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Open Embrace
[View 1]



Open Embrace
[View 2]



Close Embrace
[View 1]



Close Embrace
[View 2]



Cruzada
[View 1]



Cruzada
[View 2]



Boleo



Gancho



Carpa



Colgada

Introduction

It has been said that **Argentine Tango** is a feeling that is danced. This is probably because it was born out of the emotions of the many immigrants, most of them men, to Argentina in the late 1800's who were away from their homeland and missing their loved ones. The dance became a fusion of their varied ethnicities including many Europeans and Africans. The small "cafés" and brothels of La Boca watched Tango grow as "guapos" (guys) and "compadritos" (street toughs) seduced their women to the steps of a dance they had rehearsed with other men. Then came the downtown cabarets where the children of breeding, the sons of traditional families, went in search of pleasures forbidden by conservative morals.

Only after Tango became a hit in Paris, and after Carlos Gardel's voice brought it to the world, was Tango accepted by the upper classes. It reached its peak in the 40's. Afterwards, in the 60's mainly older people and enthusiasts danced Tango. Then in the mid 1990's Argentine Tango made a comeback among Porteños of all social backgrounds. With the popularity of touring Argentine shows such as **Tango Argentino** and **Forever Tango** came a greater awareness worldwide of this captivating dance. Today there are communities of Tangueros (Tango dancers) in every major city where Milongas (Tango dance parties) are held on a regular basis.

It is no surprise that Argentine Tango has become a favorite of dancers everywhere. It is truly a unique dance primarily due to two reasons. First, it is an improvisation not only in the patterning but also in the musicality. Secondly, it is danced in two systems, Normal System, also, known as Parallel System (i.e. the Man steps L while the Lady steps R or visa-versa) and Cross System (i.e. the Man and Lady step on the L or R at the same time). For these reasons it is danced to a wide range of music from the orchestra of Carlos Di Sarli (slow, even tempo) to the orchestra of Osvaldo Pugliese (more dramatic with varying tempos in each song) to the music of Astor Piazzolla (modern Tango with a classical composition). You will even find people dancing Argentine Tango to other types of music or their favorite contemporary music. As you can well imagine, all of this leads to many different styles.

Despite the creative nature of **Argentine Tango** you will find that there is an underlying code and logic that all Tangueros understand. It can be compared to speaking a language. Once you understand the grammar and vocabulary of that language you can improvise your words and communicate with others who understand that language. You will find that this manual teaches you the grammar and vocabulary of Argentine Tango. The patterns include at least one example of each type of Ocho (figure eight), Molinete (windmill), Giro (turn), Media Vuelta (half turn), Carpa (tent style lean), Barrida (sweep), Gancho (hook), Sacada (displacement), and more. The manual has been written for Salon Style Argentine Tango (a more open embrace or combination of open and close embrace which is usually best for newcomers to dance). While there is certainly no one-way to dance Argentine Tango, this manual will provide you with a clear understanding of the dance and, we hope, inspire you to explore it's many possibilities.

We invite you to discover and enjoy the passion of **Argentine Tango**.

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1. Basico - Basic

MAN					
STEP	FEET POSITIONS	AMOUNT OF TURN	CBM	TIMING	SUMMARY
1	R.F. back	Nil	Nil	S	1 of Basic/ <i>Salida</i>
2	L.F. side	Nil	Nil	S	2 of Basic
3	R.F. forward in CBMP and OP	Slight body turn R.	3 (slight)	S	3 of Basic
4	L.F. forward, L. side leading	Nil	Nil	S	4 of Basic
5	R.F. closes to L.F.	Slight body turn L.	Nil	S	5 of Basic/ <i>Lead Cruzada</i>
6	L.F. forward	Nil	Nil	S	6 of Basic/ <i>Resolución</i>
7	R.F. side	Nil	Nil	S	7 of Basic
8	L.F. closes to R.F.	Nil	Nil	S	8 of Basic

Footwork: Ball Flat throughout

Notes:

1. Although no turn is given in the table, up to slightly less than 1/2 a turn to the left may be made between steps 1-3 and up to slightly less than 1/2 a turn to the left may be made between steps 6-8.
2. Optional feet position on step 5 is R.F. crosses tightly behind L.F.
3. Steps 1 through 8 correspond to the Positions 1-8 in Argentine tango.

LADY					
STEP	FEET POSITIONS	AMOUNT OF TURN	CBM	TIMING	SUMMARY
1	L.F. forward	Nil	Nil	S	1 of Basic/ <i>Salida</i>
2	R.F. side	Nil	Nil	S	2 of Basic
3	L.F. back	Slight body turn R.	3 (slight)	S	3 of Basic
4	R.F. back, R. side leading	Nil	Nil	S	4 of Basic
5	L.F. crosses tightly in front of R.F. (<i>Cruzada</i>)	Slight body turn L.	Nil	S	5 of Basic/ <i>Cruzada</i>
6	R.F. back	Nil	Nil	S	6 of Basic/ <i>Resolución</i>
7	L.F. side	Nil	Nil	S	7 of Basic
8	R.F. closes to L.F.	Nil	Nil	S	8 of Basic

Footwork: Ball Flat throughout

Notes:

1. On step 5, the heel of the L.F. is kept slightly off the floor until the R.F. is released on step 6.

2A. Cambio de Peso en el Lugar – Weight Changes in Place

MAN					
STEP	FEET POSITIONS	AMOUNT OF TURN	CBM	TIMING	SUMMARY
1	L.F. forward	Nil	Nil	S	Walk in Normal System
2	R.F. closes to L.F.	Nil	Nil	S	Weight Changes in place
3	Transfer weight to L.F.	Nil	Nil	S	
4	Transfer weight to R.F.	Nil	Nil	S	
5	L.F. forward	Nil	Nil	S	Walk in Normal System

Footwork: Ball Flat throughout

LADY					
STEP	FEET POSITIONS	AMOUNT OF TURN	CBM	TIMING	SUMMARY
1	R.F. back	Nil	Nil	S	Walk in Normal System
2	L.F. closes to R.F.	Nil	Nil	S	Weight Changes in place
3	Transfer weight to R.F.	Nil	Nil	S	
4	Transfer weight to L.F.	Nil	Nil	S	
5	R.F. back	Nil	Nil	S	Walk in Normal System

Footwork: Ball Flat throughout

2B. Paso al Costado – Side Step

MAN					
STEP	FEET POSITIONS	AMOUNT OF TURN	CBM	TIMING	SUMMARY
1	L.F. side	Nil	Nil	S	2 of Basic
2	R.F. side, having brushed L.F.	Nil	Nil	S	Side Step
3	L.F. side, having brushed R.F.	Nil	Nil	S	Side Step/2 of Basic

Footwork: Ball Flat throughout

2B. Paso al Costado – Side Step

LADY					
STEP	FEET POSITIONS	AMOUNT OF TURN	CBM	TIMING	SUMMARY
1	R.F. side	Nil	Nil	S	2 of Basic
2	L.F. side, having brushed R.F.	Nil	Nil	S	Side Step
3	R.F. side, having brushed L.F.	Nil	Nil	S	Side Step/2 of Basic

Footwork: Ball Flat throughout

2C. Cadencia – Rock Step

MAN					
STEP	FEET POSITIONS	AMOUNT OF TURN	CBM	TIMING	SUMMARY
1	L.F. forward	Nil	Nil	S	<i>Cadencia</i>
2	R.F. back, having brushed L.F.	Nil	Nil	S	
3	L.F. side	Nil	Nil	S	2 of Basic

Footwork: Ball Flat throughout

Notes:

1. Although step 3 is given as 2 of Basic, the *Cadencia* may be followed with a forward walk.
2. No amount of turn is given, however up to 1/4 of a turn to the L may be made between the end of the preceding step and step 1, up to 1/4 of a turn to the left may be made between steps 1 and 2, and up to slightly less than 1/2 a turn L between steps 2 and 3.

LADY					
STEP	FEET POSITIONS	AMOUNT OF TURN	CBM	TIMING	SUMMARY
4	R.F. back	Nil	Nil	S	<i>Cadencia</i>
5	L.F. forward, having brushed R.F.	Nil	Nil	S	
6	R.F. side	Nil	Nil	S	2 of Basic

Footwork: Ball Flat throughout

3. Caminada – Walking

MAN					
STEP	FEET POSITIONS	AMOUNT OF TURN	CBM	TIMING	SUMMARY
1	L.F. side	Nil	Nil	S	2-5 of Basic
2	R.F. forward in CBMP and OP	Slight body turn R.	2 (slight)	S	
3	L.F. forward, L. side leading	Nil	Nil	S	
4	R.F. closes to L.F.	Slight body turn L.	Nil	S	
5	L.F. forward	Nil	Nil	S	Walking in Normal System
6	R.F. forward	Nil	Nil	S	
7	L.F. forward	Nil	Nil	S	
8	R.F. forward in CBMP and OP	Slight body turn R.	8 (slight)	S	3-5 of Basic
9	L.F. forward, L. side leading	Nil	Nil	S	
10	R.F. closes to L.F.	Slight body turn L.	Nil	S	
11	L.F. forward	Nil	Nil	S	Walking in Normal System
12	R.F. forward	Nil	Nil	S	
13	L.F. forward	Nil	Nil	S	6-8 of Basic
14	R.F. side	Nil	Nil	S	
15	L.F. closes to R.F.	Nil	Nil	S	

Footwork: Ball Flat throughout