

CAT'S CAKEWALK

Try this for starters. It was written for 9-year-old Catherine!
 A really bouncy left hand rhythm is needed. Here is a taste of the blues "funk" notes [10] (eg. bars 8, 11, 24,); they want to be strongly accented, especially in bar 11 where you will have to slide from the A# to B and 'grab' it. End with a big flourish.

It can be played with normal pedalling [13] or without pedal.

N. B. The numbers in square brackets refer to the paragraphs in the General Guide to Interpretation.

Very spikey

David Hellewell Op 17

♩ = 168

5

sim.

9

[10]

13

LITTLE ROCKER

Here's another easy one to begin with; it gets a little tricky in the middle but there are a lot of nice bluesey sounds and "funk" notes [10] so it's worth the effort.

It's quite light and gentle generally, but it needs a very rhythmic and spiky left hand to keep it moving. Towards the end it gets more powerful. Notice the "blues scale" [11] in bar 61, and the "blues chord" [12] in the last bar.

Make sure of the contrast of dynamics between sections **B** and **C** and **D** and **E**

N. B. The numbers in the square brackets refer to the paragraphs in the General Guide to Interpretation.

David Hellewell Op 15

Bright and lively, with a beat ♩ = 138

No ped.

PLASTIC CAKEWALK

Here's a real lively piece, the old "Cakewalk" brought up-to-date! It needs to have a good 'plonk' on every bass note (it's good exercise for the little finger!), with the accompaniment chord short and dotted. Watch for the contrasting dynamics between the sections, and bring out the 'tuba' part in section **C** keeping the left hand very precise.

In section **D** make a good contrast between the sentimental over-lapping phrase (bars 65 and 67) and the more jazzy part. Watch for the pause at bar 89 (hold the audience in suspense!), and really hot it up from bar 93 onwards. If you have a metronome ticking-away at 184 it provides a good clock-like rhythm.

Lightly
♩ = 184

David Hellewell Op 14

* Take careful note of the accents and dynamics.

GROTTY BLUES

This piece is a really boozey blues to begin with. It is not too difficult but wants lots of guts putting into it. The first two sections are the normal 12-bar blues, with the first four bars of each functioning as a solo break before the rhythm comes in using a simple version of the old stride bass.

At **[C]** it goes into a chord bass like the old guitar accompaniment of the blues singers; it's now becoming more powerful and the chord sequence is different. From **[E]** it starts to expand, the solo break is twice as long and more complex (though still on the G chord). At **[F]** we really move into the heavy "railroad blues", like the throb of the big Pacific engines (on which many of these blues singers travelled - in the freight car!). The right and left hands must really fight each other here, the bass wants to be like iron. In bars 59 and 60 you get a good taste of a typical railroad blues sound, like the effect of sucking in and out on the mouthorgan together with lots of "funk" notes plus an added 6th (E).

After bar 90 imagine the train gradually coming to a stop, then suddenly starting up again with a big clank at bar 96 until it finally disappears into the distance (no rit.). The last two chords are a typical jazz ending.

With a beat
 $\text{♩} = 132$ **[A]** David Hellewell Op 16

4
 4 3 2 3
 C7 G
 as writ.

7
 2 1 3 4
 G D7

BEAT'N BOOGIE

A good one to start on to get to know the blues and beat idiom. There are many things which you will find useful for other pieces such as the "blues scale" [11] (bar 25); rhythmic 'stab' chords (bar 30); and here is a taste of splitting up the right hand between melody and accompaniment chord [6], which should be played very crisp so that they cut across the bass rhythm.

You'll have to jump to the 5th finger at the end of bar 4 (and whenever the same thing occurs) so that you can keep the melody on whilst filling-in with the accompaniment chords; it also makes you accentuate the note. There wants to be a very solid 4-to-the bar throughout; practice the first two bars to get the feel of it. The last bar is a typical jazz ending on the "blues chord" [12]; glissando with the thumb down to the left hand C.

N. B. The numbers in square brackets refer to the paragraphs in the General Guide to Interpretation.


David Hellewell Op 9

Moderately with a strong beat ♩ = 132

The musical score is written for piano in 4/4 time, marked 'Moderately with a strong beat' with a tempo of ♩ = 132. It consists of 12 bars. The right hand (RH) and left hand (LH) are both in 4/4 time. The RH part features a melody with various ornaments and fingerings, while the LH part provides a steady bass line with chords. The score includes dynamic markings like 'f' and 'c', and various chord symbols such as C, F7, and G7. A section marked 'A' begins at bar 4. The piece concludes with a glissando on the left hand.

WHINING MAN BLUES

Here is a piece in the old blues tradition, the sort of music in fact on which rock and soul is based.

In 12/8 of course [2], but with a weighty 4-to-the-bar and a very strong off-beat from the "stab" accompaniment (second one syncopated). A normal 12-bar blues sequence, but with the richness and power of modern jazz. There are some tricky bits of fingering, especially in the terminal bars of each sequence (bars 15, 27, 51,), but these are very characteristic blues phrases (listen to Oscar Peterson's mastery of them). The main melody [A] needs a very light wrist for the repeated notes, stress the main beats  for practice purposes.

There's a lot of other material here for the blues addict; the melody under the harmony note (eg. bars 13, 14, etc.); extended use of the "blues scale" [11] (eg. bars 18, 22, and particularly in the "break" passage bars 29 - 32, and the run down in bars 60 - 61), the "blues chord" [12] (eg. 13, 14, 37, - the clash of the minor 3rd with the major 3rd of the bass chord): the punched-out triplets (that's what they feel like) of the B \flat 13th chord (with 9th and aug. 11th) in bar 45; and the Yeh! Yeh! gospel ending in the last two bars.

* (Bar 20) It's easier to play these as full chords before breaking them up as written.

N.B. The numbers in square brackets refer to paragraphs in the General Guide to Interpretation.

David Hellewell Op 4

Moderately with a solid beat $\text{♩} = 104$



ROCKIN' AWAY

Another step onwards from Beat'n Boogie; now we're getting towards the "heavies". Although we have a boogiebass it is in even eighth-notes, not jerky as in the old boogie [3] *. A feature of this piece is that the melody is mostly in the bottom part of the right hand with strong harmony notes above. This is a strong characteristic of "funk" playing. By the time you've mastered this piece you'll be well on the way to fluency in the style.

Other features are very fast "funk" phrases (eg. bar 14), and "breaks" using phrases broken up (sections [B] , [D] and [F]). Another thing is a taste of something else in rock; the doubling-up of the foreground into sixteenth - notes (section [G]). It is very fast and difficult so you have to throw yourself at it; there is a simpler alternative if you can't manage it, but have a try!

*Having said this, it can, however, be played in the old jazz way, but in which case keep the jerky rhythm throughout in both hands.

N. B. The numbers in the square brackets refer to the paragraphs in the General Guide to Interpretation.

Moderately with a driving rhythm ♩ = 160

David Hellewell Op 5

The musical score for "Rockin' Away" is presented in a grand staff format, consisting of a right-hand treble clef and a left-hand bass clef. The piece is in 4/4 time and the key signature has two flats (B-flat and E-flat). The tempo is marked "Moderately with a driving rhythm" with a quarter note equal to 160 beats per minute. The score is divided into four systems of music, each with a measure number (5, 9, 13) at the beginning. The first system (measures 1-4) features a bass line with a driving eighth-note pattern and a right hand with chords and a melodic line. The second system (measures 5-8) includes fingering numbers (1-5) and dynamic markings like accents (>) and slurs. The third system (measures 9-12) shows changes in harmony with chords labeled Fm and Cm. The fourth system (measures 13-16) includes a section with sixteenth-note doubling in the right hand, marked with a forte dynamic (ffz) and a fermata. The score concludes with a double bar line and repeat dots.

LAND OF FIRE

This is really a miniature "Rock Sonata", and is pretty powerful stuff. It opens with the old gospel "Call and Response", and then slams into a heavy rock rhythm with the full "blues chord" [12] stabbed out in what is a typical type of rock rhythm-phrasing (bars 10-11). Another characteristic of rock melody and harmony is the parallel 4ths in bar 14 which are reminiscent of the old medieval modes, and also a characteristic of Latin - American music.

In section [D] the syncopated bass wants to be very heavy and full (see also [5] and [6]). Section [E] is a characteristic baroque, bossa-nova and (recent) rock progression (see paragraph 6 of the Introduction); we are into counterpoint here, and the bass is more complex and melodic. A strong heavy bass is needed again in section [G] , and at bar 98 we have the same baroque progression again.

At [I] you have to imagine the rhythm (the same as in bars 112-113) going on, so that you come in right with *fff* : the pedal should be on nearly all the time to build up to a big climax at [J] . The modal 4ths from bar 146 are played with both hands, so you have to feel the absent bass beat all the more strongly. Notice that the last chord is modal - no 3rd in it.

N. B. The numbers in square brackets refer to the paragraphs in the General Guide to Interpretation.

Moderately fast
♩ = 184

(Yeah! Yeah!)

David Hellewell Op 6

10 Rock

VOLUME 1 SAMPLES

D J BLUES

We're now getting into some length. It starts off as a 16-bar blues, but the next section is extended to 24 bars and so on. The material of the opening and last sections is mainly an exploitation of the "blues scale" [1] (amazing what can be done with it!)

The central section ([D] to [G]) is a complete contrast; it goes from a simple lyrical rock beginning, to a heavy rock climax. The "blues scale" is completely absent here, and there are absolutely no blue notes at all (until section [F]). In this sense it is nearer to classical music (the beginnings of "Classical Rock").

This centre part looks very simple at first glance, but, although it is using only primary chords (C, G and F), it has the rock bass line and a lot of syncopation [1]. What here replaces the dissonance of the blues "funk" notes, is the dissonance caused by the presence of the bass note C as a 'pedalpoint' sounding all the way through these sections and clashing with the harmony changes, (a very important harmonic effect in classical music). This clash of dissonances is even stronger in section [H], where there are more chord changes.

The accents are very important in this piece, and the bass should always be neat and exact. It will really give you a thorough grounding in both blues and the rock idiom.

N. B. The numbers in the square brackets refer to the paragraphs in the General Guide to Interpretation.

Moderately fast Gently David Hellewell Op 10

$\text{♩} = 160$

no ped. sim

6

11

VOLUME 1 SAMPLES
Piano Solo or Piano & Orchestra
ROCK SONATA No. 1

David Hellewell Op 11

Grandiose
Freely
8—

ff
Dm
slow... accel.
Bb
* *sim.*

loco
Am

E7

sempre incalzando
Bb
rit.

Dm
Bbmaj7

Asus4
A rit. dim.
p