

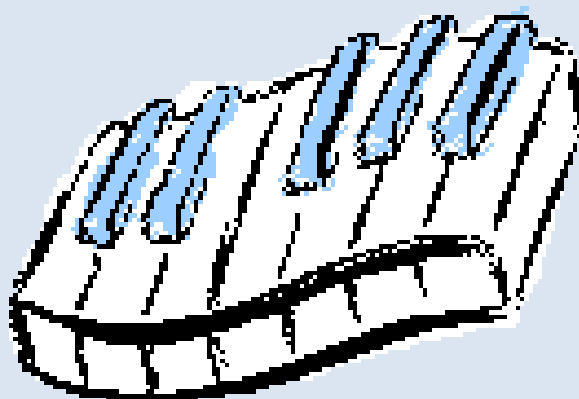
TOP SHOW MUSIC



"MY VERY FIRST CONCERT AND BEYOND"

2026

PIANO OR ELECTRIC KEYBOARD



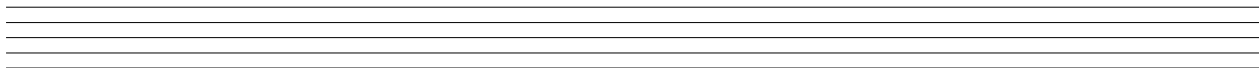
A Band development album of tunes using three, four or five notes and; beyond.

Inspired by the "Bayside Beginners' Music Camp", this collection of very easy tunes for a "first" concert performance, is playable by any size group with any combination of instruments.

Fingering diagrams, lyrics for songs and explanations of signs and terminology are included.

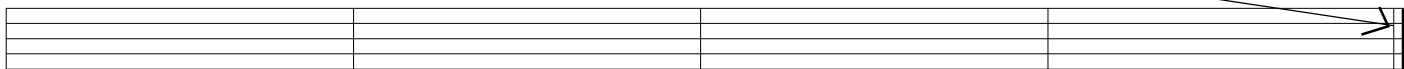
SOME ELEMENTARY TERMS AND SIGNS

STAVE - The five lines and four spaces in between which and upon which our music is written.



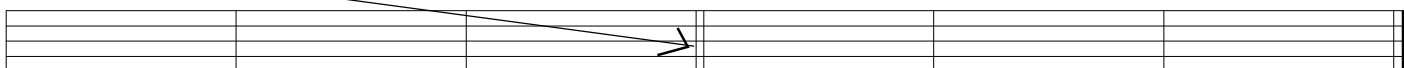
BAR LINES - the vertical lines which divide the stave into segments

END BAR LINE - The very last one has an extra and thicker bar line.



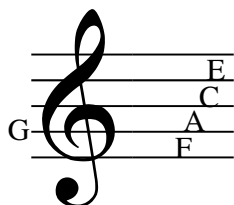
BAR - a segment of the stave between two bar lines.

DOUBLE BAR LINE - to draw our attention to something extra special, two bar lines are drawn at the end of that bar.



 **G (or Treble) Clef** - It is an old way of writing the letter "G". Can you see the similarity to today's "G" or "g"
Because it is drawn by starting around the 2nd. bottom line, this line is thus called G
All other lines and spaces are named in alphabetical order using only the first seven letters - thus after G, we start again at A

The names of the spaces
spell the word FACE



For line names, remember the sentence
Every Good Boy Deserves Favour.
CAN YOU MAKE UP SOME OTHERS?

You can use your hand to help remember these names -

Just like the stave has five lines, your hand has five fingers (including the thumb).

Between these fingers there are four spaces - call them F A C E

Therefore you have a "face" in your hand to help you remember the names of the lines and spaces

TIME SIGNATURE - The two numbers, one above the other, at the beginning of the stave and after the Clef. The top number tells us the number of beats (or counts) in a bar and the bottom number tells us the value of each beat

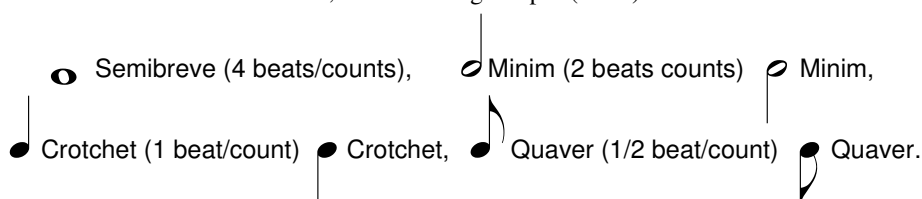


This is the most common time signature (four four).

The top number 4 means that there are four beats (or counts) to a bar.

The bottom number 4 refers to crotchets (because there are 4 crotchets in a semibreve)
thus the value of each "beat" or "count" is one crotchet.

When the bottom number is 4, the following shapes (notes) have the values shown -



It make no difference whether the stem is up or down



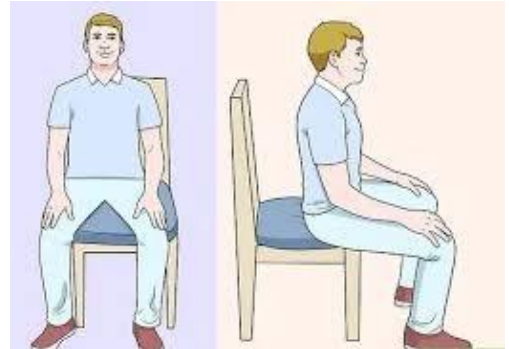
The tail of a quaver
starting on a beat is
joined to the next quaver.

Page 3

This tuition book differs greatly from other piano text and tutors. The reason is that in this programme, there are other instruments being played at the same time and in the same lesson. Therefore this programme which is a "line of best fit", allows any instruments to do the same lesson at the same time. Another advantage is that you will get to play with other instruments at this early stage of development. Therefore in this programme, you will learn Bb Scale instead of the traditional C scale.

Correct posture:

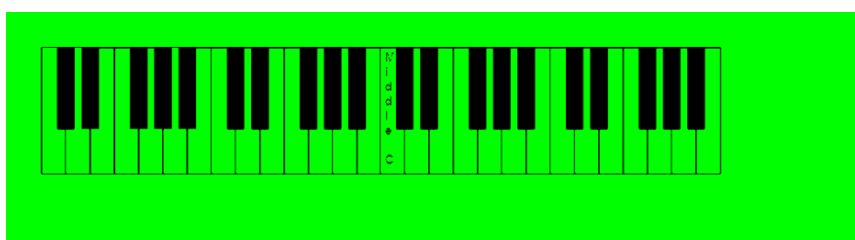
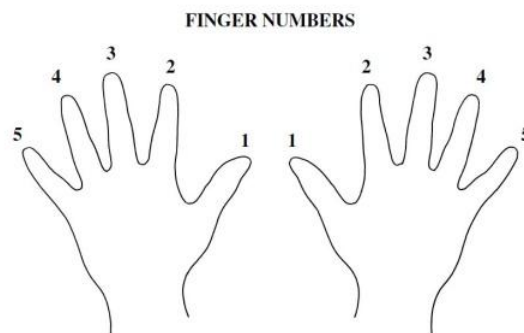
Sit on the front of the chair, feet flat on the floor, back and neck straight, face forward and, shoulders level.



Sit in front of "Middle C", and at a comfortable distance from the keyboard so that the hands can arch over the keys. This allow the fingers to come down onto the keys.

The official name for the piano is "Piano Forte". You will learn in later lesson that these are two Latin (Italian) words meaning "gentle" and "strong". When the Piano was invented, it was the first keyboard instrument that could change volume while being played. I.e. you could play gently and produce a gentle sound or, play strongly and produce a strong sound. This caused a massive change in the way that orchestral music was constructed, and, lead to the piano becoming the most common and, main instrument of choice.

The fingering indicated in each lesson is a generic one for the early lessons. As you progress, these might need to be changed to correctly play a certain passage. But, learn the rule first, so that you will understand when it is time to make the exception. The fingering is indicated by placing a number under the notes. The numbers relate to the particular thumb or finger show below.





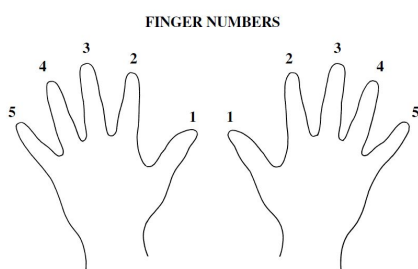
STAGE ONE

Learning and using the note Concert "B $\flat$ " (pronounced B Flat),
the note shape Semi-Breve  and its value of four counts,
the Semi-breve rest shape,  and its value of four counts (rest means silence) ,
|| End barline (the end of the music)

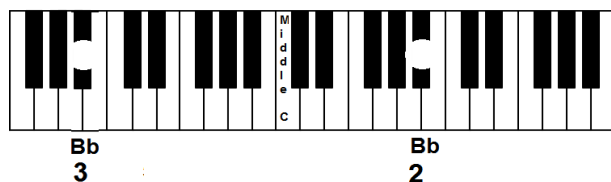
When most of our music ideas were being formalised, the main instrument was the Concert Piano. In addition, instrument makers had little commonality with the size of the instruments they made and, little commonality with the sounds made and, the names given to those notes. Some notes with the same name did not sound the same. All players had to know which note on the "Concert Piano", sounded the same as "C" on their own instrument. In this lesson, we will learn the note that sounds the same as B $\flat$ on the piano i.e. Concert B $\flat$

The term "Concert" means that even though your note may have a different name, the sound you make is the same as the note if played on a "Concert Piano". Some students' note is called "B $\flat$ " but some may have a note called C or G or F. They make the same sound as Concert B $\flat$.

NO. 1.1- FIRST NOTE - B $\flat$ (Concert B $\flat$)



Use the right hand number 2 finger for this note

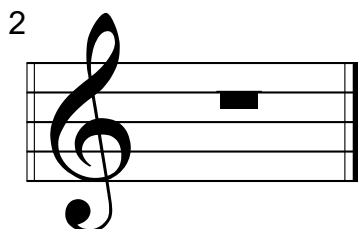


Use the Left hand Number 3 finger for this note

LEDGER LINE - (Not yet used on all instruments.)

When we want to use notes that are higher or lower than the five lines in the staff, we draw just the part of the next line or lines that are needed. This additional part of a line is called a "ledger line".

NO. 1.2 - SEMI-BREVE REST



Note that the semi-breve rest shape is hanging (slung) below a Line. Note - "S" for Semi-breve, "S" for Slung. It has a value of four full counts of silence

NO. 1.3 - COMBINING NOTE AND REST (Play for four, rest for four)

3

Rest Bar: When you play the above exercise, keep your fingers etc. in the playing position and, do not lower the instrument when playing the rest bar. You are going to have to bring it back up again and there is not enough time to re-position the instrument to the correct position.

Posture: remember to maintain your correct posture -

- . Sit on the front of the chair with your feet on the floor and your back straight, face forward
- . Keep your shoulders level and, without twisting to the left or right
- . Keep your instrument level, vertical or, at the angle shown to you by your teacher
- . Maintain correct arm, hand and finger positions.

PRACTICE HINT 1 - 2

1- To play a note for four counts, don't forget to play the full value of the fourth count. If you stop at "four" you have only played three and a bit counts. To play four full counts, stop just as you are about to start number five.

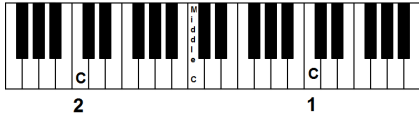
2 - (For wind players) To develop your best playing sound, as well as playing the note for four counts, also play it as long as you can. Use a clock's second hand to time yourself.



STAGE TWO

Learning and using the notes Concert "B" and "C";
 the note shape Semi-Breve and its value of four counts,
 the Semi-breve rest shape, and its value of four counts (rest means silence),
 || End bar line (the end of the music)
 the new note shape of Minim or and its value of two counts,
 the Minim rest shape, and its value of two counts (rest means silence),
 the new sign "Tie" joining two notes to make one new note

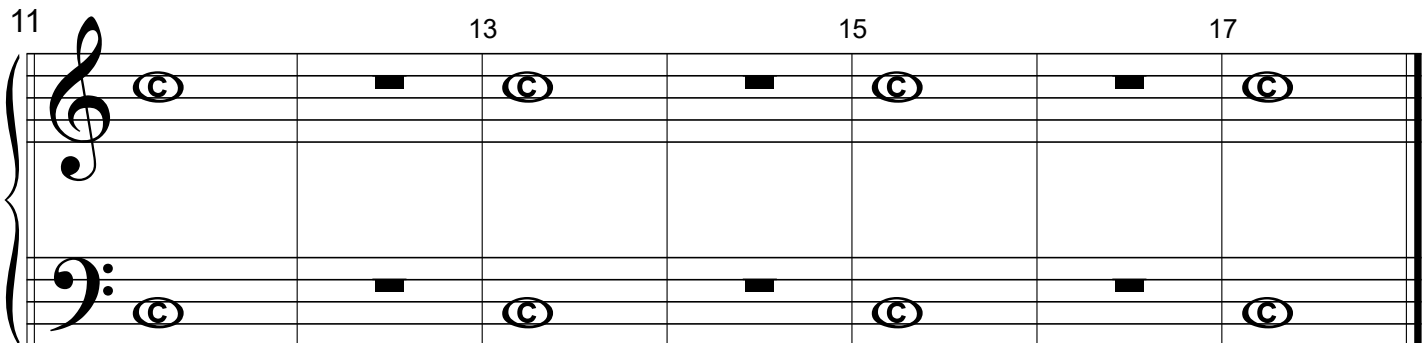
NO. 2.1 - SECOND NOTE - C (Concert C)



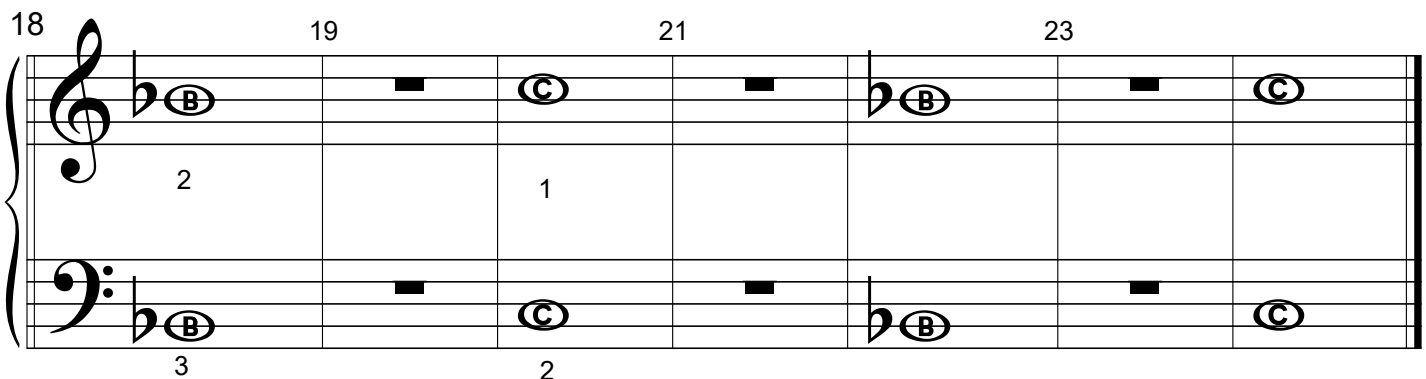
Use the right hand Thumb
 (number 1 finger) for this note

Use the left hand number 2 finger,
 the one next to the thumb

NO. 2.2 - NEW NOTE AND REST.



NO. 2.3 - PUT THEM TOGETHER



NEW NOTE SHAPE, REST AND VALUE

Our new note shape is a Minim,  or  and its value is two counts.

It makes no difference whether the stem goes up or down but, let's follow the guideline that if the notehead is above the middle line, the stem goes down and if the notehead is below the middle line, the stem goes up. If the notehead has the middle line going through it, the stem may go either way, but it's stem direction should blend-in with the stem direction of the neighbouring notes.

NOTE: There are exceptions to this rule in that for Drums and Auxiliary Percussion, all stems go up and, for Pipe Band Music, all stems go down.

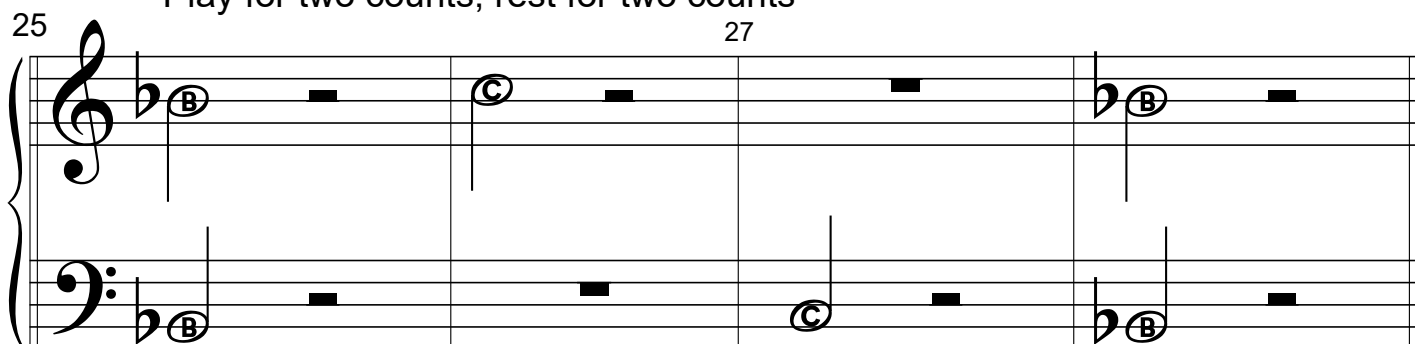
The Minim rest  is an upside down Semi-breve rest, i.e. it is mounted above the Line. Note - "M" for Minim, "M" for Mounted. It has a value of two full counts of silence.

NOTE SHAPE NAMES: In the early days of developing written notation, the longest note was the "Maxima" (Latin for largest). But, its length was variable so a shorter note called the "Longa" (Latin for long) was introduced whose length, was also variable so an even shorter note, "Breve" (Latin for brief) was introduced. Again, variations required a shorter note, so the "Semi-Breve" (half a breve) came into existence. As music evolved shorter notes were invented, the next being the "Minim" (Latin for minimum). Thus it was thought that this would now be the shortest note needed but, as we will learn later, this was not the case.

NO. 2.4 - PLAYING MINIMS -

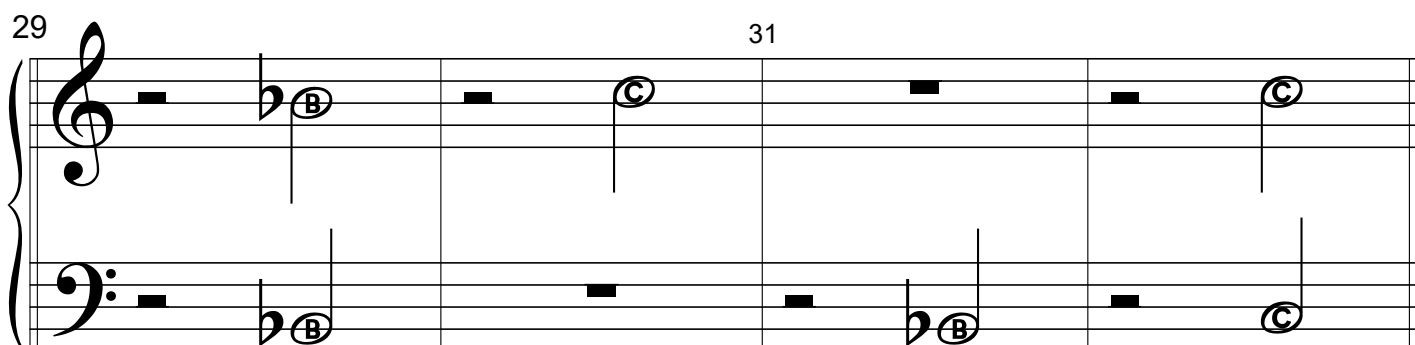
Play for two counts, rest for two counts

25 27



NO. 2.5 - PLAYING MINIMS - Play the rest first.

29 31



NO. 2.6 - PALINDROME. (Why do you think that this has the name "Palindrome?")

33 35 37 39

TIE

A tie is a musical plus sign which is used to add two notes together to make one new note.

A tie is a way of making new notes of different lengths than the single notes we know. It also allows us to make notes that start in one bar and finish in another bar. The sign for a tie is just a curved line  which joins the two notes together.

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

NB: If you have accidentals (sharps or flats) on the first note of a tied pair, the accidental applies to the second note also. Remember, the tie creates one new note therefore, the accidental does not need to show on the second of the tied notes.

NO. 2.7 - TWO NOTES TIED

40 41

4 counts + 2 counts = 6 counts

NO. 2.8 - MORE TIED NOTES

42 43 45 47 49

4 + 2 = 6 2 + 2 = 4

NO. 2.9 - EIGHT COUNT TIES

50 51 53 55 57

4 + 4 = 8

NO. 2.10 - MIXING TIES

58 59 61 63 65



STAGE THREE

B $\flat$

Using the notes Concert D, C and the new note B $\flat$
the values Semi-Breve (♩ = four counts), its equivalent rest shape, (—)

Minim (♩ = two counts) and its equivalent rest (—)

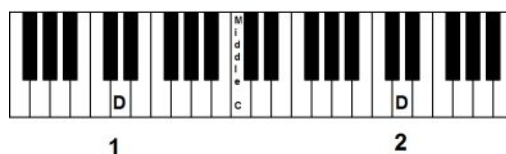
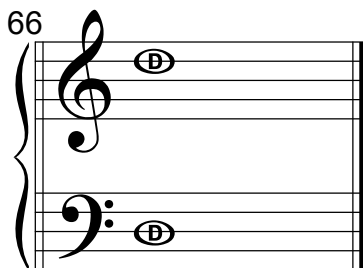
the new shape and value of Crotchet (♩ or ♩ = one count), and its rest shape (—)

Breath mark (breathe only where this mark is), and the word "phrase" - a musical thought.

Ties, the new technique -Slurs and,
the new terms Tutti (whole band or group), Soli (a smaller section
of the Band or group), Solo (by yourself) and Tacet (don't play)

Double Barline - something is changing
Lyrics (words) - sing, as well as play the tunes that have words.

NO. 3.1 - NEXT NOTE - D (Concert D)



PRACTICE HINT 3 - WARM-UP

A warm up to a musician is just as important as a warm-up is to an athlete. Before you start any playing session, you need to give your body, your mind and, your instrument, a warm-up session to get all things operating better.

A good, life long skill is that every playing session should now commence by playing the note at lesson 1, slow and gentle. Then more notes maybe included, stonger and faster.

Warm-ups in this book not only help to prepare for the coming lesson or practice session, but also revise the teaching points we have already learnt.

No 3.2 - WARM-UP 1 and, REVISION

NOTE SHAPE AND VALUE

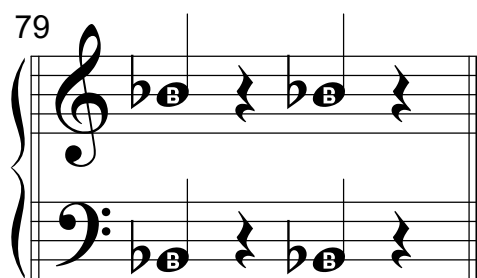
Our new note shape is a Crotchet,  or  and, its rest shape 

It has a value of 1 count. Again, it makes no difference whether the stem goes up or down.

SHAPE NAME MEANING: When it was decided that a shorter note shape was needed, it was originally given the Latin name "Semiminima" (semi meaning half, therefore half the minimum). Also, at about the same time there was a big change in technology i.e. the invention of paper to replace the existing parchment. Paper however absorbed the ink much quicker and thus created notes much bigger than intended. Therefore the decision was made to make all notes hollow to avoid all the ink but crotchets were so small that the ink didn't "run". So, now we have all hollow notes except for the crotchet

The crotchet, being the only note that was filled-in, also got the names "Negra" or "Noire". However, it also reminded people of a small hook, so the French word "crotchet" meaning a small hook, became the popular name. This is also the same place we get the name "crochet needle".

No 3.3 - ONE COUNT NOTE AND ONE COUNT REST.



Remember that to play a one count note properly, you must play up to the next count i.e. two.

No 3.4 - USING CROTCHETS

3.5 - MORE CROTCHETS

PRACTICE HINT 4

Always have a pencil and rubber with you:
You will need to write little messages on your music
which, may later want to rub out

SLURS

We have learnt that a Tie joins two notes of the same pitch (same name) together to make one new note.

A Slur is a special tie which joins two or more, different notes. A slur still forms one new note whose length is equal to the sum of the lengths of the notes that are slurred, except that the note changes sound at the joining point.

The sign for a slur is just a curved line, the same as for a tie .
It makes no difference if the curved line goes under or over.

In number 3.6 below, the first two minims are played as one note of four counts but change the fingering after the first two counts have been played.

The next slur, two crotchets and a minim add up to four counts, but the fingers/position change after the first count and then, after the second count.

For the last slur, the total of the notes is six counts with four finger/position changes.

FOR PIANO/KEYBOARD: The way to achieve a slur as best as possible is to make sure that when the second note is played, the first note is not released until the second note has sounded.

FOR PERCUSSION, the slur has no effect but is shown for education purposes.

FOR STRING BASS: Change the left hand but do not pluck the slurred note. This however, only works when the notes to be slurred are on the same string.

No 3.6 - SLURRING

EXTRA STAVE

Just like the words in books, music doesn't always fit on the one stave (line) and we have to use extra staves below the first stave. When music is continued on the next stave, there is no "end barline" which therefore means go straight on to the next stave.

No "end barline"
go straight to
the next stave

NO. 3.7 - MY FIRST SONG

100 101 103

104 105 107

BREATH MARK and PHRASE

A phrase in music is the same as in normal speaking, singing, reading and poetry. When we speak or sing, we often can't fit all the words into one breath and have to find a place in the music or words to take a breath.

The group of words or the notes between breaths is called a "PHRASE". Putting the breath in the right place is called "PHRASING".

In music we indicate a place to breathe by placing a comma (,) above and just after the note we play before breathing.

Notice that the end of each phrase in No. 3.7 seems ugly and short. To fix this, the last note needs to be a four count note, but now 32 beats without a breath is too long. Lets take a breath after each two bars.

LYRICS

To be able to play music as best as possible, it is most important to know the story that goes with that music. Although, some music does not have a story, most music with a story has lyrics, So if music does have lyrics, it is important to learn the lyrics and, be able to sing them as well. Doing this will empower you to play the music with greater passion and, accuracy.

NO. 3.8 - MY FIRST SONG (With breath marks and, words)

108 This is my first song, Play ing in my band,

112 With my friends I play, Truck loads more to learn.

Piano, tonguing does not apply to you. Continue to strike the next note as usual.

TONGUING

On many occasions, the next note is the same as the note we just played. If we slur the second note, it just makes the first note longer, therefore, we must re-start the next note. We do this by "tapping" the back of the lips (or reed) with the tongue. Doing this is called "Tonguing", even though for percussion, you just restrike the note.

It is very important to make sure that you do not stop the airflow while doing this and, **NEVER** take a breath at the same time. If we do this we are breaking the phrase.

Always wait for the breath mark to take the breath. When tonguing, think of the word "toe" which will help keep the throat open and the air flowing. The next exercise has four crotchets in a row so therefore think "Toe Toe Toe Toe".

NO. 3.9 - FOUR IN A ROW

The musical score for 'FOUR IN A ROW' is presented in two systems. The first system covers measures 116 to 119. In measure 116, the treble clef has four eighth notes (B, B, B, B) and the bass clef has four eighth notes (B, B, B, B). Measures 117 and 118 are rests for both staves. Measure 119 has a whole note C in the bass clef. The second system covers measures 120 to 123. In measure 120, the treble clef has four quarter notes (D, D, D, D) and the bass clef has four quarter notes (D, D, D, D). Measures 121 and 122 are rests for both staves. Measure 123 has a half note B in the treble clef and a half note B in the bass clef.

TONGUING AND CHANGING NOTES

One of the great uses of slurring is to show singers that the next note is part of the word or syllable already being sung. Therefore, if there is a new word or syllable, the note should not be slurred but tongued instead. It is also common to change the note at the same time.

In the next song, all notes have a new word or syllable, therefore every note is to be tongued.

NB: for practice purposes, we will still have some slurs that cover word or syllable changes

REMEMBER, do not stop the air flow or breathe until you get to the breath mark - TOE TOE TOE TOE

NO. 3.10 - RAIN IS FALLING DOWN.



124 125 127

Rain is fall - ing down. Rain is fall - ing down.

128 129 131

Pit - ter pat - ter pit - ter pat - ter, rain is fall - ing down.

ACCIDENTAL RULE:

NOTE - some instruments are not yet using flats.

For those players using flats, In bar 144, the flat sign has been placed in front of only the first of the "B"s. From now on we will have a rule that for each bar, the flat sign is only placed in front of the first of the notes that are the same.

ACCIDENTAL RULE 1: Once a flat sign has been placed in a bar, it refers to all subsequent notes on the same line or space and, is cancelled by the next Bar Line.

ALSO Rule 2 (Look back at EX 3.2 & 3.4) When a note with an accidental is "tied" to the next note, the Accidental does not have to be rewritten, even if there is a barline between them, because, they are joined to make one new note.



NO. 3.11 - HOT CROSS BUNS

132 133 135 137

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

138 139 141

hot cross buns. If you have no daugh - ters, give them to your

143 145 147

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

Why are there no drums playing in this piece?

PRACTICE HINTS 5 to 8

5. (For Wind Instruments) - Remember to think of saying "toe toe" when you play consecutive tongued notes. By doing this, the tongue, the throat and the air flow should all work correctly. Remember that when there is nothing on the music to indicate that there is a gap between these notes, we should not hear one. Remember also, that to hear all of the word attached to any note, we must play all of the note not just the start of the note

6. Before playing any tune, have a quick look for the elements used. e.g. which notes, which note value, changing notes with or without a rest and with or without ties and slurs.

7. Just like has been done in "Rain is Falling Down", when playing music that has words, always place a breath mark at the same place as there is a comma, or full stop, in the words.

8. When taking a breath, try to make the gap that you must have, as small a possible and, always start the next note at the right place.



NO. 3.12 - LINDY LOO

148 149 151

Lin - dy was a dan - cer, Lin - dy wore a dress.

152 153 155

Lin - dy made her dress from bits of grass and string.

TUTTI, SOLI, SOLO and TACET

Sometimes we can make the music sound better or more interesting by changing who is playing.

Sometimes we could ask a player, or a section, to not play at all, this is called "Tacet".

Maybe only a section or small group should play, this is called "Soli".

Maybe only one person is asked to play, this is called "Solo".

When we want every one to play again, it is called "Tutti".



NO. 3.13 - DOWN BY THE STATION

156 SOLO 157 , TUTTI 159 ,

Down by the stat - ion ear - ly in the morn - ing.

160 SOLO 161 , TUTTI 163

See the lit - tle puf - fing bill - ies all in a row.

NO. 3.14 - WHEN I MAKE MY MUSIC.



164 SOLO 165 , TUTTI 167

When I make my mu - sic al - ways I feel good.

168 SOLO 169 , TUTTI 171

When I make my mu - sic bet - er I will try to be.

NO. 3.15 - SUOGAN (Welsh folk song)

172 173 175

Su - o - gan do not weep, Su - o - gan go to sleep.

176 177 179

Su - o - gan Da - dy's here, Su - o - gan have no fear.

NO. 3.16 - ONE DAY

180 181 183

One, One day, My Band will play.

184 185 187

One, One day. We will play this in our band.

NO. 3.17- AU CLAIRE DE LE LUNE

188 SOLO 189 , TUTTI 191 ,

Au clair de la lune mon ami Peir - rot,

192 SOLO 193 , TUTTI 195

Pre - te moi ta plu - me pour e - crire un mot.

NO. 3.18 - HERE COMES THE BAND

- Note the breath mark positions.



196 197 , 199 ,

Here comes the band, march ing down from the hill top. Whoops! Some-one

201 , 203 , 205

dropped the bass drum, a gain. Left! Left!, Left right left!

206 207 , 209 , 211

Who will beat the time now? Rat a tat. Johnn-y in his red coat. Left right left!

ALPHA NOTES

So far we have been able to see the name of a note which is written inside the note. This has been useful but, it is not the usual way of writing music. We should all be able to recognise each note by its position on the staff.

From here onwards, we will start to delete the Alpha Notes and, replace them with standard notes

NO.3.19 - HEAR THE BELLS



212 213 215

Hear the bells ring in the town clock. The bells tell us it's O' clock.

216 217 219

Hear the bells count out the time, it must be O' Clock One, Two, Three.

NO. 3.20 - (You Give it a Name).....

221 223

225 227

PIANO ACCOMPANIED SOLOS

A common method of performing a whole piece as a solo is to have a backing part which is played as an accompaniment part to the solo part. The most common method is to have a piano player (pianist) play the backing part. The pianist is said to accompany the soloist.

It is also becoming common for the accompaniment to be played digitally as e.g. a CD, Ipad or MP3 file. The accompaniment may also be played by a guitarist which is why Guitar Chords are also shown on the piano part.

It is also common for the solo part and accompaniment to be shown on the one part so that both players can see what the other player is doing. It is also common for the accompaniment to play a short passage before the soloist starts playing. This is called an Introduction and has been done for the the piano accompanied solos at Numbers 3.21, 3.23 and 3.25.

SOLO ONE

Solo with Piano Accompaniment
No. 3.21 - OFF TO BAND.

229 231 233

Soloist

Off to Band, here we go. Play all our

Accomp-niment

234 235 237

mus-ic notes. Play our songs, learn some more. Mak-ing mus-ic is such fun.

F B $\flat$ F7 B $\flat$ C m7 B $\flat$ F F7 B $\flat$

F C m7 D B $\flat$ F F7 B $\flat$ F B $\flat$ F7 B $\flat$

The musical score is divided into two systems. The first system (measures 229-233) shows the Soloist part with lyrics 'Off to Band, here we go. Play all our' and the Piano Accompaniment part with guitar chords B $\flat$, F7, B $\flat$, C m7, B $\flat$, F, F7, and B $\flat$. The second system (measures 234-237) shows the Soloist part with lyrics 'mus-ic notes. Play our songs, learn some more. Mak-ing mus-ic is such fun.' and the Piano Accompaniment part with guitar chords F, C m7, D, B $\flat$, F, F7, B $\flat$, F, B $\flat$, F7, and B $\flat$.

MEDLEY

A Medley is a group of tunes or songs, played one after the other, to form one larger piece of music.

REHEARSAL MARKS

You will in this medley, see some alpha characters in boxes, These are called "Rehearsal Marks". Bar numbers show exactly which bar we may be discussing, but as our tunes get longer, it is sometimes quicker to identify a section of the music by using these alpha reference boxes.

NO. 3.22 - FIRST CONCERT MEDLEY

My First Song, When I make My Music, Down by the Station, Hot Cross Buns.

A My First Song

239

This is my first song, Play ing in my band,

243

With my friends I play, Truckloads more to learn.

B When I Make

249

When I make my mu - sic al - ways I feel good.

251

When I make my mu - sic bet - ter I will try to be.

No "end barline"
go straight to
the next page

C Percussion Soli**D** Down by the Station

Down by the stat - ion

259 261

ear - ly in the morn - ing. See the lit - tle puf - fing bill - ies,

263

E Hot Cross Buns

all in a row. Hot cross buns,

267 269 271

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

272

F

buns. If you have no Daugh - ters, give them to your

276 277 279

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

SOLO TWO

NO. 3.23 - Solo Medley with Piano Accompaniment

My First Song, When I Make my Music, Down by the Station, Hot Cross Buns.

A My First Song

281 283 285

Soloist

Accompiment

Bb D F Dm7 Cm7 G4 Bb F7 Bb Bb

287 289 291

F F7 F Bb Bb F7 Bb

B When I Make

C Piano Solo

D Down by the Station

305 307

Chord diagrams for 'Down by the Station':

- B $\flat$ 234
- F 342
- B $\flat$ 234
- C 342
- Cm7 1 3 4 1 3fr.
- B $\flat$ 234
- B $\flat$ 234
- F 342
- B $\flat$ 234
- Dm7 x 2 3 2 1

E Hot Cross Buns

309 313

Chord diagrams for 'Hot Cross Buns':

- Cm7 1 3 4 1 3fr.
- B $\flat$ 234
- B $\flat$ 234
- F 342
- B $\flat$ 234
- 7 1 3 2 1
- B $\flat$ 234

315 317 F

B $\flat$ Am7 B $\flat$ Cm7 E $\flat$ B $\flat$ B $\flat$ B $\flat$ m7 Cm7 F7

321 323 325

B $\flat$ A $^{\circ}$ 7 B $\flat$ E $\flat$ F7 B $\flat$ 6 E $\flat$ m6 B $\flat$

DOUBLE BARLINE

You may have noticed that at the beginning of each tune or song, there are two barlines. This is called a double barline and is different to an end barline. The double barline indicates that something is changing. In number 3.21, you should have noticed the double barline where you start to play. In numbers 3.22 & 3.23, there are several double barlines which, in this case indicate the end of one song and the start of another.

NO. 3.24 - FIRST CONCERT MEDLEY, Number 2

Rain is Falling Down, Hear the Bells Ring, Au Claire, Here Comes the Band.

A Rain

329

Rain is fall - ing down. Rain is fall - ing down.

331

333

Pit - ter pat - ter pit - ter pat - ter, rain is fall - ing down.

B Hear the Bells Ring

337

Hear the bells ring in the town clock. The bells tell us it's O' clock.

339

341

343

Hear the bells count out the time, it must be O' Clock One, Two, Three.

C Percussion Soli**D** Au Claire De La Lune

345 347

Au clair de la lu - ne mon a - mi Peir -

349 351 353

rot, Pre - te moi ta plu - me pour e - crire un mot.

E Here Comes the Band

355 357

Here comes the band, march ing down from the hill top.

358 359 361

Whoops! Some - one dropped the bass drum, a gain.

SOLO THREE (First Concert Medley No. 2)
NO. 3.25 - Solo Medley with Piano Accompaniment
My First Song, Hear the Bells, Au De Claire, Here Comes the Band

A Rain

362 363 365

Soloist

Accompanist

367 369 371

Chord diagrams for piano accompanist:

- 362: Bb (2 3 4), F (3 4 2), Bb (2 3 4), Dm7 (x 3 3 2 1), Cm7 (1 3 4 1), F (3 2), Bb (2 3 4)
- 363: Bb (2 3 4), F (3 4 2), Bb (2 3 4), Dm7 (x 3 3 2 1), Cm7 (1 3 4 1), F (3 2), Bb (2 3 4)
- 364: Bb (2 3 4), F (3 4 2), Bb (2 3 4), Dm7 (x 3 3 2 1), Cm7 (1 3 4 1), F (3 2), Bb (2 3 4)
- 365: Bb (2 3 4), F (3 4 2), Bb (2 3 4), Dm7 (x 3 3 2 1), Cm7 (1 3 4 1), F (3 2), Bb (2 3 4)
- 366: Bb (2 3 4), F (3 4 2), Bb (2 3 4), Dm7 (x 3 3 2 1), Cm7 (1 3 4 1), F (3 2), Bb (2 3 4)
- 367: Bb (2 3 4), F (3 4 2), Bb (2 3 4), Dm7 (x 3 3 2 1), Cm7 (1 3 4 1), F (3 2), Bb (2 3 4)
- 368: Bb (2 3 4), F (3 4 2), Bb (2 3 4), Dm7 (x 3 3 2 1), Cm7 (1 3 4 1), F (3 2), Bb (2 3 4)
- 369: Bb (2 3 4), F (3 4 2), Bb (2 3 4), Dm7 (x 3 3 2 1), Cm7 (1 3 4 1), F (3 2), Bb (2 3 4)
- 370: Bb (2 3 4), F (3 4 2), Bb (2 3 4), Dm7 (x 3 3 2 1), Cm7 (1 3 4 1), F (3 2), Bb (2 3 4)
- 371: Bb (2 3 4), F (3 4 2), Bb (2 3 4), Dm7 (x 3 3 2 1), Cm7 (1 3 4 1), F (3 2), Bb (2 3 4)

B Hear the Bells Ring

372 373 375

377 379 381

Chord diagrams shown:

- Measure 372: B $\flat$ (3 1 4), F7 (3 2)
- Measure 373: B $\flat$ (2 3 4)
- Measure 375: B $\flat$ (2 3 4)
- Measure 377: F (3 4 2), B $\flat$ (2 3 4), F7 (3 2)
- Measure 379: B $\flat$ (2 3 4)
- Measure 381: B $\flat$ (2 3 4), Fm4, B $\flat$ (2 3 4)

C Piano Solo

D Au Claire De La Lune

383

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

387 389 391

B $\flat$ F7 B $\flat$ B $\flat$ Gm Gm7 F7 B $\flat$ Cm7

E Here Comes the Band

392 395

Chord diagrams for measures 392-396:

- Measure 392: Bb (2 3 4)
- Measure 393: Bb (2 3 4)
- Measure 394: F (3 4 2)
- Measure 395: Bb (2 3 4)
- Measure 396: F (3 4 2)
- Measure 397: F7 (3 2)

397 399

Chord diagrams for measures 397-400:

- Measure 397: Bb (2 3 4)
- Measure 398: F (3 4 2)
- Measure 399: Cm7 (1 3 4 1) 3fr.
- Measure 400: F (3 2)
- Measure 401: Bb (2 3 4)
- Measure 402: Bb (2 3 4)

SOLO FOUR

NO. 3.25 - Solo with Piano Accompaniment 4

MARCHING OUT

NB - No breath marks so, breathe only at the rests.

A

401 403 405

Soloist

Accompanist

Cm7 3fr. Dm Cm 3fr. Bb Bb Cm 3fr. Bb Bb Bb Bb

406 407 409

F7 Bb F Bb F Bb F7 Bb F7

B

411 413 415

Chord diagrams for measures 411-415:

- Measure 411: Dm, F7, Bb
- Measure 412: Bb, Dm7, Bb
- Measure 413: Dm
- Measure 414: Eb
- Measure 415: Dm7, Bb

416 417 419

Chord diagrams for measures 416-419:

- Measure 416: D, Cm2, Dm7
- Measure 417: Bb
- Measure 418: Eb, F7, Cm7
- Measure 419: Bb, Cm, Bb, Dm, Bb, F7, Bb

C

421 423

B $\flat$ B $\flat$

425 427

B $\flat$ B $\flat$ Cm9 F Gm7 F7 F6 B $\flat$

D

431

B $\flat$ E $\flat$ Dm Cm 2 B $\flat$ Cm7 F Cm7 F Dm Cm

433

435

Dm7 Cm7 B $\flat$ B $\flat$ Cm B $\flat$ A $^{\circ}$ 7 B $\flat$

NO. 3.27 - (you give it a title)

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

436 437 439

KNOWLEDGE CHECK.

(A) Name the following shapes

- | | | | |
|-------------|-------|--------------|-------|
| (i) | ..... | (ii) | ..... |
| (iii) | ..... | (iv) | ..... |
| (v) | ..... | (vi) | ..... |
| (vii) | ..... | (viii) Tacet | ..... |
| (ix) Soli | ..... | (x) | ..... |
| (xi) Tutti | ..... | (xii) | ..... |
| (xiii) Solo | ..... | (xiv) | ..... |

(B) Below the following notes, write their names and, its no of counts.

The answers to the first note are given as an example.

440

Minim.....
.....D.....
.....2.....

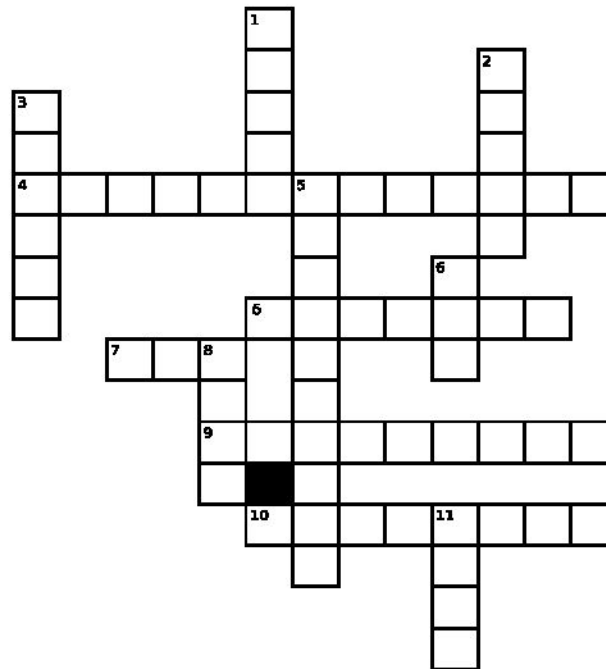
(C) PERFORMANCE & COMPOSITION

- (i) As a soloist, perform a smooth stable note for 6 seconds
- (ii) As a soloist, perform No.3.23, 3.24 or 3.25
- (iii) Posture, arm and hand positions
- (iv) Composition at No. 3.26 above (v) Care of instrument

CONGRATULATIONS

YOU HAVE COMPLETED STAGE THREE OF YOUR FIRST CONCERT PREPARATION.
NOW LET'S FINISH THE OTHER STAGES!

Stage Three Crossword Puzzle



Down:

1. The five line on which we write our music
2. A two count note
3. a group of small tunes played together
5. Shows where we should breath
6. Joins two notes to make one new note
8. Where we don't play
11. Gives the names to the lines an spaces

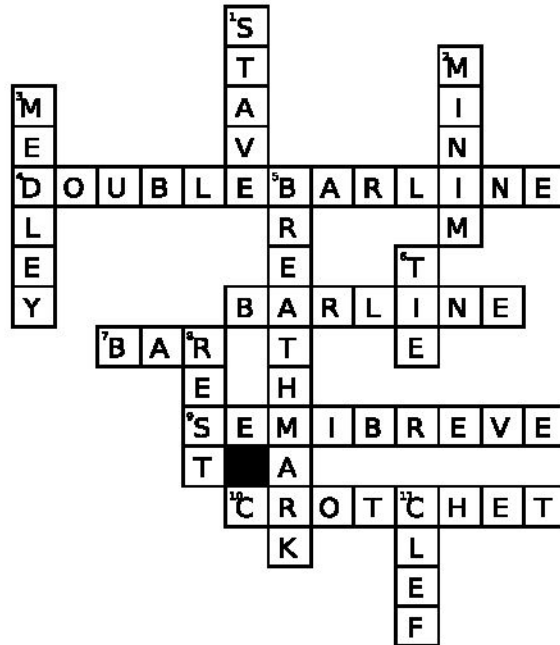
Across:

4. Shows that something is changing in the music
5. Divides the music in small sections
7. Small section of 4 counts
9. A four count note
10. A one count note

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