

"Grasswalk" (from *Plants Vs Zombies*)

Laura Shighihara, arr. Ellen O'Brien

Overview

Sections may be played individually or as a full piece. Both sections may be layered so instruments can be added/removed during the piece.

Melody 2 and 3 are simplified versions of Melody 1. The arrangement works with piano/backing and any selection of parts.

Instrument Suggestions:

Melody (1/2/3):	Any melodic instrument e.g. strings, keyboard, tuned percussion, woodwind, brass (may need transposing)
Harmony 1:	Clarion or melodic instrument
Harmony 2:	ThumbJam or melodic instrument
Percussion 1:	Tambourine, Woodblock, Drums (eg. Bass drum, Snare drum, Djembe)
Percussion 2:	Shakers, Tambourine
Percussion 3:	Drums (eg. Bass drum, Snare drum, Djembe)
Piano/backing:	May be played by teacher, advanced student or track

Technology Setup

Clarion:

Use Clarion patterns on Clarion App

Patterns for Melody 1, Melody 2 & Harmony 1 (each in 2 parts)

ThumbJam:

Scale: Minor on A

Octave Span: 1 Octave (A4-A5)

Step (not gliss)

CMPSR

Download **Arrownotes** parts from the BBC Ten Pieces Website

Download **Figurenotes** notation from the BBC Ten Pieces

Website

Multi-sensory ideas/session ideas

- Think of different 'topic' for each section (perhaps using plants and zombies as starting points)
- Make a story for the piece
- Add movements/dance moves
- Section B - Use scarves/other material to show the movement

Grasswalk

Laura Shighihara
arr. Ellen O'Brien

A

♩=108

Melody 1

Melody 2

Melody 3

Harmony 1
(Clarion)

Harmony 2
(Thumbjam)

Percussion 1

Percussion 2

Percussion 3

Piano/
Backing track

5

Mel. 1

Mel. 2

Mel. 3

Har. 1
(Clarion)

Har. 2
(TJam.)

Perc. 1

Perc. 2

Perc. 3

Pno.

mf

The musical score for page 3, measures 5 through 8, is presented below. The score is written for a large ensemble, including three melodic lines (Mel. 1, 2, 3), two harmonic lines (Har. 1, 2), three percussion lines (Perc. 1, 2, 3), and a piano (Pno.).

Mel. 1: Measures 5-8. The melody consists of eighth notes, with slurs over measures 5-6 and 7-8. The final measure ends with a double bar line and repeat dots.

Mel. 2: Measures 5-8. The melody consists of eighth notes, with slurs over measures 5-6 and 7-8. The final measure ends with a double bar line and repeat dots.

Mel. 3: Measures 5-8. The melody consists of whole notes. The final measure ends with a double bar line and repeat dots.

Har. 1 (Clarion): Measures 5-8. The harmony consists of whole notes, with slurs over measures 5-6 and 7-8. The final measure ends with a double bar line and repeat dots.

Har. 2 (TJam.): Measures 5-8. The harmony consists of whole notes, with slurs over measures 5-6 and 7-8. The final measure ends with a double bar line and repeat dots.

Perc. 1: Measures 5-8. The percussion part consists of eighth notes, with slurs over measures 5-6 and 7-8. The final measure ends with a double bar line and repeat dots.

Perc. 2: Measures 5-8. The percussion part consists of eighth notes, with slurs over measures 5-6 and 7-8. The final measure ends with a double bar line and repeat dots.

Perc. 3: Measures 5-8. The percussion part consists of eighth notes, with slurs over measures 5-6 and 7-8. The final measure ends with a double bar line and repeat dots.

Pno.: Measures 5-8. The piano part consists of eighth notes, with slurs over measures 5-6 and 7-8. The final measure ends with a double bar line and repeat dots. The dynamic marking *mf* (mezzo-forte) is indicated at the beginning of the first measure.

9 **B**

Mel. 1

Mel. 2

Mel. 3

Har. 1
(Clarion)

Har. 2
(TJam.)

Perc. 1

Perc. 2

Perc. 3

Pno.

mp

pp sub.

mp

pp sub.

mp

mp sub. *pp* *mp*

Measure 9: Mel. 1 (whole rest), Mel. 2 (half note), Mel. 3 (half note), Har. 1 (whole rest), Har. 2 (half note), Perc. 1 (whole rest), Perc. 2 (whole rest), Perc. 3 (whole rest), Pno. (melody).
Measure 10: Mel. 1 (half note), Mel. 2 (whole note), Mel. 3 (whole note), Har. 1 (half note), Har. 2 (whole note), Perc. 1 (half note), Perc. 2 (half note), Perc. 3 (half note), Pno. (whole note).

15

Mel. 1

Mel. 2

Mel. 3

Har. 1
(Clarion)

Har. 2
(TJam.)

Perc. 1

Perc. 2

Perc. 3

Pno.

mf

mf

solo

mp

mf

mf

mp

mf

21

Mel. 1

Mel. 2

Mel. 3

Har. 1
(Clarion)

Har. 2
(TJam.)

Perc. 1

Perc. 2

Perc. 3

Pno.

mp

mf

ppp

pp

pp

mp

mf

25 **C**

Mel. 1 *fff*

Mel. 2 *f*

Mel. 3 *f*

Har. 1 (Clarion) *mf*

Har. 2 (TJam.) *f*

Perc. 1 *mf*

Perc. 2 *mf* *mf* *mf* *mf*

Perc. 3

Pno. **C** *mf* *mf*

30

Mel. 1

Mel. 2

Mel. 3

Har. 1
(Clarion)

Har. 2
(TJam.)

Perc. 1

Perc. 2

Perc. 3

Pno.

1.

2.

mf

f

Detailed description: This page of a musical score contains measures 30 through 34. It features eight staves: three melodic lines (Mel. 1, 2, 3), two harmonic lines (Har. 1/Clarion and Har. 2/TJam.), three percussion lines (Perc. 1, 2, 3), and a piano line (Pno.). Mel. 1 and Mel. 2 have first and second endings. Perc. 2 has a mezzo-forte (*mf*) dynamic. The piano part has a forte (*f*) dynamic in the final measure. The score is written in treble and bass clefs with various musical notations including notes, rests, beams, and slurs.

Melody 1

Grasswalk

Laura Shighihara
arr. Ellen O'Brien

♩=108

A

ff

5

9 **B**

4

mp *mf*

17 solo

mf

25 **C**

fff

30

1. 2.

Melody 2

Grasswalk

Laura Shighihara
arr. Ellen O'Brien

$\text{♩} = 108$

A

f

5

B

pp sub.

17

C

25

f

30

1. 2.

Melody 3

Grasswalk

Laura Shighihara
arr. Ellen O'Brien

♩=108

A

f

5

9 **B**

pp sub.

17

25 **C**

f

31

1. 2.

The musical score for 'Grasswalk' Melody 3 is written in 4/4 time with a tempo of 108. It is divided into three sections: A, B, and C. Section A (measures 1-4) begins with a forte (f) dynamic. Section B (measures 9-16) is marked piano (pp) and subtitled (sub.). Section C (measures 25-30) returns to forte (f). The piece concludes with a first and second ending at measure 31.

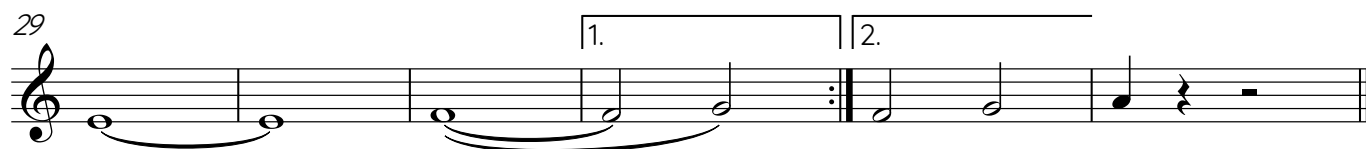
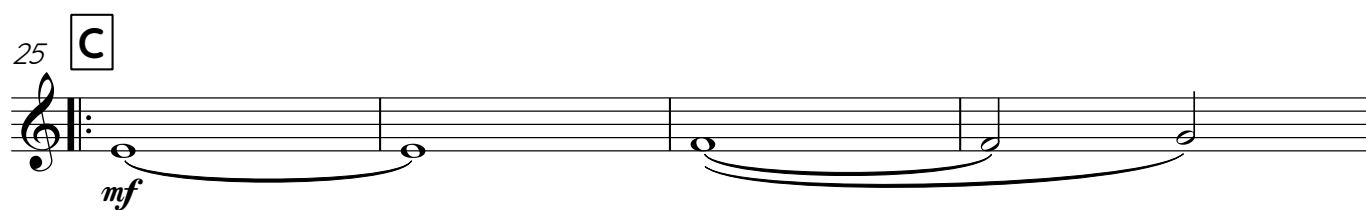
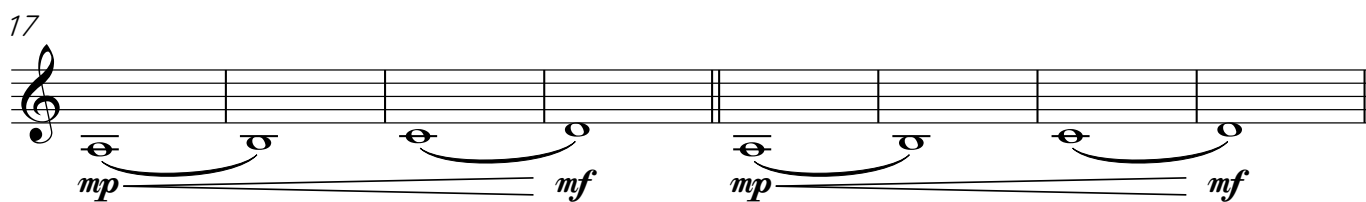
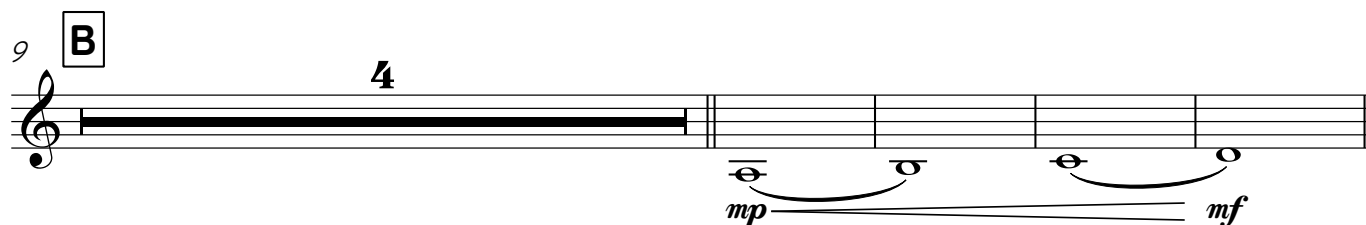
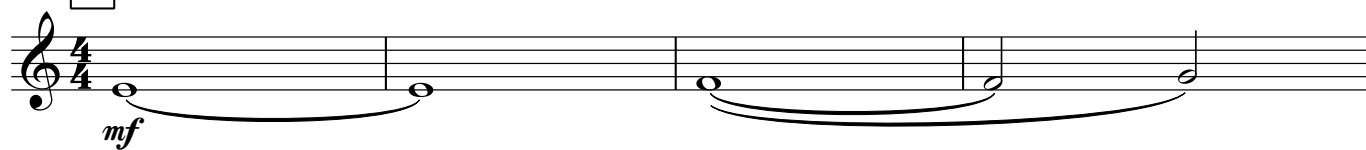
Grasswalk

Harmony 1 (Clarion)

Laura Shighihara
arr. Ellen O'Brien

♩=108

A



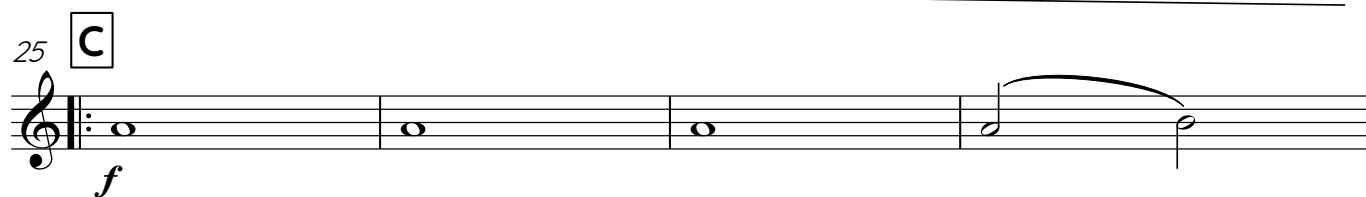
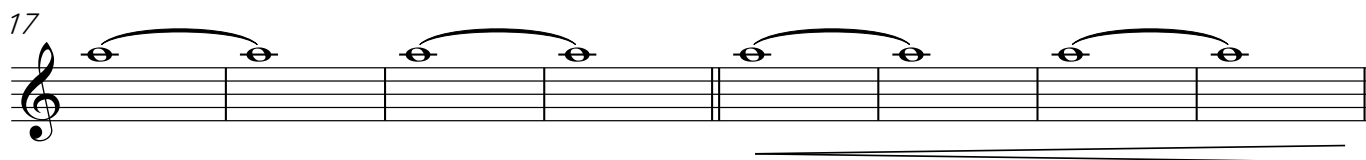
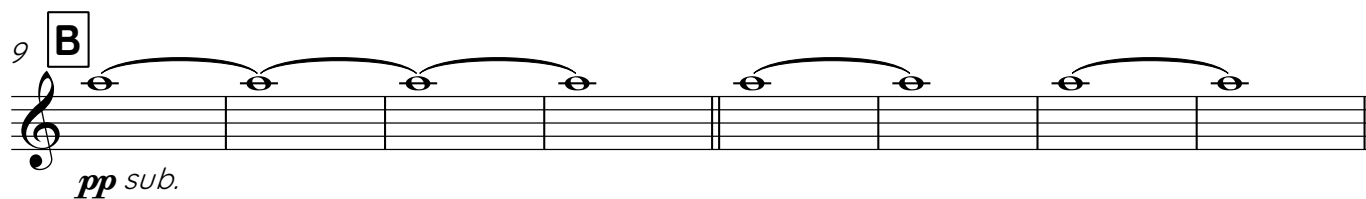
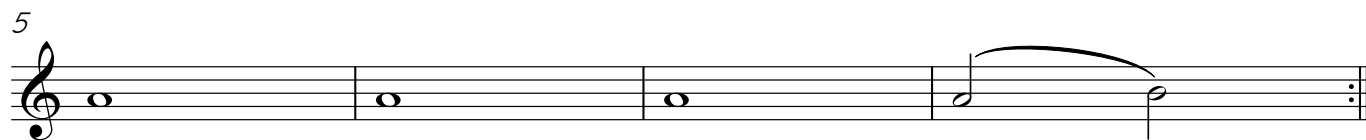
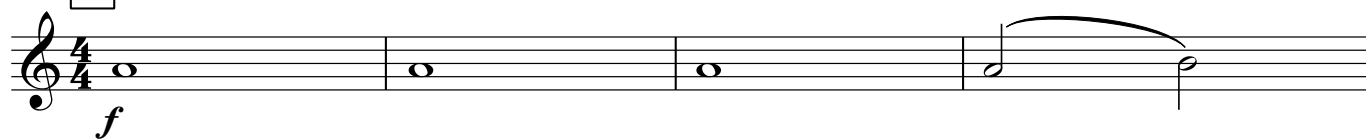
Grasswalk

Harmony 2 (Thumbjam)

Laura Shighihara
arr. Ellen O'Brien

♩=108

A



Percussion 1

Grasswalk

Laura Shighihara
arr. Ellen O'Brien

♩=108

A

mf

5

9 **B**

4 4 4

21

ppp

25 **C**

mf

30

1. 2.

Percussion 2

Grasswalk

Laura Shighihara
arr. Ellen O'Brien

♩=108

A

mf *mf* *mf* *mf*

5

9 **B**

4 4

17

4

pp

25 **C**

mf *mf* *mf* *mf*

29

mf *mf*

32 1. 2.

mf *mf*

Percussion 3

Grasswalk

Laura Shighihara
arr. Ellen O'Brien

♩=108

A

5

9 **B**

17

pp

25 **C**

30

1. 2.

Grasswalk

Piano/ Backing track

Laura Shighihara
arr. Ellen O'Brien

♩=108

A

Musical notation for section A, measures 1-4. The piece is in 4/4 time. The right hand plays chords in the treble clef, and the left hand plays a rhythmic pattern in the bass clef. Dynamics include *mf* and *mf*.

5

Musical notation for section A, measures 5-8. The piece is in 4/4 time. The right hand plays chords in the treble clef, and the left hand plays a rhythmic pattern in the bass clef. Dynamics include *mf*.

B

9

Musical notation for section B, measures 9-12. The piece is in 4/4 time. The right hand plays a melodic line in the treble clef, and the left hand plays a sustained bass line in the bass clef. Dynamics include *mp*, *mp sub.*, and *pp*.

13

Musical notation for section B, measures 13-16. The piece is in 4/4 time. The right hand plays a melodic line in the treble clef, and the left hand plays a sustained bass line in the bass clef. Dynamics include *mp* and *mf*.

17

Musical notation for section B, measures 17-20. The piece is in 4/4 time. The right hand plays a melodic line in the treble clef, and the left hand plays a sustained bass line in the bass clef. Dynamics include *mp* and *mf*.

21

Musical notation for section B, measures 21-24. The piece is in 4/4 time. The right hand plays a melodic line in the treble clef, and the left hand plays a sustained bass line in the bass clef. Dynamics include *mp* and *mf*.

2

25



Piano/ Backing track

Musical notation for measures 25-28. The piece is in common time (C). Measures 25 and 26 feature a piano introduction with a melody in the right hand and a bass line in the left hand. The dynamic marking *mf* (mezzo-forte) is present. Measures 27 and 28 continue the pattern.

29

Musical notation for measures 29-31. The piece continues in common time. Measures 29 and 30 feature a piano introduction with a melody in the right hand and a bass line in the left hand. The dynamic marking *mf* (mezzo-forte) is present. Measure 31 continues the pattern.

32

1.

2.

Musical notation for measures 32-34. The piece continues in common time. Measures 32 and 33 feature a piano introduction with a melody in the right hand and a bass line in the left hand. The dynamic marking *f* (forte) is present. Measure 34 continues the pattern.