

# EYE TUNES

MARK TANNER

PIANO  
BOOK 7  
GRADES 7 — 8

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# FOREWORD

The *Eye-Tunes* concept is clear-cut: a series in eight volumes comprising one hundred newly composed piano pieces, grouped broadly in line with the conventions of the principle examination boards.

The pieces within each volume follow a musically viable order, rather than a technically progressive one, so as to encourage profitable dipping! An overall style might be a little tricky to pin down – light, certainly, but not exclusively extrovert, jazz or pop motivated. Indeed the aim throughout has been to dovetail upbeat and humorous pieces with reflective and ambient music that might appeal to the more serious-minded youngster or adult. As the title of the series, *Eye-Tunes*, suggests, this is music that needs to be read conscientiously — just as if it had come from an earlier time period — and then set free from behind the dots on the page.

There is no desire to dampen an instinct for improvisation, although chord symbols and other direct invitations to go ‘freestyle’ are not to be found anywhere in the series. That said, many of the pieces sound best when allowed a degree of flexibility that is not always feasible to indicate in a score. In music the hardest thing to notate is ‘feel’, yet paradoxically this is where the pianist needs to be especially surefooted – no performer sounds less convincing than one who hedges his bets in order to minimise the risk of offending, so come down confidently on the key decisions. Here are a few clues to getting the most from these pieces.

- No element affects musical character more than tempo; moreover, nothing makes more sense of tempo than rhythm. When the chemistry between these is good, success is firmly in prospect.
- That said, don’t feel hidebound by metronome suggestions, which are, in the main, more healthily regarded as a moveable feast than engraved in stone. Buoyancy is often perfectly achievable at a

more sedate tempo provided the rhythmic detail is kept clear. Bear in mind that the enclosed CD is intended to illustrate a plausible interpretation – emphatically not to indicate a definitive tempo, nor indeed to put forward an ‘ideal’ performance.

- Resist the temptation to ‘park’ at bar-lines, especially when playing expressively, and assess the appropriateness of a final slowing-down in light of the context (actually, quite a few of the brisker pieces contain a cautionary ‘no rit.’ direction in the closing bars).

- Swing rhythms are occasionally placed within a 12/8 time signature, but in the earlier grades particularly it has sometimes seemed less fussy to present the score in 4/4 and attach a suitable instruction. Actually, most accomplished jazzers play what amounts to an off-beat accentuation of fairly ‘straight’ quavers or semiquavers, rather than a literal dotted or triplet rhythm.

- Phrasing, or ‘shape’ as it is often referred to, is the undulating landscape, the ebb and flow vital to the music’s personality, without which the listener’s interest is unlikely to be sustained. Ironically, revealing musical shape is far from easy at the piano. It needs to remain an ever-active ambition, for only when the pianist is assertive in carrying the momentum towards (and then away from) peaks of intensity will shape truly emerge as it might more naturally from a singer, violinist or flautist. Interestingly, for all our talk of tone-colouring and expressiveness, from a prosaic scientific standpoint pianists have but two elements with which to work: dynamics and tempo.

- As an afterthought to the above point, it is often a good idea to fix a ‘goal’ in the more romantically orientated pieces. In other words, choose a particular moment (a chord, even a single note) that seems to be central to the whole piece based on all the ‘clues’ that are scattered about en route. After all, this is the stuff of ‘interpretation’ – a

17 *f*

20 *ff* *rit.* *mf* Ped.

24 *dim.* *rit.* **D.S al Coda**

26 *f* *rit.* *ff* Ped.

29 *rall.* *p* Ped.

# A TWILIGHT CROONER

Mark Tanner

♩ = 86 Gently lilting, always tuneful



*mf* *with pedal*

*rit.*

**Impassioned**  
**To Coda**

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coming together of the score details and your own instincts to convey the impression of a spontaneous event. Handel would undoubtedly have approved!

- Chord-voicing. Aim to allow every chord (even the humblest C major triad in an accompaniment) its own individuality by choosing one note to bring out over the others. This will often be the bottom or top note, but at other times a middle note, depending on what's either side of it. The jazzier the chord, the more helpful this will be to sustain a feeling of line as you move from one chord to the next. 'Pulling in' the finger in question (i.e. sliding it toward you across the top of the key) will cause it to travel faster, and hence allow it to 'bloom' a fraction more prominently. This can really transform piano playing.

- Pedal indications, which are present from volume one, assume certain capabilities that might not yet prevail; however, judicious finger-peddalling can often alleviate the risk of unwanted mushiness, especially in the more flowing examples. Organists don't have a sustain pedal, but by using finger-substitutions and listening carefully they can convey a convincing legato. Occasionally the marking 'with pedal' is all that is given (and rather more frequently, 'no pedal'), but for consistently pleasing results pedal with the ears, not the foot!

- Suggested fingerings might sometimes raise an eyebrow, but live with them for a while before dismissing them, even when taboos such as thumbs on black notes and repeated fingers are given – jazz and classical pianists routinely break with convention in order to synchronise the fingers and thumbs in chromatic or unison passagework (which aids memorising, too), or perhaps as a pragmatic solution to larger hand-position shifts. Ultimately, if it works, it works. But make sure your fingerings are viable when playing up to the speed you eventually hope to go – remember that running is not fast walking, so take account

of a moving wrist or arm.

- The titles of the pieces tend to be colourful and evocative, frequently flirting with the abstruse and occasionally bordering on the downright preposterous (frankly, anything to avoid the starchy yet shockingly ubiquitous 'Prelude in F' syndrome). These are intended to stimulate the imagination and encourage discussion of musical character. Incidentally, all place names – Ventongimps, Trencrom, Goonhilly, Godrevy etc. (Cornwall featuring heavily, I now realise) – really exist, and I must acknowledge Gillian Poznansky for devising a good number of the more imaginative titles, not to mention the title for the overall series.

- Roll up your sleeves and have fun with the music. And if you happen to belong to the ever-expanding swathe of adult pianists returning to playing after decades of involuntary hibernation, remember that a grade three piece played with rhythmic vitality, shape and sensitivity will be so much more impressive at your next dinner party than a grade five piece fumbled-over with fifteen tempo changes, four catastrophic breakdowns and vehement apologies for wrong notes...

- ...which leads me to a final (and general) thought regarding the grading of pieces. Teachers sometimes observe that a piece seems rather 'easy' for grade 4, or too 'hard' for grade 6 etc., and this might seem to be borne out by the fact that examination boards can craftily shift their assessment of a piece's difficulty level. Perhaps it would be more constructive to remember that it is the playing that is of a certain standard, not the piece – for it is perfectly possible to hear a diploma standard performance of a grade 2 piece and (thankfully more occasionally) a grade 2 standard performance of a diploma piece.

Mark Tanner

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37

*f sub.* *f*

41

*cresc.* *ff*

45

49

*dim.* *mf*

53

*mp* *no rit.* *p*

8<sup>vb</sup>

17

*cresc.* *ff* *mf*

21

*mf*

25

*f* *p*

29

*f*

33

*mf*

# FIBROPTIC HORIZON

Mark Tanner

♩ = 90 Always on the move, but never hurried

37

*mf* dry, but full-toned

41

*f*  
Ped.

45

*mp* *f*  
Ped.

49

*mp* *f*  
Ped.

with dabs of pedal, but hold chord in hand

# ALL IN A DAY'S WORK

Mark Tanner

16

*f*

19

*mp* *f*

(pedal as before)

21

*f*

23

*f* *ff*

25

*mf* (and dry again)

♩ = 126 To be taken at a comfortable stride

*mp* *mf*

pedal very lightly

5

*f*

9

*f*

13

*f sub.* *p*

37 L.H. **Broader**

*f* *ff*

42 **D.C. al Coda**

*molto rall.*

**Coda**

46 *f* *sub. p*

*8va*

*Ped.*

49 *f* *sf* *ff*

*8va*

*Ped.*

28

31

34 *f* *mp*

*Ped.*

36

38 *f* *mp*

*8va*

40 *f* *8va*

42

44 *mp*  
*pedal as before*

46 *f* *dim.* *8va*

48 *rall.* *mp* *p*  $\oplus$

To Coda  $\oplus$

17 *f* *Ped.*

21

25 *(no pedal)*

29 *a tempo* *rall.* *mp* *Ped.*

33 *R.H.* *L.H.* *Ped.*



# GILY'S WALTZ

Mark Tanner

♩ = 66 **Bright-eyed and bushy-tailed**

Musical score for Gily's Waltz, measures 1-4. Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time. Dynamics: *ff*, *mf*. Pedal markings are present.

Musical score for Gily's Waltz, measures 5-8. Treble clef, key signature of three sharps. Dynamics: *f*, *mf*. Pedal marking: (no pedal).

Musical score for Gily's Waltz, measures 9-12. Treble clef, key signature of three sharps. Dynamics: *f*.

Musical score for Gily's Waltz, measures 13-16. Treble clef, key signature of three sharps. Dynamics: *f*, *sub. p*.

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# INCOGNITO

Mark Tanner

♩ = 160 **With plenty of charisma and rhythmic bite**

Musical score for Incognito, measures 1-4. Bass clef, key signature of two sharps (F#, C#), 4/4 time. Dynamics: *mf*. Pedal marking: *p* use pedal only to join up L.H. chords.

Musical score for Incognito, measures 5-8. Bass clef, key signature of two sharps. Dynamics: *mf*.

Musical score for Incognito, measures 9-12. Bass clef, key signature of two sharps. Dynamics: *f*, *fff*.

Musical score for Incognito, measures 13-16. Treble clef, key signature of two sharps. Dynamics: *sub. p*, *ff*.

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17

sub. *p* *ff* sub. *p* *sff*

8<sup>vb</sup> (h)

21

*p* *pp* *pp* *ff*

8<sup>vb</sup>

24

*sfff* sub. *p*

(8)

28

*p*

(8)

33

*p* *pp*

(8)

43

*pp* *ff*

46

*pp* *ppp* *ff*

8<sup>va</sup>

L.H. under

50

*p* *ff* with extra zeal

8<sup>va</sup>

53

*sfff*

Ped.

(8)

56

*molto dim.* no rit. (sec) *pp*

(and no pedal)

28 *p* *ff* *frenzied* *8va*

31 *ff* *mf* *f*

34 *p* *molto cresc.* *Ped.* *8vb*

37 *ff* *p* *(no pedal)*

40 *molto cresc.* *ff* *(white notes) gliss.* *(black notes) gliss.* *8va* *Ped.*

37 *1.* *mf* *f*

41 *2.* *mf* *f*

45 *sub. p* *ff*

49 *sub. p* *sff* *ff*

52

55

*p* (R.H over)

58

61

64

*f*

67

no rit. *sub. p*

13

16

19

22

25

*ff* *p* *ff*

L.H. under

# SPIDER SLEEPS, SPIDER WAKES...

Mark Tanner

♩ = 170 In the manner of a miscreant arachnoid

First system of musical notation for 'SPIDER SLEEPS, SPIDER WAKES...'. It consists of a grand staff with treble and bass clefs. The music is in 4/4 time. The first measure is marked *pp* and the second measure is marked *ff*. There are several rests in the treble clef. Pedal markings are present in the bass clef.

pedal only where marked

Second system of musical notation. It begins with a measure marked *pp* and an *8va-7* marking. The second measure is marked *ff* and the third measure is marked *pp*. The music continues with rests and notes in both staves.

Third system of musical notation, starting at measure 7. It features a series of triplets in both the treble and bass clefs. The treble clef has a '4 3' marking above the first triplet.

Fourth system of musical notation, starting at measure 10. It continues with triplets in both staves. The treble clef has a '5 3' marking above the first triplet.

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# RING-TONE RHAPSODY

Mark Tanner

♩ = 160 Impassioned

First system of musical notation for 'RING-TONE RHAPSODY'. It is in 3/4 time. The first measure is marked *ff*. The music features a series of triplets in the treble clef, with a '15<sup>ma</sup>' marking above the first triplet. Pedal markings are present in the bass clef.

Second system of musical notation, starting at measure 5. It continues with triplets in the treble clef. The music is marked *molto allarg.* in the second measure.

Third system of musical notation, starting at measure 9. It features a series of chords in the treble clef and bass clef. The music is marked *fff*. Pedal markings are present in the bass clef.

Fourth system of musical notation, starting at measure 13. It features a series of chords in the treble clef and bass clef. The music is marked *Freely*. The first measure is marked *sff*, the second *mf*, the third *ff*, and the fourth *p*. Pedal markings are present in the bass clef.

Ped.

17 *f* *f*

1 1

♩ = 120 **Ring Tone One** (*cautiously at first*)

21 *mf*

Ped.

28 *mf*

8<sup>va</sup>

**Ring Tone Two**

33 2 1 1 2 4 *f*

Ped.

**Ring Tone Three**

38 1 5 2 3 3 3 3 *p*

Ped.

**Tempo Primo**

22 *p* *f* *ff*

8<sup>va</sup>

**A very timid pitter-patter**

26 *pp* *ff*

30 *ppp una corda* *tre corde* *p*

8<sup>va</sup>

**Lugubrious, like pendulous drips of acid rain...**

35 *p* *ff* *p*

8<sup>va</sup>

(laissez vibrer)

37 *ppp una corda* *tre corde* *ff*

Ped.

22

8<sup>va</sup>

12 (b) 4 L.H. 1 (b) *sim.*

R.H.

**ff**

13

8<sup>va</sup>

*mf (laissez vibrer)*

14

8<sup>va</sup>

*p*

*pp*

16

15<sup>ma</sup>

*freely*

**ff**

*p*

**ff**

20

8<sup>va</sup>

*Somewhat slower and jagged*

*p*

**f (p 2nd time) (laissez vibrer)**

41

*mf*

45

*Freely*

*allarg.*

**f**

*mp*

**f**

*p*

*Ped.*

49

**Ring Tone Four**

*rall.*

*pp cheeky*

**f**

54

*p*

**f**

*p*

**f**

57

**ff**

*p*

**f**

*p*

*pp*

**f**

*Ped.*

# Ring Tone Five

61 (tr) // *quite manic, but even*

64 *ff accel.*

66 *ff p ff p rall. ff sfp*

69 (tr) *more confidently* *ff mf*

73 *mf*

Detailed description: This page contains the first system of music for 'Ring Tone Five'. It features a piano accompaniment with a treble and bass clef. The music starts at measure 61 with a trill and a repeat sign. The tempo and mood are described as 'quite manic, but even'. Measure 64 begins with a fortissimo (ff) dynamic and an acceleration (accel.) instruction. Measure 66 shows dynamic fluctuations between ff and p, with a rallentando (rall.) section. Measure 69 includes another trill and the instruction 'more confidently'. Measure 73 continues with a mezzo-forte (mf) dynamic.

# ACID RAIN

Mark Tanner

*♩ = 120 Slick and acidic*

*f p*

*p*

*freely*

*p ff laissez vibrer*

*p* *ff pp*

Detailed description: This page contains the second system of music for 'ACID RAIN'. It is in 4/4 time with a tempo of 120 beats per minute, described as 'Slick and acidic'. The score is for piano and includes specific hand assignments (L.H. and R.H.) and fingering (3, 2, 1, 1, 2, 3, 5). Dynamics range from fortissimo (f) to pianissimo (pp). The piece features several triplets and a 15-measure phrase marked 'freely'. The score concludes with a fortissimo (ff) section followed by a pianissimo (pp) section with the instruction 'laissez vibrer'.



42

44

8<sup>va</sup> 15<sup>ma</sup>

46

long pause

54

(same tempo)

57

impetuous, but even

(no pedal, and no rit.)

77

8<sup>pb</sup>

81

86

90

8<sup>va</sup>

95

gliss.

# THE LIFE-CYCLE OF THE TANNER BEETLE

### Composer's Note

As unlikely as it may seem, the Tanner Beetle can be found in British gardens, albeit uncommonly. Its life-cycle conforms to that of other beetle species: egg, larva, pupa, adult...

Mark Tanner

♩ = 90 **Lugubrious, as if in suspended animation**

Musical score for measures 1-8. The piece is in 4/4 time with a tempo of 90. The mood is 'Lugubrious, as if in suspended animation'. The score features a series of chords in the right hand and a bass line in the left hand. Dynamics include *mf*, *pp*, *p*, and *mf*. A 'Ped.' (pedal) marking is present at the end of the system.

♩ = 140 **Swinging and impish**

Musical score for measures 9-12. The tempo is 140. The mood is 'Swinging and impish'. The score features a more rhythmic bass line with triplets and a right hand with chords and some melodic movement. Dynamics include *mp*, *molto cresc.*, *sff*, and *mf*. A 'Ped.' marking is present at the end of the system.

Musical score for measures 13-16. The score continues with a rhythmic bass line and chords in the right hand. Dynamics include *mf* and *sff*.

Musical score for measures 17-20. The score features a *f* dynamic and 'L.H.' (Left Hand) markings. A '(no pedal)' instruction is given for the right hand. Dynamics include *f* and *mf*.

Musical score for measures 21-25. The score features a *p* dynamic and a 'Ped.' marking. Dynamics include *p* and *mf*.

Musical score for measures 26-28. The score features triplets and a *mf* dynamic. Dynamics include *mf* and *f*.

Musical score for measures 29-31. The score features a *f* dynamic and a 'Ped.' marking. Dynamics include *mf* and *f*.

Musical score for measures 32-34. The score features a *ff* dynamic and a 'Ped.' marking. Dynamics include *ff*.

Musical score for measures 35-38. The score features a *mf* dynamic and a 'Ped.' marking. Dynamics include *mf* and *ff*.

Musical score for measures 39-42. The score features a *ff* dynamic and a 'Ped.' marking. Dynamics include *ff*.