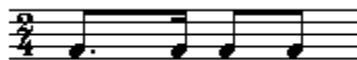


Argentine Tango (Gaucho Style)

In this style of tango, the rhythms are not as important as the patterns and style. It is very freeform—danced with the feeling of the part of the music at any given time. It's about moving together by the man initiating the pre-designed patterns through leading the woman (marking—la marcación), the woman then responds. In Buenos Aires, if the man does not lead confidently, he should not be surprised if the woman waits stating "No me marcastes!" The dance tempo should proceed at a pace that is comfortable (the slower the better).

1. El Abrazo—the embrace.
2. La Caminata—the walk. Sliding and gliding trying always as much as you can to step on the beat.
3. El Paso Basico—the “traditional” 8-step Argentine Tango basic (as opposed to the American Tango 5-step basic). Both the Argentine and the American end the same with the final quick, quick, slow (6, 7, 8, La Resolucion, A.K.A. Cierre, Tango draw, or Tango close). Man begins the basic backwards on the right foot.
 - a. 1; “El Retroceso”
 - b. 2&,3-5&; “La Salida”
 - c. 6-8; “La Resolucion”
4. Resolucion—the resolve or last three steps of the basic. Counts 6, 7, 8. The draw on count 8. Known as the “Tango Close/Draw” in American tango, but it's exactly the same here.
5. La Salida—the exit (literally a repeat of counts 2, &, 3, 4, 5& performed at any time), or doorway since it is also traditionally the beginning of the dance. In the crowded Milongas (dance clubs/halls) in Argentina this step is the beginning to smoothly integrate in the flowing L.O.D. traffic on the dance floor by stepping sideways in and then traveling in the line of dance.
6. La Cadencia—rock step instead of 6,7,8, then salida to resolve.
7. Ocho Adelante—front figure 8 for the woman begins after count 5, the cross.
8. Ocho a Tras—backward figure 8 for the woman begins on count 3 instead of caminata, continues with caminata, resolucion.
9. La Parada—the stop. Instead of 3,4,5, stop the woman, who ochos over the guy's right foot, together, then 6, 7, 8.
10. La Castigada—beings at 3 when woman cuts her right foot to her hip and continues with 2 front ochos to cross and resolucion.
11. El Sanguchito—the sandwich (or mordida from morder=to bite). During ochos a tras, stop the woman (like a parada) with the right foot, sandwich with the left, she ochos forward out of it to the resolucion.
12. El Gancho—hook, same choreography as sandwich, but man locks woman's left foot with his left after the first front figure eight, the woman then hooks between the man's legs and finishes her left figure eight to cross and resolve.
13. El Giro—grapevine for both, caminata, resolucion.
14. El Lapiz—Pencil for the man (woman repeats grapevine and ends with a stop).
15. La Calecita—Carousel
16. La Sacada—literally displacement begins after the cross, continues directly to resolucion. Woman does two front ochos but man's lead is different.
17. La Cunita—cradle rocks. A very common, tight, comfortable rocking step that can be used as a holding pattern, to turn corners, to wait for a cadence in the music. Basically a step touch in a forward/backward pattern, while rocking the upper body opposite your partner.

Tango is a modern ballroom dance of Argentinean origin. It was introduced and widely popularized in Latin America in the early 20th century and introduced into the U.S. about 1912. Considered disreputable at first, the dance is characterized by a great variety of long steps and frequent posturing; it is rather graceful and usually requires a large amount of space. Tango music is in $\frac{2}{4}$ or $\frac{4}{4}$ time, with a characteristic dotted rhythm. Both the music and dance of the tango were influenced by the Cuban *habanera*:



Slow

& quick-quick