

Melina Sedó  
Pellef Engel

Tango de Salón

## Class topics

**Please be so kind and read all our notes and descriptions carefully before you choose any workshops.** Our topics are well defined and sometimes a certain workshop requires special pre-requisites of another workshop. We'll also examine several topics in different workshops from different angles, this is why not every combination of classes makes sense. If you are not sure, please ask us. We will of course adapt and vary our classes according your requirements.

**Please inform us about your choice of workshops, before you start publishing the event.**

### Class duration

We recommend at least 1,5 hours per unit, but we will be pleased to examine each topic more intensively, if there is more time. In case of less time (1 1/4 hours) we will have to concentrate on single aspects of each class to not compromise the quality of learning.

Please note also, that some workshops require more time. Have a look at the class descriptions.

### Class levels

Most of our classes address to **all levels** - beginners without previous instruction are nevertheless excluded.

As we focus on the quality of movement and are prepared to adapt the content to the proficiency level of each couple, we will always start with basic exercises and add more complexity during the class. So you do not need to label the classes as „beginners“, „intermediate“ or „advanced“.

Nevertheless, the participation in most classes requires adequate **pre-requisites**, which get clear when reading the class descriptions. It is obvious, that someone who has never danced Ochos, should not participate in a class about rhythmic turns.

A couple of classes are highlighted (\*) and address specifically to **experienced** dancers with control over their movements in relation to music and partner.

If you want to introduce class levels, we can make almost every class as easy and complex as you wish.

As mentioned above: Our all-level-classes usually do not address to **beginners without previous instruction**. If you want to serve them during the workshops, please inform us in advance. We can either integrate them in our introductory class A1 „Caminar abrazados“ or we will design a special class for them.

### Participants:

In order to secure a high quality of teaching/learning we ask you

- to balance leaders and followers in all classes. We will change partners, if you ask us to do so, but we recommend that dancers book with a partner of the same level. This allows us to fit the content of each class better to the requirements of every couple - especially in classes with mixed levels.
- to not accept more than 15 couples per class without informing us. (See also PDF with our conditions and prices.) We recommend to aim for 12 couples! If you are worried about re-financing the costs: We are sure, that everyone is willing to pay a little more, if he/she gets a high quality product in return.

## A Caminar - the heart of Tango

*Our style is defined by the Caminar, the Tango-walk in all its rich variations and with all its intricacies. We therefore present our most significant classes, the heart of our Tango. We highly recommend to choose the class „Caminar abrazados“, if the dancers of your community do not know us yet. Here, we'll introduce our Tango-philosophy and some of our basic technique. There will be a lot of impact for every one! The other classes on the Caminar explore the further possibilities of the walk and are a perfect addition to our signature class.*

### A1 Caminar abrazados - Walking in an embrace

Tango is walking. During this workshops we'll work on different aspects of the movement: an appropriate inner and outer posture, dissociation, relaxation, changing the length of your steps, smooth changes to the outer lanes and on the most important factor of well-being - the embrace.

### A2 The Caminar in crossed & parallel system

The crossed system is a unique Tango-concept and we'll discover its mechanisms and possibilities. We'll focus on walking in the crossed and parallel system and changing freely between them.

### A3 Elegant variations of the Caminar

In this class, we'll focus on the elegance of our walk. We'll develop some sophisticated variations of the Caminar and make these even more interesting by inserting decorations, that will require an excellent posture.

### A4 Asynchronous Caminatas

We'll explore variations of the caminar in which leader and follower walk with different speed. We'll vary our movements rhythmically and make it even more challenging by turning them. (We can prolong this class as much as you wish, as we've got lots of content that fits into this description. Many of our „signature moves“ can be integrated into this workshop.)

### A5 Changing the direction

A topic whose importance is often underestimated. On a social dancefloor, the couple will change direction constantly as it moves counter-clockwise along the ronda. Very often, this is done quite arbitrarily or inelegantly. We will therefore focus on the elegance of walking in curves, of changing direction and system in the same time and of curving moves that much, that the couple could even turn on the spot.

## B Tango musicality

*The music makes us move. Each Tango is a masterpiece, that may be interpreted in a unique kind of way. We do not teach steps to different orchestras - we examine the dimensions of music and dance. To not distract ourselves from the music, we usually apply all musical work on the walk as simple form of movement. But be not mistaken - this is very challenging! A word to all women or followers: we believe sincerely, that musicality is not the leader's prerogative. Both partners express the music with their movements. In order to participate actively in the dance, women need to understand the multiple possibilities that Tango offers. A truly advanced and sensitive partner will welcome her skill. Musical interpretation is so much more than just inserting decorations - it's a process of creation in harmonic unison with music and partner.*

### B1 Caminar el compás y la pausa

In this class, we'll talk about the basics of Tango musicality: changing the speed freely and dancing pauses. We will also insert simple decorations, that enrich the dance and are great fun.

(Although this class is quite basic, we recommend it to every advanced dancer, if he is programmed on walking quick-quick-slow patterns only. You'll need the skills acquired in this class for every other musicality class, that we teach.)

### B2 Rhythm, Syncopation & Upbeat

Discovering the most important rhythmic variations of Tango music.

### B3 Cadencia - Dancing the musical phrases

A special class on the musical phrase and on different ways to express the suspension at it's end, the „cadencia“, as it is called sometimes.

### B4 Expression & dynamics

Different styles of music evoke different forms of moving. We will introduce different step dynamics and apply them in the Caminar and - if time allows it - in a simple movement. This may sound easy, but to make these subtle distinctions within your dance can pose a challenge for dancers of all levels.

*The following musicality classes target more advanced dancers, who have already assimilated the content of our basic musicality classes. The workshops will briefly repeat the basic principles in question, but will quickly move on to new aspects of musicality or put them into a specific context that offers new challenges.*

### B5 The hidden habanera and other mysteries (\*)

In this class, we'll focus on advanced rhythmical patterns like the syncopated habanera, the 332 rhythm, triplets and other variations.

Requirements: know simple rhythmic variation and be able to change the speed of your movements freely.

### B6 Phrase & Melody (\*)

Interpreting the melody on basis of the musical phrases and more freely to the melodic rhythm.

### B7 Regular & irregular musical phrasing (\*)

Why are some Tangos perceived as simple and others as complex? Why does it sometimes feel, as if you've missed the point? One reason lies in the way that Tangos are phrased. We'll start by analysing and dancing to some fairly regular Tangos and move on to more surprising ones. This class is meant for dancers with a profound basis and will enhance your ability to move in unison with the music greatly.

(Requires at least 2 x 1,5 hours)

#### B8 Powerful musicality (\*)

How to create more energy and variation in your movements by using contrasts and more energetic step dynamics. A challenging workshop that will break up some old habits!

#### B9 Discover Di Sarli (\*)

Explore walking dynamics, expression and rhythmic variation on the basis of Di Sarli's manifold work. Di Sarli's music offers so much more than the 10 tracks that are used in every beginners class. Carlos Di Sarli's music is an inspiration for every dancer and offers a rich variety when it comes to musical expression. He is truly „El Señor del Tango“.

Pre-requisite for this workshop is the knowledge of rhythmic variation and ability to change speed and step-length without effort.

(This class requires 2 x 1,5 hours minimum)

#### B10 Behold Biagi (\*)

Exploring Biagi's eccentric variations of rhythm and phrasing. Biagi's Tangos are a challenge even for skilled dancers. We will present his work in it's different phases and analyse a couple of his most important Tangos.

Pre-requisite for this workshop is the knowledge of rhythmic variation and ability to change speed and step-length without effort.

(This class requires 2 x 1,5 hours minimum)

#### B11 The Golden Age between elegance and rhythm (\*)

In this class, we'll explore and dance to those orchestras of the golden age that incorporate lyrical elements as well as strong rhythmical structures like D'Agostino, Calo, Fresedo, Demare and some Tangos by Rodriguez. Most of their songs cannot be counted to the plain rhythmical music, nor to the slow and lyrical style. That makes it very challenging and interesting to dance to, because we might want to adapt our movements to the changing mood of the Tango. We will listen and walk a lot, but also have a look at one or two specific moves, that we are going to adapt to the requirements of the music - if the time allows for it.

(This class requires 2 x 1,5 hours minimum)

#### B12 Dos Grandes - D'Arienzo & Troilo (\*)

In this challenging workshop, we'll analyse the differences between a traditionalist and renovating approach to tango music, both that had a huge influence on the development of the genre. You'll get to know both orchestras better, adapt your dance to different styles, listen to the singer and analyse the communication between the instruments. This class will not introduce any „steps for D'Arienzo“ or „figures for Troilo“ but enhance your general understanding of music and knowledge about Tango history.

(For advanced dancers only, who know rhythmic variation as well as phrasing and can apply it in their dance.)

#### B13 Pugliese - Emotion without kitsch (\*)

Osvaldo Pugliese is considered amongst the „Cuatro Grandes del Tango“. In Buenos Aires, you'll hear his Tangos in every Milonga, but in Europe, DJs hesitate to use them. This comes from the obvious complexity of his music, but also from the fact, that dancers tend to use overly dramatic and anti-social movements to express his music. But this is not necessary. In this class, we'll focus on the romantic, calm aspects of his music and we'll make suggestions on how to express the special dynamic within his melodies with movements, that are appropriate for a crowded milonga. We'll also learn more about his history and development in order to appreciate his music even more.

For advanced dancers only, who know rhythmic variation as well as phrasing and can apply it in their dance.

(This class requires 2 x 1,5 hours minimum)

*The last musical workshops stands apart, as it addresses DJs and those interested in the work of a DJ.*

B13 Music and musical design - Workshop for DJs and dancers

Melina presents the work and responsibilities of a traditional Tango-DJ, whose aim should always be to create a mixture both danceable and challenging. The workshop speaks to DJs and future DJs, who will gain valuable directions for their work. Nevertheless, the class is equally interesting for dancers, who shape the ambiance of a Milonga as sensible consumers.

## C Technique, bodywork & improvisation

*These classes cover the very basics of tango and will enhance your understanding of Tango technique and structures: We prepare the body for the dance, we introduce methods of communication and we'll work on the precision of the basic elements. We will teach no steps in these classes, the focus is on improvisation.*

*The classes of this section can also replace technical work in the classes of section D. If you - for example - choose the class C3 „Improvisation with pivots, ochos and linear turns" and assure that is chosen as a pre-requisite, we can focus on showing „steps" in the class „Elegant variations of ochos". So please always check with us, before you choose a certain combination of classes for your event.*

### C1 Solo exercises – Technique & Bodywork for both leaders and followers

Before we can dance with a partner, we need to prepare ourselves. In this class, we'll focus on relaxation and tension, our own axis, different concepts of walking, dissociation and pivoting. A perfect reset and start into the day of classes. No partner required.

### C2 Embrace and relaxed communication

Tango is so much more than leading and following. This workshop is about an unbroken connection, to which both partners contribute equally by giving and receiving information. Discover our basic principles to enhance communication in the close embrace and to feel the relaxation of organic movements, that help us to communicate more clearly.

(This class shares much content with our signature class A1 but focusses more on the organic movements in all directions. We recommend it therefore as a replacement for A1 or as a refresher of our most important principles during a second visit to our community. This class shares also a little content with class D1, but not as much as you would guess from the title. It is therefore possible to do these two classes C2 and D1 during the same weekend.)

### C3 Improvisation with pivots, ochos & linear turns

We'll start this class with the technique of dancing and leading pivots and ochos. Our focus will be on bodywork and elegance as well as on organic movement. We'll go on combining the basic elements to linear turns. Have fun while exploring the numerous possibilities.

### C4 Goodbye Grapevine - Turning without memorised patterns

Combining the basic elements (steps & pivots) to turns in the crossed system without memorising patterns. For us, the Molinete is only ONE possibility to turn. Have fun exploring them.

### C5 Centres of rotation

This workshop deals with the different centres of rotations in movements and their application in the dance. The aim is a deeper understanding of the leading/following mechanisms. We'll underline the systematic approach with charts.

### C6 Do the twist! (\*)

All about dissociation and its numerous applications in the dance. For those who want to work on soft, smooth movements that feel and look nice. This class is targeted to experienced dancers, who want to work on the quality of their movements and clarity of communication.

(For not so advanced dancers or all-level-workshops we recommend the classes that focus on dissociation in one or two special cases like A1, C2, C3)

### C7 Structure & improvisation

Deconstructing the patterns. We'll take known movements and vary them surprisingly, This class is a great fun and a challenge to analytical understanding. It will enhance your skills of improvisation and help you develop new movements without memorising steps.

#### C8 The creative couple

This class will address the role of both partners in the creation of a fully improvised dance inspired by music. On one hand, we will learn to understand tango as a language using words and a grammar to communicate in an improvised manner by varying some seemingly simple exercises. On the other hand, we will explore the possibilities of how the follower can be active within the framework of what the leader suggests, with the intention of retaining the harmony of the couple. This class is great fun and a challenge to analytical understanding. It will enhance your skills of improvisation and help you develop new movements without memorising steps.

(We strongly recommend 2x90 minutes, but we can present a short version of the class in one regular unit.)

#### C9 Technique and elegance for followers

Develop an elegant walk, fluid ochos and - once you're feeling comfortable with the basic technique - different forms of embellishments. We will focus on the beauty of natural movements without forcing ourselves into exaggerated stylistics that may work for stage Tango but that do not apply to a social dance. No partner required.

#### C10 Leading the leaders

Leading and following in both roles. This is a great challenge and will improve your communication skills dramatically as you get the chance to understand the intricacies of both roles. You may choose to do this class with your usual partner and just skip roles (follower leads leader) or you will work with other students changing roles frequently. No partner required.

(This class shares a lot of content with the class C2, but targets leaders who want to experience following or vice versa.)

#### C11 Fast forward – All the Tango Basics (\*)

This class is meant for those, who already dance for a time, but want to revise their technique. We'll define the „words“ of the language (steps & pivots) and the „grammar“ (parallel & crossed system). Then we combine the elements freely to „sentences“. Really a kind of fast forward to enhance your improvisational skills and understanding.

(This class requires 3 hours minimum)

## D Variation in movement

*In these classes we combine basic work with it's application in the dance. Therefore we will also show interesting steps. But still: these are never meant to be fixed structures, we comprehend them as one possibility on many and flexible to variation.*

### D1 In your arms

All about the Abrazo. This class focusses on the quality and intensity of the embrace in function of movement and pauses. It's about what you can give and expect to receive. Depending on the time and needs of the group, it also introduces a small, subtle movement that you can do without moving much on the dancefloor and that underlines our principles of a close, but breathing embrace. A workshop for connoisseurs.

### D2 Dancing real slow (\*)

Tango is not about arriving somewhere but about enjoying every moment in the process, especially when moving to slow music. But that's easier said than done. In this class, we'll focus on the technical aspects of dancing slowly and in unison with your partner. We will furthermore analyse a classical step with some intricacies.

### D3 Elegance of the cross

The cross of the woman is a very interesting and elegant element, if it is not danced automatically. We examine the technique of leading and dancing the cross properly and develop surprising new solutions that will spice up your dance and allow you to improvise more freely.

### D4 Variations of the cross (\*)

Why use the cross only in the 8-count-basic and always left in front of right foot? After some basic technique on the free leg, we'll explore all kinds of alternative crosses, that can be nicely danced in a close embrace.

### D5 On and off axis (\*)

Developing Mini-Volcadas out of or into crosses for the social dancefloor. We'll focus on the proper technique of dancing off axis and feeling comfortable.

### D6 Elegant Variations of Ochos

After some basic work to Ochos-technique, we'll combine the elements to fluent movements appropriate to slow and lyric music.

### D7 Rhythmic Variations of Ochos

We'll first develop simple „Milonguero-Ochos“ out of the walk in the crossed system and vary them with traspiés. Then, after some basic work to pivots-technique, we'll combine the different elements to an interesting movement appropriate to rhythmic Tangos or Milongas.

### D8 Tango Milonguero – The survival guide

Sometimes, the Milonga seems like a jungle: only the fittest survives! We'll explore the „codigos“ (guidelines) which permit to interact with the other dancers on and off the dancefloor. We'll cover Cabeceo/Mirada, the conduct on the dancefloor and other useful topics. This workshop with discussion and exercises is fun for all levels and aims at chaos-free Milongas.

### D9 Tango Milonguero – Dancing like in Buenos Aires

Discovering the steps of the traditional Milongueros in Buenos Aires: simple rhythmical variations of walking and the Milonguero-Ochos. We'll also give a very short introduction to the codes of conduct at a traditional Milonga: the invitation by Cabeceo/Mirada and the navigation on the dancefloor. After this class you get the approval of every Milonguero in Buenos Aires. (In case that we are invited to do the D9 class on the same weekend or during an earlier stay, we will focus on the Milonguero-moves without referring to the codigos.)



#### D10 Tango Milonguero – Variations of the Ocho Cortado

We'll show and then vary the traditional Ocho Cortado in a lot of interesting new ways. This will enhance your improvisational skills a lot and break up fixed patterns.

#### D11 Tango-Milonguero - Turning the Ocho Cortado

Developing turned movements in the parallel system out of the Ocho cortado. These moves allow you to use little space to navigate on the dancefloor and spice up your dance. This class requires the knowledge on the basic Orcho-Cortado.

#### D12 Walking Turns

Dancing turns that move on in the line of the dance. These can be simple walking turns in the parallel system or more complex movements in the crossed system with Alteraciones according to the participants level of proficiency.

#### D13 Elegant turns

Developing elegant turns of a fluid quality. We'll do basic work concerning the technique and show a turn with a simple Enrosque.

#### D14 Rhythmic turns in the parallel system

Developing simple rhythmic turns out of the walking. We'll do basic work concerning the technique and show 1 or 2 specific turns and vary them on the rhythmical dimension.

#### D15 Rhythmic turns in the crossed system

Developing rhythmic turns out of the Ochos. We'll do basic work concerning the technique of turns and show a structure, that will allow you for variation on the rhythmical dimension. We will also develop different exits and surprising changes of direction. (This class can be combined perfectly with classes C3 and/or C4 to one longer unit to cover the technical and musical aspects of turning in the crossed system.)

#### D16 Forward-step-turns with variations

We'll explore the technique and synchronisation of turns, that consist of forward or backward steps around the leader. These will then be varied rhythmically and in changing the direction or inserting decorations.

#### D17 Elegant turns with Entradas (\*)

In this class, we'll develop complex turns, that may be applied in open or close embrace likewise. As they require quite some skill we'll start with basic work on the technique of entradas and pivots. After this, we will present one or two typical turns for the Tango de Salón.

#### D18 Entradas & Sacadas

We'll distinguish between Entradas and Sacadas, work on a proper technique and apply them in the dance. Not-so-experienced dancers will focus on the entradas, while more experienced dancers may explore both movements.

#### D19 Elegant (or rhythmic) movements – our favourite steps

At last the ONE class where we will teach some of our favourite elegant (or rhythmic) movements, that will spice up your dance. You'll need all your skill in this one, because we won't do any basic work or exercises.

*(This class is our only class without technical or improvisational exercises. It is therefore a perfect „finale“ for a weekend that focuses on the quality of movement and musicality. We ask you to choose either the elegant or the rhythmical variation and we'll come up with some cool moves that fit to the content of the other classes and the level of the participants.)*

## E The other rhythms

*In our opinion, dancing Vals or Milonga does not require new steps, but the usage of specific walking dynamics and the knowledge of rhythmical variation. It is actually about valsifying or milongafying your repertoire. This is why in most of these these classes, we will not focus on Milonga- or Vals-moves, but on musicality.*

### E1 Milonga lisa - Rhythm and playful steps

You don't need complex moves to dance a good Milonga - a unique dynamic and your connection to the music is what makes this dance special! We'll explore rhythmical variations of the walk and - depending on the length of the class - combine the basic elements to simple (but not necessarily easy) steps.

### E2 Milonga con Traspíe:

Once you've got the right step dynamic, Traspíes are not a big deal. After some fundamental work we will integrate Traspíes in known movements and - given there is enough time - work on some classic Traspíe moves.

### E3 Milonga Lisa & Traspíe:

Understanding the Milonga rhythm, application in the walk and introduction to Traspíe technique (Combination of the two first Milonga classes that leaves out the steps and concentrates purely on the music and technique)

### E4 Crazy crosses for Milonga:

The simple Milonga does not encourage us to dance complex cross-versions, but simple diagonal moves. We will examine the basic technique and play with crosses in all directions, even, some also in combination with Traspíes.

### E5 More Milonga moves

For those who have taken all our Milonga classes, some nice examples for Milonga moves with or without traspíes.

### E6 Vals – The music

Exploring the rhythmical variations in Vals and integrating them in the Caminar and - if the level of the class is up to it - some known movements. A quite challenging class for all levels.

### E7 Vals - Complex Corridas (\*)

We'll explore some challenging rhythmic variations of the walk with changes of lanes and system, as well as asynchronous movements of women and men.

(This class is for advanced dancers only or those who have assimilated the content of the class „Vals - the music“.)

### E8 Vals – Girar y nada más (\*)

Exploring the rhythmical variations in Vals and integrating them in turns. This may sound easy, but it is not.

(This class is for advanced dancers only or those who have assimilated the content of the class „Vals - the music“ and know how to turn.)

## F Modern elements for the social dancefloor (\*)

*In these classes we integrate modern elements into social Tango. Our focus will nevertheless be on maintaining the quality of the embrace and adapting the movements to the requirements of a (crowded) dancefloor. Thus we'll develop interesting movements that can enrich the traditional dance.*

*But please keep in mind: these classes do not represent the core of our dance, neither are they of superior importance for the social dance. We therefore recommend not to choose more than one of these classes for a weekend of workshops. We will also never teach them during our first visit to a specific tango community, because there are so much more interesting and important things to discover!*

*We furthermore recommend these topics exclusively to experienced dancers with a good axis and control over their movements.*

E1 Sacadas & Ganchos (\*)

E2 Colgadas (\*)

E3 Voleos (\*)