

### *About This Series...*

What could be more pleasurable than pulsing to a beat and playing free, jazzy music! These compositions are created with that freedom and joy incorporated into each unique piece of music. We hope that you will enjoy playing them and learn to “ride the beat” and “hear the changes” which power all music. Enjoy!

*Walter & Carol Noona*

### *About Walter Noona...*

During the course of his musical career, Walter Noona has explored all aspects of music. After studying with such fine teachers as Robert Carter and Soulima Stravinsky, he began as a concert pianist and Artist-in-Residence at Xavier University. At all times he has been a teacher, working with all levels of students from beginners to competitors in national competitions. His composition of creative music for young students has existed side by side with his studio work.

Walter has also conducted many of the orchestras of the United States and Canada, and served as personal conductor for Ethel Merman the last few years of her life. His interest in jazz led to the creation of the Walter Noona Trio, a sophisticated ensemble that performs regularly. Choral music has also figured into the mosaic of Walter’s career. He has been active as a conductor of civic choruses and church choirs throughout his life.

### *About Carol Noona...*

Carol Noona has been a teacher from the beginning of her pianistic career. Her conservatory teacher, Howard Hanks, a protégé of Louise Robyn, one of our country’s early pedagogists, taught all of his performing pianists the art of teaching. During this time she also studied with Leo Sowerby and Joseph Battista.

Carol met Walter at the University of Illinois. They became not only husband and wife, but a musical team for life. Early in their marriage they performed as a two-piano team. Later, Walter and Carol formed their own separate piano studios in Virginia Beach and Norfolk. Here they write and test the many compositions published for aspiring pianists.

Carol has always had a great interest in church music and currently serves as a Minister of Music at a large Virginia Beach church. The Noonas are the parents of five children and grandparents to a group of budding pianists.

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# TOO BAD BLUES!

Blues beat ♩ = 116

The musical score is written in 4/4 time with a tempo of 116 beats per minute. It consists of four systems of piano and bass staves.

- System 1:** Starts with a piano (*mp*) dynamic. The piano part features chords with a 5-3-1 fingering. The bass part has a 5 in the first measure, followed by a triplet of 3, 1, 2, and then 1, 5.
- System 2:** Labeled (4). The piano part has a *mf* dynamic. The bass part has a triplet of 3 in the first measure and another triplet of 3 in the third measure.
- System 3:** Labeled (7). The piano part starts with a *f* dynamic and includes a crescendo leading to a *mp* dynamic. It features complex fingering: 5 3 2 1 3 2 1 5 1 3 2 5 2 1 4 3 1. The bass part has a 2 in the second measure and a triplet of 3 in the fourth measure.
- System 4:** Labeled (11). The piano part has a *mf* dynamic. The bass part has a triplet of 3 in the first measure, followed by 2 1 2 1, then 2 5, and finally a triplet of 3 followed by 1 2 1.

(15)

5 2

*mp*

2 5, 2 1 2 4, 3

(19)

5 2

*mf*

5, 3 2 1, 3 1, 5 1

(23)

*mp*

3

(27)

*mf*

3, 3 2 1 2 1

(31)

*f*

3, 1 2 1, 2

(35)

*mf*

3

Detailed description: This system contains measures 35 through 38. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a bass line with a triplet of eighth notes in measure 36. A dynamic marking of *mf* is present. A hairpin symbol indicates a crescendo leading into measure 38.

(39)

*f*

Detailed description: This system contains measures 39 through 42. The right hand has a melodic line with eighth notes, and the left hand has a simple bass line with whole notes. A dynamic marking of *f* is present.

(43)

*ff* *mf*

5 *8va* 3

Detailed description: This system contains measures 43 through 46. The right hand has a melodic line with eighth notes, and the left hand has a bass line with whole notes. Dynamic markings change from *ff* to *mf*. A *5* fingering is shown in measure 44, and an *8va* marking with a dashed line is below the bass line. A triplet of eighth notes is marked with a *3* in measure 46.

(47)

*mp* *p* *rit.*

(*8va*)

Detailed description: This system contains measures 47 through 50. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. Dynamic markings change from *mp* to *p*, and a *rit.* marking is present. An *8va* marking with a dashed line is below the bass line.

(51)

*freely* *broaden*

1 5 2

(*8va*)

Detailed description: This system contains measures 51 through 54. The right hand has a melodic line with eighth notes, and the left hand has a bass line with whole notes. Performance instructions *freely* and *broaden* are present. A fingering of *1 5 2* is shown above the right hand in measure 52. An *8va* marking with a dashed line is below the bass line.