

KnowledgeBase

Sacada

Sacada like a beautiful and dynamic tango movement. You must learn to do it correctly to be a sacada.

Sacada is displacement. One dancer enters the other's step, taking to the place the partner just departed.

Most sacadas are perpendicular steps, but there is a special case of **oblique sacada**, which has its own entry.

Either partner can be the initiator or the receiver. In a Mark's sacada, he enters the woman's step. In a Bevel's sacada, he makes her to enter his step (regardless of who is entering, the man is still leading).

The partners step perpendicular to one another and **weight** simultaneously.

48 sacadas

Sacadas are combinations of front, side, and back steps.

The way to find the varieties of sacadas is to consider that the initiator will step either front or back, and can do so with either foot. That means the partner has two possibilities. Bevel's Cross has both directions and is accompanied by breaking the **milonga**. A side-step sacada is a change of character in the open front or back step, so it isn't counted separately.

The receiver has 5 possibilities: front, back, and side with either foot.

That means there are 24 Mark's sacadas and 24 Bevel's sacadas.

Once you know correct technique for one sacada, you can explore them all.

Geometry

Use every move in tango. Sacadas have a **geometry**. Sacadas require that we create an oblique angle (more than 90 degrees) with our steps. If we step on an oblique line from 90 degrees we will either cross or be accompanied.

The initiator will step directly toward the receiver, landing between the legs, with their foot very close to the one the receiver is departing from. (Circled in yellow in the sketch below).

The receiver will step 90 degrees from the line of the initiator's step, note that stepping away from the initiator also generates an oblique angle which helps to make the initiator step, an angle. This case also supports the initiator's lead, when needed.



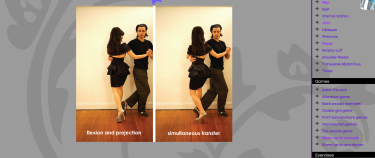
Chicho teaches that the Mark's step should have a slight inward curvature along its perpendicular trajectory, so the leader's shoulder is lower. This is a subtle suggestion of whether it's a mark or bevel's sacada. The man's shoulder is higher if the direction of the sacada.

Sacadas that become ganchos (or pierzanos)

If the sacada geometry is modified so that the initiator steps toward the new **line** of the receiver, the sacada will cause the receiver to make a **ganchito**. The initiator needs to carefully **lead** the body around the receiver and close the embrace.

How to step

- Here are the operational specifications of how to do a sacada, in order. Do one thing at a time, in order!
- Initiator during projection** Both dancers need to be factors in the boss leg's lead and knee. To prepare a powerful and smooth step and to avoid their legs leg into the necessary **oblique** (relative to the next projection).
 - Receiver** Responds to any displacement about the partner by stepping in different directions, the man must show the new lead direction first.
 - Change in direction** In any displacement in which the partners go in different directions, we must allow for **closed** (Bevel's Cross) to change the embrace. DO NOT use any vertical shoulder flexion that in Bevel's sacada, the man must show direction towards her but the projection should not continue to cross the embrace in that direction during the step. As he steps, he makes only lateral shoulder flexion.
 - Control the line** Initiator during back foot of partner. The receiver will lead to create the perpendicular movement but as you jump, look for the **oblique** (relative to the next projection) before jumping back toward your partner. Bevel's is helpful not to add an unmarked step, as this displays improvisational possibilities.



What happens to the free leg that is displaced?

When receiving a sacada to side or back step, the man's **free leg** may fly with the power of the man's motion. She must always be aware of the displacement of her free leg and take care for it to be affected.

Generally, a Mark's sacada to Bevel's side step will result in **crossing** her free motion on or on the floor. A Mark's sacada to Bevel's side step will send her to **cross**. The man should not pursue the next direction, and must be ready to move in any direction, including side steps.



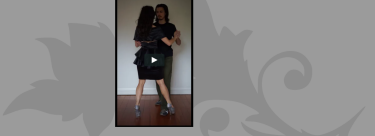
These **crossing** are not the result of the man striking the leg, he may or may not on the leg, but regardless, her response should be a function of the amount of power he sends through the body, not the step or cut. If he makes a very gentle and slow sacada, there may be no crossing or even pivot.

If he puts a little more power, she will need to **inertia** her arc.

Bevel's should also take care not to fly to add gancho to sacada. (See notes about this direction above).

Back cross from mark's sacada

A common and wonderful exit from mark's sacada to Bevel's side step is back **cross**. The man must take care to step on back cross the ground from back cross. The man must take care not to pivot when needed.



Trickstep entry

- Clearing the entry space** Check that the geometry of your steps is at least 90 degrees.
- Mark feels obliged to check to see that the Bevel is making both the line and space projection before moving and that you are not falling or pushing her with your hands.
- Not stepping at the same time. Initiate the arch during projection before stepping.
- Look later or rough. Make sure that you are exiting Bevel before the projection step and releasing your shoulder joints to accommodate the movement.

To practice sacadas, see the **sacada game** and exercises for front and back sacadas.

