



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.

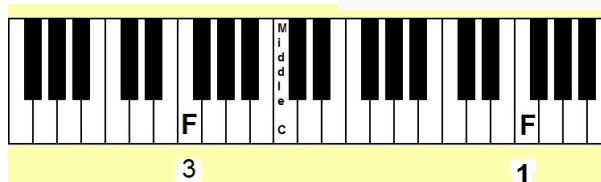
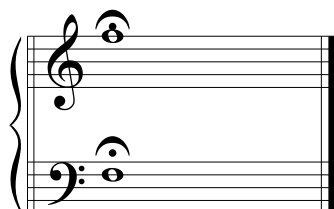
Plus the new concepts:

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



Sol

No 6.02 - WARM-UP 4 AND REVISION.

Measures 1231-1235. This section includes five measures of music with keyboard diagrams above and below the staff. Measure 1231: Treble clef, Bb4, Bb4, Bb4; Bass clef, Bb3, Bb3, Bb3. Measure 1232: Treble clef, C5, C5, C5; Bass clef, C3, C3, C3. Measure 1233: Treble clef, D5, D5, D5; Bass clef, D3, D3, D3. Measure 1234: Treble clef, E5, E5, E5; Bass clef, E3, E3, E3. Measure 1235: Treble clef, F5, F5, F5; Bass clef, F3, F3, F3. Each measure has a keyboard diagram showing the notes and fingerings (1, 2, 3, 4).

Measures 1237-1244. This section contains eight measures of music. Measures 1237-1240: Treble clef, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4; Bass clef, Bb3, Bb3, Bb3, Bb3, Bb3, Bb3, Bb3. Measures 1241-1244: Treble clef, C5, C5, C5, C5, C5, C5, C5, C5; Bass clef, C3, C3, C3, C3, C3, C3, C3, C3. Each measure has a keyboard diagram showing the notes and fingerings (1, 2, 3, 4).

Measures 1246-1250. This section contains five measures of music. Measures 1246-1249: Treble clef, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4; Bass clef, Bb3, Bb3, Bb3, Bb3, Bb3, Bb3, Bb3. Measure 1250: Treble clef, C5, C5, C5, C5, C5, C5, C5, C5; Bass clef, C3, C3, C3, C3, C3, C3, C3, C3. Each measure has a keyboard diagram showing the notes and fingerings (1, 2, 3, 4).

Measures 1252-1259. This section contains eight measures of music. Measures 1252-1259: Treble clef, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4; Bass clef, Bb3, Bb3, Bb3, Bb3, Bb3, Bb3, Bb3. Each measure has a keyboard diagram showing the notes and fingerings (1, 2, 3, 4).

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

Piano - your trio is now parts A & B on the right hand and Part C on the left hand. Note also that some of the fingering will need to change.

To play trios with two hands, the extra note is to be played by one of the hands, in this case, the right hand. When two notes appear on the one stem or stave, they are to be played at the same time on the same hand. It is time to think when to temporarily bend the rules for fingering.

No 6.03 - DOWN BY THE STATION



1260 1262 1265

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

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

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

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.)



№ 6.05 - RAIN RAIN, GO AWAY.

1292

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

1295

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

1296

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

1298

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



№ 6.06 - WIGGLE WOBBLE TOOTH

1300

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

1301

1304

Wig - gle wob - ble loos - ie tooth,
whoops! not hun - gry now.

1307

No 6.07 - AURA LEE

1308

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

1310

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.

1313



No 6.08 - MERRILY

1316

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.

1319

1320

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

1322



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



1324 1325 1328 1331

1332 1334 1337



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

1340 1343 1346

1348 1349 1352 1355

No 6.11 - ODE TO JOY

1356

1358

1361

1364

1367

1370

Come, sing a song of joy for peace shall come, my broth - er. Sing, sing a song of joy for men shall love each oth - er. That day will dawn just sure as hearts that are pure are set free. No one must stand a - lone with out stretched hands be fore him.

No 6.12 - RING THE BELL



1372

1373

1376

1379

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



No 6.13 - JOHHNY WORKS WITH ONE HAMMER

1380

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

John - ny works with two ham - mers, ham - mers, ham - mers.

1382

How many times could you play or sing the song?

1384

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

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

1385



No 6.14 - LIGHTLY ROW

1388

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,

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

A

B

C

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

No 6.16 - COMPLETE THE FOLLOWING BARS WITH RESTS

Musical notation for measures 1412-1418. The notation is in 4/4 time, treble clef, and key of D major. Measure 1412: D4 quarter, E4 quarter, F#4 quarter, G4 quarter. Measure 1413: A4 quarter, B4 quarter, C5 quarter, B4 quarter. Measure 1414: A4 quarter, G4 quarter, F#4 quarter, E4 quarter. Measure 1415: D4 quarter, C4 quarter, B3 quarter, A3 quarter. Measure 1416: G3 quarter, F3 quarter, E3 quarter, D3 quarter. Measure 1417: C3 quarter, B2 quarter, A2 quarter, G2 quarter. Measure 1418: F#2 quarter, E2 quarter, D2 quarter, C2 quarter. The piece ends with a double bar line.

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.

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

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.

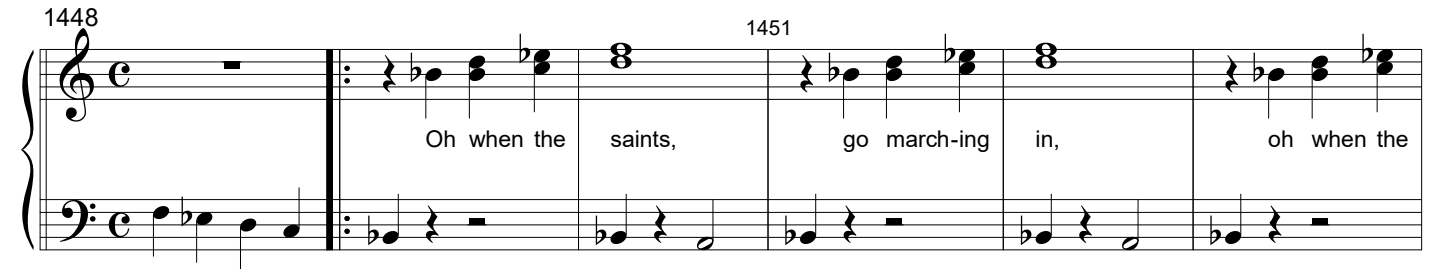
The normal convention now is that after the repeat has been done, at the end of the second time playing through the song, play what comes next which in this case, is just one bar. Note also that in this tune, the repeat does not go all the way to the beginning.

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.

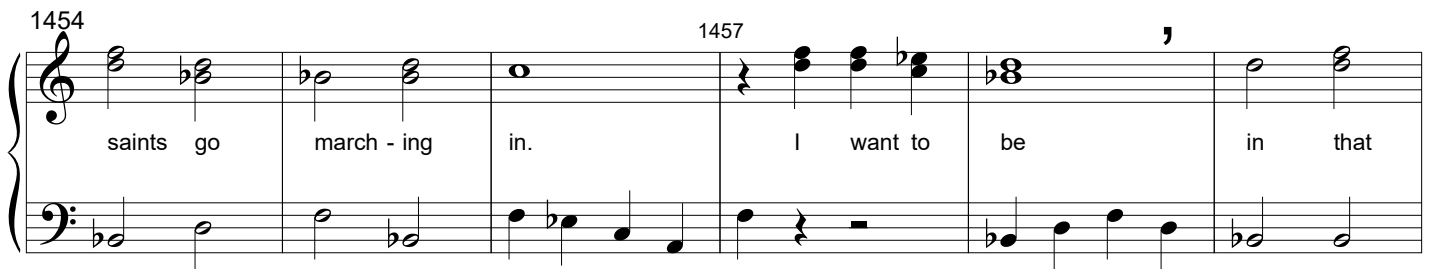
No 6.19 - WHEN THE SAINTS

1448



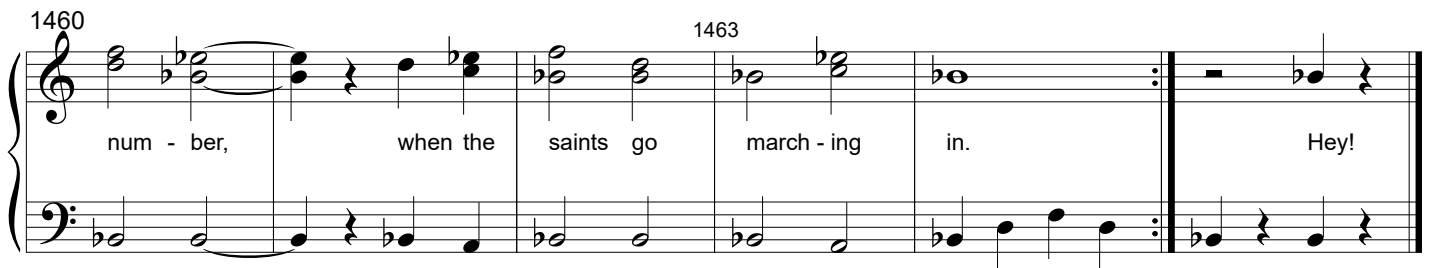
Oh when the saints, go march-ing in, oh when the

1454



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

1460



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

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

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.

No 6.22 - CONCERT TIME TRIO 1, MEDLEY 7

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

A Three in Three

Section A, measures 1505-1508. The music is in 3/4 time and B-flat major. Measure 1505 features a half note G4 in the right hand and a half note F4 in the left hand. Measure 1506 has a half note G4 in the right hand and a half note F4 in the left hand. Measure 1507 has a half note G4 in the right hand and a half note F4 in the left hand. Measure 1508 has a half note G4 in the right hand and a half note F4 in the left hand.

B Surprise

Section B, measures 1510-1517. The music is in 3/4 time and B-flat major. Measure 1510 has a half note G4 in the right hand and a half note F4 in the left hand. Measure 1511 has a half note G4 in the right hand and a half note F4 in the left hand. Measure 1512 has a half note G4 in the right hand and a half note F4 in the left hand. Measure 1513 has a half note G4 in the right hand and a half note F4 in the left hand. Measure 1514 has a half note G4 in the right hand and a half note F4 in the left hand. Measure 1515 has a half note G4 in the right hand and a half note F4 in the left hand. Measure 1516 has a half note G4 in the right hand and a half note F4 in the left hand. Measure 1517 has a half note G4 in the right hand and a half note F4 in the left hand.

C

Section C, measures 1519-1526. The music is in 3/4 time and B-flat major. Measure 1519 has a half note G4 in the right hand and a half note F4 in the left hand. Measure 1520 has a half note G4 in the right hand and a half note F4 in the left hand. Measure 1521 has a half note G4 in the right hand and a half note F4 in the left hand. Measure 1522 has a half note G4 in the right hand and a half note F4 in the left hand. Measure 1523 has a half note G4 in the right hand and a half note F4 in the left hand. Measure 1524 has a half note G4 in the right hand and a half note F4 in the left hand. Measure 1525 has a half note G4 in the right hand and a half note F4 in the left hand. Measure 1526 has a half note G4 in the right hand and a half note F4 in the left hand.

D When the Saints

Section D, measures 1527-1532. The music is in 3/4 time and B-flat major. Measure 1527 has a half note G4 in the right hand and a half note F4 in the left hand. Measure 1528 has a half note G4 in the right hand and a half note F4 in the left hand. Measure 1529 has a half note G4 in the right hand and a half note F4 in the left hand. Measure 1530 has a half note G4 in the right hand and a half note F4 in the left hand. Measure 1531 has a half note G4 in the right hand and a half note F4 in the left hand. Measure 1532 has a half note G4 in the right hand and a half note F4 in the left hand.

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№ 6.22 - Concert Time Trio 1, continued.

Hand Claps

1534 1535

E Drum Away

Foot stomps

1541

1542

F Bilby Bomp

1544 1547

1550

G

1553

1557 1559 1562



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

1583

1586

D When the Saints

The musical score is arranged in three systems. The top system consists of a grand staff (treble and bass clefs) with a key signature of one flat (Bb). The middle system shows guitar chords: Eb, Bb, Dm, Bb, Bb, and F7. The bottom system continues the grand staff. A double bar line is placed after the 1586 measure. The title 'D When the Saints' is in a box at the top right.

1591 1592 1595 1598

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

1599 1601 1604

Gm A $^{\circ}$ 7 Cm7 B $\flat$ F7 B $\flat$ F B $\flat$ F7 E $\flat$ 7 B $\flat$

E Drum Away Hand Claps 1607 1610

B $\flat$ F7

1613 **F Bilby Bomp** 1619

1620 1622 **G** 1625

1627 1628 1631

№ 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

On the bridge of Av - ig - on They are danc-ing,

1639 1640 1643

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

Hand Claps

Foot stomps

1658

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!

F Untitled

1679

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 **A** Avignon. (French) 1697

Soloist

Acomp-

niment

1699 1700 1703

B A La Rueda. (Spanish) 1706 1709

1710 1712 1715

Chords: B $\flat$, F7, B $\flat$, B $\flat$, F, B $\flat$, F7, B $\flat$, F7, A $^\circ$ 7, B $\flat$

C Hand Claps 1718

Foot stomps

PLAY

Chords: B $\flat$, F7, B $\flat$, E $\flat$, B $\flat$, B $\flat$, E $\flat$, F7, B $\flat$, F7

D Dredyl. (Hungarian Hanukkah) 1721 1724

Chords: B $\flat$, F7, B $\flat$, F7, B $\flat$, F7, Gm4, F, B $\flat$, F7

№ 6.25 - Solo 10 continued.

1726 1727 **E** 1730

1731 1733

F Untitled 1739

1740 1742

Chord diagrams: B $\flat$, F7, B $\flat$, F7, F7, B $\flat$, F7, F7, B $\flat$

G Sur le pont d' Avignon 1745

Chord diagrams: B $\flat$, F, B $\flat$, F7, B $\flat$, F7, B $\flat$, F7, B $\flat$

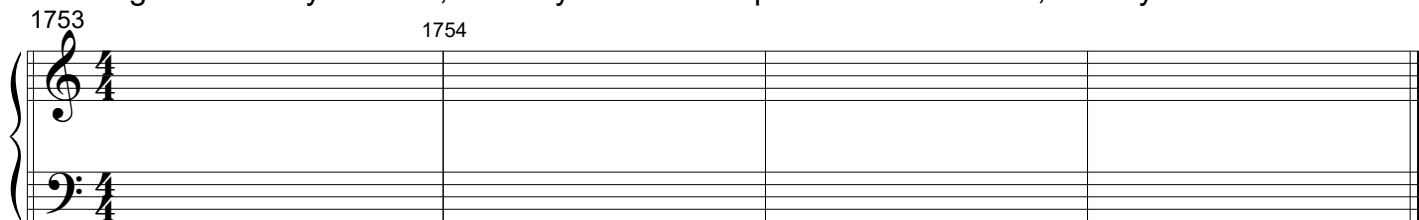
1748 1751

Chord diagrams: B $\flat$, F, B $\flat$, F7, B $\flat$, F, F7, B $\flat$

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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.

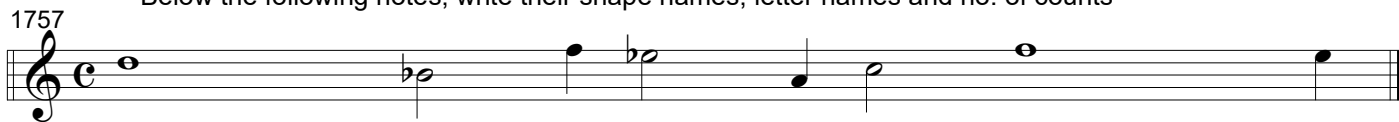
(A) Name the following shapes and signs

- (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