

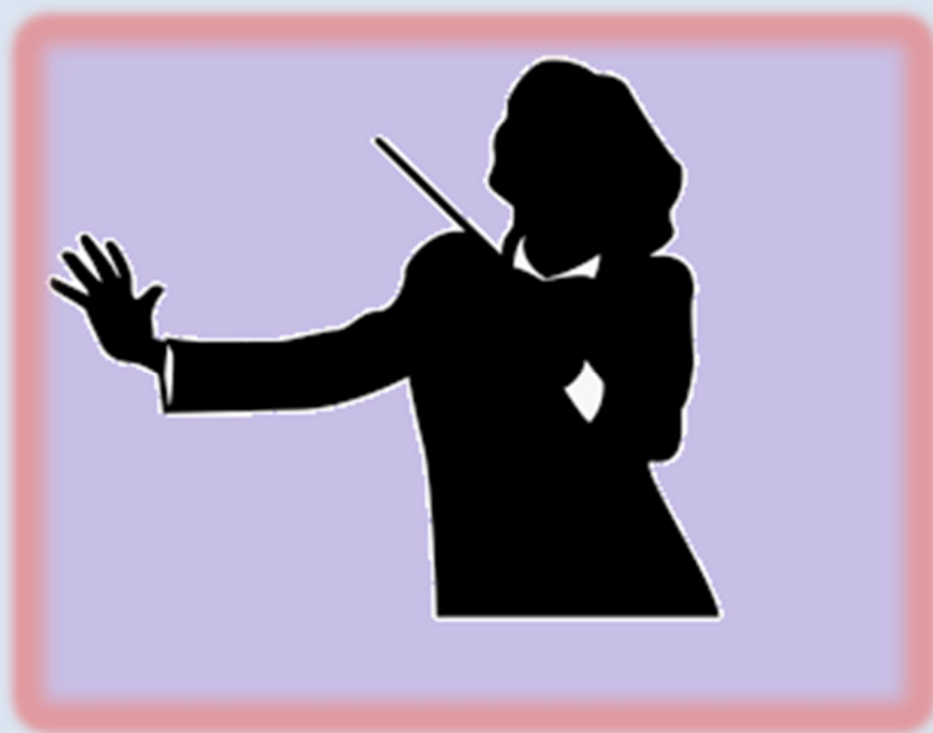
TOP SHOW MUSIC



"MY VERY FIRST CONCERT AND BEYOND"

2026

CONDUCTOR



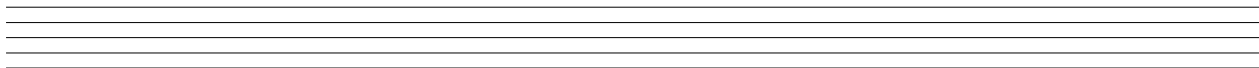
A Band development album of tunes using three, four or five notes and; beyond.

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.

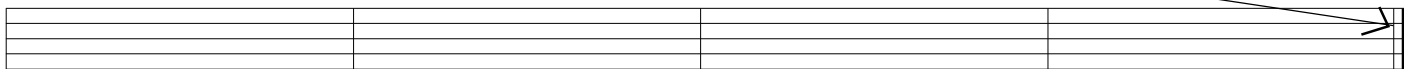
SOME ELEMENTARY TERMS AND SIGNS

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



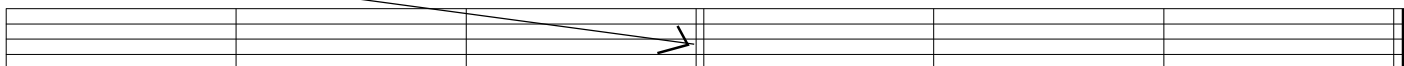
BAR LINES - the vertical lines which divide the stave into segments

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



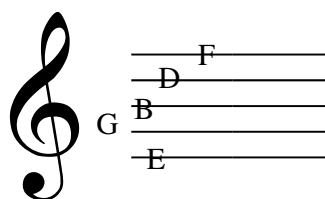
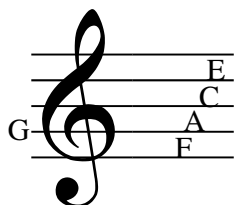
BAR - a segment of the stave between two bar lines.

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

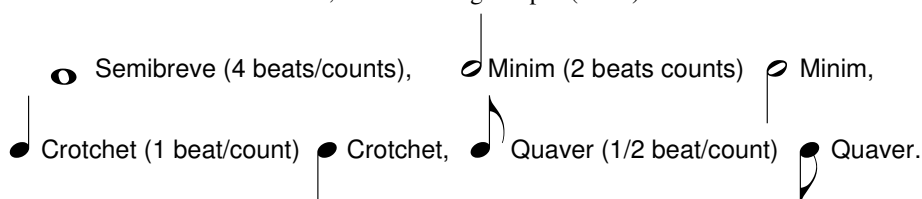


This is the most common time signature (four four).

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
Notes for Teacher/Conductor

Like all new tutors, there will be new and old material. Some old methods will be challenged as will some of these newer approaches. Remember that this is a “band” method, not an individual lesson method and therefore “line of best fit” is the main focus.

First up is the starting note. For decades, in band rooms and not necessarily private studios, we taught concert Bb as the first note which for the majority of instruments was “C”. At a later stage it changed to concert “D” i.e. “E” for most band instruments. This brought difficulties for mostly the Brass instruments because for many, this was too high and often unachievable. Also for F Brass and Eb brass, in the unison pitch system the starting notes became even more difficult, as was the case also for Eb Clarinets. Flutes had the problem of the first fingering change being from “D” to “C”.

So the bullet has been bitten with two changes: 1, a return to Concert Bb as the starting place and, 2, a return to F & Eb brass and clarinets learning the same written notes as the Bb instruments. Having worked for many years in both systems, I still find that the lesser of two evils is the controlled parallel 4ths or 5ths of written same notes as opposed to the somewhat uncontrollable miss-pitching in the unison sound system. Obviously, this cannot continue and as such, when the fourth note is introduced, steps are taken to remedy this situation. Speaking of the fourth note, there are so many advantages of going down to Concert “A”, that this has been chosen as the 4th note.

Percussion is also a problem, so all four aspects are eventually dealt with separately, Mallets, Timps., Drums and, Auxiliary. When you have downloaded your pages, you may choose how to set-up your percussion books and print as required. The Drums section is focused on concert percussion, not marching percussion. Thus, the drums line, has been designed to be read by just one person and playable on the drum kit or, read by more than one person who may then play on individual instruments. The ability to teach, with or without drum kit, is facilitated.

Dividing the lessons into “Stages”, is the delivery method for developmental material with (generally) one new note introduced per stage. Instead of adhering to the numerical sequence 1,2,3,4, etc, the student, under your supervision, may move around inside the “Stage” and, there is plenty of material to facilitate this. Particularly when Stage Three is achieved, there is enough material for a whole three note beginner band concert. How many times have we seen a student bog down on the same lesson or exercise when there is no logical reason for it. When this happens move on to another one that has the same teaching points, just in a different order. Each student should however, be competent with the aspects and teaching points contained in the knowledge/concept boxes before moving past them

Lyrics are shown when they exist and/or known. The advantages are 1, sing the song to play it better; 2, the words will have commas and full stops to indicate correct breath points; 3, students may be rotated through groups of players or singers which, is especially good for concerts, and 4, getting students to sing, or at least read the words, has identified students who actually need vision correction which, is sometimes one of the reasons why the student cannot read the music.

Solos, duets, trios etc: Simple piano/guitar/mp3 accompanied solos are introduced from stage three, giving another aspect to the students’ competencies. Many of the melodies can be played as accompanied solos and/or as full band unison performance. At stage four, duets are

introduced and then all melodies are in duet form thus providing much material for duet recitals. Body Percussion is also introduced.

In Stage five, a new note and, trios are introduced for all melodies. Also KODALY, Sol-Far,

At the beginning of all Stages, the teaching points and competencies are shown so if a student has forgotten something, just go back through the teaching points list and then go to the “box” for that information. There are some written tests for which, all the answers may be found at previous places in the stages. Composition is also introduced.

Stage Six introduces concert F and a time change. Time signatures have not yet been used because experience has shown that students aren’t reading them. So now that time is changing, introduce time signatures. Similar, Dynamics have not yet been used

Stage Seven is the big step because now, there is no new note but, band arrangements are introduced where there is now one part per instrument. The exceptions are; Flute and Oboe still in Unison as are Alto and Tenor Saxes. The bass line is in unison for Bassoon, Bass/Tenor Clarinet, Baritone Sax, Euphonium, Baritone, Trombone, Eb & Bb Basses, left hand of the Piano, Bass Guitar, Cello and String Bass if you have them. There are also cues to assist where some instruments may be missing.

Stage Eight introduces no new note again but, paired same pitch quavers are introduced to give Ta ta Titti ta, Ta titi Ta ta, Titi ta Ta ta and Ta ta Ta titi. Also, quartets are introduced in which part “C”, to assist those students still struggling with the new note, does not have that new note.

Stage Nine in response to colleague requests, introduces both middle and low Concert “G”, the reason being that for so many instruments, there is no finger/position change, so now is a good time to really demonstrate the need for correct air support when changing pitches. Now we can introduce our first full octave scale. Also at this point, in recognition of the fact that many students have moved ahead a lot faster than others, 1st and 2nd parts are introduced where the 2nd part does not have the new note(s).

Stage Ten introduces Concert E so now mode changes can be introduced and, chromatic fingering for E and Eb. Other concepts such as, Cesura and Passing Notes are added

Stage Eleven introduces both middle and Low Concert Ab which again adds to chromatic fingering and more modes. This brings the student up to Queensland Education Dept Level one.

From here, additional notes are focused on the lower end of the instrument to allow bass instruments to produce those lower notes and, giving clarinet players more time to prepare crossing the break.

All Stages have a set of band charts which comply to each stage’s parametres. Thus, each new band chart introduces the new concepts in the same order as the teaching points are introduced. This greatly assists in developing the concept of “Teaching Through Repertoire”

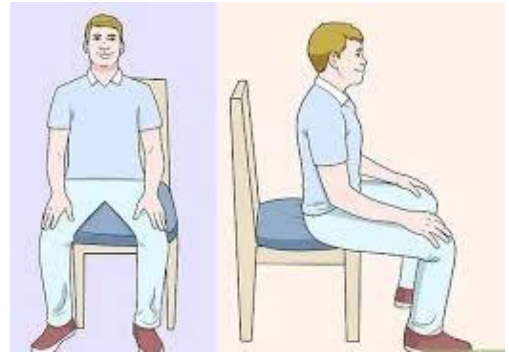
Many tutors do not provide enough reinforcement of teaching points before moving on to the next, thus requiring teachers to provide supplementary material. This is not the case here. Reinforcement is built-in with plenty of examples and, Band charts.

Further Stages will continue to develop students in a “step by step” process. Any suggestions or queries, please to direct to Top Show Music via tsm@topshowmusic.com.au ENJOY

Notes for Flute and Oboe

Correct posture:

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



When assembling your instrument, always hold it with both hands close to the joint being assembled. Not doing this runs the risk of breaking the joint or, putting it out of shape.



Incorrect and damaging



Correct and safe.



Correct posture, neck, shoulders, head and back all straight, no bends or twists.

Flute embouchure: When you hold the head joint to your lips, the lip plate should rest just under the bottom and, lightly against your chin, and held steady but without too much pressure. The tube of the head joint should be parallel to your lips. Keep your head up to allow for an open airway through your throat. In general, your lips should cover about $\frac{1}{4}$ of the flute embouchure hole. To start, form your lips to make a “*pooh*” sound across the hole of the flute. This is the most basic way to think about forming your embouchure for playing.

Oboe embouchure: Chin down and firm, and the tongue down in the mouth. The “oo” syllable will help in making the embouchure relaxed and resonant. You should avoid a tight-lipped “ee” mouth shape.



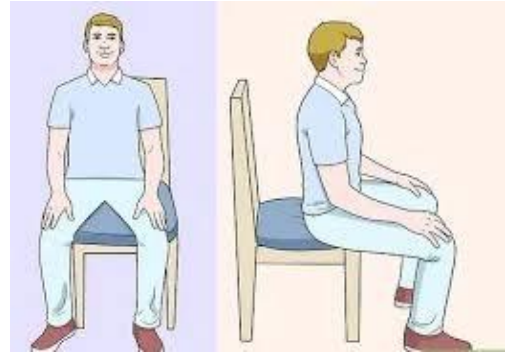
After the oboe reed has been properly soaked, place the reed on the bottom lip with the tip of the reed at the line on the bottom lip where the dry part changes to moist. Gently roll the bottom lip in so that the reed barely extends into the mouth – only a few millimetres. Now bring the top lip down gently, against the bottom lip to seal in the air. Remember to keep the “oo” mouth shape to keep the reed in the proper position.



Notes for Bassoon

Correct posture:

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



Because the body of a bassoon is made from natural wood, the instrument is very susceptible to sudden changes in temperature or humidity. Damage or warping of the instrument can prevent the sections from joining together smoothly.

Please note the following points:

- Before assembling a bassoon, apply cork grease all the way around the joint cork as well as the bocal (mouthpiece) joint cork. When assembling the instrument, take care not to apply unreasonable force to any of the keys. (Where a joint is wound with thread, it is not necessary to apply cork grease)
- When playing in warm or cold places, before you start playing, wait for the whole instrument to adjust to the temperature of the air which surrounds you. (Sudden changes to the temperature of the instrument can cause keys to jam, joints between sections to align poorly, and other defects.)
- Dry any moisture around the surfaces of the joints.
- Where possible, use a cleaning swab to dry any moisture inside the instrument in breaks during performances.
- Take care to thoroughly dry any moisture inside the instrument after playing.
- Do not leave the moist cleaning swap in the bassoon case. Dry it outside the case first.



Bassoon fingers must engage the instrument at right angles to the instrument. The reed must be very wet to play properly, Bassoon players should have a small, sealable container in which to keep the reed moist.

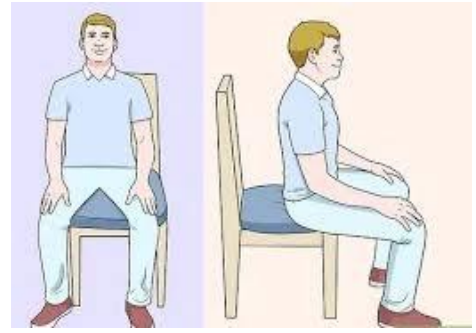
Best embouchure is relaxed round with just a slight roll-in of the lips or pucker, and relaxed. Think of how the lips would be if using a drinking straw, or, whistling. Thin, wide, lips around teeth, biting embouchure is never correct. If your bassoon has both a leg rest and, a neck strap, make sure that they are properly adjusted to still allow for comfortable movement when breathing.



Notes for Clarinet

Correct posture:

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



When assembling your instrument, always hold it with both hands close to the joint being assembled.

Not doing this runs the risk of breaking the joint or, putting it out of shape. But never apply pressure to the working parts of the instrument



Incorrect and damaging



Correct and safe.

The bridge joint must be perfectly aligned.



The reed should be placed with the top of the reed level with the top of the mouthpiece, and with part of the “dirty” part of the reed showing above the ligature.



For correct embouchure, roll the bottom lip over the bottom teeth, place about a thumb nail length of the reed into the mouth and, on top of the bottom lip. Now, gently bring the teeth down onto the reed then close the top lip. The mouthpiece should be in the mouth at approximately 45° Never apply pressure to the reed with the teeth, always just use lip pressure.

As you progress, reed brands and sizes will need to change.

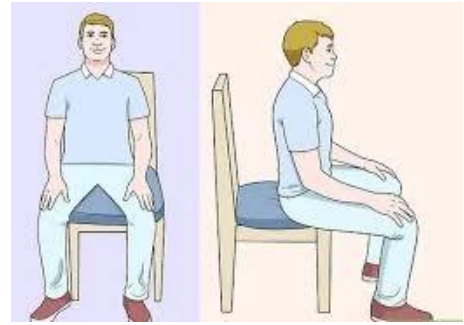


After cleaning your instrument, the cloth must not be left in your instrument's case. If it is left there, the moisture just goes back into your instrument. Remember, always drop the pullthrough into the clarinet parts from narrow end to wide end.

Notes for Saxophone

Correct posture:

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



When assembling your instrument, always hold it with both hands close to the joint being assembled. Not doing this runs the risk of breaking the joint or, putting it out of shape. To the left is incorrect and damaging.



When attaching the reed, the reed should be placed with the top of the reed level with the top of the mouthpiece, and with part of the "dirty" part of the reed showing above the ligature.

For correct embouchure, roll the bottom lip over the bottom teeth, place about a thumb nail length of the reed into the mouth and, on top of the bottom lip. Now, gently bring to teeth down onto the reed then close the top lip. The mouthpiece should be in the mouth at approximately 90°. Never apply pressure to the reed with the teeth, always just use lip pressure. As you progress, reed brands and sizes will need to change.



Remember that the holes in the saxophone are positioned so that the left hand comes across the front of the body and, the right hand is positioned down at the side of your body. The instrument should not rest on the chair as is incorrectly shown at left.

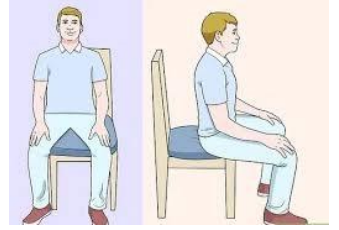
After cleaning your instrument, the cloth must not be left in your instrument's case. If it is left there, the moisture just goes back into you instrument. Remember, always insert the cleaning apparatus drop into the saxophone parts from narrow end to wide end.

Page 3

Notes for Bb Brass

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

One of the big problems for brass is not only that you have to produce your own sound by vibrating through your lips AKA Buzzing, but also having the correct hand and/or finger positions. Correct embouchure is with the head level and, the mouthpiece coming straight out. The lips should be slightly curled inwards (say “wee um”), the corners of the mouth upwards (smile) and, the cheeks never puffing outwards. Now attach the instrument to the mouth piece.



Some texts incorrectly advocate grasping or clutching the instruments. To play as best as possible, there should be a gentle grip with the left hand and, an open-handed use of the right hand. It is incorrect to say to hold the instrument with the right hand. The left hand holds and, the right hand does the playing. For Trombone, the right hand needs to be relaxed and flexible, do not grasp the trombone.

For the fingers to work properly there must be no tension in the right hand and, the fingers must make contact with the valves at an angle which is inline with the direction of the valve stems, NOT perpendicular as many examples incorrectly show. The left hand will assist by lightly holding the instrument and allowing it to tilt so that the valves tilt toward to fingers. In particular, cornets and trumpets are designed with a “centre of gravity” which allows the instrument to naturally tilt to the right thus, bringing the valve caps closer to the right hand.

On many occasions, your valves will stick while you are playing in response to which, most people stop playing, look at the valve assembly, push the valves up and down and find no problem. Upon resuming playing, the valves again stick and the same procedure is carried-out and sometimes more valve oil is applied and, when playing is resumed the sticking problem also resumes. This is most likely due to incorrect holding and finger positions. Check you right hand – are the fingers pushing straight down or, are you playing with maybe your knuckles and therefore, are pushing the valves sideways,

Another big false idea is that the ring or the hook in front of the valves is for holding with the right little finger whilst playing. WRONG!! That ring or hook is for when you are not playing and want to give the left hand a rest.



Notice that in picture on the left, the valves are not standing straight up but rather tilt to the right, this is the natural balance position. Note that in this photo, it is the final bend in the tubing that is vertical.

Note that in the photo to the right, the fingers of the right hand are coming over the top and then, down onto the valves, so as to push them straight down the valve line. Note the gap underneath the right hand and, that it is the fingertips, not the knuckles, that are in contact with the

valves. Most certainly, the palm of the right hand is not touching the instrument. It should also be noted in this photo that the left hand is grasping instead of holding gently and, is not allowing the valves to tilt towards the fingers.



Note that for Trombone, the method of holding the Trombone with the left hand (some trombones do not have the thumb trigger). The index finger is controlling the left /right rotation of the trombone. Note the picture to the left, does not show that when the right hand is not holding the slide, the left little finger should be under the slide cross bar to stop the slide from falling off. Never trust the lock. The right hand should be

relaxed, and just lightly holding the slide cross bar with the tips of the thumb and index finger. The slide should be moved by the wrist, not the elbow.



For Tubas (Baritone, Euphonium & Bass), your left hand wraps around the instrument. Exactly where the hand holds, will depend on your body's size, the instrument's, size and, the position of the 4th (if any) valve. Do not lower your head to the mouthpiece, bring it to your mouth. You may want to use a stand to support the larger instruments.

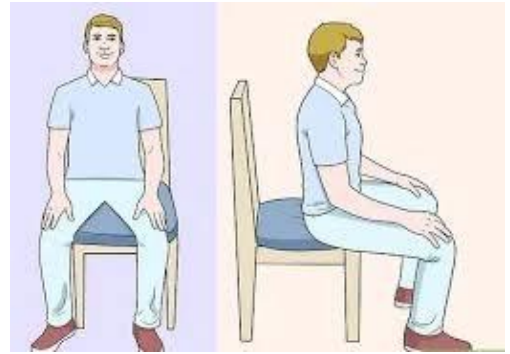
Page 3

Notes for Lower Brass

Correct posture:

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

One of the big problems for brass is not only that you have to produce your own sound by vibrating through AKA Buzzing, your lips but also having the correct hand and/or figure positions. Correct embouchure is with the head level and, the mouthpiece coming straight out. The lips should be slightly curled inwards (say “wee um”), the corners of the mouth upwards (smile) and, the cheeks never puffing outwards. Now attach the instrument to the mouthpiece.



Some texts incorrectly advocate grasping or clutching the instruments. To play as best as possible, there should be a gentle but firm, grip with the left hand. For valved instruments, an open-handed use of the right hand is required. It is incorrect to say to hold the instrument with the right hand. The left hand holds and, the right hand does the playing. For Trombone, the right hand needs to be relaxed and flexible, do not grasp the trombone.

For the fingers to work properly there must be no tension in the right hand and, the fingers must make contact with the valves at an angle which is inline with the direction of the valve stems, NOT perpendicular as many examples show. The left hand will assist by lightly holding the instrument and allowing it to tilt so that the valves tilt toward to fingers. Note that some instruments have a (right) thumb ring which if incorrectly placed, will prevent the fingers from getting on top of the valves. Some players will have the same problem because of the smaller hands.

On many occasions, your valves will stick while you are playing, in response to which most people stop playing, look at the valve assembly, push the valves up and down and find no problem. Upon resuming playing the valves again stick and the same procedure is carried-out and sometimes more valve oil is applied and, when playing is resumed the sticking problem also resumes. This is most likely due to incorrect holding and finger positions. Check you right hand – are the fingers pushing straight down or, are you playing with maybe your knuckles and therefore, are pushing the valves sideways,



Note that for Trombone, the method of holding with the left hand (some trombones do not have the thumb trigger). The index finger is controlling the left /right rotation of the trombone. The picture to the right does not show that when the right hand is not holding the slide, the little finger should be under the slide cross bar to stop the slide from falling off. Never trust the lock. The right hand should be relaxed, and



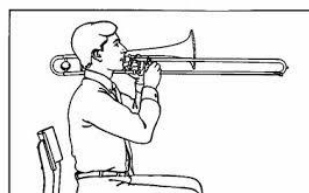
just lightly holding the slide cross bar with the tips of the thumb and index finger. The slide should be moved by the wrist, not the elbow.

For Tubas (Baritone, Euphonium & Bass), your left hand wraps around the instrument. Exactly where the hand holds, will depend on your body's size, the instrument's, size and, the position of the 4th (if any) valve. Do not lower your head to the mouth piece, bring it to your mouth. You may want to use a stand to support the larger instruments.

Incorrect posture



Good Posture

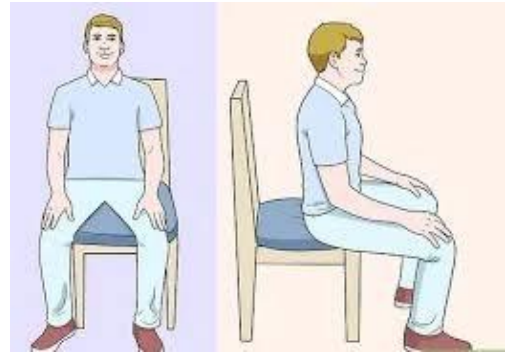


Notes for Eb Brass

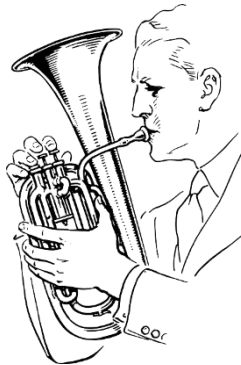
Correct posture:

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

Some Tutor books use the unison sound system which means that all instruments use notes that sound the same, even though they are written differently. This however requires the Eb brass students to start to play on inappropriately difficult notes. Therefore, this tutor provides an alternative set of beginner notes that are more easily playable by students. This then gives another problem of the notes not sounding the same as the other students. However, this is considered to be the “lesser of two evils”. Be aware that for the time being, your notes will sound different but, as you learn more notes, they will start to have the same sound.



One of the big problems for brass is not only that you have to produce your own sound by vibrating through AKA Buzzing, your lips but also having the correct hand and/or figure positions. Correct embouchure is with the head level and, the mouthpiece coming straight out. The lips should be slightly curled inwards (say “wee um”), the corners of the mouth upwards (smile) and, the cheeks never puffing outwards. Now attach the instrument to the mouth piece. Do not let the instrument drop down and don’t tilt your head forward to compensate. This will cause your throat to close and therefore restrict the air flow.



All these instruments are members of the Tuba sub-family of Brass instruments. This is because the diameter of most of the tubing is constantly getting wider, as opposed to the trumpet sub-family where the diameter is mainly constant.

The Eb horn has two names in common usage. The inventor, Adolphe Sax, called it an Alto horn because it plays in what is called the Alto range of sounds. For some reason, the name tenor horn is now also used even though Adolphe Sax at the same time invented a Bb horn which, because it plays in the Tenor voice Range, he called the Tenor Horn (Tenor Saxhorn). The Eb bass plays in the Baritone/bass and was called Bass Saxhorn.

Note the holding position of the Eb Horn. It is often seen to be tucked under the left arm which is incorrect because the player then tilts the head downward to reach the mouthpiece. The head must face forward to open the throat and thus the instrument must be raised to match the level of the lips.

This becomes fatiguing because of the weight, so lower it to a resting position as often as possible.

For Tubas (Horns, Baritones, Euphoniums & Bases), your left hand wraps around the instrument. Exactly where the hand holds, will depend on your body’s size, the instrument’s size and, the position of the 4th (if any) valve. Do not lower your head to the mouthpiece, bring it to your mouth. You may want to use a stand to support the larger instruments.

NB: The Eb Cornet & Trumpet are not mentioned here because they are covered in the Bb Cornet/Trumpet book.

Page 3

Notes for F Brass

Correct posture:

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

Some Tutor books use the unison sound system which means that all instruments use notes that sound the same even though they are written differently. This however requires the F brass students to start to play on inappropriately difficult notes. Therefore, this tutor provides an alternative set of beginner notes that are more easily playable by students. This then gives another problem of the notes not sounding the same as the other students. However, this is considered to be the “lesser of two evils”. Be aware that for the time being, your notes will sound different but, as you learn more notes, they will start to have the same sound.



NB: The F Horn is played with the left fingers, not the right-hand fingers.

One of the big problems for brass is not only that you have to produce your own sound by vibrating through AKA Buzzing, your lips but also having the correct hand and/or figure positions. Correct embouchure is with the head level and, the mouthpiece coming straight out. The lips should be slightly curled inwards (say “wee um”), the corners of the mouth upwards (smile) and, the cheeks never puffing outwards. Now attach the instrument to the mouth piece.



This instrument is also a member of the Tuba sub-family of Brass instruments. This is because the diameter of most of the tubing is constantly getting wider, as opposed to the trumpet sub-family where the diameter is mainly constant. Having said that, the F Horn tubing expands at a very slow rate which, is why it responds better with its higher notes than with its lower notes.

The F horn is called a French horn because of its French hunting horn origins although, the modern instrument is now said to be more German than French.

Note the holding position. The head must face forward to open the throat and thus the instrument must be raised to match the level of the lips. The right hand is especially important to get correct. It often looks like the right hand is holding the instrument against the body but in fact, the back of the hand is pushing against the outer side of the bell and, holding the horn upwards.

Because of the weight, this becomes fatiguing so there is often a tendency to allow the horn to be incorrectly placed on the lap, on the leg or, on the chair. When you are not playing, lower it to a resting position as often as possible. The right hand supports the horn from inside the bell upwards and away from the body. The reason for this will be taught in future lessons.

The fingering seems different to the other brass instruments, but it is just that your notes are written an octave lower so, look at the other brass charts for 8 notes higher and you will see that it's the same. Notes that this is for the rotars/valves 1, 2, and 3. The 4th one behaves very differently to the fourth on other brass.

Page 3

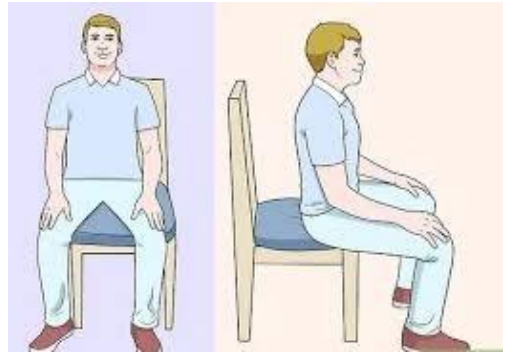
Notes for Guitar

This tuition book differs greatly for other Guitar 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 students at this early stage of development.

Correct posture:

Sit on the front of the chair, feet flat on the floor, back and neck straight, face forward and, shoulders level. However for guitar the left foot must be raised.

The guitar must be held at approx. 45° to allow the fingers of both hands, cross the strings at an angle of 90°



Incorrect Posture



Correct Posture

The guitar is played by plucking with the right thumb nail and the fingernails. If this method is used, then the thumb and the fingers of the right hand have dedicated strings to play. The alternative is to use a plectrum in which case, it is held between the right thumb and index finger. Time will tell exactly how you hold it and which size suits you best.

The left hand finger tips, press on the strings in the appropriate frets to produce the appropriate notes. The left fingers will also be dedicated to a particular fret.

The left thumb should be placed underneath the neck to allow the left fingers to arch over the strings so that the under parts of the fingers do not touch any of the other strings.



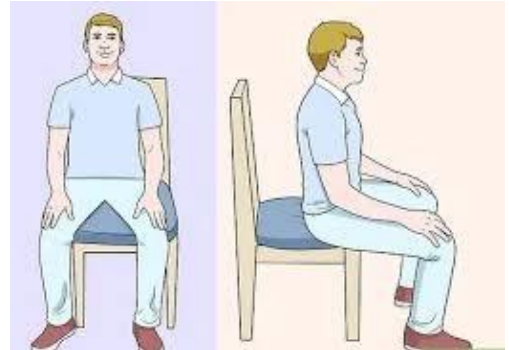
To understand guitar picking and chord diagrams, the left fingers are numbered and, the right fingers are given letter names relating to the "Latin" (Italian) names for those fingers. Note that traditionally, the right little finger is not used.

See also the notes for Bass Guitar.

Notes for Bass Guitar

Correct posture:

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



The guitar must be held at approx. 45° to allow the fingers to cross the strings at an angle of 90°



Incorrect



correct



Bass Guitar strings are plucked. Keep the fingers at an angle of 90° . Also, keep the neck high so that the left hand fingers are at 90° to the neck so that the fingers can “walk” across the strings.

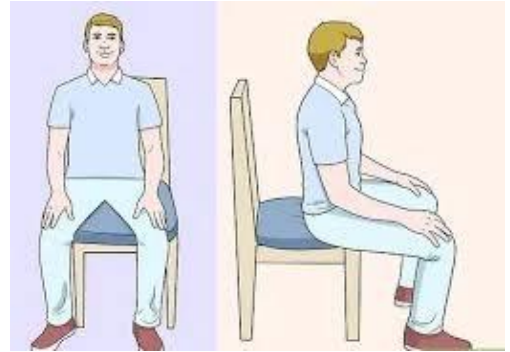
If you balance the guitar on your leg or, by using a neckstrap when standing, there should be no need to balance or, support, the guitar with the left hand. The left hand must not be constrained by the guitar neck but rather, must be free to move across the neck as well as up and down the neck. This is one reason why choosing the correct guitar for you is important.

If you play left handed, the same principles apply: neck at 45° , fingers at 90° to the strings, and, guitar balanced so that the right hand is not supporting its weight.



Notes for Cello

This tuition book differs greatly for other Cello 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.



Correct posture:



Sit on the front of the chair, feet flat on the floor and shoulder width apart. Your back and neck should be kept straight, face relaxed and forward and, shoulders level.

The cello should rest on your chest, on your left thigh with your right knee free of the cello. Your left hand should be placed in the middle of the strings.

Hold the bow with the thumb and the first two fingers of your right hand. Make sure you apply even pressure when drawing the bow across the string.



Note the angle at which the Cello rests against the player's body, Note also the angle and length of the end pin and, the position of the end pin holder.

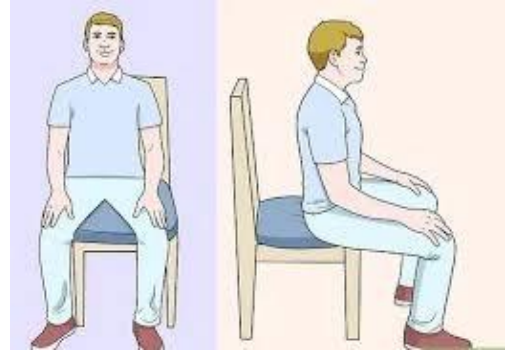
As always, consult with your teacher if you are having problems or, are feeling uncomfortable.

Notes for Piano or any Electric Keyboard

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:

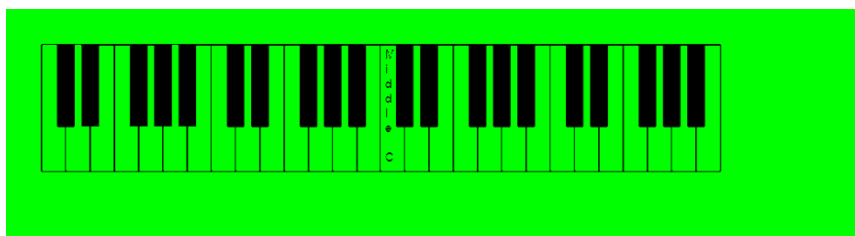
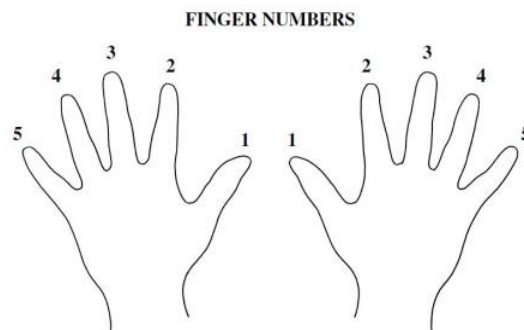
Sit on the front of the chair, feet flat on the floor, back and neck straight, face forward and, shoulders level.



Sit in front of "Middle C", and at a comfortable distance from the keyboard so that the hands can arch over the keys. This allows 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, led 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 shown below.



Page 3

Notes for Percussion

This tuition book differs greatly from other percussion 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. 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 students and, their instruments, at this early stage of development.

Also, this is a band percussion system, so all tuition is aimed at the "all round" percussionist although, it is understood that as you progress, you may begin to excel in specific areas of percussion.

A major problem is that there is great inconsistency on how to write for percussion. Therefore, different signs will not mean the same thing in different publications, especially for drum kit where many publishers have not yet accepted that the drum kit is for one player whereas drums, are played by multiple players. Many publishers still print Kit music as if it is to be read and played by at least three players which, historically, is how it used to be, but not the modern way.

This problem has been addressed, and concert percussion will align with drum kit percussion. Marching percussion is different again and is addressed separately in the Marching Band tuition book.

For drums, there are two methods of holding the sticks. One is called "Traditional" because of the tradition of drums being carried on the side (thus the term "side drum") requiring the two sticks (originally only one) to be held differently. The other is called "Matched" because the sticks are held the same way and, is mainly used for concert percussion. How to hold, will be explained with each new instrument.

In this programme, the modern "Band" approach is used for percussion groups but still, is aimed at possibly just the one player. The early concert percussion lessons are aimed towards playing individual percussion instruments but at the same time, may also be played on Drum Kit. Thus, the symbols and positions on the stave are aimed at contemporary Drum Kit music where note positions are related to the position of the particular part of the Drum Kit to be played, e.g. feet are low and cymbals are high.

Visualise looking at the drum kit through the five lines of the stave. From bottom to top"

Hands - Cymbals - Hi hats, Ride and Crash.

Hands - Tom Toms, usually three

Hands - Snare drum

Feet - Bass and Hi Hat pedals



Different players will adjust these to different positions but generally, the Crash Cymbal is the highest and therefore, is written higher.

Timps, Glockenspiel and, Xylophone etc are played with matched grip. Never place a finger on top of the sticks (AKA Mallets). Also play with an action that seems like you are pulling the notes out of these instruments.

Auxiliary Percussion is the collective name for basically everything else in the percussion section e.g. Tambourine, Triangles, Hand Cymbals, Spoons, Cowbells etc. You may hear other terms such as "traps", "bits and pieces" and jokingly, the "kitchen sink department". Despite jocular terminology, all of these instruments have a correct method of playing which needs to be learned. In this publication, there is on sign/position for one thing, as opposed to some publishers who use the same sign for different things and that add words to say what is meant. In today's faster passed music, this is too cumbersome.

Page 3

Notes for Bagpipes



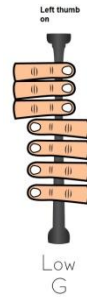
This tuition book differs greatly for other bagpipe text and tutors. The reason is that in this programme, there are other instruments being played at the same time and in the same lesson. Therefore, this programme which is a "line of best fit", allows any instruments to do the same lesson at the same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

There are many differences between bagpipes and other wind instruments:

Breathing: the airflow through the bag is continuous and therefore there is no tonguing and no specific place to breathe. Breath control will need to be perfected so that whilst breathing, the air pressure inside the bag is constant. Initially, breathing will be the same as the other instruments.

Fingering - unlike most other woodwind instruments, bagpipes are played with a flat hand and as such the fleshy pads under the finger knuckles, are used to cover the holes rather than the fingertips. This allows for some very different fingering styles.

Notation - normally stems go up or down depending on the position on the stave, however for bagpipes all stems are down for reasons which we will learn later. Bagpipe music makes much use of decorative notes which are played fast enough to not be allocated an actual time value. All instruments do this but not to the extent that Bagpipes do. We will learn these when required.



Practice chanter - because bagpipes is a difficult instrument to manage, and that the volume is so loud, practice is done on a "practice chanter" at all stages of your piping career. This is what we will learn first. It does require you to stop playing while you breathe.

The Chanter is different to other woodwind instruments in many ways. One of these is that the weight of the chanter is supported by the bag but, as the practice chanter is not attached to the bag, rest the end of the practice on a table so that the fingers are being used to play, not to hold the chanter. Yes, it is possible to play without resting it on the table. Practice chanters also tend to be hard to blow but, this is an advantage because you straight away are developing lung strength which will be needed in the future.

Place your fingers lightly on the Chanter, do not hold it. Also do not let the chanter go into your mouth past your teeth. If you do, you will start biting the mouthpiece which later, will be transferred to the mouthpiece on the bagpipes proper, something that you do not want to happen.

Like bassoon and Oboe, Bagpipes is a "double reed" instrument except that bagpipes, has four double reeds (some are now made of plastic) to manage. Maintenance of bagpipes is very extensive, too much to type here. You will learn as you go.

Cane

Chanter

Reed



Plastic

Drone

Reeds





STAGE ONE

Learning and using the note Concert "Bb" (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 bar line (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 Bb on the piano i.e. Concert Bb.

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 "Bb" but some may have a note called C or G or F. They make the same sound as Concert Bb.

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

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

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

1.1 FIRST NOTE C
(Concert E $\flat$ for E $\flat$ Instruments)
E $\flat$ CLARINET

NB: See the note below

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

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

Because the semi-breve has been drawn with the "B" line going through it and, there is a flat sign in front of the note, it is asking us to play the note "B $\flat$ "

For the time being, the semi-breve is played for four full counts.

Why is the second bottom line being called "B" instead of "G"?

For this instrument, an "F" clef is being used instead of the usual "C" clef. Note its similarity to today's written capital F. This clef indicates the position of the F line by putting two dots around the line that is going to be called F. In this case it is the second top line which makes the 2nd bottom line a "B". Because the semi-breve has been drawn with the "B" line going through it, it is asking us to play the note "B". Put a flat sign in front of it and it becomes "B $\flat$ ".

For the time being, the semi-breve is played for four full counts.

Because the semi-breve has been drawn with the "C" line going through it, it is asking us to play the note "C"

For the time being, the semi-breve is played for four full counts.

Because the semi-breve has been drawn with the "G" line going through it, it is asking us to play the note "G".

For the time being, the semi-breve is played for four full counts.

Because the semi-breve has been drawn in the "C" space, it is asking us to play the note "C"

For the time being, the semi-breve is played for four full counts.

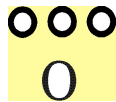
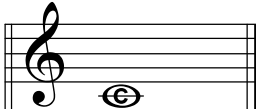
FIRST NOTE FOR E $\flat$ CLARINETS.

C (Concert E $\flat$ for E $\flat$ Instruments)

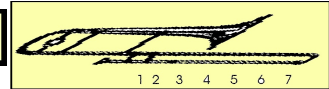
NB: Concert Bb is a difficult starting place for this instrument. Therefore a more suitable alternative has been chosen. Remember however, that it will not sound the same as the other instruments.

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

B $\flat$ BRASS
G Clef

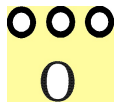
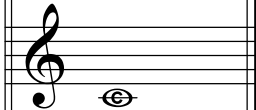


Trombone position 1



NO. 1 - FIRST NOTE - C
(Concert F for F Horn &
Concert E $\flat$ for E $\flat$ Brass)
NB: Concert B $\flat$ is a difficult
starting place for this instrument.
Therefore a more suitable
alternative has been chosen.
Remember however, that it will
not sound the same as the
other instruments.

E $\flat$ AND F BRASS
G Clef



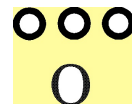
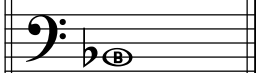
The hollow circles mean that the
valve is up, coloured-in circles
mean that the valve is down.

This diagram is for a four valve
instrument. If you only have three
valves, just use the top three
circles.

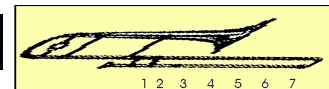
Because the semi-breve has been drawn with the "C" line going through it,
it is asking us to play the note "C"
For the time being, the semi-breve is played for four full counts.

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

B $\flat$ BRASS
F CLEF

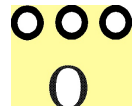


Trombone position 1



NO. 1.1 - FIRST NOTE - E $\flat$ -
(Concert E $\flat$) NB: Concert B $\flat$
is a difficult starting place for this
instrument. Therefore a more
suitable alternative has been chosen.
Remember however,
that it will not sound the same as the
other instruments.

E $\flat$ BASS TUBA
F CLEF



Why is the second bottom line being called "B" instead of "G"?

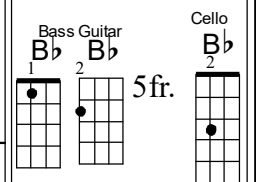
For this instrument, an "F" clef is being used instead of the usual "G" clef. Note its similarity to today's written capital F. This clef indicates the position of the F line by putting two dots around the line that is going to be called F. In this case it is the second top line which makes the 2nd bottom line a "B". Because the semi-breve has been drawn with the "B" line going through it, it is asking us to play the note "B". Put a flat sign in front of it and it becomes "B $\flat$ ".

For the time being, the semi-breve is played for four full counts.

Because the Semi-breve has been drawn with the "E" line going through it,
it is asking us to play the note "E". Place a flat sign in front of it and
it becomes "E $\flat$ " (pronounced E flat) For the time being, the Semibreve has
four full counts.

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

BASS GUITAR,
CELLO

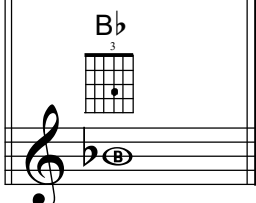


Bass Guitar: The first diagram is traditional method,
2nd diagram is the contemporary* method to avoid
the future complications of using open strings.

*2nd finger on the 4th string (E string) in the 6th fret.
Pluck with the index finger (I = index).

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

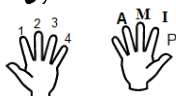
Guitar



Pluck with the index
finger (I = index).

Because the semi-breve has been drawn with the "B" line
going through it and, there is a flat sign in front of the note,
it is asking us to play the note "B $\flat$ "

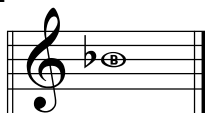
For the time being, the semi-breve is played for four full counts.



Press the 3rd string in the third
fret with the left number 3 finger.

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

Mallets



Use the Right Hand
to play this note

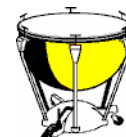
Because the semi-breve has been drawn with the "B" line going through it and, there is a flat sign in front of the note, it is asking us to play the note "B $\flat$ "

For the time being, the semi-breve is played for four full counts.

Timps.



TIMPANI: Note the different clef - the two dots signify that the line between the dots is called "F" thus the second bottom line is now "B". Place a flat sign in front of the note and it become "B $\flat$ ". Because different timpani have different methods of producing the required note, your teacher will need to show you. Generally though, the pedal needs to be adjusted to indicate the note "B $\flat$ ".



Drums



Snare Drum

Drums: for the time being, has only one line, the Snare Drum note is sitting above this line.

Use the Right Hand
to play this note

Aux.
Perc.



Triangle

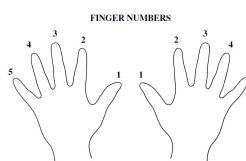
Auxiliary: for the time being, also has only one line. The note-head shape for the Triangle is below the line and is a triangle. However because the shape is still hollow, it still means a semi-breve with four counts. Your conductor may sometimes give you a signal to use your hand to make the sound stop.

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

PIANO,
STUDENT



Use the right hand number 2 finger for this note

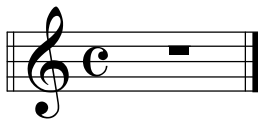


Use the Left hand Number 3 finger for this note

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 stave, 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

4 6 8

C PITCH

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
E $\flat$ CLARINET
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT

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.

SCORE FORMAT

In future exercises you will see all four percussion lines at once with, the barline going through all four staves. This is called "Score Format" because you can see what all the instruments are doing at the same time.

You can't do all at once so, pick an instrument line and play that. Then another and another until, you can play all four lines.

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.



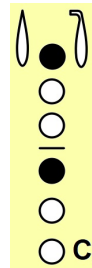
STAGE TWO

Learning and using the notes Concert "B $\flat$ " 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 into one new note

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

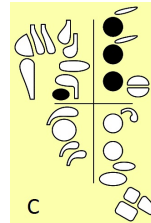
FLUTE,
OBOE

10



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

BASSOON



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

B $\flat$ CLARINET



NO. 2.1 - SECOND NOTE - D (Concert F for E $\flat$ Clarinet)

E $\flat$ CLARINET



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

E $\flat$ SAXOPHONE

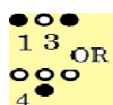
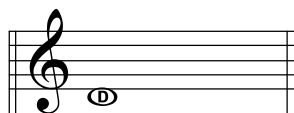


NO. 2.1 - SECOND NOTE - D (Concert C)

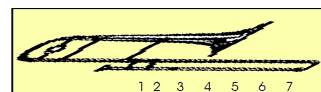
B $\flat$ SAXOPHONE

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

B $\flat$ BRASS
G Clef

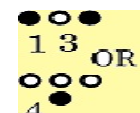
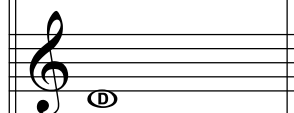


Trombone 6th. position OR
1st position plus the trigger (T1)

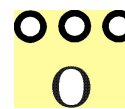


NO. 2.1 - SECOND NOTE - D
(Concert G for F HORN,
F for E $\flat$ Brass)

E $\flat$ AND F BRASS
G Clef



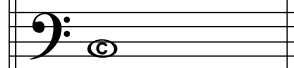
E $\flat$ Brass



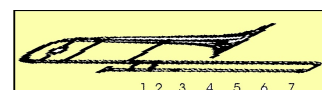
F Horn

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

B $\flat$ BRASS
F CLEF

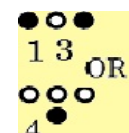


Trombone 6th. position OR
1st position plus the trigger (T1)



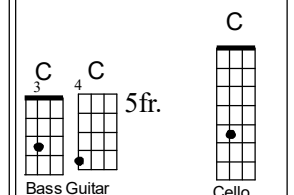
NO. 2.1 - SECOND NOTE - F
(Concert F)

E $\flat$ BASS TUBA
F CLEF



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

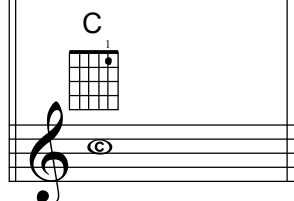
BASS GUITAR,
CELLO



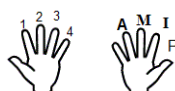
The first diagram is the traditional method,
2nd diagram is the contemporary method
to avoid the future complications of using
open strings.
Pluck with the the Index Finger and, then
alternate between I and M (I = Index).

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

Guitar



Pluck with the
middle finger (M)



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

Mallets

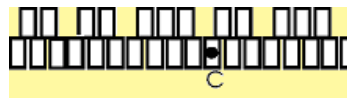
Timps.

Drums

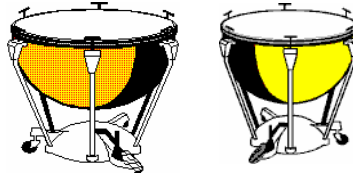
Aux. Perc.

NO. 2.1 - SECOND NOTE
C (Concert C)

PIANO,
STUDENT



For the time being, always use the left hand mallet for this note



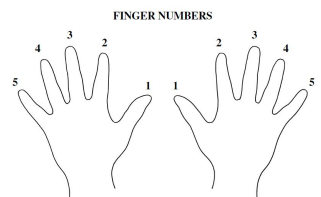
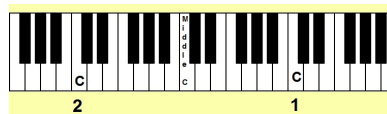
Play the Bass drum as an individual instrument and/or, with the Snare Drum on the Drum Kit (if available). Just like the drum kit where the Bass Drum sits below the Snare Drum, the Bass Drum is written below the snare drum note (below the line).



Tambourine - The note-head shape surrounds the line and is a diamond shape. Again, because the shape is still hollow, it still means a semi-breve with four counts. Even though the tambourine sound will not last for four counts, still count the four counts. You will see in the future that this is much easier than trying to put in the appropriate note length and then rests.

There are many ways to play the Tambourine. Firstly we will hold the tambourine flat in one hand and tap it with the other. One big problem with the Tambourine is that it rattles so easily. Be sure to practice picking it up, moving it around and then placing it down again without making a sound, especially between taps.

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



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

11

13

15

17

NO. 2.2 - NEW NOTE AND REST.

C PITCH

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
E $\flat$ CLARINET
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

Mallets

Timps.

Drums

Aux.
Perc.

STUDENT
PIANO

19

21

23

NO. 2.3 - PUT THEM TOGETHER

C PITCH

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
E $\flat$ CLARINET
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

Mallets
Left Hand Right Hand

Timps.

Drums
Bass Drum
Snare Drum

Aux.
Perc.
Triangle
Tambourine

STUDENT
PIANO

2

3

2

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 its 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.

25

27

NO. 2.4 - PLAYING MINIMS - Play for two counts, rest for two counts

C PITCH
 B $\flat$ PITCH
 E $\flat$ PITCH
 (Saxophone)
 B $\flat$ PITCH
 (Saxophone)
 E $\flat$ & F BRASS,
 E $\flat$ CLARINET
 G Clef
 F CLEF
 E $\flat$ BASS TUBA
 F CLEF
 Mallets
 RH LH
 Timps.
 Drums
 Aux.
 Perc.


For instruments with a sound that may continue after two counts e.g Glockenspiel & Triangle, use your hand to stop the sound at the end of two counts.

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

29 31

C PITCH

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
E $\flat$ CLARINET
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

Mallets

Timps.

Drums

Aux.
Perc.

PIANO,
STUDENT

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

33

35

37

39

C PITCH

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
E $\flat$ CLARINET
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

Mallets

L

R

Timps.

Drums

Snare Drum

Bass Drum

Both

Aux.
Perc.

Triangle

Tambourine

Both

PIANO,
STUDENT

3

2

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.

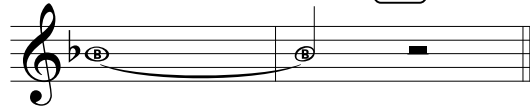
Before you play this exercise, write the new count value of the tied notes.

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

41

C PITCH



4 counts + 2 counts = 6 counts

NO. 2.8 - MORE TIED NOTES

43

45

47

49

C PITCH

4 + 2 = 6

2 + 2 = 4

Bb PITCH

Eb PITCH
(Saxophone)Bb PITCH
(Saxophone)Eb & F BRASS,
Eb CLARINET
G Clef

F CLEF

Eb BASS TUBA
F CLEF

Mallets

Timps.

Drums

Aux.
Perc.PIANO,
STUDENT

NO. 2.9 - EIGHT COUNT TIES

51 53 55 57

C PITCH
4 + 4 = 8

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
E $\flat$ CLARINET
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

Mallets

Timps.

Drums

Aux.
Perc.

PIANO,
STUDENT

NO. 2.10 - MIXING TIES

59 61 63 65

C PITCH

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
E $\flat$ CLARINET
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

Mallets

Timps.

Drums

Aux.
Perc.

PIANO,
STUDENT



STAGE THREE

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,

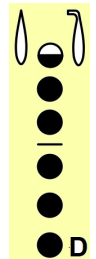
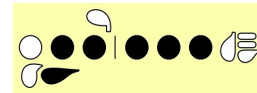
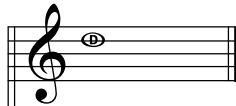
the new terms Tutti (whole band or group), Soli (a smaller section of the Band or group), Solo (by yourself) and Tacet (don't play)

Double Barline - something is changing

Lyrics (words) - sing, as well as play the tunes that have words.

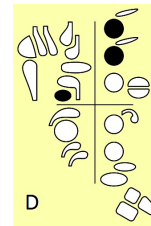
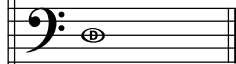
NO. 3.1 - NEXT NOTE - D (Concert D)

66

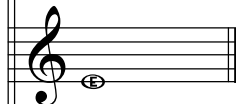
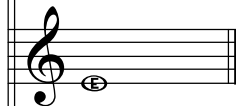
FLUTE,
OBOE

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

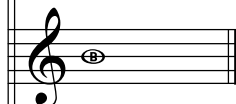
BASSOON



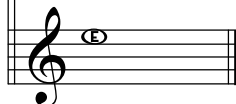
NO. 3.1 - NEXT NOTE - E (Concert D)

B $\flat$ CLARINETNO. 3.1 - NEXT NOTE - E
(Concert G for E $\flat$ instruments)E $\flat$ CLARINET

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

E $\flat$ SAXOPHONE

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

B $\flat$ SAXOPHONE

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

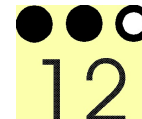
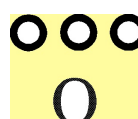
B $\flat$ BRASS
G Clef



Trombone 4th. position

NO. 3.1 - NEXT NOTE - E
(Concert A for F instruments;
G for E $\flat$ instruments)

E $\flat$ & F BRASS,
G Clef



F Horn

E $\flat$ Brass

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

B $\flat$ BRASS
F Clef



Trombone 4th. position

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

E $\flat$ BASS TUBA
F CLEF



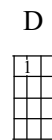
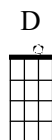
D

D



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

CELLO

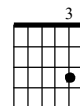


5fr.

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

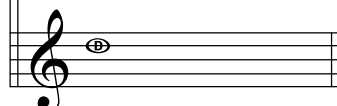
BASS GUITAR,

D



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

GUITAR



Hold with left 3rd
finger and pluck
with right Index finger

**Where there are two diagrams,
the first diagram is the traditional
method of teaching. The 2nd is the
contemporary method to avoid the
future problems of using open strings**

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

Rims for drums

Wood Block for auxiliary

66

MALLETS

TIMPS

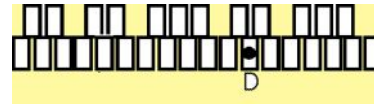
DRUMS

AUX PERC

Snare Drum

Bass Drum

Woodblock

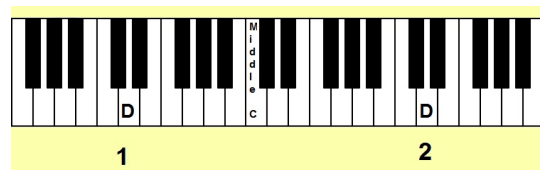


Play on the rim.

The Wood Block shape on this occasion, has been placed above the line and is the shape of a square, similar to the woodblock itself.

The wood block is played by hitting it with a drum stick however, different pieces of music may require different sounds so try hitting with different types of sticks. Note: Some wood blocks are now made of plastic.

PIANO, STUDENT



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. 3.2 - WARM-UP 1

68 70 72 74 76 78

C PITCH

Student parts have fingering diagrams for the first three notes

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT

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.

C PITCH



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

80 82 84 86

C PITCH

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT

2 + 1 = 3 4 + 1 = 5 4 + 4 = 8

NO. 3.5 - MORE CROTCHETS

88 90 92

C PITCH

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT

PRACTICE HINT 4

Always have a pencil and rubber with you.
You will need to write little messages on your music
which, you 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/postion change after the first count and then, after the second count.

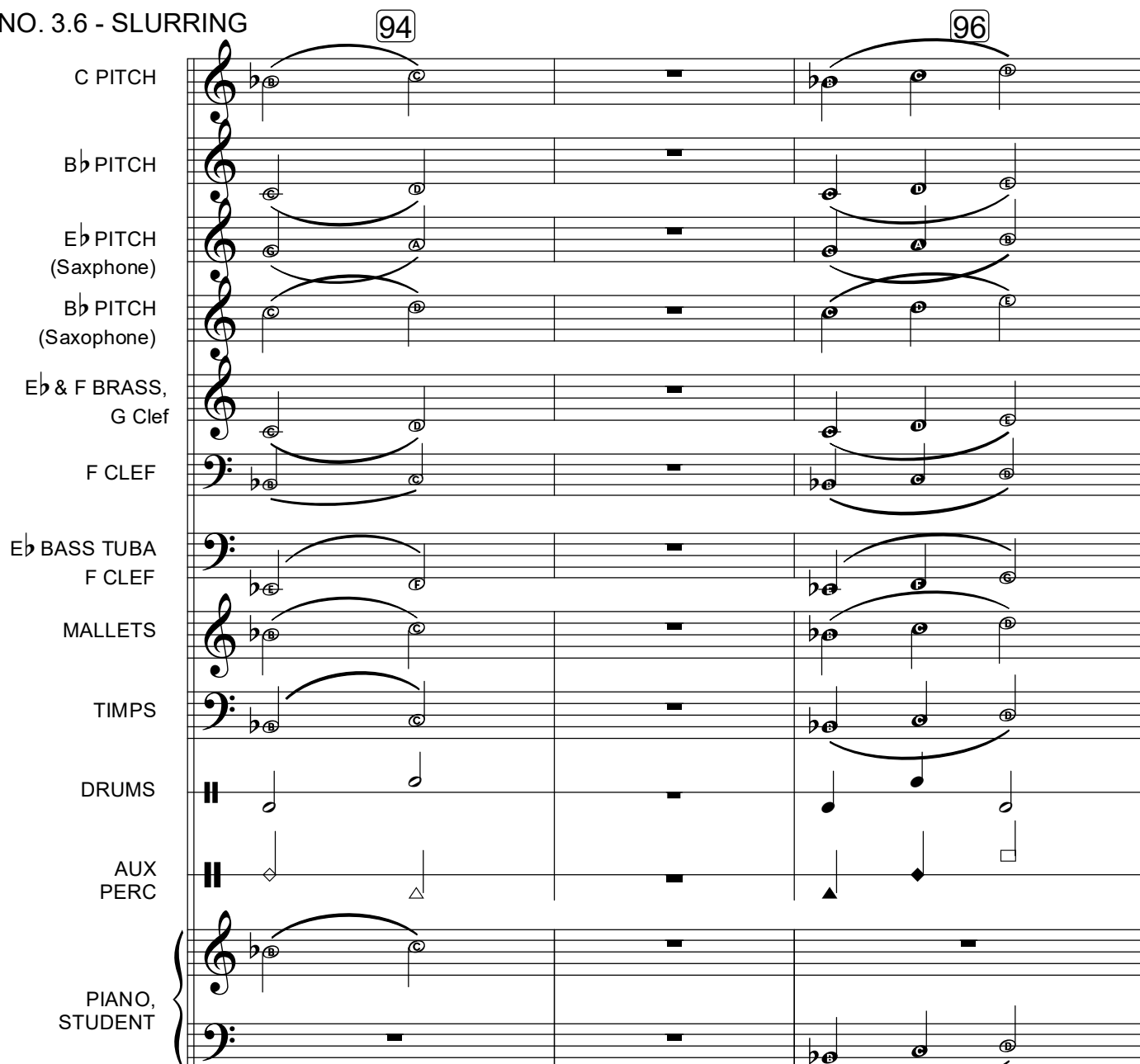
For the last slur, the total of the notes is six counts with four finger/position changes.

FOR PIANO/KEYBOARD: The way to acheive 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 to note. This however, only works when the notes to be slurred are on the same string.

NO. 3.6 - SLURRING



The musical score for NO. 3.6 - SLURRING consists of 13 staves. Measures 94 and 96 are highlighted with box numbers. The staves are labeled as follows:

- C PITCH
- B $\flat$ PITCH
- E $\flat$ PITCH (Saxophone)
- B $\flat$ PITCH (Saxophone)
- E $\flat$ & F BRASS, G Clef
- F CLEF
- E $\flat$ BASS TUBA, F CLEF
- MALLETS
- TIMPS
- DRUMS
- AUX PERC
- PIANO, STUDENT

In measure 94, the first two minims are slurred together. In measure 96, the first two minims are slurred together, and the next two minims are also slurred together.

NO. 3.6 - SLURRING - Continued

98

C PITCH

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETs

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT

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 bar line" which therefore means go straight on to the next stave.

NO. 3.7 - MY FIRST SONG

No "end barline"
go straight to
the next stave

100 102

C PITCH

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT

NO. 3.7 - MY FIRST SONG - Continued

104

106

C PITCH

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT

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. Let's 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)

The musical score is for the piece 'NO. 3.8 - MY FIRST SONG'. It includes lyrics and musical notation for the following instruments:

- C PITCH**: Treble clef, melody line with lyrics.
- B $\flat$ PITCH**: Treble clef, melody line.
- E $\flat$ PITCH (Saxophone)**: Treble clef, melody line.
- B $\flat$ PITCH (Saxophone)**: Treble clef, melody line.
- E $\flat$ & F BRASS, G Clef**: Treble clef, melody line.
- F CLEF**: Bass clef, melody line.
- E $\flat$ BASS TUBA F CLEF**: Bass clef, melody line.
- MALLETS**: Treble clef, melody line.
- TIMPS**: Bass clef, melody line.
- DRUMS**: Drum notation with various symbols (vertical line, 'x', circle with cross, circle with dot).
- AUX PERC**: Percussion notation with various symbols (vertical line, triangle, diamond).
- PIANO, STUDENT**: Grand staff (treble and bass clef), accompaniment line.

The score is divided into two measures, 108 and 110, with breath marks indicated by commas. The lyrics are: "This is my first song, Play ing in my band,".

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

112 114

C PITCH

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

B $\flat$ PITCH

E $\flat$ PITCH (Saxophone)

B $\flat$ PITCH (Saxophone)

E $\flat$ & F BRASS, G Clef

F CLEF

E $\flat$ BASS TUBA F CLEF

MALLETS

TIMPS

DRUMS

AUX PERC

PIANO, STUDENT

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

116
118

C PITCH	
B $\flat$ PITCH	
E $\flat$ PITCH (Saxophone)	
B $\flat$ PITCH (Saxophone)	
E $\flat$ & F BRASS, G Clef	
F CLEF	
E $\flat$ BASS TUBA F CLEF	
MALLET	
TIMPS	
DRUMS	
AUX PERC	
PIANO, STUDENT	

NB: Tonguing does not apply to
Percussion, Keyboard and Stings.
For these, restrick/rebow to note

NO. 3.9 - FOUR IN A ROW - Continued

120 122

C PITCH

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT

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.

124 126

C PITCH
Rain is fall - ing down. Rain is fall - ing down.

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT



NO. 3.10 - RAIN IS FALLING DOWN - Continued

128 , 130

C PITCH
Pit - ter pat - ter Pit - ter pat - ter, Rain is fall - ing down.

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT

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

132 134

C PITCH
Hot cross buns, hot cross buns.

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT

136 138

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

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT

NO. 3.11 - HOT CROSS BUNS - Continued

140 142

C PITCH
If you have no daugh - ters, give them to your sons.

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT

144 , 146

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

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT

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



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

C PITCH

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT

152 , 154

C PITCH

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

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT

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

SOLO [156] , TUTTI [158] ,

C PITCH

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

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT



SOLO 160 ,TUTTI 162

C PITCH

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

B $\flat$ PITCH

E $\flat$ PITCH (Saxophone)

B $\flat$ PITCH (Saxophone)

E $\flat$ & F BRASS, G Clef

F CLEF

E $\flat$ BASS TUBA F CLEF

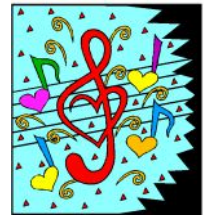
MALLETS

TIMPS

DRUMS

AUX PERC

PIANO, STUDENT



NO. 3.14 - WHEN I MAKE MY MUSIC.

SOLO 164, TUTTI 166

C PITCH

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

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT

SOLO 168, TUTTI 170

C PITCH

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

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT

NO. 3.15 - SUOGAN (Welsh folk song)

172 174

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

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT

Why are there no drums playing in this piece?

176 178

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

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT

NO. 3.16 - ONE DAY

180 182

C PITCH
One, One day, My Band will play.

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT

184 , 186

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

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT

NO. 3.17 - AU CLAIRE DE LE LUNE

SOLO 188, TUTTI 190,

C PITCH

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

B $\flat$ PITCH

E $\flat$ PITCH
(Saxphone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT

SOLO 192 , TUTTI 194

C PITCH

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

B $\flat$ PITCH

E $\flat$ PITCH
(Saxphone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT

NO. 3.18 - HERE COMES THE BAND - Note the breath mark positions.

196 198

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

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

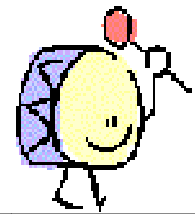
MALLETS

TIMPS

DRUMS

AUX
PERC

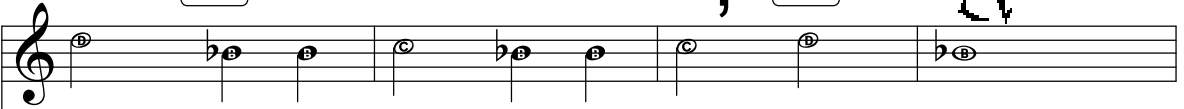
PIANO,
STUDENT



200

202

C PITCH

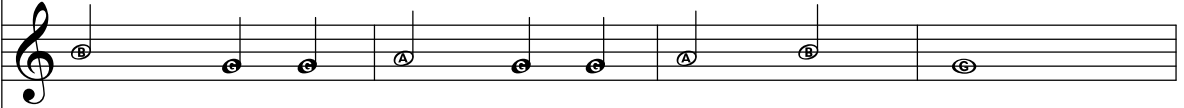


Whoops! Some - one dropped the bass drum, a gain.

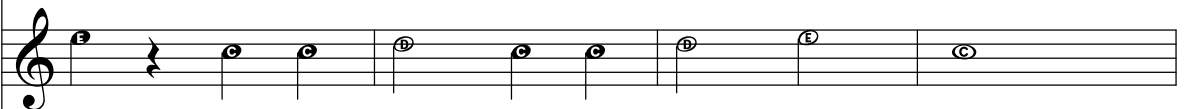
B $\flat$ PITCH



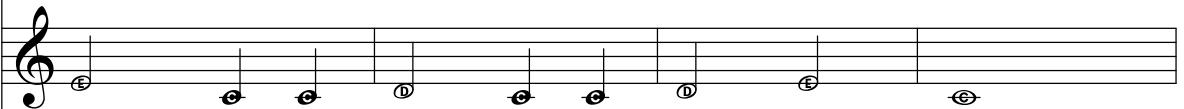
E $\flat$ PITCH
(Saxophone)



B $\flat$ PITCH
(Saxophone)



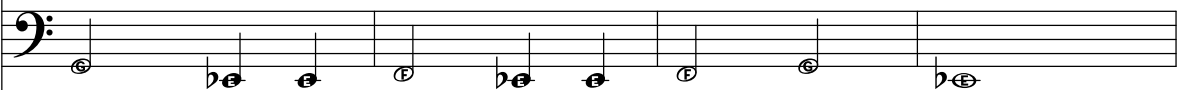
E $\flat$ & F BRASS,
G Clef



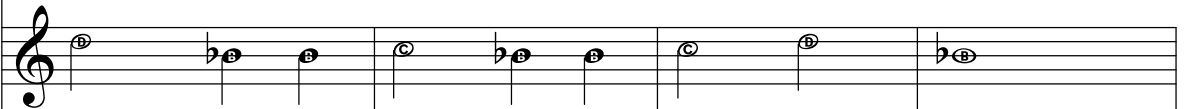
F CLEF



E $\flat$ BASS TUBA
F CLEF



MALLETS



TIMPS



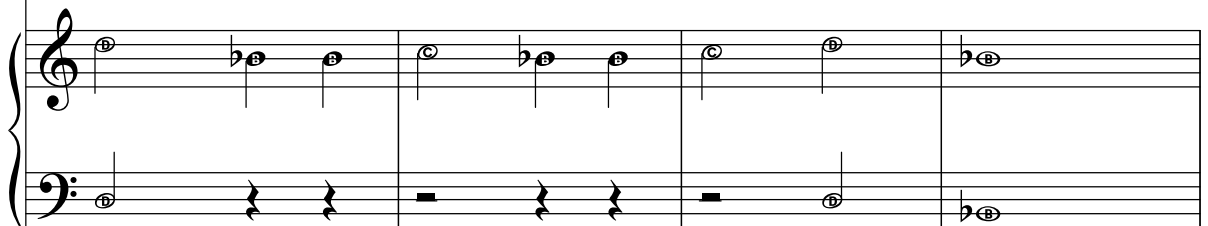
DRUMS



AUX
PERC



PIANO,
STUDENT



NO. 3.18 - HERE COMES THE BAND - Note the breath mark positions. - Continued

204

206

C PITCH

Left! Left!, Left right left! Who will beat the time now?

B $\flat$ PITCH

E $\flat$ PITCH
(Saxphone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT

208 210 ,

C PITCH

Rat a tat. Johnn - y in his red coat. Left right left!

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT

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 , 214 ,

C PITCH

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

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT



216 218 220

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

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT

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

222 , 224

C PITCH

B $\flat$ PITCH

E $\flat$ PITCH
(Saxphone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT

226 , 228

C PITCH

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO,
STUDENT

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 with Piano Accompaniment
No. 3.21 - OFF TO BAND.

MFC&B 2026 Pg 60
Stage 3 Pg 42

NB: The piano part shown is for concert pitch performances.
For the Eb and F brass, their part has a special transposed piano accompaniment so that it matches the actual pitch being sounded by those instruments.

235 237

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

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO
STUDENT

Piano Accom

F Cm7 D B $\flat$ F F7 B $\flat$ F B $\flat$ F7 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 239 241

C PITCH

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G CLEF

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO
STUDENT

243 245

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

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G CLEF

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO
STUDENT

NO. 3.22 - FIRST CONCERT MEDLEY- Continued

247

B When I Make

249

C PITCH

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

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO
STUDENT

251 253

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

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO
STUDENT

NO. 3.22 - FIRST CONCERT MEDLEY- Continued

255

257

C Percussion Soll

D Down by the Station

C PITCH

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO
STUDENT

Down by the stat - ion

259 261

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

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO
STUDENT

NO. 3.22 - FIRST CONCERT MEDLEY- Continued

265

263

E Hot Cross Buns

C PITCH
 all in a row. Hot cross buns,

B $\flat$ PITCH
 all in a row. Hot cross buns,

E $\flat$ PITCH
 (Saxophone)
 all in a row. Hot cross buns,

B $\flat$ PITCH
 (Saxophone)
 all in a row. Hot cross buns,

E $\flat$ & F BRASS,
 G Clef
 all in a row. Hot cross buns,

F CLEF
 all in a row. Hot cross buns,

E $\flat$ BASS TUBA
 F CLEF
 all in a row. Hot cross buns,

MALLETS
 all in a row. Hot cross buns,

TIMPS
 all in a row. Hot cross buns,

DRUMS
 all in a row. Hot cross buns,

AUX
 PERC
 all in a row. Hot cross buns,

PIANO
 STUDENT
 all in a row. Hot cross buns,

267 269

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

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC
Tri.

PIANO
STUDENT

NO. 3.22 - FIRST CONCERT MEDLEY- Continued

271 F 273 275

C PITCH
hot cross buns. If you have no Daugh - ters, give them to your

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO
STUDENT

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.

277 279

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

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO
STUDENT

This musical score is for a piece titled 'Hot Cross Buns', spanning measures 277 to 279. The score is arranged for a piano student and a variety of percussion instruments. The piano student part is written in treble and bass clefs, with a key signature of one flat (B-flat). The percussion section includes Mallets, Timpani (TIMPS), Drums, Auxiliary Percussion (AUX PERC), and a set of Brass instruments (E-flat and F Brass) with a G-clef. The vocal line (C PITCH) includes the lyrics: 'sons. One a pen - ny two a pen - ny, hot cross buns.' The score features a mix of eighth and sixteenth notes, with some measures containing rests or specific percussion patterns like 'x' marks for cymbals or diamond shapes for auxiliary percussion.

Page 22A
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.

281 283 285 A My First Song 287

C PITCH

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO
STUDENT

Piano Accom

B $\flat$ F B $\flat$ Dm7 Cm7 F B $\flat$ B $\flat$ F F7 F B $\flat$

293

B When I Make

289

291

C PITCH

B $\flat$ PITCHE $\flat$ PITCH
(Saxophone)B $\flat$ PITCH
(Saxophone)E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLET

TIMPS

DRUMS

AUX
PERCPIANO
STUDENT

Piano Accom



NO. 3.23 - Solo Two Continued

C Piano Solo

295 297 299 301

C PITCH

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO
STUDENT

F Dm 7 F B $\flat$ F B $\flat$ F B $\flat$ F F7 B $\flat$ Dm 7 Gm 7 B $\flat$ 4 F7 B $\flat$ F B $\flat$ Cm 7 B $\flat$ F

Piano Accom

D Down by the Station

303

305

307

309

C PITCH

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

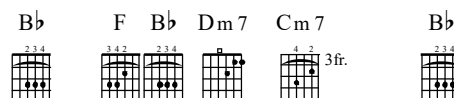
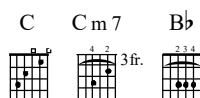
MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO
STUDENT



Piano Accom

317

F **319** **321** **323** **325**

C PITCH

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO
STUDENT

Piano Accom

B $\flat$ B $\flat$ M7 C m 7 F 7 B $\flat$ A $^\circ$ 7 B $\flat$ E $\flat$ F 7 B $\flat$ 6 E $\flat$ m 6 B $\flat$

NO. 3.24 - FIRST CONCERT MEDLEY- Number 2

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

A Rain **327** **329**

C PITCH

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

B $\flat$ PITCH

E $\flat$ PITCH (Saxophone)

B $\flat$ PITCH (Saxophone)

E $\flat$ & F BRASS, G Clef

F CLEF

E $\flat$ BASS TUBA F CLEF

MALLETS

TIMPS

DRUMS

AUX PERC

PIANO STUDENT

331 333

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

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO
STUDENT

NO. 3.24 - FIRST CONCERT MEDLEY- Number 2 Continued

335

B Hear the Bells Ring

337

339

C PITCH

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

B $\flat$ PITCH

E $\flat$ PITCH (Saxophone)

B $\flat$ PITCH (Saxophone)

E $\flat$ & F BRASS, G Clef

F CLEF

E $\flat$ BASS TUBA F CLEF

MALLETS

TIMPS

DRUMS

AUX PERC

PIANO STUDENT

341 343 Percussion Soli 345

C PITCH
out the time, it must be O' Clock One, Two, Three.

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO
STUDENT

D Au Claire De La Lune**347****349**

C PITCH

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO
STUDENT

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

351

353

C PITCH

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

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO
STUDENT

NO. 3.24 - FIRST CONCERT MEDLEY- Number 2 Continued

E Here Comes the Band

355

357

C PITCH

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

B $\flat$ PITCH

E $\flat$ PITCH
(Saxphone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO
STUDENT

The musical score is for a band piece titled 'Here Comes the Band'. It is page 25C of a larger work, 'NO. 3.24 - FIRST CONCERT MEDLEY- Number 2 Continued'. The score is in E major and 2/4 time. It features a vocal line with the lyrics 'Here comes the band, march ing down from the hill top.' and instrumental parts for various instruments. The instruments listed are: C PITCH (Vocal), B $\flat$ PITCH (Saxophone), E $\flat$ PITCH (Saxophone), B $\flat$ PITCH (Saxophone), E $\flat$ & F BRASS (G Clef), F CLEF, E $\flat$ BASS TUBA (F CLEF), MALLETS, TIMPS, DRUMS, AUX PERC, and PIANO STUDENT. The score is divided into measures, with measure numbers 355 and 357 indicated. The key signature has one sharp (F#) and the time signature is 2/4.

359

361

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

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO
STUDENT

SOLO THREE (First Concert Medley No. 2)

NO. 3.25 - Solo Medley with Piano Accompaniment

Rain is Falling down, Hear the Bells, Au De Claire, Here Comes the Band

363 365 **A Rain** 367

Soloist
C PITCH

B $\flat$ PITCH

E $\flat$ PITCH
(Saxphone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO
STUDENT

PIANO ACCOMP

B $\flat$ F B $\flat$ Dm7 C m7 F B $\flat$ B $\flat$ F7 B $\flat$ B $\flat$

234 342 234 342 1 3 4 1 3fr. 13 2 1 234 234 13 2 1 234 234

369 371 373

C PITCH

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO
STUDENT

F7 B $\flat$ F7 B $\flat$ Cm7 B $\flat$ F7 B $\flat$

1 3 2 1 2 3 4 1 3 2 1 2 3 4 1 3 4 1 2 3 4 1 3 2 1 2 3 4

Piano Accom

NO. 3.25 - SOLO THREE - Continued

B Hear the Bells Ring

375 377 379

C PITCH

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO
STUDENT

Piano Accom

F7 B $\flat$ Cm7 B $\flat$ F7 B $\flat$ B $\flat$

13 2 1 234 1 3 4 1 234 13 2 1 234 234

3fr.

381 383 385

C Piano Solo **D** Au Claire De La Lune

C PITCH

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

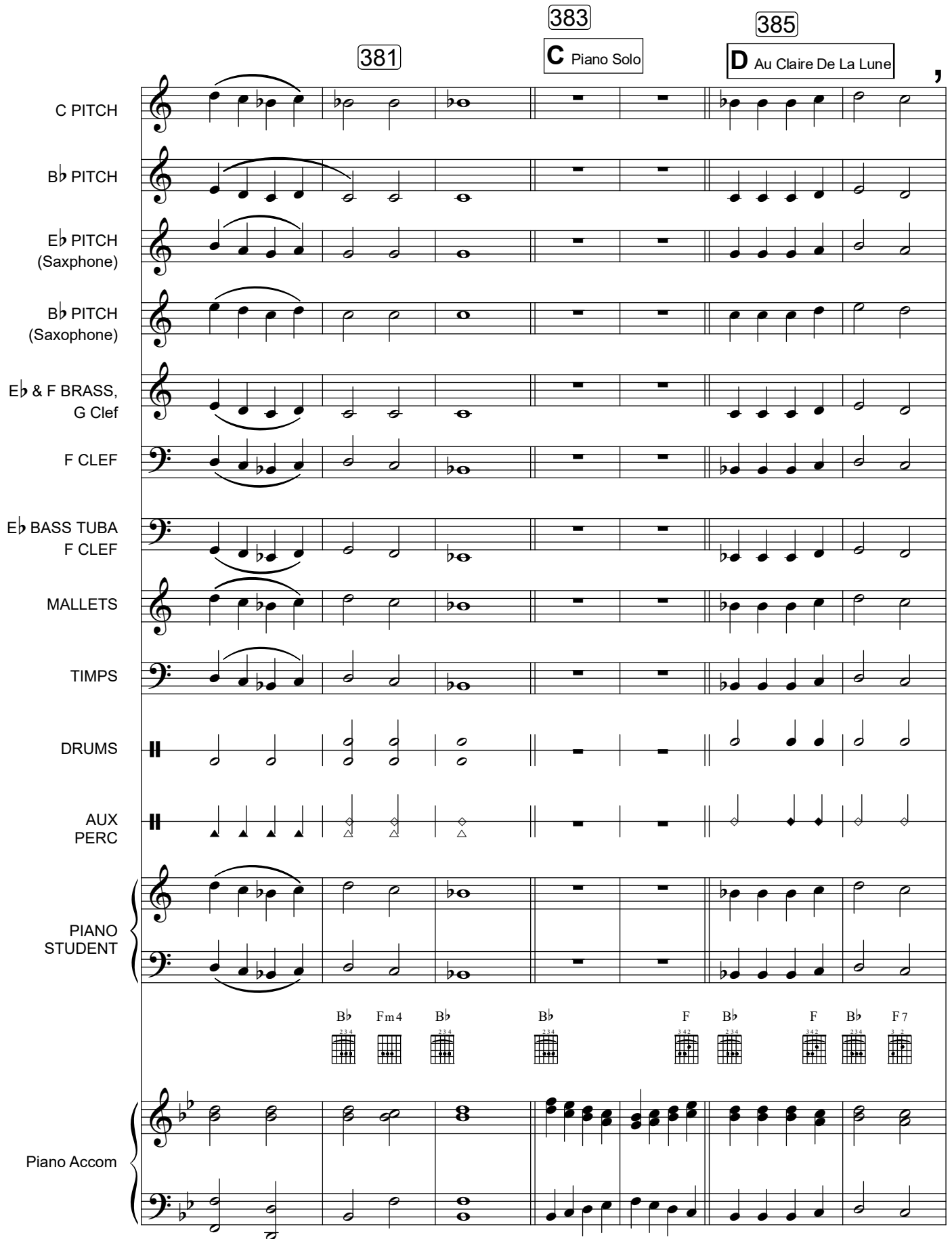
AUX
PERC

PIANO
STUDENT

B $\flat$ Fm4 B $\flat$ B $\flat$ F B $\flat$ F B $\flat$ F7



Piano Accom



NO. 3.25 - SOLO THREE - Coninued

387 389 391

C PITCH

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO
STUDENT

Piano Accom

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

3fr. 3fr.

393

E Here Comes the Band

395

397

399

C PITCH

B $\flat$ PITCHE $\flat$ PITCH
(Saxophone)B $\flat$ PITCH
(Saxophone)E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLET

TIMPS

DRUMS

AUX
PERCPIANO
STUDENTB $\flat$

F

B $\flat$

F

F 7

B $\flat$

F

C m 7

F

B $\flat$ B $\flat$ 

Piano Accom

NO. 3.26 - Solo with Piano Accompaniment 4

MARCHING OUT

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

Soloist

401

403

A

405

C PITCH

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO
STUDENT

Piano Accom



407 409 411

C PITCH

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO
STUDENT

Piano Accom

B $\flat$ F B $\flat$ F B $\flat$ F7 B $\flat$ F7 Dm F7 B $\flat$ B $\flat$ Dm7 B $\flat$

MFC&B 2026 Pg 94
Stage 3 Pg 76

419 421 C 423 425 427

C PITCH

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO
STUDENT

Piano Accom

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

NO. 3.26 - SOLO FOUR - Continued

D **429** **431** **433** **435**

C PITCH

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO
STUDENT

B $\flat$ E $\flat$ Dm Cm2 B $\flat$ Cm7 F Cm7 F Dm Cm Dm7 Cm7 B $\flat$ B $\flat$ Cm B $\flat$ A $^\circ$ B $\flat$

Piano Accom

WHAT HAVE WE LEARNT?

437

439

NO. 3.26 - (you give it a title)

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

C PITCH				
B $\flat$ PITCH				
E $\flat$ PITCH (Saxophone)				
B $\flat$ PITCH (Saxophone)				
E $\flat$ & F BRASS, G Clef				
F CLEF				
E $\flat$ BASS TUBA F CLEF				
MALLETS				
TIMPS				
DRUMS				
AUX PERC				
PIANO STUDENT				

KNOWLEDGE CHECK.

(A) Name the following shapes

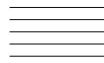
(i) 

(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.

C PITCH

B $\flat$ PITCH

E $\flat$ PITCH
(Saxophone)

B $\flat$ PITCH
(Saxophone)

E $\flat$ & F BRASS,
G Clef

F CLEF

E $\flat$ BASS TUBA
F CLEF

MALLETS

TIMPS

DRUMS

AUX
PERC

PIANO
STUDENT

Minim.....

D.....

2.....

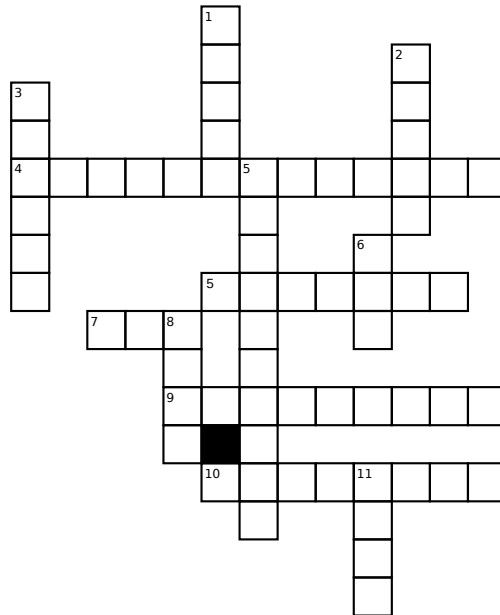
(C) PERFORMANCE & COMPOSITION

- (i) As a soloist, perform a smooth stable note for 6 seconds
- (ii) As a soloist, perform No.3.23, 3.25 or 3.26
- (iii) Posture, arm and hand positions
- (iv) Composition at No. 3.27 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



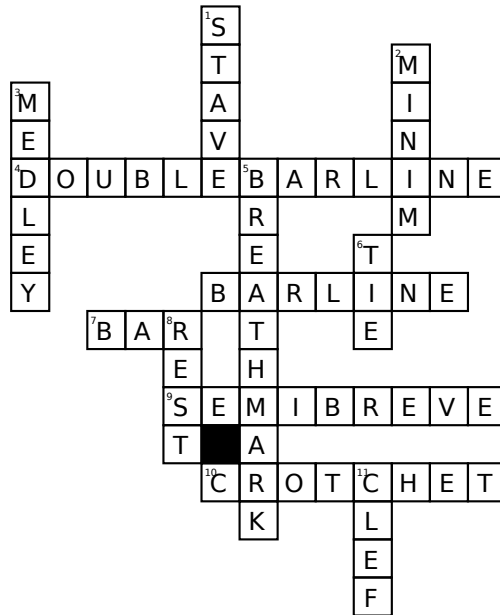
Down:

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

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