



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)

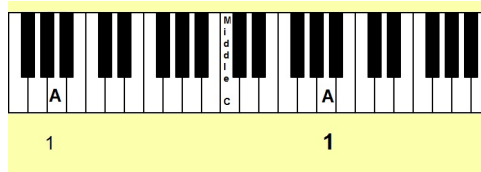
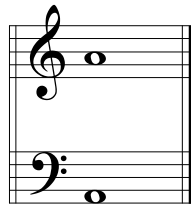
Lyrics (words) - sing, as well as play the tunes that have words.

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

the sign $\overset{\frown}{\bullet}$ - 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

386 387 389 391

393 395 397 399

401 403 405 407

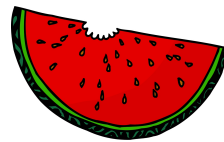
PRACTICE HINT

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.

424 425 427

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

442 443 445



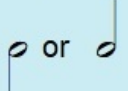





KODALY (pronounced Ko-die)

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 -

	= Crotchet	= Ta,		= Rest = Za
	= 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 DIVSI

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 addition name of "Divsi" which means to divide the notes amongst the players.

Percussionists - Yes, we have already been doing this and more. We will need parts A and B but only with mallets

NB: Piano students, you have already been doing duets with your right hand as part A and your Left hand as part B.
However from now on, your right and left hands i.e. Parts A and B, will not play the same music.



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

458 459 461 463 465

Part A

Part 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.

466 467 469 471

472 473 475

477 479 481

NO. 4.11 - RAIN IS FALLING DOWN - Duet

482 483 485

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.

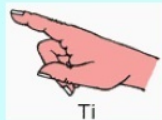
The next sign is "Re" which means to sing or play Concert C (the Stage two note).



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

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

494 495 497

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

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

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

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

ty

This system contains measures 506 to 509. The treble clef staff starts with a 'ty' marking. A slur covers measures 508 and 509. The bass clef staff has a slur under measures 508 and 509.

510 511 513

This system contains measures 510 to 513. A slur covers measures 512 and 513. The bass clef staff has a slur under measures 512 and 513.

514 515 517

This system contains measures 514 to 517. A slur covers measures 516 and 517. The bass clef staff has a slur under measures 516 and 517.

518 519 521

This system contains measures 518 to 521. A slur covers measures 520 and 521. The bass clef staff has a slur under measures 520 and 521.

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

522

Do Re Mi

524

Re Do Ti

526

Do Do Mi

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.

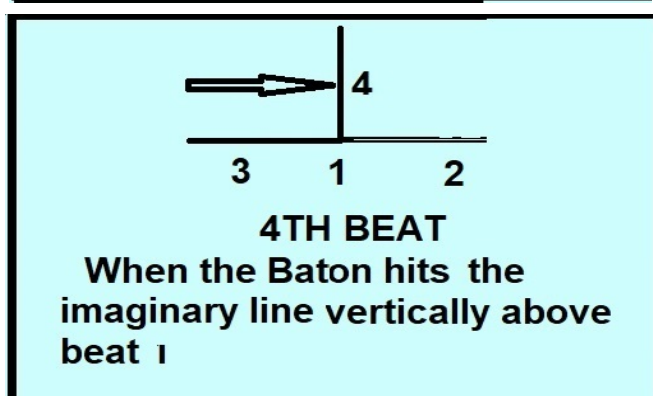
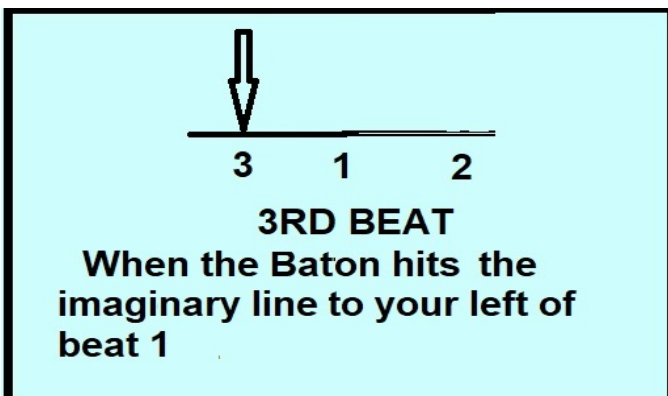
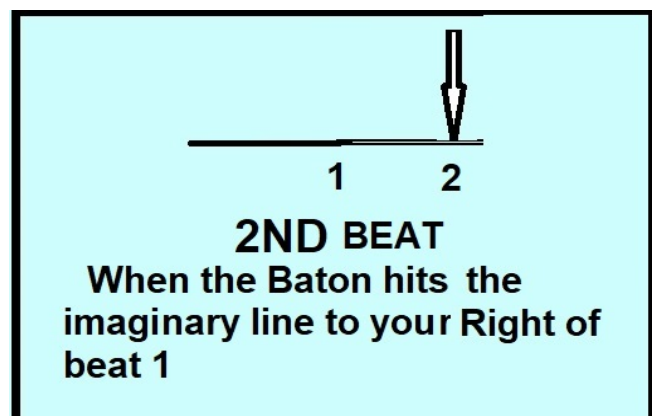
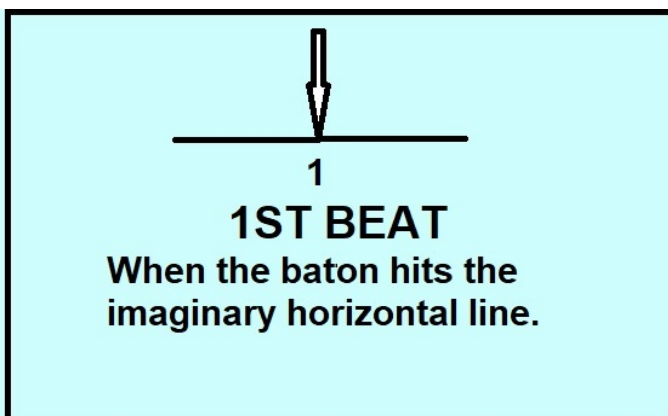
At this level of playing, the most important beat is the 1st beat of a bar. All of your music so far, starts on beat one and, we must all start the beat together. To start the music, the conductor will raise the baton to show that it is time to breathe before playing the first note on beat one. Different 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 instrument's sound is that 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 player's 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 other hand 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 , 533 , 535

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

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

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

541 , 543 , 545 ,

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

547 **C Do Re Me.**

Do, re me read my handsigns. Do ti do re me. Do makesy sausage roll,

553 **D Around our Back Yard**

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

558

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

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

Here comes Fred a gain.

583

585

What's that in his hand. A cup of tea I see, He

587

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

could - n't shift that wall a - gain 1 and 2 and 3 and 4.

591

593

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

594

595

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

609 **B Lindy Loo** 611 613 615

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

F7 Bb F7 Bb Bb F Bb F7 Bb Am7Gm7 3fr

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

Cm 3fr Bb Dm7 Cm7 3fr Bb F7 Bb Dm7 F7 Bb Bb

629 631 633

F7 Bb F Bb F7 Cm7 3fr Bb

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** 641

Soloist

Accompaniment

642 643 645 647 **B On the Beach**

649 651 653

C Percussion

D Here Comes Fred Again

657 659 661

Musical score for section D, measures 657-661. It features a percussion part (C) and a piano accompaniment. The piano part includes guitar chord diagrams for Bb, F, Bb, Am, Bb, and F. The bass line consists of eighth notes, and the treble line has chords and single notes.

E Let's All Hit the Floor

662 663 665

Musical score for section E, measures 662-665. It features a percussion part (C) and a piano accompaniment. The piano part includes guitar chord diagrams for Bb, F, Bb, Bb, Dm, Am, F7, Bb, Bb, Cm (3ft.), and Bb. The bass line consists of eighth notes, and the treble line has chords and single notes.

667 669 671

Musical score for section E, measures 667-671. It features a percussion part (C) and a piano accompaniment. The piano part includes guitar chord diagrams for F, Bb, F7, Bb, Am, Bb, Cm (3ft.), Bb, F7, Bb, F7, and Bb. The bass line consists of eighth notes, and the treble line has chords and single notes. The section ends with a 'STAMP FEET!' instruction.

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NO. 4.20 - CONCERT TIME DUET 3

673 675 677

Part A

Part B

679 683

A

685 687

B

691 693 695

C 699 701

702 703 707

D

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 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

The image shows a musical staff with two staves, one with a treble clef and one with a bass clef. The staff is divided into four measures by vertical lines. The first measure is labeled '749' and the second measure is labeled '751'. The rest of the staff is empty, intended for a student to 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**