"El Tango Argentino"

Metodología de Baile Teórico y Práctico

Precio: $4.00

Rep. Argentina
ABOUT THIS EDITION
v 2.0

I began work on this translation in 1997, during the 9th Stanford Tango Week. Translating was done by the following team, over the following two years.

Elena Melendez
Luba Petrovich
Jade Burns
Angela Amarillas
Maritza Bodine

I typed up their handwritten notes, cleaned up the deteriorated photocopy illustrations, and laid out this format.

However the project ran out of time and volunteers before translating was finished. And the translations are a primitive first draft, still needing many corrections. I wanted it to be perfect before making it available.

Over the years, I hoped to find the time and assistants to finish this project, and that still hasn't happened. So rather than waiting any longer, I'm turning to crowdsourcing, releasing the incomplete translation, in hopes that others (you?) can help finish it. Everyone has volunteered their time, including myself. We’re hoping that others can now step up and offer their time and expertise. The final version will be offered as a free PDF to anyone who is interested in it, as this is.

Here is what this translation needs:

• Translating the section on Ochos, pp 40-41 of this draft, and Sentadas # 5, 6 and 7, pp 46-49. I have inserted the original copy.

• Proofreading and corrections.

• Uniform terminology. Some of the translators kept the original terms for dance steps (Pasos Paseos, Tango Acompasado), while others translated them into English (Traveling Steps, Tango a Tempo). I prefer using the original terms, so I’m gradually replacing the translated terms.

• Ensuring that all of Lima’s FE DE ERRATAS (at the beginning of his book) are accounted for. A bonus project would be analyzing the significance of the handwritten notes that someone made throughout the book.

• Lima’s history of dancing, on the original pp 7-9, seems to be copied from other standard dance manuals, but it should be translated, to be complete. A scanned photocopy of the original can be downloaded from the same site as this translation.

You may e-mail me at vintage@stanford.edu. Any help will be very much appreciated, by many tango historians.

- Richard Powers

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El Tango Argentino de Salon
Nicanor M. Lima, Buenos Aires, circa 1916

SYNOPSIS OF THE CONTENTS

Introduction describing what the book contains, mentioning that tango steps may also be done as waltz, polka, etc.

Prologue defending the Argentine tango.

Opening words about the importance of dancing.

What to wear, how to act when going out dancing.

Rules for deportment conduct and behavior at a dance. 35 rules are listed.

I. Basics Dance positions, directions of travel on the floor.

II. Saltitos Rapid movements, quick steps. 4 Saltitos.

III. Pasos paseos Slow traveling steps. 3 Pasos Paseos.

IV. Cruces de pies Crossing the feet, including ocho-like single crosses and lateral grapevines.

V. Pasos de tango acompasados Combinations comprised of slow steps (III.) and saltitos (II.)

VI. Vueltas Traveling waltz turns.

VII. Molinetes Walking turns done in place.

VIII. Paso Lateral Side steps.

IX. Pique Acompasado Quick alternating steps, similar to those in the maxixe.

X. El Ocho Single cross-steps, comprised of 3 steps per crossover.

XI. Sentadas Pauses in the walking, in a sitting posture (what others at the time called Cortes). 8 Sentadas.

XII. Media Lunas Combinations of two Pasos de tango acompasados, one done forward and one backward. 14 Media Lunas.

XIII. Paseos A short tango pattern repeated three or six times, to fill 12 bars of music.

XIV. Terminaciones, Salidas Concluding figures. He says he will describe 20 of them in Volume 2 of this book.

XV. Corridas Runs, comprised of four steps within one bar of music.
METHOD OF DANCING
PRACTICAL THEORY
TO DANCE
THE
“Argentine Tango”
OF THE SALON
BY
NICANOR M. LIMA

This first part of the Method, which is the fundamental part of the dance and which appears with the motto that “He who does not know, learns, and he who knows, perfects,” not only facilitates to the student the perfect and complete learning of our true and popular tango, but it also serves as the base for learning different dances without needing the teacher, such as the waltz, polka, mazurka, schottische, etc., incorporating all the movements of the tango to the time of the music of the aforementioned dances.

The same “figures” of the tango at one time, modernize the aforementioned dances (and the "One Step" and "Two Step" especially), thus these steps can be applied to whatever dance, speeding up or slowing down the execution of the movements in accordance with the timing of the music of the dances.

THE AUTHOR

[Note: this book is undated, but someone hand-wrote "1916" on the photocopy, and I'm inclined to agree. The woman's dance frock on the cover is quite specific to 1913-1915, and thus could be on a book published the following year. Or perhaps Buenos Aires fashions were a year or two behind Paris and New York. - R.P.]
THE PURPOSE OF THIS BOOK

PROLOGUE

by the poet Dermidio T. Gonzalez

For some time, the Argentine Tango has been the topic of conversation in all of the social circles of the country, in all of its artistic manifestations, even in commercial, industrial and popular realms. The word Tango has been the banner of certain enthusiasts, and the subject of impassioned discussions that have gone even beyond the borders of its homeland.

But unfortunately, as happens with all lovely native things which do not deserve the faith of those at home, it has been necessary that the Argentine Tango has been imported from Paris, in order to be danced in the ballrooms of the aristocracy, just as it would happen in the suburb, or on the ranch of straw and clay, whose (as the) traditions of the beautiful bygone days have already been disappearing from the confines of the pampas.

The reader will agree with me that all great ideas have met serious opposition, but we are sure that these same opposers, if they see the Argentinean Tango danced with the poise, elegance, trueness, and sensitivity that characterizes our lively "Creoles", they will instantly change their negative opinion. To clarify, the tango that is danced by the "orillero" and our typical compadre, deserves our most severe censure.

In this sense, the author of this work, with his noble patriotic spirit, wants to contribute by his efforts to the diffusion of this school of tango, in accordance with the most elementary rules imposed by gracefulness, correctness, and morality, so that the Argentinean tango can be danced without fear, without badly dissimulating and unjust scruples, and with absolute calmness in whichever ballroom.

It is desirable, then, that the trouble and pains that Señor Lima has taken deserve the decided protection of the national element, so that the tango occupies the place in which it belongs: in the company of the most beautiful traditions of our land.

Dermidio T. Gonzalez
Let’s see now what Marcelo Vignale has to say about the dance, in his work “Salon del baile.” I recommend this book because it is a complete and easy to understand course in modern dances; it is dedicated to his sisters Celina and Elena, and to his disciples.

He says:

THE SECOND EDITION

Encouraged by the success of “Salon del baile”, which was graced by the followers of the elegant goddess Terpsicore, I give to the followers of the dance this second edition, asking only that the experts show a little kindness.

Instead of ambitiously seeking non-existing merits, my work’s sole goal is to spread the art of sociability, for which I have always regarded with predilection.

This delicate and beautiful art is still unknown by many, misinterpreted by others, and almost ridiculed or seen as a useless formula. But those who study it diligently learn that the social dance is essentially an art as expressive as the music, and that by strengthening one’s character, fine-tuning one’s social conduct, and educating one’s heart, it teaches us to be gallant and sophisticated, and it ennobles us by making us shine like diamonds.

We don’t, therefore, solidify the art of the dance into only pure dancing; no; that act constituted by movement to the rest is only a material embellishment which provides elegance and grace (which no doubt are not insignificant advantages), but grace and courtesy are its essential parts, and a good dancer must earnestly cultivate them. Two minutes of exquisite social conduct are worth more than one masterfully danced waltz.

Lately the society dance has suffered a real reaction, because the old and majestic dances, stern and elegant, have returned to invade the dance halls and modified themselves with more modern dances inspired by them.

Like all reforms of this type, there is never a lack for confusion, and many new dances aren’t interpreted well, maybe because of a lack of a school or a theory to give it uniformity. I have done nothing more than to gather together the easiest dances and those which are more popular with the younger generation. Not one step have I listed without consulting with the most well-known authors, because to launch myself into an open field would have been pretentious and vain. I have studied as much as I could, and believe I have interpreted them well.

Let the dance authorities be kind and the amateurs accepting of my greatest effort. This is the prize that I seek and which will crown my small book and hard work.

- The Author

THE DANCE

Introduction

This recreational exercise, from a hygienic point of view, is healthy for adolescents and young people of both sexes, and efficiently contributes to their physical development, earning, therefore, a first place among gymnastic exercises.

To achieve optimal results, it must be understood that dancing, and any other exercise, must not be abused. One must prudently calculate its duration and how it relates to the strength, age, and constitution of those who are dedicating themselves to dance. Abuse is always fatal to health: we have experienced many cases, mainly young ladies who have given themselves passionately to this exercise, in the vice-filled atmosphere of the dance halls, bothered by lack of sleep and uncomfortable corsets, have contracted pulmonary affectations which were the cause of painful and incurable illnesses.
The over-excitation which results from the abuse of this exercise is as dangerous to the lungs as a cold, and all precautions one might take to protect the lady from the cold weather upon exiting a dance hall are insufficient to protect her from those terrible infirmities that medical science in many cases cannot conquer.

The famed teacher Mr. Pichetti says, “Dancing is one of the most hygienic exercises because of the movements that an organism executes. It accelerates respiration, facilitates digestion, influences vital functions; blood flows more readily through the tissues; there is a feeling of vigor and general well-being that seems to rejuvenate us. Muscle movements carried out in dancing augment our physical strength and consistency of our nerves, with muscles in our extremities working the hardest. Dancing tempers nervousness and sensitivity, most of all in young people.

Dancing is also good for the spirit; it livens one’s mood, teaches us to move our bodies naturally and with grace, gives agility and harmony to our bodies, strengthening us and making us elegant.

The Greeks, who in their educational programs proposed the noble goal of forming a beautiful soul inside a beautiful body, promoted dancing, music, and poetry, naming them as the arts of the Muses. Spartans and [efebos?] also learned to dance and to bear weapons.

In his “Republic,” Plato classified dance as the instrument through which to teach elegance, beauty, and grace.

Dance is fun for the spirit; this is why it has such a great influence on the muscular system.

A couple carried by the waves of music can arrive to the pinnacle of dance and experience the most delicious pleasures.

Dancing, therefore, has produced in every era and in every population, from the most educated to the most uncivilized, the most perceptible delights.

The Greeks and Romans practiced dancing from the very first ages, and the young girls danced around sacrificial altars. After three centuries, when Christianity began to spread, dancing was one of the most celebrated ecclesiastical ceremonies. The Church Fathers danced and St. Basilio said, “dancing is the favorite occupation of the angels in Heaven (How can we not dance on earth?)”

Greatest Physical Importance of Dancing

I think it’s useful to discuss separately an important calculation used to show how dancing can be important to the physical being, and how much energy can be generated through its movements.

A physically healthy woman dancer, without being especially strong or resistant, can easily attend a party lasting five hours or more. If she is fond of dancing she will dance four out of those five hours more or less consecutively.

The effort produced by the movement in a dance step is more accentuated than the effort produced by the movement in a 70 centimeter long walking step. There are about 130 steps per minute in the average dance (taking into consideration the tempos of the different dances.)

If in one minute there are 130 steps, then in one hour there are 7800 steps, and in four hours of dancing at a five hour soiree there should be 31,200 steps or movements with the effort equivalent of a 70 centimeter walking step, which add up 21,840 meters.

That’s almost 22 kilometers covered by a dedicated dancer with a movement that is perhaps greater than the movement of a walking step.

Then, ladies, which of you gentle readers is up to a respectable fifteen mile walk in four hours? Nevertheless, inspired by your genteel goddess Terpsicore, you have been given the strength and virtue to effect a miracle when you are in one of her temples to praise her.

Some of the priestesses of this goddess of dance (we may call them so because of their great enthusiasm and predisposition to dance) attend two or three dances lasting six or seven hours; and more than once, particularly in Carnival season, I have seen them go to three dances in a row over a span of four or five days,
dancing a total of seventeen or eighteen hours, which is calculated to be 140,400 steps or equivalent movements, which correspond to a beautiful 100 kilometers covered pedibus calcantibus by one of those lovely dancers without showing any sign of fatigue due to an energy level comparable to that of a great athlete.

Anyone can verify the authenticity of these calculations, in which the numbers have been rounded down rather than exaggerated.

With this it is justified that “dancing is the exercise which produces more energy and develops the body most efficiently than any other physical exercise.”

What to Wear, How to Act

I

The young man experiments with impressions in the moment that he must use a society suit for the first time, the one that demands a certain chic and distinction that not everyone possesses and can only be acquired after a long practice.

The suit must be black and tailor made for the person who is to wear it.

At a gathering, if it is not a familiar (informal) one, gentlemen shall present themselves in black suits, gloves, white tie, and [clac?].

The gloves should not be removed from the hands.

Lately, the popularity of the [clac?] has declined because it is uncomfortable and useless.

One should not arrive at a dance before the indicated hour, nor be late without a justifiable excuse.

II

Rules To Be Observed

1a. The guest shall begin by paying his respects to the hosts or the hosts’ representatives; then entering the hall, he shall greet the rest of the guests with a simple bow to the left or to the right.

2a. At the beginning of each piece of music, the gentleman chooses a lady from where he is sitting, then walks over to her during the first bars of the song.

3a. He shall present himself to the lady with reverence, standing about one meter away. Bowing gracefully and elegantly bringing the [clac?], or in its absence his right hand, to his chest in an act of greeting, or letting his arms fall naturally at his sides, with an amiable expression on his face he shall ask for the honor to have the dance he wishes.

An experienced man can sometimes ridicule himself through his movements, words, terminology or, in the end, wanting to practice ad literam studied ceremonies which are elegant and graceful only when effected with natural simplicity and experience.

4a. If the lady accepts, he will offer her his arm; he brings his right arm forward, and leads her to the dance floor. He bows again before they begin to dance.

5a. If the lady has promised the dance to someone else, the gentleman shall bow and leave quickly, without asking any of the other ladies sitting nearby to dance.

6a. It is not acceptable to ask a lady to dance after the band has started playing, because it might give the impression that she is the gentleman’s second choice.

7a. At dances where there are dance cards, commitments are secured generally during the first few songs. The gentleman asks a lady for a dance and she gives him her dance card, on which he inscribes the dance promised and his name.

8a. When the song is over the gentleman leads the lady back to her seat and bows to her again. She returns the greeting.

9a. The gentleman shall not escort the lady to the buffet unless she is accompanied by her parents or their representatives, or at least asking their permission.
10. A married woman may take a walk through the room and accept a refreshment from a gentleman.

11. The gentleman must have a simple, correct, and unexaggerated style of dance, especially in figured (set) dances.

12. Young people may not dance unless they can correctly execute the waltz, the Boston polka, mazurka, and other figured dances. These must be danced with confidence and elegance.

13. People who don’t know these dances should not be invited unless they are close to you or you’re trying to curry favor.

Some say they do not dance [per posa]. I think the real reason for not wanting to dance is the fear of dancing an ugly figure or not being up to date on the current dances; it’s a difficult situation when, facing an opportunity, a dancer doesn’t wish to dance.

14. A gentleman shall help the ladies put on their cloaks and wraps, and must be mannerly at every opportunity.

15. If the hostess asks him to dance with the ladies who would have otherwise remained seated, the gentleman shall gladly do so.

16. Guests should, first and foremost, ask the hostess to dance. If she declines, they shall give preference to the other ladies of the family.

The host and his sons have the obligation to dance with the guests.

17. Generally, only those who have been properly introduced to you are invited so as not to have an embarrassing situation.

18. When a gentleman is introduced to a young lady, he must first ask her parents or her companions to make the introduction.

19. It can happen that in the figures of a particular dance (such as the cotillion) a gentleman must dance with a young lady he has not formally met; in such cases, the man must introduce himself or ask a friend to make the introduction at the end of the first figure.

20. Upon introduction to a young lady, the gentleman must offer greeting without extending his hand, unless she offers her hand to him first.

21. Upon entering the hall, a father must escort his daughter and a son escort his mother; preference is given to the older siblings.

22. The host and hostess shall stand near the door before the dancing begins to receive their guests.

23. Gentlemen who are related to or intimate with the host family should offer their arms to the ladies without escorts.

24. The master of ceremonies should stay alert and make sure that all the ladies get to dance, and see that everyone shares in the joy of the occasion.

25. The lady who has been introduced to a gentleman must accept his invitation to dance and decline any other offers for as long as the conversation lasts.

26. It is a serious mistake for a gentleman to forget a promised dance with a lady. Likewise, it is equally grave to forget a commitment in order to accept another one.

This could cause displeasure, which should nevertheless not be acknowledged.

27. The lady must be pleasant and courteous, and smile at those who greet her. When she dances she must keep her body naturally straight and not lean on her partner’s arm. She must keep a correct and modest behavior in order not to draw criticism.

28. It is a condemnable lack of manners for a gentleman to come to a dance uninvited; education prohibits this and a cultured and elegant society will not admit him.

29. One must not go to a dance with friends without having first obtained the permission of the hosts.

30. Before leaving the house, each gentleman must greet and thank the host and hostess.

31. At a family dance no gentleman must present himself as a relative if he is not on the guest list.

32. Within eight days after a party, those who attended must pay a visit and leave their calling cards to show their gratitude to the host and hostess.

33. Two or three days after the dance, gentlemen would do well to take his calling
card to the ladies to whom he was introduced (two calling cards if she is married), and with whom he danced with several times or chatted for a long time.

34. The host has the obligation to exchange calling cards with all of the guests who sent theirs.

35. It is not acceptable to give a calling card to a young lady.

III

Reverences

He who studies what is beautiful must first and foremost learn to bow.

There are many bows which are styled and vary according to the place and the people who frequent there.

In general, a reverence must be done slowly, gracefully, elegantly, and naturally, looking at the person to whom it is directed, lowering one’s eyes during the bow and looking at the person again upon rising.

There are many other rules that I should list, but I’ll omit them in order to not overextend myself.

I shall enter, then, the practical part, where I shall teach other indispensable things for lovers of the dance salons.

Note: Pages 7-9, a general history of dancing, have not yet been translated. If anyone would like to take on this project, many tango historians would be grateful.

BASICS

Couple’s Posture

The couple should be standing one in front of the other, the man placing his right hand higher than the hip and at the left side of the woman’s waist, as shown in Fig. 1.

Fig. 1

She in turn will support her left hand on his right shoulder, without resting her elbow on his arm, and both, with the other two arms stretched to just about their total extension, take each other’s hands; he places his left palm over the woman’s right hand fingers.

Both hands will be always at the height of the man’s shoulder.

A note about diagrams:

“Footprints, keys and lines”

The black footprints indicate the man’s feet and steps, while the white are for the woman.

The black line corresponds to the man’s left feet and the woman’s right. The dotted line indicates the other feet. Having established this
difference in the lines and in the feet to facilitate
the learning and comprehension of the foot
movements, note that the keys located behind
the footprints will indicate the beginning of any
figure that comes up in the course of this
Method. The first movement that dancers
should make should always be from the place
determined in how they stand (See Fig. 2), to
begin the dance.

![Fig. 2]

The letters "I" and "D" that you find in this
course of this Method next to the feet of the
dancers, indicate the left feet ("I") and the right
("D").

Vectors ("Itineraries")

The man will lead the dance and going
through these "vectors" that Illustration 3 shows
to us, the "sides" (the couple's right or left) will
be distinguished by their arms.

There are four vectors. They are:
"Advancing", "Retreating", "Diagonals" (right
and left, forward and back), and "lateral" (also
to both sides), that the couple goes through
when dancing. They are in the picture that
describes with the feet how to execute the
movements, and which the arrows indicate in
Fig. 3.

Let's suppose that the feet located in the
center of the preceding illustration is the couple
standing in the determined place. As the man is
the one who leads the dance, if he advances, he
will walk in a nice straight line with his front,
and the woman, taken with him, will go back
with her contrary foot. If he retreats, then she
advances. In the "diagonals", they will go in a
diagonal direction from the point of departure,
allowing them to go forward or backward, and
to both sides. In the "laterals", they will dance to
the side, to the right or left, dancing always with
the woman on the opposite foot and side of the
man.

The rules of the dance to begin are: advance
with the left foot and retreat with the right. In
the cases in which neither is done, but instead
begin with the opposite foot to the side on
which you would like to mark whatever
"figure". This is to say, if the man initiates the
movement intending to mark a figure to his
right, he starts out with his left, and vice versa if
he wants to go to his left. The woman does the
same with her opposite foot.

As you see, the woman does everything
backward, retreating if he advances and vice
versa. She dances with the opposite foot and in
the "lateral", to the opposite "side". If he turns
to the left, she will do it to the same side, and
vice versa, all this occurring because the man is
leading the dance and they are standing facing
each other.
POSIIONS OF THE BODIES

Couple Lined Up

This position of the bodies lined up which are exhibited in Fig. 4 shows that the couple will always dance one in front of the other, allowing them to go through all the "vectors" in this position and to both sides.

Couple in Parallels

"In Parallels", as seen in Fig. 5, is to say that the couple will dance always one to the side of the other, giving one the front and the other the back, keeping this position in whichever of the "vectors" that they go through and to both sides.

In this position, the dancers' sides will always coincide, that is to say, the right and left sides of their respective bodies (See Fig. 5).

"In parallels, advancing" or "retreating" is to say that the couple is dancing, both always giving the front or the back to one side only (left or right).

In Fig. 6, we are presented with a couple in the position of "in parallels, advancing", to the left, because the man leads the dance and advances. If, in going back, in the same position in which we see the dancers, then this would be called "in parallels, retreating" to the right, and both would be leading with their backs.
As with the other positions, in this one, one may also go through all of the other "vectors" and go to both sides.

It is only in this position that the woman advances or retreats the same as the man, along with him, but always with the opposite foot and side.

As has been demonstrated, the tango has three positions, which are: "in line", "in parallels", and "in parallels, advancing", or "retreating".

The tango also has a secret that resides in these same "positions of the bodies" which you have just learned. The secret consists of the fact that all of the steps which are done while dancing in one position, whichever of the three, can also be done from the other two positions, as will be demonstrated further on. This point is very important to the dance, so it would behoove the reader not to forget it.

The difficulty of the tango, which has been proclaimed as the most elegant and beautiful dance of the world, consists in that, of the diverse combinations that can be done, there is never a case in which the couple can separate or release each other, dancing alone or solo. In combining or going through whichever step, they can change from one "body position" to another, but always conserving the posture of the dance (See Fig. 1).

It is necessary to put things in their place, and consequently, to tell Europe what our true tango is. It is the case that in the other hemisphere, and even in our own country, that in our labors to create many diverse steps, many have applied to our beautiful dance whichever capricious little silly thing imaginable, making the posture of the couple, and in the end, the dance itself, ridiculous. They are saying that their steps were formerly proper personal steps that belonged to the tango, when in my opinion they never knew the dance scientifically. It is these circumstances which have brought me to the publication of this book, to regulate and spread the knowledge of the true Argentine Tango, the one and only, and to point out that there is no "Parisian tango", and if there were, it would only be a degenerate copy of the Argentine Tango.

Do not try any of these steps without having understood well what this author teaches. And after having mastered the movements of the feet, memorizing them, soon thereafter you should practice them with the music to familiarize yourself with its timing and to embody the characteristics of the dance in each step; hence the music will facilitate very much the learning of the dance.

For your learning, you should go through a tango with whatever instrument, always slowly, and begin to dance. In the course of this Method, in all cases, you will follow the arrows which indicate the "vectors" to carry out the steps. The progressive order of the numbers that you will soon see (1,2,3,4,5,6,7, etc.) will also indicate the successive movements of the feet to execute the steps, as described in whichever drawing or description of the "vectors".

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**FIRST PART**

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I

"Dancing the Tango"

The timing of tango music is a slow 2/4. Each part is composed of 8, 16, or 32 bars, which are the usual rules for composition, but in general, each part of the majority of tangos is composed of 16 counts, and the author of this Method has taken as the base for the steps 16 bars to regulate the dancing of the tango, dividing them into "figures" of 1, 2, 3, 4, 8, and 16 bars.

The figures are all of the positions and combinations of the bodies and of the feet that the couple will execute when dancing.
The dance is composed of the following figures: saltitos (rapid movements), pasos paseos (travelling steps), cruces de pies (crossing the feet), pasos de tango acompasados (rhythmic tango steps), vueltas (turns), molinetes (wind-mills), pasos laterales (side steps), piques acompasados (rhythmic piques), el ocho (the "8"), sentadas (seated figures), medias lunas (half moons), terminaciones (finishes), paseos lentos y alternados (slow and alternating travelling steps), and corridas (runs).

II

"Movimiento Rápido" or "Saltito"

What do these two terms mean? They refer to the two movements that are done just about simultaneously within the half count of the music, describing different figures of the feet.

EXAMPLES

Number 1

In this “rapid movement” or "saltito" Number 1, the dancer puts his foot out to one side (whichever), and in placing the toe's point down, he immediately brings his other foot to it, resting his body over his sole, slightly flexing his legs to do all of this.

DEMONSTRATION

To the Right

With the man or the woman standing where the footprints are drawn in Fig. 7 (I. D.), close to the key which indicates the starting of the step, take a short step to the side with the right foot, setting down the toe of that foot with the leg flexed, as demonstrated in the foot-print D1 of Fig. 7.
downwards upon doing these two almost simultaneous movements, well in time and within the half count of the music, keeping his or her body as shown in Fig. 8.

That is to say, making a "run" to one side. Each two "saltitos" are equal to one bar of the music.

No. 2

In this "saltito" No. 2, the "come and go" (vai-ven), when you advance as in the case we just saw, you also go back, one foot resting the body over its point with the leg flexed, and in one movement, almost simultaneous to the last, you advance the other. When you retreat, you advance a little first, one foot letting the weight of the body fall over the toe, with the leg flexed, and you retreat quickly to the other.

The Manner of Doing It

To the Right

With the man or the woman standing in a determined place, that is to say, as shown by the footprints of the illustrated feet (I.D.), located above the key which shows the beginning of the step in Fig. 9, and desiring to go forward, he or she will go back first with the right foot (D-1), resting the body over the toe of that foot, with the leg flexed, advancing quickly with the left (I-2) in a movement which is almost simultaneous with it, keeping this foot in the air (I-2), that is to say, without touching the floor, at a height of 5 centimeters and with the leg nice.
and extended as denoted in the preceding Illustration, doing all of this within the half bar of the music.

**To the Left**

This step only differs from the previous in that it starts with the opposite foot.

With the man or the woman standing in a determined place, that is to say, as shown by the footprints of the illustrated feet (I.D.), located above the key which shows the beginning of the step in Fig. 10, and desiring to go forward, he or she will go back first with the left foot (I-1), resting the body over the toe of that foot, with the leg flexed, advancing quickly with the right (D-2) in a movement which is almost simultaneous with it, keeping this foot in the air (D-2), that is to say, without touching the floor, at a height of 5 centimeters and with the leg nice and extended towards the front as denoted in the preceding Illustration (#10), doing all of this within the half bar of the music.

![Fig. 10](image)

This "saltito" is composed of two movements and is difficult, when either advancing or retreating, so much practicing is required for its domination.

When you advance, as we have just demonstrated, you go back first with one foot and the other is put out towards the front, and when you retreat, you advance first with one foot, and the other is then placed towards the back, resting the body over the foot which advances, in this last case.

The side of this figure will always be distinguished by the foot with which you begin or mark the first movement (I), as in the "saltito" No 1.

**No. 3**

In this "saltito", No.3, you cross one foot in front or behind the other foot, advancing quickly with the opposite when you cross in front, or, when retreating, when you cross behind, always crossing the feet; but of these, the one that stays in front when you advance and that which stays behind when you retreat, will rest over its toe, while the other will rest over the sole, one knee behind the other, with the legs together and lightly flexed.

**The Manner of Dancing the Step**

**To the Left**

With the man (or woman) standing, he advances the right foot (D-1), crossing it in front of the left, placing the toe down, and immediately advancing also the left a little (I-2) behind the right, resting over the sole of said foot (I-2), making these two movements almost simultaneous and within the half bar of the music, keeping the feet crossed, with the left knee behind the other, the legs together, lightly flexed, resting the weight of the body over the foot which marks the second movement (I-2) and keeping that foot in the form that is demonstrated in Fig. 11.
The present "saltito" is to the left advancing, and to dance it to the right, you do the same with the opposite feet.

With the dancer standing in the place where he chooses to practice the "saltito" No. 3 to the right retreating, as is shown with the illustrated footprints (I.D.) located below the key which indicates the starting of the step, he retreats with the left foot (I-1), crossing behind the right, placing it down with the toe, and in one almost simultaneous movement, he also retreats a little with the right (D-2) in front of the left foot, which moved first, resting the weight of the body over the sole of this foot with which he marked the second movement (D-2) - remaining with the feet crossed, with the left knee behind the right, with the legs together and slightly flexed (See Fig. 12), doing these two movements within the half count of the music. Dancing this step to the left is done in the same way, with the opposite foot.

The side of this "saltito" is distinguished for the side contrary to the foot with which you start. This is to say, if you cross first with the right in front of the left, advancing quickly this one in back, as in the case of Fig. 9, the side will be to the left, and vice versa is you cross first the left in front of the right, advancing this other quickly behind the first. When retreating, you observe the same rule. (See Fig. 12).

No. 4

In this "saltito" No. 4, when you first put out one foot forward, turning to the side of the foot with which you started, you will cross immediately behind with the contrary foot (see Fig. 14). And when you put it out to the back first, you will turn the foot to the opposite side to the side on which you are going to dance the step and quickly you will advance the other, turning it to this side (Fig. 13).

In both cases, the foot that stays behind always rests over its toe, the legs staying crossed and a little flexed, the knees together and one in back of the other, and finally the foot that steps behind always rests over its toe, the legs staying crossed and a little flexed, the knees together and one in back of the other, and finally the foot that stays always in front rests over its sole.
The Manner of Doing It

To the right, retreating first with the foot of the same side.

Standing, the man or woman retreats the right foot (D-I), crossing it behind the left, and after having placed the toe of that foot down with a flexed leg, he/she advances the left foot immediately (I-2), turning to the right in one almost simultaneous movement to that, all within the 1/2 bar of the music, which is the timing this “saltito” No. 4, staying with crossed feet, the right knee behind the left, together, the legs somewhat flexed, and resting the body’s weight over the left foot (I-2), which stays in front while the other rests on its toe.

Fig. 13

The dancer should practice this move (like all moves) until he knows it well, following the diagrammed feet in their order (D-1) and (I-2), keeping his/her body in the position that is shown in the preceding Fig. 13.

This “saltito” is to the right and to the left, you do the same thing with the contrary foot.

To the left, advancing first with the foot of the same side.

With the man or woman standing (in all cases, look for the key in the diagram that indicates the beginning of the step), advance the left foot (I-2), turning it to the same side and placing the side of said foot, retreats the right (D-2) immediately, crossing it behind the left, resting it over its toe. With the legs slightly flexed, doing these movements just about simultaneously and within the 1/2 count of the music, keeping the feet crossed, the right knee behind the left and resting the weight of the body over the right foot (D-2) which rests on its toe (see Fig. 14).

As we have just learned this to the left, to the right is done the same with the opposite foot.

As you see, this “saltito” No. 4 is done always to the side (laterally) and crossing the feet.

The side is marked by the foot on the side on which you start, or on which you make the first movement (1), and consequently, you can start off with either of them, putting it out to the front or to the back, but always crossing the opposite; that is to say, if you put one foot out first towards the front, you will cross the other behind, and vice versa, if you start off to the back.

Fig. 14
This “saltito” no. 4 is differentiated from the “saltito” no. 1 in that you cross your feet and you do it from to the sides, so in that other step, you always advance one foot and retreat the other, and vice versa, and in this step, you also put out one foot toward the front and the opposite towards the back and vice versa, but always crossing them to the side.

All of the black dotted lines that you find in this Method indicate one of whichever of the feet. In some of the steps that you will learn further on, they will indicate the “saltitos” or that which should be danced (2 almost simultaneous movements) within the 1/2 count of the music, with the dotted line corresponding always to the foot which marks the 2nd movement.

These same can be done in the 3 “positions of the body,” going through whichever of the vectors and to both sides.

Combining one with another and repeating them successively, doing 4 movements within each bar of the music, forms the “run” that will be taught at the end of this Method.

III

“PASOS PASEOS”
(Traveling Steps)

What are “pasos paseos”? They are that part of the tango that are executed when walking a natural step through the “figures” shown, well in time with the music, and giving the steps the most elegance possible. These “pasos” are divided into “serenos” (calm steps), “accompasados”, and “alternados (alternating), each 2 steps being equal to one bar of music. You can do them going through all the “vectors” and in whichever of the 3 positions of the body.

DEMONSTRATION

“Pasos Paseos” Serenos
Calm Traveling Steps

The present Fig. 15 shows the man marking the pasos paseos serenos, and the rule of the dance upon beginning to execute them, is that you begin with the left foot (if you mark them with the woman, she will begin with the right foot, retreating).

Advancing

Fig. 15

In effect, with the dancer standing in the determined place, he advances with the left foot (I-1), taking a natural step well in time with the music, then another equal step with the other foot, which stayed firm (D-2), and successively the dancer repeats the same thing, walking with looseness, with much grace, naturalness and elegance, well in time with the music, with the body serene yet straight, and describing semi-circles or curved lines with the feet on walking (see Fig. 15).
“Pasos Paseos” Acompasados  
Flexed Traveling Steps

Advancing

With the dancer standing (we already know that the illustration of the man shows us the position of the body and the drawn soles the movements that the feet should do), take a step with your left foot (I-1), stretching the leg to its complete extension until you place the sole of that foot on the floor, and you flex simultaneously the right leg upon taking this step, over whose foot the body weight rests, as you see in Fig. 16. Then you do the same with the contrary foot, and successively, you repeat all of this, advancing and well in time with the music.  

Retreating, simultaneously, you extend one leg toward the back, and you flex the other until it places on the floor that toe that corresponds to the leg that is extended, resting the weight of the body over the foot that remains firm.

[that sentence was X’d out as in errata.]

Afterwards, as when you advance, you do the same with the opposite foot, and successively, you repeat all of this, retreating.

As you see, this step differs from the previous only in that it is done flexing one leg and stretching the other simultaneously, transferring the body downwards each time that you flex a leg because it rests over the corresponding foot to this, but always with the torso nice and straight, instead of walking naturally and with serenity as with those others.

There are those who get used to executing these steps balancing or swaying the body to the opposite side of that of the foot on which the body rests and whose leg flexes, but this author believes that although none of this is bad, you should always do it without exaggeration, that is, inclining the bodies slightly to one side and another with much grace and finesse on marking them, in order not to sway, conserving the torso erect and straight.

“Pasos Paseos” Alternados (Alternating)

The alternating steps only differ from the previous in that they form them in one and another manner of doing them; that is to say, of one and another step, which is equal to marking one time one paso paseos serenos, and another time the other paso paseos acompasados. Practice this.

The characteristic of this step is that of a person who limps.

You can begin to mark these indistinctly, with whichever of the previous steps, marking first a “serenos” or “acompasados” traveling step.
To begin dancing then, advance with the left foot and retreat with the right, but in the course of the dance, you will be able to advance or retreat with whichever of the feet although always with that which does the following movement. The same thing will occur with the previous.

As you have just seen, in the 3 manners of doing these traveling steps, you observe the rules of the dance upon beginning to mark them, in as much as in all of them, you have started out advancing with the left foot.

For the dancer’s learning, follow the progressive order of the numbers (1,2,3,4, etc.) that indicate each movement of the foot, and the direction of the arrow that also shows how to go through the “vectors.”

Every 2 “pasos paseos” equal one bar of the music, and as we have taken as the base of the dance the parts which compose 16 bars to regulate our dance, if you mark 32 bars, these will take up 16 of those bars, or one part of a tango.

The steps will begin always when one of whichever part of the tango music begins. This is to say, they begin in the first bar, counting each one, and you will notice that upon finishing the 32 “pasos paseos,” you have also concluded that part of the music. If the last 2 steps (31 & 32) do not coincide with the last bar of the part (16), they will be poorly executed, meaning that they were hurried through or delayed in being marked, or that they were not started on time with the music, or the step or beat of the music were lost.

Practice them in whichever of the 3 “positions of the body”, passing from one of these to another successively, to both sides to learn them well, going through all of the vectors and dancing in this form one or various complete tangos.

Also you can do them while “vueltas” (turning), doing “3/4 turns,” “1/2 turns,” and “1/4 turns,” to either the right or left, and going through whichever of the “vectors.”

Indistinctly, all can be done dancing “serenos,” “acompasados,” or “alternados” traveling steps, or a combination of these, but as in the “acompasados” traveling step, it is that which always forms the “fall” (transfixing the bodies downwards resting them over the flexed legs when the couple dance), turning or not, in the four cases (“vueltas”, 3/4, 1/2, or 1/4 turns), we convene marking the step, whichever of them, always executing as the last movement an “acompasados” traveling step to give it more flair, with much grace, tempo, and the most elegance possible.

The first will be formed by four steps, the second of three, and third of two, and the fourth of one, rotating the bodies simultaneously upon doing all this to whichever side when dancing, apply all of them over the point of departure in order to learn them well.

You can rotate to the side of the foot with which you begin the step as well as to the other side.

These preceding indications are dependent on the dancers’ enjoyment, so if they want, they can do them just as “pasos paseos serenos”, as we have said before.

When you execute the traveling steps, going through one of whichever of the vectors, in one of the 3 “positions of the bodies,” in whichever direction (side), following whichever drawing that describes how the feet move. The learner will want to return over the point of departure (if he advances, he will retreat, and vice versa, etc.), he will do it with the foot that marks the last step or movement without the beat of the music.

In whichever of these 3 forms in which you mark these “traveling steps,” you can return to the point of departure also by dancing “saltitos” Nos. 1 & 3. In this case, you will not return with the foot on the side on which you have done the last step or movement, but on the contrary. That is to say, with the on which executes the penultimate movement, or that which is the same, with the foot on the side which marks the “saltito.”
The man will lead the woman when he dances with her, and going through the vectors in whichever of the three dance positions, he will do it in the following manner: If he advances, he will make her retreat with the opposite foot, pushing her lightly backward with the palm of his right hand which he supports over the left side of the waist of the woman above the hip, and with his left hand that touches the fingers of the right of his partner. If he retreats, he causes her to advance, also in the contrary foot, turning her softly with his left and putting pressure with right fingers on the region behind her waist (left side), as if he would bring her towards himself while he walks backward.

All this would happen also in the “diagonal obliques”, as much for forward as backward, and to both sides.

In the “laterales” (side steps), you will observe the same rules that will be taught further on, to “volcar al medio”, “volcar afuera” “volcar adelante,” and “volcar atrás.”

As each “traveling step” takes the 1/2 bar of the music, you can also do it executing two movements in each 1/2 bar of the music, I mean, marking two little steps lightly in the same time and distance which you can mark a traveling step, the same as if it were a “saltito” with the difference being that you do the 2 movements walking.

You may come to alternating them in this manner, you may do as many as you like successively, dancing two steps within the 1/2 bar of the music rather than executing “pasos paseos.” Also you may execute them marking first 2 little steps, “pasos paseos” (“serenos” or “acompanados”), as you wish in the same manner that it would mark three movements within each bar (1/2 bar for the two little steps and 1/2 bar for the “pasos paseos”).

Also, you can mark these “pasos paseos” executing them over the toe of the feet without touching the heel on the floor, with the insteps lightly flexed on taking each step, or placing equally with some force all of the sole of the feet, in this last ease flexing the legs only a little.

In both cases, the couple will work the arms on doing them, without changing the “posture of the dance” (see Ill No 1).

When advancing he who is going through the step, on placing down the toe or the sole of the foot that corresponds to that which executes the movement, he will gesticulate simultaneously with the arm and shoulder of the side that takes the step, bringing himself a little backward, as if he were to learn or tilt his body.

That previously said, it would only occur when advancing, but when the dancer retreats, and is dancing backward, he will observe that he always gesticulates with the arm and puts out simultaneously a little towards the front the shoulder which is contrary to the foot which executes the movement, or to say the same, the accents with the arm and shoulder corresponding to the foot “side” which executes each step.

When the “pasos paseos” are executing in this form, the head of each of the dancers is carried relatively straight, that is to say, looking to the front without twisting nor slanting the torso, which play with the shoulders and arms corresponding to the foot which executes the respective movements.

It is an excellent exercise for the development of the chest and to acquire a beautiful bust.

As has been said before, try practicing then also, executing two little steps in the same time and distance that one executes one of the steps we have just learned, or repeating the two little steps cited successively as many times as you like, instead of marking each step of those which we try.

Couple seen from the front “Volcando el medio” (turning over to the middle) to the left.

“Volcar el medio” is a posture that plays an important role in the development of the dance, and is to say that, with the couple standing in a determined place, or dancing, they are already
in the “position of the bodies”, either “in line,” or “in parallels”, advancing or retreating”, both will cross one foot in front of the other respectively to the side opposite to the foot with which the man begins (See Fig. 17).

To go from the 1st to last position, that is to say, from being “in line” to “in parallels advancing” or “retreating”, you will do the “turn over to the middle” (Crossover), to whichever side, and adopting simultaneously to which you do the step.

As the man leads the woman, if he “Crossovers” to the left, this will align his right foot for the contrary side, crossing it in front of the left, as you see in the couple in the Fig. 17, to which, the woman has done the same as well, but reversed, both adopting simultaneously the position of “In Parallels, advancing” and resting the bodies over the feet which stay firm, whose legs flex as much as they like when they do “a tempo” the “traveling step” with which they ‘Crossover”. The opposite case, that is to say, to do the “calm” traveling step, is that they do not flex the legs in question (See Fig. 16), but instead they will limit themselves to only cross the respective feet in front of the others, keeping these last firm and with the legs well extends.

The man will make his partner do all this by putting light pressure downwards with his right hand on her waist and lightly pushing her to the left “side”, giving at the same time a small but significant/pull to the fingers of the woman’s hand which is taken in the left of the man, until she does the same “Crossover”.

The man will place this downwards pressure as we have said above, when, upon turning the middle” he does the “on time” traveling step (TS). In the case of doing the “calm” paso paseo, the he will limit himself to softly pushing her on her left side.

When the man “Crossover’s” to the right, he will push the woman with the left hand, which takes her right fingers, and will wrap his right arm around her waist until posing his fingers on her right side above the hip, running the hand behind her, around her waist, and if not, he will warn her that his is going to “Crossover” to the right.

All this that I have just taught, the dancer will do with correctness and delicacy and in the form that the woman will only prepare that she should cross the respective foot to the side that they are going to turn over to.

We have already said that the woman does the same as the man, only reversed. In the manner that she “Cross-bow” the left, she will cross her left foot, in front of the right, the two will do the same thing with the opposite foot, as we see in Fig. 17, whose illustrated soles show completely the manner in which to “Crossover” for both directions, as much to the right as the left.

“Turning over, to the outside” (Crossover behind) is to say that the couple, instead of aligning the respective feet towards the middle of both of them to cross in front of the other feet which stay firmly planted, they will step outwards from the dancers behind the other
feet, always observing the same rules for “Crossover”.

Both positions serve to enter to mark different “figures” and for going from the position of “in line” to that of “in parallels, advancing” or “retreating”.

In the cases in which you pass from the first position to the last, above the point of departure, this is dancing, and you have “Crossover” first instead of “Crossover behind” you will enter the step with the foot opposite the side on which you want to mark the position of “in parallels, advancing”, following the dance with the foot of the side on which you have marked the position.

When you want to pass to “in parallels, retreating” always “Crossover” first, you will enter the step with the foot on the side on which you want to execute this position. In this case you will follow the dance with the foot opposite the side on which you mark the position.

“Crossover behind” first, you will enter from the position of “in line” to that of “in parallels, advancing” with the foot off the side which you would like the mark the step, continuing the dance with the opposite foot and already in this position.

When, from the same position, you want to pass to that of “in parallels, retreating”, you “Crossover behind” first to the foot opposite the side on which you want to make/reach this position, continuing the dance with the other foot.

When you execute the “traveling steps”, these positions also serve to begin to mark the same side steps to both sides in the positions of “in line” or in that of “in parallels, advancing” or “retreating”.

In the first position to both sides, you mark the side “traveling steps,” “Crossover” first, then taking another step to the side and quickly “Crossover behind”, or equally, each time that you “Crossover”, or “Crossover behind”, you will incorporate a side “traveling step” (well to the side of the couple) with “Crossover” nor “Crossover behind” (See Fig. 18).

In the positions of “in parallels, advancing” or “retreating”, to both sides, you do the same movements as those “in line”, differentiating them only by the position.

With the couple standing or dancing, they can also pass from the “positions of the body” (previously named) to that of “in parallels”, by the man simply placing the woman at his side or “tilting?” (ladiando) their bodies reciprocally in the retreating or vice versa if the advances, to both “sides”.

In the rest of the dance, in order to pass from one “position of the bodies” to another, the man will be in charge of placing himself or the woman in the position in which he desires to dance or execute whichever “figure”, always facilitating for her the dance, in as much as he leads and directs her.

IV

“Cruces de piés”
“Crossing the Feet”

What is “crossing the feet?” This refers to the traveling steps (“calm” or “on time”) combining feet crossing; that is, crossing one foot in front of or behind the other successively, describing with the same distinct drawings.

You can do them in whichever of the 3 “positions of the bodies” and going through all of the “vectors” to both “sides”.

TO THE LEFT
Fig. 18

In the positions of “in parallels, advancing” or “retreating”, to both sides, you do the same movements as those “in line”, differentiating them only by the position.

With the couple standing or dancing, they can also pass from the “positions of the body” (previously named) to that of “in parallels”, by the man simply placing the woman at his side or “tilting?” (ladiando) their bodies reciprocally in the retreating or vice versa if the advances, to both “sides”.

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In the rest of the dance, in order to pass from one “position of the bodies” to another, the man will be in charge of placing himself or the woman in the position in which he desires to dance or execute whichever “figure”, always facilitating for her the dance, in as much as he leads and directs her.
The Manner of Doing It.

With the man or woman standing in the position that we are shown by the soles (I,D) located above the key that indicates the beginning of the step in Fig. 19, advance with the left foot (I-1) taking a “traveling step” (“calm” or “on time”), crossing it in front of the right, quickly doing the same with this (D-2), crossing it also in front of the left (I-1), which left the position first, and successively, repeat the same thing as many times as you like, walking forward well in time with music.

The body, upon doing these “crosses”, will remain, or till be carried in the manner that we are shown by the man in Fig. 19.

ADVANCING

![Advancing Figure](image)

You can execute this figure in whichever of the 3 positions of the body”, and going through all of the “vectors” having the same count as the “traveling steps”, each 2 steps of these “crosses” equal one bar of the music, and in dancing them, you can describe with them whichever drawing, as we have said before.

When you dance them retreating, you will cross one foot behind the other successively.

From the first “cross” which you do to whichever “side” advancing, you will call it “turning over, forward” and retreating “turning over, behind” (See Fig. 20). That is to say that, equal to “Crossover” or “Crossover behind” (See Fig. 17), it is another position of the dance which serves to begin to mark different “figures” for the dance and for either of the dancers to pass from the “positions of the bodies, in line” to that of “in parallels”, and vice-versa.

The “crosses” to the sides in whichever of the 3 dance positions to both sides will be done with the help of a side “traveling step”. This is to say, each time that you “turn over, forward”, or “backward” or you do a do a “cross” to both sides, this positions will be followed with a “calm traveling step” to the side that which will follow a path, nice and in a straight line with the side of the dancer. (See Fig. 20).
Marking the side “crosses” to whichever side, you may return when you like to the other over the point of departure with the foot that marks the last step or movement, or in its place (shortcoming), if the dancer goes marking the step to the left, and wants to return the right, after “turning over, forward” or “backward” to the left with the right foot, you will make a “cross” with the left “turning over, forward” or “backward” to the right and continues with the “figure” that he wants to execute or repeating the same to the same side.

If he were marking to the right, he would do the same with the opposite foot. When the couple is dancing, the woman does the same as the man, but reversed.

These “cross” steps can also be done when spinning.

In this “figure”, the man takes woman in the following manner when going through the “vectors”, and “advancing”, “retreating” and in all the “diagonals”, he will observe the same rules which have been established for the “traveling steps”.

In the “side” steps, when he “turns over, forward” to the left (See Fig. 20), the man will cross his right foot in front of both his left and the woman’s right. This means, his right foot is in the middle of the said feet, while he pushes her slightly backward and to her left side with his hand, softly throws her, also forward, to avoid that she move her right foot, which should stay firm.

He will do these with correctness, elegance, and in a manner that is comfortable for the woman.

“Turning over, forward” to the right (See Fig. 20), the man will cross his left foot in front of his right and the left of the woman; that is, in the middle of the said feet, slightly pushing her with his left hand (which takes her right fingers) so that she crosses as well with her right foot behind her left, while with his other hand supported on her waist, he presses her his fingers frontwards and downwards, of the manner that she does not move her left foot which should remain firm.

When you “turn over” to the left, the man will lead the woman the same as in the previous case (when they “turn over” to the right), only differing in that he crosses his right foot behind his left and the woman advances her left foot; closing it in front of her right and also the left of her partner, that is, in the middle of said feet.

Finally, when “turning over”, backward to the right (See Fig. 20), he will carry the woman in the same manner as in the first case of “turning over forward” to the left, differentiating them only in that he crosses his left foot behind the right, and the woman advances her right crossing it in front of her left and the man’s right, that is in the middle of them.

As you see, the woman does the same as the man when “turning over forward” to the left or the right.

V

“PASOS DE TANGO ACOMPASADOS”
Tango Steps “A Tempo” (“on time”)

These are the “figures” of the dance composed of 3 movements done within one bar of the music, composed of a “traveling step” (“calm” or “on time”) or of one “cross” and of one of whichever of the “saltitos”, combined within themselves, they are able to be done in the 3 dance positions, describing distinct drawings with the feet and going through all the “vectors”.

THE MANNER OF DOING IT

No 1 Advancing to Both “Sides”
This “tango step - a temp” No 1 is composed of 3 movements (I-1, D-2, I-3) and is formed by a “traveling step” (“calm” or “a temp”) and of the “saltito” No 1

With the man or woman standing, advance with the left foot (I-2) taking a “traveling step” (“calm” or “a temp”), take another step with the right (D-2), slanting to this “side” and at the same height of the first, somewhat withdrawn (remote) and quickly, you write this (I-3).

As you see, you have marked one step to the right, the following is the left (See Fig. 22).

To the left only differs from the previous in that it is done with the opposite foot, the same thing will happen in the following step No 2 and No 3.

With the learner standing, he advances with the right foot (D-1), taking a “traveling step” (“calm” or “a tempo”); takes another step with the left (I-2), slanting to this same side and at the right of the other somewhat remote, uniting the right (D-1) immediately to this, which will be the 3rd movement (D-3).

Advance repeating all of this, that is, marking one time a step to the right, and another to the left successively and we will have learned the “paso de tango acompasado” No 1 advancing.

Retreating to both sides

With the dancer standing, he retreats the right foot (D-1), taking a “traveling step” (“calm” or “a tempo”), then takes another step with the left (I-2), slanting it to the same side and at the height of the previous somewhat remote and finally he unties to this immediately. The right (D-1), which went back first (3rd movement, D-3)
As has just been demonstrated, we have learned on step to the left retreating to the right, you will do the same with the opposite foot—that is, as is demonstrated in Fig. 24.

**TO THE RIGHT**

With the man or woman standing, retreat the left foot (I-1), taking a “traveling step” (“calm” or “a tempo”), take another with the right (D-2), slanting it to this same “side” and at the same height as the other, somewhat separated, and immediately, unite to this the left foot (I-1), which was put back first (3rd movement - I-3). Repeat this successively.

This “tango step” a tempo No 1 retreating, is as much to the left as is to the right (See Figs. 23 & 24), only differing in the first steps (Figs. 21 & 22) in that they are done to the back; so those are done advancing to both “sides”; the same thing will happen with those that follow, steps Nos. 2 & 3.

**No 2 or the “Come and Go” (“vai-ven”)**

Advancing to Both “lados” (sides)

**TO THE LEFT**

This “tango step” a tempo No 2 in the same way as No 1, is composed of three movements (I-1, D-2, I-3), and is formed of one “traveling step” (“calm” or “a tempo”) and of the “saltito” No 2, or the “Come and Go”, describing with the feet distinct drawing of the previous part to mark it.

With the dancer standing, advance with the left foot (I-1), marking a “paso paseo” (“calm” or “a tempo”) then immediately take another with right (D-2) at the same height as the previous, joining the left, and as soon as the legs are together and well extended, retreat the left a little, resting the body’s weight over the toe of this last foot (I-3) whose instep and corresponding flex, while the right already advances to mark this same “tango step” a tempo No 2, to the right (See Fig. 26 that follows).
TO THE RIGHT

With the dancers standing, advance with the right foot (D-1), taking a “paso paseo” (“calm” or “a tempo”), take another step with left (I-2) to the same height (level) as the first, joining with it, and as soon as the legs are together and well extended, retreat the right a little, resting the weight of the body over the toe of this foot (D-3), whose instep & leg flex, advancing already the left to continue marking the step to the left again or as was done in Fig. 25.

As you see, this “figure” to the left differs from the previous to the right (See Fig. 25) in that it is done with the opposite foot; and do not forget that in both cases you flex the leg and the instep corresponding to the foot which retreats, resting the body over that toe.

Repeat successively to both “sides”.

Retreating to Both “Sides”
TO THE LEFT

With the dancer standing, retreat the left foot (I-1), taking a “paso paseo” (“calm” or “a tempo”), take another step backward with the right (D-2), to the same level as the other. When this joins the 1st foot, and with the legs well extended, you advance the left (I-3) in one movement which is almost simultaneous to the last, resting it over the toe of the same and also retreating immediately the right to mark another step to this “side”, that is, to repeat the same step previously taught (See Fig. 27).

Practice this until doing it well, repeating it successively as well as for advancing as retreating to both sides.

No. 3 Advancing to both “sides”

This “tango step” a tempo No 3 is composed of 3 movements (I-1, D-2, I-3) and is formed by a “TS” (“calm” or “a tempo”) and of the “saltito” No 3, the same as the previous ones.

With the man or woman standing, advance with the left foot (I-1), taking a “paso paseo” (“calm” or “a tempo”), take another step with the right, longer than the first and crossing in front of the left foot (D-2), placing the toe of the foot with the instep flexed and finally take a 3rd shorter step with the left; advancing it a little behind the right (I-2), placing the toe down with the instep flexed, and finally, the third, shorter step is with the right (D-3), advancing it a little behind the foot which did the 2nd movement (I-2), keeping (as in the previous case) with the feet crossed, the legs lightly flexed, with the knees together and one behind the other.

TO THE RIGHT

Standing, the dancer advances with the right foot (D-1), taking a “paso paseo” (calm or a tempo), takes another with the left, longer than the first and crossing in front of the right (I-2), placing the toe down with the instep flexed, and finally, the third, shorter step is with the right (D-3), advancing it a little behind the foot which did the second movement (I-2), keeping (as in the previous case) with the feet crossed, the legs lightly flexed, with the knees together and one behind the other.
TO THE RIGHT

With the dancers standing, he retreats his right foot (D-1), taking a “paso paseo” (“calm” or “a tempo”), takes another step, longer than the first, with the left foot (I-2), retreating it as well and crossing it behind the right, resting it on its toe with the instep flexed and immediately retreating the right (D-3) in front of the left, putting to the side of the left, keeping the feet crossed and etc.

Fig 31

TO THE LEFT

Standing, the man or woman retreats the left foot (I-1), taking a “TS” (“calm” or “a tempo”), takes another step with the right (D-2) retreating it also and crossing it in back off he first, resting it over its toe, with the instep flexed, and immediately retreats the left (I-3) in front of the right, placing it to the side of the right and staying with the feet crossed, and etc. (See Fig. 32).

Repeat this successively, as much advancing as retreating, to both “sides”.

This “figure” (tango steps a tempo Nos. 1,2,3) also can be done starting with a “cross” instead of marking first the “TS” (“calm” or “a tempo”) (1st movement).

Seeing as each “tango step - a tempo” takes one bar of the music (1.2 bar for the “paso paseo” and 1/2 for the “saltito”), if you dance 16 steps, these will equal 16 bars, that is, one part (whichever) of the music of a tango.

Practice until you can do these well in the 3 dance positions and going through all of the “vectors”. By doing them successively, that is, once to the right, and the next time to the left, note that you always continue with the foot on the “side” on which you danced the last “saltito”, which is always formed by movements 2 & 3 of each step, and which is distinguished by the dotted line shown at the foot/sole that marks the 3rd movement.

Seeing as in each “tango step - a tempo” the feet also describe different drawing on dancing them, the man will lead the woman and she, as we have said, will do the same as him but reversed, observing the same rules as those of the “pasos paseos”.

The side of the “Tango step - a tempo” Nos. 1 & 2 will be distinguished by the side contrary to that foot which begins, or, by the side on which you mark the “saltito”. That is to say, if you begin with the left then the “saltito” will be marked with the right (See Fig. 21), the step will be to this side; the opposite will occur if you start with the right (See Fig. 22).
The “side” of No 3 differs from Nos. 1 & 2, because in this step you distinguish the side by the foot which begins. This happens because of the crossing of the feet.

Each time that the student returns to this method to learn a new “figure”, he will repeat everything that he had previously learned, adjusting himself to all of the rules, and without forgetting to observe the prescriptions laid out herein, so that when he has finished this 1st part, he will know how to dance the tango well.

VI

“Vueltas” (Turns) in the tango

What are “turns”? They are the left or right spins, turning within 2 bars of the music and formed by 2 “tango steps a tempo” No 1. Advancing, you mark the “turn” to the “side” of the foot with which you start out, and retreating, you spin towards the side opposite that of the foot which began.

DEMONSTRATION

“Vuelta” (Turn) to the left, advancing

With the dancer standing in a determine place in the positions which is shown by the sole I & D, located above the key which shows the beginning of the step in Ill 33, advance with the left foot (I-1), taking a “paso paseo” (“calm” or “a tempo”), slanting it to the side on which you are going to turn. Quickly mark a “saltito” No 1 to the right (D-2 & I-3), turning to the left and to look towards the place where you were facing before advancing; that is, turning a 1/2 turn with these 3 movements (I-1, D-2, I-3), formed by a “tango step - a tempo” No 1.

Then, spinning, you do the same with the right foot (D-4), executing another “paso paseo” (“calm” or “a tempo”), retreating and slanting it to the left, and spinning you also are going to mark another “saltito” No. 1 to this same “side” (I-5 & D-6) taking another 1/2 turn and formed also by the 3 movements (D-4, I-5, D-6) of the other “tango step - a tempo” No 1, facing the front again as you were before advancing.

As you see, the turns are no more than 2 successive “tango steps” a tempo done while turning to the side of the foot which started.

As the present “turn” is to the left, (See Fig. 33), to the right is done the same with the opposite foot.

The designs of the man of Fig. 33 demonstrate how you should do the “turn”, and as you go executing the movements (1, 2, 3, 4, 5 & 6), shown by the soles of the same illustration, you should look at them, knowing that the “turn” that you practice has the feeling of being opposite that which the illustrations show.

The illustration of the dancer in Fig. 33, counting from the bottom up, indicate, as you see, the movements that are performed: the 1st is in the 1st “paso paseo”, the 2nd is the 1st “Saltito”, the 3rd is the second “paso paseo”, and the 4th is the second “Saltito”.

The “vueltas” (turns), are one of the most beautiful “figuras” (figures), difficult yet of great importance, therefore they must be practiced until complete ability has been achieved.

“Vuelta” to the left. Walking backward on the right foot.

(See illustration 34)

The way it seems, this “vuelta” to the left walking backward, only differs from the previous vuelta (going forward), in the sense that it is made walking back and directing it to the opposite side of the foot it was started on, the way it will be demonstrated later.

In effect, standing still, one goes back on the right foot (D-1) doing a “paso paseo” slowly or
to the beat, immediately doing a “movimiento-rapido” or “saltito” No. 1 (I-2 and D-3) to the left pivoting to this “lado”, better said, doing a “media vuelta” or trying to face the side that was not faced at the very beginning, in a continuing motion one walks forward on the left foot doing another “paso paseo”, slowly or to me (one?) bar, and finally another “movimiento-rapido” or “saltito” (D-5 to I-6) is done to the right, and pivoting to the left, one does another “media vuelta” trying to end up looking at the side that one faced at the beginning of the step. (First “paso paseo” D-1 from Illustration No. 34). From the way it has been demonstrated, two “pasos de tango acompasados” can also be done.

To the right, walking backward, the same is done with the opposite foot.

Just like the previous cases, the follower does the same as the leader but in an opposite form. This means that when the leader does a “vuelta” walking forward to any “lado”, the follower will respond by walking back to the same “lado” the leader directed even though the opposite foot will be used.

The difference in pivoting to the opposite side of the foot that one started on when doing la “vuelta” stepping back is established by the conservation of the “pasos de tango acompasados” structure, because when one dances going backward, if instead of doing a “vuelta” to the “lado” opposite the foot one started with, one pivots to the same “lado” of the foot that started the step, what will be produced is what is demonstrated on illustration No 35 which we have in view.

That means, a “movimiento-rapido” or “saltito” (D-1 and I-2) will be done first, followed by a “paso paseo” (D-3) instead of doing the latter first which is the correct way of doing it.

From the mentioned recording, one can see that the structure or formation of the “pasos de tango acompasados”, have been destroyed.

The difference is also established because both partners face each other, therefore, if one walks forward, the other forcefully must walk backward with the opposite foot and vice-versa. And when the couple does a “vuelta”, either to the left or to the right, both will be doing the “vuelta” to the same “lado” because only one is
the directing the step (the follower) [??
caballero].

From the explained, it is concluded that a
couple will always dance with opposing feet,
and while one does a “vuelta” to the “lado”
opposite the foot that was started on, the other
will do the “vuelta” to me side of the foot that
was started on, even though to both, the
“vuelta” will be to the same side, to the left or to
the right.

All of this does not mean that later on the
lesson, when dancing or drawing other fig-
ures one cannot follow illustration 35 and do “el
movimiento rapido” or “saltito” first and then
the “paso paseo”.

Only in the “vueltas” can illustration 35 not
apply.

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VII

“MOLINETES”

What are “Molinetes”?
Molinetes are the turns done by a couple on
a determined point forming a circumference to
any of the three “posiciones del cuerpo” be it to
the left or to the right, but always advancing
forward or reversing.

“Molinetes” are divided into slows and
quicks, without ever skipping or exceeding the
four distinctive beats of the music. The slows
are the steps that are formed by “pasos paseos”
or “cruces de pies”; and the quicks are those that
are formed by one or more of the “movimientos
saltitos” or “saltitios” taught in the present
Method.

“Molinetes” can also be made by using one
of the partners as an axle. Both leader and
partner go around in a circle, but while one
person pivots slowly in one place, the other
rotates around. (See illustration 36).

Slow “Molinetes” with “pasos paseos” “en
paralelas” to the right, going backward use the
leader as an axle while
the follower walks forward and around.

In illustration no. 36, the leader acts as an
axle or center point of the circumference the
follower creates going around. Another way
would be for the leader, still standing in a fixed
center point, pivots backward and lifts a foot
once and the other after all to the precise beat of
the music. The leader’s legs must be flexible
and the backward pivot must be slow. The
leader definitely directs this whole movement
and tries to end the “molinete” at the same time
as the follower but must not get out of the
center point.

The follower, walking around in a circle
does eight “pasos paseos” slowly, to the beat, or
fast, any way that is desired but must maintain
a clear circumference.

Both must not forget that each time the
leader lifts a foot twice going around forward or
back and each of the follower’s step walking
around also either going forward or back are
the equivalence of one bar of the music. (Don’t
forget a “pasos paseos” worth).
If the follower was used as the axle or center point, the roles will be reversed. Whoever does the “pasos paseos” that bring forth the circumference will be able to do them also with “cruces de pies” or with any of the other steps or “figuras” that can be used for these “molinetes.”

When a “molinete” is purely formed from “pasos paseos” or “cruces de pies”, it needs to be composed of eight steps that have been counted since the start of the turn or the formation of the circumference and must be closed with the equivalence of four bars to the music. In this case, the leader also does eight movements or eight foot pickups pivoting slowly on a fixed point.

Again in this case, as is shown by illustration 36, the follower is placed at the leader’s right and while the leader pivots to his right in a fixed point, going back, the follower goes around the leader walking forward, which means the leader does a “molinete” to the right going back.

When one partner is used as the axle or center point, the other always does a “molinete” directing towards a specific “lado”, this is, when going forward or backward without changing the body’s position, example shown on illustration 36, where the leader goes back directing towards the right, and if the leader were to come right back without changing the body’s position, this means, walking forward, then the step would direct towards the left, while the follower without changing the body’s position, would walk forward and reverse quickly always directing towards the “lado derecho” [right side].

So, from illustration 36 we have learned a “molinete” towards the right going backward and using the leader as the axle (and another towards the left if the leader would do the same walking forward and the follower would walk backward).

Molinetes can be started after any figure while dancing.

When they are made in the position “en paralelas”, the way we are discussing right now, to do the “molinete” towards the right walking back then towards the right walking forward and vice versa, immediately the position of the bodies will change as many times as the leader will direct, this means, both partners will turn facing the side that right before they had their backs to, respectively or each partner will face the side that the other partner was facing, all this without losing the beat of the music and continuing the “molinete”.

Towards the left walking back and towards the left walking forward and vice-versa immediately the same will be done.

“Molinete” slow with “pasos paseos” “en paralela” towards the left, both walking forward.

This figure only differs from the precedent molinete in the case that here, neither partner is used as the axle, because both pivot and both create the circumference giving the effect that one is following the other, doing both the same thing. While dancing, the leader can chose to do the one that is most preferred.

In all cases the side (“lado”) will be changed to the left or right, or the “itinerario” will be
changed immediately going back or going forward. With the same “pasos paseos”,
keeping in mind the rules for these, when the slow “molinetes” are done or when the “figuras”
are done where one or more of the
“movimientos rapidos” or “saltitos” taught by
this method are used everything will always be
done after changing the position of the bodies
and immediately will one come back with the
foot that is correspondent to the direction the
“movimiento rapido” or “saltito” is directed to
(to the left or to the right).

It has been mentioned earlier that one can do
the three “posiciones del cuerpo” and only walk
forward or backward towards both “lados”.

In this figure there are no “oblicuos”
(diagonals) or “laterales”.

The “Molinete” now discussed is also don in
the position “en paralelas”. (Look at illustration 37).

 VIII

“PASO LATERAL”

What is that we call a “Paso lateral”?
We call “paso lateral” the step where we
walk to the side of our partner, be it the left or
the right, and then unite our feet on each step.
Also what could be done are “movimientos
rapidos” or “saltitos” No. 1 successively to me
bar of the music. Each two “pasos laterales” are
the equivalence of one bar of the music and can
be done going to one side and immediately
going to the other side, vice-versa and either
feet can be used, left to go to the left or left to go
to the right after crossing and vice versa again.

DEMONSTRATION

Illustration 38 presents the couple in profile
dancing the “paso lateral” to the left along with
the foot work at the bottom.

This step is accomplished by just simply
performing to any “lado “movimientos rapidos”
or “saltitos” No. 1 in a successive manner by
both leader and follower. Follow the black
dotted lines.

In effect, the step starts with the couple
standing still in the designated spot that they
choose to begin in. This is indicated by the
black, filled in footprints and the white ones in
the drawing above next to the symbol that
indicates the beginning. The leader places his
foot to the right (D-1) next to the same “lado”
giving a short step and putting it down which
then the left foot will meet the right. All this
movements are done almost simultaneously
and within the 1 1/2 bar of the music.

The follower [dama], led by the leader
[campañero], will do the same only on the
opposite foot and “lado”. For this step to be
clearly led, a light push by the leader’s left hand
into the follower’s right hand is enough. That
way, the step will be directed to the right which is the “lado” where the “paso lateral” should be started on. In addition, the leader’s right hand must be around the follower’s back with fingers placed on the follower’s right side of the back, on the waist, above the hip to insure that pressure will be felt to whichever side the “paso lateral” is being directed to.

All this is successively repeated as desired having in mind that each two “pasos laterales” are equivalent to one bar of the music.

To direct to the left, the same should be done only with the opposite foot. The follower should feel slight pressure from the leader’s left hand and that will direct the step towards the correct “lado”. The leader’s right hand should also put a slight pressure on the follower’s left side of the waist that will push the follower to my left side of the leader.

“Lateral” in Argentine Tango dancing is all that a couple do while walking in a straight line and using sides, left and right.

The way it has been shown in illustration 38, the way to do a “paso lateral” to the left or to the right is by starting with the foot of the “lado” (side) that one wants the step directed to. The foot must be placed a little bit to the side of the follower, the tip of the leader’s foot must go to the side of the follower’s foot and the leader’s leg must stay a little bent. Almost immediately the other foot of the leader meets and the step is now repeated with the second foot and so on.

From what can be seen, it is important to not forget that the foot the leader uses to start the “movimiento rapido” or “saltito”, no. 1, is put down with the toe touching the side of the follower’s foot and the leg bent a little. Also the legs are all kept lightly bent allowing the bodies to do a downward motion each time the foot that does the second movement of each step meets.

Immediately any “figura” can be made. And, like it has been said before, almost immediately one can start to use the foot of the opposite “lado” that the step was directed to.

Also one can come back immediately on the left or the right foot and vice-versa in the following manner:

The way to come back on left and right and vice-versa

Suppose that the white and black footprints placed next to the sign that indicates the beginning represent a couple right after doing the last “movimiento rapido” or “saltito”, no. 1, this means a “paso lateral” to the right has just been completed. If the couple would want to immediately direct the step to the left, which means the leader would come back with the left and the follower with the right the way it has been said before, the couple would be able to do what is shown in figure 39. Figure 39 shows that a bigger step is made to the same side that the came from (D-1 for the leader and I-1 for the follower), immediately do another step but shorter this time (I-2 for the leader and D-2 for the follower) and finally do another short little step to also meet the last foot used (D-3 for the leader and I-3 for the follower).

These last two movements are done almost simultaneously (I-2 and D-3 for the leader and D-2 and I-3 for the follower) and they form the "movimiento rapido" or "saltito", No. 1, to the left. All this repeated successively will form the "paso lateral" to the left.
This method of coming back is composed of the three movements the feet do along with the beat of the music.

What has been taught is the way one directs the step to the right and then immediately to the left. If the leader decides he wants to do left and then right, the same rules apply but with the opposite feet.

One can also go from one "lado" to the other immediately entering with a "cruce de pie", this is, "volcando adelante" or "volcando atras". In this case, one goes immediately with the foot opposite the side that one wants to come back with and finish.

From the "paso lateral" that incorporates the "cruce de pie" originates the "sentada lateral" ("sentadas" are all the "figuras" that a couple do and in them include a pause where they don't dance and wait for 1/2 or 1 bar of the music). They are made by doing a "paso lateral" but the starting step to the side that one wants to direct the step to is done bigger covering more or less the length of two "pasos laterales". After that the foot is rested and the opposing foot joins making the leader stand with straight legs. But the foot same to the side that the step is being directed to will rest on its toe and be next to the side of the follower's foot and the leader will then do the two movements that make up this "sentada" with half of a bar of the music being used for the figure and the other half of the bar will be the wait or pause. The whole takes one bar.

When doing the necessary movements for these steps, one will keep the legs flexed.

Some people do a "sentada" by taking the big initial step and when the opposing foot comes and join, they drag it and place it down.

While dancing, you will choose the way you want to do it, regular "paso lateral", "cruce de pie paso lateral", or dragging the opposing foot "paso lateral". However, according to the author, the first way mentioned is better.

We already know that the first ways suggested are done with their distinctive characteristics in mind and all to the correct beat and rhythm of the music. But when using the variations in the "pasos laterales" one must also keep in mind the differences.

To practice, move a foot to the side and have the opposing foot meet it, all to the music and use the methods suggested. Then in no time will you know how to do a "paso lateral".

**STEP "PIQUE ACOMPASADO"**

What do we call "pique acompasado"?

We call "pique acompasado" the four alternated movements done in a determined point and within the beat of the music. In a "pique acompasado" the dancer picks a "lado", left or right, and uses that foot to go forward and backward (or vice-versa), then quickly lifts it and places it next to the other foot that stayed stationed as support the whole time.

"Piques acompasados" can be done from any of the three "posiciones de los cuerpos" (positions of the bodies), covering all the vectors and both "lados" with the help of other steps and come after any figure.

To the left - Towards the front

![Fig. 40](image-url)
put foot flat down). Right after, the right foot is lifted a little but placed right back into the same spot (this looks like one is deciding to take a step but then choses against it). These two movements are done simultaneously and within a half bar. To go on, now the left foot is moved back, kept pointed and flexed while the right foot is again lifted but brought down immediately. These two latter movements are also done simultaneously and within a half bar of the music.

Overall, a "pique acompasado" is composed of four movements that all go under one bar of the music.

Figure 40 shows a "pique acompasado" on the left foot going forward. To use the right foot, the same will be done but the roles of the feet will be switched. (Do not forget that to determine "lados" (sides), the leader's arms are used).

To start the step going back, the same procedures can be done, the only difference is, the first step will be back instead of forward.

With the exception of "laterales", [recorriendo] the other vectors, when doing these "piques acompasados", one or more "pasos paseos" or "cruces de pie" will be added.

These "piques acompasados" can be done after any figure and will look good.

To do these "piques acompasados" "laterales", the rules of the "corrida" on the following illustration 41, will be followed.

"Corridas" are the "figuras" that are done by four successive movements within one bar of the music be it any figure that is drawn by them and they are formed from "movimientos rapidos" or "saltitos", by themselves, combined with each other or with "pasos paseos" or with the "cruces de pie" or these last two can be combined or any of the mentioned can be combined in two's as long as they are done from the three "posiciones del cuerpo".

The corrida shown above is done by using "piques acompasados" laterally to the left of the leader, by the leader. The follower can also do the same, which means do a "pique acompasado" laterally but with opposite feet, but it looks better if this is not done. Instead, the follower should do any other figure that is different but within the beat of the music, for example: one can do "pasos laterales" and/or "pasos paseos", "cruces de pies".

In all the corridas, the same will happen. Even though one might do "pasos paseos", "cruces de pie" or "pasos laterales", it is important for the follower not to forget that each two of the above steps are equivalent to one bar of the music. In any of the cases above, the follower will follow with short steps, facilitating the "corrida" for the leader. For this step to look good and come out right, it is very important that the follower must follow with symmetric, same distanced, steps, all to the beat of the music, while almost carrying the leader and helping the partner so that the "corrida" can be danced with ease, clean and well pronounced. Keep in mind that "corridas" are the hardest of all the figures and if done correctly, that will say a lot about a dancer.

Figure 41 shows the leader taking a diagonal step forward with the left (I-1) resting it on the toe of the foot, immediately moving the right also to the left but not going past the position of the left foot (Look at figure 41, D-2) all simultaneously and within a half bar of the music.

Immediately, the leader moves the left foot (I-3) back, diagonal towards the left and on the toe, while the right once again moves to the left (D-4). All this is also done almost simultaneously and to another 1/2 bar of the
music. This procedure can be repeated as many times as desired while keeping in mind that each four movements, forward, to the side, backward, to the side again, equal one bar of the music.

The follower, in charge of this step, can follow as pleased and done right will also pinpoint a good dancer.

The corrida discussed here takes up four quarter beats that make up one regular beat in any Tango song.

In the corridas, or any other cases where the follower does not mirror the step of the leader and does not do "pasos laterales" like in the case explained above, instead what is done are "pasos paseos" or "cruces de pies", the body’s position will be changed. This means, the latter steps mentioned will be done in the position "en paralelas de avance" or "de retroceso".

A "pique acompasado" be it done for-ward or backward or to the left or to the right, always uses the foot on the side that the step is directed to as the one that moves forward or back while the other is just lifted but placed down on the same spot.

Not only can this be done by going forward or backward, adding "pasos paseos" or "cruces de pies", one can also go forward or backward by doing half a "pique acompasado" and adding two "pasos paseos" one backward with the foot of the side that the step is directed towards and one forward with the other.

Example: when going forward, the leader leads the two movements almost simultaneously, this is half a "pique acompasado", and the foot of the side that the step is directed to goes forward while the other stays, goes up and comes back down again (this is half the step done in half a bar). Having done the above, the leader brings back the foot that went forward, places the point of that foot against the side of the follower’s foot and goes forward with the other foot that had stayed in place, these movements will be done now within the other half of the bar and all vice versa when the step is done backward.

So, all these four movements will be done within one bar of the music.

Repeat and continue "retrocediendo" (going back) or "avanzando" (going forward), slowly. All this while, the leader goes back on the opposing foot doing the same as the leader but in mirror image.

"Retrocediendo" the leader goes back (fourth movement) on the opposite foot that marked the first movement that indicated the "pique acompasado". The follower does the same as always.

One can also do a "medio pique" (half a pique) and go forward or backward with the foot of the side that started the step and all this is repeated with the other foot.

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"EL OCHO"

A qué se llama “el ocho”? Se llama “el ocho” en el baile del tango a la “figura” hecha por la pareja describiendo con los pies un número ocho horizontal, formada de dos “pasos de tango acompasados” No. 1, uno a la derecha y otro a la izquierda o vice versa, adoptando siempre la posición de “en paralelas de avance” al “volcar al medio” o entrar a marcar y terminar cada paso.

Modo de hacerlo

Parada la pareja en la forma que nos demuestran las suelas I. D. colocadas dentro de las llaves que nos indican el principio, “vuelcan al medio” a la izquierda (I-1 del caballerito e I-1 de la dama está volcando a su derecha) adoptando la posición de “en paralelas de avance”, enseñan un “movimiento rápido” o “saltito” No. 1 a la izquierda (I-2 y D-3 del primero y D-2 e I-3 de la segunda) adoptando también simultáneamente la posición de “en paralelas de avance”, a la derecha (izquierda de la dama) al hacer estos movimientos dando ambos vuelta los cuerpos o procurando mirar para el “lado” que daban la espalda, para volver a “volcar al medio” a la derecha.
Como se ve, con los tres movimientos de referencia cada uno ha marcado un "paso de tango acompasado".

Luego se hace lo mismo a la dercha, esto es, "vuelcan al medio" (I-4 del danzante y D-4 de la compañera) y enseguida marcan otro "movimiento rápido" o "saltito" No. 1 a la derecha (D-5 e I-6 del bailarín e I-5 y D-6 de la bailarina) adoptando nueva y simultáneamente la posición de "en paralelas de avance" a la izquierda (derecha de la dama) y marcando ambos con estos tres últimos movimientos otro "paso de tango acompasado".

Como el "lado" de esta "figura" se distingue por el costado del pie con que se principia, el Go. No. 42 nos exhibe "el ocho" a la dercha por cuanto se comenzó con el derecho del caballero (la dama al revés).

Se puede hacer en las tres "posiciones de los cuerpos". Cuando "el ocho" se marque "en línea", el "movimiento rápido" o "saltito" se hará como se ha enseñado al principio de este método, es decir, sin cambiar el dibujo que se describe con los pies, porque en el caso ocurriente (véase Go. No. 42), se describe distinto dibujo al ejecutar el "movimiento rápido" o "saltito", puesto a hacerlo en la posición de "en paralelas de avance" como lo señala el Go. No. 42, al "volar al medio" que es el primer movimiento de "el ocho" "paso paseo" sereno o acompasado D-1 del bailarín e I-1 de la danzante no deben darse el frente de sus cuerpos con estricta como cuando se baila "en línea", sino cambiar la posición de los mismos como ya se ha dicho, mirando para el "lado" que se dirigen, y al hacer el "movimiento rápido" o "saltito", también cambiar la "posición de los cuerpos" mirando para el "lado" que venían dando la espalda y sacando el pie que marca el tercer y sexto movimiento al terminar cada "paso de tango acompasado" un poquito atrás y hacia afuera (al estado de ambos), haciendo esto al ejecutar cada paso a un "lado" y otro, procurando describir un número ocho horizontal con los mismos.

El "medio ocho" se hará marcando la mitad de la "figura", o sea, ejecutando un solo "paso de tango acompasado" No. 1 y equivale a un compás de la música.

En la posición de "en paralelas" queda poco lucido, pero ejercítense como práctica.

Soy de opinión que esta "figura" ("el ocho"), se debe usar poco en la posición de "en línea", pues resulta incómodo y poco elegante, por eso aconsejo que se haga a los mismos fines del parrafo anterior, pero el usual debe ser, el que nos indica el Go. No. 42, por ser más fácil y mucho más bonito, de manera que siempre se hará en la posición de "en paralelas de avance".

Cuando se haga "en paralelas de retroceso", entonces en vez de "volar al medio", se "volará afuera".

Abraza dos compases de la música y se compone de 6 movimientos, pudiéndose hacer también formado de "pasos paseos" pero en este último caso como "el ocho" se compone de 6 pasos, abraza 3 compases de la misma, porque como sabemos cada 2 equivalentes a un compás.

Combinado con otras "figuras" queda muy bonito, aunque hoy su uso es poco practicable, atribuyendo esta circunstancia a que no lo saben o no lo quieren ejercitar.
"SENTADAS"

What are "sentadas"?

In the tango, we call "sentadas" all the figures that are done with a pause of half of a bar or a whole one and the feet can either be together (look at "sentada lateral"), crossed or with either one of them out to the front ("hacia adelante") or to the back ("hacia atras").

Whatever figure the couple chooses, at no time will it take up more than two bars of the music or less than one.

In the sentadas that take up one bar, the figure takes up half a bar and the pause takes up half a bar as well. In the sentadas that take up two bars, the figures take up 1 or 1 1/2 bars while the pause takes up one or half a bar, respectively.

Sentadas can be made from any of the three dance positions and can include all the learned vectors, but when one does a "sentada hacia atras", the other will be "hacia adelante" and vice-versa, always with the opposite foot and "lado" and resting the weight on the foot that is out a little to the front or a little to the back.

The above will occur in the "en linea" or the "en paralelas" dance positions and the partner will only do the same sentada in the position of "en paralelas de avance" or "de retroceso" even though the opposite foot and "lado" will be used.

DEMONSTRATION

The way of doing sentadas

Standing as the drawing indicates with the two filled in soles, the leader or follower, takes a step forward with the right foot (D-1) doing a "paso paseo" slowly or to the beat and then he or she stops, pausing for a half-bar, putting the weight forward towards the right.

The way of doing sentadas forward is as follows: after the dancer takes the "paseo step" equivalent to a half-bar of the music, because we know that every two of the aforementioned steps cover 1 bar of the music, he will tilt his body forward resting it on the same side foot (right) while the other foot is slightly to the back resting it on the toe, then drops the heel towards the inside, that is, towards the right side, without touching the floor with the heel, while at the same time he brings the left knee together with the right knee, leaving the left knee slightly towards the back (see Fig. 43).

Later on the left side, he’ll do the same thing with the opposite foot.

Notice that always the center, or half of the inside part of the foot that is behind resting on the toe, is set in the direction of the heel of the foot that was in front (see the gentleman’s figure on the same Fig. 43).

This sentada (see Fig. 43) is made of one movement, and is done within one bar of the music, with the figure ("paseo step") done on one half of the bar, and the other half of the bar stay still, without dancing, that is, the couple waits (this is something you do by ear, or by paying attention to the music).
Practice this faithfully on both sides, going forward one time with one foot and the next time with the other foot until you master it, and since we have taken the 16 bars of the usual rules to compose the tango music in order to regulate our dance, then execute 16 sentadas No. 1 take “one step” forward equivalent to one part of the music of any tango.

Dancing, the couple that sits forward on this sentada No. 1, or takes “a step” as in the others that follow, will always observe the rules that have been previously indicated.

**Fig. 44**

The manner of sitting

Standing as shown with footprints I.D. on the starting point key, the left foot goes back (I-I) taking a “paseo step” that is, sit backward with the body slightly inclined towards the back and resting on the foot that was moved backward, and with legs extended.

Once it is formed, take a “paseo step” with the beat, as it happens in this case (see Fig. 44), the body will be in the position shown on the drawing of the man’s figure of the same illustration.

When you are executing a “paseo step” with the beat, you flex the leg that corresponds to the foot that was brought backward, resting the weight of the body on it (see Fig. 44 for the case that we used as an example, that would be the left leg) while the other leg remains extended and well stretched out.

Executed in a movement like in the previous one (see Fig. 43) it covers, as that one did, one bar of the music, half of the bar is the figure and the other half of the bar you hold the dancing, in a waiting mode, and it’s different from the other one in the way of sitting, that it’s done “going backward.”

In all the sentadas, while one person sits slightly forward, the other sits backward and vice versa, but always with opposite feet and sides. This happens only in the “in line” or in the “parallel” dance positions and notice that only on the parallel of advancement or going backward, both will do the same figure, and will sit quite forward or quite backward, although always with opposite feet and sides as well. (5th paragraph of this sentada previously stated, that must be read each time that you execute a sentada, or any one of the ones taught in this method.)

Execute, going backwards one time with one foot, and another time with the other sitting as you take each step either in the way you have already learned as shown on Figs. 43 and 44, or in the case of the latter one with one leg flexed and the other one extended or stretched out as stated before resting the body over the leg that is flexed keeping the knees closed (See “paseo steps”).

Practice both (Figs. 43 and 44) in all three dance positions going through all the vectors.

The dancers should try to impart to these sentadas the utmost degree of elegance, decency, and grace possible.
Sentada No. 2
or “dos pasos” (two steps)

Forward and to the right.
Fig. 45

The manner of execution.

This Sentada No. 2 “two steps” is composed of two movements and is done leading two “paseo steps” smoothly, on the beat, or alternating “going forward” and sitting, “towards the front,” and the person who goes back executes also the two steps with opposite feet and sides and sits backward.

In effect, the gentleman or the lady stand on the spot designated for the sentada to be executed (as shown on footprints I.D. over the beginning key) advance on the left foot (I-I) taking a “paseo step” and right away another one with the right foot (D-2) stopping and sitting forward, that is, after taking the second step with the right foot (D-2) lifting the heel of the left foot (I-1) flexing the instep and the leg corresponding to the same one, without lifting the toe from the floor, and joining the left knee to the right knee and simultaneously flipping or allowing to drop towards the inside the back part of the foot mentioned above the heel. (See Fig. 43).

The one that goes backward will take two steps with the opposite foot and “side” sitting towards the back (See drawing of the gentleman on Fig. 44).

This is a two bar sentada, one bar for the figure, and the other bar is still, with the couple in a waiting mode.

Practice on both sides, going through every sequence in the three dance positions “sitting” forward as well as backward. (As far as the third position is concerned, read paragraph No. 5 corresponding to the demonstration of Sentada No. 1, shown on Fig. 44).

Sentada No. 3
or “tres pasos” (three steps)

Towards the back to the right
Fig. 46

The manner of Execution

This Sentada No. 3 “three steps” is composed of three movements and it is formed with three “paseo steps.”
Fig. 46 shows it “going backward” with the dancer sitting to the right and towards the back. This is different from the previous one in the sense that it is formed by one more “paseo step” in which the figure covers also a half a bar more and in which the couple stays still, without dancing, in a waiting more for a half a bar only.

Besides what has been stated in the previous paragraph, one is to observe the same rules as those observed on the previous “sentada No. 2” (See Fig. 45).

Sentada No. 1 as well as Sentada No. 2, and the current Sentada No. 3, can be done on “crossed feet” as well, but besides sitting towards the front or back as taught previously, one remains with the feet crossed after doing the 1st, 2nd, or 3rd cross, that is, the last one you can bring equally the foot that remained in the back when you go forward, and the one that remained in front when you go backward, somewhat on the opposite “side” of the one you’re going to do the sentada, remaining with the bodies as shown on the drawings of the gentleman on figures 43 and 44).

Also, the three “sentadas,” referred as Nos. 1, 2, and 3 when done “laterally,” should always be done “crossing over to the middle” or “crossing over the outside,” and you’ll sit towards the front or back as you wish.

Sentada No. 4
or “El 4” (The Four)

The manner of execution

This “Sentada No. 4” or “The Four,” is composed of three movements and it is formed with three “paseo steps,” tracing the shape of a number four with the feet.

The gentleman or lady stand as shown with footprints I.D. above the key that represents the beginning. “Cross forward” to the right with the left foot, (I-1) or do a “cross feet” on the same “side” on the left, towards the back.

This can be done on both sides, but when you start forward you will finish with a sentada towards the back on the side of the foot with which you started, without forgetting that the “lateral” comes out “crossing towards the middle” or “crossing towards the outside” and that both will sit either backward or forward, being careful in the last instance, not to step on each other.

The current one is on the left and in the cases when you want to advance or back up, you may add the “paseo steps” or “cross feet” that you like.

Go over the sequence with any of the dance positions (See paragraph No. 5 corresponding to the example of “Sentada No. 1” as described in Fig. 44).

It is the equivalent of 2 bars of music because the figure takes 1-1/2 bars and the couple sits on the half-bar waiting.

The one who does it going backward when dancing as a couple, will do it the same as the other one, with the opposite foot and “side.”
Como cada “paso de tango acompasado” y cada dos “pasos paseos” equivalen a un compás de la música y la presente “sentada No. 5” se forma de cada uno de los pasos nombrados, abarca 1 1/2 compás la “figura” y 1/2 compás también se detiene el practicante o la pareja, en compás de espera, lo que quiere decir que es una “sentada” que abarca dos compases de la música.

Practíquese a ambos “lados” reco-rriendo todos los “itinerarios” y en las tres “posiciones de los cuerpos” (léase 50. párrafo correspondiente a la demostración de la “sentada No. 1” hacia atrás que el Go. No. 41 la señala).

La damas como en todos los casos bailando en pareja. Se puede también entrar a marcarla, y terminar de hacerla, con un “cruce de pie”, es decir, sustituyendo con éste los “pasos paseos” I-1 y D-4 que forma la presente “sentada No. 5”.

La presente “sentada No. 5” se compone de 4 movimientos y se forma de un “paso de tango acompasado” No. 1 agregándole la “sentada No. 1” o de “un paso avanzando” a la derecha.

Para el practicante, avanza con el pie izquierdo (I-1) dando un “paso paseo” sereno o acompasado, enseguida marca un “movimiento rápido” o “saltito” No. 1 a la derecha, esto es, oblícuo hacia adelante y al mismo “lado” el pie derecho (D-2) lo lleva a la misma altura del izquierdo algo retirado ejecutando otro “paso paseo” y en un movimiento casi simultáneo a este le une o junta el izquierdo (I-3) que salió primero. Como se ve con los tres movimientos precedentes ha marcado el aprendiz un “paso de tango acompasado No. 1” (I-1, D-2 e I-3).

Hecho ésto se le agrega la “sentada No. 1” o de “un paso” a la derecha, “avanzando”, es decir, da un paso el ejecutante con el pie derecho (D-4) marcando otro “paso paseo” y deteniéndose, queda sentado hacia adelante; si quisiera también podría sentarse hacia atrás.

Cuando se haga “lateral”, se entrará (I-1) “volcando al medio” (véase Go. No. 49) o “volcando afuera”.

Grab. 48

Grab. 49
'SENTADA N° 6.'

PRINCIPIO

HACIA ADELANTE
A LA DERECHA

Grab. 50

Modo de hacerla

Esta 'sentada No. 6' se compone de 4 movimientos y se forma de un 'paso de tango acompañado' No. 1 'retrocediendo' a la derecha agregándole la 'sentada No. 1' o de 'un paso' hacia adelante a la derecha.

Para el caballero o la dama, retrocede el pie izquierdo (I-1) dando un 'paso paseo' sereno o acompañado, enseguida marca un 'movimiento rápido' o 'saltito' No. 1 a la derecha 'retrocediendo', trayendo el derecho (D-2) un poco oblicuo a la misma altura del izquierdo que salió primero algo separado y enseguida le une o junta el izquierdo (I-3), haciendo estos dos movimientos casi simultáneos.

Con los tres movimientos aludidos (I-1, D-2 e I-3), ha marcado el aprendiz un 'paso de tango acompañado'.

Hecho esto le agrega la 'sentada No. 1' o de 'un paso' 'avanzando', es decir, dando un 'paso paseo' (D-4) y sentándose hacia adelante a la derecha.

Como se ve, esta 'sentada No. 6' también se compone de cuatro movimientos igual que la anterior (véase Go. No. 48), con la diferencia que se describe distinto dibujo, pues se sientan al revés, es decir, en vez de sentarse siguiendo el trayecto que se llevaba, como se hace en la 'sentada No. 5', se sientan en sentido contrario.

De modo que cuando se retrocede a ambos 'lados', la 'sentada No. 1' que se le agrega se hace 'avanzando' y sentándose hacia adelante (véase Go. No. 50), y cuando se avanza a la izquierda o a la derecha también se hace la 'sentada No. 1' que se le agrega, 'retrocediendo' y sentándose hacia atrás.

La 'sentada' abarca dos compases de la música, 1 1|2 la 'figura' y 1|2 permanece quieta la pareja en compás de espera.

Se puede también entrar a marcarla y terminar de hacerla con un 'cruce de pies', es decir, sustituyendo con éste los 'paso paseo' I-1 y D-4 que forman la 'sentada No. 6', y cuando se ejecute 'lateral', se echará 'volcando al medio' (véase Go. No. 49) o 'volcando afuera'.

Practíquese a ambos 'lados' recorriendo todos los 'itinerarios' y en cualquiera de las tres 'posiciones de los cuerpos' (véase 5o. párrafo correspondiente a la demostración de la 'sentada No. 1' hacia atrás y que el grabado No. 44 la señala).

Bailando la pareja, la dama hace lo mismo que el caballero, pero al revés.

'SENTADA N° 7:

'o de 'VAI-VEN'

PRINCIPIO

HACIA ATRÁS
A LA IZQUIERDA

Grab. 51
Modo de hacerla.

Esta "Sentada No. 7" o de "vai-ven" se compone de dos movimientos y se forma de dos "pasos paseos" es esivos, uno llevando el pie para adelante y el otro trayéndolo enseguida para atrás quedando en "sentada" hacia atrás a la izquierda.

Parado el caballero o la dama, avanza el pie izquierdo (I-1) dando un "paso paseo" sereno o acomodado y apenas asentando la planta retrocede en seguida el mismo pie (I-2) dando otro "paso paseo" de modo de quedar en "sentada" hacia atrás a la izquierda.

Mientras se ejecutan los dos movimientos precedentes, el pie derecho (D) permanecerá inmóvil y cuando la dama baile en pareja con el caballero hará lo mismo pero al revés.

Es una "sentada" de dos compases, abarca 1 la "figura" y 1 permanecen los danzantes quietos en compás de espera.

Cuando se saque el pie para adelante a uno cualquiera de los "lados", la "sentada" terminará hacia atrás, y cuando se saque primero para atrás la "sentada" terminará hacia adelante.

Practíquese a ambos "lados" recorriendo los "itinerarios" y en cualquiera de las tres "posiciones de los cuerpos", sin olvidar de leer el 50. párrafo de la demostración correspondiente a la "sentada No. 1" hacia atrás que el grabado No. 4.4 la enseña.

Se puede hacer formada de "cruces de pies" también, o alternada, es decir, ejecutando primero un cruce y luego el "paso paseo" o vice-versa.

"Lateral", se hará; "volcando al medio" primero y luego "volcando fuera" o "vice-versa".

Todo los "movimientos rápidos" o "saltitos" se pueden hacer también como "sentadas" de un compás.

Al marcar la pareja cualquiera "sentada" en una de las tres "posiciones de los cuerpos", cualquiera que sea el "itinerario" que recorra, la dama, mientras el caballero permanece sin bailar en compás de espera 1 1/2 o 1 compás de la música, podrá también ejecutar 1 1/2 "paso pique acomodado". (Véase grabado No. 52) o podrá hacer también 1, 2 o 3 de los "movimientos rápidos" o "saltitos" enseñados al principio de este Método, debiendo continuar siempre la danza con los pies respectivos, es decir, ambos con pie contrario (izquierdo y derecho o vice-versa).

Las suelas negras y blancas colocadas debajo de las dos parejas del presente grabado No. 52, nos demuestra lo dicho precedentemente.

En efecto, las suelas negras D-1 é I-2 nos exhiben los pies del caballero marcando la "Sentada No. 2" a la izquierda y saltándose a la derecha hacia atrás en la posición de "en paralelas de avance" después de haber ejecutado los dos "pasos paseos", uno "volcando al medio" (D-1) a la izquierda y el otro avanzando en dicha posición (I-2).

Como se ve en el presente grabado No. 52, la dama ha hecho lo mismo que el caballero, pero al revés (I-1 y D-2), y al marcar el segundo "paso paseo" comienza ya a ejecutar 1 1/2 "paso pique acomodado", esto es, al asentar la punta del pie derecho (D-2), levanta un poquito el izquierdo (I-3) dejándolo caer en el mismo lugar y asentando la planta de dicho pie desasasa el peso del cuerpo sobre el mismo, flexionando levemente la pierna correspondiente al hacer este movimiento.

Como se notará, con estos tres movimientos la dama ha marcado un "paso paseo" (I-1) al "volcar al medio" y medio "paso pique acomodado" (D-2 e I-3) dentro de un compás de la música, o sea en el mismo tiempo que el danzante marca los dos "pasos paseos".

Acto continuo la dama ejecuta en el mismo lugar un "paso pique acomodado" (D-4 e I-5 y D-6 e I-7), mientras el caballero ha permanecido firme un compás de la música, aguardando y cuidando que la compañera marque los cuatro movimientos dentro de dicho tiempo.

De manera que en dos compases de la
música la pareja ha marcado la "sentada No. 2" a la izquierda en la posición de "en paralelas de avance", el caballero ejecutó dos movimientos dentro de un compás de la música (D-1 e I-2) y se detuvo, permaneciendo el otro sin bailar en compás de espera, mientras la dama en el mismo tiempo marca siete movimientos, uno el "paso paseo" (I-1 "volcando al medio") y los seis restantes marcando 1 1/2 "paso pique acompasado" (D-2 e I-3, D-4 e I-5 y D-6 e I-7).

Queda demostrado que en una cualquiera de las "sentadas" mientras uno de los danzantes ejecuta una "figura", el otro podrá hacer otra diferente dentro del mismo tiempo de la música.

También la dama en esta misma "sentada" puede marcar tres "movimientos rápidos" o "saltitos".

Hecho esto "vuelcan afuera" (I-3 del caballero y D-3 de la dama) marcando otra "sentada" cualquiera a la derecha (izquierda de la dama), y sino repetirán la primera sucesivamente para el "lado" que les agrade.
"Medias Lunas"

What are medias lunas?

These are all the "figures" that you repeat with the same steps, forward and backward, one time to one side and another time to the other, exceeding neither 4 nor falling under 2 bars of the music, inclusive.

When you dance a forward media luna, you will start it towards the back, and vice versa with a backward media luna.

The "sides" are distinguished by the side on which you finish the whole media luna.

THE MANNER OF DOING IT

To The Left -- Backward

This Media Luna #1" or "Sanjuanina" is composed of 6 movements and is formed by 2 "tango steps - a tempo" No. 1, one "advancing" to the right (I-1, D-2, I-3), and another retreating to the left, is as much as you have finished to the left side, backward. Equally, you finish on the side of the foot that began.

As you see, you have started to execute it towards the front, and you have finished going backward, of the manner that the present one is backward, and if you started to mark this next to the back, you would finish towards the front. This is to say that this media luna (see Fig. 53), as much as those that follow, can be done to both sides, indistinctly starting to front or back.

Practice going through the "vectors" in whichever of the three Dance Positions, without forgetting that, the same as in the "sentadas," in all the media lunas when you mark them in the position of "in parallels, advancing" or "retreating," both will do the same "figure," although with the contrary foot and "side."

As you form this from 2 "tango steps - a tempo" No. 1, it is equivalent to 2 bars of the music, and this media luna can also be formed by one of whichever of the other "tango steps - a tempo," No. 2, 3, and 4.

This "media luna - No. 1" can also be formed and remains beautiful, marking the traveling steps I-1 & D-4 a little longer than normally executed by the dancer, and doing the "saltito" more or less to the 1/2 distance that the first and fourth step embrace.

To the Left - Backward

This Media Luna #2 or the "come and go" is composed of 2 movements and is formed by 4 "traveling steps" (Calm, a tempo, or Alternating), or by 4 "crosses" also, 2 advancing (D-3 & I-4).

As each 2 "traveling steps" or "crosses" equal one bar of the music and the present media luna (see Fig. 54) is formed by 4, that is to say that it takes 2 bars of the same.

As you started out forward, the present is backward to the left, and you will do the same to the right on the opposite foot.

Upon taking the second "traveling step" (D-2), you will always place down (barely) the sole or the point of the foot, bringing it quickly backward (D-3), making sure you do not lose the beat of the music.

Following the established rules on how to create media lunas, the present step also can be done from 6 or 7 "traveling steps" or "crosses", 3 or 4 "advancing" and 3 or 4 "retreating", in as
much as it would not exceed 4 nor go below 2 bars of the music.

Execute this to both sides, as much to the left to the front as backward, going through all the "vectors" and in whichever of the 3 dance positions (Read the 5th paragraph of the demonstration of the media luna No. 1, with respect to the 3rd position).

When dancing in a pair, one will always do it reversed, although equal to the other dancer.

When you execute the "lateral" ("side"), you will do the path of "turning over to the middle" (Crossover) or "turning over to the middle, outside" (Crossover behind) first, according to how you wish.

To the left, backward.

This Media Luna No. 3 or "jujeña" is composed of 6 movements and is formed by 5 "traveling steps" done in whichever manner you like, or of 6 "crosses", 2 advancing (I-1 & D-2), one "volcando al medio" to the right (I-3), two "retreatings" (D-4 and I-5) and another "volcando al medio" to the left (D-6).

It takes 3 bars of the music and is done to the left backward in as much as you finished to the left side or, that is, to the side of the foot with which you began and because you started forward.

Execute it to both sides, as much to the front as backward, going through the "vectors" in whichever of the 3 dance positions (Read the 5th paragraph of the demonstration of the media luna No. 1, with respect to the last position.)

Dancing in a pair, one will always do the same as the other, but reversed.

As in this media luna, each time that you execute 2 "traveling steps" you "Crossover", that is to say, doing those first and then this last position; you can also do it reversed, that is, "Crossover" first and then executing the 2 "traveling steps".

You can also "Crossover behind" instead of "Crossover".

Executing the "lateral" in whichever of the 3 dance positions, you can go through it purely "Crossover" or "Crossover behind", or alternating, that is, "Crossover" once and
another time "Crossover behind" and vice-versa. Practice this.

To the Right -- Backward

This Media Luna No. 4, "double 4" (doble cuatro) or "riojana" is composed of 6 movements and is formed by 6 "traveling steps" describing 2 successive number 4's, one of them reversed.

The first is done with the first 3 steps (I-1, D-2, I-3) (see "sentada" No. 4) and the second is reversed with the 3 last steps (D-4, I-5, D-6). This takes 3 bars of the music.

Describe the picture with fidelity.

With the man or woman in a determined place in the form that shows the I-D soles, located above the key that shows the beginning of the step, "turning" forward to the right or make a "cross" "advancing" (I-1). Immediately, execute a lateral "traveling steps" to the right with the foot on this same side (D-2), then retreat the left (I-1) (which started), taking a third "traveling steps" (I-3) (see Fig. 56). As you see, with the 3 preceding movements, you have drawn a number "4".

To continue, repeat these 3 movements reversed, that is, "turning" backward to the left or mark another 'cross" "retreating" with the right (D-4), take another "traveling steps" lateral to the left with the foot of this side (I-5), and finally, take another "traveling steps" advancing with the right (D-6).

Practice this to both sides, forward and backward, going through all of the "vectors" in whichever of the 3 dance positions without forgetting that the 3rd of these last ones will both make the same "figure".

When dancing in a pair, one will always do the same as the other, but reversed.

When you do the "lateral", you will execute 2 successive "4's", one to the right and the other to the left, nice and forward or backward, but in both cases, you will always "turn" forward or "turn" backward purely in the 1st and 4th movement.

Equally you can do this by incorporating a "cross" before executing each "4".

To the Left, Backward

This Media Luna # 5, or "saltena" is composed of 8 movements and is formed by 4 "saltitos" No. 1, done in succession, describing 4 equal angles, forming a square, marking them from the initial point that is shown by the soles (I, D) located above the key which shows the step's beginning (see Fig. 57). Two make alternate forward "diagonals", one to the left (I-1 and D-2) and one to the right (D-3 and I-4) and the other 2 are executed on alternate backward diagonals, one to the right (D-5 and I-6) and finally, another to the left (I-7 and D-8), which closes the square; that is, makes the last angle which at the beginning was the point of departure.
The present "media luna #5" takes 2 bars of the music. Do this forward and backward to both "sides", running through all vectors in whichever of the 3 dance positions, keeping in mind that in the last of these, when dancing in a pair, the two dancers will do the "figure" the same, only with the opposite "side" and foot, and in the 2 first positions, one will do the same as the other but reversed.

**Backward -- To the Left**

This Media Luna #6 or "Entrerriana" is composed of 6 movements and is formed of 4 "crosses" and 2 "traveling steps"; in total 6 steps.

The first 2 "crosses" are done "advancing" (I-1 and D-2). You immediately advance the left (I-1) again (which went out first) behind the right (I-3), keeping the feet crossed, the legs together, and the left knee behind the right.

Then you repeat the same thing "retreating". You do 2 "crosses" (D-4 and I-5), and finally you retreat the right foot (D-6) in front of the left again, staying with the feet crossed, the legs together and the right knee in front of the left.

Practice this both forward and backward to both sides, going through all "vectors" in whichever of the 3 dance positions.

When dancing in a couple, the two dancers will do the same "figure" in the 3rd position, though with the contrary side and foot, and in the first and 2nd, one of the dancers does the same as the other but reversed.

This takes 3 bars of the music.

**To the Left -- Forward**

This Media Luna No. 7, or “Santa-fecina” is composed of six movements and is formed by four Paseo Steps and two Cross Steps, in total six steps equivalent to three bars of music.

With the dancer standing as shown in Fig. 59, he advances by taking two Paseo steps (I-1 and D-2) immediately crossing over forward to the right or making a Cross Step to the same side with the left foot (I-3).
Then he does the same retreating, that is, he takes two Paseo Steps (D-4 and I-5) and finally crossing over behind to the left, or he executes a Cross Step to the left with the right foot (D-6).

Practice this forward and backward to both sides, going through the Vectors in any of the Dance Positions, without forgetting that in the last position, dancing as a couple, the two will do the same figure with the opposite foot and side, and in the first two positions, and in the first two dance positions, one dancer will do the same as the other, but reversed.

This Media Luna No. 7 can also be done taking out or adding two Paseo Steps. In the first case, it would take 2 bars of the music instead of three, and in the second, four bars.

From this you can deduce that in whichever of the three forms that you can do, it would always be under the established rules for creating these figures; that is, under no circumstances will media lunas exceed four or take less than two bars of music.

You can also do this by first marking the Cross and then the Paseo steps, instead of doing the Paseos first and then the cross, as described in Fig. 59. So this circumstance doesn’t affect the formation or structure of the figure. Rather, it simply varies the picture of the step.

Equally, you can do the Crosses, but in this case, you will incorporate one Paseo that replaces the Cross that you mark when you execute the Media Luna #7 with Paseo steps (see 3rd or 6th movements from Fig. 59).

Upon executing the Lateral, you would be able to do the same, entering to mark the step Crossover to the Outside, and upon doing the Cross in the 3rd and 6th step (I-3 and D-6) you would also be able to either Crossover Forward or Crossover Behind, but in both cases, always to the side on which you did the Cross.

**To the Right - Backward**

This Media Luna No. 8, or “Mendocina” is composed of ten movements and is formed by three lateral Crosses (D-1, I-2 Lateral Paseo step and D-3, see Fig. 20) and one Saltito No. 1 to the left (I-4, D-5), beginning with the right foot Crossing over Forward to the left (D-1).

The five previous movements are repeated with the opposite foot and side (steps 6-10), beginning the execution of these last five steps with the left foot Crossing over Behind to the right (I-6).

This media luna is to the right, as you have finished going to the right side. To do it to the left, you do the same with the opposite feet to the opposite sides.

This takes four bars of the music, allowing you to go forward and backward to both sides.
in any of the Dance Positions and in going through all of the Vectors, without forgetting that in the third dance position, the two will do the same figure with the opposite foot and side, and in the first two positions, and in the first two dance positions, one dancer will do the same as the other, but reversed.

This Media Luna No. 8 is done laterally.

**To the Left - Backward**

This Media Luna No. 9, or "Tucumana" is composed of ten movements and is formed by advancing one Paseo step (I-1) and two Side steps to the right (D-2, I-3, D-4, I-5). The figure continues when you repeat the five preceding movements to the reverse, that is you take a Paseo step backward (D-6) and finally you execute two Side steps to the left (I-7, D-8, I-9, D-10).

![Fig. 61]

This takes three counts of the music and is to the left backward because it finishes to the left side and it began going forward. To dance to the right, you will do the same with the opposite feet and side, allowing you to go both forward and backward and to both sides.

Practice this going through the Vectors in any of the Dance Positions, without forgetting that in the last position, dancing as a couple, the two will do the same figure with the opposite foot and side, and in the first two positions, and in the first two dance positions, one dancer will do the same as the other, but reversed.

This Media Luna No. 9 is done laterally. Equally, you can do it incorporating one more Saltito, executing it with three Side steps instead of two.

**To the Right - Forward**

The present "Media Luna No. 10" or "Porteña" is composed of six movements and is formed by two "crosses" "advancing" (I-1 and D-2), one lateral left "paso paseo" (I-3), immediately repeating these three movements, that is, you execute two "crosses" "retreating" (D-4 and I-5), and one last lateral "paso paseo" to the right (D-6).

This takes three counts of the music and is to the right, backward in as much as you finish to the right side of your partner, and you begin forward. To dance it to the left, you will do the same with the opposite foot and side, allowing you to be able to go backward, as in the present case (see Fig. 62), as forward and to both sides.

![Fig. 62]

Practice this in the form that we talk about in the third paragraph of the description of the "media luna No. 9." (see Fig. 61)

Execute the "lateral" marking two "crosses" successively in the same place (I-1 and D-2) (See Fig. 61.), then take a lateral "paso paseo"
(I-3 of the same illustration), and finally you repeat all of this with the contrary foot (D-4, I-5 and D-6).

To the Right - Backward

The present "Media Luna No. 11" is composed of fourteen movements and is formed by one "paso de tango acompasado" No. 1 and one "paso pique acompasado."

With the dancer standing, advance your left foot, marking a "paso de tango acompasado No. 1" (I-1, D-2 and I-3). Immediately execute a "pique acompasado" step (D-4, I-5, D-6 and I-7). Then repeat the same thing, retreating (D-8, I-9 and D-10, and I-11, D-12, I-13 and D-14).

This takes four counts of the music. It is to the right, backwards, and to do it to the left, you will do everything the same with the contrary foot.

With the couple dancing together, one will do the same as the other, but reversed. Practice this in whichever of the three "positions of the body" going through all of the "vectors" without forgetting that in the third position the dancers will do the same thing but on the opposite foot and side, and that when you execute the "lateral" path, you will enter to mark it "vuelca al medio" or "vuelca afuera," doing all that has been said as much for the forward as the backward and to both sides.

You can also execute it by beginning with a "cross-over step" each time that you mark the "tango acompasado" step and the "pique acompasado" step. Equally, it is possible to combine this last step with whichever of the "tango acompasado" steps taught at the beginning of this Method.

This "media luna No. 12" is composed of twelve movements and is formed by four "tango acompasado steps No. 4" or that is four "tango acompasado steps No. 1" alternating, entering to mark each step with a "cross-over step" describing four equal angles, two to the right and two to the left, until forming a square (Fig. 65), rotating the body.

In effect, with the dancer standing as at the beginning of Fig. 65, "vuelca forward" to the left, or execute a "crossing of the feet" to the same side with the right foot (D-1). Immediately mark a "saltito" to the left as well (I-2 and D-3), making, with these three steps, a "tango acompasado No. 4" to the left, describing a diagonal forward left path (see "vectors" Fig. 3) to mark it, forming the first angle and looking at the place that was, before starting, on your right side (1/4 "turn").

The step continues by making the three same steps with the opposite foot, forming a second angle, or that is, "vuelca backward" to
the right or execute a "crossing of the feet" to the same side with the left foot (I-4), marking another "saltito" immediately to the right (D-5 and I-6), having done, with these three movements (I-4, D-5 and I-6) a new "tango acompasado step No. 4" to the right, describing a left diagonal path also, but backward (1/2 "turn" and leading you to look to the place that was at your back before you started.

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FIG. 65
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The six movements done forward, of the present "media luna No. 12" (see Fig. 65), which we talked about in the previous paragraphs, are then repeated backward, forming the third and fourth angles (D-7, I-8 and D-9, and I-10, D-11 and I-12) of the square, to close it with the last "tango acompasado step No. 4", one to the left and another to the right, describing, with the first, a right diagonal backward path, and with the second, another right diagonal, but this time forward (3/4 and for the last, 1 "turn", closing the square at the point of departure.

Describe with fidelity the drawing shown in Fig. 65, not forgetting that when dancing in a couple, one will do the same as the other, but reversed.

The present "media luna No. 12" is to the right and to the left, you will do the same with the opposite foot. It takes four counts of the music, and please note that upon finishing the "figure" you have taken with the body a turn broken into four quarters, marking 1/4 of the same at each angle that you describe.

Practice this going through all of the "vectors" and in whichever of the three "positions of the body" to both sides, observing that in the last of these, the dancers will do it the same, although with the opposite foot and side.

The present "media luna No. 12" is "lateral" and will always be executed augmented by a "crossing the feet" upon marking each "tango acompasado" step or describing each angle.

When you do it backward, you will advance executing a "half turn" with two "tango acompasado steps No. 1". With one, you will make a quarter turn, and with the second, you will complete the "half turn" looking toward the place that was the front before starting, returning immediately to the point of departure repeating the preceding, and thus finishing the "turn."

As you see, you take a "turn" broken into four quarters, and when you do it forward, you will do the same "retreating" first and to both sides. On the "diagonals," you will do the same, differing only in the paths.

To the right -- Backward

This media Luna No. 13 is composed of eight movements and is formed by eight Paseo steps (I-1, D-2, I-3, D-4, I-5, D-6, I-7, D-8), four towards the front and four backward, following the path of a circle.

It takes four bars of the music and is to the right backward; to the left you will do the same with the opposite feet.

Practice this to both sides, as much forward as backward, going through all Vectors and in any of the three Dance Positions keeping in mind that in the last of these you will dance equally though with the opposite foot and side when you dance as a couple, and that dancing in this same way, one of the dancers does the same as the other, but reversed.
This Media Luna No. 13 can also be done removing two or four Paseo steps. In the case of dropping two Paseo steps you would keep the figure reduced to six steps (Fig. 66), equivalent to 3 bars of the music. And in the case of taking out four steps, you would do another four of the same and that would take two bars of the music.

From that which has been previously expressed, you can deduce that as much for the media luna #13 as the cases described in the preceding paragraph, in whichever of the three forms you do the step, do not exceed four nor fall below two bars of the music.

In executing in "laterally" you will "Crossover" or "Crossover behind" purely but alternating it, that is to say, one time one position, another time the other.

**To the right --Backward**

This Media Luna No. 14 is composed of eight movements and is formed by four Crosses and 4 diagonal Paseo steps alternated two by two and following the path of four equal angles until forming a square with the eight steps.

Standing, the dancer Crosses over Forward to the right or does a Cross to that side with the left foot (I-1) following the same direction, in other words following the "oblique/diagonal" path forward, he then immediately leads one Paseo step with the right (D-2) thus forming with these two steps the first angle. Then and barely placing down the right foot (D-2) he should complete another "diagonal" path ("recorrido") forward to the left with another 2 steps executing another "cross" with the right (D-3) and a "traveling step" with the left (I-4) forming the second angle with these 2 movements.

As you can see, with the 4 preceding movements or steps (I-1, D-2, I-3, and D-4, See Fig. 67) you mark the path of 2 forward "diagonal" paths one to the right, and one to the left.

All this is then repeated doing another 2 backward "diagonal" paths, the first to the left (D-5 and I-6) forming the third angle and the last to the right (I-7 and D-8) forming the fourth angle and closing the square.

As you will note, the steps are executed alternately, that is, one "cross" and one "traveling step" repeating all of this until completing the 8 steps that are equal to 4 bars of
the music and forming the square with the 4 equal angles.

Remember that one of the dancers of the couple does the same as the other but reversed.

The media luna #14 is to the right backward and to the left you will do the same thing on the opposite foot.

Practice going through all the directions and in any of the three dance positions to both "sides" without forgetting that in the last of these, the dancers will do the same thing but on the opposite side with the opposite foot.

XIII

"PASEOS"

What are paseos?

This refers to any of the "figures" that make up the tango, or to one of these combined with one or more other figures, repeated until completing 12 bars of the music without exceeding or falling under the determined timing. If there is no progressive repetition of one same "figure" or of this combined with one or more others, it cannot be called "traveling" ("paseos").

You can do it in the three dance positions and in all directions.

They are divided into "slow" ("lentos") and "alternated" ("alternados").

"Paseos lentos" are those which are formed purely by traveling steps ("pasos paseos") or "crosses" ("cruces de pies"), or of both combined with each other, without forgetting that they are done walking well in time with the music. In no case are you to employ a "movimiento rapido" (fast movement) or "saltito" of those shown at the beginning of the manual.

"Alternating steps" ("Paseos alternados") are those which are formed by any of the figures of the dance, in that you always lead one or more of the "movimientos rapidos" (fast movements) or "saltitos" described in the previous paragraph.

XIV

"TERMINACIONES" (ENDINGS)

These are the figures that you apply as the ending in the last 4 bars of any one part of the music of a tango, as long as you do not exceed 4 nor fall to 3 bars of the music. You should always apply them after traveling steps ("paseos") and runs ("corridas").

Executing this as described in the first 4 bars of the first part of the tango music, or as the first "figure" upon beginning to dance, they are still called "exit steps" ("salidas"), for that, the couple will have as a rule that they should begin the dance going out with any one of the "salidas" that you will learn in the "Segunda Parte" (the Second Part) of this Method.

When dancing, with exception to the preceding instructions, you can also do the maisladas, as a "figure" by itself.

XV

"CORRIDAS" (RUNS)

"Corridas are the figures that you do leading four movements in succession within one measure of the music, whichever steps are shown in the drawings accompanying the description, and they are formed by the "movimientos rapidos" ("fast movements") or "saltitos" done by themselves, combined with each other, or with the "traveling steps" ("pasos paseos") or with the "crosses" ("cruces de pies"), or these last ones also between themselves, no matter which direction you go and in any of the three dance positions.

You should not exceed or fall below 6 bars of the music, but you can reduce to 4 or go up to 12 when you apply an "ending" (terminacion).

Dancing as a couple, the woman could repeat the figure, or failing that, follow the man leading "traveling steps" ("pasos paseos"), "crosses" ("cruces de pies"), and "lateral steps" ("pasos laterales") as I mentioned before, or another distinct "run" ("correo"), keeping in mind that when one executes 4 or more
movements in the same place (that is, without walking momentarily) she, to facilitate his detention, will do "pasos piques acompasados."

Dance along combining some "figures" with others, or leading these successively exactly on the beat and with much elegance, getting yourself accustomed to counting the beats of each part of the tango music with whichever step and allowing yourself to grasp the value of the cited "figures" within the set timing.

This First Part of the Method is missing some figures that are included in the Second Part that will come out shortly. They will be incorporated and in doing so, will rectify any omission or error noted in this First Part of the Method.

I will also teach the "Inverted Step" ("Paso invertido") which is the most difficult and beautiful of the tango. Because of the persistent requests of my friends I saw the need to publish the incomplete version, although this "First Part" gives enough scientific (or rigorous?) descriptions of the dance for teaching the fundamental part of the dance.

At this time I should like to ask the aficionados of this precious dance to kindly forgive the author for any shortcomings or errors in this edition. I have tried my best to demonstrate our true Argentinian Tango, so universally vilified by those who do not truly know it, who have gone so far as to unfavorably judge our beautiful dance, its origin, and its nationality.

I can only say in homage to our national culture that even with all the dances of the world combined, they don't compare, nor could they ever compare to our traditions tango for we have the honor of possessing in our Republic the most grand, fine, and elegant dance that you could ever want, remaining convinced that this Method will keep things in their place.

With this First Part of the Method you can dance executing the figures you like best, or combining some with others.

The Second Part, which is almost finished, is at least or perhaps more interesting than this First Part and is composed of approximately 30 "Paseos," 20 "Terminaciones," and 10 "Corridas," all of which are different.

To the perpetuators of our traditions

Tango Argentino is a completely national dance; it is our soul, and there is no doubt that its spread will efficiently contribute to the formation of our culture. because it is an artistic dance that requires of its devotees maximum elegance and grace as well as a sense of rhythm which unavoidably and gradually gives a fine svelteness to its dancers. Therefore, by planting the dance in the hearts of our youth, we will see with the passage of time Sarmiento’s (Argentina’s great educator president) great nation, with millions of Argentines whom he imagined would be cultured, wise, and gallant.

Its music is so beautiful and sentimental we cannot possibly listen to it without becoming a part of it, or accompanying its measures with movements, or focusing our entire attention on it, or allowing our minds to visualize a dance hall full of couples elegantly dancing the diverse, lovely, and difficult figures of the dance. Let’s not forget that our tango is an important dance which in our country has been besieged for many years, and maybe due to its own merit, or perhaps by being forgotten by its fathers, was forced to go away from us, ashamed, taking our spirit with it, to impregnate with Argentinism the cultural centers of another hemisphere, where songs were sung to honor us. There, strategically situated, the tango lamented our ungratefulness.
I think that considering this, the Argentine society will indulge its tango, even though they are the ones who abandoned it, giving it a lascivious spirit, the ones who ignored its beauty or didn’t know how to dance to it. The entire world will receive the tango in the way it deserves to be received because there is no other dance to surpass it. No doubt this is the dance of the future, which should make us proud.

As I said before, I have aspired to spread the knowledge of tango through this Method and above all, to regulate it and to demonstrate that at no level is it immoral. On the contrary, it is a beautiful and artful dance, and I don’t think that the Argentine Society considers itself morally above that of France, England, Russia, North America, Italy, etc. by rejecting it. In Italy even Pious X has caught the addicting wave of tango, and asked a couple (I would have liked to have been there) to show him its elegance; the sainted man found an intimate similarity between the popular dance and the old furlana (which in my judgment are nothing alike), which was danced in Italy for many years.

I think, then, that our society can be proud to hold in its lap its wandering son who on the far side of the ocean is welcomed by the most distinguished societies. Finally one must ask which society is in the wrong--the foreign one who has embraced it, or the ungrateful national one who has rejected this beautiful part of its tradition.

THE AUTHOR

END OF THE FIRST PART

[Note: We have not found a second volume of this book. If you happen to know that Lima actually wrote a Volume 2, please let us know. - R.P.]