

for **CONCERT BAND**

A Revolutionary Method for Beginning Musicians

 Robert SHELDON
 Peter BOONSHAFT
 Dave BLACK
 Bob PHILLIPS

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.



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Instrumentation

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ne
/Euphonium Bass Clef
/Euphonium Treble Clef
Bass
ion
ed Percussion
ccompaniment

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 resumé 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

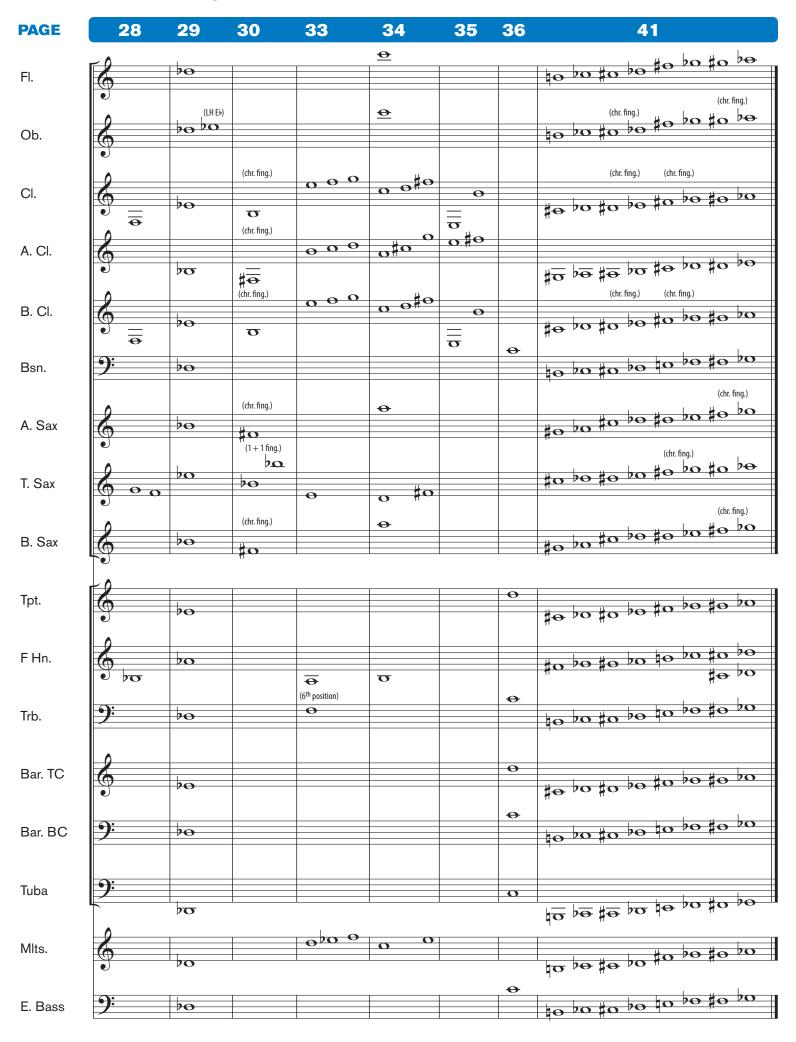
SOUND INNOVATIONS for CONCERT BAND	Sound Notation	Sound Beginnings (Level 1)	Sound Fundamentals (Level 2)	Sound Musicianship (Level 3)	Sound Development (Level 4)	Sound Techniques (Level 5)	Sound Performance (Level 6)
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		Duet	f mf	Breathing			
Style		Harmony	p mp				
		Phrase	Diminuendo				
		Tutti	Slur				
		Chorale	Theme and Variation				
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			
		Finger Dampening Playing two notes or	Multiple-Bounce Roll*				
		more on one bar 🔶	Suspended Cymbal				
			Tambourine*				
			Woodblock*				

Chart of Sequential Introduction of Notes

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

Chart of Sequential Introduction of Notes



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

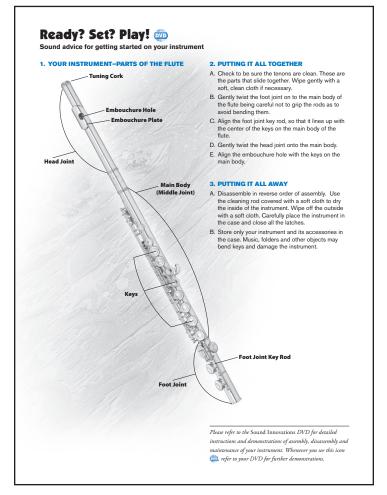
- Fingering chart for each instrument
- Correlated performance series, including Educational Pack, written by the composer
- Entire book is available on SmartMusic
 - Access to the first 100 Lines of the book is free without subscription

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

FLUTE



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. Hold the flute in a nearly horizontal position with the foot joint just slightly lower than the head joint and pushed slightly forward with the elbows away from the head. the body
- Place the edge of your right thumbnail under the flute between the first and second fingers. F. Keep fingers relaxed and naturally curved as if holding



EMBOUCHURE

- A. Your mouth position (or embouchure) is an important part of creating a good sound.
 B. Close your mouth so the lips are relaxed and in a naturel position.
- natural position.
- C. Place the embouchure hole against the center of your closed lips
- B. Roll the top of the embouchure hole away while maintaining contact with your lower lip.
 E. Firm the corners of your mouth and form the center of your lips as if you are saying "who."
- BREATHING

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 the waist should expand with each breath.

PLAYING YOUR FIRST SOUNDS

- A. Use only the head joint to begin making a sound.
- B. Place the head joint into position and form your embouchure
- C. Take a deep, full breath through the corners of your mouth.
- D. Start the sound by saying "poo" or "too" as you blow a focused stream of fast air across the center and outside edge of the embouchure hole. Hold the note as long as possible.
- E. Look in a mirror to help you focus your airstream by making the condensation pattern on the outside edge of the lip plate as narrow as possible.
- F. Once you have achieved a sound, try placing your right hand over the open end of the head joint to create a lower pitch.
- G. Play several sounds on one breath by saying, "doo, doo, doo' as you exhale, making sure your tongue is behind your teeth. This is called "tonguing" since you are using your tongue to start a new sound.

EQUIPMENT NEEDS

A. Keep a cleaning cloth and rod in your case for drying the inside of the instrument. B. Use another soft, clean cloth to wipe off the outside of the flute prior to storage.

OBOE

Ready? Set? Play! 🎰

Sound advice for getting started on your instrument

1. YOUR INSTRUMENT-PARTS OF THE OBOE

Reed Socket e Hole Plates Bridge Keys Thumb Rest Bridge Bell Key

2. PUTTING IT ALL TOGETHER

- A. Place the reed in % inch of water for at least three minutes. A plastic film container is excellent for soaking worden reeds. Synthetic reeds do not need to be soaked.
- B. When needed, apply a small amount of cork grease to each cork. Clean your hands after applying.
- C. Carefully lift the upper section with your left hand using your fingers to press down the three large keys raising the bridge keys.
- D. Carefully lift the lower section with your right hand close to the top.
- close to the top. E. Gently twist the upper and lower sections together making sure the bridge keys are aligned. I. Holding the obce at the lower section with your left hand, gently twist the bell onto the instrument making sure the bell bridge keys are aligned.
- Blow through the reed to remove excess water and carefully push the reed into the reed socket. Rotate the reed so that one flat side of the reed is aligned L. with the tone hole plates.

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.
- 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 off 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, folders and other objects may bend keys and damage the instrument.

Please refer to the Sound Innovations DVD for detailed instructions and demonstrations of assembly, dissassembly and maintenance of your instrument. Whenever you see this icon m, refer to your DVD for further demonstrations.

First Sounds 🞰

- POSTURE AND PLAYING POSITION
- A. Sit on the front edge of the chair.
- B. Keep feet flat on the floor.
- D. Place your right thumbnail under the thumb rest near the base of the thumbnail.



EMBOUCHURE

- Your mouth position (or embouchure) is an important part of creating a good sound.
- B. Moisten your lips and roll both your upper and lower lips over your teeth to cushion the reed.
 C. Place the reed on your lower lip,so it extends about an eighth of an inch into your mouth.
- E. Keep your jaw open so that there is no pressure from your lower teeth.

BREATHING

- C. Neck and shoulders should be relaxed. Shoulders should not move, your waist should expand with each breath.

PLAYING YOUR FIRST SOUNDS A. Use only the reed to begin making a sound.

- B. Form your embouchure around the reed.
- C. Take a deep, full breath through the corners of your mouth.
- D. Touch your tongue gently against the tip of the reed and exhale quietly as you say "too." Hold the note as long as possible.
- E. Play several sounds on one breath by saying, "too, too, too" as you exhale. This is called "tonguing" since you are using your tongue to start the new sound.

EQUIPMENT NEEDS

- EQUIPMENT NEEDS A Always keep several reads in your case stored in a read holder. Reads play best after they have been used for at least an hour: Take turns playing on two or three reads by using a different read each day, so you always have a good read for playing your best. Discard broken, chipped or cracked reads. B. A read holder allows reads to dry thoroughly between uses and protects them from damage when not being played. C Keng a deaning such soft club read holder act.
- C. Keep a cleaning payed.
 C. Keep a cleaning swab, soft cloth, reed holder, cork grease and a container to soak reeds in your case for maintaining your instrument.

- C. Sit tall with your back straight.

 - E. The left thumb will cover the thumb key and the pads of your fingers will press the keys.
 F. Keep fingers relaxed and naturally curved as if holding a ball.
- - D. Tighten your mouth all the way around the reed keeping the corners firm and chin relaxed.

- A. Take a full breath by inhaling deeply through your mouth.
 B. Exhale gently and completely.

BASSOON

Ready? Set? Play! 🎰 Sound advice for getting started on your instrument 1. YOUR INSTRUMENT-PARTS OF THE BASSOON under the weight of your right thigh. If using a neckstrap, place it over your neck. C. Carefully lift the boot joint and attach it to the seatstrap or neckstrap. C. Caretoluy in the boot joint and attach it to the seatstrap on neckstrap. D. Steady the boot joint with your right hand and genity twist the long joint into place so that the long keys are facing the same direction as the large round key on the boot joint. Be sure not to bend the bridge keys. E. Steady the boot and long joint with your left hand and genty twist the tency (wing) joint into place. Be sure not to bend the bridge keys. Bridge Key ocking locking mechanism. locking mechanism. G. Steady the boot, long and tenor joints in your left hand. While pressing the key on the bell, 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. J. Blow through the 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. Long Join (W) Whie Tenor (Wing) Joint 3. PUTTING IT ALL AWAY Neckstrap -11 Bridge Key Hand Rest atstrap Location further demonstration

- 2. PUTTING IT ALL TOGETHER A. Place the reed in ¾ inch of water for at least three minutes. A plastic film container is excellent for soaking wooden reeds. Synthetic reeds do not need to be soaked. B. If using a seatstrap, place it on the chair anchored
- When needed, apply a small amount of cork grease to each cork. Clean your hands after applying.

- F. Connect the tenor and long joints together with the

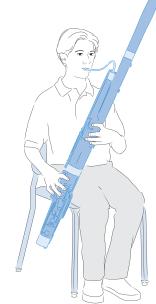
- A. Remove the reed and blow out excess moisture
- A. Remove the reed and blow out excess moisture.
 B. Place the reed in a reed holder. This helps it dry properly and last longer.
 C. Disassemble in reverse order of assembly. Use the swab to dry the inside of the tenor joint. Pour excess moisture from the small side of the boot joint and swab that section. Wipe off the outside with a soft cloh. Carefully place the instrument in the case and close all the latches.
- D. Store only your instrument and its accessories in the case. Music, folders and other objects may bend keys and damage the instrument.

Please refer to the Sound Innovations DVD for detailed instructions and demonstrations of assembly, dissassembly and maintenance of your instrument. Whenever you see this icon , refer to your DVD for

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. Adjust the seatstrap or neckstrap so the instrument is balanced and the reed falls comfortably into your mouth with your head kept at a level position.
- E. Adjust the height of the hand rest, so that your right hand fingers can easily cover the tone holes.
- F. Your left thumb will cover the thumb keys and the pads of your fingers will press the keys.
- G. Keep fingers relaxed and naturally curved as if holding a ball.



EMBOUCHURE

- Your mouth position (or embouchure) is an important part of creating a good sound. B. Relax your jaw and pull it back, so that your upper lip is ahead of your lower lip.
- C. Moisten your lips and roll both your upper and lower lips over your teeth to cushion the reed.
 D. Place the reed in your mouth, so your upper lip almost touches the first wire on the reed.
- E. Tighten your mouth all the way around the reed.
- F. Keep your jaw open and back so that there is no pressure from your lower teeth.

BREATHING

- 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 reed to begin making a sound. B. Form your embouchure around the reed.
- C. Take a deep, full breath through the corners of your mouth.
- your moun. D. Lift your tongue gently against the tip of the reed and exhale quietly as you say "too." Hold the note as long as possible.
- E. Play several sounds on one breath by saying, "too, too, too" as you exhale. This is called "tonguing" since you are using your tongue to start the new note.

EQUIPMENT NEEDS

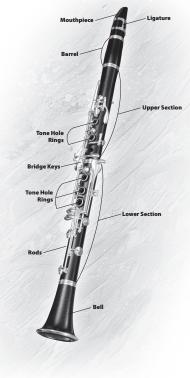
- A Always keep several reeds in your case stored in a reed holder. Reeds play best after they have been used for at least an hour. Take turns playing on two or three reeds by using a different reed each day, so you always have a good reed for playing your best. Discard broken, chipped or cracked reeds.
- B. A reed holder allows reeds to dry thoroughly between uses and protects them from damag when not being played.
- C. Keep a cleaning swab, soft cloth, reed holder, cork grease and a container to soak reeds in your case for maintaining your instrument.

CLARINET

Ready? Set? Play! 🎰

Sound advice for getting started on your instrument

1. YOUR INSTRUMENT-PARTS OF THE CLARINET



2. PUTTING IT ALL TOGETHER

- 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
- cork grease on each cork. Clean your hands after applying.
 C. Gently twist the bell onto the lower section without squeezing the rods.
 D. Hold the upper section in your left hand and press down on the tone hole rings. Twist the upper section into the lower section. Be sure to line up the tone holes and bridge keys.
 F. Gently twist the large end of the barrel
- E. Gently twist the large end of the barrel onto the upper section.
- Remove the mouthpiece cap and ligature Twist the mouthpiece into the barrel. Be
- sure to line up the flat part of the mouth-piece with the register key. piece with the register key. G Add the ligature to the mouthpiece, then side the thick end of the reed against the mouthpiece with the flat side against the rectangular opening. The reed should be centered and not extend 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.
- the mouthpiece. B. Place the read in a read guard. This helps it dry properly and last longer. C. Disassemble in the reverse order of assembly. Use the clarinet swab to dry the inside of the instrument. Wipe off the outside with a soft cloth. Carefully place the instrument in the case and close all latches.
- D. Store only your instrument and its accessories in the case. Music, folder and other objects may bend keys and damage the instrument.

Please refer to the Sound Innovations DVD for detailed instructions and demonstrations of assembly, dissassembly and maintenance of yo instrument. Whenever you see this icon 100, refer to your DVD for further demonstrations.

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 fingers relaxed and naturally curved as if holding a ball.
- 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 cover the tone holes.

-6



- A. Your mouth position (or embouchure) is an important part of creating a good sound.
- B. Moisten your lips and roll the lower lip over your teeth to cushion the reed.
- C. Place the reed.
 C. Place the reed and mouthpiece on your lower lip carefully, so it extends about half an inch into your mouth. Point your chin down.
 D. Rest your upper teeth on the top of the mouthpiece.
- E Tighten your mouth around the mouthpiece keeping the corners firm and chin flat.

BREATHING

- Take a full breath by inhaling deeply thr 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

- Assemble the mouthpiece (reed and ligature attached) to the barrel.
- B. Form your embouchure around the mouthpiece
- C. Take a deep, full breath through the corners of your mouth.
- your moun.
 D. Touch your tongue gently against the reed and exhale quietly as you say "tee." Hold the note as long as possible.
- E. Play several sounds on one breath by saying "tee, tee, tee" or "too, too, too" as you exhale. This is called "tonguing" since you are using your tongue to start the new sound.

EQUIPMENT NEEDS

- A Navas keep several reads in your case stored in read guards. Reads play best after they have been used for at least nour. Take turns playing on two or three reads by using a different read each day, so you always have a good read for playing your best. Discard broken, chipped or cracked reads.
 B. Read guards allow reads to dry thoroughly between uses and protect them from damage when not being played.
 Keen a cleaning saveh soft cloth mouthwisee.
- C. Keep a cleaning swab, soft cloth, mouthpiece cap and cork grease in your case for maintaining your instrument.

9



ALTO CLARINET

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

1. YOUR INSTRUMENT-PARTS OF THE ALTO CLARINET

Ligature

Upper Section

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. Place the neckstrap over your head, so the hook is in the front and the pad is resting on the back of your neck.
- D. Some alto clarinets have one long body section Some and clainets 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 keys depressed, gently twist the sections together being careful to align the bridge keys and avoid bending them.
- E. Carefully lift the bell, depress the key and gently twist it into place being careful to align the key. F. Place the hook of the neckstrap into the ring on
- the back of instrument. G. Rest the instrument on your lap and steady it with your left hand.
- H. Gently twist the neck into position. Remove the mouthpiece cap and ligature. Gently twist the mouthpiece onto the neck. Be sure the flat part of the mouthpiece is facing down.
- hat part of the mouplece is facing down. Add the lightnee to the mouthpice, then slide the thick and of the read against the mouthpice with the flat side against the rectangular opening. The read should be centered and not extend above the top of the mouthpiece. Gently tighten the ligature screws to hold the read in place. e the
- 3. PUTTING IT ALL AWAY
- A. Remove the ligature and reed from the mouthpiece.
 B. Place the reed in a reed guard. 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 from the neck. 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, 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 feet flat on the floor.
- C. Sit tall with your back straight. D. With the bell centered between your knees,
- adjust the neckstrap, 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 thumbnail.
- F. The left thumb will cover the thumb key and the pads of your fingers will press the keys or tone holes.
 G. Keep fingers relaxed and naturally curved as if holding a ball.



EMBOUCHURE

- Your mouth position (or embouchure) is an important part of creating a good sound.
- B. Moisten your lips and roll your lower lip 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
- Rest your upper teeth on the top of the mouthpiece. E. Tighten your mouth around the mouthpiece keeping the corners firm and chin relaxed and down.

BREATHING

- 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. 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. Touch your tongue gently against the reed and exhale quietly as you say "too." Hold the note as long as possible.
- E. Play several sounds on one breath by saying, "tee, tee, tee" or "too, too, too" as you exhale. This is called "tonguing" since you are using your tongue to start the new sound.

EQUIPMENT NEEDS

- A Always keep several reads in your case stored in reed guards. Reeds play best after they have been used for at least an hour. Take turns playing on two or three reeds by using a different reed each day, so you always have a good reed for playing your best. Discard broken, chipped or cracked reeds.
- best. Uscard 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 swab, soft cloth, mouthpiece cap and cork grease in your case for maintaining your instrument.

BASS CLARINET

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Please refer to the Sound Innovations DVD for detailed instructions and demonstrations of assen

dissassembly and maintenance of your instru Whenever you see this icon a, refer to your DVD for

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Ready? Set? Play! 🎰

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Sound advice for getting started on your instrument

1. YOUR INSTRUMENT-PARTS OF THE BASS CLARINET Neck Screw

Upper Section

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.
- each cork. Clean your hands after applying. C. Some bass claintest have one long body section while others have the upper and lower sections separated. If your instrument is separated, cardfully lift the upper section with your left hand and the lower section with your right hand. With the upper section keys depressed, gently twist the sections together being careful to align the bridge keys and acid the one there avoid bending them
- avoid bending them. D. Carefully tift the belt, depress the key and gently twist it into place being careful to align the key. E. Some bass clarinets use a neckstrap, place it over your head, so the hook is in the front and the pad is resting on the back of your neck. F. Place the hook of the neckstrap into the ring on the back of the bass clarinet adjust the floor peg to the proper height.
- G. Rest the instrument on your lap and steady it with your left hand
- H. Gently twist the neck into position and tighten the neck I.
- Remove the mouthpiece cap and ligature. Gently twist the mouthpiece onto the neck. Be sure the flat part of the mouthpiece is facing down.
- moutpriece is facing down. Add the ligature to the moutpriece, then slide the thick end of the reed against the moutpriece with the flat side against the rectangular opening. The reed should be centered and not extend above the top of the moutpriece. Gently tighten the ligature screws to hold the reed in place. I.
- 3. PUTTING IT ALL AWAY
- A. Remove the ligature and reed from the mouthpiece B. Place the reed in a reed guard. This helps it dry properly and last longer.
- and last longer. C. Disassemble in reverse order of assembly. Use the swab to dry the inside of the instrument from the neck. Wipe off 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, folders and other objects may bend keys and damage the instrument.

Please refer to the Sound Innovations DVD for detailed instructions and demonstrations of assembly, dissassembly and nance of your instrument. Whenever you see this icon 豌, refer to your DVD for further demonstrations.

Floor Peg



EMBOUCHURE

- Your mouth position (or embouchure) is an important part of creating a good sound.
- B. Moisten your lips and roll your lower lip over your 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. E. Tighten your mouth around the mouthpiece keeping the corners firm and chin relaxed and down.

BREATHING

- A. Take a full breath by inhaling deeply the 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 in.

PLAYING YOUR FIRST SOUNDS

- 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.

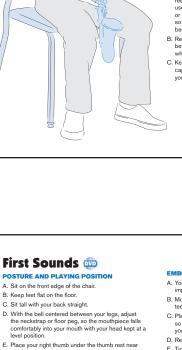
- your mouth. D. Touch your tongue gently against the reed and exhale quietly as you say "too." Hold the note as long as possible. E. Play several sounds on one breath by saying, "tee, tee, tee" or "too, too, too" as you exhale. This is called "tonguing" since you are using your tongue to start the new sound.

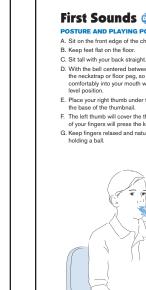
EQUIPMENT NEEDS

- EQUIPMENT NEEDS A Always keep several reds in your case stored in reed guards. Reads play best after they have been used for at least an hour. Take turns playing on two or three reeds by using a different reed cach day, so you always have a good reed for playing your best. Discard broken, chipped or cracked reeds. B. Reed guards allow reeds to dry throughly between uses and protect them from damage when not being played. C Keen a cleaning such soft fight monthpiece
- C. Keep a cleaning swab, soft cloth, mouthpiece cap and cork grease in your case for maintaining your instrument.

E. Place your right thumb under the thumb rest near the base of the thumbnail. F. The left thumb will cover the thumb key and the pads of your fingers will press the keys or tone holes. G. Keep fingers relaxed and naturally curved as if holding a ball.







ALTO SAXOPHONE

Ready? Set? Play! 🎰 Sound advice for getting started on your instrument 1. YOUR INSTRUMENT-PARTS OF THE ALTO SAXOPHONE Octave Key Kevs

- 2. PUTTING IT ALL TOGETHER
- Place the thin end of the reed into your mouth to moisten it.
- B. Place the neckstrap over your head so the hook is in the front and the pad is resting on the back of your neck.
- C. Carefully lift the saxophone by the main body and not by the keys or rods.
- D. Place the hook of the neckstrap into the ring on the back of the saxophone.
- E. Remove the neck plug or padsaver from the upper opening in the main body and return it to your case. Loosen the neck screw.
 - Gently twist the neck into position without bend-ing the octave key. Do not rock the neck into place or try to twist it in a full circle, and never hold the saxophone by the neck!
- G. Once the connection with the octave key is in its correct position with the key on the neck closed, tighten the neck screw.
- H. Remove the mouthpiece cap and ligature. Gently twist the mouthpiece cap and ngattle. Genny twist the mouthpiece onto the neck cork so about half the cork is visible. When needed, place a small amount of cork grease onto the neck cork. Be sure the flat part of the mouthpiece is facing down.
- Sure the tait part of the mouthplete is standing down. Add the ligature to the mouthplete, then slide the thick and of the reed against the mouthplete with the flat side against the rectangular opening. The reed should be centered and not extend above the top of the mouthplete. Gently tighten the ligature screws to hold the reed in place.
- PUTTING IT ALL AWAY
- Remove the ligature and reed from the mouthpiece.
- B. Place the reed in a reed guard. This helps it dry properly and last longer.
- property and last longer. C. Disassemble in reverse order of assembly. Use the saxophone swab to dry the inside of the instrument. Wipe off 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, folders and other objects may bend keys and damage the instrument.

Please refer to the Sound Innovations DVD for detailed tructions and demonstrations of assembly, dissassembly and intenance of your instrument. Whenever you see this icon m, refer to your DVD for further demonstration

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. Adjust the neck strap so the mouthpiece falls comfortably into your mouth with your head kept at
- E. Your right thumb should be placed under the thumb rest near the base of the thumbnail.
- F. 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 roll your lower lip over your teeth to cushion the reed.
- C. Place the reed and mouthpiece on your lower lip carefully, so it extends about a half an inch into the mouth.
- D. Rest your teeth on the top of the mouthpiece. E. Tighten your mouth around the mouthpiece keeping the corners firm and chin relaxed and down.

BREATHING

- 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. Assemble the mouthpiece (reed and ligature attached) to the saxophone neck.
- B. Form your embouchure around the mouthpiece. C. Take a deep, full breath through the corners of your mouth.
- D. Exhale quietly into the mouthpiece as you say "hah." Once you have achieved a sound, touch your tongue gently against the reed and exhale quietly as you say "tah" or "too."
- E. Play several sounds on one breath by saying, "tah, tah, tah" or "too, too, too" as you exhale. This is called "tonguing" since you are using your tongue to start a new sound.

MENT NEEDS EQUIF

- A Always keep several reeds in your case stored in reed guards. Reeds play best after they have been used for at least an hour. Take turns playing on two or three reeds by using a different reed each day, so you always have a good reed for playing your best. Discard 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 swab, soft cloth, mouthpiece ca and cork grease in your case for maintaining your instrument.

TENOR SAXOPHONE

Ready? Set? Play! 🎰

Sound advice for getting started on your instrument

1. YOUR INSTRUMENT-PARTS OF THE TENOR SAXOPHONE



- A. Place the thin end of the reed into your mouth to moisten it.
- B. Place the neckstrap over your head, 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 the keys or rods. D. Place the hook of the neckstrap into the ring on the back of the tenor saxophone.
- Rest the main body of the instrument on your lap with the bell to your right and steady it with your left hand.
- F. Remove the neck plug or padsaver from the main body and return it to your case. Loosen the neck screw
- G. Gently twist the neck into position without bending the octave key. Do not rock the neck into place or try to twist it in a full circle, and never hold the tenor saxophone by the neck!
- H. Once the connection with the octave key correct position with the key on the neck closed, tighten the neck screw.
- tighten the neck screw. Remove the mouthpiece cap and ligature. Gently twist the mouthpiece onto the neck cork so about half the cork is visible. Be sure the flat part of the mouthpiece is facing down. When needed, place a small amount of cork grease onto the neck cork. Clean your hands after applying.
- Clean your hands atter applying. J. Add the ligature to the mouthpicce, then slide the thick and of the read against the mouthpicce with the flat side against the rectangular opening. The read should be centered and not extend above the top of the mouthpiece. Gently tighten the ligature screws to hold the read in place.

3. PUTTING IT ALL AWAY

- A. Remove the ligature and reed from the mouthpiece.
 B. Place the reed in a reed guard. 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 from the neck. Wipe off 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, folders and other objects may bend keys and damage the instrument.

Please refer to the Sound Innovations 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 demonstrations.

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. With the main body on your right side, adjust the neckstrap so the mouthpiece falls comfortably into your mouth with the your head kept at a level position.
- E. Place your right thumb under the thumb rest near the base of the thumbnail.
- F. Your left thumb will cover the thumb key and the pads of your fingers will press the keys.
- G. Keep fingers relaxed and naturally curved as if holding a ball.



EMBOUCHURE

- Your mouth position (or embouchure) is an important part of creating a good sound.
- B. Moisten your lips and roll your lower lip over your 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. E. Tighten your mouth around the mouthpiece keeping the corners firm and chin relaxed and down.

BREATHING

- 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 in.

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.

- your mouth. D. Touch your tongue gently against the reed and exhale quietly as you say "too." Hold the note as long as possible. E. Play several sounds on one breath by saying, "tee, tee, tee" or "too, too, too" as you exhale. This is called "tonguing" since you are using your tongue to start the new sound.

EQUIPMENT NEEDS

- 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 an hour. Take turns playing on two or three reeds by using a different reed each day, so you always have a good reed for playing your best. Discard 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. Keen a cleanion swah exit ficht mouthpiere can
- C. Keep a cleaning swab, soft cloth, mouthpiece cap and cork grease in your case for maintaining your instrument



Student Pages 2 & 3

BARITONE SAXOPHONE

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

Main Body

Please refer to the Sound Innovations DVD for detailed instructions and demonstrations

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1. YOUR INSTRUMENT-PARTS OF THE BARITONE SAXOPHONE

2. PUTTING IT ALL TOGETHER

e Kes

- Place the thin end of the reed into your mouth to moisten it. B. Place the neckstrap over your head, so the hook is in the front and the pad is resting on the back of your neck.
- C. Carefully lift the baritone saxophone by the main body and not the keys or rods.
- D. Place the hook of the neckstrap into the ring on
- the back of the baritone saxophone. E. Rest the main body of the instrument on your lap with the bell to your right and steady it with your left hand
- E. Remove the neck plug or padsaver from the main body and return it to your case. Loosen the neck
- F. Gently twist the neck into position. Do not rock the eck into place or try to twist it in a full circle, and ever hold the baritone saxophone by the neck!
- G. Once the connection with the octave key is in its correct position with the key on the neck closed, tighten the neck screw.
- tighten the neck sorew. H. Remove the mouthpiece cap and ligature. Gently twist the mouthpiece onto the neck cork so about half the cork is visible. Be source the flat part of the mouthpiece is facing down. When needed, place a small amount of cork grease onto the neck cork. Clean your hands after applying.
- Crean your hands after applying. Add the ligature to the mouthpice, then slide the thick and of the read against the mouthpice with the flat side against the rectangular opening. The read should be centered and not extend above the top of the mouthpice. Gently tighten the ligature screws to hold the read in place.

3. PUTTING IT ALL AWAY

- A. Remove the ligature and reed from the mouthpiece
- A. Remove the ligature and read from the mouthpace B. Place the read in a read guard. 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 from the neck. Wipe off the outside with a soft cloth. Carefully place the instrument in the case and close all the latches.
 D. Store not your instrument and its accessories in
- D. Store only your instrument and 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 feet flat on the floor.
- C. Sit tall with your back straight.
- C. Sit tail with your back straight.
 D. With the main body on your right side, adjust the neckstrap so the mouthpiece falls comfortably into your mouth with your head kept at a level position.
 E. Place your right tumb under the thumb rest near the base of the thumbnail.
- F. Your left thumb will cover the thumb key and the pads of your fingers will press the keys.
- 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. ng a good sound.
- B. Moisten your lips and roll your lower lip over your 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 E. Tighten your mouth around the mouthpiece keeping the corners firm and chin relaxed and down.

BREATHING

- 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 in. PLAYING YOUR FIRST SOUNDS

Assemble the mouthpiece (reed and ligature attached) to the neck.

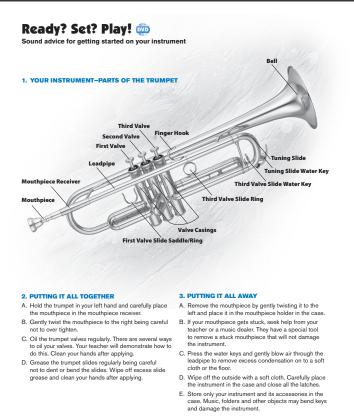
- B. Form your embouchure around the mouthpiece
- C. Take a deep, full breath through the corners of your mouth.
- D. Touch your tongue gently against the reed and exhale quietly as you say "too." Hold the note as long as possible.
- E. Play several sounds on one breath by saying, "tee, tee, tee" or "too, too, too" as you exhale. This is called "tonguing" since you are using your tongue to start the new sound.

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 an hour. Take turns playing on two or three reeds by using a different reed each day, so you always have a good reed for playing your best. Discard broken, chipped or cracked reeds.
- B. Reed guards allow reeds to dry thoroughly betwe between uses and protect them from da when not being played.
- C. Keep a cleaning swab, soft cloth, mouthpiece cap and cork grease in your case for maintaining your instrument.

TRUMPET

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- C. Sit tall with your back straight.

- D. Hold the trumpet with your left hand around the valve casing with your third finger in the third valve slide ring. Your left hand holds the entire weight of the trumpet.
- E. Place your right thumb between the first and second valves just below the leadpipe.
- Your right hand little finger rests on top of the finger hook.
- 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 if saying the letter "M."
- C. Keeping your jaw open and relaxed, pull back the corners of your mouth to form a puckered smile. D. The corners of your lips should stay firm while the lips
- stay relaxed. E. Place the mouthpiece so that it's directly centered on

your lips BREATHING

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.
- you mount.
 D. Buzz and exhale through the mouthpiece while you say "tah." Hold the note as long as possible. Also, buzz your lips without the mouthpiece.
- E. Play several sounds on one breath by saying "tah, tah, tah." This is called "tonguing" 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 trumpet prior to storage.

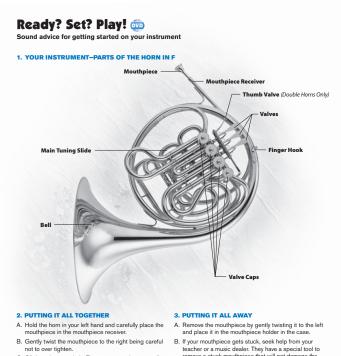
- G. Use the tips of your fingers to depress the valves







HORN IN F



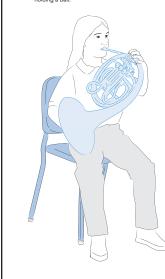
- C. Oil the valves regularly. There are several ways to oil
- your valves. Your teacher will demonstrate how to do this. Clean your hands after applying. Grease the slides regularly being careful not to dent or bend the slides. Wipe off excess slide grease and clean your hands after applying. D Grea

Please refer to the Sound Innovations DVD for detailed ns and demonstrations of assembly, dissassembly as maintenance of your instrument. Whenever you see this icon ஹ refer to your DVD for further demon

- and place it in the moutpiece nouser in the Case.
 B. If your moutpiece gets stuck, seek help from your teacher or a music dealer. They have a special tool to remove a stuck moutpiece that will not damage the instrument.
- Instrument.
 C. Carefully rotate your horn to remove excess condensation from the lead pipe on a soft cloth or the
- D. Wipe off the outside with a soft cloth. Carefully place the instrument in the case and close all the latches
- E. Store only your instrument and its accessories in the case. Music, folders and other objects may bend key 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.
- On tell with your back straight.
 D. Hold the horn with your left hand balancing it on your right thigh.
 C. Oup your gight hand, keeping your fingers and thumb together.
- F. Place your cupped right hand in the bell with the back of your fingers resting on the inside to help balance the horn.
- G. Your right hand should cover approximately half the
- H. Hour ngin hand ancore contraction of the second secon
- Place your left little finger in the finger hook. 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.
 B. Moisten your lips and bring them together like you're saying the letter "M."
- C. Keeping your jaw open and relaxed, pull back the corners of your mouth to form a puckered smile.
- D. The corners of your lips should stay firm while the lips stay relaxed. E. Place the mouthpiece so that there is a bit more of your top lip in the mouthpiece.

BREATHING

- 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 the waist should expand with each breath.

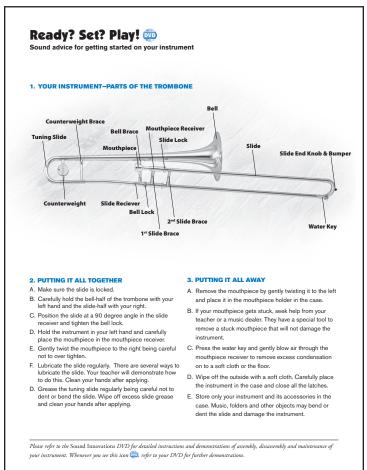
PLAYING YOUR FIRST SOUNDS

- 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 exhale through the mouthpiece while you
- say "tah." Hold the note as long as possible.
- say "tah." Hold the note as long as possible. E. Play several sounds on one breath by saying, "tah, tah, tah." This is called "tonguing" 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

- 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 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
- Place your right thumb and first two fingers on the second slide brace to move the slide. Keep your right hand, wrist, elbow and shoulder relaxed and flexible. J.

EMBOUCHURE

- Your mouth position (or embouchure) is an important part of creating a good sound.
- B. Moisten your lips and bring them together as if saying the letter "M."
- Keeping your jaw open and relaxed, pull back the corners of your mouth to form a puckered smile.
- D. The corners of your lips should stay firm while the lips stay relaxed. E. Place the mouthpiece so that it's directly centered on your lips.

BREATHING

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

A. Use only the mouthpiece to begin making a sound.

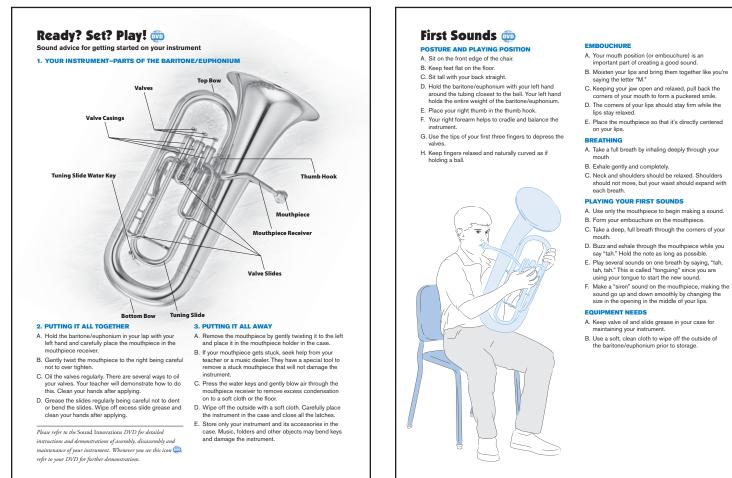
- B. Form your embouchure on the mouthpiece. C. Take a deep, full breath through the corners of your mouth.
- D. Buzz and exhale through the mouthpiece while you say "tah." Hold the note as long as possible. Also buzz your lips without the mouthpiece.
- E. Play several sounds on one breath by saying, "tah, tah, tah." This is called "tonguing" 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

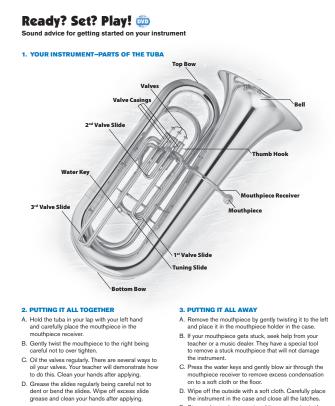
- Keep slide lubricant and slide grease in your case for maintaining your instrument.
- B. Use a soft, clean cloth to wipe off the outside of the trombone prior to storage.

13

BARITONE/EUPHONIUM



TUBA



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.

Please refer to the Sound Innovations DVD for detailed ns and demonstrations of assembly, dissassembly a maintenance of your instrument. Whenever you see this icon 🚥 refer to your DVD for further demor

- E. Store only your instrument and its accessories in the case. Music, folders and other objects may bend key and damage the instrument.

First Sounds

- POSTURE AND PLAYING POSITION
- 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 tuba with your left hand around the tubing.
- E. Rest 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
- F. Your left hand balances the entire weight of the tuba. G. Place your right thumb in the thumb hook.
- H. Use the tips of your first three fingers of your right hand to depress the valves.
 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 if saying the letter "M."
- C. Keeping your jaw open and relaxed, pull back the corners of your mouth to form a puckered smile.
 D. The corners of your lips should stay firm while the lips stay relaxed.
- E. Place the mouthpiece so that it's directly centered on your lips

BREATHING

- 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 the waist should expand with each breath.

PLAYING YOUR FIRST SOUNDS

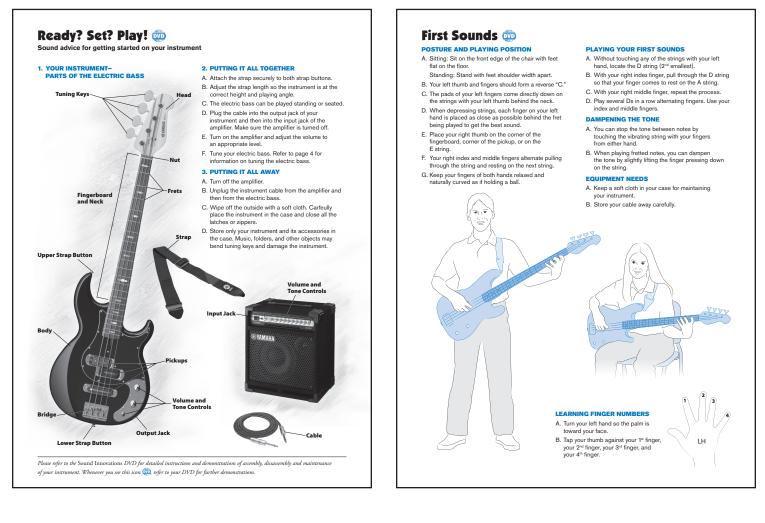
- A. Use only the mouthpiece to begin making a sound. B. Form your embouchure on the mouthpiece.
- C. Take a deep, full breath through the corners of your mouth

- your mouth. D. Buzz and exhale through the mouthpiece while you say "tah." Hold the note as long as possible. Also buzz your lips without the mouthpiece. E. Play several sounds on one breath by saying, "tah, tah, tah." This is called "tonguing" since you are using your tongue to start the new sound. E. Make, a "isea" sound on the mouthpiece making the
- 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.

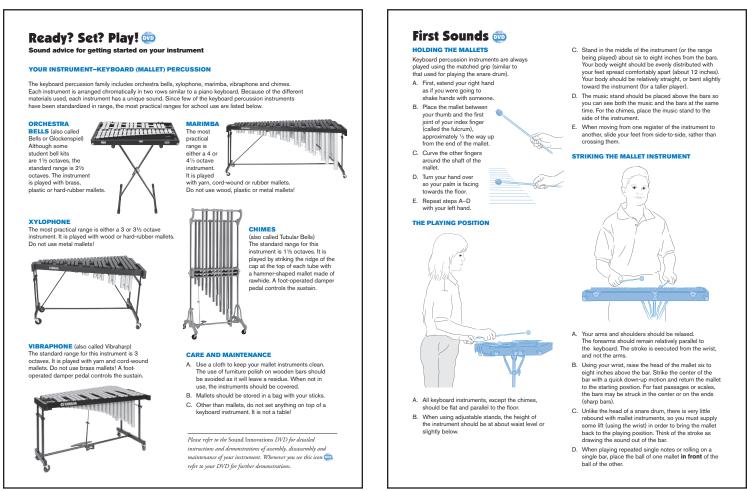
EQUIPMENT NEEDS

- 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.

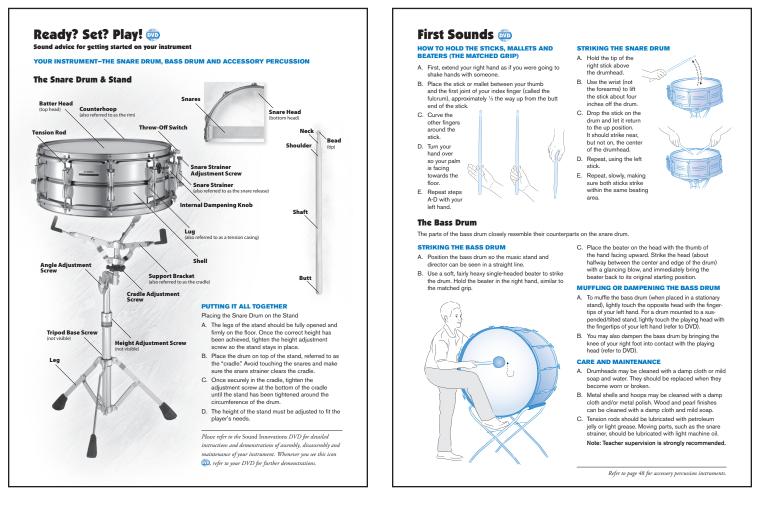
ELECTRIC BASS



MALLETS



PERCUSSION



Accessory Percussion Instruments 🎰



- PLAYING THE CRASH CYMBALS
- Hold the cymbals at approximately chest level From the cylinical as a pplicalized prices revel.
 B. For a right-handed player, keep the left cymbal stationary and strike the right cymbal against it with a glancing blow. The right cymbal against it with the left cymbal at an angle to avoid an air pocket. Once the crash has been executed, the cymbals should move apart so they can ring freely.
- C. The distance between the cymbals will be wider for louder crashes and smaller for softer ones.
- D. To muffle or choke the cymbals, draw them against your chest or forearms.

THE SUSPENDED CYMBAL



A suspended cymbal may be played with drumsticks or a variety of marimba and timpani mallets. Rhythmic passages are best articulated with snare drum sticks played near the edge.

- CARE AND MAINTENANCE
- Α.
- Fingerprints and dirt can be removed by using a solution of mild liquid detergent and warm water. Most cymbal manufactures also market specially formulated cymbal-cleaning products as well. B. Never use steel wool, wire brushes or other abrasive cleansers.

- The woodblock may be played by holding it in the hand, mounted to a clamp (attached to a stand), or placed on
- stand), or placed on a padded table. To produce the best tone, cup your hand to form a resonating chamber and strike the top center above the open slit. For fast, articulate passages, place the woodblock on a padded table and play it with two sticks or mallets. В.

It is most commonly played with medium-hard to hard rubber xylophone mallets. The tip or shoulder of a drumstick may also be used for more articulate passages.

THE TAMBOURINE

THE WOODBLOCK



- A. Hold the tambourine in one hand with your thumb placed on the head and your fingers wrapped around the shell. It should be held at least chest high and at a slight angle to the floor.
- B. For soft, rapid passages, place the tambourine on a horizontal, towel-covered music stand or padded table, and play it with the fingertips, sticks or mallets.

THE TRIANGLE

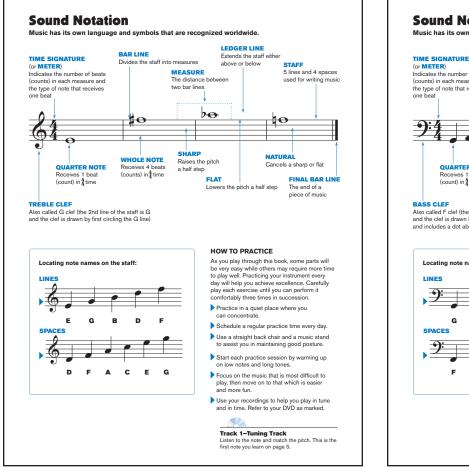
А



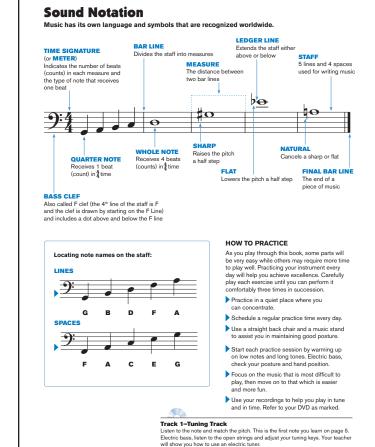
B. It is usually played with a steel beater and may be struck in a variety of spots, including the bottom or the side opposite the opening.

16

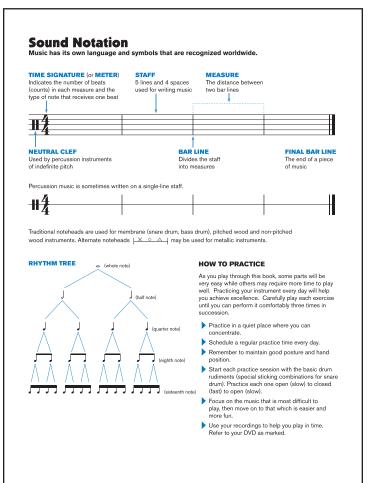
TREBLE-CLEF INSTRUMENTS



BASS-CLEF INSTRUMENTS



PERCUSSION



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

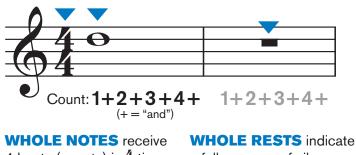
TREBLE-CLEF INSTRUMENTS

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.



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.



4 beats (counts) in $\frac{4}{3}$ time.

a full measure of silence.

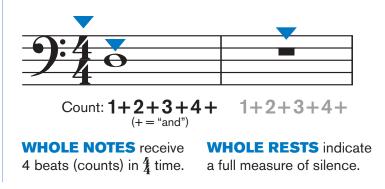
BASS-CLEF INSTRUMENTS

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.



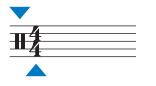
A TIME SIGNATURE or METER indicates the number of beats (counts) in each measure and the kind of note that receives one beat.

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



PERCUSSION

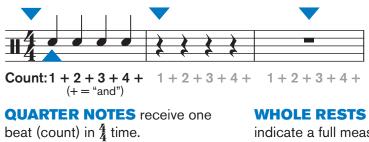
At the beginning of each line of music there is a clef sign. Unpitched percussion music uses the **NEUTRAL CLEF**.



A TIME SIGNATURE or METER

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

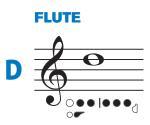
TIME is a meter in which there are 4 beats per measure and the quarter note receives 1 beat.



QUARTER RESTS receive one beat (count) of silence.

indicate a full measure of silence.

OUR FIRST NOTE











BARITONE B.C.

















HORN IN F



BARITONE T.C.



D T

••0





BASSOON







TUBA

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



† 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^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^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.

20 2 Student Page 44

193 CHORALE IN CONCERT E MAJOR—Full band arrangement.



SOUND ADVICE

Help students achieve a blended and balanced ensemble sound.

Percussion: Percussion is tacet.