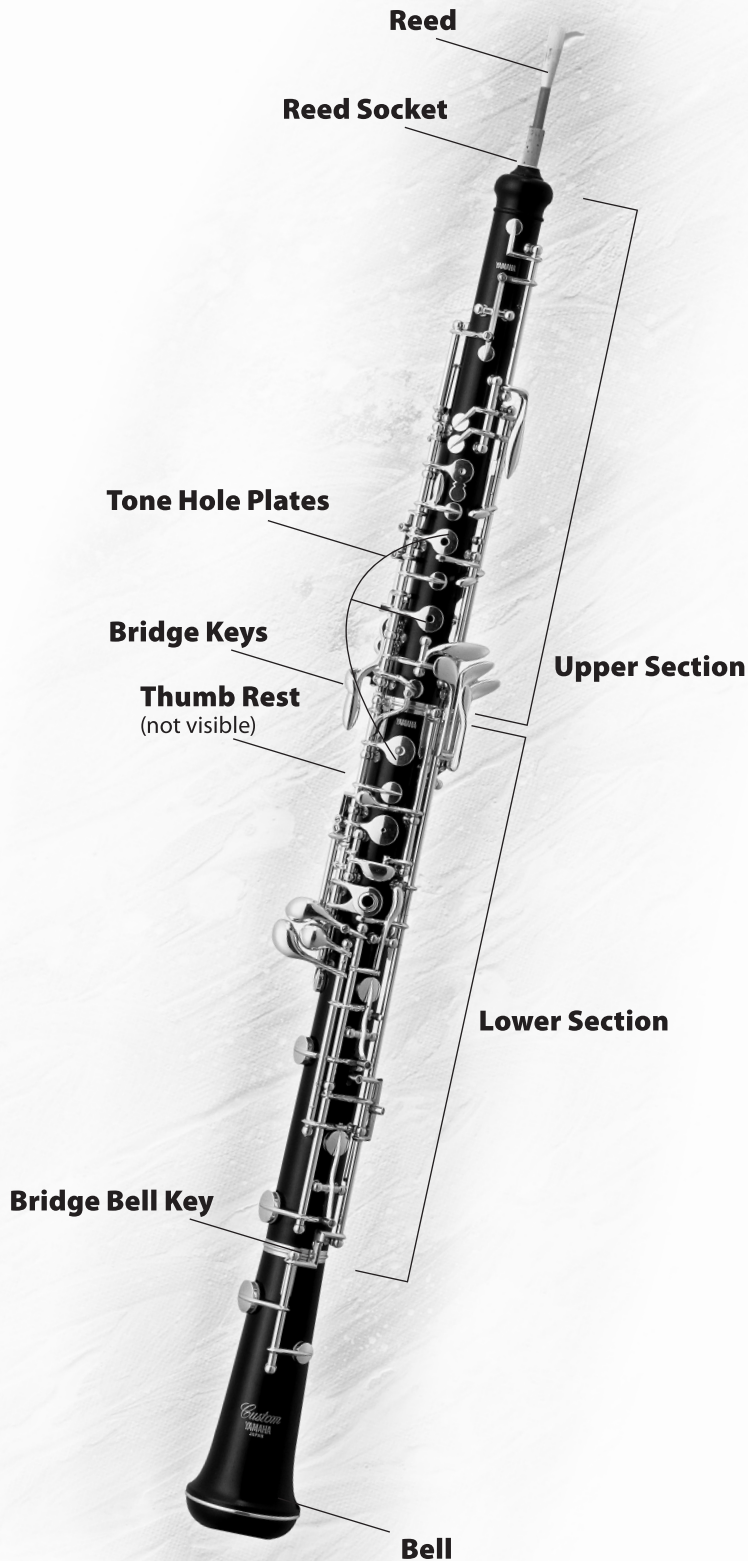


Ready? Set? Play!

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.
- I. 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.
- J. 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.

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

Level 3: Sound Musicianship

SOUNDS NEW! Introducing the new note, Ab.

77

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

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

79

Lightly

American Folk Song

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

BUFFALO GALS—Since this is played with spirit, the tempo should be energetic! Watch the 1st and 2nd endings.

80

With spirit!

American Traditional

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

81

Andante

Johann Sebastian Bach

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 Bb Major

SCALE & ARPEGGIO

188

CHORALE IN CONCERT Bb 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.