

# HINTS & TIPS

## Born To Hand Jive

---

This song by **Sha Na Na** was featured in the film *Grease*, which has one of the most popular movie soundtracks of all time. The 'hand jive' is a 50s' dance which involves clapping, thigh slapping and other hand moves, which normally follow the percussion line of the song.

- The 'glissandos' are a big feature of the piano part. This is where you move from one note to another over the white notes of the piano, sliding up the keyboard with your thumbnail. It's a classic move in rock 'n' roll piano commonly used by 50s' piano player, Jerry Lee Lewis.
- There's a 10-bar piano solo at bar 28. Make sure you really pick out the marked accents throughout this section.
- Getting your fingers around bar 31 might take a bit of practice in order to play at speed. Try isolating that bar and marking the fingering on the score to help you if necessary.
- Listen to the backing track carefully when you're playing along – it will help with the syncopated rhythms and with keeping the *staccatos* light.

## Footprints In The Sand

---

**Leona Lewis** was the winner of the third series of musical talent show *The X Factor*. She has since become a global vocal superstar, selling 8 million copies of her debut album *Spirit*, from which this song comes. The song was written in one day and was based around the popular Christian poem 'Footprints'.

- There are two key changes in this piece, be ready for them!
- Make the most of the dynamic contrasts in this song. There are quite a few changes, all of which create the rise and fall of the piece.
- You can play the ending very freely, especially the last three bars where there is no backing track to keep you in strict time. It's a power ballad, so you're allowed to pull the rhythm around.

## Green Onions

---

While **Booker T Jones** was working as a session sax and organ player at Stax recording studios, he and other musicians were filling time one day so began working on an organ riff of his. 'Green Onions' was born and recorded in little more than an hour. It was put on the B-side of another blues instrumental called 'Behave Yourself', but ended up becoming the bigger hit and a defining instrumental of the 1960s.

- Getting your fingers around the main riff can be tricky. You might need to isolate and practise it a few times, and find the hand/fingering position that works best for you. It's important to keep this riff steady and in time, and to lock your left-hand part with the bass on the backing track.
- There are a couple of keyboard solos in this instrumental. Make sure you play them loudly and with confidence. If you want, you could try improvising the second solo rather than playing the notation.

## Jar Of Hearts

---



This song by **Christina Perri** is a massive worldwide hit, making the top 10 in 12 countries. The popularity of the song greatly increased when it was performed on the hit TV show *Glee*.

- Be ready for the quick change in style and octave at bar 22. This passage has a similar feel to baroque music, with a chromatic left hand and ornamentation in the right (e.g. bars 26 and 28).
- Lock into the rhythm on the backing track in the Outro.

## Left Of Center

---

**Suzanne Vega** is an American singer-songwriter, who became a leading figure of the folk revival of the early 80s. This song was written for the classic 80s' film *Pretty In Pink*, with the original recording featuring Joe Jackson on piano.

- This song is faster than you might think, so the changing  patterns require concentration. It might be helpful to practise the right-hand part on its own with the backing track before adding the left hand. It will help if you try to remember the chord sequence of the song.
- Make sure you choose a good fingering pattern for bars 37-38, the keyboard part here is vital and exposed, and is the main lead into the Bridge.
- The piano solo at the end is based on repeating patterns with slightly different timings. Make sure your hand is in the right position – then the fast  are much easier to play.

Demo 11  
BT 12

# MIDNIGHT RIDER

Words and Music by Gregg Allman and Robert Payne

♩ = 98 **Country Rock** 2 bars count-in

## Intro

D

*mf* Guitar cue

3

*mf*

1. Well I got to



## Verses

6

run\_\_\_\_\_ to keep from\_\_\_\_\_ hid - in', and I'm bound\_\_\_\_\_ to keep on\_\_\_\_\_

(2.) own\_\_\_\_\_ the clothes I'm wear - in', and the road\_\_\_\_\_ goes on\_ for -

(3.) by\_\_\_\_\_ the point of\_\_\_\_\_ car - in', some old bed\_\_\_\_\_ I'll soon be\_\_\_\_\_

Demo 19  
BT 20

# LOST & FOUND

Words and Music by Lianne Barnes and Matthew Hales

$\text{♩} = 72$  **Soul Ballad** 2 bars count-in

## Intro

N.C.

Ped. \_\_\_\_\_

5  $Gm7(\text{add}4)/B^b$

$Fmaj^7/A$

9  $Csus^4$

$Dm^9$

## Verse I

13  $Gm7(\text{add}4)/B^b$

*p*

$Fmaj^7/A$

1. Come up - stairs\_\_\_ and\_\_\_ I'll\_\_\_ show\_ you where all\_\_\_ my,\_\_\_

\_\_\_\_ Ped. cont. sim.