The new tango of post-war Paris was significantly different from the earlier ragtime era tango. Intricate variations were replaced by simpler walking steps arranged much as the Argentine tango is today. Then another style of dancing tango entered Parisian dance halls around 1923. In addition to the slow and smooth habanera style, dancers could now dance the same steps to faster, more rhythmic music, in a similar fashion to the one-step. This was the tango milonga. A 1928 dance manual by Boucher and Gaffet summarized its style this way:

"The steps of the milonga are essentially the same as those of the habanera. The difference is the following rule: The movements are doubled, that is to say they are counted in half-counts instead of whole counts. But each time that one foot takes a whole count on the ground (i.e. a slow step) the other foot, during the second half-count, stamps near the foot which is on the ground. This is the major rule of the tango milonga."

The following are just a few steps selected from many.

Men's steps are described below. Women dance opposite unless otherwise noted.

**Part I**

1) **La Marche**

\[
\begin{array}{cccc}
\text{stamp} & \text{stamp} & \text{stamp} & \text{stamp} \\
W & L & R & R & L & L & R & R & L & \text{backing the lady} \\
\end{array}
\]

Note: In translating the Parisian dance manuals, these stamps may also be interpreted as quieter beats against the supporting foot, rather than onto the floor.

2) **Habanera**, pivot

\[
\begin{array}{cccc}
\text{stamp} & \text{stamp} & \text{stamp} & \text{stamp} \\
W & L & R & R & L & L & R & R & L & R & L \\
\end{array}
\]

3) **Le temps d'arrêt**

\[
\begin{array}{cccc}
\text{stamp} & \text{stamp} & \text{stamp} & \text{stamp} \\
W & L & R & R & L & L & R & R & L & L & L & R \\
\end{array}
\]

**Repeat all of part I**

*continued*
Milonga 2

Part II Milonga with all quick steps

1, 2, 3) La Marche, Habanera and Temps d’arret as done as above, but with rhythmic quick steps (no stamps). The Temps d’arret is only done two times instead of three.

4) Le huit

\[
\begin{align*}
\text{WP} & \quad \text{L} & \quad \text{R} & \quad \text{L} & \quad \text{L} & \quad \text{L} \\
& \quad \text{R} & \quad \text{R} & \quad \text{重复} \\
\text{重复} \\
\text{partner also crosses in front each time}
\end{align*}
\]

5) Le huit variation

\[
\begin{align*}
\text{PP} & \quad \text{L} & \quad \text{WP} & \quad \text{R} & \quad \text{L} & \quad \text{CP} & \quad \text{R} & \quad \text{WP} & \quad \text{L} & \quad \text{R} \\
& \quad \text{重复} \\
\text{cutting} & \quad \text{in front of partner} \\
& \quad \text{between} \\
& \quad \text{partner’s feet}
\end{align*}
\]

6) Corte

\[
\begin{align*}
\text{WP} & \quad \text{L} & \quad \text{R} & \quad \text{L} & \quad \text{L} & \quad \text{R} & \quad \text{L} \\
& \quad \text{R} & \quad \text{R} \\
& \quad \text{possibly turning in place a little}
\end{align*}
\]

Repeat parts I, I and II, then begin I until music ends.

SOME SAMPLE NOTATION CODES:

- \(L\) = slow left step
- \(R\) = quick right step
- \(\uparrow\) = step fwd
- \(\Rightarrow\) = point without weight
- \(\Rightarrow\) = cross L behind R
- \(\Rightarrow\) = close L to R with weight
- \(\Rightarrow\) = waltz pos.
- \(\Rightarrow\) = promenade position
- \(\Rightarrow\) = turn to the right
- \(\Rightarrow\) = turn left (CCW)

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