

D'Arienzo	Notes (2nd version, updated 4/19/2008)	Singer(s)	*	Recommended Album(s)
1935-38	rhythmic, sweet, Biagi on piano	Echague	I V	El Rey del Compas/70 Años series
1939	transition year, hard rhythm Polito on piano	Echague	i V	El Rey del Compas/70 Años series
1940-44	new orchestra, Salamanca on piano, Maure excellent	Maure	V	El Rey del Compas/70 Años series
45-49	few gems, struggling with "slow" trend of 40s			not recommended
1950-55	new orchestra, rhythm is back, super hot!		I	El Rey del Compas/70 Años series
1955 +	Salamanca leaves 1957, few gems, overblown			
Di Sarli				
1928-31	sextet - elegant, relaxingly rhythmic	Estrella.	i v	Coleccion 78
1939-41	wicked rhythm, virtuosic piano/arrangements	Rufino	I V	Coleccion 78, ToTango
1942-44	slowing down, deeply emotional, singers rule, Rufino dynamic, nostalgic, Podesta delicately robust	Rufino Podesta	i V	Coleccion 78, ToTango
1945-48	Podesta 1947 only, Duran smoky, commanding, singers still rule but signature inst. style emerges	Duran Podesta	I V	Coleccion 78, ToTango
1951-53	poor recording quality, very slow, few gems			Music Hall
1954-58	masterful, spacious, culmination of his sound		I	RCA-Victor 100 Años (Phillips for 58)
Troilo				
1941-42	Virtuoso arrangements, rhythmic to thoughtful	Fiorentino	I V	Troilo en RCA Victor
1943-44	More emotional, nostalgic, slower, singers rule	Fiorentino Marino	i v	Troilo en RCA Victor
1944-50s	Increasing emotion/drama, some gems (vales)	Marino, Ruiz		Troilo en RCA Victor, Arg. to the World
Pugliese				
1943-51	Multi-dimensional, virtuosic arrangements and musicians, rhythmic, very danceable	Channel Moran	I v	Reliquias - Instrumentales Inolvidables I - II
1952-59	Increasing drama, hair-raising solos, virtuosic		I	Instrum. Inolv. II & III, Arg. to World
1960+	Increasing drama, few dance gems, orchestral			From Argentina to the World
Tanturi				
1940-42	Rhythmic, simpler, increasing emotion, singer rules	Castillo	i V	Solo Tango
1943-45	Castillo left in 43, sophisticated, emotional, Campos has powerful, rich voice of 40's	Castillo Campos	V	ToTango
Calo				
1941-44	Tight, rhythmic, romantic, the 40's defined, Beron in 42 & 44 is the ultimate romantic voice of tango	Beron Podesta	V	Reliquias-Al Compas del Corazon Reliquias-Ex. con Podesta, Ortiz, Beron
D'Agostino				
1940-45	Simple, dynamic rhythms, nostalgic, Vargas rules	Vargas	V	RCA-Victor 100 Años
Canaro				
20s	Innovative, rhythmic, king of pre golden age tango		I	40 Grandes Exitos? ToTango?
1930s ~41	Varied - rhythmic, energetic, sometimes romantic (Maida), milongas are amazing, vales good	Fama, Amor Maida	I V	Reliq. -Bailando Tangos, Vales, Milongas Reliquias - Milongueando con Canaro
1942+	Still recording profusely, but quality inconsistent			Reliquias - various (be careful)
De Angelis				
1940s	Great vales, some sweet tangos, light sound, not very gutsy. Many mediocre tracks recorded	Dante Martel	i V	Reliq. - Los Duos con Dante y Martel V2
1950s +	Orchestral, stringy, some gems		i	Reliquias - Instrumentales Inolvidables
Donato				
1932-44	Creative, quirky, infectious rhythms, very fun	Lagos	I V	Coleccion 78
Lomuto				
1922-30	Guardia Vieja sounds, sweet, typical of the times	Estrella.	i v	El Bandoneon EB-138
1931-45	VERY Romantic, many good singers, slower	Omar	I V	Coleccion 78
1945-50	De-Carian influences a la Troilo, more dramatic			Coleccion 78
Fresedo				
1920s	major pioneer, influenced Di Sarli, rhythmic, sweet		I	Las Grandes Orquestas del Tango
1933 - 37	Romantic, upper class, melodic, harp, Ray's voice...	Ray	i V	Las Grandes Orquestas del Tango
1939-42	Upper Class, melodic, w/Ruiz's delicate voice	Ruiz	v	Solo Tango
1943+	New orchestra, tending towards overly lush	Serpa, etc.		not recommended

Laurenz				
1937-42	Rhythmic, pulsing, visionary, virtuoso bandoneonista	Casas	I V	Coleccion 78
1943-50s	Slowing down, romantic, classy, distinguished	Podesta	V	Reliquias - Podesta y Bermudez
Biagi				
1938-39	Simple, catchy rhythms, melodies, fluid phrasing, transitioning from D'Arienzo's influence	Falgas	I V	Reliquias- Sus Exitos con Falgas y Ibanez Reliquias- Solos de Orquesta (all eras)
1940-43	Chunky rhythms, slower, tricky, sparse - Amor in 43	Ortiz	i v	Reliquias- Sus Exitos con Ortiz
1944-47	Slower, drawn out, more melodic	Amor	v	Reliquias- Sus Exitos con Amor
1948+	Transition back to raw rhythm, sparse, strong		i	ToTango
Rodriguez				
1937-40s	Simple, rhythmic, increasingly slower, "happy"	Moreno	i V	Reliquias- Tangos con Moreno
Firpo				
1930s-50s	Quartet - guardia vieja style, rhythmic, vintage		I	Reliquias- Tangos y Valsecitos V2
late 30s +	Orchestra - romantic, unique, traditional		I v	Reliquias- Tangazos de Antaño
De Caro				
1924-28	Sextet (Victor) - pivotal arrangements, A1 line-up		i	RCA Victor 100 Años
1929-32	Sextet (Brunswick) - same sound, arrangements		i	?
1933-40s	Orchestra - wild, crazy rhythms, catchy, some gems		i	Reliquias- Bien Jaileife
1949-53	Sextet re-recording classics - not convincing			Reliquias- Tangos de Rompe y Raja
O.T. Victor				
1925-1936	(Carabelli) Studio orchestra, ahead of their time		i v	RCA Victor 100 Años
1936-1943	(Scorticati) Sound changing with times		i V	Coleccion 78
1943-1944	(Maurano) Tango boom overwhelming need for OTV		i V	Coleccion 78
Demare				
1938-1948	Classy rhythms with underlying drive typical of the 40's, VERY tight orchestra, Quintana excellent	Beron Quintana		Reliquias - Sus Exitos con Beron Reliquias - w/ Miranda, Beron, Quintana

*I = Instrumental V = Vocal lower case = worthwhile upper case = excellent upper case bold = essential

For growing communities:

- The DJ is responsible for educating the community about what good dance music is, by playing **ONLY** good dance music.
- The DJ may have to find creative ways to keep the energy flowing in young communities...but don't push it. When it's time to go home, go home. Trying to bring them back onto the floor may burn them out. After some time, they will gain interest & confidence and become "hardier" tangueros and will stay longer and dance with more energy. Be sensitive, not maniacal.
- Play familiar music - most newer dancers enjoy hearing familiar music. This is part of the "educational process".
- Play music to keep the majority of the people happy - you cannot satisfy everyone, and should NOT play music just to suit a minority of the community, in general.

For established communities & festivals

- Play for the dancers, not to show off your collection. Play a matrix of familiar music, and look for the opportunity to toss in some spice from time to time, but don't call too much attention to the "specials". Sometimes they're not necessary, especially in the first couple dances of a major festival - this is a good time to play familiar music so people from different places can connect in unfamiliar places within a matrix of familiar, comfortable music.
- Identify the dancers who are either the most experienced, have the most influence, etc. and make an effort to keep them dancing, in the hope that this will influence the others to keep dancing too. Caution is advised here - while identifying the major players, keep your eye on the overall crowd as a whole - this is merely something to be considered and balanced....
- Vary the music through the event to gradually build up to a climax, and if there is time (usually takes 4+ hours), a second climax is possible. The variables are speed of the song, emotional content, recording quality, and rhythmic complexity. There are other variables, but these are the big ones.

Special notes on sound equipment and volumes:

Use the highest quality sound equipment possible, and the fewest components possible. All that is needed is a source (CDs or computer), perhaps a mixer, an amplifier (unless the speakers are all powered), and speakers. An equalizer is very handy in the hands of an experienced technician; otherwise it often does more harm than good. Get the horns (tweeters) of the speakers at least 9' above the floor level, and higher IS better. This keeps the sonically tiring high notes out of the dancers' ears. As for volume, the goal is to set the sound system up to be able to play the lowest volume possible while still filling the room with full sound, allowing room to raise the volume, perhaps as the climax builds. Continual loud music causes sonic fatigue.