

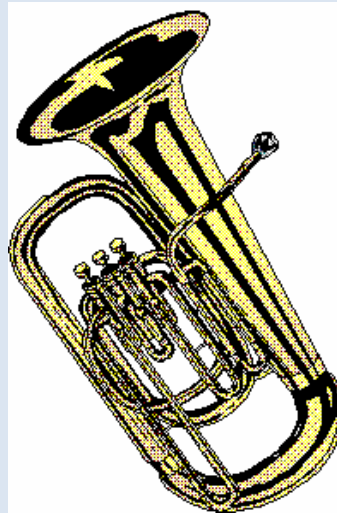
TOP SHOW MUSIC



"MY VERY FIRST CONCERT AND BEYOND"

2025

E♭ BRASS F Clef



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.

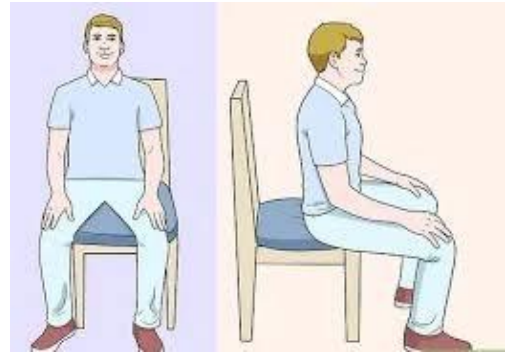
Fingering diagrams, lyrics for songs and explanations of signs and terminology

Notes for Lower Brass

Correct posture:

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

One of the big problems for brass is not only that you have to produce your own sound by vibrating through AKA Buzzing, your lips but also having the correct hand and/or figure positions. Correct embouchure is with the head level and, the mouthpiece coming straight out. The lips should be slightly curled inwards (say “wee um”), the corners of the mouth upwards (smile) and, the cheeks never puffing outwards. Now attach the instrument to the mouthpiece.



Some texts incorrectly advocate grasping or clutching the instruments. To play as best as possible, there should be a gentle but firm, grip with the left hand. For valved instruments, an open-handed use of the right hand is required. It is incorrect to say to hold the instrument with the right hand. The left hand holds and, the right hand does the playing. For Trombone, the right hand needs to be relaxed and flexible, do not grasp the trombone.

For the fingers to work properly there must be no tension in the right hand and, the fingers must make contact with the valves at an angle which is inline with the direction of the valve stems, NOT perpendicular as many examples show. The left hand will assist by lightly holding the instrument and allowing it to tilt so that the valves tilt toward to fingers. Note that some instruments have a (right) thumb ring which if incorrectly placed, will prevent the fingers from getting on top of the valves. Some players will have the same problem because of the smaller hands.

On many occasions, your valves will stick while you are playing, in response to which most people stop playing, look at the valve assembly, push the valves up and down and find no problem. Upon resuming playing the valves again stick and the same procedure is carried-out and sometimes more valve oil is applied and, when playing is resumed the sticking problem also resumes. This is most likely due to incorrect holding and finger positions. Check you right hand – are the fingers pushing straight down or, are you playing with maybe your knuckles and therefore, are pushing the valves sideways,



Note that for Trombone, the method of holding with the left hand (some trombones do not have the thumb trigger). The index finger is controlling the left /right rotation of the trombone. The picture to the right does not show that when the right hand is not holding the slide, the little finger should be under the slide cross bar to stop the slide from falling off. Never trust the lock. The right hand should be relaxed, and



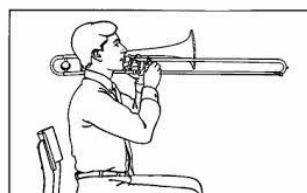
just lightly holding the slide cross bar with the tips of the thumb and index finger. The slide should be moved by the wrist, not the elbow.

For Tubas (Baritone, Euphonium & Bass), your left hand wraps around the instrument. Exactly where the hand holds, will depend on your body's size, the instrument's, size and, the position of the 4th (if any) valve. Do not lower your head to the mouth piece, bring it to your mouth. You may want to use a stand to support the larger instruments.

Incorrect posture





Good Posture





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)

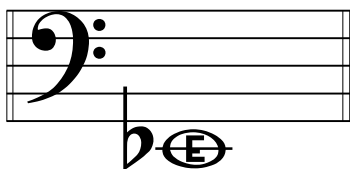
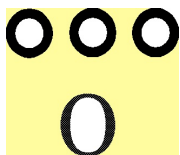
When most of our music ideas were being formalised, the main instrument was the Concert Piano. In addition, instrument makers had little commonality with the size of the instruments they made and, little commonality with the sounds made and, the names given to those notes. Some notes with the same name 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 - E \flat - (Concert E \flat)

NB: Concert B \flat is a difficult starting note for this instrument. Therefore a more suitable alternative has been chosen. Remember however, that it will not sound the same as the other instruments.



The hollow circles mean that the valve is up, coloured-in circles mean that the valve is down.

This diagram is for a four valve instrument. If you only have three valves, just use the top three circles.

Why is this note being called "E flat" instead of the normal "C"?

For this instrument, an "F" clef is being used instead of the usual "G" clef. Note its similarity to today's written capital F. This clef indicates the position of the F line by putting two dots around the line that is going to be called F. In this case it is the second top line which makes this note "E" instead of "C". Because the semi-breve has been drawn with the "E" line going through it, it is asking us to play the note "E". Put a flat sign in front of it and it becomes "E \flat "

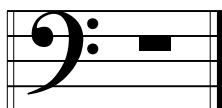
For the time being, the semi-breve is played for four full counts.

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

2



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

3

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.

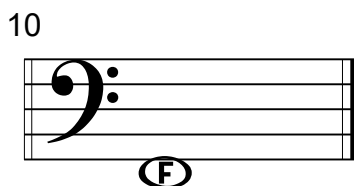
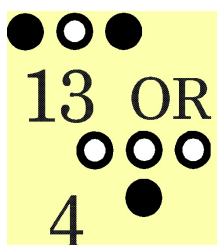
Eb BASS TUBA, F Clef



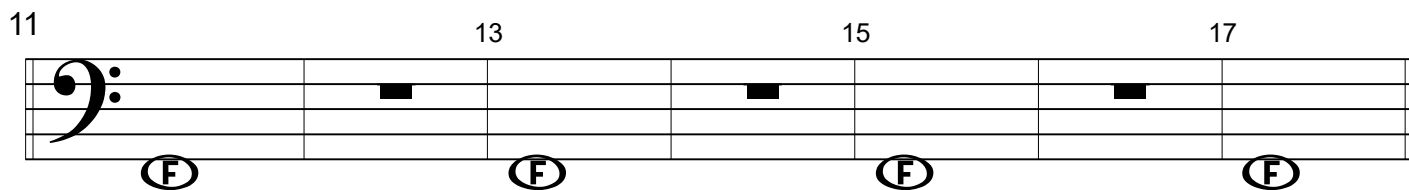
STAGE TWO

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

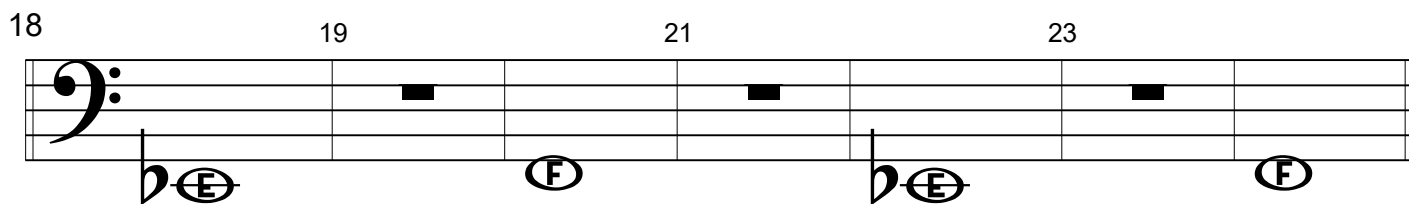
NO. 2.1 - SECOND NOTE - Concert F



NO. 2.2 - NEW NOTE AND REST.





NO. 2.3 - PUT THEM TOGETHER




E \flat BASS TUBA, F Clef

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 Minim 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

Eb BASS TUBA, F Clef

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

4 + 2 = 6 2 + 2 = 4

NO. 2.9 - EIGHT COUNT TIES

4 + 4 = 8

NO. 2.10 - MIXING TIES

Eb BASS TUBA, F Clef



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 (—)

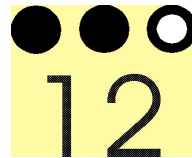
' Breath mark (breathe only where this mark is), and the word "phrase" - a musical thought.

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 - Concert G

66



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

67 69 71 73 75 77

E \flat BASS TUBA, F Clef


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.

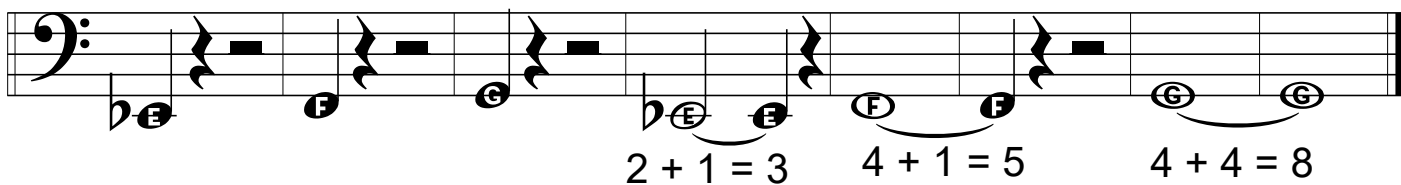
79



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

NO. 3.4 - USING CROTCHETS


80 81 83 85 87



2 + 1 = 3 4 + 1 = 5 4 + 4 = 8

NO. 3.5 - MORE CROTCHETS

88 89 91 93




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.

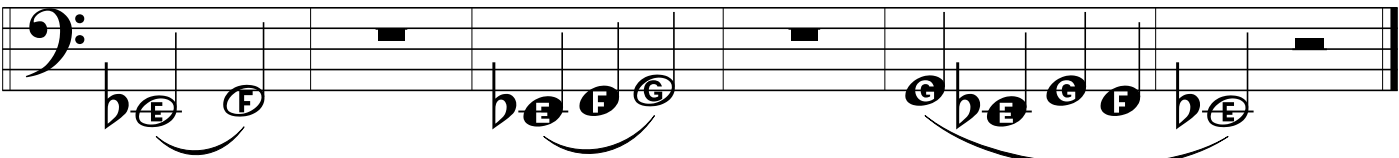
FOR PIANO/KEYBOARD: The way to achieve a slur as best as possible is to make sure that when the second note is played, the first note is not released until the second note has sounded.

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

94 95 97 99



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 restrike 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

116 117 119

120 121 123

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.



124 125 127

128 129 131

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

148 149 151

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 When make my mu - sic al - ways I feel

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.

176 177 , 179

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

Why are there no drums playing in this piece?

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!

PIANO ACCOMPANIED SOLOS

A common method of performing a whole piece as a solo is to have a backing part which is played as an accompaniment part to the solo part. The most common method is to have a piano player (pianist) play the backing part. The pianist is said to accompany the soloist.

It is also becoming common for the accompaniment to be played digitally as e.g. a CD, Ipad or MP3 file. The accompaniment may also be played by a guitarist which is why Guitar Chords are also shown on the piano part.

It is also common for the solo part and accompaniment to be shown on the one part so that both players can see what the other player is doing. It is also common for the accompaniment to play a short passage before the soloist starts playing. This is called an Introduction and has been done for the the piano accompanied solos at Numbers 3.21, 3.23 and 3.25.

SOLO ONE

Solo with Piano Accompaniment
No. 3.21 - OFF TO BAND.

229 231 233

Soloist

Accomp-
niment

Off to Band, here we go. Play all our

234 235 237

mus-ic notes. Play our songs, learn some more. Mak-ing mus-ic is such fun.

Chords and Fingerings for Soloist (Bass Clef):

- 229: Eb (1 2 4 3), Bb7 (1 2 4 1), Eb (1 2 4 3)
- 230: Fm7 (1 3 1), Eb (1 2 4 3)
- 231: Bb (2 3 4), Bb7 (1 2 4 1), Eb (1 2 4 3)
- 232: Eb (1 2 4 3)
- 233: Eb (1 2 4 3)

Chords and Fingerings for Accompaniment (Piano):

- 234: Bb (2 3 4), Fm7 (1 3 1), G (1 3 2 1) 3fr.
- 235: Eb (1 2 4 3)
- 236: Bb (2 3 4)
- 237: Bb7 (1 2 4 1), Eb (1 2 4 3), Bb (2 3 4), Eb (1 2 4 3)
- 238: Bb7 (1 2 4 1), Eb (1 2 4 3)

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

239 241

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

243 245

With my friends I play, Truck loads more to learn.

B When I Make

249

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

251 253

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 station

259 **D** 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 **D** 269

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

271 **F** 275

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

276 **D** 277 **D** 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

Accompiment

Chord progression for section A: Eb (1243), G (13 2 1), Bb (1 2 4 1), Gm7 (13 2 1), Fm7 (13 1), C (2314), Eb (1243), Bb7 (1 2 4 1), Eb (1243), Eb (1243), Bb (234), Bb7 (1 2 4 1).

B When I Make

288 289 291 295

Chord progression for section B: Bb (234), Eb (1243), Eb (1243), Bb7 (1 2 4 1), Eb (1243), Eb (1243), Bb (234), Eb (1243).

C Piano Solo

296 297 299 301

Chord progression for section C: Bb (234), Eb (1243), Bb (234), Eb (1243), Bb (234), Bb7 (1 2 4 1), Eb (1243), Gm7 (1 3 4 1), Cm7 (1 3 4 1), Eb4 (xxx2), Bb7 (1 2 4 1), Eb (1243), Bb (234), Eb (1243), Fm7 (13), Eb (1243), Bb7 (1 2 4 1), Eb (1243).

D Down by the Station

305

307

309

Musical score for 'Down by the Station' in E-flat major, 3/4 time. The score consists of three systems of music. Each system includes a bass line, a grand staff (treble and bass clefs), and guitar chord diagrams with fingering. The chords and fingerings are: Eb (1243), Bb (234), Eb (1243), F (342), Fm7 (13 1), Eb (1243), Eb (1243), Bb (234), Eb (1243), Gm7 (13 2 1), Fm7 (13 1), and a 3fr. chord.

E Hot Cross Buns

310

313

315

317

Musical score for 'Hot Cross Buns' in E-flat major, 3/4 time. The score consists of three systems of music. Each system includes a bass line, a grand staff, and guitar chord diagrams with fingering. The chords and fingerings are: Eb (1243), Eb (1243), Bb (234), Eb (1243), 7 (1 2 4 1), Eb (1243), Eb (1243), Dm7 (x00321), Eb (1243), Fm7 (1243), and Fm7 (13 1).

318

F

321

323

325

Musical score for 'F' in F major, 3/4 time. The score consists of three systems of music. Each system includes a bass line, a grand staff, and guitar chord diagrams with fingering. The chords and fingerings are: Ab (xx 4), Eb (1243), Eb (1243), EbM7 (x), Fm7/Bb7 (13 11 2 4 1), Eb (1243), D°7 (xx 0), Eb (1243), Ab (xx 4), Bb7 (1 2 4 1), Eb6 (x 2 4), Abm6 (xx1203), and Eb (1243).

NO. 3.24 - FIRST CONCERT MEDLEY, Number 2
 Rain is Falling Down, Hear the Bells Ring, Au Claire, Here Comes the Band.

A Rain

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

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

B Hear the Bells Ring

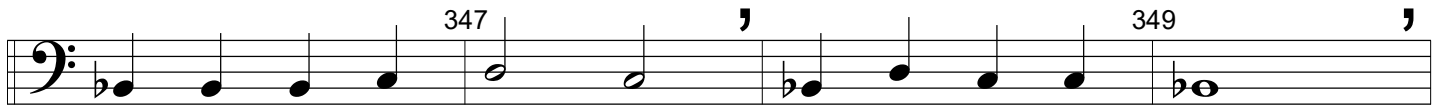
Hear the bells ring in the town clock. The bells tell us it's O' clock.

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

C Percussion Soli

One, Two, Three.

D Au Claire De La Lune

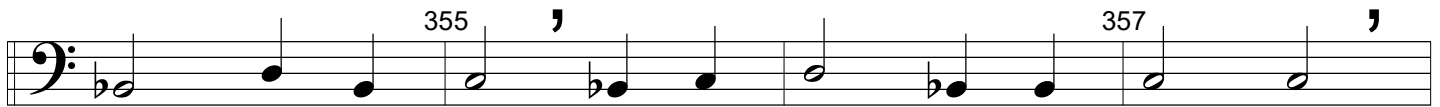


Au clair de la lu - ne mon a - mi Peir - rot,



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

E Here Comes the Band



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



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

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

Accompniment

368 369 371 373

B Hear the Bells Ring

375 377 379

C Piano Solo

D Au Claire De La Lune,

380 381 383

Chord diagrams: Eb (1243), Bbm4 (1243), Eb (1243), Eb (1243), Bb (234), Eb (1243), Bb (234), Eb (1243), Bb7 (1 2 4 1).

387 389 391

Chord diagrams: Eb (1243), Bb7 (1 2 4 1), Eb (1243), Cm (1 3 4 2 1) 3fr., Cm7 (1 3 4 1) 3fr., Bb7 (1 2 4 1), Eb (1243), Fm7 (1 3 1), Eb (1243).

E Here Comes the Band

395 397 399

Chord diagrams: Eb (1243), Bb (234), Eb (1243), Bb (234), Bb7 (1 2 4 1), Eb (1243), Bb (234), Fm7 (1 3 1), Eb (1 2 4 1), Eb (1243).

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

Chord diagrams: Fm7, Fm, Gm, Fm, Eb, Eb, Fm, Eb, Bb, Eb, Eb, Bb7

407 409 411

Chord diagrams: Eb, Bb, Eb, Bb, Eb, Bb7, Eb, Bb7, Gm, Bb7, Eb, Eb, Gm7, Eb

B

413 415 417

Chord diagrams: Gm, Ab, Gm, Gm7, Eb, G, Fm2, Gm7, Eb, Ab, Bb7, Fm7

C

419 421 423

Chords: Eb, Fm, Eb, Gm, Eb, Bb7, Eb, Eb

D

425 427

Chords: Eb, Eb, Fm9, Bb, Gm, Bb7, Bb6, Eb, Eb, Ab, Gm, Fm2

430 431 433 435

Chords: Eb, Fm7, Ab, Fm7, Bb, Gm, Fm, Gm7, Fm7, Eb, Eb, Fm, Eb, D, Eb

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.....
 ...G.....
 ...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!