

TANGO PORQUE

An arrangement of intriguing tango patterns offered for dancing enjoyment by Glenn Stubblefield. Introduced by Millie and Vern von Konsky at Fresno and Oakland Institutes, 1952.

MUSIC: MGM 30181 "Por Que?"

FORMATION: Couples moving CCW. Varsouvienne position for introduction only, then semi-open or closed tango position as directed.

STEPS: Smooth gliding walk, gaucho, frotado, corte, *chasse.

NOTE: The abbreviations S and Q are used to indicate the combination of slow and quick steps to be used in each measure. A slow step uses one beat; there are two quick steps to a beat. In some patterns the numerical count, 1&, 2&, etc., will be found more effective due to repetition of quick steps.

Directions are for M, W does counterpart unless otherwise indicated.

*Described in *Folk Dances from Near and Far*.

MUSIC 2/4	PATTERN
Measures	<i>Introduction</i> (Varsouvienne position, W in front and slightly to R of M). <i>Directions for M</i>
1	M steps L in place (ct. 1), R to side (ct. &), L in front of R (ct. 2), extend R swd. about 2" above floor (ct. &). M has moved slightly to his R in back of W. Q, Q, S
2	M moves slightly to L, stepping R behind L (ct. 1), L to side (ct. &), R in front of L (ct. 2), extend R ft. 2" from floor (ct. &). Q, Q, S
3	Release L hands, step fwd. 2 short steps, L, R (ct. 1, 2). With joined R hands he assists W to make pivot (ct. 1), places W-R hand in his L and finish in semi-open position facing LOD (ct. 2). S, S
	<i>Directions for W</i>
1	W step R slightly swd. (ct. 1), L in place (ct. &), step R across in front of L (ct. 2), sweep L in a circular movement about 2" above floor from in back to in front of R, bending R knee (ct. &). W has crossed in front of M to her L, no forward progression. Q, Q, S
2	Complete circular sweep by stepping on L in front of R (ct. 1), move slightly to R by stepping R to side (ct. &), L across in front of R (ct. 2), sweep the R from in back across in front of L (ct. &). Q, Q, S
3	Release L hands, W makes $\frac{3}{4}$ turn CW, stepping R,L (ct. 1, 2). Finish in semi-open position facing LOD. S, S
	I. POINT, CONTREPOINT, CROSS AND POINT.
1-2	Step fwd. L (ct. 1), step fwd R (ct. 2), point L fwd, touching floor, partner's ft. together (ct. 1). Sweep L bwd and step on it about 6" behind R ft., knees slightly bent (ct. 2). S, S S, S
3-4	Pivot inward on rear ft. (ML-WR) to face opposite LOD and point other ft. fwd (MR, WL), (ct. 1). Step R bwd across behind L (ct. 2). Step L swd facing partner (ct. &). Step on R across in front of L (ct. 1), point L fwd (ct. 2), semi-open position facing LOD. W same action, opposite ft. S, Q, Q S, S
	II. DRAW, CHASSE, CROSS AND POINT.
1-2	Step L in place, bringing instep of R to heel of L, bend knees slightly and raise R heel (ct. 1); small step bwd on R, toe out and straighten knees (ct. &). Draw L to R instep, putting weight on L, bend knees slightly and raise R heel (ct. 2), small step bwd on R (ct. &). This should be done with a slight sway to the hips. Repeat the step. Count 1, &, 2, &. Q, Q, Q, Q Q, Q, Q, Q
3-5	Step L in place, facing partner (ct. 1), step R close to L (ct. &), step L across in front of R (ct. 2). Point R to R. (ct. 1). Moving in LOD step R across in back of L (ct. 2), step L swd (ct. &), step R across in front of L (ct. 1), point L to L (ct. 2). Finish in closed position, slightly separated, M back to center. Q, Q, S, S Q, Q, S, S

TANGO PORQUE (Continued)

MUSIC 2/4	PATTERN
	III. <i>RIGHT GAUCHO, CORTE AND BREAK.</i>
1-2	M steps L across and fwd. of R, beside WL ft, knees slightly bent. (W cross R behind L) (ct. 1). Keeping crossed knees close together, M steps R, swd. to L, (W steps L in place) (ct. &). Repeat 3 times (4 gaucho steps in all), making a full turn R. Finish with M back to center. Ct. 2, &, 1, &, 2, &. Q, Q, Q, Q Q, Q, Q, Q
	NOTE: During the Gaucho step, M and W L ft. are close together fwd. ft. toe out, R behind L. Crossed knees are kept close together, feet flat, sliding them on the floor when swd movement is used for turning by alternately moving rear ft. slightly to L while weight is on fwd. ft. and turning on heel of fwd ft. while weight is on rear ft. Body movement is slight rocking to and fro, not up and down.
3	Corte: M steps back on L, toe out, bending L knee; R leg straight. (W fwd. on R) (ct. 1). Transfer weight to R ft. in place. L toe touching in place (ct. 2). S, S
4	Break: Step L fwd (ct. 1), step R to side (ct. &), close L to R, keeping wt. on R (ct. 2), finish facing obliquely to R of LOD, closed position. Q, Q, S
	IV. <i>CHASSE AND PIVOT.</i>
1-2	Move obliquely to L of LOD into circle with 3 chasse steps; step swd. L (ct. 1), close R to L, relaxing knees (ct. &), repeat 2 times. (ct. 2, &, 1, &). Step L swd. and pivot $\frac{1}{4}$ turn to face obliquely L of LOD (ct. 2). Q, Q, Q, Q Q, Q, S
3-4	Move obliquely to R of LOD out of circle with 3 chasse steps. (ct. 1, &, 2, &, 1, &). Step on R and pivot $\frac{1}{4}$ turn R to face obliquely R to LOD (ct. 2). Q, Q, Q, Q Q, Q, S
	V. <i>REVOLVING FROTADO.</i>
1	Closed position. As the L ft. swings fwd. on the $\frac{1}{4}$ turn of Fig. IV, meas. 4, it continues on, M stepping on L twd. wall. (ct. 1), step R in place, turning slightly to R (ct. &), step L bwd (ct. 2) step R in place turning slightly to R (ct. &). Q, Q, Q, Q
2-3	Continue action of Fig. V, meas. 1, making $\frac{3}{4}$ turn. Keep the swinging ft. close to floor, R ft. acts as a pivot, the steps are small and smooth (ct. 1, &, 2, &, 1, &, 2, &). Three Frotado steps are done in all. One Frotado step is counted 1, &, 2, &. Q, Q, Q, Q
4	Break: Step L fwd. (ct. 1), R swd. (ct. &), close L to R keeping weight on R (ct. 2). Finish in closed position. M facing LOD. Q, Q, Q, Q Q, Q, S
1-20	Repeat Fig. I, II, III, (meas. 1-3, omit 4, the break), IV, V.
	<i>Interlude (The Y, Throw-Out and Corte)</i>
1	Step L fwd, toe out (ct. 1), twist slightly to L and step R fwd, in front of L (ct. 2), S, Q, Q
2	step in place as a habanera or rocking step (ct. &). Twist body back and slightly to R, step R, toe out, in back of L ft. (ct. 1), twist body to L and step bwd, L, toe out, in back of R (ct. 2), twist fwd. to step R in place (ct. &). S, Q, Q
3-4	Step fwd. L (ct. 1), step fwd. R (ct. 2), flex R knee slightly and point L toe fwd. (ct. 1), flex R knee slightly and point L bwd (ct. 2). On ct. 2, M places W's R hand behind her back and holds her R in his R. S, S, S, S
5	M steps on L beside R and gives W impetus with L hand at her waist, continuing to hold R hand as W makes a complete CW turn, stepping R, L in LOD. M steps R in place, W returns to position, using R hand for impetus, stepping R, L. The R ft. is used as a pivot point on both turns. Hands are released to assume closed position for Corte. Q, Q, Q, Q
6	Corte as in Fig. III, meas. 3, but facing LOD.
7	Break as in Fig. III, meas. 4, finishing with M back to center.
1-21	Repeat Fig. I, II, III, IV, V.
1-15	Repeat Fig. I, II, III, omitting last ct. of Fig. I, the point, meas. 4 of Fig. III, the break, all of Fig. IV. Start turning R on ct. 2 of the Corte and start the Frotado, (ct. 1, &, 2, &, 1, &, 2, &, 1, &), point L swd, (ct. 2), facing LOD. As music ends on ct. 1, M steps L beside R (ct. &), R small step bwd, (ct. 2). W turns obliquely toward center under raised joined hands (M L, W R), stepping R and pivoting R (ct. &), step L bwd. to face M (ct. 2). End in pose, hands still joined, free hands on hips, palm out and bwd.