

HARRIS TANGO

By Paul Krechow and Trudy Harris

Music: Tango 4/4
Position: Outside, Open
Competitive Requirements – 2 Sequences

Tempo: 100 Metronome
Pattern: Set

CHANGES:

- Steps 1, 4, 7, 11 and 14 (for both skaters) and step 8 (for the man only) are X-ROLLS (XR). During these steps it is possible to “return” on the preceding tracing performed by increasing of the lobe in favor of the edge – before it was not possible to “return”.

Clarification: step 22 the three turn for the woman is on beat two (2).

The Dance:

- The dance begins in Tango position, with the woman to the right of the man.
- All cross rolls: steps 1, 4, 7, 8(only for the man), 11, and 14, may show an increase of pressure on the outside edge, i.e. a “return” on the preceding tracing performed by increasing of the lobe in favor of the edge.
- Steps 1-2, one beat each, are respectively for the man a front cross roll XR RFO (step 1) followed by a crossed chasse XB LFI (step 2) and for the woman a back cross roll XR LBO followed by a crossed chasse XF RBI. They are skated parallel to the long axis and must show clearly defined edges.
- Step 3, a four-beat RFO for the man and LBO for the woman, crosses the long axis on the second beat of the step and finishes perpendicular to the long barrier. The partners, after completing the stroke with the free leg stretched in line with the tracing of the employed leg, return the free leg on the third beat (movement may be interpreted freely) and move into Reverse Tango position, the change of position beginning on the third beat and finishing on the fourth beat. The successive changes of position on steps 6, 10, and 13 are performed in the same way.
- The next sequence of steps (4, 5, and 6) begins for the man with a XR LFO (step 4) followed by a crossed chasse XB RFI (step 5) and a four-beat LFO (step 6); for the woman with a XR RBO (step 4) followed by a crossed chasse XF LBI (step 5) and a four-beat RBO (step 6); this sequence begins toward the barrier on the long side of the rink and finishes toward the center of the rink, parallel to the short axis.
- During steps 4 and 5 the couple is in Reverse Tango position and during the execution of step 6 they assume Tango position. On the last beat of step 6, the couple crosses the short axis and become parallel to it.
- The lobe formed by steps 7, 8, 9, and 10 begins in Tango position and finishes in Reverse Tango position.
- On step 7 (two beats), the man, moving to the side of the woman, executes a deep front cross roll XR RFO on the first beat toward the long axis followed by an outside rocker on the second beat that should show a pronounced outside edge on the exit. Following is a cross roll XR LBO (step 8) and a crossed chasse XF RBI (step 9), for one beat each. For the woman step 7 is a back cross roll XR LBO (for two beats), followed by a mohawk RFO (step 8) aimed toward the long axis and a crossed chasse XB LFI (step 9), both for one beat each.
- Both partners then execute a four-beat edge, step 10, which begins parallel to the long axis and finishes perpendicular to the long barrier with a LBO for the man and a RFO for the woman, during which the woman is moved from the right to the left of the man in Reverse Tango position.
- The next lobe consisting of a sequence of steps 11, 12, and 13 begins in Reverse Tango Position aimed perpendicular to the long barrier and concludes on step 13 (four beats) toward the long axis in Tango position.
- Step 14 (two beats for both partners), is for the woman a cross roll XR RFO on the first beat, directed toward the midline of the rink, followed by a three turn on the second beat; for the man it is a cross roll XR LBO, directed toward the midline of the rink, followed by a return of the free leg to prepare for the next step.
- Step 15 (four beats), in Waltz position, begins with a stroke LBO for the woman and for the man a mohawk RFO. Step 15 finishes with a swing for both partners that, on the second beat of said step, crosses the long axis and descends toward the short side of the rink.

- Steps 16, 17, 18, and 19 form a larger and more accentuated arc compared to the arc formed by steps 12, 13, and 14 that begins close to the short side and becomes parallel to the long side of the rink with step 18 and finishes toward the long axis with step 19. During the sequence of steps from 16 through 20, the couple assumes and maintains Foxtrot position.
- Step 16 for the woman is a choctaw RFI followed by step 17 LFO, for the man a LFO followed by a run RFI, both for one beat each.
- Steps 18 and 19 are each for 2 beats.
- Step 20 (four-beat stroke), which begins with a RFO from “parallel and” position for the woman and a LFI from “angular and” position for the man, is skated toward the long axis and finishes parallel to it with a swing-roll of the free leg in front on the third beat of the step.
- Step 21, for four beats in Promenade position, begins with a closed mohawk (LBO for the woman and RBI for the man) that crosses the short axis of the rink parallel to the long axis and finishes toward the long side barrier.
- Step 21 must be executed with good edges, and during the closed mohawk the couple must remain close and side-by-side.
- Step 22 is six beats for the woman and is divided as follows:
 - First beat: choctaw to RFI in Foxtrot position.
 - Second beat: three turn from RFI to RBO in Foxtrot position.
 - Second, third, fourth, fifth, and sixth beat of step 22: a RBO maintained for five (5) beats in Tango position.
- The man, corresponding to the woman’s step 22, executes:
 - An open choctaw (22a) on a LFO edge in Foxtrot position for one beat aimed parallel to the barrier (long side of the rink).
 - A chasse RFI (22b) for one beat.
 - A LFO (22c) for four beats in Tango position which aims parallel to the long axis before restarting the dance in Tango position.

During the evaluation of this dance particular attention should be paid to the following elements:

- Accuracy of timing, step technique, and the prescribed pattern and positions.
- Accurate execution of the cross rolls, crosses, and crossed chasses
- Steps 3, 6, 10, and 13 are four-beat steps on outside edges, without changing edge on the fourth beat and not flat.
- The man’s step 7, XR RFO rocker, must be on an evident outside edge.
- Step 7 XR LBO for the woman is on a defined outside edge.
- Step 8 for the woman is a mohawk RFO toward the long axis.
- Unison of the couple and timing during steps 7 and 8.
- The cross roll on step 14 is on a deep outside edge.
- Step 15 for the man: mohawk RFO.
- Step 16 is a choctaw RFI for the woman.
- Step 20 RFO for the woman is a stroke, not a cross front.
- Step 21 is a closed mohawk and lasts for four beats, on defined edges, not flat, with a good side by side position and with shoulders parallel to each other.
- Step 22: the couple should return their direction toward the center of the rink and parallel to the long axis before performing the restart.

HARRIS TANGO – KEY POINTS

SECTION 1: Attention Points

1. **STEPS 1, 4, 7, 8 (for the man only), 11, and 14:** are cross-rolls (XR).
2. **STEPS 3, 6, 10, 13:** four beats on an outside edge, without changing the edge on the fourth beat.

3. **STEPS 7, 8:** step 7 for the man (XR-RFO-rocker) and step 8 for the man (XR-LBO) must be clear outside edges; step 7 for the woman (XR-LBO) and step 8 for the woman (mohawk RFO aimed toward the long axis) must be clear outside edges. During these steps it is important for the couple to have good unison.
4. **STEP 14:** XR for both skaters executed with a clear change of lean, followed by a three turn for the woman. The lobe must be deep.

SECTION 2: Attention Points

1. **STEP 16 (for the woman):** proper execution of Choctaw a RFI; the heel of the right foot is brought behind the heel of the left foot in preparation for this step, without stepping wide.
2. **STEP 20:** a stroke step for the woman taken from parallel "and" position, and NOT a progressive (run) or a cross roll; during the swing, both partners should maintain the correct edges for four beats (outside for the woman and inside for the man).
3. **STEP 21:** closed mohawk followed by a swing with unison of the free legs on beat 3 of the step.
4. **STEP 22:** correct execution of the choctaw and the correct edges before/after the turn and also correct timing of the Three Turn (for woman) and Chassé (for man) on beat 2 of the step; at the end of this step (22c) it is important that the couple aims parallel to the long axis to be able to perform a correct restart. Strong edge before and after 3t of woman.

HARRIS Tango (100bpm)

HOLD	No.	WOMAN's Step	BEATS of Music	MAN's Step
1st SECTION				
Tango	1	XR LBO	1	XR RFO
	2	XCh RBI	1	XCh LFI
See Text	3	LBO *	2+2	RFO *
Tango Reverse	4	XR RBO	1	XR LFO
	5	XCh LBI	1	XCh RFI
See Text	6	RBO *	2+2	LFO *
	7	XR LBO	2	1+1 XR RFO Rk
Tango	8	Mk RFO	1	XR LBO
	9	XCh LFI	1	XCh RBI
See Text	10	RFO *	2+2	LBO *
Tango Reverse	11	XR LFO	1	XR RBO
	12	XCh RFI	1	XCh LBI
See Text	13	LFO *	2+2	RBO *
Tango	14	XR RFO-3t	1+1	2 XR LBO
2nd SECTION				
Waltz	15	LBO Sw	2+2	Mk RFO Sw
Foxtrot	16	Cw RFI	1	LFO
	17	LFO	1	Run RFI
	18	Run RFI	2	LFO
	19	LFO	2	Run RFI
	20	RFO Sw	2+2	LFI Sw
T.Promenade	21	CIMk LBO Sw	2+2	CIMk RBI Sw
Foxtrot	22a	Cw RFI-3t *	1+1+4	1 Cw LFO
Waltz	22b			1 Ch RFI
	22c			4 LFO *
* free leg free movement				

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