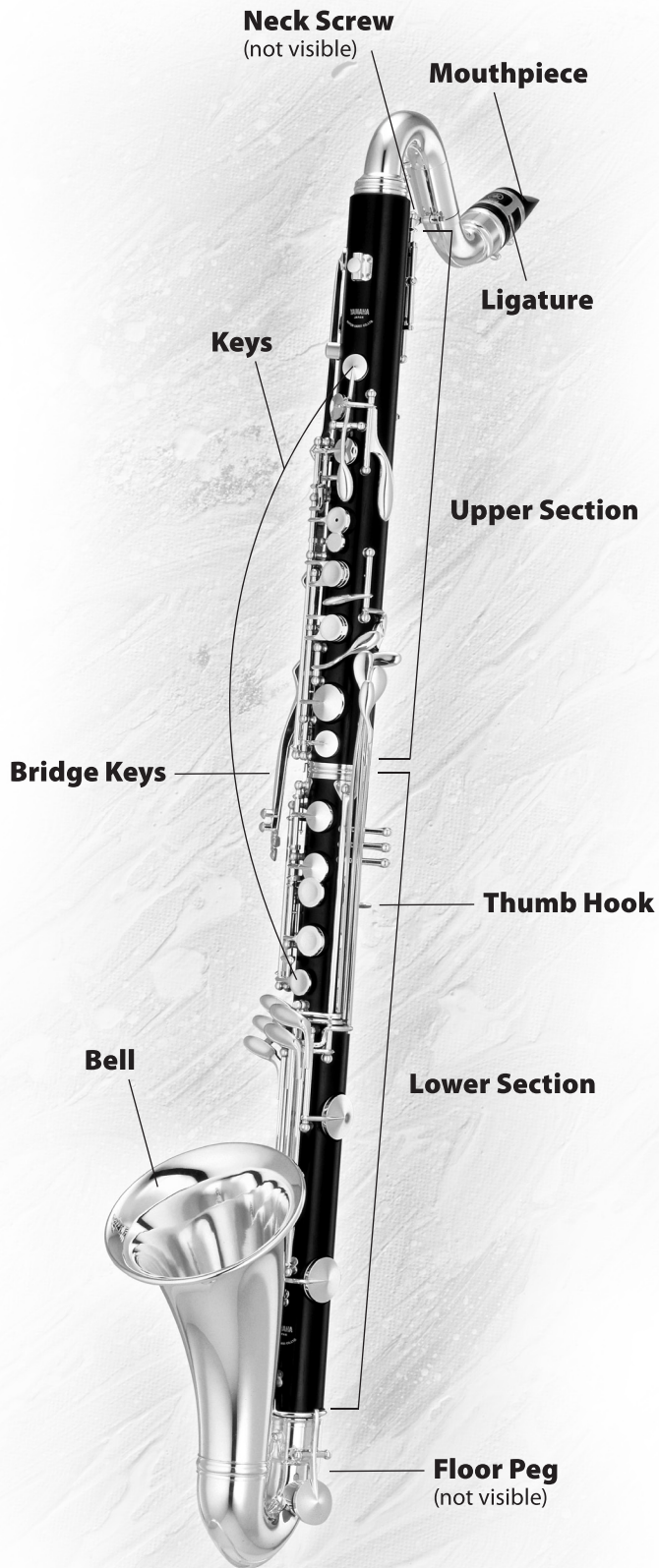


Ready? Set? Play!

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.
- I. 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.

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, B \flat .

77

The new key signature of **F MAJOR** (concert E-flat) tells you that all B'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 G Major (Concert F Major)

SCALE & ARPEGGIO

184

CHORALE IN CONCERT F MAJOR—Full band arrangement.

185

SCALE ETUDE

186

INTERVAL ETUDE

187

Key of C Major (Concert 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.