

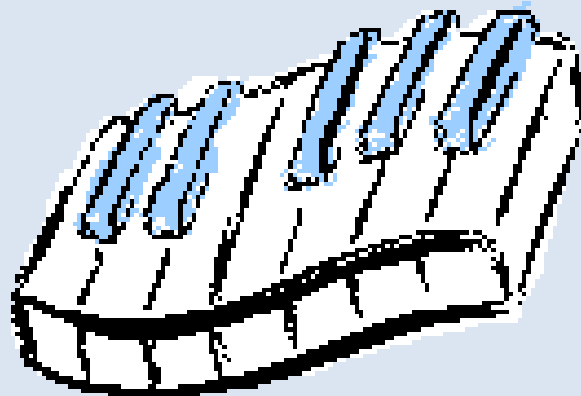
# TOP SHOW MUSIC



"MY VERY FIRST CONCERT AND BEYOND"

2025

PIANO OR ELECTRIC KEYBOARD



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 Piano or any Electric Keyboard

This tuition book differs greatly from other piano text and tutors. The reason is that in this programme, there are other instruments being played at the same time and in the same lesson, Therefore this programme which is a "line of best fit", allows any instruments to do the same lesson at the same time. Another advantage is that you will get to play with other instruments at this early stage of development. Therefore in this programme, you will learn Bb Scale instead of the traditional C scale.

## Correct posture:

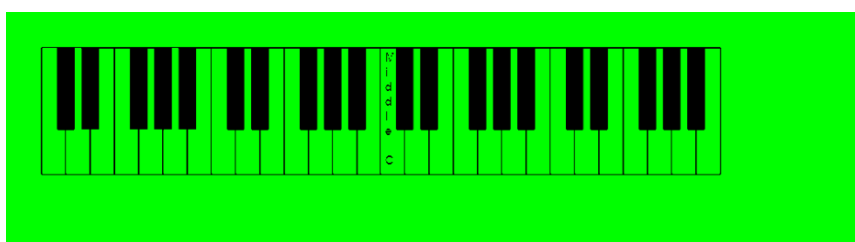
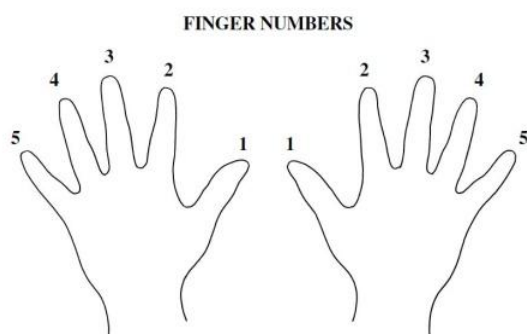
Sit on the front of the chair, feet flat on the floor, back and neck straight, face forward and, shoulders level.



Sit in front of "Middle C", and at a comfortable distance from the keyboard so that the hands can arch over the keys. This allow the fingers to come down onto the keys.


The official name for the piano is "Piano Forte". You will learn in later lesson that these are two Latin (Italian) words meaning "gentle" and "strong". When the Piano was invented, it was the first keyboard instrument that could change volume while being played. I.e. you could play gently and produce a gentle sound or, play strongly and produce a strong sound. This caused a massive change in the way that orchestral music was constructed, and, lead to the piano becoming the most common and, main instrument of choice.


The fingering indicated in each lesson is a generic one for the early lessons. As you progress, these might need to be changed to correctly play a certain passage. But, learn the rule first, so that you will understand when it is time to make the exception. The fingering is indicated by placing a number under the notes. The numbers relate to the particular thumb or finger show below.





## STAGE ONE

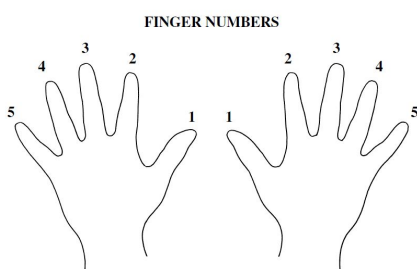
Learning and using the note Concert "B $\flat$ " (pronounced B Flat),  
the note shape Semi-Breve  and its value of four counts,

the Semi-breve rest shape,  and its value of four counts (rest means silence) ,  
|| End barline (the end of the music)

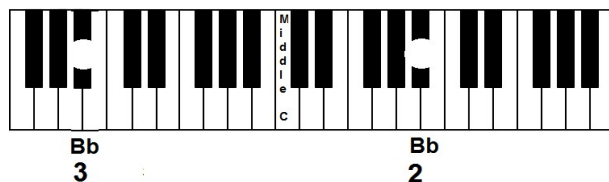
When most of our music ideas were being formalised, the main instrument was the Concert Piano. In addition, instrument makers had little commonality with the size of the instruments they made and, little commonality with the sounds made and, the names given to those notes. Some notes with the same name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



Use the right hand number 2 finger for this note

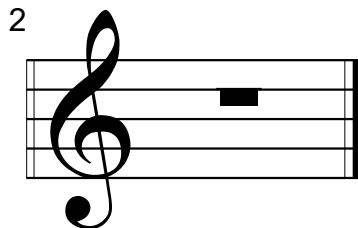


Use the Left hand Number 3 finger for this note

### 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

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.

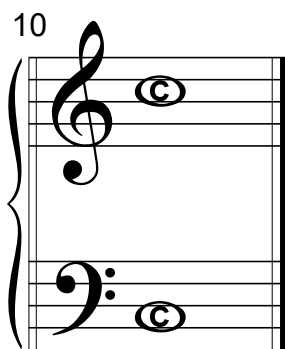
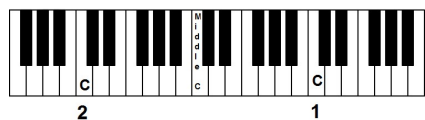
2 - (For wind players) To develop your best playing sound, as well as playing the note for four counts, also play it as long as you can. Use a clock's second hand to time yourself.



### 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)



Use the right hand Thumb  
(number 1 finger) for this note

Use the left hand number 2 finger,  
the one next to the thumb



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

11 13 15 17

### NO. 2.3 - PUT THEM TOGETHER


18 19 21 23

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 where 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

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

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

**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

42 43 45 47 49

$4 + 2 = 6$   $2 + 2 = 4$

### NO. 2.9 - EIGHT COUNT TIES

50 51 53 55 57

$4 + 4 = 8$

### NO. 2.10 - MIXING TIES

58 59 61 63 65



## STAGE THREE

Using the notes Concert D, C and the new note B $\flat$   
the values Semi-Breve (♩ = four counts), its equivalent rest shape, ( — )

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

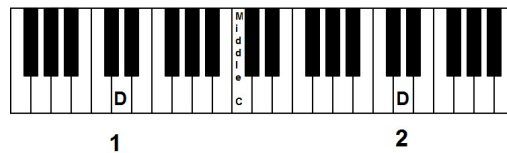
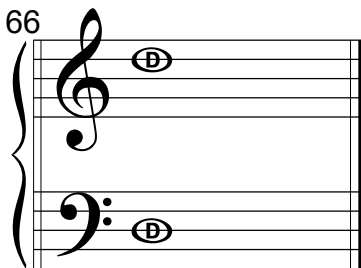
the new shape and value of Crotchet (♩ or ♩ = one count), and its rest shape ( — )

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

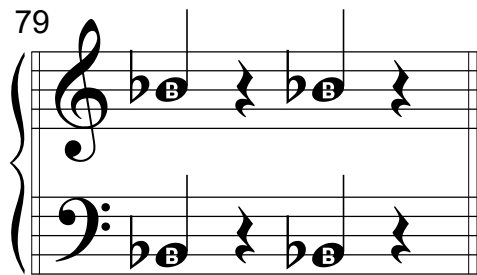
NEW NOTE SHAPE AND VALUE

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.

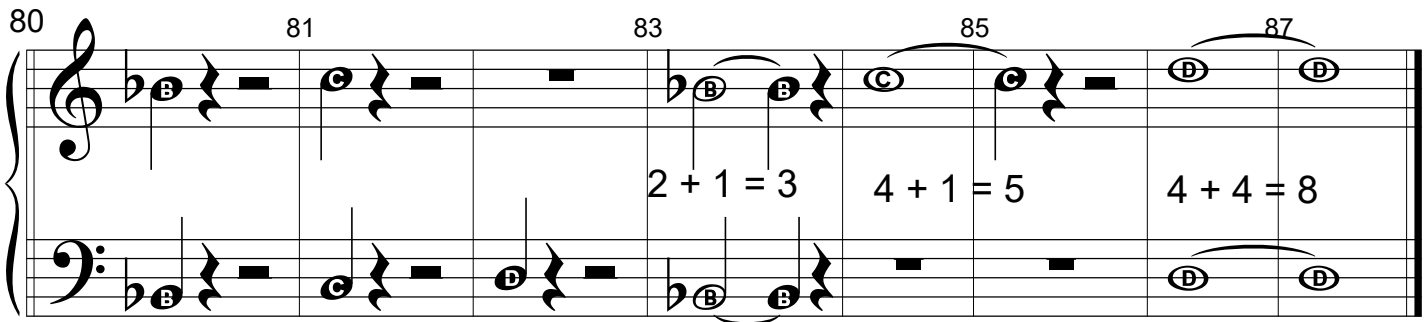
79



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

NO. 3.4 - USING CROTCHETS

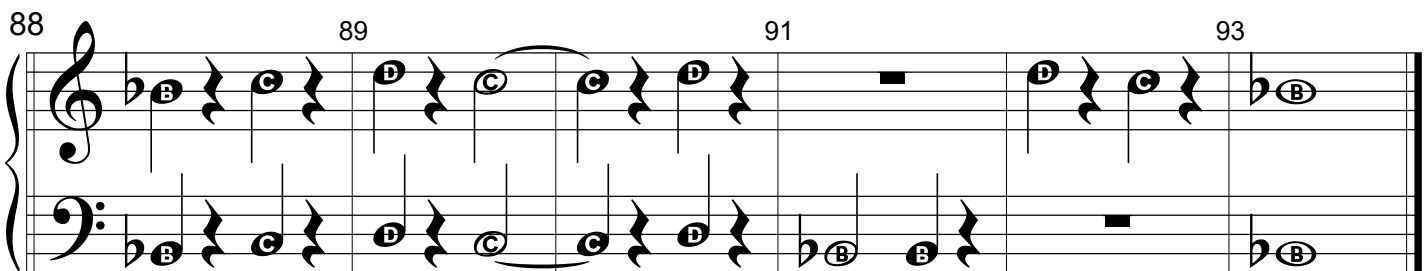
80 81 83 85 87



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

### 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

No "end barline"  
go straight to  
the next stave

100 101 103

104 105 107

### 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)

The musical score consists of two systems, each with a treble and bass clef staff. The first system covers measures 108 to 111. The lyrics are: "This is my first song, Play ing in my band,". The second system covers measures 112 to 115. The lyrics are: "With my friends I play, Truck loads more to learn.".

Breath marks (comma symbols) are placed above the notes in measures 109, 111, 113, and 115. Slurs are placed over the notes in measures 108-109, 110-111, 112-113, and 114-115.

Piano, tonguing does not apply to you. Continue to strike the next note as usual.

## 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

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

128 129 131

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

Why are there no drums playing in this piece?

**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 station early in the morning.

160 SOLO 161 , TUTTI 163

See the little puffing billies all in a row.

NO. 3.14 - WHEN I MAKE MY MUSIC.



164 SOLO 165 , TUTTI 167

When I make my music always I feel good.

168 SOLO 169 , TUTTI 171

When I make my music better 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.

Detailed description: This block contains the first system of music for 'SUOGAN'. It features a treble and bass clef staff. The treble staff has a key signature of one flat (Bb) and a common time signature (C). The melody consists of quarter notes and half notes. The lyrics are 'Su - o - gan do not weep, Su - o - gan go to sleep.' The bass staff provides a simple accompaniment with quarter notes. Measure numbers 172, 173, and 175 are indicated above the treble staff.

176 177 179

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

Detailed description: This block contains the second system of music for 'SUOGAN'. It continues the melody and accompaniment from the first system. The lyrics are 'Su - o - gan Da - dy's here, Su - o - gan have no fear.' The musical notation is consistent with the first system. Measure numbers 176, 177, and 179 are indicated above the treble staff.

NO. 3.16 - ONE DAY

180 181 183

One, One day, My Band will play.

Detailed description: This block contains the first system of music for 'ONE DAY'. It features a treble and bass clef staff. The treble staff has a key signature of one flat (Bb) and a common time signature (C). The melody consists of quarter notes and half notes. The lyrics are 'One, One day, My Band will play.' The bass staff provides a simple accompaniment with quarter notes. Measure numbers 180, 181, and 183 are indicated above the treble staff.

184 185 187

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

Detailed description: This block contains the second system of music for 'ONE DAY'. It continues the melody and accompaniment from the first system. The lyrics are 'One, One day. We will play this in our band.' The musical notation is consistent with the first system. Measure numbers 184, 185, and 187 are indicated above the treble staff.

NO. 3.17- AU CLAIRE DE LE LUNE

188 SOLO 189 ; TUTTI 191 ;

Au clair de la lune mon ami Peirrot,

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. Whoops! Some-one

201 ; 203 ; 205

dropped the bass drum, a gain. Left! Left!, Left right left!

206 207 ; 209 ; 211 ;

Who will beat the time now? 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

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

Musical notation for measures 212-215, including treble and bass staves with lyrics.

216 217 219

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

Musical notation for measures 216-219, including treble and bass staves with lyrics.

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

221 223

Musical notation for measures 221-223, including treble and bass staves.

225 227

Musical notation for measures 225-227, including treble and bass staves.

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

Off to Band, here we go. Play all our

Accompaniment

B $\flat$  F7 B $\flat$  Cm7 B $\flat$  F F7 B $\flat$

234 235 237

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

F Cm7 D B $\flat$  F F7 B $\flat$  F B $\flat$  F7 B $\flat$

**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, Truckloads 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

Musical notation for 'Down by the Station'. The piece is in 2/4 time. The melody is in the right hand, and the bass line is in the left hand. The lyrics are: Down by the station.

259

Musical notation for 'ear - ly in the morn - ing. See the lit - tle puf - fing bill - ies,'. The piece is in 2/4 time. The melody is in the right hand, and the bass line is in the left hand. The lyrics are: ear - ly in the morn - ing. See the lit - tle puf - fing bill - ies,

263

**E** Hot Cross Buns

Musical notation for 'all in a row. Hot cross buns,'. The piece is in 2/4 time. The melody is in the right hand, and the bass line is in the left hand. The lyrics are: all in a row. Hot cross buns,

267

269

271

Musical notation for 'hot cross buns. One a pen - ny two a pen - ny, hot cross'. The piece is in 2/4 time. The melody is in the right hand, and the bass line is in the left hand. The lyrics are: hot cross buns. One a pen - ny two a pen - ny, hot cross

272

**F**

275

Musical notation for 'buns. If you have no Daugh - ters, give them to your'. The piece is in 2/4 time. The melody is in the right hand, and the bass line is in the left hand. The lyrics are: buns. If you have no Daugh - ters, give them to your

276

277

279

Musical notation for 'sons. One a pen - ny two a pen - ny, hot cross buns.'. The piece is in 2/4 time. The melody is in the right hand, and the bass line is in the left hand. The lyrics are: sons. One a pen - ny two a pen - ny, hot cross buns.

# 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

Soloist

Accompiment

B $\flat$  D F Dm7 Cm7 G4 B $\flat$  F7 B $\flat$  B $\flat$

287 289 291

F F7 F B $\flat$  B $\flat$  F7 B $\flat$

**B** When I Make

295

297

**C** Piano Solo

298

299

301

**D** Down by the Station

305

307

Musical score for 'Down by the Station' in G minor, 3/4 time. The score consists of two systems. The first system has two staves (treble and bass clef) with a key signature of one flat and a common time signature. The second system also has two staves and includes guitar chord diagrams above the treble staff. The chords are: Bb (234), F (342), Bb (234), C (342), Cm7 (1 3 4 1 3fr.), Bb (234), Bb (234), F (342), Bb (234), and Dm7 (x00321).

**E** Hot Cross Buns

309

313

Musical score for 'Hot Cross Buns' in G minor, 3/4 time. The score consists of two systems. The first system has two staves (treble and bass clef) with a key signature of one flat and a common time signature. The second system also has two staves and includes guitar chord diagrams above the treble staff. The chords are: Cm7 (1 3 4 1 3fr.), Bb (234), Bb (234), F (342), Bb (234), 7 (13 2 1), and Bb (234).

315 317 F

321 323 325

### 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.

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

333

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

341

343

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

**C** Percussion Soli

**D** Au Claire De La Lune

345 347

Au clair de la lune mon a - mi Peir -

349 351 353

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

**E** Here Comes the Band

355 357

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

358 359 361

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

SOLO THREE (First Concert Medley No. 2)  
NO. 3.25 - Solo Medley with Piano Accompaniment  
My First Song, Hear the Bells, Au De Claire, Here Comes the Band

**A** Rain

362 363 365

Soloist

Accompanist

B $\flat$  F B $\flat$  Dm7 Cm7 F B $\flat$  B $\flat$  F7

367 369 371

B $\flat$  B $\flat$  F7 B $\flat$  F7 B $\flat$  Cm7



**B** Hear the Bells Ring

372 373 375

B $\flat$  F7 B $\flat$  B $\flat$

377 379 381

F B $\flat$  F7 B $\flat$  B $\flat$  Fm4 B $\flat$

**C** Piano Solo

**D** Au Claire De La Lune

383

B $\flat$  F B $\flat$  F B $\flat$  F7

387 389 391

B $\flat$  F7 B $\flat$  B $\flat$  Gm Gm7 F7 B $\flat$  Cm7

**E** Here Comes the Band

392 395

B $\flat$  234 B $\flat$  234 F 342 B $\flat$  234 F 342 F7 3 2

397 399

B $\flat$  234 F 342 C m7 1 3 4 1 3fr. F 3 2 B $\flat$  234 B $\flat$  234

SOLO FOUR

NO. 3.25 - 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: Cm7 (1 3 4 1), Dm (1 3 4 2 1), Cm (1 3 4 2 1), Bb (2 3 4), Bb (2 3 4), Cm (1 3 4 2 1), Bb (2 3 4), Bb (2 3 4), Bb (2 3 4). Fingerings: 3fr., 2 3 4, 2 3 4, 2 3 4.

406 407 409

Chord diagrams: F7 (3 2), Bb (2 3 4), F (3 4 2), Bb (2 3 4), F (3 4 2), Bb (2 3 4), F7 (3 2), Bb (2 3 4), F7 (3 2). Fingerings: 3 2, 3 4 2, 3 4 2, 3 2.

**B**

411 413 415

Dm F7 Bb Bb Dm7 Bb Dm Eb Dm7 Bb

416 417 419

D Cm2 Dm7 Bb Eb F7 Cm7 Bb Cm Bb Dm Bb F7 Bb

**C**

421 423

B $\flat$  2 3 4 B $\flat$  2 3 4

425 427

B $\flat$  2 3 4 B $\flat$  2 3 4 Cm9 x F 3 4 2 Gm7 1 3 2 1 3fr. F7 3 2 F6 xx3241 B $\flat$  2 3 4

**D** 431

B $\flat$  E $\flat$  Dm Cm 2 B $\flat$  Cm7 F Cm7 F Dm Cm

433 435

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

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, 3.24 or 3.25 .....
- (iii) Posture, arm and hand positions .....
- (iv) Composition at No. 3.26 above .....
- (v) Care of instrument .....

# CONGRATULATIONS

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