

	Monday 19			Tuesday 20			Wednesday 21				Thursday 22				Friday 23				Saturday 24			
	2pm 3.30pm	4pm 5.30pm	6pm 7.30pm	10.30am 12am	2pm 3.30pm	4pm 5.30pm	6pm 7.30pm	10.30am 12am	2pm 3.30pm	4pm 5.30pm	6pm 7.30pm	10.30am 12am	2pm 3.30pm	4pm 5.30pm	6pm 7.30pm	10.30am 12am	2pm 3.30pm	4pm 5.30pm	6pm 7.30pm	10.30am 12am	2pm 3.30pm	4pm 5.30pm
<b>Sebastián Achaval &amp; Cecilia Berra</b>	<b>C1</b> Abrazo in evolution in turns	<b>C5</b> "Vueltas Maestras"			<b>C15</b> Waltz: continuous movements	<b>C21</b> Milonga: footwork and.....			<b>Seminar</b>				<b>Seminar</b>				<b>Seminar</b>					
<b>Carlos Espinoza &amp; Agustina Piaggio</b>				<b>C12</b> To use the inertia to lead				<b>C28*TW</b> <b>C29*TM</b>	<b>C32</b> Linear rhythmic sequences				<b>C46</b> Structures for reduced spaces	<b>C51</b> To guid with the center of the body	<b>C56</b> Giros and contragiros		<b>C61</b> Waltz: twists and sacadas	<b>C66</b> Waltz: use of acceleration	<b>C71</b> Turns: changes of direction			<b>C82</b> Waltz: turns and rhythms
<b>Fernando Sanchez &amp; Ariadna Naveira</b>	<b>C2</b> Ocho cortado and its possibilities	<b>C6*TW</b> <b>C7*TM</b>						<b>C33</b> Turns: basic structure	<b>C37</b> Combination of sacadas	<b>C41</b> Ganchos and boleos	<b>C43</b> Rhythmic figures for dancefloor	<b>C47</b> Milonga, easy and fun	<b>C52</b> Changes of direction									
<b>Claudio Hoffman &amp; Cinzia Lombardi</b>					<b>C16</b> Milonga Lisa and Traspie				<b>C34</b> Waltz: rebounds and turns	<b>C38</b> Adornments drawing with your feet	<b>C42</b> Colgadas and volcadas	<b>Beginner workshop</b>			<b>Beginner workshop</b>							
<b>Andrés Sautel &amp; Celeste Medina</b>			<b>C10</b> Ganchos		<b>C17*TW</b> <b>C18*TM</b>	<b>C22</b> Barridas: during pause and movement											<b>C62</b> Figures for Tango Waltz Milonga	<b>C67</b> Turns & adornments M & W		<b>C74</b> Waltz: circular sacadas	<b>C77</b> Comfortable and elegant figures	<b>C83</b> Figures with different types of abrazos
<b>Fausto Carpino &amp; Stéphanie Fesneau</b>		<b>C8</b> Alterations			<b>C19</b> Dynamics of empujadas				<b>C35</b> Milonga: rhythmic structures & musicality	<b>C39</b> Milonga: rhythmic combinations 1		<b>C44</b> Milonga: rhythmic combinations 2	<b>C48*TW</b> <b>C49*TM</b>			<b>C58</b> Combinations of boleos and rebounds	<b>C63</b> Introduction to volcadas					
<b>Fernando Gracia &amp; Sol Cerquides</b>	<b>C3</b> Initiation to milonga					<b>C23</b> Turns: variations, speed and ganchos	<b>C26</b> Free leg, base leg, figures									<b>C59</b> Figures for «Pugliese Word»				<b>C75</b> Dissociation: different torsions	<b>C78</b> Waltz: complex figures	
<b>Ivan Romero &amp; Silvana Nuñez</b>			<b>C11</b> Sacadas					<b>C30</b> Sequences in closed abrazo										<b>C68</b> Sacadas from behind	<b>C72</b> Voleos		<b>C79</b> Ganchos for man and woman	<b>C84*TW</b> <b>C85*TM</b>
<b>Nicolás Schell &amp; Nair Schinca</b>				<b>C13</b> Sliding movements on the axis	<b>C20</b> Elasticity in movements			<b>C31</b> Dynamic changes									<b>C64*TW</b> <b>C65*TM</b>					<b>C86</b> Sacadas with variation
<b>Duo Entre Dos Maria Filali &amp; Sigrid Van Tilbeurgh</b>		<b>C9</b> Parada and pasada				<b>C24</b> Fly to 1... or the colgadas	<b>C27</b> Fly to 2... or the colgadas							<b>C50</b> Torsion 1: pivoting, spiraling & ocho	<b>C53</b> Torsion 2: pivoting, spiraling & ocho	<b>C57</b> Salida Cuarenta				<b>C69</b> Barridas		<b>C80</b> El señor Giro
<b>Gustavo Gomez &amp; Maria Belén Giachello</b>															<b>C54</b> Chacarera Basics				<b>C70</b> Chacarera Deepening			
<b>« Du corps au tango » Sylvie Dugachard</b>				<b>C14</b> Comfort and quality of feet in dance					<b>C36</b> Consciousness of the body in motion			<b>C45</b> Axis Balance Spiral							<b>C73</b> Pelvis center of movement		<b>C81</b> Between masculine & feminine, a shared tango	
<b>Qi Gong-Tango &amp; Tai chi-Tango France Chervoillot</b>	<b>C4</b> From «thinking» to «feeling»				<b>C25</b> Alternating tone / flexibility					<b>C40</b> The body of endless sensation					<b>C55</b> Listening to the partner		<b>C60</b> Cultivating the center				<b>C76</b> The movement of the energetic body	
<b>Fileteado Gustavo Ferrari</b>	<b>10h-13h</b> Ornamental art of B.A.			<b>10h-13h</b> Ornamental art of B.A.				<b>10h-13h</b> Ornamental art of B.A.				<b>10h-13h</b> Lettering to the rhythm of tango				<b>10h-13h</b> Lettering to the rhythm of tango				<b>10h-13h</b> Lettering to the rhythm of tango		

Instrument and singing, from Monday to Saturday, 10am-1pm/3pm-5pm

- \*C 6 Woman's technique: the axis and its control during the dance, dissociation as fundamental movement
- \*C 7 Man's technique: weight control and guidance
- \*C 17 Woman's technique Posture- How to find balance with heels - Different types adornments and how to incorporate them into the dance
- \*C 18 Man's technique: posture and dissociation exercises - Exercises with adornments - Lápicos, cruces and enrosques
- \*C 28 Woman's technique: circular movements
- \*C 29 Man's technique: walk and musicality

- \*C 48 Woman's technique: work of the standing/free leg
- \*C 49 Man's technique: work of the standing/free leg
- \*C 64 Woman's technique: adornments, when to improvise them?
- \*C 65 Man's technique: develop a good guidance/intention
- \*C 84 Woman's technique: use of the axis and balance - Posture and connection points to follow a guide - Adornments
- \*C 85 Man's technique: pivots, connection, dissociation