

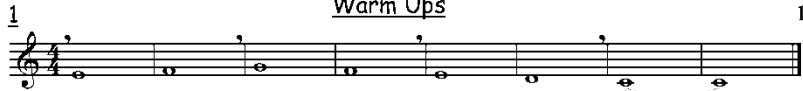
# Band Fundamentals Book 2

## Pages 1 and 2

- The first several pages provide daily warm-up and technique building exercises.

### Warm Ups

1



Always take a deep relaxing breath.

2



Always listen to your tone.

3



Blow a smooth flowing air stream.

4



Always count.

5



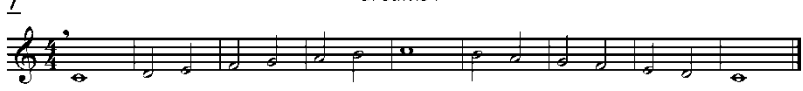
Breathe !

6



Breathe !

7



Breathe !

8



### 2 1 Tone and Tonguing



### 2 New Key!



### 3 Intervals In Concert B Flat



### 4 Concert F Scale Down



### 5 Intervals In Concert F



# Band Fundamentals Book 2

## Pages 3 and 4

The numbering of the scale degrees is an aid when you want to quickly refer to a note or teach theory.

- The first several pages provide daily warm-up and technique building exercises.

1 3

2

3  
New Key!

4  
New Key!

5  
New Key!

6  
Play these very slowly and accurately at first, then add speed.

7  
New Key!

We've given you many "courtesy" accidentals.  
Always apply the key signature to the entire song.

8  
New Key!

9  
New Key!

Farther Around The World

4 Concert B Flat

1 2 3 4 5 6 7 8 7 6 5 4 3 2 1 arpeggio 1 3 5 8 5 3 1

2

Arpeggio = The notes of a chord played one after another.

3 Concert A Flat

1 2 3 4 5 6 7 8 7 6 5 4 3 2 1 1 3 5 8 5 3 1

4

5 Concert F

1 2 3 4 5 6 7 8 7 6 5 4 3 2 1 1 3 5 8 5 3 1

6

7 Concert C

1 2 3 4 5 6 7 8 7 6 5 4 3 2 1 1 3 5 8 5 3 1

8

9 Chromatic Scale

1 2 3 4 5 6 7 8 9 10 11 12 13 13 12 11 10 9 8 7 6 5 4 3 2 1

The numbering of the notes is just for convenience in this chromatic scale. For instance, your teacher might say: "Everyone look at note number 7 going up, now look at note number 7 going down".

# Band Fundamentals Book 2

## Page 11

- Helping students form a mature concept of articulation is a challenge. These introductory exercises offer a setting that allows you to explore the new concept without added complications. The text will help your classroom instruction carry over into home practice.

### Staccato

Staccato notes are played lightly, with separation. They have a distinct and clear beginning, and the duration is shorter than the full note value; thus, they are separated from the following note. The sound should decay like other notes. Do not tongue the end of the note, which results in the sound "TuT". It takes skill to play lightly. Listen carefully to your sound. Are the staccato notes light and separated? Sometimes our early attempts tend to get a little harsh or rough sounding. Listen deeply!

Listen carefully to how your teacher demonstrates staccato and try to imitate their sound when you sing or play. Your teacher will also help you interpret the exact length and style of staccato for various types of music.

Dots above or below notes indicate they should be played staccato.

The purpose of the whole notes in line 1 is for you to establish a good tone. Play with the same good tone on the staccato quarter notes.

1 Silence after each staccato note

Blow a fast stream of air for long or short notes. Blow fast from the beginning of the note.

2

3 New Key!

Reread the text at the top of the page and think about what it means to play staccato!

# Band Fundamentals Book 2

## Page 12

- The text and diagrams help clarify concepts for students. You already tell them and diagram it on the board, now they can carry it home too!

12 <sup>1</sup>

### Slur

The slur is a type of legato (smooth and connected) playing where we don't tongue the notes. The trombone slide makes playing slurs different from the other instruments and requires different techniques. Trombones, pay very close attention to your teacher on this important subject.



Slurred notes have a curved line drawn above or below them. The note at the beginning of the curved line is tongued. All others that are above or below the curved line, including the last one, are **not** tongued. They are very smooth and connected.

2

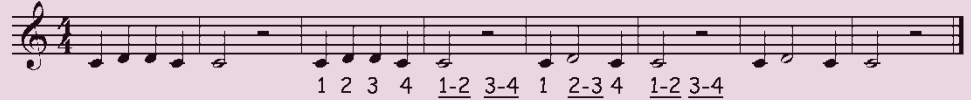
3 Practice this line a few times before playing Ukrainian Bell Carol.

4 Ukrainian Bell Carol

## Syncopation

Syncopation is a deliberate upsetting of the meter or pulse of a composition by means of a temporary shifting of the accent to a weak beat or an off-beat. Here are two of the most common syncopated rhythms in 4/4 time. (1)  (2)  Let's explore them.

1



2



3



4



5



6



7



8



## Band Fundamentals Book 2 Page 14

- Syncopation is introduced in a progressive way that allows for greater success.
- Coupled with your teaching of counting fundamentals, these exercises give students a setting that allows them to master new rhythmic concepts.

# Band Fundamentals Book 2

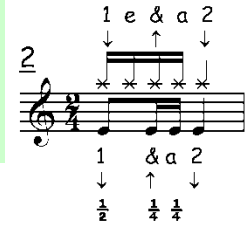
## Page 17

- Nomenclature and values are painstakingly dealt with in the text.
- These settings give you the opportunity to teach conceptually and diminish rote learning.

The first note in line 1 is an eighth note. Notice that it only has one beam. The second and third notes are sixteenth notes because they have two beams. We commonly call this grouping of notes an eighth and two sixteenths. The total amount of time for the three notes is one beat.  $\frac{1}{2} + \frac{1}{4} + \frac{1}{4} = 1$



Look at the bottom notes of line 2. The first note is an eighth note and it gets  $\frac{1}{2}$  of a beat. The second note is a sixteenth note, it is on the upbeat (or the "&") of one, and it gets  $\frac{1}{4}$  of a beat. The third note is also a sixteenth note, it also gets  $\frac{1}{4}$  of a beat and it is on the "a" of beat one. It is between the upbeat and the downbeat.



Have a friend count the top notes while you count the bottom notes. It should all be right together. The top line just has one more note, the "e". Make sure that "&" is on the upbeat and "2" is on the second downbeat.

*That all happens pretty quickly! Work on counting right with the beat.*

3

4

5

6

You've got to be ready to go! The fourth note is on count 2.

Remember, when you count it must be coordinated with the beat. Numbers are on down beats and "&'s" are on upbeats. Tap your foot steadily and count with the beat. You get a little better at it each time you try.

# Band Fundamentals Book 2

## Snare pages 17 and 18

- The snare book has identical rhythms to the winds on introductory exercises such as on page 17.
- The transition to the reading of rolls is dealt with on subsequent exercises. Snare drums have read and played 5 stroke rolls as written in line 1 measure 2 many times prior to this page.
- Counting and sticking continue to be emphasized.

The first note in line 1 is an eighth note. Notice that it only has one beam. The second and third notes are sixteenth notes because they have two beams. We commonly call this grouping of notes an eighth and two sixteenths. The total amount of time for the three notes is one beat.  $\frac{1}{2} + \frac{1}{4} + \frac{1}{4} = 1$

Look at the bottom notes of line 2. The first note is an eighth note and it gets  $\frac{1}{2}$  of a beat. The second note is a sixteenth note, it is on the upbeat (or the "&") of one, and it gets  $\frac{1}{4}$  of a beat. The third note is also a sixteenth note, it also gets  $\frac{1}{4}$  of a beat and it is on the "a" of beat one. It is between the upbeat and the downbeat.

Have a friend count the top notes while you count the bottom notes. It should all be right together. The top line just has one more note, the "e". Make sure that "&" is on the upbeat and "2" is on the second downbeat.

17

2

3

4

5

1

2

3

4

5

Write in the rest of the beats if you need to. Remember, count with the beat.

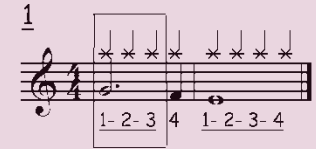
# Band Fundamentals Book 2

## Page 22

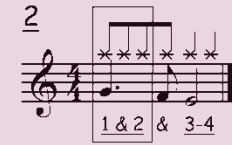
- **Band Fundamentals Books give you teaching material that helps your students learn new concepts more efficiently.**
- **Your fundamental teaching becomes more effective when you give your students these great conceptual lessons.**

Compare and play lines 1, 2, and 3. Notice that they are similar because of the three to one relationship between the first two notes of each line. These rhythms are often confused. Practice lines 1, 2, and 3 until you can count and play them accurately.

In line 1 there are three quarter notes in a dotted half note.



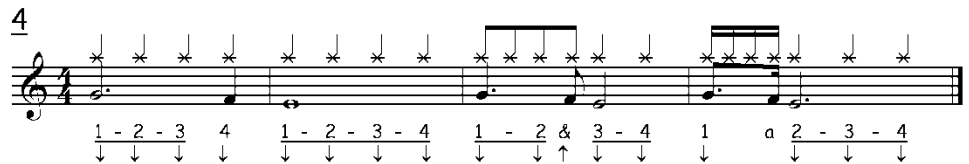
In line 2 there are three eighth notes in a dotted quarter note.



In line 3 there are three sixteenth notes in a dotted eighth note.



This is a tricky line. It is well worth the time you spend working on it. You can do it!



**Note:** The arrows representing the down beats are not always evenly spaced. That's only because of the way the music fits on the page. The beats must be steady!





# Band Fundamentals Book 2

## Page 26

- **Chromatic exercises including “band director assistant” fingerings are great for building chromatic playing and reading.**
- Pace these over a few weeks and comprehension will be high while frustration is low!
- **Woodwind alternates are placed within a musical context for better student understanding.**


26


**1A**  **1B**  **1C** 



Add left pinky for C# when playing chromatically. 


**1D**  **1E** 

**1F**  Use this fingering when playing F# chromatically. 

**2** 

**3A**  **3B**  **3C** 

**3D**  **3E** 

**3F**  **3G** 

**4**  As you progress you can skip the bracket measures

**5** 