



▶ Tango for Musicians in Europe, August 19-25, 2018

CLASS SCHEDULE ▶ Monday 20

- 9:00 to 11:00 HS
- Instrumental techniques**
Classes may be divided into smaller groups in order to facilitate students' learning.
- ▶ **STRINGS** . RAMIRO GALLO
 - ▶ **WOODWINDS & SINGERS** . PAULINA FAIN
 - ▶ **BANDONEON** . PABLO JAURENA
 - ▶ **PIANO** . ADRIÁN ENRÍQUEZ
 - ▶ **BASS** . IGNACIO VARCHAUSKY

11:00 to 11:15 HS : break

11:15 to 12:45 HS : Morning masterclasses

Tango Arranging
Fundamental devices for tango arrangers.

CLASS 1: GENERAL STRUCTURE AND MELODIC TREATMENT
Ramiro Gallo + Exequiel Mantega
Making the first important decisions. Dealing with melodic treatment as a defining element in the form of the arrangement and its consecutive orchestration.

Tango Music Tools
Understanding tango music as a whole.

THE FUNDAMENTALS: CLASS 1
Paulina Fain + Adrián Enríquez + Pablo Jaurena
How to write and play all types of *marcato* and accents: *marcato* in 4, *marcato* in 2, *pesante*, inverted *marcato*. Short and long accents on melodies.

12:45 to 14:30 HS : lunch break

14:30 to 16:30 HS

Ensembles
Ensembles will perform new and traditional arrangements with the artistic faculty in rotation.

- ▶ **ORQUESTA TÍPICA**
- ▶ **ATYPICAL ORCHESTRA**
- ▶ **PRE-FORMED ENSEMBLES**

16:30 to 16:45 HS : break

16:45 to 18:00 HS : Afternoon masterclasses

Parrilla
Playing tango spontaneously using a lead sheet.

FUNDAMENTAL TOOLS FOR PLAYING A LA PARRILLA
Adrián Enríquez + Pablo Jaurena
Basic devices for playing *a la parrilla* on all instruments using the repertoire included in our *Tango fake* book. What can we play in each different moment? How do we choose which marking model to play in real time? How can we play a given melody?

Tango Styles
The essence of the most important tango styles.

- ▶ **JULIO DE CARO'S STYLE**
Ignacio Varchausky
The backbone of modern tango, all the musical and stylistical elements we all still use in their natural state. *Fraseos*, *rubbatos*, variations, and expressive solos. Come discover the "founding fathers" of tango as we know it today.

▶ Tuesday 21

- ▶ **STRINGS**
- ▶ **WOODWINDS & SINGERS**
- ▶ **BANDONEON**
- ▶ **PIANO**
- ▶ **BASS**

break

CLASS 2: USE OF TIME MARKING MODELS
Exequiel Mantega
Combining the different time marking models which provide the final structure to be orchestrated between the different instruments.

CHACARERA
Ramiro Gallo + Paulina Fain
Fundamental concepts regarding structure, rhythm, and repertoire for playing Argentine Chacarera.

lunch break

- ▶ **ORQUESTA TÍPICA**
- ▶ **ATYPICAL ORCHESTRA**
- ▶ **PRE-FORMED ENSEMBLES**

break

HOW TO INTERACT WHILE PLAYING A LA PARRILLA
Adrián Enríquez + Pablo Jaurena
Create an accompaniment choosing between the different marking models and combining them according to the melody. Melody ornamentation.

OSVALDO FRESEDO'S STYLE
Ignacio Varchausky
Some of the most elegant tango playing ever. A unique style with original textures that includes the use of drums, harp, and vibraphone. Loved by tango connoisseurs of all times, Fresedo was the inspiration for many generations of *tangueros*. Feel the vibe.

▶ Wednesday 22

- ▶ **STRINGS**
- ▶ **WOODWINDS & SINGERS**
- ▶ **BANDONEON**
- ▶ **PIANO**
- ▶ **BASS**

break

CLASS 3: MOTIVIC DEVELOPMENT
Ramiro Gallo
Modifying the rhythm of melodies by developing motives and making them more complex. Using this material as an inspiration to create connectors, introductions, and variations for the piece.

THE FUNDAMENTALS: CLASS 2
Paulina Fain + Adrián Enríquez + Pablo Jaurena
How to write and play all types of syncopations: anticipated syncopation and *a tierra* syncopation, successive syncopations. Basic phrasing, open and closed phrasing.

lunch break

- ▶ **ORQUESTA TÍPICA**
- ▶ **ATYPICAL ORCHESTRA**
- ▶ **PRE-FORMED ENSEMBLES**

break

RE-HARMONIZATION & COUNTERPOINT MELODIES
Exequiel Mantega
Harmonic devices to re-harmonize a melody. The most common modal exchanges used during the evolution of tango. How to create counterpoint melodies and develop effective voicings for *orquesta típica* sections and other type of ensembles.

FRANCINI-PONTIER'S STYLE
Ignacio Varchausky
Inspired, virtuoso, and wild, this style is considered by many as a peak of the tango orchestral sound. Two band leaders, both composers, both amazing soloists, both tango heroes. An opportunity to meet two real tango Jedi.

▶ Thursday 23

- ▶ **STRINGS**
- ▶ **WOODWINDS & SINGERS**
- ▶ **BANDONEON**
- ▶ **PIANO**
- ▶ **BASS**

break

CLASS 4: TEXTURES AND ORCHESTRATION
Exequiel Mantega
Creating and using different textures such as solos, solis and tuttis in the typical setting of tango music. Orchestrating for ensembles such as *orquesta típica*, string quartet, woodwind quartet, ensembles with a singer, and others.

TRANSFORMING RHYTHMIC MELODIES
Paulina Fain
Designing articulations, accents, ornaments and melodic changes in rhythmic melodies.

lunch break

Afternoon off
▶ Make the most of this free time and join your colleagues for a friendly *parrilla* practice or just enjoy yourselves.

break

HOW TO BUILD A PARRILLA ORGANIZADA SCORE FOR SINGER ACCOMPANIMENT
Adrián Enríquez
How to develop a basic 'master-ritmo' score, including the fundamental elements for playing *a la parrilla* for singers. Play with others by following a simple guide made by yourself. Learn how to modify rhythmic tango melodies.

PEDRO LAURENZ'S STYLE
Ignacio Varchausky
Considered by all tango musicians as the foundation stone of modern bandoneon playing, Laurenz created an *orquesta típica* which defined the direction of tango music in the late '30s. A very driven orchestral sound full of power and fanciful details.

▶ Friday 24

- ▶ **STRINGS**
- ▶ **WOODWINDS & SINGERS**
- ▶ **BANDONEON**
- ▶ **PIANO**
- ▶ **BASS**

break

CLASS 5: RECAP
Exequiel Mantega & Ramiro Gallo
General roundup of the week and review of important aspects by request of the participant arrangers.

FORM AND STRUCTURE ANALYSIS THROUGH LISTENING
Pablo Jaurena
How to recognize and transcribe the fundamental devices used by the great masters and incorporate them into our arrangements and compositions.

lunch break

- ▶ **ORQUESTA TÍPICA**
- ▶ **ATYPICAL ORCHESTRA**
- ▶ **PRE-FORMED ENSEMBLES**

break

PLAYING IN A REAL TIME PARRILLA
Pablo Jaurena + Adrián Enríquez
How to play in a real *parrilla* setting, applying all the devices learned throughout the week. How to improvise introductions and how to prepare the ending of a tango arrangement.

ASTOR PIAZZOLLA'S ORQUESTA TÍPICA'S STYLE
Ignacio Varchausky
This is the orchestra that started it all—a must for any serious Piazzolla enthusiast. Fast, furious, and vertiginous at times, this style brought many innovative ideas to tango in the mid 40's.

- TANGO ARRANGING
- TANGO MUSIC TOOLS
- PARRILLA (tango improvisation)
- TANGO STYLES
- ▶ CLASSES OPEN TO AUDITORS