

The TANGO ROCK



COMPOSED BY

JOHN NEAT

INVENTED BY

DOROTHY DREW

(Member of the Imperial Society of Dance Teachers.)

NOVELTY
DANCE
WITH DESCRIPTION

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HERMAN DAREWSKI MUSIC PUBLISHING CO

(ST SWITHIN'S SYNDICATE, LTD)

Incorporating CHAS. SHEARD & CO

142, CHARING CROSS ROAD, LONDON, W.C. 2.

America: LEO FEIST, Inc. New York.

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PRINTED IN ENGLAND.

THE "TANGO ROCK"

DANCE INVENTED BY

DOROTHY DREW,

MEMBER OF IMPERIAL SOCIETY OF DANCE TEACHERS.

Technical terms are purposely avoided to enable the dancing public to more readily grasp the description of this dance.

L. for left. R. for right. F. for foot.

POSITION FOR PARTNERS.

Gentleman starts with L. F. forward facing line of dance, holding Lady as for Fox-trot.
Lady starts with R. F. back to line of dance.

DESCRIPTION OF GENTLEMAN'S STEPS.

Lady's step is the counterpart throughout,

1st FIGURE.

Two steps forward (L., R.), step to L. (with L. F.), draw R. F. back.....	1 bar.
Rock back on R. F. and forward on L. F.....	1 bar.
Repeat, starting with R. F.....	2 bars.
Repeat last 4 bars.....	4 bars.
	<u>8 bars.</u>

2nd FIGURE.

Swing L. F. across R. F. and rock on to it, rock back on to R. F. Swing L. F. round, place behind R. F. and raise R. toe, pause	1 bar.
Walk forward (R., L., R.), pause.....	1 bar.
Repeat 3 times.....	6 bars.
	<u>8 bars.</u>

3rd FIGURE.

Three steps forward (L., R., L.), swing R. leg forward and back behind L.....	1 bar.
Rock back on to R. F. and forward on to L. F.....	1 bar.
Three steps forward (R., L., R.), swing L. leg forward and back behind R.....	1 bar.
Rock back on to L. F. and forward on to R. F. swinging Lady across.....	1 bar.
Repeat last 4 bars.....	4 bars.
	<u>8 bars.</u>

4th FIGURE.

Gentleman passes Lady's R. hand over to his R. hand and takes her L. hand under his R. hand; arms raised.

Three steps forward (L., R., L.), swing R. leg forward and back.....	1 bar.
Place R. F. on floor, dip bending slightly forward, rise and point R. F. forward bending slightly back.	1 bar.
Repeat, starting with R. F.....	2 bars.
Repeat last 4 bars.....	4 bars.
	<u>8 bars.</u>

The dance can be repeated if music is played straight through as written.

H. D. M. P. Co. 572.



n. 3829. b. (33)

The Tango Rock.

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PIANO. *ff*

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First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked with a forte *f* dynamic. The right hand plays a complex, multi-measure chordal texture, while the left hand provides a rhythmic accompaniment of eighth notes.

Second system of musical notation, continuing the piece. The right hand features intricate chordal patterns and some grace notes. The left hand maintains a steady eighth-note accompaniment.

Third system of musical notation, including a first ending (marked '1.') and a second ending (marked '2.'). The second ending concludes with a forte *f* dynamic. The right hand has a more active melodic line in this section, while the left hand continues its accompaniment.

Fourth system of musical notation, marked with a mezzo-forte *mf* dynamic. The right hand plays a series of chords with a melodic contour, and the left hand continues with eighth-note accompaniment.

Fifth system of musical notation, showing further development of the chordal and melodic themes. The right hand has a more active melodic line, and the left hand continues its accompaniment.

Sixth system of musical notation, concluding the page. The right hand features a melodic line with some grace notes, and the left hand continues with eighth-note accompaniment.

First system of musical notation, featuring a treble and bass clef. The treble clef part begins with a dynamic marking of *mf*. The system contains two measures of music.

Second system of musical notation, featuring a treble and bass clef. The system contains two measures of music.

Third system of musical notation, featuring a treble and bass clef. The system contains two measures of music.

Fourth system of musical notation, featuring a treble and bass clef. The treble clef part includes a dynamic marking of *f*. The system contains two measures of music.

Fifth system of musical notation, featuring a treble and bass clef. The system contains two measures of music, with an 8-measure rest indicated in the treble clef part.

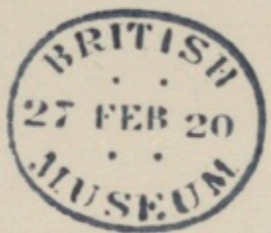
First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a forte (*ff*) dynamic. The right hand features a complex texture of chords and moving lines, with an eighth-note triplet marked with an '8' and a dashed line. The left hand provides a steady accompaniment of eighth notes.

Second system of musical notation. Continues the piece with similar textures and dynamics. The right hand continues with intricate chordal patterns and moving lines, while the left hand maintains the eighth-note accompaniment.

Third system of musical notation. The dynamic shifts to mezzo-forte (*mf*). The right hand features more sustained chords and melodic fragments, while the left hand continues with the eighth-note accompaniment.

Fourth system of musical notation. The right hand continues with complex textures, including some sixteenth-note passages. The left hand accompaniment remains consistent.

Fifth system of musical notation. The piece concludes with dynamic markings of *rall*, *mp*, and *ff*. The right hand features more complex textures, including some sixteenth-note passages. The left hand accompaniment remains consistent.



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