

Three Early Twentieth Century Tango Songs

Arranged for Brass Quintet

by

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ABSTRACT

Despite a quickly growing repertoire list for the brass quintet, the music of the early Argentine tango has remained relatively neglected by brass quintet arrangers and performers. With the goal of bringing a neglected art form to the brass quintet repertoire, three arrangements based on early twentieth century Argentine tango songs are presented here: “Elegante Papirusa” by Tito Roccatagliata, “A La Gran Muñeca” by Jesús Ventura, and “La Cotorrita” by Samuel Castriota. The arrangements follow the style of three early recordings produced by The Victor Talking Machine in 1920 and 1922, as performed by two authentic Argentine *orquesta típicas*: *Orquesta Típica Select* and *Orquesta Típica Fresedo*. A brief history of the style and instrumental evolution of tango music from its influences and origins up until 1920 is discussed, followed by a detailed account of the musicians and circumstances involved in the three early recordings. An explanation of the issues encountered by the author in adapting the early tango style to the brass quintet setting is discussed, along with the solutions realized in order to make the project successful and practical for a moderately advanced brass quintet. The full brass quintet scores are provided as part of the Appendix.

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CHAPTER 1: INTRODUCTION

The brass quintet instrumentation traditionally consists of two trumpets, a horn, a trombone, and a tuba. It has gained considerable popularity with composers and arrangers since the inception of the professional brass quintet during the second half of the twentieth century. However, a musical genre that brass quintet arrangers have left relatively neglected is that of the early Argentine tango. Although there are a number of tangos specifically arranged for the instrumentation of the modern brass quintet, these arrangements comprise only a few popular titles and generally do not stay true to the authentic style of the tango. Tangos such as “La Cumparsita” by Gerardo Matos Rodríguez, “El Choclo” by Ángel Villoldo, “Por Una Cabeza” by Carlos Gardel and “Jalousie” by Jakob Gade stand out as great works with lasting melodies that have been arranged for brass quintet. Compositions by Astor Piazzolla, perhaps the most well-known and influential tango composer, have also been arranged for brass quintet and performed and recorded by professional brass quintets such as the Empire Brass and the Canadian Brass.

The tango genre, however, contains over a thousand titles that have remained untapped by the brass quintet world. While most of these titles come from the first half of the twentieth century, early tango ensembles known as *orquesta típicas* (which translates to “traditional orchestras”) have recorded many. Some of the most successful of these early ensembles included musical groups led by Osvaldo Fresedo, Juan D’Arienzo, Osvaldo Pugliese, Roberto Firpo, Carlos Di Sarli and Francisco Canaro, to name a few. These bandleaders were among the most influential musicians during the so-called “golden years” of tango during the first half of the twentieth century. Of particular importance to this

document is Osvaldo Fresedo who, along with two other musicians from Argentina, was the first to record an authentic tango in the United States in 1920.¹

The music of the tango went through a rapid evolution, both in style and instrumentation, during the first decades of the twentieth century. The influence that this period had on future tango ensembles was preserved in relative authenticity by the budding recording industry through work of the Victor Talking Machine Company (which would later become the recording company known as RCA Victor). The Victor Talking Machine Company recording sessions date back to as early as 1900, and the blue history card logs are available to view online today due in large part to the work done by the Encyclopedic Discography of Victor Recordings project team from the University of California at Santa Barbara.² The blue history cards were file cards used to keep details for every single session recorded by the Victor Talking Machine Company. The details on the cards include the date and location of the recording sessions, titles and composers of the pieces performed, and the names of the individual musicians or ensembles.³ From these logs, the author was able to successfully find the earliest recordings for three tango compositions from the early twentieth century

¹ Carlos Groppa, *The Tango in the United States: A History* (Jefferson, NC: McFarland & Company Inc., 2004): 90.

² Matrix [Pre-Matrix A-]280. Medley Overture, Metropolitan Orchestra, in the Encyclopedic Discography of Victor Recordings, http://victor.library.ucsb.edu/index.php/matrix/detail/100000287/Pre-matrix_A-280-Medley_overture (accessed October 9, 2011).

³ Glossary, in the Encyclopedic Discography of Victor Recordings. <http://victor.library.ucsb.edu/index.php/resources/detail/76> (accessed October 10, 2011).

and incorporate their authentic style into their respective brass quintet arrangements. The first recordings for two of the three tangos discussed in this document, “A La Gran Muñeca” and “La Cotorrita”, come from an *orquesta típica* that was brought together in Camden, New Jersey by the Victor Talking Machine Company specifically to record authentic Argentine tangos. The *Orquesta Típica Select* played together for only ten days, but in that brief time they managed to stamp their names in history as the first group to record authentic tangos in the United States.⁴ The earliest recording for the third tango discussed in this document, “Elegante Paporusa”, comes from a group that was brought together in Buenos Aires, Argentina and led by one of the original members of the *Orquesta Típica Select*, Osvaldo Fresedo. This group was named after its bandleader, *Orquesta Típica Fresedo*. The performance also featured another member of the original *Select* group, David “Tito” Roccatagliata, who also composed the tango.⁵

By consulting these two early authentic tango recordings, the author was able to analyze the musical styles and sounds used by tango musicians of the 1920’s and implement them into the three brass quintet arrangements published in this document. In order to allow for wider performance opportunities, the three brass quintet scores are specifically designed for musicians of moderate ability.

⁴ Orquesta Típica Select (Musical Group), in the Encyclopedic Discography of Victor Recordings. http://victor.library.ucsb.edu/index.php/talent/detail/16672/Orquesta_Tipica_Select_Musical_group (accessed October 7, 2011).

⁵ Matrix BA-85. Elegante Paporusa / Orquesta Típica Fresedo, in the Encyclopedic Discography of Victor Recordings. http://victor.library.ucsb.edu/index.php/matrix/detail/600004344/BA-85-Elegante_paporusa (accessed October 12, 2011).

The effort bears importance for two reasons: (1) the arrangements allow early twentieth century tangos to be preserved in an ensemble that is more readily accessible to both performers and audiences; and (2) the arrangements bring a rarely heard musical genre to the brass quintet performance repertoire.

CHAPTER 2: EARLY EVOLUTION OF TANGO INSTRUMENTATION

ORIGINS

The origin of the term “tango” remains unclear. Perhaps the word has African origins since locations sharing the term can be found in Mali and Angola. The term may also have derived from the Latin *tangere*, which means “to touch”. The Portuguese language was influenced by, among others, Latin that was brought by the Romans to the Iberian Peninsula. The term “tango” may have been assimilated by African slaves from their Portuguese captors, and was then carried by the slaves across the Atlantic during the slave trade.⁶ In Argentina, the term “tango” was used as early as 1860 to denote any dance in general by African-Argentine people.⁷ The African music brought by the slave trade eventually permeated to the Caucasian culture through the tradition of young white men dancing parodies of the African *Candombe* during carnivals.⁸ This dance began to be fused with the dance rhythms of the *Milonga* (an Argentine folk dance), the *Mazurka* (a Polish dance) and the *Habanera* (a Cuban dance).⁹ The resulting tango rhythm, although influenced by all of these dances, seems to have been most heavily influenced by the Cuban *Habanera*. The *Habanera* emerged in Cuba, and was a transformed version of the Renaissance French *Contredanse*. This dance had been introduced to southern Spain before settlers brought it to Havana, where it was fused with Caribbean slaves’ Creole music

⁶ Simon Collier, “The Popular Roots of the Argentine Tango,” *History Workshop*, no. 34 (1992): 95-96.

⁷ *Ibid.*

⁸ *Ibid.*, 96.

⁹ *Ibid.*, 97.

and given the name *Habanera*.^{10 11} The *Habanera* returned to southern Spain, and was then taken to Argentina through the slave trade.¹² The late Latin American historian Simon Collier wrote that “Europe, America and Africa all met in the *arrabales* [outskirt neighborhoods] of Buenos Aires, and thus the tango was born...”¹³

The first instruments used in the early version of the tango were most likely harps, violins and flutes, but the guitar soon replaced the harp.¹⁴ It was not until after the turn of the century that the standard instrumentation of two violins, two bandoneóns, a piano and a string bass was seen consistently.¹⁵ This ensemble instrumentation became known as the *orquesta típica*, and led the way to the evolution of the tango style from the *guardia vieja*, or “old guard”, to the *guardia nueva*, or “new guard”.¹⁶ Several key stylistic aspects distinguish the *guardia nueva* from the *guardia vieja*. Since tango music was not printed on paper until just before the turn of the century, much of the early versions of the tango were passed on through oral tradition.^{17 18} The lack of printed music was

¹⁰ Groppa, 11.

¹¹ Ibid.

¹² Ibid.

¹³ Collier, 97.

¹⁴ Horacio Ferrer, *El Tango: Su Historia y Evolución* (Bueno Aires: Ediciones Continente, 1999), 48.

¹⁵ Ibid.

¹⁶ Ibid., 50.

¹⁷ Collier, 97.

¹⁸ Ferrer, 48.

perhaps the cause for one of the *guardia vieja*'s most distinguishable musical traits: that of improvisation.¹⁹ This characteristic was in stark contrast to the more structured and delineated tango that arose after the turn of the century with the proliferation of printed music.²⁰ Since the *guardia vieja* tango musicians did not have sheet music while they performed, their interpretations would rarely be the same twice. Although this improvisational performance practice continued in tango music during the *guardia nueva*, it was much less lavish and more delineated than it had been prior to 1910.²¹ Most songs during the *guardia nueva* would be organized in either two or three parts, with each part usually lasting sixteen measures.²²

EARLY TWENTIETH CENTURY

Tango sheet music began to be printed and sold just before the turn of the century, usually as piano music.²³ By 1905, tango music was performed regularly in cafés and clubs across the city of Buenos Aires in Argentina. The instrumentation for these early performing groups varied, but instruments included mandolin, bandoneón, violin, flute and guitar.²⁴ By 1910, the tango had become the main form of popular music in Buenos Aires.²⁵ This instrumentation

¹⁹ Ferrer, 48.

²⁰ Collier, 97.

²¹ Ferrer, 50.

²² Ibid., 49.

²³ Collier, 97.

²⁴ Ibid., 98.

²⁵ Ibid.

was used through the “golden years” of tango until just after 1950.²⁶ The tango, at first shunned by the middle and high class of Buenos Aires, was eventually embraced by all classes due in part to the success that tango music had in North American and European cities such as Paris, London and New York City. The availability of commercial records and printed sheet music were also reasons for the sudden widespread acceptance of the tango in middle and high societies of the 1920’s.²⁷ Although the post-1920 tango was viewed as a distinguished type of popular music, aspects of the music itself (i.e. the lyrics and the fusion of rhythmic and melodic influences) still held clues to the roots of the culture and life of the poorer outer *barrios*, or neighborhoods, where the music first began to flourish in the late 1800’s.²⁸

THE LYRICS

The slang language of *lunfardo* can be categorized as a dialect of the outer *barrios*, or outskirt neighborhoods, of cities like Buenos Aires. The term *lunfardo* most likely comes from young *barrio* men who were known as *Los Lunfardos*, or “The Professional Thieves”, and it is from their unique blend of Italian, Spanish, and other immigrant languages that *lunfardo* was developed.²⁹ Construction was the major industry in Buenos Aires in the first few decades of the twentieth century. This pushed the city well past what were the *barrios*.³⁰ The

²⁶ Collier, 98.

²⁷ Ibid, 99.

²⁸ Ibid

²⁹ Julie Taylor, “Tango: Theme of Class and Nation,” *Ethnomusicology* 20, no. 2 (1976): 276.

³⁰ Julie Taylor, “Tango,” *Cultural Anthropology* 4, no. 2 (1987): 483.

integration of the *barrios* into the main life of the city may be the reason for the inclusion of *lunfardo* words into tango song lyrics.

The lyrics of tangos deal predominantly with two subjects. This first deals with bitter nostalgia and intense longing for the past. The second deals with the subject of women and, more specifically, with the betrayal in love by women towards men.³¹ This is so frequently true in tango lyrics that in Mexico, the tango is known as *El Lamento del Cornudo*, or “The Lament of the Cuckold.”³² This fixation on the betrayal by women may be the result of the fact that, in 1914 Buenos Aires, men outnumbered women by more than 100,000.^{33 34}

Although the tangos that are the focus of this document were all instrumental and did not include a vocalist, the lyrics of the tango songs remain an important part of the character of the compositions. Two of the three tangos included in the author’s project contain lyrics that exemplify the subject matter of a typical tango. The third tango, “Elegante Papirusa”, was originally composed as an instrumental tango, and it was not until after 1930 that the lyrics were added.

The typical tango lyric themes of nostalgia and lost love are both explored in the lyrics of “A La Gran Muñeca”, but are unusual because the story is told from the point of view of a woman. The lyrics portray a woman who is in love with a man who has been scorned and betrayed by another woman.

³¹ Taylor, “Tango,” 483.

³² Ibid.

³³ Collier, 95.

³⁴ Taylor, “Tango: Theme of Class and Nation,” 274.

“A La Gran Muñeca”, letra por Miguel Osés

*Yo te he visto pasar por la acera
con un gesto de desolación
y al cruzar no miraste siquiera,
que entendía tu desilusión.
Te ha dejado, lo sé, la malvada
y al calor de otros ojos se va;
ya lo ves cómo no queda nada
de ese amor que matándote está.*

*Volvé, jamás otras manos
cual las de tu mujercita
harán por la tardecita
los mates que cebo yo.
Que en su espuma te contaba,
que además de su dulzura
allí estaba la ternura
de aquella que lo cebó.*

*Y por mucho que te quieran
siempre serán artificios,
nadie hará los sacrificios
que hizo por vos tu mujer.
En mis noches de vigilia
acongojada no duermo
sabiendo que estás enfermo
sin poderte socorrer.*

*Allá en la noche callada
te veo triste y burlado
por aquella que ha llevado
mi vida y mi corazón.
Volvé que aquí has de olvidarla,
mi pecho siempre te espera,
ya sabrá tu compañera
cicatrizar tu pasión.³⁵*

³⁵ A La Gran Muñeca, in the La Biblioteca Todo Tango.
http://www.todotango.com/Spanish/Las_obras/Tema.aspx?id=SATi8oU1OBU=
(accessed October 12, 2011).

"To the Great Lady", lyrics by Miguel Osés

I have seen you walk on the pathway
with a gesture of desolation
and while you passed you didn't even see,
that I understood your disillusionment.
She has left you, I know, the tramp
and goes to another man's warm eyes;
now you see how there is nothing left
of the love that slowly kills you.

Hear, never any other hands
like your woman's
will in the afternoon make
the Mate tea that I prepare.
I would tell you that in its froth,
in addition to its sweetness,
you would find the tenderness
of the one who prepares it.

And as much as they might love you
they will always be phony,
no one will make the sacrifices
that your woman made for you.
In my nights of watchfulness
I spend sleepless nights, depressed,
knowing that you are ill
without me there to console you.

There in the silent night
I see you shamed and sad
for that woman who has led
the life that my heart desired.
Hear that now you should forget her,
my heart will always await,
your companion will know
how to heal your passion.³⁶

"La Cotorrita", which translates to "The Gossipy Lady", deals with the subject of nostalgia, returning to childhood neighborhoods, and remembering old friends. The usual stab at a woman's character, typical of tango lyrics, is seen in the second verse, when the speaker compares the character of a young child favorably to the character of a woman.

³⁶ English translation by the author.

“La Cotorrita”, letra por Héctor y Antonio Polito

*¿Quién no añora la niñez?
mi barrio de la infancia, no te olvidé;
¡si volvieran otra vez:
Laureano, y el herrero, y Don José!
En el recuerdo están: Miquelo,
Jorge, Budín y Maximino,
que se nos fueron para el cielo
con sus jergas, a jugar con Dios.*

*Y aquella cotorrita
y aquel viejo organito
—un tano y un monito
moliendo una canción—
¡La sorte, cotorrita
sacale a la mocita!
y en un papel descubierto
estaba escrito el porvenir.³⁷*

“The Gossipy Woman”, lyrics by Héctor and Antonio Polito

Who isn't nostalgic about their past?
my childhood neighborhood, you are not forgotten;
if they could only return again:
Laureano, and the blacksmith, and Don José!
In our memories you live: Miquelo,
Jorge, Budín and Maximino,
who have left us for the heavens
with their banter, to play with God.

And that gossip woman
And that old street organ
--an Italian-Argentine and a monkey
cranking out a song--
Your character, gossip woman,
Learn it from the child!
and in an open document
the future was written.³⁸

³⁷ La Cotorrita, in the La Biblioteca Todo Tango. http://www.todotango.com/Spanish/Las_obras/Tema.aspx?id=5cYPrW6N6a0= (accessed October 13, 2011).

³⁸ English translation by the author.

THE BANDONEÓN

The bandoneón was first invented around 1830 and promoted by a German musical instrument dealer named Heinrich Band.³⁹ There are two unconfirmed theories about the origins of the term “bandoneón”. One suggests that the name of the instrument was derived from Heinrich Band’s employee union that he created as a cooperative to help pay for his company’s production. “Band-Union” may have eventually turned into *bandonion*.⁴⁰ The other theory suggests that Heinrich Band modeled the name of the new instrument after another visually similar instrument that his company had been marketing to the German market for some time: the accordion.⁴¹ In any case, once the instrument became embedded in the Latin American culture, the spelling changed to the more Spanish *bandoneón*.

The German made instrument made its way to Argentina thanks to a large wave of immigration from Europe that took place after 1870. This immigration wave to Buenos Aires was so large that the resulting population after the turn of the century consisted of three foreign-born Argentines for every one native Argentine.⁴² Immigrants traveled to South America mainly motivated by

³⁹ Groppa, 65.

⁴⁰ Ibid.

⁴¹ Alejandro Marcelo Drago. “Instrumental Tango Idioms in the Symphonic Works and Orchestral Arrangements of Astor Piazzolla. Performance and Notational Problems: A Conductor’s Perspective.” (DMA dissertation, The University of Southern Mississippi, 2008), 16-17.

⁴² Taylor, “Tango,” 482.

the prospect of owning land.⁴³ Ownership proved difficult for many immigrants who eventually settled in the outskirts of the port city of Buenos Aires.⁴⁴

The bandoneón is similar in shape to the accordion, but belongs instead to the concertina family. Concertina family instruments are free reed instruments with buttons parallel to the bellows on both sides. The accordion keys, by contrast, are perpendicular to the bellows.⁴⁵ A free reed is a single metal reed that is clasped into place at one end, while the other end is allowed to stand free.⁴⁶ The bellows create air by expanding and contracting, which allows the free reed to vibrate. This action creates the characteristic drone sound of concertinas. The buttons of concertina instruments each produce two pitches, based on whether the bellows are being pushed or pulled by the musician.⁴⁷ Since the reed is capable of vibrating at different degrees of amplitude based on how much air is generated, the musician is able to easily control the volume produced by the instrument.⁴⁸ The ability to play with extreme dynamic contrasts on the bandoneón was certainly a factor in the compositional and performance style of early twentieth century tango songs.

⁴³ Taylor, "Tango: Theme of Class and Nation," 274.

⁴⁴ *Ibid.*

⁴⁵ *Grove Music Online*, 2nd ed., s.v. "Concertina," <http://www.oxfordmusiconline.com> (accessed October 12, 2011).

⁴⁶ *Ibid.*

⁴⁷ *Ibid.*

⁴⁸ *Grove Music Online*, 2nd ed., s.v. "Free reed," <http://www.oxfordmusiconline.com> (accessed October 12, 2011).

TANGO INFLUENCE ON MODERN POPULAR MUSIC OF THE WORLD

Today, ensembles approach tango music performance in three drastically different ways. Many ensembles are devoted to keep the Argentine tradition as authentic as possible by recreating the style and instrumentation of the “golden years” of tango from 1920 to 1950. Other ensembles look to push the limits of the tango and explore the music in different directions by fusing it with modern musical genres such as hip hop, electronica and alternative rock. Moving away from popular music, other musical groups have expanded the performance of tangos in the classical genre, implementing the compositions of Astor Piazzolla and other composers.

The Gotan Project, a musical group based in Paris, merges traditional folkloric rhythms, including tango rhythms, with electronica and hip hop musical styles.⁴⁹ The bandoneón is prominently featured in most of the tracks from their two albums that have been released since 2001. Also since 2001, a musical group called Tanghetto has been fusing the sounds of the Argentine tango with modern instruments that include electronic synthesizers, Chinese erhus and drum set.⁵⁰ Based in Argentina, The Orquesta El Arranque, performs in the style of traditional tangos while using a mix of traditional tango instruments (violin, string bass and bandoneón) alongside modern instruments (electric guitar).⁵¹ They have released 7 albums since 1996. Tanghetto have toured and performed in countries all over the world, including their home country of Argentina, as well

⁴⁹ Gotan Project, Biography, <http://www.gotanproject.com/node/36> (accessed October 16, 2011)

⁵⁰ Grupo Tanghetto, <http://www.tanghetto.com/esp/banda.htm> (accessed October 13, 2011).

⁵¹ Orquesta El Arranque, <http://www.orquestaelarranque.com.ar/historia.php> (accessed October 13, 2011).

as other countries in South America, North America and Western and Eastern Europe.⁵² Otros Aires, a musical group created in Spain by an Argentine musician, performs what the group calls neo-tangos: traditional *milonga* and *mestizaje* influenced tangos played alongside electronic rhythms.⁵³ Bajofondo, an eight member band, fuses traditional tango music with Latin alternative rock.⁵⁴ They also combine the standard tango instruments with more modern instruments that include drum set, electric guitar and dj set.

Although the music of the tango is moving towards an exciting and new form of the genre that blends traditional with new styles of performance, there still exist ensembles dedicated to the authentic performance of tangos. Perhaps the longest running traditional tango ensemble currently active is a group that has been performing since 1973, called Sexteto Mayor. This group remained set in the tango instrumentation of two bandoneóns, two violins, a piano and a bass, that had become the standard in the 1920s. The group strives to bring the authentic sound of the tango to modern audiences, and has recorded over twenty albums that have been released in a number of countries.⁵⁵ A Swedish group, called Orquesta Típica Tangarte, has been performing in the style of the 1940s and 50s “golden years” of tango. Their performance instrumentation includes three bandoneóns, two violins, a bass, a cello, and a piano. The group has

⁵² Grupo Tanghetto, <http://www.tanghetto.com/esp/banda.htm> (accessed October 13, 2011).

⁵³ Otros Aires, <http://www.otrosaires.com/> (accessed October 13, 2011).

⁵⁴ San Francisco Chronicle, Bajofondo Mixes Latin, Rock, Hip-Hop Sounds by Chuy Varela, <http://www.sfgate.com/cgi-bin/article.cgi?f=/c/a/2008/08/01/PK8S11TS6M.DTL> (accessed October 14, 2011).

⁵⁵ Sexteto Mayor, in Prestipino Tango Booking Management. <http://www.prestipinotango.com.ar/sextetomayor.htm> (accessed October 16, 2011).

released two albums since their inception in 1999.⁵⁶ A group called Quinteto Tipico Buenos Aires formed in 2000 and followed the instrumentation of a musical quintet formed in 1911 whose ensemble consisted of piano, classical guitar, string bass, voice and bandoneón.⁵⁷ Their two released albums demonstrate a musical style that infuses some popular musical aspects with the early tango style.

Ástor Piazzolla, regarded as the most influential tango composer and bandoneón performer of post-1950s tango style, helped bring the genre to the classical music audience.⁵⁸ He composed in a new style of tango that became known as “the new tango”.⁵⁹ This style blended Piazzolla’s background in classical music, knowledge of jazz, and experience with early tango ensembles and fused them together in a new kind of tango composition.⁶⁰ Piazzolla’s compositions have become well known and often performed among classical music musicians. Leading performers such as Yo-Yo Ma, the Kronos Quartet, among many have recorded albums that include arrangements of Piazzolla’s music. The Boston Brass, Berlin Philharmonic Brass Quintet, Empire Brass and Canadian Brass have all performed titles that bear Piazzolla’s name. The most common Piazzolla titles performed by classical ensembles today include “Libertango”, “Adiós Nonino”, “Oblivion”, “Las Cuatro Estaciones Porteñas” and “La Historia del Tango”.

⁵⁶ Orquesta Típica Tangarte, <http://tangarte.se/> (accessed October 16, 2011).

⁵⁷ Quintet Tipico Buenos Aires, <http://www.quintetotipico.com.ar/v2/index.htm#> (accessed October 16, 2011).

⁵⁸ Groppa, 194-195.

⁵⁹ *Ibid.*, 182.

⁶⁰ *Ibid.*, 184.

With the ever expanding genre of tango music and the new directions of style that are currently taking place in the world, the historical significance of the initial 1920s tango recordings in the United States can be seen as the beginning to a great century of tango evolution. The tango, with its appealing rhythms and passionate melodies, will no doubt continue to influence and inspire both performers and audiences alike in the twenty-first century.

CHAPTER 3: TWO EARLY ORQUESTA TÍPICA RECORDINGS

The three tangos chosen display varying forms of tango style and sound. “La Cotorrita”, by Samuel Castriota and “A La Gran Muñeca” by Jesús Ventura were first recorded in 1920 by the *Orquesta Típica Select*, during their brief ten-day stint in Camden, New Jersey. After returning to Buenos Aires, two original members of the *Orquesta Típica Select* formed their own *orquesta típica*. Known as the *Orquesta Típica Fresedo*, named after their band leader and former member of the *Select*, this ensemble recorded numerous tangos from 1922 to 1925. Among the titles was “Elegante Papirosa”, recorded in 1922, and composed by David “Tito” Roccatagliata. Roccatagliata was also one of the original members of the *Select* ensemble and can be heard performing his own composition in the 1922 recording.⁶¹

THE ORQUESTA TÍPICA SELECT

Tango music and dance was introduced to the United States sometime between 1905 and 1910 most likely by tango singer and composer Alfredo Gobbi, after his arrival from Buenos Aires.⁶² The tango was enthusiastically welcomed in the United States, mostly due to the “The Dancing Rage” that became fashionable in American culture during the first few decades of the 20th century.^{63 64 65} A dancing musical that premiered in 1913, called *The Sunshine*

⁶¹ Nestor Pinsón, Tito Roccatagliata, in the La Biblioteca Todo Tango. <http://www.todotango.com/english/creadores/troccatagliata.asp> (accessed October 5, 2011).

⁶² Groppa, 1.

⁶³ *Ibid*, xi.

⁶⁴ Groppa, 6.

⁶⁵ *Ibid*, 17.

Girl, included a tango composition. The inclusion of the tango in this musical introduced the tango dance and music to a larger audience.⁶⁶

Argentine tango musicians, most likely in search of work, began to travel to other cities around the world in order to record commercially. Despite the fact that tango music had become highly popular between 1910 and 1920, many of these tango musicians were only mildly successful and remained in the city for just a brief period of time.^{67 68} The language barrier they faced while in New York City may explain their unsuccessful attempts at a music career.⁶⁹

Of special note are three musicians who traveled from Argentina to New York City in 1920 for the purpose of recording authentic Argentine tangos for the Victor Talking Machine Company. In 1919, The Victor Talking Machine Company was competing with a label called “Nacional-Odeon” based in Argentina that was beginning to produce record disks of tango music.⁷⁰ Three accomplished tango musicians were brought from Argentina to New York City to form a short-lived ensemble that was named the “Orquesta Típica Select”. Osvaldo Fresedo on bandoneón, David “Tito” Roccatagliata on violin, and Enrique Delfino on piano are particularly important to the history of tango in the United States because they were the first to bring and record an authentic and well-delineated Argentine tango to the United States.⁷¹ To complete the ensemble, The Victor Talking Machine Company hired two musicians that were already settled in New York

⁶⁶ Groppa, 6.

⁶⁷ Ibid, 21-22.

⁶⁸ Ibid, 23.

⁶⁹ Ibid.

⁷⁰ Ibid, 89.

⁷¹ Groppa, 90.

City: Chilean born Alberto Infante, also on violin, and German-American Hermann Meyer on cello.⁷² The group strayed slightly from the traditional sextet. They included only one bandoneón player instead of the standard two, and used a cello instead of a string bass.⁷³ The quintet of musicians recorded fifty tangos in the span of ten days, from August 24th, 1920 to September 2nd, 1920.⁷⁴ Unfortunately these recordings were never released in the United States, and it was not until 1994 that a small British company, dedicated to the preservation of tangos and Cuban music, released twenty of these recorded tangos.⁷⁵ The other thirty tracks of these historical recordings are yet to be released. Interestingly, the *Orquesta Típica Select* as an ensemble only remained in existence for the duration of the ten days of the recording sessions. However, Roccatagliata and Fresedo would collaborate again during that decade on other recording sessions for The Victor Talking Machine Company.⁷⁶

Unfortunately, details from the Victor logs of 1920 are confusing and inaccurate. Personnel details from the recording session logs kept in the Encyclopedic Discography of Victor Recordings by the University of California at Santa Barbara give credit to “Tito Delfino” on violin (instead of Tito Roccatagliata), Enrique Delfino on piano, Osvaldo Fresedo on bandoneón, Luis

⁷² Groppa, 90.

⁷³ Orquesta Típica Select (Musical Group), in the Encyclopedic Discography of Victor Recordings. http://victor.library.ucsb.edu/index.php/talent/detail/16672/Orquesta_Tpica_Select_Musical_group (accessed October 7, 2011).

⁷⁴ Ibid.

⁷⁵ Groppa, 93.

⁷⁶ Nestor Pinsón, Tito Roccatagliata, in the La Biblioteca Todo Tango. <http://www.todotango.com/english/creadores/troccatagliata.asp> (accessed October 5, 2011).

Alberto Infantas on violin (instead of Infante), and a mysterious performer on cello named Alfred Lennartz (instead of Hermann Meyer).⁷⁷ Alfred Lennartz is listed as a cello performer in Victor recording session logs as early as 1911.⁷⁸ A musician named Lennartz appears in the logs playing cello in quite a large number of Victor recordings between 1911 and 1926, usually as part of an accompanying ensemble.⁷⁹ He seems to have been a leading freelancer from that time, as his recording sessions pair him up with influential musicians such as violinists Fritz Kreisler and Efrem Zimbalist, sopranos Alma Gluck and Frieda Hempel, and singer and actress Elsie Baker, among many others.⁸⁰ Perhaps Hermann Meyer was a last minute replacement for Lennartz in the Orquesta Típica Select recording sessions, which would account for the oversight in the performer credits, or perhaps the Victor Company felt Alfred Lennartz' name, as a prominent freelancer of the time, would help marketing and sales. As for Tito Roccatagliata's inaccurately credited name, perhaps the complexity of his last name combined with the issue of a language barrier caused some miscommunication between Roccatagliata and the producers of the recording sessions.

⁷⁷ Orquesta Típica Select (Musical Group), in the Encyclopedic Discography of Victor Recordings. http://victor.library.ucsb.edu/index.php/talent/detail/16672/Orquesta_Tpica_Select_Musical_group (accessed October 7, 2011).

⁷⁸ Alfred Lennartz (Instrumentalist : Cello), in the Encyclopedic Discography of Victor Recordings. http://victor.library.ucsb.edu/index.php/talent/detail/12426/Lennartz_Alfred_instrumentalist_cello (accessed October 6, 2011).

⁷⁹ Ibid.

⁸⁰ Alfred Lennartz (Instrumentalist : Cello), in the Encyclopedic Discography of Victor Recordings. http://victor.library.ucsb.edu/index.php/talent/detail/12426/Lennartz_Alfred_instrumentalist_cello (accessed October 6, 2011).

THE ORQUESTA TÍPICA FRESEDO

After returning to Buenos Aires, the trio of Enrique Delfino, Osvaldo Fresedo and Tito Roccatagliata continued to perform together for two years. Delfino, however, would not be included in the recording ensemble that Fresedo put together in 1922, and was replaced by accomplished tango pianist Juan Carlos Cobián. Manlio Francia joined Roccatagliata on violin, and Alberto Rodríguez joined Fresedo on bandoneón. With the addition of another musician named Thompson on double bass, the standard instrumentation for the tango was complete.

The ensemble recorded tangos from 1922 to 1925 for the Victor Talking Machine Company. However, Tito Roccatagliata only performed in the first twenty recording sessions, which places him with the group only during the year 1922.⁸¹ “Elegante Paporusa” was recorded after five takes on July 21st, 1922 and includes Roccatagliata performing his own song on violin.⁸² The reason for Roccatagliata’s exclusion from 1923 to 1925 remains unclear. However, Roccatagliata’s past recording sessions with the *Select* in 1920 had been affected by a problem with alcohol. In fact, many of the unreleased recordings from the *Select*’s sessions were extended piano or bandoneón solos, due in part to Roccatagliata’s unpredictable absences from the several recording sessions.⁸³

⁸¹ Orquesta Típica Fresedo (Musical Group), in the Encyclopedic Discography of Victor Recordings. http://victor.library.ucsb.edu/index.php/talent/detail/16628/Orquesta_Tpica_Fresedo_Musical_group (accessed October 14, 2011).

⁸² Matrix BA-85. Elegante Paporusa / Orquesta Típica Fresedo, in the Encyclopedic Discography of Victor Recordings. http://victor.library.ucsb.edu/index.php/matrix/detail/600004344/BA-85-Elegante_paporusa (accessed October 14, 2010).

⁸³ Groppa, 93.

Perhaps Roccatagliata's behavior caused Fresedo to decide to exclude him from future recordings with his ensemble after 1922. Roccatagliata's early death in 1925, at the age of 34, is another possible indicator of his poor health and struggles with alcoholism. Roccatagliata's "Elegante Papirusa", originally composed without lyrics, was consistently recorded and performed throughout the "golden years" of the tango.⁸⁴

⁸⁴ Elegante Papirusa, in the La Biblioteca Todo Tango.
http://www.todotango.com/spanish/las_obras/partitura.aspx?id=716 (accessed November 15, 2010).

CHAPTER 4: THREE ARRANGEMENTS FOR BRASS QUINTET

The author tried to emulate as closely as possible in his brass quintet arrangements the authentic style and sounds of the 1920s Argentine tango found in early recordings. The music notation software Sibelius 5 was used. The author consulted early published sheet music from the online collection “La Biblioteca Todo Tango” based in Argentina, as a source for analysis of melodic and chordal structures.⁸⁵

MUTES

The brass players use various types of mutes to imitate the sound of the bandoneón. Since different brass mutes produce a wide variety of sounds, the author found it essential to incorporate the types of mutes that would produce a piercing, reedy sound most similar to the sound of a bandoneón. The cup mute used by the trumpets and the straight mute used by the horn combine to imitate the high sounds typically played by the right hand of the bandoneón. The cup mute used by the trombone and the metal straight mute used by the tuba combine to imitate the low sounds typically played by the left hand of the bandoneón. The use of the indicated mutes in the performance of the brass quintet arrangements is essential in order to adhere as closely as possible to the authentic sound of the early 20th century tango.

BANDONEÓN RHYTHMIC CHARACTERISTICS

Although the bandoneón often played the melodic line in the Argentine *orquesta típica* of the early twentieth century, it also frequently provided the driving accompaniment rhythm. Usually heard as four beats to a measure, the

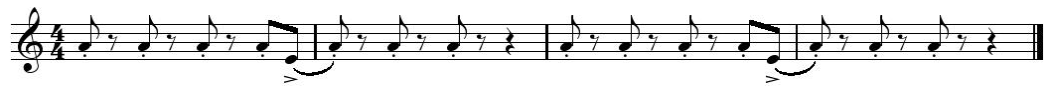
⁸⁵ La Biblioteca Todo Tango. <http://www.todotango.com> (accessed May 1, 2010 - October 15, 2011)

unique accompaniment rhythm included short, punctuated notes on the downbeats that frequently ended with a long, accented note or flourish on the fourth beat of every two measures. The resulting dance rhythm would be one of the main characteristics for future tango compositions. The author's analysis of early recordings revealed two similar rhythms that are usually present in almost all tango recordings - with only slight variations.

Musical Example 1. Tango rhythm variation one.



Musical Example 2. Tango rhythm variation two.



The brass quintet arrangements that accompany this text utilize all five instruments to embrace this characteristic tango rhythm. To emulate the short, punctuated bandoneón notes, the notation for all five instrumental parts indicate that the performer play the accompanying eighth notes as staccato eighth notes. Accent and tenuto markings are used on the fourth beat of appropriate measures in order to follow the style of the tango's fourth beat accented flourishes.

Musical Example 3. Adapted tango rhythm variation one. Measures 19-23, “La Cotorrita” for Brass Quintet.

Musical Example 4. Adapted tango rhythm variation two. Measures 36-40, “A La Gran Muñeca” for Brass Quintet.

STACCATISSIMO STYLE

Analysis of several early tango recordings from the 1920's reveals that the bandoneón frequently played extremely short and accented notes on the first beats of each measure. This short, punctuated style can also be heard on the third beat of a measure on several recordings of this time period. It is essential to incorporate this very distinguishable aspect of tango music in these three tangos. Rather than using *staccatissimo* markings, it was more practical to use the more frequently used *staccato* markings in combination with accent markings to indicate short, punctuated notes. This was done with the thought that a brass musician would be less familiar with the *staccatissimo* marking and would be more likely to perform in the style required with the *staccato*/accent markings. The *staccato*/accent markings are meant to encourage the performer to exaggerate the shortness and the volume of the notes indicated.

Musical Example 5. Adapted *staccatissimo* style. Measures 33-37, “La Cotorrita” for Brass Quintet.

Musical Example 6. Adapted *staccatissimo* style. Measures 1-4, “A La Gran Muñeca” for Brass Quintet.

IMPROVISATION

Before the turn of the twentieth century, performances of tango music were predominantly improvisatory. It wasn't until 1910 that a standardized

structure began to appear in tango compositions. However, the custom of improvisation remained active within the melodic line of the bandoneón. As a result, early recordings of tango music are teeming with flourishing improvisatory bandoneón lines which were later written out as works for solo bandoneón.

In order to emulate this improvisatory bandoneón style, the instruments in the brass quintet arrangements exchange running sixteenth notes and trade off fast running lines. This was done to facilitate the technique necessary for performance, thus making it possible for the instruments to be as authentic as possible to the improvisatory style of the early bandoneón line.

Musical Example 7. Adapted improvisatory passage. Measures 9-10, “Elegante Papirosa” for Brass Quintet.

The image shows a musical score for three instruments: Trumpet 1 in Bb, Trumpet 2 in Bb, and Horn. The music is in 4/4 time and Bb major. Measures 9 and 10 are shown. In measure 9, all three instruments play a series of eighth notes starting on G4. In measure 10, the instruments trade off fast running lines. Trumpet 1 and 2 play a sixteenth-note line starting on G4, while the Horn plays a sixteenth-note line starting on E3. Dynamics are marked *p* (piano) and *mf* (mezzo-forte).

One complaint concerning the bandoneón during its first decades as a new instrument in Germany was the challenging nature of the technique due to the awkward position of the finger buttons. Despite the initial reservations by critics of the instrument, many virtuoso bandoneónists have emerged throughout history, especially during the first half of the 20th century. In order to simplify the difficult improvisatory lines of the bandoneón in the brass quintet arrangements, two players were occasionally assigned to perform a line that would have

originally been performed by one bandoneónist. By exchanging fast, sixteenth-note passages between two instrumental parts, the musical lines are more readily playable by a modern brass quintet.

Musical Example 8. Adapted improvisatory passage. Measures 41-42, “Elegante Papyrusa” for Brass Quintet.

The musical score consists of two staves, Trumpet 1 and Trumpet 2, both in Bb. The music is in 4/4 time. The first staff (Trumpet 1) starts with a melodic line, and the second staff (Trumpet 2) starts with a rhythmic accompaniment. Both staves have a forte (f) dynamic marking.

RHYTHMIC UNIFORMITY

Early 1920's tango recordings demonstrate a prevailing tendency for uniformity in the rhythmic figures between all the different instruments. The accompaniment instruments often follow the same rhythmic pattern as the melodic line, but at different pitch levels. In trying to adhere to this performance style, the brass accompaniment occasionally plays the same rhythmic figure as the melodic line.

Musical Example 9. Adapted rhythmic uniformity. Measures 21-24, “A La Gran Muñeca” for Brass Quintet.

The image shows a musical score for a Brass Quintet, consisting of four staves: Trpt. 2 (Trumpet 2), Hn. (Horn), Trbn. (Trumpet), and Tb. (Tuba). The music is in 2/4 time and features a consistent eighth-note rhythmic pattern across all instruments. The key signature has one flat (B-flat). The score includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte), and articulation marks like accents and slurs. The notation includes various note values, rests, and phrasing slurs.

INSTRUMENT SPECIFIC TECHNIQUE

The *orquesta típica*'s unique and varied instrumentation allows for a wide variety of sounds and styles. While the bandoneón's role was that of short, punctuated notes as well as decorative melodic lines, the violin writing was flowing and smooth. Most recordings between 1920 and 1950 comprise indulgent violin slides and scooped melodies. Slurs and *tenuto* markings were used on specific passages in the brass quintet arrangements to identify the change of style from the *staccatissimo* of the bandoneón to the long, flowing lines of the violin.

Musical Example 10. Adapted smooth violin lines. Measures 32-34, “Elegante Papiirusa” for Brass Quintet.

Musical score for Horn, Trombone, and Tuba. The score is in 4/4 time and B-flat major. The Horn part (top staff) features a melodic line starting on G4, moving to A4, Bb4, and C5, with a dynamic marking of *mf* (bring out). The Trombone part (middle staff) features a melodic line starting on G3, moving to F3, E3, and D3, with a dynamic marking of *mf*. The Tuba part (bottom staff) features a melodic line starting on G2, moving to F2, E2, and D2, with a dynamic marking of *mf*.

Musical Example 11. Adapted smooth, violin lines contrasted with adapted *staccatissimo* bandoneón lines. Measures 11-14, “A La Gran Muñeca” for Brass Quintet.

Musical score for Trumpet 1 in Bb, Trumpet 2 in Bb, Horn, and Trombone. The score is in 4/4 time and B-flat major. The Trumpet 1 part (top staff) features a melodic line starting on G4, moving to A4, Bb4, and C5, with dynamic markings of *f*, *p*, and *mp*. The Trumpet 2 part (second staff) features a melodic line starting on G4, moving to A4, Bb4, and C5, with dynamic markings of *f*, *p*, and *mp*. The Horn part (third staff) features a melodic line starting on G4, moving to A4, Bb4, and C5, with dynamic markings of *f*, *p*, and *f*. The Trombone part (bottom staff) features a melodic line starting on G3, moving to F3, E3, and D3, with dynamic markings of *f*, *p*, and *mp*.

Rolling chord flourishes on the piano provide another distinguishable rhythmic sound that can be heard on many early twentieth century tango recordings. This percussive effect frequently appears during the fourth beat of

every two measures and gives the music a very characteristic two measure phrase that swells into the downbeat of the third measure. This characteristic of the early tango continues to be heard in modern tango instrumental ensembles. It would be impractical to exactly replicate a piano flourish on brass instruments, as this would render the brass parts unnecessarily difficult. A more successful way to achieve this dramatic gesture on brass instruments is to replace the embellished notes with a one note swell on beat four. Designating the tuba part to contain an accented fourth beat into a non-accented first beat allows the arrangements to simulate the swell into the downbeat of every other measure, as heard in the piano rhythmic gestures of recordings.

Musical Example 12. Adapted rolling chords. Measures 1-2, “La Cotorrita” for Brass Quintet.

The image shows musical notation for two instruments: Trombone and Tuba. Both parts are in 4/4 time and share a key signature of two flats (B-flat and E-flat). The Trombone part is marked with a *f* dynamic and includes the instruction "Cup Mute". The Tuba part is also marked with a *f* dynamic and includes the instruction "Mute". Both parts feature a series of notes with accents and slurs, creating a rhythmic pattern that swells into the downbeat of the third measure.

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APPENDIX A

ELEGANTE PAPIRUSA FOR BRASS QUINTET

Score
ELEGANTE PAPIRUSA
("Graceful Lady")

Arranged for Brass Quintet by
Gustavo Camacho

David "Tito" Roccatagliata
(1891 - 1925)

Tempo de Tango (un poco Lento) ♩ = 104

Trumpet 1 in Bb
Cup Mute
f

Trumpet 2 in Bb
Cup Mute
f

Horn
Mute
f

Trombone
Cup Mute
f

Tuba
Mute (metal)
f

Trpt. 1
p

Trpt. 2
p

Hn.
p

Trbn.
p

Tb.
p

Musical score for measures 10-13, featuring five instruments: Trpt. 1, Trpt. 2, Hn., Trbn., and Tb. The score is in a key with two flats and a 4/4 time signature. Measure 10 starts with a *mf* dynamic. Measures 11 and 12 show various melodic lines with accents. Measure 13 features a *f* dynamic. The Trbn. part has a *mf* dynamic in measure 11 and a *f* dynamic in measure 13. The Tb. part has a *mf* dynamic in measure 10 and a *f* dynamic in measure 13.

Musical score for measures 14-17, featuring five instruments: Trpt. 1, Trpt. 2, Hn., Trbn., and Tb. The score is in a key with two flats and a 4/4 time signature. Measure 14 starts with a *tr* (trill) and a *tr* (trill) over a melodic line. Measures 15 and 16 show sustained notes and melodic lines. Measure 17 features a *mp* dynamic. The Trbn. part has a *mp* dynamic in measure 17. The Tb. part has a *mp* dynamic in measure 17.

18

Musical score for measures 18-21. The score is for five instruments: Trpt. 1, Trpt. 2, Hn., Trbn., and Tb. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The music features a rhythmic pattern of eighth and quarter notes. Dynamics include *mf* (mezzo-forte) and *sf* (sforzando). Trpt. 1 has a *mf* dynamic. Trpt. 2 has a *mf* dynamic. Hn. has *mf* and *sf* dynamics. Trbn. has *mf* and *sf* dynamics. Tb. has a *sf* dynamic.

22

Musical score for measures 22-25. The score is for five instruments: Trpt. 1, Trpt. 2, Hn., Trbn., and Tb. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The music features a rhythmic pattern of eighth and quarter notes. Dynamics include *mf* (mezzo-forte) and *f* (forte). Trpt. 1 has a *mf* dynamic. Trpt. 2 has a *f* dynamic. Hn. has a *f* dynamic. Trbn. has a *f* dynamic. Tb. has a *f* dynamic.

26

Trpt. 1

Trpt. 2

Hn.

Trbn.

mf *f* *mp*

mf *f* *mp*

mf *f* *mp*

Detailed description: This system contains measures 26 through 29. The music is in 4/4 time with a key signature of two flats. The first two measures (26-27) feature a melodic line in the Horns (Hn.) marked *mf*, while the other instruments have rests. In measures 28-29, all instruments play. The Trumpets (Trpt. 1 and 2) play a melodic line marked *mp*. The Horns (Hn.) continue their melodic line, marked *f*. The Trombones (Trbn.) play a rhythmic accompaniment marked *f*. The Bass Trombone (Tbn.) plays a bass line marked *mp*.

30

Trpt. 1

Trpt. 2

Hn.

Trbn.

Tb.

mf *f* *mf*

mf *f* *mf*

mf *f* *mf*

mf *f* *mf*

Detailed description: This system contains measures 30 through 33. The music continues in 4/4 time with two flats. Measures 30-31 feature a melodic line in the Horns (Hn.) marked *mf*, with other instruments resting. In measures 32-33, all instruments play. The Trumpets (Trpt. 1 and 2) play a melodic line marked *mf*. The Horns (Hn.) continue their melodic line, marked *f*. The Trombones (Trbn.) play a rhythmic accompaniment marked *mf*. The Bass Trombone (Tbn.) plays a bass line marked *mf*.

35

Trpt. 1

Trpt. 2

Hn.

Trbn.

Tb.

40

Trpt. 1

Trpt. 2

Hn.

Trbn.

Tb.

43

Trpt. 1
Trpt. 2
Hn.
Trbn.
Tb.

This system contains measures 43, 44, and 45. The music is in 3/4 time with a key signature of two flats. Trpt. 1 has a melodic line with a slur over measures 43-45. Trpt. 2 has a similar melodic line. Hn. and Trbn. play sustained chords. Tb. has a bass line with a melodic flourish in measure 45.

46

Trpt. 1
Trpt. 2
Hn.
Trbn.
Tb.

mp < *mf*
mp < *mf*
mp < *mf*
mp < *mf*
mp < *mf*

s^{bb}

This system contains measures 46, 47, 48, and 49. Measures 46-48 feature dynamic markings *mp* < *mf* and accents. Measure 49 includes a *s^{bb}* marking. The music is in 3/4 time with a key signature of two flats.

APPENDIX B

A LA GRAN MUÑECA FOR BRASS QUINTET

Score
A LA GRAN MUÑECA
("For The Great Lady")

Arranged for Brass Quintet by
Gustavo Camacho

Jesús Ventura
(1883 - 1960)

Tempo de Tango ♩ = 104

The musical score is arranged for a Brass Quintet and consists of two systems of staves. The first system includes parts for Trumpet 1 in Bb, Trumpet 2 in Bb, Horn, Trombone, and Tuba. The second system includes parts for Trumpet 1, Trumpet 2, Horn, Trombone, and Tuba. The music is in 4/4 time with a tempo of 104 beats per minute. The key signature has one flat (Bb). The score includes various dynamics such as *f* (forte), *p* (piano), and *mp* (mezzo-piano), as well as performance instructions like "Cup Mute" and "Mute (metal)".

Trumpet 1 in Bb
Cup Mute
f p *f* *f p*

Trumpet 2 in Bb
Cup Mute
f p *f* *f p*

Horn
Mute
f p *f* *f p*

Trombone
Cup Mute
f p *f mp* *f p*

Tuba
Mute (metal)
f p *f mp* *f p*

Trpt. 1
Trpt. 2
Hn.
Trbn.
Tb.

11

Trpt. 1
Trpt. 2
Hn.
Trbn.
Tb.

f p mp

16

Trpt. 1
Trpt. 2
Hn.
Trbn.
Tb.

FIN
p mf f > mf

21

Trpt. 1

Trpt. 2

Hn.

Trbn.

Tb.

p

p

p

p

p

Detailed description: This system contains five staves of music for measures 21 through 25. The instruments are Trpt. 1, Trpt. 2, Hn., Trbn., and Tb. The key signature has one flat. Measures 21-24 are mostly rests for all instruments. In measure 25, all instruments play a short melodic phrase starting with a quarter note, marked with a *p* dynamic.

26

Trpt. 1

Trpt. 2

Hn.

Trbn.

Tb.

f

p

f

p

f

p

f

p

f

p

Detailed description: This system contains five staves of music for measures 26 through 30. The instruments are Trpt. 1, Trpt. 2, Hn., Trbn., and Tb. The key signature has one flat. Measures 26-27 feature a melodic line in Trpt. 1, Trpt. 2, and Hn. with a *f* dynamic. Measures 28-30 feature a rhythmic pattern in Trpt. 2, Hn., Trbn., and Tb. with a *p* dynamic.

37

Trpt. 1
Trpt. 2
Hn.
Trbn.
Tb.

mp
mp
mp
mp
mp

f
f
f
f
f

36

Trpt. 1
Trpt. 2
Hn.
Trbn.
Tb.

mp
mp
mp
mp
mp

f
f
f
f
f

41

Trpt. 1
mp *f*

Trpt. 2
mp *f*

Hn.
mp *f*

Trbn.
mp *f*

Tbn.
mp *f*

45

Trumpet 1 in Bb
D.C. al FIN

Trumpet 2 in Bb
D.C. al FIN

Horn
D.C. al FIN

Trombone
D.C. al FIN

Tuba
D.C. al FIN

APPENDIX C

LA COTORRITA FOR BRASS QUINTET

Score

LA COTORRITA ("The Gossipy Woman")

Arranged for Brass Quintet by
Gustavo Camacho

Samuel Castriota
(1885 - 1932)

Tempo de Tango ♩ = 104

Trumpet 1 in Bb
Cup Mute
f

Trumpet 2 in Bb
Cup Mute
f

Horn
Mute

Trombone
Cup Mute
f

Tuba
Mute (metal)
f

5
Trpt. 1
f

Trpt. 2
f

Hn.
f

Trbn.
f

Tb.
f

9

Trpt. 1 *mp*

Trpt. 2 *mp*

Hn. *mp*

Trbn. *mp*

Tb. *mp*

Detailed description: This system contains five staves of music for measures 9 through 13. The instruments are Trpt. 1, Trpt. 2, Hn., Trbn., and Tb. All parts are marked with a mezzo-piano (*mp*) dynamic. The music features a mix of eighth and sixteenth notes, with some rests and slurs. The key signature has two flats.

14

Trpt. 1 *f* FIN *mp*

Trpt. 2 *f* FIN *mp*

Hn. *f* FIN *mp*

Trbn. *f* FIN *mp*

Tb. *f* FIN *mp*

Detailed description: This system contains five staves of music for measures 14 through 18. The instruments are Trpt. 1, Trpt. 2, Hn., Trbn., and Tb. The dynamic markings are *f* (forte) for measures 14-16 and *mp* (mezzo-piano) for measures 17-18. Each staff has a "FIN" marking above the measure 17 bar. The music continues with eighth and sixteenth notes, including some slurs and accents. The key signature has two flats.

19

Trpt. 1
Trpt. 2
Hn.
Trbn.
Tb.

This system of music covers measures 19 through 23. It features five staves: Trpt. 1, Trpt. 2, Hn., Trbn., and Tb. The music is in a key with one flat and a 4/4 time signature. Measures 19 and 20 show the brass instruments playing a melodic line with eighth and quarter notes. Measures 21 and 22 continue this line with some rests. Measure 23 concludes the system with a final note and a fermata.

24

Trpt. 1
Trpt. 2
Hn.
Trbn.
Tb.

f *mp*
f *mp*
f *mp*
f *mp*

This system of music covers measures 24 through 28. It features the same five staves as the previous system. Measures 24 and 25 show a dynamic change from *f* (forte) to *mp* (mezzo-piano). Measures 26 and 27 continue the melodic line with some rests. Measure 28 concludes the system with a final note and a fermata.

Musical score for measures 29-32. The score is for five instruments: Trpt. 1, Trpt. 2, Hn., Trbn., and Tb. The key signature is one flat (B-flat major/D minor). The time signature is 4/4. Measures 29 and 30 feature a melodic line in Trpt. 1 and Trpt. 2, with Trbn. and Tb. providing harmonic support. Measures 31 and 32 show a change in dynamics to *f* (forte) for all instruments. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for measures 33-36. The score is for five instruments: Trpt. 1, Trpt. 2, Hn., Trbn., and Tb. The key signature changes to two sharps (D major/B minor). The time signature is 4/4. Measures 33 and 34 feature a melodic line in Trpt. 1 and Trpt. 2, with Trbn. and Tb. providing harmonic support. Measures 35 and 36 show a change in dynamics to *mp* (mezzo-piano) for all instruments. The score includes various musical notations such as slurs, accents, and dynamic markings.

38

Trpt. 1 *f mp*

Trpt. 2 *f mp*

Hn. *mp*

Trbn. *f mp*

Tb. *f mp*

Detailed description: This system contains five staves of music for measures 38 through 42. The key signature is one sharp (F#). Trpt. 1 and Trbn. play a rhythmic pattern of eighth notes, alternating between *f* and *mp*. Trpt. 2 has rests in measures 38-40 and then joins the pattern in measures 41-42. Hn. plays a melodic line with a slur over measures 38-40. The bottom two staves (Trbn. and Tb.) play a similar rhythmic pattern to Trpt. 1.

43

Trpt. 1

Trpt. 2

Hn.

Trbn.

Tb.

Detailed description: This system contains five staves of music for measures 43 through 45. Trpt. 1 plays a melodic line with a slur over measures 43-45. Trpt. 2 has rests in measures 43-44 and then plays a note in measure 45. Hn. plays a melodic line with a slur over measures 43-45. Trbn. and Tb. play a rhythmic pattern of eighth notes.

46

Trpt. 1 *f* *mp* *f* D.C.

Trpt. 2 *f* *f* D.C.

Hn. *f* *f* D.C.

Trbn. *f* *f* D.C.

Tb. *f* *f* D.C.