

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.

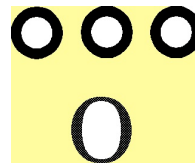
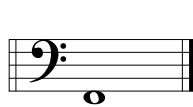
Plus the new concepts:

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.

№ 6.01 - NEXT NOTE - CONCERT F



No 6.02 - WARM-UP 4 AND REVISION.

[illegible]

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 Come a - gain a - noth - er day
 Rain, rain, go a - 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
 We - all want to play Rain, rain, go a - 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 with back and fro 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.

№ 6.07 - AURA LEE

1308 1310

A

B

C

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

C

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

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

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

1361

; 1364

The image shows a musical score for three parts: Soprano, Alto, and Tenor/Bass. The key signature is one flat (F major), and the time signature is 4/4. The lyrics are: "song of joy for men shall love each oth - er. That day will dawn just sure as hearts that are pure". The Soprano part has a melodic line with a final cadence. The Alto and Tenor/Bass parts provide harmonic support, with the Tenor/Bass part having a more active line in the final measure.

Musical notation includes treble clefs, a key signature of one flat (F major), and a 4/4 time signature. The lyrics are written below the notes. The score is divided into six measures. The Soprano part has a melodic line with a final cadence. The Alto and Tenor/Bass parts provide harmonic support, with the Tenor/Bass part having a more active line in the final measure.

The lyrics are: "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

1376 1379 , ,

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

№ 6.14 - LIGHTLY ROW

1388

1391

,

PART A

Light-ly row,
Far a - way,

light-ly row,
far a - way,

ov - er glas - sy
Ech - o in the

waves we go.
rock at play;

Smooth-ly glide,
Cal - leth not,

PART B

PART C

1393

1394

,

1397

smooth-ly glide,
cal - leth not,

on the sil - ent
To this lone - ly

tide.
spot.

Let the winds and
On - ly with the

wat - ers be,
sea - birds' note

1398

,

1400

1403

min - gled with our
Shall our hap - py

mel - o - dy.
mus - ic float.

Sing and float
Light-ly row,

sing and float,
light-ly row,

in our lit - tle
In our lit - tle

boat.
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

Sheet music for "BILBY BOMP" (No 6.15) in 4/4 time. The music is written for three staves (A, B, and C) in bass clef. The key signature has one flat (Bb). The music consists of four measures. Staff A starts with a repeat sign. Staff B and C have various note values including crotchets and minims.

1408

1409

Continuation of the sheet music for "BILBY BOMP". This section contains four measures of music for staves A, B, and C. The notation continues with various note values and rests, ending with repeat signs at the end of 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

№ 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

Three-part musical score for three staves (A, B, C) in 3/4 time. The key signature has one flat (Bb). The music consists of four measures. Staff A and B have melodic lines with slurs, while Staff C provides a harmonic accompaniment with eighth and quarter notes.

1436

1439

Continuation of the musical score for three staves (A, B, C) in 3/4 time. The music continues with melodic and harmonic development across four measures.

1440

1442

Continuation of the musical score for three staves (A, B, C) in 3/4 time. The music continues with melodic and harmonic development across four measures.

1444

1445

Continuation of the musical score for three staves (A, B, C) in 3/4 time. The music continues with melodic and harmonic development across four measures, ending with a double bar line.

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 - "Everything's 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

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 WINCY

1466

1469

A

B

C

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

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

B Surprise

1505 1508

A

B

C

1510 1511 1517

C

1519 1520 1523 1526

D When the Saints

1527 1529 1532

No 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

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

Acompniment

1577 1580

B Surprise **C**

1583 1586

D When the Saints

1592 1595 1598

Hand Claps or thigh claps

E Drum Away

1601 1604 1607

Foot stomps

F Bilby Bomp

1608 1610 1613

1618 1619 1622 1625

G

1626 1628 1631

Chord diagrams for measures 1601-1631:

- Measure 1601: Cm7, Bb, F7, Bb
- Measure 1602: 3fr. Bb, F7, Bb
- Measure 1603: F, Bb, F7, Eb7, Bb
- Measure 1604: Bb
- Measure 1605: F7, Bb, F7, Eb7, Bb
- Measure 1606: Bb
- Measure 1607: Bb
- Measure 1608: F7, Bb, Bb, Eb, F
- Measure 1609: F7, Bb, Bb, Eb, F
- Measure 1610: F7, Bb, Bb, Eb, F
- Measure 1611: F7, Bb, Bb, Eb, F
- Measure 1612: F7, Bb, Bb, Eb, F
- Measure 1613: F7, Bb, Bb, Eb, F
- Measure 1614: F7, Bb, Bb, Eb, F
- Measure 1615: F7, Bb, Bb, Eb, F
- Measure 1616: F7, Bb, Bb, Eb, F
- Measure 1617: F7, Bb, Bb, Eb, F
- Measure 1618: Bb, Eb, F, Bb, Eb, F, Bb, F7, Bb, F7, G, 3fr. Bb, Eb, F
- Measure 1619: Bb, Eb, F, Bb, Eb, F, Bb, F7, Bb, F7, G, 3fr. Bb, Eb, F
- Measure 1620: Bb, Eb, F, Bb, Eb, F, Bb, F7, Bb, F7, G, 3fr. Bb, Eb, F
- Measure 1621: Bb, Eb, F, Bb, Eb, F, Bb, F7, Bb, F7, G, 3fr. Bb, Eb, F
- Measure 1622: Bb, Eb, F, Bb, Eb, F, Bb, F7, Bb, F7, G, 3fr. Bb, Eb, F
- Measure 1623: Bb, Eb, F, Bb, Eb, F, Bb, F7, Bb, F7, G, 3fr. Bb, Eb, F
- Measure 1624: Bb, Eb, F, Bb, Eb, F, Bb, F7, Bb, F7, G, 3fr. Bb, Eb, F
- Measure 1625: Bb, Eb, F, Bb, Eb, F, Bb, F7, Bb, F7, G, 3fr. Bb, Eb, F
- Measure 1626: Bb, Eb, F, Bb, Eb, F, Bb, F7, Bb, F7, Bb
- Measure 1627: Bb, Eb, F, Bb, Eb, F, Bb, F7, Bb, F7, Bb
- Measure 1628: Bb, Eb, F, Bb, Eb, F, Bb, F7, Bb, F7, Bb
- Measure 1629: Bb, Eb, F, Bb, Eb, F, Bb, F7, Bb, F7, Bb
- Measure 1630: Bb, Eb, F, Bb, Eb, F, Bb, F7, Bb, F7, Bb
- Measure 1631: 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 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 and

1650 1652 1655

vete pa - ra laes - cue - la. Si no quier-es ir, 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

Thigh Slaps

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 ready Then drei - del I shall play!

№ 6.24 - Concert Time Trio 2, continued.

F Untitled

1679

Three staves (A, B, C) of music in bass clef. Staff A has a treble clef. The music consists of eighth and quarter notes, mostly in the lower register.

1680

1682

Three staves of music in bass clef. Staff A has a treble clef. The music continues with eighth and quarter notes.

G Sur le pont d' Avignon

1685

Three staves of music in bass clef. Staff A has a treble clef. The music includes lyrics: "Sur le pont d' Av - ign - on, On y danse, on y danse,". The melody is in the upper register.

1688

1691

Three staves of music in bass clef. Staff A has a treble clef. The music includes lyrics: "Sur le pont d' Av - ign - on, On y danse, tous en rond." The melody is in the upper register.

No 6.25- SOLO10 - (MEDLEY 8)

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

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

Soloist

Acomp-
niment

1699 1700 1703

B A La Rueda. (Spanish) 1706 1709

1710 1712 1715

The musical score is written for a Soloist and an Accompaniment. The Soloist part is in bass clef, and the Accompaniment is in treble and bass clefs. The score is divided into sections: Section A (Avignon. (French)) and Section 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 a key signature change from Bb to F major at measure 1697. The Accompaniment part includes a key signature change from Bb to F major at measure 1706. The score includes guitar chord diagrams for the Soloist part and piano accompaniment for the Accompaniment part.

C Hand Claps

PLAY

1718

B $\flat$ F7 B $\flat$ E $\flat$ B $\flat$ B $\flat$ E $\flat$ F7 B $\flat$ F7

D Dredyl. (Hungarian Hanukkah)

1721 1724

B $\flat$ F7 B $\flat$ F7 B $\flat$ F7 Gm4 F B $\flat$ F7

1726 1727 **E** 1730

B $\flat$ F7 B $\flat$ F B $\flat$ B $\flat$ B $\flat$ B $\flat$ B $\flat$ F7 B $\flat$

1731 1733

F7 F7 F7 B $\flat$ F7 B $\flat$ F7 B $\flat$

No 6.25 - Solo 10 continued.

F Untitled

1739

Measures 1739-1742. Chords: Bb, Am, Bb, F7, Bb, F7, Bb, F7, Bb, F7, F7.

1740

1742

Measures 1740-1742. Chords: Bb, F7, Bb, F7, F7, Bb, F7, F7, Bb.

G Sur le pont d' Avignon

1745

Measures 1745-1751. Chords: Bb, F, Bb, F7, Bb, F7, Bb, F7.

1748

1751

Measures 1748-1751. Chords: Bb, F, Bb, F7, Bb, F, F7, Bb.

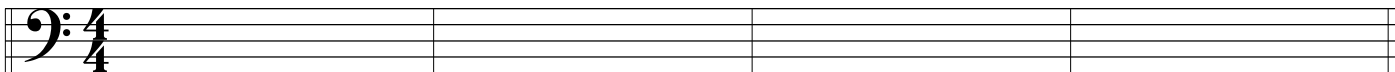
WHAT HAVE WE LEARNT?

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) ||

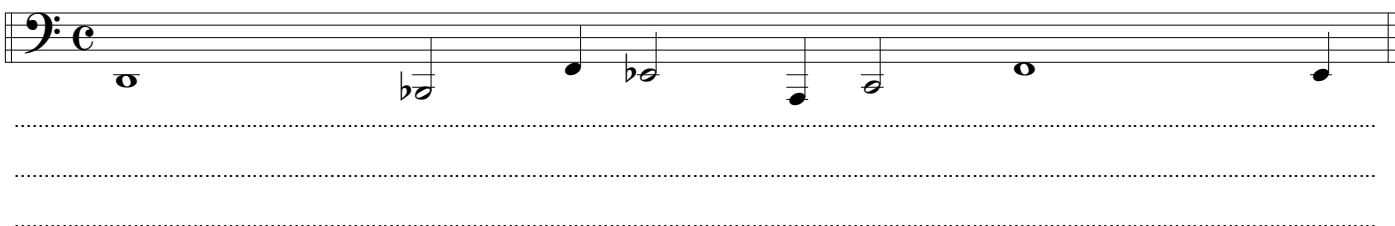
(x)  (xi)  (xii) **C**

(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