



# THE ARGENTINE TANGO

Notes:

The dance begins with the partners in Foxtrot position for the first ten steps, changing to Waltz position at the man's counter turn (step 10) until step 16. The initial runs (steps 2 and 6) of the dance across the ends of the rink, broken by the chasse (step 4), end with a deep LFO edge (step 7) which brings the partners facing down the length of the rink.

Then the partners skate a short RFO edge crossed in front (step 8), which is followed by a long change of edge (LFIO) started crossed behind (step 9) and held for three beats.

The change of edge is effected as the free foot swings back past the skating foot to be in position to start step 10 crossed behind.

The man turns a RFI counter while the lady executes a change of edge (RFIO) (step 10) dropping in behind the man in closed position.

The change to closed position is accomplished by the lady directing her stroke somewhat behind the man before he turns his counter.

Step 11 for both partners is held for approximately two beats and ends with them travelling towards the barrier. At the very close of the step the lady momentarily steps down RFI before starting her LFO (step 12) as the man skates RBO (step 12), both strongly curved to head them back to the centre of the rink.

During the next lobe (steps 13, 14 and 15) which is started towards the centre of the rink the couple revolve around each other, the lady turning a three on the first stroke and the man on the second with all edges well curved and the couple ending up travelling towards the barrier.

While the man skates a two beat RBO (step 16) the lady skates a forward chasse (step 16b), and then the man turning forward into Kilian position both skate a sequence LFO, RFI and LFO (steps 17, 18 and 19), step 18 being a run.

Steps 17 to 23 are the same for both partners. After pausing on the LFO (step 19) for two beats both partners skate strongly cross rolled four beat RFO edges (step 20) which carry them across the end of the rink. Two steps of one beat each, LFO and RFI (Steps 21 and 22) - the latter a run - end with a long four beat LFO edge which takes them around the corner of the rink. During this edge the lady must skate hip to hip with the man (Kilian position) her tracing following along his and the shoulders strongly rotated. This long edge is terminated with a swing choctaw for the man and a twizzle for the lady. These right turns are executed immediately after the fourth beat and just before the next accentuated beat (beat 1).

## Notes:- Continued

The lady's twizzle (a counterwise turn followed by a three turn) starts similarly to the man's choctaw but entails a complete revolution on her part rather than the half revolution of the man. The weight (of the lady) is on the left foot during the revolution but the right foot is kept close beside it and on the completion of the turn takes the full weight for the next RFO (step 24) of the four beats as the man skates LBO (step 24). Because of the man's choctaw the partners change from Kilian position to Waltz position, which is maintained for three steps only 24, 25 and 26.

During the next lobe (steps 25 and 26) the man skates a fairly deep RBO (step 25) of two beats while the lady turns a LFO Three, begun as a cross roll, around her partner. Because of this the lady is on the right of the man and the couple take up tango position, which is maintained from steps 27 to 31, the end of the dance sequence.

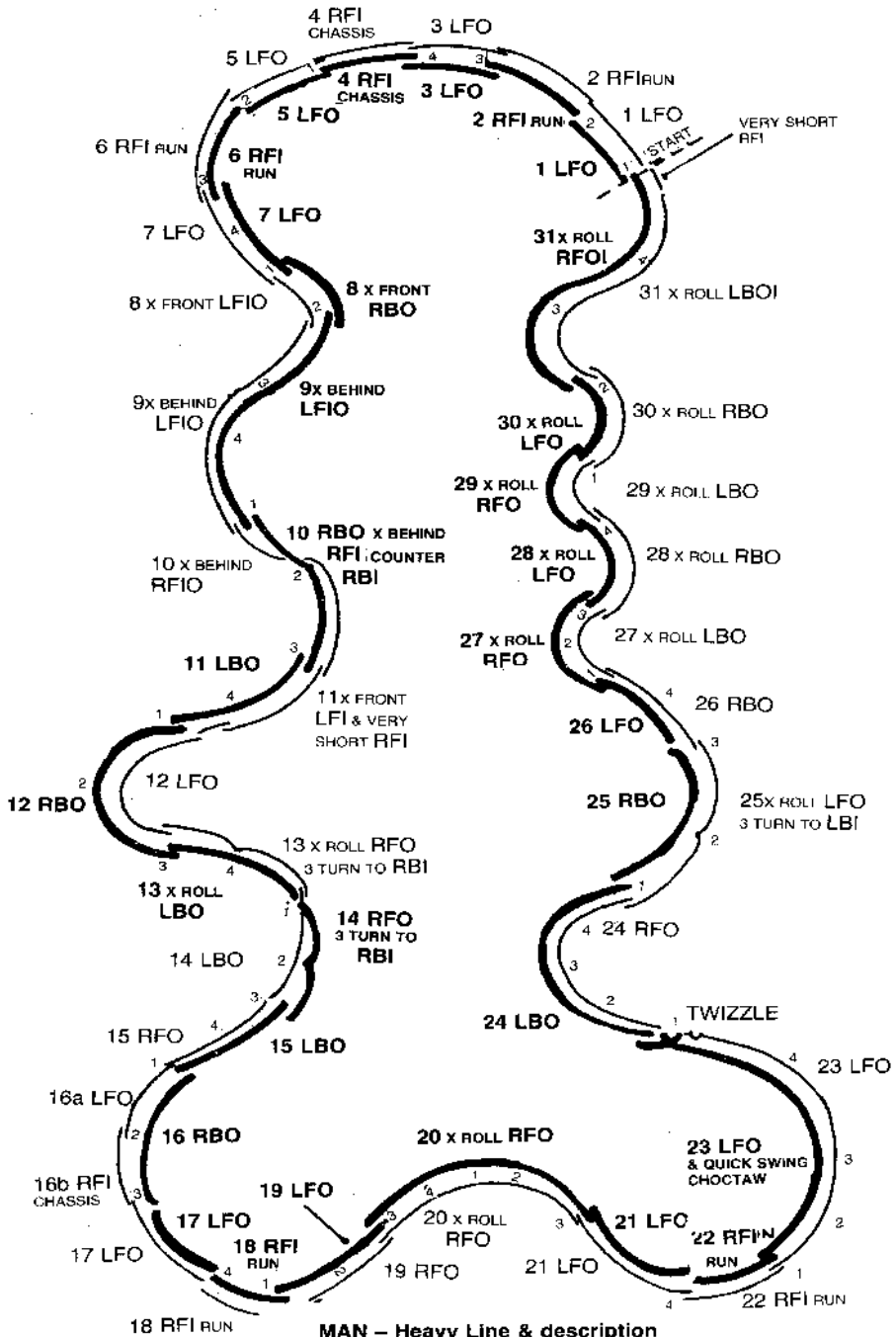
This is followed by a series of five cross rolls (steps 27 to 31), the man crossed in front, the lady behind, headed down the length of the rink, and during which the lady remains on her partner's right.

The first roll (step 27) is maintained for two beats; the following three rolls (steps 28 to 30) for one beat, and the fifth (step 31) is held for three beats, with a slight change -of-edge at the end.

The partners should skate the cross rolls lightly on well curved edges making a pronounced serpentine of the sequence.

Immediately before the end of step 31, after the change -of-edge, the lady momentarily steps down RFI which turns her forward in order to be able to strike off LFO on the first step of the repeat of the dance.

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**MAN – Heavy Line & description**

LADY – Light Line & description