Salon Tango Program – Information and Guidelines



The Salon Tango Program is a CDTA BC\* initiative, developed to provide students with a structured learning format for developing social dance proficiency in salon styles of Argentine tango as it is danced at milongas.

The program defines specific goals to explore essential concepts and elements of Argentine tango social dance and culture. It is designed to convey and preserve the authenticity and cultural heritage of the dance.

Customized learning plans and goals are set to facilitate student progress. A CDTA-accredited teacher measures student progress in periodic assessment sessions to help focus a student’s learning. The content is divided into three progressive parts. Students enroll in one part at a time. Each part begins with a Social Dance Workshop where a student is facilitated to do a self-assessment before enrolling in the program. Each part ends with an assessment session where a student demonstrates their skill, and specific written feedback is provided for the student’s future reference. A student can learn and progress at their own pace, without deadlines.

With teacher permission, a student with adequate experience may enroll to challenge the program and be tested on all three parts in one assessment.

To enroll, please contact CDTA BC at [ballroomexamsecretary@cdtabc.com](mailto:ballroomexamsecretary@cdtabc.com) or inquire with CDTA accredited teachers of Argentine tango. The enrollment fee for each part is $60 and includes a Program Outline, a Social Dance Workshop, a Coaching Session, an Assessment Session and Report. Along with the assessment report, the student is rewarded a CDTA pin: Pearl Pin for part 1, Ruby Pin for part 2, and Emerald Pin for part 3.

\* The Canadian Dance Teachers Association aims to advance education in the field of dance and maintains an organization of qualified dance teachers throughout Canada.

# **Fees**

* $20 Self-assessment Workshop
* $60 Program enrollment. Includes: Study guide, 15-minute coaching, Assessment Session and Report, Assessment Video optional, CDTA Program Pin.
* $35 Repeat Assessment.
* Incidental Fees.

Fees are payable to the teacher in advance. Incidental fees may apply to cover additional costs (i.e. studio rental, floor fee, travel, logistics, etc.). All fees are non-refundable.

# **Assessment Format**

The student should arrive 10 minutes before the scheduled assessment time. The teacher brings the music to play for the two demonstrations. The demonstrations may be filmed by the teacher for closer analysis. The video will be deleted once analysis is completed or within a week’s time, and it may be shared with the student before deletion.

The duration of an assessment is approximately 15-20 minutes, and may be like this:

* 3 minutes - warm up and stretch
* 1 minute - introductions
* 3 minutes – first dance demonstration
* 3 minutes - writing assessment notes
* 1 minute - brief break between assessments
* 3 minutes – second dance demonstration
* 3 minutes - writing assessment notes
* 1 minute - brief break between assessments

An interval of one month should pass before a repeat assessment for the same part is taken.

## The music

To preserve the dance’s authenticity, the student chooses one song for the demonstration from the list of CDTA-approved songs from the Golden Age of tango. Advance approval is required if the student wishes to use a song that is not on the list. The teacher chooses the music for the second demonstration from the same list of approved songs.

## Dance demonstration

* A student is expected to bring a dance partner to the assessment session, and demonstrate assessed elements and concepts in two partnered dance demonstrations.
* A student may choose to be assessed as a leader or as a follower.
* Only one student in the partnership is assessed in one assessment session unless video analysis is used.
* The demonstrations are done for the entire duration of one song.
* An additional demonstration may be requested by the student or by the teacher. The additional demonstration may be less than the duration of a full song. The student may be asked to partner with the teacher or their delegate, or to demonstrate without a partner.

## Form and etiquette guidelines

* In keeping with the nature of Argentine tango social dance it is important for the demonstration to be improvised, not choreographed.
* Only fundamental elements of Salon tango should be used, also known as tango liso. Minimal adornments are permitted. However, the student is discouraged from using elements that are not part of the assessment focus. For instance, an assessment for Part 1 of the program should not have an excess of ochos, rebotes and giros, which are focuses of Part 2 and 3 of the program. The student is also discouraged from using other elements that are not part of the focus, like gancho, boleo, enganche, volcada, colgada, sacada, soltada, etc.
* Follower’s right forward step into the leader’s position is discouraged.
* Partners should wait for the music to start before embracing. Open embrace, v-embrace and close embrace are permitted as well as transitions between the embraces. In an open embrace, partners should maintain close proximity (4-5 inches apart or less).
* The demonstrations are done in a counterclockwise line of dance, in a lane without drifting.
* During a demonstration, the dancers should not interrupt the dance by breaking the embrace, talking or discontinuing dancing.
* The demonstration should conclude in a final position that is held to the end of the last note of the song. Extravagant or big ending poses are discouraged.
* A male dancer is expected to wear long pants - no shorts please.

Deviation from any of the above guidelines must be teacher-approved ahead of the assessment session.

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|  | **SONG LIST** The following is a list of tango music approved for use in assessments for the Salon Tango Program. To stay close to a Buenos Aires benchmark of tango music, all versions are recordings from the Golden Age, 1930s to the 1950s.  To listen on Youtube, go https://goo.gl/NiJEvQ | | | | | | |  | |  | |
| **#** | **Title** | **Orchestra** | **Instrumental / Vocalist** | **Year** | **Approx Length** | **Sentiment** | **BPM** | | **Composer** | |
| 1 | El Recodo | Biagi, Rodolfo | Instrumental | 1952 | 2:25 | Rhythmic | 130 | | Alejandro Junnissi | |
| 2 | Golgota | Biagi, Rodolfo | Teofilo Ibañez | 1938 | 2:34 | Rhythmic |  | | Rodolfo Biagi | |
| 3 | Griseta | Biagi, Rodolfo | Andrés Falgás | 1939 | 2:17 | Rhythmic |  | | Enrique Delfino | |
| 4 | La Maleva | Biagi, Rodolfo | Instrumental | 1939 | 2:34 | Rhythmic |  | | Antonio Buglioni | |
| 5 | Al Compás Del Corazón | Caló, Miguel | Raúl Berón | 1942 | 2:46 | Melodic | 121 | | Domingo Federico | |
| 6 | Inspiración | Caló, Miguel | Instrumental | 1943 | 2:50 | Melodic | 126 | | Peregrino Paulos | |
| 7 | Marión | Caló, Miguel | Raúl Iriarte | 1943 | 2:50 | Melodic |  | | Luis Rubinstein | |
| 8 | Yo Soy El Tango | Caló, Miguel | Alberto Podestá | 1941 | 2:49 | Melodic |  | | Domingo Federico | |
| 9 | El Chamuyo | Canaro, Francisco | Instrumental | 1933 | 3:08 | Rhythmic | 124 | | Francisco Canaro | |
| 10 | El Pollo Ricardo | Canaro, Francisco | Instrumental | 1938 | 2:30 | Rhythmic | 1:32 | | Luis Alberto Fernandez | |
| 11 | La Ultima Copa | Canaro, Francisco | Alberto Arenas | 1948 | 3:03 | Rhythmic |  | | Francisco Canaro | |
| 12 | Mi Noche Triste | Canaro, Francisco | Roberto Maida | 1936 | 2:45 | Rhythmic |  | | Samuel Castriota | |
| 13 | Adios Arrabal | D'Agostino, Ángel | Ángel Vargas | 1941 | 3:09 | Melodic |  | | Ángel D'Agostino | |
| 14 | Trasnochando | D'Agostino, Ángel | Ángel Vargas | 1942 | 3:01 | Melodic | 120 | | Ángel D'Agostino | |
| 15 | Tres Esquinas | D'Agostino, Ángel | Ángel Vargas | 1941 | 3:05 | Melodic | 126 | | Ángel D'Agostino | |
| 16 | Dime Mi Amor | D'Arienzo, Juan | Héctor Mauré | 1941 | 2:42 | Rhythmic | 138 | | Rodolfo Sciammarella | |
| 17 | El Choclo | D'Arienzo, Juan | Instrumental | 1937 | 2:35 | Rhythmic |  | | Juan Mallada | |
| 18 | Joaquina | D'Arienzo, Juan | Instrumental | 1935 | 3:06 | Rhythmic | 130 | | Juan Bergamino | |
| 19 | Nueve De Julio | D'Arienzo, Juan | Instrumental | 1935 | 3:03 | Rhythmic |  | | Jose Luis Padula | |
| 20 | Pensalo Bien | D'Arienzo, Juan | Alberto Echagüe | 1938 | 2:19 | Rhythmic |  | | Alberto Calvera | |
|  |  |  |  |  |  |  |  | |  | |
| 21 | Cómo Se Muere De Amor | De Angelis, Alfredo | Floreal Ruiz | 1943 | 2:47 | Melodic | 119 | | Alfredo De Angelis | |
| 22 | Pavadita | De Angelis, Alfredo | Instrumental | 1958 | 2:53 | Melodic |  | | Alfredo De Angelis | |
| 23 | Rosicler | De Angelis, Alfredo | Julio Martel | 1946 | 3:08 | Melodic |  | | Jose Basso | |
|  |  |  |  |  |  |  |  | |  | |
| 24 | Malena | Demare, Lucio | Juan Carlos Miranda | 1942 | 2:55 | Melodic | 128 | | Lucio Demare | |
| 25 | Que Solo Estoy | Demare, Lucio | Raúl Berón | 1943 | 3:05 | Melodic |  | | Raúl Kaplún | |
| 26 | Solamente Ella | Demare, Lucio | Horacio Quintana | 1944 | 3:17 | Melodic |  | | Lucio Demare | |
|  |  |  |  |  |  |  |  | |  | |
| 27 | A La Gran Muñeca | Di Sarli, Carlos | Instrumental | 1954 | 2:49 | Melodic |  | | Jesus Ventura | |
| 28 | Bahia Blanca | Di Sarli, Carlos | Instrumental | 1958 | 2:50 | Melodic |  | | Carlos Di Sarli | |
| 29 | Comme Il Faut | Di Sarli, Carlos | Instrumental | 1951 | 2:35 | Melodic | 116 | | Eduardo Arolas | |
| 30 | Junto A Tu Corazón | Di Sarli, Carlos | Alberto Podestá | 1942 | 3:02 | Melodic |  | | Enrique Francini & Hector Stamponi | |
| 31 | Porteño Y Bailarín | Di Sarli, Carlos | Jorge Durán | 1945 | 2:24 | Melodic | 120 | | Carlos Di Sarli | |
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| **#** | **Title** | **Orchestra** | **Instrumental / Vocalist** | **Year** | **Approx Length** | **Sentiment** | **BPM** | | **Composer** | |
| 32 | A Media Luz | Donato, Edgardo | Horacio Lagos | 1941 | 2:32 | Rhythmic | 122 | | Edgardo Donato | |
| 33 | El Adiós | Donato, Edgardo | Horacio Lagos | 1937 | 3:11 | Rhythmic | 122 | | Maruja Pacheco Huergo | |
| 34 | Mi Serenata | Donato, Edgardo | R. Gavioli & L. Morales | 1940 | 3:00 | Rhythmic |  | | Edgardo Donato | |
|  |  |  |  |  |  |  |  | |  | |
| 35 | Buscándote | Fresedo, Osvaldo | Ricardo Ruiz | 1941 | 2:51 | Melodic |  | | Lalo Scalise | |
| 36 | Siempre Es Carnaval | Fresedo, Osvaldo | Roberto Ray | 1937 | 3:16 | Melodic |  | | Osvaldo Fresedo | |
| 37 | Tigre Viejo | Fresedo, Osvaldo | Instrumental | 1934 | 3:07 | Melodic | 129 | | Salvador Grupillo | |
|  |  |  |  |  |  |  |  | |  | |
| 38 | Amurado | Laurenz, Pedro | Instrumental | 1952 | 3:02 | Dramatic | 123 | | Pedro Maffia & Pedro Laurenz | |
| 39 | Mala Junta | Laurenz, Pedro | Instrumental | 1947 | 3:01 | Dramatic | 125 | | Julio De Caro & Pedro Laurenz | |
| 40 | Nunca Tuvo Novio | Laurenz, Pedro | Alberto Podestá | 1943 | 3:14 | Dramatic | 124 | | Agustin Bardi | |
|  |  |  |  |  |  |  |  | |  | |
| 41 | Corrientes Y Esmeralda | Pugliese, Osvaldo | Roberto Chanel | 1944 | 2:48 | Dramatic |  | | Francisco Pracánico | |
| 42 | Gallo Ciego | Pugliese, Osvaldo | Instrumental | 1959 | 3:35 | Dramatic |  | | Agustin Bardi | |
| 43 | La Yumba | Pugliese, Osvaldo | Instrumental | 1952 | 2:48 | Dramatic |  | | Osvaldo Pugliese | |
| 44 | Recuerdo | Pugliese, Osvaldo | Instrumental | 1944 | 2:46 | Dramatic |  | | Osvaldo Pugliese | |
|  |  |  |  |  |  |  |  | |  | |
| 45 | Llorar Por Una Mujer | Rodríguez, Enrique | Armando Moreno | 1941 | 2:49 | Rhythmic |  | | Enrique Rodriguez | |
| 46 | No Te Quiero Mas | Rodríguez, Enrique | Armando Moreno | 1940 | 2:18 | Rhythmic |  | | Juan Baüer | |
| 47 | Son Cosas Del Bandoneón | Rodríguez, Enrique | Roberto "Chato" Flores | 1939 | 2:41 | Rhythmic |  | | Enrique Rodriguez | |
|  |  |  |  |  |  |  |  | |  | |
| 48 | Al Compás De Un Tango | Tanturi, Ricardo | Alberto Castillo | 1942 | 2:39 | Rhythmic |  | | Alberto Suarez Villanueva | |
| 49 | Muchachos Comienza La Ronda | Tanturi, Ricardo | Enrique Campos | 1943 | 2:37 | Rhythmic |  | | Luis Porcell | |
| 50 | Una Emoción | Tanturi, Ricardo | Enrique Campos | 1943 | 2:39 | Rhythmic |  | | Enrique Campos | |
|  |  |  |  |  |  |  |  | |  | |
| 51 | Barrio de Tango | Troilo, Anibal | Francisco Fiorentino | 1942 | 3:16 | Dramatic |  | | Aníbal Troilo | |
| 52 | Danzarin | Troilo, Anibal | Instrumental | 1958 | 3:36 | Dramatic |  | | Julián Plaza | |
| 53 | Quejas De Bandoneón | Troilo, Anibal | Instrumental | 1944 | 2:36 | Dramatic |  | | Juan De Dios Filiberto | |
| 54 | Uno | Troilo, Anibal | Alberto Marino | 1943 | 3:29 | Dramatic |  | | Mariano Mores | |
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