

Tango Argentino A Buenos Aires: 36 Stratagemmi Per Ballarlo Felicemente

Tracing Tangueros offers an inside view of Argentine tango music in the context of the growth and development of the art form's instrumental and stylistic innovations. Rather than perpetuating the glamorous worldwide conceptions that often only reflect the tango that left Argentina nearly 100 years ago, authors Kacey Link and Kristin Wendland trace tango's historical and stylistic musical trajectory in Argentina, beginning with the guardia nueva's crystallization of the genre in the 1920s, moving through tango's Golden Age (1932-1955), and culminating with the "Music of Buenos Aires" today. Through the transmission, discussion, examination, and analysis of primary sources currently unavailable outside of Argentina, including scores, manuals of style, archival audio/video recordings, and live video footage of performances and demonstrations, Link and Wendland frame and define Argentine tango music as a distinct expression possessing its own musical legacy and characteristic musical elements. Beginning by establishing a broad framework of the tango art form, the book proceeds to move through twelve in-depth profiles of representative tangueros (tango musicians) within the genre's historical and stylistic trajectory. Through this focused examination of tangueros and their music, Link and Wendland show how the dynamic Argentine tango grows from one tanguero linked to another, and how the composition techniques and performance practices of each generation are informed by that of the past.

Forschungsarbeit aus dem Jahr 2002 im Fachbereich Ethnologie / Volkskunde, Note: sehr gut, Universität Hamburg (Institut für Ethnologie), Veranstaltung: Feldforschungspraktikum, Sprache: Deutsch, Anmerkungen: Bericht zum Feldforschungspraktikum. 1,66 MB, Abstract: Der Tango, Ende des 19. Jh., in den Einwanderervierteln von Montevideo und Buenos Aires entstanden, erlebte im letzten Jahrhundert einen Wandel hinsichtlich seiner Rezeption und seiner Bedeutung für die portenos, die Einwohner von Buenos Aires. War der Tango ab den 60er Jahren des letzten Jahrhunderts fast von der Bildfläche verschwunden, setzte in den 90er Jahren ein erneuter Tangoboom ein, aber mit verändertem Gesicht. In der vorliegenden Arbeit werden die Ergebnisse meines Feldforschungspraktikums August 1999 bis Februar 2001 in Buenos Aires, Argentinien, präsentiert. Der Tango als Gesellschaftstanz manifestiert sich vor allem in zwei Räumen, den

clases de tango, dem Tangounterricht, und den milongas, den Tanzlokalen. Anhand einer clase de tango und mehrerer von mir besuchter Tanzlokale mochte ich aufzeigen, wer heutzutage Tango tanzt und was die Hauptmotive sind, welche die von mir begleiteten Personen veranlassen, in ihrer Freizeit Tango tanzen zu lernen. Innerhalb der Stadtethnologie diskutiert man daruber, ob sich "die Stadt insgesamt starker in raumlich verankerten communities mit gemischter Bevolkerung gliedert, oder ob sich jegliche raumliche Verankerung sozialer Beziehungen zugunsten nicht mehr eindeutig verorteter Netzwerke auflösen wird" (Welz 1991). Mein Anliegen war es zu untersuchen, ob die milongas als gemeinsamer Raum fur eine aspatial community diese Theorie bestatigen oder ob sie ein Treffpunkt sind fur eine community, die sich durch das Miteinanderwohnen in dem selben barrio identifiziert. Weiterhin wird versucht, die wichtigsten Merkmale und Kodexe der milongas, der Tangolokale, darzustellen und den Ablauf einer Tangoklasse sowie deren soziales Netzwerk zu analysieren. Die Ar

Everyone has an image of Argentina or its people, be it tango dancers or gauchos riding the pampa, football and the "hand of God," the snowcapped Andes or the Patagonian vast, Don't Cry For Me Argentina, or beef and Malbec.

Tango Argentino: 36 Consigli per ballarlo felicemente Patricia ci fa conoscere, indagando sulle situazioni storiche, sui personaggi e sui luoghi importanti di Buenos Aires, come gli indios, gli schiavi africani, i coloni spagnoli e gli immigranti europei hanno plasmato il tango e sviluppato il suo ballo. Attraverso esercizi pratici e semplici impariamo a tonificare e rilassare il corpo, a ballare facendo un tutt'uno con il partner e ad accendere le nostre emozioni. Impareremo a fare bella figura in sala da ballo e ad interpretare nel giusto modo i cenni per non restare mai più a sedere! TA BsAs ITA cover

Sketches from the Argentine

Tango And The Political Economy Of Passion

Argentine Tango Instrumental Music

36 Stratagemmi Per Ballarlo Felicemente

I Wanted to Dance - Carlos Gavito: Life, Passion and Tango

Tango Argentino in Buenos Aires

Argentine Queer Tango: Dance and Sexuality Politics in Buenos Aires investigates changes in tango dancing in Buenos Aires during the first decade of the twenty-first century and its relationship to contemporary social and cultural transformations. Mercedes Liska

focuses on one of the proposed alternatives to conventional tango, queer tango, which proposes to rethink one of the alleged icons of a national culture from a feminist conception and to imagine social transformation processes from bodily experiences. Specifically, this book analyzes the value of bodily experiences, the redefinition of the mind-body relationship, and the transformation in the dynamics of the dance from the heteronormative movements of tango. In doing so, Liska addresses the ways in which bodily techniques and gender theories are involved in the denaturing and corporeality decoding of tango and its historical senses as well as the connections between different tango dance practices spread throughout the world.

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CARLOS EDUARDO GAVITO (4/27/1943 - 7/1/2005) was born in La Plata, Argentina. He spent his youth in the barrio of Avellaneda (to the south of Greater Buenos Aires) and the rest of his life circling the globe. He traveled for more than forty years and visited more than ninety countries. He spoke English, Italian, French and Portuguese fluently and could make himself understood in German, Russian and Japanese. He was a universal man who took the tango from the barrio to the world. He began dancing not too long after he started to walk, and then there was no stopping him: tango, rock, folklore, Latin rhythms, swing. On stage and off, there was no dance he didn't try. Over the years, he searched for his own place in the dance world, and then his own tango: the absolutely unique style that brought him to fame. In the mid 90s, after being out of Argentina for many years, he gained international renown with the company of Forever Tango and word got

back to Buenos Aires.

An essential companion for all tangueros visiting Buenos Aires! Planning for your tango learning in Argentina? Brace yourself for classes that are predominantly in Spanish! In fact, why should we be surprised to see Argentinian tango masters teaching in their mother tongue on their native land? Fear not, in this book you will find a comprehensive collection of Spanish keywords with English translation that are frequently used in tango classes: -Body parts -Action and movement-Tango figures and techniques -Common phrases said by teachers and students... and more. Almost no tango visitor would leave Buenos Aires without new shoes in luggage, and we take care of your tango shoe shopping by including a list of vocabulary and phrases you will need for communicating your preferences and needs with the salesperson, plus bargaining. Never learned Spanish before? No worries, you will find notes on basic Spanish grammar, plus link for downloading audio for learning the pronunciation for all the words and phrases! Even if you are not going to Buenos Aires any sooner, knowing the keywords will be useful for your tango classes at home. Argentinian teachers will also find the book a handy reference for looking up English translations of Spanish terms for their tango classes

The Tango in the United States

Tango Spanish

Inside Tango Argentino

Identity Mediations in Latin American Cinema and Beyond

World Film Locations: Buenos Aires

Dance and Sexuality Politics in Buenos Aires

Born on the unlit streets of Buenos Aires, tango was inspired by the music of European immigrants who crossed the ocean to Argentina, lured by the promise of a better life. It found its home in the city's marginal districts, where it was embraced and shaped by young men who told stories of prostitutes, petty thieves, and disappointed lovers through its music and movements. Chronicling the stories told through tango's lyrics, Mike Gonzalez and Marianella Yanes reveal in *Tango* how the dance went from slumming it in the brothels and cabarets of lower-class Buenos Aires to the ballrooms of Paris, London, Berlin, and beyond. Tracing the evolution of tango, Gonzalez and Yanes set its music, key figures, and the dance itself in their place and time. They describe how it was not until Paris went crazy for tango just before World War I that it became acceptable for middle-class Argentines to perform the seductive dance, and they explore the renewed enthusiasm with which each new generation has come to it. Telling the sexy, enthralling story of this stylish and dramatic dance, *Tango* is a book for casual fans and ballroom aficionados alike.

Argentinischer Tango: 36 Ratschläge, um ihn mit Freude zu tanzen. Patricia lässt uns anhand historischer Situationen, Personen und wichtiger Orte in Buenos Aires erfahren, wie Indianer, afrikanische Sklaven, spanische Siedler und europäische Einwanderer den Tango geprägt und seinen Tanz entwickelt haben. Durch praktische und einfache Übungen lernen wir, den Körper zu straffen und zu entspannen, als Einheit mit unserem Partner zu tanzen und unsere Emotionen zu entfachen. Es ist ein Buch über Strategien, Übungen und Ratschläge um immer glücklich Tango zu tanzen. egal ob in Buenos Aires oder anderswo. Dieses Buch ist eine Liebeserklärung an den Tango, speziell an jene Traditionen, die bald verschwinden, wenn wir sie nicht lebendig halten. Patricia Müller stellt uns den Tango vor, in dem sie über seine historische Entwicklung, Persönlichkeiten und wichtigen Plätzen in Buenos Aires nachforscht. Sie erzählt wie Indios, afrikanische Sklaven, spanische Kolonisten und europäische Emigranten diesen Tanz entwickelten. Dazu gibt sie ambitionierten Tänzern Tipps und lehrt mit einfachen und praktischen Übungen den Körper zu kräftigen und ihn auch zu entspannen; zu tanzen indem man eine Einheit mit dem Partner wird und unsere Emotionen zu akzeptieren. Man lernt wie man eine 'gute Figur' im Tanzsaal macht und wie man in richtiger. Art und Weise die Regeln und Rituale des Tangos interpretiert. Wir lernen, wie man im Ballsaal einen guten Eindruck hinterlässt und wie man das Nicken richtig interpretiert, damit Sie nie wieder stillsitzen!

What is tango? Dance, music, and lyrics of course, but also a philosophy, a strategy, a commodity, even a disease. This book explores the politics of tango, tracing tango's travels from the brothels of Buenos Aires to the cabarets of Paris and the shako dansu clubs of Tokyo. The author is an Argentinean political theorist and a dance professor at the University of California at Riverside. She uses her 'tango tongue' to tell interwoven tales of sexuality, gender, race, class, and national identity. Along the way she unravels relations between machismo and colonialism, postmodernism and patriarchy, exoticism and commodification. In the end she arrives at a discourse on decolonization as intellectual 'unlearning.' Marta Savigliano's voice is highly personal and political. Her account is at once about the exoticization of tango and about her own fate as a Third World woman intellectual. A few sentences from the preface are indicative: 'Tango is my womb and my tongue, a trench where I can shelter and resist the colonial invitations to "universalism," a stubborn fatalist mood when technocrats and theorists offer optimistic and seriously revised versions of "alternatives" for the Third World, an opportunistic metaphor to talk about myself and my stories as a success' of the civilization-development-colonization of Amca Latina, and a strategy to figure out through the history of the tango a hooked-up story of people like myself. Tango is my changing, resourceful source of identity. And because I am where I am?outside? tango hurts and comforts me: "Tango is a sad thought that can be danced." Savigliano employs the tools of ethnography, history, body-movement analysis, and political economy. Well illustrated with drawings and photos dating back to the 1880s, this book is highly readable, entertaining, and provocative. It is sure to be recognized as an important contribution in the fields of cultural studies, performance studies, decolonization, and women-of-color feminism.

During the dark years of the military dictatorship, Tango had fallen into oblivion all over the world, most especially in Argentina. The "Tango Argentino" show was the show that led to the worldwide revival of interest in Tango. It debuted in Paris, then conquered Broadway and, later, the whole world. Juan Carlos Copes, Miguel Ángel Zotto, and Milena Plebs, Gloria and Rodolfo Dinzel, Gloria and Eduardo, Virulazo, and Elvira are some of the artists who participated in this legendary show and are described in great detail in this book, now known as the definitive work on Tango Argentino. Every serious tanguero should know the history of the revival of Tango and this book is for them. Tango Argentino: What a book! What a book! It enchants immediately, like the show, taking us to the beginnings of Tango, accompanying us in its history, gradually creating the irresistible desire of Tango in the reader. In the book, we come face to face with the myths of the dancers, musicians, and singers. It tells us some gossip about the fights and jealousies behind the scenes and tells us also about the creation of the costumes, now iconic in the worlds of theater and fashion. We also read that Lady Diana and the Japanese Emperor Hirohito were so enchanted by the Tango that they wanted to learn it. It is finally confirmed: only by knowing the beginning of this new era, we can better understand its current global success. Tango is a universal language!

Motive, Orte und Beziehungen am Fallbeispiel einer clase de tango

36 Strategien Um Glücklich Zu Tanzen

A Pocket 'Breviary' For Its Dancers

Der Tango Argentino im heutigen Buenos Aires

A Pocket 'Breviary' for Its Dancers

Tracing Tangueros

A full colour photographic introduction to American line dancing, with step-by-step details of 25 popular sequences, including the Cowboy Strut, the Electric Slide and the Boot Scootin' Boogie. Includes features on what to wear, and information on the music and tracks to dance to. In the DANCE CRAZY series.

The appearance of sound film boosted entertainment circuits around the world, drawing cultural cartographies that forged images of spaces, nations and regions. By the late 1920s and early '30s, film played a key role in the configuration of national and regional cultural identities in incipient mass markets. Over the course of the twentieth and early twenty-first centuries, this transmedia logic not only went unthreatened, but also intensified with the arrival of new media and the development of new technologies. In this respect, this book strikes a dialogue between analyses that reflect the flows and transits of music, films and artists, mainly in the Ibero-American space, although it also features essays on Soviet and Asian cinema, with a view to exploring the processes of configuration of cultural identities. As such, this work views national borders as flexible spaces that permit an exploration of the appearance of transversal relations that are part of broader networks of circulation, as well as economic, social and political models beyond the domestic sphere.

Please note that the content of this book primarily consists of articles available from Wikipedia or other free sources online. Pages: 54.

Chapters: Tango, Argentine rock, Argentine tango, Figures of Argentine tango, Tango music, Xavier Moyano, Argentine punk, Lunfardo, Serdtse, Chacarera, Nuevo tango, History of Tango, Andean music, TangoVia Buenos Aires, Maria de Buenos Aires, Milonga, Bandoneon, Cueca, Cumbia villera, Uruguayan tango, Argentine cumbia, Maxixe, Olga Volchkova, Cuarteto, Vesre, Gran Orquesta TangoVia Buenos Aires, Zamba, Palais de Glace, Chamame, Tangomagia, Orquesta tipica, Totentango, Tango Lorca, Eduardo Makaroff, Carlos Acuna, List of tango music labels, Suite Punta del Este, Buenos Aires Hardcore, Caminito, Milonguero, Movimiento Cultural Canyengue Argentino, Practica, Tanda, La Camorra, Gato, Academia Nacional del Tango de la Republica Argentina, Cortina, Curtain, Tanguero. Excerpt: Argentine rock (locally Rock Nacional), is composed or made by Argentine bands or artists, in the Spanish language. For nearly half a century it has been a major popular genre, and it is considered part of the popular music tradition of Argentina alongside Argentine Tango, and Argentine folk music. The moment when Argentine rock began as a distinct musical style can be traced to the middle 1960s, when several garage groups and aspiring musicians began composing songs and lyrics that related to local social and musical themes. Rock & Roll itself, however, began in Argentina almost a decade before. During that time until the rise of Argentine rock, local groups recycled the hits of English-language rock & roll. Since then, Argentine rock started a continued and uninterrupted evolution through the 1970s and into the 1980s, when it turned into an international genre. Today it is widely considered the most prolific and successful form of Rock en Espanol, and one of the most important non-English

language forms of rock music in the world. In Argentina it is...

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Tango Therapy 2, Research and Practice

The Invention of Latin American Music

Argentine Queer Tango

Contemporary Tango in Buenos Aires, Argentina

tango argentino

During the dark years of military dictatorship, Tango had fallen into oblivion all over the world, even in Argentina. The ""Tango Argentino"" tango show was the show that led to the worldwide revival of interest in Tango. He made his debut in Paris, then conquered Broadway and, later, the whole world. Antón describes in the book some of the artists who participated in the show: Juan Carlos Copes, Miguel Ángel Zotto, and Milena Plebs, Gloria and Rodolfo Dinzel, Gloria and Eduardo, Virulazo, and Elvira. Every committed tanguero/a should know the history of the revival of Tango: this book is for them! In the book, we come face to face with the myths of dancers, musicians, and singers. It tells us some gossip about the fights and jealousies behind the scenes. It tells us also about the creation of clothes, now icons of any tango show. It is final: only by knowing the beginning of this new era, we can better understand its current global success. Tango is a universal language!

The dance of Argentine Tango: it's more than just a dance, it is also a culture ...This book is a valuable companion for all students of Argentine Tango. It introduces the reader to the history and cultural context of the

dance, together with key insights. Written in a clear and accessible style, this makes an excellent and enjoyable compliment to dance classes at every level of ability. Prologue by Damian Esell.

Dance music is music composed, played, or both, specifically to accompany dancing. It can be either the whole musical piece or part of a larger musical arrangement. Dance music works usually bear the name of the corresponding dance, e.g. waltzes, the tango, the bolero, the can-can, minuets, salsa, various kinds of jigs and the breakdown. Other dance forms include contradance, the merengue, the cha-cha-cha. Often it is difficult to know whether the name of the music came first or the name of the dance. Although dance is often accompanied by music, it can also be presented alone (Postmodern dance) or provide its own accompaniment (tap dance). Dance presented with music may or may not be performed in time to the music depending on the style of dance. Dance performed without music is said to be danced to its own rhythm. An introduction to classical and modern dance including hip hop dance, what is dance, and the dance music (electronic music, rock and roll, disco, house, techno, trance, etc.)

Tracing Tangueros offers an inside view of Argentine tango music in the context of the growth and development of the art form's instrumental and stylistic innovations. It first establishes parameters for tango scholarship and then offers ten in-depth profiles of representative tangueros within the genre's historical and stylistic trajectory.

Faszination Buenos Aires

The Rough Guide to Argentina

Sex and Rhythm of the City

Consumer Culture in Latin America

Culture, Music and Transnational Discourses

Tango

This collection brings together 20 original papers demonstrating the rise of scholarly interest in Latin American consumer cultures across the contemporary humanities and social sciences. The collection captures the landscape of recent developments across disciplines to understand how consumption practices and consumer culture is transforming modern Latin America. It highlights connections between previously disparate approaches to Latin American consumption by studying cultural production, state policies, economic structures, environmental factors, domestic life, urban development, tourism and more.

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a ballare facendo un tutt'uno con il partner e ad accendere le nostre emozioni. Impareremo a fare bella figura in sala da ballo e ad interpretare nel giusto modo i cenni per non restare mai più a sedere! È come essere accompagnati per mano alla scoperta del tango. Adesso non ci sono più segreti, Buenos Aires ci aspetta!
(Chiara Scozzari, ballerina di tango dal '98)

In the earliest years of the 20th century, North American ballroom dancers favored the waltz or the polka. But then a new dance, the tango, broke onto the scene when Vernon and Irene Castle performed it in a Broadway musical. Rudolph Valentino, Arthur Murray, and Xavier Cugat popularized it in the 1920s and 1930s, and thousands of people crowded onto dance floors around the country to hear the music and dance the tango. This work chronicles the history of the tango in the United States, from its antecedents in Argentina, Paris and London to the present day. It covers the dancers, musicians, and composers, and the tango's influence on American music.

From the backstreets of Buenos Aires to Parisian high society, this is the extraordinary story of the dance that captivated the world - a tale of politics and passion, immigration and romance. The Tango was the cornerstone of Argentine culture, and has lasted for more than a hundred years, popular today in America, Japan and Europe. 'The Meaning of Tango' traces the roots of this captivating dance, from its birth in the poverty stricken Buenos Aires, the craze of the early 20th century, right up until its revival today, thanks to shows such as Strictly Come Dancing. This book offers history, knowledge, teachings and in-sights which makes it valuable for beginners, yet its in-depth analysis makes it essential for experienced dancers. It is an elegant and cohesive critique of the fascinating tale of the Tango, which not only documents its culture and politics, but is also technically useful.

in Buenos Aires

Dance Music

36 Strategien um Glücklich zu Tanzen

Last Tango in Buenos Aires

The Film Industry in Argentina

The Oxford Handbook of Dance and Competition

In the twenty-first century, values of competition underpin the free-market economy and aspirations of individual achievement shape the broader social world. Consequently, ideas of winning and losing, success and failure, judgment and worth, influence the dance that we see and do. Across stage, studio, street, and screen, economies of competition impact bodily aesthetics, choreographic strategies,

and danced meanings. In formalized competitions, dancers are judged according to industry standards to accumulate social capital and financial gain. Within the capitalist economy, dancing bodies compete to win positions in prestigious companies, while choreographers hustle to secure funding and attract audiences. On the social dance floor, dancers participate in dance-offs that often include unspoken, but nevertheless complex, rules of bodily engagement. And the media attraction to the drama and spectacle of competition regularly plays out in reality television shows, film documentaries, and Hollywood cinema. Drawing upon a diverse collection of dances across history and geography, The Oxford Handbook of Dance and Competition asks how competition affects the presentation and experience of dance and, in response, how dancing bodies negotiate, critique, and resist the aesthetic and social structures of the competition paradigm.

Durante gli anni bui della dittatura militare, il Tango era caduto nell'oblio in tutto il mondo, anche in Argentina. Lo spettacolo "Tango Argentino" ha rilanciato a livello mondiale l'interesse per il Tango. Ha fatto il suo debutto a Parigi, poi ha conquistato Broadway e, in seguito, il mondo intero. Nel libro, che Antón ha ricercato pervengono 17 anni a Buenos Aires e in tutto il mondo, descritti i contributi di: Juan Carlos Copes e Maria Nieves, Miguel Ángel Zotto e Milena Plebs, Gloria e Rodolfo Dinzel, Gloria ed Eduardo, Virulazo e Elvira. Ogni tanguero/a impegnato dovrebbe conoscere la storia del risveglio di Tango: questo libro è per loro! Nel libro, ci troviamo faccia a faccia con i miti di ballerini, musicisti e cantanti. Ci racconta alcuni pettegolezzi sui combattimenti e le gelosie dietro le quinte. Antón ci racconta anche la creazione di abiti, ora icone di qualsiasi spettacolo di tango. È definitivo: solo conoscendo l'inizio di questa nuova era, possiamo capire meglio il suo attuale successo globale. Il tango è un linguaggio universale!

In this book, we discover the code of honor of the 'portenos' dancers of the Tango Milonguero, who have remained 'uncontaminated' by the tourism surrounding the Tango, the major part of whom are more or less 70-80 years old. Their behavior reflects concepts that were already spoken of in ancient China! Let's discover them together by following in the footsteps of the Chinese philosopher, Lao Tse, and of los Viejos Milongueros. You will surely be astonished by what you discover!

Strategien, Übungen und Ratschläge um immer glücklich Tango zu tanzen. egal ob in Buenos Aires oder anderswo. Dieses Buch ist eine Liebeserklärung an den Tango, speziell an jene Traditionen, die bald verschwinden, wenn wir sie nicht lebendig halten. Patricia Müller stellt uns den Tango vor, in dem sie über seine historische Entwicklung, Persönlichkeiten und wichtigen Plätzen in Buenos Aires nachforscht. Sie erzählt wie Indios, afrikanische Sklaven, spanische Kolonisten und europäische Emigranten diesen Tanz entwickelten. Dazu gibt sie ambitionierten Tänzern Tipps und lehrt mit einfachen und praktischen Übungen den Körper zu kräftigen und ihn auch zu entspannen, zu tanzen indem man eine Einheit mit dem Partner wird und unsere Emotionen zu akzeptieren. Man lernt wie man eine 'gute Figur' im Tanzsaal macht und wie man in richtiger Art und Weise die Regeln und Rituale des Tangos interpretiert. Tango ist ein Tanz, der anspricht und uns mitreißt: Körper, Geist und Emotionen, egal ob wir zuschauen oder ihn tanzen, egal ob wir ihn lieben oder ablehnen. Tango klopft in deinem präzisen Moment an eure Tür: habt keine Angst und scheut nicht davor zurück! Man fühlt sich bei der Entdeckungsreise des Tango an der Hand genommen. Jetzt gibt es keine Geheimnisse mehr. Buenos Aires wartet auf uns!' Chiara Scozzari, Tangotänzerin seit '98 Seit ihrer Kindheit erhielt Patricia Müller eine ausführlich Erziehung in Tanz und Musik und ab 1977 begann sie ihre Ausbildung in asiatischen Bewegungstherapien. Ab 1988 ist sie Co-Leiter der florentinischen Schule Ki Dojo und unterrichtet dort seit 1996 den Milonguero Apilado Stil (auch Tango de Salón Apilado genannt). 1996 erschien ihr erstes Buch 'Pratiche Taoiste' (Taoistische Künste) gefolgt von weiteren zu taoistischen und Tangoargomenten.

Tango Argentino a Buenos Aires

Argentine Tango - Class Companion: the Guide for Students of Argentine Tango

The Meaning of Tango

Buenos Aires tango. Nuovo corso di tango argentino. DVD. Con libro

A Globalized Local Music in a Historicized Present

The History and Steps of the Argentinian Dance

This guide covers jungle areas such as Misiones Province to sub-antarctic Tierra del Fuego, as well as the highest point in South America (Aconcagua) to the lowest (Gran Bajo de San Juli). It focuses on National Parks and Patagonia, and also includes incursions into Chile, Uruguay and Paraguay.

In this book, we discover the code of honor of the 'porteños' dancers of the Tango Milonguero who have remained 'uncontaminated' by the tourism surrounding the Tango and who are more or less 70-80 years old. Their behavior reflects concepts that were already spoken of in ancient China! Let's discover them together by following the footsteps of the Chinese philosopher, Lao Tse, and of Los Viejos Milongueros. You will be astonished by what you discover!

Please note that the content of this book primarily consists of articles available from Wikipedia or other free sources online. Pages: 30. Chapters: Argentine tango, Figures of Argentine tango, Tango music, Lunfardo, Serdtse, Nuevo tango, History of Tango, TangoVia Buenos Aires, Maria de Buenos Aires, Milonga, Bandoneon, Uruguayan tango, Maxixe, Olga Volchkova, Vesre, Gran Orquesta TangoVia Buenos Aires, Palais de Glace, Tangomagia, Orquesta tipica, Totentango, Tango Lorca, Eduardo Makaroff, Carlos Acuna, List of tango music labels, Suite Punta del Este, Caminito, Milonguero, Movimiento Cultural Canyengue Argentino, Practica, Tanda, La Camorra, Academia Nacional del Tango de la Republica Argentina, Cortina, Curtain, Tanguero. Excerpt: Argentine tango is a social dance and musical genre, written in 4/4 measure and with binary musical form. Its lyrics and music are marked by nostalgia, expressed through melodic instruments like the bandoneon. Originated at the ending of the 19th century in the suburbs of Buenos Aires, it quickly grew in popularity and was internationally spread. Among its leading figures are the singer and songwriter Carlos Gardel, composers like Mariano Mores and musicians like Osvaldo Pugliese and Astor Piazzola. Argentine tango music is much more varied than ballroom tango music. A large amount of tango music has been composed by a variety of different orchestras over the last century. Not only is there a large volume of music, there is a breadth of stylistic differences between these orchestras as well, which makes it easier for Argentine tango dancers to

spend the whole night dancing only Argentine tango. The four representative schools of the Argentine tango music are Di Sarli, D'Arienzo, Troilo and Pugliese. They are dance orchestras, playing music for dancing. When the spirit of the music is characterized by counterpoint marking, clarity in the articulation is needed. It has a clear, repetitive pulse or beat, a strong tango-rhythm...

Looks at Buenos Aires (the second-largest in South America) as a stage for sociopolitical transformations and a key location in the international imagination as a site of cultural export. This book uncovers the many reasons why Buenos Aires attracts not only tourists but also artists and filmmakers who explore the city and its iconography.

Tango Argentino

Argentine Tango, Figures of Argentine Tango, Tango Music, Lunfardo, Serdtse, Nuevo Tango, History of Tango, Tangovia Buenos Aires, María de Bue

How to Tango: Steps, Style, Spirit

An Illustrated Cultural History

Inside The Show Tango Argentino

Essential Phrase Book for Tango Class (and Language Guide for Tango Shoe Shopping)

Tango Argentino Spirit of Buenos Aires Tango Argentino in Buenos Aires Inside The Show Tango Argentino

"This book reconstructs the transnational history of the category "Latin American music" during the first half of the 20th century, from a longer perspective that begins in the 19th century and extends the narrative until the present. It analyzes intellectual, commercial, state, musicological and diplomatic actors that created and elaborated this category. It shows music as a key field for the dissemination of a cultural idea of Latin America in the 1930s. It studies multiple music-related actors, such as intellectuals, musicologists, policy-makers, popular artists, radio operators, and diplomats in Argentina, Mexico, Brazil, the United States, and different parts of Europe. It proposes a regionalist approach to Latin American and global history, by showing individual nations as both agents and result of transnational forces-imperial, economic, and ideological. It argues that Latin America is the sedimentation of over two centuries of regionalist projects, and studies the place of music regionalism in that history"--

Argentina fell in love with movies as soon as they were first exhibited in 1896. Even before World War I, Argentina was one of the biggest film markets in the world and continues to be a major film market today. This history of the Argentine film industry--starting with the earliest film exhibitions in 1897--covers film music, broadcasting, the introduction of film with sound, the impact of the American film industry on the Argentine, the industrialization of Argentine film, Hollywood films in Spanish, the tango in film and local stars. Reference material includes filmographic information and reviews from numerous publications. Photographs offer a look at film stills, promotions, and the people involved in the industry, and an index provides quick access to names and titles.

Argentine Styles of Music

A Transnational History

Spirit of Buenos Aires

A History

Tango, Argentine Rock, Argentine Tango, Figures of Argentine Tango, Tango Music, Xavier Moyano, Argentine Punk, Lunfardo, S