

FlexTrios

Beyond The Methods

arranged by Jason Varga

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FOREWORD

This grade 2 collection for flexible instrument trios includes 16 classic melodies that are included in many popular method books. Each trio can be performed by any combination of woodwind, brass, string, and mallet percussion instruments.

This collection is ideal for taking your student "Beyond the Method", and expanding on educational concepts. Part 1 is the melody, as you might see it in a traditional method book. Part 2 is a harmony line designed to work with the melody, and part 3 is a bass line. These pieces are ideal for both small group instruction and recital performances.

Books are published separately:

C Instruments - Flute, Oboe, Mallets

Bb Instruments - Bb Clarinet, Bb Tenor Saxophone, Bb Trumpet, Baritone T.C.

Eb Instruments - Eb Alto Sax, Eb Baritone Sax

F Instruments - Horn in F

Bass Clef Woodwind/Brass Instruments - Bassoon, Trombone, Baritone B.C.

Tuba

Violin

Viola

Cello

String Bass

duration 0:30

Arirang

Korean folk song
arranged by Jason Varga

Andante ♩ = 92

Part 1 - C Instruments
(Flute, Oboe, Mallets)

Part 2 - C Instruments
(Flute, Oboe, Mallets)

Part 3 - C Instruments
(Flute, Oboe, Mallets)

Musical notation for measures 1-4. The score is in 3/4 time with a key signature of one flat (Bb). The tempo is marked 'Andante' with a quarter note equal to 92 beats per minute. The dynamic is marked 'mf' (mezzo-forte). The notation consists of three staves, each with a treble clef. The first staff contains a melodic line with eighth and quarter notes. The second and third staves provide harmonic support with similar rhythmic patterns.

Musical notation for measures 5-10. The notation continues across three staves. At measure 7, there are dynamic markings 'mp' (mezzo-piano) and 'f' (forte) with hairpins indicating a crescendo and decrescendo. The melodic line in the first staff features a series of eighth notes, while the other staves provide accompaniment.

Musical notation for measures 11-15. The notation continues across three staves. The melodic line in the first staff shows a continuation of the eighth-note pattern. The accompaniment in the other staves remains consistent with the previous measures.

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