

# TEXAS BANDMASTERS ASSOCIATION

## INTERMEDIATE INSTRUCTION SERIES



# OBOE

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CLINICIAN

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## FOREWORD

The Texas Bandmasters Association is dedicated to provided its membership with an annual convention/clinic with the primary purpose of providing an educational experience. After much success with the past two years of the Beginner Instruction Series, TBA is sponsoring a new series of clinics on intermediate instructional teaching methods, presented by some of Texas' premier music educators during the 1997 and 1998 TBA Conventions in San Antonio, Texas. These master teachers, chosen from the ranks of superior music educators in the State, represent a wide diversity in geographic location, as well as, in teaching situations.

A session will be presented on six band instruments, each with a companion hand-out. In each handout, you will find teaching methods, and classroom organizational skills which are used successfully in today's schools.

We acknowledge the tremendous efforts of the clinicians who prepared these booklets and, who also presented a clinic session. In addition, we acknowledge Jim Hagood, TBA Past President, and Bob Brandenberger, Immediate Past President, who provided us with the many benefits of the Beginner Instruction Series and laid the ground work for this new series of clinics. We also thank the many teachers from around the State who have shared their "secrets" for this project.

This Series is respectfully dedicated to the legions of band directors who have gone before us and who have built the music education program that is unique in history: TEXAS' BANDS.

*Mike Olsen, President, Texas Bandmasters Association*

## Chris Batchelor

Chris Batchelor is in his first year as Assistant Band Director at **Jamison** Middle School and **Pearland** Junior High West in the **Pearland** I.S.D. Mr. Batchelor holds a BBA in Finance from Texas Christian University. Following four years in the corporate environment, Chris realized his dream to become a music educator and returned to musical studies at the University of Houston with oboist, Dr. Robin Hough. He also served as Principal Oboist of the University of Houston Wind Ensemble conducted by Eddie Green.

# **INTERMEDIATE OBOE INSTRUCTION:**

## Practical Tools for the Successful Development of Young Ensemble Oboists

presented by:

Chris Batchelor  
*Jamison Middle School, Pear-land*

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# INTERMEDIATE OBOE INSTRUCTION:

## Practical Tools for the Successful Development of Young Ensemble Oboists

### I. First Year Concepts Revisited

#### A. Oboe Assembly and Care Guidelines

1) Assembly: Be sure that the student understands the importance of proper instrument assembly and care. This should be reinforced from time to time. When assembling the instrument, it is important that the **hands be close together** on the two pieces being assembled. Touch as few keys as possible and twist and push the two pieces together. It is very important that the student **watch the connecting rods** as the top and middle joint are assembled so they will not be bent or broken during assembly.

2) Cork Grease: **Cork grease should be used carefully and judiciously.** The tenon cork should be greased by making one “pass” with the tube and then applied to the rest of the cork with the student’s finger. If any excess grease is visible to the eye, it should be wiped away with a cotton cloth. In addition, if the fit is consistently tight, the cork can be sanded with very fine sand paper by the Band Director only.

**Cork grease should not be used on the reed cork.** Build up of cork grease inevitably occurs in the top opening of the instrument and will affect its performance. If the reed is not fitting into the instrument, first have the student wet the cork with saliva. This will be enough in most cases. With some reeds, it may be necessary to sand the cork as noted above. Be sure after sanding to run water over the cork to remove all excess cork remnants.

3) Cleaning: The instrument should be swabbed after every playing session prior to its disassembly. A silk swab made for the oboe is acceptable. After the reed has been removed, place the weighted leader into the bell and carefully pull the swab through the instrument a couple of times to remove the excess moisture. The oboe should be disassembled with the same considerations in mind as with the assembly. When the oboe is placed into the case, it is a good idea to wipe off the excess oils from the keys with a cotton cloth or handkerchief. This will prevent premature aging or deterioration of the key plating.

#### B. Hand and Finger Placement

The oboe should be held at approximately a 40-degree angle. Both hands should form a slightly curved “letter C” when the student looks at the hands. The flat, fleshy part of the fingers should be covering the keys.

1) Right Hand: The right-hand fingers should be placed on the keys prior to the thumb which supports the oboe under the thumb rest. The right pinkie finger should be touching the E-flat key.

Left Hand: The left-hand fingers should also be placed prior to the thumb which rests below the octave key. The left pinkie finger should be touching the B-natural key.

- 3) Finger Movement: The fingers should always **move from the large knuckles** of the hand and not from the knuckles out on the finger. The motion should not carry the fingers too far above the keys at any time. As with any instrument, it is important that all fingers cover the keys at the same instant. without “slamming” the keys (This will create movement in the embouchure and affect the sound). Check for correct hand placement and that the flat, fleshy part of the finger covers the keys (never the fingertips).

Start enhancing pinkie dexterity from the very beginning by creating your own exercises utilizing placement on all right and left pinkie keys in sequences. By doing this, the student will understand that there will be frequent and varied uses for these fingers in the future which may keep the student from placing the pinkie way above or even below the keys.

#### C. Basic Embouchure Formation

Place the reed against the lower lip at approximately a **40-degree angle** with the tip of the reed placed approximately in the middle of the red part of the lip. Simply place the top lip on top of the reed and bottom lip. Now push the reed into the mouth by rolling in with the top and bottom lip. When the reed is in the correct position, there may be very little of the red part of the lip showing outside the mouth. In addition, there should be just more than one-third of the cane portion of the reed showing (never let all the cane disappear into the mouth).

The corners of the mouth should not pull outward creating a “smile.” The **corners should push inward** as if whistling. The teeth should be separated and not biting down upon the reed. Also, the reed should not be forced into either the upper or lower lip. The reed should be supported evenly from the top and bottom lip.

My beginning oboe student’s all have small mirrors which can be placed on their music stands. Students at this age will naturally respond to “look” before they respond to “sound.” Have the student recreate the “look” and the “feel” of the correct embouchure.

#### D. Basic Sound Production

- 1) Air: The student’s face and upper body should be relaxed when taking in air. Have the student visualize air “moving to the bottom of their chair” when inhaling and moving the air to one focused point as quickly as possible. The air flow should be constant, steady and smooth. Insist on correct posture and active directing of the air flow which will create the most vibrant sounds.
- 2) The teacher should initially place the reed for the student in the manner discussed previously. Have the student hold the cork part of the reed. Bring in air from the corners of the mouth and direct the air through the reed.
  - a. Reed Only: The sound produced by the reed alone is called “crowing.” The crow produced by a properly adjusted reed will crow a “C.” Check to be sure the student is close to the “C” with a tuner. The proper embouchure and air production will affect the pitch of the crow. Make sure the student is comfortable with producing a consistent embouchure and crow before adding the reed to the instrument.

- b. Full Instrument: Prior to playing the first note on the full instrument, the student has already experienced finger exercises on the instrument which demonstrate finger movement and correct hand position. Try to eliminate as many variables as possible when producing sound on the instrument for the first time.

The first note I introduce is second-line G. At this point, articulation has not been addressed. therefore, the sound will start and stop with the air. I utilize the following procedure:

- \* The student's air should be fast and directed.
- \* The student should hold the sound as long as possible.
- \* If there is no sound or an undesirable one, utilize a trial and error approach with the reed condition, placement, embouchure formation and air.
- \* If sound is produced, ask the student to remember how it felt, looked and sounded.

The sound production at this point should be steady and smooth. Repeat this process with a series of notes (still demonstrating correct hand position) before moving toward articulation.

#### E. Basic Articulation Techniaue

Articulation technique on any instrument is important to develop correctly the first time it is introduced. Because the result of articulation can only be heard and not seen, it is vital that the concepts and procedure are understood by all students before accepting the student's articulation skills. **Prior to the introduction of articulation, the student must be able to produce a steady stream of air and sound.**

##### 1) Fundamental Concepts of Articulation:

- a. The tongue interrupts the air and does not stop the air.
- b. The tongue touches in the same spot and in the same manner every time.
- c. The tongue touches the reed on the bottom flat part near the very tip.
- d. The tip of the tongue moves up and down rather than back and forth.
- e. The tip of the tongue is all that moves.
- f. The tongue stays soft and natural when articulating.
- g. The reed will vibrate when the tongue touches the reed to articulate.

The student should use a "DA" syllable and not "TE" as "TE" is harsh and spits air. In addition, it is important to show the tongue action to the student using the hand.

##### 2) Articulation Introduction Process:

- a. Step one:
  - \* Have the student start the sound with air.
  - \* The tip of the student's tongue should move up and touch the reed near the tip.
  - \* The minute the tongue touches. it should move back down.
- b. Step two:
  - \* Have the student start the sound with air.
  - \* The tongue should be placed as fast as the student can in repetition.
- c. Step three:
  - \* Have the student start the sound with air.
  - \* The student should articulate on command (snaps by the teacher).

d. Step four:

- \* Have the student start the sound with air.
- \* The student should articulate with a steady pulse. The tongue touches the reed at the same time the metronome clicks and the toe taps on the floor.

The teacher should watch to ensure there is no embouchure movement while articulation is occurring. In addition, there should be clear and smooth interruptions of sound. And finally, the tongue should never stop the sound: only air stops sound (insist on this from the very beginning).

## II. Equipment Concerns and Solutions

### A. Oboe Reeds

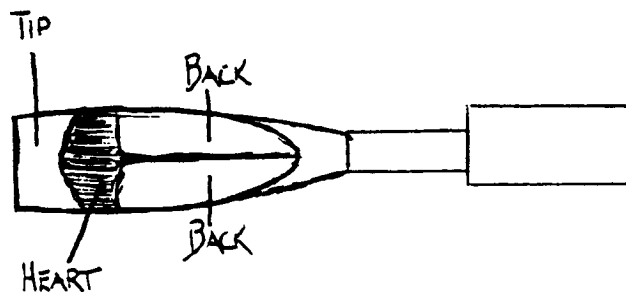
This is the most frustrating aspect of oboe teaching. Producing (or acquiring) and maintaining quality oboe reeds will be very important for your student's success (and for your ensemble's tone and sound development).

- 1) Acquiring Reeds: Many good reeds are commercially available through your local music store. However, I suggest you investigate two other options:
  - a. If you have a private lesson program with an **oboe instructor**, check to see if she or he will supply your students with reeds; and/or check with a local college or university to see if the instructor or music students could supply your program with reeds. It is my experience that handmade reeds are generally of greater quality.
  - b. Check with the one of the **double reed suppliers** listed in the appendix. Quality handmade reeds plus double reed supplies can be purchased from these mail-order businesses.

Be sure that if it is your responsibility to supply oboe reeds for your program, order your reeds in **large quantities**. This will ensure plenty of reeds on hand plus better chances of quality reeds.

- 2) Selecting Reeds: Oboe reeds should not have cracks, chips or splitting upon purchase. Look for **symmetry** from left to right across the front of the reed and also symmetry from one side to the opposite side (back) of the reed. Stay away from reeds which have very large openings. Reeds with the opposite problem, a very small opening, could merely be the result of dry conditions and soaking in water may provide positive results. Many reeds have slightly overlapping blades, however, make sure that the overlap is not severe. Finally, check to make sure the thread is wrapped cleanly and is not unraveling.
- 3) Reed Care: Make sure that both the student and the parent understand about the importance of proper care of oboe reeds.
  - a. All reeds should be stored in a **reed case**, not the container they are purchased in. These containers do not allow the reeds to dry properly and will promote mold growth.
  - b. **Keep reeds clean** of food, drink and lipstick. Explain to the student that this will severely inhibit performance and any kind of life for the reed.
  - c. Reeds should be **soaked in water** and not in the mouth prior to playing. Soaking in water will prepare the cane fibers for more vibrant sounds. Soaking in the mouth will cause a large opening in the tip and will have hampered response.

- d. Reed water should not be stored inside the oboe case. Allow the student time to get water prior to each class.
  - e. After each playing, the excess moisture should be removed from the reed by blowing through the cork end and wiping the excess water off the tip with a finger.
- 4) Adjust the Reed: Depending upon the availability of an oboe teacher or how brave you might feel, oboe reeds can be adjusted for positive results.
- a. Materials Needed: These materials can be purchased through your local music store or from any double reed supplier.
    - \* Reed knife and knife sharpener
    - \* Cutting block
    - \* Plaque --- this is a flat or bellied piece of metal which fits between the pieces of cane for ease of work.
  - b. The Oboe Reed: The reed is divided into three parts:
    - \* **Tip** --- the thinnest part of the reed; the tip is thinnest on the sides.
    - \* **Heart** --- this is what “drives” the reed and creates vibration; this area is critical.
    - \* **Back** --- this area is important for low register vibrancy; the spine should always be seen.
  - c. Reed Adjustment: Whenever working on a reed, only remove small amounts of cane before hearing the result. Remember, it is much harder to put cane back on a reed than to take it off!



As reeds get older, the opening gets smaller and the reed will play sharp.

#### 5) Additional Thoughts on Reeds:

When the teacher is fairly confident through observation that the oboist is exhibiting the correct fundamental concepts of air and embouchure, the quality of the reed itself comes into question.

When it comes to the oboist in the ensemble, the priority on reed qualities is as follows:

- a. Reed response.
- b. Pitch control.
- c. Tone quality.

The fact that tone quality is at the bottom of this list does not diminish its importance. When it comes to the fundamental concepts that the student exhibits, tone quality is of paramount importance. In the ensemble setting when considering the quality of the reed, if the oboist is grossly and consistently sharp or flat to the rest of the ensemble, it may not matter to the listener if the tone is good or bad.



## B. Instrument Selection and Maintenance

Many quality instruments are being manufactured today. There are many choices to be made when purchasing any instrument. Here are some considerations when purchasing an oboe.

Oboes come in plastic and wood models. Even though wooden-bored instruments are preferred by most professional oboists, there are many plastic models which will produce quality sounds for younger players at all levels of expertise. Plastic oboes should be maintained no differently than wooden ones in that the bore should be swabbed often and the instrument should be checked and adjusted periodically. Wood-bored oboes can crack, especially in their early years, but repairs can be made which can ensure a long-life for the instrument.

When selecting the oboe, whether plastic or wooden, **be sure that the keyword is complete.** Students should have access to every key which can develop the optimum sound and technique. Acquiring an oboe for the long-term that is not equipped with the full conservatory keying is not cost prohibitive when compared to “beginner models” which do not contain the complete **keyword**.

It would be wise to consult performers or oboe teachers when considering the purchase of any oboe. Not all oboes will sound the same, even within the same brand or model.

## C. Switching Students to Oboe

Some teachers prefer switching second-year band students to the oboe while others place students on the oboe from the first day. Most of the instructors I have spoken with have had successful oboe students utilizing both methods.

Here are some things to consider when switching a second or third-year band student to the oboe:

- 1) Students who switch to the oboe should be self-disciplined, enthusiastic and be able to function well independently.
- 2) Switching from any woodwind instrument to the oboe will work. The flute and saxophone fingerings, however, most resemble the fingerings of the oboe.
- 3) Traditionally, more flute players make the switch to the oboe.

Most importantly, the student switching to the oboe should have very good pitch relation skills as the oboe's pitch can be adjusted very easily by the embouchure and air flow.

## **III. Intermediate Oboist Skill Enhancement**

### A. Sound Production Refinements

Second and third year oboists can be at any level of development depending upon the student's situation and the level of directed instruction. The basic understanding noted previously is a must for further development of abilities. Three areas of sound refinements for second and third year student's are important for further development: embouchure, air and reeds.

- 1) Embouchure: By the end of their first year, oboists will have developed enhanced muscle control in the facial area related to the embouchure. The next goal with the embouchure is to enable **more control and dexterity** to create sounds which are more vibrant, in tune and can easily compliment the color of other instruments. Some concepts to consider in achieving this are as follows:
  - a. Teeth Apart: In order to create more vibrancy and darker, richer colors in the sound, the **mouth cavity should be as large as possible**. I ask my students to create the largest space possible inside their mouth by separating the teeth and laying the tongue flat. When they produce sound, I ask them to visualize the sound beginning inside the mouth and then radiating outward.
  - b. “Snug”: When the student separates the teeth inside of the mouth, the lips must take a more active roll in achieving control in the sound. I ask my students to imagine themselves in bed on a cold night and what would keep them warmer; taking the fluffy comforter and laying it flat, across them on the bed, or wrapping it “snug” tight around to keep warm. The “snugginess” combined with the corners coming inward (discussed in the beginning embouchure development) and the teeth apart, will promote more control of the sound in all dynamic ranges of the instrument.
  - c. “Zip Lock”: Producing the best sound in all ranges of the instrument requires **constant, small changes with the embouchure**. To accomplish this, I ask my student’s to imagine their embouchure as a zip-lock bag. For the lowest register, the zip lock bag (their embouchure) is open. As the student ascends, the corners of the zip-lock bag will start to close toward the center. This continues all the way up the full range of the oboe, however, the most important concept is that the **zip-lock bag is never completely closed**. The middle of the embouchure will never completely lock onto the reed, thus causing a stifled, thin sound in the upper register.
- 2) Air: The student’s air intake and expulsion is of utmost importance. The oboe does not require a large volume of air; it requires control of the air. All the air concepts noted in the beginning sound production section should continue to be addressed often during the intermediate development of the oboist. The following list are some additional considerations.
  - a. Focusing the Air:
    - \* Edgy Sounds: For sounds which are edgy and not controlled, the focusing of the air should be addressed. In most cases, the air flow for these sounds are spread as the student believes blowing as hard as possible will do the trick. Place a small square in front of the student and ask them to focus the air with their eyes and place the air into the square as fast as possible. I continue to move the square further away but ask that the air stay in the square and arrive in the same amount of time. This will promote moving the air faster but more focused.
    - \* Playing Soft: Soft dynamic playing requires more embouchure pressure from the corners, compensated with separation of the teeth and a smaller volume of air. To accomplish this without having the student’s air slow down, I have them think of the differences between a large straw from McDonalds and a small straw on a box of orange juice. When playing at full dynamic levels, the air column is the circumference of the large straw. At soft dynamic levels, the small straw is used but the air must travel at the same speed as the large straw.

- b. “Freeing” the Air: When a sound is small and not vibrant. I ask the student to **place the air and** the sound at a point on the other side of the room. Combining this concept with separating the teeth can assist the student in understanding that the sound should travel out and forward to “fill the room with sound”.
- 3) Reeds: The concern over the student’s oboe reeds grows when the student is part of an ensemble. The oboist should understand that the responsibility of always having **more than one** quality reed is imperative. In addition, the reeds must be able to play consistently in more extended ranges, at different dynamic levels, and be able to match the pitch of other instruments. The student should learn to be more demanding of reed quality and not hesitate to find replacements if the reeds do not exhibit these qualities.

Just like other reed instruments, a harder reed will create a darker, more resonant sound. Control over a thicker oboe reed will enhance the richness of the sound and is a natural progression for oboists. We must remember, however, that response and control are the first priority. These qualities should not be sacrificed merely to have a student play on a harder reed.

#### B. Pitch Matching and Listening Exercises

Because of the freedom in adjusting the sound and pitch with the oboe, it is vital for students to develop listening skills at this young age in order to make a successful transition to ensemble playing.

- 1) Here are some ideas to consider relating to pitch matching.
  - a. Make sure your oboist is aware of pitch tendencies of the instrument.
  - b. Ensure that your student is aware of how to make adjustments to out-of-tune notes.
  - c. Have a tuner available for student use before or after school.
  - d. The student should understand the proper use of the tuner including calibration.
  - e. The student should have properly warmed-up prior to beginning tuning exercises.
- 2) The following list are exercises for pitch matching and listening.
  - a. With a partner looking at the tuner and marking results, play through a series of notes to determine pitch location. Make the appropriate adjustments and check results.
  - b. Do the same procedure for crescendos, decrescendos and large-skip slurs.
  - c. Sound pitches on a piano or metronome and have the oboist match the pitch. Make sure the student understands what “in-tune” will sound like.
  - d. If another oboist is available, have one student sound a pitch matching it to the tuner. The other oboist will find and match the tuned pitch. Continue on other notes, especially the traditionally “bad” notes.
  - e. For advanced listeners match intervals (thirds, fourths and fifths).

#### C. Vibrato and Lyric Development

- 1) Vibrato: Vibrato should be introduced only after the student has a strong understanding of sound production over the entire range of the oboe. The student is generally ready near the end of their first year of instruction. The pulsation of air is introduced as follows:

- a. The student begins by pulsing the air blowing on the hand without the instrument.
- b. Set the metronome to 84 beats/minute. Have the student create quarter note pulses with the oboe.
- c. Once the student is comfortable, move to eighth notes, triplets then sixteenths.
- d. Begin to incorporate vibrato with every long note (initially scales and long tones).

Be persistent on the use of vibrato. Patience by the student and with the student is also important as learning vibrato takes time.

- 2) Long Tones: Practice of long tones will greatly aid the sound production and dynamic control of the student.
  - a. Set the metronome to 60 beats/minute. Starting from second space "A," hold the note for sixteen counts utilizing an eight count crescendo and an eight count decrescendo.
  - b. Make sure the note starts with sound at the lowest volume and that sound continues until the last beat is completed.
  - c. The student should compensate for the increased volume of air during the crescendo by separating the teeth and bringing the comers in thereby retaining a steady pitch and sound center.
  - d. Continue the process down to bottom line "E."
- 3) Incorporation: The second and third year oboist should experience lyrical class three oboe or saxophone solos or excerpts of lyric etudes from a beginning or intermediate method book. The oboist should begin to incorporate vibrato and develop a sense of phrase structure in these basic pieces.

#### D. Techniaue Enhancement

Do not expect your oboists to have diminished technical skills as compared to other woodwind players. The oboist does have more variables to consider when playing such as reeds, pitch relation on each note and sound development. Of course, good fundamental sound and pitch matching are of paramount importance but development of technical aspects can greatly assist the complete development of the student.

Here is a list of the technique skills which assist my intermediate student's technical development:

- 1) At least seven major scales working toward the two octave Concert F scale --- range development; perceive half and whole step pitch relationship.
- 2) Arpeggios --- along with the scales to develop even tone color quickly rising and falling throughout the range of the instrument.
- 3) Scales and arpeggios with different articulations --- articulation control.
- 4) Scales in thirds and fourths --- for the most advanced intermediate student.
- 5) Articulation and technical studies in an intermediate band/oboe method book --- this is a hard sell to the student. but the more the oboist reads, the more they will succeed.
- 6) Junior High Region Band etudes --- putting all technical and lyrical skills together for a performance situation.

#### E. The Oboe Enhancing Your Ensemble

The color and texture of the oboe sound can add a great deal to the color of the ensemble. Reinforce and insist that your oboist work to refine their pitch understanding, sound production and control. These are the keystones toward developing soloistic qualities within your ensemble. Further development of vibrato and technique can enhance the depth and maturity of a young ensemble.

## IV. Appendix

#### A. Daily Warm-up Routing

It is very important for the young oboist to warm-up the instrument, the reed and their embouchure. Whether the student is allowed personal warm-up time prior to your rehearsal or not, this is what I suggest for a warm-up at least preceding practice at home.

- 1) Remington exercise down and up in half steps starting on second space “A” down to “C” below treble clef. This will aid in vibration of the reed and will promote a large volume of fast air to flow in and out of the body.
- 2) Scales with long-valued notes such as dotted-half notes followed by a quarter rest.
- 3) Long tones.

#### B. General Pitch Tendencies

The pitch of the oboe is dependant upon the condition of the instrument, embouchure formation, use of air and the condition and quality of the reed. Generally, there are certain notes with tendencies which should be perceived by the intermediate oboist.

- 1) Low Register:
  - a. D, D-flat, C, B and B-flat tend to be flat.
  - b. F, F-sharp, and G tend to be sharp.
- 2) Middle Register:
  - a. A, B-flat and B tend to be flat.
  - b. C is very sharp.
  - c. Half-whole C-sharp, D and E-flat tend to be sharp.
  - d. E is very sharp
- 3) Upper Register: These notes can be either sharp or flat depending upon the player.

A limited amount of fingers can be added to bring the sharp notes lower. I strongly suggest the student learn the tendency of the note and be able to adjust the embouchure and air accordingly.

C. Troubleshooting Chart

<u>Problem</u>	<u>Solution</u> --- <u>Equipment</u>	<u>Solution</u> --- <u>Student</u>
*Notes flat in all registers	Reed may be split Reed may be too soft Reed not pushed into oboe Reed too long and open --- shorten tip and thin sides of heart	Faster more direct with air More embouchure firmness More reed in mouth
*Upper register flat	* * * * *	Faster more direct with air More embouchure firmness especially on comers
*Lower register flat	* * * * *	More embouchure firmness, but not too much to crack notes
*Notes sharp in all registers	Reed too closed and short --- thin reed back	More embouchure openness --- don't pinch Less reed in mouth
*Upper register sharp	* * * * *	More embouchure openness --- don't pinch Lay tongue flat in mouth
*Lower register not responding	Oboe may be out of adjustment Reed not responsive --- thin sides of tip and back	Faster more direct with air
*Upper register not stable	Reed may be too soft Octave or side-octave key may be stuck closed Reed may be unbalanced --- thin the back	More embouchure firmness, especially on comers Faster more direct with air
*Rough transition over break	* * * * *	Top left-hand finger should roll to half-whole; not slide
*Tone quality bright, shrill	Reed tip too long --- shorten tip	* * * * *

<u>Problem</u>	<u>Solution --- Equipment</u>	<u>Solution -- Student</u>
*Tone quality loud, piercing	Reed tip too thick --- thin sides of tip	Control embouchure by thinking more "snug" Control air volume by directing air into smaller area
*Tone quality not perceived	Reed is too soft and can't support higher volume of air	Air and sound focused at point across the room Teeth further apart for more vibrancy
*Starts and stops of notes not secure	Reed tip and heart too thick --- thin sides of tip and heart	Faster more direct with air Control embouchure by thinking more "snug"
*Unresponsive sound	Reed tip too thick --- thin sides of tip	Faster more direct with air Control embouchure by thinking more "snug"
*Reed too hard for student	Reed too thick --- thin back and top of heart nearest the tip	*****

#### D. Resource List

This is a list of double reed suppliers with which I have had personal experience. All have catalogues available listing prices of reeds and supplies.

Charles Double Reed  
141 West 28th St., Suite 1203  
New York, NY 10001  
(212) 967-3113

Midwest Musical Imports  
2335 Wilson St., N.E.  
Minneapolis, MN 55418  
(800) 926-5587

Forrest Music  
1849 University Ave.  
Berkeley, CA 94703  
(510) 845-7178

Edmund Nielson  
61 East Park Blvd.  
Villa Park, IL 60181  
(708) 833-5676

Jones Double Reed Products  
P.O. Box 3888  
Spokane, WA 99220-3888  
(509) 747-1224

Claude F. Reynolds Oboe Shoppe  
P.O. Box 180005  
Dallas, TX 75218-0005  
(214) 348-3373

David B. Webber  
P.O. Box 59741  
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E. Final Thoughts on Analysis and Reinforcement of Fundamentals

The second and third year for oboists are very important for their technical and musical development; be it good or bad. In the ensemble setting, negative habits and a negative attitude toward the oboist's contribution. within the ensemble can develop and fester.

There are so many fundamental aspects about all instrumentalists to consider within the ensemble; not to mention encouraging development of ensemble skills. One tool which has been helpful to me is a Fundamental Skills Chart. I list all fundamental skills for each instrument relevant for my seventh and eighth graders on a master list. On a daily or weekly basis, I create a checklist which is on the podium for me to address and reinforce during the rehearsal.