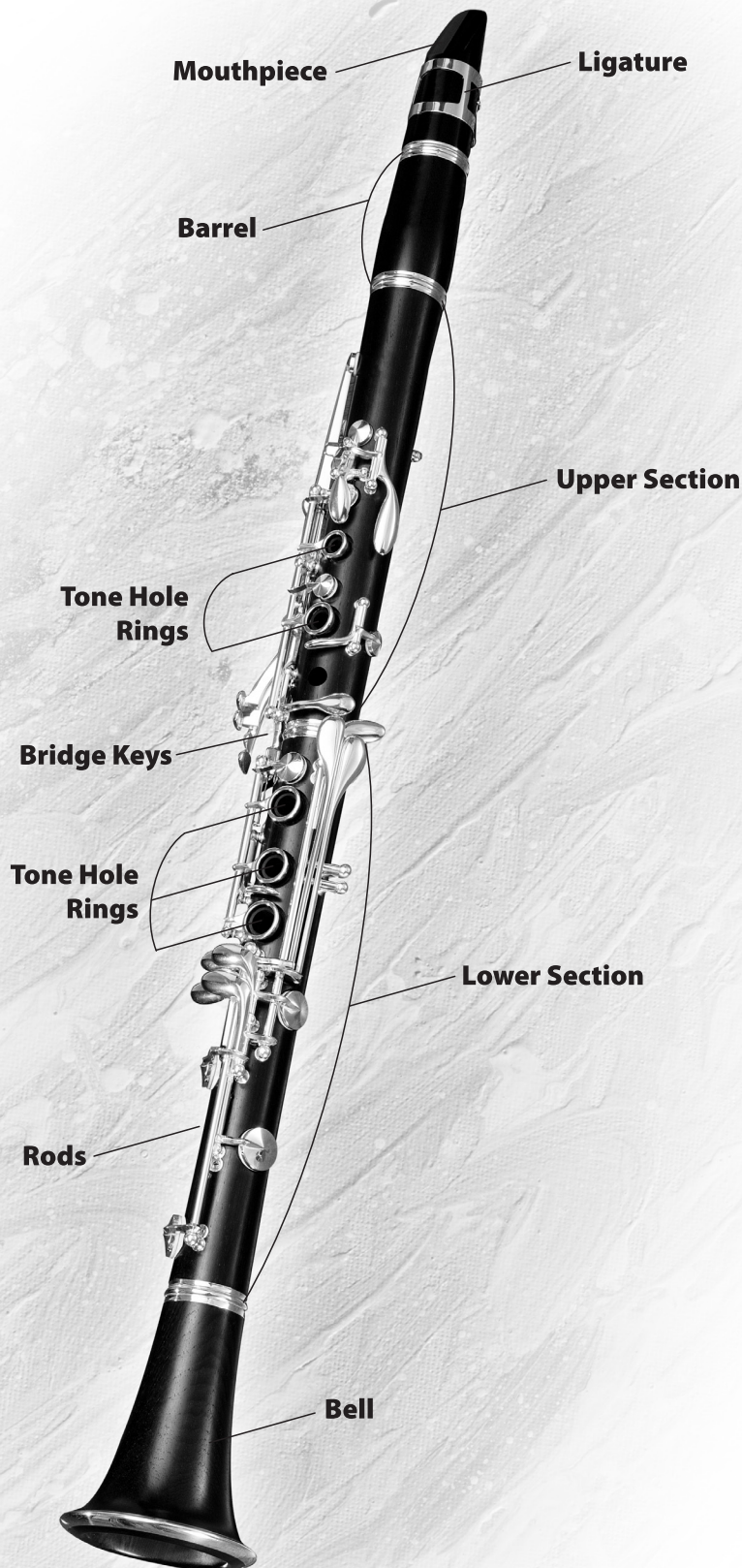


Ready? Set? Play!

Sound advice for getting started on your instrument

1. YOUR INSTRUMENT—PARTS OF THE 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. Gently twist the bell onto the lower section without squeezing the rods.
- D. 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.
- E. Gently twist the large end of the barrel onto the upper section.
- F. 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.
- G. 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 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.
- 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

mf

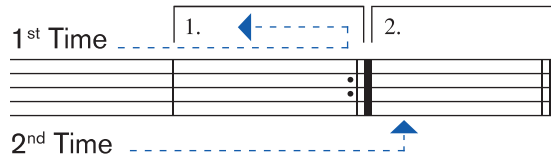
BINGO—Before playing, discuss ways in which you can make this sound “light.” Name the key.

79

Lightly

mp *f* 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!

mf *f* *f* American Traditional

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

81

Andante

mf *mp* 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.