



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.

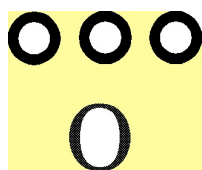
Plus the new concepts:

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 - CONCERT F



Trombone 1st Position



Sol

No 6.02 - WARM-UP 3 AND REVISION.

1231 Trombone 1st Position. Trombone 2nd. Position.. Trombone 6th. position OR 1st position plus the trigger (T1) Trombone 4th. position Trombone 3rd. position. Trombone 1st Position

1235

1237 1238 1241 1244

1246 1247 1250

1252 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. If you have no

PART B

PART C

1285 1286 1289

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

PART A

Rain, rain, go a - way
Rain, rain, go a - way

PART B

Come a - gain a - noth - er day
Come a - gain a - noth - er day

PART C

1295

1296

Dad - dy all wants to play
We - dy all want to play

1298

Rain, rain, go a - way
Rain, rain, go a - way



No 6.06 - WIGGLE WOBBLE TOOTH

1300

A

Wig - gle wob - ble and loos - ie tooth,
Push it fro - and push it to,

B

Wig - gle with my tongue
Wig - gle with my tongue

C

1301

1307

1304

Wig - gle wob - ble loos - ie tooth,
Where's it gone to? It's not there.

whoops! not hun - gry now.
Whoops! not hun - gry now.

1307

№ 6.07 - AURA LEE

1308

1310

A As the black - bird in the was Spring, 'neath the will - ow tree.
In thy blush the rose the 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



№ 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, splash 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



№ 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.



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

1340 1343 1346

PART A

PART B

PART C

1348 1349 1352 1355

No 6.11 - ODE TO JOY

1356

PART A

1358

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 home.
ring ring, Hear that bell, We should all be back in school



No 6.13 - JOHNNY WORKS WITH ONE HAMMER

1380 1382

A

John - ny works with one two ham - mer, one two ham - mer, one two 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 two 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

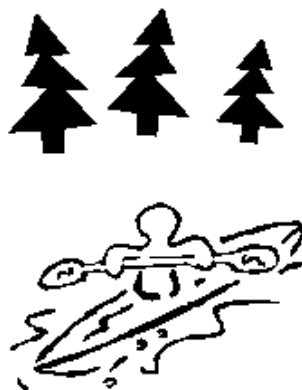
PART C

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

1406

Three staves of music (A, B, C) in 4/4 time signature. Staff A starts with a double bar line and a repeat sign. Staff B and C start with a double bar line. The music consists of eighth and quarter notes with various accidentals (flats and naturals).

1408

1409

Three staves of music continuing from the previous section. The music continues with eighth and quarter notes and accidentals, ending with a double bar line and repeat signs on each staff.

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

No 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.

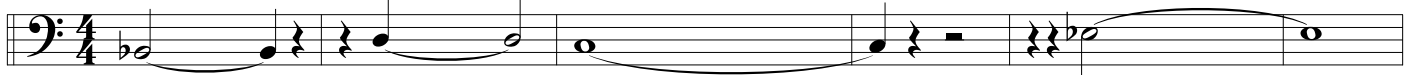
Before you play the next exercise, write the new count value of the tied notes.

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

1420

1421

1424


$$\underline{\quad} + \underline{\quad} = \underline{\quad}$$
$$\underline{\quad} + \underline{\quad} = \underline{\quad}$$
$$\underline{\hspace{2cm}} + \underline{\hspace{2cm}} = \underline{\hspace{2cm}}$$
$$\underline{\quad} + \underline{\quad} = \underline{\quad}$$

1426

1427

1430


$$\underline{\hspace{1cm}} + \underline{\hspace{1cm}} + \underline{\hspace{1cm}} =$$
$$\underline{\hspace{2cm}} + \underline{\hspace{2cm}} = \underline{\hspace{2cm}}$$

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.

No 6.19 - WHEN THE SAINTS

1448

1451

A

B

C

1454

1457

1460

1463



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.



№ 6.20 - INCY WENCY

1466

A 1469

In - cy Wi - cy Spi - der climbed 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

B

C

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

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

A

B

C

1510

1511

C

1517

D When the Saints

1519

1520

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 1571

A Three in Three

Soloist

1577 1580

B Surprise

C

1583 1586

D When the Saints

1591 1592 1595 1598

Accompaniment

F Eb Bb F7 Bb F7 F Dm

Bb Bb Dm Bb F7 Bb F7 Bb

Eb Bb Dm Bb Bb F7 Bb F7 Bb Gm A°7

3fr.

Hand Claps or
thigh claps

1601 1604 **E** Drum Away 1607

Foot stomps

1609 1610 1613 **F** Bilby Bomp

1618 1619 1622 **G** 1625

1626 1628 1631

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

A Avignon. (French)

1633 1634 1637

PART A

PART B

PART C

On the bridge of Av - ig - on

1638 1640 1643

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

B A La Rueda. (Spanish)

1646 1649

A la rue-da, rue wheel - da De pan bread y ca and nel - a. Da-me un be si - to Y and
 To the wheel, wheel of of bread y ca and cinn a - mon. Give me a kiss - to Y 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 you don't want to go, Then lay down to sleep.

No 6.24 - Concert Time Trio 2, continued.

C Percussion

1658

PLAY

Hand Claps

Thigh Slaps

Foot stomps

PLAY

PLAY

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!

No 6.24 - Concert Time Trio 2, continued.

F Untitled

1679

Three staves (A, B, C) in bass clef, showing musical notation for measures 1679-1680. Staff A has a treble clef. The music is in 3/4 time, featuring eighth and quarter notes with flats.

1680

1682

Three staves (A, B, C) in bass clef, showing musical notation for measures 1680-1682. Staff A has a treble clef. The music continues with eighth and quarter notes.

G Sur le pont d' Avignon

1685

Three staves (A, B, C) in bass clef, showing musical notation for measures 1685-1688. Staff A has a treble clef. The music includes lyrics: "Sur le pont d' Av - ign - on, On y danse, on y danse,". There are slurs over the notes for "On y danse" and "on y danse".

1688

1691

Three staves (A, B, C) in bass clef, showing musical notation for measures 1688-1691. Staff A has a treble clef. The music includes lyrics: "Sur le pont d' Av - ign - on, On y danse, tous en rond." There are slurs over the notes for "On y danse" and "tous en rond".

№ 6.25- SOLO10 - (MEDLEY 8)

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

A Avignon. (French)

1693 1694 1697

Soloist

Acomp-

ment

This musical system covers measures 1693 to 1697. It features a Soloist part in bass clef and an Accompaniment part in treble and bass clefs. The Soloist part has rests in measures 1693 and 1694, followed by a melodic line in measures 1695, 1696, and 1697. The Accompaniment part provides harmonic support with chords and moving lines in both hands. Chord diagrams are provided for the Soloist part in measures 1693, 1694, 1695, 1696, and 1697.

1699 1700 1703

This musical system covers measures 1699 to 1703. It continues the Soloist and Accompaniment parts. The Soloist part has a melodic line in measures 1699, 1700, 1701, 1702, and 1703. The Accompaniment part provides harmonic support. Chord diagrams are provided for the Soloist part in measures 1699, 1700, 1701, 1702, and 1703.

B A La Rueda.(Spanish)

1706 1709

This musical system covers measures 1706 to 1709. It features a Soloist part in bass clef and an Accompaniment part in treble and bass clefs. The Soloist part has a melodic line in measures 1706, 1707, 1708, and 1709. The Accompaniment part provides harmonic support. Chord diagrams are provided for the Soloist part in measures 1706, 1707, 1708, and 1709.

1710 1712 1715

This musical system covers measures 1710 to 1715. It continues the Soloist and Accompaniment parts. The Soloist part has a melodic line in measures 1710, 1711, 1712, 1713, 1714, and 1715. The Accompaniment part provides harmonic support. Chord diagrams are provided for the Soloist part in measures 1710, 1711, 1712, 1713, 1714, and 1715.

№ 6.25 - Solo 10 continued.

C Hand Claps

PLAY

1718

D Dredyl. (Hungarian Hanukkah)

1721 1724

1726 1727 1730

1731 1733

№ 6.25 - Solo 10 continued.

F Untitled

1739

Measures 1739-1740. Chords: B $\flat$, Am, B $\flat$, F7, B $\flat$, F7, B $\flat$, F7, B $\flat$, F7, F7.

1740

1742

Measures 1740-1742. Chords: B $\flat$, F7, B $\flat$, F7, F7, B $\flat$, F7, F7, B $\flat$.

G Sur le pont d' Avignon

1745

Measures 1745-1748. Chords: B $\flat$, F, B $\flat$, F7, B $\flat$, F7, B $\flat$, F7.

1748

1751

Measures 1748-1751. Chords: B $\flat$, F, B $\flat$, F7, B $\flat$, F, F7, B $\flat$.

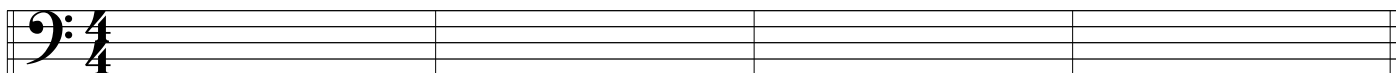
WHAT HAVE WE LEARNT?

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) 

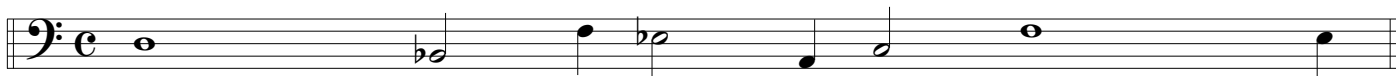
(vii)  (viii)  (ix) || (x)  (xi)  (xii) C

(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



.....

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