

Various types of attack

Distintos tipos de ataque

Ataque suave-nota larga/ soft tonguing - long note

Ataque fuerte-nota larga/ loud tonguing - long note

Ataque suave-nota corta/ soft tonguing - short note

Ataque fuerte-nota corta/ loud tonguing - short note

The following bass line presents an example of how to combine these types of articulation:

Como ejemplo de combinación de estos tipos de articulación, podemos tomar una línea de bajo:

Staccato

This articulation is very useful when it comes to executing unison passages together with string instruments playing *pizzicato*. It can be achieved by means of a hard attack, leaving an interval between two consecutive notes.

Staccato

Esta articulación es de gran utilidad para unísonos con *pizzicati* de instrumentos de cuerda. Se logra con un fuerte ataque y dejando un intervalo entre nota y nota.

Staccato generated by breath attack

Contrary to common *staccato*, this type of articulation is based on breath support and not on tongue attack and, therefore, the initial sound is less defined. This tool is a highly effective alternative when playing unisons in ensembles featuring a traditional tango instrumentation, where the common staccato articulation on the saxophone might in some cases actually sound too dry or aggressive compared to the staccato effected by the remaining instruments.

Staccato de aire o de respiración

A diferencia del *staccato* común, en esta articulación la nota se ataca con el aire y no con la lengua. De este modo, el sonido inicial es menos definido. Este recurso es una alternativa de gran utilidad para los unísonos con instrumentos tradicionales del tango ya que el *staccato* común, en algunos casos puede resultar demasiado seco o agresivo en comparación con el de dichos instrumentos.

Accents + ligature + staccato

This type of articulation is frequently employed by the bandoneon. Let's have a look at the exemplary fragment of *Responso* by Aníbal Troilo:

Acentuación + ligadura + staccato

Este tipo de articulación es de uso muy frecuente en el bandoneón. Podemos tomar como ejemplo un fragmento de *Responso* de Aníbal Troilo:

ENDINGS

Among the distinct features which determine the style of an orchestra, it is the endings that generally leave their unmistakable mark on the band's profile. This is why it is very important to choose the adequate type of ending to comply with the respective style we are interpreting.

FINALES

Entre los distintos rasgos que determinan el estilo de una orquesta, los finales suelen ser un recurso para dejar el sello distintivo de la misma. De ahí que de acuerdo al estilo que estemos interpretando, sea muy importante respetar el tipo de final correspondiente.



A)

Piano

B)

C)

D)

E)

SOME CHARACTERISTIC ELEMENTS OF PIAZZOLLA'S STYLE

Concept

Despite his presenting himself as a band leader in milongas at the beginning of his career, Piazzolla's compositions, generally speaking, were not conceived as dance music. The rhythmic complexity and long duration of many of his works turn Piazzolla's style into "music for listening" or being played "in concert". Nevertheless, many dancers have embraced his music as a challenge, and nowadays most dance events feature some of his works.

Ostinatos

Michelangelo 70 (original en/in F#m)



Zum (original en/in Bm)



3-3-2

In many of his works, the rhythmic accompaniment and/or the melodies are based on this rhythmic cell. Ex.: *Libertango*, *Calambre*, *Decarísimo*, *Bandó*, *Revirado*, *Vardarito*.

Fugue, canon and counterpoint

Ex.: *La muerte del ángel*, *Toccata y fuga*, *Fuga 9*, *Fugata*.

Typical rhythmic motifs

Many of his melodies have rhythmic cells in common. One of these starts on the first off-beat of the bar, and has an accent on the third beat. The following examples are not presented in the original tonality but are transposed to one key in order to make the concept better accessible:

Adiós Nonino



Calambre



ALGUNOS ELEMENTOS CARACTERÍSTICOS DEL ESTILO DE PIAZZOLLA

Concepto

Si bien en sus inicios como líder se presentaba en milongas, en términos generales la música de Piazzolla no fue concebida para el baile. La complejidad rítmica y la larga duración de muchas de sus obras hacen del estilo Piazzolla un tango "para escuchar" o "de concierto". Sin embargo, muchos bailarines lo han adaptado como un desafío y hoy en día casi todos los espectáculos de baile incluyen alguna de sus obras.

Ostinatos

Libertango



3-3-2

En muchas obras el acompañamiento rítmico y/o las melodías están compuestas sobre esta célula rítmica. Ej. *Libertango*, *Calambre*, *Decarísimo*, *Bandó*, *Revirado*, *Vardarito*.

Fuga, canon y contrapunto

Ej. *La muerte del ángel*, *Toccata y fuga*, *Fuga 9*, *Fugata*.

Motivos rítmicos característicos

Muchas de sus melodías tienen células rítmicas en común. Una de ellas comienza en el primer contratiempo del compás, con un acento en el tercer tiempo. Las melodías expuestas están en una misma tonalidad y no en sus tonalidades originales para mejor apreciación del concepto:

Verano porteño



Lo que vendrá



D)
Finally, this is a variation where the saxophone acts like a second bandoneon:

D)
Por último, la variación en la cual el saxofón actúa como segundo bandoneón:



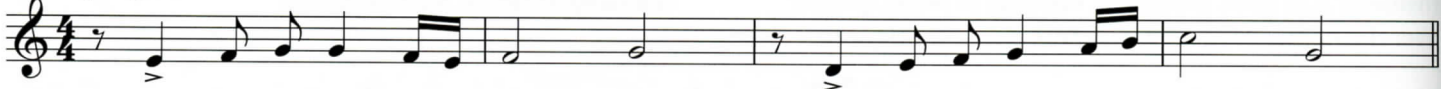
musical score for Soprano, Violin, Bandoneon, Piano, and Contrabajo. The score is in 2/4 time and features a key signature of two flats (B-flat and E-flat). The Soprano part is marked *f* and includes the instruction "unis./ban". The Bandoneon part is also marked *f* and includes the instruction "unis./sax". The Piano part includes chords Cm, Dm^{7(b5)}, and G⁷. The Contrabajo part includes the chord G⁷.

musical score for Sopranina (Sop.), Violin (Vln.), Bandoneon (Band.), Piano (Pno.), and Contrabajo (Cb.). The score is in 2/4 time and features a key signature of two flats (B-flat and E-flat). The Sopranina part is marked *f*. The Violin part is marked *f* and includes the instruction "unis.". The Bandoneon part is marked *f* and includes the instruction "unis.". The Piano part is marked *f* and includes the instruction "unis.". The Piano part includes chords Cm, Cm, and Fm. The Contrabajo part includes the chord G⁷.

SUBDIVIDING THE INSTRUMENT INTO TWO VOICES

This tool is also very useful for the interpretation of a melody. It consists in dividing our instrument into two octaves, assigning a musical phrase to each of them and, thus, creating some kind of dialogue or counterpoint.

A) Original



B) Con cambio de octava/ octave change



In a solo, this might look as follows:

En un solo, el resultado sería el siguiente:

It is also conceivable to utilize pedal notes in one of the voices while the other one is moving. The pedal note can be low (inferior) or high (superior):

También es posible utilizar notas pedal en una de las voces mientras la otra se mueve. El pedal puede ser inferior (compuesto de una nota grave) o superior (nota aguda):

A further technique is the so-called “double sequence”, wherein both voices move symmetrically in themselves. In the following example, each voice sticks to an unchanging sequence and a curve of its own:

Otro recurso es el de una “doble secuencia” en la cual ambas voces tendrán movimientos simétricos en sí mismas. En el siguiente ejemplo, cada voz tiene una secuencia y curva propia constante:

5.

Musical score for exercise 5, consisting of four staves of music in 4/4 time with a key signature of one sharp (F#). The first three staves contain eighth-note patterns with various slurs and accents. The fourth staff begins with a *rall.* marking and ends with a triplet of eighth notes and a fermata.

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6.

Musical score for exercise 6, consisting of four staves of music in 4/4 time with a key signature of two flats (Bb). The first three staves contain eighth-note patterns with various slurs and accents. The fourth staff begins with a *rall.* marking and includes a trill.

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ESTUDIO 5

TROILO-PLATA

Bernardo Monk

$\text{♩} = 105$

A

f *rit.*

5 *subito p* *f*

9 *f*

13 *p*

B

17 *tr* *mf*

C

21 *leggiere*

25

29

33 *subito mp*

D

37 *tr* *rall.* *lento/ slow*

41 **Tempo primo**

45