception of this definition. Then go and see what a *prelude* actually is.



Idea #30

Look for an unknown composer. Let yourself be fascinated by the person and his/her music. Study one of his/her works. Surely there's something resonating in this music: find it.



Idea #31

Start randomly a song on Spotify
and play along.



Idea #32

Think of a person you know and assign him/her a musical theme.

Imagine this person in various circumstances: how does the theme change?



Idea #33

Choose a tango, summarized the harmony with the chords and play it like a *jazz standard*.



Idea #34

Don't play today.
Watch a video on TED.



Idea #35

Passionate about a folk genre you don't know. Some examples?

Armenian or Maori folklore.

Listen to it, make it yours. But just for today.



Idea #36

Go to a school and propose to share a "lesson" on bandoneón with the children.



Idea #37

Turn upside down the score you are studying and play what you see.



Idea #38

Go to play in the street.



Idea #39

Combine 3 notes together.
This will be your theme.
Process it in as many ways as
possible.



Idea #40

This is the most important page of the whole book: the one dedicated to the *exercises of your own*.



Closing notes

Thank you for getting into the ideas of this book. I hope it was helpful.

If you want to suggest new ideas or your point of view about the book you can write to me at omar.caccia@gmail.com - I will take into account your suggestions and the ideas you want to advise me could become part of the next editions.

Good research, good meditation, good music and good life.

Omar

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