

Contents

Rogue Resonance: Core Principles	1
The Foundation: Connection Over Steps	1
The Four Connections	1
1. Connection to Self	1
2. Connection to Partner	2
3. Connection to Environment	2
4. Connection to Music	2
The Rogue Principles	2
Principle 1: Bounce and Roll (Brush Rarely)	2
Principle 2: Stop and Connect (Accelerations and Decelerations)	3
Principle 3: Groundedness (from Salsa)	3
Principle 4: Flow (from Zouk)	3
Principle 5: Connection (inspired by Kizomba)	4
Principle 6: No Judgement, Only Support	4
The Three Influences	4
Summary: The Rogue Dancer	4

Rogue Resonance: Core Principles

The philosophy behind Oscar Castellino's approach to bachata lead and follow

The Foundation: Connection Over Steps

Rogue Bachata is not about learning sequences. It's about developing sensitivity—to yourself, your partner, the music, and the environment. When these connections are strong, movement emerges naturally. The steps become a byproduct of awareness, not the goal.

“Let the connection take control, move beyond the steps, let your body flow.”
— *Rogue Bachata Connection*

The Four Connections

1. Connection to Self

Before you can connect with a partner, you must be present in your own body.

What to notice: - Breath (depth, rhythm, ease) - Centre of gravity (stable or shifting) - Gait and weight distribution - Joint mobility (ankles, knees, hips, shoulders, spine) - Muscular tension (jaw, shoulders, lower back) - Emotional state and energy level - What you carry with you from the day

The practice: Observe without judgement. Don't try to fix—just notice. Change will come naturally once awareness is established.

Related methodologies: Feldenkrais, Laban (Body), Somatic Practices

2. Connection to Partner

The partner relationship is a continuous conversation in movement.

What to cultivate: - Reading their breathing and rhythm - Sensing their weight and balance - Responding to their energy level - Forgetting yourself to tune into them

The mastery: “You achieve mastery when you don’t get worried about what your body is going to do.”

Related methodologies: Contact Improvisation, Authentic Movement, Mirroring

3. Connection to Environment

The room is not a backdrop—it’s a collaborator.

What to sense: - Floor texture and springiness - Temperature and humidity - Lighting quality and shadows - Acoustics and echo - The energy and mood of the people present - Smells and air quality

The practice: Before and during dancing, let your peripheral awareness take in the space. Adapt to it rather than ignoring it.

Related methodologies: Site-Specific Dance, Laban (Space)

4. Connection to Music

The music is not a metronome—it’s a living partner.

What to hear: - The main rhythm and where it breathes - The emotional arc of the song - Moments that invite stillness or explosion - The specific character of this track, this instrument, this voice

The practice: Dance *this* song, not “bachata in general.” Let the music’s personality shape your choices.

The Rogue Principles

Principle 1: Bounce and Roll (Brush Rarely)

When two bodies make contact, the interaction should be intentional and clear.

Quality	Description	Feel
Bounce	Elastic rebound—like two magnets of the same pole meeting	Springy, playful, clear boundaries
Roll	Maintaining contact while redirecting—like a ball rolling along a curved surface	Smooth, continuous, connected
Brush (avoid)	Sliding friction with unclear intention	Jarring, ambiguous, uncomfortable

Application in bachata: - Direction changes → use *bounce* (compression then release) - Turns and passes → use *roll* (hand rotates with the follower's body) - Never drag or slide the connection

Related methodologies: Contact Improvisation (rolling point of contact), Aikido (blending)

Principle 2: Stop and Connect (Accelerations and Decelerations)

At any moment, the dance should be able to pause. The pause reveals the quality of connection.

The test: 1. Stop mid-movement (on leader's initiative or Oscar's cue) 2. Check: Am I balanced on my own? 3. Check: Is my partner balanced on their own? 4. Check: Are we connected—or just physically close?

The insight: If the pause reveals wobbling, leaning, or disconnection, the preceding movement was compromised. The stop is not an interruption—it's information.

Application in bachata: - Leaders: Practice decelerating clearly before stops - Followers: Maintain your own axis; don't fall into the leader - Both: Use pauses musically, not just as exercises

Related methodologies: Alexander Technique (inhibition), Tango (parada)

Principle 3: Groundedness (from Salsa)

Strong connection to the floor creates clarity in weight transfer.

What groundedness feels like: - Every step fully commits weight - The floor pushes back up through you - Your centre stays low and stable - Movements originate from below the ribcage

The practice: - Step like you mean it—no half-measures - Lead from the core and legs, not the arms - “The floor knows whether you mean it.”

Related methodologies: Bartenieff (grounding), Salsa technique

Principle 4: Flow (from Zouk)

Continuous movement through the spine creates expressiveness.

What flow feels like: - Head and pelvis connected through a wave - Movement doesn't stop at the joints but travels through them - The body ripples rather than jerks - Even stillness has a subtle internal motion

The practice: - Feel the wave from head to tail and back - Let body waves pass between partners like a conversation - Use flow when the music opens up—not constantly

Related methodologies: Bartenieff (head-tail connectivity), Zouk technique

Principle 5: Connection (inspired by Kizomba)

The close embrace as a listening device, not a trap. We're not dancing kizomba, but we borrow this idea of connection quality.

What this connection feels like: - Chest-to-chest awareness that transmits intention before the feet move - Breathing together—inhale to prepare, exhale to move - Leads that the follower feels before seeing - Stillness that is active, not empty

How we apply it in bachata: - Be aware of your partner's breathing rhythm - Let intention travel from the sternum, not just the arms - Followers: receive the lead through your core, not just your hands - Pauses become musical, not awkward

Related methodologies: Kizomba technique, Contact Improvisation (weight sharing)

Principle 6: No Judgement, Only Support

The container in which learning happens matters as much as the content.

For participants: - Different experiences make social dancing interesting - What you bring today is valid—tiredness, nervousness, joy, uncertainty - There is no “wrong body” for this work

For the teacher: - Create safety through language and modelling - Celebrate effort and curiosity, not just success - Notice when someone is struggling—offer support, not correction

Related methodologies: Mindfulness, Radical Acceptance (DBT), Authentic Movement (witnessing)

The Three Influences

Rogue Bachata draws explicitly from three dance traditions:

Tradition	Contribution to Rogue
Salsa	Groundedness—strong floor connection, clear weight transfer, rooted energy
Zouk	Flow—body waves, head movement, continuous spinal expression
Kizomba	Connection—close embrace, micro-lead sensitivity, breathing together

The integration is not about mixing moves from each style. It's about embodying the *qualities* of each and letting them emerge when the music and partner call for them.

Summary: The Rogue Dancer

A dancer practicing Rogue Resonance:

1. **Arrives in their body** before asking it to perform
2. **Tunes into the partner** without losing themselves

3. **Responds to the room** as a living space, not a stage
4. **Listens to the music** as a unique conversation each song
5. **Bounces and rolls** rather than brushing or grabbing
6. **Stops to check connection** without fear of the pause
7. **Grounds through the floor** while flowing through the spine
8. **Extends compassion** to themselves and others—no judgement, only support

“Connection, compassion, conviction, connection.”

— *Rogue Bachata Connection*

Document prepared for the Rogue Resonance Bachata Workshop, January 2026