

# TOP SHOW MUSIC



## "MY VERY FIRST CONCERT AND BEYOND"

2025

### FLUTE & OBOE



A Band development album of tunes using three, four or five notes and; beyond.

Inspired by the "Bayside Beginners' Music Camp", this collection of very easy tunes for a "first" concert performance, is playable by any size group with any combination of instruments.

Fingering diagrams, lyrics for songs and explanations of signs and terminology are included.



## Notes for Flute and Oboe

Correct posture:

Sit on the front of the chair, feet flat on the floor, back and neck straight, face forward and, shoulders level.



When assembling your instrument, always hold it with both hands close to the joint being assembled. Not doing this runs the risk of breaking the joint or, putting it out of shape.



Incorrect and damaging



Correct and safe.



Correct posture, neck, shoulders, head and back all straight, no bends or twists.

**Flute** embouchure: When you hold the head joint to your lips, the lip plate should rest just under the bottom and, lightly against your chin, and held steady but without too much pressure. The tube of the head joint should be parallel to your lips. Keep your head up to allow for an open airway through your throat. In general, your lips should cover about  $\frac{1}{4}$  of the flute embouchure hole. To start, form your lips to make a “*pooh*” sound across the hole of the flute. This is the most basic way to think about forming your embouchure for playing.

**Oboe** embouchure: Chin down and firm, and the tongue down in the mouth. The “oo” syllable will help in making the embouchure relaxed and resonant. You should avoid a tight-lipped “ee” mouth shape.





After the oboe reed has been properly soaked, place the reed on the bottom lip with the tip of the reed at the line on the bottom lip where the dry part changes to moist. Gently roll the bottom lip in so that the reed barely extends into the mouth – only a few millimetres. Now bring the top lip down gently, against the bottom lip to seal in the air. Remember to keep the “oo” mouth shape to keep the reed in the proper position.





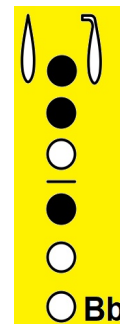
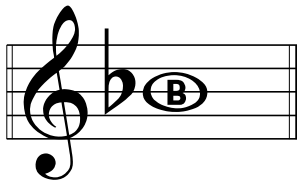
## STAGE ONE

Learning and using the note Concert "B $\flat$ " (pronounced B Flat),  
 the note shape Semi-Breve  and its value of four counts,  
 the Semi-breve rest shape,  and its value of four counts (rest means silence) ,  
 || End barline (the end of the music)

When most of our music ideas were being formalised, the main instrument was the Concert Piano. In addition, instrument makers had little commonality with the size of the instruments they made and, little commonality with the sounds made and, the names given to those notes. Some notes with the same name did not sound the same. All players had to know which note on the "Concert Piano", sounded the same as "C" on their own instrument. In this lesson, we will learn the note that sounds the same as B $\flat$  on the piano i.e. Concert B $\flat$ .

The term "Concert" means that even though your note may have a different name, the sound you make is the same as the note if played on a "Concert Piano". Some students' note is called "B $\flat$ " but some may have a note called C or G or F. They make the same sound as Concert B $\flat$ .

### NO. 1.1- FIRST NOTE - B $\flat$ (Concert B $\flat$ )



**Because the semi-breve has been drawn with the "B" line going through it and, there is a flat sign in front of the note, it is asking us to play the note "B $\flat$ "**

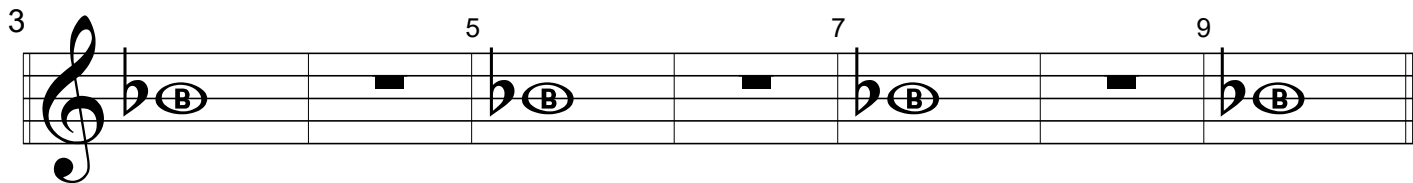
**For the time being, the semi-breve is played for four full counts.**

**LEDGER LINE - (Not yet used on all instruments.)**

When we want to use notes that are higher or lower than the five lines in the staff, we draw just the part of the next line or lines that are needed. This additional part of a line is called a "ledger line".

**NO. 1.2 - SEMI-BREVE REST**

Note that the semi-breve rest shape is hanging (slung) below a Line. Note - "S" for Semi-breve, "S" for Slung. It has a value of four full counts of silence

**NO. 1.3 - COMBINING NOTE AND REST**

**Rest Bar:** When you play the above exercise, keep your fingers etc. in the playing position and, do not lower the instrument when playing the rest bar. You are going to have to bring it back up again and there is not enough time to re-position the instrument to the correct position.

**Posture:** remember to maintain your correct posture -

- . Sit on the front of the chair with your feet on the floor and your back straight, face forward
- . Keep your shoulders level and, without twisting to the left or right
- . Keep your instrument level, vertical or, at the angle shown to you by your teacher
- . Maintain correct arm, hand and finger positions.







**PRACTICE HINT 1 - 2**

1- To play a note for four counts, don't forget to play the full value of the fourth count. If you stop at "four" you have only played three and a bit counts. To play four full counts, stop just as you are about to start number five.

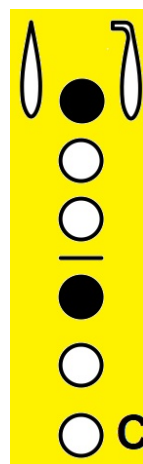
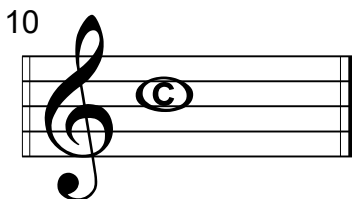
2 - (For wind players) To develop your best playing sound, as well as playing the note for four counts, also play it as long as you can. Use a clock's second hand to time yourself.



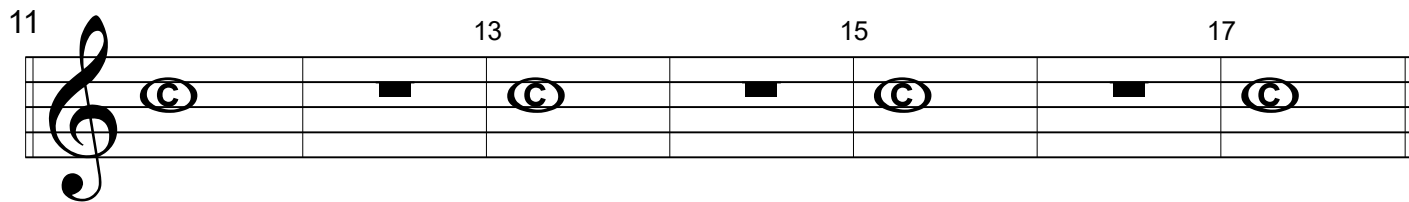
### STAGE TWO

Learning and using the notes Concert "B $\flat$ " and "C";  
 the note shape Semi-Breve  and its value of four counts,  
 the Semi-breve rest shape, , and its value of four counts (rest means silence),  
 || End bar line (the end of the music)  
 the new note shape of Minim  or  and its value of two counts,  
 the Minim rest shape, , and its value of two counts (rest means silence),  
 the new sign "Tie"  joining two notes into one new note

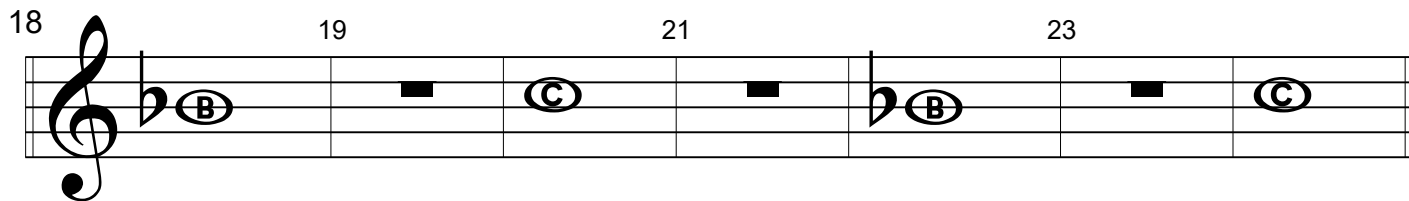
### NO. 2.1 - SECOND NOTE - C (Concert C)





### NO. 2.2 - NEW NOTE AND REST.



### NO. 2.3 - PUT THEM TOGETHER




NEW NOTE SHAPE, REST AND VALUE

Our new note shape is a Minim,  or  and its value is two counts.

It makes no difference whether the stem goes up or down but, let's follow the guideline that if the notehead is above the middle line, the stem goes down and if the notehead is below the middle line, the stem goes up. If the notehead has the middle line going through it, the stem may go either way, but it's stem direction should blend-in with the stem direction of the neighbouring notes.

NOTE: There are exceptions to this rule in that for Drums and Auxiliary Percussion, all stems go up and, for Pipe Band Music, all stems go down.

The Mimim rest  is an upside down Semi-breve rest, i.e. it is mounted above the Line. Note - "M" for Minim, "M" for Mounted. It has a value of two full counts of silence.

NOTE SHAPE NAMES: In the early days of developing written notation, the longest note was the "Maxima" (Latin for largest). But, its length was variable so a shorter note called the "Longa" (Latin for long) was introduced whose length, was also variable so an even shorter note, "Breve" (Latin for brief) was introduced. Again, variations required a shorter note, so the "Semi-Breve" (half a breve) came into existence. As music evolved shorter notes were invented, the next being the "Minim" (Latin for minimum). Thus it was thought that this would now be the shortest note needed but, as we will learn later, this was not the case.

NO. 2.4 - PLAYING MINIMS -

Play for two counts, rest for two counts

25 27

NO. 2.5 - PLAYING MINIMS - Play the rest first.


29 31

NO. 2.6 - PALINDROME. (Why do you think that this has the name "Palindrome?")

33 35 37 39

### TIE

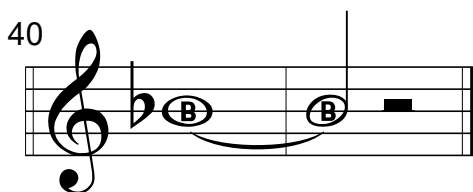
A tie is a musical plus sign which is used to add two notes together to make one new note.

A tie is a way of making new notes of different lengths than the single notes we know. It also allows us to make notes that start in one bar and finish in another bar. The sign for a tie is just a curved line  which joins the two notes together.

Before you play this exercise, write the new count value of the tied notes.

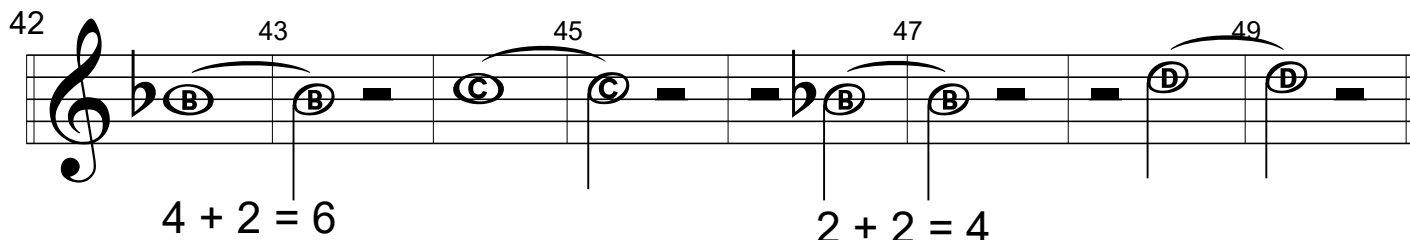
NB: If you have accidentals (sharps or flats) on the first note of a tied pair, the accidental applies to the second note also. Remember, the tie creates one new note therefore, the accidental does not need to show on the second of the tied notes.

### NO. 2.7 - TWO NOTES TIED

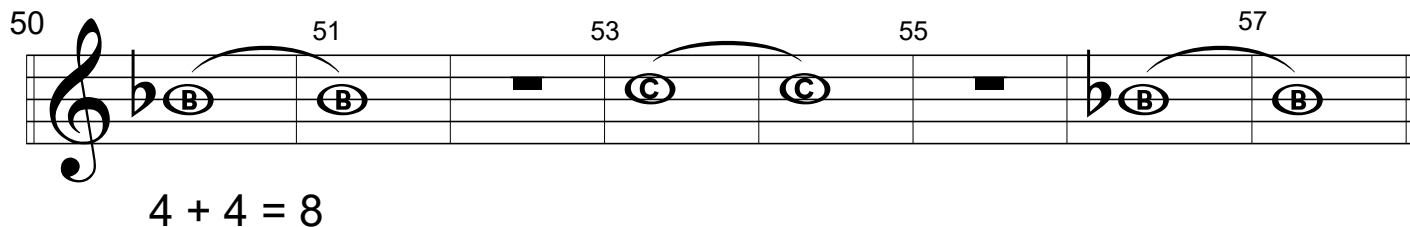


4 counts + 2 counts = 6 counts

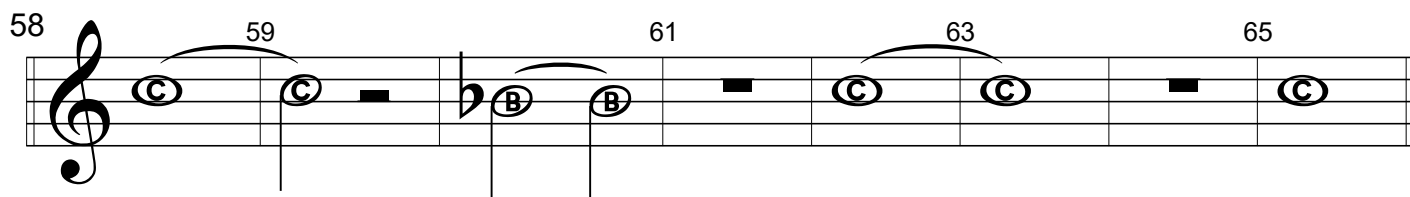
### NO. 2.8 - MORE TIED NOTES



### NO. 2.9 - EIGHT COUNT TIES



### NO. 2.10 - MIXING TIES







### STAGE THREE

Using the notes Concert B $\flat$ , C and the new note D

the values Semi-Breve (♩ = four counts), its equivalent rest shape, ( — )

Minim (♪ = two counts) and its equivalent rest ( — )

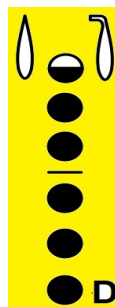
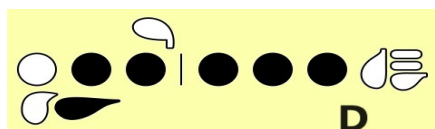
the new shape and value of Crotchet (♩ or ♩ = one count), and its rest shape ( — )

’ Breath mark (breathe only where this mark is), and the word "phrase" - a musical thought.

Ties, the new technique -Slurs and,  
the new terms Tutti (whole band or group), Soli (a smaller section of the Band or group), Solo (by yourself) and Tacet (don't play)

Double Barline - something is changing  
Lyrics (words) - sing, as well as play the tunes that have words.

### NO. 3.1 - NEXT NOTE - D (Concert D)



### PRACTICE HINT 3 - WARM-UP

A warm up to a musician is just as important as a warm-up is to an athlete. Before you start any playing session, you need to give your body, your mind and, your instrument, a warm-up session to get all things operating better.

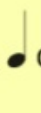


A good, life long skill is that every playing session should now commence by playing the note at lesson 1, slow and gentle. Then more notes maybe included, stonger and faster.

Warm-ups in this book not only help to prepare for the coming lesson or practice session, but also revise the teaching points we have already learnt.

### NO. 3.2 - WARM-UP 1 and, REVISION

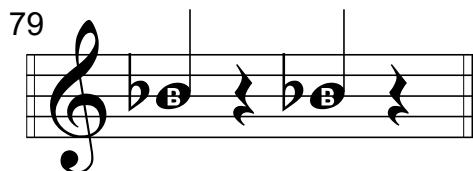


### NEW NOTE SHAPE AND VALUE

Our new shape is a Crotchet,  or  and, its rest shape  It has a value of one count. Again, it makes no difference whether the stem goes up or down.

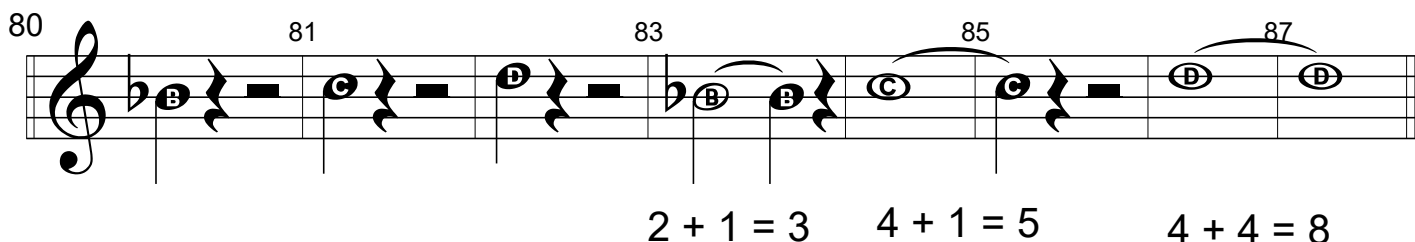
SHAPE NAME MEANING: When it was decided that a shorter note shape was needed, it was originally given the Latin name "Semiminima" (Semi meaning half, therefore half minim). Also, all previous notes were hollow and as this was the first time that the note shape had been filled in, it also had the names "Negra" or "Noire". However it also reminded people of a small hook, so the French word "Crotchet" (meaning small hook) predominated. This is also the same place we get the name "crochet needle".

### NO. 3.3 - ONE COUNT NOTE AND ONE COUNT REST.

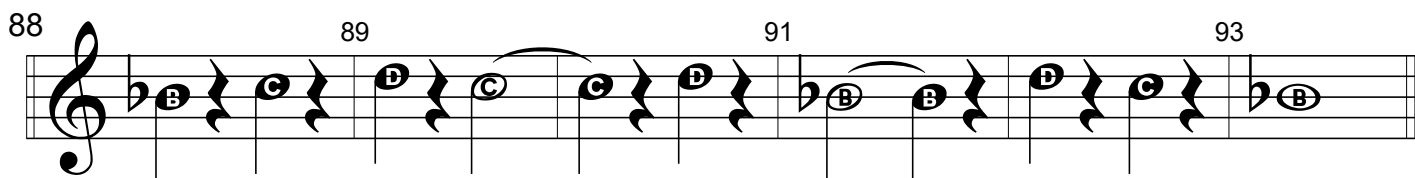


Remember that to play a one count note properly, you must play to the next count i.e. two.

### NO. 3.4 - USING CROTCHETS



### NO. 3.5 - MORE CROTCHETS




**PRACTICE HINT 4**

Always have a pencil and rubber with you.  
You will need to write little messages on your music which, may later want to rub out

## SLURS

We have learnt that a Tie joins two notes of the same pitch (same name) together to make one new note.

A Slur is a special tie which joins two or more, different notes. A slur still forms one new note whose length is equal to the sum of the lengths of the notes that are slurred, except that the note changes sound at the joining point.

The sign for a slur is just a curved line, the same as for a tie . It makes no difference if the curved line goes under or over.

In number 3.6 below, the first two minims are played as one note of four counts but change the fingering after the first two counts have been played.

The next slur, two crotchets and a minim add up to four counts, but the fingers/position change after the first count and then, after the second count.

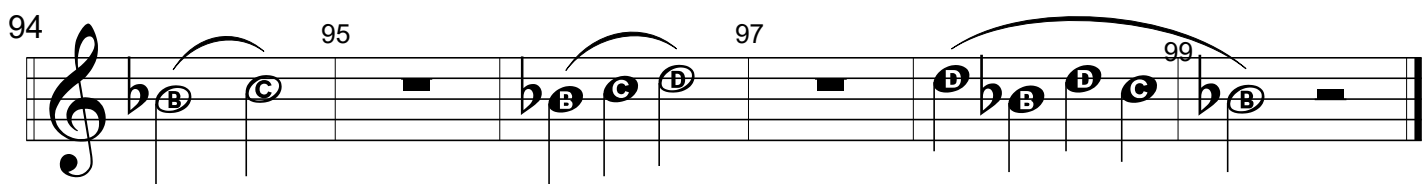
For the last slur, the total of the notes is six counts with four finger/position changes.

FOR PIANO/KEYBOARD: The way to achieve a slur as best as possible is to make sure that when the second note is played, the first note is not released until the second note has sounded.

FOR PERCUSSION, the slur has no effect but is shown for education purposes.

FOR STRING BASS: Change the left hand but do not pluck the slurred note. This however, only works when the notes to be slurred are on the same string.

## NO. 3.6 - SLURRING



## EXTRA STAVE

Just like the words in books, music doesn't always fit on the one stave (line) and we have to use extra staves below the first stave. When music is continued on the next stave, there is no "end barline" which therefore means go straight on to the next stave.

NO. 3.7 - MY FIRST SONG

**BREATH MARK and PHRASE**

A phrase in music is the same as in normal speaking, singing, reading and poetry. When we speak or sing, we often can't fit all the words into one breath and have to find a place in the music or words to take a breath.

The group of words or the notes between breaths is called a "PHRASE". Putting the breath in the right place is called "PHRASING".

In music we indicate a place to breathe by placing a comma ( , ) above and just after the note we play before breathing.

Notice that the end of each phrase in No. 3.7 seems ugly and short. To fix this, the last note needs to be a four count note, but now 32 beats without a breath is too long. Lets take a breath after each two bars.

**LYRICS**

To be able to play music as best as possible, it is most important to know the story that goes with that music. Although, some music does not have a story, most music with a story has lyrics, So if music does have lyrics, it is important to learn the lyrics and, be able to sing them as well. Doing this will empower you to play the music with greater passion and, accuracy.

NO. 3.8 - MY FIRST SONG (With breath marks and, words)

### TONGUING

On many occasions, the next note is the same as the note we just played. If we slur the second note, it just makes the first note longer, therefore, we must re-start the next note. We do this by "tapping" the back of the lips (or reed) with the tongue. Doing this is called "Tonguing", even though for percussion, you just re-strike the note.

It is very important to make sure that you do not stop the airflow while doing this and, **NEVER** take a breath at the same time. If we do this we are breaking the phrase.

Always wait for the breath mark to take the breath. When tonguing, think of the word "toe" which will help keep the throat open and the air flowing. The next exercise has four crotchets in a row so therefore think "Toe Toe Toe Toe".

#### NO. 3.9 - FOUR IN A ROW

### TONGUING AND CHANGING NOTES

One of the great uses of slurring is to show singers that the next note is part of the word or syllable already being sung. Therefore, if there is a new word or syllable, the note should not be slurred but tongued instead. It is also common to change the note at the same time.

In the next song, all notes have a new word or syllable, therefore every note is to be tongued.

NB: for practice purposes, we will still have some slurs that cover word or syllable changes

REMEMBER, do not stop the air flow or breathe until you get to the breath mark - TOE TOE TOE TOE

#### NO. 3.10 - RAIN IS FALLING DOWN.



**ACCIDENTAL RULE:**  
NOTE - some instruments are not yet using flats.

For those players using flats, In bar 144, the flat sign has been placed in front of only the first of the "B"s. From now on we will have a rule that for each bar, the flat sign is only placed in front of the first of the notes that are the same.

**ACCIDENTAL RULE 1:** Once a flat sign has been placed in a bar, it refers to all subsequent notes on the same line or space and, is cancelled by the next Bar Line.

**ALSO Rule 2** (Look back at EX 3.2 & 3.4) When a note with an accidental is "tied" to the next note, the Accidental does not have to be rewritten, even if there is a barline between them, because, they are joined to make one new note.

### NO. 3.11 - HOT CROSS BUNS



132                      133                      135                      137

Hot cross buns, hot cross buns. One a pen-ny two a pen-ny,

138                      139                      141

hot cross buns. If you have no daugh - ters, give them to your

143                      145                      147

sons. One a pen - ny two a pen - ny, hot cross buns.

### PRACTICE HINTS 5 to 8

5. (For Wind Instruments) - Remember to think of saying "toe toe" when you play consecutive tongued notes. By doing this, the tongue, the throat and the air flow should all work correctly. Remember that when there is nothing on the music to indicate that there is a gap between these notes, we should not hear one. Remember also, that to hear all of the word attached to any note, we must play all of the note not just the start of the note

6. Before playing any tune, have a quick look for the elements used. e.g. which notes, which note value, changing notes with or without a rest and with or without ties and slurs.

7. Just like has been done in "Rain is Falling Down", when playing music that has words, always place a breath mark at the same place as there is a comma, or full stop, in the words.

8. When taking a breath, try to make the gap that you must have, as small a possible and, always start the next note at the right place.



NO. 3.12 - LINDY LOO

148 149 ,

Lin - dy was a dan - cer, Lin - dy wore a dress.

152 153 , 155

Lin - dy made her dress from bits of grass and string.

**TUTTI, SOLI, SOLO and TACET**

Sometimes we can make the music sound better or more interesting by changing who is playing.

Sometimes we could ask a player, or a section, to not play at all, this is called "Tacet".

Maybe only a section or small group should play, this is called "Soli".

Maybe only one person is asked to play, this is called "Solo".

When we want every one to play again, it is called "Tutti".



NO. 3.13 - DOWN BY THE STATION

156 **SOLO** 157 **TUTTI** , 159 ,

Down by the stat - ion ear - ly in the morn - ing.

160 **SOLO** 161 **TUTTI** , 163

See the lit - tle puf - fing bill - ies all in a row.



NO. 3.14 - WHEN I MAKE MY MUSIC.

164 SOLO 165 , TUTTI 167

When I make my mu - sic al - ways I feel good.

168 SOLO 169 , TUTTI 171

When I make my mu - sic bet - er I will try to be.

NO. 3.15 - SUOGAN (Welsh folk song)

172 173 175

Su - o - gan do not weep, Su - o - gan go to sleep.

Why are there no drums playing in this piece?

176 177 179

Su - o - gan Da - dy's here, Su - o - gan have no fear.

NO. 3.16 - ONE DAY

180 181 183

One, One day, My Band will play.

184 185 187

One, One day. We will play this in our band.



NO. 3.17- AU CLAIRE DE LE LUNE

188 SOLO 189 , TUTTI 191 ,

Au clair de la lu - ne mon a - mi Peir - rot,

192 SOLO 193 , TUTTI 195

Pre - te moi ta plu - me pour e - crire un mot.



NO. 3.18 - HERE COMES THE BAND

- Note the breath mark positions.

196 197 , 199 ,

Here comes the band, march ing down from the hill top.

200 201 , 203 ,

Whoops! Some - one dropped the bass drum, a gain.

204 205 207 ,

Left! Left!, Left right left! Who will beat the time now?

208 209 , 211

Rat a tat. Johnn - y in his red coat. Left right left!

## ALPHA NOTES

So far we have been able to see the name of a note which is written inside the note. This has been useful but, it is not the usual way of writing music. We should all be able to recognise each note by its position on the staff.

From here onwards, we will start to delete the Alpha Notes and, replace them with standard notes



### NO.3.19 - HEAR THE BELLS

212 213 215

Musical notation for 'Hear the bells ring in the town clock. The bells tell us it's O'clock.' The staff shows notes for measures 212, 213, and 215. Measure 212 contains four notes: D4, C4, D4, B3. Measure 213 contains four notes: D4, C4, D4, B3. Measure 215 contains four notes: D4, C4, D4, B3.

Hear the bells ring in the town clock. The bells tell us it's O'clock.

216 217 219

Musical notation for 'Hear the bells count out the time, it must be O'Clock One, Two, Three.' The staff shows notes for measures 216, 217, and 219. Measure 216 contains four notes: D4, C4, D4, B3. Measure 217 contains four notes: D4, C4, D4, B3. Measure 219 contains four notes: D4, C4, D4, B3.

Hear the bells count out the time, it must be O'Clock One, Two, Three.

### NO. 3.20 - (You Give it a Name).....

221 223

Musical notation for 'NO. 3.20 - (You Give it a Name)'. The staff shows notes for measures 221 and 223. Measure 221 contains four notes: C4, D4, C4, B3. Measure 223 contains four notes: D4, C4, D4, B3.

225 227

Musical notation for 'NO. 3.20 - (You Give it a Name)'. The staff shows notes for measures 225 and 227. Measure 225 contains four notes: C4, D4, C4, B3. Measure 227 contains four notes: D4, C4, D4, B3.



**MEDLEY**

A Medley is a group of tunes or songs, played one after the other, to form one larger piece of music.

**REHEARSAL MARKS**

You will in this medley, see some alpha characters in boxes, These are called "Rehearsal Marks". Bar numbers show exactly which bar we may be discussing, but as our tunes get longer, it is sometimes quicker to identify a section of the music by using these alpha reference boxes.

**NO. 3.22 - FIRST CONCERT MEDLEY**

My First Song, When I make My Music, Down by the Station, Hot Cross Buns.

**A** My First Song

239 This is my first song, 241 Play ing in my band,

243 With my friends I play, 245 Truckloads more to learn.

**B** When I Make

249 When I make my mu - sic al - ways I feel good.

251 When I make my mu - sic bet - ter I will try to be.

No "end barline"  
go straight to  
the next page

**C** Percussion Soli

**D** Down by the Station

Down by the stat - ion

259 261

ear - ly in the morn - ing. See the lit - tle puf - fing bill - ies,

263

**E** Hot Cross Buns

all in a row. Hot cross buns,

267 269

hot cross buns. One a pen - ny two a pen - ny,

271 275

**F**

hot cross buns. If you have no Daugh - ters, give them to your

276 277 279

sons. One a pen - ny two a pen - ny, hot cross buns.

**DOUBLE BARLINE**

You may have noticed that at the beginning of each tune or song, there are two barlines. This is called a double barline and is different to an end barline. The double barline indicates that something is changing. In number 3.21, you should have noticed the double barline: where you start to play. In numbers 3.22 & 3.23, there are several double barlines which, in this case indicate the end of one song and the start of another.

# SOLO TWO

## NO. 3.23 - Solo Medley with Piano Accompaniment

My First Song, When I Make My Music, Down by the Station, Hot Cross Buns.

### A My First Song

281 283 285 287

Soloist

Accomp-  
niment

*fff*

*fff*

Musical score for section A, 'My First Song', measures 281-287. The Soloist part is in treble clef with a key signature of one flat. The piano accompaniment is in grand staff with a key signature of one flat. Chords are indicated above the piano part: Bb, D, F, Dm7, Cm7, G4, Bb, F7, Bb, Bb, F, F7. Fingerings and techniques like '3fr.' are shown for the guitar part.

### B When I Make

288 289 291 295

Musical score for section B, 'When I Make', measures 288-295. The Soloist part is in treble clef with a key signature of one flat. The piano accompaniment is in grand staff with a key signature of one flat. Chords are indicated above the piano part: F, Bb, Bb, F7, Bb, Bb, F, Dm7, F, Bb. Fingerings and techniques like '3fr.' are shown for the guitar part.

### C Piano Solo

296 297 299 301

Musical score for section C, 'Piano Solo', measures 296-301. The Soloist part is in treble clef with a key signature of one flat. The piano accompaniment is in grand staff with a key signature of one flat. Chords are indicated above the piano part: F, Bb, F, Bb, F, F7, Bb, Dm7, Gm7, Cm7, Bb4, F7, Bb, F, Bb, Cm7, Bb, F. Fingerings and techniques like '3fr.' are shown for the guitar part.

**D** Down by the Station

305 307 309

Chord progression for 'Down by the Station':  
 B $\flat$  (234), F (342), B $\flat$  (234), C (342), Cm7 (1 3 4 1 3fr.), B $\flat$  (234), B $\flat$  (234), F (342), B $\flat$  (234), Dm7 (x00321), Cm7 (1 3 4 1 3fr.), B $\flat$  (234).

**E** Hot Cross Buns

313 315 317

Chord progression for 'Hot Cross Buns':  
 B $\flat$  (234), F (342), B $\flat$  (234), F7 (1 3 2 1), B $\flat$  (234), B $\flat$  (234), Am7 (x3-2-), B $\flat$  (234), Cm7 (1 3 4 1 3fr.), E $\flat$  (1 2 4 3), B $\flat$  (3 1 4).

**F**

321 323 325

Chord progression for section F:  
 B $\flat$  (234), B $\flat$ M7 (3 2 4), Cm7 (1 3 4 1 3fr.), F7 (3 2), B $\flat$  (234), A $\circ$ 7 (1 3 2 4), B $\flat$  (234), E $\flat$  (1 2 4 3), F7 (3 2), B $\flat$ 6 (x 3 2), E $\flat$ m6 (3 2), B $\flat$  (234).

NO. 3.24 - FIRST CONCERT MEDLEY, Number 2

Rain is Falling Down, Hear the Bells Ring, Au Claire, Here Comes the Band.

**A** Rain

329  
Rain is fall - ing down. Rain is fall - ing down.

331  
Pit - ter pat - ter pit - ter pat - ter, rain is fall - ing down.

**B** Hear the Bells Ring

337  
Hear the bells ring in the town clock. The bells tell us it's O' clock.

339  
Hear the bells count out the time, it must be O' Clock

**C** Percussion Soli

342  
One, Two, Three.

343

345





# SOLO THREE (First Concert Medley No. 2)

## NO. 3.25 - Solo Medley with Piano Accompaniment

Rain is falling down, Hear the Bells, Au De Claire, Here Comes the Band

**A Rain**

362 363 365 367

Soloist

Accompanist

368 369 371 373

**B Hear the Bells Ring**

375 377 379

**C** Piano Solo

**D** Au Claire De La Lune ,

380 381 383

387 389 391

**E** Here Comes the Band

395 397 399

SOLO FOUR  
NO. 3.26 - Solo with Piano Accompaniment 4  
MARCHING OUT  
NB - No breath marks so, breathe only at the rests.

**A**

401 403 405

Soloist

Accompanist

Cm7 3fr. Dm Cm Bb Bb Cm Bb Bb Bb F7

407 409 411

Bb F Bb F Bb F7 Bb F7 Dm F7 Bb Bb Dm7 Bb

**B**

413 415 417

Dm Eb Dm7 Bb D Cm2 Dm7 Bb Eb F7 Cm7 3fr.

C

419 421 423

B $\flat$  Cm B $\flat$  Dm B $\flat$  F7 B $\flat$  B $\flat$  B $\flat$

D

425 427

B $\flat$  B $\flat$  Cm9 F Gm7 F7 F6 B $\flat$  B $\flat$  E $\flat$  Dm Cm2

430 431 433 435

B $\flat$  Cm7 F Cm7 F Dm Cm Dm7 Cm7 B $\flat$  B $\flat$  Cm B $\flat$  A $^{\circ}$ 7 B $\flat$

WHAT HAVE WE LEARNT?

NO. 3.27 - ..... (you give it a title)

Using the notes you know, create your own composition - remember, exactly 4 counts to a bar.

436 437 439

KNOWLEDGE CHECK.

(A) Name the following shapes

- (i) .....
- (ii) .....
- (iii) .....
- (iv) .....
- (v) .....
- (vi) .....
- (vii) .....
- (viii) Tacet .....
- (ix) Soli .....
- (x) .....
- (xi) Tutti .....
- (xii) .....
- (xiii) Solo .....
- (xiv) .....

(B) Below the following notes, write their names and, its no of counts.  
The answers to the first note are given as an example.

440

Minim.....  
 ...D.....  
 ...2.....

(C) PERFORMANCE & COMPOSITION

- (i) As a soloist, perform a smooth stable note for 6 seconds .....
- (ii) As a soloist, perform No.3.23, 3.25 or 3.26 .....
- (iii) Posture, arm and hand positions .....
- (iv) Composition at No. 3.27 above .....
- (v) Care of instrument .....

CONGRATULATIONS

YOU HAVE COMPLETED STAGE THREE OF YOUR FIRST CONCERT PREPARATION.  
NOW LET'S FINISH THE OTHER STAGES!