A STUDY OF PEDAGOGICAL APPROACHES TO INFORM INSTRUCTORS ON HOW TO HELP EASE THE TRANSITION OF A FLUTE STUDENT SWITCHING TO OBOE

By

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Liberty University

A LECTURE RECITAL PRESENTED IN PARTIAL FULFILLMENT

OF THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF ARTS IN MUSIC EDUCATION, PERFORMANCE

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May, 2021

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ABSTRACT

Young band students are seldom allowed to begin on the oboe, due to the specialized difficulties of the instrument. It is more prevalent for a student to begin on another instrument, such as the flute, and transition to the oboe after some initial experience. Many students switch to oboe from flute, since both instruments have similarities in fingering and wind technique. However, there are significant differences between the two instruments. These differences include embouchure formation, articulation, octave keys and alternate fingerings, intonation adjustment, and double reed care. If a student is not able to receive individualized instruction during this transitional process, damaging habits can form that inhibit student growth, enjoyment, and can cause injury. Presenting accessible oboe exercises and pieces with a focus on specific techniques suitable for the converting flutist will assist in preventing adverse habit formation during the early stages of conversion. This thesis will attempt to provide such information by outlining shared similarities between the flute and oboe, as well as detail nuanced differences between the two instruments that the primary flutist will need to overcome in order to be successful on the oboe.

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Chapter One: Introduction

Background

The oboe and the flute have shared similarities since their early development. The most primitive form of the oboe has been dated back to the Fourth Dynasty of Ancient Egypt (3733BC – 3566BC) as instruments with a similar structure and usage were found in tombs from this era.[1] In its early formation, the oboe went by various names such as "halil/halilu," "tibia," "aulos," and "shawm."[2] The term "aulos" is of particular importance as it was a common ancestor to both the modern flute and modern oboe. It developed in Greek civilization around 900 B.C., and it was an aerophone with seven tone holes that utilized a double reed. Though this early correlation was made between the two instruments the oboe differed from the flute early on as it used a double reed, it did not overblow at the octave as the flute does, and its tone quality and sound were better suited for outdoor use opposed to indoor use like the flute.[3] From this common predecessor, the flute and the oboe now occupy a related fingering system and require similar breathing techniques.[4]

Statement of the Problem

One main characteristic that has always distinguished the oboe from the flute is the double reed. The complexity of the oboe reed is one of the reasons why many new instrumental students do not begin their musical career on the oboe, but instead transfer to it after they have

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[1] Albert Harrison Harbaugh, "The Double Reed Instruments: A Short History of the Oboe, Bassoon and Related Instruments, with a Critical Evaluation of Their Solo Literature," PhD diss., University of Southern California, 1952, 6.

[2] Ibid., 9.

[3] Ibid., 11.

[4] Michael Hooper, "The Well-Tempered Oboe and the Tradition of Innovation," *Musical Times*, (Winter, 2013), 74.

spent some time maturing on a different instrument, such as the flute.[5] Some teachers may assume the commonalities between the two instruments are similar enough that students can easily transfer from flute to oboe regardless of their current musical ability. Therefore, students are often neglected and/or expected to pick up the oboe with little to no direct instruction. Music educator and oboist, Scott Reese, stated "Many times educators push students into performance situations without the proper support and instruction, and this ultimately does not allow the student to contribute positively. This method of teaching oboe is unfortunately the norm, and this reflects poorly on the oboe student and the entire ensemble."[6] The quality and quantity of repertoire available for developing oboists does not compare to the extent of repertoire available for developing flutists and this problem is accentuated in the general band setting. The issue with many of the current resources available in general band is that the music either does not interest the student, does not contain an intrinsic musical and appropriate technical value, or is not properly suited to the player's ability.[7] If the developing oboist is to successfully experience the unique beauties the oboe presents while simultaneously overcoming its hurdles, then appropriate and accessible resources and repertoire need to be readily available.

Statement of Purpose

Many students do not learn the fundamentals of the oboe when transferring from flute without proper teacher guidance. Without this guided instruction, detrimental habits can be formed that create consequences on the individual level such as injury, and loss of enjoyment, so

[5] Scott Richard Reese, "Transitioning to the Oboe: Methods and Resources to Assist in Switching to the Oboe from Other Woodwind Instruments," PhD diss., California State University, Long Beach, 2012, 14.

[6] Ibid., 5.

[7] Ibid., 2.

new oboists may become frustrated, are unable to advance, or even stop playing music altogether. These consequences can also affect an ensemble as even one double reed player naturally influences the overall tone color and sonority of a group sound.[8] There are many general band methods books centered on teaching a beginner oboe student how to play and read music, but very few sources have been published explicitly for students who have some musical experience and are transferring from the flute to the oboe or any other instrument.

Significance of the Study

The purpose of this thesis and coordinated lecture recital is to suggest a tailored approach for students transitioning from the flute to the oboe by using specific exercises and solo pieces from attainable sources that are designed for the beginner, intermediate and advanced player. The oboe has grown a mixed reputation as the instrument that requires the most amount of pressure to play,[9] and called one of the hardest instruments to learn, the highest maintenance instrument to care for, and one that band directors tend to know the least about.[10] Any student transferring to this instrument should be equipped with as many high-quality resources as possible to help navigate this process. This thesis will attempt to break down specific repertoire in a sequential way as a guide that can be applied to subsequent repertoire the student will come across as they continue to grow in their musical career.

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[8] Harbaugh, 60.

[9] Burkard Schwab, "Velopharyngeal insufficiency in woodwind and brass players," *Medical Problems of Performing Artists 19*, 1 (2004), 1.

[10] Harbaugh, 60.

Research Question and Sub Questions

To establish a tailored approach by using specific exercises and solo pieces from attainable sources the following questions have been asked:

1. Which information is most vital for a flute player transitioning to the oboe?

2. Within the body of information, is there an order in which certain topics should be presented depending on the student's current musical skill set?

2. Amongst the currently available oboe methods and solo repertoire, which works are best suited for the student at the beginner, intermediate, and advanced level based on the targeted skills each piece presents?

This research project will review existing resources that address how to play and transition from the flute to the oboe and provide specific exercises and solo pieces with instructions that address fundamental skills needed to execute a growing technique and musicality on the oboe.

Chapter Two: Literature Review

To create an approach to help a flute player transition to the oboe with little to no private instruction/supervision it is important to fundamentally understand how the instruments relate and differ from each other, what foundational concepts are necessary to be successful as a wind player, and how to achieve those techniques in a tangible way for the beginning to advanced musician. To facilitate this understanding the literature review will feature a brief history of the mechanics of the oboe and review effective methods to begin teaching foundational oboe concepts to beginning through advanced flutists.

A Brief History of the Oboe

Many well-known oboe pedagogical sources exist that include information on the historical and mechanical record of the oboe. In terms of this modern era, *The Oboe (Instruments of the Orchestra)* by Philip Bate, is a popular resource for historical information and this released in 1975.[11] Since then, oboist Bruce Hayes has published a comprehensively updated version of this text titled *The Eloquent Oboe: A History of the Hautbois from 1640-1760* which released in 2007.[12] Though Hayes's book is mainly focused on the development of the Baroque oboe, his work has influenced many current publishing oboists such as Christopher Redgate who has written numerous articles expanding this research into the modern-day oboe.[13]

The significant developments that have contributed to the modern oboe began in the Seventeenth Century. This century brought about unique societal changes and musical

[11] Bruce Haynes, *The Eloquent Oboe: A History of the Hautboy: 1640-1760*, Oxford: Oxford University Press, 2007.

[12] Ibid., vii.

[13] Christopher Redgate, "Re-Inventing the Oboe," *Contemporary Music Review* 26, 2 (2007).

possibilities that put new demands on performers to play more expressively with technical ease and this caused many instruments to undergo new mechanical developments. For instance, composer and flautist Johann Joachim Quantz (1697-1773), whose first instrument was the oboe, influenced several mechanical changes made to the early flute.[14] Composer Jean-Baptiste Lully (1632-1687)), the *Le superintendent of de la musique* [The Superintendent of Music] beginning in 1661 to the French Royal Court of Louis XIV, influenced enhancements made to the oboe also known as the hautbois in French.[15] The version of the shawm/hautbois that was utilized during his appointment did not suit his liking in terms of tone color and expression. In response, members from the French Hotteterre and Philidors families implemented early developments to the mechanisms of the oboe that allowed performers to execute a wider dynamic range and enable expression similar to that of the human voice. The bore became narrower, and the method of tone production changed as the reed was no longer held completely inside of the mouth, but between the lips which allowed the tone to be more refined and softer in quality.[16] The developments made to the oboe allowed it to grow in possibilities and composers such as Bach, Marcello, Vivaldi, and Albinoni wrote for the oboe extensively in solo, chamber, and orchestral works.

In the Nineteenth Century, Frederic Triébert (1813-1878) along with Apollon Barret (1804- 1879) of the Paris Conservatory established the *Système 4* model which was the first mechanized oboe.[17] This meant that there was a mechanized ring system around the open tone

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[14] Elysium Ensemble "Biography," Johann Joachim Quantz 1697 1773, n.d. http://jjquantz.org/.

[15] Reese, 6.

[16] Harbaugh, 17.

[17] Reese, 8.

holes, and the *Système 4* also added 2-octave keys. Barret used this particular model to develop the first method book for the modern mechanized oboe which is still widely used today. When Triébert passed away in 1878, his associate François Lorée (1835-1902) took over the operation and ownership and the company officially went by F. Lorée Paris in 1881. Lorée worked closely with George Gillet, the predecessor of Barret at the Paris Conservatory, and the two went on to develop the *Système 6* model in 1882 also known as the Full Conservatory Model. As oboist Bruce Hayes stated: "'For many, the endorsement of *Système 6* by the Paris Conservatoire [in 1881] marks the arrival of the oboe in the modern age."[18] This is also the last significant recognized oboe system as of the current day, though there have been other developments since then. The most notable developments of the *Système 6* were the addition of finger pads over the open 6 tone holes which added resonance while simultaneously covered some of the notes; the third octave key and left F were also added.[19] These added keys will be on most professional model oboes, but some student models will not have these additional keys which will be discussed in additional depth in chapter four.

Breathing

When beginning a student on a new wind instrument, the student and/or teacher can become too focused on new technical challenges without spending the appropriate amount of time needed to build a solid foundation that will lead to good intonation, tone quality, musicality, and eventually individual expression.[20] These concepts should be explored from the foundation

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[18] Reese, 10.

[19] Hooper, 68.

[20] Arya BastaniNezhad, "Root Tone: A Holistic Approach to Tone Pedagogy of Western Classical Flute," *Australian Journal of Music Education,* 2 (2012), 33.

of a new instrumental study to avoid poor habits from forming, as Iranian music educator and flautist, Arya BastaniNezhad stated, "There is a need to break the vicious circle of unlearn[ing] many habitual dysfunctions."[21] A recent focus has been put on the effectiveness of common pedagogical terminology and methodology for teaching core wind concepts such as support, breathing, and tone quality. Scholars in the field have noted the shortcomings of vague language that refer to the diaphragm, support, and acquiring a dark tone. To break these pedagogical habits musicians have advocated for a somatic approach that relies on kinesthesia and corresponds with the Alexander Technique and Body Mapping.[22]

Oboe professor, Helena Gaunt, from the Guildhall School of Music and Drama, wrote two articles exploring the confusion students have around proper breathing methods. Gaunt conducted a convergent mixed methods study using eleven oboists from the Guildhall School of Music and Drama and exposed them to different learning environments to study the effects of different breathing strategies.[23] A pre-questionnaire was given to assess the student's anatomical knowledge and breathing confidence, and then students underwent a series of one-on-one breathing focused lessons and Alexander Technique workshops. She found a strong correlation between stress and breathiness, which enhanced when students lacked the anatomical knowledge to explain what they were experiencing. At the end of the trial, the results were overall positive, and most students gained a greater know-how knowledge that helped them develop effective strategies for eliminated stress on the spot during playing. Gaunt also discusses points of

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[21] BastaniNezhad, 41.

[22] Stephen Caplan, *Oboemotions: What Every Player Needs to Know about the Body*, Chicago, IL: GIA Publications, Inc., 2009, 1.

[23] Helena Gaunt, "Learning and Teaching Breathing and Oboe Playing: Action Research in a Conservatoire." *British Journal of Music Education* 24, 2.

controversy in breathing techniques and provides a detailed picture of the anatomy and physiology of breathing practices during playing and teaching. Though Gaunt does not label this approach as body mapping, she advocates for proper posture and movement and warns against physical tension similar to the Alexander Technique. Close attention is paid to the diaphragm and how to accurately depict its function during playing since no sensory nerves can be found directly on the diaphragm.[24]

Oboist, Stephan Caplan, has written two pedagogical books both based on a somatic method which he used to clarify common terminology and mis-mappings an oboist might face at some point in their career. Caplan defines Oboemotions as a somatic approach, dealing with the motions and emotions of oboe playing. He states, "Oboists must work to find precisely the right motions needed to play the instrument while never losing sight of the emotion that guides these motions."[25] This approach is based on the Alexander Technique, Feldenkrais Method, and Body Mapping, each of which involves kinesthesia and inclusive awareness.[26] Caplan includes proper anatomical understandings, revised pedagogies, and exercises to help oboist gain a deeper knowledge of technique with proper alignment and functionality. In "Oboemotions" he specifically offers in-depth insight on the functionality of the mechanisms having to do with the fingers, embouchure, air, and tongue (F.E.A.T). Caplan also details the anatomical structure of all the muscular mechanisms involved with breathing and he provides thirty sequential breathing exercises for the oboist to practice as their body map is corrected. He states, "The best way to

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[24] Helena Gaunt, "Breathing and the Oboe: Playing, Teaching and Learning." *British Journal of Music Education* 21, 3 (11, 2004).

[25] Caplan, 3.

[26] Ibid., 6.

understand breathing is with the truth, not with catchy phrases or enigmatic metaphors. [To] understand the breath is the key to improving every aspect of oboe playing."[27]

Tone Production

Once the basic techniques of breathing have been obtained then a student can work on developing a consistent tonal production. During the early stages of this advancement on a new instrument it is important that the student learn how to develop a proper fundamental tone. Australian/Israeli flutist BastaniNezhad has focused much of his pedagogical work on teaching proper tone acquisition as he believes it can be a hindrance to musical advancement if not acquired properly. He states "Tonal impairments are amongst the major causes of failure in performance. A dysfunctional tone hinders confidence, performance effectiveness, and efficiency, and may lead to anxiety. Anxiety can place the performer in a vicious downward spiral that further impedes performance."[28] For a student to acquire consistent tone acquisition, Nezhad provides a type of radial model where students learn support first, then the center of gravity, air column, and primal sound. The most important component is support which in BastaniNezhad's definition includes diaphragmatic support and the physical position of support in the feet and lower abdominal muscles.[29] Relying on these lower larger muscle groups as the support provides the effectiveness for a stable center of gravity, posture, air column, and primal sound. He defines the air column as "the energy of the tone that emanates from the base of the feet," and is the start of the unique primal sound which is formulated in the larynx and affected

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[27] Stephen Caplan, *The Breathing Book: Oboe Edition*, Flagstaff, AZ: Mountain Peak Music, 2014, 1.

[28] Arya BastaniNezhad, 34.

[29] Ibid., 37.

by the various vowel shapes within the performer.[30] BastaniNezhad's provides this approach in hopes to establish a consistency in tonal pedagogy that helps a student develop a personal root tone before trying to achieve tone color. He states,

> A good tone has often been referred by various instrumentalists as a resonant, rich, dark, clean, round, colorful and expressive musical sound. However, the problem with this verbal approach to labeling tonal qualities is that these attributes are more a matter of personal preference and may sometimes serve as pragmatic considerations rather than being a precise definition of good tone. It implies that one initially needs to own a basic and personal tone that can be subsequently converted into different imagined colors, shapes, and moods.[31]

For this method to be accessible even on the beginner level, he suggests an accretional tactic in which each concept gradually builds upon the one before. In this approach, a student works on each of these concepts in individual steps that will allow them to focus on each function without overextending their cognitive load. Each step should be worked on for only twenty minutes at a time until it becomes an automatic behavior.[32] For the beginner musician, this can be useful as they are still learning fundamental musical concepts as well as a new instrument. For the advanced musician, this method is beneficial in terms of prioritization, so the student learns root tone first on the new instrument before adding tone manipulation and extended techniques.

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[30] Arya BastaniNezhad, 38.

[31] Ibid., 36.

[32] Ibid., 40.

Health Concerns

When a flute player transitions to the oboe the student could benefit from being aware of the health concerns that can arise when switching from a low-pressure instrument to a high-pressure instrument such as VPI (Velopharyngeal Insufficiency Disorder) which is a disruption in the soft palate and TMJ (Temporomandibular Joint Disorder) which effects the jaw mechanisms.[33] Musician and health specialist Burkard Schwab posted an article in which he conducted a study to determine the prevalence of VPI (Velopharyngeal Insufficiency) in the woodwind and brass community and examine the mean pressure peaks of minimum and maximum pressures required to play each instrument. This study involved 148 musicians ranging from professionals to youth orchestra students. 46 of the participants had experience with VPI, with oboists and clarinetists being amongst the most prevalent. The measurements of the study found that the oboe requires the highest minimum pressure to start a note and generates the highest pressure in the normal range as well, with trumpet being the second highest. The study concludes by stressing the significance of VPI and the need for further research with the medical community.[34]

The oboe is characterized as a high-pressure instrument and oboists consciously use soft palate maneuvers to achieve certain techniques. The Valsalva Maneuver for instance detailed by Valerie Trollinger involves closing the glottis, forcibly bearing down on the intercostal and abdominal muscles, and then suddenly releasing the pressure by reopening the glottis.[35] While

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[33] Sam Thompson, and Aaron Williamon "Awareness and Incidence of Health Problems among Conservatoire Students," *Psychology of Music* 34, 4 (10, 2006): 412.

[34] Burkard Schwab, "Velopharyngeal Insufficiency in Woodwind and Brass Players," *Medical Problems of Performing Artists* 19, 1 (2004), 2.

some form of this technique is sometimes consciously used amongst instrumentalists, particularly oboists to help with clear attacks, this article warns against its continual use or unconscious usage and suggests breathing techniques used by singers be employed to help mitigate this. Trollinger notes further attention needs be given concerning the effects overall bodily muscular tension has on the vocal tract, especially at the beginning stages of instruction.[36]

Another technique that uses the same mechanism is called Nasal Coupling. Health professional Alison Evans wrote an article focused on the functional anatomy of the soft palate as it applies to wind playing, with specific attention made to the seven muscles involved with velopharyngeal closure. These muscles can be broken up into two components, palatal or pharyngeal, and a detailed anatomical description is given on each muscle. It is the researchers hope that this information will provide greater insight into the velopharyngeal mechanisms as it functions to certain techniques, such as nasal coupling. Nasal coupling involves strategically lowering the soft palate to open up the velopharyngeal valve, which is exhibited in circular breathing and double/triple tonguing. Both of these techniques are utilized by oboists, and this article gives insight into how these muscles function under the high pressure needed to play the instrument.[37] Though these advanced techniques will not be utilized by the beginner transfer flutist, advanced students on flute who are used to double/triple tonguing or students interested in circular breathing will encounter some form of nasal coupling.

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[35]Valerie L. Trollinger, and Robert T. Sataloff, "Respiratory Behaviors and Vocal Tract Issues in Wind Instrumentalists, Part 2," *Journal of Singing 76*, 2 (Nov. 2019), 172.

[36] Ibid., 179.

[37]Alison Evans, "Functional Anatomy of the Soft Palate Applied to Wind Playing," *Medical Problems of Performing Artists* 25, 4 (12, 2010): 184.

Chapter Three: Methodology

To verify the importance of this topic a historical research methodology was utilized to determine how often a student will begin their musical career on the oboe, what resources are available specifically for students transitioning to the oboe, and what characteristics of the oboe are the most difficult to navigate without guided instruction. This research was primarily done through resources available in the online and residential portion of the Jerry Falwell Library at Liberty University. These resources included books, journal articles, and dissertations that detailed the history the oboe, musician health concerns for the oboist, and pedagogical approaches on the fundamentals to wind playing, and the oboe in particular. Additional research was done through public and private literature collections for suitable repertoire that presented opportunities to practice both musicality and technique.

Chapter Four: Lecture Recital

This thesis will provide melodic exercises and solo pieces chosen to help flute players of various levels transfer more easily to oboe. A beginning musician requires a different set of goals than an advanced musician so technique and musicality strategies will be addressed accordingly.[38] This thesis will not detail foundational technical aspects that will need to be worked on such as scales, note-groupings, and finger patterns, but instead, provide solo repertoire and etudes that can be used to teach musicianship and technique simultaneously.

Initial Hurdles: Reed Care

There are noteworthy similarities between the flute and the oboe such as a closely related fingering system, they both play in the same key, have the same basic range, and a similar fingering position, however, there are a few core concepts that any transferring flutist will have to initially overcome regardless of the student's musical ability such as reed care, embouchure, air support, and intonation. Flutists are typically not used to the general maintenance a double reed requires. To begin the flutist needs to understand that a double reed is fragile and can break easily due to inappropriate care. The reed needs to be soaked in room temperature water for about one to two minutes before playing unlike a single reed, and when the student is finished playing the reed needs to be stored in a secure, ventilated case that will not mold or mildew.[39]

[38] Seyhan Bulut, "A Comparison of the First Three Flute Lessons with Beginner and Intermediate-Advanced Level Flute Students," *Procedia - Social and Behavioral Sciences* 177 (2015), 230.

[39] Reese, 20.

Embouchure

The embouchure required to play the oboe differs vastly from the flute as the oboe utilizes an "OOO" shaped embouchure that requires the corners to be forward as opposed to the corners being back in a "smiling" embouchure that the flute requires. The reed should rest on the middle of the bottom lip and the student should form a slight overbite with the top lip as it covers the reed. No teeth should be on the reed and the lips act like a pillow, they need to remain soft, and the oral cavity needs to remain open in a singing position.[40] This can be worked on slowly in small increments with close attention that not put too much pressure is used on the reed in a biting formation, by clamping down and closing the oral cavity.

There are various pedagogical ways to achieve this embouchure: the student can think of saying "HOOOME" as they put the reed up to their lips, or the syllables "TU" or "DU."[41] They can imagine they have a grape between the teeth or a golf ball in the oral cavity as a reference point for how much space needed. The student should also be aware of which muscles form the embouchure because for the flutist, this new embouchure will utilize a different muscle set so it would be helpful for the student to understand that the lips are not the only muscle being used.[42] Stephen Caplan stated, "Many facial muscles are recruited when forming an embouchure. People who have mis-mapped the embouchure to only the lipstick lips do not take advantage of a full range of embouchure movements."[43]

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[40] Stephen Caplan, *Oboemotions: What Every Player Needs to Know about the Body*, 60.

[41] Reese, 19.

[42] Stephen Caplan, *The Breathing Book: Oboe Edition*, 12.

[43] Stephen Caplan, *Oboemotions: What Every Player Needs to Know about the Body*, 64.

When first learning how to breathe with a reed, the flute player should be instructed to keep the reed on the bottom lip and breathe in on an "OOO" shape to maintain the embouchure. The flute centers around a "DAH/TAH" syllable during the breath and articulation, so the transferring flutists must practice maintaining an "OOO" shape and oral cavity. Since the flute is a low-pressure instrument and does not have any resistance flutists must take breaths more often than oboists, so the air capacity adjustment from flute to oboe will be relatively quick, however the flute player must be instructed not to take as many in breaths as the student might be used to and must learn how to take exhales.[44] Only a small amount of air can fit through the oboe reed and this causes back pressure as the oboe is a high-pressure instrument. The student must learn how to expel this residual air before inhaling again as excessive inhalations will cause a build-up of residual oxygen that if not exhaled, can be uncomfortable and dangerous to the oboist.[45]

Fingering System

The fingering system between the flute and the oboe are similar. In the middle to low range most of the notes are the same with the exception of F, F#, Bb, and C in terms of standard oboe fingerings. The fingerings for the upper range of the instruments beginning with high C (C6) and beyond do not share these same similarities so these notes will have to be learned anew, though Eb6, F#6, and G6 do favor which the advance player might correlate. Regardless of these similarities the flute player will need to learn how to utilize the first and second octave keys on the oboe since it does not overblow at the octave. Half-hole notes will also have to be learned which are Db, D, and Eb. To play these notes the student must take the index finger of the left

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[44] Isabelle Cossette, Pierpaolo Monaco, Andrea Aliverti, and Peter T. Macklem, "Chest Wall Dynamics and Muscle Recruitment during Professional Flute Playing," *Respiratory Physiology & Neurobiology* 160, 2 (2008), 3.

[45] Reese, 22.

hand and slightly roll it downward onto the plateau underneath the key to expose the small opening on the center of the key.[46]

Intonation

Lastly, intonation on the oboe is manipulated by adjusting the reed or by making slight adjustments in voicing at the embouchure, not by adjusting the instrument to be longer or shorter. On the flute, the student is able to move the head-joint inward or outward to adjust pitch, however on the oboe the student must learn the sensitivity needed in the oral cavity and embouchure to be able to adjust pitch, given that the reed is in good condition.

Method Book Pedagogy

As with any instrumental category there are numerous oboe methodology books created for the beginner, but three prominent enduring standards are the Gekeler Methods books,[47] Rubank Methods books for oboe,[48] and the Barret Methods book.[49]

Kenneth Gekeler published part one of his method book for oboe in 1940 and the second in 1942 with the purpose to "make available a book that did not progress too rapidly for beginners, one that taught proper oboe fingerings, and one that presented a logical progression of rhythmic problems."[50] He begins by addressing tone quality, position of the instrument,

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[46] Kenneth Gekeler, *Gekeler Method for Oboe: Book One,* (Melville, NY: Belwin-Mills Pub., 1940), 8.

[47] Ibid.

[48] N. W. Hovey, *Elementary Method: Oboe* (Chicago, Il: Rubank, Inc, 1990).

[49] Apollon Marie-Rose Barret, *Complete Oboe Method* (Paris: A. Leduc, 1965).

[50]Gekeler, 2.

articulation, and reed care with a few whole note exercises to acclimate the new student before moving into scalar exercises.

The Rubank Educational Library has been publishing methods books for all instruments since the 1930's in a three-part series: elementary, intermediate, and advanced. Rubank books are known for their well-rounded material as it includes scalar technical studies, studies for musicianship, articulation studies, solos, and duets. It has remained a standard for its clarity in music notation, easy to read fingering charts, and logical progression through the instrument.[51]

The third book that will be used is the Barret Oboe Method[52] written by oboist Apollon Marie-Rose Barret (1804-1879). The beginning of the method provides brief history of the oboe and English horn, and basic information on instrument position, tone, and articulation formation. Barret's method is set-up in four main sections beginning with articulation exercises, forty short progressive melodies, then four major sonatas, and the last section concludes with sixteen grand studies. These books will be utilized to demonstrate appropriate exercises for the transfer flutist, starting with the beginning student.

Level One: Beginner

A beginner player in this case would be considered a student with only one to three years of experience playing the flute. The student should have a basic sense of wind instrument care, proper posture, breathing principles, tone production and articulation, though these concepts will still need further clarification and extra attention while switching to the oboe during these early years. The beginner flutist should be comfortable with the middle to low range of the instrument.

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[51]Hovey, 1.

[52] Barret, *Complete Oboe Method*.

This typically spans from low C (C4), to middle G (G5) and many of these notes are the same on oboe with the exception of F, F#, Bb, and C in terms of standard oboe fingerings as previously mentioned.[53] Though many of the other notes are the same the beginner student will have to learn how to properly execute half-hole notes and utilize the octave key. Learning how to use the octave key is easier to start with than the half-hole so many beginner exercises avoid half-holes notes such as in figure 1.

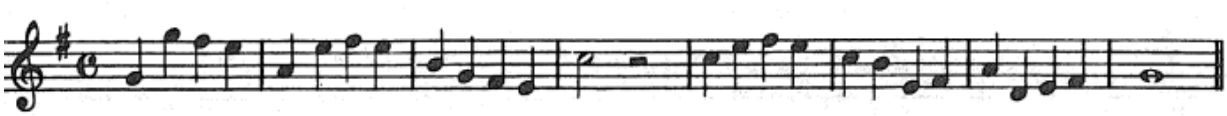

Figure 1: Gekeler – Page no. 7, Exercise no. 5 [54]

This exercise does not include the notes C#, D, or Eb and is focused on transitioning back and forth between the first octave key as is evident in the first two notes. This gives the beginner a chance to work on this transition without having to learn many new notes, as F# and C are the only new notes to the flutist in this exercise. When using the octave key the student should not slide the thumb up and down but simply keep the edge of the thumb close to the octave key so that it can be opened and closed by only maneuvering the first joint of the thumb, instead of the whole thumb sliding up and down.[55] Each note is articulated so the beginner gets practice repeating "DU/TU" and has a chance to practice the new "OOO" embouchure within an appropriate time frame without having to worry too much about a breathing plan or stamina. A breath could be taken after every measure and/or a full in and out breath after the C in measure 4

[53] Reese, 28.

[54] Gekeler, 7.

[55] Ibid.

in Figure 1. Every time the student takes a breath, practice retaining the appropriate embouchure. The new student will experience soreness around the corners of the lips since this is a new muscle, but to help alleviate unnecessary tension rely on the air speed and support to do most of the work opposed to just the embouchure and be reminded that there are many facial muscles that make up the embouchure not just the lips.[56]

Once the student feels comfortable within this range and with the first octave key, then the basics of half-hole notes, and how to take in and out breaths can be learned. Figure 2 displays an appropriate beginner piece to facilitate this understanding.

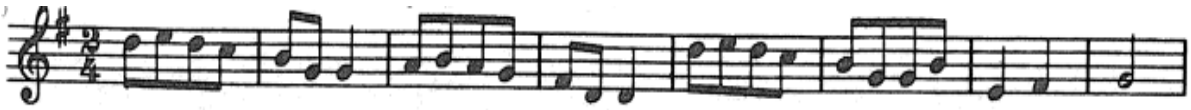

Figure 2. Gekeler – "Polly put the Kettle on," mm 1-8.[57]

Within the first measure the student must transition between half-hole D to E which is the first note to utilize the first octave key. This transition should be practiced slowly as the student should pay close attention that there is no sliding motion the index finger or thumb but pivoting with a back-and-forth motion. During this process it is important to address proper hand position.

The hand position between the flute and oboe are similar as the fingers should be curved naturally to where the fleshy part of the fingertips touches the keys. There should be a bit of space between the palms of both hands and the instrument. The oboe requires a space about the size of a ping-pong ball between the palm of each hand due to the vertical nature of the

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[56] Caplan, *Oboemotions: What Every Player Needs to Know about the Body*, 64.

[57] Gekeler, 14.

instrument it requires slightly different contact points from the flute, and uses more pinky keys than the flute.[58] Once the student is able to play this relatively comfortably, focus on playing the downward thirds with ease such as in measures 2 and 4. This will require flexibility of embouchure, and air direction. The beginner flute player should have some experience with this because to play the upper octave on flute the student must overblow and change the direction of the air speed upward over the tone hole while simultaneously pushing out the bottom lip.[59]

This particular piece also presents an opportunity for the student to learn about air support, back pressure and when to inhale and exhale. At this point the repertoire is beginning to get broader in scope and the student needs to learn how to play complete phrases without interruption. This piece is set up in 2 + 2 + 4 bar phrases, but each pause is not long enough for a full in and out breath every time. In Figure 2, as a breathing plan, the student should be instructed to exhale after measure 2, inhale after measure 4, and inhale or exhale after measure 8 to prepare for the next phrase. To begin, the student can be allowed to take an eighth rest between each phrase to practice the in and out breaths until able to execute this in time. The transition between measures 8 to 10 will be the most difficult until the student builds up the stamina to be able to complete this longer phrase. This will be developed over time and should not be rushed as the transitioning flutist is prone to experiencing soft palate issue due to the transition from a low-pressure instrument to a high-pressure instrument.

As the music begins to advance it will be imperative for the beginner to learn about alternate fingerings on the oboe. The first note typically requiring an alternate fingering is F;

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[58] Caplan, *Oboemotions: What Every Player Needs to Know about the Body*, 44.

[59] Jerry Kirkbride and William Dietz, *Teaching Woodwinds: A Method and Resource Handbook* (Boston, MA: Schirmer, Cengage Learning, 1998), 167.

there are three different ways to play F on the oboe: standard F, forked F, and Left F. An alternate F fingering is typically used when transitioning to or from a half-hole note. Some student model oboes will not have the mechanism for left F, but the student can still learn forked F which does not require any extra key mechanisms. Forked F should come naturally to the flutist as it is similar to the fingering for F on the flute. Figure 3 provides an example of when an oboist would use an alternate F fingering.

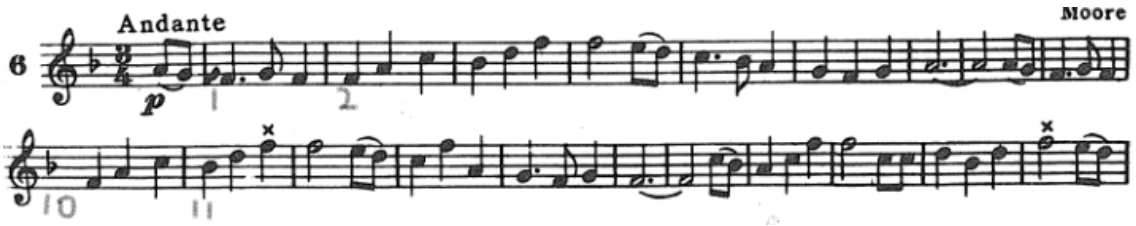

Figure 3. Gekeler – "Believe Me, If All Those Endearing Young Charms" mm 1-20.[60]

In mm. 1-2 a standard F fingering should be used but in measure 3 on the third beat the student should use an alternate F since the previous note is middle D which is a half-hole note. Measure 11 displays an "x" over the F on beat three and this is a common label used to signify that an alternate F is required. Beginning students will see this symbol in the music often until they are able to recognize when to use an alternate F. Most beginner student model oboes do not have the key work for a left F fingering, so this general symbol works well, however if the student is able to play both alternate F's then specify which F to use in the music such as in Figure 4.

[60] Gekeler, 18.

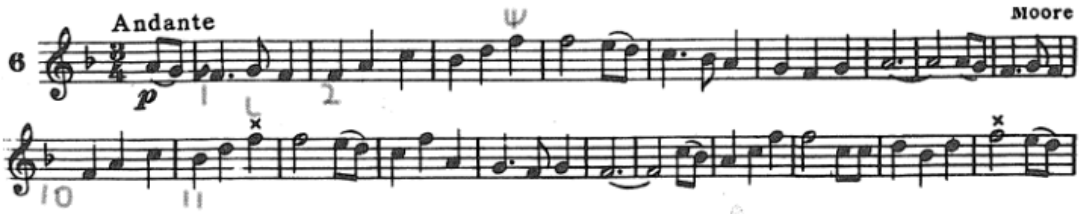

Figure 4. Gekeler – "Believe Me, If All Those Endearing Young Charms" mm 1-20.[61]

This is the same example but this time in measure 3 the symbol for forked F is specified and in measure 11 the symbol for left F is specified. This piece is broken up into 3 ½ - 4 bar phrases so this piece challenges the student to play even longer and serves as a good opportunity to begin to talk about dynamics since this is the first piece that a dynamic marking is present. The flute and oboe differ in terms of how to create dynamic contrast. On the flute one must change the volume of air used as well as the direction, so a louder dynamic would require a greater volume of air and the air stream would be directed downward, and a softer dynamic would require less volume but be blown at a faster air speed that is directed upward.[62] The oboe on the other hand relies more on air pressure and oral cavity space opposed to air volume and direction. Regardless of the dynamic level the air volume should remain the same however for louder dynamics the oral cavity should widen and the air pressure should be increased, and for softer dynamics the oral cavity becomes a narrower, and the air pressure slightly diminished although the speed of air should increase. In general, for a louder dynamic the "OO" embouchure is broadened, and the chin and jaw will drop and flatten, in a softer dynamic level the "OO" embouchure becomes narrower so the corners push forward, the "OO" is accentuated, and the jaw and chin are pulled forward.

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[61] Ibid., 18.

[62] Kirkbride, 177.

Once the student has been able to implement these new techniques, a full piece such as "A Little Night Music" by Mozart shown in Figure 5 can be performed. This piece is a standard classical piece and a melody the beginner student might be familiar with. The range of this piece extends from low C (C4) to high A (A5), is mainly step wise but does utilize leaps of mainly thirds, and articulated octave jumps from G5 to G4 towards the end of the piece. The longest phrase lasts for 3 ½ bars which is suitable for a beginner and there are eighth and quarter note rests spread evenly throughout the piece, so the student is able to practice inhalations and exhalations during the eighth rests, but also have a chance to take full breaths during the quarter rests. Figure 5 has check marks symbolizing where a breath would be appropriate in the phrase.

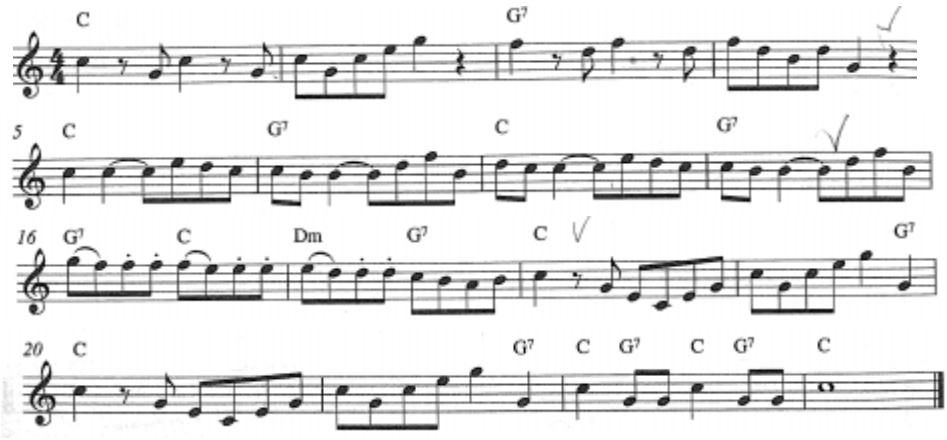

Figure 5. Mozart – "A Little Night Music" mm 1-8, 16-19[63]

In order to play this piece, the student will need to be comfortable with the second side octave key which is to be employed on A5 and with alternate F's as beginning in measure 3 an alternate F is required. There needs to be enough oral cavity and embouchure flexibility to articulate downward leaps such as in measure 4 D to G, measure 18 E to C, and measure 19 G to G. The

[63] Javier Marco, "A Little Night Music," *Easy Classical Oboe Solos*, Marco Musica, 2011.

student can practice how to create dynamic contrast as the piece as three different dynamic markings written: forte, mezzo forte, and piano.

This piece can also be used to introduce the staccato articulation marking. The tip of the tongue should rest at the tip of the reed, and to initiate tone the tongue should be released from the reed creating a natural discharge of air pressure.[64] The tongue extends into the throat and is comprised of three main sections; however, the student should not attempt to use the whole tongue while articulating as lightness and ease of movement should be enforced. On the oboe, articulation plays a role in how notes start but also in how they finish. The student should not consider the movement of the tongue as a forced motion that initiates tone but a natural motion that tone production extends out of as a result of its moving. As John Mackey stated "Instead of *putting* the tongue against the reed, you must learn to *allow* the tongue to return to the reed *with the wind.* Learn to allow your tongue to go back with the wind so you can play a line that has consistency."[65] The tongue should follow the airstream in order to produce clear and consistent articulations as well as note endings.

Level Two: Intermediate

An intermediate player in this case would be considered a student with three to six years of experience playing the flute and is comfortable with the concepts of wind instrument care, proper posture, breathing principles, tone production, articulation, and dynamics though these concepts will need extra attention while switching to the oboe. The intermediate player would be comfortable with the low to mid-high range of the instrument usually spanning C4 to C6, so with

[64] Kirkbride, 269.

[65] Caplan, *Oboemotions: What Every Player Needs to Know about the Body*, 96.

the exception of F, F#, Bb, C, half-hole notes, and octave keys the transferring flautist will be familiar with many of the fingerings on oboe. The intermediate student will need to become acquainted with alternate F fingerings as soon as possible since they will most likely be playing in keys other than G major or D major. The student will also need to learn how to create a breathing plan with adequate inhalations and exhalations from the beginning as music at this level will contain longer phrases. Figure 6 displays an example of a short piece the intermediate student could use as an exercise to practice these skills.

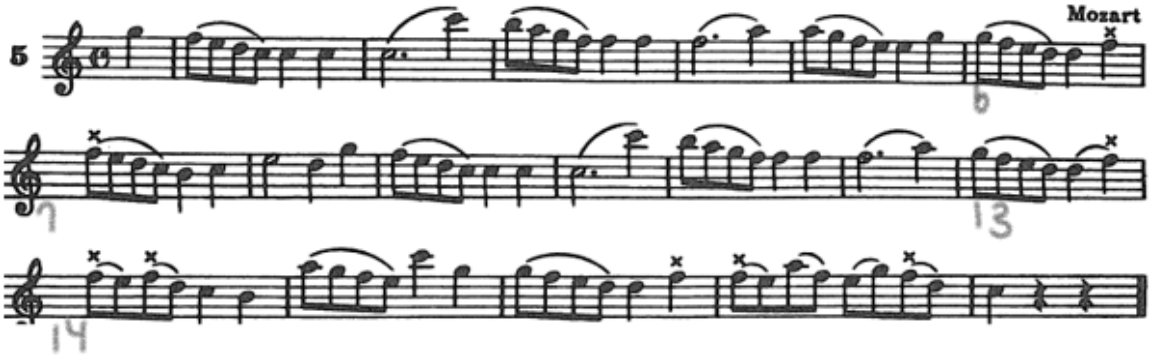

Figure 6. Gekeler – Melody by Mozart[66]

In this exercise, standard F is used until measure 6, where the alternate F is notated with an "x" above the note, and this alternate F should be carried through measure 7. This notation is beneficial because it shows the student how to make efficient fingering decisions; since measure 7 begins with an F then the same fingering should be maintained for ease instead using an alternate F in measure 6 and then switching to standard F in measure 7. This exercise continues to progress in difficulty. In measure 12 the student must use standard than alternate F within the span of 2 ½ beats, and in measure 16 the student must switch between F's in the span of just 1 beat. Along with practicing alternate F the student also has a chance to become comfortable

[66] Gekeler,16.

transitioning to and from half-hole notes and utilizing both the first octave key beginning on E5 and the second octave key which begins on A5.

This exercise also introduces to the student breath control and tuning. There are several options for the breathing plan in this piece and will vary depending on the tempo that is played, but eventually the goal should be to play through measure 5 beat 3 or through measure 8 beat 2. Measure 8 should be a quick in and out breath, but smaller breaths can be taken before hand, such as in measure 5 the student can do an exhale after beat 3, and an inhale in measure 6 after beat 3; this pattern can be followed throughout. If necessary, when starting out the ties in measures 2 and 4 can temporarily be broken to allow for a quick breath.

Measures 2 and 4 provide an excellent opportunity for the transfer flutist to learn how to tune using voicing on the oboe. C6 and A5 are difficult notes to tune on the oboe so this should be worked on slowly with a tuner. Flutist do practice voicing, but it is typically used for tone purposes opposed to intonation, as varying the size of the aperture and oral cavity can change the clarity and color of the tone on flute.[67] Depending on the depth of instruction some intermediate flute players might be familiar with this concept but when transferring to oboe it becomes emphasized in level of importance. In measure 2 when playing C5 to C6 the first octave key must be employed but pressing this key alone will not adjust for the correct pitch in the higher register. The student must change the oral cavity space to a slightly higher position by raising the back of the tongue and narrowing the space available between the soft palate and the roof of the mouth. This action can be thought of as singing the high C in one's voice and this must be done right before the C6 is played. If the student is using a stable reed, then these new concepts will be

[67] BastaniNezhad, 38.

accomplished with a bit of practice. This same technique would need to be done in measure 4, 10, 12, and 15.

Another alternate fingering an intermediate player will encounter is left Eb. This fingering is typically used when Eb has to be played before or after Db, standard F, or right Ab. When playing left Eb the student has to be sure to hit the correct pinky key while simultaneously pivoting to the half-hole with the left index finger. This will take some maneuvering and should be practiced slowly in the mirror to make sure the half-hole is being properly uncovered and the correct pinky key used. Figure 7 is taken from a Bach Musette that demonstrates when right Eb should be used.

Figure 7. Gekeler – "Musette" by Bach, mm 17-22.[68]

In measure 17 a C# has to be played right after the D#. Since C# has to be played with the right pinky, then the left D#/Eb should be used to avoid sliding in the left hand. Sliding creates unnecessary tension, is not reliable, and cannot be properly facilitated at quicker tempos. The student should practice measure 17 slowly on a loop since the figure repeats twice in that measure.

At the intermediate level students will encounter different articulation markings in the music such as staccatos and accents. Though the concept of tonguing is relatively the same between the flute and the oboe as previously mentioned the student will have to adjust to the

[68] Gekeler, 43.

change of support needed due to the pressure developed from the double reed. The student should be encouraged to release the tongue from the reed instead of attaching the reed with the tongue and practice using a "TU" syllable. Figure 8 is an example of an etude that focuses primarily on articulation.

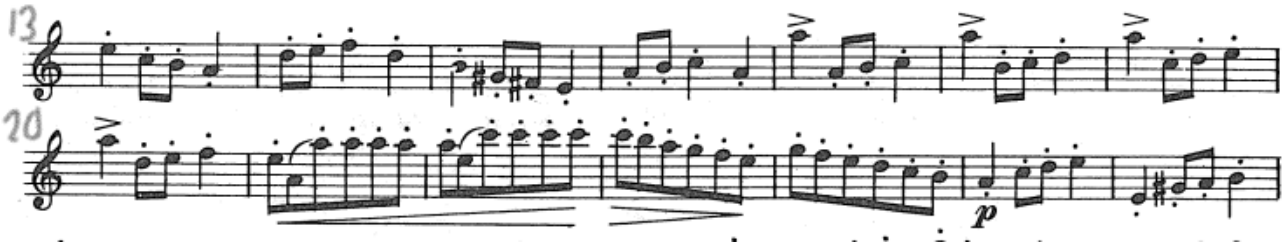

Figure 8. Rubank – "Etude in A minor," mm 13-26.[69]

Almost every note in this exercise is marked with a staccato, and the student is to rely on the steadiness of the air stream and firmness of support to cleanly articulate each note. Students should pay close attention that there is not excessive motion in the jaw or embouchure as this can lead to injury such as TMJ. To remedy this the air stream must stay continuous and focusing on the dynamics of the etude can help with that. Even though this piece is not legato in character the phrasing should still be emphasized and the student can practice growing and decaying within each phrase. Starting in measure 13 there is not a clear dynamic marking, but it is apparent that it is a 2 + 2 bar phrase leading to measure 17. If the student thinks about gradually growing to the downbeat of measure 17 then the airstream will have to be continuous and grow in pressure which sets up the accent on beat one in measure 17. Measures 21-23 displays a similar idea except this time the crescendo and decrescendo is notated. This teaches students to grow through

[69] Hovey, 16.

repeated notes and in this case those notes are A5 and C6 which are the same notes the student would have been practicing tuning in the previous exercise. This time instead of sustaining these notes the student must re-articulate them in tune without making drastic changes in the embouchure or oral cavity. If the student is not relying on the air stream and support which make up the larger muscle groups but instead relying on the weaker muscle groups of the embouchure than these repeated notes will not be consistent in intonation or quality.

As the intermediate student becomes more comfortable with longer phrases, alternate fingerings, and articulation style then a piece such as Gigue by Corelli shown in Figure 9 can be accomplished.

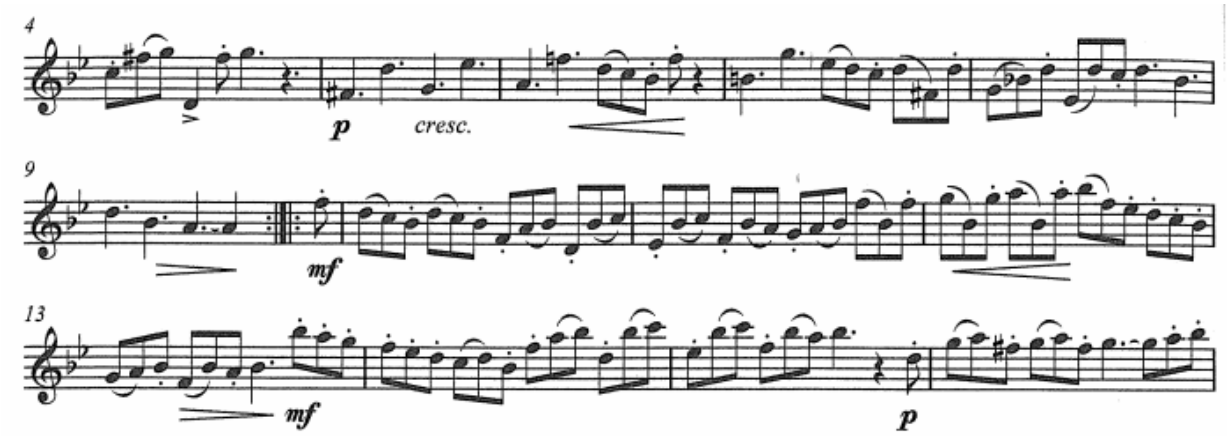

Figure 9. Corelli – "Gigue," mm 4-16.[70]

The range of this piece extends from low D (D4) to high C (C6) and the student should be comfortable with moving to and from half-hole notes, both octave keys, and execute alternate F's as they appear frequently in this exercise; four of them have been labeled in Figure 9 as a left f. Since this is a Gigue, the student should be encouraged to play with a dance-like style with light

[70] Nancy Clauter, "Gigue," *Solos for Oboe: 30 Repertoire Pieces with Piano Accompaniment*, New York, NY: Carl Fisher, 2007.

articulations that will keep the piece moving forward. In measure 11-12 for example the student should use the very tip of their tongue to articulate the staccato notes, but the airstream has to stay consistent for the lower articulated notes to come out in time. Since this is a Baroque piece the phrase divisions are not always the same, therefore the student has the opportunity to practice establishing a breathing plan that is appropriate for the phrasing given. Measures 5-6 is a 2 bar phrase, but right after starting in measure 7 is a 3 bar phrase, so an adequate inhalation should be taken before measure 7 to ensure the student has enough air support. To set up a breathing plan for the second half of the piece starting in measure 10, the student can either end the sustained A in measure 9 early or take a bit of time after the note to ensure a full inhalation and exhalation is taken that will last a full 4 bars. This piece should be practiced slowly but once the student becomes familiar and comfortable with the finger patterns and breathing plan necessary, they can work on speeding up the tempo, and practice hand position keeping the fingers close to the keys and adding vibrato.

Level Three: Advanced

An advanced player in this case would be considered a student with seven years or more of experience playing the flute and is comfortable with the concepts of wind instrument care, proper posture, breathing principles, tone production, articulation, dynamics, and vibrato though these concepts will need extra attention while switching to the oboe. The advanced player would be comfortable with more of the extended range of the instrument usually spanning Bb3 to D6 so with the exception of F, F#, Bb, C, Db and D6, half-hole notes, and octave keys the transferring flautist will be familiar with many of the fingerings on oboe. The advanced player will have to pay close attention to the new embouchure and back pressure developed while playing the oboe, but overall should have a firm enough understanding of wind basics to be able to begin learning

nuances specific to the instrument such as alternate fingerings, breath management, and tuning. Figure 10 provides an example of a piece that the advanced player will be able to read with relative comfort, so the focus is on learning alternate fingerings and practice playing reasonable phrase lengths.

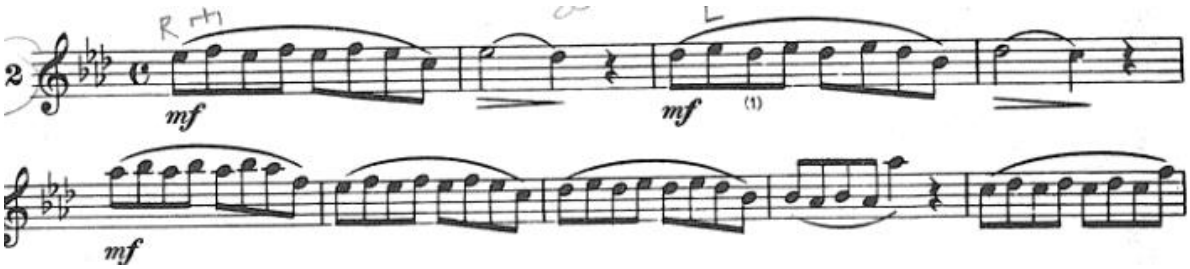

Figure 10. Gekeler – "Rule Blessed Spirits" by Gluck, mm 1-9.[71]

This exercise is in the Key of Db and utilizes alternate F, left Eb, and right Ab. In measure 1 the student must use an alternate F starting on beat 2 and must switch to using the left Eb in measure 2 since Db is on beat 3. The same left Eb fingering should be used in measure 3. If the student has the key work for left F than in measure 5 on beat 4, right Ab can be used so that the left F can be reached in time. To play this exercise, the proper hand position must be in place. The vertical position of the oboe is one the flute player might adjust to naturally, but the student should remain cognizant that the fingers stay rounded on the fleshy part of the tips, and there is appropriate space between the palm of the hands and the instrument.

This exercise is broken up in 2+2+4 bar phrases and the student should practice playing through each phrase without breaking the slur to breathe. The advanced player would have a sense of phrase structure and be able to make reasonably appropriate decisions on when and how

[71] Gekeler, 25.

to breathe, still the transferring flutist must learn how to take adequate exhalations. One of two breathing plans can be implemented: the student could take a quick in and out breath on the rest in measures 2 and 4 in preparation for the four-bar phrase, or exhale only in measure 2 and inhale only in measure 4 in preparation. Both should be practiced, and the student can alternate techniques in the second half of the piece. On most wind instruments additional keys can be pressed to help with tuning or ease of playing. This a particularly beneficial nuance that helps oboist play as economically as possible. In this exercise for example, when playing Db the oboist can leave the left Eb key pressed down so instead of having to lift both pinky fingers, only the right one has to move. This can be done in measures 4 and 8.

Once the advanced player is able to consistently form a proper embouchure and has a clear understanding of hand position and fingering then aspects of musicality can be introduced. Many flute players at the advanced stage have learned to use vibrato, and this vibrato should transfer over to the oboe quite easily as the same mechanisms are used. Though it is sometimes called "diaphragm" vibrato the abdominals are the main muscle moving and this is where the pulsations are felt, the diaphragm functions primarily as the support, and the larynx and vocal folds control the pressure.[72] There are three main types of vibrato: pitch, intensity, and timbre which is a mix of both and all three can be utilized for different purposes. At the beginning the transfer flutist should pay close attention to intonation when transferring vibrato to ensure the embouchure us not being manipulated and drastically affects the pitch. Figure 11 is taken from Barret's Forty Progressive Melodies which were written for the purpose of developing technique

[72] Zehra Ezgi Kara and Seyhan Bulut, "Approaches and Teaching Methods in Breathing and Vibrato Technique in Flute Education," *Procedia - Social and Behavioral Sciences* 186 (2015), 129.

and expression. Technically, the advance player will not find this etude difficult giving them the opportunity to practice vibrato and expressive techniques on the oboe.

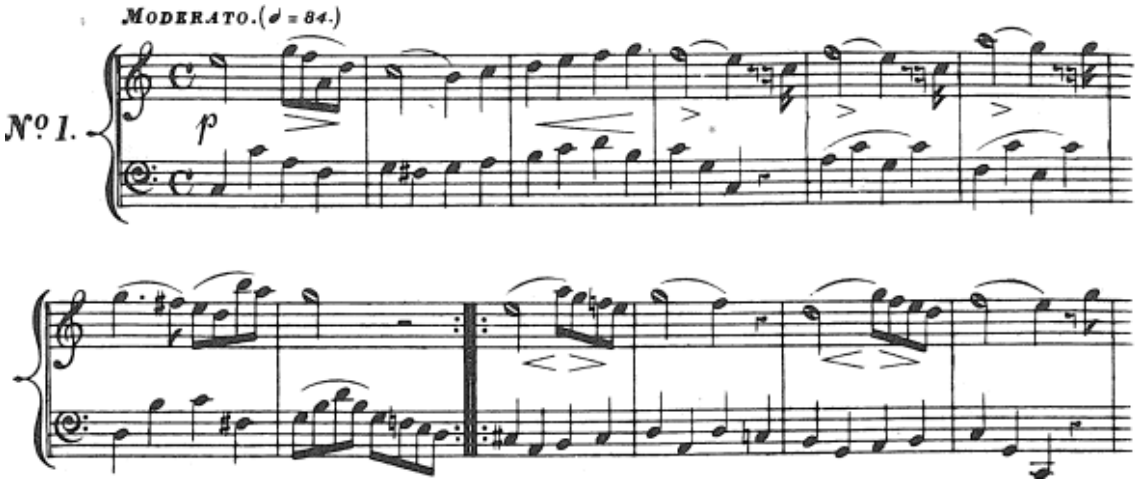

Figure. 11 Barret – No.1[73]

The half note in measures 1 and 2 can be vibrated but the quality of vibrato should be different for each note. The E natural is marked piano so the vibrato can be less intense and at a slower pulsation, but in measure 2 the C is a mini landing point in the phrase and tapers to B4 so the vibrato can use more intensity. The oboist should play around with straight tone and various kinds of vibrato to broaden expressive techniques.

Note endings are also an important aspect in this etude in terms of phrasing and should be played cleanly. To taper a note there should be a steady air speed and the engagement has to be maintained until after the note ends. Without this foundation note endings will be inconsistent and blunt. In trying to control tapers the flautist can end up biting the reed and as a result effect

[73] Barret, 31.

the pitch typically causing it to go sharp. During this stage, appropriate space in the oral cavity should be emphasized to avoid biting and enable room for a focused stream of air.

Barret's exercises highlight unstable notes on the oboe such as throat tones, high register notes, and notes that tend to pop out of the texture such as C's and G's. In Figure 12 similar to figure 10 the notes E5, G5, and C6 are sustained within the phrase giving the student the opportunity practice tuning these challenging notes and tapering them without changing the pitch.

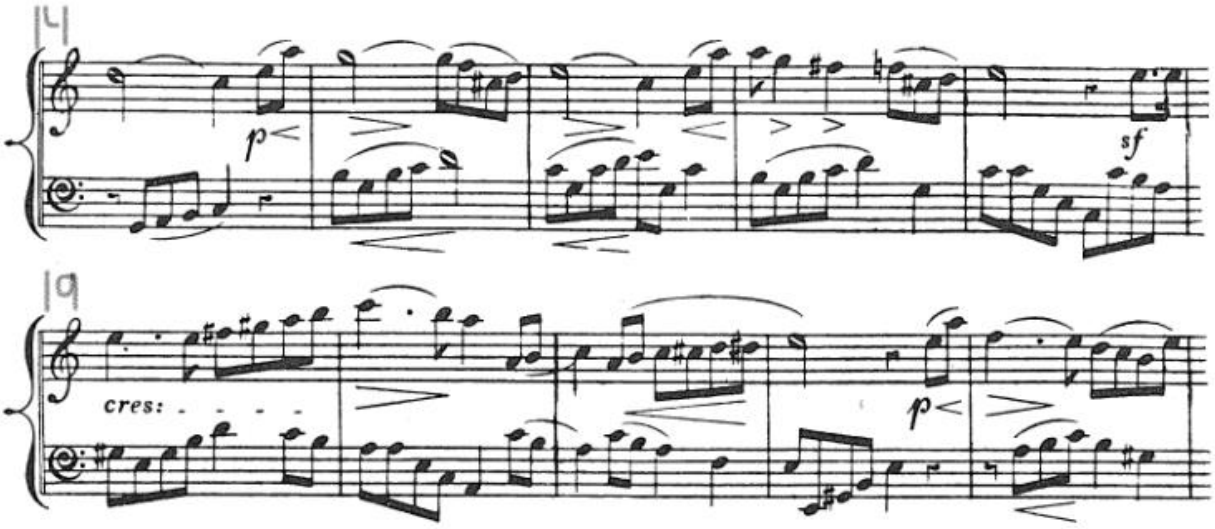

Figure 12. Barret – No.3, mm 14-23.[74]

In measure 15 for example the downbeat is G5 which can be a difficult note to fit within the texture of the phrase and the result can be an unwanted emphasis or accent. To avoid this the note needs to be "covered" by bringing the corners forward and accentuating the "OO" embouchure that form the pillow lips. First, the foundation of proper support and a steady airstream must be present, and the oboist should voice for the G before arriving on that note

[74] Barret, 32.

which involves relaxing the oral cavity and voicing downward from the A5. The same technique would have to be done going from measure 19-20 and landing that C on the downbeat of measure 20. With proper engagement and air speed the oboist will need to voice upward and know how to adjust the oral cavity space when going from B5 to C6 on each particular reed. Both of these Barret exercises are beneficial for getting the advanced student started on mastering some aspects of expression on the oboe as it requires a flexible embouchure and oral cavity, finger precision which requires an appropriate posture, and breath management in attainable phrases that do not overextend the player at the beginning. The transfer flutist should remain aware to not personally overextend themselves as this could develop soft palate issues.

Holistic Solo Piece for Each Stage of Development

Regardless of a student's technical musical ability it is important that they are exposed to complete musical works, not just exercises that challenge the student's musicality and expression. As a capstone piece that can be attainable for all transferring flutist, the Two Fantasy Pieces by Carl Nielsen has been chosen. This piece is written for oboe with piano accompaniment, though can be played as a standalone piece if necessary and is divided into two contrasting works. The first movement is titled *Romanze* shown in Figure 13 and is a lyrical work notorious for the repeated downward 5^{th} slur from D to G evident in measure three when the oboist enters. In order to play this figure consistently the student first needs to have the proper support in the air stream and core engagement, they will also need to voice down for the G. While the D is still being sustained the student should begin voicing for the G by relaxing the oral cavity to ensure there is enough space, and on the transition the student should cover the G as mentioned previously to avoid an unwanted accent or intonation issue.

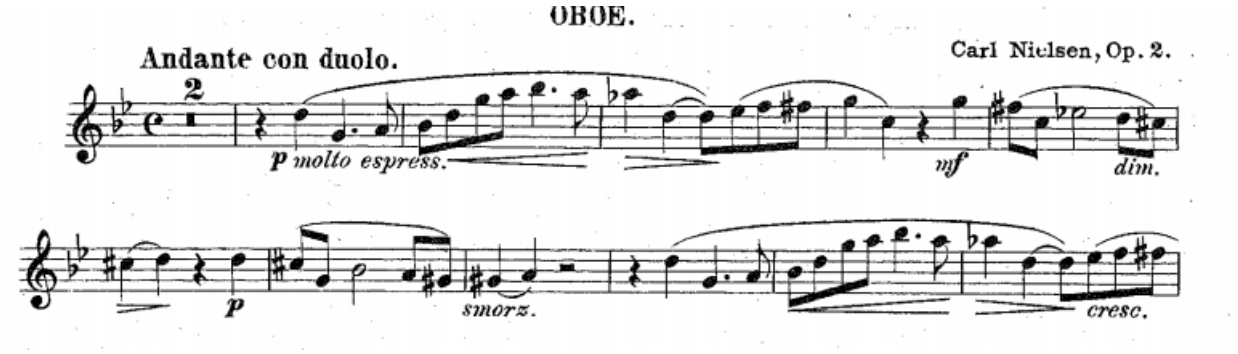

Figure 13. Nielsen – "Romanze" mvt.1, mm 1-13.[75]

Aside from this repeated figure the first movement is slow and exposed and gives the student the opportunity to practice tuning throat tones, and intervals across the octaves. The beginning of the work is broken up into smaller phrase chunks usually 2 bar phrases that end with a quarter rest or longer. This is ideal for the new student as they can practice inhalations and exhalations without having to disrupt the overall line, but later in the piece the phrases are divided into 4 bar chunks as shown in Figure 14. Here the range is higher and there is more activity in note lengths which will be a challenge for the beginner student, and this gives the advanced student a chance to practice vibrato and greater dynamic contrast.

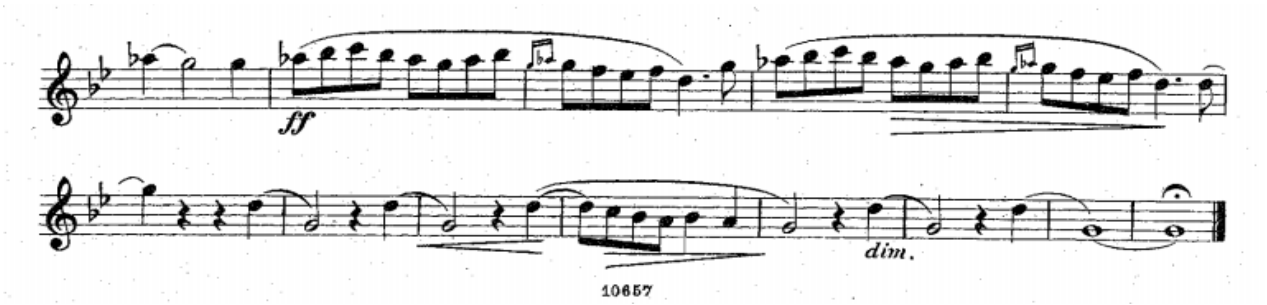

Figure 14. Nielsen – "Romanze" mm 54-end.[76]

[75] Carl Nielsen,"Romanze," *Two Fantasy Pieces for Oboe*. New York, NY: Schott-Music, n.d.

[76] Ibid.

The second movement of this work is titled *Humoresque* and is a rhythmic upbeat contrast to the first movement and is shown in Figure 15. This movement utilizes three alternate fingerings: left Eb, right Ab, and alternate F so the student will have to learn these notes before attempting this piece, but the range does not extend pass C6 which is suitable for the intermediate to advanced student.

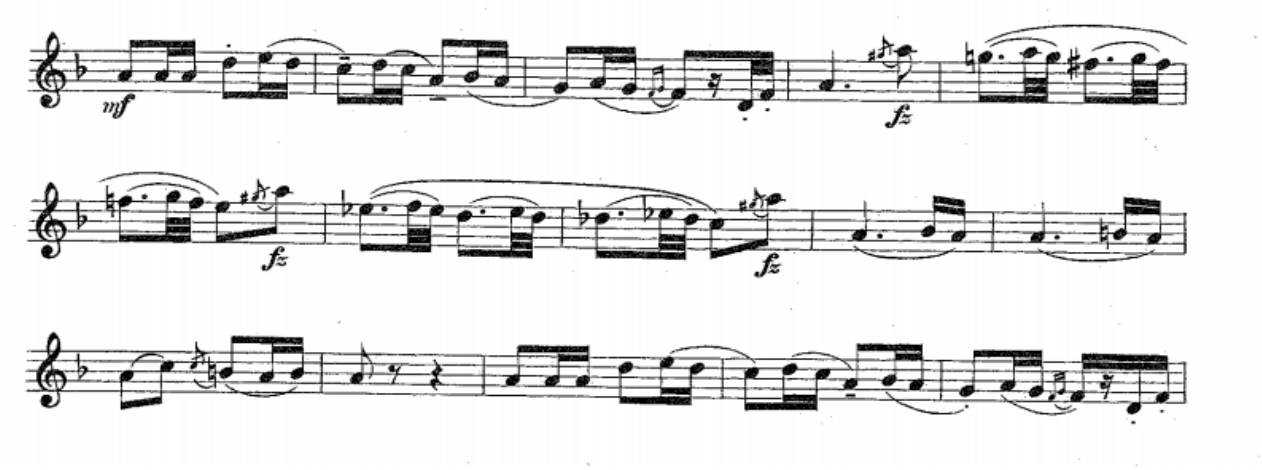

Figure 15. Nielsen – "Humoresque," mm 61-75.[77]

Rhythmically this piece will be a challenge for beginning and intermediate students with fitting in the grace notes so to start the piece can be practiced without the grace notes to ensure correct rhythms are being played, especially because they tend to change slightly throughout the piece. This work requires quick changes between alternate fingerings such as in measure 63 on the F, and in measures 67-68 on the Eb, and between half-hole notes and across octaves. Once the student is able to play the piece as written then they can bring out the nuances that Nielsen has provided that add humor to the piece. In the first four bars, measures 61-64 in Figure 15 there are two different articulation markings present. In measure 61 the student must play staccato, but

[77] Nielsen, "Humoresque," *Two Fantasy Pieces for Oboe*.

immediately afterwards the same figure is marked with a tenuto marking until measure 63 when the staccato returns again. These subtle changes are marked throughout the piece and as the student advances more attention can be brought to these aspects. As a whole this piece is good for intonation practice across a suitable range of the instrument, articulation practice, phrasing and control over note beginnings and tapers, dynamic control, and overall, this piece highlights the vocal quality the oboe is able to create so the student should be encouraged to sing through the instrument.

Chapter Five: Conclusion

When educator Albert Harbaugh conducted his survey on the quality and quantity of instructional repertoire available for double reed players, he noted that there was a significant lack in literature suitable for the moderate beginner to early advanced student in the school setting and as he stated, "there is a definite lack of good solos of the training type"[78] for double reeds. In this survey band directors expressed a lack of confidence and felt incompetent to begin new students on a double reed instrument because of lack of available resources and specialists in the area.[79] This is one reason why a student will begin on another instrument such as the flute and transfer to the oboe later in their career. The purpose of the repertoire presented in this thesis and subsequent lecture recital is to provide another source of information that can direct students and band directors to resources that are easily attainable and beneficial to the transferring student.

[78] Harbaugh, 57.

[79] Ibid., 57.

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