

# Long Tones

## Concert F Descending

*oboe*

1

Musical notation for exercise 1, measures 1-14. The first staff contains measures 1-7, and the second staff contains measures 8-14. The notes are: 1 (F), 2 (E), 3 (D), 4 (C), 5 (B), 6 (A), 7 (G), 8 (F), 9 (E), 10 (D), 11 (C), 12 (B), 13 (A), 14 (G).

2

Musical notation for exercise 2, measures 1-4. The notes are: 1 (F), 2 (E), 3 (D), 4 (C).

## Long Tone 1

1a

Musical notation for exercise 1a, measures 1-14. The notes are: 1 (F), 2 (E), 3 (D), 4 (C), 5 (B), 6 (A), 7 (G), 8 (F), 9 (E), 10 (D), 11 (C), 12 (B), 13 (A), 14 (G).

1b

Musical notation for exercise 1b, measures 1-14. The notes are: 1 (F), 2 (E), 3 (D), 4 (C), 5 (B), 6 (A), 7 (G), 8 (F), 9 (E), 10 (D), 11 (C), 12 (B), 13 (A), 14 (G).

1c

Musical notation for exercise 1c, measures 1-10. The notes are: 1 (F), 2 (E), 3 (D), 4 (C), 5 (B), 6 (A), 7 (G), 8 (F), 9 (E), 10 (D).

1d

Musical notation for exercise 1d, measures 1-12. The notes are: 1 (F), 2 (E), 3 (D), 4 (C), 5 (B), 6 (A), 7 (G), 8 (F), 9 (E), 10 (D), 11 (C), 12 (B).

Warm-Up Set 1

Option 1 (unison "lip slur" with brass) *above*

Option 2 (octave slur study with brass lip slur)

Options 3, 4, & 5 (technical patterns with brass lip slurs)

Articulation Patterns: *1* *2* *3* *4* *5* *6* *7* *8*

# Flow Studies

1

Musical staff 1: Treble clef, key signature of two flats (Bb, Eb), common time signature. A slur covers the entire staff. The notes are: G4, Ab4, Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6, Bb5, Ab5, G5. A fermata is placed over the final G5 note.

2

Musical staff 2: Treble clef, key signature of two flats (Bb, Eb), common time signature. A slur covers the entire staff. The notes are: G4, Ab4, Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6, Bb5, Ab5, G5. A fermata is placed over the final G5 note.

3

Musical staff 3: Treble clef, key signature of two flats (Bb, Eb), common time signature. A slur covers the entire staff. The notes are: G4, Ab4, Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6, Bb5, Ab5, G5. A fermata is placed over the final G5 note.

4

Musical staff 4: Treble clef, key signature of two flats (Bb, Eb), common time signature. A slur covers the entire staff. The notes are: G4, Ab4, Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6, Bb5, Ab5, G5. A fermata is placed over the final G5 note.

5

Musical staff 5: Treble clef, key signature of two flats (Bb, Eb), common time signature. A slur covers the entire staff. The notes are: G4, Ab4, Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6, Bb5, Ab5, G5. A fermata is placed over the final G5 note.

6

Musical staff 6: Treble clef, key signature of two flats (Bb, Eb), common time signature. A slur covers the entire staff. The notes are: G4, Ab4, Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6, Bb5, Ab5, G5. A fermata is placed over the final G5 note.

7

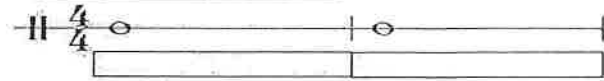
Musical staff 7: Treble clef, key signature of two flats (Bb, Eb), common time signature. A slur covers the entire staff. The notes are: G4, Ab4, Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6, Bb5, Ab5, G5. A fermata is placed over the final G5 note.

8

Musical staff 8: Treble clef, key signature of two flats (Bb, Eb), common time signature. A slur covers the entire staff. The notes are: G4, Ab4, Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6, Bb5, Ab5, G5. A fermata is placed over the final G5 note.

# Keller Central Band: Articulation

Basic - Front-Middle-End



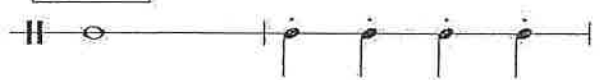
Tenuto



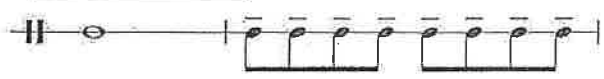
Long Lift



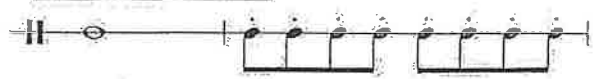
Staccato



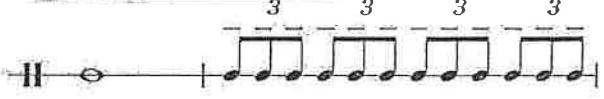
8th Note - Tenuto



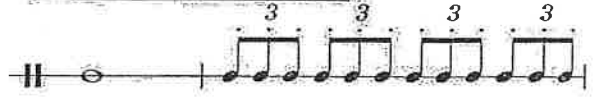
8th Note - Staccato



Triplet 8th Note - Tenuto



Triplet 8th Note - Staccato



Accented Notes



Marcato Notes "March Style"



16th Note Series - Single Tongue Control



# Key Studies

## C Major

① Half Note Scale

② Half Note Arpeggio

③ One Octave - Half Note/Quarter Note

④ One Octave - Quarter/Eighth

⑤ Clarke Study

⑥ Scale in Thirds

⑦ Second/Third Octaves

⑧ Full Range - Quarter/Eighth



9 Full Range - Arpeggio

10 Full Range - Eighth/Sixteenth

11 Inverted Scale

12 Broken Arpeggio

13 London Bridge

14 Simple Gifts

15 Hickory Dickory Dock

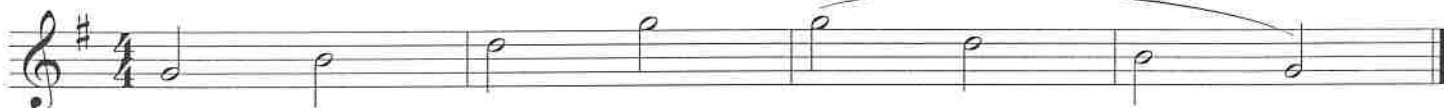
# Key Studies

## G Major

① Half Note Scale



② Half Note Arpeggio



③ One Octave - Half Note/Quarter Note



④ One Octave - Quarter/Eighth



⑤ Clarke Study



⑥ Scale in Thirds



⑦ Second/Third Octaves



⑧ Full Range - Quarter/Eighth



9 Full Range - Arpeggio

10 Full Range - Eighth/Sixteenth

11

12

Broken Arpeggio

13

London Bridge

14

Simple Gifts

80

15

Hickory Dickory Dock

89



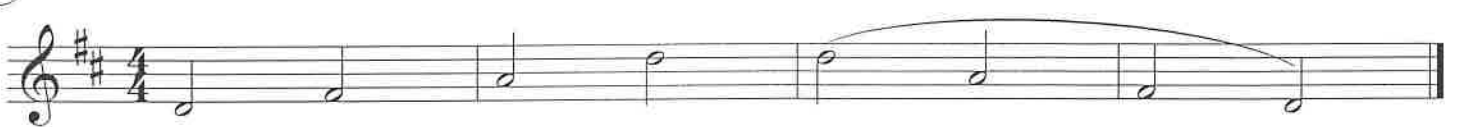
# Key Studies

## D Major

① Half Note Scale



② Half Note Arpeggio



③ One Octave - Half Note/Quarter Note



④ One Octave - Quarter/Eighth



⑤ Clarke Study



⑥ Scale in Thirds



⑦ Second/Third Octaves



⑧ Full Range - Quarter/Eighth



9 Full Range - Arpeggio

10 Full Range - Eighth/Sixteenth

11 Inverted Scale

12 Broken Arpeggio

13 London Bridge

14 Simple Gifts

15 Hickory Dickory Dock

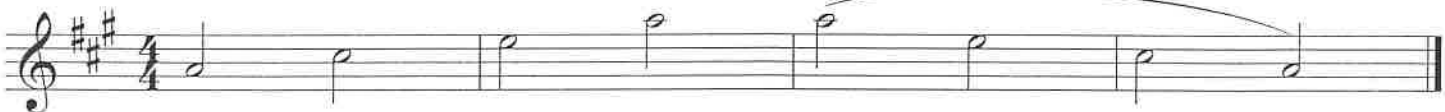
# Key Studies

## A Major

① Half Note Scale



② Half Note Arpeggio



③ One Octave - Half Note/Quarter Note



④ One Octave - Quarter/Eighth



⑤ Clarke Study



⑥ Scale in Thirds



⑦ Second/Third Octaves



⑧ Full Range - Quarter/Eighth



9

Full Range - Arpeggio

10

Full Range - Eighth/Sixteenth

11

12

Broken Arpeggio

13

London Bridge

14

Simple Gifts

80

15

Hickory Dickory Dock

89

# Key Studies

## E Major

① Half Note Scale



② Half Note Arpeggio



③ One Octave - Half Note/Quarter Note



④ One Octave - Quarter/Eighth



⑤ Clarke Study



⑥ Scale in Thirds



⑦ Second/Third Octaves



⑧ Full Range - Quarter/Eighth



9

Full Range - Arpeggio

10

Full Range - Eighth/Sixteenth

11

Inverted Scale

12

Broken Arpeggio

13

London Bridge

14

Simple Gifts

89

15

Hickory Dickory Dock

98

# Key Studies

## B Major

① Half Note Scale



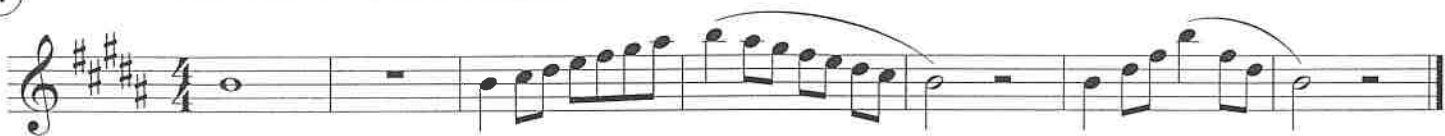
② Half Note Arpeggio



③ One Octave - Half Note/Quarter Note



④ One Octave - Quarter/Eighth



⑤ Clarke Study



⑥ Scale in Thirds



⑦ Second/Third Octaves



⑧ Full Range - Quarter/Eighth



9 Full Range - Arpeggio

10 Full Range - Eighth/Sixteenth

11 Inverted Scale

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# Key Studies

F#Major

① Half Note Scale



9

Full Range - Arpeggio

10

Full Range - Eighth/Sixteenth

11

Inverted Scale

12

Broken Arpeggio

13

London Bridge

14

Simple Gifts

89

15

Hickory Dickory Dock

98



9 Full Range - Arpeggio

10 Full Range - Eighth/Sixteenth

11 Inverted Scale

12 Broken Arpeggio

13 London Bridge

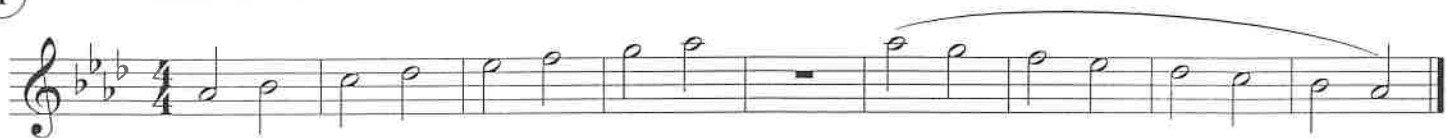
14 Simple Gifts

15 Hickory Dickory Dock

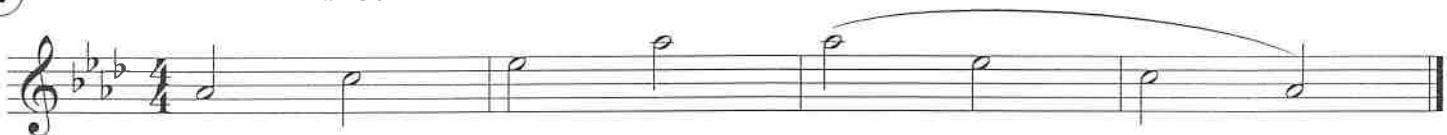
# Key Studies

## Ab Major

① Half Note Scale



② Half Note Arpeggio



③ One Octave - Half Note/Quarter Note



④ One Octave - Quarter/Eighth



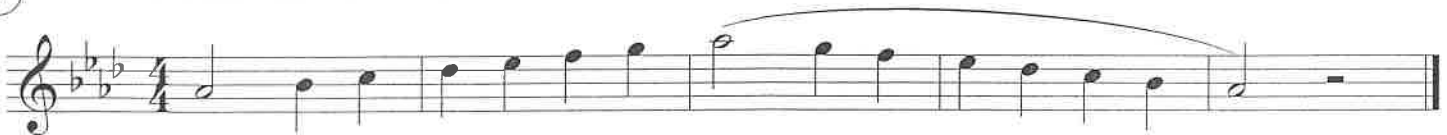
⑤ Clarke Study



⑥ Scale in Thirds



⑦ Second/Third Octaves



⑧ Full Range - Quarter/Eighth



9 Full Range - Arpeggio

10 Full Range - Eighth/Sixteenth

11

12

Broken Arpeggio

13

London Bridge

14

Simple Gifts

80

15

Hickory Dickory Dock

89

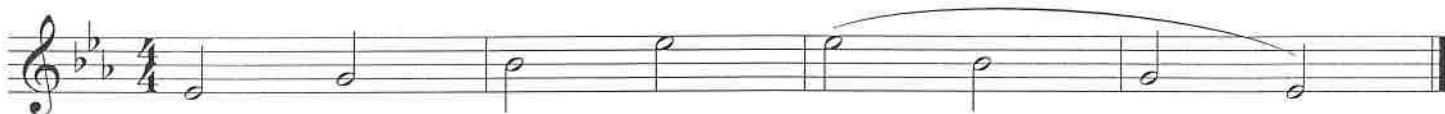
# Key Studies

## Eb Major

① Half Note Scale



② Half Note Arpeggio



③ One Octave - Half Note/Quarter Note



④ One Octave - Quarter/Eighth



⑤ Clarke Study



⑥ Scale in Thirds



⑦ Second/Third Octaves



⑧ Full Range - Quarter/Eighth



9 Full Range - Arpeggio

10 Full Range - Eighth/Sixteenth

11 Inverted Scale

12 Broken Arpeggio

13 London Bridge

14 Simple Gifts

15 Hickory Dickory Dock



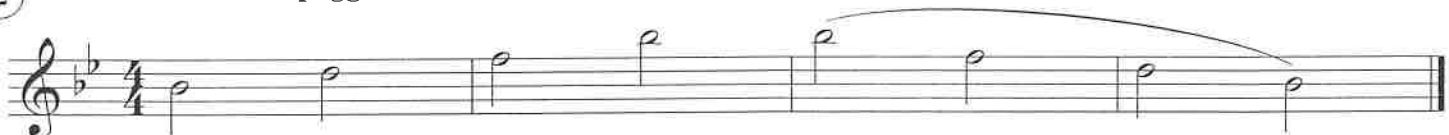
# Key Studies

## Bb Major

① Half Note Scale



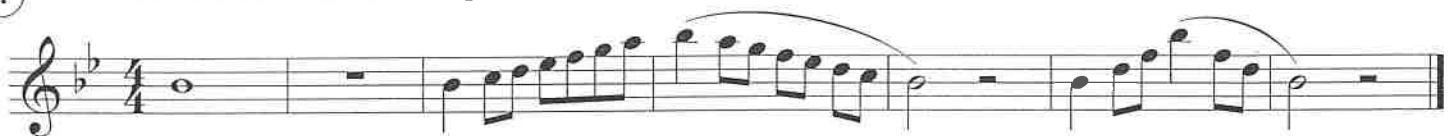
② Half Note Arpeggio



③ One Octave - Half Note/Quarter Note



④ One Octave - Quarter/Eighth



⑤ Clarke Study



⑥ Scale in Thirds



⑦ Second/Third Octaves



⑧ Full Range - Quarter/Eighth



9 Full Range - Arpeggio

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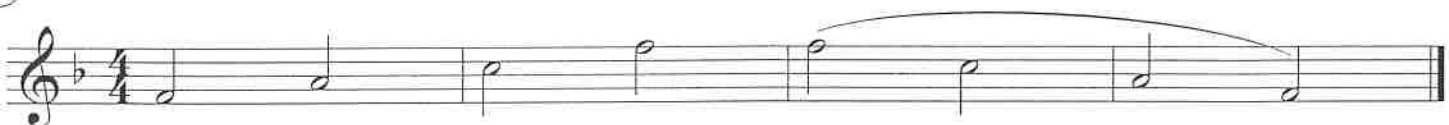
# Key Studies

## F Major

① Half Note Scale



② Half Note Arpeggio



③ One Octave - Half Note/Quarter Note



④ One Octave - Quarter/Eighth



⑤ Clarke Study



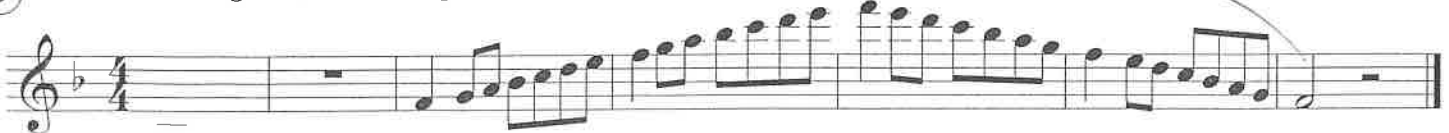
⑥ Scale in Thirds



⑦ Second/Third Octaves



⑧ Full Range - Quarter/Eighth



9 Full Range - Arpeggio

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# KC Band: Major Scales



Oboe

C Major Scale

G Major Scale

D Major Scale

A Major Scale

E Major Scale

B Major Scale

F# Major Scale

Oboe  
2

# KC Band: Major Scales



F Major Scale

Bb Major Scale

Eb Major Scale

Ab Major Scale

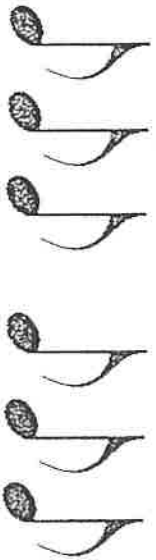
Db Major Scale

Gb Major Scale

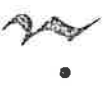
# 6/8 Time Signature

\* SIX 8th NOTES FIT IN ONE MEASURE \*

NOTES



RESTS



# 6/8 Counting

Mixed Triplet Rhythms

In 6/8 time, the dotted-quarter note gets the beat. There are only 2 beats per measure that are divided into triplets.

The musical score consists of eight staves of music in 6/8 time. Each staff contains four measures, with measure numbers 1 through 32 indicated above the notes. The notes are primarily eighth and dotted-quarter notes, with various triplet groupings. The first two measures of the first staff are labeled with '1 la li' and '2 la li' below the notes. The music concludes with a double bar line at the end of the eighth staff.



Oboe

# Charger Fight Song

For Hillwood Middle School

Arr: Smith

The musical score is written for Oboe in 6/8 time, featuring a key signature of one flat (B-flat). The piece begins with a dynamic marking of *f* (forte). The first staff (measures 1-7) includes accents (>) over the eighth notes in measures 5 and 6, and a fermata over the final note of measure 7. The second staff (measures 8-15) features a fermata over the final note of measure 15. The third staff (measures 16-23) contains the lyrics "Fight! Fight! CHS! Win! Win!" with a fermata over the final note of measure 23. The fourth staff (measures 24-31) includes the lyric "CHS!" at the start and a fermata over the final note of measure 31. The fifth staff (measures 32-39) features a fermata over the final note of measure 39. The sixth staff (measures 40-41) concludes with a fermata over the final note of measure 41.



# SEVEN NATION ARMY

PART 1  
Oboe

Words and Music by  
**JACK WHITE**  
Arranged by PAUL MURTHA

The musical score is written for Oboe in 4/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The piece is marked "Rock". The score consists of ten staves of music, with measure numbers 6, 9, 17, 22, 27, 29, 35, 37, 45, 46, 53, 54, 60, 63, and 67 indicated. The music includes various dynamics such as *mf*, *f*, *fp*, and *fz*, as well as articulation marks like accents and slurs. There are several triplet markings (indicated by a '3' above a bracket) and some double-measure rests (indicated by a '2' above a bar line). The score concludes with a final *f* dynamic marking.



From STAR WARS: THE MANDALORIAN  
**THE MANDALORIAN**

PART 1  
Oboe

Written by LUDWIG GÖRANSSON  
Arranged by PAUL MURTHA

**Driving**

The musical score is written for Oboe in 4/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The piece is divided into several measures, with measure numbers 5, 7, 11, 12, 17, 21, 24, 28, 32, 36, 41, and 49 marked. The tempo is 'Driving' and the dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). The score includes various musical notations such as slurs, accents, and triplets. A section starting at measure 32 is marked 'Majestically' and includes a 'Repeat & Fade' instruction for 'Opt. W.W.s & Strings Only'. The piece concludes with a *p* (piano) dynamic.

5 7 11

12 17 21 24 28 32 **Majestically** 36 41 49

*mf* *f* *mf* *f* *ff* *p*

**Repeat & Fade**  
Opt. W.W.s & Strings Only



# THE AVENGERS

PART 1  
Oboe

Composed by ALAN SILVESTRI  
Arranged by ROBERT LONGFIELD

Deliberately

Musical score for Oboe Part 1 of The Avengers theme. The score is written in 4/4 time and B-flat major. It begins with a dynamic of *f* and a tempo marking of "Deliberately". The first staff contains a triplet of eighth notes. Subsequent staves feature various rhythmic patterns, including eighth-note runs and dotted rhythms. Dynamics range from *f* to *ff*, with crescendos and decrescendos. Rehearsal marks are placed at measures 9, 17, 25, 35, 43, and 47. The score concludes with a final dynamic of *ff*.

