

JUST PLAY

Additional Notes for Lessons 9 to 16

Note: 'Student Tip' denotes a piece of text to be inserted into the individual part scores while 'Teacher Tip' refers to text for insertion into the conductor's score.

*Another Note: As discussed with the rest of the team, there will now be **13 part scores**: Flute, Oboe, Bassoon, Clarinet in Bb, Alto Saxophone, Tenor Saxophone, French Horn in F, Trumpet in Bb, Trombone, Euphonium, Tuba, Double Bass and Percussion (which will encompass both mallet and unpitched percussion).*

Lesson 9

1. Sunny Day

- Insert following texts:

- *Teacher Tip*: For this lesson, percussionists are encouraged to attempt the 'stick drop' technique on all crotchets – this will allow the student to begin working towards attempting a roll. These crotchets have been marked with a 'z' across the stem.
- *Student Tip*: (Percussion only) Do you see a 'z' across the stem of some crotchet notes? Try out the 'stick drop' technique on all these notes – ask your instructor to show you or refer to the video demonstration for the final exercise of this lesson to learn how.

2. Busy, Crawling Ants

- N.A.

3. Slithering Snake

- Insert following text:

- *Teacher Tip*: The tempo indication 'Andante' appears for the first time here.
- *Student Tip*: The new tempo indication 'Andante' appears here, and it refers to a leisurely walking pace. However, everyone's walking pace is different, so be sure to always check the metronome marking!

4. Tu-Du or not Tu-Du

- Insert following text:

- *Student Tip*: Be careful – every bar has a different type of articulation. Don't assume that they are the same!

5. Tu-Du or not Tu-Du (Part 2)

- N.A.

6. On the See-Saw

- N.A.

7. Stargazing

- N.A.

Lesson 10

1. Stay Sharp, Be Natural

- Insert fingering/slide/fingerboard (for Double Bass) diagrams for the following new pitches into the individual part scores:

- Flute/Oboe: E5
- Clarinet: F#3
- Bassoon: E3
- Alto Sax: C#5
- Tenor Sax: F#5
- Trumpet: F#4
- Horn: B4
- Trombone/Euphonium/Double Bass: E3
- Tuba: E2
- Mallets: E

2. Old Changi Hospital

- Insert fingering/slide/fingerboard (for Double Bass) diagrams for the following new pitches into the individual part scores:

- Flute/Oboe: F#4
- Clarinet: G#3
- Bassoon: F#3
- Alto Sax: D#5
- Tenor Sax: G#4
- Trumpet: G#4
- Horn: C#4
- Trombone/Euphonium/Double Bass: F#3
- Tuba: F#2
- Mallets: F#

- Insert following text:

- *Teacher Tip:* The dynamics mf and mp appear for the first time here. Percussionists are also now encouraged to turn their 'drop stick' technique into a 'buzz roll' for all crotchets. This will no longer be indicated with a 'z' on the stem of the affected note.
- *Student Tip:* The dynamics mf and mp appear for the first time here. In order of loudness: p < mp < mf < f!
- *Student Tip:* (Percussion only) Now try bouncing your 'drop stick' crotchets in a more controlled manner – this is known as a 'buzz roll'. You won't see 'z's on the crotchets anymore, but keep trying to perfect your buzz rolls every time you see a crotchet!

3. Tiptoeing at Midnight

- Insert following text:

- *Teacher Tip:* Ensure differences in dynamics between 'p', 'mp' and 'mf'.
- *Student Tip:* Make sure your audience (or in this case, your instructor and yourself) can hear the difference between the different dynamics!

4. Lalang Field

- N.A.

5. Hopping Around

- Insert following text:

- *Student Tip:* Don't tongue or bow too harshly, and respect all the quaver rests in between notes!
- *Teacher Tip:* Ensure quavers are not held beyond their intended length.

6. Grandma's Armchair

- N.A.

7. Butterfly Garden

- Insert following text:

- *Student Tip:* There's many dynamic changes here – try to get all of them right!

Lesson 11

1. Staccato

- Insert diagram of two crotchets; one with a staccato above (stem down) and one with a staccato below (stem up)

-Insert following text:

- *Teacher Tip:* The staccato articulation appears here for the first time.
- *Student Tip:* When you see a staccato above or below a note, you have to play it lightly and detached. Not all notes in this exercise have staccatos, so BEWARE!

2. Staccato and Slurs

- N.A.

3. Fifty Percent More

- Insert diagram of dotted crotchet and show that it is equivalent to one crotchet + one quaver or three quavers.

- Insert following text:

- *Teacher Tip:* Dotted rhythms appear for the first time here. The first of these to be introduced is the dotted crotchet.
- *Student Tip:* A dot on the right side of a note isn't a staccato – it extends the note value by...that's right, fifty percent more! The dotted crotchet here lasts as long as three quavers, or a crotchet and a quaver.

4. Let's Add Notes

- Insert following text:

- *Student Tip:* Now time to make things more challenging...can you handle both dotted crotchets AND ties in the same exercise?

5. Same Same but Different

- N.A.

6. Taking Turns

- Insert following text:

- *Student Tip*: Be very careful – watch out where the dots are!

7. A Toe is Stuck

- N.A.

Lesson 12

1. New Note Time

- Insert fingering/slide/fingerboard (for Double Bass) diagrams for the following new pitches into the individual part scores:

- Flute/Oboe: Db5
- Clarinet: Eb4
- Bassoon: Db3
- Alto Sax: Bb4
- Tenor Sax: Eb5
- Trumpet: Eb4
- Horn: Ab4
- Trombone/Euphonium/Double Bass: Db3
- Tuba: Db2
- Mallets: Db

-Insert following text:

- *Teacher Tip*: The concept of enharmonics are introduced here. Percussionists are also encouraged to attempt the 'stick drop technique' on quaver notes.
- *Student Tip*: Are the pitches in the first and last 3 bars the same? Yes they are! Some notes can have more than one name. When this happens, they are called *enharmonic equivalents* of each other.
- *Student Tip* (Percussion only): Now try the 'stick drop' technique on all the quavers in this Lesson!

2. Flow 2

- *Student Tip*: Did you know that accidentals (flats, sharps and naturals) only last until the end of the bar they're in?

3. Turn the Volume Knob

- Insert following text:

- *Teacher Tip*: The crescendo and decrescendo hairpins appear for the first time in this exercise.

- *Student Tip:* See those ‘hairpins’ between dynamic indications? They tell you to grow louder and softer! Control your air (print this for winds)/bow (print this for double bass)/stick (print this for percussion and mallets) well to *crescendo* (grow louder) and *decrescendo* (get softer) in a smooth and gradual manner.

4. Flow 4

- Insert following text:
- N.A.

5. Lonely Quavers

- Insert following text:
- *Teacher Tip:* Ensure that students do not ‘pant’ or breathe excessively at every quaver rest they come across.

6. Let’s Go Fast

- Insert following text:
- *Teacher Tip:* The metronome marking of crotchet (print crotchet note) = 144 appears for the first time here. It is marked in English here but in Italian (Vivo) in the next exercise.

7. Flow 6

- N.A.

Lesson 13

1. Some New Notes

- Insert fingering/slide/fingerboard (for Double Bass) diagrams for the following new pitches into the individual part scores:

- Flute/Oboe: E4, Eb4
- Clarinet: F#3, F3
- Bassoon: A2
- Alto Sax: F#4
- Tenor Sax: F#4, F4
- Trumpet: B3
- Horn: N.A.
- Trombone/Euphonium/Double Bass: A2
- Tuba: A1
- Mallets: N.A.

-Insert following text:

- *Teacher Tip:* Percussionists are now introduced to the bass drum (on top of the snare drum). If it is not available, use a drum that is lower in pitch than the snare drum. Try to have the students rotate amongst the instruments across different exercises.
- *Student Tip (Percussion only):* We split into different parts for the first time. It is important that your section rotate amongst the bass drum, snare drum and mallet parts across different exercises.

2. Tongue Positioning 1

-Insert following text:

- *Teacher Tip:* Lip slurs are introduced for brasses for the first time. Ensure that woodwinds and double basses play their lines smoothly. Also ask percussionists on the snare drum to attempt 'buzz strokes' on their quavers for the remainder of this Lesson; as with the previous two lessons, there will be no special notation for this.
- *Student Tip (Brass only):* Focus on adjusting your tongue positions while attempting these lip slurs! Your fingering should also not change within a single slur.
- *Student Tip (Percussion only):* Now 'upgrade' your 'stick drop' quavers into 'buzz stroke' quavers!

3. Tongue Positioning 2

- Insert following text:

- *Student Tip (Woodwind and Double Bass only):* Not everything is slurred – watch out!
- *Student Tip (Brass only):* Not everything is slurred – watch out! Change your tongue positions even when there are no slurs.

4. Let's Eat Two Two Kueh

- Insert following text:

- *Teacher Tip:* This exercise introduces the time signature 2/2 by means of having to play every set of two bars twice in a row (for non-percussionists). Conduct in a manner that reflects the change in 'feel' while insisting on the same underlying pulse.
- *Student Tip:* If 4/4 means '4 crotchet beats in a bar', what does 2/2 mean? Do 4/4 and 2/2 mean the same thing? Watch out for the tempo change as well...do you notice a relationship between the fast and the slow tempi (*tempi* = plural of *tempo*) in this exercise?

5. New Flavour of Two Two Kueh

- Insert following text:

- *Student Tip:* If you haven't figured it out, the title is a reference to *Tutu Kueh* (also known as *Kueh Tutu*), a small steamed cake made of finely pounded rice flour, typically with ground peanuts or grated coconut filling. *Tutu Kueh* is said to have originated from the Malay *Putu Piring*, and both versions can be easily found in Singapore, Malaysia and Southern Thailand. Feeling hungry yet?

6. Scales and Leaps

- N.A.

7. Procession of the Two Two Kuehs

- N.A.

Lesson 14

1. A-Flat Away

- Insert fingering/slide/fingerboard (for Double Bass) diagrams for the following new pitches into the individual part scores:

- Flute/Oboe: Ab4
- Clarinet: Bb4
- Bassoon: Ab3
- Alto Sax: F5
- Tenor Sax: Bb4
- Trumpet: Bb4
- Horn: Eb4
- Trombone/Euphonium/Double Bass: Ab3
- Tuba: Ab2
- Mallets: Ab

-Insert following text:

- *Teacher Tip:* Try having the band play without dynamics first, adding them in only when tone and notes are secure.

2. So Near Yet So Far

- Insert fingering/slide/fingerboard (for Double Bass) diagrams for the following new pitches into the individual part scores:

- Flute/Oboe: F#5
- Clarinet: Bb3
- Bassoon: Ab2
- Alto Sax: F4
- Tenor Sax: N.A.
- Trumpet: Bb3
- Horn: N.A.
- Trombone/Euphonium/Double Bass: Ab2
- Tuba: Ab1
- Mallets: N.A.

- Insert diagram of lone and set of four semiquavers in the percussion part only

- Insert following text:

- *Teacher Tip:* Semiquavers appear for the first time in the snare drum part; the rest of the band will only encounter semiquavers in Lesson 18.

3. A-flat but Not So Far Away

- N.A.

4. Chaaan Mali Chaaan

- Insert following text:

- *Teacher Tip:* Tenuto articulation appears here for the first time. Students will need to understand that tenuto goes beyond just playing the full value of the note. The focus

will have to be on the stressed nature of the tenuto-note, relative to the notes before and after. The repeat sign also appears here for the first time.

5. Slurring on a Cradle

- Insert following text:

- *Student Tip:* Don't break the slur in the final four bars!

6. Cutting the Time

- Insert following text:

- *Student Tip:* 'Cut-Time' is just a different way of writing the 2/2 time signature; they mean the same thing: two minim beats in every bar.

7. Two Be or Not Two Bb? (Print the 'flat' in Bb in music font)

- Insert following text:

- *Teacher Tip:* This is the first exercise that is 32 bars long. Encourage students to pace themselves through the exercise.
- *Student Tip:* What a long exercise – all 32 bars of it! Pace yourself so that you don't tire out too quickly.

Lesson 15

1. Hello-wind!

- Insert fingering/slide/fingerboard (for Double Bass) diagrams for the following new pitches into the individual part scores:

- Flute/Oboe: A5
- Clarinet: B4
- Bassoon: C4
- Alto Sax: A5
- Tenor Sax: G#5
- Trumpet: D5
- Horn: C#5
- Trombone/Euphonium/Double Bass: C4
- Tuba: C3
- Mallets: N.A.

-Insert following text:

- *Teacher Tip:* Once again, try having the band play without dynamics first, adding them in only when tone and notes are secure.

2. A New Resolution

- Insert fingering/slide/fingerboard (for Double Bass) diagrams for the following new pitches into the individual part scores:

- Flute/Oboe: Bb5
- Clarinet: C5

- Bassoon: N.A.
- Alto Sax: N.A.
- Tenor Sax: A5
- Trumpet: N.A.
- Horn: D5
- Trombone/Euphonium/Double Bass: N.A.
- Tuba: N.A.
- Mallets: N.A.

- Insert following text:

- *Teacher Tip*: Clarinets cross upwards past the 'break' for the first time here.
- *Student Tip*: Always check the key signature before playing.

3. Keeping Warm

- N.A.

4. Melody in B-flat

- Insert following text:

- *Student Tip*: Notes that are marked *staccato* should be played as light and detached from the note before and after.

5. Don't 'Break' Your Lips (Part 1)

- Insert following text:

- *Teacher Tip*: The main focus on this exercise should be to get the clarinets to cross the break as smoothly as possible, and explain to the band that clarinets are the only wind instruments in the band that overblow at the 12th, and not at the octave.
- *Student Tip (Clarinet only)*: Crossing the 'break' – press the octave key by swiveling your left thumb to reach the higher note. Keep the airflow going!

6. Jasmine Tea Leaves

- Insert following text:

- *Student Tip*: Always check the time signature *and* key signature before playing.

7. Jazzmine Flow-er

- Insert following text:

- *Teacher Tip*: Auxiliary percussion appears intermittently from this exercise onwards. They remain optional but highly encouraged
- *Student Tip (Percussion Only)*: You may get to play auxiliary percussion from this exercise onwards! Take turns with your fellow section mates to try these instruments out.

Lesson 16

1. B-Flat to Natural

- Insert fingering/slide/fingerboard (for Double Bass) diagrams for the following new pitches into the individual part scores:

- Flute/Oboe: B4
- Clarinet: C#4
- Bassoon: B2
- Alto Sax: G#4
- Tenor Sax: C#5
- Trumpet: C#4
- Horn: F#4
- Trombone/Euphonium/Double Bass: B2
- Tuba: B1
- Mallets: B

2. B-Flat to Natural Again

- Insert fingering/slide/fingerboard (for Double Bass) diagrams for the following new pitches into the individual part scores:

- Flute/Oboe: N.A.
- Clarinet: C#5
- Bassoon: B3
- Alto Sax: G#5
- Tenor Sax: N.A.
- Trumpet: C#5
- Horn: N.A.
- Trombone/Euphonium/Double Bass: B3
- Tuba: B2
- Mallets: N.A.

3. A Note to a Brighter Day

- N.A.

4. CABBAGE Is For Me

- Insert following text:

- *Teacher Tip:* Have a discussion with students on the difference between the length and feel of a crotchet with a staccato indication as compared to a quaver.

5. Don't 'Break' Your Lips (Part 2)

- Insert following text:

- *Student Tip (Clarinets only):* Once again, keep the air going as you travel above and below the break!

6. Syncopation Fun!

- N.A.

7. My Minor Adventure

- Insert following text:

- *Teacher Tip:* Try to get students to feel the difference in mood in this minor-key exercise.