

Notes on 'One, Two, Three!'

This piece is great for all brass players who are looking at doing Grade 1 or looking for a piece at about this level, as it currently features on the ABRSM syllabus (up to 2020) for all brass instruments as one of the List B pieces.

One of the most important things to work on in this piece is counting. The piece is in 3/4, which means there are 3 beats in each bar. It is just as important to count the beats where there are rests in the music as it is to count the beats when you are playing. The squiggles in the music are 1 beat (crotchet) rests. The piece begins with two of them, so when you begin the piece, count yourself in by saying 1, 2. In bars 1-7 (below), I have indicated where the beats lie.

Handwritten annotations for the first seven bars:

- Counting numbers above the staff: 1 2 3, 1 2 3, — 1, 2 and 3 and 1, 2 3, 1 2 3
- Dynamic: *f*
- Flats: (b)
- Accents: accents

Handwritten note in bar 1: B♭ in key signature all B♭s to be played when you see a B.

The tie in bars 2 and 3 can be tricky to play at first. A tie is a curved line which joins two notes which are the same, together. This tie is basically a two beat note, which starts at the end of one bar and carries on into the beginning of the next one. Try playing the note and then saying the next beat, '1' in your head whilst keeping the note going. If you still find this tricky, then take the tie out altogether for now and start both of the notes with the tongue. The dynamic of bars 1-7 is *f*, which means you should play loudly. Try not to overblow, though. Keep a nice controlled sound. Each quaver in bars 1-7 is accented, so play these with a strong tongue so they sound a bit more forceful.

In bars 8 – 13, the articulations are very different. It is a much smoother (legato) section where the notes are linked together without gaps in between them. The curved lines underneath each group of notes are phrase marks. You can still tongue each note, but tongue them more softly. Try saying the word 'DAR' to prepare for this section. Your tongue should connect with your gum a bit higher than where your top teeth finish. This should help to make that smooth sound. Keep the air pushing through each group of notes. The dynamic is *mf* during this section, which means 'quite loud', so it needs to be a bit quieter than in bars 1-7. Counting is easier here as there are no rests but for each minim (2 beats) or dotted minim (3 beats), it is important to count the beats carefully. See below:

Handwritten annotations for bars 8-13:

- Counting numbers above the staff: 1-2 3, 1-2 3, 1 2 3, 1-2-3, 1-2 3, 1-2 3
- Dynamic: *mf*
- Phrasing: quite loud, crescendo (get louder), loud
- Accent: accent

Through bars 12 and 13 there is a gradual crescendo. That means you need to get louder, until the last beat of bar 13, when you are playing loud, with an accent, so play this note more forcefully. This leads into bars 14 and 15 where the notes are also accented. Remember to count those rests! The piece finishes with the same phrase as the beginning, but with different dynamics. Start a bit quieter (*mf*) and then crescendo during the final four quavers up to a loud last note.

(b) accents

(b) *mf* (quite loud) crescendo (get louder) *f* - loud

(b) (b)

1 2 3 1 2 3 1 2 3 1 2 3 - 1 (b) 2 and 3 and

This piece is enjoyable to play. Imagine that in bars 1-7 you are playing a fanfare to bring in the start of a really important event like the Olympic games! Bars 8-13 in the middle are a bit like a daydream, where you are imagining yourself taking part in one of the events and winning it! Then at the end the fanfare is playing again but this time to invite you to take to the podium to receive your gold medal!