
book-tejas-music Documentation

Release latest

August 06, 2015

1	Introduction / Overview	3
2	Where to Buy	5
3	Getting Started in Building a Collection	7
3.1	A Basic Collection (An annotated list)	7
3.2	Expanding the Basic Collection	8
3.3	A Basic Collection on a Budget	8
4	Building a More Extensive Collection	9
4.1	Principal Elements of a More Extensive Collection	10
5	A Note on Fidelity	13
6	A Note on Changing Availability	15
7	Some of the Better Recordings	17
7.1	The Old Guard	17
7.2	The Early Golden Age	18
7.3	Orchestras of the Golden Age	19
7.4	Transition to New Tango	26
7.5	New Tango	26
7.6	Modern Tango Orquestas	27
7.7	Neo-Tango Music	28
7.8	Compilations	29
8	Recordings to Avoid	31
9	Some of Our Favorite Tango CDs	33
10	Tango Montreal Top 25	35
11	Music for Dancers New to Argentine Tango	37
11.1	Overview	37
11.2	The Recordings	38
11.3	Where to Buy	38
12	Classics of Tango Dance Music	41
12.1	List as of 1 May 2011	42
12.2	Acknowledgments and Comments	55

13	Playing Music for Milongas: The DJ's Role	57
13.1	Overview – The DJ's Role	57
13.2	Selecting Music for Dancing	57
13.3	In Search of Fidelity	58
13.4	Why Golden-Age Recordings Dominate Most Playlists	59
13.5	Using Post-Golden-Age Recordings	59
13.6	Using Neo-Tango Recordings	60
13.7	Tandas and Cortinas	61
13.8	Composing Tandas	61
13.9	Selecting a Cortina	62
13.10	Mixing the Music: Some Mechanics	62
14	Programming an Evening's Music	65
14.1	Programming a Cycle	66
14.2	Developing an Evening's Mood	67
14.3	Alternative Strategies for Programming an Evening's Music	69
14.4	Closing an Evening of Dancing	69
14.5	Acknowledgments	70
15	An Annotated List of Tandas	71
15.1	Old Guard Orquesta Típica Victor, Carabelli, Lomuto, Fresedo	71
15.2	Early Golden Age De Caro, Canaro	71
15.3	Golden Age Harder Rhythmic D'Arienzo, Biagi, Rodríguez	72
15.4	Golden Age Softer Rhythmic Troilo, Tanturi, Caló, Laurenz, D'Agostino, Troilo, Di Sarli	74
15.5	Golden Age Smooth Di Sarli, Canaro, Fresedo, Troilo	75
15.6	Golden Age Lyrical Caló, Troilo, Di Sarli, Canaro, Fresedo, Tanturi, Demare, De Angelis	76
15.7	Golden Age Dramatic De Angelis, Pugliese	77
15.8	Transitional and New Tangos	79
15.9	Modern Dance Orquestas	80
15.10	Neo-Tango Music	81
15.11	Milongas	82
15.12	Valses	84
15.13	La Cumparsita The Finale	85
16	A DJ's Guide to Post-Golden-Age Recordings	87
16.1	Golden-Age and Old-Guard Redux	87
16.2	Lush Transition-Era Orchestration	88
16.3	Progressive (Pugliese/Piazzolla/Salgan/Troilo) Sensibilities	88
16.4	Music from Tango Shows	90
17	A DJ's Guide Neo-Tango Recordings	93
17.1	Some Tango-Fusion Recordings	93
17.2	Other Resources	95
18	Guides to Tango Music for Social Dancing	97

Attention: This ebook is based on information from 2000-2013. It has not been revised to include the latest updates. Some editing was added by Kace Ong.

by Stephen and Susan Brown

A comprehensive guide for getting started on building a collection of Argentine tango music for social dancing.



Contents

- *Building a Tango Music Collection for Social Dancing*
 - *Introduction / Overview*
 - *Where to Buy*
 - *Getting Started in Building a Collection*
 - * *A Basic Collection (An annotated list)*
 - * *Expanding the Basic Collection*
 - * *A Basic Collection on a Budget*
 - *Building a More Extensive Collection*
 - * *Principal Elements of a More Extensive Collection*
 - *A Note on Fidelity*
 - *A Note on Changing Availability*
 - *Some of the Better Recordings*
 - * *The Old Guard*
 - * *The Early Golden Age*
 - * *Orchestras of the Golden Age*
 - * *Transition to New Tango*
 - * *New Tango*
 - * *Modern Tango Orquestas*
 - * *Neo-Tango Music*
 - * *Compilations*
 - *Recordings to Avoid*
 - *Some of Our Favorite Tango CDs*
 - *Tango Montreal Top 25*

Introduction / Overview

A person attempting to develop a collection of tango music faces two challenges: knowing which recordings are likely to be suitable for social dancing and finding a place to buy them. Most of the tango recordings available in U.S. music stores are not well suited for social dancing. Mail ordering is often the best option. In starting our collection of tango music for social dancing, we found the **‘Tango Montreal’** website to be helpful. Classics of Tango Dance Music and Mike Lavocah’s recommendations at milonga.co.uk are other useful resources. We also ask the DJs at milongas and practicas what they are playing when we hear something we particularly like. Our final guide has been our own ears, sense of rhythm, and the improving availability of recordings.

A purchaser can improve the odds of finding good dance music by watching for the four big names in tango social dance music: Juan D’ Arienzo, Carlos Di Sarli, Osvaldo Pugliese, and Anibal Troilo. Their orchestras were among the most popular during the golden age of tango, and their music is still prominently featured at milongas in Buenos Aires. A number of other orchestras from the golden age of tango – particularly those led by Rodolfo Biagi, Miguel Caló, Francisco Canaro, Angel D’ Agostino, Alfredo De Angelis, Pedro Laurenz, and Ricardo Tanturi – also produced music that is excellent for social dancing, and their music is still played at milongas in Buenos Aires. The EMI Reliquias and Tango Argentino labels contain many of the best tangos recorded by the great orchestras of the golden age.

Some of the orchestras from the old guard that held sway prior to the golden age, such as Orquesta Tipica Victor and those led by Julio De Caro, Roberto Firpo, Osvaldo Fresedo, and Francisco Lomuto also produced excellent social dance music, but the available recordings are generally of lower fidelity. Orchestras playing new tango, such as those led by Astor Piazzolla, Pablo Ziegler, and Juan-Jose Mosalini, typically recorded concert music that most tango dancers consider unsuitable for social dancing. Orchestras recording during the transition from the golden age to new tango, such as those led José Basso, Carlos Garcia, Francini-Pontier, Alfredo Gobbi, and Horacio Salgan, played arrangements that ranged from concert music to social dance music.

There are a number of easy to find recordings that are probably best avoided when starting a collection of tango recordings for social dancing. Most prominent in this category are the recordings of Carlos Gardel and Astor Piazzolla. Although recordings by these artists are widely available and highly regarded for listening, they did not produce music intended for social dance. Recordings for stage shows are also probably best avoided. Although the music can be excellent and well recorded, most of the music is played at tempos that are too fast for social dancing.

Where to Buy

Despite a growing number of releases over the past few years, distribution remains limited, and availability is a constant issue in obtaining recordings of Argentine tango music suitable for dancing. For purchases in the United States, keep your eyes open and visit lots of compact disc stores and be prepared to mail order. Barnes and Noble bookstores occasionally have a few CDs of good tango music for social dancing – particularly on the Blue Moon and El Bandoneon and Harlequin labels – along with extensive stocks of tango music completely unsuitable for social dancing. Some large local stores near universities also stock a fair number of tango recordings, some of which may be suitable for social dancing.

Of the dealers in the United States, TangoCD.com has the most extensive list of recordings. Zival's Tango Store in Buenos Aires has the most extensive list of recordings and ships promptly. Owing to the distance, Zival's shipping costs are high and are best spread across a big order. In the United Kingdom, Mike Lavocah's milonga.co.uk, has an extensive list of available recordings. In Germany, Danza y Movimiento has an extensive list of recordings.

Getting Started in Building a Collection

Most of the tango music used for social dance was recorded by the major orchestras that played during the golden age of tango, which extended from the late 1930s through the early 1950s. Each of the major orchestras had a somewhat different sound. One of the key elements of successfully building a collection is to obtain a core set of CDs that represents the diversity of these great orchestras with CDs that have well-recorded music that is suitable for dancing. When starting a collection of tango music for social dancing, our recommendation is to begin with the four great orchestras of the golden age – D' Arienzo, Di Sarli, Troilo and Pugliese. We also recommend expanding this collection with recording by some of the other major orchestras of the golden age, particularly Caló, Tanturi, DeAngelis, Laurenz and Biagi.

Recordings from other eras can be added later. The recordings of the old guard, which recorded prior to the golden era, are important historically, but the poor fidelity limits their usefulness for social dancing. Recordings of new tango or from the transition to new tango are of better fidelity than most recordings from the golden age, but most of the arrangements are less suitable for social dancing.

3.1 A Basic Collection (An annotated list)

For a basic collection, we recommend one or two CDs from each of the four great orchestras. Taken together, the music of these four orchestras represent a good sampling of the variety of sounds that characterized the golden age. For Juan D' Arienzo, the best CD to begin with is El Esquinazo 1937-1938 in the RCA series 70 Años. Another excellent choice is Instrumental Vol 1 on the Solo Tango label. Other possibilities are Sus Primeros Exitos vol. 1, or Sus Primeros Exitos vol. 2. For Carlos Di Sarli, the best currently available CDs to begin with is Instrumental Vol. 1. on the Solo Tango label. Alternatives are RCA Victor 100 Años or Instrumental on the Tango Argentino label. For Anibal Troilo, the best CDs for a basic collection are probably Instrumental, and Troilo/Fiorentino. Some of the material found on these two CDs is available on Yo Soy El Tango (RCA) at slightly better fidelity, but the set of tracks is not compelling. Some of the best material from the two CDs are available on El Inmortal Pichuco but at much lower fidelity. For Osvaldo Pugliese, the best CD to begin a collection is Ausencia. If this Pugliese recording proves too difficult to find, Instrumentales Inolvidables would be a reasonable substitute.

1. **Juan D' Arienzo** El Esquinazo 1937-1938 (RCA 70 Años - the best set of tracks in the best-sounding collection of D' Arienzo's classics Instrumental Vol. 1 (Solo Tango) - this CD has more of D' Arienzo's classic instrumentals than any other Sus Primeros Exitos, vol. 1 (Tango Argentino) - many classic D' Arienzo tangos and a few milongas Sus Primeros Exitos, vol. 2 (Tango Argentino) - many classic D' Arienzo tangos and a few milongas
2. **Carlos Di Sarli** Instrumental Vol.1 (Solo Tango) - probably the best available CD of Di Sarli's instrumental tangos RCA Victor 100 Años - many Di Sarli classics Instrumental (Tango Argentino) - many classic Di Sarli instrumentals, but some tracks have too much reverb and processing
3. **Anibal Troilo** Instrumental (Tango Argentino) - his early rhythmic classics Troilo/Fiorentino (Solo Tango) - with the great vocalist Francisco Fiorentino El Inmortal Pichuco (El Bandoneon EBCD 1) - a lower fidelity

alternative Yo Soy El Tango (Troilo en RCA Victor) - some early instrumental classics and some vocals by Francisco Fiorentino

4. **Oswaldo Pugliese** Ausencia (EMI Odeon # 8 35886 2) - an outstanding collection with many of his best recordings Instrumentales Inolvidables (EMI Reliquias) - many classic Pugliese instrumentals that are not found on Ausencia

3.2 Expanding the Basic Collection

To add depth to the basic collection, we recommend adding a few CDs by some of the other highly regarded orchestras of the golden age, particularly those led by Caló, DeAngelis, Laurenz, Biagi and Tanturi. For Miguel Caló, the best CDs for a small collection are Al Compás del Corazon and Yo Soy El Tango. For Alfredo De Angelis, the best CD for a small collection is From Argentina to the World or Adiós Marinero. The former contains most De Angelis instrumental classics and his two best vales. The latter contains four great vales in addition to some excellent vocal tangos. For Pedro Laurenz, the CD Milonga a Mis Amores contains excellent vales and milongas in addition to some decent tangos. For Rodolfo Biagi, the best CD to expand a basic collection is Sus Exitos con Falgas y Ibanez (EMI Reliquias) or the somewhat lower fidelity Campo Afuera (El Bandoneon). For Ricardo Tanturi's Orchestra, the best choice would be with vocalist Alberto Castillo on the Solo Tango label, Tanturi/Castillo. The other Tanturi/Castillo CDs have similar tracks; the El Bandoneon CD has noticeably lower fidelity. Another great addition to any collection is the Carlos Di Sarli orchestra with vocalists Roberto Rufino, Sus Primeros Exitos vol. 1 or Jorge Duran, Porteño y Bailarin.

5. **Miguel Caló** Al Compás del Corazon (EMI Reliquias) - great vales, milongas and tangos with the great vocalist Raul Beron Yo Soy El Tango (El Bandoneon EBCD 34) - the more rhythmic side of Caló
6. **Alfredo DeAngelis** From Argentina to the World (EMI) - includes his instrumental classics Adiós Marinero (El Bandoneon) - includes several great vales
7. **Pedro Laurenz** Milonga a Mis Amores (El Bandoneon) - great milongas and vales
8. **Rodolfo Biagi** Sus Exitos con Falgas y Ibanez (EMI Reliquias) - perhaps the most essential Biagi CD Campo Afuera (El Bandoneon EBCD 40) - a lower fidelity alternative
9. **Ricardo Tanturi con Alberto Castillo** El Tango es el Tango (Tango Argentino) - the Tanturi/Castillo CD with most classic tangos Tangos de mi Ciudad (Tango Argentino) - some classic tangos and milongas Tanturi/Castillo (Solo Tango) - great sound but fewer of the classics Cuatro Compases (El Bandoneon EBCD 48) - a lower fidelity alternative
10. **Carlos Di Sarli with vocalists** Sus Primeros Exitos, vol. 1 (Tango Argentino) - with vocalist Roberto Rufino Porteño y Bailarin (Tango Argentino) - with vocalist Jorge Duran

3.3 A Basic Collection on a Budget

The two-CD compilation, Pa' Que Bailen Los Muchachos on the Blue Moon label is an attractive alternative for someone who wants to start on a smaller budget. This compilation contains social dance music played by some of the major tango orchestras of the golden age. Many tracks are the classics of tango. Most tracks are from the golden age, but some are from the old guard, and some are from the transition to new tango.

Compilation – Pa' Que Bailen Los Muchachos (Blue Moon BMT 001/002)

Building a More Extensive Collection

For purposes of developing a more extensive collection of tango music, we find useful to think of the music in a number of categories. Because the recordings of the golden age that are suitable for social dancing are so extensive, we categorize them as early golden age, harder rhythmic, softer rhythmic, smooth, lyrical and dramatic. Including the tangos of the old guard, transition era, new tango, modern tango orchestras, and tango fusion, as well as milongas and valsés we obtain 13 categories with which to classify recordings. Each category has a different sound, and numerous CDs are available in each category.

Table 4.1: Music by Category

Style of Music	About the Style of Music	Orchestras
Old Guard	The tangos of the old guard generally had less complex arrangements and simpler rhythms in comparison to tangos played during golden age and later eras.	Orquesta Tipica Victor, Carabelli, Firpo, Lomuto, Fresedo, etc.
Early Golden Age	The tangos of the early golden age represent a transition from the old guard to the golden age of tango. They have clear, simple rhythms but show signs of the stronger orchestration and lyricism that characterize golden age tangos.	De Caro, Donato, early Canaro

Golden Age Harder Rhythmic Strong ric-tic rhythms characterize the harder rhythmic tangos. For the tangos in this style that have vocals, the singer stays relatively close to the orchestra's rhythm. D' Arienzo, Biagi, Rodriguez Golden Age **Softer Rhythmic** Less pronounced ric-tic rhythms characterize the softer rhythmic tangos. For the tangos in this style that have vocals, the singer stays relatively close to the orchestra's rhythm. early Troilo, some Troilo/Fiorentino, Tanturi/Castillo, Caló instrumentals, Caló/Podesta, Federico, Laurenz, D' Agostino/Vargas, early Di Sarli Golden Age **Smooth** A strong, slow walking beat and the near elimination of the ric-tic rhythms characterize the smooth tangos. most Di Sarli instrumentals, some Canaro instrumentals, some Fresedo instrumentals, some Troilo instrumentals Golden Age **Lyrical** During the golden age, sometimes the singer sang with orchestra, sometimes the orchestra played for the singer. When the orchestra played for the singer, the result was a lyrical tango in which the singers often departs from a close adherence to the orchestra's rhythm. The overall effect is to emphasize the lyrical nature of the music Caló/Beron, Di Sarli/Rufino, Di Sarli/Duran, some Troilo/Fiorentino, some Canaro with singers, Fresedo/Ray, Tanturi/Campos, Demare with singers, DeAngelis with singers Golden Age **Dramatic** The tangos in this category have the most dramatic arrangements with more rubato playing, greater dissonance, stronger climaxes, and (sometimes) tempo shifts. DeAngelis instrumentals, Pugliese **Transition Era** The tangos in this category were recorded during an era in which orchestras were shifting from dance music to concert music, but have a few tracks with sufficiently strong dance beat for social dance. Sassone, Gobbi, Varela, Francini/Pontier, Garelo **New Tango** Building on the work of Anibal Troilo, Osvaldo Pugliese and Horacio Salgan, Astor Piazzolla led a revolution in concert-oriented tango music in which drama was heightened through rubato playing, pauses, and tempo changes. The combined effect works well for tango dance performances, but can be outside the comfort zone for social dancing. For social dancing, the most useful new-tango recordings combine some of Piazzolla's sensibilities with a tango dance beat that is sufficiently strong for

modern ears. Piazzolla, New York Tango Trio, Litto Nebia, Trio Pantango Modern Dance Orquestas Several modern tango orchestras have returned to the dance beat that characterized the golden era of tango dance music. The recordings made by modern dance orchestras typically have more intricate arrangements with a little more of a dramatic concert feel than those made during the golden era, but the dance beat is prominent and the fidelity is much better than on the golden era recordings. Color Tango, El Arranque, Sexteto Sur Tango Fusion Tango fusion integrates traditional tango rhythms and instrumentation with other musical traditions, contemporary instruments and electronica to create a modern and culturally relevant world tango music with a dance-club sound. Gotan Project, Bajofondo Tango Club, Carlos Libedinsky Milongas Milonga is a faster-paced dance music with a relentless driving rhythm from which tango music developed. Canaro, D' Arienzo, Troilo, Tanturi, Caló, Di Sarli, Pugliese, Biagi, Laurenz Valses Vals music is based on the classic 1-2-3 waltz rhythm but is played at a much faster tempo than characterizes ballroom or Viennese waltz music. Canaro, D' Arienzo, Biagi, Troilo, Tanturi, Caló, Di Sarli, DeAngeles, Laurenz

4.1 Principal Elements of a More Extensive Collection

Our strategy for building an extensive collection of tango music for social dancing is to rely principally on those CDs that contain many classics and well represent the variety of tangos, milongas and valsés from the golden age. Selective additions of old guard and post golden-era recordings, as well as CDs with a limited number of useful tracks round out a more extensive collection.

Old Guard (For a discussion of the recordings see Old Guard below.)

Orquesta Tipica Victor 1926-1940 (El Bandoneon EBCD 85) RCA Victor 100 Años - suprisingly good fidelity

Roberto Firpo Milonga Orillera (El Bandoneon EBCD 75) - a classic celebration of the old guard sound

Early Golden Age (For a discussion of the recordings see Early Golden Age below.)

Francisco Canaro La Melodia de Nuestro Adios (El Bandoneon) - some great tangos and valsés 40 Grandes Exitos (Las Grandes Orquestas del Tango Blue Moon) - some great milongas and valsés and some good tangos

Golden Age Harder Rhythmic

Juan D' Arienzo (For a discussion of the recordings see Juan D' Arienzo below.) El Esquinazo 1937-1938 (RCA 70 Años) - the best set of tracks in the best-sounding collection of D' Arienzo's classics De Pura Cepa 1935-1936 (RCA 70 Años) - the first disc in the best-sounding collection of D' Arienzo classics Instrumental Vol. 1 (Solo Tango) - this CD has more of D' Arienzo's classic instrumentals than any other Grandes del Tango Vol. 1 (Instrumental)/5 (Lantower) - an attractive disc with coverag to fill in holes Sus Primeros Exitos, vol. 1 (Tango Argentino) - many classic D' Arienzo tangos and a few milongas Sus Primeros Exitos, vol. 2 (Tango Argentino) - many classic D' Arienzo tangos and a few milongas

Rodolfo Biagi (For a discussion of the recordings see Rodolfo Biagi below.) Sus Exitos con Falgas y Ibanez (EMI Reliquias) - perhaps the most essential Biagi CD Sus Exitos con Jorge Ortiz - some great tangos and a great vals Sus Exitos con Jorge Ortiz, Vol. 2 - some good tangos and great valsés Sus Exitos con Alberto Amor (EMI Reliquias) - hard edged rhythm with vocals that have a romantic touch Campo Afuera (El Bandoneon EBCD 40) - a lower fidelity alternative with good milongas

Enrique Rodriguez (For a discussion of the recordings see Enrique Rodriguez below.) y Su Orquesta Tipica (El Bandoneon) - most of the Rodriguez classics

Golden Age Softer Rhythmic

Anibal Troilo (For a discussion of the recordings see Anibal Troilo below.) Yo Soy El Tango (Troilo en RCA Victor) Instrumental (Tango Argentino) Troilo/Fiorentino (Solo Tango)

Miguel Caló (For a discussion of the recordings see Miguel Caló below.) Yo Soy El Tango (El Bandoneon EBCD 34) - some of Caló's best music, but of uneven fidelity y Su Orquesta de Estrellas (El Bandoneon EBCD 92) - some of Caló's best music, but repeats tracks on other CDs

Pedro Laurenz (For a discussion of the recordings see Pedro Laurenz below.) Milonga a Mis Amores (El Bandoneon) - great valsés and milongas

Ricardo Tanturi con Alberto Castillo (For a discussion of the recordings see Ricardo Tanturi below.) El Tango es el Tango (Tango Argentino) - the Tanturi/Castillo CD with most classic tangos Tangos de mi Ciudad (Tango Argentino) - some classic tangos and milongas Tanturi/Castillo (Solo Tango) - great sound but fewer of the classics Cuatro Compases (El Bandoneon EBCD 48) - a lower fidelity alternative

Angel D' Agostino and Angel Vargas (For a discussion of the recording, see Angel D' Agostino below.) Tangos de Los Angeles, Vol. 2 (Tango Argentino) - one of the great pairings of an orchestra and vocalist Tangos de Los Angeles, Vol. 4 (Tango Argentino) - one of the great pairings of an orchestra and vocalist

Golden Age Smooth

Carlos Di Sarli (For a discussion of the recordings see Carlos Di Sarli below.) Instrumental, vol.1 (Solo Tango) - probably the best available CD of DiSarli's instrumental tangos RCA Victor 100 Años - many Di Sarli classics Instrumental (Tango Argentino) - many classic Di Sarli instrumentals, but with a strange overlay of reverb

Golden Age Lyrical

Miguel Caló (For a discussion of the recordings see Miguel Caló below.)

Al Compás del Corazon (EMI Reliquias) - great valsés, milongas and tangos with the great vocalist Raul Beron y Su Orquesta de Estrellas (El Bandoneon EBCD 92) - some of Caló's best music, but repeats tracks on other CDs

Carlos Di Sarli (For a discussion of the recordings see Carlos Di Sarli below.) Sus Primeros Exitos, vol. 1 (Tango Argentino) - with vocalist Roberto Rufino Porteño y Bailarin (Tango Argentino) - with vocalist Jorge Duran

Anibal Troilo (For a discussion of the recordings see Anibal Troilo below.) Troilo/Fiorentino (Solo Tango) - with the great vocalist Francisco Fiorentino Troilo/Fiorentino vol. 2 (Solo Tango) - more with the great vocalist Francisco Fiorentino

Oswaldo Fresedo con Roberto Ray (For a discussion of the recordings see Oswaldo Fresedo below.) Tangos de Salon (Tango Argentino) - with the vocalist Roberto Ray

Ricardo Tanturi con Enrique Campos (For a discussion of the recordings see Ricardo Tanturi below.) Una Emoción (Tango Argentino) - with the vocalist Enrique Campos

Francisco Canaro Desde el Alma (EMI Reliquias) - some great tangos and a great vals

Golden Age Dramatic

Oswaldo Pugliese (For a discussion of the recordings see Oswaldo Pugliese below.) Ausencia (EMI Odeon # 8 35886 2) - an outstanding collection with many of his best recordings Instrumentales Inolvidables (EMI Reliquias) - many classic Pugliese instrumentals that are not found on Ausencia Instrumentales Inolvidables, Vol. 3 (EMI Reliquias) - great dramatic transition era music From Argentina to the World (EMI) - great dramatic transition era music

Alfredo DeAngelis (For a discussion of the recordings see Alfredo De Angelis below.) From Argentina to the World (EMI) - includes many of his instrumental classics including Pavadita Instrumentales Inolvidables (EMI Reliquias) - many of his instrumental classics including Pavadita Adiós Marinero (El Bandoneon) - includes several great valsés

Transition Era (For a discussion of the recordings, see Transition to New Tango below.) CDs with the music of transition-era orchestras typically only have one or two tracks that we consider outstanding for social dancing. A

number of dancers like the music of Alfredo Gobbi and Florindo Sassone. Others may consider the rhythms a bit complex or too indistinct.

Alfredo Gobbi Instrumentales Inolvidables (Tango Argentino) - this CD has a number of tracks that are considered classics.

Florindo Sassone Bien Milonguero Vol. 1 (EMI Reliquias) - more than several tracks on this CD are considered classics.

New Tango (For a discussion of the recordings see New Tango below.) CDs with the music of orchestras playing new tango typically only have a few tracks that we consider outstanding for social dancing. Consequently, we have no specific recommendations in this category, even though we like a number of the available recordings.

Modern Tango Orquestas (For a discussion of the recordings see Modern Tango Orquestas below.)

Color Tango Con Estilo Para Bailar (Techno Disc) - derivative of the Pugliese sound with greater fidelity
Con Estilo Para Bailar, vol. 2 (Techno Disc) - derivative of the Pugliese sound with greater fidelity
Con Estilo Para Bailar, vol. 3 (private label) - derivative of the Pugliese sound with greater fidelity

El Arranque Tango (Vaiven) - derivative of the Pugliese sound with greater fidelity

Tango Fusion (For a discussion of the recordings, see Neo-Tango Music below.)

Carlos Libedinsky Narcotango

Gotan Project La Revancha del Tango

Bajofondo Tango Club Bajofondo Tango Club

Compilations (For a discussion of the recordings see Compilations below.) Pa' Que Bailen Los Muchachos (Blue Moon BMT 001/002) Los 100 Mejores Tangos, Milongas y Valses del Milenio, Vol. 3 (El Bandoneon 303) - milongas Los 100 Mejores Tangos, Milongas y Valses del Milenio, Vol. 4 (El Bandoneon 304) - vales Valses Inolvidables (EMI Reliquias) - vales

A Note on Fidelity

Fidelity is a major issue facing someone building a collection of tango music for social dance. The recording technology during the golden era was somewhat limited, and the quality of the restoration varies considerably across labels. For most of the material, we generally rate the sound quality on the major labels reissuing tango music from the golden age as follows (starting with the best):

1. RCA Victor 100 Años and other special RCA releases (limited titles)
2. Solo Tango/FM Tango (limited titles)
3. RCA, EMI, EMI Reliquias, Euro
4. Lantower, Tango Argentino
5. Music Hall, Danza y Movimiento (limited titles)
6. Blue Moon, El Bandoneon
7. Magenta, Harlequin, Club Tango Argentino

A Note on Changing Availability

Over the past ten years, the availability of recordings of Argentine tango music for social dancing has generally improved as the number of tango dancers has increased. Some CDs and labels have gone out of production, only to be replaced by others. EMI sharply reduced its tango catalog. The EMI Pampa, Music Hall and FM Tango labels discontinued production. The Solo Tango label has released many of the CDs once available on the FM Tango label. A few years ago The EMI Reliquias and Tango Argentino labels picked up much of the slack by issuing material licensed from EMI and RCA, respectively. More recently, RCA has been releasing much of the material from its vaults in special collections with impressive sound quality. The Lantower, Blue Moon and El Bandoneon labels also contributed with growing catalogs of vintage recordings from the golden age and earlier.

Some of the Better Recordings

Below are our descriptions and assessments of some of the better recordings for social dancing. We concentrate on the classics of tango dance music and other recordings that have caught our attention, making no attempt to create a comprehensive listing of tango recordings. Information is organized by style/epoch: Old Guard, Golden Age, Transition to New Tango, New Tango, Neo-Tango and Compilations.

- indicates CDs listed in the basic and/or extended collection

½ indicates a half or less of the songs on each disc are suitable for dancing. ¼ indicates a fourth or less of the songs on each disc are suitable for dancing.

7.1 The Old Guard

– Orquesta Tipica Victor, Carabelli, Lomuto, Firpo, and Fresedo

After it achieved acceptability in Europe, tango dancing became a popular social event among middle- and upper-class porteños (citizens of Buenos Aires) during the 1920s and 1930s. Most of the music from the era is relatively simple rhythmically, which makes it somewhat easier to hear and learn the rhythm of the music.

Orquesta Tipica Victor was a studio orchestra led by Adolfo Carabelli and made up of some of the finest tango musicians of the day. It was one of the first old guard orchestras to adopt the 4x4 style of the golden age of tango.

***Orquesta Tipica Victor – 1926-1940 (El Bandoneon EBCD 85)** This CD contains a classic set of instrumental tracks with strong rhythms for dancing. On some versions of the CD, the tracks are completely mislabeled. The correct listing is Negro, Retintin, Pato, Hilos de Plata, La Payanca, Puente Alsina, Chuzasos, Re Fa Si, De Mi Barrio, Fumando Espero, Julienne, Adios Muchachos, Carta Brava, Che Papusi Oi, Ensueño, Domino, Viento Norte, Cardos, Como Tigre Cebao, and Tango Milonguero.

***Orquesta Tipica Victor – RCA Victor 100 Años** This surprisingly well-recorded CD contains a classic set of instrumental tracks with strong rhythms for dancing.

Adolfo Carabelli was the leader and pianist of Orquesta Tipica Victor. He later led a studio orchestra identified by his own name.

Adolfo Carabelli – Cuatro Palabras (El Bandoneon EBCD 87) This CD contains fantastic vocal music with great rhythm for dancing.

Francisco Lomuto led one of the better tango orchestras of the 1930s. Many well-known tango musicians apprenticed in his orchestra.

Francisco “Pancho” Lomuto – y Su Orquesta Tipica (El Bandoneon EBCD 09)

Roberto Firpo led orchestras during the 1930s and 40s, but he retained the classic 2x4 sound of the old guard.

*Roberto Firpo – Milonga Orillera (El Bandoneon EBCD 75) This CD is a classic celebration of the Old Guard rhythm.

Roberto Firpo – Sentimiento Criollo (El Bandoneon) More classics with Old Guard Rhythm

Roberto Firpo – De la Guardia Vieja (EMI Reliquias) This CD contains a classic set of tracks in 2x4 rhythm along with several vales.

Osvaldo Fresedo was an innovator who led one of the great tango orchestras during from the 1920s into the 1950s. His playing bridged eras from the old guard through the golden age and into the concert era. His old guard sound presaged the early golden age, and many musicians apprenticed in his orchestra. Unfortunately, the album most representative of Fresedo's old guard instrumental sound, Tigre Viejo, is not currently available on CD.

*Osvaldo Fresedo – Serie de Oro (Sonido) Many instrumental classics with Fresedo's old guard sound.

*Osvaldo Fresedo con Roberto Ray – Tangos de Salon (Tango Argentino) A CD of incredible vocal music that is lyrical, softly romantic and at the same time rhythmic. The tracks should be classified as old guard, but they play as wonderfully lyrical.

Osvaldo Fresedo – 40 Grandes Exitos (Las Grandes Orquestas del Tango BMT) This CD contains instrumental and vocal tracks primarily from early incarnations of Fresedo's orchestra, but it opens with "El Once" which epitomizes Fresedo's smooth golden era style.

Los Tubatango is a modern-era orchestra that plays in an old-guard style. Their use of a tuba in place of the bass creates a unique sound.

Los Tubatango – Una Noche de Garufa (Music Hall 10044-2) The music on this CD has a steady beat that is a bit on the fast side. For dancing, we like to play one or two on occasion, but most dancers do not want to hear Los Tubatango regularly. (This novelty CD is discontinued, but still may be available through some vendors.)

7.2 The Early Golden Age

– Canaro, De Caro, and Donato

The orchestras of the early golden age helped create a transition from the old guard to the golden age of tango. Their music has clear, simple rhythms but show signs of the stronger orchestration and lyricism that characterize golden age tangos.

Francisco Canaro had a career that spanned many decades, and his orchestra was one of the most recorded. Much of his recorded music is in the classic salon style of the 1940s, but he is also considered a member of the old guard, and some of his later recordings contributed to the transition to concert tango. For our tastes, his early golden age recordings are the best. Some of his later recordings have a glossy pop sound that quickly grows tiresome.

*Francisco Canaro – La Melodia de Nuestra Adios (El Bandoneon EBCD 30) This CD contains older recordings of great music that has a slow, simple and clear beat for dancing. It contains tangos that are among the best for learning the walking rhythm of tango along with many vales.

*Francisco Canaro – 40 Grandes Exitos (Las Grandes Orquestas del Tango Blue Moon) This double CD contains many of classics from the early part of Canaro's career, as well as a few from the golden age. Many tracks have a slow, simple and clear beat.

Francisco Canaro – Tangos (EPM 995322) This CD contains older, historic recordings from the 1920s, and the sound quality varies. (discontinued)

See Canaro's golden age recordings below.

Julio De Caro. Sometimes considered a member of the old guard, Julio De Caro was an innovator who helped develop the 4x4 sound prominent during the golden age of tango. His arranging inspired Osvaldo Pugliese, Anibal Troilo and Astor Piazzolla. His recording are of greater historical interest than they are for dancing.

Julio De Caro – Las Grandes Orquestas del Tango (Blue Moon 604) This two CD set has many De Caro classics and is of much better fidelity than some other De Caro recordings.

Edgardo Donato was an innovator that helped create the transition to the golden age of tango.

Edgardo Donato – y Su Muchachos 1932 - 1939 (El Bandoneon) A classic set of Donato tracks.

Edgardo Donato – A Media Luz (El Bandoneon)

7.3 Orchestras of the Golden Age

– D’Arienzo, Di Sarli, Pugliese, Troilo, Biagi, Caló, Canaro, D’ Agostino. De Angelis, Demare, Fresedo, Laurenz and Tanturi

The great orchestras of the golden age of tango produced most of the music that is played for social dancing today. During the golden age of tango, the most popular orchestras were led by Juan D’ Arienzo, Carlos Di Sarli, Osvaldo Pugliese, and Anibal Troilo, and their music is still prominently featured at milongas in Buenos Aires. A number of other great orchestras from the golden age of tango – like those led by of Rodolfo Biagi, Miguel Caló, Francisco Canaro, Angel D’ Agostino, Alfredo De Angelis, Lucio Demare, Pedro Laurenz, Enrique Rodriquez, and Ricardo Tanturi – also produced music that is excellent for social dancing, and their music is still played at milongas in Buenos Aires.

Juan D’ Arienzo Carlos Di Sarli Anibal Troilo Osvaldo Pugliese Rodolfo Biagi Miguel Caló Francisco Canaro Angel D’ Agostino Alfredo De Angelis Lucio Demare Osvaldo Fresedo Pedro Laurenz Enrique Rodriquez Ricardo Tanturi

bandoneon - back to top

Juan D’ Arienzo was known as “El Rey del Compas” (King of the Beat). Departing from other orchestras of the golden age, D’ Arienzo returned to the 2x4 feel that characterized music of the old guard, but he used more modern arrangements and instrumentation. His popular group produced hundreds of recordings. His music is played often at milongas in Buenos Aires, and the instrumentals are the classic harder rhythmic tangos with a strong staccato dance rhythm. He also recorded many great milongas and fast valsés. (For those interested in developing an extensive collection of D’ Arienzo’s recordings, a large catalog of RCA releases is now available as the 70 Años series.)

*Juan D’ Arienzo – De Pura Cepa 1935-1936 (RCA 70 Años) Many D’ Arienzo’s older classics are found on the first disc of the best-sounding collection of his recordings.

*Juan D’ Arienzo – El Esquinazo 1937-1938 (RCA 70 Años) The best set of tracks on the best-sounding collection of D’ Arienzo recordings

Juan D’ Arienzo – El Rey del Compas 1941-1943 (RCA 70 Años) A good source for the classic D’ Arienzo/Maure pairing.

*Juan D’ Arienzo – Instrumental Vol. 1 (Solo Tango) This CD has more of D’ Arienzo’s classic instrumentals than any other. It includes El Flete, Felicia, Don Juan, Independencia, El Irresistible, El Internado, El Enterriano, Jueves, La Puñalada and La Cumparsita.

*Juan D’ Arienzo – Grandes del Tango Vol. 1 (Instrumental)/5 (Lantower) A very good ollection of tracks with considerable overlap with other CDs, but an unbeatable source for some tracks.

*Juan D’ Arienzo – Grandes del Tango Vol. 2 (Con Sus Cantores)/6 (Lantower) A very good ollection of D’ Arienzo vocal tracks but considerable overlap with the better-sounding RCA 70 Años series. An unbeatable source for some tracks.

*Juan D’ Arienzo – Sus Primeros Exitos vol. 1 (Tango Argentino) This CD is one of a two CD set that contains many of D’ Arienzo’s most famous instrumental recordings.

*Juan D’ Arienzo – Sus Primeros Exitos vol. 2 (Tango Argentino) This CD is one of a two CD set that contains many of D’ Arienzo’s most famous instrumental recordings.

Juan D' Arienzo/Alberto Echague – Joyas del Lunfardo (Tango Argentino) A classic set of vocal tracks with great rhythm for dancing.

Juan D' Arienzo – El Rey del Compas (El Bandoneon EBCD 43) This lower-fidelity CD contains older tracks with a very clear, steady beat for dancing.

Juan D' Arienzo – La Cumparsita (El Bandoneon EBCD 84) This lower fidelity CD contains an older set of tracks with a very clear, steady beat for dancing.

Juan D' Arienzo – La Puñalada (Blue Moon 011) This lower fidelity CD contains tracks from the early 1950s with slower rhythms than is typical of D' Arienzo, and it is excellent for dancing.

Juan D' Arienzo – Cambalache (El Bandoneon EBCD 109) Most of the tracks on this CD are great for dancing. About half contain vocals by the great Alberto Echague. Some of the tracks with Echague have a bit softer rhythm than is typical of D' Arienzo.

Juan D' Arienzo – Tangos Orilleros (Tango Argentino) This CD features the vocals of Mario Bustos, who sang in a compelling rhythmic style. Some people find the pairing a little too schmaltzy.

Juan D' Arienzo – Tangos Para El Mundo (Tango Argentino) Imported from Argentina, this CD captures some of the D' Arienzo orchestra's later recordings, after it shifted toward concert music. Many tracks are suitable for dancing and fidelity is great. This CD contains a great stereo recording of La Cumparsita.

Juan D' Arienzo – Tangos Para El Mundo, vol. 2 (Tango Argentino) Imported from Argentina, this CD captures some of the D' Arienzo orchestra's later recordings, after it shifted toward concert music. Many tracks are suitable for dancing and fidelity is great. This CD contains a great stereo recording of La Puñalada.

Orquesta Juan D' Arienzo – La Cumparsita (Phillips 832 799-2) On this recent high-quality recording, the orchestra is led by a former D' Arienzo side man. The orchestra plays in D' Arienzo's style but takes many of the songs at a bit faster tempo. (likely discontinued)

Los Solistas de D' Arienzo – Lo Mejor de (Music Hall) This CD contains a relatively recent set of recordings of classic tangos played in D' Arienzo's style. The music does not have quite the playful energy of authentic D' Arienzo recordings, but the recording is of much higher fidelity. (discontinued)

bandoneon - back to top

Carlos Di Sarli developed smooth, clean-sounding, powerful arrangements which his orchestra played the walking beat of salon tango. His music is widely used by beginning dancers for practice and is played with regularity in milongas. His instrumental numbers are the most well known, but some of his recordings with vocalists are also among the classics of lyrical tango. He also recorded interesting milongas and valse. The first three CDs listed have similar track listings.

*Carlos Di Sarli – Solo Tango: Instrumental Vol.1 (Solo Tango) Previously released as de FM Tango para Usted: Instrumental vol. 1, this CD has a classic set of instrumental tracks with a slow, clear beat for dancing. This is probably the best available CD of DiSarli's instrumentals.

*Carlos Di Sarli – RCA Victor 100 Años A mostly instrumental CD with a classic set of tracks that have a slow, clear beat for dancing. The tracks have a very clear sound, but some are recorded with decidedly bright sound that is quite apparent in high-quality stereo equipment. The CDs Solo Tango: Instrumental Vol 1 and Lo Mejor de Carlos Di Sarli have similar track listings.

*Carlos Di Sarli – Instrumental (Tango Argentino) Originally recorded in the 1950s, some of the tracks on this CD have too much reverb and processing, but the music is classic Di Sarli with a slow, clear beat excellent for dancing. The CDs Solo Tango: Instrumental Vol 1 and Lo Mejor de Carlos Di Sarli Milonguero Viejo have similar track listings and much better sound quality.

*Carlos Di Sarli/Roberto Rufino – Sus Primeros Exitos Vol.1 (Tango Argentino) A well-recorded disc with an outstanding set of classic vocal tracks that have wonderful lyrical quality and a slow, clear beat that is excellent for dancing.

*Carlos Di Sarli/Jorge Duran – Porteño y Bailarín (Tango Argentino) Some classic vocal tracks with a slow, clear beat excellent for dancing and that are well recorded.

Carlos Di Sarli – Milonguero Viejo (Music Hall 10018-2) Our favorite Di Sarli CD, this disc contains fantastic music with a slow, clear beat desirable for dancing. (Would be among our recommendations if not discontinued)

Carlos Di Sarli – Instrumental vol. 2 (Tango Argentino) In the early 1940s, Di Sarli played in a much quicker soft rhythmic style. Of the tango music he recorded in the early 1940s, this CD contains 20 tracks that are regarded as among the best for social dancing.

Carlos Di Sarli – Lo Mejor de Carlos Di Sarli (Music Hall 246509) This is an all instrumental CD with a slow, clear beat for dancing. Some versions of the CD list only 12 of the 14 tracks. The correct listing of tracks is A la Gran Muñeca, Milonguero Viejo, Recodo, El Choclo, La Cachila, Bar Exposicion, El Incendio, Don Juan, El Pollito, Quejas de Bandoneon, Didi, Marianito, Re Fa Si, and Los 33 Orientales. (Discontinued)

Carlos Di Sarli – Bahia Blanca (Polydor) This long discontinued CD contains 14 tracks from the 1958 Philips session. The five instrumental tracks are considered classics: Bahia Blanca, Champagne Tango, Indio Manso, El Abrojo and Una Fija. The movie soundtrack for the Tango Lesson contains the 1958 version of Bahia Blanca. The other four instrumental tracks are on the Susana Miller CD #1.

Carlos Di Sarli – El Señor del Tango (El Bandoneon EBCD 38) This disc contains many tracks with a slow, clear beat excellent for dancing. Many tracks include vocals. The sound quality is a bit muddy.

Carlos Di Sarli – La Gran Muñeca (Blue Moon 003) This CD is typical Di Sarli with a slow, clear beat excellent for dancing. Many tracks include vocals. The sound quality is a bit muddy.

bandoneon - back to top

Aníbal Troilo was the bandoneon player who defined the instrument for his generation. His orchestra was among the most preferred by social dancers during the golden age, but he shifted to an intellectualized concert sound by the 1950s. The Troilo orchestra is best known for its instrumentals, but it also recorded with many vocalists. The Troilo orchestra recorded tangos with softer-rhythmic, smooth, lyrical and transition era sounds. The softer-rhythmic instrumentals and the recordings with vocalist Francisco Fiorentino are the most well regarded for social dancing.

For those interested in developing an extensive collection of Troilo's recordings, a catalog of 26 CDs is now available in the series Troilo en RCA Victor. These releases have somewhat better fidelity than their predecessors. Using the Troilo en RCA Victor catalog for coverage of Troilo's dance classics requires purchasing more CDs. For instance, the dance classics that are pulled together on Instrumental and the two Troilo/Fiorentino CDs are spread out over the first five CDs of the Troilo en RCA Victor series. The reward is a little bit better sound quality and a more extensive collection of Troilo's music.

*Anibal Troilo – Instrumental (Tango Argentino) This CD contains a classic set of instrumental tracks in the softer rhythmic style from one of the great masters of the bandoneon.

*Anibal Troilo con Francisco Fiorentino – Troilo/Fiorentino (Solo Tango) Francisco Fiorentino with the Anibal Troilo Orquesta is one of the classic matches of singer with a tango orchestra. They recorded in both a softer rhythmic style and a lyrical style. This CD is very well recorded and contains many of the songs for which the pairing is known, including the classic Malena.

*Anibal Troilo con Francisco Fiorentino – Troilo/Fiorentino vol. 2 (Solo Tango) More from this great pairing with a greater emphasis on the lyrical sound.

*Anibal Troilo – Yo Soy El Tango (Troilo en RCA Victor) This CD has some of Troilo's early classic instrumentals and some of his more rhythmic recordings with the great singer Francisco Fiorentino. This CD is a good introduction for someone who wants an introduction to some of Troilo's early classics. It is also the first disc in the 26 disc series Troilo en RCA Victor.

Anibal Troilo – El Inmortal Pichuco (El Bandoneon EBCD 1) This CD features excellent softer-rhythmic tangos with a clear beat for dancing. It contains instrumentals and vocal tracks that are among the most frequently played for social dancing in Buenos Aires. Most of the tracks on this CD duplicate those found on either Instrumental or Troilo/Fiorentino but with considerably lower fidelity.

Anibal Troilo – Quejas de Bandoneon (El Bandoneon EBCD 67) This CD is one of many different Troilo CDs that are titled Quejas de Bandoneon. It contains some classic smooth instrumentals that are frequently played for social dancing in Buenos Aires. Most tracks are marred by a muddy sound.

Anibal Troilo con Francisco Fiorentino – Del Tiempo Guapo (El Bandoneon EBCD 47) This CD contains the vocal classic “Malena” but most tracks are marred by a muddy sound

Anibal Troilo – Sus Ultimos Instrumentales (Tango Argentino) This CD contains a classic set of instrumental tracks recorded during the transition era by one of the great masters of the bandoneon.

bandoneon - back to top

Osvaldo Pugliese developed dramatic arrangements that retained strong elements of the walking beat of salon tango but also heralded the development of concert-style tango music. Some of his music is used for theatrical dance performances. In Buenos Aires, Pugliese is often played later in the evening when the dancers want to dance more slowly, impressionistically and intimately. Pugliese is a great choice for slower dance music, but the arrangements can be a bit more rhythmically challenging than those played by other orchestras.

*Osvaldo Pugliese – Ausencia (EMI Odeon # 8 35886 2) This CD contains so many classics from Pugliese’s career that if we could have only one CD of tango music, we would pick this one. It also contains the wonderful vals Desde el Alma.

*Osvaldo Pugliese – Instrumentales Inolvidables (EMI Reliquias) A CD with many of Pugliese’s most highly regarded instrumentals.

Osvaldo Pugliese – Instrumentales Inolvidables, Vol. 2 (EMI Reliquias) A CD with more of Pugliese’s dance instrumentals, but most tracks are not quite as memorable as those found on volumes 1 and 3.

*Osvaldo Pugliese – Instrumentales Inolvidables, Vol. 3 (EMI Reliquias) This CD contains Gallo Ciego, Pata Ancha and a number of other outstanding instrumentals that the Pugliese orchestra recorded in its transition from dance orchestra to concert orchestra. Many would be suitable for late-evening dancing.

*Osvaldo Pugliese – From Argentina to the World (EMI) This CD contains contains a number of instrumental tracks that the Pugliese orchestra recorded in its transition to concert orchestra. About half of the tangos are outstanding representations of dramatic tango music that challenges dancers. The others are better suited for listening.

Osvaldo Pugliese – De Caro por Pugliese (EMI Pampa) This CD contains outstanding music without the throbbing beat and dramatic pauses than is typifies much of Pugliese’s work. Some casual listeners might not recognize the recordings as Pugliese. (It would be a recommended purchase if it had not been discontinued.)

Osvaldo Pugliese – Recuerdo (El Bandoneon EBCD 71) This CD contains many well-regarded tracks, but most are of limited fidelity.

Osvaldo Pugliese – La Yumba (Blue Moon BMT 10) This CD contains some classic tracks from one of the great masters of tango, but it is dominated by other offerings.

Osvaldo Pugliese – Coleccion (EMI) Imported from Argentina, this CD contains many tracks excellent for dancing, but it is dominated by other offerings.

¼ Osvaldo Pugliese – y Su Orquesta Tipica (El Bandoneon EBCD 5) This poorly recorded disc is dominated by other Pugliese CDs.

bandoneon - back to top

Rodolfo Biagi was the pianist in Juan D’ Arienzo’s orchestra during its most popular period and helped create the rhythmic drive that characterized D’ Arienzo’s sound . Leading his own orchestra, Biagi kept the harder rhythmic style and added striking rhythmic elements to the music. Biagi’s music is particularly popular with those who dance the close-embrace styles of tango. Biagi also recorded some of the very best vals.

*Rodolfo Biagi – Sus Exitos con Andres Falgas y Teofilo Ibanez (EMI Reliquias) This disc contains nearly all vocal music recorded with two of Biagi – s great singers. It also contains the classic instrumental “Union Civica.”

*Rodolfo Biagi – Campo Afuera (El Bandoneon EBCD 40) The tracks on this CD exhibit strong 2x4 rhythms highly valued by practitioners of milonguero-style tango. It also contains some excellent milongas.

*Rodolfo Biagi – Sus Exitos con Alberto Amor (EMI Reliquias) The tracks on this CD are all vocal music that show the more sensual and romantic side of the Biagi orchestra. Includes the great vals “Paloma.”

*Rodolfo Biagi – Sus Exitos con Jorge Ortiz (EMI Reliquias) This disc contains nearly all vocal music with some very popular tangos, as well as an excellent instrumental vals, “Lagrimas y Sonrisas.”

*Rodolfo Biagi – Sus Exitos con Jorge Ortiz vol 2. (EMI Reliquias) This disc contains nearly all vocal music with some very popular tangos, as well as an excellent instrumental tango, “Racing Club.”

Rodolfo Biagi – Racing Club (EMI Pampa) This CD is a classic, and would be the one Biagi CD to have if it were not out of production and very difficult to find. (discontinued)

bandoneon - back to top

Miguel Caló led an orchestra that became known as “the orchestra of the stars” because it was one of the best ensembles of tango musicians ever assembled. Osmar Maderna, Domingo Federico, Enrique Francini, and Armando Pontier all played together in the Caló orchestra and then fanned out to form three new and respected tango orchestras. Many experienced tango dancers love to dance to the music recorded by the Caló orchestra because it played with a wonderfully romantic feel without being too sweet while maintaining a good solid rhythm for dancing. Dancers enjoy the instrumentals, as well as the vocal tracks sung by nearly every singer who recorded with the orchestra. Caló recorded many great vales and milongas, as well as tangos in the softer rhythmic and lyrical styles. Watch for overlap between some of the listed CDs.

*Miguel Caló – Al Compás del Corazon (EMI “Reliquias”) This disc contains tango music so unbelievably romantic, it seduces both you and your dance partner. It also has an incredible vals and two great milongas. All the tracks feature the great Raul Beron on vocals. If we could have only two CDs of tango music, this would be one of them.

*Miguel Caló – Yo Soy el Tango (El Bandoneon EBCD 34) This CD contains tracks that have a simple and clear beat for dancing. It contains some classic vocals sung by the great Alberto Podestá and is one of the best choices in tango music, as well as for learning the walking rhythm of tango. The CD contains some great vales.

*Miguel Caló – y Su Orquesta de Estrellas (El Bandoneon EBCD 92) This disc contains some of Caló’s best music, but it repeats many tracks found on the EMI and EMI Reliquias discs, and with slightly lower fidelity.

*Miguel Caló – Sus Exitos con Alberto Podesta, Jorge Ortiz y Raul Beron (EMI Reliquias) Some overlap with Yo Soy el Tango, but of greater fidelity. The CD has some great vales.

Miguel Caló – Sus exitos con Raul Iriarte (EMI Reliquias) This disc features Raul Iriarte on vocals and contains many excellent tracks.

Miguel Caló – Sus exitos con Raul Iriarte, vol. 2 (EMI Reliquias) A wonderful collection of music that features Raul Iriarte on vocals. Contains the fabulous vals Flor de Lino.

Miguel Caló y su Orquesta Típica – Stock Privado de la Casa Odeon (EMI Odeon) This disc contains some of Caló’s better known instrumentals, as well as some classic vocals tracks. (It seems to be discontinued and is difficult to find.)

Miguel Caló – Sus Exitos con Raul Arrieta (EMI Reliquias)

Miguel Caló – 15 Exitos Grandes (EMI) This disc features Alberto Podesta and Raul Beron on vocals. (It seems to be discontinued and is difficult to find.)

Miguel Caló – Los Grandes Orquestas del Tango (Blue Moon 605) This double CD has a variety of recordings from various incarnations of Caló’s orchestra.

Miguel Caló – And His Orchestra of the Stars, 1942-1950 (Harlequin) This disc features many of the Caló Orchestra’s most well-known recordings, but the recording is of substantially lower fidelity than is found on the EMI Reliquias discs.

bandoneon - back to top

Francisco Canaro had a career that spanned many decades, and his orchestra was one of the most recorded. Much of his recorded music is in the classic salon style of the 1940s, but he is also considered a member of the old guard, and some of his later recordings contributed to the transition to concert tango. For our tastes, his early golden age recordings are the best. Some of his later recordings have a glossy pop sound that quickly grows tiresome.

*Francisco Canaro – Desde el Alma (EMI Reliquias) This CD has very good sound quality and some great material, but some of the arrangements have a glossy pop sound. Includes the wonderful vals “Desde el Alma” sung by Nelly Omar.

Francisco Canaro – Tangos Inolvidables del ‘40 (EMI Reliquias) This CD has very good sound quality and a few good tangos and vales, but most arrangements have a glossy pop sound.

Francisco Canaro y su Quinteto Pirincho – Nobleza de Arrabal (El Bandoneon EBCD 90) In addition to an orchestra, Canaro led a legendary quintet that had a less full but very musical sound. This CD has a classic sound with a walking beat great for dancing, but the tempo is a bit quicker than is found on the Canaro orchestra recordings.

Quinteto Pirincho/Francisco Canaro – Tangos del Tiempo Viejo (EMI Reliquias) This CD contains has some classic tracks with a walking beat for dancing

Francisco Canaro – Tiempos Viejos (Blue Moon BMT 18) Classic sound with walking beat great for dancing. Some tracks have a glossy pop sound.

See Canaro’s early golden age recordings above.

bandoneon - back to top

Angel D’ Agostino is best known for his recordings with singer Angel Vargas in the 1940s. Together they recorded softer-rhythmic tango music with a playful magic that is still loved by milongueros. All four of the CDs in the Tangos de Los Angeles contain great tangos, but volumes 2 and 4 have the most recordings that are considered classics.

Angel D’ Agostino y Angel Vargas – Tangos de Los Angeles vol. 1 (Tango Argentino)

*Angel D’ Agostino y Angel Vargas – Tangos de Los Angeles vol. 2 (Tango Argentino)

Angel D’ Agostino y Angel Vargas – Tangos de Los Angeles vol. 3 (Tango Argentino)

*Angel D’ Agostino y Angel Vargas – Tangos de Los Angeles vol. 4 (Tango Argentino)

Angel D’ Agostino y Angel Vargas – RCA Victor 100 Años Good fidelity but surprisingly few of the classics. (Reported as de facto discontinued)

Angel D’ Agostino – y su Orquesta Tipica (El Bandoneon EBCD 44)

bandoneon - back to top

Alfredo De Angelis was not considered a great innovator of tango, but his arrangements created solid dance music that has a feel between the smoothness of Di Sarli and the drama of Pugliese. His vales are among the very best.

*Alfredo DeAngelis – From Argentina to the World (EMI) This CD contains some classic tangos for dancing including the great Pavadita.

*Alfredo DeAngelis – Instrumentales Inolvidables (EMI Reliquias) This CD contains many great instrumentals for dancing including Pavadita.

*Alfredo DeAngelis – Adiós Marinero (El Bandoneon) This CD contains four great DeAngelis vales with vocals, as well as some great tangos.

Alfredo DeAngelis – Fumando Espero (EMI Reliquias) This CD features singer Carlos Dante and has many solid, if unmemorable, tracks for dancing.

bandoneon - back to top

Lucio Demare was a pianist with a unique sound who led an orchestra during the golden age that was known for its smooth rhythm and lyrical sound.

Lucio Demare – Sus Exitos con Raul Beron (EMI Reliquias) A classic pairing of one of tango's greatest singers with an orchestra that played well with singers.

Lucio Demare – Tango Guapo (El Bandoneon EBCD 081) This CD contains a lovely version of the classic tango "Malena" and several other classics.

bandoneon - back to top

Oswaldo Fresedo was an innovator who led one of the great tango orchestras during from the 1920s into the 1950s. His playing bridged eras from the old guard through the golden age and into the concert era. Many musicians apprenticed in his orchestra. His later music was smooth and lyrical.

*Oswaldo Fresedo con Roberto Ray – Tangos de Salon (Tango Argentino) A CD of incredible vocal music that is lyrical, softly romantic and at the same time rhythmic. The tracks should be classified as old guard, but they play as wonderfully lyrical.

Oswaldo Fresedo – 40 Grandes Exitos (Las Grandes Orquestas del Tango BMT) This CD contains instrumental and vocal tracks primarily from early incarnations of Fresedo's orchestra, but it opens with "El Once" which epitomizes Fresedo's smooth golden-era style.

Oswaldo Fresedo – Nostalgias (EMI Reliquias) A CD devoted largely to music with vocals and more representative of the Fresedo's recordings from the later golden era.

¼ Oswaldo Fresedo – El Pibe de la Paternal (El Bandoneon EBCD 48) This CD contains the classic "El Once" which epitomizes Fresedo's smooth golden-era style. Many other tracks suffer from poor fidelity, and this CD is dominated by the others available.

bandoneon - back to top

Pedro Laurenz was regarded as a great bandoneon player, but his orchestra did not record much. His vales and milongas are among the very best.

*Pedro Laurenz – Milonga de Mis Amores (El Bandoneon) This CD contains excellent vales and milongas, as well as a number of fairly good tangos with a 2x4 feel well suited for dancing in the close-embrace style. The vales and milongas make this a must-have CD.

bandoneon - back to top

Enrique Rodriguez led an orchestra that played with a harder rhythmic sound and featured the singer Armando Moreno.

*Enrique Rodriguez – y Su Orquesta Tipica (El Bandoneon) This CD contains a classic set of tracks representing the Rodriguez sound.

bandoneon - back to top

Ricardo Tanturi led an orchestra that recorded with two highly regarded singers that had very different styles, Alberto Castillo and Enrique Campos. Although some debate which singer was better with the orchestra, the choice is more dependent upon whether the moment calls for the more softer rhythmic style of the great Castillo or the more lyrical style of Campos. With either singer, the music is quite popular for close-embrace or more open-embrace dancing. Tanturi and Castillo also recorded some memorable milongas.

*Ricardo Tanturi con Alberto Castillo – Tanturi/Castillo (Solo Tango) This CD captures some of the best work that Tanturi and Castillo produced together and with very good sound quality.

*Ricardo Tanturi con Alberto Castillo – El Tango es el Tango (Tango Argentino) This CD has many of the classic tangos recorded by Tanturi and Castillo.

*Ricardo Tanturi con Alberto Castillo – Tangos de mi Ciudad (Tango Argentino) This CD has several classic tangos and milongas recorded by Tanturi and Castillo.

*Ricardo Tanturi con Enrique Campos – Una Emoción (Tango Argentino)

Ricardo Tanturi con Enrique Campos – Encuentro (Tango Argentino)

Ricardo Tanturi con Alberto Castillo – Cuatro Compases (El Bandoneon EBCD 48) Most of the tracks on this CD duplicate those found on either Tangos de mi Ciudad or El Tango es el Tango but with somewhat lower fidelity.

Ricardo Tanturi con Enrique Campos – Una Emoción (El Bandoneon EBCD 081) Most of the tracks on this CD duplicate those found on one of the Tango Argentino releases, Encuentro or Una Emoción but with much lower fidelity.

7.4 Transition to New Tango

At the end of the 1940s, tango orchestras began to shift from dance music toward a concert sound. The Pugliese, Troilo and D' Arienzo orchestras led the way. The following CDs feature the music of arranger/conductors who followed the example set by Pugliese and produced recordings that retained a dance beat but also developed the dramatic tension of concert tango that became popular in the 1950s and 1960s. The music can be more challenging for social dancing than that produced during the golden age or by early dance era orchestras. We have not included the music played by the orchestras led by Jose Basso, Mariano Mores, and Horacio Salgan because we have found very little of it suitable for social dancing. Those wanting to collect transition-era recordings to use for social dancing may want to look at A DJ's Guide to Post-Golden-Age Recordings.

*Florindo Sassone – Bien Milonguero, Vols. 1 and 2 (EMI Reliquias) Florindo Sassone was heavily influenced by his instructors, Roberto Firpo and Osvaldo Fresedo. He also played in the DiSarli orchestra. As a leader, his music combined the smooth rhythmic feel of DiSarli and the lyrical sound of Fresedo with the fuller, stronger and more dramatic orchestration that characterized the transition era.

*Alfredo Gobbi – Instrumentales Inolvidables (Tango Argentino) Much of the music recorded by the transition-era orchestra led by violinist Alfredo Gobbi is poorly suited for social dancing. The music on this CD is a real exception. It is similar in sound and feel to the golden age smooth recordings of Carlos Di Sarli.

Hector Varela – Instrumentales (EMI Reliquias) Hector Varela was the first bandoneonist in Juan D' Arienzo's orchestra for many years. He later led a popular transition era orchestra that retained elements of D' Arienzo's dance beat while taking on a spacious concert sound somewhat reminiscent of Di Sarli.

Juan Cambareri – y su Quarteto 1952-1957 (Disco Latina) Juan Cambareri was a virtuoso bandoneon player who played with Roberto Firpo. His playing style had a very strong and unique vibrato and he played very fast fills. He led his own formation in the early 1950s. This discontinued and now difficult to obtain CD from Japan contains some well-regarded recordings, but some of the music is played at a very fast tempo.

½ Carlos Garcia and Tango All Stars – Tango II (JVC) This CD includes versions of several Piazzolla tangos that are suitable for dancing. Everyone seems to love the versions of La Cumparsita and Adios Nonino on this CD. (would be recommended if not discontinued)

½ Orquesta Francini/Pontier – Tango I (JVC) Francini and Pontier both played with the Miguel Caló orchestra before striking out together to form their own orchestra. In some ways, their orchestra represents a continuation of the Caló sound into the concert era – but with a much fuller concert orchestration instead of a dance-band sound. This CD has many tangos suitable for dancing, but the overblown orchestral arrangements can grow tiresome if played too often. (would be recommended if not discontinued)

Francini/Pontier – A Los Amigos (El Bandoneon EBCD 28) Although well-regarded for the music it contains, this CD does not really appeal to us because the muddy sound detracts too greatly from the arrangements.

7.5 New Tango

Astor Piazzolla led a revolution in tango by integrating jazz and classical influences to create a concert form of tango. This style of tango is often the first that audiences outside of Argentina hear, and that has led to confusion among dancers and DJs. None of this music is considered suitable for social dancing in Buenos Aires, and it is never played at milongas. Theatrical dancers often use it for performances, and some is popular for dancing outside of Buenos Aires.

In addition to the late Astor Piazzolla, Pablo Ziegler and Juan-Jose Mosalini are well known for their recordings of new tango. Although new tango can be challenging for social dancing, we find some new tango suitable for social dancing, and we list it below. Those wanting to collect new tango recordings to use for social dancing may want to look at A DJ's Guide to Post-Golden-Age Recordings.

Litito Nebia Quinteto – Tangos Argentinos de Enrique Cadicamo (Iris 980) In small doses, we enjoy this recording with guitar, bandoneon, piano, bass and violin. The CD is very well recorded and generally has the slow, clear beat most desirable for dancing. It was previously released in Argentina as 12 Tangos Argentinos Para Bailar: La Musica Inedita de Enrique Cadicamo (Melohea Discos CDMSE 5074). (likely discontinued)

¼ New York Tango Trio – Cabarute (Lyricord 7428) Some of the rhythm changes can be a bit tricky, and one or two numbers get a bit manic toward the end, but we find the music great, and some of it can be used for social dancing. (likely discontinued)

¼ Hugo Diaz (harmonica) – Hugo Diaz en Buenos Aires (Santuario del Tango Victor Japan) The sound of Hugo Diaz' harmonica rendition of Milonga Triste sets the mood as the movie, The Tango Lesson, opens. His harmonica sound combined with piano and guitar provides a real change of pace. The rhythms on some tracks can be a bit challenging for social dancing, but we find them wonderful for listening and occasionally for dancing. (discontinued)

¼ Trio Hugo Diaz – Classic Tango Argentino (ARC EUCD 1327) This CD features great playing on the bandoneon, guitar, and bass. Several cuts can be used for social dancing. Some of the dance music has a dreamy feel, which can be fun for a change of pace. On most tracks, the rhythm changes are not suitable for social dancing. (not generally available through usual tango music channels)

¼ Trio Pantango – Tango Argentino (ARC EUCD 1257) This CD features solid playing on bandoneon, guitar, and bass. Some of the music has a dreamy feel, which can be fun for a change of pace in dancing. Sometimes the music just floats away. (not generally available through usual tango music channels)

¼ Sexteto Mayor – Quejas de Bandoneon This CD contains studio and live material. Most of the music is better suited for stage dancing than social dancing.

½ Sexteto Mayor – Trottoirs de Buenos Aires Most of the music is better suited for stage dancing than social dancing.

¼ Quinteto Francisco Canaro – Quinteto Francisco Canaro (Melohea Discos) Under the direction of Antonio Alessandro, this quintet plays classics of tango in a modern style. Some of it is suitable for social dancing. Most is not. (likely discontinued)

7.6 Modern Tango Orquestas

Some modern orchestras, most notably Color Tango, have returned to the dance beat that characterized the golden era of tango dance music. The recordings made by modern dance orchestras typically have a little more of a dramatic concert feel than those made during the golden era, but the dance beat is prominent and the fidelity is much better than on the old recordings. Those wanting to collect recordings by modern tango orchestras to use for social dancing, may want to look at A DJ's Guide to Post-Golden-Age Recordings.

¼ Color Tango – Timeless Tango (EMI Odeon) Founded by members of a later Pugliese orchestra, Color Tango plays with the “La Yumba” beat that characterized much of Pugliese's dance music. Recorded before tango dancing really underwent a revival, a few of the tracks on this CD are suitable for social dancing. Most are not. The CD may be discontinued on the EMI Odeon label, but it has been released as Antologia de Tango Vol 2. (Mariposa).

*Color Tango – Con Estilo Para Bailar (Techno Disc) This CD contains music that has the drama of Pugliese's concert style, and yet most tracks can be used for social dancing. Many people feel that Pugliese's own recordings dominate those found on this disc.

*Color Tango – Con Estilo Para Bailar, vol. 2 (Techno Disc) If you love Pugliese but wish that his recordings of dance music were recorded with more fidelity, this phenomenal CD is for you. It contains music that has the drama of Pugliese's concert style, and yet most tracks are suitable for social dancing. Many people feel that Pugliese's own recordings dominate those of Color Tango, but the glorious sound found on this disc has much to recommend.

*Color Tango – Con Estilo Para Bailar, vol. 3 (private label) This CD contains music that has the drama of Pugliese’s concert style, and yet most tracks are suitable for social dancing. Most of the tracks are in the Pugliese style, but few duplicate classic Pugliese recordings. The sound quality has much to recommend.

*El Arranque – Tango (Vaiven) This CD contains several tracks that can work well for late-night dancing.

El Arranque – Clasicos (espa) Given the title, it is surprising that the music on this CD is more oriented toward jazz than dancing.

El Arranque – Cabulero (espa) The music on this CD is not particularly well suited for social dance.

The Tango Camerata – Live at Stanford University (Rio Plata Institute) Bandoneonist Dan Diaz conceived The Tango Camerata as a tango ensemble using different musicians and instrumentation in various cities. In this incarnation, The Tango Camerata is an ensemble comprising bandoneonist Dan Diaz, guitarist Paul Binkley, and bassist Chris Coultier with the addition of vocalist Roberto Forte on some tracks. The CD presents music recorded in concert as well as at a milonga. The guitarist’s rhythmic drive contributes to a light but very danceable sound on most of the instrumentals. The tracks with vocals are less suitable for dancing. Despite the fact the recording was made live, the sound quality is excellent, and there is no crowd noise. May be available from The Rio Plata Institute.

Sexteto Sur – Libertango (Victor Japan VICP 60923) This orchestra plays beautifully, and a few tracks on this CD can be used for late-night dancing. (available in Japan only)

Los Reyes del Tango – La Ventana (espa) A contemporary orchestra that has revived the sound of Juan D’ Arienzo. (Discontinued, but has been fairly widely available.)

7.7 Neo-Tango Music

Neo-tango consists of two genres of music: tango-fusion and “alternative” tango music. Tango fusion integrates traditional tango rhythms and instrumentation with other musical traditions, contemporary instruments and electronica to create a modern and culturally relevant world tango music with a dance-club sound. Alternative tango music is tango music from other traditions or non-tango music that some dancers find interesting for dancing Argentine tango steps.

At its best, tango-fusion music combines traditional and electronic instrumentation to bridge the gap between the golden-age recordings and the 21st century. At its worst, tango-fusion music is just another type of music to which people can execute tango steps. Tango-fusion music is quite popular with tango dancers in Europe, North America and Buenos Aires who are under 30 years of age. Older dancers steeped in tango traditions often question whether it is tango music.

We list a few CDs with the most played tango-fusion recordings.

*Carlos Libedinsky – Narcotango Of the available tango-fusion recordings, this one probably most closely adheres to tango sensibilities. Less traditionally minded dancers consider all the tracks suitable for social dancing.

*Gotan Project – La Revancha del Tango (discgraph) This Argentine/French ensemble helped create tango-fusion music by layering tango music with other dance rhythms. Once regarded as containing the best tango-fusion music available, the CD was played frequently at many milongas, and some dancers have grown tired of it. Less traditionally minded dancers consider all the tracks suitable for social dancing.

*Bajofondo Tango Club (Universal Music) This Argentine/Uruguayan ensemble plays dance-club music with a tango rhythm. The combination does more to freshen the dance club sound than it does to freshen tango. Less traditionally minded dancers consider all the tracks suitable for social dancing.

Juan Carlos Caceres – Toca Tango (Discos CNR de Argentina) Juan Carlos Caceres has a wonderful, deep singing voice and plays piano with jazz voicings and a perfect rhythmic touch. He is recorded here with a decidedly non-traditional ensemble, but little of the electronica that is found on some neo tango recordings. The result is tango and candombes that have overtones of cabaret, jazz, dance club and theatrical music. The tangos are decidedly slow, but a few of them may be the perfect change of pace late at night. Two of the candombes – “Tango Negro” and “Toca Tango” – are absolutely stunning.

For a more extensive list of neo-tango CDs, see A DJ's Guide to Neo-Tango Music.

7.8 Compilations

Compilations are ways to get music from a variety of orchestras on a single CD. Unfortunately for the lazy DJ, there is no commercially available compilation that can be taken from the box and played straight through for social dancing at a milonga. (Many privately produced compilations are available on a limited basis. We do not list such compilations.)

*Compilation – Pa' Que Bailen Los Muchachos (Blue Moon BMT 001/002) This two CD compilation contains social dance music played by some of the major tango orchestras of the golden age. Many tracks are the classics of tango. Most tracks are from the golden age, but some are from the old guard, and some are from the transition to new tango. The sound quality varies by the era in which the music was originally recorded.

*Compilation – Los 100 Mejores Tangos, Milongas y Valses del Milenio, Vol. 3 (El Bandoneon 303) This disc contains many great milongas along with a few others that are not so great. It seems to be the best commercially available compilation of milongas.

*Compilation – Los 100 Mejores Tangos, Milongas y Valses del Milenio, Vol. 4 (El Bandoneon 304) Among the best commercially available compilations of valsés, this disc contains many great valsés along with a few others that are not so great.

*Compilation – Valses Inolvidables (EMI Reliquias) Among the best commercially available compilations of valsés, this disc contains many great valsés, including some played by the Caló, De Angelis and Biagi orchestras. This disc is the only commercial source of the classic Biagi valsés "Amor y Vals."

*Compilation – Valsecitos de Antes (Danza y Movimiento) Great sound quality on a good collection of valsés.

Compilation – Valsecito Amigo (Danza y Movimiento) Great sound quality on an average collection of valsés. A must have for djs looking for the best sound quality.

Compilation – Milonga Vieja Milonga (Danza y Movimiento) Great sound quality on an average collection of milongas. A must have for djs looking for the best sound quality.

½ Compilation – The Tango Lesson (Movie Soundtrack) (Sony) This CD contains a variety of excellent material, including Pugliese, D' Arienzo and difficult to find Hugo Diaz harmonica. Nearly all the tangos are excellent for social dancing. Half of the tracks are movie background music or worse.

Compilation – The Assassination Tango (Movie Soundtrack) (RCA) This CD contains ten tracks of tango music from the golden age including that recorded by Gobbi, D' Agostino y Vargas, Di Sarli and Tanturi. The sound quality is not particularly good.

Compilation – Great Bands of Tango's "Golden Age" 1936-47 (Harlequin HQCD 89) This CD contains some outstanding dance music from the old guard as well as orchestras from the golden age, but some of it is relatively dull. (Some copies of this CD are unplayable on some CD players.)

Compilation – Instrumental Tangos of the Golden Age (Harlequin HQCD 45) This CD is a nice compilation of older dance music representing both the old guard and orchestras of the golden age. It has generally good sound quality but some of tracks sound a bit muddy.

Compilation – Antologia del Tango (DMA 5014) This CD contains all vocal music primarily from the golden age, but also from a few transition era orchestras. (likely discontinued)

½ Compilation – Buenos Aires by Night (EMI) This CD contains a wide variety of material. Some of it is excellent for social dancing, including a Raul Garelo recording of the Piazzolla tango, "Verano Porteño." (likely discontinued)

½ Compilation – Grandes del Tango Instrumental (Music Hall 246553) This CD is a decent compilation of music primarily from orchestras that played during the transition to new tango. (discontinued)

½ Compilation – Grandes del Tango Instrumental, vol. 2 (Music Hall 236531) This CD contains many classics of tango dance music from the golden age and the transition era to new tango. A few tracks are clinkers. (discontinued)

¼ Compilation – 16 Grande Tangos for Export (RCA) This RCA compilation that was once widely available in the United States (but may be discontinued) has only a few pieces that are enjoyable for social dancing.. It does contain the same D' Arienzo recordings of La Cumparsita and La Puñalada that are found on the D' Arienzo Para El Mundo discs.

Recordings to Avoid

The vast majority of recordings used to dance Argentine tango socially were made by the big name orchestras that recorded during the golden era. Recordings of other orchestras, particularly those made during other eras, are much less likely to be suitable for social dancing. Unfortunately, the tango recordings that are most easily found in stores are not usually the best for dancing Argentine tango socially. For the many tango recordings we do not list above, critical listening before purchasing would be wise. We also recommend being very careful about purchasing the recordings listed below when starting a collection of tango recordings for social dancing. They may be excellent for listening and may contain a few gems for dancing that make them good additions to an extensive collection.

Recordings by Carlos Gardel Although Carlitos is widely regarded as the greatest tango singer of all time, his recordings were not intended for dancing, and some Argentines consider it offensive to his memory to do so.

Recordings by Astor Piazzolla, Pablo Ziegler and Juan-Jose Mosalini Recordings by these artists are widely available and highly regarded for listening, but they did not record tango music with social dancing in mind. When we first wrote this guide, we made a blanket recommendation against the use of their recordings for social dancing, but those who dance the nuevo and liquid styles of tango are beginning to use these recordings for social dancing. Dancers of other social styles may dismiss such dancing as largely theatrical.

Recordings from tango stage shows. Although the music can be excellent, at best one to three tracks on a CD are suitable for social dancing. Some recordings have no pieces suitable for social dancing. Usually the tempos are much too fast. Some DJs who mine obscure recordings may play an exceptional piece from a tango show at a milonga, but these DJs are often drawing upon a much larger collection of tango music than is described here.

Recordings of Ballroom Tango Ballroom tango music is not generally accepted for dancing Argentine tango, but it is typically found in the same bins at the store as Argentine tango music. For tipoffs that the CD is likely to be ballroom tango watch for cover art that suggests ballroom dancing and song titles listed in English, such as Blue Tango, Hernando's Hideaway or Jealousy. None of the online sources listed above in Where to Buy carry ballroom tango music.

Tango Recordings by Opera Singers Enough said!!

Some of Our Favorite Tango CDs

1. Osvaldo Pugliese – Ausencia (EMI Odeon # 8 35886 2)
2. Miguel Caló – Al Compás del Corazon (EMI Reliquias)
3. Juan D' Arienzo – El Esquinazo 1937-1938 (RCA 70 Años)
4. Carlos Di Sarli – Milonguero Viejo (Music Hall 10018-2)
5. Rodolfo Biagi – Sus Exitos con Alberto Amor (EMI Reliquias)
6. Anibal Troilo con Francisco Fiorentino – Troilo/Fiorentino (Solo Tango)
7. Orquesta Color Tango – Con Estilo Para Bailar, vol. 2 (Techno Disc)
8. Ricardo Tanturi con Enrique Campos – Una Emoción (Tango Argentino)
9. Osvaldo Fresedo con Roberto Ray – Tangos de Salon (Tango Argentino)
10. Ricardo Tanturi con Alberto Castillo – Tanturi/Castillo (Solo Tango)
11. Carlos Di Sarli con Jorge Duran – Porteño y Bailarín (Tango Argentino)
12. Osvaldo Pugliese – DeCaro por Pugliese (EMI)
13. Juan D' Arienzo – De Pura Cepa 1935-1936 (RCA 70 Años)
14. Pedro Laurenz – Milonga de Mis Amores (El Bandoneon)

Tango Montreal Top 25

In early 1997, Tango Montreal conducted a survey of the top tango recordings, and about 75 individuals responded. Although RCA, Solo Tango, EMI Reliquias, Tango Argentino, Lantower, El Bandoneon and Blue Moon have released many good tango CDs since the survey was conducted, it may remain a useful source of information. Below are the dance titles rated in the top 25.

1. Miguel Caló, Yo Soy el Tango - El Bandoneon EBCD 34
2. Francisco Canaro, La Melodía de Nuestro Adiós (1932-38) - El Bandoneon EBCD 30
3. Juan D' Arienzo, El Rey del Compás - El Bandoneon EBCD 43
4. Carlos Di Sarli, Milonguero Viejo - Music Hall 10018-2
5. Anibal Troilo, El Inmortal Pichuco (1941) - El Bandoneon EBCD 1
6. Ricardo Tanturi, Cuatro Compases - El Bandoneon EBCD 48
7. Carlos Di Sarli, El Señor del Tango - El Bandoneon EBCD 38
8. Osvaldo Pugliese, Recuerdo (1944-1945) - El Bandoneon EBCD 71
9. Alfredo De Angelis, Adiós Marinero - El Bandoneon EBCD 35
10. Rodolfo Biagi, Campo Afuera (1939-42) - El Bandoneon EBCD 40
11. Anibal Troilo, Del Tiempo Guapo (1941-43) - El Bandoneon EBCD 47
12. – not social dance music
13. Anibal Troilo, Quejas de Bandoneón - El Bandoneon EBCD 67
14. – not social dance music
15. Litto Nebia Quinteto, Tangos Argentinos de Enrique Cadicamo - Iris 980
16. Compilation, Instrumental Tangos of the Golden Age - Harlequin HQCD 45
17. Julio De Caro, El Inolvidable (1926-1928) - El Bandoneon EBCD 6
18. Juan D' Arienzo, La Cumparsita (1935-39) - El Bandoneon EBCD 84
19. Lucio Demare, Tango Guapo (1942-1944) - El Bandoneon EBCD 10
20. Orquesta Tipica Victor (1923-1934) - El Bandoneon EBCD 41
21. Francini-Pontier, A los Amigos (1946-50) - El Bandoneon EBCD 28
22. Compilation, Historia del Tango - (label uncertain)
23. Osvaldo Fresedo, El Pibe de la Paternal (1950-53) - El Bandoneon EBCD 49

24. Angel D' Agostino, Y su Orquesta Típica (1940-45) - El Bandoneon EBCD 44
25. – not social dance music

Music for Dancers New to Argentine Tango

by Stephen and Susan Brown

A guide to the recordings best-suited for dancers first learning to hear the rhythm of Argentine tango music.

Contents

- *Music for Dancers New to Argentine Tango*
 - *Overview*
 - *The Recordings*
 - *Where to Buy*

11.1 Overview

Outside of Argentina, most people do not grow up hearing tango music. Consequently, many beginning dancers face the challenge of finding music that is useful for learning to hear and move to the beat of tango. Many instructors recommend beginning with the music of the Carlos Di Sarli orchestra, and we consider that a good recommendation.

We think, however, that the beginning dancer will do better by listening and moving to the tangos on Francisco Canaro's *La Melodia de Nuestro Adios* and Miguel Caló's *Yo Soy el Tango* before moving onto Di Sarli. The tangos on these two CDs are among the very best for learning the walking rhythm of tango because they have a clear and simple beat that is stronger and closer to a walking tempo than that found on Di Sarli recordings. We recommend working with the tangos on the Canaro CD first because they are somewhat slower in tempo than those on the Caló CD.

After learning to move to the tangos on the two Canaro and Caló CDs, many beginning dancers are ready to listen and move to the instrumental tangos of Carlos Di Sarli. The best available Di Sarli CD is *Solo Tango: Instrumental Vol. 1*. The tangos on this CD have a clear and simple walking beat for dancing. The release *RCA Victor 100 Años* is nearly as good. The *Tango Argentino* release *Instrumental* is a decent third choice. For those wishing to add a vocal dimension to Di Sarli's music, the CDs *Sus Primeros Exitos*, vol. 1 with singer Roberto Rufino or *Porteño y Bailarin* (*Tango Argentino*) with vocalist Jorge Duran are outstanding choices.

After learning to move to Di Sarli, the beginning dancer is ready to move onto the rhythm king, Juan D'Arienzo. To learn to hear and move to the 2x4 rhythms of Juan D'Arienzo, *El Esquinazo 1937-1938*, or *Instrumental*, vol. 1 are the best choices. For D'Arienzo, *El Esquinazo* has the best set of tracks in the best-sounding collection of D'Arienzo's classics. *Instrumental*, vol. 1 has more of D'Arienzo's classic instrumentals than any other CD and very good sound quality. Other choices are *Sus Primeros Exitos* vol. 1, *Sus Primeros Exitos* vol. 2, or *El Rey del Compas*.

After D'Arienzo comes the more subtle Anibal Troilo and Ricardo Tanturi with Alberto Castillo. The CDs *Yo Soy El Tango* (Troilo en RCA) and *Instrumental* (Tango Argentino) are the best choices for Troilo's early instrumentals. The CD *Troilo/Fiorentino* (Solo Tango) captures Troilo with the vocalist Francisco Fiorentino. Much of the best material from these three CDs can be found on the more widely available *El Inmortal Pichuco* (El Bandoneon) but at much lower fidelity. For the Ricardo Tanturi orchestra with vocalist Alberto Castillo, the *Solo Tango* release, Tanturi/Castillo is a great choice. The Tanturi/Castillo CDs, *Tangos de mi Ciudad* and *El Tango es el Tango* are also quite good.

The next challenge is to move onto the music of De Angelis, Pugliese and Biagi. The music of Alfredo De Angelis provides a good bridge from Di Sarli to Pugliese because the De Angelis orchestra played solid dance music that has a feel between the smoothness of Di Sarli and the drama of Pugliese. For Alfredo De Angelis, either *From Argentina to the World* or *Instrumentales Inolvidables* would be a good choice.

For a dancer moving onto the more challenging rhythms of Pugliese, the CD *Ausencia* captures dance classics from both early and later in his career, showing his transition from more solid dance rhythms to the more challenging, but wonderfully compelling *La Yumba* beat. The CD *Instrumentales Inolvidables* is a good second choice.

Rodolfo Biagi – who was a pianist in the first Juan D'Arienzo Orchestra – took D'Arienzo's direction of playing in a 2x4 rhythm but added striking rhythmic elements of his own. Dancers who are comfortable with D'Arienzo's music are ready to tackle Biagi's music. For those first listening and moving to Biagi, good choices are *Sus Exitos con Falgas y Ibanez* (EMI Reliquias) and the somewhat lower fidelity *Campo Afuera* (El Bandoneon).

11.2 The Recordings

1. **Francisco Canaro** *La Melodia de Nuestro Adios* (El Bandoneon) *Las Grandes Orquestas del Tango* (Blue Moon)
2. **Miguel Caló** *Yo Soy el Tango* (El Bandoneon)
3. **Carlos Di Sarli** *Instrumental Vol. 1* (Solo Tango) *RCA Victor 100 Años Instrumental* (Tango Argentino)
4. **Carlos Di Sarli with vocalists** *Sus Primeros Exitos, vol.1* - with vocalist Roberto Rufino (Tango Argentino) *Porteño y Bailarin* - with vocalist Jorge Duran (Tango Argentino)
5. **Juan D'Arienzo** *El Esquinazo 1937-1938* (RCA 70 Años) *Instrumental Vol. 1* (Solo Tango) *Sus Primeros Exitos, vol. 1* (Tango Argentino) *Sus Primeros Exitos, vol. 2* (Tango Argentino BMG-RCA) *El Rey del Compas* (El Bandoneon)
6. **Anibal Troilo** *Yo Soy El Tango* (Troilo en RCA Victor) *Instrumental* (Tango Argentino) *Troilo/Fiorentino* (Solo Tango) *El Inmortal Pichuco* (El Bandoneon EBCD 1)
7. **Ricardo Tanturi con Alberto Castillo** *Tanturi/Castillo* (Solo Tango) *Tangos de mi Ciudad* (Tango Argentino) *El Tango es el Tango* (Tango Argentino)
8. **Alfredo De Angelis** *From Argentina to the World* (EMI) *Instrumentales Inolvidables* (EMI Reliquias)
9. **Osvaldo Pugliese** *Ausencia* (EMI Odeon # 8 35886 2) *Instrumentales Inolvidables* (EMI Reliquias)
10. **Rodolfo Biagi** *Sus Exitos con Falgas y Ibanez* (EMI Reliquias) *Campo Afuera* (El Bandoneon 40)

11.3 Where to Buy

Despite a growing number of releases over the past few years, distribution remains limited, and availability is a constant issue in obtaining recordings of Argentine tango music suitable for dancing. For purchases in the United States, keep your eyes open and visit lots of compact disc stores and be prepared to mail order. Barnes and Noble bookstores occasionally have a few CDs of good tango music for social dancing – particularly on the Blue Moon and El Bandoneon and Harlequin labels – along with extensive stocks of tango music completely unsuitable for social

dancing. Some large local stores near universities also stock a fair number of tango recordings, some of which may be suitable for social dancing.

- Of the dealers in the United States,

TangoCD.com has the most extensive list of recordings.

- Zival's Tango Store in Buenos Aires has the most extensive list of recordings and ships promptly. Owing to the distance, Zival's shipping costs are high and are best spread across a big order.

- In the United Kingdom, Mike Lavocah's milonga.co.uk, has an extensive list of available recordings.

- In Germany, Danza y Movimiento has an extensive list of recordings.

Classics of Tango Dance Music

Conceived and Organized by Stephen Brown

An evolving list of great tangos, milongas and vales for social dancing as recommended by tango dancers and DJs from around the world.



Contents

- *Classics of Tango Dance Music*
 - *List as of 1 May 2011*
 - * *Old Guard*
 - * *Early Golden Age*
 - * *Golden Age Harder Rhythmic*
 - * *Golden Age Smooth*
 - * *Golden Age Lyrical*
 - * *Golden Age Dramatic*
 - * *Transition Era*
 - * *New Tango*
 - * *Modern Dance Orquestas*
 - * *Tango Shows*
 - * *Tango Fusion*
 - * *Milongas*
 - * *Valses*
 - * *La Cumparsita*
 - *Acknowledgments and Comments*

12.1 List as of 1 May 2011

Organized by Epoch and Style

12.1.1 Old Guard

– Orquesta Tipica Victor, Carabelli, Firpo, Lomuto

The tangos of the old guard generally had less complex arrangements and simpler, more naked rhythms in comparison to the tangos played during the golden age and later eras.

Los Tubatango (Los Tubatango is a modern-era orchestra that played in old-guard style.)

Caminito – Una Noche de Garufa (Music Hall, discontinued) Rodriguez Peña – Una Noche de Garufa (Music Hall, discontinued) Una Noche de Garufa – Una Noche de Garufa (Music Hall, discontinued) Almagro – Una Noche de Garufa (Music Hall, discontinued) Zorro Gris – Una Noche de Garufa (Music Hall, discontinued)

Orquesta Tipica Victor Negro – 1926-40 (El Bandoneon EBCD 85) Pato – 1926-40 (El Bandoneon EBCD 85) Re Fa Si – 1926-40 (El Bandoneon EBCD 85) Che Papusa Oi – 1926-40 (El Bandoneon EBCD 85) De Mi Barrio – 1926-1940 (El Bandoneon EBCD 85) Viento Norte – 1926-1940 (El Bandoneon EBCD 85) Barra Universitaria – 1925-1934 (El Bandoneon EBCD 41) Coqueta – 1925-1934 (El Bandoneon EBCD 41) Vieja Colecita – 1925-1934 (El Bandoneon EBCD 41) Viejo Rincon – 1925-1934 (El Bandoneon EBCD 41) Niño Bien – RCA Victor 100 Años El Porteño – RCA Victor 100 Años Ventarron – RCA Victor 100 Años Adios Buenos Aires – RCA Victor 100 Años

Adolfo Carabelli Felicia – Cuatro Palabras (El Bandoneon) Mi Refugio – Cuatro Palabras (El Bandoneon) El Cabure – Cuatro Palabras (El Bandoneon) Cuatro Palabras – Cuatro Palabras (El Bandoneon) Alma – Cuatro Palabras (El Bandoneon) El 13 – Cuatro Palabras (El Bandoneon)

Roberto Firpo Bar Exposicion – Milonga Orillera (El Bandoneon) El Cuzquito – Milonga Orillera (El Bandoneon) Organito de la Tarde – Milonga Orillera (El Bandoneon) Matasano – Sentimiento Criollo (El Bandoneon) El Cencerro – Sentimiento Criollo (El Bandoneon) La Payanca – Sentimiento Criollo (El Bandoneon) El Once – Sentimiento Criollo (El Bandoneon) El Lloron – De La Guardia Vieja (EMI Reliquias)

Francisco Lomuto Mano a Mano – Great Bands of Tango’s “Golden Age” 1936-47 (Harlequin) A La Gran Muñeca – Amor Y Celos (El Bandoneon) Madreselva – Amor Y Celos (El Bandoneon) Nunca Mas – y su Orquesta Tipica (BMG - Argentina 74321 27549-2) Si Soy Asi – y su Orquesta Tipica (BMG - Argentina 74321 27549-2) Nostalgias – y su Orquesta Tipica (BMG - Argentina 74321 27549-2) Sentimiento Gaucho – y su Orquesta Tipica (BMG - Argentina 74321 27549-2) Quiero Verte una Vez Mas – y su Orquesta Tipica (BMG - Argentina 74321 27549-2)

Osvaldo Fresedo (Old Guard)

Tigre Viejo – Serie de Oro (Sonido) or 40 Grandes Exitos (Los Grandes Orquestas del Tango Blue Moon)

Arrabalero – Arrabalero (El Bandoneon) or 40 Grandes Exitos (Los Grandes Orquestas del Tango Blue Moon)

La Cachila – Arrabalero (El Bandoneon) or 40 Grandes Exitos (Los Grandes Orquestas del Tango Blue Moon)

Derecho Viejo (1941 version) – Serie de Oro (Sonido) or 1933-1948 (Coleccion 78 RPM Euro RCA)

Poliya – Serie de Oro (Sonido) or 1933-1948 (Coleccion 78 RPM Euro RCA)

Julian – Serie de Oro (Sonido) El Irresistible – Serie de Oro (Sonido) El Choclo – Serie de Oro (Sonido) La Mariposa – Serie de Oro (Sonido) La Cumparsita – Serie de Oro (Sonido)

Other Fresedo also see Golden Age Smooth also see Golden Age Lyrical

12.1.2 Early Golden Age

– De Caro, Donato, Fresedo, Canaro

The early golden-age tangos represent a transition from the old guard to the golden age of tango. They have clear, simple rhythms but show signs of the stronger orchestration and lyricism that characterize golden-age tangos.

Julio De Caro El Monito – Instrumental Tangos of the Golden Age (Harlequin) Colombina – Instrumental Tangos of the Golden Age (Harlequin) Derecho Viejo – Instrumental Tangos of the Golden Age (Harlequin) Boedo – Instrumental Tangos of the Golden Age (Harlequin) Gallo Ciego – Las Grandes Orquestas del Tango (Blue Moon) Carro Viejo – Las Grandes Orquestas del Tango (Blue Moon) Chique – Las Grandes Orquestas del Tango (Blue Moon) La Rayuela – Las Grandes Orquestas del Tango (Blue Moon) Mal de Amores – Las Grandes Orquestas del Tango (Blue Moon) Mala Junta – Las Grandes Orquestas del Tango (Blue Moon) Maula – Las Grandes Orquestas del Tango (Blue Moon) Anibal Troilo – Tangos de Rompe y Raja (EMI Reliquias) Mi Dolor – Tangos de Rompe y Raja (EMI Reliquias) Tierra Querida – Tangos de Rompe y Raja (EMI Reliquias) Mala Pinta – Tangos de Rompe y Raja (EMI Reliquias)

Edgardo Donato Carnaval de Mi Barrio – y Su Muchachos 1932 - 1939 (El Bandoneon) El Huracan – y Su Muchachos 1932 - 1939 (El Bandoneon) El Acomodo – y Su Muchachos 1932 - 1939 (El Bandoneon) Se Va La Vida – y Su Muchachos 1932 - 1939 (El Bandoneon) La Tablada – y Su Muchachos 1932 - 1939 (El Bandoneon) El Chamuyo – y Su Muchachos 1932 - 1939 (El Bandoneon) Elegante Papirusa – A Media Luz (El Bandoneon) A Oscuras – A Media Luz (El Bandoneon) A Media Luz – A Media Luz (El Bandoneon) Me Voy A Baraja – A Media Luz (El Bandoneon) Sinfonia De Arrabal – A Media Luz (El Bandoneon)

Francisco Canaro (Early Golden Age)

Francisco Canaro y su Quinteto Pirincho Viento en Popa – Nobleza de Arrabal (El Bandoneon) Don Esteban – Nobleza de Arrabal (El Bandoneon) Champagne Tango – Nobleza de Arrabal (El Bandoneon) Alma en Pena – Nobleza de Arrabal (El Bandoneon) Loca – Nobleza de Arrabal (El Bandoneon) La Viruta – Nobleza de Arrabal (El Bandoneon) Pronto Regreso – Tangos del Teimpo Viejo, vol. 4 (EMI Reliquias) Hotel Victoria – Tangos del Teimpo Viejo (EMI Reliquias)

Francisco Canaro La Melodia de Nuestro Adios – La Melodia de Nuestro Adios (El Bandoneon) Pampa – Bailando Tangos, Valses y Milongas (EMI Reliquias), La Melodia de Nuestro Adios (El Bandoneon) Retintin – Bailando Tangos, Valses y Milongas (EMI Reliquias), La Melodia de Nuestro Adios (El Bandoneon) Organito De La Tarde – 40 Grandes Exitos (Los Grandes Orquestas del Tango Blue Moon) La Ultima Copa – 40 Grandes Exitos (Los Grandes Orquestas del Tango Blue Moon) El Acomodo – 40 Grandes Exitos (Los Grandes Orquestas del Tango Blue Moon) El Chamuyo – 40 Grandes Exitos (Los Grandes Orquestas del Tango Blue Moon) Charamusca – 40 Grandes Exitos (Los Grandes Orquestas del Tango Blue Moon) Hotel Victoria – 40 Grandes Exitos (Los Grandes Orquestas del Tango Blue Moon) El Adios – 40 Grandes Exitos (Los Grandes Orquestas del Tango Blue Moon) La Maleva – 40 Grandes Exitos (Los Grandes Orquestas del Tango Blue Moon) La Tablada – 40 Grandes Exitos (Los Grandes Orquestas del Tango Blue Moon) Sentimiento Gaucho – 40 Grandes Exitos (Los Grandes Orquestas del Tango Blue Moon) Alma Tanguera – Alma Tanguera (Maestros del Tango Argentino BMT) Muchachada del Centro – Alma Tanguera (Maestros del Tango Argentino BMT) SOS – Alma Tanguera (Maestros del Tango Argentino BMT) Viejos Tiempos – Canta Roberto Maida, Vol. 2 (EMI Reliquias)* Mala Suerte – Sus Exitos con Ernesto Fama (EMI Reliquias)* Cuartito Azul – Susana Miller compilation CD (#1 or A) Poema – Canta Roberto Maida, Vol. 2 (EMI Reliquias)*

*also available on Susana Miller compilation CD (#1 or A)

Other Canaro Golden Age Smooth Golden Age Lyrical

12.1.3 Golden Age Harder Rhythmic

– D’Arienzo, Biagi, Rodriguez

Harder-rhythmic tangos are characterized by prominent ric-tic, double-time rhythms that seem to insist on milonguero-style dancing. For the tangos in this style that have vocals, the singer stays relatively close to the orchestra’s rhythm. (The prominence of the ric-tic, double-time beats is what distinguishes the harder rhythmic, softer rhythmic, and smooth categories of tango music. Although the differences in rhythmic accents may give an impression of differences in tempo, these categories are distinguished by the rhythmic accents and not the tempo at which the orchestra plays.)

Juan D’Arienzo (Golden Age Harder Rhythmic)

Juan D’Arienzo – Instrumentals Sabado Ingles (1935) – Grandes del Tango Vol. 1 (Instrumental)/5 (Lantower)* Re Fa Si (1935) – Grandes del Tango Vol. 1 (Instrumental)/5 (Lantower)* 9 de Julio (1935) – De Pura Cepa 1935-1936 (RCA 70 Años)* La Viruta (1936) – De Pura Cepa 1935-1936 (RCA 70 Años)* La Payanca (1936) – De Pura Cepa 1935-1936 (RCA 70 Años)* Ataniche (1936) – De Pura Cepa 1935-1936 (RCA 70 Años)* El Flete (1936) – De Pura Cepa 1935-1936 (RCA 70 Años)*^ Don Esteban (1936) – Grandes del Tango Vol. 1 (Instrumental)/5 (Lantower)* Retintin (1936) – El Rey del Compas (El Bandoneon) Don Juan (1936) – Grandes del Tango Vol. 1 (Instrumental)/5 (Lantower)* Comme il Faut (1936) – Grandes del Tango Vol. 1 (Instrumental)/5 (Lantower)* El Irresistible (1936) – El Rey del Compas (El Bandoneon) La Morocha (1937) – El Rey del Compas (El Bandoneon) Jueves (1937) – Grandes del Tango Vol. 1 (Instrumental)/5 (Lantower)* El Cencerro (1937) – Grandes del Tango Vol. 1 (Instrumental)/5 (Lantower)* El Africano (1937) – El Esquinazo 1937-1938 (RCA 70 Años)* Que Noche (1937) – El Esquinazo 1937-1938 (RCA 70 Años)* El Cachafaz (1937) – El Esquinazo 1937-1938 (RCA 70 Años)* El Choclo (1937) – El Esquinazo 1937-1938 (RCA 70 Años)* El Porteñito (1937) – El Esquinazo 1937-1938 (RCA 70 Años)* Gallo Ciego (1937) – El Esquinazo 1937-1938 (RCA 70 Años)* Champagne Tango (1938) – El Esquinazo 1937-1938 (RCA 70 Años)* Rodriguez Peña (1938) – El Esquinazo 1937-1938 (RCA 70 Años)* La Catrera (1938) – El Esquinazo 1937-1938 (RCA 70 Años)* Union Civica (1938) – Grandes del Tango Vol. 1 (Instrumental)/5 (Lantower)* El Internado (1938) – Grandes del Tango Vol. 1 (Instrumental)/5 (Lantower)* Lelia (1938) – Grandes del Tango Vol. 3/23 (Lantower)* Pampa (1939) – Meta Fierro-Yunta Brava 1939-1940 (RCA 70 Años) Derecho Viejo (1939) – Meta Fierro-Yunta Brava 1939-1940 (RCA 70 Años)* Felicia (1939) – Meta Fierro-Yunta Brava 1939-1940 (RCA 70 Años)* Tucuman (1950) – Bien Pulenta 1950-1952 (RCA 70 Años) Canaro en Paris (1950) – Bien Pulenta 1950-1952 (RCA 70 Años) El Pollo Ricardo (1952) – Bien Pulenta 1950-1952 (RCA 70 Años) Independencia (1953) – Mucho Mucho 1953-1954 (RCA 70 Años) El Internado (1954) – Mucho Mucho 1953-1954 (RCA 70 Años) Felicia (1954) – Con Lamarque, Echagüe y Laborde 1954/1957 (Euro RCA) Jueves (1955) – Viento Sur 1954-1955 (RCA 70 Años)

*also available at somewhat lower fidelity on Sus Primeros Exitos Vol. 1 or 2. (Tango Argentino) ^also available on The Tango Lesson (Sony Movie Soundtrack)

Juan D’Arienzo con Alberto Echagüe Pensalo Bien – El Esquinazo 1937-1938 (RCA 70 Años)^ Cambalache – Corrientes y Esmeralda 1944-1949 (RCA 70 Años) No Va Mas – Bien Pulenta 1950-1952 (RCA 70 Años) Paciencia – Grandes del Tango Vol. 2 (Con Sus Cantores)/6 (Lantower) Che Negrito – Vol. 21 (1952-1953) (Club Tango Argentino)

^also available on The Tango Lesson (Sony Movie Soundtrack)

Juan D’Arienzo con Armando Laborde Viejo Smoking – Bien Pulenta 1950-1952 (RCA 70 Años)

Juan D’Arienzo con Hector Maure Tierrita – El Rey del Compas 1941-1943 (RCA 70 Años)* Ya Lo Ves – El Rey del Compas 1941-1943 (RCA 70 Años)* Enamorado (Metido) – El Rey del Compas 1941-1943 (RCA 70 Años)* Ammaras – Corrientes y Esmeralda 1944-1949 (RCA 70 Años)* Garronero – D’Arienzo/Maure (Solo Tango) Mirame en la Cara – D’Arienzo/Maure (Solo Tango)

*also available on D’Arienzo/Maure (Solo Tango)

Juan D’Arienzo con Mario Bustos Justo El 31 – Tangos Orilleros (Tango Argentino) Si Soy Asi – Tangos Orilleros (Tango Argentino) No Te Quiero Mas – Tangos Orilleros (Tango Argentino) Susanita – Tangos Orilleros (Tango Argentino)

Orquesta Juan D'Arienzo Derecho Viejo – La Cumparsita (Phillips) Organito de la Tarde – La Cumparsita (Phillips)
Don Juan – La Cumparsita (Phillips) Pampa – La Cumparsita (Phillips)

Other D'Arienzo Golden Age Lyrical

Rodolfo Biagi

Biagi was the pianist in Juan D'Arienzo's orchestra during its most popular period and helped create the rhythmic drive that characterized D'Arienzo's sound. Leading his own orchestra, Biagi kept the harder rhythmic style and added striking syncopated elements – often through gaps in the rhythm. Sometimes, these gaps can create an impression akin to falling into an elevator shaft. That is, you are dancing along and suddenly the ground drops out from below you. In a noisy room with a poor sound system, some Biagi tangos can get lost.

Rodolfo Biagi – Instrumentals Racing Club – From Argentina to the World (EMI)* Pura Clase – From Argentina to the World (EMI)* El Recodo – From Argentina to the World (EMI)* Didi – From Argentina to the World (EMI)*
Union Civica – Sus Exitos con Andres Falgas and Teofilo Ibanez El Incendio – Su Orquesta y Sus Cantores (EMI Reliquias) La Maleva – Su Orquesta y Sus Cantores (EMI Reliquias) El 13 – Solos de la Orquesta (EMI Reliquias)

*also available with slightly lower fidelity on Solos de la Orquesta (EMI Reliquias)

Rodolfo Biagi con Alberto Amor Nada – Sus Exitos con Alberto Amor (EMI Reliquias) Si La Llegaran A Ver – Sus Exitos con Alberto Amor (EMI Reliquias) Tus Labios Me Diran – Sus Exitos con Alberto Amor (EMI Reliquias) Seamos Amigos – Sus Exitos con Alberto Amor (EMI Reliquias)

Rodolfo Biagi con Jorge Ortiz Humillacion – Sus Exitos con Jorge Ortiz (EMI Reliquias) Guapo y Varon – Sus Exitos con Jorge Ortiz (EMI Reliquias) Señor, Señor – Sus Exitos con Jorge Ortiz (EMI Reliquias) Pajaro Ciego – Sus Exitos con Jorge Ortiz (EMI Reliquias) Zaraza – Campo Afuera (El Bandoneon)

Rodolfo Biagi con Andres Falgas Cicatrices – Sus Exitos con Andres Falgas and Teofilo Ibanez Son Cosas del Bandoneon – Sus Exitos con Andres Falgas and Teofilo Ibanez A Mi No Me Interesa – Sus Exitos con Andres Falgas and Teofilo Ibanez

Rodolfo Biagi con Teofilo Ibanez Alma de Bohemio – Sus Exitos con Andres Falgas y Teofilo Ibanez (EMI Reliquias)

Rodolfo Biagi con Hugo Duval Bailarina de Tango – Sus Exitos con Duval, Heredia, Saavedra y Amor (EMI Reliquias)

Enrique Rodriguez

Enrique Rodriguez con Roberto Flores o Armando Moreno Son Cosas del Bandoneon – El “Chato” Flores en el Recuerdo (EMI Reliquias) A Media Luz – Tangos con Armando Moreno (EMI Reliquias) Como Se Pianta la Vida – Tangos con Armando Moreno, Vol. 2 (EMI Reliquias) En la Buena y en la Mala – Tangos con Armando Moreno (EMI Reliquias) Llorar por una Mujer – Tangos con Armando Moreno (EMI Reliquias) Suerte Loca – Tangos con Armando Moreno (EMI Reliquias) Yo No Se Por Que Razon – Tangos con Armando Moreno, Vol. 2 (EMI Reliquias)

bandoneon - back to top Golden Age Softer Rhythmic – Troilo, Tanturi, Caló, Federico, Laurenz, D'Agostino, Di Sarli In softer rhythmic tangos, the ric-tic rhythms are present but not prominent, allowing the music to support either milonguero- or salon-style dancing. For the tangos in this style that have vocals, the singer stays relatively close to the orchestra's rhythm. (The prominence of the ric-tic, double-time beats is what distinguishes the harder rhythmic, softer rhythmic, and smooth categories of tango music. Although the differences in rhythmic accents may give an impression of differences in tempo, these categories are distinguished by the rhythmic accents and not the tempo at which the orchestra plays.)

Anibal Troilo (Golden Age Softer Rhythmic)

Anibal Troilo – Early Instrumentals Guapeando – Yo Soy El Tango (Troilo en RCA Victor)* Cordon de Oro – Yo Soy El Tango (Troilo en RCA Victor)* Cachirulo – Yo Soy El Tango (Troilo en RCA Victor)* Milongueando en el 40 – Yo Soy El Tango (Troilo en RCA Victor)* La Maleva – Barrio de Tango (Troilo en RCA Victor)*

El Entrerriano – Tres Amigos (Troilo en RCA Victor)* Inspiracion – Uno (Troilo en RCA Victor)* Ojos Negros – Cafetin De Buenos Aires (Troilo en RCA Victor) Contratiempo – Sus Mejores Momentos (Music Hall discontinued)

*also available with somewhat lower fidelity on Instrumental 1941-1944 (Tango Argentino)

Anibal Troilo con Edmundo Rivero Yira, Yira – Romance de Barrio (Troilo en RCA Victor)

Anibal Troilo con Francisco Fiorentino Toda Mi Vida – Troilo/Fiorentino (Solo Tango) Te Aconsejo Que Me Olvides – Troilo/Fiorentino (Solo Tango) Tabernero – Troilo/Fiorentino (Solo Tango) El Bulin de Calle Ayacucho – Troilo/Fiorentino (Solo Tango) Tinta Roja – Troilo/Fiorentino (Solo Tango)

Other Troilo Golden Age Smooth Golden Age Lyrical

Ricardo Tanturi (Golden Age Softer Rhythmic)

Ricardo Tanturi – Instrumentals Una Noche de Garufa – Great Bands of Tango's Golden Age (Harlequin) Argañaraz – 1940-1950 (Coleccion 78 RPM Euro RCA) or Tangos Para Bailar (RCA Compilation) Raza Criolla – Noches de Tango (Tango Argentino)

Ricardo Tanturi con Alberto Castillo El Tango Es el Tango – Tanturi/Castillo (Solo Tango) Noches de Colon – Tanturi/Castillo (Solo Tango) Al Compas de un Tango – Tanturi/Castillo (Solo Tango) Muñeca Brava – Tanturi/Castillo (Solo Tango) Como Se Pianta la Vida – Tanturi/Castillo (Solo Tango) Recuerdo Malevo – El Tango Es el Tango (Tango Argentino) Cuatro Compases – El Tango Es el Tango (Tango Argentino) Asi Se Baila el Tango – El Tango Es el Tango (Tango Argentino) Madame Ivonne – El Tango Es el Tango (Tango Argentino) Ese Sos Vos – Tangos de Mi Ciudad (Tango Argentino) Pocas Palabras – Tangos de Mi Ciudad (Tango Argentino) La Vida Es Corta – Tangos de Mi Ciudad (Tango Argentino)

Other Tanturi Golden Age Lyrical

Miguel Caló (Golden Age Softer Rhythmic)

Miguel Caló – Instrumentals Sans Souci – Stock Privado (EMI) La Maleva – Recordando Viejos Temas (EMI Reliquias) Saludos – Sus Exitos con Podesta, Ortiz y Beron (EMI Reliquias)

Miguel Caló con Alberto Podesta La Cantina – Sus Exitos con Podesta, Ortiz y Beron (EMI Reliquias) Percal – Sus Exitos con Podesta, Ortiz y Beron (EMI Reliquias) Yo Soy el Tango – Yo Soy el Tango (El Bandoneon) Que Falta Que Me Haces – Yo Soy el Tango (El Bandoneon)

Other Caló Golden Age Lyrical

Domingo Federico Saludos – Solo Tango

Domingo Federico con Carlos Vidal Yo – Solo Tango

Pedro Laurenz Alma de Bohemio – Milonga de Mis Amores (El Bandoneon) Arrabal – Milonga de Mis Amores (El Bandoneon) De Puro Guapo – Milonga de Mis Amores (El Bandoneon) Amurado – Milonga de Mis Amores (El Bandoneon) Orgullo Criollo – Milonga de Mis Amores (El Bandoneon) Nunca Tuvo Novio – Milonga de Mis Amores (El Bandoneon)

Angel D'Agostino y Angel Vargas El Choclo – y Su Orquesta Tipica (El Bandoneon) Tres Esquinas – Tangos de Los Angeles, Vol. 1 (Tango Argentino) Pero Yo Se – Tangos de Los Angeles, Vol. 1 (Tango Argentino) Una Pena – Tangos de Los Angeles, Vol. 1 (Tango Argentino) A Pan y Agua – Tangos de Los Angeles, Vol. 2 (Tango Argentino) Esta Noche en Buenos Aires – Tangos de Los Angeles, Vol. 2 (Tango Argentino) Mano Blanca – Tangos de Los Angeles, Vol. 2 (Tango Argentino) Hotel Victoria – Tangos de Los Angeles, Vol. 2 (Tango Argentino) Tomo y Obligo – Tangos de Los Angeles, Vol. 3 (Tango Argentino) El Aristocrata – Tangos de Los Angeles, Vol. 3 (Tango Argentino) Mi Viejo Barrio – Tangos de Los Angeles, Vol. 4 (Tango Argentino) Caricias – Tangos de Los Angeles, Vol. 4 (Tango Argentino) Cafe Dominguez – Tangos de Los Angeles, Vol. 4 (Tango Argentino) Me Lllaman Tango – Tangos de Los Angeles, Vol. 4 (Tango Argentino)

Carlos Di Sarli (Golden Age Softer Rhythmic)

Carlos Di Sarli – Early Instrumentals Shusheta – Milongueando en el 40 (Euro Archivo RCA)* La Cachila – Milongueando en el 40 (Euro Archivo RCA)* La Torcacita – Milongueando en el 40 (Euro Archivo RCA)* El Recodo – Instrumental Vol. 2 (Tango Argentino) La Racha – Instrumental Vol. 2 (Tango Argentino)

*also available with slightly lower fidelity on Instrumental Vol. 2 (Tango Argentino)

Other Di Sarli Golden Age Smooth Golden Age Lyrical

12.1.4 Golden Age Smooth

– Di Sarli, Fresedo, Canaro, Troilo, De Angelis

Smooth tangos are generally instrumental music that lack the ric-tic accents found in the harder and softer rhythmic music and the big crescendos, dramatic pauses and heavier beat of dramatic tango music. (The prominence of the ric-tic, double-time beats is what distinguishes the harder rhythmic, softer rhythmic, and smooth categories of tango music. Although the differences in rhythmic accents may give an impression of differences in tempo, these categories are distinguished by the rhythmic accents and not the tempo at which the orchestra plays.)

Carlos Di Sarli (Golden Age Smooth)

Carlos Di Sarli – Instrumentals Los 33 Orientales – 40 Grande Exitos (Los Grandes Orquestas del Tango Blue Moon) A La Gran Muñeca – Instrumental Vol. 1 (Solo Tango)*^ El Cabure – 40 Grande Exitos (Los Grandes Orquestas del Tango Blue Moon)*^ Milonguero Viejo – RCA Victor 100 Años (RCA)*^ Comme Il Faut – Instrumental Vol. 1 (Solo Tango)*^ La Morocha – RCA Victor 100 Años (BMG RCA)^ El Choclo – Instrumental Vol. 1 (Solo Tango)^ Mi Refugio – 40 Grande Exitos (Los Grandes Orquestas del Tango Blue Moon)*^ Don Juan – Instrumental Vol. 1 (Solo Tango)* Tinta Verde – Instrumental Vol. 1 (Solo Tango)* Germaine – Instrumental Vol. 1 (Solo Tango)* Organito de la Tarde – Instrumental Vol. 1 (Solo Tango)* El Pollo Ricardo – Instrumental (Tango Argentino) El Ingeniero – Instrumental Vol. 1 (Solo Tango)* Cara Sucia – Instrumental vol 1 (Solo Tango) Bahia Blanca (1957 version) – Instrumental Vol. 1 (Solo Tango) Bahia Blanca (1958 version) – The Tango Lesson (Sony) El Pollito – 40 Grande Exitos (Los Grandes Orquestas del Tango Blue Moon) El Amanecer – Instrumental vol 1 (Solo Tango)* El Once – Instrumental Vol. 1 (Solo Tango)* Champagne Tango – Susana Miller compilation CD (#1 or A)* El Abrojo – Susana Miller compilation CD (#1 or A) Una Fija – Susana Miller compilation CD (#1 or A) Indio Manso – Susana Miller compilation CD (#1 or A)

*also available with lower fidelity on Instrumental (Tango Argentino) ^also available with good fidelity and a stronger arrangement on the discontinued CD Milonguero Viejo (Music Hall)

Other Di Sarli Golden Age Softer Rhythmic Golden Age Lyrical

Osvaldo Fresedo (Golden Age Smooth)

Osvaldo Fresedo – Instrumentals El Once – El Pibe de la Paternal (El Bandoneon)

Other Fresedo Old Guard Golden Age Lyrical

Francisco Canaro (Golden Age Smooth) Toda Mi Vida – Tangos Inolvidables Del 40 (EMI Reliquias) Quejas De Bandoneon – Instrumentales Para Bailar (EMI Reliquias) Sentimiento Gaucho – From Argentina to the World (EMI)

Other Canaro Early Golden Age Rhythmic Golden Age Lyrical

Anibal Troilo (Golden Age Smooth)

Anibal Troilo – Instrumentals Quejas de Bandoneon – Sus Mejores Momentos (Music Hall discontinued) El Marne – Sus Mejores Momentos (Music Hall discontinued) El Pollo Ricardo – Sus Mejores Momentos (Music Hall discontinued) Don Juan – Sus Mejores Momentos (Music Hall discontinued)

Other Troilo Golden Age Softer Rhythmic Golden Age Lyrical

Alfredo De Angelis (Golden Age Smooth) Pura Maña – Los Primeros Instrumentales (EMI Reliquias) El Entrerriano – Los Primeros Instrumentales (EMI Reliquias)

Other De Angelis Golden Age Lyrical Golden Age Dramatic

12.1.5 Golden Age Lyrical

– Caló, Di Sarli, Troilo, Canaro, Fresedo, Tanturi, Demare, De Angelis

During the golden age, sometimes the singer sang with orchestra, sometimes the orchestra played for the singer. In lyrical tangos, the singer doesn't adhere closely to the orchestra's underlying rhythm, and the overall effect is to emphasize the lyrical nature of the music.

Miguel Caló (Golden Age Lyrical)

Miguel Caló con Raul Beron Al Compas del Corazon – Al Compás del Corazón (EMI Reliquias) Trasnuchando – Al Compás del Corazón (EMI Reliquias) Que Te Importa Que Te Llore – Al Compás del Corazón (EMI Reliquias) Tristezas de le Calle Corrientes – Al Compás del Corazón (EMI Reliquias) Lejos de Buenos Aires – Al Compás del Corazón (EMI Reliquias) Tarareando – Al Compás del Corazón (EMI Reliquias)

Miguel Caló con Roberto Arrieta Tedio – Stock Privado (EMI) Tarde Gris – Stock Privado (EMI)

Miguel Caló con Raul Iriarte Trenzas – Sus Exitos con Raul Iriarte (EMI Reliquias) Mañana Ire Temprano – Sus Exitos con Raul Iriarte, vol. 2 (EMI Reliquias) Margo – Sus Exitos con Raul Iriarte, vol. 2 (EMI Reliquias) Madalit – Sus Exitos con Raul Iriarte, vol. 2 (EMI Reliquias)

Other Caló Golden Age Softer Rhythmic

Carlos Di Sarli (Golden Age Lyrical)

Carlos Di Sarli con Roberto Rufino Tristeza Marina – Sus Primeros Exitos, Vol 1 (Tango Argentino) Verdemar – Sus Primeros Exitos, Vol 1 (Tango Argentino) Charlemos – Sus Primeros Exitos, Vol 1 (Tango Argentino) Patotero – Sus Primeros Exitos, Vol 1 (Tango Argentino) Cascabelito – Sus Primeros Exitos, Vol 1 (Tango Argentino) Canta, Pajarito – Sus Primeros Exitos, Vol 1 (Tango Argentino) Si Tu Quisieras – Sus Primeros Exitos, Vol 3 (Tango Argentino)

Carlos Di Sarli con Jorge Duran Porteño y Bailarin – Porteño y Bailarin (Tango Argentino) Un Tango y Nada Mas – Porteño y Bailarin (Tango Argentino) Vieja Luna – Porteño y Bailarin (Tango Argentino) Duelo Criollo – Porteño y Bailarin (Tango Argentino)

Carlos Di Sarli con Argentino Ledesma Fumando Espero – Buenos Aires Tango Voces (RCA) (The Di Sarli CD, RCA Victor 100 Años lists this recording, but it actually contains the version with vocalist Roberto Florio.)

Other Di Sarli Golden Age Softer Rhythmic Golden Age Smooth

Anibal Troilo (Golden Age Lyrical)

Anibal Troilo con Francisco Fiorentino Malena – Troilo/Fiorentino (Solo Tango) Pajaro Ciego – Troilo/Fiorentino (Solo Tango) En Esta Tarde Gris – Troilo/Fiorentino (Solo Tango) El Cuarteador – Troilo/Fiorentino (Solo Tango) Sencillo y Compadre – Troilo/Fiorentino (Solo Tango) Gricel – Troilo/Fiorentino, vol. 2 (Solo Tango)

Other Troilo Golden Age Softer Rhythmic Golden Age Smooth

Francisco Canaro (Golden Age Lyrical)

Francisco Canaro con Ernesto Fama Como Dos Extraños – Tangos Inolvidables del '40 (EMI Reliquias) Mala Suerte – Sus Exitos con Ernesto Fama (EMI Reliquias)*

*also available on Susana Miller compilation CD (#1 or A)

Francisco Canaro con Carlos Roldan Uno – Desde al Alma (EMI Reliquias) Esta Noche de Luna – Desde al Alma (EMI Reliquias)

Francisco Canaro con Eduardo Adrian Cada Vez Que Me Recuerdes – Desde al Alma (EMI Reliquias) Nido Gaucho – Desde al Alma (EMI Reliquias)

Francisco Canaro con Guillermo Coral Duelo Criollo – Tangos Inolvidables del '40 (EMI Reliquias)

Francisco Canaro con Alberto Arenas Yira Yira – Tangos Inolvidables del '40 (EMI Reliquias)

Francisco Canaro con Roberto Maida Viejos Tiempos – Canta Roberto Maida, Vol. 2 (EMI Reliquias)* Poema – Canta Roberto Maida, Vol. 2 (EMI Reliquias)*

*also available on Susana Miller compilation CD (#1 or A)

Francisco Canaro con Francisco Amor Cuartito Azul – Susana Miller compilation CD (#1 or A)

Other Canaro Early Golden Age Golden Age Smooth

Osvaldo Fresedo (Golden Age Lyrical)

Osvaldo Fresedo con Roberto Ray perhaps better classified as old guard lyrical, these tracks work well as golden age lyrical

Vida Mia – Tangos de Salon (Tango Argentino) Niebla del Riachuelo – Tangos de Salon (Tango Argentino) Pampero – Tangos de Salon (Tango Argentino) Sollozos – Tangos de Salon (Tango Argentino)

Other Fresedo Old Guard Golden Age Smooth

Ricardo Tanturi con Enrique Campos (Golden Age Lyrical) Domingo a la Noche – Una Emoción (Tango Argentino) Muchachos Comienza la Ronda – Una Emoción (Tango Argentino) Asi Se Canta – Una Emoción (Tango Argentino) Malvon – Una Emoción (Tango Argentino) Que Nunca Me Falte – Una Emoción (Tango Argentino) Recien – Una Emoción (Tango Argentino) Una Emocion – Una Emoción (Tango Argentino) Oigo Tu Voz – Una Emoción (Tango Argentino)

Other Tanturi Golden Age Softer Rhythmic

Juan D'Arienzo con Jorge Valdez (Golden Age Lyrical) Remembranzas – Sentimental (Tango Argentino) Destino de Flor – Sentimental (Tango Argentino)

Other D'Arienzo Golden Age Harder Rhythmic

Lucio Demare con Roberto Arrieta Cancion de Rango – Sus Primeros Exitos (EMI Reliquias) Tango Guapo – Sus Primeros Exitos (EMI Reliquias)

Lucio Demare con Juan Carlos Miranda Malena – Sus Exitos con Miranda, Beron y Quintana (EMI Reliquias) Al Compas de un Tango – Sus Exitos con Miranda, Beron y Quintana (EMI Reliquias)

Lucio Demare con Raul Beron Oigo Tu Voz – Sus Exitos con Raul Beron (EMI Reliquias) Una Emocion – Sus Exitos con Raul Beron (EMI Reliquias) Y Siempre Igual – Sus Exitos con Raul Beron (EMI Reliquias) La Cosa Fue en un Boliche – Sus Exitos con Raul Beron (EMI Reliquias) Tal Vez Sera Su Voz – Sus Exitos con Raul Beron (EMI Reliquias)

Alfredo De Angelis (Golden Age Lyrical)

Alfredo De Angelis con Carlos Dante Compadrón – 20 Exitos, Vol. 1 (EMI Reliquias) Gloria – 20 Exitos, Vol. 1 (EMI Reliquias)

Alfredo De Angelis con Carlos Dante y Julio Martel Adiós Marinero – Los Duos De Carlos Dante Y Julio Martel, Vol. 2 (EMI Reliquias)

Other De Angelis Golden Age Smooth Golden Age Dramatic

12.1.6 Golden Age Dramatic

– De Angelis, Pugliese

Dramatic tangos build on the power of the smooth sound and have more dramatic arrangements with bigger crescendos, often a heavier beat, pauses, and sometimes tempo shifts.

Alfredo De Angelis (Golden Age Dramatic)

Alfredo De Angelis – Instrumentals Mi Dolor – Instrumentales Inolvidables (EMI Reliquias) El Tango Club – Instrumentales Inolvidables (EMI Reliquias) Felicia – Instrumentales Inolvidables (EMI Reliquias) La Mariposa – Instrumentales Inolvidables (EMI Reliquias) El Píal – From Argentina to the World (EMI) Guardia Vieja – From Argentina to the World (EMI) Pavadita – From Argentina to the World (EMI)

Other De Angelis Golden Age Smooth Golden Age Lyrical

Oswaldo Pugliese (Golden Age Dramatic)

Oswaldo Pugliese – Instrumentals Tierra Querida – Instrumentales Inolvidables (EMI Reliquias) Mala Junta – Instrumentales Inolvidables (EMI Reliquias) Orgullo Criollo – From Argentina to the World (EMI) Boedo – Instrumentales Inolvidables, vol. 2 (EMI Reliquias) Tiny – Instrumentales Inolvidables (EMI Reliquias) Mala Estampa – Instrumentales Inolvidables (EMI Reliquias) Recuerdo – Instrumentales Inolvidables (EMI Reliquias) El Paladín – Instrumentales Inolvidables (EMI Reliquias) Pelele – Instrumentales Inolvidables (EMI Reliquias) El Arranque – Instrumentales Inolvidables (EMI Reliquias) El Remate – Instrumentales Inolvidables (EMI Reliquias) Raza Criolla – Instrumentales Inolvidables (EMI Reliquias) Derecho Viejo – Instrumentales Inolvidables (EMI Reliquias) La Yumba (1952 version) – Instrumentales Inolvidables (EMI Reliquias) Para Dos – Instrumentales Inolvidables, Vol. 2 (EMI Reliquias) El Embrollo – Instrumentales Inolvidables, Vol. 3 (EMI Reliquias) La Tupungatina – Cantan Alberto Moran y Roberto Chandel (EMI Reliquias) Chique – Ausencia (EMI Odeon) La Rayuela – Instrumentales Inolvidables, Vol. 3 (EMI Reliquias) Emancipación – Ausencia (EMI Odeon) Nochero Soy – Ausencia (EMI Odeon) A Mis Compañeros – Instrumentales Inolvidables, Vol. 2 (EMI Reliquias) Yunta de Oro – Instrumentales Inolvidables, Vol. 3 (EMI Reliquias) Pata Ancha – From Argentina to the World (EMI) La Bordona – From Argentina to the World (EMI) Gallo Ciego – From Argentina to the World (EMI) A Los Amigos – From Argentina to the World (EMI) Arrabal – From Argentina to the World (EMI) Don Agustín Bardi – Nostalgico (DBN Polydor) La Mariposa – Ausencia (EMI Odeon) A Evaristo Carriego – Nostalgico (DBN Polydor) Tinta Roja – From Argentina to the World (EMI) El Andariego – From Argentina to the World (EMI)

Oswaldo Pugliese con Roberto Chandel Farol – Ausencia (EMI Odeon) or Sus Exitos con Roberto Chandel (EMI Reliquias) Fuimos – Ausencia (EMI Odeon) or Sus Exitos con Roberto Chandel (EMI Reliquias) Corrientes y Esmeralda – Sus Exitos con Roberto Chandel (EMI Reliquias)

Oswaldo Pugliese con Alberto Moran Pasional – Ausencia (EMI Odeon)

Oswaldo Pugliese con Jorge Maciel Cascabelito – Ausencia (EMI Odeon) Remembranza – Ausencia (EMI Odeon)

12.1.7 Transition Era

Transition-era tangos were recorded during an era in which the tango orchestras were shifting from dance music to concert music. Transition-era music was built on the foundation developed by golden-era orchestras, and many of the transition era orchestras were led by musicians who led or played in the big-name orchestras of the golden age. Those transition-era recordings useful for social dancing have a prominent dance beat.

Horacio Salgan A Fuego Lento – Trayectoria (Polygram) and various other CDs

Juan Cambareri Derecho Viejo – y su Quarteto 1952-1957 (Disco Latina discontinued)

Alfredo Gobbi La Viruta – Instrumentales Inolvidables Orlando Goñi – Instrumentales Inolvidables Puro Apronte – Instrumentales Inolvidables Racing Club – Instrumentales Inolvidables

Florindo Sassone Rawson – Bien Milonguero Vol. 1 (EMI Reliquias) Rodríguez Peña – Bien Milonguero Vol. 1 (EMI Reliquias) Bar Exposición – Bien Milonguero Vol. 1 (EMI Reliquias) La Viruta – Bien Milonguero Vol. 2 (EMI Reliquias) Re Fa Si – Tangos de Oro (espa)

Hector Varela con Argentino Ledesma Fumando Espero – 20 Grandes Exitos (Sony Columbia)

Carlos Garcia and Tango All Stars Adios Nonino – Tango II (JVC discontinued) Verano Porteño – Tango II (JVC discontinued)

Orquesta Francini/Pontier A Media Luz – Tango I (JVC discontinued)

Raul Garelo Verano Porteño – Buenos Aires by Night (EMI compilation)

Anibal Troilo Don Juan – RCA 100 Años (BMG RCA)

12.1.8 New Tango

Building on the work of Anibal Troilo, Osvaldo Pugliese and Horacio Salgan, Astor Piazzolla led a revolution in concert-oriented tango music in which drama was heightened through rubato playing, pauses, and tempo changes. The combined effect works well for tango dance performances, but can be outside the comfort zone for social dancing. For social dancing, the most useful new-tango recordings combine some of Piazzolla's sensibilities with a tango dance beat that is sufficiently strong for modern ears.

New York Tango Trio El Entrerriano – Cabarute (Lyrichord) Yuyito – Cabarute (Lyrichord) 9 de Julio – Cabarute (Lyrichord)

Tango Bar (Raul Jaurena musical director) Nostalgico – Tango Bar (Chesky)

Litto Nebia Quinteto Tango Canyengue – Tangos Argentinos de Enrique Cadicamo (Iris) Malandra – Tangos Argentinos de Enrique Cadicamo (Iris) Cabaret – Tangos Argentinos de Enrique Cadicamo (Iris) Nostalgias – Tangos Argentinos de Enrique Cadicamo (Iris)

Trio Pantango Silbando – Tango Argentino (ARC) Madame Ivonne – Tango Argentino (ARC)

Hugo Diaz (harmonica) Milonga Triste – The Tango Lesson (Sony movie soundtrack)

Daniel Barenboim Mi Buenos Aires Querido – Tangos Among Friends (Teldec)

Gidon Kremer Oblivion – Hommage à Piazzolla (Nonesuch)

Quartango Oblivion – Esprit (Justin Time)

12.1.9 Modern Dance Orquestas

Some modern tango orchestras, such as Color Tango, have returned to the dance beat that characterized the golden era of tango dance music. The recordings made by modern dance orchestras typically have more intricate arrangements with a little more of a dramatic concert feel than those made during the golden era, but the dance beat is prominent and the fidelity is much better than on the old recordings. In many ways, the music played by modern dance orquestas seems to be what might have developed had tango music and social dancing continued evolving together after the golden era.

Los Reyes del Tango El Internado – La Ventana (espa) Felicia – La Ventana (espa) La Morocha – La Ventana (espa) A Media Luz – La Ventana (espa) El Choclo – La Ventana (espa)

El Arranque El Arranque – Tango (Vaiven) Zorro Gris – Tango (Vaiven) El Abrojito – Tango (Vaiven)

Orquesta Color Tango A Evaristo Carriego – Con Estilo de Bailar Vol. 2 (Techno Disc) Emancipacion – Con Estilo de Bailar Vol. 2 (Techno Disc) Recuerdo – Con Estilo de Bailar Vol. 2 (Techno Disc) Festejando – Con Estilo de Bailar (Techno Disc) La Yumba – Con Estilo de Bailar (Techno Disc) Zum – Con Estilo para Bailar (Techno disc) Yunta de Oro – Con Estilo de Bailar Vol. 3 Union Civica – Con Estilo de Bailar Vol. 3

Sexteto Sur Tanguera – Libertango (Victor Japan)

12.1.10 Tango Shows

Music from contemporary tango shows is designed to help professional dancers with considerable rehearsal time dazzle their audiences. The music varies from full orchestration to smaller ensembles, but it is typically marked by

fast tempos, rhythm changes and other dramatic devices developed in the progressive sound of Pugliese, Piazzolla and Salgan. The best recordings for social dancing are similar to those made by later Pugliese orchestras.

Tango X 2 Gallo Ciego – Perfumes de Tango Malvon – Una Noche de Tango Mi Buenos Aires Querido – Perfumes de Tango

Forever Tango La Tablada

Tango Argentino Nostalgias

A Passion for Tango Asi Se Baila El Tango Cafetin de Buenos Aires

12.1.11 Tango Fusion

Tango fusion integrates traditional tango rhythms and instrumentation with other musical traditions, contemporary instruments and/or electronica to create a modern and culturally relevant world tango music, often with a dance-club sound. With the musical genre being relatively new, the following listings may not prove to be classics in the sense of being timeless.

Carlos Libedinsky Vi Luz y Subi – Narcotango Plano Secuencia – Narcotango Otra Luna – Narcotango

Gotan Project Queremos Paz – La Revancha del Tango Una Musica Brutal – La Revancha del Tango Epoca – La Revancha del Tango

Bajofondo Tango Club En Mi/Soledad – Bajofondo Tango Club Perfume – Supervielle Pulso – Supervielle Air Concret – Supervielle Centroja – Supervielle

Carla Pugliese Ostinato – Ojos Verdes Cerrados

Mizrahi-Longhi Youkali – Carne Argenta Praga – Carne Argenta

Tanghetto Una Llamada – Emigrante Inmigrante – Emigrante

Electrocutango Felino – Felino

Hi Perspective/Astor Piazzolla El Tango – Astor Piazzolla Remixed or Aubade Leçons de Tango

Hybrid Tango Mas de lo Mismo – Hybrid Tango

Tango Project Sentimientos – Vol II New Tango Buddy – Vol II New Tango

Ultratango CiteTango – Asternauta

Buenos Aires Ensemble La Cumparsita – Tango Chill Out Chill en Buenos Aires – Tango Chill Out

Ewan McGregor, Jose Feliciano and Jacek Koman El Tango de Roxanne – Moulin Rouge soundtrack

12.1.12 Milongas

Carlos Gardel Milonga Sentimental – Antologia 60 Aniversario (RCA)

Francisco Lomuto Parque Patricios – y su Orquesta Tipica (BMG - Argentina 74321 27549-2) No Hay Tierra Como la Mia – y su Orquesta Tipica (BMG - Argentina 74321 27549-2)

Edgardo Donato Ella Es Asi – A Media Luz (El Bandoneon)

Francisco Canaro Milonga Sentimental – La Melodia de Nuestro Adios (El Bandoneon) Milonga del 900 – Todo Milonga (Club Tango Argentino 1051) Silueta Porteña – La Melodia de Nuestro Adios (El Bandoneon) Reliquias Porteñas – Las Grandes Orquestas del Tango (Blue Moon) Milonga Brava – Las Grandes Orquestas del Tango (Blue Moon) No Hay Tierra Como La Mia – Las Grandes Orquestas del Tango (Blue Moon) Cuando Un Viejo Se Enamora – Milongueando Con Canaro (EMI Reliquias) La Milonga de Buenos Aires – Grandes Exitos (EMI) Milongon – Bailando Tangos, Valses y Milongas (EMI Reliquias)

Francisco Canaro y su Quiteto Pirincho Orillera – Tangos del Tiempo Viejo (EMI Reliquias) El Torito – Tangos del Tiempo Viejo (EMI Reliquias)

Juan D'Arienzo De Pura Cepa – De Pura Cepa 1935-1936 (RCA 70 Años)* Milonga Vieja Milonga – Grandes del Tango Vol. 1 (Instrumental)/5 (Lantower) El Esquinazo – El Esquinazo 1937-1938 (RCA 70 Años)* Milonga del Corazon – El Esquinazo 1937-1938 (RCA 70 Años) Estampa de Varon – Grandes del Tango Vol. 2 (Con Sus Cantores)/6 (Lantower) El Temblor – El Rey del Compas (El Bandoneon) Milonga Querida – El Rey del Compas (El Bandoneon) La Cicatriz – Meta Fierro-Yunta Brava 1939-1940 (RCA 70 Años) Candombe Oriental – 1940/1942 (Euro RCA) Me Gusta Bailar Milonga – Corrientes y Esmeralda, 1944-1949 (RCA 70 Años) La Espuela – Corrientes y Esmeralda, 1944-1949 (RCA 70 Años) El Comandante – Vol. 21, 1952-1953 (Club Tango Argentino CTA 321) Milonga Que Peina Canas – Tango Bravo (Tango Argentino) El Potro – Corrientes y Esmeralda, 1944-1949 (RCA 70 Años) La Puñalada – Tangos Para El Mundo, Vol. 2 (Tango Argentino)

*Also available at somewhat lower fidelity on Sus Primeros Exitos, Vol. 2 (Tango Argentino)

Rodolfo Biagi Campo Afuera – Sus Exitos con Andrés Falgás y Teófilo Ibáñez (EMI Reliquias) Picante – Su Orquesta y sus Cantores (EMI Reliquias) Cantando Se Van Las Penas – Sus Exitos con Jorge Ortiz, Vol. 2 (EMI Reliquias) Flor de Montserrat – Sus Exitos con Alberto Amor (EMI Reliquias)

Pedro Laurenz Milonga Compadre – Milonga de Mis Amores (El Bandoneon) Yo Soy de San Telmo – Milonga de Mis Amores (El Bandoneon) Milonga de Mis Amores – Milonga de Mis Amores (El Bandoneon)

Ricardo Tanturi con Alberto Castillo Mi Morocha – Tangos de Mi Ciudad (Tango Argentino) Asi Es la Milonga – Tangos de Mi Ciudad (Tango Argentino) Mozo Guapo – Tangos de Mi Ciudad (Tango Argentino)

Osvaldo Pugliese Tortazos – Cantan Alberto Moran y Roberto Chancel (EMI Reliquias) Un Baile A Beneficio – La Yumba (EMI Odeon)

Alberto Castillo Tortazos – Milongas Solo Milongas (Music Hall compilation)

Anibal Troilo Mano Bravo – Troilo/Fiorentino (Solo Tango) Del Tiempo Guapo – Troilo/Fiorentino Vol. 2 (Solo Tango) Ficha de Oro – Del Tiempo Guapo (El Bandoneon) Barrio del Tambor – Obra Completa En RCA Vol. 4 (RCA) Milonga del Corralon – y Su Orquesta Tipica (BMG-RCA) Milonga de la Parda – y Su Orquesta Tipica (BMG-RCA)

Miguel Caló Milonga Antigua – Al Compás del Corazón (EMI Reliquias) Azabache – Al Compás del Corazón (EMI Reliquias) Milonga Que Peina Canas – Sus Exitos con Podesta, Ortiz y Beron (EMI Reliquias)

Angel D'Agostino Todos Te Quieren – Con Vargas Y Otros 1943/1963 (RCA)

Carlos Di Sarli Rosa Morena – Sus Primeros Exitos, Vol 3. (Tango Argentino) Zorzal – Sus Primeros Exitos, Vol 3. (Tango Argentino) La Mulateada – Sus Primeros Exitos, Vol 3. (Tango Argentino) Pena Mulata – Sus Primeros Exitos, Vol 1. (Tango Argentino)

Lucio Demare Carnavalito – Tango Guapo (El Bandoneon)

Juan Cambareri Patio de Antaño – Milongas Solo Milongas (Music Hall compilation discontinued) Pena Mulata – y Su Cuarteto (Disco Latina discontinued)

Orquesta Reliquias Porteñas Baldosa Floja – Orquesta Reliquias Porteñas (Diapason SA - 1997)

Tango X 2 Corrales Viejo – Una Noche de Tango

Dan Diaz and the Tango Camerata Milonga del 900 – Live at Stanford University

12.1.13 Valses

Francisco Rotundo El Viejo Vals – El Viejo Vals (Maestros del Tango Argentino BMT 004)

Francisco Canaro Corazon de Oro – From Argentina to the World (EMI) Bajo El Cielo Azul – Desde El Alma (EMI Reliquias) Yo No Se Que Me Han Hecho Tus Ojos – Tiempos Viejos (Blue Moon) Desde El Alma – Desde El Alma (EMI Reliquias) Rosa De Otoño – Los 100 Mejores Tangos, Milongas y Valses del Milenio, vol. 4 (El

Bandoneon) Muchacha – Tangos Inolvidables del '40 (EMI Reliquias) Soñar y Nada Mas – Tangos Inolvidables del '40 (EMI Reliquias) Adios Juventud – La Melodia de Nuestro Adios (El Bandoneon) Ronda del Querer – La Melodia de Nuestro Adios (El Bandoneon) Para Ti Madre – La Melodia de Nuestro Adios (El Bandoneon)

Francisco Canaro y su Quinteto Pirincho Vibraciones del Alma – Tangos del Tiempo Viejo (EMI Reliquias) El Trovero – Tangos del Tiempo Viejo, Vol. 4 (EMI Reliquias) Francia – Tangos del Tiempo Viejo, Vol. 4 (EMI Reliquias) Maria Esther – Tangos del Tiempo Viejo, Vol. 4 (EMI Reliquias)

Juan D'Arienzo Amor y Celos – De Pura Cepa 1935-1936 (RCA 70 Años)^ Corazon de Artista – De Pura Cepa 1935-1936 (RCA 70 Años) Lagrimas y Sonrisas – De Pura Cepa 1935-1936 (RCA 70 Años) No Llores Madre – La Cumparsita (El Bandoneon) Inolvidable – La Cumparsita (El Bandoneon) Mentías – Sus Primeros Exitos vol. 2 (Tango Argentino) Valsecito de Antes – Grandes del Tango Vol. 3/23 (Lantower) Valsecito Criollo – El Esquinazo 1937-1938 (RCA 70 Años)* El Aeroplano – El Esquinazo 1937-1938 (RCA 70 Años) Cabeza de Novia – Grandes del Tango Vol. 2 (Con Sus Cantores/6 (Lantower) La Serenata de Ayer – El Rey del Compas 1941-1943 (RCA 70 Años)

*also available at somewhat lower fidelity on Sus Primeros Exitos Vol. 2 (Tango Argentino) ^also available on The Tango Lesson (Sony Movie Soundtrack)

Rodolfo Biagi Paloma – Sus Exitos con Alberto Amor (EMI Reliquias)* Por Un Beso de Amor – Sus Exitos con Jorge Ortiz, Vol. 2 (EMI Reliquias)* Cuatro Palabras – Sus Exitos con Jorge Ortiz, Vol. 2 (EMI Reliquias)* Lagrimas y Sonrisas – Sus Exitos con Jorge Ortiz (EMI Reliquias)* Amor y Vals – Valses Inolvidables (EMI Reliquias compilation)*

*also available on Al Compas del Vals (EMI Reliquias)

Pedro Laurenz Mascarita – Milonga de Mis Amores (El Bandoneon) Paisaje – Milonga de Mis Amores (El Bandoneon) Mendocina – Milonga de Mis Amores (El Bandoneon)

Anibal Troilo con Floreal Ruiz Flor de Lino – Romance de Barrio (Troilo en RCA Victor) Romance de Barrio – Romance de Barrio (Troilo en RCA Victor) Llorarás, Llorarás – Maria (Troilo en RCA Victor) Palomita Blanca – Quejas de Bandoneon (Troilo en RCA Victor)

Ricardo Tanturi con Alberto Castillo La Serenata – Tangos de Mi Ciudad (Tango Argentino) Con Los Amigos – Tangos de Mi Ciudad (Tango Argentino) Mi Romance – Tangos de Mi Ciudad (Tango Argentino) Recuerdo – Tangos de Mi Ciudad (Tango Argentino)

Miguel Caló Bajo un Cielo de Estrellas – Valses Inolvidables (EMI Reliquias compilation) Pedacito de Cielo – Valses Inolvidables (EMI Reliquias compilation) El Vals Soñador – Al Compás del Corazón (EMI Reliquias) Flor de Lino – Sus Exitos con Raul Iriarte, vol. 2 (EMI Reliquias)

Angel D'Agostino y Angel Vargas Esquinas Porteñas – Tangos de los Angeles, Vol. 1 (Tango Argentino)

Carlos Di Sarli Cortando Camino (1941 w/ Rufino) – Sus Primeros Exitos vol 3 (Tango Argentino) Rosamel (1940 w/ Rufino) – Sus Primeros Exitos vol 1 (Tango Argentino) Ausencia (1940 w/ Volpe) – 1940-1943 (Coleccion 78 RPM Euro RCA) Sueño de Juventud (1945 w/ Duran) – 1943-1948 (Coleccion 78 RPM Euro RCA) De Vuelta (1947 w/ Podesta) – 1943-1948 (Coleccion 78 RPM Euro RCA)

or Porteño y Bailarin (Maestros del Tango Blue Moon)

Estampa Federal (1942 w/ Podesta) – Sus Primeros Exitos vol 3 (Tango Argentino) Acuerdate de Mi (1946 w/ Duran) – Porteño y Bailarin (Tango Argentino)

or El Señor del Tango (El Bandoneon)

Alfredo De Angelis Pobre Flor – Los Dúos de Carlos Dante y Julio Martel (EMI Reliquias) Soñar Nada Mas – Los Dúos de Carlos Dante y Julio Martel (EMI Reliquias) Flores del Alma – Los Dúos de Carlos Dante y Julio Martel (EMI Reliquias) A Magaldi – Los Dúos de Carlos Dante y Julio Martel (EMI Reliquias) Olga – Los Primeros Instrumentales (EMI Reliquias)

Oswaldo Pugliese Desde el Alma – Ausencia (EMI)

Juan Cambareri Lagrimas y Sonrisas – y su Quarteto 1952-1957 (Disco Latina discontinued)

Hector Varela Palomita Blanca – Buenos Aires de Noche (EMI compilation)

Miguel Villasboas Luna de Arrabal – Tango Rioplatense (StarMusic) Angustias del Corazon – Tango Rioplatense (StarMusic) Desde el Alma – Tango Rioplatense (StarMusic)

El Arranque La Serenata de Ayer – Tango (Vaiven)

Orquesta Color Tango Ilusion de Mi Vida – from Con Estilo Para Bailar (Techno Disc) Maypa – from Timeless Tango (EMI)

Tango X 2 Desde el Alma – Una Noche de Tango Pobre Flor – Una Noche de Tango

Lalo Schifrin Orquesta Corazon de Oro – Tango (Deutsche Grammophon movie soundtrack)

12.1.14 La Cumparsita

Roberto Firpo – De La Guardia Vieja (EMI Reliquias) Los Tubatango – Una Noche de Garufa (Music Hall) Francisco Lomuto – Great Orchestras of Tango – s Golden Age (Harlequin compilation) Francisco Canaro – Las Grandes Orquestas del Tango (Blue Moon) Juan D’Arienzo – Sus Primeros Exitos (Tango Argentino) Juan D’Arienzo – Tangos Para El Mundo (Tango Argentino) Rodolfo Biagi – Sus Exitos con Jorge Ortiz, Vol. 2 (EMI Reliquias) Angel D’Agostino y Angel Vargas – Tangos de Los Angeles, Vol. 2 (Tango Argentino) Pedro Laurenz – Instrumental Tangos of the Golden Age (Harlequin compilation) Carlos Di Sarli – Instrumental (Tango Argentino) Anibal Troilo – Instrumental (Tango Argentino) Los Porteños – Tangos de Siempre (Seyer) Alfredo De Angelis – From Argentina to the World (EMI) Orquesta Francini Pontier – Tangos I (JVC) Florindo Sassone – Bien Milonguero, vol. 2 Carlos Garcia – Tangos II (JVC) Tango X 2 Orquesta – Una Noche de Tango Anibal Troilo – RCA Victor 100 Años New York Buenos Aires Connection – The New Tango (VAI Audio) Quinteto Francisco Canaro – Quinteto Francisco Canaro (Meloepa Discos)

12.2 Acknowledgments and Comments

More than 20 people – Dan Boccia, Steve and Susan Brown, Mark Celaya, Keith Elshaw, Christopher Everett, Al Garvey, Alberto Gesualdi, Graciela Gonzalez, Robert Hauk, Tine Herreman, Christoph Lanner, Mike Lavocah, Polly McBride, Carole McCurdy, Andrea Missé, Matej Oresic, Daniel Saindon, Astrid Sato, Dave Schmitz, Tom Stermitz, Florencia Taccetti, Peter Turowski and Ruddy Zelaya have contributed to the current list, and their contributions have been significant. All listings have been at my discretion, however, and I bear all responsibility for any shortcomings of the list.

More work remains to be done to make the list of classics of tango dance music the best resource it can be and to keep it up to date as new CDs are released and others go out of production. I opened the list for public viewing with the idea that it would never be perfect and that public scrutiny would help improve it as a resource.

One of the issues in developing a list like the classics of tango dance music is assessing recording quality and availability. If such a list is to be useful to the readership, it ought to consist of great tango, milonga and vals music on readily available CDs with the highest sound quality.

With sound quality in mind, I listed a number of Troilo recordings as coming from the Troilo en RCA Victor series, Troilo/Fiorentino (Solo Tango) and Instrumental (Tango Argentino) rather than the much lower fidelity El Inmortal Pichuco (El Bandoneon). The El Bandoneon release is actually somewhat more available because it can be found in some stores. The other two recordings typically have to be mail ordered from businesses like Juan Fabbri’s The Tango Catalogue in the United States, Mike Lavocah’s milonga.co.uk in the United Kingdom, or Zival’s in Buenos Aires. For a tango enthusiast or dj, that is probably not too much trouble.

For those recordings where the only available recording is on a CD that has gone out of print, I have retained the listing because it remains the only source. People can better find out-of-print CDs (such as those on the EMI Pampa, Disco Latina or Music Hall labels) if they know to look for them. When a good alternative to an out-of-print CD becomes available, I will list the new CD.

For only a few classics, privately issued CD-Rs seem to be the only source. Privately issued CD-Rs are likely to be on shaky legal ground – even when they are compiled from vintage recordings that are 50 years old or older. All commercial labels either own or pay for the rights to the material they release. Several commercial labels have obtained the rights to produce CDs from vintage recordings that were originally issued by other companies by paying nominal licensing fees to an international agency – but without paying any royalties to the original artists or recording companies. A few other commercial labels have obtained the rights to produce their CDs by contracting directly with the original recording companies. In contrast, private CD-Rs may have been created without the payment of any licensing fees or royalties.

The sound quality on private CD-Rs ranges from terrible to better than that found on some commercial releases. Availability can be a difficult issue for privately issued CD-Rs because they are typically only available from the individual producer. In this electronic age, contacting and ordering CD-Rs directly from some producers is relatively easy. Other CD-Rs may require a bit of work to track down. With availability and legality in mind, I have listed commercial recordings whenever possible and privately issued CD-Rs only when absolutely necessary.

Playing Music for Milongas: The DJ's Role

by Stephen Brown

image courtesy of Kris Hotvedt and Vista Grande Design

A guide for the person playing recorded music at milongas, practicas and other tango events. Classics of Tango Dance Music and An Annotated List of Tandas serve as companions to this page.

Overview The DJ's Role Selecting Music for Dancing In Search of Fidelity Why Golden-Age Recordings Dominate Most Playlists Using Post-Golden-Age Recordings Using Neo-Tango Recordings Tandas and Cortinas Composing Tandas Selecting a Cortina Mixing the Music: Some Mechanics Programming an Evening's Music Alternative Strategies for Programming an Evening's Music Closing an Evening of Dancing Acknowledgements An Annotated List of Tandas

13.1 Overview – The DJ's Role

Described simply, the DJ plays the music at a milonga, practica or other tango event in which recorded music is used. In playing the music, the DJ assumes control of the energy and success of the event and becomes responsible for the experience of a whole room full of people, and potentially the evolution of the tango community.

The DJ can greatly affect the tango community by influencing how well people dance and how well they regard their evening of dancing. If the DJ plays music that has clear dance rhythms and inspires the dancers, they are more likely to move with energy and with a connection to the rhythm of the music. The DJ can also prepare dancers to go to Buenos Aires and have a great time dancing by playing the classics of tango – the music the dancers are likely to hear at milongas in Buenos Aires.

You cannot assume the responsibility for playing the music and use it as a vehicle to show off. In accepting the role of playing the music, your goal is to encourage people to dance and dance, all night long. You DJ to share the joy of this experience. It is a great experience to have a room full of people dancing, with very few sitting down, and the energy of the room electric.

13.2 Selecting Music for Dancing

My approach as a DJ is shaped by my much more extensive experience as a tango dancer and by my love for music that honestly conveys emotion. For me, the best tangos for dancing provide a solid rhythmic footing and convey an emotion that touches me in the heart. Fortunately, there are many tangos, milongas and valsas that meet these requirements.

Every DJ does things a little differently, and there is no one correct way or formula. I think for North Americans who didn't grow up with tango music, it is probably important to have some experience dancing tango before assuming responsibility for the music. Personally, I consider myself a dancer who occasionally assumes the responsibility for

playing the music, and I dance a lot when I DJ. I find that dancing gives me a first hand feel for what is working and what is not.

It takes a lot of time with the music to find the best dance music. Every orchestra has great pieces, and lousy ones. The DJ filters this raw material and puts together a program of music to inspire the dancers. But, it's not the size of the collection that makes a DJ. The DJ must understand the dance, and what the dancers will feel when certain songs play. It takes a lot of time listening to the music, moving to it, and really feeling it to assemble an evening of music that will make people want to dance.

Although the DJ is frequently one of the most knowledgeable people about tango music in the community and often has the largest collection of CDs, the DJ's own tastes and needs are not the priority for a successful evening. The successful DJ must have a sensitivity to the crowd and be able to engage in a conversation with a room full of dancers through the music that is played. On some nights, the dancers are full of energy and find spirited tangos to their liking. On other nights, the dancers may prefer quieter, more lyrical music.

The choice of the music will also be influenced by the style of tango that the dancers prefer. Enthusiasts of the close-embrace styles of tango typically want to hear more of the harder rhythmic music such as that played by D'Arienzo and Biagi. Enthusiasts of salon-style tango typically want to hear smooth music such as that played by DiSarli, Fresedo, Canaro and Sassone. Softer rhythmic music such as that played by Caló, Tanturi, D'Agostino, and Troilo works well for both styles of dancing. The dramatic music from the golden age of tango exemplified by Pugliese is typically played later in the evening. Enthusiasts of tango theatrics will want to hear newer, more dramatic music with more flexible rhythms such as that captured on soundtracks for tango shows or recorded by the Pugliese and Piazzolla orchestras after the golden age of tango.

Whatever the style of dance, the core music of any milonga is likely to be drawn from the classics of tango dance music. The classics are principally found in recordings made during the golden age of tango that extended from the late 1930s to the early 1950s. A particular orchestra's version of a song has become a dance classic for a reason. The energy of the piece inspires more dancing even when the dancers are tired.

When the DJ has a big collection of music, it may be increasingly tempting to play unusual recordings, obscure songs and familiar tangos by unfamiliar orchestras. For the person with the collection, the variety is interesting. Listening to music is a substantially different experience than dancing to music, however. When listening to music, surprises, different phrasing, and unexpected tempos are entertaining. For dancers, however, familiarity facilitates good dancing. When the piece is familiar, the dancers can interpret the details of the music, and better get into the flow of the phrases. When the version of the song is unfamiliar, and the dancers do not know what will happen next, they cannot get as far into the music.

In short, the successful DJ must draw heavily from what the crowd considers the top 40 of tango dance music. The DJ must also not become too intellectual, too obscure or play too many pieces outside the classics, but the DJ cannot simply play the same music every milonga, or on repeated evenings the music will become boring. Variety comes from mixing the music, changing the order in which it is played, and by selectively including pieces outside the top 40 that build energy and contribute to the mood of the evening.

See *Classics of Tango Dance Music*.

13.3 In Search of Fidelity

One of the major challenges facing any DJ is to find a sufficient variety of recorded music with acceptable fidelity and solid dance rhythms. The bulk of recordings that are used for milongas were recorded by orchestras that played during the golden age of tango, which extended from the late 1930s through the early 1950s. Some useful recordings are older and some are newer.

Newcomers to the tango scene quickly reveal the problems with relying too heavily on recordings with low fidelity. They are soon put off by music that sounds like old cartoons to them. They may be inclined to think that we experienced tango dancers are dancing to what we imagine we are hearing rather than what any normal person can hear.

But the newcomers are like canaries in a mine that warn the miners about the presence of toxic gases. Even the experienced dancers grow bored and tired when too many low-fidelity recordings are used. Fortunately, with some careful planning and a little work, a DJ can significantly improve the sound quality at a milonga.

For starters, the DJ can improve the sound chain using relatively good equipment and working with CDs rather than lower fidelity media, such as MP3s ripped at low bit rates. The DJ can also work to get the best sounding recordings of the most popular tangos. I can hear substantial differences in the quality of the sound on the different labels that are reissuing classic tango music. For most of the material that I have heard, I would generally rate the sound quality on the major labels reissuing tango music from the golden-age as follows (starting with the best):

1. RCA Victor 100 Años (limited titles)
2. Solo Tango/FM Tango (limited titles), Danza y Movimiento (limited titles)
3. EMI Reliquias, Tango Argentino, EMI, RCA, Music Hall
4. Blue Moon, El Bandoneon
5. Magenta, Harlequin, Club Tango Argentino

A DJ should also recognize that recordings made prior to the golden age are of such limited fidelity that they can be used only very sparingly. Ciriaco Ortiz, Orquesta Tipica Victor, Julio De Caro, Francisco Lomuto, and Band Municipal de la Ciudad de Buenos Aires (to name a few) recorded great music, but more than a little of this music will make everyone tired and listless, except the tango music historians who are more likely to write and talk about tango than dance. Recordings from the golden age of tango are of much better fidelity and have solid dance rhythms.

13.4 Why Golden-Age Recordings Dominate Most Playlists

At most milongas, recordings from the golden age of tango dominate the playlist. For the first half of the 20th century, Argentine tango music and social dancing evolved together. The ways of moving the body and the feet in Argentine tango were expressions of the music. From the mid-1950s through the mid-1980s, however, Argentine tango music and social dancing evolved independently of each other. After the golden age, tango dancing was pushed into small neighborhood clubs and private homes where it did not evolve much and recordings from the golden age continued to be played. At the same time, the tango orchestras shifted toward a concert sound that did not accommodate dancing.

With renewed interest in dancing tango socially, dancers rediscovered the older recordings that were still in use by those who had been dancing tango in clubs and at home. The recording companies accommodated the renewed interest in tango by reissuing many of the classics on CD. Consequently, music from the golden age still dominates milongas some 50-70 years after it was recorded.

New recordings are emerging, however. If the tango dancing remains sufficiently popular to support new recordings, the music will continue to evolve, and gradually some of the golden-age recordings will be supplanted by newer material. Music has timeless qualities, however, and many of the recordings from the golden age will prove just too good to take off playlists.

13.5 Using Post-Golden-Age Recordings

With some critical listening, a DJ is likely to ponder strategies to improve sound quality by looking for a few gems that somehow were recorded with better fidelity and by using music that was recorded well after the golden age. Much better fidelity can be obtained by using recordings made after the golden age, but the sound palette offered to the DJ by such recordings is surprisingly limited. For one thing, the recordings in which modern orchestras recreate the sound of vintage tango orchestras are quite few in number.

More importantly, after the golden age, tango music made a transition into several concert sounds that are of limited usefulness for social dancing. Although the major orchestras from the golden age continued to record after the transition, they also shifted to playing concert music. The recordings of the Troilo orchestra exemplify the shift in

sound. The early Troilo recordings made during the golden age have solid dance rhythms and are considered among the classics for social dance. The later Troilo recordings, which are rarely used by experienced DJs, display virtuosic playing and have a concert sound.

Some orchestras such as those led by Sassone, Varela, Garcia, and Francini/Pontier created a concert sound that emphasized lush, full and dramatic orchestration of music that, for the most part, had previously been recorded during the golden age. Although there are a few classics among these recordings, such as Varela's *Palomita Blanca*, most of these recordings lack the pulsing energy of golden-age tangos and tend to sound repetitious and dull if utilized any more than sparingly.

The Pugliese, Piazzolla and Salgan orchestras pioneered a more progressive concert sound with more complex rhythmic and melodic development. These orchestras heightened drama through the use of pauses and, in some cases, tempo changes. With Pugliese's orchestra, the transitions were used more sparingly and in contrast with a strong *marcato* rhythm. The smaller orchestras such as Piazzolla's and the contemporary orchestras who followed his example create their dramatic effects through abrupt changes in tempo and/or *rubato* playing that often proves difficult for social dancing.

The recordings with the progressive concert-oriented sound that are useful for social dancing such as later Pugliese, later Troilo, Sexteto Tango, Orquesta Color Tango, Sexteto Sur, Nuevo Quinteto Real, and the New York Tango Trio tend to work best for late-night dancing when dancers are more willing to work with pauses and a changing or loose beat. Late night is a territory for which the Pugliese orchestra recorded many tangos with reasonably high fidelity that had a consistent dance rhythm. The more contemporary orchestras offer little additional variety within this place on the DJ's sound palette.

Most recordings from tango shows present a concert sound that is designed to help professional dancers with considerable rehearsal time dazzle their audiences. The music from tango shows frequently combines progressive sensibilities with lush, full orchestration, fast tempos and difficult rhythm changes. The recordings from tango shows that are most suitable for social dancing draw heavily from progressive sensibilities and, again, are most suitable for late-night dancing.

Among the more promising recordings are golden-age redux that is contemporary recordings made in the dance styles of orchestras from the golden age. Many of the modern orchestras making such recordings play in the style of Osvaldo Pugliese, but contemporary orchestras also play in the styles of Juan D'Arienzo, Carlos Di Sarli and Miguel Caló. The recordings made by these contemporary orchestras often have more intricate arrangements with a little more of a dramatic concert feel than those made during the golden era, but the dance beat is prominent and the fidelity is much better than on the old recordings.

See A DJ's Guide to Post-Golden-Age Recordings.

13.6 Using Neo-Tango Recordings

Until the past few years, nearly all of the music played at milongas was taken from recordings that were made by orchestras from the golden age of tango. In addition, many contemporary tango orchestras have filled out their repertoires with compositions from the golden era. In the 21st century, however, we have different social venues, newer technologies, some different musical instruments, and continuing musical evolution. All of these developments have inspired some of today's musicians to develop new approaches to tango. At the same time, dancers are looking for new expression.

At some of the milongas in Buenos Aires, Europe and North America, the DJs have added neo-tango music to their playlists of traditional tango music. Neo-tango consists of two genres of music: tango-fusion and "alternative" tango music. Tango fusion integrates traditional tango rhythms and instrumentation with other musical traditions, contemporary instruments and electronica to create a modern and culturally relevant world tango music with a dance-club sound. Some of the better-known tango-fusion artists are Gotan Project, Bajofondo Tango Club, and Carlos Libedinsky. Alternative tango music is tango music from other traditions or non-tango music that some dancers find interesting for dancing Argentine tango steps.

At its best, neo-tango music adds fidelity, variety and something a little different to an evening along with the potential to connect with mass audiences. At its worst, neo-tango is simply music to which tango steps can be executed. The use of neo-tango music depends largely on the dancers at the milonga. While some dancers love neo-tango music and expect to hear it at the milongas they attend, traditionalists often hate it.

Some dancers and djs prefer a relatively heavy mix of neo-tango recordings. Others prefer a lighter mix. The Organic Tango School's Tango DJ Resource Page represents an attempt to bridge the gap between traditional and alternative forms of tango deejaying.

Personally, I find that neo-tango music tends to work best when it is used sparingly for late-night selections rather than as the core of the program. In some ways, the use of tango-fusion music can be like playing Piazzolla or other post-golden-age tangos people like to hear some new recordings, but the rhythms can be quite challenging, and a little goes a long way. Non-tango music is considerably more varied, but much of it works better when the dancers have been immersed in traditional tango music and can express tango sensibilities when dancing to the more languid rhythms that tend to dominate the alternative tango selections.

Also see A DJ's Guide to Neo-Tango Recordings.

13.7 Tandas and Cortinas

At milongas held in Buenos Aires, tango, vals and milonga music are typically played in sets of three to five songs known as "tandas." Nearly all tandas are composed of music played by the same orchestra during a given era. The sound of many orchestras changed over time, and for these orchestras, music from different eras are not mixed together in the same tanda. Similarly, vocal and instrumental music are rarely mixed in the same tanda. Each tanda is followed by a short piece of music, known as a "cortina," that acts as a curtain indicating the tanda has drawn to a close. The same cortina is used for the duration of an evening. Swing, salsa or other latin dance music is also played in tandas at these milongas.

In Buenos Aires, most couples dance an entire tanda together and then move on to other partners for the next tanda. It is rare when a couple stops dancing before the tanda ends, and doing so is considered an indication that something has gone very wrong. If a person is unsure about the desirability of dancing with another for an entire tanda, the person who is unsure may delay going out onto the floor until the last song of the tanda.

Social practices are considerably different in most North American cities, but playing music in tandas familiarizes the dancers with the social codes in Buenos Aires and works quite well in helping to build a mood for the evening's dancing. Each of the major orchestras sound different from each other, but many recordings made by a given orchestra during a particular era will have a similar sound. Playing music in tandas takes advantage of both the similarity of the recordings made by the same orchestra and the differences between orchestras.

Playing three to five tangos in a row that have a similar sound, tempo and feel allows the dancers to settle into the orchestra's sound with their dancing and then draw inspiration from the music. It also allows couples who enjoy dancing together to a particular orchestra to take to the floor knowing that they will have 10 to 15 minutes to dance together to music that works well for them.

Playing too many songs in a row with a similar sound begins to sound monotonous. In addition, playing more than five songs from the same orchestra in the same era often reaches too deeply into the recordings and yields music that is not a highly regarded for dancing. Switching to a tanda of music by another orchestra changes the energy and refreshes the dancers.

13.8 Composing Tandas

Strategies vary for composing a tanda, but all the songs on a tanda should have a similar feel. This is most easily achieved by relying on the music of a single orchestra in a given era and by avoiding mixing vocal and instrumental music. Few of us who play music at milongas have an extensive enough knowledge of tango music history, but through

careful listening, the DJ can assemble an excellent tanda by ear, picking music from a given orchestra that has a similar rhythmic feel, sound, and style of orchestration.

I create tandas of four tangos usually from the same orchestra. I find that four songs is just about right for each tanda. A few individuals have suggested that the ideal tanda would consist of four songs that sound exactly the same. My own experience suggests each song in a tanda should have its own compelling personality, while it contributes to the continuity of the tanda. Using my ear and this philosophy, I have successfully constructed many tandas including a few that mix orchestras and some that mix vocals and instrumentals.

The first song of a tanda has to be so strong it pulls people out of their chairs and onto the dance floor. It has to make people want to dance this set regardless of how their feet hurt, or how tired they may be. The energy of the music takes them. The last song of the tanda should be strong and compelling so that everyone who is dancing feels happy about having stayed out on the floor for the entire tanda.

The middle songs do not have to be as strong as the first or last songs of a tanda, but there are more than enough good tangos available that none needs to be filler. The ideal middle songs should sustain the energy of the first song, provide continuity to the last song, and have enough personality of their own to provide a feeling of variety. In a rhythmic tanda, the second or third song might be slightly more romantic or more impressionistic. In a lyrical, romantic tanda, the second or third song might be a little more rhythmic.

If I start a tanda with Pugliese's "La Yumba," I will end with the equally strong "Gallo Ciego." Good candidates for the second and third spots are the bittersweet "La Rayuela" and the romantic "La Tupungatina." To intensify the drama, another pair of candidates for the second and third spots are "Yunta de Oro" and "Nochero Soy."

For more examples of tandas, see *An Annotated List of Tandas*.

13.9 Selecting a Cortina

In theory, any piece of music other than tango, vals or milonga can be used for a cortina. At some milongas in Buenos Aires, big band swing music may be used. I have heard acoustic guitar, classical piano, salsa, dixieland jazz, new-age music and grating rhythmic sound effects used as cortinas.

Some of these choices work better than others. At milongas where a lot of people like latin dancing, salsa is a poor choice for a cortina. Some people will jump out on the floor and begin to dance, blissfully unaware that the DJ is playing a cortina and is about to cut them off. At this point, it is an embarrassment to the DJ and all the dancers to explain what a cortina is. To dancers, dance music is for dancing. Similarly, swing or any other dance music is also a poor choice in most North American venues.

Personally, I prefer to use music for the cortina that is not suitable for dancing and that has a neutral effect on the mood. I want the dancers to understand the dancing has come temporarily to an end, but I do not want to disrupt the mood that is building. I regularly use an acoustic guitar rendition of Bix Beiderbecke's "Flashes" found on Ry Cooder's CD *Jazz*. I have also used cuts from Vince Guaraldi's *A Charlie Brown Christmas*, Leo Kottke's *Peculiaroso* and Argentinian folk guitarist Atahualpa Yupanqui as cortinas.

13.10 Mixing the Music: Some Mechanics

DJs can approach an evening with one of several strategies. With their knowledge of a large number of CDs, they can compose each tanda and program it into the evening's music on the fly. They can prerecord the entire evening's program in advance, or they can use prerecorded tandas as the building blocks for mixing the evening's music.

The principal advantage of mixing the music during the course of the milonga is the DJ can interact with the dancers and adjust the music to suit their tastes and the feel of the evening. For instance, if the dancers seem full of energy, the DJ can continue to build tension by playing music that is increasingly dramatic or quicker in tempo. If the dancers seem to be having trouble finding the rhythm of the music, the DJ can respond with early Canaro, D'Arienzo, Caló with Podesta or Di Sarli.

Using prerecorded music has several advantages. The DJ does not have to remain chained to the equipment and is able to have fun dancing while finding out first hand what works and what doesn't. (I have learned that some pieces that sound great at home just do not work at a milonga.) In addition, the DJ does not need to remember which three songs on a 20 song CD are the best for dancing and go well together while playing the music during the evening.

Developing and mixing prerecorded tandas captures most of the flexibility obtained through mixing the music to create tandas on the fly, and it preserves nearly all of the advantages of using prerecorded music. For the DJ using prerecorded tandas, all that is required in mixing the evening's music is a feel for the music on the prerecorded tandas, a general strategy for programming the evening's music, and a feel for what will work next.

I currently have more than 100 preset tandas each on its own disc with a cortina at the end. As the cortina at the end of a tanda begins playing, I can return to the DJ equipment and get ready to start the next tanda. Preset tandas can also be recorded stored as MP3 files in computers or other digital playback equipment. I prefer the sound quality of compact discs.

Another possibility is to combine longer programs of prerecorded music with prerecorded tandas that are mixed during the milonga. I will sometimes start a milonga with a prerecorded program of tandas (without cortinas). I switch to mixing prerecorded tandas only after the dancers really begin showing up in large numbers.

Programming an Evening's Music

Many DJs work toward building an evening's mood by taking the dancers deeper and deeper into the music. Starting the evening by playing music with simple rhythms and working through to the more complex music later in the evening seems to help take the dancers deeper into the music. A diverse selection of music also contributes to the feeling of a more full evening of dancing. A milonga where the music is sufficiently diverse, the fidelity is as high as possible, and the DJ builds the mood helps keep the dancers energetic and dancing all evening long.

Basic Elements of Programming Programming a Cycle Developing an Evening's Mood Building Tension Releasing and Softening Tension Pulling the Strategies Together The Dancers and the Music Finding the Groove Basic Elements of Programming The most common format for playing music at milongas is the continuous repetition of a cycle, sometimes identified as TTVTMM, that is composed of six tandas: two of tango, one of vals, two of tango, and one of milonga. Another common format is TTVTMM. Within such a cycle, each tanda typically features the music of a different orchestra than those featured in the tandas adjacent to it. Using this format and the many great tango recordings that are available, the DJ has considerable latitude to create a unique and memorable evening of dancing.

As an aid to organizing the tango music to be played at milongas, I have developed some rough style classifications to help me think about the rhythmic and sound qualities of the various orchestras. My categories are as follows:

Styles of Tango Dance Music Style of Music Orchestras About the Style of Music Old Guard Orquesta Tipica Victor, Carabelli, Firpo, Lomuto, early Fresedo, etc. The tangos of the old guard generally had less complex arrangements and simpler, more naked rhythms in comparison to the tangos played during the golden age and later eras. Early Golden Age De Caro, Donato, early Canaro The early golden-age tangos represent a transition from the old guard to the golden age of tango. They have clear, simple rhythms but show signs of the stronger orchestration and lyricism that characterize golden-age tangos. Golden Age Harder Rhythmic D'Arienzo, Biagi, Rodriguez Harder-rhythmic tangos are characterized by prominent ric-tic, double-time rhythms that seem to insist on milonguero-style dancing. For the tangos in this style that have vocals, the singer stays relatively close to the orchestra's rhythm. (The prominence of the ric-tic, double-time beats is what distinguishes the harder rhythmic, softer rhythmic, and smooth categories of tango music. Although the differences in rhythmic accents may give an impression of differences in tempo, these categories are distinguished by the rhythmic accents and not the tempo at which the orchestra plays.) Golden Age Softer Rhythmic early Troilo, some Troilo/Fiorentino, Tanturi/Castillo, Caló instrumentals, Caló/Podesta, Federico, Laurenz, D'Agostino/Vargas, early Di Sarli In softer rhythmic tangos, the ric-tic rhythms are present but not prominent, allowing the music to support either milonguero- or salon-style dancing. For the tangos in this style that have vocals, the singer stays relatively close to the orchestra's rhythm. (The prominence of the ric-tic, double-time beats is what distinguishes the harder rhythmic, softer rhythmic, and smooth categories of tango music. Although the differences in rhythmic accents may give an impression of differences in tempo, these categories are distinguished by the rhythmic accents and not the tempo at which the orchestra plays.) Golden Age Smooth most Di Sarli instrumentals, some Canaro instrumentals, some Fresedo instrumentals, some Troilo instrumentals Smooth tangos are generally instrumental music that lack the ric-tic accents found in the harder and softer rhythmic music and the big crescendos, dramatic pauses and heavier beat of dramatic tango music. (The prominence of the ric-tic, double-time beats is what distinguishes the harder rhythmic, softer rhythmic, and smooth categories of tango music. Although the differences in rhythmic accents may give an impression of differences in tempo, these categories are distinguished by the rhythmic accents and not the tempo at which the orchestra plays.) Golden Age Lyrical Caló/Beron, Di Sarli/Rufino, Di Sarli/Duran, some

Troilo/Fiorentino, some Canaro with singers, Fresedo/Ray, Tanturi/Campos, Demare with singers, DeAngelis with singers During the golden age, sometimes the singer sang with orchestra, sometimes the orchestra played for the singer. In lyrical tangos, the singer doesn't adhere closely to the orchestra's underlying rhythm, and the overall effect is to emphasize the lyrical nature of the music. Golden Age Dramatic DeAngelis instrumentals, Pugliese Dramatic tangos build on the power of the smooth sound and have more dramatic arrangements with bigger crescendos, often a heavier beat, pauses, and sometimes tempo shifts. Transition Era Sassone, Varela, Francini/Pontier, Garelo Transition-era tangos were recorded during an era in which the tango orchestras were shifting from dance music to concert music. Transition-era music was built on the foundation developed by golden-era orchestras, and many of the transition era orchestras were led by musicians who led or played in the big-name orchestras of the golden age. Those transition-era recordings useful for social dancing have a prominent dance beat. New Tango New York Tango Trio, Litto Nebia, Trio Pantango Building on the work of Anibal Troilo, Osvaldo Pugliese and Horacio Salgan, Astor Piazzolla led a revolution in concert-oriented tango music in which drama was heightened through rubato playing, pauses, and tempo changes. The combined effect works well for tango dance performances, but can be outside the comfort zone for social dancing. For social dancing, the most useful new-tango recordings combine some of Piazzolla's sensibilities with a tango dance beat that is sufficiently strong for modern ears. Modern Dance Orquestas Color Tango, El Arranque, Sexteto Sur Some modern tango orchestras, such as Color Tango, have returned to the dance beat that characterized the golden era of tango dance music. The recordings made by modern dance orchestras typically have more intricate arrangements with a little more of a dramatic concert feel than those made during the golden era, but the dance beat is prominent and the fidelity is much better than on the old recordings. In many ways, the music played by modern dance orquestas seems to be what might have developed had tango music and social dancing continued evolving together after the golden era. Tango Fusion Gotan Project, Bajofondo Tango Club, Carlos Libedinsky Tango fusion integrates traditional tango rhythms and instrumentation with other musical traditions, contemporary instruments and electronica to create a modern and culturally relevant world tango music with a dance-club sound.

For a list of recordings in each category, see *Classics of Tango Dance Music*. For some possible tandas in each category, see *An Annotated List of Tandas*.

On a typical evening, the vast majority of music that I play is from the golden age. I also work to play a diverse selection of music. I also want each succeeding tanda to be sufficiently strong in its own identity, and not too similar to what immediately preceded it, so that it will overpower the conscious memory of the previous few tandas and pull everyone back onto the dance floor. Two tandas in a row from the same category of music usually sounds repetitious, but I do not randomly jump around from category to category because the resulting impression is too much like a top 40 radio station. It doesn't create a mood.

14.1 Programming a Cycle

I typically use the TTVTTM cycle and look at the vals and milonga tandas as marking the seams in the cycle. Rather than trying to build a consistent theme through an entire cycle, I look at the first two tandas of tango and the tanda of vals as a unit. I pick these two tandas of tango considering their relationship to each other and to the tanda of vals that will follow. I then pick the next two tandas of tango considering their relationship to each other and the tanda of milongas that follows. One strategy is to build romantic or dramatic intensity toward the tanda of vals. Another is to build rhythmic intensity toward the tanda of milongas.

Hence, one cycle might look like this: T - smooth tangos T - lyrical tangos V - vals T - softer rhythmic T - harder rhythmic M - milongas

Another cycle might be: T - harder rhythmic tangos T - softer rhythmic tangos V - vals T - lyrical tangos T - softer or harder rhythmic tangos M - milongas

Another cycle might be: T - smooth or lyrical tangos T - dramatic tangos V - vals T - lyrical tangos T - softer rhythmic M - milongas

14.2 Developing an Evening's Mood

Adhering to the programmatic cycle I establish early in the evening, I work to take the dancers more deeply into the music over the course of the evening. I find that starting with simple rhythms and working through more complex rhythms to arrive at the subtle, dramatic and romantic music later at night helps draw the dancers deeper into the music and create a more satisfying evening. At the same time, playing a diverse selection of music contributes to a feeling of a more full evening of dancing.

I try to work through the categories to build rhythmic, romantic and dramatic tension and then resolve it several times over the course of the evening. There are a number of ways to build tension and release it. Quicker tempos, sharper accents in the music, more dramatic crescendos all build tension. Light and lyrical music or music with a very smooth sound often release rhythmic and dramatic tension, though they may contribute to romantic tension. Building Tension The most rhythmic tension is created by moving from softer rhythmic tangos to harder rhythmic tangos to milongas. For example, playing a tanda of Caló with Podesta, then a tanda of D'Arienzo or Biagi, and finally a tanda of milongas builds tension through tempo and accents. If salsa is popular at the venue, a set of salsa will further add to the tension through tempo. A less intense way to build to build rhythmic tension is to work from a tanda of lyrical or smooth tangos to softer rhythmic tangos before playing the milongas.

Romantic tension is created by playing a tanda of softer rhythmic tangos or smooth music, a tanda of lyrical tangos and then a tanda of vals. For example, moving from Di Sarli instrumentals to Caló with Beron and then to vals creates a strong romantic feel. Going from softer rhythmic tangos to lyrical tangos before the vals will probably result in less romantic tension.

The most dramatic tension is created by leading with music that has as much power as the dramatic tangos. Consequently, playing a tanda of Di Sarli's 1950s instrumentals ahead of a tanda of Pugliese instrumentals is unrivaled in creating dramatic tension. A less powerful way to build dramatic tension is to play lyrical tangos, such as Troilo with Fiorentino ahead of the dramatic tangos. Releasing and Softening Tension A release of the tension occurs when a tanda breaks the direction of the programming. Rhythmic tension can be released or eased by playing smooth or light, lyrical music, such as Di Sarli instrumentals or Fresedo with Ray. Dramatic tension can be released by playing some light Canaro vales, such as those with Nelly Omar. Romantic tension that was built by playing lyrical tangos and vales is usually released by playing softer rhythmic tangos. Light and lyrical music, such as Fresedo with Ray is often a refreshing way to release either dramatic or rhythmic tension.

I always try to keep the break in the direction of programming from being too too jarring. Following a tanda of Pugliese with a tanda of Los Tubatango or D'Arienzo vales is likely to upset the mood that is being built. Similarly, following D'Arienzo with a tanda of modern vales is not likely to work well.

A softening of the tension is a little different. It occurs when a tandas don't go quite as far as is possible in the direction that is being set or a tanda backs off the direction of intensity. For example, playing a tanda of lyrical tangos and a tanda of softer rhythmic tangos before the tanda of milongas creates less rhythmic intensity than playing tandas of softer rhythmic and harder rhythmic tangos before it. Reversing the order and playing softer rhythmic tangos and then lyrical tangos before the tanda of milongas would soften the tension by more.

Softening dramatic and romantic tension is similar. Following a tanda of smooth or lyrical tangos with a less ultimate tanda of Pugliese softens dramatic tension. Playing a tanda of softer rhythmic tangos after a tanda smooth or lyrical tangos and before the vales softens dramatic tension nearly to the point of disappearing. Progressing from lyrical tangos to softer rhythmic tangos to vales does much less to build romantic tension than progressing from softer rhythmic tangos to lyrical tangos to the vales. Pulling the Strategies Together On some nights, these strategies could mean working to build tension through sharper rhythm, and then continuing onward to building tension through romance and/or drama. Early in the evening, I might start a cycle of six tandas with something like Caló with Podesta (softer rhythmic), progress to D'Arienzo (harder rhythmic), and then move onto a tanda of milongas. (Salsa follows milonga well if it is suitable for the venue.) I then might come back with something smoother and more powerful, such as Di Sarli instrumentals and then move onto something lyrical, such as Troilo with Fiorentino. A tanda of vales follows.

Further into the evening, I might start a series of six tandas with something like Tanturi with Castillo (softer rhythmic), go onto Biagi with Amor (harder rhythmic), and then onto a tanda of milongas. I might then come back with something

lyrical like Caló with Beron or Di Sarli with Duran, play a tanda of dramatic Pugliese, and then continue onward with a tanda of vales.

Later in the evening, I might start a series of six tandas with a tanda of something lyrical, such as Fresedo with Ray or Tanturi with Campos. The next tanda will be softer rhythmic, such as D'Agostino with Vargas, and then a tanda of milongas. I might follow the milongas with a tanda of Di Sarli instrumentals, a tanda of dramatic Pugliese, and finish with a tanda of vales.

In many ways, the low-end density and power of Di Sarli is a perfect lead into the power and drama of classic Pugliese. Following Pugliese with vales solves the problem what to play after Pugliese. In some ways, no other tangos can follow classic Pugliese. Classic Pugliese is the most dramatic in golden-age music, and the more modern tangos are too similar to Pugliese. Following Pugliese with vales goes in another direction. The right vales can release the power and build drama and romance at the same time. But, the vales that follow Pugliese have to be sophisticated. Di Sarli, D'Arienzo and Laurenz vales wouldn't work well. The sound is too elemental "too country" as Nito Garcia would say. The more sophisticated vales of Caló, Biagi or contemporary orchestras work much better after Pugliese. So do some Canaro vales.

On other evenings, it may prove desirable to work with much less tension throughout an entire six-tanda cycle. Keeping a sense of continuity while reducing tension can be accomplished by using recordings with less intensity in a given direction or by reducing continuity in rhythmic and dramatic intensity. For instance, I might start a cycle of six tandas with a tanda of smooth Di Sarli instrumentals, continue with a tanda of lyrical or softer rhythmic tangos, and then play a tanda of milongas. Such an approach builds some intensity, but much less so than progressing from softer rhythmic tangos through harder rhythmic tangos to milongas.

After the milongas, I might use a tanda of softer rhythmic or lyrical tangos (whichever didn't precede the milongas). I might follow the tanda of lyrical tangos with either softer rhythmic tangos or dramatic tangos before concluding with a tanda of vales. I might follow the tanda of softer rhythmic tangos with either lyrical or harder rhythmic tangos before concluding with a tanda of vals.

If I work toward more rhythmic intensity with the tangos lyrical to softer rhythmic or softer rhythmic to harder rhythmic, the tanda of vals will soften the tension and provide a sense of variety. If I work toward more dramatic or romantic intensity lyrical to dramatic or softer rhythmic to lyrical the tanda of vals will heighten romantic intensity and release much of the dramatic intensity that has been built. But, progressing from lyrical to dramatic tangos or softer rhythmic to lyrical tangos will build less dramatic intensity than progressing from the powerful Di Sarli instrumentals to dramatic Pugliese. The Dancers and the Music Any strategy is less effective when conducted in isolation from the dancers. When DJing, I watch the dancers and adjust to what they seem to want. I watch to see what music pulls them out on the floor. I also try to get out on the floor to experience the effect of the music first hand to make sure that I am not being too intellectual and isolated from the dancers, but I never dance to the point where I am spending the evening dancing rather than DJing.

I watch to see if the dancers are connecting to the rhythm of the music. If they seem to be having trouble, I will play music with simpler and clearer rhythms such as Di Sarli, 1930s Canaro, D'Arienzo, and Caló with Podesta. Playing these orchestras helps educate the dancers to the basic rhythms of tango music, and it improves their ability to dance to the more complex pieces that build tension and draw them more deeply into the music. When the room seems full of beginners, I typically end up playing more music with simpler and more obvious rhythms.

I also watch to see how much tension the dancers are willing to accept. If the dancers seem willing to accept more tension, I will push it farther. If they seem to be at the height of tension or unwilling to accept much tension, I will find music to release or soften the tension. In general, I try to create greater tension as the evening progresses.

On some nights, I find playing more of the harder and softer rhythmic music is more appropriate. On those nights, the dancers will accept rhythmic tension but not dramatic tension, and lyrical music or a little bit of Pugliese can create a very strong impact. On other nights, smooth, lyrical and dramatic music is more appropriate. On those nights, the dancers will not accept much rhythmic tension. I find myself reaching the later Pugliese recordings, and I often play at least one tanda of modern tangos. Finding the Groove The tanda I actually choose at moment of time depends greatly on the current mood on the dance floor. Are the dancers feeling lazy? Are they crazy? Are they listening? Are they getting tired? Are they bursting with energy? Are they connecting with the rhythm.

It also depends on my intentions. Do I want to kick them to unknown heights? Do I want to calm them down, because some of the dancers have become reckless? Do I want to make them listen? Do I want to put more drive in the ronda? Do I want to ready them for the evening to end? Do I want to suggest that the milonga can continue indefinitely?

Watching the dancers and developing an intuitive feel for the energy in the room, I keep all of these strategies in mind while I select the next tanda to play. I find that by pursuing these strategies, I am able to give the dancers a stronger impression of having spent a full emotional evening dancing, and they go home a happy tired, whenever the evening ends.

14.3 Alternative Strategies for Programming an Evening's Music

Although most DJs work at pleasing their dancing audience, not all take the strategy of building a mood that takes the dancers deeper and deeper into the music. Some play music for an audience whose composition shifts over the evening. Some play music in a wide mixture of styles during each hour.

At a milonga that I attended a few times in another city, the DJ relied heavily on the more dramatic music from Pugliese, Caló with Beron, DeAngelis and tango shows early in the evening. In mid-evening, he shifts the mix toward the simpler social dance rhythms of DiSarli, Canaro, and Caló with Podesta. Moving toward the end of the evening, he shifted the mix toward music, such as D'Arienzo, Biagi, and Lomuto, that has the ric-tic rhythm that is favored by those who dance the close-embrace styles of tango. A friend who attended this milonga regularly explained that this DJ is playing music for people who want to dance theatrically early in the evening. And, when he starts playing serious social dance music, those who are into theatrics go home and leave the dance floor to those who want to dance socially. Personally, I did not find dancing at this milonga very satisfying, but I am glad that those who dance theatrically went home early.

Another strategy is to play tango music in a wide mixture of styles during each hour, keeping the music in tandas, but mixing the orchestras in the tandas of vals and milonga without much regard to style. A milonga where the DJ uses this strategy feels like the top 40 hits of tangofun, but without the development of an intense mood that draws the dancers deeper and deeper into the music.

Another strategy, which does not preclude others, is to make a special effort to accommodate beginners early in the evening by playing music with simpler and clearer rhythms and by relying less heavily on the use of tandas.

Whatever the strategy, DJs who watch the dancers are provided with instant feedback about how they are doing. If half of the dancers sit down and leave the dance floor nearly empty, it may be an indication that the music is not inspiring enough for the moment. If the dancers seem to be struggling with the rhythm, it may be an indication that the dancers need music with simpler and clearer rhythms. If the floor is crowded with people who are dancing well (by the community's standards) and dancers walk off the floor with big smiles at the end of a tanda, it is an indication that the DJ is doing something right.

14.4 Closing an Evening of Dancing

When the DJ at a milonga in Buenos Aires plays the tango classic "La Cumparsita," dancers know the milonga is ending and the evening is coming to a close. At milongas in Buenos Aires, DJs typically play at least two versions of "La Cumparsita" to end the evening. Dancers often dance the first version with whoever is nearby and reserve the second for someone special. Sometimes DJs will play more than two versions of "La Cumparsita."

Many DJs in North America have also adopted the practice of playing "La Cumparsita" to close the evening. The practice helps educate their dancers to the social codes of milongas in Buenos Aires.

Many orchestras have recorded "La Cumparsita," and some have recorded it more than once. Consequently, the DJ has a wide range of excellent choices in every style including old guard, harder rhythmic, softer rhythmic, smooth, dramatic, transitional and nuevo tango. In selecting which version of "La Cumparsita" to play, the DJ should consider what most of the dancers would appreciate hearing and dancing to at the end of the evening. Do most of the dancers

tend toward the close-embrace styles of tango, or to salon-style tango? Would many like the challenge of dancing to the jazz elements of new tango?

14.5 Acknowledgments

In writing this guide I have drawn on the thoughts and words of Susan Brown, Dan Boccia, Victor Crichton, Sharna Fabiano, Robert Hauk, Lisa Penninger, Dave Schmitz, Tom Stermitz, Florencia Taccetti, Ruddy Zelaya and Thorsten Zörner. I also am indebted to the numerous DJs who played music that inspired me to dance all night long and all the dancers who have given me feedback either verbally or through their dancing.

bandoneon - back to top Tango Argentino de Tejas Home Video Resources Tango Music Other Topics Dallas Tango Links

An Annotated List of Tandas

by Stephen Brown

Using the Classics of Tango Dance Music as a guide, I have recorded the more than 100 preset tandas listed below each on compact disc with a cortina at the end. In making these tandas my objective was to create coherent sounding tandas that capture the best recordings of each tango orchestra. My Old Annotated List of Tandas presents less coherent tandas but may still be a useful reference.

(Organized by Epoch and Style)

15.1 Old Guard Orquesta Típica Victor, Carabelli, Lomuto, Fresedo

The tangos of the old guard generally had less complex arrangements and simpler rhythms in comparison to tangos played during golden age and later eras. These tandas can be used sparingly in early in the evening when simple rhythms will help the dancers find the beat of the music. They can also be used in the morning as a postscript or cup of coffee after to a full evening of dancing.

Los Tubatango (Los Tubatango is a modern era orchestra that plays in old-guard style with unique instrumentation flute, guitar, bandoneón and tuba that is fun when used sparingly.)

Rodríguez Peña Una Noche de Garufa Almagro Zorro Gris all from Una Noche de Garufa (Music Hall 10044-2 discontinued)

Orquesta Típica Victor Che Papusa Oí (On some versions of this CD, the tracks are mislabeled. The tangos below are found on tracks 1, 3, 8 and 14)

Negro Pato Re Fa Si Che Papusa Oí all from 1926-1940 (El Bandoneón EBCD 85)

Orquesta Típica Victor Adiós Buenos Aires Niño Bien El Porteño Ventarrón Adiós Buenos Aires all from RCA Victor 100 Años

Adolfo Carabelli Felicia Mi Refugio El Caburé Cuatro Palabras all from Cuatro Palabras (El Bandoneón EBCD 87)

Osvaldo Fresedo Tigre Viejo (These tracks presage the early golden age.)

Tigre Viejo Poliya Pimienta Arrabalero all from Susana Miller CD #3

15.2 Early Golden Age De Caro, Canaro

Tangos from the early golden age represent a transition from the old guard to the golden age of tango. They have clear, simple rhythms but show signs of the stronger orchestration that characterizes golden age tangos. When the sound

reproduction is of sufficient quality, these tandas can be used early in the evening to help educate the dancers to the beat.

Julio De Caro Golden Age El Monito Colombina Derecho Viejo Boedo all from Instrumental Tangos of the Golden Age (Harlequin compilation HQCD 45)

Francisco Canaro La Melodía de Nuestro Adiós (This tanda is a classic set of tracks to help dancers find the beat of tango music.)

La Melodía de Nuestro Adiós Pampa Retintín all from La Melodía de Nuestro Adiós (El Bandoneón EBCD 30)

Francisco Canaro y su Quinteto Pirincho Viento en Popa Don Esteban Champagne Tango all from Nobleza de Arrabal (El Bandoneón EBCD 90)

Francisco Canaro Poema (This tanda has both a lyrical and early golden-age sound. It ends with the truly sublime “Poema.” You can now assemble this tanda from commercial sources, but all four tracks are found together on the Susana Miller compilation with a sound quality that cannot be beat.)

Viejos Tiempos Mala Suerte Cuartito Azul Poema all from Susana Miller compilation CD (#1 or A)

Mixed Tanda (Although some purists would object to this mix of orchestras, dancers seem to enjoy it. It works well early in the evening.)

La Melodía de Nuestro Adiós Francisco Canaro, from La Melodía de Nuestro Adiós (El Bandoneón EBCD 30) Yo Soy El Tango Miguel Caló, from Yo Soy el Tango (El Bandoneón EBCD 34) El Once Osvaldo Fresedo, from El Pibe de la Paternal (El Bandoneón EBCD 48) Mano a Mano Francisco Lomuto from Great Bands of Tango’s “Golden Age” 1936-47 (Harlequin HQCD 89)

15.3 Golden Age Harder Rhythmic D’Arienzo, Biagi, Rodríguez

In the 1930s, Juan D’Arienzo and Rodolfo Biagi joined together to revolutionize tango by returning to strong staccato rhythms in 2x4 time while using more modern arrangements and instrumentation. After leaving D’Arienzo’s orchestra, Biagi formed his own orchestra and added more striking and challenging rhythmic elements to the music. For the tangos in this style that have vocals, the singer stayed relatively close to the orchestra’s rhythm, and an occasional mixing of vocals with instrumentals in the same tanda is possible (if not advised). The strong ric-tic-tic rhythms of the music played by either orchestra seems to insist on milonguero- or club-style dancing. The simpler rhythms of D’Arienzo’s music helps the dancers find the rhythm for milonguero-style dancing. Once the dancers find the rhythm for milonguero-style dancing, Biagi’s music is a wonderful challenge.

Juan D’Arienzo El Rey del Compás Retintín Don Esteban El Irresistible La Morocha all from El Rey del Compás (El Bandoneón EBCD 43)

Juan D’Arienzo El Flete (The third track, Pensalo Bien, is a vocal track but it provides a nice addition to the instrumental tracks. For those who want a soley instrumental tanda, El Africano from the CD El Gran D’Arienzo, Vol. 1 or Ataniche from the D’Arienzo CD Sus Primeros Exitos, Vol 2. could be substituted.)

Unión Cívica from El Rey del Compás (El Bandoneón) Canaro en París from La Puñalada (Blue Moon) Pensalo Bien from The Tango Lesson (Sony movie soundtrack) El Flete from The Tango Lesson (Sony movie soundtrack)

Juan D’Arienzo El Africano/El Flete (The third track, Pensalo Bien, is a vocal track but it provides a nice addition to the instrumental tracks. For those who want a soley instrumental tanda, Ataniche from the D’Arienzo CD Sus Primeros Exitos, Vol 2. could be substituted.)

El Cencerro from El Gran D’Arienzo, Vol. 1, 1937 (Fueye) El Africano from El Gran D’Arienzo, Vol. 1, 1937 (Fueye) Pensalo Bien from The Tango Lesson (Sony movie soundtrack) El Flete from The Tango Lesson (Sony movie soundtrack)

Juan D'Arienzo Felicia El Internado from La Puñalada (Blue Moon BMT 011) Jueves from La Puñalada (Blue Moon BMT 011) Pampa from Cambalache (El Bandoneón) Felicia from La Puñalada (Blue Moon BMT 011)

Juan D'Arienzo 9 de Julio 9 de Julio from Sus Primeros Exitos, Vol. 1 (Tango Argentino BMG-RCA) La Viruta from Sus Primeros Exitos, Vol. 1 (Tango Argentino BMG-RCA) El Porteño from Sus Primeros Exitos, Vol. 2 (Tango Argentino BMG-RCA) Derecho Viejo from Sus Primeros Exitos, Vol. 1 (Tango Argentino BMG-RCA)

Juan D'Arienzo con Alberto Echagüe Paciencia from La Cumparsita (El Bandoneón) Cambalache from Cambalache (El Bandoneón) No Va Más from Cambalache (El Bandoneón) Che Negrito from Vol. 21 (Club Tango Argentino CTA 321)

Juan D'Arienzo con Héctor Mauré Ya Lo Ves Mirame en la Cara Enamorado (Metido) Amarras all from D'Arienzo/Maure (Solo Tango)

Juan D'Arienzo con Mario Bustos Justo El 31 Si Soy Así No Te Quiero Más Susanita all from Tangos Orilleros (Tango Argentino BMG-RCA)

Juan D'Arienzo Para el Mundo The music in this tanda was recorded in stereo during the concert era. The playing seems to combine the smoother, powerful sensibilities of Di Sarli with the rhythms of D'Arienzo.)

La Morocha Germaine Inspiración Criolla Linda all from Tangos Para el Mundo, Vol. 2 (Tango Argentino BMG-RCA)

Orquesta Juan D'Arienzo (Juan D'Arienzo recorded the third track, "A Media Luz." The other three tracks are newer recordings made by Orquesta Juan D'Arienzo, which was led by a former D'Arienzo sideman and played in classic D'Arienzo style.)

Pampa from La Cumparsita (Philips) Derecho Viejo from La Cumparsita (Philips) A Media Luz from Tangos Para el Mundo, Vol. 2 (Tango Argentino BMG-RCA) Don Juan from La Cumparsita (Philips)

Rodolfo Biagi con Alberto Amor (The music in this tanda is played relatively close to the softer rhythmic style and has a wonderful romantic feel.)

Nada Si La Llegaran A Ver Tus Labios Me Dirán Seamos Amigos all from Sus Exitos con Alberto Amor (EMI Reliquias)

Rodolfo Biagi Instrumentals Pura Clase from Solos de Orquesta (EMI Reliquias)

Racing Club

from Solos de Orquesta (EMI Reliquias) Unión Cívica from Sus Exitos con Andrés Falgas y Teófilo Ibáñez (EMI Reliquias) El Recodo from Solos de Orquesta (EMI Reliquias)

Rodolfo Biagi Racing Club Unión Cívica from Sus Exitos con Andrés Falgas y Teófilo Ibáñez (EMI Reliquias) Son Cosas del Bandoneón from Sus Exitos con Andrés Falgas y Teófilo Ibáñez (EMI Reliquias) Pura Clase from Solos de Orquesta (EMI Reliquias) Racing Club from Solos de Orquesta (EMI Reliquias)

Rodolfo Biagi Instrumentals (2) (Tracks 1, 2 and 3 also are found on Pura Clase on the Blue Moon label. Track 3 also is found on Campo Afuera on the El Bandoneón label.)

El Incendio from Su Orquesta y Sus Cantores (EMI Reliquias) Pura Clase from Solos de Orquesta (EMI Reliquias) Di Di from Solos de Orquesta (EMI Reliquias) La Maleva from Su Orquesta y Sus Cantores (EMI Reliquias)

Rodolfo Biagi con Jorge Ortiz (The fourth track, Racing Club, is an instrumental.)

Humillación from Sus Exitos con Jorge Ortiz (EMI Reliquias) Señor, Señor from Sus Exitos con Jorge Ortiz (EMI Reliquias) Pájaro Ciego from Sus Exitos con Jorge Ortiz (EMI Reliquias) Racing Club from Sus Exitos con Jorge Ortiz, Vol. 2 (EMI Reliquias)

Rodolfo Biagi con Andrés Falgas (The fourth track, Unión Cívica, is an instrumental.)

Cicatrices Son Cosas del Bandoneón A Mí No Me Interesa Unión Cívica all from Sus Exitos con Andrés Falgas y Teófilo Ibáñez (EMI Reliquias)

Enrique Rodríguez con Roberto Flores y Armando Moreno (I pulled this tanda together from the now discontinued 27 Tangos: 1939-1952 on EMI.)

Son Cosas del Bandoneón from El “Chato” Flores en el Recuerdo (EMI Reliquias) A Media Luz from Tangos con Armando Moreno (EMI Reliquias) Cómo Se Pianta la Vida from Tangos con Armando Moreno Vol. 2 (EMI Reliquias) En la Buena y en la Mala from Tangos con Armando Moreno (EMI Reliquias)

15.4 Golden Age Softer Rhythmic Troilo, Tanturi, Caló, Laurenz, D’Agostino, Troilo, Di Sarli

Pedro Laurenz, Ricardo Tanturi, Aníbal Troilo, Miguel Caló, and Angel D’Agostino played with softer rhythmic accents than typified the music of Juan D’Arienzo and Rodolfo Biagi. The softer rhythmic accents give the music a more romantic feel and the music supports dancing of either salon- or milonguero-style tango. For the tangos in this style that have vocals, the singer stayed relatively close to the orchestra’s rhythm, and an occasional mixing of vocals with instrumentals in the same tanda is possible (if not advised). These tandas are useful throughout the evening, and some of the music particularly that recorded by Miguel Caló is quite romantic.

Aníbal Troilo Pichuco (I have listed these instrumental tangos as played in the softer rhythmic style, but some are close to the harder rhythmic style.)

Cachirulo Milongueando en el 40 Guapeando Cordón de Oro all from Yo Soy El Tango (Troilo en RCA Victor)

Aníbal Troilo con Francisco Fiorentino Tinta Roja (Francisco Fiorentino with the Aníbal Troilo Orquesta is one of the classic matches of singer with a tango orchestra. They recorded in both a softer rhythmic style and a lyrical style. I have listed these tangos as softer rhythmic, but some have elements of the lyrical style.)

Tinta Roja El Bulín de la Calle Ayacucho Tabernero Toda Mi Vida all from Troilo/Fiorentino (Solo Tango BMG-RCA)

Ricardo Tanturi con Alberto Castillo Noches de Colón (To give this tanda a slightly harder-edged rhythmic feel, replace Muñeca Brava as the third track with Pocas Palabras from the CD Tangos de mi Ciudad.)

Noches de Colón Al Compás de un Tango Muñeca Brava El Tango Es el Tango all from Tanturi/Castillo (Solo Tango BMG-RCA)

Ricardo Tanturi con Alberto Castillo Cuatro Compases Ese Sos Vos from Tangos de mi Ciudad (Tango Argentino BMG-RCA) Así Se Baila El Tango from El Tango...Es el Tango (Tango Argentino BMG-RCA) Recuerdo Malevo

from El Tango...Es el Tango (Tango Argentino BMG-RCA)

Cuatro Compases from El Tango...Es el Tango (Tango Argentino BMG-RCA)

Miguel Caló Yo Soy el Tango (This tanda opens with two vocals by the great Alberto Podestá. The third track is an instrumental. The tanda closes with a rhythmic track sung by the great Raúl Berón.)

Yo Soy el Tango from Sus Exitos con Podestá, Ortiz y Berón (EMI Reliquias) La Cantina from Yo Soy el Tango (El Bandoneon) La Maleva from Recordando Viejos Temas (EMI Reliquias) Lejos de Buenos Aires from Al Compás del Corazón (EMI Reliquias)

Miguel Caló Stock Privado (The first and fourth tracks are instrumentals. The second and third tracks are vocals.)

Sans Souci from Sus Exitos con Podestá, Ortiz y Berón (EMI Reliquias) Tedio from Sus Exitos con Roberto Arrieta (EMI Reliquias) Tarde Gris Sus Exitos con Raúl Iriarte, Vol. 2 (EMI Reliquias) Saludos from Sus Exitos con Podestá, Ortiz y Berón (EMI Reliquias)

Pedro Laurenz Arrabal Amurado De Puro Guapo Nunca Tuvo Novio all from Milonga de Mis Amores (El Bandonéon)

Angel D'Agostino y Angel Vargas A Pan y Agua (The fourth track is the playful "A Pan y Agua," but its opening will remind some of "Café Domínguez.")

Pero Yo Sé from Tangos de los Angeles, Vol. 1 (Tango Argentino BMG-RCA) Una Pena from Tangos de los Angeles, Vol. 1 (Tango Argentino BMG-RCA) Tres Esquinas from Tangos de los Angeles, Vol. 1 (Tango Argentino BMG-RCA) A Pan y Agua from Tangos de los Angeles, Vol. 2 (Tango Argentino BMG-RCA)

Angel D'Agostino y Angel Vargas Hotel Victoria Shusheta (El Aristócrata) from Tangos de los Angeles, Vol. 3 (Tango Argentino BMG-RCA) Mano Blanca from Tangos de los Angeles, Vol. 2 (Tango Argentino BMG-RCA) Esta Noche en Buenos Aires from Tangos de los Angeles, Vol. 2 (Tango Argentino BMG-RCA) Hotel Victoria from Tangos de los Angeles, Vol. 2 (Tango Argentino BMG-RCA)

Angel D'Agostino y Angel Vargas Café Domínguez (This tanda closes with the classic "Café Domínguez.")

Me Lllaman Tango Caricias Mi Viejo Barrio Café Domínguez all from Tangos de los Angeles, Vol. 4 (Tango Argentino BMG-RCA)

Carlos Di Sarli Shusheta (Although Di Sarli is most associated with the smooth style, the music in this tanda was recorded early in Di Sarli's career when he played in the softer rhythmic style. It is suitable for dancing milonguero- or salon-style tango.)

El Recodo La Torcacita La Cachila Shusheta all from Instrumental, Vol. 2 (Tango Argentino BMG-RCA)

15.5 Golden Age Smooth Di Sarli, Canaro, Fresedo, Troilo

Carlos Di Sarli, Francisco Canaro, Osvaldo Fresedo and Aníbal Troilo all recorded smooth-sounding music during the golden age of tango. The music in this category generally lacks the rhythmic accents that help support milonguero-style dancing, but salon-style dancers find it quite enjoyable for dancing.

Carlos Di Sarli developed clean sounding arrangements, and his orchestra played the walking beat of salon tango that epitomizes golden age smooth. His music helps educate dancers to the rhythm of salon-style tango and is useful early in the evening or whenever the DJ thinks the dancers need a refreshing change of pace or help in finding the rhythm. It is also useful in the resolution to the evening's dancing. Other than tracks found on Instrumental, Vol. 2, most of Di Sarli's music lacks the rhythmic accents used to support milonguero-style dancing.

Francisco Canaro contributed many recordings during the golden age of tango, but only a few are enjoyable to modern ears. His lyrical recordings with singers wear much better. Osvaldo Fresedo is associated with the early golden age, but he also contributed smooth-sounding and lyrical recordings during the golden age. Some of Fresedo's golden-age recordings have the rhythmic elements that help support milonguero-style dancing, but most dancers tend to treat the music as smooth.

Over his career, Troilo gradually made a shift from a softer rhythmic sound to a concert sound. In the process of the transition, he recorded many well-regarded tangos with a smooth sound.

Carlos Di Sarli Comme Il Faut Don Juan Tinta Verde El Once Comme Il Faut all from Solo Tango, Instrumental Vol. 1 (Solo Tango BMG-RCA)

Carlos Di Sarli Milonguero Viejo (A great tanda with a classic set of tracks.)

A La Gran Muñeca El Caburé Mi Refugio Milonguero Viejo all from Milonguero Viejo (Music Hall 10018-2 discontinued)

Carlos Di Sarli El Ingeniero Champagne Tango from Instrumental (Tango Argentino BMG-RCA) Organito de la Tarde from Solo Tango, Instrumental Vol. 1 (Solo Tango BMG-RCA) Cara Sucia from Solo Tango, Instrumental Vol. 1 (Solo Tango BMG-RCA) El Ingeniero

from Solo Tango, Instrumental Vol. 1 (Solo Tango BMG-RCA)

Carlos Di Sarli Bahía Blanca (These four tracks are from the 1958 Philips session and appeared together on the now discontinued Di Sarli CD Bahía Blanca that was released by Polydor.)

El Abrojo from Susana Miller compilation CD (#1 or A) Una Fija from Susana Miller compilation CD (#1 or A) Indio Manso from Susana Miller compilation CD (#1 or A) Bahía Blanca (1958 version) from The Tango Lesson (Sony)

Aníbal Troilo Quejas de Bandoneón Quejas de Bandoneón El Marne Don Juan El Pollo Ricardo all from Su Mejores Momentos (Music Hall discontinued)

15.6 Golden Age Lyrical Caló, Troilo, Di Sarli, Canaro, Fresedo, Tanti, Demare, De Angelis

During the golden age, sometimes the singer sang with orchestra, sometimes the orchestra played for the singer. Many of the major orchestras that played in the softer rhythmic or smooth styles also recorded music in which they played for the singer. Done right, the result was a compelling, lyrical sound. These tandas have a wonderfully romantic and seductive feel that can help build the mood of the evening.

Miguel Caló con Raúl Berón (This tanda has wonderfully romantic tangos for dancing with that special someone late in the evening.)

Al Compás del Corazón Trasnuchando Qué Te Importa Que Te Llore Tristezas de le Calle Corrientes all from Al Compás del Corazón (EMI Reliquias)

Miguel Caló con Raúl Berón (alternate) (This tanda has a little more rhythmic feel.)

Qué Te Importa Que Te Llore Tarareando Lejos de Buenos Aires Tristezas de le Calle Corrientes all from Al Compás del Corazón (EMI Reliquias)

Aníbal Troilo con Francisco Fiorentino Malena (Francisco Fiorentino with the Aníbal Troilo Orquesta is one of the classic matches of a singer with a tango orchestra. They recorded in both a softer rhythmic style and a lyrical style. This tanda has lyrical tangos and ends with the classic “Malena.”)

Pájaro Ciego En Esta Tarde Gris Sencillo y Compadre Malena

all from Troilo/Fiorentino, Vol. 1 (Solo Tango BMG-RCA)

Aníbal Troilo con Francisco Fiorentino Gricel (This tanda has lyrical tangos and opens with the wonderful “Barrio de Tango” and closes with the sublime “Gricel.”)

Barrio de Tango from Troilo/Fiorentino, Vol. 2 (Solo Tango BMG-RCA)

Maragata from Troilo/Fiorentino, Vol. 1 (Solo Tango BMG-RCA)

Suerte Loca from Troilo/Fiorentino, Vol. 1 (Solo Tango BMG-RCA)

Gricel from Troilo/Fiorentino, Vol. 2 (Solo Tango BMG-RCA)

Aníbal Troilo con Francisco Fiorentino Malena/Gricel (This tanda of lyrical tangos combines some of the best Troilo/Fiorentino recordings.)

Pájaro Ciego from Troilo/Fiorentino, Vol. 1 (Solo Tango BMG-RCA)

Barrio de Tango from Troilo/Fiorentino, Vol. 2 (Solo Tango BMG-RCA)

Gricel from Troilo/Fiorentino, Vol. 2 (Solo Tango BMG-RCA)

Malena from Troilo/Fiorentino, Vol. 1 (Solo Tango BMG-RCA)

Carlos Di Sarli con Roberto Rufino Verdemar Tristeza Marina Cascabelito Charlemos all from Sus Primeros Exitos, Vol. 1 (Tango Argentino BMG-RCA)

Carlos Di Sarli con Jorge Durán Porteño y Bailarín Un Tango y Nada Más Duelo Criollo Vieja Luna all from Porteño y Bailarín (Tango Argentino BMG-RCA)

Francisco Canaro Poema (This tanda has both a lyrical and early golden-age sound. It ends with the truly sublime “Poema.” You can now assemble this tanda from commercial sources, but all four tracks are found together on the Susana Miller compilation with a sound quality that cannot be beat.)

Viejos Tiempos Mala Suerte Cuartito Azul Poema all from Susana Miller compilation CD (#1 or A)

Francisco Canaro Uno (This tanda consists of wonderfully romantic tangos for dancing with that special someone. The romantic softness of Uno may not be too appealing if the mood and the sound equipment aren’t right.)

Uno from Desde el Alma (EMI Reliquias) Nido Gaucho from Desde el Alma (EMI Reliquias) Como Dos Extraños from Tangos Inolvidables del ‘40 (EMI Reliquias) Cada Vez Que Me Recuerdes from Desde el Alma (EMI Reliquias)

Osvaldo Fresedo con Roberto Ray Vida Mía (This tanda has wonderfully romantic tangos for dancing with that special someone either late in the evening as the drama builds or during the resolution or denouement of the evening’s dancing. These tracks may be better classified as old guard lyrical, but they play well as golden age lyrical. The rhythmic accents that support milonguero-style dancing are present in the music to some extent, but the overall impression is smooth and lyrical, and most dancers respond that way.)

Vida Mía Niebla del Riachuelo Pampero Sollozos all from Tangos de Salón (Tango Argentino BMG-RCA)

Ricardo Tanturi con Enrique Campos Domingo a la Noche Muchachos Comienza la Ronda Oigo Tu Voz Malvón Domingo a la Noche all from Una Emoción (Tango Argentino BMG-RCA)

Ricardo Tanturi con Enrique Campos Una Emoción (The second track, “Raza Criolla,” is an instrumental.)

Qué Nunca Me Falte from Una Emoción (Tango Argentino BMG-RCA) Raza Criolla from Noches de Tango (Tango Argentino BMG-RCA) Así Se Canta from Una Emoción (Tango Argentino BMG-RCA) Una Emoción from Una Emoción (Tango Argentino BMG-RCA)

Lucio Demare Tango Guapo (All of these tracks can also be found on the CD Tango Guapo on the El Bandoneón label.)

Al Compás de un Tango from Sus Exitos con Miranda, Berón y Quintana (EMI Reliquias) Canción de Rango from Sus Primeros Exitos (EMI Reliquias) Tango Guapo from Sus Primeros Exitos (EMI Reliquias) Malena from Sus Exitos con Miranda, Berón y Quintana (EMI Reliquias)

Lucio Demare con Raúl Berón Una Emoción Y Siempre Igual Tal Vez Será Su Voz Oigo Tu Voz all from Sus Exitos con Raúl Berón (EMI Reliquias)

Alfredo De Angelis Adiós Marinero (Drawn from an orchestra that is better known for its dramatic tangos and lyrical vales, this tanda opens and closes with lyrical tangos and has two smooth instrumentals in the middle. All of these tracks also can be found on the CD Adiós Marinero on the El Bandoneón label.)

Adiós Marinero from Los Dúos de Carlos Dante y Julio Martel (EMI Reliquias) Pura Maña from Los Primeros Instrumentales (EMI Reliquias) El Entrerriano from Los Dúos de Carlos Dante y Julio Martel, Vol. 2 (EMI Reliquias) Compadrón from 20 Exitos, Vol. 1 (EMI Reliquias)

15.7 Golden Age Dramatic De Angelis, Pugliese

Alfredo De Angelis and Osvaldo Pugliese played dramatic music that is best used to increase tension and build to the height of the evening. As the evening builds to a climax, more Pugliese and De Angelis is included in the mix. The music on the De Angelis tanda and the first three Pugliese tandas have simpler rhythms and might be earlier in the

evening than the next two Pugliese tandas. Of the tandas in this section, only the Pugliese tanda that I have called “De Caro por Pugliese” is suitable for early evening play.

Alfredo De Angelis Pavadita (This dramatic tanda closes with the must-be-played classic Pavadita. The wonderful “Mi Dolor” replaces “Guardia Vieja” quite readily.)

El Tango Club from Instrumentales Inolvidables (EMI Reliquias) Guardia Vieja from From Argentina to the World (EMI) El Píal from From Argentina to the World (EMI) Pavadita from From Argentina to the World (EMI)

Oswaldo Pugliese De Caro por Pugliese (This tanda captures some of Pugliese’s recordings of DeCaro tangos, which are wonderful for dancing but do not have the heavy thumping “La Yumba” beat that people associate with Pugliese. Orgullo Criollo was recorded a bit later, but it still fits with the other tangos. I put this tanda together from the now discontinued CD, De Caro por Pugliese on EMI Pampa.)

Tierra Querida from Instrumentales Inolvidables (EMI Reliquias) Mala Junta from Instrumentales Inolvidables (EMI Reliquias) Orgullo Criollo from Sus Grandes Exitos (EMI Reliquias) Boedo from Instrumentales Inolvidables, Vol. 2 (EMI Reliquias)

Oswaldo Pugliese Corrientes y Esmeralda (This tanda is primarily of early Pugliese recordings which are wonderful for dancing but do not have the heavy thumping “La Yumba” beat that people associate with Pugliese. The first tango is a vocal.)

Corrientes y Esmeralda from Sus Exitos con Roberto Chanel (EMI Reliquias) Mala Estampa from Instrumentales Inolvidables (EMI Reliquias) Tiny from Instrumentales Inolvidables (EMI Reliquias) El Remate from Instrumentales Inolvidables (EMI Reliquias)

Oswaldo Pugliese Recuerdo/Fuimos (This tanda is of music in which Pugliese made during his transition to the heavy thumping “La Yumba” beat. The last two tangos are vocals.)

Recuerdo from Instrumentales Inolvidables (EMI Reliquias) El Arranque from Instrumentales Inolvidables (EMI Reliquias) Farol from Ausencia (EMI Odeon) Fuimos from Ausencia (EMI Odeon)

Oswaldo Pugliese Remembranza (This tanda contains three incredibly passionate vocals and the classic instrumental “Chique.”)

Pasional Chiqué Cascabelito Remembranza all from Ausencia (EMI Odeón)

Oswaldo Pugliese La Yumba/La Tupungatina (I have made four tandas that open with the must-be-played “La Yumba” and close with the wonderful “Gallo Ciego.” The bittersweet “La Rayuela” and the sublime “La Tupungatina” are what make this tanda my favorite.)

La Yumba from The Tango Lesson (Sony movie soundtrack) La Rayuela
from Instrumentales Inolvidables, Vol. 3 (EMI Reliquias)

La Tupungatina from Cantan Alberto Moran y Roberto Chanel (EMI Reliquias)

Gallo Ciego from From Argentina to the World (EMI)

Oswaldo Pugliese La Yumba/Yunta de Oro (This tanda of classics opens with the must-be-played “La Yumba” and continues with the rhythmic “Yunta de Oro” and sublime “La Tupungatina” before closing with the wonderful “Gallo Ciego.”)

La Yumba from The Tango Lesson (Sony movie soundtrack) Yunta de Oro
from Instrumentales Inolvidables, Vol. 3 (EMI Reliquias)

La Tupungatina from Cantan Alberto Moran y Roberto Chanel (EMI Reliquias)

Gallo Ciego from From Argentina to the World (EMI)

Oswaldo Pugliese La Yumba (This tanda of classics opens with the must-be-played “La Yumba” and continues with great intensity through “Nochero Soy” and “La Mariposa” to close with the wonderful “Gallo Ciego.”)

La Yumba from The Tango Lesson (Sony movie soundtrack) Nochero Soy from Ausencia (EMI Odeón)
La Mariposa from Ausencia (EMI Odeón) Gallo Ciego from From Argentina to the World (EMI)

Oswaldo Pugliese La Tupungatina (This tanda illustrates my philosophy in constructing a tanda. Susana Miller's DJ organized the songs to build intensity within the tanda. His ordering "La Tupungatina," "El Embrollo," "La Rayuela," "Gallo Ciego" starts with sweet subtlety and gradually builds with bitterness through the next two tangos before culminating in intensity. My ordering starts with a dramatic bitterness that pulls dancers onto the floor but then softens to sweetness through the next two tangos before culminating in intensity. The effect is more like a hammock, and I find the contribution to the evening's intensity is stronger.)

La Rayuela from Instrumentales Inolvidables, Vol. 3 (EMI Reliquias)

El Embrollo from Instrumentales Inolvidables, Vol. 3 (EMI Reliquias) La Tupungatina from Cantan
Alberto Moran y Roberto Chanel (EMI Reliquias) Gallo Ciego from From Argentina to the World (EMI)

Oswaldo Pugliese Nochero Soy/La Mariposa (This tanda of classics opens with the intense classic "Nochero Soy" and closes with the floating but intense "La Mariposa." All these tangos have the classic "La Yumba" beat, but they also have lengthy departures in which the beat is submerged. The sound borders on the transitional era when the Pugliese orchestra played dramatic concert music.)

Nochero Soy from Ausencia (EMI Odeón) A Mis Compañeros from Instrumentales Inolvidables, Vol. 2 (EMI Reliquias) El Embrollo from Instrumentales Inolvidables, Vol. 3 (EMI Reliquias) La Mariposa from Ausencia (EMI Odeón)

Oswaldo Pugliese Tinta Roja (The music in this tanda is from the transitional era when the Pugliese orchestra played dramatic concert music. It can be used for social dancing, but do not be surprised if some dancers engage in theatrics.)

Tinta Roja Arrabal A Los Amigos El Andariego all from From Argentina to the World (EMI)

Oswaldo Pugliese A Evaristo Carriego (The truly stunning music in this tanda represents the transitional era when the Pugliese orchestra played dramatic concert music. It can be used for social dancing, but do not be surprised if some dancers engage in theatrics.)

Emancipación from From Argentina to the World (EMI) Pata Ancha from From Argentina to the World (EMI) La Bordona from From Argentina to the World (EMI) A Evaristo Carriego from Nostálgico (DBN Polydor)

15.8 Transitional and New Tangos

In the late 1940s and early 1950s, tango orchestras began to shift away from dance music toward a concert sound that culminated in the new tango of Astor Piazzolla. The music from these eras is well recorded but is generally less well suited for social dancing than music from the golden age. I have pulled together a few tandas of music that are played with a dance beat and have the dramatic and lyrical qualities of tangos from the transitional and new-tango eras. Tandas from these eras should be used sparingly, and care should be used in selecting music for the tandas and in positioning them during the evening's mix of music.

Alfredo Gobbi La Viruta Orlando Goñi Puro Apronte Racing Club all from Instrumentales Inolvidables (Tango Argentino BMG-RCA) or Alfredo Gobbi (Solo Tango BMG-RCA)

Florindo Sassone (Some dancers may have difficulty connecting with complex rhythms of this music. Others will be exhilarated by it.)

La Viruta Bien Milonguero Vol. 2 (EMI Reliquias) Rawson Bien Milonguero Vol. 1 (EMI Reliquias)
Bar Exposición Bien Milonguero Vol. 1 (EMI Reliquias) Rodríguez Peña Bien Milonguero Vol. 1 (EMI Reliquias)

Mixed Tanda Verano Porteño (Dancers seem to enjoy this tanda of dramatic and lyrical tangos which can be used to help build toward the climax of the evening, but do not be surprised if some dancers engage in theatrics.)

Francini-Pontier A Media Luz from Tango I (JVC discontinued) Tango Bar (Raúl Juarena) Nostálgico from Tango Bar (Chesky) Carlos García and Tango All Stars Adiós Nonino from Tango II (JVC discontinued) Raúl Garelo Verano Porteño from Compilation, Buenos Aires by Night (EMI)

New York Tango Trio (This is a tanda of dramatic music that stirs fond memories for those who have seen the New York Tango Trio live.)

El Entrerriano Yuyito 9 de Julio all from Cabarute (Lyrichord 7428)

Litto Nebbia Quinteto (This tanda of lyrical music can be used during the resolution or denouement of the evening's dancing. It can also be used to refresh the dancers as the drama is building toward the height of the evening. Although the music has a simple, clear beat, it does not seem to inspire dancers when it is played early in the evening.)

Malandra Tango Canyengue Cabarét Nostálgias all from Tangos Argentinos de Enrique Cadícamo (Iris 980)

Mixed Tanda Oblivion (Languid describes the music in this tanda. As such, the tanda is only useful during the denouement of the evening's dancing, when the dancers are contemplating oblivion themselves. Use at any other time could send the DJ to oblivion in short order.)

Trío Pantango Silbando from Tango Argentino (ARC EUCD 1257) Hugo Díaz (harmonica) Milonga Triste from The Tango Lesson (Sony movie soundtrack) Daniel Barenboim Mi Buenos Aires Querido from Tangos Among Friends Gidon Kremer Oblivion from Hommage à Piazzolla

15.9 Modern Dance Orquestas

Some modern tango orchestras, most notably Orquesta Color Tango, have returned to the dance beat that characterized the golden era of tango dance music. The recordings made by modern dance orchestras typically have more intricate arrangements with a little more of a dramatic concert feel than those made during the golden era, but the dance beat is prominent and the fidelity is much better than on the old recordings.

Orquesta Color Tango Emancipación (This contemporary orchestra now sounds quite similar to that of the Pugliese orchestra during the transitional era. It first recorded with a Pugliese concert sound.)

Emancipación from Con Estilo para Bailar, Vol. 2 (Techno disc) Recuerdo from Con Estilo para Bailar, Vol. 2 (Techno disc) Festejando from Con Estilo para Bailar (Techno disc) A Evaristo Carriego from Con Estilo para Bailar, Vol. 2 (Techno disc)

El Arranque (The last track is actually concert-era Troilo, but it has a dance beat and fits quite well with the other three by Orquesta El Arranque.)

El Arranque from Tango (Vaiven) El Abrojo from Tango (Vaiven) Zorro Gris from Tango (Vaiven) Don Juan (Aníbal Troilo) from RCA 100 Años (BMG RCA)

Mixed Tanda Color Tango, Cadícamo, Varela Orquesta Color Tango Unión Cívica from Con Estilo para Bailar, Vol. 3 Enrique Cadícamo Bar Nocturno from Dance to Cadícamo's Music (Meloepa) Adriana Varela Como Dos Extraños from Maquillaje (Meloepa) Orquesta Color Tango Yunta de Oro from Con Estilo para Bailar, vol. 3

Mixed Tanda Oblivion (2) (Mae West once said, "Too much of a good thing can be wonderful." Hence a second tanda ending in "Oblivion." On this tanda, most of the tracks are played by modern-era orchestras. Some dancers may find the rhythms of the third track, "Zum," to be a little challenging.)

Aníbal Troilo Don Juan from RCA 100 Años (BMG-RCA) Sexteto Sur Tanguera from Libertango (Victor Japan) Orquesta Color Tango Zum from Con Estilo para Bailar (Techno disc) Quartango Oblivion from Esprit (Justin Time)

15.10 Neo-Tango Music

Neo-tango consists of two genres of music: tango-fusion and “alternative tango” music. Tango fusion integrates tango rhythms with those of other musical traditions to create a modern and culturally relevant world tango music with a dance-club sound. Alternative tango music is tango music from other traditions or non-tango music that some dancers find interesting for dancing Argentine tango steps. At its best, neo-tango music adds variety and fidelity to an evening. At its worst, neo-tango is simply a music to which tango steps can be executed.

The use of neo-tango music depends critically upon who is at the milonga. Some dancers love neo-tango music and expect to hear it at the milongas they attend. Dancers who are steeped in tango traditions often dislike it. Consequently, the use of neo-tango music requires considerable judgement from the DJ (which I hope that I am developing). I don’t usually play much more than an occasional tanda of neo-tango music at a milonga, and when do so, I frequently recombine the tango-fusion music from the tandas listed below occasionally including alternative tangos that are not listed.

Mixed Tanda Tango-Fusion/Electronica (This tanda starts with a track that has only a light layer of electronica and gradually builds to the explosive Felino. All the tracks adhere reasonably closely to tango sensibilities. For a variation use Bajofondo’s En Mí/Soledad in place of one the Libedinsky tracks.)

Carla Pugliese Ostinato from Ojos Verdes Cerrados Carlos Libedinsky Otra Luna from Narcotango (Tademus) Carlos Libedinsky Vi Luz y Subí from Narcotango (Tademus) Electrocutango Felino from Felino (Rapid Productions)

Mixed Tanda Tango-Fusion (This tanda contains a mixture of tango-fusion music that adheres reasonably close to a tango sound. In comparison to some tango-fusion recordings, these pieces have substantially fewer dance-club layers to obscure the tango rhythms.)

Gotan Project Una Música Brutal from La Revancha del Tango (discgraph) Gotan Project Queremos Paz from La Revancha del Tango (discgraph) Carlos Libedinsky Vi Luz y Subí from Narcotango (Tademus) Bajofondo En Mí/Soledad from Bajofondo Tango Club (Universal)

Gotan Project (A French/Argentine group helped create the tango-fusion sound by layering Argentine tango with other dance rhythms. Many still consider Gotan Project to offer the best tango-fusion music.)

Queremos Paz Una Música Brutal Epoca Santa María (del Buen Ayre) all from La Revancha del Tango (discgraph)

Neo Tango En Mí/Soledad (This tanda contains a mixture of tango-fusion music that adheres reasonably closely to a tango sound. “El Tango” is a bit more challenging than some of the other pieces.)

Bajofondo TangoClub En Mí/Soledad from Bajofondo TangoClub Hi Perspective El Tango from Leçons de Tango Carlos Libedinsky Plano Secuencia from Narcotango Tango Project Sentimientos Vol. II New Tango

Tango-Fusion Tanda (This tanda contains a mixture of tango-fusion music that adheres reasonably closely to a tango sound. For tango-fusion, the first three tracks have a languid and deeply emotional sound. The tango rhythm is a bit deeper in the mix on the fourth track.)

Bajofondo En Mí/Soledad from Bajofondo Tango Club (Universal) Carlos Libedinsky Vi Luz y Subí from Narcotango (Tademus) Carlos Libedinsky Otra Luna from Narcotango (Tademus) Hi Perspective El Tango from Leçons de Tango

Neo Tango Otra Luna (This tanda lacks the heavy electronica found in much tango-fusion music. It shows the softer, more languid side of neo-tango music, but still has a propulsive beat. It works best after several more dramatic tandas. Some dancers may find “Youkali” and “Praga” too languid.)

Carlos Libedinsky Otra Luna from Narcotango (Tademus) Carla Pugliese Ostinato from Ojos Verdes Cerrados Mizrahi-Longhi Youkali from Carne Argenta Mizrahi-Longhi Praga from Carne Argenta

Neo Tango Perfume (This tanda contains a mixture of tango-fusion music that adheres reasonably closely to a tango sound.)

Bajofondo TangoClub Perfume from Supervielle Tanghetto Una Llamada from Emigrante Tanghetto
Immigrante from Emigrante Bajofondo TangoClub Pulso from Supervielle

Mixed Tanda Neo Tango de Roxanne (The tanda opens with two tangos that have a languid and deeply emotional sound. “Naranja en Flor” has stronger dance-club feel, which helps create a transition to the dramatic “El Tango de Roxanne.”)

Bajofondo En Mí/Soledad from Bajofondo Tango Club (Universal) Carlos Libedinsky Vi Luz y Subí
from Narcotango (Tademos) Hybrid Tango Mas de lo Mismo from Hybrid Tango Ewan McGregor, José
Feliciano and Jacek Koman El Tango de Roxanne from Moulin Rouge soundtrack (Interscope)

15.11 Milongas

The fast pace of milonga music can help give a lift to everyone’s energy. It can also be used to exhaust the dancers and send them off the dance floor for a break.

Francisco Canaro Slow Milongas (This tanda consists of relatively slow but frequently played milongas. Some dancers may have difficulty connecting with the slow rhythms.)

Milonga Sentimental from La Melodía de Nuestro Adiós (El Bandoneón) Milonga del 900 from Todo
Milonga (Club Tango Argentino 1051) Silueta Porteña from La Melodía de Nuestro Adiós (El Ban-
doneón)

Francisco Canaro Milongas (Although Canaro’s orchestra recorded many slow milongas, this tanda has moderately paced milongas that can be used for a variety of milonga dance styles.)

Reliquias Porteñas No Hay Tierra Como La Mía Milonga Brava all from Las Grandes Orquestas del
Tango (Blue Moon)

Francisco Canaro Milongas (2) Cuando Un Viejo Se Enamora from Milongueando con Canaro La Milonga de
Buenos Aires from Francisco Canaro (Serie de Oro) Milongón from Bailando Tangos, Valses y Milongas (EMI
Reliquias)

Juan D’Arienzo La Puñalada (Milongas) (This tanda opens with the stereo recording of the great D’Arienzo milonga
La Puñalada.)

La Puñalada from Tangos Para el Mundo, Vol. 2 (Tango Argentino BMG-RCA) Candombe Oriental from
Cambalache (El Bandoneón EBCD 110) La Espuela from 1944/1949 (RCA) or Corrientes y Esmeralda,
1944-1949 (RCA)

Juan D’Arienzo Milongas El Temblor from El Rey del Compás (El Bandoneón 43) Milonga Querida from El Rey
del Compás (El Bandoneón 43) Milonga del Corazón from La Cumparsita (El Bandoneón 84)

Juan D’Arienzo Milongas 2 El Esquinazo from Sus Primeros Exitos, Vol. 2 (Tango Argentino BMG-RCA) Mi-
longa Vieja Milonga from Milonga Vieja Milonga (Danza y Movimiento compilation) De Pura Cepa from Sus
Primeros Exitos, Vol. 2 (Tango Argentino BMG-RCA)

Juan D’Arienzo Milongas 3 (These milongas may give some dancers the impression of being faster than they are.)

Estampa de Varón from El Rey del Compás (El Bandoneón 43) El Comandante from Vol. 21 (CTA-321)
Milonga Que Peina Canas from Tango Bravo (Tango Argentino BMG-RCA) or La Puñalada (Blue Moon
BMT 011)

Juan D’Arienzo Milongas 4 (These delightful milongas are at a somewhat slower pace than is typical of D’Arienzo.)

El Potro from Cambalache (El Bandoneón EBCD 110) or Juan D'Arienzo, Vol. 2 (Serie Arco Iris) La Cicatriz from Milongueando (RCA) Me Gusta Bailar Milonga from Cambalache (El Bandoneón EBCD 110) or Juan D'Arienzo, Vol. 2 (Serie Arco Iris)

Rodolfo Biagi Milongas (Biagi's milongas are fast paced with demanding rhythms.)

Campo Afuera from Sus Exitos con Andrés Falgás y Teófilo Ibáñez (EMI Reliquias) or Campo Afuera (El Bandoneón EBCD 40) Picante from Su Orquesta y sus Cantores (EMI Reliquias) or Campo Afuera (El Bandoneón EBCD 40) Flor de Montserrat from Sus Exitos con Alberto Amor (EMI Reliquias)

Ricardo Tanturi con Alberto Castillo Milongas (There may be no better singer of milongas and candombes than Alberto Castillo.)

Mozo Guapo Así Es la Milonga Mi Morocha all from Tangos de Mi Ciudad (Tango Argentino BMG-RCA)

Alberto Castillo Candombes y Milongas (There may be no better singer of milongas and candombes than Alberto Castillo.)

Vestido Punzo Bronce Café all from Candombes y Milongas (EMI Reliquias)

Aníbal Troilo/Francisco Fiorentino Milongas

Mano Brava from Troilo/Fiorentino (Solo Tango BMG-RCA)

Ficha de Oro from Del Tiempo Guapo (El Bandoneón EBCD 47) Del Tiempo Guapo from Troilo/Fiorentino Vol. 2 (Solo Tango BMG-RCA)

Pedro Laurenz Milongas Milonga Compadre Yo Soy de San Telmo Milonga de Mis Amores all from Milonga de Mis Amores (El Bandoneón EBCD 82)

Miguel Caló Milongas (This sophisticated tanda closes with the great candombe, "Azabache.")

Milonga Antigua from Al Compás del Corazón (EMI Reliquias) Milonga Que Peina Canas from Sus Exitos con Podestá, Ortiz y Berón (EMI Reliquias) Azabache from Al Compás del Corazón (EMI Reliquias)

Carlos Di Sarli Milongas (A tanda of playful, lyrical, relatively light and delightfully danceable milongas.)

Rosa Morena from Sus Primeros Exitos, Vol 3. (Tango Argentino BMG-RCA) Zorzal from Sus Primeros Exitos, Vol 3. (Tango Argentino BMG-RCA) La Mulateada from Sus Primeros Exitos, Vol 3. (Tango Argentino BMG-RCA) Pena Mulata from Sus Primeros Exitos, Vol 1. (Tango Argentino BMG-RCA)

Osvaldo Pugliese Milongas (Some dancers like Pugliese's milongas, but others won't dance to them. This tanda opens and closes with what are regarded as the better Pugliese milongas.)

Tortazos from Cantan Alberto Morán y Roberto Chanel (EMI Reliquias) Andá Que Te Cure Lola from Cantan Alberto Morán y Roberto Chanel (EMI Reliquias) Un Baile A Beneficio La Yumba (EMI Odeon)

Mixed Tanda Milongas (A contemporary mix that opens with two milongas and closes with two explosive candombes. Although the second milonga is relatively short, this tanda may be a little too long for many dancers. Consider ending after the third.)

Miguel Villasboas La Mulita from Tango Rioplatense (StarMusic) Dan Diaz and the Tango Camerata Milonga del 900 from Live at Stanford (Rio Plata Institute) Juan Carlos Cáceres Tango Negro from Toca Tango (Discos CNR de Argentina) Juan Carlos Cáceres Toca Tango from Toca Tango (Discos CNR de Argentina)

Mixed Tanda Candombes (A mix of classic and contemporary candombes that may be a little too long for many dancers. Consider ending after the third.)

Miguel Caló Azabache from Al Compás del Corazón (EMI Reliquias) Alberto Castillo Café from Candombes y Milongas (EMI Reliquias) Juan Carlos Cáceres Tango Negro from Toca Tango (Discos CNR de Argentina) Juan Carlos Cáceres Toca Tango from Toca Tango (Discos CNR de Argentina)

Guitar Milongas (A short collection of milongas featuring guitar and bandoneón that offer something a little different.)

Aníbal Troilo/Roberto Grela La Trampera from Cuarteto Tipico Dan Diaz and the Tango
Camerata Milonga del 900 from Live at Stanford (Rio Plata Institute)

Esteban Morgado Morena from Cuestarriba Tango

15.12 Valses

Tango waltz music is delightfully lyrical and romantic. Playing it usually lifts everyone's spirits.

Los Tubatango Francia Vibraciones del Alma Ilusión de Mi Vida all from Una Noche de Garufa (Music Hall discontinued)

Francisco Canaro Valses 1 Ronda del Querer Adiós Juventud Para Ti Madre all from La Melodía de Nuestro Adiós (El Bandoneón EBCD 30)

Francisco Canaro Valses 2 Bajo el Cielo Azul from Desde El Alma (EMI Reliquias) Muchacha from Tangos Inolvidables del '40 (EMI Reliquias) Yo No Sé Que Han Hecho Tus Ojos from Te Acordás Hermano? (EMI Reliquias) or Tiempos Viejos (Blue Moon)

Francisco Canaro con Nelly Omar Valses (The wonderful Nelly Omar sings the first and last vals. Francisco Canaro's Quinteto Pirincho plays the instrumental in the middle.)

Rosa de Otoño Los 100 Mejores Tangos, Milongas y Valses del Milenio, Vol. 4 (El Bandoneón EBCD 304) Vibraciones del Alma Tangos del Tiempo Viejo (EMI Reliquias) Desde el Alma Desde El Alma (EMI Reliquias)

Quinteto Pirincho (Francisco Canaro) Instrumental Valses El Trovero Francia María Esther all from Tangos del Tiempo Viejo, Vol. 4 (EMI Reliquias)

Juan D'Arienzo Amor y Celos (Valses) (This tanda closes with the classic Amor y Celos.)

Valsecito Criollo Sus Primeros Exitos Vol. 2 (Tango Argentino BMG-RCA) Mentías Sus Primeros Exitos Vol. 2 (Tango Argentino BMG-RCA) Amor y Celos The Tango Lesson (Sony movie soundtrack)

Juan D'Arienzo Valses 1 Valsecito Criollo Sus Primeros Exitos Vol. 2 (Tango Argentino BMG-RCA) Cabeza de Novia El Rey del Compás (El Bandoneón EBCD 43) Mentías Sus Primeros Exitos Vol. 2 (Tango Argentino BMG-RCA)

Juan D'Arienzo Valses 2 No Llores Madre La Cumparsita (El Bandoneón EBCD 84) Inolvidable La Cumparsita (El Bandoneón EBCD 84) Valsecito de Antes Los 100 Mejores Tangos, Milongas y Valses del Milenio, Vol. 4 (El Bandoneón EBCD 304)

Rodolfo Biagi Valses (This tanda closes with Biagi's incredible instrumental rendition of "Lágrimas y Sonrisas.")

Paloma from Sus Exitos con Alberto Amor (EMI Reliquias) Por Un Beso de Amor from Sus Exitos con Jorge Ortiz, Vol. 2 (EMI Reliquias) Cuatro Palabras from Sus Exitos con Jorge Ortiz, Vol. 2 (EMI Reliquias) Lágrimas y Sonrisas from Sus Exitos con Jorge Ortiz (EMI Reliquias)

Rodolfo Biagi Amor y Vals (Valses) (This tanda opens with the sublime "Amor y Vals" and closes with Biagi's incredible rendition of "Lágrimas y Sonrisas.")

Amor y Vals from Valses Inolvidables (EMI Reliquias compilation) Paloma from Sus Exitos con Alberto Amor (EMI Reliquias) Lágrimas y Sonrisas from Sus Exitos con Jorge Ortiz (EMI Reliquias)

Ricardo Tanturi con Alberto Castillo Valses Mi Romance Con Los Amigos La Serenata Recuerdo all from Tangos de Mi Ciudad (Tango Argentino DBN-RCA)

Pedro Laurenz Valses (Pedro Laurenz played unbeatable vals music.)

Mascarita Paisaje Mendocina all from Milonga de Mis Amores (El Bandoneón EBCD 82)

Aníbal Troilo and Floreal Ruiz Valses (This tanda opens with a definitive rendition of “Romance de Barrio” and closes with the wonderful “Flor de Lino.” The listed sources are what I currently consider the best sounding commercial releases. All of the tracks also can be found with lower-fidelity sound on several other releases.)

Romance de Barrio from Romance de Barrio (Troilo en RCA Victor) Llorarás, Llorarás from Maria (Troilo en RCA Victor) Palomita Blanca from Quejas de Bandoneon (Troilo en RCA Victor) Flor de Lino from Romance de Barrio (Troilo en RCA Victor)

Miguel Caló Valses (Miguel Caló played incredibly romantic vals music.)

Bajo un Cielo de Estrellas from Valses Inolvidables (EMI Reliquias compilation) Pedacito de Cielo from Valses Inolvidables (EMI Reliquias compilation) El Vals Soñador from Al Compás del Corazón (EMI Reliquias)

Carlos Di Sarli Valses Cortando Camino (1941 w/ Rufino) Sus Primeros Exitos Vol. 3 (Tango Argentino BMG-RCA) Rosamel (1940 w/ Rufino) Sus Primeros Exitos Vol. 1 (Tango Argentino BMG-RCA) Ausencia (1940 w/ Volpe) 1940-1943 (Colección 78 RPM Euro Records)

Carlos Di Sarli Valses 2 De Vuelta (1947 w/ Podestá) Estampa Federal (1942 w/ Podestá) Acuérdate de Mí (1946 w/ Durán) all from Sus Primeros Exitos, Vol. 3 (Tango Argentino BMG-RCA)

Alfredo De Angelis Valses (All of these vals are absolutely delightful. A four vals tanda may seem a little long, but it is common in Buenos Aires.)

Flores del Alma A Magaldi Pobre Flor Soñar y Nada Más all from Los Dúos de Carlos Dante y Julio Martel (EMI Reliquias) or Adiós Marinero (El Bandoneón EBCD 35)

Miguel Villasboas Valses (A contemporary orchestra with a vintage sound that is great for vals.)

Luna de Arrabal Angustias del Corazón Desde el Alma all from Tango Rioplatense (StarMusic)

Mixed Tanda Valses (This tanda closes with the the incredible and dramatic Desde el Alma.)

Orquesta Color Tango Ilusión de Mi Vida from Con Estilo para Bailar (Techno Disc) Héctor Varela Palomita Blanca from Buenos Aires de Noche (EMI compilation) Lalo Schiffrin Orquesta Corazón de Oro from Tango, movie soundtrack Osvaldo Pugliese Desde el Alma from Ausencia (EMI)

15.13 La Cumparsita The Finale

When the DJ plays the classic “La Cumparsita,” dancers know the milonga is ending and the evening is coming to a close. At milongas in Buenos Aires, DJs typically play at least two versions of “La Cumparsita” to end the evening. Dancers often dance the first version with whoever is nearby and reserve the second for someone special. Sometimes DJs will play more than two versions of “La Cumparsita.”

La Cumparsita with a Rhythmic Sound (The following recordings have a rhythmic sound that is preferred by those who dance milonguero and club-style tango.)

Roberto Firpo De La Guardia Vieja (EMI Reliquias) Los Tubatango Una Noche de Garufa (Music Hall discontinued) Francisco Lomuto Great Orchestras of Tangos Golden Age (Harlequin) Francisco Canaro Las Grandes Orquestas del Tango (Blue Moon) Juan D’Arienzo Sus Primeros Exitos (Tango Argentino BMG-RCA) Juan D’Arienzo Tangos para el Mundo (Tango Argentino BMG-RCA) Angel D’Agostino y Angel Vargas Tangos de los Angeles, Vol. 2 (Tango Argentino BMG-RCA) Rodolfo Biagi con Jorge Ortiz, Vol. 2 (EMI Reliquias)

La Cumparsita with a Smooth or Dramatic Sound (The following recordings have a smooth or dramatic sound that is preferred by those who dance salon-style tango.)

Carlos Di Sarli Instrumental (Tango Argentino BMG-RCA) Aníbal Troilo Instrumental (Tango Argentino BMG-RCA) Los Porteños Tangos de Siempre (Seyer) Alfredo De Angelis From Argentina to the World (EMI) Orquesta Francini-Pontier Tangos I (JVC) Florindo Sassone Bien Milonguero, Vol. 2 (EMI)

Reliquias) Carlos García Tangos II (JVC) Dan Diaz and the Tango Camerata Live at Stanford Tango X
2 Orquesta Una Noche de Tango Aníbal Troilo RCA Victor 100 Años

La Cumparsita with Progressive Sound (The following recordings are of jazz tango and may be appreciated by those who favor a progressive sound in their tango music.)

New York Buenos Aires Connection The New Tango (VAI Audio) Quinteto Francisco Canaro self titled
(Melohea)

La Cumparsita with a Neo-Tango Sound Buenos Aires Ensemble Tango Chill Out

A DJ's Guide to Post-Golden-Age Recordings

by Stephen Brown

A brief guide to some post-golden-age CDs for the DJ playing music at milongas and practicas.

16.1 Golden-Age and Old-Guard Redux

These recordings were made later than the golden age, but retain many of the sensibilities of recordings made during the golden age or earlier.

Orquesta Color Tango various recordings An outstanding orchestra that started with a Pugliese/Piazzolla concert sound but has moved toward a Pugliese dance sound. In addition to several CDs of concert music, Color Tango has released three CDs of music intended for dance in the series *Con Estilo de Bailar*. All three of these CDs have tracks that work well for social dancing. Most are played in Pugliese style, and some are Pugliese classics.

Orquesta Tipica Imperial various recordings An orchestra led by Hernan Bartalozzi (the second bandoneonist from Color Tango), that plays in the Pugliese style with a steady dance beat.

Orquesta Tipica Sans Souci *Al Estilo del '40* An orchestra that plays and records in the style of Miguel Caló and Osmar Maderna, the latter being a pianist who arranged and played for Caló and briefly led his own ensemble. Orquesta Tipica Sans Souci uses Osmar Maderna's arrangements as transcribed from Caló's and Maderna's recordings made from 1940 through 1951. The mixture of instrumental and vocal tracks on the one available CD may prove to be an obstacle to assembling a tanda for dancing that has a consistent sound.

Orquesta Tipica Fervor de Buenos Aires *Quien Sos* An orchestra that plays and records in the style of Carlos Di Sarli and has a growing list of original compositions recorded with the same sound.

Gente de Tango *Al Estilo Di Sarli* An orchestra that plays and records in the style of Carlos Di Sarli.

Joaquín Amenabar *Orquesta Tipica De La Guardia Vieja* Despite the name, this modern era orchestra plays in a style reminiscent of Laurenz, De Caro and Di Sarli.

Juan D'Arienzo *Tangos Para El Mundo*, volumes 1 and 2 (Tango Argentino BMG-RCA) These two CDs capture some of the D'Arienzo orchestra's later recordings, after it shifted toward concert music. The fidelity is great, and many tracks are suitable for dancing, but they are not the classics.

Orquesta Juan D'Arienzo *La Cumparsita* (Phillips 832 799-2) On this recent high-quality recording, the orchestra is led by a former D'Arienzo side man. The orchestra plays in D'Arienzo's style but takes many of the songs at a faster tempo than most would like for social dance. (likely discontinued)

Los Solistas de D'Arienzo *Lo Mejor de* (Music Hall) This CD contains a relatively recent set of recordings of classic tangos played in D'Arienzo's style. The music does not have quite the playful energy of authentic D'Arienzo recordings, but the recording is of much higher fidelity. (discontinued).

Los Reyes del Tango Ventana (Epsa) The Los Reyes del Tango orchestra was founded in June 1992 to play the golden-age music of the late maestro Juan D'Arienzo from the golden era of tango. The orchestra became a part of the stable show at the international La Ventana Restaurant, in the San Telmo. The orchestra recorded its now discontinued CD in 1995, and it contains a number of tracks suitable for dancing.

Orquesta Escuela de Tango Bien Compadre & De Contrapunto A modern-era orchestra that plays and records in the many historical styles including those of Di Sarli, Troilo, D'Arienzo, Pugliese and Gobbi.

Los Tubatango Una Noche de Garufa (Music Hall) A modern-era recording with music played in the old-guard style on guitar, bandoneon, tuba and flute. Works more as a novelty recording. (discontinued)

Juan Cambareri y su Quarteto 1952-1957 (Disco Latina) Juan Cambareri was a virtuoso bandoneon player who played with Roberto Firpo. He led his own formation in the early 1950s, but retained Firpo's style. This well-regarded CD has many cuts played at a very fast tempo. (discontinued)

Dan Diaz and the Tango Camerata Dan Diaz is leading a modern-era dance orchestra that has some elements of the progressive (Pugliese/Piazzolla/Salgan) sound but has adhered to more of golden age dance rhythm even when playing Piazzolla's music. The one available recording is of a trio with bandoneon, guitar and bass. I find the valsés on this CD the most compelling for social dance. I found it difficult to assemble a tanda of tangos from the one currently available CD because the sound was a little too diverse.

16.2 Lush Transition-Era Orchestration

Some of the tango music recorded shortly after the golden age of tango took the route of playing classics from the golden age but with a fuller, lush and overblown orchestration. These recordings lack the pulsing energy of golden-age tangos and tend to sound repetitious and dull if utilized any more than sparingly.

Anibal Troilo Sus Ultimas Instrumentales (Tango Argentino) Well recorded music from the concert era that with a few exceptions lacks the beat to support most styles of social dance.

Florindo Sassone Bien Milonguero, volumes 1 and 2 (EMI Reliquias) Florindo Sassone was heavily influenced by his instructors, Roberto Firpo and Osvaldo Fresedo. He also played in the Di Sarli orchestra. As a leader, his music combined the smooth rhythmic feel of Di Sarli and the lyrical sound of Fresedo with the fuller, stronger and more dramatic orchestration that characterized the transition era. The fidelity is greater than that found on most Di Sarli recordings, but the dance beat is more deeply submerged, and the music is less compelling.

Hector Varela various recordings Hector Varela was the first bandoneonist in Juan D'Arienzo's orchestra for many years. He later led a popular transition era orchestra that retained elements of D'Arienzo's dance beat while taking on a spacious concert sound somewhat reminiscent of Di Sarli. Most dancers would prefer D'Arienzo or Di Sarli.

Carlos Garcia and Tango All Stars Tango II (JVC) This CD includes versions of several Piazzolla tangos that are suitable for dancing. Everyone seems to love the versions of La Cumparsita and Adios Nonino on this CD when played at the right time, but some of the music is lost in lush, full orchestration. (discontinued)

Orquesta Francini/Pontier Tango I (JVC) Francini and Pontier both played with the Miguel Caló orchestra before striking out together to form their own orchestra. In some ways, their orchestra represents a continuation of the Caló sound into the concert era, but with a much fuller concert orchestration instead of a dance-band sound. This discontinued CD has many tangos suitable for dancing, but the overblown orchestral arrangements can grow tiresome if played too often or in combination with other highly orchestrated music. The earlier Francini/Pontier recording on El Bandoneon is of particularly low fidelity. (discontinued)

16.3 Progressive (Pugliese/Piazzolla/Salgan/Troilo) Sensibilities

Pugliese, Piazzolla, Salgan and Troilo introduced progressive sensibilities into tango in which the drama was heightened through pauses and, in some cases, tempo changes. With Pugliese's orchestra, the transitions were used more

sparingly and in contrast with a strong marcato rhythm. By contrast, smaller orchestras such as Piazzolla's and the contemporary orchestras who follow his example rely heavily on abrupt tempo changes and rubato playing to create their dramatic effects. The smaller orchestras may have taken this approach because they lack enough members to produce drama through the sophisticated instrumental coloring used by larger golden-age orchestras.

Oswaldo Pugliese Instrumentales Inolvidables, Vol. 3 (EMI Reliquias) This CD contains "Gallo Ciego," "Pata Ancha" and a number of other outstanding instrumentals that the Pugliese orchestra recorded in its transition from dance orchestra to concert orchestra. Many would be suitable for late-evening dancing.

Oswaldo Pugliese From Argentina to the World (EMI) Most of the tracks on this CD were recorded for listening rather than dancing. If you are building a collection strictly for dancing and want to consider a more modern sound, this excellent CD is still worthy consideration. About half of the songs are suitable for late evening dancing.

Oswaldo Pugliese Nostalgico (EMI) Most of the tracks on this CD were recorded for listening rather than dancing. If you are building a collection strictly for dancing and want to consider a more modern sound, this excellent CD is worthy of consideration. About half of the songs are suitable for late evening dancing, including the classic "A Evaristo Carriego."

Sexteto Tango various recordings This orchestra was formed by members of a later Pugliese orchestra and went further toward a progressive concert sound. The recordings made by this orchestra lack the driving beat of Pugliese, but retain the complexity of Pugliese's sound.

Anibal Troilo RCA Victor 100 Años Very well recorded music from the concert era that lacks the prominent beat to support most styles of social dance. Shows strong modern sensibilities.

Color Tango various recordings An outstanding orchestra that started with a Pugliese/Piazzolla concert sound but has moved toward a Pugliese dance sound. In addition to several CDs of concert music, Color Tango has released three CDs of music intended for dance in the series *Con Estilo de Bailar*. All three of these CDs have tracks that work well for social dancing. Most are played in Pugliese style and some are Pugliese classics.

El Arranque various recordings This orchestra has a progressive sound. A number of the tracks from its CD *Tango* will appeal to progressively minded dancers without totally repelling the traditionalists.

Sexteto Sur various recordings Another outstanding orchestra combines a progressive concert sound with dance rhythms.

Fernandez Fierro various recordings An orchestra that combines later Pugliese and Piazzolla traditions with a decided emphasis on dissonance but a steady dance beat.

Orquesta Tipica Imperial various recordings An orchestra in the same vein as later Troilo and Pugliese but mostly with a steady rhythm.

Rodolfo Mederos various recordings An orchestra in the same vein as Troilo, Pugliese and Piazzolla with elements of jazz.

Orquesta Tipica el Afronte various recordings An orchestra in that is mostly in the same vein as Pugliese, but with some other sounds as well.

Quinteto Francisco Canaro (Melozea Discos) This quintet was led by Antonio D'Alessandro, who was a violinist in Canaro's orchestra and Quinteto Pirincho. Quinteto Francisco Canaro recorded three CDs worth of music for Melozea Discos. All are self-titled with the second and third labeled as Vol. 2 and Vol. 3, respectively. The first CD isn't labeled Vol. 1, but is listed as such at some vendors. A compilation drawn from the three discs has been released as *Lo Mejor del Quinteto Francisco Canaro*. As represented on these recordings, the quintet played classics of tango in a relatively modern concert style with progressive sensibilities. Some the tracks are suitable for social dancing. Many dancers would find most tracks to be too complex and a bit fast. I sometimes use the recording of *La Cumparsita* found on the first CD. It has a fairly straight sound until the bassist solos, at which point the track takes on a jazz feel.

Tango Bar (Chesky) An audiophile recording, bearing no relationship to movies of the same name, in which the music was arranged by Raul Juarena (of the now disbanded New York Tango Trio). The arrangements combine elements of the Caló sound with a more progressive sound. Some of the pieces are suitable for dancing. With a little bit of work,

a DJ could assemble a fairly decent tanda from this CD that could be used from mid to late evening. (not available through normal channels for tango recordings)

Piazzolla, Mosalini and Ziegler various recordings Recordings by these three artists are widely available and highly regarded for listening, but these orchestras did not record with social dancing in mind. Those who dance the liquid and nuevo styles of tango are beginning to use these recordings for social dancing. Dancers of other social styles may dismiss such dancing as largely theatrical. All of these recordings reflect and the Piazzolla sensibility, and some of the Piazzolla recordings are of shockingly low fidelity. Many of these recordings would be good for exhibitons. Among the Piazzolla CDs, RCA Victor 100 Años is particularly interesting.

Nuevo Quinteto Real various recordings An orchestra with some great tango musicians, including Horacio Salgan. It draws heavily on the Salgan sound and is firmly entrenched in the progressive sound developed in the concert era.

Gidon Kremer Hommage a Piazzolla The music on this CD is dark and dramatic, drawing out classical elements in Piazzolla's music. It is not really rhythmic enough for most styles of social dancing. On the right night, the very compelling recording of "Oblivion" could be used for late-night dancing.

Daniel Barenboim Mi Buenos Aires Querido: Tangos Among Friends The music on this CD absolutely wonderful and recorded with the best fidelity that I have heard on any tango recording. It draws out the classical elements of progressive tango, and none of the songs have a rhythm that is really compelling for social dancing. One or two might be useable for late-night dancing.

Quartango Esprit An outstanding orchestra with a progressive concert sound. The recording of "Oblivion" is very nice for late-night dancing.

New York Tango Trio Cabarute (Lyrichord 7428) Some of the rhythm changes can be a bit tricky, and one or two numbers get a bit manic toward the end. Works decently when used sparingly for social dance. Seems to sound muddy on low-fidelity equipment. (maybe discontinued)

Son Cosos De Al Lao Tango A small ensemble that plays classics and more contemporary pieces with dramatic concert touches, including just a hint of Jimi Hendrix on occasion.

Trio Hugo Diaz various recordings A group comprising bandoneon, guitar, and bass has recorded some dance music which has a dreamy feel that can be used for a fun change of pace. On most recordings, the rhythm changes yields music that is not suitable for social dancing. (not available through normal channels for tango recordings)

Trio Pantango Tango Argentino (ARC EUCD 1257) This CD features solid playing on bandoneon, guitar, and bass. Some of the music has a dreamy feel, which can be fun for a change of pace in dancing. Sometimes the music just floats away. (not available through normal channels for tango recordings)

Litto Nebia Quinteto Tangos Argentinos de Enrique Cadicamo (Iris 980) A very well recorded CD of somewhat progressive music played on guitar, bandoneon, piano, bass and violin. The music can be used during the resolution or denouement of the evening's dancing. It can also be used to refresh the dancers as the drama is building toward the height of the evening. Although the music has a simple, clear beat, it does not seem to inspire dancers when it is played early in the evening. (apparently discontinued)

16.4 Music from Tango Shows

Music from contemporary tango shows is designed to help professional dancers with considerable rehearsal time dazzle their audiences. The music varies from full orchestration to smaller ensembles, but it is typically marked by fast tempos, rhythm changes and other dramatic devices developed in the progressive sound of Pugliese, Piazzolla and Salgan. The best is similar to later Pugliese. None seems to have a golden-age sound.

Sexteto Mayor various CDs The playing of Sexteto Mayor combines fast tempos with some progressive sensibilities to create an exciting theatrical sound. Their CD Tangos para Bailar is more firmly rooted in progressive sensibilities than their other CDs.

Tango Pasion Angel Soundtrack Features the playing of Sexteto Mayor and combines fast tempos and rhythm changes, and some progressive sensibilities to create an exciting theatrical sound. (maybe discontinued)

Tango Argentino Atlantic Soundtrack Takes the approach of combining lush, full orchestration, fast tempos and rhythm changes, and some progressive sensibilities to create an exciting theatrical sound.

Forever Tango RCA Victor Soundtrack Takes the approach of combining lush, full orchestration, fast tempos and rhythm changes, and some progressive sensibilities to create an exciting theatrical sound.

Tango X 2 Una Noche de Tango & Perfumes de Tango The music on these two CDs draws more heavily on progressive sensibilities. Some are played at fast tempos with difficult rhythm changes. The recordings of Gallo Ciego on Perfumes de Tango and La Cumparsita on Una Noche de Tango are quite good for social dancing.

A DJ's Guide Neo-Tango Recordings

by Stephen Brown

Gotan Project A brief guide to some neo-tango CDs for the DJ playing music for tango dancers who would enjoy dancing to something new and different.

Until the past few years, nearly all of the music played at milongas was taken from recordings made by the golden age orchestras. In addition, many contemporary tango orchestras have filled out their repertoire with compositions from the golden era. In the 21st century, however, we have different social venues, newer technologies, some different musical instruments, and continuing musical evolution. All of these developments have inspired some of today's musicians to develop new approaches to tango. At the same time, dancers are looking for new expression.

At some of the milongas in Buenos Aires, Europe and North America, the DJs have added neo-tango music to their playlists of traditional tango music. Neo-tango consists of two genres of music: tango-fusion and "alternative" tango music. Tango fusion integrates traditional tango rhythms and instrumentation with other musical traditions, contemporary instruments and electronica to create a modern and culturally relevant world tango music with a dance-club sound. Some of the better-known tango-fusion artists are Gotan Project, Bajofondo Tango Club, and Carlos Libedinsky. Alternative tango music is tango music from other traditions or non-tango music that some dancers find interesting for dancing Argentine tango steps.

To learn more about neo-tango music, read Sharna Fabiano's essay, *The Rise of Neo Tango Music*.

17.1 Some Tango-Fusion Recordings

Carlos Libedinsky *Narcotango* Of the currently available tango-fusion recordings, my friend Brian Dunn of Boulder, Colorado points out that Libedinsky's *Narcotango* has the strongest tango sensibilities. Afficionados of tango fusion are likely to find all the tracks on *Narcotango* to be suitable for social dancing, but "Vi Luz y Subi" and "Otra Luna" are beautiful and have the strongest tango sound. "Plano Secuenco" and "Trancetango" also work fairly well, but the underlying tango sound is a little farther down in the mix.

Gotan Project *La Revancha del Tango* This ensemble integrates Argentine tango with a Parisian house-music sensibility to create a sound that was fresh if played sufficiently sparingly. Once regarded as containing the best tango-fusion music available, the CD was played frequently at many milongas, and some dancers have grown tired of it. Less traditionally minded dancers regard all the tracks to be suitable for dancing, but "Queremos Paz," "Una Musica Brutal" and "Epoca" stand out as the best.

Gotan Project *Remixed* The remix may be the answer for those who have grown tired of the original Gotan Project release. For this project, some of the tracks from previous album were radically remixed and some new remixes have been added. The new tracks have been repackaged with *La Revancha del Tango* as a 'bonus' disk.

Gotan Project *Inspiracion-Expiracion* A disappointment after such a long wait for a new CD from Gotan Project, *Inspiracion-Expiracion* is no more than a dj remix that uses previously released Gotan Project tracks and tracks by

non-tango artists. Not much is of interest for tango dancing.

Gotan Project Lunatico A new effort that succeeds better than *Inspiracion-Expiracion*, but the sound is no longer as revolutionary as when the first Gotan Project CD was released.

Bajofondo Tango Club This Argentine/Uruguayan ensemble plays dance-club music with some tango rhythm. The combination does more to freshen the dance club sound than it does to freshen tango. Less traditionally minded dancers consider all of the tracks suitable for dancing Argentine tango, but “En Mi/Soloedad” stands out as the having the strongest tango sound. “Naranja en Flor” also works fairly well as a slow milonga, but I prefer the remixed version found on the *Leçons de Tango* CD. On the other pieces, many dancers might find that the dance-club layers are too strong.

Bajofondo Tango Club Supervielle With their second release, Bajofondo creates a more sophisticated down-tempo/lounge sound. A few tracks are remixes of the old with completely new elements including hip hop and milonga. “Perfume,” “Pulso,” “Air Concret” and “Centroja” are among my favorite tracks for tango dancing. On his now defunct Tangonauts webpage, Santiago Steele recommended “Decollage,” “Perfume (Remix),” “Leonel,” “El Feo” and “Tangodrome” as the best tracks. Combined, the two lists suggest a disc with a lot of good material.

Electrocutango Felino Norwegian composer Sverre Indris Joner has assembled a collection of original electronic music and has remixes some old tango. For dancing, the most interesting track is “Felino.”

Carla Pugliese Ojos Verdes Cerrados Osvaldo Pugliese’s granddaughter leads a tango orchestra that adds a layer of keyboard electronica. Some find the overall effect more tango than tango-fusion. The standout track is *Ostinato*.

Otros Aires Otros Aires Some original compositions and classic tangos and milongas that have been layered with non-traditional elements and electronica. Many of the tracks work well, but sound very much like each other. *Milonga Sentimental* is the stand out track.

Tanghetto Emigrante Emmigrante adds a nocturnal jazz/lounge element to the club-tango sound of Bajofondo. The tracks all sound similar and only a few work well for tango dancing. “Una Llamada” and “Inmigrante” are strong enough to make the CD essential for most DJs or anyone else building a collection of tango-fusion music.

Hybrid Tango Hybrid Tango Hybrid Tango mixes bandoneon, piano and spanish guitar with a driving electronic beat to create a sound similar to Tanghetto and Bajofondo. The best track is “Más De Lo Mismo.”

Leçons de Tango by Aubade This CD, issued by the French lingerie company Aubade, is collection of tango-fusion tracks from Astor Piazzolla Remixed, new remixes of tracks from Bajofondo Tango Club and unadorned tangos by performers such as El Arranque, Roberto Goyeneche and Astor Piazzolla. Of particular interest are “El Tango” and “Naranja en Flor.”

Tango Project (Jaime Wilensky) Volume II New Tango Wilensky combines electronica with tango to create music that covers the ground from tango to lounge to elevator music. On this release, my favorite tracks are “Sentimientos” and “Buddy.” Some of the tracks have been released on other Wilensky CDs.

Astor Piazzolla Remixed Inspired by the success of the Gotan Project, the tracks on this CD overdub club-style electronica on original tracks of Piazzolla’s fusion of tango, jazz and classical music. Although interesting conceptually, the result isn’t inspiring for tango dancing perhaps because the music lacks strong tango dance rhythms. As is the case for much of Piazzolla’s recordings, the underlying tango music lacks strong dance rhythms, and the layer of electronica doesn’t add tango rhythms. “El Tango” and “Luna” work the best.

Electronic Tango The music on this CD is a departure from dance-club sensibilities of Gotan Project and Bajofondo toward the avant garde electronica of groups like Amon Tobin and Aphex Twin. The music on the CD is quite difficult for dancing, but it is tango with a new sound. The most interesting tracks are “Torpedo” by Appart, “Tango” by Ruben Steiner and “Libertango” by Zumo Real.

Astornautas Ultratango Not much stands out on this electronica meets Piazzolla CD. I like “CiteTango,” and it seems to work well at milongas.

Juan Carlos Caceres Toca Tango Juan Carlos Caceres has a wonderful, deep singing voice and plays piano with jazz voicings and a perfect rhythmic touch. He is recorded here with a decidedly non-traditional ensemble, but little of the electronica that is found on most tango-fusion recordings. The result is tango and candombes that have overtones of

cabaret, jazz, dance club and theatrical music. The tangos are decidedly slow, but a few of them may be the perfect change of pace late at night. Two of the candombes “Tango Negro” and “Toca Tango” are absolutely stunning.

Moulin Rouge (Soundtrack) The movie spectacular Moulin Rouge contains one tango, “El Tango de Roxanne” which some dancers may find fun for dancing on occasion. Recorded for the movie, this tango combines the rock classic “Roxanne” with a tango written by Mariano Mores.

17.2 Other Resources

Also see Sharna Fabiano’s DJ List of Neo Tangos, Veronika’s La Potranca, Homer and Cristina Ladas’ Tango DJ Resource Page, and Project Tango DJ Resources. The first two websites list tango-fusion, electrotango and “alternative” tango tracks. The last two present ideas for bridging the gap between traditional and alternative forms of tango deejaying

Listen to NeoTango online at Radio Buenos Aires. Radio Buenos Aires can be accessed by through Live365. Enter tango in the search and then scroll down to Radio Buenos Aires.

Guides to Tango Music for Social Dancing

by Stephen and Susan Brown

© Copyright 2000-2013

Argentine tango is one of the great music styles in the world and essential for dancing tango. We provide guides for developing a collection of tango music and using it for social dancing.



For Social Dancers

A comprehensive guide for getting started on building a collection of Argentine tango music for social dancing.

A guide to the recordings best-suited for dancers first learning to hear the rhythm of Argentine tango music.

An evolving list of great tangos, milongas and valeses for social dancing as recommended by tango dancers and DJs from around the world.

For Music DJs

A guide for the person playing recorded music at milongas, practicas and other tango events.

A list of more than 100 coherent sounding tandas that capture the best recordings of each tango orchestra.

A brief guide to some post-golden-age CDs for the DJ playing music at milongas and practicas.

A brief guide to some neo-tango CDs for the DJ playing music for tango dancers who would enjoy something new and different.

Feedback

Please send all questions, inquiries, or praise to <kaceong@gmail.com>.

See our [feedback](#) and [contribution submission guidelines](#).