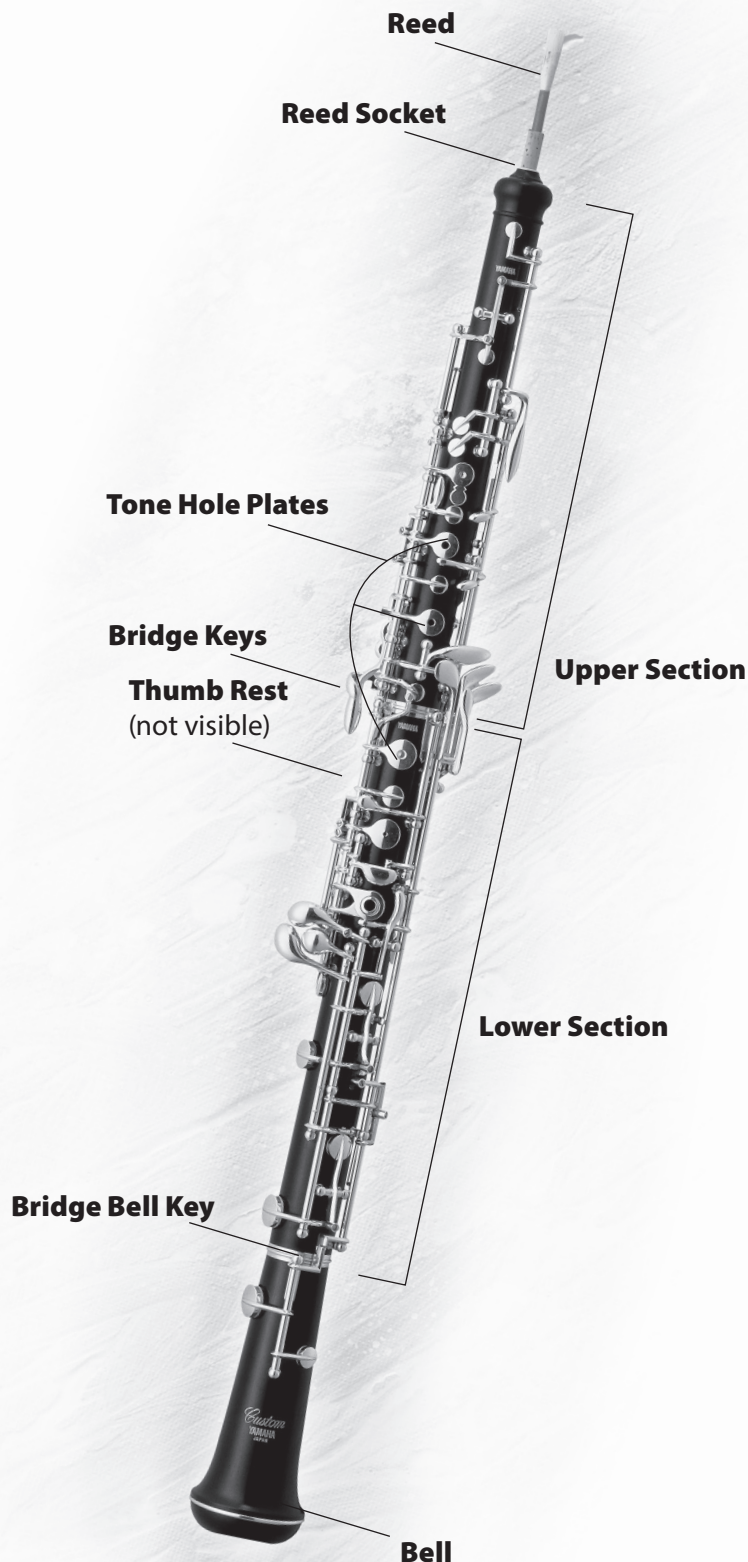


# Ready? Set? Play!

Sound advice for getting started on your instrument

## 1. YOUR INSTRUMENT—PARTS OF THE OBOE



## 2. PUTTING IT ALL TOGETHER

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

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



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

# Level 3: Sound Musicianship

**SOUNDS NEW!** Introducing the new note, A<sub>b</sub>.

77

**A<sub>b</sub>**   

The new key signature of concert **E-FLAT MAJOR** tells you that all B's, E's, and A's are flat.



**STYLE MARKINGS** are sometimes used instead of tempo markings to help musicians understand the feeling the composer would like the music to convey.

**WAY UP HIGH**—Before you play, circle all the notes affected by the key signature. Discuss ways in which you can make this sound “sweet.”

78

**Sweetly**



*mf*

**BINGO**—Before playing, discuss ways in which you can make this sound “light.” Name the key.

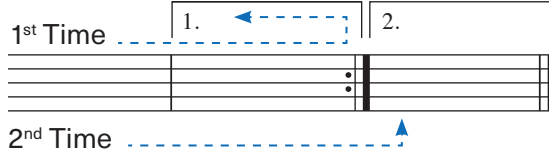
79

**Lightly** American Folk Song



*mp* *f*

**1<sup>ST</sup> AND 2<sup>ND</sup> ENDINGS:** Play the 1<sup>st</sup> ending the first time through. Repeat the music, but skip over the 1<sup>st</sup> ending on the repeat and play the 2<sup>nd</sup> ending instead.



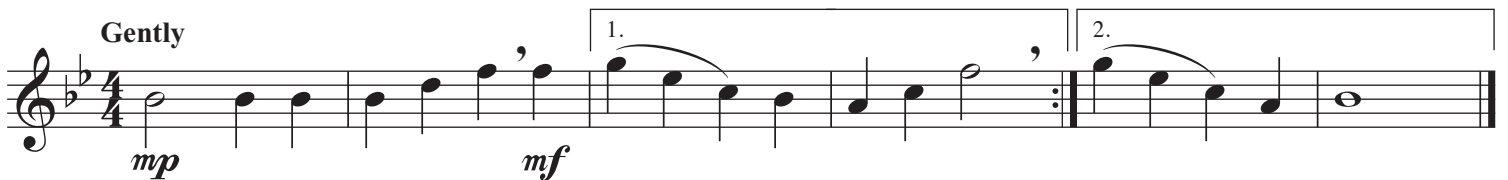
1<sup>st</sup> Time 1. ← 2.

2<sup>nd</sup> Time :| →

**EARLY ONE MORNING**—Since this is played gently, consider your style and expression. Watch the 1<sup>st</sup> and 2<sup>nd</sup> endings.

80

**Gently**



*mp* *mf*

**MUSETTE**—Here is a tune to play just for fun!

81

**Andante** Johann Sebastian Bach



*mf* *mp*

# Scales, Arpeggios, Warm-Up Chorales, and Etudes\*

## Key of F Major

### SCALE & ARPEGGIO

184 

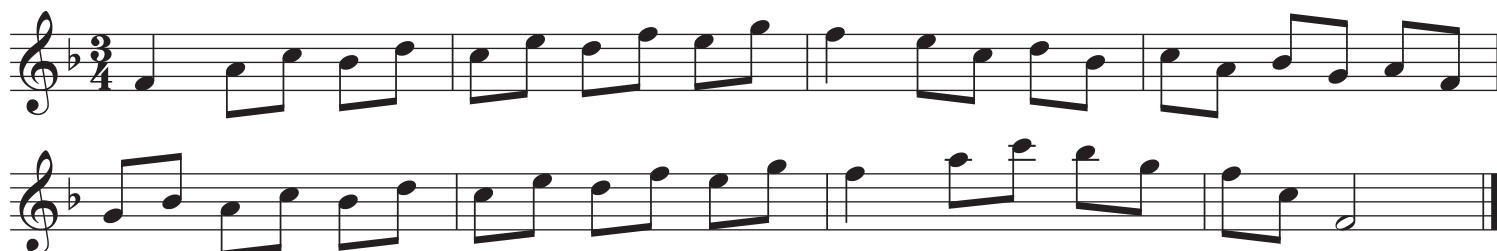
### CHORALE IN CONCERT F MAJOR—Full band arrangement.

185 

### SCALE ETUDE

186 

### INTERVAL ETUDE

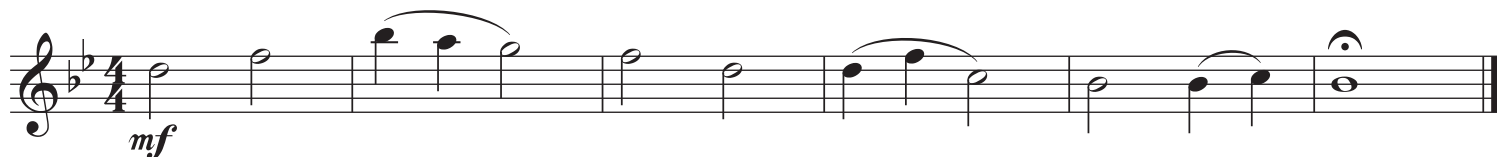
187 

## Key of B<sup>b</sup> Major

### SCALE & ARPEGGIO

188 


### CHORALE IN CONCERT B<sup>b</sup> MAJOR—Full band arrangement.

189 

### SCALE ETUDE

190 

### INTERVAL ETUDE

191 

\*Scale and Etude exercises may be played with other instruments but are not always in unison.