

## Chapter 8: Dialogue between different melodies



This is the situation in which two melodies have a dialogue, and in which it is likely that we can split the roles between the leader and the follower.

### *Exercises*

🔊 Exercise 1: Listen carefully to Audio 1-8 several times and try to find the following elements:

A: The low-pitch melody of one bandoneón is in dialogue with the high-pitch melody of another bandoneón, in a question-answer way.

B: The rest of the orchestra – piano, double bass and other bandoneóns – are playing the four-beat basic rhythm.

🔊 Exercise 2: Listen to Audio 2-8 and walk following the bandoneón that plays the low-pitch melody. The accents of that melody are reinforced by the claves to help you distinguish it. Stay still in your place when the other bandoneón plays the high-pitch melody.

🔊 Exercise 3: Walk with Audio 2-8, now following the bandoneón that plays the high-pitch melody and stay still in your place when the low-pitch melody with the claves sounds.

🔊 Exercise 4: With Audio 1-8 try walking first with the low-pitch bandoneón, then with the high-pitch one, until you are accustomed to the dialogue between both melodies.

*Tango: Let's dance to the music!*

👁 Exercise 5: Watch Video 1-8 where the man follows the low-pitch melody and the woman follows the high-pitch one and make sure you are doing the exercise correctly. After watching it several times try doing the exercise with your dance partner.

You can practice, first alone and then with your dance partner, starting with Audio 3-8, where you can dance some parts of the music together and some by reversing roles. Also, you can do the same exercise with Audio 4-8. The couple can reverse roles or you can dance together one part and split roles in the other part of the track.