Congratulations on deciding to be a member of the band!

This book is here to help you get started on a very exciting time in your life. The audio recordings and DVD will help you practice and develop new skills. When you complete the book, you’ll be well prepared to play many types and styles of music. Playing in the band will bring you many years of incredible experiences.

Maybe you’ll make music an important part of your life by attending concerts, playing in a community band and supporting the arts. Maybe you’ll pursue a career in music as a performer, teacher, composer, sound engineer or conductor. Whatever you choose, we wish you the best of luck in becoming a part of the wonderful world of music!

Dedicated to the memory of Mark Williams

Practice Sound Innovations with SmartMusic® Interactive Software

Transform the way you practice. Instead of practicing alone, you play with background accompaniment and hear how your part fits within the whole. And, you get instant feedback. You see which notes you’ve played right or wrong and hear a recording of your performance.

Try SmartMusic today! Get the first 100 lines of music—free—by downloading SmartMusic at www.smartmusic.com to get started. Use code SIBAND when prompted during the activation process.

The MP3 CD includes recorded accompaniments for every line of music in your Sound Innovations book. These instrument-specific recordings can be played with the included SI Player, easily uploaded to your MP3 player or transferred to your computer. Additionally, many CD and DVD players are equipped to play MP3s directly from the disc. To play an accompaniment, simply choose the file that corresponds to the line of music in the book. Each line has been numbered and named for easy reference.

Also included on the MP3 CD is the SI Player with Tempo Change Technology. The SI Player features the ability to change the speed of the recordings without changing pitch—slow the tempo down for practice or speed it up to performance tempo! Use this program to easily play the included MP3 files or any audio file on your computer.

SI Player can be launched directly from the MP3 CD or from your computer’s hard drive. To launch the SI Player from the CD, simply double-click the SI Player application on the disc. For better performance (on machines with slower CD drives) run the SI Player from your computer’s hard drive. To do this, select both folders on the CD and copy them to a directory on your computer. Note: It is important that these folders be located within the same directory for the program to function properly once installed. Do not rename the folder of MP3 files.
Instrumentation

<table>
<thead>
<tr>
<th>Teacher's Score</th>
<th>Horn in F</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flute</td>
<td>Trombone</td>
</tr>
<tr>
<td>Oboe</td>
<td>Baritone/Euphonium Bass Clef</td>
</tr>
<tr>
<td>Bassoon</td>
<td>Baritone/Euphonium Treble Clef</td>
</tr>
<tr>
<td>B♭ Clarinet</td>
<td>Tuba</td>
</tr>
<tr>
<td>E♭ Alto Clarinet</td>
<td>Electric Bass</td>
</tr>
<tr>
<td>B♭ Bass Clarinet</td>
<td>Mallets</td>
</tr>
<tr>
<td>E♭ Alto Saxophone</td>
<td>Percussion</td>
</tr>
<tr>
<td>B♭ Tenor Saxophone</td>
<td>Combined Percussion</td>
</tr>
<tr>
<td>E♭ Baritone Saxophone</td>
<td>Piano Accompaniment</td>
</tr>
<tr>
<td>B♭ Trumpet</td>
<td></td>
</tr>
</tbody>
</table>

About the Authors

**Robert Sheldon**
Well-known composer/music educator and lead author of *SI for Concert Band*, Robert Sheldon has taught instrumental music in the Florida and Illinois public schools, and has served on the faculty at Florida State University. As Concert Band Editor for Alfred, he maintains an active composition and conducting schedule, and regularly accepts commissions for new works. An internationally recognized clinician, Sheldon has conducted numerous Regional and All-State Honors Bands throughout the United States and abroad.

**Peter Boonshaft**
Hailed as one of the most exciting and exhilarating voices in music education today, Peter Boonshaft has been a guest clinician in every state in the U.S., as well as internationally. He is the author of the critically acclaimed books *Teaching Music with Passion*, *Teaching Music with Purpose*, and *Teaching Music with Promise*. Having taught for 29 years, he is currently on the faculty of Hofstra University in Hempstead, New York. Dr. Boonshaft has received honors from political leaders around the world and has been selected three times as a National Endowment for the Arts “Artist in Residence.”

**Dave Black**
A native of Texas, percussionist, and prolific composer Dave Black has been the recipient of many awards and commissions, including 21 consecutive ASCAP Popular Composer Awards and two GRAMMY® participation/nomination certificates. Black is the author or co-author of many best-selling percussion books including the best-selling *Alfred's Drum Method*, Books 1 & 2 and *Alfred's Beginning Drumset Method*. Black is also an active member of the Percussive Arts Society (PAS) and currently serves as Vice President and Editor-in-Chief, School & Church Publishing, for Alfred.

**Bob Phillips**
Pedagogue, composer, and teacher trainer, Bob Phillips is renowned as a leader in music education and is the lead author of *SI for String Orchestra*. During his 27 years teaching strings and winds in Michigan, Phillips built a thriving orchestra program that was a national model of excellence. A recognized expert in the use of large group pedagogy, he has presented clinics throughout the nation and around the world. Phillips has authored more than 50 books including Alfred’s Philharmonic series. His conducting résumé includes professional, all-state, and youth orchestras and he currently serves as Director of String Publications for Alfred and is President-Elect of the American String Teachers Association.
## Band Skills

### Sound Notation

- **Q**: Percussion Only
- **F**: Mallets Only

### Sound Beginnings (Level 1)
- **Sound Fundamentals (Level 2)**
- **Sound Musicianship (Level 3)**
- **Sound Development (Level 4)**
- **Sound Techniques (Level 5)**
- **Sound Performance (Level 6)**

### Rhythms

- **Rhythm Tree**
- **Pickup Notes**
- **Syncopation**

### Technique

- **Interval**
- **Key of Concert B♭ Major**
- **Chromatics**
- **Brass Lip Slurs**

### Sequence & Tempo

- **Rallentando**
- **Ritardando**
- **Tacet**

### Style

- **Waltz**
- **Improvisation**

### Percussion & Mallets

- **Double Stroke**
- **Crash Cymbals**
- **Five-Stroke Roll**
- **Alternate Five-Stroke Roll**
- **Seventeen-Stroke Roll**

- **Triangle**
- **Flam Paradiddle**
- **Flam Accent**
- **Nine-Stroke Roll**
- **Triangle Roll**

- **Single Paradiddle**
- **Flam Tap**
- **Tambourine Roll**

- **Muffling Triangle**
- **Flam**
- **Rolls**

* = Percussion Only  • = Mallets Only
Chart of Sequential Introduction of Notes

* These easier alternate pitches can be taught from the additional pages at the back of the book.
**Chart of Sequential Introduction of Notes**

<table>
<thead>
<tr>
<th>PAGE</th>
<th>28</th>
<th>29</th>
<th>30</th>
<th>33</th>
<th>34</th>
<th>35</th>
<th>36</th>
<th>41</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fl.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ob.</td>
<td>(LFEa)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cl.</td>
<td>(chr. fing.)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A. Cl.</td>
<td>(chr. fing.)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B. Cl.</td>
<td>(chr. fing.)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bsn.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A. Sax</td>
<td>(chr. fing.)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>T. Sax</td>
<td>(1 + 1 fing.)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B. Sax</td>
<td>(chr. fing.)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tpt.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>F Hn.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trb.</td>
<td>(6th position)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bar. TC</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bar. BC</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tuba</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mlts.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E. Bass</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Features

We all know how important the choice of a method book is to you and your students, and we are delighted you have chosen Alfred Music Publishing’s Sound Innovations for Concert Band. Years of research, listening to the concerns of teachers about what they wanted and didn’t want in a method book, led to this extraordinary new approach. Here are some of the features you will find:

- Uncluttered page layouts
- Clear introductions of new concepts
- Use of rhythmic counting system, including subdivisions
- Unique grey-scale counting system for rests to encourage counting
- Preparation of all new rhythms
- Clearly-stated goals for exercises throughout the book so students understand their purpose
- Six levels serving as benchmarks for progress and motivation
- Sound Checks at the end of each level for assessment
- Eight optional alternate starting-note pages for oboe and horn located at the back of the book (to avoid confusing left- and right-facing pages)
  - Includes two pages that provide a gradual transition back to the heterogeneous ensemble
- Fingering or mallet percussion graphics next to each new note
- Opportunities to teach performance through solos, duets, trios, rounds and large ensemble pieces in diverse musical styles
- Opportunities to teach improvisation, history, composition and conducting

Masterclass DVDs included with each book

- Instrument specific
- Taught by expert studio teachers who are inviting and engaging
- Filmed in HD
- Covers basic and more advanced skills throughout the entire book
- Includes a complete performance of the final solo
- Encourages students to watch at home to reinforce learning

MP3 audio recordings included with each book

- Instrument specific
- Every line in the book is recorded on one CD
- All recorded track numbers match the line numbers of each book
- Recordings of melody with accompaniment, then accompaniment alone
- Includes full band recordings for all large ensemble pieces
- Accompaniments are in varied styles, including classical
- Synthesized accompaniments make it easy for students to hear the melody
- Includes instrument-specific tuning note on the first and last track of each CD (the first note students learn)
- Tempo changer is included on the same disk
Percussion books

• Available in three formats:
  Snare Drum/Bass Drum/Accessories
  Mallet Percussion
  Combined Percussion

• Teaches students how to become percussionists, not just drummers

• Percussion parts have been written to replicate what percussionists will actually see in their band music

• Instrument-specific MP3 audio recordings

• Masterclass DVD clearly teaches:
  How to hold and play each instrument
  Proper stick and mallet selection
  Accessory instruments
  Sticking, dampening, muffling, rudiments and rolls
  Finger dampening for mallet percussion instruments

A glossary in each student book

Fingering chart for each instrument

Correlated performance series, including Educational Pack, written by the composer

Entire book is available on SmartMusic

• Access to the first 100 Lines of the book is free without subscription

Online community for teachers to share ideas

Teacher’s book includes:

• All masterclass DVDs
• All accompaniment MP3 CDs
• Sound Advice teaching tips
• A separate CD with the final solo of each instrument for teaching characteristic tone
• A list of National Standards
• PASIC drum rudiments
• A Percussion Resource Guide
• A reproducible practice record and Certificate of Completion
Ready? Set? Play! Sound advice for getting started on your instrument

1. YOUR INSTRUMENT—PARTS OF THE BASSOON

2. PUTTING IT ALL TOGETHER
A. Check to be sure the tenons are clean. These are the parts that slide together. Wipe gently with a soft, clean cloth if necessary.
B. Gently slide the head joint into the main body of the flute, being careful not to grip the reed too tightly, to avoid bending it.
C. Align the first joint rod rod so that it lines up with the center of the keys on the main body of the flute.
D. Gently slide the head joint onto the main body.
E. Align the embouchure hole with the keys on the main body.

3. PUTTING IT ALL AWAY
A. Disassemble in reverse order of assembly. Use the cleaning rod covered with a soft cloth to dry the inside of the instrument. Wipe of the outside with a soft cloth. Carefully place the instrument in the case and close all the latches.
B. Store only your instrument and its accessories in the case. Music, files, and other objects may bend keys and damage the instrument.

First Sounds

POSTURE AND PLAYING POSITION
A. Sit on the front edge of your chair.
B. Keep feet flat on the floor.
C. Sit tall with your back straight.
D. Keep your hands relaxed. Shoulders should not move, but the waist should expand with each breath.
E. Place your right thumb under the thumb rest midway between the knuckle and tip of the thumb.
F. The left thumb will cover the thumb key and the pads of your fingers will press the keys.
G. When needed, apply a small amount of cork grease to each cork. Clean your hands after applying.
H. Hold the bocal near the cork and gently twist it under the weight of your right thigh. If using a reed guard, bend the bridge keys.
I. Place the reed piece with the register key.

EMBOUCHURE
A. Your mouth position (or embouchure) is an important part of creating a good sound.
B. Keep the lower lip very close to your teeth to cushion the reed.
C. When needed, apply a small amount of cork grease and a container to soak reeds in your case for maintaining your instrument.

First Sounds

POSTURE AND PLAYING POSITION
A. Sit on the front edge of the chair.
B. Keep feet flat on the floor.
C. Sit tall with your back straight.
D. Keep your hands relaxed. Shoulders should not move, but the waist should expand with each breath.
E. Play several sounds on one breath by saying, “too, too, too” as you blow a focused stream of fast air across the center and outside edge of the embouchure hole. Hold the nose as long as possible.
F. Look in a mirror to help you focus your airstream by making the conformation pattern on the outside edge of the lip plate as narrow as possible.
G. Place your right thumb under the thumb rest midway between the knuckle and tip of the thumb.
H. Your left thumb will cover the thumb keys and the pads of your fingers will press the keys.
I. When needed, apply a small amount of cork grease to each cork. Clean your hands after applying.
J. Blow through the reed to remove excess water and condensation pattern on the outside edge of the embouchure hole.
K. Hold the bocal near the cork and gently twist it under the weight of your right thigh. If using a reed guard, bend the bridge keys.
L. Place the reed piece with the register key.

EMBOUCHURE
A. Your mouth position (or embouchure) is an important part of creating a good sound.
B. Keep the lower lip very close to your teeth to cushion the reed.
C. When needed, apply a small amount of cork grease and a container to soak reeds in your case for maintaining your instrument.

Ready? Set? Play! Sound advice for getting started on your instrument

1. YOUR INSTRUMENT—PARTS OF THE OBOE

2. PUTTING IT ALL TOGETHER
A. Place the reed in ¾ inch of water for at least three minutes. A plastic lid container is excellent for soaking wooden reeds. Synthetic reeds do not need to be soaked.
B. When needed, apply a small amount of cork grease to each cork. Dry your hands after applying.
C. Carefully lift the upper section with your left hand using your fingers to press down the three large keys leaving the bridge keys.
D. Carefully lift the lower section with your right hand close to the tip.
E. Gently bend the upper and lower sections together making sure the bridge keys are aligned.
F. Hold the oboe at the lower section with your left hand. Gently bend the bell onto the instrument making sure the bell bridge keys are aligned.
G. Blow through the reed to remove excess water and condensation pattern on the outside edge of the embouchure hole. Rotate the oboe so that the side edge of the reed is aligned with the tone hole plate.

3. PUTTING IT ALL AWAY
A. Remove the reed and blow out excess moisture.
B. Place the oboe in a reed holder. This helps it dry properly and last longer.
C. Disassemble in reverse order of assembly. Use the swab to dry the inside of the instrument starting from the bell end. Wipe of the outside with a soft cloth. Carefully place the instrument in the case and close all the latches.
D. Store only your instrument and its accessories in the case. Music, files, and other objects may bend keys and damage the instrument.

First Sounds

POSTURE AND PLAYING POSITION
A. Sit on the front edge of the chair.
B. Keep feet flat on the floor.
C. Sit tall with your back straight.
D. Keep your hands relaxed. Shoulders should not move, but the waist should expand with each breath.
E. Place your right thumb under the thumb rest midway between the knuckle and tip of the thumb.
F. Your left thumb will cover the thumb keys and the pads of your fingers will press the keys.
G. When needed, apply a small amount of cork grease to each cork. Clean your hands after applying.
H. Blow through the reed to remove excess water and condensation pattern on the outside edge of the embouchure hole. Rotate the oboe so that the side edge of the reed is aligned with the tone hole plate.

EMBOUCHURE
A. Your mouth position (or embouchure) is an important part of creating a good sound.
B. Keep the lower lip very close to your teeth to cushion the reed.
C. When needed, apply a small amount of cork grease and a container to soak reeds in your case for maintaining your instrument.
1. YOUR INSTRUMENT—PARTS OF THE BASSOON

2. PUTTING IT ALL TOGETHER

A. Place the reed in a cup of water for at least three minutes. A plastic film container is recommended for soaking reeds. Synthetic reeds do not need to be soaked.
B. If using a seatstrap, place it on the chair anchored under the weight of your right thigh. If using a neckstrap, place it over your neck.
C. When needed, apply a small amount of cork grease to cork surfaces. Clean your hands after applying.
D. Carefully lift the boot joint and attach it to the seatstrap or neckstrap.
E. Steady the boot joint with your right hand and gently twist the long joint into place so that the long keys are facing the same direction as the large round keys in the boot joint. Be sure not to bend the bridge keys.
F. Steady the boot and long joint with your left hand and gently twist the tenor (wing) joint into place. Be sure not to bend the bridge keys.
G. Gently twist the bell onto the lower joint. When pressing the key on the tenor, gently twist it into place aligning the bell bridge key.
H. Hold the bocal near the cork and gently twist it into place, so that the key is aligned.
I. Blow through the new reed to remove excess water and carefully push the reed onto the bocal. Rotate the reed so that one flat side of the reed is aligned with your lips.

3. PUTTING IT ALL AWAY

A. Remove the reed and blow out excess moisture.
B. Place the reed in a reed holder. This helps it dry properly and last longer.
C. Disassemble in reverse order of assembly. Use the reed to dry the interior of the joints. Use reed rhino from the small side of the boot joint. Wrap off the cork and gently twist it into place aligning the bell bridge key.
D. Store only your instrument and its accessories in your case. Be sure not to bend keys and damage the instrument.

Please refer to the DVD for further demonstrations.

---

1. YOUR INSTRUMENT—PARTS OF THE CLARINET

2. PUTTING IT ALL TOGETHER

A. Place the tenor end of the reed into your mouth to moisten it.
B. When needed, place a small amount of cork grease on each side. Clean your hands after applying.
C. Always make sure the bell is in the lower section without扩展ing the reed.
D. Hold the upper section in your left hand and press down on the tonsle keys, twisting the upper section. Be sure to line up the tonsle holes and bridge keys.
E. Gently twist the bell’s large end onto the upper section.
F. Remove the mouthpiece cap and ligature. Twist the mouthpiece into the bocal. Be sure to line up the flat part of the mouthpiece with the front of the bocal.
G. Add the reed to the mouthpiece, then slide the thin end of the reed against the mouthpiece with the flat side facing the bocal. The red should be centered and not extended above the top of the mouthpiece. Gently tighten the ligature screws to hold the reed in place.

3. PUTTING IT ALL AWAY

A. Remove the ligature and reed from the mouthpiece.
B. Place the reed and reed guard. This helps it dry properly and last longer.
C. Clean your hands in the reverse order of assembly. Use the clarinet reed to dry the inside of the instrument. Wrap off the outside with a soft cloth. Carefully replace the instrument in the case and close all latches.
D. Store only your instrument and its accessories in your case. Be sure not to bend keys and damage the instrument.

Please refer to the DVD for further demonstrations.

---

1. YOUR INSTRUMENT—PARTS OF THE BASSOON

2. PUTTING IT ALL TOGETHER

A. Sit on the front edge of the chair.
B. Keep feet flat on the floor.
C. Sit tall with your back straight.
D. Keep fingers relaxed and naturally curved as if holding a ball.
E. Adjust the reed and naturally curved as if holding a ball.
F. Blow through the mouthpiece.
G. The left thumb will cover the thumb key and the pads of your fingers will press the keys.
H. Keep your right hand open and back so that there is no pressure from your lower teeth.

3. PUTTING IT ALL AWAY

A. Place the thin end of the reed into your mouth.
B. Keep fingers relaxed and naturally curved as if holding a ball.
C. Sit tall with your back straight.
D. Keep your right hand open and back so that there is no pressure from your lower teeth.

---

1. YOUR INSTRUMENT—PARTS OF THE CLARINET

2. PUTTING IT ALL TOGETHER

A. Sit on the front edge of the chair.
B. Keep feet flat on the floor.
C. Sit tall with your back straight.
D. Keep your right hand open and back so that there is no pressure from your lower teeth.

3. PUTTING IT ALL AWAY

A. Place the reed in a reed holder. This helps it dry properly and last longer.
B. Place the reed and reed guard. This helps it dry properly and last longer.
C. Clean your hands in the reverse order of assembly. Use the clarinet reed to dry the inside of the instrument. Wrap off the outside with a soft cloth. Carefully replace the instrument in the case and close all latches.
D. Store only your instrument and its accessories in your case. Be sure not to bend keys and damage the instrument.

Please refer to the DVD for further demonstrations.

---

1. YOUR INSTRUMENT—PARTS OF THE BASSOON

2. PUTTING IT ALL TOGETHER

A. Sit on the front edge of the chair.
B. Keep feet flat on the floor.
C. Sit tall with your back straight.
D. Keep fingers relaxed and naturally curved as if holding a ball.

3. PUTTING IT ALL AWAY

A. Place the reed in a reed holder. This helps it dry properly and last longer.
B. Place the reed and reed guard. This helps it dry properly and last longer.
C. Clean your hands in the reverse order of assembly. Use the clarinet reed to dry the inside of the instrument. Wrap off the outside with a soft cloth. Carefully replace the instrument in the case and close all latches.
D. Store only your instrument and its accessories in your case. Be sure not to bend keys and damage the instrument.

Please refer to the DVD for further demonstrations.

---

1. YOUR INSTRUMENT—PARTS OF THE CLARINET

2. PUTTING IT ALL TOGETHER

A. Sit on the front edge of the chair.
B. Keep feet flat on the floor.
C. Sit tall with your back straight.
D. Keep your right hand open and back so that there is no pressure from your lower teeth.

3. PUTTING IT ALL AWAY

A. Place the reed in a reed holder. This helps it dry properly and last longer.
B. Place the reed and reed guard. This helps it dry properly and last longer.
C. Clean your hands in the reverse order of assembly. Use the clarinet reed to dry the inside of the instrument. Wrap off the outside with a soft cloth. Carefully replace the instrument in the case and close all latches.
D. Store only your instrument and its accessories in your case. Be sure not to bend keys and damage the instrument.

Please refer to the DVD for further demonstrations.

---

1. YOUR INSTRUMENT—PARTS OF THE BASSOON

2. PUTTING IT ALL TOGETHER

A. Sit on the front edge of the chair.
B. Keep feet flat on the floor.
C. Sit tall with your back straight.
D. Keep fingers relaxed and naturally curved as if holding a ball.

3. PUTTING IT ALL AWAY

A. Place the reed in a reed holder. This helps it dry properly and last longer.
B. Place the reed and reed guard. This helps it dry properly and last longer.
C. Clean your hands in the reverse order of assembly. Use the clarinet reed to dry the inside of the instrument. Wrap off the outside with a soft cloth. Carefully replace the instrument in the case and close all latches.
D. Store only your instrument and its accessories in your case. Be sure not to bend keys and damage the instrument.

Please refer to the DVD for further demonstrations.
First Sounds

POSTURE AND PLAYING POSITION
A. Sit on the front edge of the chair.
B. Keep heel flat on the floor.
C. Sit tall with your back straight.
D. With the bell centered between your knees, adjust the neckpiece so the mouthpiece falls comfortably into your mouth with your head kept at a level position.
E. Place your right thumb under the thumb rest near the base of the thumb. For the left thumb, place the thumb on the side of the thumb. The fingers will press the keys or tone holes.
G. Keep fingers relaxed and naturally curved as if holding a ball.

EMBOUCHURE
A. Your mouth position (or embouchure) is an important part of creating a good sound.
B. Make sure your lips are on and your lower lip is over the teeth to cushion the reed.
C. Place the reed and mouthpiece on your lower lip, so it extends about three-quarters of an inch into your mouth.
D. Rest your upper teeth on thetop of the mouthpiece.

BREATING
A. Take a full breath by inhaling deeply through your mouth.
B. Exhale gently and completely.
C. Neck and shoulders should be relaxed. Shoulders should not move, but your waist should expand with each breath.

EQUIPMENT NEEDS
A. Always keep several reeds in your case stored in reed guards. Reeds play best after they have been used for at least six hours. Take reeds playing on two or three reeds to a different reed each day so you always have a good reed for playing your instrument. Should broken, chipped or cracked reeds.
B. Reed guards allow reeds to dry thoroughly between uses and protect them from damage when not being played.
C. Keep a cleaning rod, soft cloth, mouthpiece cap and mouthpiece brush in your case for cleaning your instrument.

BASS CLARINET

Ready? Set? Play!

Sound advice for getting started on your instrument.

1. YOUR INSTRUMENT—PARTS OF THE BASS CLARINET

- Mouthpiece
- Ligature
- Neck screws
- Upper section
- Lower section
- Ball
- Bell
- Keys

2. PUTTING IT ALL TOGETHER
A. Place the thin end of the reed into your mouth to moisten it.
B. When needed, place a small amount of cork grease on each cork. Clean your hands after applying.
C. Some bass clarinet have one long body section while others have the upper and lower sections separated. If your instrument is separated, carefully lift the upper section with your left hand and the lower section with your right hand. With the upper section key depressed, gently twist the sections together being careful to align the bridge keys and avoid bending them.
D. Carefully lift the bell, depress the key and gently twist the key in its place being careful to align the key.
F. Place the bell into the mouthpiece as you say “huh."

EMBOUCHURE
A. Your mouth position (or embouchure) is an important part of creating a good sound.
B. Make sure your lips are on and your lower lip is over the teeth to cushion the reed.
C. Place the reed and mouthpiece on your lower lip, so it extends about three-quarters of an inch into your mouth.
D. Rest your upper teeth on the top of the mouthpiece.

BREATING
A. Take a full breath by inhaling deeply through your mouth.
B. Exhale gently and completely.
C. Neck and shoulders should be relaxed. Shoulders should not move, but your waist should expand with each breath.

EQUIPMENT NEEDS
A. Always keep several reeds in your case stored in reed guards. Reeds play best after they have been used for at least six hours. Take reeds playing on two or three reeds to a different reed each day so you always have a good reed for playing your instrument. Should broken, chipped or cracked reeds.
B. Reed guards allow reeds to dry thoroughly between uses and protect them from damage when not being played.
C. Keep a cleaning rod, soft cloth, mouthpiece cap and mouthpiece brush in your case for cleaning your instrument.

ALTO CLARINET

Ready? Set? Play!

Sound advice for getting started on your instrument.

1. YOUR INSTRUMENT—PARTS OF THE BASS CLARINET

- Mouthpiece
- Ligature
- Neck screws
- Upper section
- Lower section
- Ball
- Bell
- Keys

2. PUTTING IT ALL TOGETHER
A. Place the thin end of the reed into your mouth to moisten it.
B. When needed, place a small amount of cork grease on each cork. Clean your hands after applying.
C. Some base clarinet have one long body section while others have the upper and lower sections separated. If your instrument is separated, carefully lift the upper section with your left hand and the lower section with your right hand. With the upper section key depressed, gently twist the sections together being careful to align the bridge keys and avoid bending them.
D. Carefully lift the bell, depress the key and gently twist the key in its place being careful to align the key.
F. Place the bell into the mouthpiece as you say “huh."

EMBOUCHURE
A. Your mouth position (or embouchure) is an important part of creating a good sound.
B. Make sure your lips are on and your lower lip is over the teeth to cushion the reed.
C. Place the reed and mouthpiece on your lower lip, so it extends about three-quarters of an inch into your mouth.
D. Rest your upper teeth on the top of the mouthpiece.

BREATING
A. Take a full breath by inhaling deeply through your mouth.
B. Exhale gently and completely.
C. Neck and shoulders should be relaxed. Shoulders should not move, but your waist should expand with each breath.

EQUIPMENT NEEDS
A. Always keep several reeds in your case stored in reed guards. Reeds play best after they have been used for at least six hours. Take reeds playing on two or three reeds to a different reed each day so you always have a good reed for playing your instrument. Should broken, chipped or cracked reeds.
B. Reed guards allow reeds to dry thoroughly between uses and protect them from damage when not being played.
C. Keep a cleaning rod, soft cloth, mouthpiece cap and mouthpiece brush in your case for cleaning your instrument.
**ALTO SAXOPHONE**

1. **YOUR INSTRUMENT— PARTS OF THE ALTO SAXOPHONE**

2. **PUTTING IT ALL TOGETHER**
   - A. Place the thin end of the reed into your mouth to moisten it.
   - B. Place the reedguard over your mouth, so the hook is in the front and the pad is resting on the back of your neck.
   - C. Carefully lift the tenor saxophone by the main body and not by keys or cork.
   - D. Place the hook of the reedguard into the ring on the back of the tenor saxophone.
   - E. Loosen the neck plug or padsaver from the main body and return it to your case.
   - F. Gently twist the neck into position without bending the cork key. Do not rock the neck into place or try to hold it in a full circle, and never hold the saxophone by the neck.
   - G. Once the connection with the octave key is in the correct position with the key on the neck closed, tighten the neck screw.
   - H. Remove the mouthpiece cap and ligature. Gently twist the mouthpiece into the neck cork so about half the cork is visible. When screwed, place a small amount of cork grease into the neck cork. Be sure the flat part of the mouthpiece is facing down.
   - I. Add the ligature to the mouthpiece, then slide the thick end of the neck plug or padsaver into the upper opening in the main body and return it to your case. Loosen the neck screw.

3. **PUTTING IT ALL AWAY**
   - A. Remove the ligature and mouthpiece from the mouth.
   - B. Place the reed in a reedguard. This helps it dry properly and last longer.
   - C. Disassemble in reverse order of assembly. Use the saxophone to dry the inside of the instrument.
   - D. With the main body on your right side, adjust the octave key. Do not rock the neck into place or try to hold it in a full circle, and never hold the saxophone by the neck.
   - E. Gently twist the ligature screws to hold the neck in place. 

4. **POSTURE AND PLAYING POSITION**
   - A. Sit on the front edge of the chair.
   - B. Keep feet flat on the floor. 
   - C. Neck and shoulders should be relaxed. Shoulders should not touch your case but your waist should expand with each breath.

5. **PLAYING YOUR FIRST SOUNDS**
   - A. Assemble the mouthpiece (reed and ligature) attached to the saxophone neck.
   - B. Place your right thumb under the thumb rest near the flat part of the mouthpiece.
   - C. Place the reed and mouthpiece on your lower lip, keeping a cleaning swab, soft cloth, mouthpiece cap and cork grease in your case for maintaining your instrument.

**TENOR SAXOPHONE**

1. **YOUR INSTRUMENT— PARTS OF THE TENOR SAXOPHONE**

2. **PUTTING IT ALL TOGETHER**
   - A. Place the thin end of the reed into your mouth to moisten it.
   - B. Place the reedguard over your mouth, so the hook is in the front and the pad is resting on the back of your neck.
   - C. Carefully lift the tenor saxophone by the main body and not by keys or cork.
   - D. Place the hook of the reedguard into the ring on the back of the tenor saxophone.
   - E. Add the mouthpiece to the instrument on your lip by fitting the flat part of the mouthpiece as you say “hah.”
   - F. Once you have achieved a sound, touch your tongue gently against the reed and exhale quietly as you say “hah” or “too.”
   - G. Play several sounds on one breath by saying “hah, too, too” or “too, too.”

3. **PUTTING IT ALL AWAY**
   - A. Remove the ligature and mouthpiece from the mouth.
   - B. Place the reed in a reedguard. Reeds play best after they have been “tonguing” since you are using your tongue to start a new sound.

4. **POSTURE AND PLAYING POSITION**
   - A. Sit on the front edge of the chair.
   - B. Keep feet flat on the floor. 
   - C. Neck and shoulders should be relaxed. Shoulders should not touch your case but your waist should expand with each breath.

5. **PLAYING YOUR FIRST SOUNDS**
   - A. Assemble the mouthpiece (reed and ligature) attached to the neck.
   - B. Form your embouchure around the mouthpiece.
   - C. Take a deep, full breath through the corners of your mouth.
   - D. Exhale gently into the mouthpiece as you say “hah.”
   - E. Tighten your mouth around the mouthpiece keeping the corners firm and chin relaxed and down.

---

**First Sounds**

- **Posture and Playing Position**
- **Playing Your First Sounds**
- **Breathing**
- **Equipment Needs**

---

These refer to the enclosed instructions DVD for detailed instructions and demonstrations of assembly, disassembly and maintenance of your instrument. Whenever you see this icon refer to your DVD for further dimensions.
1. YOUR INSTRUMENT—PARTS OF THE BARITONE SAXOPHONE

A. Mouthpiece
B. Neck cork
C. Main Body
D. Bell
E. Keys

2. PUTTING IT ALL TOGETHER

A. Hold the bell on your left hand and carefully place the mouthpiece on your right hand. Make sure the mouthpiece is centered on your lips.
B. Gently twist the mouthpiece to the right being careful not to over tighten.
C. Remove the neck strap and place the mouthpiece in the mouthpiece receiver.
D. Place the neck strap over your head, so the hook of the neck strap is in the front of your neck and the pad is resting on the back of your neck.
E. Disassemble in reverse order of assembly. Use screws to hold the reed in place.

3. PUTTING IT ALL AWAY

A. Disassemble in reverse order of assembly. Use screws to hold the reed in place.
B. Gently twist the mouthpiece to the left being careful not to over tighten.
C. Store only your instrument and its accessories in the case.
D. Wipe off the outside with a soft cloth. Carefully place the mouthpiece in the mouthpiece holder in the case.

4. YOUR INSTRUMENT—PARTS OF THE TRUMPET

A. Mouthpiece Receiver
B. Leadpipe
C. Valve Casings
D. First Valve Slide Water Key
E. Third Valve Slide Water Key
F. Thumb Screw

5. PUTTING IT ALL TOGETHER

A. Hold the trumpet in your left hand and carefully place on your head. Slant the mouthpiece into your mouth with your head kept at a level position.
B. Place your right hand under the thumb rest near the base of the thumb.
C. Your left thumb will cover the thumb key and the pad of your fingers will press the keys.
D. Keep fingers relaxed and naturally curved as if holding a ball.

6. PUTTING IT ALL AWAY

A. Your left hand holds the entire weight of the trumpet.
B. Your right hand little finger rests on top of the finger hook.
C. Your left hand holds the entire weight of the trumpet.
D. Rest your upper teeth on the top of the mouthpiece.
E. Close all the latches.

Sound Innovations

2. PUTTING IT ALL TOGETHER

A. Sit on the front edge of the chair.
B. Keep feet flat on the floor.
C. Keep fingers relaxed and naturally curved as if holding a ball.

1. YOUR INSTRUMENT—PARTS OF THE TRUMPET

A. Main Body
B. Bell
C. Third Valve Slide Water Key
D. Valve Casings
E. First Valve Slide Saddles/Fingering

2. PUTTING IT ALL TOGETHER

A. Hold the trumpet in your left hand and carefully place the mouthpiece in the mouthpiece receiver.
B. Gently twist the mouthpiece to the right being careful not to over tighten.
C. Store only your instrument and its accessories in the case.
D. Wipe off the outside with a soft cloth. Carefully place the mouthpiece in the mouthpiece holder in the case.

3. PUTTING IT ALL AWAY

A. Disassemble in reverse order of assembly. Use screws to hold the reed in place.
B. Gently twist the mouthpiece to the left being careful not to over tighten.
C. Store only your instrument and its accessories in the case.
D. Wipe off the outside with a soft cloth. Carefully place the mouthpiece in the mouthpiece holder in the case.

Sound Innovations

1. YOUR INSTRUMENT—PARTS OF THE TRUMPET

A. Main Body
B. Bell
C. Third Valve Slide Water Key
D. Valve Casings
E. First Valve Slide Saddles/Fingering

2. PUTTING IT ALL TOGETHER

A. Sit on the front edge of the chair.
B. Keep feet flat on the floor.
C. Keep fingers relaxed and naturally curved as if holding a ball.

1. YOUR INSTRUMENT—PARTS OF THE TRUMPET

A. Main Body
B. Bell
C. Third Valve Slide Water Key
D. Valve Casings
E. First Valve Slide Saddles/Fingering

2. PUTTING IT ALL TOGETHER

A. Hold the trumpet in your left hand and carefully place the mouthpiece in the mouthpiece receiver.
B. Gently twist the mouthpiece to the right being careful not to over tighten.
C. Store only your instrument and its accessories in the case.
D. Wipe off the outside with a soft cloth. Carefully place the mouthpiece in the mouthpiece holder in the case.

3. PUTTING IT ALL AWAY

A. Disassemble in reverse order of assembly. Use screws to hold the reed in place.
B. Gently twist the mouthpiece to the left being careful not to over tighten.
C. Store only your instrument and its accessories in the case.
D. Wipe off the outside with a soft cloth. Carefully place the mouthpiece in the mouthpiece holder in the case.

Sound Innovations

2. PUTTING IT ALL TOGETHER

A. Sit on the front edge of the chair.
B. Keep feet flat on the floor.
C. Keep fingers relaxed and naturally curved as if holding a ball.

1. YOUR INSTRUMENT—PARTS OF THE TRUMPET

A. Main Body
B. Bell
C. Third Valve Slide Water Key
D. Valve Casings
E. First Valve Slide Saddles/Fingering

2. PUTTING IT ALL TOGETHER

A. Sit on the front edge of the chair.
B. Keep feet flat on the floor.
C. Keep fingers relaxed and naturally curved as if holding a ball.

1. YOUR INSTRUMENT—PARTS OF THE TRUMPET

A. Main Body
B. Bell
C. Third Valve Slide Water Key
D. Valve Casings
E. First Valve Slide Saddles/Fingering

2. PUTTING IT ALL TOGETHER

A. Sit on the front edge of the chair.
B. Keep feet flat on the floor.
C. Keep fingers relaxed and naturally curved as if holding a ball.

1. YOUR INSTRUMENT—PARTS OF THE TRUMPET

A. Main Body
B. Bell
C. Third Valve Slide Water Key
D. Valve Casings
E. First Valve Slide Saddles/Fingering

2. PUTTING IT ALL TOGETHER

A. Sit on the front edge of the chair.
B. Keep feet flat on the floor.
C. Keep fingers relaxed and naturally curved as if holding a ball.

1. YOUR INSTRUMENT—PARTS OF THE TRUMPET

A. Main Body
B. Bell
C. Third Valve Slide Water Key
D. Valve Casings
E. First Valve Slide Saddles/Fingering

2. PUTTING IT ALL TOGETHER

A. Sit on the front edge of the chair.
B. Keep feet flat on the floor.
C. Keep fingers relaxed and naturally curved as if holding a ball.

1. YOUR INSTRUMENT—PARTS OF THE TRUMPET

A. Main Body
B. Bell
C. Third Valve Slide Water Key
D. Valve Casings
E. First Valve Slide Saddles/Fingering

2. PUTTING IT ALL TOGETHER

A. Sit on the front edge of the chair.
B. Keep feet flat on the floor.
C. Keep fingers relaxed and naturally curved as if holding a ball.
**HORN IN F**

**First Sounds**

**POSTURE AND PLAYING POSITION**
A. Sit on the front edge of the chair.
B. Keep feet flat on the floor.
C. Sit tall with your back straight.
D. Hold the horn with your left hand balancing it on your right thigh.
E. Cross your right hand, keeping your fingers and thumb extended.
F. Place your cupped right hand in the bowl with the back of your fingers resting on the inside to help balance the horn.
G. Your right hand should cover approximately half the bell opening.
H. Place your left thumb in the ring (single horn), or on the thumb valve (double horn).
I. Place your left little finger in the finger hook.
J. Use the tips of your fingers to depress the valves.
K. Keep fingers relaxed and naturally curved as if holding a ball.

**EMBOUCHURE**
A. Your mouth position (or embouchure) is an important part of creating a good sound. Make sure your lips are relaxed.
B. Moisturize your lips and bring them together as you say the note you want to produce.
C. Keep your jaw relaxed. Shoulders should not move, but the waist should expand with each breath.
D. Buzz and whistle through the mouthpiece while you say “Ah.” Hold the note as long as possible.

**PLAYING YOUR FIRST SOUNDS**
A. Use only the mouthpiece to begin making a sound.
B. Form your embouchure on the mouthpiece.
C. Make a “siren” sound on the mouthpiece, making the sound go up and down smoothly by changing the size of the opening in the middle of your lips.

**EQUIPMENT NEEDS**
A. Keep valve and slide greases in your case for maintaining your instrument.
B. Use a soft cloth to wipe off the outside of the horn prior to storage.

---

**TROMBONE**

**First Sounds**

**POSTURE AND PLAYING POSITION**
A. Sit on the front edge of the chair.
B. Keep feet flat on the floor.
C. Sit tall with your back straight.
D. Hold the trombone with your left hand.
E. Place your left thumb around the bell brace.
F. Place your left index finger on the mouthpiece receiver.
G. Wrap your other fingers naturally around the first slide brace.
H. Your left hand holds the weight of the trombone.
I. Place your right thumb and first two fingers on the second slide brace to move the slides.
J. Keep your right hand, wrist, elbow and shoulder relaxed and flexible.

**EMBOUCHURE**
A. Your mouth position (or embouchure) is an important part of creating a good sound. Make sure your lips are relaxed.
B. Moisturize your lips and bring them together as you say the note you want to produce.
C. Keep your jaw relaxed. Shoulders should not move, but the waist should expand with each breath.
D. Buzz and whistle through the mouthpiece while you say “Ah.” Hold the note as long as possible.

**PLAYING YOUR FIRST SOUNDS**
A. Use only the mouthpiece to begin making a sound.
B. Form your embouchure on the mouthpiece.
C. Make a “siren” sound on the mouthpiece, making the sound go up and down smoothly by changing the size of the opening in the middle of your lips.

**EQUIPMENT NEEDS**
A. Keep valve and slide greases in your case for maintaining your instrument.
B. Use a soft cloth to wipe off the outside of the trombone prior to storage.
TUBA

Ready? Set? Play!

Sound advice for getting started on your instrument

1. YOUR INSTRUMENT—PARTS OF THE BARITONE/EUPHONIUM

- Valves
- Valve Casings
- Tuning Slide Water Key
- Valve Slides
- Mouthpiece Hook
- Thumb Hook
- Valve Casings

2. PUTTING IT ALL TOGETHER

A. Hold the baritone/euphonium in your lap with your left hand and carefully place the mouthpiece in the mouthpiece receiver.
B. Gently twist the mouthpiece to the right being careful not to over tighten.
C. Oil the valves regularly. There are several ways to oil your valves. Your teacher will demonstrate how to do this. Clean your hands after applying.
D. Grease the slides regularly being careful not to dent or bend the slides. Wipe off excess slide grease and clean your hands after applying.

3. PUTTING IT ALL AWAY

A. Remove the mouthpiece by gently twisting it to the left and place it in the mouthpiece holder in the case.
B. If your mouthpiece gets stuck, seek help from your teacher or a music dealer. They have a special tool to remove a stuck mouthpiece that will not damage the instrument.
C. Press the water keys and gently blow air through the mouthpiece receiver to remove excess condensation on the soft cloth in the floor.
D. Wipe off the outside with a soft cloth. Carefully place the instrument in the case and close all the latches.
E. Store your instrument and all its accessories in the case. Music, folders and other objects may bend keys and damage the instrument.

First Sounds

POSTURE AND PLAYING POSITION

A. Sit on the front edge of the chair.
B. Keep the bell flat on the floor.
C. Sit tall with your back straight.
D. Hold the baritone/euphonium with your left hand around the tubing. Your left hand holds the entire weight of the baritone/euphonium.
E. Place your right hand in the thumb hook.
F. Your right hand helps to support and balance the instrument.
G. Use the lips of your first three fingers to depress the valves.
H. Keep fingers relaxed and naturally curved as if holding a ball.

EMBOUCHURE

A. Your mouth position (or embouchure) is an important part of creating a good sound.
B. Moisten your lips and bring them together as you’re saying the letter “M.”
C. Keep your jaw open and relaxed. Pull back the corners of your mouth to form a pursed smile.
D. The corners of your lips should slip film while the lips stay relaxed.
E. Place the mouthpiece so that it’s directly centered on your lips.

BREATING

A. Take a full breath by inhaling deeply through your mouth.
B. Exhale gently and completely.
C. Neck and shoulders should be relaxed. Shoulders should not move, but your waist should expand with each breath.

PLAYING YOUR FIRST SOUNDS

A. Use only the mouthpiece to begin making a sound.
B. Form your embouchure on the mouthpiece.
C. Take a deep, full breath through the corners of your mouth.
D. Buzz and whistle through the mouthpiece while you say “lah.” Hold the note as long as possible.
E. Play several sounds on one breath by saying “lah, lah, lah.” This is called “longing” since you are using your tongue to start the new sound.
F. Make a “siren” sound on the mouthpiece, making the sound go up and down smoothly by changing the size of the opening in the middle of your lips.

EQUIPMENT NEEDS

A. Keep valve oil and slide grease in your case for maintaining your instrument.
B. Use a soft, clean cloth to wipe off the outside of the baritone/euphonium prior to storage.

READY? SET? PLAY!

Sound advice for getting started on your instrument

1. YOUR INSTRUMENT—PARTS OF THE TUBA

- Valves
- Valve Casings
- 2nd Valve Slide
- Water Key
- Valve Casings
- 3rd Valve Slide
- Mouthpiece
- Thumb Hook
- Mouthpiece Receiver
- Bottom Bow
- Tuning Slide

2. PUTTING IT ALL TOGETHER

A. Hold the tuba in your lap with your left hand and carefully place the mouthpiece in the mouthpiece receiver.
B. Gently twist the mouthpiece to the right being careful not to over tighten.
C. Oil the valves regularly. There are several ways to oil your valves. Your teacher will demonstrate how to do this. Clean your hands after applying.
D. Grease the slides regularly being careful not to dent or bend the slides. Wipe off excess slide grease and clean your hands after applying.

3. PUTTING IT ALL AWAY

A. Remove the mouthpiece by gently twisting it to the left and place it in the mouthpiece holder in the case.
B. If your mouthpiece gets stuck, seek help from your teacher or a music dealer. They have a special tool to remove a stuck mouthpiece that will not damage the instrument.
C. Press the water keys and gently blow air through the mouthpiece receiver to remove excess condensation on the soft cloth in the floor.
D. Wipe off the outside with a soft cloth. Carefully place the instrument in the case and close all the latches.
E. Store your instrument and all its accessories in the case. Music, folders and other objects may bend keys and damage the instrument.

First Sounds

POSTURE AND PLAYING POSITION

A. Sit on the front edge of the chair.
B. Keep the bell flat on the floor.
C. Sit tall with your back straight.
D. Hold the tuba on your lap or the front edge of your chair making sure the mouthpiece falls comfortably to your mouth with your head kept at a level position.
E. Your left hand balances the entire weight of the baritone/euphonium.
F. Make a “siren” sound on the mouthpiece, making the sound go up and down smoothly by changing the size of the opening in the middle of your lips.

EMBOUCHURE

A. Your mouth position (or embouchure) is an important part of creating a good sound.
B. Moisten your lips and bring them together as you’re saying the letter “M.”
C. Keep your jaw open and relaxed. Pull back the corners of your mouth to form a pursed smile.
D. The corners of your lips should slip film while the lips stay relaxed.
E. Place the mouthpiece so that it’s directly centered on your lips.

BREATING

A. Take a full breath by inhaling deeply through your mouth.
B. Exhale gently and completely.
C. Neck and shoulders should be relaxed. Shoulders should not move, but your waist should expand with each breath.

PLAYING YOUR FIRST SOUNDS

A. Use only the mouthpiece to begin making a sound.
B. Form your embouchure on the mouthpiece.
C. Take a deep, full breath through the corners of your mouth.
D. Buzz and whistle through the mouthpiece while you say “lah.” Hold the note as long as possible.
E. Play several sounds on one breath by saying “lah, lah, lah.” This is called “longing” since you are using your tongue to start the new sound.
F. Make a “siren” sound on the mouthpiece, making the sound go up and down smoothly by changing the size in the opening in the middle of your lips.

EQUIPMENT NEEDS

A. Keep valve oil and slide grease in your case for maintaining your instrument.
B. Use a soft, clean cloth to wipe off the outside of the tuba prior to storage.
**ELECTRIC BASS**

### Ready? Set? Play!

Sound advice for getting started on your instrument

#### 1. YOUR INSTRUMENT - PARTS OF THE ELECTRIC BASS

- **Tuning Keys**
- **Head**
- **Bridge**
- **Volume and Tone Controls**
- **Volume and Tone Controls**
- **Input Jack**
- **Output Jack**
- **Volume and Tone Controls**
- **Upper Strap Button**
- **Lower Strap Button**
- **Body**
- **Frets**
- **Pickups**
- **Output Jack**
- **Cable**

### First Sounds

#### POSTURE AND PLAYING POSITION

- **Playing your first sounds**
  - A. Without touching any of the strings with your left hand, locate the D string (2nd string) so that your finger comes to rest on the A string.
  - B. With your right index finger, pull through the D string so that your finger comes to rest on the A string.
  - C. With your right middle finger, repeat the process.
  - D. Play several Ds in a row alternating fingers. Use your index and middle fingers.

#### DAMPENING THE TONE

- A. You can stop the tone between notes by touching the struck string with your fingers once they have already struck the string.
- B. When playing staccato notes, you can dampen the tone by slightly lifting the finger pressing down on the string.

#### EQUIPMENT NEEDS

- A. Keep a soft cloth in your case for maintaining your instrument.
- B. Store your cable away carefully.

### CARE AND MAINTENANCE

#### VIBRAPHONE (also called Workshop)

- The standard range for this instrument is 3 octaves. It is played with wood or hard-rubber mallets. Do not use metal mallets!

#### CARE AND MAINTENANCE

- A. Your arms and shoulders should be relaxed.
- B. Your left hand should be placed as close as possible to the fretboard.
- C. The forearms should remain relatively parallel to the floor.
- D. When playing repeated single notes or rolling on a single bass, place the ball of one index finger in front of the ball of the other.

#### PLAYING YOUR FIRST SOUNDS

- A. All keyboard instruments, except the chimes, should be played with the matched grip (similar to that used for playing the snare drum).
- B. The chimes (also called Tubular Bells)
  - The standard range for the instrument is 1½ octaves. It is played by striking the edges of the bars on the top of each bar with the palm of the hand (not the fingers).
  - A foot-operated damper pedal controls the sustain.

#### STRIKING THE MALLET INSTRUMENT

- A. Your arms and shoulders should be relaxed.
- B. Your left hand should be placed as close as possible to the fretboard.
- C. The forearms should remain relatively parallel to the floor.
- D. When playing repeated single notes or rolling on a single bass, place the ball of one index finger in front of the ball of the other.
**Ready? Set? Play!**

Sound advice for getting started on your instrument

**YOUR INSTRUMENT—THE SNARE DRUM, BASS DRUM AND ACCESSORY PERCUSSION**

**The Snare Drum & Stand**

- **Batter Head**
- **Counterhoop (also referred to as the rim)**
- **Throw-Off Switch**
- **Snare**
- **Snare Strainer Adjustment Screw**
- **Internal Dampening Knob**
- ** trưng**
- **Height Adjustment Screw**
- **Support Bracket** (also referred to as the cradle)

**PUTTING IT ALL TOGETHER**

**Placing the Snare Drum on the Stand**

- A. The legs of the stand should be fully opened and firmly on the floor. Once the correct height has been achieved, tighten the height adjustment screw so the stand stays in place.
- B. Place the drum on top of the stand, referred to as the “cradle.” Avoid touching the snares and make sure the snare strainer clears the cradle.
- C. Once securely in the cradle, tighten the adjustment screw at the bottom of the cradle until the stand has been tightened around the circumference of the drum.
- D. The height of the stand must be adjusted to fit the player’s needs.

**How to Hold the Sticks, Mallets and beaters (the matched grip)**

- A. First, extend your right hand as if you were going to shake hands with someone.
- B. Place the stick or mallet between your thumb and the first joint of your index finger (called the fulcrum), approximately 1/3 the way up from the butt end of the stick.
- C. Curve the other fingers around the stick.
- D. Turn your hand over so your palm is facing towards the floor.
- E. Repeat steps A-D with your left hand.

**Striking the Snare Drum**

- A. Position the bass drum so the music stand and director can be seen in a straight line.
- B. Use a soft, fairly heavy single-headed beater to strike the drum. Hold the beater in the right hand, similar to the matched grip.
- C. Place the beater on the head with the thumb of the hand facing outward. Strike the head (about halfway between the center and edge of the drum) with a glancing blow, and immediately bring the beater back to its original starting position.

**FirstSounds**

- A. Hold the tip of the right stick above the drumhead.
- B. Use the wrist (but the forearm to the stick about four inches of the drum).
- C. Drop the stick on the drum and let it return to the up position. It should strike near, but not on the edge of the drumhead.
- D. Repeat, using the left stick.
- E. Repeat, slowly, making sure both sticks strike within the same time frame.

**The Bass Drum**

The parts of the bass drum closely resemble their counterparts on the snare drum.

**How to Hold the Sticks, Mallets and beaters (the matched grip)**

- A. First, extend your right hand as if you were going to shake hands with someone.
- B. Place the stick or mallet between your thumb and the first joint of your index finger (called the fulcrum), approximately 1/3 the way up from the butt end of the stick.
- C. Curve the other fingers around the stick.
- D. Turn your hand over so your palm is facing towards the floor.
- E. Repeat steps A-D with your left hand.

**Striking the Bass Drum**

- A. Position the bass drum so the music stand and director can be seen in a straight line.
- B. Use a soft, fairly heavy single-headed beater to strike the drum. Hold the beater in the right hand, similar to the matched grip.
- C. Place the beater on the head with the thumb of the hand facing outward. Strike the head (about halfway between the center and edge of the drum) with a glancing blow, and immediately bring the beater back to its original starting position.

**Muffling or dampening the bass drum**

- A. To muffle the bass drum (when placed in a stationary stand), lightly touch the opposite head with the fingertips of your left hand. For a drum mounted to a suspended/tilted stand, lightly touch the playing head with the fingertips of your left hand (refer to DVD).
- B. You may also dampen the bass drum by bringing the base of your right thumb into contact with the playing head (refer to DVD).

**CARE AND MAINTENANCE**

- A. Drumheads may be cleaned with a damp cloth or mild soap and water. They should be replaced when they become worn or broken.
- B. Metal shells and hoops may be cleaned with a damp cloth and/or metal polish. Wood and pearl finishes can be cleaned with a damp cloth and mild soap.
- C. Tension rods should be lubricated with petroleum jelly or light grease. Moving parts, such as the snare strainer, should be lubricated with light machine oil.

**Accessory Percussion Instruments**

- **Crash (Hand) Cymbals**
  - A. Start with a basic set of 18-inch or 20-inch medium-weight cymbals.
  - B. Gripped the grip between: the top of the rim of the cymbal and the bottom of the rim of the cymbal.
- **The Woodblock**
  - A. The woodblock may be played by holding it in the hand, mounted to a stand, or placed on a padded table. To produce the best tone, cup your hand to form a conical shape, and strike the block with a glancing blow. The block should be played with the fingers of the hand to play with the fingers of the hand, or with the fingers of the hand to play with the fingers of the hand.
  - B. The woodblock may be played with medium to hard rubber mallets or sticks. The stick or mallet may also be used for some accented passages.
- **The Tam-tam**
  - A. Hold the tam-tam in one hand with your thumb placed on the head and your fingers wrapped around the drum. It should be held at a right angle to the floor.
  - B. The tam-tam may be played with a drumstick or mallet by striking it with the fingers of the hand, or with a stick or mallet.
- **The Triangle**
  - A. The triangle is supported from a triangle clip with a thin piece of fabric or cloth. It can be held with the hand or held in a cloth or fabric.
  - B. It is typically played with a stick or mallet to strike a variety of sounds, including the bottom or the sides opposite the opening.

**Note:** Teacher supervision is strongly recommended.

*Refer to page 48 for accessory percussion instruments.*
TREBLE-CLEF INSTRUMENTS

Music has its own language and symbols that are recognized worldwide.

**Sound Notation**

- **TIME SIGNATURE**
- **METER**
- **STAFF**
- **MEASURE**
- **LEDGER LINE**
- **BAR LINE**
- **FINAL BAR LINE**
- **QUARTER NOTE**
- **WHOLE NOTE**
- **SHELLS**
- **FLAT**
- **SHARP**
- **NATURAL**
- **LOCATING NOTE NAMES ON THE STAFF**
- **PERCUSSION**

**How to Practice**

- Practice in a quiet place where you can concentrate.
- Use your recordings to help you play in tune.
- Focus on the music that is most difficult to play, then move on to that which is easier and more fun.

**National Standards for Music Education**

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

BASS-CLEF INSTRUMENTS

Music has its own language and symbols that are recognized worldwide.

**Sound Notation**

- **TIME SIGNATURE**
- **METER**
- **STAFF**
- **MEASURE**
- **LEDGER LINE**
- **BAR LINE**
- **FINAL BAR LINE**
- **QUARTER NOTE**
- **WHOLE NOTE**
- **SHELLS**
- **FLAT**
- **SHARP**
- **NATURAL**

**How to Practice**

- Practice in a quiet place where you can concentrate.
- Use your recordings to help you play in tune.
- Focus on the music that is most difficult to play, then move on to that which is easier and more fun.

**National Standards for Music Education**

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.
Level 1: Sound Beginnings

**TREBLE-CLEF INSTRUMENTS**

The **TREBLE CLEF** (G Clef) identifies the location of notes on the staff. The tail of the treble clef circles the G on the staff. G is on the 2nd line.

![G Clef](image)

A **TIME SIGNATURE** or **METER** indicates the number of beats (counts) in each measure and the kind of note that receives one beat.

**TIME** is a meter in which there are 4 beats per measure and the quarter note receives 1 beat.

![Time Signature Example](image)

**WHOLE NOTES** receive 4 beats (counts) in \( \frac{4}{4} \) time. **WHOLE RESTS** indicate a full measure of silence.

---

**BASS-CLEF INSTRUMENTS**

The **BASS CLEF** (F Clef) identifies the location of notes on the staff. The two dots of the bass clef are above and below the F on the staff. F is on the 4th line.

![F Clef](image)

A **TIME SIGNATURE** or **METER** indicates the number of beats (counts) in each measure and the kind of note that receives one beat.

**TIME** is a meter in which there are 4 beats per measure and the quarter note receives 1 beat.

![Time Signature Example](image)

**WHOLE NOTES** receive 4 beats (counts) in \( \frac{4}{4} \) time. **WHOLE RESTS** indicate a full measure of silence.

---

**PERCUSSION**

At the beginning of each line of music there is a clef sign. Unpitched percussion music uses the **NEUTRAL CLEF**.

![Neutral Clef](image)

A **TIME SIGNATURE** or **METER** indicates the number of beats (counts) in each measure and the kind of note that receives one beat.

**TIME** is a meter in which there are 4 beats per measure and the quarter note receives 1 beat.

![Time Signature Example](image)

**QUARTER NOTES** receive one beat (count) in \( \frac{4}{4} \) time. **QUARTER RESTS** receive one beat (count) of silence. **WHOLE RESTS** indicate a full measure of silence.
TIME is a meter in which there are 4 beats per measure and the quarter note receives 1 beat. The BASS CLEF (F Clef) identifies the location of notes on the staff. The two dots of the bass clef are above and below the F on the staff. F is on the 4th line.

WHOLE NOTES receive 4 beats (counts) in \( \frac{4}{4} \) time.

WHOLE RESTS indicate a full measure of silence.

TIME SIGNATURE or METER indicates the number of beats (counts) in each measure and the kind of note that receives one beat.

The TREBLE CLEF (G Clef) identifies the location of notes on the staff. The tail of the treble clef circles the G on the staff. G is on the 2nd line.

QUARTER NOTES receive one beat (count) in \( \frac{4}{4} \) time.

QUARTER RESTS receive one beat (count) of silence.

WHOLE RESTS indicate a full measure of silence.

TREBLE-CLEF INSTRUMENTS

BASS-CLEF INSTRUMENTS

PERCUSSION

OUR FIRST NOTE

FLUTE

OBOE

BASSOON

CLARINET

ALTO CLARINET

BASS CLARINET

ALTO SAX

TENOR SAX

BARITONE SAX

TRUMPET

HORN IN F

TROMBONE

BARITONE B.C.

BARITONE T.C.

TUBA

ELECTRIC BASS

MALLETS
OUR FIRST NOTE—Introducing the new note, concert D.

<table>
<thead>
<tr>
<th>Fl. Ob. *</th>
<th>Cl. B. Cl.</th>
<th>A. Cl.</th>
<th>A. Sax</th>
<th>B. Sax</th>
<th>T. Sax</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 + 2 + 3 + 4 +</td>
<td>1 + 2 + 3 + 4 +</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 + 2 + 3 + 4 +</td>
<td>1 + 2 + 3 + 4 +</td>
<td>1 + 2 + 3 + 4 +</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Piano</th>
</tr>
</thead>
<tbody>
<tr>
<td>B♭</td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>

* Alternate starting notes are in the back of the book. Optional lower octaves for horn are available as a FREE download.

† Throughout this method, electric bass always plays the same notes as bassoon (without slurs or breath marks) except where noted.

**SOUND ADVICE**

Remind students to count during rests. Remember, the grey numbers and subdivisions used throughout the book are there to help encourage this important skill.

Remind students to focus on their hand positions and embouchures while maintaining a steady stream of air.

- **Oboe:** Have students watch the demonstration of the half-hole D on the Master Class DVD.
- **Horn:** Though fingerings for both B♭ horn and F horn are given throughout the book, many horn teachers believe that for beginners learning on a double horn, they should use F fingerings for second-line G♯ and lower, and B♭ fingerings for second space A and higher.
- **Percussion:** Correct posture and the even distribution of weight between the feet will help produce a more relaxed performance.
- **Mallets:** Avoid striking the nodal point of the bar (the point where the cord passes through the bar), as it will produce a dead tone that will lack both pitch and projection.
**CHORALE IN CONCERT Eb MAJOR**—Full band arrangement.

**SOUND ADVICE**

Help students achieve a blended and balanced ensemble sound.

Percussion: Percussion is tacet.