

ARTICULATIONS AND PERCUSSIVE EFFECTS IN TANGO BASS LINES

by

IRIS MARCIPAR

(Under the Direction of Milton Masciadri)

ABSTRACT

Incorporating tango into music concerts has become common, and due to its distinctive history, shares many similarities with what is commonly referred to as "Classical Music." In tango, the bass lines exceed mere reinforcement of the tonic and dominant, exploring the melodic potential of the instrument. Additionally, bass playing in tango demands proficient management of the entire register and a variety of articulations. However, tango possesses its own characteristics that are not always written in the scores. Playing tango in its style requires a dedicated study of the genre.

Playing the double bass in tango presupposes familiarity with old Italian techniques, special phrasing, and percussive effects. Playing tango without these specific effects and articulations could result in a misinterpretation of the music. In the case of the double bass, there is only one book on the subject aimed at beginners who are already acquainted with the genre, but not for classically trained double bassists. This work aims to provide these musicians with the fundamentals to interpret tango correctly in its style.

INDEX WORDS: Double Bass, Articulations, Percussive Effects, Score Interpretation, tango

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by

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CHAPTER 1

Introduction

Music from Latin America, in general, and from Argentina, in particular, has always been of deep interest to me. I have multiple motivations to pursue my research; however, the main one comes from two experiences I had at the beginning of my DMA degree. First, I needed to readapt myself to play classical music accurately after 12 years of primarily playing tango. Upon returning to graduate school, I that in my bass lessons, there were recurrent. My right wrist and fingers always looked too relaxed, generating unwanted extra noises. In addition, I had the tendency to play too close to the frog of the bow, as well as changing the bow speed suddenly. The clearest symptom was that even when playing classical music, I sounded like tango.

My second inspiration was to teach my mates, classically trained bass players, to play tango music. On the contrary to my solo playing, when trying to help my mates play tango, I found them using a too rigid right wrist, producing a "clean" sound, and employing an equally controlled use of the bow. In addition to that, it was exactly the opposite of what was my common practice. They were too shy to exaggerate the dynamic contrasts, and the articulations sounded too romantic. Finally, not every bass player was comfortable doing percussive effects on the bass.

Obviously, at this juncture, I understood that classical and tango technique, while basically the same, have differences. Therefore, I started to work to be able to differentiate each one. To help my mates, I tried to figure out which books or methods were available to clarify and organize my discoveries. At this point, I observed that, despite the existence of many books and sources, current resources provided detailed and overwhelming information on some topics while

lacking information on others. Also, the order of topics could be confusing for a person who came from outside the world of tango. As I pursued my DMA degree in the United States, I realized there is an increasing tendency for classical musicians to approach tango repertoire, and there is no easy reference to understand how to play this music style. Therefore, I decided to work on a project that permits classical bass players to approach a correct tango style in a friendly way.

Considerations

The Argentinian double bass school was founded by Italian immigrants in the beginning of the twentieth century. Even though not every early bass player was trained as a classical musician, musicians trained in conservatories started to become more common in the orchestras of the tango golden age. The foundation of tango's technique must be understood as a branch of the Italian bass school, so understanding this bass school is important as a starting point. Also, tango music incorporates a series of percussive effects on the bass that are crucial when performing. Like in Baroque music, a great part of the specific articulation and percussive effects are not necessarily notated in the music. So, it is necessary to know not only how to play the articulations and effects but also when to add them if not written explicitly in the music.

Methodology

Because a controlled immersion in the tango world is necessary, in this project, I will include a general history of the genre. To understand deeply all the "whys" we have in tango performing, I will highlight the bass players that made great contributions to the style. Also, I will choose among the most relevant articulations and percussive effects to explain to bass players. Additionally, there will be training proposals and exercises and the possibility to apply the learning to four iconic pieces from the tango repertoire. The four pieces will be in the format

of a bass ensemble, which will permit the students to familiarize themselves with the melodies, countermelodies, and other important elements of tango's texture.

This project aims to equip bass players with essential skills for accurately interpreting tango music. It acts as a starting point for proficient bassists looking to explore into the world of tango, while also making it easier for those interested in further exploration of tango literature to navigate existing resources.

CHAPTER 2

Articulations, Ornamentations and Typical Percussive Effects in Tango Basslines

Before exploring the intricate marking models for tango on the double bass, it is crucial to establish foundational concepts. Sound quality plays a central role, encompassing everything from brief staccatos to pronounced accents, impactful fortes, and subtle pianos. The key to success lies in the interpretative exaggeration of each nuanced expression. This chapter offers a proposal to train both the articulations and percussive effects on the double bass.

Concerning the specific use of the bow in the right hand, it is imperative to execute at the frog, giving preference to the down bow when there is no specific indication in the score. In most typical tango articulations, very little bow is employed. Respecting expert-recommended bowings is vital, contributing to the authenticity of the tango articulation. The bow's retaking is a common practice, with the classical *marcato* involving the execution of the four quarter notes with a down bow. Also referring to the bow, the friction of hair on the strings and the resulting white noise are not only welcomed but are sometimes explicitly requested.

In summary, it is crucial to recognize that practices common in classical music may not be directly applicable to tango music. Emphasizing accents, executing short staccatos, and exploring contrasts are exceptional strategies for mastering the distinctive style of tango. Like any genre, whether academic or popular, it is advisable to familiarize oneself with some works from the iconic repertoire. Therefore, for the training of articulations and percussive effects, I will utilize four emblematic pieces. The pieces are *Danzarín* by Julian Plaza, *La Yumba* by Osvaldo Pugliese, and *Lo que Vendrá* and *Cité Tango* by Astor Piazzolla. With all of them, the

bass part can be practiced with a specific historical recording. In the case of La Yumba and Cité Tango, any of their voices can be played with the historical recording. Additionally, I provide the specific part to train while playing with the arrangement's framework. If there are between 4 and 6 double bass players, the complete works are provided in chapter 4 of this work to be rehearsed and prepared.

Marking Models

It is imperative to clarify that the term Marking Models comprehensively encompasses all elements related to accompaniment patterns in tango. These models, serving as the rhythmic-harmonic foundation, necessitate specific articulations for their execution. Furthermore, these articulations are frequently enhanced by the incorporation of percussive effects, ornamentations, and various articulation techniques.

Marking models refer to the rhythmic patterns employed by the tango rhythm section, each characterized by specific rhythmic and articulation features. To facilitate the study of these models, they are categorized into three main groups: Marcato, Syncopations, and Other Rhythms.

Understanding the implicit marking models within the modes of articulation is crucial. This knowledge aids in interpreting traditional scores lacking explicit articulations and facilitates the reinforcement of these patterns with percussive effects when not explicitly indicated. Moreover, this understanding proves invaluable for recreating double bass parts from scores that may lack explicit instructions for this specific function.¹

¹ Ignacio Varchausky, *The Bass in Tango* (Buenos Aires: Tango Sin Fin, 2018), 13

Marcato

This style of playing developed at the end of the Old Guard period², around 1920 and became a trademark of the New Guard³ to accompany tango.

In the late Old Guard, musicians started to use this style to reinforce the feeling of the endings. Julio de Caro was an important influence of this change in style at the end of the Old Guard and beginning of the New Guard.⁴

The marcato marking model in tango encapsulates rhythmic patterns that explicitly present or suggest the four beats inherent in a typical tango meter. This model unfolds through diverse accentuations of the four beats, featuring quarters or two half notes within the measure. Renowned for its versatility, marcato has maintained its prominence as the most prevalent marking model in tango accompaniment since its inception.⁵

The initial step in comprehending the marcato marking model is to understand the marcato articulation or bow stroke⁶. Returning to the marcato articulation, it is crucial to recognize the bass's role, resembling that of a percussive instrument. Therefore, the marcato bow stroke must be short, strong, and consistently executed with a down bow.

During the golden era of tango, percussion instruments were notably absent, placing the responsibility of maintaining tempo squarely on the shoulders of the double bass and the left

² Old Guard tango period goes from 1895 to 1917/20

³ “Volver Tango: La Historia de las Orquestas (1895-1935),” Youtube, accessed December 23, 2022, <https://www.youtube.com/watch?v=7XZEFMV-uw&t=1038s>. New Guard happened approximately between 1920 and 1955, and includes tango golden era (1935-1955)

⁴ Matamoro, *Historia del Tango*. The rhythmic section underwent significant transformation in accompaniment patterns during this decade. A notable addition to the rhythmic repertoire was the 'tango foot,' the playing of the four beats as a concluding phrase in the rhythmic section, which gradually appeared in tango compositions around 1910. Additionally, there were alternating rhythms between the habanera rhythm and patterns involving four eighth notes to maintain tempo. These developments shaped the landscape of tango comping techniques. Blas Matamoro, *Historia del Tango* (Centro Editor de América Latina, 1971)

⁵ Varchausky, *The Bass in Tango*, 27

⁶ Both Marking model and articulation share the name. We need to analyze the context to understand what does mean.

hand of the piano. In a traditional setting, these instruments play the exact melodic line in unison. While the marcato articulation shares similarities with its classical counterpart, it is distinguished by its traditionally forceful execution. Some bass players augment this technique by incorporating a flex movement with the right wrist, creating the distinctive effect of white noise⁷.



Figure 2.1 Marcato articulation

The bow stroke is heavy, percussive and staccato (see fig 2.1). The bow needs to be released fast and retaken. Then the sustain will complete the whole value of the beat. The concept is to create with the bow the same movement as when striking a match. Apply strong pressure for a few seconds, but then quickly move the bow away from the string.⁸

In the marcato articulation, all beats are played with a down bow. It is crucial to emphasize that, in the presence of marcato marking model, the articulation employed is marcato, unless an explicit direction is in the score.

Traditionally, no articulations were written in older arrangements. The common practice involved marcato when four quarter notes were present,⁹ and pizzicato when a singer was

⁷ I. Varchausky used distinct two different marcatos with bow: *alla corda*, with flexible wrist and extra noises, and “*de arriba*”, more percussive but without extra noise.

⁸ The author initiated bass instruction in Argentina within a robust Italian-based school. The initial bow exercise, known as ‘the little match,’ aimed precisely to produce marcato, suggesting a direct connection between tango techniques and the classical Italian bass school.

⁹ Varchausky, *The Bass in Tango*, 33.

In addition to the marcato in 4, where each beat is emphasized, common variations include the marcato in 2, traditionally accentuating beats 1 and 3 (see fig 2.4).



Figure 2.4 *Don Juan* from Ernesto Ponzio, version of Carlos di Sarli, showing marcato in 2.

A more recent introduction is the inverted marcato in two, emphasizing beats 2 and 4 (see fig 2.5)



Figure 2.5 Inverted marcato.

A common variation, often employed to add color or reduce volume, especially in the presence of a singer, is to switch to pizzicato (see fig. 2.4). This can be done while maintaining the accents and the general idea of marcato. Pizzicato in marcato, as a technique itself, produces a timbre similar to jazz pizzicato. This specific type of pizzicato is referred to as with drive, (*con empuje* in Spanish). Similar to marcato articulation with the bow, sustain is fundamental in pizzicato articulation. In addition to pizzicato with drive, orchestral pizzicato is also utilized for color (generally not in marcato), and Bartok pizzicato is employed to enhance the percussive sound.

Finally, within the overarching theme of marcato marking model, there exists a category referred to as special marcato. These special marcato styles often accentuate the core concept of the primary marcato types. For instance, in a marcato in two, the non-emphasized beats can be omitted, reinforcing the accentuation of beats 1 and 3.

By emphasizing the 2nd and 4th beats instead of the 1st and 3rd, many tango musicians view inverted marcato as outright incorrect. However, there exists a variation of inverted marcato that continues to play like an extended syncope, also known as *estilo sexteto tango* (see fig 2.6), made well-known by the orchestra *Sexteto Tango*.

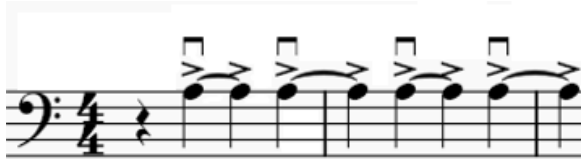


Figure 2.6 *estilo sexteto tango*.

One of the most iconic marcato styles is known as *yumba*, inspired by a piece of the same name. The *yumba*-type marcato on the double bass involves a pronounced emphasis on beats 1 and 3, accompanied by the intentional friction sound produced by the bow hair against the string. The motion is swiftly directed upward, described metaphorically as “plucking a chicken” (I. Varchausky).

Essentially, the *yumba* marcato is a marcato in two, where beats 1 and 3 are forcefully accented with a significant element of white noise. If beats 2 and 4 are played, they are executed very softly. Some double bassists enhance the noise on beats 1 and 3 by playing two strings simultaneously (see fig 2.7 – 2.8).



Figure. 2.7 example of how accents are written in the *yumba* marcato.



Figure. 2.8 a way to play the Yumba marcato.

Training Proposal

First part: Marking Model training.

Step 1: Practicing the marcato articulation.

As explained earlier, the initial step in playing tango involves practicing and understanding the marcato articulation. This is achieved by applying strong but short pressure at the frog of the bow and quickly lifting it to generate resonance. The wrist should be relaxed to allow for white noise at the onset of the sound. One can practice by relaxing the arm from the top (from above, *marcato de arriba* in Spanish) or from closer to the string but with a larger displacement in the air once the bow is lifted from the string (see fig 2.9).

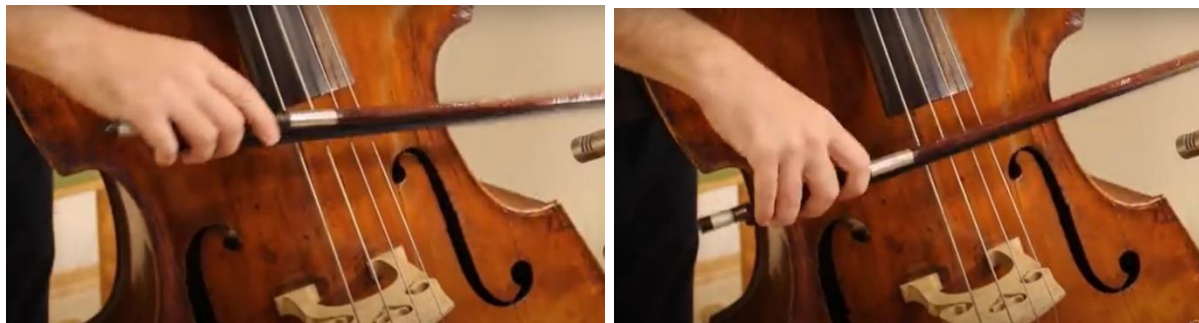


Figure 2.9 sequence of the marcato articulation by Ignacio Varchausky.

Many double bass players have open and free videos explaining marcato articulation. I suggest using the explanation from Varchausky's book that are open axis and free through YouTube:

Marcato alla corda:

<https://www.youtube.com/watch?v=QN6->

<a7HhyKQ&list=PLM1F9rjVuivvrGkFuUGQlYh0kc8j-ACHt&index=5>

<https://www.youtube.com/watch?v=yUIbFrZJ0kA&list=PLM1F9rjVuivvrGkFuUGQlYh>

<0kc8j-ACHt&index=6> ¹³

Marcato from above (similar to Hector Console's marcato)¹⁴

<https://www.youtube.com/watch?v=n4pXC7xQkr8&list=PLM1F9rjVuivvrGkFuUGQlYh>

<0kc8j-ACHt&index=8>

<https://www.youtube.com/watch?v=cUULSohVPok&list=PLM1F9rjVuivvrGkFuUGQlY>

<h0kc8j-ACHt&index=9>

Step two: Apply the articulation to rhythmic patterns.

Once the articulation is understood and can be executed, and you can replicate at least one variant of marcato, it is important to try playing four-quarter note patterns, attempting to: accentuate all, accentuate only the first of each measure, accentuate only the first and third, and finally, accentuate only the second and fourth¹⁵.

¹³ Varchausky, "Fundamentals," Youtube. Ignacio Varchausky exaggerates the wrist movement but above all that of the fingers. This creates a characteristic sound filled with white noise and a kind of indefiniteness in the pitches

¹⁴ It is logical that Hector Console prefers a 'marcato from above' since the technique is more similar to classical. In the case of Varchausky's example, his wrist remains extremely relaxed.

Play always with a down bow (see fig 2.10).



Figure 2.10 marcato training, step two

Step three: train those marcatos in the provided music.

- a. Marcato in four: “Lo que Vendrá” measures 12th to 16th and 19th to 22nd. Meter is 4/8 so, each eighth note is a beat (see fig 2.11).



Figure 2.11 Lo que Vendrá mm 12 to 16 – Bass 4

b. Marcato: Just first beat accentuated: Danzarín, mm 4 to and mm 11 to 14 (see fig 2.12)

$\text{♩} = 110$

caja (fondo) caja (fondo) caja (fondo)

Figure 2.12 Danzarín, bass 4, opening to mm 18

c. Marcato in two: Cité Tango. Mm 69 to mm 80 see fig 2.13

Figure 2.13 Cité Tango, bass 6 mm 69

Variation of marcato in 2 Cité Tango mm 1 to mm 22 (see fig 2.14)

$\text{♩} = 110$

Figure 2.14 Cité Tango Bass 6, opening to mm 24

Training video:

<https://www.youtube.com/watch?v=Z4vKFR5jj5U&list=PLM1F9rjVuuivrGkFuUGQIYh0kc8j-ACHt&index=24>

This marcato is present many times in “La Yumba” bassline, mm 2 to 7¹⁹ (Bass 6) (see fig 2.17).



Figure 2.17 La Yumba, marcato yumba, bass 6, mm 2 to 7.

3 – 3 – 2

Another important rhythmic pattern is known as 3 – 3 – 2, a marking model prominently featured in Piazzolla's works and present since the early days of tango. This rhythmic grouping originated from the early tangos with a habanera-shaped structure. It involves playing two dotted quarters followed by a quarter note or, if playing all eighth notes, accentuating the eighth notes in a sequence of 3, 3, and finally 2 (see fig 2.18).

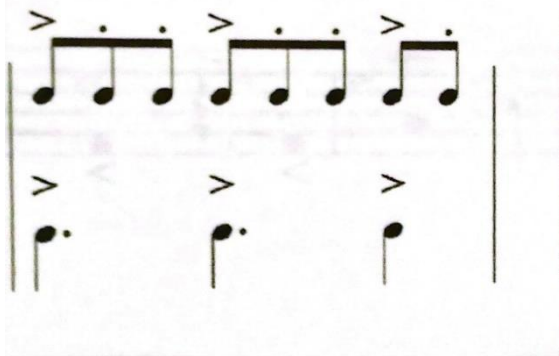


Figure 2.18 3 – 3 – 2 notations.

¹⁹ This pattern is repeated many times along the piece.

In every marking model presented and those to follow, it is crucial to accentuate the beats, and a noteworthy emphasis is placed on executing these accents with a down-bow technique. This model, often played in pizzicato, involves strongly accentuating the grouping in 3-3-2, either with the division or just dotted quarter note – dotted quarter note - quarter note.

Practice directly in context.

La Yumba mm 24 and 35 (Bass 6) (see fig 2.19). Pay attention to accents.



Figure 2.19 3 – 3 – 2 training on La Yumba

Figure 63: Danzarín (bass 4): mm 1 – 3 (as percussive effect) (see fig 2.20).

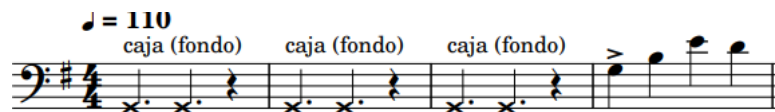


Figure 2.20 3 – 3 – 2 training on Danzarín.

Danzarín (bass 1); mm 3 – 5 (and repeated many times) see fig 2.21.²⁰



Figure 2.21 3 – 3 – 2 training on “Danzarín voice 1.

Lo Que Vendrá (bass 3 – mixed with percussive effect) mm 11 to 15 (see fig 2.22).

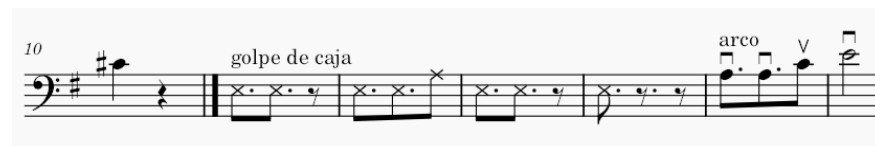


Figure 2.22 3-3-2 training on Lo Que Vendrá mixed with percussive effect.

²⁰ A significant portion of the melody in Danzarín by Julian Plaza and Lo Que Vendrá by Astor Piazzolla is designed to be played with the 3-3-2 articulation. Therefore, playing these parts is beneficial for training the flow in this articulation.

Lo Que Vendrá (Bass 1 – percussive effects) mm 50 to 58 (see fig 2.23).



Figure 2.23 3-3-2 full percussive effect.

Pesante

The *pesante* marking model serves as a method of articulation employed to convey a sense of calm or reduced motion. Since *pesante* is similar to a classical *pesante*, it can be played directly on the pieces without extra training. This characteristic is further emphasized in tango style through the *marcato Pesante*, where whole notes are executed with significant bow pressure, incorporating both up-bow and down-bow techniques.

The *pesante* can manifest in two distinct patterns: in two (quarter-rest-quarter-rest) or in four (four quarter notes). When expressed in two, the accentuation falls on the first and third beat. The primary articulation employed in '*pesante*' is '*tenuto*,' and when executed with the bow, it employs '*alla corda*,' encompassing both down-bow and up-bow techniques (see fig 2.23 and 2.24).



Figure 2.23 *Pesante* marking model, two different notations

Cité Tango (Bass 6) mm 92 to 112 (see fig 2.24)



Figure 2.24 pesante marking model training on Cité Tango

Syncopations

The widespread use of syncopations in tango is not precisely documented, but by the new guard era, it had become a common practice.²¹ There are numerous variations of syncopations in the rhythm section of tango. Although the origins of this accompaniment style are unclear, the influence of early Afro-descendant tango musicians could provide a plausible explanation for its presence in the genre.

Multiple syncopation patterns exist for the rhythm section, but two primary patterns merit attention: anticipated and downbeat (see fig 2.25 and 2.26). The key distinction between them lies in the placement of accentuation.

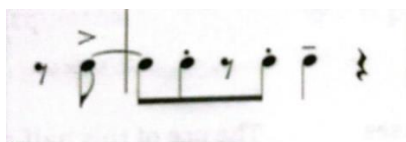


Figure 2.25 anticipated syncopation

²¹ Norberto Cirio, *Un Nuevo Tambor: Percepción Afro-Centrada del Contrabajo en el Tango por Ruperto Leopoldo “el africano” Thompson (1890-1925)*, 2022



Figure 2.26 downbeat syncopation

Syncopations can be played with the bow, pizzicato, or a combination of both, typically using the bow for the antecedent and pizzicato for the consequent. Additionally, the consequent is played more softly than the antecedent. Other syncopations are generally derived from these two primary patterns.

First step:

Train syncopations just in one open string, both downbeat and anticipated. The version is all bowed, and needs the second part to sound quieter and each note shorter, similar to the pizzicato version (see figures 2.27- 2.28).

a) Downbeat syncopations see fig 2.27



Figure 2.27 example of downbeat syncopation

b) Anticipated syncopations fig 2.28:



Figure 2.28 example of anticipated syncopation

Second Step:

Once the rhythmic pattern combined with the articulation feels comfortable, move on to practice some of the syncopations presented in the pieces belonging to this study (see chapter 4 for full arrangements and parts).

Lo Que Vendrá (Bass 4) mm 6-8, 28-32– (see fig 2.29)



Figure 2.29 exercise for syncopation in Lo que Vendrá

Danzarín (Bass 4) from pickup of mm 20 to mm 22 (see fig 2.30)



Figure 2.30 exercise for syncopation in Danzarín

Percussive Effects

A distinctive feature in tango music, evident across all participating instruments, is the extensive use of percussive effects. In the rhythmic section, these effects become particularly significant, given the traditional absence of percussion instruments in *Orquestas Típicas*.²²

²² Cirio, *Un nuevo tambor*, 2022.

Over time, notable figures such as Astor Piazzolla and Mariano Mores, among others, who frequently collaborated with drummers, have extensively explored the integration of percussive effects generated by non-percussion instruments. These elements are deeply embedded in the genre, and since the addition of the double bass to *Orquestas Típicas*, one of its primary functions has been to contribute percussive effects.

It's crucial to note that, in most cases, the precise details of percussive effects are not explicitly stated in the original scores.²³ It's customary to include only the name of the effect or the term "percussion." As a result, tango musicians typically view this as a signal to create rhythmic patterns of their own design.

These improvised percussive patterns/effects, while widely utilized, are approached with caution to prevent excessive use and potential listener fatigue. In essence, going beyond the traditional limits is not in keeping with the stylistic conventions of tango.

As in any attempt at rhythmic accompaniment, it is useful to internally organize percussive effects, considering whether the sounds involved in the effect are low or high-pitched. Furthermore, among the most commonly used percussive effects on the double bass, there is a division between those that involve the use of the bow and those that do not. Typically, the latter consists of some type of interaction between the hands and the instrument's body. Among the effects performed with the bow, notable ones include *strappatta*, *chasquido*, and *cordal*.

²³ In the author's experience, arrangements or adaptations created by contemporary musicians are often well-detailed, while older scores lack such precision regarding how to play, allowing for more freedom in performance.

Strappatta

The *strappatta* technique entails executing a ricochet with the bow ahead of the beat, resembling an *appoggiatura*, and then the left hand halting the string vibration on a strong beat. Stopping the resonance with this final movement is crucial. Throughout the execution of the *strappatta*, both hands move away from the double bass, with a specific emphasis on the right hand dropping with extreme relaxation. This rhythmic effect typically unfolds in a manner akin to the following figures (see fig 2.31 and 2.32).

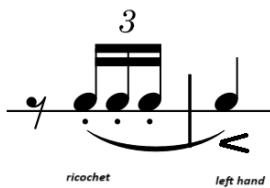


Figure 2.31 example of about how a *strappatta* effect could sound.²⁴



Figure 2.32 example of *strappatta* marking in a printed score.

If playing a ricochet for the first time, it's essential to first train the bow's bounce near the tip. Initially, focus on controlling the bow's bounce on the hair side. Once this skill is achieved, attempt to sound the strings against the fingerboard by applying pressure with the right hand after the bow has started to bounce.

As a final step, try to stop all sound, resonance, and movement by blocking the string motion with the left hand. For a *strappatta* to sound good, both hands must be coordinated so that the last bounce occurs when the left hand blocks the strings. The previous rebounds can produce between two and four rapid strikes before the final impact where both hands coincide. This last

²⁴ Ignacio Varchausky exemplifies just with two sixteenth notes the anticipation, that is also common.

and louder percussive effect must coincide with the written strong beat. Do not hesitate to exaggerate movements.

Once the movement is mastered and the generated rhythm is controlled, try playing a strappatta every eight beats. As control increases, shorten it to one strappatta every four beats and then one every two beats.

First try to play just the strappatta with the audio, and then play what it is exactly before and after (see figures 2.33 and 2.34).

Danzarín (Bass 4) mm 43. (42 – 44)



Figure 2.33 exercise for strappatta training in Lo que Vendrá mm 43

Audio: <https://youtu.be/TazGA1oWs5s>

Lo Que Vendrá (Bass 4) mm 96 - 98



Figure 2.34 strappatta training in Lo que Vendrá mm98

Audio: <https://youtu.be/vONV3AkH8qU>

Play only the strappattas in the following excerpts (not the hits on the body). See figures 2.35 to 2.38 for a sequence for exercises to learn strappatta.

La Yumba, Bass 6, mm 32 – 33 (see fig 2.35)

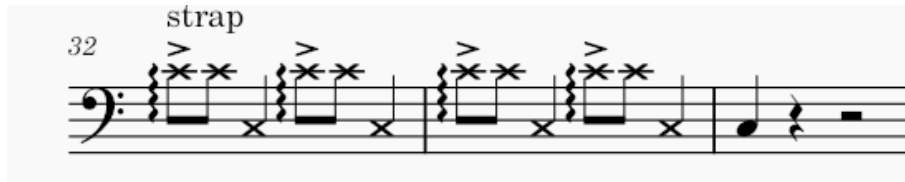


Figure 2.35 strappatta in La Yumba (original notation) (see fig 2.36)

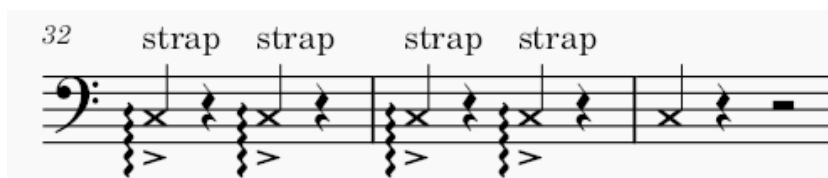


Figure 2.36 alternate option for measures 32-34 of La Yumba (bass 6)

Lo que Vendrá Bass 4 mm 92 to end (see fig 2.37)

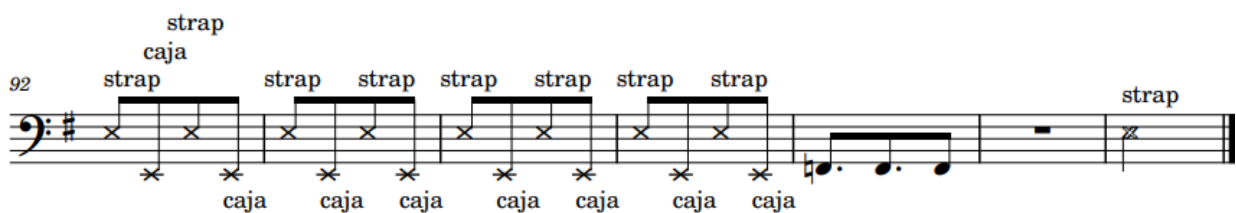


Figure 2.37 exercise for strappatta training in Lo Que Vendrá (bass 4, mm 92 to end)

Cité Tango Bass 5 mm 1 to 50 (see fig 2.38)

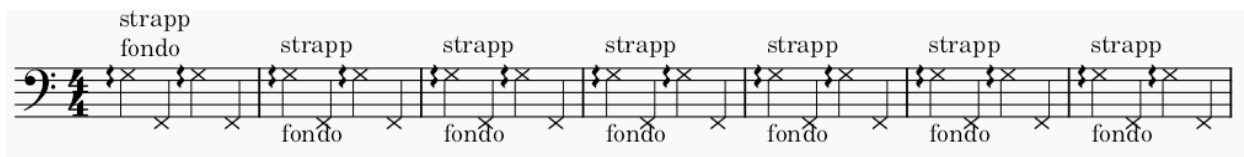


Figure 2.38: exercise for trappatta training in Cité Tango

Chasquido

Chasquido is the percussive sound produced when the strings strike the fingerboard. This effect is achieved by letting the bow fall with a well-relaxed arm onto the strings. It is used to

intensify drags, emphasize the anticipation of a syncopation, or percussively complement a weak beat. The indication for a chasquido in a musical score can be indicated by replacing the notehead with cross noteheads (see figure 2.39). Additionally, the inclusion of the chasquido can be expanded to more locations if the musical context deems it necessary.

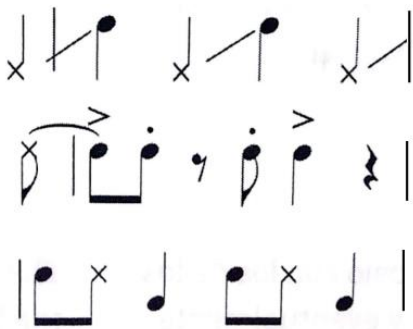


Figure 2.39 chart presented by Ignacio Varchausky about the main patterns of chasquido.

This technique can be performed with or without combining it with an "arrastre" in the left hand. It is crucial to keep the right arm well-relaxed to ensure that the bow falls with significant weight onto the strings. The notation for chasquido may or may not be included, and it is indicated with a straight line, similar to a glissando without a starting note.

To properly execute a chasquido, the arm must be relaxed enough to allow the bow to strike the strings against the fingerboard. The strong hit with made hitting the string into the fingerboard generating a noise. Additionally, the chasquido also creates a pitch variation due to the significant difference in pressure.

Chasquido video example:

<https://www.youtube.com/watch?v=Tp1eNrwutj4&list=PLM1F9rjVuuivrGkFuUGQIYh0kc8j-ACHt&index=62>

Initially, practice until achieving the sound of the string against the fingerboard (see fig 2.40 and video example). Once the movement is mastered, play a chasquido every four beats and then one every two beats.



Figure 2.40 exercises for chasquido training

After the training, apply this technique to the first 22 mm from Bass 6 of Cité Tango (see fig 2.41).

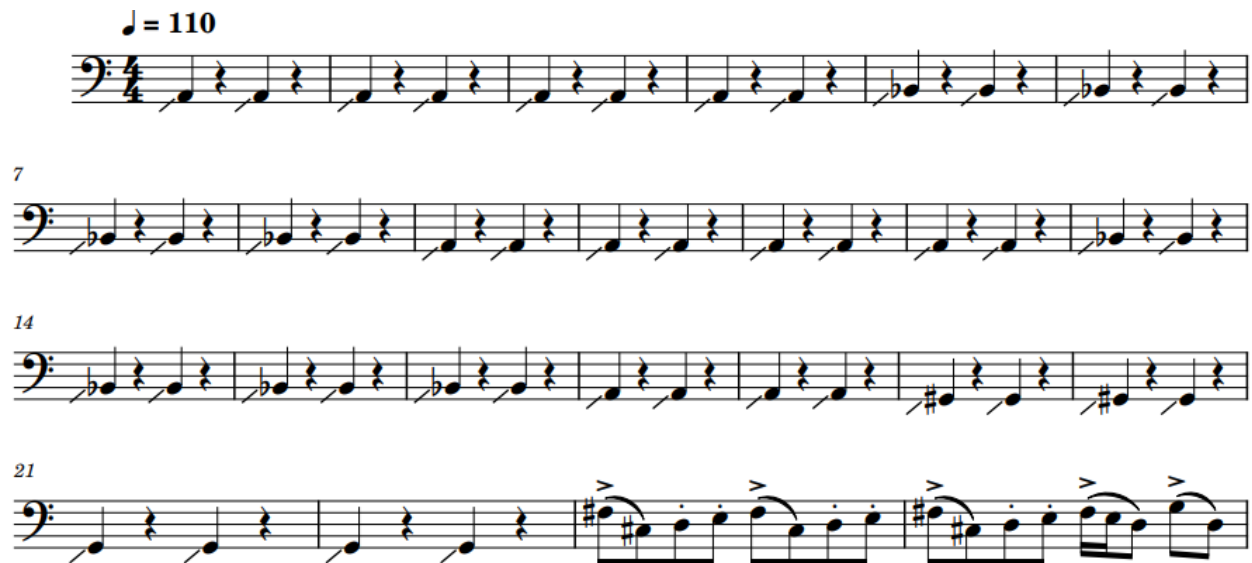


Figure 2.41 exercise for chasquido training on Cité Tango bass 6 mm 1 - 22

Arrastre

Arrastre is a type of ornamentation that involves anticipating a specific note with a sound of indefinite pitch and duration. This effect is not precisely a percussive effect, but closely

Once the movement is mastered, practice playing the arrastre every four beats (see fig 2.43), and then gradually increase the frequency to once every two beats.



Figure 2.43 arrastre exercise.

Training in the context of pieces:

Lo Que Vendrá, Bass 4 mm 61 – 62 (see fig 2.44).



Figure 2.44 arrastre exercise in context, Lo Que Vendrá bass 4.

Danzarín, Bass 4, mm 4 – 7.



Figure 2.45 arrastre exercise in context, Danzarín bass 4.

Cordal

The cordal effect, achieved by striking the tailpiece of the instrument with the tip of the bow, produces a sharp and defined percussive sound. To notate this technique in a music score, annotate the word cordal above the noteheads marked with an x, similar to the strappatta

notation.²⁵ Unlike other effects, this one adds a strong wooden sound, along with the instrument's natural resonance, making it quite distinctive from other methods of striking the box.

To practice the cordal effect, start with whole notes and gradually progress to half notes and quarter notes, focusing on maintaining a stable pulse. Once this percussive technique is mastered, incorporate the cordal at the beginning of the double bass part in Danzarín (see figure 2.46).

Danzarín Bass 2, mm 1 to 6

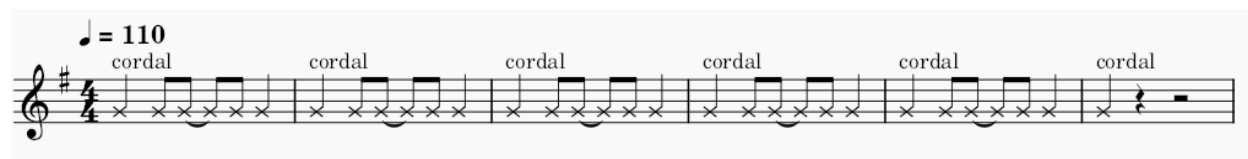


Figure 2.46 cordal exercise based on Danzarín

The other group of percussion effects involves the instrument's body, which is sounded in some unconventional way using the left hand. Within this group, there are hits on the body, both on the back and the sides, the tambor (which is a different effect than the violin's tambor that consists of plucking the muted fourth strings), and the silbido.

When considering the theory of replacing Afro-descendant percussion instruments with those commonly found in tango orchestras, it becomes apparent that striking the body of the double bass by hand would be a natural method. However, there exists a variety of approaches to this technique. In terms of hitting the body of the double bass, there are two primary methods to outline. Striking the back is typically aimed at producing a deep sound, achieved using the lower part of the hand or an open hand, depending on the desired tone. Another common method involves striking the sides. For a sharper sound, this can be executed with either an open palm or the knuckles, akin to knocking on a door. Like other effects, the score explicitly indicates hit in

²⁵ Varchausky, *The Bass in Tango*, 115.

the box (in Spanish *golpe de caja* or just *caja*) or hit in the side (in Spanish *golpe de faja* or just *faja*). The decision on how to strike the body is generally left to the discretion of the double bassist or ensemble director, allowing for individual interpretation and expression.

Tambor

Similarly, the *tambor* (snare drum) effect is produced with a finger-opening motion, similar to the fan technique in flamenco guitar, strumming the strings of the guitar with multiple fingers consecutively, in a motion similar to the opening of a hand fan, on the side of the double bass. This generates a rapid drumming effect with two hits before the strong part of the beat (see figure 2.47).

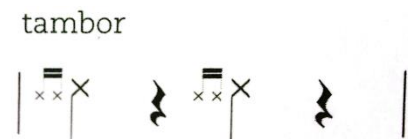


Figure 2.47 tambor effect

The tambor effect is achieved by striking the nails of the left hand against the upper side of the double bass. Controlling the opening of the hand is crucial to achieve a rhythm similar to a short drum roll. Like the previous effects, it is necessary to master the movement initially and then gradually work towards achieving consistency in the tempo, starting with whole notes and progressing to faster rhythmic figures, such as sixteenth notes.

This is the video example provided by Ignacio Varchausky:

<https://www.youtube.com/watch?v=S0bxp9BOKwc&list=PLM1F9rjVuuivrGkFuUGQIYh0kc8j-ACHt&index=61>

The music notation for this technique, when included, follows a similar pattern to other effects. It typically consists of a cross notehead accompanied by the word *tambor* (see fig 2.48).

Danzarín Bass 3, mm 1 – 6

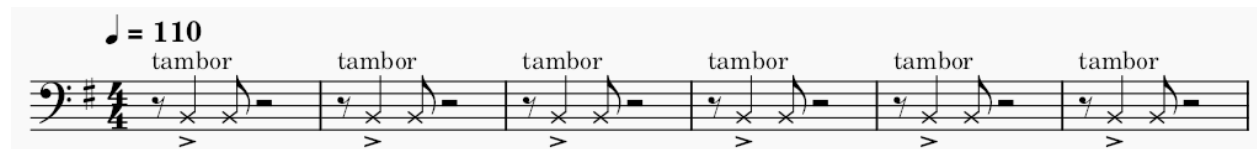


Figure 2.48 tambor exercise based on Danzarín – bass 3

Silbido

The final percussive effect on this list is the *silbido* (whistle). As the name suggests, it emulates an ascending whistle. The effect is achieved by rubbing the fingers against the sides or back of the double bass (or any flat surface of the instrument that allows it). The notation is written above the note where the whistle concludes. Due to the varnish of the instruments, it may not always be possible to produce this effect. The musical notation for the effect is presented in fig 2.49.



Figure 2.49 silbido notation.

Video example:

<https://www.youtube.com/watch?v=2drOqyQ3Fv8&list=PLM1F9rjVuuivrGkFuUGQIYh0kc8j-ACHt&index=68>

Certainly, it suffices to write *silbido* to indicate the effect.

The silbido involves rubbing any smooth surface of the double bass to produce a long, high-pitched sound. To practice it, one must first find the correct spot on the double bass that allows for the desired sound. Additionally, if the fingers are too dry, achieving the effect can be challenging.

In this case, once the effect is achieved (which is the challenging part), proceed to play it directly in context, using fig 2.50.

Danzarín, Bass 2, mm 11 to 14 (see fig 2.50)



Figure 2.50 silbido exercise based on Danzarín, bass 2, mm 11 to 14

To conclude this initial exploration of tango music, it is advisable to play the entire bass line along with the provided recordings (see chapter 4).

In conclusion, it is extremely important to respect the articulations indicated in the score if any. Additionally, when it comes to the double bass and a *marcato* indication, it is essential to articulate short, with sustain, and always play all quarter notes with a down-bow. Tango is a genre of contrasts, and it's crucial that these contrasts are audible. Furthermore, certain articulations require "dirtying" the attack of the sound with a certain amount of white noise, which is also important.

Another very important detail to remember when approaching a tango on the double bass is to always consider the instrument as a percussion element. The hits should be sonorous and precise.

As highlighted earlier, articulation markings are often absent from printed scores, given that tango, like all popular music genres, spread more through oral tradition than through formal notation. In line with other popular music styles, instrumentalists held the autonomy to innovate

or reinterpret the style. Therefore, it remains crucial to immerse one's self in versions of tangos one plans to perform, with a preference for original recordings.

Additionally, key aspects of interpretation, such as phrasing, haven't been extensively addressed in this work, as they primarily concern melodic instruments. Exploring different substyles associated with specific orchestra conductors in the tango genre would be a compelling avenue for a deeper understanding. Again, listening to historical versions becomes essential to navigate through these nuances and avoid potential stylistic missteps.

CHAPTER 3

Delimitations

This document serves as an introduction to tango for classically trained bass players, focusing on clarity and practicality. Several deliberate delimitations were made, with the acknowledgment that these topics are extensively covered in other works. Notable exclusions are as follows:

Exclusion of Tango Subgenres: This work does not explore specific tango subgenres such as Milonga or Waltz. Those bass players interested in these subgenres are encouraged to explore Ignacio Varchausky's comprehensive book, "The Bass in Tango."²⁶

Simplified Representation of Tango Characteristics: In an effort to simplify the understanding of tango styles, various characteristics and techniques have been condensed into a manageable framework. It is important to note that this work is only a fraction of the knowledge required for accurate tango performance.

Absence of focus on melodic phrasing: the project does not extensively cover melodic phrasing, an aspect that is left for further exploration in future works.

No in-depth exploration of tango styles.²⁷ A deliberate choice was made to exclude a detailed discussion of tango styles in this document. Interested readers are encouraged to refer to specialized literature for an in-depth understanding of this significant aspect of tango.

²⁶ Ignacio Varchausky, *The Bass in Tango* (Buenos Aires: Tango Sin Fin, 2018).

²⁷ Tango Styles refers to particular features of each famous tango orchestra.

CHAPTER 4

This chapter presents the complete arrangements with which to practice the effects introduced in chapter 2. Firstly, four pieces from the emblematic repertoire were selected. Four pieces are enough to provide a varied immersion, but not too many to learn them well without feeling overwhelmed.

The four chosen pieces belong to genres dating from after 1920, as the use of the double bass in tango ensembles was not common before this time. This places the entire first period of tango's history, known as the old guard in English, outside the arrangements. Both the rhythmic patterns and the effects and articulations developed on the double bass emerged after its systematic introduction into orchestras.

As a result, the pieces in this projected are situated within the following historical strata: *Cité Tango* from 1978, representing the period after the golden age, characterized by avant-garde tango; *Lo que Vendrá* from 1955, shaped during the late golden era; and finally, *Danzarín* and *La Yumba*, emblematic pieces of the new guard period.

The main idea behind the arranged material is to provide the opportunity to perform each of the pieces live. In addition, all percussive effects and articulations were addressed, most of them in the bass line (bass 6 in sextets and bass 4 in quartets), but sometimes also in the other lines. As an exception, the second bass line of the arrangement of *Lo que Vendrá* also features percussive effects typical of the violin, which were not covered in this work, but can be seen in the video where the live version is provided.

Though designed for double bass ensembles, the voices can be replaced by other instruments, especially the first voices that require a more advanced technical level. They are mostly written in treble clef, which allows for easy replacement by smaller instruments if the required number of double basses is not available.

The original recording will be provided, followed by either the MIDI version or the live performance.

Cité Tango for Bass Sextet

The first piece, Cité Tango, belongs to a period of strong experimentation by the musician Astor Piazzolla (1921-1992). It serves as an excellent introductory piece for musicians unfamiliar with tango. While it contains many elements of tango, its sound is heavily mixed with 20th-century music. Furthermore, its avant-garde sound allowed me to be more flexible when adding percussive effects to all voices, as it did not affect the original sound. In the case of this arrangement, the arrangement from Astor Piazzolla's original 1977 (from album *Persecuta*) version was used²⁸. The bass line was kept intact (which in the original recording is played by electric bass), and the drum part was replicated with percussive effects. Additionally, the melodic lines in double basses 1 and 4 were preserved.

The main articulations and percussive effects presented in this arrangements are inverted marcato, marcato in 2, pesante, hit in the sides (golpe en la faja or faja), cordal, strappatta, hit in the back (golpe en el fondo o fondo), chasquido and, arrastre (see fig 4.1).

Original version: <https://www.youtube.com/watch?v=2kL-m0joy-o>

Link to the Midi version with count off: <https://youtu.be/D71kW6ErPfs>

²⁸ The version was listened and wrote from the youtube link provided for training purposes. After this work, the bass ensemble arrangement was made.

Cité Tango – Bass Sextet Arrangement by Iris Marcipar

Cité Tango

Astor Piazzolla
arr. Iris Marcipar

$\text{♩} = 110$

The musical score is divided into three systems, each containing six parts. The first system is for Contrabass 1 through 6. Contrabass 1 is in the treble clef, while Contrabasses 2-6 are in the bass clef. Contrabass 4 has a 'fajas' marking above it. Contrabasses 5 and 6 have 'strapp' and 'fondo' markings below them. The second system is for Chamber Line 1 through 6 (Ch. 1-6). Chamber Line 1 is in the treble clef, and Chamber Lines 2-6 are in the bass clef. Chamber Lines 5 and 6 have 'strapp' and 'fondo' markings below them. The third system is also for Chamber Line 1 through 6, with similar clef and marking arrangements. The tempo is marked as quarter note = 110.

Figure 4.1 Cité Tango sextet arrangement.

18

Cb. 1
Cb. 2
Cb. 3
Cb. 4
Cb. 5
Cb. (6)

24

Cb. 1
Cb. 2
Cb. 3
Cb. 4
Cb. 5
Cb. (6)

30

Cb. 1
Cb. 2
Cb. 3
Cb. 4
Cb. 5
Cb. (6)

Figure 4.1 Cité Tango sextet arrangement continuation 1.

The image displays a musical score for a sextet arrangement, divided into three systems of six staves each, labeled Cb. 1 through Cb. (6). The first system begins at measure 36, the second at measure 42, and the third at measure 47. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff (Cb. 1) is in treble clef, while the others are in bass clef. The score features complex rhythmic patterns and articulation marks like 'strapp' and 'fondo'. In the third system, a 'D#op' marking appears above the second staff. The overall structure is a continuation of a piece, with each system containing six measures.

Figure 4.1 Cité Tango sextet arrangement continuation 2.

4

Musical score for measures 53-58, arranged for a six-part ensemble (Ch. 1-6). The score is divided into six measures. Ch. 1 (Bass) is marked with *strapp* above the staff. Ch. 2 (Bass) is marked with *fondo* below the staff. Ch. 3 (Treble) features a melodic line with accents. Ch. 4 (Treble) and Ch. 5 (Bass) play sustained chords with a forte (*f*) dynamic. Ch. 6 (Bass) plays a rhythmic accompaniment with accents.

Musical score for measures 59-64, arranged for a six-part ensemble (Ch. 1-6). The score is divided into six measures. Ch. 1 (Bass) is marked with *strapp* above the staff. Ch. 2 (Bass) is marked with *fondo* below the staff. Ch. 3 (Treble) features a melodic line with accents. Ch. 4 (Treble) and Ch. 5 (Bass) play sustained chords with a forte (*f*) dynamic. Ch. 6 (Bass) plays a rhythmic accompaniment with accents.

Musical score for measures 65-70, arranged for a six-part ensemble (Ch. 1-6). The score is divided into six measures. Ch. 1 (Bass) is marked with *strapp* above the staff. Ch. 2 (Bass) is marked with *fondo* below the staff. Ch. 3 (Treble) features a melodic line with accents. Ch. 4 (Treble) and Ch. 5 (Bass) play sustained chords with a forte (*f*) dynamic. Ch. 6 (Bass) plays a rhythmic accompaniment with accents. The final two measures (69-70) feature a dynamic shift to *sfz* (sforzando) for Ch. 1, 2, 3, 4, and 6.

Figure 4.1 Cité Tango sextet arrangement continuation 3.

The image displays a musical score for a six-channel arrangement, labeled 'Cb. 1' through 'Cb. (6)'. The score is divided into three systems of measures. The first system covers measures 71 to 76, the second system covers measures 77 to 82, and the third system covers measures 83 to 88. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The first system (measures 71-76) features a rhythmic pattern of eighth notes with accents and dynamic markings of *sfz* (sforzando) throughout. The second system (measures 77-82) continues this pattern but includes a *rall.* (rallentando) marking at the beginning of measure 77, indicated by a dashed line. The third system (measures 83-88) shows a change in the melodic line for Channel 1, with a tempo marking of $\text{♩} = 80$ at the start of measure 83. The dynamics in this system are marked *p* (piano). The score is arranged in a grand staff format with six staves, each with its own clef: Channel 1 (treble), Channel 2 (treble), Channel 3 (treble), Channel 4 (bass), Channel 5 (bass), and Channel 6 (bass).

Figure 4.1 Cité Tango sextet arrangement continuation 4.

6

Musical score for Cb. 1-6, measures 89-93. The score is written for six contrabasses. Measure 89 is marked with a dynamic of *p*. The music features a complex rhythmic pattern in the first staff (Cb. 1) with many sixteenth notes, while the other staves (Cb. 2-6) play a more rhythmic accompaniment with eighth and quarter notes. The key signature has one sharp (F#).

Musical score for Cb. 1-6, measures 94-99. The score continues for six contrabasses. Measure 94 is marked with a dynamic of *p*. The first staff (Cb. 1) continues with its intricate sixteenth-note pattern. The other staves (Cb. 2-6) provide a steady accompaniment. The key signature remains one sharp (F#).

Musical score for Cb. 1-6, measures 100-104. The score continues for six contrabasses. Measure 100 is marked with a dynamic of *p*. In measure 104, the first staff (Cb. 1) has a *pizz.* (pizzicato) marking. The music concludes with a final chord in measure 104. The key signature remains one sharp (F#).

Figure 4.1 Cité Tango sextet arrangement continuation 5.

106

Cb. 1
Cb. 2
Cb. 3
Cb. 4
Cb. 5
Cb. (6)

111

Cb. 1
Cb. 2
Cb. 3
Cb. 4
Cb. 5
Cb. (6)

116

Cb. 1
Cb. 2
Cb. 3
Cb. 4
Cb. 5
Cb. (6)

Figure 4.1 Cité Tango sextet arrangement continuation 5.

8

121

Cb. 1
Cb. 2 arco
Cb. 3 arco
Cb. 4
Cb. 5
Cb. (6)

127

Cb. 1
Cb. 2 p
Cb. 3
Cb. 4
Cb. 5
Cb. (6)

133 *rall.*

Cb. 1 p
Cb. 2 p
Cb. 3
Cb. 4
Cb. 5
Cb. (6)

Figure 4.1 Cité Tango sextet arrangement continuation 6.

DB 1

Cité Tango

Astor Piazzolla
arr. Iris Marcipar

♩ = 110

5

9

13

17

21

30

34

38

42

Figure 4.1 Cité Tango sextet arrangement continuation 7.

2

46

50 strapp strapp strapp strapp

57 strapp strapp strapp strapp strapp strapp strapp strapp

65 strapp strapp *sfz*

71 *sfz* *sfz*

75 *sfz* *sfz*

79 *sfz* **rall. -** ♩ = 80

85

89

93

Detailed description: This musical score is a continuation of a piece for a sextet. It consists of ten staves of music. The first staff (measures 46-49) is in treble clef and features a melodic line with eighth and sixteenth notes, some with accents. The second staff (measures 50-56) is in bass clef and contains a series of rhythmic patterns marked 'strapp', which are eighth-note chords with 'x' marks above them. The third staff (measures 57-64) continues the 'strapp' patterns in bass clef. The fourth staff (measures 65-70) is in bass clef, with the first part being 'strapp' patterns and the second part being a melodic line with accents and a forte dynamic marking (*sfz*). The fifth staff (measures 71-74) is in treble clef, continuing the melodic line with accents and *sfz* markings. The sixth staff (measures 75-78) is in treble clef, continuing the melodic line with accents and *sfz* markings. The seventh staff (measures 79-84) is in treble clef, continuing the melodic line with accents and *sfz* markings, followed by a measure with a half note and a 'rall.' marking, and a tempo change to ♩ = 80. The eighth staff (measures 85-88) is in treble clef and features a melodic line with eighth and sixteenth notes. The ninth staff (measures 89-92) is in treble clef, continuing the melodic line with eighth and sixteenth notes. The tenth staff (measures 93-96) is in treble clef, continuing the melodic line with eighth and sixteenth notes.

Figure 4.1 Cité Tango sextet arrangement continuation 8.

97 *p*

101 *p* pizz.

106

111 arco *p*

115 *p*

119

124

129 *p*

133 **rall.** *p*

Detailed description: This figure shows a musical score for a tango sextet arrangement, specifically a continuation of measures 97 through 133. The score is written on a single treble clef staff. It begins at measure 97 with a piano (*p*) dynamic. The music features a series of eighth and sixteenth notes, often beamed together. At measure 101, there is a change in articulation to pizzicato (pizz.) and a return to piano. Measure 106 consists of a rhythmic pattern of eighth notes. At measure 111, the articulation changes to arco (arco) and returns to piano. The piece continues with various rhythmic patterns, including sixteenth-note runs and eighth-note figures. At measure 129, the piano dynamic is explicitly marked. The final measure, 133, is marked with a **rall.** (rallentando) instruction and a piano dynamic, ending with a fermata over a whole note.

Figure 4.1 Cited Tango sextet arrangement continuation 9.

DB 2

Cité Tango

Astor Piazzolla
arr. Iris Marcipar

$\text{♩} = 110$

5

9

13

17

22

31

35

39

43

Figure 4.1 Cité Tango sextet arrangement continuation 10.

2

47

53

61

68

75

83

90

97

108

115

Figure 4.1 Cité Tango sextet arrangement continuation 11.

3

The image displays three staves of musical notation for a sextet arrangement. The first staff, in treble clef, begins at measure 121 with a triplet of eighth notes marked 'arco'. The second staff, in bass clef, starts at measure 129 with a piano (*p*) dynamic and features a series of eighth-note chords with slurs. The third staff, also in bass clef, begins at measure 133 with a piano (*p*) dynamic and includes a 'rall.' (rallentando) marking with a dashed line extending over the first few measures.

Figure 4.1 Cité Tango sextet arrangement continuation 12.

DB 3

Cité Tango

Astor Piazzolla
arr. Iris Marciapar

$\text{♩} = 110$

5

10

14

19

24

31

36

41

45

Figure 4.1 Cité Tango sextet arrangement continuation 13.

2

50 *D#op*

57

65 *sfz sfz sfz sfz sfz sfz*

72 *sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz*

80 **rall.** *sfz sfz* *p* *#* *o* *o* *#*

89 *p* *p*

100 *p*

107 *pizz.*

114

118 **3** *arco*

Figure 4.1 Cité Tango sextet arrangement continuation 14.



Figure 4.1 Cité Tango sextet arrangement continuation 15.

DB 4

Cité Tango

Astor Piazzolla
arr. Iris Marcipar

$\text{♩} = 110$
fajas

8

16

23 cordal

30

38

46 *f*

54

62 *sfz*

70 *sfz*

Figure 4.1 Cité Tango sextet arrangement continuation 16.

2

77 *rall.* $\text{♩} = 80$

85 *p* *p*

96 *p*

104 *p*

108 *p*

113 *pizz.* *pizz.*

118 *arco*

122

127 *tr* *rall.* - - - -

134

Figure 4.1 Cited Tango sextet arrangement continuation 17.

DB 5

Cité Tango

Astor Piazzolla
arr. Iris Marciapar

$\text{♩} = 110$
strapp
fondo

8 strapp strapp strapp strapp strapp strapp strapp
fondo fondo fondo fondo fondo fondo fondo

15 strapp strapp strapp strapp strapp strapp strapp
fondo fondo fondo fondo fondo fondo fondo

22 strapp strapp strapp strapp strapp strapp strapp
fondo

29 strapp strapp strapp strapp strapp strapp strapp
fondo fondo fondo fondo fondo fondo fondo

36 strapp strapp strapp strapp strapp strapp strapp
fondo fondo fondo fondo fondo fondo fondo

43 strapp strapp strapp strapp strapp strapp strapp
fondo fondo fondo fondo fondo fondo fondo

50 strapp strapp strapp
fondo

57 *sfz* *sfz*

65 *sfz* *sfz*

Figure 4.1 Cité Tango sextet arrangement continuation 18.

2

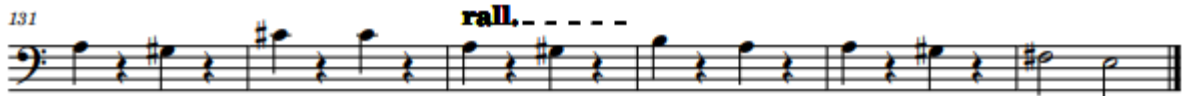
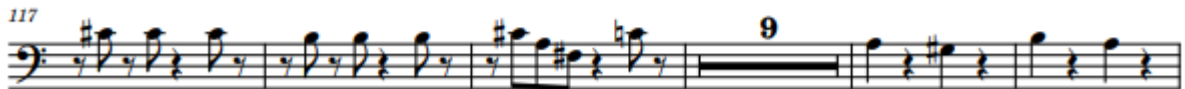
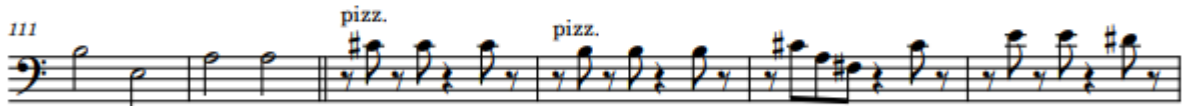


Figure 4.1 Cité Tango sextet arrangement continuation 19.

DB 6

Cité Tango

Astor Piazzolla
arr. Iris Marci-par

$\text{♩} = 110$

7

14

21

25

29

36

43

50

54

Figure 4.1 Cité Tango sextet arrangement continuation 20.

114

118

124

132 **rall.** - - - - -

The image shows a musical score for a bass clef instrument, likely a double bass or electric bass. The score is divided into four systems of music. The first system (measures 114-117) features a rhythmic pattern of eighth and sixteenth notes with accents. The second system (measures 118-123) continues the rhythmic pattern and includes a measure with a whole note rest. The third system (measures 124-131) consists of a series of quarter and eighth notes. The fourth system (measures 132-135) begins with a **rall.** (rallentando) marking and features a sequence of quarter notes, ending with a double bar line.

Figure 4.1 Cité Tango sextet arrangement continuation 22.

Lo Que Vendrá for Bass Quartet

Lo que Vendrá, an instrumental piece composed by Astor Piazzolla and released in 1954, serves as a good example of tango from the latter stage of the Golden Age (1935-1955). From Astor Piazzolla's early compositional period, it contains many elements of a more traditional tango as well as gestures that would become characteristic of the composer in the future.

While this piece has a more traditional sound, it allowed me to introduce playful rhythms with percussive effects, referencing not only later versions by Piazzolla himself but also works from other eras. As I chose to introduce strict rhythmic parts with percussive effects that do not exist in any previous version, this piece cannot be performed with a historical version, so a live recording is also provided.

The articulations and percussive effects worked on this arrangement are arrastre, chasquido, downbeat syncopations, marcato in 4, 3-3-2, hit in the sides (golpe en la faja or faja), hit in the back (golpe en el fondo o fondo) and strappatta. Violin's chicharra and violin's tambor effect are asked in bass 2 (see fig 4.2).

Historical versions for style reference:

1954: <https://www.youtube.com/watch?v=gzp9cxUfVbo> (this has the nearest form and style to the arrangement)

1955: <https://www.todotango.com/english/music/song/4452/Lo-que-Vendrá/>

1957: <https://www.youtube.com/watch?v=f8CYVtpep4Q>

1960: <https://www.youtube.com/watch?v=MMsP9pupXRw>

Arrangement live version: https://youtu.be/c_rwiXamUg

Lo que Vendrá, Arrangement for Bass Quartet by Iris Marcipar

Lo que Vendra

Astor Piazzolla

♩ = 100

Contrabajo 1

Contrabajo 2

Contrabajo 3

Contrabajo 4

Cb. 1

Cb. 2

Cb. 3

Cb. 4

pizz.

arco

pizz.

mf

8

Cb. 1

Cb. 2

Cb. 3

Cb. 4

mf

chicharra

f

golpe de caja

arco

pizz.

mf

arco

Figure 5.1 Lo que Vendrá quartet arrangement.

2

The image displays a musical score for a quartet arrangement of 'Lo que Vendrá'. It is organized into three systems, each containing four staves labeled Cb. 1 through Cb. 4. The key signature is one sharp (F#) and the time signature is 2/4. The first system begins at measure 12 and includes performance instructions: 'Tambor' (drum) for Cb. 2, 'chicharra' (charango) for Cb. 3, and 'arco' (arco) for Cb. 2 and Cb. 3. The second system starts at measure 16 and features dynamic markings: *ff* (fortissimo) for Cb. 1, *f* (forte) for Cb. 2, *mf* (mezzo-forte) for Cb. 3, and *f* (forte) for Cb. 4. The third system begins at measure 20 and includes the instruction 'Reteniendo y fraseando' (holding and phrasing) above the staves. The score uses various musical notations including accents, slurs, and dynamic markings to guide the performers.

Figure 4.2 Lo que Vendrá quartet arrangement 1.

The image displays a musical score for a quartet arrangement, consisting of three systems of four staves each, labeled Cb. 1 through Cb. 4. The music is in a key with two sharps (F# and C#) and a common time signature. The tempo/mood is indicated as 'Tristemente- piu lento'. The score includes various musical notations such as dynamics (*p*, *mf*), articulation (*pizz.*, *arco*), and performance instructions (*arrastrado*, *arr*). The first system (measures 24-28) shows a complex texture with multiple voices. The second system (measures 29-33) features more rhythmic activity and dynamic shifts. The third system (measures 34-37) continues the piece with varied articulation and dynamics. The word 'arrastrado' appears below the fourth staff in the first system, and 'arr' appears below the fourth staff in the second system.

Figure 4.2 Lo que Vendrá quartet arrangement continuation 2.

4

arco fraseado

Tempo Primo

39

Cb. 1

Cb. 2

Cb. 3

Cb. 4

arco

43

Cb. 1

Cb. 2

Cb. 3

Cb. 4

47

golpe de caja

chicharra

Tambor

Iris Marcipar 2022

Figure 4.2 Lo que Vendrá quartet arrangement continuation 3.

52

golpe de caja

chicharra GLISS chicharra

pizz.

55

Tambor chicharra GLISS

59

arco

ARR

Iris Marcipar 2022

Figure 4.2 Lo que Vendrá quartet arrangement continuation 4.

63 *reteniendo y fraseando*

Cb. 1 *ff*

Cb. 2 *ff*

Cb. 3 *ff*

Cb. 4 *ARR ff*

68 *PIU LENTO*

Cb. 1

Cb. 2

Cb. 3

Cb. 4 *ARR pizz. arco pizz. arco pizz. arco pizz.*

73 *Tempo primo*

Cb. 1

Cb. 2

Cb. 3

Cb. 4 *arco f*

Iris Marcipar 2022

Figure 4.2 Lo que Vendrá quartet arrangement continuation 5.

The image displays a musical score for a quartet continuation, consisting of three systems of staves for four cellos (Cb. 1 to Cb. 4). The key signature is one sharp (F#) and the time signature is 3/4. The first system (measures 78-81) features Cb. 1 with a *pizz.* section (measures 78-80) marked *p* and an *arco* section (measures 81-82) marked *mf*. Cb. 2 has a *pizz.* section (measures 78-80) marked *mf* and an *arco* section (measures 81-82) marked *mf*. Cb. 3 has a *pizz.* section (measures 78-80) marked *mf* and an *arco* section (measures 81-82) marked *mf*. Cb. 4 has a *pizz.* section (measures 78-80) marked *mf* and an *arco* section (measures 81-82) marked *mf*. The second system (measures 82-85) features Cb. 1 with a *fff* section (measures 82-85) marked *fff*. Cb. 2 has a *fff* section (measures 82-85) marked *fff*. Cb. 3 has a *fff* section (measures 82-85) marked *fff*. Cb. 4 has a *fff* section (measures 82-85) marked *fff*. The third system (measures 86-89) features Cb. 1 with a *p* section (measures 86-87) marked *p* and an *f* section (measures 88-89) marked *f*. Cb. 2 has a *p* section (measures 86-87) marked *p* and an *f* section (measures 88-89) marked *f*. Cb. 3 has a *p* section (measures 86-87) marked *p* and an *f* section (measures 88-89) marked *f*. Cb. 4 has a *p* section (measures 86-87) marked *p* and an *f* section (measures 88-89) marked *f*.

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Figure 4.2 Lo que Vendrá quartet arrangement continuation 6.

8

91

Cb. 1 *f* *ff*

Cb. 2 chicharra Tambor chicharra Tambor

Cb. 3 golpe de caja

Cb. 4 strap strap strap strap strap strap strap strap
caja caja caja caja caja caja caja caja

97

Cb. 1

Cb. 2

Cb. 3

Cb. 4 strap

Iris Marcinar 2022

Figure 4.2 Lo que Vendrá quartet arrangement continuation 7.

Contrabajo 1

Lo que Vendra

Astor Piazzolla

♩ = 100

fff *ff*

6

11

mf

16

ff

22 Reteniendo y fraseando *p*

27 Tristemente- piu lento *mf*

35 *pizz.* *p* arco fraseado

41 Tempo Primo *fff* *p* *f*

47 golpe de caja *f* golpe de caja

58

Iris Marcipar 2022

Figure 4.2 Lo que Vendrá quartet arrangement continuation 8.

2

64 *reteniendo y fraseando* *PIU LENTO*

71 *Tempo pri*

78 *pizz.* *arco*

82 *fff* *p* *f*

88 *f* *ff*

98

Iris Marcipar 2022

Figure 4.2 Lo que Vendrá quartet arrangement continuation 9.

Contrabajo 2

Lo que Vendra

Astor Piazzolla

♩ = 100

fff

6

11 chicharra Tambor chicharra Tambor arco *f* *f*

20 *mf*

27 Tristemente- piu lento

36 *mf*

41 *fff* *p* *f*

49 chicharra Tambor chicharra GLISS chicharra Tambor chicharra GLISS

58 *ff*

Iris Marcipar 2022

Figure 4.2 Lo que Vendrá quartet arrangement continuation 10.

2

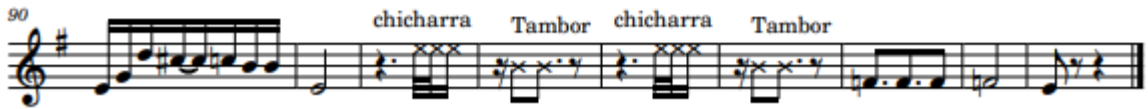


Figure 4.2 Lo que Vendrá quartet arrangement continuation 11.

Contrabajo 3

Lo que Vendra

Astor Piazzolla

♩ = 100

fff *mf*

11 golpe de caja arco

19 *mf*

27 Tristemente- piu lento

36 pizz. arco *p* *ff*

44 *p* *f*

49 3

56

60 *ff* 4

71

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Figure 4.2 Lo que Vendrá quartet arrangement continuation 12.

2

78 pizz. arco *fff*

85 *p* *f* 2

92 golpe de caja

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Figure 4.2 Lo que Vendrá quartet arrangement continuation 13.

Contrabajo 4

Lo que Vendrá

Astor Piazzolla

♩ = 100

fff

mf

pizz. arco pizz. arco pizz. arco

10 marcato etc

17 *f* pizz. arrastrado Tristemente- piu lento

23 arco pizz.

30 arr arco pizz. arr arco pizz. arco *mf*

37 *mf* *fff* *p* *f*

48

52 pizz.

59 ARR arco *ff* ARR

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Figure 4.2 Lo que Vendrá quartet arrangement continuation 14.

2

66

ARR pizz. arco pizz. arco pizz. arco pizz. arco

75

fff

87

p *f*

92

strap
caja

strap strap strap strap strap strap strap

caja caja caja caja caja caja caja

strap

Iris Marcipar 2022

Figure 4.2 Lo que Vendrá quartet arrangement continuation 15.

Danzarín for Bass Quartet

Danzarín is a tango composed by the bandoneon player Julián Plaza (1928-2003) and premiered in 1956 by the orchestra of Alfredo De Angelis. It showcases the avant-garde approach of its composer, who developed it with dancers in mind, envisioning the various facets of dance and endeavoring to incorporate the necessary elements for those dancing. It became one of the favorite tangos for dancers.

Alongside *Quejas de bandoneón* and *Verano porteño*, Danzarín is one of the favorite tangos for stage dancing, particularly because it is one of the favorites pieces of famous dancer Juan Carlos Copes.²⁹ I chose it to be part of the four tangos due to its emblematic status and widespread recognition in the tango community, as well as the rhythmic nuances that allowed me to incorporate more percussive effects into the arrangement.

The arrangement does not follow any particular arrangement, but the bass part 4 can be played after the introduction using Julian Plaza's orchestra version as a reference.

Julian Plaza version: <https://www.youtube.com/watch?v=7OOWjwFdUDc>

Midi versión with count off: https://youtu.be/_JWdQ24e-jQ

The main articulations and percussive effects presented in this arrangement are cordal, tambor, side with ring (faja "anillo"), silbido, anticipated syncopation, downbeat syncopation, strappatta, arrastre, chasquido, marcato in 2, marcato in 4, 3 - 3 - 2 (see fig 4.3).

²⁹ Juan Carlos Copes: una vida de tango https://www.clarin.com/musica/juan-carlos-copes-tango-escenario_0_SyrePQkYDXx.html

Danzarín – Arrangement for Bass Quartet by Iris Marcipar

Danzarin

Tango para Cuarteto de Contrabajos

Composer Julian Plaza
Arranger: Iris Marcipar

The musical score is arranged in three systems, each containing four staves for Contrabass 1 through Contrabass 4. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 110. The score includes various musical notations such as accents (>), slurs, and dynamic markings like *mf* and *f*. The parts are labeled with rhythmic patterns: 'cordal' for Contrabass 1 and 2, 'tambor faja (anillo)' for Contrabass 2 and 3, and 'caja (fondo)' for Contrabass 3 and 4. The first system shows the initial rhythmic patterns. The second system, starting at measure 4, introduces more complex rhythmic figures for Contrabass 1 and 2. The third system, starting at measure 7, features a more intricate melodic line for Contrabass 1 and 2, with Contrabass 3 playing a bass line and Contrabass 4 playing a pizzicato line that transitions to arco in the final measure.

Figure 4.3 Danzarín quartet arrangement.

The image displays a musical score for a quartet arrangement, consisting of four parts: Cb. 1, Cb. 2, Cb. 3, and Cb. 4. The score is divided into three systems of measures.

- System 1 (Measures 10-12):**
 - Measure 10: Cb. 1 has a melodic line with accents. Cb. 2 has a whole note with an accent. Cb. 3 has a melodic line with accents. Cb. 4 has a whole note with an accent.
 - Measure 11: Cb. 1 continues. Cb. 2 has a whole note with an accent and the instruction *mf* silbido. Cb. 3 continues. Cb. 4 has a whole note with an accent and the instruction *mp*.
 - Measure 12: Cb. 1 continues. Cb. 2 has a whole note with an accent and the instruction silbido. Cb. 3 continues. Cb. 4 has a whole note with an accent.
- System 2 (Measures 13-15):**
 - Measure 13: Cb. 1 continues. Cb. 2 has a whole note with an accent and the instruction silbido. Cb. 3 continues. Cb. 4 has a whole note with an accent and the instruction *mp*.
 - Measure 14: Cb. 1 continues. Cb. 2 has a whole note with an accent and the instruction silbido. Cb. 3 continues. Cb. 4 has a whole note with an accent.
 - Measure 15: Cb. 1 continues. Cb. 2 has a melodic line with accents. Cb. 3 continues. Cb. 4 has a whole note with an accent.
- System 3 (Measures 16-19):**
 - Measure 16: Cb. 1 has a melodic line with accents. Cb. 2 has a melodic line with accents. Cb. 3 has a melodic line with accents. Cb. 4 has a whole note with an accent.
 - Measure 17: Cb. 1 continues. Cb. 2 has a melodic line with accents and the instruction *f*. Cb. 3 continues. Cb. 4 has a whole note with an accent.
 - Measure 18: Cb. 1 continues. Cb. 2 has a whole note with an accent and the instruction *p mf*. Cb. 3 continues. Cb. 4 has a whole note with an accent and the instruction *p mf*.
 - Measure 19: Cb. 1 continues. Cb. 2 has a whole note with an accent and the instruction *p mf*. Cb. 3 continues. Cb. 4 has a whole note with an accent and the instruction *p mf*.

A box labeled 'A' is positioned above the first staff of the third system, spanning measures 18 and 19.

Figure 4.3 Danzarín quartet arrangement continuation 1.

20

Cb. 1

Cb. 2

Cb. 3

Cb. 4

pizz.

24

Cb. 1

Cb. 2

Cb. 3

Cb. 4

arco

27

B

Cb. 1

Cb. 2

Cb. 3

Cb. 4

legato

pizz.

Figure 4.3 Danzarín quartet arrangement continuation 2.

The image displays a musical score for a quartet arrangement, consisting of four staves labeled Cb. 1, Cb. 2, Cb. 3, and Cb. 4. The score is divided into three systems of measures.

- System 1 (Measures 31-34):**
 - Measures 31-32: Cb. 1 and Cb. 2 play eighth-note patterns with accents. Cb. 3 and Cb. 4 play quarter notes. Cb. 2 has a *pizz.* marking.
 - Measures 33-34: The patterns continue, with Cb. 1 and Cb. 2 showing more complex rhythmic figures.
- System 2 (Measures 35-37):**
 - Measure 35: A section marker 'C' is present. Cb. 1 and Cb. 2 have rests. Cb. 3 and Cb. 4 play quarter notes. Cb. 3 has an *f* marking.
 - Measures 36-37: Cb. 1 and Cb. 2 play sixteenth-note patterns with accents. Cb. 3 and Cb. 4 play quarter notes. Cb. 2 and Cb. 3 have *p* markings.
- System 3 (Measures 38-41):**
 - Measures 38-39: Cb. 1 and Cb. 2 play sixteenth-note patterns with accents. Cb. 3 and Cb. 4 play quarter notes. Cb. 1 and Cb. 2 have *mp* markings.
 - Measures 40-41: Cb. 1 and Cb. 2 play quarter notes with accents. Cb. 3 and Cb. 4 play quarter notes. Cb. 1, Cb. 2, and Cb. 4 have *pizz.* markings.

Figure 4.3 Danzarín quartet arrangement continuation 3.

Musical score for Cb. 1-4, measures 42-45. The score is in a key with two flats (B-flat and E-flat) and a common time signature. Measure 42 starts with a rest for Cb. 1 and Cb. 2, while Cb. 3 and Cb. 4 play. From measure 43, all four cellos play. Dynamics include *ff* (fortissimo) and *arco* (arco). Cb. 4 has a *strapp* (strappando) instruction. There are accents and slurs throughout the passage.

Musical score for Cb. 1-4, measures 46-48. The score continues in the same key and time signature. Measure 46 has a *p* (piano) dynamic. Measure 47 has a *legato* instruction. The music features various articulations such as accents and slurs.

Musical score for Cb. 1-4, measures 49-51. The score continues in the same key and time signature. Measure 49 has a *mf* (mezzo-forte) dynamic. Measure 50 has a *mp* (mezzo-piano) dynamic. A boxed **D** marking is present above the first staff in measure 51. The music includes accents and slurs.

Figure 4.3 Danzarín quartet arrangement continuation 4.

Musical score for Cb. 1-4, measures 52-54. The score is in G major (one sharp) and 4/4 time. Cb. 1 has a melodic line with slurs and accents. Cb. 2 and 3 have similar melodic lines with accents. Cb. 4 provides a bass line. Dynamics include *mp* (mezzo-piano) in measures 53 and 54.

Musical score for Cb. 1-4, measures 55-57. The score continues with Cb. 1 and 2 playing a rhythmic pattern. Cb. 2 and 3 have markings for *pizz.* (pizzicato) and *arco* (arco). Cb. 4 has *pizz.* and *arco* markings. Dynamics include *f* (forte) in measure 57.

Musical score for Cb. 1-4, measures 58-61. A section marker **E** is present above measure 58. The score continues with Cb. 1 and 2 playing a rhythmic pattern. Cb. 2 and 3 have markings for *p* (piano). Cb. 4 has *p* markings. Dynamics include *p* (piano) throughout the section.

Figure 4.3 Danzarín quartet arrangement continuation 5.

63
Cb. 1
Cb. 2
Cb. 3
Cb. 4

This system of music covers measures 63 to 65. It features four staves labeled Cb. 1 through Cb. 4. The key signature is two sharps (F# and C#). The music consists of rhythmic patterns with various note values and rests. Dynamic markings include accents (>) and hairpins (< and >). The notation includes slurs and ties across measures.

66
Cb. 1
Cb. 2
Cb. 3
Cb. 4

legato

This system of music covers measures 66 to 68. It features four staves labeled Cb. 1 through Cb. 4. The key signature is two sharps. The music continues with rhythmic patterns. A 'legato' marking is present in the Cb. 4 staff in measure 67. Dynamic markings include accents and hairpins.

69
Cb. 1
Cb. 2
Cb. 3
Cb. 4

pizz. arco

pizz.

This system of music covers measures 69 to 71. It features four staves labeled Cb. 1 through Cb. 4. The key signature is two sharps. The music continues with rhythmic patterns. Performance markings include 'pizz.' (pizzicato) and 'arco' (arco) in the Cb. 3 staff in measure 70. Dynamic markings include accents and hairpins.

Figure 4.3 Danzarín quartet arrangement continuation 6.

72 F

Cb. 1

Cb. 2

Cb. 3

Cb. 4

mp

pizz.

arco

arco

mp

76

Cb. 1

Cb. 2

Cb. 3

Cb. 4

p

p

p arco

pizz.

arco

pizz.

p arco

pizz.

arco

80

Cb. 1

Cb. 2

Cb. 3

Cb. 4

ff

ff

ff

Figure 4.3 Danzarín quartet arrangement continuation 7.

The image displays a musical score for a quartet, consisting of four parts: Cb. 1 (Violin I), Cb. 2 (Violin II), Cb. 3 (Viola), and Cb. 4 (Cello). The score is divided into three systems of measures.

System 1 (Measures 84-86): The key signature is B-flat major. Measure 84 starts with a dynamic marking of *p*. Slurs and accents are used throughout. Glissando markings (*gliss.*) are present in measures 85 and 86.

System 2 (Measures 87-88): Measure 87 is marked with a box containing the letter 'G' and the tempo instruction 'reteniendo el tempo', with a tempo marking of $\text{♩} = 95$. The music features complex rhythmic patterns with many slurs and accents. Measure 88 continues these patterns. A 'strapp' marking is visible in measure 87 of the Cb. 3 part.

System 3 (Measures 89-91): Measure 89 continues the rhythmic complexity. Measures 90 and 91 feature a *pp* (pianissimo) dynamic marking. A glissando marking (*gliss.*) is present in measure 90 of the Cb. 3 part.

Figure 4.3 Danzarín quartet arrangement continuation 8.

Contrabass 1

Danzarin

Tango para Cuarteto de Contrabajos

Composer Julian Plaza
Arranger: Iris Marcipar

$\text{♩} = 110$
2

mf

6

f

10

mf

13

17 **A**

f *p* *mf*

22

26 **B**

30

35 **C**

p *mp*

40 *pizz.* *arco*

ff

Figure 4.3 Danzarin quartet arrangement continuation 9.

2

45 *mf*

50 *mf* **D**

53

57 *f* *p* **E**

62

66

70

75 *mp* **F**

81 *ff*

87 **G** *♩ = 95* *reteniendo el tempo*

The image shows a musical score for a Danzarín quartet arrangement continuation, spanning measures 45 to 87. The score is written in a single system with ten staves. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as notes, rests, beams, slurs, and accents. Dynamic markings include *mf*, *f*, *p*, *mp*, and *ff*. Section markers are labeled with letters in boxes: **D**, **E**, **F**, and **G**. At measure 87, there is a tempo marking *♩ = 95* and the instruction *reteniendo el tempo*. The score concludes with a final measure at measure 87.

Figure 4.3 Danzarín quartet arrangement continuation 10.

89 3

The image shows a single line of musical notation on a five-line staff. The key signature has one flat (B-flat), and the time signature is 3/4. The notation begins with a treble clef and a key signature change to one flat. The first measure contains a quarter rest followed by a quarter note with an accent (>) and a slur. The second measure contains a quarter note with a slur, followed by a quarter note with a slur, and a quarter note with a slur. The third measure contains a quarter note with a slur, followed by a quarter note with a slur, and a quarter note with a slur. The fourth measure contains a quarter note with a slur, followed by a quarter note with a slur, and a quarter note with a slur. The fifth measure contains a quarter note with an accent (>), followed by a quarter note with an accent (>), and a quarter note with an accent (>). The sixth measure contains a quarter note with an accent (>), followed by a quarter note with an accent (>), and a quarter note with an accent (>). The seventh measure contains a quarter note with an accent (>), followed by a quarter note with an accent (>), and a quarter note with an accent (>). The eighth measure contains a quarter note with an accent (>), followed by a quarter note with an accent (>), and a quarter note with an accent (>). The piece concludes with a double bar line. The dynamic marking *pp* is placed below the staff.

Figure 4.3 Danzarín quartet arrangement continuation 11.

Contrabass 2

Danzarin

Tango para Cuarteto de Contrabajos

Composer Julian Plaza
Arranger: Iris Marcipar

♩ = 110

cordal cordal cordal cordal cordal

6 cordal

10 silbido silbido silbido silbido

15 *f* *p* *mf*

19 **A**

24 **B**

28

32 **C** *p*

37 *mp* *pizz.*

43 *arco* *ff*

Figure 4.3 Danzarín quartet arrangement continuation 12.

2

48 **D** *mp*

52 *mp* pizz. arco pizz. arco

57 **E** *f* *p*

62

66

70

74 **F** *p* *p*

82 *ff*

87 **G** $\text{♩} = 95$ *reteniendo el tempo*

89 *pp*

Detailed description: This musical score is for a quartet arrangement. It consists of ten staves of music. The first staff (measures 48-51) is in G major and features a melodic line with a dynamic marking of *mp* and a boxed letter 'D'. The second staff (measures 52-56) continues the melody with dynamic *mp* and includes performance instructions for 'pizz.' and 'arco'. The third staff (measures 57-61) starts with a forte *f* dynamic and a piano *p* dynamic, marked with a boxed letter 'E'. The fourth staff (measures 62-65) continues the melodic development. The fifth staff (measures 66-69) shows further melodic movement. The sixth staff (measures 70-73) concludes with a key signature change to F major, marked with a boxed letter 'F'. The seventh staff (measures 74-81) features a piano *p* dynamic and includes a 'pizz.' instruction. The eighth staff (measures 82-86) is marked with a fortissimo *ff* dynamic. The ninth staff (measures 87-88) is marked with a boxed letter 'G', a tempo marking of $\text{♩} = 95$, and the instruction 'reteniendo el tempo'. The final staff (measures 89) ends with a pianissimo *pp* dynamic.

Figure 4.3 Danzarín quartet arrangement continuation 13.

Contrabass 3

Danzarin

Tango para Cuarteto de Contrabajos

Composer Julian Plaza
Arranger: Iris Marcipar

$\text{♩} = 110$
tambor faja (anillo) tambor faja (anillo) tambor faja (anillo) tambor faja (anillo)

5 tambor faja (anillo) tambor faja (anillo) *f*

10 *mp* *mp* **A**

15 *f* *p* *mf*

20

25 **B** *pizz.*

33 **C** *arco* *f* *f*

38

43 *ff*

48 **D** *mp*

Figure 4.3 Danzarín quartet arrangement continuation 14.

2

52 *mp* pizz. arco pizz. arco

57 **E** *f* *p*

62

67

71 pizz. arco pizz. arco **F** *p*

77 *p* **G**

83 *♩ = 95*
reteniendo el tempo

89 *gliss.* *pp*

Figure 4.3 Danzarín quartet arrangement continuation 15.

Contrabass 4

Danzarin

Tango para Cuarteto de Contrabajos

Composer Julian Plaza
Arranger: Iris Marcipar

$\text{♩} = 110$
caja (fondo) caja (fondo) caja (fondo)

7 pizz. arco

13 p mf

19 A pizz.

25 B arco legato pizz.

32 C arco

40 pizz. arco strapp legato ff

48 D

54 E pizz. arco p

60

Figure 4.3 Danzarín quartet arrangement continuation 16.

2

66 *legato* *pizz.*

73 *arco* **F** *arco pizz.* *arco pizz.* *arco pizz.* *mp*

79 *arco* *ff*

G $\text{♩} = 95$ *strapp* *reteniendo el tempo* *pp*

85

Detailed description: This musical score is for a bassoon part in a Danzarín quartet arrangement. It consists of four staves of music. The first staff (measures 66-72) is in G major and 4/4 time, marked 'legato' and 'pizz.'. The second staff (measures 73-78) is in F major, marked 'arco' and 'pizz.', with a dynamic of 'mp'. The third staff (measures 79-84) is in G major, marked 'arco' and 'ff'. The fourth staff (measures 85-90) is in G major, marked 'strapp' and 'pp', with a tempo marking of quarter note = 95 and the instruction 'reteniendo el tempo'. The score includes various articulations such as accents, slurs, and dynamic markings.

Figure 4.3 Danzarín quartet arrangement continuation 17.

La Yumba for Bass Sextet

"La Yumba" is an instrumental tango by Osvaldo Pugliese (1905-1995) characterized by its rhythmic marking and accentuation, which correspond to an onomatopoeia of the *marcato*. In 4/4-time, strong beats fall on 1 and 3, while weak beats occur on 2 and 4, represented as "yum" (beat 1) "ba" (beat 3). The collective rhythmic marking on beats 1 and 3 contrasts with the solo touch of the left hand on the piano cluster bass on beats 2 and 4.

This tango is renowned in the repertoire and lends its name to the *marcato* style known as "yumba." It is included in the selection of four pieces due to the importance of learning this type of *marcato* on the double bass.

The arrangement is based on the first version recorded in 1946, so each voice could be played on the original version. Each important feature of the original version is transcribed to each voice. In example, voice 5 has the clusters of the piano left hand. The bass 6 is the transcription of bass part.

The main articulations and percussive effects presented in this arrangement are *marcato yumba*, hit in the box-or back (*golpe de caja-o fondo*), inverted *marcato* (just to train), 3-3-2, *marcato* in 2, *arrastre* and *chasquido* (see fig 4.4).

1946 version: <https://www.youtube.com/watch?v=qXVEuFLVIJA>

La Yumba – Arranged for Bass Sextet by Iris Marcipar

La Yumba
Sexteto de Contrabajos

Oswaldo Pugliese
arr. Iris Marcipar

$\text{♩} = 110$

The score is arranged in two systems. The first system contains six parts for Contrabass (labeled Contrabass 1 to 6). Contrabass 1 and 2 are in the treble clef, while Contrabass 3, 4, 5, and 6 are in the bass clef. Contrabass 4 has a section of rests followed by a pattern of notes with dynamic markings *f* and *pp* and the instruction "continuar siempre". Contrabass 5 has rests followed by notes with the instruction "4 string in the same bow". Contrabass 6 has rests followed by notes with the instruction "yumba". The second system contains six parts for Cello (labeled Ch. 1 to 6). Ch. 1 and 2 are in the treble clef, while Ch. 3, 4, 5, and 6 are in the bass clef. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Figure 4.4 La Yumba sextet arrangement.

2

Musical score for measures 12-17. The score is arranged in six staves, labeled Ch. 1 through Ch. 6. Ch. 1 and Ch. 2 are in treble clef, while Ch. 3 through Ch. 6 are in bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Ch. 1 and Ch. 2 have a melodic line with many slurs and accents. Ch. 3 has a similar melodic line. Ch. 4 has a rhythmic accompaniment with many slurs and accents. Ch. 5 and Ch. 6 have a bass line with many slurs and accents. The key signature has one sharp (F#).

Musical score for measures 18-23. The score is arranged in six staves, labeled Ch. 1 through Ch. 6. Ch. 1 and Ch. 2 are in treble clef, while Ch. 3 through Ch. 6 are in bass clef. The music continues the complex rhythmic pattern from the previous system. Ch. 1 and Ch. 2 have a melodic line with many slurs and accents. Ch. 3 has a similar melodic line. Ch. 4 has a rhythmic accompaniment with many slurs and accents. Ch. 5 and Ch. 6 have a bass line with many slurs and accents. The key signature has one sharp (F#).

Musical score for measures 24-29. The score is arranged in six staves, labeled Ch. 1 through Ch. 6. Ch. 1 and Ch. 2 are in treble clef, while Ch. 3 through Ch. 6 are in bass clef. The music continues the complex rhythmic pattern from the previous systems. Ch. 1 and Ch. 2 have a melodic line with many slurs and accents. Ch. 3 has a similar melodic line. Ch. 4 has a rhythmic accompaniment with many slurs and accents. Ch. 5 and Ch. 6 have a bass line with many slurs and accents. The key signature has one sharp (F#).

Figure 4.4 La Yumba sextet arrangement continuation 1.

This musical score is a continuation of a sextet arrangement for La Yumba, spanning measures 31 to 43. It is arranged for six channels (Cb. 1 to Cb. 6) and includes various performance instructions and dynamics.

- Measures 31-36:** Features a mix of plucked and bowed sounds. Cb. 1-3 and Cb. 6 use *pizz.* (pizzicato) markings. Cb. 4 and Cb. 5 use *faja* and *strap* markings. Cb. 6 uses *strap fondo* and *pizz.* markings.
- Measures 37-42:** Transition to a primarily bowed section. Cb. 1-3 and Cb. 6 use *arco* (arco) markings. Cb. 4 and Cb. 5 also use *arco* markings.
- Measure 43:** The section concludes with a *mp* (mezzo-piano) dynamic marking across all channels.

Figure 4.4 La Yumba sextet arrangement continuation 2.

4

This musical score is a continuation of the La Yumba sextet arrangement, covering measures 49 through 62. It is arranged for six channels (Cb. 1 to Cb. 6). The score is divided into three systems of measures.

- System 1 (Measures 49-54):** Measures 49-54. Cb. 1 (Soprano) has a melodic line with slurs and accents. Cb. 2 (Alto) and Cb. 3 (Tenor) have similar melodic lines. Cb. 4 (Bass) and Cb. 5 (Bass) play a rhythmic accompaniment with slurs and accents. Cb. 6 (Bass) plays a steady bass line. Dynamics include *p* and *ff*.
- System 2 (Measures 55-61):** Measures 55-61. Cb. 1 has a melodic line with dynamics *sfz*, *f*, and *p*. Cb. 2 has a melodic line with dynamics *sfz*, *mf*, *f*, and *p*. Cb. 3 has a melodic line with dynamics *f*, *mf*, *f*, and *mp*. Cb. 4 has a melodic line with dynamics *sfz* and *f*. Cb. 5 has a melodic line with dynamics *sfz* and *f*. Cb. 6 has a steady bass line with dynamics *f*.
- System 3 (Measures 62-67):** Measures 62-67. Cb. 1 has a melodic line with dynamics *p* and *mf*. Cb. 2 has a melodic line with dynamics *p* and *mf*. Cb. 3 has a melodic line with dynamics *p* and *mf*. Cb. 4 has a melodic line with dynamics *mf*. Cb. 5 has a melodic line with dynamics *mf*. Cb. 6 has a steady bass line with dynamics *mf*.

Figure 4.4 La Yumba sextet arrangement continuation 3.

5

The image displays a musical score for a sextet arrangement, consisting of six staves labeled Cb. 1 through Cb. 6. The score is divided into three systems of measures.

- System 1 (Measures 69-73):**
 - Measures 69-73: Cb. 1 has a melodic line with accents and slurs. Cb. 2 has a bass line with accents. Cb. 3 has a bass line with accents. Cb. 4 has a bass line with accents. Cb. 5 has a bass line with accents. Cb. 6 has a bass line with accents.
 - Measure 73: Cb. 1 has a dynamic marking *ff* and the instruction *solo - a piacere*. Cb. 2, Cb. 3, Cb. 4, Cb. 5, and Cb. 6 have rests.
- System 2 (Measures 74-79):**
 - Measure 74: Cb. 1 has a melodic line with a triplet and the instruction *a tempo*. Cb. 2 has a bass line with accents. Cb. 3 has a bass line with accents. Cb. 4 has a bass line with accents. Cb. 5 has a bass line with accents. Cb. 6 has a bass line with accents.
 - Measures 75-79: Cb. 1 has a melodic line with accents and slurs. Cb. 2 has a bass line with accents. Cb. 3 has a bass line with accents. Cb. 4 has a bass line with accents. Cb. 5 has a bass line with accents. Cb. 6 has a bass line with accents.
- System 3 (Measures 80-83):**
 - Measures 80-83: Cb. 1 has a melodic line with accents and slurs. Cb. 2 has a bass line with accents. Cb. 3 has a bass line with accents. Cb. 4 has a bass line with accents. Cb. 5 has a bass line with accents. Cb. 6 has a bass line with accents.
 - Measure 83: Cb. 1 has a dynamic marking *p* and the instruction *tip*. Cb. 2 has a dynamic marking *p*. Cb. 3 has a dynamic marking *p*. Cb. 4 has a dynamic marking *p*. Cb. 5 has a dynamic marking *p*. Cb. 6 has a dynamic marking *p*.

Figure 4.4 La Yumba sextet arrangement continuation 4.

Contrabass 1

La Yumba

Sexteto de Contrabajos

Oswaldo Pugliese
arr. Iris Marcipar

$\text{♩} = 110$

5

9

13

18

22

26

31

35

39

pizz.

arco

Figure 4.4 La Yumba sextet arrangement continuation 5.

2

43

52

59

66

71

75

81

mp p

sfp mf

f p

mf

solo - a piacere ff 3 3

a tempo

tip p

Figure 4.4 La Yumba sextet arrangement continuation 6.

Contrabass 2

La Yumba

Sexteto de Contrabajos

Oswaldo Pugliese
arr. Iris Marcipar

$\text{♩} = 110$

5

8

12

16

20

25

29

34 pizz.

arco

38

Figure 4.4 La Yumba sextet arrangement continuation 7.

2

42

mp

49

p

sfp

57

mf

f

p

f

p

64

mf

70

3

77

tip

p

Detailed description: This figure shows a continuation of a musical score for a sextet arrangement. It consists of six staves of music. The first staff (measures 42-48) is in treble clef, starting with a dynamic of *mp*. The second staff (measures 49-56) is in treble clef, starting with *p* and ending with *sfp*. The third staff (measures 57-63) is in bass clef, with dynamics *mf*, *f*, *p*, *f*, and *p*. The fourth staff (measures 64-69) is in treble clef, with a dynamic of *mf*. The fifth staff (measures 70-76) is in bass clef, featuring a triplet of eighth notes and ending with a dynamic of *p*. The sixth staff (measure 77) is in treble clef, ending with a dynamic of *p* and a 'tip' marking above the final note.

Figure 4.4 La Yumba sextet arrangement continuation 8.

Contrabass 3

La Yumba

Sexteto de Contrabajos

Oswaldo Pugliese
arr. Iris Marcipar

$\text{♩} = 110$

The musical score for Contrabass 3 consists of nine staves of music. The first staff begins with a tempo marking of $\text{♩} = 110$. The music is written in bass clef with a 4/4 time signature. The first three staves (measures 1-10) feature a complex rhythmic pattern with many slurs and accents. The fourth staff (measures 11-13) continues this pattern. The fifth staff (measures 14-18) shows a change in the rhythmic pattern, with some notes in the bass clef and some in the treble clef. The sixth staff (measures 19-22) returns to a pattern similar to the first three staves. The seventh staff (measures 23-27) continues this pattern. The eighth staff (measures 28-31) shows a change in the rhythmic pattern, with some notes in the bass clef and some in the treble clef. The ninth staff (measures 32) begins with a pizzicato marking and continues the rhythmic pattern.

Figure 4.4 La Yumba sextet arrangement continuation 9.

Contrabass 4

La Yumba

Sexteto de Contrabajos

Oswaldo Pugliese
arr. Iris Marcipar

continuar siempre

$\text{♩} = 110$

f pp f pp f pp f pp

7

12

17

21

25

32

pizz.

38

arco

45

51

ff

sfp

Figure 4.4 La Yumba sextet arrangement continuation 11.

2

56

63

67

74

78

f

p

tip

Detailed description: This musical score consists of five staves. The first staff (measures 56-62) is in bass clef, starting with a forte (*f*) dynamic. It features a melodic line with various articulations (accents, slurs) and rests. The second staff (measures 63-66) is in treble clef, continuing the melodic line with similar articulations. The third staff (measures 67-73) is in treble clef and contains a steady accompaniment of eighth-note chords. The fourth staff (measures 74-77) is in treble clef, continuing the melodic line. The fifth staff (measures 78-80) is in treble clef, ending with a piano (*p*) dynamic and a 'tip' articulation on the final note.

Figure 4.4 La Yumba sextet arrangement continuation 12.

Contrabass 5

La Yumba

Sexteto de Contrabajos

Oswaldo Pugliese
arr. Iris Marcipar

$\text{♩} = 110$ 4 string in the same bow

7

12

17

21

25

31 faja strap pizz.

38 arco

43

Figure 4.4 La Yumba sextet arrangement continuation 13.

2

47 *ff*

51 *sfp*

56 2

63

67

73 2

78 tip *p*

Figure 4.4 La Yumba sextet arrangement continuation 14.

Contrabass 6

La Yumba

Sexteto de Contrabajos

Oswaldo Pugliese
arr. Iris Marcipar

♩ = 110

yumba

6

11

16

22

27

32 strap fondo pizz. arco

38

43

47

Figure 4.4 La Yumba sextet arrangement continuation 15.

2

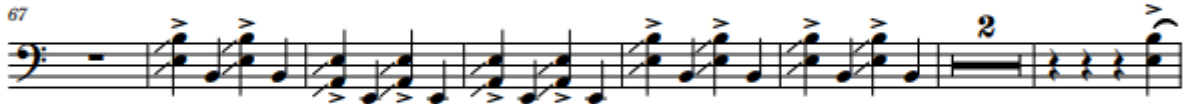


Figure 4.4 La Yumba sextet arrangement continuation 16.

CHAPTER 5

Conclusions

While classical musicians are generally prepared to handle various musical styles, tango requires incorporating certain sounds that classical musicians are trained to avoid. Thus, it is crucial to explore into the details and undergo training to adopt these alternative techniques and apply them to the tango style. In this work I offered tools to enable classically trained double bass players to become comfortable with tango and acquire knowledge and techniques to correctly interpret these pieces, which are part of the tango repertoire. In the existing books and works with this subject, the amount of information could be overwhelming for those who did not grow up immersed in the style.

Contrary to previous works on this subject, the information presented here is streamlined, avoiding overwhelming details. The document outlines fundamental elements for stylistically correct tango interpretation on the double bass. Information and learning sequences are presented simply and organized. Figures in bass tango are introduced, explaining the unique usage of bass in tango.

This methodological approach advocates a simple yet effective immersion in the style, focusing on four pieces for better internalization. The four tangos from the repertoire were carefully selected, introducing characteristic articulations and percussive effects. These same pieces were used for training in new techniques. Each articulation and effect are introduced, explained, and followed by a training proposal as necessary. An excerpt of the arrangement containing the specific stroke or effect is presented for contextual training, and four

arrangements are included for double bass ensemble. The study of selected articulations and effects ensures performers do not feel overwhelmed, allowing them to start playing with a basic understanding.

The research period was challenging, navigating contradictory bibliographic sources and historical versions. For instance, while inverted *marcato* is seldom mentioned, recordings from Astor Piazzolla or Horacio Salgan hint at its existence. Beyond traditional sources, interviews with experts such as Dr. Alejandro Drago, Prof. Rafael Gomez, double bassist Guillermo Trobbiani, and luthiers Pablo Verdi and Héctor Martínez provided authenticity and context for the contradictions. See Appendix 1 for additional helpful resources on the history and style of tango.

Some conclusions for this project were drawn from my own observations and experience playing instruments. After years of listening to music, studying both guitar and double bass, and playing tango, I've come to understand that many techniques may have originated from the transfer of skills from guitar to bass. I am confident that techniques like '*arrastre*' and possibly '*chasquido*' come from the guitar. My experience playing with gut strings has led me to realize that these techniques are not likely the result of error. The strength required to execute them on the bass is considerable, suggesting that many of the old bass players may have '*imported*' these techniques from one instrument to another.

After learning basic effects outlined in this document, it is recommended at this point is to continue with Ignacio Varchausky's method. Varchausky's book covers all articulations and effects necessary for playing tango on the double bass. It is overwhelming in detail, but if the musician knows what they want to train, it can be immensely helpful, being the only comprehensive resource for this purpose.

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APPENDICES

Appendix A

Important resources to understand tango history

Books

- Benedetti, Hector. *Nueva Historia del Tango: De los Orígenes al Siglo XXI*. 1st edition. Buenos Aires: Siglo Veintiuno Editores, 2015.
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Interviews

Dr. Alejandro Drago: Argentine violinist teaching in the USA, specializing in Tango's style.
01/14/2023

Prof. Rafael Gomez: Director of Tango Studies program at Universidad Nacional del Litoral (UNL) Santa Fe, Argentina. 07/20/2022

Guillermo Trobbiani: Argentinian Double Bass player. He was in the last formation of Domingo Federico's orchestra. 07/22/2022

Pablo Verdi: Argentinian cellist, bass player, and luthier specializing in cellos and double basses. 07/15/2022

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Appendix B

Letter of human research determination



Tucker Hall, Room 212
310 E. Campus Rd.
Athens, Georgia 30602
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IRB@uga.edu
<http://research.uga.edu/hso/irb/>

Human Research Protection Program

NOT HUMAN RESEARCH DETERMINATION

March 22, 2023

Dear [Rebecca Atkins](#):

On 3/22/2023, the Human Subjects Office reviewed the following submission:

Title of Study:	Articulations and Percussive Effects on Tango's Bass lines
Investigator:	Rebecca Atkins
IRB ID:	PROJECT00007073
Funding:	None

We have determined that the proposed activity is not research involving human subjects as defined by DHHS and FDA regulations. The activity is designed to create a resource for musicians interested in learning the basics of tango music.

University of Georgia (UGA) IRB review and approval is not required. This determination applies only to the activities described in the IRB submission and does not apply should any changes be made. If changes are made and there are questions about whether these activities are research involving human subjects, please submit a new request to the IRB for a determination.

Sincerely,

Jessica Lasebikan, HRPP Assistant Director
Human Subjects Office, University of Georgia