

# SOUND<sup>®</sup> 2nd EDITION

## INNOVATIONS

### for **CONCERT BAND**

The Comprehensive Curriculum for Beginning Musicians

Robert **SHELDON** | Peter **BOONSHAFT** | Dave **BLACK** | Bob **PHILLIPS**

#### Congratulations on deciding to become a member of the band!

This book is here to help you get started on a very exciting time in your life. Not only is playing music fun, but your participation in the band will provide you with some of the best times of your school years. The audio and video recordings will help you learn to play your instrument as you practice and develop new skills. When you complete this book, you will be well prepared to perform many types and styles of music. Being in the band will bring you many years of incredible experiences, along with the joy of making music with your friends.

Free correlated *Sound Innovations* media at **SIOnline.alfred.com** will help you practice and develop new skills. Video lessons and audio demonstration tracks reinforce good technique and musical accuracy, and PDFs provide supplemental tunes, exercises, lessons, and assessment pages. In addition to those resources, an exciting and immersive experience awaits you with a subscription to MakeMusic Cloud. In MakeMusic Cloud, you can access *Center Stage*, which features popular songs with amazing backing tracks, making your practice even more fun and motivating. There is so much for you to explore!

We hope you will make music an important part of your life by performing in and attending concerts. You might even decide to pursue a career in music as a performer, teacher, composer, sound engineer, or conductor. Beyond performance, studying music offers a unique lens into other academic disciplines—whether you are exploring mathematics through complex rhythms, physics through the science of sound, or history through the lives of the great composers. Wherever your life's journey takes you, we wish you the best of luck in becoming a part of the wonderful world of music!



Multimedia Resources for  
**TEACHERS**  
**STUDENTS**  
**PARENTS**



Audio demonstration and accompaniment tracks are included for every line of music in the book.



Video demonstrations of fundamental skills and exercises are included. Look for the video icon throughout this book.



Supplemental enrichment content and additional repertoire for practice and reinforcement are available to download at [SIOnline.alfred.com](http://SIOnline.alfred.com).

Visit the **SI Online** resource site to stay up to date with newly added content.

[SIOnline.alfred.com](http://SIOnline.alfred.com)



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Production Company: Specialized Personnel Locators  
Engineer: Kendall S. Thomsen  
Video filming and production: David Darling, Grand Haven, MI

# Instrumentation

## Teacher's Score

Flute

Oboe

Bassoon

B $\flat$  Clarinet

E $\flat$  Alto Clarinet

B $\flat$  Bass Clarinet

E $\flat$  Alto Saxophone

B $\flat$  Tenor Saxophone

E $\flat$  Baritone Saxophone

B $\flat$  Trumpet

Horn in F

Trombone

Baritone/Euphonium Bass Clef

Baritone/Euphonium Treble Clef

Tuba

Electric Bass

Mallets

Percussion

Combined Percussion

Piano Accompaniment

## About the Authors

### Robert Sheldon

Well-known composer/music educator and lead author of *SI for Concert Band*, Robert Sheldon taught instrumental music in the Florida and Illinois public schools and served on the faculty at Florida State University. Following 18 years as Concert Band Editor for Alfred, he maintains an active composition schedule, regularly accepting commissions for new works. An internationally recognized clinician and conductor, Sheldon frequently presents clinics and serves as a conductor 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 invited to conduct and speak in every state in the U.S. and around the world. He is the author of the critically acclaimed books *Teaching Music with Passion*, *Teaching Music with Purpose*, *Teaching Music with Promise*, and *Teaching Music Each Day Inspired*. Having taught for over 45 years, Dr. Boonshaft was honored by the National Association for Music Education and Music For All as the first recipient of the "George M. Parks Award for Leadership in Music Education." He 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

Percussionist and composer Dave Black has been the recipient of many awards and commissions, including 26 consecutive ASCAP Popular Composer Awards, two GRAMMY® participation/nomination certificates, the Percussive Arts Society Presidents Industry Award, and several drum publication readers' polls. In addition to having composed numerous concert band and jazz ensemble publications, he is the author or co-author of more than 60 book publications, many of which are best-selling percussion books, including *Alfred's Drum Method, Books 1 & 2*, and *Alfred's Beginning Drumset Method*. Black served as Alfred's vice president and editor-in-chief, School & Church Publishing, where he worked for 35 years.

### 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 25 books series, including Alfred's *Philharmonic* series. He has been inducted into the University of Michigan Music School Hall of Fame and has been awarded the Medal of Honor by the Midwest Clinic and the Distinguished Service Award by the American String Teachers Association.

# Band Skills

<b>SOUND INNOVATIONS</b> for CONCERT BAND	<b>Sound Notation</b>	<b>Sound Beginnings (Level 1)</b>	<b>Sound Fundamentals (Level 2)</b>	<b>Sound Musicianship (Level 3)</b>	<b>Sound Development (Level 4)</b>	<b>Sound Techniques (Level 5)</b>	<b>Sound Performance (Level 6)</b>
<b>Rhythms</b>		$\frac{4}{4}$	$\frac{2}{4}$	$\frac{3}{4}$			
	Rhythm Tree*						
				Pickup Notes			
		Tie			Syncopation		
		Counting & Subdivision					
<b>Technique</b>		Warm-Up	Key of Concert B $\flat$ Major	Key of Concert E $\flat$ Major	Key of Concert A $\flat$ Major	Clarinet Upper Register Key	Chromatic Scale
			Interval	Key of Concert F Major	Chromatics	Brass Lip Slurs	
				Accidentals & Courtesy Accidentals	Scale	Arpeggio	
	Ledger Line				Major & Minor Tonality	Etude	
<b>Sequence &amp; Tempo</b>						Rallentando	
		Round	Rehearsal Marks			Ritardando	
	Measure		Largo			Tacet*	
			Andante	1st & 2nd Endings			
			Allegro	D.C. al Fine			
				D.S. al Fine			
<b>Style</b>		,		>	Waltz	Improvisation*	Trio
		>*	Divisi	Style Markings	Legato		Improvisation
		Solo	Unison	Articulation	Staccato		
		Duet	<i>f</i>   <i>mf</i>	Breathing			
		Harmony	<i>p</i>   <i>mp</i>				
		Phrase	Diminuendo				
		Tutti	Slur				
		Chorale	Theme and Variation				
<b>Percussion &amp; Mallets</b>		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*	Multiple-Bounce Roll*				
		Playing two notes or more on one bar*	Suspended Cymbal*				
			Sus. Cymbal Roll*				
			Tambourine*				
		Woodblock*					

\* = Percussion Only ♦ = Mallets Only

# Chart of Sequential Introduction of Notes

**PAGE**      **5**      **8**      **Alt. Pages**      **11**      **12**      **16**      **21**      **23**      **24**      **25**

The chart displays the sequential introduction of notes for various instruments across pages 5, 8, 11, 12, 16, 21, 23, 24, and 25. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Alto Clarinet (A. Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sax), Tenor Saxophone (T. Sax), Baritone Saxophone (B. Sax), Trumpet (Tpt.), Flute Harmonica (F Hn.), Trombone (Trb.), Baritone Trumpet (Bar. TC), Baritone Clarinet (Bar. BC), Tuba, Mellophone (Mlts.), and Euphonium (E. Bass). The chart shows the progression of notes for each instrument across the specified pages, with some instruments having alternate pitches indicated by an asterisk (\*). Some notes are marked with "(new fing.)".

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

# Chart of Sequential Introduction of Notes

PAGE 28 29 30 33 34 35 36 41

This musical score illustrates the sequential introduction of notes for various instruments. The instruments listed on the left are: Fl., Ob., Cl., A. Cl., B. Cl., Bsn., A. Sax, T. Sax, B. Sax, Tpt., F. Hn., Trb., Bar. TC, Bar. BC, Tuba, Mlts., and E. Bass. The score is organized into measures corresponding to the page numbers 28, 29, 30, 33, 34, 35, 36, and 41. Each instrument part shows the specific notes and fingerings (e.g., (chr. fing.), (LH Eb), (1 + 1 fing.), (6th position)) for each measure. The notes are introduced sequentially across the instruments, with some instruments playing multiple notes in a single measure. The notation includes treble and bass clefs, stems, and various accidentals (sharps, flats, naturals).

# 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'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 Videos 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

## ▶ **Online audio recordings included with each book**

- Instrument specific
- Every line in the book is recorded
- 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 track of the online audio (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 online audio recordings**
- **Online MasterClass videos teach:**
  - 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 *MakeMusic Cloud*

### ► Online community for teachers to share ideas

### ► Teacher's book includes:

- **All online MasterClass videos**
- **All accompaniment MP3s**
- ***Sound Advice* teaching tips**
- **Online audio 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**

*Sound Innovations* offers opportunities to expand and enhance student learning and understanding through creative teaching. Having students sing exercises throughout the book communicates the value of this essential skill, fostering the development of intonation and musicianship in their instrumental performance. Selecting tunes for students to play by ear will help them develop this vital aspect of musical facility. Once students are comfortable with the composition and improvisation exercises, suggest they repeat them in different keys, and compose or improvise a variety of rhythmic passages, accompaniments, and melodies.

An understanding of music is vital to the education of every child. Through music, students develop their abilities of expression, imagination, analysis, creativity, self-discipline, teamwork, evaluative methods, and critical thinking. Music also reinforces, augments, and gives students a lens with which to view and interpret other subjects, contributing to a well-rounded education. As educators, we help young people discover how music relates to other academic subjects, such as mathematics, writing, foreign language, reading, physical education, drama, dance, history, social studies, creative writing, and the sciences. Remember to communicate with students, parents, and administrators the broad scope and impact of music on the development and education of the whole child.

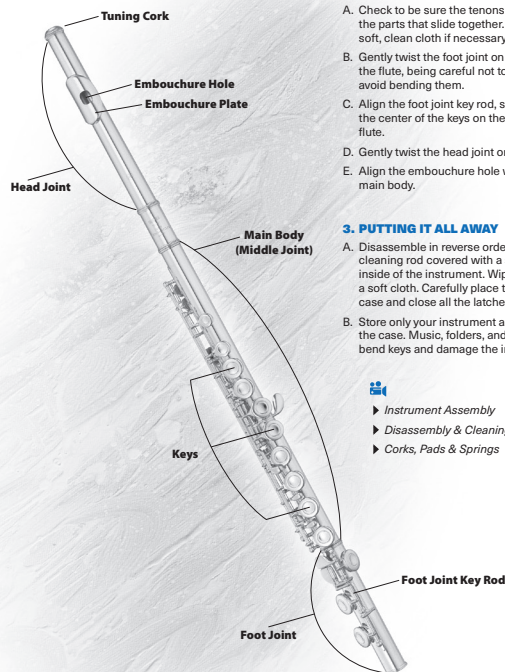
## FLUTE

2

## Ready? Set? Play!

Sound advice for getting started on your instrument

## 1. YOUR INSTRUMENT—PARTS OF THE FLUTE



## 2. PUTTING IT ALL TOGETHER

- Check to be sure the tenons are clean. These are the parts that slide together. Wipe gently with a soft, clean cloth if necessary.
- Gently twist the foot joint on to the main body of the flute, being careful not to grip the rods as to avoid bending them.
- Align the foot joint key rod, so that it lines up with the center of the keys on the main body of the flute.
- Gently twist the head joint onto the main body.
- Align the embouchure hole with the keys on the main body.

## 3. PUTTING IT ALL AWAY

- Disassemble in reverse order of assembly. Use the cleaning rod covered with a soft cloth 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.
- Store only your instrument and its accessories in the case. Music, folders, and other objects may bend keys and damage the instrument.



- ▶ Instrument Assembly
- ▶ Disassembly & Cleaning
- ▶ Corks, Pads & Springs

3

## First Sounds

## POSTURE AND PLAYING POSITION

- Sit on the front edge of your chair.
- Keep feet flat on the floor.
- Sit tall with your back straight.
- 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 body.
- Place the edge of your right thumbnail under the flute, between the first and second fingers.
- 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.
- Close your mouth so the lips are relaxed and in a natural position.
- Place the bottom edge of the embouchure hole right where the pink part of the lower lip meets the skin. Students with fuller lips may need to raise the lip plate up slightly higher on the bottom lip.
- Firm the corners of your mouth and form the center of your lips as if you are saying "poo."

## BREATHING

- Take a full breath by inhaling deeply through your mouth.
- 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

- Use only the head joint to begin making a sound.
- Place the head joint into position and form your embouchure.
- Take a deep, full breath through the corners of your mouth.
- Start the sound by saying "who" 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.
- 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.
- Once you have achieved a clear sound, try placing your right hand over the open end of the head joint to create a lower pitch.
- Play several sounds on one breath by saying "too, too, too" or "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

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



- ▶ Posture
- ▶ Breathing
- ▶ Hands & Fingers
- ▶ Playing Position
- ▶ Embouchure & First Sounds
- ▶ Tonguing

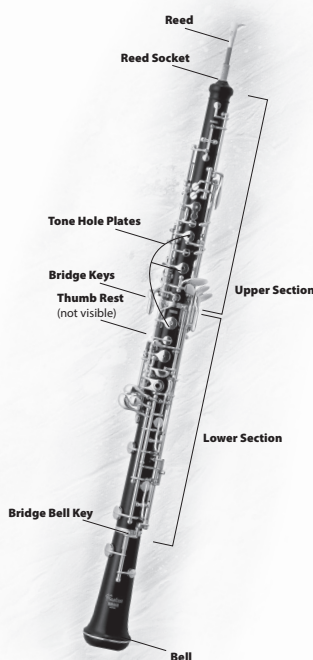
## OBOE

2

## Ready? Set? Play!

Sound advice for getting started on your instrument

## 1. YOUR INSTRUMENT—PARTS OF THE OBOE



## 2. PUTTING IT ALL TOGETHER

- Place the reed in  $\frac{3}{4}$  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.
- When needed, apply a small amount of cork grease to each cork. Clean your hands after applying.
- Carefully lift the upper section with your left hand, using your fingers to press down the three large keys, raising the bridge keys.
- Carefully lift the lower section with your right hand close to the top.
- Gently twist the upper and lower sections together, making sure the bridge keys are aligned.
- Holding the oboe 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 with the tone hole plates.

## 3. PUTTING IT ALL AWAY

- Remove the reed and blow out excess moisture.
- Place the reed in a reed holder. This helps it dry properly and last longer.
- 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.
- Store only your instrument and its accessories in the case. Music, folders, and other objects may bend keys and damage the instrument.



- ▶ Instrument Assembly
- ▶ Disassembly & Cleaning
- ▶ Corks, Pads & Springs
- ▶ Reeds

3

## First Sounds

## POSTURE AND PLAYING POSITION

- Sit on the front edge of the chair.
- Keep feet flat on the floor.
- Sit tall with your back straight.
- Place your right thumbnail under the thumb rest near the base of the thumbnail.
- The left thumb will cover the thumb key and the pads of your fingers will press the keys.
- 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.
- Moisten your lips and roll both your upper and lower lips over your teeth to cushion the reed.
- Place the reed on your lower lip, so it extends about an eighth of an inch into your mouth.
- Tighten your mouth all the way around the reed, keeping the corners firm and chin relaxed.
- Keep your jaw open so that there is no pressure from your lower teeth.

## BREATHING

- Take a full breath by inhaling deeply through your mouth.
- Exhale gently and completely.
- Neck and shoulders should be relaxed. Shoulders should not move; your waist should expand with each breath.

## PLAYING YOUR FIRST SOUNDS

- Use only the reed to begin making a sound.
- Form your embouchure around the reed.
- Take a deep, full breath through the corners of your mouth.
- Touch your tongue gently against the tip of the reed and exhale quietly as you say "too." Hold the note as long as possible.
- 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

- 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.
- A reed holder allows reeds to dry thoroughly between uses and protects them from damage when not being played.
- Keep a cleaning swab, soft cloth, reed holder, cork grease, and a container to soak reeds in your case for maintaining your instrument.



- ▶ Posture
- ▶ Breathing
- ▶ Hands & Fingers
- ▶ Embouchure & First Sounds
- ▶ Tonguing

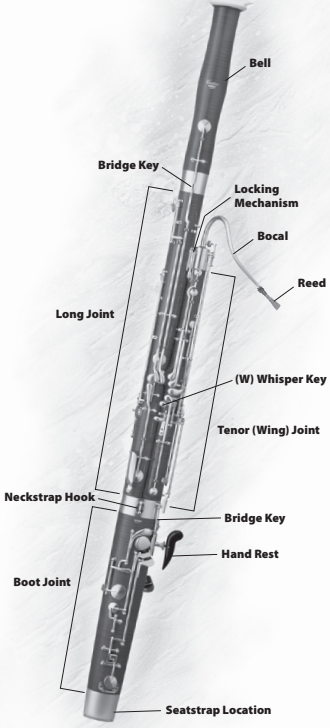
# BASSOON

2

## Ready? Set? Play!

Sound advice for getting started on your instrument

### 1. YOUR INSTRUMENT—PARTS OF THE BASSOON




### 2. PUTTING IT ALL TOGETHER

- Place the reed in  $\frac{1}{4}$  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.
- 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.
- When needed, apply a small amount of cork grease to each cork. Clean your hands after applying.
- Carefully lift the boot joint and attach it to the seatstrap or neckstrap.
- 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 key on the boot joint. Be sure not to bend the bridge keys.
- 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.
- Connect the tenor and long joints together with the locking mechanism.
- 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.
- Hold the bocal near the cork and gently twist it into place, so that the key is aligned.
- 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.

### 3. PUTTING IT ALL AWAY

- Remove the reed and blow out excess moisture.
- Place the reed in a reed holder. This helps it dry properly and last longer.
- 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 cloth. Carefully place the instrument in the case and close all the latches.
- Store only your instrument and its accessories in the case. Music, folders, and other objects may bend keys and damage the instrument.

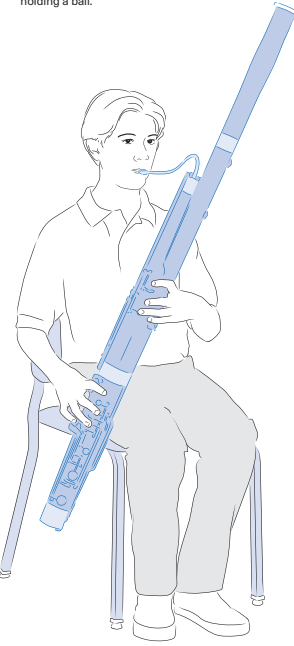
 Instrument Assembly  
 ▶ Disassembly & Cleaning  
 ▶ Corks, Pads & Springs  
 ▶ Reeds

3

## First Sounds

### POSTURE AND PLAYING POSITION

- Sit on the front edge of the chair.
- Keep feet flat on the floor.
- Sit tall with your back straight.
- 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.
- Adjust the height of the hand rest, so that your right hand fingers can easily cover the tone holes.
- Your left thumb will cover the thumb keys and the pads of your fingers will press the keys.
- 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.
- Relax your jaw and pull it back, so that your upper lip is ahead of your lower lip.
- Moisten your lips and roll both your upper and lower lips over your teeth to cushion the reed.
- Place the reed in your mouth, so your upper lip almost touches the first wire on the reed.
- Tighten your mouth all the way around the reed.
- Keep your jaw open and back so that there is no pressure from your lower teeth.

### BREATHING


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

### PLAYING YOUR FIRST SOUNDS

- Use only the reed to begin making a sound.
- Form your embouchure around the reed.
- Take a deep, full breath through the corners of your mouth.
- Lift your tongue gently against the tip of the reed and exhale quietly as you say "too." Hold the note as long as possible.
- 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

- 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.
- A reed holder allows reeds to dry thoroughly between uses and protects them from damage when not being played.
- Keep a cleaning swab, soft cloth, reed holder, cork grease, and a container to soak reeds in your case for maintaining your instrument.

 Posture & Playing Position ▶ Embouchure & First Sounds  
 ▶ Breathing ▶ Hands & Fingers ▶ Tonguing

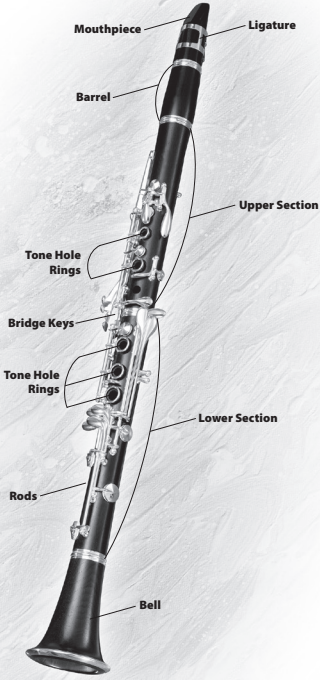
# CLARINET

2

## 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.
- When needed, place a small amount of cork grease on each cork. Clean your hands after applying.
- Gently twist the bell onto the lower section without squeezing the rods.
- 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.
- 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 mouthpiece with the register key.
- Add the ligature to the mouthpiece, then slide the thick end of the reed 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

- Remove the ligature and reed from the mouthpiece.
- Place the reed in a reed guard. This helps it dry properly and last longer.
- 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.
- Store only your instrument and its accessories in the case. Music, folders, and other objects may bend keys and damage the instrument.

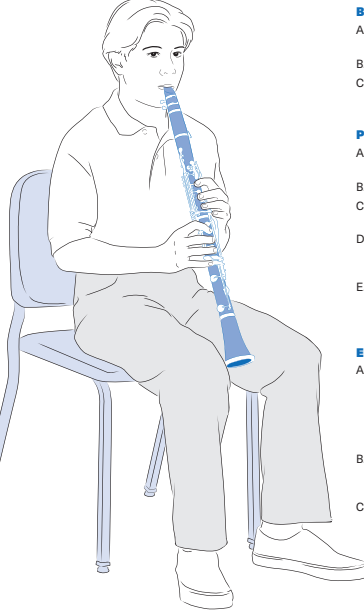
 Instrument Assembly  
 ▶ Disassembly & Cleaning  
 ▶ Corks, Pads & Springs  
 ▶ Reeds

3

## First Sounds

### POSTURE AND PLAYING POSITION

- Sit on the front edge of the chair.
- Keep feet flat on the floor.
- Sit tall with your back straight.
- Keep fingers relaxed and naturally curved as if holding a ball.
- Place your right thumb under the thumb rest midway between the knuckle and tip of the thumb.
- The left thumb will cover the thumb key and the pads of your fingers will cover the tone holes.



### EMBOUCHURE

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

### BREATHING


- Take a full breath by inhaling deeply through your mouth.
- Exhale gently and completely.
- 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.
- Form your embouchure around the mouthpiece.
- Take a deep, full breath through the corners of your mouth.
- Touch your tongue gently against the reed and exhale quietly as you say "tee." Hold the note as long as possible.
- 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

- 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 that you always have a good reed for playing your best. Discard broken, chipped, or cracked reeds.
- Reed guards allow reeds to dry thoroughly between uses and protect them from damage when not being played.
- Keep a cleaning swab, soft cloth, mouthpiece cap, and cork grease in your case for maintaining your instrument.

 Posture ▶ Breathing ▶ Hands & Fingers ▶ Playing Position  
 ▶ Embouchure & First Sounds ▶ Tonguing

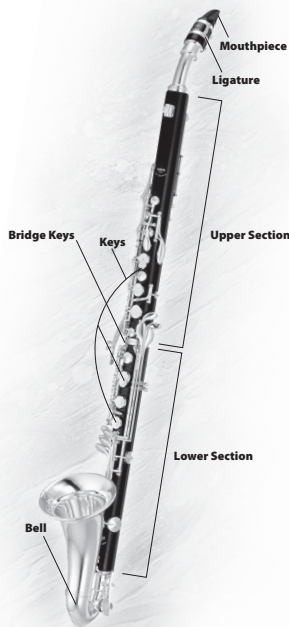
## ALTO CLARINET

2

## Ready? Set? Play!

Sound advice for getting started on your instrument

## 1. YOUR INSTRUMENT—PARTS OF THE ALTO CLARINET



- ▶ Instrument Assembly
- ▶ Disassembly & Cleaning
- ▶ Corks, Pads & Springs
- ▶ Reeds

## 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 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 the instrument.
- G. Rest the instrument on your lap and steady it with your left hand.
- H. Gently twist the neck into position.
- 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.
- J. Add the ligature to the mouthpiece, then slide 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.
- 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.

3

## 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

- 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 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.
- E. Tighten your mouth around the mouthpiece, keeping the corners firm and chin relaxed and down.

## BREATHING

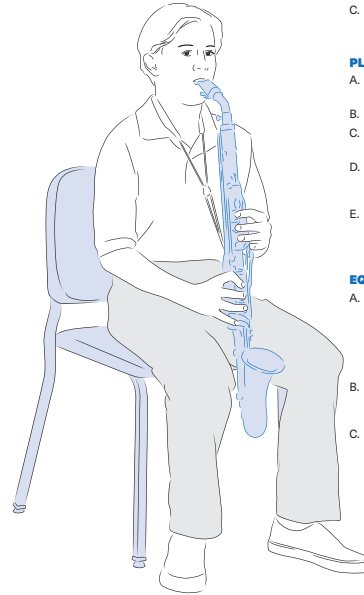
- A. Take a full breath by inhaling deeply through your mouth.
- B. Exhale gently and completely.
- C. Neck and shoulders should be relaxed. Shoulders should not move, but your waist should expand with each breath.

## 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 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 cap, and cork grease in your case for maintaining your instrument.



- ▶ Posture
- ▶ Breathing
- ▶ Holding the Instrument
- ▶ Embouchure & First Sounds
- ▶ Tonguing

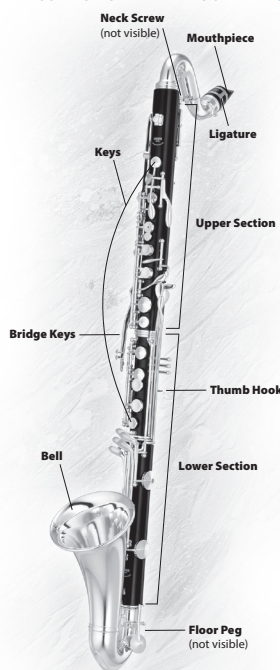
## BASS CLARINET

2

## Ready? Set? Play!

Sound advice for getting started on your instrument

## 1. YOUR INSTRUMENT—PARTS OF THE BASS CLARINET



## 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 clarinets 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.
- D. Carefully lift the bell, depress the key, and gently twist it into place, being careful to align the key.
- E. Some bass clarinets use a neckstrap while others use a floor peg. If your bass clarinet uses 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 or 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 screw.
- 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.
- J. Add the ligature to the mouthpiece, then slide 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.
- 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.



- ▶ Instrument Assembly
- ▶ Disassembly & Cleaning

3

## 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 legs, adjust the neckstrap or floor peg, 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

- 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, 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

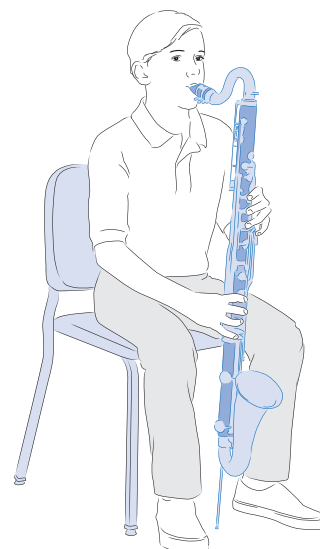
- A. Assemble the mouthpiece (reed and ligature attached) to the neck.
- B. Form your embouchure around the mouthpiece.
- C. Take a deep, full breath through the corners of your mouth.
- D. Touch your tongue gently against the reed and exhale quietly as you say "too." Hold the note as long as possible.
- 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 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.



- ▶ Posture
- ▶ Breathing
- ▶ Holding the Instrument
- ▶ Embouchure & First Sounds
- ▶ Reeds
- ▶ Corks, Pads & Screws
- ▶ Tonguing



## ALTO SAXOPHONE

2

### Ready? Set? Play!

Sound advice for getting started on your instrument

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



#### 2. PUTTING IT ALL TOGETHER

- Place the thin end of the reed into your mouth to moisten it.
- Place the neckstrap over your head so the hook is in the front and the pad is resting on the back of your neck.
- Carefully lift the saxophone by the main body and not by the keys or rods.
- Place the hook of the neckstrap into the ring on the back of the saxophone.
- 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 bending 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!
- Once the connection with the octave key is in its correct position with the key on the neck closed, 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. When needed, place a small amount of cork grease onto the neck cork. Be sure the flat part of the mouthpiece is facing down.
- Add the ligature to the mouthpiece, then slide 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

- Remove the ligature and reed from the mouthpiece.
- Place the reed in a reed guard. This helps it dry properly and last longer.
- 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.
- Store only your instrument and its accessories in the case. Music, folders, and other objects may bend keys and damage the instrument.



- ▶ Instrument Assembly
- ▶ Disassembly & Cleaning
- ▶ Corks, Pads & Springs
- ▶ Reeds

### First Sounds

#### POSTURE AND PLAYING POSITION

- Sit on the front edge of your chair.
- Keep feet flat on the floor.
- Sit tall with your back straight.
- Adjust the neck strap so the mouthpiece falls comfortably into your mouth with your head kept at a level position.
- Your right thumb should be placed under the thumb rest near the base of the thumbnail.
- 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.
- Moisten your lips and roll your lower lip over your teeth to cushion the reed.
- Place the reed and mouthpiece on your lower lip carefully, so it extends about a half an inch into the mouth.
- Rest your teeth on the top of the mouthpiece.
- Tighten your mouth around the mouthpiece, keeping the corners firm and chin relaxed and down.

#### BREATHING

- Take a full breath by inhaling deeply through your mouth.
- Exhale gently and completely.
- 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 saxophone neck.
- Form your embouchure around the mouthpiece.
- Take a deep, full breath through the corners of your mouth.
- 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."
- 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.

#### EQUIPMENT NEEDS

- 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.
- Reed guards allow reeds to dry thoroughly between uses and protect them from damage when not being played.
- Keep a cleaning swab, soft cloth, mouthpiece cap, and cork grease in your case for maintaining your instrument.



- ▶ Posture
- ▶ Breathing
- ▶ Hands and Fingers
- ▶ Playing Position
- ▶ Embouchure & First Sounds
- ▶ Tonguing

3

## TENOR SAXOPHONE

2

### Ready? Set? Play!

Sound advice for getting started on your instrument

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



#### 2. PUTTING IT ALL TOGETHER

- Place the thin end of the reed into your mouth to moisten it.
- Place the neckstrap over your head, so the hook is in the front and the pad is resting on the back of your neck.
- Carefully lift the tenor saxophone by the main body and not the keys or rods.
- 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.
- Remove the neck plug or padsaver from the main body and return it to your case. Loosen the neck screw.
- 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!
- Once the connection with the octave key is in its correct position with the key on the neck closed, 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.
- Add the ligature to the mouthpiece, then slide 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

- Remove the ligature and reed from the mouthpiece.
- Place the reed in a reed guard. This helps it dry properly and last longer.
- 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.
- Store only your instrument and its accessories in the case. Music, folders, and other objects may bend keys and damage the instrument.

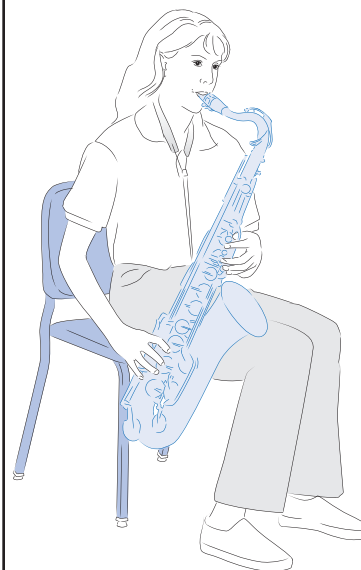


- ▶ Instrument Assembly
- ▶ Disassembly & Cleaning
- ▶ Corks, Pads & Springs

### First Sounds

#### POSTURE AND PLAYING POSITION

- Sit on the front edge of the chair.
- Keep feet flat on the floor.
- Sit tall with your back straight.
- 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.
- Place your right thumb under the thumb rest near the base of the thumbnail.
- Your left thumb will cover the thumb key and the pads of your fingers will press the keys.
- 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.
- Moisten your lips and roll your lower lip over your teeth to cushion the reed.
- 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.
- Tighten your mouth around the mouthpiece, keeping the corners firm and chin relaxed and down.

#### BREATHING

- Take a full breath by inhaling deeply through your mouth.
- Exhale gently and completely.
- 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.
- Form your embouchure around the mouthpiece.
- Take a deep, full breath through the corners of your mouth.
- Touch your tongue gently against the reed and exhale quietly as you say "too." Hold the note as long as possible.
- 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

- 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.
- Reed guards allow reeds to dry thoroughly between uses and protect them from damage when not being played.
- Keep a cleaning swab, soft cloth, mouthpiece cap, and cork grease in your case for maintaining your instrument.



- ▶ Posture
- ▶ Breathing
- ▶ Hands & Fingers
- ▶ Playing Position
- ▶ Embouchure & First Sounds
- ▶ Tonguing

3

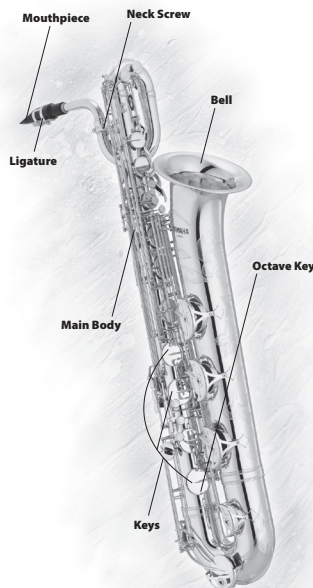
## BARITONE SAXOPHONE

2

### Ready? Set? Play!

Sound advice for getting started on your instrument

#### 1. YOUR INSTRUMENT—PARTS OF THE BARITONE SAXOPHONE



- ▶ Instrument Assembly
- ▶ Disassembly & Cleaning
- ▶ Corks, Pads & Springs

#### 2. PUTTING IT ALL TOGETHER

- 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 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.
- 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. Do not rock the neck into place or try to twist it in a full circle, and never hold the baritone saxophone by the neck!
- H. Once the connection with the octave key is in its correct position with the key on the neck closed, tighten the neck screw.
- I. 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.
- J. Add the ligature to the mouthpiece, then slide 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

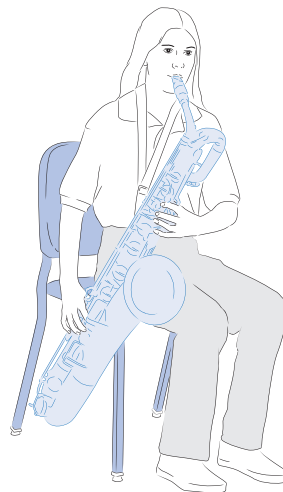
- A. Remove the ligature and reed from the mouthpiece.
- B. Place the reed in a reed guard. This helps it dry properly and last longer.
- C. Disassemble in reverse order of assembly. Use the swab to dry the inside of the instrument from the neck. Wipe off the outside with a soft cloth. Carefully place 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.

3

### 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 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

- 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, 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.
- 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 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.



- ▶ Posture
- ▶ Breathing
- ▶ Hands & Fingers
- ▶ Playing Position
- ▶ Embouchure & First Sounds
- ▶ Tonguing

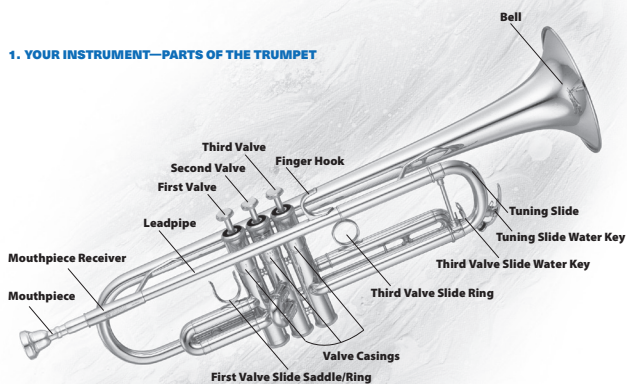
## TRUMPET

2

### Ready? Set? Play!

Sound advice for getting started on your instrument

#### 1. YOUR INSTRUMENT—PARTS OF THE TRUMPET



#### 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. Oil the trumpet 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 trumpet slides regularly, being careful not to dent or bend the slides. Wipe off excess slide grease and clean your hands after applying.



- ▶ Instrument Assembly
- ▶ Disassembly & Cleaning

#### 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 leadpipe to remove excess condensation on to a soft cloth or 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 only your instrument and its accessories in the case. Music, folders, and other objects may bend keys and damage the instrument.

3

### 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 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.
- F. Your right hand little finger rests on top of the finger hook.
- G. Use the tips of your 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 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.
- 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.



- ▶ Posture
- ▶ Breathing
- ▶ Embouchure & First Sounds
- ▶ Hands & Fingers
- ▶ Tonguing

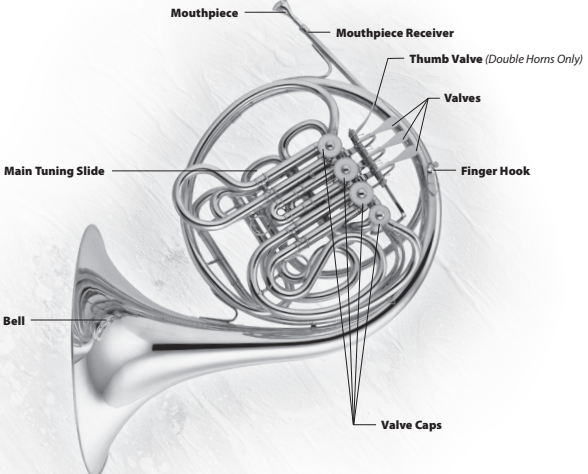
## HORN IN F

2

### Ready? Set? Play!

Sound advice for getting started on your instrument

**1. YOUR INSTRUMENT—PARTS OF THE HORN IN F**



**2. PUTTING IT ALL TOGETHER**

- Hold the horn in your left hand and carefully place the mouthpiece in the mouthpiece receiver.
- Gently twist the mouthpiece to the right, being careful not to over tighten.
- Oil the valves regularly. There are several ways to oil 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.

**3. PUTTING IT ALL AWAY**

- Remove the mouthpiece by gently twisting it to the left and place it in the mouthpiece holder in the case.
- 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.
- Carefully rotate your horn to remove excess condensation from the lead pipe on a soft cloth or the floor.
- Wipe off the outside with a soft cloth. Carefully place the instrument in the case and close all the latches.
- Store only your instrument and its accessories in the case. Music, folders, and other objects may bend keys and damage the instrument.

**Instrument Assembly**

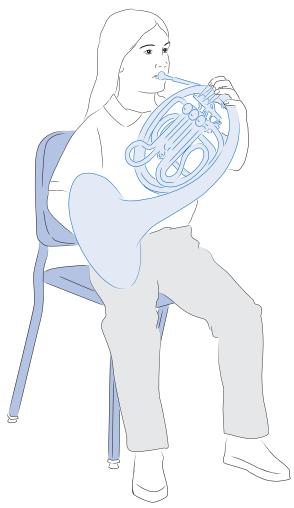
- Disassembly
- Care & Maintenance
- Cleaning

3

### First Sounds

**POSTURE AND PLAYING POSITION**

- Sit on the front edge of the chair.
- Keep feet flat on the floor.
- Sit tall with your back straight.
- Hold the horn with your left hand, balancing it on your right thigh.
- Cup your right hand, keeping your fingers and thumb together.
- Place your cupped right hand in the bell with the back of your fingers resting on the inside to help balance the horn.
- Your right hand should cover approximately half the bell opening.
- Place your left thumb in the ring (single horn), or on the thumb valve (double horn).
- Place your left little finger in the finger hook.
- Use the tips of your fingers to depress the valves.
- 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.
- Moisten your lips and bring them together like you're saying the letter "M."
- Keeping your jaw open and relaxed, pull back the corners of your mouth to form a puckered smile.
- The corners of your lips should stay firm while the lips stay relaxed.
- Place the mouthpiece so that there is a bit more of your top lip in the mouthpiece.

**BREATHING**

- Take a full breath by inhaling deeply through your mouth.
- 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**

- Use only the mouthpiece to begin making a sound.
- Form your embouchure on the mouthpiece.
- Take a deep, full breath through the corners of your mouth.
- Buzz and exhale through the mouthpiece while you say "tah." Hold the note as long as possible.
- 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.
- 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.
- Use a soft, clean cloth to wipe off the outside of the horn prior to storage.

**Posture**

- Breathing
- Holding the Instrument
- Embouchure & First Sounds
- Tonguing
- Right-Hand Techniques

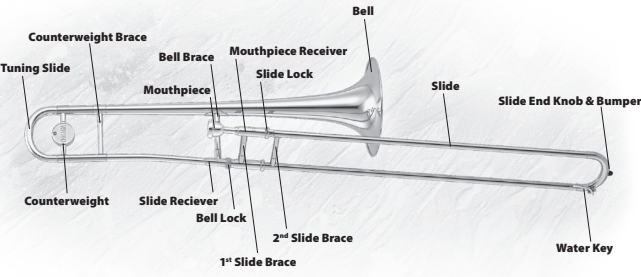
## TROMBONE

2

### Ready? Set? Play!

Sound advice for getting started on your instrument

**1. YOUR INSTRUMENT—PARTS OF THE TROMBONE**



**2. PUTTING IT ALL TOGETHER**

- Make sure the slide is locked.
- Carefully hold the bell-half of the trombone with your left hand and the slide-half with your right.
- Position the slide at a 90-degree angle in the slide receiver and tighten the bell lock.
- Hold the instrument in your left hand and carefully place the mouthpiece in the mouthpiece receiver.
- Gently twist the mouthpiece to the right, being careful not to over tighten.
- Lubricate the slide regularly. There are several ways to lubricate the slide. Your teacher will demonstrate how to do this. Clean your hands after applying.
- Grease the tuning slide regularly, being careful not to dent or bend the slide. Wipe off excess slide grease and clean your hands after applying.

**3. PUTTING IT ALL AWAY**

- Remove the mouthpiece by gently twisting it to the left and place it in the mouthpiece holder in the case.
- 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.
- Press the water key and gently blow air through the mouthpiece receiver to remove excess condensation on a soft cloth or the floor.
- Wipe off the outside with a soft cloth. Carefully place the instrument in the case and close all the latches.
- Store only your instrument and its accessories in the case. Music, folders, and other objects may bend or dent the slide and damage the instrument.

**Instrument Assembly**

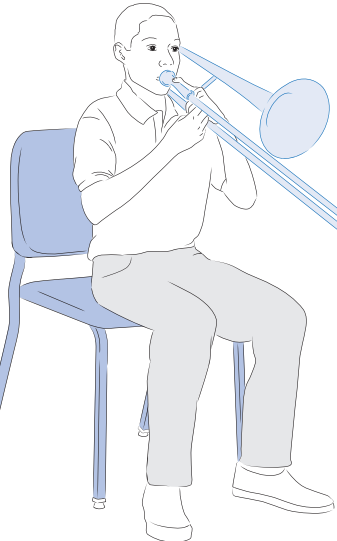
- Disassembly
- Oiling the Slide
- Care & Maintenance

3

### First Sounds

**POSTURE AND PLAYING POSITION**

- Sit on the front edge of the chair.
- Keep feet flat on the floor.
- Sit tall with your back straight.
- Hold the trombone with your left hand.
- Place your left thumb around the bell brace.
- Place your left index finger on the mouthpiece receiver.
- Wrap your other fingers naturally around the first slide brace.
- 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.



**EMBOUCHURE**

- Your mouth position (or embouchure) is an important part of creating a good sound.
- 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.
- The corners of your lips should stay firm while the lips stay relaxed.
- Place the mouthpiece so that it's directly centered on your lips.

**BREATHING**

- Take a full breath by inhaling deeply through your mouth.
- 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**

- Use only the mouthpiece to begin making a sound.
- Form your embouchure on the mouthpiece.
- Take a deep, full breath through the corners of your mouth.
- Buzz and exhale through the mouthpiece while you say "tah." Hold the note as long as possible. Also buzz your lips without the mouthpiece.
- 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.
- 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.
- Use a soft, clean cloth to wipe off the outside of the trombone prior to storage.

**Posture**

- Breathing
- Hands & Fingers
- Embouchure & First Sounds
- Tonguing

**BARITONE/EUPHONIUM**

2

### Ready? Set? Play!

Sound advice for getting started on your instrument

**1. YOUR INSTRUMENT—PARTS OF THE BARITONE/EUPHONIUM**

**2. PUTTING IT ALL TOGETHER**

- Hold the baritone/euphonium in your lap with your left hand and carefully place the mouthpiece in the mouthpiece receiver.
- Gently twist the mouthpiece to the right, being careful not to over tighten.
- 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.

**3. PUTTING IT ALL AWAY**

- Remove the mouthpiece by gently twisting it to the left and place it in the mouthpiece holder in the case.
- 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.
- Press the water keys and gently blow air through the mouthpiece receiver to remove excess condensation on to a soft cloth or the floor.
- Wipe off the outside with a soft cloth. Carefully place the instrument in the case and close all the latches.
- Store only your instrument and its accessories in the case. Music, folders, and other objects may bend keys and damage the instrument.

**Parts of the Instrument**  
**Instrument Assembly**  
**Disassembly**  
**Care and Maintenance**

3

### First Sounds

**POSTURE AND PLAYING POSITION**

- Sit on the front edge of the chair.
- Keep feet flat on the floor.
- Sit tall with your back straight.
- Hold the baritone/euphonium with your left hand around the tubing closest to the bell. Your left hand holds the entire weight of the baritone/euphonium.
- Place your right thumb in the thumb hook.
- Your right forearm helps to cradle and balance the instrument.
- Use the tips of your first three fingers to depress the valves.
- 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.
- Moisten your lips and bring them together like you're saying the letter "M."
- Keeping your jaw open and relaxed, pull back the corners of your mouth to form a puckered smile.
- The corners of your lips should stay firm while the lips stay relaxed.
- Place the mouthpiece so that it's directly centered on your lips.

**BREATHING**

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

**PLAYING YOUR FIRST SOUNDS**

- Use only the mouthpiece to begin making a sound.
- Form your embouchure on the mouthpiece.
- Take a deep, full breath through the corners of your mouth.
- Buzz and exhale through the mouthpiece while you say "tah." Hold the note as long as possible.
- 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.
- 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.
- Use a soft, clean cloth to wipe off the outside of the baritone/euphonium prior to storage.

**Posture and Playing Position**  
**Breathing**  
**Right-Hand Fingers**  
**Embouchure and First Sounds**  
**Tonguing**

**TUBA**

2

### Ready? Set? Play!

Sound advice for getting started on your instrument

**1. YOUR INSTRUMENT—PARTS OF THE TUBA**

**2. PUTTING IT ALL TOGETHER**

- Hold the tuba in your lap with your left hand and carefully place the mouthpiece in the mouthpiece receiver.
- Gently twist the mouthpiece to the right, being careful not to over tighten.
- 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.

**3. PUTTING IT ALL AWAY**

- Remove the mouthpiece by gently twisting it to the left and place it in the mouthpiece holder in the case.
- 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.
- Press the water keys and gently blow air through the mouthpiece receiver to remove excess condensation on to a soft cloth or the floor.
- Wipe off the outside with a soft cloth. Carefully place the instrument in the case and close all the latches.
- Store only your instrument and its accessories in the case. Music, folders, and other objects may bend keys and damage the instrument.

**Instrument Assembly**  
**Disassembly**  
**Care & Maintenance**

3

### First Sounds

**POSTURE AND PLAYING POSITION**

- Sit on the front edge of the chair.
- Keep feet flat on the floor.
- Sit tall with your back straight.
- Hold the tuba with your left hand around the tubing.
- 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.
- Your left hand balances the entire weight of the tuba.
- Place your right thumb in the thumb hook.
- 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**

- Your mouth position (or embouchure) is an important part of creating a good sound.
- 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.
- The corners of your lips should stay firm while the lips stay relaxed.
- Place the mouthpiece so that it's directly centered on your lips.

**BREATHING**

- Take a full breath by inhaling deeply through your mouth.
- 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**

- Use only the mouthpiece to begin making a sound.
- Form your embouchure on the mouthpiece.
- Take a deep, full breath through the corners of your mouth.
- Buzz and exhale through the mouthpiece while you say "tah." Hold the note as long as possible. Also buzz your lips without the mouthpiece.
- 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.
- 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.
- Use a soft, clean cloth to wipe off the outside of the tuba prior to storage.

**Breathing**  
**Posture & Playing Position**  
**Hands & Fingers**  
**Embouchure & First Sounds**  
**Tonguing**  
**Buzzing the Mouthpiece**

## ELECTRIC BASS

2

### Ready? Set? Play!

Sound advice for getting started on your instrument

**1. YOUR INSTRUMENT—PARTS OF THE ELECTRIC BASS**

**2. PUTTING IT ALL TOGETHER**

- Attach the strap securely to both strap buttons.
- Adjust the strap length so the instrument is at the correct height and playing angle.
- The electric bass can be played standing or seated.
- Plug the cable into the output jack of your instrument and then into the input jack of the amplifier. Make sure the amplifier is turned off.
- Turn on the amplifier and adjust the volume to an appropriate level.
- Tune your electric bass. Refer to page 4 for information on tuning the electric bass.

**3. PUTTING IT ALL AWAY**

- Turn off the amplifier.
- Unplug the instrument cable from the amplifier and then from the electric bass.
- Wipe off the outside with a soft cloth. Carefully place the instrument in the case and close all the latches or zippers.
- Store only your instrument and its accessories in the case. Music, folders, and other objects may bend tuning keys and damage the instrument.

**Parts of the Instrument & Amplifier**

- Setting Up
- Packing Up

3

### First Sounds

**POSTURE AND PLAYING POSITION**

- Sitting: Sit on the front edge of the chair with feet flat on the floor.
  - Standing: Stand with feet shoulder width apart.
- Your left thumb and fingers should form a reverse "C."
- The pads of your left fingers come directly down on the strings with your left thumb behind the neck.
- When depressing strings, each finger on your left hand is placed as close as possible behind the fret being played to get the best sound.
- Place your right thumb on the corner of the fingerboard, corner of the pickup, or on the E string.
- Your right index and middle fingers alternate pulling through the string and resting on the next string.
- Keep your fingers of both hands relaxed and naturally curved as if holding a ball.

**PLAYING YOUR FIRST SOUNDS**

- Without touching any of the strings with your left hand, locate the D string (2<sup>nd</sup> smallest).
- With your right index finger, pull through the D string so that your finger comes to rest on the A string.
- With your right middle finger, repeat the process.
- Play several D's in a row, alternating fingers. Use your index and middle fingers.

**DAMPENING THE TONE**

- You can stop the tone between notes by touching the vibrating string with your fingers from either hand.
- When playing fretted notes, you can dampen the tone by slightly lifting the finger pressing down on the string.

**EQUIPMENT NEEDS**

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

**Playing Position Sitting**

**Playing Position Standing**

**Right-Hand Techniques**

**Controlling Your Sound**

**Dampening**

**LEARNING FINGER NUMBERS**

- Turn your left hand so the palm is toward your face.
- Tap your thumb against your 1<sup>st</sup> finger, your 2<sup>nd</sup> finger, your 3<sup>rd</sup> finger, and your 4<sup>th</sup> finger.

## MALLETS

2

### Ready? Set? Play!

Sound advice for getting started on your instrument

**YOUR INSTRUMENT—KEYBOARD (MALLET) PERCUSSION**

The keyboard percussion family includes orchestra bells, xylophone, marimba, vibraphone, and chimes. Each instrument is arranged chromatically in two rows similar to a piano keyboard. Because of the different materials used, each instrument has a unique sound. Since few of the keyboard percussion instruments have been standardized in range, the most practical ranges for school use are listed below. When in doubt of which mallet to use, consult with your director.

**ORCHESTRA BELLS** (also called Bells or Glockenspiel)  
Although some student bell kits are 1½ octaves, the standard range is 2½ octaves. The instrument is played with brass, plastic, or hard-rubber mallets.

**MARIMBA**  
The most practical range is either a 4 or 4½ octave instrument. It is played with yarn, cord-wound, or rubber mallets. Do not use wood, plastic, or metal mallets!

**XYLOPHONE**  
The most practical range is either a 3 or 3½ octave instrument. It is played with hard-rubber or plastic mallets. Do not use metal mallets!

**VIBRAPHONE** (also called Vibraharp)  
The standard range for this instrument is 3 octaves. It is played with yarn and cord-wound mallets. Do not use brass mallets! A foot-operated damper pedal controls the sustain.

**CHIMES** (also called Tubular Bells)  
The standard range for this instrument is 1½ octaves. It is played by striking the ridge of the cap at the top of each tube with a hammer-shaped mallet made of rawhide. A foot-operated damper pedal controls the sustain.

**CARE AND MAINTENANCE**

- Use a cloth to keep your mallet instruments clean. The use of furniture polish on wooden bars should be avoided as it will leave a residue. When not in use, the instruments should be covered.
- Mallets should be stored in a bag with your sticks.
- Other than mallets, do not set anything on top of a keyboard instrument. It is not a table!

**Instruments**

**Care & Maintenance**

3

### First Sounds

**HOLDING THE MALLETS**

Keyboard percussion instruments are always played using the matched grip (similar to that used for playing the snare drum).

- First, extend your right hand as if you were going to shake hands with someone.
- Place the mallet between your thumb and the first joint of your index finger (called the fulcrum), approximately ½ the way up from the end of the mallet.
- Curve the other fingers around the shaft of the mallet.
- Turn your hand over so your palm is facing towards the floor.
- Repeat steps A–D with your left hand.

**STRIKING THE MALLET INSTRUMENT**

- Stand in the middle of the instrument (or the range being played) about six to eight inches from the bars. Your body weight should be evenly distributed with your feet spread comfortably apart (about 12 inches). Your body should be relatively straight, or bent slightly toward the instrument (for a taller player).
- The music stand should be placed above the bars so you can see both the music and the bars at the same time. For the chimes, place the music stand to the side of the instrument.
- When moving from one register of the instrument to another, slide your feet from side-to-side, rather than crossing them.

**THE PLAYING POSITION**

- All keyboard instruments, except the chimes, should be flat and parallel to the floor.
- When using adjustable stands, the height of the instrument should be at about waist level or slightly below.

**Choosing & Holding Mallets**

**Playing Position & Striking the Instrument**

PERCUSSION

2

Ready? Set? Play!

Sound advice for getting started on your instrument

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

**Batter Head** (top head)  
**Counterhoop** (also referred to as the rim)  
**Tension Rod**  
**Throw-Off Switch**  
**Snare Head** (bottom head)  
**Neck**  
**Shoulder**  
**Bead** (tip)  
**Shaft**  
**Butt**  
**Snare Strainer Adjustment Screw**  
**Snare Strainer** (also referred to as the snare release)  
**Internal Dampening Knob**  
**Lug** (also referred to as a tension casing)  
**Shell**  
**Support Bracket** (also referred to as the cradle)  
**Cradle Adjustment Screw**  
**Angle Adjustment Screw**  
**Tripod Base Screw** (not visible)  
**Height Adjustment Screw** (not visible)  
**Leg**

**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.

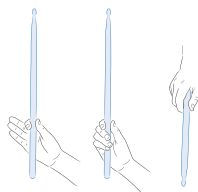
▶ **The Snare Drum**  
 ▶ **Setting Up the Snare**  
 ▶ **Choosing Drumsticks**

First Sounds

3

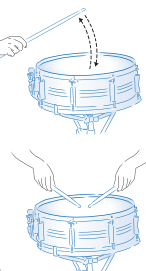
HOW TO HOLD THE STICKS, MALLETS, AND BEATERS (THE MATCHED GRIP)

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



STRIKING THE SNARE DRUM

- Hold the tip of the right stick above the drumhead.
- Use the wrist (not the forearms) to lift the stick about four inches off the drum.
- Drop the stick on the drum and let it return to the up position. It should strike near, but not on, the center of the drumhead.
- Repeat, using the left stick.
- Repeat, slowly, making sure both sticks strike within the same beating area.

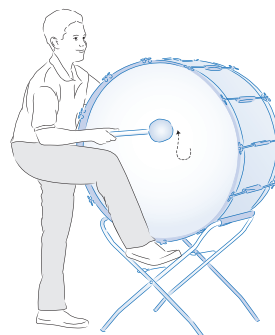


The Bass Drum

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

STRIKING THE BASS DRUM

- Position the bass drum so the music stand and director can be seen in a straight line.
- Use a soft, fairly heavy single-headed beater to strike the drum. Hold the beater in the right hand, similar to the matched grip.



- Place the beater on the head with the thumb of the hand facing upward. 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

- 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 the video).
- You may also dampen the bass drum by bringing the knee of your right foot into contact with the playing head (refer to the video).

CARE AND MAINTENANCE

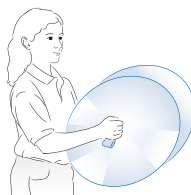
- Drumheads may be cleaned with a damp cloth or mild soap and water. They should be replaced when they become worn or broken.
  - Metal shells and hoops may be cleaned with a damp cloth and/or metal polish. Wood and pearl finishes can be cleaned with a damp cloth and mild soap.
  - Tension rods should be lubricated with petroleum jelly or light grease. Moving parts, such as the snare strainer, should be lubricated with light machine oil.
- Note: Teacher supervision is strongly recommended.**
- ▶ Refer to the back of the book for accessory percussion instruments.

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Accessory Percussion Instruments ▶ Cymbals Care & Maintenance

CRASH (HAND) CYMBALS

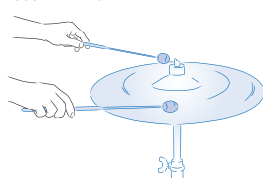
- Start with a basic pair of sixteen- to eighteen-inch medium-weight cymbals.
- Grasp the strap between the top of the first joint of the index finger and the flat, fleshy part of the thumb (close to the top of the bell). Do not put your hands through the loop of the straps.



PLAYING THE CRASH CYMBALS

- Hold the cymbals at approximately chest level.
- For a right-handed player, keep the left cymbal stationary and strike the right cymbal against it with a glancing blow. The right cymbal should strike 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.
- The distance between the cymbals will be wider for louder crashes and smaller for softer ones.
- To muffle or choke the cymbals, draw them against your chest or forearms.

THE SUSPENDED CYMBAL



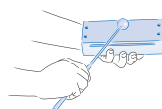
A suspended cymbal may be played with drumsticks or a variety of marimbas and timpani mallets. Rhythmic passages are best articulated with snare drum sticks played near the edge.

CARE AND MAINTENANCE

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

THE WOODBLOCK

- The woodblock may be played by holding it in the hand, mounted to a clamp (attached to a 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.
- 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



- 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.
- 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

- The triangle is suspended from a triangle clip with a thin piece of nylon line. It can be held with the hand (at eye level) or attached to a music stand.
- 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.



## TREBLE-CLEF INSTRUMENTS

**4**

### Sound Notation

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

**TIME SIGNATURE (or METER)**  
Indicates the number of beats (counts) in each measure and the type of note that receives one beat

**BAR LINE**  
Divides the staff into measures

**LEDGER LINE**  
Extends the staff either above or below

**MEASURE**  
The distance between two bar lines

**STAFF**  
5 lines and 4 spaces used for writing music

**QUARTER NOTE**  
Receives 1 beat (count) in 4/4 time

**WHOLE NOTE**  
Receives 4 beats (counts) in 4/4 time

**SHARP**  
Raises the pitch a half step

**FLAT**  
Lowers the pitch a half step

**NATURAL**  
Cancels a sharp or flat

**FINAL BAR LINE**  
The end of a piece of music

**TREBLE CLEF**  
Also called G clef (the 2<sup>nd</sup> line of the staff is G and the clef is drawn by first circling the G line)

**Locating note names on the staff:**

**LINES**

**SPACES**

**HOW TO PRACTICE**

As you play through this book, some parts will be very easy while others may require more time to play well. Practicing your instrument every day will help you achieve excellence. Carefully play each exercise until you can perform it comfortably three times in succession.

- ▶ Practice in a quiet place where you can concentrate.
- ▶ Schedule a regular practice time every day.
- ▶ Use a straight-back chair and a music stand to assist you in maintaining good posture.
- ▶ Start each practice session by warming up on low notes and long tones.
- ▶ Focus on the music that is most difficult to play, then move on to that which is easier and more fun.
- ▶ Use your recordings to help you play in tune and in time.

▶ *A Good Tone*

▶ Listen to the note and match the pitch. This is the first note you learn on page 5.

## BASS-CLEF INSTRUMENTS

**4**

### Sound Notation

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

**TIME SIGNATURE (or METER)**  
Indicates the number of beats (counts) in each measure and the type of note that receives one beat

**BAR LINE**  
Divides the staff into measures

**LEDGER LINE**  
Extends the staff either above or below

**MEASURE**  
The distance between two bar lines

**STAFF**  
5 lines and 4 spaces used for writing music

**QUARTER NOTE**  
Receives 1 beat (count) in 4/4 time

**WHOLE NOTE**  
Receives 4 beats (counts) in 4/4 time

**SHARP**  
Raises the pitch a half step

**FLAT**  
Lowers the pitch a half step

**NATURAL**  
Cancels a sharp or flat

**FINAL BAR LINE**  
The end of a piece of music

**BASS CLEF**  
Also called F clef (the 4<sup>th</sup> line of the staff is F and the clef is drawn by starting on the F line and includes a dot above and below the F line)

**Locating note names on the staff:**

**LINES**

**SPACES**

**HOW TO PRACTICE**

As you play through this book, some parts will be very easy while others may require more time to play well. Practicing your instrument every day will help you achieve excellence. Carefully play each exercise until you can perform it comfortably three times in succession.

- ▶ Practice in a quiet place where you can concentrate.
- ▶ Schedule a regular practice time every day.
- ▶ Use a straight-back chair and a music stand to assist you in maintaining good posture.
- ▶ Start each practice session by warming up on low notes and long tones.
- ▶ Focus on the music that is most difficult to play, then move on to that which is easier and more fun.
- ▶ Use your recordings to help you play in tune and in time.

▶ *A Good Tone*

▶ Listen to the note and match the pitch. This is the first note you learn on page 5.

## PERCUSSION

**4**

### Sound Notation

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

**TIME SIGNATURE (or METER)**  
Indicates the number of beats (counts) in each measure and the type of note that receives one beat

**STAFF**  
5 lines and 4 spaces used for writing music

**MEASURE**  
The distance between two bar lines

**NEUTRAL CLEF**  
Used by percussion instruments of indefinite pitch

**BAR LINE**  
Divides the staff into measures

**FINAL BAR LINE**  
The end of a piece of music

Percussion music is sometimes written on a single-line staff.

Traditional noteheads are used for membrane (snare drum, bass drum), pitched wood, and non-pitched wood instruments. Alternate noteheads may be used for metallic instruments.

**RHYTHM TREE**

**HOW TO PRACTICE**

As you play through this book, some parts will be very easy while others may require more time to play well. Practicing your instrument every day will help you achieve excellence. Carefully play each exercise until you can perform it comfortably three times in succession.

- ▶ Practice in a quiet place where you can concentrate.
- ▶ Schedule a regular practice time every day.
- ▶ Remember to maintain good posture and hand position.
- ▶ Start each practice session with the basic drum rudiments (special sticking combinations for snare drum). Practice each one open (slow) to closed (fast) to open (slow).
- ▶ Focus on the music that is most difficult to play, then move on to that which is easier and more fun.
- ▶ Use your recordings to help you play in time.

## National Standards for Music Education

### CREATING

Anchor Standard 1—Generate and conceptualize artistic ideas and work.

Anchor Standard 2—Organize and develop artistic ideas and work.

Anchor Standard 3—Refine and complete artistic work.

### PERFORMING/PRESENTING/PRODUCING

Anchor Standard 4—Analyze, interpret, and select artistic work for presentation.

Anchor Standard 5—Develop and refine artistic work for presentation.

Anchor Standard 6—Convey meaning through the presentation of artistic work.

### RESPONDING

Anchor Standard 7—Perceive and analyze artistic work.

Anchor Standard 8—Interpret intent and meaning in artistic work.

Anchor Standard 9—Apply criteria to evaluate artistic work.

### CONNECTING

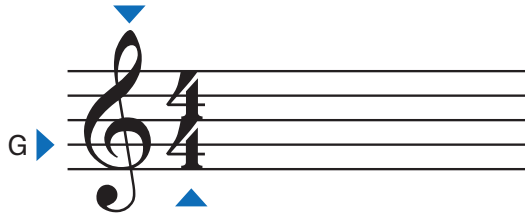
Anchor Standard 10—Synthesize and relate knowledge and personal experiences to make art.

Anchor Standard 11—Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

# Level 1: Sound Beginnings

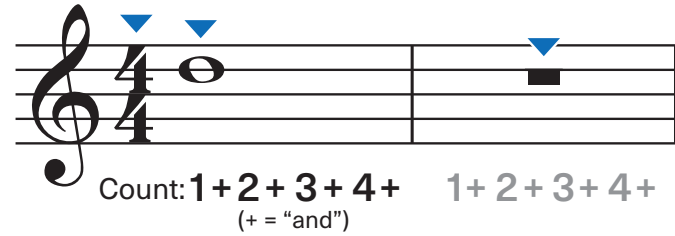
## TREBLE-CLEF INSTRUMENTS

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 2<sup>nd</sup> line.



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

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

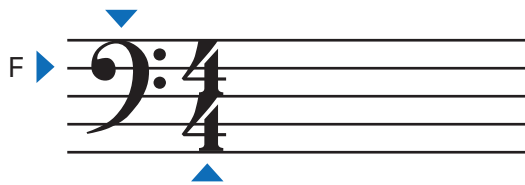


**WHOLE NOTES** receive 4 beats (counts) in  $\frac{4}{4}$  time.

**WHOLE RESTS** indicate a full measure of silence.

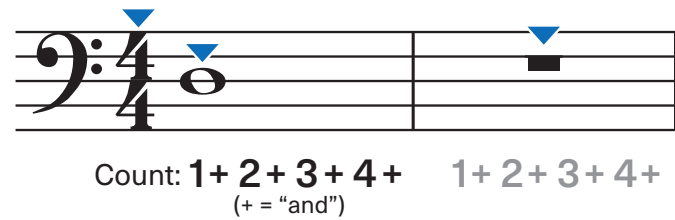
## BASS-CLEF INSTRUMENTS

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 4<sup>th</sup> line.



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

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

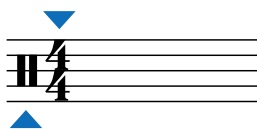


**WHOLE NOTES** receive 4 beats (counts) in  $\frac{4}{4}$  time.

**WHOLE RESTS** indicate a full measure of silence.

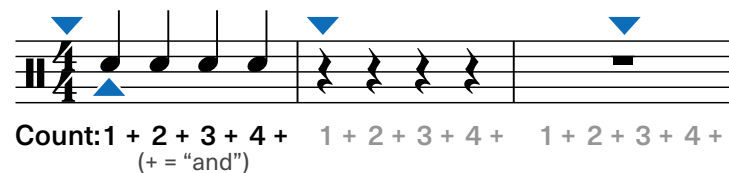
## PERCUSSION

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



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

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



**QUARTER NOTES** receive one beats (count) in  $\frac{4}{4}$  time.

**QUARTER REST** receive one beat (count) of silence.

**WHOLE RESTS** indicate a full measure of silence.

OUR FIRST NOTE

FLUTE

**D**

OBOE

**D**

BASSOON

**D**

CLARINET

**E**

ALTO CLARINET

**B**

BASS CLARINET

**E**

ALTO SAX

**B**

TENOR SAX

**E**

BARITONE SAX

**B**

TRUMPET

**E**

HORN IN F

**A**

*F horn* ● ● ○  
*Double horn* ● ● ○

TROMBONE

**D**

BARITONE B.C.

**D**

BARITONE T.C.

**E**

TUBA

**D**

ELECTRIC BASS

**D**

MALLETS

**D**

## 2

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

Fl. Ob.\*  
1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

Cl. B. Cl.  
1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

A. Cl.  
1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

A. Sax B. Sax  
1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

T. Sax  
1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

Tpt. Bar. TC (Alt. F Hn.)  
1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

F Hn.\* (Alt. Ob.)  
1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

Trb. Bar. BC Bsn.†  
1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

Tuba  
1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

Mlts.‡  
1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

Perc.  
1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

Piano  
B $\flat$  B $\flat$  B $\flat$

\* 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.

‡ Unless otherwise marked, all exercises should be played on the orchestra bells.

**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 in the online MasterClass video.
- ▶ Horn: Though fingerings for both B $\flat$  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 $\sharp$  and lower and B $\flat$  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.

## 185

**CHORALE IN CONCERT F MAJOR**—Full band arrangement.

Fl. Ob. *mf*

Cl. *mf*

A. Cl. *mf*

B. Cl. *mf*

A. Sax *mf*

T. Sax *mf*

B. Sax *mf*

Tpt. *mf*

F Hn. *mf*

Trb. Bar. BC Bsn. *mf*

Tuba (El. Bass) *mf*

Mlts. *mf*

Perc. *mf*

Piano *mf*

Chord Progression: F B $\flat$  F Dm B $\flat$  F Gm C7 B $\flat$  F

**SOUND ADVICE**

Help students achieve a blended and balanced ensemble sound.

► Percussion: Percussion is tacet.

## 187

## INTERVAL ETUDE (Key of F Major)

The musical score is for an Interval Etude in F Major, 3/4 time. It consists of 12 staves for various instruments and a grand staff for piano. The score is divided into four measures, each marked with a measure number (1, 2, 3, 4) above the first staff. The instruments and their parts are:

- Fl. Ob.:** Flute and Oboe part, starting on G4 and moving up stepwise.
- Cl. B. Cl.:** Clarinet in B-flat and Bass Clarinet part, starting on C4 and moving up stepwise.
- A. Cl.:** Alto Clarinet part, starting on G4 and moving up stepwise.
- A. Sax B. Sax:** Alto and Bass Saxophone parts, starting on G4 and moving up stepwise.
- T. Sax:** Tenor Saxophone part, starting on G4 and moving up stepwise.
- Tpt. Bar. TC:** Trumpet and Trombone parts, starting on G4 and moving up stepwise.
- F Hn.:** French Horn part, starting on G4 and moving up stepwise.
- Trb. Bar. BC Bsn.:** Trombone and Baritone parts, starting on G3 and moving up stepwise.
- Tuba:** Tuba part, starting on G2 and moving up stepwise.
- Mlts.:** Mellophone part, starting on G4 and moving up stepwise.
- Perc.:** Percussion part, playing a rhythmic pattern of eighth notes.
- Piano:** Grand staff (treble and bass clef) part, playing a rhythmic pattern of eighth notes.

**SOUND ADVICE**

Ask students to work toward clearly defined movement between pitches.

**SCALE ETUDE (Key of E $\flat$  Major)**

The musical score is arranged in 12 systems, each with a different instrument part. The key signature is E $\flat$  Major (three flats) and the time signature is 2/4. The score is divided into eight measures, numbered 1 through 8. The instruments and their parts are:

- Fl. Ob.:** Flute and Oboe part, starting with a first-measure rest.
- Cl. B. Cl.:** Clarinet and Bass Clarinet part.
- A. Cl.:** Alto Clarinet part.
- A. Sax B. Sax:** Alto and Soprano Saxophone part.
- T. Sax:** Tenor Saxophone part.
- Tpt. Bar. TC:** Trumpet and Baritone Trombone part.
- F Hn.:** French Horn part.
- Trb. Bar. BC Bsn.:** Trombone, Bass Trombone, and Baritone Saxophone part.
- Tuba:** Tuba part.
- Mlts.:** Mellophone part.
- Perc.:** Percussion part, featuring a rhythmic pattern of eighth notes and rests.
- Piano:** Piano accompaniment, with a bass line and a treble line.

**SOUND ADVICE**

Have students master this exercise at a slow tempo and then gradually increase the speed to develop technical facility.