

# TANGO AMOROSO

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These steps were described in 1914 by the young Argentinian Señor Juan Barrasa. At that time, dancers in Paris and London were crazy about the new Tango, but were primarily doing it in the refined style as modified by the French. Barrasa's steps and style were apparently closer to the Argentine original.

Steps are described for the man. Lady steps opposite.

## I

INTRODUCTION: 4 bars of music. At the end of the 4th bar, immediately before stepping fwd, the man kicks his L foot sharply back. (The lady does not kick at this time.)

### EL PASEO (Walking)

Counts 1-4: In waltz pos. back the lady 4 medium-slow steps against LOD, man beg. fwd L, lady back R.

### MEDIA LUNA

Count 5: He backs the lady a fifth step L.  
 Count 6: He touches his R closed to his L, w/o weight.  
 Count "and": He kicks his R fwd or fwd right diagonal. (She kicks her L heel back.)  
 Count 7: He steps back R w/ weight.  
 Count 8: He touches his L closed to his R, w/o weight.  
 Count "and": He kicks his L heel back. (She kicks her R fwd.)

### EL PASEO

Repeat counts 1-4.

### CORTE (Stop Step)

Count 5: He backs the lady a fifth step L.  
 Count 6: He touches R closed to the L, without weight.  
 Count "and": He kicks R fwd or diagonal fwd right. (She kicks her L heel back.)  
 Count 7: He steps R straight back, with weight, and holds on count 8. (She steps fwd L.) Note: Barrasa suggested that the man raise his L toe in this final position, but the photo of him doing this step shows him extending his toe straight.

### CORTE DE LA DAMA (Corte of the Lady)

Counts 1-4: Man stays in place and pushes lady away, into a repeat the Corte.  
 Lady's step - Count 1: Shift or step back R (slow).  
 Counts 2, "and": Touch L to R then flick it back (quick-quick).  
 Count 3: Step forward L toward the man (slow). Hold for count 4.

### CORTE to the side

Counts 1-4: Both do the Corte together, but end in Right Yale position.

## II

### FIGURA DEL EBRIO (Drunk Figure)

Traveling sideways with a Grapevine step, into the center of the room:  
 Counts 1-2: He steps forward L and R (she walks back R and L) in R Yale position.  
 Counts 3-4: He steps side L then crosses R behind L as he draws her fwd into waltz position (she steps L directly toward him on 4, not passing to his left side).  
 Counts 5-6: He steps side L and forward R in R Yale position, similar to counts 1-2.  
 Count 7: He cuts in front of her with his L foot and turns  $\frac{1}{2}$  clockwise, as she steps R forward between his toes, turning clockwise with him, in waltz position.  
 Count 8: He steps side R with weight, toward the center of the room. She steps side L.

(over)

## FIGURA DEL EBRIO (continued)

- Count 1: Staying in waltz pos., he steps side L away from the center of the room.  
 Count 2: He crosses R behind L, drawing her fwd in waltz pos. as in count 4 above.  
 Counts 3-4: He steps side L then crosses R over L, in R Yale position.  
 Counts 5-6: Repeat counts 1-2, in waltz position.  
 Count 7: He steps side L, turning (as a couple)  $\frac{1}{4}$  to the left (CCW).  
 Count 8: Facing out of the room, he points his R to the right side without weight.

## III

## CORTE DE LADO (Corte to the side)

- Count 1: He crosses R over L (she L over R) and twists to promenade pos, facing LOD.  
 Count 2: He touches L toe to R heel w/o weight then immediately kicks L heel back (quick-quick) as she does the same mirror image.  
 Counts 3-4: Promenade forward 2 steps, beginning with his L, her R.  
 Count 5: Touch-kick outside feet as in count 2.  
 Counts 6-7: Promenade forward 2 steps as in counts 3-4.  
 Take this last step forward somewhat away from your partner, to make room for:  
 Count 8: Holding count 7 (on his R foot), he sweeps his L foot out and around over his R in a large crescent arc (also called Frotado). She mirrors, sweeping into:

## EL OCHO ARGENTINO (Argentine Figure-8, called Cruzado or Scissors by others)

- Count 1: Facing partner, man crosses L over his R (she crosses R over L).  
 Count 2: He points his R foot to his right side w/o weight (she mirrors).  
 Count "and": He kicks his R heel sharply to his right side (she mirrors).  
 Counts 3-4-and: The same to his left side, crossing his R over his L.  
 Counts 5-6: Repeat counts 1-2, crossing his L over his R.  
 Count 7: Repeat count 3, crossing his R over his L.  
 Count 8: He touches L to the left side, toward LOD (she mirrors).

## INTRO

## MOLINETE

- Counts 1-2: He steps fwd L, toward his partner; then rocks back onto his R.  
 Counts 3-8: Repeat the rocking, slowly turning CCW, completing  $1\frac{1}{4}$  turns.

## REPEAT THE ENTIRE DANCE

On the last (third) ending, hold the final count 7 of the Ocho, dipping the outside knee to the floor.

## NOTES:

## MUSIC

This sequence fits best with the music "Rentintin" by Eduardo Arolas, offered on an Academy tape. It also fits any "straight" tango music of 8-bar phrases.

Since this is in essence a One-Step Tango, the music should be a faster tango, about 80 beats per minute, which was average for Buenos Aires recordings of tango at that time.

## RECONSTRUCTION

This reconstruction contains only two modifications from the original description: Barrasa described the initial steps as beginning with the man's R and the lady's L. I occasionally teach this footwork in advanced-level workshops, but most dancers who are accustomed to the 1914 American tradition (man's L/lady's R) find that this reversal limits the usefulness of these steps in improvisation.

Barrasa's 'Figura del Ebrio' was a short 4-count fragment that has been slightly expanded through repetition. The other steps and patterns are reconstructed as described.