

TEXAS BANDMASTERS ASSOCIATION

ADVANCED YOUNG PLAYER SERIES



OBOE

MARION WEST  
CLINICIAN

52ND ANNUAL CLINIC  
SAN ANTONIO, TEXAS  
1999

## FORWARD

The Texas Bandmasters Association is dedicated to providing its membership opportunities for quality professional growth. After much success with the Beginner and Intermediate Series, TBA is sponsoring a series on advanced middle school and junior high school teaching methods. This series addresses the needs of the third year band students. Our clinicians are chosen from the ranks of superior music educators in our state. They also represent a wide diversity in geographic location as well as school size and setting.

This year, clinics are scheduled for flute, oboe, Bb clarinet, trumpet, F horn, and mallet percussion. These sessions will be presented with a companion booklet. In each handout, you will find teaching methods, and classroom organizational skills which are useful in today's schools.

We appreciate the extra effort of the clinicians who prepared these clinics and booklets. In addition we acknowledge Jim **Hagood**, TBA Past President, whose initiative began the series, as well as Bob Brandenberger, Mike Olson and Bob Parsons who have worked so hard to continue the series.

This series is **respectfully** dedicated to the many band directors, past and present, who have built an historical music education program in Texas and have worked so hard to make our student's experience in band music such an outstanding one.

Charlotte **Royall**, President, Texas Bandmasters Association

## MARION WEST

Marion West has taught in the Richardson ISD for the past twenty years. In 1991 Ms. West was appointed Director of Bands at Lake Highlands High School. Prior to that time she was Director of Bands at Richardson North Junior High School where the band received numerous awards including "Texas State Honor Band" on two occasions, The Sudler Cup, an award given by the John **Phillip** Sousa Foundation, continuous sweepstakes awards and "Best in Class" in the Six Flags Invitational and Sandy Lake Band Festivals. The band performed several times in the Morton H. **Meyerson** Symphony Center.

Marion West received a BME and an MME from Central State University in Edmond, OK. with graduate work at Oklahoma University in Norman, Oklahoma. In 1983 Ms. West was awarded an Honorary Life Membership of PTA. She also received the Texas Music Educators Association Leadership and Achievement Award in 1986 and again in 1990. Ms. West has presented seminars for many school districts, universities, Arkansas Band Masters Association, Texas **BandMasters** Association, and Texas Music Educators Association. She is an active adjudicator in Texas and has served as clinician in Texas, Arkansas, Tennessee, and Oklahoma. She has served as Chairperson of the Texas University Interscholastic League Music Selection Committee.

# Texas Bandmasters Association

## Convention 1999

### Advanced Instructional Series: Oboe

Clinician: Marion West

#### THE OBOE STUDENT TRANSITION TO HIGH SCHOOL

#### I Plan Ahead

- A. Help middle school directors learn more about oboe
- B. Find private teachers and reed suppliers

#### II Choosing the oboe student

- A. The student should be bright (at least good in multi)
- B. The student should have relatively high cheek bones
- C. The student should have toned thighs (most young students wear shorts)
- D. The student should not have really long fingers -normal will do
- E. Try to avoid double jointed fingers • although relaxation will avoid problems

#### III Success for the beginning oboe student

- A. The student should have a good instrument (we use Fox Renard)
- B. Private lessons, which usually includes a good reed source, is the ideal situation for the beginning student
- C. Find a good reed source • the quality of the reed counts for about 90% of tonal success
- D. In class the teacher should recognize problem areas: smiling, too much reed in the mouth, tense hands/body, and various other problems
- E. Spend time on tonal concepts, half-hole technique, mid the Even Exercise (explain concept)

#### IV Middle School Years

- A. Motivate your students to go beyond the typical boundaries
- B. Scales — encourage your oboe students to learn two octave scales even though AU-Region does not demand the range • there really can be a nice life above high C
- C. Even Exercise • an exercise for tonal concepts • Stint on C in the staff and descend; Start on C in the staff and ascend (**explain procedure**)

- D. Let your oboe students play in band- If they are not in time, help them figure why. Cutting them out should not be your first thought (although I have to admit that it has been my first thought at times — that and a tire)
- E. Train your students to listen to the sound first, not the pitch. Observing pitch only causes too much anxiety.

## V **Entering High School**

- A. Immediately encourage your oboe students to work on scales This will produce confidence.
- B. Work on minor scales also
- C. A student's lack of confidence produces: slow air stream, lack of will, unwillingness to make a mistake, bad tone, bad pitch, and band directors do not enjoy this. (Don't cut them out)
- D. Producing confidence for your oboe students
  1. Scale work
  2. Even Exercise every day
  3. Motivate your students to practice so they develop endurance
  4. In class, constantly watch for amount of reed in mouth
  5. **Remember:** If 0 in the staff is sharp, either the reed is zoo old or the student has too much reed in his mouth
  6. Learn about oboe from other teachers
  7. The band director should know what kind of tone is desired