

# Carlos Di Sarli – The Universal Favourite

Music Workshop by Helmut Höllriegl at Milonga Central, 10 February 2024

Born on 7 January 1903 in Bahía Blanca, died on 12 January 1960

## Years of Recording:

Sexteto Di Sarli: Nov 1928 to August 1931, 48/70? recordings

Orquesta típica: Dec 1939 to 1958 Nov, 349 recordings

## Periods:

### With Singers:

Di Sarli/Rufino 39-43 (35 recordings)

Di Sarli/Podestá 42/44/47 (22 recordings)

Di Sarli/Durán 45-46 (22 recordings)

Di Sarli/Serpa 51-55 (25 recordings)

Di Sarli/Pomar 51/55 (27 recordings)

Di Sarli/Florio 56-57 (17 recordings)

### Instrumentals:

Mostly rhythmic 39-41 (25 recordings)

First peak 43 (9 recordings)

Mid period 44-47 (23 recordings)

Music Hall 51-54 (47 recordings)

Late period 55-58 (18 recordings)

### Milongas:

2 tandas for the milonga (17 recordings)

### Valses:

2 tandas for the milonga (20 recordings)

## Di Sarli's style:

Violins, melodic, noble, intensive, rhythmic, elegant, earthy, full-bodied, regular, no surprises but much to discover

## Stylistic particularities:

- Articulation: Very clear contrasts; melodía rítmica, melodía ligada → phrasing always forward
- Signature feature: Piano bridges
- Bandoneon most present with simple melody
- Rhythmic base: marcato in 4 adapting to the melody/articulation; more often uneven than even (strong/weak); very regularly uses syncopation
- Contracanto/secondary themes: small often already in the 2<sup>nd</sup> phrase, substantial usually when the singer comes in resp. 1-2 after his entry → signature sound: repetition of the contracanto at the end

He, as nobody else, knew how to combine the rhythmic cadence of tango with a harmonic structure, apparently simple, but full of nuances and subtleties. (R. García Blaya, Todotango.com)

