

# TANGO PORQUE

A fascinating arrangement of intriguing tango patterns offered for dancing enjoyment by Glenn Stubblefield.

Music: MGM 30181 "Por Que?"

Positions: Varsouvienne pos. for introduction only; then semi-open and closed pos. as described in "Silencio."

Formation: Couples moving CCW. Directions are for M, W does counterpart.

Note: The basic dancing rhythm of the tango is S, S, Q, Q, S, but any combination of slow and quick steps may be used for variation. The rhythm count, using S and Q as abbreviations, gives a descriptive quality to each step, but in some patterns the numerical count, 1&2& etc., will be found more effective due to repetition of quick steps.

## P A T T E R N

Counts. **Introduction**—the music is indefinite but the following steps can be done by using the rhythm count, QQS, QQS, S, S. Be ready to step on first beat.

1&2 Var. pos: M steps QL in place, QR small step swd, QL in front of R and extend R swd about 2" above floor. M has moved slightly swd to Rt as W crosses in front, moving swd to Lt with no fwd progression.

W steps QR slightly swd, QL in place, QR cross over L and sweep L across R while bending R knee, facing fwd. The foot is brought around in a circular movement in the sweep and kept about 2" above the floor.

3&4 W repeats above action starting on QL crossed over R from previous sweep and moves swd to Rt, continuing with QR swd, QL cross over R and sweep R across L while bending L knee and facing fwd.

M moves slightly swd to Lt with small steps, QR behind L, QL swd, QR in front of L and extend L swd about 2" above floor.

5,6 M releases W L hand and takes small steps fwd, ~~XX~~ SL. SR.

The joined RH is used for assistance as W steps SR crossed over L and pivot to Rt, continuing pivot on SL, and release R hands to assume semi-open position facing LOD.

### I POINT, CONTREPOINT, CROSS AND POINT: Semi-open position.

1,2,3,4 Fwd SL, SR, point SL fwd touching floor and partners touch feet together, sweep SL bwd and place about 6" behind R ft., knees slightly bent, L toe in.

5 Pivot inward on rear ft. ML, WR, to face opp. LOD and point other ft. fwd, MR, WL.

6&7,8 QR bwd cross behind L, QL swd facing partner, SR cross over L, SL point fwd. W same action - opp. ft.

### II DRAW CHASSE, CROSS AND POINT: Semi-open position.

1 Step QL in place and bring instep of R ft to heel of L, bending knees slightly.

& QR small step bwd, toe out, and straighten knees.

2& QL draw to R instep and put weight on L, bend knees slightly. Repeat ct. &.

3&4& Continue action.

1&2,3 QL in place to face partner, QR close to L, SL cross over R, SR point to Rt.

4&5,6 Reverse direction QR behind L, QL swd, SR cross over L, SL point to Lt. assuming closed position.

### III RIGHT GAUCHO AND CORTE: Closed position.

1 M QL cross over R, knees slightly bent, and place beside WL foot (W QR, cross behind L).

& M QR swd to Lt, toe in, knees crossed and slightly bent. (W QL in place). The Gaucho Step has now started with both M and W L feet forward, toe out and adjacent - R feet crossed behind L, toe in. Keep the crossed knees close together and feet flat, sliding them on floor when sideward movement is used for turning by alternately moving rear feet slightly to Lt while weight is on fwd ft and turning on heel of fwd ft while wt is on rear ft. Body movement is slightly to and fro as in rocking - not up and down.

2&3&4& Continue action for full Rt turn.

1 Corte: M steps back SL, toe out, bending L knee; R leg is straight (W fwd on R)

2 S recover; transfer wt to R ft in place, L toe touching in place.

3&4 QL fwd, QR swd, SL draw to R; finish facing obliquely to Rt of LOD.

### IV CHASSE AND PIVOT: Closed position. Facing obliquely to Rt of LOD.

1&2&3&4 Move obliquely to Lt of LOD. QL swd, QR close to L, continue QL, QR, QL, QR, then SL swd and pivot ¼ Lt to face obliquely to Lt of LOD. Relax knees on every & ct.

1&2&3&4 Move obliquely to Rt of LOD. QR swd, QL close to R, continue QR, QL, QR, QL, then SR swd and pivot ¼ Rt and face obliquely to Rt of LOD.

### V REVOLVING FROTADO: Closed position. As the free L ft swings around on previous ¼ Rt pivot, it continues on as:

1&2& QL fwd, QR in place turning slightly to Rt, QL bwd, QR in place turning slightly to Rt.

3&4&5&6& Continue action; keeping the swinging ft close to floor, making ½ Rt turn.

7&8 QL fwd, QR swd, SL draw to R facing LOD.

Repeat patterns I to V except counts 3&4 of Corte pattern III.

### Interlude: The Y (Por Que), Throw-out and Corte. Closed pos. facing LOD.

1,2& The Y. SL fwd, toe out, twist slightly to Lt and step QR fwd in front of L ft, QL in place as a habanera.

3,4& Twist body back and slightly to Rt and step SR, toe out, in back of L ft. Twist body again to Lt and step bwd QL, toe out, in back of R ft and twist fwd to step QR in place.

1,2,3&4 SL fwd, SR fwd, toe out, twist to Rt and step QL in front of R, QR in place, SL point beside R heel. M places W R arm behind her back on ct. 2 and holds her R hand in his R hand.

1&2& Throw-out. M steps on L beside R and gives W impetus, continuing to hold W R hand as W makes full Rt turn away in LOD, QR, QL, and returns with full Lt turn QR, QL, using the R ft as pivot point on both turns and using R hand for impetus to return. Hands are released to assume closed position for corte. M shifts wt to R ft on ct. 2.

1,2,3&4 Corte: As in Pattern III but facing LOD and finish M's back to center.

Repeat patterns I to V.

Repeat patterns I, II, III, omitting ct. 8 of pattern I, cts. 3&4 of Corte in pattern III, and all of pattern IV. Start turning Rt on ct. 2 of Corte and do pattern V, cts. 1&2&3&4&5&, pt. L swd (ct. 6), facing LOD.

As music ends on ct. 7, M steps QL beside R, QR small step bwd, as W turns out under raised joined hands, ML-WR, (W-QR pivot, QL bwd facing M) and pose with joined hands still clasped, free hand on hip, palm out and bwd.

## Elaboration and Correction

"Porque" was introduced at the Fresno and Oakland Teachers' Institutes in Nov. 1952 by Millie and Vern von Kinsky. It was decided that additional details were needed in the instructions to clarify and that a change on one count of the "Y" pattern would be better choreography. As this description had been printed, the notations are given in this form.

Patt. I ct 6&7,8 QR bwd in LOD etc.--

Patt. II ct 1 --- bend knees slightly and raise R heel.  
ct 2 --- " " " and raise R heel.  
line 4 Con. act. The action thruout induces a slight swaying of the hips.  
line 5 --- ends in closed pos slightly separated.  
line 6 Moving in LOD, QR behind L, etc.--

Patt. III RIGHT GAUCHO - Closed pos M's back to center.  
line 7 Con. act. etc. - End with M's back to center.

Patt. V REV. FRO. As the etc. -- continues on with M taking first step twd wall and using RF in place as pivot thruout.  
ct 3&-- Con. act. etc. -- making 3/4 Rt turn.  
ct 7&8 --- end in closed pos, M facing LOD.

### Interlude

The Y line 4 ct 1,2,3&4 Cross out entirely to heel. Change to 1,2,3,4 Fwd SL,SR. With wt. on R, flex R knee very slightly and point L fwd(ct3), flex R knee very slightly and point L obliquely bwd (ct4). M places etc.--

Throw-out M -- gives W impetus with LH at her waist, etc.--

Finale At the end of last repetition -- , as W turns out obliquely twd center under etc.--