

OBOE METHOD

a classical method for beginners

by

Elaine Reid

Thank you for downloading the free pdf sample pages from Elaine Reid's new 54 page "Oboe Method" for beginner oboe. Elaine's distinguished 44 year career as a teacher and oboist with the Vancouver Symphony Orchestra give her great credentials to write the best oboe beginner book on the market.

The "Oboe Method" is laid out in a logical way and gradually leads the new performer (this can be an adult also as this book does not discern between younger or more mature beginners) through 40+ lessons, including all of the fundamentals of oboe playing, which are so necessary in developing perfect technique and musicianship. The method book also includes a removable fingering chart for easy reference.

Elaine combines technical exercises with beautiful melodies from the Baroque, Classical and Romantic masters, providing a complete and enjoyable musical experience.

The "Oboe Method" can be used for self-teaching, although its use is recommended with an experienced teacher.

Cherry Classics Music is proud to publish and distribute this new Method for Oboe. For inquiries please email us at:

oboesaes@Cherry-Classics.com



OBOE METHOD

**a classical method for
young musicians**

by

Elaine Reid

Beginners Book

Oboe Hand Position

Good Position

This is a good hand position with the fingers over the keys and the first finger of the left hand is right over the second octave key. Always keep your fingers curved, on the center of the keys and pointed slightly toward the bell of the oboe.



Poor Position

This is a poor hand position. Some fingers extend past the keys, but they should be in the center of the keys. Some fingers are not curved and the left hand fingers are not pointed down toward the bell.



Music Notation

Notes are written to indicate the sounds we play. If the notes go up, the sounds get higher. Like the alphabet, we can start on A, then go to B, C, D, E, F and G, then we can keep going with another A, B, C, D, E, F and G (in the next octave) . When the notes go down it is like going down the alphabet backwards. Every note can also have a sharp or flat. A sharp raises the note, a flat lowers the note.

Beats are the way we indicate how fast or slow we want the music to be played. Beats are important to coordinate everyone so we play together at the same speed.

Measures are a group of notes separated from each other by bar lines and each measure will have the same number of beats. Music begins with a time signature telling you how many beats will be in each measure.

Note Values are our way of indicating how long each note is to be played, or how many beats each note will get. The most common note values are whole notes, half notes, quarter notes and eighth notes. We can take a whole note (4 beats), cut it in half and get 2 half notes (2 beats each), cut the half notes in half and get quarter notes (1 beat each), then eighth notes and sixteenth notes. All the combinations of notes in a bar or measure must add up to the value indicated in the time signature.

The **Time Signature** is made up of 2 numbers. The bottom number tells us what kind of note gets the beat, the top number tells us how many of those notes are in each bar. For example, 3/4 time means there are 3 quarter notes in each bar, 6/8 time means there are 6 eighth notes.

A musical staff in 4/4 time showing various note values and rests. Above the staff, labels indicate the note values: 'whole notes', 'half notes', 'quarter notes', 'half rest', and 'quarter notes and rests'. Below these labels are counts: '1234' for whole notes, '12 34' for half notes, '12 3 4' and '1 2 3 4' for quarter notes, '12 34' for a half rest, and '1 2 3 4' and '1 2 34' for quarter notes and rests. The staff contains one whole note, two half notes, two quarter notes, a half rest, and two groups of quarter notes with rests.

Here the notes are going up (higher) the same as the letters of the alphabet go up. When we get to G, we continue, starting with A again and keep going up into the next octave.

A musical staff in 4/4 time showing an ascending scale of notes. The notes are labeled with letters: A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G. The notes are arranged in a series of ascending steps, with the final G being an octave higher than the first G.

Music is written on a staff made up of 5 lines. In treble clef, the lines are E G B D F. You can remember them by saying **Every Good Burger Deserves Fries** The notes in the spaces spell **F A C E**

A musical staff in treble clef showing the notes E, G, B, D, F on the lines and F, A, C, E in the spaces. The notes are arranged in a series of ascending steps, with the final E being an octave higher than the first E.

Learn the names of the notes by saying these notes every day until you can say them quickly.

A musical staff in 4/4 time showing a sequence of notes for learning. The notes are arranged in a series of ascending steps, with the final G being an octave higher than the first G.

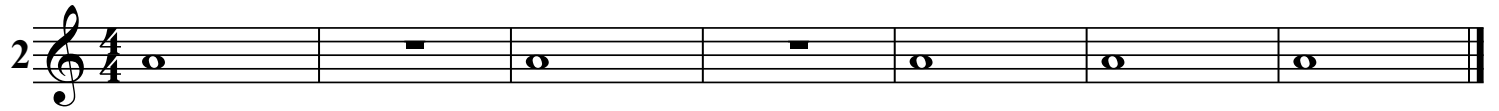
Table of Contents

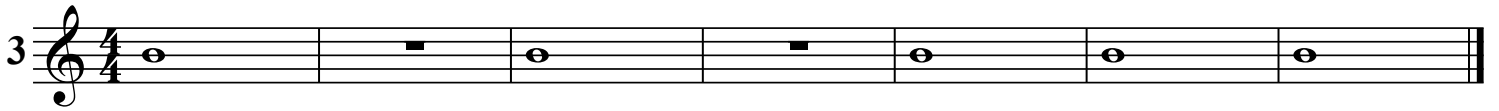
Page 1	- starting notes G, A & B.
Page 2	- adding C & F sharp
Page 3	- adding a key signature, adding E & D
Page 4	- adding F natural, quarter notes & rests
Page 5	- different fingerings for F
Page 6	- octaves using the half hole and 1st octave key
Page 7	- slurs
Page 8	- adding low C
Page 9	- scales & 2nd octave key
Page 10	- eighth notes and different time signatures
Page 11	- practising different time signatures
Page 12	- ties, low B, adding E flat
Page 13	- review
Page 14	- adding C sharp
Page 15	- left E flat & enharmonics
Page 16	- intervals
Page 17	- adding A flat
Page 18	- enharmonics, chromatic scale
Page 19	- review of octaves
Page 20	- Handel, Bach & Beethoven
Page 21	- dotted notes
Page 22	- dotted notes
Page 23	- dotted notes
Page 24	- major scales
Page 25	- major & minor scales, high D and C sharp
Page 26	- sixteenth notes
Page 27	- sixteenth notes
Page 28	- dotted rhythms
Page 29	- Handel, Brahms & repeat signs
Page 30	- Handel, Mozart & Haydn
Page 31	- different time signatures with quarter & half notes
Page 32	- alla breve
Page 33	- alla breve
Page 34	- Brahms, Beethoven, Weber & Mozart
Page 35	- 6/8 time
Page 36	- 6/8 time
Page 37	- 6/8 time
Page 38	- new rhythms in 6/8 time
Page 39	- new rhythms in 6/8 time
Page 40	- review of 6/8 rhythms
Page 41	- Handel Siciliana & triplets
Page 42	- trills & grace notes
Page 43	- syncopation
Page 44	- reviews
Page 45	- tenuto and slow practise, Humperdink
Page 46	- dynamics, Handel & Gluck
Page 47	- Bach, Schubert, Kuhlau & Mozart
Page 48	- Bach & Biehl

Oboe Method

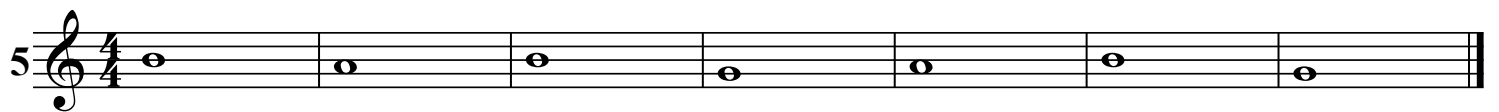
Playing G, A and B

1 

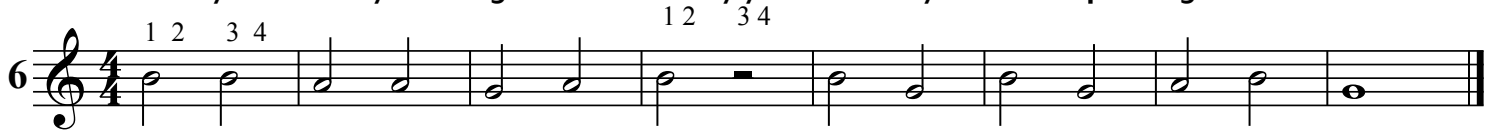
2 

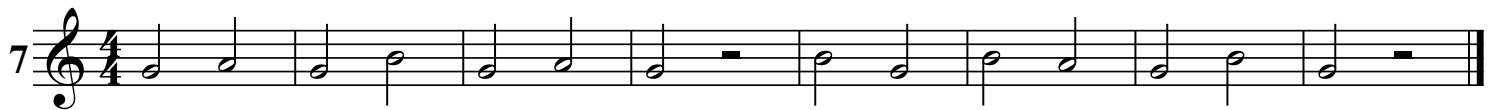
3 

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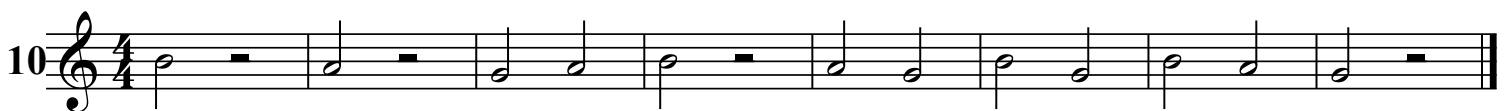
Start every note with your tongue the same way you would say 'ta' when speaking

6 

7 

8 

9 

10 

Fireworks Music

Handel

The image displays a ten-staff musical score. The first four staves (1-4) are in G major (one sharp) and 3/4 time. Staff 1 has a treble clef. Staff 2 is an alto clef. Staff 3 is a tenor clef. Staff 4 is a bass clef. Staves 5-6 are in G major and 4/4 time. Staff 5 has a treble clef. Staff 6 is an alto clef. Staves 7-8 are in G major and 4/4 time. Staff 7 has a treble clef. Staff 8 is an alto clef. Staves 9-10 are in E-flat major (two flats) and 4/4 time. Staff 9 has a treble clef. Staff 10 is an alto clef. Annotations include: 'a tie (joins similar notes to make them longer)' above staff 2; '(low B)' above staff 5; 'Adding E flat' above staff 7; and 'use your 1/2 hole for these notes in this octave' above staff 7.

Allegro G. F. Handel

Andante Brahms

p

f * repeat *p*

f

** repeat

Air from Suite #1 in F Major G. F. Handel

mf

f *p*

mf

- * Go back to the beginning of the music and play it again
- ** Go back to the other repeat sign and play this section of the music again

G minor

1

Musical notation for G minor, system 1. It consists of three staves of music in 6/8 time. The first staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The music features eighth and sixteenth notes, often beamed together, with various accidentals (sharps and naturals) and phrasing marks like slurs and accents.

A minor

2

Musical notation for A minor, system 2. It consists of nine staves of music in 6/8 time. The first staff begins with a treble clef and a key signature of no sharps or flats. The music features eighth and sixteenth notes, often beamed together, with various accidentals (sharps and naturals) and phrasing marks like slurs and accents.

Tenuto is marked as lines over the notes. The composer is asking for very long notes to be played. The notes are nearly connected, but should still be started with the tongue.

Hansel and Gretel
Andante

Humperdink

1

Practise moving from note to note very cleanly. Move your fingers at the same time so no extra sounds are heard between the written notes.

2

Practise this very slowly keeping the air moving from one note into the next.

Largo (very slow)

3

Molto sostenuto (very sustained in a slow tempo)

4

Musical Terms

Accelerando	To become faster
Accent	Emphasis or stress on a note
Accidental	A sharp, natural or flat written in front of a note to change the pitch of that note. The accidental is cancelled at the end of that bar.
Adagio	Slow or leisurely
Al Fine	To the end
Alla Breve	Another term for cut time. The half note gets the beat. It is played faster.
Allegretto	Not as fast as Allegro
Allegro	Lively, at a quick pace.
Andante	A moderate tempo.
Andantino	A little faster than Andante
Arpeggio	A broken chord
Articulation	Marked as slurs & staccato to indicate if the notes are short or connected.
A tempo	Return to the original tempo
Bar	The notes and rests between two barlines. Also called a measure.
Beat	A unit of time. It is the pulse of the music.
Cantabile	Played in a singing manner
Chord	A group of 3 or more notes played together
Chromatic	A movement of notes by semitones.
Chromatic scale	The 12 semitones of an octave arranged in consecutive order.
Coda	A conclusion at the end of a movement
Concerto	A composition for solo instrument and orchestra
Crescendo	Growing louder
Da Capo	Repeat from the beginning to <i>fine</i> (end)
Diminuendo	Getting softer
Dolce	Sweet and soft
Dot	A dot after a note extends the note's value by one half its original length.
Double bar	Two lines through the staff indicating the end of a movement or section
Duet	Music for two performers playing music together
Dynamics	The volume of sound from the softest <i>piano</i> to the loudest <i>forte</i> .
Embouchure	The position of a wind player's lips.
Fermata	Hold or pause
Forte	Loud Fortissimo is very loud.
Gavotte	An old French dance in moderate 4/4 time
Grace note	A short ornamental note played before a longer note
Grave	Very slow and solemn
Key	A group of notes centered around a keytone from which their movement moves away but goes back to the keytone.
Key signature	Sharps or flats at the beginning of music indicating the key the music is in
Largo	Slow and stately
Legato	Smooth and connected
Lento	Slow
Minuet	A Stately French dance in 3/4 time, often played lively.
Octave	The interval from a note to a note above or below with the same name.
Piano	Soft Pianissimo is very soft.
Presto	Very fast
Saraband	A stately dance in slow 3/4 time
Scale	An arrangement of notes of a key in consecutive order.
Slur	Joins different notes so they become smooth.
Staccato	Notes to be played short and disconnected
Staff	The 5 horizontal lines upon which the notes are arranged
Syncopation	Shifting the accent so that it falls on the weak beat instead of the strong.
Tempo	The speed of a piece of music or a section of music.
Tie	Joins notes of the same pitch.
Time signature	Numbers placed at the start of music. The top number indicates the number of beats, the bottom number indicated the value of the beats.
Trill	Produced by moving rapidly from the written note to the note above.
Vivace	Quick and lively

Music used in this book was written by composers who lived in the Baroque, Classical and Romantic eras. In the Baroque period (1600 - 1750) buildings were decorated with twists and curling patterns and they had carvings and paintings everywhere. As well as being a musical instrument, harpsichords were often made to be beautiful pieces of furniture decorated with carvings and paintings. Two Italian violin makers, Stradivari and Guarneri made magnificent violins, violas and cellos that are still regarded as the best in the world. Music written during the same time also had many ornaments and the melodies were very ornate.

Baroque Composers

Claudio Monteverdi (1567 - 1643)
Henry Purcell (1659 - 1695)
Antonio Vivaldi (1678 - 1741)
Johann Sebastian Bach (1685 - 1750)
George Frederic Handel (1685 - 1759)

Before Classical times, music written for orchestras had been small scale and symphonies were short and easy to listen to. In Classical music (1750 - 1825) as the idea of orchestral concerts became very popular, the symphony became more important. Three significant composers writing music during these times were Haydn, Mozart and Beethoven. Mozart was a very gifted child. He played the harpsichord at age three, began composing when he was four and learned the violin when he was six. He wrote 41 symphonies and many concertos, operas and chamber music. Haydn wrote many chamber and choral works and 104 symphonies. Beethoven was a student of Joseph Haydn's in 1792 and he wrote 9 symphonies as well as many other choral and instrumental works. By the time he was 40, Beethoven was almost totally deaf and he could not hear the music he was writing.

Classical Composers

Franz Joseph Haydn (1732 - 1809)
Wolfgang Amadeus Mozart (1756 - 1791)
Ludwig Van Beethoven (1770 - 1827)

Before the Romantic Era music pleased our sense of hearing. In the Romantic times (1825 - 1900), composers were writing music to affect our emotions and our feelings. Music had a wider dynamic range and there was a greater variety of instruments, including improved or newly invented wind instruments. Melodies were longer, more dramatic and emotional, and tempos were more extreme. Many pieces told a story, the music itself told you what was happening. Some stories were made up, for others, the story came from a poem, novel or a play. One of the most famous is Romeo and Juliet by Tchaikovsky. Many other composers wrote operas based on the story of Romeo and Juliet. There is a symphony, Romeo and Juliet by Berlioz, a ballet by Prokofiev and in 1957, Leonard Bernstein wrote West Side Story. This musical was loosely based on Romeo and Juliet, but it puts the story into a modern setting.

Romantic Composers

Franz Schubert (1797 - 1828)
Felix Mendelssohn (1809 - 1847)
Robert Schumann (1810 - 1856)
Richard Wagner (1813 - 1883)
Giuseppe Verdi (1813 - 1901)
Johannes Brahms (1833 - 1897)
Georges Bizet (1838 - 1875)
P. I. Tchaikovsky (1840 - 1893)