

# The Most Beautiful Tango in the World

*I'm not going to tell you about Vincent Scotto and René Sarvil's song, **The Most Beautiful Tango in the World**, but about the favorite tangos of tango dancers.*

As a DJ, as soon as I pick up information about a dancer's tastes, I write it down in the comments of the file. Thus, during a milonga where this dancer is present, I can announce that I am dedicating the title or the tanda.

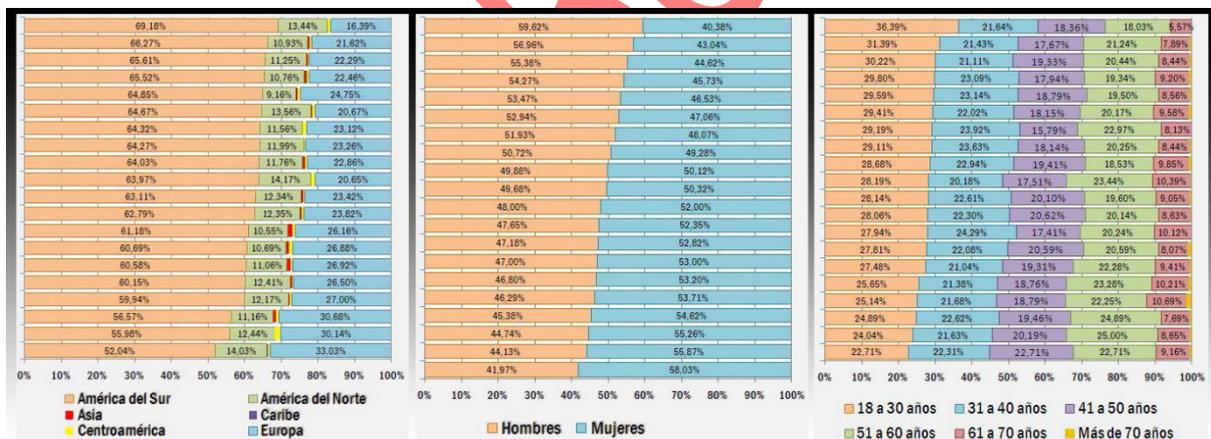
I'm going to play **the most beautiful tango in the world** for this dancer. But he's not alone on the trail. I'm not talking about the arms he'll have to find to dance it, but about all the other participants in the milonga.

Usually, when I announce this dedication, the prom community shows empathy and is ready to dance to the proposed tango. Sometimes I announce that if you don't like it, you'll have to go and complain to the instigator of the tanda, but in fact, no one is going to complain.

Indeed, the second part and the topic I want to deal with here is, **what is the best dance tango?**

Although I'm not from Normandy, I'll answer with **it depends**. This "it depends" makes it useful to have a DJ to animate the milonga. Otherwise, we would have had a "perfect" playlist for a long time that could be served on all occasions.

Tastes change from one milonga to another, from one city to another, from one country to another. The music of Italian milongas does not resemble that of England. The music of an encuentro milonguero is not the same as that of a festival and depending on the age of the dancers, tastes also differ. To go further into the complexity, tastes evolve from one day to the next and even during the milonga.



<sup>1</sup> These 2014 statistics were compiled by [Tango Tecnia](#). What interests us here is not the results, but the observation that according to different criteria, such as geographical area, gender or age, the results are different.

The DJ, when discovering a milonga, will quickly make an analysis according to the people present, the clothes, the shoes, the age and he will be able to use knowledge whose tastes he knows. The organizer himself may have given instructions, but the DJ must know how to interpret them and put them into perspective...

During the milonga, he will continue his evaluation, recording what seems to work better to propose other tandas of this type later in the milonga.

## Live polls

These tests of the dancers are based on the experience of the DJ, but also on methods. To simplify, let's say that there are four main types of music. Music with a predominantly intellectual background such as classical music, sentimental music, urban music and entertainment music.

These four types of music meet in tango and gave rise to the four pillars of tango. The classic is the Pugliese movement (De Caro...), the romantic, Di Sarli (Calo...), the urban, Troilo and the playful, D'Arienzo.

These four orchestras are considered essential in a milonga, because they represent the four aspects, emotions, that avoid monotony and that satisfy the four main sensibilities of the dancers.

Of course, some people could dance for five hours to d'Arienzo or music in the same category, but in a milonga, there are bound to be dancers who like other styles better and it is necessary to identify them and alternate trends.

We sometimes hear that you have to propose a rhythmic tanda, then a more lyrical one, it's not wrong, but it's a simplification of what preceded it. The playful and the urban as opposed to the intellectual and the romantic. You can/should, go into more detail when you're a DJ to avoid the big problem of milongas, dancers who stay two tandas in a row without dancing...

The DJ will notice, for example, that the dancers are rather playful. He will therefore offer more tandas of a style comparable to d'Arienzo and so on. At the end of the milonga, there is sometimes a need for more intimacy and romance. The DJ will gradually turn down the heat to end with a hyper-romantic tanda. Other times it's the other way around. We have to give the wind when people are going to have to drive home so that they stay with stars in their eyes for as long as possible.

So there is no hard and fast rule... The most beautiful tango in the world will not be the same in both cases.

## But what is the most beautiful tango in the world?

I'm not going to ask you to re-read what I wrote above, I'm going to give you some pointers. Many sites and Facebook pages have carried out this type of survey, with very different results.

The reality is that this is very unstable data. Thus, TangoTecnica's statistics gave disproportionate scores for the Sexteto Milonguero. When we looked at the data more closely, we realized that women liked the orchestra twice as much as men. I think that Javier di Ciriaco's charisma and voice are not unrelated to these statistics.

The fact of going through a contemporary orchestra (even if this sexteto no longer exists) allows us to have another source of data, the music played by orchestras.

D'Arienzo and often the late d'Arienzos were favoured by dance orchestras. Anibal Troilo and Pugliese are also over-represented in today's orchestras.

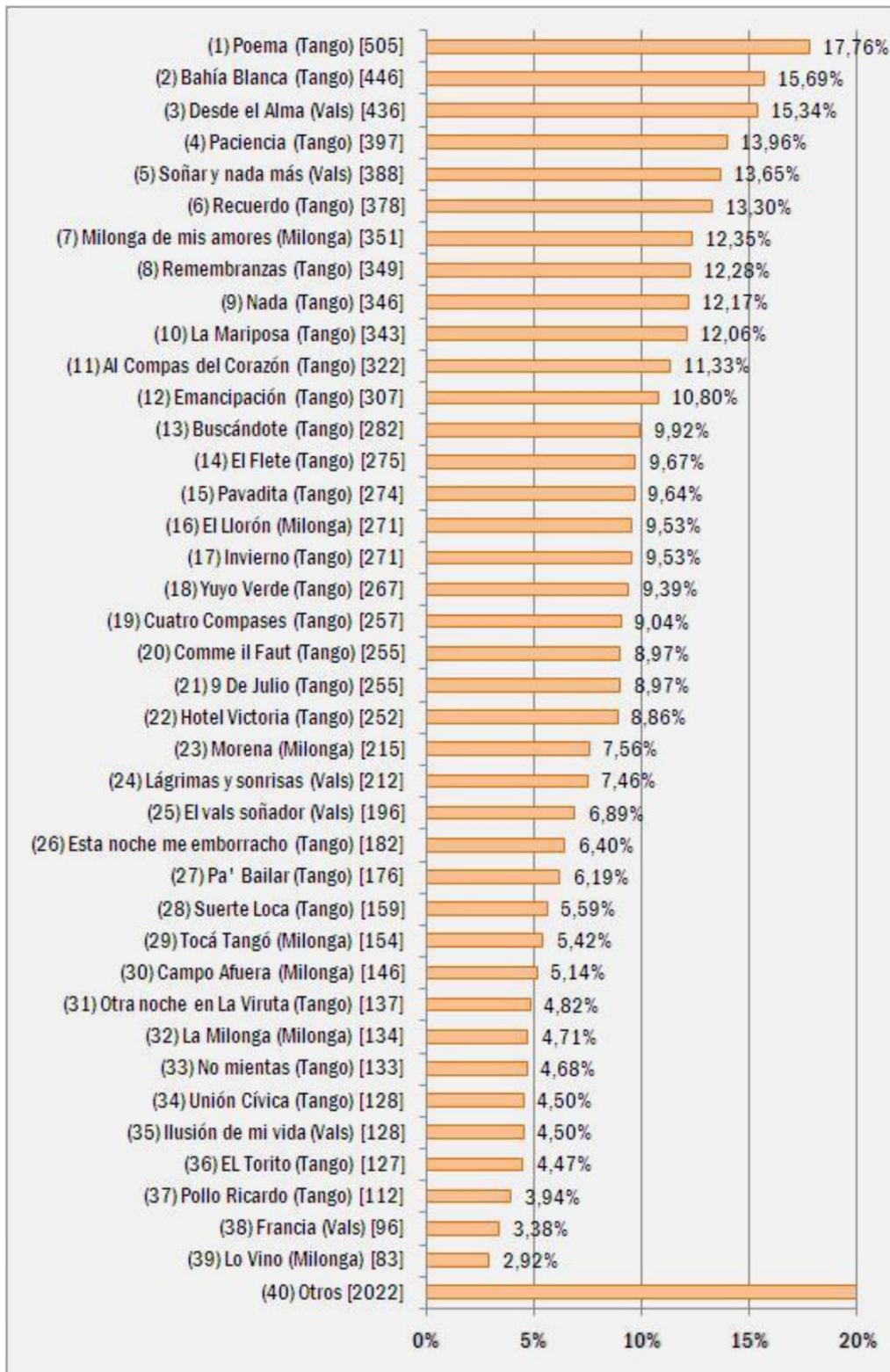
Dancers hear the same themes over and over again, get used to them, dance them better, because they become easier to improvise and eventually result in a better impression and a rise in the rankings.

DJs, especially those who use playlists, by playing the same tracks over and over again, increase this recognition effect.

Yesterday, the resident DJ of a Buenos Aires milonga played Poema (Canaro Maida) twice in a row, as a result of a mishandling in his software. The dancers smiled and danced Poema a second time, especially since the DJ was dancing with his fiancée and one could forgive this romantic double. When Poema started for the third time, the DJ ran to his post to start Invierno. The dancers took it with a lot of sympathy and applauded the DJ a lot (which is rare in Buenos Aires).

This type of misfire on a moderately appreciated track would have been more severely appreciated.

Poema is indeed one of the dancers' favourite tangos, as evidenced by a 2014 survey by TangoTecnica which indicated that nearly 18% of respondents made it their favourite tango.



2 Favorite tangos for dancing (list established by TangoTecnia in 2014 on a panel of 1282 voters).

If you take the time to look at this list, which is now ten years old, you will still find that most of the titles on offer are still in the realm of "working" titles.

In this observation, we can discover the imprint of the DJs who necessarily encouraged the hit tracks, which reinforced the esteem for these tracks.

Other titles fell victim to this success, because they corresponded to a fad, for example because it was put forward by a successful orchestra.

Let's take the example of **Mi Vieja Linda** (don't look for her in this list, she's not there, because in 2014, no one liked this track that had been little recorded before the "Sexteto Cristal" made it a hit (in 2018). In another genre, the Sexteto Milonguero phenomenon of the time is totally extinct today and even among women, it is no longer the first orchestra in the world.

Another source of data is music publications. Some songs have been recorded by ten orchestras and sometimes several times and others have been recorded only once. Recording dates are also very useful for tracing fashions in the twentieth century. A song will be recorded five or six times in two or three years, then go silent, only to reappear ten or twenty years later.

A great tool to find out this is the tango-dj.at database. In the following screenshot, we can see the discography of Poema which was recorded mainly in the 30s, but which has remained in the spotlight and sometimes in a renewed way thanks to contemporary orchestras such as the Romantica Milonguera.

The screenshot shows a search interface for the song 'Poema'. The search criteria are: Genre: (empty), Date (from - to): (empty), Record label: (empty), Composer/Author: Melfi, Disc #: (empty), Matrix #: (empty). The search filters are set to 'Regular'. The results show 48 total results, with 29 unique titles, 48 albums, and 28 artists.

♥	Cue	Cover	Media	Title	Genre	Artist	Recorded	Dur.	Rating	DJ	Album	Recordlabel	Releasedate	Composer	Author
♥	▶		CD	Poema	Tango	Orquesta Eduardo Bianco con Manuel Bianco	1932	3:15	★★★★★	📶	Orchestra Argentina Eduardo Bianco Vol. 2 - Un Beso - AMP (CD-1270)	La Asociación De La Musica Porteña (AMP) - Yoshihiro Oiwa	2008	Antonio Mario Melfi	Eduardo Vicente Bianco
♥	▶		CD	Poema	Tango	Imperio Argentina acomp. de guitarras, piano y violin	1933	2:44	★★★★★	📶	Imperio Argentina - Poema - AMP (CD-1268)	La Asociación De La Musica Porteña (AMP) - Yoshihiro Oiwa	2008	Antonio Mario Melfi	Eduardo Vicente Bianco
♥	▶		78	Poema	Tango	Imperio Argentina acomp. de guitarras, piano y violin	1933	2:45	★★★★★	📶	PARLOPHON B.26089	PARLOPHON		Antonio Mario Melfi	Eduardo Vicente Bianco
♥	▶		LP	Poema	Tango	Imperio Argentina acomp. de guitarras, piano y violin	1933	2:35	★★★★★		Damas Del Tango - 1930-1940 - Disco Latina (DL-140)	Disco Latina	1986	Antonio Mario Melfi	Eduardo Vicente Bianco

*3 In the tango-dj.at database, Poema is recorded 29 times by 28 orchestras (Héctor Pacheco recorded it twice.)*

Specialists will look at the catalogues of the publishers of the time, but it is necessary to follow the orchestras when they have changed publishers and the compilation for a given orchestra does not always exist except for sums, such as the Canaro catalogue by Christoph Lanner.

<https://sites.google.com/site/franciscocanarodiscografia/prefacio>

Discografía de Francisco Canaro

Prefacio

English version

Contacto

Datos faltantes

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Grabaciones en orden cronológico

Grabaciones acústicas (1915-1926)

Grabaciones eléctricas I (1926-1934)

Grabaciones eléctricas II (1935-1973)

2750	HOKCHAIERKA VALENCIANA	Pasodoble	A: Emilio González del Castillo López & José Muñoz Román	Orquesta	ROBERTO MAIDA y coro	ODEON	5082 B	8081	25/04/1935	
2757	LA CUCARACHA	Ranchera	AR: Miguel Eusebio Bucino	Orquesta	ROBERTO MAIDA y coro	ODEON	4939 A	8082	23/04/1935	Sobre el motivo de la canción popular
2758	NOCHES DE BUENOS AIRES	Tango	C: Alberto Soifer A: Manuel Romero	Orquesta	ROBERTO MAIDA	ODEON	4937 A	8083	23/04/1935	
2759	COGOTE	Tango	C: Alberto Soifer A: Manuel Romero	Orquesta	ROBERTO MAIDA	ODEON	4938 A	8084	23/04/1935	
2760	NO ES POR HABLAR MAL	Ranchera	C: Ernesto Di Cicco A: Arsenio Márrol (seud.)	Orquesta	ROBERTO MAIDA	ODEON	4941 B	8089	25/04/1935	
2761	OJOS NEGROS QUE FASCINAN	Tango	C: Manuel Sainza (Manuel G. Sainza) A: Florian Rey (Antonio Martínez del Castillo)	Orquesta	ROBERTO MAIDA	ODEON	4939 B	8090	25/04/1935	Título original: "ROMANZA RUSA (OJOS NEGROS)". Sobre un motivo popular ruso.
2762	SUEÑO DE MUÑECA	Vals	C: Juan Canaro A: Jesse Fernández Bianco	Orquesta	ROBERTO MAIDA	ODEON	4945 A	8091	25/04/1935	
2763	LARGA LAS PENAS	Milonga	C: Alberto Soifer A: Manuel Romero	Orquesta	ROBERTO MAIDA	ODEON	4942 A	8187	11/06/1935	
2764	CADENA DE AMOR	Tango	C: Alberto Soifer A: Manuel Romero	Orquesta	ROBERTO MAIDA	ODEON	4941 A	8188	11/06/1935	
2765	POEMA	Tango	C: Antonio Mario Melfi A: Eduardo Vicente Bianco	Orquesta	ROBERTO MAIDA	ODEON	4945 B 52367 A	8189	11/06/1935	
2766	EL PINCHE	Tango	C: Francisco Canaro & Juan Canaro	Orquesta	INSTRUMENTAL	ODEON	4944 B 51111 B	8190	11/06/1935	Título original: "PINCHE".
2767	LA REFALOSA	Poica Tangueada	C: Francisco Canaro	Orquesta	INSTRUMENTAL	ODEON	4942 B 4980 A	8205	18/06/1935	
2768	AMOR Y PRIMAVERA	Vals	C: Émile Charles Waldteufel	Orquesta	INSTRUMENTAL	ODEON	4944 A 51111 A DSOA E 1642 A LDS 750 A	8206	18/06/1935	Título original: "AMOUR ET PRINTEMPS". El número de reposición (51111) falta la discografía de Canaro de Lefortvich.
2769	LOS PATINADORES	Vals	C: Émile Charles Waldteufel	Orquesta	INSTRUMENTAL	ODEON	4947 B 51112 B	8207	18/06/1935	Título original: "LES PATINEURS".
2770	HOTEL VICTORIA	Tango	C: Feliciano M. Lataza	Orquesta	INSTRUMENTAL	ODEON	4947 A 51112 A DSOA E 1684 B LDS 782 A	8208	18/06/1935	Título original: "GRAN HOTEL VICTORIA".
2771	CANARO	Tango	C: José Martínez	Orquesta	INSTRUMENTAL	ODEON	4980 B	8209	18/06/1935	

4 The recordings of Francisco Canaro (the conductor who recorded the most) represent 200 pages of data. Christoph Lanner's wonderful work will help you find your way around if you are passionate about his work.

Let's also point out tango.info which is not very complete, but which you will surely come across if you do a Google search...<https://tango.info/T0030142643> to find Poema...

The screenshot shows the 'El Recodo Tango' website interface. At the top, there are navigation links for MUSIC, APP, TANGOLINK, TANDA, QUIZ, ARTICLES, and PSY. A search bar contains 'Gregory Diaz' and a 'Find a tango' button. Below the navigation, there are two columns of tracks:

- For listening:** A list of 25 tracks with play buttons and duration indicators. Tracks include 'Chiqué' (9:63), 'Tabernero' (9:47), 'No le digas que la quiero' (9:44), 'Café Domínguez' (9:38), 'Tus labios me dirán' (9:38), 'Rondando tu esquina' (9:37), 'Que falta que me hacés' (9:36), 'Gricel' (9:33), 'Una vez (2)' (9:33), 'Oigo tu voz' (9:31), 'Solamente ella' (9:31), 'Recién Pedro' (9:31), 'Organito de la tarde' (9:31), 'Torrente' (9:30), 'Quejas de bandoneón' (9:29), 'Esta noche de luna' (9:27), 'Pensalo bien' (9:27), 'Te aconsejo que me olvides' (9:26), 'Uno' (9:26), 'Garúa' (9:25), 'Sacale punta' (9:25), 'La tupungatina' (9:24), 'Patético' (9:23), 'La cicatriz' (9:22), and 'Mano brava' (9:22).
- For dancing:** A list of 25 tracks with play buttons and duration indicators. Tracks include 'Te aconsejo que me olvides' (9:52), 'Gricel' (9:49), 'Oigo tu voz' (9:43), 'Organito de la tarde' (9:43), 'Angélica' (9:43), 'Chiqué' (9:43), 'Recién Pedro' (9:41), 'Al compás del corazón' (9:40), 'Uno' (9:38), 'Bajo un cielo de estrellas' (9:38), 'Tristezas de la calle Corrientes' (9:38), 'Tres esquinas' (9:38), 'Sacale punta' (9:38), 'Pobre negrito' (9:38), 'Rondando tu esquina' (9:38), 'Garúa' (9:38), 'Milonga de mis amores' (9:37), 'Que falta que me hacés' (9:36), 'La bruja' (9:35), 'Jamás retornarás' (9:35), 'Mandria' (9:33), 'Dime mi amor' (9:33), 'Pedacito de cielo' (9:33), 'Lágrimas y sonrisas' (9:33), and 'Garúa' (9:33).

5 Statistics according to the tastes of the visitors of the El Recodo tango website.

A more recent survey, since it is updated in real time, is the one carried out by the El **Recodo** website. Poema is not in the list. Instead, we discover a very different selection and in some surprising aspects, but which testify to an evolution.

For example, in 2014, the year of the centenary of his birth, Troilo was little played in France, which was not the case in Buenos Aires where he is adored. I remember this year doing a Troilo year with sometimes five tandas of him in a milonga. My little stone and that of other DJ colleagues and some orchestras have made that now, Troilo is essential in France, too.

Looking at this list, we realize that a lot of tracks are classified on both sides, tangos to listen to and dance to. Some, superb to dance, are only on the listening side, like **Café Domínguez** (which has the difficulty of being difficult to fit into a coherent tanda and that we will generally associate with older tracks with Vargas). I think there is a lack of a real list of tangos to listen to that would not be to dance to and that the list of tangos to dance to could be optimized. Garúa appearing twice in the most danceable can be surprising, as well as the few tracks by d'Arienzo or Di Sarli compared to the number of tracks by Calo...

## Let's move the lines

The role of the DJ is not only to know how to propose what pleases, but also to educate the dancers by pushing them to approach less familiar music.

This type of statistics is therefore useful to define the genres, the trends of the moment, but it does not exempt the DJ from questioning the rich repertoire to find equivalents.

When a little-known tango is a hit at an event, the title quickly rises in fame, because the tango world is very small. Quickly, it will travel around the world and will end up becoming a must-have or a saw, or even falling back into oblivion.

The "good tango" is the tango of a moment. To be an excellent dance tango, it must have its own qualities that enrich improvisation. This is especially important where there are excellent dancers (those who dance to the music, or rather, who dance to the music). The latter are very demanding and if they dance with conviction to the great hits of the milongas, they will be delighted when the DJ offers them a less rehashed or even unknown track, but which has all the qualities to be *The most beautiful tango in the world* for the current tanda.

DJ BYC Bernardo, Buenos Aires, 2024-01-07