

## Performance Notes

### 1. I Will If I Want!

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Play with attitude and defiance. Quavers should be played in strict time. The syncopated figure found in bars 6, 8 and 10 will need careful practice, but you might also find bar 11 surprisingly tricky to coordinate hands together.

### 2. Lavender Swing

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A 4/4 swing variation of the melody "Lavenders Blue". The D in bar 13 could be taken by the LH if you can stretch it comfortably.

### 3. Black Note Breakout!

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A study in playing all on the black keys, and in rhythmic articulation. Aim for a quick tempo, but be sure to maintain a clear distinction between the staccato and slurred notes. The main challenge in this piece is the transition from the main theme into the ending - the tempo must remain exactly the same!

### 4. Walking On The Moon

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This piece has a lot of empty space that will need strict counting to maintain the pulse. The dynamics should build in confidence with each phrase until the final launch into "space".

### 5. Lazy Day Rag

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Play with a happy-go-lucky feel. The main LH figure should be lightly detached for a light, airy feel.

### 6. Calm Waters

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Play the stacked broken chords as smoothly as possible without emphasising the rhythmic grouping. The melody in middle should sing clearly over a whisper-soft LH. Be careful with the pedal in bars 19-24 as it can get a little smudgy if you use too much.

### 7. Sailing Away My Blues

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Taking care of the melodic shaping in the opening section, as the phrases are fairly long. The middle should have a more spiky, rhythmic feel, but be sure to maintain the same tempo.

### 8. Hey! Stop That Train

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Aim for a very consistent tone in the LH, but be sure to allow enough space for the RH to sing across the top. The unconventional fingering suggested for the RH 3rds is designed to help maintain legato. All grace notes should be played on the beat.

**9. Gotta Get Goin' By Sundown**

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This piece has a 'West Coast' feel to it - the main challenge is in achieving a clear tone in the semiquavers at the beginning. Note the use of inversions from the middle section onwards - once you understand how this works, the piece will be a lot easier to learn.

**10. I Just Can't Be Without You**

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This has some fairly challenging syncopation that will need careful counting. Go for strong accents to help emphasise the beat. The choice of tempo is also very important - too fast or too slow and you will kill the groove.

**11. Now That You've Gone**

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The main challenge with this piece is to bring out the polyphonic voicing in the RH from the middle onwards. Try to play this with as much feeling as you can.

**12. What You' Done**

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This needs to be played with quite an aggressive tone, with strong accents and a very strict pulse for an upbeat rock 'n' roll feel.

**13. Midnight Freeway**

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Be patient with the coordination of this - once you settle into the offbeat feel, it's not as tricky as it might first appear. In bars 9-11 and 16-17 try to imagine the "Döppler effect" of cars zooming towards you and then away from you.

**14. The First Time I Saw You**

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The LH should be gentle for the most part, but emphasise the little "walks" in bar 4 and elsewhere. Good melodic shaping is essential.