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)

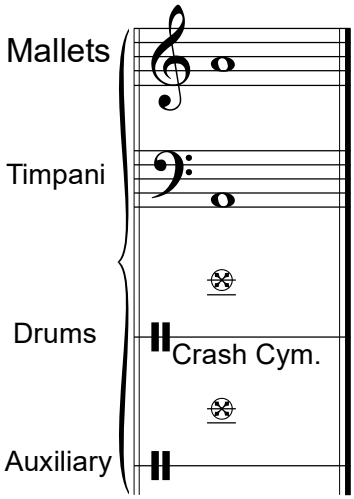
Lyrics (words) - sing, as well as play the tunes that have words.

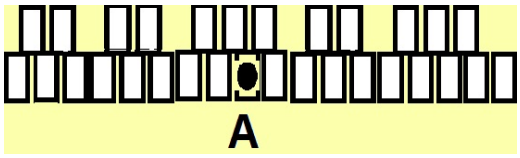
The new concepts, Duet and or Divisi - two players or sections playing different notes or lines at the same time

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

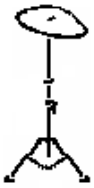
NO. 4.1 - NEXT NOTE - CONCERT A





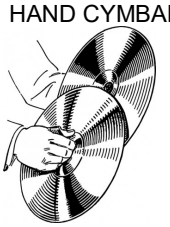
Use the left hand

Adjust to the note A



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

HAND CYMBALS - Held one in each hand



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 generaly 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 "tippping" 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.

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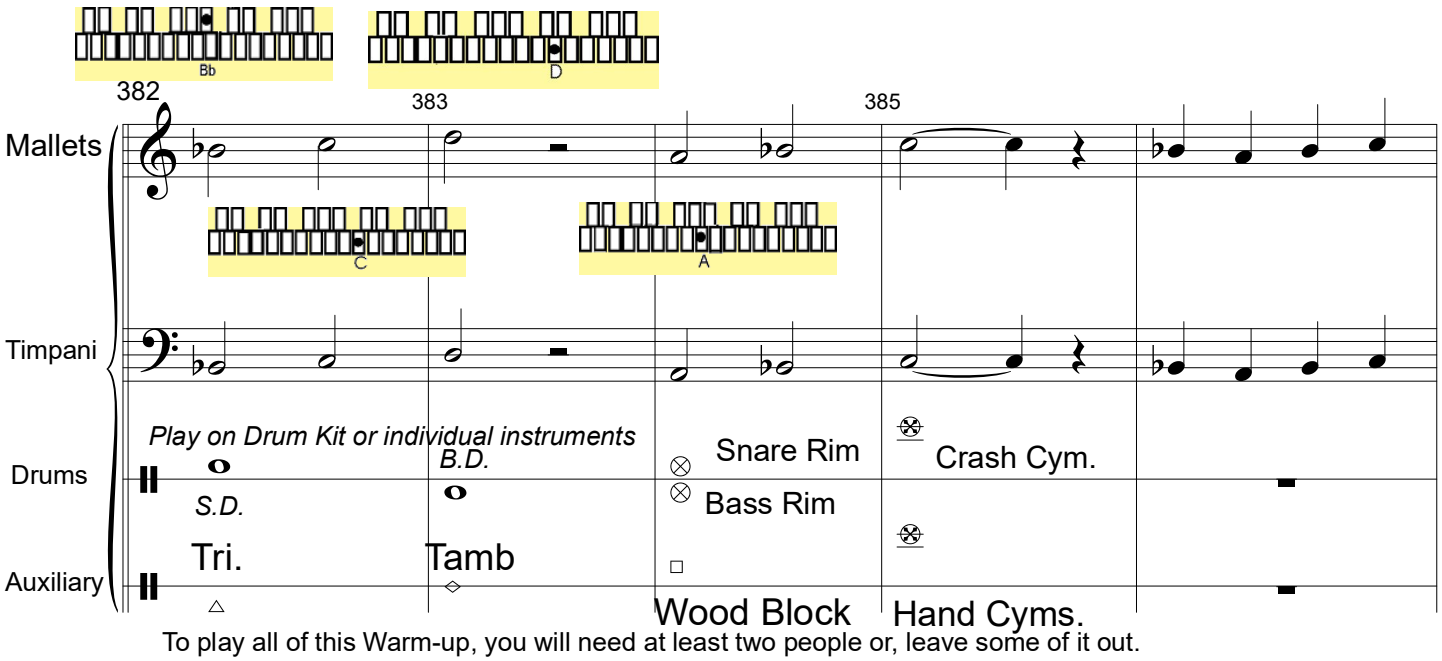
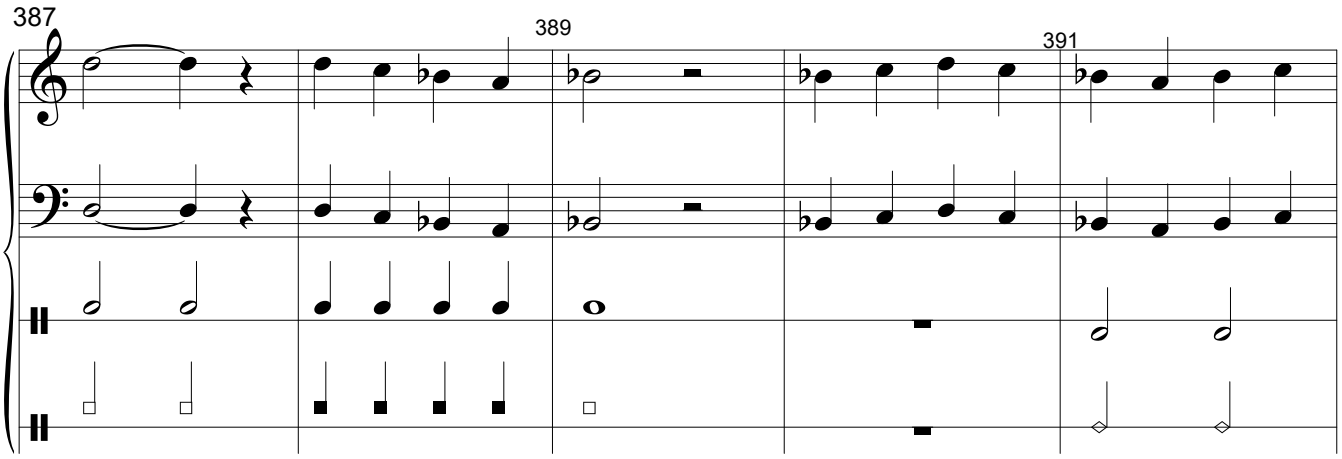
NO. 4.2 - WARM-UP 2 & REVISION



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



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TIMPS: YOU HAVE BEEN GIVEN ALL THE FOUR NOTES BEING USED. IF YOU DO NOT HAVE AT LEAST 4 TIMPANI, ASK YOU 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 you 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. Lets say that in our last session or lesson or rehearal, we got to half way through this stage. Therfore 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.

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NO. 4.3 - WATERMELON CUSTARD

408 409 411

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

Timpani

Drums

Auxiliary

412 413 415

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

416 417 419

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

Timpani

Drums

Auxiliary

420 421 423

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

Timpani

Drums

Auxiliary

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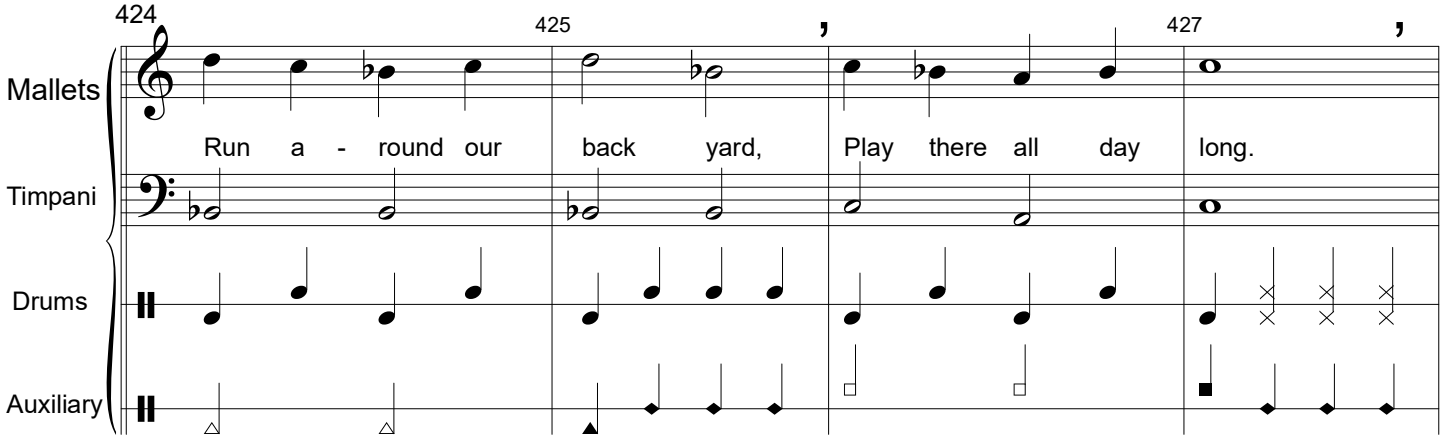
NO. 4.5 - RUN AROUND OUR BACK YARD.



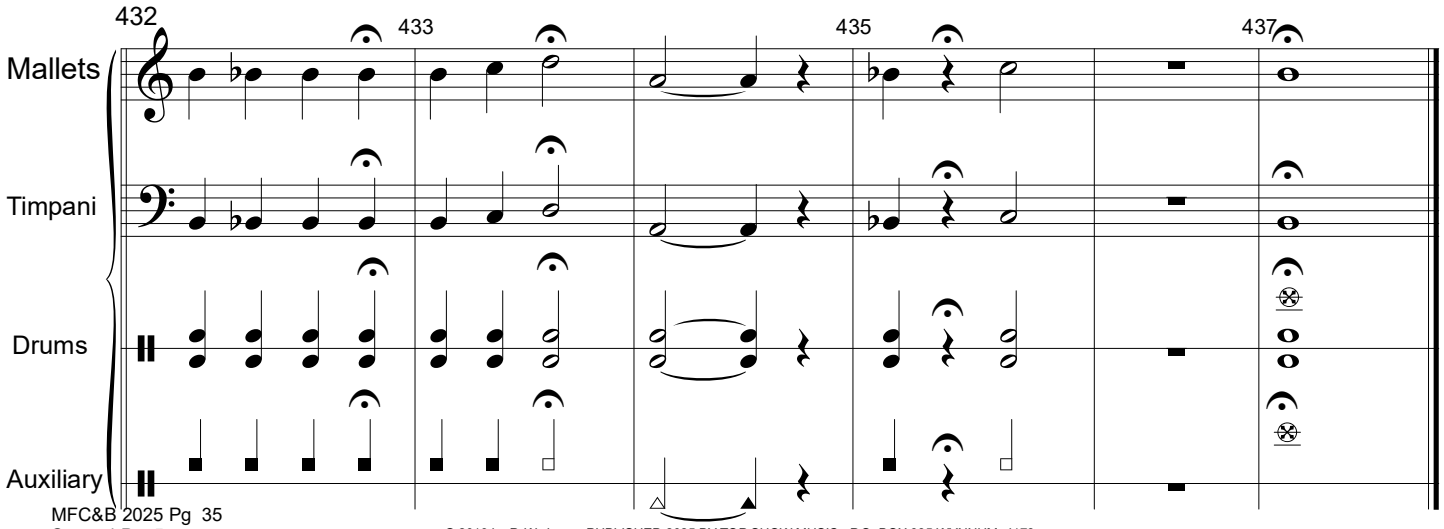
NEW SIGN - 𝄐 FERMATA or PAUSE

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



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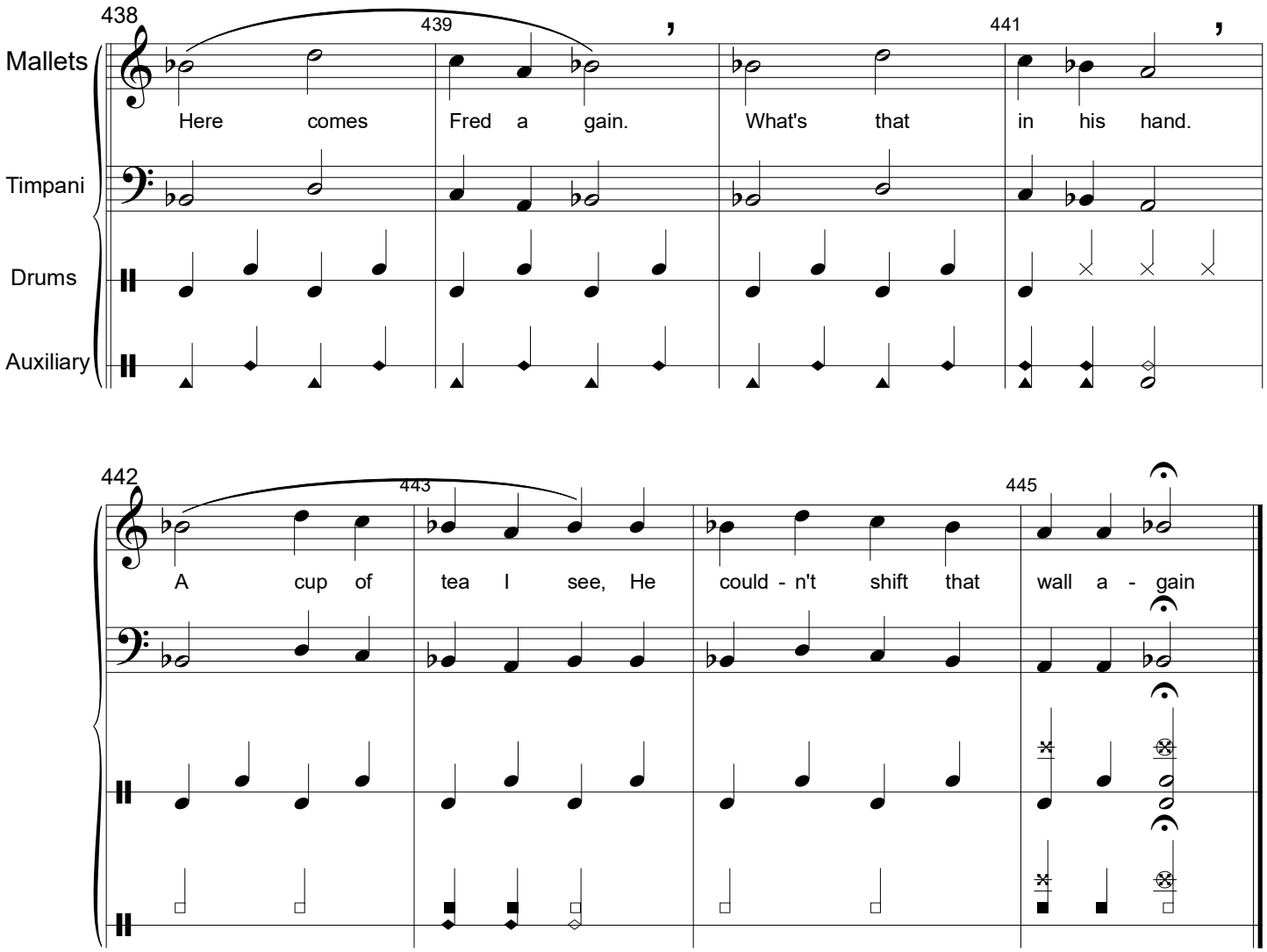
NO. 4.7 - HERE COMES FRED.



KODALY (pronounced Ko-die)

An Hungarian Musician, Zoltan Kodaly invented a system of using vocal sounds to indicate note values and their sound length. The advantage is that once you have learnt the Kodaly method, as soon as the sound is made, you know for how long the note sounds. Also all the sounds start with the letter "T" which is very usefull for wind players who have to tongue the note being played. (There are some exceptions to the "T" rule which we will learn as we need them, e.g. the Semi-breve below.)

When a rest is required, change the first letter of the sound to a "z". Therefore "Ta" which means crotchet, changes to "za" for a crotchet rest.
Use these sounds -

or = Crotchet = Ta, = Rest = Za

or = Minim = Two = Rest = Zwo

= Semi-Breeve = Four = Rest = Zour

Clap and sing, following rhythm in Koday. A rule to remenber 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.)

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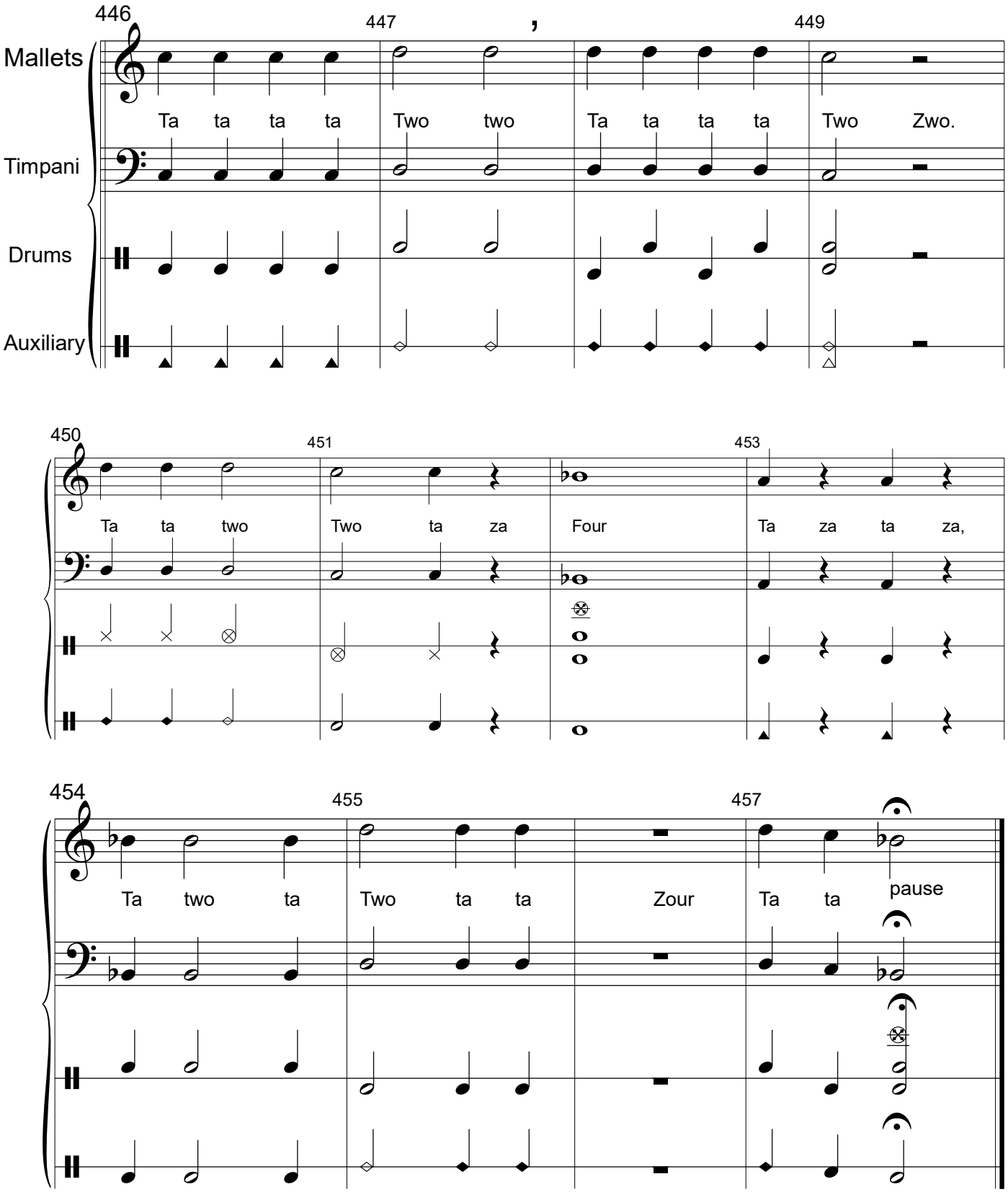
No.4.8 - CLAPPING AND COUNTING IN KODALY

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.



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

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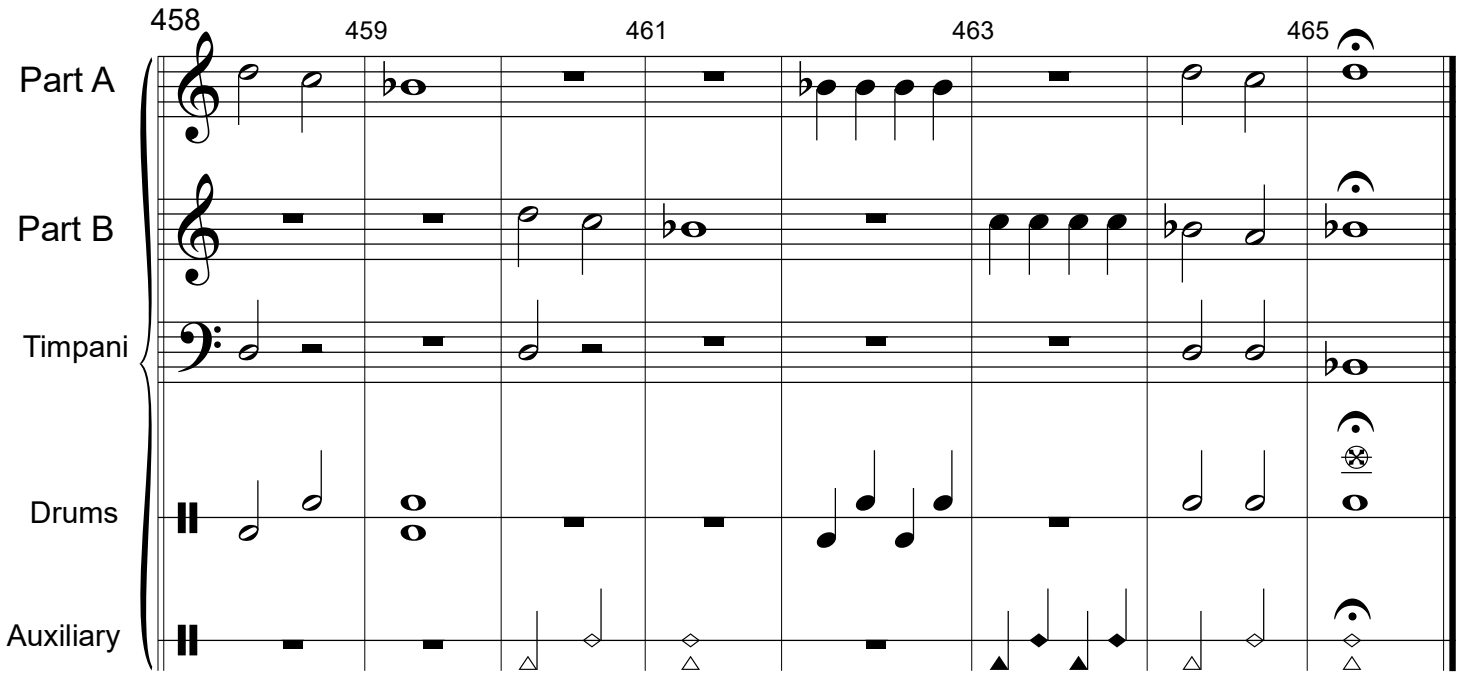
DUET and DIVSI

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 stave. Writing two notes at a time on the one stave 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



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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.

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NO. 4.11 - RAIN IS FALLING DOWN - Duet

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.

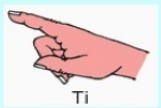
When ever this sign is shown, it means to sing or play, concert Bb. Some will play Bb but others might have to sing or play , C or G. F and Eb Brass and Eb Clarinets, remember that your note will sound different.

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)

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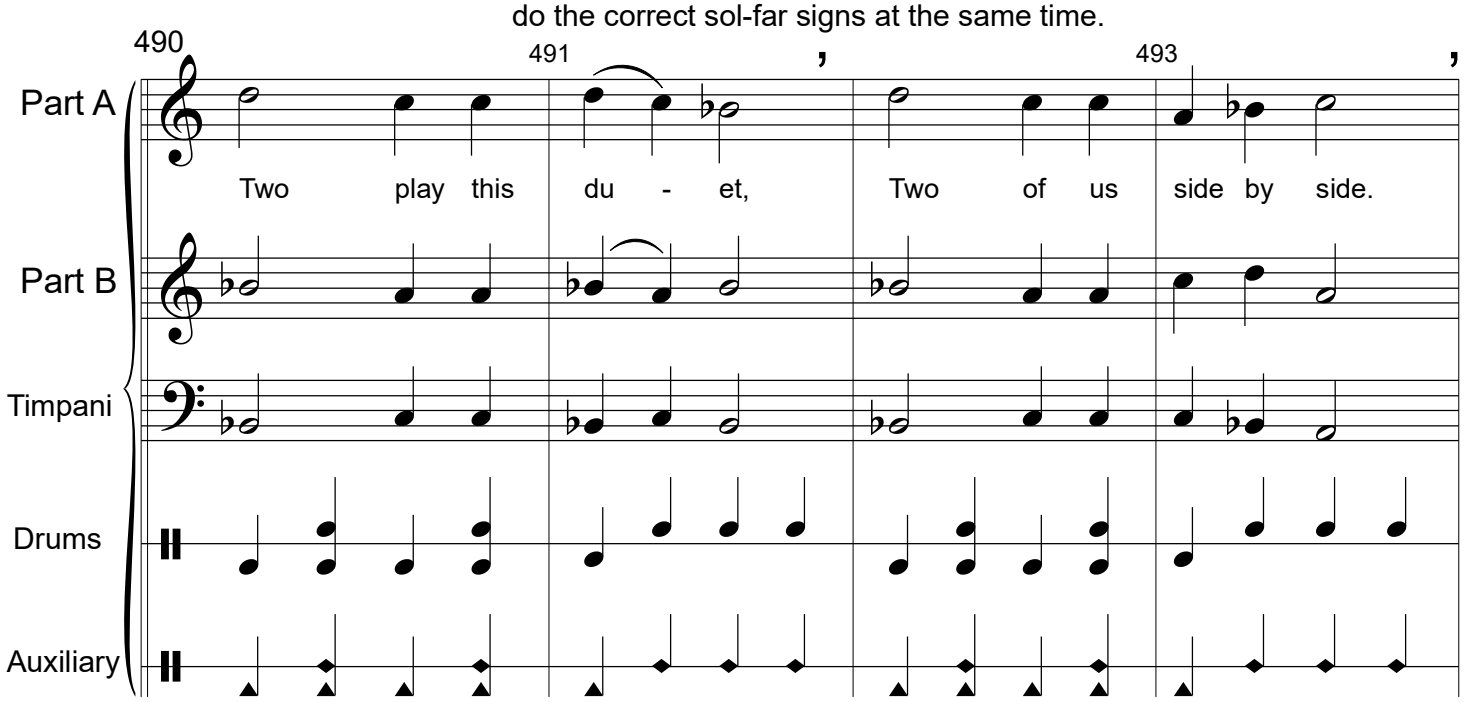
NO. 4.12 - DUET TIME - While one or more players play this tune,
do the correct sol-far signs at the same time.



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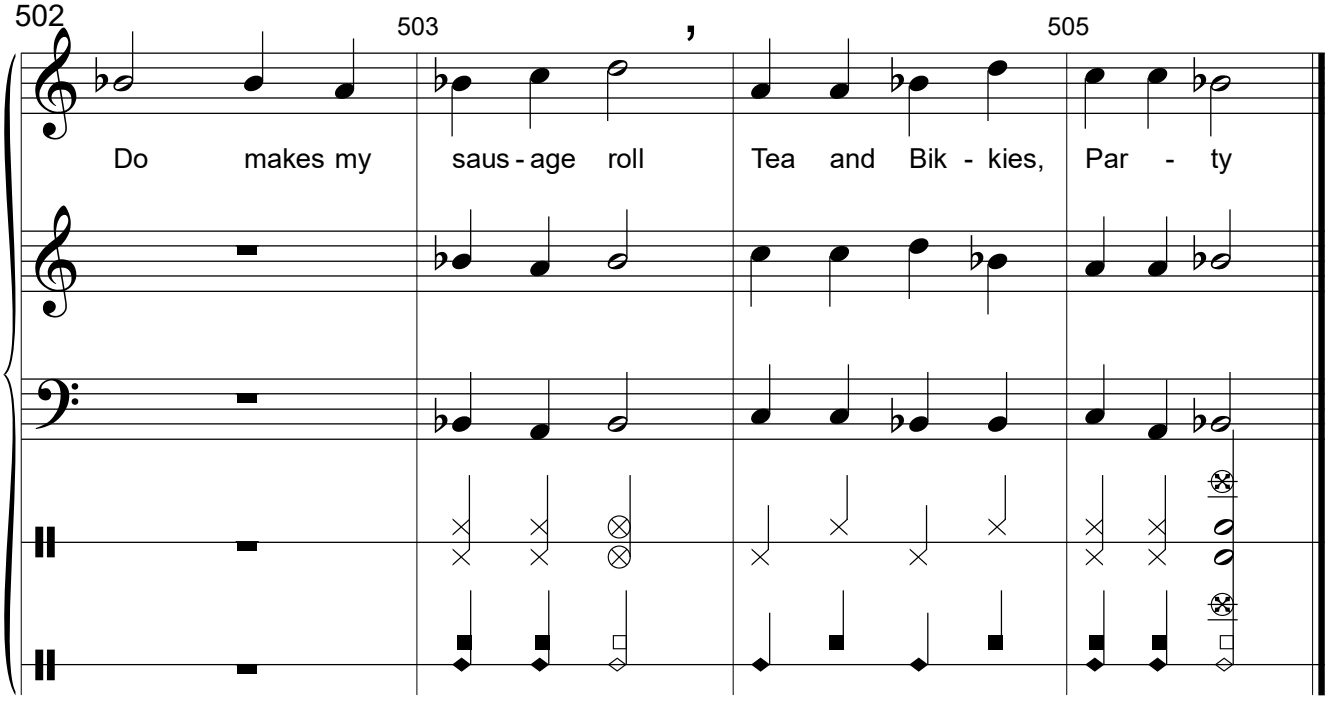
NO. 4.13 - DO RE ME - While one or more players play this tune,
do the correct sol-far signs at the same time.



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NO. 4.14 - ..... (you give it a title)

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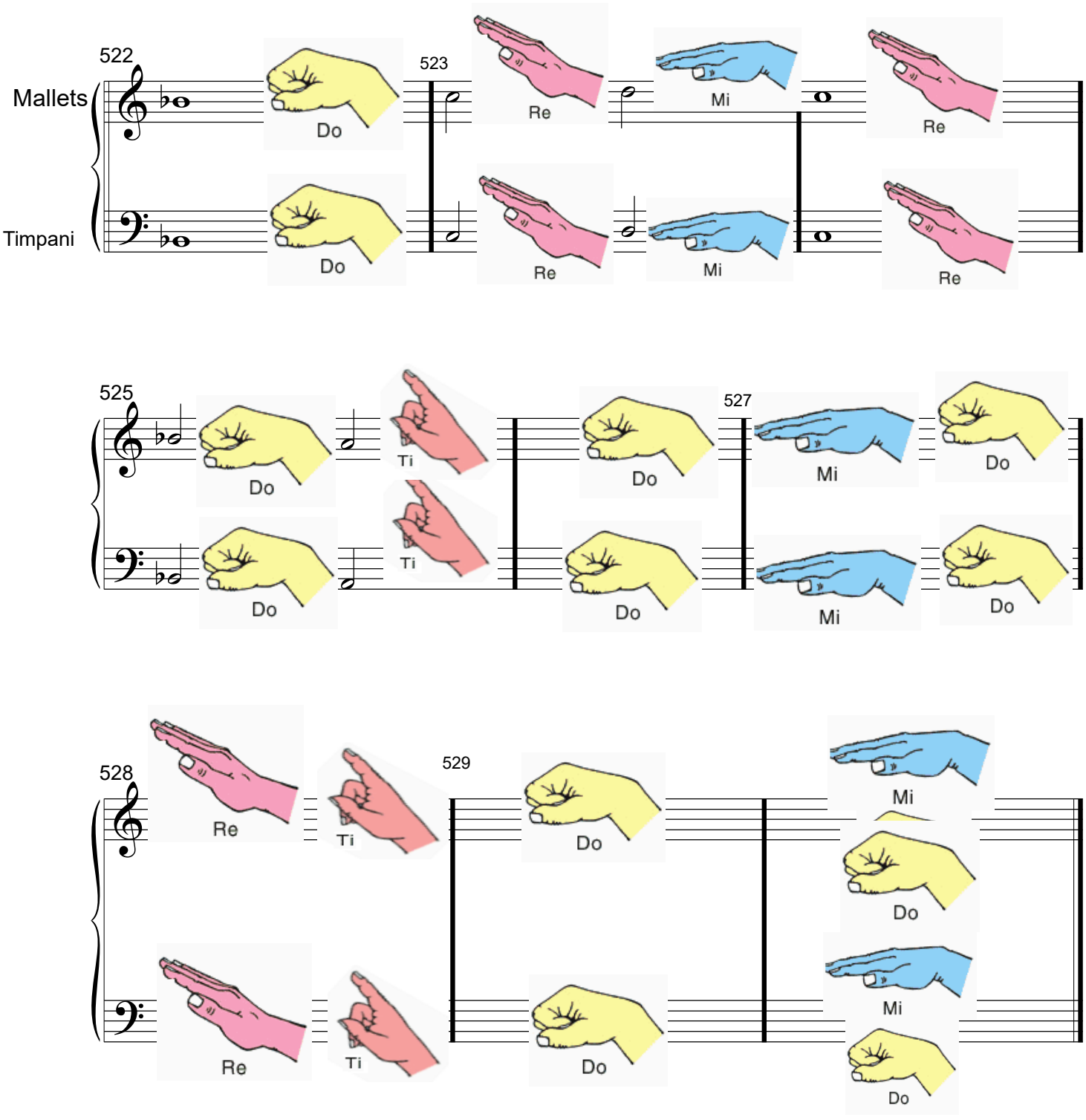

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FOLLOWING THE CONUCTOR

You may have gotten some idea now, on how to follow the conductor. What the conductor is doing, is showing exacly where each beat (count) begins.

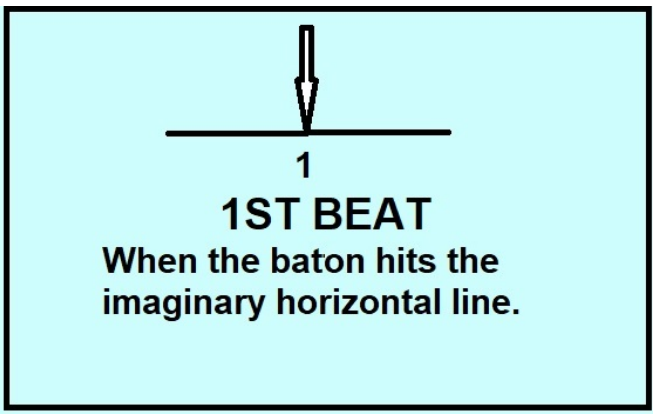
At this level of playing, the most important beat is the 1st beat of a bar. All of your music so far, starts on beat one and, we must all start the beat together. To start the music, the conductor will raise the baton to show that it is time to breath before playing the first note on beat one. Different conductors will do this in different ways. The conducor will lift the baton and then bring it down again at the same speed as the music is to be played.

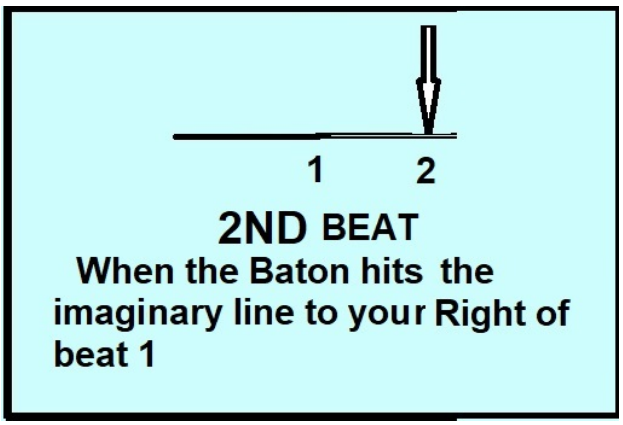
Now imagine that there is a horizontal line just above the conductor's stand. When the batton hits that imaginary line, is when all instruments make there sound. Imagine that you can hear the batton hitting that line, like a drumstick hitting a drum. Your instruments sound is that that exact same time.

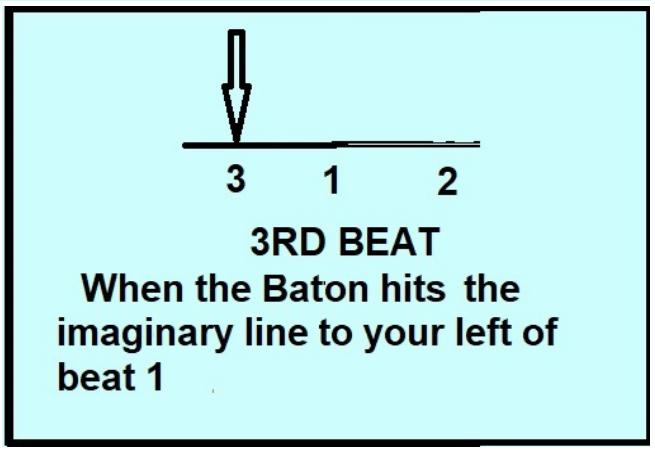
Beats 2, 3, and 4 will be be played exactely at the same time as the batton hits that line again but, for beat four, imagane that there is now a verticle line.

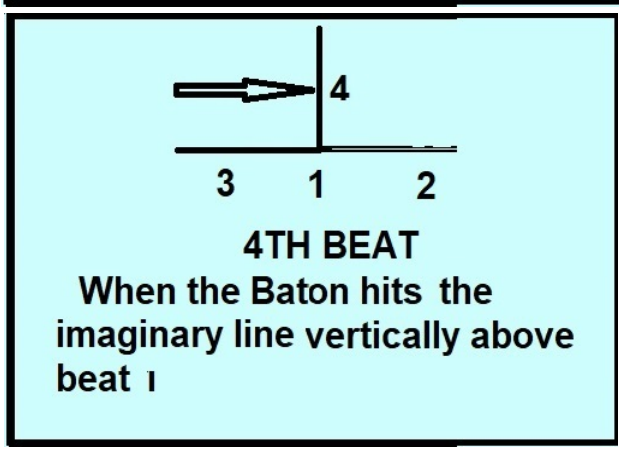
The diagrams show an arrowhead hitting the lines, when the arrowhead hits and bounces off the line, your instrument should sound at the exact point.

NOTE: These diagrams are as seen from the players position..









The point at which the batton 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".

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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)

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

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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.

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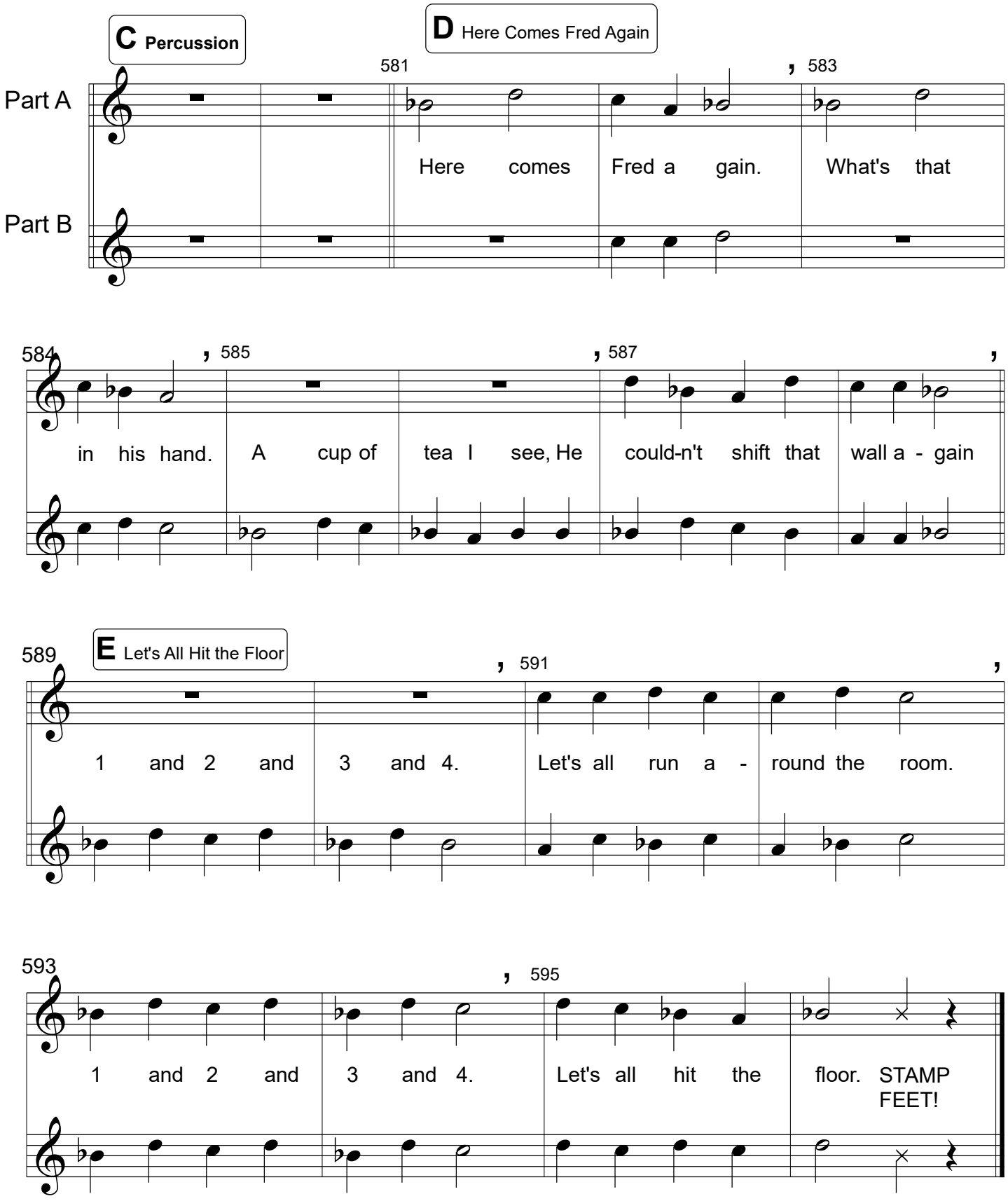

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SOLO FIVE

NO. 4.18 - Solo Medley with Piano Accompaniment (Medley 3)

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

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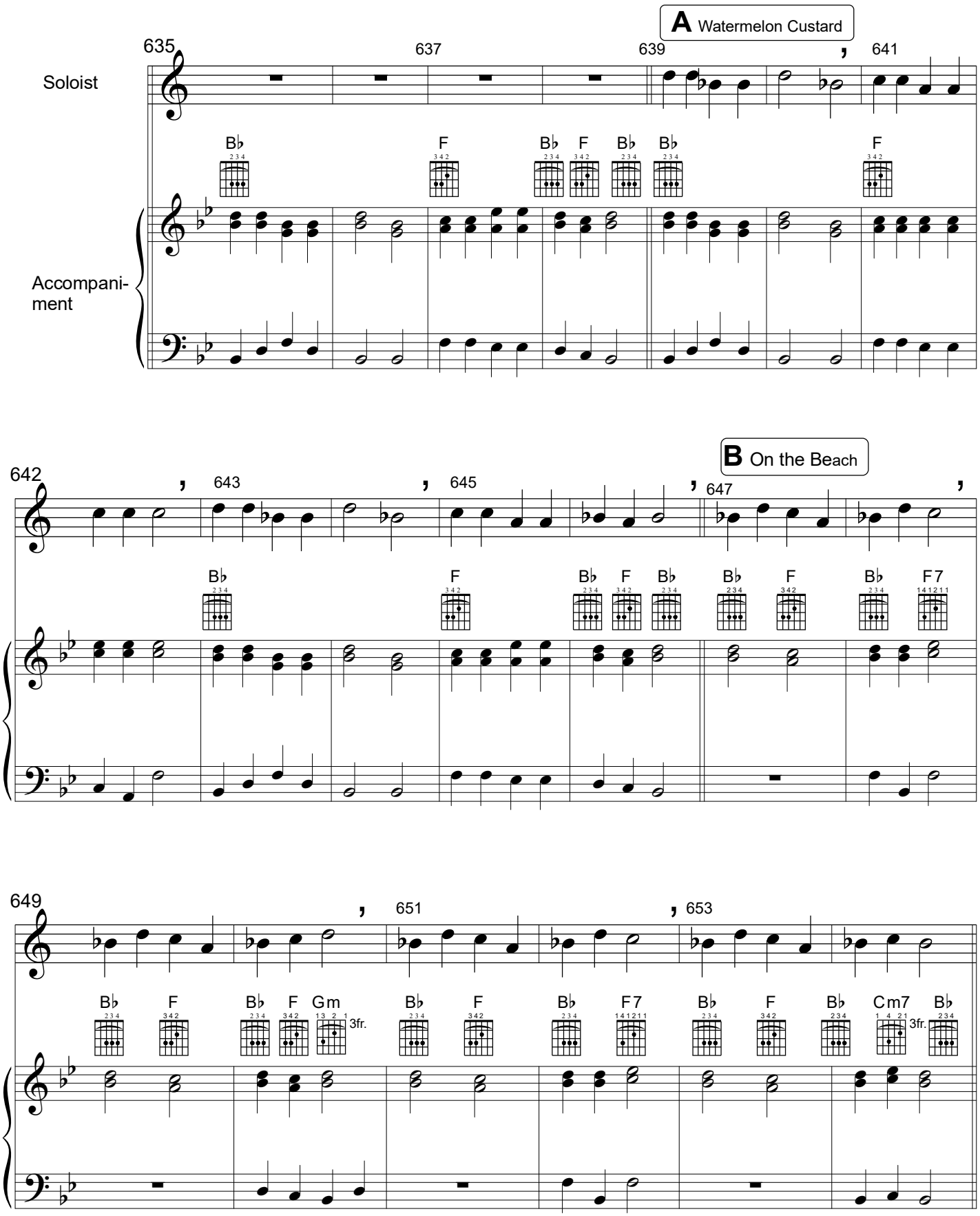

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NO. 4.20 - CONCERT TIME DUET 3

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Stage 4

TIMPANI

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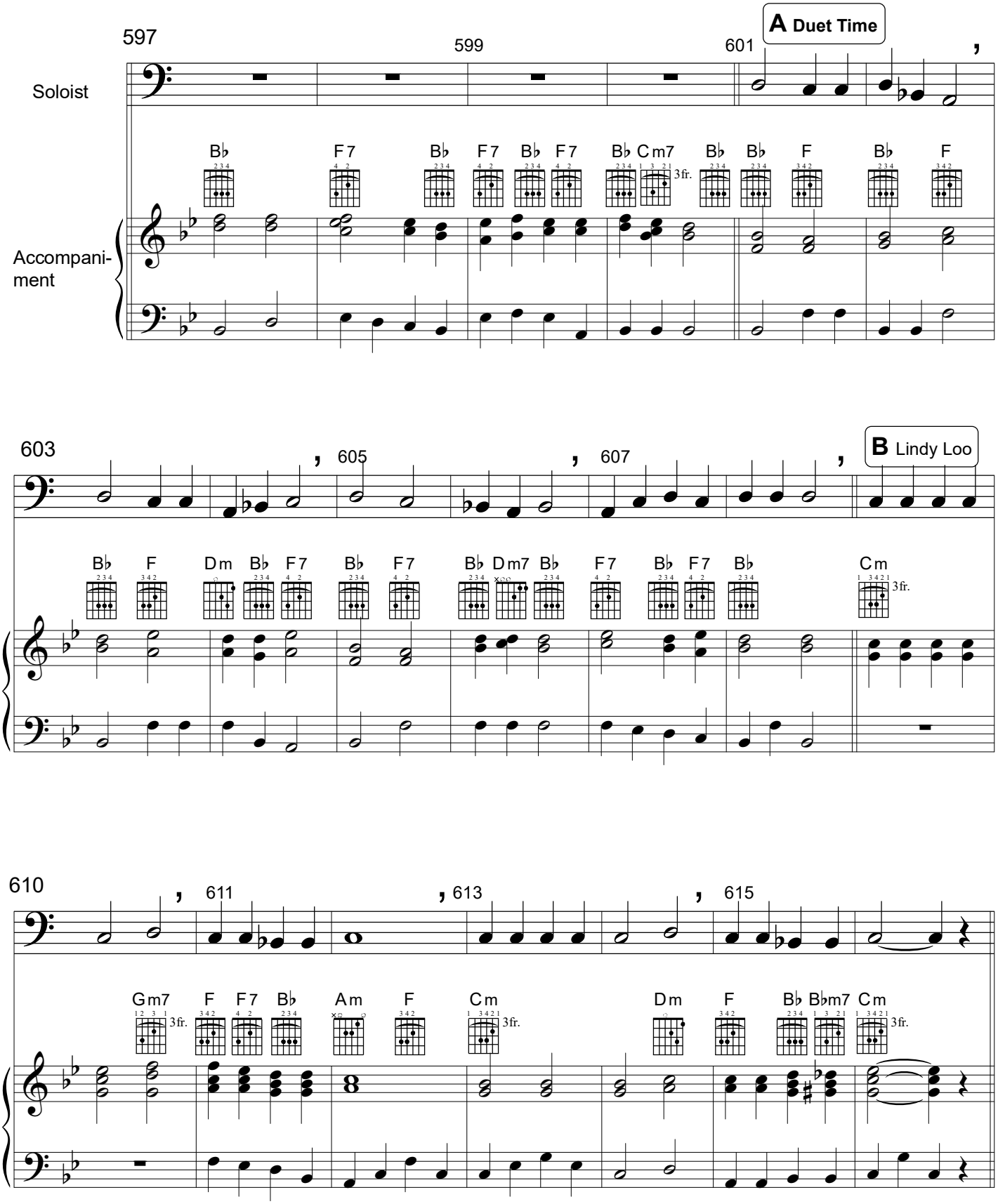

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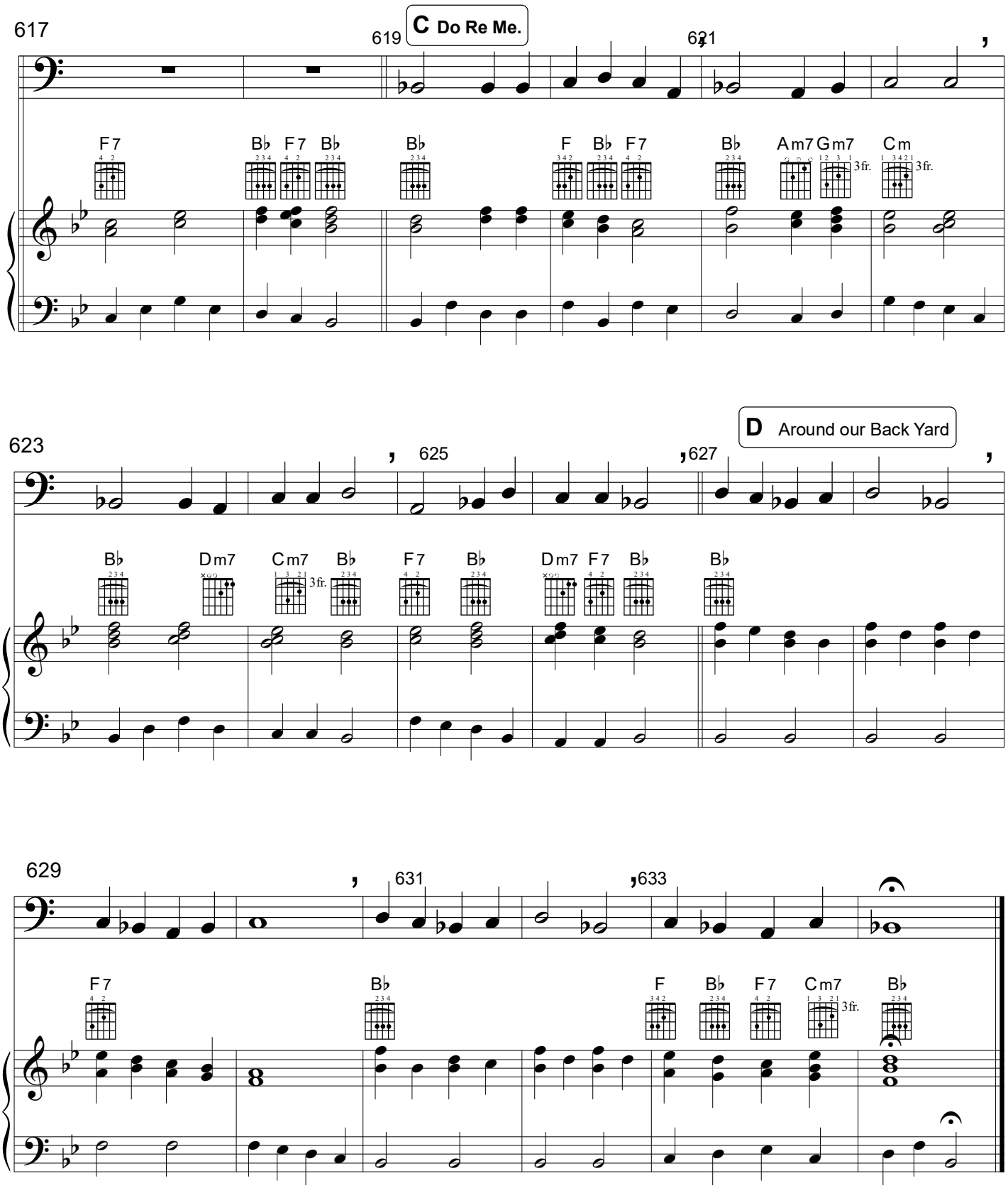

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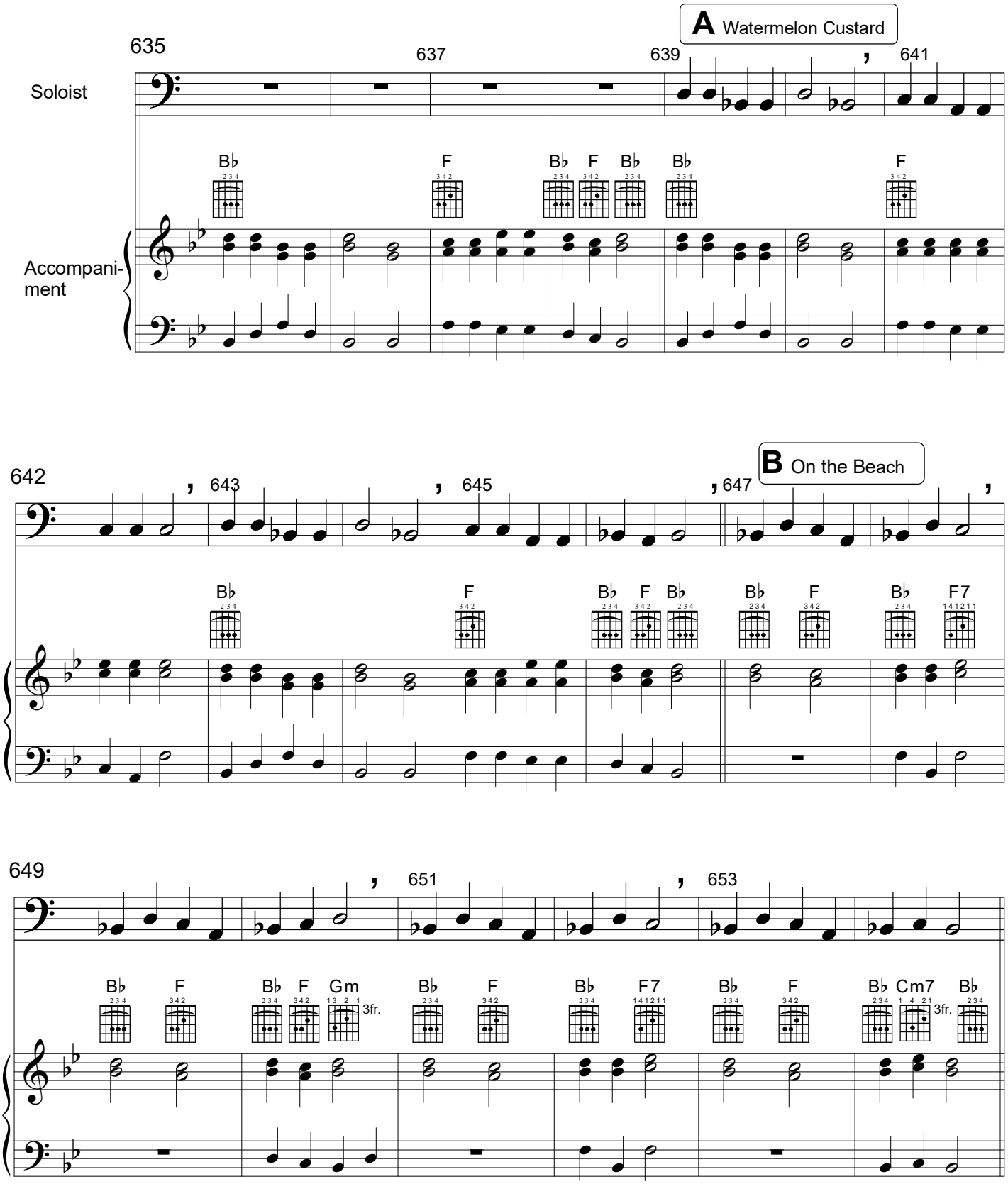

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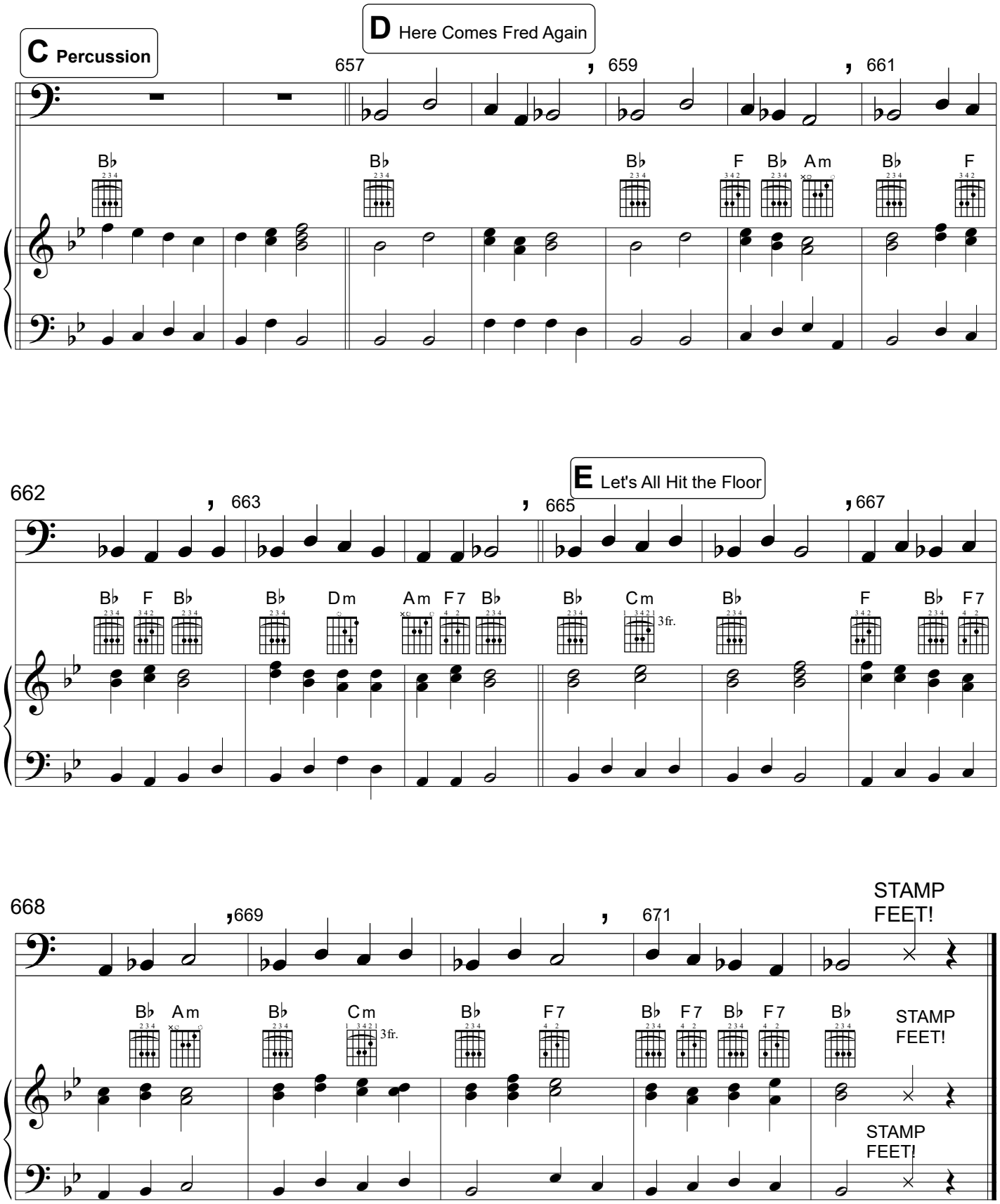

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NO. 4.20 - CONCERT TIME DUET 3

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Stage 4

DRUMS

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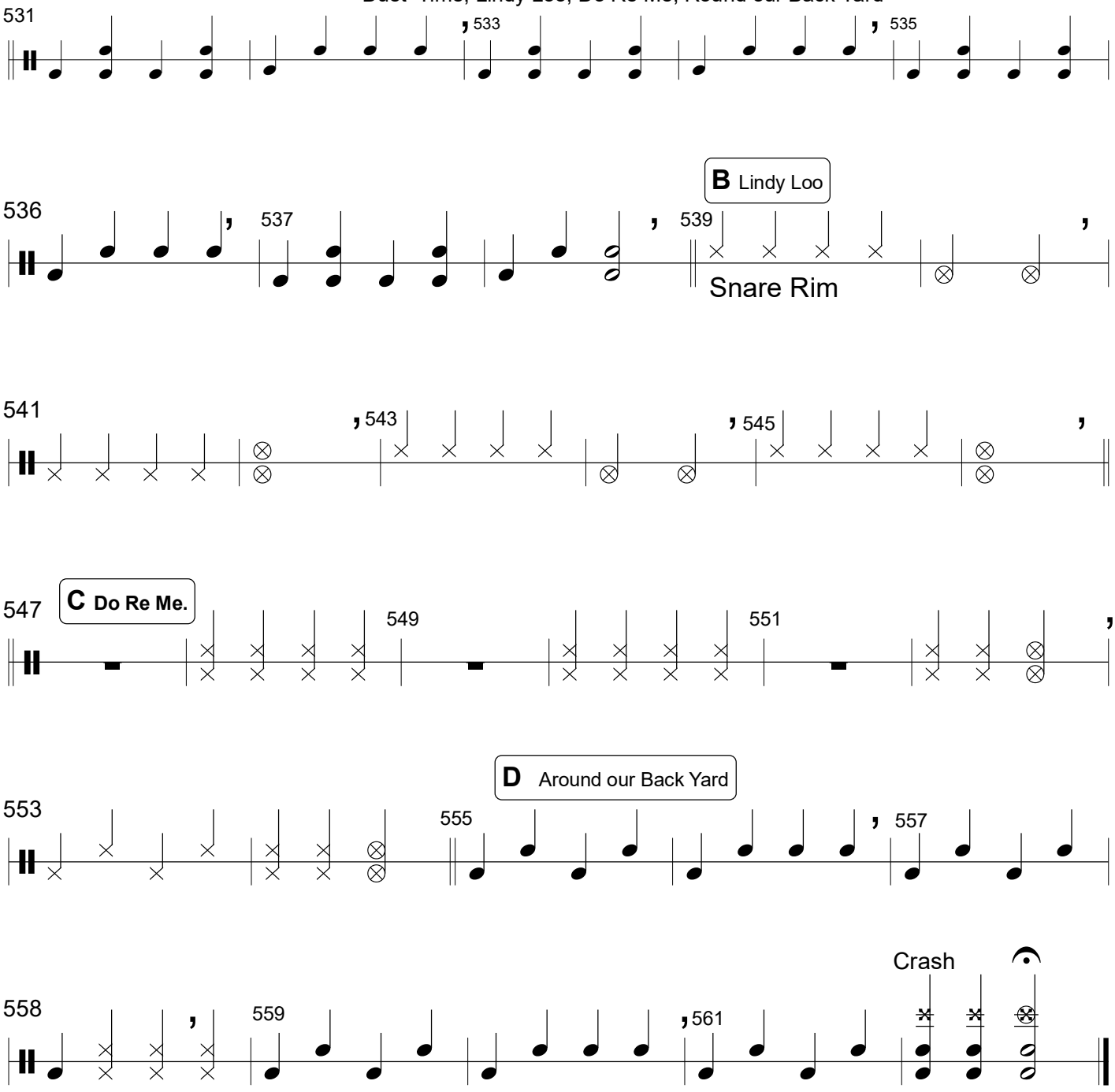

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NO. 4.17 - CONCERT TIME DUET 2, (MEDLEY 4)

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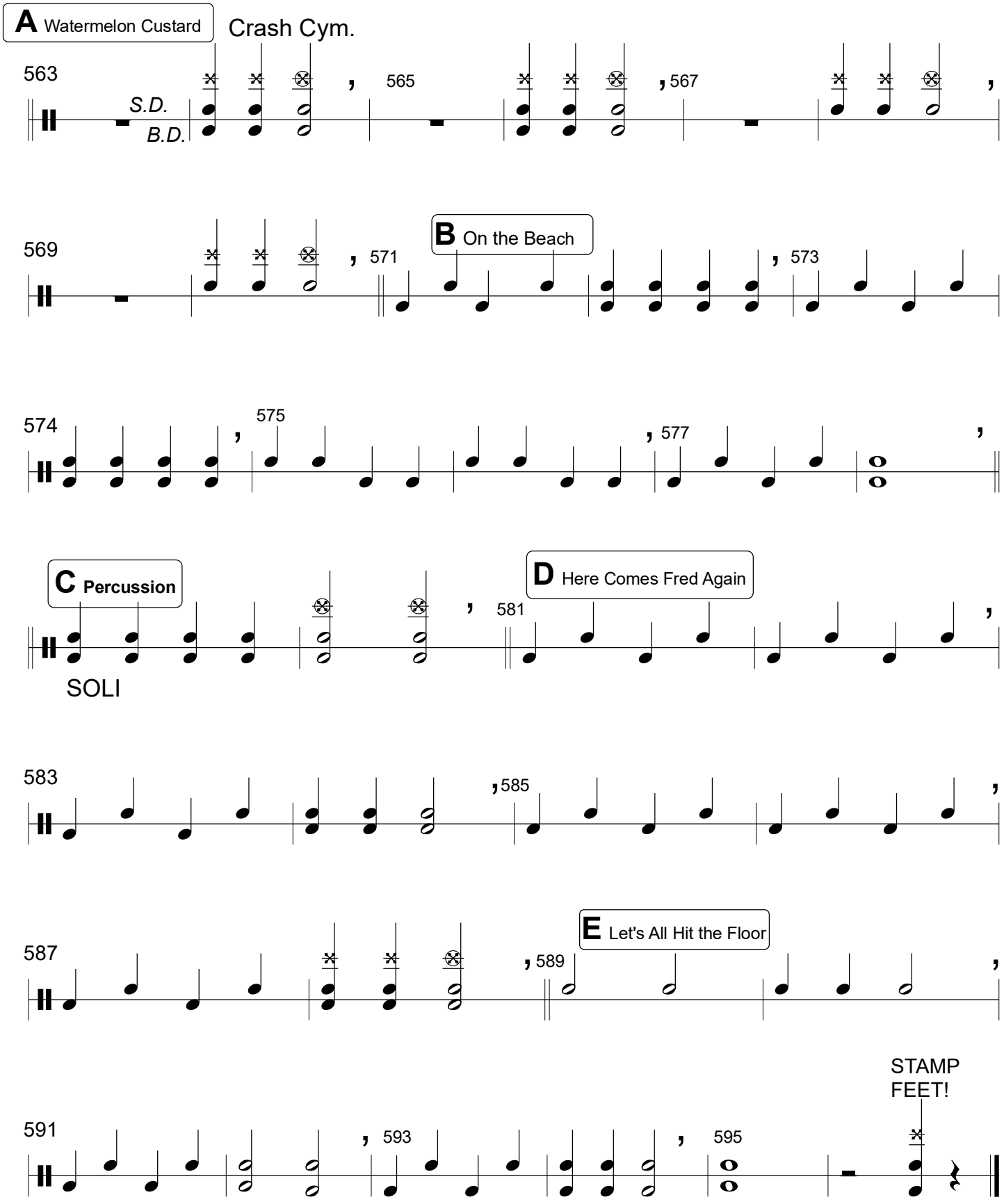

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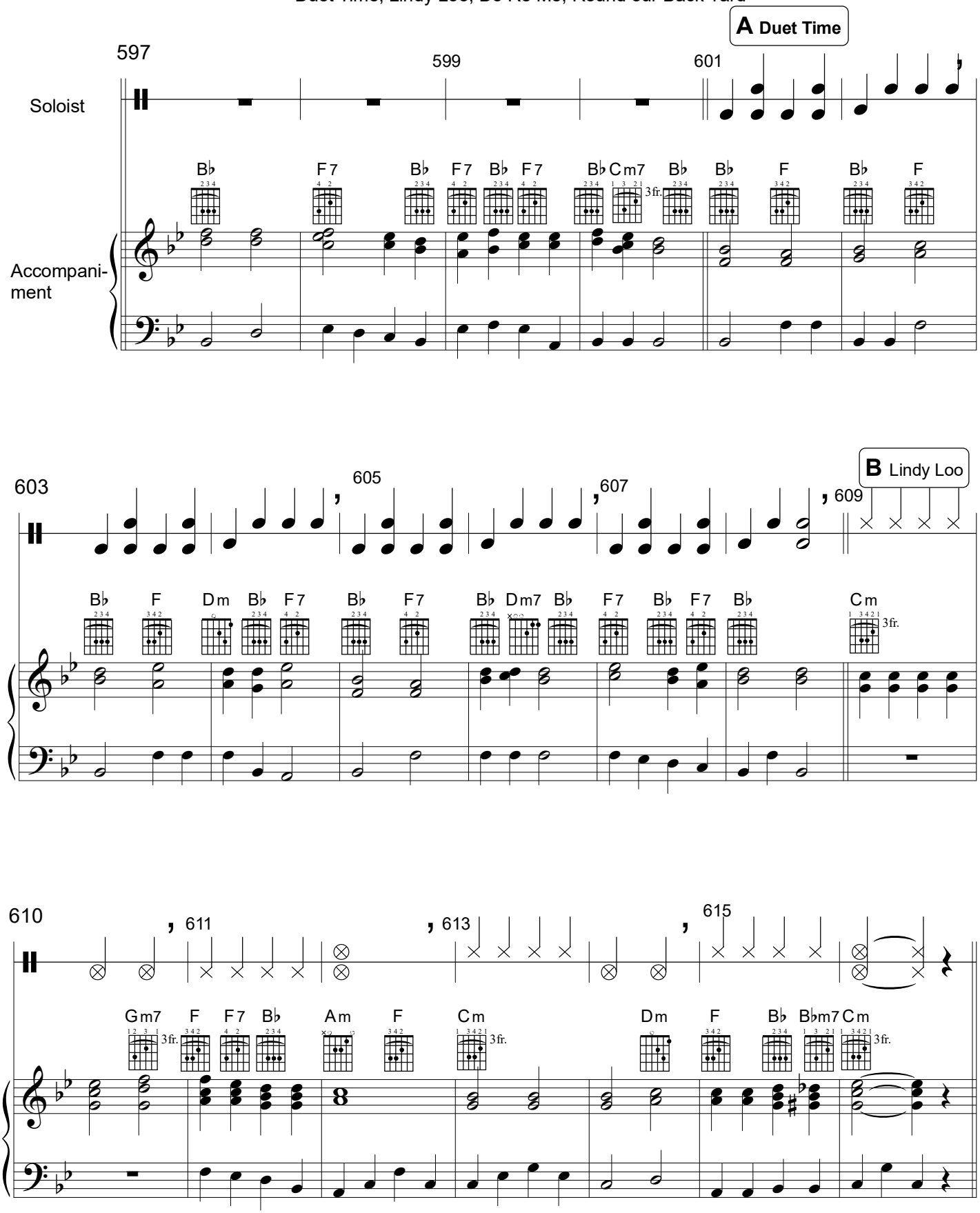

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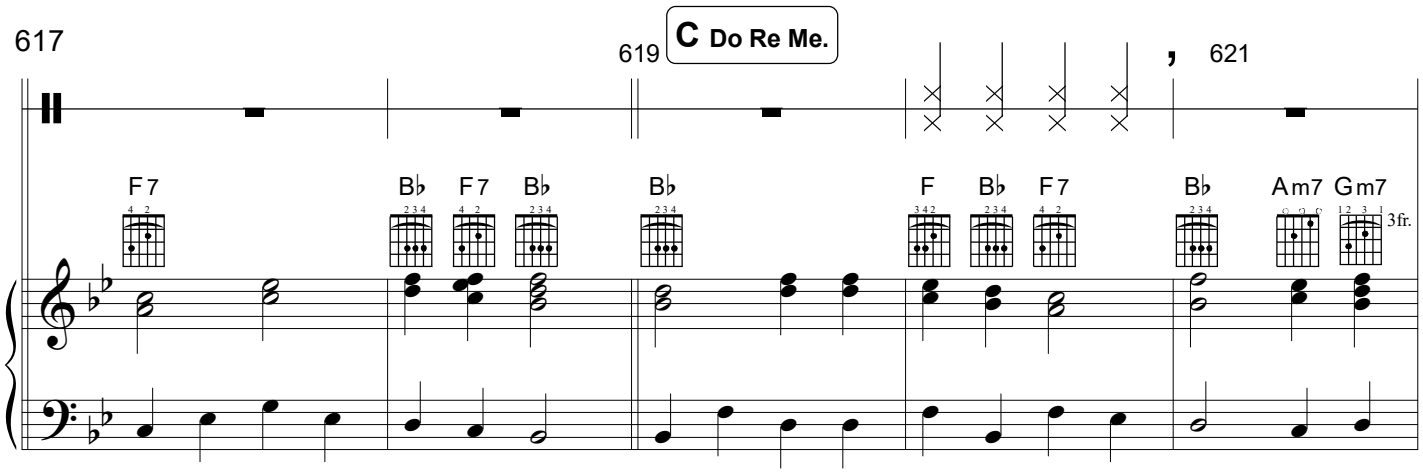

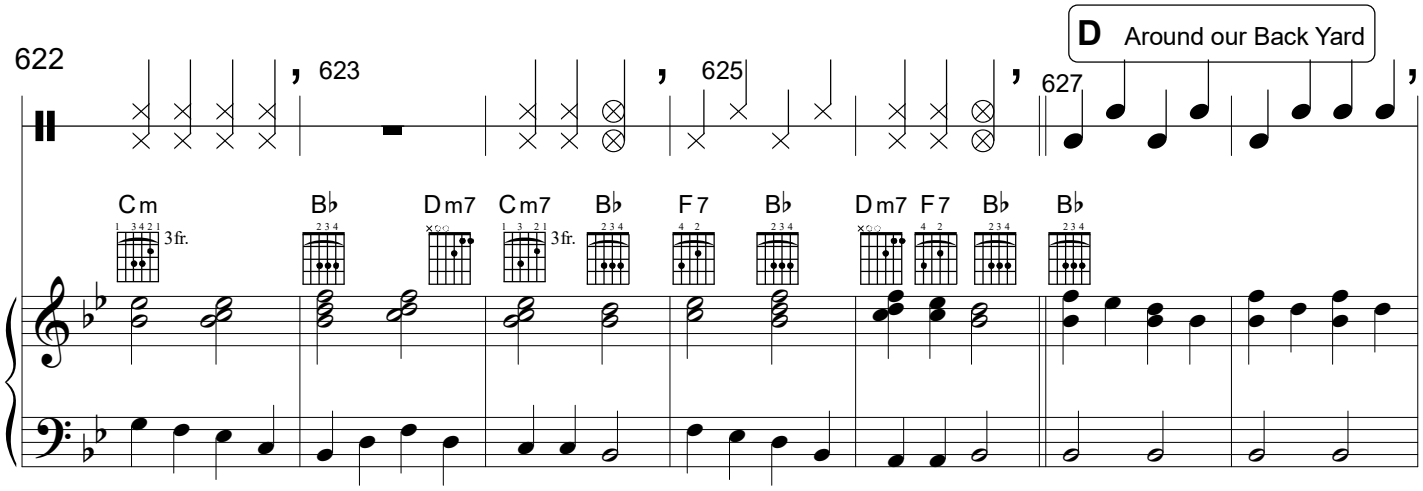

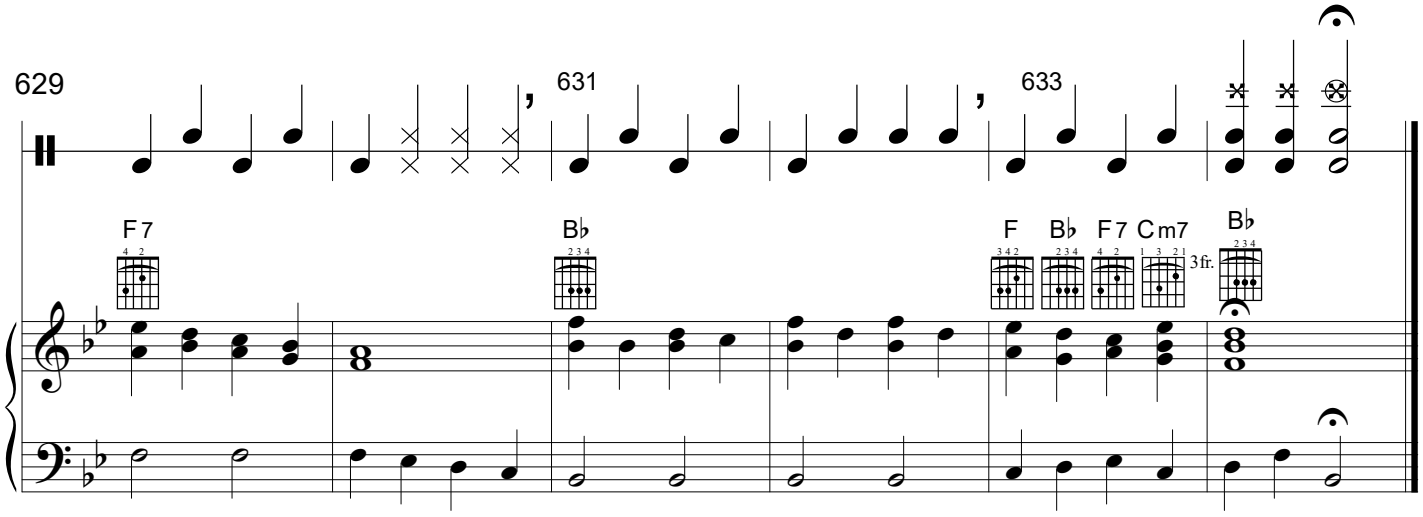

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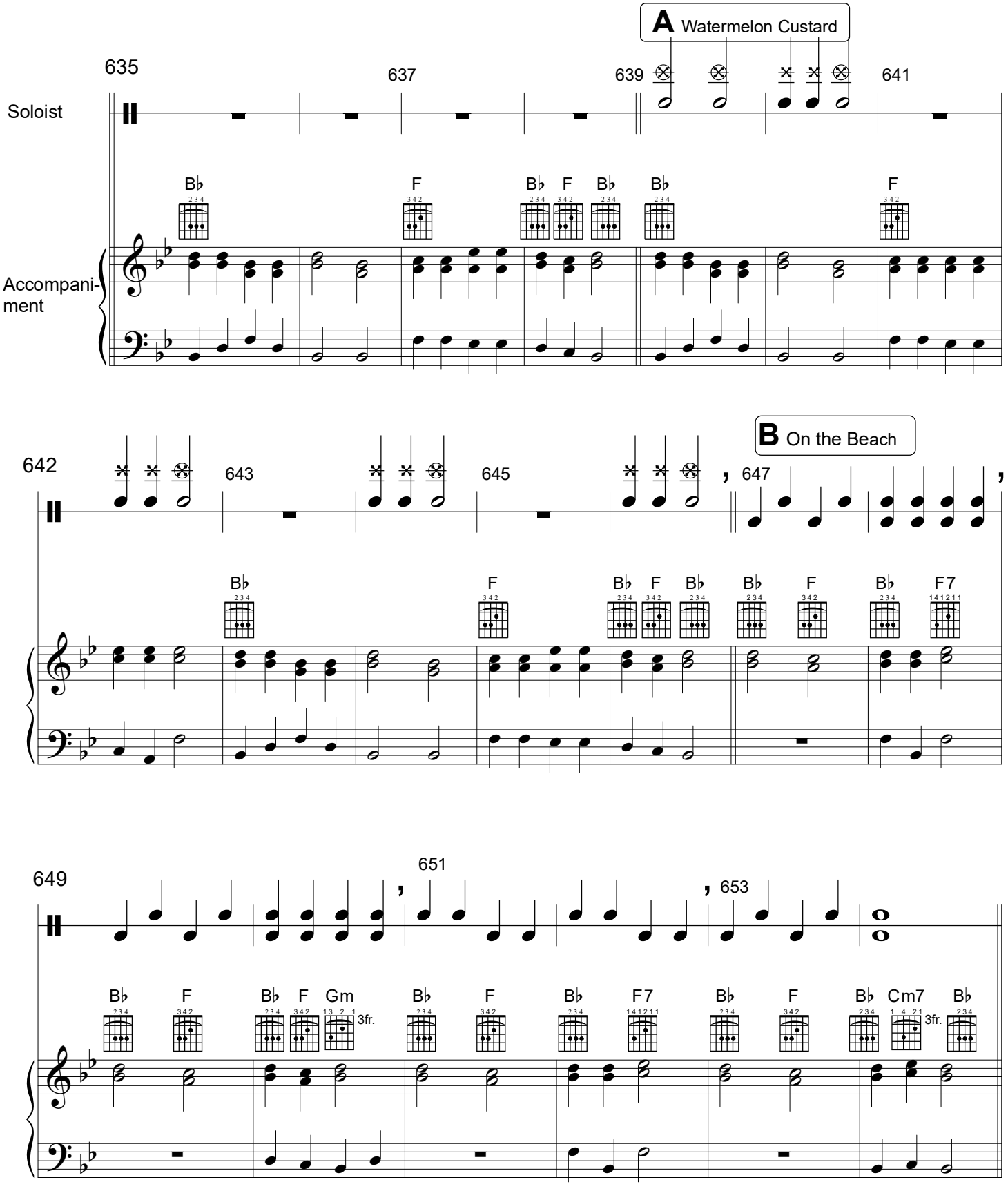

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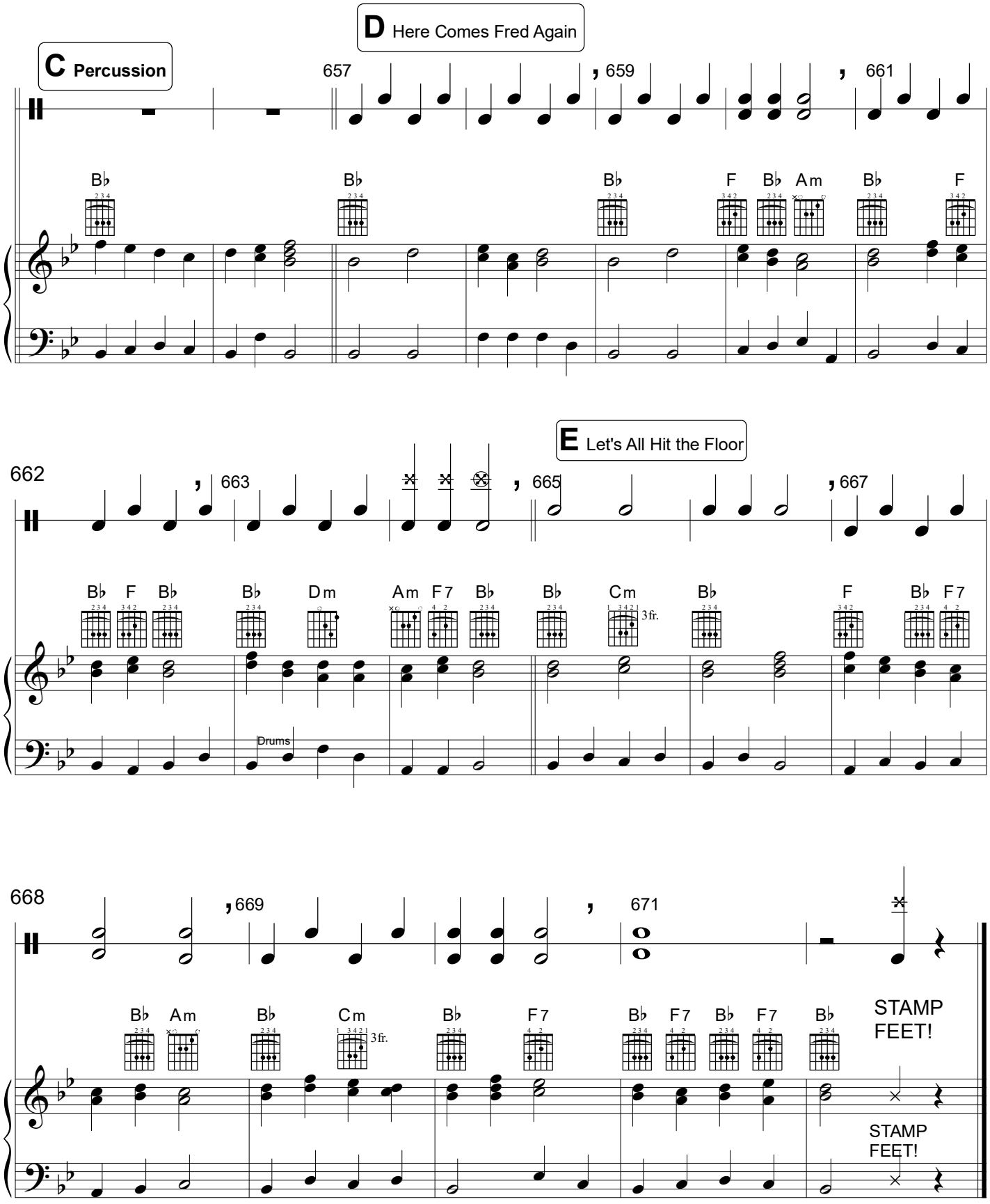

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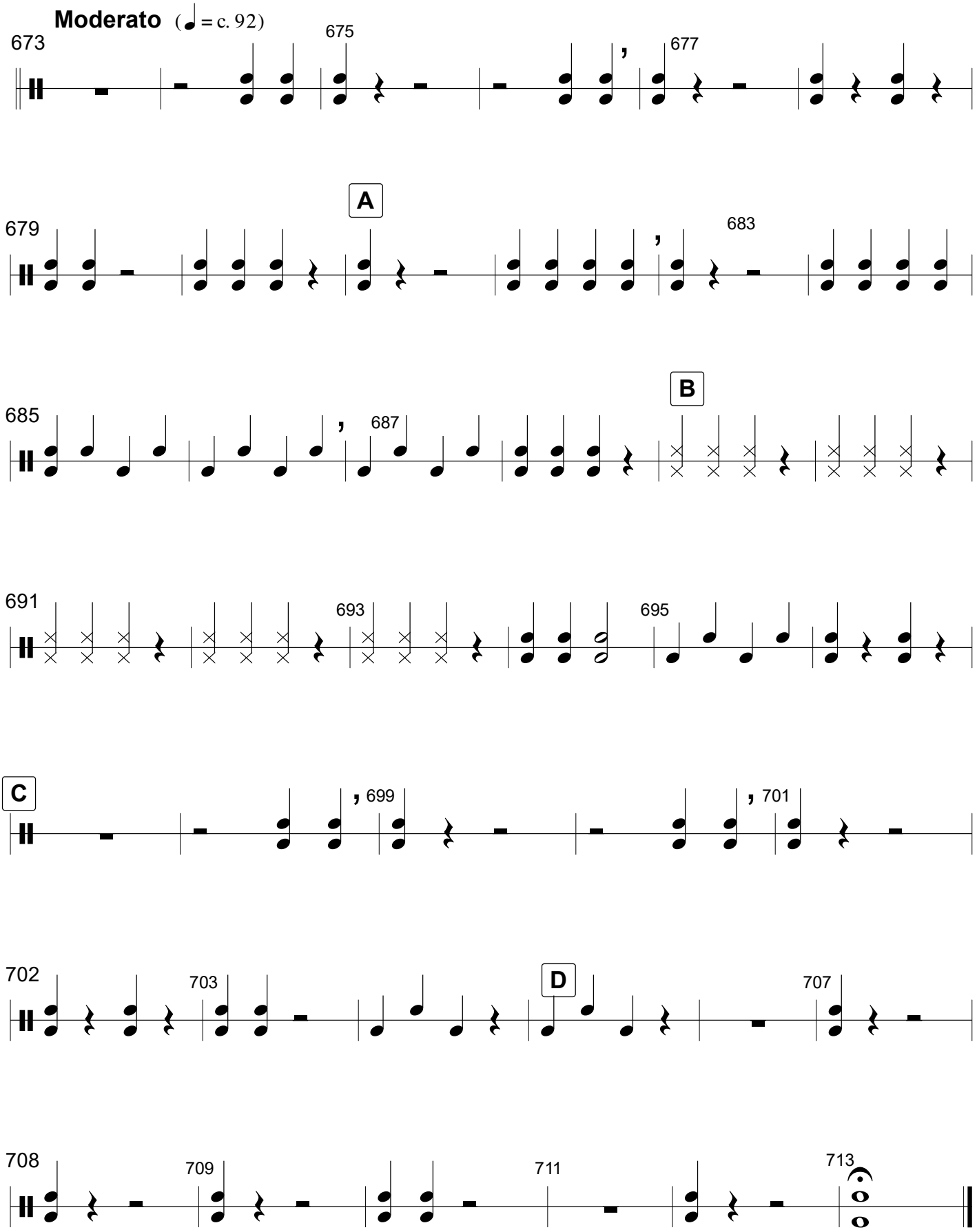

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AUXILIARY PERCUSSION

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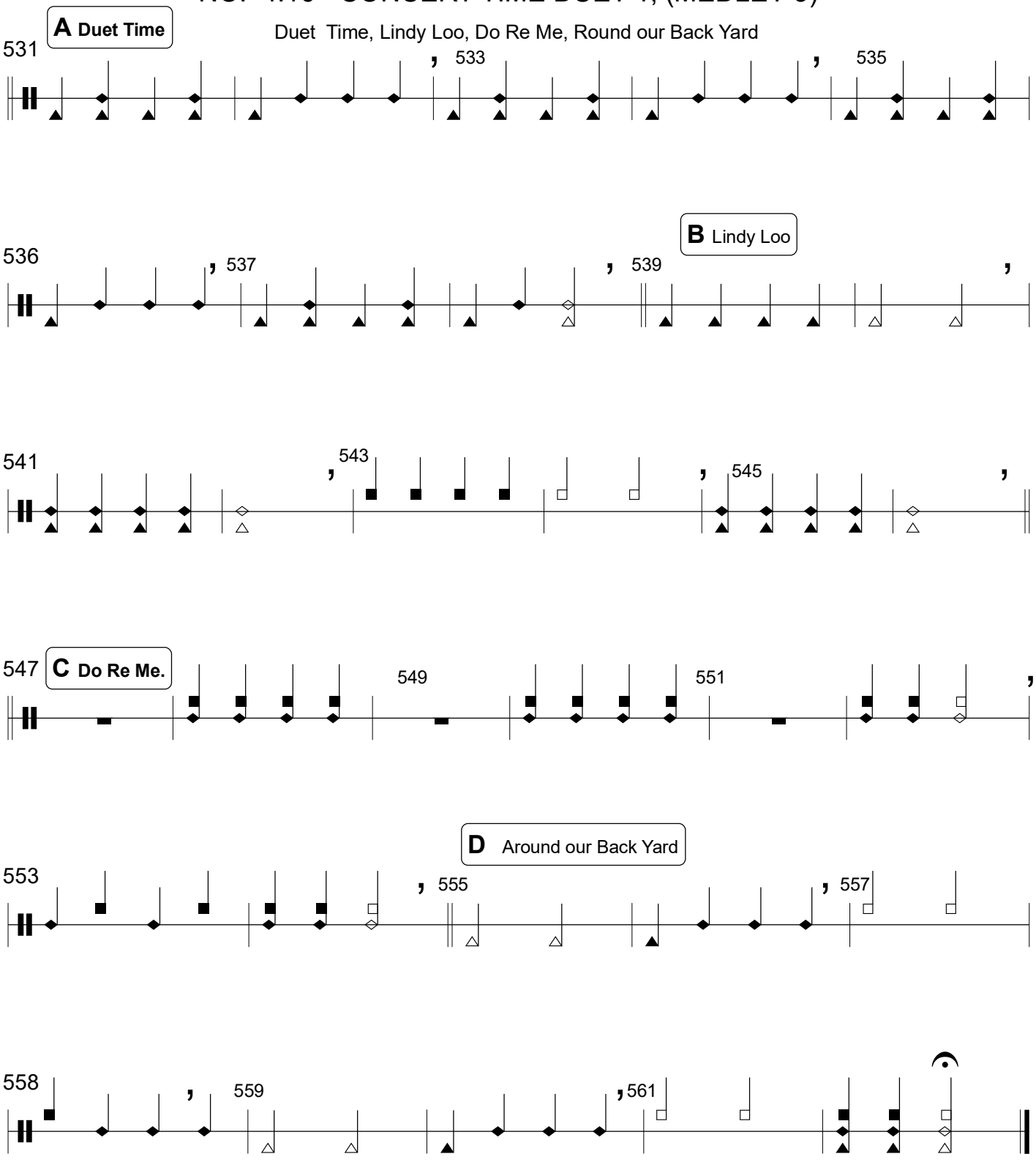

If only one player, leave one instrument out.

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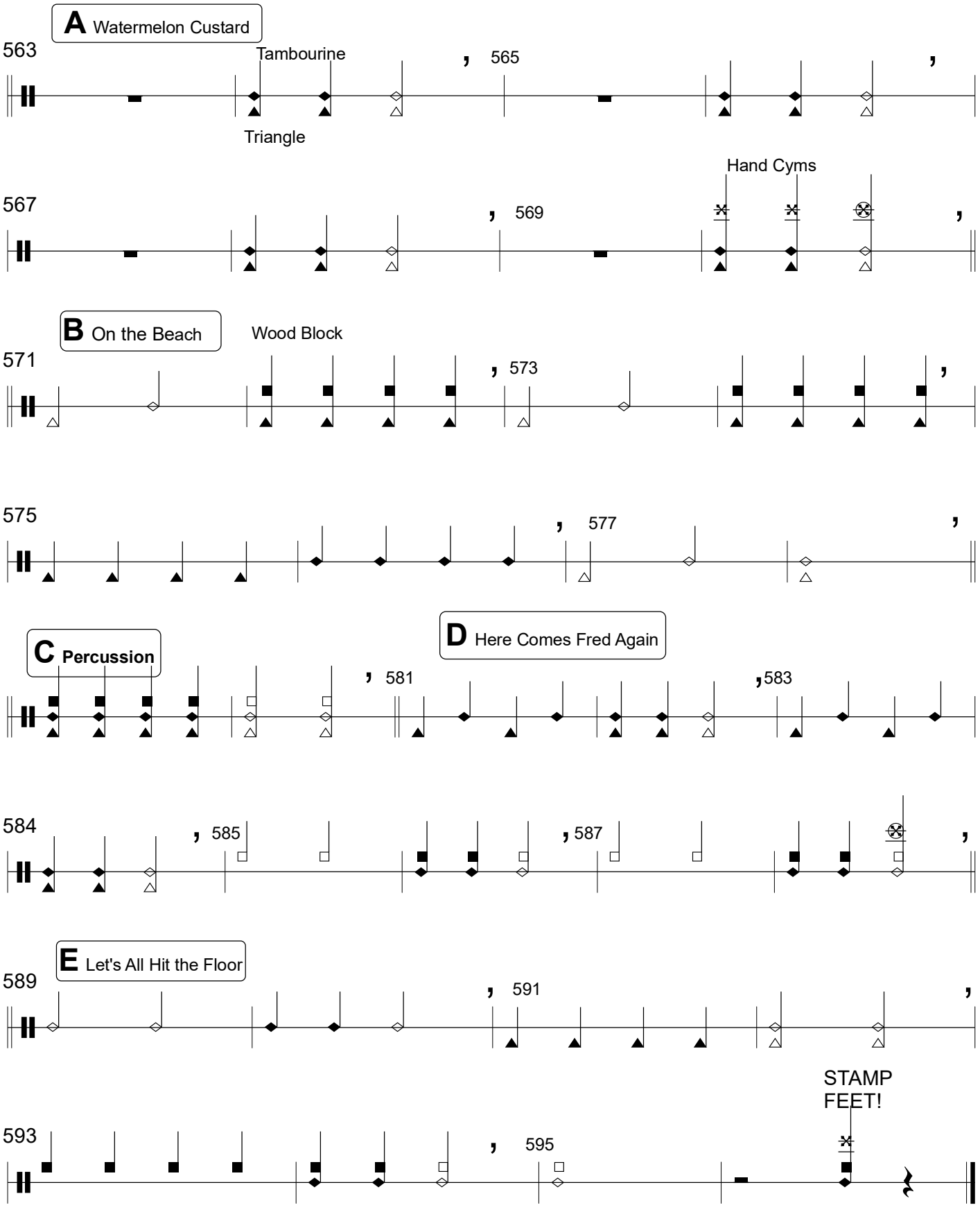

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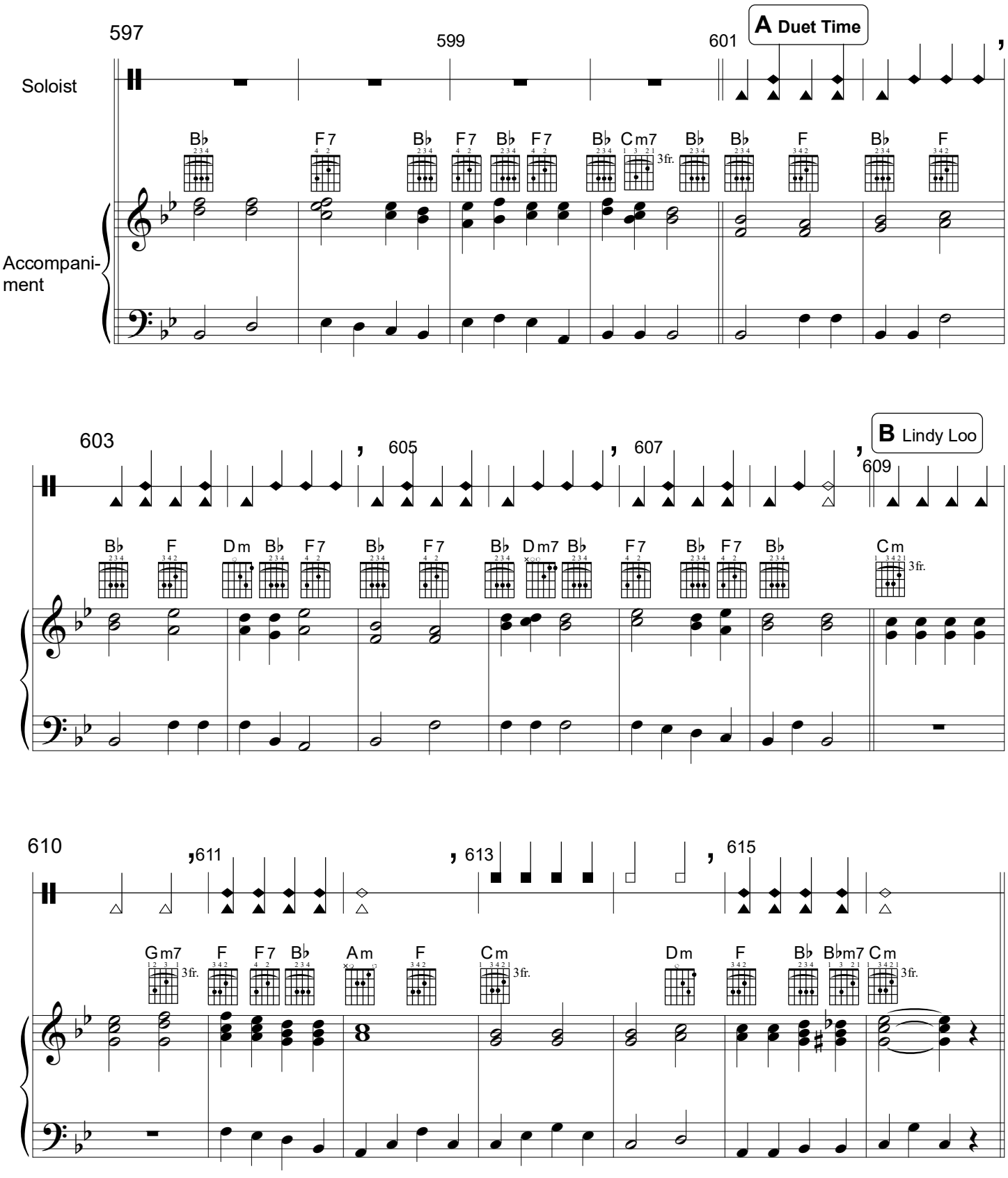

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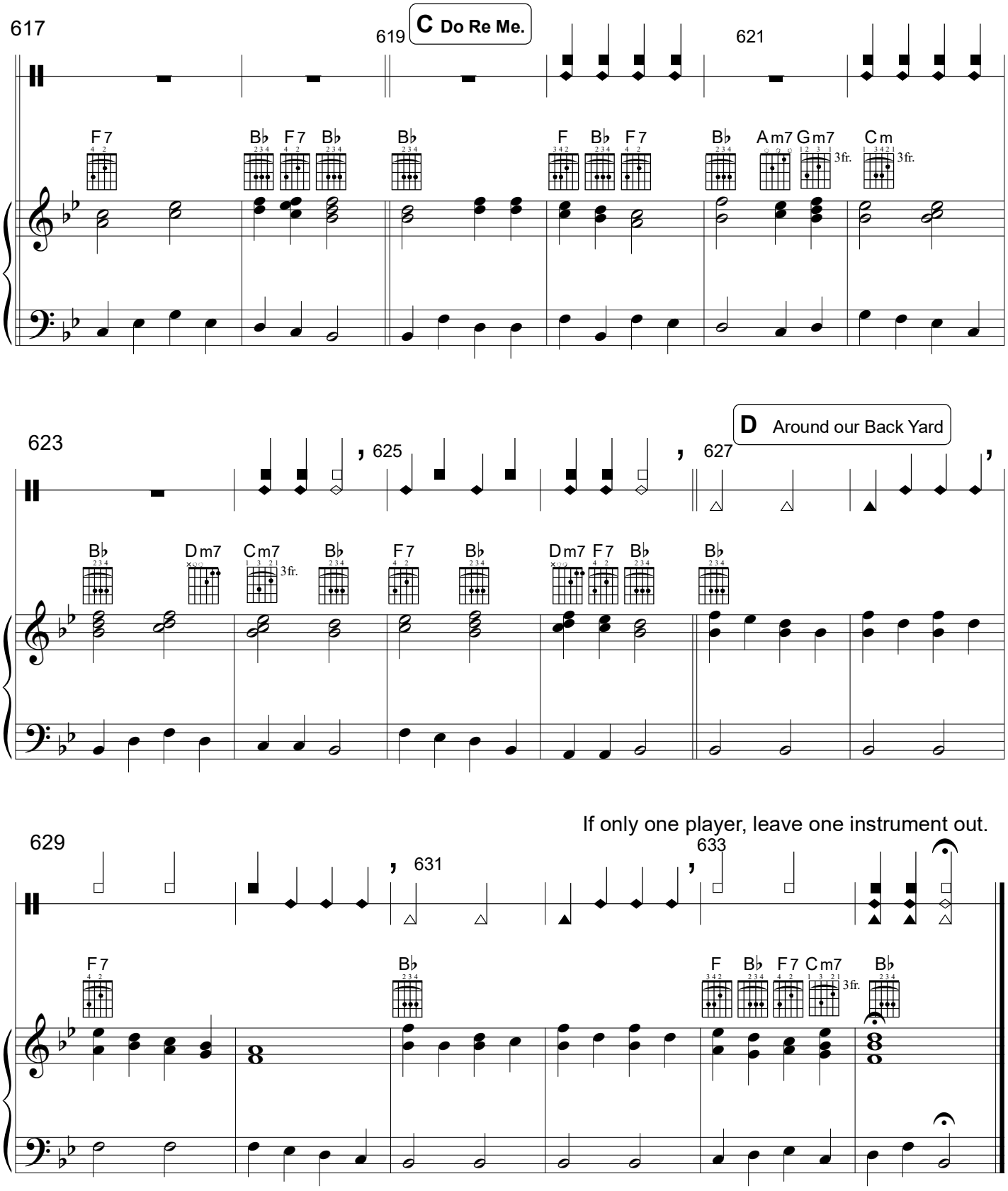

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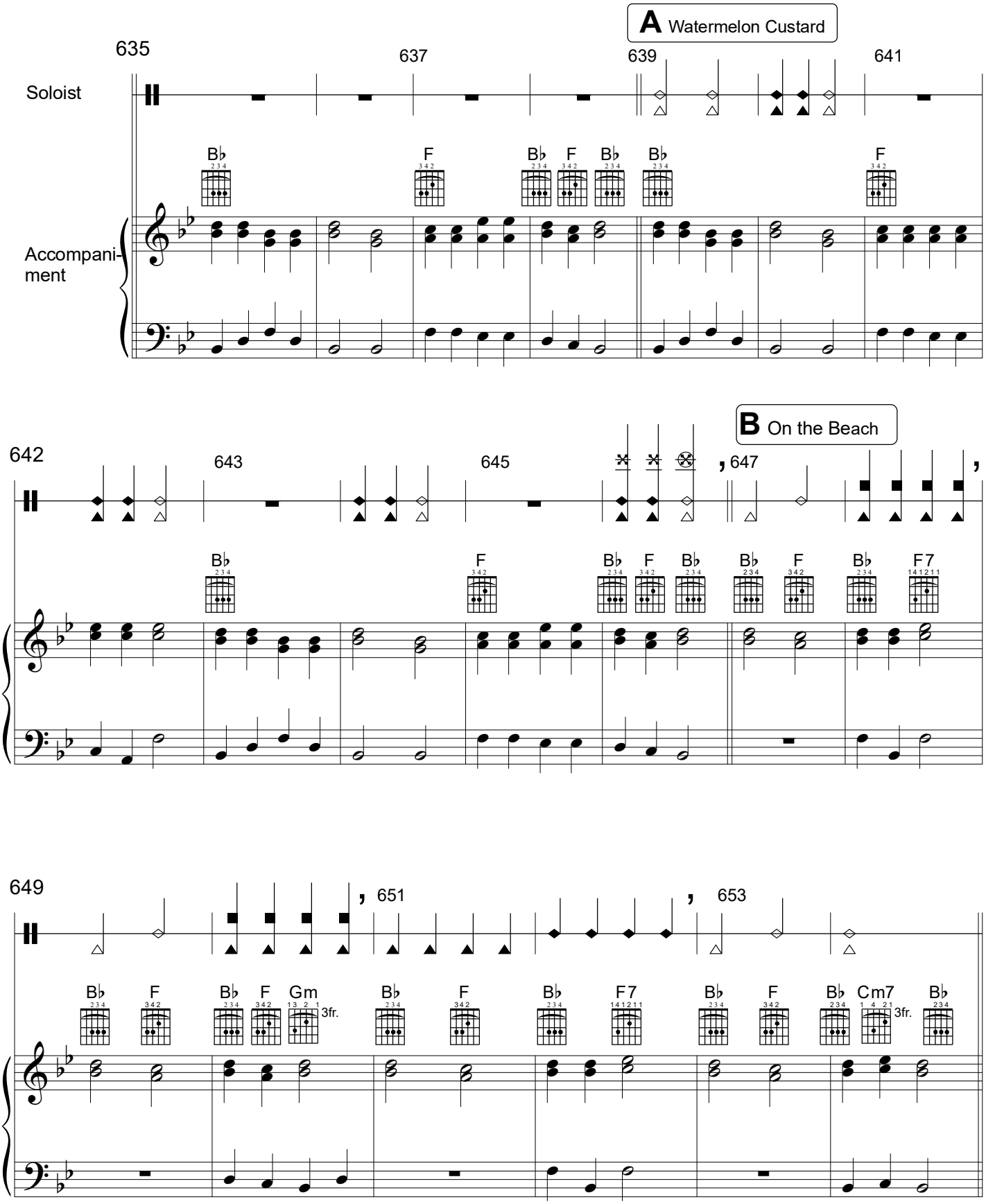

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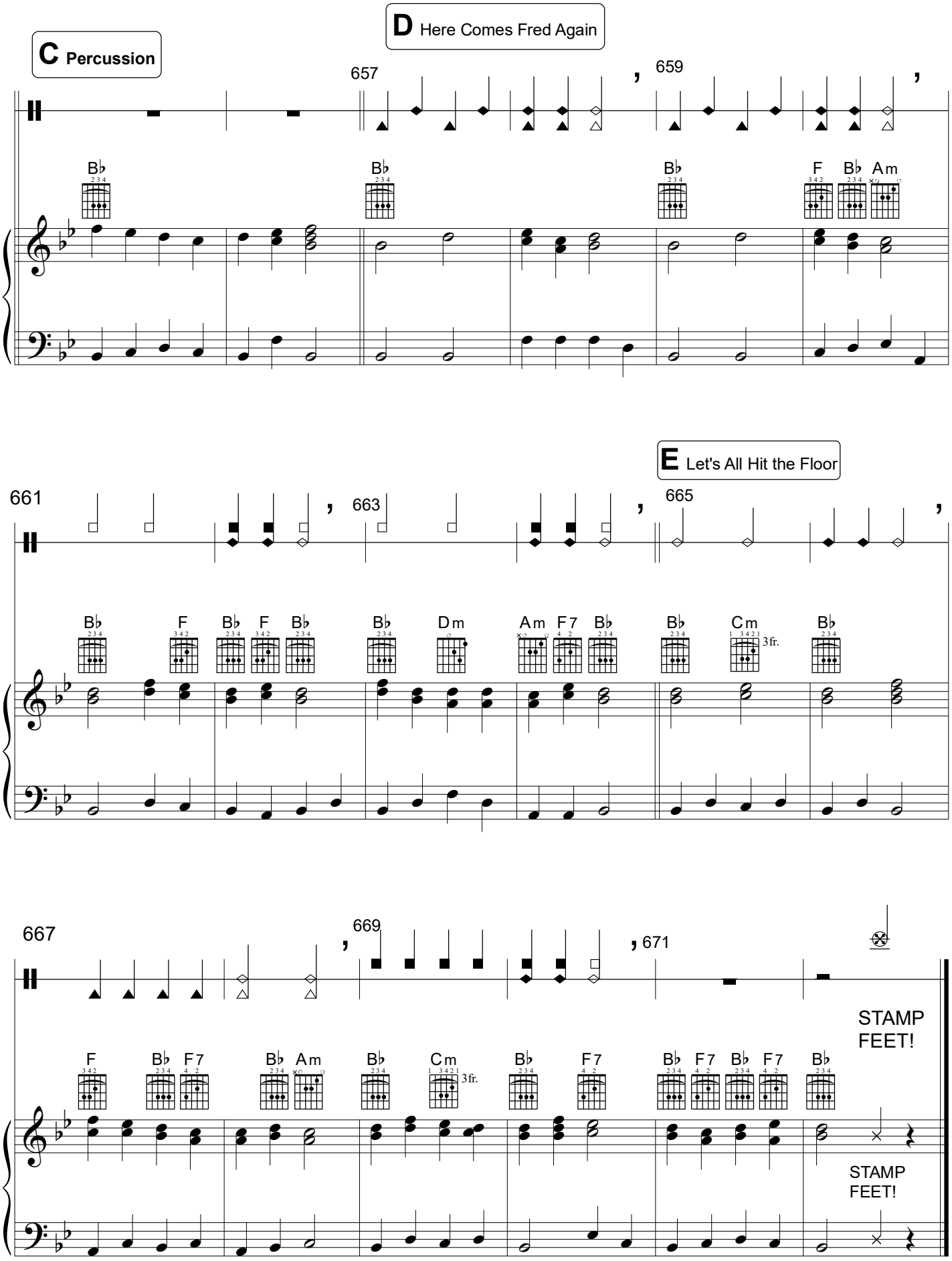

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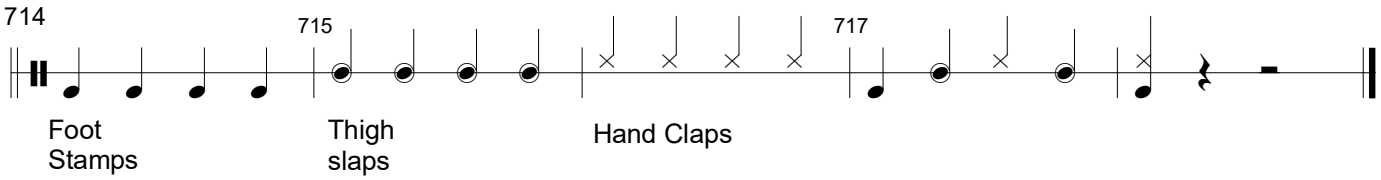
BODY PERCUSSION

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



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BODY PERCUSSION ONE

Using your body as a percussion instrument

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

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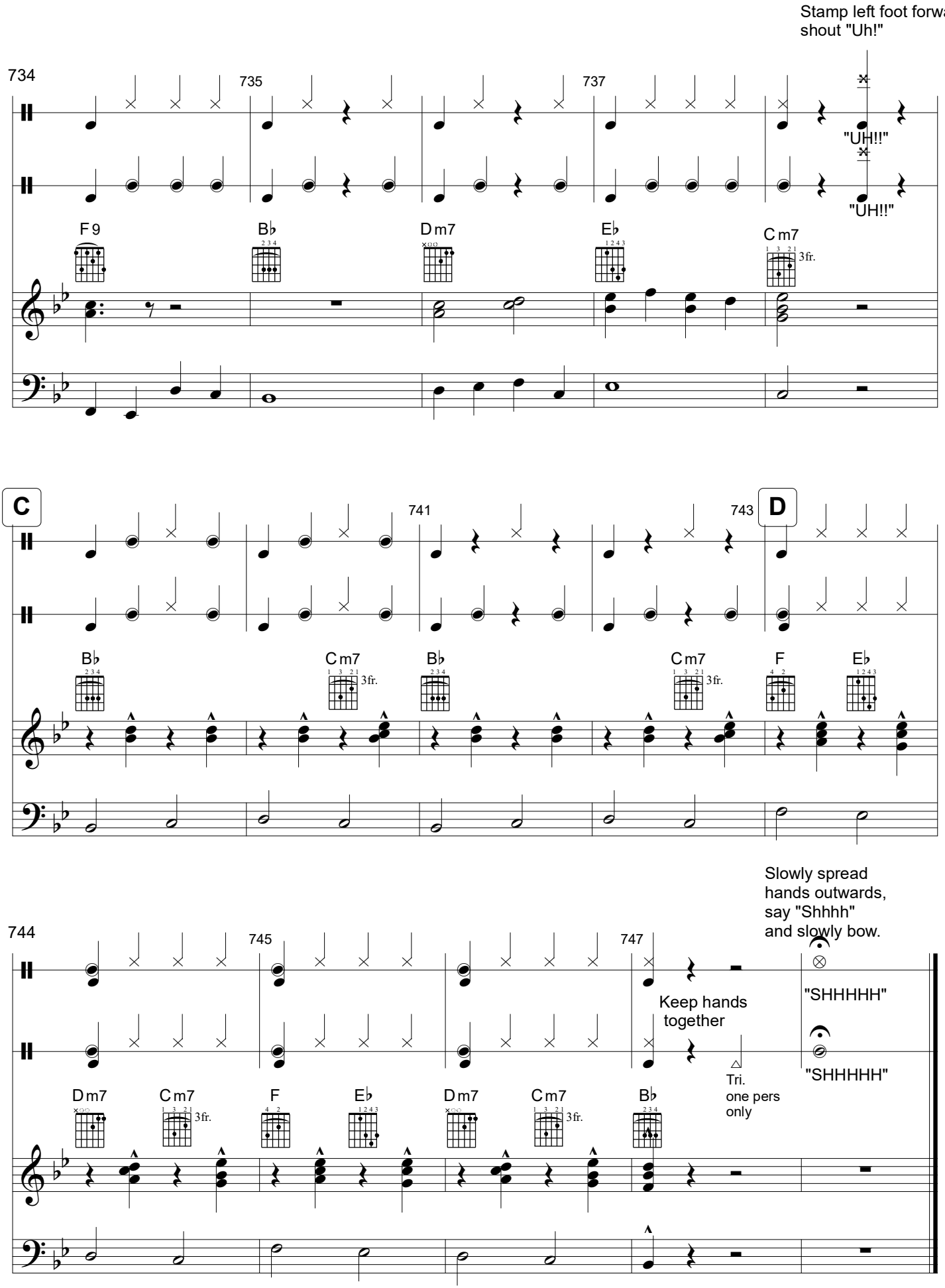

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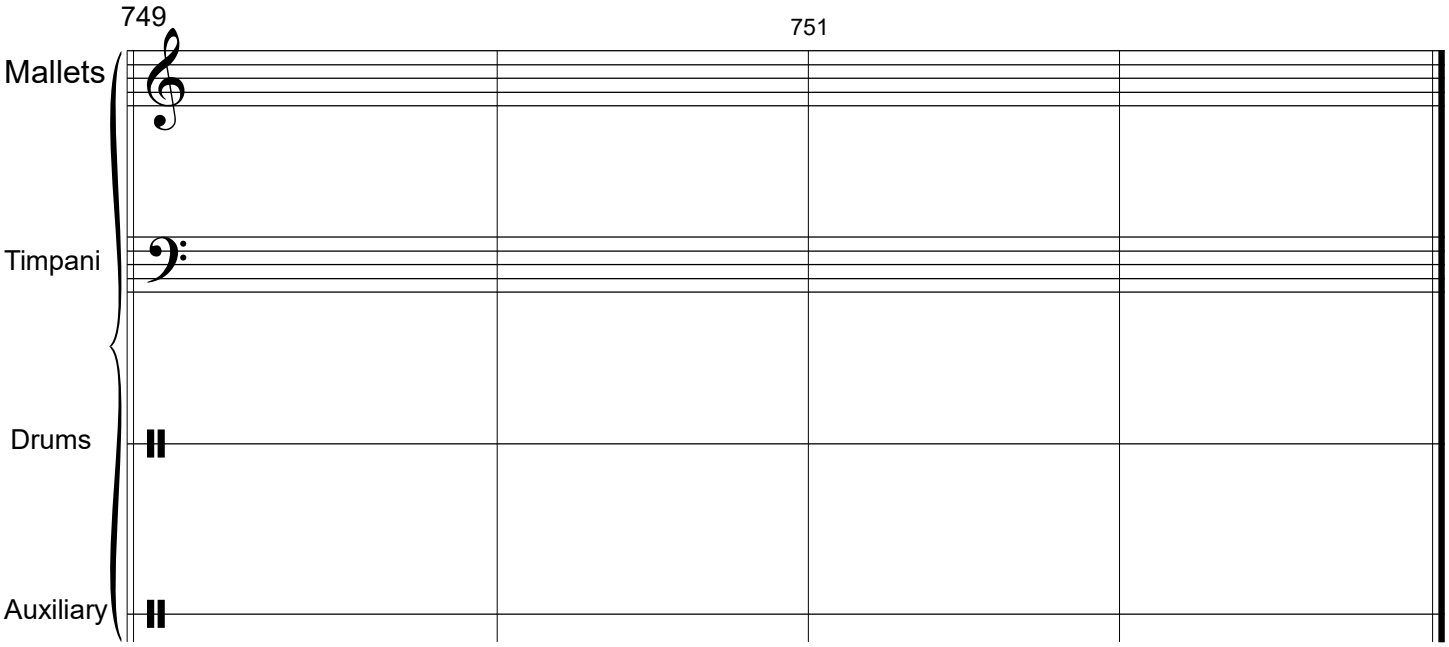
NO. 4.23 - COMPOSITION

Using the stave 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

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