

**III. FIGURES**

**AT. ARGENTINE TANGO**

**CHARACTERISTICS:** In round dancing, the Argentine Tango rhythm is denoted using 4/4 timing. Figures are sometimes written in measures using various patterns of timing such as [SS]; [QQS]; [QQQQ]. The Argentine Basic is danced SS; QQS. The basic dance position in Argentine Tango is called the “Embrace,” which is described as follows. In Closed Position, both the man and lady have a little forward poise. The lady curves her arm and places her hand on the man’s upper arm and shoulder. Taller ladies may extend her hand up to and slightly around the man’s neck. The man typically places his right hand a little further around the lady’s back. The man’s head is tilted slightly downward and to the left, while the lady’s head is tilted slightly downward toward the man’s left shoulder. The walking action is done with little rise and fall with forward steps taken ball-flat or simply on the flat of the foot. A heel lead may be used to achieve more travel.

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<b>Back Ocho</b>	<b>Doble Cruz</b>	<b>Gaicho Turn</b>	<b>Right Foot Basic</b>
<b>Criss Cross</b>	<b>Forward Ocho</b>	<b>Left Foot Basic</b>	<b>Tango Close</b>

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**# Back Ocho**

bk ocho

Back Ocho

S

-, -,  
(BK SWVL, -)

**MAN:** The man does not change weight during this figure. In preparation, the man swivels the lady to face the same direction as the man to his right side. This is done at the end of the previous figure, or just prior to the lady’s first step of the Back Ocho. The man leads the lady to step outside partner with rounded right arm to support her swiveling. If the lady is stepping back with her left foot, then the man will rotate his upper body 1/8 right face. If the lady is stepping back with her right foot, then the man will rotate his upper body 1/8 left face.

**WOMAN:** If Lady’s right foot is free, back right to man’s right side swiveling left face 1/2 while making a counterclockwise curve with the left foot while keeping the left toe touching the floor, bring the left foot up to and beside the right foot while finishing the curving action. If the lady’s left foot is free, back left on man’s right side swiveling right face 1/2 while making a clockwise curve with the right foot while keeping the right toe touching the floor, bring the right foot up to and beside the left foot while finishing the curving action. The curving action may be minimal, close to the swiveling foot.

**NOTE:** (1) The figure is to be cued relative to the lady. This figure may be done with either foot and is usually done as two Back Ochos. When two Back Ochos are done sequentially, the curving action would create a small figure-8 on the floor. (2) While the basic Back Ocho figure takes 2 beats, it may be cued as Slow Back Ocho, having 4 beats. (3) The man may have various options, including, but not limited to (a) changing weight as the lady changes weight, (b) moving in the same direction as the lady, or (c) no foot movement, as defined above. The man’s variations are to be defined within each choreographer’s cue sheet. This figure maintains the characteristics of Argentine Tango but may be danced in other forms of Tango.

## ARGENTINE TANGO

## ROUNDALAB STANDARD

### Phase IV of Round Dancing

#### # Criss Cross

SS; QQS;

criss x

Criss Cross

SD & FWD, -, THRU SWVL, -; THRU, SD, DRAW, -;  
(SD & FWD, -, THRU SWVL, -; THRU, SD, DRAW, -;)

**MAN:** Side and forward left to loose Semi-Closed Position, -, thru right swivel to Reverse Semi-Closed, -; thru left, side right to Closed Position, draw left to right, -;

**WOMAN:** Side and forward right to loose Semi-Closed Position, -, thru left swivel to Reverse Semi-Closed Position, -; thru right, side left, draw right to left, -;

**NOTE:** Figure starts in Semi-Closed Position and ends in Closed Position. This figure maintains the characteristics of American Tango but may be danced in other forms of Tango.

#### # Doble Cruz

SQQ; QQQQ;

none

Doble Cruz

FWD, -, THRU, SD; XIB, RONDE, XIB, BK;  
(FWD, -, THRU, SD; XIB, RONDE, XIB, FWD;)

**MAN:** Forward left to Semi-Closed Position, -, thru right, side left to Closed Position; cross right in back of left, ronde left, cross left in back of right starting a 1/4 left face turn, back right to Banjo Position;

**WOMAN:** Forward right to Semi-Closed Position, -, thru left, side right to Closed Position; cross left in back of right, ronde right, cross right in back of left, turning left face up to 1/2 forward left to Banjo Position;

**NOTE:** This figure maintains the characteristics of Argentine Tango but may be danced in other forms of Tango.

#### # Forward Ocho

S

fwd ocho

Forward Ocho

-, -,  
(FWD SWVL, -)

**MAN:** If starting from Banjo Position without changing weight rotating upper body right face lead the woman forward outside partner with rounded right arm to support her swiveling ending in a loose Semi-Closed Position, -,

If starting from loose Semi-Closed Position without changing weight rotating upper body left face lead the woman forward outside partner with rounded right arm to support her swiveling ending in a Banjo Position, -,

**WOMAN:** If starting from Banjo Position forward right to man's right side swiveling 1/2 right face while making a clockwise curve with the left foot while keeping the left toe touching the floor bring the left foot up to and beside the right foot while finishing the curving action, -,

If starting from loose Semi-Closed Position forward left swiveling 1/2 left face while making a counterclockwise curve with the right foot while keeping the right toe touching the floor bring the right foot up to and beside the left foot while finishing the curving action, -,

The curving action may be minimal.

**NOTE:** (1) The figure is to be cued relative to the lady. This figure may be done with either foot. When two Forward Ochos are done sequentially, the curving action would create a figure-8 on the floor. (2) While the basic Forward Ocho figure takes 2 beats, it may be cued at Slow Forward Ocho, having 4 beats. (3) The man may have various options, including, but not limited to (a) changing weight as the lady changes weight, (b) moving in the same direction as the lady, (c) moving in the opposite direction of the lady, or (d) no foot movement, as defined above. The man's variations are to be defined within each choreographer's cue sheet. This figure maintains the characteristics of Argentine Tango but may be danced in other forms of Tango.



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