1. Japanese Rag

DAVID HELLEWELL
("Mister D" Music Op. 65)

Here's a novel, modern/traditional/oriental mixture for you! Japanese-style open 4ths and 5ths and 'pentatonic scale' * (e.g. opening bars); modern syncopation and 'funky' bits; funky ragtime (e.g. sections B and D ; and heavy 'Japanese Rock' (e.g. section C), all cunningly put together to produce a unique little piece which is really not too difficult to play.

The rhythm should be very precise – and don't syncopate where it isn't marked. The Japanese-Rock wants to be really heavy – and especially in the bass, whereas the Japanese modal parts should be light and spiky. Watch the accent marks; these are very important.

* *To hear the 'pentatonic scale', play on the black notes of the piano.*

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♩= 160 Japanese style. Rhythmic.

A

L.H.

B Funky ragtime

C Japanese Rock!

Ped. sim.

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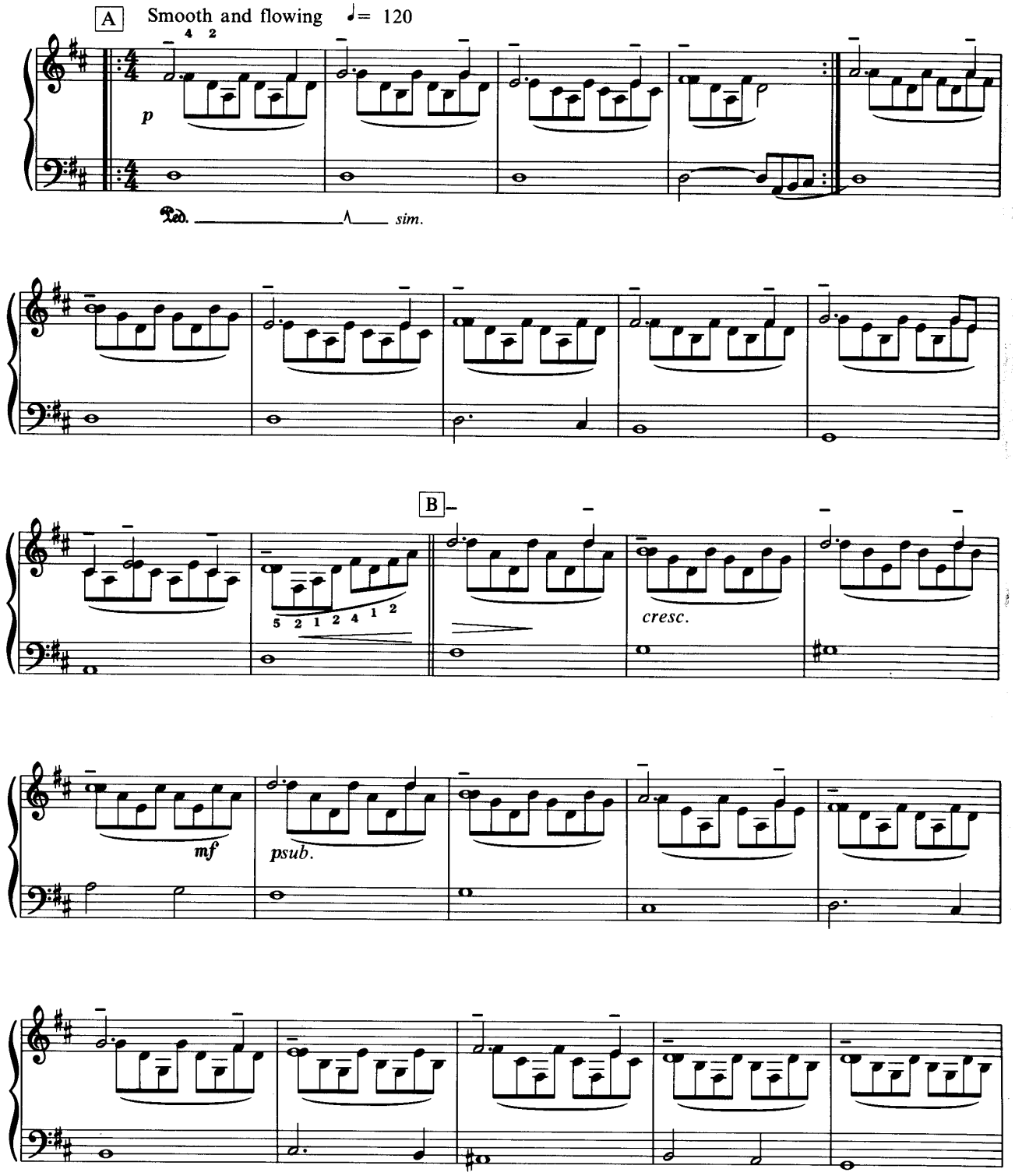
2. Madelaine

DAVID HELLEWELL
("Mister D" Music Op. 53)

This is a gentle classical piece, in three parts throughout. Always bring out the melody above the accompaniment, and aim for a lovely singing tone even in the strong climaxes. Watch for the sudden changes in dynamics, and the long crescendos and ritenutos. This is a piece for developing a true legato style of playing.



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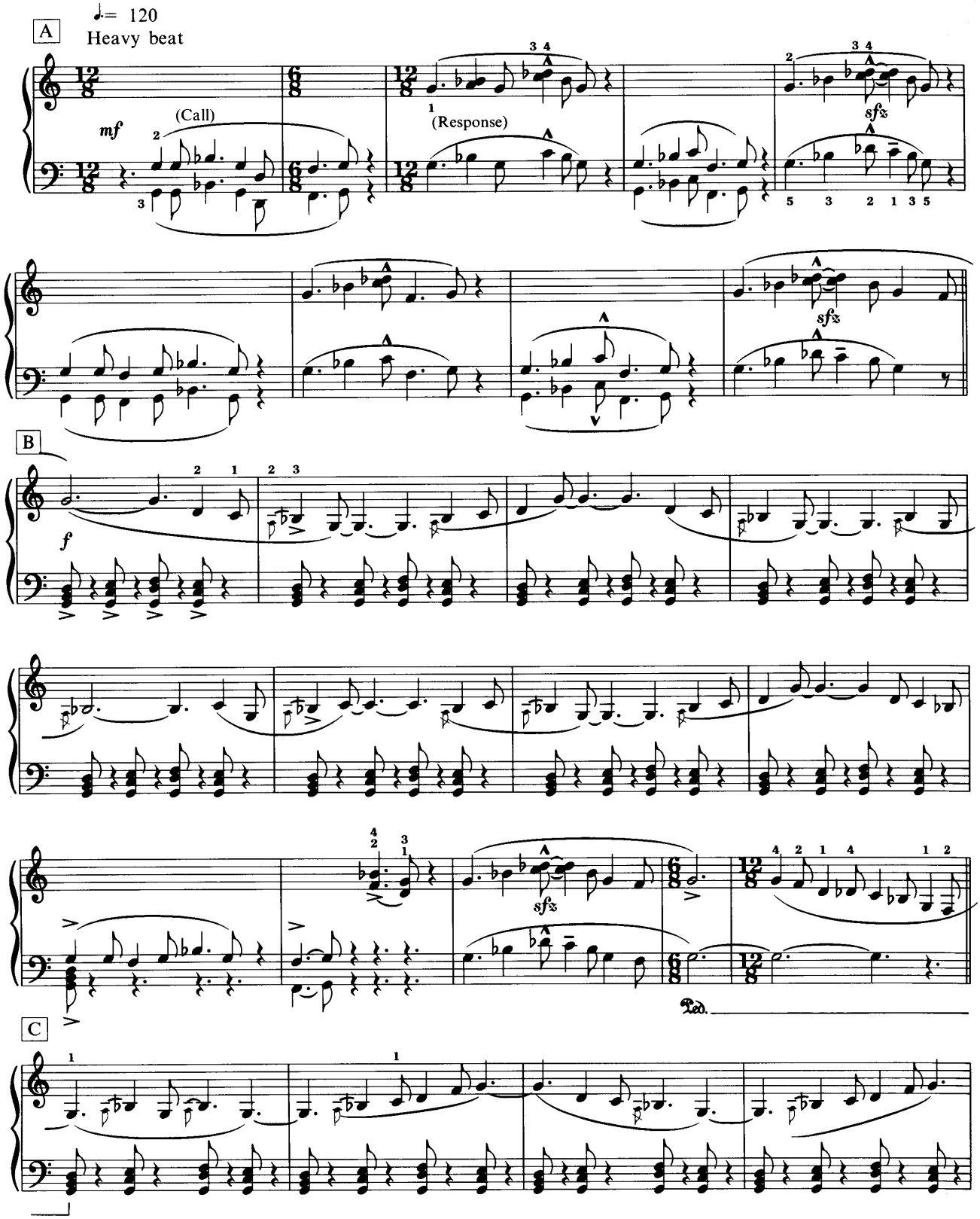
3. Root Blues

DAVID HELLEWELL
("Mister D" Music Op. 66)

Here we have a total contrast to the previous piece. It's a heavy and funky 'Root Blues' – right back to the basic 'work songs' of the black slave labourers of the Deep South of the U.S.A. The rhythm should be absolutely solid; and really go for the strong accented notes and sforzandos. The chord bass wants to be a solid 4-to-the-bar, with a very strong 'jazz-legato' style of melody-playing.



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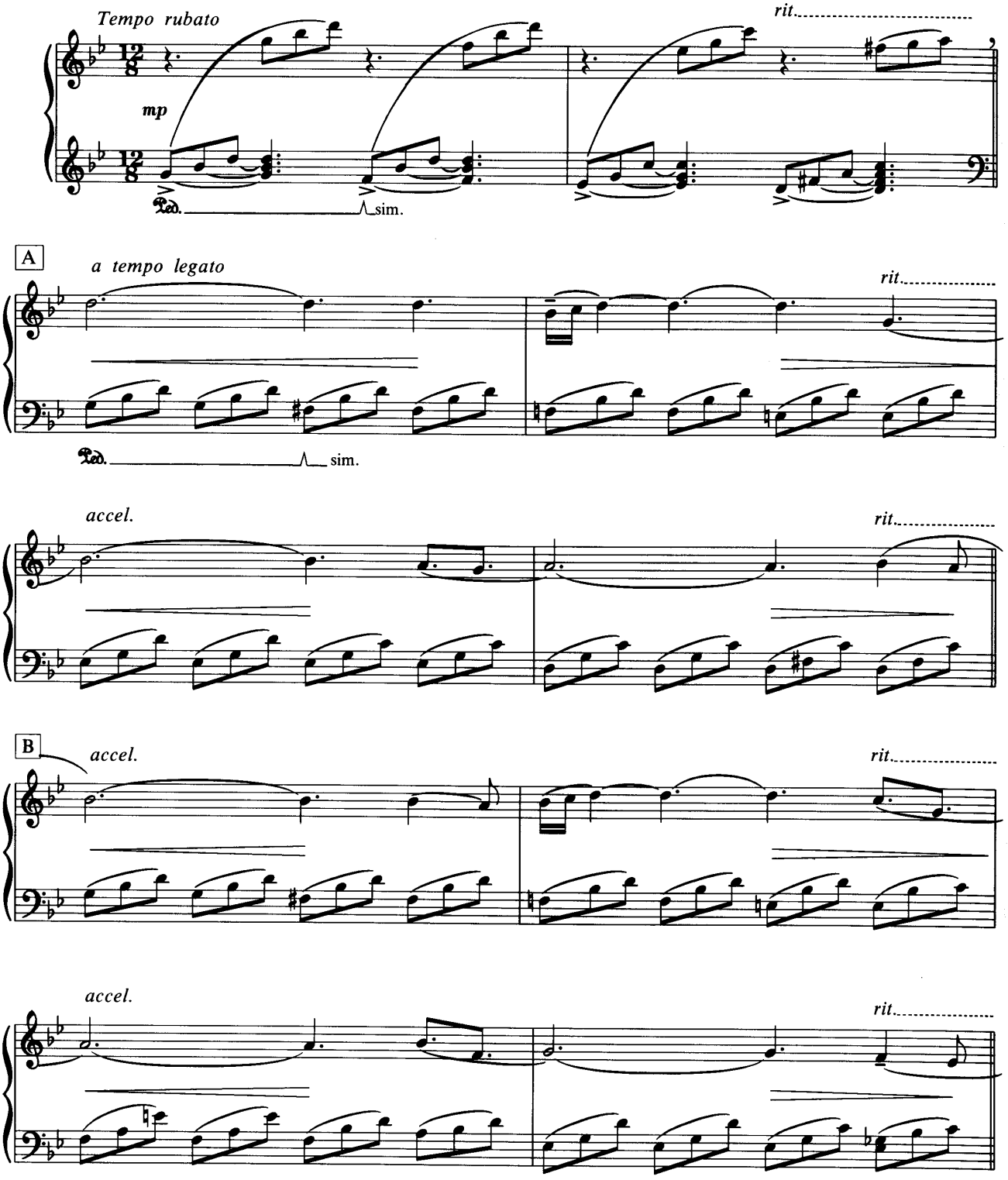
4. Willow Weep

DAVID HELLEWELL
("Mister D" Music Op. 60)

Here's another contrasting 'classical' piece, but with unusual phrasing and modern harmonies. It's a slow and expansive 4-to-the-bar, but with a wide range of tempo changes within phrases. Really *push* the accelerandos forward, and slow down at the ritardandos almost to a stop before the short pauses (𝄐) between phrases.

♩.= 58. Gently moving



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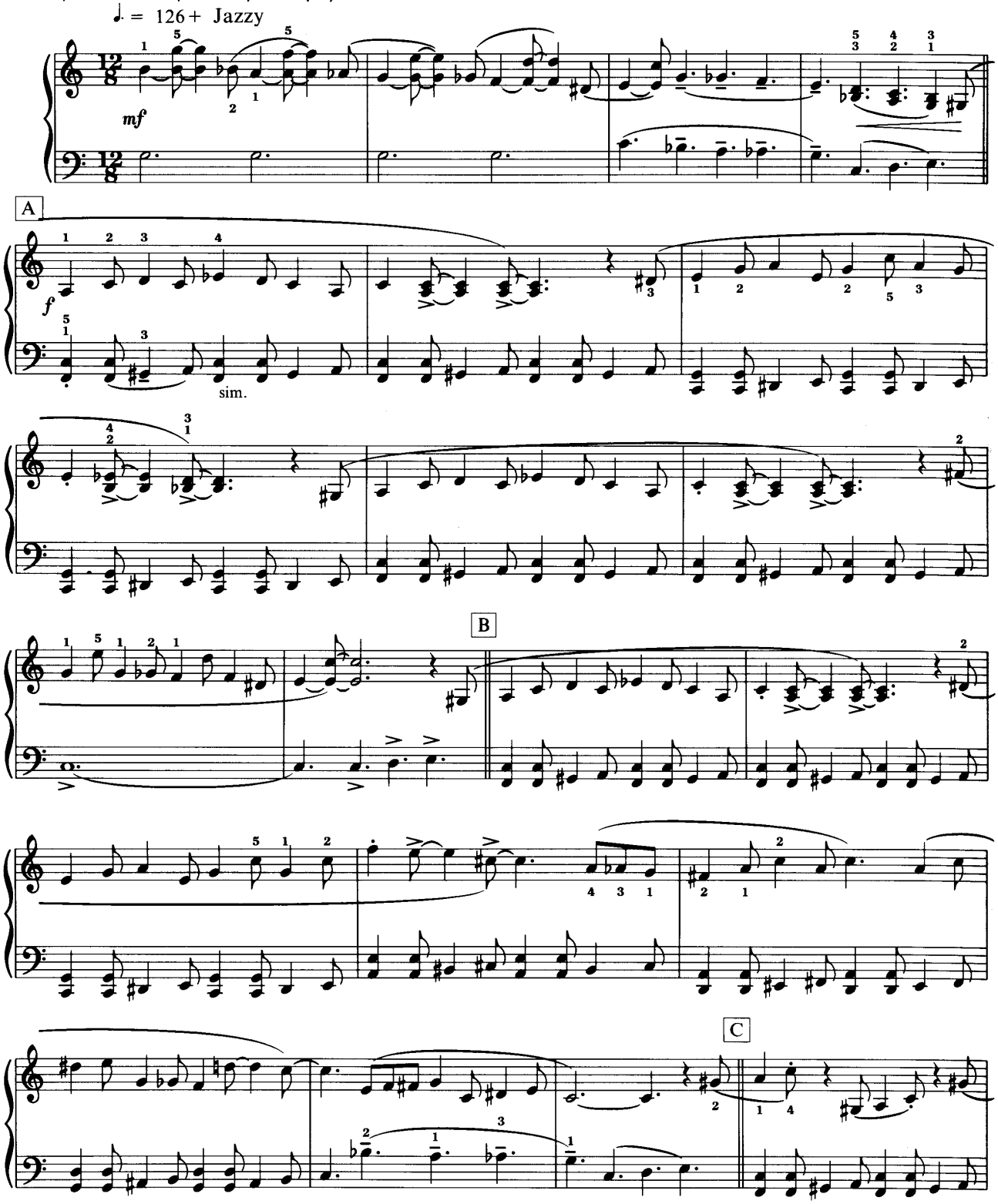
5. Bimbo's Boogie

DAVID HELLEWELL
("Mister D" Music Op. 59)

This piece was written for 6-year old JAMES (BIMBO') TORNIAINEN, and was a large step up from COWBOY BLUES (PRELIM BOOK) which he had already learnt, and which uses the same boogie bass. He has since played the piece at many concerts and on TV where he was a great success.

It's not really as difficult to play as it looks – and sounds! – as there are many repeated motives and patterns which fall easily under the fingers – given a good sense of rhythm, which James has. It makes a super 'party piece' for a concert. Your friends will think you're a terrific pianist if you can play this!



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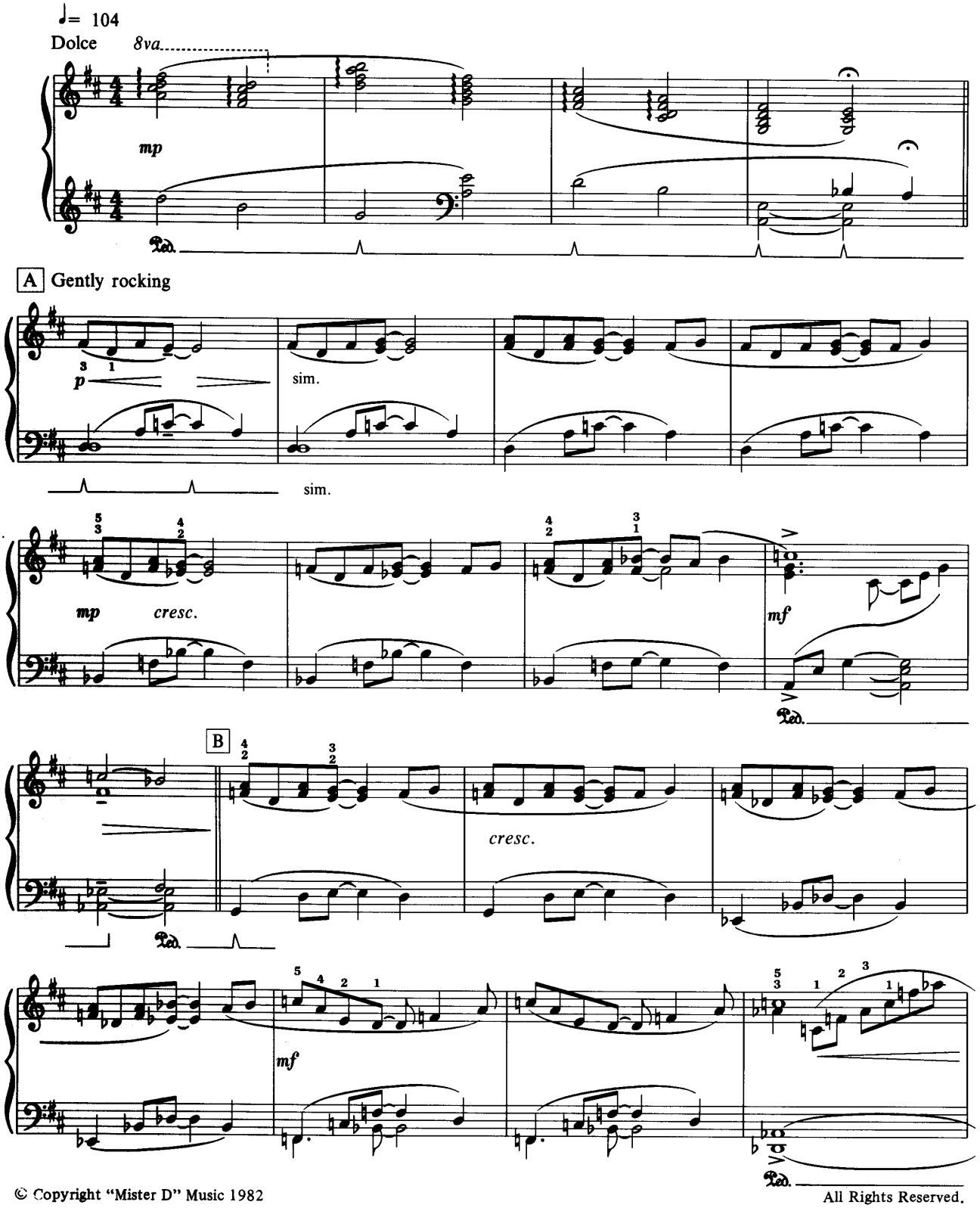
6. Lake of Dreams

DAVID HELLEWELL
("Mister D" Music Op. 58)

This is basically a slow, lilting and dreamy piece, but with a passionate climax near the end. A little more difficult, technically, but quite a substantial little composition with unusual harmonic progressions; a bit of 'Impressionistic' "Mister D"!

Pedalling, dynamics and ebb and flow are all very important, but there also has to be a gentle, rhythmic pulse throughout, and in the [D] section there should be a strong, broad rhythm, and a big passionate climax just before [E]. Let the piece fade away to a tinkle at the end.



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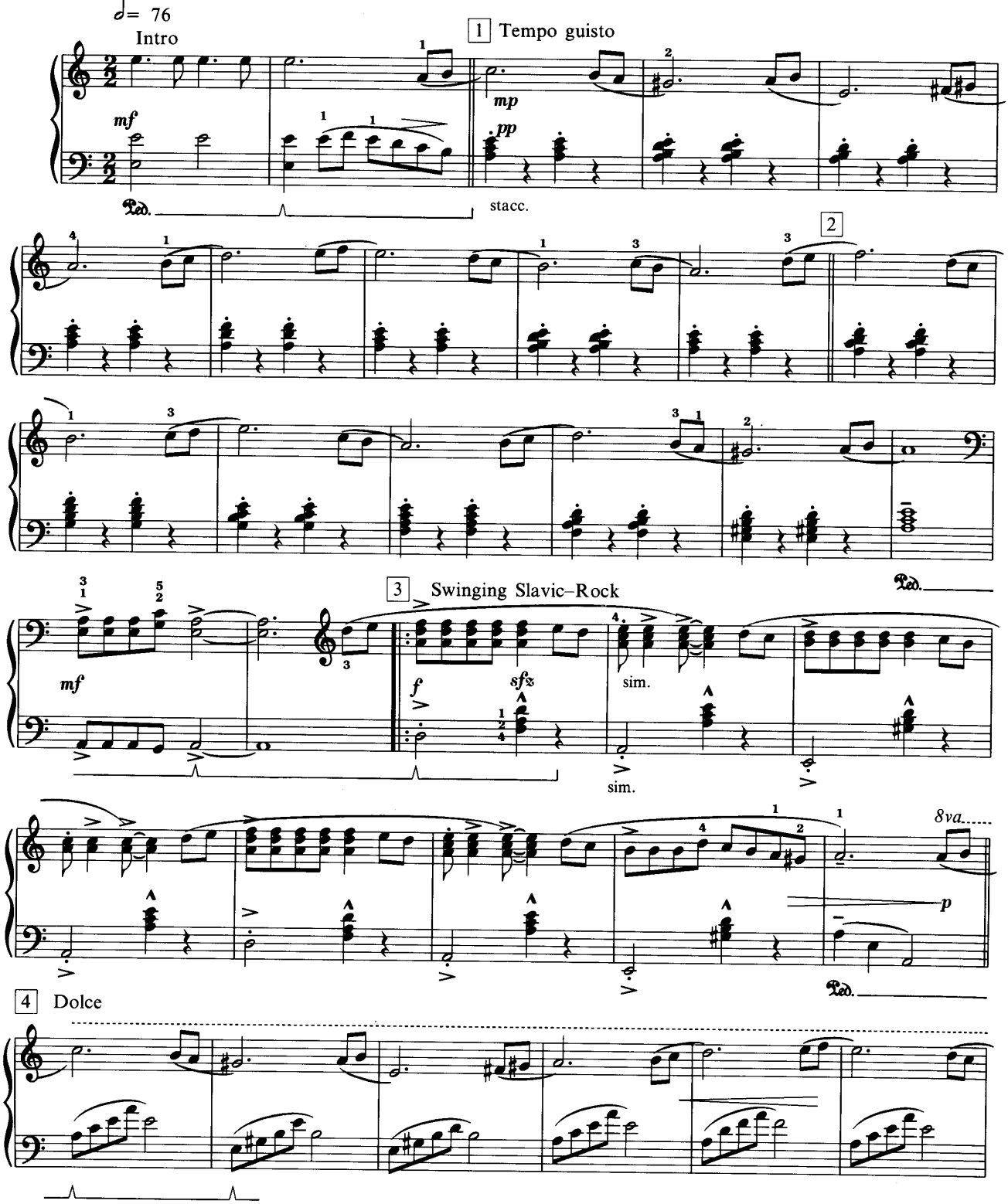
7. Slavic Song

DAVID HELLEWELL
("Mister D" Music Op. 64)

Here's a new piece which is quite different; a piece of 'Slavic' "Mister D": is no idiom safe?!

At [1] the chords should be very crisp and staccato; at [3] the bass note should be heavy, the pedal coming off on the 4th beat; at [4] the arpeggios should be 'pushed' upwards, otherwise they will drag; at [6] the *off-beat* is the most powerful – a really heavy off-beat rock. At [7] the 'Schmalzy-Blues' should be out of tempo and very expressive.



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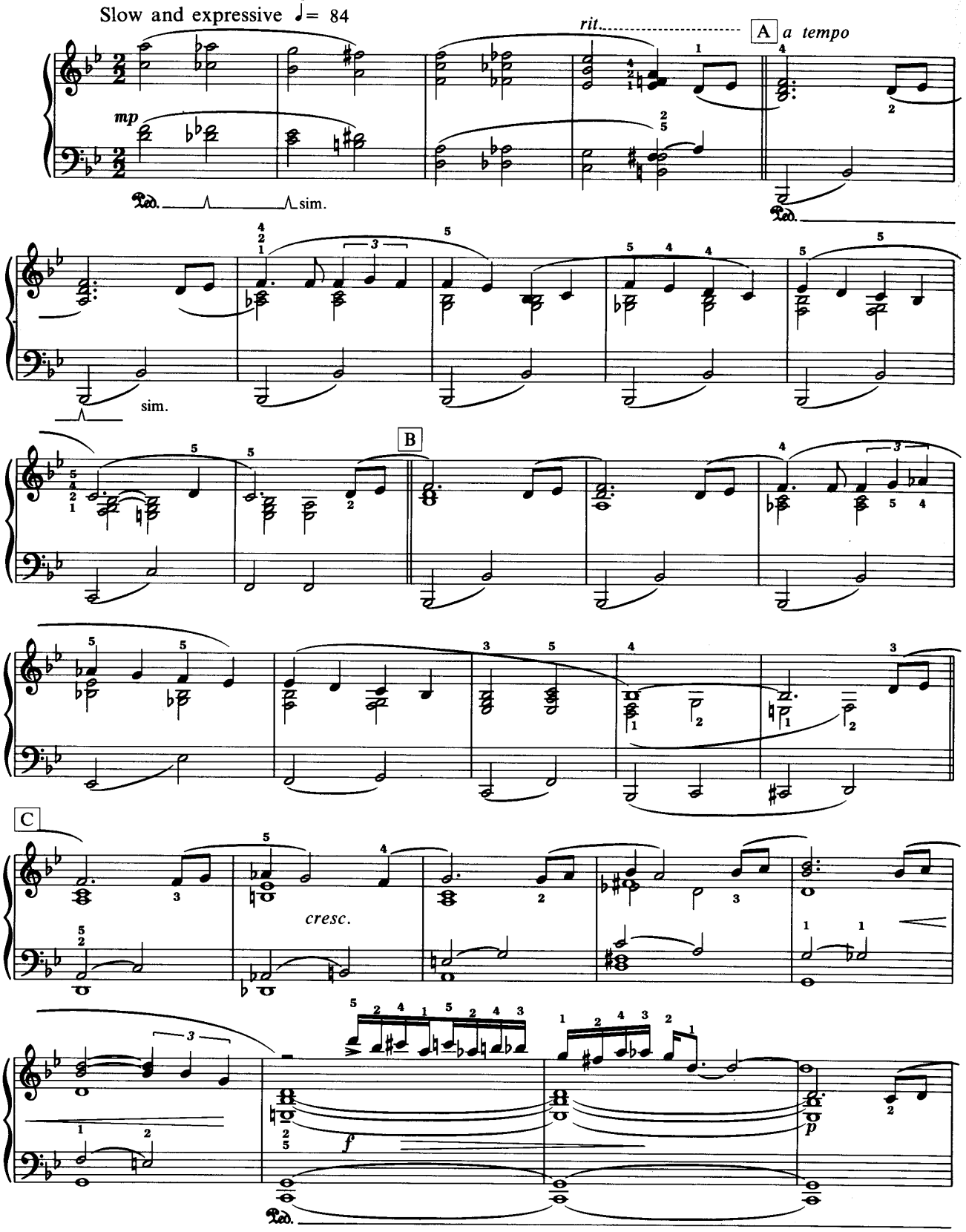
8. Ballad

DAVID HELLEWELL
("Mister D" Music Op. 68)

This is new ballad without words – but it sounds like an old one: one of those "they're not writing songs like that anymore"!
It is pared down to bare essentials, but is very effective if played well, with feeling. Don't rush it, keep a steady pulse and make sure you connect the melody phrases by a good legato (like organ playing). You should take great care to play each chord change cleanly and firmly – you don't get the chance to rectify wrong notes in a piece as open as this. The 'twiddley bits' are tricky, and fast, but very effective fill-ins. Legato pedalling is essential.



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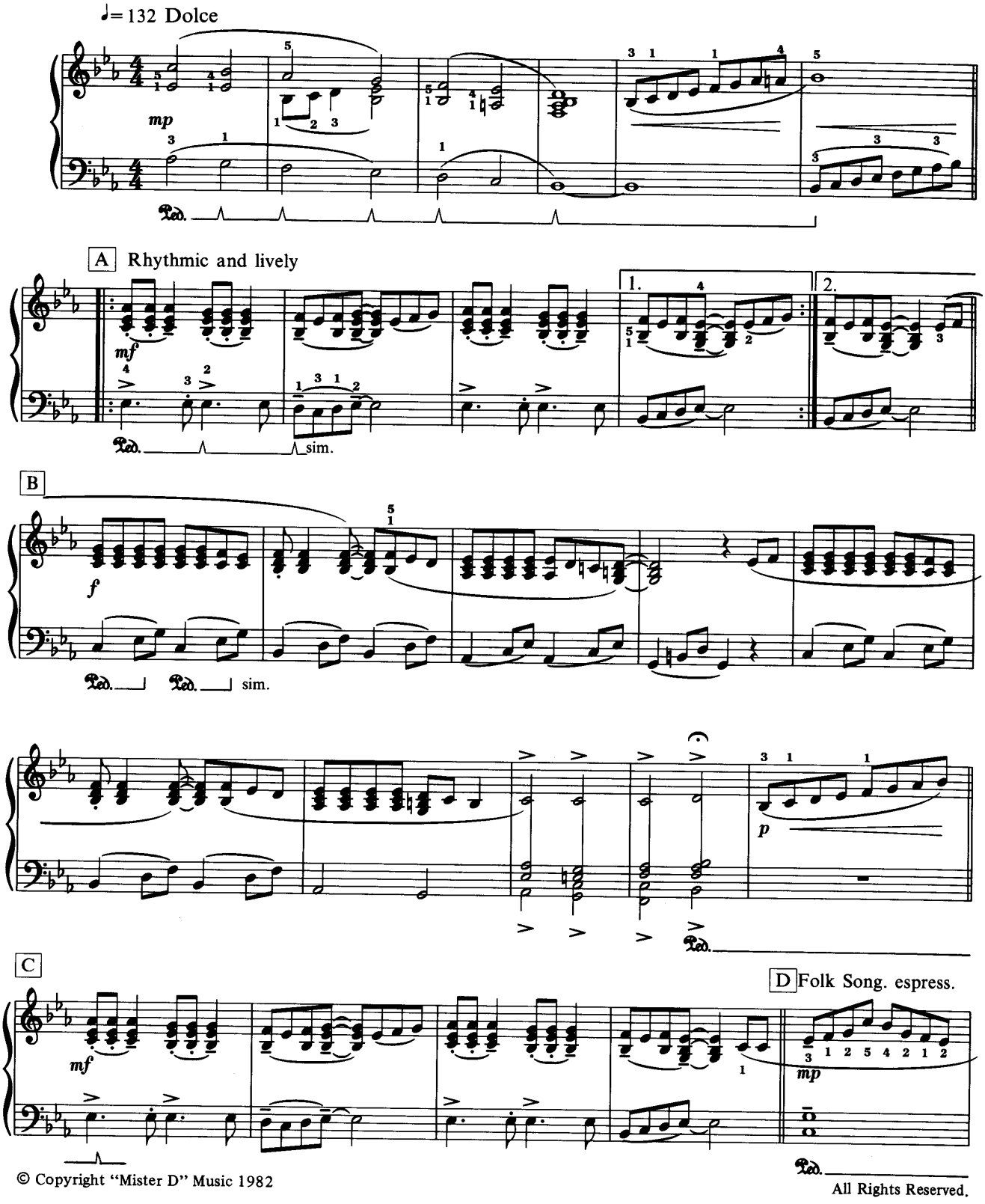
9. Happy-Go-Lucky

DAVID HELLEWELL
("Mister D" Music Op. 56)

Here is a bright and lively piece, with a contrasting modal, bluesy middle section (D). The bass is quite melodic, and should have an equal role with the melody. Watch for the pauses followed by a smooth scale run-up to the returning bright rhythm. The last section should be strong and dynamic with an exhuberant finish.



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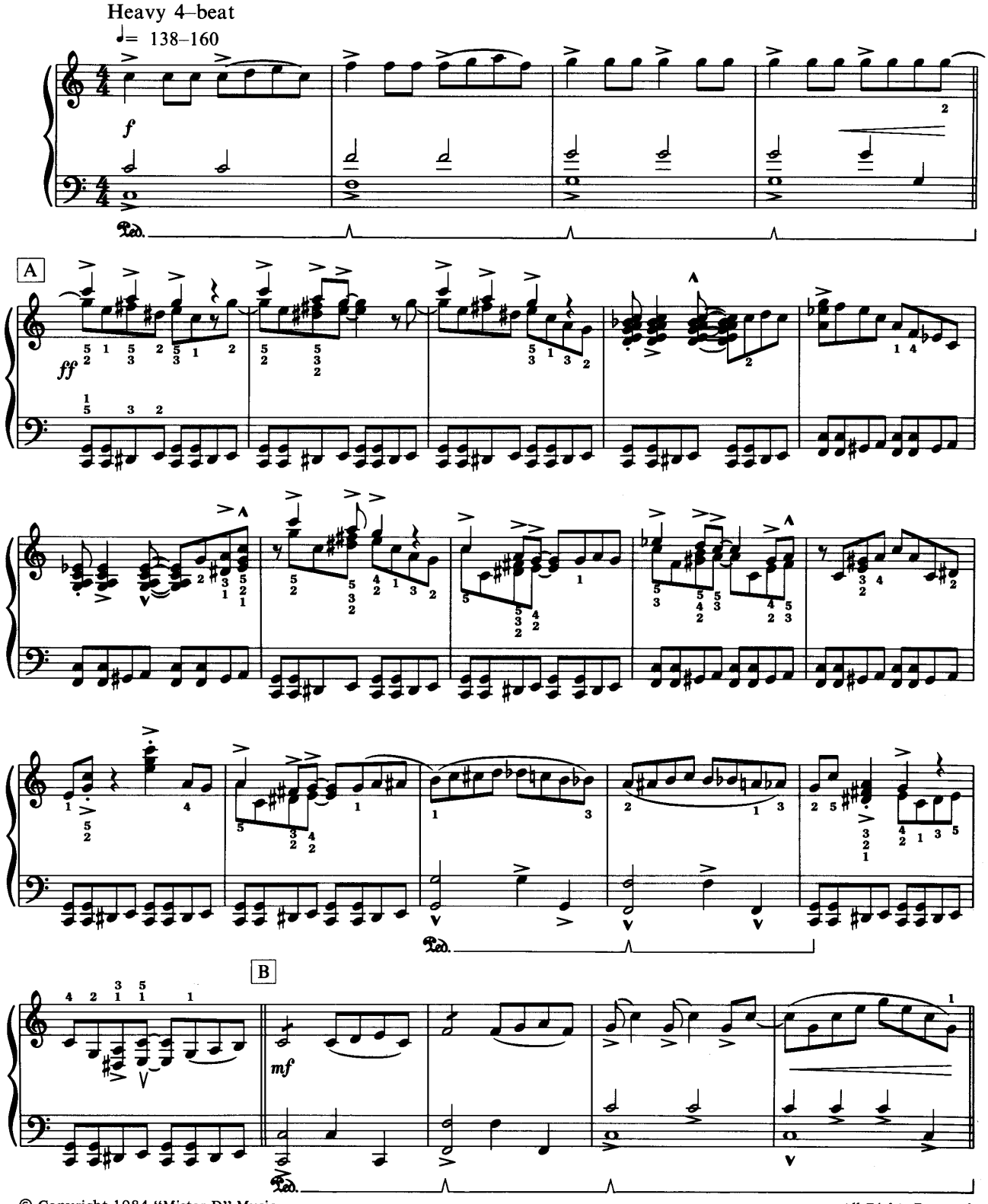
10. 'Cor Blimey' Rock

DAVID HELLEWELL
("Mister D" Music Op. 67)

This piece was inspired by the well-known Cockney duo "Chas and Dave" -- hence the title. It really has to have a terrific drive to pull it off, and especially in the bass.

You may find the fingering to be awkward when played slowly, but these fingerings are very typical of funky rock-boogie piano playing, which you don't normally find written-down (except in "Mister D" Music, of course!). Make sure you emphasize the accents on the top of the right hand, this is very important.



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