



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

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

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

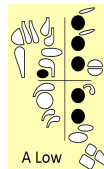
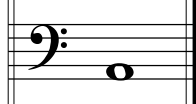
NO. 4.1 - NEXT NOTE CONCERT A

FLUTE,
OBOE



NO. 4.1 - NEXT NOTE CONCERT A

BASSOON



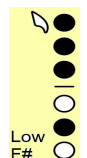
NO. 4.1 - NEXT NOTE - B (CONCERT A)

Bb CLARINET



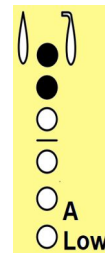
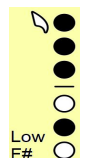
NO. 4.1 - NEXT NOTE - B (Concert D for Eb instruments)

Eb CLARINET



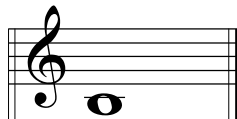
NO. 4.1 - NEXT NOTE - F# Pronounced F Sharp and, has a sharp sign in front. (CONCERT A)

Eb SAXOPHONE

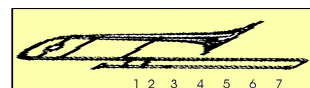


NO. 4.1 - NEXT NOTE - B
(CONCERT A)

Bb BRASS
G Clef

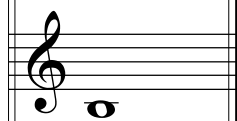


Trombone 2nd. Position.

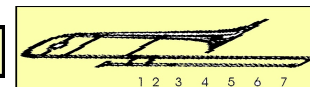


NO. 41 - NEXT NOTE - B
(Concert E for F Horn,
Concert D for Eb Brass)

Eb AND F BRASS
G Clef

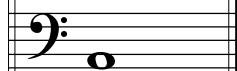


Trombone 2nd. Position.

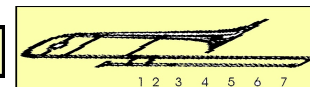


NO. 4.1 - NEXT NOTE
CONCERT A

Bb BRASS
F CLEF

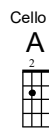
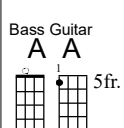


Trombone 2nd. Position.



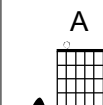
NO. 4.1 - NEXT NOTE -
CONCERT D for Eb BASS

Eb BASS TUBA
F CLEF



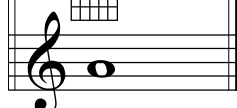
NO. 4.1 - NEXT NOTE
CONCERT A

BASS GUITAR,
CELLO

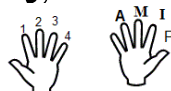


NO. 4.1 - NEXT NOTE
CONCERT A

Guitar



Pluck with the index
finger (I = index).



NO. 4.1 - NEXT NOTE
CONCERT A

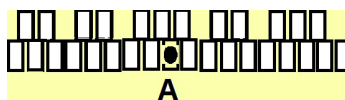
Mallets

Timps.

Drums

Aux. Perc.

PIANO, STUDENT



Use the Left hand.



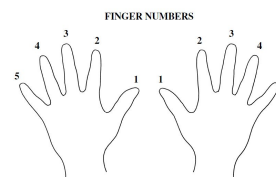
CRASH CYMBAL (Crash) - placed on a stand and marked with the word "Crash". Played with hard or soft sticks.



HAND CYMBALS (HC) - Also known as "Clash"
Hold one in each hand and hit together

NO. 4.1 - NEXT NOTE
CONCERT A

Use the right hand number 2 finger for this note



Use the Left hand Number 3 finger for this note

NOTES FOR CYMBALS:

Even though the X is inside, the circle is still treated as hollow and is therefore still four counts. For Hand Cymbals, also please take note of the small knobs at the ends of each arm or the X.

Different music publishers use different signs or note head shapes thus in future when using different music, cymbals might be written differently.

Cymbals will generally be left to ring i.e. stop ringing of their own accord. There will generally be an indication written on the music if they are to be stopped short.

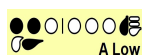
Hand cymbals should hit each other in a "glancing" movement so as to slide off of each other after hitting. Soft sounds are made by just the top edge of one cymbal "tipping" the inside of the other, **NOTE:** because of the length of time taken to get hand Cymbals ready, the player may have to leave some other notes out to get ready.

NO. 4.2 - WARM-UP 2 & REVISION

Flute



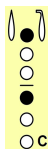
453



455

C Pitch

Oboe



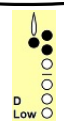
Guitar



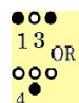
Mallets



Bb Pitch

Clarinet
Eb Clar also

Bb Valved

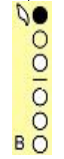
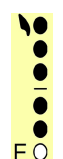


Trombone position 1

Trombone 4th. position

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

Trombone 2nd. Position.

Eb Pitch
Eb Saxs(Eb Clar: Use
Bb Fingering)Bb Pitch
Tenor Sax

NO. 4.2 - WARM-UP 2 & REVISION- Continued

457 459 461

C Pitch

Bb Pitch
Eb Clar also

Eb Pitch
Eb Saxs

Bb Pitch
Tenor Sax

Eb Brass

F Horn

Tenor/Bass
F Clef

Eb Bass
F Clef

Timps.

Drums

Auxiliary
Perc.

Piano,
Student

NO. 4.2 - WARM-UP 2 & REVISION- Continued

463 465 467 469

C Pitch

Bb Pitch

Eb Pitch
Eb Saxs

Bb Pitch
Tenor Sax

Eb Brass

F Horn

Tenor/Bass
F Clef

Eb Bass
F Clef

Timps.

Drums

Auxiliary
Perc.

Piano,
Student

Remember, If you can't play all three, pick one or two.

471 473 475 477

C Pitch

Bb Pitch
Eb Clar also

Eb Pitch
Eb Saxs

Bb Pitch
Tenor Sax

Eb Brass

F Horn

Tenor/Bass
F Clef

Eb Bass
F Clef

Timps.

Drums

Auxiliary
Perc.

Piano,
Student

To play WB , Tamb and Tri, leave out the Hand cymbals

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 your breath control by playing as much as you can without taking an 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. Let's 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

479 481 483 485

C Pitch
Wa-ter-mel-on Cus - tard, Chop it up and mix it in. Wa-ter-mel-on Cus - tard, swish it round make yum-my goo.

Bb Pitch
Eb Clar also

Eb Pitch
Eb Saxs

Bb Pitch
Tenor Sax

Eb Brass

F Horn

Tenor/Bass
F Clef

Eb Bass
F Clef

Timps.

Drums

Auxiliary
Perc.

Piano,
Student

Two players required



NO. 4.4 - LET'S ALL HIT THE FLOOR

487 489 491 493

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

Bb Pitch
Eb Clar also

Eb Pitch
Eb Saxs

Bb Pitch
Tenor Sax

Eb Brass

F Horn

Tenor/Bass
F Clef

Eb Bass
F Clef

Timps.

Drums

Auxiliary
Perc.

Piano,
Student

This song needs three players, one for Hand Cymbals and two for the other notes

NO. 4.5 - RUN AROUND OUR BACK YARD.

495 497 499 501

C Pitch
Run a - round our back yard, Play there all day long. Where's the cric-ket ball now, Lost a - gain I vow.

Bb Pitch
Eb Clar also

Eb Pitch
Eb Saxs

Bb Pitch
Tenor Sax

Eb Brass

F Horn

Tenor/Bass
F Clef

Eb Bass
F Clef

Timps.

Drums

Auxiliary
Perc.

Piano,
Student

If only one player, leave one instrument out.

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



503 505 507

C Pitch

Bb Pitch
Eb Clar also

Eb Pitch
Eb Saxes

Bb Pitch
Tenor Sax

Eb Brass

F Horn

Tenor/Bass
F Clef

Eb Bass
F Clef

Timps.

Drums

Auxiliary
Perc.

Piano,
Student

NO. 4.7 - HERE COMES FRED.

509 511 513 515

C Pitch
Here comes Fred a gain. What's that in his hand. A cup of tea I see, He could-n't shift that wall a - gain

Bb Pitch
Eb Clar also

Eb Pitch
Eb Saxs

Bb Pitch
Tenor Sax

Eb Brass

F Horn

Tenor/Bass
F Clef

Eb Bass
F Clef

Timps.

Drums

Auxiliary
Perc.

Piano,
Student

To play all of the notes written for this song needs two people -
one for hand cymbals and at least one player for the other notes



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 useful 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-Breve = 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.

(517) , (519)

C Pitch	
Bb Pitch Eb Clar also	
Eb Pitch Eb Saxs	
Bb Pitch Tenor Sax	
Eb Brass	
F Horn	
Tenor/Bass F Clef	
Eb Bass F Clef	
Timps.	
Drums	
Auxiliary Perc.	
Piano, Student	

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

521 523 525 527

C Pitch

Two ta za Four Ta za ta za, Ta two ta Two ta ta Zour Ta ta pause

Bb Pitch

Eb Pitch

Eb Saxs

Bb Pitch

Tenor Sax

Eb Brass

F Horn

Tenor/Bass
F Clef

Eb Bass
F Clef

Timps.

Drums

Auxiliary
Perc.

Piano,
Student

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

Eb Brass and Clarinet and, F Brass.

These instruments have made a different sound when playing all the previous tunes in unison. Now that there are two different notes to be played, that difference will become very ugly. To manage this, there is now a special Part B for the Eb Brass, Clarinet and, F Brass instruments when playing with the other instruments. These instruments may still play the normal A and B parts when playing by themselves. The special part may not be very exciting at present but, as we learn more notes, it will become more interesting.

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



529

531

533

535

C Pitch
 PART B
 Part B
 Bb Pitch
 PART B
 Eb Pitch
 Eb Saxs
 PART B
 Bb Pitch
 Tenor Sax
 PART B
 Eb Brass
 Part B
 Eb Spec Pt B
 F Horn
 PART B
 F Spec Pt B
 Tenor/Bass
 F Clef
 PART B
 Eb Bass
 F Clef
 Part B, F Clef
 Eb Bass F Clef
 Special Part B
 Timps.
 Drums
 Auxiliary
 Perc.
 Piano,
 Student

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.

537 539 541 543

C Pitch

Bb Pitch

Eb Pitch
Eb Saxs

Bb Pitch
Tenor Sax

Eb Brass

F Horn

Tenor/Bass
F Clef

Eb Bass
F Clef

Timps.

Drums

Auxiliary
Perc.

Piano,
Student

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

545 547 549 551

C Pitch

Bb Pitch

Eb Pitch
Eb Saxs

Bb Pitch
Tenor Sax

Eb Brass

F Horn

Tenor/Bass
F Clef

Eb Bass
F Clef

Timps.

Drums

Auxiliary
Perc.

Piano,
Student

Ta

NO. 4.11 - RAIN IS FALLING DOWN - Duet

553

555

The musical score is arranged in 14 staves. The first 12 staves are for the band, and the last two are for piano. The instruments are listed on the left of each staff:

- C Pitch
- PART B
- Bb Pitch
- PART B
- Eb Pitch
- Eb Saxs
- PART B
- Bb Pitch
- Tenor Sax
- PART B
- Eb Brass
- Part B
- Eb Spec Pt B
- F Horn
- PART B
- F Spec Pt B
- Tenor/Bass
- F Clef
- PART B
- Eb Bass
- F Clef
- Part B, F Clef
- Eb Bass F Clef
- Special Part B
- Timps.
- Drums
- Auxiliary Perc.
- Piano, Student

The score consists of four measures. The first measure is marked with a rehearsal mark 553, and the third measure is marked with 555. The music is in 4/4 time and consists of various musical notations such as notes, rests, and dynamic markings.

557

559

C Pitch

PART B

Bb Pitch

PART B

Eb Pitch
Eb Saxs

PART B

Bb Pitch
Tenor Sax

PART B

Eb Brass

Part B

Eb Spec Pt B

F Horn

PART B

F Spec Pt B

Tenor/Bass
F Clef

PART B

Eb Bass
F Clef

Part B, F Clef

Eb Bass F Clef
Special Part B

Timps.

Drums

Auxiliary
Perc.

Piano,
Student

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"



Re

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

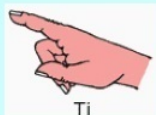
Next is "Me"



Mi

sing or play concert D (the Stage Three note)

Now add low "Ti"



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.

561

563

565

567

C Pitch

Two play this du - et, Two of us side by side. Two notes at one time, Du-et time does sound so good.

PART B

Bb Pitch

PART B

Eb Pitch

Eb Saxs

PART B

Bb Pitch

Tenor Sax

PART B

Eb Brass

Part B

Eb Spec Pt B

F Horn

PART B

F Spec Pt B

Tenor/Bass

F Clef

PART B

Eb Bass

F Clef

Part B, F Clef

Eb Bass F Clef

Special Part B

Timps.

Drums

Auxiliary

Perc.

Piano,

Student

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

569

571

573

575

C Pitch

Do, re me read my hand signs. Do ti do re me. Do makes my saus-age roll Tea and Bik-kies, Par-ty time.

PART B

Bb Pitch

PART B

Eb Pitch

Eb Saxes

PART B

Bb Pitch

Tenor Sax

PART B

Eb Brass

Part B

Eb Spec Pt B

F Horn

PART B

F Spec Pt B

Tenor/Bass

F Clef

PART B

Eb Bass

F Clef

Part B, F Clef

Eb Bass F Clef

Special Part B

Timps.

Drums

Auxiliary

Perc.

Piano,

Student

577 579 581 583

C Pitch

Bb Pitch

Eb Pitch
Eb Saxes

Bb Pitch
Tenor Sax

Eb Brass

F Horn

Tenor/Bass
F Clef

Eb Bass
F Clef

Timp.

Drums

Auxiliary
Perc.

Piano,
Student

585

587

589

591

C Pitch

Bb Pitch

Eb Pitch
Eb Saxes

Bb Pitch
Tenor Sax

Eb Brass

F Horn

Tenor/Bass
F Clef

Eb Bass
F Clef

Timps.

Drums

Auxiliary
Perc.

Piano,
Student

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

C Pitch

Do Re Mi Re

C Pitch

Do Ti Do Mi Do

C Pitch

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.

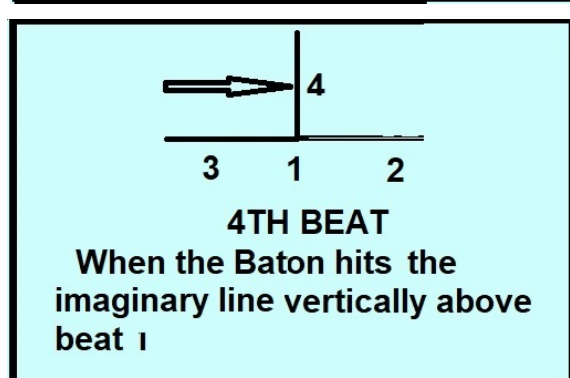
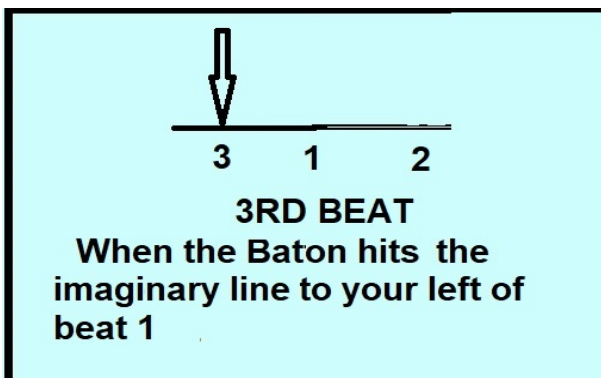
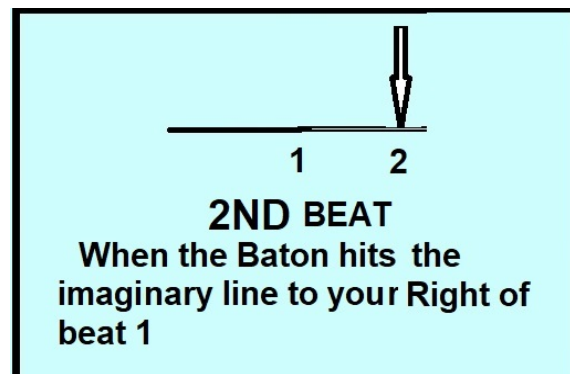
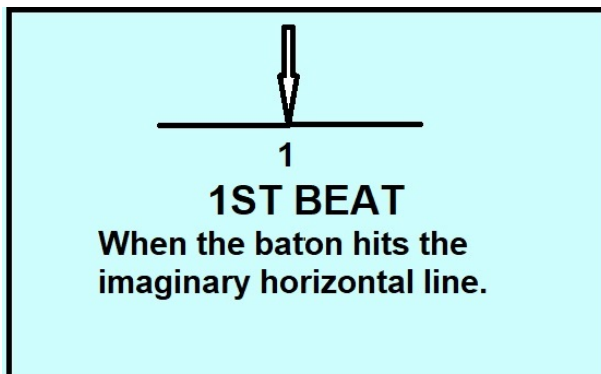
At this level of playing, the most important beat is the 1st beat of a bar. All of your music so far, starts on beat one and, we must all start the beat together. To start the music, the conductor will raise the baton to show that it is time to breath before playing the first note on beat one. Different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

From this point onwards, the four percussion
groups will be presented separately.
First up is Mallets

From here onwards, percussionists need to go to the specific, Mallets, Timps, Drums or, Aux pages.

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

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

601 603 605 607

C Pitch
Two play this du - et, Two of us side by side. Two notes at one time, Du-et time does sound so good.

PART B

Bb Pitch
PART B

Eb Pitch
Eb Saxes
PART B

Bb Pitch
Tenor Sax
PART B

Eb Brass
Part B

Eb Spec Pt B

F Horn
PART B

F Spec Pt B

Tenor/Bass
F Clef
PART B

Eb Bass
F Clef
Part B, F Clef

Eb Bass F Clef
Special Part B

Timps.

Drums

Auxiliary
Perc.

Piano,
Student

B Lindy Loo

609

611

613

615

C Pitch
PART B
Lin - dy was a dan - cer, Lin - dy wore a dress, Lin - dy made her dress from, Bits of string and grass.

Bb Pitch
PART B

Eb Pitch
Eb Saxs
PART B

Bb Pitch
Tenor Sax
PART B

Eb Brass
Part B

Eb Spec Pt B

F Horn
PART B

F Spec Pt B

Tenor/Bass
F Clef
PART B

Eb Bass
F Clef
Part B, F Clef

Eb Bass F Clef
Special Part B

Timps.

Drums
Snare Rim
Bass Rim

Auxiliary
Perc.

Piano,
Student

C Do Re Me. **617** **619** **621** **623**

C Pitch
Do, re me read my hand signs. Do ti do re me. Do makes my saus-age roll, Tea and Bik-kies, Par-ty time.

PART B

Bb Pitch
PART B

Eb Pitch
Eb Saxes
PART B

Bb Pitch
Tenor Sax
PART B

Eb Brass
Part B

Eb Spec Pt B

F Horn
PART B

F Spec Pt B

Tenor/Bass
F Clef
PART B

Eb Bass
F Clef
Part B, F Clef

Eb Bass F Clef
Special Part B

Timps.

Drums

Auxiliary
Perc.

Piano,
Student

625

627

629

631

D Around our Back Yard

C Pitch
PART B
Run a - round our back yard, Play there all day long, Where's the cric-ket ball now, Lost a - gain I vow.

Bb Pitch
PART B

Eb Pitch
Eb Saxes
PART B

Bb Pitch
Tenor Sax
PART B

Eb Brass
Part B

Eb Spec Pt B

F Horn
PART B

F Spec Pt B

Tenor/Bass
F Clef
PART B

Eb Bass
F Clef
Part B, F Clef

Eb Bass F Clef
Special Part B

Timps.

Drums
Crash

Auxiliary
Perc.

Piano,
Student

If only one player, leave one instrument out.

SOL-FA ACTIVITY

One student standing in front of the Band/Group, makes-up a sequence of Sol-Fa signs and displays those signs to the group one at a time. The Group then plays the notes corresponding to the sign displayed and, for the length of time displayed.

The student may use a known tune to select the sequence of signs but also, should be encouraged to compose a new sequence.

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

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

633

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

635

637

639

A Watermelon Custard

C Pitch
PART B
Bb Pitch
PART B
Eb Pitch
Eb Saxs
PART B
Bb Pitch
Tenor Sax
PART B
Eb Brass
Part B
Eb Spec Pt B
F Horn
PART B
F Spec Pt B
Tenor/Bass
F Clef
PART B
Eb Bass
F Clef
Part B, F Clef
Eb Bass F Clef
Special Part B
Timps.
Drums
Auxiliary
Perc.
Piano,
Student

Wa-ter-mel-on Cus - tard, Chop it up and mix it in. Wa-ter-mel-on Cus - tard, swish it round make yum-my goo.

Crash Cym. S.D. B.D. Hand Cyms

Tambourine Triangle

B On the Beach

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

641 643 645 647

C Pitch
On the beach we run and play, building sand cast - les is fun. On the beach we swim all day, Home we go it's bath time now.

PART B

Bb Pitch
PART B

Eb Pitch
Eb Saxes
PART B

Bb Pitch
Tenor Sax
PART B

Eb Brass
Part B

Eb Spec Pt B

F Horn
PART B

F Spec Pt B

Tenor/Bass
F Clef
PART B

Eb Bass
F Clef
Part B, F Clef

Eb Bass F Clef
Special Part B

Timps.

Drums

Auxiliary
Perc.

Piano,
Student

649 651 C Here Comes Fred Again 653 655 657

C Pitch

Here comes Fred a gain. What's that in his hand A cup of tea I see, He couldn't shift that wall a - gain

PART B

Bb Pitch

PART B

Eb Pitch

Eb Saxs

PART B

Bb Pitch

Tenor Sax

PART B

Eb Brass

Part B

Eb Spec Pt B

F Horn

PART B

F Spec Pt B

Tenor/Bass

F Clef

PART B

Eb Bass

F Clef

Part B, F Clef

Eb Bass F Clef

Special Part B

Timps.

Drums

Auxiliary Perc.

Piano, Student

Page 45B
NO. 4.17 - CONCERT TIME DUET 2, (MEDLEY 4) -Continued

659 **D** Let's All Hit the Floor

661 **663** **665**

C Pitch

1 and 2 and 3 and 4. Let's all run a - round the room. 1 and 2 and 3 and 4. Let's all hit the floor. STAMP FEET!

PART B

Bb Pitch

PART B

STAMP FEET!

Eb Pitch

Eb Saxes

PART B

STAMP FEET!

Bb Pitch

Tenor Sax

PART B

STAMP FEET!

Eb Brass

Part B

STAMP FEET!

Eb Spec Pt B

STAMP FEET!

F Horn

PART B

STAMP FEET!

F Spec Pt B

STAMP FEET!

Tenor/Bass

F Clef

PART B

STAMP FEET!

Eb Bass

F Clef

Part B, F Clef

STAMP FEET!

Eb Bass F Clef

Special Part B

STAMP FEET!

Timps.

STAMP FEET!

Drums

STAMP FEET!

Auxiliary Perc.

STAMP FEET!

Piano, Student

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

667 669 671 673

A Duet Time

C Pitch

Bb Pitch

Eb Pitch
Eb Saxs

Bb Pitch
Tenor Sax

Eb Brass

F Horn

Tenor/Bass
F Clef

Eb Bass
F Clef

Timps.

Drums

Auxiliary
Perc.

Piano,
Student

Accompaniment

B $\flat$ F7 B $\flat$ F7 B $\flat$ F7 B $\flat$ Cm7 B $\flat$ B $\flat$ F B $\flat$ F B $\flat$ F

675 677 679 B Lindy Loo

C Pitch

Bb Pitch

Eb Pitch
Eb Saxs

Bb Pitch
Tenor Sax

Eb Brass

F Horn

Tenor/Bass
F Clef

Eb Bass
F Clef

Timps.

Drums

Auxiliary
Perc.

Piano,
Student

Accompaniment

Dm Bb F7 Bb F7 Bb Dm7 Bb F7 Bb F7 Bb Cm 3fr. Gm7 3fr.

Accompaniment

697 699 701 703

C Pitch

Bb Pitch

Eb Pitch
Eb Saxs

Bb Pitch
Tenor Sax

Eb Brass

F Horn

Tenor/Bass
F Clef

Eb Bass
F Clef

Timps.

Drums

Auxiliary
Perc.

Piano,
Student

Accompaniment

If only one player, leave one instrument out

Bb F7 Bb F Bb F7 Cm7 Bb

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

705 707 709 711

A Watermelon Custard ,

Soloist C Pitch

Bb Pitch

Eb Pitch Eb Saxs

Bb Pitch Tenor Sax

Eb Brass

F Horn

Tenor/Bass F Clef

Eb Bass F Clef

Timps.

Drums

Auxiliary Perc.

Piano, Student

Accompaniment

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

PAGE 24

C Pitch

Bb Pitch

Eb Pitch
Eb Saxes

Bb Pitch
Tenor Sax

Eb Brass

F Horn

Tenor/Bass
F Clef

Eb Bass
F Clef

Timps.

Drums

Auxiliary
Perc.

Piano,
Student

Accompaniment

B $\flat$ F B $\flat$ B $\flat$ F B $\flat$ F7 B $\flat$ F B $\flat$ F Gm 3fr

The musical score is arranged for a large ensemble. The top staves include C Pitch, Bb Pitch, Eb Pitch/Eb Saxes, Bb Pitch/Tenor Sax, Eb Brass, F Horn, Tenor/Bass (F Clef), Eb Bass (F Clef), and Timps. The bottom staves include Drums, Auxiliary Perc., Piano/Student, and Accompaniment. The score is divided into measures corresponding to the measure numbers 713, 715, 717, and 719. The key signature is Bb major. The piano part includes a right-hand melody and a left-hand bass line. The accompaniment part includes a right-hand chordal part and a left-hand bass line. The drums and auxiliary percussion parts are indicated by symbols. The piano part includes a right-hand melody and a left-hand bass line. The accompaniment part includes a right-hand chordal part and a left-hand bass line.

721 723 725 727 **C** Here Comes Fred Again

C Pitch

Bb Pitch

Eb Pitch
Eb Saxes

Bb Pitch
Tenor Sax

Eb Brass

F Horn

Tenor/Bass
F Clef

Eb Bass
F Clef

Timps.

Drums

Auxiliary
Perc.

Piano,
Student

Accompaniment

B $\flat$ F B $\flat$ F7 B $\flat$ F B $\flat$ Cm7 B $\flat$ B $\flat$ F7 B $\flat$

The musical score is arranged for a large ensemble. The top staves are for woodwinds and brass: C Pitch (Trumpet), Bb Pitch (Trumpet), Eb Pitch/Eb Saxes (Soprano Saxophone), Bb Pitch/Tenor Sax (Tenor Saxophone), Eb Brass (Euphonium), and F Horn (Horn). Below these are the Tuba/Euphonium (Tenor/Bass F Clef), Eb Bass (Euphonium F Clef), and Timpani (Timps.). The percussion section includes Drums and Auxiliary Percussion. The Piano/Student part is written for a single player. The Accompaniment part is written for a grand piano, featuring a series of chords and arpeggios corresponding to the chord chart above it. The score is divided into measures, with repeat signs and first/second endings indicated. The key signature is one flat (Bb major/F minor).

729

731

733

C Pitch

Bb Pitch

Eb Pitch
Eb Saxes

Bb Pitch
Tenor Sax

Eb Brass

F Horn

Tenor/Bass
F Clef

Eb Bass
F Clef

Timps.

Drums

Auxiliary
Perc.

Piano,
Student

Accompaniment

NO. 4.19 - Solo Medley (Medley 4) - Continued

D Let's All Hit the Floor

735

737

C Pitch

Bb Pitch

Eb Pitch
Eb SaxsBb Pitch
Tenor Sax

Eb Brass

F Horn

Tenor/Bass
F ClefEb Bass
F Clef

Timps.

Drums

Auxiliary
Perc.Piano,
Student

Accompaniment

C Pitch
 Bb Pitch
 Eb Pitch
 Eb Saxs
 Bb Pitch
 Tenor Sax
 Eb Brass
 F Horn
 Tenor/Bass
 F Clef
 Eb Bass
 F Clef
 Timps.
 Drums
 Auxiliary
 Perc.
 Piano,
 Student
 Accompaniment

The score is for a piece titled "Stamp Feet!". It features a variety of instruments: C Pitch, Bb Pitch, Eb Pitch, Eb Saxs, Bb Pitch Tenor Sax, Eb Brass, F Horn, Tenor/Bass F Clef, Eb Bass F Clef, Timps., Drums, Auxiliary Perc., Piano, Student, and Accompaniment. The music is written in 4/4 time. The key signature has one flat (Bb). The score includes measures 739 and 741. The piano part includes chords: Bb, Cm 3fr., Bb, F7, Bb, F7, Bb, F7, and Bb. The drums and auxiliary percussion parts include "Stamp Feet!" instructions. The piano part includes a "Stamp Feet!" instruction. The accompaniment part includes a "Stamp Feet!" instruction.

Page 50A
NO. 4.20 - CONCERT TIME DUET 3

743 745 747

C Pitch

PART B

Bb Pitch

PART B

Eb Pitch
Eb Saxes

PART B

Bb Pitch
Tenor Sax

PART B

Eb Brass

Part B

Eb Spec Pt B

F Horn

PART B

F Spec Pt B

Tenor/Bass
F Clef

PART B

Eb Bass
F Clef

Part B, F Clef

Eb Bass F Clef
Special Part B

Timps.

Drums

Auxiliary
Perc.

Piano,
Student

749

A

753

C Pitch
 PART B
 Bb Pitch
 PART B
 Eb Pitch
 Eb Saxs
 PART B
 Bb Pitch
 Tenor Sax
 PART B
 Eb Brass
 Part B
 Eb Spec Pt B
 F Horn
 PART B
 F Spec Pt B
 Tenor/Bass
 F Clef
 PART B
 Eb Bass
 F Clef
 Part B, F Clef
 Eb Bass F Clef
 Special Part B
 Timps.
 Drums
 Auxiliary
 Perc.
 Piano,
 Student

755

757

B

C Pitch
 PART B
 Bb Pitch
 PART B
 Eb Pitch
 Eb Saxs
 PART B
 Bb Pitch
 Tenor Sax
 PART B
 Eb Brass
 Part B
 Eb Spec Pt B
 F Horn
 PART B
 F Spec Pt B
 Tenor/Bass
 F Clef
 PART B
 Eb Bass
 F Clef
 Part B, F Clef
 Eb Bass F Clef
 Special Part B
 Timps.
 Drums
 Auxiliary
 Perc.
 Piano,
 Student

761

763

765

C Pitch

PART B

Bb Pitch

PART B

Eb Pitch

Eb Saxs

PART B

Bb Pitch

Tenor Sax

PART B

Eb Brass

Part B

Eb Spec Pt B

F Horn

PART B

F Spec Pt B

Tenor/Bass

F Clef

PART B

Eb Bass

F Clef

Part B, F Clef

Eb Bass F Clef

Special Part B

Timps.

Drums

Auxiliary Perc.

Piano, Student

NO. 4.20 - CONCERT TIME DUET 3 - Continued

C
769
771

C Pitch
 PART B
 Bb Pitch
 PART B
 Eb Pitch
 Eb Saxs
 PART B
 Bb Pitch
 Tenor Sax
 PART B
 Eb Brass
 Part B
 Eb Spec Pt B
 F Horn
 PART B
 F Spec Pt B
 Tenor/Bass
 F Clef
 PART B
 Eb Bass
 F Clef
 Part B, F Clef
 Eb Bass F Clef
 Special Part B
 Timps.
 Drums
 Auxiliary
 Perc.
 Piano,
 Student

773 D 777

C Pitch

PART B

Bb Pitch

PART B

Eb Pitch
Eb Saxs

PART B

Bb Pitch
Tenor Sax

PART B

Eb Brass

Part B

Eb Spec Pt B

F Horn

PART B

F Spec Pt B

Tenor/Bass
F Clef

PART B

Eb Bass
F Clef

Part B, F Clef

Eb Bass F Clef
Special Part B

Timps.

Drums

Auxiliary
Perc.

Piano,
Student

779 781 783

C Pitch

PART B

Bb Pitch

PART B

Eb Pitch
Eb Saxs

PART B

Bb Pitch
Tenor Sax

PART B

Eb Brass

Part B

Eb Spec Pt B

F Horn

PART B

F Spec Pt B

Tenor/Bass
F Clef

PART B

Eb Bass
F Clef

Part B, F Clef

Eb Bass F Clef
Special Part B

Timps.

Drums

Auxiliary
Perc.

Piano,
Student

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 stave 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

Drums

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

Drums Part A

Hand Claps

Part B Auxiliary Perc.

STAMP FEET!

Thigh slaps

Accompaniment

789

791

793

Gm 3fr.

Cm7 3fr.

F 9

Bb

795

E

Bb

Gm 3fr.

Cm7 3fr.

F 9

799

F

803

Bb

Dm7

Eb

Cm7 3fr.

Bb

Gm 3fr.

Cm7 3fr.

Accompaniment

Page 43

Stamp left foot forward
shout "Uh!"

Drums

Auxiliary Perc.

Accompaniment

805 807

F 9 Bb Dm7 Eb Cm7 3fr.

Drums

Auxiliary Perc.

Accompaniment

G 811 H

Bb Cm7 3fr. Bb Cm7 3fr. F Eb

Drums

Auxiliary Perc.

Accompaniment

815 817 SHHHHH

Keep hands together

Tri. one pers only

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

SHHHHH

Dm7 Cm7 3fr. F Eb Dm7 Cm7 3fr. Bb

NO. 4.23 - COMPOSITION

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

819
821

C Pitch


Timps.


Drums


Auxiliary Perc.


Piano, Student


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