



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)

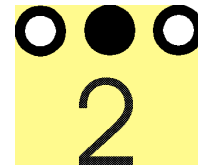
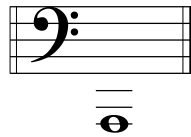
Lyrics (words) - sing, as well as play the tunes that have words.

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



NO. 4.2 - WARM-UP 2 & REVISION

382 383

387 389 391

393 395 397 399

400 401 403 405 407

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.

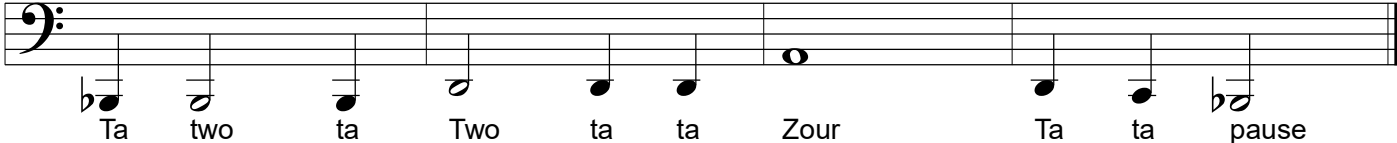
Use these sounds -

| | | | | | |
|---|--|---------------|--------|---|---------------|
|  | 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 |
|  | | | |
| 450 | 451 | 453 | |
|  | | | |
| 454 | 455 | 457 |  |
|  | | | |

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"



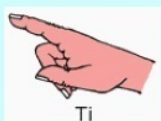
which means to sing or play Concert C (the Stage two note).

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

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.

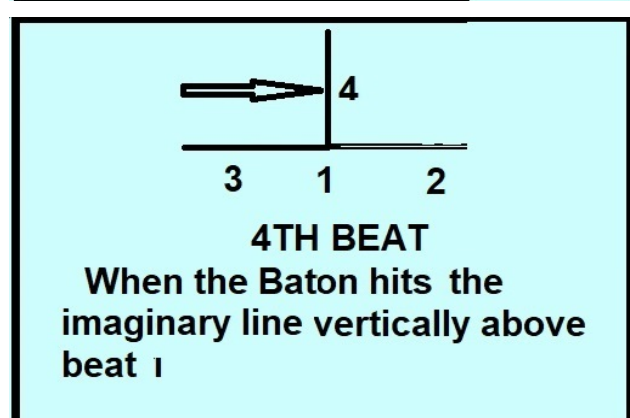
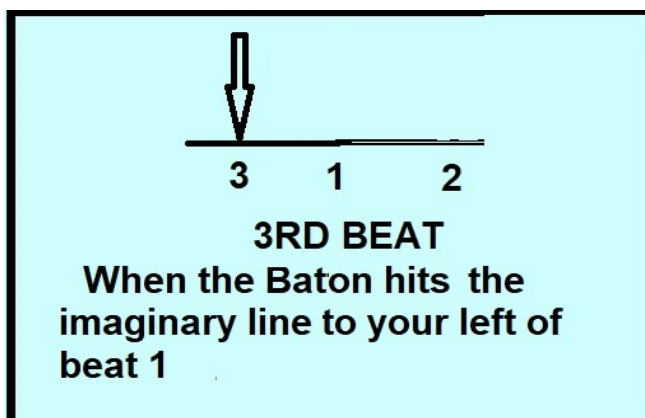
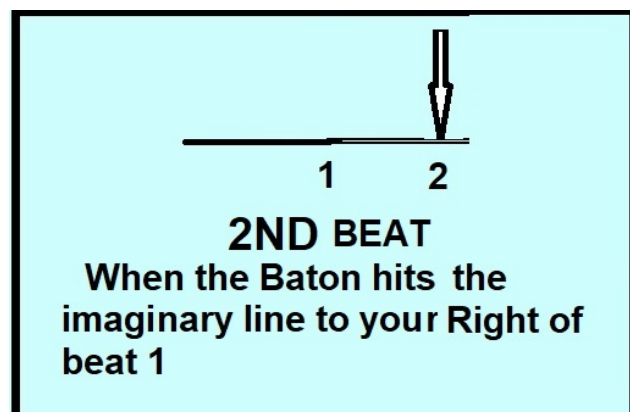
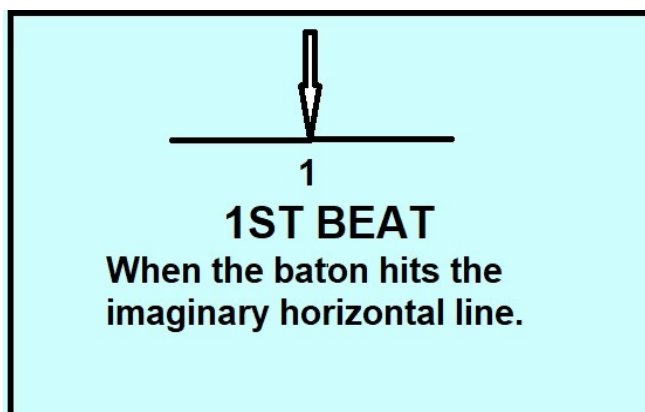
At this level of playing, the most important beat is the 1st beat of a bar. All of your music so far, starts on beat one and, we must all start the beat together. To start the music, the conductor will raise the baton to show that it is time to breath before playing the first note on beat one. Different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

Part B

537

, 539

B Lindy Loo

Part A

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

Detailed description: This block contains the musical notation for the first system, measures 563 to 565. It features two staves, Part A and Part B, both in bass clef. The melody is written on the top staff of each pair, with lyrics underneath. The lyrics are: 'Wa - ter - mel - on Cus - tard, Chop it up and mix it in.' The bottom staff of each pair contains a bass line with chords and some melodic fragments.

567 , 569 ,

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

Detailed description: This block contains the musical notation for the second system, measures 567 to 569. It features two staves, Part A and Part B, both in bass clef. The melody is written on the top staff of each pair, with lyrics underneath. The lyrics are: 'Wa - ter - mel - on Cus - tard, swish it round make yum - my goo.' The bottom staff of each pair contains a bass line with chords and some melodic fragments.

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

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

Detailed description: This block contains the musical notation for the third system, measures 571 to 573. It features two staves, Part A and Part B, both in bass clef. The melody is written on the top staff of each pair, with lyrics underneath. The lyrics are: 'On the beach we run and play, build - ing sand cast - les is fun.' The bottom staff of each pair contains a bass line with chords and some melodic fragments.

575 , 577

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

Detailed description: This block contains the musical notation for the fourth system, measures 575 to 577. It features two staves, Part A and Part B, both in bass clef. The melody is written on the top staff of each pair, with lyrics underneath. The lyrics are: 'On the beach we swim all day, Home we go it's bath time now.' The bottom staff of each pair contains a bass line with chords and some melodic fragments.

C Percussion

D Here Comes Fred Again

581

, 583

Part A

Musical notation for Part A of 'Here Comes Fred Again'. It consists of two staves. The top staff is a bass clef with a whole rest in the first two measures, followed by a melodic line starting at measure 581. The bottom staff is a bass clef with a whole rest in the first two measures, followed by a bass line starting at measure 581. Lyrics are placed below the notes.

Part B

Musical notation for Part B of 'Here Comes Fred Again'. It consists of two staves. The top staff is a bass clef with a whole rest in the first two measures, followed by a melodic line starting at measure 581. The bottom staff is a bass clef with a whole rest in the first two measures, followed by a bass line starting at measure 581.

584

, 585

, 587

Musical notation for the section 'A cup of tea I see, He could-n't shift that wall a - gain'. It consists of two staves. The top staff is a bass clef with a melodic line starting at measure 584. The bottom staff is a bass clef with a bass line starting at measure 584. Lyrics are placed below the notes.

589

E Let's All Hit the Floor

, 591

Musical notation for the section 'Let's all run a - round the room.'. It consists of two staves. The top staff is a bass clef with a melodic line starting at measure 589. The bottom staff is a bass clef with a bass line starting at measure 589. Lyrics are placed below the notes.

593

, 595

Musical notation for the section 'Let's all hit the floor.FEET!'. It consists of two staves. The top staff is a bass clef with a melodic line starting at measure 593. The bottom staff is a bass clef with a bass line starting at measure 593. Lyrics are placed below the notes. The word 'STAMP' is written above the final note, and 'FEET!' is written below it. There are 'x' marks above and below the final note.

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

Chords: Bb, F7, Bb, F7, Bb, F7, Bb, Cm7, Bb, Bb, F, Bb, F

603 605 607 609 **B Lindy Loo**

Chords: Bb, F, Dm, Bb, F7, Bb, F7, Bb, Dm7, Bb, F7, Bb, F7, Bb, Cm

610 611 613 615

Chords: Gm7, F, F7, Bb, Am, F, Cm, Dm, F, Bb, Bbm7, Cm

617 C Do Re Me. , 621

Musical score for 'Do Re Me.' in bass clef. The score consists of a single staff with a bass clef. The key signature has one flat (Bb). The piece starts at measure 617 and ends at measure 621. The melody is written in a simple, stepwise fashion. Chord diagrams are provided for the following chords: F7, Bb, F7, Bb, Bb, F, Bb, F7, Bb, Am7, and Gm7. The Am7 and Gm7 chords are marked with '3fr.' indicating a three-finger fretting.

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

Musical score for 'Around our Back Yard' in bass clef. The score consists of a single staff with a bass clef. The key signature has one flat (Bb). The piece starts at measure 622 and ends at measure 627. The melody is written in a simple, stepwise fashion. Chord diagrams are provided for the following chords: Cm, Bb, Dm7, Cm7, Bb, F7, Bb, Dm7, F7, Bb, and Bb. The Cm and Cm7 chords are marked with '3fr.' indicating a three-finger fretting.

629 E , 631 , 633

Musical score for 'E' in bass clef. The score consists of a single staff with a bass clef. The key signature has one flat (Bb). The piece starts at measure 629 and ends at measure 633. The melody is written in a simple, stepwise fashion. Chord diagrams are provided for the following chords: F7, Bb, F, Bb, F7, Cm7, and Bb. The Cm7 chord is marked with '3fr.' indicating a three-finger fretting.

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

635 637 639 **A** Watermelon Custard

Soloist

Accompaniment

NB" The above applies to the students' page, because this is the percussion master page, you still see all percussion.

641 643 645

647 **B** On the Beach 649 651

652

653

C Percussion

Musical score for section C, Percussion. The score includes a bass line, a guitar chord chart with diagrams for Bb, F7, Bb, F, Bb, Cm7, Bb, and Bb, and a piano accompaniment with treble and bass staves.

657

D Here Comes Fred Again

659

661

Musical score for section D, Here Comes Fred Again. The score includes a bass line, a guitar chord chart with diagrams for Bb, Bb, F, Bb, Am, Bb, F, Bb, F, and Bb, and a piano accompaniment with treble and bass staves.

663

665

E Let's All Hit the Floor

667

Musical score for section E, Let's All Hit the Floor. The score includes a bass line, a guitar chord chart with diagrams for Bb, Dm, Am, F7, Bb, Bb, Cm, Bb, F, Bb, and F7, and a piano accompaniment with treble and bass staves.

668

669

671

STAMP FEET!

Musical score for section E, Let's All Hit the Floor, ending with 'STAMP FEET!'. The score includes a bass line, a guitar chord chart with diagrams for Bb, Am, Bb, Cm, Bb, F7, Bb, F7, Bb, F7, and Bb, and a piano accompaniment with treble and bass staves. The final measure includes 'STAMP FEET!' text and an 'x' mark.

NO. 4.20 - CONCERT TIME DUET 3

Moderato (♩ = c. 92)

673 675 677 679

Part A

Part B

680 **A** 683 685

687 **B** 691 693

694 **C** 695 699

701 **D** 703 707

708 709 711 713

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"

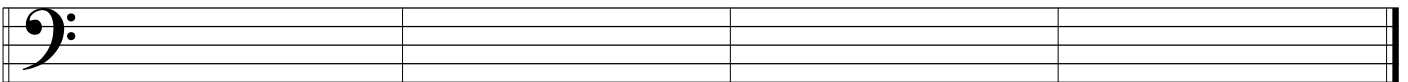
"SHHHHH"

NO. 4.23 - COMPOSITION

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

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