

## NOTES FOR TEACHERS

This is a collection of short, simple pieces with a foot in several different camps - a mixture of English, Celtic, European and Balkan folk music, West Indian, medieval, and a touch of pop/rock.

### **Number of players (and instruments)**

The pieces are intended for an average New Zealand classroom or group teaching situation, which (these days) will normally have some electronic keyboards, a piano, a few other instruments, and assorted percussion (guitar parts are not included, but these could be added easily enough in a number of pieces, and the keys are generally easy for guitars).

Use any available combination of instruments, adapting the parts if necessary, e.g., feel free to combine the given parts or to split them up, to suit your own particular situation. For example, in the first piece (*Snuggery*), the two lower parts could be played by one keyboard player, or by two keyboard players, or by three different instruments (splitting up the middle voice for two separate players).

The pieces as they stand are for from 1 - 4 players, but extra parts may also be added (see "Adding new parts" below). In many of the group pieces, all of the parts together can also be performed by a single, more advanced keyboard player (this will also provide some score-reading practice).

Experiment with different keyboard (or other) tone-colours for different parts, appropriate to the style of the piece concerned.

### **Level of difficulty**

The pieces are written roughly for *first-year to third-year* performance students. The melody, or tune, is usually the most difficult part (in the last two pieces it is more the bass part). This can be played by the teacher to start with, or by a more advanced student, but the 1st to 3rd year students should eventually be able to cope with it all. The other parts are invariably easier, and can sometimes be played by complete beginners.

### **Tempo, dynamics and articulation**

Preferred tempi are shown. If fastish, they can be worked up to gradually. Certain pieces can be quite successfully performed somewhat slower (or sometimes faster!) than indicated.

For the most part, no dynamics are marked, and little articulation apart from staccati (these are definitively meant, however, so please don't change them). But do encourage students to experiment with different dynamics (e.g., in different sections, etc.), and with adding the occasional accent perhaps, or crescendo/decrescendo, or legato phrasing for certain note-groups, or more staccato notes, or (possibly) a small ritardando/accelerando, or a slight pause.

### **Adding new parts**

Students can be encouraged to try out adding parts in octaves (e.g., in bass or tune) or doubling parts (or portions of certain parts) with a second instrument or a second keyboard tone-colour.

Appropriate (i.e., suitably idiomatic) percussion parts may also be added freely - this is highly desirable in fact. Students can make up these parts themselves (building any variations or changes according to the original structure of the piece).

Feel free also to make up and add any other simple voices or parts that you (or the students) feel will fit, and will enhance the piece. (This might mean at the outset, for example, simply adding a few notes here and there, played by extra instruments, in order to make certain chords or key passages bigger or thicker.)

By these means, the students will start to get a feel for arranging. By adding a few such new parts, moreover, you may sometimes be able to make a piece last a little longer, since it may then be possible to repeat certain sections more, without them becoming too boring.

It may also be that someone might occasionally think of a whole new section that could be added to the music - if so, go for it! (but tell the audience, if any, what you have done!)

### **Performance**

Any of the pieces may be played separately. The entire set of pieces can also be performed as a whole (in the given order, please). With the inevitable gap of a few seconds between each piece, this will take about 17 minutes.

Good luck. And above all, *listen!*

Jenny McLeod

# Plump Jam

① ♩ = 132

Musical notation for measures 1-6. The score is in 2/4 time. Measure 1 is a whole rest in the treble clef. Measures 2-6 contain a melody in the treble clef and a bass line in the bass clef. The melody consists of eighth and quarter notes, while the bass line features a mix of quarter and eighth notes.

⑦

Musical notation for measures 7-12. Measure 7 is a whole rest in the treble clef. Measures 8-12 contain a melody in the treble clef and a bass line in the bass clef. A double bar line with repeat dots appears at the end of measure 8. The melody in measure 9 includes a sharp sign (#) above the note.

⑬

Musical notation for measures 13-18. Measures 13-18 contain a melody in the treble clef and a bass line in the bass clef. The melody in measure 13 includes a sharp sign (#) above the note. The bass line consists of quarter and eighth notes.

# Rundle Round

① ♩ = 160 (♩ = 80)

The first system of the musical score consists of four staves. The top staff is in treble clef and contains the main melody, starting with a circled '1' and a tempo marking of ♩ = 160 (♩ = 80). The second staff is also in treble clef and contains a rhythmic accompaniment. The third and fourth staves are in bass clef and contain a bass line. The time signature is 2/4.

⑨

The second system of the musical score consists of four staves. The top staff is in treble clef and contains the main melody, starting with a circled '9'. The second staff is also in treble clef and contains a rhythmic accompaniment. The third and fourth staves are in bass clef and contain a bass line. The time signature is 2/4.

⑰

The third system of the musical score consists of four staves. The top staff is in treble clef and contains the main melody, starting with a circled '17'. The second staff is also in treble clef and contains a rhythmic accompaniment. The third and fourth staves are in bass clef and contain a bass line. The time signature is 2/4.

# Quintical Quo

①  $\bullet = 120$

The musical score is written in 3/4 time with a tempo of 120 beats per minute. It consists of four staves: two treble clefs and two bass clefs. The first system contains measures 1 through 4, the second system contains measures 5 through 8, and the third system contains measures 9 through 12. The melody is primarily in the upper staves, while the bass clef staves provide a steady accompaniment. Measure 10 features a prominent melodic flourish in the first treble staff.

# Swinging

①  $\bullet = 132$

The first system of music consists of three staves. The top staff is in treble clef with a 3/8 time signature, containing a melodic line with eighth and quarter notes. The middle staff is in treble clef with a 3/8 time signature, containing a chordal accompaniment with dotted quarter notes and eighth notes. The bottom staff is in bass clef with a 3/8 time signature, containing a bass line with quarter and eighth notes.

⑤

The second system of music consists of three staves. The top staff is in treble clef with a 4/4 time signature, containing a melodic line with eighth and quarter notes. The middle staff is in treble clef with a 4/4 time signature, containing a chordal accompaniment with dotted quarter notes and eighth notes. The bottom staff is in bass clef with a 4/4 time signature, containing a bass line with quarter and eighth notes.

⑨

The third system of music consists of three staves. The top staff is in treble clef with a 4/4 time signature, containing a melodic line with eighth and quarter notes. The middle staff is in treble clef with a 4/4 time signature, containing a chordal accompaniment with dotted quarter notes and eighth notes. The bottom staff is in bass clef with a 4/4 time signature, containing a bass line with quarter and eighth notes.

# Pot Luck

①  $\bullet = 108$

Musical notation for measures 1-5. The piece is in 2/4 time with a key signature of two flats (Bb and Eb). The tempo is marked as 108 beats per minute. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of eighth notes.

⑥

Musical notation for measures 6-11. The melody continues with eighth and quarter notes, and the bass clef accompaniment remains consistent.

⑫

Musical notation for measures 12-17. The melody features some eighth-note patterns, and the bass clef accompaniment continues.

⑮ *poco rit. . . .*

Musical notation for measures 18-23. The tempo is marked as *poco rit. . . .*. The melody concludes with a final cadence in the treble clef, and the bass clef accompaniment ends with a final chord. The key signature changes to three sharps (F#, C#, G#).

*a tempo*

⑳

Musical notation for measures 24-29. The tempo is marked as *a tempo*. The melody in the treble clef features a series of eighth-note patterns, and the bass clef accompaniment continues with eighth notes.

# Xampat Stomp

① ♩ = 168 (♩ = 84)

The number of repetitions is up to you. This piece will provide a good backing, if anyone is able to play an improvised blues-type solo during a given repetition. (The top part should omit bars 33-40 if a solo is being played at the same time.) The first time through, it will be effective if everyone could play the bass part, doubled an octave and two octaves higher. (Less advanced players may well pick this up more easily by ear at first, simply from listening to the bass part played accurately.) Alternatively, you could, for example, start with bass part alone on the first repetition, and gradually add the other parts at successive repetitions. Otherwise, simply repeat once, then go back to letter A, and from the end of bar 40 to the coda at bar 49.

# Mad Skelter

①  $\bullet = 152$

*bass: do not play bars 1-16 1st time through*

⑧

⑮

*bass part start here 1st time through*

⑳

0'38"