

Moderato ♩ = 92

Suggestion: Play without suggested dynamics first and only play with dynamics when tone and notes are secure.

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2. Compound Grass Jelly (Black)

Suggestion: Play without suggested dynamics first and only play with dynamics when tone and notes are secure. Realise how the note values are the same as the previous exercise but metrical emphasis have been changed from 3 to 2 beats in a bar.

9 Realise how the note values are the same as the previous exercise but metrical emphasis have been changed from 3 to 2 beats in a bar.

The musical score for measures 9-14 is arranged in a system of 15 staves. The instruments and their parts are as follows:

- Fl.** (Flute): Treble clef, 6/8 time. Notes: G4 (f), A4 (mf), B4 (mp), C5 (mf), D5 (f).
- Ob.** (Oboe): Treble clef, 6/8 time. Notes: G4 (f), A4 (mf), B4 (mp), C5 (mf), D5 (f).
- Bsn.** (Bassoon): Bass clef, 6/8 time. Notes: G3 (f), A3 (mf), B3 (mp), C4 (mf), D4 (f).
- Cl.** (Clarinet): Treble clef, 6/8 time. Notes: G4 (f), A4 (mf), B4 (mp), C5 (mf), D5 (f).
- Alto Sax.** (Alto Saxophone): Treble clef, 6/8 time. Notes: G4 (f), A4 (mf), B4 (mp), C5 (mf), D5 (f).
- Ten. Sax.** (Tenor Saxophone): Bass clef, 6/8 time. Notes: G3 (f), A3 (mf), B3 (mp), C4 (mf), D4 (f).
- Tpt.** (Trumpet): Treble clef, 6/8 time. Notes: G4 (f), A4 (mf), B4 (mp), C5 (mf), D5 (f).
- Hn.** (Horn): Treble clef, 6/8 time. Notes: G4 (f), A4 (mf), B4 (mp), C5 (mf), D5 (f).
- Tbn.** (Trombone): Bass clef, 6/8 time. Notes: G3 (f), A3 (mf), B3 (mp), C4 (mf), D4 (f).
- Euph.** (Euphonium): Bass clef, 6/8 time. Notes: G3 (f), A3 (mf), B3 (mp), C4 (mf), D4 (f).
- Tba.** (Tuba): Bass clef, 6/8 time. Notes: G3 (f), A3 (mf), B3 (mp), C4 (mf), D4 (f).
- Db.** (Double Bass): Bass clef, 6/8 time. Notes: G3 (f), A3 (mf), B3 (mp), C4 (mf), D4 (f).
- Milt.** (Military Drum): Treble clef, 6/8 time. Notes: G4 (f), A4 (mf), B4 (mp), C5 (mf), D5 (f).
- Perc.** (Percussion): Treble clef, 6/8 time. Notes: G4 (f), A4 (mf), B4 (mp), C5 (mf), D5 (f).
- Cym.** (Cymbals): Treble clef, 6/8 time. Notes: G4 (f), A4 (mf), B4 (mp), C5 (mf), D5 (f).

The score is in 6/8 time and features a rhythmic pattern of eighth and sixteenth notes. The dynamics are marked as *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). The key signature is one flat (Bb).

3. "Michael Jackson" (Black or White)

Note: The quaver value remains the same throughout, regardless of changing time signatures.

17

Fl. *f* *mf* *mp* *p* *mp* *mf* *f*

Ob. *f* *mf* *mp* *p* *mp* *mf* *f*

Bsn. *f* *mf* *mp* *p* *mp* *mf* *f*

Cl. *f* *mf* *mp* *p* *mp* *mf* *f*

Alto Sax. *f* *mf* *mp* *p* *mp* *mf* *f*

Ten. Sax. *f* *mf* *mp* *p* *mp* *mf* *f*

Tpt. *f* *mf* *mp* *p* *mp* *mf* *f*

Hn. *f* *mf* *mp* *p* *mp* *mf* *f*

Tbn. *f* *mf* *mp* *p* *mp* *mf* *f*

Euph. *f* *mf* *mp* *p* *mp* *mf* *f*

Tba. *f* *mf* *mp* *p* *mp* *mf* *f*

Db. *f* *mf* *mp* *p* *mp* *mf* *f*

Milt. *f* *mf* *mp* *p* *mp* *mf* *f*

Perc. *f* *mf* *mp* *p* *mp* *mf* *f*

Cym. *f* *mf* *mp* *p* *mp* *mf* *f*

4. Accent-minded

Articulation Focus: Accent & Staccato

Suggestion:

Effectiveness on an articulation is often dependent on what comes before and after the targeted note.

Accent does not always necessarily means you play the note with force/emphasis but could also be achieved effectively when you play the note before/after lighter.

25

The musical score is written for a full orchestra and includes parts for the following instruments: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba (Tba.), Double Bass (Db.), Mallets (Mllt.), Percussion (Perc.), and Cymbals (Cym.). The music is in 8/8 time and features a series of rhythmic patterns with accents and staccato markings. Dynamics range from *mf* (mezzo-forte) to *f* (forte) and *mp* (mezzo-piano). The score is divided into measures, with a measure number '25' indicated at the beginning of the first staff.

33

Fl.

Ob.

Bsn.

Cl.

Alto Sax.

Ten. Sax.

Tpt.

Hn.

Tbn.

Euph.

Tba.

Db.

Milt.

Perc.

Cym.

vv n ✓ n vv n ✓ n n v n v n

5. Three Is To Two

41

Fl.

Ob.

Bsn.

Cl.

Alto Sax.

Ten. Sax.

Tpt.

Hn.

Tbn.

Euph.

Tba.

Db.

Milt.

Perc.

Cym.

Detailed description: This is a page of a musical score for a piece titled '5. Three Is To Two'. The score is for a full orchestra and percussion. It begins at measure 41. The woodwind section (Flute, Oboe, Bassoon, Clarinet, Alto Saxophone, Tenor Saxophone) and brass section (Trumpet, Horn, Trombone, Euphonium, Tuba) play a melodic line with eighth and quarter notes, often beamed together. The strings (not explicitly labeled but present in the lower staves) provide a steady accompaniment. The percussion section, including a snare drum (Perc.) and cymbals (Cym.), plays a rhythmic pattern of eighth and quarter notes. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The score is written for a full orchestra, with each instrument having its own staff. The percussion section is at the bottom, with a snare drum and cymbals. The woodwind and brass sections are in the middle, and the strings are at the bottom. The score is for a piece titled '5. Three Is To Two'. The page number is 6, and it is Lesson 17. The title 'Just Play!' is at the top. The score begins at measure 41. The instruments listed are Flute, Oboe, Bassoon, Clarinet, Alto Saxophone, Tenor Saxophone, Trumpet, Horn, Trombone, Euphonium, Tuba, Double Bass, and Percussion. The percussion section includes a snare drum and cymbals. The score is written for a full orchestra, with each instrument having its own staff. The woodwind and brass sections play a melodic line, while the strings and percussion provide a steady accompaniment. The key signature has two flats, and the time signature is 6/8.

6. Is Your Sixth Sense Right?

Allegro $\text{♩} = 118$

[illegible]

Double Bass

Lesson 17

7. Fun-sized March
Concluding Work

Benjamin Yeo

March Tempo ♩ = 118

Handwritten annotations: a bracket above the first measure, a checkmark above the second measure, and a box containing the number 5 above the fifth measure.

Handwritten annotation: a checkmark above the second measure.

Handwritten annotation: a box containing the number 5 above the fifth measure.

Dynamic markings: *f* (forte) under the first measure, *mp* (mezzo-piano) under the fifth measure.

Measure numbers: 2, 5.

8

Measure numbers: 8, 9, 10, 11, 12.

13

Measure numbers: 13, 14, 15, 16, 17, 18, 19.

20

Handwritten annotations: a bracket above the first measure, a checkmark above the second measure, and a box containing the number 21 above the third measure.

Handwritten annotations: a checkmark above the second measure, and a box containing the number 21 above the third measure.

Dynamic markings: *mf* (mezzo-forte) under the first measure, *mp* (mezzo-piano) under the fifth measure.

Measure numbers: 20, 21, 22, 23, 24, 25, 26.

27

Handwritten annotations: a bracket above the first measure, a checkmark above the second measure, and a box containing the number 29 above the third measure.

Handwritten annotations: a bracket above the first measure, a checkmark above the second measure, and a box containing the number 29 above the third measure.

Dynamic markings: *mf* (mezzo-forte) under the first measure, *f* (forte) under the fifth measure.

Measure numbers: 27, 28, 29, 30, 31.