



Tango

Isaac Albéniz

80 D D#° Em6 A7(add9)

8 D° D Bm G7 Bm G7 Bm E7(add9)

15 E° E A F#m Bm7(b5) E7 A D

21 D#° Em6 C#m7(b5) Em F#7 F#° F#7 Bm C#m7(b5)

28 Bm C#m7(b5) Bm G#m7(b5) F# C#7 3 F#

35 C#7 F# C#7 F# C#7 F# D7 3

41 G C#7 F# B7(b9) Em A7 D D#° Em6 A

48 D Bb F Gm

55 D B7(b9) Esus4 Em A7(b9) A7 D

The melody in the major key is repeated once, interrupted by an interesting brief interlude. Measures 11–14 can be interpreted as a fragment of an Andalusian cadence, in which a minor key descends stepwise from the tonic to the dominant. In this case, these would be B minor, A major, G major, and finally F# major.

Albeniz shortens this to B minor and G major. In a middle voice, the leading tone E-flat to F-sharp minor is also found. The corresponding scale is the so-called Double Harmonic with F-sharp as the root, consisting of two tetrachords, each with the interval steps minor second, minor third, minor second:



This is followed by a middle section in B minor, followed by F-sharp major. A modulatory sequence descending by seconds through C-sharp, B, and A leads back to D major and the opening melody. Via B-flat major and G minor half-closures and a descending fifth sequence, we finally reach the end, which reprises the measures of the intro.

In measure 17, Albeniz uses the second degree B half-diminished in A major in the form of a modal interchange. The corresponding scale is a Locrian with a raised second degree.

The half-diminished C# minor chords from measure 27 correspond to natural Locrian; the half-diminished G# minor in measure 31, like in measure 17, is the result of a modal interchange and also fits best with Locrian with a raised second degree.

Notes on Albéniz's Tango from the cycle España, Op. 165

1	Intro (D major)										
3	D major	D#° chromatic passage							D° sus to D		
11	F# Double Harmonic			A major				B° (Modal Interchange)			
19	D major	D#° chromatic passage		C#°							
23	B minor										
31	F# major										
41	G	C#7 to F#	B7 to Em	A7							
44	D major	D#° chromatic passage									
52	Bb major (I-V)	G minor (I-V)	Back to D major via descending fifths B7(b9) - Em - A7 - D								