



## **Master Class "El Ángel Vive"**

In tribute to **Maestro Astor Piazzolla**

Offered by Maestro Marcelo Rodríguez Scilla, in collaboration with the soloist musicians of the CAMERATA PORTEÑA.

### **Masterclass "El Ángel Vive"**

Aimed at professional musicians and music students. It may be open to the general public. The format may be adjusted according to the interests of the contracting party.

#### **Total Duration: 3 hours**

The first part will take roughly one hour, while the second part will take the remaining two hours. There will be two ten-minute breaks, one at the end of the first part, and the other in the middle of the second part.

### **First part**

1. The early days of Tango.
2. Review of Piazzolla's biography:
  - a. His training under A. Ginastera and N. Boulanger.
  - b. His participation in Aníbal Troilo's orchestra
  - c. His first ensemble.
  - d. The Buenos Aires Octet.
  - e. His first Quintet.
3. Piazzolla's compositional style:
  - a. General aspects regarding the compositional style and the interpretation of Piazzolla's work.
  - b. First compositions.
  - c. Variation in his style between the '50s and the '80s
  - d. Performance of his music.

- e. Exemplification of the melodic, rhythmic and harmonic aspects of the stylistic renewal he ignited, through three emblematic pieces.
4. Piazzolla's influences in Tango and 20<sup>th</sup> century Western music.
5. Piazzolla's symphonic and chamber music.

This first part will be in the charge of Maestro Rodríguez Scilla and some multimedia support shall be used.

## **Second Part**

With the participation of the CAMERATA PORTEÑA

1. The Bandoneon: its origins and its incursion into Argentinian Tango. The audience will be able to hear this wonderful instrument directly from the bandoneonist of the Camerata Porteña.
2. Interpretation of Piazzolla's music: basic principles of accentuation, articulation and interpretative form. Following the technical explanation, examples by each one of the sections of the Camerata Porteña: strings, saxophone, guitar, piano and bandoneon. Analysis from the perspective of the total ensemble.
3. Orchestral formations best suited for the interpretation of Piazzolla's music.
4. Some general remarks about how to arrange and orchestrate Piazzolla's work will be given. Examples will be included and analysed.
5. Finally, three pieces will be performed live, having already explained their technical structure and details.

The corresponding music sheets will be handed to the musicians of the audience.