

DJ Policy & Procedures

POLICY

In order to fulfil the Perth Tango Club's goals of encouraging, promoting and developing the art and culture of Argentine Tango, DJ'ing is a critical activity.

The DJ should offer a variety of music styles that have clear dance rhythms, melody line and energy, to serve the diversity of the club's membership.

Milonga and practicas may continue beyond the published finish time at the discretion and agreement between the Host and DJ.

The Club will from time to time run DJ courses to provide training for members who are interested in becoming DJs. New DJs will be provided with a mentor appointed by the Committee to guide them in the use of the Club's equipment, procedures and the choice and arrangement of music.

PROCEDURES

Preparation for the Milonga

1. (Notes on use and settings of the sound and lighting equipment will be provided in a folder in the DJ Box). New DJs shall review their proposed playlist with their appointed mentor in good time for any adjustments to be made prior to the day of the milonga or practica.
2. Before the event, DJs should prepare the playlist of music to be played at the event by selecting mixes that are suitable for the dancers and the event, not just themselves. This includes deciding what proportion of the playlist will be traditional, Nuevo and/or alternative music. The aim is to keep most people dancing most of the time, so music needs to be selected that will inspire dancers. They are more likely to move with a connection to the rhythm ambience of the music.
3. Playlists for milongas are organised in sets of 3 or 4 music tracks (tandas), separated by a 'cortina' (a short piece of music that is different to Tango Music and acts as a curtain to indicate the tanda has come to an end). Tandas are consistently composed of music played by the same orchestra during a given era. Music tracks should have a similar feel to allow dancers to settle into the orchestra's sound and enhance the enjoyment of their dancing.
4. For the milonga on Wednesdays and Tango Cafe on Fridays, the music played shall be traditional tango. However up to two tandas of nuevo tango may be played in the latter half of the evening.
5. For Saturdays' traditional and gala milongas, the music played shall be traditional tango music.
6. For Sunday Ghetto milonga, a mix of 70% up to 90% Nuevo Tango/Alternative music shall be played with the remaining percentage being traditional Tango.

7. Playlists for practicas do not require cortinas, but a coherent selection of several tracks of the same genre (whether tangos, milongas or vals) to allow dancers to practice in a consistent manner.
8. The first track of a tanda has to be strong with lots of energy or a beautiful melody to pull people out of their chairs and onto the dance floor.
9. The middle tracks do not have to be as enticing as the first or last tracks of a tanda but, ideally, should sustain the energy of the first track.
10. The format for playing music at milongas is the continuous repetition of a cycle, of six tandas: two of tango, one of vals, two of tango, and one of milonga (TTVTM).
11. Start the evening by playing music with simple rhythms and work through to the more complex music later in the evening. This tends to help take the dancers deeper into the music. If deciding to play Nuevo/alternative tandas, the preference is to leave these towards the second half of the event.
12. In general do not play requests as this will break up the tandas, flow and feel of the music. The exception being a vals track or two to be played in celebration of a birthday. These tracks should be played between tandas.

Starting the milonga

1. Arrive with plenty of time, in order to set up the sound system and any equipment you may need and check sound levels.
2. Set the ambience by choosing the correct lighting and volume settings.

During the milonga

1. The DJ should be flexible, and watch the dancers in order to adapt the music to their ability, level of energy or tiredness, etc. and keep the floor busy.
2. Play danceable music and strive for variety in style, beat, intensity, energy (i.e. not the same romantic, or high energy style for several tandas) for too long.
3. Stay aware and change the music if people are not dancing as it may be that the music is not enticing them to dance.
4. Monitor and adjust the music volume during the milonga. As the venue fills there will be an increase background chatter and the increase in dancers will act as dampeners reducing the effective volume. When this happens the music volume will have to be adjusted accordingly. Some music players such as iTunes and Windows Media Player do not automatically adjust for the difference in output volumes from music tracks. If using these types of players the DJ must manually adjust the volume control to keep a constant volume through the speakers.

Closing the milonga

1. In Buenos Aires, DJs typically play 2 or more different versions of "La Cumparsita" to indicate the end of the evening. At the Perth Tango Club it is not mandatory but up to the DJ. However, it is good practice to advise the dancers that the event is coming to a close, by announcing "last tanda" so they have the opportunity of choosing their partner for the last tanda.
2. Ensure that all sound equipment, computers and ambience lighting is switched off both at the equipment and at the power point. All output (computer, Laptop, mic, etc) volume controls and the master volume control on the amplifier should be set to the zero positions before leaving.