

JUST PLAY

Additional Notes for Lessons 17 to 24

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 17

1. Simple Soya Bean (White)

- N.A.

2. Compound Grass Jelly (Black)

- Insert following text:
 - *Teacher Tip:* As you would have realised, exercises 1 and 2 are the same, but grouped differently due to the time signature. Teach the concept of 6/8 here and how it is similar to 3/4, but that they are grouped and felt differently.
 - *Student Tip:* Do you realise that exercises 1 and 2 are similar? With the exception of percussion, they both sound the same. However exercise 1 is in 'simple triple' time (3/4) while exercise 2 is in compound duple (6/8). So although there are still 6 quavers in a bar, they are grouped differently – 3 groups of 2 quavers in 3/4 and 2 groups of 3 quavers in 6/8. They feel different too, and the percussion section, along with your instructor, will help you to feel that difference.

3. 'Michael Jackson' (Black or White)

- Insert following text:
 - *Teacher Tip:* Try subdividing each bar into six distinct beats to help the students on their first few tries, then revert to usual 3/4 and 6/8 beating patterns when they are able to play confidently. Ensure that they notice the difference in your conducting!
 - *Student Tip:* Oh no, this looks really complicated, but is it actually? The basic pulse doesn't change, so be sure to keep all quaver beats equal regardless of grouping. Also, in Singapore, ordering a 'Michael Jackson' at coffee shops and hawker centre drink stalls gets you a soy bean drink with grass jelly within – 'black and white' in one!

4. Accent-minded

- Insert diagram of note with accent above (stem down) and below (stem up).
- Insert diagram of three tied quavers = one dotted crotchet, and another of two tied quavers = one crotchet
- Insert following text:
 - *Teacher Tip:* This is the first time the 'accent' articulation is introduced. Effective articulation depends very much on how the notes before and after the targeted note are played. For example, accents do not always mean that the student has to play with force or emphasis, but that this can be achieved through playing the notes before and after lighter. Also take note that bars 1 to 4 sound the same as bars 5 to 8, and bars 9 to 12 sound the same as bars 13 to 16.
 - *Student Tip:* What's that new thing above or below some notes here? That's an 'accent', where extra emphasis is placed on the note to make it stand out from the others, much like when you say 'the cat SAT on the mat', emphasising the word 'sat'. Effective articulation also depends on how you play the notes before and after the targeted note!

5. Three Is To Two

- Insert following text:
 - *Teacher Tip:* Have the students play this slowly first, speeding up the tempo only when they manage to get all the details correct.

6. Is Your Sixth Sense Right?

- N.A.

7. Fun-sized March

- N.A.

Lesson 18

1. Concert C-for-Clarinet

- Insert fingering/slide/fingerboard (for Double Bass) diagrams for the following new pitches into the individual part scores:
 - Clarinet: D5
- Insert following text:
 - *Teacher Tip:* 'fp' dynamic appears for the first time here. Ensure students do not attempt a crescendo right after toning down.

2. Darkstep

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

- Clarinet: Eb5

3. D-lusion

- Insert fingering/slide/fingerboard (for Double Bass) diagrams for the following new pitches into the individual part scores:
 - Clarinet: E5

4. M.A.S.T.er of the House

- Insert following text:
 - *Teacher Tip:* This exercise features all four main types of articulation – marcato, accent, staccato and tenuto. Ensure that students know the difference between these articulations and execute them correctly.

5. Don't 'Break' Your Lips III

- N.A.

6. Unison: Melody in C Minor

- Insert following text:
 - *Teacher Tip:* As everyone plays the melody in unison here, ensure that students listen to each other's phrasing, articulation and note length.
 - *Student Tip:* In this exercise, everyone plays in unison. Take extra care to listen out and play as one.

7. Dancing by the C-side

- Insert following text:
 - *Student Tip:* Always tone down when you aren't playing the main line – even if you think your line is very interesting! Listen across the rest of the band to figure out who is playing which line.

Lesson 19

1. Some New Notes

- Insert fingering/slide/fingerboard (for Double Bass) diagrams for the following new pitches into the individual part scores:
 - Flute/Oboe: N.A.
 - Clarinet: F#5, F5
 - Bassoon: G2
 - Alto Sax: E4
 - Tenor Sax: N.A.
 - Trumpet: A3
 - Horn: B3, Bb3, A3

- Trombone/Euphonium/Double Bass: G2
- Tuba: G1
- Mallets: N.A.

2. Old Friend, New Notes

- N.A.

3. More Slurs

- **Add Tempo Direction: Moderato**
- Insert following text:
 - *Teacher Tip:* Ensure that brasses do not 'cheat' on their lip slurs.

4. Slow Ride, Take It Easy

- Insert following text:
 - *Teacher Tip:* The tempo indication 'Largo' appears here for the first time. Ensure that students do not slur notes just because the music is slow.
 - *Student Tip:* 'Largo' refers to a very slow tempo, but don't slur your notes just because the music is slow!

5. Potholes on the Road (refer to replacement score)

- **Add Tempo Direction: Vivo**
- Make an indication in aux percussion parts to move over to mallet instruments for this exercise.
- Insert following text:
 - *Student Tip:* How tricky! Watch out for all those rests!

6. Canon

- **Add Tempo Direction: Andante**
- **This exercise is a pure canon. Please help to rewrite all wind and string parts as unison.**
- Insert following text:
 - *Teacher Tip:* Try splitting the band into two halves, with the second half starting to play two beats later (on the 3rd beat of bar 1), creating a canon effect. Also try getting one half to play *piano* dynamic while getting the other to play *forte* – and then swap roles!

7. The Guard of Honour (use this title please)

- N.A.

Lesson 20

1. Gee, Clarinets!

- Insert fingering/slide/fingerboard (for Double Bass) diagrams for the following new pitches into the individual part scores:
 - o Clarinet: G5

2. What Do You C?

- **Add Tempo Direction: Andante**
- **Change all pairs of semiquavers to a single quaver (except for snare drum)**

3. Very Soft, Very Loud

- Insert following text:
 - o *Teacher Tip:* This marks the first time the dynamics 'pp' and 'ff' appear. Ensure that students play both loud and soft dynamics without compromising on their tone quality.

4. Ships On The C

- **Add Tempo Direction: Happily**

5. In Sync(otation)

- **Add Tempo Direction: Not Too Fast**
- Insert following text:
 - o *Teacher Tip:* It may be useful to get students to clap or verbalise the rhythm before attempting to play it.
 - o *Student Tip:* This exercise may look tricky – but don't give up! Try clapping or verbalising the rhythm before playing through.

6. In Sync(otation) Too

- Insert diagram of 'semiquaver double stroke' for percussion only (see part for reference – it's four semiquavers with single strikethrough in each stem, with sticking recommendation 'RLRL')
- Insert following text:
 - o *Teacher Tip:* The 'semiquaver double stroke' appears here for auxiliary percussion for the first time. This introduces percussionists to one of the many ways a simple roll can be executed.
 - o *Student Tip (Percussion only):* Something new: the semiquaver double stroke! This is the first of many different ways that you can execute a simple roll on the drum. Make good use of the stick drop and buzz stroke techniques you've learnt before this!

7. Theme and Variations

- **Change All semiquaver-dotted quaver combinations to 2 quavers and keep them slurred the same way, including snare drum. Do not change sets of 4 semiquavers in snare drum.**
- **For snare drum, all semiquaver sticking should be 'RLRL' not 'RRLL'.**

Lesson 21

1. Bouncy Castle

- Insert following text:
 - o *Teacher Tip:* Ensure staccatos are not played too short.

2. Long and Short

- Insert following text:
 - o *Teacher Tip:* Ask students to listen across the band and feel how both staccato and slurred lines are moving at the same time.

3. Sunset over Macritchie Reservoir

- Insert following text:
 - o *Teacher Tip:* Instill confidence in students through your assurance even when their parts are 'exposed', like in bars 9 to 12 and 17 to 20.

4. Bouncy Castle 2

- N.A.

5. Two Nice Mice

- N.A.

6. The President Arrives

- N.A.

Lesson 22

1. Haw Par Villa

- Insert fingering/slide/fingerboard (for Double Bass) diagrams for the following new pitches into the individual part scores:
 - o Flute/Oboe: C6
- Insert following text:

- *Student Tip:* Did you know? *Haw Par Villa* is a strange and wacky outdoor museum filled with sculptures depicting numerous aspects East Asian culture – some can appear rather scary!

2. Modern Art Exhibition

- Insert fingering/slide/fingerboard (for Double Bass) diagrams for the following new pitches into the individual part scores:
 - Flute/Oboe: B5

3. Military Salute

- N.A.

4. A Flat Tyre

- Insert following text:
 - *Teacher Tip:* The key signature of A-flat major is being introduced here for the first time. Ensure students are aware of the additional flat on concert D (which does not appear in all parts in this exercise, but will appear in subsequent ones).

5. Stroll Through Jurong Lake Gardens (Part 1)

- N.A.

6. Stroll Through Jurong Lake Gardens (Part 2)

- N.A.

7. Space Battle

- Insert following text:
 - *Teacher Tip:* Introduce students to the hi-hat and its capabilities, which should be played on if available.

Lesson 23

1. Sunset on Tanjong Beach

- Insert diagram of fermata over a note.
- Insert following text:
 - *Teacher Tip:* The anacrusis (pick-up) and fermata are introduced here for the first time.
 - *Student Tip:* Notice how the first bar only has 2 beats? This is called the 'anacrusis', better known as the 'pick-up', where the music begins before the first bar. Watch your instructor carefully as they cue your band in.

There's also a 'fermata' in the final bar, where you have to hold the note for as long as your instructor likes! Hopefully they won't hold it for too long...

2. The Cockroach

- N.A.

3. Midnight Mice

- N.A.

4. Can You Tie a Tie?

- Make an indication in aux percussion parts to move over to mallet instruments for this exercise.
- Insert following text:
 - o *Teacher Tip:* All percussionists should play on mallet instruments for this exercise and the next.

5. Can You Tie More Ties?

- Make an indication in aux percussion parts to move over to mallet instruments for this exercise.

6. Cable Car Ride

- This exercise begins with an anacrusis – sorry couldn't do just a pickup while in the middle of a notation file.

Lesson 24

1. By Accident

- N.A.

2. By Accident Again

- N.A.

3. Birthday Surprise

- N.A.

4. 'Force 136' – Excerpt

- This exercise begins with an anacrusis – sorry couldn't do just a pickup while in the middle of a notation file.
- Insert following text:
 - *Teacher Tip: Force 136* is a piece composed by one of the three composers contributing to this book, Terrence Wong, which commemorates the legacy of war hero Lim Bo Seng, who was an important part of resistance against the occupying Japanese in Malaya during the Second World War.
 - *Student Tip:* (same as teacher tip)

5. Graduation Day

- This exercise begins with an anacrusis – sorry couldn't do just a pickup while in the middle of a notation file.
- Insert following text:
 - *Student Tip:* Hooray, you've made it till the end of this book! Let's play 'Graduation Day' together with your friends to commemorate your achievement. Don't forget to thank your teachers and instructors too!

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