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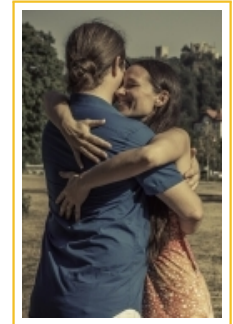
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Alja & Sašo

Proposals for tango classes

There is only one thing more beautiful than the embrace: to embrace.

- The estimated duration of each class is 90 min.
- The level and duration of most classes can be adjusted according to wishes, the level and needs of the participants.
- While the focus of every class is on the advertised topic, we will also always spend some time working on the supporting technique and musicality.

The elements of tango

Breathe with me

We start by working on posture and connection between partners, and then focus on an important communication principle, vertical chest movement, applying it in various movements.

Walking in harmony

We work on counter body movement, an essential tool for harmonic and effortless walking in an embrace.

Walking by your side

We learn how to walk on the outer lanes by introducing the concept of dissociation, and explore the difference between parallel and crossed system.

Pivot

We work on the technique of pivoting and leading pivots, trying to make pivots effortless and fluid, and the lead clear and pleasant for the follower.

Music

Tango song as a book

We explore the phrasal structure of a tango song and show how we can reflect it in our dance: we work on the contrastive interpretation of phrasal boundaries, emphasizing the prominent moments of the song, adapting the step dynamics to the mood of a phrase, and much more. (We don't use the same song each time we teach this class, in fact, we offer quite a wide choice. When planning the workshop, we select one, together with the organizer.)

In love with contrast

In this workshop we learn to listen to music and discover its different energy and dynamics in order to reflect it in our tango step. The same steps with different character will be used to express the variety of tango music. This workshop requires good step technique, therefore participants are encouraged to also take the workshop *Perfect step*.

The world of rhythms

We explore the endless variety of rhythmic structures, applying them in walk or a simple combination, with the goal of fluently connecting them to dance to the melodic rhythm in any step we take.

Social aspects

- Let's talk about milonga** A discussion on the behaviour in a milonga. We talk about inviting, keeping the flow of the dance, and many other small details that make the milonga a pleasurable experience for everybody. *No partner or dancing shoes needed.*
- The Lady/Gentleman Power** We will only get better and desirable dancers if we never stop learning. Yet, in a cozy and friendly local tango community it is very easy to forget that. In this class we will discuss the tools a follower/leader can use to help the community continuously improve and make not-so-perfect tandas a thing of the past. *For followers/leaders only. No partner or dancing shoes needed.*

Topics

- Ocho and musicality** We make ochos interesting by dancing them to the music. We discuss the relation between the ocho and the pivot, propose several dynamical variants of the ocho and in general try to prevent ochos from being mechanical.
- Ocho cortado in pieces** We take apart the standard inventory item of ocho cortado and make it fresh and exciting again by understanding its basic elements and varying them in several different aspects.
- Activate the pause** We work on the moments when the world seems to stop and nothing exists but the embraced couple. We investigate how to move, together, as slowly as possible, enjoying every moment of it. Also, you get to learn Alja's favourite step :-)
- A perfect step** The times of two bricks stomping the floor are over. We will learn how to take total control of our feet and how to use them to make a variety of different steps. Using your feet will make your movements smoother and softer for both you and your partner.
- A cross made in heaven** There isn't one single cross, there are many. Crossing the followers feet can be done in many different fashions but will only feel right when danced to the music. We will work on the technique needed for communicating a cross, explore different dynamics and eventually 'invent' our own cross.
- Those tiny little steps** Can you imagine a couple dancing the tiniest quick little steps together without big smiles on their faces? We cannot! This class will teach you how to lead and follow in such situations. And smile, of course. We will also open our ears to find special moments in music which just cry for those tiny little steps.
- Small, close and spicy** Dancing in a small space or a crowded milonga can be stressful for many dancers. We will explore how to make the most of our dance and how to adapt to such situations without stressing out. We will also take a look at so-called 'typical milonguero steps'.
- Break the circle: giro** We deconstruct the well-known molinette and learn to put the pieces back together in any order and at any speed we desire.
- Ladies' room** What makes a lady the leaders' favourite? We will explore the secrets of the greatest embrace, the softest step and perfect balance, go beyond passive following, train our body and mind to respond to his lead and the music in the way that he will only want more ;-)
For followers only. No partner is needed.

In her shoes Knowing how it feels ‘on the other side’ is a key to become a fantastic leader. We will explore her universe and connect it with our lead, as seamlessly and gently as possible. *For leaders only. No partner is needed.*

Less is more We develop our improvisational skills by limiting the set of ‘allowed’ movements in various ways. We will see that this immediately boosts our creativity, both in terms of space and the connection to the music. *Note for followers: you won't be bored in this class!*

Milonga

What's in a milonga? We discover the basic milonga rhythm. We work on the technique of the side traspie step and apply it to a simple combination. We introduce several variants of the combination to encourage improvisation. *Also for complete beginners*

Kill them all: the traspie We work on the technique of the traspie step in all directions, paying special attention to the body movement accompanying these steps and thereby giving them full flavour.

The two faces of milonga We investigate the milonga rhythm and the structure of a milonga song, paying special attention to the difference between traspie and lisa parts of the song. We also search for the special moments in the song and introduce some ideas on how to interpret them.

Rock me, baby: the milonga pendulum We embark on the quest for the rocking feeling of the milonga, finding the milonga pendulum in various levels of the dance.

Vals

The rhythms of vals The triple time used in vals makes it quite different from tango. We will learn about the rhythmic patterns used for dancing vals and fit them to the music.

The flowing vals Vals is not tango: we will make our vals flow! We'll focus on topics such as interpretation of phrases and energy management.

(This document was last updated on December 19, 2018.)