

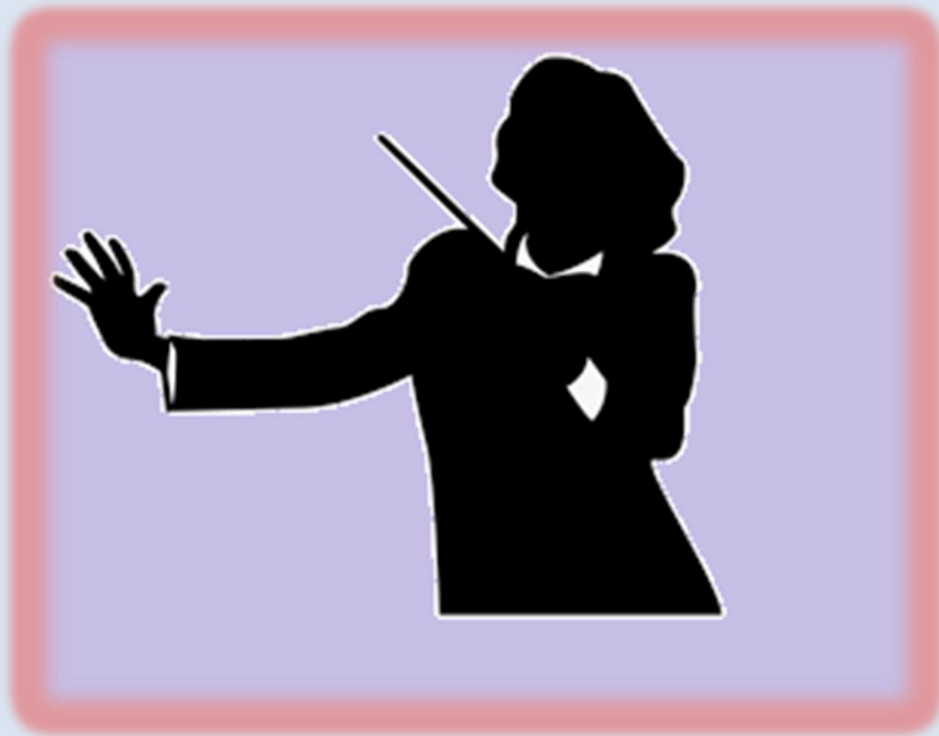
TOP SHOW MUSIC



"MY VERY FIRST CONCERT AND BEYOND"

2025

CONDUCTOR



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 Teacher/Conductor

Like all new tutors, there will be new and old material. Some old methods will be challenged as will some of these newer approaches. Remember that this is a “band” method, not an individual lesson method and therefore “line of best fit” is the main focus.

First up is the starting note. For decades, in band rooms and not necessarily private studios, we taught concert Bb as the first note which for the majority of instruments was “C”. At a later stage it changed to concert “D” i.e. “E” for most band instruments. This brought difficulties for mostly the Brass instruments because for many, this was too high and often unachievable. Also for F Brass and Eb brass, in the unison pitch system the starting notes became even more difficult, as was the case also for Eb Clarinets. Flutes had the problem of the first fingering change being from “D” to “C”.

So the bullet has been bitten with two changes: 1, a return to Concert Bb as the starting place and, 2, a return to F & Eb brass and clarinets learning the same written notes as the Bb instruments. Having worked for many years in both systems, I still find that the lesser of two evils is the controlled parallel 4ths or 5ths of written same notes as opposed to the somewhat uncontrollable miss-pitching in the unison sound system. Obviously, this cannot continue and as such, when the fourth note is introduced, steps are taken to remedy this situation. Speaking of the fourth note, there are so many advantages of going down to Concert “A”, that this has been chosen as the 4th note.

Percussion is also a problem, so all four aspects are dealt with separately, Mallets, Timps., Drums and, Auxiliary. When you go to the downloads page, you may choose how to set-up your percussion books and print as required. The Drums section is focused on concert percussion, not marching percussion. Thus, the drums line, has been designed to be read by just one person and playable on the drum kit or, read by more than one person who may then play on individual instruments. The ability to teach, with or without drum kit, is facilitated.

Dividing the lessons into “Stages”, is the delivery method for developmental material with (generally) one new note introduced per stage. Instead of adhering to the numerical sequence 1,2,3,4, etc, the student, under your supervision, may move around inside the “Stage” and, there is plenty of material to facilitate this. Particularly when Stage Three is achieved, there is enough material for a whole three note beginner band concert. How many times have we seen a student bog down on the same lesson or exercise when there is no logical reason for it. When this happens move on to another one that has the same teaching points, just in a different order. Each student should however, be competent with the aspects and teaching points contained in the knowledge/concept boxes before moving past them

Lyrics are shown when they exist and/or known. The advantages are 1, sing the song to play it better; 2, the words will have commas and full stops to indicate correct breath points; 3, students may be rotated through groups of players or singers which, is especially good for concerts, and 4, getting students to sing, or at least read the words, has identified students who actually need vision correction which, is sometimes one of the reasons why the student cannot read the music.

Solos, duets, trios etc: Simple piano/guitar/mp3 accompanied solos are introduced from stage three, giving another aspect to the students’ competencies. Many of the melodies can be played as accompanied solos and/or as full band unison performance. At stage four, duets are introduced and then all melodies are in duet form thus providing much material for duet recitals.

In Stage four, trios are introduced and continued for all melodies. Also KODALY, Sol-Far, Body Percussion etc; is introduced.

At the beginning of all Stages, the teaching points and competencies are shown so if a student has forgotten something, just go back through the teaching points list and then go to the “box” for that information. There are some written tests for which, all the answers may be found at previous places in the stages.

Stage Six introduces concert F and a time change. Time signatures have not yet been used because experience has shown that students aren’t reading them. So now that time is changing, introduce Time signatures. Similar, Dynamics have not yet been used

Stage Seven is the big step because now, there is no new note but, band arrangements are introduced where there is now one part per instrument. The exceptions are; Flute and Oboe still in Unison as are Alto and Tenor Saxes. The bass line is in unison for Bassoon, Bass/Tenor Clarinet, Baritone Sax, Euphonium, Baritone, Trombone, Eb & Bb Basses, left hand of the Piano, Bass Guitar, Cello and String Bass if you have them. There are also cues to assist where some instruments may be missing.

Stage Eight introduces no new note again but, paired same pitch quavers are introduced to give Ta ta Titti ta, Ta titi Ta ta, Titi ta Ta ta and Ta ta Ta titi. Also, quartets are introduced in which part “C”, to assist those students still struggling with the new note, does not have that new note.

Stage Nine in response to colleague requests, introduces both middle and low Concert “G” the reason being that for so many instruments, there is no finger/position change, so now is a good time to really demonstrate the need for correct air support when changing pitches. Also at this point, in recognition of the fact that many students have moved ahead a lot faster than others, 1st and 2nd parts are introduced where the 2nd part does not have the new note(s).

Stage Ten introduces Concert E so now mode changes can be introduced and, chromatic fingering for E and Eb. Other concepts such as, Cesura and Passing Notes are added

Stage Eleven introduces both middle and Low Concert Ab which again adds to chromatic fingering and more modes. This brings the student up to Queensland Education Dept Level one.

From here, additional notes are focused on the lower end of the instrument to allow bass instruments to produce those lower notes and, assist in preparing clarinet players to cross the break.

All Stages have a set of band charts which comply to each stage’s parametres. Thus, each new band chart introduces the new concepts in the same order as the teaching points are introduced. This greatly assists in developing the concept of “Teaching Through Repertoire”

Many tutors do not provide enough reinforcement of teaching points before moving onto the next, thus requiring teachers to provide supplementary material. This is not the case here. Reinforcement is built-in with plenty of examples and, supplementary material is not required.

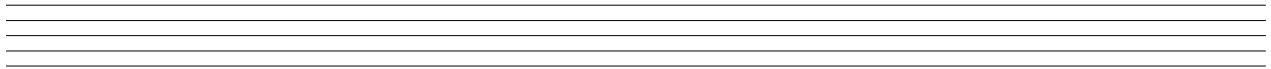
Further Stages will continue to develop students in a “step by step” process.

Any suggestions or queries, please to direct to Top Show Music via tsm@topshowmusic.com.au

ENJOY

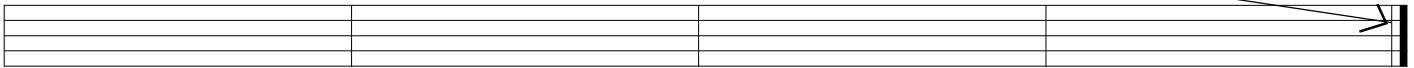
SOME ELEMENTARY TERMS AND SIGNS

STAVE - The five lines and four spaces in between which and upon which our music is written.



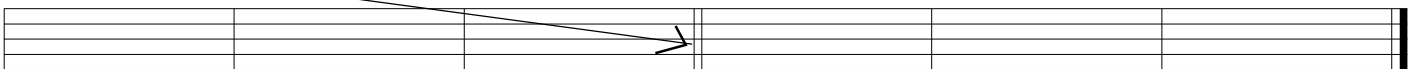
BAR LINES - the vertical lines which divide the stave into segments


END BAR LINE - The very last one has an extra and thicker bar line.



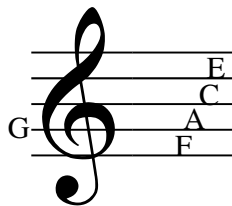
BAR - a segment of the stave between two bar lines.

DOUBLE BAR LINE - to draw our attention to something extra special, two bar lines are drawn at the end of that bar.



 **G (or Treble) Clef** - It is an old way of writing the letter "G". Can you see the similarity to today's "G" or "g" Because it is drawn by starting around the 2nd. bottom line, this line is thus called G
All other lines and spaces are named in alphabetical order using only the first seven letters - thus after G, we start again at A

The names of the spaces spell the word **FACE**



For line names, remember the sentence
Every Good Boy Deserves Favour.
CAN YOU MAKE UP SOME OTHERS?

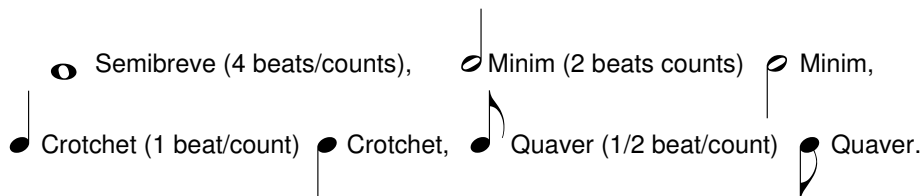
You can use your hand to help remember these names -
Just like the stave has five lines, your hand has five fingers (including the thumb).
Between these fingers there are four spaces - call them F A C E
Therefore you have a "face" in your hand to help you remember the names of the lines and spaces

TIME SIGNATURE - The two numbers, one above the other, at the beginning of the stave and after the Clef. The top number tells us the number of beats (or counts) in a bar and the bottom number tells us the value of each beat



This is the most common time signature (four four).
The top number 4 means that there are four beats (or counts) to a bar.
The bottom number 4 refers to crotchets (because there are 4 crotchets in a semibreve)
thus the value of each "beat" or "count" is one crotchet.

When the bottom number is 4, the following shapes (notes) have the values shown -



It make no difference whether the stem is up or down



The tail of a quaver starting on a beat is joined to the next quaver.

Notes for Flute and Oboe

Correct posture:

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



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



Incorrect and damaging



Correct and safe.



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

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

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



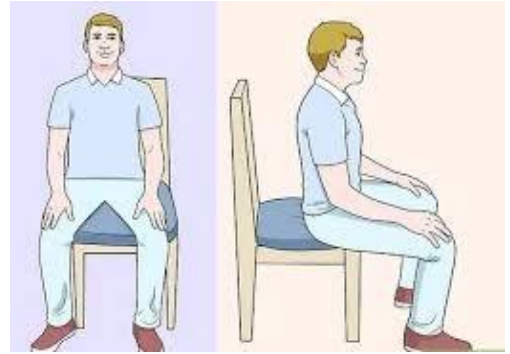
After the oboe reed has been properly soaked, place the reed on the bottom lip with the tip of the reed at the line on the bottom lip where the dry part changes to moist. Gently roll the bottom lip in so that the reed barely extends into the mouth – only a few millimetres. Now bring the top lip down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



Notes for Bassoon

Correct posture:

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



Because the body of a bassoon is made from natural wood, the instrument is very susceptible to sudden changes in temperature or humidity. Damage or warping of the instrument can prevent the sections from joining together smoothly.

Please note the following points:

- Before assembling a bassoon, apply cork grease all the way around the joint cork as well as the bocal (mouthpiece) joint cork. When assembling the instrument, take care not to apply unreasonable force to any of the keys. (Where a joint is wound with thread, it is not necessary to apply cork grease)
- When playing in warm or cold places, before you start playing, wait for the whole instrument to adjust to the temperature of the air which surrounds you. (Sudden changes to the temperature of the instrument can cause keys to jam, joints between sections to align poorly, and other defects.)
- Dry any moisture around the surfaces of the joints.
- Where possible, use a cleaning swab to dry any moisture inside the instrument in breaks during performances.
- Take care to thoroughly dry any moisture inside the instrument after playing.
- Do not leave the moist cleaning swab in the bassoon case. Dry it outside the case first.



Bassoon fingers must engage the instrument at right angles to the instrument. The reed must be very wet to play properly, Bassoon players should have a small, sealable container in which to keep the reed moist.

Best embouchure is relaxed round with just a slight roll-in of the lips or pucker, and relaxed. Think of how the lips would be if using a drinking straw, or, whistling. Thin, wide, lips around teeth, biting embouchure is never correct. If your bassoon has both a leg rest and, a neck strap, make sure that they are properly adjusted to still allow for comfortable movement when breathing.



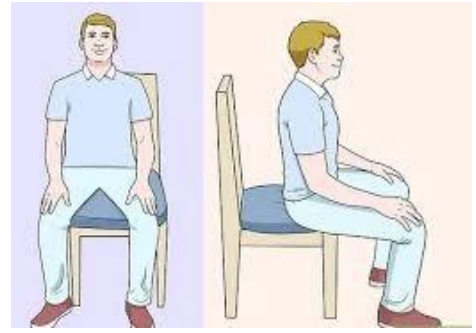
Notes for Clarinet

Correct posture:

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

When assembling your instrument, always hold it with both hands close to the joint being assembled.

Not doing this runs the risk of breaking the joint or, putting it out of shape. But never apply pressure to the working parts of the instrument



Incorrect and damaging



Correct and safe.

The bridge joint must be perfectly aligned.



The reed should be placed with the top of the reed level with the top of the mouthpiece, and with part of the “dirty” part of the reed showing above the ligature.



For correct embouchure, roll the bottom lip over the bottom teeth, place about a thumb nail length of the reed into the mouth and, on top of the bottom lip. Now, gently bring the teeth down onto the reed then close the top lip. The mouthpiece should be in the mouth at approximately 45°. Never apply pressure to the reed with the teeth, always just use lip pressure.



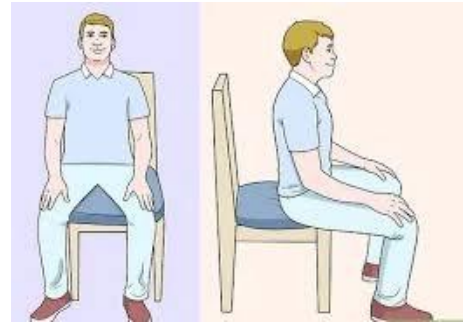
As you progress, reed brands and sizes will need to change.

After cleaning your instrument, the cloth must not be left in your instrument's case. If it is left there, the moisture just goes back into your instrument. Remember, always drop the pullthrough into the clarinet parts from narrow end to wide end.

Notes for Saxophone

Correct posture:

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



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



When attaching the reed, the reed should be placed with the top of the reed level with the top of the mouthpiece, and with part of the “dirty” part of the reed showing above the ligature.

For correct embouchure, roll the bottom lip over the bottom teeth, place about a thumb nail length of the reed into the mouth and, on top of the bottom lip. Now, gently bring to teeth down onto the reed then close the top lip. The mouthpiece should be in the mouth at approximately 90°. Never apply pressure to the reed with the teeth, always just use lip pressure. As you progress, reed brands and sizes will need to change.

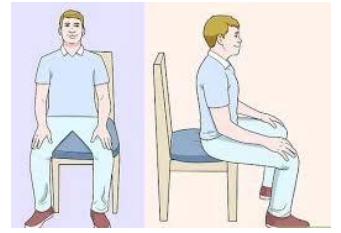


Remember that the holes in the saxophone are positioned so that the left hand comes across the front of the body and, the right hand is positioned down at the side of your body. The instrument should not rest on the chair as is incorrectly shown at left.

After cleaning your instrument, the cloth must not be left in your instrument's case. If it is left there, the moisture just goes back into you instrument. Remember, always insert the cleaning apparatus drop into the saxophone parts from narrow end to wide end.

Notes for Bb Brass

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



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

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

For the fingers to work properly there must be no tension in the right hand and, the fingers must make contact with the valves at an angle which is inline with the direction of the valve stems, NOT perpendicular as many examples incorrectly show. The left hand will assist by lightly holding the instrument and allowing it to tilt so that the valves tilt toward to fingers. In particular, cornets and trumpets are designed with a “centre of gravity” which allows the instrument to naturally tilt to the right thus, bringing the valve caps closer to the right hand.

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

Another big false idea is that the ring or the hook in front of the valves is for holding with the right little finger whilst playing. WRONG!! That ring or hook is for when you are not playing and want to give the left hand a rest.



Notice that in picture on the left, the valves are not standing straight up but rather tilt to the right, this is the natural balance position. Note that in this photo, it is the final bend in the tubing that is vertical.

Note that in the photo to the right, the fingers of the right hand are coming over the top and then, down onto the valves, so as to push them straight down the valve line. Note the gap underneath the right hand and, that it is the fingertips, not the knuckles, that are in contact with the



valves. Most certainly, the palm of the right hand is not touching the instrument. It should also be noted in this photo that the left hand is grasping instead of holding gently and, is not allowing the valves to tilt towards the fingers.



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



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

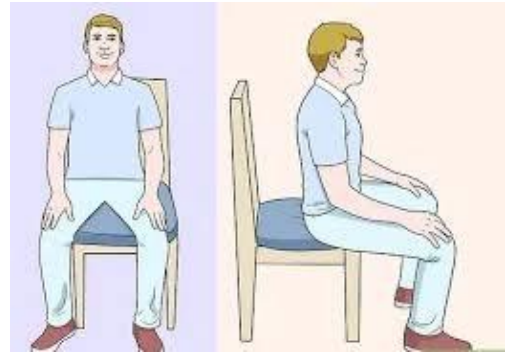
For Tubas (Baritone, Euphonium & Bass), your left hand wraps around the instrument. Exactly where the hand holds, will depend on your body’s size, the instrument’s, size and, the position of the 4th (if any) valve. Do not lower your head to the mouthpiece, bring it to your mouth. You may want to use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

Notes for Lower Brass

Correct posture:

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

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



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

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

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



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



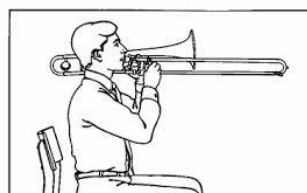
just lightly holding the slide cross bar with the tips of the thumb and index finger. The slide should be moved by the wrist, not the elbow.

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

Incorrect posture



Good Posture

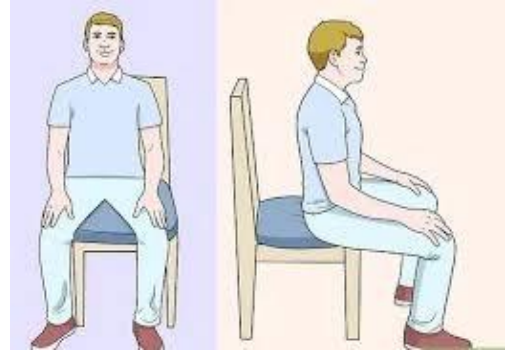


Notes for Eb Brass

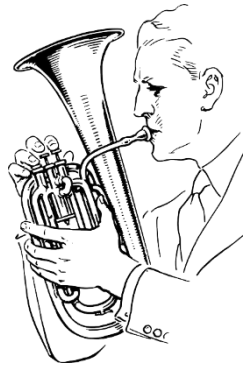
Correct posture:

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

Some Tutor books use the unison sound system which means that all instruments use notes that sound the same, even though they are written differently. This however requires the Eb brass students to start to play on inappropriately difficult notes. Therefore, this tutor provides an alternative set of beginner notes that are more easily playable by students. This then gives another problem of the notes not sounding the same as the other students. However, this is considered to be the “lesser of two evils”. Be aware that for the time being, your notes will sound different but, as you learn more notes, they will start to have the same sound.



One of the big problems for brass is not only that you have to produce your own sound by vibrating through AKA Buzzing, your lips but also having the correct hand and/or figure positions. Correct embouchure is with the head level and, the mouthpiece coming straight out. The lips should be slightly curled inwards (say “wee um”), the corners of the mouth upwards (smile) and, the cheeks never puffing outwards. Now attach the instrument to the mouth piece. Do not let the instrument drop down and don't tilt your head forward to compensate. This will cause our throat to close and therefore restrict the air flow.



All these instruments are members of the Tuba sub-family of Brass instruments. This is because the diameter of most of the tubing is constantly getting wider, as opposed to the trumpet sub-family where the diameter is mainly constant.

The Eb horn has two names in common usage. The inventor, Adolphe Sax, called it an Alto horn because it plays in what is called the Alto range of sounds. For some reason, the name tenor horn is now also used even though Adolphe Sax at the same time invented a Bb horn which, because it plays in the Tenor voice Range, he called the Tenor Horn (Tenor Saxhorn). The Eb bass plays in the Baritone/bass and was called Bass Saxhorn.

Note the holding position of the Eb Horn. It is often seen to be tucked under the left arm which is incorrect because the player then tilts the head downward to reach the mouthpiece. The head must face forward to open the throat and thus the instrument must be raised to match the level of the lips.

This becomes fatiguing because of the weight, so lower it to a resting position as often as possible.

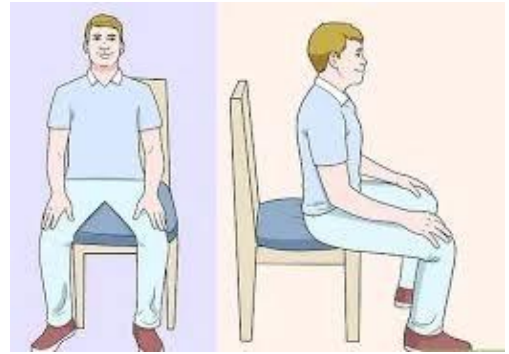
For Tubas (Horns, Baritones, Euphoniums & Basses), your left hand wraps around the instrument. Exactly where the hand holds, will depend on your body's size, the instrument's size and, the position of the 4th (if any) valve. Do not lower your head to the mouthpiece, bring it to your mouth. You may want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

NB: The Eb Cornet & Trumpet are not mentioned here because they are covered in the Bb Cornet/Trumpet book.

Notes for F Brass

Correct posture:

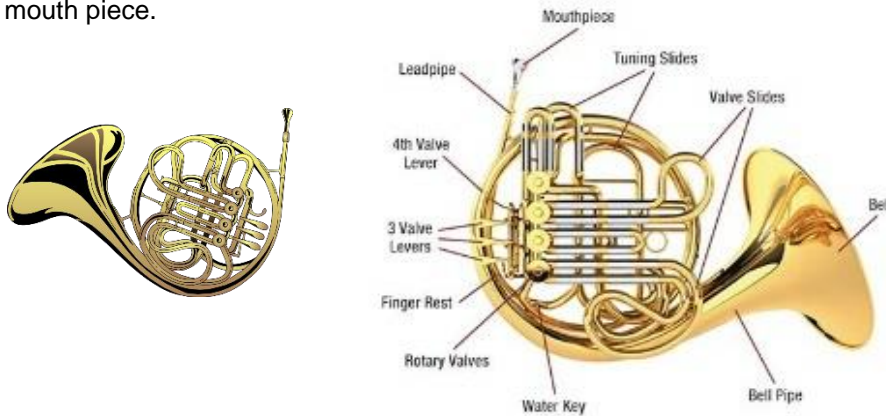
Sit on the front of the chair, feet flat on the floor, back and neck straight, face forward and, shoulders level.



Some Tutor books use the unison sound system which means that all instruments use notes that sound the same even though they are written differently. This however requires the F brass students to start to play on inappropriately difficult notes. Therefore, this tutor provides an alternative set of beginner notes that are more easily playable by students. This then gives another problem of the notes not sounding the same as the other students. However, this is considered to be the “lesser of two evils”. Be aware that for the time being, your notes will sound different but, as you learn more notes, they will start to have the same sound.

NB: The F Horn is played with the left fingers, not the right-hand fingers.

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



This instrument is also a member of the Tuba sub-family of Brass instruments. This is because the diameter of most of the tubing is constantly getting wider, as opposed to the trumpet sub-family where the diameter is mainly constant. Having said that, the F Horn tubing expands at a very slow rate which, is why it responds better with its higher notes than with its lower notes.

The F horn is called a French horn because of its French hunting horn origins although, the modern instrument is now said to be more German than French.

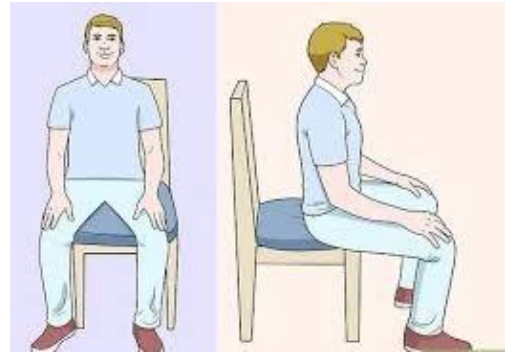
Note the holding position. The head must face forward to open the throat and thus the instrument must be raised to match the level of the lips. The right hand is especially important to get correct. It often looks like the right hand is holding the instrument against the body but in fact, the back of the hand is pushing against the outer side of the bell and, holding the horn upwards.

Because of the weight, this becomes fatiguing so there is often a tendency to allow the horn to be incorrectly placed on the lap, on the leg or, on the chair. When you are not playing, lower it to a resting position as often as possible. The right hand supports the horn from inside the bell upwards and away from the body. The reason for this will be taught in future lessons.

The fingering seems different to the other brass instruments, but it is just that your notes are written an octave lower so, look at the other brass charts for 8 notes higher and you will see that it's the same. Notes that this is for the rotars/valves 1, 2, and 3. The 4th one behaves very differently to the fourth on other brass.

Notes for Guitar

This tuition book differs greatly from other Guitar 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 students at this early stage of development.



Correct posture:

Sit on the front of the chair, feet flat on the floor, back and neck straight, face forward and, shoulders level. However for guitar the left foot must be raised.

The guitar must be held at approx. 45° to allow the fingers of both hands, cross the strings at an angle of 90°



Incorrect Posture



Correct Posture

The guitar is played by plucking with the right thumb nail and the fingernails. If this method is used, then the thumb and the fingers of the right hand have dedicated strings to play. The alternative is to use a plectrum in which case, it is held between the right thumb and index finger. Time will tell exactly how you hold it and which size suits you best.

The left hand finger tips, press on the strings in the appropriate frets to produce the appropriate notes. The left fingers will also be dedicated to a particular fret.

The left thumb should be placed underneath the neck to allow the left fingers to arch over the strings so that the under parts of the fingers do not touch any of the other strings.



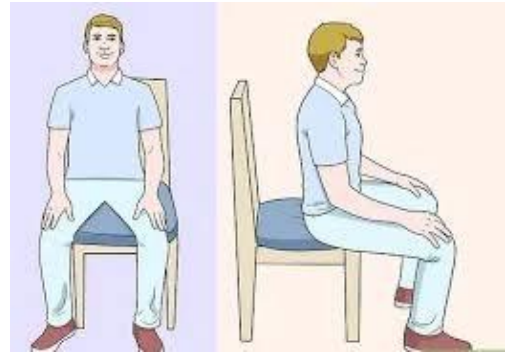
To understand guitar picking and chord diagrams, the left fingers are numbered and, the right fingers are given letter names relating to the "Latin" (Italian) names for those fingers. Note that traditionally, the right little finger is not used.

See also the notes for Bass Guitar.

Notes for Bass Guitar

Correct posture:

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



The guitar must be held at approx. 45° to allow the fingers to cross the strings at an angle of 90°



Incorrect



correct



Bass Guitar strings are plucked. Keep the fingers at an angle of 90°. Also, keep the neck high so that the left hand fingers are at 90° to the neck so that the fingers can “walk” across the strings.

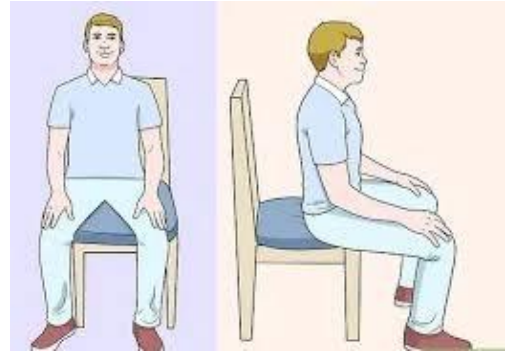
If you balance the guitar on your leg or, by using a neckstrap when standing, there should be no need to balance or, support, the guitar with the left hand. The left hand must not be constrained by the guitar neck but rather, must be free to move across the neck as well as up and down the neck. This is one reason why choosing the correct guitar for you is important.

If you play left handed, the same principles apply: neck at 45°, fingers at 90° to the strings, and, guitar balanced so that the right hand is not supporting its weight.



Notes for Cello

This tuition book differs greatly for other Cello 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.



Correct posture:



Sit on the front of the chair, feet flat on the floor and shoulder width apart. Your back and neck should be kept straight, face relaxed and forward and, shoulders level.

The cello should rest on your chest, on your left thigh with your right knee free of the cello. Your left hand should be placed in the middle of the strings.

Hold the bow with the thumb and the first two fingers of your right hand. Make sure you apply even pressure when drawing the bow across the string.



Note the angle at which the Cello rests against the player's body, Note also the angle and length of the end pin and, the position of the end pin holder.

As always, consult with your teacher if you are having problems or, are feeling uncomfortable.



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:

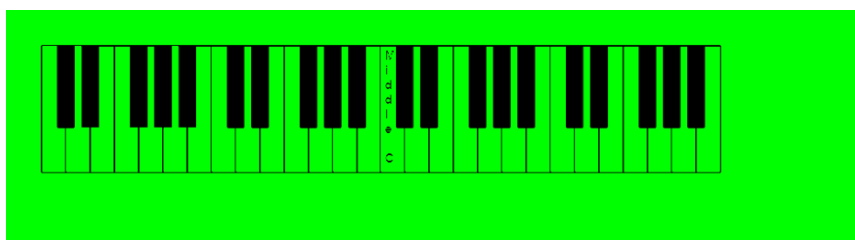
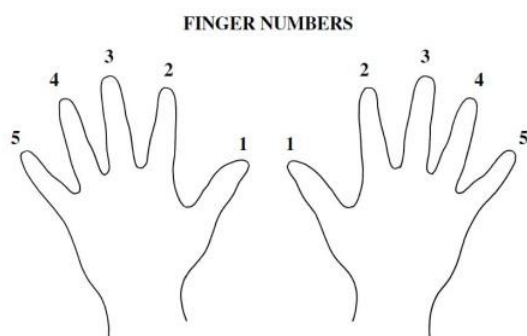
Sit on the front of the chair, feet flat on the floor, back and neck straight, face forward and, shoulders level.



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.



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, but not the modern way.

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. How to hold, will be explained with each new instrument.

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 Kit. 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"

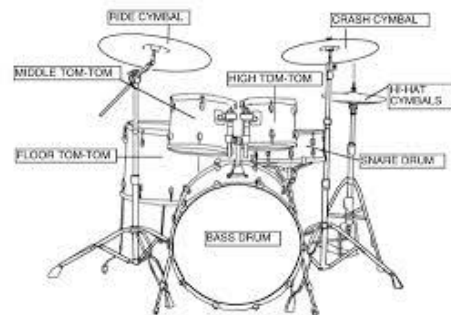
Hands - Cymbals - Hi hats, Ride and Crash.

Hands - Cymbals - Hi hats, Ride and Crash.

Hands - Tom Toms, usually three

Hands - Snare drum

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





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. In this publication, there is on sign/position for one thing, as opposed to some publishers who use the same sign for different things and that add words to say what is meant. In today's faster passed music, this is too cumbersome.





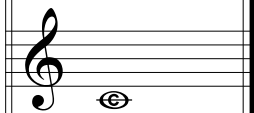

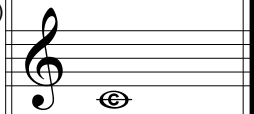

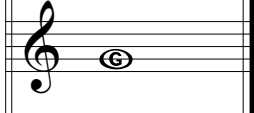

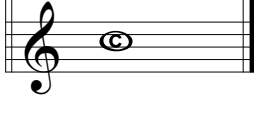
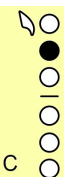


STAGE ONE

Learning and using the note Concert "Bb" (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 bar line (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 Bb on the piano i.e. Concert Bb.

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 "Bb" but some may have a note called C or G or F. They make the same sound as Concert Bb.

NO. 1.1 - FIRST NOTE - B \flat (Concert B \flat) FLUTE, OBOE		
NO. 1.1 - FIRST NOTE - B \flat (Concert B \flat) BASSOON		
NO. 1.1 - FIRST NOTE - C (Concert B \flat) B \flat CLARINET		
1.1 FIRST NOTE C (Concert E \flat for E \flat Instruments) E \flat CLARINET		
NB: See the note below		
NO. 1.1 - FIRST NOTE - G (Concert B \flat) E \flat SAXOPHONE		
NO. 1.1 - FIRST NOTE - C (Concert B \flat) B \flat SAXOPHONE		

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.

Why is the second bottom line being called "B" instead of "G"?
 For this instrument, an "F" clef is being used instead of the usual "C" clef. Note its similarity to today's written capital F. This clef indicates the position of the F line by putting two dots around the line that is going to be called F. In this case it is the second top line which makes the 2nd bottom line a "B". Because the semi-breve has been drawn with the "B" line going through it, it is asking us to play the note "B". Put a flat sign in front of it and it becomes "B \flat ".
 For the time being, the semi-breve is played for four full counts.

Because the semi-breve has been drawn with the "C" line going through it, it is asking us to play the note "C"
 For the time being, the semi-breve is played for four full counts.

Because the semi-breve has been drawn with the "G" line going through it, it is asking us to play the note "G".
 For the time being, the semi-breve is played for four full counts.

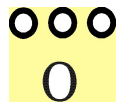
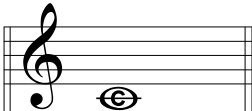
Because the semi-breve has been drawn in the "C" space, it is asking us to play the note "C"
 For the time being, the semi-breve is played for four full counts.

FIRST NOTE FOR E \flat CLARINETS.
 C (Concert E \flat for E \flat Instruments)

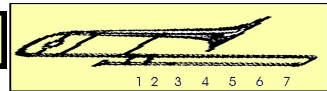
NB: Concert Bb is a difficult starting place for this instrument. Therefore a more suitable alternative has been chosen. Remember however, that it will not sound the same as the other instruments.

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

B \flat BRASS
G Clef



Trombone position 1

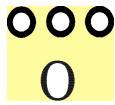
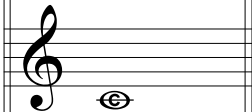


The hollow circles mean that the valve is up, coloured-in circles mean that the valve is down.

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

NO. 1 - FIRST NOTE - C (Concert F for F Horn &, Concert E \flat for E \flat Brass)
NB: Concert B \flat is a difficult starting place for this instrument. Therefore a more suitable alternative has been chosen. Remember however, that it will not sound the same as the other instruments.

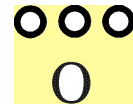
E \flat AND F BRASS
G Clef



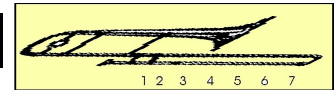
Because the semi-breve has been drawn with the "C" line going through it, it is asking us to play the note "C"
For the time being, the semi-breve is played for four full counts.

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

B \flat BRASS
F CLEF



Trombone position 1

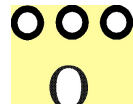


Why is the second bottom line being called "B" instead of "G"?

For this instrument, an "F" clef is being used instead of the usual "G" clef. Note its similarity to today's written capital F. This clef indicates the position of the F line by putting two dots around the line that is going to be called F. In this case it is the second top line which makes the 2nd bottom line a "B". Because the semi-breve has been drawn with the "B" line going through it, it is asking us to play the note "B". Put a flat sign in front of it and it becomes "B \flat ".
For the time being, the semi-breve is played for four full counts.

NO. 1.1 - FIRST NOTE - E \flat - (Concert E \flat) NB: Concert B \flat is a difficult starting place for this instrument. Therefore a more suitable alternative has been chosen. Remember however, that it will not sound the same as the other instruments.

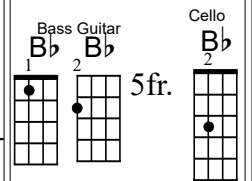
E \flat BASS TUBA
F CLEF



Because the Semi-breve has been drawn with the "E" line going through it, it is asking us to play the note "E". Place a flat sign in front of it and it becomes "E \flat " (pronounced E flat) For the time being, the Semibreve has four full counts.

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

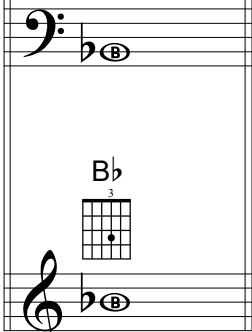
BASS GUITAR,
CELLO



Bass Guitar: The first diagram is traditional method, 2nd diagram is the contemporary* method to avoid the future complications of using open strings.
*2nd finger on the 4th string (E string) in the 6th fret. Pluck with the index finger (I = index).

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

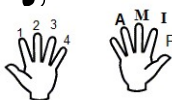
Guitar



Pluck with the index finger (I = index).

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.



Press the 3rd string in the third fret with the left number 3 finger.

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

Mallets

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.

Timps.

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 ".



Drums



Snare Drum

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

Use the Right Hand
to play this note

Aux.
Perc.



Triangle

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. 1.1 - FIRST NOTE -
B \flat (Concert B \flat)

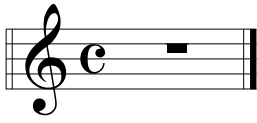
PIANO,
STUDENT

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

4 6 8

C PITCH

B \flat PITCH

E \flat PITCH
(Saxophone)

B \flat PITCH
(Saxophone)

E \flat & F BRASS,
E \flat CLARINET
G Clef

F CLEF

E \flat BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT

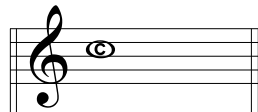


STAGE TWO

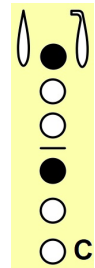
Learning and using the notes Concert "B" and "C";
 the note shape Semi-Breve and its value of four counts,
 the Semi-breve rest shape, and its value of four counts (rest means silence),
 || End bar line (the end of the music)
 the new note shape of Minim or and its value of two counts,
 the Minim rest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

FLUTE,
 OBOE

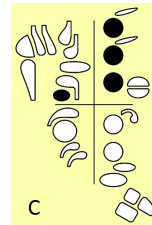
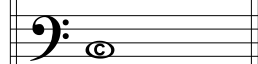


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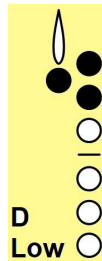
NO. 2.1 - SECOND NOTE - C
 (Concert C)

BASSOON



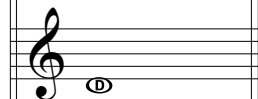
NO. 2.1 - SECOND NOTE - D
 (Concert C)

B \flat CLARINET



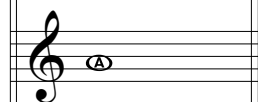
NO. 2.1 - SECOND NOTE - D
 (Concert F for E \flat Clarinet)

E \flat CLARINET



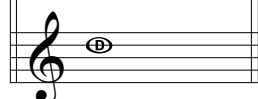
NO. 2.1 - SECOND NOTE - A
 (Concert C)

E \flat SAXOPHONE



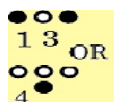
NO. 2.1 - SECOND NOTE - D
 (Concert C)

B \flat SAXOPHONE

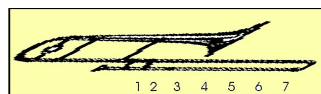


NO. 2.1 - SECOND NOTE - D
(Concert C)

B \flat BRASS
G Clef

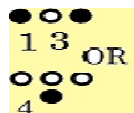


Trombone 6th. position OR
1st position plus the trigger (T1)

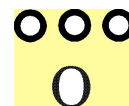


NO. 2.1 - SECOND NOTE - D
(Concert G for F HORN,
F for E \flat Brass)

E \flat AND F BRASS
G Clef



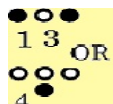
E \flat Brass



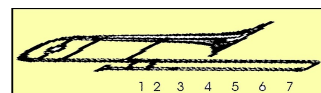
F Horn

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

B \flat BRASS
F CLEF

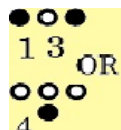


Trombone 6th. position OR
1st position plus the trigger (T1)



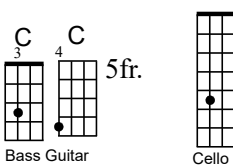
NO. 2.1 - SECOND NOTE - F
(Concert F)

E \flat BASS TUBA
F CLEF



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

BASS GUITAR,
CELLO



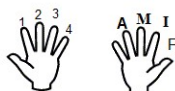
The first diagram is the traditional method, 2nd diagram is the contemporary method to avoid the future complications of using open strings. Pluck with the the Index Finger and, then alternate between I and M (I = Index).

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

Guitar

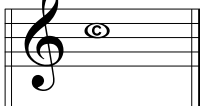


Pluck with the middle finger (M)

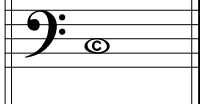


NO. 2.1 - SECOND NOTE - C
(Concert C)

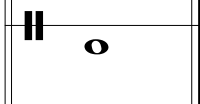
Mallets



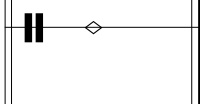
Timps.




Drums




Aux. Perc.



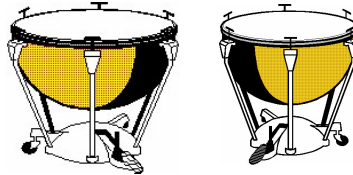
NO. 2.1 - SECOND NOTE
C (Concert C)



PIANO,
STUDENT




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



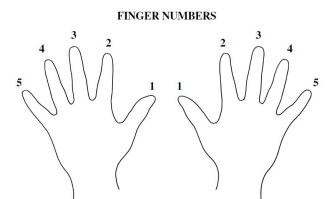
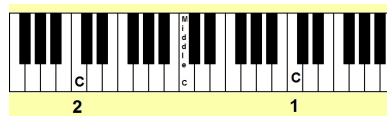
Play the Bass drum as an individual instrument and/or, with the Snare Drum on the Drum Kit (if available). Just like the drum kit where the Bass Drum sits below the Snare Drum, the Bass Drum is written below the snare drum note (below the line).



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.

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



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

11

13

15

17

NO. 2.2 - NEW NOTE AND REST.

C PITCH

B \flat PITCH

E \flat PITCH
(Saxphone)

B \flat PITCH
(Saxophone)

E \flat & F BRASS,
E \flat CLARINET
G Clef

F CLEF

E \flat BASS TUBA
F CLEF

Mallets

Timps.

Drums

Aux.
Perc.

STUDENT
PIANO

19

21

23

NO. 2.3 - PUT THEM TOGETHER

C PITCH

B \flat PITCH

E \flat PITCH
(Saxophone)

B \flat PITCH
(Saxophone)

E \flat & F BRASS,
E \flat CLARINET
G Clef

F CLEF

E \flat BASS TUBA
F CLEF

Mallets
Left Hand Right Hand



Timps.

Drums
Bass Drum Snare Drum

Aux. Perc.
Triangle Tambourine


STUDENT PIANO

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 "Longa" (Latin for long). But, its length was variable so later a briefer note called the "Breve" (Latin for brief) was introduced. As styles and tastes changed, an even briefer note called the "Semi-breve" (Latin for half of the brief note) came into existence. As music evolved, an even shorter note was needed and the "mimim" (from the Latin for minimum) was created. Thus it was thought that this would be the minimum length needed.

25

27

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. 2.6 - MIXING MINIMS

33

35

37

39

C PITCH

B \flat PITCH

E \flat PITCH
(Saxophone)

B \flat PITCH
(Saxophone)

E \flat & F BRASS,
E \flat CLARINET
G Clef

F CLEF

E \flat BASS TUBA
F CLEF

Mallets

L

R

Timps.

Drums

Snare Drum

Bass Drum

Both

Aux.
Perc.

Triangle

Tambourine

Both


PIANO,
STUDENT

3

2

TIE

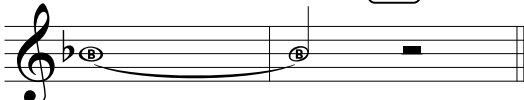
A tie is a musical plus sign which is used to add two notes together to make one new note.

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 41

C PITCH 

4 counts + 2 counts = 6 counts

NO. 2.8 - MORE TIED NOTES

43 45 47 49

C PITCH 

4 + 2 = 6 2 + 2 = 4

B \flat PITCH 

E \flat PITCH (Saxophone) 

B \flat PITCH (Saxophone) 

E \flat & F BRASS, E \flat CLARINET G CLEF 

F CLEF 

E \flat BASS TUBA F CLEF 

Mallets 

Timps. 

Drums 

Aux. Perc. 

PIANO, STUDENT 

NO. 2.9 - EIGHT COUNT TIES

51 53 55 57

C PITCH
4 + 4 = 8

B \flat PITCH

E \flat PITCH
(Saxophone)

B \flat PITCH
(Saxophone)

E \flat & F BRASS,
E \flat CLARINET
G Clef

F CLEF

E \flat BASS TUBA
F CLEF

Mallets

Timps.

Drums

Aux.
Perc.

PIANO,
STUDENT

NO. 2.10 - MIXING TIES

59 61 63 65

C PITCH

B \flat PITCH

E \flat PITCH
(Saxphone)

B \flat PITCH
(Saxophone)

E \flat & F BRASS,
E \flat CLARINET
G Clef

F CLEF

E \flat BASS TUBA
F CLEF

Mallets

Timps.

Drums

Aux.
Perc.

PIANO,
STUDENT



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.

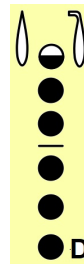
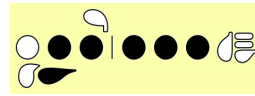
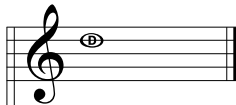
Ties, the new technique -Slurs and,
the new terms Tutti (whole band or group), Soli (a smaller section
of the Band or group), Solo (by yourself) and Tacet (don't play)

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)

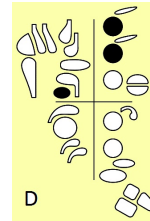
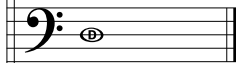
66

FLUTE,
OBOE



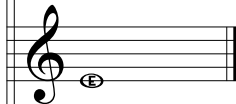
NO. 3.1 - NEXT NOTE - D (Concert D)

BASSOON



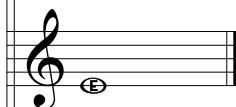
NO. 3.1 - NEXT NOTE - E (Concert D)

B \flat CLARINET



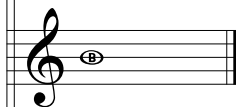
NO. 3.1 - NEXT NOTE - E
(Concert G for E \flat instruments)

E \flat CLARINET



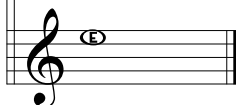
NO. 3.1 - NEXT NOTE - B (Concert D)

E \flat SAXOPHONE



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

B \flat SAXOPHONE



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

B \flat BRASS
G Clef

NO. 3.1 - NEXT NOTE - E
(Concert A for F instruments;
G for E \flat instruments)

E \flat & F BRASS,
G Clef

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

B \flat BRASS
F Clef

NO. 3.1 - NEXT NOTE - G (Concert G)

E \flat BASS TUBA
F CLEF

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

CELLO

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

BASS GUITAR,

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

GUITAR

Hold with left 3rd
finger and pluck
with right Index finger

**Where there are two diagrams,
the first diagram is the traditional
method of teaching. The 2nd is the
contemporary method to avoid the
future problems of using open strings**

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

Rims for drums

Wood Block for auxiliary

66

MALLETS

TIMPS

DRUMS

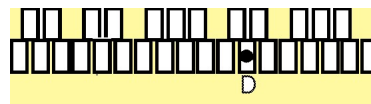
AUX PERC

Snare Drum

Bass Drum

Woodblock

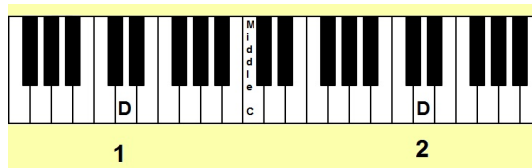
Play on the rim.



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.

PIANO, STUDENT



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

68

70

72

74

76

78

C PITCH

Musical staff for C PITCH. It shows a sequence of notes: Bb, C, D, Eb, C, Bb, C, D, Eb, Bb. There are rests in measures 68, 70, 72, 74, 76, and 78.

Student parts have fingering diagrams for the first three notes

Bb PITCH

Musical staff for Bb PITCH. It shows a sequence of notes: Bb, C, D, Eb, C, Bb, C, D, Eb, Bb. There are rests in measures 68, 70, 72, 74, 76, and 78.

Eb PITCH
(Saxophone)

Musical staff for Eb PITCH (Saxophone). It shows a sequence of notes: Bb, C, D, Eb, C, Bb, C, D, Eb, Bb. There are rests in measures 68, 70, 72, 74, 76, and 78.

Bb PITCH
(Saxophone)

Musical staff for Bb PITCH (Saxophone). It shows a sequence of notes: Bb, C, D, Eb, C, Bb, C, D, Eb, Bb. There are rests in measures 68, 70, 72, 74, 76, and 78.

Eb & F BRASS,
G Clef

Musical staff for Eb & F BRASS, G Clef. It shows a sequence of notes: Bb, C, D, Eb, C, Bb, C, D, Eb, Bb. There are rests in measures 68, 70, 72, 74, 76, and 78.

F CLEF

Musical staff for F CLEF. It shows a sequence of notes: Bb, C, D, Eb, C, Bb, C, D, Eb, Bb. There are rests in measures 68, 70, 72, 74, 76, and 78.

Eb BASS TUBA
F CLEF

Musical staff for Eb BASS TUBA, F CLEF. It shows a sequence of notes: Bb, C, D, Eb, C, Bb, C, D, Eb, Bb. There are rests in measures 68, 70, 72, 74, 76, and 78.

MALLETS

Musical staff for MALLETS. It shows a sequence of notes: Bb, C, D, Eb, C, Bb, C, D, Eb, Bb. There are rests in measures 68, 70, 72, 74, 76, and 78.

TIMPS

Musical staff for TIMPS. It shows a sequence of notes: Bb, C, D, Eb, C, Bb, C, D, Eb, Bb. There are rests in measures 68, 70, 72, 74, 76, and 78.

DRUMS

Musical staff for DRUMS. It shows a sequence of notes: Bb, C, D, Eb, C, Bb, C, D, Eb, Bb. There are rests in measures 68, 70, 72, 74, 76, and 78.




AUX
PERC

Musical staff for AUX PERC. It shows a sequence of notes: Bb, C, D, Eb, C, Bb, C, D, Eb, Bb. There are rests in measures 68, 70, 72, 74, 76, and 78.

PIANO,
STUDENT

Musical staff for PIANO, STUDENT. It shows a sequence of notes: Bb, C, D, Eb, C, Bb, C, D, Eb, Bb. There are rests in measures 68, 70, 72, 74, 76, and 78.

NEW NOTE SHAPE AND VALUE

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

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

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



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

NO. 3.4 - USING CROTCHETS

80 82 84 86

C PITCH

B \flat PITCH

E \flat PITCH
(Saxphone)

B \flat PITCH
(Saxophone)

E \flat & F BRASS,
G Clef

F CLEF

E \flat BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT

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

NO. 3.5 - MORE CROTCHETS

88

90

92

C PITCH

B \flat PITCH

E \flat PITCH
(Saxophone)

B \flat PITCH
(Saxophone)

E \flat & F BRASS,
G Clef

F CLEF

E \flat BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT


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

NO. 3.6 - SLURRING - Continued

98

The musical score for NO. 3.6 - SLURRING - Continued, page 98, consists of the following parts:

- C PITCH
- B \flat PITCH
- E \flat PITCH (Saxophone)
- B \flat PITCH (Saxophone)
- E \flat & F BRASS, G Clef
- F CLEF
- E \flat BASS TUBA, F CLEF
- MALLETS
- TIMPS
- DRUMS
- AUX PERC
- PIANO, STUDENT

The score shows a melodic line slurred across five measures, with various instruments playing the same or similar notes. The key signature has one flat (B \flat), and the time signature is 4/4. The slurred line consists of the following notes: B \flat (quarter), C (quarter), D (quarter), C (quarter), B \flat (quarter).

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 bar line" which therefore means go straight on to the next stave.

No "end barline"
go straight to
the next stave

NO. 3.7 - MY FIRST SONG

The musical score is arranged in a grand staff format with the following parts from top to bottom:

- C PITCH (Treble clef)
- B \flat PITCH (Treble clef)
- E \flat PITCH (Saxophone) (Treble clef)
- B \flat PITCH (Saxophone) (Treble clef)
- E \flat & F BRASS, G Clef (Treble clef)
- F CLEF (Bass clef)
- E \flat BASS TUBA F CLEF (Bass clef)
- MALLETS (Treble clef)
- TIMPS (Bass clef)
- DRUMS (Drum notation)
- AUX PERC (Drum notation)
- PIANO, STUDENT (Grand staff: Treble and Bass clefs)

Measures 100 and 102 are indicated by boxed numbers above the staves. The score uses various clefs and pitch specifications to accommodate different instruments. The piano part is written for a student and spans two staves.

NO. 3.7 - MY FIRST SONG - Continued

The musical score consists of 12 staves. The first two measures are labeled 104 and 106. The staves are: C PITCH (treble clef), B \flat PITCH (treble clef), E \flat PITCH (Saxophone) (treble clef), B \flat PITCH (Saxophone) (treble clef), E \flat & F BRASS, G Clef (treble clef), F CLEF (bass clef), E \flat BASS TUBA F CLEF (bass clef), MALLETS (treble clef), TIMPS (bass clef), DRUMS (percussion), AUX PERC (percussion), and PIANO, STUDENT (grand staff). The score includes various musical notations such as notes, rests, slurs, and breath marks (commas) above notes.

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 , 110 ,

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

B \flat PITCH

E \flat PITCH
(Saxophone)

B \flat PITCH
(Saxophone)

E \flat & F BRASS,
G Clef

F CLEF

E \flat BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX PERC

PIANO,
STUDENT

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

112 114

The musical score is arranged in 13 staves. The top staff is for the vocal line, with lyrics: "With my friends I play, Truck loads more to learn." The score includes parts for C PITCH, Bb PITCH, Eb PITCH (Saxophone), Bb PITCH (Saxophone), Eb & F BRASS (G Clef), F CLEF, Eb BASS TUBA (F CLEF), MALLETS, TIMPS, DRUMS, AUX PERC, and PIANO/STUDENT. The score is divided into two measures, 112 and 114, with a comma indicating a breath mark between them. The key signature has one flat (Bb), and the time signature is 4/4. The piano part consists of a simple accompaniment in the right hand and a bass line in the left hand.

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

118

The musical score is arranged in 12 staves. The first two staves are for C PITCH and Bb PITCH. The next two are for Eb PITCH (Saxophone) and Bb PITCH (Saxophone). The fifth staff is for Eb & F BRASS, G Clef. The sixth staff is for F CLEF. The seventh staff is for Eb BASS TUBA, F CLEF. The eighth staff is for MALLETS. The ninth staff is for TIMPS. The tenth staff is for DRUMS. The eleventh staff is for AUX PERC. The twelfth staff is for PIANO, STUDENT. The score is divided into two sections, 116 and 118, each with four measures. The first measure of each section contains four eighth notes, and the second measure contains four quarter notes. The third and fourth measures of each section contain rests.

NB: Tonguing does not apply to Percussion. For Keyboard and Stings, restrict/rebow to note

NO. 3.9 - FOUR IN A ROW - Continued

120 122

C PITCH

B \flat PITCH

E \flat PITCH (Saxophone)

B \flat PITCH (Saxophone)

E \flat & F BRASS, G Clef

F CLEF

E \flat BASS TUBA F CLEF

MALLETS

TIMPS

DRUMS

AUX PERC

PIANO, STUDENT

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.

The musical score is arranged in a multi-staff format. At the top, measures 124 and 126 are indicated with circled numbers. The vocal line (C PITCH) includes the lyrics: "Rain is fall - ing down. Rain is fall - ing down." The accompaniment includes parts for Bb Pitch, Eb Pitch (Saxophone), Bb Pitch (Saxophone), Eb & F Brass (G Clef), F Clef, Eb Bass Tuba (F Clef), Mallets, Timps, Drums, Aux Perc, and Piano/Student. The piano part features a simple harmonic accompaniment with slurs and breath marks.



NO. 3.10 - RAIN IS FALLING DOWN - Continued

128 , 130

C PITCH
Pit - ter pat - ter Pit - ter pat - ter, Rain is fall - ing down.

B \flat PITCH

E \flat PITCH
(Saxphone)

B \flat PITCH
(Saxophone)

E \flat & F BRASS,
G Clef

F CLEF

E \flat BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT

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

The musical score is for the piece 'Hot Cross Buns' and covers measures 132 and 134. It features the following parts:

- C PITCH:** Vocal line with lyrics: "Hot cross buns, hot cross buns."
- B \flat PITCH:** Instrumental line.
- E \flat PITCH (Saxophone):** Instrumental line.
- B \flat PITCH (Saxophone):** Instrumental line.
- E \flat & F BRASS, G Clef:** Instrumental line.
- F CLEF:** Instrumental line.
- E \flat BASS TUBA, F CLEF:** Instrumental line.
- MALLETS:** Instrumental line.
- TIMPS:** Instrumental line.
- DRUMS:** Percussion line with notes and rests.
- AUX PERC:** Percussion line with triangle symbols.
- PIANO, STUDENT:** Instrumental line with treble and bass clefs.

136 138 ,

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

B \flat PITCH

E \flat PITCH
(Saxophone)

B \flat PITCH
(Saxophone)

E \flat & F BRASS,
G Clef

F CLEF

E \flat BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT

Page 14C
NO. 3.11 - HOT CROSS BUNS - Continued

140 , 142 ,

C PITCH
If you have no daugh - ters, give them to your sons.

B \flat PITCH

E \flat PITCH
(Saxophone)

B \flat PITCH
(Saxophone)

E \flat & F BRASS,
G Clef

F CLEF

E \flat BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT

144 , 146

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

B \flat PITCH

E \flat PITCH
(Saxphone)

B \flat PITCH
(Saxophone)

E \flat & F BRASS,
G Clef

F CLEF

E \flat BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT

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



Sheet music for "Lindy Loo" featuring the following parts:

- C PITCH**: Melody line with lyrics: "Lin - dy was a dan - cer, Lin - dy wore a dress."
- B \flat PITCH**: Clarinet part.
- E \flat PITCH (Saxophone)**: Saxophone part.
- B \flat PITCH (Saxophone)**: Second saxophone part.
- E \flat & F BRASS, G Clef**: Brass part.
- F CLEF**: Bass line.
- E \flat BASS TUBA F CLEF**: Bass tuba part.
- MALLETS**: Mallet part.
- TIMPS**: Timpani part.
- DRUMS**: Drum part.
- AUX PERC**: Auxiliary percussion part.
- PIANO, STUDENT**: Piano accompaniment for students.

152 , 154

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

B \flat PITCH

E \flat PITCH
(Saxophone)

B \flat PITCH
(Saxophone)

E \flat & F BRASS,
G Clef

F CLEF

E \flat BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT

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

SOLO 156 , TUTTI 158 ,

The musical score is arranged in a grand staff format with the following parts from top to bottom:

- C PITCH**: Treble clef, vocal line with lyrics: "Down by the station early in the morning."
- B \flat PITCH**: Treble clef, accompaniment line.
- E \flat PITCH (Saxophone)**: Treble clef, saxophone line.
- B \flat PITCH (Saxophone)**: Treble clef, saxophone line.
- E \flat & F BRASS, G Clef**: Treble clef, brass line.
- F CLEF**: Bass clef, accompaniment line.
- E \flat BASS TUBA F CLEF**: Bass clef, tuba line.
- MALLETS**: Treble clef, mallets line.
- TIMPS**: Bass clef, timpani line.
- DRUMS**: Percussion line with vertical strokes.
- AUX PERC**: Percussion line with square and diamond symbols.
- PIANO, STUDENT**: Grand staff (treble and bass clefs) for piano and student accompaniment.



SOLO 160

,TUTTI 162

C PITCH

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

B \flat PITCH

E \flat PITCH (Saxophone)

B \flat PITCH (Saxophone)

E \flat & F BRASS, G Clef

F CLEF

E \flat BASS TUBA F CLEF

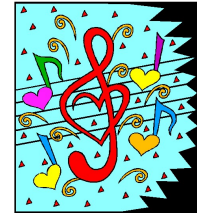
MALLETS

TIMPS

DRUMS

AUX PERC

PIANO, STUDENT



NO. 3.14 - WHEN I MAKE MY MUSIC.

SOLO 164

, TUTTI 166

C PITCH

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

B \flat PITCH

E \flat PITCH
(Saxphone)

B \flat PITCH
(Saxophone)

E \flat & F BRASS,
G Clef

F CLEF

E \flat BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT

SOLO 168 , TUTTI 170

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

B \flat PITCH

E \flat PITCH
(Saxphone)

B \flat PITCH
(Saxophone)

E \flat & F BRASS,
G Clef

F CLEF

E \flat BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT

NO. 3.15 - SUOGAN (Welsh folk song)

172 , 174 ,

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

B \flat PITCH

E \flat PITCH
(Saxphone)

B \flat PITCH
(Saxophone)

E \flat & F BRASS,
G Clef

F CLEF

E \flat BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT

Why are there no drums playing in this piece?

176 , 178

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

B \flat PITCH

E \flat PITCH
(Saxphone)

B \flat PITCH
(Saxophone)

E \flat & F BRASS,
G Clef

F CLEF

E \flat BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT

NO. 3.16 - ONE DAY

180 182

C PITCH
One, One day, My Band will play.

B \flat PITCH

E \flat PITCH
(Saxphone)

B \flat PITCH
(Saxophone)

E \flat & F BRASS,
G Clef

F CLEF

E \flat BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT

184 , 186

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

B \flat PITCH

E \flat PITCH
(Saxophone)

B \flat PITCH
(Saxophone)

E \flat & F BRASS,
G Clef

F CLEF

E \flat BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT

NO. 3.17 - AU CLAIRE DE LE LUNE

SOLO 188 , TUTTI 190 ,

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

B \flat PITCH

E \flat PITCH
(Saxophone)

B \flat PITCH
(Saxophone)

E \flat & F BRASS,
G Clef

F CLEF

E \flat BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT

Detailed description: This is a page of a musical score for 'Au Claire de Le Lune'. It features a vocal line with lyrics 'Au clair de la lune mon ami Peirrot,' and a 'SOLO' section starting at measure 188 and a 'TUTTI' section starting at measure 190. The score includes parts for C Pitch, B-flat Pitch, E-flat Pitch (Saxophone), B-flat Pitch (Saxophone), E-flat & F Brass (G Clef), F Clef, E-flat Bass Tuba (F Clef), Mallets, Timps, Drums, Aux Perc, and Piano/Student. The piano part is written in grand staff notation.

SOLO 192 , TUTTI 194

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

B \flat PITCH

E \flat PITCH
(Saxphone)

B \flat PITCH
(Saxophone)

E \flat & F BRASS,
G Clef

F CLEF

E \flat BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT

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

196 , 198 ,

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

B \flat PITCH

E \flat PITCH
(Saxphone)

B \flat PITCH
(Saxophone)

E \flat & F BRASS,
G Clef

F CLEF

E \flat BASS TUBA
F CLEF

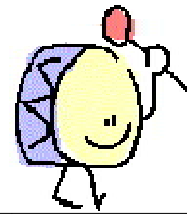
MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT



200

202

C PITCH

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

B \flat PITCH

E \flat PITCH (Saxophone)

B \flat PITCH (Saxophone)

E \flat & F BRASS, G Clef

F CLEF

E \flat BASS TUBA F CLEF

MALLETS

TIMPS

DRUMS

AUX PERC

PIANO, STUDENT

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

204

206

The musical score consists of the following parts:

- Vocal Line:** Lyrics: "Left! Left!, Left right left! Who will beat the time now?"
- C PITCH:** Treble clef, B-flat key signature.
- Bb PITCH:** Treble clef, B-flat key signature.
- Eb PITCH (Saxophone):** Treble clef, E-flat key signature.
- Bb PITCH (Saxophone):** Treble clef, B-flat key signature.
- Eb & F BRASS, G Clef:** Treble clef, E-flat and F key signatures.
- F CLEF:** Bass clef, F key signature.
- Eb BASS TUBA F CLEF:** Bass clef, E-flat key signature.
- MALLETS:** Treble clef, B-flat key signature.
- TIMPS:** Bass clef, B-flat key signature.
- DRUMS:** Percussion line with vertical strokes.
- AUX PERC:** Percussion line with triangle symbols.
- PIANO, STUDENT:** Grand staff (treble and bass clefs), B-flat key signature.

208

210

,

C PITCH

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

Bb PITCH

Eb PITCH
(Saxphone)

Bb PITCH
(Saxophone)

Eb & F BRASS,
G Clef

F CLEF

Eb BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT

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 , 214 ,

C PITCH

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

B \flat PITCH

E \flat PITCH (Saxphone)

B \flat PITCH (Saxophone)

E \flat & F BRASS, G Clef

F CLEF

E \flat BASS TUBA F CLEF

MALLETS

TIMPS

DRUMS

AUX PERC

PIANO, STUDENT



216 218 220

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

B \flat PITCH

E \flat PITCH
(Saxophone)

B \flat PITCH
(Saxophone)

E \flat & F BRASS,
G Clef

F CLEF

E \flat BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT

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

222 , 224

C PITCH

B \flat PITCH

E \flat PITCH
(Saxophone)

B \flat PITCH
(Saxophone)

E \flat & F BRASS,
G Clef

F CLEF

E \flat BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT

226 , 228

C PITCH

B \flat PITCH

E \flat PITCH
(Saxophone)

B \flat PITCH
(Saxophone)

E \flat & F BRASS,
G Clef

F CLEF

E \flat BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT

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.

Soloist

229 231 233

FLUTE, OBOE

B \flat CLARINET

E \flat SAXOPHONE

B \flat SAXOPHONE

E \flat Hrn in B \flat A

B \flat tenor FC

E \flat BASS Tuba

MALLETS

TIMPANI

DRUMS

AUXILIARY PERCUSSION

PIANO ACCOMPANIMENT

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

NB: The piano part shown is for concert pitch performances. For the Eb and F brass, their part has a special transposed piano accompaniment so that it matches the actual pitch being sounded by those instruments.

235 237

C PITCH

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

Bb PITCH

Eb PITCH (Saxphone)

Bb PITCH (Saxophone)

Eb & F BRASS, G Clef

F CLEF

Eb BASS TUBA F CLEF

MALLETS

TIMPS

DRUMS

AUX PERC

PIANO STUDENT

Piano Accom

F Cm7 D Bb F F7 Bb F Bb F7 Bb

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**

The musical score is arranged in a grand staff format with the following parts from top to bottom:

- C PITCH**: Treble clef, melody line with lyrics: "This is my first song, Play ing in my band,"
- B \flat PITCH**: Treble clef, accompaniment line
- E \flat PITCH (Saxophone)**: Treble clef, accompaniment line
- B \flat PITCH (Saxophone)**: Treble clef, accompaniment line
- E \flat & F BRASS, G CLEF**: Treble clef, accompaniment line
- F CLEF**: Bass clef, accompaniment line
- E \flat BASS TUBA, F CLEF**: Bass clef, accompaniment line
- MALLETS**: Treble clef, accompaniment line
- TIMPS**: Bass clef, accompaniment line
- DRUMS**: Percussion line with various symbols (dots, crosses, circles)
- AUX PERC**: Percussion line with various symbols (triangles, squares)
- PIANO STUDENT**: Grand staff (treble and bass clefs), accompaniment line

Rehearsal marks are indicated by boxes containing the numbers 239 and 241, corresponding to the start of the two phrases in the melody.

243 245

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

B \flat PITCH

E \flat PITCH
(Saxophone)

B \flat PITCH
(Saxophone)

E \flat & F BRASS,
G Clef

F CLEF

E \flat BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX PERC

PIANO
STUDENT

NO. 3.22 - FIRST CONCERT MEDLEY- Continued

247

B When I Make

249

C PITCH

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

B \flat PITCH

E \flat PITCH (Saxophone)

B \flat PITCH (Saxophone)

E \flat & F BRASS, G Clef

F CLEF

E \flat BASS TUBA F CLEF

MALLETS

TIMPS

DRUMS

AUX PERC

PIANO STUDENT

251 , 253

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

B \flat PITCH

E \flat PITCH
(Saxophone)

B \flat PITCH
(Saxophone)

E \flat & F BRASS,
G Clef

F CLEF

E \flat BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO
STUDENT

NO. 3.22 - FIRST CONCERT MEDLEY- Continued

255

C Percussion Soll

257

D Down by the Station

The musical score consists of ten staves. The first nine staves are for percussion instruments: C PITCH, B♭ PITCH, E♭ PITCH (Saxophone), B♭ PITCH (Saxophone), E♭ & F BRASS, G Clef, F CLEF, E♭ BASS TUBA F CLEF, MALLETS, and TIMPS. The tenth staff is for PIANO STUDENT, with a grand staff (treble and bass clefs). The score is divided into two sections: Section C (measures 255-256) and Section D (measures 257-261). Section C is marked 'Percussion Soll' and contains rests for all instruments. Section D is marked 'Down by the Station' and contains musical notation for all instruments. The lyrics 'Down by the station' are written below the vocal line in Section D.

259 261

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

B \flat PITCH

E \flat PITCH
(Saxophone)

B \flat PITCH
(Saxophone)

E \flat & F BRASS,
G Clef

F CLEF

E \flat BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO
STUDENT

NO. 3.22 - FIRST CONCERT MEDLEY- Continued

263

265

E Hot Cross Buns

C PITCH

B \flat PITCH

E \flat PITCH
(Saxphone)

B \flat PITCH
(Saxophone)

E \flat & F BRASS,
G Clef

F CLEF

E \flat BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO
STUDENT

all in a row. Hot cross buns,

267 269

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

B \flat PITCH

E \flat PITCH
(Saxophone)

B \flat PITCH
(Saxophone)

E \flat & F BRASS,
G Clef

F CLEF

E \flat BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX PERC
Tri.

PIANO
STUDENT

Detailed description: This is a musical score for a piece titled 'Hot Cross Buns'. The score is arranged for a vocal line and a variety of instruments. The vocal line is written in C pitch and includes the lyrics 'hot cross buns. One a pen - ny two a pen - ny,'. The instruments include B-flat pitched saxophones, E-flat and F brass instruments using a G clef, F-clef bass tuba, mallets, timpani, drums, auxiliary percussion (triangle), and piano. The score is divided into two systems, 267 and 269, with a comma indicating a continuation of the piece. The piano part is written for a student and consists of a simple accompaniment.

NO. 3.22 - FIRST CONCERT MEDLEY- Continued

271 F 273 275

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

B \flat PITCH

E \flat PITCH
(Saxophone)

B \flat PITCH
(Saxophone)

E \flat & F BRASS,
G Clef

F CLEF

E \flat BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO
STUDENT

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.

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

277 279

C PITCH

B \flat PITCH

E \flat PITCH (Saxophone)

B \flat PITCH (Saxophone)

E \flat & F BRASS, G CLEF

F CLEF

E \flat BASS TUBA F CLEF

MALLETS

TIMPS

DRUMS

AUX PERC

PIANO STUDENT

Page 22A
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.

281 283 285 A My First Song 287

C PITCH

B \flat PITCH

E \flat PITCH
(Saxophone)

B \flat PITCH
(Saxophone)

E \flat & F BRASS,
G Clef

F CLEF

E \flat BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO
STUDENT

Piano Accom

B \flat F B \flat Dm 7 Cm 7 F B \flat B \flat F F7 F

234 342 234 342 4 3 3fr 342 234 234 342 3 2 342

293

B When I Make

289

291

The musical score is arranged in a multi-staff format. The instruments and parts are as follows:

- C PITCH**: Treble clef, starting with a whole note G4.
- B \flat PITCH**: Treble clef, starting with a whole note F4.
- E \flat PITCH (Saxophone)**: Treble clef, starting with a whole note E4.
- B \flat PITCH (Saxophone)**: Treble clef, starting with a whole note D4.
- E \flat & F BRASS, G Clef**: Treble clef, starting with a whole note C4.
- F CLEF**: Bass clef, starting with a whole note G2.
- E \flat BASS TUBA, F CLEF**: Bass clef, starting with a whole note F2.
- MALLETS**: Treble clef, starting with a whole note G4.
- TIMPS**: Bass clef, starting with a whole note G2.
- DRUMS**: Drum notation with various symbols (circles, crosses, squares) on a single staff.
- AUX PERC**: Percussion notation with triangles and squares on a single staff.
- PIANO STUDENT**: Treble and Bass clefs, starting with a whole note G4 and G2 respectively.
- Piano Accompaniment**: Treble and Bass clefs, starting with a whole note G4 and G2 respectively.

The score includes dynamic markings such as **mf** and **f**. The key signature is B \flat major. The piece concludes with a double bar line.

Four guitar chord diagrams are shown, corresponding to the chords B \flat , B \flat , F7 B \flat , and B \flat . Each diagram includes fingerings (e.g., 2 3 4) and a key signature of one flat.

NO. 3.23 - Solo Two Continued

C Piano Solo

295

297

299

301

C PITCH

Bb PITCH

Eb PITCH
(Saxophone)

Bb PITCH
(Saxophone)

Eb & F BRASS,
G Clef

F CLEF

Eb BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO
STUDENT

F Dm7 F Bb F Bb F Bb F F7 Bb Dm7 Gm7 Bb4 F7 Bb F Bb Cm7 Bb F

Piano Accom

D Down by the Station

303

305

307

309

C PITCH

B \flat PITCH

E \flat PITCH
(Saxphone)

B \flat PITCH
(Saxophone)

E \flat & F BRASS,
G Clef

F CLEF

E \flat BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO
STUDENT

Piano Accom

The score includes staves for C Pitch, B \flat Pitch, E \flat Pitch (Saxophone), B \flat Pitch (Saxophone), E \flat & F Brass (G Clef), F Clef, E \flat Bass Tuba (F Clef), Mallets, Timps, Drums, Aux Perc, Piano Student, and Piano Accom. The piano accompaniment includes a chord chart with diagrams for B \flat , F, B \flat , C, Cm7, B \flat , B \flat , F, B \flat , Dm7, Cm7, and B \flat .

NO. 3.23 - Solo Two Continued

311

E Hot Cross Buns

313

315

317

C PITCH

B \flat PITCH

E \flat PITCH
(Saxphone)

B \flat PITCH
(Saxophone)

E \flat & F BRASS,
G Clef

F CLEF

E \flat BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO
STUDENT

B \flat F B \flat 7 B \flat B \flat Am7 B \flat Cm7 E \flat B \flat

Piano Accom

The musical score is arranged in a grand staff format. It includes parts for C Pitch, B \flat Pitch, E \flat Pitch (Saxophone), B \flat Pitch (Saxophone), E \flat & F Brass (G Clef), F Clef, E \flat Bass Tuba (F Clef), Mallets, Timps, Drums, Aux Perc, Piano Student (Grand Staff), and Piano Accom (Grand Staff). The score is divided into measures corresponding to rehearsal marks 311, 313, 315, and 317. The key signature is one flat (B \flat major/E \flat minor). The piano accompaniment includes chord diagrams for B \flat , F, B \flat , 7, B \flat , B \flat , Am7, B \flat , Cm7, and E \flat B \flat .

F **319** , **321** , **323** , **325**

C PITCH

B \flat PITCH

E \flat PITCH
(Saxophone)

B \flat PITCH
(Saxophone)

E \flat & F BRASS,
G Clef

F CLEF

E \flat BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO
STUDENT

Piano Accom

B \flat B \flat M7 C m 7 F 7 B \flat A $^{\circ}$ 7 B \flat E \flat F 7 B \flat 6 E \flat m 6 B \flat

NO. 3.24 - FIRST CONCERT MEDLEY- Number 2

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

A Rain 327 329

The musical score consists of 12 staves. The first staff is for the vocal line with lyrics: "Rain is fall - ing down. Rain is fall - ing down." The second staff is for Bb Pitch. The third staff is for Eb Pitch (Saxophone). The fourth staff is for Bb Pitch (Saxophone). The fifth staff is for Eb & F BRASS, G Clef. The sixth staff is for F CLEF. The seventh staff is for Eb BASS TUBA, F CLEF. The eighth staff is for MALLETS. The ninth staff is for TIMPS. The tenth staff is for DRUMS. The eleventh staff is for AUX PERC. The twelfth staff is for PIANO STUDENT, with a brace indicating both treble and bass clefs.

331

333

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

B \flat PITCH

E \flat PITCH
(Saxophone)

B \flat PITCH
(Saxophone)

E \flat & F BRASS,
G Clef

F CLEF

E \flat BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO
STUDENT

NO. 3.24 - FIRST CONCERT MEDLEY- Number 2 Continued

335

B Hear the Bells Ring

337

339

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

B \flat PITCH

E \flat PITCH
(Saxophone)

B \flat PITCH
(Saxophone)

E \flat & F BRASS,
G Clef

F CLEF

E \flat BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO
STUDENT

341 343 **C** Percussion Soll 345

C PITCH
out the time, it must be O' Clock One, Two, Three.

B \flat PITCH

E \flat PITCH
(Saxophone)

B \flat PITCH
(Saxophone)

E \flat & F BRASS,
G Clef

F CLEF

E \flat BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO
STUDENT

D Au Claire De La Lune

347

349

The musical score consists of the following parts:

- C PITCH:** Vocal line with lyrics: "Au clair de la lune mon ami Peir - rot,"
- B \flat PITCH:** Instrumental line for a B-flat instrument.
- E \flat PITCH (Saxophone):** Instrumental line for an E-flat saxophone.
- B \flat PITCH (Saxophone):** Instrumental line for a B-flat saxophone.
- E \flat & F BRASS, G Clef:** Instrumental line for E-flat and F brass instruments using a G clef.
- F CLEF:** Instrumental line for an F-clef instrument.
- E \flat BASS TUBA F CLEF:** Instrumental line for an E-flat bass tuba using an F-clef.
- MALLETS:** Instrumental line for mallets.
- TIMPS:** Instrumental line for timpani.
- DRUMS:** Instrumental line for drums.
- AUX PERC:** Instrumental line for auxiliary percussion.
- PIANO STUDENT:** Instrumental line for piano student, shown in grand staff notation.

351

353

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

B \flat PITCH

E \flat PITCH
(Saxophone)

B \flat PITCH
(Saxophone)

E \flat & F BRASS,
G Clef

F CLEF

E \flat BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX PERC

PIANO STUDENT

E Here Comes the Band

355

357

The musical score is arranged in a grand staff format with the following parts from top to bottom:

- C PITCH**: Treble clef, lyrics: "Here comes the band, marching down from the hill top."
- B \flat PITCH**: Treble clef
- E \flat PITCH (Saxophone)**: Treble clef
- B \flat PITCH (Saxophone)**: Treble clef
- E \flat & F BRASS, G Clef**: Treble clef
- F CLEF**: Bass clef
- E \flat BASS TUBA F CLEF**: Bass clef
- MALLETS**: Treble clef
- TIMPS**: Bass clef
- DRUMS**: Percussion line with vertical strokes
- AUX PERC**: Percussion line with vertical strokes
- PIANO STUDENT**: Grand staff (treble and bass clefs)

359

361

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

B \flat PITCH

E \flat PITCH
(Saxphone)

B \flat PITCH
(Saxophone)

E \flat & F BRASS,
G Clef

F CLEF

E \flat BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO
STUDENT

SOLO THREE (First Concert Medley No. 2)

NO. 3.25 - Solo Medley with Piano Accompaniment

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

363

365

A Rain

367

The musical score is arranged in a grand staff format. The top section is for the Soloist, with staves for various instruments: C Pitch, Bb Pitch, Eb Pitch (Saxophone), Bb Pitch (Saxophone), Eb & F Brass (G Clef), F Clef, Eb Bass Tuba (F Clef), Mallets, and Timpans. The bottom section is for the Piano Accompaniment, with staves for Drums, Aux Perc, Piano Student, and Piano Accom. The score includes a key signature of one flat (Bb) and a common time signature. The Soloist part features a melodic line with rests in measures 363-365 and a melodic phrase in measures 366-367. The Piano Accompaniment part provides harmonic support with chords and a bass line. The Piano Student part is a simplified version of the piano accompaniment.

Chord diagrams for the Soloist part:

- Bb: 234
- F: 342 234
- Bb: 342 234
- Dm7: x0-321
- Cm7: 1-3 41
- F: 13 2-1
- Bb: 234
- Bb: 234
- F7: 13 2-1
- Bb: 234
- Bb: 344

369

371

373

C PITCH

B \flat PITCH

E \flat PITCH
(Saxophone)

B \flat PITCH
(Saxophone)

E \flat & F BRASS,
G Clef

F CLEF

E \flat BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX PERC

PIANO STUDENT

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

Piano Accom

NO. 3.25 - SOLO THREE - Coninued

B Hear the Bells Ring

375 377 379

C PITCH

B \flat PITCH

E \flat PITCH
(Saxphone)

B \flat PITCH
(Saxophone)

E \flat & F BRASS,
G Clef

F CLEF

E \flat BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO
STUDENT

PIANO ACCOMPANIMENT

The musical score consists of 14 staves. The first seven staves are for woodwinds and brass: C Pitch, B \flat Pitch, E \flat Pitch (Saxophone), B \flat Pitch (Saxophone), E \flat & F Brass (G Clef), F Clef, and E \flat Bass Tuba (F Clef). The next three staves are for percussion: Mallets, Timps, and Drums. The following two staves are for Piano Student (treble and bass clefs). The final two staves are for Piano Accompaniment (treble and bass clefs). The score includes a key signature of one flat (B \flat) and a common time signature. Measure numbers 375, 377, and 379 are marked above the first staff. Chord diagrams for F7, B \flat , C m7, and B \flat are provided below the piano student part.

383

385

C Piano Solo

D Au Claire De La Lune

381

C PITCH

B \flat PITCH

E \flat PITCH (Saxophone)

B \flat PITCH (Saxophone)

E \flat & F BRASS, G Clef

F CLEF

E \flat BASS TUBA F CLEF

MALLETS

TIMPS

DRUMS

AUX PERC

PIANO STUDENT

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

Piano Accom

The musical score is arranged in a grand staff format. It includes parts for C Pitch, B-flat Pitch, E-flat Pitch (Saxophone), B-flat Pitch (Saxophone), E-flat & F Brass (G Clef), F Clef, E-flat Bass Tuba (F Clef), Mallets, Timps, Drums, Aux Perc, Piano Student, and Piano Accompaniment. The score is divided into three measures, with measure numbers 381, 383, and 385 indicated above. The key signature is B-flat major. The piano accompaniment part includes chord diagrams for B-flat, Fm4, B-flat, B-flat, F, B-flat, F, B-flat, and F7.

NO. 3.25 - SOLO THREE - Continued

387 389 391

C PITCH

B \flat PITCH

E \flat PITCH
(Saxophone)

B \flat PITCH
(Saxophone)

E \flat & F BRASS,
G Clef

F CLEF

E \flat BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO
STUDENT

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

Piano Accom

The musical score is arranged in a system of 14 staves. The top five staves are for woodwinds and brass: C Pitch, B \flat Pitch, E \flat Pitch (Saxophone), B \flat Pitch (Saxophone), and E \flat & F Brass (G Clef). The next three staves are for percussion: F Clef, E \flat Bass Tuba (F Clef), Mallets, and Timps. The Drum part uses a standard drum set notation. The Auxiliary Percussion part uses triangle and cymbal symbols. The Piano Student part consists of two staves (treble and bass clef). The Piano Accompaniment part also consists of two staves (treble and bass clef). The score includes measure numbers 387, 389, and 391. Chord diagrams are provided for the piano accompaniment, including B \flat , F7, B \flat , B \flat , Gm, Gm7, F7, B \flat , Cm7, and B \flat . The piano accompaniment features a steady bass line and chords in the right hand.

393

E Here Comes the Band

395

397

399

C PITCH

B \flat PITCH

E \flat PITCH (Saxophone)

B \flat PITCH (Saxophone)

E \flat & F BRASS, G Clef

F CLEF

E \flat BASS TUBA F CLEF

MALLETS

TIMPS

DRUMS

AUX PERC

PIANO STUDENT

Piano Accom

The musical score consists of 13 staves. The top five staves are for woodwinds and brass: C Pitch, B \flat Pitch, E \flat Pitch (Saxophone), B \flat Pitch (Saxophone), and E \flat & F Brass (G Clef). The next three staves are for percussion: F Clef, E \flat Bass Tuba (F Clef), Mallets, and Timps. The Drum staff uses a standard drum set notation. The Auxiliary Percussion staff includes various symbols for auxiliary percussion. The Piano Student part is written in grand staff notation. The Piano Accompaniment part is also in grand staff notation. The key signature has one flat (B \flat), and the time signature is 4/4. Measure numbers 393, 395, 397, and 399 are indicated above the staff.

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

NO. 3.26 - Solo with Piano Accompaniment 4

MARCHING OUT

NB - No breath marks so, breathe only at the rests.

Soloist

401

403

A

405

C PITCH

B \flat PITCH

E \flat PITCH
(Saxophone)

B \flat PITCH
(Saxophone)

E \flat & F BRASS,
G Clef

F CLEF

E \flat BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO
STUDENT

PIANO ACCOMP

Cm7 3fr. Dm Cm B \flat B \flat Cm B \flat B \flat B \flat F7

407 409 411

C PITCH

B \flat PITCH

E \flat PITCH
(Saxphone)

B \flat PITCH
(Saxophone)

E \flat & F BRASS,
G Clef

F CLEF

E \flat BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO
STUDENT

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

Piano Accom

NO. 3.26 - SOLO FOUR - Continued

B 413 415 417

C PITCH

B \flat PITCH

E \flat PITCH
(Saxophone)

B \flat PITCH
(Saxophone)

E \flat & F BRASS,
G Clef

F CLEF

E \flat BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO
STUDENT

Piano Accom

Dm Eb Dm Dm7 B \flat D Cm2 Dm7 B \flat Eb F7 Cm7

3fr.

419 421 423 425 427

C PITCH

B \flat PITCH

E \flat PITCH
(Saxophone)

B \flat PITCH
(Saxophone)

E \flat & F BRASS,
G Clef

F CLEF

E \flat BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO
STUDENT

Piano Accom

B \flat C m B \flat D m F 7 B \flat B \flat B \flat B \flat B \flat C m 9 F G m 7 F 7 F 6 B \flat

NO. 3.26 - SOLO FOUR - Continued

D **429** **431** **433** **435**

C PITCH

B \flat PITCH

E \flat PITCH
(Saxophone)

B \flat PITCH
(Saxophone)

E \flat & F BRASS,
G Clef

F CLEF

E \flat BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO
STUDENT

B \flat E \flat Dm Cm2 B \flat Cm7 F Cm7 F Dm Cm Dm7 Cm7 B \flat B \flat Cm B \flat A $^\circ$ B \flat

Piano Accom

WHAT HAVE WE LEARNT?

437

439






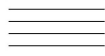




NO. 3.26 - (you give it a title)

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

The image shows a musical score template for a composition exercise. It consists of 13 staves, each with a specific instrument or part label to its left. The staves are arranged vertically from top to bottom: C PITCH (treble clef), B \flat PITCH (treble clef), E \flat PITCH (Saxophone) (treble clef), B \flat PITCH (Saxophone) (treble clef), E \flat & F BRASS, G Clef (treble clef), F CLEF (bass clef), E \flat BASS TUBA F CLEF (bass clef), MALLETS (treble clef), TIMPS (bass clef), DRUMS (two vertical lines), AUX PERC (two vertical lines), and PIANO STUDENT (grand staff with treble and bass clefs). Each staff is divided into four measures by vertical bar lines, providing a grid for writing a 4-measure composition.

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.

The musical score consists of 13 staves. The first staff is labeled 'C PITCH' and contains a sequence of notes: a half note C4, a quarter note B3, a quarter note A3, a half note G3, a quarter note F3, and a quarter note E3. The second staff is labeled 'Bb PITCH' and contains: a half note Bb3, a quarter note Ab3, a quarter note Gb3, a half note F3, a quarter note E3, and a quarter note D3. The third staff is labeled 'Eb PITCH (Saxophone)' and contains: a half note Eb3, a quarter note D3, a quarter note C3, a half note B2, a quarter note A2, and a quarter note G2. The fourth staff is labeled 'Bb PITCH (Saxophone)' and contains: a half note Bb3, a quarter note Ab3, a quarter note Gb3, a half note F3, a quarter note E3, and a quarter note D3. The fifth staff is labeled 'Eb & F BRASS, G Clef' and contains: a half note Eb3, a quarter note D3, a quarter note C3, a half note B2, a quarter note A2, and a quarter note G2. The sixth staff is labeled 'F CLEF' and contains: a half note C3, a quarter note B2, a quarter note A2, a half note G2, a quarter note F2, and a quarter note E2. The seventh staff is labeled 'Eb BASS TUBA F CLEF' and contains: a half note Eb2, a quarter note D2, a quarter note C2, a half note B1, a quarter note A1, and a quarter note G1. The eighth staff is labeled 'MALLETS' and contains: a half note C3, a quarter note B2, a quarter note A2, a half note G2, a quarter note F2, and a quarter note E2. The ninth staff is labeled 'TIMPS' and contains: a half note C3, a quarter note B2, a quarter note A2, a half note G2, a quarter note F2, and a quarter note E2. The tenth staff is labeled 'DRUMS' and contains: a half note, a quarter note, a quarter note with an 'x' symbol, a quarter note with an 'x' symbol, a quarter note, and a quarter note. The eleventh staff is labeled 'AUX PERC' and contains: a triangle symbol, a diamond symbol, a square symbol, a diamond symbol, a triangle symbol, and a square symbol. The twelfth and thirteenth staves are labeled 'PIANO STUDENT' and contain: a half note C3, a quarter note B2, a quarter note A2, a half note G2, a quarter note F2, and a quarter note E2.

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!