

Components of a Good Basic Warm-Up

for growth in technical control, efficiency, and proficiency

I. Basics

A. Breathing

- Take five good breaths (lower stomach, sides, back)
- Various exercise to strengthen control. (optional)

B. Hand Position and Posture

1. Stretch and strengthen to prevent or overcome tendinitis
2. Hold oboe correctly in each encounter
3. Use "Wiggles" and combinations (in quarter, eighth, triplet, and sixteenth rhythms)
4. Finger the scale of the week
5. Incorporate specific principles
6. Apply to warm-up and music








C. Embouchure

1. Check yourself in mirror
 - a) Chin should be flat and back (follow bite of teeth)
 - b) Tight corners
 - c) Close to tip of reed
2. Tongue on reed alone, without it moving
3. Use embouchure push-ups and flexibility exercises
4. Make accommodations according to oboe registers
5. Apply

D. Tongue (Articulation)

II. Developing Control and Consistency

A. First Note Presentation

- | | | | | |
|------|---|-----|---|--|
| * mf |  | mf |  | *Abbreviated version: One to two in each register daily. |
| f |  | mp |  | |
| * ff |  | p |  | |
| | | *pp |  | |

Note: Each note to be held for four counts with diminuendo.

The amount of tongue for tone should match the style, dynamic, and the character/mood evoked. Strive for consistency of presentation and control of the various dynamic levels.

B. Releases (♩ = 40)

ff 8 - 1 pp

f  pp

f  pp

mf  pp

mf  pp

C. Long Tones (♩ = 40)

1. Long long tones:

Hold tone as long as you can at forte, then piano. Use without vibrato until tone control is mastered, then use vibrato on a regular basis.


2. Long Tones:

a) 1 - 9 - 1 Articulated; repeat tied



b) 1 - 5 - 1 Articulated; repeat tied (with vibrato once a steady tone is mastered)



c)  1 - 5 - 1 - 5 - 1 (no breath between groups)
Articulated Tied

d) chromatic

e) expanded chromatic (in low register)

Note: Articulated long tones should finish with a long tone at the softest dynamic. Tied long tones should finish with three repeated articulated notes at the softest dynamic. (all in one breath)

Long tones are progressive; once mastered, proceed to the next long tone...there is no need to do each everyday.

III. Developing Technical Ease/Efficiency/Proficiency

A. Scale Patterns (Key of the Week)

1. Once through slowly with the tuner for pitch placement, no metronome. Listen for the placement of I, IV, and V scale degrees.

2. ♩ = 50

slurred; hold last note 4 counts; note groupings

♩ - one breath at top

♩ - all on one breath

♩ - twice on one breath

$\overline{\text{m}}$ - twice on one breath

$\overline{\text{m}}$ - twice on one breath

Then move metronome up in increments $\text{♩} = 60, 70, 80, 90, 100, 110, 120$

and repeat above with $\overline{\text{m}}$ $\overline{\text{m}}$ $\overline{\text{m}}$

($\text{♩} = 80$ minimum for jury exams -first year)

($\text{♩} = 100$ " -second year)

Implement: good breathing and preparation, good hand position, good embouchure.

Listen for:

First note ease and consistency, evenness of scale with good finger legato, sameness of colors throughout range with dynamic shape.

3. Other scale studies - rotate every 3 to 4 months.

Examples -

In intervals:

-3rds (major and minor), 4ths, 5ths, M/m 6ths, M/m 7ths, octaves, etc!

-Upper and lower neighbor tone scales

-Vade mecum (pp. 1-6)

-Snively Book

-Five, six, seven note turn figures

-Gillet- Twenty minute studies

B. Arpeggios

- various forms

(I prefer broken arpeggios)

C. Articulation

1. Legato and control

2. Speed

3. Variety - on the wind, off the wind, with the wind, etc. (use of Barret

Preliminary Articulation Studies Numbers 1 & 2 for understanding and control)

4. Mixed articulation

5. Double and triple tonguing

Daily warm-up suggestions: Use first 30 minutes to one hour of practice time (preferably in early morning hours for the most benefit) to touch on each area of the basic warm-up. Devote 2-3 minutes to categories such as hand position, breathing, and first note presentation, and concentrate for seven to fifteen minutes on others (scale pattern of the week). Use a focus on I, IV, V scale degrees in all registers for long tones, first notes, and releases. Use your judgment according to the skills needed for the day or repertoire of study, and for your

ongoing growth toward the goal of excellence and beauty.

Remember:

Technical Proficiency is only a means to an end!...Musical expression with integrity, excellence and beauty is your ultimate goal!...technical command to serve the music.

Suggestions: Avoid working on reeds for the first 30 minutes - 1 hour of practice time to be able to focus more efficiently and concentratively on playing growth, and be more equipped to assess your reed needs more accurately.

To Track Progress and keep organization in a system of growth and maintenance, implementation of an Oboe Notebook or "Diary" is useful. It can one of the most effective and powerful tools for becoming and being your own best teacher.

(Ex: Divide a notebook into various sections -

Including headings such as:

Lesson/Master Class Notes

Practicing - include planning of sessions and reed-making, and any questions/observations you encounter in your lessons

Reed Making - chart for growth

Instruments - Maintenance & Purchase

Conversations

Quotations and Inspirational thoughts