

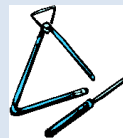
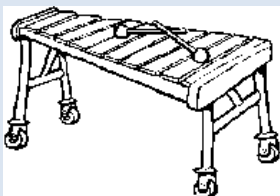
TOP SHOW MUSIC



"MY VERY FIRST CONCERT AND BEYOND"

2025

PERCUSSION



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 Percussion

This tuition book differs greatly from other percussion 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. 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 students and, their instruments, at this early stage of development.

Also, this is a band percussion system, so all tuition is aimed at the "all round" percussionist although, it is understood that as you progress, you may begin to excel in specific areas of percussion.

A major problem is that there is great inconsistency on how to write for percussion. Therefore, different signs will not mean the same thing in different publications, especially for drum kit where many publishers have not yet accepted that the drum kit is for one player whereas drums, are played by multiple players. Many publishers still print Kit music as if it is to be read and played by at least three players which, historically, is how it used to be.

This problem has been addressed and concert percussion will align with drum kit percussion. Marching percussion is different again and is addressed separately in the Marching Band tuition book.

For drums, there are two methods of holding the sticks. One is called "traditional" because of the tradition of drums being carried on the side (thus the term "side drum") requiring the two sticks (originally only one) to be held differently. The other is called "Matched" because the sticks are held the same way and, is mainly used for concert percussion.

In this programme, the modern "Band" approach is used for percussion groups but still, is aimed at possibly just the one player. The early concert percussion lessons are aimed towards playing individual percussion instruments but at the same time, may also be played on Drum. Thus the symbols and positions on the staff are aimed at contemporary Drum Kit music where note positions are related to the position of the particular part of the Drum Kit to be played, e.g. feet are low and cymbals are high.

Visualise looking at the drum kit through the five lines of the staff. From bottom to top"

Feet - Bass and Hi Hat pedals, next up is the snare drum.

Hands - snare drum

Tom Toms, usually three

Cymbals - Hi hats, Ride and Crash.





Different players will adjust these to different positions but generally, the Crash Cymbal is the highest and therefore is written higher.

Timps, Glockenspiel and, Xylophone etc are played with matched grip. Never place a finger on top of the sticks (AKA Mallets). Also play with an action that seems like you are pulling the notes out of these instruments.

Auxiliary Percussion is the collective name for basically everything else in the percussion section e.g. Tambourine, Triangles, Hand Cymbals, Spoons, Cowbells etc. You may hear other terms such as "traps", "bits and pieces" and jokingly, the "kitchen sink department". Despite jocular terminology, all of these instruments have a correct method of playing which needs to be learned.



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 .

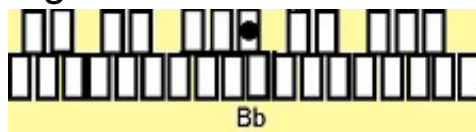
The term "Concert" means that even though your note may have a different name, the sound you make is the same as the note if played on a "Concert Piano". Some students' note is called "B \flat " but some may have a note called C or G or F. They make the same sound as Concert B \flat .

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

Snare Drum & Triangle

Mallets 

Timps. 



Use the Right Hand to play this note.

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.

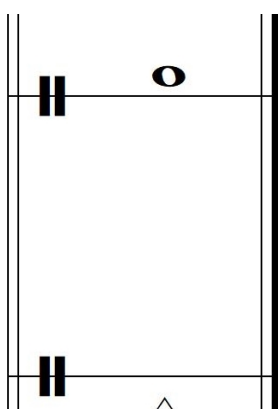
TIMPANI: Note the different clef - the two dots signify that the line between the dots is called "F" thus the second bottom line is now "B". Place a flat sign in front of the note and it become "B \flat " Because different timpani have different methods of producing the required note, your teacher will need to show you. Generally though, the pedal needs to be adjusted to indicate the note "B \flat "

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".

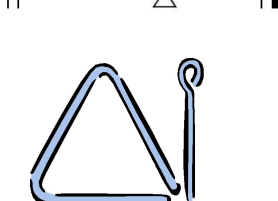
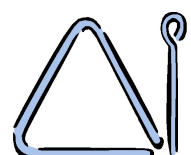
STICKING:

- 1 For the time being, always use the right hand mallet for this note.
- 2 For Timp and Snare Drum, alternate hands starting with the right.
- 3 For Triangle, use either hand but always hit in the centre of the horizontal side.
- 4 To get maximum sound from the instruments, lift the mallet/stick as soon as possible after sounding the note. E.g. as if pulling the note up from the instrument
- 5 Some percussion instruments have a sound that only lasts at the instant it is being struck whilst others, may have a sound that continues for longer than required. For these instruments you need to use one hand to stop the sound from playing longer than required.

Drums



Aux. Perc.

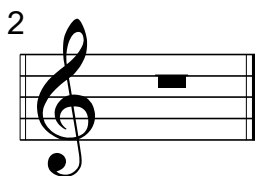



Drums: for the time being, has only one line, the Snare Drum note is sitting above this line.



Auxiliary: for the time being, also has only one line. The note-head shape for the Triangle is below the line and is a triangle. However because the shape is still hollow, it still means a semi-breve with four counts. Your conductor may sometimes give you a signal to use your hand to make the sound stop.

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

SCORE FORMAT

In future exercises you will see all four percussion lines at once with, the barline going through all four staves. This is called "Score Format" because you can see what all the instruments are doing at the same time.

You can't do all at once so, pick an instrument line and play that. Then another and another until, you can play all four lines.

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.

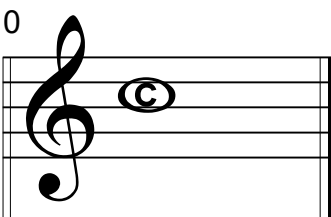



STAGE TWO


Learning and using the notes Concert "D" 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

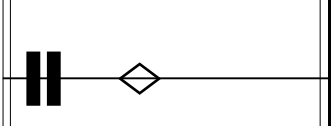
**NO. 2.1 - SECOND NOTE - C (Concert C)
 Bass Drum, & Tambourine.**

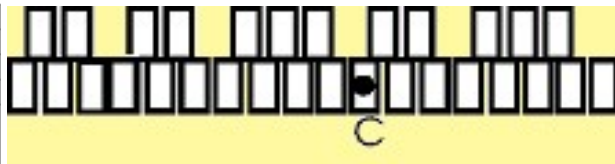
10

Mallets 

Timps 

Drums 
 Bass Drum

Aux. Perc 
 Tambourine



For the time being, always use the left hand mallet for this note



Play the Bass drum as an individual instrument and/or, with the Snare Drum on the Drum Kit (if available). Just like the drum kit where the Bass Drum sits below the Snare Drum, the Bass Drum is written below the snare drum note (below the line).



Tambourine - The note-head shape surrounds the line and is a diamond shape. Again, because the shape is still hollow, it still means a semi-breve with four counts. Even though the tambourine sound will not last for four counts, still count the four counts. You will see in the future that this is much easier than trying to put in the appropriate note length and then rests.

There are many ways to play the Tambourine. Firstly we will hold the tambourine flat in one hand and tap it with the other. One big problem with the Tambourine is that it rattles so easily. Be sure to practice picking it up, moving it around and then placing it down again without making a sound, especially between taps.

NO. 2.2 - NEW NOTE AND REST.

11 13 15 17

Mallets

Timps

Drums
Bass Drum

Aux. Perc
Tambourine

NO. 2.3 - PUT THEM TOGETHER

18 19 21 23



Mallets
Right Hand Left Hand

Timps

Drums
Bass Drum Snare Drum


Aux. Perc
Triangle Tambourine

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

For instruments with a sound that may continue after two counts e.g Glockenspiel & Triangle, use your hand to stop the sound at the end of two counts.

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

29 31

Mallets

Timps

Drums

Aux. Perc

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

33 35 37 39

Mallets

Timps

Drums

Aux. Perc

Snare Drum

Bass Drum

Triangle


Tambourine

Both

Notice that both Snare and Bass have notes that are on the same stem. This means that they are to be played at the same time. This is achieved by using two hands, two people and maybe the use of stands and mounts or, a drum kit. Note also that in Drums and Aux., all stems go up.

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

40 41

Mallets

4 counts + 2 counts = 6 counts

Timps

Drums

Aux. Perc

NO. 2.8 - MORE TIED NOTES

42 43 45 47 49

Mallets

4 + 2 = 6 2 + 2 = 4

Timps

Drums

Aux. Perc

NO. 2.9 - EIGHT COUNT TIES

50 51 53 55 57

Mallets

4 + 4 = 8

Timps

Drums

Aux. Perc

NO. 2.10 - MIXING TIES

Mallets

Timps

Drums

Aux. Perc

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 (—)

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

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

Ties, 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)

Drum Rims & Wood Block

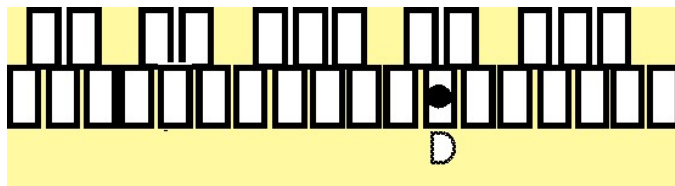
66

Mallets

Timps

Drums

Aux. Perc



Use the right hand stick

Snare Drum

Play on the rim.

Bass Drum

Wood Block



The Wood Block shape on this occasion, has been placed above the line and is the shape of a square, similar to the woodblock itself.

The wood block is played by hitting it with a drum stick however, different pieces of music may require different sounds so try hitting with different types of sticks. Note: Some wood blocks are now made of plastic.

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

The score is divided into measures 67-77. Above the staves are rhythmic diagrams showing note patterns. The Mallets staff uses a treble clef and a key signature of one flat (Bb). The Timps staff uses a bass clef and a key signature of one flat (Bb). The Drums staff uses standard drum notation (circles for Bass Drum, circles with an 'x' for Snare Drum, and a square for Wood Block). The Aux. Perc. staff uses symbols for Triangle (triangle), Tambourine (diamond), and Wood Block (square). The score includes various note values and rests, with some notes beamed together. A final instruction 'Play what is possible' is written at the bottom right of the score.

NEW NOTE SHAPE AND VALUE

Our new shape is a Crotchet, or and, its rest sh 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

Play both if possible

Play at least two, if possible.

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

NO. 3.5 - MORE CROTCHETS

88 89 91 93

Mallets

Timps

Drums

Aux. Perc


PRACTICE HINT 4

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

go straight to
the next stave

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)

108 109 111

Mallets

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

Timps

Drums

Aux. Perc

112 113 115

Mallets

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

Timps

Drums

Aux. Perc

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".

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

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.



124 125 127

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

Timps

Drums

Aux. Perc

128 129 131

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

Timps

Drums

Aux. Perc

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

Mallets
Hot cross buns, hot cross buns.

Timps

Drums

Aux. Perc

136 137 139

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

Percussion Page 14B

140 141 143

If you have no daughters, give them to your sons.

144 145 147

One a penny two a penny, 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 ,

Mallets

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

Timps

Drums

Aux. Perc

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 ,

Mallets

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

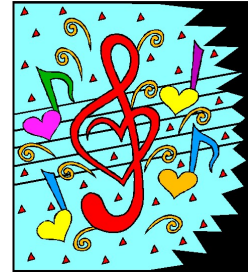
Timps

Drums

Aux. Perc

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

Mallets

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

Timps

Drums

Aux. Perc

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

Mallets

173

175

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

Timps

Drums

Aux. Perc

176

177

179

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

Timps

Drums

Aux. Perc

Why are there no drums playing in this piece?

NO. 3.16 - ONE DAY

180 181 183

Mallets

One, One day, My Band will play.

Timps

Drums

Aux. Perc

184 185 187

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

Drums

Aux. Perc

NO. 3.17- AU CLAIRE DE LE LUNE

188 SOLO 189 , TUTTI 191 ,

Mallets

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

Timps

Drums

Aux. Perc

192 SOLO 193 , TUTTI 195

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

Percussion Page 17B

NO. 3.18 - HERE COMES THE BAND - Note the breath mark positions.

196 197 199

Mallets

Here comes the band, marching down from the hill top.

Timps

Drums

Aux. Perc



200 201 203

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

Percussion Page 17C

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

Mallets

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

Timps

Drums

Aux. Perc

216 217 219

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

Mallets

Timps

Drums

Aux. Perc

Detailed description: This block contains the musical notation for measures 221 to 223. It features four staves: Mallets (treble clef), Timps (bass clef), Drums, and Aux. Perc. Measures 221 and 222 show a melodic line in the Mallets and Timps parts, with a common time signature. Measure 223 is marked with a fermata over the melodic line. The Drums and Aux. Perc parts include various rhythmic patterns such as eighth notes, quarter notes, and rests, with specific symbols like 'x' and triangles indicating different percussive sounds.

225 227

Mallets

Timps

Drums

Aux. Perc

Detailed description: This block contains the musical notation for measures 225 to 227. It features four staves: Mallets (treble clef), Timps (bass clef), Drums, and Aux. Perc. Measures 225 and 226 show a melodic line in the Mallets and Timps parts, with a common time signature. Measure 227 is marked with a fermata over the melodic line. The Drums and Aux. Perc parts include various rhythmic patterns such as eighth notes, quarter notes, and rests, with specific symbols like 'x' and triangles indicating different percussive sounds.

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

Mallets

Only one percussionist plays at a time Off to Band, here we go. Play all our

Timps

Off to Band, here we go. Play all our

Drums

Snare Drum Bass Drum

Aux. Perc

Triangle

B \flat F7 B \flat C m7 B \flat F F7 B \flat

2 3 4 3 2 2 3 4 1 3 4 1 3 4 3 4 2 3 2 2 3 4

3fr.

Accomp-niment

234 235 237

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

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

F Cm7 D B♭ F F7 B♭ F B♭ F7 B♭

3 4 2 1 3 4 1 3fr. x0213 2 3 4 3 4 2 2 3 4 3 4 2 2 3 4 3 2 2 3 4 3 2 2 3 4

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.

From this point onwards, the four percussion groups will be presented seperately.

First up is:
MALLETS

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

249 251

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

C Percussion Soli

252 253

mu - sic bet - ter I will try to be.

No "end barline"
go straight to
the next page

Mallets Page 21

D Down by the Station

259

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

261

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

E Hot Cross Buns

267

Hot cross buns, hot cross buns.

269

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

F

275

If you have no Daugh - ters, give them to your sons.

277

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.

Mallets Page 22

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

Accompniment

Chords: Bb, D, F, Dm7, Cm7, G4, Bb, F7, Bb, Bb, F, F7

B When I Make

288 289 291 295

Accompniment

Chords: F, Bb, Bb, F7, Bb, Bb, F, Dm7, F, Bb

C Piano Solo

296 297 299 301

Accompniment

Chords: F, Bb, F, Bb, F, F7, Bb, Dm7, Gm7, Cm7, Bb4, F7, Bb, F, Bb, Cm7, Bb, F

Mallets Page 23

D Down by the Station

305 307 309

Mallets

Chord progression: B \flat , F, B \flat , C, C m7 3fr., B \flat , B \flat , F, B \flat , D m7, C m7 3fr., B \flat

Detailed description: This section contains three measures of music. The first measure (305) features a melody of quarter notes: B \flat , G, F, E. The second measure (307) features a melody of quarter notes: D, C, B \flat , A. The third measure (309) features a melody of quarter notes: G, F, E, D. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The chords are: B \flat (234), F (342), B \flat (234), C (342), C m7 (1 3 4 1 3fr.), B \flat (234), B \flat (234), F (342), B \flat (234), D m7 (x 0 3 2 1), C m7 (1 3 4 1 3fr.), and B \flat (234). The word 'Mallets' is written above the staff.

E Hot Cross Buns

313 315 317

Chord progression: B \flat , F, B \flat , 7, B \flat , B \flat , A m7, B \flat , C m7 3fr., E \flat , B \flat

Detailed description: This section contains three measures of music. The first measure (313) features a melody of quarter notes: B \flat , A, G, F. The second measure (315) features a melody of quarter notes: E, D, C, B \flat . The third measure (317) features a melody of quarter notes: A, G, F, E. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The chords are: B \flat (234), F (342), B \flat (234), 7 (1 3 2 1), B \flat (234), B \flat (234), A m7 (0 3 0 2 0), B \flat (234), C m7 (1 3 4 1 3fr.), E \flat (1 2 4 3), and B \flat (234).

F

321 323 325

Chord progression: B \flat , B \flat M7, C m7 3fr., F7, B \flat , A $^\circ$ 7, B \flat , E \flat , F7, B \flat 6, E \flat m6, B \flat

Detailed description: This section contains three measures of music. The first measure (321) features a melody of quarter notes: B \flat , A, G, F. The second measure (323) features a melody of quarter notes: E, D, C, B \flat . The third measure (325) features a melody of quarter notes: A, G, F, E. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The chords are: B \flat (234), B \flat M7 (3 2 4), C m7 (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 (x 3 2), and 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

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

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

C Percussion Soli

342

343

345

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.

Mallets Page 26

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

362 363 365 367 **A Rain**

Soloist

Accompanist

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

368 369 371 373

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

B Hear the Bells Ring

375 377 379

B \flat F B \flat F7 B \flat

Mallets Page 27

C Piano Solo

D Au Claire De La Lune

380 381 383

Chord diagrams: Bb (234), Fm4 (234), Bb (234), Bb (234), F (3 2), Bb (234), F (3 4 2), Bb (234), F7 (3 2)

387 389 391

Chord diagrams: Bb (234), F7 (1 2), Bb (234), Bb (234), Gm (1 3 2 4 1), Gm7 (1 3 2 4 1), F7 (1 2), Bb (234), Cm7 (1 3 4 1), Bb (234)

E Here Comes the Band

395 397 399

Chord diagrams: Bb (234), F (3 4 2), Bb (234), F (3 4 2), F7 (1 2), Bb (234), F (3 4 2), Cm7 (1 3 4 1), F (3 2), Bb (234), Bb (234)

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

Chords: Cm7 3fr., Dm, Cm 3fr., Bb, Bb, Cm 3fr., Bb, Bb, Bb, F7

407 409 411

Chords: Bb, F, Bb, F, Bb, F7, Bb, F7, Dm, F7, Bb, Bb, Dm7, Bb

B

413 415 417

Chords: Dm, Eb, Dm7, Bb, D, Cm2, Dm7, Bb, Eb, F7, Cm7 3fr.

Mallets Page 29

419 C 421 423

Chords: B \flat , Cm, B \flat , Dm, B \flat , F7, B \flat , B \flat

425 D 427

Chords: B \flat , B \flat , Cm9, F, Gm7, F7, F6, B \flat , B \flat , E \flat , Dm, Cm 2

430 431 433 435

Chords: B \flat , Cm7, F, Cm7, F, Dm, Cm, Dm7, Cm7, B \flat , B \flat , Cm, B \flat , A \circ 7, B \flat

Mallets Page 30

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!

TIMPANI

Timpani Page 20

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

Timpani Page 21

C Percussion Soli

D Down by the Station

Musical notation for Percussion Soli and Down by the Station. The notation is in bass clef with a key signature of one flat (Bb). The Percussion Soli section consists of a single note Bb. The Down by the Station section consists of a sequence of notes: Bb, Bb, C, D, D.

Down by the stat - ion

259

261

Musical notation for ear - ly in the morn - ing. See the lit - tle puf - fing bill - ies,. The notation is in bass clef with a key signature of one flat (Bb). The notes are: C, Bb, C, D, Bb, Bb, Bb, C, D, D, D, D.

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 notation is in bass clef with a key signature of one flat (Bb). The notes are: C, C, D, Bb, Bb, Bb, C, Bb.

all in a row. Hot cross buns,

267

269

Musical notation for hot cross buns. One a pen - ny two a pen - ny,. The notation is in bass clef with a key signature of one flat (Bb). The notes are: C, C, Bb, Bb, C, C, C, C, C, C, C, C.

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

271

F

275

Musical notation for hot cross buns. If you have no Daugh - ters, give them to your. The notation is in bass clef with a key signature of one flat (Bb). The notes are: C, C, Bb, Bb, C, C, C, C, C, C, Bb, Bb, C, C, C, C.

hot cross 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 notation is in bass clef with a key signature of one flat (Bb). The notes are: C, Bb, C, C, C, C, C, C, C, C, Bb, Bb, C, C, C, C.

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.

Timpani Page 22

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

Accompniment

Chord diagrams: Bb (234), D (x00321), F (3 2), Dm7 (x00321), Cm7 (1 3 4 1), G4 (3fr.), Bb (234), F7 (3 2), Bb (234), Bb (234), F (342), F7 (3 2).

B When I Make

288 289 291 295

Chord diagrams: F (342), Bb (234), Bb (234), F7 (3 2), Bb (234), Bb (234), F (342), Dm7 (x00321), F (342), Bb (234).

C Piano Solo

296 297 299 301

Chord diagrams: F (342), Bb (234), F (342), Bb (234), F (342), F7 (3 2), Bb (234), Dm7 (x00321), Gm7 (1 3 2 1), Cm7 (3fr.), Bb (234), F7 (3fr.), Bb (234), F (342), Bb (234), Cm7 (1 3 4 1), Bb (234), F (342).

Timpani Page 23

D Down by the Station

305 307 309

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

E Hot Cross Buns

313 315 317

Chord progression for 'Hot Cross Buns':
 Bb (234), F (342), Bb (234), 7 (13 2 1), Bb (234), Bb (234), Am7 (03-20), Bb (234), Cm7 (1 3 4 1 3fr.), Eb (1243), Bb (234)

F

321 323 325

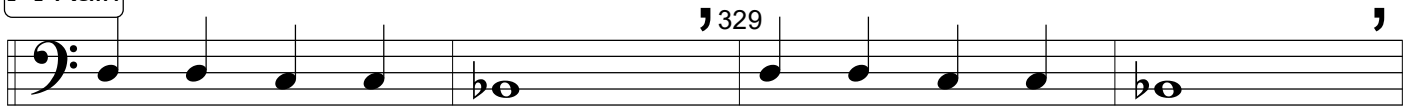
Chord progression for section F:
 Bb (234), BbM7 (324), Cm7 (1 3 4 1 3fr.), F7 (3 2), Bb (234), A°7 (1324), Bb (234), Eb (1243), F7 (3 2), Bb6, Ebm6 (x 3 2), Bb (234)

Timpani Page 24

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.

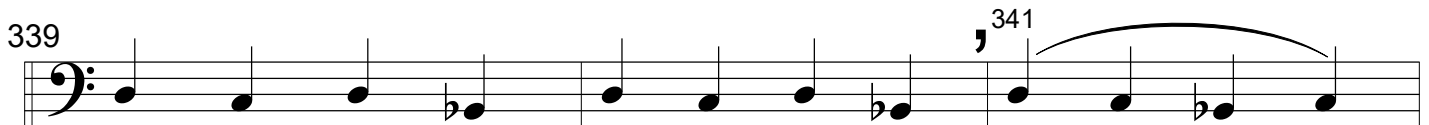


Pit - ter pat - ter pit - ter pat - ter, rain is fall - ing down.

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.

Timpani Page 25

D Au Claire De La Lune

A musical staff in bass clef with a key signature of one flat (Bb). The melody consists of quarter notes and half notes. Measure numbers 347, 348, and 349 are indicated above the staff. A comma is placed above the staff between measures 348 and 349.

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

A musical staff in bass clef with a key signature of one flat (Bb). The melody continues with quarter notes and half notes. Measure numbers 350, 351, and 353 are indicated above the staff. A comma is placed above the staff between measures 351 and 353.

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

E Here Comes the Band

A musical staff in bass clef with a key signature of one flat (Bb). The melody consists of quarter notes and half notes. Measure numbers 355 and 357 are indicated above the staff. A comma is placed above the staff between measures 355 and 357.

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

A musical staff in bass clef with a key signature of one flat (Bb). The melody consists of quarter notes and half notes. Measure numbers 358, 359, and 361 are indicated above the staff. A comma is placed above the staff between measures 359 and 361.

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

Timpani Page 26

SOLO THREE (First Concert Medley No. 2) NO. 3.24 - Solo Medley with Piano Accompaniment

My First Song, Hear the Bells, Au De Claire, Here Comes the Band

362 363 365 367

A Rain

Soloist

Accompanist

368 369 371 373

B Hear the Bells Ring

375 377 379

Timpani Page 27

C Piano Solo

D Au Claire De La Lune

380 381 383

B \flat Fm4 B \flat 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 B \flat

E Here Comes the Band

395 397 399

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

Timpani Page 28

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 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.

Timpanii Page 29

C

419 421 423

D

425 427

431 433 435

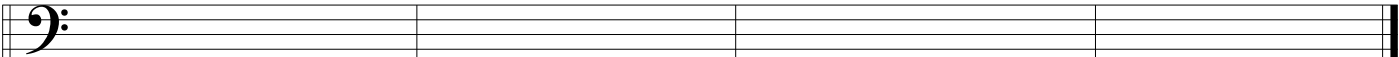
Timpanii Page 30

WHAT HAVE WE LEARNT?

NO. 3.27 - (you give it a title)






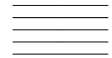




Using the notes you know, create your own composition - remember, exactly 4 counts to a bar.

436 437 439

Timps 

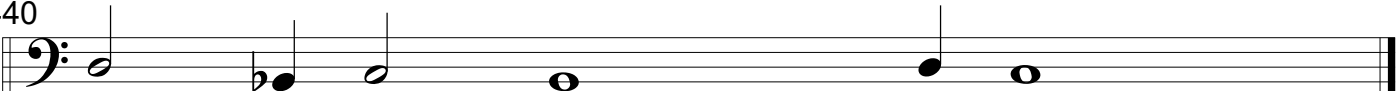
KNOWLEDGE CHECK.

(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

Timps 

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!

DRUMS

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

Drums

241

243

245

B When I Make

249

251

C Percussion Soli

252

253

No "end barline"
go straight to
the next page

D Down by the Station

E Hot Cross Buns

F

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

Accompniment

B When I Make

288 289 291 295

C Piano Solo

296 297 299 301

D Down by the Station

305 307 309

Chord progression: Bb, F, Bb, C, Cm7 3fr., Bb, Bb, F, Bb, Dm7, Cm7 3fr.

Drum notation: X's on a staff with a double bar line at the beginning.

E Hot Cross Buns

310 313 315 317

Chord progression: Bb, Bb, F, Bb, 7, Bb, Bb, Am7, Bb, Cm7 3fr., Eb, Bb

Drum notation: X's on a staff with a double bar line at the beginning.

F

321 323 325

Chord progression: Bb, Bbm7, Cm7 3fr., F7, Bb, A°7, Bb, Eb, F7, Bb6, Ebm6, Bb

Drum notation: X's on a staff with a double bar line at the beginning.

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

A Rain

331

B Hear the Bells Ring

339

C Percussion Soli

342

D Au Claire De La Lune

Musical notation for measures 347-349. Measure 347 contains three quarter notes. Measure 348 contains a quarter rest followed by three quarter notes. Measure 349 contains a quarter note, a quarter rest, and a quarter note.

Musical notation for measures 350-353. Measure 350 contains four quarter notes. Measure 351 contains four quarter notes. Measure 352 contains a quarter rest followed by two quarter notes. Measure 353 contains a quarter note, a quarter rest, and a quarter note, with a slur over the last two notes.

E Here Comes the Band

Musical notation for measures 355-357. Measure 355 contains four quarter notes. Measure 356 contains a quarter rest followed by two quarter notes. Measure 357 contains four quarter notes.

Musical notation for measures 358-361. Measure 358 contains four quarter notes. Measure 359 contains a quarter note, a quarter rest, and a quarter note. Measure 360 contains a quarter note, a quarter rest, and a quarter note. Measure 361 contains a quarter note, a quarter rest, and a quarter note.

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SOLO THREE (First Concert Medley No. 2) NO. 3.24 - Solo Medley with Piano Accompaniment

My First Song, Hear the Bells, Au De Claire, Here Comes the Band

A Rain

362 363 365 367

Soloist

Accompanist

This section of the score covers measures 362 to 367. It features a Soloist part with a double bar line at the start of measure 362 and a fermata at the end of measure 367. The Accompanist part consists of piano accompaniment with guitar chord diagrams above the treble clef staff. The chords are: Bb (362), F (363), Bb (363), Dm7 (363), Cm7 (364), F (364), Bb (365), Bb (367), F7 (367), and Bb (367). The Soloist part has a whole note in measure 367.

368 369 371 373

B Hear the Bells Ring

This section of the score covers measures 368 to 373. It features a Soloist part with a double bar line at the start of measure 368 and a fermata at the end of measure 373. The Accompanist part consists of piano accompaniment with guitar chord diagrams above the treble clef staff. The chords are: Bb (368), F7 (368), Bb (369), F7 (371), Bb (371), Cm7 (372), Bb (372), F7 (373), and Bb (373). The Soloist part has a whole note in measure 373.

DRUMS Page 27

C Piano Solo

D Au Claire De La Lune

380 381 383

B \flat Fm4 B \flat 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 B \flat

E Here Comes the Band

395 397 399

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

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.

419 C 421 423

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

425 427 D

B \flat B \flat Cm9 F Gm7 F7 F6 B \flat B \flat Eb 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

DRUMS Page 30

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.....

.Snare Drum.....

...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!

AUXILIARY PERCUSSION

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

243 245

B When I Make

249 251

C Percussion Soli

252 253

No "end barline"
go straight to
the next page

D Down by the Station

Musical notation for 'Down by the Station' featuring a double barline at the start, followed by a sequence of notes marked with triangles pointing up and down, and a comma at the end.

259

Musical notation for measures 259 and 260, showing notes with triangles pointing up and down, and a comma at the end.

E Hot Cross Buns

263

Musical notation for 'Hot Cross Buns' starting at measure 263. It includes notes with triangles pointing up and down, a wood block symbol, and a comma at the end.

267

Musical notation for measures 267 and 268, featuring notes with triangles pointing up and down, and a comma at the end.

Tri.

271

Musical notation for measures 271 through 274, showing notes with triangles pointing up and down, and a comma at the end.

276

Musical notation for measures 276 through 279, featuring notes with triangles pointing up and down, and a double barline at the end.

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

Accompniment

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

B When I Make

288 289 291 295

F B \flat B \flat F7 B \flat B \flat F Dm7 F B \flat

C Piano Solo

296 297 299 301

F B \flat F B \flat F F7 B \flat Dm7 Gm7 Cm7 B \flat 4 F7 B \flat F B \flat Cm7 B \flat F

D Down by the Station

305 307 309

Chord progression: B♭, F, B♭, C, Cm7 3fr., B♭, B♭, F, B♭, Dm7, Cm7 3fr.

3fr. 3fr.

Detailed description: This section contains the musical notation for 'Down by the Station'. It features a treble clef with a key signature of one flat (B♭) and a common time signature. The melody is written in a rhythmic style with eighth and quarter notes. Below the treble clef, there are guitar chord diagrams for each measure, including fingering numbers (e.g., 234, 342, 1 3 4 1) and techniques like '3fr.' (three frets). The bass clef part provides a steady accompaniment with quarter and eighth notes.

E Hot Cross Buns

310 313 315 317

WB Tri.

Chord progression: B♭, B♭, F, B♭, 7, B♭, B♭, Am7, B♭, Cm7 3fr.

3fr. 3fr.

Detailed description: This section contains the musical notation for 'Hot Cross Buns'. It features a treble clef with a key signature of one flat (B♭) and a common time signature. The melody is written in a rhythmic style with eighth and quarter notes. Below the treble clef, there are guitar chord diagrams for each measure, including fingering numbers (e.g., 234, 342, 13 2 1, 1 3 4 1) and techniques like '3fr.' (three frets). The bass clef part provides a steady accompaniment with quarter and eighth notes.

F

318 321 323 325

Chord progression: E♭, B♭, B♭, B♭M7, Cm7, F7, B♭, A°7, B♭, E♭, F7, B♭6, E♭m6, B♭

Detailed description: This section contains the musical notation for section F. It features a treble clef with a key signature of one flat (B♭) and a common time signature. The melody is written in a rhythmic style with eighth and quarter notes. Below the treble clef, there are guitar chord diagrams for each measure, including fingering numbers (e.g., 1243, 234, 1 3 4 1, 1324, 1243, 3 2, x 3 2, 234) and techniques like '3fr.' (three frets). The bass clef part provides a steady accompaniment with quarter and eighth notes.

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

331 333

B Hear the Bells Ring

337

339 341

C Percussion Soli

342 343 345

D Au Claire De La Lune

E Here Comes the Band

SOLO THREE (First Concert Medley No. 2)
NO. 3.24 - Solo Medley with Piano Accompaniment

My First Song, Hear the Bells, Au De Claire, Here Comes the Band

A Rain

362 363 365 367

Soloist

Accompanist

Chords: B \flat , F, B \flat , Dm7, Cm7, F, B \flat , B \flat , F7, B \flat

368 369 371 373

Chords: B \flat , F7, B \flat , F7, B \flat , Cm7, B \flat , F7, B \flat

B Hear the Bells Ring

375 377 379

Chords: B \flat , F, B \flat , F7, B \flat

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 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.....
- .Triangle.....
- ...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!