

THE TANGO

A ballroom tango from the Argentine. The tango is fairly universal being done in different tempos and in different spirit by various peoples, but universally its interest lies in its rhythm - slow suspended beats varied with quick sharp but controlled beats.

Source - From instruction by Eduardo Velasquez, authority on Argentine tango.

Music - Silencio Tango - Columbia record #36357 (in album C71)
Any slow tempo tango recording or sheet music.

Formation Couples are in ballroom position dancing freely about the floor - the M leads in steps of his own selection.

Steps - Below are directions for some step variations, which can be put together in any sequence that the music indicates. A routine has been arranged to fit the recording of Silencio, and is written out at the end of the page. In executing the steps keep the knees soft and step lightly but with complete body control letting each step flow into the next one; the upper body is kept erect and in a parallel plane with and facing partner. The steps as here written are for the M, W's steps are the counterpart unless otherwise indicated.

NOTE: Each step described here requires 2 meas. of 2/4 music
cts. 1, 2, (meas.1) cts. 1, & 2, (meas.2); these cts. have been
written as: 1, 2, (meas.1) 3, & 4, (meas.2) to clarify descriptions.

Counts Step patterns

BASIC TANGO STEP

- 1 step sdwd. L on LF
- 2 kick RF up in back from the knee, step sdwd. on RF to L (cross R in front of L)
- 3 step sdwd. L on LF
- & short step to R on RF
- 4 close L to R (keep wgt. on RF) -repeat always starting L.

Variations of basic step

1. The step on ct. & may be taken frwd. backwd. or to L, couples turning.
2. The step on ct. 3 may start the turn - M steps in front of his partner toward her R, as she takes a small step R; or he may lead his partner in front of himself toward the L. (cts. & 4 remain as is)
3. With a Final Stamp - stan; LF sharply beside the R (keep wgt. on R) on the very end of ct. 4, and immediately step out with LF for ct. 1

POINT AND CROSS STEP

- 1 touch L toe on floor to L
 - & change wgt. to R, face R and kick L heel up
 - 2 step on LF across in front of RF, bending knees deeply
 - 3 sweeping RF close to floor step R turning to L with partner
 - & short step on LF to L
 - 4 close R to L (keep wgt. on L)
- 1&23&4 Repeat starting R

Variations - cts. 1&2 of this step may be repeated any even number of times in succession and finish with cts. 3&4 starting L.

- Counts SOLO TURN STEP
 1,2 same as basic step (2 steps sdwd. L, R)
 3,&,4 (M walks frwd L,R,L with small steps - keep hands joined over W's head.
 (W, moving with M, makes complete turn to R stepping R,L,R (W's RH, M's LH)
 This step ends on the LF and requires either that the turn (3&4) be repeated and the step finished as a basic step, or that there is a quick shift of wgt., or that the next step begin on the RF as i.e.:
- SOLO TURN AND DRAW STEP
 1,2,3,&,4 solo turn step as described above
 1 Long step to the R on the RF
 2 Draw L to R slowly (keep wgt. on RF)
 3,&,4 same as basic step (L, R, close)
- CORTE
 1 M steps bckwd. on LF, L toe pointed outward
 2 keeping the upper body erect, move wgt. bckwd. directly above the LF, bending the L knee. RF stays in place, R leg straight.
 (W steps frwd. on R close to M's LF. Bend R knee keep L leg and back straight)
 3 Move upper body frwd. so that wgt. is smoothly transferr4d to the RF.
 4 Close L to R (keep wgt. on RF)
 The corte may be done in two cts. only but is more graceful when done slowly. Is often used on the last two cts. of any step.
- CORTE AND BACK BEND
 1,2 same as basic step (2 steps sdwd. L, R)
 3 M corte bckwd. on LF (W frwd. on RF)
 4 (M turns to his L (do not move feet) keeping his R arm curved and static (supporting the W, he bends frwd, from the hips above his partner.
 (W pivots on her RF as she turns to the L bending her R knee deeply and bending her back over the M's R arm.
 1,2 (M turns and moves upper body to the R bringing partner with him to transfer wgt. smoothly to RF. (do not raise W but move her to your R)
 (W pivots on her RF slightly as she turns to the R and transfers wgt. to LF same as basic step (L,R,close)

SILENCIO TANGO - a routing arranged by Grace Perryman to fit the recording Silencio Pattern

- Measures
- I 1-2 Introduction
 1-4 2 Basic steps
 5-8 2 Cross and point steps starting L and R
 9-12 1 Solo turn and draw step
 13-14 1 Basic step with a final stamp (see basic step variations)
- II 1-4 2 Basic steps
 5-8 2 Cross and point steps starting L and R
 9-12 1 Corte and back bend
 13-14 1 Basic step with a final stamp
- III 1-12 Repeat I
 13 small step to L close R to L (ct.1), small step to R close L to R (ct.2).
- IV 1-12 Repeat II
 13 repeat III-13
- V 1-14 Repeat I
- VI 1-12 Repeat II
 13 same as cts. 3,&,4 of basic step

--presented by Grace Perryman