

# El Tango Argentino de Salon

As described by Nicanor M. Lima, Buenos Aires, ca. 1916

Reconstructed by Richard Powers

Men's steps are described. Women dance opposite, unless otherwise noted.  
The notation system is explained at the bottom.

## II. Saltitos Rapid movements

### Saltito 1

Ⓜ  $\vec{R}\bar{L}$  or  $\overleftarrow{L}\bar{R}$  or  $\vec{R}\bar{L}\vec{R}\bar{L}\vec{R}\bar{L}$  etc.

### Saltito 2

Ⓜ  $\downarrow\uparrow$   $\vec{R}\bar{L}$  before walking forward L or  $\downarrow\uparrow$   $\overleftarrow{L}\bar{R}$  or  $\uparrow\downarrow$   $\overleftarrow{L}\bar{R}$  etc.  
raised 5 cm

### Saltito 3

Ⓜ  $\curvearrowright\curvearrowleft$   $\vec{R}\bar{L}$  or  $\curvearrowleft\curvearrowright$   $\overleftarrow{L}\bar{R}$  or  $\curvearrowleft\curvearrowright$   $\vec{R}\bar{L}$  or  $\curvearrowright\curvearrowleft$   $\overleftarrow{L}\bar{R}$

### Saltito 4

Ⓜ  $\downarrow\uparrow$   $\vec{R}\bar{L}$  ( $\frac{1}{4}$ ) or  $\uparrow\downarrow$   $\overleftarrow{L}\bar{R}$  ( $\frac{1}{4}$ )

## III. Pasos paseos Traveling steps

### Pasos paseos serenos

Ⓜ  $\uparrow\uparrow\uparrow\uparrow$   $\overleftarrow{L}\bar{R}\overleftarrow{L}\bar{R}$  in a natural, easy, elegant walk

### Pasos paseos acompasados

Ⓜ  $\uparrow\uparrow\uparrow\uparrow$   $\overleftarrow{L}\bar{R}\overleftarrow{L}\bar{R}$  reaching forward (or back) with the free foot while settling down lower on the supporting foot.

Sometimes done swaying the body to the opposite side of the supporting foot.

### Pasos paseos alternados


 one Pasos Serenos followed by one Pasos Acompasados, etc., like “a person who limps.”

You can also use these alternating steps to do vueltas, 3/4 vueltas, half vueltas, and quarter vueltas, either to the R or L.

### Volcando el medio Crossing over toward the center

In closed promenade position, this is leading the rear feet of both dancers to cross over the forward feet. The lead is clearly given.

### Volcando afuera Crossing over behind

This is leading both to cross behind.

### Volcando el medio pattern A symmetrical grapevine

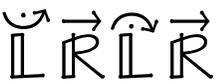

 Woman dances mirror-image.

### IV. Cruces de pies Crossing the feet

Advancing:


 like a Serpentine. Woman crosses behind.

### Cruces de pies laterales (Grapevine)


 or 
 
 or 
 
 or 
 
 while the woman crosses either opposite or mirror-image.

- Possibly continue with a grapevine back to place, beginning with the other foot, as one changes back in the Paso Lateral.
- This may also be done “spinning” (*girando*), which might be counter-crossing.

## V. Pasos de tango acompasados

These are any S-QQ combination of a Paso Paseo Sereno plus a Saltito

**Avanzando** Advancing, a **slow step plus Saltito #1**

Ⓢ Ⓢ  $\uparrow \overline{\text{L}} \overline{\text{R}} \overline{\text{L}}$  or  $\uparrow \overline{\text{R}} \overline{\text{L}} \overline{\text{R}}$  or combine them Ⓢ  $\uparrow \overline{\text{L}} \overline{\text{R}} \overline{\text{L}} \cdot \uparrow \overline{\text{R}} \overline{\text{L}} \overline{\text{R}}$

Note: the 3rd step arcs to place, it doesn't brush by the L.

**Retrocendiendo**

Ⓢ  $\downarrow \overline{\text{R}} \overline{\text{L}} \overline{\text{R}}$  or  $\downarrow \overline{\text{L}} \overline{\text{R}} \overline{\text{L}}$

**Slow step plus Saltito #2**

Ⓢ  $\uparrow \overline{\text{L}} \overline{\text{R}} \overline{\text{L}}$  a short step back, with a slight plié, immediately raising  $\overline{\text{R}}$

Also do forward L, back R, and back R

**Slow step plus Saltito #3**

Ⓢ  $\uparrow \overline{\text{L}} \overline{\text{R}} \overline{\text{L}}$  locking or  $\uparrow \overline{\text{R}} \overline{\text{L}} \overline{\text{R}}$  or Ⓢ  $\uparrow \overline{\text{L}} \overline{\text{R}} \overline{\text{L}} \cdot \uparrow \overline{\text{R}} \overline{\text{L}} \overline{\text{R}}$

**VI. Vueltas** A spinning, traveling waltz-like turn.

Ⓢ  $\uparrow \overline{\text{L}} \overline{\text{R}} \overline{\text{L}} \cdot \downarrow \overline{\text{R}} \overline{\text{L}} \overline{\text{R}}$  or  $\uparrow \overline{\text{R}} \overline{\text{L}} \overline{\text{R}} \cdot \uparrow \overline{\text{L}} \overline{\text{R}} \overline{\text{L}}$

**VII. Molinetes** Turns on the spot.

Almost any combination of walks, saltitos and crossings, turning in place.

- Same as French **Rueda**, R side pos, woman advancing, man is the axle, **but** the man steps in place w/o crossing feet. She may walk w/ slow or quick steps.
- Same, but she does a **grapevine** around him.
- Woman is the axle.
- Same as American **Pomander turn**, both advancing, neither is an axle.

## VIII Paso Lateral Side steps

Ⓢ  $\vec{R}\bar{L}\vec{R}\bar{L}$  or  $\vec{R}\bar{L}\vec{R}\bar{L}$  or to the other side

To change directions:

After Ⓢ  $\vec{R}\bar{L}$  then  $\vec{R}\bar{L}$  approaching halfway  $\bar{R}$  Then go back  $\bar{L}\vec{R}$  etc.

## IX. Pique Acompasado Quick alternating steps

Ⓢ  $\begin{matrix} \uparrow & \downarrow \\ \bar{L} & \vec{R} \end{matrix}$  back in place  $\begin{matrix} \downarrow & \uparrow \\ \bar{L} & \vec{R} \end{matrix}$  in place, repeat. Like a **double hesitation**.  
Woman's steps are not explained.

Corrida His grapevine, but her side-close steps

He dances: Ⓢ  $\begin{matrix} \swarrow & \searrow \\ \bar{L} & \vec{R} \end{matrix} \begin{matrix} \swarrow & \searrow \\ \bar{L} & \vec{R} \end{matrix} \begin{matrix} \swarrow & \searrow \\ \bar{L} & \vec{R} \end{matrix} \begin{matrix} \swarrow & \searrow \\ \bar{L} & \vec{R} \end{matrix}$  she does  $\vec{R}\bar{L}\vec{R}\bar{L}$  etc.

## X. El Ocho

Ⓢ  $\begin{matrix} \curvearrowright & \swarrow & \searrow \\ \bar{L} & \vec{R} & \bar{L} \end{matrix} \cdot \begin{matrix} \curvearrowleft & \swarrow & \searrow \\ \bar{L} & \vec{R} & \bar{L} \end{matrix}$  or  $\begin{matrix} \curvearrowright & \swarrow & \searrow \\ \bar{R} & \vec{L} & \bar{R} \end{matrix} \cdot \begin{matrix} \curvearrowleft & \swarrow & \searrow \\ \bar{R} & \vec{L} & \bar{R} \end{matrix}$

or  $\bar{L}\vec{R}\vec{R}\bar{L}\vec{R}\bar{L}$  etc.

XI. **Sentadas** Figures that pause, or "sit" on the rhythm. Some also have a sitting posture. French dance manuals called these **Cortes**.

The S-QQ or QQ-S timings on the following are not clear yet.

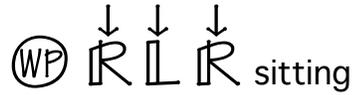
## Sentada 1

Ⓢ  $\begin{matrix} \uparrow \\ \vec{R} \end{matrix}$  or  $\begin{matrix} \downarrow \\ \bar{L} \end{matrix}$  with a bit of a sitting posture

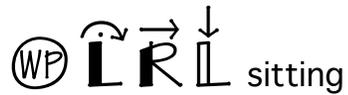
## Sentada 2

Ⓢ  $\begin{matrix} \uparrow & \uparrow \\ \bar{L} & \vec{R} \end{matrix}$  sitting

## Sentada 3



## Sentada 4



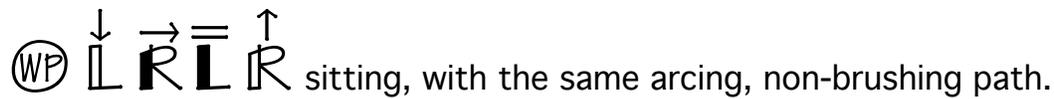
## Sentada 5



## Sentada 6



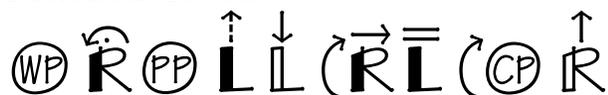
## Sentada 6



## Sentada 7



## Sentada Unica



XII. **Media Lunas** Short patterns that are repeated to the opposite side with the opposite feet.

## Media Luna 1 "Sanjuanina"



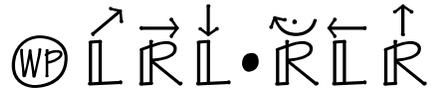
## Media Luna 2 “vai-ven”



## Media Luna 3 “jujeña”



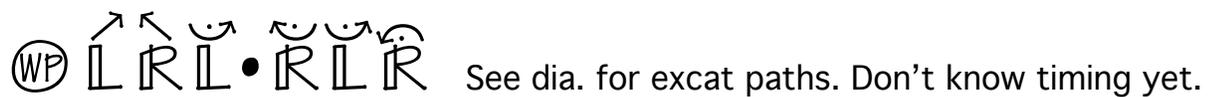
## Media Luna 4 “doble cuatro” or “riojana”



## Media Luna 5 “salteña”



## Media Luna 6 “Entrerriana”



## Media Luna 7 “Santafecina”



## Media Luna 8 “Mendocina”



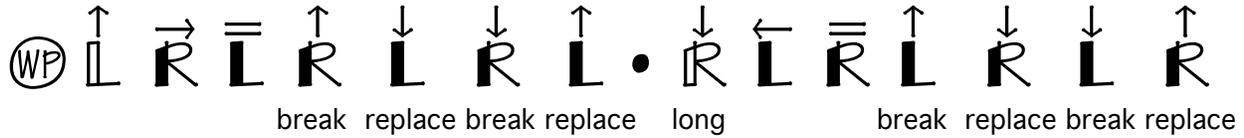
## Media Luna 9 “Tucumana”



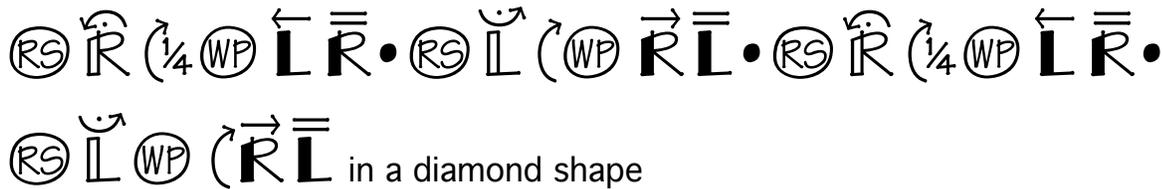
## Media Luna 10 “Porteña”



Media Luna 11 "Puntana"



Media Luna 12 "Gordoreza"



Media Luna 13 "Correntina"  
Unclear

Media Luna 14 "Gatamaboueña"  
Unclear

XIV. Terminaciones Endings, or Salidas

He says that these conclude passages, and that he will describe twenty of them in Volume 2.

XV. Corridas Runs

Four steps within one bar of music.

SOME SAMPLE NOTATION CODES:

