

*Guide
to
Transcendent
Technique*

Tango of Force



Welcome to Sublime Dancing

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The Mark creates the dance.

The Revel develops his ideas with delight.

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Dancers Sebastián Arrúa, Sanjay Pancha, David Johnson.

Photos Chris Ancog, Nicholas Young, www.romainbaillon.eu.

Arc of Connection

Each dancer aligns their base to point at the partner's. At the end of each step, build your half of an arch from your base leg's heel, ass, and rib cage.

- The base leg must always be in lateral rotation.
- Maintain hip flexion in the base leg at all times.
- Keep the embrace just taut with gentle contraction of the triceps.

Point your Arc at your partner's and adjust its position throughout every movement, intensifying muscle contraction for movements that require more support.



Intention

The Mark shows intention and the Revel makes projection before anybody moves their base arc. Projection means that the Revel first prepares her base with external rotation and psoas contraction to strengthen the arc, then extends her free leg's knee and ankle in the direction of the Mark's



The Revel maximizes the time of projection so that the Mark can control her transfer of weight into the music with absolute precision.

The Revel's free leg should respond to every gesture from the mark, so he can play with her projection.

At the end of every step, the Revel's old base leg becomes free and stretches gently toward its former position. This **second projection** provides a second opportunity for the Mark to play.

All lateral direction and rotational motion is communicated and powered by the oblique muscles as part of the preparation of the base for projection. .



Transfer

Flexion of the base leg's knee determines the size of the next step.

Once the intention is determined we adjust our base leg so that it is laterally rotated relative to the intended direction.

To transfer into front and side steps: Extend the knee and ankle joints of the old base leg, passing through the demi-point and point positions before freeing the leg.

To transfer into back steps, with projected leg's knee extended, simultaneously take its foot to demi point and with it move its hip backward. Wait for the support of the arch to complete the transfer.

The activation of muscles in a deliberate process of extension enables us to control the dynamic of the step for acceleration, deceleration, and elasticity.

Co-contraction

When we equally flex the knee and hip joints of the base leg, we create co-contraction of the quadriceps and hamstrings.

We use co-contraction to make elastic steps and to send the Revel's leg to its maximum for voleos and ganchos.

When the Mark sends energy toward the Revel's body, she doesn't allow the energy to go into her shoulders, but only into the legs.

Fluid motion is the sequential action of joints. After the power moves from the Mark into the Revel's base leg, she first maximizes the position of the free leg's hip, then it's knee, to send the leg on a fluid flight.



The embrace adjusts to every partner and every movement. Allow your hands to slide around your partner to make space as you need it while maintaining seamless touch.

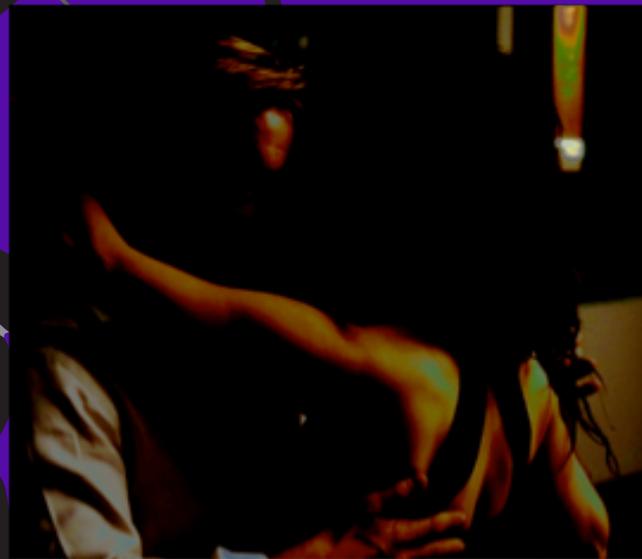
Embrace

There is no need for the Mark's left hand to ever be above either partner's shoulder. The Mark supports the Revel and shows direction with his whole body, not with his arms or hands.

Contract the triceps muscles to keep the embrace taut without rigidity.

The Revel is responsible for seeking information from the Mark's body, using both hands! She readjusts the placement of her left arm, seeking information with every point of contact, including the fingerpads.

Marks can release grip with hands and fingers trust your legs, and trust her. All that's left to do with your hands is to embrace her tenderly...



Everyone dances better when encouraged and admired. Grumpy scowls intimidate. Sweet smiles encourage.

We should not expect to dance more than 1/3 of the time with partners *above* our level. We invest in our community by dancing 1/3 of the time with partners well *below* our level.

The most strategic route to improving your dancing and pleasure is finding people you like who aren't as good as you yet and investing in them by finding time to practice together regularly.

Diversity makes us all more beautiful and makes life more interesting and rich. Welcoming unusual participants to tango is an amazing gift.



Empowered Revels ... do not wait desperately for any dance. They focus attention and energy on specific marks at their own level and show (don't tell) their desire.

Confident Marks ... don't play it safe. To grow your dance, you have to take risks. And compensating for revels doesn't help them. If you tense your embrace to hold her, you mislead her as to her own capacities. Let her control her own body.

Dancing both roles accelerates learning, because you understand the whole movement, instead of half of it.

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KnowledgeBase Encyclopedia with
variations and precise technique for
every movement, based on our 5
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TangoForge

The logo for TangoForge features the brand name in a bold, white, sans-serif font. The text is surrounded by intricate, colorful floral and vine-like decorations in shades of red, orange, yellow, green, and blue. The background of the entire page is a deep purple, with large, stylized black and grey shapes that resemble a tango embrace or a large letter 'G' on the right side.