Hello good members of TANGO 101,

Have you ever been watching a tango couple dance and thought to yourself "WHAT was that and HOW did they do it?" Well we can't teach you HOW in this guide, but we can teach you the WHAT.

In this guide you will learn the terminology to match those amazing moves that you see at the milonga. What is a milonga you ask? No problem, we will cover that too.

Lets get into it:

**Barrida** — From barrir which is to sweep: One partner's foot sweeps the other's foot and places it without losing contact. Barridas are done from either the outside or the inside of the foot of the receiving party.

**TIP**: The lead and follow of a barrida isn't done from the feet, but from the upper body. Argentineans love football and tango but just not together.

**Cabeceo** — (from cabeza; head): This isn't a dance step or move, but something very important to be aware of. This is a very traditional technique for selecting dance partners from a distance at the milongas by using eye contact and head movements. With this little flick of your head gesturing to the woman and/or dance floor, you have invited her to dance. The cabeceo is delicate as there is room for lots of miscommunication. For example: more than one woman has found it difficult to find distinction between a welcoming nod of the head to say hello and an invitation to dance.

**TIP**: Have respect for this time honored tradition but be aware that this is not the only way to ask someone to dance.

**Caricias** — Caresses: This gentle stroking with the leg or shoe against some part of the partner's body is a movement typically left to the woman, but guys don't let that stop you! These caresses vary from very subtle to very extravagant.

**TIP**: Go for it girls.

**Colgada** — Normally both dancers work very hard to stay in their own axis, but in this movement the idea is that both the man and the woman share an axis by sending the weight of their hips outside of their axes. The hips going in opposite directions act as counter balances and requires a bit of trust from both the man and the woman. Colgadas can be done with or without spinning around the shared axis.

**TIP**: Spinning is fun!

**Cuartas** — Poses: Dance lines struck and held as dramatic flourishes at the end of a song.

**TIP**: These poses are a must have for pictures opportunities.

**Enganche** — From the Spanish for hooking. It is used to refer to when a dancer crosses or 'hooks' one foot behind (or in front) of the other. This move is a very tool to change the weight of either dancer.
**TIP**: Use your toes to push your weight from one leg to the other.

**Enrosque** — From enroscar - to coil or twist. This movement of creating a torsion in the body by sending the torso in one way while keeping the lower body still, is usually left to the man. He creates and releases this torsion while the woman dances around him doing turns.

**TIP**: A tough movement to get down but well worth the work as it opens the possibility for many very cool looking moves.

**Freno** — To stop and hold; brake. This happens when one dancer stops and allows the other move.

**TIP**: A simple and useful way to create a bit of drama in the dance.

**Gancho** — from the Spanish for hook. When a dancer hooks one of their legs around a leg of their partner. A gancho can be done by either the man or the women, to the left or right side, on the inside or outside of the leg and they can even be done by both dancers at the same time creating a Doble Gancho. In short, the number of possible ganchos is only limited by your creativity.

**TIP**: Whenever doing a gancho there is a risk of kicking your partner. So unless you have some reason to not to, you can avoid any serious damage by keeping your foot low to the ground and relaxed as it passes by your partners leg.

**Giro** — Turn: A turning step or figure.

**TIP**: If only they were as easy as their explanation. A complex but beautiful element that is worth trying to master.

**Lapiz** — Pencil: This is when circular motions are 'drawing' on the floor with the toe or inside edge of the free foot (the one without the weight), while turning or waiting on the supporting foot (the one with the weight). These are typically done by the man as the woman does a turn around him.

**TIP**: You really have to get the balance straightened out to be able to move the free foot without falling or dragging your partner down with you.

**Milonga** — This is the place where we, that is to say tangueros and tangueras, go to dance tango. Every milonga has its own style and etiquette

**TIP**: Going to the milonga is why we learn to dance tango!

**Ochos Adelante** — Forward Eights : These are the figure eights made by repeating the sequence of a forward step, a pivot and another forward step. The trick is to get the sequence of the steps and pivot to be fluid.

**TIP**: El Ocho is one of the oldest steps in tango. It dates from the era when women wore floor length skirts with full petticoats and danced on dirt floors. Since the lady’s footwork could not be directly observed the quality of her dancing was judged by the figure she left behind in the dirt after she danced away.

**Ochos Atras** —Backward Eights : The figure is the same except it is done by putting a pivot between two back steps.

**TIP**: Arrive to your axis when doing the back step before starting the
pivot. That should keep you from falling or pushing off of the man.

Parada — From parar - to stop; a stop: The man stops the woman, usually as she steps crossing back in back ochos or in a turn. When properly led the lady stops with her feet extended apart, front and back, and her weight centered, prevented from moving in any direction

**TIP**: Men try leading this with pressure inward on the woman's back and her right hand both giving a slight downward pressure toward the center of her body.

Sacada — From the Spanish verb sacar which means to remove or take out. A sacada happens when a dancer moves to occupy the space where their partner is. You can see these during the dance when a man, for example, steps between the legs of his partner and moves into the space where she just was.

**TIP**: Do not be afraid when doing a sacada. They work best when you step with confidence.

Sandwich — This is when one foot is 'sandwiched' between the two feet of their partner.