

# Milonga

(Argentina)

Milonga is an improvisational dance, which can be danced in an even 4/4 rhythm or syncopated. It is an older dance than tango. The steps are simpler, the upper bodies are more relaxed and closer together than tango. Sometimes M or W (or both) can tap with their ft on the floor, playing with the rhythm.

Rhythm: 4/4

Music: Nora's Favorites: Milongas and Waltzes

Formation: Cpls in Milonga pos, M facing out, W facing in, moving CCW around the floor.

## Basic Milonga Position

The dance position is an embrace, similar to Tango, with a few changes: the embrace is tighter and heads are in "cheek to cheek" position. M R hand is on W R shldr blade, M L elbow is pointing to the floor and the palm of his hand is facing the L side of his chest. W L hand is on M L shldr blade with close contact all along her L arm.

## Basic Step and Styling

The basic step is performed in 4 even cts and alternates L, R, L, R for M throughout. Women use opp ftwk.

cts                      Pattern

Man: Travelling twd M's L.

- 1                      Step on L to L.
- 2                      Long step diag fwd on R to L, W on his R side touching her R thigh slightly (outside)
- 3                      Small step diag bkwd on L.
- 4                      Bring R ft twd L ft (feet together pos).

Woman:

- 1                      Step on R to R.
- 2                      Long step on L behind R, M on her R side, touching outside of R thigh.
- 3                      Small step diag fwd on R.
- 4                      Close L ft to R ft, wt is on L ft.

## Variation 1 on Basic Step

cts                      Pattern

Man:

- 1                      With both feet together, put wt on the L ft, pivoting L (CCW) at the same time.
- 2                      Long step fwd on R, W on his R side touching her R thigh slightly (outside).
- 3                      Bring L ft to R ft in feet together pos, pivoting at the same time to face outside circle.
- 4                      Step straight bkwd on R, leading the W twd you.

Woman:

- 1                      With both feet together, put wt on the R ft, pivoting L (CCW) at the same time.
- 2                      Long step bkwd on L, M on her R side touching the outside of his R thigh
- 3                      Close R ft to L ft, pivoting at the same time to face inside circle.
- 4                      Step straight fwd on L.

Style note: Every time you put your feet together, do it very precisely and strongly—it will look "choppy."

## Milonga—continued

**Variation 2 on Basic Step**

<u>cts</u>	<u>Pattern</u>
Man:	
1	With both feet together, put wt on the L ft, pivoting L (CCW) at the same time.
2	Long step fwd on R, W on his R side touching her R thigh slightly (outside).
3	Bring L ft to R ft in feet together pos, pivoting at the same time to face outside circle.
&	Pivot on L 1/4 R (CW).
4	Long step bkwd on R, leading the W twd you.
&	Pivot on R 1/4 L (CCW) to face ptr.
Woman:	
1	With both feet together, put wt on the R ft, pivoting L (CCW) at the same time.
2	Long step bkwd on L, M on her R side touching the outside of his R thigh.
3	Close R ft to L ft, pivoting at the same time to face inside circle.
&	Pivot on R 1/4 R (CW).
4	Long step fwd on L.
&	Pivot on L to face ptr.

**Corrida Garabito**

<u>cts</u>	<u>Pattern</u>
Man:	
&	From feet together pos, wt on the L ft, pivot CCW 90° to the L, rotating the frame to the R to lead the W to pivot to her R.
1	Step fwd on R.
2	Bring L ft twd R ft to feet together pos, pivoting at the same time 1/4 of turn CW to the R, returning to Basic Pos, leading the W twd you.
Woman:	
&	From feet together pos, wt on the R ft, pivot CW 90° to the R.
1	Step fwd on L.
2	Bring R ft to L ft to feet together pos, pivoting sharply at the same time 1/4 of turn to the L, returning to Basic Pos.

**Styling:** This step needs to be performed very smoothly, without "ups" and "downs" —that means at the same level all the time. Don't move the head, and travel only in ct 1. The feet are "drawing" the step on the floor with the toes.

**Traspié (to trip)**

There are many Traspié variations to Milonga. These are the two taught in class.

**Traspié #1**

<u>cts</u>	<u>Pattern</u>
Man:	
1	Small accented step bkwd on R (do not transfer wt).
2	Longer accented step bkwd on R (transfer wt).
3	Accented side step on L to L (do not transfer wt).

## Milonga—continued

- 4 Longer side step to L on L (transfer wt).
- 5 Accented long step fwd on R, placing W slightly to R so that their R outside thighs touch lightly (do not transfer wt).
- 6 Longer step fwd on R (transfer wt fwd).
- 7 Accented step fwd on L (do not transfer wt).
- 8 Longer step fwd on L (transfer wt).
- 9 Step on R next to L (transition step).
- 10 Step on L next to R (to shift wt).

## Woman:

- 1 Accented step fwd on L (do not transfer wt).
- 2 Longer step fwd on L.
- 3 Accented side step on R to R (do not transfer wt).
- 4 Longer step to R on R.
- 5 Accented long step bkwd on L, touching his R leg lightly, outside, thigh level (do not transfer wt).
- 6 Longer step bkwd on L.
- 7 Accented long step bkwd on R (do not transfer wt).
- 8 Longer step bkwd on R.
- 10 Step on L next to R (transition step).
- 11 Step on R next to L (to shift wt).

## Traspié #2

ctsPattern

## Man:

- 1 Step L to L, taking partial wt.
- & Shift wt back to R.
- 2 Close L ft next to R.
- 3 Step R to R, taking partial wt.
- & Shift wt back to L.
- 4 Step fwd on R to R side of W.

## Woman:

- 1 Step R to R, taking partial wt.
- & Shift wt back to L.
- 2 Close R ft next to L.
- 3 Step L to L, taking partial wt.
- & Shift wt back to R.
- 4 Step bkwd on L.

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