

Musicianship from Day One™

Practical Tips, Music and Exercises

by Sandy Feldstein and Larry Clark



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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™ 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

Welcome to The Yamaha Advantage™

THE YAMAHA ADVANTAGE™
by Sandy Feldstein and Larry Clark

Musicianship from Day One

▼ ABOUT METHOD ▼ PARENTS ▼ TEACHERS ▼ STUDENTS

Welcome to The Yamaha Advantage™.

The first band method to create a supplemental online community to enhance the learning experience of students.

This interactive Web site is designed to help students improve their musicianship and assist teachers in the implementation of this method; but most of all it is designed to be fun!

Start today by clicking on either the About Method, Parents, Teachers or Students button above.

Your Band Deserves an Advantage!

The Yamaha Advantage.

NEW!

➔ 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 9 - Phrasing

Symphony No. 1
(Theme)

JOHANNES BRAHMS
(1833–97)

Moderately Slow

(1,2,3) *p* Phrase 1 2 3 (4)

Example 10 - Phrasing Reinforcement

▼ ADVANTAGE MUSICIANSHIP

Write in the phrasing, dynamics, tempo and play the song.

Compare your phrasing, dynamics and tempo to others'.

Example 11 - Imitation for Proper Style

Spring Theme
from *The Four Seasons*

ANTONIO VIVALDI
(1678–1741)

Fast

f 1. 2.

Example 12 - Dynamics

▼ ADVANTAGE MUSICIANSHIP (DYNAMICS)

f p f p f p f p

Example 13 - Playing By Ear with Musicianship

▼ ADVANTAGE PLAY BY EAR · London Bridge

Moderately

English Folk Song

Remember to play with dynamic changes.

Example 14 - Rhythm with Musicianship

Moderately

Example 15 - Scales with Musicianship

Scale, Arpeggio and Chord Progression

Example 16 - Creative Composition

ADVANTAGE COMPOSITION

Title _____

Composer (your name) _____

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

Example 17 - Rhythm Composition

Using the pitches indicated, improvise rhythmically to create a new composition every time.
Some sample rhythms are given. You may write in the rhythms you like best.

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.

I IV V7 I I IV V7 I

Example 21 - Passing Tone Composition

Passing tones (●) pass from one chord tone (○) to another.

Compose or improvise a melody using chord tones and passing tones. Chord tones may be played in any octave.

I IV V7 I IV V7 I

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.

I IV V7 I IV V7 I

Example 23 - Completion of Sequence

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

I IV V7 I I IV V7 I

Example 24 - Snare On and Off

New Note

Sns. off Sns. on

Example 25 - On Rim

Scale Study

on rim p f 1. 2.

Example 26 - Musical Rolls

Pomp and Circumstance EDWARD ELGAR (1857-1934)

Andante

mp legato *mf* *f*

Example 27 - Percussion Ensemble Musicianship

Largo from the *New World Symphony* (Duet) ANTONÍN DVOŘÁK (1841-1904)

p *f* *p* *f* *p*

Largo from the *New World Symphony* (Duet) ANTONÍN DVOŘÁK (1841-1904)

p *f* *p*

Largo from the *New World Symphony* (Duet) ANTONÍN DVOŘÁK (1841-1904)

p *f* *p* *f* *p*