



Play It Today!



Dood & Toot



www.nuvo-instrumental.com

Introducing Nuvo WindStars!

WindStars is a band program for Elementary Schools using DOOD, TOOT, jSAX, Clarinéo and jFlute.

The “First Steps” series provides the foundation for playing all Nuvo instruments. When you feel confident with the basics you can download the WindStars Music Books and explore the WindStars website for more tunes. You will find music in many styles such as jazz, pop, rock, reggae and of course traditional tunes. We will continue to add new tunes and please feel free to contact us with suggestions.

One of the great things about Nuvo instruments is that they are all in the key of C (concert pitch) which means you can share music across instruments and if you want to add piano, guitar and even Orff music, it’s easy to do.







Why not perform at your school or in the local community? If you’d like to share your WindStars or individual performance videos, please contact us through the Nuvo website and we will happily post them on our YouTube channel.

To access the free WindStars music, go to www.nuvo-windstars.com and search the relevant instrument. You can listen to demonstration tracks as well as download backing tracks and sheet music. There is also a free iPad app that has playback options as well as interactive fingering charts for Nuvo instruments.

For more information, please visit www.nuvo-instrumental.com and www.nuvo-windstars.com



Contents

	Video	Page
Introducing the DOOD	 	4
Introducing the TOOT	 	6
Holding the DOOD and TOOT		8
Playing your DOOD		9
Playing your TOOT		10
Introducing the Staff or Stave		11
Let's Play Some Notes: B, A and G		12
Introducing Note Lengths		13
Introducing the Half Note Rest		13
Introducing the Quarter Note Rest		14
Introducing the Repeat Sign		15
Introducing Duets		18
Introducing Eighth Notes		19
Introducing Articulation		19
Let's Learn 2 More Notes: C and F		21
Introducing Slurs		22
Let's Play a New Note: B\flat		23
Introducing the Dotted Half Note		24
Let's Learn the Highest note: D		25
Introducing Key Signatures		25
Three More Notes: E, D and C		26
Introducing the C Major Scale		27
Introducing Time Signatures		29
Introducing the Dotted Quarter Note		30
Playing Staccato		34
First and Second Endings		38
Introducing Ties		38
Congratulations! - First Steps Certificate		44
DOOD Fingering Chart		45
TOOT Fingering Chart		46

DOOD and TOOT – First Steps Book

The DOOD and TOOT are fantastic fun to play and a great way to introduce younger players to the joy of playing woodwind instruments. This First Steps book will guide you through the basics of playing the instruments and reading music notation. It doesn't matter if you have never read music, or even picked up an instrument before. This book is written to be used either on your own, or as part of a larger group or class. All the music in this book can be played on both the DOOD and TOOT, and can even be played on other C instruments such as recorders and Orff instruments.

Teacher Tips

You don't have to be a woodwind specialist to have fun teaching Nuvo instruments. Check out our new WindStars curriculum which is coming soon, where you can find games and activities to engage classes of all sizes regardless of your own musical ability.

Nuvo Superstars & First Steps Certificate

Look out for the 9 stars as you progress through the book. You can color them in when you reach them to show that you have learnt everything up to that point. You can also color the stars below to track your progress.



When you have finished the book, and can play all the tunes perfectly, you can print out the “First Steps Complete” certificate, fill in your name and put it on your wall!

Backing Tracks and Videos

Throughout the book you will find backing track and video icons as shown.



VIDEO 01 - Introducing the DOOD!



TRACK 01 - B Tune by Graham Lyons

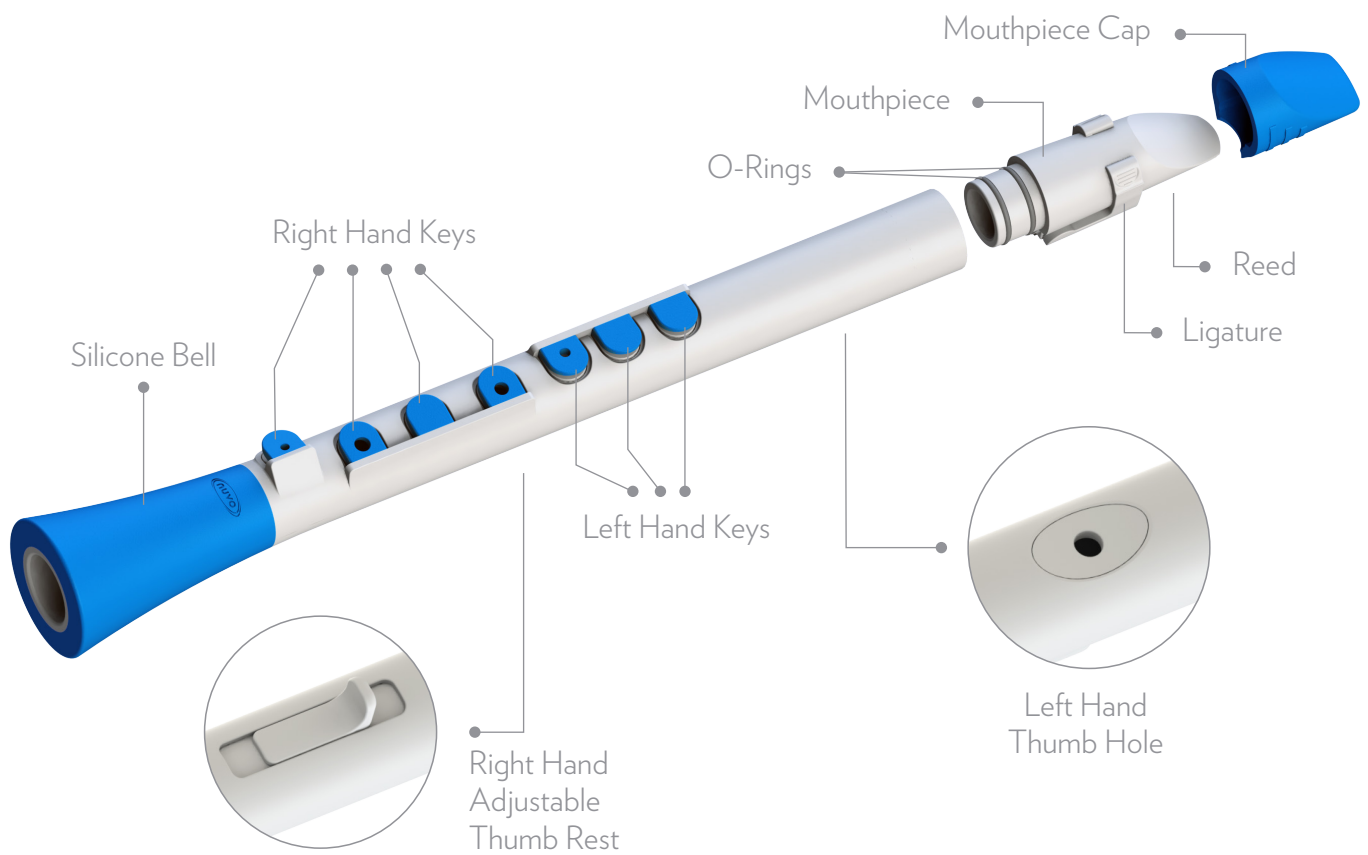
If you are viewing the PDF while online, you can click the icons to access the track or video. You can also download all the tracks and videos and manage them from your computer when not online.

Introducing the DOOD



VIDEO 01 - Introducing the DOOD

Your DOOD is ready to play straight from the case. Below are all the parts of the DOOD with their names labelled.



The Reeds and Mouthpiece

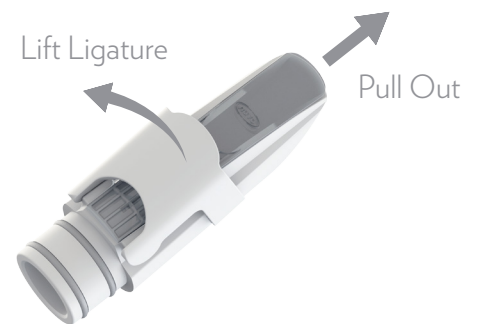


VIDEO 02 - Changing the reed on your DOOD

The reed on your DOOD is very important, this is the part that vibrates and makes the sound. Your DOOD comes with 2 synthetic reeds numbered 1 and 1½. The reed marked 1 is the softest and should be the easiest reed to create an initial sound. The 1½ reed is a little harder and offers more resistance when it is played. We recommend starting with the number 1 reed, and trying the 1½ as you progress through the book. If you look after them, your reeds should last a long time. Biting or chewing your reeds will damage them, and they will not work properly. Check the tip of your reed from time to time to make sure it is flat, and always replace the mouthpiece cap carefully when you have finished playing.

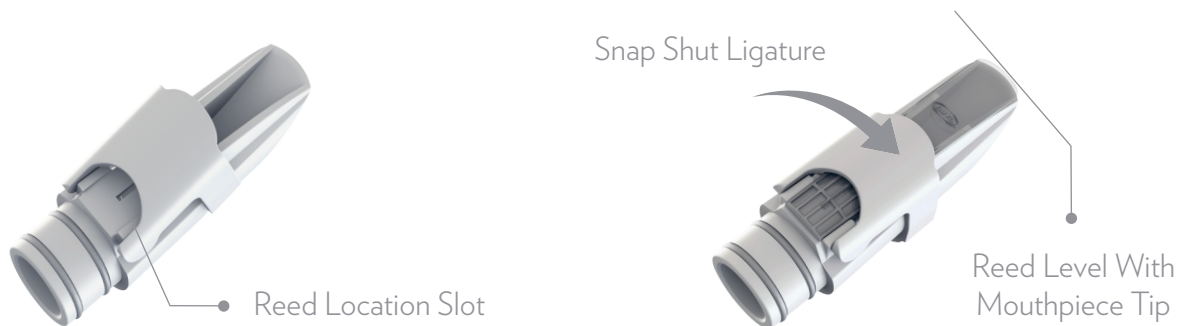
Removing the Reed

You should not have to remove the reed very often, as it is ok to leave it on the mouthpiece all the time. When you do need to change the reed simply lift the ligature as shown then carefully slide the reed away from the mouthpiece. Try not to touch the tip of the reed.



Assembling Your Reed and Mouthpiece

There is a location rib on the reed which fits into the slot on the mouthpiece; slide the reed into the slot and then snap the ligature shut as shown. This enables you to position the reed perfectly every time. The tip of the reed should now be lined up with the tip of the mouthpiece.



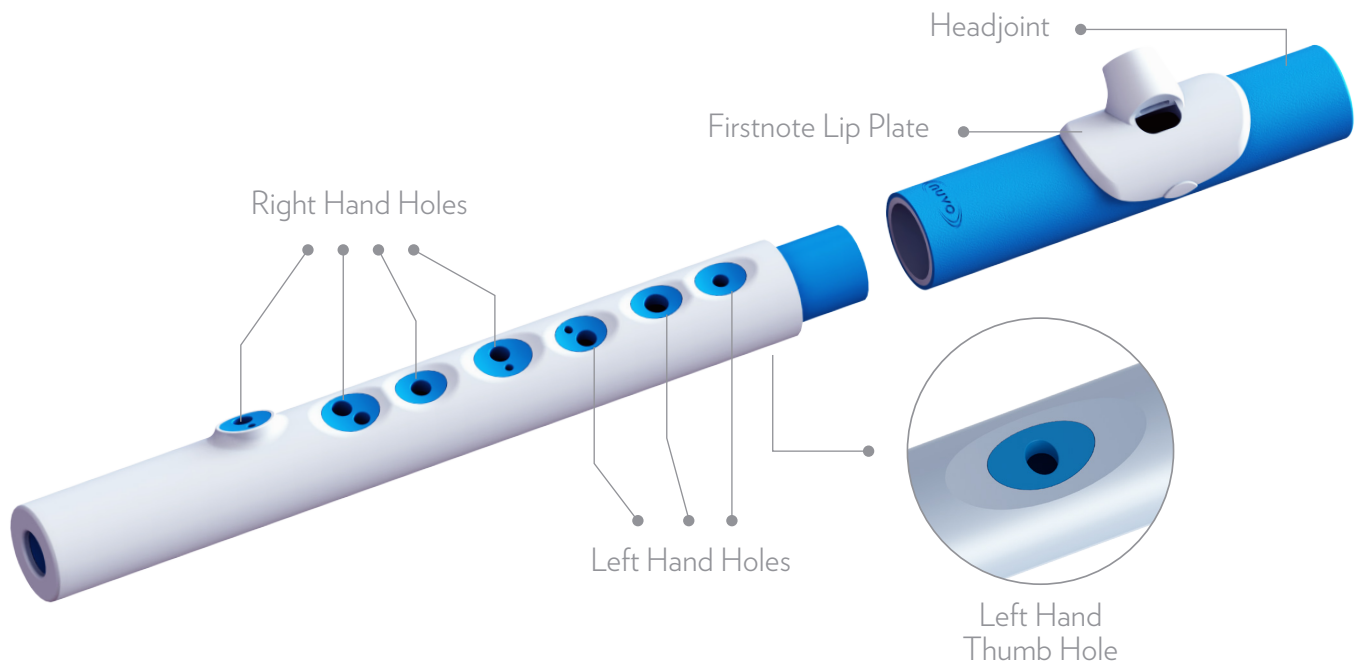
The mouthpiece can be removed from the DOOD body. Notice the rubber O-rings which seal the mouthpiece with the body. Make sure they are in their slots before attaching the mouthpiece to the body.

Introducing the TOOT

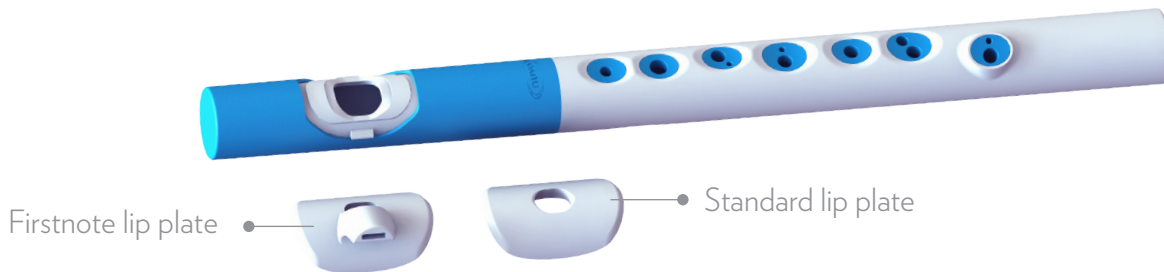


VIDEO 03 - Introducing the TOOT

Your TOOT is ready to play straight from the case, look at the picture below which has the different parts labelled.



Your TOOT comes fitted with the Firstnote lip plate; it is similar to a recorder mouthpiece and will enable you to get a sound straight away, so you only have to think about playing music!



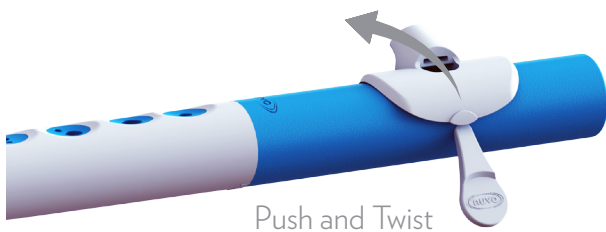
In your TOOT case you will also find another lip plate which is more like a standard flute lip plate. You might want to try this once you feel confident holding and playing your TOOT. It will help you get a louder, fuller sound.

Changing the Lip Plates



VIDEO 04 - Changing the lip plates

If you want to take your Firstnote lip plate off and replace it with the standard lip plate, it's easy to do; they simply clip into position. Use the tool provided, sliding it under the back edge of the lip plate as shown below. Then take the standard lip plate and make sure the rubber O-ring is secure. Locate the lip plate on one side, and then squeeze firmly until it clicks into position.



Holding the DOOD and TOOT

The DOOD and the TOOT may look quite different, but the hand placement is very similar. Both hand positions are a bit like a recorder with your left hand at the top and your right hand at the bottom. The DOOD is played straight in front of you and the TOOT is played out to the right side, just like a flute. Your fingers are placed in a similar way on each instrument with the first 3 holes or keys played with your left hand and the second 4 holes or keys played with your right hand.



Good Posture

It is important to stand upright and bring your instrument up to your mouth. This will help you to produce good notes. Remember not to bend forward or dip your head towards your instrument.



Bad



Good



Bad



Good

Playing Your DOOD



VIDEO 05 - Playing your DOOD

Make sure your mouthpiece is positioned so the reed is at the bottom. Start by resting your top teeth on the top or “beak” of the mouthpiece about 1cm from the tip (Image 1), and close your mouth around the mouthpiece (Image 2). Your bottom lip will cover your lower teeth and make a cushion for the reed to rest on. Now take a breath and without puffing your cheeks out, try to blow a note on the DOOD. You need not think about your fingers yet, just think about blowing! You can experiment with a little less and a little more mouthpiece in your mouth and listen to how it changes the sound.



Image 1



Image 2

Not Making a Sound?

If you find you can't make a sound, you might be biting down on the reed too hard, try to loosen your mouth a little around the mouthpiece. If you are making a lot of squeaking noises, you might have too much of the mouthpiece in your mouth, try sliding the mouthpiece out a little and have another go. Don't worry if you can't always do it the first time!

Playing Your TOOT with the Firstnote Lip Plate

Playing the TOOT with the Firstnote lip plate is simple; just raise the TOOT up to your mouth, with the instrument pointing out to your right-hand side, close your lips around the mouthpiece as shown and gently blow. Keep your cheeks in and your head up.

Try experimenting with less air and more air and listen to how the sound changes.



Playing Your TOOT with the Standard Lip Plate



VIDEO 06 - Playing your TOOT with the standard lip plate

If you find you can easily make a sound with the Firstnote lip plate, you might want to try the standard lip plate, which is the same as what you would find on a traditional flute.

If you can, do this in front of a mirror so you can see what you are doing. The lip plate hole of the TOOT should be pointed straight upwards, and your head should be kept up. Bring the TOOT to your mouth, rather than trying to move your head towards the TOOT. Feel for the near edge of the hole with your bottom lip, the lip should cover about a quarter of the hole. Now bring your lips together leaving a small oval opening in the middle of your lips. Try to blow a steady stream of air towards the opposite edge of the mouth hole, and listen to what happens.

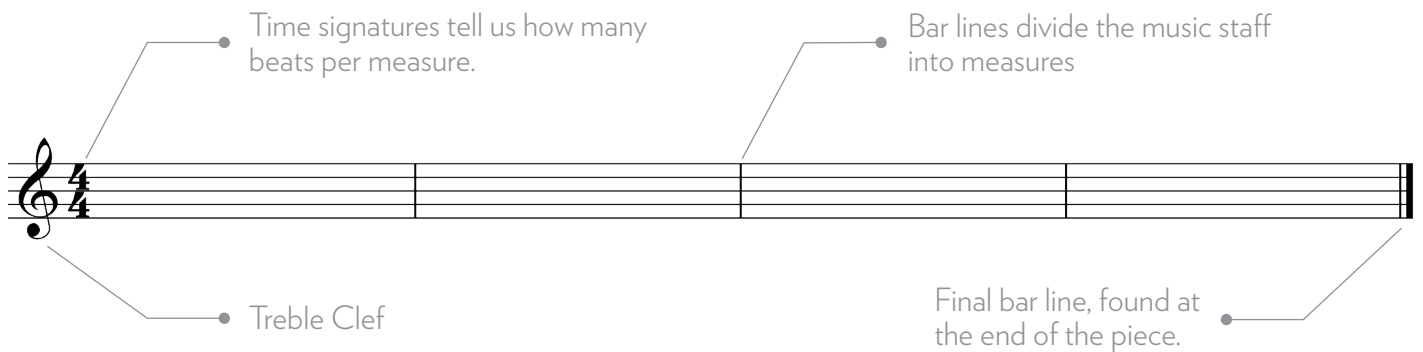


Not Making a Sound?

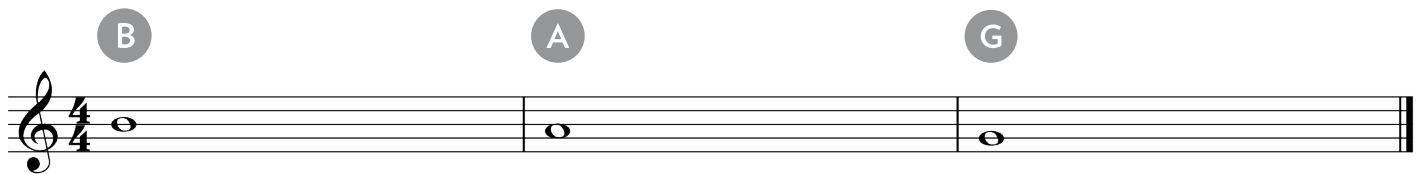
If you are unable to make a sound, don't give up! It can take several attempts to find the correct position. Try turning the TOOT towards you, and then away from you, to change the angle at which the air hits the blowing edge. You can also try varying the amount of air, and how much of the lip plate hole you cover up.

Introducing the Staff or Stave

Musical notation is written out using 5 lines called the staff, or stave. The notes are placed either in the spaces between the lines, or on the lines depending on which notes they are.



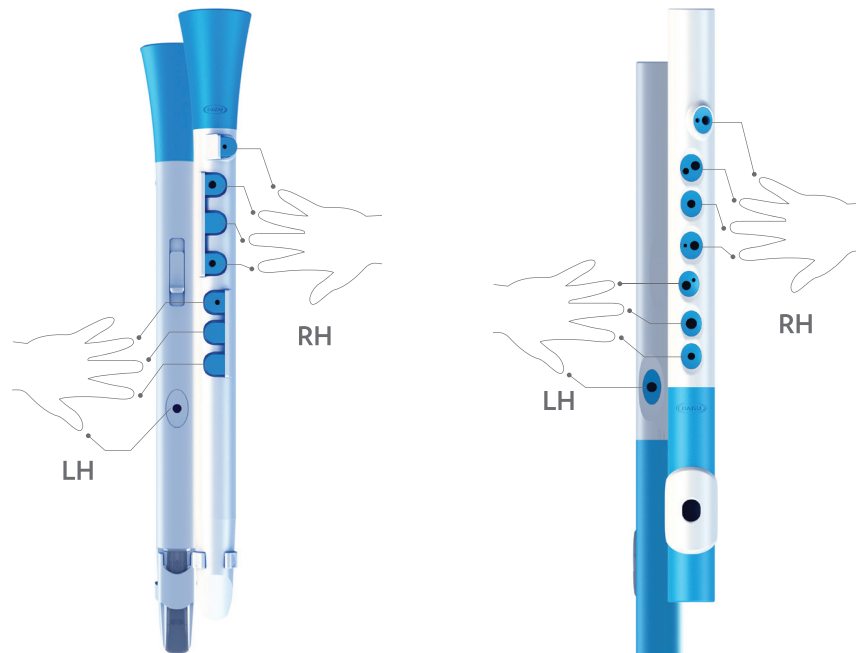
The first 3 notes we will learn on the DOOD and TOOT are called B, A and G, this is what they look like on the staff. Notice how the B and G are on the line, while the A is in the space between the lines.



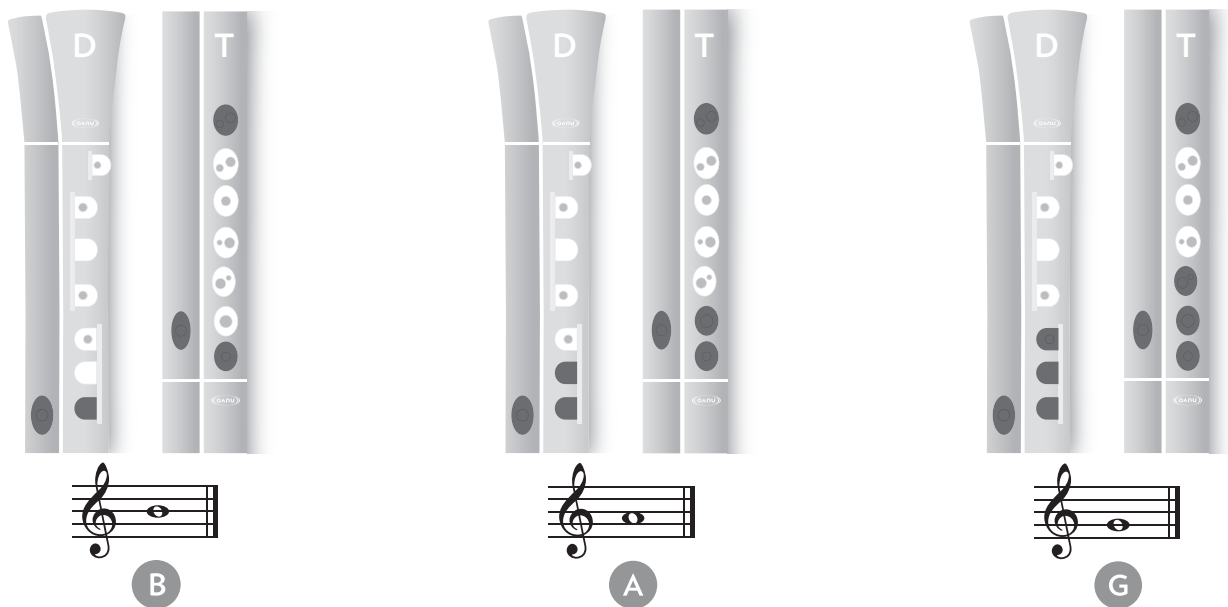
We will learn to read more notes at the same time as we learn to play them on our instruments.

Let's Play Some Notes: B, A and G

The first notes we are going to learn on DOOD and TOOT are B, A and G. Remember how to hold your instrument - left hand 3 fingers at the top, right hand 4 fingers below and don't forget those thumbs at the back.



This is how to play the notes on your instruments;

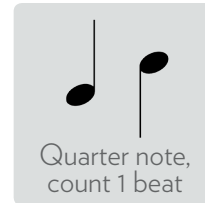
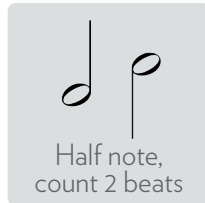
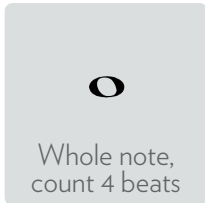


Now have a go at playing the 3 notes, and try moving between them. Don't forget that your thumb should be covering the back hole for all 3 notes. DOODers make sure you have your hands the right way around, left at the top, right at the bottom.

* Teachers, check out our Nuvo Top Tips for Teachers for some activity ideas *

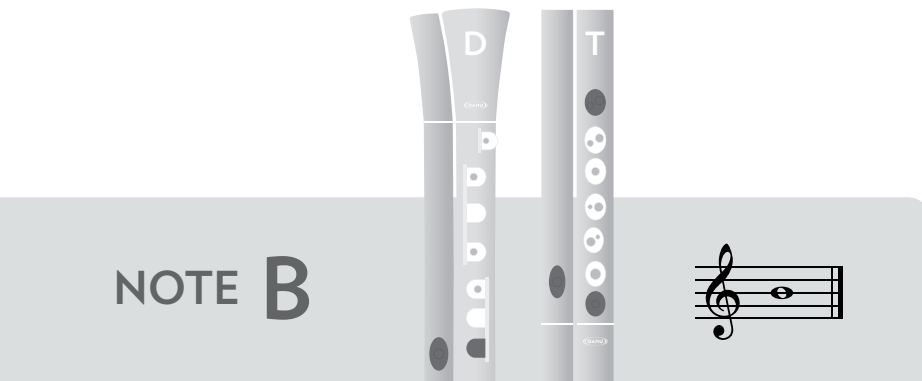
Note Lengths

Music notes don't just tell us what notes to play, but also how long to hold the notes for.



Let's Play Some Tunes

The first tune we are going to play only uses one note – B. First try to clap out the rhythm of the tune, then have a listen to the demonstration track. Try clapping along to the tune while looking at the music.



B Tune

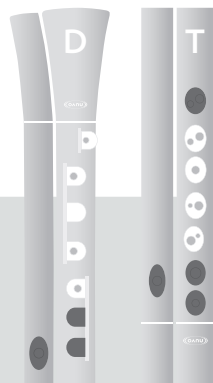
Graham Lyons



This means rest for the count of 2 beats

Now try and play the tune on your instrument, follow the music as you play.

NOTE A

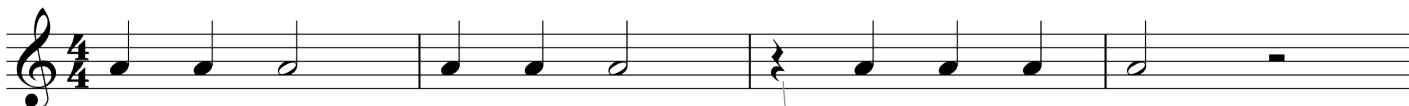


Now try the same with this tune which uses just the note A, remember to try clapping the rhythm of the tune first.

02

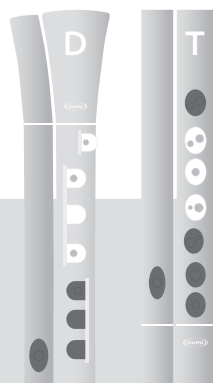
A Tune

Graham Lyons



This means rest for the count of 1 beat

NOTE G

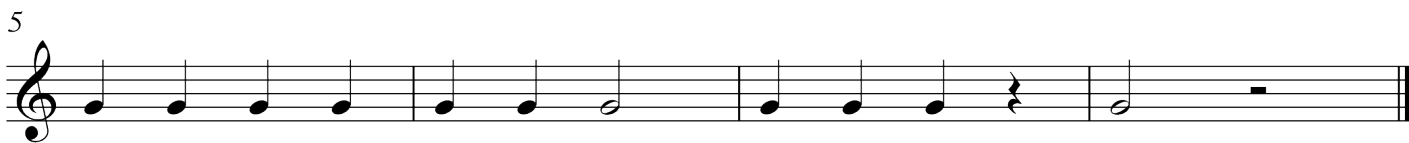
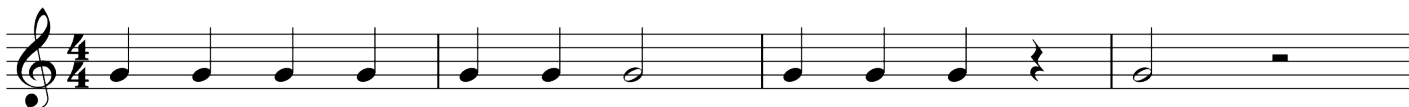


Finally try this on the note G

03

G Tune

Graham Lyons

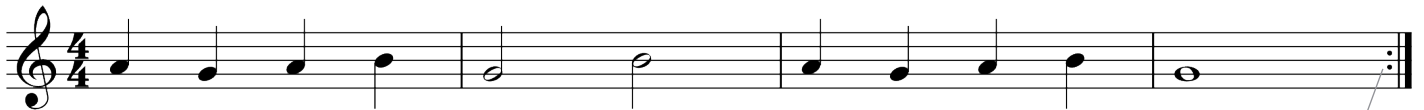


If we want the music to sound more interesting we need to use more than one note in a tune. Try playing these 4 tunes that use B, A and G. Notice the repeat sign at the end of each piece - this means you repeat the tune again from the start.



Button

Graham Lyons



This means repeat



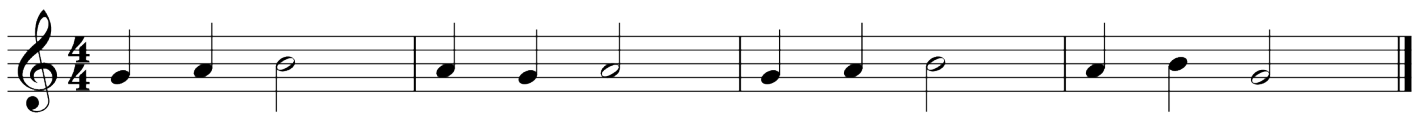
Au Clair de la Lune

Trad.



Suo-Gan

Trad. Welsh



Up and Down

Bruce Hunnisett



More B, A, G Tunes



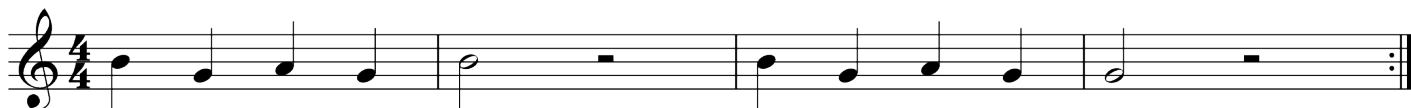
Baggy Pants 1

Graham Lyons



Baggy Pants 2

Graham Lyons



Baggy Pants 3

Graham Lyons

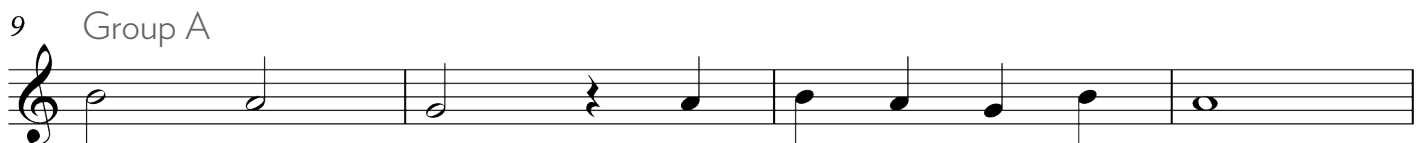
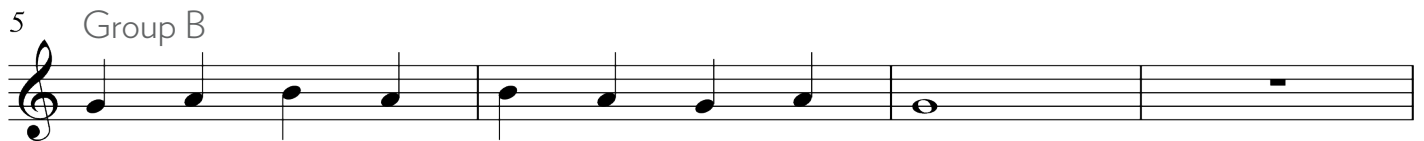
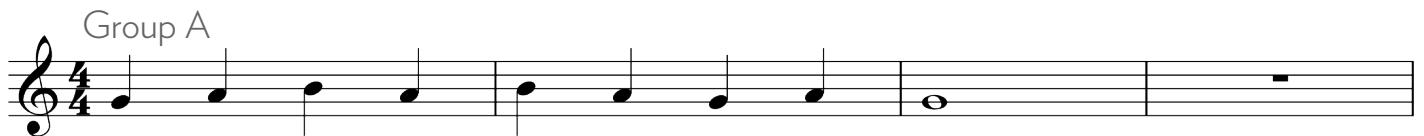


When you play Time Traveller first listen to the backing track, then try to play with the music. In the classroom you could split into Group A and Group B, taking a line each.



Time Traveller

Graham Lyons



Playing Duets

Music is usually played by more than one instrument at a time. A duet is a piece written for two players. Sometimes the two players have similar sounding lines, other times they have very different lines, but they always sound great when played together.

Part 1 and Part 2 can be played by DOODs or TOOTs, or a combination of both.



Rock Duo

Paul Barker

Part 1

Part 2

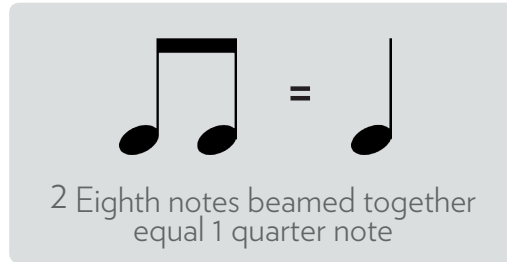
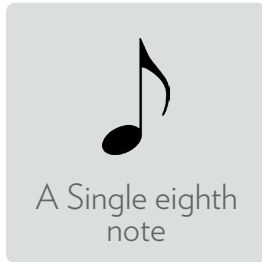
5

1

2

Introducing Eighth Notes

When we need notes that are shorter than quarter notes, we can use eighth notes. Each eighth note is worth half a quarter note.



See if you can spot the eighth notes in Donkeys, clap the rhythm, listen to the track, then try to play it.



Donkeys

Graham Lyons



Starting Notes with Your Tongue

On the DOOD and the TOOT we should start some of the notes using our tongue. This is called articulation.

DOODers, touch the tip of the reed with your tongue to stop the sound. When you take it away the sound will carry on. Now play the note B, try to touch the reed, as if you are saying “Tu, tu, tu”. Try to make all the notes the same length. This is called tonguing!

TOOTers, play a long B, and as you are blowing move your tongue up to the roof of your mouth. The note will stop. Now try doing the same but this time imagine you are saying “Tu, tu, tu”. Try to keep your lips still all the time. You are now tonguing the notes!

Try playing Hot Cross Buns, and think about tonguing all the notes.



Hot Cross Buns

Trad.





Eighth Note Workout!

Bruce Hunnisett



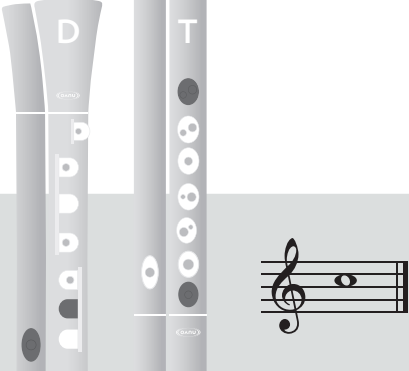
Disco Duet

Paul Barker

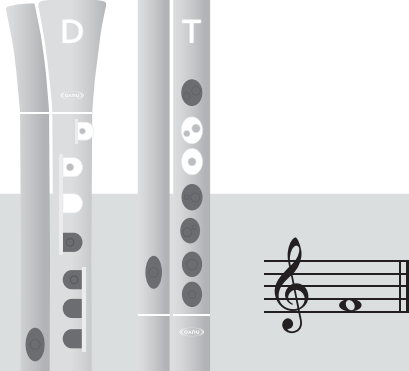
Moderato

Let's Learn 2 More Notes: C and F

NOTE **C**



NOTE **F**



17

C Freeze!

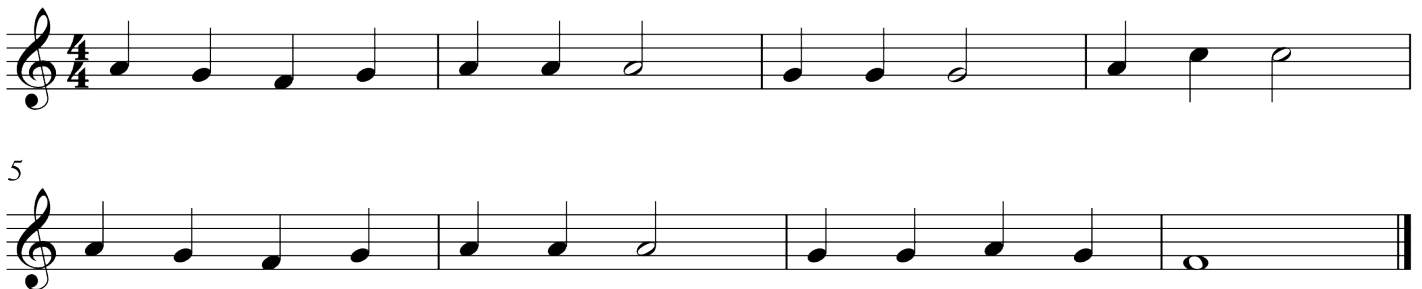
Bruce Hunnissett



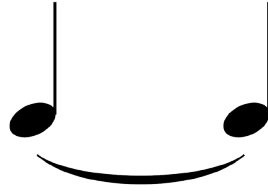
18

Merrily

Trad.



Slurs



If there are notes in a tune which should not be tongued, we connect the notes with a slur; this means those notes should be played in one breath, moving your fingers smoothly to change the notes. Remember to keep your air moving from one note to the next, so no gaps can be heard between the notes.

Try playing Merrily again, this time with some of the notes slurred. Try to play those passages in one breath, with no gaps.



Merrily

Trad.

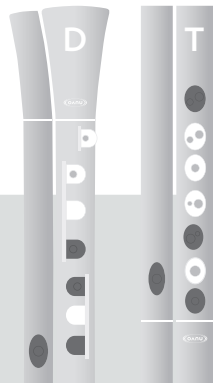
Now try playing Hot Cross Buns again, this time using different notes. We call this playing in a different key.



Hot Cross Buns

Trad.

NOTE B \flat



The Flat Sign

A flat sign can be placed in front of any note, it lowers the note by a half-step.

The next note we are learning is a B \flat . It sounds slightly lower than a normal B. Try playing this note, it should sound half way between A and B. Now play B, A and B \flat and listen to the difference between the notes.

DOODers, think about your right thumb. Remember the thumb rest moves, so find a position that is comfortable for you .



B Flat, B Tall, B Tuneful!

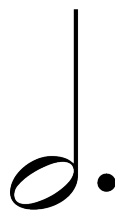
Bruce Hunnisett



Little Hans

Trad.

Introducing the Dotted Half Note



A dot after a note adds half the value of the original note, so the dotted half note will be worth 3 beats.

Look out for the dotted half notes in this tune.

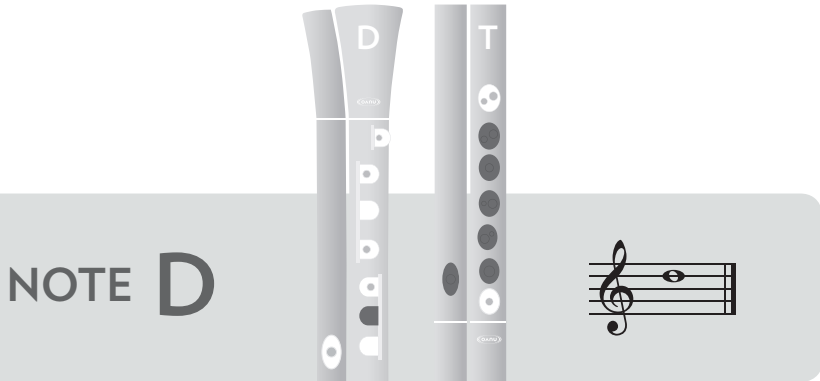


When The Saints

8

13

Let's Learn D: the Highest Note on the DOOD and the TOOT



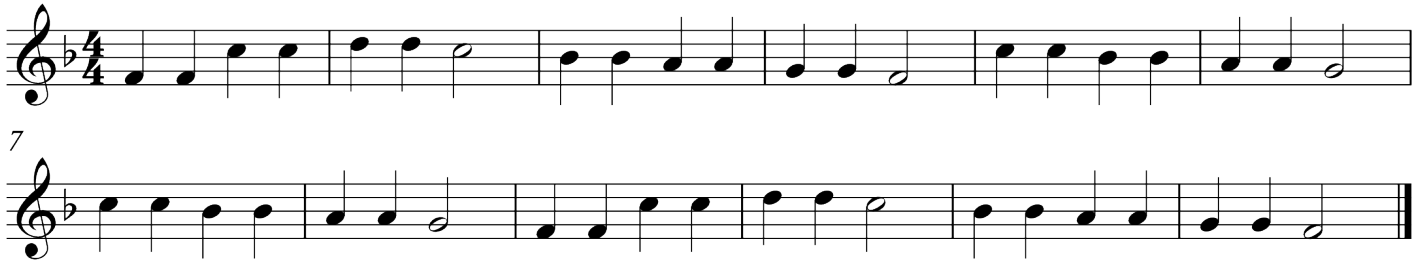
Key Signatures

If you look at the start of Twinkle Twinkle, you will notice a flat sign on the B line at the start of every line. This is called the key signature, and it means all the B notes in the tune should be played as B \flat .



Twinkle Twinkle

Trad.



Dis is "D" Tune!

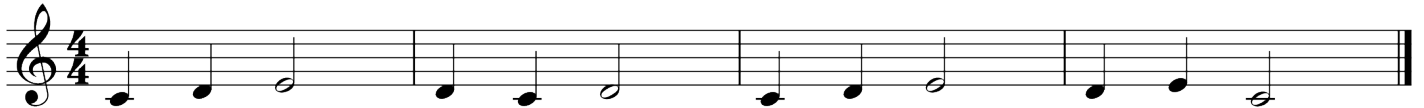
Bruce Hunnisett



27

Suo-Gan

trad. Welsh



28

Up and Down

Bruce Hunnisett



Practice all the notes by playing the scale below. It goes from a low C all the way up to a high C. In music we call this a major scale. This type of scale is the foundation for all kinds of music.

The C Major Scale



Try playing the scale both slurred and tongued, it's a great way to warm up and get your fingers moving.

Now that you have learnt to play more notes, it's possible to play more interesting tunes. Take your time with each tune, and try to master each one before moving on. Remember it's a good idea to start slowly and gradually practice the tunes a little faster each time.



London Bridge Is Falling Down

Trad.

Part 1

Part 2

5

Remember the repeat sign introduced on page 15. In this old favorite you need to repeat the first line once then continue with lines 2 and 3.



Old Macdonald Boogie

Trad.

5

9

Introducing Time Signatures

All of the music we have played so far has been in 4/4, meaning it has 4 quarter note beats in each measure. This is called the time signature.

Country Waltz and Morning have a time signature of 3/4, meaning they only have 3 quarter note beats in each measure. So take care, and count carefully.



Country Waltz

Paul Barker

5

Coun - try waltz, a Coun - try waltz.

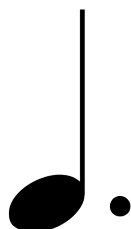
Let's all join in with the coun - try waltz.



Morning

Grieg

Introducing the Dotted Quarter Note



The dotted quarter note is worth 1½ beats. It is often paired with an eighth note, to make 2 complete beats as in Michael Row the Boat Ashore and Ode to Joy.



Michael Row The Boat Ashore

Trad.

5

Mi - chael row the boat a - shore, Hal - le - lu -

5

ya. Mi - chael row the boat a - shore, Hal - le - lu -

9

ya, Hal - le - lu - - - - - ya.

This is a great duet for DOODs and TOOTs. Both parts can be played by either instrument.



Jingle Bells

Trad. Arr. Paul Barker

Part 1

Part 2

5

1

2

9

1

2

13

1

2

37

Chinese Whispers

Paul Barker

Musical notation for 'Chinese Whispers' in 4/4 time, featuring a melodic line with eighth and sixteenth notes and rests.

38

Blues in C

Paul Barker

Musical notation for 'Blues in C' in 4/4 time, featuring a bluesy melodic line with eighth and sixteenth notes and rests.

39

Good King Wenceslas

Trad.

Musical notation for 'Good King Wenceslas' in 4/4 time, featuring a melodic line with lyrics. The lyrics are: "Good king Wen-ces - las looked out, on the feast of Ste - phen. When the snow lay round a - bout, deep and crisp and e - ven. Bright - ly shone the moon that night, though the frost was cru - el. When a poor man came in - sight, gath'-ring win - ter fu - el."

Notice the 2/4 time signature of the next tune. This tells us there are 2 beats in each bar.



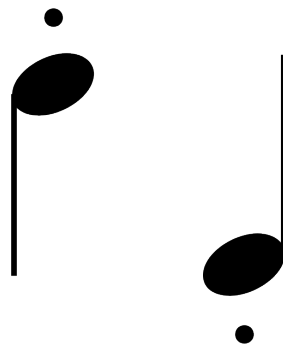
Yankee Doodle Dandy

Trad.

Yan-kee doo-dle went to town, a rid-ing on a po-ny.

5
Stuck a fea-ther in his hat and called it Mac-car-o-ni!

In the tune Donkeys, you can see dots below some of the notes. These tell us that these notes should be played “Staccato”



Staccato notes should be played short and detached, so each note is clearly separate from the note that follows it.

Now try playing Donkeys again, this time we are going to play the quarter notes staccato. Start and stop the notes clearly with your tongue so each note sounds shorter and is detached from the following note.



Donkeys

Graham Lyons



The Chase

Paul Barker

Part 1

Part 2

5



Molly Malone

Trad.

5

9

13

In Dub - lin's fair ci - ty, where grils are so
 pret - ty, I first set my eyes on sweet Mol - loy Ma -
 lone. She wheeled a wheel bar - row through streets broad and
 nar - row, cry - ing 'cock - les and mus - sels a - live a - live oh!



We Three Kings

Trad.

8 We three kings of O - ri - ent are. Bear - ing gifts we tra - verse a -

16 far. Field and foun - tain, moor and moun - tain foll - ow - ing yon - der star.

24 O - star of won - der star of night. Star with roy - al beau - ty

bright. West - ward lead - ing still pro - ceed - ing guide us to thy per - fect light.



Study In C

Paul Barker

5

9

13



The Elephant Can Can

Offenbach 1819 - 1880

Musical score for 'The Elephant Can Can' in 2/4 time. The score consists of four staves of music. The first staff starts with a treble clef and a 2/4 time signature. The melody is simple and rhythmic, consisting of quarter and eighth notes. The second staff begins with a measure rest labeled '5'. The melody continues with a long slur over the final two measures. The third staff begins with a measure rest labeled '9'. The melody continues with quarter and eighth notes. The fourth staff begins with a measure rest labeled '13' and ends with a double bar line.



Space Trax

Paul Barker

Musical score for 'Space Trax' in 4/4 time. The score consists of three staves of music. The first staff starts with a treble clef and a 4/4 time signature. The melody is simple and rhythmic, consisting of quarter and eighth notes with some rests. The second staff begins with a measure rest labeled '5'. The melody continues with quarter and eighth notes. The third staff begins with a measure rest labeled '9' and ends with a double bar line.

First and Second Endings

In Smooth Trax and Reggae Trax you can see sections marked 1 and 2 towards the end. These are called first and second endings. The first time you play the measures marked 1, and then when you repeat the piece you skip the first ending and play the ending marked 2.

Ties

A tie is a curved line connecting two notes of the same pitch. The two notes are added or "tied" together and played as a single note.



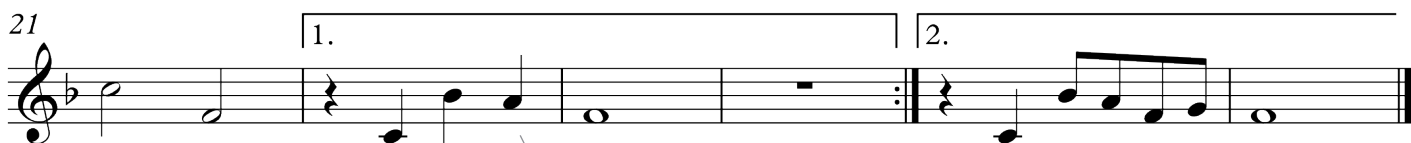
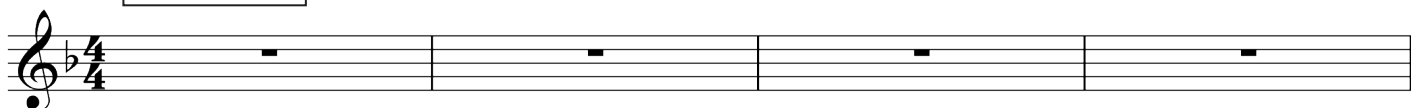
These two tied eighth notes would be played as a single note lasting one quarter note



Smooth Trax

Paul Barker

Introduction



• Play this the first time

• When you repeat the piece play this

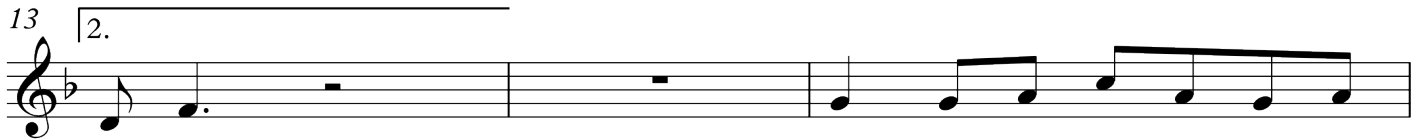
See if you can spot the ties in Reggae Trax



Reggae Trax

Paul Barker

Introduction





RAP Trax

Paul Barker

50

Coming through!

A musical staff in 4/4 time with a key signature of one flat (Bb). The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, Bb4, C5. The lyrics 'Coming through!' are written in a box above the staff.

5

What you wanna do - it's on you?

A musical staff in 4/4 time with a key signature of one flat (Bb). The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, Bb4, C5. The lyrics 'What you wanna do - it's on you?' are written in a box above the staff.

9

Yeah, yeah, yeah!

A musical staff in 4/4 time with a key signature of one flat (Bb). The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, Bb4, C5. The lyrics 'Yeah, yeah, yeah!' are written in a box above the staff.

13

Coming through!

A musical staff in 4/4 time with a key signature of one flat (Bb). The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, Bb4, C5. The lyrics 'Coming through!' are written in a box above the staff.

17

What you wanna do - it's on you?

A musical staff in 4/4 time with a key signature of one flat (Bb). The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, Bb4, C5. The lyrics 'What you wanna do - it's on you?' are written in a box above the staff.



Mexican Wave

Paul Barker

A

Audience Clap!

Introduction

Part 1

Part 2

6

12

17 1. 2.

Congratulations!

You have completed all the music in the book. You now know all the main notes that the DOOD and TOOT can play. It is possible to play even more notes and the fingering chart at the back of this book shows you how to do that. Have a go at playing all the notes, from the lowest to the highest.

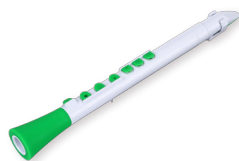
If you want to learn even more great tunes, you can move on to the Windstars book for DOOD, TOOT and jSAX, where you can find a whole range of pieces spanning all different genres of music.

Visit our website for more details about this, and other NUVO products.

www.nuvo-instrumental.com



Recorder



DOOD



TOOT



jSAX



jFlute



Clarinéo



Flute



Accessories



CONGRATULATIONS!

You have completed the DOOD & TOOT First Steps Book

Presented to

By

Date

DOOD Fingering Chart

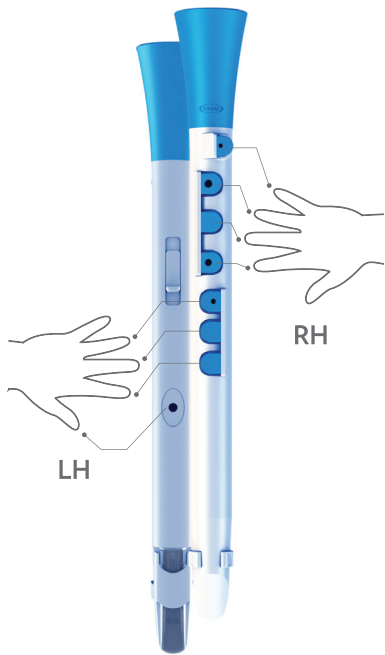


Diagram showing the fingering for notes C, C#, D^b, and D. Each note is accompanied by a musical staff and a corresponding key diagram showing the finger placement on the keys.

C: Musical staff shows a whole note C. Key diagram shows the top key (RH) open and the bottom key (LH) open.

C#: Musical staff shows a whole note C#. Key diagram shows the top key (RH) half open and the bottom key (LH) open.

D^b: Musical staff shows a whole note D^b. Key diagram shows the top key (RH) fully closed and the bottom key (LH) open.

D: Musical staff shows a whole note D. Key diagram shows the top key (RH) fully closed and the bottom key (LH) half open.

Diagram showing the fingering for notes D#, E^b, E, F, F#, G^b, G, G#, and A^b. Each note is accompanied by a musical staff and a corresponding key diagram showing the finger placement on the keys.

D#: Musical staff shows a whole note D#. Key diagram shows the top key (RH) half open and the bottom key (LH) open.

E^b: Musical staff shows a whole note E^b. Key diagram shows the top key (RH) fully closed and the bottom key (LH) open.

E: Musical staff shows a whole note E. Key diagram shows the top key (RH) fully closed and the bottom key (LH) half open.

F: Musical staff shows a whole note F. Key diagram shows the top key (RH) fully closed and the bottom key (LH) fully closed.

F#: Musical staff shows a whole note F#. Key diagram shows the top key (RH) half open and the bottom key (LH) fully closed.

G^b: Musical staff shows a whole note G^b. Key diagram shows the top key (RH) fully closed and the bottom key (LH) fully closed.

G: Musical staff shows a whole note G. Key diagram shows the top key (RH) fully closed and the bottom key (LH) half open.

G#: Musical staff shows a whole note G#. Key diagram shows the top key (RH) half open and the bottom key (LH) half open.

A^b: Musical staff shows a whole note A^b. Key diagram shows the top key (RH) fully closed and the bottom key (LH) half open.

Diagram showing the fingering for notes A, A#, B^b, B, C, C#, and D^b. Each note is accompanied by a musical staff and a corresponding key diagram showing the finger placement on the keys.

A: Musical staff shows a whole note A. Key diagram shows the top key (RH) fully closed and the bottom key (LH) fully closed.

A#: Musical staff shows a whole note A#. Key diagram shows the top key (RH) half open and the bottom key (LH) fully closed.

B^b: Musical staff shows a whole note B^b. Key diagram shows the top key (RH) fully closed and the bottom key (LH) fully closed.

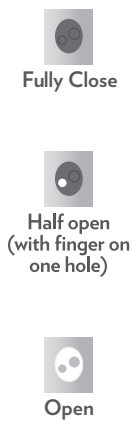
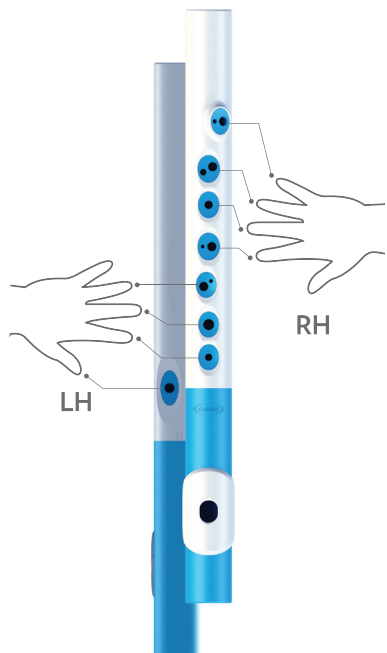
B: Musical staff shows a whole note B. Key diagram shows the top key (RH) fully closed and the bottom key (LH) half open.

C: Musical staff shows a whole note C. Key diagram shows the top key (RH) fully closed and the bottom key (LH) fully closed.

C#: Musical staff shows a whole note C#. Key diagram shows the top key (RH) half open and the bottom key (LH) fully closed.

D^b: Musical staff shows a whole note D^b. Key diagram shows the top key (RH) fully closed and the bottom key (LH) fully closed.

TOOT Fingering Chart



Notes: C, C# | Db, D

Notes: D# | Eb, E, F, F# | Gb, G, G# | Ab

Notes: A, A# | Bb, B, C, C# | Db, D



Play It Today!

BY

Bruce Hunnisett, Paul Barker, Graham Lyons, Dr. Cassandra Eisenreich

The Nuvo Play It Today Series have been prepared and edited by 4 widely experienced music educators to provide a basis for playing or teaching with Nuvo instruments. Introducing basic technique and enough notes to play simple fun tunes solo or in a group. This is the perfect method for developing the necessary skills to further explore the wealth of music available to download from the WindStars website.



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