

Melina Sedó  
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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 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 explore every topic more intensively, if there is more time. In case of less time we will have to concentrate on single aspects of each class to not compromise the quality of learning. We nevertheless do not recommend such short workshops.

Please note also, that some workshops require more time. Have a look at the class descriptions. In general, we prefer seminars over a whole weekend instead of single workshops. We will then determine the content of the workshops carefully in cooperation with the organisers.

### 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. Label such as "beginners", "intermediate" or "advanced" are not useful or needed.

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 **experienced** dancers with control over their movements in relation to music and partner. We can nevertheless make most classes as easy and complex as required.

Our all-level-classes do not address **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 offer a separate class.

### Participants:

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

- to balance leaders and followers or ask participants to be open for change of roles. We will (depending on the content) change partners, but we recommend that dancers book with a partner of the same level. This allows us to fit the content 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 Abrazados

*Our style is defined by the close Embrace and the Caminar, the tango-walk in all its variations and with all its intricacies. In this section, we therefore present our most significant classes, the heart of our Tango.*

*We highly recommend the class "Caminar abrazados" to introduce our Tango-philosophy and the most important aspects of our technical foundation. This workshop is valuable for dancers of all levels.*

### A1 Caminar abrazados - Walking in an embrace

Tango is walking. During this workshop 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 changing freely between the parallel and crossed system and then walking with fluidity and grace.

Note: A1 and A2 can be neatly combined into one longer class.

### A3 Spice up your walk: Milonguero Ochos

In this class, we'll explore Milonguero Ochos (Ochos without pivots) as a variation of the walk in crossed system. We will show variations how to get in and out might even insert small decorations for followers - of course only after having examined a proper technique.

### A4 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.

### A5 Asynchronous Caminatas (\*)

We'll explore variations of the caminar in which leader and follower walk with different speed and therefore express different melodic lines. We'll vary our movements rhythmically and make them 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. This class can take from 1,5 - 4 hours, depending on how much content we present. A longer class could be called "Asynchronous moves" as we will also present variations other than walking forward/backward. This class can also be combined with B3 to a an exciting and longer class that we call "Rhythmic and asynchronous Caminatas".)

### A6 Changing the direction

On a social dance-floor, the couple will change direction constantly as it moves counter-clockwise along the ronda. Very often, this is done arbitrarily or inelegantly. We will therefore focus on the elegance of walking in curves and of changing direction and system in the same time. A basic class of high priority and with some eye openers for even advanced dancers.

### A7 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 dance level of the group, it also introduces a small, subtle movement that you can do without moving much on the dance floor and that underlines our principles of a close but breathing embrace. A workshop for connoisseurs.

## 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 musical variations to the caminar as (the seemingly) simplest form of movement. But be not mistaken - this is quite challenging!*

*Many of these classes can be offered for single dancers, as we will always spend considerable time understanding the musical principles, listening and moving alone. For the the rest, we can change partners and roles as the movements will usually be simple. Just assure an even number of participants.*

*Note for followers: we believe, that musicality is not the leader's prerogative. Both partners express the music with their movements. In order to participate actively in the dance, followers need to understand the multiple possibilities that Tango offers. A truly advanced and sensitive partner will welcome your 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 Musical Awareness

Very often, we try to teach and understand music intellectually. This makes sense, but we also need to awaken our musicality in a more intuitive ways. In order to get the music into our body, we will move to different kinds of music, do fun exercises and games. Join us for some new experiences!

No partner required.

### B2 Caminar el compás y la pausa

In this class, we'll present the basics of Tango musicality: changing the speed freely to the musical beat and dancing pauses. We might also insert simple decorations, that enrich the dance and are great fun.

(Although this class is basic, we recommend it to advanced dancers, if they are programmed on walking fixed musical patterns. It is the prerequisite for all other musicality classes.)

### B3 Simple Rhythms and Syncopations

Discovering the most important rhythmic variations of Tango music. Together with the different walking speeds, they form our musical toolbox that allow us to express even more complex melodies.

### B4 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. This class will make you breathe with the music!

### B5 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 the basic musicality classes. The workshops might briefly repeat the basic principles in question, but will then move on to new aspects of musicality or put them into a specific context that offers new challenges.*

### B6 The hidden habanera and other mysteries (\*)

In this class, we'll focus on advanced rhythmical patters 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.

### B7 Dancing the melody (\*)

After a brief repetition of simple rhythms and musical phrases, we will explore a wonderful melody in detail. This is where we will discover, that rhythm and melody are not antagonists, but form each other in what we call the melodic rhythm.

(We can teach this class in 1,5 hours, but a longer slot would be better.)

### B8 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)

### B9 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!

*The following orchestra classes are suited for dancers of different levels, depending on the orchestra. They contain listening to music, historical information, musical analysis, moving alone or in a couple. They will not introduce any steps or choreographies. These classes can either be held as regular workshops including work with a partner or as seminars/lectures in which we focus on the listening, analysis and movement without a partner. The latter allows for everyone to concentrate on his/her musical development without having to struggle with technical details in the couple.*

### B10 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)

### B11 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 in-depth.

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)

### B12 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.

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

### B13 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.)

(This class requires at least 2 x 1,5 hours, but we can split it up in two single orchestra workshops)

### B14 Pugliese - Emotion without kitsch (\*)

Osvaldo Pugliese is considered amongst the „Cuatro Grandes del Tango“, but outside of Buenos Aires many DJs hesitate to use his tangos. This results 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. In this class, we'll focus therefore on the romantic, calm aspects of his music and we'll make suggestions on how to express the dynamic within Pugliese's 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)

### B15 Canaro - simple & beautiful

Canaro's sweet tunes, clear walking beat and rather simple rhythmic variations make his orchestra the ideal choice for beginner's classes. But there is so much more to it, if you really want to dance the different layers of the beautiful melodies.

### B16 Old rhythmic Orchestras

In this class, we examine the tangos of the late 20s and early 30s, as well as some of their representatives: Canaro, Carabelli, Firpo, Fresedo (...). This music is usually described as „simple“, but the rhythmic variations can be challenging and the sweet melodies may create romantic moments.

(This class includes B14 and requires a minimum of 2 x 1,5 hours)

### B17 Same but different / One Tango - Three Orchestras (2 x 90 min)

Our favourite workshop will help you to distinct different styles and important characteristics of tango music. We will examine one tango very deeply, get to know its history, structure, rhythmical variations and instrumentation in versions by three major tango orchestras. This exciting class will enhance your musical understanding and bring new insights even for advanced dancers.

You do not need a partner: we will listen to music, discuss, move alone. There will be practical advise for the dance that you can try out with a partner - but musical expression begins in your own mind and body. This is why the focus will not be on the WHAT (steps) but in the HOW (step dynamic, expression) and WHEN (speed, rhythmic variation) of your movements.

### B18 Music and musical design - Workshop for DJs and dancers

Melina presents the work and responsibilities of a traditional Tango-DJ, whose aim is to create a set, that is danceable, challenging and fun at the same time. The workshop speaks to DJs and future DJs, who will gain valuable directions for their work. The class is equally interesting for dancers, who shape the ambiance of a Milonga as sensible consumers.

(This class can take everything from 1,5 hours on and can be extended into a 9-hour seminar weekend. See [www.melinasedo.com](http://www.melinasedo.com) for more information)

*We develop new musical classes all the time. Don't hesitate to ask us about an update.*

## 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 "Improvisation with pivots, ochos and linear turns" and define it as a pre-requisite, we can focus on showing "steps" in the class "Elegant variations of ochos". So please check with us, before you choose a certain combination of classes for your event.*

### C1 Getting started - bodywork and awareness

Tango can be challenging: we often tense muscles, don't use organic methods or forget to breathe. Other disciplines can help. In this class, we will prepare for the dance with yoga- and spiral-dynamics based bodywork. Our goal is a warmed-up, flexible body with a good balance and as much relaxation as possible. This is actually how we should start every day.

No partner required. For leaders and followers.

### C2 Elegance & Fluidity – Tango technique for leaders and followers

Develop an elegant walk, fluid ochos and expressive steps based on a precise technique and good balance. 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.

A class for leaders and followers. No partner required.

### C3 Dance your own tango

After working on the foundation of our posture, walking and pivoting, we will combine the basic elements to simple and complex sequences that are typically used in the dance. You can instantly integrate them in your practise routine.

No partner required. For leaders and followers.

Note: the workshops C1-C3 can be combined in any possible way and to longer workshops. We can make them as easy or challenging as required. Examples:

- Solo - Linear moves with circular bodywork: Preparing the body with exercises for a smooth dissociation, exploring the 4 linear movements and then combining them to routines
- Solo - Pivots and ochos: Preparing the body with exercises for a good posture and smooth dissociation, exploring pivots and then combining them to ochos

### C4 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 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.)

### C5 Harmonic Pivots and Ochos

In this class, we introduce our general pivoting technique in the couple that is based on opening spaces and spirals in the body. By developing these organic movements, both followers and leaders are active and each pivot can be varied in its dynamics and rotational angle.

(Requirements: good axis, knowledge of parallel and crossed system)

#### C6 Please turn - Linear moves made round

In this fun and challenging class we will curve our linear repertoire. The principle will be applied to walking, milonguero ochos and real ochos with the goal to transform linear movements into more compact moves for those moments when you cannot just walk on. Never has turning been so easy!  
(Requires a minimum of 2 x 1,5 hours)

#### C7 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.

#### C8 Goodbye Grapevine - Turning without memorised patterns

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

#### C9 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.

#### C10 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.

#### C11 Structure & improvisation (\*)

Deconstructing and varying 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.

#### C12 The active follower (\*)

In this class we will explore the possibilities of how a confident and experienced follower can be active within the framework of what a mindful leader suggests, with the intention of retaining the harmony of the couple. This is when Tango becomes a real conversation between two equal partners.

(This class picks out one aspect of C11. It can be done amongst followers who have a basic experience with leading or in regular couples.)

#### C13 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.

(This class is a combination of C11 - C12), but is suited for more advanced dancers. We strongly recommend 2x90 minutes, but we can present a short version of the class in one regular unit.)

#### C14 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.

(This class is C2 for followers with some work on decorations.)

### C15 Change roles!

Leading and following the basic movements 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. (This class shares a lot of content with the class C4, but targets dancers who want to experience the "other" role. It can also be held parallel to class C10 and target leaders/men. In this case, we recommend to call it "Leading the leaders" and no partner is required.)

### C16 Fast forward – All the Tango Basics (\*)

This class is meant for those, who already dance for some 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, we recommend 4,5 hours.)

## D Variation in movement

*In these classes we combine the basic elements to form simple and complex structures that are either typical for tango or the result of our unique improvisation. So, here we usually present steps/figures/patterns. But these are never meant to be fixed structures, we comprehend them as one possibility of many and flexible to variation. Exercises and analytical work is therefore always part of these classes. Exception: the last class in this section.*

### D1 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.

### D2 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.

### D3 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.

### D4 On and off axis (\*)

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

### D5 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.

### D6 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.

### D7 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 dance floor. We'll cover Cabeceo/Mirada, the conduct on the dance floor and other useful topics. This workshop with discussion and exercises is fun for all levels and aims at chaos-free Milongas.

### D8 Tango Milonguero – Dancing like in Buenos Aires

Discovering the steps of the traditional Milongueros in Buenos Aires: simple rhythmical variations of the caminar and the Milonguero-Ochos. We'll also give a brief introduction to the codes of conduct at a traditional Milonga: the invitation by Cabeceo/Mirada and the navigation on the dance floor. After this class you get the approval of every Milonguero in Buenos Aires. (In case that we are invited to do D7 on the same weekend, we will focus on the Milonguero-moves without referring to the codigos.)

### D9 Tango Milonguero – Variations of the Ocho Cortado

After introducing a basic form of this typical milonguero movement, we will vary it in interesting new ways, both on a musical and movement-related level. This will enhance your improvisational skills a lot and break up fixed patterns. Or, if you do not know the Ocho cortado yet - avoid to even acquire automatisms.

#### D10 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 dance floor and spice up your dance.

This class requires the knowledge on the basic Ocho Cortado.

(This class can be combined with D9 for a longer class.)

#### D11 Tango-Milonguero - Rhythmic Movements for crowded floors

What is when there is no space to walk? In this fun class, we combine simple basic elements to linear and turned movements to move on the spot. This class will work with symmetries and enhance your improvisational capabilities a lot!

(Requires 1,5 hours as a minimum, but we can extend the class to up to 4 hours)

#### 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 depending on the participant's dance level.

(Requires 1,5 hours as a minimum, but we can extend the class to up to 4 hours)

#### 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.

(Requires 1,5 hours as a minimum, but we can extend the class to up to 4 hours)

#### D15 Turns in the crossed system (\*)

Developing turns out of the Ochos. We are using a turning system that will allow you for variation on the musical and movement-related dimension. We will develop rhythmic variations, different exits and surprising changes of direction.

(It is a "step" based version of C7 and can be combined perfectly with C7 and or C8 to one longer unit to cover all 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 by changing the direction or inserting decorations.

#### D17 Entradas for the social dance (\*)

In this class, we will define Entradas properly and distinguish them from Sacadas, work on a proper technique and apply the Entradas in simple and more challenging situations. Given time, we will present one or two dynamical variations to spice up your dance.

#### D18 Elegant turns with Entradas (\*)

In this class, we'll develop complex turns, that are very challenging in close embrace. We will start with basic work on the technique of entradas and then present one or two classical turns.

(This class either requires some time and very advanced dancers or needs to be combined with D17 - in this case only entradas - to a longer class.)

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

At last the *one* class in which 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 exercises. 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. Please accept for this class only dancers who have participated in the relevant classes of the weekend or who have worked with us before or who are really advanced. Very often the dancers with the most evident technical weaknesses will sign up only for this class and find themselves out of their depths. This should be avoided.)*

## 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.)

### E8 B Vals - Flow, pause and rhythm

Vals music is often underestimated because it seems so easy to dance to. But sometimes we might be stressed, because it is very fast. In this class, we will discover how the music offers surprising moments of calmness. And then there are those phrases when we want to fly over the dance floor or apply rhythmic variation. We will examine those contrasts in some carefully chosen vales and integrate the ideas in the simple walk and - if the time allows for it - in an example movement. This class will enrich your dance and complete your musical understanding.

(This class contains E6 but presents many more aspects of musicality. It requires at least 2 x 1,5 hours)

## F Modern elements for the social dance floor (\*)

*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) dance floor. 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 (\*)