

# Popular Selection List, 2009 Edition

## Pedagogical Features For Popular Selections from Previous Editions

### GRADE 3

#### ***Don't Get Around Much Anymore***

Written in 1942 at the height of the swing era, this has been a much loved standard ever since.

Pedagogical features

- play the walking bass with a *portato* touch
- swing the eighth notes throughout
- lean into the syncopations for emphasis
- project the melodic line in the bridge (mm. 21–27)—the melody lies in the top notes of the RH chords

#### ***Fun, Fun, Fun***

This is the quintessential rocker hit of 1964 from The Beach Boys, the group that brought us songs about cars, surf, and endless summers.

Pedagogical features

- the LH uses typical rock patterns built on I, IV, and V that require rhythmic precision and crisp punctuation
- syncopations abound in this piece, and coordinating the hands is one of the challenges
- use a light touch on the RH chords in the chorus so that they are clearly articulated

#### ***I'm A Believer***

This jaunty classic from the 1960s is in revival thanks to the film *Shrek*.

Pedagogical features

- note the playful introductory RH/LH riff exchange
- the lyrics present an opportunity for dynamic terracing—be sure to *crescendo* on the rising melody line in the chorus
- be attentive to the many rhythmic syncopations and the occasional chromatic figure

#### ***In Dreams***

Canadian composer Howard Shore adds to the appeal of *The Lord of the Rings* with this lovely ballad from the film.

Pedagogical features

- play with a warm tone
- pedal carefully
- highlight the arrival of dramatic apex points

### ***In the Mood***

Joe Garland's 1928 hit is a twelve-bar blues that features a syncopated riff in the melody. Glenn Miller's 1940 recording is still the best-known version today.

Pedagogical features

- this piece requires a lively tempo, and should be played with a steady beat and rhythmic confidence
- swing the eighth notes throughout and give appropriate emphasis to the syncopations and accents
- clearly articulate the repeated notes in the introduction, and carefully coordinate the exchanges of the melody between the hands to create a seamless line
- play the melodic riff (m. 9) with a controlled *legato* touch

### ***Let It Be***

This Lennon and McCartney ballad enjoys enduring popularity.

Pedagogical features

- the familiar introduction contains parallel chord shifts
- aim for a tender, almost reverential quality with a strong, full (but not percussive) sound at the apex points
- shape the long melodic phrases

*For examinations, omit the repeat; use the second ending.*

### ***On Broadway***

This 1963 hit by The Drifters evokes the style of the great George Gershwin but with a distinctly 1960's groove.

Pedagogical features

- play the LH groove with a steady beat and precise articulation
- the RH is syncopated, and coordination of the melody with the LH requires a high level of independence in each hand
- keep the opening in the *piano/mezzo piano* range; do not overstate the LH

### ***Once Upon a Dream***

This arrangement of Tchaikovsky's delightful waltz provides the student with the opportunity to develop voicing and pedaling skills.

Pedagogical features

- voice the melody in long, lyrical lines
- use pedal to blend harmonies and add tonal warmth
- a lighter approach to chords on the second and third beats will help to bring out the waltz character

### ***The Pink Panther***

This timeless classic from 1963 should be performed with rhythmic precision and a real sense of mystery.

Pedagogical features

- give shape to the chromatic scale fragments
- be sure to hold the long tied notes in the introduction for full value
- performing the accents and slurs accurately will bring out the rhythmic character of this piece

### ***The Rainbow Connection***

This charming, yet simple melody encourages musical students to play with sensitivity.

Pedagogical features

- the liberal use of 7<sup>th</sup> chords gives this a jazzy feel
- the broken sixths provide a possibility for working on balance within the RH
- the chordal structure is limited to two notes per hand, with no large extensions needed

### ***“Sesame Street” Theme***

This whimsical television theme is based on a traditional rock harmonic pattern.

Pedagogical features

- both sections are brimming with rhythmic syncopation
- the register shifts may pose challenges
- carefully observe the rests
- the LH thirds should be both clear and bouncy

*For examinations, omit the repeat.*

### ***Superman Theme***

This lively march has fanfare-like characteristics and memorable melodic riffs.

Pedagogical features

- this piece is in 6/8 meter; a feeling of 2 beats per measure is necessary; note the B section shift to 4/4
- play the repeated notes crisply and without tension
- the RH harmonic shifts require careful placement
- maintain a *maestoso* character throughout the A and A<sub>1</sub> sections—note the varying accents, emphasized arrival points, and cadences
- in part B, be sensitive to a more *legato* melodic line and relaxation of musical tension

### ***Take Me Out To The Ballgame***

This traditional favourite will hit a home run with kids of all ages.

Pedagogical features

- project the familiar melody above the waltz bass line
- play the traditional LH accompaniment pattern with freedom of the arm
- 5 measures from the end (in the A7 chord) ensure that the LH is not unbalanced by the C# in the offbeat chords

### ***Theme from “Inspector Gadget”***

This catchy theme music is from the zany, animated TV show (and later film) about a bumbling, robotic detective and his many crime-fighting gadgets.

Pedagogical features

- crisply articulate the LH and emphasize the accented chord
- keep the overall tempo fairly brisk, and swing the eighth notes throughout
- shape the rising melodic line and define different dynamic levels in the performance

### ***Under the Sea***

This arrangement of the hit from the 1989 Disney film *The Little Mermaid* captures the bright calypso rhythms of the original.

Pedagogical features

- syncopation is central to the spirit of the music – lean into the tied notes and use a crisp touch on the repeated melody notes
- play the parallel sixths with a buoyant touch and project the top notes
- keep the tempo steady and bright
- keep the tempo steady and play with energy

## GRADE 4

### *All I Have To Do Is Dream*

This love ballad is associated with The Everly Brothers and countless films.

Pedagogical features

- strive for a lyrical tone and maintain a melodic balance
- ensure a clear and supportive bass line and harmony
- notice the LH voicing and sustained notes
- use *legato* pedaling, but keep harmonic changes clear
- build to a musical apex in the chorus (mm. 17–24)

### *Chim Chim Cher-ee*

Martha Mier's arrangement captures the energy of this bright waltz.

Pedagogical features

- note the variety of LH chord arrangements (broken and waltz style)
- crisply articulate the RH repeated melody notes
- highlight the LH melody at m. 29
- pedal carefully to avoid obscuring articulations or blurring adjacent melody notes

### *Cruella De Vil*

Capture the essence of this Disney villain by bringing out the accented notes and keeping the rhythm tight.

Pedagogical features

- give emphasis to the RH syncopations throughout
- shape the melodic line in both the outer sections, as well as in the somewhat gentler middle section
- the walking bass may be played with either a *legato* or slightly *portato* touch

### *The Entertainer*

Students will delight in the challenges of learning this arrangement of Joplin's popular ragtime composition.

Pedagogical features

- "baby stride" in the LH requires tonal control and free arm movement
- be aware of syncopated melody lines
- the pedal may be used sparingly for colour

*For examinations play the first two pages only (play the third ending).*

### ***Fields of Gold***

Gordon Summers, a.k.a. Sting, demonstrates his skill as a ballad writer in this nostalgic piece arranged by Philip Keveren.

Pedagogical features

- take note of opportunities for subtle word painting
- foster a warm tone quality, varying the colour during the repetitions and sequences
- keep the mild syncopations and slight dissonances in context

*For examinations, omit D.S. al Coda; go from m. 32 to the pickup to m. 36 (in the Coda).*

### ***Hockey Night in Canada Theme***

A firm, resolute touch is necessary – but no rough play, please.

Pedagogical features

- the unison statements in Part A and Recap need clarity and rhythmic precision
- the B section is both polymetric and syncopated, and more relaxed dynamically
- the sequences require a good sense of hand shifts for precise harmonic sixths and thirds

### ***Imperial March***

This arrangement of the Darth Vader theme is very effective.

Pedagogical features

- the LH solid triad shifts demand a relaxed and balanced LH
- the abrupt harmonic shifts make this piece musically interesting
- there is a tendency for the melody to bog down with all the chordal interest, so keep it moving and shape it carefully

### ***(Meet) The Flintstones***

This popular television theme from the 1960's opens with a sixteenth-note sequence flourish.

Pedagogical features

- some use of pedal for colour is needed
- note the syncopated RH with two-note slurs from chord to single note
- there are some four-note chords in both hands, although none larger than a 7th
- balance the melody against the inner chords in the RH in the last three measures

### ***Moon River***

This song has been a perennial favourite since it first appeared in the film *Breakfast at Tiffany's*.

Pedagogical features

- play with a *legato* touch, creating a beautiful warm tone and subtle vocal inflection
- employ *rubato* to highlight the lyric content
- pedal carefully in order to colour the harmonic changes
- notice the sequence of secondary dominants (mm. 16–18)
- make use of *diminuendo* and *ritenuto* for the lovely musical *denouement* at the conclusion

### ***Nadia's Theme***

The enduring popularity of this theme from *The Young and the Restless* transcends its daytime television origin.

Pedagogical features

- the transfer of the melody line to the LH in measure 11 requires carefully shaped phrasing while maintaining the ostinato-like chord progression in the RH
- work on pedaling "by ear" for maximum musical effect

### ***Reflection***

This is a lovely ballad in the traditional Verse–Chorus structure.

Pedagogical features

- try to evoke the whimsical and poignant Verse lyrics
- generate harmonic tension at the *subito* arrival points (m. 7, Bvii; m. 12, tritone)
- the Chorus should soar melodically; LH *arpeggios* should flow seamlessly
- listen carefully for balance and pedaling

*For examinations, omit the repeat during the Chorus.*

### ***The Sound of Silence***

This Simon & Garfunkel hit from the mid-1960's has become an enduring classic, as much for its visionary lyrics as for its haunting melody.

Pedagogical features

- project the LH melody while playing the broken chord figures in the RH with delicacy and control
- count carefully as the metre shifts from 4/4 to 2/4
- the solid chords and double thirds in the RH require control and technical stability
- use the pedal to create overall tonal warmth

### ***Star Trek–The Next Generation***

This strong and majestic selection sets the mood for the science fiction space adventure series.

Pedagogical features

- the opening fanfare features punctuated rhythms
- notice the shift in the main section to 6/8 time
- the *arpeggiated* LH supports the *maestoso* theme
- the modulation to D major in m. 20 allows for colour change
- give emphasis and tonal support to the *ff* chords at m. 20

### ***Star Wars (Main Theme)***

This heroic theme from the Star Wars films, associated with Lukas, ushered in the revival of grand symphonic film scores in the late 1970's.

Pedagogical features

- develop a firm touch for the brass-like fanfare opening
- the triplet and dotted rhythms require rhythmic precision throughout
- use *legato* touch and fluid phrasing for contrasting the second theme
- control the inner chordal voice in the RH to avoid overbalancing the melody

### ***Theme from E.T. (The Extra Terrestrial)***

This clever and somewhat unusual theme conveys the charm and mystery of the film's subject.

Pedagogical features

- allow the opening *legato* and *crescendo* scale passages to set the stage
- notice the unusual [6/4] meter
- emphasize the LH harmonic pedal point
- tactile co-ordination is necessary for repetition of melodic motives, including harmonic fifths and thirds in mm. 11–16
- the conclusion suggests wide dynamic parameters

### ***Upside Down***

This “Surfer Dude” folk/roots singer was already famous for his whimsical, easy-going music prior to the inclusion of this charming song in the soundtrack of the film *Curious George*.

Pedagogical features

- pay attention to the gently undulating, syncopated melodic lines, and the tricky metric subdivisions (e.g., mm. 10, 12, 28)
- employ a gentle, pleasant tone quality to enhance the charming character of the piece
- aim for subtle use of dynamics to underscore the lyrics

### ***What A Wonderful World***

The gravelly voice of jazz-trumpet great Louis Armstrong makes this classic ballad unforgettable.

Pedagogical features

- the opening melodic line is shared between the hands
- notice the clever chromaticism in the LH contrapuntal accompaniment
- the nostalgic melodic line requires a tender *legato* and a thoughtful approach to the musical sequences
- the melodic line is played by the LH in the B section
- use subtle *rubato* in the return of the A section

### ***When I'm Sixty-Four***

The Beatles drew from the English Music Hall tradition, ragtime, and vaudeville soft-shoe in this nostalgic and humorous tune.

#### Pedagogical features

- try to imagine this piece instrumentally—the original introduction employed clarinets and bass, setting a whimsical and jaunty character
- employ a light touch with rhythmic enunciation for the many syncopations
- give shape to the fills that bridge the melodic statements
- note the chromaticism in the accompaniment, flatted harmony changes, and blue notes that provide colour

### ***A Whole New World***

This piece is a winning popular song that emerged from a successful Disney movie to become a modern standard.

#### Pedagogical features

- the flowing accompaniment patterns contain many syncopations
- strive for good voice leading in the LH
- pedal carefully and be aware of the arpeggiations and melodic balance

*For examinations play only to the second measure at the top of page 80—end by playing the F whole note in both hands. (Ignore the arpeggiated figure which follows the LH whole note F.) Do not play the repeat on page 78 and do not return to the beginning and play the coda.*

### ***Yesterday***

This is a sensitive and pianistic arrangement of a great Beatles' standard.

#### Pedagogical features

- the widely varied accompaniment patterns need to be played with rhythmic security and a sense of musical line
- be sensitive to syncopated chords in pedaling
- project the melodic line with a warm and lyrical tone

## GRADE 5

### ***Can You Feel the Love Tonight***

This Academy award-winning song from Disney's 1994 animated film "The Lion King" has endured in popularity.

Pedagogical features

- the melodic line requires careful shaping
- LH chord shifts and register changes require careful placement
- clarity is needed in pedaling the harmonic changes

### ***Dancing Queen***

An enduring classic pop song originally performed by the best-selling Swedish group ABBA, *Dancing Queen* is being enjoyed by a new generation of fans.

Pedagogical features

- note the many rhythmic challenges and varying subdivisions, including shifts from duplets to triplets and syncopation
- strongly project chords to produce an energetic quality, but avoid an overly percussive touch
- requires careful chord shifting and voicing
- maintain strong dynamics throughout.

### ***Dancing Through Life***

This is a highlight from the successful musical theatre prequel to the *Wizard of Oz*.

Pedagogical features

- distinguish the Verse and Chorus through liberal *rubato* and word painting
- watch for opportunities to colour harmonic changes in the Chorus; provide a firm foundation with the LH
- punctuate the dance rhythm segments
- note the many syncopations; give full value to tied and suspended notes
- evoke the uplifting character of the piece; project the sound, but avoid a percussive edge

### ***Edelweiss***

This lovely waltz from the ever-popular *Sound of Music* requires a lilting waltz feel and a gently shaped melody.

Pedagogical features

- the inner voices must be kept quiet throughout to avoid overpowering the melody
- work on gentle shading of the lines, and use some *rubato*

### ***Ev'rybody Wants to be a Cat***

This jazzy piece from *The Aristocats* presents a variety of rhythmic challenges.

#### **Pedagogical features**

- play with a steady beat and rhythmic confidence—swing the eighth notes and give extra emphasis to the syncopations and accents
- the bridge section contains some unexpected chords and modulations which need to be played with real security—the lyrics underscore the need to make this sound jazzy and spontaneous

### ***I Got Rhythm***

This American classic provides an opportunity for introducing students to a wide variety of recorded interpretations.

#### **Pedagogical features**

- the chord/hand placements are tricky in places and require careful planning and placement
- this arrangement offers a good workout in triad positions, dominant 7<sup>th</sup> variants, and rapid-fire hand interchanges with a decisive rhythmic inflection.
- support for the fingers is necessary, but maintain a flexible wrist and forearm.

### ***I Saw Her Standing There***

This early Beatles' hit, with its Chuck Berry-like bass line, driving tempo, and bluesy harmony has been jump-starting dances since 1963.

#### **Pedagogical features**

- play the spirited blues groove in the LH with a steady, driving tempo and rhythmic precision
- coordination of the hands is a major challenge—ensure each hand has real independence to achieve a successful performance
- emphasize the RH syncopations
- candidates with smaller hands may play the LH octaves on pp. 39–40 as single notes

### ***I'm Not That Girl***

This memorable song is from the popular musical sensation *Wicked*.

#### **Pedagogical features**

- bring out the inflections and meaning of the text through melodic shaping
- colour the harmonic changes for melodramatic effect
- take note of the challenging chord shifts, frequent meter changes, and metric subdivisions

### ***Lean on Me***

This great Rhythm and Blues hit has appeared on many movie soundtracks since Bill Withers first recorded it in 1972.

#### **Pedagogical features**

- precision in articulation will help to capture the familiar groove of this piece
- voice the top notes of the RH sixths and shape the melodic line
- emphasize the syncopations
- bring out the LH riffs to provide a rhythmic counterpoint to the melody
- give some weight to the LH in the bridge (m. 18); smaller hands need not play the full octave

### ***“Mission: Impossible” Theme***

Lalo Schifrin’s theme music for the late 1960’s TV show *Mission Impossible* was used for the movies of the same name.

#### Pedagogical features

- the driving 5/4 metre requires energy and precision
- emphasize the accented syncopations
- play the large register shifts in the RH with precision and ease
- maintain brightness of tone throughout, ending at a truly exciting *fortissimo* level

### ***My Funny Valentine***

This arrangement of the Rodgers and Hart standard captures the expressive tenderness of the original tune.

#### Pedagogical features

- play the first sections with a *legato* line, and with a warm, lyrical tone
- support the melody with the chromatically descending bass harmony, but pay attention to the balance
- consider a playful, light, swing approach at the bridge in G major
- build the long *crescendo* in the final section to the climax point in m. 35

### ***Over the Rainbow***

Judy Garland, in the role of Dorothy, immortalized this song in the 1939 film ‘The Wizard of Oz’.

#### Pedagogical features

- the melody must sing above the arpeggiated LH accompaniment
- skilled voicing and careful listening will delineate the inner voices
- play with a flexible approach to tempo

### ***Satin Doll***

This jazz standard, written by Duke Ellington and Billy Strayhorn, has been recorded countless times since it first became a hit in 1953.

Pedagogical features

- swing the rhythm throughout
- the riffs and fills in both hands require an easy elegance
- build the dynamics in the B section up to the return of A

### ***Singin' in the Rain***

This song, written and first performed in the late 1920s, is best known as the centre-piece of the 1952 film of the same name, starring Gene Kelly.

Pedagogical features

- take a light swing approach to the eighth notes in the introduction, and to the dotted figures that follow
- aim for a steady and lightly punctuated LH—the style is reminiscent of a soft-shoe shuffle
- bring out the lyrical quality of the RH, using dynamics to colour the contour of the line

### ***Take the “A” Train***

This tune, the signature of The Duke Ellington Orchestra, has been recorded by numerous jazz artists.

Pedagogical features

- the walking bass requires an assured legato or slightly portato touch
- there are a few challenging finger patterns that will need consistent fingering and careful placement
- swing the eighth notes throughout

### ***Theme from New York, New York***

This Kander and Ebb hit tune from Martin Scorsese's 1977 film of the same name has become an anthem for the Big Apple.

Pedagogical features

- distinguish the fills from the lyrics
- play with rhythmic precision and a crisp touch
- swing the eighth notes throughout

### ***Theme from “Star Trek”***

The original TV series, which ran from 1966–69, gained its real success in syndication. Alexander Courage's theme music is a fixture of popular culture.

Pedagogical features

- envision the opening orchestrally, and pace the slow introduction
- pay attention to the variety of articulations at the *Maestoso* section
- the main theme (top of p. 46) should be broad and sweeping, played with a singing *legato* tone and rhythmic ease
- as the harmony becomes increasingly chromatic, highlight the more interesting chords, especially those marked *forte*

### ***Theme from “The Simpsons”***

This theme song, from the animated television series *The Simpsons*, suggests mischief and mayhem through its conspicuous use of the tritone.

Pedagogical features

- accidentals will need careful attention to ensure a successful performance
- the LH requires a crisp staccato touch
- play with lots of energy to capture the driving pulse

### ***You’re Beautiful***

James Blunt, the English folk/pop singer/songwriter, provides us with this introspective, sentimental ballad.

Pedagogical features

- use subtle dynamic changes and a gentle touch to evoke the lyric content
- note the many varying metric subdivisions, suspensions, and syncopations
- treat the melodic line with flexibility—listen to James Blunt’s recording for reference

*For examinations, omit the D.S. al Coda and m.43 (m. 1 on p. 56), proceed to m. 44 (m. 2 on p. 56) and play through to the ending.*

## GRADE 6

### *All Of Me*

Jazz vocal luminaries, most notably Billie Holiday, have interpreted this classic American song.

Pedagogical features

- the accompanying walking bass is best played with a *portato* touch
- employ a gentle melodic swing
- emphasize syncopations
- some wider chord spacings require confident placement and shifting
- project the upper voice melody in the RH chords

*For examinations, go to the Coda after the Chorus' second ending.*

### *Batman Theme*

Danny Elfman's dark, ominous opening is really a short canon.

Pedagogical features

- the accelerando transition to the main theme with its repeated eighth notes needs to be well controlled to arrive at the new tempo.
- the rapid tempo and solid rhythmic pulse of the main theme drive the work to its final cadence, demanding some physical stamina and freedom of arm movement.
- on the third page, the ostinato LH demands a relaxed technique to maintain the rhythmic drive and intensity.

### *Beauty and the Beast*

This lovely ballad needs a warm, full tone, and a flexible approach to rhythm.

Pedagogical features

- distinguish between the melody and the fills (often set apart from the lyric by wide shifts in register)
- LH broken chords must be fluid and even
- in some measures, the LH passing notes necessitate more frequent pedal changes

### *Bless the Broken Road*

This spiritually uplifting country ballad speaks to love and hope.

Pedagogical features

- strive for crisp punctuation of the syncopations, keeping in mind the direction of the phrase
- project the chords in the chorus
- emphasize [2/2] time signature, especially in the measures containing triplet quarter notes
- distinguish the vocal statements from the fills

### ***Breaking Free***

A highlight from the successful Disney musical, this uplifting song has achieved anthem status for the current generation of youth.

#### Pedagogical features

- convey the exuberant character and animated energy of this music throughout
- note the many varying metric subdivisions and use of syncopation
- reserve the strongest *forte* dynamics for the chorus
- carefully place the RH chord shifts
- use the LH as a rhythmic anchor to resolve ensemble challenges (for example, in mm. 26, 27, 35–39)

*For examinations, candidates must play ending 2 on page 19, concluding with an F major chord after this measure. Omit the rest of page 19, and pages 20 and 21.*

### ***Castle On A Cloud***

In this song from the 1980 megahit musical *Les Misérables*, Cosette dreams of a better life.

#### Pedagogical features

- note the frequent meter changes in this piece, and the flowing accompaniment figures in both the LH and RH interior voices
- project the upper voice melody in the RH
- highlight the harmonic changes and arrival points with dynamic and harmonic colour
- pedal adds textural warmth

### ***Evenstar***

Canadian opera star and former Royal Conservatory of Music student Isabel Bayrakdarian was the featured soloist in this sensitive ballad.

#### Pedagogical features

- the 4/4 introduction prepares the hymn-like quality of the 3/4 main section
- the extended bridge requires both directed energy and a sense of reflection
- the dramatic coda returns to 4/4

### ***Gilderoy Lockhart***

This comedic march is a hybrid of ragtime and Kabalevsky-style irony.

#### Pedagogical features

- crisply execute the articulation
- pay attention to chromatic voice leadings, slurs, sweeps, *staccato* touches, and trills that provide musical contrast and interest

### ***God Help the Outcasts***

This lovely, tender highlight from the musical is a fine exploration of cantabile, balance, and phrase contour.

Pedagogical features

- the L.H. figures need to flow and provide a firm harmonic foundation
- listen carefully for phrase contour/direction; otherwise this can lapse into a verticality
- pedal plays an important role in enhancing the warmth, but avoid abrupt changes or murky texture

### ***How Do I Live***

This hit from 1997, written by Diane Warren and originally recorded by LeAnne Rimes, was soon afterwards followed by Trisha Yearwood's version.

Pedagogical features

- capture the vocal inflections and express the lyrics by adopting a flexible rhythmic approach to the melody
- play with a warm tone, pedaling throughout
- note that the key structure moves between F major and G major

### ***James Bond Theme***

The familiar introductory chromatic motive sets the stage for the suspense and drama.

Pedagogical features

- aim for technical and rhythmic clarity with the repeated notes in the melody
- in m. 19, project and emphasize the arrival of the syncopated prime melodic motive
- note the ragtime style accompaniment shifts that begin at m. 27
- a wide dynamic range will capture the variety in the harmony and structure

### ***Lullaby of Birdland***

The title of this 1952 popular song by George Shearing refers to Charlie "Bird" Parker and the Birdland jazz club named after him.

Pedagogical features

- swing the eighth notes throughout
- a crisp, but not overly percussive touch, is appropriate
- project the LH melody in the B section

### ***Misty***

This romantic tune, one of the most frequently requested standards, is beautifully presented in this lush arrangement.

Pedagogical features

- maintain a warm and lyrical tone throughout
- include a generous amount of *rubato*, and give attention to the inflections of the vocal line
- aim for fluid and elastic execution of the triplet eighth notes and triplet quarter notes, but be sure to maintain the underlying pulse
- distinguish the melody from the fills, and always voice the top notes of the lush RH chords

### ***Only Time***

Enya combines new age and world music sensibilities in this floating ballad.

#### **Pedagogical features**

- each verse necessitates an astute sense of melodic shaping, tonal warmth, and voicing
- pedal carefully
- note the charming departure into F sharp major with an enharmonic transition back to the original tonal centre
- the bass line needs to provide a firm harmonic foundation without being intrusive

*For examinations, go immediately to the Coda; skip the D.S.*

### ***The Prayer***

This attractive arrangement allows for an intermediate level performer to capture the lush orchestral quality without undue duress.

#### **Pedagogical features**

- note the fluid, flowing, subtly supportive L.H. accompaniment
- R.H. *legato* thirds and sixths need vocal contouring and clarity
- explore colour changes in the surprising harmony changes, i.e. from V to bVI (finale) and in the modulations to D minor and Bb major
- pedaling is absolutely necessary, however chord changes need complete clarity
- work on control of tone and phrasing within soft dynamics

### ***Take Five***

This jazz classic composed by Paul Desmond, the saxophonist for the Dave Brubeck Quartet, takes its name from the unusual 5/4 metre.

#### **Pedagogical features**

- gently swing the melodic eighth notes
- carefully articulate the RH passages and chromatic lines
- execute LH shifts with clarity and ease
- employ subtle dynamic terracing of the sequences

### ***A Thousand Miles***

Vanessa Carlton's pop ballad has an instantly recognizable introductory hook.

#### **Pedagogical features**

- distinguish between the lyrics and fills
- the main Chorus requires careful balance and LH fluidity
- the motivic repetitions and sequences require subtle direction

### ***You've Got A Friend In Me***

The musically clever Randy Newman draws from ragtime and musical theatre; this recent arrangement of his song is excellent.

#### Pedagogical features

- strive for a jaunty and breezy accompaniment, but watch for the challenging register shifts
- employ subtle colour changes to describe the harmonic language, modulations and chromaticism
- take note of the gentle syncopation, variety of metric subdivisions, suspensions, and melodic sequences

# GRADE 7

## ***Alice in Wonderland***

Sammy Fain composed this charming and sophisticated waltz for the Disney animated film of the same name.

Pedagogical features

- aim for a leggiero touch and harmonic clarity
- give a slight emphasis to syncopations in the LH chordal accompaniment
- strive for long, legato RH phrases

## ***Breathe***

This country crossover song has an easy rock feel throughout.

Pedagogical features

- balance the melody and accompaniment within the RH
- the LH bass line needs to maintain a relaxed rock feeling, yet be strong and steady

*For examinations, omit the repeats; go to the Coda the first time through.*

## ***Colors of the Wind***

This Oscar-winning song from the 1995 Disney animated feature *Pocahontas* is a poetic expression of the interconnectedness of all of nature.

Pedagogical features

- aim for a warm lyrical tone and long melodic lines
- maintain a sense of legato on the RH parallel 6<sup>th</sup> streams
- the LH arpeggios require ease and fluidity

*For examinations, omit the repeat; also omit m. 34 (and the pick-up to m. 34).*

## ***Don't Get Around Much Anymore***

This jazz standard by Duke Ellington is an enduring classic.

Pedagogical features

- aim for a medium swing feel and a playful character
- give emphasis to the many syncopations in each hand
- control and precision is needed on the RH chord streams

## ***Don't Know Why***

This contemplative and relaxed pop song contains roots and jazzy elements.

Pedagogical features

- employ subtle dynamic changes and harmonic colourations to reflect the text
- play chords firmly; agility is required for register shifts
- carefully enunciate the chromaticisms in the harmony
- note that mm. 39–42 contain the dynamic and emotional apex

### ***Hedwig's Theme***

John Williams has provided us with a three-tiered composition. The tender, mysterious and reflective Section A is followed by an animated, scherzo/leggiero Section B, concluding with an arpeggiated, florid passage.

#### Pedagogical features

- section A requires tonal warmth, fluency in the broken “harp” chords (mm. 11-14), melodic balance and a clear sense of the 3/8 meter
- bring out the counterpoint in the LH accompaniment
- fine staccato clarity in the repeated chords alternate with slurs, inflections and tricky shifts in the harmonic thirds and fourths
- develop ease in the arpeggios, broken chords, and hand interchanges to express a sense of flair and vibrancy in the finale

### ***Hero***

Charismatic Canadian rock musician Chad Kroeger, of the group Nickelback, contributed this ballad to the film *Spiderman*.

#### Pedagogical features

- the LH broken triplets require flow
- the sequences and melodic repetitions should build gradually to the apex points
- tonal breadth is necessary as is a colouring of the major/minor juxtaposition
- the RH descending thirds require control and clarity

*For examinations, cut from the break after the Chorus in verse 2 (mm. 47–64), no repeat of mm. 64–67; proceed to the final six measures (mm. 68–73).*

### ***Hockey Night In Canada Theme***

This unofficial national anthem combines memorable rhythmic and melodic hooks instantly recognizable by hockey and non-hockey fans in Canada and the United States.

#### Pedagogical features

- syncopation and tricky hand shifts are the primary technical considerations, especially in the B section
- this requires enthusiasm, drive, punctuation and projection with care and clarity
- a warmer tone in the B section, with well projected top notes, will contrast the more aggressive opening section

### ***I Feel Pretty***

In this charming ensemble number from the 1957 hot Broadway musical *West Side Story*, Maria and her friends take time out to daydream.

#### Pedagogical features

- this charming waltz/song requires an ebullient yet graceful *leggiero*
- judicious balance and voicing is required
- challenges include shifts of sixths while in syncopation, repeated staccato triad inversions, and triad shifts (ex. pg. 3, 1<sup>st</sup> system, pg. 4 m. 1, finale)
- the upper melodic voice needs to project over clear interior harmonies and chromatic voice leading

*Omit the repeat.*

### ***I Heard It through the Grapevine***

A Motown classic, this ballad about lost love places sentimental lyrics within a funky dance foundation.

#### Pedagogical features

- the introduction sets the stage for the rhythmic groove
- colour the modulations to the C sharp minor and A major tonal centres
- subtle dynamic changes work best in this selection, especially given the context of Marvin Gaye's plaintive vocal timbre
- allow for rhythmic flexibility in the melodic line

### ***I Will Remember You***

This is a classic rock ballad by a world-renowned Canadian chanteuse.

#### Pedagogical features

- employ subtle phrasing and inflection for melodic contouring
- the patter dialogue in part 2 requires momentum and direction
- note the sophisticated rhythmic language throughout, and the many opportunities for *rubato*
- carefully place RH chord shifts
- play the break prior to the reprise with conviction

*For examinations, omit the repeats and the D.S. al Coda; proceed to Coda after the first ending.*

### ***Imagine***

This favourite John Lennon tune appeals to all ages.

#### Pedagogical features

- the momentum must keep going throughout the syncopation, avoiding any tendency toward a stilted feeling in the melody
- the balance of sound needed to project the melody over the accompaniment is challenging

### ***Love Will Come***

This introspective gem shows the thoughtful side of Guaraldi's delightful music for the Charlie Brown animated television specials.

Pedagogical features

- with a simple opening, this rapidly becomes more challenging with the introduction of the *legato* melody in octaves in the RH
- skillful use of pedal and fingering will let this sing
- the single note melody must always project over the inner chordal voices
- a gentle rubato helps this piece to breathe

### ***My Favorite Things***

This time-honoured classic, presented in a mildly jazzy arrangement, is still true to its character.

Pedagogical features

- the LH accompaniment is tricky in places and harmonic shifts can be challenging
- the long RH phrases require melodic balance
- control the thirds in the RH

### ***One***

This jaunty and energetic tune is one of the best-known Broadway songs from the 1970s.

Pedagogical features

- punctuate the dotted rhythms
- precisely articulate the swirling chromatic fills
- note the use of harmonic chromaticism and parallel chord streams—thirds, fifths, and secondary dominants
- give attention to the challenging RH arpeggiated 7ths and LH broken accompaniments

*For examinations, proceed from p. 42 directly to the Coda.*

### ***Send in the Clowns***

This reflective song from Stephen Sondheim's 1973 musical *A Little Night Music* is full of sad and ironic mishap.

Pedagogical features

- play with a lush, warm tone and legato touch
- the shifts in the triple metre need to flow seamlessly
- sophisticated rubato and pedaling are required
- beware of the voice-leading in the B minor section

### ***Solitude***

This Ellington standard begins as a sensitive ballad, moving into a swing-tune in the second section.

Pedagogical features

- distinguish the lyrical melodic line from the fills
- the RH chord streams need a legato touch and clean sense of musical line
- sensitive pedaling is required

### ***Sophisticated Lady***

This is a sensitive and effective arrangement of this Ellington ballad.

Pedagogical features

- the parallel chromatic chords need secure handling and a clean musical direction
- a gentle swing is appropriate throughout
- the LH accompaniment features a stride pattern in places

### ***Stand By Me***

A timeless Rhythm and Blues ballad since its first recording by Ben E. King, it can be heard in Rob Reiner's film of the same name.

**Pedagogical features**

- note the abundant syncopations; play steadily, but allow for some rhythmic flexibility in the melodic line
- retain clarity through challenging RH chord shifts
- balance the voicing to ensure top voice projection
- use subtle dynamics, but emphasize the chorus

### ***Superman (It's Not Easy)***

This well-known rock song contains terrific melodic riffs and an effective treatment of the plaintive lyrics.

Pedagogical features

- note the considerable rhythmic and musical challenges, as well as challenging chord voicings
- the melodic lines cannot be overly fragmented despite the syncopations
- carefully plan the shifts (for example, mm. 16–21)

*For examinations, omit the final two pages; cadence on the C chord at "inside of me" in m. 70.*

### ***The Very Thought of You***

This beautiful ballad by Ray Noble begins with a slow *rubato* opening, then swings into a livelier improvisatory section.

#### Pedagogical features

- create a lush, orchestral sound through carefully pedaled shifts in register and sensitivity to tone
- use a lighter touch in the swing section, and emphasize the accented syncopations
- observe note values for full harmonic realization

### ***What a Wonderful World***

The gravelly voice of jazz-trumpet great Louis Armstrong makes this classic ballad unforgettable.

#### Pedagogical features

- aim for even control of the LH, with its almost uninterrupted flow of triplet eighths
- strive for convincing vocal expression of the many repeated notes in the RH
- the RH sustains inner chord notes, while fingers 4 and 5 project the fairly simple melodic line; these become four-note chords when the piece moves into D minor at the bridge
- maintain a warm and full tone throughout, with consistent use of pedal

## GRADE 8

### *All Blues*

This classic tune is from Miles Davis's *Kind of Blue*, considered by many to be the greatest jazz album ever made.

#### Pedagogical features

- this seemingly straightforward blues, cast into a 6/8 metre, almost takes on a waltz feel
- shape the RH chords to capture the lilting swing; the chords should be lush and warm
- play the broken chord sequences and scalar passages on pp. 6–7 with a sense of ease and improvisation
- be sure to keep the hands coordinated, and maintain a *legato* line in the chord streams above the *ostinato* bass

### *All the Things You Are*

Like many of Jerome Kern's unforgettable tunes, *All the Things You Are* abounds in lush, unexpected harmonies, and features a brilliant enharmonic modulation in the bridge.

#### Pedagogical features

- play the melody with a warm, lyrical tone and with a good sense of *legato* phrasing
- perform the harmonic changes with ease and elasticity
- be sensitive to this arrangement's orchestral sense of colour and spacing
- note that the LH, particularly in the bridge, provides a lovely melodic counterpoint in its fills

### *Candle in the Wind*

This tribute to the memory of Princess Diana is a remake of a previous paean to Marilyn Monroe.

#### Pedagogical features

- perform with a fully projected tone throughout, but retain an air of reverence
- differentiate the lyrics and fills
- follow the natural contour of the melody line to allow for *rubato* and subtle *crescendo/decrescendo* nuances
- pedal carefully to avoid obscuring harmony changes and vocal direction

*For examinations, omit pages 6 & 7; proceed to the coda from line 3, m. 2 of page 5 where marked To Coda.*

### *Clocks*

This very popular rock song has received extensive airplay and is heard on several movie soundtracks.

#### Pedagogical features

- note the signature riff that is found in the introduction
- voicing requires balance and careful planning
- repeated LH notes provide rhythmic impetus but cannot be overwhelming
- the RH chord shifts in the E flat major tonal centre can be challenging

## ***Come What May***

A splashy, dramatic intro sets up this love song from *Moulin Rouge*.

### Pedagogical features

- the melody and sense of text need to project through the varied fills and delayed vocal entries. Subdivisions range from syncopation to duplets to triplets
- chord shifts include streams of sixths, ninths, strategic appoggiatura chords and many melodic suspensions
- tonal hand and arm support is necessary for breadth without undue percussive quality
- a structural understanding is needed to create the dramatic culmination and key arrival points

*For examinations, play one verse and go to the Coda.*

## ***Cool***

This ensemble number from *West Side Story* features the motivically significant tritone.

### Pedagogical features

- a jazzy, funky riff is the primary rhythmic motive
- an excellent study in syncopation, triplet quarter notes in a cut time context, and clear single line chromatic melodic statements
- harmonically, there is an interesting use of dissonant sevenths, ninths, altered chords and flattened scale degrees (a sophisticated chart/lead sheet)
- a controlled pace is needed to keep the clear texture and structural cohesion

## ***Cry***

This country torch song has crossover appeal and has benefited from Faith Hill's interpretation.

### Pedagogical features

- project the top notes of chords (e.g., mm. 25–38)
- colour the key harmonic changes: the Bvii (G flat) and Bvi (D flat min6) chords nicely emphasize the lyrics
- bring the melodic *appoggiaturas* for a lilting effect

*For examinations, omit the D.S.; go to the third measure of the Coda.*

## ***Here's That Rainy Day***

This popular song from 1953 has been a favourite of jazz singers as well as jazz instrumentalists.

### Pedagogical features

- the sophisticated harmonies here require good projection of the top notes and internal voice leading
- a subtle but assured sense of rubato is needed
- frequent pedal changes are often necessary and require precise coordination

### ***In Dreams***

This is a lovely arrangement of the gentle ballad by Canadian composer Howard Shore.

#### Pedagogical features

- pay attention to melodic balance and RH voicing while applying a constant, warm tone
- note the unusual harmonies during the bridge, which pose musical and analytical challenges
- watch for opportunities to develop harmonic pedaling
- plan the musical structure, defining the arrival of dramatic apex points

### ***Isn't It Romantic***

Countless jazz and popular artists have recorded this 1932 Rodgers and Hart tune in a wide range of tempi and styles, but it is generally approached as a gentle, whimsical ballad

#### Pedagogical features

- knowledge of the lyrics will help the performer bring out the melody
- the RH covers a wide register, with streams of sixths and parallel four-note chords
- a good deal of *rubato* is required, with a sense of spaciousness at key moments; use pedal to group bass notes and chord voicings
- use a warm, lyrical tone throughout

### ***Mission Impossible Theme***

This iconic theme from the 1960's television series remains popular today.

#### Pedagogical features

- some of the rhythmic challenges include the driving 5/4 metre, syncopations, cross rhythms and accents
- the active LH features broken octaves and rapid shifts

### ***My Funny Valentine***

This Rodgers and Hart standard is given a beautiful and dramatic treatment by arranger Phillip Keveren.

#### Pedagogical features

- the phrasing in the C minor section requires a long, *legato* line and beautiful, singing tone
- bring out the chromatically descending bass notes for harmonic support
- the bridge, which modulates to E flat Major, has a playful quality which springs from the lyrics: use a light swing approach here
- in the return to C minor, the octaves, parallel chords, and register shifts build to a climax at the top of the third page; the release of tension after this point requires a confident grasp of the chromatic chords that follow

### ***“Peter Gunn” Theme***

Henry Mancini’s jazzy theme music for this detective series from the late 1950’s was trailblazing and inspired the next generation of film and television companies.

Pedagogical features

- the ostinato LH provides the underpinning for the entire work
- the lazy triplet quarter notes in the RH in the seventh and eighth measures must feel relaxed, while keeping the ostinato absolutely steady in the LH
- the opportunity for improvisation is indicated after the double bar
- the written parallel chords need to be clean and clearly articulated

### ***So What***

The opening tune from *Kind of Blue*, *So What* presents the great Miles Davis at his best, making magic out of the simplest elements — in this case, two chords and a bass line riff.

Pedagogical features

- contrast the light bass solo in the LH with the punctuated chords that follow, and be sure to lean into the first chord
- play the walking bass on the second page with a *portato* touch
- emphasize the syncopations in the B section, employing a crisp attack on repeated chords
- note the development of the opening riff in the RH throughout the piece; approach this with a spirit of improvisation, while keeping a steady tempo.

### ***Somewhere***

This tender, nostalgic, reflective song is also a rhythmic workout.

Pedagogical features

- the LH accompaniment has a constant dotted rhythm within the expanded broken chord figures, that also necessitate harmonic perception and tactile awareness for the shifts to be clean. Pp. 7 and 8 contain a variety of cross-rhythms
- judicious pedaling is necessary to enhance tonal warmth
- unconventional chord constructions and voicings in the R.H pose challenges in melodic projection
- strategic, subtle rubato can be effective

### ***Star Wars***

This heroic theme from the Star Wars films, associated with Lukas, ushered in the revival of grand symphonic film scores in the late 1970’s.

Pedagogical features

- marcato and martial aspects, bravura chordings, hand shifts, chromaticisms, harmonic shifts are the immediate pedagogical concerns
- chord streaming in contrary motion, triplet subdivisions followed by 8ths, strong dotted figures
- much registral change and chord spacing requiring control/coordination

### ***Stormy Weather***

This great torch song, premiered by Ethel Waters at The Cotton Club in Harlem, is an enduring classic.

Pedagogical features

- play the dramatic orchestrally-inspired introduction with freedom and flair
- rhythmic challenges include syncopations, and shifts from triplets, to dotted notes, to eighth notes
- project the melodic line with a warm, full tone

### ***Sunrise***

Recorded by crossover singer Norah Jones, this relaxed, breezy song combines roots, country and jazz elements.

Pedagogical features

- nuance dynamics within the range of *piano* and *mezzo piano*, to evoke a mood of wonderment and tenderness
- the middle register chord placements and voicings pose some tactile challenges
- execute the rhythmic material with care and avoid playing mechanically

### ***Tonight***

This popular song from the hit Broadway musical *West Side Story* features a driving rhythm and an optimistic character.

Pedagogical features

- avoid an over-aggressive or harsh tonal attack
- the chord spacing and chromaticism in p. 11 is particularly tricky, as are the frequent rapid, repeated and often syncopated chords.
- maintaining stamina throughout is a challenge

### ***When I'm Sixty-Four***

A hit from the Beatles' ground-breaking *Sgt. Pepper* album, this song combines English music hall, vaudeville, ragtime, and rock.

Pedagogical features

- listen to the clever instrumentation in the original recording; employ subtle colours to compliment the text and create a mood of whimsy
- use a gentle touch to retain the song's relaxed, good humour
- the combination of dotted rhythms and parallel chord movements, chromatic thirds and sixths require much precision
- note the challenging chord shifts in the syncopations, that also require careful melodic voicing and direction
- maintain clarity in LH repeated triads and octaves

*For examinations, omit the repeat; proceed to Coda from line 2, m. 3 of page 6, where marked To Coda.*

### ***You've Lost That Lovin' Feelin'***

This classic 1960s high school dance song has retained its presence in the popular song catalogue since The Righteous Brothers topped the charts.

#### Pedagogical features

- bring out the inflections of the text with melodic shaping and a wide dynamic range
- note the wide variety in the rhythmic subdivisions—syncopation, quarter and eighth note triplets, and sixteenths
- bring out the top notes of the RH chords
- use a limited amount of pedal

*For examinations, omit the repeats.*

## GRADE 9

### *Ain't Misbehavin'*

This witty and breezy American classic originated with the remarkable pianist Fats Waller, and has been re-recorded most recently by Hank Williams Jr.

#### Pedagogical features

- play with a swing rhythm, employing a relaxed tempo to capture the humour and ragtime style
- chromatic harmony and voice leading presents tactile challenges and requires limited rhythmic pedaling
- project the upper voice's melody in the RH chords, while retaining firm harmonic support
- give subtle emphasis to the syncopations
- colour the bridge chords in mm. 21–24

### *All I Ask of You*

This great love duet from *The Phantom of the Opera* still enjoys tremendous popularity.

#### Pedagogical features

- play the flowing melodic line with a warm, *legato* touch and with sensitivity to the inflections of the vocal line
- approach the many lush rolled chords, flowing LH *arpeggios*, and RH flourishes with an orchestral sense of colour
- project the LH melody and carefully balance the RH chord figuration
- employ *rubato* and a wide dynamic range for the long *denouement* after the climax point on the final page

### *And All That Jazz*

This hit song from the musical *Chicago* conjures up the mad, bad, 1920s Chicago jazz era.

#### Pedagogical features

- play the opening chords with a lightly punctuated *portato* touch
- handle effects such as the grace notes, the *glissandi* and the octave shifts of register with ease and style
- voice the top notes in the RH streams of fourths and sixths (and later thirds and four-note chords)
- emphasize the syncopations and accents
- notice the cumulative sense of drama, as the chords and spacings become thicker and wider, and the dynamic level continually increases

## ***As Time Goes By***

This timeless classic is an essential item in any pianist's popular repertoire.

### Pedagogical features

- the LH has a classic stride pattern that requires comfortable placement and assured shifts; take care that the pedal captures both the bass line and the chord voicings on beats two and four
- take a gentle swing approach throughout, treating all dotted figures as triplets
- project the RH melody above the dense chordal texture
- distinguish between the lyrics and the fills, especially in the "alto" line

## ***Because of You***

Kelly Clarkson's bittersweet ballad has been given widespread airplay.

### Pedagogical features

- a strong pulse is required for the constantly changing metric subdivisions and pliable melodic line
- listen carefully to the voicing; emphasize the melodic line
- fully project the dramatic overtones in the Chorus
- project the LH repeated octaves, but do not overwhelm the melodic line
- colour the rising modulations

## ***Blue Moon***

Art Tatum's sophisticated arrangement of this Rodgers & Hart standard provides the performer with many musical challenges.

### Pedagogical features

- carefully project and voice the familiar melody, while distinguishing the improvisatory flourishes from the melodic line
- secure rhythm is needed, with a flexible and natural approach to the many rhythmic shifts
- note how the register shifts lend an orchestral sense of space to this arrangement

## ***Blue Rondo A La Turk***

This lively piece by Dave Brubeck offers a technical workout.

### Pedagogical features

- the two basic subdivision patterns of the 9/8 metre (2+2+2+3 and 3+3+3) must be well marked: the rhythmic complexity increases as the piece progresses
- the articulation must be crisp, with a clean attack on all accents and a light release on slurs
- the RH becomes more challenging as the texture thickens, with single notes becoming double thirds, then sixths, and eventually streams of parallel four-note chords

*For examinations, play up to and including the first line of p. 17, then cut to the final two measures of the piece.*

### ***Bluesette***

This jazz standard can serve as an excellent introduction to contemporary classical compositions by composers like Poulenc, Satie, and Milhaud.

Pedagogical features

- create long *legato* RH phrases over a buoyant LH
- a variety of short phrase issues such as slurs, *leggiero* and staccato require careful articulation
- take care pedaling to retain a clean and crisp harmonic drive

### ***Bridge Over Troubled Water***

This Simon and Garfunkel hit from 1969 has become a modern standard.

Pedagogical features

- the beautiful gospel harmonies need good projection of the melodic line, as well as a sense of inner voice leading
- differentiate the fill chords from the melodic line
- rhythmic flexibility required

### ***Colors of the Wind***

This Oscar-winning song from the 1995 Disney animated feature *Pocahontas* is a poetic expression of the interconnectedness of all of nature.

Pedagogical features

- strive for a warm tone and broadly sweeping melodic lines
- the LH accompaniment figures require accurate placement and a sense of ease
- sophisticated pedaling is needed

### ***Crazy***

Made famous by singer Patsy Cline, this Willie Nelson tune from 1961 captures a fusion of jazz, pop and country elements.

Pedagogical features

- project the melody, giving careful attention to the voice-leading of the inner parts; there are many blues-based chromatic chord streams which define the character of this arrangement
- play with *rubato* throughout, and perform the various triplet groupings with flexibility
- pedal with care, so that bass notes and voicings of chords remain together
- try to think orchestrally, to capture the wide range of dynamic and harmonic colours

### ***Georgia On My Mind***

The nostalgic sentiment of this timeless American classic is enhanced by an unforgettable melody and clever harmonic structure. This song was a staple of singer/pianist Brother Ray.

#### Pedagogical features

- the LH accompaniment is widely varied, featuring straight chords, broken chord statements, widely spaced chords, arpeggiations, chromatic dotted rhythm fills, and octave streams
- LH blues-like accompaniment calls for gently undulating dynamics
- employ a lyric tone for the plaintive melody; there is ample opportunity for *rubato* and inflection, and even swing elements
- enhance the tonal warmth with *legato* pedal, but maintain harmonic clarity to outline the clever structural approach

*For examinations, omit the repeats.*

### ***The Heart Asks Pleasure First***

This evocative piece from the 1993 Academy Award winning film *The Piano* demonstrates the composer's minimalist and neo-Romantic tendencies.

#### Pedagogical features

- the polyrhythmic accents present a challenge
- capture the difference between the cantabile and marcato sections
- the melody notes must not be overwhelmed by the sixteenth notes

### ***I'm Beginning to See the Light***

This upbeat jazz classic demonstrates the rhythmic vitality of the Big Band era.

#### Pedagogical features

- project the upper melody line in the RH
- perform at a brisk pace with well defined syncopation and clear articulation
- differentiate verse/chorus and integrate dynamics corresponding to the text
- LH walking bass should fully support upper lines

### ***Linus and Lucy***

The popular jazz theme written for Charles Schultz's *Charlie Brown* animated television specials.

#### Pedagogical features

- the LH ostinato requires stamina and should be played with a sense of ease
- the RH four-note chords require accurate placement and top-note voicing

### ***A Love Before Time***

Celebrated composer Tan Dun is esteemed in the Classical Avant-Garde for his compositions merging Eastern and Western traditions. This is a sophisticated composition requiring a thoughtful and patient approach.

#### Pedagogical features

- convey the structure and cohesion, thereby avoiding a sense of musically unrelated events
- melodic and harmonic syncopation, ostinato figures and varied rhythmic patterns are often asymmetrical/unpredictable
- chord streams/parallel motion provides tactile and voicing challenges, especially given the frequency of the “alto” register
- the textural fabric is thick, but the character necessitates an approach similar to late French romanticism
- a subtle and elegant sensuality will communicate the essence

### ***Lullaby of Birdland***

In this arrangement of his best-known composition, George Shearing captures the sound of a classic jazz trio—you can hear the stand-up bass in the LH of the piano, and sense the brushing of cymbals.

#### Pedagogical features

- the LH has a sultry, jazz groove which should swing with rhythmic confidence
- control the RH double thirds and chord streams: project the top notes
- the interesting harmonies in the bridge require accurate placement and a sense of *legato* line

### ***Maple Leaf Rag***

The Alfred edition of this popular rag contains some LH flourishes, which the composer incorporated into a piano roll recording—performers should feel free to add or omit these.

#### Pedagogical features

- the stride LH requires accurate placement and ease in shifting
- the tempo should not be too fast; aim for clarity, well-defined syncopations, and a sense of poise and balance
- dynamic contrasts and contouring will help to delineate the phrase structure and create greater interest
- a great octave workout for both hands

### ***Stardust***

This is a beautiful arrangement of one of the great American popular songs.

#### Pedagogical features

- subtly emphasize the quarter note triplets that complete the vocal statements
- keep arpeggiations and broken chords clear but resonant; watch for frequent occurrences of clever harmonic movement and for opportunities to colour altered chords
- interpret the melody freely
- note the lovely chromatic harmony and voice leading in the Chorus; there is room for colour, *subito*, and *sotto voce* effects
- carefully pedal the densely textured passages

### ***Take Five***

This jazz classic composed by Paul Desmond, the saxophonist for the Dave Brubeck Quartet, takes its name from the unusual 5/4 metre.

Pedagogical features

- gently swing the melodic eighth notes
- carefully articulate the RH passages and chromatic lines
- execute LH shifts with clarity and ease
- employ subtle dynamic terracing of the sequences

### ***Theme from “Angela’s Ashes”***

This piece is terrific pedagogically on many levels and includes a beautiful melodic contour and memorable hooks, that provide an opportunity for compelling emotive communication.

Pedagogical features

- a warm and lyric tone is essential to interpret the long melodic lines and fluid accompaniment figures
- bring a rhythmic confidence and sense of spontaneity to the tremendous contrasts within the piece
- there is much opportunity for colour variance and rhythmic sophistication
- polymeter, shifting metric accents, syncopation, rhythmic hooks and even rhythmic dialogues are present

### ***Time to Say Good-bye (Con te partiro)***

This piece is a mixture of tenderness and emotional drama.

Pedagogical features

- the “recitativo” pattern needs careful musical consideration and a sense of purpose
- the tonal breadth requires support during the “opening up” dramatic culmination, as do the octaves in the prelude, postlude and pre-cadential segments
- the L.H. part contains many challenging shifts
- there is ample opportunity to use rubato
- an understanding of triplets vs. duplets in the subdivisions is required, as is a careful observation of longer durations and rests
- the performer needs to think orchestrally

*For examinations, play the intro, one verse, one chorus and the coda.*