



TANGO MUSETTE

Choreographers:	Music: Malando CD, Track 12 “Beautiful Tango”, hard to find, contact choreographer.
Annette & Frank Woodruff	Footwork: Opposite except where indicated (<i>W's footwork in parentheses</i>)
Rue du Camp, 87	Rhythm: Mixed (Two Step/Foxtot/Tango)
7034 Mons, Belgium	Phase: IV
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INTRODUCTION

...	Wait	Ptrs fcg 4 ft apt [M fcg WALL] very straight hd high with arms dwn alongsd bdy & sustained eye contact both w/ L ft free wt 5 notes;
1	Together Touch to Bolero;	On 6 th note both fwd L to Bolero pos [each w/ R hnd on ptr's waist], tch R, -;

PART A (Mixed)

1 - 2	Bolero Rocks with Transition to BJO;;	[Similar footwork R ft free] Rk fwd R to Bolero BJO curvg L arm ovr hd, rec L relg R hnd & lowering L hnd (<i>W may leave R hnd on M's waist</i>), rk sd R to fc squarely, rec L returning to Bolero pos both w/ R hnd on ptr's waist; rk fwd R to Bolero BJO curvg L arm ovr hd, rec L relg R hnd & lowering L hnd (<i>W may leave R hnd on M's waist</i>), rk sd R to fc squarely, rec L/cl R [like a qk cucaracha] (<i>W rk sd R, rec L</i>) trng bdy slightly LF to BJO DLW; [Men may think of this as a rock 6 and a triple (7&8)]
3 - 4	Back Twisty Vine with Transition to Bolero;;	[Opposite footwork] Trvlg twds RLOD XLib, sd R, XLif, sd R; XLib, sd R, sd L /cl R, sd L (<i>W XRif, sd L, XRib, sd L a good size step</i>) to Bolero WALL; [Men may think of this as back vine 6 and a triple (7&8)]
5 - 6	Bolero Rocks with Transition to BJO;;	Blendg to Bolero WALL both w/ R ft free repeat meas 1-2 Part A;;
7 - 8	Back Twisty Vine 8 with Pickup Check;;	Trvlg twds RLOD XLib (<i>W XRif</i>), sd R, XLif (<i>W XRib</i>), sd R; XLib (<i>W XRif</i>), sd R, XLif (<i>W XRib</i>), sd & bk R (<i>W fwd L foldg in frt of M</i>) to CP LOD ckg;
9 - 10	Left Turning Samba Box;;	Fwd L trng ¼ LF/sip R, sip L, bk R trng ¼ LF/sip L, sip R; fwd L trng ¼ LF/sip R, sip L, bk R trng ¼ LF/sip L, sip R to CP LOD;
11 - 12	2 Slow Fox Left turns;	Fwd L stg LF upper bdy trn, -, cont trn sd & bk R, cl L to CP RLOD; bk R stg LF upper bdy trn, -, cont trn sd & fwd L, cl R to CP DLW;
13	Whisk;	Fwd L, -, fwd & sd R, XLib (<i>W XRib</i>) to SCP DLC;
14	Thru Lady Turns to Bolero;	Thru R, -, fwd L, fwd R (<i>W thru L, -, trng LF sd R, XLib</i>) to Bolero pos LOD; [R hnd on ptr's waist ~ L arm crvd ovr hd]
15 - 16	Full Bolero Wheel;;	W/ slight bk lean of upper body lookg at each other wheel RF fwd L, -, R, L; cont RF wheel fwd R, -, L, R to CP LOD;
17	Corte Recover;	Bk & sd L lwrng into L knee leavg R leg xtnd, -, rec R to CP LOD, -;

PART B (Tango)

1	Curve 2;	Curving LF forward L, -, forward R to CP DLC, -;
2	Open Reverse Turn;	Fwd L trn LF, sd & bk R cont trn, bk L to BJO RLOD, -;
3	Closed Finish;	Bk R to CP trn LF, sd & fwd L, cl R near L to CP DLW, -;
4	Forward & R Lunge;	Fwd L, -, lun fwd & sd R use lowering action w/ R knee bent, -;
5	Curving Back Rocks ;	Trng 1/8 RF on each step bk L, rec R, bk L to CP DRW/RLOD, - ;
6	Back Rocks Look WALL;	Bkg twds DLC/LOD & both trng hd twd WALL bk R, rec L, bk R, -;

7	Back Rocks Look COH;	Contg to bk twds DLC/LOD & both trng hd twd COH bk L, rec R, bk L, -;
8	Closed Finish;	Bk R trng LF, sd & fwd L contg LF trn, cl R near L to CP DLW, -;
9	Curve 2;	Repeat measures 1-7 Part B;;;;;;;
10	Open Reverse Turn;	
11	Closed Finish;	
12	Forward & R Lunge;	
13	Curving Back Rocks ;	
14	Back Rocks Look COH;	
15	Back Rocks Look WALL;	
16 1 st time	Closed Finish to WALL with Transition to Bolero;	Bk R trng LF, sd L, cl R, sd L (<i>W fwd L LF, sd R, cl L</i>) to Bolero pos [R hnd on ptr's waist] WALL, -; [This is a transition to both R ft free for Part A]
16 2 nd time	Closed Finish;	Bk R to CP trng LF, sd & fwd L contg LF trn, cl R near L to CP DLW, -;

PART C (Tango)

1	Curve 2;	Curving LF forward L, -, forward R to CP DLC, -;
2	Telemark to SCP LOD;	Fwd L begin LF trn, sd R cont trn, sd & slightly fwd L to SCP DLW (<i>W bk R begin LF trn bring L beside R no wgt, trn LF on R heel & chg wgt to L, sd & slightly fwd R</i>) to SCP LOD, -;
3 - 4	Thru Serpiente;;	Thru R, sd L to fc ptr, XRib (<i>W XLib</i>), fan L CCW (<i>W CW</i>); XLib (<i>W XRib</i>), sd R, thru L to RLOD, fan R CCW;
5	Rock 3 to Pick Up;	Thru R to SCP LOD, rec L, thru R (<i>W thru L, rec R, fwd L trng LF to fold in frt of M</i>) to CP LOD, -;
6	Tango Draw;	Fwd L, fwd & sd R, draw L near R no wgt, -;
7	Gaicho Turn 4 to face RLOD;	Rk fwd L trng 1/8 LF, rec bk R trng 1/8 LF, rk fwd L trng 1/8 LF, rec bk R trng 1/8 LF to CP RLOD;
8	Tango Draw;	Fwd L, fwd & sd R, draw L near R no wgt, -;
9 - 16	Curve 2;	Repeat meas 1-8 Part C in opposite direction;;;;;;;
	Telemark to SCP RLOD;	
	Thru Serpiente;;	
	Rock 3 to Pick Up;	
	Tango Draw;	
	Gaicho Turn 4 to face LOD;	
17	Telemark to SCP LOD;	Repeat meas 2-4 Part C;;;
18 - 19	Thru Serpiente;;	
20	Thru Knee Side Corte	Thru R to SCP LOD, swivel on R ft twd ptr raisg L knee, lun sd L w/ bent knee leavg R leg xtnd, -; [Option: Thru, Corte, Leg Crawl]

There can be few sounds more universally associated with Paris than the sprightly but wistful bal musette accordion. Between 1880 and 1960 the guinguettes (café/bar with dance hall) along the Seine or Marne rivers were the most popular places where to spend a Sunday afternoon and many famous artists started planting their easels, scribbling their poems or singing their ballads in such places.



Right through the 1950s, musette accordion was the sound of popular France and although, from the 1960s onwards, rock, disco and newer dance musics marginalized the musette accordion style, it has survived remarkably well. Dozens of little regional dance groups still feature accordion tangos and javas among a cross-section of dance styles for everyone from teenagers to grand-parents at rural summer balls and weddings across the country.

Malando (real name Arie Maasland), Dutch composer & accordionist, dedicated his entire life to the Tango. Into the hundreds of Tango arrangements that he wrote, he was able to incorporate European elegance while preserving the basic Argentinean rhythms, accents and cadences of the original compositions. Even the bandoneon, an Argentinean accordion, played an important role in his arrangements

