

# Tango for Musicians at Reed College, 25 June to 1st July, 2017

## CLASS SCHEDULE

### Monday 26

8:00 to 9:00 AM	breakfast
9:00 to 11:00 AM	<p><b>Instrumental techniques</b> Classes will be divided into smaller groups in order to facilitate student learning.</p> <ul style="list-style-type: none"> <li>&gt; STRINGS . LEVEL 1 . RAMIRO GALLO</li> <li>&gt; STRINGS . LEVEL 2 . RAMIRO GALLO</li> <li>&gt; WOODWINDS . LEVEL 1 . PAULINA FAIN</li> <li>&gt; WOODWINDS . LEVEL 2 . PAULINA FAIN</li> <li>&gt; VOCALS . LEVEL 1 . MICAELA VITA</li> <li>&gt; BANDONEON . LEVEL 1 . EVA WOLFF</li> <li>&gt; BANDONEON . LEVEL 2 . EVA WOLFF</li> <li>&gt; PIANO . LEVEL 1 . HERNÁN POSSETTI</li> <li>&gt; PIANO . LEVEL 2 . HERNÁN POSSETTI</li> <li>&gt; GUITAR . LEVEL 1 . SEBASTIÁN HENRÍQUEZ</li> <li>&gt; GUITAR . LEVEL 2 . SEBASTIÁN HENRÍQUEZ</li> <li>&gt; BASS . LEVEL 1 &amp; 2 . IGNACIO VARCHAUSKY</li> </ul>
11:00 to 11:15 AM	break
11:15 AM to 12:30 PM	<p><b>MARCATOS</b> <b>Ramiro Gallo &amp; Hernán Possetti</b> How to write and play all types of <i>marcatos</i> and accents: <i>marcato</i> in 4, <i>marcato</i> in 2, <i>pesante</i>, inverted <i>marcato</i>. Short and long accents.</p> <p><b>ANÍBAL TROILO'S STYLE</b> <b>Ignacio Varchausky</b> Tango music in its natural state. Troilo's rhythmical patterns, <i>tuttis</i> and phrasing are the backbone of modern tango orchestras.</p>
12:30 to 2:00 PM	lunch
2:00 to 4:00 PM	<p><b>Ensembles</b> Ensembles will interpret original and classic tango arrangements or practice how to play <i>a la parrilla</i>. Members of the artistic faculty will coach the ensembles in rotation.</p> <ul style="list-style-type: none"> <li>&gt; ORQUESTA TÍPICA</li> <li>&gt; WIND ENSEMBLE</li> <li>&gt; GUITAR QUARTET + VOCAL</li> <li>&gt; MIXED INSTRUMENT ENSEMBLE A + VOCAL</li> <li>&gt; MIXED INSTRUMENT ENSEMBLE B + VOCAL</li> <li>&gt; PRE-FORMED ENSEMBLES</li> </ul>
4:00 to 4:15 PM	break
4:15 to 5:45 PM	<p><b>TIME MARKING MODELS</b> <b>Sebastián Henríquez</b> Basic tools for all instruments for playing 'a la parrilla' using the fundamental time marking models. How to choose them and combine them considering the melody of each tune.</p> <p><b>THE GUARDIA VIEJA</b> <b>Morgan Luker</b> Tango's formative moment; the Parisian tango craze; significant early figures.</p> <p><b>THE BODY AS AN INSTRUMENT</b> <b>Micaela Vita</b> A series of movements designed to explore our bodies' possibilities focusing on proprioception through the skeleton system, articulation, muscles and breathing.</p>
5:30 to 6:30 PM	dinner

### Tuesday 27

breakfast
<ul style="list-style-type: none"> <li>&gt; STRINGS . LEVEL 1</li> <li>&gt; STRINGS . LEVEL 2</li> <li>&gt; WOODWINDS . LEVEL 1</li> <li>&gt; WOODWINDS . LEVEL 2</li> <li>&gt; VOCALS . LEVEL 1</li> <li>&gt; BANDONEON . LEVEL 1</li> <li>&gt; BANDONEON . LEVEL 2</li> <li>&gt; PIANO . LEVEL 1</li> <li>&gt; PIANO . LEVEL 2</li> <li>&gt; GUITAR . LEVEL 1</li> <li>&gt; GUITAR . LEVEL 2</li> <li>&gt; BASS . LEVEL 1 &amp; 2</li> </ul>
break
<p><b>SYNCOPATIONS</b> <b>Paulina Fain &amp; Hernán Possetti</b> How to write and play all types of syncopations: anticipated syncopation and a <i>tierra</i> syncopation, successive syncopations. Basic phrasing, open and closed phrasing.</p> <p><b>OSVALDO PUGLIESE'S STYLE</b> <b>Ignacio Varchausky</b> <i>Yumbas</i>, crazy <i>rubatos</i>, whimsical solos, beautiful bandoneon variations, and one of the most powerful sounds in tango history.</p>
lunch
<ul style="list-style-type: none"> <li>&gt; ORQUESTA TÍPICA</li> <li>&gt; WIND ENSEMBLE</li> <li>&gt; GUITAR QUARTET + VOCAL</li> <li>&gt; MIXED INSTRUMENT ENSEMBLE A + VOCAL</li> <li>&gt; MIXED INSTRUMENT ENSEMBLE B + VOCAL</li> <li>&gt; PRE-FORMED ENSEMBLES</li> </ul>
break
<p><b>HOW TO START AN ARRANGEMENT: BASIC DECISIONS</b> <b>Ramiro Gallo</b> Alternating rhythmic and legato articulations, choosing time marking patterns and more.</p> <p><b>THE GUARDIA NUEVA</b> <b>Morgan Luker</b> The elaboration of tango music; the tumult of the Great Depression; rise of international stars.</p> <p><b>SINGER ACCOMPANIMENT A LA PARRILLA</b> <b>Sebastián Henríquez &amp; Micaela Vita</b> Basic ideas for developing a suitable tango accompaniment <i>a la parrilla</i> considering the singer's technical and expressive requirements.</p>
dinner

### Wednesday 28

breakfast
<ul style="list-style-type: none"> <li>&gt; STRINGS . LEVEL 1</li> <li>&gt; STRINGS . LEVEL 2</li> <li>&gt; WOODWINDS . LEVEL 1</li> <li>&gt; WOODWINDS . LEVEL 2</li> <li>&gt; VOCALS . LEVEL 1</li> <li>&gt; BANDONEON . LEVEL 1</li> <li>&gt; BANDONEON . LEVEL 2</li> <li>&gt; PIANO . LEVEL 1</li> <li>&gt; PIANO . LEVEL 2</li> <li>&gt; GUITAR . LEVEL 1</li> <li>&gt; GUITAR . LEVEL 2</li> <li>&gt; BASS . LEVEL 1 &amp; 2</li> </ul>
break
<p><b>OTHER MARKING MODELS</b> <b>Ramiro Gallo &amp; Hernán Possetti</b> How to write and play other time marking models: <i>Yumba</i>, polyrhythms, 3-3-2, and more. Extended phrasing.</p> <p><b>HORACIO SALGÁN'S STYLE</b> <b>Ignacio Varchausky</b> A whole world of syncopations, modulations, counterpoint, and the most amazing tango piano playing ever.</p>
lunch

break
<p><b>TRANSCRIPTION: TECHNIQUES AND RESOURCES</b> <b>Sebastián Henríquez</b> How to transcribe and analyze recordings without giving up after the second chord.</p> <p><b>THE GOLDEN AGE</b> <b>Morgan Luker</b> The musical and social history of tango during its height of popularity in Argentina.</p> <p><b>DIY MUSIC MARKETING</b> <b>Nacho Castillo</b> Tools and ideas to develop an efficient independent communication strategy.</p>
dinner

### Thursday 29

breakfast
<p>References</p> <ul style="list-style-type: none"> <li>ARRANGING</li> <li>PARRILLA (tango improvisation)</li> <li>MUSICAL TRAINING</li> <li>HISTORY OF TANGO</li> <li>TANGO STYLES</li> <li>FUNDAMENTALS (playing and writing)</li> <li>PRODUCTION</li> </ul> <p>CLASSES OPEN TO AUDITORS</p>
break
<p><b>OTHER MARKING MODELS II</b> <b>Eva Wolff &amp; Hernán Possetti</b> How to write and play other marking models as <i>umpa-umpa</i>, <i>bordoneos</i>, <i>milonga</i>, and vals. Basic modifications to rhythmic melodies.</p> <p><b>ALFREDO GOBBI'S STYLE</b> <b>Ignacio Varchausky</b> All you need to know about tango is here. A vast universe of <i>marcatos</i>, syncopations, and endless ornaments that serve as an encyclopedia of tango music.</p>
lunch
<ul style="list-style-type: none"> <li>&gt; ORQUESTA TÍPICA</li> <li>&gt; WIND ENSEMBLE</li> <li>&gt; GUITAR QUARTET + VOCAL</li> <li>&gt; MIXED INSTRUMENT ENSEMBLE A + VOCAL</li> <li>&gt; MIXED INSTRUMENT ENSEMBLE B + VOCAL</li> <li>&gt; PRE-FORMED ENSEMBLES</li> </ul>
break
<p><b>PLAYING IN A REAL PARRILLA</b> <b>Ramiro Gallo</b> How to play in a real <i>parrilla</i>, without any sheet music. Tips for interacting with other players and learning a tango by heart.</p> <p><b>THE TANGO VANGUARD</b> <b>Morgan Luker</b> <i>Avant-garde</i> tendencies; music and politics during the last Argentine military dictatorship and the transition to democracy.</p> <p><b>CHACARERA &amp; ZAMBA</b> <b>Sebastián Henríquez &amp; Micaela Vita</b> Fundamental concepts regarding the structure, rhythm, and accompaniment models for this beautiful genres of Argentine folk music.</p>
dinner

### Friday 30

breakfast
<ul style="list-style-type: none"> <li>&gt; STRINGS . LEVEL 1</li> <li>&gt; STRINGS . LEVEL 2</li> <li>&gt; WOODWINDS . LEVEL 1</li> <li>&gt; WOODWINDS . LEVEL 2</li> <li>&gt; VOCALS . LEVEL 1</li> <li>&gt; BANDONEON . LEVEL 1</li> <li>&gt; BANDONEON . LEVEL 2</li> <li>&gt; PIANO . LEVEL 1</li> <li>&gt; PIANO . LEVEL 2</li> <li>&gt; GUITAR . LEVEL 1</li> <li>&gt; GUITAR . LEVEL 2</li> <li>&gt; BASS . LEVEL 1 &amp; 2</li> </ul>
break
<p><b>Tango on the Edge</b> At 12 p.m. we'll be attending the Chamber Music Northwest's New@Noon "Tango on the Edge" concert at Kaul Auditorium, featuring the world premiere of ten contemporary tango pieces crafted during the first edition of the Tango for Composers program.</p>
lunch
<ul style="list-style-type: none"> <li>&gt; ORQUESTA TÍPICA</li> <li>&gt; WIND ENSEMBLE</li> <li>&gt; GUITAR QUARTET + VOCAL</li> <li>&gt; MIXED INSTRUMENT ENSEMBLE A + VOCAL</li> <li>&gt; MIXED INSTRUMENT ENSEMBLE B + VOCAL</li> <li>&gt; PRE-FORMED ENSEMBLES</li> </ul>
break
<p><b>MAKING TANGO DANCEABLE</b> <b>Ignacio Varchausky</b> How to recognize and use the specific musical elements that will make tango dancers want to move.</p> <p><b>CONTEMPORARY TREND</b> <b>Morgan Luker</b> Overview of significant contemporary figures; the renovation of tango and rise of a "new golden age".</p> <p><b>CONTEMPORARY TREND</b> <b>Ramiro Gallo, Micaela Vita &amp; Sebastián Henríquez</b> Put into practice all the ideas for playing <i>a la parrilla</i> learned throughout the week. Tips for developing <i>contracantos</i> (countermelodies), intros and more.</p>
dinner