## Most famous tango

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## Most famous tango

Most famous tango music. Most famous tango song ever. Most famous tango orchestras. Most famous tango song. Most famous tango composer. Most famous tango dancer by Stephen and Susan Brown A complete guide to start building a collection (updated list) A Basic Collection on a Budget Building A Larger Collection Key Elements of a Larger Collection (updated list) A Note on Loyalty A No available in music stores in the United States are not suitable for social dance. Mail ordering is often the best option. Starting our collection of tango music for social dance, we found the site Tango Montreal to be helpful. Tango Dance Music classics and Mike Lavocah's recommendations at milonga.co.uk are other useful resources. We also ask DJs about milongas and practice how they are playing when we hear something we particularly enjoy. Our final guide was our ears, the sense of rhythm and the availability of improved recordings. A buyer can improve the chances of finding good dance music by looking at the four big names of 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 prominent in milongas in Buenos Aires. A number of other orchestras of the golden age of tango, and their music is still prominent in milongas in Buenos Aires. A number of other orchestras were among the most popular during the golden age of tango, notably those led by Rodolfo Biagi, Miguel CalÃ3, Francisco Canaro, Angel D' Agostino, Alfredo De Angelis, Pedro Laurenz and Ricardo Tanturi, also produced excellent music for social dance, and their music is still played in milongas in Buenos Aires. The labels EMI Reliquias and Tango Argentino contain many of the best tangos recorded by the great orchestras of the golden age. Some of the old guard orchestras that stood up before 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 availability of the orchestras was very low.are generally of inferior fidelity. Orchestras that play the new tango, such as those led by Astor Piazzolla, Pablo Ziegler and Juan-Jose Mosalini, typically record concert music that most tango dancers consider unsuitable for social dance. Orchestras recording during the transition from the golden age to the new tango, such as those led by José Basso, Carlos Garcia, Francini-Pontier, Alfredo Gobbi and Horacio Salgan, played arrangements ranging 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 dance. The most important ones in this category are the recordings of these artists are widely available and much appreciated for listening, they have noticed for listening and much appreciated for listening and much appreciated for listening are the recordings of these artists are widely available and much appreciated for listening are the recordings of these artists are widely available and much appreciated for listening are the recordings of these artists are widely available and much appreciated for listening are the recordings of these artists are widely available and much appreciated for listening are the recordings of these artists are widely available and much appreciated for listening are the recordings of these artists are widely available and much appreciated for listening are the recordings of these artists are widely available and much appreciated for listening are the recordings of these artists are widely available and much appreciated for listening are the recordings of the recording are the record produced music for social dance. Recordings for stage shows are probably best avoided. Although the music is played at rhythms that are too fast for social dance. Where to Buy Despite an increasing number of releases in recent years, distribution remains limited, and availability is a constant problem in getting Argentine tango recordings suitable for dance. For purchases in the United States, keep your eyes peeled and visit a lot of compact disc stores and be ready for the mail order. Barnes and Noble's bookstores occasionally have some CDs of good tango music for social dance, particularly on the labels Blue Moon and El Bandoneon and Harlequin, along with vast stocks of tango music completely unsuitable for social dance. Some large local shops near universities also stock a fair number of tango recordings, some of which may be suitable for social dance. Some large local shops near universities also stock a fair number of tango recordings, some of which may be suitable for social dance. Some large local shops near universities also stock a fair number of tango recordings, some of which may be suitable for social dance. Buenos Aires has the most extensive list of registrations and ships promptly. Due to the distance, Zival shipping costs are high and are best spread through a large order. In the UK, Mike Lavocah's milonga.co.uk has a huge list of recordings available. In Germany, Danza y Movimiento has an extensive list of recordings. 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 to the early 1950s. Each of the major orchestras that played during the golden age of tango, which extended from the late 1930s to the early 1950s. Each of the major orchestras with CDs that have well documented music that is suitable for dance. begins a collection of tango music for social dance, our recommendation is to start with the four great orchestras of the golden age âD' Arienzo, Di Sarli, Troilo and Pugliese. It is also recommended to expand this this with recordings by some of the other major orchestras of the era, notably CalÃ3, Tanturi, DeAngelis, Laurenz and Biagi. Recordings from other eras can be added later. The recordings of the old guard, recorded before the dawn, are historically important, but their low fidelity limits their usefulness for social dance. Recordings of the new tango or of the transition to the new tango are more faithful than most recordings of the dawn. Yeah, but most arrangements are less suitable for social dance. A basic collection For a basic collection, we recommend one or two CDs from each of the four major orchestras. Taken together, the music of these four orchestras is a good taste of the variety of sounds that characterized the era. For Juan DâArienzo, the best CD to start with is Años or Instrumental from the Tango Argentino label. A For Anibal Troilo, the best CDs for a basic collection are probably Instrumental and Troilo, the tracks is not convincing. Some of the best CDs for a basic collection are probably Instrumental and Troilo, the best CDs for a basic collection are probably Instrumental and Troilo, the best CDs for a basic collection are probably Instrumental and Troilo, the best CDs for a basic collection are probably Instrumental and Troilo, the best CDs for a basic collection are probably Instrumental and Troilo, the best CDs for a basic collection are probably Instrumental and Troilo, the best CDs for a basic collection are probably Instrumental and Troilo, the best CDs for a basic collection are probably Instrumental and Troilo, the best CDs for a basic collection are probably Instrumental and Troilo, the best CDs for a basic collection are probably Instrumental and Troilo, the best CDs for a basic collection are probably Instrumental and Troilo, the best CDs for a basic collection are probably Instrumental and Troilo, the best CDs for a basic collection are probably Instrumental and Troilo, the best CDs for a basic collection are probably Instrumental and Troilo, the best CDs for a basic collection are probably Instrumental and Troilo, the basic collection are probably Instrumental and material on the two CDs are available on El Inmortal Pichuco, but with a much lower fidelity. A© For Osvaldo Pugliese The best CD to start a collection is Ausencia. If this Apulian album was too hard to find, Instrumental Inolvidables would be a reasonable substitute. 1. Juan D' Arienzo in El Esquinazo 1937-1938 (RCA 70 AÃA±os â the best set of  $ilde{A}$   $ilde{A}$ recordings Instrumentales Inolvidables (EMI Reliquias) - many classical Apulian instruments that are not found on Ausencia Expanding the Basic Collection To add depth to the Tanuri base collection, it is recommended to add some CDs of some of the other highly appreciated orchestras of those of golden age especially For Miguel Caló, the best CDs for a small collection are Al Compás del Corazon and Yo Soy El Tango. For Alfredo De Angelis and its two best valses. The latter contains four great valses as well as some excellent vocal tangos. For Pedro Laurenz, the Milonga CD in Mis Amores contains excellent valleys and milongas as well as some decent tango. For Rodolfo Biagi, the best CD to expand a basic collection is Sus Exitos with Falgas y Ibanez (EMI Reliquias) or a little lower loyalty Campo Afuera (El Bandoneon). For the Ricardo Tanturi Orchestra, the best choice would be that of singer Alberto Castillo on the label Solo Tango, Tanturi/Castillo. Other Tanturi/Castillo CDs have similar tracks; the El Bandoneon CD has a considerably lower fidelity. Another great addition to any collection is the orchestra Carlos Di Sarli 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 valses, milongas and tangos with the great singer Raul Beron Yo Soy El Tango (El Bandoneon EBCD 34) - the most rhythmic side of Caló 6. Alfredo DeAngelis From Argentina to the world (EMI) - includes its classic instrumental Adiós Marinero (El Bandoneon) - it includes several large valses 7. Pedro Laurenz Milonga in Mis Amores (El
Bandoneon) - great milongas and valses 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 with Alberto Castillo El Tango es el Tango (Tango Argentino) - the Tanturi/Castillo CD with the most classic tangos Tangos de mi Ciudad (Tango Argentino) - some classic tangos and milongas Tanturi/Castillo (Solo Tango) - a great but lesser sound than the classic Cuatro Compases (El Bandoneon EBCD 48) - a lower fidelity alternative. Carlos Di Sarli with singers Sus Primeros Exitos, vol. 1 (Tango Argentino) - with singer Roberto Rufino Porteño y Bailarin (Tango Argentino) - with Jorge Duran A basic collection on a budget Two CD compilation, Pa 'Que Bailen Los Muchachos on the Blue Moon label is an attractive alternative to someone who wants to start a smaller budget. This compilation contains music of social dance played by some of the main tango orchestras of the gold era. Many traces are tango classics. Most of the songs come from the gold of gold, but some come from the old guard, and some come from the transition to New Tango. Compilation à ¢ â, ¬ "PA" Que Bailen Los Muchachos (Blue Moon BMT 001/002) Building a larger collection for purposes to develop a larger collection of Tango music, we find useful to think of music in a series of categories. Because the Età of gold records that are suitable for social dance are so large, we classify them as the first and hard, hard rhythmic, soft, soft, smooth, lyrical and dramatic rhythm. Including the tango of the old guard, the transition era, new tango, modern orchestran tango and fusion of tango, as well as Milongas and Vals we get 13 categories with which to classify recordings. Each category has a different sound and numerous CDs are available in each category. A, music style on the style of music Old Guard Orchestra The tango of the old guard generally have less complex agreements and more simple rhythms than the tango played during the gold or later ECR. Typical Victor, Carabelli, Firpo, Lomuto, Fresado, etc. Etegia in advance the gold ages à ¢ The tango of the first gold or a transition from the old guard to the golden era of tango. They have clear and simple rhythms but show signs of stronger orchestration and the lyricism that characterize Tangos Golden Age. De Caro, Donato, First Golden Golden Golden Age Rhythmic Rhythmic Rhythmic Rhythmic Removals Features the harder rhythmic tangos. For the Tangians in this style that they have vowels, the singer remains relatively close to the pace of the orchestra. D 'Arienzo, Biagi, Rodriguez, Golden Age Softer Rhythmic Rhythmic Rhythmic Less pronounced Mids Remember features more soft rhythmic tangos. There, for Tangi in this style that they have vowels, the singer remains relatively close to the pace of the orchestra. First Troilo, Some Troilo, Fiorentino, Tanturi / Castillo, Cal $ilde{A}$ f $ilde{A}$ 3 Strumentals, Cal $ilde{A}$ 5 Strumental characterize smooth tanges. Most Sarli's instrumental, some Canaro instrumental, some Canaro instrumental, some dietary instrumental, some dietary instrumental, some dietary instrumental, some canaro which the singers part from a close adherence to the rhythm of the orchestra. The overall effect is to underline the lyric nature of Caló / Beron music, Sarli / Rufino, Sarli dramatic dispositions with more stolen play, greater dissonance, stronger climaxes, and (sometimes) tempo changes. Instruments DeAngelis, Transizione Pugliese Era The tangos in this category were recorded during an era when orchestras were moving from dance music to concert music, but they have some tracks with quite strong dance rhythm for social dance. Sassone, Gobbi, Varela, Francini/Pontier, Garello New Tango Building on the work of Anibal Troilo, Osvaldo Pugliese and Horacio Salgan, Astor Piazzolla has led a revolution in concert-oriented tango music in which drama has been increased through stolen play, pauses and changes of time. The combined effect works well for tango dance shows, but can be out of the comfort zone for social dance. For social dance, the most useful new-tango recordings combine some of Piazzolla, New York Tango Trio, Litto Nebia, Trio Pantango Modern Dance Orquestas Several modern tango orchestras have returned to the rhythm of dance that characterized the golden age of tango dance music. Recordings made by modern dance orchestras usually have more intricate arrangements with a little more of a dramatic concert feeling than those made during the Golden Age, but the dance rhythm is prominent and the fidelity is much better than on the Golden Age recordings. Color Tango, El Arranque, Sexteto Sur Tango Fusion Tango fusion integrates traditions, contemporary instruments and electronics to create modern and culturally relevant tango music with a dance-club sound. Gotan Project, Bajofondo Tango Club, Carlos Libedinsky Milongas Milongas Milonga is a faster dance music with an incessant driving rhythm from which tango music has developed. Canaro, D' Arienzo, Troilo, Tanturi, CalÃ3, Di Sarli, Pugliese, Biagi, Laurenz Valses The Vals music is based on the classic 1-2-3 rhythmic waltz, but is played at a much faster pace that characterizes the ballroom or Viennese waltz music. Canaro, D' Arienzo, Biagi, Troilo, Tanturi, CalÃ3, Di Sarli, DeAngeles, Laurenz Main elements of a larger collection Our strategy for the construction of a vast collection of tangos milongas and valses from the golden age  $\tilde{A}$ ,  $\tilde{A}$  and  $\tilde{A}$  and the classics of D 'Arienzo's Classics  $\tilde{A}$ ,  $\tilde{A}$ , valses  $\tilde{a}$ ,  $\tilde{A}$  $ilde{A}$ ,  $ilde{A}$ , ildTanturi / Castillo with most part Tango Tangos de Mi Ciudad (Argentine Tango) - Some classic Tangos and Milongas Tanturi / Castillo (Tango only) - a great sound but less of the classic Cuatro Compases (El Bandoneon EBCD 48) - An alternative of lower fideltà Angel d'Agostino e Angel Vargas (for a discussion of registration, see Angel D'Agostino below.) Tangos de los Angeles, Vol. 2 (Argentine Tango) - One of the great combinations of an orchestra and Vocalist Golden Age Smooth Carlos of Sarli (for a discussion of the recordings see Carlos di Sarli below.) Instrumental, Vol.1 (only of the great combinations of an orchestra and Vocalist Golden Age Smooth Carlos of Sarli (for a discussion of the great combinations of an orchestra and Vocalist Golden Age Smooth Carlos of Sarli (for a discussion of the great combinations of an orchestra and Vocalist Golden Age Smooth Carlos of Sarli (for a discussion of the great combinations of an orchestra and Vocalist Golden Age Smooth Carlos of Sarli (for a discussion of the great combinations of an orchestra and Vocalist Golden Age Smooth Carlos of Sarli (for a discussion of the great combinations of an orchestra and Vocalist Golden Age Smooth Carlos of Sarli (for a discussion of the great combinations of an orchestra and Vocalist Golden Age Smooth Carlos of Sarli (for a discussion of the great combinations of an orchestra and Vocalist Golden Age Smooth Carlos of Sarli (for a discussion of the great combinations of an orchestra and Vocalist Golden Age Smooth Carlos of Sarli (for a discussion of the great combinations of the great combinations of the great combination of the great co Tango) - Probably the best available Tangos CD instrumental to dismain rca victor 100 aA ± os - many classics of sarli instrumental (Argentine tango) - many classic tools of Sarli, but with a strange overlapping of Reverb Golden Age Lyrical Miguel Caló (for a discussion on recordings see King Miguel Caló Below.) At the Comás of Corazon (Emi Reliquias) - Grandi Valses, Milongas and Tangos with the great singer Raul Beron y on Orquesta de Estrellas (El Bandoneon Ebcd 92) - some of the recordings see Carlos di Sarli below.) Sus Primeros Exitos, vol. 1 (Argentine Tango) - With the singer Roberto Rufino Porte ± Oy Bailarin (Argentine Tango) - With the Great singer Francisco Fiorentino (Tango only) - with the Great
singer Franc (for a discussion on recordings see Osvaldo Fresedo below.) Tangos de Salon (Argentine Tango) - With the singer Roberto Ray Ricardo Tanturi with Enrique Campos (For a discussion of the recordings see Ricardo Tanturi with Enrique Campos (For a discussion of the recordings see Ricardo Tanturi with Enrique Campos (For a discussion of the recordings see Ricardo Tanturi with Enrique Campos (For a discussion of the recordings see Ricardo Tanturi with Enrique Campos (For a discussion of the recordings see Ricardo Tanturi with Enrique Campos (For a discussion of the recordings see Ricardo Tanturi with Enrique Campos (For a discussion of the recordings see Ricardo Tanturi with Enrique Campos (For a discussion of the recordings see Ricardo Tanturi with Enrique Campos (For a discussion of the recordings see Ricardo Tanturi with Enrique Campos (For a discussion of the recordings see Ricardo Tanturi with Enrique Campos (For a discussion of the recordings see Ricardo Tanturi with Enrique Campos (For a discussion of the recordings see Ricardo Tanturi with Enrique Campos (For a discussion of the recordings see Ricardo Tanturi with Enrique Campos (For a discussion of the recordings see Ricardo Tanturi with Enrique Campos (For a discussion of the recordings see Ricardo Tanturi with Enrique Campos (For a discussion of the recordings see Ricardo Tanturi with Enrique Campos (For a discussion of the recordings see Ricardo Tanturi with Enrique Campos (For a discussion of the recordings see Ricardo Tanturi with Enrique Campos (For a discussion of the recordings see Ricardo Tanturi with Enrique Campos (For a discussion of the recordings see Ricardo Tanturi with Enrique Campos (For a discussion of the recordings see Ricardo Tanturi with Enrique Campos (For a discussion of the recordings see Ricardo Tanturi with Enrique Campos (For a discussion of the recordings see Ricardo Tanturi with Enrique Campos (For a discussion of the recordings see Ricardo Tanturi with Enrique Campos (For a discussion of the recordings see Ricardo Tanturi with E great Tangos and a great Vals Golden Age Dramatic Osvaldo Pugliese (for one Discussion of recordings InstrumentaleS Scuorvidables (Emi Reliquias) - Many classic Pugliese tools that are not on Ausencia InstrumentaleS Screensidables, vol. 3 (Emi Reliquias) - great dramatic transition period Music from Argentina to the World (EMI) - it includes many of its instrumental classics including Pavadi Instrumentales Specidables (Emi Reliquias) - many of its instrumental classics including Pavadi AdiÃ's Marinero (El Bandoneon) - Includes several large valses transition orchestras typically have only one or two tracks that we consider exceptional for social dance. A number of dancers like the music of Alfredo Gobbi and Florindo Sassone. Others can consider somewhat complex or too indistinct rates. Alfredo Gobbi Instrumentales Specidables (Argentine Tango) - This CD has a series of traces that are considered classics. Florindo Sassone Bien Milonguero Vol. 1 (Emi Reliquias) - more than different tracks on this CD are considered classic. New Tango (for a discussion on the recordings see new tango below.) The CDs with orchestrial music playing the new Tango typically have only a few traces that we consider exceptional for social dance. As a result, we have no specific recommendations in this category, even if we like a series of recordings available. Modern Tango Orquestas (for a discussion of the recordings see Tango Oquestas Modern below.) Color Tango with Estilo Para Bailar, vol. 2 (Techno Disc) - Puglia sound derivative with greater fidelity with Estilo Para Bailar, vol. 3 (private label) - Puglia sound derivative with greater fideltà el Arranque Tango (Vaiven) - Derivative of the Apulian sound with greater fidelity fusion of tango (for a discussion of recordings, see neo-tango music below.) Carlos Libedinsky Narcotago Gotan PROJECT TANGO REVANCHA BAJOFONDO TANGO CLUB BAJOFONDO TANGO CLUB COMPILATIONS (for a discussion of recordings see the compilation below.) Pa 'Que Bailen Los Muchachos (Blue Moon BMT 001/002) LOS 100 Mejores Tangos, Milongas y Valses del Milenio, Vol. 4 (El Bandoneon 304) - Valses SpoVidables (Emi Reliquias) The recording technology during the golden age was quite limited, And the quality of the restoration varies greatly through the labels. For most of the material, we generally evaluate the quality of the sound on the main labels that put the music of the tango from the golden age as follows (starting from the best): RCA Victor 100 Aà ± OS and other special RCA versions (limited titles) 2. Only Tango FM Tango (limited titles) 3. RCA, EMI, EMI Relics, Euro 4. Chiese, Tango Argentino 5.ð, Dance and Movement (titoli limitedati) 6. Moon Blue, The Bandoneon 7. Magenta, Harlecchino, Club Tango Argentino A note on the change in availability In the last ten years, the availability of recordings of Argentine Tango music for social dance has generally improved as the number of tango dancers has increased. Some CDs and labels went out of production, only to be replaced by others. EMI has abruptly reduced its catalogue of tango released many of the CDs once available on the FM Tango label.- A few years ago the labels EMI Reliquias and Tango Argentino Etichette picked up most of the MA Terelial from its time into special collections with impressive sound quality. The labels of Lantawer, Blue Moon and El Bandoneon have also contributed to the growing catalogs of vintage recordings since the Golden Age and before. Some of the best recordings below are our descriptions and ratings of some of the best recordings for social dance. We focus on the classics of tango dance music and other recordings that have caught our attention, did not attempt to create a complete list of tango recordings. Information is organized by Style/Epoch: Old Guard, Golden Age, Transition to New Tango, Neo-Tango and Compilations. A \* Indicates the CDs listed in the basic and / or extended collection A A fall-4 Indicates a quarter or less of the songs on each disc are suitable for dance. La vecchia Guardia - Orquesta Tipica Victor, Carabelli, Lomuto, Firpo e Fresedo After reaching the acceptability in Europe, the tango dance became a popular social event among Porteñ OS middle and upper class (citizens of Buenos Aires) during the '20s and '30s. Most of the music from the era is relatively simple rhythmically, which makes it a little easier to listen to and learn the rhythm of the music. Orchesta Tipica Victor was an orchestra to adopt the 4x4 style of the golden age of tango. \*\* ORQuesta Tipica Victor A¢ ⨬ "1926-1940 (El Bandoneon EBCD 85) This CD contains a classic set of instrumental tracks with strong dance rhythms. On some CD versions, the tracks are completely mistakenly mistakenly mistakenly mistakenly. A" is Negro, Retintintin, Pato, Hilos de Plata, La Payanca, Puente Alsina, Chuzasos, Re Fa Si, De Mi Barrio, Fumando Espero Julienne, Adios Manichos, Carta Brava, Che Papusi Oi, Ensueño, Domino, Viento Norte, CARDOS, COMO TIGRE ECSCO and TANGO TANGO\* Orquesta Tipica Victor — RCA Victor 100 Años This surprisingly well recorded CD contains a classic set of instrumental tracks with strong rhythms for dance. Adolfo Carabelli was the leader and pianist of Orquesta Tipica Victor. He later led a studio orchestra identified by his name. Adolfo Carabelli — Cuatro Palabras (El Bandoneon EBCD 87) This CD contains fantastic vocal music with great rhythm to dance. Francisco Lomuto led one of the best tango orchestras of the 1930s. Many well-known Tango musicians learned in his orchestra. Francisco "Pancho" Lomuto — y Su Orquesta Tipica (El Bandoneon EBCD 09) Roberto Firpo — Milonga Orillera (El Bandoneon EBCD 75) This CD is a classic celebration of the rhythm of the Old Guard. Roberto Firpo — Sentimiento Criolllo (El Bandoneon) More classics with the old guard Rhythm Roberto Firpo — De la Guardia Vieja (EMI Reliquias) This CD contains a classic set of songs in 2x4 rhythms with different valleys. Osvaldo Fresedo was an innovator who led one of the great tango orchestras in the 1920s until the 1950s. His game filled the eras from the old guard through the golden age and in the concert era. His guard sounded early golden age, and many musicians learned in his orchestra. Unfortunately, the most representative album of the old instrumental sound of Fresedo, Tigre Viejo, is not currently available on CD. \*Osvaldo Fresedo — Series de Oro (Sonido) Many instrumental classics with the old sound of Fresedo guard. \*Osvaldo Fresedo with Roberto Ray — Tangos de Salon (Tango Argentino) An incredible vocal music CD that is operatic, softly romantic and at the same time rhythmic. The tracks should be classified as old guards, but they play as wonderfully operatic. Osvaldo Fresedo — 40 Grandes Exitos (Las Grandes Orquestas del Tango BMT) This CD contains instrumental and vocal songs mainly from the first incarnations of the Fresedo orchestra, but it opens with "El Once" that embodies the style of the smooth golden age of Fresedo. Los Tubatango — A Noche de Garufa (Music Hall 10044-2) The music on this CD has a constant rhythm which is a bit on the fast side. For dance, we like to play one or two on occasion, but most dancers do not want to listen regularly to Los Tubatango. (This new CD is interrupted, but it can still be available through some suppliers.) Primitive Golden Age orchestra—Canaro, De Caro and Donato The orchestras of the early golden age helped create a transition from the golden age of tango. Their music has clear and simple rhythms, but shows signs of the early golden age helped create a transition from the golden age of tango. Their music is in the classic salon style of the '40s, but he is also considered a member of the period are the best. Some of her later recordings have a glossy pop sound that quickly becomes annoying. \*Francisco Canaro â La Melodia de Nuestra Adios (El Bandoneon EBCD 30) This CD contains old
recordings of great music with a slow, simple and clear rhythm for dancing. It contains some of the best tangos to learn the rhythm for dancing. It contains some of the best tangos to learn the rhythm for dancing. It contains some of the best tangos to learn the rhythm for dancing. It contains old recordings of great music with a slow, simple and clear rhythm for dancing. It contains old recordings of great music with a slow, simple and clear rhythm for dancing. It contains old recordings of great music with a slow, simple and clear rhythm for dancing. It contains old recordings of great music with a slow, simple and clear rhythm for dancing. It contains old recordings of great music with a slow, simple and clear rhythm for dancing. Blue Moon) This double CD contains many of the classics of Canaroâ TMs early career, as well as some of his early years. Francisco Canaro Â"TangosÂ" (EPM 995 322) This CD contains old historical recordings from the 1920s, and the sound quality varies. (Interruption) See the recordings of Canaro's age below. Julio De Caro. At times considered a member of the old guard, Julio De Caro was an innovator who helped develop the prominent 4x4 sound during the golden age of tango. His arrangement inspired Osvaldo Pugliese, Anibal Troilo and Astor Piazzolla. His recordings are of greater historical interest than dances. Julio De Caro â Las Grandes Orquestas del Tango (Blue Moon 604) This set of two CDs contains many De Caro classics and is much more faithful than other De Caro recordings. Edgardo Donato was an innovator who helped create the transition to the age of tango. Edgardo Donato "A Media Luz" (El Bandoneon) Orchestre del Secolo dâoro DâArienzo, Di Sarli, Pugliese, Troilo, Biagi, CalÃ3, Canaro, DâAgostino. De Angelis, Demare, Fresedo, Laurenz and Tanturi The great orchestras of the tango age have produced most of the music that is played today for social dance. During the heyday of the tango, the most popular orchestras were led by Juan DâArienzo, Carlos Di Sarli Osvaldo Pugliese and Anibal Troilo, and their music is still prominent today. Many other great orchestras of the tango era, such as those conducted by Rodolfo Biagi, Miguel CalÃ3, Francisco Canaro, Angel DâAgostino, Alfredo De Angelis, Lucio Demare, Pedro Laurenz, Enrique Rodriquez and Ricardo Tanturiâ ¦ have produced music of excellent quality for social dance, and their music is still played in the milongas of Buenos Aires. Juan DâArienzo was known as Â"El Rey del CompasÂ" (King of the Beat). Based on other orchestras of the music of the music of the music of the music of the and more modern instruments. modern. The group has produced hundreds of recordings. A" His music is often played at milongas in Buenos Aires, and the instruments are the hardest classic rhythmic tangos with a strong detached dance rhythm. A" He has also recorded many milongas and fast waltzes. A" (For those interested in developing a large collection of DâArienzo recordings, an extensive catalogue of RCA releases is available \*Juan D' Arienzo De Pura Cepa 1935-1936 (RCA 70 Años) Many of D' Arienzo's old classics can be found in the first disc of the collection of DâArienzo. is played of his recordings. \*Juan D' Arienzo El Esquinazo 1937-1938 (RCA 70 Años) The best set of tracks from D' Arienzo's recording collection Juan D' Arienzo El Rey del Compas 1941-1943 (RCA 70 Aıos) A good source for the classic DâArienzo instruments than any other, including El Flete, Felicia, Don Juan, Indepencia, El Irresistible, El Internado, El Enterriano, Jueves, La PuÃA±alada and La Cumpars Little girl. \*Juan D' Arienzo "Grandes del Tango Vol. 2 (Con Sus Cantores) /6 (Lantower) Excellent reading of DâArienzo's vocal tracks, but a considerable overlap with the best RCA 70 A±os series. An unbeatable source for some tracks. \*Juan DâArienzo's most famous instrumental recordings. \*Juan DâArienzo â Sus Primeros Exitos vol. 2 (Argentine Tango) This CD is part of a set of two CDs containing many of DâArienzo's most famous instrumental recordings. Juan D' Arienzo/Alberto Echuage "Joyas del Lunfardo" (Argentine Tango) A classic set of vocal tracks with great rhythm for dance. Juan D' Arienzo "El Rey del Compas" (El Bandoneon EBCD 43) This low fidelity CD contains older tracks with a very clear and constant beat for the dance. Juan D' Arienzo La Cumparsita (El Bandoneon EBCD 84) This loyalty CD contains tracks with a very clear and constant beat for the dance. Juan D' Arienzo La Cumparsita (El Bandoneon EBCD 84) This loyalty CD contains tracks from the early years \$650 with slower rhythms than those typical of D' Arienzo, and is great for dancing. Juan D' Arienzo Cambalache (El Bandoneon EBCD 109) Most of the tracks on this CD are great for dancing. About half of it contains voices by the great Alberto Echague. Tangos Orilleros (Argentine Tango) This CD features the voice of Mario Bustos, who sang in a compelling rhythmic way. Some find the pairing a bit too schmaltzy. Juan D' Arienzo, after its passage to concert music. Many songs are suitable for dance and loyalty is great. This CD contains a large stereo recording of La Cumparsita. Juan D' Arienzo «Tangos Para El Mundo, vol. 2 (Tango Argentino) Imported from Argentina, this CD collects some of the successive recordings of the orchestra D'Arienzo, after its passage to concert music. Many songs lend themselves to dance and fidelity is great. This CD contains a large stereo recording of La Puñalada. Orchestra Juan D' Arienzo "La Cumparsita" (Phillips 832 799-2) In this recent high-quality recording, the orchestra is directed by a former companion of D'Arienzo. The orchestra plays in the style of D'Arienzo but takes many tracks with a somewhat faster pace. (probably interrupted) Los Solistas de D'Arienzo «Lo Mejor de (Music Hall) This CD contains a relatively recent series of recordings of D'Arienzo, but the recording is much more faithful. Â (Continued) Carlos Di Sarli has developed smooth. clean and powerful arrangements that his orchestra has played the outdated rhythm of the tango salon. His music is widely used by beginner dancers for practice and is regularly played in milongas. His instrumental numbers are the best known, but some of his recordings with singers are also among the classics of the opera tango. Â He also recorded interesting milonghe and waltz. The first three listed CDs have a similar track listing. \*Carlos Di Sarli - Solo Tango; Instrumental Vol.1Â (Only Tango) Previously published as de FM Tango para You: Instrumental Vol.1Â (Only Tango) Previously published as de FM Tango para You: Instrumental Vol.1Â (Only Tango) Previously published as de FM Tango para You: Instrumental Vol.1Â (Only Tango) Previously published as de FM Tango para You: Instrumental Vol.1Â (Only Tango) Previously published as de FM Tango para You: Instrumental Vol.1Â (Only Tango) Previously published as de FM Tango para You: Instrumental Vol.1Â (Only Tango) Previously published as de FM Tango para You: Instrumental Vol.1Â (Only Tango) Previously published as de FM Tango para You: Instrumental Vol.1Â (Only Tango) Previously published as de FM Tango para You: Instrumental Vol.1Â (Only Tango) Previously published as de FM Tango para You: Instrumental Vol.1Â (Only Tango) Previously published as de FM Tango para You: Instrumental Vol.1Â (Only Tango) Previously published as de FM Tango para You: Instrumental Vol.1Â (Only Tango) Previously published as de FM Tango para You: Instrumental Vol.1Â (Only Tango) Previously published as de FM Tango para You: Instrumental Vol.1Â (Only Tango) Previously published as de FM Tango para You: Instrumental Vol.1Â (Only Tango) Previously published as de FM Tango para You: Instrumental Vol.1Â (Only Tango) Previously published as de FM Tango para You: Instrumental Vol.1Â (Only Tango) Previously published as de FM Tango para You: Instrumental Vol.1Â (Only Tango) Previously published as de FM Tango para You: Instrumental Vol.1Â (Only Tango) Previously published as de FM Tango para You: Instrumental Vol.1Â (Only Tango) Previously published as de FM Tango para You: Instrumental Vol.1Â (Only Tango) Previously published as de FM Tango para You: Instrumental You Previously published as de FM Tango para You: Instrumental You Previously published as de FM Tango para You: Instrumental You Previously published as de FM Tango 100 Años A predominantly instrumental CD with a classic set of songs with a slow and clear rhythm to dance. Â The songs have a very clear sound, but some are recorded with a very brilliant sound, which is seen in a high quality stereo system. Â The Tango Solo CDs: Instrumental Vol 1 and Lo Mejor de Carlos Di Sarli have similar track lists. \*Carlos Di Sarli - Instrumental (Tango Argentino) Originally recorded in the 1950s, some songs of this CD have too much reverb and processing, but the music is classic Di Sarli with a slow and clear rhythm great for dancing. Â The Tango Solo CDs: Instrumental Vol 1 and Lo Mejor de Carlos Di Sarli Milonguero Viejo have similar songs and sound quality much better. \*Carlos Di Sarli/Roberto Rufino «Sus Primeros Exitos Vol.1 Å (Tango Argentino) A well-recorded disc with an exceptional set of classic vocal songs of excellent opera quality and a slow and clear rhythm, great for\* Carlos Di Sarli/Jorge Duran DuranPorteűo y BailarÅn (Argentinian Tango) Some classic vocal tracks with a slow and clear rhythm excellent for dance and which are well recorded. Carlos Di Sarli â Milonguero Viejo (Music Hall 10 018-2) Our favourite CD by Di Sarli a Instrumental vol. 2 (Tango Argentino) In the early 1940s, Di Sarli played in a much softer rhythmic style. Of the tango music he recorded in the early 1940s, this CD contains 20 tracks that are considered among the best for social dance. Carlos Di Sarli â Lo Mejor de Carlos Di Sarli (Music Hall 246 509) This is an all instrumental CD with a slow and clear rhythm for dancing. Some versions of the CD list only 12 of the 14 tracks. The
correct list of tracks is A la Gran Muıeca, 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. (Continued) Carlos Di Sarli â Bahia Blanca (Polydor) This long interrupted CD contains 14 tracks from the Philips session of 1958. The five instrumental tracks are considered classics: Bahia Blanca, Champagne Tango, Indio Manso, El Abrojo and Una Fija. The soundtrack of the film for the Tango Lesson contains the 1958 version of Bahia Blanca. The other four instrumental tracks are on Susana Miller's CD #1. Carlos Di Sarli â El Señor del Tango (El Bandoneon EBCD 38) This album contains many tracks with a slow and clear rhythm excellent for dancing. Many tracks include the voice. The sound quality is a bit muddy. AnAbal Troilo was the bandone player who defined the instrument for his generation. His orchestra was among the most favoured by social dancers during the Golden Age, but it moved to an intellectualized concert sound of the 1950s. Troilo's orchestra is best known for its instruments, but has also recorded with many vocalists. Troilo's orchestra recorded tangos with softer sounds-rhythmic, smooth, lyrical and transitional. Soft-rhythmic instruments and recordings with singer Francisco Fiorentino are the most appreciated for social dance. For those interested in developing a large collection of Troilo recordings, a catalogue of 26 CDs is now available in the Troilo en RCA Victor series. These versions have a rather better fidelity than their predecessors. Using the catalogue Troilo's dance classics that are combined on Instrumental and the two CDs Troilo/Fiorentino are distributed first five CDs of the Troilo en RCA Victor series. The reward isBit Better Sound Quality and a wider collection of Troilo's music. \* Anibal Troilo aï ¬ "Instrumental tracks in the softer rhythmic style from one of the great masters of the bandoneon. \* Anibal Troilo with Francisco Fiorentino a¨ ¬ "Troilo / Fiorentino (Solo Tango) Francisco Fiorentino with the Anibal Troilo Orchestra is one of the classic vocal matches with a tango orchestra. They recorded both in a softer rhythmic style and in a lyrical style. This CD is very well recorded both in a softer rhythmic style and in a lyrical style. Francisco Fiorentinoâ â ¬ "Troilo / Fiorentino vol. 2 (Tango solo) More from this excellent combination with a greater emphasis on the lyrical sound. \* Anibal Troilo / Fiorentino vol. 2 (Tango solo) More from this excellent combination with a greater emphasis on the lyrical sound. \* Anibal Troilo / Fiorentino vol. 2 (Tango solo) More from this excellent combination with a greater emphasis on the lyrical sound. \* Anibal Troilo / Fiorentino vol. 2 (Tango solo) More from this excellent combination with a greater emphasis on the lyrical sound. \* Anibal Troilo / Fiorentino vol. 2 (Tango solo) More from this excellent combination with a greater emphasis on the lyrical sound. \* Anibal Troilo / Fiorentino vol. 2 (Tango solo) More from this excellent combination with a greater emphasis on the lyrical sound. \* Anibal Troilo / Fiorentino vol. 2 (Tango solo) More from this excellent combination with a greater emphasis on the lyrical sound. \* Anibal Troilo / Fiorentino vol. 2 (Tango solo) More from this excellent combination with a greater emphasis on the lyrical sound. \* Anibal Troilo / Fiorentino vol. 2 (Tango solo) More from this excellent combination with a greater emphasis on the lyrical sound. \* Anibal Troilo / Fiorentino vol. 2 (Tango solo) More from this excellent combination with a greater emphasis on the lyrical solo of the ly 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 album in the 26th series of Troilo en RCA Victor. Anibal Troiloâ ⨬ "El Inmortal Pichucoâ (El Bandoneon EBCD 1) This CD offers excellent softer-rhythmic tangos with a clear beat for dancing. It contains instrumental and vocal tracks that are among the most common for social dance in Buenos Aires. A¢ Most of the tracks on this CD duplicate those found on instrumental or Troilo/Fiorentino but with a considerably lower fidelity. Anibal Troilo which is entitled Quejas de Bandoneon. It contains some classic smooth instruments that are frequently played for social dancing in Buenos Aires. Most of the tracks are ruined by a muddy sound. Anibal Troilo with Francisco Fiorentinoâ â ¬ "Del Tiempo Guapo (El Bandoneon EBCD 47) This CD contains the classic vocal "Malena", but most of the tracks are ruined by a muddy sound Anibal Troilo-â ¬" Sus Ultimos Instrumentales (Argentinian Tango) This CD contains a classic Set of instrumental tracks recorded during the transition period by one of the bandoneon. Osvaldo Pugliese developed dramatic chords that kept strong elements of the walking rhythm of the tango of the salon, but also announced the development of tango music in concert style. Some of his music is used for theatrical dance more slowly, impressively and intimately. Pugliese is a great choice for slower dance music, but the chords can be a bit more rhythmically demanding than those played by other orchestras. \* Osvaldo Pugliese a "- "Absence (EMI Odeon 8 358 2) This CD contains so many classics from the career of Apulia that if we could only have a tango music CD, we would choose this. It also contains wonderful valvesthe Soul. \*Osvaldo Pugliese a "- "Absence (EMI Odeon 8 358 2) This CD contains so many classics from the career of Apulia that if we could only have a tango music CD, we would choose this. It also contains wonderful valvesthe Soul. \*Osvaldo Pugliese a "- "Absence (EMI Odeon 8 358 2) This CD contains so many classics from the career of Apulia that if we could only have a tango music CD, we would choose this. It also contains wonderful valvesthe Soul. \*Osvaldo Pugliese a "- "Absence (EMI Odeon 8 358 2) This CD contains so many classics from the career of Apulia that if we could only have a tango music CD, we would choose this. 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Osvaldo Pugliese « Instrumental Inolvidables, Vol. 2Â (EMI Reliquias) A CD with multiple Apulian dance instruments, but most songs are not as memorable as those of Volumes 1 and 3. \*Osvaldo Pugliese « Instrumental Inolvidables, Vol. 3Â (EMI Reliquias) This CD contains Gallo Ciego, Pata Ancha and a series of other extraordinary instruments that the Apulian orchestra recorded in its passage from dance orchestra to concert orchestra. \*Osvaldo Pugliese - From Argentina to the World (EMI) This CD contains a series of instrumental pieces that the Apulian orchestra recorded in its passage to the concert orchestra. Approximately half of the tanges are extraordinary revisits of dramatic tango music that defies dancers. Osvaldo Pugliese «De Caro por Pugliese» (EMI Pampa) This CD contains exceptional music without the button beat and dramatic breaks that characterize most of the work of Pugliese. A Some occasional listeners may not recognize the recording the recording the care por Pugliese are extraordinary revisits of dramatic breaks that characterize most of the work of Pugliese. A Some occasional listeners may not recognize the recording the recording the care por Pugliese are extraordinary revisits of dramatic tango music that defies dancers. as Apulian. Â (It would be a recommended purchase if it was not interrupted.) Osvaldo Pugliese «Recuerdo» (El Bandoneon EBCD 71) This CD contains many very appreciated songs, but most are of poor fidelity. Osvaldo Pugliese La Yumba (Blue Moon BMT 10) This CD contains some classic tracks from one of the great tango masters, but is dominated by other proposals. Osvaldo Pugliese «Colleccion» (EMI) Imported from Argentina, this CD contains many excellent songs for dance, but is dominated by other songs. Â1/4 Osvaldo Pugliese « y Su Orquesta Tipica (El Bandoneon EBCD 5) This disc is poorly engraved and is dominated by other Apulian CDs. Rodolfo Biagi He was the pianist of the orchestra of Juan D'Arienzo in his most frequent period and helped create the rhythmic impulse that characterized the sound of D'Arienzo. Driving his orchestra, Biagi maintained the rhythmic style more rigid and added surprising rhythmic elements to music. Biagi also recorded some of the best waltz. \*Rodolfo Biagi - Sus Exitos con Andres Falgas y Teofilo Ibanez (EMI Reliquias) This record contains almost all the vocal music recorded with two of the great singers of Biagi. It also contains the classic instrumental "Union Civica." \*Rodolfo Biagi «Campo Afuera» (El Bandoneon EBCD 40) The songs of this CD show strong 2x4 rhythms very appreciated by the practitioners of the tango in milonguero style. It also contains excellent milonghe. \*Rodolfo Biagi - Sus Exitos with Alberto Amor (EMI Reliquias) The tracks of this CD are all vocal music that
show the most sensual and romantic side of the Biagi orchestra. Biagi - Sus Exitos with Jorge Ortiz (EMI Reliquias) This record contains almost 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 almost 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 it would be the only Biagi CD to have if it wasn't out of production and very difficult to find. Miguel Caló led an orchestra that became known as "the orchestra of the stars" because it was one of the best tango musicians ever assembled. Osmar Maderna, Domingo Federico, Enrique Francini, and Armando Pontier all played together in the orchestra of Caló and then faned out to form three new and respected tango orchestras. Many experienced tango dancers love to dance to music recorded by Caló's orchestra because it played with a wonderfully romantic feeling without being too sweet while maintaining a good solid rhythm to dance. Dancers enjoy instruments, as well as vocal tracks sung by almost every singer who recorded with the orchestra. Caló recorded many great valleys and milongas, as well as tangos in the softer rhythmic and lyric styles. See by overlap between some of the listed CDs. \*Miguel Caló — Al Compás del Corazon (EMI "Reliquias") This record contains tango music so incredibly romantic, which seduces both you and your dance companion. It also has an incredible vals and two great milongas. All tracks are characterized by the great Raul Beron in the voice. If we could only have two tango music CDs, this would be one of them. \*Miguel Caló — Yo Soy el Tango (El Bandoneon EBCD 34) This CD contains traces that have a simple and clear beat to dance. It contains some classical voices sung by the great Alberto Podestá and is one of the best choices in tango music, as well as learning the tango marching rhythm. The CD contains some great valses. \*Miguel Caló - y Su Orquesta de Estrellas (El Bandoneon EBCD 92) This disc contains some of Caló's best music, but repeats many tracks found on EMI and EMI Reliquias discs, and with a 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 with greater fidelity. The CD has big vases. Miguel Caló — Sus exitos con Raul Iriarte (EMI Reliquias) This disc features Raul Iriarte in the voice and contains many excellent tracks. Miguel Caló — Sus exitos con Raul Iriarte, vol. 2 (EMI Reliquias) A wonderful collection of music that presents Raul Iriarte in the voice. Contains the fabulous Flor de Lino valleys. Miguel Caló y on Orquesta Típica — Stock Privado de la Casa Odeon (EMI Odeon) This disc contains some of the mostof Caló, as well as some classic classics Traces. (Seems to be interrupted and is hard to find.) Miguel CalÃ3 â Sus Exitos con Raul Arrieta (EMI Reliquias) Miguel CalÃ3 â Los Grandes (EMI) This record features Alberto Podesta and Raul Beron on vocals. (Seems to be interrupted and is hard to find.) CD has a variety of recordings of various incarnations of the CalÃ3 orchestra. Miguel CalÃ3 a E la sua Orchestra, but the recording is substantially less faithful than the EMI Reliquias records. Francisco Canaro had a career that spanned many decades, and his orchestra was one of the most recorded music is in the classic salon style of the transition to the transition to the tango of the concert. For our tastes, his first Golden Age recordings are the best. Some of his later recordings have a glossy pop sound that grows quickly tiring. \*Francisco Canaro â Desde el Alma (EMI Reliquias) This CD has a very good audio quality and some great stuff, but some of the arrangements have a polished pop sound. It includes the wonderful waltzes "Desde el Alma" sung by Nelly Omar. Francisco Canaro â Tangos Inolvidables del '40 (EMI Reliquias) This CD has a very good audio quality and some good tangos and walses, but most of the arrangements have a polished pop sound. Francisco Canaro y su Quintet that had a less full sound but very musical. This CD has a classic sound with a great walking beat for dancing, but the time is a bit faster than it is found on the recordings of the Canaro a Tiempos Viejos (Blue Moon BMT 18) Classic sound with walking beating big to dance. Some tracks have a glossy pop sound. See the recordings of Canaro's Golden Age above. Angel D' Agostino is known for his recordings with a playful magic that is still loved by milonqueros. All four Tangos de Los Angeles CDs contain great tangos, but volumes 2 and 4 have most of the recordings that are considered classics. Angel D' Agostino and Angel Vargas à Tangos de Los Angeles vol. 2 (Tango Argentino) Angel D' Agostino and Angel D' Agostino and Angel Vargas à Tangos de Los Angeles vol. 2 (Tango Argentino) Angel D' Agostino and Angel Vargas à Tangos de Los Angeles vol. 2 (Tango Argentino) Angel D' Agostino and Angel Vargas à Tangos de Los Angeles vol. 2 (Tango Argentino) Angel D' Agostino and Angel Vargas à Tangos de Los Angeles vol. 2 (Tango Argentino) Angel D' Agostino and Angel Vargas à Tangos de Los Angeles vol. 2 (Tango Argentino) Angel D' Agostino and Angel Vargas à Tangos de Los Angeles vol. 2 (Tango Argentino) Angel D' Agostino and Angel Vargas à Tangos de Los Angeles vol. 2 (Tango Argentino) Angel D' Agostino and Angel Vargas à Tangos de Los Angeles vol. 3 (Tango Argentino) Angel D' Agostino and Angel Vargas à Tangos de Los Angeles vol. 3 (Tango Argentino) Angel D' Agostino and Angel Vargas à Tangos de Los Angeles vol. 3 (Tango Argentino) Angel D' Agostino and Angel Vargas à Tangos de Los Angeles vol. 3 (Tango Argentino) Angel D' Agostino and Angel Vargas à Tangos de Los Angeles vol. 3 (Tango Argentino) Angel D' Agostino and Angel Vargas à Tango Argentino Argentino Angel D' Agostino and Angel Vargas à Tango Argentino Argentino Angel D' Agostino Angel D' A Angel Vargas â Tangos de Los Angeles vol. 3 Argentine) \* Angel d'Agostino and Angel Vargas â € "RCA Victor 100 100 Good fidelity but surprisingly few of the classics. (Reported as in fact interrupted) Angel D'Agostino — y on Orquesta Tipica (El Bandoneon EBCD 44) Alfredo De Angelis was not considered a great innovator of tango, but his arrangements created solid dance music that has a feeling between the smoothness of Di Sarli and the drama of Pugliese. His valses are among the best. \*Alfredo DeAngelis — From Argentina to the world (EMI) This CD contains some classic tangos for dance including the great Pavadita. \*Alfredo DeAngelis — Instrumentales Inolvidables (EMI Reliquias) This CD contains many great dance instruments including Pavadita. \*Alfredo DeAngelis — Fumando Espero (EMI Reliquias) This CD contains four great dance instruments including Pavadita. \*Alfredo DeAngelis — Fumando Espero (EMI Reliquias) This CD contains four great dance instruments including Pavadita. \*Alfredo DeAngelis — Fumando Espero (EMI Reliquias) This CD contains four great dance instruments including Pavadita. \*Alfredo DeAngelis — Fumando Espero (EMI Reliquias) This CD contains four great dance instruments including Pavadita. \*Alfredo DeAngelis — Fumando Espero (EMI Reliquias) This CD contains four great dance instruments including Pavadita. \*Alfredo DeAngelis — Fumando Espero (EMI Reliquias) This CD contains four great dance instruments including Pavadita. \*Alfredo DeAngelis — Fumando Espero (EMI Reliquias) This CD contains four great dance instruments including Pavadita. \*Alfredo DeAngelis — Fumando Espero (EMI Reliquias) This CD contains four great dance instruments including Pavadita. \*Alfredo DeAngelis — Fumando Espero (EMI Reliquias) This CD contains four great dance instruments including Pavadita. \*Alfredo DeAngelis — Fumando Espero (EMI Reliquias) This CD contains four great dance instruments including Pavadita. \*Alfredo DeAngelis — Fumando Espero (EMI Reliquias) This CD contains four great dance instruments including Pavadita. \*Alfredo DeAngelis — Fumando Espero (EMI Reliquias) This CD contains four great dance instruments including Pavadita. \*Alfredo DeAngelis — Fumando Espero (EMI Reliquias) This CD contains four great dance instruments including Pavadita. \*Alfredo DeAngelis — Fumando Espero (EMI Reliquias) This CD contains four great dance instruments including Pavadita. \*Alfredo DeAngelis — Fumando Espero (EMI Reliquias) This CD contains four great dance instruments in the pavadita in the Reliquias) This CD features singer Carlos Dante and has many solid tracks, if unmistakable, to dance. Lucio Demare — Sus Exitos con Raul Beron (EMI Reliquias) A classic combination of one of the greatest tango singers with an orchestra that played well with singers. Lucio Demare — Tango Guapo (El Bandoneon EBCD 081) This CD contains a beautiful version of the great tango orchestras in the 1920s until the 1950s. His game filled the eras from the old guard through the golden age and in the concert era. Many musicians learned in his orchestra. His next music was smooth and operatic, softly romantic and at the same time rhythmic. The tracks should be classified as old guards, but they play as wonderfully operatic. Osvaldo Fresedo — 40 Grandes Exitos (Las Grandes Orquestas del Tango BMT) This CD contains instrumental and vocal songs mainly from the first incarnations of the Fresedo orchestra, but it opens with "El Once" that embodies the smooth golden style of Fresedo. Osvaldo Fresedo — Nostalgias (EMI Reliquias) A CD dedicated largely to music with voices and more representative of Fresedo recordings from the next golden age. 1/4 Osvaldo Fresedo. Many other tracks suffer from poor fidelity, and this CD is dominated by the others available. Pedro Laurenz was considered a great bandone player, but his orchestra did not record much. His valses and milongas are
among the best. \*Pedro Laurenz was considered a great bandone player, but his orchestra did not record much. His valses and milongas, as well as a number of pretty good with a 2x4 feel well suited to dance in the hug hugValses and milongas make this a must-have CD. Enrique Rodriquez â y Su Orquesta Tipica (El Bandoneon) This CD contains a classic set of tracks representing the Rodriquez sound. Ricardo Tanturi led an orchestra that recorded with two very popular singers who had very different styles, Alberto Castillo and Enrique Campos. Although some debate that the singer was better with the orchestra, the choice is more dependent whether the moment calls for the softer rhythmic style of the great Castillo or the more lyrical style of Campos. With both singers, the music is very popular for closer or more open dance. Tanturi and Castillo â Tanturi with Alberto Castillo â Tanturi with Alberto Castillo â Tanturi with a very good sound quality. \*Ricardo Tanturi with Alberto Castillo â Tanturi with Alberto Alberto Castillo â El Tango es el Tango (Argentine Tango) This CD has many of the classic tangos de mi Ciudad (Argentine Tango) This CD has several classic tangos and milongas recorded by Tanturi and Castillo. \*Ricardo Tanturi with Enrique Campos â Una EmociÃ3n (Tango Argentino) Ricardo Tanturi with Enrique Campos â Encuentro (Tango Argentino) Ricardo Tanturi with Alberto Castillo â Cuatro Compases (El Bandoneon EBCD 48) Most of the tracks on this CD duplicate those found on Tangos of my City or El Tango is the Tango ma with a rather inferior fidelity. Ricardo Tanturi with Enrique Campos â Una EmociÃ3n (El Bandoneon EBCD 081) Most of the tracks on this CD duplicate those found on one of the Tango Argentino releases, Encuentro or Una EmociÃ3n but with much lower fidelity. Transition to New Tango Argentino releases, Encuentro or Una EmociÃ3n but with much lower fidelity. orchestras led the way. The following CDs are characterized by the music of arranger/conductor who followed the example of Pugliese and produced recordings that kept a dance rhythm but also developed the dramatic tension of concert tango which became popular in the 50s and 60s. Music can be more challenging for social dance than that produced during the Golden Age or by orchestras of the first dance era. We did not include the music played by the orchestras led by Jose Basso, Mariano Mores and Horacio Salgan because we found very little of it suitable for social dance may wish to watch A DJ's Guide to Post-Golden-Age Recordings. \*Florindo Sassone â Well Milonguero, Vols. 1 and 2 (EMI Reliquias) Florindo It was strongly influenced by his instructors, Roberto Firpo and Osvaldo Fresedo with the fuller, stronger and more dramatic orchestration that characterized the era of transposition. \*Alfredo Gobbi â Instrumentales Inolvidables (Argentine Tango) Much of the music or this CD is a real exception. It is similar in sound and hear the smooth Golden Age recordings of Carlos Di Sarli. Hector Varela â Instrumentales (EMI Reliquias) Hector Varela was the first bandoneonist in Juan D' Arienzo's orchestra for many years. He then led a folk transition orchestra that kept elements of D' Arienzo's orchestra for many years. 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. He led his formation in the early 1950s. This was discontinued and now hard to get CD from Japan contains some well considered recordings, but some of the music is played at a very fast pace. 1â2 Carlos Garcia and Tango I (JVC) This CD includes versions of several Piazzolla tangos that are suitable for dance. Everyone seems to love the versions of La Cumparsita and Adios Nonino on this CD. 1â2 Orquesta Francini/Pontier â Tango I (JVC) Francini and Pontier both played with the Miguel CalÃ3 orchestra before going out together to form their own orchestra. In some ways, their orchestration instead of a dance-band sound. This CD has many tangos suitable for dance, but supernatural orchestration instead of a dance-band sound in the concert era, but with a much fuller concert era, but with a much fulle if played too often. (Recommended if not interrupted) Francini/Pontier â A Los Amigos (El Bandoneon EBCD 28) Although well taken into account the music it contains, this CD doesn't really appeal to us because the muddy sound detracts too much from the arrangements. The new Tango Astor Piazzolla led a revolution in tango integrating jazz and classical influences to create a form of tango concert. This style of tango is often the first that audiences outside Argentina hear, and that has led to confusion between dancers and DJs. None of this music is considered suitable for social dance in Buenos Aires, and is never played in milongas. Theatrical dancers often use it for performances, and some are popular for dancing outside Buenos Aires. Besides the late Astor Piazzolla, Pablo Ziegler and Juan-Jose Mosalini are well known for their new tango recordings to use for social dance may want to watch a DJ's Guide for post-oro-age recording with quitar, bandoneon, piano, bass and violin. The CD is very well recorded and generally has the slow, clear beat more desirable for dance. It was previously published in Argentina as 12 Tangos Argentinos Para Bailar: The Music Inedita de Enrique Cadicamo (Melopea Discos CDMSE 5074). 1/4 New York Tango Trio — Cabarute (Lyrichord 7428) Some of the rhythm changes can be a bit complicated, and one or two numbers become a little bit bit crazier towards the end, but we find great music, and some of it can be used for social dance. 1/4 Hugo Diaz's harmonica — Hugo Diaz's harmonic version of Milonga Triste defines the atmosphere of the film, The Tango Lesson, which opens. Its harmonicus sound combined with piano and guitar provides a real change of rhythm. The rhythms on some tracks can be a bit challenging for social dance, but we find them wonderful for listening and occasionally for dancing. 1/4 Trio Hugo Diaz — Classic Tango Argentino (ARC EUCD 1327) This CD features great reproduction on the bandoneon, guitar and bass. Several cuts can be used for social dance. Some of the dance music has a dreamy atmosphere, which can be fun for a change of pace. In most songs, rhythm changes are not suitable for social dance. 1/4 Trio Pantango — Tango Argentino (ARC EUCD 1257) This CD features a solid sound on bandoneon, guitar and bass. Some of the music has a dreamy atmosphere, which can be fun for a change of rhythm in the dance. Sometimes music goes away. 1/4 Sexteto Mayor — Quejas de Bandoneon This CD contains study and live material. Most of the music is more suitable for stage dance than for social dance. 1/2 Sestato Mayor — Trottoirs de Buenos Aires Most of the music is more suitable for stage dance than for social dance. 1/2 Sestato Mayor — Quinteto Francisco Canaro (Melopea Discos) Under the direction of Antonio Alessandro, this quintet plays classics of the tango in modern style. Some of it is suitable for social dance. Mostly not. Modern Tango Orquestas Some modern orchestras, especially Tango, returned to the rhythm of dance that characterized the golden age of tango dance music. The recordings made by modern dance orchestras generally have a little more than a concert feeling Of those made during the golden age, but the rhythm of dance is prominent and the fidelity is much better than on the old recordings. Those who want to collect modern modern modern recordings Orchestras to use for social dance, you might want to look at a DJ guide for post-golden recordings. Al/4 color tango are "Timbo TangoA¢ (EMI Odeon) founded by members of a follow-up Pugliese Orchestra, Color Tango plays with the beat "La Yumba" which has characterized much of the dance music of Pugliese. Recorded before the Tango Dance has really undergone a revival, a few of the songs on this CD are suitable for social dance. Most of them aren't. The CD can be interrupted on the EMI Odeon label, but was released as ANTOLOGIA DE TANGO VOL 2. (Butterfly). \* Color Tango Ģ â¨¬ "Con Estilo Para BailarA¢ (Techno Disc) This CD contains music that has the drama of the Pugliese concert style, yet most of the tracks can be used for social dance. Many people feel that Pugliesi's recordings dominate the ones found on this record. \* Colore Tango â ⨬ "Con Estilo Para Bailar, Vol. 2â (Techno Disc) If you love Pugliese, but would like his dancing music recordings to have been recorded with more fidelity, this phenomenal CD is for you. It contains music that has the drama of the style of the Pugliese concert, yet most of the tracks is suitable Danza sociale. Many people feel that Pugliese's recordings dominate those of the color of the tango, but the glorious sound found on this record has much to recommend. \* Colore Tango â â ¬ "Con Estilo Para Bailar, Vol. 3Ã" (Private label) This CD contains music that has the drama of the Pugliese concert style, yet most of the tracks are suitable for social dance. Most of the tracks are in the Apulian recordings. Sound quality has a lot to recommend \* El Arranque â<sup>----</sup> Tangoâ (Vaiven) This CD contains several tracks that can work well for late night dancing. El Arranque â<sup>----</sup> Tangoâ (Vaiven) This CD contains several tracks that can work well for late night dancing. El Arranque ã<sup>----</sup> Tangoâ (Vaiven) This CD contains several tracks that can work well for late night dancing. El Arranque ã<sup>----</sup> Tangoâ (Vaiven) This CD contains several tracks are in the Apulian recordings. is surprising that the music on this CD is more oriented towards jazz than dancing. El Arranque a "a "Cabulero (ESPA) The music on this CD is more oriented towards jazz than dancing. El Arranque a "a "Cabulero (ESPA) The music on this CD is more oriented towards jazz than dancing. El Arranque a "a "Cabulero (ESPA) The music on this CD is more
oriented towards jazz than dancing. El Arranque a "a "Cabulero (ESPA) The music on this CD is more oriented towards jazz than dancing. El Arranque a "a "Cabulero (ESPA) The music on this CD is more oriented towards jazz than dancing. using different musicians and instruments in various cities. In this incarnation, the tango Camerata is an ensemble composed by bandoneonist Dan Diaz, guitarist Paul Binkley and bassist Chris Coultier with the addition of vocalist Roberto Forte on some tracks. The CD presents the music recorded in concert and in a milonga. A The rhythmic unity of the guitarist contributes to a light but very danceable sound on most instruments. Voice tracks are less suitable for dance. Despite the fact that the recording was made live, the sound quality is excellent, and there is no crowd noise. It can be From the Rio Plata Institute. Sexteto Sur - Libertantangoà ¢ (Victor Japan VICP 60923) This orchestra plays beautifully, and some traces on this CD can be used for late night dancing. (Only available in Japan) LOS Reyes del Tango à ¢ â, ¬ "La Ventanaà ¢ (ESPA) A. A. Orchestra who resumed the sound of Juan D 'Arienzo. (Followed, but it was quite widely available.) Neo-Tango music is composed of two kinds of music: tango-melting and "alternative" tango music. Tango Fusion Integera Tango rhythms and instrumentation with other music of the tango is the music of the tango of other traditions or non-tango music that some dancers find interesting for the steps of the Argentine tango. In its best, tango-fusion music combines traditional and electronic instrumentation to fill the gap between gold ages and the 21st century. In its worst, tango-fusion music is yery popular with tango dancers in Europe, North America and Buenos Aires that are less than 30 years old. The oldest steep dancers in tango fusion recordings. \* Carlos Libedinsky â € "Narcotago between available tango-fusion records, this is probably more closely adheres to tango sensitivity. Less traditionally designed dancers considered as containing the best available for social dance. \* Gotan project â € "The Tango Revancha (debate) This Argentine / French ensemble has helped create tango-melting music, stratifying tango music with other rhythms of dance. Once considered as containing the best available tango-fusion music, the CD was played frequently to many Milongas, and some dancers have become tired of it. Less traditionally designed dancers consider all traces suitable for social dance. \* Bajofondo Tango Club (Universal Music) This Argentine / Rugua Ensemble plays dance club that to refresh tango. Less traditionally designed dancers consider all traces suitable for social dance. Juan Carlos Caceres has a wonderful and deep singed voice and plays the piano with jazz voids and a perfect rhythmic touch. He is registered here with a decidedly non-traditional ensemble, but little electronics found on some new tango recordings. The result is tango and candombes that have the tones of cabaret, jazz, dance club and theatrical music. Tango are definitely slow, but some of them can be the perfect change of rhythm at night. Two of the candoms â € "" Tango Negro "and" Toca Tango "â €" are absolutely surprising. For a

more extensive list of Neo-Tango CD, see a DJ guide for neo-tango music. The are ways to get music from a variety of orchestras on a single CD. Unfortunately for the lazy DJ, there is no commercially available to a limited extent. We do not

list such compilations.) \*Compilation "Pa' Que Bailen Los MuchachosÃ" (Blue Moon BMT 001/002) This two-CD compilation contains social dance music played by some of the greatest tango orchestras of the age of the world. Many tracks are the classics of tango. Most of the songs come from the age of the band, but some come from the old guard, and some from the transition to the new tango. Sound quality varies depending on when the music was originally recorded. \*Compilation Â" Los 100 Mejores Tangos, Milongas y Valses del Milenio, Vol. 3Ã" (El Bandoneon 303) This album contains many large milongas and some smaller ones. The following the first transition to the new tango. Sound quality varies depending on when the music was originally recorded. \*Compilation Â" Los 100 Mejores Tangos, Milongas y Valses del Milenio, Vol. 3Ã" (El Bandoneon 303) This album contains many large milongas and some smaller ones. A" It seems to be the best compilation of milongas available on the market. \*Compilation Â"Los 100 Mejores Tangos, Milongas y Valses del Milenio, Vol. 4Â (El Bandoneon 304) Among the best waltz compilations available on the market, this record contains many large waltzes along with smaller ones. \*Compilations available on the market, this record contains many large waltzes along with smaller ones. \*Compilations available on the market, this record contains many large waltzes along with smaller ones. \*Compilations available on the market, this record contains many large waltzes along with smaller ones. \*Compilations available on the market, this record contains many large waltzes along with smaller ones. \*Compilations available on the market, this record contains many large waltzes along with smaller ones. \*Compilations available on the market, this record contains many large waltzes along with smaller ones. \*Compilations available on the market, this record contains many large waltzes along with smaller ones. \*Compilations available on the market, this record contains many large waltzes along with smaller ones. \*Compilations available on the market, this record contains many large waltzes along with smaller ones. \*Compilations available on the market, this record contains many large waltzes along with smaller ones. \*Compilations available on the market, this record contains a contain this record contains many valuable waltzes, including some played by the CalÃ3, De Angelis and Biagi orchestras. This record is the only commercial source of the classic Biagi waltz "Amor y Vals". \*Compilation "Valsecito Amigo" (Danza y Movimiento) Excellent sound quality on a medium waltz collection. A must for DJs looking for the best sound quality on an average collection of milonga Vieja Milonga (Danza y Movimiento) Excellent sound quality on an average collection of milonga Vieja Milonga (Danza y Movimiento) Excellent sound quality on a medium waltz collection. (Sony) This CD contains a wide range of excellent material, including Apulian, Apulian, DâArienzo and harmonica hard to find Hugo Diaz. Almost all tangos are great for social dance. Half of the tracks are movie background music or worse. Compilation "The Assassination Tango (Movie Soundtrack) (RCA) This CD contains ten pieces of tango from Elâoro including those recorded by Gobbi, DâAgostino y Vargas, Di Sarli and Tanturi. Compilation "Golden Age" by Tango 1936-47 (Harlequin HQCD 89) This CD contains some old guard dance notes and orchestras of the era, but some are relatively boring. (Some copies of this CD are not playable on some CD players.) Compilation "Instrumental Tangos dell'età dâoro" (HarlequinÃ" HQCD 45) This CD is a nice compilation of old dance music representing both the old guard and orchestras of the age dâoro. It has generally good sound quality but some of the tracks sound good. They're a little muddy. Compilation "Antology of Tango" (DMA) This CD contains all vocal music mainly from the Golden Age, but also from some transitional period orchestras. A¢ (probably interrupt) â ¬ Compilation A¢ â Buenos Aires by NightA¢ (EMI) This CD contains a wide variety of material. Some of these are excellent for social dance, including a recording by Raul Garello of Tango Piazzolla, "Verano Porteà ± o." Ã (probably interrupts) Â1/2 compilation Ţ â ¬ "Grandes del tango instrumentalale (Music Hall 246 553) This CD is a decent compilation of music mainly from orchestras that played during the transition to New Tango. ¢ (interrupted) Â1/2 Compilation - Grandes del Tango instrumentalale, Vol. 2Å (Music Hall 236 531) This CD contains many classics of tango dance music from the Golden Age and Transition Age to New Tango. Some tracks are clinkers. A¢ (discontinued) A1/4 compilation A¢ a a "16 Great Tangos for Export (RCA) This RCA compilation Aç a "a "16 Great Tangos for Export (RCA) This RCA compilation Age to New Tango. Some tracks are clinkers. A¢ (discontinued) A1/4 compilation Aç a "a "16 Great Tangos for Export (RCA) This RCA compilation has been widely available in the United States (but can be discontinued) has only a few pieces that are enjoyable for Social Dance ... It contains the same recordings of Arienzo de La Cumparsita and La Puà ± Alada found on D'Arienzo Para El Mundo records. The recordings to avoid the vast majority of the recordings used to dance the Argentine tango socially were made by the big name orchestras, are much less likely to be suitable for social dancing. Unfortunately, tango recordings that are more easily found in stores are usually not the best for dancing would be wise. We also recommend Being very careful about purchasing the recordings listed below when starting a collection of tango recordings for social dance. They can be excellent to listen to and may contain some gems for dancing making them good additions to a large collection. Carlos Gardel's recordings, although Carlitos is widely regarded as the greatest tango singer of all time, his recordings were not intended to dance, and some Argentines consider him offensive to do so. The recordings of Astor Piazzolla, Pablo Ziegler and Juan-Jose Mosalini recordings by these artists are widely available and highly regarded for listening, but they have not recorded Tango music with social dances. When we first wrote this guide, we made a covert recommendation against the use of their recordings for social dance, but those who dance nuevo and liquid tango styles are beginning to use these recordings for social dance. Dancers of other social dance, but those who dance nuevo and liquid tango styles are beginning to use these recordings for social dance. Some recordings have no pieces suitable for social dance. Usually times are too fast. Some DIs that. that. Dark recordings can play an exceptional piece of a tango show in a milonga, but these DIs often draw from a much wider tango collection than the one described here. Ballroom Tango Recordings Ballroom tango music is not generally accepted for dancing Argentine tango, but is typically found in the same bins at the Argentine tango music shop. For tipiffs that CD is likely to be ballroom tango look for artwork suggesting ballroom dancing and songs titles listed in English And, such as Blue Tango, Hernando's Hideaway or Jealousy. None of the online sources listed above in Where to Buy Roberto Ray Â" Tango da SalonÃ" (Tango da SalonÃ" (Tango Argentino) 10.Â" Ricardo Tanturi with Alberto Castillo "Tanturi/Castillo" (Tango solo) 11. Carlos Di Sarli with Jorge Duran "Porteo e Ballo" (Argentine Tango) 12. Osvaldo Pugliese" (EMI) 13. Juan D' Arienzo "De Pugliese" ura Cepa 1935-1936Ã" (RCA 70 Años) 14.Ã" Pedro Laurenz A"Milonga de Mis AmoresÂ" (El Bandoneon) At the beginning of 1997, Tango Montreal conducted a survey of the best tango recordings, to which about 75 people 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 can still be a useful source of information. Below are the dance titles ranked in the top 25. 1. Miguel CalÃ3, I am the Tango â The Bandoneon EBCD 34 is 2. Francisco Canaro, The Melody of Our Goodbye (1932-38) â The Bandoneon EBCD 34 is 3. Juan D' Arienzo, The King of Compso â The Bandoneon EBCD 43 is 4. Carlos Di Sarli, Milonguero Vecchio â Music Hall 10 018-2 is 5. Anibal Troilo, Lâimmortale Pichuco (1941) â Il Bandoneon EBCD 1 to 6. Ricardo Tanturi, Quattro Compsole â The Bandoneon EBCD 1 to 6. Ricardo Tanturi, Quattro Compsole â The Bandoneon EBCD 38 is 8. Osvaldo Pugliese, Ricordo (1944-1945) â The Bandoneon EBCD 71 is 9. Alfredo De Angelis, Farewell Marinaio â The Bandoneon EBCD 35 10. Rodolfo Biagi, Campo Esterno (1939-42) â The Bandoneon EBCD 40 11. 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