



STAGE SIX

Tunes using the notes Concert A, Bb, C, D, Eb, and the new note, F.

The values Semi-Breve, Minim, Crotchet and, Equivalent rests.

The concepts of Fermata, Breath Mark, Duet, Divisi, Solo, Soli, Tutti, Tacet,

Ties, Slurs, Double Bar, Phrase and, Kodaly.

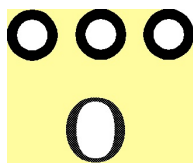
Plus the new concepts:

Trios - Three players, or groups of players playing three different parts,
the time signature $\frac{4}{4}$ ("four four" or "Common Time" = four crotchet counts or beats to the bar)

C for common time, (the abbreviation for $\frac{4}{4}$) & the new time Signature $\frac{3}{4}$. CODA - the end.

||: :|| Repeat marks (the section of music between the repeat marks is to be played twice).

No 6.01 - NEXT NOTE - G (CONCERT F)



Trombone 1st Position



Sol

No 6.02 - WARM-UP 4 AND REVISION.

1231 Trombone 1st Position Trombone 2nd. Position. Trombone 6th. position OR 1st position plus the trigger (T1) Trombone 4th. position

1235 Trombone 3rd. position. Trombone 1st Position 1238 1241

1243 1244 1247 1250

1251 1253 1256 1259

TRIOS

Just as a duet is two players or groups of players playing different parts, a Trio does it for three. Now we have an additional Part C



No 6.03 - DOWN BY THE STATION

1260 1262 1265

PART A
Down by the stat - ion ear - ly in the morn - ing. See the lit - tle puf - fing bill - ies all in a row.

PART B

PART C

1268 1271 1274

See the en - gine driv - er pull the lit - tle lev - er, Chuff chuff chuff chuff off we go.

No 6.04 HOT CROSS BUNS

1276 1277 1280 1283

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

PART B

PART C

1284 1286 1289

If you have no daugh - ters give them to your sons. One a pen - ny two a pen - ny hot cross buns.

REPEAT

||: :|| Repeat marks - the section of music between the repeat marks is to be played twice.

(If the first pair of dots does not appear, then the repeat is from the beginning.)

No 6.05 - RAIN RAIN, GO AWAY.



1292 , 1295 ,

PART A
Rain, rain, go a - way way Come a - gain a - noth - er day
Rain, rain, go a - way way Come a - gain a - noth - er day

PART B

PART C

1296 , 1298 ,

Dad - dy wants to play play Rain, rain go a - way way
We - all want to play play Rain, rain go a - way way



No 6.06 - WIGGLE WOBBLE TOOTH

1300 1301 ,

A
Wig - gle wob - ble loos - ie tooth, wig - gle with my tongue tongue.
Push it fro and push it to, Wig - gle back and forth now.

B

C

1304 , 1307 ,

Wig - gle wob - ble loos - ie tooth, whoops! not hun - gry now.
Where's it gone to? It's not there. Whoops! not hun - gry now.

No 6.07 - AURA LEE

1308 1310

A As the black - bird in the Spring, 'neath the will - ow tree.
In thy blush the rose was born, Mus - ic, when you spake,

B

C

1312 1313

Joy - ous - ly I heard him sing, of his Au - ra Lee.
Through thine az - ure eye the morn, Spark - ling seemed to break.

B

C



No 6.08 - MERRILY

1316 1319

A Mer - ri - ly we roll a - long, roll a - long roll a - long.
Come the waves to splash us wet, Splash us wet, spalsh us wet.

B

C

1320 1322

Mer - ri - ly we roll a - long, all the live long day.
Come the waves to splash us wet, On the deep blue sea.

B

C

No 6.09 - MARCH SOUTH (For Gladstone South State School)



1324 1325 1328 1331

PART A

PART B

PART C

1332 1334 1337

There are no breath marks in the next piece.

Write in the breath marks where you think they should be to give the best phrasing.



No 6.10 - MARCH CENTRAL (For Gladstone Central State School)

1340 1343 1346

PART A

PART B

PART C

1348 1349 1352 1355

№ 6.11 - ODE TO JOY

1356 1358 ,

PART A

Come, sing a song of joy for peace shall come, my broth - er. Sing, sing a

PART B

PART C

1361 , 1364

song of joy for men shall love each oth - er. That day will dawn just sure as hearts that are pure

1367 , 1370

are set free. No one must stand a - lone with out stretched hands be fore him.



No 6.12 - RING THE BELL

1372 1373

PART A
Now we've had our day at school, learn - ing all the gol - den rules.
It's a new day, Break - fast time. get - ting dressed it's time to go,

PART B

PART C

1376 1379

Ring, ring, ring the bell, for its time to go back in home.
ring ring, Hear that bell, We should all be back in school

No 6.13 - JOHHNY WORKS WITH ONE HAMMER

1380 1382

A
John - ny works with one ham - mer, one ham - mer, one ham - mer.
John - ny works with two ham - mers, two ham - mers, two ham - mers.

B

C



How many times could you play or sing the song?

1384 1385

John - ny works with one ham - mer, then he works with two.
John - ny works with two ham - mers, then he works with three.

No 6.14 - LIGHTLY ROW

1388

PART A

Light-ly row, light-ly row, ov - er glas-sy waves we go. Smooth-ly glide,
Far a - way, far a - way, Ech - o in the rock at play; Cal - leth not,

PART B

PART C

1391

1393

smooth-ly glide, on the sil - ent tide. Let the winds and wat - ers be,
cal - leth not, To this lone - ly spot. On - ly with the sea - birds' note

1394

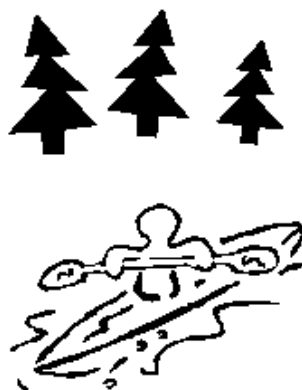
1397

1398

min - gled with our mel - o - dy. Sing and float sing and float, in our lit - tle boat.
Shall our hap - py mus - ic float. Light-ly row, light-ly row, In our lit - tle boat!

1400

1403



TIME SIGNATURE

You should have noticed that all of our bars have had exactly four counts all the time and that always, we have used the Crotchet to be one count. We will learn in future lessons how to change both of these things. If we can have a different no. of counts in a bar and can use different note shapes to be one count, we need a way of seeing which is which. To do this we use a "Time Signature" which is a group of two numbers, one above the other. The top number tells us the no. of counts in the bar (in this case Four) and the bottom no. tells which note shapes will be one count.

We know that we have been using a crotchet for one count so how do we get a number to mean one crotchet. Because the biggest note in common usage is a Semi-breve*, and there are four Crotchets in a Semibreve, we will use the no. 4 to represent one Crotchet.

We will now insert the $\frac{4}{4}$ time-signature into the stave immediately after the Clef.

* Yes, if there is a semi-breve, there must also be a breve. Because of its value of 8 beats, it is now too cumbersome and, rarely used in today's style of music.



No 6.15 - BILBY BOMP

1404

1406

Sheet music for "Bilby Bomp" (No 6.15) in 4/4 time. The music is written for three staves (A, B, and C) in treble clef. The key signature is one flat (Bb). The music consists of four measures. Measure 1 starts with a repeat sign. Measure 2 contains a whole note A in staff A. Measure 3 contains a whole note G in staff A. Measure 4 contains a whole note F in staff A. The music is a simple melody with a steady rhythm.

1408

1409

Continuation of the sheet music for "Bilby Bomp". It shows measures 1408 and 1409. The music continues on three staves (A, B, and C) in treble clef. The key signature is one flat (Bb). The music consists of four measures. Measure 1408 starts with a repeat sign. Measure 1409 contains a whole note A in staff A. The music is a simple melody with a steady rhythm.

SOME WAYS TO ADD VARIETY TO OUR MUSIC

In Bilby Bomp, 1st time : Parts A and B tacet, 2nd time Tutti.

Here is another way, play it three times:

1st time: Parts A and B Tacet

2nd time: Part A only Tacet

3rd time: Tutti

№ 6.16 - COMPLETE THE FOLLOWING BARS WITH RESTS

1412 1415 1418

REVISION OF TIES

A tie is a musical plus sign which adds two notes of the same pitch, together, to form one new note.

The sign for a tie is the same as the sign for a slur.

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

№ 6.17 - TIES - Write in the note values and, the Tie value.

1420 1421 1424

1426 1427 1430

LET'S TRY A DIFFERENT TIME SIGNATURE

The next time signature has a 3 on top so we count three beats to the bar.
The bottom number is still 4, so we still have one beat to a crotchet

No 6.18 - THREE IN THREE

1432 1433

A

B

C

1436 1439

1440 1442

1444 1445

COMMON TIME

One thing about $\frac{4}{4}$ time is that the majority of music is written with this time signature. Because it is most common to use this time signature, it is given the nick name of "Common Time" and we may use the abbreviation "C" to represent the $\frac{4}{4}$ time signature. Listen to your favourite tunes and hear how many are in a cycle of four counts. We can't see the written music but it is fair to assume that crotchets are being used to represent one beat. Did you hear any that are not in 4. Some examples are:

- 2 - "Colonel Bogey"
- 3 - "Away in a Manger" and the pipe band tune "A Scottish Soldier"
- 5 - "Everythings Alright" from "Jesus Christ, Superstar"
- 6 - "Click go the Shears" (although you may more easily hear two counts divided into three sub beats each, thus $3+3=6$)
- 7 - The original theme to "The Bill" and the Daly Wilson Big Band's version of "Tie Me Kangaroo Down"
- 8 - The Chase theme from the movie "Man from Snowy River" (although you may hear 3 counts where the first two are split into 3 and the third split into two, thus $3+3+2=8$)
- 9 - Jesu, Joy of Man's Desiring ($3+3+3=9$)
- 10 - Mission Impossible ($3+3+2+2=10$)
- 11 - Skirting On The Surface by "Smile" (RadioHead) ($3+3+3+2 = 11$)
- 12 - "Memory" from "Cats" ($3+3+3+3=12$ (listen for the bar that is in 10))
- 13 - Opening to Skimbleshanks" from "Cats" ($3+3+3+4$)

SPECIAL NOTE FOR THE REPEAT IN THE NEXT SONG

All previous tunes with a repeat, have ended at the repeat sign. In the next tune, there is more music after the repeat.

The normal convention now is that after the repeat has been done, at the end of the second time playing through the song, play what comes next which in this case, is just one bar. Note also that in this tune, the repeat does not go all the way to the beginning.

Common point of confusion: To repeat once, is to play it twice. One day you might be asked to repeat twice which means to play it three times.

With "When the Saints", pay particular attention to the fact the the 1st beat of some bars is a rest.

№ 6.19 - WHEN THE SAINTS

1448 1451

A Oh when the saints, go march-ing in, oh when the

B

C

1454 1457 ,

saints go march - ing in. I want to be in that

1460 1463

num - ber, when the saints go march - ing in. Hey!



CODA

Coda is the Latin term for "tail" and, a tail is usually at the end. The one extra bar (1465) is the tail that has been added on to be the "end" of the song. Therefore that bar is called the "Coda". When ever you are asked to play the Coda - it is the tail piece at the end. In future lessons, the Coda may be several bars long.



No 6.20 - INCY WINCY

1466 1469

A In - cy Wi - cy Spi - der climed up the wat - er spout.

B

C

1470 1472

Down came the rain and washed poor In - cy out.

1474 1475

Out came the sun and dried up all the rain. So,

1478 1481

In - cy Win - cy Spi - der climbed up the spout a - gain.



No 6.21 JINGLE BELLS - Can you find the Coda?

1482 1484 ,

A Jin - gle Bells, Jin - gle Bells, Jin - gle all the way. Oh what fun it

B

C

1487 1490

is to ride a Six White Boom - ers' slay. Oh! Jin - gle Bells, Jin - gle Bells,

1492 1493 , 1496

Jin - gle all the way. Oh what fun it is to ride A Six White Boom - ers'

1497 , 1499

slay. A Six White Boom - ers' slay.

№ 6.22 - CONCERT TIME TRIO 1, MEDLEY 7
Three in Three, Surprise, When the Saints, Drum Away, Bilby Bomp.

A Three in Three 1505 **B Surprise** 1508

1510 1511 **C** 1517

1519 1520 **D When the Saints** 1523 1526

1527 1529 1532

№ 6.22 - Concert Time Trio 1, continued.

1534 1535 **E Drum Away** 1541

Hand Claps

Foot stomps

1542 1544 1547 **F Bilby Bomp**

1550 1553 **G**



1557 1559 1562

No 6.23- SOLO 9 - (MEDLEY 7)

Three in Three, Surprise, When the Saints, Drum Away, Bilby Bomp.

1565 1568 **A** Three in Three 1571 **B** Surprise

Soloist

Accomp-
niment

1575 1577 1580 **C** 1583

1584 1586 **D** When the Saints

1592 1595 1598

Hand Claps or
thigh claps**E** Drum Away

1601 1604 1607

Chords: Cm7, Bb, F7, Bb, F, Bb, F7, Eb7, Bb, Bb

Foot stomps

F Bilby Bomp

1609 1610 1613

Chords: F7, Bb, Bb, Eb, F

G

1618 1619 1622 1625

Chords: Bb, Eb, F, Bb, Eb, F, Bb, F7, Bb, F7, Gm, Bb, Eb, F

1626 1628 1631

Chords: Bb, Eb, F, Bb, Eb, F, Bb, F7, Bb, F7, Bb

№ 6.24 - CONCERT TIME TRIO 2, MEDLEY 8
 "On the Bridge of Avignon, A La Rueda, Dreydl Song, Untitled."

1633 1634 **A** Avignon. (French) 1637

PART A

PART B

PART C

On the bridge of Avig - on

1638 1640 1643

They are dancing, they are dancing, On the bridge of Av - ign - on They are dancing all a - round.

B A La Rueda. (Spanish) 1646 1649

A la rue - da, rue - da De pan y ca - nel - a. Da - me un be - si - to Y
 To the wheel, wheel of bread and cinn a - mon. Give me a kiss and

1650 1652 1655

vete pa - ra laes - cue - la. Si no quier - es ir, go, A - cués - tate a dor mir.
 go to school. If you don't want to go, Then lay down to sleep.

№ 6.24 - Concert Time Trio 2, continued.

C Percussion

1658

PLAY

Hand Claps

PLAY

Thigh Slaps

PLAY

Foot stomps

D Dredyl. (Hungarian Hanukkah)

1661

1664

have a lit - tle drei - del I made it out of clay And when it's dry and

1665

1667

E

read - y Then drei - del I shall play! Drei - del, drei - del, drei - del I

1670

1673

made it out of clay And when it's dry and read - y Then drei - del I shall play!

№ 6.24 - Concert Time Trio 2, continued.

F Untitled

1679

Music notation for measures 1679-1682, featuring three staves (A, B, C) with treble clefs. The music consists of eighth and quarter notes.

1680

1682

Music notation for measures 1680-1682, featuring three staves (A, B, C) with treble clefs. The music consists of eighth and quarter notes.

G Sur le pont d' Avignon

1685

Music notation for measures 1685-1688, featuring three staves (A, B, C) with treble clefs. The music includes lyrics: "Sur le pont d' Av - ign - on, On y danse, on y danse,".

1688

1691

Music notation for measures 1688-1691, featuring three staves (A, B, C) with treble clefs. The music includes lyrics: "Sur le pont d' Av - ign - on, On y danse, tous en rond.".

№ 6.25- SOLO10 - (MEDLEY 8)

"On the Bridge of Avignon, A La Rueda, Dreydl Song, Untitled."

1693 1694 **A** Avignon. (French) 1697

Soloist

Acompniment

This system contains measures 1693 to 1697. The Soloist part is in treble clef, and the Accompaniment is in grand staff (treble and bass clefs). Chord symbols are provided for the Soloist: Bb, F7, Bb, F7, Bb, F7, Bb, Bb, F, Bb, F7, Bb. The key signature has two flats (Bb and Eb).

1699 1700 1703

This system contains measures 1699 to 1703. The Soloist part continues with notes and rests. Chord symbols for the Soloist are: F7, Bb, F7, Bb, F, Bb, F7, Bb, F7, Bb. The Accompaniment continues with chords and moving lines in both hands.

B A La Rueda. (Spanish) 1706 1709

This system contains measures 1706 to 1709. The Soloist part begins with a repeat sign. Chord symbols for the Soloist are: Bb, F7, Bb, Bb, F7, Bb, Bb, Eb, Bb. The Accompaniment continues with chords and moving lines in both hands.

1710 1712 1715

This system contains measures 1710 to 1715. The Soloist part continues with notes and rests. Chord symbols for the Soloist are: Bb, F7, Bb, Bb, F, Bb, F7, Bb, F7, A°7, Bb. The Accompaniment continues with chords and moving lines in both hands.

№ 6.25 - Solo 10 continued.

C Hand Claps

PLAY

1718

D Dredyl. (Hungarian Hanukkah)

1721 1724

1726 1727 1730

E

1731 1733

F Untitled

1739

1740

1742

G Sur le pont d' Avignon

1745

1748

1751

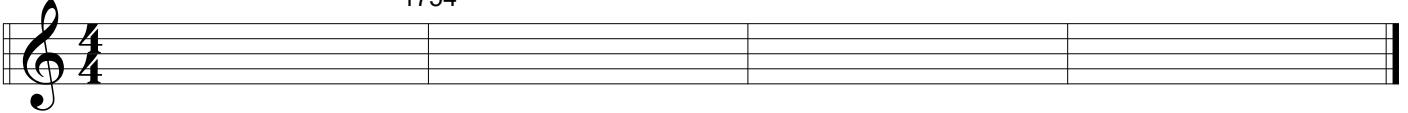
WHAT HAVE WE LEARNT?

No 6.26 - (you give it a title)

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

1753

1754

**KNOWLEDGE CHECK.**

(A) Name the following shapes and signs

(i) (ii)  (iii) ,
 (iv)  (v) | (vi) 

(vii)  (viii)  (ix) ||

(x)  (xi)  (xii) **C**

(B) What is the meaning of the following words?

(i) Tacet

(ii) Soli

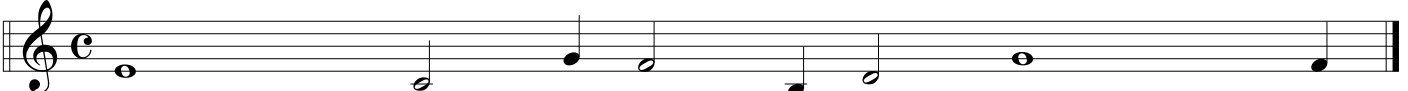
(iii) Tutti

(iv) Trio

(v) Coda

Below the following notes, write their shape names, letter names and no. of counts

1757



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.....

.....

STAGE 6 ASSESSMENT

Composition and, Knowledge Check as above

Perform a Stage 6 tune/song from memory.

Perform your composition.

Perform in a Stage 6 Trio

Perform in a Stage 6 Band piece

Perform a Stage 6 Solo