



## Tango Argentine Medal Program

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Bronze		Pattern	Lead Follow	Foot work	Styling	Level
1.	Progressive Basic					B R O N Z E
2.	Cadencia					
3.	Cadencia/Left Turn					
4.	Ocho Cortado					
5.	Cadencia/Right Turn with Ocho Cortado					
6.	Forward Ochos in Cross System					
7.	Forward Ochos in Parallel System					
8.	Back Ochos					
9.	Molinete Right					
10.	Molinete Left					B A R
11.	Forward Ochos with Sacadas					
12.	Back Ochos & Walking Left Outside Partner					
13.	Media Vuelta to Walking & Turning					
14.	Parada to Forward Cross Step					
15.	Parada to Back Cross Step					
16.	Molinete Right with Gancho & Sacada					

Silver		Pattern	Lead Follow	Foot work	Styling	Level
1.	Molinete Right with Lapid & Parada					S I L V E R
2.	Revolving Forward Ochos					
3.	Back & Forward Boleros					
4.	Cross System Cadencias					
5.	Double Right Turn					
6.	Cadencia/R't Turn with Sacada to Deep Back Cross					
7.	Media Vuelta & Barrida					
8.	Molinete R't with Sacadas & Molinete Left with Ronde					
9.	Molinete Left with Sacadas & Molinete R't w' Ocho Cortado var'					
10.	Balanceo & Left Turn Combination for Vals					B A R
11.	Molinete Left with Ronde & Molinete R't w' Corrida for Vals					
12.	Corrida & Back Ocho with Hesitation for Vals					
13.	Tijera, Tomada/Engache & Barrida					
14.	Back Sacada, Barrida & Colgada					
15.	Back & Forward Boleros & Zarandeo F'wd Volcada					

Gold		Pattern	Lead Follow	Foot work	Styling	Level
1.	Cadencia to Enganche & Planeo to Barrida					G O L D
2.	Planeo, Cadenas & Tomada					
3.	Molinete w' Enrosque/Lapiz/Parada & Americana to Enganche					
4.	Rhythmic Cross Steps & Boleos					
5.	Back Ochos with Leader's Play & Back Boleo					
6.	Linear & Circular Corridas					
7.	Molinete Right with Sacadas/Enganche & Calesita					
8.	Forward Volcada & Colgada					
9.	Walking Boleos & Molinete Left with Double Lapiz					
10.	Molinete & Boleo Combination for Vals					B A R
11.	Progressive Left Turn & Back Boleo/Enganche for Vals					
12.	Molinetes, Enganche, Rebate & Cross System Cadencia for Vals					
13.	Back Sacada & Molinete w' Ronde/Sacada to Prog' left Turn					
14.	Colgada & Barrida					
15.	Follower's Back Sacada, Gancho/Sacada & Molinete w' Needle					

Platinum/Open		Pattern	Lead Follow	Foot work	Styling	Level
1.	Revolving Forward Ochos to Sacada Exchange					P L A T I N U M  -  O P E N
2.	Alteration & Forward to Reverse Volcada					
3.	Leader's Gancho & Revolving Back Ochos					
4.	Enrosque/Lapiz/Back Sacada & Cunita					
5.	Follower's Back Sacada to Molinete Right & Alteration					
6.	Media Vuelta, Molinete & Corrida Combination					
7.	Alterations with Overturned Forward Ochos with Sacadas					
8.	Gancho/Sacada, Sacada Exchange & Corrida to Back Volcada					
9.	Molinete Left with Patada & Parada to Leader's Enganche					
10.	Volcada & Enganche Combination for Vals					
11.	Molinetes & Milonguero Dips Vals					
12.	Molinete Left with Triple Sacadas & Colgada					
13.	Short Trajectory Boleo, Colgadas & Barrida					
14.	Re-Volcada & Induced Barrida					
15.	Colgada & Back Volcada					

## Tango Argentine

All Argentine Tango styles have some degree of authenticity because they draw from the practices, idioms, and historical precedents of Argentine Tango as it is and was danced in Buenos Aires, Montevideo, and other cities in Argentina and Uruguay.

Some styles are more popular in a particular city or in venues within a city, but popularity should not be confused with authenticity.

Fantasia and Tango Escenario are authentic for exhibition dancing but not for social dancing and some of the confusion about authenticity may be the result of different styles serving different social purposes during the golden age of tango.

For example, the Villa Urquiza style of tango was danced in very nice clubs, where one was expected to get dressed up and dance very slowly while the milonguero and club styles were danced in more crowded venues, some of dubious reputation with the Orillero style being considered a lower class or street style of tango.

Traditional Tango de Salon requires that dancers exercise respect for the line of dance, but the embraces and characteristic movements can vary considerably across individual styles and in many cases, the same individual would dance somewhat different styles in different venues or to different music.

### 1 and 2 Dance Certificate Examinations

<b>Bronze</b>	Single Dance (figures as per Bronze Medal syllabus) All Medallist Dance Styles – Must be dances available to Bronze Medallists
<b>Silver</b>	1 or 2 Dances (figures as per Silver Medal syllabus) All Medallist Dance Styles – Must be dances available to Silver Medallists
<b>Gold</b>	2 dances (unrestricted syllabus) All Medallist Dance Styles

The candidate will be assessed at medal test standards and will receive an examination report form plus the appropriate Bronze, Silver or Gold Certificate signed by the Examiner on the day of examination.

### Composite Examinations

<b>Bronze</b>	3 dances (made up of any dance or dances) Figures as per Bronze Medal syllabus
<b>Silver</b>	4 dances (made up of any dance or dances) Figures as per Silver Medal syllabus
<b>Gold</b>	4 dances (made up of any dance or dances) Unrestricted syllabus

The candidate will be assessed at medal test standards and will receive an examination report form plus the appropriate Bronze, Silver or Gold Certificate signed by the Examiner on the day of examination.

### Cabaret Examinations

<b>Bronze</b>	Any style or combination of recognised dance styles; and is restricted to Bronze/Bronze Star/Bar/Crest requirements
<b>Silver</b>	Any style or combination of recognised dance styles; and is restricted to Silver/Silver Star/Bar/Crest requirements
<b>Open</b>	Any style or combination of recognised dance styles; and is unrestricted syllabus

These examinations are designed for candidates who have completed all levels of medal examinations or those who wish to incorporate with their medals an exam that is not as technical and allows both student and teacher an opportunity for creativity.