

FULL CONDUCTOR SCORE

Catalog No: 011-4966-01

ARTE DEL TANGO

Steve Shanley

GRADE:
2.5

BARNHOUSE COMMAND SERIES

For Concert Band



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Instrumentation

Conductor Score.....	1	F Horn.....	4
Flute.....	10	Trombone.....	6
Oboe.....	2	Baritone B.C.	2
1st B ^b Clarinet.....	5	Baritone T.C.	2
2nd B ^b Clarinet.....	5	Tuba.....	4
B ^b Bass Clarinet.....	2	Mallet Percussion 1: Vibraphone, Xylophone.....	2
Bassoon.....	2	Mallet Percussion 2: Marimba, Bells.....	2
E ^b Alto Saxophone.....	6	Timpani.....	1
B ^b Tenor Saxophone.....	2	Percussion 1: Triangle, Snare Drum, Low Tom.....	3
E ^b Baritone Saxophone.....	2	Percussion 2: Sizzle Cymbal, Suspended Cymbal.....	2
1st B ^b Trumpet.....	5	Percussion 3: Hi-Hat, Brake Drum, Tambourine, Bass Drum.....	2
2nd B ^b Trumpet.....	5		

Program Note

Arte Del Tango was commissioned by the Iowa Bandmasters Association for the 2022 All-Iowa 8th Grade Honor Band. It was written in the "tango nuevo" style, a genre pioneered by Astor Piazzolla (1921-1992) that infused elements of jazz and classical music into the traditional Argentinian tango. **Arte Del Tango** combines a traditional tango accompaniment, haunting melodies, and jazz-inspired harmonies--allowing bands to experience the power and passion of one of South America's most popular dance and musical styles!

Rehearsal Suggestions

I encourage you and your students to use this piece as an opportunity to learn more about the "tango nuevo" genre and the musical genius of Astor Piazzolla. As you listen to Piazzolla's music, note his use of accents; those are the key to creating a passionate and exciting performance. When learning a new piece, it can be tempting to focus on the pitches and rhythms first - and incorporating other musical elements much later. While you begin rehearsing **Arte Del Tango**, however, I encourage you to pay close attention to articulations, especially to accents. And don't forget your percussion section! Encourage your student on snare drum to play all non-accented notes very quietly, as this will make the accented notes even more special. Assign a strong performer to the marimba part because it serves as the "motor" throughout the piece, especially at the beginning. Use the pedal throughout on the vibraphone, except when marked staccato. If you are looking for an excuse to use mutes with your trombone section, try cup and/or straight mutes at measures 14 and 15 (instead of playing into the stand); otherwise make sure their bells are very close to the stand and that they move their slides very slowly on the glissandi (as "smearly" as possible!).

Thank you for programming **Arte Del Tango**, and please message me via my composer page at barnhouse.com to let me know how it went!

About the Composer



Steve Shanley is a music professor at Coe College (Cedar Rapids, IA), where he coordinates the music education and jazz studies programs. He is also the conductor of the Cedar Rapids Municipal Band, a professional concert band that gives over 20 performances each year. Prior to his arrival at Coe, Shanley spent 11 years teaching middle and high school music in the Cedar Rapids Community School District. He has an active schedule as a guest conductor, clinician, adjudicator, and pianist, and he is also in demand as a composer and arranger. Over 2,000 of his works have been performed by instrumental and choral ensembles throughout North America, Asia, South America, and Europe. Shanley is Vice President of the Jazz Educators of Iowa (JEI) and Co-Chair of the Iowa Jazz Championships. In addition, he has served as reader for the College Board Advanced Placement Music Theory examination, item writer for the ETS Praxis Music examination, contributing author for Teaching Music Through Performance in Jazz, rhythm section editor for Hal Leonard's Latin Jazz Guide, and founding president of JEI. Shanley is a member of the JEI Hall of Fame, was inducted into Sigma Alpha Iota as a National

Arts Associate, and was honored with the Iowa Bandmasters Association Karl King Distinguished Service Award. He holds a bachelor's degree from the University of Northern Iowa, master's degrees from the University of Minnesota and University of Iowa, and a PhD from the University of Iowa.



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ARTE DEL TANGO

Steve Shanley

Conductor Score
011-4966-00

Brisk Tango (♩ = 144)

The score is for a 4/4 piece in G major, marked 'Brisk Tango' with a tempo of 144 beats per minute. It features a variety of instruments:

- Woodwinds:** Flute, Oboe, 1st B♭ Clarinet, 2nd B♭ Clarinet, B♭ Bass Clarinet, Bassoon, E♭ Alto Saxophone, B♭ Tenor Saxophone, and E♭ Baritone Saxophone.
- Brass:** 1st B♭ Trumpet, 2nd B♭ Trumpet, F Horn, Trombone, Baritone, and Tuba.
- Percussion:** Mallet Percussion 1 (Vibraphone, Xylophone), Mallet Percussion 2 (Marimba w/ soft yarn mallets, Marimba, Bells), Timpani (E, A, D), Percussion 1 (Triangle, Snare Drum, Low Tom), Percussion 2 (Sizzle Cymbal, Suspended Cymbal), Percussion 3 (Hi-Hat, Brake Drum, Tambourine, Bass Drum).

The score includes dynamic markings such as *f* (forte), *mp* (mezzo-piano), *pp* (pianissimo), and *mf* (mezzo-forte). It also features articulation marks like accents and slurs, and performance instructions like 'choke let ring' and 'w/ soft yarn mallets'. The piece is divided into six measures, with measure numbers 1 through 6 indicated at the bottom.

7

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

7

1st Trpt.

2nd Trpt.

Hn.

Trom.

Bar.

Tuba

Mallets 1

Mallets 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl. *pp mp p*

Ob. *pp mp p*

1st Cl. *pp mp p*

2nd Cl.

Bass Cl.

Bsn.

Alto Sax. *pp mp p*

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

Trom. *gliss. (in stand) mp*

Bar.

Tuba

Mallets 1 *f solo*

Mallets 2 *mp*

Timp. *pp mp*

Perc. 1 *pp* Snare Drum (near edge)

Perc. 2 Sizzle Cym. (w/ stick) *mf*

Perc. 3 Tambourine *p*

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax

1st Trpt.

2nd Trpt.

Hn.

Trom.

Bar.

Tuba

Mallets 1

Mallets 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl. *mp*

Ob. *mp*

1st Cl. *mp* *f*

2nd Cl. *mp* *fp*

Bass Cl. *mp* *f* *p*

Bsn. *mp* *f* *p*

Alto Sax. *mp* *f*

Ten. Sax. *mp* *fp*

Bari. Sax. *mp* *f* *p*

1st Trpt. *fp*

2nd Trpt. *fp*

Hn. *fp*

Trom. *fp*

Bar. *fp*

Tuba *f* *p*

Mallets 1

Mallets 2

Timp. *fp*

Perc. 1 *p*

Perc. 2 *f*

Perc. 3

S.D.

39 (4-feel)

Fl. *f*

Ob. *f*

1st Cl. *f*

2nd Cl. *mf*

Bass Cl. *mf*

Bsn. *mf*

Alto Sax. *f*

Ten. Sax. *mf*

Bari. Sax. *mf*

39 (4-feel)

1st Trpt. *f*

2nd Trpt. *mf*

Hn. *mf*

Trom. *mf*

Bar. *mf*

Tuba *mf*

Mallets 1 *f*

Mallets 2 *f*

Timp. *mf*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax

1st Trpt.

2nd Trpt.

Hn.

Trom.

Bar.

Tuba

Mallets 1

Mallets 2

Timp.

Perc. 1

Perc. 2

Perc. 3

55

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

55

1st Trpt.

2nd Trpt.

Hn.

Trom.

Bar.

Tuba

Mallets 1

Mallets 2

Timp.

Perc. 1

Perc. 2

Perc. 3

63 (2-feel)

Fl. *p*

Ob. *p*

1st Cl. *p*

2nd Cl. *p*

Bass Cl.

Bsn.

Alto Sax. *p*

Ten. Sax.

Bari. Sax.

63 (2-feel)

1st Trpt.

2nd Trpt.

Hn.

Trom.

Bar.

Tuba

Mallets 1 *mp* Ped. Bells * Ped. *

Mallets 2 *mp*

Timp.

Perc. 1 Triangle *mp*

Perc. 2 *mp* H.H.

Perc. 3 *mp*

Fl. *mf*

Ob. *mf*

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

Trom.

Bar.

Tuba *p*

Mallets 1

Mallets 2

Timp. *fp*

Perc. 1 *p*

Perc. 2 *f*

Perc. 3

79 (4-feel)

Fl.

Ob.

1st Cl. *mf*

2nd Cl. *mf*

Bass Cl. *mf*

Bsn. *mp*

Alto Sax. *mf*

Ten. Sax. *mp*

Bari. Sax. *mf*

79 (4-feel)

1st Trpt.

2nd Trpt.

Hn. *mf*

Trom. *mp*

Bar. *mp*

Tuba *mf*

Mallets 1

Mallets 2

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax

1st Trpt.

2nd Trpt.

Hn.

Trom.

Bar.

Tuba

Mallets 1

Mallets 2

Timp.

Perc. 1

Perc. 2

Perc. 3

p

p

p

p

p

p

p

p

p

p

p

p

p

pp

f

89 90 91 92 93

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

Trom.

Bar.

Tuba

Mallets 1

Mallets 2

Timp.

Perc. 1

Perc. 2

Perc. 3

p

mf

mp

pp

8^{va}

Low Tom

Fl. *f* *ff*

Ob. *f* *ff*

1st Cl. *f* *ff*

2nd Cl. *f* *ff*

Bass Cl. *mf* *f* *ff*

Bsn. *mf* *f* *ff*

Alto Sax. *f* *ff*

Ten. Sax. *f* *ff*

Bari. Sax. *mf* *f* *ff*

1st Trpt. *mf* *f* *ff*

2nd Trpt. *mf* *f* *ff*

Hn. *f* *ff*

Trom. *f* *ff*

Bar. *f* *ff*

Tuba *mf* *f* *ff*

Mallets 1 *f* *ff*

Mallets 2 *f* *ff*

Timp. *mf* *f* damp quickly *ff*

Perc. 1 *mf* *f* Snare rim *ff* S.D. *ff* R L R L R

Perc. 2 *ff* Bell of Cymbal w/ sticks *ff* choke *ff*

Perc. 3 *ff* H.H. *ff*