

Youth concerts



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Table of contents

	Foreword.....	2
	Educational objectives.....	3
	HISTORY TELLS THE STORY	
	History of the tango.....	4
	Tango timeline.....	5
	SOLFA TEACHES US	6
	How to dance tango	
	THE “DISCONCERTING” MAESTRO EXPLAINS...	
	The instruments we will hear during the concert.....	7
	PICK YOUR INSTRUMENTS! GET READY... PLAY!	10
	Por Una Cabeza	
	RÉMI REPORTS	12
	Interview with Astor Piazzolla	
	RÉMI’S MAILBAG	15
	THE LEGENDS: IT’S ALL IN THE CARDS	16
	Carlos Gardel • Astor Piazzolla • Horacio Ferrer • Quartango	
	LET’S HAVE SOME FUN!	17
	Millionaire Musician	
	LET’S HAVE MORE FUN!	19
	The project	
	GET READY FOR THE CONCERT	20
	EXPAND YOUR MUSICAL KNOWLEDGE	21

Foreword

This teaching guide has been designed for use by students in all three cycles of elementary education and their teachers. It can be used to prepare students for their concert experience, and also to review the event and look in more detail at the topics covered.

In the new Québec Education Program, the Québec department of education states that its mission is to develop students' competencies, in other words their "capacity to use appropriately a variety of resources, both internal and external"* (ability). As a result, this teaching guide is designed as a research tool. It has sections that repeat from one guide to the next, rather like a magazine. We hope that this type of informational document will be attractive for students and that they will continue to consult it to find answers to their questions.

The teaching guide is intended to be easy to consult, for both students and teachers. It uses simple language, so that young students can read it independently; it has been divided into ten short sections to make it easier and more fun to read.

Target competencies

Although the teaching guide as a whole can be considered as a music exploration activity, it is also an important tool for use in preparing students for the concert.

From this point of view, the key tool used to develop the music competency "to appreciate" is the concert itself. Our ultimate objective is to enhance the students' interest in pleasure when listening to music. Music appreciation is discussed in the teaching guide, in the section "Developing an understanding of music", which includes a list of recordings that students can use to study a work or excerpt while focusing on various elements listed in the references. If this is done as a classroom activity, the students can share their appreciation with other students. We are also counting on teachers to review the concert with their students. A discussion group format is proposed, and we consider this an important step in the development of critical judgment.

The competency "to invent" is dealt with in certain text boxes, headed "Making music", and in the project at the end of the teaching guide. The project is designed to extend the effect of the concert into other areas of learning such as French, drama and visual art. It also helps develop various cross-curricular competencies such as the implementation of a creative idea, the discovery of efficient working methods and the use of information and communication technologies. The project also sets up a learning situation that gives students an opportunity to undertake and complete a project directly linked to the realities of the working world.

The competency "to interpret" is dealt with specifically in the section "Pick up your instruments! Get ready? Play!", which encourages students to discover a piece of music and to perform it alone or with their fellow students.

Above all, we hope that students will develop their knowledge and creativity in an active and enjoyable way! This is why the teaching guide also contains activities and games to integrate knowledge and develop competencies.

We hope that you will have as much fun using this teaching guide as we had preparing it!

Enjoy the concert!

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* Québec Education Program – Preschool Education – Elementary Education, page 5.

Educational objectives

Learning fields and multi-disciplinary skills

English, language arts

- ❖ Shared learning: Use critical thought in relation to oral, written (learning manual), visual (animated concert) or media texts.
- ❖ Skills 1, 2 and 3: Read and write a variety of texts; oral communication.

Geography, history and citizenship education

Skill components:

- ❖ Situate oneself in both time and space;
- ❖ Touch upon the realities of daily life here and elsewhere, past and present;
- ❖ Situate our society and territory in both time and space;
- ❖ Explain the influence of people and events on the social and territorial structure;
- ❖ Situate a society and its territory in both time and space during two distinct periods;
- ❖ Explain the influence of people and events on these changes;
- ❖ Identify signs of these changes in our society or territory;
- ❖ Situate societies and their territories in both time and space.

Visual arts

- ❖ Skill 1: Produce individual works in the visual arts.

Music

- ❖ All skills

Broas areas of learning

Citizenship and community life

Third area of development, culture and peace:

- ❖ The interdependence of individuals and peoples and their activities;
- ❖ The rights of individuals and groups to express their differences;
- ❖ The negative consequences of stereotypes, discrimination and exclusion;
- ❖ Familiarization with situations of cooperation and of aggression.

Transferable skills

Through the learning manual, concert and instructor, students will be able to develop each of the transferable skills. Here are some of the key components:

- ❖ Skill 1 — Assimilating information: making good use of information;
- ❖ Skill 2 — To solve problems: to evaluate the procedure used;
- ❖ Skill 3 — Exercising critical judgment: all skills;
- ❖ Skill 4 — Exercising creative thinking: coming up with an idea, adopting a flexible methodology and carrying it through;
- ❖ Skill 5 — Adopting effective work methods: completing a task;
- ❖ Skill 7 — Identity-building: opening up to one's surroundings; making the most of one's personal resources;
- ❖ Skill 8 — Cooperating: working in a group; making the most of cooperative teamwork.



HISTORY TELLS THE STORY...

History of the tango

Tango originated around 1880 in the working class districts of Buenos Aires, the capital of Argentina, and in Montevideo, the capital of Uruguay. However, it was in Buenos Aires that the tango underwent the greatest development.

At the end of the 19th century, many immigrants arrived in the port city of Buenos Aires. They mostly came from Italy and Spain, and the majority of them were young men. Before long, 70% of the population of Buenos Aires was comprised of men. One therefore had to be an excellent dancer in order to have any kind of success with young women.

The immigrants brought with them traditional songs from their countries, as well as the dances associated with them. Argentine tango is, in fact, a fusion of several dances: the Cuban *habanera*, Spanish *contradanza*, Spanish tango, German waltz, African *candombe*, and Argentine *milonga*.



Dances at the origin of the tango

Spanish tango

Mainly danced in Cádiz, its influences are largely African and Andalusian. It was especially popular in Buenos Aires and Montevideo in the 1860s.

Habanera

This West Indian dance originated in Havana, Cuba. The habanera is a variation of the *contradanza*, which is English in origin (“contra dance”). This dance brought together Spanish melody and African rhythm. Georges Bizet incorporated a very famous habanera in his opera *Carmen*: “L’amour est enfant de bohème.”

Milonga

This dance fuses Argentine melody and the powerful drumming and African rhythms of the *candombe*. The dance became very popular around 1870.

Candombe

Is a dance typical of Uruguay, influenced by African rhythms.

Tango timeline



1870



1870

Many European immigrants arrive in Buenos Aires. They bring with them the dances of their homelands.



1880

Tango is born.



1900

The popularity of the tango increases and the dance is associated with street parties and popular dancehalls.



1910

Young, well-to-do Argentines go to study in Paris, helping to spread “tango fever.”



1920

Parisians adopt the tango. Carlos Gardel becomes an international star and the voice of the tango.



1935-1950

The golden age of tango.



1950

Tango’s popularity wanes somewhat, even in Argentina. Astor Piazzolla incorporates elements of classical music and calls the new genre *nuevo tango* (new tango).



1980

Tango enjoys a resurgence in popularity, thanks to performances and international tours by specialized troupes.

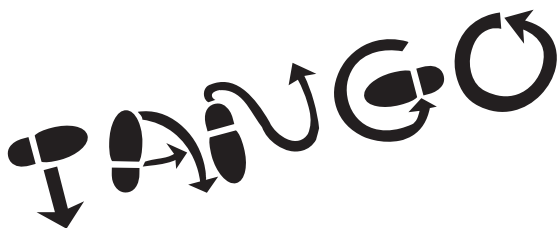


2008



2008...

Tango is now danced all around the world, and several current music groups incorporate the style in their compositions.





SOLFA TEACHES US

How to dance tango

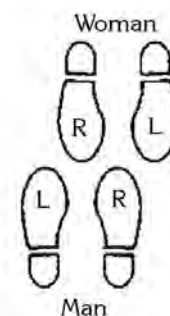
Tango is danced to a slow musical rhythm made up of four beats to the bar. The basic step is comprised of five movements that are not all carried out at the same speed. The count is slow, slow, fast, fast, slow. If we reproduce the rhythm your feet will follow, the result would be:



To begin, you must face your partner. One of you will dance the man's steps. The man leads the dance. The other will dance the woman's steps. The woman is led by the man. The man places his right arm at the base of his partner's back and holds her right hand with his left. The woman places her left arm on her partner's right arm (between the elbow and the shoulder) and holds his left hand with her right. The man moves forward, the woman moves back.

The tango is danced around the room in a linear fashion, with the dancers interrupting their progression from time to time with a figure that is danced in place. This also allows the dancers to change direction. One foot is advanced and is always followed by the other, like a walking gait; the same foot is never moved forward twice in a row.

Here is the basic positioning of the feet. R means right foot, and L means left foot.



The leader moves one foot ahead of the other, just like when he is walking, starting with the right foot. His steps follow the slow/slow/fast/fast/slow rhythm: he moves the right foot forward (slow), then the left (slow), the right (fast), the left (fast), and finally the right (slow). He starts over, beginning with the left foot this time. The steps must be long but not exaggeratedly so. Don't forget: you must never start with the same foot twice in a row!

The woman follows symmetrically in the same rhythm: she must step back with her left foot (slow), then her right (slow), the left (fast), the right (fast), and the left (slow).

So that you can stay in synch with your partner, start out by trying a few bars while standing in place, with your legs slightly spread apart, but without moving your feet. When you begin to feel comfortable, you can start to move along a line.

For a first try, a tango with a very obvious rhythm, such as *La Cumparsita* (little fanfare) — probably the most famous tango in the world —, would be an excellent choice. Several versions of this tango can be found here: <http://www.bailando-tango.com/tango-musique-la-cumparsita.php>.



THE “DISCONCERTING” MAESTRO EXPLAINS...

The instruments we will hear during the concert

The violín

The violin is a very popular instrument, perhaps because it most closely resembles the human voice in terms of its expressive possibilities.

Its four strings are tuned in fifths, using a G-D-A-E tuning, from low to high. It is the smallest instrument in the stringed instrument family, which also includes the viola, cello, and double bass. It generally measures 59 cm in length.

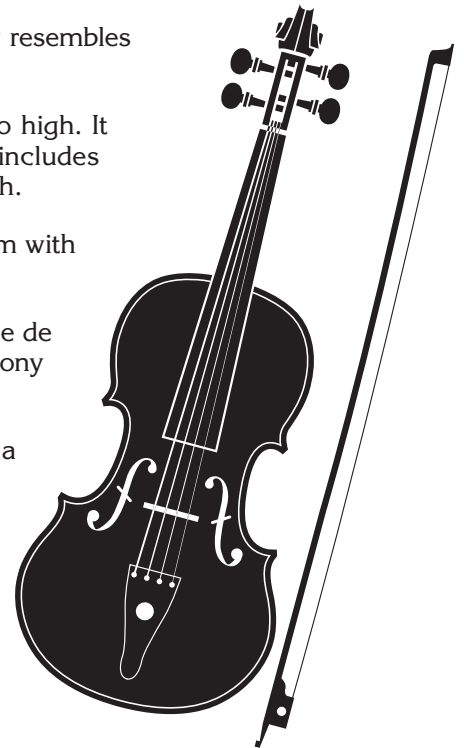
It can be played by drawing a bow across its strings or by plucking them with the fingers.

The violin is found in all orchestras, such as the Orchestre symphonique de Montréal, the Toronto Symphony Orchestra, the Vancouver Symphony Orchestra, and the Newfoundland Symphony Orchestra, for example.

It is also used in folk music, notably in Quebec reels. It has also found a home in pop music and jazz.

Certain instruments created by 17th century luthiers, such as Stradivarius and Amati, are today worth millions of dollars.

Violin has been a part of tango music since its very beginnings.



Violín at the movies

Music of the heart tells the true story of Roberta Guaspari, a violin teacher in an underprivileged inner-city neighbourhood of New York. The students end up playing at Carnegie Hall, the most prestigious concert hall in the city.

The double bass

The double bass is the lowest-pitched member of the stringed instrument family.

Its four strings are tuned in fourths, using E-A-D-G tuning from low to high. The double bass is very big, measuring 1.6 to 2 metres.

The double bass is used in classical music — in symphony orchestras — but is also used in jazz where it is a part of the rhythm section, allowing the beat of the songs to be felt. In this case, bass players most frequently pluck the strings with their fingers rather than use a bow. This is called *pizzicato* playing. It is in this way that the bass is used in a tango group, and is essentially the way it has been used since the 1950s.



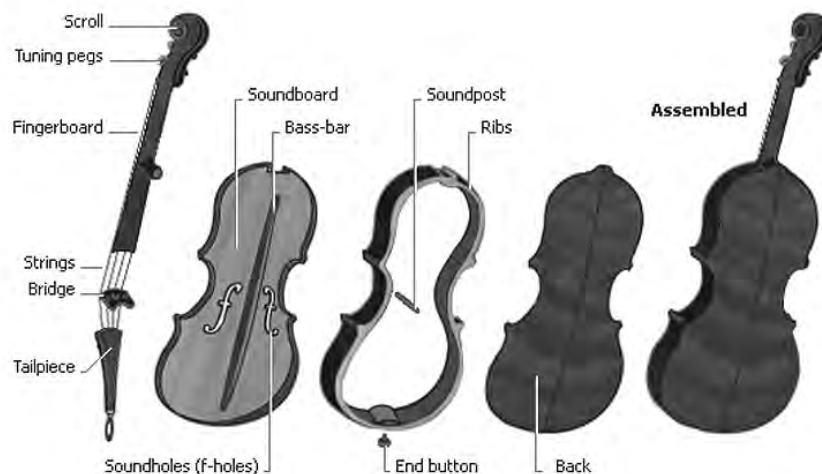
The main parts of the violin and the double bass

Stringed instruments, like the violin and the double bass, are made up of three parts: the **strings**, the **soundboard**, and the **neck**.

For a very long time, the strings were made of catgut. Strings are now wound with steel.

The soundboard amplifies the sound made by the vibration of the strings. Its front is called the **belly** or **top**. It is arched and has two f-shaped holes cut into it called, not surprisingly, **f-holes**. Its ribs join the belly to the back. Inside the violin, we find the **sound post** or **soul**, which plays an essential role in transmitting the sound.

The neck or fingerboard allows the strings to be adjusted to the right lengths and tension. At its top end, it is decorated with a spiral-shaped ornament called the **scroll**. The pegs allow the tension of the strings to be controlled.



Piano

The piano is an instrument whose strings are struck. It is therefore a hybrid instrument that may be classified as part of the stringed instrument family or the percussion family. The strings, which are stretched across a soundboard, produce the sound. They are struck by felt-covered hammers that are operated by depressing the keys on the keyboard. The vibration of the strings is stopped by a dampener when the keys are released.

Its name is a shortened form of *pianoforte*, an Italian expression that means soft (*piano*) and strong (*forte*), as it was the first keyboard instrument to be able to convey more than one nuance.

It was invented at the beginning of the 18th century by an Italian named Bartolomeo Cristofori. Its ancestors are the harpsichord, the clavichord, and the psaltery. The instrument became especially popular in the 19th century thanks to the Romantic composers who wrote great quantities of music for it.

The piano is very frequently used in classical music. It is also commonly used in jazz, blues, and pop. Since the beginning of the 1900s, it has been used in tango orchestras.



Another instrument to learn about: the bandoneón

The bandoneón is a member of the free-reed family, like the accordion or the concertina. The name is a tribute to its inventor, Heinrich Band. At the beginning of the 20th century, great numbers of bandoneóns were exported to Argentina, going on to become emblematic of the tango. Today, exponents of the bandoneón can be found around the world, and this symbol of the tango is being used more and more frequently in popular and contemporary culture.

The origin of the word “tango”

All manner of hypotheses exist to explain the origin of the word *tango*. It may refer to types of African percussion that are called tangos, but it may also relate to the skins of percussion instruments. In African cultures, *tango* also means “to get closer,” “to feel,” or “to touch.” It is also the name of the place where ancient slaves got together. *Tango* is also the name of a figure in Flamenco, a Spanish dance that was highly regarded in Latin America. *Tango* also means “I touch” in Spanish, both in the sense of physically touching something, and also in moving someone on an emotional level. The French verb “*tanguer*” also corresponds very well to the dance’s movements.



PICK YOUR INSTRUMENTS! GET READY... PLAY!

POR UNA CABEZA

Alfredo Le Pera

Carlos Gardel

Violin

$\text{♩} = 60$

mp poco a poco cresc.

Piano

Vln.

dim.

Pno.

Vln.

mp poco a poco cresc.

Pno.

Vln.

Pno.

17

Vln. *ff*

Pno.

Measures 17-20. Violin part: Measure 17 has a slur over a triplet of eighth notes, followed by a quarter note. Measure 18 has a slur over a triplet of eighth notes, followed by a quarter note. Measure 19 has a slur over a triplet of eighth notes, followed by a quarter note. Measure 20 has a slur over a triplet of eighth notes, followed by a quarter note. Piano part: Measure 17 has a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 18 has a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 19 has a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 20 has a triplet of eighth notes in the right hand and a quarter note in the left hand.

21

Vln.

Pno.

Measures 21-24. Violin part: Measure 21 has a slur over a triplet of eighth notes, followed by a quarter note. Measure 22 has a slur over a triplet of eighth notes, followed by a quarter note. Measure 23 has a slur over a triplet of eighth notes, followed by a quarter note. Measure 24 has a slur over a triplet of eighth notes, followed by a quarter note. Piano part: Measure 21 has a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 22 has a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 23 has a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 24 has a triplet of eighth notes in the right hand and a quarter note in the left hand.

25

Vln.

Pno.

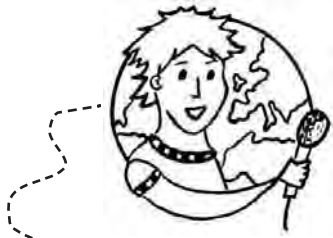
Measures 25-29. Violin part: Measure 25 has a slur over a triplet of eighth notes, followed by a quarter note. Measure 26 has a slur over a triplet of eighth notes, followed by a quarter note. Measure 27 has a slur over a triplet of eighth notes, followed by a quarter note. Measure 28 has a slur over a triplet of eighth notes, followed by a quarter note. Measure 29 has a slur over a triplet of eighth notes, followed by a quarter note. Piano part: Measure 25 has a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 26 has a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 27 has a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 28 has a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 29 has a triplet of eighth notes in the right hand and a quarter note in the left hand.

30

Vln.

Pno.

Measures 30-33. Violin part: Measure 30 has a slur over a triplet of eighth notes, followed by a quarter note. Measure 31 has a slur over a triplet of eighth notes, followed by a quarter note. Measure 32 has a slur over a triplet of eighth notes, followed by a quarter note. Measure 33 has a slur over a triplet of eighth notes, followed by a quarter note. Piano part: Measure 30 has a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 31 has a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 32 has a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 33 has a triplet of eighth notes in the right hand and a quarter note in the left hand.



RÉMI REPORTS...

Interview with Astor Piazzolla

Destination *Buenos Aires (Argentina), 1966*



RÉMI I've only been in Buenos Aires since yesterday. The trip was a long one but I finally reached my destination! Since I am a music student, today my aunt has decided to take me to a concert by bandoneonist Astor Piazzolla and his octet. Since she has known Mr. Piazzolla since they were both teenagers, I have been given a backstage pass and will be able to ask him a few questions.

AUNT CARMELITA Rémi, hurry up! I'm waiting! (She makes her way backstage.) Oh, Astor! It was wonderful, as always! (She kisses him on both cheeks.) You've always known

how to touch women's hearts with your music! Let me introduce you to my nephew, Rémi, from Canada. He's a musician too, and he wanted to meet you.

ASTOR PIAZZOLLA Hello Rémi! Welcome! How are you? Did you know that I grew up not too far away from your home?

RÉMI What do you mean? Buenos Aires isn't exactly next door to Quebec, as I found out yesterday!

ASTOR PIAZZOLLA Ha! Ha! Poor Rémi! Come now, it isn't all that far away! Actually, though I was born in Argentina, my parents and I moved to New York when I was only four years old.

RÉMI I don't understand... Your music is nothing like the American music I regularly hear on the radio, or that of The Beatles, which my sister plays over and over!

ASTOR PIAZZOLLA Right you are! At home, we listened to Carlos Gardel's tangos quite a lot. My father missed Argentina, and this music reminded him of home. Carlos Gardel was everyone's idol! For my ninth birthday, my father gave me a bandoneón and I immediately began to take lessons. I haven't stopped playing since!

RÉMI So tango is a part of you, in a way? You've been into it since a very young age.

ASTOR PIAZZOLLA Yes, it's something like that. Tell me, Rémi, your aunt told me that you're studying music. What did you think of the concert?

RÉMI It was different from the music I usually listen to but I really enjoyed its dramatic aspect. And I felt like the music was telling me a story. I was very moved while listening to *Adiós Nonino*. It made me think of my grandfather who died a couple of years ago.

ASTOR PIAZZOLLA That's it exactly, Rémi. Tango is a very dramatic dance, and that drama also comes through when we play it and when we sing it. We amplify what we are feeling. It allows the musicians to express themselves, a little bit like we are telling our life story. It remains a very personal experience. In fact, two people at the same level, who have followed the same tango lessons, will often dance very differently... that is what is so beautiful about the dance, I believe. In my music, I also try to convey this personal aspect, so that my music is recognized as being unique. (People are growing impatient behind Rémi and his aunt.)


AUNT CARMELITA Rémi, we should think about getting back home. And Mr. Piazzolla certainly has other people to see. Perhaps we'll see him again at another concert.

ASTOR PIAZZOLLA Rémi, it was a pleasure to meet you. Wait one minute, I have something for you. (He returns with a record and writes a few words on the sleeve.) Here, this is my latest recording. You can listen to it at home whenever you like, and remember me.

RÉMI Thank you Mr. Piazzolla. You are too kind! I sure am happy to be spending a month with you, Aunt Carmelita!

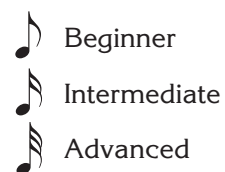
Buenos Aires

Buenos Aires is the capital of Argentina; it is also the country's largest city and most important port. Today, with a population of 13 million inhabitants, it is one of the most highly populated cities in South America. In old Spanish, Buenos Aires means "fair winds." Its main languages are Spanish and *lunfardo*, an argot that uses words from Spanish, Italian, French, and Portuguese.



The image contains a map of South America with the country of Argentina highlighted in a darker shade. An arrow points from the label 'Argentina' to the highlighted country. Above the map is the label 'South America'. Below the map is a compass rose.

Activity



Listen to the song *Adiós Nonino* (Goodbye Grandfather) by Astor Piazzolla (on record or on *YouTube*).



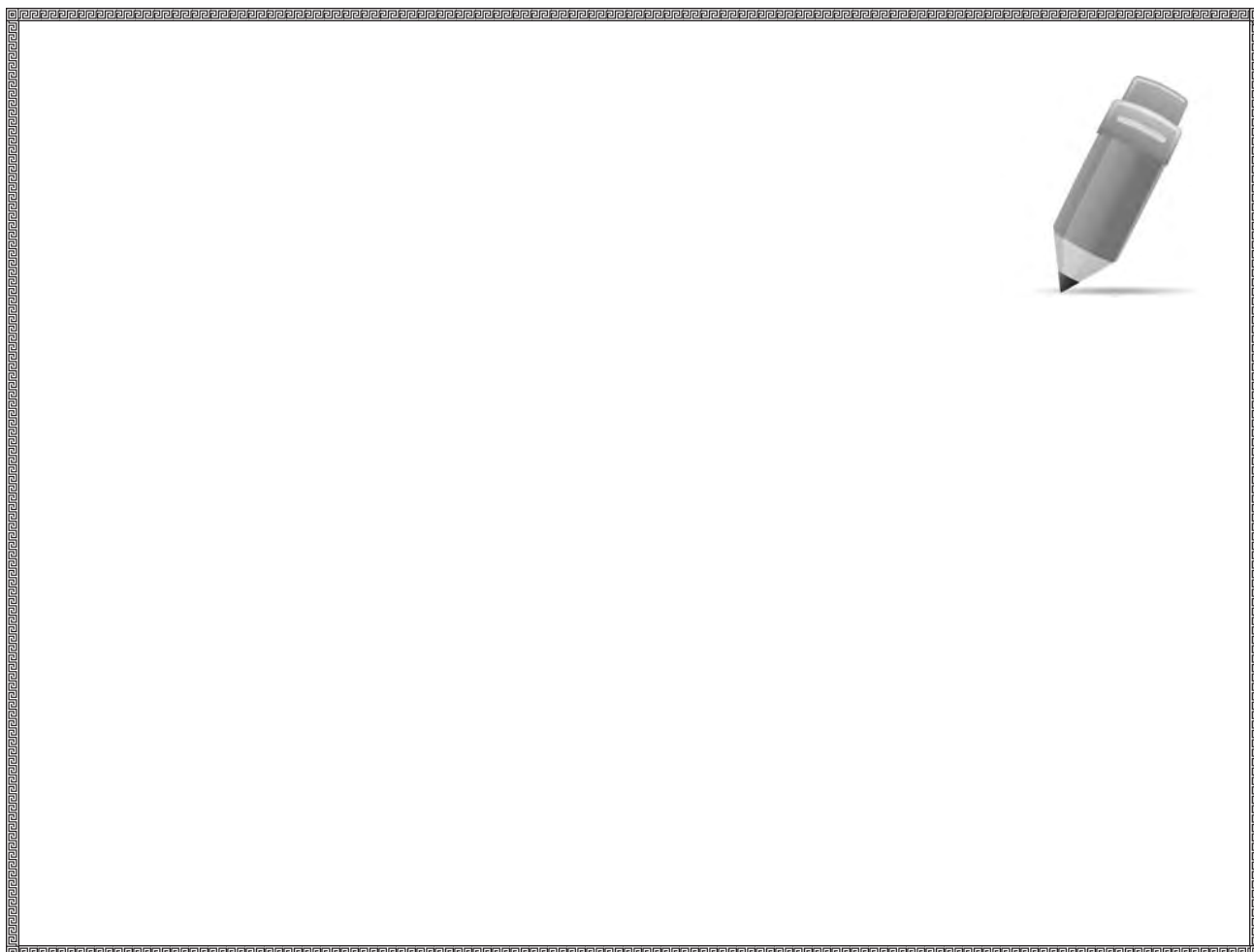
Draw an image of what this music calls to mind for you.

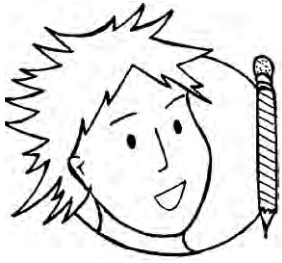


Write a short text that describes what the music conjures up for you. You may also describe an activity that you like to do with your grandparents.



Imagine that you are the grandfather the song is about. By finding out a little bit about your grandparents' lives, write a few lines in an imaginary diary that describe a few aspects of the grandfather's childhood.





RÉMI'S MAILBAG

Dear Rémi,



I've been listening to tango music for some time now and I think I'm about ready to take some dance lessons! I am on pins and needles with anticipation! Is tango danced only in Argentina, or is it also danced here in Quebec?

Étienne

RÉMI'S ANSWER

Dear Étienne,

Good news! Tango is now danced around the world, and there are several schools where you can learn it in Quebec. A complete list can be found on Quebec's tango website: <http://www.milonga.ca/>. Lessons start with the basic steps and you'll soon move on to more complex choreography. One day, you may even begin to develop a style of your very own. Who knows... you and your partner may even enter a tango competition!

There is an International Tango Festival held in Montreal during the month of July. It features several evenings of music and dance to which dancers from around the world are invited.

RÉMI'S ANSWER

Dear Sophie,

You've got a good eye! The instrument you mention is a bandoneón. It is, in fact, a member of the accordion and concertina family but it is a bit smaller and is played a little differently. It has become the instrument that is most closely associated with tango.

Like the accordion, the bandoneón is played by holding the instrument between both hands and either pushing in or pulling out the instrument while simultaneously pressing one or more buttons with the fingers. However, unlike the accordion, the bandoneón does not have keyboards per se, but has buttons on both sides of the instrument. Also, the buttons produce a different note when played by closing the instrument than when played by opening it! This means that an accordionist must learn to handle the instrument in a completely new way in order to play the bandoneón. This is why so few players exist, especially in Quebec!

Dear Rémi,



I recently watched a few videos of performances by tango musicians and noticed that, in many of them, one of the musicians plays a strange instrument that looks like a small accordion. Can you tell me what it is?

Sophie



THE LEGENDS: IT'S ALL IN THE CARDS



**Carlos
Gardel**
(1890-1935)

Carlos Gardel was the most prominent tango singer of the 20th century. In his childhood, he was drawn to singing, and took pleasure in imitating the great tenors. As an adult, he did all he could to promote Argentine tango. He appeared in a number of successful films early in the 20th century, musical comedies that showed off his vocal talents. Two of his biggest hits are *Volver* (The Return) and *Por una cabeza* (By a head). His recordings are listed as Registered Heritage in UNESCO's Memory of the World programme.



**Astor
Piazzolla**
(1921-1992)

Piazzolla is the most important tango musician of the second half of the 20th century. He was an excellent bandoneonist. He also composed several tangos that revolutionized the genre. *Adios Nonino*, *Libertango*, and *History of the Tango* are especially well known. He wrote for his quintet, for symphony orchestras, and for films.



**HORACIO
FERRER**
(1933-)

Horacio Ferrer is a poet. He founded Argentina's National Tango Academy. He was Astor Piazzolla's lyricist, writing the words to *Balada para un loco* (Ballad for a crazy person), as well as for the tango opera *María de Buenos Aires*. Ferrer has also written several books about tango.



Quartango

Made up of four classically trained musicians, Quartango is a group from Quebec that is devoted to performing tango music. They play both classic tango and Astor Piazzolla's *tango nuevo*. They often incorporate excerpts of classical, jazz, ragtime, waltz, and Celtic pieces into their arrangements. The group has performed in Canada, as well as in Tokyo, Taipei, Paris, and New York.



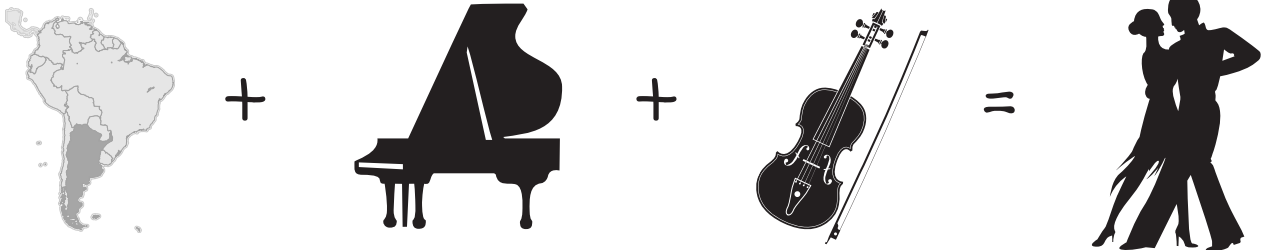
LET'S HAVE SOME FUN!

Millionaire Musician

Principle of the game

This question-and-answer game consists of correctly answering questions of increasing difficulty. The aim is to “stay alive” for as long as possible in order to collect as many “dollars” as possible.

- ✓ Form teams of four to six players.
- ✓ The game leader (the teacher) reads the first question and the answer choices (in the case of multiple-choice questions). The question is repeated only once more.
- ✓ The players have thirty seconds to one minute (depending on student level) to think about their answer.
- ✓ One representative from each team gives the team’s answer.
- ✓ If the team cannot answer the question, three “life-line” cards may be used (see below).
- ✓ When all players agree upon their final answers, the game leader reads the correct answer aloud. Teams that have the right answer continue to play, while those who answered incorrectly are eliminated. The game leader keeps track of the score. The “richest” team at the end of the game is declared the winner.



Life-line cards

Life-line cards are jokers, more or less, which make it easier for the players to choose an answer and “stay alive.” There are three types of cards. Each life-line card can only be used once.

- 1 Plagiarism card: the team copies another team’s answer, before hearing it. If the other team answers correctly, both teams stay in the game. If not, both teams are eliminated.
- 2 50/50 card: this option allows two answers out of four to be eliminated in the case of multiple-choice questions. The game leader discards two wrong answers, narrowing down the team’s options to one correct answer and one wrong answer.
- 3 Note card: the team is permitted to refer to their notes (the study guide) to find the answer. However, the team is only given one minute to do so.

\$100

Tango is:

- a type of music and a dance
- a country
- a drum
- a drink

\$200

Name one famous tango composer:

- Hector Pizzolla
- Astor Piazzolla
- Astor Pizza
- Hector Berlioz

\$300

Buenos Aires is the capital of:

- Belgium
- Chile
- Argentina
- Uruguay

\$500

Tango is danced:

- in Argentina
- in France
- in Quebec
- all of the above
- none of the above

\$1,000

Tango is a _____ dance:

- two-count
- three-count
- four-count
- five-count

\$2,000

I am the lowest-pitched instrument in the stringed-instrument family:

- the cello
- the viola
- the violin
- the double-bass

\$5,000

How many strings are on a violin?

- one
- two
- three
- four

\$10,000

The piano is an instrument whose strings are:

- brushed
- plated
- struck
- plucked

\$15,000

Tango is a descendant of all of the following dances except:

- the habanera
- the milonga
- candombe
- salsa

\$20,000

I am a very famous tango singer:

- Astor Piazzolla
- Carlos Gardel
- Horatio Ferrer
- Chet Baker

\$25,000

The bandoneón is an instrument in the same family as the:

- piano
- violin
- guitar
- accordion

\$50,000

What does *tango nuevo* mean?

- tango for dummies
- new tango
- blue tango
- none of the above

\$100,000

Stringed instruments, like the violin and double bass, are made up of three parts. Name them.

\$250,000

Name the three dances from which the tango originates.

\$500,000

Name three works written by Astor Piazzolla.

\$1,000,000

Show me the basic steps of the tango.



LET'S HAVE MORE FUN!

The project

You now know a bit more about the tango: its history, its basic steps, and the artists who have left their mark on its development. You have also listened to some tangos, and perhaps even danced to a few.

For this project, put together a slideshow that juxtaposes vintage tango images and music. To do this, you can use software such as PowerPoint (or something similar). If you do not have the use of a computer, you can put together a montage by mounting the images on cardboard backing; however, you will have to pay attention and remember to flip to the next image to keep in time with the music.





GET READY FOR THE CONCERT

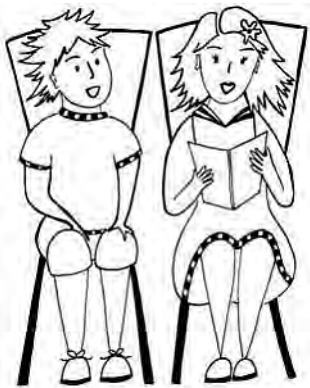
You can keep this guide and refer to it every time you go to an opera or concert. It sets out various rules that you must follow before, during and after the concert, and information about applause, an ancient custom that has continued to this day.

Read the guide carefully to become an experienced concertgoer!

① BEFORE the concert

To make sure you don't distract the artists and audience, turn off any electronic device (watch, pager, cell phone, etc.)

Make sure you don't arrive late for the concert. It is preferable to arrive 10 to 15 minutes before the concert is scheduled to begin. This will give you time to read the program!



② DURING the concert

To show your respect for the musicians and the audience, don't talk to the people next to you. Silence is essential to allow the musicians, and everybody at the concert, to concentrate.

Candies and sweets should only be eaten outside the concert hall. They can make a lot of noise and disturb your neighbours if you unwrap them during the concert.

Unless there's an emergency, never leave the concert hall during the performance. If possible, wait for the intermission.

The musicians on the stage are aware of everything going on in the hall and hear all the sounds made by the members of the audience. By keeping a respectful silence, you will allow the performers to give the best concert possible.

③ AFTER the concert

Make sure you haven't forgotten anything on or under your seat. Leave the concert hall calmly, without pushing or shoving. Take the time to discuss the concert with your friends.

It is often possible to meet the performers after a concert to congratulate them or ask them questions. Sometimes, the musicians come back on stage to meet the audience members; if this is the case, you just have to go up to them and speak to them. If the musicians do not come back on stage, ask one of the ushers where to go to meet them backstage or in their dressing room.

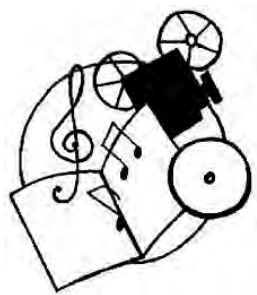


CLAP YOUR HANDS

To show your appreciation during a concert, you can clap your hands.

In a concert, it is customary to applaud the performers at the end of each piece. If the piece is in several movements, you should wait for the end of the last movement and leave a moment of silence, just as the musicians leave a moment of silence between movements.

At the opera, a different system applies. The audience often applauds the singers at the end of a well-known or difficult aria, as well as applauding at the end of each Act. At jazz concerts, the audience often applauds the players after each solo improvisation.



EXPAND YOUR MUSICAL KNOWLEDGE...

☺ = are especially well suited for children

Discography and DVDs

Several recordings of Argentine tango and its performers are available. We recommend the following in particular:

☺ *Tango around the world* on the Putomayo label: a compilation that includes several famous tangos

Beginner's Guide to Tango (3 CD set on the Nascente label): a very complete compilation

Best of Astor Piazzolla: (2 CD set on the Wagram label)

☺ *Astor Piazzolla: The Next Tango*. A documentary on his extraordinary life

☺ *Daniel Barenboim – Tango Argentina: Live From Buenos Aires*. Part concert, part performance piece, part documentary

Videos on YouTube

Carlos Gardel sings *Por una cabeza*
<http://www.youtube.com/watch?v=AGrDh5OLS-M>

Al Pacino dances to *Por una cabeza* with Gabrielle Anwar in the film *Scent of a Woman*
http://www.youtube.com/watch?v=dBHhSVJ_S6A&feature=related

☺ A tango instructor demonstrates a few relatively easy steps to *Por una cabeza*
<http://www.youtube.com/watch?v=lShMdsnrc60>

Carlos Gardel sings *Volver*
<http://www.youtube.com/watch?v=RNoznXy28LI>

Another version of *Volver*, with dancers
http://www.youtube.com/watch?v=jz7zkRNH7_4

Libertango by Astor Piazzolla (Yo-Yo Ma, cello)
http://www.youtube.com/watch?v=R0APf_ccobc

Excerpts of the film *The Tango Lesson* featuring *Libertango* by Piazzolla
<http://www.youtube.com/watch?v=rj6rCbUcnxc>

☺ A very energetic and original version of *Libertango* for four-hand piano
<http://www.youtube.com/watch?v=R0INlumRpL8>

☺ Astor Piazzolla and his quintet perform *Adios Nonino* (Goodbye, Grandfather)
<http://www.youtube.com/watch?v=LTJQnCcFlvc>

Adios Nonino, as performed by a symphony orchestra
<http://www.youtube.com/watch?v=LCJcf-tUDH8>

☺ *Tango-Passion*, a very virtuosic choreography
<http://www.youtube.com/watch?v=5E4mBoGX6Dw>