

Lazy Gadfly

by Mister D. Op. 42

A gadfly is usually very persistent and annoying, but this one is just a little tired and lazy! Imagine a torrid summer's day in the hayfield, with him buzzing around and sort-of half-heartedly trying to sting (the 'funk' notes, and especially the high ones in bar 4).

The bass in the (A) sections is a very common 18th Century one – called the 'Alberti bass' – and should be played very smoothly, but rhythmically.

Our gadfly becomes more aggressive in the (B) and (C) sections, and again in the Coda, but finally succumbs to the summer's heat and dozes off to sleep.

$\text{♩} = 138$ Gently, with a jazzy swing

5 (A1)

10 (B) Stronger, more rock-like

$\text{♩} = \text{♩}$

15

Jazz Cat

by Mister D, Op. 34

This piece is another in the same vein as JAZZ-A-BELLE in Album 2 – a sleazy ‘Catwalk’. There’s lots of jazzy, funky stuff in it, based on a typical jazz bass figure and sequences and the ‘blues scale’. There are also a lot of sudden dynamic contrasts, and these are very important, so do observe them.

The form is very unusual in that the ‘a’ section (of the usual a-b-a form of this style of music) is repeated 3 times (A, B, C) with developing variations; and the reprise (E) merges into two (or three) Codas!

When playing the tremolo rolls (bar 12 and others) make sure you attack the chord firmly and cleanly *before* you roll it – it’s best to play it straight, without the roll, until you get to know the piece.

$\text{♩} = 132$ Cat-like and spiky, with a swing

5

9 (A)

13

p

f

(roll)

1 2 3 5 3 5 3 2

3 1 3 5 3 1 3 1

Woosey Blues

by Mister D. Op. 19

This piece is not very difficult technically, but the musical interpretation is quite difficult to pull-off. There are no *violent* dynamic contrasts, but there *are* a lot of long, slow crescendos and diminuendos (don't forget that *cres.* and *dim.* means *gradually* louder or softer).

The piece is a blues, but of very unusual form, seeming to wind round and round a small circular sequence. Make sure you 'lean' on those notes that have a stress mark (-), but always keep the bass chords very precise and dotted; the melody is a long, continuous line over this bright pulse. By contrast, the different music at (F) and (J) should be very full and sonorous.

♩ = 132 Moderate

p very spiky and rhythmic

5 (A)

9

13

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Cotton Rock

by Mister D. Op. 36

This is a kind of 'country funky-rock' piece utilising several contrasting elements such as: the 'funky thirds' motives (e.g. bars 1, 10, and others); the rich 'country close-chord harmony' and terminal sequence (e.g. bars 16-17, 24-25); and an underlying rock rhythm.

The bass at (B) and (D) needs to be very bouncy, with a good swing to it. Section (C) is a sort of Beatles-type of rock; notice that the *last* chord of the groups of 3 repeated chords is staccato and accented, not the *first* one, this is not easy to play, against the bass.

With a strong beat

♩ = 132

mf C

F C F

(A)

5 C F C F

9 C F C

13 F C F F#dim. C Am

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Funky Joe

by Mister D. Op. 31

Here we have three main elements combined to create a tight little funky composition: 1) the country and 'funky thirds' motives (bars 1-3); 2) a sort of early-Beatles-type rock (shades of "Can't Buy Me Love") (sections (A) (C)); 3) the 'sour funk' idiom (sections (B) (D)).

This piece is deceptively difficult to pull-off because this sort of stuff is usually done by groups, and on guitar, where they can 'bend' the notes and create a very funky rhythm. You really have to get a feel for this type of 'grass-roots' music. Accents and articulation, against an immaculate 'felt' beat, are very important.

The piece is a sort of condensed quintessence of basic 'grass-roots' funk, translated onto piano.

Funky
♩ = 152

with Ped

5 (A) Jazzy

no ped.

9

13

Ped

Primitiv

Although this piece begins with a gentle syncopated fragment*, which recurs as an interlude throughout the piece, by bar 6 we are into the kind of primitive drive which characterises the whole work. It is like something out of the primeval jungle of the dinosaurs—barbaric and brutal. This primitive drive must never falter, even in the soft passages: and much of the melody is in the murky depths of the lower part of the piano where it has to fight for survival with the relentless bass.

Built almost exclusively on the “blues scale” and “blues chord”, together with a strong modal flavour, it hovers between major and minor; and, although the usual blues sequence is used in several of the sections, much of the piece is in modal C (major/minor).

In section [N] really punch out the *underneath* melody of the right hand; the *sfz* at the very end wants to be like the last defiant cry of an angry beast.

* Make sure that the syncopated counter-melody comes out underneath.

Moderately
♩ = 132

by Mister D. Op 3.

5 [A] 3 2 4 1 2 *mf* C *sim.* *sfz* *sfz*

9 *sfz* *sfz*

13 *f* 3 2 4 5 3 1

VOLUME 3 SAMPLES

"SUPERSOUL"

David Hellewell

$\text{♩} = 88$
Moderately, with a strong off-beat

mf

Red. * always sim.

always sim. accompaniment

A

8va

Rock Sonata No.3

by Mister D. Op. 18

A ♩ = 152 Broad and sonorous

f
with Ped.

B Simply with a lilt
(Classical-rock)

p
always sim.

VOLUME 3 SAMPLES

4

First system of musical notation, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature.

Second system of musical notation, continuing the piece with treble and bass staves.

Third system of musical notation, including treble and bass staves with various musical notations.

© Rock-boogie

Fourth system of musical notation, starting with a 'cresc.' marking and a 'f' dynamic, including treble and bass staves.

*bass always spiky and tight
no pedal*

Fifth system of musical notation, including treble and bass staves with various musical notations.

Sixth system of musical notation, including treble and bass staves with various musical notations.

VOLUME 3 SAMPLES

10

becoming very passionate

crescendo

sim.

ff

diminuendo

becoming calmer

sim.

J Rock-boogie
soft but with a powerful drive

p

crescendo

sfz

sfz

Rhythm
no ped.

C

sfz

sfz

cresc.

f

C