



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.

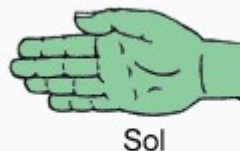
The concepts of Fermata, Breath Mark, Duet, Divisi, Solo, Soli, Tutti, Tacet,
Ties, Slurs, Double Bar, Phrase and, Kodaly.

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)

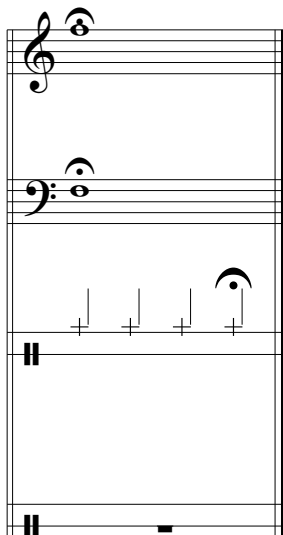
C for common time, (the abbreviation for $\frac{4}{4}$) & the new time Signature $\frac{3}{4}$. CODA - the end.

||: :|| Repeat marks (the section of music between the repeat marks is to be played twice).



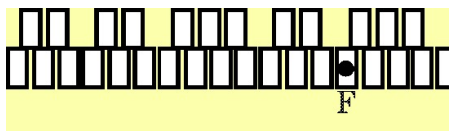
No 6.01 - NEXT NOTE - CONCERT F

MALLET



TIMPANI

DRUMS

AUXILIARY
PERCUSSION

Use Right hand

CLOSED HIGH HAT:

Hold the Hi Hat Cyms closed by holding the foot pedal down and, tap with the right hand stick.

Note that the Hi Hat symbol is a plus sign as opposed to the Ride Cym being an x.

No new notes for Aux.

No 6.02 - WARM-UP 4 AND REVISION.

1231

Mallets

Use Right hand

Use Left hand

Left

Right

L

R

1235

Timps.

Drums

Aux. Perc.

BD

SD

Ride Cym

Crash Cym

Closed Hi Hat

Rims

Tri.

TAMB.

WB

SUS. CYM.

Hand Cym.

Timps - if you do not have enough Timpani drums, choose which notes you will use. Try also to occasionally change the tuning on each drum to be able to play different combinations of notes

1237

1238

1241

1244

Mallets

Timps.

Drums

Aux. Perc.

1246

1247

1250

Mallets

Timps.

Drums

Aux. Perc.

1252

1253

1256

1259

Mallets

Timps.

Drums

Aux. Perc.

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

Mallets

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

Timps.

Drums

Aux. Perc.

1268 1271 1274

Mallets

See the en - gine driv - er pull the lit - tle lev - er, Chuff chuff chuff chuff off we go.

Timps.

Drums

Aux. Perc.



No 6.04 HOT CROSS BUNS

1276 1277 1280 1283

Mallets

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

PART B

PART C

Timps.

Drums

Aux. Perc.

1284 1286 1289

Mallets

If you have no daugh - ters give them to your sons. One a pen-ny two a pen-ny hot cross buns.

Timps.

Drums

Aux. Perc.

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

Mallets

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

Timps.

Drums

Aux. Perc.

1295

1296

Mallets

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

Timps.

Drums

Aux. Perc.

1298



No 6.06 - WIGGLE WOBBLE TOOTH

1300 1301 , ,

Mallets

Wig - gle wob - ble and loos - ie tooth, wig - gle with my tongue tongue.
Push it fro and push it to, Wig - gle back and forth now.

B

C

Timps.

Drums

Aux. Perc.

1304 , 1307 ,

Mallets

Wig - gle wob - ble loos - ie tooth, whoops! not hun - gry now.
Where's it gone to? It's ie not there. Whoops! not hun - gry now.

Timps.

Drums

Aux. Perc.

No 6.07 - AURA LEE

1308 1310

Mallets

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

C

Timps.

Drums

Aux. Perc.

1312 1313

Mallets

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

B

C

Timps.

Drums

Aux. Perc.

№ 6.08 - MERRILY

1316

Mallets

B

C

Timps.

Drums

Aux. Perc.

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.

1319



1320

Mallets

B

C

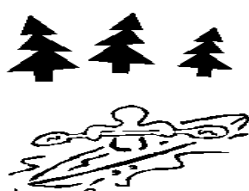
Timps.

Drums

Aux. Perc.

Mer - ri - ly we roll a - long, all 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

Mallets

PART B

PART C

Timps.

Crash Cym

Drums

Aux. Perc.

Hand Cym.

1332 1334 1337

Mallets

Timps.

Ride Cym

Drums

Aux. Perc.

Suspended Cymbal

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

Mallets

PART B

PART C

Timps.

Drums

Aux. Perc.

1348 1349 1352 1355

Mallets

Timps.

Drums

Aux. Perc.

Detailed musical score for 'March Central' for Gladstone Central State School. The score is divided into two systems. The first system covers measures 1340 to 1346, and the second system covers measures 1348 to 1355. The instrumentation includes Mallets (Parts B and C), Timpani (Timps.), Drums, and Auxiliary Percussion (Aux. Perc.). The score includes various musical notations such as notes, rests, and dynamic markings. The percussion parts are marked with 'x' for auxiliary percussion and 'o' for drums.

No 6.11 - ODE TO JOY

1356 1358

Mallets

Come, sing a song of joy for peace shall come, my broth - er. Sing, sing a

PART B

PART C

Timps.

Drums

Aux. Perc.

1361 1364

Mallets

song of joy for men shall love each oth - er. That day will dawn just sure as hearts that are pure

Timps.

Drums

Aux. Perc.

1367 1370

Mallets

are set free. No one must stand a - lone with out stretched hands be fore him.

Timps.

Drums

Aux. Perc.



№ 6.12 - RING THE BELL

1372 1373

Mallets

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

Timps.

Drums

Aux. Perc.

1376 1379

Mallets

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

Timps.

Drums

Aux. Perc.



No 6.13 - JOHHNY WORKS WITH ONE HAMMER

1380

Mallets

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

Timps.

Drums

Aux. Perc.

1382

How many times could you play or sing the song?

1384

Mallets

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

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

B

C

Timps.

Drums

Aux. Perc.

1385

No 6.14 - LIGHTLY ROW

1388

Mallets

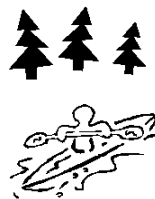
Light - ly row, light - ly row, ov - er glas - sy waves we go.
Far a - way, far a - way, Ech - o in the rock at play;

1391

Timps.

Drums

Aux. Perc.



1392

Mallets

Smoothly glide, smooth-ly glide, on the sil - ent tide. Let the winds and wat - ers be,
Cal - leth not, cal - leth not, To this lone-ly spot. On - ly with the sea - birds' note

1394

1397

Timps.

Drums

Aux. Perc.

1398 1400 1403

Mallets

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!

Timps.

Drums

Aux. Perc.

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

Mallets

Timps.

Drums

Aux. Perc.

1408

1409

Mallets

Timps.

Drums

Aux. Perc.



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

Mallets

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.

Mallets

_____ + _____ = _____

_____ + _____ = _____

_____ + _____ = _____

_____ + _____ = _____

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

The musical score is for a percussion ensemble piece titled "No 6.18 - THREE IN THREE". It is written in 3/4 time signature. The score includes parts for Mallets (M), B (B), C (C), Timps. (T), Drums (D), and Aux. Perc. (A). The key signature has one flat (Bb). The score is divided into two systems. The first system covers measures 1432 to 1436, and the second system covers measures 1438 to 1442. The Mallets part features a melodic line with various rhythmic patterns, including eighth and sixteenth notes. The B and C parts provide harmonic support with sustained notes and rhythmic patterns. The Timps. part plays a steady eighth-note pattern. The Drums part features a complex rhythmic pattern with various drum sounds. The Aux. Perc. part plays a steady eighth-note pattern.

1443 1445

Mallets

Timps.

Drums

Aux. Perc.

REMEMBER - If there are not enough people to play all these instruments, you, or your conductor, will have to choose which one to leave out.

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.

From this point onwards, the four percussion groups will be presented separately.
First up is Mallets

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

A

B

C

1451

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

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

B

C

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

C

1510 1511 1517

D When the Saints

1519 1520 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

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

F Eb Bb F7 Bb F7 F Dm

B Surprise

1577 1580

Bb Bb Dm Bb F7 Bb F7 Bb

C

1583 1586

D When the Saints

Eb Bb Dm Bb Bb F7 Bb

1592 1595 1598

F7 Bb Bb F7 Bb F7 Bb

E Drum Away

Hand Claps or thigh claps

1600 1601 1604 1607

Chords: Gm 3fr, A⁷, Cm7 3fr, B^b, F7, B^b, F, B^b, F7, E^b7, B^b, B^b

Foot stomps

F Bilby Bomp

1608 1610 1613

Chords: F7, B^b, B^b, E^b, F

G

1618 1619 1622 1625

Chords: B^b, E^b, F, B^b, E^b, F, B^b, F7, B^b, F7, G 3fr, B^b, E^b, F

1626 1628 1631

Chords: B^b, E^b, F, B^b, E^b, F, B^b, F7, B^b, F7, B^b

№ 6.24 - CONCERT TIME TRIO 2, MEDLEY 8
"On the Bridge of Avigon, 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, 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

Thigh Slaps

Foot stomps

PLAY I

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

madet out of clay And wherit's dry and read-y Then drei-del I shall play!

№ 6.24 - Concert Time Trio 2, continued.

F Untitled

1679

A

B

C

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 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

MALLETS Page 98
No 6.25 - Solo 10 continued.

C Hand Claps

1718

PLAY

D Dredyl. (Hungarian Hanukkah)

1721

1724

1726

1727

E

1730

1731

1733

№ 6.25 - Solo 10 continued.

F Untitled

1739

1740

1742

G Sur le pont d' Avignon

1745

1748

1751

Stage 6

TIMPANI

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

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

1470

1472

1474

1475

1478

1481



No 6.21 JINGLE BELLS - Can you find the Coda?

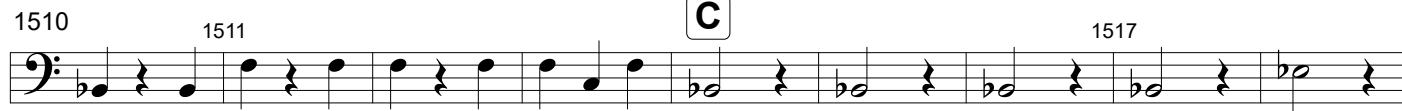


No 6.22 - CONCERT TIME TRIO 1, MEDLEY 7
Three in Three, Surprise, When the Saints, Drum Away, Bilby Bomp.

A Three in Three



B Surprise



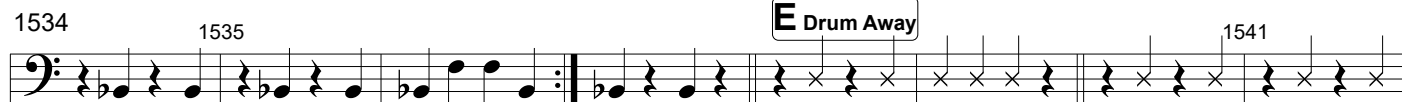
C



D When the Saints



E Drum Away

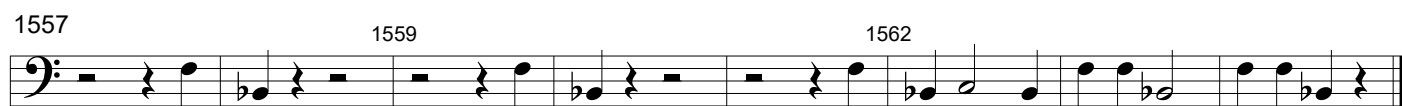


Hand Claps

F Bilby Bomp



G



No 6.23- SOLO 9 - (MEDLEY 7)

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

1565

1568

A Three in Three

1571

Soloist

Acomp-
niment

Chord progression for Soloist and Accompaniment (Measures 1565-1571):

- Measures 1565-1568: F, Eb, Bb, F7
- Measures 1569-1570: Bb, F7
- Measures 1571: F, Dm

B Surprise

1577

1580

C

Chord progression for Soloist and Accompaniment (Measures 1577-1580):

- Measure 1577: Bb
- Measures 1578-1579: Bb, Dm, Bb, F7
- Measures 1580: Bb, F7, Bb

1583

1586

D When the Saints

Chord progression for Soloist and Accompaniment (Measures 1583-1586):

- Measures 1583-1584: Eb
- Measures 1585-1586: Bb, Dm, Bb

1592

1595

1598

Chord progression for Soloist and Accompaniment (Measures 1592-1598):

- Measures 1592-1593: F7, Bb, Bb
- Measures 1594-1595: F7, Bb, F7, Bb
- Measures 1596-1597: Gm, A°7 (3fr.)

1601 1604 1607

E Drum Away

Foot stomps

1608 1610 1613

F Bilby Bomp

1618 1619 1622

G

1625 1628 1631

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





Timps Page 97
 № 6.25- SOLO10 - (MEDLEY 8)

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

1693 1694 1697

A Avignon. (French)

Soloist

Accompaniment

The Soloist part is in bass clef, starting with a whole rest at measure 1693, followed by a melodic line in measures 1694 and 1697. The Accompaniment is in treble and bass clefs, providing harmonic support with chords and a steady bass line. Chords for the Soloist part include Bb, F7, Bb, F7, Bb, F7, Bb, Bb, F, Bb, F7, and Bb.

1699 1700 1703

This section continues the musical score from measure 1699 to 1703. The Soloist part continues its melodic line, and the Accompaniment provides harmonic support. Chords for the Soloist part include F7, Bb, F7, Bb, F, Bb, F7, Bb, F7, and Bb.

B A La Rueda. (Spanish)

1706 1709

The section for 'A La Rueda. (Spanish)' begins at measure 1706. The Soloist part features a melodic line, and the Accompaniment provides harmonic support. Chords for the Soloist part include Bb, F7, Bb, Bb, F7, Bb, Bb, Eb, and Bb.

1710 1712 1715

This section continues the musical score from measure 1710 to 1715. The Soloist part continues its melodic line, and the Accompaniment provides harmonic support. Chords for the Soloist part include Bb, F7, Bb, Bb, F, Bb, F7, Bb, F7, A°7, and Bb.

C Hand Claps

Change "C" to "E♭"

1718

D Dredyl. (Hungarian Hanukkah)

1721

1724

1726

1727

E

1730

1731

1733

Timps Page 99
No 6.25 - Solo 10 continued.

F Untitled

1739

1740

1742

G Sur le pont d' Avignon

1745

1748

1751

Stage 6

DRUMS

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

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

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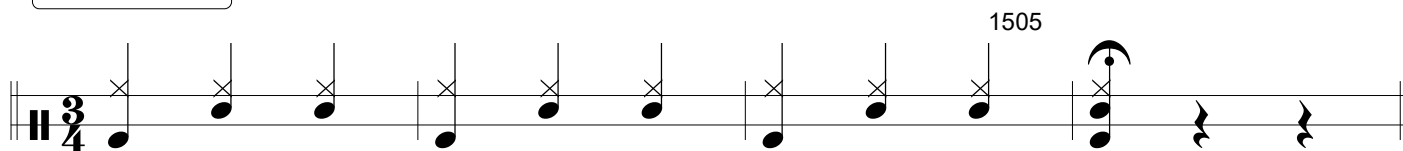
1481

No 6.21 JINGLE BELLS - Can you find the Coda?

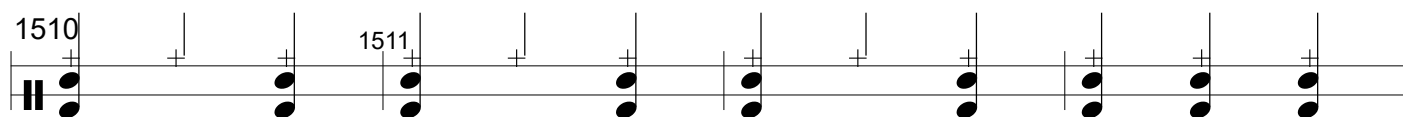
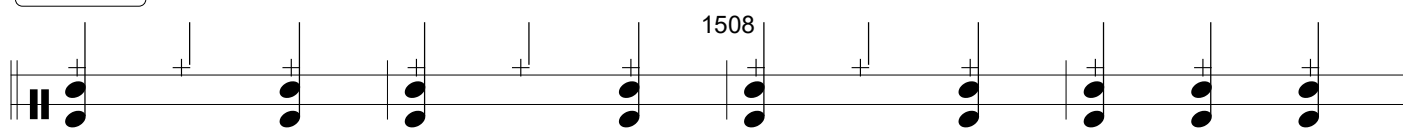
1482 1484 1487 1490 1492 1493 1496 1497 1499

№ 6.22 - CONCERT TIME TRIO 1, MEDLEY 7

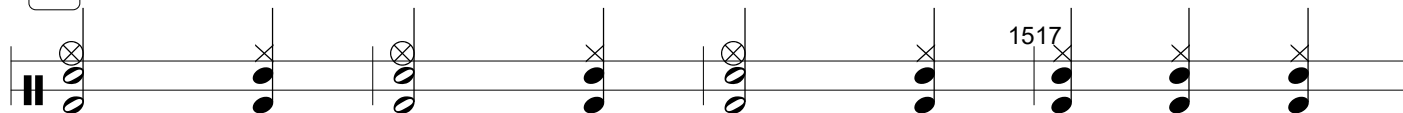
A Three in Three Three in Three, Surprise, When the Saints, Drum Away, Bilby Bomp.



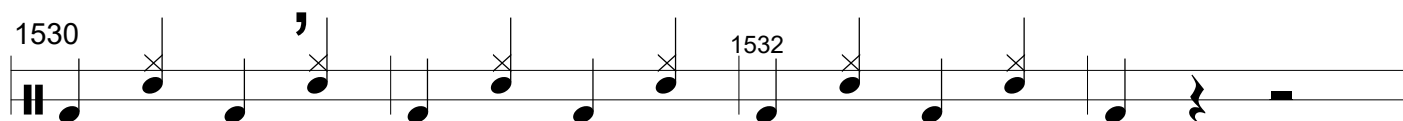
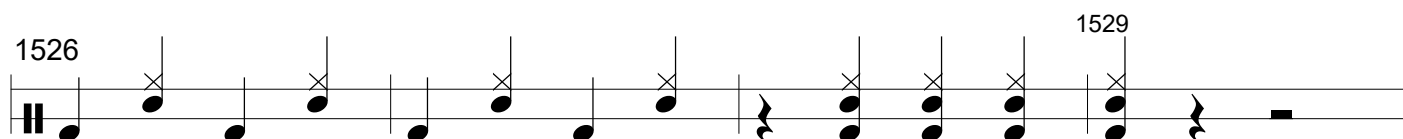
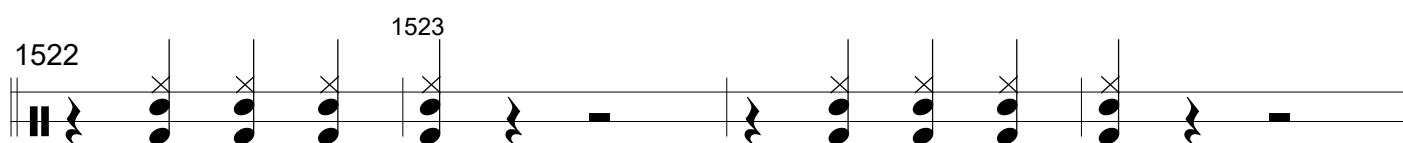
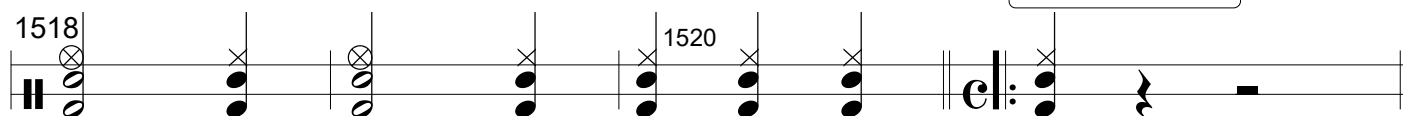
B Surprise



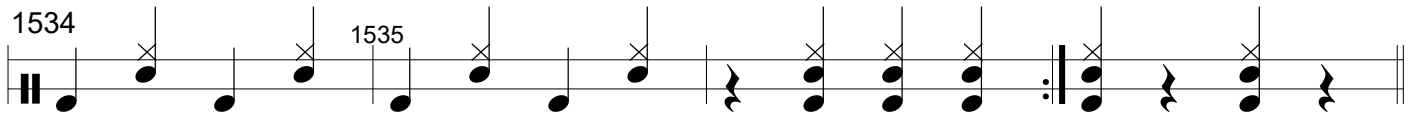
C



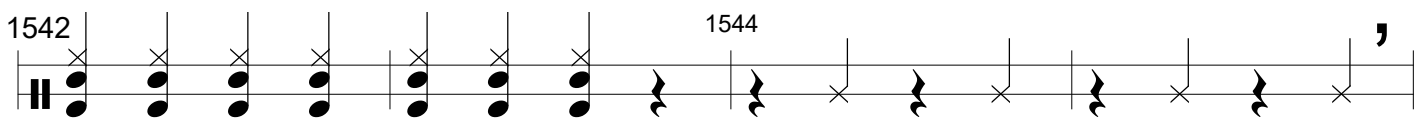
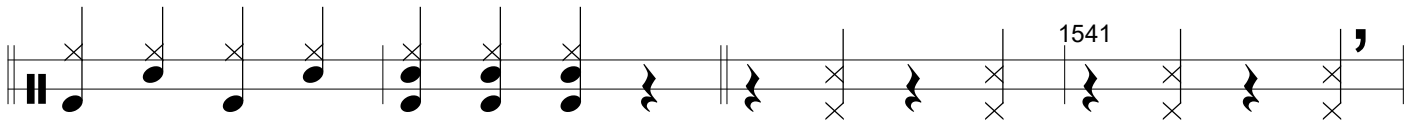
D When the Saints



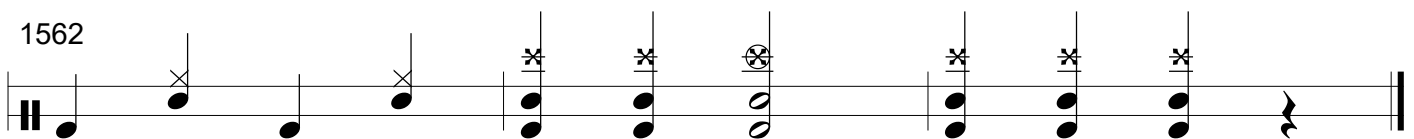
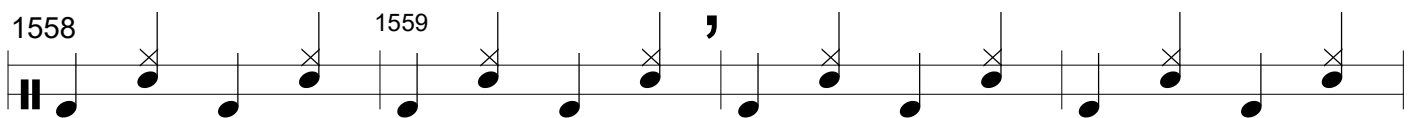
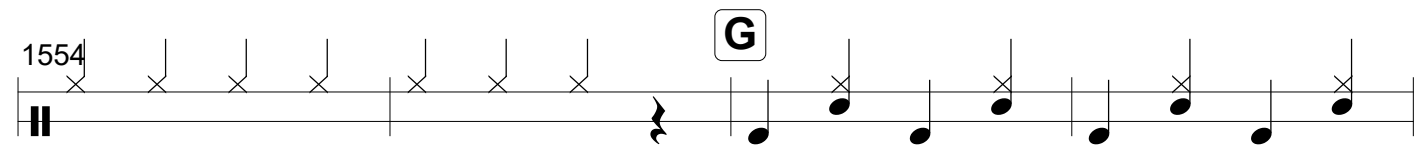
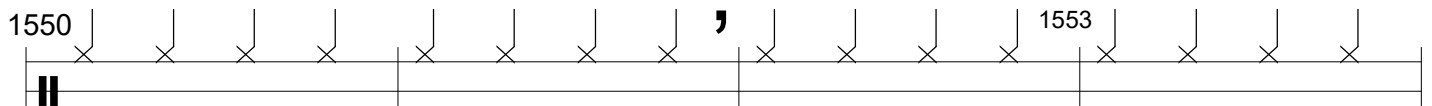
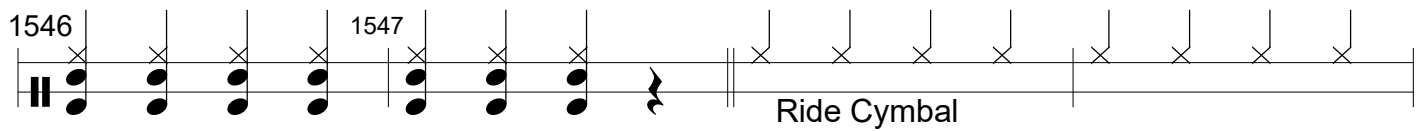
№ 6.22 - Concert Time Trio 1, continued.



E Drum Away



F Bilby Bomp



Drums Page 92

№ 6.23- SOLO 9 - (MEDLEY 7)

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

Soloist

A Three in Three

1565 1568 1571

Accompiment

B Surprise

1577 1580

C

D When the Saints

1583 1586

1592 1595 1598

Hand Claps or thigh claps

E Drum Away

1601 1604 1607

Cm7 3fr. Bb F7 Bb F Bb F7 Eb7 Bb

Foot stomps

1608 1610 1613

F7 Bb

F Bilby Bomp

Ride Cymbal

1619 1622

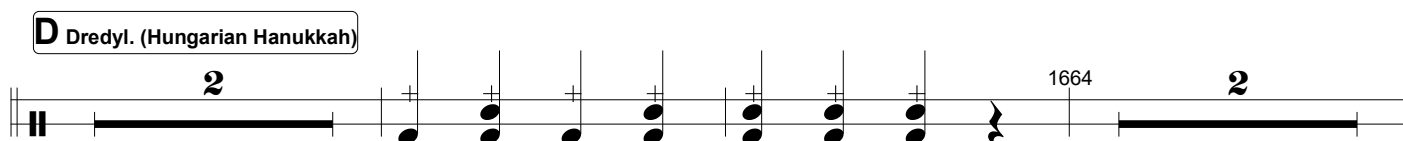
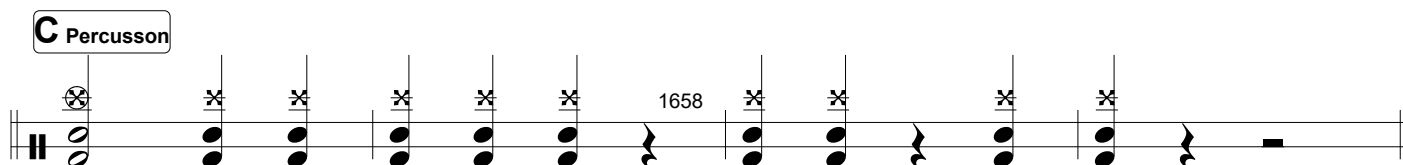
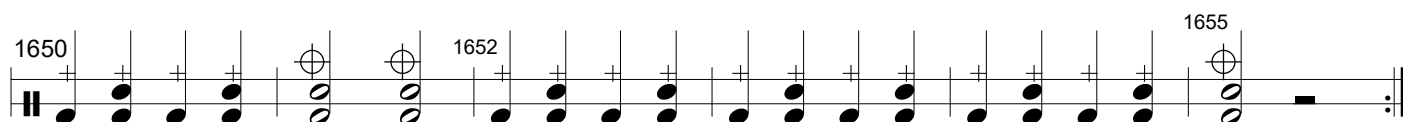
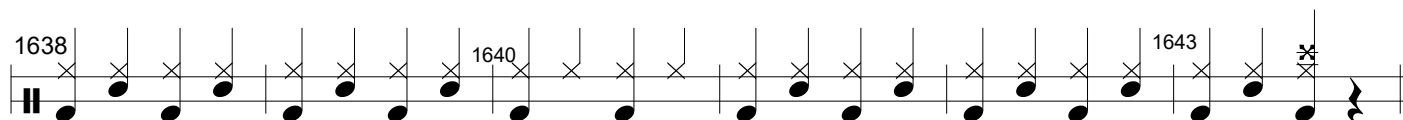
Bb Eb F Bb Eb F Bb Eb F Bb F7 Bb F7 G Bb

1625 1628 1631

Eb F Bb Eb F Bb Eb F Bb F7 Bb F7 Bb

Drums Page 94, 95A

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

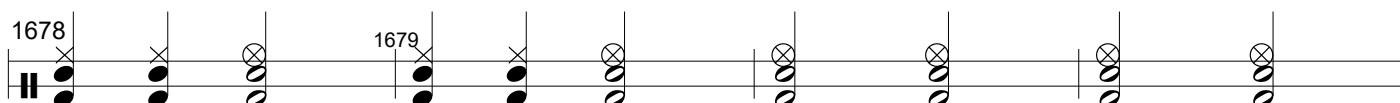
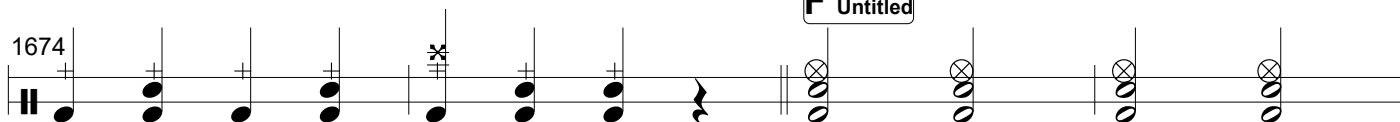


Drums Page 95B,96

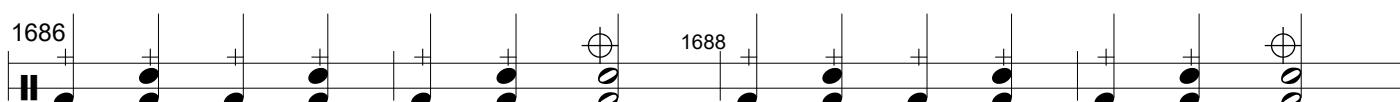
E



F Untitled



G Sur le pont d' Avignon



№ 6.25- SOLO10 - (MEDLEY 8)

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

A Avignon. (French)

1693 1694 1697

Soloist

Accomp-
niment

1699 1700 1703

B A La Rueda.(Spanish)

1706 1709

1710 1712 1715

The musical score is divided into two main sections: 'A Avignon. (French)' and 'B A La Rueda.(Spanish)'. The Soloist part is written in treble clef with a key signature of one flat (Bb). The Accompaniment part is written in grand staff (treble and bass clefs) with a key signature of one flat. Measure numbers 1693, 1694, 1697, 1699, 1700, 1703, 1706, 1709, 1710, 1712, and 1715 are indicated. Chord diagrams for Bb, F7, and A7 are provided for the Soloist part. The score includes various musical notations such as notes, rests, and bar lines.

C Hand Claps

№ 6.25 - Solo 10 continued.

1718

Hand Claps section, measures 1718-1723. The score is in B-flat major (two flats). The guitar part features chords: Bb, F7, Bb, Eb, Bb, Bb, Eb, F7, Bb, F7. The piano part has a bass line with eighth and quarter notes, and a treble part with chords and rests.

D Dredyl. (Hungarian Hanukkah)

1721

1724

Dredyl. (Hungarian Hanukkah) section, measures 1721-1728. The score is in B-flat major. The guitar part features chords: Bb, F7, Bb, F7, Bb, F7, Gm4 (2 1 3 5 4 7), F, Bb, F7. The piano part has a bass line with eighth and quarter notes, and a treble part with chords and rests.

E

1726

1727

1730

Section E, measures 1726-1730. The score is in B-flat major. The guitar part features chords: Bb, F7, Bb, F, Bb, Bb, Bb, Bb, F7, Bb. The piano part has a bass line with eighth and quarter notes, and a treble part with chords and rests.

1731

1733

Section E, measures 1731-1735. The score is in B-flat major. The guitar part features chords: F7, F7, F7, Bb, F7, Bb, F7, Bb. The piano part has a bass line with eighth and quarter notes, and a treble part with chords and rests.

F Untitled

Musical score for 'Untitled' (Section F). The score is written for piano (treble and bass clefs) and drums (snare, tom, and cymbal). The key signature is B-flat major (two flats). The tempo is marked with a half note. The score consists of four measures. The first measure contains a snare drum hit on the first beat and a tom hit on the second beat. The second measure contains a snare drum hit on the first beat and a tom hit on the second beat. The third measure contains a snare drum hit on the first beat and a tom hit on the second beat. The fourth measure contains a snare drum hit on the first beat and a tom hit on the second beat. The piano accompaniment features chords: Bb, Am, Bb, F7, Bb, F7, Bb, F7, Bb, F7, and F7.

Musical score for 'Untitled' (Section F). The score is written for piano (treble and bass clefs) and drums (snare, tom, and cymbal). The key signature is B-flat major (two flats). The tempo is marked with a half note. The score consists of four measures. The first measure contains a snare drum hit on the first beat and a tom hit on the second beat. The second measure contains a snare drum hit on the first beat and a tom hit on the second beat. The third measure contains a snare drum hit on the first beat and a tom hit on the second beat. The fourth measure contains a snare drum hit on the first beat and a tom hit on the second beat. The piano accompaniment features chords: Bb, F7, Bb, F7, F7, Bb, F7, F7, and Bb.

G Sur le pont d' Avignon

Musical score for 'Sur le pont d' Avignon' (Section G). The score is written for piano (treble and bass clefs) and drums (snare, tom, and cymbal). The key signature is B-flat major (two flats). The tempo is marked with a half note. The score consists of four measures. The first measure contains a snare drum hit on the first beat and a tom hit on the second beat. The second measure contains a snare drum hit on the first beat and a tom hit on the second beat. The third measure contains a snare drum hit on the first beat and a tom hit on the second beat. The fourth measure contains a snare drum hit on the first beat and a tom hit on the second beat. The piano accompaniment features chords: Bb, F, Bb, F7, Bb, F7, Bb, F7, and Bb.

Musical score for 'Sur le pont d' Avignon' (Section G). The score is written for piano (treble and bass clefs) and drums (snare, tom, and cymbal). The key signature is B-flat major (two flats). The tempo is marked with a half note. The score consists of four measures. The first measure contains a snare drum hit on the first beat and a tom hit on the second beat. The second measure contains a snare drum hit on the first beat and a tom hit on the second beat. The third measure contains a snare drum hit on the first beat and a tom hit on the second beat. The fourth measure contains a snare drum hit on the first beat and a tom hit on the second beat. The piano accompaniment features chords: Bb, F, Bb, F7, Bb, F, F7, and Bb.

Stage 6

AUXILLIARY

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

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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

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№ 6.21 JINGLE BELLS - Can you find the Coda?

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№ 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

1510

1511

C

1517

D When the Saints

1518

1520

el:

1523

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1532

1535

№ 6.22 - Concert Time Trio 1, continued.

1537

E Drum Away

1541

1544

1545

1547

F Bilby Bomp

1549

1550

1553

G

1557

1559

1561

1562

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

A Three in Three

1565 1568 1571

Soloist

Acomp-

F Eb Bb F7 Bb F7 F

B Surprise

1573 1577 1580

Dm Bb Bb Dm Bb F7 Bb F7

C

1583 1586

Bb Eb Bb Dm Bb Bb F7

D When the Saints

1591 1592 1595 1598

Bb F7 Bb Bb F7 Bb F7 Bb

Hand Claps or thigh claps

1600 1601 1604 1607

E Drum Away

Foot stomps

Gm 3fr. A°7 Cm7 B♭ F7 B♭ F B♭ F7 E♭7 B♭ B♭

1608 1610 1613

F Bilby Bomp

F7 B♭ B♭ E♭ F

1618 1619 1622

G

B♭ E♭ F B♭ E♭ F B♭ F7 B♭ F7 G 3fr. B♭

1625 1628 1631

E♭ F B♭ E♭ F B♭ E♭ F B♭ F7 B♭ F7 B♭

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

1633 1634 1637

A Avignon. (French)

1638 1640 1643

B A La Rueda. (Spanish)

1646 1649

1650 1652 1655

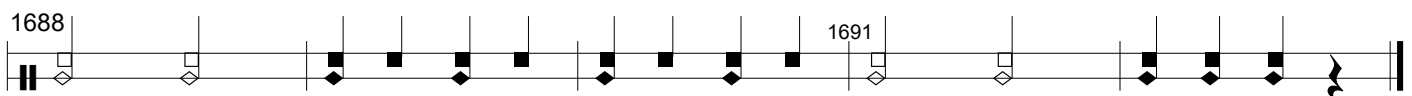
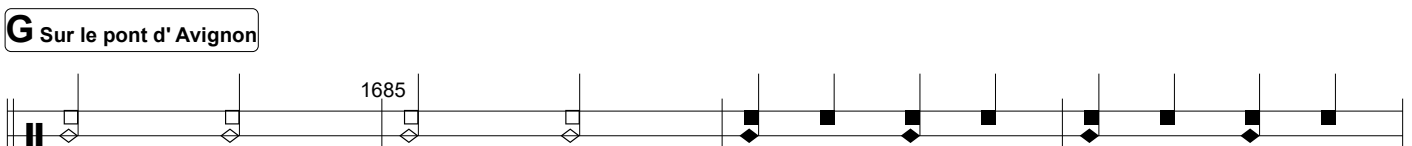
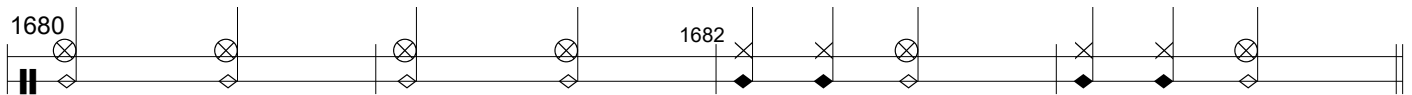
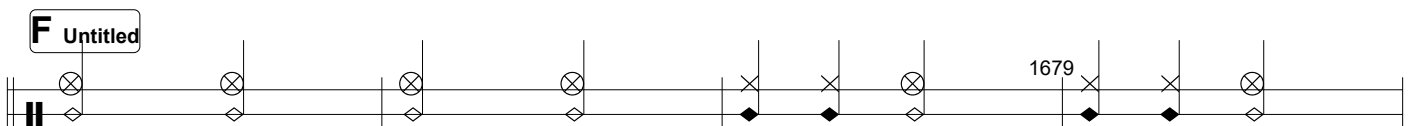
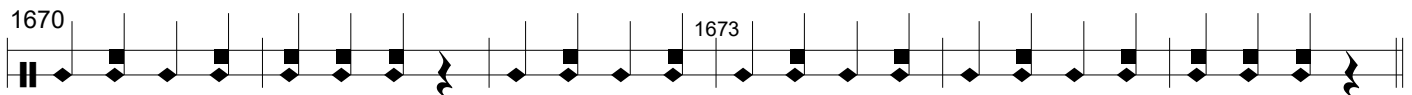
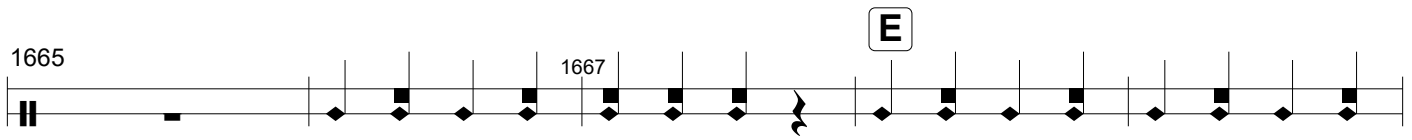
C Percussion

1658

D Dredyl. (Hungarian Hanukkah)

1661 1664

№ 6.24 - Concert Time Trio 2, continued.



№ 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 section of the score covers measures 1693 to 1697. It features a Soloist part with a treble clef and a key signature of one flat (Bb). The Soloist part consists of a series of eighth notes. The Accompaniment part is written for piano with a grand staff (treble and bass clefs). It includes guitar chord diagrams for Bb, F7, and Bb. The bass line consists of eighth notes.

1699 1700 1703

This section of the score covers measures 1699 to 1703. It continues the Soloist and Accompaniment parts. The Soloist part has a treble clef and a key signature of one flat. The Accompaniment part includes guitar chord diagrams for F7, Bb, F7, Bb, F, Bb, F7, Bb, F7, and Bb. The bass line consists of eighth notes.

B A La Rueda.(Spanish)

1706 1709

This section of the score covers measures 1706 to 1709. It features a Soloist part with a treble clef and a key signature of one flat. The Soloist part consists of a series of eighth notes. The Accompaniment part is written for piano with a grand staff. It includes guitar chord diagrams for Bb, F7, Bb, Bb, F7, Bb, Bb, Eb, and Bb. The bass line consists of eighth notes.

1710 1712 1715

This section of the score covers measures 1710 to 1715. It continues the Soloist and Accompaniment parts. The Soloist part has a treble clef and a key signature of one flat. The Accompaniment part includes guitar chord diagrams for Bb, F7, Bb, Bb, F, Bb, F7, Bb, F7, A°7, and Bb. The bass line consists of eighth notes.

C Hand Claps

1718

D Dredyl. (Hungarian Hanukkah)

1721

1724

1726

1727

E

1730

1731

1733

№ 6.25 - Solo 10 continued.

F Untitled

Musical score for 'Untitled' (F). The score is in 4/4 time and features a piano accompaniment with a treble and bass staff. The key signature is one flat (Bb). The melody is written in the treble staff, and the bass line is in the bass staff. The score includes guitar chord diagrams for Bb, Am, Bb, F7, Bb, F7, Bb, F7, Bb, F7, and F7. The measure numbers 1739 and 1740 are indicated.

Musical score for 'Untitled' (F). The score is in 4/4 time and features a piano accompaniment with a treble and bass staff. The key signature is one flat (Bb). The melody is written in the treble staff, and the bass line is in the bass staff. The score includes guitar chord diagrams for Bb, F7, Bb, F7, F7, Bb, F7, F7, and Bb. The measure numbers 1740 and 1742 are indicated.

G Sur le pont d' Avignon

Musical score for 'Sur le pont d' Avignon' (G). The score is in 4/4 time and features a piano accompaniment with a treble and bass staff. The key signature is one flat (Bb). The melody is written in the treble staff, and the bass line is in the bass staff. The score includes guitar chord diagrams for Bb, F, Bb, F7, Bb, F7, Bb, F7, and Bb. The measure number 1745 is indicated.

Musical score for 'Sur le pont d' Avignon' (G). The score is in 4/4 time and features a piano accompaniment with a treble and bass staff. The key signature is one flat (Bb). The melody is written in the treble staff, and the bass line is in the bass staff. The score includes guitar chord diagrams for Bb, F, Bb, F7, Bb, F, F7, and Bb. The measure numbers 1748 and 1751 are indicated.

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

Mallets				
Timps.				
Drums				
Aux. Perc.				

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

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

The image shows a musical score with four staves. The first staff is labeled 'Mallets' and the second 'Timps.'. Both have a treble clef and a common time signature 'C'. The third staff is labeled 'Drums' and the fourth 'Aux. Perc.'. Both have a common time signature 'C'. The 'Drums' staff uses various symbols: a half note, a quarter note, a quarter rest, a quarter note with an 'x' inside a circle, a quarter note with an 'x' inside a circle, a quarter note, a half note, and a quarter rest. The 'Aux. Perc.' staff uses various symbols: a quarter note, a quarter note, a quarter note with an 'x' inside a circle, a quarter note with an 'x' inside a circle, a quarter note, a quarter note, and a quarter note. The 'Mallets' and 'Timps.' staves show a sequence of notes: a half note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a half note, and a quarter note. The notes are written on a five-line staff with a common time signature 'C'.

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