

STAGE FOUR



Tunes using the notes Concert Bb, C, D and the new note A;
the values Semi-Breve (♩ = 4 counts) and its equivalent rest (—)

Minim (♩ or ♪ = 2 counts), Crotchet (♩ or ♪ = one count), and equivalent rests (— & ♪)

' Breath mark (breathe here only), the word "phrase", a musical thought. Double Barline.

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

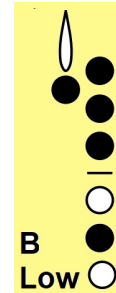
Lyrics (words) - sing, as well as play the tunes that have words.

The new concepts, Duet and or Divisi - two players or sections playing different notes or lines at the same time

the sign \frown - Fermata (play the note for the length of time the conductor indicates),

Kodaly & Sol-Fa. Body Percussion - Using your body as a percussion instrument

NO. 4.1 - NEXT NOTE - B (CONCERT A)



NO. 4.2 - WARM-UP 2 & REVISION

382 383 385 387

388 389 391 393

394 395 397 399

401 403 405 407

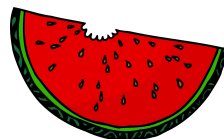
Hand sign diagrams for C Low, D Low, E, and B Low are shown below the first staff.

PRACTICE HINT

9. BREATH CONTROL - Notice that in "No 4.2 - WARM-UP 2", there are no breath marks. As a development exercise, try and extend you breath control by playing as much as you can without taking and extra breath.

10. WARM-UP - Previously, we talked about the importance of a warm-up. Now that we have learnt more, we should plan our warm-up some more. Lets say that in our last session or lesson or rehearsal, we got to half way through this stage. Therefore we should start our next session by playing "WARM-UP 2". After this go back through the previous pages and play some of your favourite tunes and work your way back to this page. Now move into the next new tune.

11. COOL-DOWN - As you get to the end of your session, bring it to a close by going back and playing a couple of easier tunes and play them softly. To end your session, play your favourite tune.



NO. 4.3 - WATERMELON CUSTARD

408 409 , 411 ,

Wa - ter - mel - on Cus - tard, Chop it up and mix it in.

412 413 , 415

Wa - ter - mel - on Cus - tard, swish it round make yum-my goo.

NO. 4.4 - LET'S ALL HIT THE FLOOR

416 417 , 419 ,

One and two and three and four, Let's all run a - round the room.

420 421 , 423

One and two and three and four, Let's all hit the floor.

NO. 4.5 - RUN AROUND OUR BACK YARD.

424

425 , 427 ,

Run a - round our back yard, Play there all day long.

428

429 , 431

Where's the cric - ket ball now, Lost a - gain I vow.

NEW SIGN -  FERMATA or PAUSE

Play the note for the length of time the conductor indicates or as desired by a solo player.

The Fermata is used to pause, slow or hold the flow of the music by allowing us to make a note longer than normal. The sign is placed over the note whose length is to be changed. Note that if we take the first sentence above at "face value", we could use the fermata to make a note shorter.

NO. 4.6 - CHANGING LENGTH

432

433 435 437

NO. 4.7 - HERE COMES FRED.

438

439 , 441 ,

Here comes Fred a gain. What's that in his hand.

442

443 445

A cup of tea I see, He could - n't shift that wall a - gain



KODALY (pronounced Ko-die)

An Hungarian Musician, Zoltan Kodaly invented a system of using vocal sounds to indicate note values and their sound length. The advantage is that once you have learnt the Kodaly method, as soon as the sound is made, you know for how long the note sounds. Also all the sounds start with the letter "T" which is very usefull for wind players who have to tongue the note being played. (There are some exceptions to the "T" rule which we will learn as we need them, e.g. the Semi-breve below.)

When a rest is required, change the first letter of the sound to a "z". Therefore "Ta" which means crotchet, changes to "za" for a crotchet rest.

Use these sounds -

	or	= Crotchet	= Ta,		= Rest = Za
	or	= Minim	= Two		= Rest = Zwo
		= Semi-Breeve	= Four		= Rest = Zour

Clap and sing, following rhythm in Kodaly. A rule to remember is that rests are silent, therefore rests are only mouthed (no noise) and the hands are open when clapping (palms move away from each other.)

No.4.8 - CLAPPING AND COUNTING IN KODALY

Note: Stems up or down does not change the meaning of the note but you can see in the example below that is easier to read when we stick to the rules.

446	447	,	449
Ta ta ta ta	Two two	Ta ta ta ta	Two Zwo.
450	451	453	
Ta ta two	Two ta za	Four Ta za ta za,	
454	455	457	
Ta two ta	Two ta ta	Zour Ta ta pause	

NB: The last note does not start with "T" - this is one of the exceptions.

DUET and DIVISI

So far we have only played one note or line at a time. If we want to play two things at a time we need two people or two sections. This is called a duet - meaning that two things are happening at the one time, played either by two players or two sections. We can show this on music by using two staves or writing two notes at a time on the one staff. Writing two notes at a time on the one staff has the additional name of "Divisi" which means to divide the notes amongst the players.

We will need two parts i.e. Part A and Part B. Piano students already have two parts.

Percussionists - Yes, we have already been doing this and more.

NO. 4.9 - HOT CROSS BUNS - Duet: To parts, A and B

NO. 4.10 - HOT CROSS BUNS - Using Divisi. -

Who will play the upper or lower notes? If only one player, choose high or low notes.

NO. 4.11 - RAIN IS FALLING DOWN - Duet

482 483 , 485 ,

Part A

Part B

486 487 , 489

TONIC-SOL-FA HAND SIGNS

Sol-far signs, are signs made by different hand positions to indicate the notes of a song. By using these signs, we don't have to know the name of a song or, the notes being used.

Firstly, we will call your concert Bb (the note learnt in Stage One), "Do".



This is indicated by the strong fist which acts as a strong base upon which to build the other signs.

When ever this sign is shown, it means to sing or play, concert Bb. Some will play Bb but others might have to sing or play ,C or G.

F and Eb Brass and Eb Clarinets, remember that your note will sound different.

The next sign is "Re"



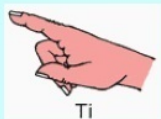
which means to sing or play Concert C (the Stage two note).

Next is "Me"



sing or play concert D (the Stage Three note)

Now add low "Ti"



Sing or play concert A (our new Stage Four note)

NO. 4.12 - DUET TIME - While one or more players play this tune,
do the correct sol-far signs at the same time.

490 491 , 493 ,

Part A

Two play this du - et, Two of us side by side.

Part B

494 495 , 497

Part A

Two notes at one time, Du - et time does sound so good.

Part B

NO. 4.13 - DO RE ME - While one or more players play this tune,
do the correct sol-far signs at the same time.

498 499 , 501 ,

Part A

Do, re me read my hand signs. Do ti do re me.

Part B

502 503 , 505

Do makes my saus-age roll Tea and Bik - kies, Par - ty time.

NO. 4.14 - (you give it a title)

506 507 509 ,

510 511 513 ,

514 515 517 ,

518 519 521

NO. 4.15 - HAND SIGN SONG - Play the notes indicated by the hand signs.

522 Do Re Mi Re

525 Do Ti Do Mi Do

528 Re Ti Do Mi Do

FOLLOWING THE CONDUCTOR

You may have gotten some idea now, on how to follow the conductor. What the conductor is doing, is showing exactly where each beat (count) begins.

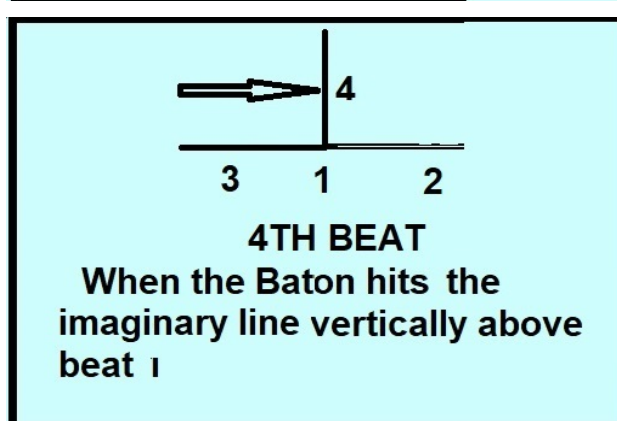
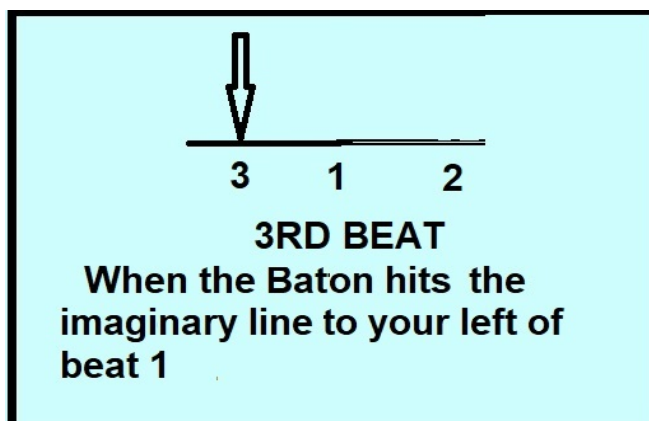
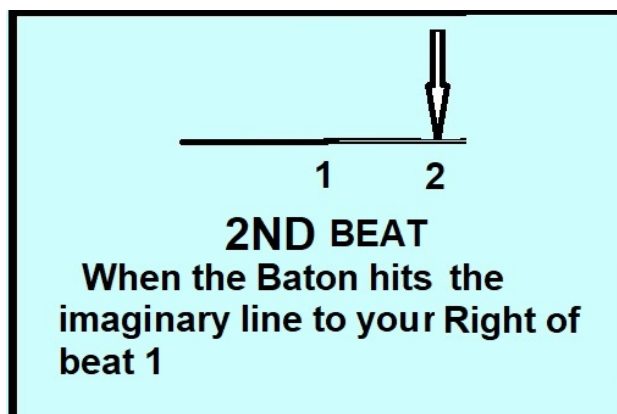
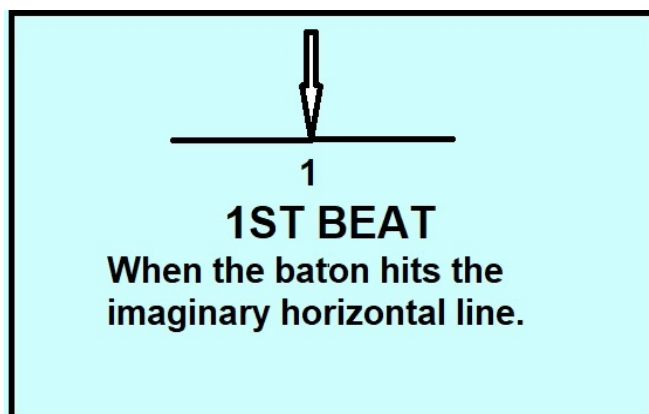
At this level of playing, the most important beat is the 1st beat of a bar. All of your music so far, starts on beat one and, we must all start the beat together. To start the music, the conductor will raise the baton to show that it is time to breathe before playing the first note on beat one. Different conductors will do this in different ways. The conductor will lift the baton and then bring it down again at the same speed as the music is to be played.

Now imagine that there is a horizontal line just above the conductor's stand. When the baton hits that imaginary line, is when all instruments make their sound. Imagine that you can hear the baton hitting that line, like a drumstick hitting a drum. Your instruments sound at that exact same time.

Beats 2, 3, and 4 will be played exactly at the same time as the baton hits that line again but, for beat four, imagine that there is now a vertical line.

The diagrams show an arrowhead hitting the lines, when the arrowhead hits and bounces off the line, your instrument should sound at the exact point.

NOTE: These diagrams are as seen from the players position.



The point at which the baton hits is called the "Ictus" Different conductors will have slightly different ways of connecting the Ictus to the next one so always watch for the ictus. Watch for the other hand's signals such as "stop", "play stronger" and, "play gentler".

NO. 4.16 - CONCERT TIME DUET 1, (MEDLEY 3)

Duet Time, Lindy Loo, Do Re Me, Round our Back Yard

531 **A Duet Time** ,533 , 535

Part A

Two play this du - et, Two of us side by side. Two notes

Part B

536 , 537 , 539 **B Lindy Loo** ,

Part A

at one time, Du - et time does sound so good. Lin - dy was a dan - cer,

Part B

541 , 543 , 545 ,

Part A

Lin - dy wore a dress, Lin - dy made her dress from, Bits of string and grass.

Part B

547 **C Do Re Me.**

, 549

, 551

Part A

Do, re me read my hand signs. Do ti do re me. Do makes my saus-age roll,

Part B

553

, 555

D Around our Back Yard

, 557

Part A

Tea and Bik-kies, Par-ty time. Run a - round our back yard, Play there all day

Part B

558

, 559

, 561

Part A

long. Where's the cric - ket ball now, Lost a - gain I vow.

Part B

NO. 4.17 - CONCERT TIME DUET 2, (MEDLEY 4)

Watermelon Custard, On the Beach, Here Comes Fred Again, Let's All Hit the Floor

NB: The part A and B titles are now only shown on the first stave.

563 **A** Watermelon Custard , 565 ,

Part A

Wa - ter - mel - on Cus - tard, Chop it up and mix it in.

Part B

567 , 569 ,

Wa - ter - mel - on Cus - tard, swish it round make yum - my goo.

571 **B** On the Beach , 573 ,

On the beach we run and play, build - ing sand cast - les is fun.

575 , 577 ,

On the beach we swim all day, Home we go it's bath time now.

C Percussion

581 **D** Here Comes Fred Again

, 583

Part A

Here comes Fred a gain. What's that

584

, 585

, 587

in his hand. A cup of tea I see, He could-n't shift that wall a - gain

589 **E** Let's All Hit the Floor

, 591

1 and 2 and 3 and 4. Let's all run a - round the room.

593

, 595

1 and 2 and 3 and 4. Let's all hit the floor. STAMP FEET!

SOLO FIVE

NO. 4.18 - Solo Medley with Piano Accompaniment (Medley 3)

Duet Time, Lindy Loo, Do Re Me, Round our Back Yard

597 599 601 **A Duet Time**

Soloist

Accompaniment

603 605 607

B Lindy Loo

609 611 613 615

617 619 **C** Do Re Me. , 621

Musical score for 'Do Re Me.' in C major. The score consists of a vocal line and a piano accompaniment. The piano part features guitar chord diagrams for F7, Bb, F7, Bb, Bb, F, Bb, F7, Bb, and Am7Gm7. The key signature has one flat (Bb), and the time signature is 4/4. The piece ends with a fermata over the final note.

622 , 623 , 625 , 627 **D** Around our Back Yard

Musical score for 'Around our Back Yard' in D major. The score consists of a vocal line and a piano accompaniment. The piano part features guitar chord diagrams for Cm, Bb, Dm7, Cm7, Bb, F7, Bb, Dm7, F7, Bb, and Bb. The key signature has two flats (Bb, Eb), and the time signature is 4/4. The piece ends with a fermata over the final note.

629 , 631 , 633

Musical score for the final section in D major. The score consists of a vocal line and a piano accompaniment. The piano part features guitar chord diagrams for F7, Bb, F, Bb, F7, Cm7, and Bb. The key signature has two flats (Bb, Eb), and the time signature is 4/4. The piece ends with a fermata over the final note.

Page 46
SOLO SIX

NO. 4.19 - Solo Medley with Piano Accompaniment (Medley 4)

Watermelon Custard, On the Beach, Here Comes Fred Again, Let's All Hit the Floor

A Watermelon Custard

635 637 639

Soloist

Accompaniment

641 643 645

647 **B** On the Beach 649 651

652

, 653

C Percussion

D Here Comes Fred Again

657

, 659

, 661

663

, 665

E Let's All Hit the Floor

, 667

668

, 669

, 671

Page 48
NO. 4.20 - CONCERT TIME DUET 3

673 675 677

Part A

Part B

678 679 683

A

685 687

B

691 693 695

699 701

702 703 707

D

708 709 711 713

BODY PERCUSSION

Another form of music and percussion, is to use your body as a percussion instrument. When you clap your hands, you are performing body percussion. When you stamped your feet in the previous duet or solo, you were using body percussion, So, when you clap, slap, stamp etc., different parts of your body, you are using multi body percussion.

On music, we can use different signs and different staff positions to represent different body percussion notes.

No 4.21 below shows the three body percussion notes we will use first.

NO. 4.21 - BODY PERCUSSION NOTES

714 715 717

Foot Stamps Thigh slaps Hand Claps

BODY PERCUSSION ONE

Using your body as a percussion instrument

NO. 4.22 - SLAP IT!! - Duet with or without Piano Accompaniment

719

Part A

Part B

Accompaniment

STAMP FEET!

Hand Claps

721

723

Gm 3fr.

Cm7 3fr.

F9

Bb

Thigh slaps

725

727 **A**

Bb

Gm 3fr.

Cm7 3fr.

F9

729

731 **B**

733

Bb

Dm7

Eb

Cm7 3fr.

Bb

Gm 3fr.

Cm7 3fr.

Stamp left foot forward
shout "Uh!"

734 735 737

F9 B \flat Dm7 E \flat Cm7 3fr.

C 741 743 **D**

B \flat Cm7 3fr. B \flat Cm7 3fr. F E \flat

Slowly spread
hands outwards,
say "Shhhh"
and slowly bow.

744 745 747

Dm7 Cm7 3fr. F E \flat Dm7 Cm7 3fr. B \flat

Keep hands together

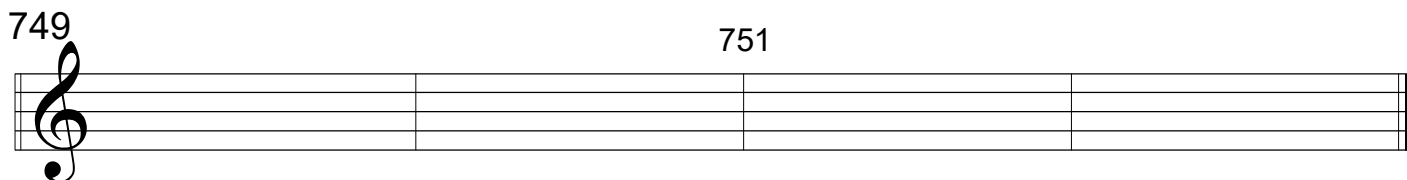
Tri. one pers only

"SHHHHH"

"SHHHHH"

NO. 4.23 - COMPOSITION

Using the staff with the clef you use, write a short composition.



STAGE FOUR ASSESSMENT

1. Composition above
2. Play one single song or tune from memory.
3. Perform a duet medley with an ensemble
4. Perform a piano accompanied solo.
5. Perform "Slap-it" in an ensemble