# Musicianship from Day One™

Practical Tips, Music and Exercises

by Sandy Feldstein and Larry Clark





CARL FISCHER®



As president of Carl Fischer, **Sandy Feldstein** combines a wealth of knowledge and success in both the business and musical aspects of music publishing and music education. He holds a doctorate from Columbia University and his early experience in education includes six years as Professor of Music Education at the Crane School of Music, State University of New York at Potsdam.

A prolific composer/arranger/author, Mr. Feldstein has published more than 600 musical compositions and books in all educational areas. His works are used daily by thousands of students and performers. ASCAP has recognized his excellence by granting him an ASCAP Standard Award for Composition every year since 1964.



Larry Clark is the Vice President of Instrumental Music for Carl Fischer in New York. He is well known for his band compositions and arrangements. Larry's pieces have been performed internationally and appear on numerous contest/festival performance lists. His music is characterized by rhythmic verve, colorful scoring and playability at every performance level. Along with Sandy Feldstein, he is the co-author of the innovative new band instruction method the Yamaha Advantage<sup>TM</sup> Musicianship from Day One.

His diverse background also includes serving as the Director of Bands at Syracuse University as well as considerable experience in public school teaching in the state of Florida. He holds a Bachelors Degree in Music Education from Florida State University and Masters Degrees in Conducting and Composition from James Madison University in Virginia.

#### A FREE ONLINE COMMUNITY FOR SUPPLEMENTING BEGINNING BAND INSTRUCTION



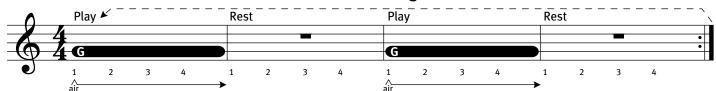
www.yamahaadvantage.com is dedicated to helping students, teachers and parents have the best possible experience learning about the joy of music making. The student section contains theory exercises, fun songs, musical games, bios of composers and a host of other activities that will make learning fun. The parent section includes helpful suggestions to guarantee their child's success. It also contains advocacy materials and provides links to other helpful sites.

The teacher section contains helpful hints and the ability to mass e-mail all students and parents. It also provides materials to evaluate and grade student progress.

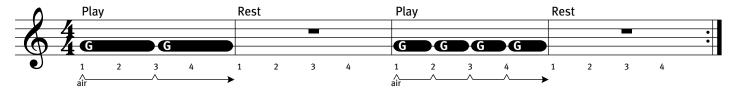
The Web site is constantly being expanded to provide the most support possible for the Yamaha Advantage™ curriculum.

# **Example 1 - Shape Notes**

#### Let the Band Begin

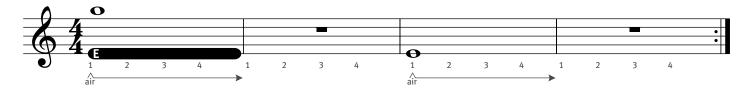


#### It is All Air

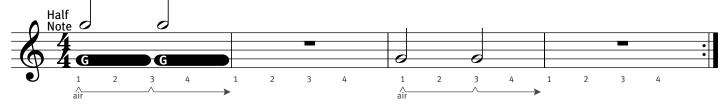


# **Example 2 - Introducing Traditional Notation**

#### **Review Some More**



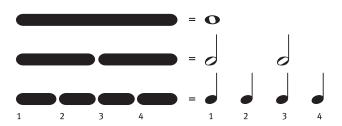
#### Half Note and Whole Rest



# One More Time



# **Example 3 - Note Chart**



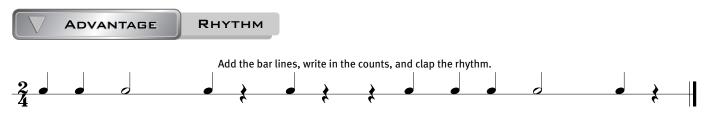
# **Example 4 - Playing By Ear**



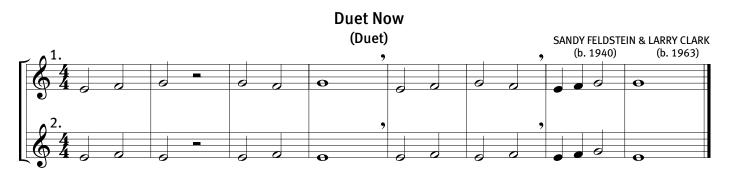
# **Example 5 - Play Songs in different Keys**



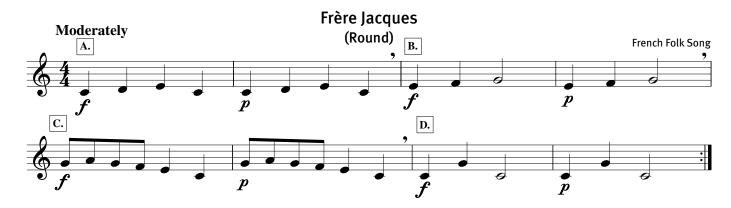
#### Example 6 - Rhythm



# **Example 7 - Ensembles Experiences - Duets**



# **Example 8 - Ensembles Experiences - Rounds**



#### **Example 9 - Phrasing**



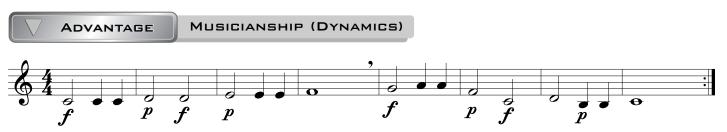
# **Example 10 - Phrasing Reinforcement**



#### **Example 11 - Imitation for Proper Style**



# **Example 12 - Dynamics**



# **Example 13 - Playing By Ear with Musicianship**



#### **Example 14 - Rhythm with Musicianship**

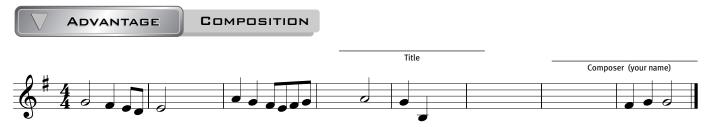


# **Example 15 - Scales with Musicianship**

# Scale, Arpeggio and Chord Progression



# **Example 16 - Creative Composition**



Complete this piece using only the notes, rhythms and dynamics you know, then play it.

# **Example 17 - Rhythm Composition**

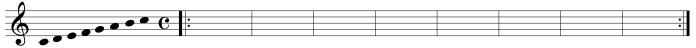


#### **Example 18 - Melody Composition**



# **Example 19 - Melody and Rhythmic Composition**

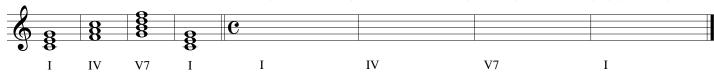
Using any notes from the C Major scale and rhythms you know, improvise or compose your own melody.



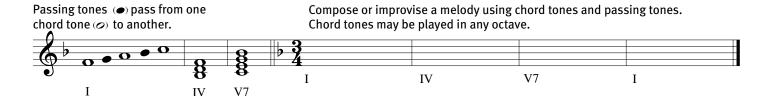
# **Example 20 - Chord Tone Composition**

Chords are built on the first, fourth and fifth notes of the major scale.

Using the notes of the chords, compose or improvise a melody using any rhythms you know. Add phrase markings, tempo and dynamics, then play your composition.



# **Example 21 - Passing Tone Composition**



# **Example 22 - Neighboring Tone Composition**

Neighboring tones are above or below a chord tone and immediately return to the chord tone.

Compose or improvise a melody using chord tones and neighboring tones.



# **Example 23 - Completion of Sequence**

Compose or improvise a melody using chord tones, passing tones and neighboring tones.



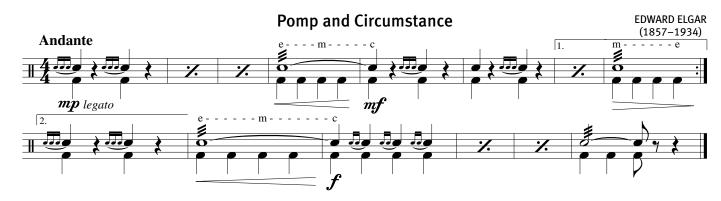
# **Example 24 - Snare On and Off**



#### Example 25 - On Rim



# **Example 26 - Musical Rolls**



**Example 27 - Percussion Ensemble Musicianship** 





