• The first five notes are introduced using whole note whole rest pattern
• Fingerings are presented with new notes
• Counting and breathing are emphasized from the beginning
• Whole notes are combined in sequences

• These patterns help students learn to change notes at a pace that really works.
Learn half notes using the first five pitches.

Notice that this page is actually a practice routine which helps the students learn Merrily We Roll Along.

Students will have read eight different lines of music as they build the skill to play the tune. This promotes reading skills right from the start and students will love that they are reading lots of different music.
Band Fundamentals Book 1
Page 5

- The tunes on p.5 build reading and playing skill.
- Starts with long tones (but you are on page 5, not going back to page 1 of the book for a long tone) This has great psychological impact because students feel the forward momentum.
- Snare drums are learning rudimental patterns and techniques.

When playing your instrument, always breathe in through your mouth, not your nose.

Remember, these tied whole notes sound for eight counts:

1. 1-2-3-4-1-2-3-4 1-2-3-4 1-2-3-4-1-2-3-4
2. 1-2-3-4-1-2-3-4 1-2-3-4-1-2-3-4
3. 1-2-3-4 1-2-3-4
4. 1-2-3-4 1-2-3-4
5. 1-2-3-4 1-2-3-4 1-2-3-4 1-2-3-4
6. 1-2-3-4 1-2-3-4 1-2-3-4
7. 1-2-3-4 1-2-3-4 1-2-3-4
8. 1-2-3-4 1-2-3-4 1-2-3-4
9. 1-2-3-4 1-2-3-4 1-2-3-4 1-2-3-4
10. 1-2-3-4 1-2-3-4 1-2-3-4 1-2-3-4

Remember, tongue all notes so that they have a crisp, clear beginning.

Alternate Sticking

This new pattern is called flams. Your teacher will show you how to play them. Follow the sticking patterns closely.

Continue counting...

Continue this alternating pattern on flams.

Always Count!

Are you counting, because I'm really getting tired of typing all of these numbers?
Snare page 6 includes the rudimental patterns learned so far. The snare book has *lots* of sticking and counting.

Sometimes the sticking is marked and sometimes the rudimental name is used to encourage recognition and memorization.
Snares start eighth notes on page 8. Students will develop a strong sense of division of the beat.
Long tones occur throughout the book.

This page is a practice routine which helps students learn London Bridge, a technique utilized throughout the book.

Students will have read eight lines of music by the time they play the tune. This promotes reading skills and students will love that they are reading and playing lots of music.

Intervals in simple settings provide good fundamental reading and playing skills.
• While winds play whole note long tones, notice the counting exercise the snares do on line 1. They can’t guess their way through, but they can count it.

• Snares start sixteenth notes on page 14. Lots of counting is included and students will have a strong sense of division of the beat.

• Groups of four sixteenth notes on the beat build strong skills. Later, the transition to combinations of eighths and sixteenths is very smooth.
We didn’t invent foot tapping, but we sure do believe in it as a teaching and learning exercise. This diagram worksheet helps students who learn visually and gives students a memory aid to work with at home.
Eighth notes are introduced in pairs on single beats per measure using familiar notes and patterns.

Arrows representing foot tapping are included to assist you in teaching this important concept.
• Whole notes are still included for tone and counting.

• Basic fundamental patterns help build skill.

• Counting and foot tapping arrows continue to be included.
Offers a well-paced introduction to $\frac{3}{4}$ time.

Patterns that move throughout student’s range are helpful in building tone and technique.

As range expands, lines slowly ascend and descend from new notes in the simplest rhythm.

New notes have “band director’s assistant” fingerings attached.
Clarinet “crossing the break” exercises in the most simple setting.

These pages include reviews with “band director’s assistant” fingerings attached for other instrumentalists who may have fallen behind.
These exercises are designed to assist with note reading and fingering as clarinet range expands. This challenging task will be tamed a little utilizing Band Fundamentals Books.

Clarinet, french horn and tenor sax have expanding range on pages 25 and 26 while everyone else is in review mode.

Trombone/Baritone, B.C.

Play with your best tone on these songs.
Foot tapping diagrams are utilized when introducing dotted quarter notes. These visual aids help students remember your classroom instruction.

Varied approaches are used in an effort to help reach every student.
• Check out these lines for getting off to a good start with dotted quarter notes.

• You may want to proceed line to line in time after the concept is stronger.
Band Fundamentals Book 1
Page 35

- Band Fundamentals Books use a reading approach with chromatic scales. Fingerings within a musical context and note name placement help students with note recognition and fingering association.
- Introduce the material on the chromatic pages when you need it. No need to wait until you get to page 35.
- This approach has a positive effect on music reading.

1. C:
   - The first note of this exercise is C and the last note is C!

2. D:
   - You've played this note before but it was written as Eb. D# and Eb are enharmonic notes. *Enharmonic* is a term from the Greek language which means "does not harmonize". They don't harmonize because they are the same pitch. Weird, but true!

3. E:
   - Play very slowly. Make them sound good.

4. F:
   - Use this fingering for F when you play chromatic passages.

5. G:

6. A:

7. B:

8. C:

Make your own learning exercise

1. Play just the first two notes.
2. Now the first three.
3. Now the first four.
4. You get the idea. Keep going.

D# and C# (top of the page) are enharmonic.