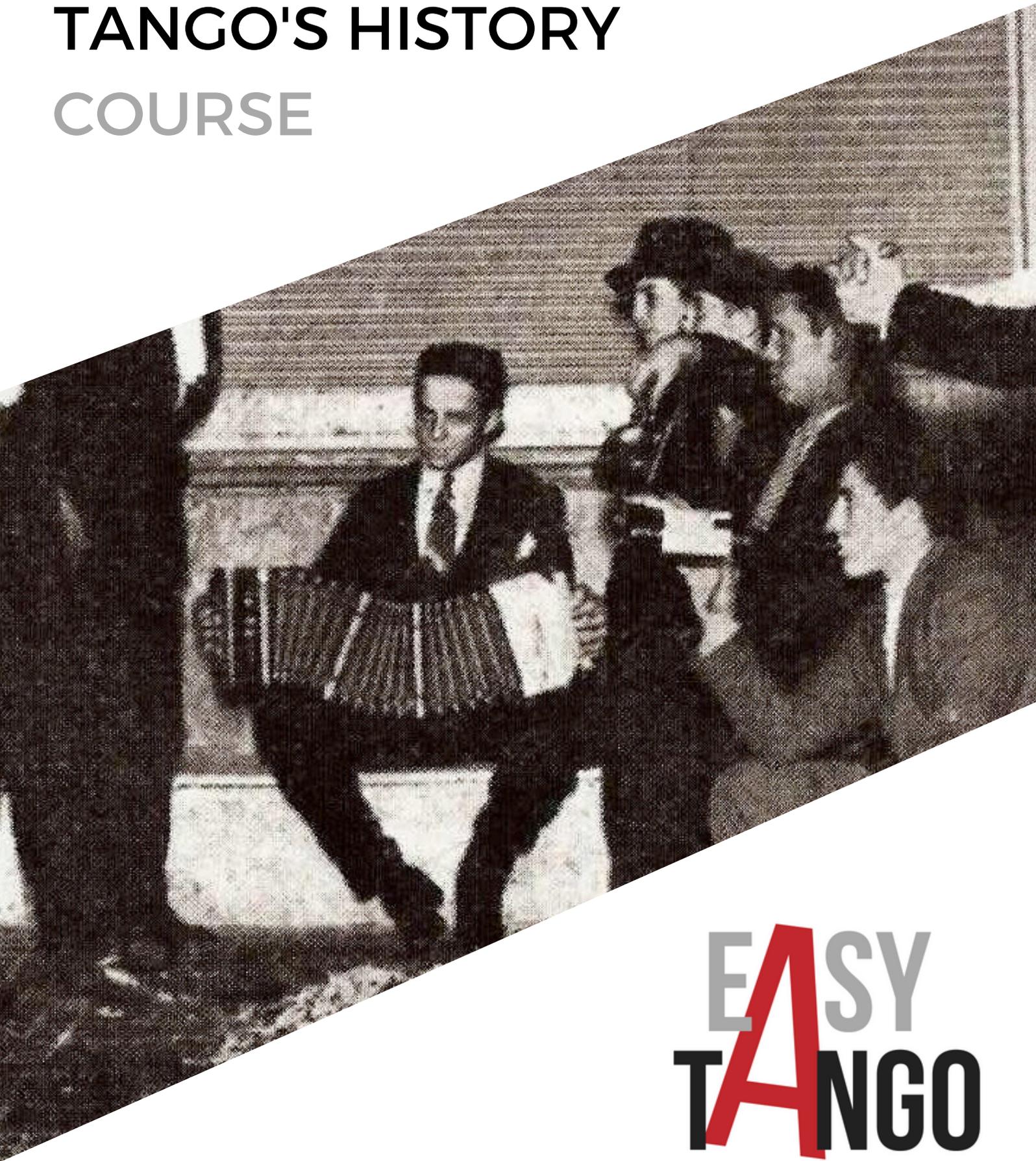


# TANGO'S HISTORY COURSE



**EASY**  
**TANGO**

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## TANGO'S HISTORY COURSE

**Author and director:** Diego López

**Modality:** face-to-face. **Theory**

**Options of the course:**

- **Full Intensive:** 1 week duration. Monday through Friday. 4 hours per day. 20 hours total.

- **Intensive:** 2 weeks duration. Monday through Friday. 2 hours per day. 20 hours total.

**Language:** English and/or Spanish.

**Geared towards:** This course is geared towards university students from different disciplines, professors from different departments or any individual from the university community interested in learning Tango's history from its beginnings up to today.

**About:** Attendees will learn about Tango's history, music, poetry, literature, language, visual arts, iconic characters and evolution as Argentina's social witness.

This is an attractive course to dive deep into this cultural universe that has globalized and has similarities with Jazz's history, both of them being urban occidental genres that have transcended their frontiers.

This course was carefully created so that attendees will learn about Tango's family tree and incorporate new knowledge to their cultural heritage.

**Places:** 15 attendees minimum, with no genre distinctions and an intergenerational approach.

## Program

### Unit 1

- **Tango and Patrimony.** Humanity's intangible patrimony (UNESCO). Definition of Patrimony. Tangible, intangible and alive.
- The family tree of Tango
- **The genesis of tango:** tango's pre-history (1850-1880)
- **Immigration and interculturality:** political and sociocultural situation of Argentina in 1880. The Capital law. The Immigration law. The National Constitution's preamble. Tango, the "Meeting Culture".
- The creation of a hybrid. **Influences.** Andalusian Tango, Cuban habanera, Milongas. Milongones, pre-tangos. Migration waves in the La Plata river.
- **The word Tango. Meanings.** Immigration and freed afro-American slaves.
- **Buenos Aires in 1880.** *Criollos* and immigrants. Paradigm of cultural diversity. In search of a new identity. Tango, social witness. Characters of the generation of 1880.

### Unit 2

- **The beginning of Tango. The birth of tango as a musical art form.**
- **First period of the Old Guard (1895-1910)**
- **Transformation of Buenos Aires:** The Buenos Aires of Ángel Villoldo.
- Appearance of the first neighborhoods. The yellow fever and its consequences. The patio of the *conventillo* (typical big Argentinean house where many families live), the "anti-ghetto". Suburbs and *Arrabales* (outskirts). North and south. The port.
- **First Tangos:** how they were executed, instruments, lyrics and composers.
- **Tango as the first cultural industry of Argentina.** First recordings and editions.

- **Appearance of the bandoneon.** Its history in Germany. The brothers Arnold.
- **The poetry of Tango.** Lyrics of the period.
- **Women in Tango.** Pioneers. Contribution and prejudice in this period. Main characters of the time.

### Unit 3

- **The formalization of Tango.** Argentina's centenary.
- **Second period of the Old Guard. (1910-1925)**
- **The splendid Buenos Aires of the centenary.** Illustrious visits.
- The Centre and confrontation of its main neighborhoods.
- **The evolution of Tango: orchestras with piano. Academy musicians.**
- Change of rhythm and musicality. The emergence of sextets.
- Recordings of Tango discs. How it was done. Particularities.
- The King of cabaret: **Tango triumphs in Paris.** Its repercussions on Argentine society.
- Illustrious dancer: "El cachafáz".
- **Consolidation of song Tango: Carlos Gardel. Myth and figure.** An innovator. The beginning of video clips.
- **Theatre in Tango:** the appearance of the sainete genre. Its works and authors. Main characters of the time. Emerging characters.

### Unit 4

- The transformation of tango.
- **First period of the New Guard (1925-1940)**
- Buenos Aires with a sound band.
- Tango in progress as popular culture of the Plate River.
- Tango on two shores. Uruguayan musicians.
- **Evolution of orchestras: danceable Tangos for emerging *Milongas* (dance halls).**
- The orchestra and its singers.

- **Poetry: refinement.** Metaphysics. Emotions of the “saying of the inhabitant of Buenos Aires”.
- **Tango’s language: *Lunfardo*** (Argentinean slang). Definition. Origins. Presence in Tango and in the Buenos Aires language.
- **Tango in the movies and on the radio:** programs with auditoriums and concerts. “**Tango**”, the movie.
- Protagonists of the time. Emblematic women and emerging characters.

## Unit 5

- The 40’s. Golden age of Tango.
- **Second period of the New Guard (1940-1955)**
- **Tango everywhere:** the big dances. Neighborhood clubs and halls. Carnivals with Tango.
- **Buenos Aires and its Tango neighborhoods.** Conformation of the Tango map. Tango downtown.
- **The big orchestras of 1940.** Emblematic exponents, directors and singers.
- **Tango on the radio and in the movies: the great development of Tango.**
- **Poetry: the excellent of its poets.** The big 5: Enrique Santos Discépolo, Homero Manzi, Homero Expósito, Enrique Cadícamo, Cátulo Castillo
- **The literary groups of Buenos Aires:** Florida and Boedo, “the capital of the *arrabales* (outskirts)”.
- **Women of the time.** Main characters and emerging characters.

## Unit 6

- **Modernization of Tango (1955-1970)**
- **The avant-garde of Tango.** The decline of great orchestras. Emerging groups of avant-garde. Tango in Japan.
- Jorge Luis Borges and Tango.
- The Opera “*María of Buenos Aires*” by Piazzolla Ferrer.

- **The visual arts in Tango: the *filete porteño*.** Influences and identity. Great masters. Painting. Zurbarán collection. Castagnino. Berni.
- **Buenos Aires and its *Tanguerías*.** Caño 14, el Viejo Almacén, etc.
- **Eduardo Rovira.** Tango's lost link.
- **Buenos Aires Academy of Lunfardo.** The language of Tango. José Gobello. Luis Alposta.
- **Tango Dance:** decline of dance halls. Towards a search of a dance stage. New ways.
- **Protagonists of the time.** Emerging women.

## Unit 7

- **Universalization of Tango (1970-1985)**
- New geography for Tango. **Beginning of exportation.** The advance of national rock in youth.
- **Tango, social witness.** Tango under the military dictatorship. Decline of public places for Tango. Trottoirs of Buenos Aires in Paris.
- **Movies, Tango and exile.**
- **Milonga dance master: Pepito Avellaneda.**
- **New formations:** Rubén Juárez, **the quintet of Astor Piazzolla,** Buenos Aires ocho, Julián Plaza.
- **Women of the time:** Amelita Baltar, Eladia Blázquez, Susana Rinaldi, María Nieves, Elvira, Elsa María, etc.
- Main and emerging characters of the time.

## Unit 8

- **Perdurability of Tango (1985-2000)**
- **New airs for Tango:** return to democracy and the renaissance of Tango.
- **Tango in Europe:** new movements in music and dance. Tango in Paris, Berlin, Barcelona, London. New festivals of tango in the world.

- **The National Academy of Tango: Liceo Superior del Tango.** Its creation. **Horacio Ferrer.** The *Cuadro de Jóvenes*. The schools of popular music.
- **Precursors of Healthy Tango: René Favaloro creates Tango oriented towards well-being of people's health.**
- **Tango in the media: Solo Tango TV channel, 2x4 FM.**
- **New spaces:** on the search of new ways. **Emerging of the pre-movement “the Tango Machine”.** Learning to innovate.
- **Main and emerging characters.**
- **The current generation. Present and future of Tango (2000-2018)**
- **Tango as a tradition:** new orchestras.
- New dancers.
- New tangos, poets and dance forms.
- **New fusions** and a search for own styles. New arranges of classic Tangos. Professionalization of dancers and musicians.
- **Poetry:** renovation of poetry in Tango, abandonment of the *ubi sunt*.
- Phenomenon of informal practices.
- The youth appropriates Tango. Embrace versus communication through social media.
- **Tango in a globalized world:** map of tango places in the world.
- **Consolidation of Healthy Tango:** work methodology is created for students with Parkinson's disease, mild heart disease, depression and sedentary lifestyle.

**Diego López**