

VERANO PORTEÑO

Correlated with SUCCESSFUL SIGHT ♦ SINGING, Milestone 6

ASTOR PIAZZOLLA ♦ ♦ ♦ arr. OSCAR ESCALADA

SUCCESSFUL SIGHT ♦ SINGING PERFORMANCE SELECTIONS



◆ VERANO PORTEÑO (*Summer of Buenos Aires*)

Range:



ABOUT THE ARRANGER

Oscar Escalada was born in 1945 in Argentina, South America. As a student he took courses in composition, conducting and guitar. In 1969, he began touring Latin America with Grupo Vocal Argentino, a choir which was highly praised by Pablo Casals, one of the world's most respected cellists.

Since 1975, Escalada has been a teacher at the Conservatory of Music "Gilardo Gilardi" and a teacher and choral conductor at the High School of Fine Arts of the National University of La Plata (the capital city of the Province of Buenos Aires). His original music and arrangements for choirs, piano, guitar and chamber ensembles are frequently performed in Argentina.



Verano Porteño is one of a set of four pieces about the seasons of the year, composed by **Astor Piazzolla** for the piano. Piazzolla was internationally known as a bandoneon player and wrote scores for the film industry in Argentina. Just before Piazzolla died in 1992, Escalada arranged **Verano Porteño** so that it could be sung by choirs.

VERANO = summer
(Vay - rah - no)

PORTEÑO = in the port (Buenos Aires)
(Pohr - tay - nyoh)

BANDONEON = an instrument that accompanies the tango (a cross between an accordion and a concertina)
(bahn - doh - neh - ohn)

A SIGN OF THE TIMES

Characteristics of a *tango*:

- i) Both a dance and a song.
- ii) Usually accompanied by bandoneon.
- iii) Dance steps with sudden shifts and turns: dancers gliding and dipping with knees sharply bent. The entire dance is improvised; each time the dancers do it differently.

- iv) Urban music (popular in the cities).
 v) Themes include: countryside, city, love, world of men/women, satire, criminal environment, philosophies of life, social protest.

From the sixteenth century to 1750, the word "tango" was associated with the folk music of the black slaves on the Atlantic coast from the River Plata to the Gulf of Mexico. In 1870, the habanera, tango andaluz and tango criollo (instrumental folk music which evolved from the French contradanse) had the same rhythmic structure and different accents:



After 1890, the tango was part of the popular culture of working and lower class neighborhoods of Buenos Aires and by 1910, it was the "rage" of Paris. In respectable dances at that time (the cakewalk, fox trot, one step, waltz, polka and mazurka), dancers were only allowed to hold hands during the dance but, in the tango, the couples would embrace their bodies as they glided around the dance floor.

In 1918, the tango became a popular song form as well as a dance (*tango-cancion*) and gradually began to transfer from working class to upper class as wealthier people became more curious and went looking for adventure in the slum areas. At this time, women began to cut their hair short, smoke in public and even drive cars!

By 1930, tango singers in the best night clubs were dressed in smoking jackets or formal gowns. Over the years, the rhythm of the tango changed slightly from time to time and Piazzolla added the tie:



THE LYRICS

The lyrics of *Verano Porteño* are nonsense Spanish syllables describing summer in Buenos Aires.

- a = ah
- i = ee
- o = oh
- u = sounds like "oo" in "moon"
- r = lightly fluttered "r"

Buenos Aires is the capital of the Argentine Republic. It is on the eastern side of the country, with fertile grasslands called the Pampas (pronounced pahm - pahs) on three sides and the Rio de la Plata on the Atlantic Ocean side.

Buenos Aires was first settled by the Spanish in the 16th century. Now it is a modern industrial city and seaport with parks, museums, theatres and the ballet.



The inner city has a population of three million people; the surrounding metropolitan area houses an additional ten million people. Most of these people have Spanish or Italian backgrounds. Classical music and the tango dominate the music scene; next to tango, opera is the most popular music in Argentina. The Teatro Colón is one of the world's greatest opera houses.

The Argentine Republic is in the Southern Hemisphere. When it is a hot summer day in Buenos Aires, it is the middle of winter in North America!

THE MUSIC BETWEEN THE NOTES

What gives the tango such a distinctive sound?

Fascinating rhythms	Use small, quick movements with the lips and tongue.
Accents on the off-beat	Spit out the consonants right before the beat; for the vowel, give a sharp push from the tummy right on the beat.
<i>Glissandos</i>	Let the sound slide dramatically upward. Keep the tone focused forward; do not let the volume ease off for even a fraction of a second.
Intense energy	Let yourself become immersed in the total sound. Let your body be free to move slightly with the natural flow of the rhythms. Feel the dance in your bloodstream!

INTRODUCTION FOR THE AUDIENCE

"In the first half of the twentieth century, the rhythms of the tango worked their way from the slums of Argentina to the finest nightclubs of the world. **Verano Porteño** is a modern tango composed by Astor Piazzolla and arranged by Oscar Escalada."

Music has such a powerful influence on our everyday moods and attitudes. Once you start singing the rhythms of a tango, they stay with you for the rest of the day. I hope you enjoy this opportunity to be immersed in the sudden shifts and turns of the tango!

Nancy Telfer

Nancy Telfer

VERANO PORTEÑO

(Summer of Buenos Aires)

SATB (divisi), a cappella

Astor Piazzolla **

Arranged by Oscar Escalada

♩ = 100

p

Soprano

* Pam_ ba pam_ pi ra ba dam pam_ ba

Alto

div. p

* Pam_ ba pam_ ba ra pam_ ba

Tenor

* Pam_ ba pam_ pi ra ba dam pam_ ba

Bass

* Bom bom_ bom bom bom_ bom bom bom_ bom

Keyboard
(for rehearsal only)

♩ = 100

p

5 *mf*

pam_ pi ra ba dam, Pam_ ba pam_ pi ra ba dam

mf

pam_ ba ra, Pam_ ba, pam_ ba ra

mf

pam_ pi ra ba dam, Pam_ ba pam_ pi ra ba dam

mf

bom bom_ bom bom bom bom bom bom bom

5

3

* Close lips to the "m" sound.

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Duration: 3'40"

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9

pam _ ba pam _ pi ra ba dam. Pa ram pam bi ra ba ram ba _
 pam _ ba pam _ ba ra. Pa ram pam ba _____
 pam _ ba pam _ pi ra ba dam. Pa ram pam pi ra ba ram _
 bom bom bom bom bom bom bom bom bom _ bom

9

3 2 1 2 2 1

_ vap vap vap. Pa ram pam pi ra ba ram pa _ vap vap vap
 _ vap vap vap. Pa ram pam ba _____ vap vap vap
 _ vap vap vap. Pa ram pam pi ra ba ram _____ vap vap vap
 bom po ro bom bom bom bom bom _ bom bom po bo rom bom bom

1 2 1 2 1 5 2 1 2

13

Pa ram pam pi ra ba ram pa — vap vap vap. Pa ram pam pi ra ba ram pa.
 Pa ram pam pa — vap vap vap. Pa ram pam ba —
 Pa ram pam pi ra ba ram vap vap vap. Pa ram pam pi ra ba ram
 bom bom bom bom po bo rom bom bom bom bom bom

13

17

— vap vap vap. Pam — da ba da — bam
 — vap vap vap. Pam — da ba da — bam
 — vap vap vap. Pam — da ba da — bam
 po bo ro bo rom bom bom bom bom bom bom

17

f *div.*
 pam da ba da ba da ba dam — pa bam bam.
f *div.*
 pam da ba da ba da ba dam — pa bam. Pi ra ba ram pa —
f *div.* *unis.*
 pam da ba da ba da ba dam. — Pa pa ram pam pi ra ba ram pa —
 bom bom bom bom bom bom
f
 3

unis. [21]
 Pa ram pam pi ra ba ram pa —
 bam bam. Pampa ra ba ra ba ram —
div.
 — pam pa ra ba ra ba ram — bam bam bam. Pa
 pam pa ra ba ra ba ram ba
div.
 bom bom bam bam. Bam pa
 [21]

25 *ff*

Pa ram pam pi ra ba ram — bam bam bam

unis. Pa ram pam pi ra ba ram bam bam bam

Pa ram pam pi ra ba ram *ff* bam bam bam

bam bam bam bam bam bam

bam bam bo rom bom bo rom bom bo rom

25

mp bam bam. Pam ba pam pi ra ba ram

div. mp bam bam. Pam ba pam ba ra

mp unis. bam bam bam bo ro bo ro Pam ba pam pi ra ba ram

mp unis. bo rom bom bom pom bo ro bo ro bom bom bom bom bom bom bom

29

mf pam _ ba pam _ pi ra ba ram. Pa ram pam pi ra ba ram pa _

mf pam _ ba pam _ ba ra. Pa ram pam ba _____ *unis.*

mf pam _ ba pam _ pi ra ba ram. Pa ram pam pi ra ba ram _

mf bom bom bom bom bom bom bom bom bom bom bom

29

mf

2 2

33

vap vap vap. Pa ram pam pi ra ba ram pa _

vap vap vap. Pa ram pam ba _____

vap vap vap. Pa ram pam pi ra ba ram _

bom po bo rom bom bom bom bom bom bom

33

1 1 5

— vap vap vap. Pa ram pam pi ra ba ram pa — vap vap vap
 — vap vap vap. Pa ram pam pa — vap vap vap
 — vap vap vap. Pa ram pam pi ra ba ram — vap vap vap
 bom po bo rom bom bom bom bom — bom bom bom po bo rom bom bom

37 rit. *Meno* ♩ = 85 *p*

Pa ram pam pi ra ba ram pa — vap vap vap. Tum —
 Pa ram pam ba — vap vap vap. Pa ram —
 Pa ram pam pi ra ba ram vap vap vap. Ta ba ram ba
 bom bom — bom po bo ro bo rom bom bom tum tum
 37 rit. *Meno* ♩ = 85

41

tum tum tum tum tum tum

mf dolce

pa ram la ra la la ra la ra

ta ba ram ba. Pa ram pa ram pam pi ra bam.

pa ram

tum tum bom bom bom bom bom bom

41

45

tum tum tum tum tum tum

la ra la la ra la ra la ra

Pa ram pa ram pam pi ra bam Pa ram pa ram pam

bom bom bom bom bom bom bom bom

45

tum _ tum tum _ tum tum _ tum

la la ra _ la ra la ra.

pi ra bam. Pa ram pam pa ra bam _ bam pam _ pam

bom bom _ bom bom bom _ bom bom bom bom _ bom

49

bam pa ram

La la la ra la ra la la ra la ra la la la ra la ra

bam pa ram _ pa ra ba ram pa ram _

pa ra bam pa ra bam pa ra bam

49

53

rit.

bam.

la la la la ra la la ra ra ra la ra.

pa ra bam la ra ra la ra.

la ra la ra ram bam la ra la ra lam pa ra ra.

rit.

rit.

rit.

rit.

53

rit.

♩ = 60 ♩ = 100

56

mf *accel.* *ff* *div.*

La la ra la ra la ra la ra la la ra la ra

mf *accel.* *ff*

La la ra la ra la ra. Pam pam pam pam

mf *accel.* *ff*

La la ra la ra la ra. Pa ram pam pa ram pa ram pam pa ram

mf *accel.* *ff*

La la ra la ra la ra. Bom bom bom bom bom bom bom bom

56

♩ = 60 *accel.* ♩ = 100

mf *ff*

60

la ra la la ra la ra la ra.

pam pam pam pam

pa ram pam pa ram pa ram pa ram pa ram

bom bom bom bom

60

64

unis. $\text{♩} = 85$

Pam pam pam pam. La la ra la ra

la la ra la ra ra. La la ra la ra

div. *unis.*

la ra ra la ra la ra pa ram pam pa ram pa ram pam pa ram. La ra la ra

div.

bom bom bom bom bom bom bom bom bom bom ba da

64

$\text{♩} = 85$

Meno ♩ = 76

68 *pp* *rit.* *accel.* *cresc.*

la ra la — la ra la ra la ra. Pam — ba pam — bi ra ba ram

rit. *div. pp* *accel.* *cresc.*

la la ra la ra la ra. Pam — ba pam — ba ra

rit. *pp* *accel.* *cresc.*

la ra la la la ra. Pam — ba pam — pi ra ba ram

unis. rit. *pp* *accel.* *cresc.*

ba da la ra. Bom bom bom bom bom bom bom

68 *Meno* ♩ = 76 *rit.* *pp* *accel.*

4 3 1 3 5 2

Tempo primo ♩ = 100

♩ = 88 72 *f*

pam — ba pam — pi ra ba ram. Pam — ba

pam — ba pam — ba ra. Pam — ba

pam — ba pam — pi ra ba ram. Pam — ba

bom bom bom bom bom bom bom. Bom bom bom bom

♩ = 88 72 *f* Tempo primo ♩ = 100

76 *ff*

pam_ pi ra ba ram pam_ ba pam_ pi ra ba ram vap vap

unis. ff pesante

pam_ ba ra pam_ ba pam_ ba ra vap vap

ff pesante

pam_ pi ra ba ram pam_ ba pam_ pi ra ba ram pa ram pam pi ra ba ram pa..

ff pesante

bom bom bom bom bom bombom bom bom bom bom bom ba wap ba wap

76 *ff pesante*

Pa ba dampa ba dampa ba dam vap vap. Pa ba dam pa ba dam pa ba dam

div. unis.

Pa ba dampa ba dampa ba dam vap vap. Pa ba dam pa ba dam pa ba dam

— Pa ba dampa ba dampa ba dam pa rampampirabaram pa. — Pa ba dam pa ba dam pa ba dam

Bam pa ba dampa ba dampa ba dam ba wap ba wap. Bam pa ba dam pa ba dam pa ba dam

80

vap vap. Pa ba dam pa ba dam pa ba dam vap vap.

vap vap. Pa ba dam pa ba dam pa ba dam vap vap.

pa ram pam pi ra ba rampa. — Pa ba dam pa ba dam pa ba dam pa ram bam pi ra ba rampa..

ba wap ba wap. Bam pa ba dam pa ba dam pa ba dam ba wap ba wap.

80

Pa ba dam pa ba dam pa ba dam. Pa ram pam pa ra ba ram pa — vap.

unis. Pa ba dam pa ba dam pa ba dam. Pa ram pam pa ra ba ram pa — vap.

— Pa ba dam pa ba dam pa ba dam. Pa ram pam pa ra ba ram pa — vap.

Bam pa ba dam pa ba dam pa ba dam. Pa ram pam pa ra ba ram pa — vap.

Rehearsal Tips for the Conductor

MAKING THE MUSIC COME ALIVE

- ◆ For the tango rhythm, use a slight accent throughout the entire piece:



- ◆ There are many different kinds of ways to perform a *crescendo*. In measures 18 and 85, drive the sound forward to a stunning climax. The energy should be intense:



- ◆ Slide the pitch between the notes where marked:



NOTE: i) If there are no basses who can sing the low F and low E \flat , use an eighth rest:

Change: 49



To: 49



- ii) Sopranos and tenors who can sing the low G should sing it lightly without pushing the tone. The rest of the sopranos and tenors may simply "mouth" the G without making any sound other than the consonant.

