



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 - 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 - CONCERT A



Trombone 2nd. Position.

NO. 4.2 - WARM-UP 2 & REVISION



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

Trombone position 1

Trombone 4th. position

Trombone 2nd. Position.

382

385

393

400

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

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

428

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

NO. 4.7 - HERE COMES FRED.

438

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

442

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

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

Musical notation for Part A and Part B of 'HOT CROSS BUNS'. The score is written in bass clef. Part A starts at measure 458 and Part B starts at measure 459. The notation shows two staves with various note values and rests. Measure numbers 458, 459, 461, 463, and 465 are indicated above the staves.

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.

Musical notation for 'HOT CROSS BUNS' using Divisi. The score is written in bass clef and shows a single staff with chords. Measure numbers 466, 467, 469, 471, 472, 473, 475, 477, 479, and 481 are indicated above the staff. Brackets are used to group notes within the chords, illustrating the division of 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"



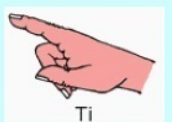
which means to sing or play Concert C (the Stage two note).

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.

522 523 Re Mi Re

525 527 Do Ti Do Mi Do

528 529 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.

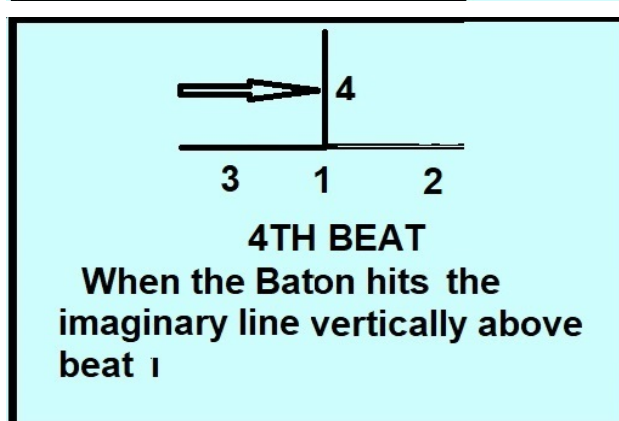
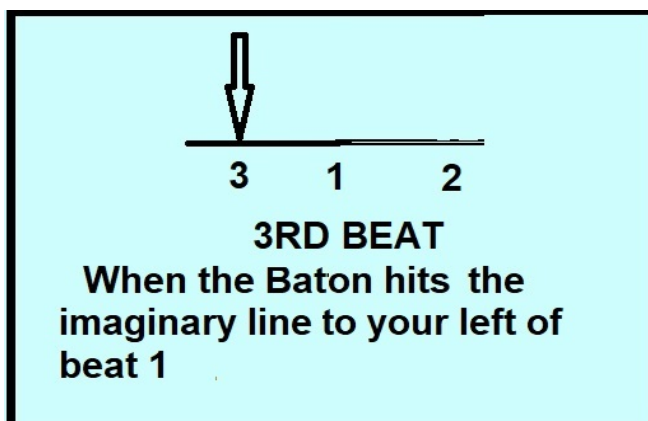
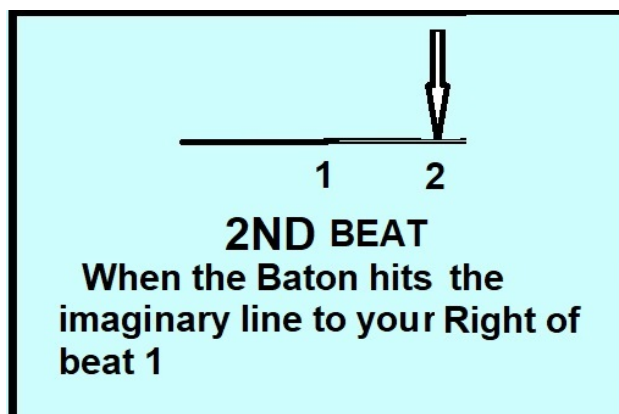
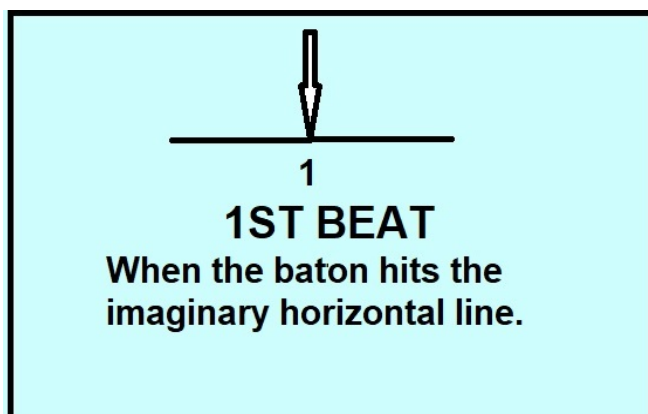
At this level of playing, the most important beat is the 1st beat of a bar. All of your music so far, starts on beat one and, we must all start the beat together. To start the music, the conductor will raise the baton to show that it is time to breath before playing the first note on beat one. Different 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 there 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

C Do Re Me.

547 , 549 , 551 ,

Part A

Do, re me readmyhandsigns. Do ti do re me. Do makes my saus-age roll,

Part B

Detailed description: This musical score is for the 'Do Re Me' section. It consists of two parts, Part A and Part B, written in bass clef. Part A has a melody line with lyrics: 'Do, re me readmyhandsigns. Do ti do re me. Do makes my saus-age roll,'. Part B has a bass line with lyrics: 'Do, re me readmyhandsigns. Do ti do re me. Do makes my saus-age roll,'. The score is divided into measures with bar lines and includes measure numbers 547, 549, and 551.

D Around our Back Yard

553 , 555 , 557

Part A

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

Part B

Detailed description: This musical score is for the 'Around our Back Yard' section. It consists of two parts, Part A and Part B, written in bass clef. Part A has a melody line with lyrics: 'Tea and Bik-kies, Par-ty time. Run a - round our back yard, Play there all day'. Part B has a bass line with lyrics: 'Tea and Bik-kies, Par-ty time. Run a - round our back yard, Play there all day'. The score is divided into measures with bar lines and includes measure numbers 553, 555, and 557.

558 , 559 , 561

Part A

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

Part B

Detailed description: This musical score is for the 'Where's the cric-ket ball now' section. It consists of two parts, Part A and Part B, written in bass clef. Part A has a melody line with lyrics: 'long. Where's the cric-ket ball now, Lost a - gain I vow.'. Part B has a bass line with lyrics: 'long. Where's the cric-ket ball now, Lost a - gain I vow.'. The score is divided into measures with bar lines and includes measure numbers 558, 559, and 561.

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

D Here Comes Fred Again

581 , 583

Part A

Part B

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 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 A Duet Time 601

Soloist

Accompaniment

Bb F7 Bb F7 Bb F7 Bb Cm7 Bb Bb F Bb F

603 605 B Lindy Loo 607 609

Bb F Dm Bb F7 Bb F7 Bb Dm7 Bb F7 Bb F7 Bb Cm

610 611 613 615

Gm7 F F7 Bb Am F Cm Dm F Bb Bbm7 Cm

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

This system contains the musical score for the piece 'Do Re Me.' It features a bass line, a guitar chord chart, and a piano accompaniment. The bass line starts with a whole rest at measure 617 and then plays a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. The guitar chord chart includes chords F7, Bb, F7, Bb, Bb, F, Bb, F7, Bb, Am7, and Gm7. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

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

This system contains the musical score for the piece 'Around our Back Yard'. It features a bass line, a guitar chord chart, and a piano accompaniment. The bass line starts at measure 622 with notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. The guitar chord chart includes chords Cm, Bb, Dm7, Cm7, Bb, F7, Bb, Dm7, F7, Bb, and Bb. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

629 , 631 , 633

This system contains the musical score for the final part of the page. It features a bass line, a guitar chord chart, and a piano accompaniment. The bass line starts at measure 629 with notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. The guitar chord chart includes chords F7, Bb, F, Bb, F7, Cm7, and Bb. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

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

Chord diagrams: Bb (234), F (342), Bb (234), F (342), Bb (234), Bb (234)

641 643 645

Accompaniment

Chord diagrams: F (342), Bb (234), F (342), Bb (234), F (342), Bb (234)

B On the Beach

647 649 651

Accompaniment

Chord diagrams: Bb (234), F (342), Bb (234), F7 (141211), Bb (234), F (342), Bb (234), F (342), Gm (13 2 1 3fr), Bb (234), F (342)

C Percussion

652

653

Chords: B \flat (2 3 4), F7 (1 4 1 2 1 1), B \flat (2 3 4), F (3 4 2), B \flat (2 3 4), Cm7 (1 4 2 1) 3fr., B \flat (2 3 4), B \flat (2 3 4).

D Here Comes Fred Again

657

659

661

Chords: B \flat (2 3 4), B \flat (2 3 4), F (3 4 2), B \flat (2 3 4), Am (X 0 2), B \flat (2 3 4), F (3 4 2), B \flat (2 3 4), F (3 4 2), B \flat (2 3 4), F (3 4 2), B \flat (2 3 4).

E Let's All Hit the Floor

663

665

667

Chords: B \flat (2 3 4), Dm (X 0 2), Am (X 0 2), F7 (4 2), B \flat (2 3 4), B \flat (2 3 4), Cm (1 3 4 2 1) 3fr., B \flat (2 3 4), F (3 4 2), B \flat (2 3 4), F7 (4 2), B \flat (2 3 4), F7 (4 2).

668

669

671

Chords: B \flat (2 3 4), Am (X 0 2), B \flat (2 3 4), Cm (1 3 4 2 1) 3fr., B \flat (2 3 4), F7 (4 2), B \flat (2 3 4), F7 (4 2), B \flat (2 3 4), F7 (4 2), B \flat (2 3 4).

STAMP FEET!

STAMP FEET!

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NO. 4.20 - CONCERT TIME DUET 3

673 675 677

Part A

Part B

Musical notation for measures 673-677. Part A and Part B are written in bass clef. Measure 673 starts with a bass clef and a key signature of one flat. The music consists of eighth and quarter notes. Measure 675 has a fermata over the first measure. Measure 677 has a fermata over the first measure.

679 A 683

Musical notation for measures 679-683. Part A and Part B are written in bass clef. Measure 679 has a fermata over the first measure. Measure 681 has a fermata over the first measure. Measure 683 has a fermata over the first measure. A box labeled 'A' is placed above measure 681.

685 B 687

Musical notation for measures 685-687. Part A and Part B are written in bass clef. Measure 685 has a fermata over the first measure. Measure 687 has a fermata over the first measure. A box labeled 'B' is placed above measure 687.

691 693 695

Musical notation for measures 691-695. Part A and Part B are written in bass clef. Measure 691 has a fermata over the first measure. Measure 693 has a fermata over the first measure. Measure 695 has a fermata over the first measure.

C 699 701

Musical notation for measures 699-701. Part A and Part B are written in bass clef. Measure 699 has a fermata over the first measure. Measure 701 has a fermata over the first measure. A box labeled 'C' is placed above measure 699.

702 D 703 707

Musical notation for measures 702-707. Part A and Part B are written in bass clef. Measure 702 has a fermata over the first measure. Measure 703 has a fermata over the first measure. Measure 705 has a fermata over the first measure. Measure 707 has a fermata over the first measure. A box labeled 'D' is placed above measure 703.

708 709 711 713

Musical notation for measures 708-713. Part A and Part B are written in bass clef. Measure 708 has a fermata over the first measure. Measure 709 has a fermata over the first measure. Measure 711 has a fermata over the first measure. Measure 713 has a fermata over the first measure.

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 234

Thigh slaps

725

727 A

Bb 234

Gm 3fr.

Cm7 3fr.

F9

729

731 B

733

Bb 234

Dm7

Eb 1243

Cm7 3fr.

Bb 234

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"

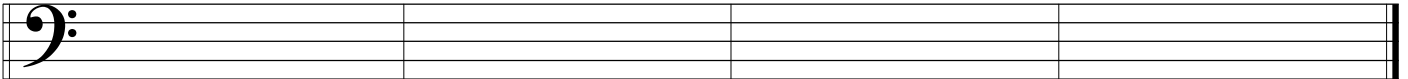
"SHHHHH"

NO. 4.23 - COMPOSITION

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

749

751



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