

23. TANGO ROMANTICA

Music	- Tango 4/4
Tempo	- 28 measures of 4 beats per minute - 112 beats per minute
Pattern	- Optional
Duration	- The time required to skate 2 sequences is 1:43 min.

This a romantic dance which is skated in a soft, lyrical and sinuous manner with both a soft and strong character where appropriate. However, deep edges are necessary to convey its mood.

Steps 1 to 11 are skated in closed hold. The lady places her right hand on the man's left shoulder with their left arms extended. The introductory steps should finish with an open stroke to facilitate skating the first step of the dance that begins on the fourth beat of the measure. The man starts on a left forward outside edge with his right foot on the ice to the side, the lady starts on a right backward outside edge with her left foot on the ice to the side (both partners are on two feet during one beat). Both partners execute double three turns with a side lift of the free leg for 2 beats (the "Helicopter"). *Step 2* is crossed widely with both feet on the ice and the right knee bent. At the end of this step the man skates a left forward inside edge and brings his feet together, the lady simply straightens her right knee on the first beat of the measure and brings her feet together.

On *step 5* the man executes a swing "twizzle-like" motion ("Tw 1"- his body turns one full continuous rotation, the skating foot does not technically execute a full turn), while his partner does a swing three completed with an open inside choctaw. During the swing, the man places his right hand on the lady's left hip on the first beat of the measure. She covers his hand with her left and they join their free hands overhead. They skate in this hold for one beat. The man's "twizzle-like" motion and the lady's choctaw are performed simultaneously on the "and" between counts 2 and 3 of the measure. On *step 7* the man skates a chassé while the lady skates an open mohawk, both on the "and" between counts 4 and 1 of the measure, followed by the one-beat LBI exit from her mohawk and his LFO.

During *step 8* the lady places her right hand on the man's right shoulder and places her left hand behind her back to clasp the man's right hand. *Step 9* begins as a cross roll and finishes with a change of edge for both. At the end of this step the lady performs an anti-clockwise back inside twizzle of 1 rotation without releasing her left hand on "and" between counts 2 and 3. On *step 10* the man's left hand is extended while the lady's right hand rests on his left shoulder with her left hand and his right hand joined on her left hip. The free legs cross on the first beat of the measure, then on the second beat they close their free legs and take an outside hold. A progressive sequence leads to *step 14* when the man skates a closed mohawk and the lady skates an RFI three turn in open hold.

The series of steps 15 to 26 are skated very softly with bent knees and deep edges. Step 15 is skated in reverse Kilian hold in syncopation with the rhythm of the music with the XF-LBI being held for 2 beats followed by a very short RBO on the "and" between beats 4 and 1. Steps 16 to 19 are a series of cross steps skated in Kilian hold. Steps 20 to 22 are skated in reverse Kilian hold and culminate in their matching crossed rocker turns. Steps 19 and 22 may be slightly wide stepped. Steps 23 to 25 are skated in Kilian hold. On step 24 the partners execute a crossed inside three turn together, then on step 25 the man skates an open mohawk while his partner skates another inside three turn, but not crossed this time.

Steps 26 and 27 are performed in closed hold on deeply bent knees. Step 28 is a 4 beat cross roll of which the first 2 beats are performed in reversed outside hold. The lady takes the usual outside hold on the third beat (known as the "Criss-Cross" movement – the lady using the cross rolls to change side) and raises her right knee until the skate almost touches her left knee. At the same time the man draws his free leg to his skating foot. The lady swings her right leg forward and crosses over the man's right leg on the fourth beat of the measure. On step 29 she touches the ice with her right foot and the right knee bent, left leg extended, both blades on outside edges. At the same time the man skates a LBO and quickly extends his right leg to skate a wide RBI. There are several acceptable options in the manner in which the man performs this that are used for dramatic effect. Both partners skate close together on both feet for two beats. On the third beat she turns a three turn that places the partners in closed hold. The man then turns a three on step 30.

Steps 31 and 32 are skated in closed hold. These are followed by the rapid running steps 33 and 34 in open hold. On step 35 both partners skate LFO on the third beat of the measure, then on the fourth beat the lady turns a rocker (her step 35a). While performing the rocker, the lady places her left hand on the man's right shoulder and her right hand and his left hand join on her right hip. His right hand is extended. The man strikes his step 35b in closed hold and during his swing moves to the side of the lady for his swing closed choctaw. On the first beat of the next measure (second beat of her LBO), the lady extends her right leg forward, returning it to the skating leg on the second beat of the same measure (third beat of her edge). On the third beat of this measure the lady skates a RBI (her step 35b) and swings her free leg back while the man lifts his free leg. On the fourth beat of the measure the lady turns a three (her step 35c), waving her right hand overhead while the man skates a swing closed choctaw.

On step 36 the partners skate backward in open hold with the lady's right hand on the man's left shoulder. They then simultaneously swing their left arms, the lady swings her left leg as she turns her RBO3 and the man his right. On the fourth beat of the measure the partners place their left hand on each other's right elbows, moving their free legs first to the side, then the lady crosses behind and the man in front. Step 37 is a left forward inside closed choctaw for the lady and a change of edge for the man. Step 38 is crossed in front.

Steps 38 to 44 are a chassé and progressive sequence skated in reverse Kilian hold. On *step 44*, which commences on the first beat of the measure, the partners extend their right arms forward parallel, then the lady takes the man's right hand with her left going into open hold to skate a left forward inside closed choctaw.

During *step 45* the free legs are drawn to the skating legs on the second beat of the measure and on the third beat the lady extends her free leg forward. The exit from her choctaw is concluded by a RBO twizzle of one revolution. The man skates a three turn on *step 45b*. During this step the partners are in reverse outside hold.

Steps 46 to 49 are a chassé sequence skated in open hold. *Step 49* commences as a cross roll, then at its end there is a very quick change of edge. The lady then skates a three turn to finish in closed hold ready to restart the dance. The dance concludes on beat 3 of the measure.

Inventors	- Ljudmilla Pakhomova, Alexandr Gorshkov and Elena Tschaikowskaja
First Performance	- Moscow, 1974

TANGO ROMANTICA

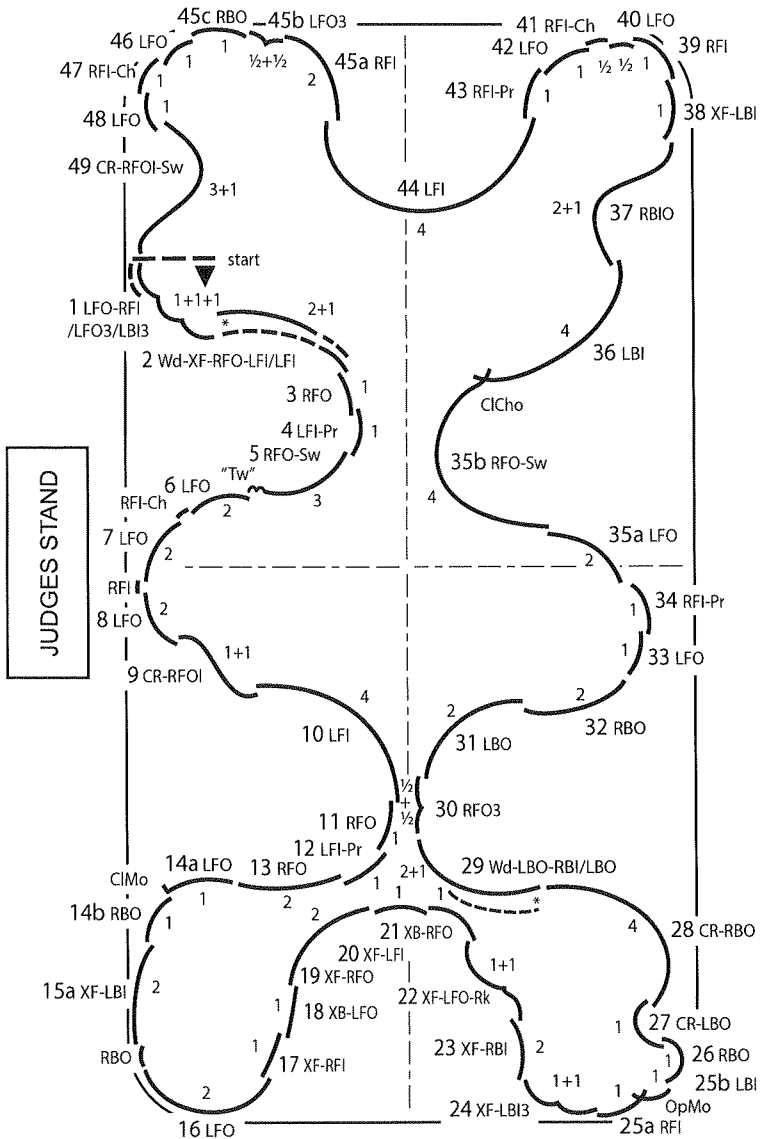
Hold	Step No.	Man's Step	Number of Beats of Music			Lady's Step
Closed	<u>1</u>	LFO-RFI foot to side /LFO3/LBI3	1+ (musical count 4) 1+1			RBO-LBI foot to side /RBO3/RFI3
	2	Wd- XF- RFO- LFI /LFI (feet together)		2 + 1		Wd-XB- LBO- RBI /RBI (feet together)
	3	RFO		1		LBO
	4	LFI-Pr		1		XF-RBI
	5	RFO-Sw "Tw" between 2,3	3 "and"		1+2 "and"	LBO-Sw3 Op Cho RBO between 2, 3
	6	LFO		2		XF-LBI
	7	RFI-Ch between counts 4 & 1 /LFO /RFI <u>between cts 2 & 3</u>	<u>2</u> "and"	"and"	<u>2</u>	RFI Op Mo between cts 4 & 1 /LBI (exit edge Mo)
	8	LFO		2		RBO
	<u>9</u>	CR-RFOI	1+1		<u>1+1</u> "and"	CR-LBOI /LBI-Tw1 (between cts 2 , 3)
	<u>10</u>	LFI		4		RBI
Outside	<u>11</u>	RFO		1		LBO
	<u>12</u>	LFI-Pr		1		RBI-Pr
	<u>13</u>	RFO		2		LBO
	<u>14a</u>	LFO Cl Mo	1		1+1	RFI3
	<u>14b</u>	RBO	1			
Reverse Kilian	<u>15</u>	XF-LBI /RBO (between cts 2 & 3)		2 "and"		XF-LBI /RBO (between cts 2 & 3)
Kilian	<u>16</u>	LFO		2		LFO
	<u>17</u>	XF-RFI		1		XF-RFI
	<u>18</u>	XB-LFO		1		XB-LFO
	<u>19</u>	XF-RFO		2		XF-RFO
Reverse Kilian	<u>20</u>	XF-LFI		1		XF-LFI
	<u>21</u>	XB-RFO		1		XB-RFO
	<u>22</u>	XF-LFO-Rk		1+1		XF-LFO-Rk
Kilian	<u>23</u>	XF-RBI		2		XF-RBI
	<u>24</u>	XF-LBI3		1+1		XF-LBI3

TANGO ROMANTICA continued

Hold	Step No.	Man's Step	Number of Beats of Music		Lady's Step
	<u>25a</u>	RFI Op Mo	1		1+1 RFI3
	<u>25b</u>	LBI	1		
Closed	<u>26</u>	RBO		1	LFO
	<u>27</u>	CR-LBO		1	CR-RFO
Reverse Outside to Outside	<u>28</u>	CR-RBO		<u>4</u>	CR-LFO
	<u>29</u>	Wd-LBO-RBI / <u>LBO</u>		<u>2</u> <u>+1</u>	Wd - XF-RFO-LFO / RFO3
Closed	<u>30</u>	RFO3	$\frac{1}{2}+\frac{1}{2}$		1 LBO
	<u>31</u>	LBO		2	RFO
	<u>32a</u>	RBO	2		1 XF-LFO
	<u>32b</u>				1 RFI-Ch
Open	<u>33</u>	LFO		1	LFO
	<u>34</u>	RFI-Pr		1	RFI-Pr
	<u>35a</u>	LFO	2		1+3 LFO-Rk
<u>Closed</u>	<u>35b</u>	RFO-Sw	4		1 RBI-Sw
	<u>35c</u>	Cl Cho			$\frac{1}{2} + \frac{1}{2}$ LFO3
<u>Open</u>	<u>36</u>	LBI	4		2+2 RBO3
	<u>37a</u>	RBIO	2+1		2 LFI Cl Cho
	<u>37b</u>				1 RBO
Reverse Kilian	<u>38</u>	XF-LBI		1	XF-LBI
	<u>39</u>	RFI		1	RFI
	<u>40</u>	LFO		$\frac{1}{2}$	LFO
	<u>41</u>	RFI-Ch		$\frac{1}{2}$	RFI-Ch
	<u>42</u>	LFO		1	LFO
	<u>43</u>	RFI-Pr		1	RFI-Pr
	<u>44</u>	LFI		4	LFI Cl Cho
Closed	<u>45a</u>	RFI	2		3 RBO
	<u>45b</u>	LFO3	$\frac{1}{2} + \frac{1}{2}$		
<u>Outside</u>	<u>45c</u>	RBO	1		+1 /RBO-Twl
Open	<u>46</u>	LFO		1	LFO
	<u>47</u>	RFI-Ch		1	RFI-Ch
	<u>48</u>	LFO		1	LFO
	<u>49</u>	CR-RFOI-Sw	3 + 1		3 + $\frac{1}{2}+\frac{1}{2}$ "and" CR-RFOI-Sw /RFI3 (on ct 3) <u>/LBI (between counts 3 & 4)</u>

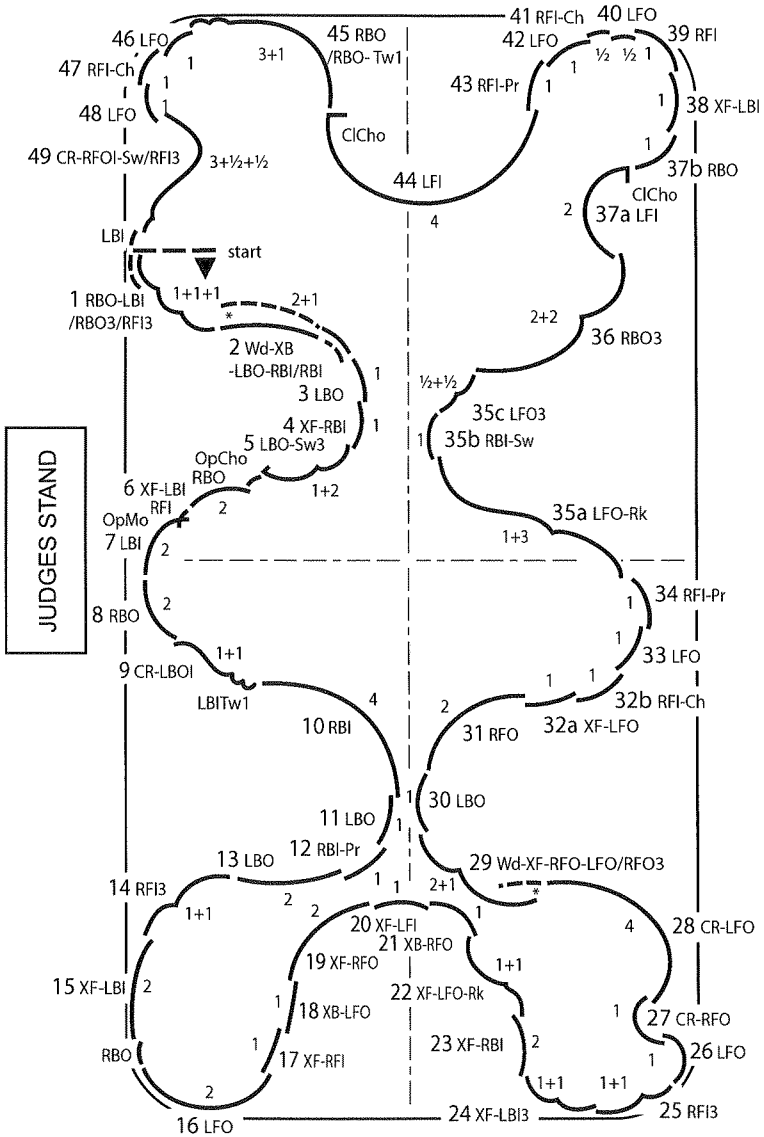
TANGO ROMANTICA

MAN



ISU 2005

TANGO ROMANTICA LADY



ISU 2005