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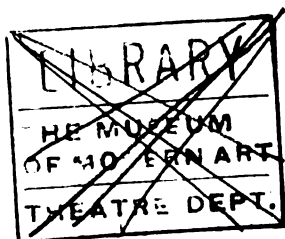


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The
GUIDE
TO
THE
TANGO.

PRICE
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EDITED BY

P. J. S. RICHARDSON.

(*"DANCING TIMES"*)

SPECIMEN

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Billy Possum	... Two-Step <i>T. W. Thurban</i>
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NOTE

BY THE "EDITOR."

Miss Simmons, Madame Vandyck, Monsieur Givre, Monsieur de Alvez, and Mr. Walter Humphrey may be said to form a little committee which splendidly represents the best teachers of the Tango. I asked these ladies and gentlemen to write a description in popular language of what they considered to be the fundamental figures of the much-discussed dance.

They were given absolute *carte blanche* as to which figures they described, and, of course, I have left their description exactly as written.

Now, in spite of the popular impression that every teacher is showing a different Tango, and that it is impossible for the pupils of one teacher to dance with the pupils of another, it is very interesting to note what a remarkable resemblance there is between these various descriptions.

It is evident that the most important figures are: (1) the Walk, (2) the Corte, (3) the Scissors, (4) the Huit, and (5) the Media Luna. The various descriptions of these figures are practically the same—the only serious point of difference is seen in the Corte of Monsieur de Alvez.

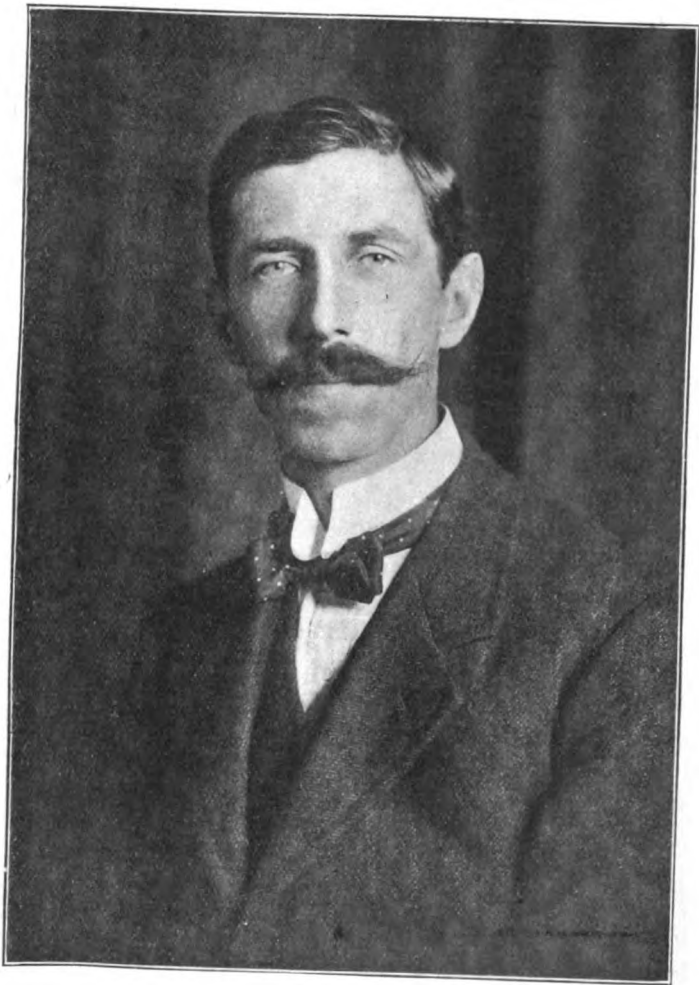
THE GUIDE TO THE TANGO

Containing the theory and description of the dance by the following eminent professors:—Miss MURIEL SIMMONS, Mme. ALICE VANDYCK, M. GIVRE, (late) of the Opera, Paris, and the Ecole Polytechnique, M. RAOUL DE ALVEZ, Mr. WALTER HUMPHREY, and Mr. W. F. HURNDALL; with photos and studies of the movements and a theory on the composition of the music for the Tango by Mr. ARTHUR DE BLONC (Composer of "Carancho").

Edited, with a Preface, by

P. J. S. RICHARDSON,

Editor of the "Dancing Times."



Yours sincerely
Philip J. Richardson

THE TANGO.

*A few words of introduction by the Editor of
the "Dancing Times."*

According to Mr. Edward Scott, who is an acknowledged authority on anything appertaining to the history of dancing, the Tango is of negroid origin, and is probably a direct off-shoot of a decidedly objectionable dance called the "Chica." On the other hand, M. Jean Richepin, the French poet, during the course of his recent address to the Members of the Institute of France, traced the Tango back to the golden days of Greece, and pointed out that he had seen in our own British Museum relics of ancient Thebes representing girls dancing the Tango in a raiment of golden thread.

It is just possible that both these gentlemen are wrong: it is equally possible that both are right. Let us content ourselves with believing that the Tango is unquestionably of very ancient lineage.

But though the Tango as a dance is not new, it is only during the last few years that any attempt has been made to introduce it into our ball-rooms.

It came to Europe, probably not for the first time, from the Cabarets of the Argentine, and found a home in the night cafés of Montmartre. From the purlieus of the Place Pigalle and the Place Clichy it came down the hill to the Cafés of the Avenue de l'Opéra and the Grands Boulevards, dropping on its way a few of its more objectionable gestures.

The dancing masters of Paris soon saw that here was a dance that could be adapted to the needs of the ball-room, and one of the first to take the Tango in hand was M. Robert, who launched his ball-room version on Parisian society somewhere about January, 1911, about which time the paper "Excelsior" published photographs of M. Robert dancing the Tango with Mlle. Mistinguette, which were reproduced in this country by the "Dancing Times."

The original ball-room version of the Tango differed considerably from that now being taught by

the best teachers. It was still too theatrical, there was much arm movement and many changes in the positions of the partners. Therefore although a good deal appeared in the English press about the dance, it was not surprising to find that the dance, as a whole, did not "take" over here. In Paris, however, it made more headway, a big fillip being given to it by the competition organised by "Excelsior" and held in the "Theatre Femina." Later on in the year at Dinard, where M. Robert holds summer classes, and at other Casino towns it achieved a certain amount of popularity.

The dancing of Oscar (brother, by the way, of Maurice) at the London Hippodrome, first with Regine and afterwards with Suzette in the early part of 1912, revived the interest in the Tango in London. Oscar told me that he learned his Tango from some South American friends. About this time I notice that several teachers of dancing began to include the Tango in their announcements, and Messrs. Francis, Day & Hunter judged the dance of sufficient importance to warrant the publication of a special tune for it, entitled "La Belle Créole," by R. Farban, which has since met with a considerable amount of success. A little later on in the year Miss Phyllis Dare and Mr. George Grossmith danced the Tango in "The Sunshine Girl" at the Gaiety to music by Paul A. Rubens, published by Messrs. Chappell & Co.

But it was during the summer months of 1912 that the Tango really began to take a form suitable for the ball-rooms of this country. At Dinard, Trouville, and such-like places new versions were exploited which, though differing slightly from each other, were in the main the same, and all were shorn of those somewhat sensual features which made the original versions impossible.

On the return of the holiday makers to Paris new life was given to the dance by the introduction, from Morocco, of those delightful functions known as "Thés Dansants," which have since spread to London. Over here in October, 1912, people began at last to think seriously of the Tango, and teachers began to get busy.

With the commencement of the last London season the Tango really began to obtain a footing in England. The dancing of Duque and Lina at the Hippodrome, and more especially of Maurice and Florence Walton at the Alhambra and at "Prince's," appeared to have thoroughly whetted the appetite of Society for the new dance. The salons of the leading teachers were crowded every afternoon with men and women all intent on mastering its intricacies. "Tango teas" have been very much in favour, and well-known people, such as the Duke of Manchester, made up frequent parties, at which the Tango was taught by the Waltons and other well-known teachers.

I have only heard two genuine objections to the Tango: firstly, that it is an indecorous dance; secondly, that it is too difficult and complicated to learn.

Now, those who say that the Tango is an indecorous dance say so either because they have read that it comes of a very low origin, or because they have seen it danced in an objectionable manner. If they object to the Tango because of its low origin, they should, to be consistent, refuse to know some of the greatest people in the land because their ancestors were possibly swineherds. The whole of our modern civilization has developed from very rude beginnings. If they have seen the Tango danced indecorously, then they have not seen the ball-room Tango danced as it should be danced. The dancers were at fault, not the dance. The old waltz, which many people consider to be the only true ball-room dance, can much more easily be made objectionable than the Tango.

The complications of the Tango are more apparent than real. Any average dancer can master in a few lessons three or four of the fundamental figures, and it will be found that all the other figures are but slight variations of these. Read the descriptions given in this little book. They will give you an excellent idea of the figures. Supplement this reading with a visit to the teacher, and in a very short time you should be a fair tangoist.

PHILIP J. S. RICHARDSON.



Muriel Simmons

THE TANGO.

By MISS MURIEL SIMMONS

(Associate with Professor Robert, of Paris).

This beautiful but much abused dance has taken all London by storm just as it did Paris three years ago. Parisians in great numbers are still being taught, and Londoners who have only just made its acquaintance are yielding whole-heartedly to its fascination, though they cannot yet realize all its charm, nor what the dance really is. At present their ideas on the matter are very vague, owing to the various forms in which the dance is being presented by different professors. Many so-called Tangos are being danced on the stage and in our ball-rooms which bear no resemblance whatever to the original. Some of these interpretation are fantastic, many acrobatic, and all absurd; in fact, so much so that any Argentine or expert Parisian would on seeing either of these exhibitions be compelled to ask, "What dance is this?" As a dance the Tango is all that is alluring and obsessive. You see it danced only to feel you must yield to its influence, and become one of the many who are helping to establish it so firmly in so conservative and difficult-to-move a circle as London Society.

Strange as the fact may seem when considering the surroundings and the atmosphere of the Argentine in which it achieved its present development, it is at its best and exercises its greatest charm when given with an elegant environment.

There is one cardinal point about the Tango which the English people must recognize. To give the dance correctly the steps must be short ones, and all made neatly.

In endeavouring to convey the natural thing here, one is handicapped by the limitations of the English language. The Parisians convey it much more expressively with "Il faut bien placer les pieds." Many Argentines actually dance it in a square yard of space. Secondly, all heaving of the shoulders and sliding of the feet are inadmissible. All movement must be from the hips, and the feet must always be lifted; and it therefore presents, as will be readily seen, no difficulty of accomplishment on a carpeted floor.

No student of dancing can be surprised at the vogue the Tango so speedily attained in London Society. Properly danced, it leads to the cultivation of grace in both deportment and movement, and the daily increasing number of applications for lessons and exhibitions of the dance made to the leading professors is a convincing proof to me that the Tango has not only come to charm, but also come to stay.

THEORY. By MISS MURIEL SIMMONS.

1.—LA MARCHE. 17

1 ✓ Gentleman walks four steps forward, starting on right foot.

Lady walks four steps back, starting on left foot.

2.—LE CORTÉ. 5

Gentleman's step.—Right foot forward Count ... 1

2 ✓ Left foot to left and draw right up to left „ ... and. 2

Step back with left foot „ ... 3

Pause during 1 beat, raising right toe slightly „ ... 4

Lady does opposite, starting with L. foot.

3.—LES CISEAUX. 15

(a) EN QUATRE.

✓ Gentleman crosses right foot over
left and walks four steps to left,
turning on the fourth ... Count 1, 2, 3, 4
Gentleman then crosses left over
right and walks four steps to right,
turning on right ... Count 1, 2, 3, 4

(b) EN DEUX. 15

Gentleman crosses right over left and
turns on left ... Count 1, 2
Gentleman crosses left over right and
turns on right ... „ 3, 4

4.—LE HUIT CROISÉ. 16

Gentleman steps forward on left foot Count 1
Crosses right over left ... „ 2
Draws left foot up to right ... „ 3
Steps back on right foot ... „ 1
Crosses left over right... .. „ 2
Draws right foot up to left ... „ 3

5.—LA MEDIA LUNA. 18

Gentleman steps forward on right
foot ... } Count 1 and 2
Steps to the left on left foot ... }
✓ Draws right up to left ... }
Step back with left ... }
„ to the right with right ... } „ 3 and 4
Draw left to right ... }

6.—LA PROMENADE. 34

✓ Gentleman steps forward on right... }
„ „ „ left and ... } Count 1 and 2
brings right up to left ... }
Step forward on left ... „ 3
Pause 1 beat ... „ 4



Alice Fandyet
O.I.

THE TANGO.

By MADAME ALICE VANDYCK.

The Tango is a Spanish equivalent of the old-time minuet, and, properly danced, combines in itself the chivalrous grace and courtliness of the high-born Spaniard of ancient days. The initial four steps, viz., El Paseo (The Walk), El Corte, Las Tijeras (The Scissors), and La Media Luna (The Half Moon) are, I consider, the equipment of the ordinary ball-room dancer, but many eagerly take up the additional steps which are a feature of this graceful and attractive dance.

I have seen a Tango danced in a manner expressive of all that is brightest and best in our social life, and again made to appear nothing more than the prancing of high-spirited colts, as well as in a variety of ways between these two methods. But these departures from the true Tango are merely due to a misunderstanding of the dance, which is in its true form beyond criticism.

To me the Tango typifies the very poetry of motion, nor—except where a wilful attempt to debase it is made, and this is easy of accomplishment in any sphere—can I see the possibility of, nor any reason for, any objection being raised to the introduction of the dance anywhere, nor any ban placed upon it, under any misapprehension as to or misconception of its nature, having power to stem the popularity the dance is achieving, and fully deserves. Its grace and its fascination to me, as to thousands of others, are undeniable, and I welcome it to our circles as one of the most delightful and attractive dances introduced into London Society for many a day.

THEORY—TANGO ARGENTINE.

PASEO. ✓

Four walking steps, Gentleman moving forward.

✓ CORTE. 1

✓ The Gentleman makes a step with right foot forward, places left foot in the same line a little slanting in front, brings the right foot near to left with a small step, places the left foot behind, well pointed, changes the weight slowly from right to left. Lady does exactly reverse.

EL OCHO. 28

✓ The Gentleman does a step to side with left foot, crosses the right foot in front, makes another step to left, then makes a step to right and makes the three first steps alternately to left and right. Lady the same, commencing with right foot.

MEDIA LUNA. 19

✓ After a little walk forward the Gentleman makes a step with the right foot forward, places the left a little to the side on the same line, and brings them together by drawing up the right to the left; this is reversed, starting with left foot behind. The Lady does the reverse throughout this step, commencing with left foot back, as Gentleman goes forward with right. ✓

EL PASEO DE LADO. 25

✓ The Gentleman does a step with the left foot to the side, crosses the right in front, makes another step with left, bringing the right lightly behind; this can be done repeatedly to left, then turn and repeat in the same way to right. Lady uses opposite foot.

LAS TIJERAS. 27

Recall ✓ The Gentleman makes a step with the left foot to the side, crosses the right in front, makes another step to left in same direction, crosses the right in front again, places left foot lightly to the side with toe pointed inward, crosses left foot over right, makes another step with right, and so on, making four steps to left and four steps to right; the whole step is then repeated with two steps instead of four, Lady using opposite foot all through.

VOLTEO. 35

2nd Nov. ✓ The Gentleman places right foot behind, makes a step with left to the side, places right foot in front, makes another step to left, and so on, Lady starting with opposite foot.

These are a few of the most generally known steps. There are many others to be learnt.

CASTORA. TANGO ARGENTINO.

CASTORA

TANGO ARGENTINO.

Described by Music by
Monsieur GIVRE, E. de BILBAO.

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Tempo de Tango. (84)

my

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom two staves are in bass clef. The music is a tango, characterized by its syncopated rhythms and melodic lines. The first staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. The second and third staves are in bass clef. The music is written in a style typical of early 20th-century sheet music, with clear notation for notes, rests, and dynamics.

The musical score continues with two more systems of three staves each. The notation remains consistent with the first system, featuring a treble clef for the top staff and bass clefs for the bottom two staves. The music is written in a style typical of early 20th-century sheet music, with clear notation for notes, rests, and dynamics. The final staff of the second system ends with the word "etc." indicating that the piece continues beyond what is shown on the page.

etc.

CASTORA. TANGO ARGENTINO.

Explained by MONSIEUR GIVRE,

(late) *Grand Opera House, Paris, and Teacher of Dancing at
l'Ecole Polytechnique (Chief Military College of France).*

INTRODUCTION.

The most remarkable thing in connection with the Tango in this country was, to me, the objection raised in certain circles to its use in ball-rooms. The Tango, danced correctly, is one of the most graceful and decorous dances, giving less opportunity for anything suggestive or unpleasant in movement than any dance I know. I feel sure that this objection is based on a misunderstanding of its nature, or on some so-called exhibition of a form of the dance for which there is no authority, and in which the perverted mind, which can debase or vulgarize anything, had given itself full scope.



INTRODUCTION.

One of the errors to which the dance is subject is that the holding by the Gentleman of his partner at close quarters is necessary. Nothing is further from the truth.

The Gentleman should hold his partner above the waist with his right hand, remaining, however, further away from her than he would in an ordinary waltz. Thus the Lady will more easily follow his movements and take the direction in which he will have to guide her. The position of the left hand never varies. At starting the partners should face one another.

All the figures from start to finish should be effected with absolute smoothness, and there must be a complete absence of all jumping, or hopping, or sudden move-

ment. The order of rotation in which the figures are danced is entirely at the dancers' pleasure. Below I explain a few of the more important figures; but the Argentine Tango is a dance which has a great variety of movements, and in order to become a really efficient Tangoist it is advisable for the pupil to seek the assistance of a good teacher who will be able to initiate him into the secrets of this interesting and graceful dance.

THEORY.

In the following theory I give the steps to be taken by the Gentleman. The Lady's steps are similar, but done inversely unless otherwise stated.

EL PASEO (THE WALK). 26

A slow walk which should be carried out indiscriminately forwards or backwards, each step occupying two beats. Forwards: Place the toe of the right foot forward (one beat), drop the heel, and at the same time raise the left foot (one beat). Similar actions with the left foot.



LA MARCHA (The March).

LA MARCHA (THE MARCH). 17

Walk slowly forward, one step to each beat, being careful to place the toe on the ground first and to bend slightly on the completion of each step.

EL CORTE (COUPE). 4

Bring the right foot forward, carrying the left toe in front of the right foot, lightly strike the right foot behind the left, raising the latter at the same time (two beats). Carry back the left foot behind the right, slightly bending the left knee and raising the point of the right foot (two beats).

EL MEDIO CORTE (DEMI COUPE). 9

First bar: first beat, carry right foot backwards; second beat, carry left foot to the left side, slightly pivot outwards. Second bar: left foot behind right.

LA MEDIA LUNA 10

(THE HALF MOON).

This is nothing but the "corte" repeated backwards and forwards. After having carried out the three first movements described in the "corte" (two beats), carry the left foot behind the right, carry the right foot behind the left, slightly to the right, strike the left foot before the right, and slightly raise the latter (two beats), then repeat the "corte" and close with same (four beats).



EL CORTE (Coupe).

PASEO CON GOLPE (THE STRIKE WALK). 2 7

First bar, first beat: cross the right foot before the left, cross the left foot before the right, strike the right foot behind the left, and at the same time raise the latter from the floor. Second bar, first beat: carry the left toe to the side, keeping the leg straight; second beat: place the left heel to the floor.

The "Paseo con Golpe" is also carried out in the following manner: After having done the movements described in the first bar as above, place the left foot to the ground and start the whole again four times, finishing with the "corte." This figure, which is generally danced thus, may shock the ear of the dancer who is not used to Spanish dances, owing to the steps which are struck against the time conveyed by the bar, but the final "corte" places the dancer once more in perfect harmony with the music. "El Paseo con Golpe" contains eight bars.

EL OCHO (THE EIGHT) ¹²⁸

Is only a continuous march step, which is carried out by passing one before the other alternately (one step, one beat), the Gentleman passing before his partner on the second beat, and then each dancer before his partner every third beat, and the figure ending with a "corte," though it is sometimes joined on to "Las Tijeras."



LA RUEDA (The Wheel).

LAS TIJERAS ¹²⁹

(THE SCISSORS).

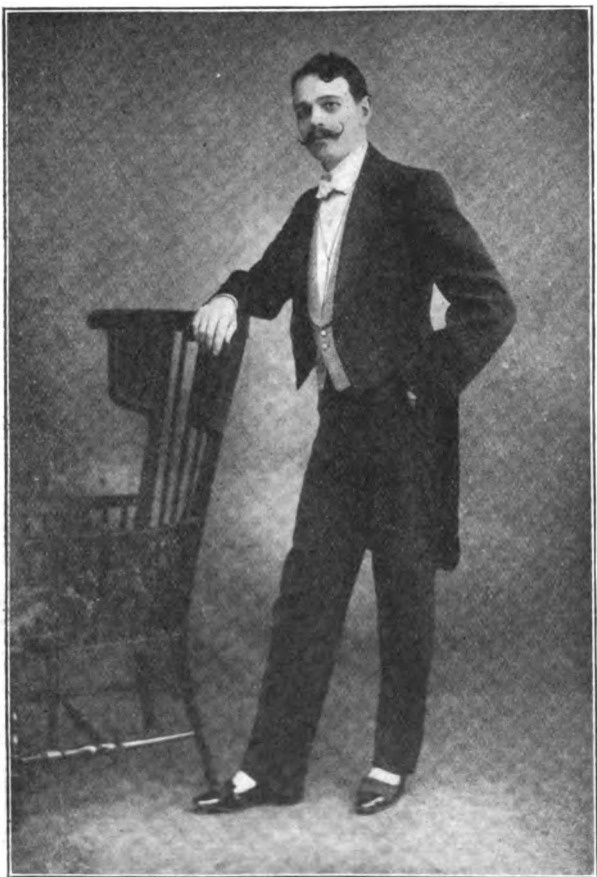
Starting with the right foot, take three steps towards the left; then carry the left toe to the left, slightly pivot inwards, and finish by raising the left foot from the ground; repeat the same steps to the right, starting with the left foot (one step, one beat). This step can also be done by changing direction every other step.

LA RUEDA (THE WHEEL). ¹³⁰

This movement is preceded by two paces of the "Paseo con Golpe" (see above). The Gentleman then crosses his right foot over the left and turns slowly on the left, finishing with the "corte." While he carries out this turning movement (called in coreography "assemblé soutenu en tournant"), the Lady does six march steps round him. The complete figure contains eight bars.

ARGENTINE TANGO.





Raoul de Alvez

THE ARGENTINE TANGO.

By **RAOUL DE ALVEZ,**

Professor of Dancing, Buenos Aires, where he was well known and took several prizes for his Tango dancing. Also well known in Paris, where he took the first prize at the Théâtre Femina in 1912, and at Magic City in 1913.

The Argentine Tango as it is danced to-day embraces such a multitude of variations of the original figures—due to the inventiveness or the individuality of the experts and their, perhaps, natural desire to be famous for, or associated with, a Tango of their own—that it would be a monumental, if not an impossible, work to describe them all; but we will endeavour to convey to the student the steps and figures which form the basis of this fascinating dance and which may be truthfully described as the *real Tango*.

One of the principal things to be remembered is that the body should remain perfectly rigid, all the steps being performed only and solely with the feet. The only other movement allowed is a slight bending of the knees, and even this must not be exaggerated, but remain almost imperceptible. No effort of movement must be apparent, as this would render it less characteristic in effect and mar the accuracy of the dance.

EL PASEO.

1ST FIGURE.

The Gentleman, starting with the right foot, advances slowly, as if walking, but always with a slight bend of the knee at each step. The Lady does exactly the same step, but commences with the left foot. This is repeated backwards and forwards alternately during 8 or 10 bars of music.

✓ EL CORTE.

2ND FIGURE.

For this figure take one step forward with the right foot and another with the left foot, then raise the right foot to bring it down with a knock, then draw back the left foot, placing it close to the right, and immediately place the right foot behind. This is repeated several times, and the Paseo is re-commenced.

✓ EL CRUZADO.

3RD FIGURE.

Advance the right foot, keeping the left far behind, then raise the left on the toe, half a turn or twist on the right foot, and the left foot should be brought forward and crossed over the right, one long step backwards and another forward with the same foot, to re-commence the figure. After repeating this several times, the Gentleman draws the Lady towards him, makes a very slight pause, and the Paseo is re-commenced for another 8 bars of music.

✓ CORTE CON QUEBRADO.

4TH FIGURE.

This figure consists in crossing the feet alternately, one over the other, moving slowly round the room, the Lady starting with the same foot as her partner. For this the Gentleman must hold the Lady sideways, not face to face. A slight inclination of the knees, as if with the intention of kneeling, should be done at each step.

EL GOLPEADO.

5TH FIGURE.

Whilst keeping up the step of the Paseo, the dancers should suddenly bring down the right foot, with a knock of the heel. Then taking one step to the right, the knock should be repeated with the left foot; and so on, until the next figure.

LA RUEDA.

6TH FIGURE.

The Gentleman stands perfectly still, crossing one leg far over the other, gradually twisting round and bringing the other foot over the first. Meanwhile the Lady moves round him in a circle, keeping at a certain distance, and with a chassé step. When this has been done three times, the Gentleman draws the Lady to him as before, makes a slight pause, and starts the Paseo again.

CRUZADO CON CORTE.

7TH FIGURE.

Place the right foot well over the left, bringing the left behind again, raise the right and place it with a knock close to the left, cross the left over the right, and take exactly the same step with the right as before with the left. This figure is really the same step, taken first to the right, and then to the left, the Lady forming a half circle backwards and forwards, whilst the Gentleman moves but slightly. It should be danced in the shape of a fan.

LA MEDIA LUNA.

8TH FIGURE.

Advance the right foot, bring up the left, just like the polka step, then bring the left foot behind the left, and repeat the polka step. It may also be explained as follows: first take one long step forward, to be followed by two very short steps, then backwards one very long step, and two very short ones; then shorter still, counting 1, 2, 3, backwards, and the same forwards.



*John F. Smith
Walter H. Smith*

A DESCRIPTION OF TWELVE GENERAL "TANGO STEPS" FOR THE BALL-ROOM.

By WALTER E. HUMPHREY.

R. signifies right, L. signifies left.

Partners are held in the ordinary position, except that the gentleman's R. hand is held about 6 inches above the lady's waist-line, the fingers curved downwards, and the lady's L. hand is placed flat on the gentleman's R. shoulder-blade. There are one or two other positions for holding partners, such as, one couple standing side by side, or the gentleman standing a little in rear of partner, but these are not very general in ball-rooms.

It is not intended that these steps should be considered the only Tango steps, nor is it necessary to dance all of them, but they are those generally met with.

1.—EL PASEO (THE WALK).

Step forward with R. foot	...	Count	...	1
" " L. "	...	"	...	2
" " R. and L. feet	...	"	{ 3, 4, 5,	
alternately			{ 6, 7	
Step obliquely to L. and extend R.				
foot to R. side	...	...	"	8

Repeat the above in a backward direction, but keeping to the proper direction round the room.

This step, with the Corté, is an intermediary for the other figures.

✓ 2.—LE CORTÉ.

Side by side.

Step forward, R. foot	...	Count	...	1
" " L. "	...	"	...	2
" backward R. "	...	"	...	3
" " L. "	...	"	...	and
At the same time advancing R.				
heel point to floor	...	"	...	4

Repeat this two or three times before changing to another step.

3.—MEDIA LUNA (HALF MOON).

Swing R. foot round sideways to the front	...	...	Count ...	1
Glide L. foot up past the R. toe and on to the front, crossing R.	...	..	...	<i>and</i>
Close R. foot up behind L. heel, changing weight on to R.	...	..	...	2
Swing L. foot round sideways to the back	...	...	...	1
Glide R. back past L. heel and on to the rear, crossing behind L.	...	..	...	<i>and</i>
Close L. back to R. toe and change weight on to L.	...	..	...	2
Repeat 4 or 8 times.				

4.—SCISSORS.

1ST PART.

Step R. foot across front of L.	...	Count ...	1
„ L. „ to L. side	...	..	2
„ R. „ across front of L.	...	..	3
Resting lightly on L. toe and moving R. about 3 inches towards L.	...	..	<i>and</i>
Point L. foot extended to L. side	...	..	4
Step L. foot across front of R.	...	..	5
„ R. „ to R. side	...	..	6
„ L. „ across front of R.	...	..	7
Resting lightly on R. toe, and as before	...	..	<i>and</i>
Point R. foot extended to R. side	...	..	8

2ND PART.

Step R. foot across front of L.	...	..	1
Resting lightly on L., as before	...	..	<i>and</i>
Point L. to side	...	..	2
Step L. foot across front of R.	...	..	3
Rest on R., &c.	...	..	<i>and</i>
Point R. to side	...	..	4
Step R. across to L. toe	...	..	5
„ L. „ R. „	...	..	6
„ R. „ L. „	...	..	7
„ to L. and rise on it, R. extended to side	...	..	8

5.—HALF TIME STEP.

Standing side by side.

Step forward R. foot, taking 2 beats	Count ...	1, 2
" L. " 2 " "	... ..	3, 4
Repeat the 2 steps	"	{ 5, 6, 7, 8
Step backward R. foot, 1 beat	... ..	1
" " L. " 1 " "	... ..	2
" " R. " 1 " "	... ..	3
" " L. " 1 " "	... ..	4
Tango Step twice	"	{ 5, 6, 7, 8

✓ 6.—LE CORTÉ.

Ordinary position.

Step forward R. foot	... ..	Count ...	1
" " lightly on L. toe	... ..	" "	<i>and</i>
" backward on to L. foot	... ..	" "	2

Repeat *ad lib.*

7.—THE OPEN WALK.

Step forward R. foot	...	...	Count	...	1
Point L. foot at rear, extended	...	...	„	...	2
Step forward L. foot	...	...	„	...	3
Point R. foot at rear, extended	...	...	„	...	4
Repeat	...	...	„	} 5, 6, 7, 8	
Step back R. foot	„		...
Point L. foot backward, extended	...	...	„	...	2
Step back L. foot	...	...	„	...	3
Point R. foot backward, extended	...	...	„	...	4
Repeat R. back	...	...	„	...	5, 6
Rise up on L. foot at side and extend R. foot, “point”	...	...	„	...	7, 8

8.—TAP STEP

Walk four small steps forward ... Count ... 1 to 4
(The lady makes a quarter turn to R., to come side by side with partner.)

Step two steps forward, Lady R. and

Gentleman L.	...	...	Count ...	5, 6
Beat R. heel to floor in front	...	„	...	7
„ „ „ at side of L.	...	„	...	8

9.—LE RONDE.

Cross R. foot behind L.	...	...	Count ...	1
Step L. foot to side	...	...	„	2
Place R. foot to L. heel	...	„	...	3
Lift L. foot, point	...	...	„	4
Cross L. in front of R.	...	...	„	5
Step R. foot to side	...	...	„	6
Place L. foot to R. heel	...	...	„	7
Lift R. foot, point	...	...	„	8

The Lady commences this step with L. in front, &c.

10.—CIRCA.

The Gentleman stands with his feet crossed, R. foot over L., toe to toe.

The Lady will *chassé* in a forward direction round him. The action of her step causes his feet gradually to reverse their position.

(À la Valse Pivot) 6 beats

Gentleman R. foot	{	Step forward and point	{	2 „
Lady L. „					opposite foot

11.—THE EIGHT CROSSES (HUIT CROISÉ).

Advance the R. foot in front of L....	Count ...	1
Place L. foot by side of R. ...	„	and
„ R. „ behind L. ...	„	2
Advance the L. foot in front of R....	„	3
Place R. foot by side of L. ...	„	and
„ L. „ behind R. ...	„	4

The Lady performs the same steps, commencing with the other foot.

12.—THE FAN.

Cross R. foot over L.	...	...	Count ...	1
Step to side with L. foot	...	...	„ ...	2
Cross R. foot over L.	...	...	„ ...	3
Touch the floor at L. side with L. foot, and sharply twist the foot upwards with a circular action, bringing the L. knee to partner's R. knee, and having the foot out at back, the lower part of leg horizontal	...	...	„ ...	4
Repeat this L. over R., &c.	...	...	„ ...	5, 6, 7, 8
Cross R. over L. and twist L.	...	...	„ ...	1, 2
„ L. „ R. „ R.	...	...	„ ...	3, 4
„ R. „ L. „ L.	...	...	„ ...	5, 6
„ L. „ R. „ R.	...	...	„ ...	7, 8

13.—LITTLE TANGO.

Rest on R. foot at side (looking slightly to L.)	...	...	Count ...	1
Rest very lightly on L. toe	...	...	„ ...	<i>and</i>
Cut up to it with R. (which takes its place)	...	...	„ ...	2
Rest over on to L. foot extending R. to R. rear	...	...	„ ...	3
Pause on L. in that position	...	...	„ ...	4

Repeat three times in same direction, but on the last (fourth) time transfer weight back on to R. (to free the L.), and repeat in the opposite direction.

14.—TANGO.

Step forward R. foot	...	...	Count ...	1
„ lightly on L. toe	...	...	„ ...	<i>and</i>
Bring R. foot to L. heel and rest on it	...	...	„ ...	2
Step backwards on to L., at same time swing half left	...	...	„ ...	3
Point R. heel forward	...	...	„ ...	4

15.—CARRÉ (SQUARE).

Step R. across L. foot	...	...	Count	...	1
„ to side L. „	...	...	„	...	2
„ R. across L. „	...	...	„	...	3
„ L. quarter circle to R. (facing at right angles) to starting position	...	...	„	...	4
Step to side R. with R.	...	...	„	...	5
„ L. across front of R.	...	...	„	...	6
„ to side R.	...	...	„	...	7
„ forward L., turning quarter circle to get the next right angle	...	...	„	...	8
Step R. across front of L.	...	...	„	...	9
„ to L. side	...	...	„	...	10
„ R. across behind L.	...	...	„	...	11
„ to L. with L. and turn quarter circle	...	...	„	...	12
Step to R. with R.	...	...	„	...	13
„ L. across front of R.	...	...	„	...	14
Lean on R. foot	...	...	„	...	15
Rise up on L. to extend body	...	„	...	...	16

In this figure the couple make an absolute square on the floor.

THE MAURICE TANGO.

The Maurice Tango.

By SILVIO HEIN.



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SOCIETY TANGO.

SOCIETY TANGO.

By THURLEY BEALE and W. F. HURNDALL.



LONDON : FRANCIS, DAY & HUNTER.

DANCE.



SOCIETY TANGO.

A New Round Dance for the Ball-room.

Arranged by W. F. HURNDALL.

THIS dance is in 6 variations, each variation occupying 4 bars, to a 24-bar strain of music, 2-4, rather slow.

INTRODUCTION: Curtsey and bow to partners; take up position. 4 bars.

Lady and Gentleman face line of dance, Gentleman's right arm and shoulder behind Lady's left shoulder, Lady's right wrist held in Gentleman's right hand about the height of her shoulder, Lady's left arm across the front of Gentleman, Lady's left wrist being held in Gentleman's left hand; the left hands are slightly higher than the right, the Lady's two hands drooping. Partners stand erect in a 3rd position, right foot in front.

It is essential that easy, graceful movements should be maintained throughout the *six* parts of the dance, a willowy sway with slight motion of the hips, while at each bar during the parts heads and hands sway in time with the music.

The Gentleman holds the Lady by the wrists from start to finish.

PART 1.—FORWARD MOVEMENT AND PROMENADE.



Both step forward with right foot, transferring weight—count *one*; bring left foot forward to a 4th position, point, touching floor with the toes, knee slightly bent—count *two* 1 bar.

Raise left foot, extend slightly, bring it to floor, transfer weight—count *three*; bring right forward to a 4th position, point, touching floor with

the toes, knee slightly bent—count *four* ... 1 bar.

Repeat, counting *five, six, seven, eight* ... 2 bars.

4 bars.

PART 2.—LATERAL CROSS-OVER STEP.



Both step across left with right, transferring weight (cross 4th position)—count *one*; point left foot to side (2nd position), toes touching floor, slightly turned forward, bodies swaying to right, left hands raised—count *two* 1 bar.

Repeat, moving to right, commencing with left foot—count *three, four*... 1 bar.

Repeat, moving to left, commencing with right foot—count *five, six* 1 bar.

Bring left foot across right, transferring weight (cross 4th position)—count *seven*; both turn inwards, finishing in a 3rd position, Lady's *left* foot and Gentleman's *right* foot in front, Lady turning under her right arm, Gentleman reversing his hold of Lady's wrist, both erect facing each other—count *eight* ... 1 bar.

4 bars.

PART 3.—GLISSADES FORWARD TO LINE OF DANCE, AND BACK.



Both slide forward, Lady with right foot, Gentleman with left foot, knee bent, both bodies leaning towards line of dance, weight over the forward foot, front hands held straight out, back hands raised—count *one*; close rear foot to front foot—count *two*... 1¹/₂ bar.

Repeat the whole—count *three, four* ... 1 bar.

[While bringing up rear foot on fourth beat both pivot inwards quarter-round, changing position of hands and body.]

Repeat going back, Lady starting with left foot, Gentleman with right foot—count *five, six, seven, eight* 2 bars.

[On the eighth beat finish in a 3rd position, Lady with left foot, Gentleman with right foot, in front.]

4 bars.

PART 4.—CROSS AND WALKING STEP TOWARDS LINE OF DANCE, AND BACK.

Both step across, Lady with left foot over right, Gentleman with right foot over left, transfer weight with a slight bend in both knees (cross 4th position), front hands held low, back hands raised, and turning towards line of dance—count *one*; take two walking steps forward; Lady starts with right



foot, Gentleman with left (count *two, three*), Lady pointing right foot, Gentleman left (4th position), at the same time both pivot quarter inwards—count *four* 2 bars.

Repeat the whole going back—count *five, six, seven, eight* 2 bars.

[On the eighth beat both pivot, Lady finishing with her back towards line of dance, Gentleman facing it, Lady's toes and Gentleman's heel raised from floor, Lady leaning slightly back, Gentleman forward, arms both extended to side, left hands higher.]

4 bars

PART 5.—SLOW WALK FORWARD.



Lady steps back left foot, transferring weight, with knee slightly bent, right toes raised, heel on floor. Gentleman at same time steps forward right foot, transferring weight, with knees slightly bent, left toe on floor, heel raised. Both ways slightly to Lady's left, Lady's right hand and Gentleman's left hand raised,

the other hands lowered, extended to sides—count *one*. Remain in same position—count *two* 1 bar.

Repeat, Lady commencing with right foot, Gentleman with left foot—count *three, four* ... 1 bar.

Repeat the whole—count *five, six, seven, eight* 2 bars.

[On the eighth beat finish in a third position, Lady and Gentleman facing each other with right foot in front.] 4 bars.

PART 6.—GLISSADES TURNING IN CIRCLE.



Both point left foot to side, toes on floor, 2nd position — count *one*; quarter pivot, bending left knees, transfer weight and bend body over left foot; close right foot to left, 5th position, swaying body over to right—count *two* 1 bar.

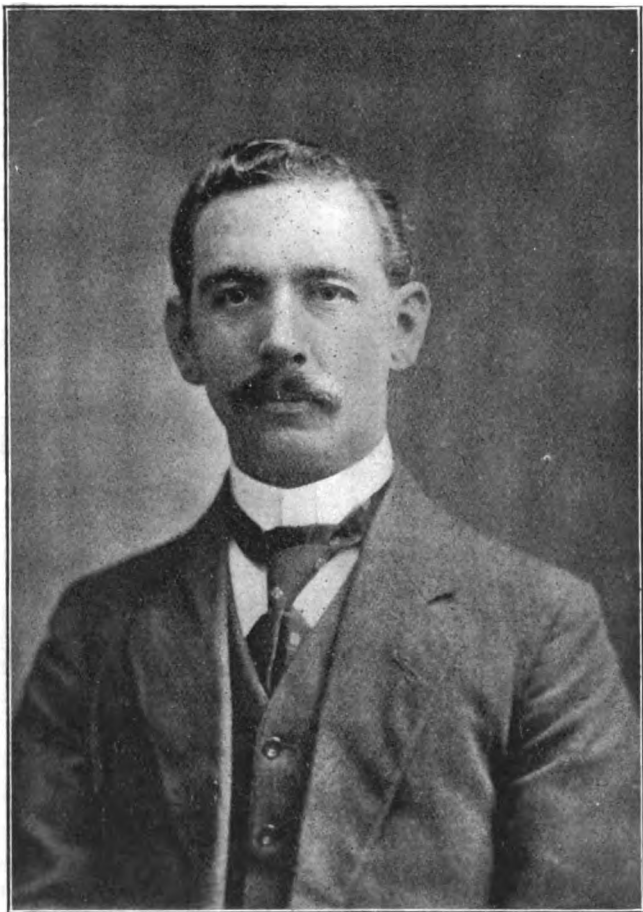
[Lady's right and Gentleman's left hand raised.]

Repeat — count *three, four, five, six, seven, eight* 3 bars.

[On the eighth beat both turn to face line of dance, 3rd position, right foot in front, changing position of hands, Lady's right wrist in Gentleman's right hand, left in left.] 4 bars.

Total, 24 bars. Repeat the whole *ad lib*.





Arthur de Blong

TANGO MUSIC.

By ARTHUR DE BLONC,

*Composer of "Among the Daffodils," "Fallen Roses," and
"Down the Danube" Valses; of "Carancho," the new
Argentine Tango, &c*

I regret I am not in a position to follow the example of the gifted ladies and gentlemen who precede me in this work, and perhaps it is as well it is so. If I could tell composers how to write music for the Tango as clearly as these professors teach their readers how to dance it, I might seriously disturb the laws of supply and demand. But one or two misconceptions concerning the Tango I may assist in removing, and by doing so justify my intrusion here.

There are two popular fallacies about Tango music. One is that all Tango tunes are tuneless; another is that no one who has not Spanish blood coursing through his veins can compose a successful Tango melody.

The success which has attended Richard Farban's "Belle Créole," Sydney Baynes' "Bella Parana," and, though it is only just published, my own "Carancho," proves that Englishmen can, and do, write Tangos which appeal to dancers.

As regards the first complaint, though it may be true that some of the earlier Tangos were all time and no tune, some very pretty melodies are now on the market. Much of the so-called absence of tune is, I am sure, due to the fact that many of the bands have not yet discovered how to play the Tango.

I first saw the Tango danced in Paris some twelve years ago, and the dance had such an interest for me that soon after I was dancing it myself, though, at the time, either its character was too foreign or its movements too intricate to achieve any degree of popularity. But the impression made then remained with me and led me, on the dance being introduced in London, to try my hand at a Tango tune, with "Carancho" as a result, and in its composition my earlier knowledge of,

CARANCHO. TANGO ARGENTINO.



MISS MEXICO TANGO.



LA MARQUISE TANGO.



THE DREAM TANGO.

THE DREAM TANGO.

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