

Band Fundamentals Book 1 Page 1

Always take a deep and relaxing breath.
Blow a steady stream of air.
Remember to tongue every note.
Always count 1-2-3-4 for whole notes and whole rests.

- 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

1 E
1- 2- 3- 4 1- 2- 3- 4 continue counting...

2 F
1- 2- 3- 4 1- 2- 3- 4

3 G
1- 2- 3- 4 1- 2- 3- 4

4 G
Don't count too fast. Take your time and make a nice tone. 1- 2- 3- 4 1- 2- 3- 4

5 G
1- 2- 3- 4 1- 2- 3- 4

6 D
1- 2- 3- 4 1- 2- 3- 4

7 D
1- 2- 3- 4 1- 2- 3- 4 Remember to tongue each note.

8 C
1- 2- 3- 4 1- 2- 3- 4

9 C
1- 2- 3- 4 1- 2- 3- 4

Blow one smooth air stream for all of the notes.

Tongue each note.

Band Fundamentals Book 1 Page 2

- Whole notes are combined in sequences
- These patterns help students learn to change notes at a pace that really works.

1 *Breathe In..blow smooth..... Breathe In..blow smooth.....*

2

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

4 *Try playing all three notes on one smooth stream of air.*

5

6 *Breathe In..blow steady..... breathe..blow steady*

7 *Breathe In..blow steady..... breathe..blow steady*

8 *Always count.*

9 *Breathe In..blow steady..... breathe..blow steady*

Band Fundamentals Book 1

Page 3

Count half notes and half rests 1-2 or 3-4

Make sure you understand key signatures before you play this page.

Very Important
*Blow one steady stream of air for all three notes !
Remember to tongue each note.*


- 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.*

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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.

1 *Alternate Sticking*



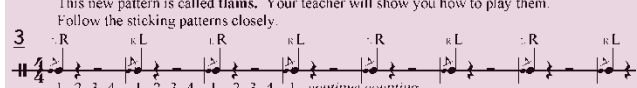
1 2 3 4 | 1 2 3 4 | 1-2-3-4 | continue counting ...

2




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

3




1 2-3-4 | 1 2-3-4 | 1 2-3-4 | continue counting ...


4




5



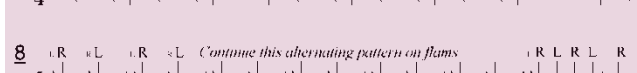
6



7




8 *Continue this alternating pattern on flams*

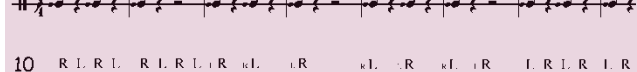


Always Count!

9



10



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

1 Remember, these tied whole notes sound for eight counts.



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



1-2-3-4 | 1-2-3-4

4



1-2-3-4 | 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



8



9 *Are you counting, because I'm really getting tired of typing all of those numbers?*



10



Band Fundamentals Book 1

Snare Drum Page 6

- 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.

6

Follow the sticking patterns closely.

paradiddles

1 R L R R I R L L R L R R I R L L R L R R I R L L

2 R L R R R L I R L R L L R L R R R L I R L R L L R L R L

1 2 3 4 1 2 3 4 1

3 L R R L I R R L R L R R L R L R L R L L I R R L R L R L

Always Count!

4 L R R L I R L R L R L R L R L R R L R L R L R L R L

5 L R R L I R R L R L R L R L R L R L R L R L R L R L R L R R

Continue using the alternating sticking patterns you have learned.

6 multiple bounce flams paradiddle

7 L R R L I R R L R L R L R L I R paradiddle

1 2 3 4 1 2 3 4 1

8 R L R L I L R L R L R L R R I R L R I R L R

Are you still counting?

9 L R R L I R R L

10 R L R L L R L R L L

1 2 3 4 1 2 3 4 1

Band Fundamentals Book 1

Snare Drum Page 8

- Snares start eighth notes on page 8. Students will develop a strong sense of division of the beat.

8A

There are two eighth notes per beat. Each eighth note gets $\frac{1}{2}$ of a beat. Divide each beat in $\frac{1}{2}$ by counting "&". You count "1 & 2 & 3 & 4 &" on eight eighth notes. **Please read pages 17 & 18.** When you tap your foot to the beat the numbers are on the down and the "&'s" are on the up.

This is 8 eighth notes - each one gets $\frac{1}{2}$ of a beat. →

1 *Alternate Sticking*

Please read pages 17 & 18!

2

3

4 R I. R R I. R I. I. R I. R R continue paradiddles

Band Fundamentals Book 1

Page 11

- 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.

1 *Breathe..blow steady..... breathe..blow steady*

2 *Remember to tongue each note.*

3

4

5 Remember to breathe! Music doesn't always have breath marks to tell you when to breathe. Breathing after two or four measures is a good idea.

6

7

8 *London Bridge*

9 *Skips !*

Band Fundamentals Book 1

Snare Drum Page 14

- 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.

1

Here's a new rhythm.

Count it like this.

Beat 3 has four (4) sixteenth notes. Play them evenly across the beat. The numbers are still on the down beats and the "&" is on the up beat. Sixteenth notes get $\frac{1}{4}$ of a beat each. See page 18 now.

Ask your director about this rhythm.

2

3

4

5

Think about this. Why would someone who wants to help you learn to read and play music go to the trouble of typing in all of those counting numbers. Believe me, it's not really fun for me to type! It's to help you learn to count music - because you can't read music without counting. **Keep on counting!**

6

7

My Dreydl Hanukkah Song

8

Play this song over and over and over...

Band Fundamentals Book 1

Page 18

- 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.

Tap your foot to the beat of the music when you count and play. When you tap your foot, the numbers (1, 2, 3, 4) are *always* when your foot is down, and the "and" is *always* when your foot is up.

1

A musical staff in 4/4 time with a treble clef. It contains four quarter notes: G4, A4, B4, and C5. Below the staff are eight foot tap indicators: a downward arrow labeled '1' under the first note, an upward arrow labeled '&' under the space between the first and second notes, a downward arrow labeled '2' under the second note, an upward arrow labeled '&' under the space between the second and third notes, a downward arrow labeled '3' under the third note, an upward arrow labeled '&' under the space between the third and fourth notes, a downward arrow labeled '4' under the fourth note, and an upward arrow labeled '&' under the space after the fourth note.

Draw the notes of number 1 positioned correctly above the foot taps.

A blank musical staff in 4/4 time with a treble clef, positioned above eight foot tap indicators: a downward arrow labeled '1', an upward arrow labeled '&', a downward arrow labeled '2', an upward arrow labeled '&', a downward arrow labeled '3', an upward arrow labeled '&', a downward arrow labeled '4', and an upward arrow labeled '&'.

2

A musical staff in 4/4 time with a treble clef. It contains four quarter notes: G4, A4, B4, and C5. Below the staff are eight foot tap indicators: a downward arrow labeled '1' under the first note, an upward arrow labeled '&' under the space between the first and second notes, a downward arrow labeled '2' under the second note, an upward arrow labeled '&' under the space between the second and third notes, a downward arrow labeled '3' under the third note, an upward arrow labeled '&' under the space between the third and fourth notes, a downward arrow labeled '4' under the fourth note, and an upward arrow labeled '&' under the space after the fourth note.

Draw the notes of number 2 positioned correctly above the foot taps.

A blank musical staff in 4/4 time with a treble clef, positioned above eight foot tap indicators: a downward arrow labeled '1', an upward arrow labeled '&', a downward arrow labeled '2', an upward arrow labeled '&', a downward arrow labeled '3', an upward arrow labeled '&', a downward arrow labeled '4', and an upward arrow labeled '&'.

3

A musical staff in 4/4 time with a treble clef. It contains four quarter notes: G4, A4, B4, and C5. Below the staff are eight foot tap indicators: a downward arrow labeled '1' under the first note, an upward arrow labeled '&' under the space between the first and second notes, a downward arrow labeled '2' under the second note, an upward arrow labeled '&' under the space between the second and third notes, a downward arrow labeled '3' under the third note, an upward arrow labeled '&' under the space between the third and fourth notes, a downward arrow labeled '4' under the fourth note, and an upward arrow labeled '&' under the space after the fourth note.

Draw the notes of number 3 positioned correctly above the foot taps.

A blank musical staff in 4/4 time with a treble clef, positioned above eight foot tap indicators: a downward arrow labeled '1', an upward arrow labeled '&', a downward arrow labeled '2', an upward arrow labeled '&', a downward arrow labeled '3', an upward arrow labeled '&', a downward arrow labeled '4', and an upward arrow labeled '&'.

4

A musical staff in 4/4 time with a treble clef. It contains four quarter notes: G4, A4, B4, and C5. Below the staff are eight foot tap indicators: a downward arrow labeled '1' under the first note, an upward arrow labeled '&' under the space between the first and second notes, a downward arrow labeled '2' under the second note, an upward arrow labeled '&' under the space between the second and third notes, a downward arrow labeled '3' under the third note, an upward arrow labeled '&' under the space between the third and fourth notes, a downward arrow labeled '4' under the fourth note, and an upward arrow labeled '&' under the space after the fourth note.

Draw the notes of number 4 positioned correctly above the foot taps.

A blank musical staff in 4/4 time with a treble clef, positioned above eight foot tap indicators: a downward arrow labeled '1', an upward arrow labeled '&', a downward arrow labeled '2', an upward arrow labeled '&', a downward arrow labeled '3', an upward arrow labeled '&', a downward arrow labeled '4', and an upward arrow labeled '&'.

5

A musical staff in 4/4 time with a treble clef. It contains four quarter notes: G4, A4, B4, and C5. Below the staff are eight foot tap indicators: a downward arrow labeled '1' under the first note, an upward arrow labeled '&' under the space between the first and second notes, a downward arrow labeled '2' under the second note, an upward arrow labeled '&' under the space between the second and third notes, a downward arrow labeled '3' under the third note, an upward arrow labeled '&' under the space between the third and fourth notes, a downward arrow labeled '4' under the fourth note, and an upward arrow labeled '&' under the space after the fourth note.

Draw the notes of number 5 positioned correctly above the foot taps.

A blank musical staff in 4/4 time with a treble clef, positioned above eight foot tap indicators: a downward arrow labeled '1', an upward arrow labeled '&', a downward arrow labeled '2', an upward arrow labeled '&', a downward arrow labeled '3', an upward arrow labeled '&', a downward arrow labeled '4', and an upward arrow labeled '&'.

Band Fundamentals Book 1

Page 19

- 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.

Tap your foot when you play and count. When you tap your foot, the numbers (1,2,3,4) are *always* when your foot is down, and the "and" is *always* when your foot is up.

1

Foot Tapping → 1 2 3 4 & 1-2-3-4
↓ ↓ ↓ ↓ ↑ ↓ ↓ ↓ ↓ ↓

Count each line of music before you play it. Remember to coordinate the counting with a steady beat. Use your steadily tapping foot to help. Numbers down ↓ - &'s up ↑

2

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
↓ ↓ ↑ ↓ ↓ ↓ ↓ ↓ ↓ ↓

6

1 2 3 4 & 1 2 3-4
↓ ↓ ↓ ↓ ↑ ↓ ↓ ↓ ↓ ↓

7

1 2 3-4 1 2 & 3-4 1 2 3 4 1-2 3-4
↓ ↓ ↓ ↓ ↓ ↑ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

8

1 2 3 4 & 1 2 3 4
↓ ↓ ↓ ↓ ↑ ↓ ↓ ↓ ↓ ↓

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Page 21

You thought we were through with whole notes didn't you! Never! Play with your most beautiful tone and *always count*. Remember, whole notes get four counts.

1 *Breathe*

2

Tap your foot when you play and count. When you tap your foot steadily, the numbers (1,2,3,4) are *always* when your foot is down, and the "and" is *always* when your foot is up.

3

4

5

Always count !

6

7

- Whole notes are still included for tone and counting.
- Basic fundamental patterns help build skill.
- Counting and foot tapping arrows continue to be included.

Band Fundamentals Book 1

Page 23

- 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.

3 This new time signature shows that there are three beats in each measure.

4 Quarter notes get one beat.

Remember, a dotted half note $\text{♩}.$ gets three beats.

Always count andoh yeah, *Breathe!*

1
1- 2- 3 1- 2- 3 1- 2- 3 continue counting

2
1 2 3 1-2-3 1 2 3 1-2-3

3

4

Now play the next song in $\frac{4}{4}$ time signature. Notice that it has a different "feel".

5 Crusader's Hymn

1-2 3 4 1 2 3-4 continue counting

6

1-2-3-4 1-2-3-4

B₄

7

B₄

(b)₁

(b)₂

Band Fundamentals Book 1

Page 25

- 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.

1 C G

2 B F Sharp

3 B Flat F

4 A E

5 G D

6 F C

7 E B Use two pinkys!

Alto Sax

1 G D

2 F# C#

3 F# C#

4 G D

5 F C

6 F C

7 E B Use two pinkys!

Band Fundamentals Book 1

Page 26

- 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.

1 Play with your best tone on these songs.

1
G F E
●●○ ○○○ ●●○

26

1 Follow your teacher's instructions very carefully regarding hand position. *Don't squeeze the clarinet.*

1
A G F

2

2
E D C

3 *Just relax your fingers.* *Use the register key.*

3
C B_b A G F E
G F E D C B

4

4
C B_b A G F

5

5
G F E D C

6 *Ode To Joy* Beethoven

6
E E F G

Band Fundamentals Book 1

Page 29

• 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.

This is a dotted quarter note.
It gets one and a half beats.

This is one eighth note.
It gets half of a beat.

Tap your foot to the beat of the music when you count and play. When you tap your foot, the numbers (1,2,3,4) are *always* when your foot is down, and the "and" is *always* when your foot is up.

1

2

3

Draw the notes of number 1 positioned correctly above the foot taps.

Draw the notes of number 2 positioned correctly above the foot taps.

Draw the notes of number 3 positioned correctly above the foot taps.

A dotted quarter note occurs in the same amount of time as three eighth notes. Three halves is equal to one and a half.

Three eighth notes occur in the exact same amount of time as one dotted quarter note. Remember, time is measured by beats.

- Now let's play it!**
I'll bet you can play line 4 perfectly.
1. Count line 4 with a steady beat.
 2. Tap your foot steady, count steady, and play it.
 3. Study the counting in line 5.
 4. Compare lines 4 and 5.

Here's the big point!
The second note of line 5 is played at the exact same moment as the fourth note of line 4. **Play it!**

Try practicing this with a friend. Play line one together. Then, one of you play line one while the other plays line two. See how they fit together?

4

5

Band Fundamentals Book 1
Page 30

- 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.

30

1
1-2 & 3-4
↓↑ ↓ ↑ ↓ ↓

2
1-2 & 3-4
↓↑ ↓ ↓ ↓

3
1-2 & 3-4
↓↑ ↓ ↓ ↓

4
1-2 & 3-4
↓↑ ↓ ↓ ↓

5
1-2 & 3-4
↓↑ ↓ ↓ ↓

6
1-2 & 3-4
↓↑ ↓ ↓ ↓

7
1 2 3 4 1-2 & 3-4
↓ ↓ ↓ ↓ ↓↑ ↓ ↓ ↓

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

2

The first note of this exercise is C# and the last note is C!

3

4

You've played this note before but it was written as E>. D# and E> 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!*

5

Play very slowly. Make them sound good.

6

7

Use this fingering for F# when you play chromatic passages.

8

Use chromatic fingering

Make your own learning exercise

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

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

9

Use chromatic fingering