PERFORMANCE NOTES

BY ERIC BAUMGARTNER

THE CUCKOO

Bird calls have fascinated musicians for ages. There are many examples of birdsong in composition, from the simple (Beethoven's 6th Symphony) to the complex (Messiaen's Oiseaux Exotiques). "The Cuckoo" employs some simple calls in the A section and coda. Although marked Moderato, I encourage the performer to experiment with faster tempi to evoke a more animated bird!

SCHERZANDO

The challenge in this piece is to keep it light and playful at a fast tempo. It requires a nimble touch with dynamics that never rise above mezzo forte. Work for consistent and smooth 16th notes. Control of these 16th-note phrases is key to performing at a lightning-fast tempo.

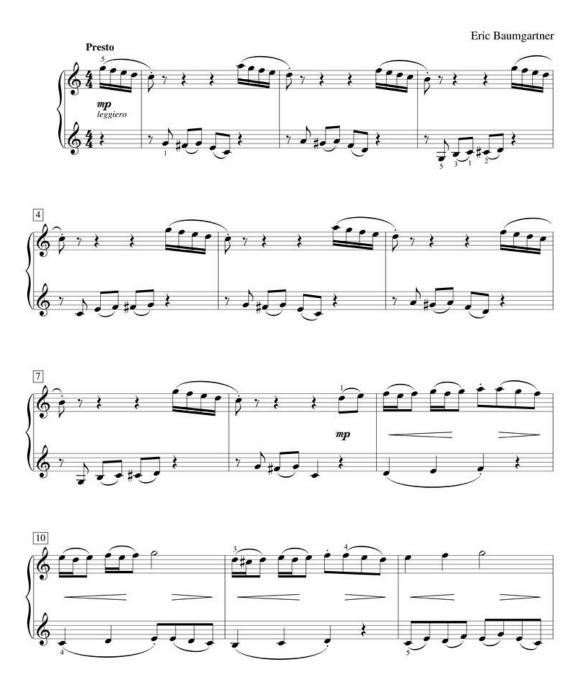
NEW ORLEANS NOCTURNE

I've always loved compositions that make temporary tonal shifts to different keys only to cleverly return to the tonic (Jerome Kern and Elton John were particularly good at this practice). In "New Orleans Nocturne" I made a conscious decision to explore shifting tonalities in the A section while trying to retain a cohesive structure and melody. The accidentals sprinkled throughout are the easiest way to identify these tonal shifts.

GOBLIN DANCE

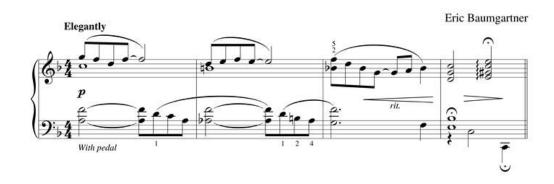
"Goblin Dance" is inspired by some of the more playful pieces by Edvard Grieg (particularly "Puck" and "Elfin Dance") as well as by the progressive rock band Gentle Giant. Pay close attention to the varied articulation and dynamics to help bring out the mischief!

Scherzando

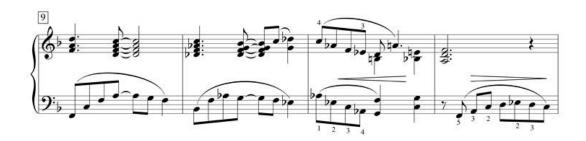


© 2013 by The Willis Music Co. International Copyright Secured All Rights Reserved

New Orleans Nocturne



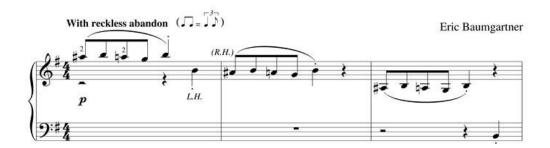


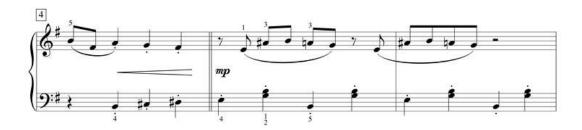




© 2001 by The Willis Music Co. International Copyright Secured All Rights Reserved

Jackrabbit Ramble for my cousin Beverly Coates



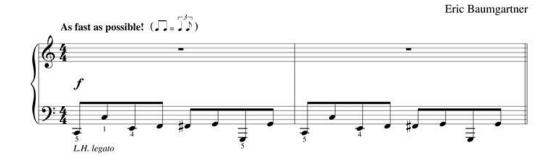






© 2013 by The Willis Music Co. International Copyright Secured All Rights Reserved

Beale Street Boogie









© 2003 by The Willis Music Co. International Copyright Secured All Rights Reserved