

MAKING EXCELLENCE
A TRADITION FOR
OVER 80 YEARS

BUILDING BANDS WITH EXCELLENCE

TECHNIQUE &
MUSICIANSHIP



SUPPLEMENTARY
LEVEL 3

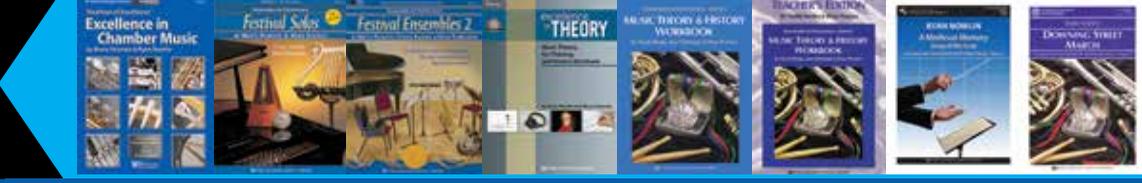


METHOD
BOOK 3



or

SUPPLEMENTARY
LEVEL 2



METHOD
BOOK 2



or

SUPPLEMENTARY
LEVEL 1



METHOD
BOOK 1



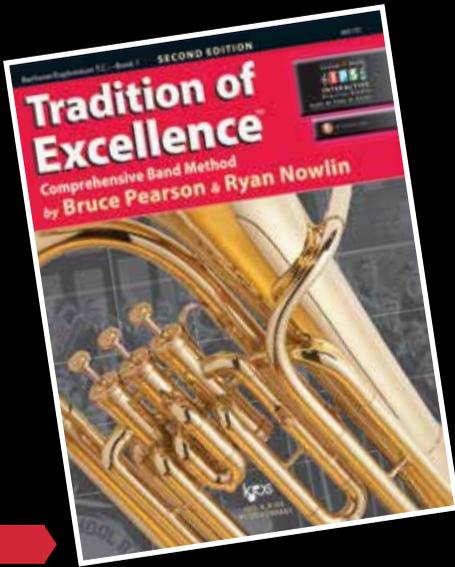
or

METHODS

The **Tradition of Excellence Comprehensive Band Method**, by Bruce Pearson and Ryan Nowlin, is an innovative curriculum designed to appeal to today's students. The music; the dynamic look; the scope and sequence; the tools for differentiated instruction; the smooth pacing with careful review; and the included **INTERACTIVE Practice Studio™** make **Tradition of Excellence** the fastest growing band method today!

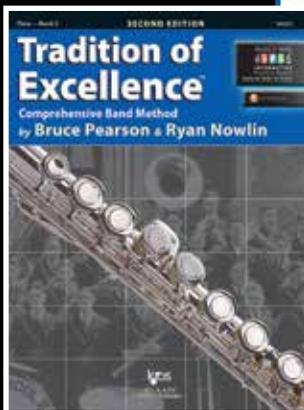
Tradition of Excellence Book 1 includes:

- ▶ Three unique starting systems
- ▶ Full-color step-by-step Getting Started instructions
- ▶ Pedagogically-sound two-page lessons
- ▶ Sound-before-symbol rhythm introduction
- ▶ Scales, technical studies, chop builders, warm-ups, rhythm studies, and sight-reading
- ▶ Solos, duets, rounds, small ensembles, and band pieces, including built-in concert programs
- ▶ Revolutionary **Interactive Practice Studios™** offers intuitive virtual student and teacher environments



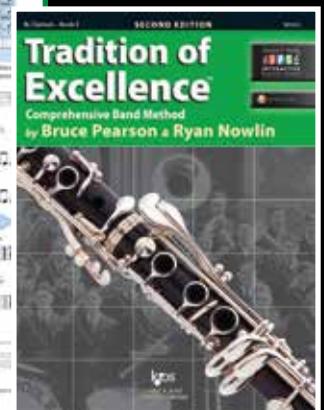
Tradition of Excellence, Book 2 features everything you love about Book 1, plus:

- ▶ Review pages that allow students to start Book 2 even if they haven't completed Book 1
- ▶ $\frac{3}{8}$, $\frac{6}{8}$, and $\frac{6}{4}$ time signatures & all three forms of the minor scale
- ▶ Sixteenth notes, eighth/sixteenth combinations, dotted eighths, and triplets
- ▶ Two solos and six full band arrangements



Tradition of Excellence, Book 3 is three books in one:

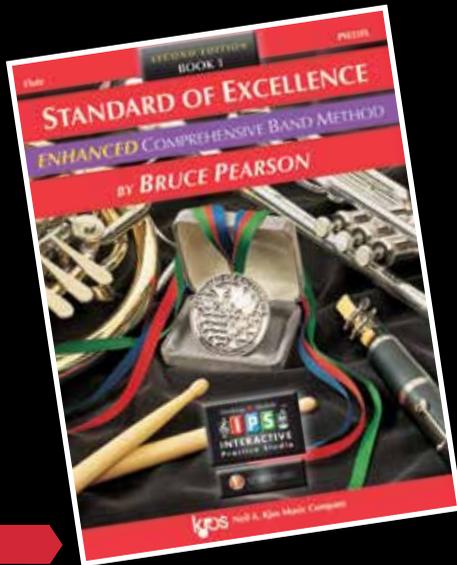
- ▶ A comprehensive method book that teaches students the basics of their instrument, new rhythms, new keys, and more
- ▶ A technique book featuring scales, thirds, arpeggios, and other related exercises to strengthen psychomotor skills
- ▶ A warm-up book with chorales to develop balance, blend, flexibility, and range



METHODS

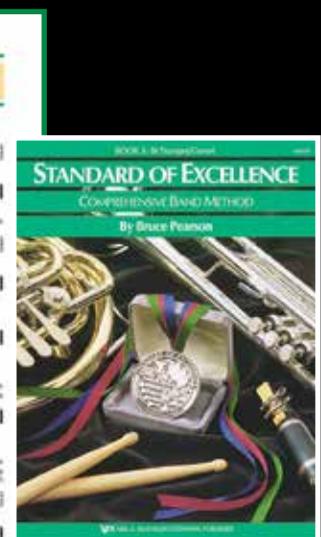
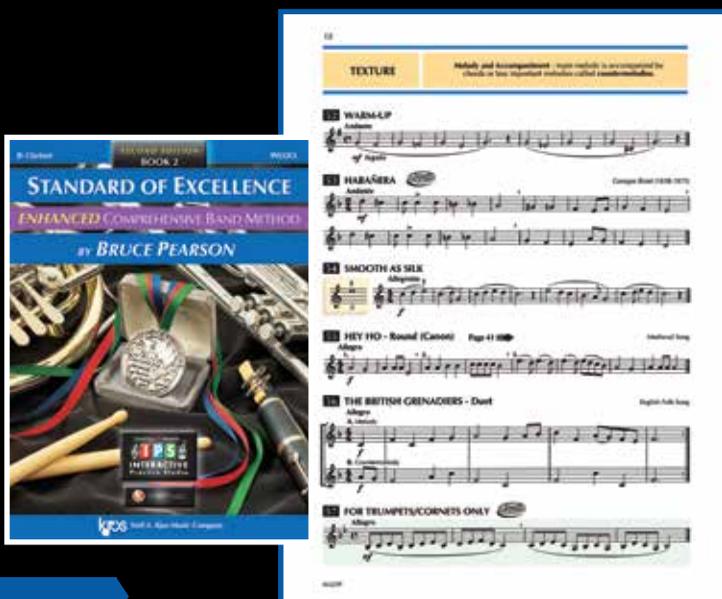
The **Standard of Excellence Comprehensive Band Method**, by Bruce Pearson, combines a strong performance-centered approach with music theory, music history, ear training, listening, composition, improvisation, and interdisciplinary and multicultural studies. And now, **ENHANCED Books 1 and 2** are available fully loaded with the Kjos **INTERACTIVE Practice Studio™**, giving students and teachers access to the accompaniment recordings at their desktop or on their favorite mobile devices. The **IPS** environment provides tempo control, a personal recording studio, flashcards, and so much more. With the **IPS** you'll find your students practice more...and more effectively. The technology you need with the method you love!

- ▶ Multiple starting systems
- ▶ Instrument-specific exercises
- ▶ Achievement Lines and Go for Excellence! test lines
- ▶ Duets, trios, rounds, and full band arrangements
- ▶ Expanded books for oboe, French horn, and percussion
- ▶ Advanced supplemental lines
- ▶ Full color graphics



Standard of Excellence, Book 2 continues with the strong pedagogy established in **Book 1**, while helping students further develop tone, technique, pitch perception, rhythmic understanding, reading skills, and historical and interdisciplinary perspectives.

Standard of Excellence, Book 3 emphasizes development of students' technical skills. All new concepts are introduced within their most appropriate historical contexts — a true innovation in the instruction of intermediate band!



TECHNIQUE & MUSICIANSHIP

Tradition of Excellence: Technique & Musicianship, by Bruce Pearson & Ryan Nowlin, is designed for musicians who have completed any second level method, and features scales, thirds, and arpeggios; technique, articulation, and melodious etudes; plus excerpts from the classical repertoire and full-band chorales in 16 major and minor keys. With emphasis placed on specific musicianship skills, plus options for students at various levels of ability, this book goes far and beyond technique books of the past.

Whether used in private lessons or in a group, **Tradition of Excellence: Technique & Musicianship** is sure to improve the technical ability and enhance the artistic sensitivity for all band students!

Areas of Study

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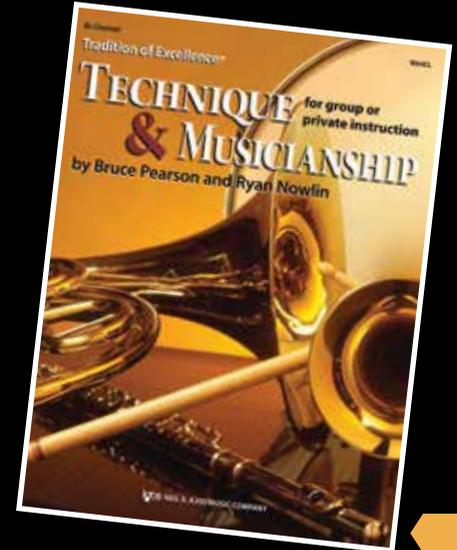
Practice Journal	Inside Front Cover	B Minor (Concert A Minor)	30
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		Fingering Chart	Inside Back Cover

Slurs and Technique: graduated warm-up exercises that can be combined and played simultaneously so that students at various levels of ability can warm up together.

Key Studies: scales, thirds, etudes, and chorales in 16 keys (8 major keys and their relative minors).

Scales: scales, arpeggios, and thirds in all 24 major and (melodic) minor keys.

Rhythms: 140 exercises in:
C, C, 2/2, 2/4, 3/4, 4/4, 5/4, 6/4, 3/8, 6/8, 9/8, 12/8, 5/8, and 7/8



C Major Studies (Concert Bb Major)

1. C Major Scale (Concert Bb Major)
2. Thirds
3. Arpeggios [I-IV-V^o-I] and Chords [I-IV-V^o-I]
4. Articulation and Technique Etude #1
Basic ♩ = 80; Advanced ♩ = 92; Mastery ♩ = 120
5. Articulation and Technique Etude #2
Basic ♩ = 80; Advanced ♩ = 92; Mastery ♩ = 120
6. Articulation and Technique Etude #3
Basic ♩ = 72; Advanced ♩ = 84; Mastery ♩ = 100

C Major Studies (Concert Bb Major)

7. Interval and Tuning Etude
Large
8. Melodious Etude
Ambasic
9. Lonesome Air
Adagio con rubato
10. Chorale — Band Arrangement
Molto

Differentiated Instruction

Tradition of Excellence: Technique & Musicianship offers a unique format where exercises can be mixed and matched throughout the winds and percussion to account for varying levels of ability.

- ▶ Multi-level Lip Slur exercises can be played simultaneously
- ▶ Technique Builder exercises can be played with any of the Lip Slurs
- ▶ Octave options in the Key Studies allow players of mixed abilities to develop together, and give more advanced players options for full-range expansion
- ▶ Snare Drum and Bass Drum Rudimental exercises can be mixed and matched with Key Studies for maximum customization

More Great Features

- ▶ Advice on musicianship and interpreting music
- ▶ Historical facts about the featured classic repertoire
- ▶ Instrument-specific information on intonation
- ▶ Introduction to the Circle of Fourths/Circle of Fifths
- ▶ Full-range fingering charts
- ▶ Trill fingering charts for the woodwinds and extended lip slur exercises for the brass.
- ▶ Double Percussion book containing music for Mallets, Snare Drum, Bass Drum, and Timpani

THEORY

The **Excellence in Theory: Music Theory, Ear Training, and History Workbook** series, by Ryan Nowlin and Bruce Pearson, is especially designed to creatively enrich the curriculums of beginning instrumental music classes! It's all here—theory, ear training, notation, composition, and history—complete in three volumes. Progressive **Theory** concepts and skills are reinforced and reviewed through both written and aural exercises. **Ear Training** examples and drills are accessible by teacher or student via the *Kjos Multimedia Library* at www.kjos.com. And **History** pages come alive with vibrant full-color images and comprehensive worksheets to help put both music and non-music events and trends in perspective. Enhance the music learning experience with **Excellence in Theory!**



Staff

The staff (plural: staves) is one of the most important elements on which music is written.

The lines and spaces represent different tones. Notes (circles) sit on top (higher).

A note's vertical position represents the duration and pitch of a sound. This note sits on the line and in the space of the staff.

The higher the note sits on the staff, the higher it sounds.

Notes on the staff correspond with notes on a piano keyboard, where lower notes are on the left and higher notes are on the right.

STUDENT ASSIGNMENT

- Draw a staff containing the five-pitched notes on the lines from bottom to top, then number the spaces.
- Write notes on the lines and spaces according to the staff. The first one has been done for you.
- Circle the higher of the two notes on each section. Indicate on which line or in which space the note appears. For example, C is Line 2, D is Space 1. The first one has been done for you.

The Classical Period (1750-1820 C.E.)

SIGNS OF THE TIMES (History and Culture):

- France and England fought separate wars in the years of Enlightenment and progress.
- The new age of reason, the Age of Reason, emphasized thinking, writing, and art more than religious devotion.
- Enlightenment meant progress.
- Science, especially, and some literature were revolutionized and pushed a new era of progress and enlightenment.
- Philosophy of ideas from the enlightenment, who looked at progress as enlightenment.

The program in the Classical period was the first to be written for the public. It was a time when the music was written for the public, not just for the elite. The music was written for the public, not just for the elite. The music was written for the public, not just for the elite.

ARTISTIC PURPOSE:

The music of the Classical period was the first to be written for the public. It was a time when the music was written for the public, not just for the elite. The music was written for the public, not just for the elite.

CREATIVE CHARACTERISTICS:

The music of the Classical period was the first to be written for the public. It was a time when the music was written for the public, not just for the elite. The music was written for the public, not just for the elite.

IMPORTANT UPDATE:

The music of the Classical period was the first to be written for the public. It was a time when the music was written for the public, not just for the elite. The music was written for the public, not just for the elite.

The **Standard of Excellence Music Theory & History Workbooks, Books 1, 2, and 3**, by Chuck Elledge, Jane Yarbrough, & Bruce Pearson, includes accessible music theory explanations and written exercises, as well as music history reading assignments and activities. Together, the three volumes provide a solid foundation in theory, notation, composition, and history.

Vibrant illustrations, colorful contemporary graphics, engaging written exercises, and motivating puzzles with bonus materials make teaching comprehensive musicianship more exciting than ever. The **Music Theory & History Workbooks** make music come alive for your students as they reinforce and expand on concepts they are learning from their music practice and performance.

The **Teacher's Editions**, by Wendy Barden and Bruce Pearson, feature full-size reproductions of each student page and easy-to-read answers in color. Also included are photocopyable quizzes designed for assessment of student mastery of material. Written with the busy teacher in mind, the answer keys are authorized for duplication on overhead transparencies so that students can check their own work.

LEARN THE KEYBOARD.

It is helpful for musicians to know the piano keyboard. It helps you see how notes relate to each other. Each letter for the keyboard is named with a letter of the music alphabet: A B C D E F G.

Write the name of each white key on the blank line below.

Lower Pitch Higher Pitch

WHAT'S YOUR CLEF?

Music is written on a five-line staff.

In the beginning of every staff you will find a clef sign. Some clefs are used more often than others. Circle the clef that is used most often in the picture.

Some clefs are used more often than others. Circle the clef that is used most often in the picture.

1. Using the soprano clef as a model, circle all of the correct bass clefs in the square.

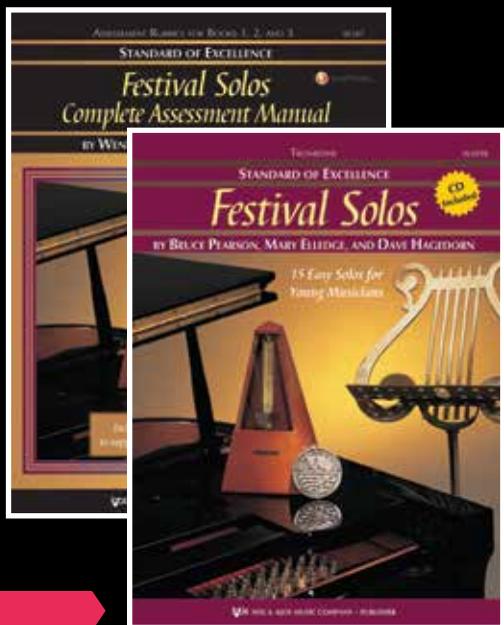
2. Using the alto clef as a model, circle all of the correct bass clefs in the square.



SOLOS

Standard of Excellence Festival Solos, Books 1, 2, and 3 by Bruce Pearson, Mary Elledge, and Dave Hagedorn, provide solo arrangements of classic literature for beginning to advancing musicians performing at festivals and recitals. In addition, original non-pitched percussion solos are provided in the Snare Drum and Mallets book for each level. All **Festival Solos** books include access to demonstration and play-along accompaniment recordings and are also available in *SmartMusic*. A separate Piano Accompaniment book that includes the same accompaniments as on the recordings is available for each level.

The new **Festival Solos Complete Assessment Manual**, by Wendy Barden and Bruce Pearson, offers rubrics and other assessment tools for the complete series (**Books 1, 2, and 3**). These resources help you track student progress and ensure that each young musician is optimally prepared to meet the challenges of festival performance.



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MARCH FROM "SCIPIO"

George Frideric Handel (1685-1759)

1. Tuning Note
2. Solo with accompaniment
3. Accompaniment only

Musicians (♩ = 100)

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20 Woodwinds & Brass Book 1, page 4

Name _____ Date _____

Instrument _____

March from "Scipio" by George Frideric Handel

Mark the box in each row that best describes the performance today:

Element	+	✓	-	Comments
Rhythm	Rhythm is accurate	<input checked="" type="checkbox"/>	<input type="checkbox"/>	Rhythm has many or consistent errors
	Entrances after long rests are accurate	<input type="checkbox"/>	<input type="checkbox"/>	Entrances after long rests are not accurate
Notes	Key signature is observed	<input type="checkbox"/>	<input type="checkbox"/>	Key signature has one or more errors
	Notes are accurate	<input type="checkbox"/>	<input type="checkbox"/>	Notes have many or consistent errors
Tempo & Ensemble	Tempo is ♩ = 100	<input type="checkbox"/>	<input type="checkbox"/>	Tempo is much slower or faster than ♩ = 100
	Solo carefully when with the accompaniment	<input type="checkbox"/>	<input type="checkbox"/>	Solo often pulls away from the accompaniment
Articulation	Tonguing is clear and precise with changing notes	<input type="checkbox"/>	<input type="checkbox"/>	Tonguing is often unclear or imprecise with changing notes
	Slurring is accurate	<input type="checkbox"/>	<input type="checkbox"/>	Slurring has many or consistent errors
Musical Expression	Breaths are taken only at breath marks	<input type="checkbox"/>	<input type="checkbox"/>	Breaths are often taken between breath marks
	Dynamics are accurate	<input type="checkbox"/>	<input type="checkbox"/>	Dynamics have many errors or need more contrast

Comments _____

Mark the overall rating of the performance today:

Excellent Satisfactory Developing

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W201

Standard of Excellence Festival Solos, Book 2 is designed for students who have completed at least one year of study on their instrument. **Book 2** offers 15 solos in the same format as **Book 1**. Identical solos in the same keys across the instruments assists in a streamlined group rehearsal process. Each book also includes a fingering chart, program notes, and an instrument-specific CD.

9

TO A WILD ROSE

Edvard MacDowell (1860-1908)

1. Tuning Note
2. Solo with accompaniment
3. Accompaniment only

Adagio (♩ = 72)

11 A Trance

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Standard of Excellence Festival Solos, Book 3 is the most advanced book of this series with 13 solos that target advancing students. In contrast to Books 1 and 2, the Book 3 woodwinds/mallets solos differ from those for brass for a more idiomatic experience, while still offering the convenience of large group preparation for contest and festival performance. Included are extensive program notes for each solo. Complimentary downloadable demo and accompaniment recordings of the solos can be found in the *Kjos Multimedia Library* at www.kjos.com.

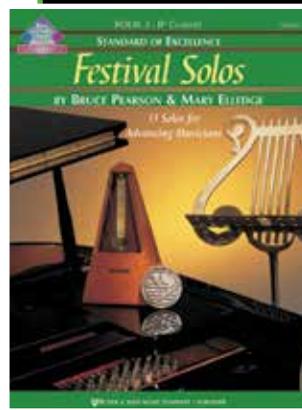
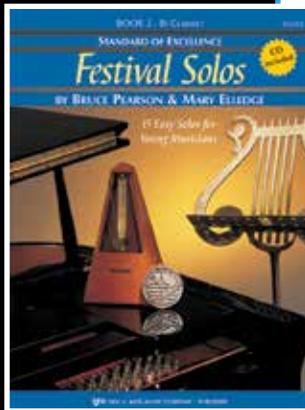
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CONCERTO IN F MAJOR, OP. 10, No. 5

Antonio Vivaldi (1678-1741)

Allegro non tanto (♩ = 96)

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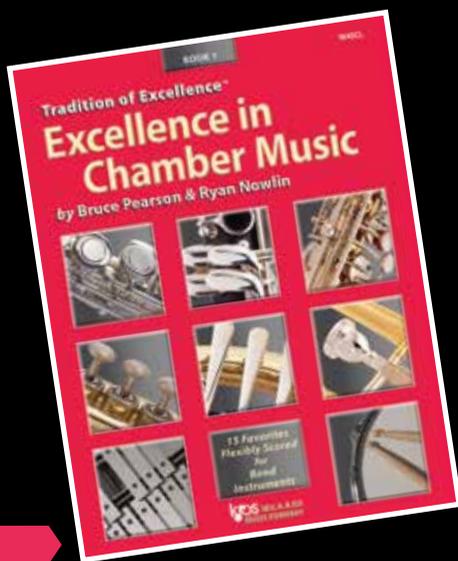


CHAMBER MUSIC

Excellence in Chamber Music, Books 1 and 2, by Bruce Pearson & Ryan Nowlin, are collections of Grade 1 and 2 flexibly-scored ensembles—perfect for festivals, concerts, summer camps, or ensemble practice.

The 15 songs in each volume are arranged for any combination of band instruments, from solo to small ensemble to full concert band. Every student book contains 3 parts: **A**, **B**, and **C**. The **A** part is the “melody,” the **B** part is the “harmony,” and the **C** part is the “bass line.” By mixing and matching these parts, each arrangement can be performed in an unlimited number of ways: **A** as a solo; **A** and **B** as a duet; or **A**, **B**, and **C** as a trio. If more than one instrument plays the **A**, **B**, or **C** part, the arrangements can also be performed as quartets, quintets, larger ensembles, percussion ensembles (with addition of the non-pitched percussion parts), or even by a full concert band. You can also add the Piano/Guitar Accompaniment to any combination to further enhance performance.

Allowing for octave adjustments, all the instruments have the identical **A**, **B** and **C** parts with the exception of non-pitched percussion and the Piano/Guitar Accompaniment.



4 Student pages 2-3, Camptown Races

Camptown Races
Stephen Foster (1826-1864)
American Composer

Allegro
mf

A
B
C

A
B
C

Drum
Cym.
T.M.
T.B.
T.C.

Allegro
mf

*For solo with piano accompaniment, rest during the introduction, then play A beginning at the *.
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WJCF

68 Student pages 18-19, In the Bleak Midwinter

In the Bleak Midwinter
Gustav Holst (1874-1934)
English Composer

Andante
mf

A
B
C

A
B
C

Drum
Cym.
T.M.
T.B.
T.C.

Andante
mf

*For solo with piano accompaniment, rest during the introduction, then play A beginning at the *.
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WJCF

68 Student pages 18-19, Cindy

Cindy
American Folk Song

Allegretto (♩ = 180)
mf

A
B
C

A
B
C

Drum
Cym.
T.M.
T.B.
T.C.

Allegretto (♩ = 180)
mf

*For solo with piano accompaniment, rest during the introduction, then play A beginning at the *.
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WJCF

76 Student pages 20-21, Water Come a Me Eye

Water Come a Me Eye
Jamaican Folk Song

Moderato (♩ = 100)
mf

A
B
C

A
B
C

Drum
Cym.
T.M.
T.B.
T.C.

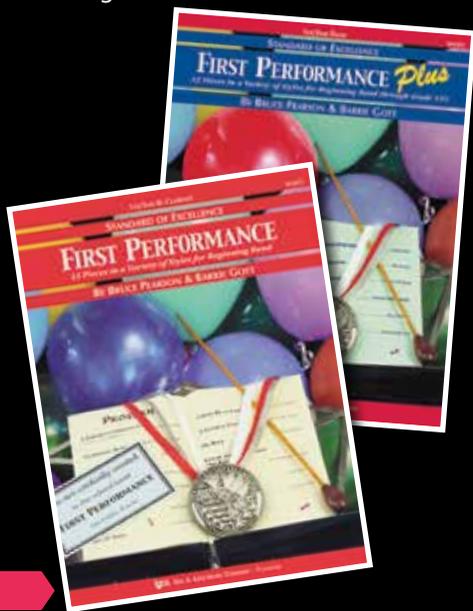
Moderato (♩ = 100)
mf

*For solo with piano accompaniment, rest during the introduction, then play A beginning at the *.
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WJCF



EASY FULL BAND COLLECTIONS

First Performance, by Bruce Pearson & Barrie Gott, is a collection of 13 very easy/easy (Grade 1/2 – Grade 1) pieces for beginning band. A variety of styles including marches, folk songs, Latin, rock, blues, transcriptions, and holiday music provide interesting repertoire for the very first concert and throughout the first year. **First Performance Plus**, by Bruce Pearson and Barrie Gott, is the perfect sequel of 13 additional selections, with even more options that take students well into their second year. **First Performance** and **First Performance Plus** both feature a limited range of notes, simple rhythms, extensive cross-cueing, and access to useful demonstration recordings.



6 **ROYAL CROWN MARCH**

1st B Clarinet

Moderato

f *mf*

WJWC

10 **A CLASSICAL CANON**

Franz Joseph Haydn/Magill

Andante

mf

WJWC

Franz Joseph Haydn (b.1732 - d.1809) was an Austrian composer who worked as the court composer for the royal Esterházy family for over thirty years. "Papa Haydn," best known for his numerous symphonies and string quartets, also trained and conducted the other court musicians. A Classical Canon was originally called the Highgate Canon. WJWC were added later describing children's anticipation to stay up on Christmas Eve while the parent sang for the children to go to bed. The title then became commonly known as the Christmas Eve Canon.

FULL BAND REPERTOIRE

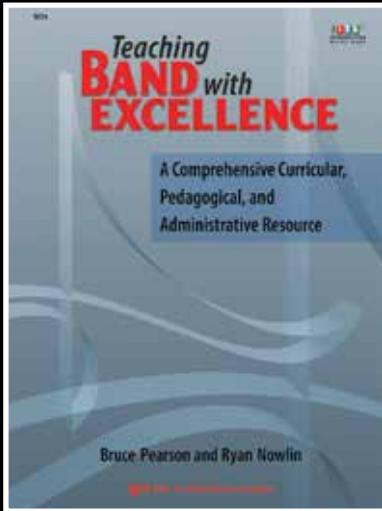
Tradition of Excellence Repertoire — Excellence in Performance and Standard of Excellence
—In **Concert** present exceptional fully-scored arrangements, transcriptions, and original concert and festival pieces for beginning and intermediate band.

Each Selection includes:

- ▶ Correlation to specific method book pages, reinforcing and expanding on skills and concepts introduced
- ▶ Exciting parts for every player with extensive cross-cueing
- ▶ Accessible ranges and rhythmic demands
- ▶ Creative percussion section writing
- ▶ Full conductor scores with rehearsal suggestions, composer biographies, and program notes



TEACHER RESOURCE



Teaching Band with Excellence: A Comprehensive Curricular, Pedagogical, and Administrative Resource, by Bruce Pearson and Ryan Nowlin, is a practical companion to any band method. It compiles effective teaching tools and valuable insight from the creators of **Tradition of Excellence**. The chapters are organized into four sections of focus:

- ▶ **Curriculum**—Chapters in this section address general topics related to band instruction, including teaching music reading, sight-reading, rehearsal structure, improvisation, plus developing both individual and ensemble musicality.
- ▶ **Administration**—A band director's job extends beyond the performance of literature, and so this section sheds light on topics such as recruitment and retention, budgeting, classroom management, lesson planning, technology, copyrights, and parent relations. Customizable forms are available in the **INTERACTIVE Practice Studio™**.
- ▶ **Instruments**—This portion of the book covers each instrument in the band, acquainting the director with the basic mechanics, intonation tendencies, appropriate fingerings, and troubleshooting techniques for each instrument. Diagrams, musical examples, and photographs enhance the descriptive text and provide visual aids. Video lessons and further tools are also available in the **INTERACTIVE Practice Studio™**.
- ▶ **Personal and Professional Growth**—This often overlooked topic is addressed through chapters on the job search, professional development, and time management and personal wellness.

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Balance and Blend

One of the goals of the band director should be to create a well-balanced sound. This goal does not have to wait for advanced levels of instruction, but can be fostered from the earliest stages of learning. Encourage students to listen to recordings or live performances of quality bands to learn to recognize the desired sound. Assist students in learning about proper breathing and embouchure. Correct techniques will lead to accurate intonation, dynamic control, and a solid ensemble sound and tone. These are the foundations of a balanced band sound. It is important to note that a good fundamental tone is the key to a band playing well in tune. In fact, a band with poor tone cannot play in tune.

The Pyramid of Sound
Many of the finest bands tend to have a "dark" sound because of the predominance of the lower and "darker" sounding instrumental voices (i.e., horns, euphonium, and tuba). The balanced band will begin with the greatest proportion of brass sounds (i.e., bass clarinet, bassoon, baritone saxophone, baritone/euphonium, and tuba). The tenor, alto, and soprano voices produce proportionately less of the band's volume respectively.

Building the Pyramid
While the ultimate goal is a balanced pyramid of sound, an overall "pleasant" tone quality is the primary objective in the early stages of instruction. Beginning instruction involves proper breathing techniques and formation of correct embouchure.* Once students have become confident in these areas, the development of the pyramid can commence.

Instrument	Section	Characteristics
Soprano Voices	Flute	Brilliant
Piccolo	3rd Trumpet	Bells
Clarinet	3rd Clarinet	Sharp
Oboe	3rd Clarinet	Soft
Alto Voices	Woodwinds	Dark
2nd Clarinet	2nd Trumpet	Brilliant
3rd Clarinet	3rd Trumpet	Brilliant
1st Alto Saxophone	3rd Clarinet	Soft
Tenor Voices	Woodwinds	Dark
Alto Clarinet	Horns	Soft
3rd Alto Saxophone	3rd Clarinet	Soft
3rd Saxophone	3rd Clarinet	Soft
Bass Voices	Woodwinds	Dark
Bass Clarinet	Baritone/Euphonium	Dark
Bassoon	3rd Clarinet	Soft
Baritone Saxophone	Tuba	Dark

*See Appendix I (pages 32-33) and instruments specific chapters, starting on page 63.

Now that in a band without full instrumentation, the levels may be adjusted as to instrument when necessary, as to manner beginning bands.

7074

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The following instructional materials are for use when addressing beginning flute players.

Assembly

1. Insert the head joint into the middle joint with a gentle twisting motion.
2. Line up the embouchure hole on the head joint with the center of the tone holes.
3. Gently twist the foot joint into place, aligning the rod with the center of the tone holes.

Posture and Hand Position

1. Sit up straight at the edge of your chair with your feet flat on the floor.
2. Relax your body. Keep your chin parallel to the floor and your elbows away from your body.
3. Make a "C" with your left hand so that it forms a shelf at the base of your index finger.
4. Rest the flute on that shelf between the knuckle and first joint. Place your left thumb on the long straight key on the underside of the flute.
5. Place the tip of your right thumb under the flute between the first and second fingers of your right hand.
6. Curve your fingers on both hands to form a relaxed "C" as if holding a tennis ball. Place your right little finger on the G₂ key and your other fingers on the correct keys. Keep your right wrist as straight as possible.

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108

Oboe Trill Fingering Chart

Below the grey key symbols is production note:
 ○ = open ● = pressed down ◐ = half hole

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