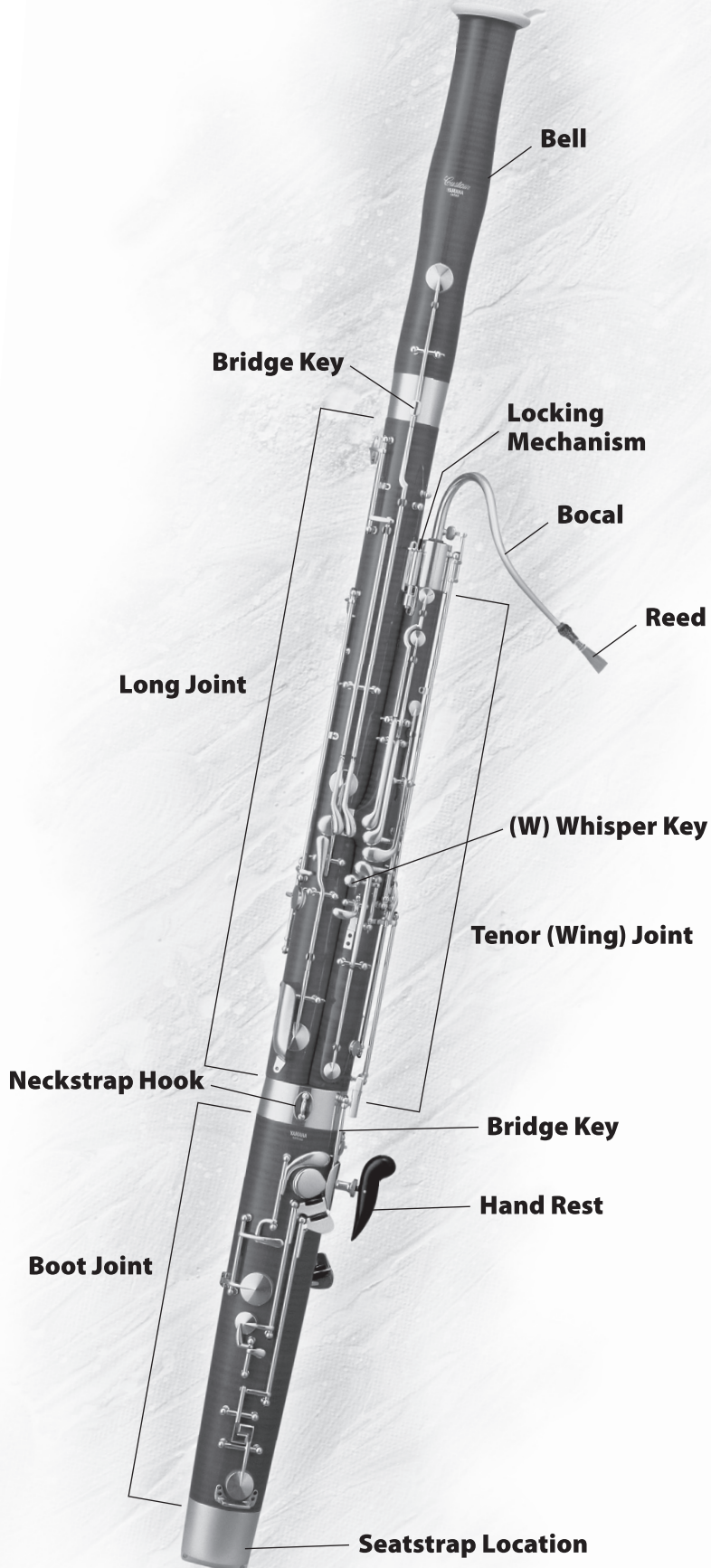


Ready? Set? Play!

Sound advice for getting started on your instrument

1. YOUR INSTRUMENT—PARTS OF THE BASSOON




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. If using a seatstrap, place it on the chair anchored under the weight of your right thigh. If using a neckstrap, place it over your neck.
- C. When needed, apply a small amount of cork grease to each cork. Clean your hands after applying.
- C. Carefully lift the boot joint and attach it to the seatstrap or neckstrap.
- D. 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.
- E. 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.
- F. Connect the tenor and long joints together with the locking mechanism.
- G. Steady the boot, long and tenor joints in your left hand. While pressing the key on the bell, gently twist it into place aligning the bell bridge key.
- H. Hold the bocal near the cork and gently twist it into place, so that the key is aligned.
- J. Blow through the reed to remove excess water and carefully push the reed onto the bocal. Rotate the reed so that one flat side of the reed is aligned with your lips.

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 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.
- 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, A_b.

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.”

Sweetly

78

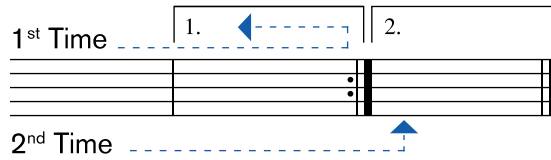
BINGO—Before playing, discuss ways in which you can make this sound “light.” Name the key.

Lightly

American Folk Song

79

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.

With spirit!

American Traditional

80

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

Andante

Johann Sebastian Bach

81

Scales, Arpeggios, Warm-Up Chorales and Etudes*

Key of F Major

SCALE & ARPEGGIO

184 

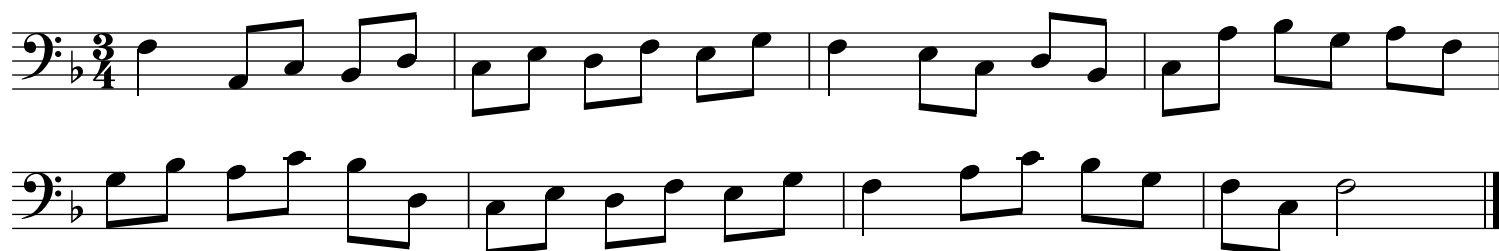
CHORALE IN CONCERT F MAJOR—Full band arrangement.

185 

SCALE ETUDE

186 

INTERVAL ETUDE

187 

Key of B♭ Major

SCALE & ARPEGGIO

188 

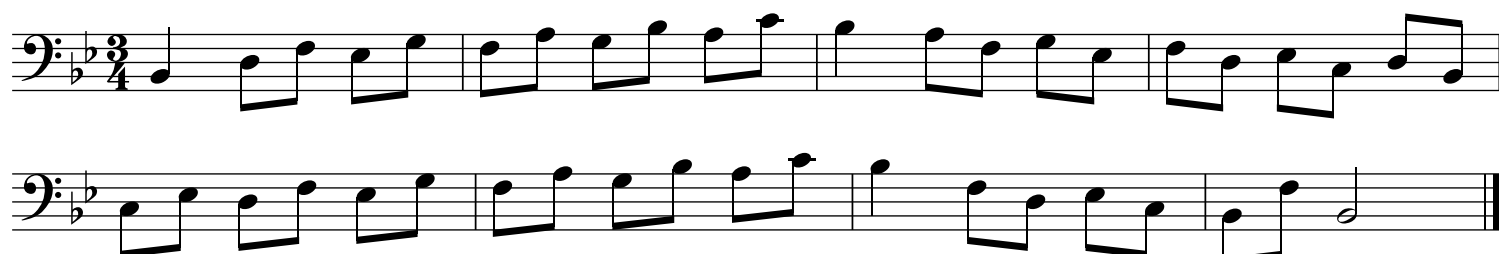
CHORALE IN CONCERT B♭ MAJOR—Full band arrangement.

189 

SCALE ETUDE

190 

INTERVAL ETUDE

191 

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