

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 (Horn in F Edition)

Nick Squires

A Brief History of Music

MEDIEVAL

♩ = 70

Horn in F

Piano

mf

ff

mf

BAROQUE

6

f

trm

f

trm

CLASSICAL

11

p

A tempo

rit.

p

Warrior

♩ = 150

Piano

f

Measures 1-6 of the piano introduction. The right hand features a continuous eighth-note pattern in a 3/4 time signature. The left hand consists of a simple bass line with quarter notes and rests.

7

A

f

Measures 7-12. The right hand begins with a melodic phrase marked with a forte (*f*) dynamic. The left hand continues with the eighth-note accompaniment. A box labeled 'A' is positioned above measure 8.

13

Measures 13-18. The right hand continues with a melodic line, featuring a slur over measures 13-14. The left hand maintains the eighth-note accompaniment.

19

mf

Measures 19-24. The right hand continues with a melodic line, marked with a mezzo-forte (*mf*) dynamic. The left hand continues with the eighth-note accompaniment.

G-Funk

Swung ♩'s with Flava ♩ = 80

Piano

mf *sim.*

A

f

9

B

mf

Nightmare

Scarily ♩ = 60

Piano

pp

The first system of music is in 4/4 time and features a piano accompaniment. The right hand plays a continuous eighth-note pattern, while the left hand provides a harmonic foundation with sustained chords. The tempo is marked as 'Scarily' with a quarter note equal to 60 beats per minute. The dynamic is *pp* (pianissimo).

3

pp

The second system continues the piano accompaniment. The right hand maintains the eighth-note pattern, and the left hand has a melodic line in the upper register. The dynamic remains *pp*.

6

A

p

p

The third system introduces a section marked 'A'. The right hand has a melodic phrase, and the left hand has a bass line. The dynamic is *p* (piano).

8

The fourth system continues the piano accompaniment with the eighth-note pattern in the right hand and sustained chords in the left hand.

Setting Sun

Horn in F

$\bullet = 90$

Piano

mf

rit. p

Red. * *Red.* * *sim.*

A

p

A tempo

12

B

Long Road Home

Horn in F

Piano

$\text{♩} = 74$

A

pp

9

B

p

15

pp

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

This piano score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 120. The score is divided into four systems, each with a measure number (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' starting at measure 8. 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.

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

Hands In The Air ♩ = 125

Piano

The piano introduction consists of two staves in 4/4 time. The right hand plays a series of chords: a D7 chord, a C7 chord, a Bb7 chord, a Bb7 chord with a natural 9th, a C7 chord, a D7 chord, a C7 chord, a D7 chord, and a C7 chord with a natural 9th. The left hand plays a simple bass line of half notes: D, C, Bb, Bb, C, D, C, D, C, D.

A

Section A begins with a melodic line in the right hand starting on a half note D, followed by a half note C, and then a half note Bb. The left hand continues with a steady eighth-note accompaniment. Dynamics include piano (*p*) and crescendo (*cresc.*) markings.

13

Section 13 features a melodic line in the right hand that rises from a half note D to a half note C, then to a half note Bb. The left hand accompaniment remains consistent. Dynamics include piano (*p*) and forte (*f*) markings.

B

Section B features a melodic line in the right hand with eighth-note patterns. The left hand accompaniment is a steady eighth-note line. Dynamics include mezzo-forte (*mf*) markings.

Horn in F

In The Mix

Volume 1 (Horn in F Edition)

Nick Squires

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MEDIEVAL $\bullet = 70$ 2 *mf*

BAROQUE 7 *f* **CLASSICAL** *rit.* *p* A tempo

ROMANTIC 13 *molto rit.* $\bullet = 46$ *mf*

19 *f*

20TH CENTURY 25 *ffz* **POP** $\bullet = 104$ 5 *ff*

35

40

Piano

In The Mix

Volume 1 (Tuba Edition)

Nick Squires

MEDIEVAL

A Brief History of Music

♩ = 70

Musical notation for the Medieval section, measures 1-5. The piece is in 4/4 time. The right hand features a rhythmic pattern of eighth notes, starting with a fortissimo (*ff*) dynamic and moving to mezzo-forte (*mf*) by measure 3. The left hand provides a simple harmonic accompaniment with chords and single notes.

BAROQUE

Musical notation for the Baroque section, measures 6-10. The right hand has a more complex, flowing melodic line with some grace notes, marked with a fortissimo (*f*) dynamic and a *fz* (forzando) marking. The left hand continues with a steady eighth-note accompaniment.

CLASSICAL

Musical notation for the Classical section, measures 11-13. The right hand features a rapid sixteenth-note pattern, starting with a *rit.* (ritardando) marking and moving to piano (*p*) by measure 12. The left hand has a simple eighth-note accompaniment. The tempo is marked *A tempo*.

ROMANTIC

Musical notation for the Romantic section, measures 14-16. The right hand has a melodic line with a *molto rit.* (molto ritardando) marking and a piano (*p*) dynamic, which then moves to mezzo-piano (*mp*) by measure 16. The left hand has a simple accompaniment. The tempo is marked *molto rit.* and the time signature changes to 3/4.