

DANCING *on the* KEYS

5 Late Intermediate Piano Solos in Dance Styles

CATHERINE ROLLIN

It was a joy to write Book 3 of *Dancing on the Keys*. In the forewords of Books 1 and 2 of this series, I wrote about my travels throughout the world and how rewarding it was to find that music and dance are languages that know no boundaries.

This connection between music and dance also reminds me of my youth and my beloved late parents. Our home was filled with music—both live and recorded. My parents loved music and ballroom dancing. They would play Xavier Cugat records and tango from room to room in our small house as if they were in a large ballroom. They were experts at dancing through doorways and making sharp turns!

Rhythm is at the core of music making. There is no better way to instill good rhythm in students than through dance music. I hope the pieces in this book will inspire strong rhythmic playing and lead some families to join in my family's tradition of dancing spontaneously at home. One doesn't have to be in a formal dance hall to enjoy music and dance!

With these pieces, students and teachers should begin to feel the rhythmic energy of the music as they literally—and figuratively—dance on the keys!



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ISBN-10: 0-7390-9051-8

ISBN-13: 978-0-7390-9051-0

For John and Nancy Weems
Thank you for inspiring countless young pianists and setting the highest standards in teaching for all of us.

ARGENTINA!

Catherine Rollin

With energy and drive

The musical score for "Argentina!" is written for piano in 6/8 time. It consists of 15 measures, divided into four systems of four measures each, with the final system containing only three measures. The key signature has one sharp (F#). The score includes fingerings, dynamics, and articulation marks.

Measure 1: Treble clef has a half note chord (F#, C#) with fingering 5 3 1. Bass clef has a half note chord (F, C) with fingering 1 5. Dynamics: *mp*.

Measure 2: Treble clef has a half note chord (F#, C#) with fingering 5 3 1. Bass clef has a half note chord (F, C) with fingering 1 5. Dynamics: *mp*.

Measure 3: Treble clef has a half note chord (F#, C#) with fingering 5 3 1. Bass clef has a half note chord (F, C) with fingering 1 5. Dynamics: *mp*.

Measure 4: Treble clef has a half note chord (F#, C#) with fingering 5 3 1. Bass clef has a half note chord (F, C) with fingering 1 5. Dynamics: *mp*.

Measure 5: Treble clef has a half note chord (F#, C#) with fingering 5 3 1. Bass clef has a half note chord (F, C) with fingering 1 5. Dynamics: *mp*.

Measure 6: Treble clef has a half note chord (F#, C#) with fingering 5 3 1. Bass clef has a half note chord (F, C) with fingering 1 5. Dynamics: *mp*.

Measure 7: Treble clef has a half note chord (F#, C#) with fingering 5 3 1. Bass clef has a half note chord (F, C) with fingering 1 5. Dynamics: *mp*.

Measure 8: Treble clef has a half note chord (F#, C#) with fingering 5 3 1. Bass clef has a half note chord (F, C) with fingering 1 5. Dynamics: *mp*.

Measure 9: Treble clef has a half note chord (F#, C#) with fingering 5 3 1. Bass clef has a half note chord (F, C) with fingering 1 5. Dynamics: *mp*.

Measure 10: Treble clef has a half note chord (F#, C#) with fingering 5 3 1. Bass clef has a half note chord (F, C) with fingering 1 5. Dynamics: *mp*.

Measure 11: Treble clef has a half note chord (F#, C#) with fingering 5 3 1. Bass clef has a half note chord (F, C) with fingering 1 5. Dynamics: *mp*.

Measure 12: Treble clef has a half note chord (F#, C#) with fingering 5 3 1. Bass clef has a half note chord (F, C) with fingering 1 5. Dynamics: *mp*.

Measure 13: Treble clef has a half note chord (F#, C#) with fingering 5 3 1. Bass clef has a half note chord (F, C) with fingering 1 5. Dynamics: *mp*.

Measure 14: Treble clef has a half note chord (F#, C#) with fingering 5 3 1. Bass clef has a half note chord (F, C) with fingering 1 5. Dynamics: *mp*.

Measure 15: Treble clef has a half note chord (F#, C#) with fingering 5 3 1. Bass clef has a half note chord (F, C) with fingering 1 5. Dynamics: *mp*.

Catherine Rollin

Castanets: **$\frac{4}{4}$** 

With drama and rhythmic precision

4/4

mp

mf

f

mp

rit.

LH 1

5 2 1

4 2 1

1 2 5

1 3 5

1 3 5

1 5

2

1

2

2

1

5

5

3

5

— |  |  |  | |  | |  | |

4

a tempo

f *p* *molto rit.* *mf*

LH over

1 2 3 4 5

Jacques Offenbach (1819–1880)
Arr. Catherine Rollin

Lively and playfully

1 *mp*

4 1 2 5 1 2

5 *mf*

4 1 2 5 1 2

1 4 3 2 *p*

5 1 2 5

10 *mp*

4

15 *mf*

5 1 2 5 1 2 4 2 4 3 1

*For the Nazareth College Department of Music, the Rochester Piano Teachers Guild and
the New York State Music Teachers Association District 12
Thank you for your dedication to teaching and your pursuit of musical excellence.*

DANZA CUBANA

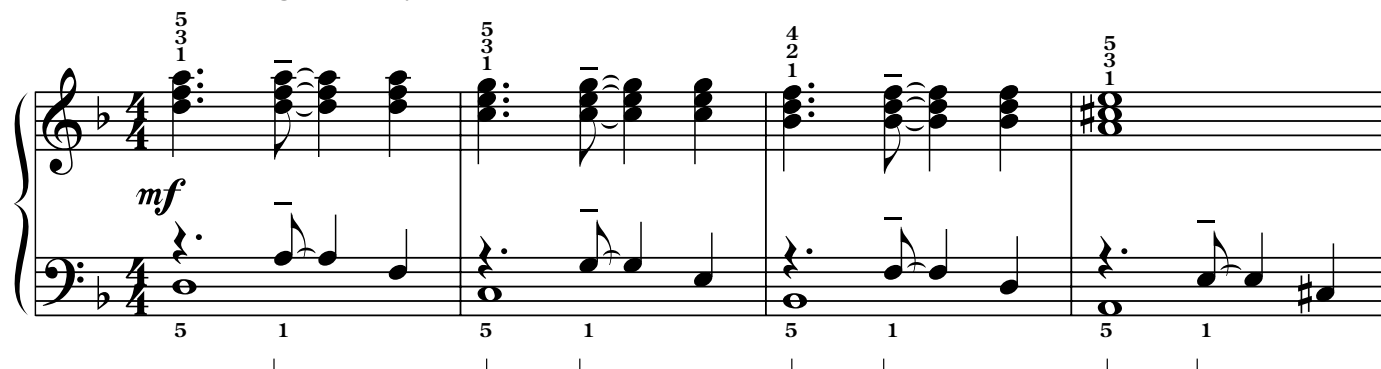
Catherine Rollin

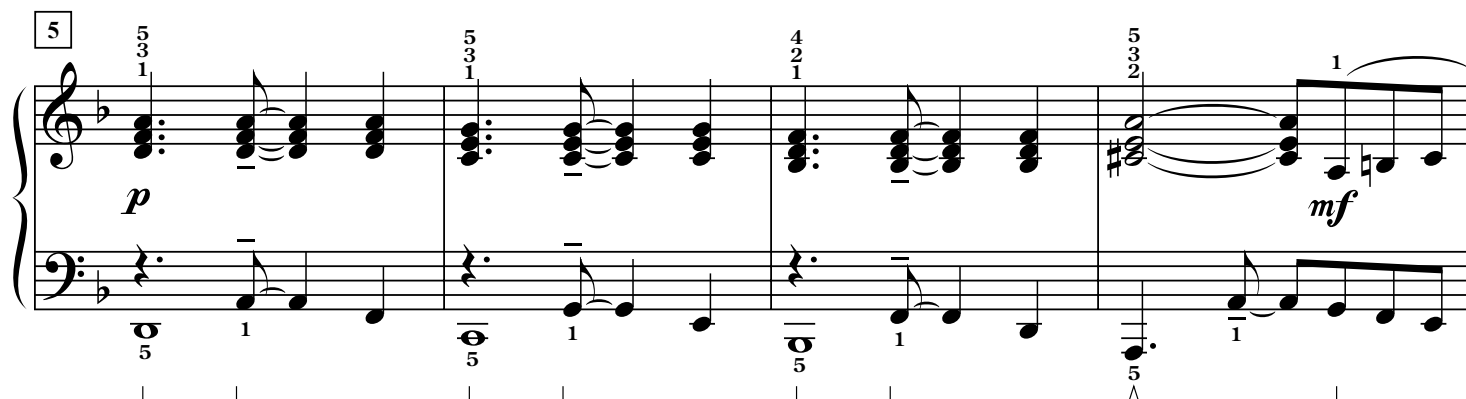
Optional Percussion

(continues to end)

Maracas: $\frac{4}{4}$  X | X | X | X |

With a strong and lively beat



5 

9 