

ONLINE AUDIO GUIDE 6.2a

TANGO

title: “El choclo” (The Ear of Corn)

performing forces: Sexteto Mayor: two bandoneons (José Libertella, Luis Stazo), two violins (Mario Abromovich, Eduardo Walczak), piano (Oscar Palmero), string bass (Eduardo Aulicano)

composer: Ángel Villoldo (music).

lyricist: 1930 lyrics by Juan Carlos Marambio Catán; 1946 lyrics by Enrique Santos Discépolo

form: multisectional with coda

function: music for listening; for presentation dancing

source: *50 Best Tangos* (EMI, 2011)

Listen for:

- division into sections
- timbre of bandoneón, the two bandoneones swapping off the melody
- upbeat in each phrase that lead to a strong downbeat
- shift from minor to major
- elaboration of basic melody
- slowing down (ritards) and speeding up (accerlandos)

Timing	Structure	What happens
00:00	Introduction	piano marks bass line (sol-do) other instruments play sustaining notes minor key established slow to moderate tempo
00:07	A	bandoneón 1 introduces main melody, bandoneon 2 completes phrase, back and forth tempo becomes livelier, melody continues piano briefly takes melody cadence leading to . . .
00:24	(a1)	
00:33	(b)	
00:38		
00:42	B	new but related melody phrase ends with a string of octaves (piano) elaboration of phrase with harmonized descending scales in piano
00:55	(c)	
00:57	(c)	

		cadence leading to . . .
1:14	C (d)	major key now established piano alone, then joined by high notes in violin
1:25		“surprise” offbeat chord by rest of ensemble, bandoneones prominent ritardando
1:37	(d1)	piano alone
1:46		rest of ensemble joins to end the phrase cadence
1:56	Interlude	back to minor
2:03		piano and string bass strings play repeated chords, while piano elaborates melody bandoneones mark cadence
2:19		new melody but closely related to (a) sequence in violins, piano and bass mark harmony drawn-out cadence
2:27		shift to major, relaxed tempo long, drawn-out cadence all leading to . . .
2:42	C (d)	melody in bandoneón
2:52		quickenning of tempo
2:55		glissandi in piano
3:06		tapping on instruments

3:13	Coda (a)	<p>minor key reestablished</p> <p>theme in bandoneones</p> <p>pause, followed by big final cadence in whole ensemble</p>
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Consider:

- You read that this classic tango has been performed by dance orchestras and by ensembles that interpret the music more freely. Listening to as many recordings of this tango as you can. In what category do you place this rendering? Why? Remember that this ensemble, the Sexteto Mayor, had its heyday after Piazzolla had begun to make his mark on the genre.
- What, specifically, makes this arrangement of “El choclo” more suitable for presentation dancing than for ordinary dancing?
- What dances do you consider scandalous, if any? Why?

ONLINE AUDIO GUIDE 6.2b

TANGO CANCIÓN

title: “Adios, muchachos” (So Long, Boys)

performing forces: voice (Carlos Gardel), two guitars

composer: Julio Sanders

lyricist: César Vedani

language: Spanish

form: A, B, B, A, with brief introduction in this version

function: performance or private enjoyment, catharsis

source: *Carlos Gardel: Sus 40 Tangos Más Famosos* (Suramusic S.R.L. FK 026, 2003)

Listen for:

- balanced phrases
- steady duple meter
- repeated chords in accompaniment
- strategic use of silence in accompaniment
- dramatic vocal style

Timing	Structure and text	What happens
00:00	Introduction	<p>guitars introduce melody and accompaniment</p> <p>driving, repeated chords with strong downbeat, suggesting the nature of the dance</p>
00:15	A (a) Adios, muchachos, compañeros de mi vida, barra querida de aquellos tiempos.	guitars are silent (resume on “vida”)
00:23	(b) Me toca a mi hoy emprender la retirada debo alejarme de mi buena muchachada.	guitars play a prominent bass line
00:30	(a) Adios muchachos, ya me voy y me resigno contra el destino nadie la talla.	guitars are silent (resume driving, repeated chords on “resign”)
00:37	(c) Se terminaron para mi todas las farras* mi cuerpo enfermo no resiste más.	
00:44	B (d) Acuden a mi mente recuerdos de otros tiempos De los buenos momentos que antaño disfruté	guitars strum in shorter note values
00:51	(e) Cerquita de mi madre, santa viejita y de mi noviecita que tanto idolatré	guitars adjust to singer’s slight bending of the rhythm

1:00	(d) Se acuerdan que era hermosa, más linda que una diosa y que, ebrio yo de amor le di mi corazón.	
1:06	(f) Mas el señor, celoso de sus encantos hundiendome en el llanto, me la llevo.	
1:15	B (d) Es Díos el juez supremo, no hay quien se le resista. Y estoy acostumbrado su ley a respetar,	same inner form as in previous B section
1:22	(e) Pues mi vida deshizo con sus mandatos Llevándome a mi madre y a mi novia también	
1:30	(d) Dos lagrimas sinceras derramo en mi partida, Por la barra querida que nunca me olvido.	
1:38	(f) Y al darle, mis amigos el adiós postrero, Les doy con toda mi alma mi bendición.	
1:48	A (a) Adios, muchachos, compañeros de mi vida, barra querida de aquellos tiempos. (b) Me toca a mi hoy emprender la retirada debo alejarme de mi buena muchachada. (a) Adios muchachos, ya me voy y me resigno contra el destino nadie la talla. (c) Se terminaron para mi todas las farras* mi cuerpo enfermo no resiste más.	voice quieter and more intense than previously voice changes register in last phrase, going higher final chord

Note on translation: The expression “todas las farras” (all the good times) is lunfardo.

English translation:

So long, boys, lifetime friends,
my dear gang of those times!
Now it's my turn to go away
I have to leave my nice little group.
So long, boys, I'm on my way and am resigned.
Nothing can measure up against destiny.
All the good times are over for me.
My sick body just can't take any more.

To my mind, come memories of other times
of those good moments of yesteryear that I enjoyed
near my mother, an aging saint,

and my little sweetheart whom I so idolized.
I remember that she was beautiful, lovelier than a goddess
and that I, drunk on love, gave her my heart.
But the Lord, jealous of her charms
plunged me into grief and took her from me.

It's God who's the supreme judge, no one can resist him.
And I'm well accustomed to respecting his law.
But he unraveled my life with his commands,
taking from me my mother and my sweetheart, too.
Two sincere tears spill as I leave
for the beloved gang that I never forget
And in giving my friends the last good-bye
I give them with all my heart my blessing.

Consider:

- The listening guide specifies a few instances in which the guitars fall silent. Listen carefully and identify all of them. What is the effect of these silences?
- In referring to the practice of sliding into a pitch, musicians use the colloquial expression "scooping." Where does Gardel scoop? Why do you suppose he does this?
- What is the effect of those instances in which Gardel briefly seems to speak "nadie la talla," for example, at 00:23)? What about when he stretches out a word ("madre," 00:40) or rushes slightly ("su ley a respetar", at 1:15)? Do these practices strike you as artistic? Exaggerated? How should singers approach such matters, i.e. are they any guiding principles?