

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.

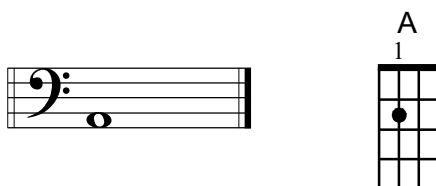
Ties, Slurs and, the terms Tutti (whole band or group), Soli (a smaller section of the Band or group), Solo (by yourself) and Tacet (don't play)

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 - CONCERT A



NO. 4.2 - WARM-UP 2 & REVISION

382 383 385

B \flat C D D A

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

386 387 389 391

393 395 397 399

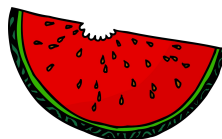
400 401 403 405 407

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



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

Musical notation for Part A and Part B of 'HOT CROSS BUNS'. The notation is in bass clef. Part A starts at measure 458 and Part B starts at measure 459. The music is written on two staves. Part A has notes in measures 458, 459, 461, 463, and 465. Part B has notes in measures 459, 461, 463, and 465. There are rests in measures 460 and 462 for both parts.

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 notation is in bass clef. It shows measures 466 to 481. The music is written on a single staff. Measures 466, 467, 469, and 471 show pairs of notes (divisi) with a slur underneath. Measures 472, 473, 475, and 477 show pairs of notes (divisi) with a slur underneath. Measures 468, 470, 474, 476, 478, and 480 show single 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"



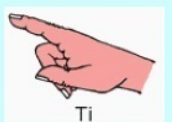
which means to sing or play Concert C (the Stage two note).

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

Do 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.

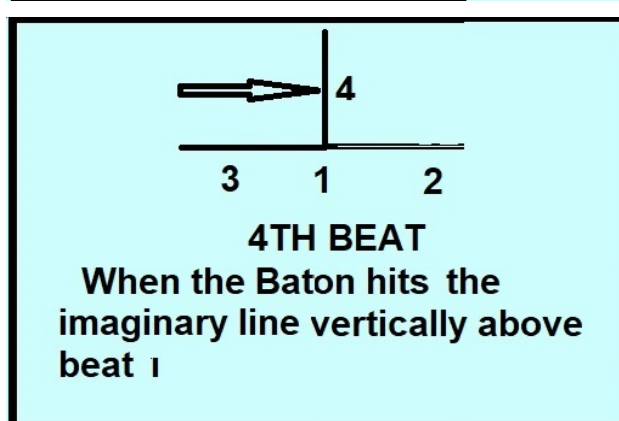
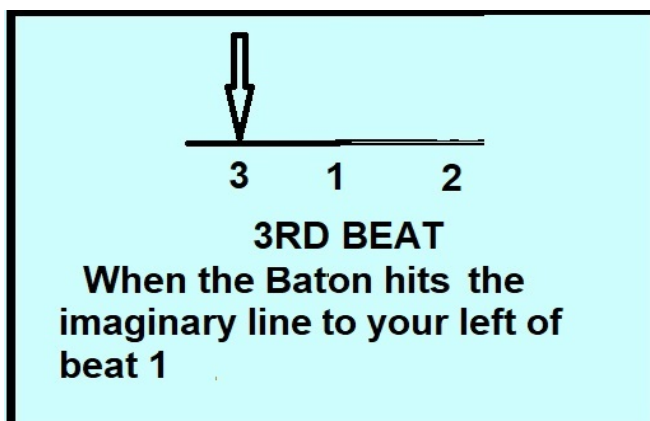
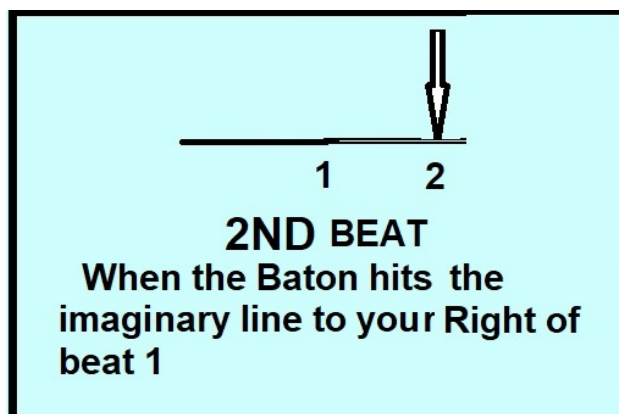
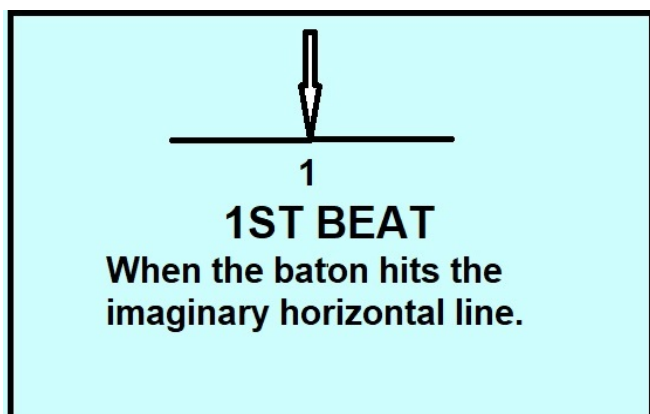
At this level of playing, the most important beat is the 1st beat of a bar. All of your music so far, starts on beat one and, we must all start the beat together. To start the music, the conductor will raise the baton to show that it is time to breath before playing the first note on beat one. Different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

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

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

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

597 599 601 **A Duet Time**

Soloist

Accompaniment

603 605 607 609 **B Lindy Loo**

610 611 613 615

Chord diagrams and fingerings for Section A (measures 597-609):

- 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), Cm7 (1 3 2 1), B \flat (2 3 4)
- B \flat (2 3 4), F (3 4 2)
- B \flat (2 3 4), F (3 4 2)

Chord diagrams and fingerings for Section B (measures 603-615):

- B \flat (2 3 4), F (3 4 2)
- Dm (2 3 4), B \flat (4 2), F7 (2 3 4), B \flat (4 2)
- B \flat (2 3 4), Dm7 (2 3 4), B \flat (2 3 4), F7 (4 2), B \flat (2 3 4), F7 (4 2), B \flat (2 3 4)
- Cm (1 3 4 2 1) 3fr.
- Gm7 (1 2 3) 3fr., F (3 4 2), F7 (4 2), B \flat (2 3 4)
- Am (x 0 2 0), F (3 4 2), Cm (1 3 4 2 1) 3fr.
- Dm (x 0 2 0), F (3 4 2), B \flat (2 3 4), B \flat m7 (3 2 1), Cm (1 3 4 2 1) 3fr.

617

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

Musical score for 'Do Re Me.' in bass clef. The score includes a bass line and a piano accompaniment with guitar chord diagrams. The chords are: F7 (4 2), Bb (2 3 4), F7 (4 2), Bb (2 3 4), Bb (2 3 4), F (3 4 2), Bb (2 3 4), F7 (4 2), Bb (2 3 4), Am7 (6 7 2), Gm7 (1 2 3 1) 3fr.

622

D Around our Back Yard

Musical score for 'Around our Back Yard' in bass clef. The score includes a bass line and a piano accompaniment with guitar chord diagrams. The chords are: Cm (1 3 4 2 1) 3fr., Bb (2 3 4), Dm7 (x 0 0 2), Cm7 (1 3 2 1) 3fr., Bb (2 3 4), F7 (4 2), Bb (2 3 4), Dm7 (x 0 0 2), F7 (4 2), Bb (2 3 4), Bb (2 3 4).

629

Musical score for 'Do Re Me.' continuation in bass clef. The score includes a bass line and a piano accompaniment with guitar chord diagrams. The chords are: F7 (4 2), Bb (2 3 4), F (3 4 2), Bb (2 3 4), F7 (4 2), Cm7 (1 3 2 1) 3fr., Bb (2 3 4).

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

B \flat F B \flat F B \flat B \flat

641 643 645

Accompaniment

F B \flat F B \flat F B \flat

B On the Beach

647 649 651

Accompaniment

B \flat F B \flat F7 B \flat F B \flat F Gm B \flat F

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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 numbers 673, 675, and 677 are indicated above the staff. The music consists of eighth and quarter notes.

679 683

A

Musical notation for measures 679-683. Part A and Part B are written in bass clef. Measure numbers 679 and 683 are indicated above the staff. A box labeled 'A' is placed above measure 681. The music consists of eighth and quarter notes.

685 687

B

Musical notation for measures 685-687. Part A and Part B are written in bass clef. Measure numbers 685 and 687 are indicated above the staff. A box labeled 'B' is placed above measure 687. The music consists of quarter and eighth notes.

691 693 695

Musical notation for measures 691-695. Part A and Part B are written in bass clef. Measure numbers 691, 693, and 695 are indicated above the staff. The music consists of quarter and eighth notes.

C 699 701

Musical notation for measures 699-701. Part A and Part B are written in bass clef. Measure numbers 699 and 701 are indicated above the staff. A box labeled 'C' is placed above measure 699. The music consists of eighth and quarter notes.

702 703 707

D

Musical notation for measures 702-707. Part A and Part B are written in bass clef. Measure numbers 702, 703, and 707 are indicated above the staff. A box labeled 'D' is placed above measure 703. The music consists of eighth and quarter notes.

708 709 711 713

Musical notation for measures 708-713. Part A and Part B are written in bass clef. Measure numbers 708, 709, 711, and 713 are indicated above the staff. The music consists of quarter and eighth notes, ending with a double bar line.

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"

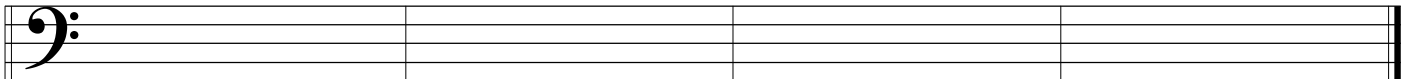
"SHHHHH"

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