

I RECOMMEND

A Complete Warm-Up Technique Book Designed to Improve Fundamental Musicianship

An ideal supplement to individual instruction, class lessons or full band rehearsals!

By JAMES D. PLOYHAR

with individual TUNING suggestions and WARM-UP exercises by Harold Brasch, William Bunch, Mervin Britton, Charles DeLaney, Larry Ford, Frederick Hemke, Lyle Merriman, Jack Rausch, Frank Stalzer, Paul Tanner and Stuart Uggen.

INSTRUMENTATION		
CONDUCTOR	B \flat BASS CLARINET	TROMBONE
C FLUTE	E \flat ALTO SAXOPHONE	BARITONE BASS CLEF
OBOE	B \flat TENOR SAXOPHONE	BARITONE TREBLE CLEF
BASSOON	E \flat BARITONE SAXOPHONE	BASS (TUBA)
B \flat CLARINET	HORN IN F	DRUMS
E \flat ALTO CLARINET (E \flat Clarinet)	B \flat CORNET-TRUMPET	

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Unit I

TUNING - WARM UP

By Frank Stalzer

For Oboe use only

In many organizations responsibility for the initial tuning of the group belongs to the first oboist. Therefore, the oboist must be able to give a consistent pitch, either A or B \flat , and hold it for several seconds without wavering. One way to accomplish this is to practice long tones, keeping the tone well supported and with a firm embouchure. Please note that "firm" does not mean a "tight" embouchure. A firm embouchure means that the reed is held by the muscles of the lips and not with the chin or jaw.

Each oboist should have a small tuning fork or bar. The tuning fork is less expensive and is small enough to be carried with the oboe. The oboist should learn to adjust his reed so that his tuning note will match the pitch of the tuning fork. If the tuning note is flat, the oboist can cut one-half millimeter off the end of the reed. This may raise the pitch slightly, but may necessitate a scraping of the tip of the reed. If the tuning note is sharp, a slight scraping of the back of the reed (both blades) will lower the pitch. The cork or tube should not be cut down or filed. Any adjustments should be made on the cane part of the reed.

The oboist should be very careful not to try to "manipulate" the tone with the embouchure for tuning purposes. **He should be able to match the pitch of the tuning fork with a straight embouchure.** Any adjustments needed on the reed should be made before the rehearsal begins.

After the oboist has his reed in tune he must then be able to play in tune with himself. This is one reason why musicians the world over practice scales. If this is done slowly and with very careful listening, the musician will soon learn the distance between various notes (C and D; C and E; C and G, etc.) Another device that will help is the slow and careful playing and listening to major and minor triads and octaves. Care must be taken that the upper octave does not go sharp. The higher note should not be forced up, but kept an exact octave above the lower note. **Careful listening and good embouchure control are absolute necessities.**

On some oboes the fourth space E may be sharp. This may be helped by scraping the back of the reed (both blades). In this case tune the E with the A below it. The pitch of the E should be a perfect fifth above the A.

On some oboes the third space C may be a bit sharp. Opening the mouth while playing, to create a larger air space, may help. Opening the mouth wide can also put more "meat" on the tone, which on this C tends to be rather small because of the short length of the air column involved.

Sometimes the third line B \flat may be a bit flat. This may be corrected by keeping the lower lip more firmly on the reed.

On most oboes the low C \sharp will tend to be flat. This seems to be inherent in the instrument. The best solution for this is to keep the tone well supported with the breath and with a firm embouchure.

The Technique of the Oboe

The oboist, like other woodwind players, must have agile fingers. The best way to accomplish this is by the concentrated practice of scales and arpeggios. Slow, careful practice of scales and arpeggios will also aid in ear training for improvement of intonation.

One concept that **MUST** be understood is that the fingers should remain as close to the oboe as possible. Any movement of the fingers more than the absolute minimum is too much and will tend to slow the technique considerably. If one-fourth inch of finger motion will raise or lower a key, then one-half inch of motion is too much.

Another important concept is that the fingers do not make the notes. The notes are made with the air stream, the embouchure, and the tongue. The fingers merely change the pitch. In the examples below, Ex. 1 is the finished product while the produced note is shown in Ex. 2. The fingers change the pitch of the note shown in Ex. 2, but the note has already been made with the breath, the embouchure, and the tongue.



Frank Stalzer
Assoc. Professor of Music at
Arizona State University,
Tempe, Arizona. Oboist,
Gammage Woodwind Quintet
and Phoenix Symphony Orch.

DAILY PRACTICE EXERCISES

Ex. 1

Ex. 2

Fingering Pattern for the Oboe

Continue pattern downward chromatically to the bottom range of the oboe.

Continue pattern upward chromatically to the top range of the oboe.

Scale Exercises for the Oboe

Transpose to all major keys.

Transpose to all major keys.

Transpose to all major keys.

Transpose to all major keys.

Intonation Exercises for the Oboe

Very slowly (To be used in conjunction with scales and major and minor triads)

Transpose to all major keys.