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Metro Morning

By Vince Gassi (SOCAN)

SOUND ADVICE:

- ▶ Always pay close attention to tempo, dynamics, and articulations as they are critical in helping to make a performance more expressive.
- ▶ Be sure to observe the change of mood at measures 11 and 41. These measures call for a more lyrical interpretation.
- ▶ Although you should attempt to maintain the energy the entire way through, note that the ending (measure 54 to the end) is gradually diminishing in volume.
- ▶ Work with your accompanist. Remember, you are a team!

Brightly ♩ = 144

1

mf

3

2

5

11

mp

9

13

mf

17

f

p

23

22

f

Tambourine Dance

By Carol Brittin Chambers (ASCAP)

SOUND ADVICE:

- ▶ *Tambourine Dance* is a lively piece in 4/4 meter. Staccato notes throughout are to be played lifted and bouncy. Accented notes should be played with more air and slightly stronger tongue.
- ▶ Before playing on your instrument, count each phrase first. It is also very beneficial to practice only the fingerings and air patterns with a metronome before you play. One suggested syllable for the air patterns is *Too*.
- ▶ Pay special attention to placement of slurs and accents. Measures containing accents on an upbeat should be played slowly at first in order to master the coordination between tongue and fingers.

Lively! ♩ = 128

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of 31 measures across eight staves. Measure numbers 1, 5, 9, 13, 17, 21, 25, and 31 are indicated at the start of their respective staves. Measure numbers 3, 11, 19, and 27 are enclosed in boxes above the staves. The score includes various musical notations: staccato notes, accents (>), slurs, and dynamic markings. The dynamics are *mf* (measures 3-4, 11-12, 19-20, 27-28), *f* (measures 17-18), and *mp smoothly* (measures 29-30). A fermata is placed over the final note of measure 31.

Dance of the Night

By Scott Watson (BMI)

SOUND ADVICE:

- ▶ *Dance of the Night* portrays a macabre ballet danced by dark, shadowy figures. Their nocturnal motions are at first lilting and tentative, but then grow more and more disturbingly impassioned. The piece is a homage to, and inspired by, Sergei Prokofiev's "Dance of the Knights" from his ballet, *Romeo and Juliet*. To appreciate the musical connection (mostly in the feel of the accompaniment), seek out a recording of Prokofiev's "Dance of the Knights."
- ▶ The main theme occurs at three places throughout: at measures 5, 26, and 78. In each successive occurrence, the melody becomes more expressive through increased dynamics and rhythmic variation. Be sure to emphasize these items to highlight the transformation.
- ▶ In this 6/8 piece, a strong beat should be felt on beats 1 and 4 of each measure (which is emphasized in the piano accompaniment). Nonetheless, players should always be aware of the eighth-note subdivision (1-2-3, 4-5-6), especially during the many tied notes.

Moderato ♩ = 88

1 5 9 14 19 22 26 30 35 40

p *mp* *mf* *f* *sfz*