

NAVIGATION/FLOOR CRAFT: Maintaining safety by following line of dance, respecting the space of other dancers, avoiding movements into “blind spots” and keeping movements compact on a crowded dance floor.

OCHOS (Figure 8’s): Crossing steps with pivots done in cross system. A front ocho consists of a step forward with a pivot and then another step forward; while a back ocho consists of a back step with a pivot and then another back step. The ocho is considered to be one of the oldest steps in tango, along with caminar, the walking steps.

OUTSIDE PARTNER: Anytime the lead walks on the outside (either to the left or to the right) of the follower, resulting in contra-body movement for both partners.

OPEN EMBRACE: Typically used in Nuevo tango with no upper body contact. There is energy in the open side of the embrace. On the closed side, the women’s left hand is resting on the man’s arm at or above the elbow, or on the outside of the arm without gripping. The man’s right arm is on the woman’s left shoulder blade. It is helpful to have connection all along the arms on the closed side, but to allow freedom to shift the embrace more open or closed.

PARADA (Stop): A position where the follower’s progress is blocked by the lead’s foot. The movement is stopped by a chest lead rather than the foot and creates the illusion that the stop is signaled at the feet.

PARALLEL SYSTEM: Is when the lead steps with his left foot while the follower steps on her right foot or when the lead steps on his right foot, the follower steps on her left foot. This is the normal dance position for most dances. Note the difference from the Cross System where the same (right or left) feet of both partners move together.

PASADA: A stepping over the partner’s outstretched foot or leg. Often done in conjunction with a Parada.

PAUSA (Pause): Holding a position or pose for two or more beats of the music. Pauses can be placed anywhere in the dance that makes sense with the music and footwork and is also very good for reestablishing connection.

PRACTICA: An informal practice session to work on improving skills and technique for tango dancers. This is opposed to Milongas which are to dance and have fun and where teaching or practicing is not appropriate.

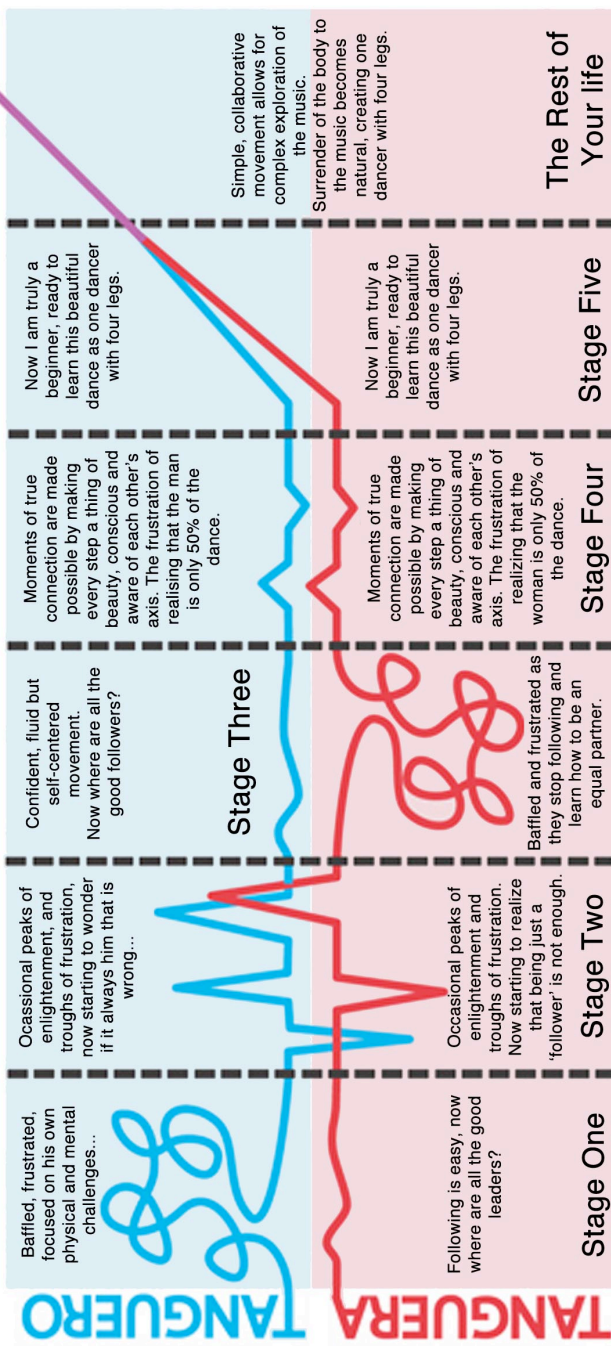
SACADA: The entering and displacement of the foot and space of the partner and then transferring weight to that foot. It has the “appearance” of sending the partner’s leg to its next position.

TANDA: A set of dance music - usually three to four songs of a similar style of tango (vals, milonga or tango) and often by the same orchestra or another orchestra in the same mode. It is customary to dance the entire tanda with the same partner.

VALS: Argentine waltz done to tango music in waltz or ¾ time. This is a faster waltz than the Viennese Waltz where each beat in the measure makes a comfortable walking beat. Syncopation or traspie steps and more complex steps are added on the subdivisions of the beat.

VOLCADA: Literally a “tip-over” of the follower’s axis towards the leader.

The many twists and turns in the journey of effortless, fluid, connected tango dancing.



The longest journey starts with a single step, and this journey is worth all the detours.