



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 - B (CONCERT A)



Trombone 2nd. Position.



No 4.2 - WARM-UP 2 & REVISION

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

452 **Trombone position 1** 453 **Trombone 4th. position** **Trombone 2nd. Position.**

455 457 459 461

463 465 467 469

470 471 473 475 477

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

478 479 481

Wa - ter - mel - on Cus - tard, Chop it up and mix it in.

482 483 485

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

No 4.4 - LET'S ALL HIT THE FLOOR

486 487 489

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

490 491 493

One and two and three and four, Let's all hit the floor.

No 4.5 - RUN AROUND OUR BACK YARD.

494

495

497

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

498

499

501

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

502

503

505

507

No 4.7 - HERE COMES FRED.

508

509

511

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

512

513

515

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

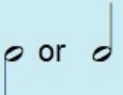


KODALY (pronounced Ko-die)

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 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 -

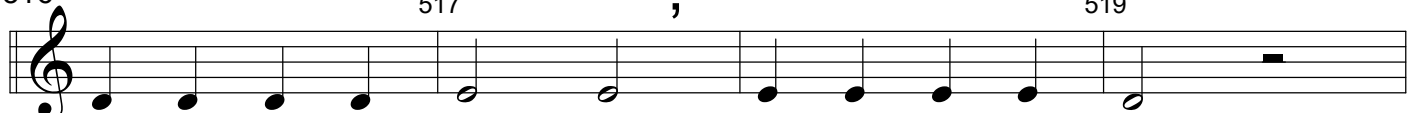
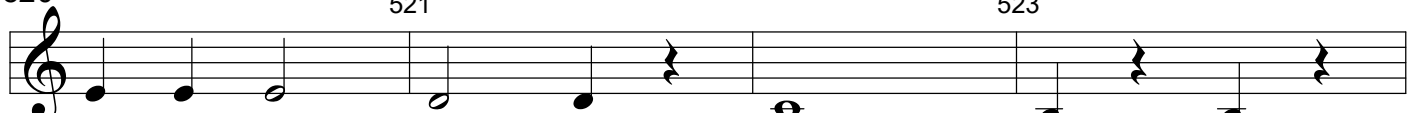
	= Crotchet	= Ta,		= Rest = Za
	= Minim	= Two		= Rest = Zwo
	= Semi-Breve	= Four		= Rest = Zour

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 it is easier to read when we stick to the rules.

Of course, this does not apply to instruments whose stems are always the same direction.

516	517	,	519
			
Ta ta ta ta	Two two	Ta ta ta ta	Two Zwo.
520	521	523	
			
Ta ta two	Two ta za	Four	Ta za ta za,
524	525	527	
			
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 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 additional name of "Divsi" 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

Part A

Part B

Measures: 528, 529, 531, 533, 535

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.

Measures: 536, 537, 539, 541, 542, 543, 545, 547, 549, 551

No 4.11 - RAIN IS FALLING DOWN - Duet

552 553 555

Part A

Part B

556 557 559

Part A

Part B

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"



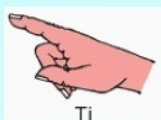
which means to sing or play Concert C (the Stage two note).

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.

560 561 , 563 ,

Part A

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

Part B

564 565 , 567

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.

568 569 , 571 ,

Part A

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

Part B

572 573 , 575

Part A

Do makes my saus-age roll Tea and Bik - kies, Par - ty time.

Part B

No 4.14 - (you give it a title)

576 577 579 ,

580 581 583 ,

584 585 587 ,

588 589 591

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

592 Do Re Mi Re

595 Do Ti Do Mi Do

598 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.

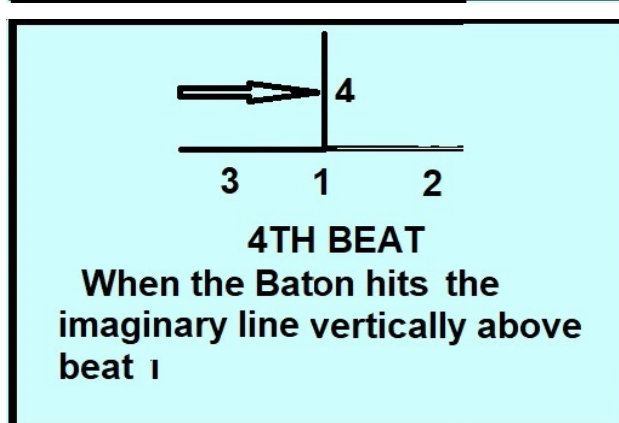
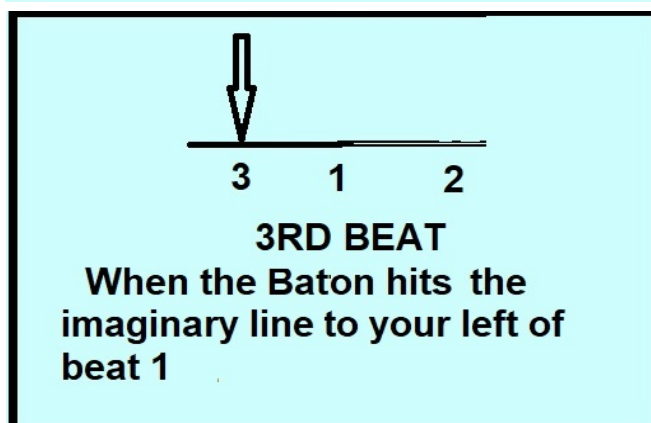
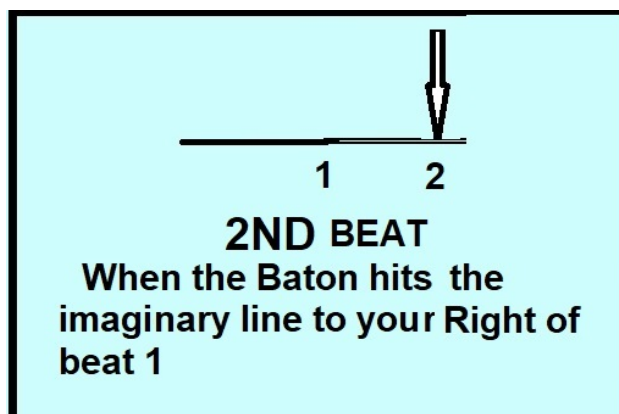
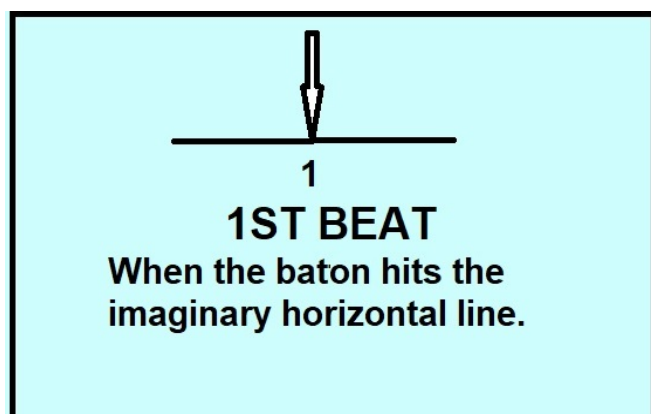
At this level of playing, the most important beat is the 1st beat of a bar. All of your music so far, starts on beat one and, we must all start the beat together. To start the music, the conductor will raise the baton to show that it is time to breathe before playing the first note on beat one. Different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

601 **A Duet Time** , 603 , 605

Part A

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

Part B

606 , 607 , 609 **B Lindy Loo** ,

Part A

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

Part B

611 , 613 , 615 ,

Part A

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

Part B

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

Part A

Do, re me read my hand signs. Do ti do re me. Do makes my saus-age roll,

Part B

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

Part A

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

Part B

628 , 629 , 631

Part A

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

Part B

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

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

633 **A** Watermelon Custard , 635 ,

Part A

Wa - ter - mel - on Cus - tard, Chop it up and mix it in.

Part B

Detailed description: This block contains the first system of music, measures 633 to 635. It is a duet for two parts, A and B. Part A is the melody, and Part B provides a harmonic accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: 'Wa - ter - mel - on Cus - tard, Chop it up and mix it in.' The notation includes treble clefs, a key signature of one flat, and a 4/4 time signature. The music is written for two staves, with Part A on the top staff and Part B on the bottom staff. The lyrics are written below the notes.

637 , 639 ,

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

Detailed description: This block contains the second system of music, measures 637 to 639. It continues the duet for Part A and Part B. The lyrics are: 'Wa - ter - mel - on Cus - tard, swish it round make yum - my goo.' The notation includes treble clefs, a key signature of one flat, and a 4/4 time signature. The music is written for two staves, with Part A on the top staff and Part B on the bottom staff. The lyrics are written below the notes.

641 **B** On the Beach , 643 ,

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

Detailed description: This block contains the third system of music, measures 641 to 643. It is a duet for two parts, A and B. Part A is the melody, and Part B provides a harmonic accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: 'On the beach we run and play, build - ing sand cast - les is fun.' The notation includes treble clefs, a key signature of one flat, and a 4/4 time signature. The music is written for two staves, with Part A on the top staff and Part B on the bottom staff. The lyrics are written below the notes.

645 , 647

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

Detailed description: This block contains the fourth system of music, measures 645 to 647. It continues the duet for Part A and Part B. The lyrics are: 'On the beach we swim all day, Home we go it's bath time now.' The notation includes treble clefs, a key signature of one flat, and a 4/4 time signature. The music is written for two staves, with Part A on the top staff and Part B on the bottom staff. The lyrics are written below the notes.

C Percussion 651 **D Here Comes Fred Again** , 653

Part A

Part B

Here comes Fred a gain. What's that

654 , 655 , 657 ,

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

659 **E Let's All Hit the Floor** , 661 ,

1 and 2 and 3 and 4. Let's all run a - round the room.

663 , 665

1 and 2 and 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

667 669 671 **A Duet Time**

Soloist

Accompaniment

673 675 677

B Lindy Loo

679 681 683 685

Chords and Fingering (Right Hand):

- 667: B $\flat$ (2 3 4), F7 (4 2)
- 668: B $\flat$ (2 3 4), F7 (4 2), B $\flat$ (2 3 4), F7 (4 2)
- 669: B $\flat$ (2 3 4), C $\flat$ m7 (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)
- 670: B $\flat$ (2 3 4), F (3 4 2), Dm (6), B $\flat$ (2 3 4), F7 (4 2), B $\flat$ (2 3 4), F7 (4 2), B $\flat$ (2 3 4), Dm7 (x o p), B $\flat$ (2 3 4), F7 (4 2), B $\flat$ (2 3 4), F7 (4 2), B $\flat$ (2 3 4)
- 671: B $\flat$ (2 3 4), F (3 4 2), Dm (6), B $\flat$ (2 3 4), F7 (4 2), B $\flat$ (2 3 4), F7 (4 2), B $\flat$ (2 3 4), Dm7 (x o p), B $\flat$ (2 3 4), F7 (4 2), B $\flat$ (2 3 4), F7 (4 2), B $\flat$ (2 3 4)
- 672: B $\flat$ (2 3 4), F (3 4 2), Dm (6), B $\flat$ (2 3 4), F7 (4 2), B $\flat$ (2 3 4), F7 (4 2), B $\flat$ (2 3 4), Dm7 (x o p), B $\flat$ (2 3 4), F7 (4 2), B $\flat$ (2 3 4), F7 (4 2), B $\flat$ (2 3 4)
- 673: B $\flat$ (2 3 4), F (3 4 2), Dm (6), B $\flat$ (2 3 4), F7 (4 2), B $\flat$ (2 3 4), F7 (4 2), B $\flat$ (2 3 4), Dm7 (x o p), B $\flat$ (2 3 4), F7 (4 2), B $\flat$ (2 3 4), F7 (4 2), B $\flat$ (2 3 4)
- 674: B $\flat$ (2 3 4), F (3 4 2), Dm (6), B $\flat$ (2 3 4), F7 (4 2), B $\flat$ (2 3 4), F7 (4 2), B $\flat$ (2 3 4), Dm7 (x o p), B $\flat$ (2 3 4), F7 (4 2), B $\flat$ (2 3 4), F7 (4 2), B $\flat$ (2 3 4)
- 675: B $\flat$ (2 3 4), F (3 4 2), Dm (6), B $\flat$ (2 3 4), F7 (4 2), B $\flat$ (2 3 4), F7 (4 2), B $\flat$ (2 3 4), Dm7 (x o p), B $\flat$ (2 3 4), F7 (4 2), B $\flat$ (2 3 4), F7 (4 2), B $\flat$ (2 3 4)
- 676: B $\flat$ (2 3 4), F (3 4 2), Dm (6), B $\flat$ (2 3 4), F7 (4 2), B $\flat$ (2 3 4), F7 (4 2), B $\flat$ (2 3 4), Dm7 (x o p), B $\flat$ (2 3 4), F7 (4 2), B $\flat$ (2 3 4), F7 (4 2), B $\flat$ (2 3 4)
- 677: B $\flat$ (2 3 4), F (3 4 2), Dm (6), B $\flat$ (2 3 4), F7 (4 2), B $\flat$ (2 3 4), F7 (4 2), B $\flat$ (2 3 4), Dm7 (x o p), B $\flat$ (2 3 4), F7 (4 2), B $\flat$ (2 3 4), F7 (4 2), B $\flat$ (2 3 4)
- 678: B $\flat$ (2 3 4), F (3 4 2), Dm (6), B $\flat$ (2 3 4), F7 (4 2), B $\flat$ (2 3 4), F7 (4 2), B $\flat$ (2 3 4), Dm7 (x o p), B $\flat$ (2 3 4), F7 (4 2), B $\flat$ (2 3 4), F7 (4 2), B $\flat$ (2 3 4)
- 679: C $\flat$ m (1 3 4 2 1), 3fr. (1 2 3 1), G $\flat$ m7 (1 2 3 1), F (3 4 2), F7 (4 2), B $\flat$ (2 3 4), A $\flat$ m (x o p), F (3 4 2), C $\flat$ m (1 3 4 2 1), 3fr. (1 2 3 1), Dm (6), F (3 4 2), B $\flat$ (2 3 4), B $\flat$ m (1 3 2 1), C $\flat$ m (1 3 4 2 1), 3fr. (1 2 3 1)
- 680: C $\flat$ m (1 3 4 2 1), 3fr. (1 2 3 1), G $\flat$ m7 (1 2 3 1), F (3 4 2), F7 (4 2), B $\flat$ (2 3 4), A $\flat$ m (x o p), F (3 4 2), C $\flat$ m (1 3 4 2 1), 3fr. (1 2 3 1), Dm (6), F (3 4 2), B $\flat$ (2 3 4), B $\flat$ m (1 3 2 1), C $\flat$ m (1 3 4 2 1), 3fr. (1 2 3 1)
- 681: C $\flat$ m (1 3 4 2 1), 3fr. (1 2 3 1), G $\flat$ m7 (1 2 3 1), F (3 4 2), F7 (4 2), B $\flat$ (2 3 4), A $\flat$ m (x o p), F (3 4 2), C $\flat$ m (1 3 4 2 1), 3fr. (1 2 3 1), Dm (6), F (3 4 2), B $\flat$ (2 3 4), B $\flat$ m (1 3 2 1), C $\flat$ m (1 3 4 2 1), 3fr. (1 2 3 1)
- 682: C $\flat$ m (1 3 4 2 1), 3fr. (1 2 3 1), G $\flat$ m7 (1 2 3 1), F (3 4 2), F7 (4 2), B $\flat$ (2 3 4), A $\flat$ m (x o p), F (3 4 2), C $\flat$ m (1 3 4 2 1), 3fr. (1 2 3 1), Dm (6), F (3 4 2), B $\flat$ (2 3 4), B $\flat$ m (1 3 2 1), C $\flat$ m (1 3 4 2 1), 3fr. (1 2 3 1)
- 683: C $\flat$ m (1 3 4 2 1), 3fr. (1 2 3 1), G $\flat$ m7 (1 2 3 1), F (3 4 2), F7 (4 2), B $\flat$ (2 3 4), A $\flat$ m (x o p), F (3 4 2), C $\flat$ m (1 3 4 2 1), 3fr. (1 2 3 1), Dm (6), F (3 4 2), B $\flat$ (2 3 4), B $\flat$ m (1 3 2 1), C $\flat$ m (1 3 4 2 1), 3fr. (1 2 3 1)
- 684: C $\flat$ m (1 3 4 2 1), 3fr. (1 2 3 1), G $\flat$ m7 (1 2 3 1), F (3 4 2), F7 (4 2), B $\flat$ (2 3 4), A $\flat$ m (x o p), F (3 4 2), C $\flat$ m (1 3 4 2 1), 3fr. (1 2 3 1), Dm (6), F (3 4 2), B $\flat$ (2 3 4), B $\flat$ m (1 3 2 1), C $\flat$ m (1 3 4 2 1), 3fr. (1 2 3 1)
- 685: C $\flat$ m (1 3 4 2 1), 3fr. (1 2 3 1), G $\flat$ m7 (1 2 3 1), F (3 4 2), F7 (4 2), B $\flat$ (2 3 4), A $\flat$ m (x o p), F (3 4 2), C $\flat$ m (1 3 4 2 1), 3fr. (1 2 3 1), Dm (6), F (3 4 2), B $\flat$ (2 3 4), B $\flat$ m (1 3 2 1), C $\flat$ m (1 3 4 2 1), 3fr. (1 2 3 1)

687 689 **C** Do Re Me. , 691

692 693 , 695 , 697 **D** Around our Back Yard

699 701 , 703

Page 48
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

A Watermelon Custard

705 707 709

Soloist

Accompaniment

711 713 715

717 **B** On the Beach 719 721

722

723

C Percussion

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

D Here Comes Fred Again

727

729

731

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

733

735

E Let's All Hit the Floor

737

B $\flat$ Dm Am F7 B $\flat$ B $\flat$ Cm B $\flat$ F B $\flat$ F7

738

739

741

B $\flat$ Am B $\flat$ Cm B $\flat$ F7 B $\flat$ F7 B $\flat$ F7 B $\flat$ STAMP FEET!

No 4.20 - CONCERT TIME DUET 3

743 745 747

Part A

Part B

748 749 753

A

755 757

B

761 763 765

769 771

772 773 777

D

778 779 781 783

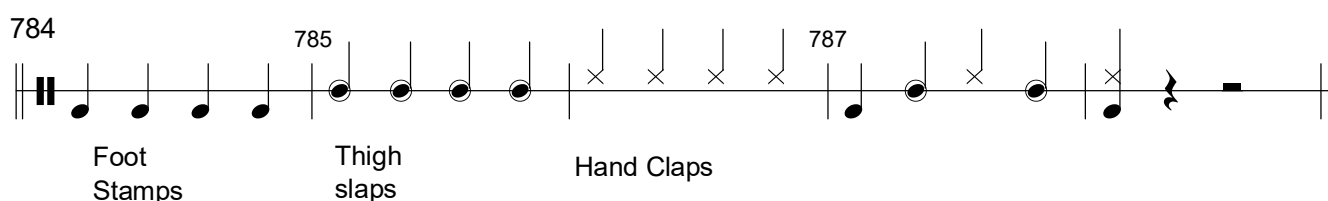
BODY PERCUSSION

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



BODY PERCUSSION ONE

Using your body as a percussion instrument

NO. 4.22 - SLAP IT!! - Duet with or without Piano Accompaniment

789 791 793

Part A

Part B

Accompaniment

Gm 3fr. Cm7 3fr. F9 Bb 2 3 4

795 797 A

Bb 2 3 4 Gm 3fr. Cm7 3fr. F9

799 801 B 803

Bb 2 3 4 Dm7 x26 Eb 1 2 4 3 Cm7 3fr. Bb 2 3 4 Gm 3fr. Cm7 3fr.

Stamp left foot forward
shout "Uh!"

804 805 807

F9 B $\flat$ Dm7 E $\flat$

"UH!!" "UH!!"

C 811 813 **D**

B $\flat$ Cm7 3fr. B $\flat$ Cm7 3fr. F E $\flat$

814 815 817 "SHHHHH"

Dm7 Cm7 3fr. F E $\flat$ Dm7 Cm7 3fr. B $\flat$

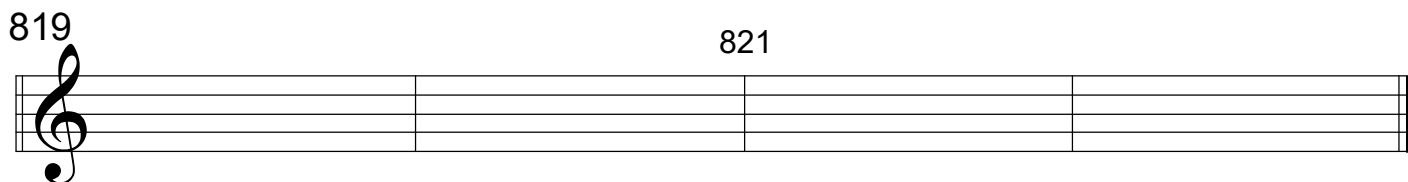
Keep hands together
Tri. one pers only

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

"SHHHHH"

No 4.23 - COMPOSITION

Using the staff with the clef you use, 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