

## **A BRIEF HISTORY OF MUSIC**

This piece gives the listener a journey through the Medieval, Baroque, Classical, Romantic, 20th Century and Pop periods of music.

The main theme is taken from the traditional French folk melody *Clown Dance*, and changes in style with each different period of music; for instance, in the romantic section, the tune is played in a minor key, and the backing track has big orchestral instruments.

The key to this piece is locking into the tempo changes as quickly as you can.

## **WARRIOR**

This piece was inspired by the music from epic films of Greek gods, pirates of the seven seas and tales from middle earth. Underpinned by big drum sounds and a strong rhythm, Warrior needs to be played with massive dynamics and full commitment!

## **G-FUNK**

G-Funk is inspired by the hip hop movement of the late 90's, with a "Dre style" piano vibe. The rhythm in this piece is "swung," which means that the sixteenth notes are not played in straight time. The pairs of sixteenth notes should be played with the first note slightly longer than the second note giving the swinging feel.

## **NIGHTMARE**

Nightmare is a short piece of program music, giving the listener a chance to imagine what and wherever their mind will take them.

Using a short phrase with longer notes, Nightmare builds on the theme each few bars, increasing the number of notes and increasing in volume, until reaching a climax and dying away.

## **SETTING SUN**

This beautiful backing track, set on a golden sandy beach, is written in the style of the minimalist piano composers of this century. It draws on folk melodies and flowing lines, with sparse orchestration.

The focus of this piece is on long flowing phrases and delicate dynamic changes.

## **LONG ROAD HOME**

This piece, calling on the influences of great film composers of the modern era such as John Williams and Hans Zimmer, is another piece of program music, painting the scene of a weary army, trudging back along deserted roads, dreaming of the welcome and loving arms they will receive after their long absence.

It relies on 8 chords, with the powerful and uplifting melody slowly building and building to a loud climax, and a sharp drop in volume right at the end.

### **YOUTUBER (Like My Page)**

This piece was inspired by my youngest children watching popular YouTube channels. Just hearing the music over and over, whilst pictures of cute cats scrolled across the screen, was enough for me to run into my studio and lock the door. There I wrote a very catchy tune and backing track to play along to, and the rest, as they say, is History.

The main technical point in this piece is the “syncopated” rhythm. Syncopation is a musical technique where stress is given to the weak beats instead of the strong beats, which gives the piece its light and fun vibe.

### **I FEEL IT COMING**

Now, this isn't what you hear every day...Drum and Bass instrumental solos! ... but that's what you've got!

In the style of modern day commercial vocal drum and bass artists (Sigma/DJ Fresh), the solo instrumental part is playing the vocal line, while accompanied by loud drums, uplifting synths and a big bassline.

As with YouTuber, the main focus is on syncopation. Syncopation is a musical technique where stress is given to the weak beats, instead of the strong beats. This piece is also quite fast, so you will have to keep up.

### **DOVREGUBBEN (Retro Gamer)**

The strange name of this piece comes from the famous *Peer Gynt Suite* by Edvard Grieg.

“Dovregubben” is the name of the troll king. In the middle of this piece, you will recognise the famous melody of Grieg's, “In the Hall of the Mountain King.”

The fun “8-bit” backing track turns any instrumentalist into an instant retro gamer! Ready player 1!

### **Y.O.L.O (You Only Live Once)**

This backing uses the Trance genre of music to create an uplifting and pumping soundtrack to the flowing melody in the solo part.

Strings and other orchestral elements are a massively important tool in modern dance music, and can be heard in William Orbit's *Adagio for Strings* and Massive Attack's *Unfinished Sympathy*, as well as now becoming standalone orchestral performances with Pete Tong's Ibiza Classics concerts.

The driving percussion pushes the beat on, leaving the soloist to master the fast tempo of Y.O.L.O.

# In The Mix

Volume 1 (Euphonium/Baritone in Bb Edition)

Nick Squires

## A Brief History of Music

**MEDIEVAL**

♩ = 70

Euph/Bari

Piano

*mf*

*ff*

*mf*

**BAROQUE**

6

*f*

*ff*

*ff*

*ff*

**CLASSICAL**

11

*p*

A tempo

*rit.*

*p*

# Warrior

♩ = 150

Piano

*f*

7

A

*f*

13

19

*mf*

# G-Funk

Swung ♩'s with Flava ♩ = 80

Piano

*mf* *sim.*

The piano introduction consists of two staves in 4/4 time. The right hand features a complex, syncopated chordal pattern with many beamed notes, while the left hand is mostly silent, with a few notes appearing in the second and fourth measures. The dynamics are marked *mf* and *sim.*

A

*f*

Section A begins with a melodic line in the right hand of the piano, marked *f*. The piano accompaniment continues with the same complex chordal pattern as the introduction. The bass line consists of a simple, rhythmic pattern of quarter notes.

9

This system continues the melodic line and piano accompaniment from Section A. The bass line remains consistent with the previous system.

B

*mf*

Section B features a new melodic line in the right hand of the piano, marked *mf*. The piano accompaniment continues with the same complex chordal pattern. The bass line is mostly silent, with a few notes appearing in the second and fourth measures.

# Nightmare

Scarily ♩ = 60

Piano

*pp*

Musical notation for measures 1-2. The score is in 4/4 time with a key signature of one flat (Bb). The piano part features a continuous eighth-note accompaniment in the right hand and a simple bass line in the left hand. A dynamic marking of *pp* is present. A fermata is placed over the bass line in measure 2.

3

*pp*

Musical notation for measures 3-5. Measure 3 begins with a melodic line in the right hand, marked *pp*, which is sustained across measures 4 and 5. The piano accompaniment continues with eighth-note patterns in the right hand and a steady bass line in the left hand.

6

A

*p*

Musical notation for measures 6-7. Measure 6 contains a melodic phrase in the right hand, marked *p*, which is then repeated in measure 7. The piano accompaniment remains consistent with the previous measures.

8

Musical notation for measures 8-10. Measure 8 features a melodic phrase in the right hand, marked *p*, which is repeated in measure 9. The piano accompaniment continues with eighth-note patterns in the right hand and a steady bass line in the left hand.

# Setting Sun

**Euph/Bari**

**Piano**

$\bullet = 90$

*mf*

*rit. p*

*leg.* \* *leg.* \* *sim.*

**A**

*p*

*A tempo*

**12**

**B**

# Long Road Home

**Euph/Bari**

**Piano**

$\text{♩} = 74$

A

9

B

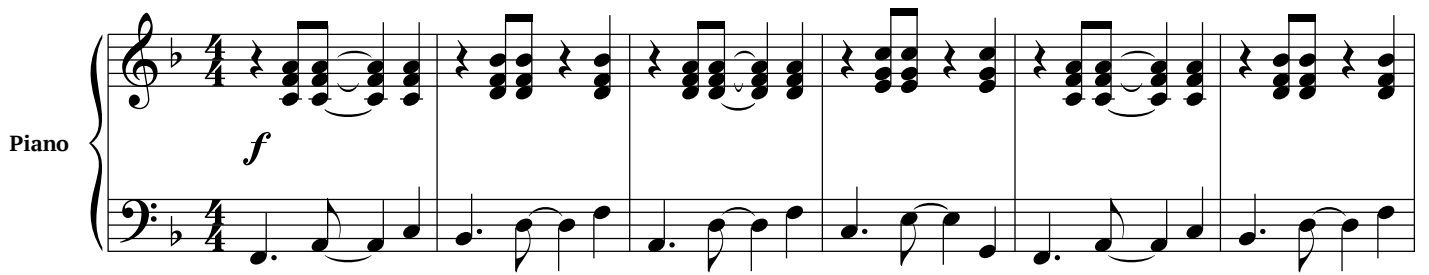
15



# You Tuber (Like My Page)

Annoyingly Happy ♩ = 162

Piano



*f*

7

A



*f*

12



B



# I Feel It Coming

Fast Drum and Bass ♩ = 155

Piano

*f*

7

A

*mf*

12

*mf*

B

*mf*

# Dovregubben (Retro Gamer)

$\bullet = 120$

Piano *mf*

4

8 A *f*

12

The image displays a piano score for the piece 'Dovregubben (Retro Gamer)'. The score is written in 4/4 time with a tempo of 120 beats per minute. It is in the key of B-flat major (two flats). The score is divided into four systems, each with a measure number (1, 4, 8, 12) at the beginning of the first staff. The first system starts with a mezzo-forte (*mf*) dynamic. The second system begins with a forte (*f*) dynamic. The third system contains a first ending bracket labeled 'A' over measures 8 and 9. The score features a consistent bass line of eighth notes in the left hand and a more complex melody in the right hand, often using chords and eighth-note patterns. The piece concludes with a final cadence in the fourth system.

# Y.O.L.O. (You Only Live Once)

Hands In The Air ♩ = 125

Piano

*p*

The piano introduction consists of two staves in 4/4 time. The right hand plays a series of chords: C major, F major, G major, C major, F major, G major, C major, and F major. The left hand plays a simple bass line with half notes: C, F, G, C, F, G, C, F.

A

*p* *cresc.*

*cresc.*

Section A begins with a melody in the right hand of the piano, starting on a half note C4 and moving up to G4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and half notes in the left hand. The dynamics start at *p* and increase to *f* by the end of the section.

13

*f*

Measures 13-16 continue the musical theme. The melody in the right hand of the piano is sustained, while the piano accompaniment continues with its rhythmic pattern. The dynamics remain at *f*.

B

*mf*

*mf*

Section B features a more active melody in the right hand of the piano, consisting of eighth notes. The piano accompaniment continues with its rhythmic pattern. The dynamics are marked *mf*.

Euphonium/Baritone

# In The Mix

Volume 1 (Euphonium/Baritone in Bb Edition)

Nick Squires

MEDIEVAL

## A Brief History of Music

♩ = 70

2

*mf*

BAROQUE

CLASSICAL

A tempo

7

*f* *rit.* *p*

ROMANTIC

♩ = 46

13

*molto rit.* *mf*

19

*f*

20TH CENTURY

POP

♩ = 104

5

25

*ffz* *ffz* *ff*

35

40

Piano

# In The Mix

Volume 1 (Tuba Edition)

Nick Squires

MEDIEVAL

## A Brief History of Music

♩ = 70

Musical score for the Medieval section, measures 1-5. The piece is in 4/4 time. The upper staff (treble clef) features a rhythmic pattern of eighth notes, starting with a fortissimo (*ff*) dynamic and transitioning to mezzo-forte (*mf*) in measure 3. The lower staff (bass clef) provides a simple harmonic accompaniment with chords and single notes.

BAROQUE

Musical score for the Baroque section, measures 6-10. The piece is in 4/4 time. The upper staff (treble clef) features a rhythmic pattern of eighth notes, starting with a fortissimo (*f*) dynamic and transitioning to fortissimo (*ff*) in measure 8. The lower staff (bass clef) provides a simple harmonic accompaniment with chords and single notes.

CLASSICAL

Musical score for the Classical section, measures 11-13. The piece is in 4/4 time. The upper staff (treble clef) features a rhythmic pattern of eighth notes, starting with a ritardando (*rit.*) dynamic and transitioning to piano (*p*) in measure 12. The lower staff (bass clef) provides a simple harmonic accompaniment with chords and single notes. The tempo is marked *A tempo*.

ROMANTIC

Musical score for the Romantic section, measures 14-16. The piece is in 4/4 time. The upper staff (treble clef) features a rhythmic pattern of eighth notes, starting with a piano (*p*) dynamic and transitioning to mezzo-piano (*mp*) in measure 15. The lower staff (bass clef) provides a simple harmonic accompaniment with chords and single notes. The tempo is marked *molto rit.* and the time signature changes to 3/4 in measure 15. The tempo is marked *mp*.