

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

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

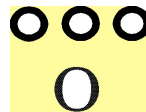
Plus the new concepts:

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.

A musical staff with a treble clef. A single note is placed on the second line from the bottom, which is the line for the letter 'D' in the C major scale.



1231

1237

1246

1252

1235

1238

1241

1244

1247

1250

1256

1259

0

2

13 OR 4

12

1

0

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

As you have already noticed, E $\flat$ instruments produce a different sound to the others. When we introduced Duets, we had a special part B and now with trios, we will have a special part C.

Part A and B should only be played when by yourself or with other E $\flat$ instruments. Therefore, there will be a "Part C - E $\flat$ only". This is the part you will use when playing the harmony line while other instruments are also playing.



No 6.03 - DOWN BY THE STATION

1260 1262 1265

PART A
Down by the station early in the morning. See the little puffing billies all in a row.

PART B

PART C
For Eb

1268 1271 1274

See the engine driver pull the little lever, 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 penny two a penny hot cross buns.

PART B

PART C
For Eb

1284 1286 1289

If you have no daughters give them to your sons. One a penny two a penny 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.)

№ 6.05 - RAIN RAIN, GO AWAY.



1292

PART A

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

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

PART B

1295

1296

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

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

1298

№ 6.06 - WIGGLE WOBBLE TOOTH



1300

A

Wig - gle wob - ble and loos - ie tooth, Wig - gle with my tongue tongue.

Push it fro and push it to, Wig - gle with back and fro now.

B

1301

PART C

For Eb

1304

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.

1307

№ 6.07 - AURA LEE

1308

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

1312

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



№ 6.08 - MERRILY

1316

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

PART C
For Eb

1320

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

1322



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

1324 1325 , 1328 , 1331 ,

PART A

PART B

PART C
For Eb

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
For Eb

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
For Eb

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, 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
For Eb

1376 1379

Ring, ring, ring, ring the bell, for its time to go back back 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

PART C
For Eb

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 1391

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

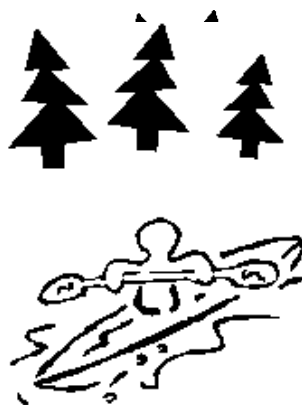
PART C
For Eb

1393 1394 1397

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

1398 1400 1403

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!



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

A

B

PART C
For Eb

1406

1408

1409

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

PART C
For Eb

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

B

PART C
For Eb

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

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

PART C
For Eb

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.



№ 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

PART C For Eb

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.

No 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

A

B

PART C
For Eb

1510

1511

C

1517

1519

1520

D When the Saints

1523

1526

1527

1529

1532

1534 1535

E Drum Away

Hand Claps

Foot stomps

1541

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.

[illegible]

B Surprise

1577 1580

C

The image shows a musical score for two sections, 'B Surprise' and 'C'. Section 'B' is in E-flat major and 3/4 time, featuring a melody in the treble and a bass line in the bass. Chords Eb, Eb Gm, Eb, and Bb7 are indicated. Section 'C' is in C major and 3/4 time, featuring a melody in the treble and a bass line in the bass. Chords Eb, Bb7, and Eb are indicated. The score includes a key signature change from E-flat major to C major between the two sections.

1583

1586

D When the Saints

The image shows a musical score for the hymn 'When the Saints'. It consists of two staves: a vocal line on a treble clef and a guitar accompaniment on a grand staff (treble and bass clefs). The key signature changes from one flat (B-flat major) to two flats (E-flat major) at measure 1586. The time signature changes from 4/4 to 3/4 at the same measure. The guitar part includes fretboard diagrams for the following chords: A-flat (4th fret), E-flat, G minor, E-flat, and B-flat 7. The score is divided into two systems, with the first system ending at measure 1585 and the second system starting at measure 1586.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The guitar part features a melodic line with various chords indicated by letters (E♭, B♭7, E♭) and fretboard diagrams. The piano part provides harmonic support with chords and a bass line. The score is divided into measures, with measure numbers 1591, 1592, 1595, and 1598 marked above the guitar staff. The key signature is B-flat major (two flats), and the time signature is 4/4.

1600 1601 1604 **E Drum Away** 1607

Cm D°7 Fm7 E♭ B♭7 E♭ B♭ E♭ B♭7 A♭7 E♭ E♭

1608 1610 1613 **F Bilby Bomp**

B♭7 E♭ E♭ A♭ B♭

1618 1619 1622 **G** 1625

E♭ A♭ B♭ E♭ A♭ B♭ E♭ B♭7 E♭ B♭7 E♭ E♭ A♭ B♭

1626 1628 1631

E♭ A♭ B♭ E♭ A♭ B♭ E♭ B♭7 E♭ B♭7 E♭

The musical score is written for Eb Brass and Eb Clarinet. It consists of four systems of music, each with a treble and bass staff. The key signature is three flats (Bb, Eb, Ab). The score includes guitar chord diagrams with fret numbers (3fr, 4fr) for various chords. The first system (1600-1607) is titled 'E Drum Away' and the second system (1608-1613) is titled 'F Bilby Bomp'. The third system (1618-1625) and fourth system (1626-1631) are marked with a 'G' in a box. The score includes various musical notations such as notes, rests, and bar lines.

№ 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 Av - ig - 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 cinnamon. Give me a kiss and

1650 1652 1655

vete pa - ra la es - 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

madet 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

Three staves (A, B, C) showing musical notation for measures 1679 to 1682. Staff A and B contain eighth and quarter notes. Staff C contains eighth notes and rests.

1680

1682

Three staves (A, B, C) showing musical notation for measures 1680 to 1682. Staff A and B contain eighth and quarter notes. Staff C contains eighth notes and rests.

G Sur le pont d' Avignon

1685

Three staves (A, B, C) showing musical notation for measures 1685 to 1691. Staff A contains lyrics: "Sur le pont d' Av - ign - on, On y danse, on y danse,". Staff B and C contain musical notation.

1688

1691

Three staves (A, B, C) showing musical notation for measures 1688 to 1691. Staff A contains lyrics: "Sur le pont d' Av - ign - on, On y danse, tous en rond." Staff B and C contain musical notation.

№ 6.25- SOLO10 - (MEDLEY 8)

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

A Avignon. (French)

1693 1694 1697

Soloist

Piano

1699 1700 1703

B A La Rueda. (Spanish)

1706 1709

1710 1712 1715

The musical score is written for a Soloist and Piano. The Soloist part is in treble clef, and the Piano part is in grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The score is divided into two main sections: 'A Avignon. (French)' and 'B A La Rueda. (Spanish)'. Section A starts at measure 1693 and ends at 1703. Section B starts at measure 1706 and ends at 1715. The Soloist part includes lyrics in French and Spanish. The Piano part provides harmonic support with chords and arpeggios. The score includes various musical notations such as notes, rests, and bar lines.

№ 6.25 - Solo 10 continued.

C Hand Claps

PLAY

1718

Chords: Eb, Bb7, Eb, Ab, Eb, Eb, Ab, Bb7, Eb, Bb7

Fingering: 4fr.

D Dredyl. (Hungarian Hanukkah)

1721 1724

Chords: Eb, Bb7, Eb, Bb7, Eb, Bb7, Cm4, Bb, Eb, Bb7

1726 1727 1730

Chords: Eb, Bb7, Eb, Bb, Eb, Eb, Eb, Eb, Bb7, Eb

1731 1733

Chords: Bb7, Bb7, Bb7, Eb, Bb7, Eb, Bb7, Eb

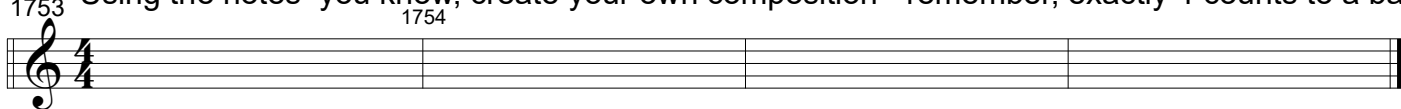
F Untitled

1739

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.

**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

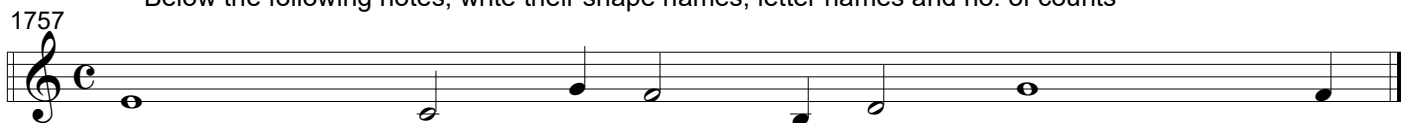
(ii) Soli

(iii) Tutti

(iv) Trio

(v) Coda

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



.....

.....

.....

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