

# ***FINGERING PRACTICE***

***FOR BEGINNING BANDS***

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## To the Teacher

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Band directors face a daunting task when leading a large group of students playing many different instruments simultaneously. It is important that students learn correct fingerings, but it is often difficult to spot individual errors in large ensembles. To help, the author has developed worksheets that reinforce correct fingering and note-naming.

*Fingering Practice for Beginning Bands* is for the first and second years of instruction. Each wind or brass worksheet has blank fingering diagrams for the instrument beneath a staff containing written notes. Students identify each note and fill in the keys, valves, or positions that produce that note. They are also directed to play the note. You should only have to explain how the graphic depiction corresponds to each instrument. Students will need a method book that contains a fingering chart. Snare drum worksheets start with quarter note rudiments. The students are to write the correct sticking above the notes. The worksheets progress to eighth notes and double stroke rolls. Keyboard percussion students must identify notes on a depiction of a set of bells without note names marked on them.

The worksheets are divided into four units, each containing twenty pitches, some of which are repeated. Each successive unit reviews previous units and adds to the number of new fingerings. Unit A contains concert B-flat, C, D, E-flat, and F. Unit B reviews Unit A and adds G, A, and A-flat. Unit C features the first appearance of a key signature and adds the note E. It also includes notes treated previously, but this time in different octaves. Unit D expands the range further and has the clarinets cross the break.

The author researched all the major band methods in use to decide on a logical presentation of notes and rudiments. Although methods differ in the order in which notes are taught, they can be successfully grouped at various stages of development.

### *Using the Worksheets*

When introducing the worksheets, you should explain how the fingering charts correspond to various students' instruments. The trumpet and French horn depictions are simple and may need no explanation other than that the first valve is the left circle; however, the woodwinds can be confusing. The author's experience with fifth-grade students is that after a quick explanation they have no problem. Have students use a method book to look up answers.

It is suggested that the worksheets serve as homework; however, they may be used simultaneously in class. You may hand out Unit A a couple of weeks after the students have begun playing and Unit B later in the year. Unit C may be accom-

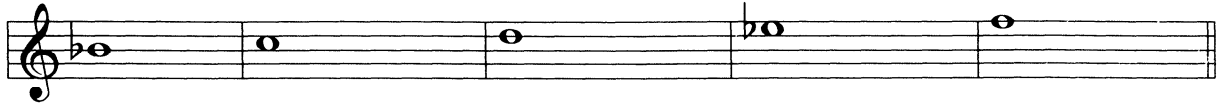
plished by the end of the school year for fifth graders. Sixth or seventh graders should be through Unit D before the end of the school year. The worksheets may also be used as tests. With prior explanation, they can serve as substitute materials.

The answers provided for fingerings may occasionally differ from your own preferences. There are different ways, for example, of fingering a B-flat on a flute. The clarinet's third space C can be played with the little finger of either the right or the left hand down. Thus, a given fingering may not be the only correct one, but alternate fingerings are not given.

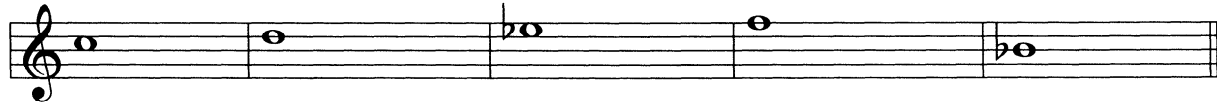
—*Philip C. Lombard, Jr.*

## Flute—Unit A

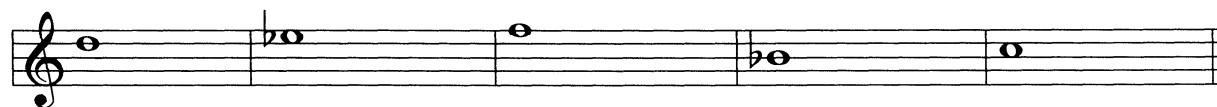
**DIRECTIONS:** For each note below, write the note name and fill in the keys you would press to sound the note. When you're finished naming and filling in the fingerings, play the notes.



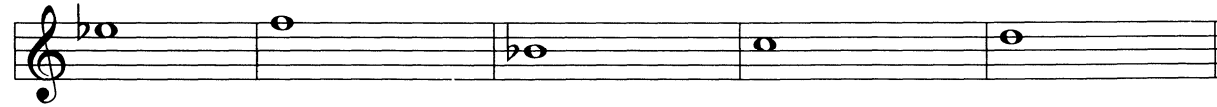
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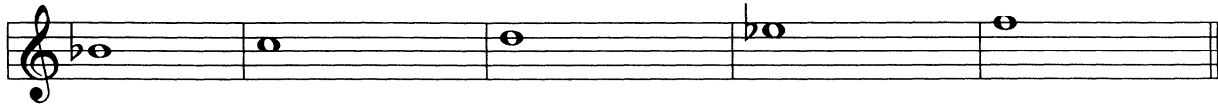
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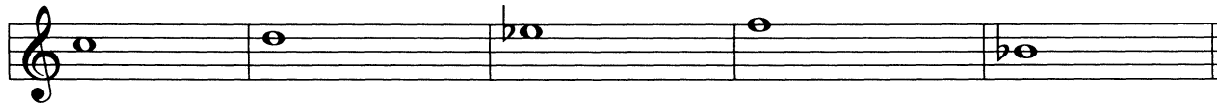
16. \_\_\_\_\_ 17. \_\_\_\_\_ 18. \_\_\_\_\_ 19. \_\_\_\_\_ 20. \_\_\_\_\_

## Oboe—Unit A

**DIRECTIONS:** For each note below, write the note name and fill in the keys you would press to sound the note. When you're finished naming and filling in the fingerings, play the notes.



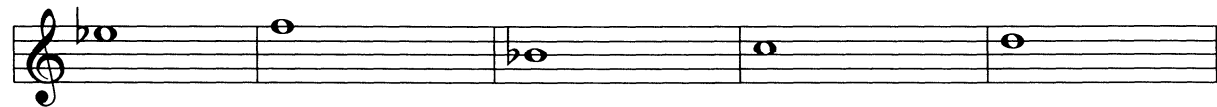
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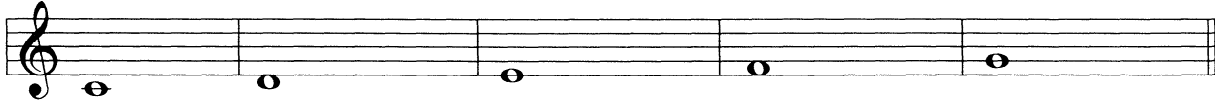
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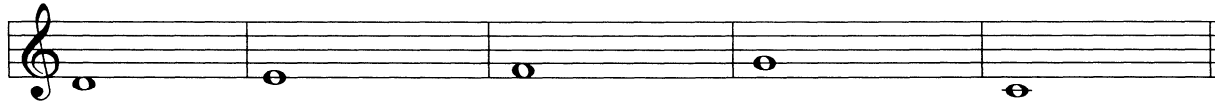
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## Clarinet—Unit A

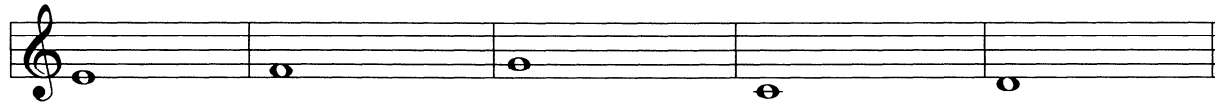
**DIRECTIONS:** For each note below, write the note name and fill in the keys you would press to sound the note. When you're finished naming and filling in the fingerings, play the notes.



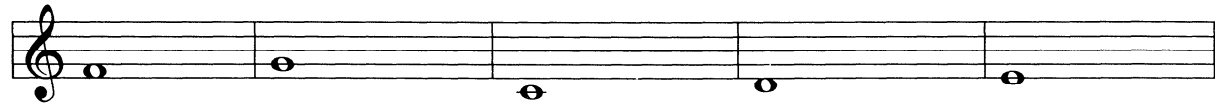
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6. \_\_\_\_\_ 7. \_\_\_\_\_ 8. \_\_\_\_\_ 9. \_\_\_\_\_ 10. \_\_\_\_\_



11. \_\_\_\_\_ 12. \_\_\_\_\_ 13. \_\_\_\_\_ 14. \_\_\_\_\_ 15. \_\_\_\_\_

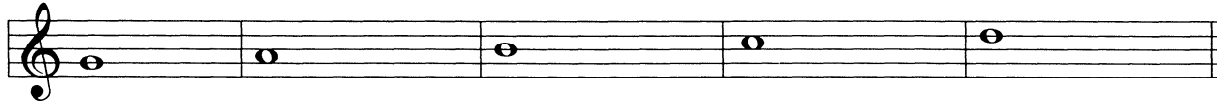


16. \_\_\_\_\_ 17. \_\_\_\_\_ 18. \_\_\_\_\_ 19. \_\_\_\_\_ 20. \_\_\_\_\_

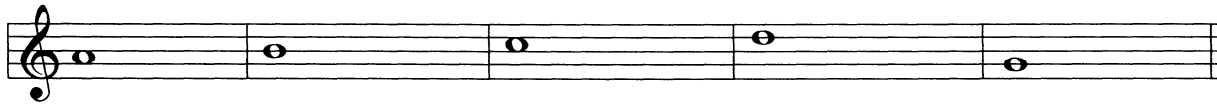


## Alto Saxophone—Unit A

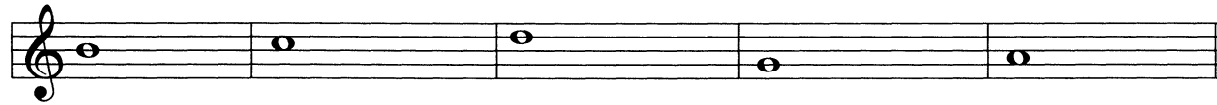
**DIRECTIONS:** For each note below, write the note name and fill in the keys you would press to sound the note. When you're finished naming and filling in the fingerings, play the notes.



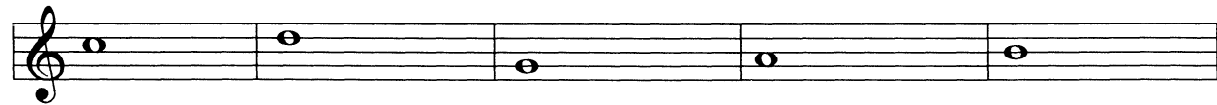
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6. \_\_\_\_\_ 7. \_\_\_\_\_ 8. \_\_\_\_\_ 9. \_\_\_\_\_ 10. \_\_\_\_\_



11. \_\_\_\_\_ 12. \_\_\_\_\_ 13. \_\_\_\_\_ 14. \_\_\_\_\_ 15. \_\_\_\_\_



16. \_\_\_\_\_ 17. \_\_\_\_\_ 18. \_\_\_\_\_ 19. \_\_\_\_\_ 20. \_\_\_\_\_