

# The Oboe

## Getting Started

### Assembly of the Oboe



There are probably as many ways to assemble the oboe as there are oboists. One possible method will be presented in class. Regardless of the method used, however, it is important that several key items be observed when assembling the oboe.

- 1 Do not push any key in a direction in which it was not designed to move.
- 2 Be very careful of grinding the bridge keys together when fitting one joint to another. You may twist or push the joints together; however, the twisting motion should be kept to a minimum (perhaps 10 degrees to each side).
- 3 Keep the tenon corks in good repair and well-lubricated. A good cork grease or Vaseline will work well for this. Excessively loose corks will affect the adjustment of the instrument.
- 4 Make sure that the bridge key connecting the top and middle joints on the right side of the instrument (as you play it) is lined up perfectly at all times. The one on the left side only affects one trill. The one on the right affects all the notes on the right hand.

### Embouchure

You will get the quickest and best results with younger students if you keep your instructions to them simple and to the point. Try not to get involved in lengthy explanations of what are essentially simple concepts.

Memorize the following step-by-step description of how to make an oboe embouchure!

- 1 Drop the bottom jaw and let the skin rest against the lower teeth. On most people, there will be a slight concave depression in the skin of the lower jaw which will make them look rather unintelligent.
- 2 Rest the reed on the lower lip with only a millimeter or two of reed extending past the lip and into the mouth. The reed should push the lips onto and over the teeth. There should be as little reed in the mouth as possible to make the instrument work.
- 3 Use the muscles of the upper lip to push the upper lip forward and down like you are making "walrus tusks".

- 4 Bring the upper lip down onto the reed. At this point, students should feel pressure on the reed from the sides on the top lip and a relaxed cushion of lower lip beneath the reed. It may help to think of an opening the size of a "ping-pong ball" at the very front of the mouth. Do not open your throat!

## Breath Support

It is impossible to play the oboe well without proper breath support. There are two things you should remember about breath support on the oboe which are unlike other instruments.

- 1 You will need very little air, but a great deal of pressure. The opening of the reed is very small; you won't get much air through there at any given time, but if the pressure drops, the sound will stop.
- 2 You will never run out of air. Instead, you will need to breathe out to get rid of excess air.

The mechanisms of producing good breath support are the same on the oboe as on any other instrument. Here is an exercise you can use to teach good breath support.

Stand facing a blank wall and place a book under your ribs against the muscles of your abdomen. Lean towards the wall and use a book to hold your body away from the wall. If you remove the book, you will smash your nose against the wall. (This should be adequate incentive to do this correctly!) Now breathe in; the muscles in your abdomen should push against the book and push your body away from the wall. You should find yourself breathing deeply into your lungs. If you take a shallow breath into the upper lungs only and your shoulders rise, you will try this again with a sore nose because the book will fall out. Hold your breath and be aware of the muscles you are using to hold yourself away from the wall. Now exhale slowly and keep yourself pushed out from the wall! The abdominal muscles should remain flexed, but resilient. The object is not to hold them rigidly in one place, but to create the pressurization of the air with those muscles. This slow, steady pressurization of the air with the abdominal muscles is what creates good breath support.

## Posture and Finger Position

The oboe should be held directly in front of the body, not off to one side. Assuming that the back is straight and the head upright, the angle of the oboe from the body should be 40-45 degrees. Do not rest the bell on the legs or hold it between the knees.

Finding the correct finger position on the oboe is very easy. Keeping it is more difficult. The best way to describe the proper position is to ask students to:

- Pretend they are picking up a very light tennis ball with each hand. Note that, in this position, the hands are open and relaxed, the fingers curved, and all the knuckles relaxed.
- Put their hands on the oboe in this position. The little fingers will need to be able to reach all the keys which they will need to play. In order for that to happen, most students will have to angle their hands slightly so that the fingertips point slightly towards the end of the oboe.

It is very important that the fingers remain relaxed and slightly curved and that the knuckles remain unlocked.

The fingers should require little pressure to close the keys. If a student holds on to the oboe with too much force, check the adjustment of the oboe. If the oboe is OK, look at the reed. A reed which is much too hard will cause a student to force everything in their approach to the instrument.

There is no need to "slap" the keys to get them closed. In fact, good legato is practically impossible if one does that. Movement of the keys should be firm and definite, but gentle enough that this slapping is not heard.

## Articulation

Although there are many different styles of articulation which you will learn to do on the oboe, the basic principles of articulation will be constant.

As on most woodwind instruments, it is helpful to think of the tongue as a valve. It works independently of the breath support. You should never encourage tonguing with the breath alone. This is a very bad habit and very hard to change. The sound on the oboe should always be started by the tongue with a "tee", "tah", or "dah" syllable.

The mechanics of this are simple. The tongue rests in the bottom of the mouth in a relaxed position. The tip of the tongue can then contact the tip of the reed on the bottom blade to create the articulation. There is no need for the bottom jaw to move when articulating on the oboe. In fact, if one takes the reed (just the reed) and tongues on it, the reed itself should not move!

Start by having the student place the tongue on the reed and blow with good breath support. They can turn as red as they want, but there should be no sound! Then, have the student do the same thing once more, but this time have them remove their tongue from the reed after the breath support is established. The reed should speak with a clear "tah" sound.

There are two types of articulation used on the oboe. We usually refer to them as "on the wind" or "with the wind". The essential difference is that "with the wind" articulation requires assistance "with the wind" on each articulated note. "On the wind" articulation requires that the airstream remain constant. In general, "on the wind" articulation is used in more rapid passages, "with the wind" in those passages in which the notes require more "bounce". These articulations will be explained and demonstrated in class.

## Dynamics

There are many ways to control dynamic on the oboe, but there is only one good way! That is to change the pressure of the lips against the reed. To get softer, try closing your mouth as you play (using the walrus tusks more). To get louder, do the opposite. You can feel free to experiment, different mouth positions do different things to different people. Whatever you do, don't let up the breath support as you get softer, the sound will just stop. If you continue to push with your air, and you are biting the reed almost closed, you can play very, very softly. You will surprise yourself.

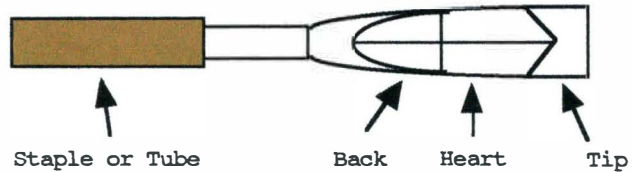
Be careful of the pitch as you vary the dynamics. If you use lots of lip pressure to play softly, you can easily drive the pitch up. It may help to draw a little (very, very little) reed out of your mouth as you get softer. The most important thing is

that the pitch and general sound of the note should not change as the dynamics vary. Experiment and be patient, it takes a while to catch on to doing this well.

## Selection and Care of Oboe Reeds

### Selection of Oboe Reeds

When looking for a reed, you should only consider purchasing reeds with the "American" or "long scrape. See the drawing below for important features:



The staple is the metal tube onto which the cane is tied; one end of it has cork attached to it which fits into the reed socket on the oboe. The thread or winding holds the cane onto the staple. There are two pieces of cane or blades which are tied to the tube. On these blades, the tip, heart, and back comprise the scrape of the reed. The scrape diagrammed above is the one you should look for; other scrapes are available, but will not serve your needs as well.

### Features of a Good Oboe Reed

Look for reeds, especially for beginners, which respond easily when you crow them and are pitched at a "C" when played freely with no embouchure control. Remember that if a reed is difficult to crow, it will be even more difficult to play. If the pitch of the reed is high, even a little bit, it will almost certainly play sharp on the oboe; if it is flat, it will play flat on the oboe and the high register will sag.

Look for a reed of medium to medium-hard weight with an opening of about 1 millimeter in the center of the reed. The cane should be a light golden color and the reed should not need skin wrapped around it in order to seal properly (it probably will have the skin in any event). The tip should close at the sides, even when dry! It is OK for the reed to have a small corner missing, though it will probably function better with the tip intact.

Do not buy reeds with a short scrape or reeds with wire wrapped around them! You will get what you deserve if you do not heed this advice.

Good reeds promote good playing habits, bad reeds are the leading cause of bad playing habits!

### Care of Oboe Reeds

There are many things that you can do to prolong the life of your reed:

- 1 invest in a good reed case - one that holds the reeds firmly, yet allows for easy removal and provides good air circulation. Don't use plastic tubes with cotton in the bottom for storage of reeds (though they are often sold this way).
- 2 make sure the reed is properly soaked before playing -- reeds must be soaked thoroughly but not oversoaked. 4-5 minutes soaking in cold water as little as 2-3 minutes in warm water should be sufficient to accomplish this. Undersozing will weaken the reed and shorten its life, oversozing will cause the reed to become water-logged and deaden its vibration.

- 3 keep your reed clean - brush your teeth before playing, and don't allow deposits to build up in your reed. You can scrape deposits out of your reed with a "plaque". If a crust starts to form on the exterior surfaces of the reed where it contacts your lips, scrape it off with our fingernail.
- 4 Watch out for your teeth when you put the reed in your mouth - more reeds are crunched by upper teeth than by anything else.

### Sources for oboe reeds

There are several sources for oboe reeds which I recommend. Among them are:

- Robert Sorton, 5849 Lafayette Road, Granville, OH 43023. These reeds are hand-made by Mr. Sorton, a former member of the Detroit Symphony Orchestra, and are of excellent quality.
- Stuart Dunkel Oboe Cane and Reeds, 51 Stuart Street, Watertown, MA 02172. These reeds are made by oboists studying in major east-coast music schools. They are generally of very high quality and can be customized to some degree.

Beginning oboists do not need to know anything about making oboe reeds. Generally, as a student's interest in the instrument grows and they begin to work with a private teacher, they will be exposed to what they need to know. Those who do want more information about oboe reeds should buy *The Reed Maker's Manual* by David Weber and Ferald Capps or *The Oboe Reed Book* by Jay Light. These are wonderful books for reedmakers of all ages and levels of ability and are easily available for most double-reed suppliers. They are both step-by-step approaches to the process and are written in a very down-to-earth, conversational style. They are highly recommended for use in making and trouble-shooting reeds.

## Purchasing and Maintaining Oboes

### Available Models

There are many brands of oboe currently available for sale in the American market, possibly the largest selection ever available. This makes the purchase of oboes for a public school system doubly difficult. I think that it may help you to think of these instruments in three categories:

**Professional models:** The instruments will cost \$3500-\$5000 at current prices. All are French-manufactured. They are the best available and played by most professionals in this country. They are really not necessary for use in a public school system, and, in fact, may require more care and maintenance than other options listed below. A used oboe in this category may be an excellent option for a private student, but the purchase should be undertaken with the help of an oboe instructor with extensive knowledge of instruments. Brands names most frequently encountered are Loree, Gordet, Marigaux, and Rigoutat. A new addition to this category is group of mid-range horns of which the Yamaha oboes are probably destined to be the best-known. At the lower end of the above price range, and possessing many of the features of higher-priced horns, these instruments may as well be a reasonable option for some students.

**Student models:** These instruments will cost \$800-2000. Your best options are to be found in this category. Especially recommended is the Fox Model #330. It offers the best selection of optional keys and features at the most reasonable price (12/14/97 price from Marshall Music was \$2150). It is a plastic instrument, and requires far less maintenance than most oboes in this price range. Most sellers offer a warranty period for repairs and adjustment. This oboe feels enough like a professional instrument that students will be able to make the switch to a better instrument at a later date with little or no trauma. Also, it is American-made. Other brand names are available (such as Larilee, Mirafone, Chauvet, etc.) but the Fox is easily the best deal, the simplest to maintain, and the most consistent.

**“Creature” models:** These instruments seem to be designed by mutant beings who have conspired to enslave the human race by defeating out spirit. They generally cost very little (around \$1000) and it is relatively easy to argue that they are worth even less. The cheaper price is usually more than compensated for by excessively frequent necessity for adjustment. Mostly made of plastic, these instruments are not well designed and often have grave problems with intonation, adjustment mechanisms, and suction. The low register often “gurgles” and the high octave pads have water in them most of the time. I would not recommend these instruments under any circumstances. Brand names such as Linton, Noblet, and Bundy are frequently encountered. As an exception to this category you should consider the Yamaha YOB-211, an excellent horn for this price range (12/14/97 price from Marshall Music was \$1058). In some circumstances it would prove to be ideal.

With oboes, as with most things in life, you get what you pay for! Regardless of what you buy, have a qualified professional try the oboe for you and tell you whether the instrument is worth the asking price. Although a brand name will have certain tendencies or characteristics, there are often wide variations within a given brand name. One of the reasons I recommended the Fox #330 is that these variations seem to be at a minimum.

## Recommended features

An oboe purchased for a public school program should have certain minimum features. They include:

- plateau (covered) keys
- double octave keys (semi-automatic)
- F resonance key
- Left-hand F key

Please note that the Fox Model #330 has all of the above features, the Yamaha YOB-211 does not have the latter two.

## Care and Maintenance

There are several things that you and your students can do to ensure the best results from any oboe that you have.

- Warm up the oboe from the outside to the inside each time you play. Do not play on a cold oboe! Try tucking the top joint under your arm while you soak your reed.
- Swab the oboe frequently with a silk swab. A cloth swab may be used, but should not be pulled too far into the top joint. It will get stuck. Feathers also work well and are widely used.
- Use a good silver polishing cloth, which does not leave a dusty residue, to keep the keys clean.

Probably the most frequent problems you will have with the oboe are sticky pads and water in the tone holds.

You can fix sticky pads by placing something slightly abrasive (like a dollar bill) under the surface of the pad, depressing the key, and withdrawing the abrasive material. If two or three shots of this don't accomplish anything, send it out for repair.

Water in tone holes is a frequent problem on the oboe. It can be caused by many things but the chief causes are a crack on the surface of the pad, a key which is out of adjustment, playing in a cold or air-conditioned room, and insufficient swabbing of the bore. If you have water consistently in the same tone hole, have it checked carefully by a repairman. Sporadic cases of water may be treated as follows:

- 1 Locate the water. It will always be in the first "open" tone hold down the oboe as you are fingering the note in which you hear the "gurgle". It should be easy to find.
- 2 Blow across the surface of the open key to dislodge as much of the water as you can.
- 3 Soak up as much of the remaining water as you can with a cigarette paper folded in half.



- 4 Leave the cigarette paper under the key, close all the keys on the affected joint, and block the end of the joint with the other hand. Blow steadily through the joint while "flicking" the affected key open and closed.
- 5 Repeat this operation leaving the opposite end of the joint uncovered.
- 6 Swab the key once more with dry cigarette paper.
- 7 Swab out the joint.

Any more major repairs should be sent to a qualified repair shop. Often the place of purchase is a good option here.

### **Sources for Instruments and Repair**

There are many different sources for oboes. I would generally stay away from local music stores for both instruments and repair unless you know that they have a real oboe repairman on staff.

If you are buying a "student model" oboe, I would recommend that you consider firms such as The Woodwind in South Bend, Indiana or Wichita Band Instruments in Wichita, Kansas. These firms can often give you quick service, a very competitive price, and a competent, qualified repair organization. Inquire about their prices if the oboes are purchased on a school purchase order (they are generally lower and unlisted on any brochure) and find out if this kind of purchase will void the trial period. Weigh your options well before arriving at a decision.

If you are buying a "professional model" oboe, you should first question your judgment. If you have a student at the level that they will notice the difference, they should have a private teacher who can help them with this purchase, and they should buy their own instrument. In any event, I would not use the sources mentioned above for oboes of this quality; there are better firms to deal with for getting good, well-conditioned, Loree oboes. You will find addresses of some of these firms on the list of sources.

## Vibrato

### Characteristics of a Good Vibrato

A good vibrato on the oboe is somewhat different than that used on many other instruments. Vibrato on the oboe should change the pitch only a minimal amount; it is predominantly a change of intensity in the sound. Please keep in mind that one should not teach vibrato as a means of covering up flaws in a student's sound production. Instead, vibrato should always be viewed as an enhancement of an already solid sound and should only be taught when a student already has developed a good concept of sound and breath support.

You will be presented in class with a method of teaching vibrato on the oboe, and will be expected to be able to demonstrate this method as a part of the evaluation for this course. Once a student learns to produce vibrato on the oboe, the major challenges that they will face will be forcing themselves to use it and learning to control it. The first of these will be your responsibility to a great degree. Urge your students to use vibrato and to use it musically. The method described below may help you a great deal in helping your students to control their vibrato.

### Teaching Vibrato

Practice long tones with vibrato. Make the vibrato very steady and obvious. Make sure you can hear the vibrato! Follow this sequence: set a metronome at 60; put four pulses on each beat; after you have mastered that, put five pulses on each beat; at this point, you will have a real vibrato. Be sure that you are not moving your embouchure or instrument to produce the vibrato! Relax!

A very important component of learning vibrato is listening carefully to advanced players on all instruments to see how they use vibrato to accomplish musical effects. Another important aspect of learning vibrato is that to learn to use it, the student must use it! This may seem silly, but many students will practice vibrato faithfully in the above exercise and never use it anywhere else. As a teacher, you must make sure that this doesn't happen.

## English Horn

There are occasional times in the life of every oboist when they are called upon to play the English Horn. Usually requirements of the piece dictate that an oboist switch back and forth from oboe to English Horn in the course of a single piece of music. Often, however, especially in the orchestral repertoire, the English Horn will be written out as a separate part. In fact, in most major orchestras, the English Horn is considered a solo chair and compensated accordingly.

### Characteristics of the English Horn

The English Horn is pitched in "F" and sounds a fifth below the written pitch. If it is not available, the part may be played by an oboe (if the range is high enough) or by a saxophone (yep!). Neither of these options is as good, of course, as having an English Horn.

It is played exactly like the oboe, though many oboists find that it is useful to use slightly less reed in the mouth than on oboe. The English Horn is somewhat easier to play than the oboe; it has far less back-pressure. Although the fingerings are the same, many fingering charts and reference books (such as *The Art of Oboe Playing*) list alternate fingerings for the upper register. These fingerings do help considerably with the intonation in that register, and may be necessary on an instrument with a mediocre bocal.

### Locating and Selecting of an English Horn

English Horns are certainly not as easily located as oboes. It is possible for you to purchase one, but you should be aware that there is no such thing as a "good student model English Horn". Therefore, if you wish to purchase, you are probably looking at \$4500-\$5000 for a professional model Loree, Marigaux, Rigoutat, or Gordet.

A better alternative might be renting an instrument from a music store. Many of them, especially the larger ones, will have English Horns available for rent.

Probably the most important part of the English Horn is the bocal, that small, curved metal tubing which connects the reed to the instrument. A good bocal will cause even the most mediocre instrument to play well, a bad one will make the best instrument virtually unplayable. Recently there have been some major improvements in English Horn bocals. A company named English Horn Products in Dallas, Texas (see source list) has remarkably consistent bocals which solve many of the traditionally bad intonation problems on the horn. If you are purchasing a horn, I would recommend purchasing one of these bocals as well (\$150 at last notice). This will make your life with the English Horn much more tolerable.

Different bocals will play differently and have different characteristics. Many players use one particular one for passages in the upper register and another for the low register. Changing bocals is also often the best option for changing pitch on the English Horn, and many players have one bocal which plays well at A=440 and another for A=442.

### Reeds for the English Horn

The English Horn is frequently called upon to play very softly in the low register, something that it does much more easily than the oboe. For that reason, it is very important that you find reeds that speak easily and are very comfortable in the

low register. Obviously, good reeds are as important to play well as they are on any woodwind instrument. Fortunately, English Horn reeds are somewhat easier to make than oboe reeds and they tend to last a bit longer.

Unlike oboe, it is perfectly OK, and even desirable, to use English Horn reeds with wire around them. The wire may be used to adjust the size of the reed opening, and is really helpful in controlling the reed. Another really important feature for English Horn reeds is a small piece of aquarium tubing affixed to the base of the tube. When the reed is on the bocal, the tubing should overlap the bocal and provide a tight seal. The tubing will also keep the reed from coming off in your mouth right before you have to play. Try to find English Horn reeds with the narrowest shape possible; this will facilitate switching back and forth between English Horn and oboe.

Good sources for reeds are the same as those listed for oboe.

## Teaching Materials

### Materials for Beginning oboists

Most band directors prefer to switch students to the oboe from the instruments rather than starting them directly on the oboe. I am quite sure that the two methods are equally effective; what really matters is the motivation of the student. If, as a direct, you persuade the last-chair clarinet to play the oboe because he/she is terrible on the clarinet, I, for one, will not be even remotely surprised when they turn out to be horrible on the oboe as well.

Your best alternative is probably to ask for volunteers. Announce to your band that you need an oboist. Explain all the advantages (easier to get first chair, two reeds instead of one, higher social status, etc.) and prepare for the onslaught of volunteers.

Very few people are physically unable to play the oboe, and obviously someone who is interested in playing it will do a better job than someone who is not. Keep in mind that the oboe is a "touchy" instrument as far as reeds and adjustment are concerned. Look for students who exhibit maturity and accept responsibility well and you will have enjoyable experiences with the oboe.

### Method books

There are many beginning method books available to you in today's market. Many of them re in a series with beginning methods for other instruments. Reviews of many methods follow in this lesson.

You should be sure that the method you choose has these features:

- Should have a good fingering chart, preferably one that shows trill fingerings as well as the standard fingerings. Do keep in mind, though, that too many options given can be a real headache for you.
- It should begin by presenting the low register and gradually work to increase the range. Getting up into the upper register too quickly can cause a number of embouchure problems which will be difficult to deal with when the student gets older.
- It should feature a wide range of techniques (articulations and dynamics) and build these techniques into the playing exercises which it presents.

Remember that any book you choose is only as good as your instructions that accompany it, and, of course, the amount of practice time that the student puts into it.

### Contest Solos

Choosing good repertoire for students may well be one of the most difficult aspects of teaching. It is very hard to pick music which presents real challenge, yet is not too difficult. The Westphal book includes a graded contest list which you will probably find helpful. You will also find attached reviews of several collections of solos.

## Oboe Methods

**Note:** any opinions are those of the author. The material below was compiled through a survey completed by Diane Johnson Lange for partial credit in MUS 763.

### **Belwin Comprehensive Band Method** - Erickson, Frank

This method consists of three levels which correlate individual instruction with group instruction. Each book contains two parts; part one for individual or oboe class instruction and part two for band class instruction.

Strongest points: very thorough introduction to all aspects of rhythm and to all key signatures

Weakest points: early introduction of high register pitches

### **Medalist Band Method** (Belwin Mills) - Ployhar, James

This method is in three volumes intended for a band setting. It's message is very positive with encouraging statements along the way to add excitement to practice. Each volume has its own motto (such as "Go for the Gold!"). Many supplemental materials are also suggested.

Strongest points: very positive, new ideas and techniques are clearly marked

Weakest points: low register is slighted, high register emphasized

### **Belwin Mills Student Instrumental Course** - Edlefsen, Blaine et al

This series consists of three levels each of which contains three texts which are coordinated: The Oboe Student, Tunes for Oboe Technique, and Studies and Melodious Etudes for Oboe.

Strongest points: extremely thorough and well thought-out

Weakest points: many etudes, solos and exercises are not musically gratifying

### **Rubank Educational Library** - Hovey, Skornicka, and Voxman

This series consists of our books, and Elementary Method, an Intermediate Method, and two volumes Advanced Methods. Included in each level is a series of graded fundamental courses for individual or like-instrument class instruction. There are also many supplemental materials in addition to the four basic methods.

Strongest points: a variety of keys and rhythms are introduced

Weakest points: introduces high register notes very quickly

### **Pares Scales for Oboe** (Rubank) - Pares, Gabriel

This is a scale method that has been around for a long time and exists for most instruments. It remains an exhaustive study of most major and minor scales at the intermediate to advanced level.

### **Selected Studies** (Rubank) - Voxman, H.

This book is intended for the individual or oboe class. Included are advanced etudes, scales, and arpeggios in all major and minor keys.

### **Best in Class** (Kjos Publishing, San Diego) - Pearson, Bruce

This is a beginning method for an oboist in a band setting. There are a few whole pages for oboe alone. The book deals mostly with the upper register, though.

**A Method for the Oboe** (University Music Press, Ann Arbor) - Mueller, Florian

This is a series of twenty lessons which seem to have been written for a college level oboe technique class. The lessons are exercises in learning the oboe fingerings quickly. Its use as a beginning method is not recommended.

**The Study of the Oboe** (George Wahr Publishing, Ann Arbor) - Fitch, William

This book is a method for the beginner with previous instrumental experience. There is an introduction explaining the history of the oboe and basic instructions for playing. The book continues with scales and articulation studies. Etudes and duets in all keys are presented at the end.

**Method for Oboe** (Carl Fischer, Inc.) - Niemann

Intended as a method for beginners, This book moves almost too quickly. Included are duets for the teacher and student. Possibly a very good method for highly motivated beginners.

**Silver Burdett Instrumental Series** (Hal Leonard) - Phillips, Harry

This series is intended for beginning individual, oboe class, or band

Strongest points: very thorough and well thought-out

Weakest points: advice specific to the oboe is often incorrect

**A Complete Method for the Oboe** (Boosey and Hawkes) - Barret, AMR

These studies are intended for the intermediate to advanced oboist. The book is best used with a teacher who is familiar with it, and is best if used from cover-to-cover. It is the most frequently used method book among serious oboe students.

**Studies for Oboe** (Editio Musica, Budapest) - Sellner, Joseph

These studies are intended for the intermediate to advanced student. The exercises are intended as technical and articulation studies and are not etudes in any real sense. They are perhaps best used in conjunction with a private teacher.

**Practical and Progressive Oboe Method** (Southern) - Andraud, Albert

Also intended for the intermediate to advanced student. There are articulation and technical studies in all keys. Excerpts and etudes are drawn from works of many famous composers.

## Solo Collections

Hofmann, Richard. **Tuneful Pieces for Study and Performance for Oboe and Piano, Op. 58.** Austria: Universal Edition

These pieces are intended for the beginning to intermediate oboist. They are short, simple melodies focusing on a rhythmic or melodic challenge.

Wastall, Peter, ed. **First Repertoire Pieces for Oboe**. United Kingdom: Boosey and Hawkes

Intended for beginning to intermediate oboist, this book contains excellent arrangements of lovely, easy solos. Highly recommended for junior high solo and ensemble contest.

Lawton, Sidney. **The Young Oboist**. United Kingdom: Oxford University Press

This series in three volumes is intended specifically for beginners. The main focus is the production of sustained cantabile phrases. Breathing points are clearly marked and explained.

Ramsey, Patricia, ed. **Twenty-Two Traditional Tunes for Beginning Oboist**. Corby, Northants, England: Gentone Music Ltd.

Intended for beginning oboists with a two octave (C-C) range, this book contains traditional tunes from the British Isles presented in order of difficulty. Very enjoyable and appropriate for younger age groups.

Willner, Arthur, ed. **Classical Album for Oboe and Piano**. New York: Boosey and Hawkes

These solos are intended for the intermediate oboist. Many are selections from larger compositions by prominent composers.

Arnold, Jay, ed. **Oboe Solos: Everybody's Favorite Series No. 99**. New York: Amsco Music Publishing Company

Intended for the intermediate to advanced oboist, many of these compositions are lengthy and require more stamina and technical advancement than previously listed books.

Tustin, Whitney. **Solos for the Oboe Player**. New York: George Schirmer

These fifteen solos for advanced students would be entirely appropriate for high school solo and ensemble contest. Highly recommended.