



"EL

TANGO

ARGENTINO"

DE SALON

MÉTODO DE BALE  
TEÓRICO - PRÁCTICO

por Juan R. Lima

Precio  
\$ 4.00

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gentina

## ABOUT THIS TRANSLATION

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  
Jade Burns (now Jade Polk)  
Luba Petrovich  
Angela Amarillas  
Maritza Bodine

I typed up their handwritten notes, cleaned up the illustrations, and made this page layout, to match the original layout, but then the project ran out of time and was shelved, with a few chapters remaining. Tim Lamm and Paula Harrison completed the missing sections in 2015, with a few more corrections made by the team in 2018.

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 we are gradually replacing the translated terms. The meaning is fairly clear, either way.

A bonus future project might be analyzing the significance of the handwritten notes that someone made throughout the book.

- Richard Powers

# 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.

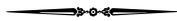
**XII. Media Lunas** Combinations of two Pasos de tango acompasados, one done forward and one backward. 14 Media Lunas.

**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 first page. The woman's dance frock on the cover is quite specific to 1913-1914, and thus could possibly be on a book published two years later. Or perhaps this book was actually published around 1914, with someone writing that "1916" when they acquired the book. - 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*

## TWO WORDS

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

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### 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?)"

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### 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 his top hat, 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 exacting 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.

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*Note: Pages 7-9, a general history of dancing, will be found at the end of this translation. They were moved to maintain Lima's narrative of instructing how to dance.*

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## BASICS

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### 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.

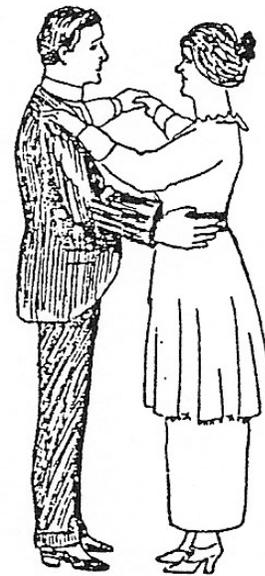


Fig. 1

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.

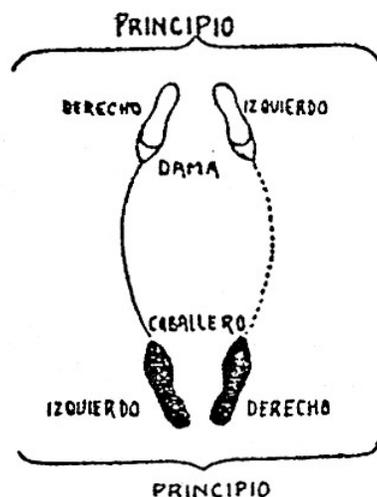


Fig. 2

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.

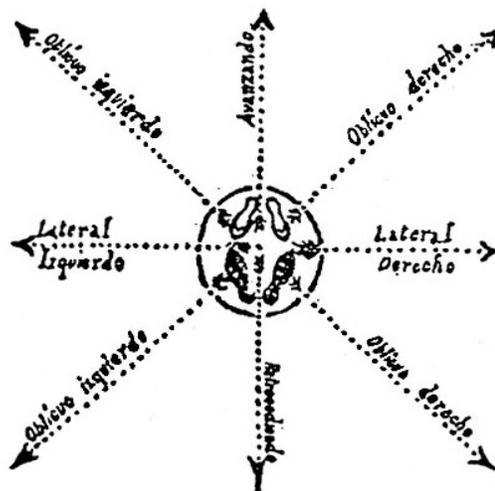


Fig. 3

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 "laterals", 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.

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## POSITIONS OF THE BODIES



Fig. 4

### 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)



Fig. 5

### Couple "in parallels, advancing" or "retreating"

"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.

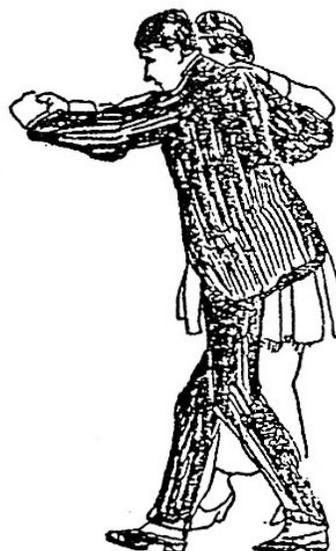


Fig. 6



describing with their movements the different pictures.

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.

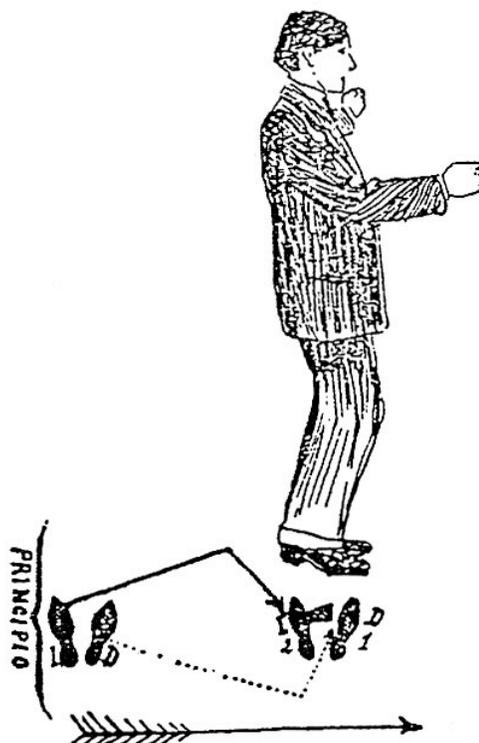


Fig. 7

In this position, you quickly bring together the left to the right (1-2), resting the body over the sole of that foot when it comes together with the first; the leg is slightly flexed here as well. The dancer is lightly transferring the body 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 the illustration.

This is to the right.

##### To the Left

The present case is to the left and only differs from the previous in that it is done with the contrary foot.

In effect, with the man or woman standing where the footprints are drawn (I.D.) close to the key which shows the beginning of the step, take a short step with the left foot (I-1), setting down the toe of that foot with a flexed leg as seen in Fig. 8. The dancer promptly brings the right to the left (D-2), resting the body over the sole as they unite, also with the leg lightly flexed and lightly transferring the body

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.

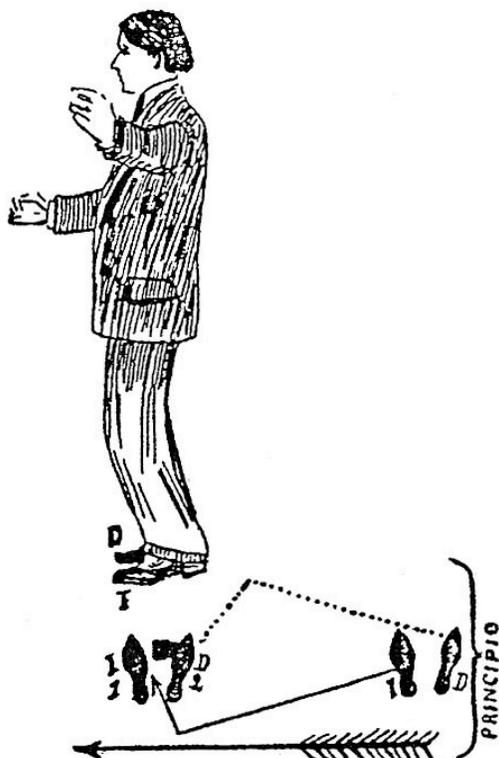


Fig. 8

Each time that you do this rapid movement or "saltito", the foot on the side that you are going to will always rest over its pointed toe, while the other is the plant over which all the weight of the body falls.

The side of the step is distinguished as that foot of the side on which the first movement is started (1).

The most practical manner for learning all of the "saltitos", which you will learn more about later, is to understand first what this author teaches: learning well and memorizing the movements and furthermore the warnings, and then soon practicing them with the music, as I have said before, keeping this in mind for the rest of the steps as well.

Doing the "saltito" repeatedly to the same side, one forms the "side steps" which you will learn later on, and which is the bringing together of one foot to the other successively.

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" (vallen), 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

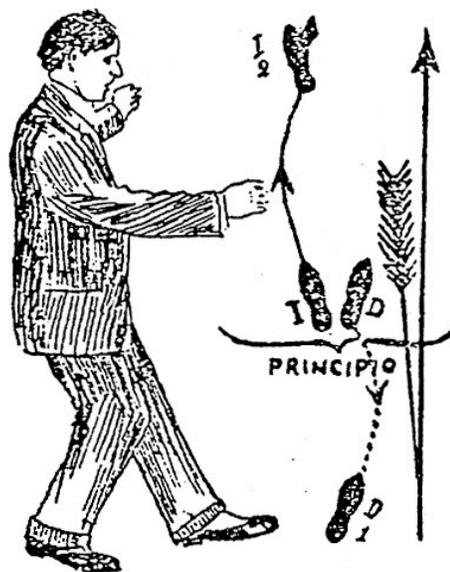


Fig. 9

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.

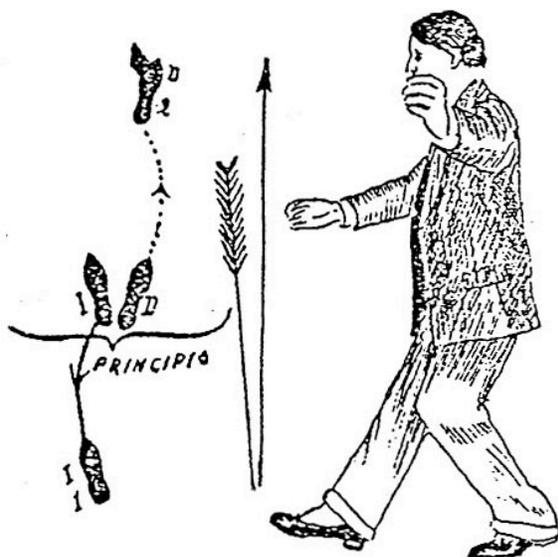


Fig. 10

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 (1), 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.



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.

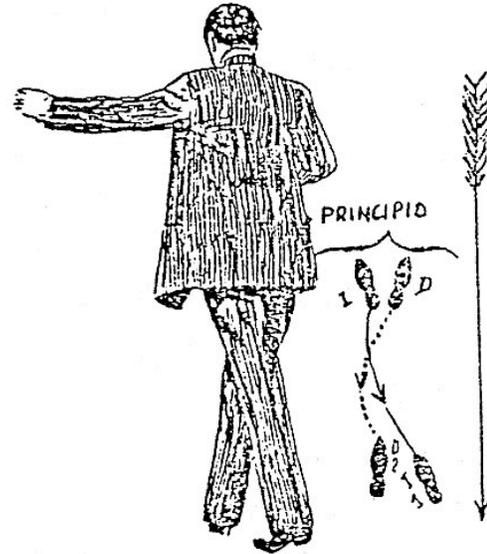


Fig. 12

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-1), 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.

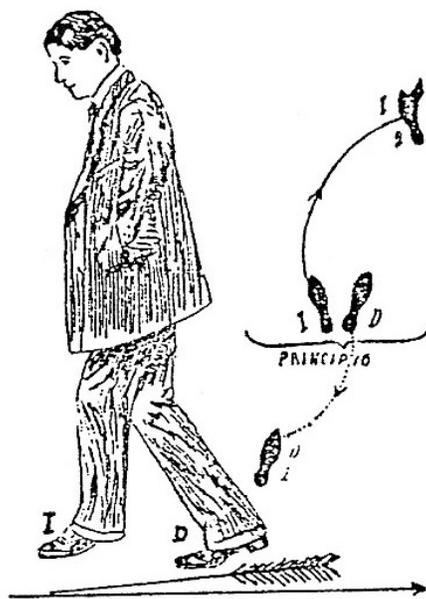


Fig. 13

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.

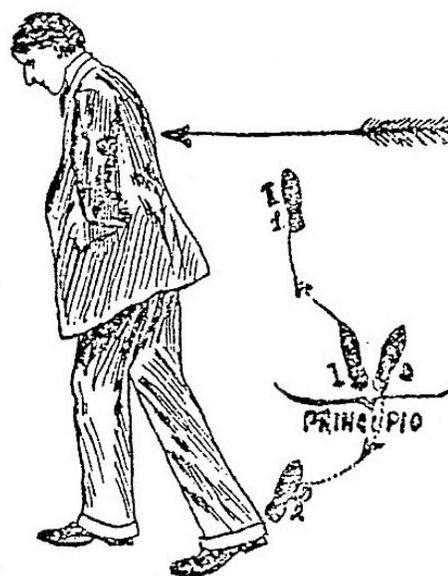


Fig. 14

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

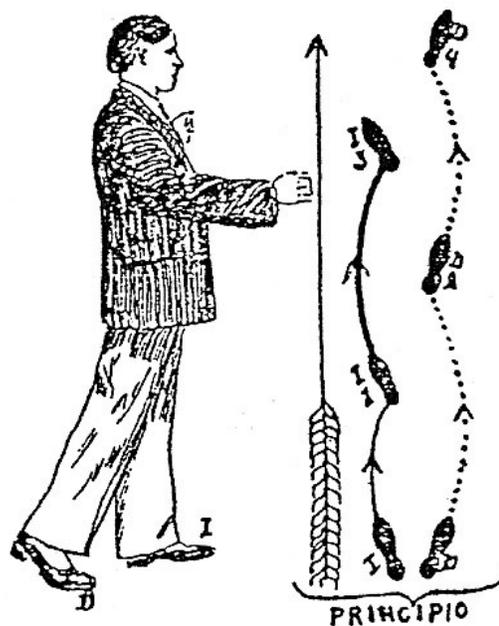
#### “PASOS PASEOS” (Traveling Steps)

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), “acompanados”, 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.

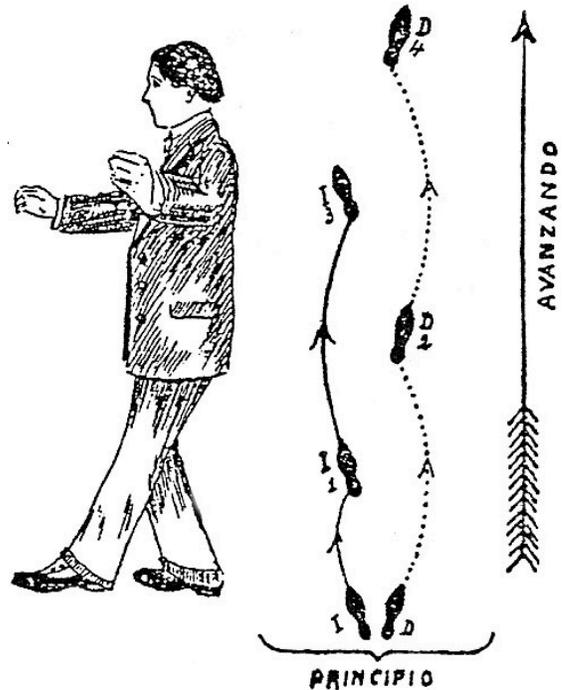


Fig. 16

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 “acompassados” 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 one 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 “acompañados”), 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 lean 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).



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 to 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).

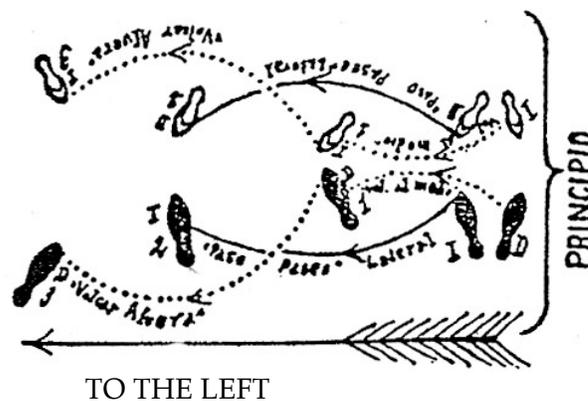


Fig. 18

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”.

**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.



Fig. 19

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,



"CROSSING THE FEET" SIDE, TO THE LEFT.

Fig. 20

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.

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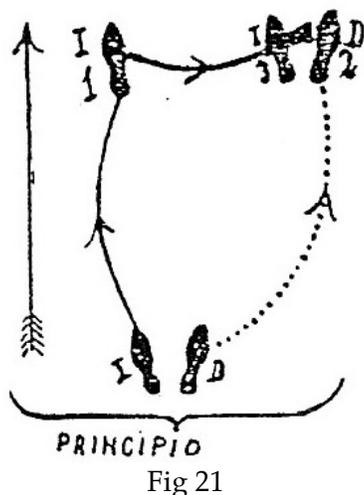
## V

### “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”

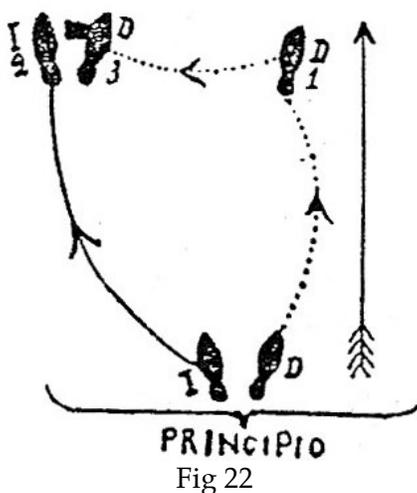


### TO THE RIGHT

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 tempo”) 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 tempo”), 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).



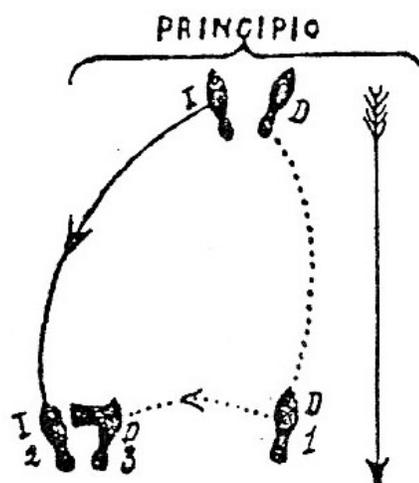
### TO THE LEFT

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



### TO THE LEFT

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 unites 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.

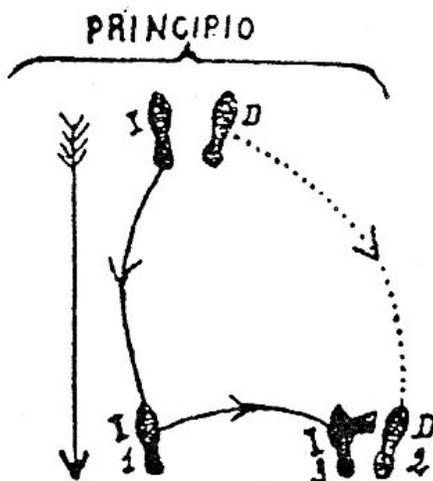


Fig 24

### 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.

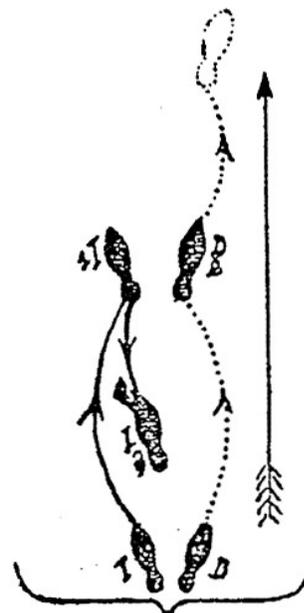


Fig. 25

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).

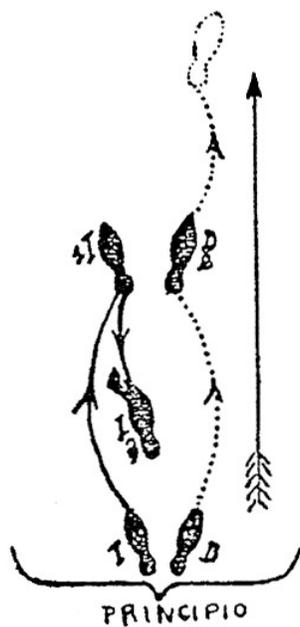


Fig. 26

### 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”

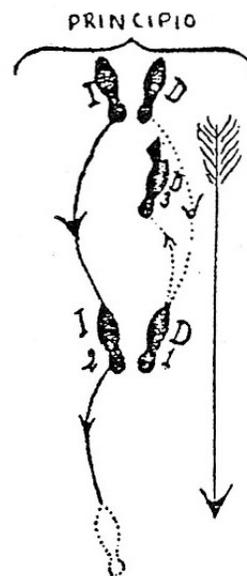


Fig. 27

### TO THE RIGHT

With the learner standing, retreating with the right foot (D-1), taking a “traveling step” (“calm” or “a tempo”), take another step backward with the left (I-2) to the same level/height as the previous, and when it is together to that first one, and with the legs well extended, advance the right (D-3) in one movement, almost simultaneous to the 23rd movement, resting it over its toe and also quickly retreating the left to mark the next step to the left (See Fig. 28 that follows).

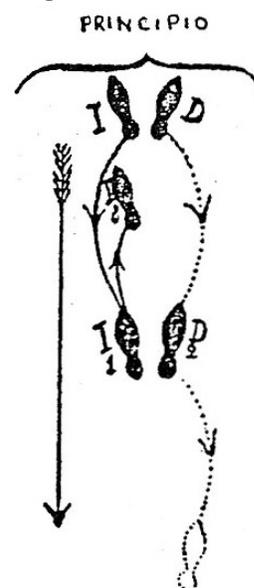


Fig 28

### 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”

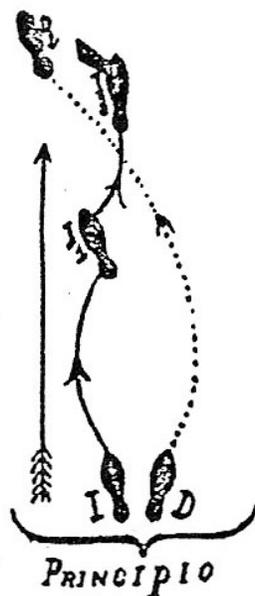


Fig. 29

### TO THE LEFT

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),

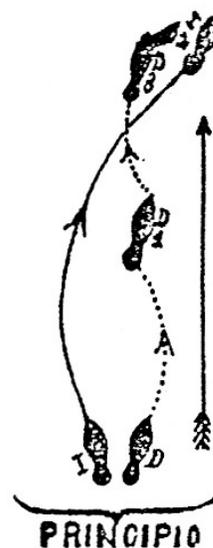


Fig. 30

keeping (as in the previous case) with the feet crossed, the legs lightly flexed, with the knees together and one behind the other.

## Retreating to Both "Sides"

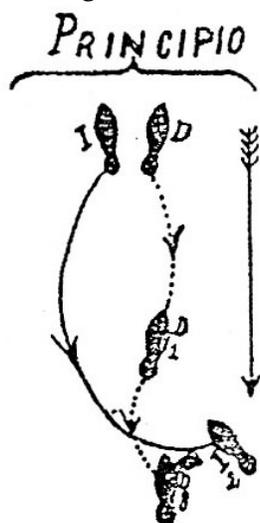


Fig 31

**TO THE RIGHT**

With the dancers standing, he retreats his right foot (D-1), taking a "paso paseo" ("calm" or "a tempo"), take 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.

**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).

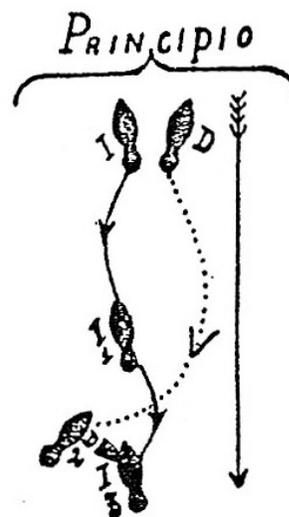


Fig. 32

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) off 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”.

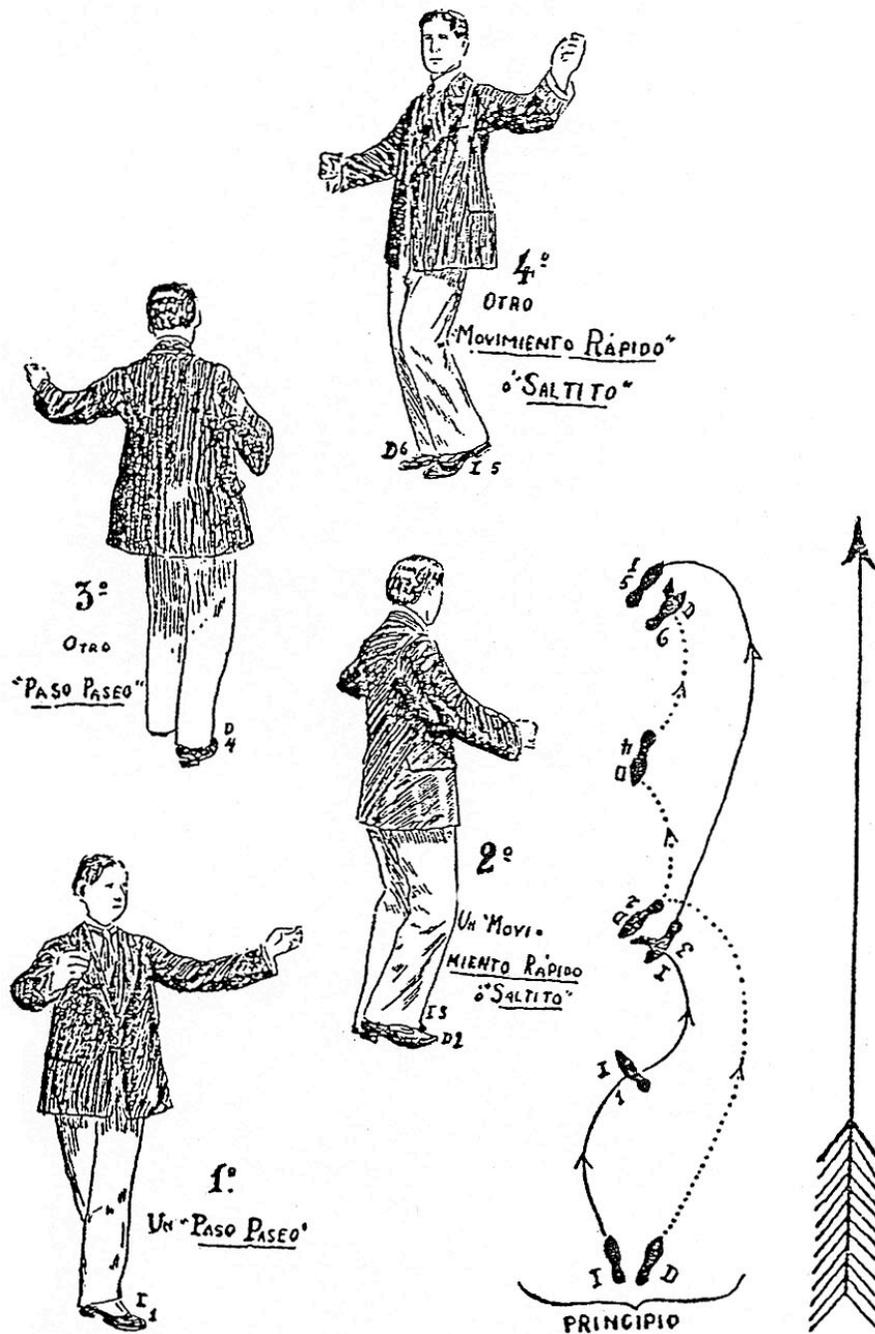


Fig. 33

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



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 the same 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 figures one cannot follow illustration 35 and do “el movimiento rapido” or “saltito” first and then the “paso paseos”.

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

## 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 “saltitos” 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).



Fig. 36

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.



Fig. 37

“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 choose to do the one that is most preferred.

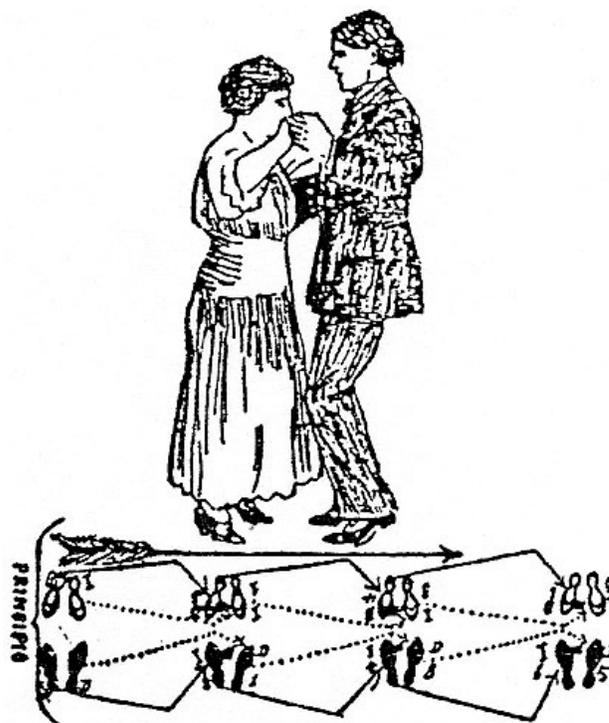
In all cases the side (“lado”) will be changed to the left or right, or the “itinerario” will be

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 done in the position “en paralelas”. (Look at illustration 37).



3 “PASOS LATERALES” TO THE RIGHT

Fig. 38

## 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 | 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 me 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).

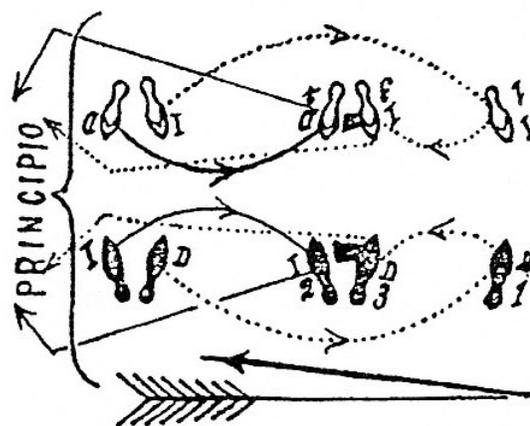


Fig. 39

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

To start, the leader or follower stand still, then the left foot is moved forward and landed on the floor in a point (weight on toes, do not

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 chooses 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 pies" 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 pies" 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.

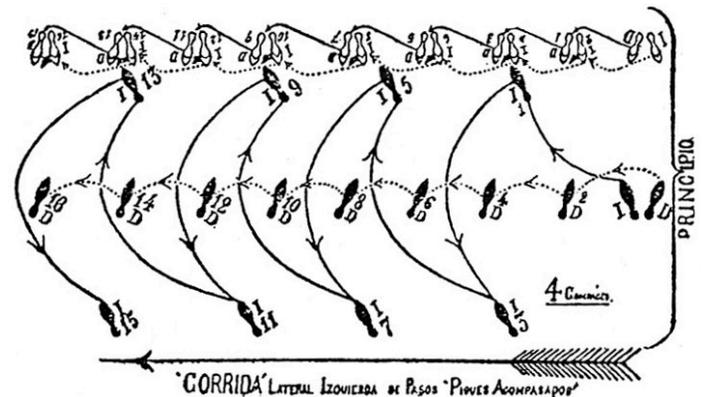


Fig. 41

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 forward 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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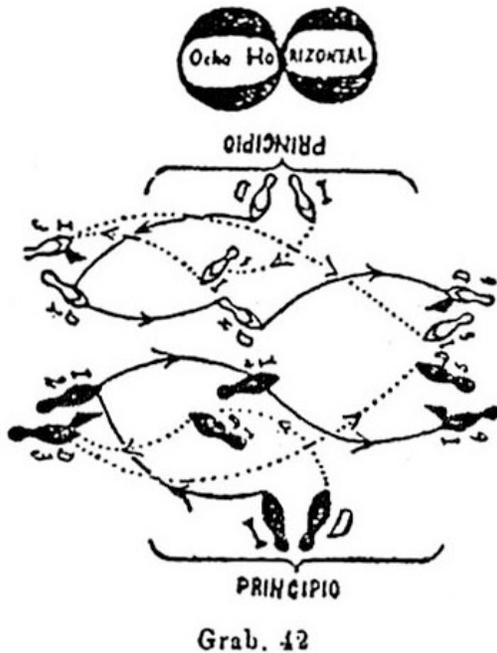
## THE "OCHO"

What is the "ocho"?

The "ocho" in tango is the figure made by the couple where they trace with their feet a horizontal numeral "8". It is made up of two "pasos de tango acompasados" #1, one to the right and the other to the left (or vice versa), the couple always taking on the position "en paralelas de avance" as they "volcar al medio" or begin to mark or finish each step.

### How to do it

With the couple standing in the manner shown by footprints I. D. located inside the brackets, "volcar al medio" to the left with step D-1 of the gentleman and I-1 of the lady (she is crossing through to her right), assuming the position "en paralelas de avance." Then mark a "saltito" #1 to the left (steps I-2 & D-3 of the gent and D-2 & I-3 of the lady), assuming simultaneously the position "en paralelas de avance" to the right (left of the lady). In making these movements, both dancers turn their bodies or make sure to look toward the "lado" to which they turned their backs, in order to repeat the "volcar al medio" to the right.



As you can see, with the three movements mentioned each dancer has marked a “paso de tango acompasado.”

Next you do the same to the right, i.e., “volvar al medio” (steps I-4 of the dancer and D-4 of the partner) and then mark another “saltito” #1 to the right (steps D-5 & I-6 of the male dancer and I-5 & D-6 of the female), assuming again simultaneously the position “en paralelas de avance” to the left (right for the lady). With these three last movements both mark another “paso de tango acompasado.”

Since the “side” of the figure is determined by the side of the foot with which it begins, Fig. 42 shows the “ocho” to the right, because it started with the right foot of the gentleman (opposite for the lady).

This figure can be done in all three positions of the bodies. When you mark the “ocho” “en linea”, you will do the “saltito” as has been shown at the beginning of this method, i.e., without changing the drawing that you trace with the feet, because in the case shown here (see Fig. 42) you trace a different drawing as you execute the “saltito,” since in doing it in the position “en paralelas de avance” as shown in Fig. 42, when you “volcar al medio,” which is the first movement of the “ocho” “paso paseo

sereno” or “paso paseo acompasado” (step D-1 of the man and step I-1 of the woman), you should not face each other with symmetry as when you dance “en linea.” Rather you should change the position of the bodies, so that (as has been said) you look toward the “lado” toward which you are going. And in doing the “saltito” you also change the position of your bodies, looking toward the “lado” to which you were turning your back. And you take the foot that marks the third and sixth movement that ends each “paso de tango acompasado” a little back and toward the outside (to the side of both dancers), doing this as you execute each step to one “lado” and the other, taking care to trace a horizontal numeral “8” with your steps.

You will do a “medio ocho” by marking half of the figure, i.e., by executing only one “paso de tango acompasado” #1. This requires one measure of the music.

In the position “en paralelas” this figure is lack luster, but it could be done with practice.

I am of the opinion that this figure (the “ocho”) ought to be used rarely in the position “en linea,” because it’s uncomfortable and inelegant that way. Therefore I recommend that it be done as explained in the earlier paragraph. But the usual way ought to be what’s shown in Fig. 42, because it is easier and much prettier when you do it in the position “en paralelas de avance.”

When you do the figure “en paralelas de retroceso,” instead of “volcar al medio,” you will “volcar afuera.”

The “ocho” spans two measures of music and consists of six movements. It can also be made from “pasos paseos” but in this case, since the “ocho” consists of six steps, it spans three measures of music, because as we know every two “pasos paseos” is equivalent to one measure.

Combined with other figures, the “ocho” is very lovely, although today in practice it is not very practicable, which I attribute to the dancers not knowing it or not wanting to do it.

## XI

## "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.



Fig. 43

The way to sentada 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.”

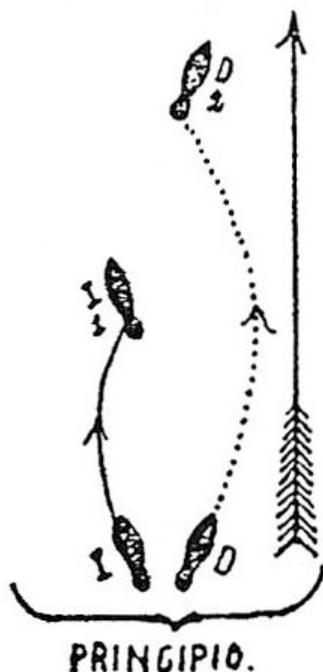
In all the sentadas, while one person sits slightly forward, the other sits backward and vice versa, but always with opposite feet and sides. This happens only in the “in line” or in the “parallel” dance positions and notice that only on the parallel of advancement or going backward, both will do the 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).

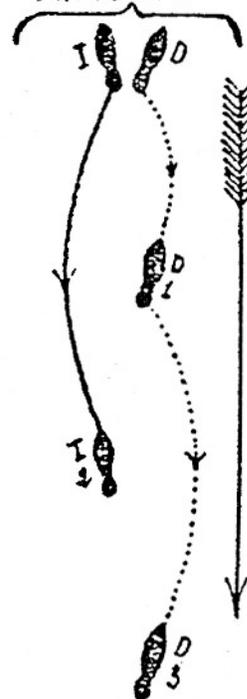
The one that goes backward will take two steps with the opposite foot and “side” sitting towards the back (See drawing of the gentleman on Fig. 44).

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)

PRINCIPIO.



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 towards 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.

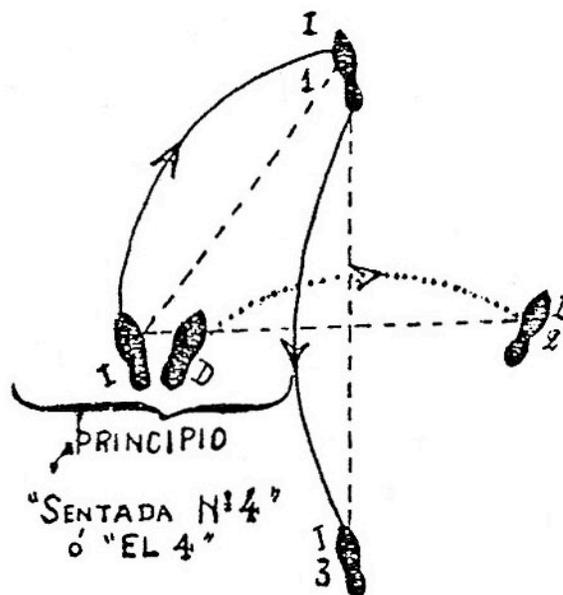


Fig. 47

To the left, to 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.

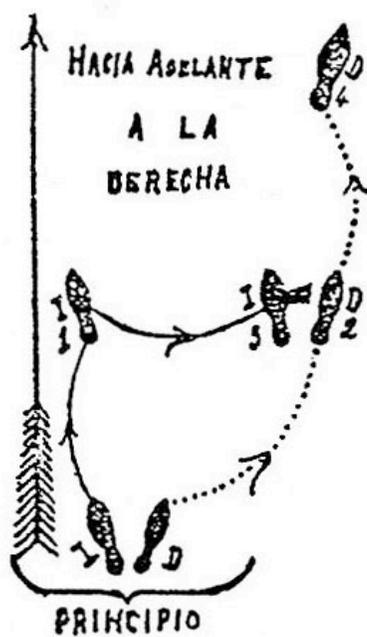
The current one is on the left and in the cases when you want to advance or back up, you may add the “paseo steps” or “cross feet” that you like.

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.”

## "SENTADA N°5"



Grab. 48

### How to do it

The present "sentada #5" is composed of four movements and is made up of one "paso de tango acompasado #1" together with the "sentada #1" or "sentada of one step advancing" to the right.

Standing [as shown in the diagram], the dancer advances the left foot (I-1), doing a "paso paseo sereno" or "acompañado". Next he makes a "saltito #1" to the right; i.e., he places the right foot obliquely forward and to the same side (D-2) and brings the left to the same level somewhat apart. Thus he makes another "paso paseo" with the right foot and almost simultaneously unites or joins to it the left (I-3), which made the first step. As you can see, with the three preceding movements (I-1, D-2, and I-3) the trainee has made a "paso de tango acompañado #1".

To this is added the "sentada #1" or "sentada of one step advancing" to the right: The dancer takes a step with the right foot (D-4) making another "paso paseo" and stops, remaining settled forward. Or if he wishes he could as well settle backward.

Since each "paso de tango acompañado" and every two "pasos paseos" take one bar of the music, and the present "sentada #5" is made of one of each of these "pasos", the figure occupies  $1\frac{1}{2}$  bars. Also, the dancer or the couple stop for  $\frac{1}{2}$  bar in "compás de espera", which means that this "sentada" altogether occupies two bars of the music.

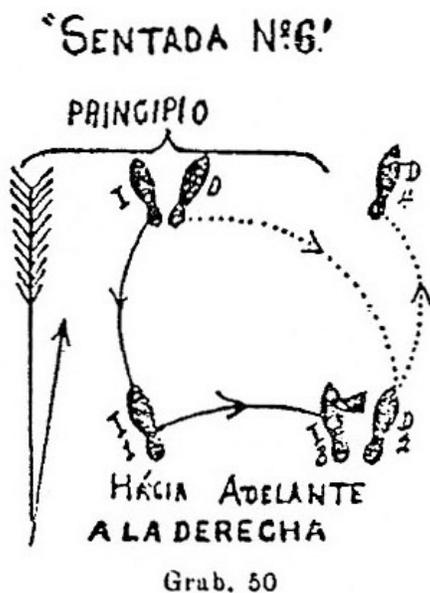
Practice to both sides going over all the "itinerarios" and in the three positions of the bodies. (Read the 5th paragraph corresponding to the demonstration of "Sentada #1" backward shown in Fig. 44.)

The lady as always [is] dancing as a partner. It is also possible to begin and end the step with a "crossing of the foot", that is, substituting this for the "pasos paseos" (I-1 and D-4) that form the present "sentada #5".



Grab. 49

When you do it to the side, you begin by "volcar al medio" (see Fig. 49) or "volcar afuera".



### How to do it

This “sentada #6” consists of four movements and is made up of one “paso de tango acompasado #1” backward to the right together with the “sentada #1” or “sentada of one step” forward to the right.

Standing [as shown], the gentleman or lady steps backward with the left foot (I-1) doing a “paso paseo sereno” or “acompasado.” Next he or she makes a “saltito #1” backward to the right, by drawing the right foot (D-2) a little obliquely to the same level as the left foot (which made the first step) and somewhat separated, and then uniting or joining to it the left (I-3), making these two movements almost simultaneously.

With these three movements (I-1, D-2, I-3), the trainee has made a “paso de tango acompasado”.

To this the dancer adds the “sentada #1” or “sentada of one step advancing”, i.e., he does a “paso paseo” (D-4) and settles forward to the right.

As you see, this “sentada #6” also consists of four movements just like the previous one (see Fig. 49), but it traces a different pattern, since the dancers settle themselves in the opposite direction. That is, instead of settling themselves in the same direction they were going, as in

“sentada #5”, they settle themselves in the opposite direction.

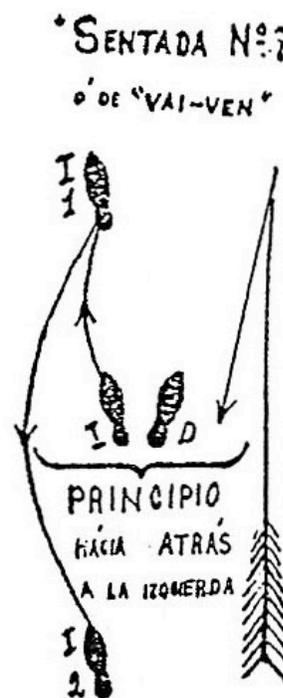
Therefore when you step backward to either side, you do the added “sentada #1” advancing and settle forward (see Fig. 50). And likewise when you advance to the left or to the right, you do the added “sentada #1” regressing and settle backward.

The “sentada” occupies two bars of the music,  $1\frac{1}{2}$  for the figure and  $\frac{1}{2}$  as the couple remains still in the “compás de espera”.

It is also possible to begin and end the step with a “crossing of the foot”, that is, substituting this for the “pasos paseos” (I-1 and D-4) that form the present “sentada #6”. When you do it to the side, you begin by “volcar al medio” (see Fig. 49) or “volcar afuera”.

Practice to both sides going over all the “itinerarios” and in any of the three positions of the bodies. (Read the 5th paragraph corresponding to the demonstration of “Sentada #1 backward” shown in Fig. 44.)

When dancing as a couple, the lady does the same as the gentleman, but reversed.



Grab. 51

### How to do it

This “sentada #7” or “rocking sentada” consists of two movements and is made up of two successive “pasos paseos”, one carrying the foot forward and the other then drawing it backward, staying in “sentada” backward to the left.

Standing [as shown], the gentleman or lady advances the left foot (I-1) doing a “paso paseo sereno” or “acompasado” and, barely placing the sole of the foot, he or she steps back immediately with the same foot, making another “paso paseo” in such a way as to remain in “sentada” on the left.

While executing these two movements, the right foot (D) will remain unmoved. When the lady dances as a partner with the gentleman, she will do the same only in reverse.

It is a “sentada” of two bars: one for the figure and one for the dancers to remain still in “compás de espera.”

Whenever you take the foot forward to whatever side, the “sentada” will end backward, and whenever you first take the foot backward, the “sentada” will end forward.

Practice to both sides going over all the “itinerarios” and in any of the three positions of the bodies, and don’t forget to read the 5th paragraph corresponding to the demonstration of “Sentada #1 backward” shown in Fig. 44.

This can also be made up of crossing steps, or done with alternating steps, i.e., doing first a crossing step and then a “paso paseo” or vice-versa.

The lateral version is done with “volcar al medio” first and then “volcar afuera”, or vice-versa.

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All of the “saltitos” can also be done as “sentadas” of one bar.

When the couple does any “sentada” in one of the three positions of the bodies, whatever the “itinerario” they follow, while the gentleman remains still in “compás de espera” for  $\frac{1}{2}$  or 1 bar of the music, the lady may execute  $\frac{1}{2}$ , 1/, or 1  $\frac{1}{2}$  “paso pique acompasado”. (See Fig. 52) Or she may also do 1, 2, or 3 “saltitos” shown at the beginning of this Method, as long as they always continue the dance with the corresponding feet, i.e., both with the opposite foot (left and right, or vice-versa).

The black and white footprints located below the two partners in the Fig. 52 illustrate this.

In effect, the black footprints D-1 and I-2 show the feet of the gentleman making the “sentada #2” to the left and settling himself backward on the right in the position “en paralelas de avance”, after having executed the two “pasos paseos”: one “volvando al medio” (D-1) to the left and the other advancing in that position (I-2).

As you see in Fig. 52, the lady has done the same as the gentleman, but in reverse (I-1 and D-2), and after making the second “paso paseo” she begins to execute 1  $\frac{1}{2}$  “paso pique acompasado”. That is, after placing the point of the right foot (D-2), she lifts the left a little (I-3), allowing it to fall in the same place. Setting down the sole of said foot, she rests the weight of her body over the same, bending slightly the corresponding leg in doing this movement.

As will be seen, with these three movements the lady has made a “paso paseo” (I-1) to “volcar al medio” and half a “paso pique acompasado” (D-2 and I-3) within one bar of the music---in the same time that gent makes the two “pasos paseos”.

Continuing, the lady executes in the same place a “paso pique acompasado” (D-4, I-5, D-6 and I-7), while the gentleman remains steady one bar of the music, waiting and taking care that his partner make the four movements within the said time.



In this way in two bars of the music, the couple has made the “sentada #2” to the left in the position “en paralelas de avance”. The gentlemen executed two movements in one bar of the music (D-1 and I-2) and stopped, remaining without dancing for the other bar in “compás de espera”. Meanwhile the lady in the same time made seven movements, one the “paso paseo” (I-1 “volcar al medio”) and the other six making 1 ½ “paso pique acompasado” (D-2, I-3, D-4, I-5, D-6, and I-7).

This shows that in any of the “sentadas”, while one of the dancers executes a figure, the other may do a different figure within the same time of the music.

Likewise, in this same “sentada” the lady may make three “saltitos”.

After doing this, the dancers may “volcar afuera” (I-3 of the gent and D-8 of the lady), making some other “sentada” to the right (left for the lady), or they may repeat the first “sentada” successively to whichever side they please.



much as it would not exceed 4 nor go below 2 bars of the music.

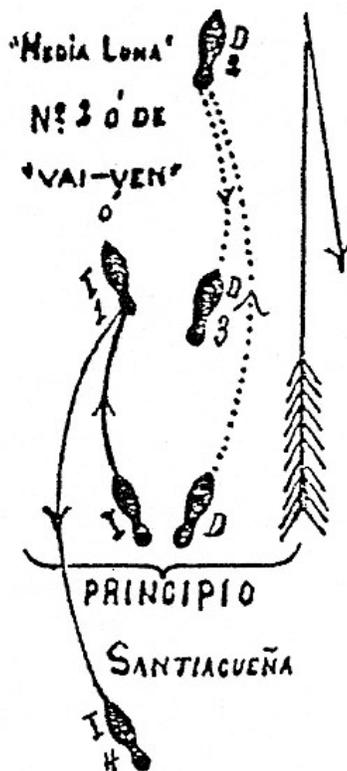


Fig. 54

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.

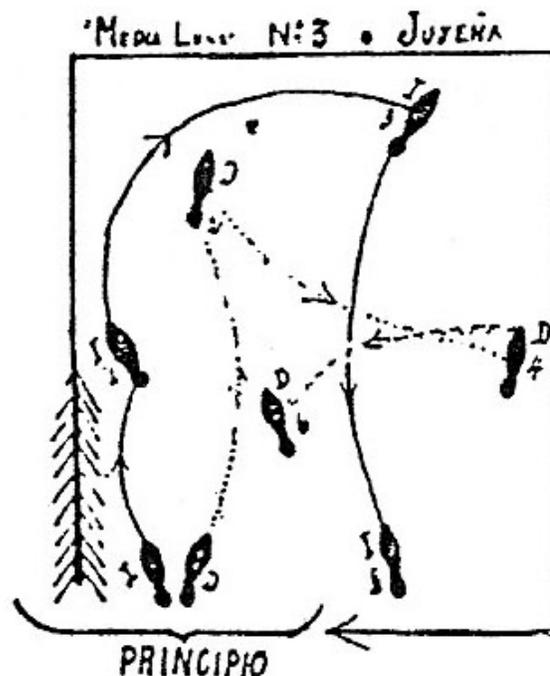


Fig. 55

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.

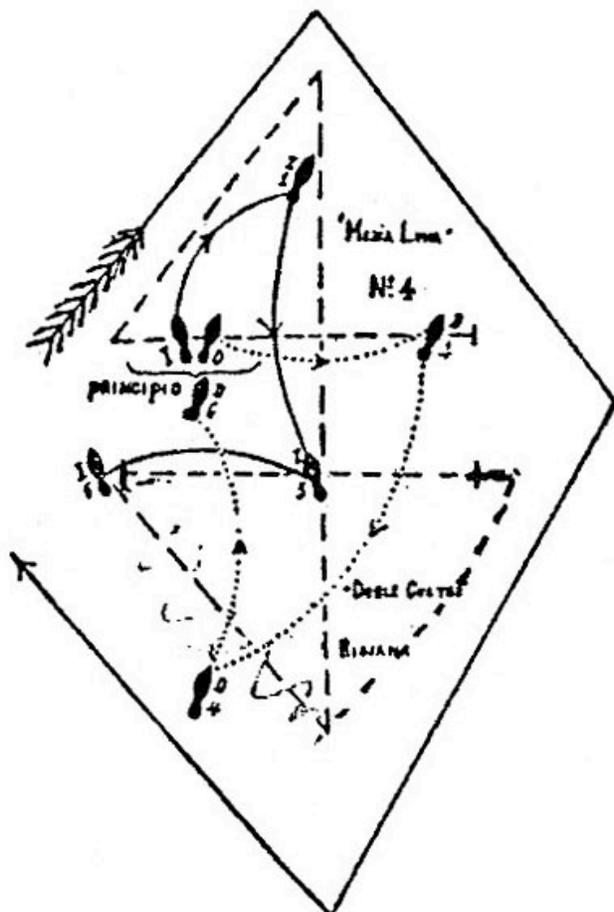


Fig. 56

### 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.

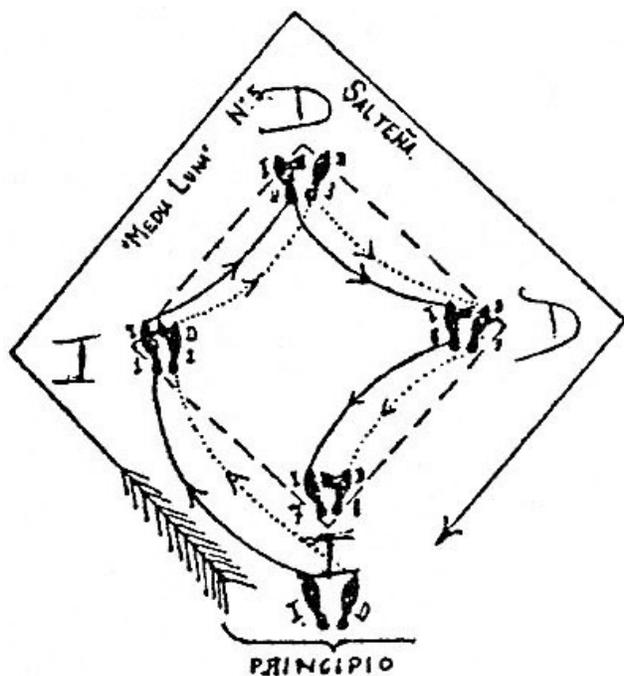


Fig. 57

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.

#### • MEDIA LUNA N.º 6. O ENTRERRIANA

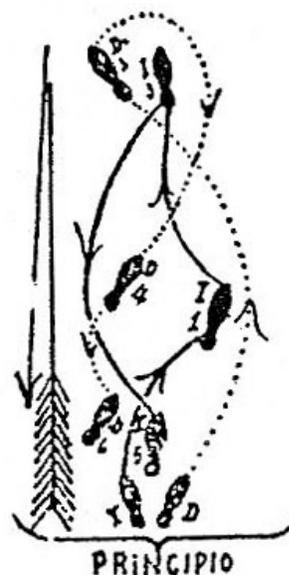


Fig. 58

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).

'MEDIA LUNA' N: 7.  
ó SANTAECINA.

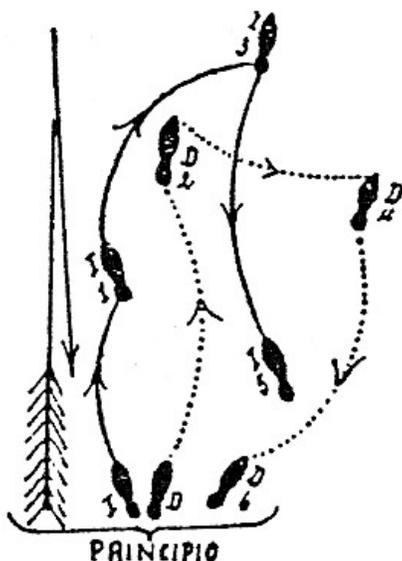


Fig. 59

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).

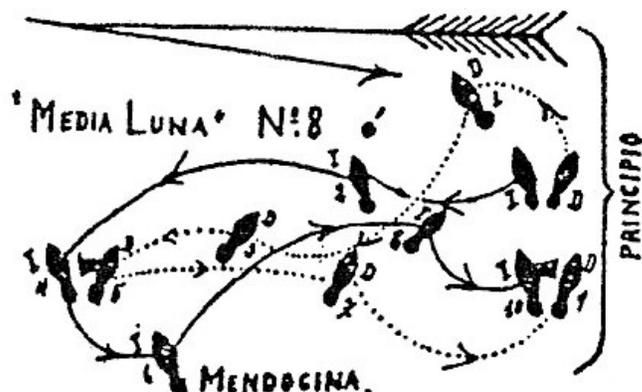


Fig. 60

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).

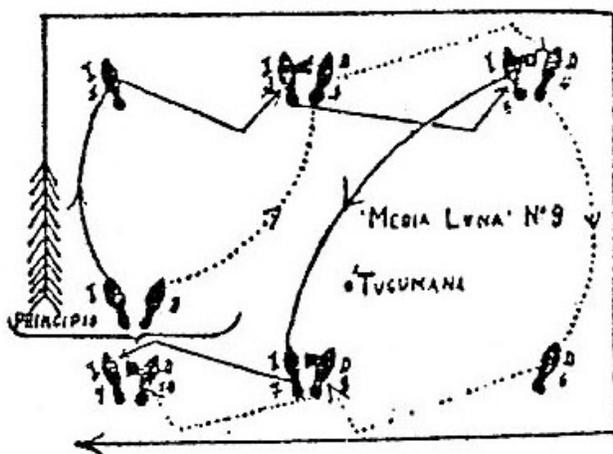


Fig. 61

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.

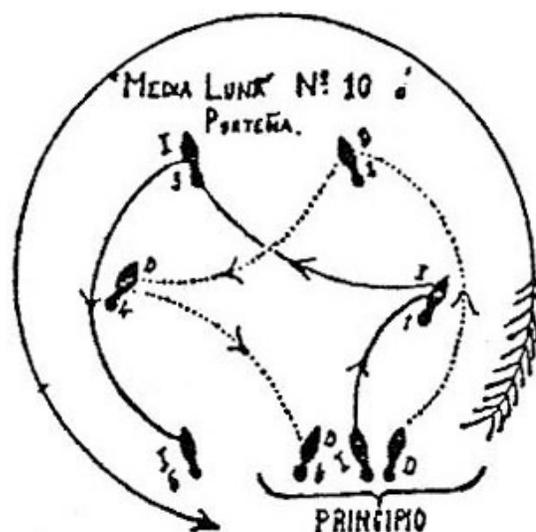


Fig. 62

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).

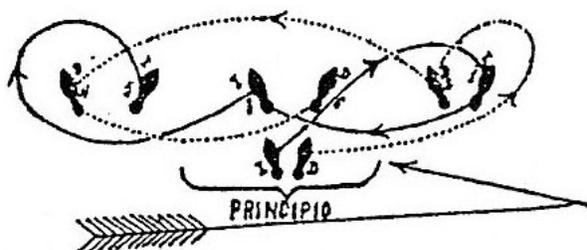


Fig. 63

### 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 "volcando al medio" or "volcando 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.

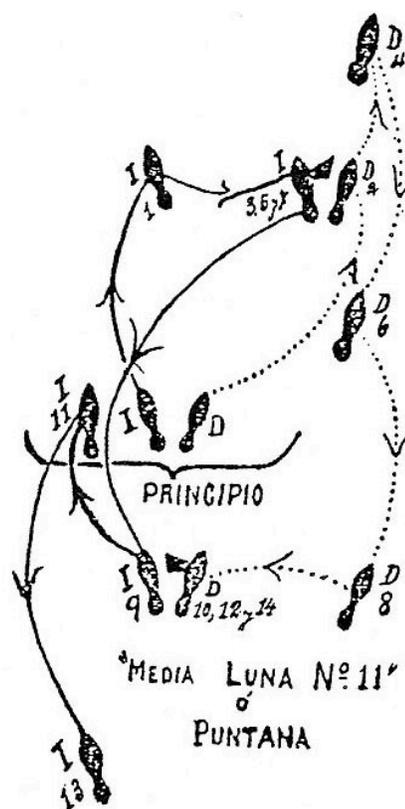


Fig. 64

### To the Right - Backward

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



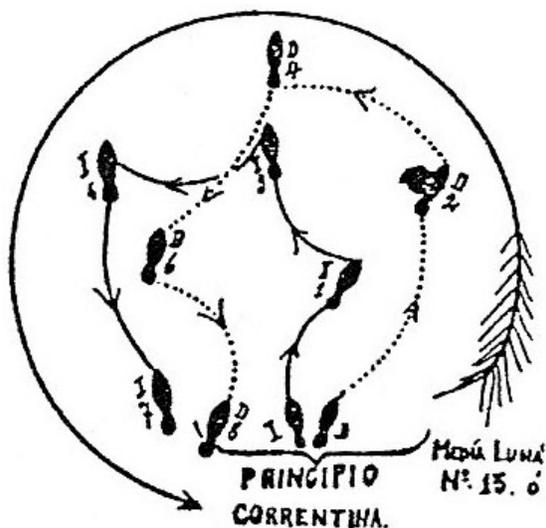


Fig. 66

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.

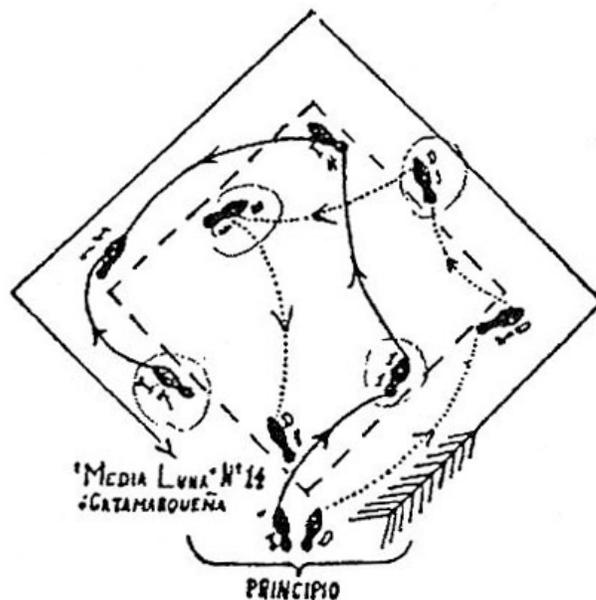


Fig. 67

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 (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 "Corridos," 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.]

*On pages 7, 8 and 9, Lima inserted extracts from a work by Marcelo Vignale entitled *Salón del baile*, second edition. The following translation is by Tim Lamm and Paula Harrison, with assistance from Margarita Marambio.*

### APPENDIX TO THE 2ND EDITION

#### THE DANCE

##### I.

#### **The dance in philosophy and art**

The Beaux arts, in relation to the fundamental difference in their manifestations, can be divided into the art of sound and the art of sight. Music and poetry belong to the first group; Painting and sculpture to the second.

These are called principal arts because, without copy or study, they are the domain of genius by their exclusive nature.

In addition to the principal arts, there are other secondary ones, in which the artist, making use of things taken from nature, composes them and coordinates them in such a manner that he extracts from them gestures or movements of an artistic concept.

To the arts of sound no other secondary arts are joined, because the word and harmonized sounds are purely products of art.

But to the arts of sight are added other secondary ones, namely, mime and dance, arts of natural shape.

Mime and dance, although quite distinct from the principal arts of shape, have such contact and in practice accompany each other so frequently that often they assimilate each other and become confounded to the point that it is difficult to distinguish how much or what part belongs to one or the other.

In effect, some writers on aesthetics unite these two arts and make of them a single art: dance-mime.

---And now that we have discovered the place of dance among the belles arts (without having given a detailed classification of them), we shall say that the artistic element that constitutes dance is grace and elegance, which adorn the movements of the dancer arousing certain pleasures.

Spencer, looking at a ballerina, observed that the movements that she executed with less muscular exertion were much more elegant than those that demanded more effort. From this he drew the theory of minimum means: "The greatest effect with the least effort."

A second principle of the theory about elegance is the study of the naturalness of the movements. These two important and simple axioms have a huge number of applications, and they form a valuable guide for the artistic study of dance.

From this we see why one is taught to carry the body in a flexible manner, with the arms bent, the person straight with naturalness; skills which make movements easier, more comfortable and more beautiful. For this reason the lady with certain movements and certain courtesies has such grace as she can and knows how to obtain admirable effects in the study of dance. She, by her own nature, has that gentle disposition and grace that is not very common in men, especially in older or corpulent men, etc.

Passing then from the examination of who dances to that of the dance, it is necessary not to exaggerate in the quickness or slowness of the movements, or in the duration of the dances.

In figured dances [set dances?] one will preserve the naturalness and simplicity of the figures and their coordination in relation to other similar ones, and the symmetry and harmony with which everything is arranged.

## II

### Analysis of the Pleasure of Dance

In analyzing the pleasure derived from dance, it is necessary to consider the interesting discussion that is taking place among those who are educated in the philosophy of art, i.e., if the aesthetic pleasure belongs only to the person who see the artistic work or also to the person who executes it.

In our case we answer that the pleasure belongs to the person who dances as well as to the person who sees the dance, but in a very different nature and in a different degree. This account parallels admirably the two branches of dance: the theatrical and the social.

The pleasure of the one who dances, and which only ought to enliven primitive dance, is that which derives from the exercise of various muscles, which move in a rhythmical manner, i.e., from that alternating state of tension and relaxation that the dancer uses.

When many dancers of the same sex dance together, the pleasure increases through the flurry of the movements and through the emotions. This is seen among the savage tribes, who cultivate dance as the principal entertainment of their festivities and ceremonies. If two sexes join together in the play, the pleasure, in addition to augmenting by virtue of the number of dancers, becomes more complex and increases for a thousand reasons previously unknown.

Music, elevating the degree of pleasure, gives it new energy, by augmenting it continuously.

One ultimate pleasure, perhaps not felt by all, is produced by the mastery, elegance and precision of the movements, by reason of the satisfaction of the self-esteem in arriving at a

desired end, and in displaying uncommon finery.

Those who attend a dance enjoy, although in a different manner, the pleasures indicated above, which come to them transmitted by agreeable suggestion from the surroundings.

Then if to all this is added the splendor and form of the elegant costumes, the variety and harmony of the colors, the grace and style of the adornments, the perfume of the flowers, the luxury of the tapestries, and the sea of lights of the dance halls, all the senses experience a true fiesta, and the pleasure is multiplied and distributed throughout the person, through the physiological relationships existing among the various centers of sensation and through the atmosphere.

### III Origin of Dance

Movement, almost involuntary, is inherent in the nature of animals, from the need to move and shake in a moment of joy.

Dance in humans is commonly considered the most intense manifestation of joy.

When we are inundated with pleasure, our body shakes and is eager to show itself to others with certain movements, at first without order, which later develop a cadence, through a certain aptitude of our organs to repeat some of the movements with a certain rhythm.

The excitement, therefore, produced in us by joy tends to be converted into movements in order to free our nerve centers from tension. Such is the origin of dance.

This idea of the origin [of dance] is the predominant opinion, which, although not totally exact, has much basis in truth.

Some critics do not support this idea, showing that dance is not a spontaneous effect of pleasure, but rather the result of an artistic product which had its inventors. This concept is explained by M. Kawczynski in his work [in French] "A comparative essay on the origin and history of rhythm."

After saying that dance is a musical art, he adds:

"If we acknowledge that each invention is an individual work---I would say exceptional, artistic, resulting from a great effort of the mind and the will---then we will find a proof contrary to the spontaneous generation of the musical arts among the people."

And later he adds:

"Manifestations of popular poetry, music and dance are later than artistic poetry, music and dance. Rhythm has been a discovery or rather an invention."

These ideas would be like an innovation over the ideas of the ancient poets, revived by modern considerations and studies, and it [the innovation?] could be reconciled with the other traditional one.

Dance is as ancient as mankind; but no one will believe that in its beginnings it possessed that exactitude and artistic grace that so well distinguishes a good dancer.

Therefore, it used to have to do with nothing more than the relief of joy with leaps, races and other disordered and irregular movements which expressed the mood of the person dancing.

Such movements later must have been disciplined by art, which established rules in order to elevate them to a dance ordered according to the principles of aesthetics.

### IV History of Dance

We can affirm that in all nations of which we have memory, no matter how remote, dance was known.

In India, the cradle of civilization in its day, the devadasi, or maidens dedicated to a god (deva), were girls trained in dance for religious festivals.

In the Vedic hymns, the Dawn comes poured from heaven as a divine dancer.

Dance in antiquity, and in many nations today also, was considered a very important part of temple worship; and that dance occupies a principal position in the religious life of those nations is not surprising, given that, in order to express their feelings toward some god, primitive peoples needed solemn gestures that indicated their exaltation.

It is natural, therefore, that dance, as a spontaneous sign of excited spirits, formed an important part of the religious ceremonies.

## V

### The Dance of the Egyptians

Many passages in the Holy Scriptures show how the Hebrews gave thanks to God with dance, as did the Hebrew women after the crossing of the Red Sea.

King David danced before the holy arc on the occasion of its transfer from the house of Obed-Edom to Bethlehem.

The Egyptians danced before the bull-deity Apis; and the priests of Osiris performed astronomical dances, representing with movement the order of the stars. In addition to these dances, the Egyptians had others of a secular sort, of which little is known; nevertheless, we do know that they were divided into two classes: one belonged to the elevated category; the other consisted in a dancer displaying gymnastics movements with skill and endurance.

## VI

### Dance and the Greeks

Dance was much cultivated by the Greeks, and it formed a principal part of the physical education of the youth. The proof of the honor which that people conferred to dance was the devotion to Terpsichore, the muse under whose protection dance was placed.

Socrates and Plato praised dance greatly; and the latter in his Laws says that dance gives each member [of the body] agility, health, and strength, helping it to bend and

support itself in its right proportions, by means of regular movements in rhythm.

Lycurgus in one of his laws commanded the youth to begin to practice dance.

Sacred dances were related to the worship of the god that was solemnized.

Secular dances were much more agitated and majestic, and they varied according to the character of the celebration: whether it be for a victory, for an accession, or for preparation for war.

In the poems of Homer are found some passages referring to dance: one in the Iliad, where he describes the dance embossed on the shield of Achilles; in the Odyssey is found another description of a grand ball on the occasion of the reception of Ulysses in the court of Alcinous.

From Hesiod we learn that the dances of the Greeks were accompanied by the sound of the flute and the lyre.

Around five centuries before Christ already dance was very refined.

Dances of great importance were put on in the theaters, where the most prominent personalities attended, who said dance was the educator of the young and the teacher of grace and elegance.

In the time of Plato dance was at its apogee---so much so that this philosopher classifies the current dance in that era as an inspiration of a high social utility concept.

Plato divides dance into two classes: one of simple imitation, and the other for training the health and grace of the body.

He subdivides these further, distinguishing the funeral dances, religious dances and secular dances. Later he talks of a third classification called the Bacchanal, which, nevertheless, he criticizes and considers pernicious for decency and social customs.

Aristotle considers dance as a simple imitation and says: he who dances represents human passions by means of gestures and rhythm (mime).

## VII Dance and the Romans

The Romans used many dances of the Greeks and invented others.

But they did not hold dance in high esteem, and in the last years of the Republic it was criticized, due to the abuses that came from it, to the point that Cicero said: "Almost no one ever dances sober unless perchance he is insane, neither in solitude nor in respectable company."

(It is true that in Roman customs there had been depraved acts in festivities which were held as solemn and artistic ceremonies of high society.)

Among the dances of Roman origin, we know: the dance of the Sali, who were priests under Numa Pompilius in the worship of Mars; the dance of the Luperci, who were the priests of the god Pan; the dance of the Arquinimo [?], which was a funeral dance; and the May dance and nuptial dance, which were secular. Several of these had reached such a point of immorality that in the year 567 of Rome they provoked a *senatus consultum* [decree of the Senate] that prohibited them.

## VIII Dance and Christians

Under the empire the passion for dance increased to such an extent that Christianity, instead of abolishing dance, accepted it in its laws. Thus women and men were known to withdraw into the desert and combine prayers with dance.

In the temple also there was dancing, but devotion passed into license, and so it was prohibited. This happened in 744, and Pope Zachary expressed the prohibition thus: "dancing may not be done, especially in three places: in churches, in cemeteries, and in processions."

But after that ban by Pope Zachary, the mark [of dancing] remained for many years. In Germany, for example, in the Middle Ages,

the priest in a mass came down from the altar and performed a sacred dance with his mother.

The French and the other nations of the south cultivated more the warlike dances.

The artistic rebirth of dance began in the 15th and 16th centuries.

In 1700 the fashion arose of costumed balls, whose origin appears to be much older and belongs to the Romans.

Meanwhile the passion for dance had been communicated to the courts, to the patrician families, and to the whole population. And in all of Europe it was cultivated with enthusiasm, so much so that in the 18th century dance acquired such fame that it was a principal necessity of society. Schools of dance multiplied, and dance masters were heaped with honors and held a certain moral authority.

Dance turns into a complicated science, as manners, greetings, and the basis of elegance and sociability are ordered according to its precepts.

## IX Theatrical Dance

It is not our purpose to talk about theatrical dance, but it will be good to mention it, as it pertains especially to the art we are discussing.

This class of dance is a combination of mime and dance, made more pleasant and accompanied characteristically by music. Its origin is very ancient; and it is believed that true theatrical dance had been perfected, so to say, in 1489 by the choreographer Borganzo di Botta, who in that year composed a dance on the occasion of the marriage of G. Galeazo Visconde with Isabel of Aragon.

Since then, it was developed and converted into a true art that occupies a relevant place on the stage. In theatrical choreography, the artistic part of mime-dance, which demands long and difficult studies, necessarily flourishes.

## X Dance and Hygiene

No one has ever doubted the salubrious effects of dance. Authorities on the subject of hygiene have always said, as Dufort has shown, that “dance give grace to persons who are well formed and erases many defects in those to whom nature has been less liberal in its gifts.” And all the hygienists have placed dance in a principal place among physical exercises.

(See the supreme physical importance of dance.)

In reality, the muscular effort that one employs dancing is not confined to one part of the body, nor in the muscles of only one part of it as in certain gymnastic movements, but extends to the whole organism at the same time.

To this end, Mr. Burette, in a speech given in an academy in Paris, says

“What gives most impetus to dance and places it giant steps ahead of any other physical exercise, is that, without departing from the natural manner of moving, and without exercising that vehemence of action that characterizes the greater part of gymnastics, dance distributes a moderate excitement to all parts of the body, which move in a rhythmical manner, and leaves no part inactive.”

These words seem inspired by modern hygienists, who, in other places, do no more than explain the effect of an exercise executed with art.

Doctor Lagrange, in his *Physiology of Exercises of the Body*, says this:

“The muscles comply with a series of reflexive effects which come from the sensations that accompany raising and lowering the feet. The more regular the sensations which lead to the reflexive effect are produced, the more exact the self-propelled mechanism functions, to which is due the progression.

“Everyone knows the influence that rhythm exercises over movement.

“There are musical airs that carry the movements [of the body] to a perfect regularity, and the sensation produced on the hearing by the beat is like a point of departure of the reflexive effect that orders the alternating movement of the legs and the body, without one being aware of tiredness.”

Dance in moderation and taken as physical exercise gives stimulation that is of great hygienic utility, and doctors recommend it as an effective therapeutic agent.

## XI Harm from Dancing

Although dance in moderation and considered from the point of view of hygiene is a wholesome and advisable producer of health, strength, agility, elegance, etc., when taken passionately it can also bring disastrous consequences. The damages derive generally from the environment in which one dances and from the abuse or from unhealthy conditions of the organism.

In this regard, the dizzying dances like the gallop, waltz, etc., are not very good.

The large contraction that the muscles experience in fast dance is what increases excessively the respiration, transpiration and heating, which produces a notable wearing away of precious substances of the organism. The heart itself could suffer serious consequences due to the acceleration of the circulation produced by the effort and muscle resistance.

Considering all this along with the dangerous circumstances which girls get into who give themselves up to dance with feverish excitement, it is obvious that dance can bring pernicious consequences, since it takes exertion to the extreme of endurance like no other exercise can. Anyone can verify this, calculating that in an hour of dance there may be 40 minutes of movement, to each

minute 120 steps more or less (the average of the tempos of various pieces), without even taking into account the violent positions of the feet, the bending and turning of the body; what girl would be capable of walking with brisk steps for six or seven hours covering several leagues?...

This vigor, which grows mechanically without feeling the tiredness that the movement causes, is encouraged by the willingness of the spirit which is predisposed to the pleasures of the dance, forgetting almost completely the action of the muscles and its effects.

Due to this phenomenon that dance exercises over the spirit, which always forgets to think about the matter, dance can bring disastrous consequences to those who abuse it.

Doctor Bazzoni considers the physical effects of dance in two groups: local and general. "The former include the irritation of the muscles, a type of rheumatism, and the inflammation of the serous or synovial membranes. The general effects are debilitation of the nervous system (both cerebral and spinal); the effects on the "organs of relation" [sexual organs?] and of the viscera; gastro-enteritis; "inertia of the stomach" [?], whose muscles only contract in a manner ill-suited to digestion, even though the mucosal membrane is in a physiological state." Therefore, Doctor Bazzoni advocates that all dances with dizzying quick steps be replaced by other parts more unhurried. His wish is coming about, not through a spirit of hygiene, but through a spirit of novelty, since modern dances are all based on movements very deliberate and easy, augmenting thereby the difficulties in the artistic sector [?].

The unhealthy effect of the corset on the respiratory and digestive systems is well known, as is the effect of low-cut dresses, which offer the currents [of air] a target, which can cause serious damage.

The costume for dancing is one of the many fashions contrary to hygiene, but using all the prudence that good sense dictates, it is possible to avoid all the dangers that dance poses in thousands of ways.

With abuse, dance kills; with knowledgeable use, it holds the seat of the most useful and hygienic exercises, whose effects spread costless benefits over the whole body.

Hygienists cannot recommend strongly enough to cultivate dance and study its good effects no less than its grave consequences.

Whoever knows how to take advantage of dance in the true sense as useful and moral will learn to be healthy and strong, well-mannered and social; whoever wants to take advantage of it only as a momentary diversion will risk his health, self-esteem and honor. One way or another, dance offers great advantages or great harm; and very little study suffices to tell the difference and choose.