

STAGE SIX



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

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

The concepts of Fermata, Breath Mark, Duet, Divisi, Solo, Soli, Tutti, Tacet, Ties, Slurs, Double Bar, Phrase and, Kodaly.

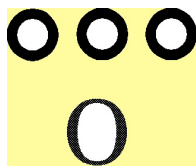
Plus the new concepts:

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.

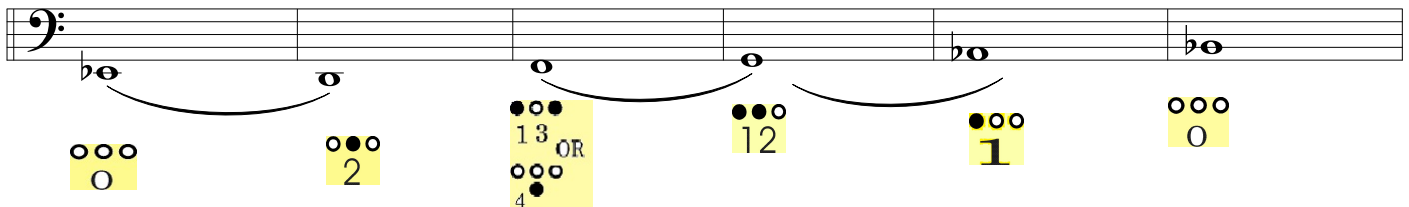
NO. 6.01 - NEXT NOTE - CONCERT Bb for Eb Bass



No 6.02 - WARM-UP 4 AND REVISION.

1231

1235

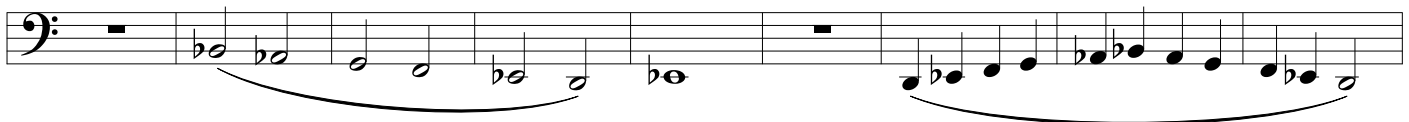


1237

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

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

PART B

PART C
For Eb

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
For Eb

1284 SOLI 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.)

№ 6.05 - RAIN RAIN, GO AWAY.



1292 , 1295 ,

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

PART B

PART C
For Eb

1296 , 1298 ,

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



№ 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 fro now.

B

PART C
For Eb

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.

№ 6.07 - AURA LEE

1308

1310

A

B

PART C
For Eb

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

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.



№ 6.08 - MERRILY

1316

1319

A

B

PART C
For Eb

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.

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.

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

No 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 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 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

PART C
For Eb

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
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

, 1406

A $\frac{4}{4}$:

 B $\frac{4}{4}$:

 PART C
 For Eb $\frac{4}{4}$:

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

№ 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.



№ 6.20 - INCY WINCY

1466 1469

A

B

PART C
For Eb

1470 1472

1474 1475

1478 1481



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

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

B Surprise

PART C
For Eb

1505 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

Hand Claps

Foot stomps

1541

1542 1544 1547

F Bilby Bomp

1550 1553

G



1557 1559 1562

№ 6.23- SOLO 9 - (MEDLEY 7)

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

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

Soloist

Piano

1575 1577 1580 **C**

1583 1586 **D When the Saints**

1591 1592 1595 1598

Chords and Fingerings:

- 1565: Bb, A^b 4fr., Eb, Bb7, Eb, Bb7, Fm7 (1 3 2 1), Bb, Gm 3fr., Eb
- 1575: Eb, Gm, Eb, Bb7, Eb, Bb7, Eb
- 1583: A^b 4fr., Eb, Gm 3fr., Eb, Bb7
- 1591: Eb, Bb7, Eb, Eb, Bb7, Eb, Bb7, Eb

1600 1601 1604 **E Drum Away** 1607

1608 1610 1613 **F Bilby Bomp**

1618 1619 1622 **G** 1625

1626 1628 1631

The musical score is written for guitar and piano. It consists of three main sections labeled E, F, and G. Section E, titled 'Drum Away', starts at measure 1600 and ends at 1607. Section F, titled 'Bilby Bomp', starts at measure 1608 and ends at 1613. Section G starts at measure 1618 and ends at 1631. The score includes bass and piano staves. Chords are indicated above the bass staff, and fingerings are shown in small boxes. The piano part is written in a simple, rhythmic style.

Section E: Drum Away

Measures 1600-1607. Chords: Cm, D°7, Fm7, Eb, Bb7, Eb, Bb, Eb, Bb7, Ab7, Eb, Eb. Fingerings: 3fr, 4fr.

Section F: Bilby Bomp

Measures 1608-1613. Chords: Bb7, Eb, Eb, Ab, Bb. Fingerings: 4fr.

Section G

Measures 1618-1631. Chords: Eb, Ab, Bb, Eb, Ab, Bb, Eb, Bb7, Eb, Bb7, Eb, Eb, Ab, Bb. Fingerings: 4fr.

No 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
For Eb

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 - 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

1650 1652 1655

vete pa - ra laes - cue - la. Si no quier-es ir, A cués-tate a dor - mir.
 and 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

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

A

B

PART C
For Eb

1680

1682

G Sur le pont d' Avignon

1685

Sur le pont d' Av - ign - on, On y danse, on y danse,

1688

1691

Sur le pont d' Av - ign - on, On y danse, tous en rond.

№ 6.25- SOLO10 - (MEDLEY 8)

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

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

Soloist

Piano

1699 1700 1703

B A La Rueda.(Spanish)

1706 1709

1710 1712 1715

The musical score is written for Soloist and Piano. The Soloist part is in bass clef, and the Piano part is in treble and bass clefs. The key signature is B-flat major (two flats). The score is divided into two sections: Section A, 'Avignon. (French)', and Section B, 'A La Rueda.(Spanish)'. Section A starts at measure 1693 and ends at measure 1703. Section B starts at measure 1706 and ends at measure 1715. The Soloist part includes guitar chords and fingerings. The Piano part includes chord symbols and fingerings. The score is written in a standard musical notation style with a common time signature.

№ 6.25 - Solo 10 continued.

C Hand Claps

PLAY

1718

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

D Dredyl. (Hungarian Hanukkah)

1721 1724

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

1726 1727 1730

E

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

1731 1733

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

№ 6.25 - Solo 10 continued.

F Untitled

1739

1739

1740

1741

1742

G Sur le pont d' Avignon

1745

1745

1746

1747

1748

1749

1750

1751

1748

1751

1748

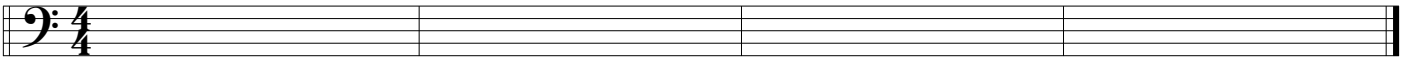
1749

1750

1751

No 6.26 - (you give it a title)

1753 Using the notes you know, create your own composition - remember, exactly 4 counts to a bar.
1754



KNOWLEDGE CHECK.

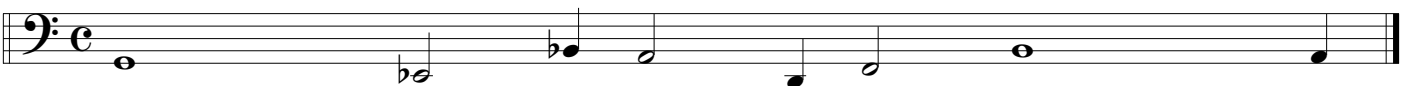
(A) Name the following shapes and signs

- (i) (ii)  (iii) 
- (iv)  (v)  (vi) 
- (vii)  (viii)  (ix) 
- (x)  (xi)  (xii) 

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

- (i) Tacet
(ii) Soli
(iii) Tutti
(iv) Trio
(v) Coda

1757 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