

Traditional Tango

by Héctor Aricó, 2005

The Argentine Tango is, undoubtedly, the 20th century dance. The secret of its establishment was the inclusion of 'figures' in the embraced partners position and the 'suspension of the movement'. The aim of this work is to recover the oldest and most popular steps of the Tango, being that the reason for its title, *Traditional Tango*, referring to the "Tango de la guardia vieja", which was danced during the first decades of 20th century.

The Tango phenomenon as a specific choreographic form is a combination of elements (way of dancing, music and name) with particular stories. Between the years 1870 and 1890 those elements became associated and resulted in the 'complete Tango', as Carlos Vega calls it in order to refer to the definitively established dance. Later, the lyrics were added, thus originating the sung Tango.

Following is a historical itinerary of the term 'tango', its meaning, synonyms and derived words:

1788 - **tambo**: meeting, party, soirée or dance of black people in the suburbs of Buenos Aires.

1807 - **tambo** is replaced with **tango** but it keeps the same meaning, which is also used all along the Atlantic coast up to Mexico; 'tangos de negros': parties of black people.

1850 - **American tango**: name which the Cuban Habanera receives when it arrives to Spain.

1850 - [Spain] **Spanish** or **Andalusian tango**: name with which the specific lyrical form in the Zarzuela is designated in order to differentiate it from the American tango-Habanera.

1863 - Buenos Aires: the term **candombe** appears which, like tango, refers to the parties of the black people; both terms begin to be used as synonyms.

1870 - [Buenos Aires] **milonga**: until 1880 a synonym for tango or candombe and also a rural lyrical form, later the name of the dance.

1870 - Buenos Aires: the Habanera arrives from the European ballrooms, also with the name of American tango.

1897 - [Buenos Aires] **Tango Criollo** (creole): name that our dance receives in order to differentiate it from the lyrical Spanish or Andalusian tango of the Zarzuela and from the American tango or Habanera. Later, the local names of **Tango orillero**, **arrabalero** and **canyengue** are added as synonyms of Creole Tango.

1905 - [Buenos Aires] **Tango Liso** (plain): to dance with no complex figures.

1910 - [France] **Tango Argentino**: name that our dance receives when it conquers the ballrooms of Paris.

1913 - [Buenos Aires] **Tango de Salón** (ballroom): systematized way of dancing.

Choreography: It consists of figures and/or steps, suspension of the movement and nuances that the dancers perform spontaneously within the 'environment for dancing', popular name: 'pista de baile' (dance floor). The partners -at the suggestion of the man- create their own choreographic version as they go along. Although these figures and/or steps may have a given musical length, the amount of repetitions will depend on the performers. It has no introduction; once the music begins the partners start dancing when they wish to, being the man the one who takes the initiative. With his right forearm and hand resting on the back of the woman's waist he guides the performance of the steps and the direction of the evolutions. The fact that several pairs of partners share a common 'environment for dancing' does not imply interdependence with one another, except for the traditional rule that all of them shall move in a counterclockwise direction.

It is important to point out that the name of some of the figures or steps belong to the 'popular' denomination (corte, refiloneo, molinete, firulete, etc.) while others belong to the 'technical' vocabulary of systematized dance (basic step, crossed step, etc.). Moreover, some figures or steps received more than one name and in many cases documents show the names without being specific on its form of execution.

Historical and geographical location: It is born in the suburbs of the city of Buenos Aires between 1870 and 1890. Throughout its choreographic evolution we can distinguish three characteristic styles: Creole Tango, Plain Tango and Ballroom Tango. It is important to point out that the appearance of a new style did not imply abandoning the old one. It was widely spread among ballrooms and the rural areas of almost the whole country.

Classification: Embraced partners and independent dance.

Musical composition: Introduction: none. Musical phrases of 2 and 4 bars, depending on the version. Musical accompaniment: It has changed according to the times. The basic instrumentation

consisted of guitar, violin and flute; later other instruments were added, such as the 'bandoneón', piano and double bass. It has no fixed melody or lyrics. The lyrics have no relation with the choreography. Some of the Tangos of the beginning of the 20th century had intentionally ambiguous titles such as 'The 69 - suggestive tango' or 'What a ball we're having!'.

Initial location: At any point of the 'environment for dancing'.

Elements: Position for embraced partners;

heads: Faces contact each other in two ways: the left side of the woman with the right side of the man for 'creole style' and 'plain style', or both right sides touching each other for 'ballroom style'.

trunks: The right side of the man's trunk touches the left side of the woman's, thus forming an acute angle. The woman stands facing her partner and he is the one who forms the angle. In the 'ballroom style' both trunks face each other.

arms and hands: The man puts his right forearm and hand over the woman's back above the waist, in the imaginary line that passes below the shoulder blades. In this way he guides his partner using the following fulcrums:

- the forearm
- the tips of the three bigger fingers
- the edge of the thumb, with the palm looking down
- the edge of the little finger, with the palm looking up

The man's left arm -with his hand looking up- forms a right angle over the line of his trunk and shoulder almost backwards, and at the same time offering his palm towards his front and taking the woman's right hand. This position must be firm in order to counteract the pressure from his partner's right arm.

The woman rests the palm of her right hand over the man's left hand to support herself, while she exerts a slight pressure placing her semioutstretched arm, which will allow her to reinforce her balance. Her left hand may be placed in the following ways:

- to rest her palm over the lower part of his right shoulder blade
- to rest her palm over his back
- to rest her palm over the back of his neck

This position for embraced partners may vary according to the personal style of the dancers.

hips, legs and feet: In most figures legs work with the knees semiflexed while the hips may be placed in the following ways:

- the woman's left hip touches the man's right hip forming an acute angle
- facing each other
- both right hips touching each other (refiloneo)

The feet are always moved according to the 6th position of ballet, that is, parallel to each other, and they transfer the weight of the body leaning first on the half tips and then on the heel.

Figures and/or Steps: In the first times the only term used was 'figures', and from the technical systematization the term 'steps' was adopted as a synonym.

- 1 - caminata cortada o paso básico / *clipped walking or basic step*
- 2 - refiloneo
- 3 - paso cruzado / *crossed step*
- 4 - corrida o carrerita / *running*
- 5 - refiloneo con final cruzado / *refiloneo with crossed end*
- 6 - sentada o asentada / *sitting*
- 7 - refiloneo con final cruzado de avance y retroceso
refiloneo with crossed end of forward and backward movement
- 8 - refiloneo con vuelta / *refiloneo with turn*
- 9 - ocho para adelante (desde refiloneo con final cruzado)
eight forward (from refiloneo with crossed end)
- 10 - ocho para adelante (desde paso cruzado)
eight forward (from crossed step)
- 11 - ocho para atrás (desde paso básico) / *eight backwards (from basic step)*
- 12 - ocho para atrás con balanceo (desde paso básico)
eight backwards with swing (from basic step)
- 13 - combinación de ocho para atrás con ocho para adelante
combination of eight backwards with eight forward

caminata: walking.

corrida o carrerita (running): walking over the musical pulses or walking the last movement of the basic step.

vuelta: turning -spinning- right or left.

media luna (half moon): performing the same figure towards both sides or in the opposite direction.

ocho (eight) forward or backwards: like drawing that number on the floor.

cuatro (four): the same as previous.

refiloneo: hips or thighs touching each other.

firulete: step without a specific denomination.

arrabal: limit of the city.

canyengue: slang word; to dance with those the figures not admitted everywhere.

casitas (little houses): clandestine brothels.

cuartos de chinas (girls' rooms): brothels.

lunfardo (slang): "it refers to criminals, to thieves and then it was applied to the jargon allegedly of their own" (Jorge Luis Borges).

lupanar: bawdyhouse, house of frivolous women, brothel.

orillero: away from the Main Square, suburb.

peringundín: ballrooms of a very low category.

Styles	Choreographic evolution	Place of practice
<p>Tango Criollo (<i>Creole Tango</i>)</p> <p>orillero arrabalero canyengue (synonyms)</p> <p>before 1897 until 1910</p>	<p>-It is born from 1870 and completed from 1890. It is a 'way of dancing' the dances of those times: Waltz, Polka, Schottische, Habanera, etc.; it is not a dance yet.</p> <p>Travellers in 1870 saw that new way of dancing. Gestation process: way of dancing, music, name and lyrics.</p> <p>-The oldest document on 'complete Tango' is dated 1897.</p> <p>-From 1896 there is information about street dances between men;* when the police ban them, this custom moves to the public ballrooms.</p> <p>-1903: Establishment of the Tango in the Carnival Balls.</p>	<p>-'Casitas': María la Vasca, Laura, La China Joaquina, the most popular.</p> <p>-'Academias' (academies): Places for dance learning which later were called 'dance schools', when 'academy' became the name for the brothels where men used to go to practise with a professional dancer.</p> <p>-Peringundines, lupanares, etc.</p> <p>-Brothels of the Federal Capital: very little, since dancing and alcohol were prohibited.</p>
<p>Tango Liso (<i>Plain Tango</i>)</p> <p>after 1905 until 1910</p>	<p>-After 1905 the 'contests' begin, making choreography more complex, but at the same time there appears the Plain Tango with no figures, the 'Tango for everyone'.</p> <p>-Most of the society practices it, even in the interior provinces, except at ballrooms.</p>	<p>-Open air places</p> <p>-Public ballrooms</p> <p>-Lupanares, brothels, etc.</p>
<p>Tango de Salón (<i>Ballroom Tango</i>)</p> <p>after 1911</p>	<p>-1910: It reaches Paris through the variety artists and returns successful and 'systematized' to the ballrooms of Buenos Aires. Total acceptance after 1913.</p> <p>-1916: Regulatory order banning 'dance between men' at public ballrooms.</p> <p>-1915-1940: Upright trunks, elegance, rectilinear movement, simple figures.</p> <p>-1940-1950: Tendency to smooth it, due to social status.</p> <p>-1950: nuances called 'ganchos' (hooks) and 'voleos' (random).</p>	<p>-After 1913 in all the environments</p>

* Men didn't 'dance' between them; they only 'practised' between them.

Styles	Musical accompaniment	Figures and/or Steps
<p>Tango Criollo (<i>Creole Tango</i>) orillero arrabalero canyengue (synonyms) before 1897 until 1910</p>	<p>-‘Conjuntos’ (ensembles) consisting of violin, guitar and flute; the harp, clarinet and harmonica could also be added. -After 1908 the brothels of low category, unable to have live musicians, used the ‘pianola’, also called autopiano or autonola. It was a kind of upright piano with a mechanical device of constant speed attached to the furniture and in contact with the keyboard which, by means of a roll of paper with perforations, played musical themes. -Street dances between men used to be accompanied with music from an ‘organito’ (little organ).</p>	<p>caminata caminata cortada refiloneo corrida o carrerita vuelta ocho para adelante ocho para atrás</p> <p><i>suspension of the movement:</i> corte parada quebrada</p> <p><i>nuances:</i> balanceo taconeo sentadita</p>
<p>Tango Liso (<i>Plain Tango</i>) after 1905 until 1910</p>	<p>-By 1910, the ‘cuarteto’ (quartet) is the most popular accompaniment; formed by violin, flute, guitar and ‘bandoneón’ (is a type of accordion of German origin; named after his manufacturer, Heinrich Band). -In the open air places it is performed by the ‘bands’.</p>	<p>The previous ones and: cuatro, sentada o asentada and sentadita For the contests all these figures become more complex and in the Plain Tango they become simpler or directly suppressed.</p>
<p>Tango de Salón (<i>Ballroom Tango</i>) after 1911</p>	<p>-After 1911 the ‘typical orchestra’ appears, consisting of bandoneons, violins, piano and double bass; the piano replaced the guitar.</p>	<p>The previous ones, except quebrada, taconeo and sentadita, and: paso cruzado, rueda o cruzado cortado, arrastrada, molinete, salida, tirabuzón, torno, paso cortado, paseo, ascensor, picadillo, tijeras, toreo, palangana, veteo and corrida garabito.</p>

Suspension of the movement

- corte (cut): both dancers stop at the same time, the partners can ‘sleep in one or two bars’; this term was also used as a synonym of figure.
- parada (stop): one of the dancers stops first and then the other; some documents describe the ‘parada’ as the ‘corte’.
- quebrada (break): both dancers stop at the same time while breaking the figure, that is, modifying their position -they rotate or pivot- or emphasizing with a lateral movement of the hips.

Nuances

- balanceo (swing): back and forth movements.
- taconeo: hitting with the cleat or heel to give more strength.
- sentadita (sitting): the woman pretends to sit down on the man’s thigh.

Mechanization

All the figures and/or steps are mechanized from the dancers in the position for embraced partners, located in the 'environment for dancing' to move in a counterclockwise direction. All the movements receive the weight of the body except those cases in which it will be opportunely explained.

1 - *caminata cortada o paso básico* / *clipped walking or basic step*:

movements: 4 - bars: 1 and $\frac{1}{2}$ - phonetic: 1' - 2' - 3' 4

	1'	2'	3'	4
man	<i>left foot</i> forward	<i>right foot</i> forward	<i>left foot</i> forward	<i>right foot</i> together with left foot
woman	<i>right foot</i> backwards	<i>left foot</i> backwards	<i>right foot</i> backwards	<i>left foot</i> together with right foot

2 - *refiloneo*:

movements: 4 - bars: 1 and $\frac{1}{2}$ - phonetic: 1' - 2' - 3' 4

	1'	2'	3'	4
man	<i>left foot</i> forward	<i>right foot</i> forward left diagonal in front of left foot*	<i>left foot</i> forward right diagonal in front of right foot	<i>right foot</i> together with left foot
woman	<i>right foot</i> backwards	<i>left foot</i> backwards	<i>right foot</i> backwards	<i>left foot</i> together with right foot

* this movement causes both right thighs to contact.

3 - *paso cruzado* / *crossed step*:

movements: 4 - bars: 1 and $\frac{1}{2}$ - phonetic: 1' - 2' - 3' 4

	1'	2'	3'	4
man	<i>left foot</i> lateral to the left	<i>right foot</i> crosses in front of left foot towards the left*	<i>left foot</i> uncrosses behind right foot towards the left**	<i>right foot</i> together with left foot
woman	<i>right foot</i> lateral to the right	<i>left foot</i> crosses behind right foot towards the right*	<i>right foot</i> uncrosses in front of left foot towards the right**	<i>left foot</i> together with right foot

* both hips become ready to accompany the movement.

** both hips face each other again.

4 - **corrida o carrerita** / *running*:movements: 4 - bars: 1 and $\frac{1}{2}$ - phonetic: 1' - 2' - 3' 4

	1'	2'	3'	4
man	<i>left foot</i> forward	<i>right foot</i> forward	<i>left foot</i> forward	<i>right foot</i> forward
woman	<i>right foot</i> backwards	<i>left foot</i> backwards	<i>right foot</i> backwards	<i>left foot</i> backwards

5 - **refiloneo con final cruzado** / *refiloneo with crossed end*:movements: 4 - bars: 1 and $\frac{1}{2}$ - phonetic: 1' - 2' - 3' 4

	1'	2'	3'	4
man	<i>left foot</i> forward	<i>right foot</i> forward left diagonal in front of left foot	<i>left foot</i> forward right diagonal in front of right foot	<i>right foot</i> crosses behind left foot contacting it
woman	<i>right foot</i> backwards	<i>left foot</i> backwards	<i>right foot</i> backwards	<i>left foot</i> crosses in front of right foot contacting it

6 - **sentada o asentada** / *sitting*:

movements: 7 - bars: 3 - phonetic: 1' - 2' - 3' 4 - 5' - 6' - 7' 8

	1'	2'	3'	4
man	<i>left foot</i> forward	<i>right foot</i> forward	<i>left foot</i> toes forward with a bend of right knee*	<i>pause</i>
woman	<i>right foot</i> backwards	<i>left foot</i> backwards	<i>right foot</i> toes backwards with a bend of left knee*	<i>pause</i>
	5'	6'	7'	8
man	<i>left foot</i> backwards	<i>right foot</i> backwards	<i>left foot</i> backwards	<i>right foot</i> together with left foot
woman	<i>right foot</i> forward	<i>left foot</i> forward	<i>right foot</i> forward	<i>left foot</i> together with right foot

* weight of the body on the man's right leg and the woman's left leg.

7 - refiloneo con final cruzado de avance y retroceso

refiloneo with crossed end of forward and backward movement:

movements: 8 - bars: 3 - phonetic: 1' - 2' - 3' 4 - 5' - 6' - 7' 8

	1'	2'	3'	4
man	<i>left foot</i> forward	<i>right foot</i> forward left diagonal in front of left foot	<i>left foot</i> forward	<i>right foot</i> crosses behind left foot contacting it
woman	<i>right foot</i> backwards	<i>left foot</i> backwards	<i>right foot</i> backwards	<i>left foot</i> crosses in front of right foot contacting it
	5'	6'	7'	8
man	<i>left foot</i> uncrosses in front of right foot and backwards	<i>right foot</i> backwards	<i>left foot</i> backwards	<i>right foot</i> crosses in front of left foot contacting it*
woman	<i>right foot</i> uncrosses behind left foot and moves forward	<i>left foot</i> forward	<i>right foot</i> forward	<i>left foot</i> crosses behind right foot contacting it*

* to repeat the same step the man uncrosses his left foot behind his right foot and moves forward while the woman uncrosses her right foot in front of her left foot and moves backwards.

8 - refiloneo con vuelta / *refiloneo with turn:*

movements: 8 - bars: 3 - phonetic: 1' - 2' - 3' 4 - 5' - 6' - 7' 8

	1'	2'	3'	4
man	<i>left foot</i> forward	<i>right foot</i> forward left diagonal in front of left foot	<i>left foot</i> forward right diagonal in front of right foot	<i>right foot</i> crosses behind left foot contacting it
woman	<i>right foot</i> backwards	<i>left foot</i> backwards	<i>right foot</i> backwards	<i>left foot</i> crosses in front of right foot contacting it
	5'	6'	7'	8
man	<i>left foot</i> forward while starting to rotate 180° to change the front	<i>right foot</i> backwards completing a half turn	<i>left foot</i> backwards	<i>right foot</i> crosses in front of left foot contacting it
woman	<i>right foot</i> backwards while starting to rotate 180° to change the front	<i>left foot</i> forward completing a half turn	<i>right foot</i> forward left diagonal in front of left foot	<i>left foot</i> crosses behind right foot contacting it

- If the step is repeated with the same mechanization, both partners shall perform it in 'media luna' (half moon) from the previous one, that is, in a clockwise direction.
- To start another 'refiloneo with turn' in the same direction as the first one, the 8th movement must be stressed and both dancers shall perform it walking, the woman's left foot moving forward while the man's right foot moves backwards, and then they change the front during the first two movements of the next one.

9 - **ocho para adelante** (desde refiloneo con final cruzado)
eight forward (from refiloneo with crossed end):

movements: 6 for the man and 8 for the woman

bars: 3 and ½

phonetic: 1' - 2' - 3' 4 - 5' - 6' - 7' - 8'

	1'	2'	3'	4
man	<i>left foot</i> forward	<i>right foot</i> forward left diagonal in front of left foot	<i>left foot</i> forward right diagonal in front of right foot	<i>right foot</i> crosses behind left foot contacting it
woman	<i>right foot</i> backwards	<i>left foot</i> backwards	<i>right foot</i> backwards	<i>left foot</i> crosses in front of right foot contacting it
	5'	6'	7'	8'
man	<i>left foot</i> uncrosses in front of right foot and moves a short step backwards	<i>right foot</i> together with left foot or crossing in front of left foot contacting it*	holds	holds
woman	<i>right foot</i> uncrosses behind left foot and performs a half eight crossing in front of left foot	<i>left foot</i> performs a half eight crossing in front of right foot	<i>right foot</i> performs a half eight crossing in front of left foot	<i>left foot</i> performs a half eight crossing in front of right foot (right foot is left free)

* to start a new step, the left foot uncrosses behind the right foot and it starts.

Variations for the man:

- he may accompany the woman during movements 5', 6' and 7' performing three 'half eight' backwards and in movement 8' move his right foot together with his left foot.
- he may accompany the woman during movements 6', 7' and 8' as follows:

	5'	6'	7'	8'
man	<i>left foot</i> uncrosses in front of right foot and backwards a short step	<i>right foot</i> backwards and crosses in front of left foot contacting it	<i>left foot</i> a short step backwards*	<i>right foot</i> backwards and crosses in front of left foot contacting it

* during this movement the woman performs the 'half eight' moving forward.

- This variation may be mechanized 'double', the man performs four times the backward movement of his left foot with backward movement of his right foot 5' left-right, 6' l-r, 7' l-r and 8' l-r while the woman performs four 'half eight' moving forward.

10 - **ocho para adelante** (desde paso cruzado)
eight forward (from crossed step):

movements: 6 for the man and 8 for the woman - bars: 3 and $\frac{1}{2}$ - phonetic: 1' - 2' 3 - 4' - 5' - 6' - 7' - 8'

	1'	2'	3	4'
man	<i>left foot</i> lateral to the left	<i>right foot</i> crosses in front of left foot towards the left and begins 180° pivoting to change the front	<i>left and right feet</i> continue pivoting	<i>left and right feet</i> finish pivoting completing the change of front
woman	<i>right foot</i> lateral to the right	<i>left foot</i> crosses behind right foot towards the right and around the man to change the front	<i>right foot</i> uncrosses in front of left foot lateral to the right continuing the change of front	<i>left foot</i> performs a half eight crossing in front of right foot while completing the change of front
	5'	6'	7'	8'
man	<i>left foot</i> performs a half eight crossing behind right foot	<i>right foot</i> together with left foot	holds	holds
woman	<i>right foot</i> performs a half eight crossing in front of left foot	<i>left foot</i> performs a half eight crossing in front of right foot	<i>right foot</i> performs a half eight crossing in front of left foot	<i>left foot</i> performs a half eight crossing in front of right foot (right foot is left free)



Tango del vigilante - 1910: by Sigfredo Pastor

11 - **ocho para atrás** (desde paso básico) / *eight backwards (from basic step)*:

movements: 4 - bars: 1 and ½ - phonetic: 1' - 2' - 3' - 4'

	1'	2'	3'	4'
man	<i>left foot</i> forward	<i>right foot</i> forward until it pushes the woman's right foot	<i>left foot</i> crosses behind right foot 'mirroring' the woman	<i>right foot</i> together with left foot
woman	<i>right foot</i> backwards	<i>left foot</i> backwards while right foot rises heading for the half eight	<i>right foot</i> performs a half eight crossing behind left foot	<i>left foot</i> performs a half eight crossing behind right foot (right foot is left free)

12 - **ocho para atrás con balanceo** (desde paso básico)
eight backwards with swing (from basic step):

movements: 8 - bars: 4 - phonetic: 1' - 2' - 3' - 4' - 5' - 6' - 7' - 8'

	1'	2'	3'	4'
man	<i>left foot</i> forward	<i>right foot</i> forward until it pushes the woman's right foot	<i>left foot</i> crosses behind right foot 'mirroring' the woman	<i>right foot</i> swings towards left foot and moves forward until returning to its place
woman	<i>right foot</i> backwards	<i>left foot</i> backwards while right foot rises heading for the half eight	<i>right foot</i> performs a half eight crossing behind left foot	<i>left foot</i> performs a half eight crossing behind right foot
	5'	6'	7'	8'
man	<i>left foot</i> swings towards right foot and moves backwards until returning to its place	<i>right foot</i> swings towards left foot and moves forward until returning to its place	<i>left foot</i> swings towards right foot and moves backwards until returning to its place	<i>right foot</i> swings towards left foot and moves forward until returning to its place (left foot is left free)
woman	<i>right foot</i> performs a half eight crossing behind left foot	<i>left foot</i> performs a half eight crossing behind right foot	<i>right foot</i> performs a half eight crossing behind left foot	<i>left foot</i> performs a half eight crossing behind right foot (right foot is left free)

Variations for the man:

- he may advance as described, while the woman retreats performing 'eight' backwards; for this purpose his movements shall be wider in movements 4', 6' and 8' corresponding to the right foot.
- he may advance with 'eight' forward while the woman retreats performing 'eight' backwards; for this purpose he will start in movement 4' with a 'half eight' of his right foot crossing in front of his left foot.

13 - combinación de ocho para atrás con ocho para adelante
combination of eight backwards with eight forward:

movements: 8

bars: 3 and $\frac{1}{2}$

phonetic: 1' - 2' - 3' - 4' 5 - 6' - 7' - 8'

	1'	2'	3'	4'
man	<i>left foot forward</i>	<i>right foot forward until it pushes the woman's right foot</i>	<i>left foot crosses behind right foot 'mirroring' the woman</i>	<i>right foot receives the weight of the body and pivots together with left foot accompanying the woman</i>
woman	<i>right foot backwards</i>	<i>left foot backwards while right foot rises heading for the half eight</i>	<i>right foot performs a half eight crossing behind left foot</i>	<i>left foot performs a half eight crossing behind right foot and around the man</i>
	5	6'	7'	8'
man	<i>left and right feet continue pivoting</i>	<i>left and right feet finish pivoting</i>	<i>left foot performs a half eight crossing behind right foot</i>	<i>right foot backwards until placed together with left foot or crossing in front of it contacting it*</i>
woman	<i>right foot uncrosses in front of left foot lateral to the right continuing around the man</i>	<i>left foot performs a half eight crossing in front of right foot</i>	<i>right foot performs a half eight crossing in front of left foot</i>	<i>left foot performs a half eight crossing in front of right foot (right foot is left free)</i>

* to start a new step the left foot uncrosses behind the right foot and it starts.

Milonga and Crossed Waltz

Just a few words to point out that these two choreographic expressions have the same figures and/or steps as the Tango, except for the suspension of the movement. In the case of the Crossed Waltz, the nuances are also suppressed. As regards the 'elements', the Milonga keeps the position for 'embraced partners', whereas in the Crossed Waltz, the position for 'tied' partners is adopted, that is, without contact between faces or trunks. Due to their musical forms the figures and/or steps are stressed as follows:

Milonga: All movements are performed over the accents, which results in a greater musical length of the step. e.g.: *caminata cortada o paso básico / clipped walking or basic step:*

movements: 4 - bars: 2 - phonetic: 1' - 2' - 3' - 4'



Crossed Waltz: The stress of the steps is the same as in the Tango but inserted in the three by four beat of the Waltz, which gives it the name of ‘crossed’ since the binary performance steps are crossed with the ternary beat. e.g.: *caminata cortada* o *paso básico* / *clipped walking* or *basic step*:
 movements: 4 - bars: 3 - phonetic: 1' - 2' - 3' 4



Bibliography

- **Aretz**, Isabel: *Música tradicional argentina; Tucumán, historia y folklore* (Universidad Nacional de Tucumán, 1946)
- **Aricó**, Héctor: *Danzas tradicionales argentinas; una nueva propuesta* (Talleres Gráficos Vilko, Bs. As., 2004)
- **Assunção**, Fernando: *El Tango y sus circunstancias* [2^{da} edición] (El Ateneo, Bs. As., 1998)
- **Bates**, Héctor; **Bates**, Luis: *La historia del Tango* (Talleres Gráficos Compañía General Fabril Financiera, Bs. As., 1936)
- **Botas**, Olga Fernández Latour de: *Atlas de la cultura tradicional argentina para la escuela* (Ministerio de Educación y Justicia, Bs. As., 1986)
- **Carella**, Tulio: *El Tango, mito y esencia* (Doble P., Bs. As., 1956)
- **Darago**, Vicente: *La danza y la urbanidad* (A. Prina, Bs. As., 1908)
- **de Lara**, Tomás; **Panti**, Inés Roncetti de: *El tema del Tango en la literatura argentina* (Ediciones Culturales Argentinas, Bs. As., 1968)
- **del Priore**, Oscar: *El Tango; sus orígenes* (Sidus La Comunicación Médica, Bs. As., 1975)
- **Dinzel**, Rodolfo: *El Tango; una danza* (Corregidor, Bs. As., 1994)
- **García Jiménez**, Francisco: *El Tango, historia de medio siglo* (Eudeba, Bs. As., 1964)
-*Así nacieron los Tangos* (Losada, Bs. As., 1965)
- **Instituto Nacional de Musicología “Carlos Vega”**: *Antología del Tango rioplatense; desde sus comienzos hasta 1920 vol. I* (Edición del Instituto, Bs. As., 1980)
- **Lanuza**, José Luis: *Morenada* (Emecé, Bs. As., 1946)
- **Lima**, Nicanor: *El Tango argentino de salón; método de baile teórico y práctico* (Bs. As., 1916)
- **Lugones**, Leopoldo: *El payador* (Centurión, Bs. As., 1961 [1^{ra} edición, 1916])
- **Lynch**, Ventura: *Folklore bonaerense* (Lajouane, Bs. As., 1953) [Título original: *La provincia de Buenos Aires hasta la definición de la cuestión capital de la república* (La Patria Argentina, Bs. As., 1883)]
- **Matamoro**, Blas: *La ciudad del Tango; Tango histórico y sociedad* (Galerna, Bs. As., 1982)
- **Pesce**, Rubén; **del Priore**, Oscar; **Selles**, Roberto; **Benarós**, León: *La historia del Tango* (Corregidor, Bs. As., 1977)
- **Rojas**, Ricardo: *Eurindia* (Losada, Bs. As., 1951)
- **Rossi**, Vicente: *Cosas de negros* (Hachette, Bs. As., 1958)
- **Sachs**, Curt: *Historia universal de la danza* (Centurión, Bs. As., 1944)
- **Sanchez Zinny**, E. F.: *Integración del folklore argentino*, “El Tango”, pp. 199-226 (Stilcograf, Bs. As., 1968)
- **Schianca**, Arturo: *Historia de la música argentina* (Taller Gráfico Argentino, Bs. As., 1930)
- **Sobrino**, Constantino: *Manual, guía, enciclopedia, crónica y diccionario del Tango* (Las Llaves, Bs. As., 1971)
- **Stilman**, Eduardo: *Historia del Tango* (Brújula, Bs. As., 1965)
- **Vega**, Carlos: *Danzas y canciones argentinas; teorías e investigaciones. Un ensayo sobre el Tango* (Ricordi, Bs. As., 1936)
-*El origen de las danzas folklóricas* (Ricordi, Bs. As., 1975 [1^{ra} edición, 1956])
-“Las especies homónimas y afines de los orígenes del Tango argentino”, en *Revista musical chilena*, año XXI, núm. 101, pp. 49-65, Facultad de Ciencias y Artes Musicales, Santiago de Chile, 1967
- **Vignali**, Marcelo: *Salón de baile; curso de bailes modernos* (P. Tonini, Bs. As., s/f.)

Aricó, Héctor: Traditional Tango.
 - 1^{ra} ed. - Buenos Aires: el autor, 2005. Internet.
 ISBN 987-43-9394-7
 1. Tango - Danzas. I. Título CDD 793.33
 Translation by Daniel E. Coria and Héctor Aricó
 Deposit made as provided by Law 11.723