



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)

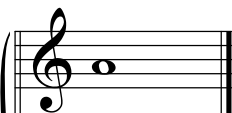
Lyrics (words) - sing, as well as play the tunes that have words.

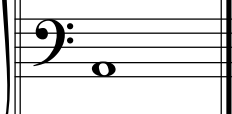
The new concepts, Duet and or Divisi - two players or sections playing different notes or lines at the same time

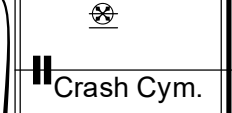
the sign ♯ - Fermata (play the note for the length of time the conductor indicates),

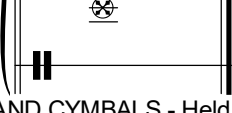
Kodaly & Sol-Fa. Body Percussion - Using your body as a percussion instrument

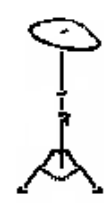
No 4.1 - NEXT NOTE - CONCERT A

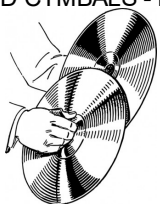
Mallets  Use the left hand

Timpani  Adjust to the note A

Drums  Crash Cym.

Auxiliary  HAND CYMBALS - Held one in each 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

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

452 453 455

Mallets

Timpani

Drums

Auxiliary

Play on Drum Kit or individual instruments

S.D.

Snare Rim

Bass Rim

Crash Cym.

Tri.

Tamb

Wood Block

Hand Cyms.

To play all of this Warm-up, you will need at least two people or, leave some of it out.

To play the hands cymbals, You may have to leave the other notes out

457 459 461

462 463 465

467 469 471

Mallets

Timpani

Drums

Auxiliary

472 473 475 477

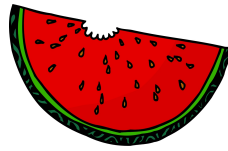
TIMPS: YOU HAVE BEEN GIVEN ALL THE FOUR NOTES BEING USED. IF YOU DO NOT HAVE AT LEAST 4 TIMPANI, ASK YOUR TEACHER WHICH NOTES TO LEAVE OUT.

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

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

Timpani

Drums

Auxiliary

482 483 485

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

Timpani

Drums

Auxiliary

No 4.4 - LET'S ALL HIT THE FLOOR

486 487 489

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

Timpani

Drums

Auxiliary

490 491 493

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

Timpani

Drums

Auxiliary

MFC&B 2026

Stage 4 Pg 4
5:20 PM 25/05/2026

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PERCUSSION

No 4.5 - RUN AROUND OUR BACK YARD.

494 495 497

Mallets

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

Timpani

Drums

Auxiliary

498 499 501

Mallets

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

Timpani

Drums

Auxiliary

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

502 503 505 507

Mallets

Timpani

Drums

Auxiliary

508 509 511

Mallets

Timpani

Drums

Auxiliary

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 -

♩ 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.

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

516 517 , 519

Mallets

Ta ta ta ta Two two Ta ta ta ta Two Zwo.

Timpani

Drums

Auxiliary

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 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

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

528 529 531 533 535

Part A

Part B

Timpani

Drums

Auxiliary



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.

536 537 , 539 , 541 ,

Mallets

Timpani

Drums

Auxiliary

542 543 , 545 ,

Mallets

Timpani

Drums

Auxiliary

547 , 549 , 551

Mallets

Timpani

Drums

Auxiliary

No 4.11 - RAIN IS FALLING DOWN - Duet

552 553 555

Part A

Part B

Timpani

Drums

Auxiliary

556 557 559

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"



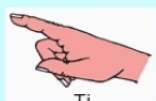
which means to sing or play Concert C (the Stage two note).

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

Timpani

Drums

Auxiliary

564 565 567

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.

568 569 571

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

Part B

Timpani

Drums

Auxiliary

572 573 575

Part A
Do makes my saus - age roll Tea and Bik - kies, Par - ty

Part B

Timpani

Drums

Auxiliary

No 4.14 - (you give it a title)

576 577 579 , 581

Mallets

Timpani

Drums

Auxiliary

582 583 , 585

Mallets

Timpani

Drums

Auxiliary

587 , 589 591

Mallets

Timpani

Drums

Auxiliary

592

Mallets

593

Do

Re

Mi

Re

Timpani

Do

Re

Mi

Re

595

Do

Ti

Do

597

Mi

Do

Do

Ti

Do

Mi

Do

598

Re

Ti

599

Do

Mi

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.

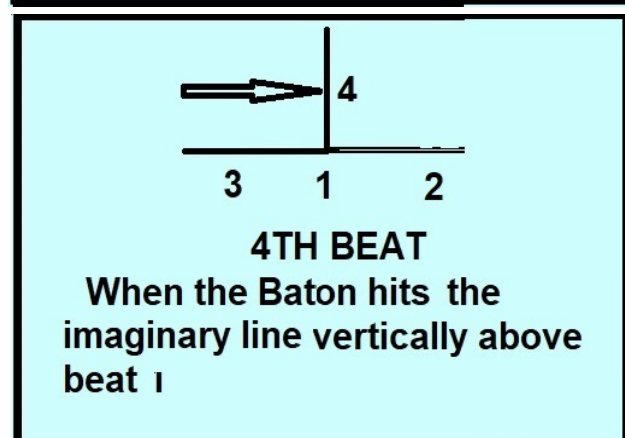
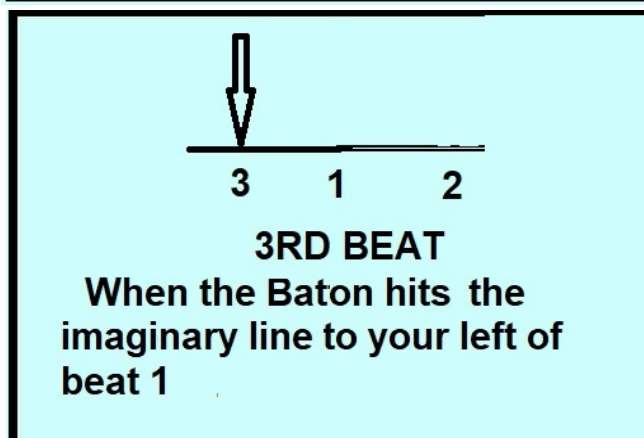
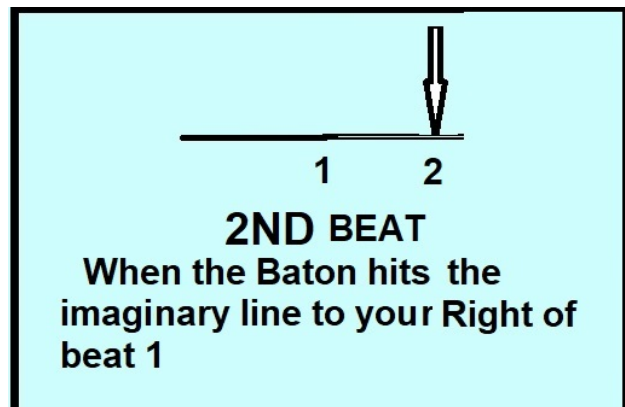
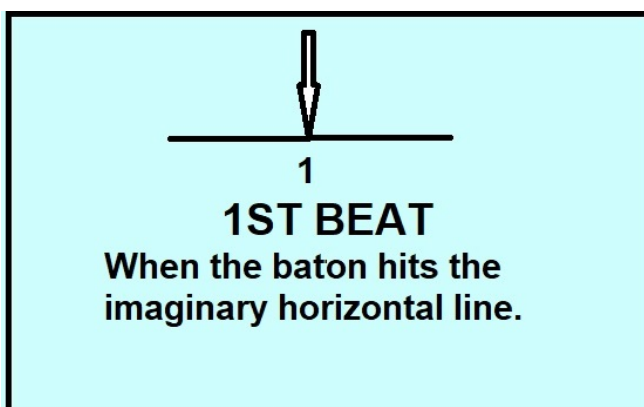
At this level of playing, the most important beat is the 1st beat of a bar. All of your music so far, starts on beat one and, we must all start the beat together. To start the music, the conductor will raise the baton to show that it is time to breathe before playing the first note on beat one. Different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

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

No 4.16 - CONCERT TIME DUET 1, (MEDLEY 3)

601 **A Duet Time** Duet Time, Lindy Loo, Do Re Me, Round our Back Yard , 603 , 605

Part A

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

Part B

Detailed description: This block contains the first system of the musical score. It features two staves, Part A (treble clef) and Part B (bass clef). Part A has lyrics: 'Two play this du - et, Two of us side by side. Two notes'. Part B has corresponding notes. Measure numbers 601, 603, and 605 are indicated above the staff. A box labeled 'A Duet Time' is placed above the first measure.

606 , 607 , 609 ,

Part A

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

Part B

B Lindy Loo

Detailed description: This block contains the second system of the musical score. It features two staves, Part A (treble clef) and Part B (bass clef). Part A has lyrics: 'at one time, Du - et time does sound so good. Lin - dy was a dan - cer,'. Part B has corresponding notes. Measure numbers 606, 607, and 609 are indicated above the staff. A box labeled 'B Lindy Loo' is placed above the third measure.

611 , 613 , 615 ,

Part A

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

Part B

Detailed description: This block contains the third system of the musical score. It features two staves, Part A (treble clef) and Part B (bass clef). Part A has lyrics: 'Lin - dy wore a dress, Lin - dy made her dress from, Bits of string and grass.'. Part B has corresponding notes. Measure numbers 611, 613, and 615 are indicated above the staff.

C Do Re Me.

617 , 619 , 621 ,

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

Part B

D Around our Back Yard

623 , 625 , 627

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

Part B

628 , 629 , 631

Part A
all day long. Where's the cric - ket ball now, Lost a - gain

Part B

SPECIAL NOTE FOR EXPLORERS

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.

Mallets Page 44

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

Part B

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

This block contains the musical notation for the first system of the medley. It features two staves, Part A and Part B, in treble clef. The key signature has one flat (B-flat). The music is written in 4/4 time. The lyrics are: 'Wa - ter - mel - on Cus - tard, Chop it up and mix it in.' The system is marked with measure numbers 633 and 635.

637 , 639 ,

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

This block contains the musical notation for the second system of the medley. It features two staves, Part A and Part B, in treble clef. The key signature has one flat (B-flat). The music is written in 4/4 time. The lyrics are: 'Wa - ter - mel - on Cus - tard, swish it round make yum-my goo.' The system is marked with measure numbers 637 and 639.

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

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

This block contains the musical notation for the third system of the medley. It features two staves, Part A and Part B, in treble clef. The key signature has one flat (B-flat). The music is written in 4/4 time. The lyrics are: 'On the beach we run and play, build - ing sand cast - les is fun.' The system is marked with measure numbers 641 and 643.

645 , 647

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

This block contains the musical notation for the fourth system of the medley. It features two staves, Part A and Part B, in treble clef. The key signature has one flat (B-flat). The music is written in 4/4 time. The lyrics are: 'On the beach we swim all day, Home we go it's bath time now.' The system is marked with measure numbers 645 and 647.

Mallets Page 45

C Percussion **D Here Comes Fred Again**

651 , 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

673 675 677 679 **B Lindy Loo**

680 681 683 685

Chord diagrams and fingerings are provided for the piano accompaniment:

- Measure 667: Bb (2 3 4), F7 (4 2)
- Measure 668: Bb (2 3 4), F7 (4 2), Bb (2 3 4), F7 (4 2)
- Measure 669: Bb (2 3 4), Cm7 (1 3 2 1), Bb (2 3 4)
- Measure 670: Bb (2 3 4), F (3 4 2), Bb (2 3 4), F (3 4 2)
- Measure 671: Bb (2 3 4), F (3 4 2)
- Measure 673: Bb (2 3 4), F (3 4 2), Dm (0 2 3 4), Bb (2 3 4), F7 (4 2)
- Measure 674: Bb (2 3 4), F7 (4 2), Bb (2 3 4), F7 (4 2)
- Measure 675: Bb (2 3 4), Dm7 (x 0 2 3 4), Bb (2 3 4), F7 (4 2)
- Measure 676: Bb (2 3 4), F7 (4 2), Bb (2 3 4), F7 (4 2)
- Measure 677: Bb (2 3 4), F7 (4 2), Bb (2 3 4), F7 (4 2)
- Measure 678: Bb (2 3 4), F7 (4 2), Bb (2 3 4), F7 (4 2)
- Measure 679: Cm (1 3 4 2 1) 3fr.
- Measure 680: Gm7 (1 2 3 1) 3fr., F (3 4 2), F7 (4 2), Bb (2 3 4), Am (x 0 2 3 4), F (3 4 2), Cm (1 3 4 2 1) 3fr.
- Measure 681: Gm7 (1 2 3 1) 3fr., F (3 4 2), F7 (4 2), Bb (2 3 4), Am (x 0 2 3 4), F (3 4 2), Cm (1 3 4 2 1) 3fr.
- Measure 682: Gm7 (1 2 3 1) 3fr., F (3 4 2), F7 (4 2), Bb (2 3 4), Am (x 0 2 3 4), F (3 4 2), Cm (1 3 4 2 1) 3fr.
- Measure 683: Gm7 (1 2 3 1) 3fr., F (3 4 2), F7 (4 2), Bb (2 3 4), Am (x 0 2 3 4), F (3 4 2), Cm (1 3 4 2 1) 3fr.
- Measure 684: Gm7 (1 2 3 1) 3fr., F (3 4 2), F7 (4 2), Bb (2 3 4), Am (x 0 2 3 4), F (3 4 2), Cm (1 3 4 2 1) 3fr.
- Measure 685: Gm7 (1 2 3 1) 3fr., F (3 4 2), F7 (4 2), Bb (2 3 4), Am (x 0 2 3 4), F (3 4 2), Cm (1 3 4 2 1) 3fr.

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687 C Do Re Me. 689 , 691

F7 Bb F7 Bb Bb F Bb F7 Bb Am7 Gm7 3fr.

692 , 693 , 695

Cm Bb Dm7 Cm7 Bb F7 Bb 3fr.

696 D Around our Back Yard , 697 , 699 ,

Dm7 F7 Bb Bb F7 x2fr

701 , 703

Bb F Bb F7 Cm7 Bb 3fr.

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

705 707 709 711

Soloist

Accompaniment

B On the Beach

712 713 715 717

719 721 723

Mallets Page 49

C Percussion

D Here Comes Fred Again

727 , 729 , 731

732 , 733 , 735 **E** Let's All Hit the Floor , 737

738 , 739 , 741

Mallets Page 50
 № 4.20 - CONCERT TIME DUET 3

743 745 , 747

Part A

Part B

748 ,749 A , 753

755 , 757 B

761 763 , 765

C , 769 , 771

772 ,773 D 777

778 779 781 783

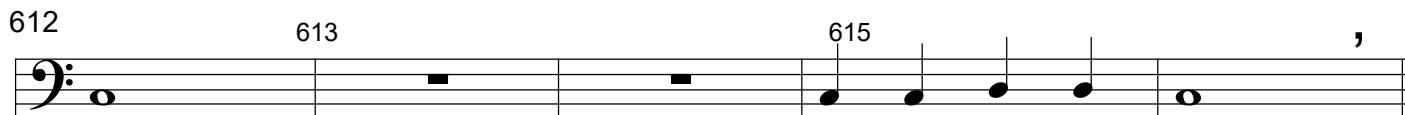
Stage 4

TIMPANI

No 4.16 - CONCERT TIME DUET 1, (MEDLEY 3)

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

NB: For Timps, there is only on part

A Duet Time**B Lindy Loo****C Do Re Me.****D Around our Back Yard**

SPECIAL NOTE FOR BAND LEADER

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 ,

637 , 639 ,

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

645 , 647 ,

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

654 , 655 , 657

658 , 659 **E** Let's All Hit the Floor , 661

662 , 663 , 665

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

Chord progression for 'A Duet Time': Bb, F7, Bb, F7, Bb, F7, Bb, Cm7, Bb, Bb, F, Bb, F. Fingerings are indicated for each chord. The Soloist part is in the bass clef, and the Accompaniment is in the treble and bass clefs.

673 675 677 **B Lindy Loo**

Chord progression for 'B Lindy Loo': Bb, F, Dm, Bb, F7, Bb, F7, Bb, Dm7, Bb, F7, Bb, F7, Bb, Cm. Fingerings are indicated for each chord. The Soloist part is in the bass clef, and the Accompaniment is in the treble and bass clefs.

680 681 683 685

Chord progression for measures 680-685: Gm7, F, F7, Bb, Am, F, Cm, Dm, F, Bb, Bbm7, Cm. Fingerings are indicated for each chord. The Soloist part is in the bass clef, and the Accompaniment is in the treble and bass clefs.

687

689 **C** Do Re Me. 691

693

695 **D** Around our Back Yard 697

699

701 703

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

705 707 709 711

Soloist

Accompaniment

B On the Beach

712 713 715 717

719 721 723

C Percussion

D Here Comes Fred Again

727 , 729 , 731

Chords: Bb, Bb, Bb, F, Bb, Am, Bb, F

Fingerings: 2 3 4, 2 3 4, 2 3 4, 3 4 2, 2 3 4, x 2, 2 3 4, 3 4 2

E Let's All Hit the Floor

732 , 733 , 735 , 737

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

Fingerings: 2 3 4, 3 4 2, 2 3 4, 2 3 4, x 2, 4 2, 2 3 4, 1 3 4 2 1 3fr., 2 3 4, 3 4 2, 2 3 4, 4 2

738 , 739 , 741

STAMP FEET!

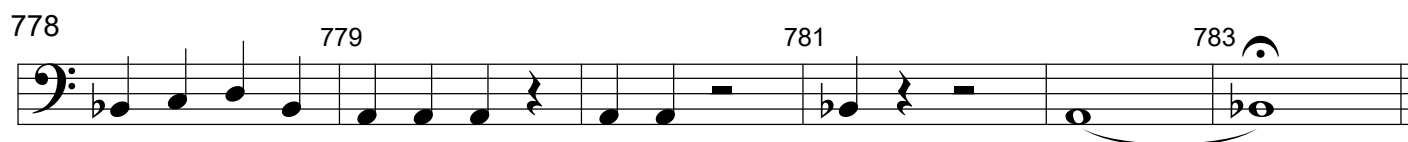
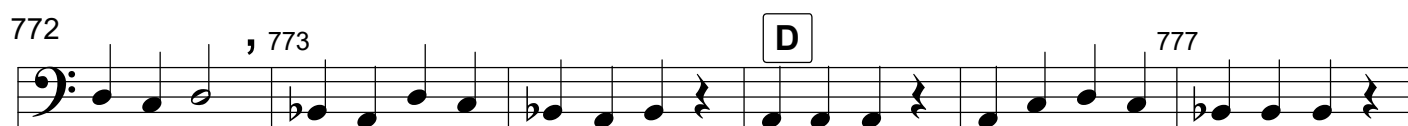
Chords: Bb, Am, Bb, Cm, Bb, F7, Bb, F7, Bb, F7, Bb

Fingerings: 2 3 4, x 2, 2 3 4, 1 3 4 2 1 3fr., 2 3 4, 4 2, 2 3 4, 4 2, 2 3 4, 4 2, 2 3 4

STAMP FEET!

STAMP FEET!

No 4.20 - CONCERT TIME DUET 3



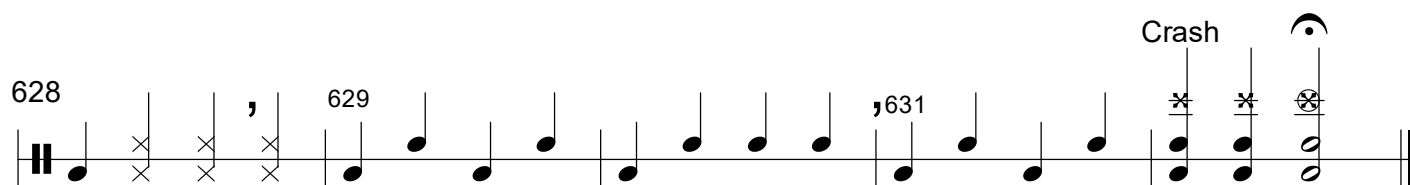
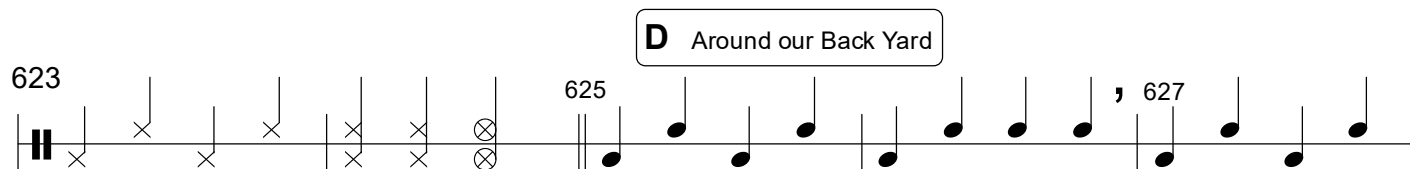
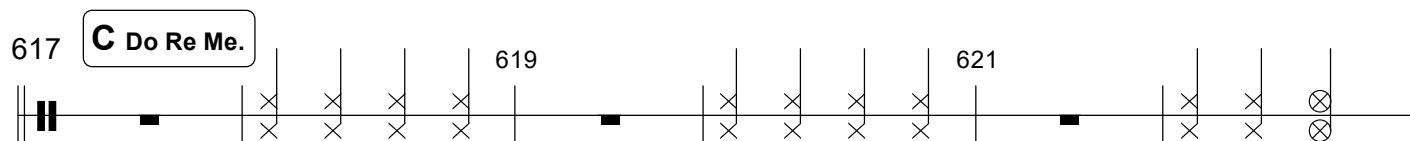
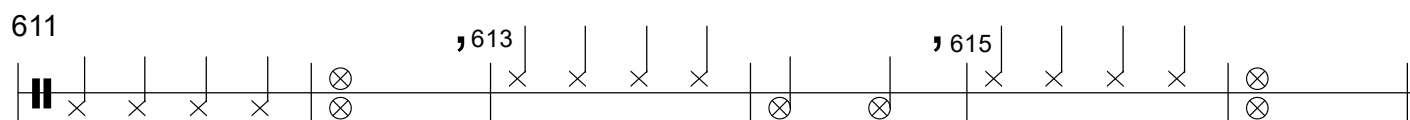
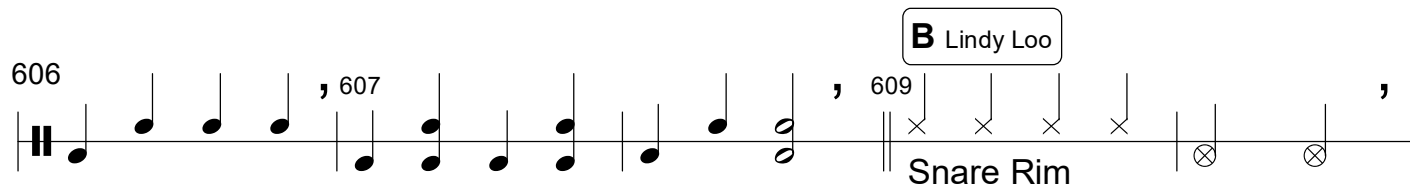
Stage 4

DRUMS

DRUMS DUETS - Part A is Drums, Part B is Auxilliary

No 4.16 - CONCERT TIME DUET 1, (MEDLEY 3)

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



Special Notes and Symbols

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.

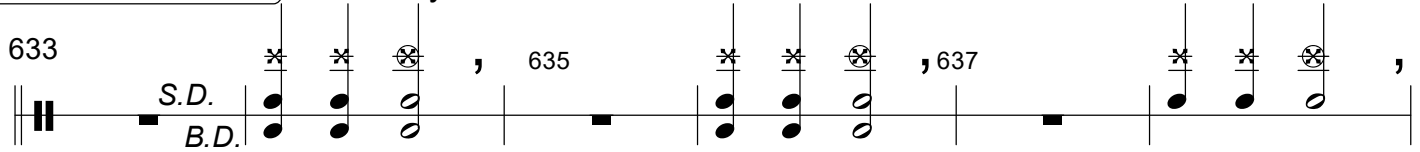
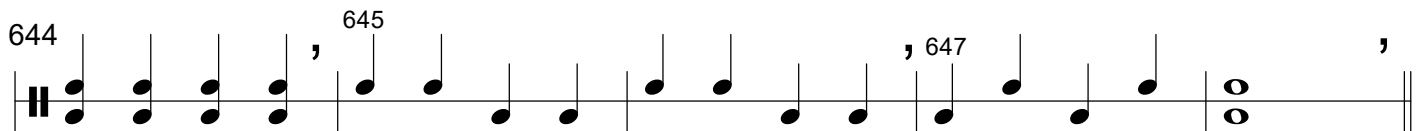
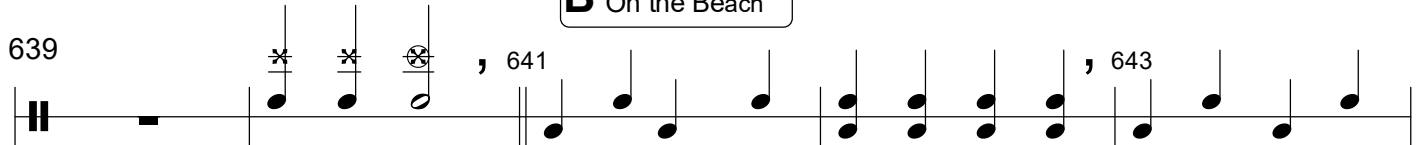
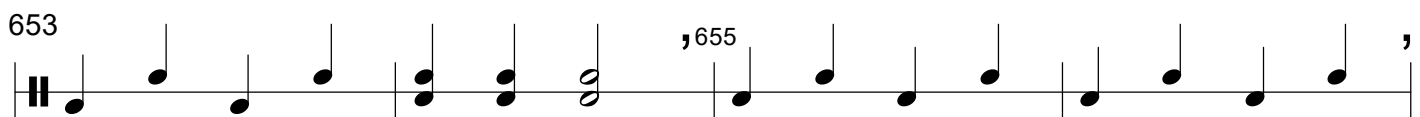
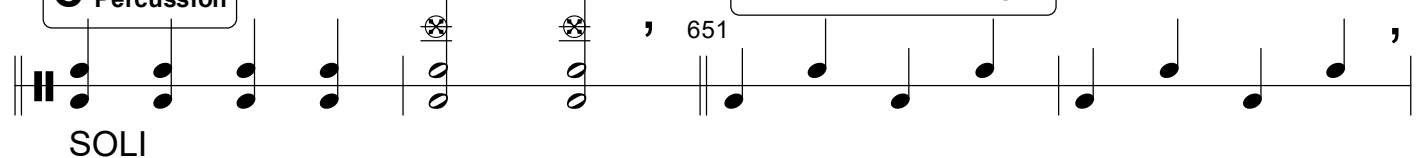
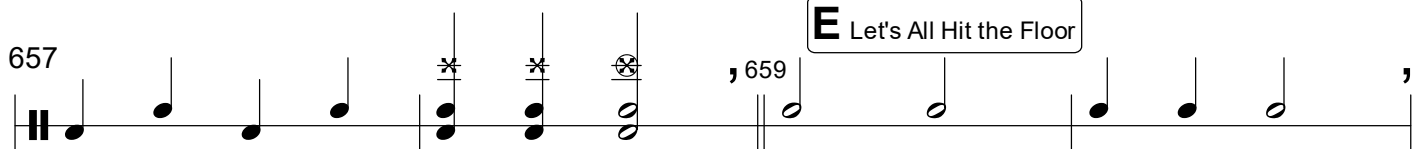
No 4.17 - CONCERT TIME DUET 2, (MEDLEY 4)

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.

A Watermelon Custard

Crash Cym.

**B** On the Beach**C** Percussion**D** Here Comes Fred Again**E** Let's All Hit the FloorSTAMP
FEET!

SOLO FIVE

No 4.18 - Solo Medley with Piano Accompaniment (Medley 3)

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

A Duet Time

667 669 671

Soloist

Accompaniment

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

673 675 677 679

B Lindy Loo

B $\flat$ F Dm B $\flat$ F7 B $\flat$ F7 B $\flat$ Dm7 B $\flat$ F7 B $\flat$ F7 B $\flat$ Cm

680 681 683 685

Gm7 F F7 B $\flat$ Am F Cm Dm F B $\flat$ B $\flat$ m7 Cm

Drums Page 47

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

Chords: F7, B $\flat$, F7, B $\flat$, B $\flat$, F, B $\flat$, F7, B $\flat$, Am7, Gm7

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

Chords: Cm, B $\flat$, Dm7, Cm7, B $\flat$, F7, B $\flat$, Dm7, F7, B $\flat$, B $\flat$

699 701 703

Chords: F7, B $\flat$, F, B $\flat$, F7, Cm7, B $\flat$

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

705 707 709 711

Soloist

Accompaniment

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

B On the Beach

712 713 715 717

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

719 721 723

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

D Here Comes Fred Again

C Percussion

727 , 729 , 731

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

E Let's All Hit the Floor

732 , 733 , 735 , 737

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

Drums

738 , 739 , 741

B $\flat$ Am B $\flat$ Cm B $\flat$ F7 B $\flat$ F7 B $\flat$ F7 B $\flat$

STAMP FEET!

STAMP FEET!

Stage 4

AUXILIARY PERCUSSION

DRUMS DUETS - Part A is Drums, Part B is Auxilliary

No 4.16 - CONCERT TIME DUET 1, (MEDLEY 3)

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

601 603 605

B Lindy Loo

606 607 609

611 613 615

C Do Re Me.

617 619 621

D Around our Back Yard

623 625 627

628 629 631

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

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

A Watermelon Custard

633 Tambourine , 635 ,

637 , 639 Hand Cyms ,

B On the Beach

641 Wood Block , 643 ,

645 , 647 ,

C Percussion

D Here Comes Fred Again

651 , 653 ,

654 , 655 , 657 ,

E Let's All Hit the Floor

659 , 661 ,

663 , 665 ,

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

673 675 677 679 **B Lindy Loo**

680 681 683 685

Auxilliary Page 47

687

689 **C** Do Re Me. 691

693

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

699

If only one player, leave one instrument out. 703

C Percussion

D Here Comes Fred Again

727

729

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

E Let's All Hit the Floor

731

733

735

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

737

739

741

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

STAMP FEET!

STAMP FEET!

No 4.20 - CONCERT TIME DUET 3

743

745

747

A

749

753

B

755

757

761

763

765

C

769

771

772

773

D

777

778

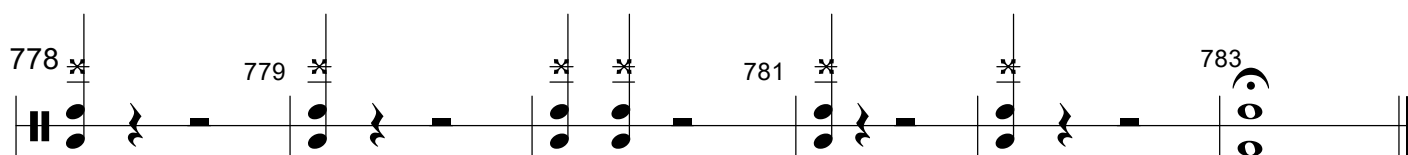
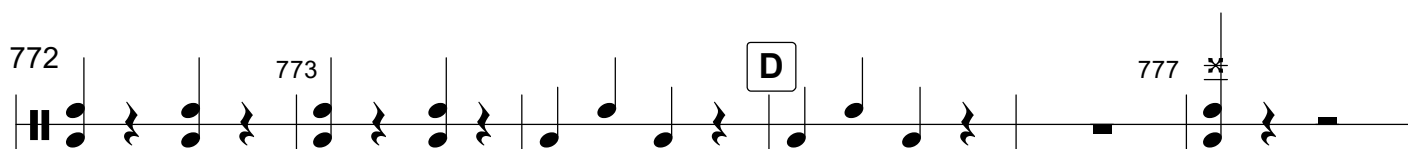
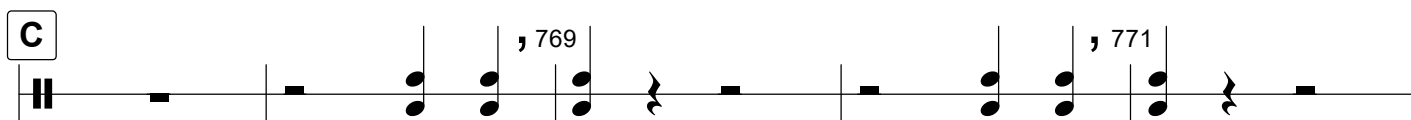
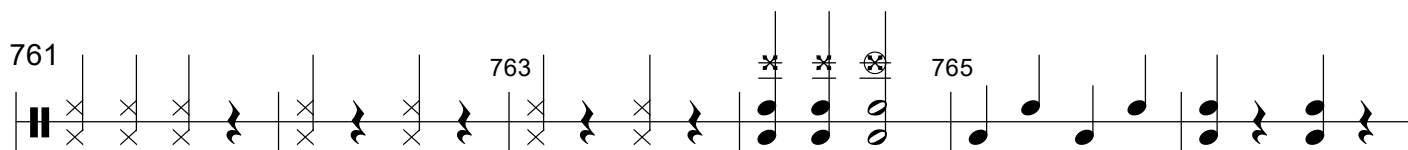
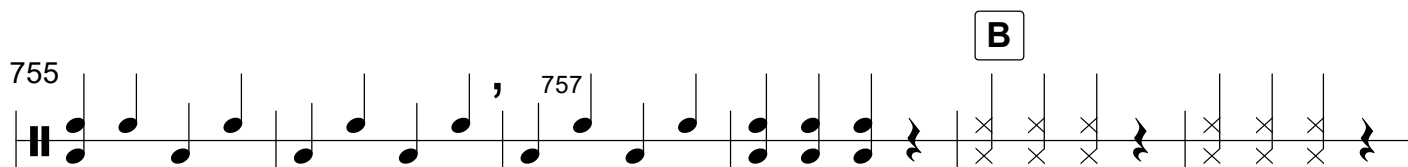
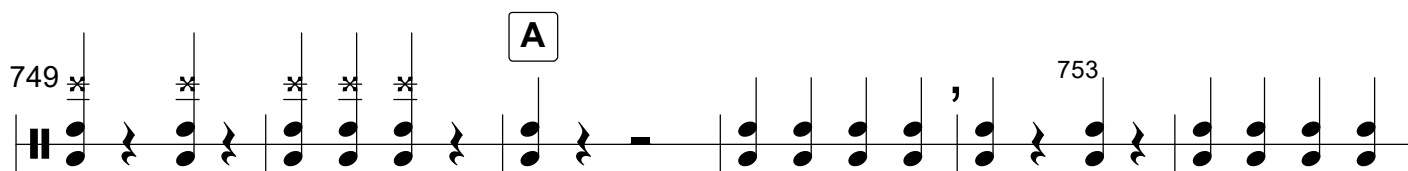
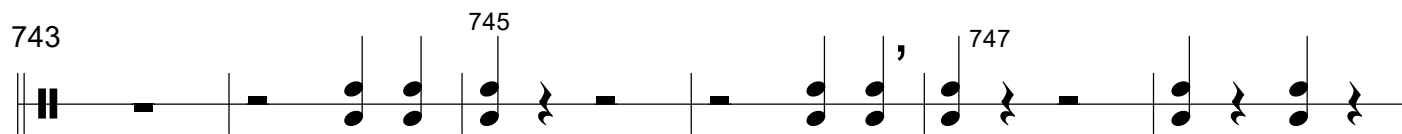
779

781

783

The musical score for 'Concert Time Duet 3' spans measures 743 to 783. It is written on a single staff with various percussion symbols. Section markers A, B, C, and D are placed above the staff. Measure 783 ends with a double bar line and a triangle symbol.

No 4.20 - CONCERT TIME DUET 3



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

784 785 787

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

789

Part A

STAMP FEET! Hand Claps

Part B

791

793

Thigh slaps

Gm Cm7 F9 Bb

3fr. 3fr. 3fr. 3fr.

Accompaniment

795

797

A

Bb Gm Cm7 F9

3fr. 3fr. 3fr. 3fr.

799

801

B

803

Bb Dm7 Eb Cm7 Bb Gm Cm7

3fr. 3fr. 3fr. 3fr. 3fr. 3fr.

Stamp left foot forward
shout "Uh!"

804 805 807

F9 B $\flat$ Dm7 E $\flat$ Cm7 3fr.

C 811 813 **D**

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

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

814 815 817

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

819 821

Drums

Auxiliary

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