



Artistic Research Report

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Title of the research: The making of a tango singer

Artistic Research Question: How can I develop my tango singing style through examining the interpretive tools used by selected singers from the early tango period, Aníbal Troilo's orchestra and Osvaldo Pugliese's orchestra, and incorporating these approaches in my own interpretation?

Keywords: tango music, vocal interpretation, Ada Falcón, Carlos Gardel, Charlo, Francisco Fiorentino, Alberto Marino, Floreal Ruiz, Jorge Maciel, Alfredo Belusi, Alberto Morán

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And finally, a word to myself: thank you, Lenore, for embarking on this journey filled with uncertainty and wonder. You've done a beautiful job. As you continue down this path, please remember something that many forget once they become professional musicians: music is, above all else, meant to be *fun*. So – have fun with it. Play it. Be bold. And most importantly, enjoy!

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1 Abstract

This research delves into the stylistic intricacies of tango singing, combining systematic analysis and practical experimentation. Motivated by a profound emotional connection to tango's expressive power, the study spans three research cycles, examining – in addition to *fraseo* – interpretive tools such as tone, ornamentation, vibrato, dynamics, phonetic articulation, and special effects like speaking and sobbing, and how they relate to the delivery of text and emotion. Through these cycles, the researcher aims to deepen artistic understanding, refine stylistic execution, and ultimately shape a distinctive vocal style in the genre of tango.

Across the three cycles, the research first carries out a panoramic and comparative investigation of the stylistic precedents set by early tango singers Ada Falcón, Carlos Gardel, and Charlo. Then it shifts focus to three singers of Aníbal Troilo's orchestra – Francisco Fiorentino, Alberto Marino, and Floreal Ruiz, exploring their nuanced dynamic variation and its interplay with ornamentation. Finally, it delves into phonetic articulation and special effects like sobbing, chuckling and speaking as means of enhancing expressivity, drawing inspiration from three singers of Osvaldo Pugliese's orchestra – Jorge Maciel, Alfredo Belusi, and Alberto Morán. Selected recordings are analyzed through transcription and text annotation, and re-enactment is used throughout the research process as the method of experimentation. Each cycle ends with a recording of the researcher's performance of a piece, culminating in a rendition of *Pasional* as the final research outcome.

By exploring a wide variety of interpretive parameters, the research fills the research gap in the field of tango singing where existing musical studies center on *fraseo*. It identified a considerable number of characteristics that are important to tango singing and developed practice approaches serving to internalize these features as part of one's musical intuition. It should be possible for fellow students of tango singing to use the methodology presented in the research as a template to achieve these results for themselves.

2 Introduction

2.1 Motivation and goal

I had my first encounter with tango music in my third year of bachelor's studies in Latin and Brazilian singing, when a friend of mine from the Tango Department invited me to sing for a duet in her final exam. I was immediately captivated by the expressive power of this genre, and soon found my connection with it through the rehearsals and performance for the duet and later my practice in the minor of Tango Playing and engagements with tango ensembles and Gran Orquesta Típica OTRA.

Over time I came to realize that my affinity to tango comes from my taste for story acting while singing, and tango – a musical style of particular emphasis on drama and text – allows me vast space to bring out my best in this regard. That being said, my tango learning and singing were largely intuitive, lacking both width in vocabulary and depth in understanding. Therefore, I wanted to take the research as an opportunity to systematize my study and praxis. I planned to study singers of different historical periods of tango music through analyzing the interpretive tools they used in their renditions and experimenting with them in my own singing. By doing so, I aimed to deepen my understanding of the stylistic elements that define tango singing, broaden my interpretive vocabulary, sharpen my execution and strengthen my

expressive power, along the way shaping my own musicality, so that I can render any tango song in my own style.

2.2 Contextualization

In the field of tango singing/singers, most research is of a biographical nature. And of the scarce musical studies in tango singing, most centers on Carlos Gardel and Roberto Goyeneche, and the aspect of *fraseo*¹. Pelinski² explicated the close relationship between the typical *fraseo* as performed by singers like Roberto Goyeneche and Edmundo Rivero and “the intonation of Buenos Aires speech”, and the discontinuity created through the “strong articulation” used in *fraseo*, asserting that the tango singer does not sing tango, but “says” it. Russo³ provided practitioners’ insights into tango interpretation, emphasizing text as its essential part. García Brunelli⁴ examined the concept of *fraseo* in tango music, and discusses whether tango is still valid as a style without *fraseo*. Juárez and Schinca⁵ inquired into the development of Goyeneche’s interpretive style from 1950 to 1980 through analyzing his performances. Peláez⁶ investigated the metrical relationship between the vocal *fraseo* and the orchestral accompaniment in tango music through studying versions of *Naranjo en flor* by Jorge Linares, Floreal Ruiz and Roberto Goyeneche. However, these studies do not detail or systematize the patterns of *fraseo* and do not provide practical guidance for the execution of *fraseo* as a performing singer.

In view of this, my research contributes to the area of tango singing through focusing on more singers, considering more stylistic aspects, and applying more system in describing and explaining these aspects. Most importantly, this study is based on the perspective of a tango learner who aims to become a professional singer, which is of great value for anyone who shares similar passion and goal for this genre.

2.3 Research question

How can I develop my tango singing style through examining the interpretive tools used by selected singers from the early tango period, Aníbal Troilo’s orchestra and Osvaldo Pugliese’s orchestra, and incorporating these approaches in my own interpretation?

¹ Equivalent to “phrasing” in English. However, I choose to use the term in Spanish in my research, because *fraseo*, according to García Brunelli, has a strong emic sense, reflecting the perspective of the native informants about TANGO music, which denotes “a way of modifying and constructing the rhythm of the melody with a particular use of *rubato*” (García Brunelli 2015, 163), while the English term conveys more of a general and etic sense.

² Ramón Pelinski, “Decir el tango,” in *Invitación a la etnomusicología. Quince fragmentos y un tango* (Madrid: Ediciones Akal, 2000), 40-41.

³ Fabián Russo, *El tango cantado: Una lectura acerca del canto en la Escuela Gardeliana* (Corregidor, 2011), 50-57.

⁴ Omar García Brunelli, “La cuestión del *fraseo* en el tango,” *Zama, Revista del Instituto de Literatura Hispanoamericana* 7, no. 7 (2015): 161-170.

⁵ Yamina Juárez and Julio Schinca, “El desarrollo interpretativo del cantante Roberto Goyeneche entre 1950 y 1980,” in *II Jornadas Estudiantiles de Investigación en Disciplinas Artísticas y Proyectuales*, no. 2 (2016).

⁶ Gisela Peláez, ““Naranjo en flor”. Métrica y *fraseo* en el tango cantado,” *Zama, Revista del Instituto de Literatura Hispanoamericana* 7, no. 7 (2015): 171-175.

2.4 Specific audiences and readers addressed

This research primarily targets those who have an interest in delving into the stylistic aspects of tango singing, and are aiming at making artistic choices confidently and appropriate to the style, whether they are amateur or professional. It may also be interesting to instrumentalists who want to refresh their perspective of tango playing through learning about singing.

3 Research Process

3.1 First research cycle

3.1.1 Overview of first research cycle

My first research cycle took a historically informed approach, focusing on a legendary female singer in early tango – Ada Falcón. During the 1920s, female voices such as Rosita Quiroga, Azucena Maizani, Mercedes Simone, Tita Merello and Libertad Lamarque sprang up, paving the way for women's participation in tango and became the everlasting classics of tango music.⁷ Although they tended to sing with a high, bright voice and in the fashion of that era, they were perfectly distinguishable from each other through their own style and repertoire.⁸ Ada Falcón belonged to this generation of female pioneers, and stood out with her mezzo-soprano register, dark yet “plaintive tone” and “lyrical warbling.”⁹ The legendary *Yo no sé qué me han hecho tus ojos* – a captivating vals that I encountered thanks to this research – is the first song of hers that I listened to, and upon hearing this unique voice of old-time finesse and romance, I decided to focus on her in my first cycle. However, I deemed it essential to study her singing within a comparative context, and in the end I chose Carlos Gardel and Charlo, two most important pioneers of tango singing who also came from the early generation, as the singers to compare her with. On one hand, this allowed me to explore more options regarding various aspects of classical tango singing, including but not limited to *fraseo*, tone, articulation and ornamentation, provided by two masters in these aspects; on the other hand, this was a good chance for me to examine the stylistic differences between female and male voice. Luckily, I found that two of my favorites among Falcón's works – *Yo no sé qué me han hecho tus ojos* and *La última copa* – were also recorded by the two male singers of my choice, with the same *orquesta típica* (that of Francisco Canaro), in basically the same arrangements. This gave me good control over two variables which greatly affect the way a singer interprets a song: formation and arrangement.

This historical exploration not only helped me learn about the origination of tango singing and solidify my understanding of the stylistic elements that define tango singing, but also contextualized the interpretive choices made by singers that emerged afterwards, including the ones that I would study in the second and third cycles.

3.1.2 Reference recording

Reference recording of the first research cycle

- *Cuesta abajo*, written by Carlos Gardel (music) and Alfredo Le Pera (lyrics)
- Lenore Huang on vocals and Stefan Brunner on electric bass
- Recorded on 09/11/2023, 3:28 long
- Initially I wanted to study Carlos Gardel and Roberto Goyeneche in my first cycle, and therefore I chose *Cuesta abajo*, one recorded by both of them. Although my new research object – Ada

⁷ Todo Tango, [Biography of Azucena Maizani](#), Néstor Pinsón and Ricardo García Blaya, accessed March 9, 2024.

⁸ Todo Tango, [Biography of Azucena Maizani](#), Néstor Pinsón and Ricardo García Blaya, accessed March 9, 2024.

⁹ Todo Tango, [Biography of Ada Falcón](#), Néstor Pinsón, accessed March 9, 2024.

Falcón – never recorded this song, I still considered it valid to use the evaluations that derived from my recording of it as the starting point of my first cycle.

3.1.3 Feedback and reflection

Reflection

1. My *fraseo* vocabulary was limited.
2. In general, I lacked variety in dynamics and tone. I tended to maintain a high volume and intensity, and this was not good for the lyrical parts of a song.
Therefore,
3. I lacked sophistication in delivering different (layers of) emotions, and the ability to create interesting contrast between the two rounds of the song.
4. My expressivity could be greatly enhanced if I worked on refining my techniques of singing long notes (especially in the ending of a phrase), vibrato and glissando.

Feedback

I was glad to see that all my main reflections listed above were confirmed by experts who gave the same or related opinions. This showed that I was well aware of where I needed to improve.

I selected all the valuable and relevant advice/suggestions and summarized them below. The opinions shared by more than one expert were underlined.

<i>Fraseo</i>	<p>Wim Warman: <u>In addition to my existing phrasal tendency to lay back the end of a phrase and arrive a bit after or directly on the first beat of the next bar. I can accelerate and land before the first beat of the next bar.</u></p> <p>Bárbara Varassi Pega: Don't phrase the same way in both rounds of a song. <u>Try arriving earlier, together and later than the downbeats.</u> Play with the timing more.</p> <p>Santiago Cimadevilla: Take care to make the musical emphases match the textual accents.</p> <p>Gustavo Beytelmann: Use textual accents as a guide to phrasing.</p> <p>Juan Pablo Navarro: - Employ different approaches to phrasing, like <i>accelerando</i>, <i>pelotita</i>, switch between binary notes and triplets. etc. The aim is to sing rubato in time. - Respect the punctuation marks of the text by using pauses.</p>
Vocal tone	<p>Bárbara Varassi Pega: <u>The canyengue voice is not in style with the repertoire.</u></p> <p>Gustavo Beytelmann: There is a lack of variety in vocal tone and therefore insufficiency in delivering nuances.</p>

	<p>Santiago Cimadevilla: Use voice consciously. Choose the tone that fits the text/story. <u>The canyengue voice in general does not fit the repertoire very much. The use of it has to serve a narrative/expressive purpose, instead of happening arbitrarily.</u></p>
Tempo	<p>Álvaro Rovira Ruiz: <u>Try to expand the pulse a bit more, especially in a duo setting. Particularly, when the song is about to finish, pause and wait for a comma. Also a bit before that, create the feeling that it is going to end.</u></p> <p>Harjo Pasveer: <u>Take more risks rhythmically, especially in a duo setting. Take the moments of silence even longer to create more tension.</u></p> <p>Juan Pablo Navarro: <u>Make more variation in tempo to create space for more expression, particularly when the song ends or when entering a new part.</u></p>
Intonation	<p>Álvaro Rovira Ruiz: - Learn the notes squarely before singing a song. Try to be more precise with notes, including low notes (e.g. the two beginning lines), which can sound instrumental, with clean pitches. - Try to get in tune not just by yourself, but also with the instrument that plays with you.</p>
Melodic variation	<p>Álvaro Rovira Ruiz: Keep searching for melodic variations.</p> <p>Santiago Cimadevilla: - Listen to Gardel's folklore singing for melodic variation ideas of how to end a phrase. - Check both of his versions of Cuesta abajo (one a studio recording and the other a performance in a movie).</p>
Vibrato / long notes / glissando	<p>Álvaro Rovira Ruiz: Explore expression by using vibratos and sustained/long notes. Make your decision heard in them.</p> <p>Harjo Pasveer: Think of crescendo when singing long notes.</p>
Articulation	<p>Álvaro Rovira Ruiz: Explore resonance on consonants (l, m, n...).</p> <p>Juan Pablo Navarro: Articulate words in a way that enhances the feeling/meaning of the words.</p>
Interpretation in general	<p>Gustavo Beytelmann:</p>

	Interpret in accordance with the character of the part that you sing. Create more interpretive variety based on a deep understanding of the story. The interpretation should be able to deliver the structural development of the song.
Learning suggestions in general	Santiago Cimadevilla: Think about learning from the playing of instrumentalists.

One thing from the feedback particularly aroused my thinking – *canyengue*¹⁰ voice. Four teachers pointed out that I had this type of voice but their opinions about it diverged. Two teachers disagreed on its use in these non-milonga tango songs, while one tango singer explicitly expressed his liking for this voice of mine¹¹, and another specifically suggested learning the “ugly” animalistic voice¹², which I believe is very close to the *canyengue* voice. Though there seemed to be an obvious disagreement, I could still conclude that my execution of this voice was not convincing enough and needed to be refined. In my first cycle I would investigate this.

Since my research centered on style, I chose not to include intonation and melodic variation as study parameters in my research, as they hold less stylistic significance compared to other elements.

Questions:

1. How can I structure my *fraseo* and expand my *fraseo* vocabulary?
2. What can I do to diversify my tone choices?
3. What can I do to strengthen the expressivity of my articulation?
4. What can I do to increase dynamic variation in my singing?
5. How can I improve my long note, vibrato and glissando techniques?

3.1.4 Data collection & data analysis: my findings

1. Media research

During my research on the female tango singers of the 1920s, I listened through Ada Falcón’s several albums, and decided on two songs for studying: one vals *Yo no sé qué me han hecho tus ojos*, and one tango *La última copa*. These two songs were both recorded with Orquesta Francisco Canaro.¹³ This made me think if Canaro played the same songs with other singers using similar arrangements. As formation and arrangement have effects on the way a singer renders a song, it would be very valuable to see how singers differ in their interpretation under similar conditions of formation and arrangement. Therefore, I went on to check out Canaro’s discography¹⁴, and was very happy to find that his orchestra also did each of these two songs with Carlos Gardel and Charlo respectively. Then, I rapidly made my decision to do

¹⁰ A word of Argentine slang, referring to a style of tango dance that features exaggerated, rude steps, or a suburban person who walks rudely ([canyengue | Diccionario de americanismos | ASALE](#)). Therefore, *canyengue* voice, as far as I understand, is a kind of rough voice that is reminiscent of the suburbs and of the low social status.

¹¹ See Marcelo Belardinelli’s feedback in Appendix 3.

¹² See Mirre Valkenburg’s feedback in Appendix 3.

¹³ La Milonga di Alvin, [Ada Falcón – Discografía](#), FedeVes, posted July 10, 2017.

¹⁴ La Milonga di Alvin, [Francisco Canaro “Pirincho” – Discografía \(Parte 1 – 1916/1926\) | La Milonga di Alvin](#), FedeVes, posted October 14, 2016.

La Milonga di Alvin, [Francisco Canaro “Pirincho” – Discografía \(Parte 2 – 1927/1933\) | La Milonga di Alvin](#), FedeVes, posted October 14, 2016.

La Milonga di Alvin, [Francisco Canaro “Pirincho” – Discografía \(Parte 3 – 1934/1973\) | La Milonga di Alvin](#), FedeVes, posted October 14, 2016.

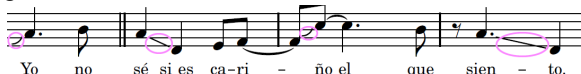
comparative research between Falcón's style and Gardel's and Charlo's through studying their renditions of the two selected songs.

2. Re-enactment

In order to gain an insider's knowledge about the stylistic elements used by these singers, I re-enacted Falcón's and Gardel's renditions of *Yo no sé qué me han hecho tus ojos*¹⁵, as well as Falcón's and Charlo's of *La última copa*¹⁶.

Before the actual re-enactment, I transcribed the vocal parts of the whole form of the two vals recordings, of the first A and B sections of Falcón's tango recording and of the first A section of Charlo's (which is all he sang in this recording). I made them into a comparative score for each song¹⁷, along with the original "cuadrado"¹⁸ melody (obtained from online scores¹⁹), with annotations in various aspects. Here I summarize and compare the characteristics of each pair of singers in each song:

Yo no sé qué me han hecho tus ojos

	Ada Falcón	Carlos Gardel
Tone	Close to soprano, mostly mixed voice in high vocal position, with a bright yet slightly deep color. Together with prevalent use of legatos and glissandi, her voice delivers a lamenting, romantic feeling.	Dark, rounded and voluminous voice with strong projection on both high and low notes
Glissandi (in pink annotation)	Frequent and exaggerated use of various kinds of glissandi is one of the main highlights of Falcón's singing. The very first phrase of the song represents her three typical uses of glissandi:  <p>Yo no sé si es ca-ri-ño, el que sienta.</p>	<ul style="list-style-type: none"> - For most notes, directly reaching the pitch without slides - Frequent use of downward vibrato glissandi: e.g. m4

¹⁵ Francisco Canaro, "[Yo no sé qué me han hecho tus ojos](#)," with Ada Falcón (voice) and Orquesta Típica Francisco Canaro (accompaniment), recorded 1930, track 12 on *Serie de oro: Grandes éxitos*, EMI Odeon SAIC, released 2004, compact disc.

Francisco Canaro, "[Yo no sé qué me han hecho tus ojos](#)," with Carlos Gardel (voice) and Orquesta Típica Francisco Canaro (accompaniment), recorded 1931, track 4-3 on *100 por Carlos Gardel*, EMI Odeon SAIC, released 2003, compact disc.

¹⁶ Francisco Canaro and Juan Andrés Caruso, "[La última copa](#)," with Ada Falcón (voice) and Orquesta Típica Francisco Canaro (accompaniment), recorded 1931, track 11 on *Serie de oro: Grandes éxitos*, EMI Odeon SAIC, released 2004, compact disc.

Francisco Canaro and Juan Andrés Caruso, "[La última copa](#)," with Charlo (voice) and Orquesta Típica Francisco Canaro (accompaniment), recorded 1931, track 9 on *A media luz*, RHI bajo licencia THAI Records, released 2014, compact disc.




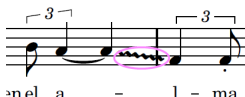
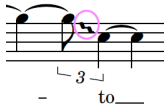

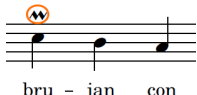
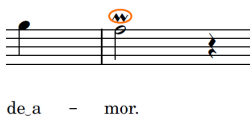


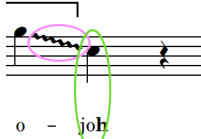
¹⁷  02 Transcriptions / Comparative score Yo no sé qué me han hecho tus ojos.pdf

For the score of *La última copa*, see Appendix 5.

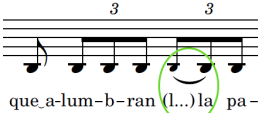




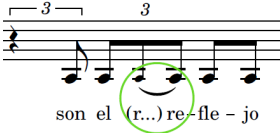
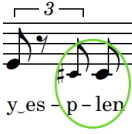


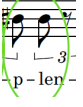

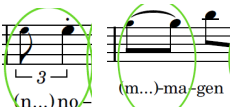

¹⁸ Square, unphrased.

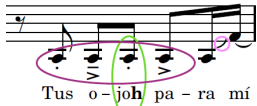






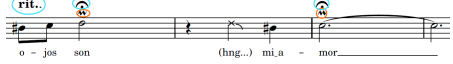
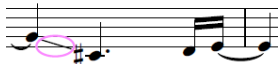


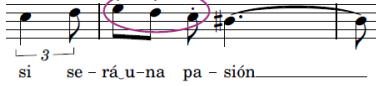
¹⁹ Todo Tango, "[Yo no sé qué me han hecho tus ojos](#)," under "Partitura", accessed May 27, 2024.


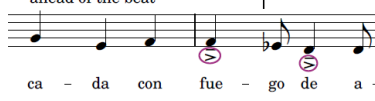


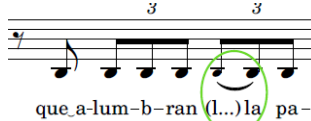
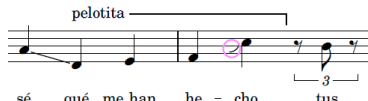
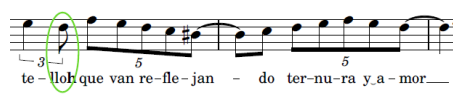

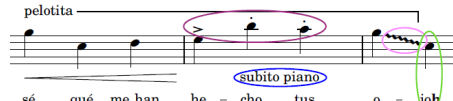
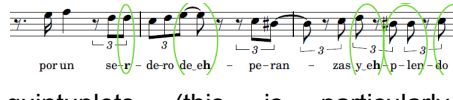
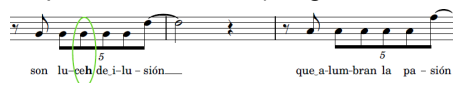


Ramiro Schiavoni, "[La Última Copa | Francisco Canaro](#)", published on October 2, 2021.

	<p>m1: Upward slide into an opening note of a phrase m2&4: Downward glissando between two notes (particularly within a large interval) m3: Upward slide into a higher note following a large interval Other uses include: - fall: e.g. m129-132</p>  <p>- upward slide into a cadential note: e.g. cadential note of B1 section (m66)</p>  <p>B sections also have many uses of this type, after a large interval (e.g. m33)</p>  <p>It is noteworthy that Falcón almost always uses non-vibrato glissandi. She only uses one vibrato glissando in m94, which gives particular expressivity:</p> 	 <p>- Use of upward slides into a note: e.g. m15</p> 
Ornaments (in orange annotation)	<p>Short, fast trills (often in a light and subtle manner) to increase expressivity: e.g. m89</p> 	<p>Short, fast trills: e.g. m24</p> 
Phonetic articulation (in green annotation)	<p>- Aspirated preconsonantal “S”²⁰: e.g. m35</p>  <p>- Singing diphthongs on two notes rather than as a single syllable (this can make the phrasing more interesting): e.g. m66</p> 	<p>- Aspirated preconsonantal “S”: e.g. m20</p>  <p>- Pronouncing preconsonantal or ending “n” as “r”: e.g. m15</p>


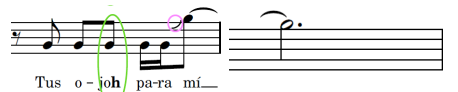

²⁰ Aspiration of preconsonantal “S” is the norm in River Plate Spanish (Coloma and Colantoni, “La aspiración de /s/ en el español rioplatense: Tango vs. rock”, 1).

	<p>- Emphasis on the consonant “L” by lengthening it: e.g. m37</p>  <p>que_a-lum-b-ran (l...)la pa-</p> <p>Or by singing syllables that end with “L” on two connected notes, one for the vowel and one for “L”; they can be of the same or different pitches: e.g. m120, m94&95</p>  <p>de_un a - l - ma que_al nel a - l - ma</p> <p>It can also be done by anticipating the next note on “L” and then opening up to the vowel on this note: e.g. m92</p>  <p>So - (l...)lo</p> <p>- Singing syllables that end with “R” on two connected notes, one for the vowel and one for “R”; usually they are of the same pitch: e.g. m77&78</p>  <p>do - r - mi - r - i</p> <p>They can even be different notes, delivering a typical old-fashioned flavor: e.g. m14</p>  <p>da - n - do po - r</p> <p>- Emphasis on the consonant “R” by lengthening it</p>  <p>son el (r...)re-fle - jo</p> <p>- Emphasis on a consonant like a single syllable when it precedes another consonant: e.g. m64</p>  <p>y_es - p - len</p>	 <p>mi co-ra - zór</p> <p>- Emphasis on the consonant “L” by anticipating the next note on “L” and then opening up to the vowel on this note: e.g. m31</p>  <p>vi-da_el do - l - or</p> <p>- Emphasis on a consonant like a single syllable when it precedes another consonant: e.g. m64</p>  <p>p - len</p> <p>- Singing syllables that end with “R” on two connected notes, one for the vowel and one for “R”: e.g. m64&65</p>  <p>do - r po - r</p> <p>In fast runs this can make the phrasing sound refreshing</p> <p>- Emphasis on the consonant “N”/“M” by lengthening it: e.g. m70 & m96</p>  <p>(n...)no (m...)ma-gen</p> <p>- Nasal “ng” as start of a phrase, in order to facilitate the production of the following consonant “T”: e.g. m57</p>  <p>(ng...)Tus</p>
<p>Note articulation (in purple annotation)</p>	<p>- Prevalent use of legato</p> <p>- Alternation between tenuto and staccato: e.g. m33</p>	<p>- Sudden change in timbre through consecutive light staccatos on high notes: e.g. m19</p>




	 <p>Tus o - joh pa - ra mi</p>	 <p>he - cho tus</p>
Vibrato	Infrequent use of vibrato except on cadential notes	Prevalent use of vibrato, especially on long cadential notes
Dynamics (in blue annotation)	<p>Dynamics changes (especially within a short phrase or even on the same lasting note) that make the song very delicate and refreshing: e.g. m12</p>  <p>pe - na</p>	<p>Nuanced but very effective dynamics changes, often along with subtle tone changes: e.g. m19, m25&26</p>  <p>he - cho tus</p>  <p>Yo no sé qué me han</p>
Tempo variation (in light blue annotation)	<p>Tempo variation accompanied with fermatas / pauses, which makes the song less predictable and the beginning and ending of a section more impactful: e.g. m64&65, m100</p> <p><i>poco rit.</i></p>  <p>zas y es - p - len - dor por - que tus</p>  <p>Tus o - joh pa - ra</p>	<p>Tempo stays constant throughout the song except the ritardando and fermatas in the very ending:</p>  <p>o - jos son (hng...) mi a - mor</p>
Fraseo	<p>- Frequent grouping of two syllables closely together as 16th (or even 32nd) notes, the second of which is accentuated (often landing on beat or anticipated), which gives a forward momentum to the melodic flow: e.g. "no ver" in m10, "mirar" in m21-22</p>  <p>que al no ver</p>  <p>que al mi - rar - me me</p>	<p>- A tendency to anticipate the phrasing exists almost throughout the whole song: e.g. in the first phrase "sé" "ri" "que sien" are anticipated</p>  <p>Yo no sé si es ca-ri - ño, el que sien - to</p> <p>"rá una pasión" are anticipated in m7</p>  <p>si se - rá u - na pa - sión</p> <p>One way that Gardel uses to anticipate is to compress multiple syllables into a very fast run (e.g. m42-43)</p>



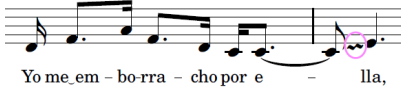


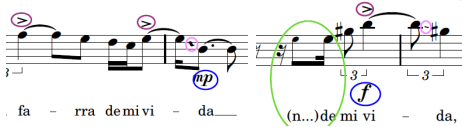
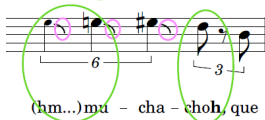






	<p>- Frequent use of uncomplicated <i>fraseo</i>, while avoiding a square sound through subtle variations such as laying back (e.g. m77-78)</p> <p style="text-align: center;">behind the beat</p>  <p>— que al do-r-mi-r-me u</p> <p>or singing ahead (e.g. m97-98)</p> <p style="text-align: center;">ahead of the beat</p>  <p>ca-da con fue-go de a-</p> <p>offbeat (e.g. m6-7)</p>  <p>sé si se-rá u-na pa-</p> <p>anticipating a note that is supposed to be accented on beat (e.g. “dolor” in m31)</p>  <p>vi-da-el do-lor</p> <p>phrasing in triplets or triplet-ishly (e.g. m37)</p>  <p>que a-lum-b-ran (l...) la pa-</p> <p><i>pelotita</i>²¹ (e.g. m85-86)</p>  <p>sé qué me han he-cho tus</p> <p>All these make the melody never sound square.</p>	 <p>te-lloh que van re-fle-jan do ter-nu-ra y a-mor</p> <p>- Rhythmic displacement by all means: anticipation (shown as above) (consecutive) syncopation: e.g. m73-74</p>  <p>o-joh pen-san-do pa-sé</p> <p><i>pelotita</i>: e.g. m18-20</p>  <p>sé qué me han he-cho tus o-joh</p> <p>triplet-ish phrasing: e.g. m62-64</p>  <p>por un se-r-de-ro de eh-pe-ran-zas y eh-p-len-do</p> <p>quintuplets (this is particularly frequent in B sections): e.g. m35&37</p>  <p>son lu-ceh-de-i-lu-sión que a-lum-bran la pa-sión</p> <p>bold phrasings: e.g. placing the preconsonantal “R” on beat, like a single syllable in m64-65</p>  <p>do-r-po-r-que tus o-</p> <p>creation of expectation game: e.g. on-beat - on-beat - fast-run anticipation in m42&46</p>  <p>te-lloh que van re-fle-jan</p> <p>vi-nos y me tie-nen pre</p>
Other aspects	<p>- Typical tango ending: Fermata with a short trill in the ending line,</p>	

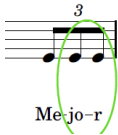



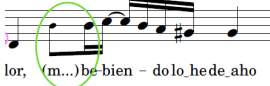
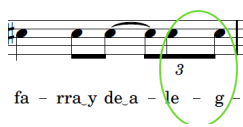

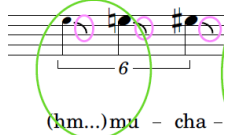

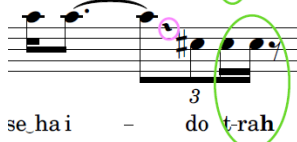

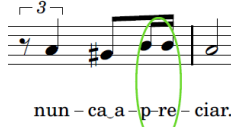
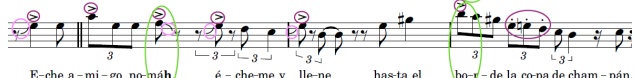
²¹ A typical phrasing approach in tango music, where a consecutive run of notes are played in a way where their duration gradually diminishes, like a rubber ball “dropped to the floor, bouncing faster and faster as it loses energy”. (Peralta, *The Tango Orchestra: Fundamental Concepts and Techniques*, 17)

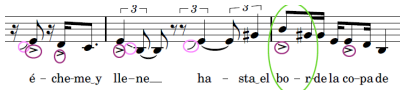




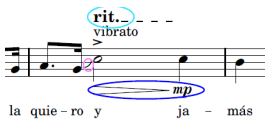

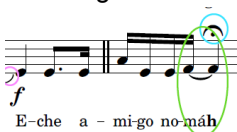

		<p>followed by an aspirated nasal attack (“hng”) before singing the ending syllables:</p>  <ul style="list-style-type: none"> - Cadential notes are not sung in long duration, and they have neat offset - Melodic variation in B2 section through singing a third up in the high notes as well some of the whole phrases:  
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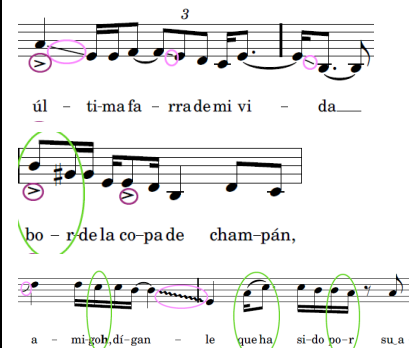
La última copa

	Ada Falcón	Charlo
Tone	<p>In contrast to the vals, Falcón applied more bite in her voice and a lower vocal position, making the tone firmer and darker. This in line with more use of fast runs of syllables, more short notes, more bold <i>fraseo</i>, more vibrato glissandi, gives the singing a fighting attitude. Falcón made more variations to her vocal color, through singing backward and deep or using vibrato on long notes to create the effect of crying, lending a tinge of resentment to the performance.</p>	<p>In general, Charlo has a mellow, rounded voice. However, he presented a good example of acting through changing the tone: he manifested a drunkard with a heavy tone and dragging, triplet-ish phrasing in the very beginning of the song:</p>  <p>He applied variations on the vocal color by alternating between backward and forward vocal positions, opening and closing the oral cavity.</p>
Glissandi & melismas (in pink annotation)	<p>- Same as in the vals, Falcón frequently uses upward slides into a note (e.g. m1) and downward glissandi (e.g. m6):</p> 	<p>- Frequent use of upward slides into a note: e.g. m1</p>  <p>- Use of downward vibrato glissandi (e.g. m11) and non-vibrato glissandi (e.g. m12):</p>

	 <p>- chede fa rra y de a -</p> <p>- She also uses downward vibrato glissandi (e.g. m14), upward glissandi (e.g. m15) and even upward vibrato glissandi (e.g. m23):</p>  <p>se ha i - do trah de a - que - lla</p>  <p>Yo me em - bo rra - cho por e - lla,</p> <p>- Besides, she uses long, rapid melismas on cadential syllables (e.g. m21, m29):</p>  <p>yo la po - dré ol - vi - dar</p>  <p>en - do lo he de a ho - gar</p>	 <p>fa rra dem i vi - da (n...) de mi vi - da,</p> <p>- Use of falls: e.g. m12</p>  <p>(hm...) mu - cha - cho h que</p> <p>- Use of upward melismas at dramatic moments, corresponding with dynamics change: e.g. m15</p>  <p>tra h de a - que - lla</p>
<p>Ornaments (in orange annotation)</p>	<p>Use of trill: e.g. m26</p>  <p>che, mo - zo má h cham -</p>	
<p>Phonetic articulation (in green annotation)</p>	<p>- Aspirated preconsonantal "S": e.g. m2</p>  <p>E - che a - mi - go no - má h</p> <p>- Singing syllables that end with "R" on two connected notes, one for the vowel and one for "R". They can be of different pitches: e.g. m4</p>  <p>ha - sta el bo - r de la co - pa de</p> <p>Or of the same pitch: e.g. m13</p>	<p>- Aspirated preconsonantal "S": e.g. m2</p>  <p>E - che a - mi - go no - má h</p> <p>- Singing syllables that end with "R" on two connected notes, one for the vowel and one for "R". They can be of different pitches: e.g. m4</p>  <p>bo - r de la co - pa de cham - pán,</p> <p>- Singing syllables that end with "G" on two connected notes, one for the vowel and one for "G": e.g. m6</p>

	 <p>Me jo-r</p> <p>- Singing syllables that end with "G" on two connected notes, one for the vowel and one for "G": e.g. m6</p>  <p>fa - rra_y de_a - le-g- rí</p> <p>- Singing diphthongs on two different notes rather than as a single syllable: e.g. m16, m31</p>  <p>mi a-mor nun-ca_a-pre-ciar.</p>  <p>le que ha</p> <p>- Nasal "m" as start of a phrase, in order to facilitate the production of the following consonant "b" (this augments the power of phrasing): e.g. m28</p>  <p>lor, (m...)be-bien - do lo,he de, aho</p>	 <p>fa - rra_y de_a - le - g-</p> <p>- Nasal "n" as start of a phrase, in order to facilitate the production of the following consonant "d": e.g. m11</p>  <p>- da (n...)de mi vi</p> <p>- Aspirated nasal "hm" as start of a phrase, leading to the following syllable beginning with "M" (this can convey a certain emotion or vibe): e.g. m12</p>  <p>(hm...)mu - cha -</p> <p>- Emphasis on the consonant "M" when it is the beginning of a phrase: e.g. m13</p>  <p>(m...)Me-</p> <p>- Separation of "T-R": e.g. m14</p>  <p>se_ha i - do t-rah</p> <p>- Singing diphthongs on two notes rather than as a single syllable: e.g. m16</p>  <p>su - po_mia-mor</p> <p>- Emphasis on a consonant like a single syllable when it precedes another consonant: e.g. m16</p>  <p>nun - ca_a - p-re - ciar.</p>
<p>Note articulation (in purple annotation)</p>	<p>- Falcón's use of accents corresponds with the textual accents, therefore reinforces the textual meaning: e.g. m2-4</p>	<p>- Charlo's use of accents and staccatos creates a bouncy effect in the very first phrase of the song:</p>  <p>E-che.a - mi - go no-nah, é - che-me.y lle-ne... has-ta.el bo-y - de la co-pa de cham - pán,</p> <p>- His use of accents corresponds with the textual</p>

	 <p>- Alternation between tenuto and staccato: e.g. m32</p> 	<p>accents, therefore reinforces the textual meaning: e.g. the above phrase, and m10-11</p> 
Dynamics (in blue annotation)	<p>- Efficient and effective dynamics change, which is necessary in songs of relatively fast tempo: e.g. m9</p>  <p>- Singing diminuendo when notes get higher (this creates a refreshing effect that arises from the conflict with expectation that the higher, the louder): e.g. m14-15, m19</p>  	<p>Efficient and effective dynamics change, which is necessary in songs of relatively fast tempo: e.g. m8-9</p> 
Fermatas & pauses (in light blue annotation)	<p>- Falcón delivers several fermata moments, which are very effective in creating impact</p> <p>- Refreshing approach to do a fermata at the ending of the very first phrase of the song, which creates great tension:</p> 	
Fraseo	<p>Falcón's <i>fraseo</i> is more syncopated (e.g. "farra" in m10) and pushy (e.g. fast run in m4, and m30-31) than in the vals:</p>	<p>- Frequent use of triplet phrasings, sometimes of running triplet notes decorated with staccatos that sound very bouncy: e.g. the first phrase of the song</p> 

	<p>- Combination of on-beat and anticipated phrasing, never delayed</p>
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After analysis, I tried to reproduce the elements and tools found in the analysis, as the preparation for re-enactment. For color-wise elements, I experimented with different positions, and tried out different methods under the instructions of my vocal technique teacher Harjo Pasveer. For *fraseo*-wise approaches, especially the fast runs, I mostly practiced by slowing down the recordings and speeding up bit by bit.

Afterwards, I decided on the keys in which to re-enact each version and what part to re-enact:

- Dm (Falcón's key) for Falcón's *Yo no sé qué me han hecho tus ojos*, the first A and B sections (This key was slightly too high for me, but I still decided to do it because I wanted to get as close as possible to Falcón's vocal color.)
- Cm for Gardel's *Yo no sé qué me han hecho tus ojos*, the first A and B sections
- Am for Falcón's *La última copa*, the first A and B sections
- Gm for Charlo's *La última copa*, the first A section
(Likewise, I chose different keys for re-enacting female and male versions in order to experiment with different voices)

I made my playbacks by removing the vocals²² from the original recordings.

Here are the links of my re-enactment recordings:

[Re-enactment Ada Falcón's *Yo no sé qué me han hecho tus ojos*](#)

[Re-enactment Carlos Gardel's *Yo no sé qué me han hecho tus ojos*](#)

[Re-enactment Ada Falcón's *La última copa*](#)

[Re-enactment Charlo's *La última copa*](#)

Much to my surprise, as a female singer, I found it way easier throughout the process to reproduce Gardel and Charlo's approaches than Falcón's. I thought this was partly because my then singing style was closer to (or, had been more influenced by) the male singers' (mostly directly reaching the pitch of notes without sliding, using glissando only at dramatic/cadential moments, mainly using low vocal position, etc.), and partly because Falcón's register is higher than mine (though not by much), which made it hard for me to connect to the effects she made based on this register. The results confirmed this feeling: The re-enactments of the two male renditions did sound more natural, and closer to the original than those of the two renditions of Falcón (between which, the tango was better done than the vals because its tonality was more comfortable to me and Falcón applied to it more strength rather than lyricism).

Listening through my recordings, I found the following issues:

²² I made this through [Vocal Remover](#).

- For the re-enactment of Falcón's vals, voice sounds tense when doing the slides and glides, occasionally intonation also suffers; in general it lacks the lyrical, tender, whining feel that Falcón had.
- For the re-enactment of Gardel's vals, vibrato needs to be strengthened. This is particularly true with vibrato glissandi, which sound almost like straight ones. The phrasings can be executed with more rhythmic accuracy, so that the intention of each phrase is conveyed more clearly and convincingly.
- For the re-enactment of Falcón's tango, in general the vocal position can be more front and higher; this can also allow more room for color variations. Certain 16th-note phrasings typical of Falcón's singing sound a bit artificial. In the B section, glissandi leading to high notes sound tense and lack agility; fast-run melismas also lack agility and struggle to keep intonation due to register transition; notes of high range lack strength in general (partly a result of the key choice).
- The re-enactment of Charlo's tango is the one I am the happiest about. I managed to deliver the heavy, dragging tone and *fraseo* in the beginning, and the whole performance sounds organic and consistent.


3.1.5 Interventions / practical application

For this phase, I chose to work on the vals *Yo no sé qué me han hecho tus ojos* as the outcome of my first cycle, on one hand because the lyrical and romantic singing in this song was what I wanted to grasp the most for this cycle as well as what I was lacking the most at the moment, on the other hand because I wanted to take this as a good opportunity to delve into the interpretation of vals as one of the main styles of tango music.

First, I decided to do the song in Cm, a more comfortable key to me than Dm, and in a duo setting with keyboard accompaniment that stayed close to the original. I then made a [prescriptive annotated score](#)²³, with the general guideline of adopting Falcón's vocal colors and ornamentations and Gardel's *fraseo* - the two main things that I aimed to gain through this cycle. I was curious how it would sound to combine these two.

- For the A1 section, I generally followed this guideline. For the cadential note which lasts from the end of m15 until m16 leading to the next phrase, I designed a moment where I started the note forte in the Gardelian style, went diminuendo to nothing, and then, without in-breath, began the next phrase very softly. I intended it to be a delicate yet impactful moment.

(In the following score excerpts, pink annotations are of Falcón's approaches, blue ones are of Gardel's, and green ones are of my own choices.)

²³  07 Prescriptive score Yo no sé qué me han hecho tus ojos (intervention).pdf

The image displays a musical score for the song "Yo no sé si es cariñoso el que siénto" in 3/4 time, featuring annotations for two different phrasing styles: Gardel's and Falcón's. The score is divided into measures, with measure numbers 6, 10, 14, 18, 22, 26, and 30 marked. The key signature has two flats (B-flat and E-flat).

Annotations include:

- Gardel's fraseo:** Indicated by blue brackets above the staff.
- Falcón's upward slide into a note:** Indicated by pink circles and arrows.
- Gardel's vibrato glissando:** Indicated by a blue bracket and arrow.
- downward slide out of a note:** Indicated by a green bracket and arrow.
- Gardel's consecutive staccato:** Indicated by a blue bracket and arrow.
- Falcón's upward slide into a note:** Indicated by pink circles and arrows.
- Falcón's staccato:** Indicated by a pink bracket and arrow.
- Falcón's fraseo:** Indicated by pink brackets above the staff.
- Falcón's glissando:** Indicated by a pink bracket and arrow.
- No in-breath, maintain support, slide piano into next phrase:** Indicated by a green bracket and arrow.
- 16th-note anticipation of downbeat:** Indicated by a green bracket and arrow.
- subito piano:** Indicated by a blue bracket and arrow.
- Gardel's dynamics:** Indicated by a blue bracket and arrow.
- Gardel's articulations:** Indicated by a blue bracket and arrow.
- Gardel's glissando:** Indicated by a blue bracket and arrow.
- Gardel's trill:** Indicated by a blue bracket and arrow.
- Falcón's upward slide into a note:** Indicated by pink circles and arrows.
- Gardel's consecutive staccatos:** Indicated by blue brackets and arrows.
- Gardel's glissando:** Indicated by a blue bracket and arrow.
- daintily:** Indicated by a blue bracket and arrow.
- Gardel's interpretation:** Indicated by a blue bracket and arrow.
- Diphthong separation:** Indicated by a green bracket and arrow.
- Gardel's fraseo:** Indicated by blue brackets above the staff.
- Gardel's emphasis on "L":** Indicated by a blue bracket and arrow.
- Falcón's fraseo & interpretation:** Indicated by pink brackets above the staff.

The lyrics are: Yo no sé si es cariñoso el que siénto Yo no sé si se ráu-na pa-sión So-lo sé que al no ver-te u-na pe-na va ron dan-do por mi co-ra-zón Yo no pelotita sé qué me han he-cho tus o-jos que al mi-rar me me ma-tan de a-mor. Yo no sé qué me han he-cho tu-s la-bios que al be-sar mis la-bi-os se ol-vi-da el do-lor Tus o-jos da-ra mí

- For the B1 section, I phrased in Falcón's style and did triplet phrasing inspired by Charlo's singing in *La última copa*, but most importantly, I experimented with Gardel's anticipated quintuplet phrasing that gave the rhythmically repetitive melody a forward momentum. Intending to keep the

ending part *a tempo*, I adopted Gardel's *a tempo fraseo* from m57 until m65, but went back in the last short phrase to Falcón's interpretation, because I loved her accentuation, separation of "mi-a" and upward slide into the ending "mor".

B1

34 Triplet fraseo inspired by Charlo Quintuplet fraseo inspired by Gardel

son lu - ce ³ de i - lu - sión ³ que a - lum - bra la pa -

38 Quintuplet fraseo inspired by Gardel Falcón's fraseo & articulations

sión ⁵ que al - be - r - go pa - ra ti. ³ Tus o - jos son deh -

42 Gardel's fraseo Falcón's fraseo

te - llo ³ que van re - fle - jan - do ⁵ ter - nu - ra y a - mor ³ Tus o - jos son di

46 My own fraseo adapted to my choice of melody Falcón's fraseo

vi - nos y me tie - nen pre - sa en su al - re - de - dor ³ Tus o - joh pa - ra mí -

50 Gardel's fraseo

son el re - fle - jo fiel de un al - ma que al que -

54 Falcón's fraseo

rer ³ que - rrá con fre - ne - sí. (ng...) Tus o - joh pa - ra mí

58 Gardel's preconsonantal "ng" as beginning of a phrase Gardel's fraseo

se - rán se - rán la ³ luh ³ de mi ca - mi - no que ³ con ³ fe me gui - a - rán

62 Gardel's separation of "p-len" Gardel's separation of "o-r"

por un ³ sen - de - ro de es - pe - ran - zas y es - p - len - do - r ³ po - r - que sus o -

66 Falcón's fraseo Falcón's diphthong separation Falcón's upward slide into an ending note

- jos son ³ mi a - mor Yo no

- For the A2 section, I based my *fraseo*, articulation and ornamentation mostly on Falcón's interpretation. Her phrasings in this section are either simple with nuanced variations and decorated with interesting articulations/ornamentations, or unexpected by compressing and decompressing, singing on beat and off beat (m94-96). However, I did not try to comply with the notation as strictly as I did in previous sections, but sang with more personal feeling. I infused my own understanding of the lyrics, as was reflected in the colors I used to convey emotions.

A2

69 *pelotita* *Gardel's fraseo*
 sé cuán - tah (n...) nó - che de in - som - nio en tus
Gardel's staccatos

73 *Gardel's fraseo* *Falcón's trill*
 o - joh pen - san - do pa - sé. Pe - ro sé
Falcón's anticipated cadential note

77 *behind the beat*
 — que al do - r - mi - r - me u - na no - che en tus o -
Falcón's separation of "o-r" *Falcón's dynamics change*

81 *with breath*
 - joh p - re - cio - sos so - ñé. Yo no
Dynamics change on one (cadential) note *Falcón's staccato*

85 *pelotita*
 sé qué me han he - cho tus o - jos que me em -
Falcón's glissandi *Falcón's fraseo*

89 *Falcón's trill*
 bru - jan con tu (r...) res - plan - dor. So - (l...) - lo
Falcón's emphasis of "R" *Falcón's emphasis of "L" by anticipating it on the following pitch*

93 *Falcón's accent* *drop fast*
 sé que yo lle - vo en el a ma tu im - a - gen ma - r -
Falcón's vibrato glissando *Falcón's upward slide into a note* *Falcón's separation of "a-r"*

97 *ahead* *Falcón's articulations* *Falcón's fraseo*
 ca - da con fue - go de a - mor. Tus o - joh pa - ra

- For the B2 section, until m123 I applied a third up to the high cadential notes as well as some of the whole phrases like Gardel did. In the ending part, I adopted Falcón's rubato approach, together with my own vocal color change, and switched to the Gardelian style in the last short phrase with his trilled fermata and aspirated nasal attack ("mor" still with Falcón's slide though).

B2

101 **B2** Gardel's singing of high ending notes of phrases one third up Falcón's fraseo Gardel's quintuplet fraseo

mi son lu - ce h de i - lu - sión que a - lum - bra la pa - sión

105 Continuation of quintuplet fraseo

que al - be - r - go pa - ra ti. Tus o - joh son des -

109 Gardel's fraseo

te - lloh que van re - f - le - jan - do ter - nu - ra y a - mor ___ Tus o - joh son di -

113 My own fraseo adapted to my choice of melody

vi - nos y me tie - nen pre - sa en su al - re - de - dor ___ Tus o - joh pa - ra mí

117 Gardel's singing of the whole phrases one third up

son el re - fle - jo fiel de un al - ma que al que -

121

rer que - rrá con fre - ne - sí. Tus o - joh pa - ra mí

125 rit. My own choice of trill a tempo

se - rán se - rán la - lu - h demi - ca - mi - no que con fe me gui - a - rán Falcón's fraseo

129 rubato rit. Falcón's note falls Falcón's separation of "p-len" Falcón's accentuation and fall on a fermata note

por un sen - de - ro de es - pe - ran - zas y es - p - len - dor por - que sus

133 Gardel's fermata with trill Gardel's pause before the ending of "mi-a" in a dotted short phrase Falcón's separation of "mi-a" in a dotted grouping

o - jos son (hng...) mi a - mor ___

Gardel's nasal attack before the ending short phrase

Under the guidance of this prescriptive score, I rehearsed with my partner, Stefan Brunner, on the keyboard. We agreed on a lyrical tempo in general. Afterwards, I made the recording.

3.1.6 Outcomes

1. [Prescriptive score](#)²⁴ of *Yo no sé qué me han hecho tus ojos*
2. [Recording of Yo no sé qué me han hecho tus ojos](#)
 - *Yo no sé qué me han hecho tus ojos*, written by Francisco Canaro
 - Lenore Huang on vocals and Stefan Brunner on keyboard
 - Recorded on 24/05/2024, 3:22 long

3.1.7 Feedback, reflection and conclusion

Feedback:

1. The influences of Ada Falcón and Carlos Gardel were clear to all teachers, which was my biggest achievement for this cycle. I would expand upon this aspect below in the part of self-reflection.

2. In general, teachers were very impressed with my *fraseo*, except two things that needed working on. One was the ending part of B1, in which I was too eager to execute Gardel's fast-run phrasing, so that my intonation and rhythmic coordination with the accompanist suffered. The other was the main part of both B sections where the melody was rhythmically repetitive and monotonous. I could push the *fraseo* even more forward, and bring more variation by switching between downbeat and upbeat phrasing. Besides, the clarity and accuracy of diction suffered in the fast runs of syllables.

In *fraseo* variation, Wim wisely advised me to combine very *fraseado* phrasing with *cuadrado* phrasing. I agreed with this suggestion, and I believed that the contrast has great potential to create strong impacts.

3. I also got compliments about my use of the various vocal elements, including dynamics change, color variation, emphasis of the consonant "L", etc. All these created refreshness and impactfulness, making the expression more effective.

4. In addition, I received specific compliments on my intonation and clarity of notes, which I was very happy about.

5. Álvaro and Wim both suggested adding more variation to tempo, to avoid sounding monotonous and to create impacts. We could take more time when the interlude just finished and I entered the first phrase of B section, push forward hard when we started the full vals swings, and make a sudden *ritardando* upon reaching the first few syllables of the ending part of B. This way the song would sound way more interesting.

Besides, Álvaro thought that the tempo in general is slightly slow; this along with my not-forward-enough *fraseo* made the song, especially the B sections sound a bit dragging.

6. Last but not least, two teachers (Álvaro and Inés) pointed out the inappropriate use of upward slides to the high note in the repeated melodic patterns in B sections, which sounded inconsistent and not natural

²⁴  07 Prescriptive score Yo no sé qué me han hecho tus ojos (intervention).pdf

enough. Álvaro suggested that I use it with more care and selection, rather than as a habit, while Inés advised me to think of the phrase as a whole instead of treating the high note separately. In general she advised me to think more horizontally (text) than vertically (pitch). She also gave me technique suggestions to make the pitch transition sound more natural, that is, lift the upper lip and resonate more front and higher in the mask.

Reflection:

1. First of all, I must admit that my outcome was more of a study case, rather than an example of how I would sing the song in a real performance. Compared to modern tango singing styles, the classical tango language was way farther from what I have. For a non-native, it was anything but natural. The unsatisfactory result of my re-enactment confirmed this, particularly that of Falcón's version of the vals, the focus piece of this cycle. All these made me decide to focus on solidifying my execution of the elements and tools that I had been studying within this cycle as the core task of the intervention. Interestingly, regarding this issue, the feedback that I received diverged into three sides: one believing that despite the influences, my rendition sounded natural, controlled, and with my own style²⁵, one²⁶ expecting to hear a song recorded by neither of the two singers to which I apply my findings, and the third²⁷ missing the "me" in the interpretation.

I briefed all these teachers beforehand what my current cycle of research was about, so they all more or less touched upon the influences as they heard in my recording. I wondered what they would say if they had not been informed in advance.

As far as I was aware, when I was singing each phrase with any tool, I was being genuine and connected to what I was doing. I FELT LIKE using them, though they were prescribed in advance instead of being spontaneous. Apart from that, this outcome was not without my active creations, one of them is m16-17²⁸ where I decided to maintain the ending long note with *diminuendo* until almost no sound, then, with no in-breath, start the next phrase very softly. I envisioned creating a deep impact through this moment, and I thought I made it. One of the teachers' feedback²⁹ also confirmed the success of this idea.

All things considered, I believed that I had achieved my main objective – execution of the studied tools – successfully for this cycle. It looked like a good plan to take Santiago's suggestion of picking a new song for applying findings in my next cycle, and Inés's advice to create my own artistic work in the last cycle.

2. What did I find challenging?

First of all, the conveyance of Ada Falcón's lyrical, plaintive voice. The first decision I made to tackle this challenge was to lower the key. I was expecting a certain degree of loss of brightness which might lead to a bit of loss of her flavor, but it turned out that Falcón was way more present in the outcome recording than in the re-enactment. It seems to me that the creation of her feelings is less related to absolute register than I thought, though the latter could not be fully irrelevant.

The second challenge was the Gardelian fast runs of syllables, one of the main secrets for Gardel's constantly forward, anticipated momentum, especially in syllable-dense phrases. Due to my lack of mastery of (Rioplatense) Spanish, oftentimes I would find difficulty in articulating syllables clearly,

²⁵ See Omar García Brunelli, Omar Mollo and Álvaro Rovira Ruiz's feedback in Appendix 3.

²⁶ See Santiago Cimadevilla's feedback in Appendix 3.

²⁷ See Inés Cuello's feedback in Appendix 3.

²⁸ See [the prescriptive score of *Yo no sé qué me han hecho tus ojos*](#).

²⁹ See Santiago Cimadevilla's feedback in Appendix 3.

correctly AND fast, particularly when the tempo reached a certain level. Certain consonants typical of Rioplatense accent were especially tricky for me at fast tempo, such as

- “RR”: whether it was before or after another consonant, I needed more time to pronounce and then the flow was broken
- aspirated “S”: when it was followed by another consonant, I seemed to lack time to make the aspiration, and therefore the “s” sometimes got lost
- “LR”: it was hard for me to switch swiftly from the oral position of “L” to that of “R”, and therefore “L” was often missing
- “vowel+L”: the ending “L” cost me more time to finish the syllable and move to the next

These obstructed me from executing the fast runs fast enough (particularly the quintuplets of B sections), which could be heard in the recording and was also confirmed by feedback³⁰.

Another challenge in *fraseo* was the very nuanced, subtle behind-the-beat and ahead-of-the-beat feels as manifested perfectly in Gardel’s singing as well as Falcón’s. I did think that this rhythmic feeling would take time to be incorporated and built.

My challenge in vocal agility was also noteworthy (e.g. in fast melismas). This challenge was mainly found in the re-enactment of *La última copa*, but it was also manifested slightly in my execution of vibrato glissando when recording the vals. In general, this was an aspect to invest efforts in.

Focal questions:

1. How can I increase my ability to phrase fast without compromising vocal agility and diction?
2. How can I strengthen my technique so as to execute challenging melismas?
3. How can I create more impacts by applying more tempo variations?
3. How can I gain more freedom in expression after grasping more tools?

³⁰ See Santiago Cimadevilla and Álvaro Rovira Ruiz’s feedback in Appendix 3.

3.2 Second Research Cycle

3.2.1 Overview of second research cycle

This August I paid a one-month visit to Buenos Aires, exploring tango music in its world capital. I had the opportunity to have one-on-one coaching sessions with several established tango singers, including Lautaro Mazza, Noelia Moncada, Lidia Borda and Victoria Morán. I showed them the outcome of my previous research cycle as well as my other recordings, and also sang to them on the spot. A common suggestion from them all was that I should work on enriching nuances in my interpretation, especially through varying dynamics. To achieve this, quite a few musicians, including Lautaro Mazza, recommended delving deep into the singers of the orchestra of Aníbal Troilo, a recognized master in “selecting singers and their repertoire, indicating what is superfluous or missing in their interpretation, and explaining what the lyrics of each tango says and what kind of attitude they ought to take with each stanza, line, word”³¹. Guided by these experts’ suggestions, I decided to take dynamic variation as the focus of my second research cycle, meanwhile continue giving attention to the use of ornamental / articulative tools, through studying the interpretations of the three earliest singers³² of Troilo’s orchestra: Francisco Fiorentino, “a fundamental protagonist during the initial stage of the orchestra”³³ and one of the precursors of orchestra singer³⁴; Alberto Marino, “the golden voice of tango” as named by Alfredo Gobbi; and Floreal Ruiz, vanguard of a new way of interpreting tango³⁵ who was particularly acclaimed for his vals interpretation³⁶. From each of the three singers, I selected one recording that is of dynamic and ornamental / articulative interest – tango *Tinta roja* of Fiorentino, tango *Cuando tallan los recuerdos* of Marino, and vals *Flor de lino* of Ruiz. These recordings also have a common characteristic: The singer does not sing the whole text, but has the second verse and even the first half of the second chorus played by the orchestra, a standard orchestra format of vocal repertoire before the mid 1940s³⁷. I specifically made these choices in order to leave room for me to experiment with the singer’s approach in the same song. For the purpose of analysis, I made detailed annotations of dynamics and ornamental / articulative tools on the sung texts, and based on this I noted how I imagine the singer would approach the missing part. Using these as the guidance I completed the three songs through re-enactment and experimentation. For intervention, I revisited *La última copa*, a tango that I analyzed but did not do very successfully in my first cycle. I tried to translate my findings from the studies of Troilo’s singers into my own version of renewed dynamics and ornamentations / articulations. My outcome was a recording of this piece with keyboard accompaniment.

³¹ Eduardo Berti, *Por qué escuchamos a Aníbal Troilo* (Gourmet Musical Ediciones, 2017), 87.

³² Michael Lavocah, *Tango Masters: Aníbal Troilo* (milonga press, 2020), 22. (In early 1940 Amadeo Mandarino joined Troilo’s orchestra as a vocalist along with Fiorentino, but he only recorded one song in a duo with Fiorentino, so I did not count him among the earliest three singers of Troilo’s orchestra.)

³³ Fernando Vicente and Javier Cohen, *Siempre estoy llegando: El legado de Aníbal Troilo* (Libros del Zorzal, 2021), 29.

³⁴ Fernando Vicente and Javier Cohen, *Siempre estoy llegando: El legado de Aníbal Troilo* (Libros del Zorzal, 2021), 36.

³⁵ Fernando Vicente and Javier Cohen, *Siempre estoy llegando: El legado de Aníbal Troilo* (Libros del Zorzal, 2021), 95.

³⁶ Eduardo Berti, *Por qué escuchamos a Aníbal Troilo* (Gourmet Musical Ediciones, 2017), 90.
Fernando Vicente and Javier Cohen, *Siempre estoy llegando: El legado de Aníbal Troilo* (Libros del Zorzal, 2021), 97.

³⁷ Eduardo Berti, *Por qué escuchamos a Aníbal Troilo* (Gourmet Musical Ediciones, 2017), 39.

3.2.2 Reference recording

[Reference recording of the second research cycle](#)

I chose to use the result of my first research cycle, recording of the vals *Yo no sé qué me han hecho tus ojos*, as the reference recording of my second cycle.

- *Yo no sé qué me han hecho tus ojos*, written by Francisco Canaro
- Lenore Huang on vocals and Stefan Brunner on keyboard
- Recorded on 24/05/2024, 3:22 long

3.2.3 Feedback and reflection

I received very positive feedback for this reference recording, which can be seen in 3.1.7 along with my reflections. However, this August I traveled to Buenos Aires and met many acclaimed tango singers in person, and I really wanted to take this opportunity to obtain their opinions about my live singing, instead of mere comments on a recording. With this goal in mind, I arranged several one-on-one sessions with these singers. My tango singing was highly recognized by all of them, but they all pointed out that I lacked nuances in my singing because I tended to rely on strong volume throughout a piece, which made the interpretation sound monotone and the parts that demand real impact (e.g. cadences / the ending) lose their power. Noelia Moncada told me: “A forte is never forte if there’s no piano,” “Don’t do more than two climaxes in one song.” Lautaro Mazza urged me to “create more pianissimo moments” while interpreting a piece.

From listening to my own recordings in the past, I had been vaguely aware of this issue of lack of dynamic diversity, but it was only after these sessions that I started to realize how crucial it is for me to solve this issue. Therefore, I decided to devote my second cycle to dynamics. As I also received advice from these singers about creating nuances through using articulative tools, I put articulation as a secondary focus of this cycle.

3.2.4 Data collection & data analysis: my findings

1. Media research

While I was reading about Aníbal Troilo’s orchestra, I listened chronologically through its discography, especially the part with vocals, while also paying attention to the typical format of vocal repertoire for orchestra performing in the 1940s³⁸, as illustrated below:

verse 0	instrumental
chorus 0	instrumental
verse 1	sung
chorus 1	sung
verse 2	instrumental
chorus 2	- instrumental, OR - instrumental (first half) + sung (second half), OR - sung

³⁸ Eduardo Berti, *Por qué escuchamos a Aníbal Troilo* (Gourmet Musical Ediciones, 2017), 39.

As can be seen, the second verse was never sung. The idea then sprang to mind that I could make use of this section to experiment with the singer's choices in the same song. Having in mind this as well as the knowledge of Troilo's singers and the intended focus on dynamics and ornamentation / articulation, I picked three recordings for analysis: [*Tinta roja*](#)³⁹ sung by Francisco Fiorentino in 1941, [*Cuando tallan los recuerdos*](#)⁴⁰ by Alberto Marino in 1943, and [*Flor de lino*](#)⁴¹ by Floreal Ruiz in 1947.

2. Re-enactment and experimentation

In this cycle, I continued using the method of re-enactment, reproducing what the singers did. This method had proven effective for obtaining a deep, insider's understanding of the choices that interested me in the previous cycle. On top of that, I sang the songs completely by also doing the parts that were played instrumentally in the recordings, in which I experimented with how I imagined the singers would do themselves. I recorded with backing tracks that I downloaded online and changed to my keys.

First, I made annotations line by line on the text of each song, detailing the dynamic and ornamental / articulative aspects on spots where they are noteworthy. In the analyses attached below, purple annotations are dynamics-wise, and red ones describe ornamental / articulative choices.

- 1) For [*Tinta roja*](#):

³⁹ Sebastián Piana and Cátulo Castillo, "[*Tinta roja*](#)," with Francisco Fiorentino (voice) and Orquesta Típica Aníbal Troilo (accompaniment), recorded 1941, track 2-1 on *Toda mi vida*, Tango Music, released 2003, compact disc.

⁴⁰ Rafael Rossi and Enrique Cadícamo, "[*Cuando tallan los recuerdos*](#)," with Alberto Marino (voice) and Orquesta Típica Aníbal Troilo (accompaniment), recorded 1943, track 11 on *Tango y copas (1942-1943)*, Tango Heritage, released 2016, compact disc.

⁴¹ Héctor Stamponi and Homero Expósito, "[*Flor de lino*](#)," with Floreal Ruiz (voice) and Orquesta Típica Aníbal Troilo (accompaniment), recorded 1947, track 2-8 on *Toda mi vida*, Tango Music, released 2003, compact disc.

asc. = ascending
 desc. = descending
 gliss. = glissando
 vib. gliss. = vibrato glissando

A1 Paredón, tinta roja en el gris del ayer.

Tu emoción de ladrillo feliz,

sobre mi callejón con un borrrón pintó la esquina.

Y al botón que en el ancho de la noche

puso el filo de la ronda como un broche.

Y aquel buzón carmín, y aquel fondín donde lloraba el tano

su rubio amor lejano que mojaba con bon vin.

B1 ¿Dónde estará mi arrabal? ¿Quién se robó mi niñez?

¿En qué rincón, luna mía, volcás como entonces tu clara alegría?

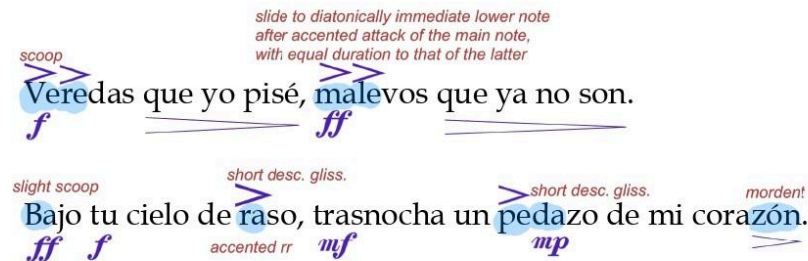
Veredas que yo pisé, malevos que ya no son.

Bajo tu cielo de raso, trasnocha un pedazo de mi corazón.

Diagrammatic annotations include: accented scoop, mf, p, prolonged, mordent, then prolonged, asc. vib. gliss., accented rr, first asc. then desc. gliss., short, slight fall, mordent, slide to diatonically immediate lower note after accented attack of the main note, with equal duration to that of the latter, short desc. gliss., and scooped notes.

A2 (instrumental)

B2 (1st half instrumental)



Dynamics:

- A1 (1:05 to 1:43)
Fiorentino uses the orchestra's rest to introduce his first phrase with a sentimental scoop, before the marcato in 4 returns and lifts his dynamic level. He employs an echo-like effect by making the motivic repetitions of phrases softer than when originally introduced (compare 1:07-1:10 with 1:11-1:14). Most of the rest of the section centers itself on a comfortable mezzoforte, punctuated by increased volume on the high notes. But even in this case Fiorentino seems to be concerned with smooth dynamic movements, seemingly softening even the high notes after their initial attack.
- B1 (1:44 to 2:13)
In support of the mood of nostalgia over the loss of childhood and its neighborhood ("¿Dónde estará mi arrabal? ¿Quién se robó mi niñez?" Where will my slums/suburb be? Who stole away my childhood?) echoed by the change to minor, Fiorentino creates a contrast to the preceding section by abruptly moving from the previous mezzoforte to a vulnerable piano, and employs planar dynamics, rising to a slightly higher volume on the following phrase before using the high note on 1:52 to launch into a forte, turning the melancholy into lamenting exclamation. From this point he drops the dynamic level gradually, again in a gravity-like fashion, until at 1:58 he arrives back where the section started. The next cycle (1:59) starts with exclamation right away, raising the dramatic expression and carrying this intensity until the cadence at 2:12.
- B2 (2:44 to 2:58)
Fiorentino arrives in the second half of B2 and develops it quite similar to B1, starting right away with an exclamatory tone and notably not significantly increasing the drama for the final cadence compared to B1.

Ornamentation / articulation:

- Fiorentino begins the song with a sentimental scoop, well in alignment with the mood of the first verse (nostalgia over the neighborhood of the past).
- He prolongs the accents of the motivic phrases, doubling the effect.
- He uses mordents and vibrato glissandos here and there.
- He stresses "RR" to highlight certain words.

Main takeaways:

- Using orchestral rests for delicate dynamics

- Echoing dynamics on repeating phrases
- Softening high notes
- Contrasting by sudden dynamic shifts
- Ending in less intense dynamics

Based on the above analysis and in combination of my own choices, I made an outline of dynamic and ornamental / articulative choices for sections that Fiorentino did not sing, as follows:

A2 Paredón, [>]tinta roja en el [>]gris del ayer.
mf

^{asc. gliss. to connect to the next syllable}
 Borbotón de mi [>]sangre infeliz,

^{asc. gliss.} que vertí en el malvón [>]de aquel balcón [>]que la escondía.
mp ^{asc. vib. gliss.}

Yo no sé si fue el [>]negro de mis [>]penas
f *mf*

o fue el [>]rojo de tus [>]venas mi sangría.
mp ^{asc. vib. gliss.}

Por qué llegó y se fue tras el carmín y el gris fondín lejano
mf *f* ^{desc. vib. gliss.}

^{slight scoop} donde lloraba el ^{short desc. gliss.}tano sus nostalgias ^{accented scoop followed by subito piano}de bon vin.
mf *mp* *p*

B2 ¿Dónde estará mi arrabal? ¿Quién se robó mi niñez?
mp *mf*

^{slight scoop} ¿En qué rincón, luna ^{prolonged}mía, volcás como ^{desc. gliss.}entonces tu clara ^{desc. vib. gliss.}alegría?
f *mf*

Afterwards, I practiced the whole piece, with the aim of re-enacting what Fiorentino did as well as experimenting in the unperformed sections. Here is the recording: [Re-enactment & experimentation Francisco Fiorentino's Tinta roja](#)

2) For [Cuando tallan los recuerdos](#):

asc. = ascending
 desc. = descending
 gliss. = glissando
 vib. gliss. = vibrato glissando

A1 > Llueve, llueve en el suburbio, > y aquí, solo en esta > pieza, ^{short desc. vib. gliss.}
p mp

> se me sube a la cabeza una > extraña evocación.
mf

> Es la pena de estar > solo o es la > tarde cruel y fría
f p

que a mi gris melancolía la trabaja de emoción.
mp pp

Aquí está mi orgullo de antes, > bandoneón de mi pasado,
p mp

> viejo fueye que he dejado > para siempre en un rincón.
mf

> En la > tarde evocadora tu teclado amarillento
f

^{doit} está mudo y ya no > siento tu lenguaje rezongón.
mp

B1 ^{short scoop followed by desc. gliss.} Mi viejo > fueye > querido, yo voy corriendo tu > suerte. ^{long desc. vib. gliss.} ^{slight desc. gliss.}
mf mp

^{strong aspiration at onset, to convey sadness (weeping)} Las horas que hemos vivido > hoy las cubre el olvido y las ronda la > muerte. ^{slow mordent}
mp

^{short scoop followed by desc. gliss. on subito piano} Mi viejo > fueye > malevo, hoy como vos estoy > listo,
f mf

^{mordent with anticipation of the next note} porque > pa' > siempre dejé en tu registro > enterrao mi corazón. ^{strong aspiration at onset, to convey anguish}
f

A2 (instrumental)

B2 Mi viejo **fue**ye querido, yo voy corriendo tu **suerte**.
pp *p*

Las horas que hemos vivi**do** hoy las cubre el olvido y las ronda la **muerte**.
mp

Mi viejo **fue**ye malevo, hoy como vos estoy **listo**,
ff *mf*

porque **pa'** siempre **dejé** en tu registro enterra**o** mi cora**zón**.
f *mp* *mf*

Annotations: desc. gliss., long desc. vib. gliss., slight desc. gliss., short scoop followed by desc. gliss. on subito piano, speak, mordent with anticipation of the next note, short scoop followed by short desc. gliss., slight fall, long desc. vib. gliss., mordent, mordent with anticipation of the next note, desc. vib. gliss., mordent.

Dynamics:

- A1 (1:02 to 1:34)
The structure of the melody consists of a motive ascending in pitch with each repetition. Similar to Fiorentino's *Tinta roja*, the dynamics go in parallel with this motion, lifting the intensity of the expression up in a step-like fashion and landing each phrase gently. After the motive reaches its peak, the dynamics start to drop in a more fluent fashion until the melody arrives at the point where it started, as if after carrying an object up each individual step of a staircase, one lets it drop on its own, rolling down the stairs. The second half of A1 (from 1:18) follows the same pattern, but instead of the low dynamics that signaled the preparation of another climb in the previous half cadence, now Marino retains some force to give the full cadence a solid finish.
- B1(1:35 to 2:04)
B1 contains an approach that mirrors the preceding A1 - the motive that constitutes the first half of the B cycle is now first sung with high dynamics, while the response is softer, like an echo. This again goes in parallel with the change in pitch. The second phrase of B1 (1:43 to 1:50), before the return of the motive, is distinctly monotone in terms of dynamics, standing in contrast to the parallel moment concluding B1 (1:57 to 2:05), where the high pitch is again accompanied by high dynamics, initiating the cadence forcefully and concluding it with a relatively soft landing.
- B2 (2:21 to 2:53)
Marino reverses the previous approach of keeping the dynamics in parallel with pitch. He starts the high notes soft and fragile, and the following response - while previously echo-like - is now more akin to a reinforcement of the careful first phrase. The second phrase is now an integrated part of the dynamic structure from 2:21 to 2:36, forming a crescendo that leads to another strong high note on the last cycle of the song from 2:44, the last climax after which the cadence falls into place as if moved by gravity once again.

Ornamentation / articulation:

- Marino uses accented, long descending vibrato glissando at the ending syllable of a phrase, to create big impact.
- He uses mordents here and there, sometimes with anticipation of the following note.

- He adds weeping-like aspiration at the onset of vowels that initiate a phrase, to transmit intense sad emotions.

Main takeaways:

- Motivic dynamic development
- Planar dynamics vs continuous dynamics
- Ebb-and-flow approach
- Setting precedents and then subverting them
- Echoing dynamics on repeating phrases

My own outline of dynamics and ornamental / articulative choices for the unsung sections:

A2

Hoy la tarde está lluviosa, bandoneón, por los recuerdos,
mf *mf*

y es por eso que me acuerdo de mis tiempos de esplendor.
mf *mf*

Cuando alcé tu caja un día en un lírico arremango
f

y ahí nomás me diste un tango, un gran tango ganador.
mp *p*

Y otra vez cuando ella estaba neurasténica y celosa
mp

con tu música gangosa vos la hiciste sollozar.
mf

Bandoneón de mis recuerdos, viejo fueye envuelto en pana,
f *mf* *mf*

esta tarde tengo ganas, muchas ganas de llorar.
mf *mp*

Articulative and dynamic markings include: *desc. gliss.*, *quasi-speak*, *scoop*, and *speak*.

Recording: [Re-enactment & experimentation Alberto Marino's Cuando tallan los recuerdos](#)

3) For [Flor de lino](#):

asc. = ascending
 desc. = descending
 gliss. = glissando
 vib. gliss. = vibrato glissando

A1 Deshojaba noches esperando en vano que le **diera** un **beso**,
mp desc. gliss. with slight vib.

pero yo soñaba con el beso grande de la **tierra** en **celo**.
mf fall; quasi-speaking desc. vib. gliss.

Flor de **lino**, qué raro destino, truncaba un camino de linos en **flor**.
mf desc. vib. gliss. desc. vib. gliss. fall long desc. vib. gliss. leading to the next phrase

Deshojaba noches cuando me esperaba por aquel **sendero**,
mp short desc. vib. gliss. f

llena de **vergüenza**, como los muchachos con un **traje** **nuevo**.
ff speak desc. vib. gliss.

Cuántas **cosas** que se **fueron**,
ff desc. vib. gliss. desc. gliss.

y hoy regresan siempre por la siempre noche de mi soledad.
mf

B1 Yo la **vi** **flore**cer como el **lino** de un campo **argentino** **maduro** de sol.
f scoop speak followed by an aspirated "ho" as sort of an interjection p

Si la hubiera llegado a **entender**, ya tendría en mi rancho el **amor**.
p appoggiatura fall; quasi-speaking sf appoggiatura

Yo la **vi** **flore**cer, pero un **día**, mandinga la huella que me la llevó.
f appoggiatura fall; quasi-speaking speak p mf

Flor de lino se fue, y hoy que el **campo** **está** en **flor**,
mf consecutive falls; quasi-speaking f

¡ah **mal**haya! me falta **su** **amor**.
f aspirated onset ("hah"), to convey strong emotion speak mp desc. vib. gliss. mordent mf

B2 (1st 16 measures instrumental)

Yo la **vi** florecer, **pero un día**, mandinga la **huella** que me la llevó.

Flor de Lino se fue, y hoy que el **campo está en flor**,

¡ah malhaya! me falta su amor.

Flor de Lino se fue, y hoy que el **campo está en flor**,

¡ah malhaya! me falta su amor.

Annotations and dynamics include: *appoggiatura*, *mf*, *f*, *fall; quasi-speaking*, *peak*, *p*, *mf*, *very short desc. gliss.*, *consecutive falls; quasi-speaking*, *aspirated onset ("hah"), to convey strong emotion*, *scoop*, *fall; quasi-speaking*, *separate "r" at a fall; quasi-speaking*, *pp*, *mordent followed by desc. vib.*, *long decrescendo to fade-out*, *first sustained, then desc. vib. gliss.*, *slight aspiration at onset*, *f*, *pp*.

Dynamics:

- A1 (1:00 to 1:29)
Ruiz starts the melody with a long crescendo leading to a strong mezzo forte that supports the dance-like vals underneath. In a use of planar dynamics, he then raises the volume for the following phrase, going in parallel with the rise in pitch. From the following high note (1:07) the dynamics drop in a more continuous fashion, remarkably similar to Marino's *Cuando tallan los recuerdos*, also arriving at the point of departure before the next cycle begins. This cycle develops much like the previous one, but Ruiz adds a bite to his high dynamics that comes close to aggression, in response to the pain that the text conveys: "*llena de vergüenza, como los muchachos con un traje nuevo*" (full of shame, like boys in a new suit). He subsequently dispels the threatening atmosphere by softening from a descending vibrato glissando (1:24) onwards and arriving at the cadence as if having himself caught.
- B1 (1:30 to 2:00)
Ruiz now seems to be developing the colors he developed during A1. The biting tone returns from time to time, but feels less aggressive through the major accompaniment, and the listener can always count on Ruiz subsequently softening his tone, resulting in an ebb-and-flow dynamic development. This back and forth seems reminiscent of a dance, which fits well in the context of this vals.
- B2 (2:15 to 2:51)
Ruiz starts out quite similar to his rendition of B1, but cadence is avoided and the form is extended, repeating the last phrase of the composition. Here, he first raises his dynamics on a high note through a scoop to initiate the extension, then retreats to almost pianissimo on the same note and grows in a crescendo with the orchestra to a climactic fermata that is followed by a supremely vulnerable soft cadence. The sustained note grows slightly with the last chord of the orchestra before subsiding.

Ornamentation / articulation:

- Ruiz “speaks” a lot, oftentimes through using (consecutive) falls on notes. Sometimes he follows a syllable with an interjection-like aspirated vowel (1:35), which reinforces the effect of talking.
- He sings long descending vibrato glissandos, oftentimes along with big dynamic change. The glissando sometimes is long enough to lead to the next phrase (1:14), which creates a highly impactful moment.
- He uses scoops and ascending appoggiaturas.

Main takeaways:

- Biting tone for intensity, followed by gentleness
- Planar dynamics vs continuous dynamics
- Ebb-and-flow approach
- Using orchestral rests for soft dynamics

My own outline of dynamics and ornamental / articulative choices for the unsung sections:

A2 Hay una tranquera por donde el recuerdo vuelve a la querencia,
mp

que el remordimiento de no haberla amado siempre *mf* *>* deja abierta.
mf

Flor de *desc. gliss.* lino, te veo en la *desc. gliss.* estrella que alumbra la huella de mi *slight desc. vib. gliss.* soledad.
mf

Deshojaba noches cuando me esperaba como *desc. gliss.* yo la espero,
p *mp*

l *biting tone* leno de esperanzas, como un gaucho pobre cuando *>* llega al pueblo,
f

flor de aus*>*encia, tu rec*>*uerdo
f *mp*

me persigue siempre por la siempre noche de mi soledad.
mf *f*

B2 Yo la vi florecer como el *fall; quasi-speak* lino de un campo argentino *followed by an aspirated "ho" as sort of an interjection.* maduro de sol.
f *mp*

Si la hubiera llegado a entender, *scoop, prolonged* *>* ya *soft desc. gliss.* tendría en mi rancho el amor.
mp *sf* *p* *mf* *<* *f*

Recording: [Re-enactment & experimentation Floreal Ruiz's Flor de lino](#)

3.2.5 Interventions / practical application

After my analysis and experimentation of the three renditions, I started to find a song in which to combine my findings in dynamics and ornamentation / articulation with my personal choices. In the end I decided to work on *La última copa*, the tango that I analyzed and experimented in my previous cycle but did not do very successfully. I wondered if I, after all the work in enriching nuances of this cycle, could bring out a better version of the piece.

Like I did in the previous cycle, I worked on the song in a duo setting with accompaniment on keyboard. First, I made line-by-line prescriptive annotations of dynamics and ornamentation / articulation on the text:

A1 *asc. app.* *>* *mordent* *asc. app.* *desc. gliss.*
mp Eche amigo, nomás, écheme y llene hasta el borde la copa de champán,
separate pitches *desc. gliss.* *asc. vib. gliss.* *>* *fall* *>*
mp que esta noche de farra y alegría, el dolor que hay en mi alma quiero ahogar. *mf*
fall
mf Es la última farra de mi vida, de mi vida, muchachos, que se va. *mp*
asc. app. *fall* *asc. scalar melisma*
mf Mejor dicho, se ha ido tras aquella que no supo mi amor nunca apreciar. *mp* *>*

B1 *mordent* *mordent* *long desc. vib. gliss.* *asc. app.* *melisma*
f Yo la quise, muchachos, y la quiero y jamás yo la podré olvidar. *ff* *mp* *>*
asc. scalar melisma *consecutive falls; quasi-speak* *asc. app.*
mp Y me emborracho por ella, y ella quién sabe qué hará. *mf* *<*
long desc. vib. gliss.
f Eche, mozo, más champán, que todo mi dolor, bebiendo lo he de ahogar. *>*
desc. gliss. *desc. vib. gliss.*
mp Y si la ven, amigos, díganle que ha sido por su amor, que mi vida ya se fue. *p* *>*

asc. = ascending
 desc. = descending
 gliss. = glissando
 vib. gliss. = vibrato glissando
 cresc. = crescendo
 decresc. = decrescendo
 app. = appoggiatura

A2 Y brindemos, nomás, la última copa, que tal vez ella pronto allí estará
p

ofreciendo en algún brindis su boca y otra boca feliz la besará.
p mp mf

Es la última farra de mi vida, de mi vida, muchachos, que se va.
mf

Mejor dicho, se ha ido tras aquella que no supo mi amor nunca apreciar.
f mp

B2 Yo la quise, muchachos, y la quiero y jamás, jamás podré olvidarla.
pp

Y me emborracho por ella, y ella quién sabe qué hará.
p mp

Eche, mozo, más champán, que todo mi dolor, bebiendo lo he de ahogar.
ff

Y si la ven, amigos, díganle que ha sido por su amor, que mi vida ya se fue.
ff

Dynamics:

- A1

I intended to perform this section inspired by the general approach that Fiorentino employed in *Tinta roja*, with smooth dynamic developments and a centered dynamic core that I do not get far from. This was because I planned to employ more extreme dynamic movements later in the piece. To initiate a strong cadence I would use a dynamic peak as I heard several times throughout the three analyzed recordings (e.g. B1 of *Tinta roja*, B1 of *Cuando tallan los recuerdos*). However, similar to Marino's soft landing in B1 of *Cuando tallan los recuerdos*, I wanted to soften down before starting my own B1 section, because of how I planned to continue.
- B1

Here, I wanted to start forcefully on the high note, using a sudden dynamic contrast inspired by Marino's initiation of B1 in *Cuando tallan los recuerdos*. I intended to follow this up with a quite soft dynamic level, to create a quasi-echo effect. Even though there is not as clear a motivic structure in *La última copa* compared to the three recordings, in testing it seemed to create a successful call-and-response effect nonetheless. I would lead up to this with a gravity-like drop in dynamics that I heard in A1 of *Cuando tallan los recuerdos* and A1 of *Flor de lino*. I would repeat this call-and-response game for the second half of B1. This repetition would reinforce the precedent I set, which enables a subversion later on.
- A2

I intended to start A2 quite softly to create contrast with A1, while in the second half I would go much stronger. I would hint at this dynamic shift by adding a crescendo to the final note of the first half. This would serve as an instance of the “reversed echo” or reinforcement effect heard in B2 of *Cuando tallan los recuerdos*, but again because of a lack of a short motivic skeleton, I would use the repetition of the cycle instead to achieve this on a larger phrase level. From here, I would arrive at the cadence similar to A1, which would hopefully strengthen the subversive effect I chose for B2. Once again I would make the connection to the next section, here with a long vibrato glissando into the high register combined with a decrescendo.

- B2

I wanted to start this section in a very vulnerable soft tone, similar to the one used by Fiorentino in B1 of *Tinta roja*. From here I wanted to develop – via a long ascending vibrato glissando connecting the two vowels at the end of the previous phrase and at the start of the next phrase respectively (2:46-2:50) - into a tone and dynamic treatment similar to Ruiz’s biting tone in *Flor de lino* (including the long descending vibrato glissando (2:57-2:58)), adding some aggression to the sound and leading into a big final cadence ending the piece.

Ornamentation / articulation:

- From the analysis of the three recordings, I realized that mordents, ascending / descending vibrato glissandos, falls and scoops / ascending appoggiaturas are typical ornamental tools in tango singing. I intended to apply these in my melodies to increase stylistic flavor. In order to create impacts at cadential moments, I would particularly use long descending vibrato glissandos leading to the next phrase together with dynamic change, as did Floreal Ruiz in *Flor de lino*.
- I wanted to use falls on notes to create quasi-speaking effects, also as Ruiz did in *Flor de lino*.
- I also planned to use melismas on notes to increase melodic variety.

Based on the above as the guidelines I practiced and rehearsed with my partner Stefan Brunner on the keyboard. He made the arrangement aiming to match the dynamics of accompaniment with those of the prescribed vocals. Then we made the recording.

3.2.6 Outcomes

1. [Prescriptive annotations of dynamics and ornamentation / articulation on the text of *La última copa*](#)
2. [Recording of *La última copa*](#)
 - *La última copa*, written by Francisco Canaro (music) and Juan Andrés Caruso (lyrics)
 - Lenore Huang on vocals and Stefan Brunner on keyboard
 - Recorded on 17/11/2024, 3:14 long

3.2.7 Feedback, reflection and conclusion

Feedback

Álvaro highly recognized my efforts in dynamics. He thought that my dynamics was clear, well-done, and made sense, though more spontaneity and interaction between the singing and accompanying was to be expected, which could be the next step leading towards more impact. His criticisms mainly regarded pronunciation, like some L’s or O’s. Certain consonants like L’s and M’s could resonate more.

Lautaro liked my intimate and delicate approach to this song. The main thing he suggested that I work on was deepening the silences of commas and periods. Other than this, he pointed out several pronunciation imperfections, which were quite similar to what Álvaro did (missing S’s, unclear O’s, E’ss and vowel

combinations). He also proposed optional solutions for better interpretation of certain spots from the perspective of text, such as reciting with melody, emphasizing words of definitiveness, and singing out the question.

Reflection

- Personally, I was not fully happy about the result in terms of dynamics. In general I intended there to be bigger contrast. However, my piano/pianissimo moments were not piano enough, and my forte/fortissimo moments were not forte enough. Therefore, the impact that I expected by the ending of the piece was not sufficiently played out. On this matter I thought I needed to consult my technique teacher about how to sing softly yet impactfully as well as project solidly on high notes. But in general, my vocal position needed to be more open, rather squeezed.
- Some of my pronunciation issues remained, e.g. the absence of aspirated S, the missing L, inaccurate pronunciations of vowels like O, difficulty with certain vowel combinations at fast phrasing.
- The execution of certain ornamentations (e.g. fast melisma runs) lacked agility – yet another technical issue.
- Phrasing could be more varied at some spots.
- Note offsets were oftentimes sloppy. They could be more refined.
- Breath could be engaged more to facilitate emotional expression.
- I managed to create some magic in some moments, where I allowed my emotions to flow freely.

3.3 Third Research Cycle

3.3.1 Overview of third research cycle

In the third cycle I wanted to cover another feature of tango singing – the treatment of phonetics in service of enhancing expressivity. I chose to focus on this aspect following the advice of Lautaro Mazza whom I had consulted in my second cycle for feedback on my recordings. According to him, this is a topic that has rarely been investigated. He generously shared with me his own (unpublished) work on this topic and suggested that I read a research article⁴² written by Mariano Nicolás Guzmán, which became my starting point for literature research of this cycle. These works mainly addressed the effects that variations on the articulation of certain consonants have on the expressivity in Argentine Spanish singing. In Lautaro's own work, three singers who once worked with Osvaldo Pugliese's orchestra – Jorge Maciel, Alberto Morán and Alfredo Belusi – were mentioned as good examples in this aspect. Following this, I delved into their repertoire with Pugliese's orchestra, and along the way I not only found inspiring their articulation of consonants, but also of vowels. I picked one song from each of them in which I found good materials for studying: Jorge Maciel's *El adiós*⁴³, Alfredo Belusi's *Bronca*⁴⁴, and Alberto Morán's *Pasional*⁴⁵ (which I had been working on with the Gran Orquesta Típica OTRA of the tango department of Codarts). I analyzed their interpretations line by line, marking their choices in phonetic articulation as well as those that caught my attention in other aspects. I particularly took care to see how the choices relate to the expression of the textual meaning. After analysis, I re-enacted their interpretations with a focus on these choices. I chose *Pasional* as the piece to work on as the final outcome. Having been suggested that I should be more spontaneous and holistic in the performance for the recording, I decided to take an inductive approach in the intervention part of this last cycle. I directly tried out the piece with my collaborator accompanying on the keyboard, observing along the way what worked and what did not, thus informing my choices as to what to retain and what to change, and in this way we finished the recording.

3.3.2 Reference recording

[Reference recording of the third research cycle](#)

I chose to use the result of my second research cycle, recording of the tango *La última copa*, as the reference recording of my second cycle.

- *La última copa*, written by Francisco Canaro (music) and Juan Andrés Caruso (lyrics)
- Lenore Huang on vocals and Stefan Brunner on keyboard
- Recorded on 17/11/2024, 3:14 long

⁴² Mariano Nicolás Guzmán, "La pronunciación como variable expresiva en el canto en español," *Epistemos - Revista de estudios en Música, Cognición y Cultura* 6, no. 2 (2018), 33-61.

⁴³ Maruja Pacheco Huergo and Virgilio San Clemente, "El adiós," with Jorge Maciel (voice) and Orquesta Típica Osvaldo Pugliese (accompaniment), recorded 1963, track 2-10 on *Bien de abajo: 40 obras fundamentales*, Universal Music Argentina S.A., released 2000, compact disc.

⁴⁴ Edmundo Rivero and Mario Battistella, "Bronca," with Alfredo Belusi (voice) and Osvaldo Pugliese (accompaniment), recorded 1963, track 2-3 on *Bien de abajo: 40 obras fundamentales*, Universal Music Argentina S.A., released 2000, compact disc.

⁴⁵ Jorge Caldara and Mario Soto, "Pasional," with Alberto Morán (voice) and Orquesta Típica Aníbal Troilo (accompaniment), recorded 1951, track 1-4 on *Desde el alma*, Tango Music, released 2005, compact disc.

3.3.3 Feedback and reflection

My efforts in dynamics were clear and well-recognized. However, both teachers and I myself believed that the result was not as impactful as it could have been. They thought that separating parameters (as I did) would not help to solve this issue; rather, I should take a more holistic approach combining multiple parameters at the same time. They also advised that I should play more spontaneously with the accompanist to attain the impact.

From Álvaro and Lautaro's feedback (including that on the reference recording of the second cycle) I already received suggestions to look into phonetic articulation, such as prolongation or accentuation of certain consonants, emphasis on words of definitiveness or finality, etc. Therefore it would be a good idea to dig deep into this matter in my last cycle.

3.3.4 Data collection & data analysis: my findings

1. Media research

I read Lautaro Mazza's slides of his lecture on the interpretation of tango singing and Mariano Nicolás Guzmán's article on the effects of pronunciation on the expressivity in Argentine Spanish singing. The former addressed phonetic articulation tools such as idiosyncratic and semantic ways of pronouncing R, and emphatic pronunciation of "nunca", as well as other expressive tools like sobbing. The latter investigated the use of variables in the articulation of consonants /s/, /b/, /d/, /g/, /ʒ/, /r/, /l/, /m/ and /n/ in five versions of a zamba⁴⁶ *La tempranera*, mainly based on the degree of constriction that obstructs the airflow, in service of idiosyncratic reasons or performative requirements. My biggest takeaway from this article was that the articulation of any consonant can be seen as a continuous spectrum of constriction, rather than discrete units. This prompted me to think similarly about the articulation of vowels: If vowel articulation is also a spectrum, then the spectrum can be one of the size of mouth openness (vertically and/or horizontally), free to change during the phonation of one single vowel.

Lautaro's work mentioned, among others, Jorge Maciel, Alberto Morán and Alfredo Belusi as three examples for studying these tools. They all used to be singers of Osvaldo Pugliese's orchestra⁴⁷, so it naturally became a good plan to check out the repertoire of Pugliese's orchestra interpreted by these three singers and select a piece from each of them. In the end I decided to do *El adiós* sung by Jorge Maciel in 1963, *Bronca* by Alfredo Belusi in 1963, and *Pasional* by Alberto Morán in 1951, in which interpretive moments abound of excellent use of the above mentioned tools to be explored in this cycle.

2. Re-enactment

In this cycle I continued using re-enactment as the way of understanding and internalizing new tools that I desired to acquire from other singers' interpretations. First, I listened to each of the three recordings in detail, and made annotations of phonetic articulations (as well as very remarkable choices in other interpretive aspects) on the text of the songs, as follows (in **red** are annotations about consonants, in **yellow** vowels, in **pink** sobbing / chuckling / roaring effects, in **blue** ornamentations, in **purple** vocal tone, in **green** *fraseo*, in **orange** speaking, in **grey** melodic variation, in **black** other aspects; spots of choices in multiple aspects are marked in the color of the main aspect). I also included translations of the lyrics below each line for understanding of non-Spanish readers and better illustrations of how the interpretive choices relate to the text.

⁴⁶ According to [Wikipedia](#), zamba is a traditional Argentine folklore music and dance style.

⁴⁷ La Milonga di Alvin, [Osvaldo Pugliese – Discografía](#), FedeVes, posted November 23, 2016.

1) Jorge Maciel's *El adiós* ("The Farewell", starting from 00:54):

En la tarde que en sombras se moría,
On the afternoon that was dying in shadows,

buenamente nos dimos el adiós.
we bid each other a kind farewell.

Mi tristeza profunda no veías,
You didn't see my deep sadness,

y al marcharse sonreíamos los dos.
and as you left we were both smiling.

Y la desolación, mirándote partir,
And desolation, watching you leave,

quebraba de emoción mi pobre voz.
broke my poor voice with emotion.
El sueño más feliz moría en el adiós,
The happiest dream died in the farewell,

y el cielo para mí se oscureció.
and the sky grew dark for me.

Sobre el tiempo transcurrido
Over the time that has passed

vives siempre en mí,
you always live in me,

y estos campos que nos vieron
and these fields that saw us

s: prolonged /s/ on accented note to emphasize "se moría" ("was dying"), setting the tone for a desolate atmosphere

dimos el adiós: *fraseo* in triplets

dió: slow vowel transition in diphthong, on a diminuendo, conveying the sadness of "farewell"

Mi tristeza: sobbing effect, corresponding to the meaning of the phrase ("my sadness")

fun: prolonged /f/ followed by ascending portamento on "un" in crescendo, to bring out the meaning of "profunda" ("deep")

a: bite on the low note of "a"

r: prolonged trilled /r/ to emphasize "sonreíamos" ("we were smiling")

íamos los: fast syllabic grouping to leave space for emphasizing the following "dos" ("the two of us"), with the first "s" aspirated (into /h/) in facilitation of the fast *fraseo*, and the second "s" prolonged in a voiced /z/ to emphasize the following "dos" ("the two of us")

Y: bite on high, forte note with a long scoop, to maximize the drama

l: prolonged /l/

la desolación: *fraseo* in triplets

mirándote: *fraseo* in triplets

b: prolonged /β/ (approximant variant of /b/), to emphasize "quebraba" ("broke")

E: bite

sueño: fast *fraseo* to leave space for the following prolonged /m/

má: prolonged /m/ followed by a mordent on "á", breaking the *fraseo* pattern set by the previous phrase that has the same melody ("Y la desolación")

moría en el adiós: prolonged /m/ followed by *fraseo* in triplets

c: prolonged /s/ to emphasize "cielo" ("sky"), again highlighting that the atmosphere seems to be reflecting / reacting to the narrator/singer's mood

tiem: anticipation of the following note within the same (prolonged) syllable

tr: slight separation of /t/ and tapped /r/

rri: contracted, *fraseo*-wise in contrast to the previous stretched "tiem"

s: prolonged /s/ to emphasize "siempre" ("always")

pr: separation of /p/ and tapped /r/

m: prolonged /m/ in piano, to deliver the tender feelings that the narrator/singer has towards his beloved

y e: bite, gradual opening up from "y" to "e" instead of singing it as one syllable ("ye")

ca: prolonged "ca" by opening up from /ə/ to /a/ (/k/ as an occlusive cannot be prolonged), in a crescendo

juntos **sonreír**
smile together
me preguntan **si el olvido**
ask me if oblivion

me curó **de ti**.
cured me of you.
Y entre los vientos se van mis **quejas**
And between the winds go my groans

muriendo en ecos buscándote,
dying in echoes searching for you,

mientras que lejos otros **brazos y otros besos**
while far away other arms and other kisses

te aprisionan y me dicen
imprison you and tell me

que ya **nunca has** de volver.
that you will never come back.

Y entre los vientos se van mis **quejas**
And between the winds go my groans
muriendo en ecos buscándote,
dying in echoes searching for you,

and vibrato glissando leading to the anticipation of the next note

s: notable aspirated /s/ (/h/)

vie: again, crescendo together with vibrato glissando leading to the anticipation of the following note

n: emphasis of syllable-final /n/

r: prolonged trilled /r/ to emphasize “*sonreír*” (“smile”)

si el olvido: dark tone in a backward position and a vibrato, suggesting a whimper and a slight loss of control over sadness

de: descending vibrato glissando

ti... Y en: the end of the previous phrase “*ti*” linked with the start of the next phrase “*Y en*” in an ascending glissando of subito crescendo without pause, by taking advantage of the vowel of the former “*i*” and the consonant of the latter “*y*” sharing the same pronunciation, rocketing into the climax

ja: prolonged /x/ with bite to emphasize “*quejas*” (“groans”)

muriendo: wailing in extreme anguish, to sound like “dying” (“*muriendo*”) groans

n e: short descending vibrato glissando

mien: bite

le: short ascending vibrato glissando

s: aspirated /s/ (/h/) in facilitation of fast syllabic grouping “*otroh brazos*”

br: prolonged /β/ before the phonation of the tapped /r/ to emphasize “*brazos*” (“arms”)

s: aspirated /s/ (/h/) in facilitation of fast syllabic grouping “*y otroh besos*”

te aprisionan y me dicen: dark tone in a backward position and vibratos to create sobbing effects, corresponding to the agony of thinking of the beloved being obsessed by new lovers

nun: accenting “*nun*” to emphasize “*nunca*” (“never”)

ca ha: sung separately, instead of merging into one /a/ (the normal way of singing a *sinalefa*⁴⁸), with “*ha*” repeating the same note by scooping in

s: prolonged voiced /s/ (/z/)

(These altogether deliver the heartbreaking message that “you will never come back”.)

s: accented voiced /s/ (/z/)

s: aspirated /s/ (/h/)

muriendo: wailing in extreme anguish, to sound like “dying” (“*muriendo*”) groans

⁴⁸ According to [Diccionario de la Real Academia Española](#), *sinalefa* is “unión en una única sílaba de dos o más vocales contiguas pertenecientes a palabras distintas” (union in a single syllable of two or more contiguous vowels belonging to different words). It is a phonological phenomenon typical of the Spanish language.

mientras que **lejos otros brazos y otros besos**
while far away other arms and other kisses

te aprisionan y me dicen
imprison you and tell me

que ya **nunca has de volver.**
that you will never come back.

le: ascending vibrato glissando
s: aspirated /s/ (/h/) in facilitation of fast syllabic grouping “*otroh brazos*”
br: prolonged /β/ before the phonation of the tapped /r/ to emphasize “*brazos*” (“arms”)
s: aspirated /s/ (/h/) in facilitation of fast syllabic grouping “*y otroh besos*”
te aprisionan y me dicen: dark tone in a backward position and vibratos to create sobbing effects, corresponding to the agony of thinking of the beloved being obsessed by new lovers
p: maximized intensity for /p/ by maximizing the air blockage (manifested in a pause) before its phonation
cen: prolonged “*cen*” in a crescendo by gradually opening up on /e/, to maximize the drama before the ending
nun: emphasizing “*nunca*” (“never”) by singing “*nun*” in a descending vibrato glissando
ca: augmented intensity for /k/ by increasing the air blockage before its phonation; short note of a neat ending
ha: again, separated from the preceding “*ca*” with a remarkable pause in between, and sung in an ascending vibrato glissando
s: voiced /s/ (/z/) sung on a note of its own
de vol: sung in slow manner, syllable by syllable (These work together to mark the finality.)

El adiós, as suggested by the title, is a song of parting. Maciel’s emphatic articulations of consonants, way of singing vowels by gradually opening up, expressive use of sobbing effects and bite tone immensely contributed to the creation of pain-based drama. The following is a summary of his main approaches:

- Consonant articulation
 - 1) Prolongation for emphasis: /s/ as syllable-start followed by a vowel, /f/, trilled /r/, /l/, /β/, /m/.
 - 2) /s/ as syllable-final can be aspirated as /h/ to facilitate fast *fraseo*, or voiced as /z/ to emphasize the following syllable if the latter starts with a voiced consonant.
 - 3) Consonant blends like *br*, *cr*, *fr*, *gr*, *pr*, *dr* and *tr* can be separated by emphasizing the first consonant (prolonging it or pronouncing it with a short /ə/)
 - 4) Augment the intensity of syllables starting in occlusives (/p/, /t/, /k/) by increasing the air blockage before phonating them (usually manifested as a pause).
- Vowel articulation

Changing the vowel (often a long one) from small to big by gradually opening up the mouth. More drama can be created if this is done in a crescendo and/or in an ascending vibrato glissando.
- Use sobbing effect on texts that transmit sadness.
- Use bite tones (especially on high notes) to convey agony.
- Vary the melody by anticipating the following note within the current note through gliding.
- Vowels of a *sinalefa* can be separated for emphatic purposes (e.g. to show finality).

Here is the recording of my re-enactment: [Re-enactment Jorge Maciel's *El adiós*](#)

2) Alfredo Belusi's *Bronca* ("Rage", starting from 00:51)

Por seguir a mi conciencia estoy bien en la palmera,
By following my conscience I am well on my uppers,

sin un mango en la cartera y con fama de chabón.
without a peso in my wallet and with a reputation for being stupid.

Esta es la época moderna donde triunfa el delincuente,
This is the modern age where criminals triumph,

y el que quiere ser decente es del tiempo de Colón.
and whoever wants to be decent is from the time of Columbus.
Lo cortés pasó de moda, no hay modales con las damas,
The courteous have gone out of fashion, there are no manners with ladies,
ya no se respetan canas ni las leyes ni el poder.
cops are no longer respected, neither laws nor power.
La decencia la tiraron en el tacho 'e la basura,
Decency has been thrown in the trash can,

y el amor a la cultura todo es grupo, puro 'ble.
and the love of culture is all bullshit, pure bluff.

Qué pasa en este país, qué pasa, mi Dios,
What is happening in this country, what is happening, my God,

que nos venimos tan abajo?
that we have fallen so apart?
Qué tapa que nos metió el año sesenta y dos!
How badly we got screwed by the year '62!

Qué pasa?!
What is happening?!

cia: speaking

ra: speaking

Speaking on these two spots delivers strong sarcasm about the fact that "I" became broke for having a conscience.

cartera: split in two groups: "ca-r" and "te-ra", with "r" in the first group pronounced as a single tap that occupied an independent note

la é: Instead of being merged in one syllable and sung on one note (the normal way of singing a *sinalefa*), the two vowels are sung on two (neighboring) notes, the second higher to highlight that it is accented. This brings freshness in *fraseo*.

t: maximized intensity for /t/ by maximizing the air blockage before its phonation, to show rage over the fact that "decency has been thrown in the trash can"

ra: speaking, satirical through the word "*basura*" ("trash")

po: speaking, critical and satirical through the word "*grupo*" ("bullshit")

l: prolonged /l/

í: twang

Dio: descending vibrato glissando, as if calling out to "*Dios*" ("God")

Qué: chuckling, something like "/ke//he//he/", satirical of how bad influences the military crisis has caused

tapa: very percussive on /t/ and /p/, with pause between the two syllables, which again sounds sarcastic

pa: long scoop on a high note, as if yelling out the question "Qué pasa?!" ("What is happening?!")

Qué signo infernal lo arrastra al dolor?
What infernal sign is dragging it to pain?
Que ni entre hermanos se entienden
That even among brothers they do not understand each other
en esta **atroz** confusión.
in this atrocious confusion.

Que si falta la gaita, que si no hay más lealtad.
That money is lacking, that there is no more loyalty.

Y nuestra conciencia no vale **mucho** más.
And our conscience is not worth much more.

Pucha, **qué bronca** me da
Damn, how outraged I am

ver tanta injusticia de la humanidad!
to see so much injustice of humanity!

Refundir a quien se pue**da** es la última consigna,
Harming whoever one can is the latest slogan,

y ninguno se resigna a quedarse sin chapar.
and no one is resigned to not defrauding.
Se trafica con las dro**gas**, la vivienda, el contrabando.
They traffic in drugs, housing, contraband.

Todos ladran por el mando, nadie quiere laburar.
Everyone is barking for command, no one wants to work.
Los ladrones van en co**che**, **Satanás** está de far**ra**,
Thieves drive nice cars, Satan is partying,

y detrás de la fanfarra salta y baila el arlequín.
and behind the fanfare the harlequin jumps and dances.
Es la hora del asalto, mé**tan**le que son pasteles,
It is time for action, seize the opportunity and go for it,

y así **queman** los laureles **que** supimos conseguir.
and then they burn the laurels that we were able to achieve.

tr: separation of /t/ and tapped /r/ for emphasis

Que: chuckling again, like
"/ke//he//he/", as if laughing over the corrupt reality

m: prolonged, forte /m/ for strong emphasis ("Our conscience is not worth MUCH more.")

qué bron: roaring (with *b* pronounced as approximant /β/ with very little constriction to minimize the air blockage in facilitation of continuous roaring), to create the climax at the word which is the title of the song "bronca" ("rage")

R: prolonged trilled /r/

da: speaking

na: speaking

gas: speaking

do: speaking

Again, the above spoken moments convey strong sarcasm.

ch: increased air blockage for /tʃ/

S: prolonged /s/

t: increased air blockage for /t/

rra: speaking

These together delivered the absurdity of the society where the order is totally reversed and justice is no longer present

tan: accented with maximized air blockage for /t/ and in the manner of growling, to show the eagerness with which the narrator/singer calls people to action

que: accented with increased air blockage, to show how much the narrator/singer wants the laurels to be "burned"

que: descending vibrato glissando to

Bronca is a tango that reflects the socio-economic-political reality in Argentina in the aftermath of the 1962 military crisis.⁴⁹ Through frequent use of speaking and chuckling effect, Belusi produced a strongly sarcastic tone for the total disarray that predominated Argentina, and with maximized constriction for occlusives like /t/ and /k/ and use of roaring effect, he created powerful climatic moments. Here is a summary of his main tools:

- Use speaking at the ending syllables of words as a way of being satirical
- Use chuckling effects to show sarcasm
- Roar with maximized intensity on syllables starting in /t/ (by maximizing air blockage), to create strong climaxes that suggest rage.
- Sing syllables in a percussive manner.

Here is the recording of my re-enactment: [Re-enactment Alfredo Belusi's *Bronca*](#)

3) Alberto Morán's [Pasional](#) ("Passionate", starting from 01:06)

No sabrás... nunca sabrás

You will not know... you will never know

lo que es morir mil veces de ansiedad.

what it is to die a thousand times of anxiety.

No podrás... nunca entender

You will not be able... you can never understand

lo que es amar y enloquecer.

what it is to love and go crazy.

Tus labios que queman, tus besos que embriagan

Your lips that burn, your kisses that intoxicate

y que torturan mi razón.

and that torture my reason.

Sed que me hace arder

Thirst that makes me burn

y que me enciende el pecho de pasión.

and that sets my chest ablaze with passion.

Estás clavada en mí, te siento en el latir

You are nailed in me, I feel you in the pulse

abrasador de mis sienes.

burning my temples.

Te adoro cuando estás, y te amo mucho más

I adore you when you are here, and I love you even more

cuando estás lejos de mí.

when you are far away from me.

s: aspirated /s/ (/h/), well-timed with the following syllable

s: aspirated /s/ (/h/), well-timed with the following syllable

a: /a/ on a narrow bite, an interesting approach to render the "*ansiedad*" ("anxiety")

ma: ascending glissando in a crescendo to the climax "*amar*" ("to love")

zón: ending note of a phrase first maintained, then only in the end dropped in a vibrato glissando

que: slight sobbing tone

y: slight sobbing tone

The above two sobbing moments suggest the pain from the burning desire.

d: phonated in approximant /ð/ with minimal constriction (close to a vowel), to facilitate fast *fraseo*

sie: last-but-one note of a phrase first maintained and then sung in a descending scalar melisma

Te adoro: slight sobbing tone, strengthened by the increased air blockage for /t/, to show the adoration mixed with pain

cuando estás lejos: triplet *fraseo* in mezzopiano

s: aspirated /s/ in facilitation of fast triplet *fraseo*

s: aspirated /s/ in facilitation of fast triplet *fraseo*

⁴⁹ Todo Tango, [Bronca - Crisis. military and the tango "Bronca"](#), José Gobello, accessed April 6, 2025.

(Recitado)

(Recited)

Así te quiero, dulce vida de mi vida.

This is how I love you, sweet life of my life.

Así te siento, solo mío, siempre mío.

This is how I feel you, only mine, always mine.

Tengo miedo de perderte,

I am scared of losing you,

de pensar que no he de verte.

of thinking that I will not see you.

Por qué esta duda brutal?

Why this brutal doubt?

Por qué me habré de sangrar

Why should I bleed

si en cada beso te siento desmayar?

if in every kiss I feel you faint?

Sin embargo me atormento

Nevertheless I torment myself

porque en la sangre te llevo.

because in my blood I carry you.

Y a cada instante, febril y amante,

And at every moment, feverish and loving,

quiero tus labios besar.

I want to kiss your lips.

Tus manos desatan, caricias que me atan

Your hands untie, caresses that tie me

a tus encantos de mujer.

to your womanly charms.

Sé, que nunca más,

I know that never again

podré arrancar del pecho este querer.

will I be able to tear this love out of my chest.

Te quiero siempre así, estás clavada en mí

I love you always like this, you are nailed in me

como un puñal en la carne.

like a dagger in my flesh.

T: slightly affricated into /ts/, for prolongation (/t/ is an occlusive and therefore has to be affricated to last)

de: descending vibrato glissando

te: pitch raise in the end of this note to reach the first note of the next phrase ("de"), without pause in between

r: prolonged, emphatic trilled /r/ as syllable-final to emphasize "verte" ("see you")

r: fortissimo trilled /r/ as syllable-final of "por" to contribute to the high intensity of the moment of painful questioning

qué: maximized intensity on /k/ by maximizing air blockage before its phonation, and /e/ gradually opened up from /ə/, both to increase the drama of questioning

ll: long scoop into a forte high note

je: ending note of a phrase first maintained, then only in the end dropped in a vibrato glissando and in a diminuendo from forte to the mezzopiano start of the following phrase, indicating a feeling of intimacy with the "woman"

que nun: speaking at high pitch, to emphasize "nunca" ("never")

rr: very emphatic trilled /r/ to reinforce the physically painful feeling that the word "arrancar" ("to tear out") creates in the line

clavada en: fast syllabic grouping, with *d* phonated in approximant /d̪/ to reduce constriction and facilitate the fast fraseo

ca: last-but-one note of a phrase first maintained, then only in the end dropped in a very short glissando, to emphasize the imagery of a dagger stabbed in the flesh as a metaphor of the depth

Y ardiente y pasional, temblando de ansiedad,

And ardent and passionate, trembling with anxiety,

quiero en tus brazos morir.

I want to die in your arms.

and intensity of the desire

Y a: bite

dien: prolonged /ð/ remaining on the previous note ("Y ar") before going - on "en" - to the note on which "dien" is supposedly to be sung, thus maximizing the drama

ri: mordent

Pasional is a tango that embodies a lover's desire and longing of extreme intensity. Morán's powerful interpretation perfectly captured this by making use of the following tools:

- 1) Highlight the last or last-but-one note of a phrase by maintaining it first and then only in the end dropping it in a vibrato glissando or a descending scalar melisma.
- 2) Use sobbing effects to suggest pain.
- 3) Aspirate the syllable-final /s/ into /h/ to facilitate fast *fraseo*.
- 4) Exaggerate the syllable-final trilled /r/ for emphasis.
- 5) Augment the intensity of syllables starting in occlusives (/p/, /t/, /k/) by increasing the air blockage before phonating them (usually manifested as a pause).
- 6) Sing vowels in conventional ways, like in a narrow bite or by gradually opening them up.
- 7) Exaggerate the trilled /r/ in certain words of painful connotations to reinforce the kind of feeling that those words create.

Here is the recording of my re-enactment: [Re-enactment Alberto Morán's *Pasional*](#)

3.3.5 Interventions / practical application

I decided to sing *Pasional* as my final outcome. After both my collaborator and I familiarized ourselves with the piece, we played it a few times over the course of some days and made simple recordings using a phone to set our starting point. We then listened back to the recordings and made observations about which parts we liked and which we wanted to improve on. Some of these points of improvement were achieved in individual practice and some more interplay-related spots we worked on specifically together. In my survey of different interpretations of *Pasional* I found [Rubén Juárez's version](#)⁵⁰ with his own accompaniment on bandoneon particularly striking, so we used this as a starting point for our work with the piece. This way of playing also allowed for more space for self-expression through rubato moments, daring phrasing and a wide dynamic range. Through our work progress we generally found ourselves increasingly using soft dynamics and reserving loud moments for the later stages of the piece. The following are some spots that underwent particular consideration for our interpretation:

1. We chose to enter the piece in very soft dynamics and a contemplative mood. This would give us ample room for both dynamic and dramatic development throughout the piece.
2. At the moment of "y que torturan mi razón", we chose to play in unison, emphasizing the melodic variation making use of b10. This moment simultaneously represented the temporal climax before the first B section but immediately decayed following the quasi-*pelotita* phrasing.
3. When we first entered the section at "Estás clavado en mí", we initially chose relatively high dynamics, but later decided to be more reserved and eventually ended up making it a ballad-ish

⁵⁰ Jorge Caldara and Mario Soto, "Pasional," with Rubén Juárez (voice) and Orquesta Típica Armando Pontier (accompaniment), recorded 1973, track 11 on 20 grandes éxitos, EMI Odeon SAIC, released 1983, compact disc.

moment within the piece, a first introduction to the musical material that would later form the final climax, but presented in a subdued way.

4. Having avoided climax in the first B section, we decided to make the next section part of one long dynamic development that would give us a high climax at the end of section C and launch into the interlude. Therefore we entered the C section ("*Tengo miedo de perderte*") with softness, and in Pugliese's style, and we delayed the recitation to after the interlude and before the preparation for the final climax of the piece.
5. We entered back into the form at "*Tus manos desatan*" on a low dynamic level but making use of staccato accompaniment to inject momentum to enable a rapid growth towards the final B section, now appearing in fortissimo as the final climax of the piece and leading to cadence.

Following this general guideline, we started to play for recording, and during the process I allowed myself freedom to employ whatever tools and elements in a natural, unpredetermined way. Through this I would love to see how much I have internalized into my musical intuition. The final outcome is as follows.

3.3.6 Outcomes

Recording of *Pasional*

- *Pasional*, written by Jorge Caldara (music) and Mario Soto (lyrics)
- Lenore Huang on vocals and Stefan Brunner on keyboard
- Recorded on 02/04/2025, 3:59 long

3.3.7 Feedback, reflection and conclusion

Feedback

Santiago made several comments in pronunciation:

- 1) "*pasional*" in the last section was phrased too fast and thus sounded a bit unclear,
- 2) the "n" in "*si en cada beso*" was barely audible,
- 3) the "*quie*" of "*quiero*" in the beginning of the recitation was not as well-pronounced as the "*sien*" of "*siento*" in the next recited line, and the same problem happened again in the "*quie*" of the last section ("*Te quiero siempre así*"): the "i" took too much time and the "e" was too short, and
- 4) the "en" in "*como un puñal en la carne*" sounded like "e" ("n" missing).

He was curious about why I made certain *fraseo* choices that differ from how the melody is conventionally phrased. His questions challenged me to rethink whether I made those choices with an intention to accentuate certain words or just in an unconscious manner. For example, in "*lo que es morir mil veces de ansiedad*" ("what it is to die a thousand times of anxiety"), I anticipated "*mil veces*" ("a thousand times"), making room for the phrase to land on "*ansiedad*" ("anxiety"), instead of emphasizing "*mil veces*", the common approach for this moment. Santiago suggested finding a way to make the tension (as suggested by the text "to die a thousand times") even stronger, by changing the interpretation of either side of the gap ("*mil veces*" and "*de ansiedad*") and increasing the contrast. He thought that the way I did "*morir mil veces*" - singing "*morir*" and finishing "*mil veces*" in a sort of spoken style - sounded like Goyeneche.

He believed that the melodic variations that I made (both in note choices and in timing) were a big strength, as they rendered the version distinctive and caught listeners' attention. My mordents also reminded him of folklore singing. However, he advised me to be more aware in using scoops: the scoop that I did for the "*por*" of "*porque en la sangre te llevo*" reminded him of those not-very-good tango singers, who tend to scoop a lot, turning it into a cliché. And on the opposite, my big vibrato glissando at

“te llevo” of the same phrase switching from intensity to softness was, for him, indicative of an excellent tango singer.

He suggested staying in piano longer when the singing was back after the recitation, instead of giving a sudden forte to “a tus encantos de varón.” This was based on a view of the whole structure: before this spot a lot has happened, thus a longer piano would balance it out.

He encouraged me to explore even further the possibilities that make the rendition my own, such as melodic variations (note and timing). He also provided an alternative idea of playing this arrangement: let the orchestra enter at the end (e.g. the last 8 or even 4 bars), as keeping it intimate between two interpreters for the majority of the song and only making it grand upon finishing could create immense impact.

Álvaro liked my melodic variations. Pronunciation-wise he did not spot anything bad. For the low notes “in the corners”, he suggested staying more in the note than in the word and tasting them more, such as the “jo” of “lejos de mí.” He also felt that I could use a bit less vibrato, because at certain moments it sounded a bit too much. For example, the ending “to” of “Sin embargo me atormento” – an ending note of no special role – could be sung with a slow vibrato or without vibrato, as opposed to the big glissando that followed (“te llevo”), which was a whole building in itself and therefore justified the use of more vibrato. The “amante” of “febril y amante” also did not need much vibrato. He loved the long ending note “rer” of “podré arrancar del pecho este querer” although it was sung without vibrato. In general, he advised to avoid doing automatic vibratos.

Hernán Lucero was pleasantly surprised by my recording. He considered me – except for some minimal pronunciation details – a full-fledged tango singer. He was highly surprised by my expression because of the emotion that I generated in him. He said that emotion is very difficult, especially because he is a person who is difficult to move or touch. He praised my work as “irreproachable”. He also complimented my technique and believed that I already have “the way of singing of a great tango singer.” He really liked this version for its intimacy, the free, intimate dialogue that takes place between the piano and me.

It seemed to him that my version is very much in the vein of Charlo, precisely because of the songs Charlo recorded informally, sitting at the piano accompanying himself. He found it incredible and also exciting that a Chinese woman sings in such a “criollo” way – with a very *criollo fraseo*. He defined “criollo” as Gardelian, a way of singing tango that integrates the rest of Argentine music, which arose with the arrival of the massification of tango and dance, and got lost a bit with *orquestas típicas*. Gardel, Charlo and Nelly Omar are examples of *criollo* tango singers.

For him, Rubén Juárez was also *criollo*, and he believed that the musical secret of Juárez lies in the rhythm, in his *fraseo* in the rhythmic sense. Juárez had a precision of rhythm like no one else, which is directly related to Gardel and goes beyond. He had an absolutely *criollo* anchor in the *criollo* music, his rhythmic sense was absolutely *criollo*. Hernán could verify this because he saw Juárez tap-dance *malambo*⁵¹. When Juárez was a kid, he won a championship of malambo in his hometown – Ballesteros in the south of the province of Córdoba – where the National Malambo Championship is held every year. Something very curious is that he accentuated the tapping backwards. If he could do the rhythm incredibly well with his feet, why couldn't he do it with his hands when he played the bandoneon or with his voice when he sang? Besides that, he was also a drummer in a rock and roll band when he was a teenager.

⁵¹ According to [Wikipedia](#), “Malambo is an Argentine folk dance associated with gauchos... Its notable elements are elaborate leg movements with energetic *zapateados* (stomping) and *cepillados* (“brushing” / “scrubbing”).”

Hernán put Nelly Omar as one of the best tango singers, among Gardel, Goyeneche and Juárez. When I asked him what he loves about her singing as she seems to me rhythmically relatively conservative compared to the other three singers, he said that it is the depth, the sensitivity. Her version of *Cruz de palo* is a great example.

From here he went on to talk about how to work on a tango. Every song, from a literary point of view (perspective of the lyrics), has an interpretive climax, or culminating point, the point at which the story is defined for the interpreter from a musical perspective. Therefore it can be tricky for a listener to tell whether what they feel comes from what the lyricist wrote or from what the interpreter found and delivered. It is likely that a single tango has as many climaxes or culminating moments of poetry as there are versions or interpreters. It has to do with the feeling that each interpreter brings to the lines and where each interpreter finds that moment. It's like a jockey leading a horse, holding it back until the finish line – an interpreter holds back the feeling until that culminating moment. Then I asked him if he likes there to be only one climatic moment in one song or multiple, and he said that there could be multiple but he prefers only one (this corresponds to Santiago's suggestion that I should not go to forte so soon after I sing back from the recitation, though the two interestingly diverge over whether they like what I did in this regard, as can be seen from the following). And when it comes to my version of *Pasional*, he thought that I did a good job in bringing the climax. He believed that the interpreter must sing with the interest, not the capital, and this is not just for taking care of the voice; it is also for expressing, rather than shouting.

He believed that the interpreter must sing with modesty, with a kind of shame / balance / level-headedness of not showing too much of your vulnerability. And he heard it in my interpretation, the humility of a spiteful lover – but more than spite, there is an elegant, austere pain, which is very genuine. And that is exactly what he meant by depth. Tango is a confession, in your ear, not going around shouting. One says it with modesty to someone one trusts.

Reflection

I took an inductive approach for my final outcome as a chance not just to practice, but also to “test” my spontaneous execution of all the tools and elements that I have worked on so far, so as to see how much I have internalized. Listening back to the recording, I am happy with what I have attained and where I've reached:

- 1) Phonetic articulation: I am able to articulate consonants both unconsciously and consciously in a stylistically authentic way, as manifested especially in the emphatic prolongation of consonants like /m/, /n/, /l/, /s/ and trilled /r/, and an improved awareness of using different degrees of air blockage for the phonation of occlusives to deliver different intensities or moods. I have also shown the skill of changing the size of mouth opening upon vowel phonation to augment the drama (e.g. in long glissandi). My /s/ aspiration has improved too, though I need to continue working on it as it is still far from natural and effortless.
- 2) Certain ornamentations that are part of what defines tango singing, such as mordents (which are reminiscent of folklore singing) and glissandi (especially at cadential moments of the form), have been internalized into my toolbox and can be employed with ease.
- 3) I made nice melodic variations that set my version apart from others. In this regard, I was greatly inspired by Rubén Juárez's performances, not just of this tango, but of many other pieces. This aspect is not a focus of my research, but I have been experimenting with it more or less throughout the process, and whenever I did something, it never failed to catch (positive) attention from the listeners because it made old things sound fresh. This alone can be a topic for the future to explore further.
- 4) I have gained more grasp on a song as a whole. I can conceptualize a song's rendering with more awareness as to what vibes/moods to create out of it, and coordinate with the musical partner to adapt things to the realization of this purpose. I have also developed better control and

planning of dynamics which serve to create more nuances and layers of emotion that enhance the concept of the song, and deliver the form and text effectively.

- 5) I have developed vibrato as one signature of my tango singing, which fits the style well. But, same as Álvaro, I am not yet happy with my automatic use of vibrato, which can sound too much from time to time. I need to work more on getting rid of my habituality in vibrato use, and developing more possibilities by exploring the depth and strength of non-vibrato singing, both of short, passing notes and of long, ending notes.

4 Research findings and outcomes

4.1 Documentation and explanation of the research outcomes

Recording of *Yo no sé qué me han hecho tus ojos*

- *Yo no sé qué me han hecho tus ojos*, written by Francisco Canaro
- Lenore Huang on vocals and Stefan Brunner on keyboard
- Recorded on 24/05/2024, 3:22 long

With *Yo no sé qué me han hecho tus ojos*, I relied on the detailed analyses I made of some of the performances of the early tango singers I chose and transferred their interpretive tools to my chosen piece in order to give myself a more solid understanding of how they function in a piece. Within the cycle, I had covered a broad swath of the interpretive landscape of tango and thus I included a variety of different details within my performance.

Recording of *La última copa*

- *La última copa*, written by Francisco Canaro (music) and Juan Andrés Caruso (lyrics)
- Lenore Huang on vocals and Stefan Brunner on keyboard
- Recorded on 17/11/2024, 3:14 long

Having gained an understanding of the different categories of interpretation technique is involved (e.g. tone, ornamentation, dynamics, tempo variation, etc.), I chose to focus my second cycle on dynamic treatment within tango and likewise focused on that in my outcome recording of this cycle *La última copa*. Because of the change towards higher dynamic expressivity found within the orchestras of the Golden Age of tango compared to their predecessors, a focus on the dynamics of the singers of that era seemed appropriate and would expand the limits of the dynamic toolset I gained from the early singers in cycle 1.

Recording of *Pasional*

- *Pasional*, written by Jorge Caldara (music) and Mario Soto (lyrics)
- Lenore Huang on vocals and Stefan Brunner on keyboard
- Recorded on 02/04/2025, 3:59 long

While the outcomes of both previous research cycles were achieved using a deductive method to determine my interpretation of the chosen song, I decided to change this approach for the final outcome of my thesis.

For my recording of *Pasional*, instead of aiming to absorb specific tools that a certain tango singer used, this time I wanted to check whether I had internalized the suite of expressions that make up vocal tango performances and whether I had developed an intuition for where and how to employ them, informed by my analyses of cycles 1 and 2 as well as my work in cycle 3. For this reason, I went with an inductive approach during the preparation and the recording process itself, letting myself make spontaneous decisions based on my intuition and gradually form my interpretive scheme for the piece that way.

4.2 Self-assessment of the research outcomes and expert feedback

As a beginner in tango music, my main aim in the first research cycle was to get grounded in this style. Therefore I took a panoramic perspective of the early tango singers that set the stylistic precedents that would inform the tango vocalists to come, listing all the parameters that seem characteristic to their interpretations. And the outcome showed the intended result of the work. I delivered the execution of various tools and elements in my interpretation that are typical to the style and also fit the song, which was widely acknowledged by the teachers and experts that I consulted. It might sound a bit overloaded with all kinds of things happening within one piece, but I saw it more as an experimental field where I try out different things, with the purpose of grasping their execution, leaving the development of musicality to later cycles.

My one-month stay in Buenos Aires last August profoundly changed my understanding of this musical style and how to approach it. During this month, I completely immersed myself in tango, going to concerts, visiting conservatories to attend classes and observe rehearsals, meeting and playing with local musicians, and having lessons and talks with singers. One thing that I got to realize deeper and deeper is that tango is more than forte singing; to deliver drama and impact, one needs to know how to build up with nuances. Under the suggestion of several singers and musicians in Buenos Aires, I decided to take dynamics as the main focus of my second cycle, moving towards the singers of Aníbal Troilo's orchestra which is well-known as one of the orchestras that took the most care in working with singers and had many of the most brilliant vocal works in tango history. Through the analyses and experiments of this cycle, I gained a clearer understanding as to how to vary dynamics in accordance with the requests of the form and of the text, and I also attained more grasp – on top of what I attained in the first cycle – on the ornamental and articulative elements that strengthen expressivity. These are well shown in the outcome, though both teachers and I myself felt that it still lacked a bit of impact, that something was still missing. As I used a deductive approach (pre-mapping everything and then executing accordingly) in both the first two cycles, my main subject teacher and a few other experts that I consulted advised me to work on the final outcome in a more spontaneous way, with the conviction that I have internalized what I studied well enough.

For my last cycle, Lautaro suggested that I could work on an aspect that most tango singers have overlooked – phonetic articulation of consonants and vowels – which is of crucial importance for the textual delivery and emotional expression. Also under his guidance, I picked three singers of Osvaldo Pugliese's orchestra and studied their interpretive choices with a focus on the abovementioned aspect. For the intervention I allowed myself to play freely with my partner doing whatever I have incorporated, while learning through the process what worked and what did not and developing a version that was infused with my own conceptualization of how I want to do the song in a duo setting. The recording shows that I have obtained a degree of interpretive spontaneity in tango singing. A clear musical development can be heard in the rendition, in which I adapted my dynamics and tones to fit well with the structure of the version. I am able to execute numerous tango elements naturally, especially in ornamentation, vibrato, phonetic articulation, and to employ all these tools to deliver the form and text in an effective way. These have also been confirmed by the feedback of the teachers and experts.

The feedback session I did with Hernán Lucero was a big surprise that marked a beautiful period to my research. I was deeply inspired by the talk, in how I should proceed with my tango journey.

- Though it is not the biggest focus of my research, it is always noteworthy that *fraseo* is an essential aspect of tango singing. Hernán inspired me about two ways to improve my rhythmic sense to better my *fraseo*: a. delve into Argentine folklore styles – a vitally important part of what

shaped tango as it is; b. learn to dance in folklore or any style, to incorporate the rhythm feeling in the body. These will help me become even more grounded, flexible and creative rhythmically, and inevitably nurture my other musical aspects limitlessly.

- Keep on learning Spanish with the goal of building spontaneous connection and reaction to the text, which is the prerequisite for doing away with the necessity of pre-determining everything and ensuring a high-quality performance that involves a degree of improvisation.
- Keep working on emotional expressivity without complex *fraseos*, taking Nelly Omar as the example.
- Be creative in bringing crucial/climatic moments within a single song. Be bold to do what others have not done yet.
- Work on the depth – both of notes in blending with the instrument, and of the storytelling. They often interrelate.

4.3 Conclusion

Research question

How can I develop my tango singing style through examining the interpretive tools used by selected singers from the early tango period, Aníbal Troilo's orchestra and Osvaldo Pugliese's orchestra, and incorporating these approaches in my own interpretation?

Research outcomes

This research successfully addressed the primary question: How can I refine my artistic interpretation of tango singing through detailed analysis and practical experimentation? Each research cycle illuminated key aspects of the craft – *fraseo*, dynamics, ornamentation, and phonetic articulation – and culminated in tangible outcomes such as prescriptive scores and recordings. While I put considerable effort into covering both the variety of expressive tools present within the style and the detailed distinctions that can be made within even a single interpretive parameter, a comprehensive coverage of tango singing would go far beyond the limitations of this research. That said, I believe my understanding of tango singing has grown, particularly in connecting vocal styles to different eras of the genre and in developing a more nuanced approach to dynamic treatment, both subtle and bold. I also feel that this understanding has started to influence my musical intuition, allowing me to make more considered and informed choices in my singing.

Skills and knowledges acquired

This research process highlighted the transformative role of re-enactment in my practice. By immersing myself in the detailed interpretations of singers such as Ada Falcón, Floreal Ruiz, and Jorge Maciel, I gained a deeper understanding of how interpretive tools – like dynamics, ornamentation, and phonetic articulation – function within the storytelling framework each singer employs. The precise focus demanded by re-enactment enabled me to dissect their choices and see how subtle elements like *fraseo*, vibrato, or consonant articulation align with the emotional and narrative arc of the music. This approach has given me a broad knowledge foundation to draw from in order to make my own choices sound stylistically authentic.

Research process

Re-enactment proved to be a particularly effective method within this research. It allowed me to engage directly with the interpretive choices of other tango singers, uncovering how their techniques supported emotional storytelling and shaped the narrative of each song. This hands-on approach not only deepened my understanding but also helped bridge the gap between analytical findings and personal application. The progression of my research arc presented both challenges and opportunities. While the first cycle explored a wide variety of interpretive parameters, the second focused on dynamics, and the third shifted focus to phonetic articulation. This uneven trajectory, in hindsight, limited the potential for a cohesive exploration of any single parameter across all cycles. However, it also allowed the research to cover a broad spectrum of dimensions, providing a balance of breadth and depth. Adjustments made along the way, such as integrating feedback and broadening the scope in the later cycles, helped mitigate some of the inconsistencies and ultimately guided me toward meaningful outcomes.

Research impact (contribution to my practice and to the field / research community)

Being a non-native to the Spanish language and the tango music, this research gave me the chance to explore the genre deeply and connect with its traditions in an intentional way. By studying and experimenting with the interpretive tools of singers from different eras, I expanded my stylistic vocabulary and built a stronger foundation for shaping my own voice. I am confident to say that this research has laid good foundational work upon which to continue building my “tango palace”. It also can help others who, like me, approach tango from outside its origins. Methods like re-enactment and systematic analysis offer practical ways to develop personal interpretations while respecting tango’s heritage. I hope to share these findings to support others in exploring the style with confidence.

Unlike the existing musical studies that mainly focus on *fraseo*, my research aims to explore what a tango singer can do to reach good expressivity beyond *fraseo*. In this sense, it bridges this gap that exists in the current studies of tango singing.

Discussion, further questions, next steps etc

My first attempt in tango research is more of an exploration of WHAT is there to do. A deeper exploration remains to be done as to WHY. On a personal level, a future endeavor of this sort will lead my own interpretation away from doing things according to a formula, but based on a profound personal understanding and executed with conviction, thus significantly enhancing my knowledge and awareness, and enriching my musicality as a professional tango singer.

In the long term, my goal is to help preserve tango’s vocal traditions and make it easier for others to connect with this genre. By sharing the methods and insights from my research, I hope to lower barriers for learners and inspire more people to explore tango singing with confidence.

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6 Network

Marcelo Belardinelli

Marcelo Belardinelli is an Argentine traveling artist and singer of tango and folklore based in Rotterdam. I consulted him for feedback for my recordings of different cycles.

Gustavo Beytelmann

Gustavo Beytelmann is a celebrated Argentine pianist, composer and arranger of tango and music teacher. He was the former artist director of the Argentine Tango Department of Codarts Rotterdam, who taught me in my first year of Master's studies. I interviewed and consulted him to gain insights from the perspective of an instrumentalist / accompanist of profound experience in working with singers.

Lidia Borda

Lidia Borda is a widely acclaimed Argentine tango singer. I consulted her during my stay in Buenos Aires in August 2024, for feedback for my singing and suggestions for improvement.

Santiago Cimadevilla

Santiago Cimadevilla is an Argentine bandoneonist, composer and arranger based in the Netherlands, teacher of the Argentine Tango Department and head of Master's artistic research of Codarts Rotterdam. He is my ensemble teacher as well as main subject teacher in the second half of my second year of Master's in tango music. I consulted him for feedback for my recordings throughout the research process.

Inés Cuello

Inés Cuello is a distinguished singer of Argentine music. I consulted her for feedback for my outcome recording of the first research cycle and suggestions for improvement.

Omar García Brunelli

Omar García Brunelli is a researcher at Instituto Nacional de Musicología "Carlos Vega", and instructor of the online course of Tango History of the Argentine Tango Department of Codarts Rotterdam. His article "La cuestión del fraseo en el tango" is one of the most important sources for my research. I also consulted him regularly on tango matters, and sought his help for sources and media. Since he is a true connoisseur of this music style, I also value his opinions greatly about my recordings.

Hernán Lucero

Hernán Lucero is a distinguished tango singer based in Buenos Aires. I consulted him for feedback for my final research outcome and suggestions for improvement.

Lautaro Mazza

Lautaro Mazza is a leading exponent of the young generation of tango. I consulted him ever since I met him in Buenos Aires in August 2024, for feedback for my recordings and suggestions for improvement.

Omar Mollo

Omar Mollo is a renowned Argentine singer, composer and guitarist of tango, folklore and Argentine rock based in the Netherlands. He was my main subject teacher in my first year of Master's studies at Codarts Rotterdam. I interviewed and consulted him for feedback for my recordings and suggestions for improvement.

Noelia Moncada

Noelia Moncada is a distinguished Argentine singer of tango, actress and voice professor. I consulted her during my stay in Buenos Aires in August 2024, for feedback for my singing and suggestions for improvement.

Victoria Morán

Victoria Morán is a renowned singer of Argentine music, composer and singing teacher. I consulted her during my stay in Buenos Aires in August 2024, for feedback for my singing and suggestions for improvement.

Juan Pablo Navarro

Juan Pablo Navarro is one of the most important double bass players in Argentine popular music, particularly in tango. His collaborations with singers inspired me a lot (his duet performance with Noelia Moncada of *Cuesta abajo* is a direct inspiration of my first reference recording). I consulted him for feedback for my recordings throughout the research process.

Harjo Pasveer

Harjo Pasveer was my vocal technique teacher in my first year of Master's studies at Codarts Rotterdam. I consulted him for technical advice in executing various vocal tasks required by my research.

Álvaro Rovira Ruiz

Álvaro Rovira is an Argentine guitarist of tango, Latin American folklore and Brazilian music based in Rotterdam. He is my main subject teacher at Codarts Rotterdam. I consulted him for opinions and advice about my interpretations throughout my research.

Mirre Valkenburg

Mirre Valkenburg is a Dutch singer of tango and Latin American folklore. I interviewed and consulted her for feedback, especially regarding the method one can use as a non-native to tango music and language.

Bárbara Varassi Pega

Bárbara Varassi Pega is an Argentine pianist, composer and arranger of tango, music teacher and researcher based in the Netherlands, coordinator of the Argentine Tango Department and Master's artistic research coach of Codarts Rotterdam. She is my ensemble teacher. I consulted her for feedback for my recordings throughout the research process.

Wim Warman

Wim Warman is a Dutch pianist, composer and arranger of tango, Latin, jazz and fusion, and a music teacher. He is my teacher of A la parrilla ensemble at Codarts Rotterdam. I consulted him for feedback and coaching throughout the research process.

7 Appendices

Appendix 1: List of all self-produced AV media included in report

- 01 Reference Recording 01 - Lenore Huang - Cuesta abajo.mp3
- 03 Re-enactment Ada Falcón's Yo no sé qué me han hecho tus ojos.mp3
- 04 Re-enactment Carlos Gardel's Yo no sé qué me han hecho tus ojos.mp3
- 05 Re-enactment Ada Falcón's La última copa.mp3
- 06 Re-enactment Charlo's La última copa.mp3
- 08 Reference Recording 02 - Lenore Huang - Yo no sé qué me han hecho tus ojos - Result of first r...
- 09 Re-enactment & experimentation Francisco Fiorentino's Tinta roja.mp3
- 10 Re-enactment & experimentation Alberto Marino's Cuando tallan los recuerdos.mp3
- 11 Re-enactment & experimentation Floreal Ruiz's Flor de lino.mp3
- 12 Reference Recording 03 - Lenore Huang - La última copa - Result of second research cycle.mp3
- 13 Re-enactment Jorge Maciel's El adiós.mp3
- 14 Re-enactment Alberto Morán's Pasional.mp3
- 15 Re-enactment Alfredo Belusi's Bronca.mp3
- 16 Final Research Outcome - Lenore Huang - Pasional.mp3

Appendix 2: Critical media review

García Brunelli, Omar. "La cuestión del fraseo en el tango." *Zama. Revista del Instituto de Literatura Hispanoamericana* 7, no. 7 (2015): 161-170.

In this article, the author inquired into *fraseo* as a fundamental interpretive trait in tango music. He brought the definitions of phrase, phrasing and tempo rubato in a general sense, and then went on to explain the *fraseo* in tango singing as originating from the cadence of Buenos Aires speech. What was of interest and relevance to my research was the definition of *fraseo* that he quoted from Pelinski, which, in addition to rhythmic division, also includes the elements of dynamics and articulation. This provided me with a broader conceptualization of *fraseo*, on the basis of which I set the parameters of my analyses. He also proposed listening to versions of a tango piece performed in different periods of time to identify the change in the intensity of *fraseo* application.

This article was very meaningful to me, as my entire understanding of *fraseo* started with it. Though it did not delve deep into the system of *fraseo*, it still served as a guide for the use of the parameter of *fraseo* in a clear and informed way in my research.

Russo, Fabián. *El tango cantado: una lectura acerca del canto en la Escuela Gardeliana*. Buenos Aires: Corregidor, 2011.

This book provided a historical line regarding tango singing, specifically the Gardelian school, with focus on Carlos Gardel, Aníbal Troilo, Homero Manzi and their roles in defining the singing, interpretation and poetry of this school. It included an interview with Roberto Goyeneche who took the Gardelian school to its extreme, in which he elaborated on his opinions about tango interpretation. One thing that deeply inspired me was "the concept of distribution of silences within the measure" ("*el concepto de distribución de silencios dentro del compás*") that the author brought up as a main contribution of Roberto Goyeneche to tango music. Goyeneche extremely respected the pauses proposed by the punctuation marks in the text, as a reference for combining the syntactic rhythm of the text with the musical rhythm. From his point of view, the secret of tango interpretation lies more in silences than in sounds. He also considered Aníbal Troilo as the inventor of silences, and this is useful information for anyone who wants to learn tango interpretation from the instrumentalists.

The book also included an article in which the author (also a tango singer) expanded on his own insights into tango interpretation. In his opinion, the fundamental secret of interpretation lies in the text. He provided several examples in which melodic accents disagree with textual accents, and explained how a singer can solve this problem by making a shift in the measure. For him, the essential task of a tango singer is to tell / sing a story. And in order to achieve that, a deep reading and understanding of the text is decisive. He provided a general approach to text learning: "...acquire the habit of saying the texts of the songs aloud," respecting the punctuation marks, linking them to the melody. This was very useful for my work on text in my research.

Juárez, Yamina, and Julio Schinca. "El desarrollo interpretativo del cantante Roberto Goyeneche entre 1950 y 1980." In *II Jornadas Estudiantiles de Investigación en Disciplinas Artísticas y Proyectuales (La Plata, 6 y 7 de octubre de 2016)*. 2016.

This article examined the development of Goyeneche's interpretive style from 1950 to 1980 through analyzing his renditions based on period and formation with which he performed. To me, the study was informative first and foremost in affirming the self-evident yet easily overlooked fact that a singer does NOT sing the same throughout his/her life, and therefore period of time is an important variable to consider when analyzing a singer. That being said, this study was based on general observations and descriptions of selected performances rather than detailed and systematic examinations of the use of

tools in each performance, though the descriptions could serve as good guidance on what to focus on in studying a singer's interpretive style.

Peláez, Gisela. ““Naranjo en flor”. Métrica y *fraseo* en el tango cantado.” *Zama. Revista del Instituto de Literatura Hispanoamericana* 7, no. 7 (2015): 171-176.

This study examined the metrical relationship between the vocal *fraseo* and the orchestral accompaniment in tango music through studying versions of *Naranjo en flor* by three singers: Jorge Linares, Floreal Ruiz and Roberto Goyeneche. It discovered that the singers' *fraseo* rarely synchronizes with the accents of the orchestral accompaniment. I found it informative to my own research as it used a digital tool (Adobe Audition) for phrasal analysis, and set an example to refer to on how to describe *fraseo* and compare different singers' *fraseo*. However, same as the above study, it also lacked systematic examination.

Appendix 3: Full feedback on reference recordings

Feedback on reference recording #1

(In addition to feedback on my singing, I also included part of feedback on the accompaniment that is closely interrelated with my singing, as guidance for recordings in later cycles.)

Omar Mollo

Te indico cada observación en el sitio exacto (en la palabra exacta) pues en la grabación no visualizo los minutos.

- 1- "solo QUIERO QUE comprendas" Está mal la pronunciación.*
 - 2- "pedazo de corazón" Lo haces muy largo "corazooooon" y no es correcto, es CORAZÓN.*
 - 3- "SOLITARIO y ya vencido" Está mal pronunciado, es SOLITARIO.*
 - 4- "yo habría dado siempre más" La palabra MÁS está desafinada.*
- Opino que en general está muy bien, tu afinación, tempo e interpretación.*
Tu interpretación es muy buena.
Hay detalles a corregir, que ya los iremos trabajando.

(English translation)

I indicate each observation in the exact place (in the exact word) since in the recording I cannot display the minutes.

- 1- "solo QUIERO QUE comprendas" The pronunciation is wrong.*
- 2- "pedazo de corazón" You make it very long "corazooooon" and it is not correct. It's CORAZON.*
- 3- "SOLITARIO y ya vencido" This is mispronounced. It is SOLITARIO.*
- 4- "yo habría dado siempre más" The word MÁS is out of tune.*

I think that in general it is very good, your tuning, tempo and interpretation.
Your interpretation is very good.
There are details to correct, which we will work on.

Marcelo Belardinelli

Me parece maravilloso. Te felicito por la producción a vos y a los músicos que te acompañan. Vamos de a poco.

A mí el timbre de tu voz particularmente me gusta mucho. Me gusta mucho el fraseo, está muy bien. Tiene una... Hay un toque porteño, está muy bien. Es un tango canción el que vos elegiste así que eso te permite jugar un poco más con el compás. Está muy bien. Vos le ponés varios matices, cosa que es muy bueno porque no te aburre escucharlo. Siempre hay algo distinto para escuchar y... nada... está muy bueno.

Otra cosa que tiene tu fraseo y tu voz, es que es un poquito arrabalera también, está muy bien. En definitiva, yo diría que vos entendiste de qué se trata el tango. Entonces lo único que vos tenés que hacer es seguir este camino que emprendiste. Como me decía un maestro que yo a veces consulto, él me dice es por ahí seguir por ese camino.

Te pido disculpas porque no tengo crítica para hacerte. Me gusta mucho cómo lo hacés, la fuerza que le ponés, y es importante tener siempre presente que cuando uno está cantando un tango, está contando una historia. Y en este caso, vos me contaste la historia, yo te escuché con atención porque sentía que me la estabas contando a mí. Así que vamos arriba y anda pensando cuando nos vamos a juntar a cantar un poco. Te mando un gran saludo y felicitaciones para vos y los músicos que te acompañan.

(English translation)

I think it's marvelous. I congratulate you and the musicians who accompany you on the production. Let's go little by little.

I particularly like the timbre of your voice a lot. I really like the phrasing, it's very good. It has a... There is a Buenos Aires touch, it's very good. It's a tango song that you chose so that it allows you to play a little more with the beat. It's very nice. You add various nuances to it, which is very good because you don't get bored listening to it. There is always something different to listen to and... nothing... It's just very good.

Another thing about your phrasing and your voice is that it's a little suburban too, it's very good. In short, I would say that you understood what tango is about. So the only thing you have to do is follow this path you took. As a teacher that I sometimes consult told me, he tells me to continue down that path.

I apologize because I have no criticism to give you. I really like how you do it, the strength you put into it, and it is important to always keep in mind that when one is singing a tango, one is telling a story. And in this case, you told me the story, I listened carefully because I felt like you were telling it to me. So let's go up and think about when we are going to get together to sing a little. I send you a big greeting and congratulations to you and the musicians who accompany you.

Wim Warman

It's a very nice and original idea to have a bass guitar accompany you. And I think he does a great job as well.

About the phrasing for you: I noticed that you often have a nice laid back phrasing at the end of a sentence. This makes you arrive in your timing a bit after the 1st count of the next bar, which is very nice of course. That's always a nice way of phrasing, which is also done in boleros and slow bossas, I think.

Sometimes you land directly on the 1, which is also possible in some cases.

Now there is a 3rd way and that is to accelerate in your phrasing so that you land (in a natural way) before the 1st count of the next bar. It could be a nice adventure to see in which places in the song you could try this, so that we have a bit more variety in the phrasing.

Omar García Brunelli

Really good! Very nice. Your *fraseo* is perfectly credible, tanguish, tanguero, well done, good articulation and an intelligent use of dynamics. The tuning is perfect too.

Good timing over the constant beat. Interesting arrangement by the bassist. Very good taste in the general approach.

I am very very glad that a listening proposed during my lesson had been so useful to you.

It may be that some details can be improved, but I wouldn't dare give you any indications. I understand that you have a singing teacher at CODARTS.

Maybe not always repeat the slight glissandi you're using (they're cute).

In short, and in general, I really enjoyed listening.

Congratulations!

Bárbara Varassi Pega

First of all, congratulations on your recording. As I have mentioned several times, I think you are an extremely talented and gifted singer. Your musicality and expression are touching.

And especially because you have so much potential, is that I would love to see you grow in the following aspects:

Phrasing: A key aspect in tango music, especially for singers. Consider it is rare to have musical sentences that repeat sung the same way. I mean, when the composition has the same sentence coming twice (of course with different lyrics) you shouldn't sing it the same way. Remember what we discussed and tried during ensemble lessons, arriving earlier, together and arriving late to downbeats and key

moments. Play way more with pulsation and timing, surprise the audience by 'telling' a unique story which the public cannot predict.

Pronunciation: There are moments of words with a weird or incorrect pronunciation. These are minor, it is impressive how you pronounce in general, but would be great to have them checked.

Voice: Again, this kind of tone that I keep on mentioning and can't exactly describe. There is a type of voice I frequently hear in your singing that somehow doesn't match with the repertoire you are singing or sounds artificial/odd/old fashioned (canyengue, compadrito). For example: "*Cuesta abajo en mi rodada*", in rodada you have this type of voice I mean. Other instances of the same: "*Incansablemente en mi copa de dolor*", "*Pero nadie comprendía*" and from then on several passages. I think that is something you can really work on.

Hope this AR will help you find ways to express yourself in this fascinating musical world which is tango!!!

Gustavo Beytelmann

1. About the accompaniment: Try to fit the character of the song more. More resonance is needed for e.g. the B part. More variety in register is desirable.
2. About the singing: The song changes a lot in character, from the dramatic start to the sweet B part where the man evokes the past. Have a plan of where and why to increase the intensity, use legato, etc. Analyze the story, see where the peak is, and think about what to do with that musically. Create more interpretive variety based on this deep understanding of the story.
3. It's always a conversation. That's why many times you can do parlando (talking). It's good to think about how to pass from parlando to cantando (singing).
4. The beginning of the song is very intense, about tragic self-seeking. The B part, on the contrary, starts very sweet and the voice should enter with more calmness, more legato. This part goes from beginning, repetition, development, climax, to conclusion, and these should be perceived more clearly in the interpretation.
5. Accent is of crucial importance for the Spanish language. The textual accents of the song almost always coincide with the strong beats of the melody. Always respect the accents. They provide a good guide for phrasing.
6. Aim to obtain automatic execution of these elements. Then you mastered them with solidity.
7. Listen to singers like Edmundo Rivero, Roberto Goyeneche, Rubén Juárez and María Graña for inspiration on these matters. How do they tell a story by talking? How by singing? Where do they talk more and where do they sing more? And how do they make the literal and musical into one?
8. For example, for the beginning of B part, one can push the lyrics more, or be more syntactic, on beat, respectful of the values and the notes. It's fully the performer's decision.
9. The singing has a lot of intensity throughout, but misses other tonalities of gray, darkness, desperation, evocation, etc.

(The following experts provided their feedback in person while listening to the recording. I categorized each expert's advice into general feedback, which I listed separately for each person, and feedback on individual phrases, which I organized in one table for clear presentation.)

Álvaro Rovira Ruiz

General feedback:

1. Instead of playing a tempo throughout the tune, try to expand the pulse a bit more, especially in a duo setting. Particularly, when the song is about to finish, pause and wait for a comma. Also a bit before that, create the feeling that it is going to end.
2. Learn the notes squarely before singing a song. Try to be more precise with notes, including low notes (e.g. the two beginning lines), which can sound instrumental, with clean pitches.

3. Keep searching for melodic variations, because they help you detach yourself from the direct influences, build your own vocabulary and find your personal expression of the text.
4. About tuning: try to get in tune not just by yourself, but also with the instrument that plays with you.
5. Explore expression by using vibratos and sustained/long notes. They are a whole universe in themselves: One can live, die, resurrect, and live again in one note that lasts three seconds. Make your decision heard about what to express and how in the long notes, instead of letting the notes do their job.
6. Explore resonance on consonants, see which consonants are good for this purpose.

Santiago Cimadevilla

General feedback:

1. Pronunciation is good in general, though some spots need improving.
2. Listen to Gardel's folklore singing for melodic variation ideas of how to end a phrase. See if he makes these variations in the same places as in the recording. Check both of his versions of *Cuesta abajo* (one a studio recording and the other a performance in a movie).
3. Take care to make the musical emphases match the textual accents. In this regard, listen to Gardel's version of Soledad (and see particularly how he structured the line "*a veces me parece que ellos detienen su andar*" to accent the "tie" in "*detienen*"). It would also be worthwhile to ask Julián Peralta about how a song is composed (melody before text or text before melody?), to get a deeper perspective of this accent agreement matter.
4. Use voice consciously. Choose the tone that fits the text/story. If I use a canyengue tone, it has to serve a narrative/expressive purpose, not just be there arbitrarily.
5. Think about learning from the playing of instrumentalists.

Harjo Pasveer

General feedback:

This is a remarkable result, because what you hear is a kind of vulnerable setting, 'coz I hear two instruments: a bass player and a singer. And during the piece, you hear a lot of interaction, nice timing because you are not on the beat, but the more you make a statement, the more you use your temperament, the more freedom I hear, and that's remarkable. Your pronunciation – I don't understand one word because I'm not into this language – but what I hear is that you use your constants, your vowels helping to make a statement, make the timing. And also the bass player decided the moments of silence. They were very meaningful, you can even use it a little bit more. When you take this moment of silence a little bit longer, it makes the tension. Sometimes silence can be very powerful. That's what I expect: You make a kind of new moment.

When you start, your voice is a little bit small, thin. The more you get temperament-full, the more depth in the system. And also it pays off in the low part, because you have a nice depth and that makes your natural authority as an artist bigger. And then when you feel that you're in charge and play with the timing, this depth you transpose to the higher parts and that makes you more Spanish speaking, leading lady. Those are my first things coming in. Because it's vulnerable, but because it's so empty, you can do everything you want. When you have a whole orchestra, you have to be rhythmically regular. But when it's just the two of you, you can go searching for borders, and you can trust the bass player, it's very well done.

The only thing I have to examine is if you can put the start with the same depth as what you do halfway it sounds – and I don't mean that you have to sing loud – but feel when you are really into the chorus or whatever that you feel "okay my voice is all over the place", and with that energy, that possibility of energy, you start the song again, and then it sounds different than when you start fresh out of your bed.

That's also what I do when people have a concert and then they have to sing. They have to start, and then they're a little bit nervous and everything has to do a little bit of warm-up. You have to understand that you're on stage and so there's always a kind of nervousness. And during the concert people grow into their strength. And what you can do in the dressing room is sing a heavy chorus with everything you have, and with that power you go on stage, and then this is a different thing than when you're not sure of yourself.

It's interesting to check for yourself what's happening when you fill your chest and have a yawning feeling. This way you build your charisma of "Don't fool with me" that can be seen even in the eyes, and you build your instrument. Then you sing the first line.

Suggestion for sustained notes: Think of crescendo, because you lose air, but the note has to keep the same quality. Anticipate on what you want to reach.

Juan Pablo Navarro

General feedback:

1. Well-executed work, well in style.
2. There can be more variation in tempo, particularly in the ending or when entering a new part.
3. Employ different approaches to phrasing, like *accelerando*, *pelotita*, switch between binary notes and triplets. etc. The aim is to sing *rubato* in time.
4. Respect the punctuation marks of the text by using pauses.
5. Make more variations in tempo to create space for more expression.
6. Create contrast between two rounds of the song.
7. Articulate words in a way that enhances the feeling/meaning of the words.

Phrase-by-phrase feedback:

<i>Si arrastré por este mundo</i>	<p>Álvaro Rovira Ruiz:</p> <ul style="list-style-type: none"> - Start on time, rather than later. - The note of "<i>tré</i>" is sad, because it's the third of the tonic minor chord, and the melody of this line (and the next line) is about going from the tonic to the third and nowhere else. It's important to create this sadness, the drama of a minor chord, as is also dictated by the text. - For the same note: try to get in tune not just by yourself, but also with the instrument that plays with you. <p>Santiago Cimadevilla:</p> <p>The "<i>rr</i>" in "<i>arrastré</i>" should be rolled more.</p> <p>Juan Pablo Navarro:</p> <ul style="list-style-type: none"> - The comping here can be rhythmically looser and opener, so as to give more freedom to the melody singing. It would be good to create a difference between two rounds. - Try to convey the feeling of "<i>arrastré</i>" ("dragging") by elongating the "<i>rr</i>" and the whole word. Speak more than sing.
<i>y el dolor de ya no ser.</i>	<p>Harjo Pasveer:</p> <p>The lasting "<i>e</i>" of "<i>ser</i>" is thin. Put depth in it.</p>

<i>una lágrima asomada</i>	<p>Santiago Cimadevilla: It can be an option to separate the ending “a” of “lágrima” and the beginning “a” of “asomada”, instead of tying them.</p>
<i>yo no pude contener...</i>	<p>Álvaro Rovira Ruiz: The note of “pu” needs more prominence.</p>
<i>si fui flojo, si fui ciego,</i>	<p>Juan Pablo Navarro: Make a pause between the two parts of the phrase to give power to the text. One option is to sing the first part in 16th notes while the second in triplets, to vary the rhythm and make it unexpected.</p>
<i>solo quiero que hoy comprendan</i>	<p>Santiago Cimadevilla: The pronunciation of “que hoy” sounds off (understandably though, because the time there is limited). Listen to how Gardel does it.</p>
<i>el valor que representa el coraje de querer.</i>	<p>Álvaro Rovira Ruiz: Nice melodic variation, but don’t do the same in both rounds; otherwise it loses impact.</p> <p>Harjo Pasveer: The swings are nice.</p> <p>Juan Pablo Navarro: Nice rallentando in “coraje de querer”.</p>
<i>Era, para mí, la vida entera, (1st & 2nd)</i>	<p>Álvaro Rovira Ruiz: The “v” in “vida” can be emphasized and exaggerated.</p> <p>Juan Pablo Navarro: - Bass should change tempo and way of comping according to the change of character in this part (now in major) to create a smooth and sweet sound. - Pay attention to the pronunciation of “en” in “entera”.</p>
<i>como un sol de primavera,</i>	<p>Harjo Pasveer: The “sol” is beautiful.</p>
<i>mi esperanza y mi pasión.</i>	<p>Harjo Pasveer: The “sión” of “pasión” is a very nice long note.</p>
<i>Sabía que en el mundo no cabía (1st)</i>	<p>Santiago Cimadevilla: Be aware that the melodic variation made in the “bía” of “cabía” is a typical variation in Gardel’s early folklore (e.g. estilo) singing, which happens often in the ending of a phrase, where he leaves the note hanging instead of resolving it.</p> <p>Juan Pablo Navarro:</p>

	Pay attention to the pronunciation of “un” in “mundo”.
<i>toda la humilde alegría</i> (1st & 2nd)	Álvaro Rovira Ruiz: The “l” in “humilde” is missing. Make the note resonate on the “l”, like tasting it. (Check which other consonants singers also use for resonance, such as “m” “n”.)
<i>Ahora, cuesta abajo en mi rodada,</i> (1st)	Harjo Pasveer: The “o” of “ahora” is well sung.
<i>las ilusiones pasadas</i>	Juan Pablo Navarro: Accelerando/ <i>pelotita</i> can be a phrasing variation here.
<i>Sueño con el pasado que añoro,</i> (1st & 2nd)	Santiago Cimadevilla: The original melody of “con el pasado” does not match the accent of the word “pasado”, in that it emphasizes “pa” instead of “sa”. Try coming up with ideas that fit the textual accentuation.
<i>en mi copa de dolor,</i>	Harjo Pasveer: The singing of “de dolor” sounds almost drunk. Juan Pablo Navarro: “Copa de dolor” means the glass of wine that you drink when you are in pain. Try to change vocal color or use vocal inflection to deliver this metaphor better.
<i>pedazos de corazón.</i>	Juan Pablo Navarro: There can be a pause before this line.
<i>Ahora, triste, en la pendiente,</i>	Santiago Cimadevilla: “Ahora” sounds like “Aura”, which is common though in informal speech. Juan Pablo Navarro: “Ahora” sounds like “Aura”, which is actually lunfardo pronunciation.
<i>si aquella boca mentía</i>	Santiago Cimadevilla: - Again, the original melody of “si aquella boca” conflicts with the accent of the word “aquella”, because it emphasizes “lla” instead of “que”. However, this case is hard to change due to its melodic structure.
<i>por aquellos ojos brujos</i> <i>yo habría dado siempre más.</i>	Juan Pablo Navarro: This part can also have rallentando, as the first round.
<i>Era, para mí, la vida entera,</i> <i>como un sol de primavera,</i> <i>mi esperanza y mi pasión.</i>	Juan Pablo Navarro: Start this part slow and resume speed at “Sabía”.

(2nd)	
<i>de mi pobre corazón.</i> (2nd)	<p>Álvaro Rovira Ruiz: Nice idea of making a chromatic variation in the melody of “corazón”, but it can be exposed even more, in an instrumental way.</p> <p>Santiago Cimadevilla: Nice chromatic variation in the melody of “corazón”.</p>
<i>el tiempo viejo que lloro y que nunca volverá.</i> (2nd)	<p>Álvaro Rovira Ruiz: A little bit of comma before “volverá” would be good.</p> <p>Santiago Cimadevilla: The tone used in this line does not fit the song very much. This kind of voice applies more to canyengue, which has a raw, unpolished, arrabalero connotation, or burlón, which is to make fun of something. It would be used more for milongas, such as Se dice de mí.</p> <p>Juan Pablo Navarro: Play this ending slowly as a tango ending.</p>

Feedback on reference recording #2

Omar García Brunelli

Bravo! very pretty. I have nothing to correct. Even when you say that you have prepared this waltz based on Gardel and Falcón, it is clear that their influence is under your control, and I only hear your own style which is very good. Good taste, good phrasing, perfect intonation and a tinge of bitterness (very tanguero), with strong personality. I would like to listen to a full album by you. I would select it for my library. And you always take a lot of care about the accompaniment, that is so important. Also is highly relevant your sense of time, and that you sing always on beat, as tango must be. I will be a fan. And I'm not a fan of many current singers.

Congratulations!

Wim Warman

I love it! Your *fraseo* is really great in my opinion. If I would change anything it would only be because of my taste or preference, so you are completely free in that. The change would be that in the end of the piano interlude, the pianist could take a bit bigger rallentando and fermata. So that you wait a little bit longer before entering the chorus. I think on both times this could work. In that way the beginning of the chorus would have a little bit more impact and more character. In my opinion. The last part of the piece is brilliant. And something happened after 1m30. I sounded like you almost did not make it in time and some notes were a bit rushed, but I think you also heard that. But you solved it within a few seconds. Maybe you could experiment a bit as well with making a bigger contrast between *fraseo* and straight eight notes in the chorus. So some phrases are really exactly on time and then some really *fraseo*. You could experiment variations on that in different ways. Maybe it works, maybe it doesn't, but you could try. But all in all, I'm very impressed.

Santiago Cimadevilla

The song is very well prepared and performed. The influences of both singers studied are clearly present; from Ada Falcon mainly the various colors and from Carlos Gardel the timing. Some specific comments:

1. 0'37 "yo no sé" – very good change of dynamic and color at the beginning of the new phrase.
2. 0'39 "cho tus ojo" – the way of singing these high notes with such quiet dynamics is very good and refreshing. It sounds very delicate.
3. 0'44' the 'mordent' in "amor" sounds very much like Charlo.
4. 0'53' extending the "L" sound is very effective.
5. The quick notes in the B part are good, but could be a bit smoother. Due to the tempo and the short notes, sometimes your pronunciation is very slightly unclear. Examples:
 1. 1'06" *Luces de ilusión* sounds more like *Luce de illusion*
 2. 1'08 *Que alumbran la pasion* sounds more like *Que alumbra la pasion*
 3. 1'13 *Que van reflejando* sounds more like *que va reflejando*
 4. Some more examples such as these mentioned above.
6. The "por que" (in *por que sus ojos son mi amor*) shows very good timing (*fraseo*). It breaks the monotony of the rhythm of the melody.
7. 2'03" In the "cho tus o" again something interesting happens: you are doing a slight slur (slide?) in the "o" of *hecho*. You also did something interesting the first time around (see point 2). I realize that in these two moments (which are musically the same), your accompanist is playing in a way that is a bit unexpected for the period (the #9 in the dominant chord – which sounds great). I wonder if these are related.
8. In the repetition of the B section, similar comments to those in point 5 (some lack of clarity in the words due to the speed)
9. 3'09 very good effect at stretching the 'por que' while going along with the piano left hand.
10. 3'10" shouldn't this be "tus ojos" (instead of "sus ojos") ?
11. 3'15 very interesting thing: the last *mi amor* includes a slide in the last 'o'. This is typical, and in general not much to my taste (it's a stereotype), but the way you time it (a bit faster than expected) makes it very effective.

All in all, this is a great performance with just some very minor points to correct. You are being very faithful to the great singers of the past. I wonder how it would turn out if you attempted to sing a new song, or a song that wasn't recorded by either of them, and apply your findings to that one. And, at some point, try to find more resources that are specific to yourself.

Omar Mollo

He escuchado atentamente tu grabación de "Yo no sé qué me han hecho tus ojos", y me emocioné mucho.

Por tu voz, tu interpretación, y tu dicción!

El fraseo, es impecable también.

Es increíble oírte, cantando como las cantoras de "aquellos años", no siendo nativa de argentina, lo que claramente, me hace escuchar, el enorme trabajo y dedicación que le has puesto a este trabajo tuyo.

El piano te acompaña genial.

Por supuesto se trata de seguir aprendiendo, y buscando en uno mismo, pero definitivamente, tenés tu estilo y forma de interpretar.

Afinás muy bien, y repito, tenés una hermosa voz.

Estoy muy feliz de tus logros.

Un orgullo ser parte de tu formación.

El martes próximo podremos ajustar todo lo que consideres necesario para seguir adelante.

(English translation)

I listened attentively to your recording of "*Yo no sé qué me han hecho tus ojos*", and I was very moved. By your voice, your interpretation, and your diction!

The phrasing is impeccable too.

It is incredible to hear you, singing like the singers of "those years", not being a native of Argentina, which clearly makes me hear the enormous work and dedication that you have put into this work of yours.

The piano accompanies you greatly.

Of course it's about keeping learning and searching within oneself, but definitely, you have your style and way of interpreting.

You sing well in tune, and I repeat, you have a beautiful voice.

I am very happy with your achievements.

A pride to be part of your training.

Álvaro Rovira Ruiz

The influences of Ada Falcón and Carlos Gardel are clear in the singing. I don't feel it forced. When you go a bit nasal, it sounds a little bit old-fashioned. I don't think it's a problem, I don't see that it really comes up.

One of the two things that I was thinking about is that I saw you singing the consonants, the "L". We talked about it so I'm really happy you're using it, because it makes sense to me at least, and you use it perfectly because you're at the "L", you're in the note and you stay in the note.

The part that I was wondering how it could be in those other versions is the tempo of the song. Your version is really metronomic in the accompaniment. That's the only part that makes me think this recording is more of a study case, so I'm wondering if there are no spots on this composition where it would be worth - actually, beside the phrasing - changing the tempos, maybe fermatas. That came pretty fast into my listening. Why is the piano constantly on this beat and that you have to stay like that? There's not so much room interpretation-wise to change that part. I know vales tend to be very a tempo, but they also allow themselves to have pulses. When it comes a little bit later, the ending part of the B part, that could be pushed forward, tempo-wise. What I missed, what I think can be a bit more pushed, a bit faster is the part right before the ending part. To me, it's the part where there are more words and this part where people tend to really chew those parts "chikitikiti". The other part when it comes to speaking faster, it has to be either in the tempo or slightly faster than how it was before. Maybe if you play or sing the whole thing at a faster tempo, it isn't needed. But it really gives me the feeling that when that part comes, it's a bit worth actually pushing it a bit. So, I don't see so much of the phrasing or changing the type of rhythm, but be a little bit more selective with the tempos, within the song. That's the first thing that came to my mind. If the tempo is gonna be this one which is not very fast, it's okay let's say, but it's not gonna change anything? You have a risk, there's the risk that is gonna play a little bit against the composition I think. That was the thing that came to me, because regarding phrasing, the phrasing you're doing is really good. Would you change it? Okay maybe you could change it, but it's really up to you. In this case I don't feel like... at least that's not what came to me quickly. It's not what I hear. "Okay, this phrasing is in one way, the next one is the same way, the next one the same way." No, it just felt colorful, so that's not a problem. Also prepare for some small challenges when you have to sing from very low to really high. Maybe it's also worth having slightly more time for you. There you could also stop a little bit to help you prepare those phrases in the middle part which is a very high part. These are what I heard the first time but caught my attention.

The tuning was good, very good. The notes are very good. All of that part is so clear. The words are clear, the notes are clear. So, my feedback, my suggestion, my advice would be to start to stop thinking about those things about the notes and the pronunciation, because they're already there, so that you can take

more time in the enjoyment of the performance. That will be slightly flexible. So what are we imitating or learning from those singers like Gardel and Ada Falcón? Exactly the elements that you do? Perfect. First step. Intensity of these things? It's a little bit more abstract concept but it's important. And third, the personality. Thinking of Gardel, singing is a full enjoyment for him, even though it's fully concentrated in the lyrics – he makes no mistakes in the lyrics, notes – but there is something else, the personality transcending it. So, in other words, you need to have his personality. Just don't worry anymore: We would love to hear you sing, we love what you do. So just feel happy that you are sharing with us. That personality, attitude. That is gonna make the whole difference. But I think it's a little bit of a further step. What you are doing here, what you did here, what you're asking, for me, is very very well-done. So what you wanted to do, you did. I'm sure of that.

Tempo in general is slightly slow. Pronunciation is absolutely good. You're really already into the artistic part, artistic use of elements.

Phrase-by-phrase feedback:

(A1) <i>Yo no sé qué me han hecho tus ojos</i>	Beautiful use of the subito piano element.
<i>Yo no sé qué me han hecho tus labios</i>	Gardel is heard here.
<i>que al besar mis labios se olvida el dolor</i>	Gardelian emphasis of “L” is heard in “dolor”.
(B1) <i>Tus ojos para mí</i>	The entry into “mí” is too sudden.
<i>Tus ojos para mí son luces de ilusión que alumbran la pasión que albergo para ti</i>	<ul style="list-style-type: none"> - This portamento element should be used with more care, or selectively. - It is ok to experience the element, but let it become a habit. - The <i>fraseo</i> of “que alumbran la pasión” is perfect, forward enough.
<i>Tus ojos son destellos que van reflejando ternura y amor Tus ojos son divinos y me tienen presa en su alrededor</i>	<ul style="list-style-type: none"> - All of this part has to be forward tempo-wise AND <i>fraseo</i>-wise. - “presa en” makes the whole phrasing heavy, because the long “pre” sounds like going into a downbeat. It takes away a bit of the fluidity. It stops the flow. - Likewise, “te”, “jan” and “vi” are also long notes and sound like being on the downbeat. - It's worth trying singing these syllables still on a downbeat while keeping the flow.
<i>Tus ojos para mí serán, serán la luz de mi camino</i>	<ul style="list-style-type: none"> - This part transmits the feeling of efforts, not enjoyment - “serán la luz” is a bit out of tune, slightly down.
(A2) <i>Solo sé que yo llevo en el alma tu imagen marcada con fuego de amor</i>	The <i>fraseo</i> for this part is very good. Two times go downbeat, but change immediately next time, the fourth time change again. That's colorful.
(B2) <i>Tus ojos son destellos que van reflejando ternura y amor</i>	The forwardness is much better this time.

<i>Tus ojos son divinos y me tienen presa en su alrededor</i>	
<i>por un sendero de esperanzas y esplendor</i>	The nasal voice here is a bit old-fashioned but interesting.

Inés Cuello

Antes de todo, felicitaciones. Está muy linda la grabación, súper expresiva, muy hermosa. Se nota que amás el tango y hay una escucha muy atenta. Se escucha que pudiste usar muchos recursos distintos de fraseo. Creás momentos diferentes a lo largo de la obra, y eso es para mí muy valeroso cuando una artista, una cantante puede generar distintos climas, diferentes ambientes a lo largo de una obra.

Cuando yo escuchaba tu grabación, me di cuenta que no estás vos ahí, tu interpretación personal no está, falta algo propio, algo personal, y estuvo muy bien que me cuentes que era el resultado de una investigación porque escuché exactamente eso. Yo siento que están todos los recursos, y hay una presencia muy fuerte del fraseo de esa época que resultó extraño escuchar a alguien con él con sonido de grabación actual usando ese tipo de fraseo (demonstrating the fraseo in the beginning of B sections), porque son recursos que ya no prácticamente se usan muy poco, ese tipo que es una forma de armar las frases que hay muy pocos cantantes que lo usan hoy. La grabación me parece excelente, me parece un gran trabajo de investigación. Me dan muchas ganas de escucharte cantando lo de una manera personal. Me falta personalidad artística propia. Escucho un catálogo de recursos muy bueno y con un desarrollo técnico tuyo muy bueno también, pero digo dónde está Lenore, qué siente ella, con esta obra. Falta identidad tuya. Pero está excelente, me parece un gran trabajo, me parece un trabajo muy útil, muy importante para que puedas hacer ahora esto, de decir “Ok, tengo todos estos recursos, me gustan / no me gustan, me resulta que es un buen recurso” para expresar lo que dice la obra, o cuando yo me apropio de la obra, cuando yo leo la letra de Yo no sé que me han hecho tus ojos, cuando escucho esta música, esta melodía, estos recursos me sirven para expresar lo que yo siento o no, o estos recursos no me sale hacerlos de manera natural. Creo que es ese gran trabajo que te permite haber pasado por esta grabación con tantos recursos de otras personas. Creo que es súper útil hacerlo.

Luego, más allá de los recursos que utilizaste, hay algo que pude observar a nivel técnico que está bueno creo decírtelo que es igual aclaración tiene que ver con estar visitando recursos de otras personas. Pero siento que hay un momento de la grabación donde aparecen mucha variedad de timbres, muchas variedades de tímbricas tuyas. (Demonstrates what was done in the beginning of B sections in the recording) Parecen distintas cantantes, y eso es muy loco porque se escuchan distintos recursos de distintas voces. Es muy bueno para ti como intérprete tener esa versatilidad, poder apropiarte de distintos sonidos, de distintos timbres. La colocación de tu voz en las zonas más graves busca timbrar y sacar más armónicos agudos y después cuando vas hacia el agudo se oscurece el sonido. Saldría pensar en decir la frase “tus ojos para mí”. Uso la misma intención para toda la frase, y si la tengo que cantar diría de la misma manera. No pienses tanto en el intervalo. Se siente muy lejos una nota de la otra, se siente mucha distancia como que son dos territorios distintos, dos lugares muy distintos. Pero si yo pienso lo que estoy diciendo, “tus ojos para mí / son luces de ilusión”, si yo necesito sentir menos distancia entre las notas para meter toda esa frase adentro de una misma idea sonora, entonces puedo intentar copiar algo del timbre que estoy utilizando para el grave, más cerca tímbricamente. Si no, parecen dos personas distintas. Pensá en decir solamente “tus ojos para mí”, olvidate de que sos una cantante y que ese lugar es más difícil. No pienses en la dificultad, no pienses en la técnica. Pensá en el discurso “tus ojos para mí”. Es muy bueno ese recurso que usás para darle brillo al registro de pecho grave. O sea, esa parte está excelente. El problema es que cuando saltás a la voz de cabeza hay una búsqueda para

poder estar cómoda técnicamente, tiende a oscurecerse el sonido, todo el brillo que tiene el grave se pierde. Tiene que ver con la forma de la boca, de la caja de resonancia. Copiar algo de lo que usás para los graves y para la voz de pecho en la voz de cabeza, del mismo lugar. Pensarlo más cerca técnicamente. Te imaginás buscar la voz de cabeza más cerca tímbricamente de la voz hablada, de la voz de pecho. Utilizar la resonancia de la nariz y los senos paranasales, y sobre todo, el brillo, los armónicos agudos que dan los dientes duros. Relajar los músculos de la cara, y un poquitito de dientes. La voz de cabeza es más parecida al timbre a la sonoridad de pecho. De esa manera se escucha un mismo discurso, se escucha una misma idea, y yo puedo entender la frase “tus ojos para mí”, no es “tus ojos para”. Cuando yo vengo escuchando y cambia el timbre o cambia la colocación en la misma frase, yo personalmente como público escucho “Ay cambió el timbre” o “cambió la colocación”, y entonces lo que yo estaba escuchando que era la letra y estaba metida en el barquito de la canción mi atención se fue escuchar el cambio tímbrico. Es súper importante, o a mí como intérprete me gusta mucho invitar a quién me está escuchando a un viaje, y hago muchas cosas para que la atención de esa persona que me está escuchando no se mueva de lo que yo le estoy contando. Cuando quiero interpretar una canción y quiero que la persona que me está escuchando se meta dentro de esa historia, de esa interpretación, entienda la letra que yo estoy cantando, y pueda meterse en el viaje sonoro de la melodía y de la música, entonces yo voy a administrar y voy a decidir qué recursos técnicos utilizo, de fraseo, de dinámicas de volumen y la intensidad, para buscar que esa persona no se distraiga, no salga de ese viaje que le estoy proponiendo hacer. Esto de que en una misma frase “tus ojos para mí” allá dos timbres distintos, dos colocaciones muy distintas, a mí como público me hace distraerme. Me perdí el hilo de lo que estaba escuchando porque estoy escuchando dos timbres distintos, entonces dejé de entender que estás diciendo “tus ojos para mí / son luces de ilusión”. Escuché “tus ojos para ...” y un timbre nuevo. Mi mente se fue a otro lado. La idea es que quién escucha no se distraiga. Todo lo que yo estoy eligiendo hacer, todos mis recursos mantengan a esa persona en lo que yo le quiero contar. La idea es siempre que puedas elegir muchos recursos entre muchos recursos quedaste con los recursos que puedan construir un sentido juntos. Utilizo este timbre de voz, no tres distintos o cuatro. Elijo una colocación, una búsqueda tímbrica única. Pero esto es algo que escuché en la grabación, y que me parecía que te podía dejar algo interesante para investigar, porque yo escucho la grabación y escucho que está todo muy bien, o sea, esto que te estoy marcando es como un lugar del cual tirar como un ovillo de lana. De acá puedo tirar el hilo y hay cosas para investigar. Pero lo que hiciste está súper bien, súper correcto. Me parece que proponerte este ejercicio de pensar en una línea melódica en una frase, una misma colocación es un recurso que me gusta que te lleves de la clase. Me gusta pensar la colocación, la búsqueda de dónde ubicar la voz para cantar tango particularmente, pensarse, imaginarse siempre el rango del registro de una obra desde la nota más grave a la nota más aguda y buscar una sola colocación intermedia de que donde alcanzar cómodamente graves y agudos, y pensar ese rango melódico de la obra de manera horizontal y no tanto vertical para sentirlo más cerca. La idea no es llegar o tirarse hasta el agudo, sino también pensar el agudo como algo más cerca, como un amigo que está al lado. Si yo hago fuerza para ir a buscar algo, todos mis músculos tienen otra búsqueda distinta. Van a tensarse, van a adoptar una forma diferente. Así yo lo pienso como algo más cerca, algo menos lejano.

(English translation)

First of all, congratulations. The recording is very nice, super expressive, very beautiful. It is obvious that you love tango and you listen very attentively. It sounds like you were able to use many different phrasing resources. You create different moments throughout the work, and that is very courageous for me when an artist, a singer can generate different climates, different environments throughout a work.

When I was listening to your recording, I realized that you are not there, your personal interpretation is not there, something of your own is missing, something personal, and it was very good that you told me that it was the result of an investigation because I heard exactly that. I feel that all the tools are there, and there is a very strong presence of the phrasing of that time that it was strange to hear someone with it with a current recording sound using that type of phrasing (demonstrating the phrasing in the beginning of B sections), because they are resources that are no longer practically used very little, that type that is a way of putting together phrases that there are very few singers who use today. I think the recording is excellent, it seems like a great piece of research. It makes me really want to hear you singing it in a personal way. I lack my own artistic personality. I hear a very good catalog of resources and with your very good technical development as well, but I say where is Lenore, what does she feel, with this work. Your identity is missing. But it's excellent, I think it's a great job, it seems like a very useful job, very important for you to be able to do this now, to say "Ok, I have all these resources, I like them/I don't like them, I think it's a good resource." to express what the work says, or when I appropriate the work, when I read the lyrics of I don't know what your eyes have done to me, when I listen to this music, this melody, these resources help me to express what I feel it or not, or I can't do these resources naturally. I think it's that great work that allows you to have gone through this recording with so many resources from other people. I think it's super useful to do so.

Then, beyond the resources you used, there is something that I was able to observe on a technical level that is good. I think I can tell you that it is the same clarification that has to do with visiting other people's resources. But I feel that there is a moment in the recording where a lot of variety of timbres appear, many varieties of your timbres. (Demonstrates what was done in the beginning of B sections in the recording) They seem like different singers, and that's very crazy because you hear different resources from different voices. It is very good for you as a performer to have that versatility, to be able to appropriate different sounds, different timbres. Placing your voice in the lowest areas seeks to ring and bring out more high harmonics and then when you go towards the high the sound darkens. It would be worth thinking about saying the phrase "your eyes for me." I use the same intention for the entire phrase, and if I have to sing it I would say the same way. Don't think so much about the interval. One note feels very far from the other, a lot of distance feels like they are two different territories, two very different places. But if I think what I'm saying, "your eyes for me / are lights of illusion," if I need to feel less distance between the notes to fit that entire phrase into the same sound idea, then I can try to copy something of the timbre that I'm using it for the bass, closer timbrally. If not, they seem like two different people. Think about just saying "your eyes for me," forget that you are a singer and that that place is more difficult. Don't think about the difficulty, don't think about the technique. Think about the "your eyes for me" speech. That resource that you use to brighten the serious chest register is very good. I mean, that part is excellent. The problem is that when you jump to the head voice there is a search to be comfortable technically, the sound tends to darken, all the brightness that the bass has is lost. It has to do with the shape of the mouth, of the sound box. Copy some of what you use for the bass and chest voice in the head voice, from the same place. Think about it more technically. Can you imagine looking for the head voice that is closer timbrally to the spoken voice, to the chest voice. Use the resonance of the nose and paranasal sinuses, and above all, the brightness, the high harmonics that hard teeth give. Relax the muscles of your face, and a little bit of your teeth. The head voice is more similar in timbre to the chest sound. That way you hear the same speech, you hear the same idea, and I can understand the phrase "your eyes for me," it is not "your eyes for." When I am listening and the timbre changes or the placement changes in the same phrase, I personally as an audience hear "Oh, the timbre changed" or "the placement changed," and then what I was hearing was the lyrics and it was included in the little boat of the song my attention was listening to the timbral change.

It is super important, or as an interpreter I really like to invite whoever is listening to me on a trip, and I do many things so that the attention of that person who is listening to me does not move from what I am telling them. When I want to perform a song and I want the person who is listening to me to get into that story, that interpretation, understand the lyrics that I am singing, and be able to get into the sound journey of the melody and the music, then I am going to manage and decide what technical resources I use, phrasing, volume dynamics and intensity, to ensure that that person does not get distracted, does not leave that journey that I am proposing to take. The fact that in the same phrase “your eyes for me” there are two different timbres, two very different placements, makes me as an audience distracted. I lost the thread of what I was hearing because I am hearing two different timbres, so I stopped understanding that you are saying “your eyes for me / are lights of illusion.” I heard “your eyes for...” and a new ringtone. My mind went somewhere else. The idea is that whoever listens is not distracted. Everything I am choosing to do, all my resources keep that person in what I want to tell them. The idea is always that you can choose many resources among many resources, you are left with the resources that can build meaning together. I use this voice timbre, not three different ones or four. I choose a placement, a unique timbral search. But this is something that I heard in the recording, and it seemed to me that I could leave you with something interesting to investigate, because I listen to the recording and I hear that everything is very good, that is, what I am marking for you is like a place from which throw like a ball of wool. From here I can pull the thread and there are things to investigate. But what you did is super good, super correct. It seems to me that proposing this exercise of thinking about a melodic line in a phrase, the same placement, is a resource that I would like you to take away from class. I like to think about the placement, the search for where to place the voice to sing tango particularly, to always think about, imagine the range of the register of a work from the lowest note to the highest note and look for a single intermediate placement that can be comfortably reached. bass and treble, and think about that melodic range of the work horizontally and not so much vertically to feel it closer. The idea is not to reach or reach for the treble, but also to think of the treble as something closer, like a friend who is at your side. If I force myself to go look for something, all my muscles have a different search. They are going to tense up, they are going to take on a different shape. So I think of it as something closer, something less distant.

Feedback on reference recording #3

Álvaro Rovira Ruiz

The work of analysis and re-enactment is wonderful. It works really well when you do the re-enacting. As a tool to gather information, I find it great. It's very simple - you put the text and just write a few things. I also really like the elements you found, and when you apply them I like it very much.

I know it's not completely part of the research in this part of the thesis, but why not - within dynamics - add timing as a nuance connected with the other impact elements. By timing, I mean where the accents are put, whether it's syncopated or even later. I assume it's in the third part - I read it afterwards. But you wrote it as a *fraseo*, you say you want to analyze *fraseo* later. But what I mean is when you are writing down next to the text, when you are putting the marks saying what he is doing, why not also add the fact that he accentuated on a syncopated pulse or a pulse. That's one thing I was kind of missing. I think it has an impact as important as dynamics.

When it comes to *Tinta roja*, I love the way you are acquiring really honestly or organically inside you the elements you've been studying already for a year or so. The mordents are coming out very naturally, and I like it very much when you're applying them, the appoggiaturas as well. I think all of these elements you have been incorporating, they feel to me incorporated when I listen to you re-enacting. That's a great thing.

Tinta roja has a little bit too many S's at the end missing. First it sounds interesting, but at some point it's too many. Fiorentino indeed aspirated a lot in this song, but we need to ask ourselves why he did that. Many times it's just a matter of practical pronunciation. Many times when the phrase is at the end and there is an S, I miss the S. Those moments call the attention. Make at least a little bit of the S sound.

I realized that the only style that represents a little bit of a challenge when it comes to motoric things is the vals, because of the speed of pronunciation probably. The other styles are not so much a challenge from that point of view, maybe the challenge has to do with the expression, with the stylistic things. In terms of vals, you can take that as a little bit of muscle work still to be done, but it's not far away.

It's true that in the two tangos, I get the feeling that maybe the dynamic range can be bigger. The piano parts can be exaggerated even more. This is not because the recordings are bad, but because the recordings you're doing now are to learn, really for you to experience how much is too much piano. I think in terms of forte, you don't need more forte than what you're doing. You can do it if you want, just to experiment how it feels to shout. The range of dynamics you can experiment as a wider thing. In *Flor de lino*, he does it really big - let's say he shows really how it is done even with an orchestra to go very soft. And when you do it, I can also hear it, so that kind of wide range is kind of there. So, you already experienced it, so I wouldn't be so tough, just be aware of it.

Then we go to *La última copa*, where I found that you first did the planning, and then you sang following the structure. I think that every step you take there works well, but for some reason you are not completely satisfied with the artistic result. Neither am I, even though it's very well done, because I see a rather wide range within the recording. I can hear the variety of elements. But there's a little bit of magic that is not completely there. So that's what got me thinking that to really complete that cycle, you need to do it the other way around. because here comes the question: What makes us define which element to use? And there are things from all of these recordings that for sure the singers didn't plan on a paper, but maybe during the rehearsal they started to find their place. It's not that it's not planned, but these people have done this many many times before doing that recording. So, they experience.

So again, what makes us define which element to use? Even though more or less it is planned, it comes to interaction and spontaneity. When you did transcription or analysis of what they do and then you re-recorded following their chart, it worked, it sounds really good. And in this case you planned it and you kind of followed it, but for the first, second, maybe third time you do something like this. It works in terms of planning because the elements are true, the elements you are using are fine. What I think I'm missing to complete that cycle is that you actually start to work on your interaction and spontaneity in applying these resources, and then you transcribe yourself and you can say "I'm using too much of this, too little of that," and you re-do it. Don't plan, record, and analyze what you did. Without planning, you need to interact, even if it's against a backing track, but it's difficult to find all of the interaction when you're following the plan. Of course it was fixed, that's why I say it's not that Fiorentino or any singer planned everything, but they had an idea when it goes piano or forte or fast, they had that kind of idea. They're kind of following a plan, this is the same. You have kind of an idea of who accompanies you, and that allows you to interact with that person more freely, and you don't need to be always alert that something weird is gonna happen. So, exercise your spontaneity in applying all of this stuff that you so dutifully have incorporated already. That's - I think - the test to really close this part of the cycle. And then analyze yourself to really see "I do a lot of mordents, but I don't do enough diminuendos, or when I do a diminuendo, I don't do it strong enough or that piano," or "I don't do any appoggiatura at all," or "I do so many that it sounds like I'm kinda faking." But if these elements don't come out of spontaneity, then they will always lack a little bit, unless at some point you're actually making it perfect in a way that is always working. But I like to think that that's impossible, because every situation will ask you for different things, so we need to remain a little bit spontaneous.

And then comes a question that is a little bit before this. You are gonna react spontaneously to the person with whom you're playing, to the space where you are playing. So, why are you going to use those

elements? What is going to make you define the element that you're going to use? And then comes in my opinion: the words. The message you want to transmit, and the words themselves you're gonna use - whether they have a lot of R's, T's or completely none, or a lot of vowels. So at the end of the day the plan is gonna be actually written in the text, in your need to transmit the message. There you will get a lot of the definition of what I need to do.

I think it's time in general within and outside the research that you start to assume your role as a singer more than as a student. Now you have got a lot of information and you have some plans to gather some more, but it's also time to start to kind of analyze yourself, and not yourself as the student, but yourself as the singer. That's why when you're gonna take those spontaneous decisions, now they are gonna be full of tango elements that you've already acquired. That's why I'm just happy, I'm hearing now a lot of elements that have been slowly - through this only one year or maybe a little bit more - coming out natural to you. They don't sound forced at all. And eventually you will have your favorite, because actually what most of the great singers do is that after many years they start to have two, three, four favorites of the elements, then they just apply them and play with them. They enjoy using them. If you say *tinta roja*, you can emphasize any of those phonemes, and as a practice you can actually even emphasize the J: *rojja*, even though as an artistic thing you like to emphasize the R more, or do the typical, most classical thing which is to resonate on the O.

Phrase-by-phrase feedback on *La última copa*:

(B1) <i>y jamás yo la podré olvidar</i>	- The “l” needs to be more present. Make it resonate more. - Phrasing is beautiful.
<i>y me emborracho por ella</i>	- Make the “M”s resonate more. - The “rra” sounds like “o”. It needs to be more open.
<i>Eche, mozo, más champán</i>	The “che” is a bit too loud, or too accentuated, in his own taste. What about taking “mozo” as the important word instead of “eche”?
<i>bebiendo lo he de ahogar</i>	The vowels of “lo he” and “de aho” should be given more time to be articulated more clearly.
<i>que ha sido por su amor</i>	The “ha” needs to be pronounced more openly.
<i>que mi vida ya se fue</i>	Make the “m” resonate more.
(A2) <i>Y brindemos, nomás, la última copa</i>	The “s” or its aspiration needs to be more present.
<i>que tal vez ella pronto allí estará</i>	The “on” should be pronounced more openly.
<i>Es la última farra de mi vida</i>	The “l” here is well-heard.
<i>que no supo mi amor nunca apreciar</i>	The “ca a” can be separate, or take longer as one note, to indicate the double “a”. It is a romantic piece rather than a vals, so it is worth doing this.
(B2) <i>y jamás jamás podré olvidarla</i>	Same as in B1, the “l” needs more articulation. This one catches even more attention.
<i>y me emborracho por ella</i>	The “rr” is properly articulated, not too much, not too little.

<i>y ella quién sabe qué hará ~ Eche</i>	The “E” gets lost in the seamless transition from “á”.
<i>Eche, mozo, más champán</i>	The high dynamics of “che” makes more sense here.

The dynamics is clear, well-done, and makes sense. The planning is very interesting. However, the dynamics of the piano is most of the time the same. The impact does not come only from the variation of the singer’s volume, but more from the way the singer interacts with the accompanist. Here only a little interaction is made. The singer who applies varied dynamics also has to impact on the person who plays with her, and then more impact will be created. In the future, play with more concentration on reacting to each other’s dynamic variations. There is still room for spontaneity, from which comes the impact. The planning of dynamics is great in the sense that it allows for experimenting different dynamics like pianissimo or forte and feeling them. Now that the feeling is acquired as a tool, it is time to use that tool. Then we can expect more impact.

Dynamics is not just about volume, but also about interpretation. It is a mistake to equate proper dynamics with impact. Dynamics is not the only feature that defines interpretation. The conclusion that impact does not only come from dynamics is good. It is worth thinking about what other features create impact. Tempo changes can be something to consider.

Criticisms mainly regard pronunciation, like some “L”s or “O”s. Certain consonants like “L”s and “M”s can resonate more.

Phrasing in some parts can be different.

Lautaro Mazza

Para mí es una versión muy original y ella hace una gran versión, y creo que esta versión a ella le puede convenir grabarla en un estudio bien grabada y subirla a las plataformas y exponerla y mostrarse con este tema, porque ha hecho una creación muy interesante. Es un tango no muy complejo a nivel de trístico, no como una cosa que acá hacen muchos cantores. Todo el mundo canta este tema para que la gente aplauda porque levanta la voz y demás. Y ella hace algo muy interesante y muy delicado de un tema que es un poquito más rústico.

Lo único que le corregí acá, que no es una corrección sino es para que ella lo vea, es profundizar aún más los silencios donde están las comas, los puntos, porque ella generó una versión íntima de este tema.

(A1) “Eche amigo nomás, écheme y llene.”	Más silencio en la coma.
“Es la última farra de mi vida, de mi vida muchachos que se va.”	Empezar a jugar con el silencio y con la melodía hablada en algunas partes. Recitado con melodía, no recitado sin melodía.
“Mejor dicho se ha ido tras aquella que no supo mi amor nunca apreciar.”	La palabra “nunca” como una muy terminante con cierta profundidad más marcada, se debe acentuar. Eso es muy tanguero. Alberto Morán, cantor de Pugliese, lo usaba mucho hasta la exageración incluso cambiaba la nota en la “u”. No hace falta pero es un recurso.
(B1) “... yo la podré olvidar.”	La “o” se debe pronunciar más.
“ Y me emborracho por ella.”	Debe ser “Yo me emborracho por ella”.
“Y ella quién sabe qué hará?”	Podés jugar un poco con la pregunta.

<i>"... que todo mi dolor bebiendo lo he de ahogar"</i>	<i>"lo he" y "de aho" se deben pronunciar con más claridad.</i>
<i>"Y si la ven, amigos, díganle que ha sido por su amor que mi vida ya se fue."</i>	<i>Ese clímax está muy bien.</i>
<i>(A2) "Y brindemos nomás ..."</i>	<i>Falta la "s" de "brindemos".</i>
<i>"... que no supo mi amor nunca apreciar."</i>	<i>Eso está muy bien.</i>
<i>(B2) "Yo la quise, muchachos, y la quiero y ..."</i>	<i>Ese portamento me gusta, como queda guarda con prolongarlo tanto en la "o" que es la última sílaba, porque es una palabra grave, entonces pareciera que dice "y la quieró". Y además en la aguda pareciera como casi que está pasadita la nota, no de afinación, sino de posición (al pasaje). Como solución: "Yo la quise muchachos y la quiero y ..." (acentuando "quie" y usando portamento rápido en la "o" que lleva a "y").</i>
<i>"... jamás podré olvidarla."</i>	<i>La "o" se debe pronunciar más.</i>
<i>"y ella quién sabe qué hará – Eche ..."</i>	<i>- La "e" suena como "a". - Este crescendo está muy bien, está final.</i>
<i>"y si la ven, amigos, díganle que ha sido por su amor que mi vida ya se fue."</i>	<i>Yo lo que haría acá es más apertura, es decir, al final y en vez de hacer el recurso que todo el mundo hace, que es portamento en "mo" de "que ha sido por su amor", yo haría sin él.</i>

(English translation)

For me, it is a very original version and she does a great version, and I think that this version could be good for her to record in a studio well-recorded and upload it to the platforms and expose it and show herself with this song, because she has made a very interesting creation. It is a tango that is not very complex at the level of tristic, not like something that many singers do here. Everyone sings this song so that people applaud because it raises their voices and so on. And she does something very interesting and very delicate with a theme that is a little more rustic.

The only thing I corrected here, which is not a correction but is for her to see, is to further deepen the silences where the commas and the periods are, because she created an intimate version of this song.

<i>(A1) "Eche amigo nomás, écheme y llene."</i>	<i>More silence in the comma.</i>
<i>"Es la última farra de mi vida, de mi vida muchachos que se va."</i>	<i>Start to play with silence and with spoken melody in some parts. Recite with melody, not without melody.</i>
<i>"Mejor dicho se ha ido tras aquella que no supo mi amor nunca apreciar."</i>	<i>The word "nunca" is a very definitive word with a certain more marked depth, and should be stressed. This is very tango. Alberto Morán, Pugliese's singer, used it a lot to the point of exaggeration, even changing the note on the "u". It is not necessary, but it is a tool.</i>

(B1) "... yo la podré olvidar ."	The "o" should be pronounced more.
" Y me emborracho por ella."	It should be "Yo me emborracho por ella."
"Y ella quién sabe qué hará?"	You can play a little with the question.
"... que todo mi dolor bebiendo lo he de ahogar "	"lo-he" and "de-aho" should be pronounced more clearly.
"Y si la ven, amigos, díganle que ha sido por su amor que mi vida ya se fue."	That climax is very nice.
(A2) "Y brindemos nomás ..."	The "s" in "brindemos" is missing.
"... que no supo mi amor nunca apreciar ."	These words are very well done.
(B2) "Yo la quise, muchachos, y la quiero y ..."	I like how she keeps the portamento by prolonging it so much in the "o" which is the last syllable, because it is a deep word. Then it sounds like "y la quieró". And also in the high it seems like the note is almost overdone, not in tuning, but in position (at the passaggio). As a solution: "Yo la quise, muchachos, y la quiero y ..." (accentuating "quie" and using fast portamento in the "o" leading to "y").
"... jamás podré olvidarla ."	The "o" should be pronounced more.
"y ella quién sabe qué hará – Eche ..."	- The "e" sounds like an "a". - This crescendo is very good, it sounds final.
"y si la ven, amigos, díganle que ha sido por su amor que mi vida ya se fue."	What I would do here is more openness, that is to say, at the end and instead of using the tool that everyone does, which is portamento in "mo" of "que ha sido por su amor", I would do it without it.

Appendix 4: Transcription of interviews

a. Interview with: **Omar Mollo**

- 1) *Como cantante de tango, ¿quién influyó más en usted?*
Como cantor de tango, mi primera y gran influencia fue Roberto Goyeneche “El Polaco” y Julio Sosa.
- 2) *¿Cuál cree que es la cualidad más importante de un cantante de tango?*
No hay una sola cualidad, son dos o tres. Básicamente, FRASEO, Y AFINACIÓN.
- 3) *Además del fraseo, ¿qué otros recursos (por ejemplo, articulación, efectos vocales, cuasi hablando) debería estudiar para obtener un conjunto completo de habilidades para el estilo interpretativo del tango?*
¿Y qué cantantes me recomendaría analizar para estudiar cada uno de estos recursos (incluido el fraseo)? ¿Qué grabaciones debería escuchar para este propósito?
Además del fraseo, los recursos a tener en cuenta son, el “lenguaje corporal”, el “decir” (cuasi hablando), y utilizar los recursos e impronta natural que posee cada cantor. El sentimiento y buscar el estilo propio.
A escuchar, -teniendo en cuenta que tu eres una voz femenina-, María Graña y Adriana Varela.
- 4) *Al prepararse para un tango, ¿qué hace con el texto / la letra para crear su interpretación personal?*
Solo sentir, entender el mensaje, y hacerlo propio.
- 5) *Alguna otra sugerencia para mejorar mi interpretación del tango.*
En tu caso personal, no mucho más que lo que ya hacés. Porque estás muy cerca de ser un profesional.
Tienes actitud, buena dicción, y lenguaje corporal en potencia o sea, debes perfeccionarlo.
Y lo más importante en todos los casos, es encontrar el ESTILO PROPIO.

(English translation)

- 1) Who influenced you the most as a tango singer?
As a tango singer, my first and great influence was Roberto Goyeneche “El Polaco” and Julio Sosa.
- 2) What do you think is the most important quality for a tango singer?
There is not just one quality, there are two or three. Basically, PHRASING, AND TUNING.
- 3) In addition to phrasing, which other resources (e.g. articulation, vocal effects, speak-singing) should I study in order to get a complete skill set for tango interpretive style?
And which singers would you recommend analyzing for studying each of these resources (including phrasing)? Which recordings should I listen to for this purpose?
In addition to phrasing, the resources to take into account are “body language”, “saying” (quasi-speaking), and using the resources and natural imprint that each singer possesses. The feeling and searching for one's own style.
(I would suggest you) listen to – taking into account that you are a female voice – María Graña and Adriana Varela.
- 4) When preparing for a tango, what do you do with the text/lyrics in order to create your personal interpretation?
Just feel, understand the message, and make it your own.
- 5) Any other suggestions for bettering my tango interpretation.

In your personal case, not much more than what you already do. Because you are very close to being a professional.

You have attitude, good diction, and potential body language, which means you must perfect it. And the most important thing in all cases is to find your OWN STYLE.

b. Interview with: **Mirre Valkenburg**

- 1) What were the main challenges you had (e.g. language), as a non-native to tango music, when you began learning this style? And how did you cope with them?

Singing with phrasing because I didn't know the meaning and correct pronunciation of all the words so my phrasing came from a musical impulse more than how I felt the story should be told in that moment (which can also give nice results but it is nice to have both).

- 2) Who are the singers (or players) that influenced you the most in tango music?

Carlos Gardel, Sandra Luna, Noelia Moncada, Roberto Goyeneche, Floreal Ruiz, Julio Sosa.

- 3) In addition to *fraseo*, which other skills (e.g. articulation, vocal effects) should I study in order to get a complete toolset for tango interpretive style? And which singers would you recommend analyzing for studying each of these skills (including *fraseo*)? Which recordings should I listen to for this purpose?

Speak the lyrics and other Argentinian texts first in different emotions and dynamics (and of course learn the language) because both the lyrical way of singing and the (almost) speaking way of singing are good elements to use. Julio Sosa is a great example of that and of course Roberto Goyeneche. Explore the "ugly" animalistic sides of your voice as well and try being very extreme in your dynamics as an exercise. Also vibrato is a nice element to play with and glissando.

Cambalache - Julio Sosa <https://youtu.be/T0kTiKCC3UI?si=VGLXRN8JPIi0sJDZ>

Fuimos - Noelia Moncada https://youtu.be/f1Fm_9lwDQo?si=utP1AcpmrxWl6rat and <https://youtu.be/bU-W66PThFM?si=Z7w5JBLabBQJxQHh>

Los pájaros perdidos Elena Roger: <https://youtu.be/7XcQIHooWQ4?si=NBrUCAqGWELmfScw>

Floreal Ruiz (once teacher of Roberto Goyeneche and this recording reminds me of Mollo, right?) https://youtu.be/jAz1yKG_hNg?si=Y8oIjBUIYQ-EdZoHL

Alberto Podestá: https://youtu.be/Rjn6vDbKbJs?si=VMoW_vn9_tYx8dgX also for the use of vibrato

It is also fun for the more acting and speaking way of interpreting tango to study Tita Merello: <https://youtu.be/tGjCV-84LSE?si=Bgoexx3rUYjPWS3j>

And then of course Mercedes Simone and Nelly Omar are singers to study as well.

- 4) When preparing for a tango, what do you do with the text/lyrics in order to create your personal interpretation?

I learn the lyrics by heart as fast as possible making sure I know and feel the meaning of all the words. How I relate to the story of the song is different every time I sing it so each time I sing it in a very different way (although some ideas stick and I use them almost every time).

- 5) Any other suggestions for bettering my tango interpretation.

Something I think you have already found out. I have learned the most from working with instrumentalists/accompanists in a lesson setting, more than tango voice teachers. So great that you are working with Álvaro. It would be nice to work one on one with a pianist as well and maybe a bandoneón player that is experienced in accompanying singers.

Keep it close to yourself. Be inspired by other singers and study all the tango elements but let your performance flow out of YOU, not out of an idea of what tango should sound or look like.

Appendix 5: Transcriptions, (annotated) scores, analyses

La última copa, transcriptions / comparative score

Pink: Glissandi & melismas
 Green: Phonetic articulation
 Orange: Ornaments
 Purple: Note articulation
 Blue: Dynamics
 Light blue: Tempo variation & fermatas/pauses

La última copa Transcriptions - Comparative score

Francisco Canaro
 Juan Andrés Caruso

A

Original *mf* E-che,a-mi - go no-más é-che-me,y lle - ne has-ta,el bor - de la co-pa de cham-pán, que es-ta *f*

Ada Falcón *f* E-che a - mi-go no-máh é - che-me,y lle-ne- ha - sta,el bo - r de la co-pa de cham-pán, que eh-ta no

Charlo E-che,a-mi - go no-máh é - che-me,y lle-ne- has-ta,el bo-y - de la co-pa de cham - pán, que eh-ta

Orig. no - che de fa-rra,y de,a-leg - rí - a el do - lor que,hay en mi al - ma quie-ro,aho-gar. Es la *f*

A.F. - che de fa - rra,y de,a - le-g - rí - a el do - lor que,hay en mi al - ma quie-ro,aho-gar. Eh la

Ch. no-che de fa - rra,y de,a - le - g - rí - a el do - lor que,hay en mi al-ma quie-ro,aho-gar. Eh la

Orig. *f* úl - ti - ma fa-rra de mi vi - da de mi vi - da, mu - cha-chos, que se va. Me-*f* jo-*r*

A.F. úl - ti-ma fa - rra de mi vi - da de mi vi - da, mu - cha - choh, que se va. Me jo-r

Ch. úl - ti-ma fa - rra de mi vi - da (n...) de mi vi - da, (hm...) mu - cha - choh, que se va (m...) Me jo-r

Orig. *cresc.* di - cho, se ha i - do tras de,a - que - lla que no su - po mi,a-mor nun-ca,a-pre - ciar. Yo la

A.F. di - cho, se ha i - do trah de a - que - lla que no su-po mi a-mor nun - ca,a - pre - ciar. Yo la qui-

Ch. di - cho,se,hai - do trah de a - que - lla (huh) que no su - po mi a-mor nun - ca,a - pre - ciar.

18 **B**

Orig. *f* qui - se, mu-cha-chos, y la quie - ro *p* y ja - más yo la po - dré ol-vi - dar.

A.F. *rit.* *vibrato* *mp* - se, mu-cha-choh, y la quie - ro y ja - más yo la po - dré ol-vi - dar.

Ch.

22

Orig. *f* Yo me, em - bo - rra - cho por e - lla, *p* y, e - lla quién sa - be qué ha - rá.

A.F. Yo me, em - bo - rra - cho por e - lla, y, e - lla quién sa - be qué ha - rá. E -

Ch.

26

Orig. *f* E - che, mo - zo, más cham - pán, que to - do mi do - lor, be - bien - do lo, he de aho - gar. Y si la

A.F. *f* che, mo - zo máh cham - pán, que to - do mi do - lor, (m...) be - bien - do lo, he de aho - gar. Y si la ven

Ch.

30

Orig. *p* ven, a - mi - gos, dí - gan - le que ha si - do por su a - mor que mi vi - da ya se fue.

A.F. a - mi - goh, dí - gan - le que ha si - do po - r su a - mor que mi vi - da ya se fue.

Ch.

Tinta roja, annotations of dynamics and ornamentation / articulation on the text:

asc. = ascending
desc. = descending
gliss. = glissando
vib. gliss. = vibrato glissando

A1 *Paredón, tinta roja en el gris del ayer.*
mf
desc. vib. gliss.
p
prolonged
mordent, then prolonged
asc. vib. gliss.
mf
accented rr
prolonged
prolonged
asc. vib. gliss.
accented rr
prolonged
first asc. then desc. gliss., short
mordent
f
mf
f
mp
prolonged
slight fall
slide to diatonically immediate lower note after accented attack of the main note, with equal duration to that of the latter
ff
f
f
ff
mf
mp
mordent

B1 *¿Dónde estará mi arrabal? ¿Quién se robó mi niñez?*
p
mp
slight scoop
prolonged
slight fall
En qué rincón, luna mía, volcás como entonces tu clara alegría?
ff
f
mp
slight scoop
Veredas que yo pisé, malevos que ya no son.
f
ff
f
ff
short desc. gliss.
scoop
accented rr
mf
mp
short desc. gliss.
mordent

Bajo tu cielo de raso, trasnocha un pedazo de mi corazón.
ff
f
accented rr
mf
mp
mordent

A2 (instrumental)

B2 (1st half instrumental)

scoop
Veredas que yo pisé, *slide to diatonically immediate lower note after accented attack of the main note, with equal duration to that of the latter*
f malevos que ya no son.
ff
slight scoop Bajo tu cielo de raso, *short desc. gliss.* trasnocha un *short desc. gliss.* pedazo de mi corazón. *mordent*
ff *f* *accented rr* *mf* *mp*

Tinta roja, prescriptive annotations of dynamic and ornamental / articulative choices:

A2 Paredón, *mf* tinta roja en el gris del ayer.

asc. gliss. to connect to the next syllable
Borbotón de mi sangre infeliz,

asc. gliss. que vertí en el malvón de aquel balcón que la escondía. *asc. vib. gliss.*
mp

Yo no sé si fue el negro de mis penas
f *mf*

o fue el rojo de tus venas mi sangría. *asc. vib. gliss.*
mp

Por qué llegó y se fue tras el carmín y el gris fondín lejano
mf *f* *desc. vib. gliss.*

slight scoop donde lloraba el tano sus nostalgias de bon vin. *short desc. gliss.* *accented scoop followed by subito piano*
mf *mp* *p*

B2 ¿Dónde estará mi arrabal? ¿Quién se robó mi niñez?
mp *mf*

slight scoop ¿En qué rincón, luna mía, volcás como entonces tu clara alegría? *prolonged* *desc. gliss.* *desc. vib. gliss.*
f *mf*

Cuando tallan los recuerdos, annotations of dynamics and ornamentation / articulation on the text:

asc. = ascending
 desc. = descending
 gliss. = glissando
 vib. gliss. = vibrato glissando

A1 > Llueve, llueve en el suburbio, > y aquí, solo en esta > pieza, ^{short desc. vib. gliss.}
p mp

> se me sube a la cabeza una > extraña evocación.
mf

> Es la pena de estar > solo o es la > tarde cruel y fría
f p

que a mi gris melancolía la trabaja de emoción.
mp pp

Aquí está mi orgullo de antes, > bandoneón de mi pasado,
p mp

> viejo fueye que he dejado > para siempre en un rincón.
mf

> En la > tarde evocadora tu teclado amarillento
f

doit > está mudo y ya no > siento tu lenguaje rezongón.
mp

B1 > Mi viejo > fueye querido, yo voy corriendo tu > suerte. ^{short scoop followed by desc. gliss. long desc. vib. gliss. slight desc. gliss.}
mf mp

Las horas que hemos vivido > hoy las cubre el olvido y las ronda la > muerte. ^{strong aspiration at onset, to convey sadness (weeping) speak slow mordent}
mp

short scoop followed by desc. gliss. on subito piano > Mi viejo > fueye malevo, hoy como vos estoy > listo,
f mf

slight scoop > porque > pa' siempre dejé en tu registro > enterrao mi corazón. ^{mordent with anticipation of the next note strong aspiration at onset, to convey anguish desc. vib. gliss. speak}
f

A2 (instrumental)

B2 Mi viejo fueye querido, yo voy corriendo tu suerte.

Las horas que hemos vivido hoy las cubre el olvido y las ronda la muerte.

Mi viejo fueye malevo, hoy como vos estoy listo,

porque pa' siempre dejé en tu registro enterrao mi corazón.

Annotations: desc. gliss., long desc. vib. gliss., slight desc. gliss., short scoop followed by desc. gliss. on subito piano, speak, mordent with anticipation of the next note, short scoop followed by short desc. gliss., slight fall, long desc. vib. gliss., mordent, mordent with anticipation of the next note, desc. vib. gliss., mordent, f, mp, mf.

Cuando tallan los recuerdos, prescriptive annotations of dynamic and ornamental / articulative choices:

A2 Hoy la tarde está lluviosa, bandoneón, por los recuerdos,

y es por eso que me acuerdo de mis tiempos de esplendor.

Cuando alcé tu caja un día en un lírico arremango

y ahí nomás me diste un tango, un gran tango ganador.

Y otra vez cuando ella estaba neurasténica y celosa

con tu música gangosa vos la hiciste sollozar.

Bandoneón de mis recuerdos, viejo fueye envuelto en pana,

esta tarde tengo ganas, muchas ganas de llorar.

Annotations: desc. gliss., quasi-speak, desc. gliss., scoop, speak, f, mp, mf, p.

Flor de lino, annotations of dynamics and ornamentation / articulation on the text:

asc. = ascending
 desc. = descending
 gliss. = glissando
 vib. gliss. = vibrato glissando

A1 Deshojaba noches esperando en vano que le **diera** un **beso**,
mp > desc. gliss. with slight vib.

pero yo soñaba con el beso grande de la **tierra** en **celo**.
mf fall; quasi-speaking > desc. vib. gliss.

Flor de **lino**, qué raro destino, truncaba un camino de linos en **flor**.
mf desc. vib. gliss. mp > pp mf desc. vib. gliss. p > pp p fall long desc. vib. gliss. leading to the next phrase >

Deshojaba noches cuando me esperaba por aquel **sendero**,
mp short desc. vib. gliss. > f

llena de **vergüenza**, como los muchachos con un **traje** **nuevo**.
ff speak > desc. vib. gliss.

Cuántas **cosas** que se **fueron**,
ff desc. vib. gliss. > mf mp desc. gliss. p >

y hoy regresan siempre por la siempre noche de mi soledad.
mf

B1 Yo la **vi** florecer como el **lino** de un campo **argentino** maduro de sol.
f scoop fall; quasi-speaking mf speak followed by an aspirated "ho" as sort of an interjection p

Si la hubiera llegado a entender, **ya** tendría en mi rancho el amor.
p appoggiatura fall; quasi-speaking sf appoggiatura

Yo la **vi** florecer, pero un **día**, mandinga la huella que me la llevó.
f appoggiatura fall; quasi-speaking speak p mf

Flor de lino se fue, y hoy que el **campo** **está** en **flor**,
mf consecutive falls; quasi-speaking > f

jah **malhaya!** me falta **su** amor.
f aspirated onset ("hah"), to convey strong emotion speak mp desc. vib. gliss. mordent mf

B2 (1st 16 measures instrumental)

Yo la *vi* florecer, *pero un día*, mandinga la *huella* que me la llevó.

Flor de Lino se fue, y hoy que el *campo* está en flor,

¡ah malhaya! me falta su amor.

Flor de Lino se fue, y hoy que el *campo* está en flor,

¡ah malhaya! me falta su amor.

appoggiatura > speak
mf fall; quasi-speaking p mf
f
very short desc. gliss.
mf f consecutive falls; quasi-speaking
aspirated onset ("hah"), to convey strong emotion scoop
speak <>
fall; quasi-speaking separate "r" at a fall; quasi-speaking
pp mordent followed by desc. vib. long decrescendo to fade-out first sustained, then desc. vib. gliss.
slight aspiration at onset f > pp <>

Flor de lino, prescriptive annotations of dynamic and ornamental / articulative choices:

- A2 Hay una tranquera por donde el recuerdo vuelve a la querencia,
mp
- que el remordimiento de no haberla amado siempre *>*deja abierta.
mf
- Flor de *desc. gliss.*lino, te veo en la *desc. gliss.*estrella que alumbra la huella de mi soledad. *slight desc. vib. gliss.*
mf
- Deshojaba *desc. gliss.*noches cuando me esperaba como *>*yo la espero,
p *mp*
- llo *biting tone*eno de esperanzas, como un gaucho pobre cuando *>*llega al pueblo,
f
- flor de ausencia, tu *>*recuerdo
f *mp*
- me persigue siempre por la siempre noche de mi soledad.
mf *f*
- B2 Yo la vi florecer como el lino *fall; quasi-speak*de un campo argentino *followed by an aspirated "ho" as sort of an interjection.*maduro de sol.
f *mp*
- Si la hubiera llegado a entender, *scoop, prolonged**>*ya *soft desc. gliss.*tendría en mi rancho el amor.
mp *sf* *p* *mf* *< f*

Prescriptive annotations of dynamics and ornamentation / articulation on the text of *La última copa*:

A1 *asc. app.* *>* *mordent* *asc. app.* *desc. gliss.*
mp Eche amigo, nomás, écheme y llene hasta el borde la copa de champán,
separate pitches *desc. gliss.* *asc. vib. gliss.* *>* *fall*
mp que esta noche de farra y alegría, el dolor que hay en mi alma quiero ahogar. *mf*
fall
mf Es la última farra de mi vida, de mi vida, muchachos, que se va. *mp*
asc. app. *fall* *asc. scalar melisma*
mf Mejor dicho, se ha ido tras aquella que no supo mi amor nunca apreciar. *mp* *>*

B1 *mordent* *mordent* *long desc. vib. gliss.* *asc. app.* *melisma*
f Yo la quise, muchachos, y la quiero y jamás yo la podré olvidar. *ff* *mp* *>*
asc. scalar melisma *consecutive falls; quasi-speak* *asc. app.*
mp Y me emborracho por ella, y ella quién sabe qué hará. *mf* *<*
long desc. vib. gliss.
f Eche, mozo, más champán, que todo mi dolor, bebiendo lo he de ahogar. *>*
desc. gliss. *desc. vib. gliss.*
mp Y si la ven, amigos, díganle que ha sido por su amor, que mi vida ya se fue. *p* *>*

asc. = ascending
desc. = descending
gliss. = glissando
vib. gliss. = vibrato glissando
cresc. = crescendo
decresc. = decrescendo
app. = appoggiatura

A2 Y brindemos, nomás, la última copa, que tal vez ella pronto allí estará

p

asc. app. followed by
decresc. then cresc. leading
seamlessly to the starting
vowel of the next line

ofreciendo en algún brindis su boca y otra boca feliz la besará.

p

mp

mf

> <

Es la última farra de mi vida, de mi vida, muchachos, que se va.

mf

fall

soft fall

Mejor dicho, se ha ido tras aquella que no supo mi amor nunca apreciar.

f

mp

sustained note followed
by long asc. vib. gliss.
decresc. to fade-out

B2 Yo la quise, muchachos, y la quiero y jamás, jamás podré olvidarla.

pp

fall; quasi-speak

fall; quasi-speak

asc. melisma slow desc. gliss.

long desc. vib. gliss.

Y me emborracho por ella, y ella quién sabe qué hará.

p

mp

asc. app. on fast decresc. followed
by long cresc. leading seamlessly
to the starting vowel of the next line

> <

Eche, mozo, más champán, que todo mi dolor, bebiendo lo he de ahogar.

ff

separate pitches
linked by asc. gliss.

long desc. gliss.
leading to the next line

Y si la ven, amigos, díganle que ha sido por su amor, que mi vida ya se fue.

ff

desc. gliss.

scoop

desc. gliss.