BANDURA STARTER A

COLLECTION OF BANDURA MUSIC FOR THE BEGINNER STUDENT

(specially suited for the "Baby Poltavka")

Written and compiled by
Nadia Tarnawsky

Edited by
Nadia Tarnawsky, Ihor Mahlay and Oleh Mahlay

BANDURA EDUCATIONAL COMMISSION
1893 WEST ROYALTON ROAD
BROADVIEW HEIGHTS, OHIO 44147
U.S.A.

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1893 West Royalton Rd
Broadview Heights, Ohio 44147-2467
USA

Introduction

I began this project about two years ago by compiling exercises for beginning bandurists. As I gathered these exercises, I realized that there was a true need for a beginning bandura text. By saying *text*, I do not mean a collection of songs, but a work that went into understanding notation, rhythm and ensemble playing and listening. I believe that this book is representative of a small fraction of what can be done in the bandura community, and I will strive to make future projects like this a reality.

For those of you who are just beginning, I want to wish you well in your study of the bandura. I also hope that this book will help you get a good start. Many people joke that bandurists are bandurists, and not musicians. I hope that this text will allow you to be both musician and bandurist, for they cannot be separate identities.

Finally, I would like to thank some people who were instrumental in bringing this about:

Ihor Mahlay
For initiating this project and making sure that it was completed

Julian Kytasty
For providing good insights on sequencing and some great beginner tunes

Dr. John Kratus
For teaching me Gordon's music theories and initiating this project for me at a collegiate level

Michael Flohr
For teaching me to be patient with Finale and allowing me access to his computer

Robert Kent Quade
For his patience, understanding and great knowledge of computers

My Music Teachers
For teaching me proper technique and good rehearsal habits. Those are in here somewhere!

My Parents
For forcing me to practice my bandura for all of those years and for teaching me what is right

Nadia Tarnawsky - Cleveland 1996

TO THE TEACHER

This book is based on a music learning theory developed by Ed Gordon. Each section of note learning is done in a systematic and repetitive way. Thus, there are sections in the book where the same song may be done in a different key. This is done so that the student does not need to learn a new song in order to learn new notes. It narrows to a minimum all of the new things which a student must learn. Similarly, the same song may appear with different fingerings. This again is a minimizing of new material. All of this is done in order to insure the success of a student.

The fingering that I have provided is one that requires the student to alternate fingers on each note. This suits itself well to the щепок (plucked stroke) technique of bandura playing. For those instructors who specialize in the удар (rest stroke) technique of playing, I suggest that you either alter the fingering to accommodate your needs, or still teach rest stroke and use the fingering provided. Alternating fingers in the удар (rest stroke) technique can and should be done. For the instructors who teach both удар (rest stroke) and щепок (plucked stroke), I can not imagine any problems that could occur with this text. I wish you all the best in your endeavors as teachers of bandura.

Nadia Tarnawsky - Cleveland 1996

BASIC GUIDELINES FOR BEGINNING BANDURA STUDENTS

The bandura is played in a sitting position, and posture, just like for any instrument, is essential for a good instrumentalist. The bandurist should sit up straight at the edge of the chair. The bandura rests between the student's legs, and the left leg should be slightly ahead of the right leg. Make sure the player's shoulders are level. The illustrations on the other side of this page and the helpful hints should help the student get a good start on the bandura. One basic principle to always remember is the importance of relaxation and the absence of tension in the bandura player. Unnatural tension should be avoided, and always be looked out for.

The Right Hand:

*The wrist should be straight, and not bent.

*The hand itself should be relaxed. It may help to imagine holding a apple in your hand.

*Place the right hand in a relaxed fashion onto the strings.

*The fingers should come straight down from the hand to the strings.

*Playing the strings is done by moving the finger towards the body, and by concentrating on using the fingertip instead of the whole hand.

*Play in the middle of the strings.

The Left Hand:

*Wrap your hand around the neck of the bandura.

*The left hand is not solely responsible for holding the instrument - the legs must "balance" the bandura.

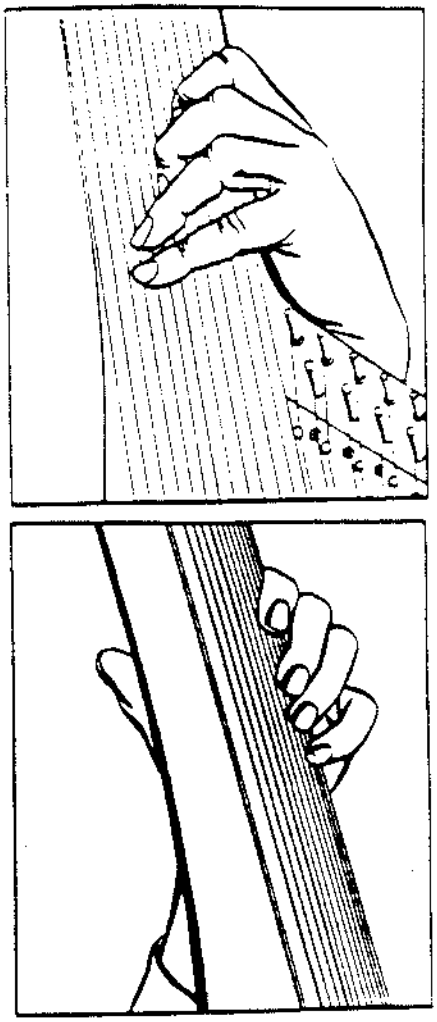
*The third finger is used to play the lower strings, and the second finger is used to play the higher strings of the basses.

*The left hand should not touch the pegs of the upper strings.

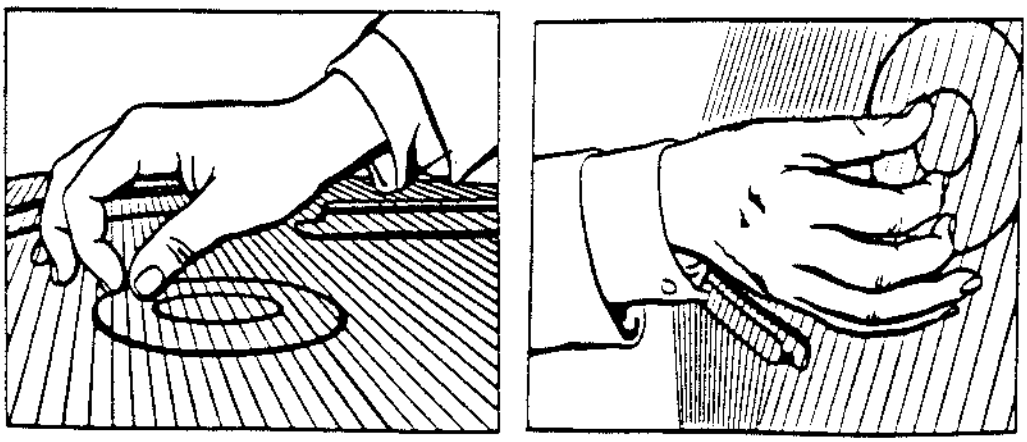
*When a string is played, the finger rests on the next higher string.

ILLUSTRATIONS OF BANDURA PLAYING POSITIONS

Proper Playing Position



Left Hand Position



Right Hand Position

Understanding $\frac{4}{4}$ Time Signature

Time signatures tell us how many beats are in a measure.

In $\frac{4}{4}$ Time Signature The quarter note ♩ = 1 beat The half note 𝅗𝅥 = 2 beats	The 4 on top tells you that there are 4 beats in a measure. The 4 on the bottom tells you that a quarter note gets 1 beat.

Rhythmic Exercise

Count out loud and clap the following lines. Remember to count the numbers in parenthesis, even though you don't clap on them.

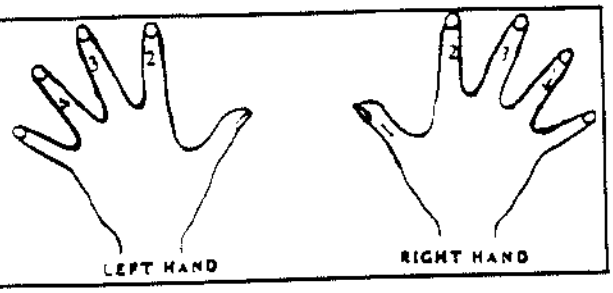
1. $\frac{4}{4}$ 1 2 3 4 | 1 2 3 4 | 1 2 3 4 |

2. $\frac{4}{4}$ 1 (2) 3 (4) | 1 (2) 3 (4) | 1 (2) 3 (4) |

3. $\frac{4}{4}$ 1 (2) 3 4 | 1 (2) 3 4 | 1 (2) 3 4 |

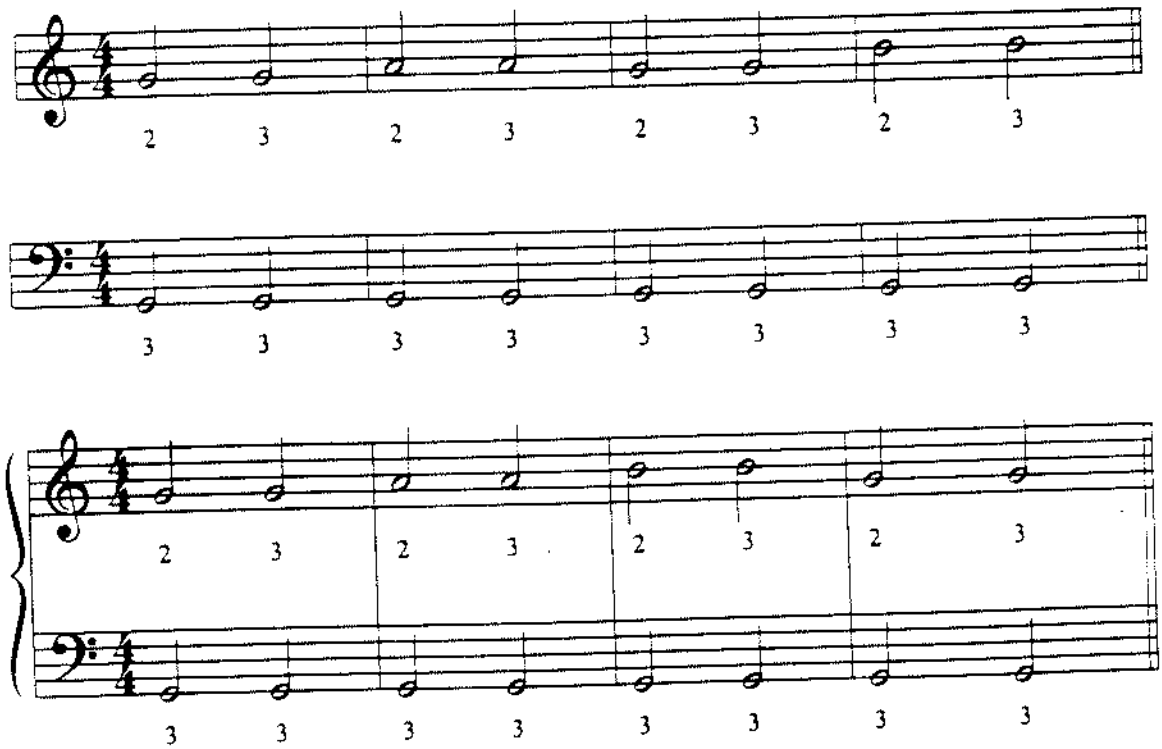
Quick reference note

The fingerings written in this book follow the fingers labeled to the right. Be sure to use the fingerings written in the book.



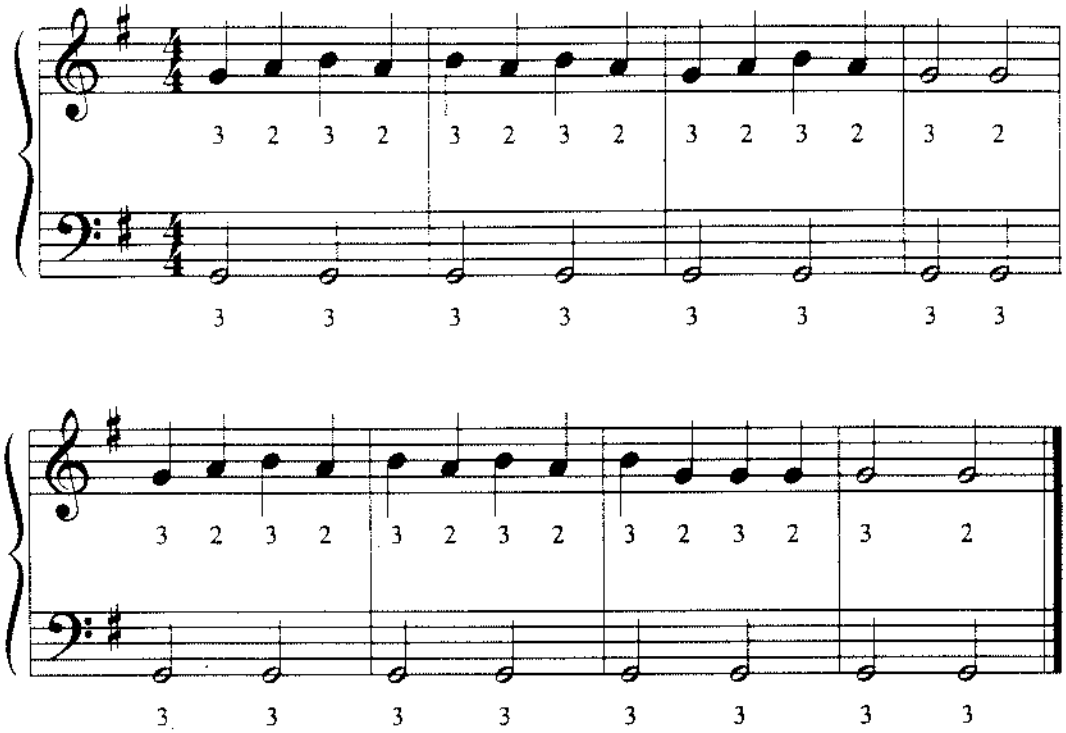
New Notes

In the following exercise, say the name of the note as you play the note.

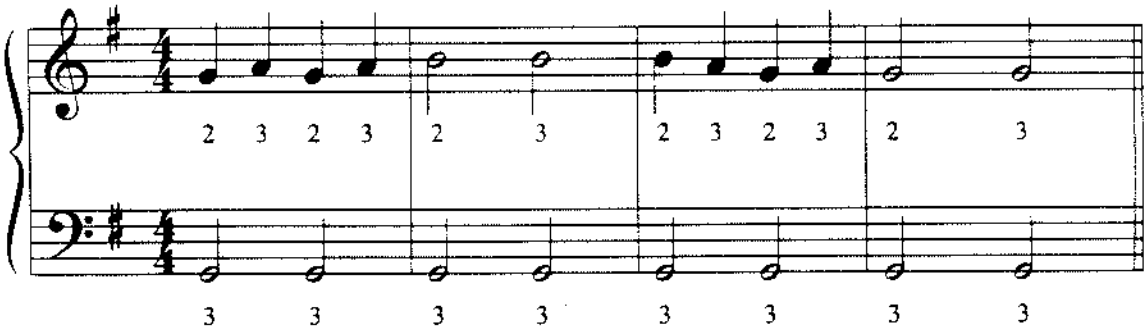


Коломийка
Kolomiyka

укр. нар. танець
Ukr. dance melody
Tonality: Major
Key of G Major



Note Reading Etude No. 1



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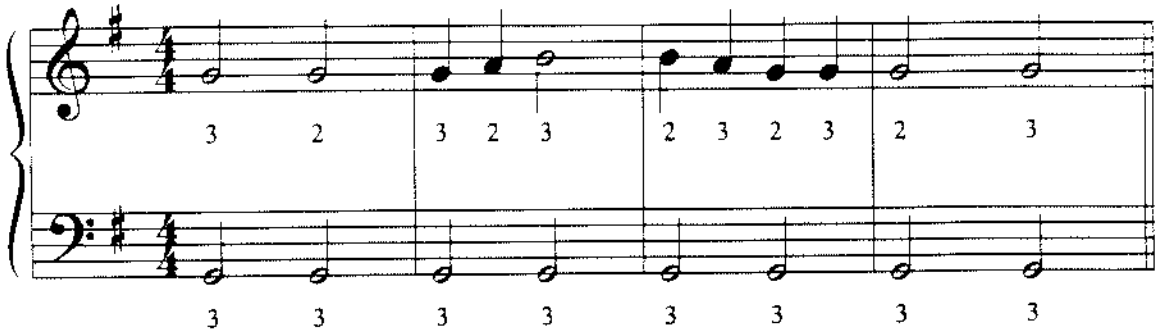

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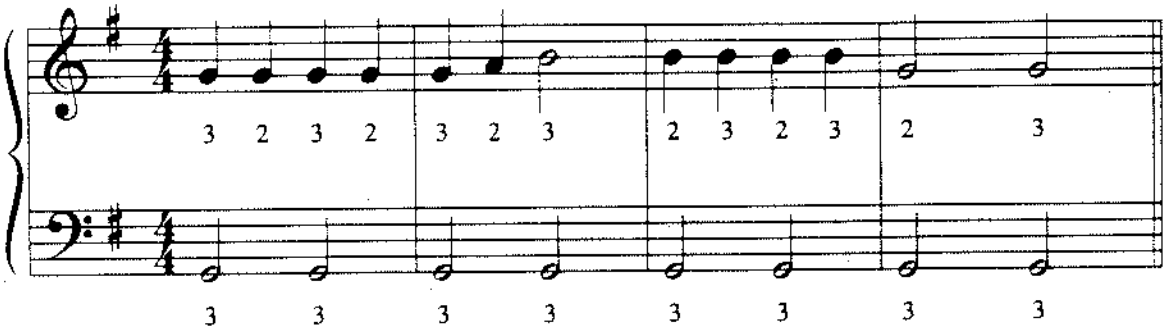
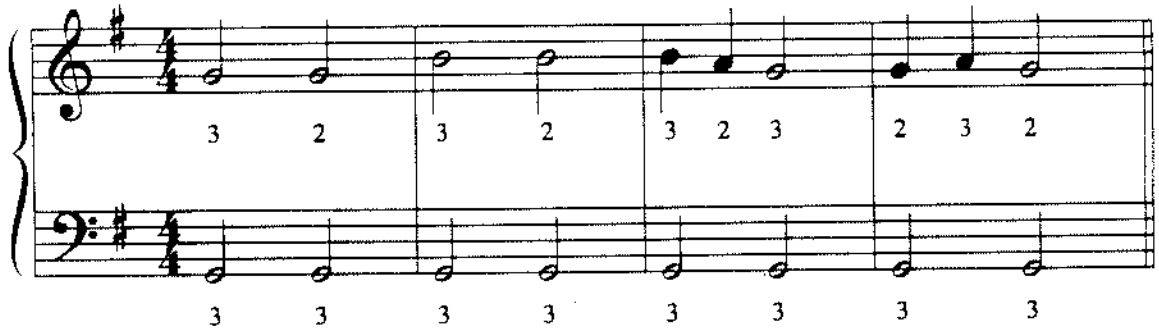


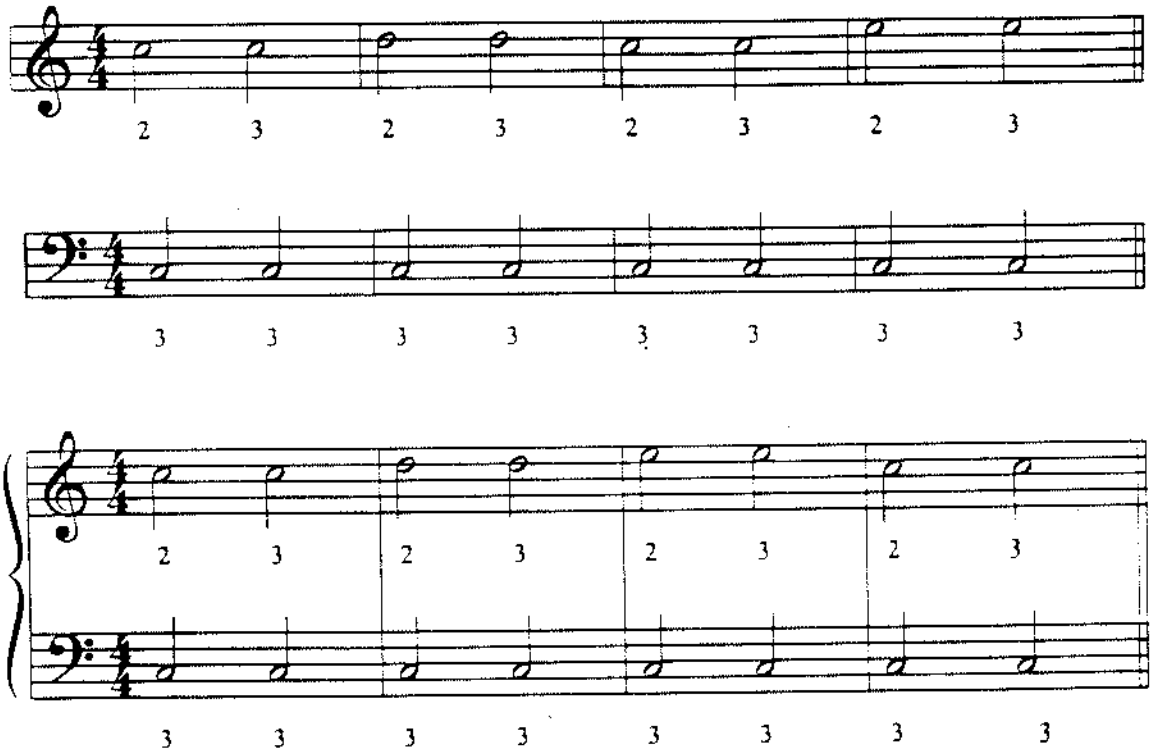
In the following exercise, say the names of the notes as you play them. After you have played the song, write the names of the notes beneath each note.



For additional exercises using these notes, see the Appendix - #1-3

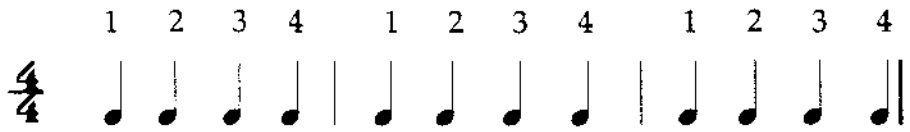
New Notes

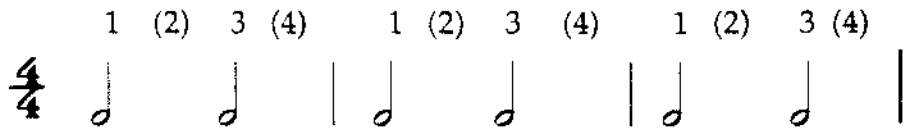
In the following exercises, say the name of the note as you play the note.

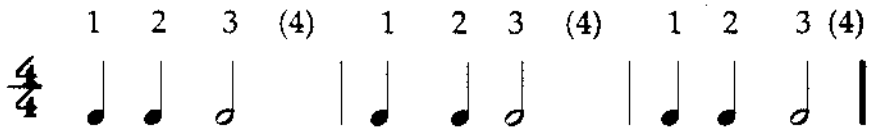


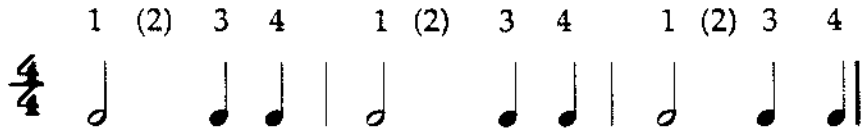
Rhythmic Exercise

Count out loud and clap the following lines. Remember to count the numbers in parenthesis, even though you don't clap on them.

1. 

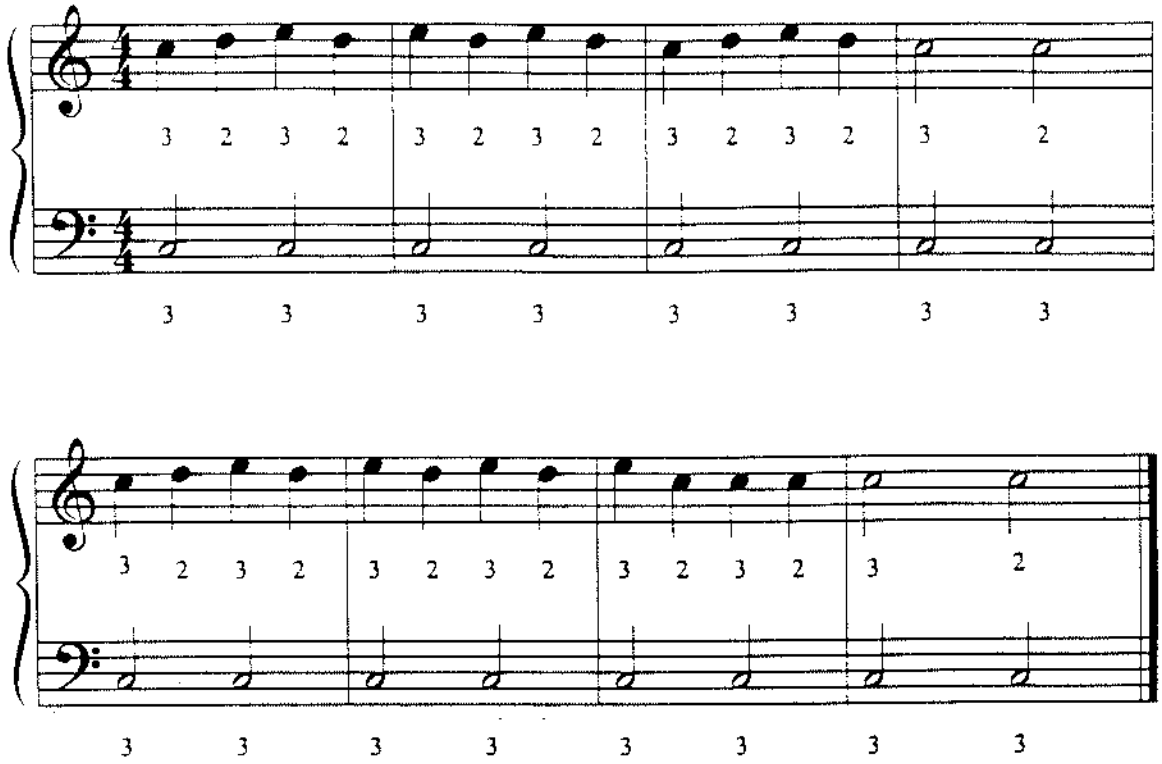
2. 

3. 

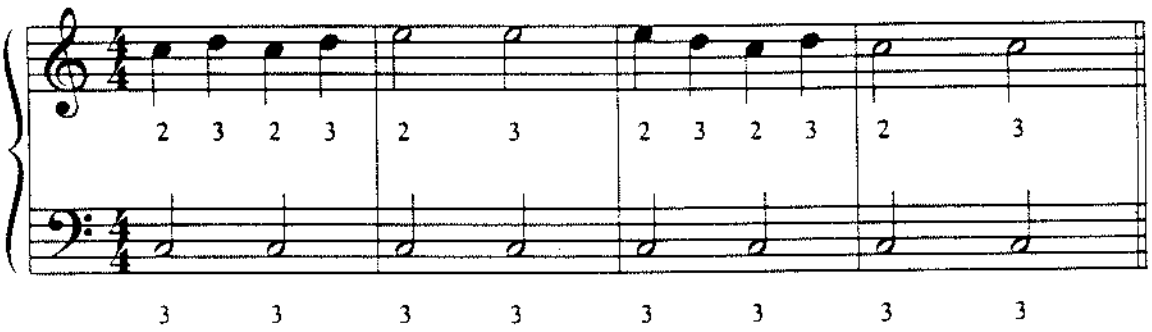
4. 

Коломийка (Варіант 1)
Kolomiyka (Variation 1)

укр. нар. танець
Ukr. dance melody
Tonality: Major
Key of C Major



Note Reading Etude No. 4



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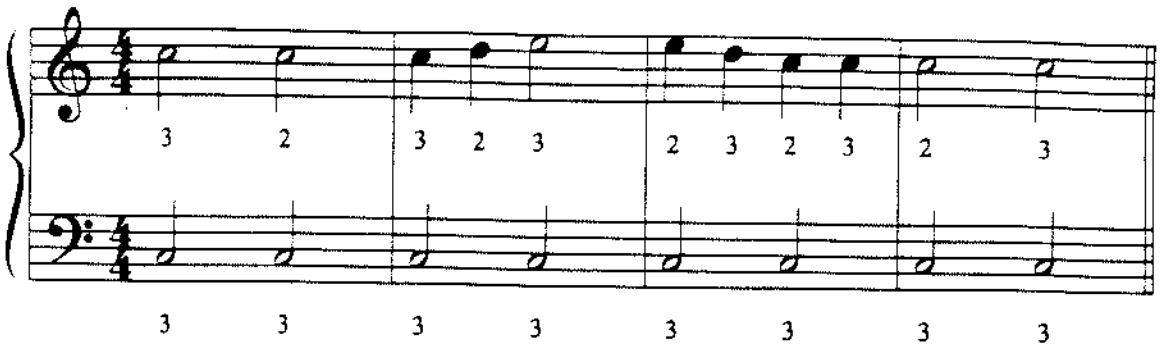
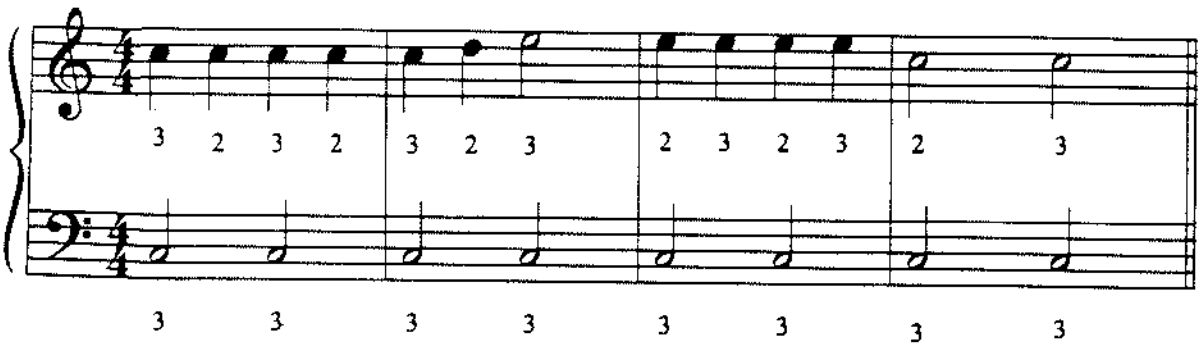
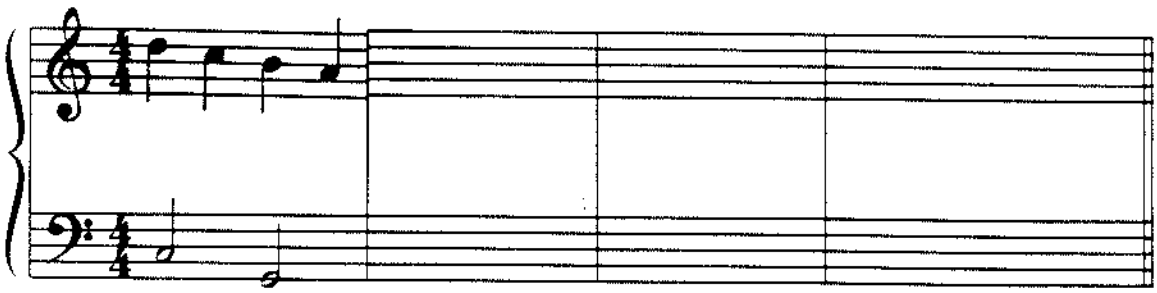


Note Reading Etude No. 6



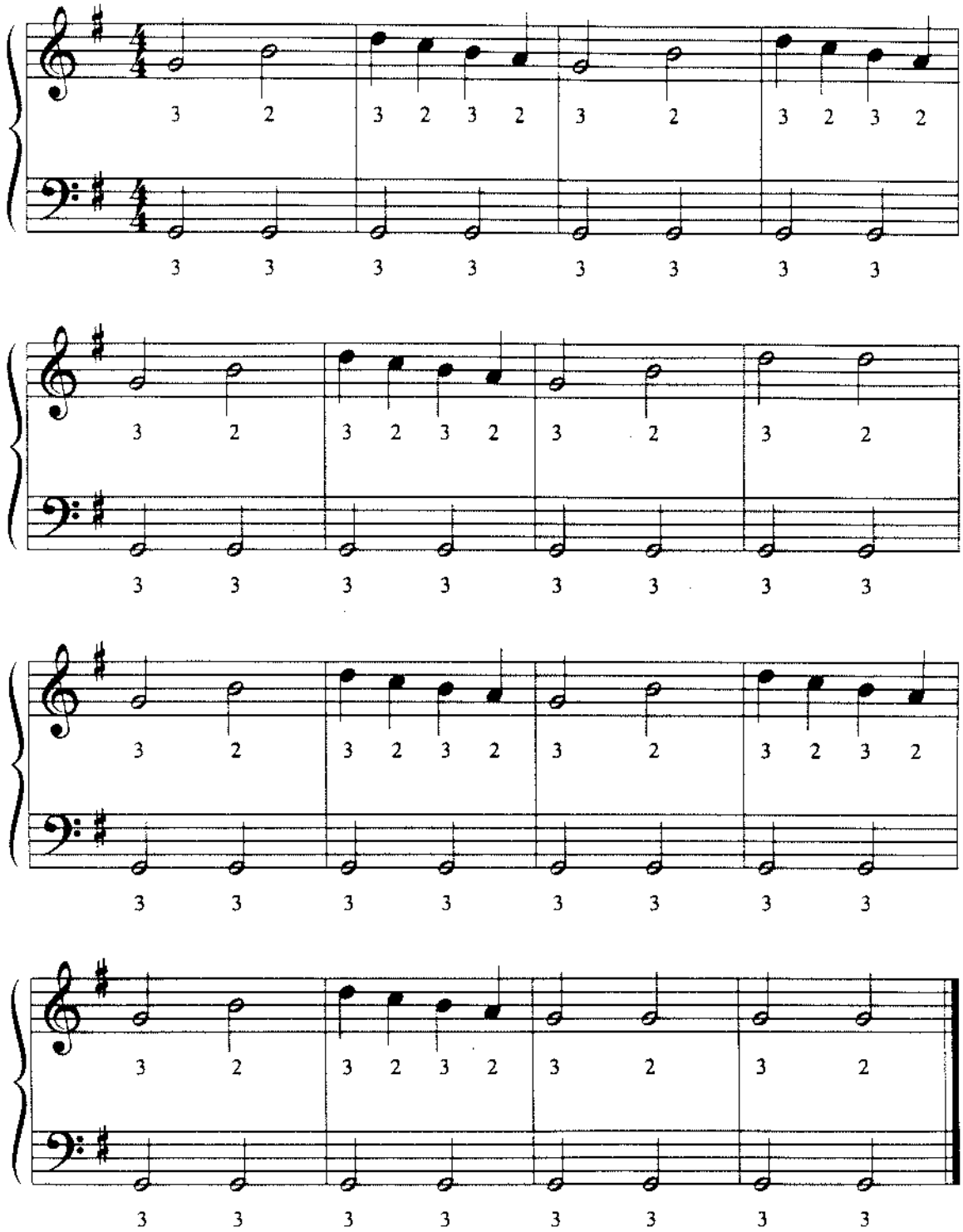
For additional exercises using these notes, see the Appendix - #4 - 6

In the following exercise, copy the notes written and the write the names of the notes beneath each note.



Млинок
The Windmill

укр. нар. танець
Ukr. dance melody
Tonality: Major
Key of G Major



Rhythmic Exercise

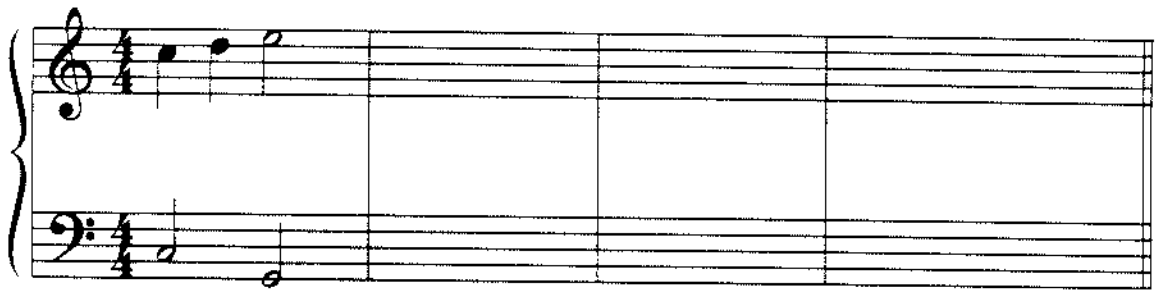
Count out loud and clap the following lines. Remember to count the numbers in parenthesis, even though you don't clap on them.

1. 1 2 3 4 | 1 2 3 4 | 1 2 3 4 |

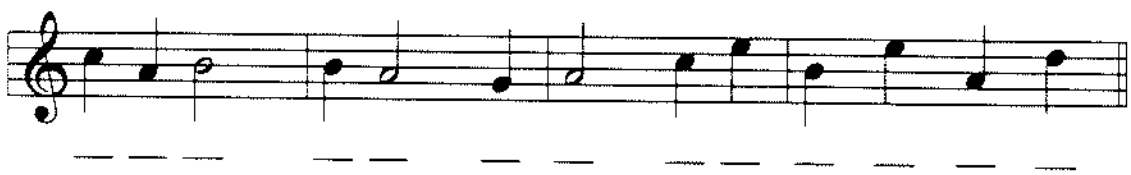
2. 1 (2) 3 (4) | 1 (2) 3 (4) | 1 (2) 3 (4) |

3. 1 (2) 3 4 | 1 (2) 3 4 | 1 (2) 3 4 |

In the following exercise, copy the notes written and the write the names of the notes beneath each note.

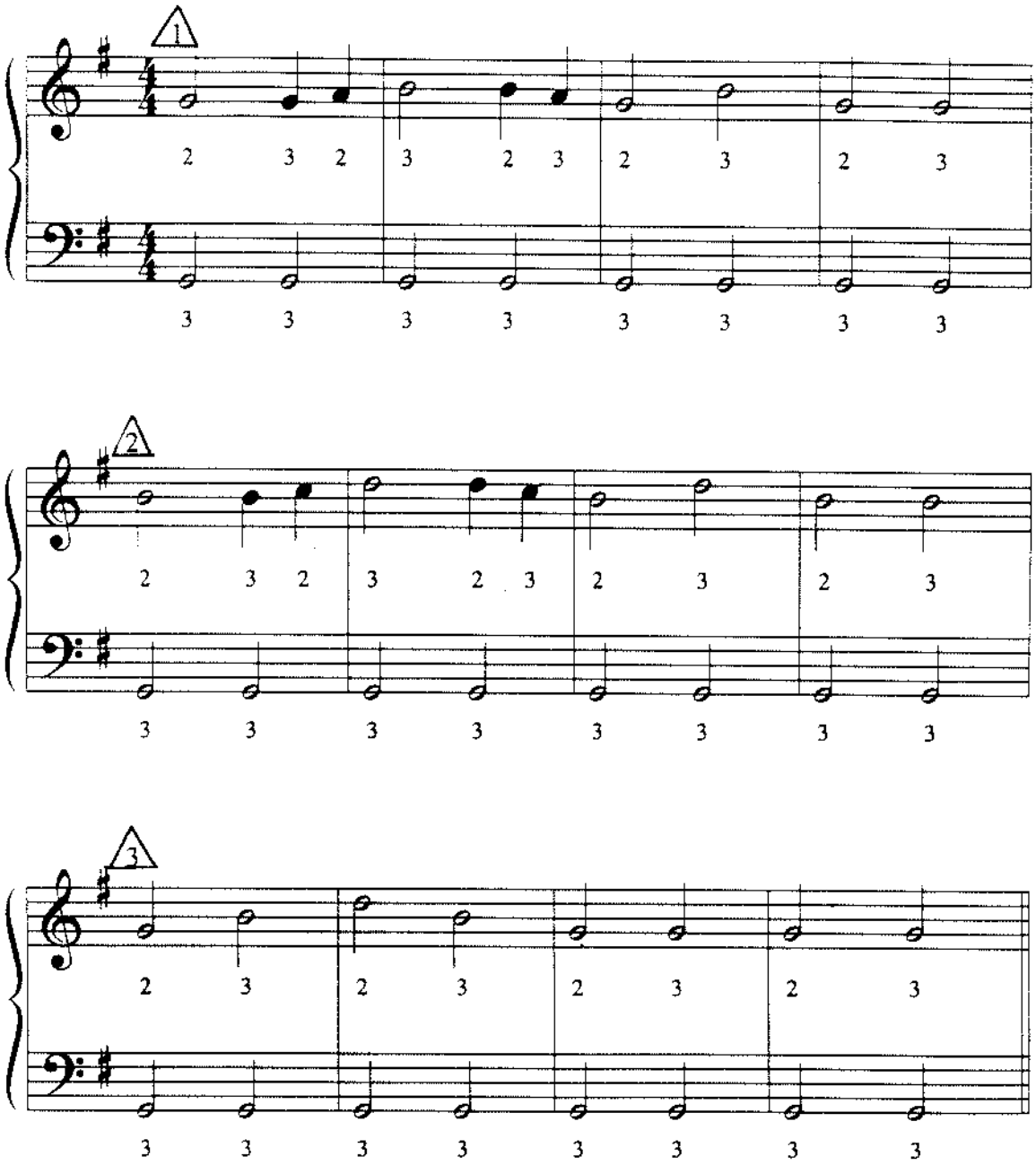


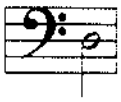
In this exercise, write the name of the note beneath each note and a word will be spelled in each measure.



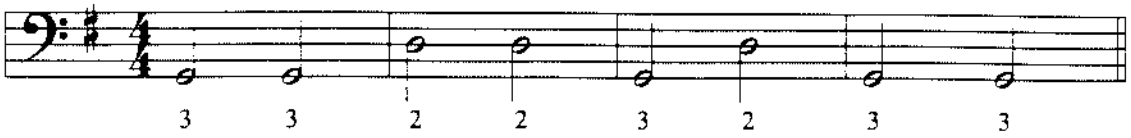
Note Reading Round No. 1

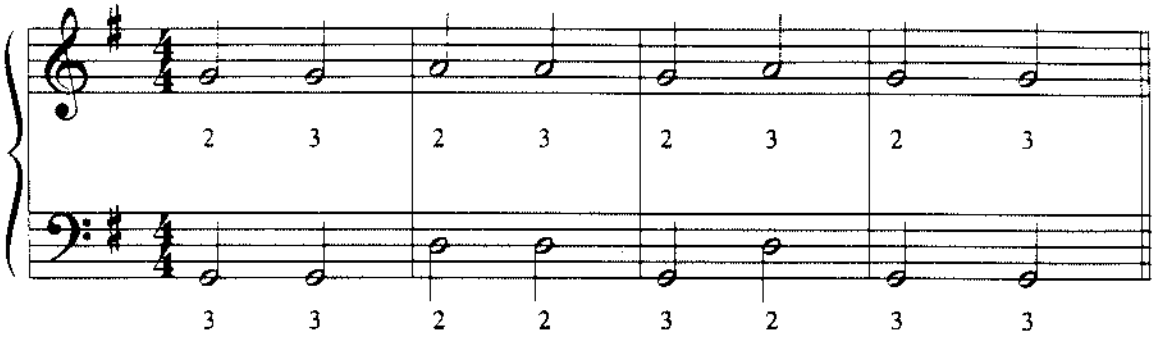
A round is a piece of music which requires the musicians to split into groups and play the same song at different times. A new group enters when a number appears in the upper left of a measure.



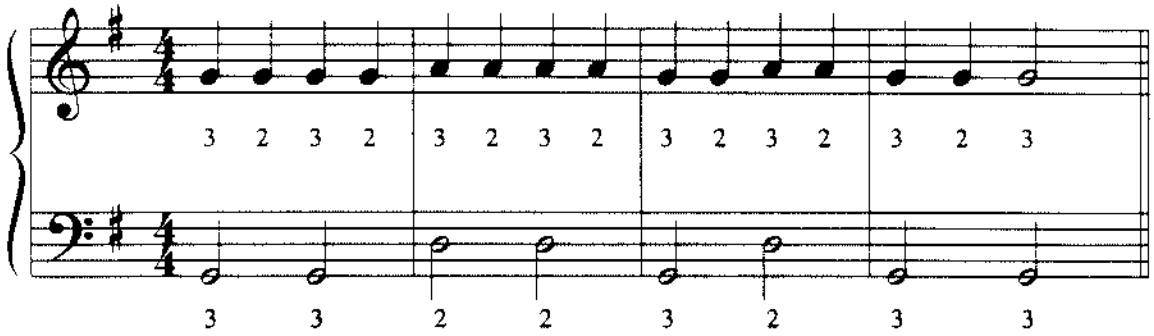
New Note  **D**

In the following exercise, say the name of the note as you play the note.

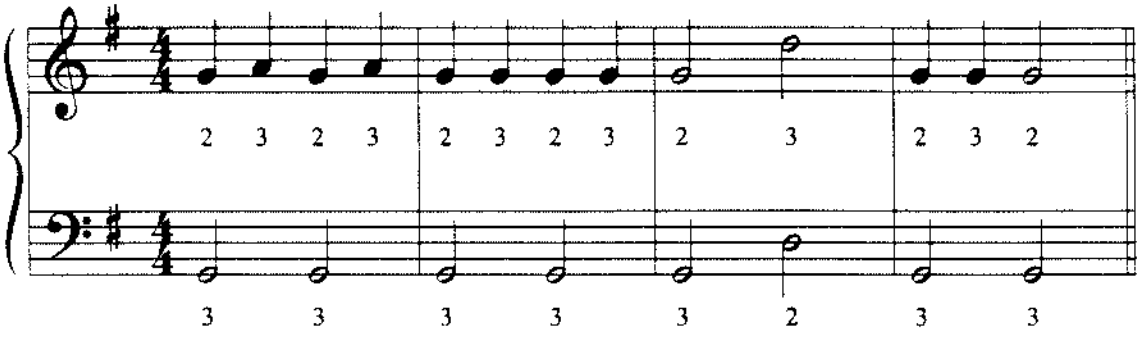




Note Reading Etude No. 7

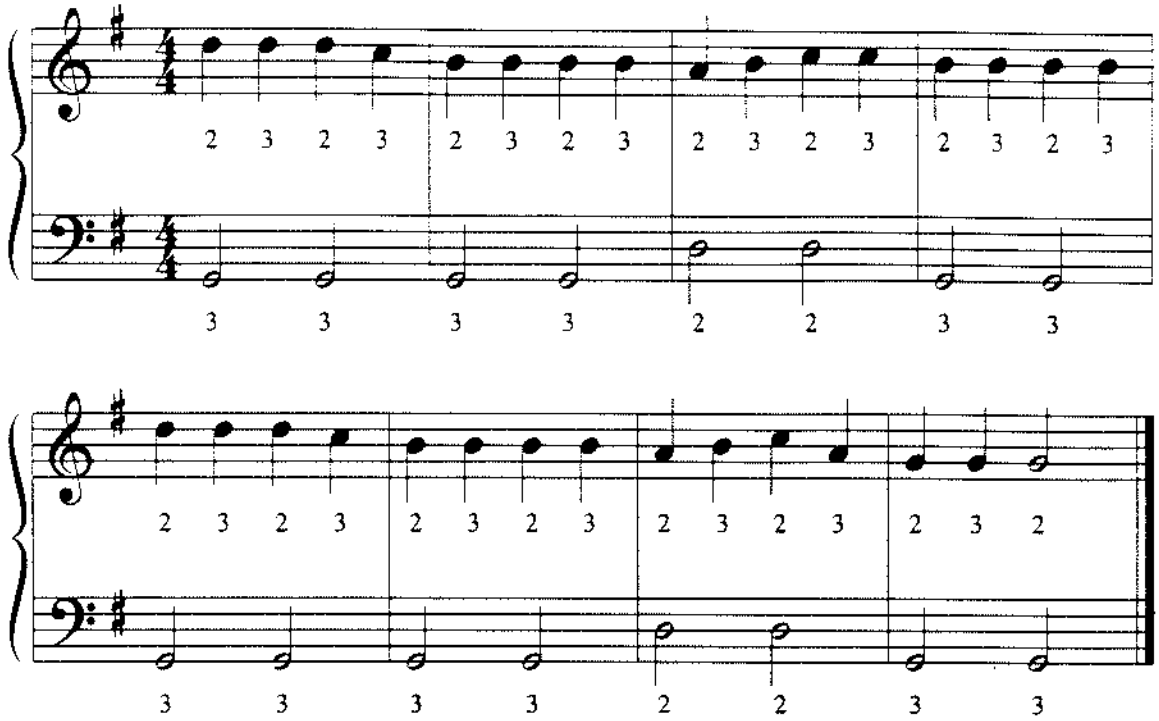


Note Reading Etude No. 8



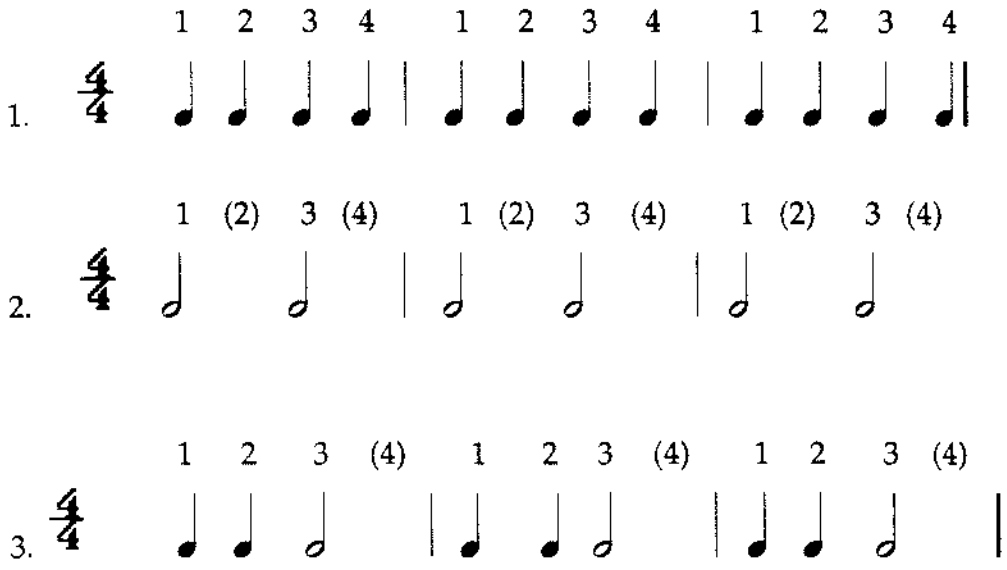
Кину Кужіль На Полищю
I Will Throw Down the Spindle

укр. нар. пісня
Ukr. folk song
Tonality: Major
Key of G Major

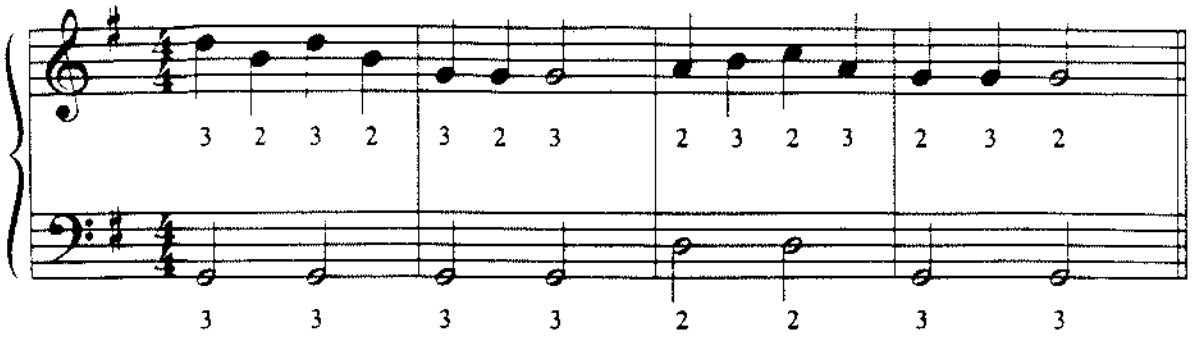


Rhythmic Exercise

Count out loud and clap the following lines. Remember to count the numbers in parenthesis, even though you don't clap on them.



Note Reading Etude No. 9

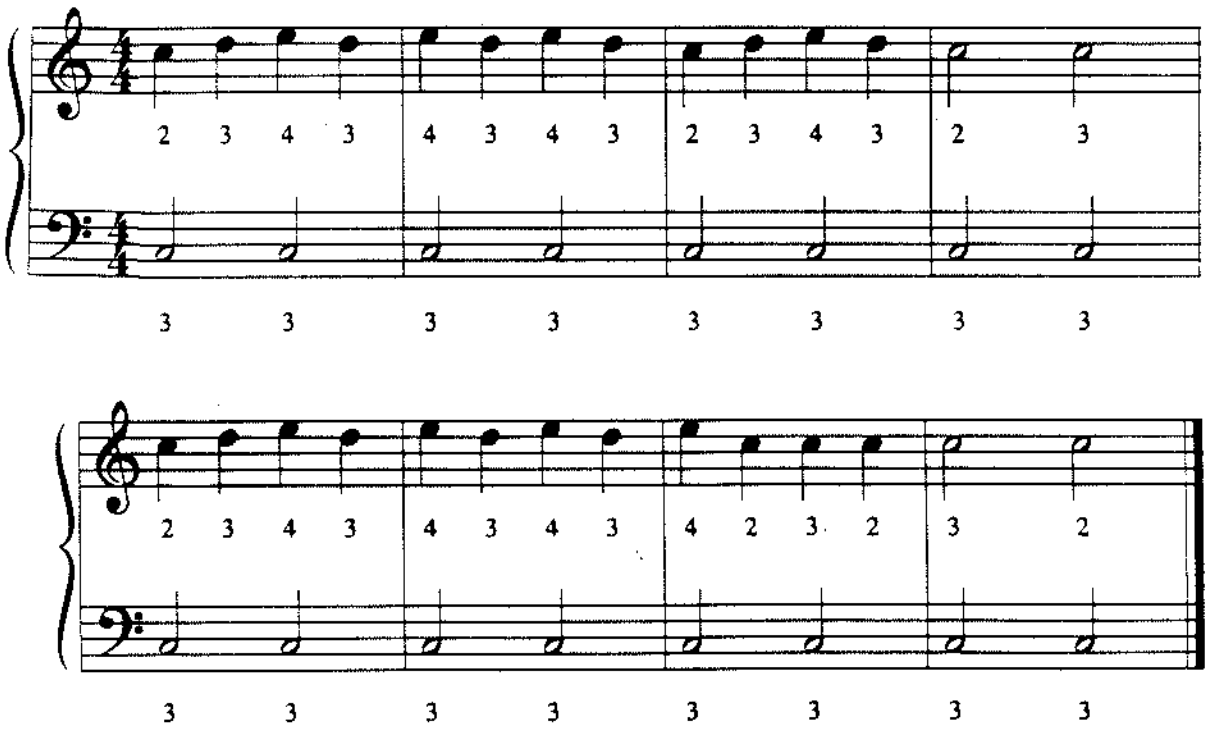


For additional exercises using these notes, see the Appendix - #7 -8

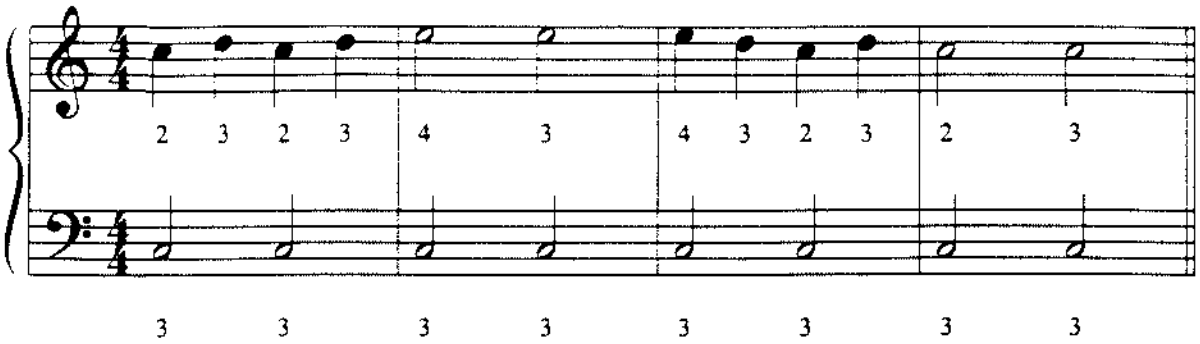
In the following songs, the notes are familiar, but the fingerings have been changed. Be sure to follow the fingerings that are written in the book.

Коломийка (Варіант 1)
Kolomiyka (Variation 1)

укр. нар. танець
Ukr. dance melody
Tonality: Major
Key of C Major



Note Reading Etude No. 4



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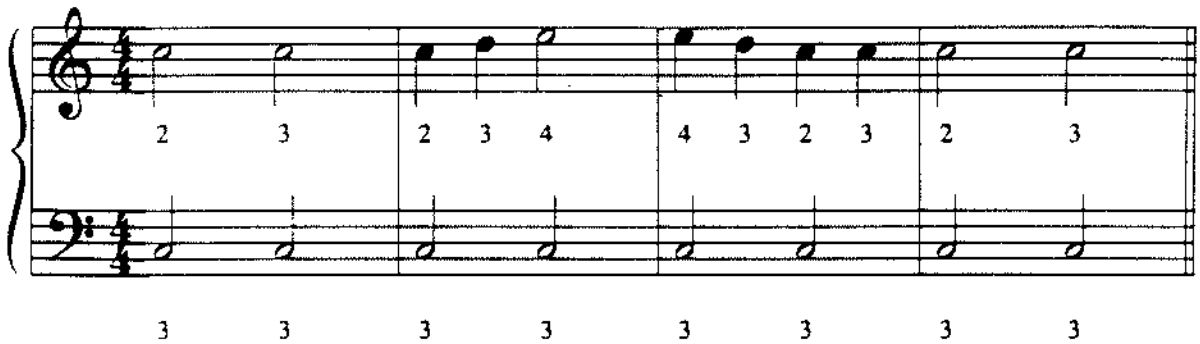
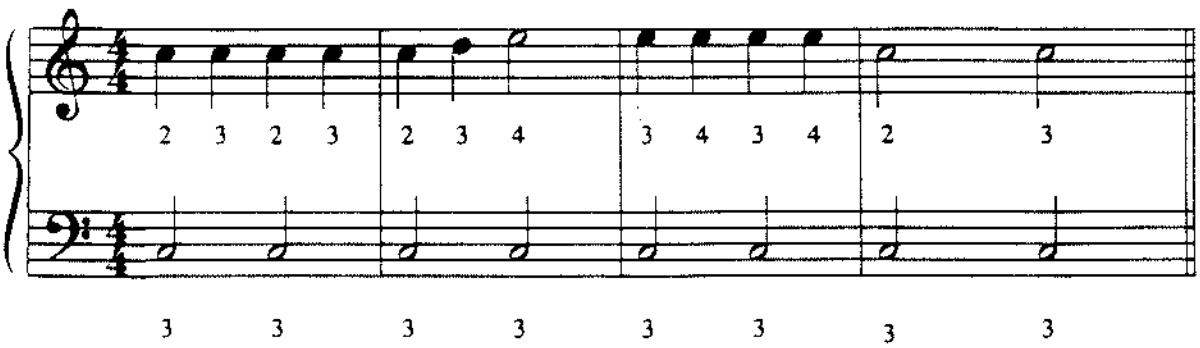


Note Reading Etude No. 6



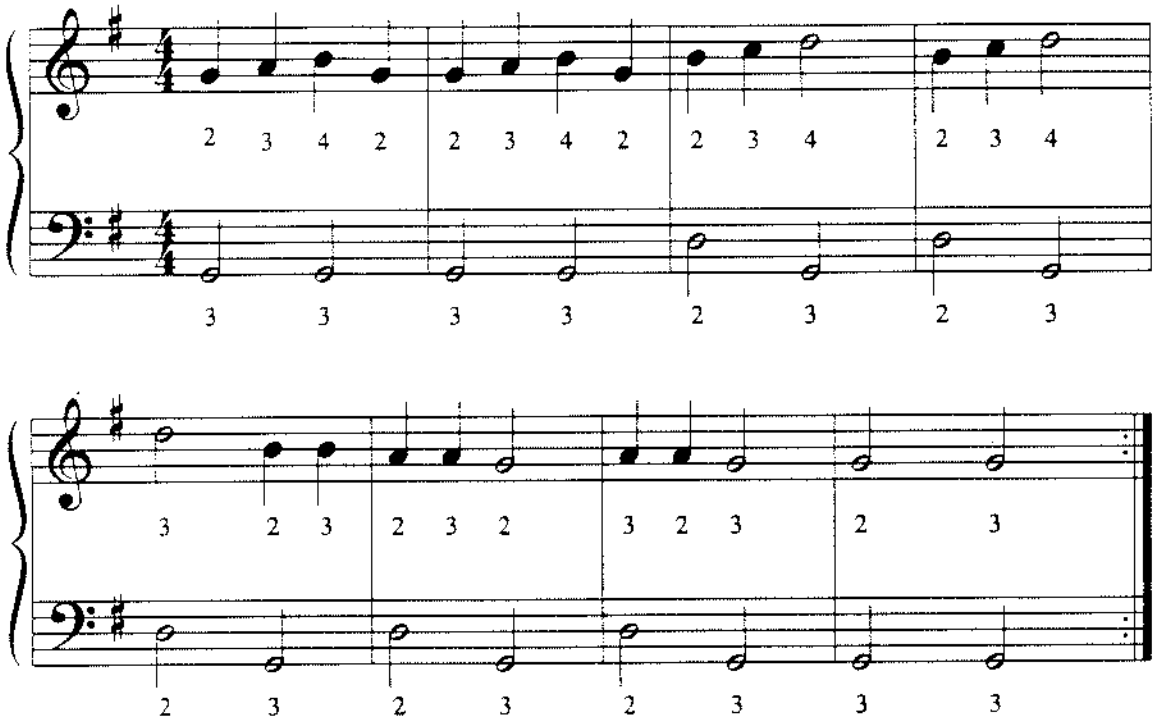
New Marking

The Repeat Sign :|

When this sign appears in the music, you go back to the beginning of the song and repeat it. You can also go back to this sign - |:- and repeat from there.

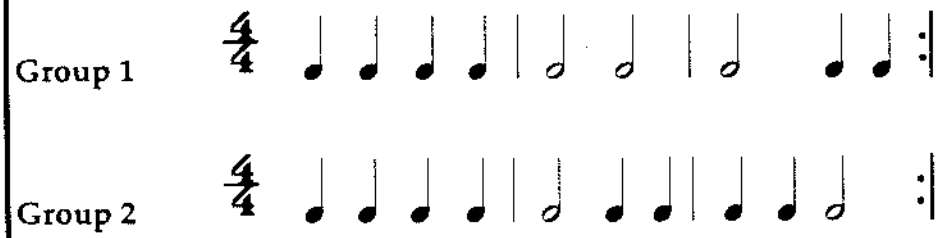
Брате Иване
Brother John

фран. нар. пісня
French folk song
Tonality: Major
Key of G Major

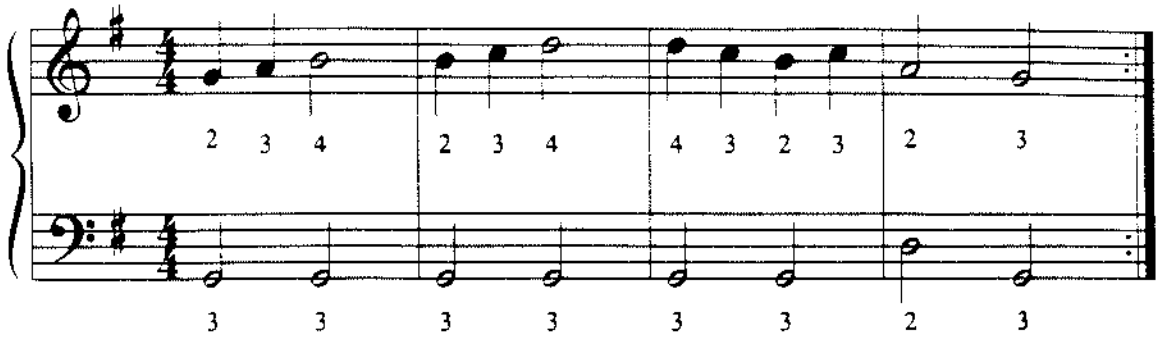


Rhythmic Exercise

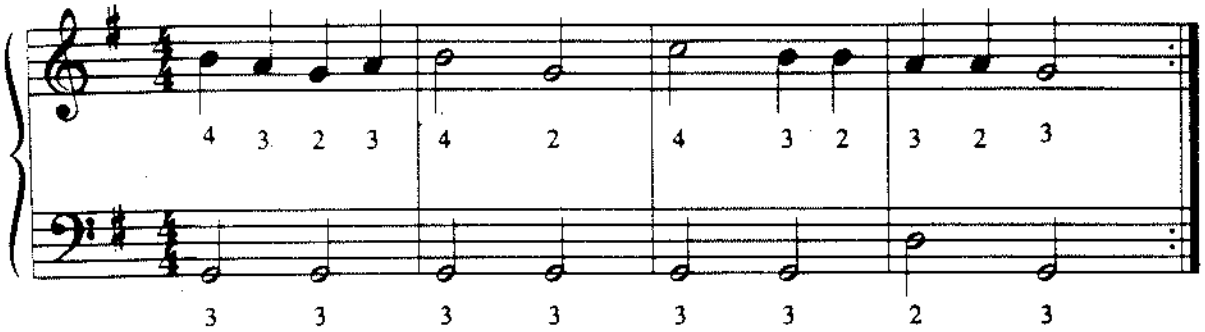
Write the rhythmic counts under each note. Divide into two groups - 1 and 2. Group 1 will clap one rhythmic exercise as Group 2 claps another rhythmic exercise at the same time. Listen to each other and see what happens.



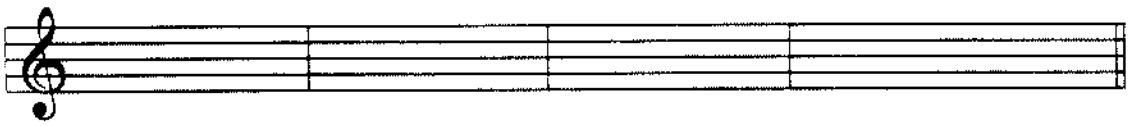
Note Reading Etude No. 10

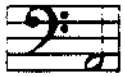


Note Reading Etude No. 11



On the treble staff below, spell four words with the following notes - G, A, B, C, D and E. Write the name of the note beneath each note.



New Note  **A**

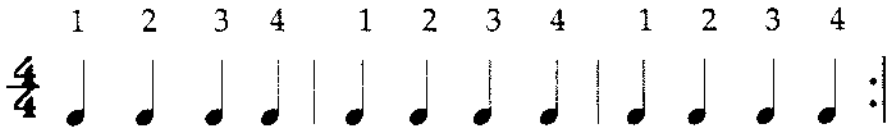
Млинок (Варіант І)
The Windmill (Variation 1)

укр. нар. танець
Ukr. dance melody
Tonality: Minor
Key of a minor

Rhythmic Exercise

Count out loud and clap the following lines. Remember to count the numbers in parenthesis, even though you don't clap on them.

1.



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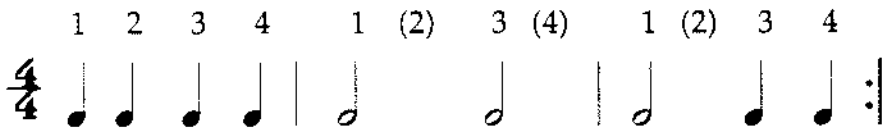

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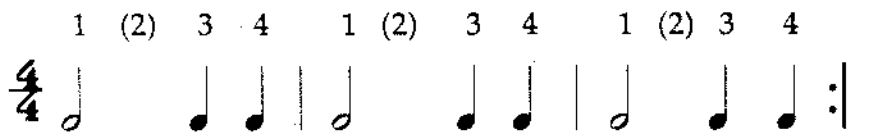

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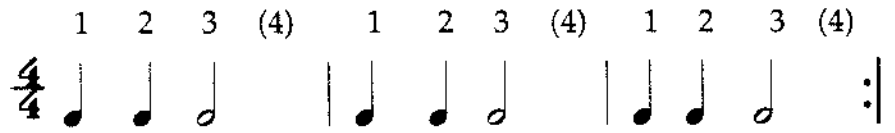

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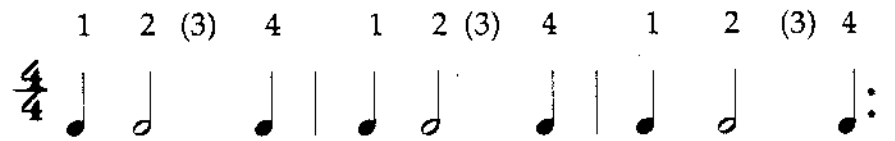
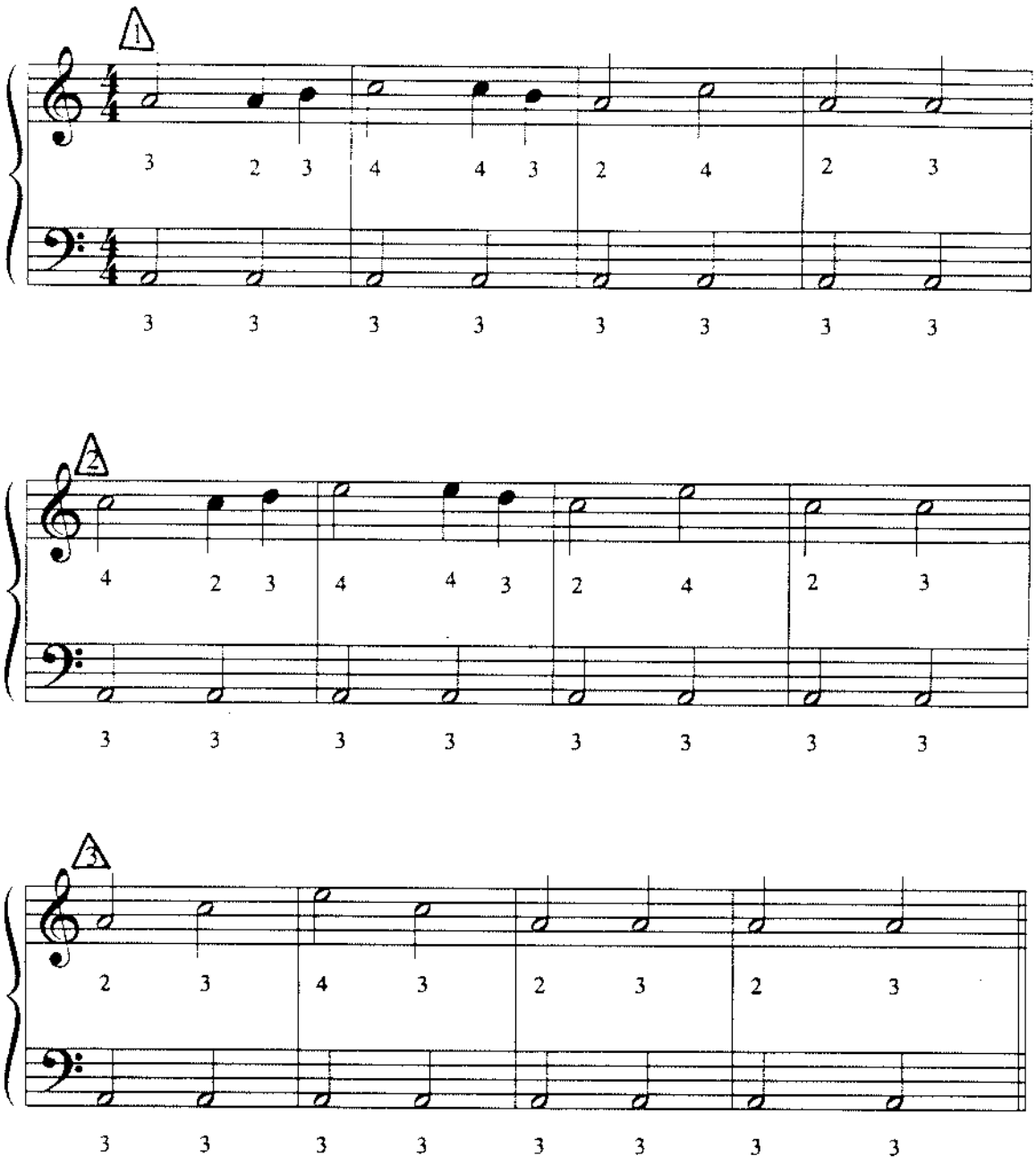


Note Reading Round No. 1 (Variant 1)



Understanding Eighth Notes

In $\frac{4}{4}$ Time Signature

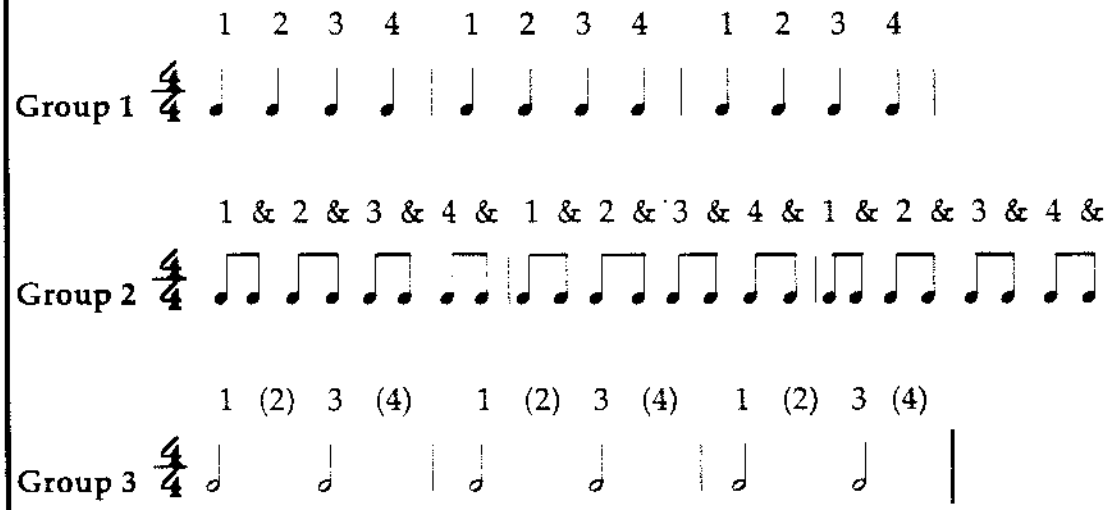
The quarter note ♩ = 1 beat

The half note 𝅗𝅥 = 2 beats

The eighth note ♪ = 1/2 beat

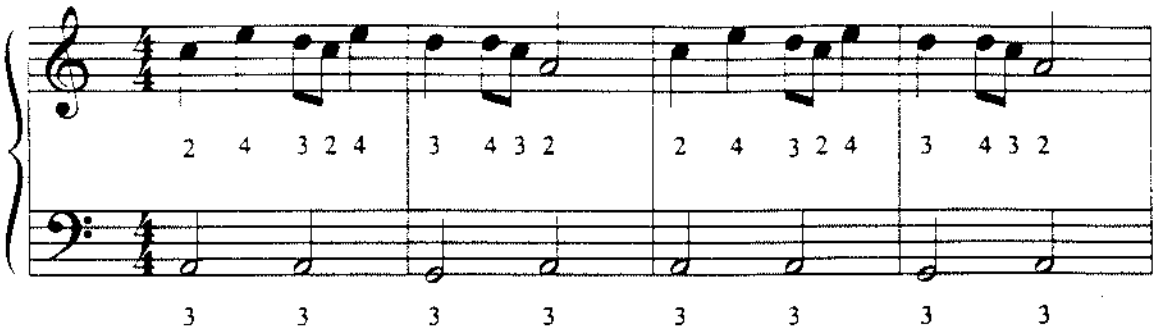
Rhythmic Exercise

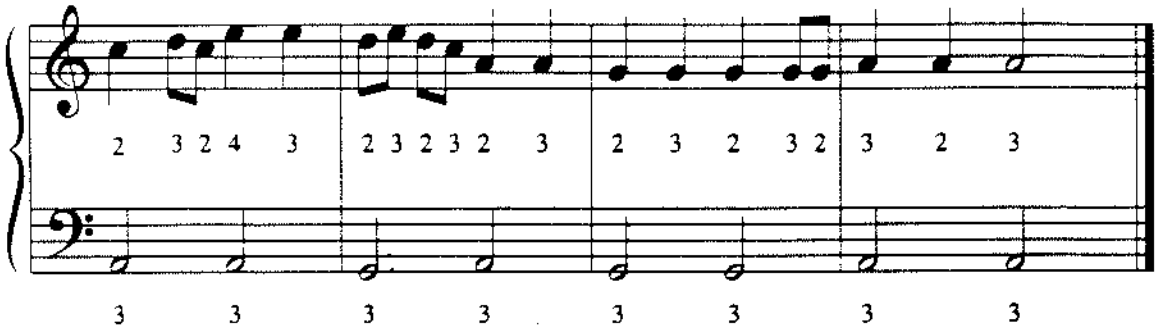
Divide into three group - 1, 2 and 3. One group will clap its own rhythm while the other two groups clap their rhythm at the same time. Remember to count out loud as you clap and count the numbers in parenthesis. Be sure to listen to each other.



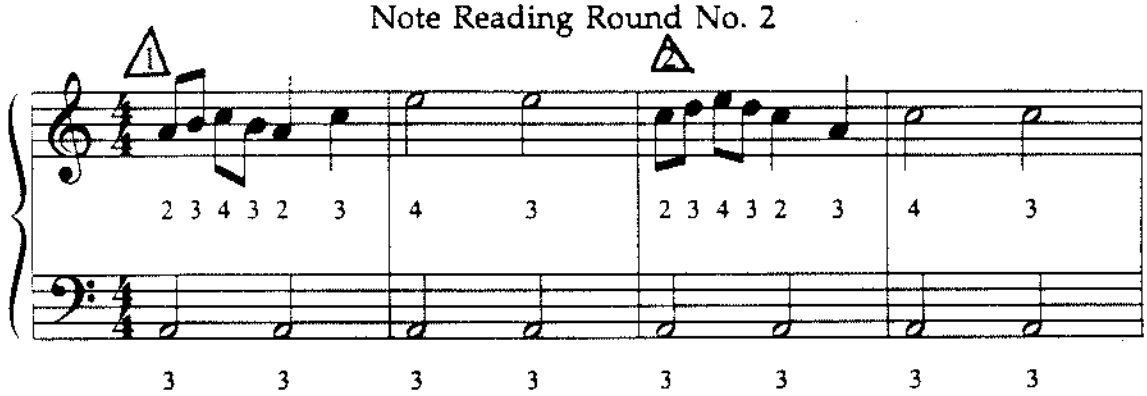
Купала На Івана
Kupala Na Ivana

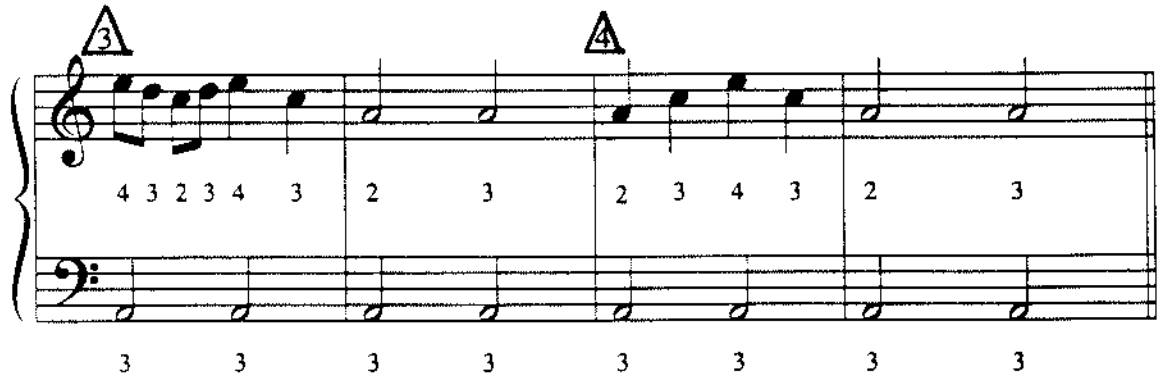
Купальська пісня
Midsummer Song
Tonality: minor
Key of a minor



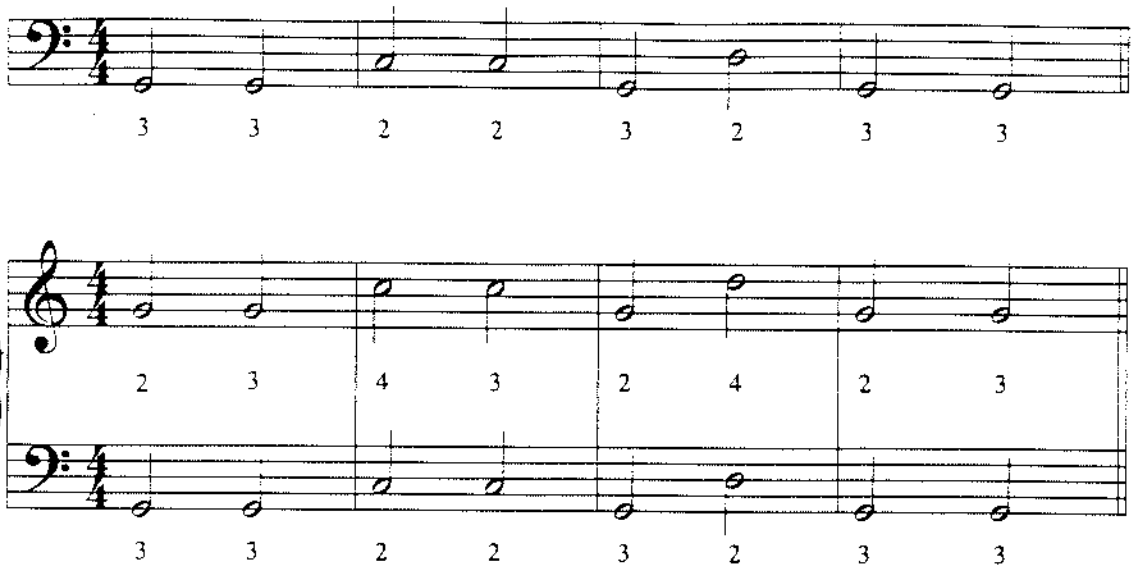


Note Reading Round No. 2

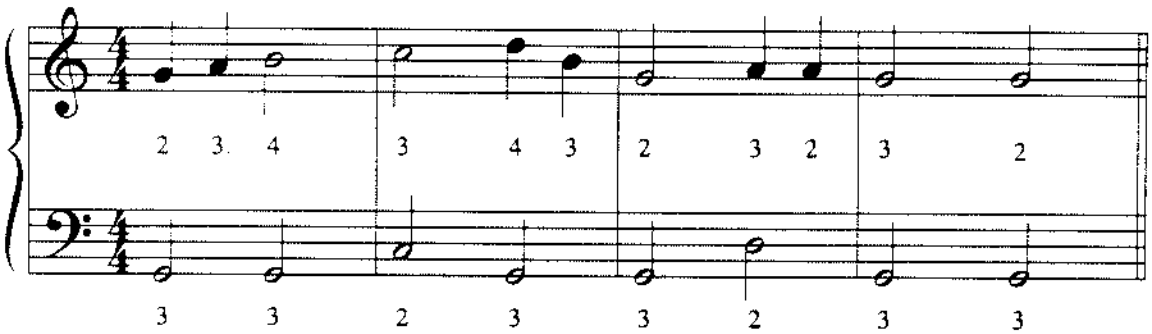




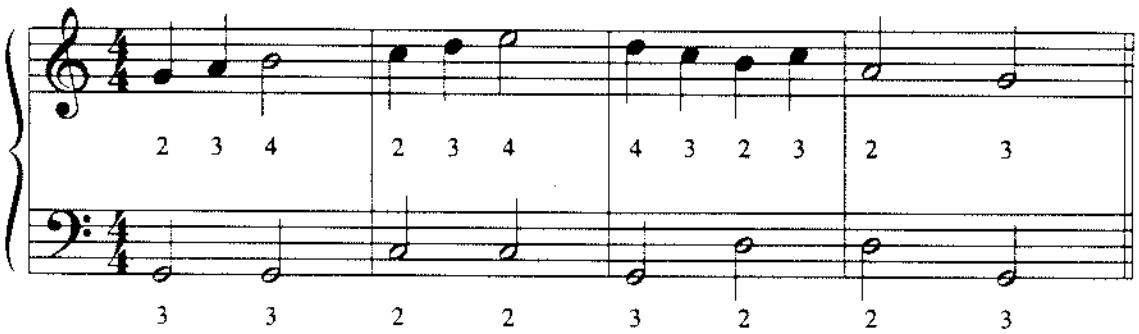
In the following exercise, say the name of the note as you play the note.



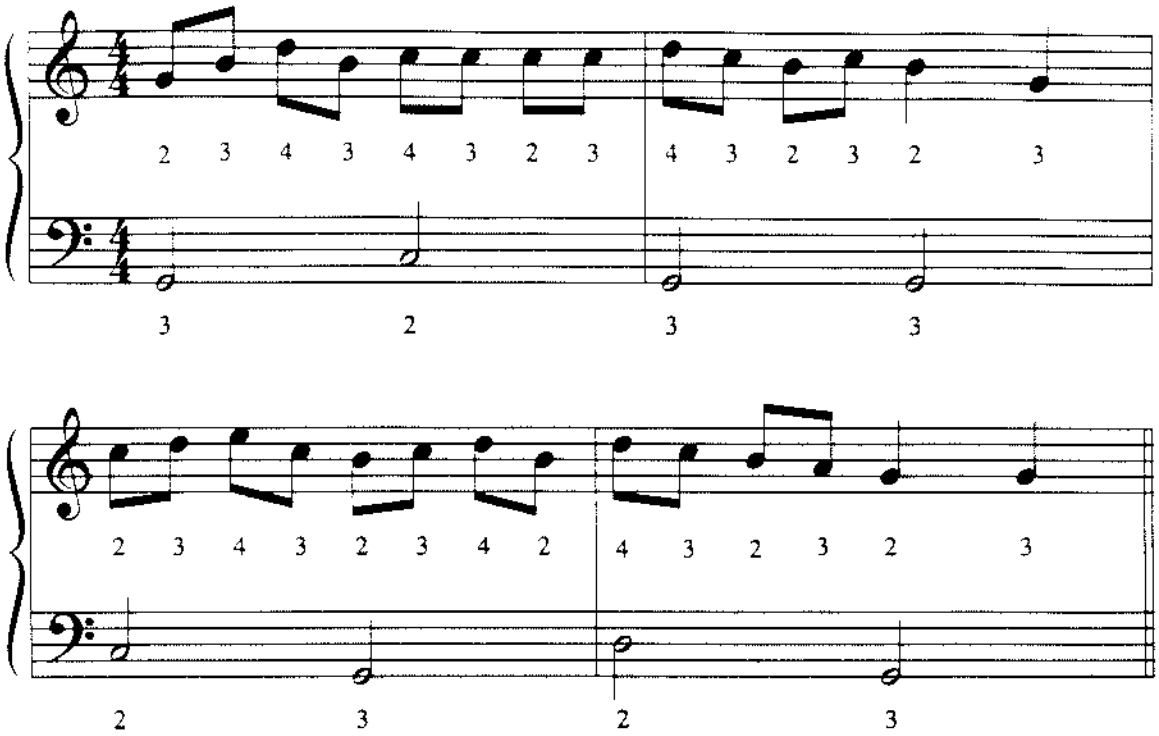
Note Reading Etude No. 12



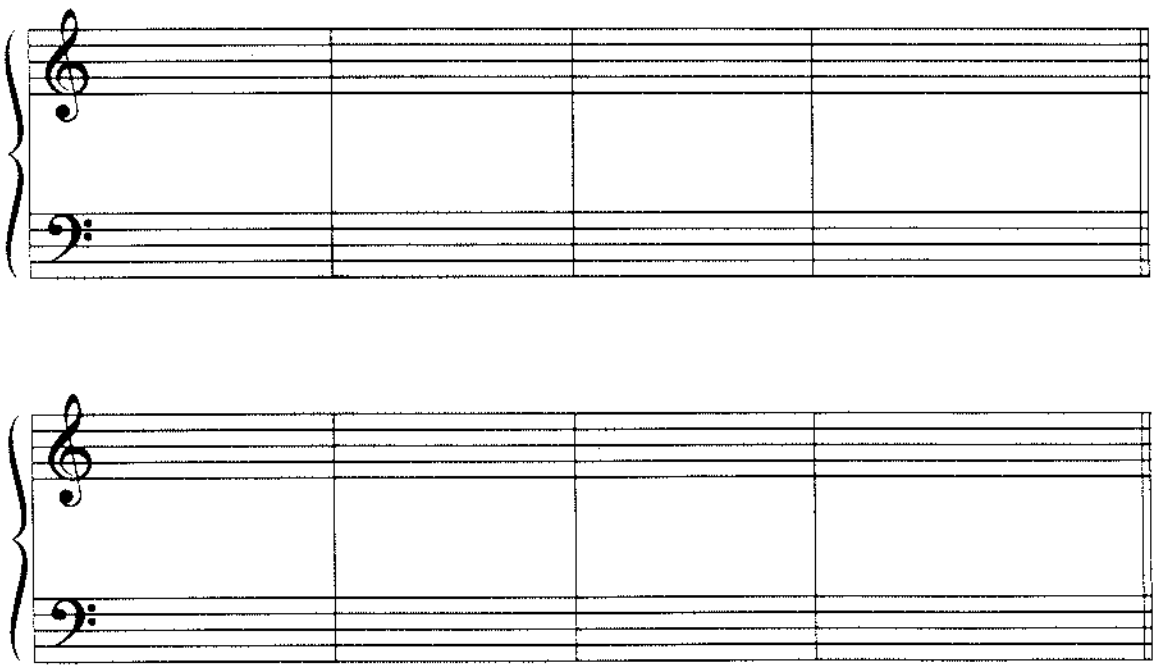
Note Reading Etude No. 13



Note Reading Etude No. 14

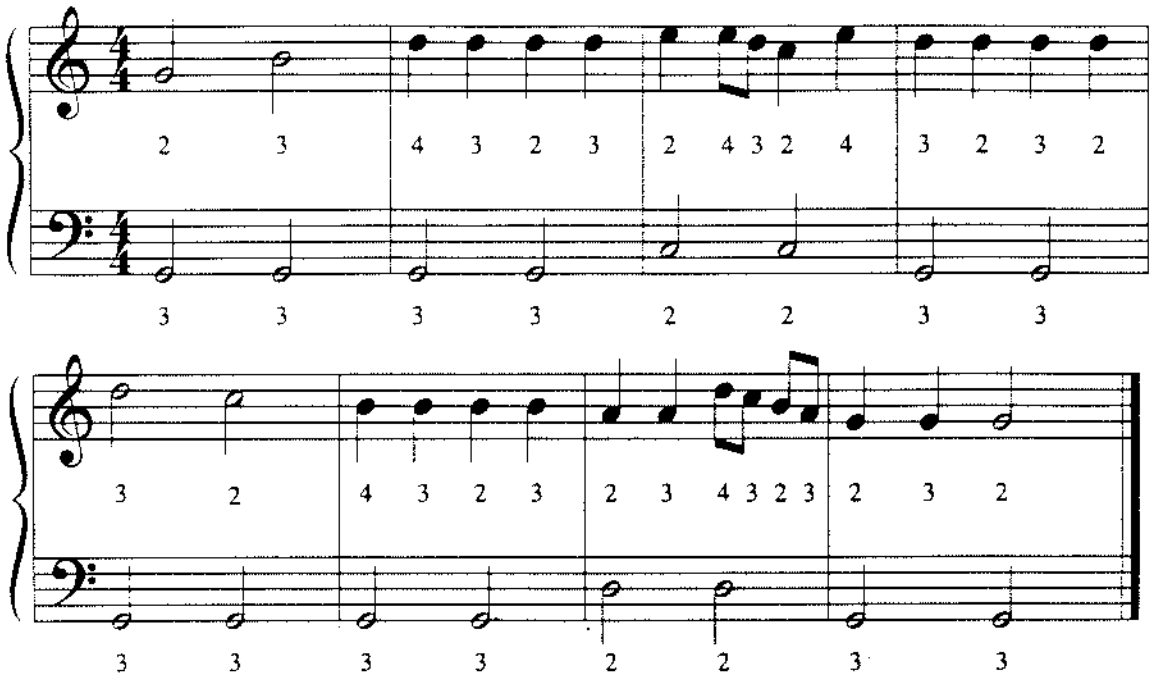


On the staffs below, spell eight words with notes. In the treble clef (𝄞) use the notes - G, A, B, C, D and E. In the bass clef (𝄢) use the notes - G, A, C and D. Write the name of the note beneath each note.



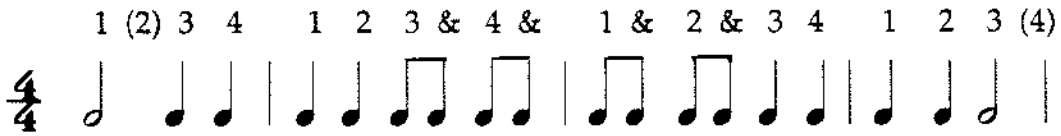
Стукалка
Stukalka

укр. нар. танець
Ukr. dance melody
Tonality: Major
Key of G Major

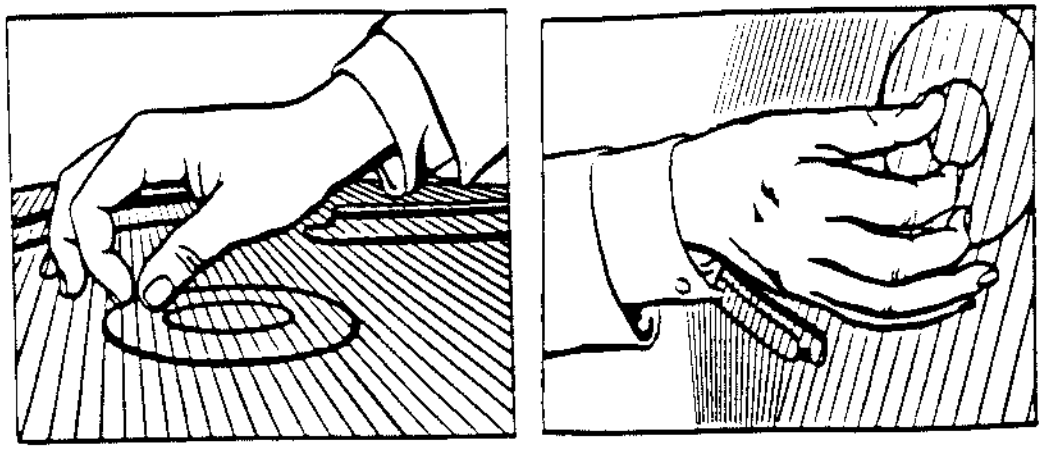


Rhythmic Round

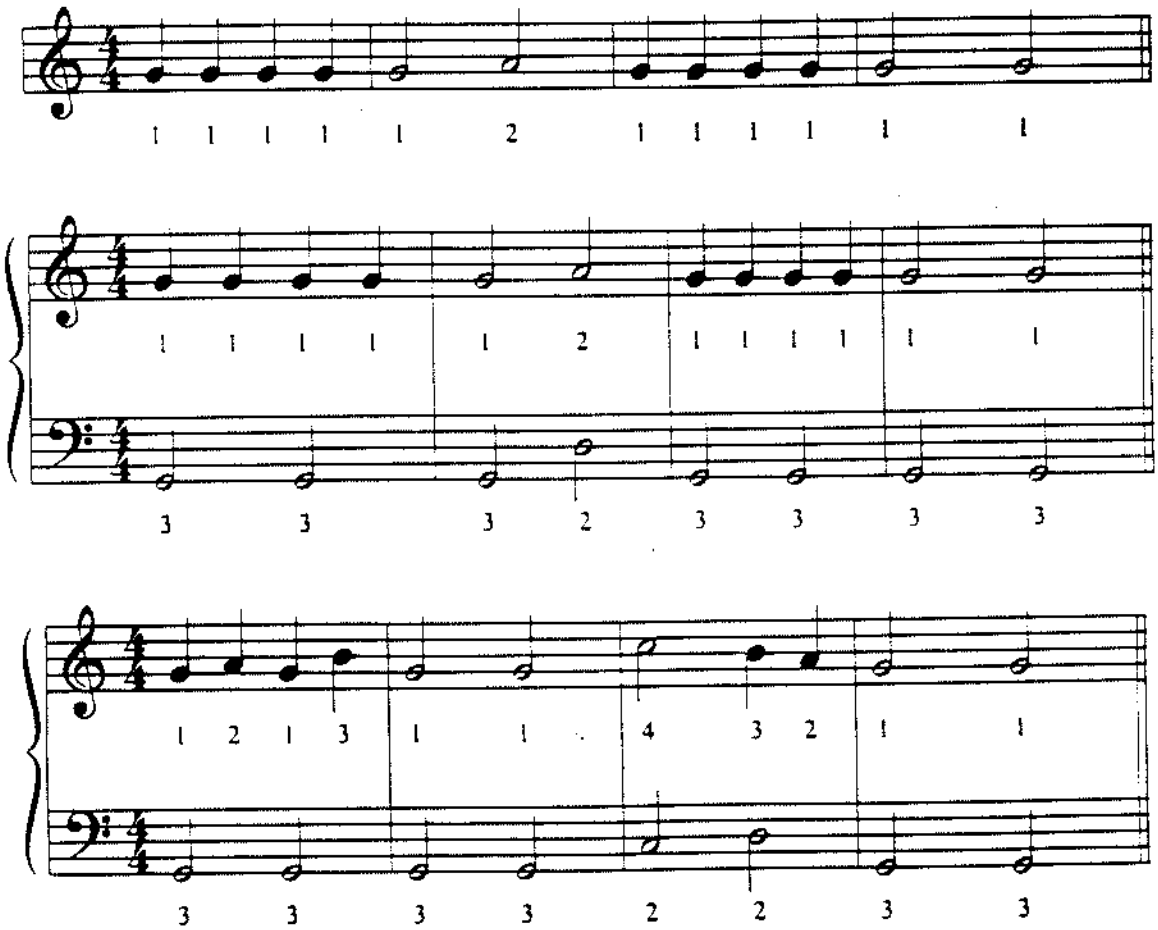
Divide into three groups. Clap the rhythms all together and then clap them in a round. Each group will start one measure after the other group.



In the following exercises, you will begin to use the thumb in the right hand. Be sure that the thumb is placed above the other fingers. Compare your hand position with the hand position in the picture provided.

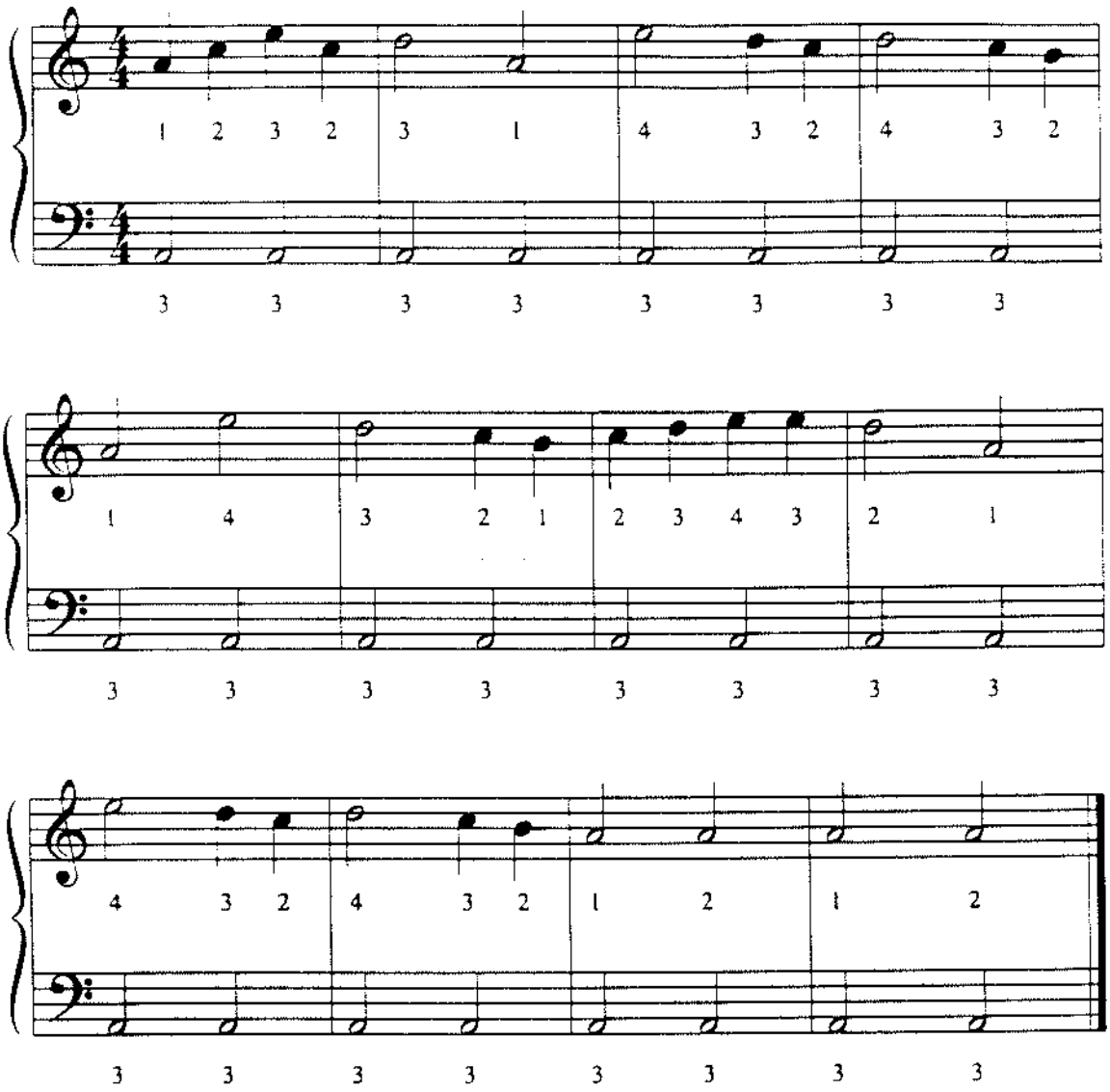


Begin to play by using the thumb.
Be sure to say the name of the note as you play the note.

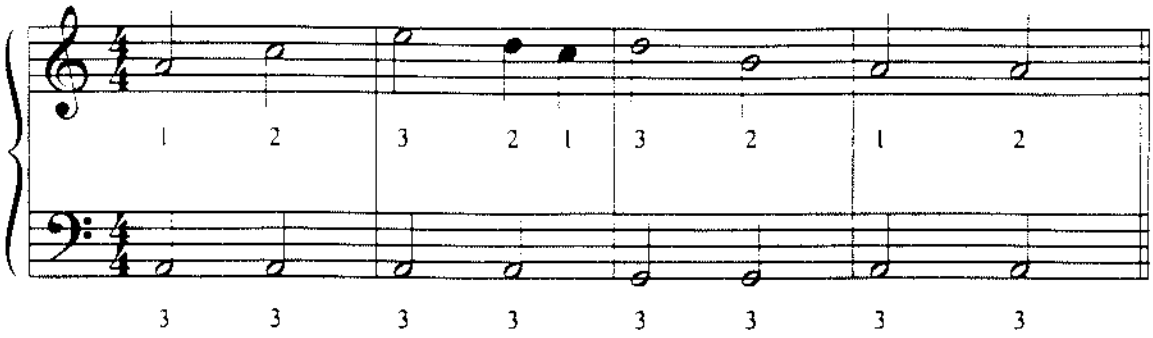


Царівна
The Princess

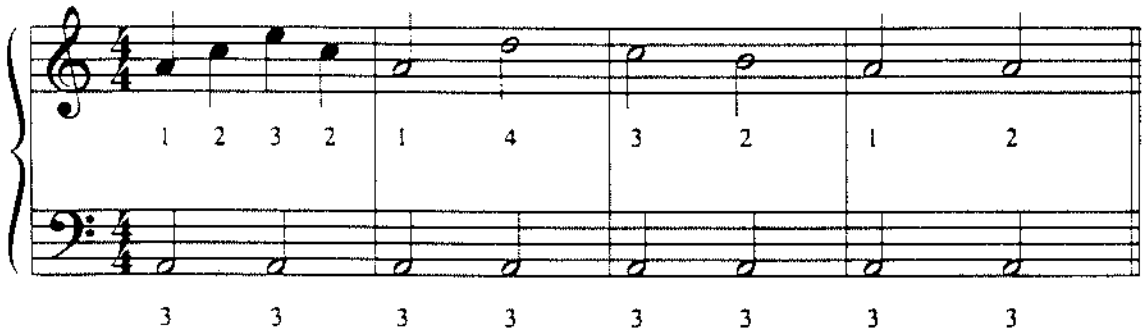
укр. гра
Ukr. game
Tonality: minor
Key of a minor



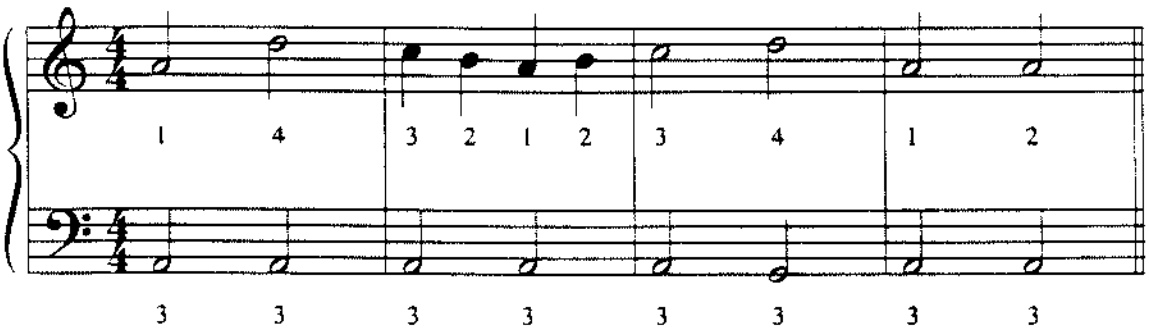
Note Reading Etude No. 15



Note Reading Etude No. 16

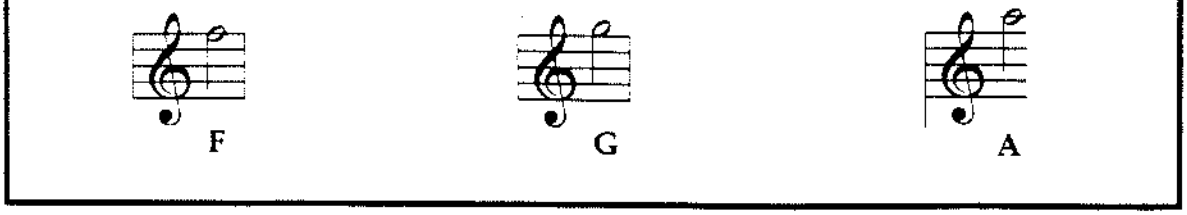


Note Reading Etude No. 17



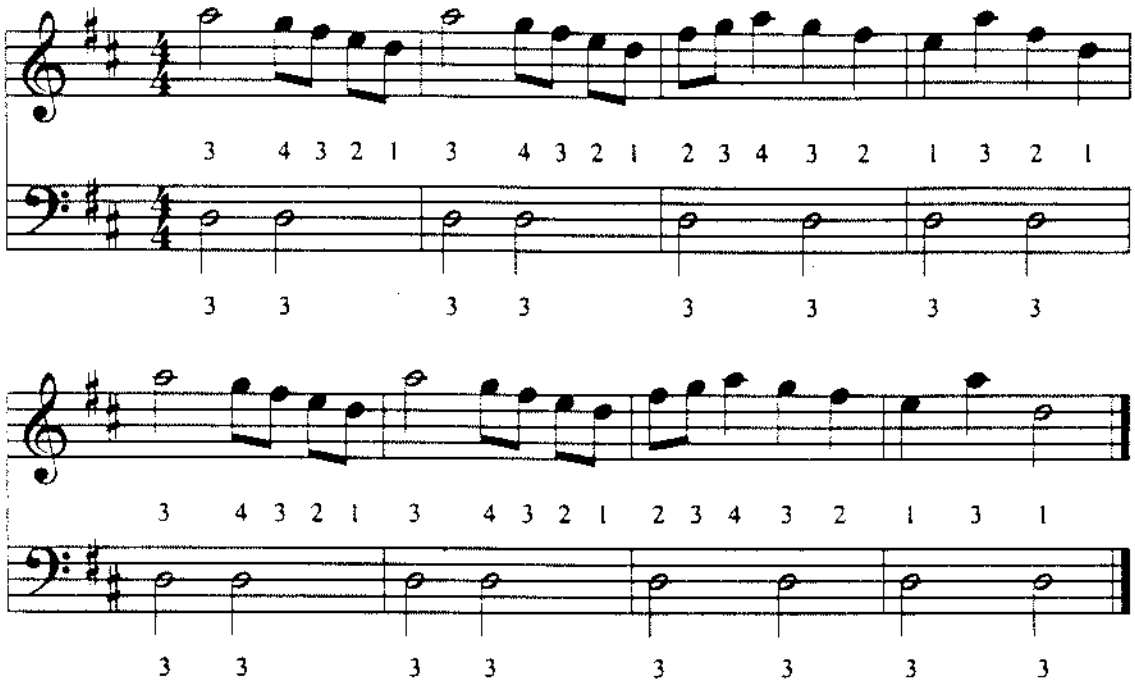
For additional exercises using these notes, see the Appendix - #7 -8

New Notes



Musette

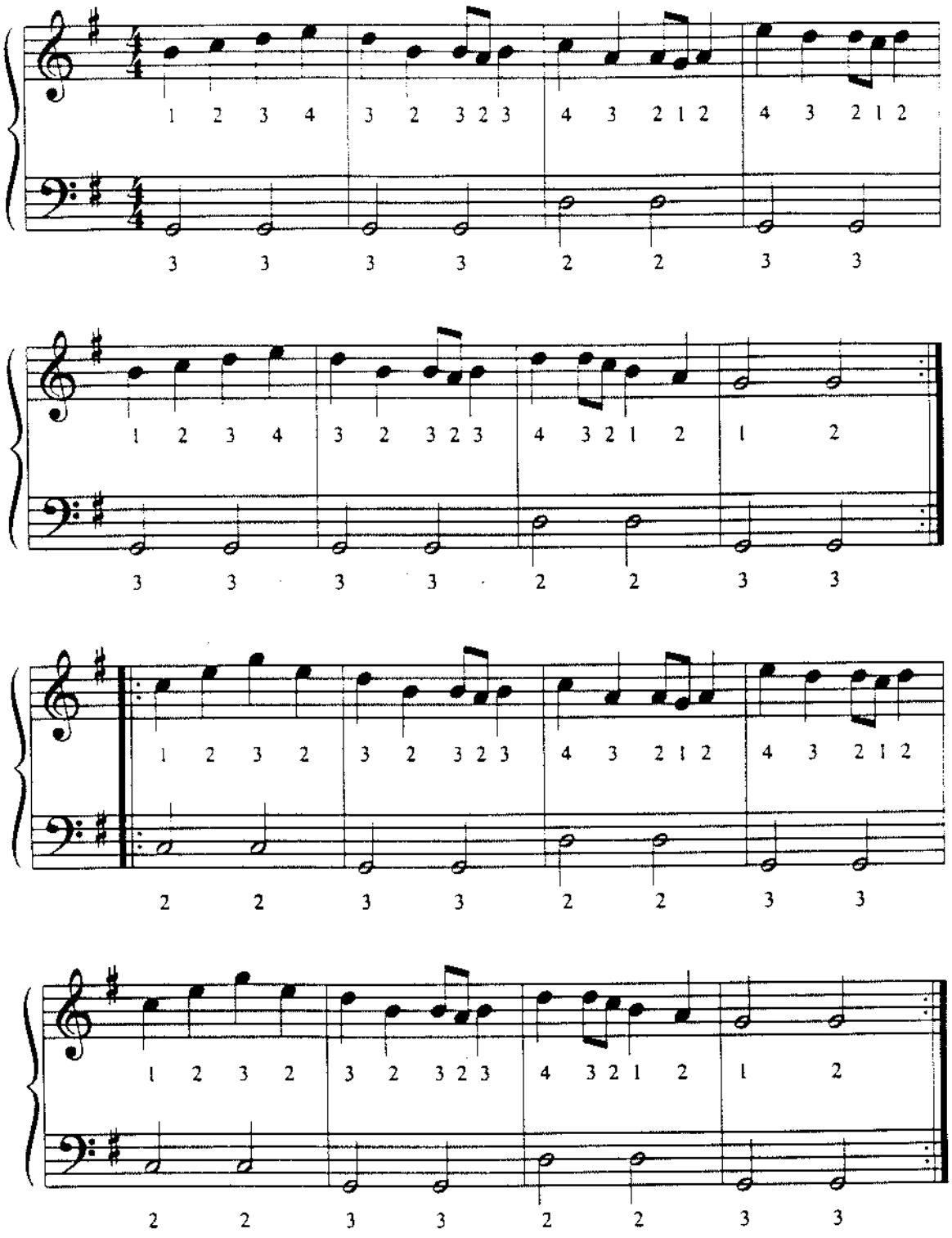
J.S. Bach
Tonality: Major
Key of D Major



For additional exercises using these notes, see the Appendix - #13

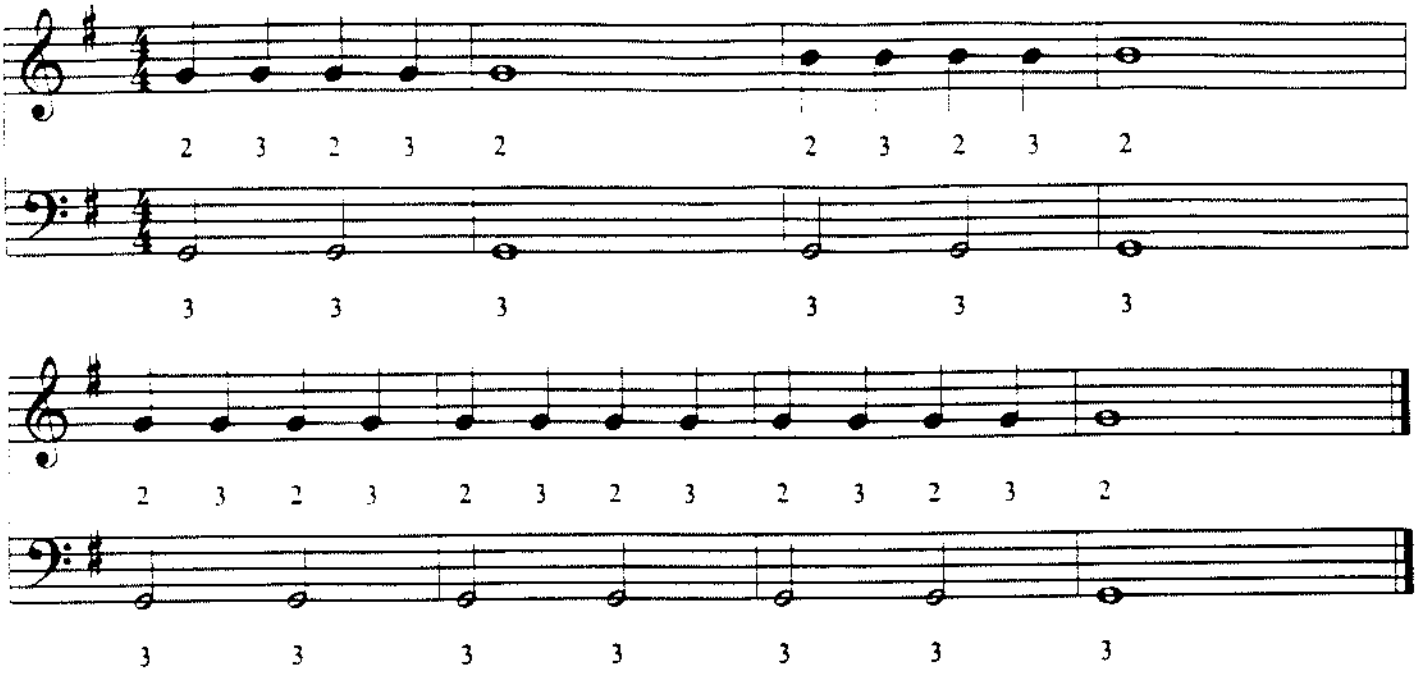
Холонівська Полька
Kholoniv Polka

укр. нар. танець
Ukr. dance melody
Tonality: Major
Key of G Major

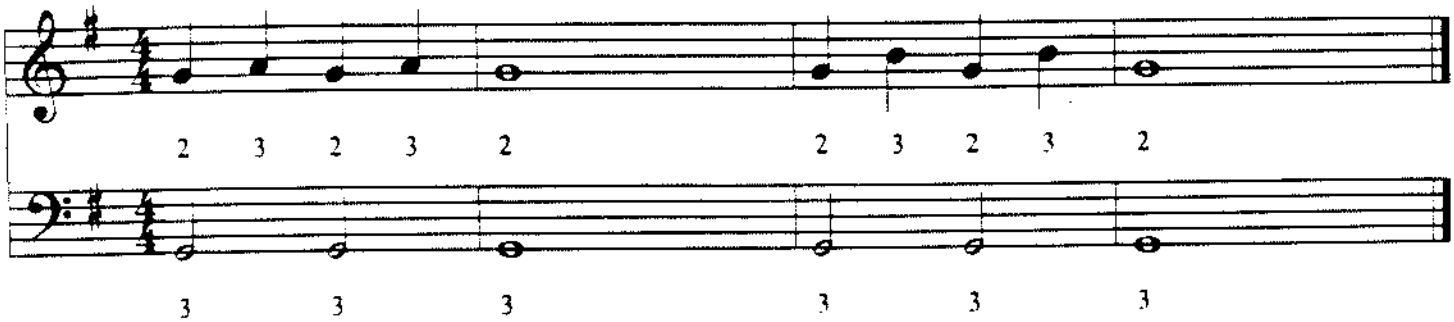


Appendix of Exercises

Exercise No. 1



Exercise No. 2



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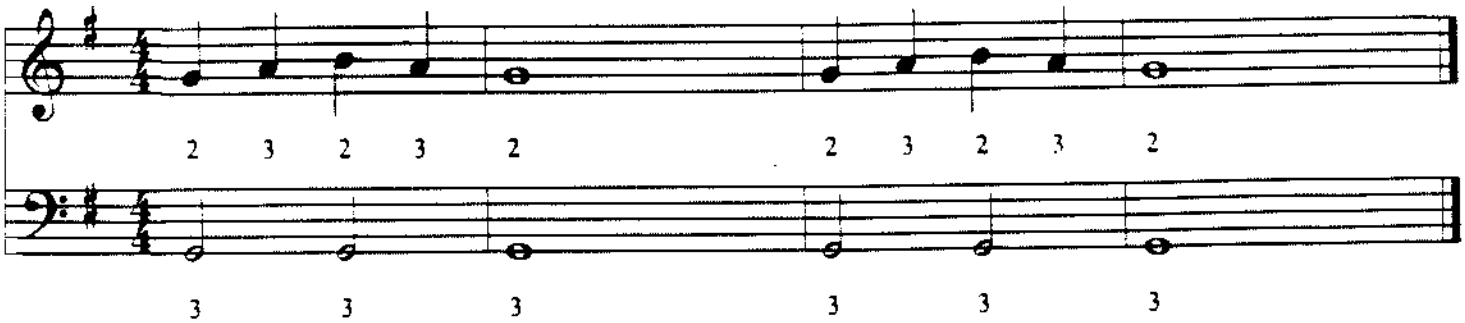

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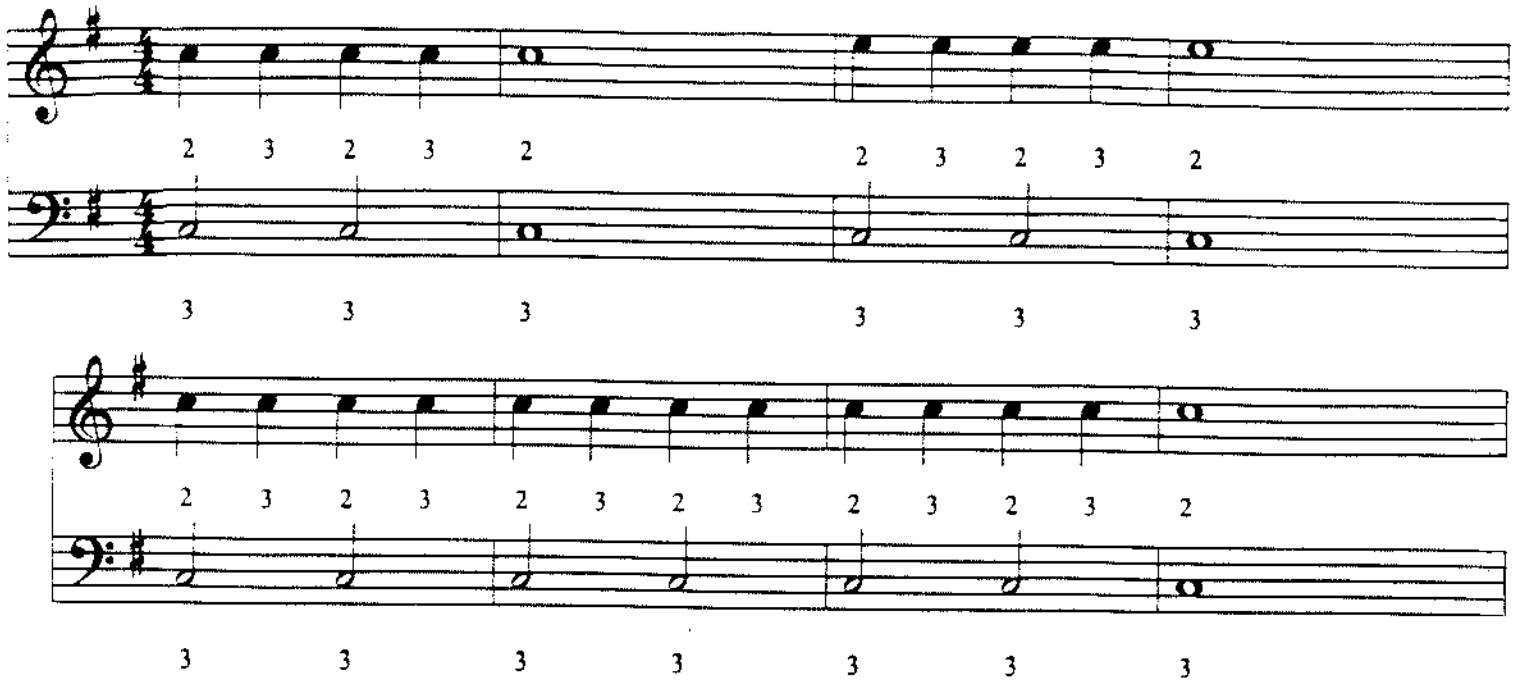
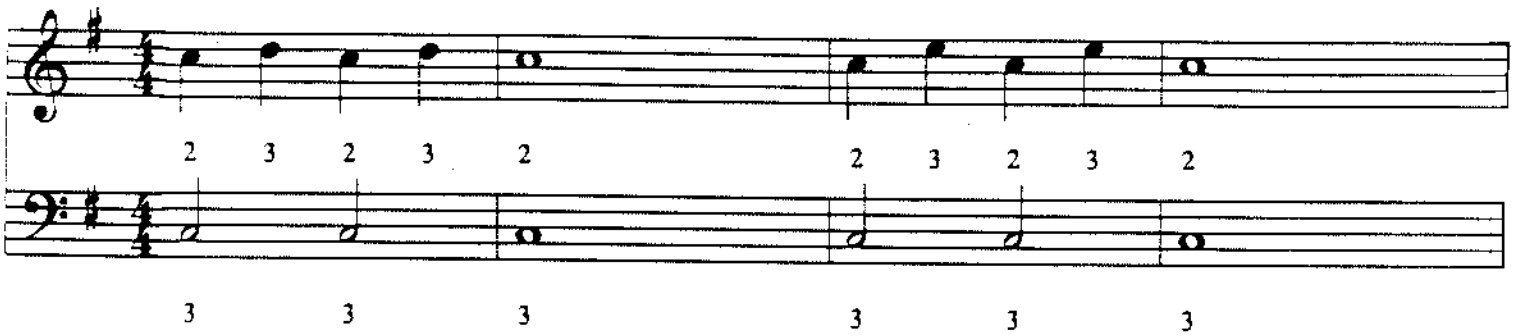
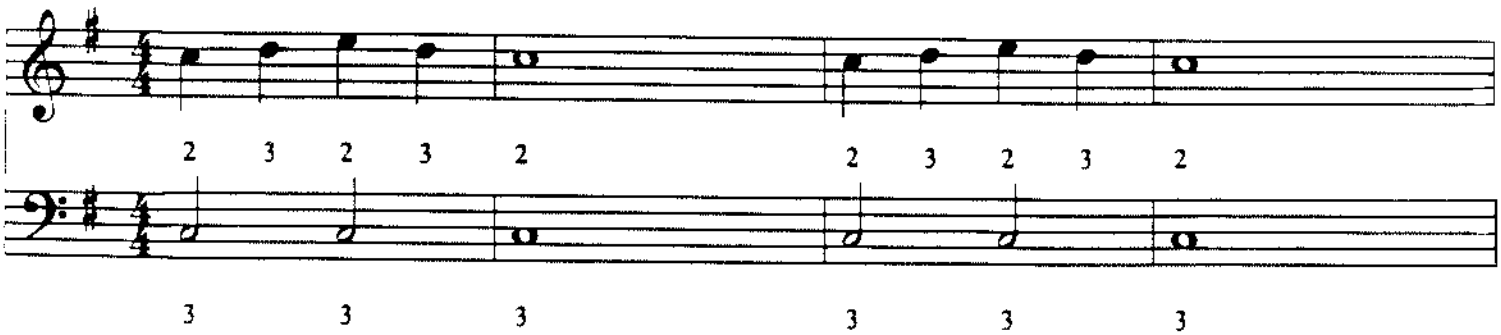


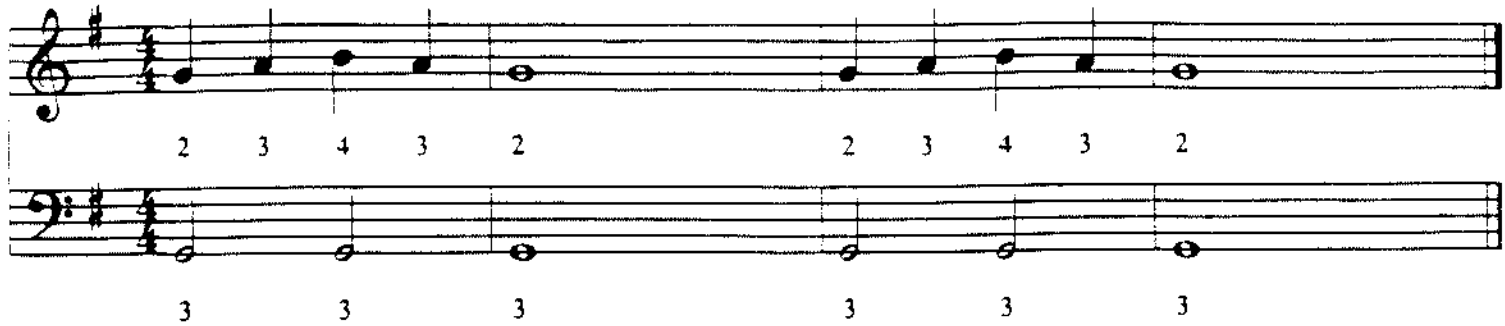
Exercise No. 5



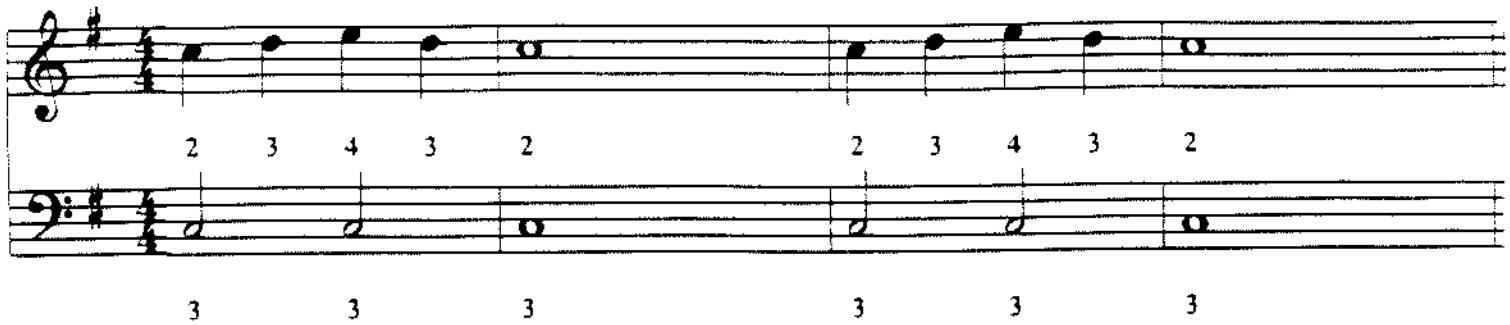
Exercise No. 6



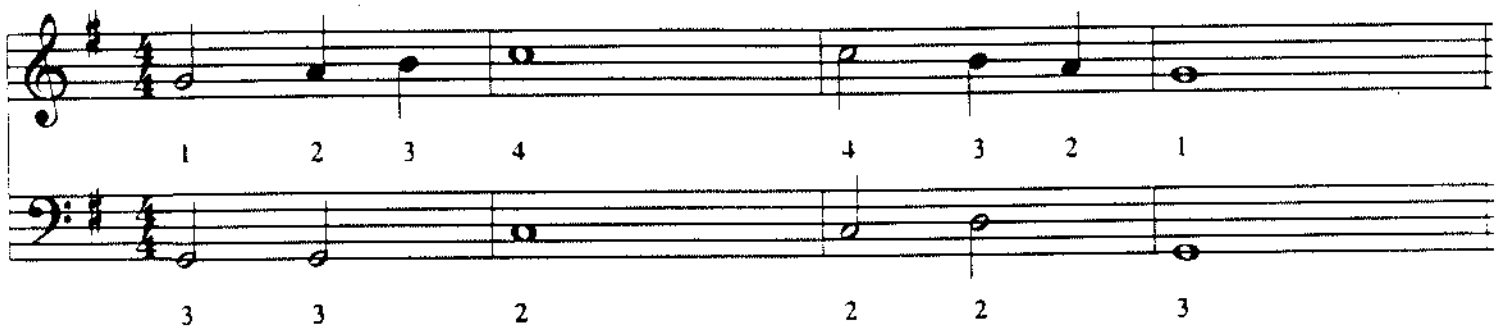
Exercise No. 7



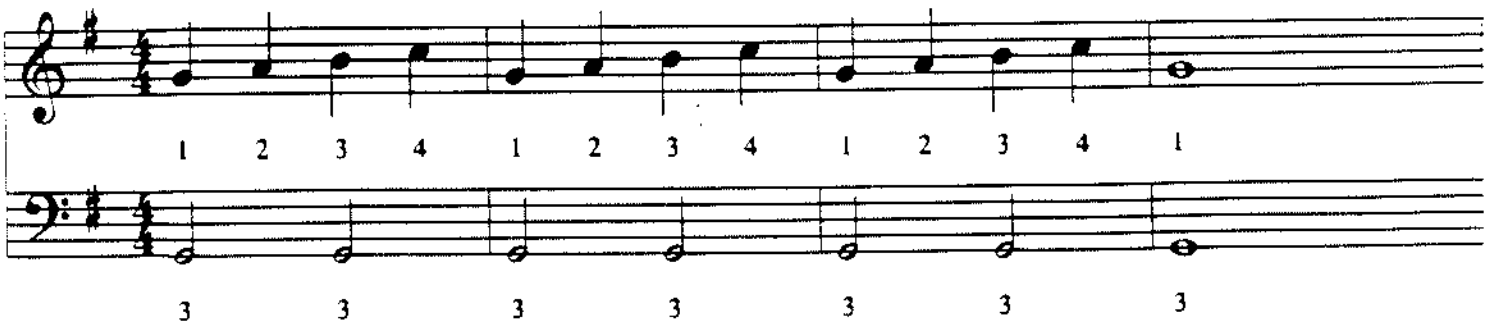
Exercise No. 8



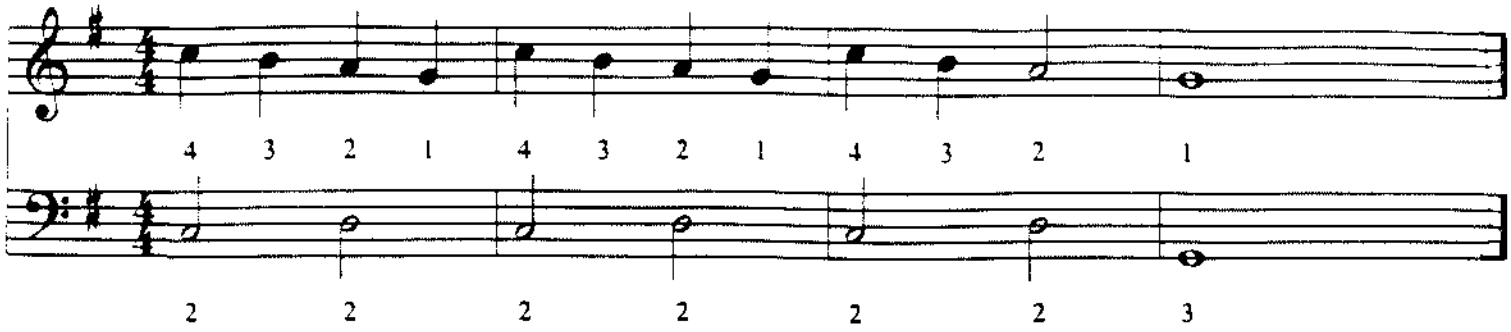
Exercise No. 9



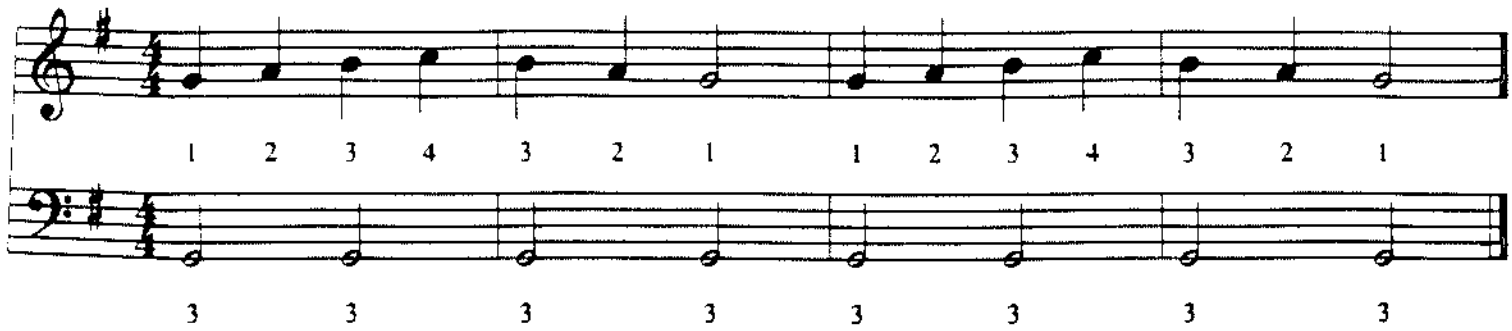
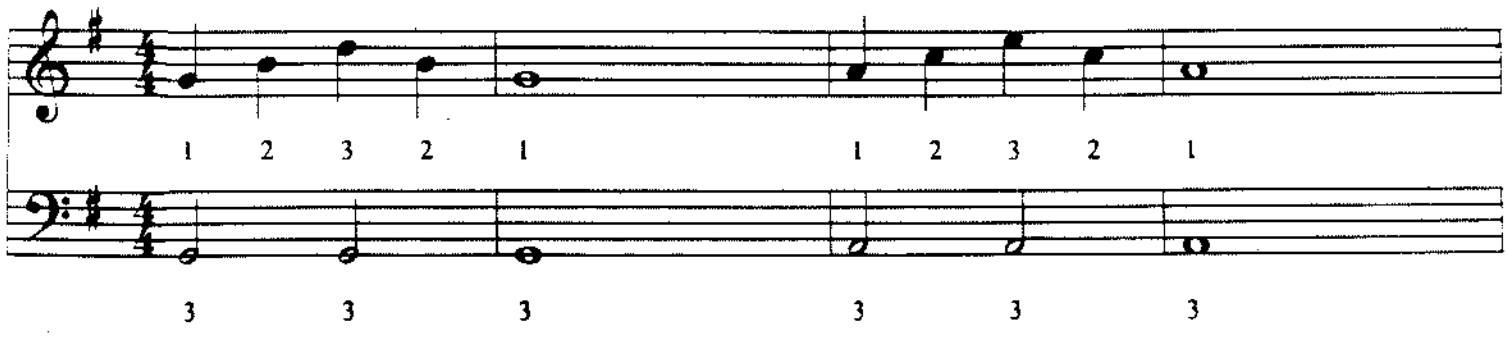
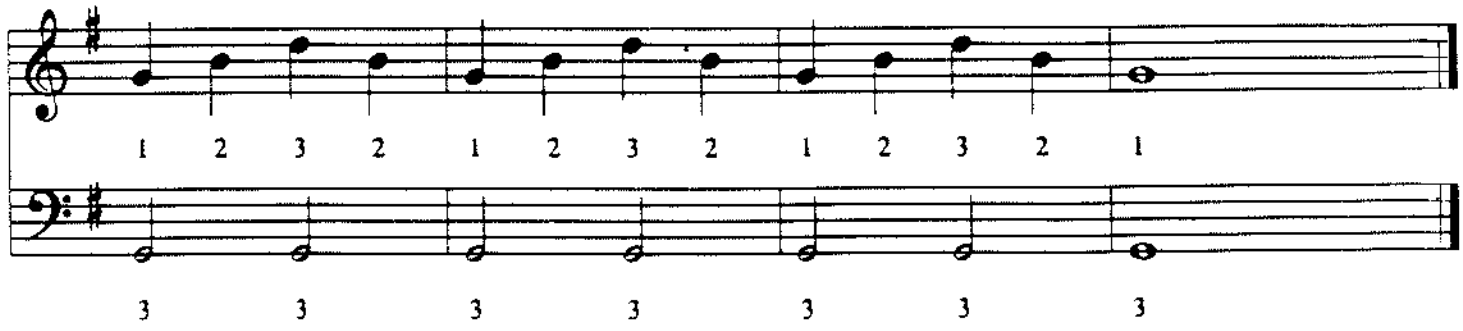
Exercise No. 10



Exercise No. 11



Exercise No. 12



Exercise No. 13