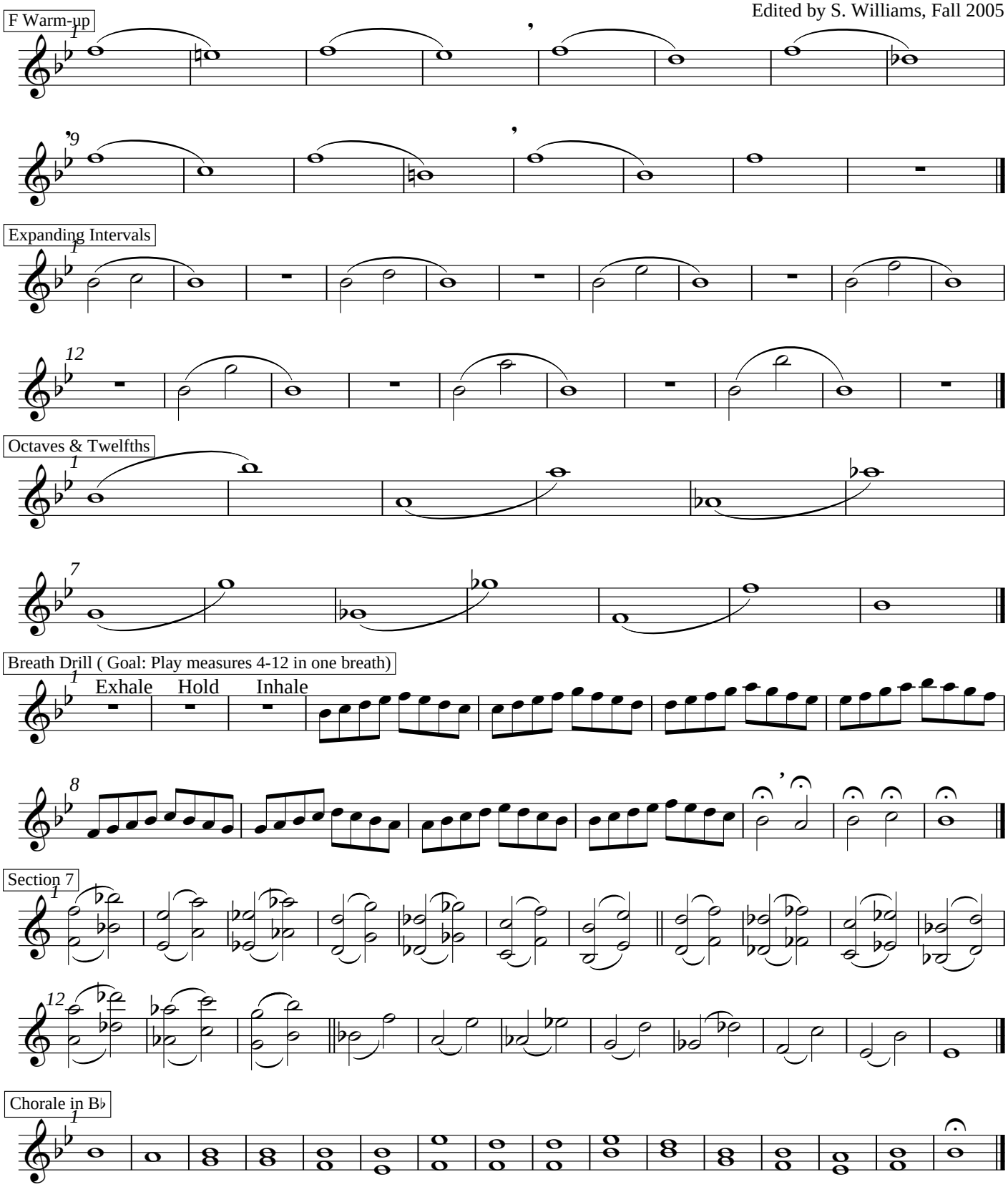
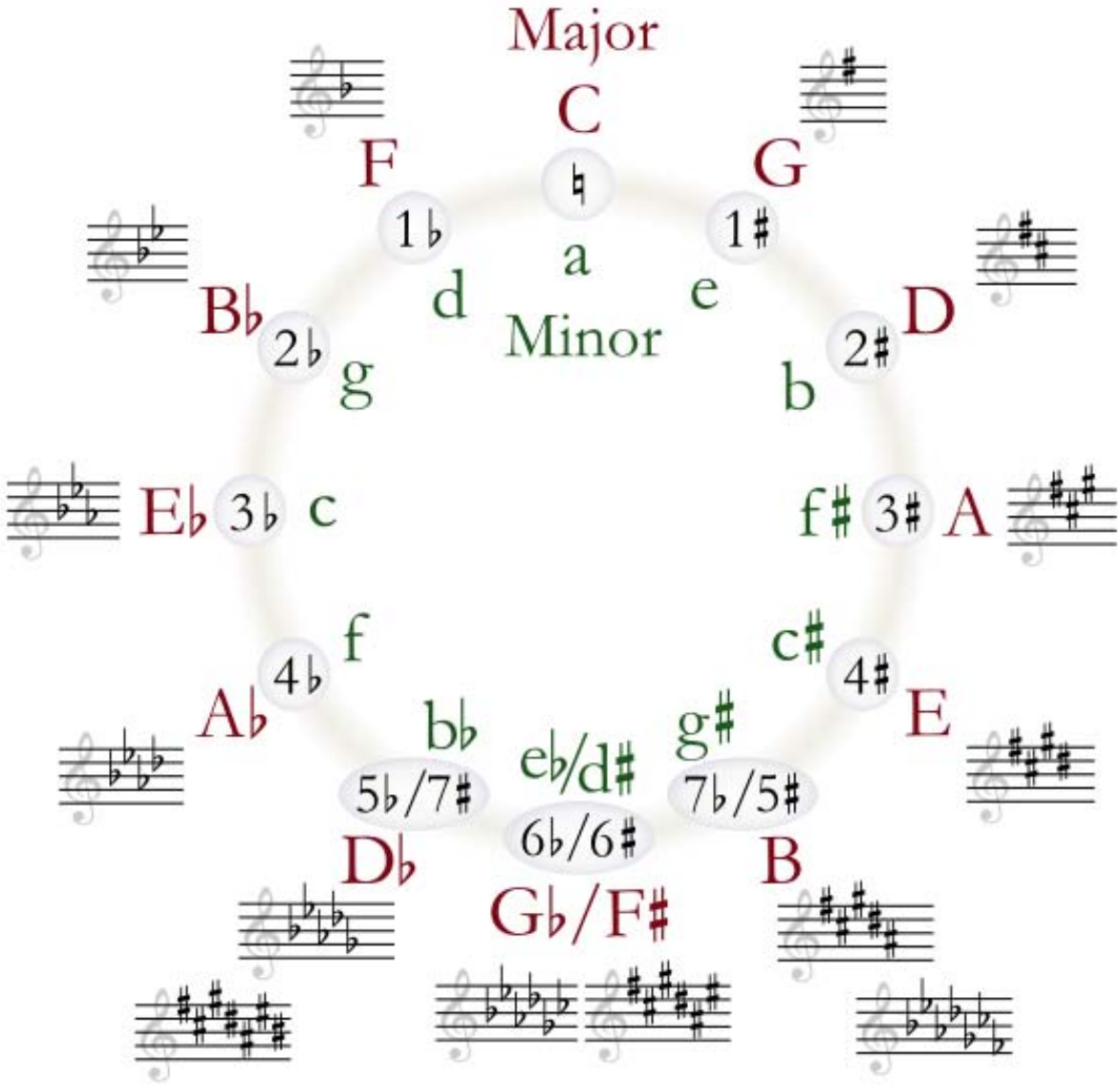
Oboe

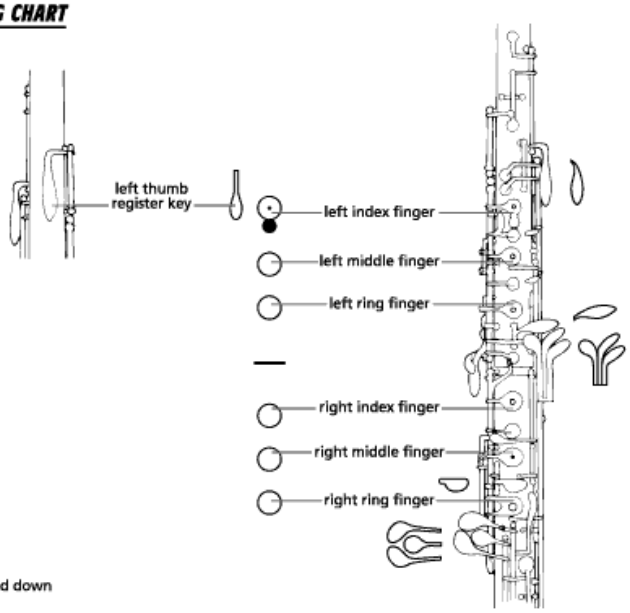
Daily Warm-Up

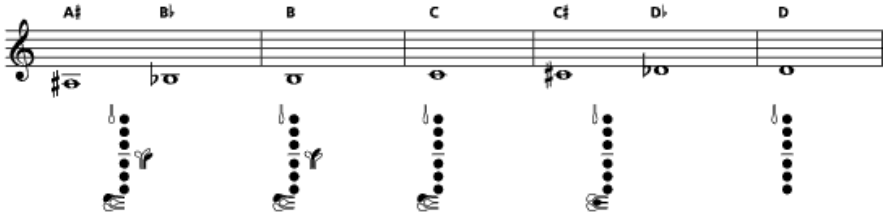
From Selected Vandercook Studies
Edited by S. Williams, Fall 2005

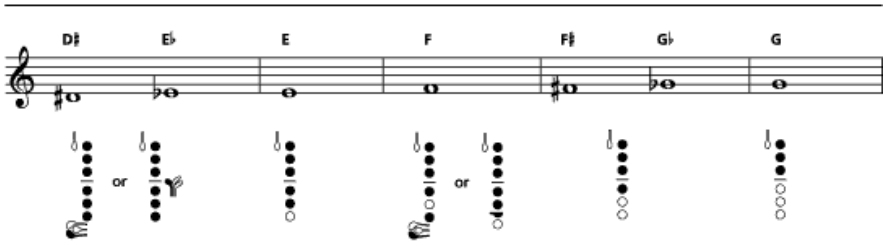


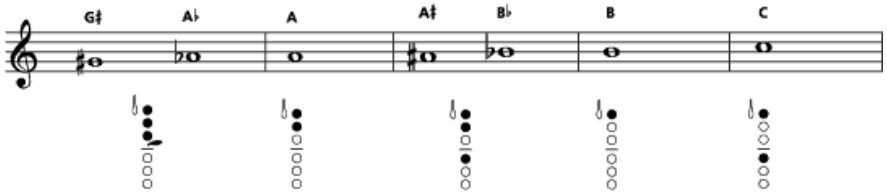

Major
C
♮
a
Minor
F
1♭
d
G
1♯
e
B♭
2♭
g
D
2♯
b
E♭
3♭
c
A
3♯
f♯
f
4♭
A♭
c♯
4♯
E
b♭
5♭/7♯
D♭
e♭/d♯
6♭/6♯
G♭/F♯
g♯
7♭/5♯
B

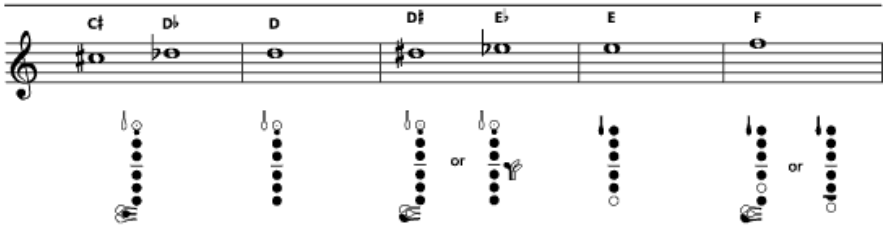
OBOE FINGERING CHART

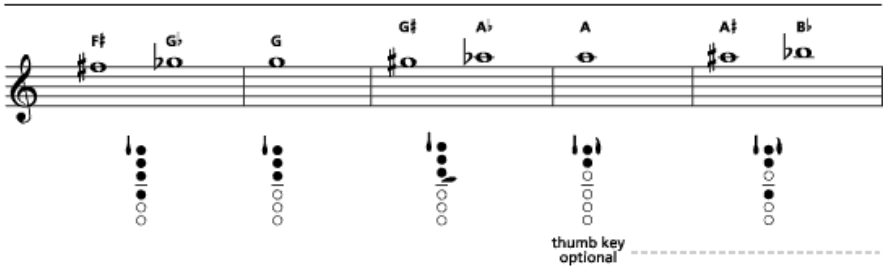


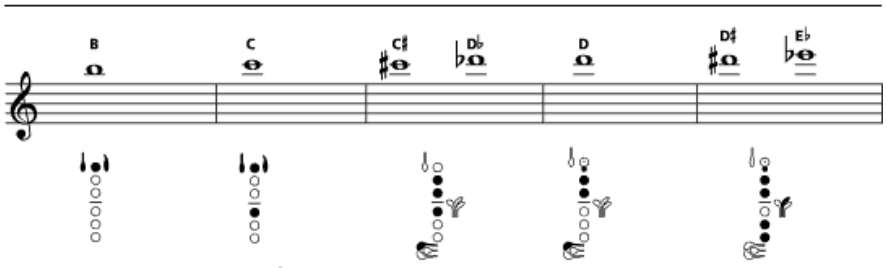






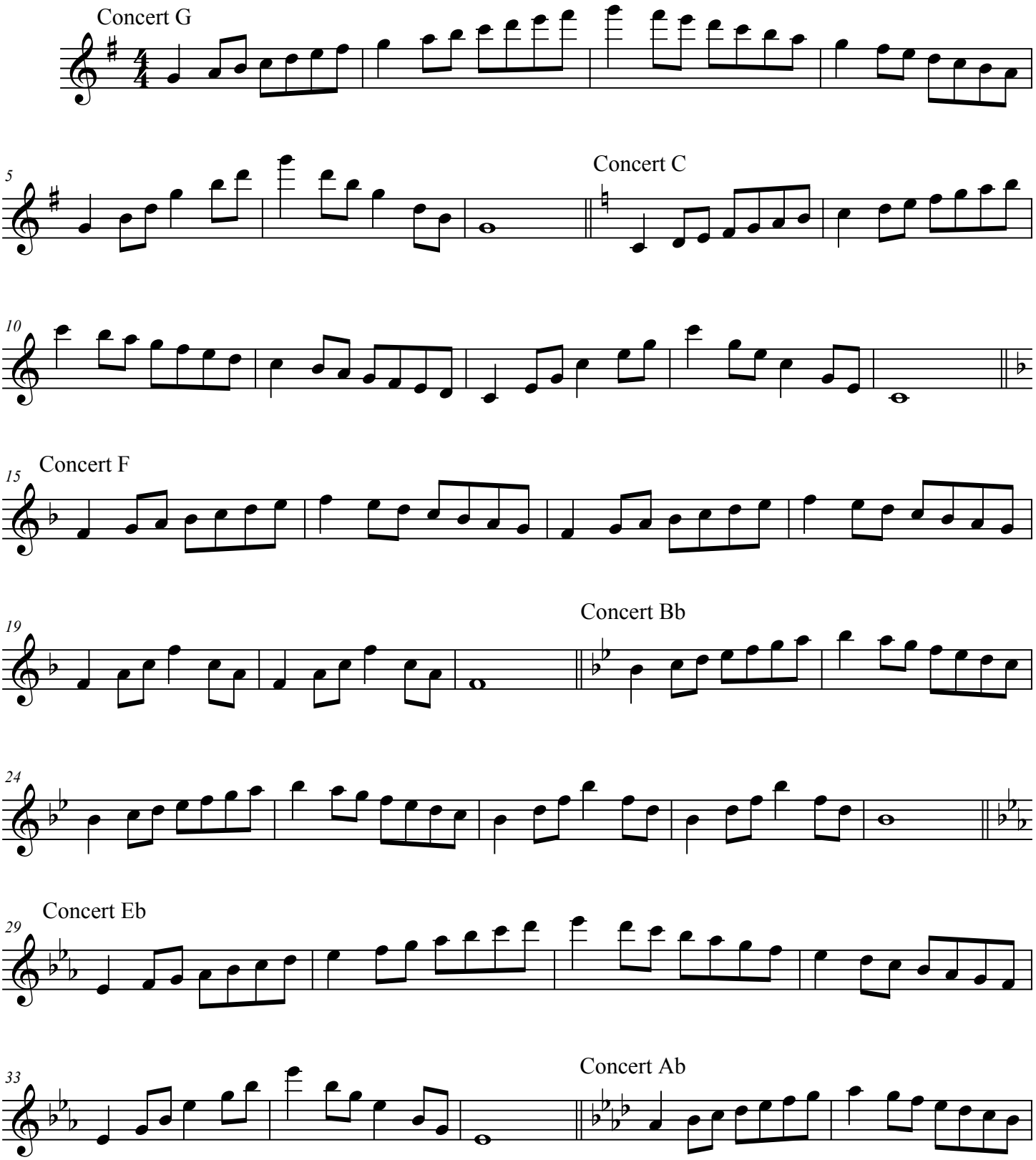


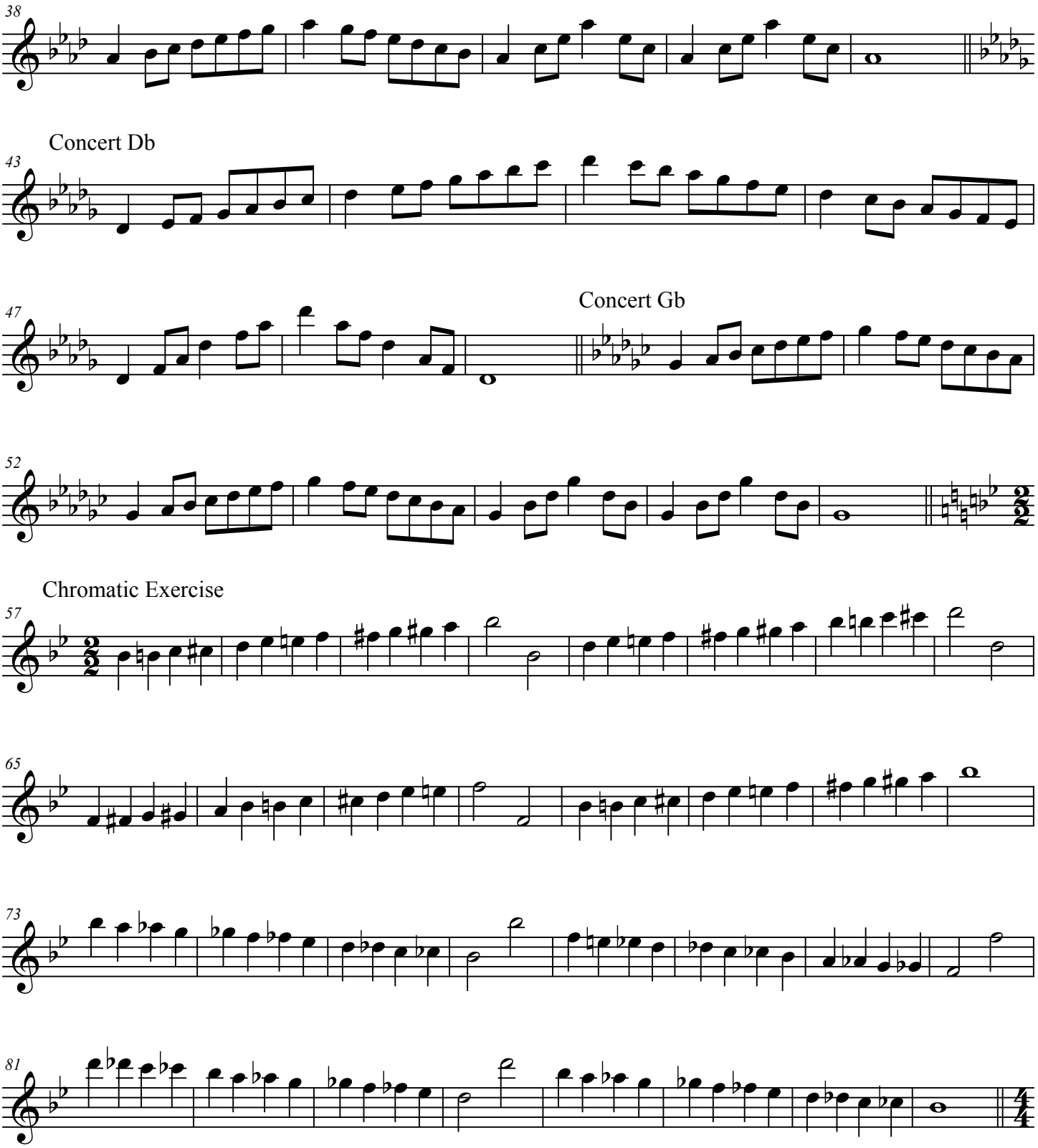




In-Class Scales & Chromatic

Flute

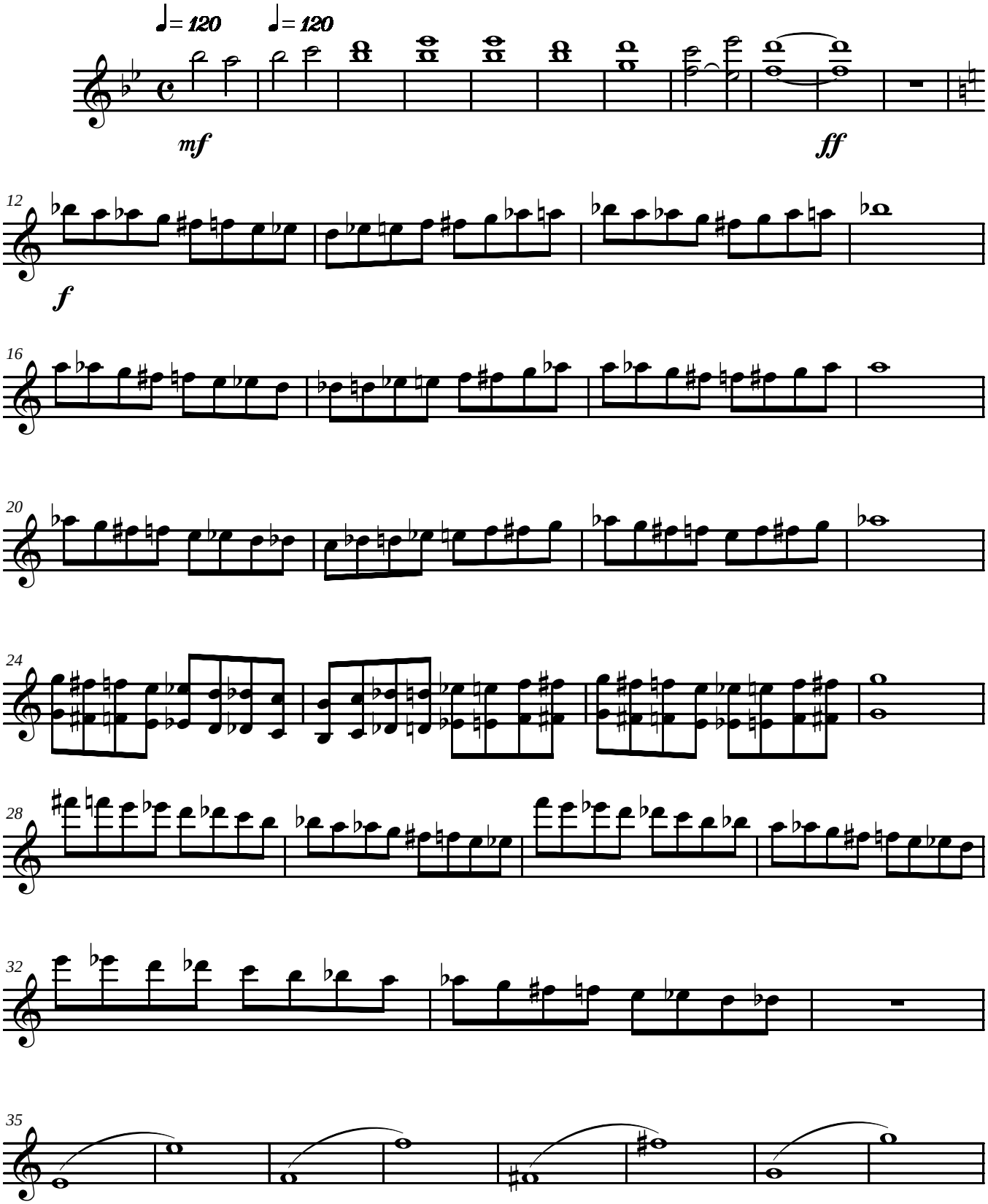



38
Concert Db
43
47
Concert Gb
52
Chromatic Exercise
57
65
73
81

The Other Warmup

Flute

J. High



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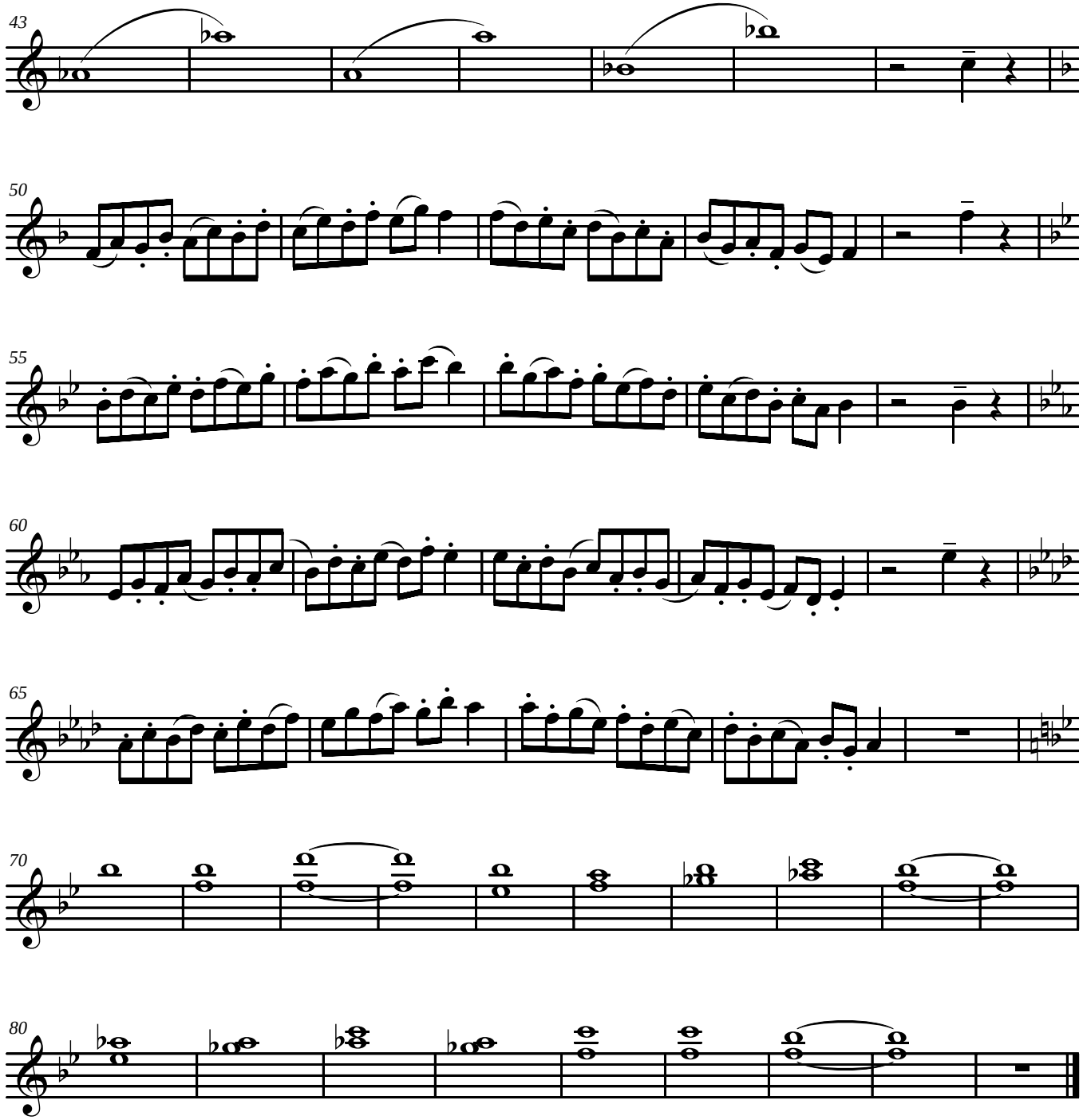
43
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60
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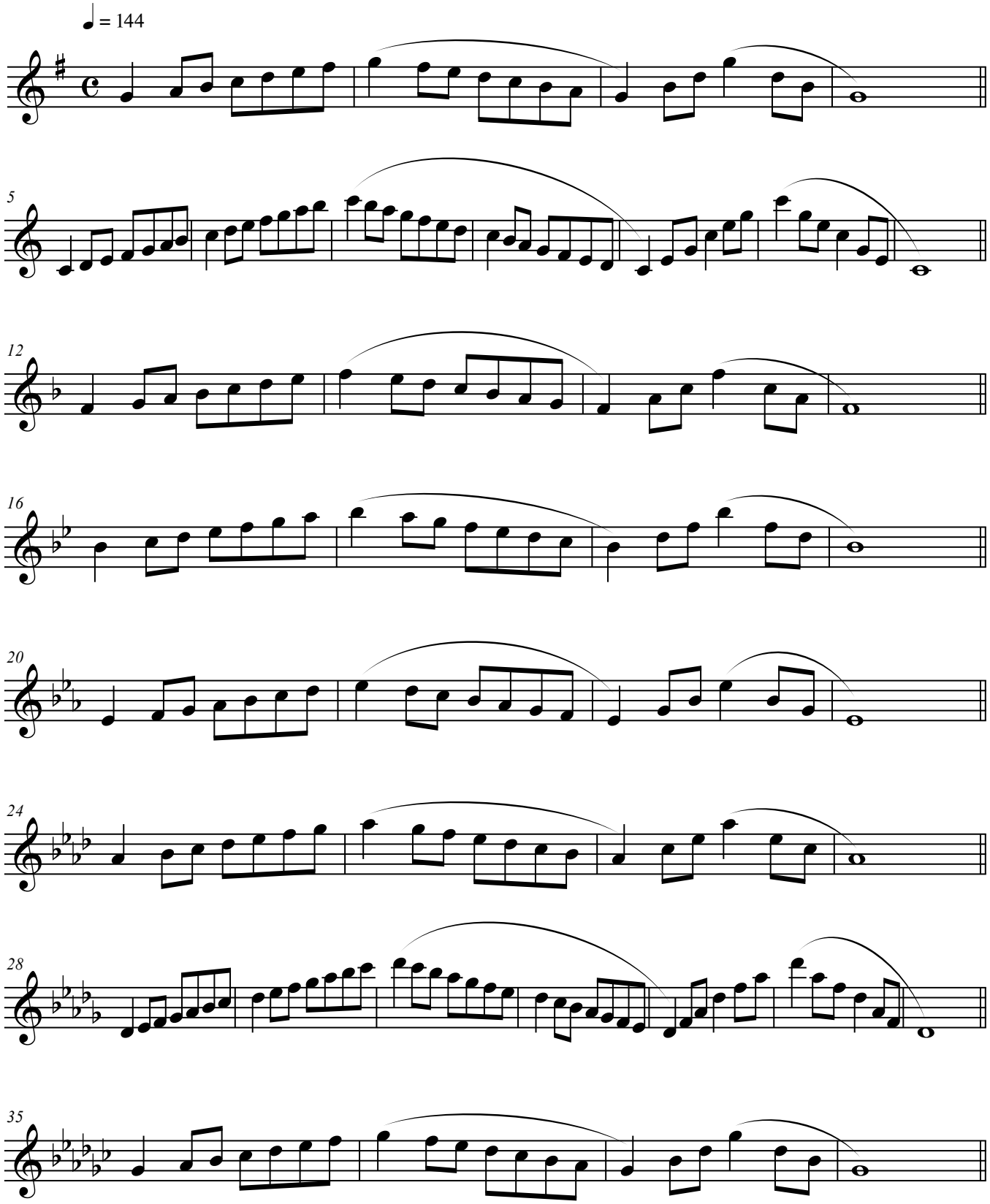
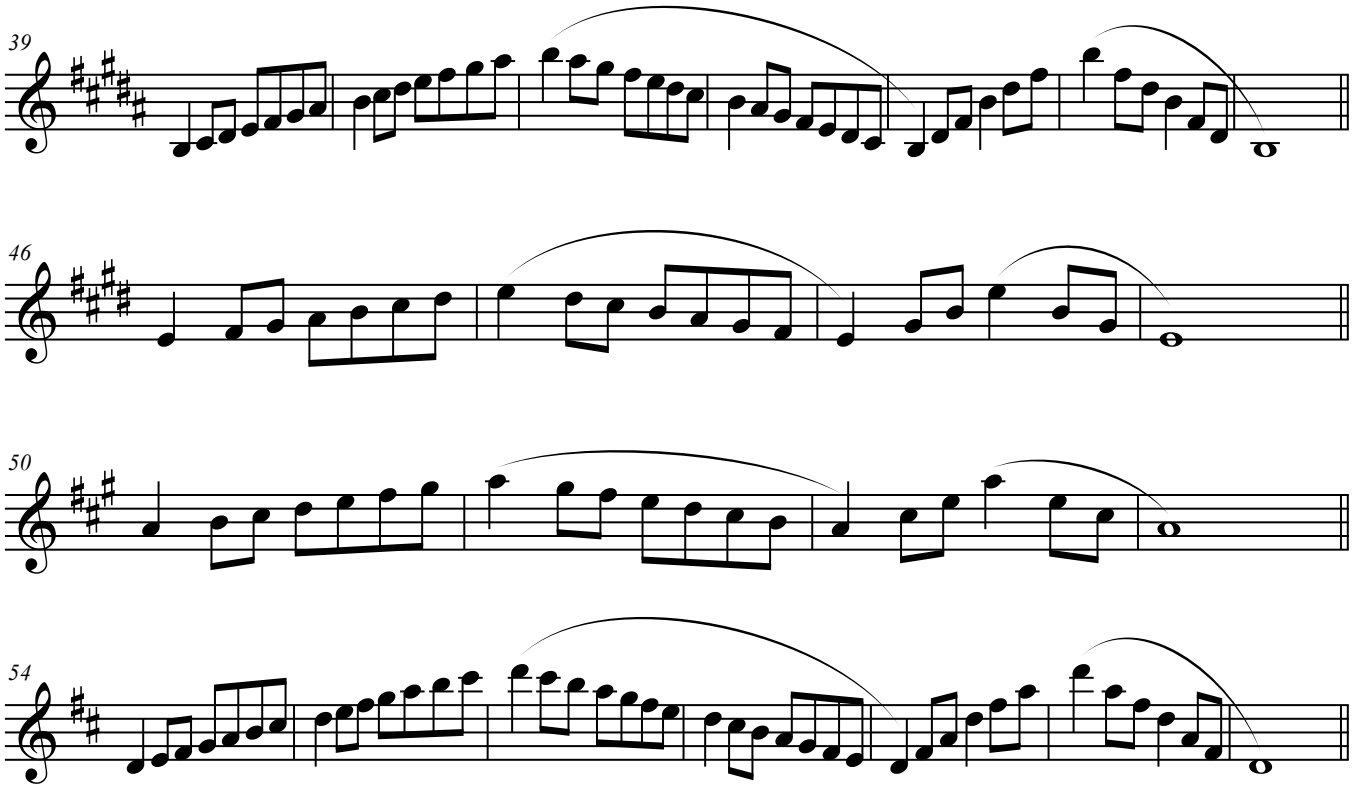
80

GEORGIA MUSIC EDUCATORS ASSOCIATION
ALL-STATE BAND SCALES
SYMPHONIC BAND (GRADES 11-12) OBOE



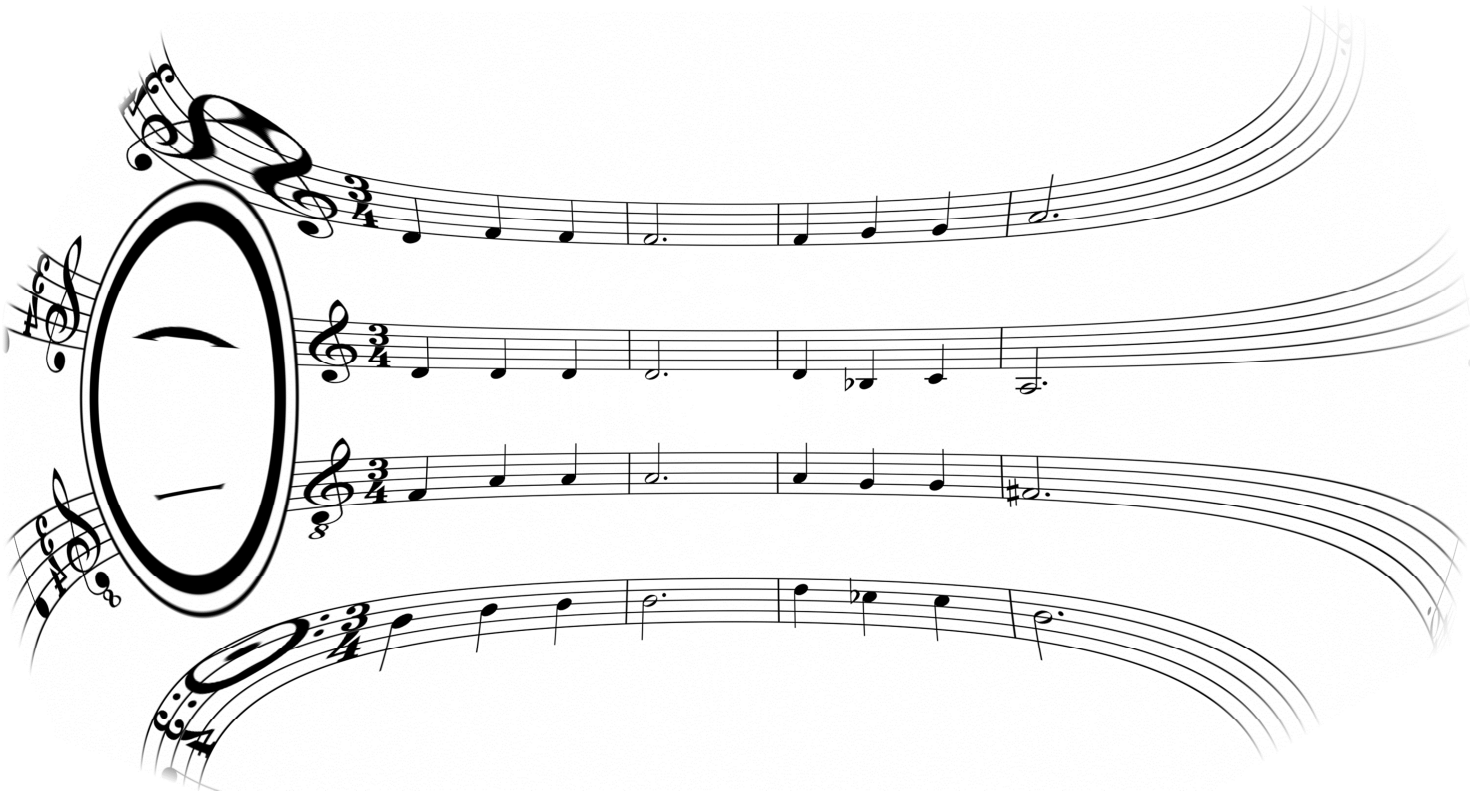

39
46
50
54

Oboe

36 Chorales For Band

By

Aaron Cole



Version 1.0

Decoygrape Productions

Table of Contents

1.	I – IV – V – I	p. 1
2.	Canon in D by Johann Pachelbel	p. 1
3.	Circle of Fifths Chorale	p. 1
4.	Augmented 6th Cadence	p. 2
5.	Tallis Canon by Thomas Tallis	p. 2
6.	Suspensions	p. 3
7.	Old Hundredth by Loys Bourgeois	p. 3
8.	Ode to Joy by Ludwig Van Beethoven	p. 4
9.	God Rest Ye Merry Gentlemen	p. 5
10.	Amazing Grace by John Newton	p. 6
11.	Music for Queen Mary by Henry Purcell	p. 6
12.	Be Thou My Vision	p. 7
13.	In the Bleak Midwinter by Gustav Holst	p. 8
14.	Chester by William Billings	p. 9
15.	Ave Verum Corpus by Wolfgang Amadeus Mozart	p. 10
16.	Horkstow Grange in the style of Percy Grainger	p. 11
17.	Chaconne from the First Suite in Eb by Gustav Holst	p. 12
18.	Finlandia by Jean Sibelius	p. 12
19.	Prelude No. 20, Opus 28 by Frederic Chopin	p. 14
20.	To a Wild Rose by Edward McDowell	p. 15
21.	Nimrod from the Enigma Variations by Edward Elgar	p. 16
22.	Blessed are They That Mourn by Johannes Brahms	p. 16
23.	Chant Funaire by Gabriel Faure	p. 17
24.	Irish Tune from County Derry	p. 18
25.	Rhenish Symphony Mvmt. 4 Opening by Robert Schumann	p. 19
26.	Salvation is Created by Pavel Tchesnokov	p. 20
27.	Ave Maria by Sergei Rachmaninoff	p. 21
28.	3rd Tune by Thomas Tallis	p. 22
29.	Largo from Symphony No. 9 by Antonin Dvorak	p. 23
30.	Come, Sweet Death by J. S. Bach	p. 24
31.	Chorale from Jupiter by Gustav Holst	p. 25
32.	In the Village by Modeste Mussorgsky	p. 26
33.	A Mighty Fortress is our God arr. J. S. Bach	p. 28
34.	Christ Lay in Death's Bonds by J. S. Bach	p. 29
35.	Symphony No. 2 Vocal Chorale by Gustav Mahler	p. 30
36.	Symphony No. 2 Brass Chorale by Gustav Mahler	p. 31

How to use this book

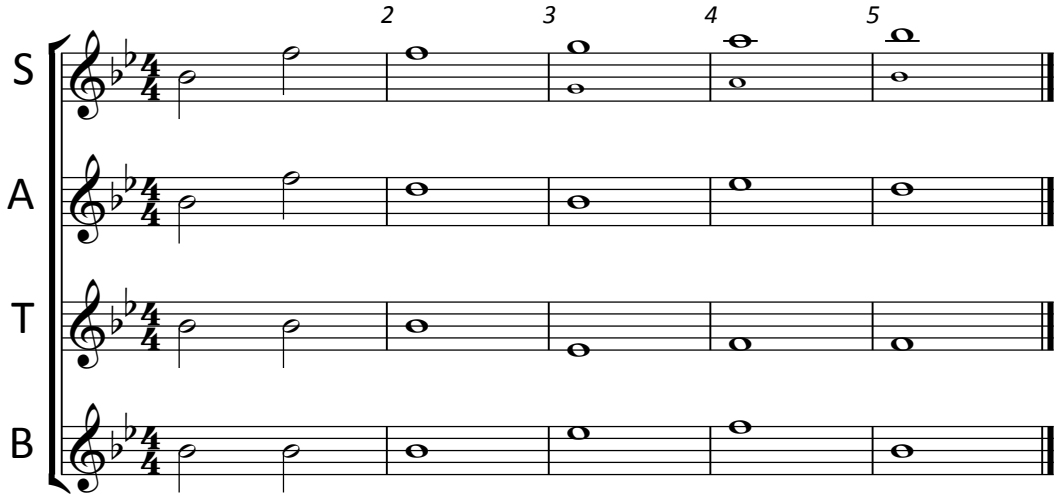
For oboe players

1. The **SOPRANO** and **ALTO** parts are your main parts
    a. Sometimes, the soprano parts are a bit high in the oboe range. In that case, try the alto part, or play the soprano part down an octave (cue notes are provided).
2. The **TENOR** and **BASS** parts are just there so you can see what the others are doing
3. When a part gets too high or too low, little **CUE NOTES** are provided so you can always play with a **GOOD SOUND**
4. Sometimes, you'll see a note in parenthesis ( ). You generally cannot play these notes because they are too low. Usually, they are there just to show you where the actual part should go.

1

I - IV - V - I
(1 - 4 - 5 - 1)

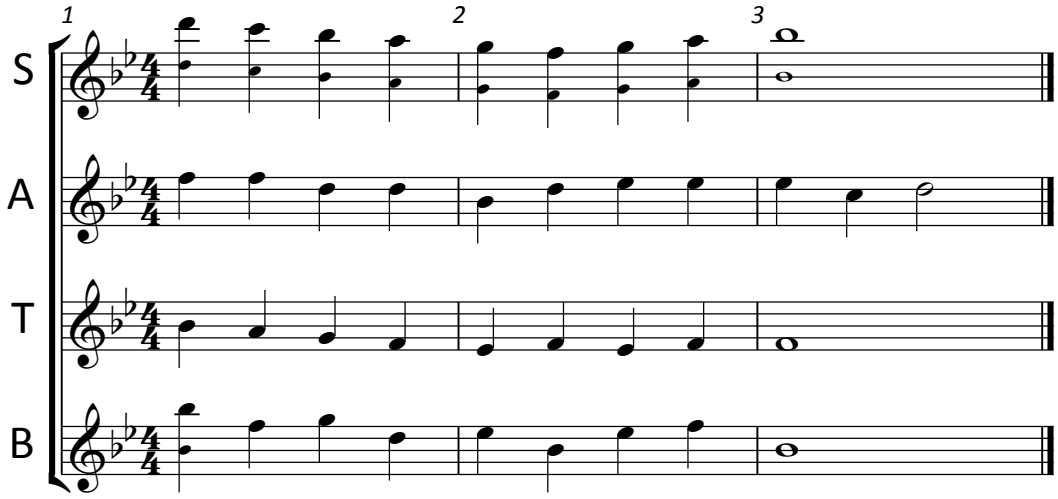
A simple chord progression



2

Canon in D
by
Johann Pachelbel

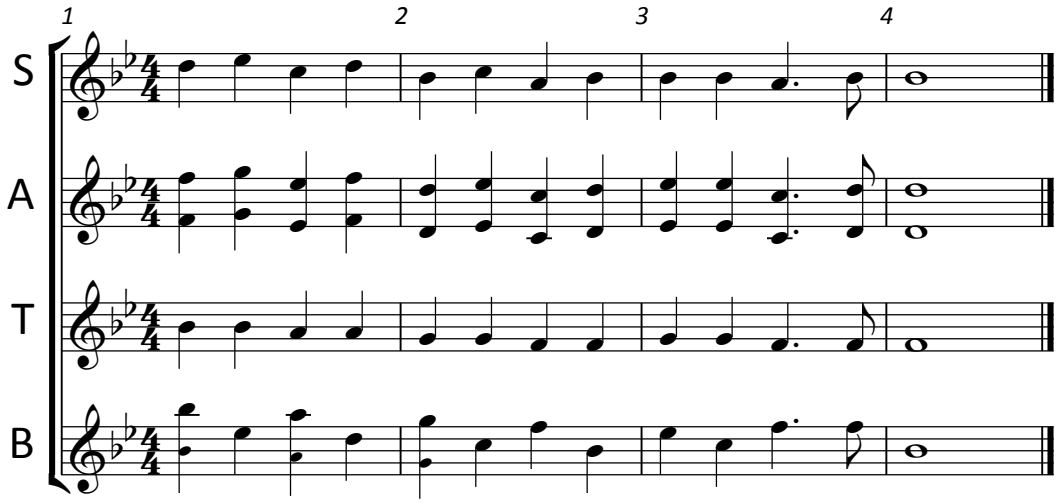
(ca. 1680)



3

Circle of Fifths
Chorale

A common sequence



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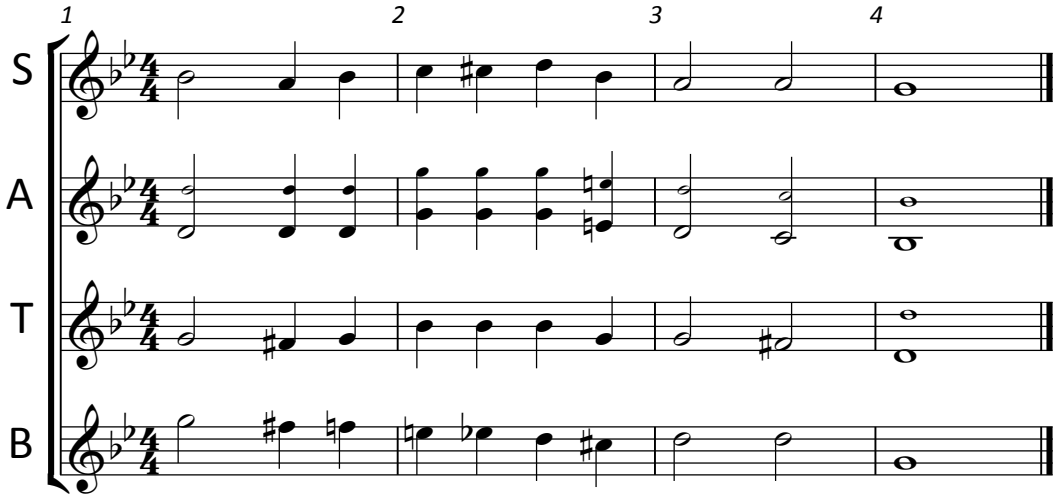
4

Augmented 6th Cadence

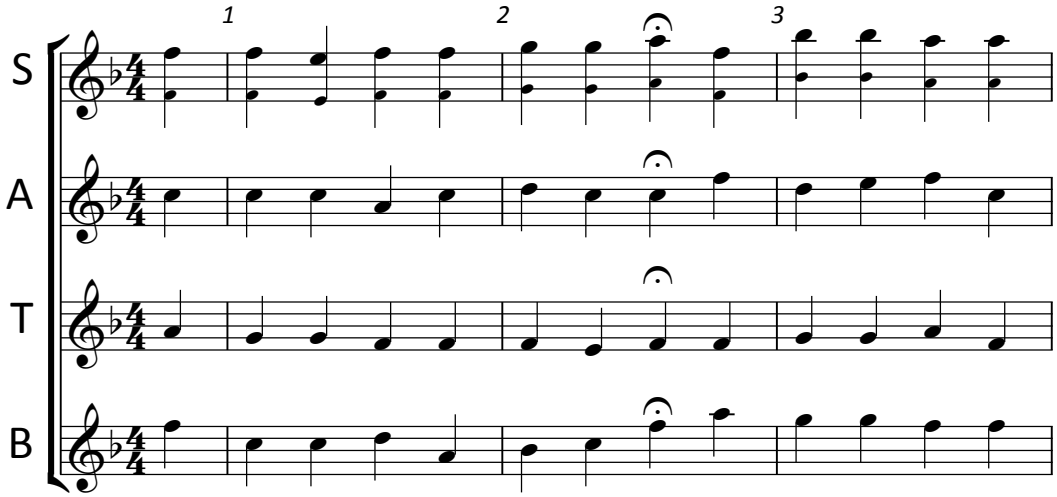
A special type of cadence

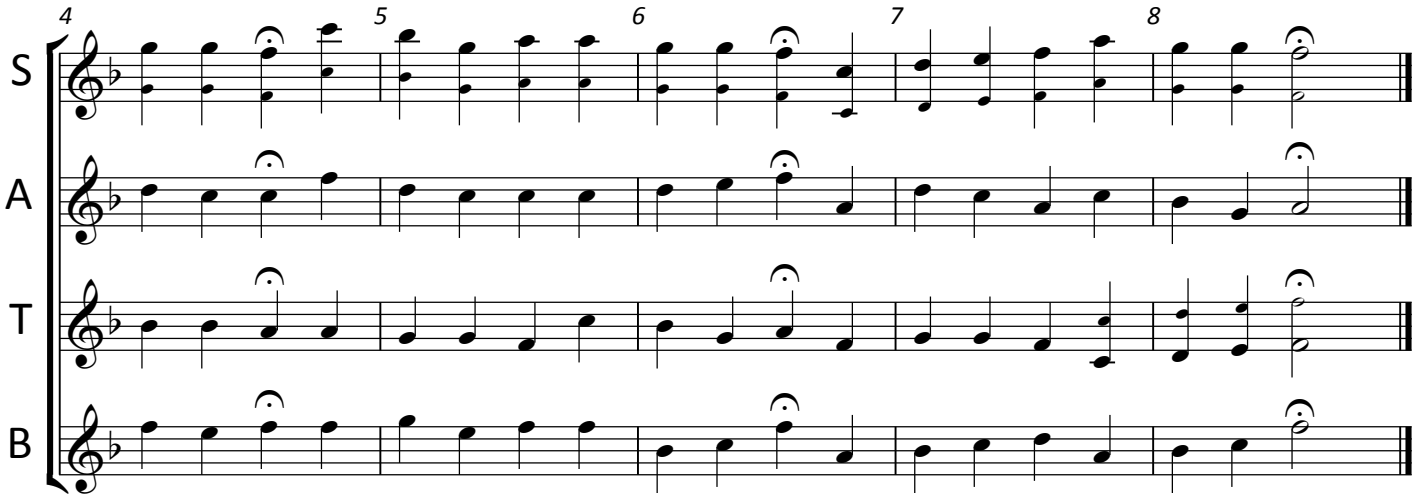


5

Tallis Canon
by
Thomas Tallis

(ca. 1560)

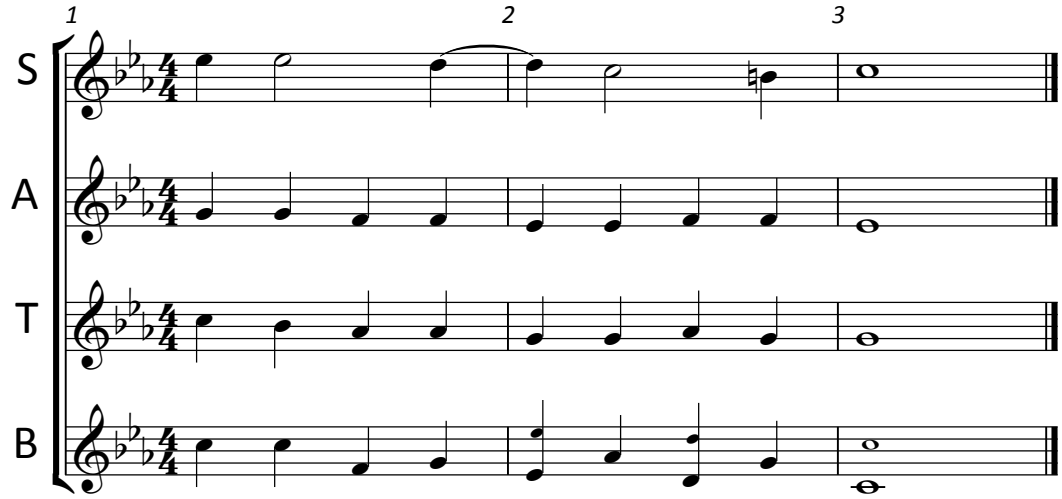




6

Suspensions

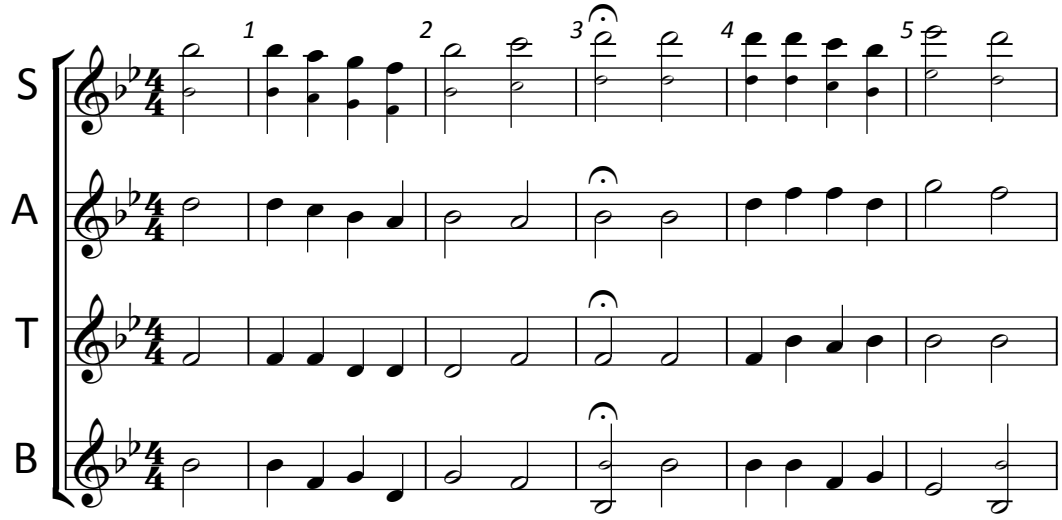
(Preparation
Suspension
Resolution)

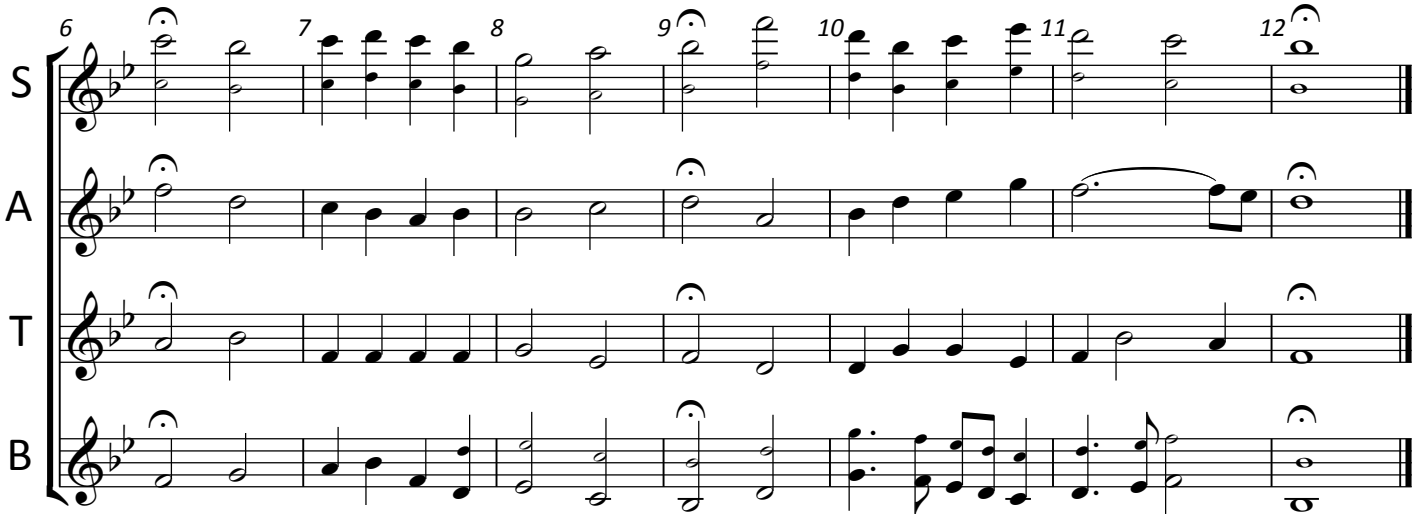


7

Old Hundredth
by
Loys Bourgeois

(1551)

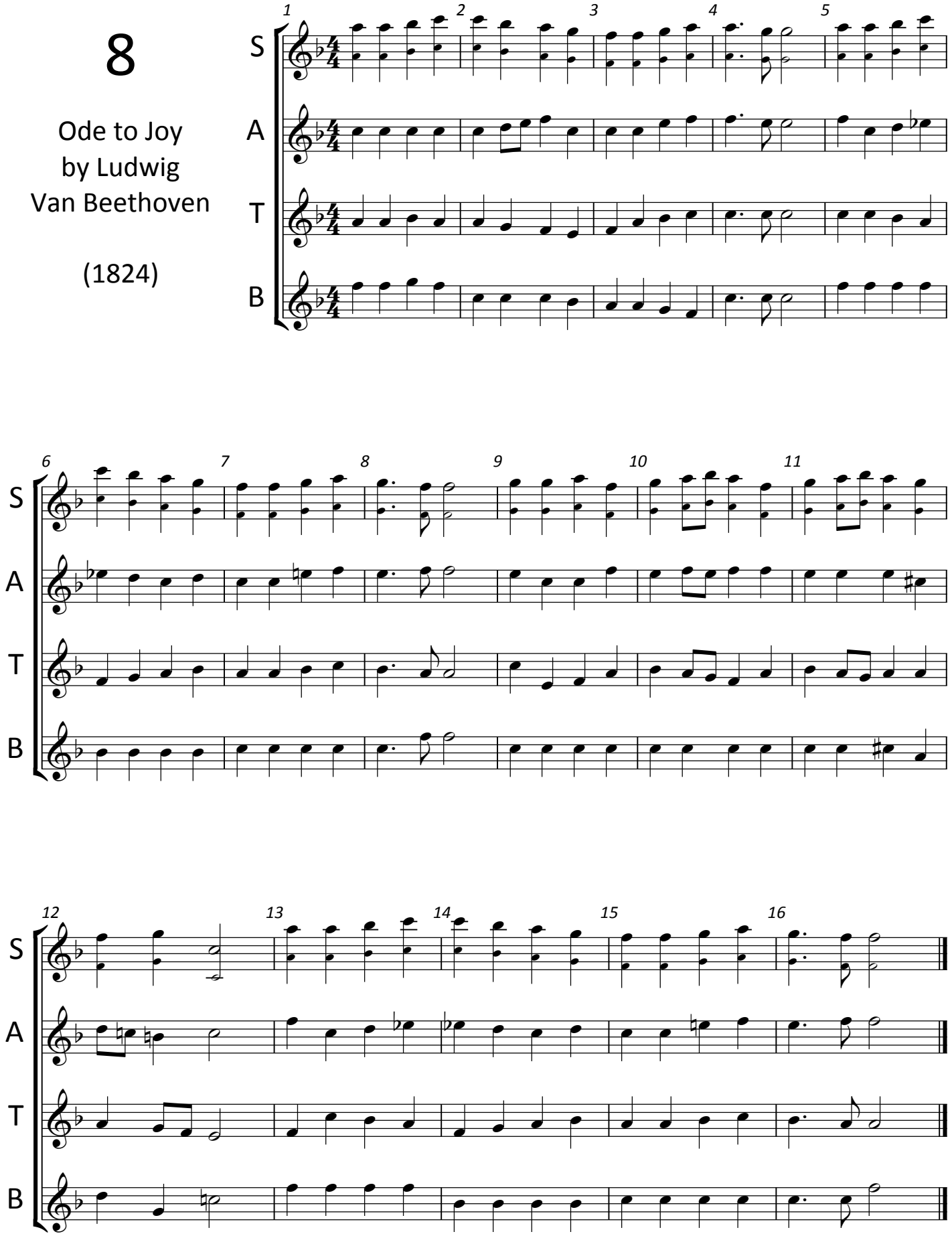




8

Ode to Joy
by Ludwig
Van Beethoven

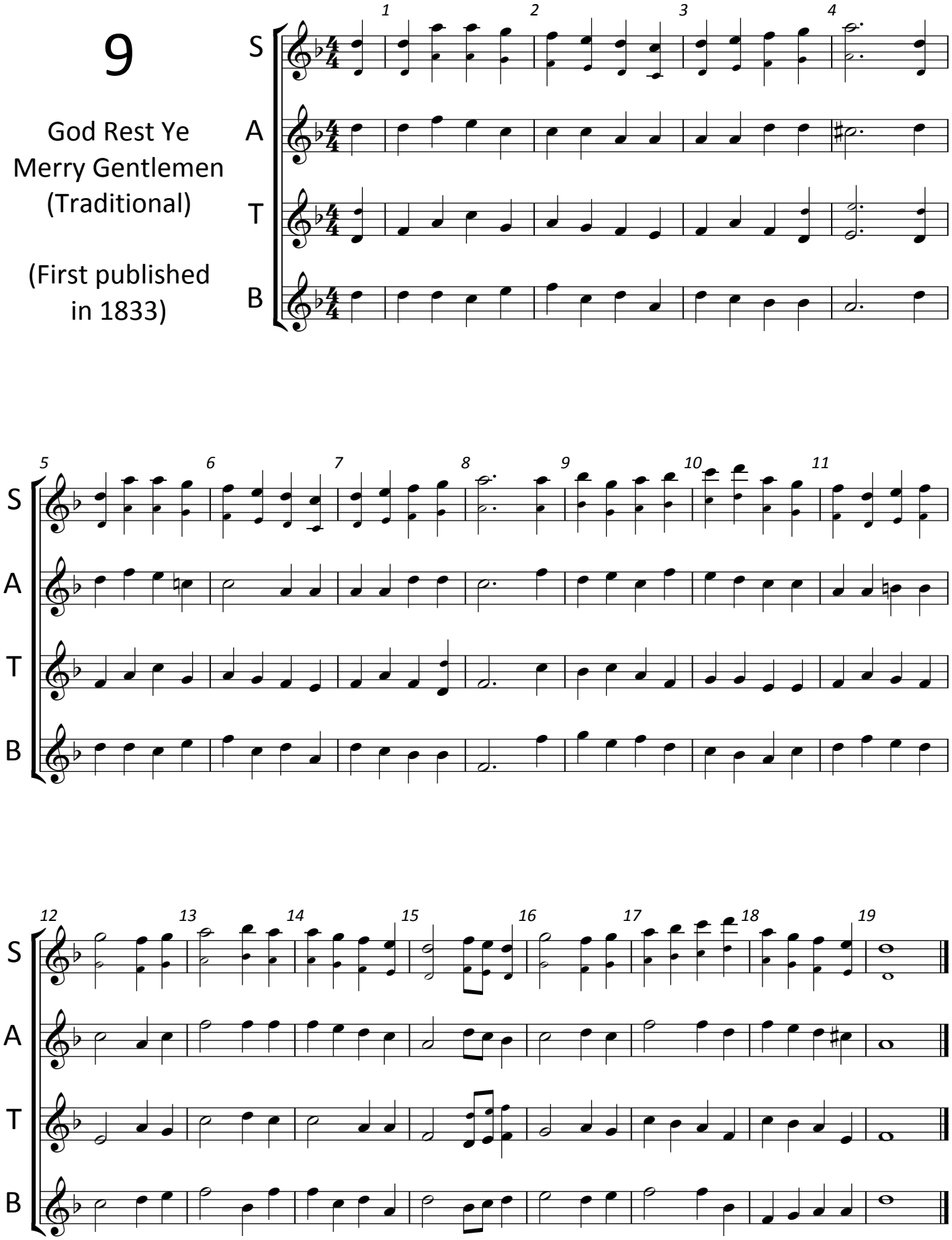
(1824)



9

God Rest Ye
Merry Gentlemen
(Traditional)

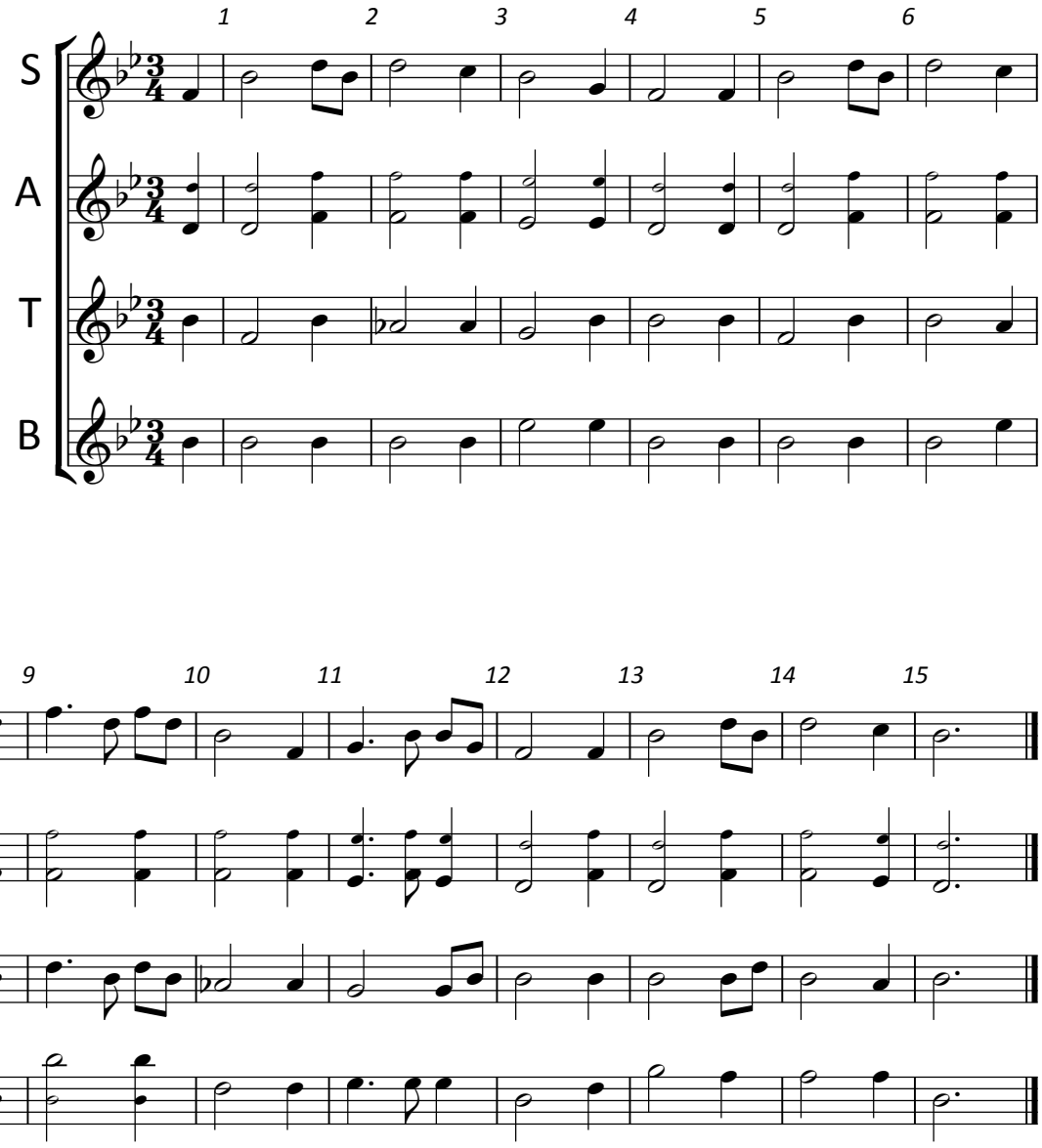
(First published
in 1833)



10

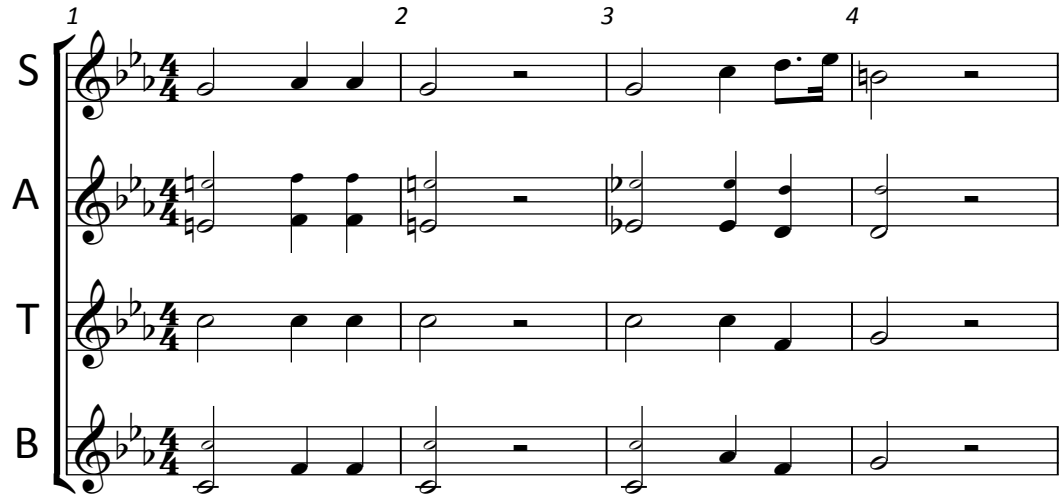
Amazing Grace
by
John Newton

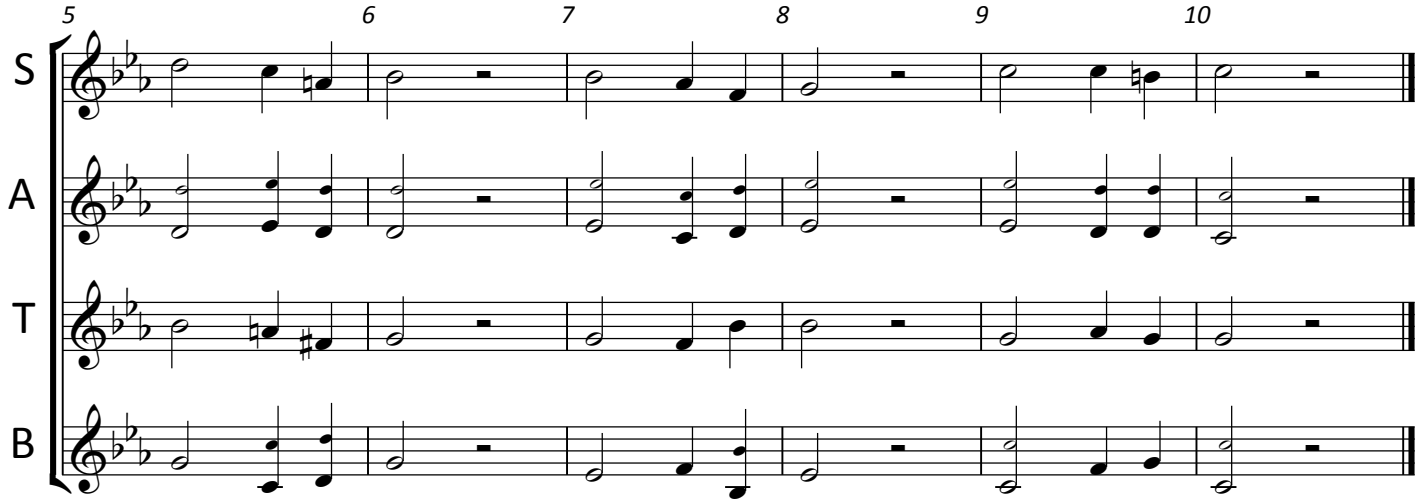
(1779)



11

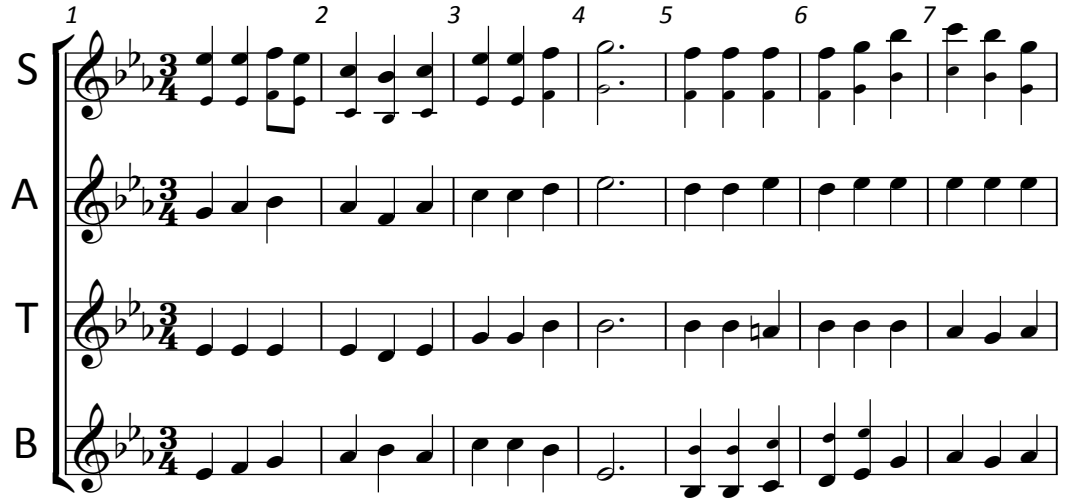
Music for
Queen Mary
by
Henry Purcell
(1694)

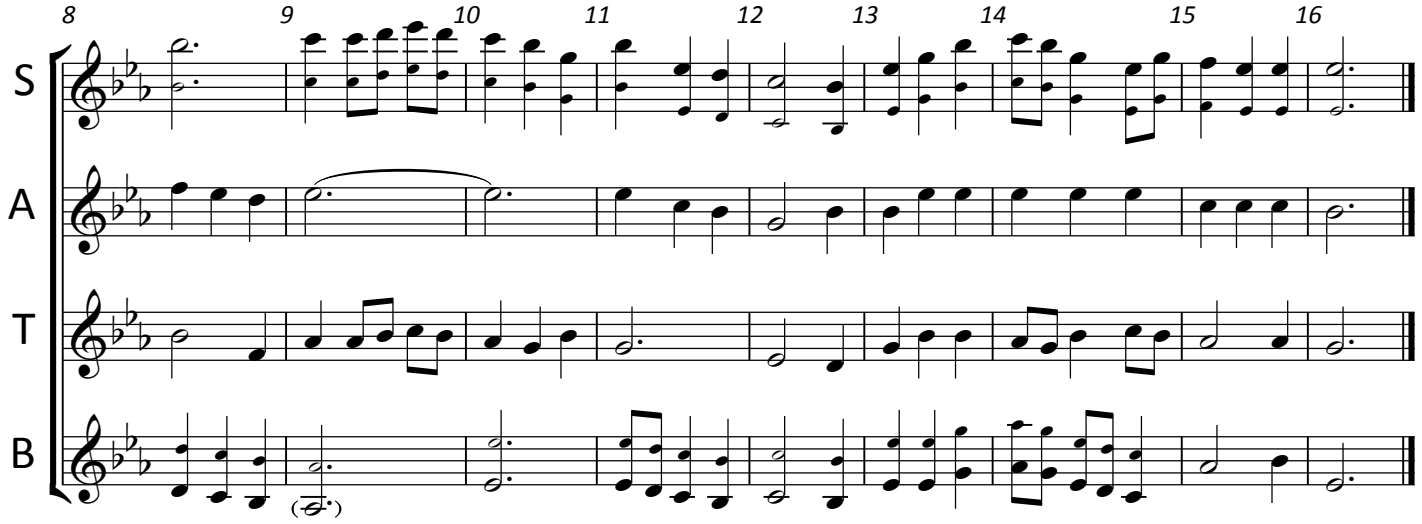




12

Be Thou
My Vision
(Traditional
originally
titled "Slane")

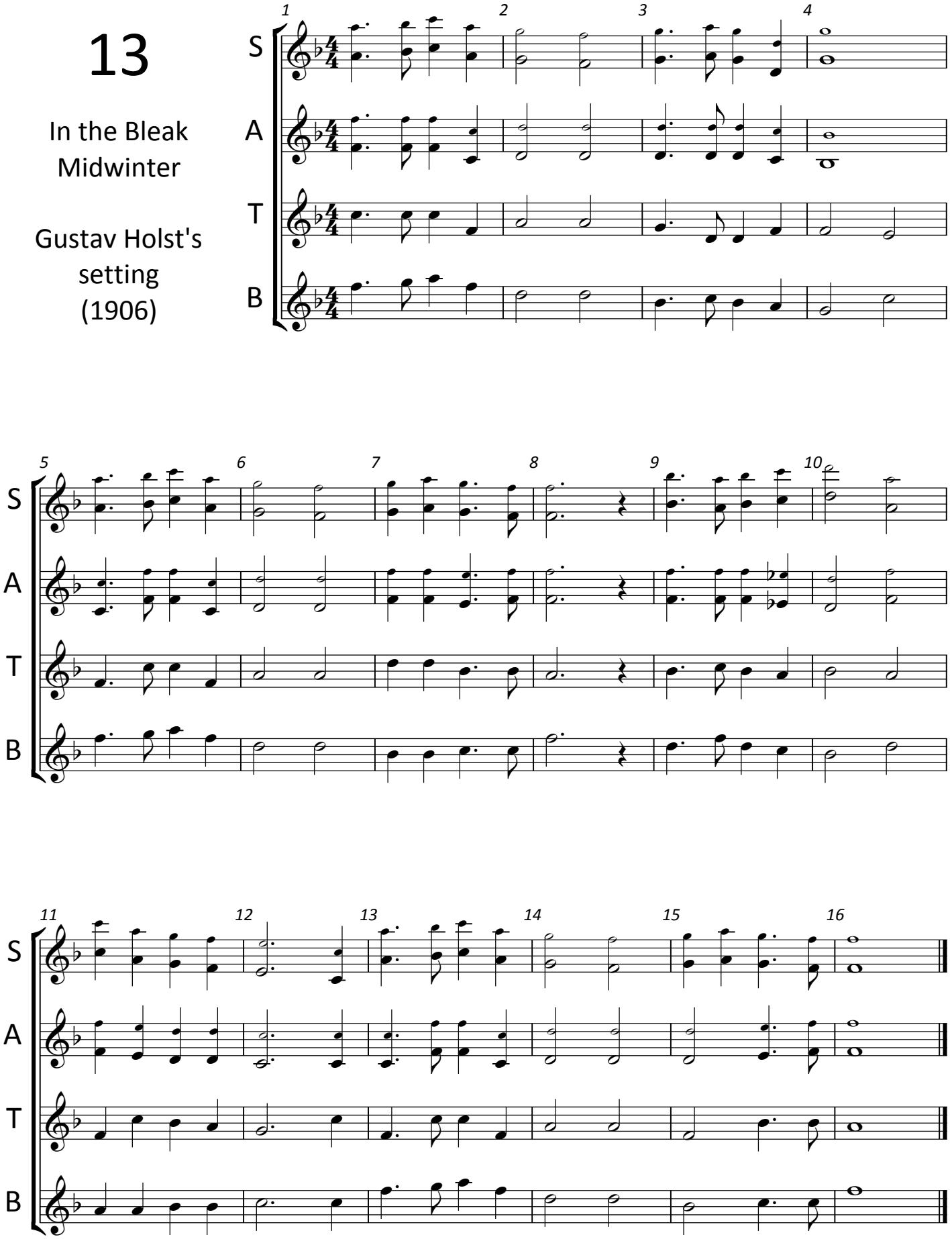




13

In the Bleak Midwinter

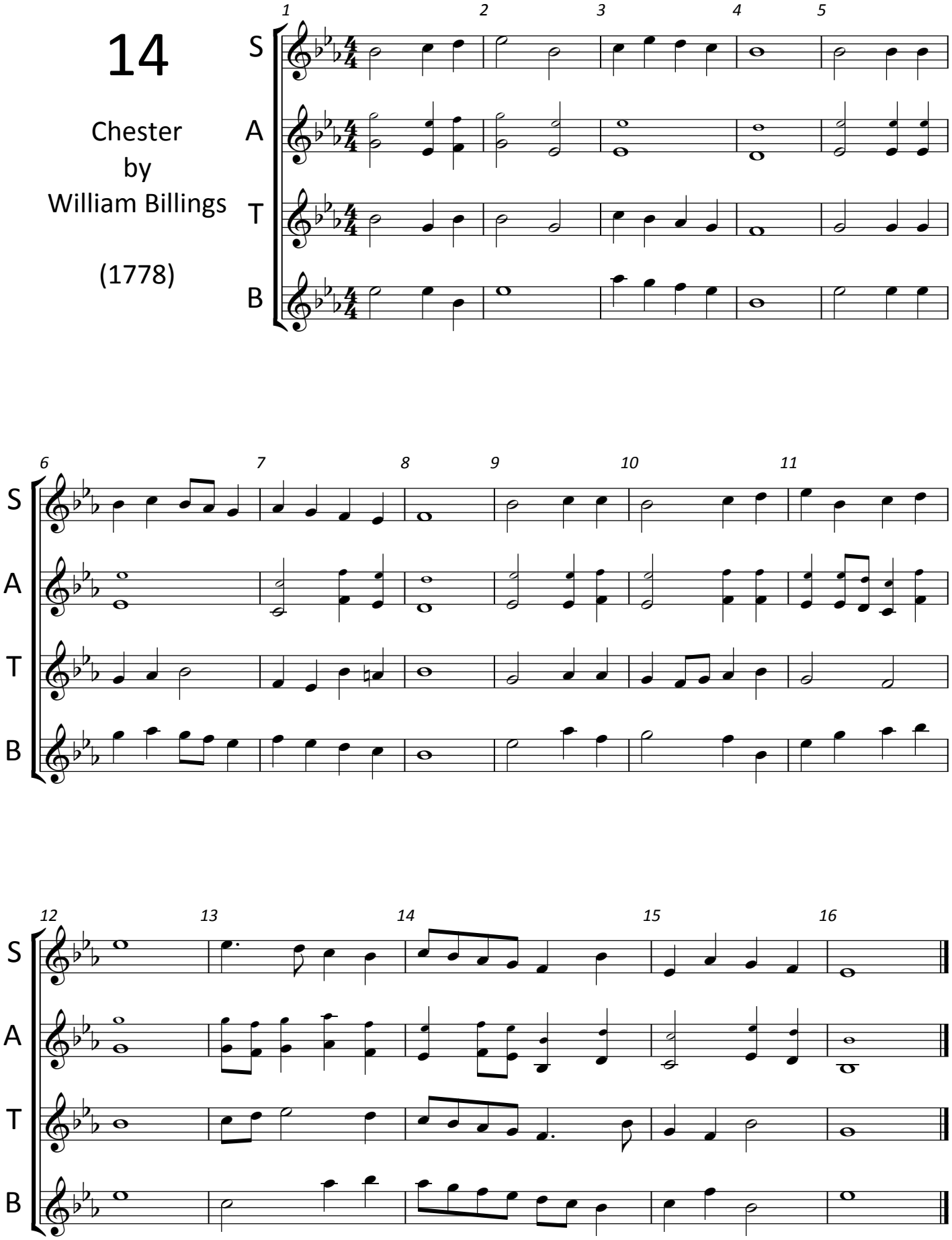
Gustav Holst's setting (1906)



14

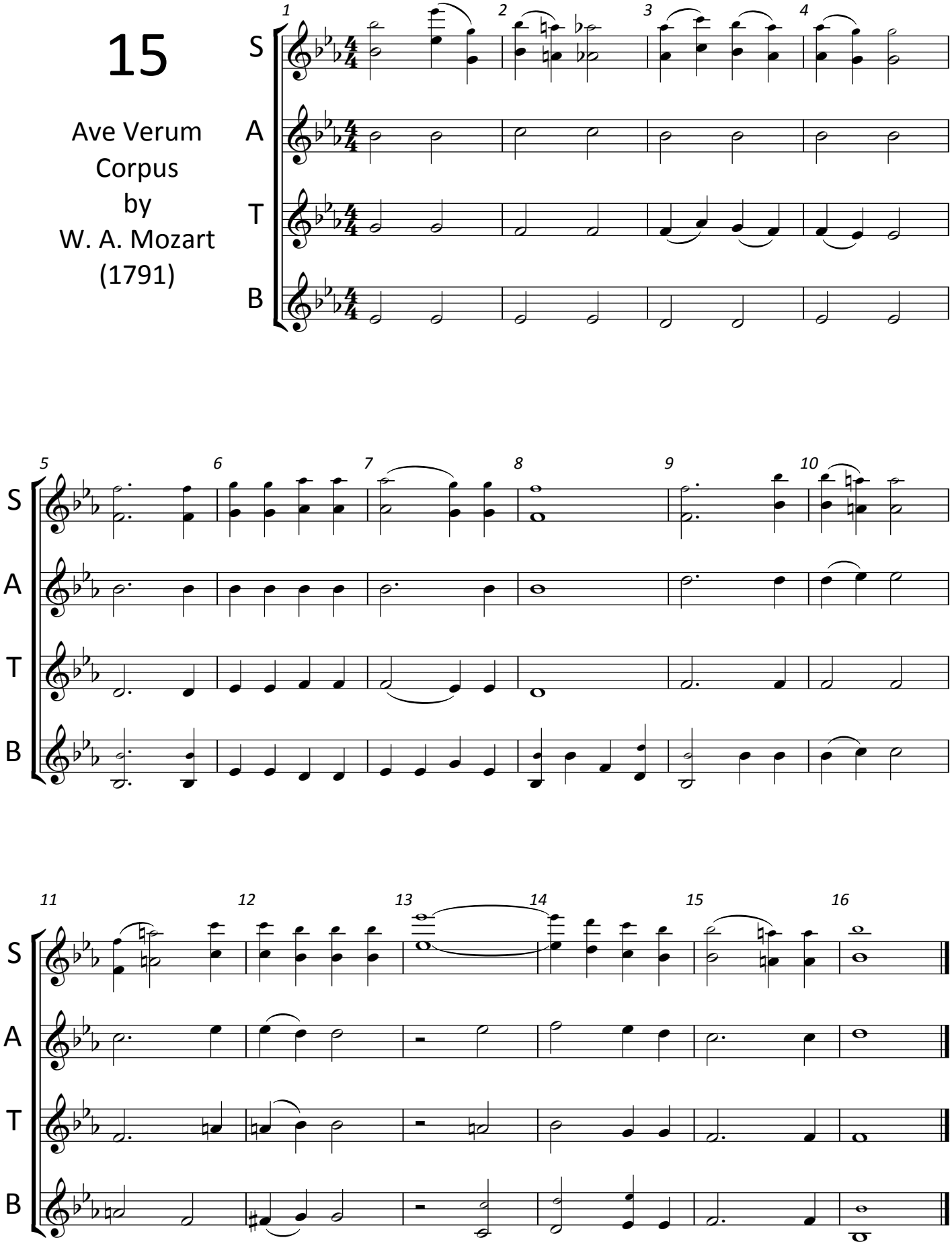
Chester
by
William Billings

(1778)



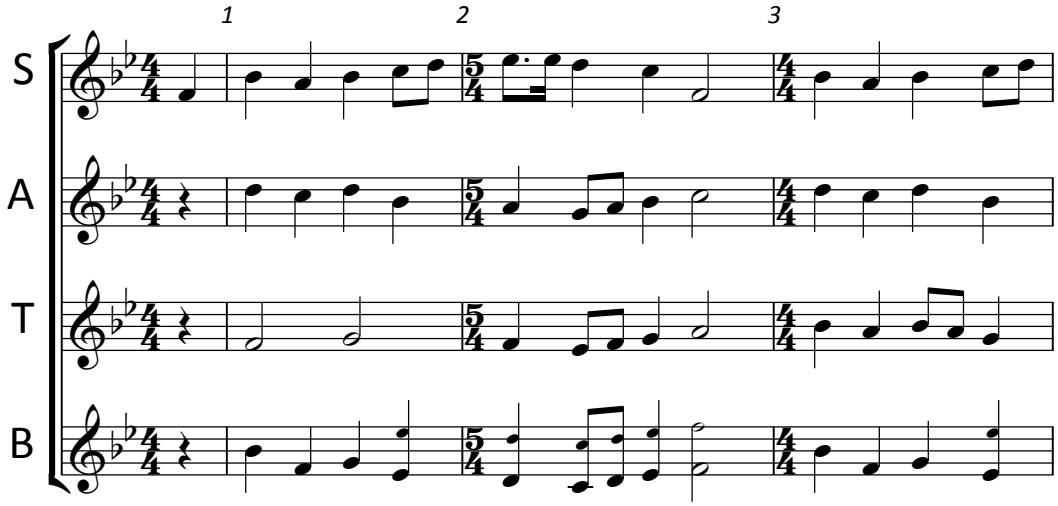
15

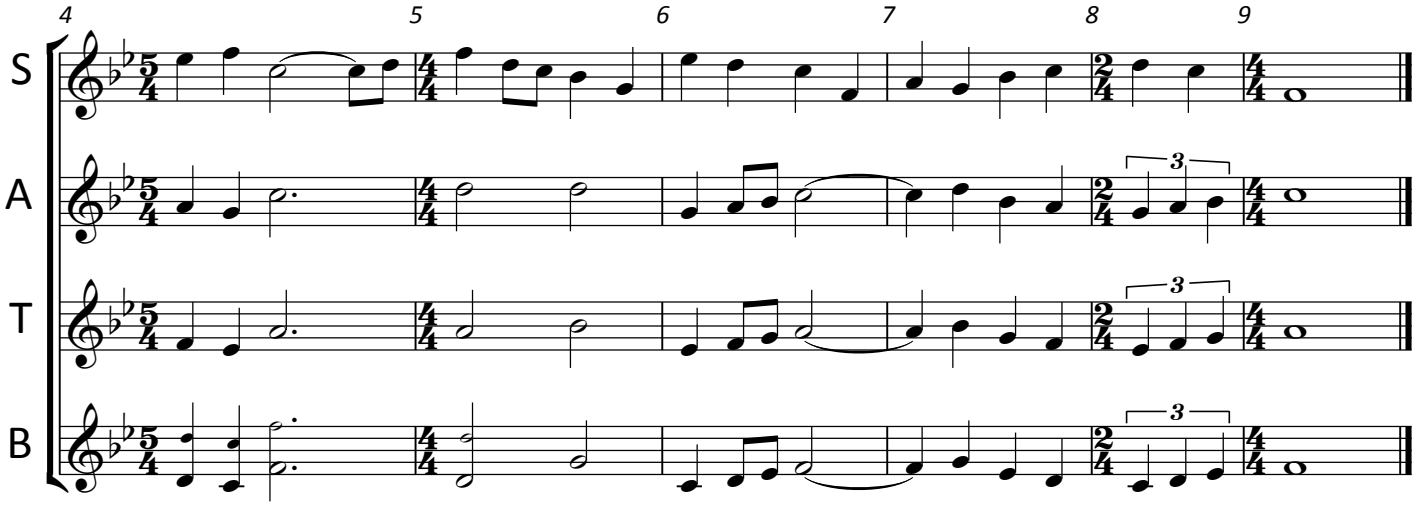
Ave Verum Corpus
by
W. A. Mozart
(1791)



16

Horkstow Grange collected by Percy Grainger (1906)





Horkstow Grange is a folk tune that Percy Grainger collected in 1906 by recording George Gouldthorpe. It is the tale of how a waggoner, John "Steeleye" Span,and his foreman, John Bowlin', fell out and came to blows.

Gouldthorpe informed Grainger that Steeleye Span resented John Bowlin's harsh treatment and, burning with resentment, Span wrote this song. The words are set to the tune of a ballad about naval mistreatment "Andrew Rose, the British Sailor". No other variants of this song have been found.

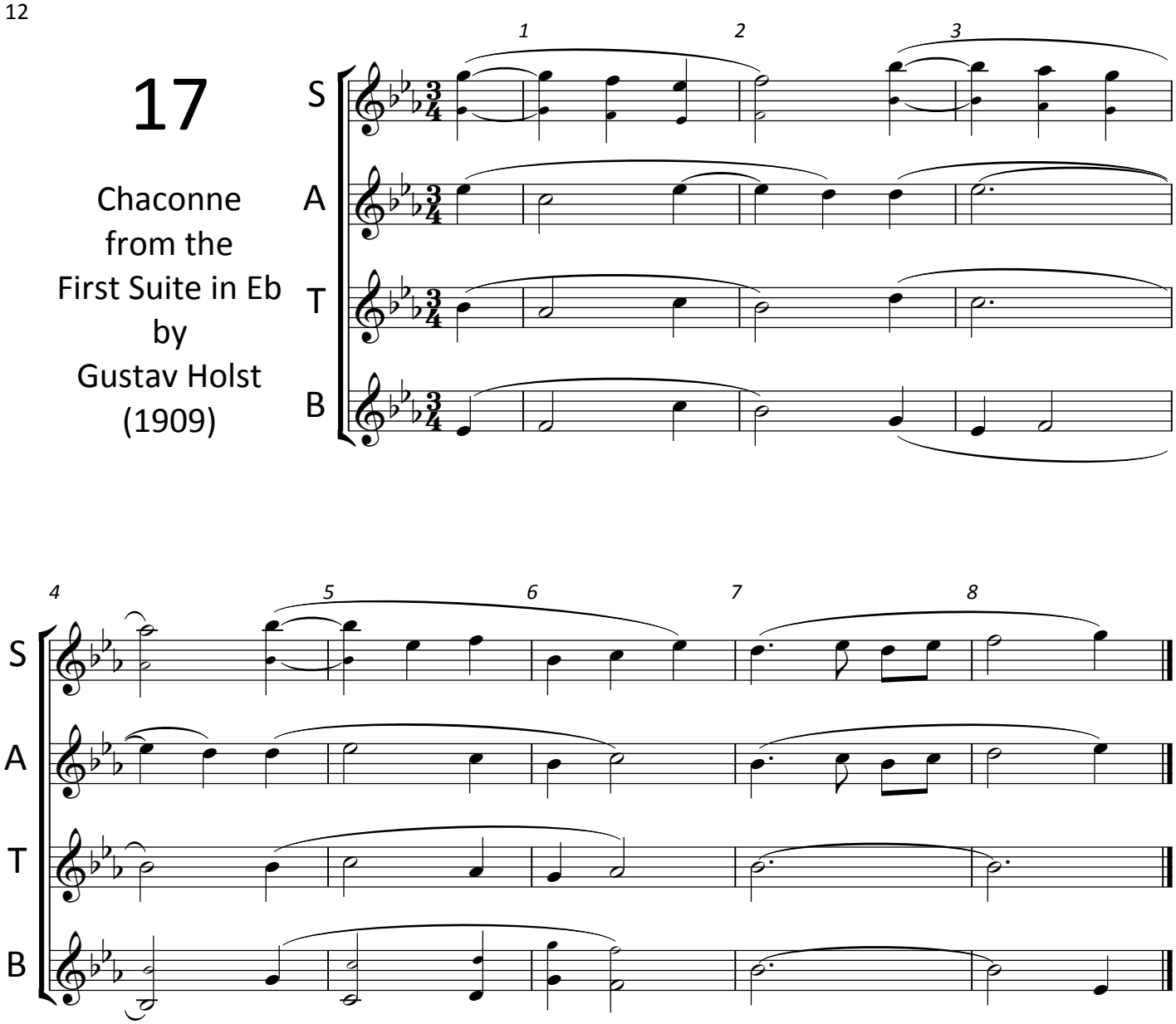
Horkstow Grange is a house and range of farm buildings situated about half a mile north of Saxby All Saints. Those who have researched the songs have produced no written evidence of these men or indeed any local memory of them other than in this song.

Grainger recorded Gouldthorpe singing "Horkstow Grange". Gouldthorpe had a strong North Lincolnshire accent and takes the song at a brisk pace.

Grainger's arrangement of the song for his "Lincolnshire Posy Suite" (1937) is very different. Grainger slows the song down considerably giving it a stately feel. This is arguably the greatest transformation of any Grainger arrangement and he deserves credit for creating such a fine piece from such as a fragmentary song.
(http://www.lincolnshireassembly.com/section.asp?docId=79588)

17

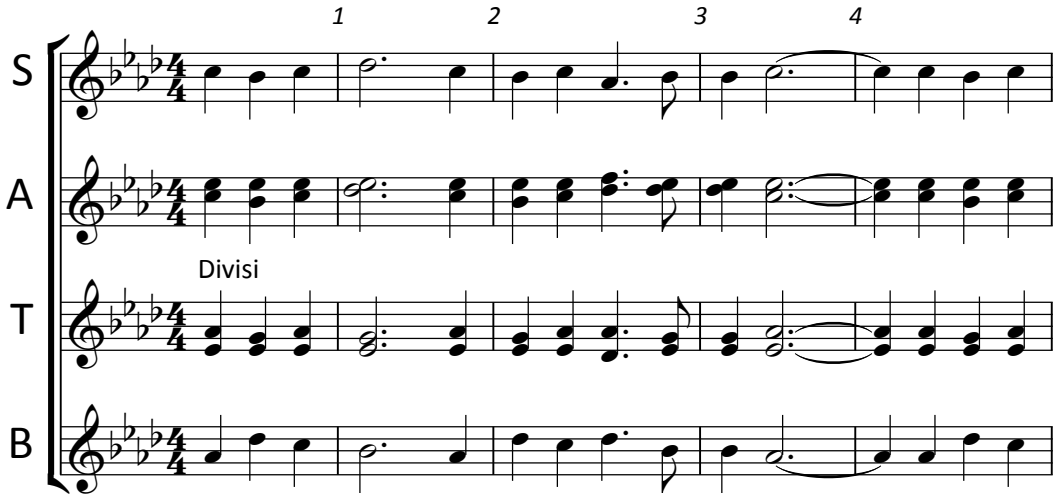
Chaconne
from the
First Suite in Eb
by
Gustav Holst
(1909)

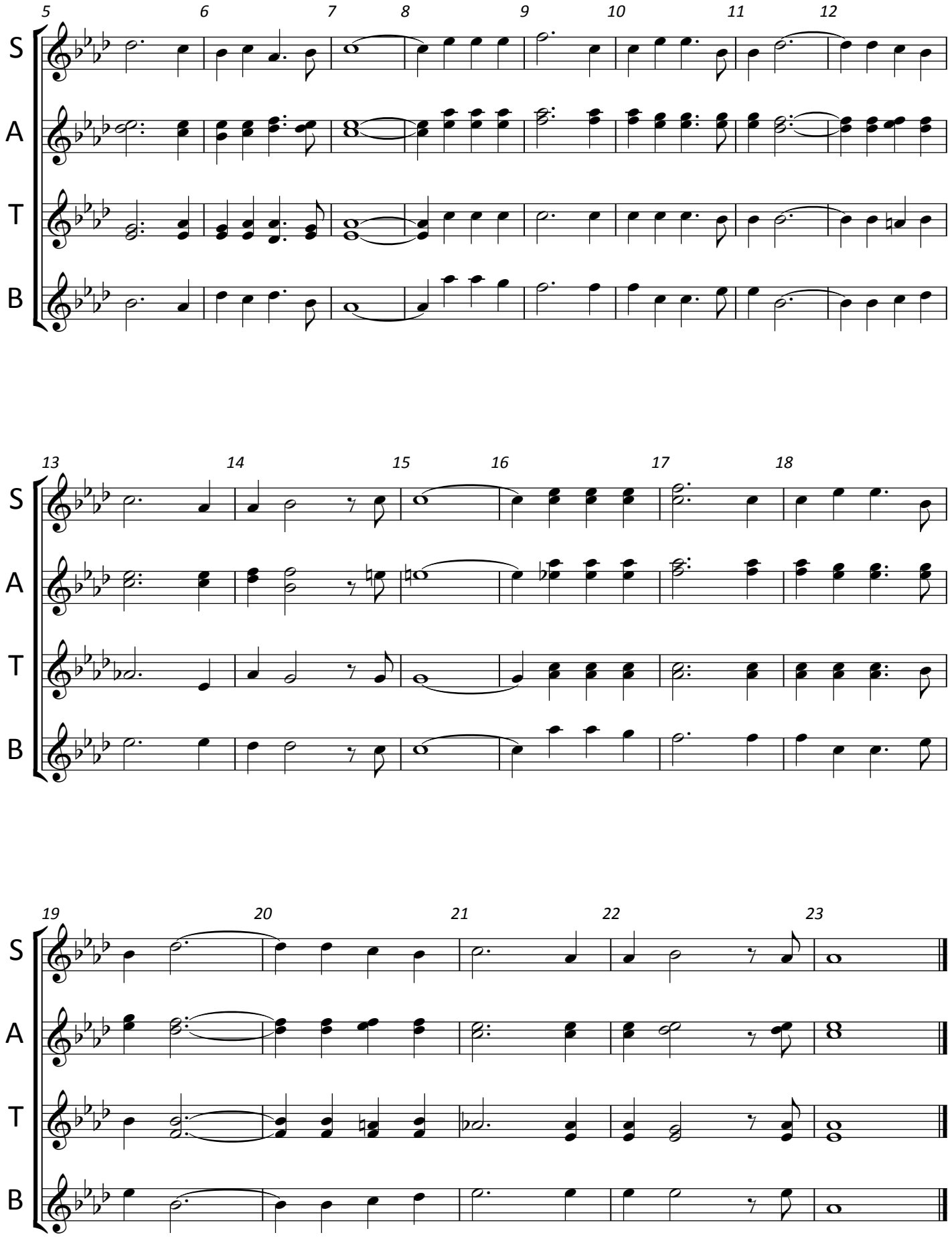


18

Finlandia
by
Jean Sibelius

(1900)

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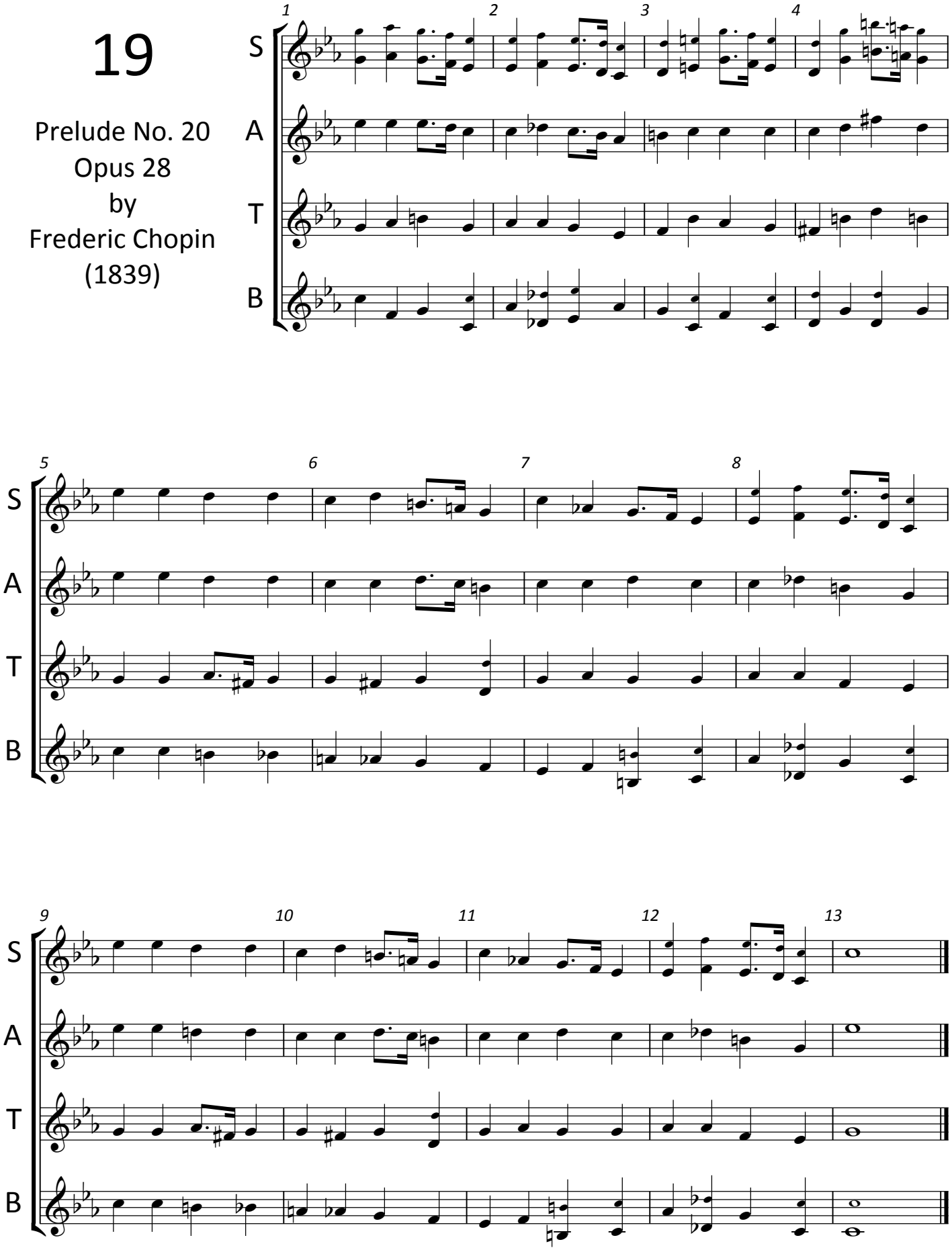
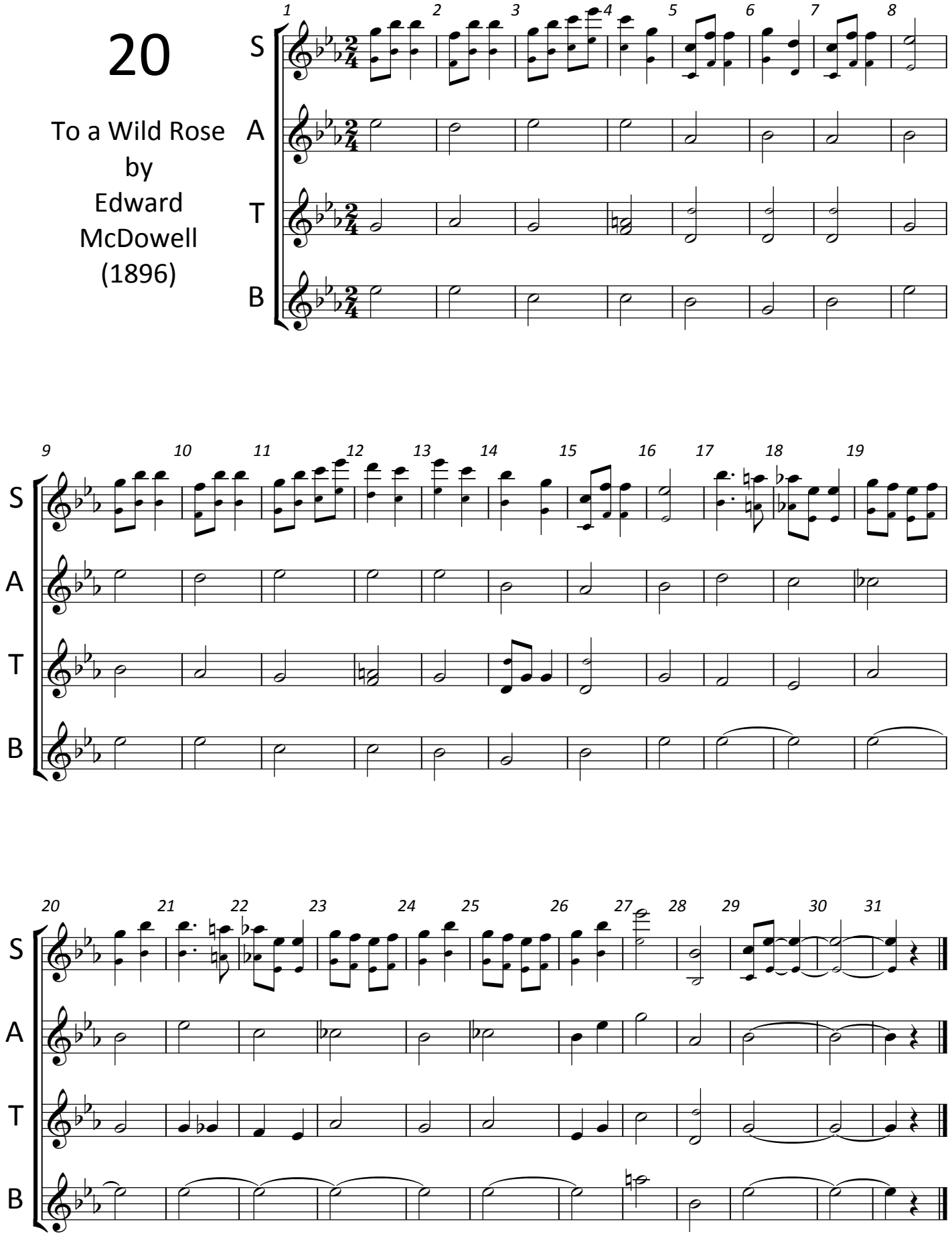
19

Prelude No. 20
Opus 28
by
Frederic Chopin
(1839)



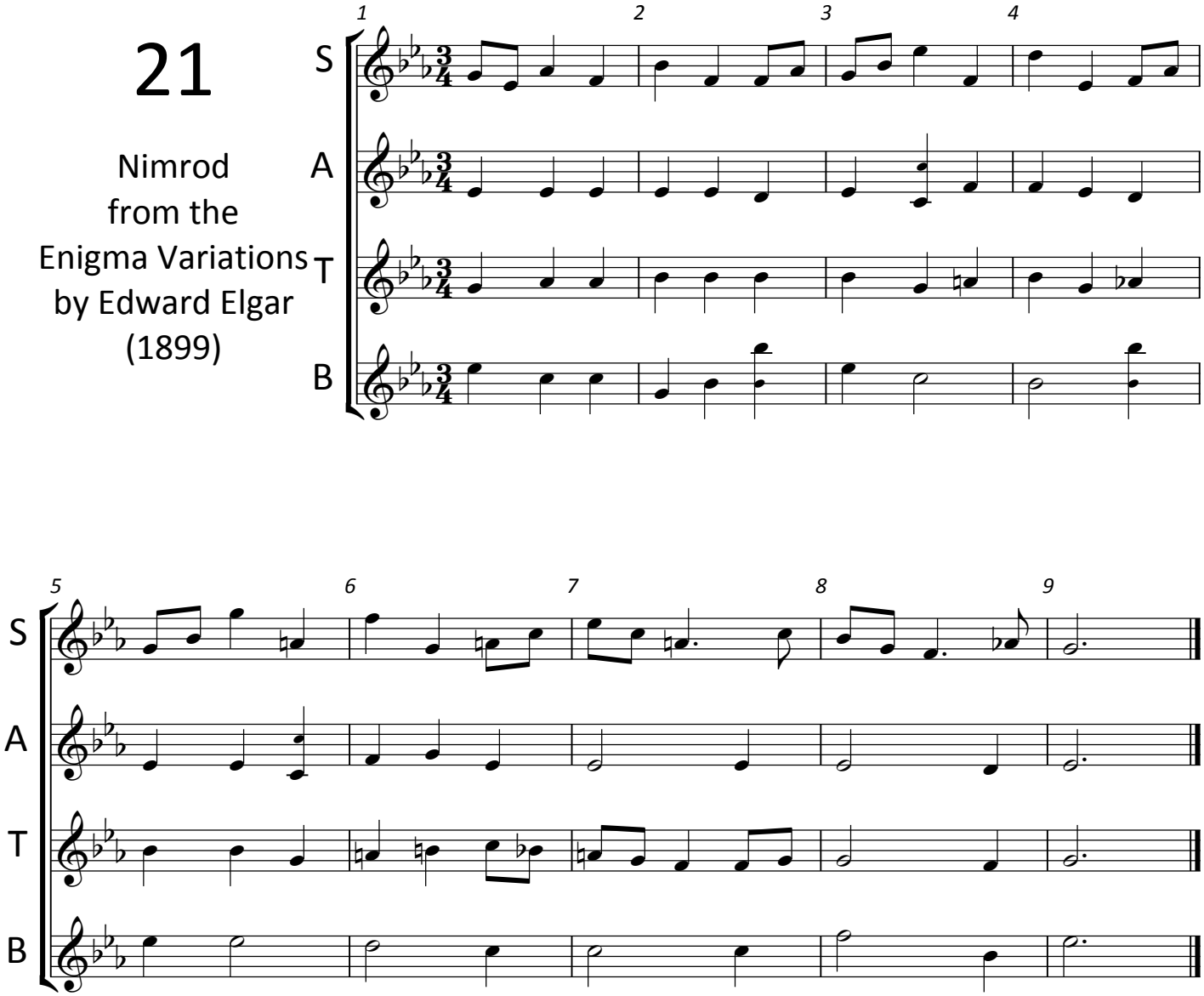
20

To a Wild Rose
by
Edward
McDowell
(1896)



21

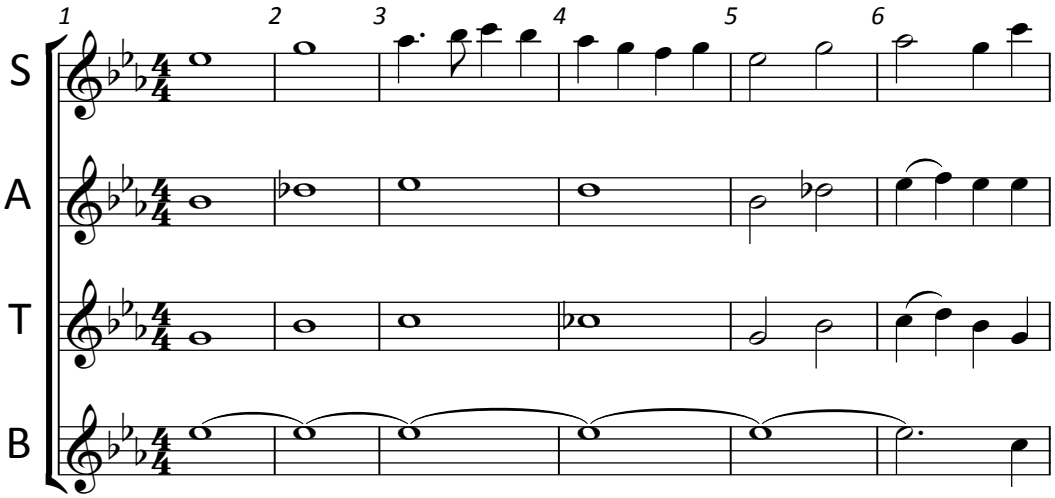
Nimrod
from the
Enigma Variations
by Edward Elgar
(1899)

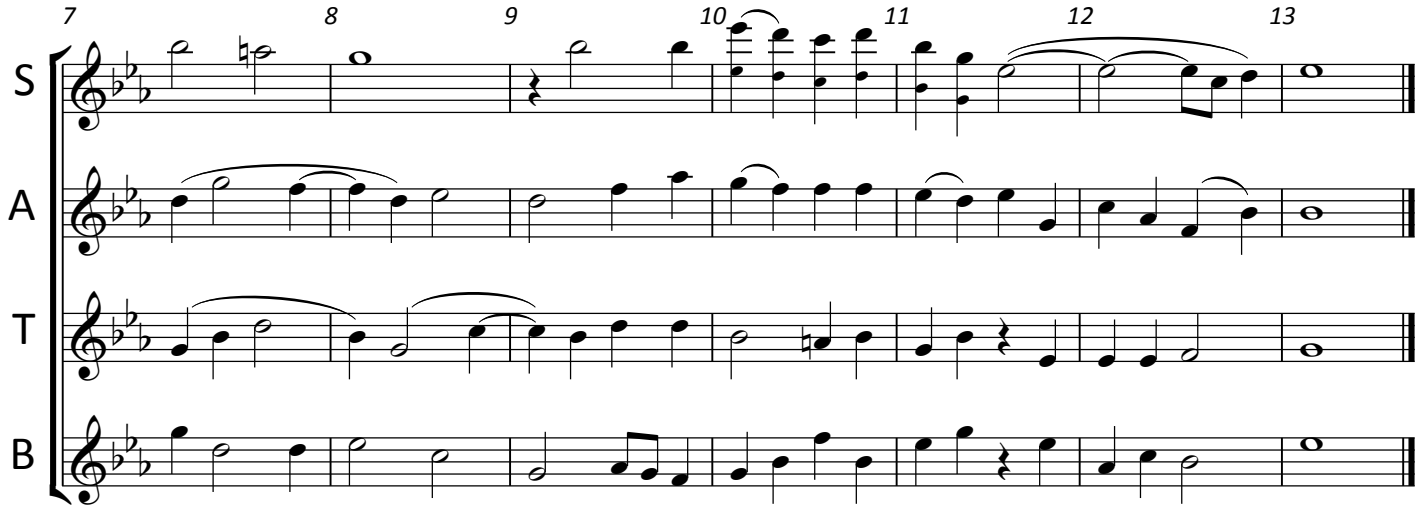


22

Blessed are They
That Mourn
by
Johannes Brahms

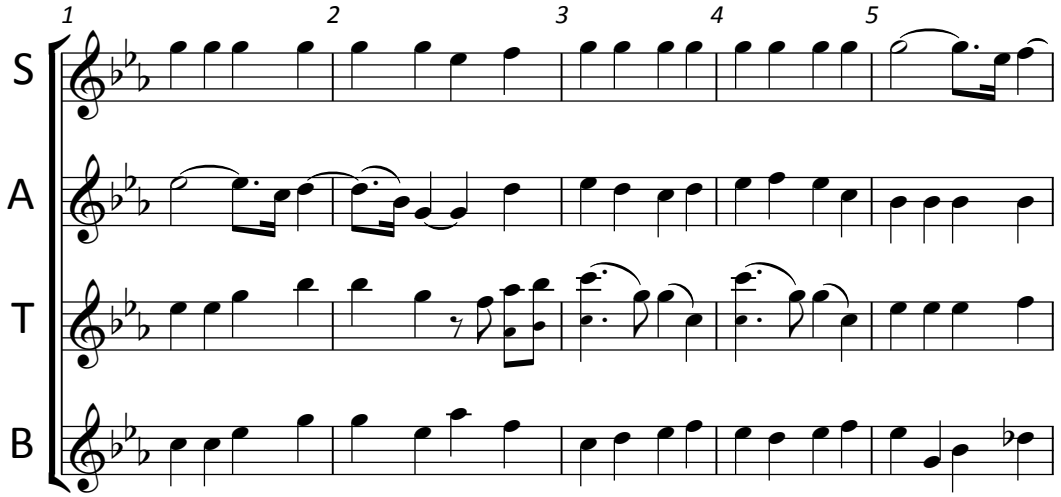
(1868)

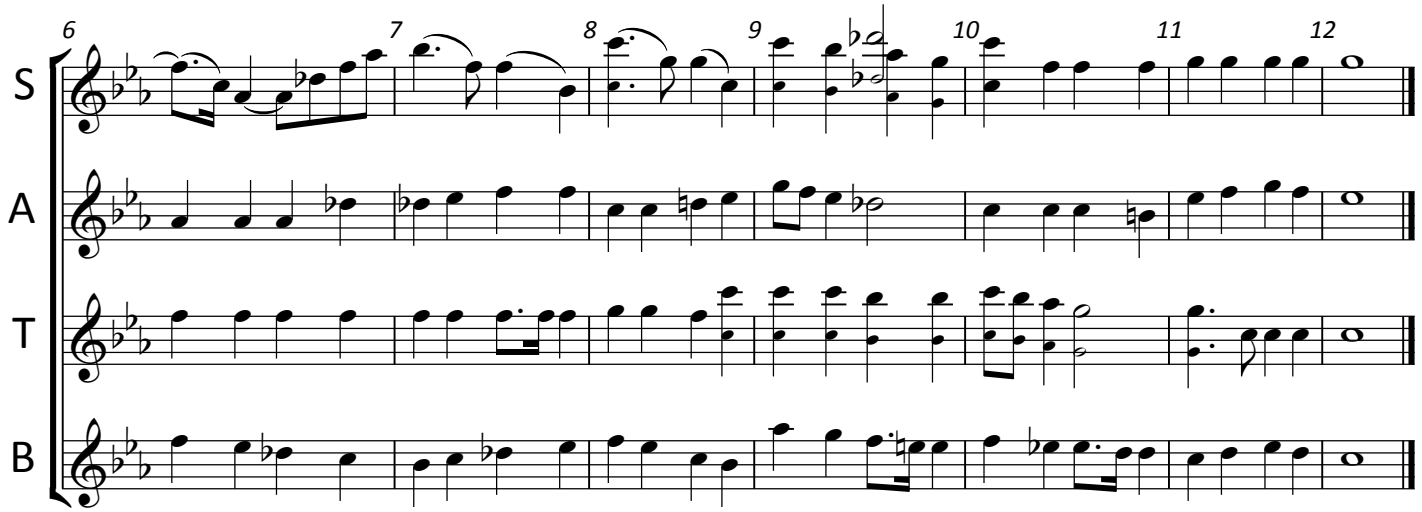




23

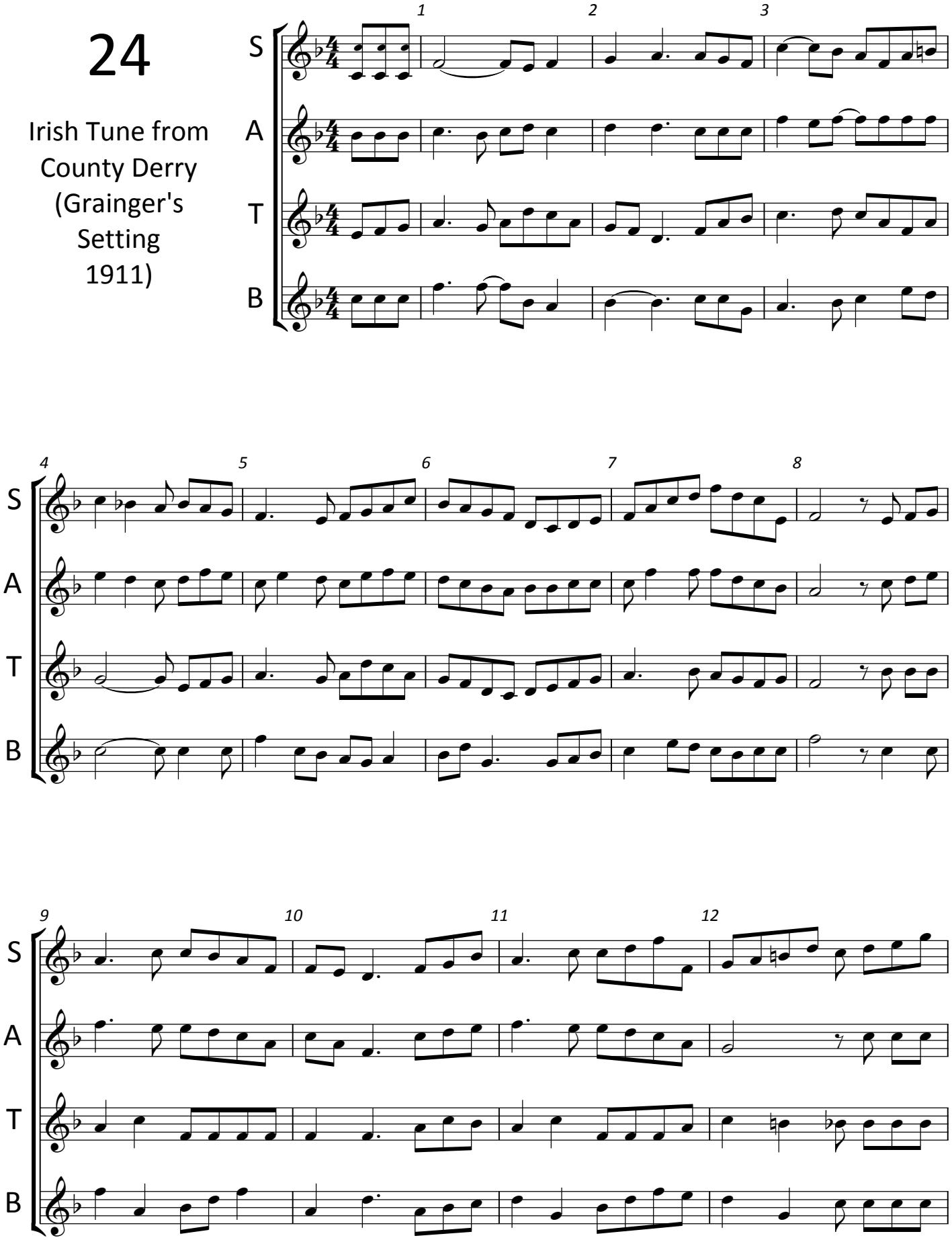
Chant Funeraire from the Op. 117 Cello Sonata by Gabriel Faure (1921)

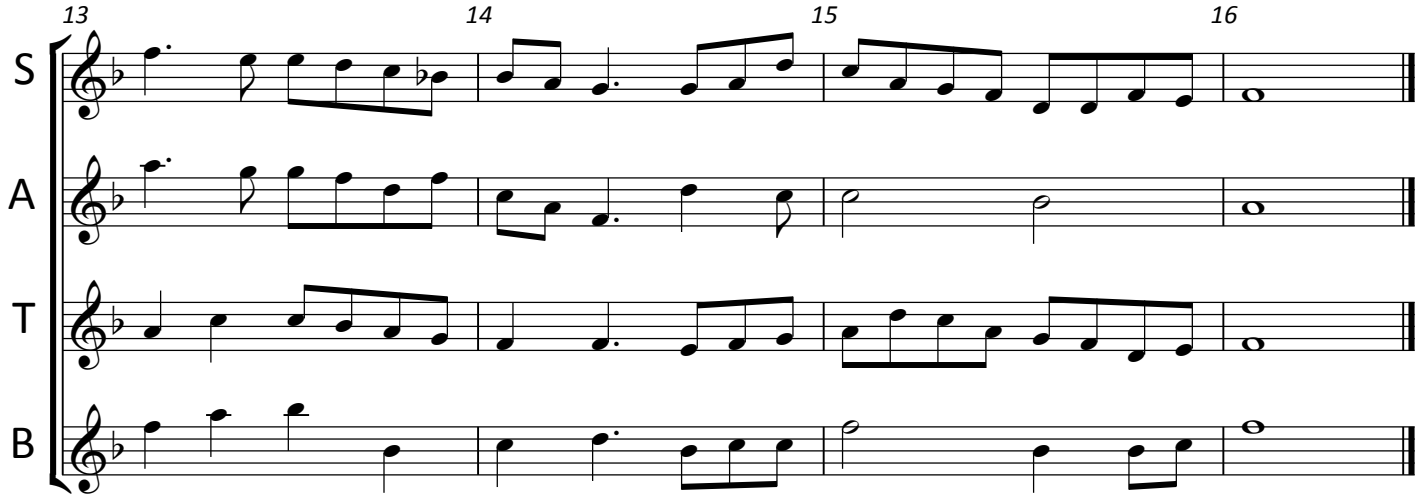




24

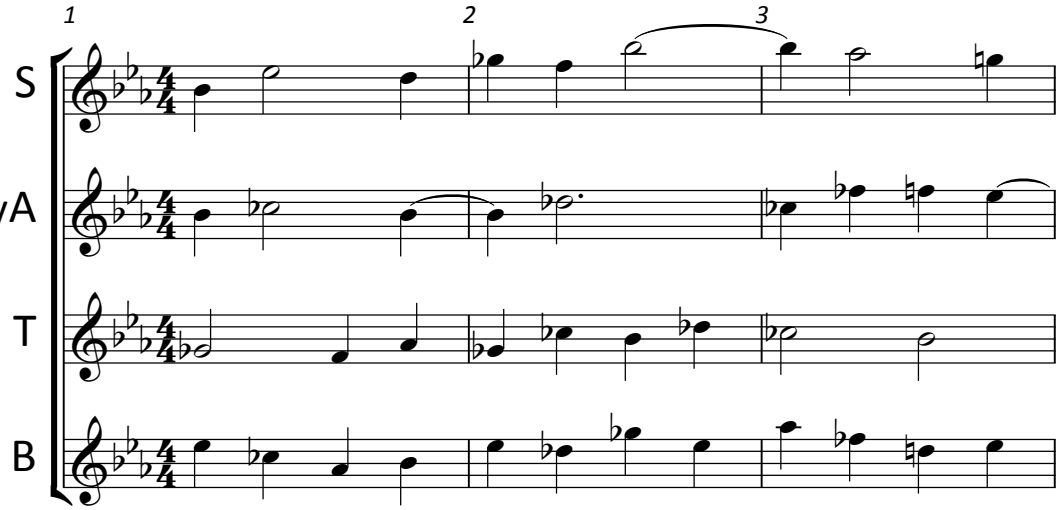
Irish Tune from County Derry (Grainger's Setting 1911)

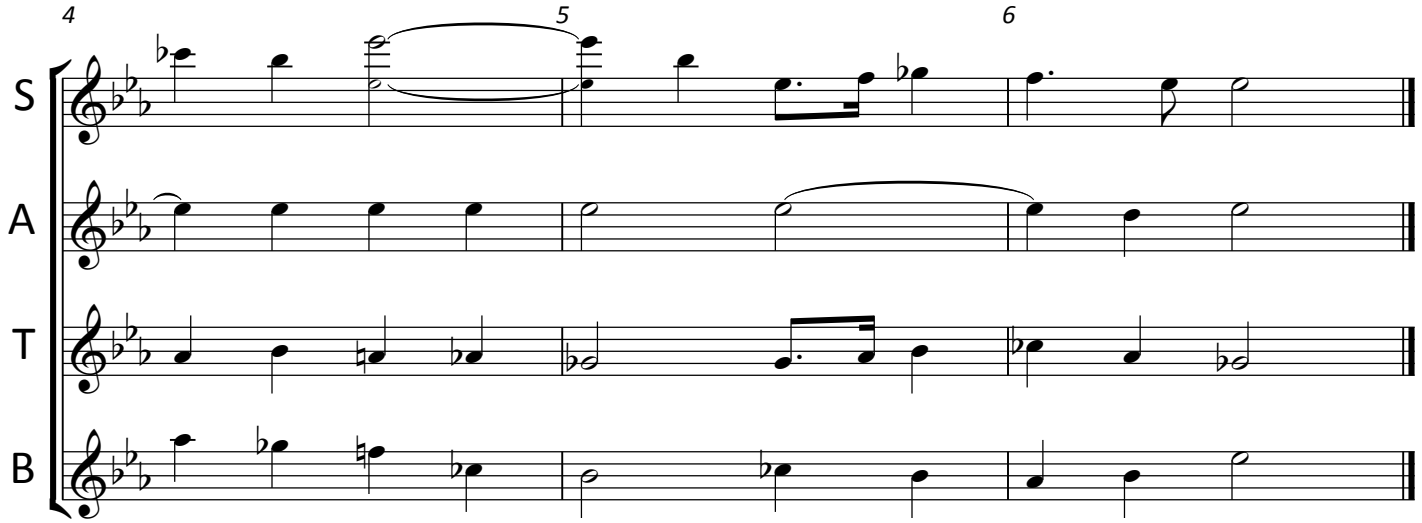




25

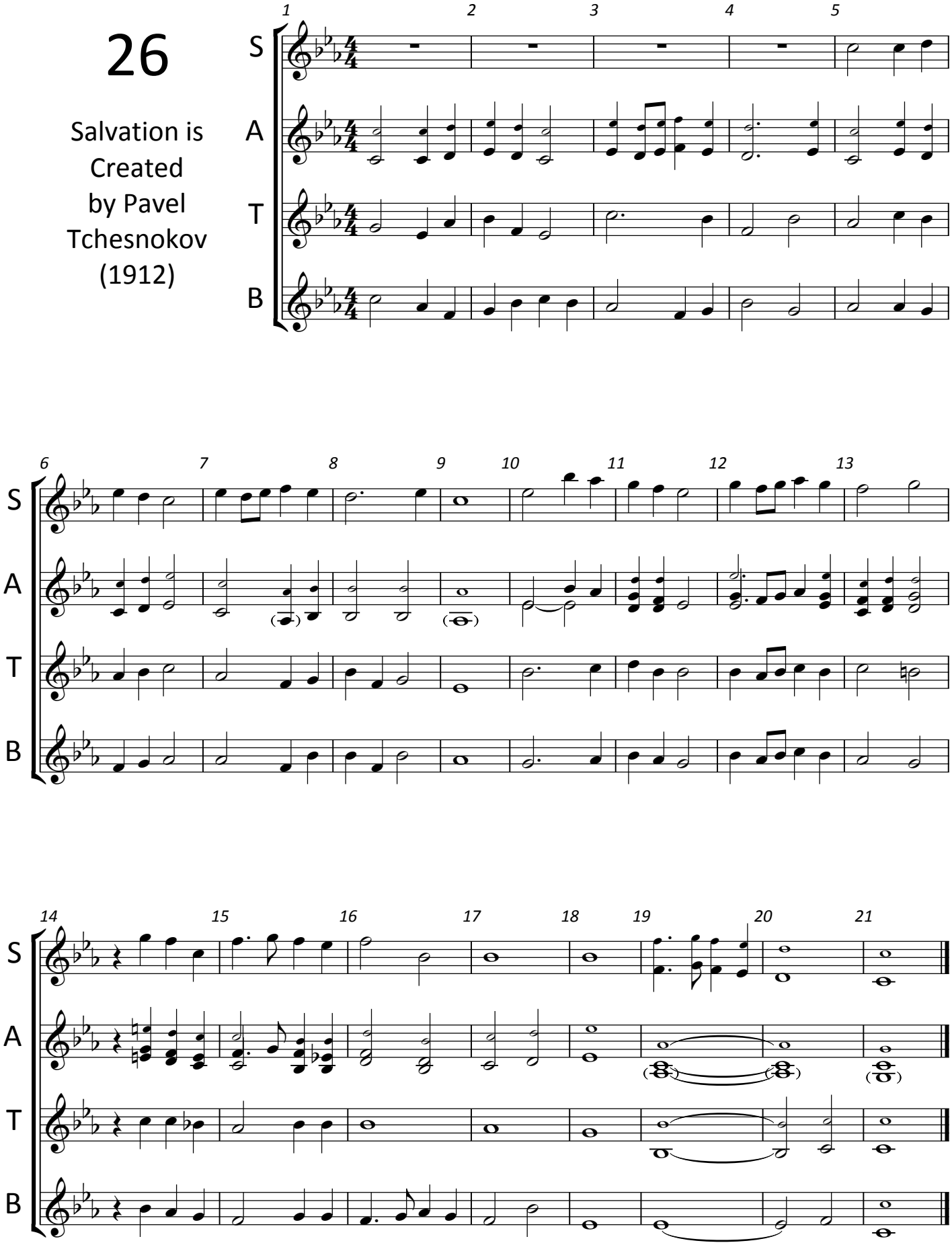
Rhenish Symphony
Mvmt. 4 Opening
by
Robert Schumann
(1850)





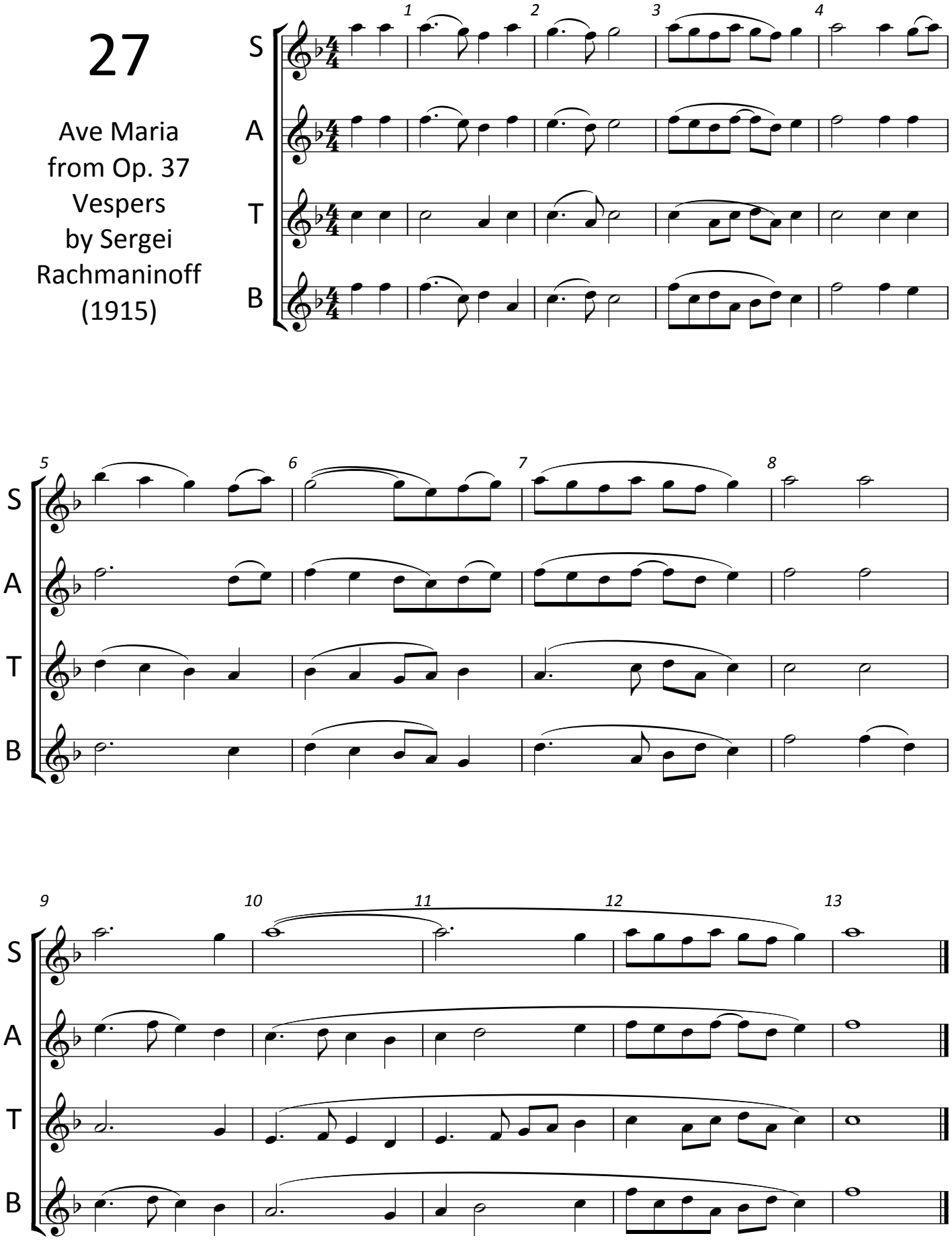
26

Salvation is Created by Pavel Tchesnokov (1912)



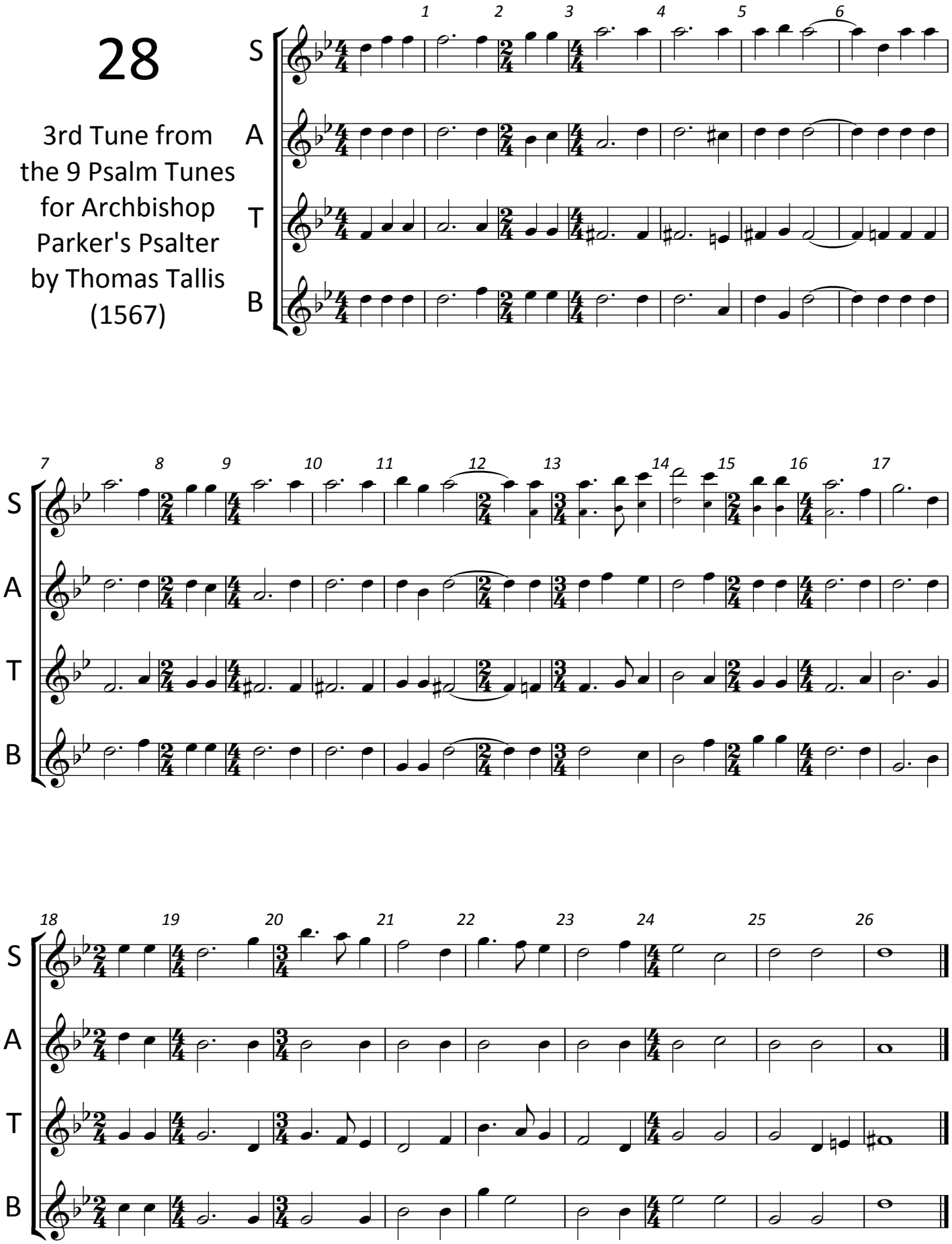
27

Ave Maria
from Op. 37
Vespers
by Sergei
Rachmaninoff
(1915)



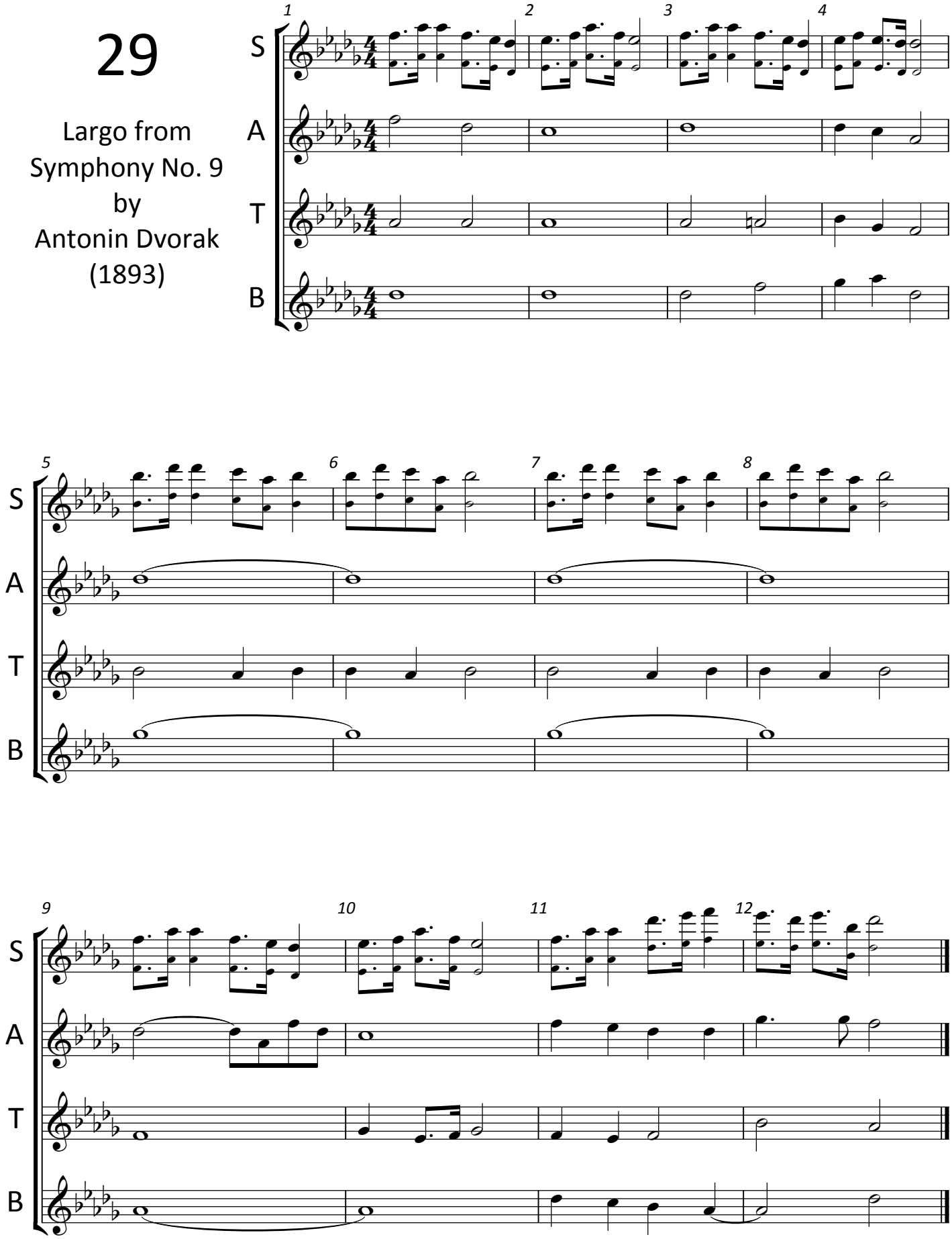
28

3rd Tune from the 9 Psalm Tunes for Archbishop Parker's Psalter by Thomas Tallis (1567)



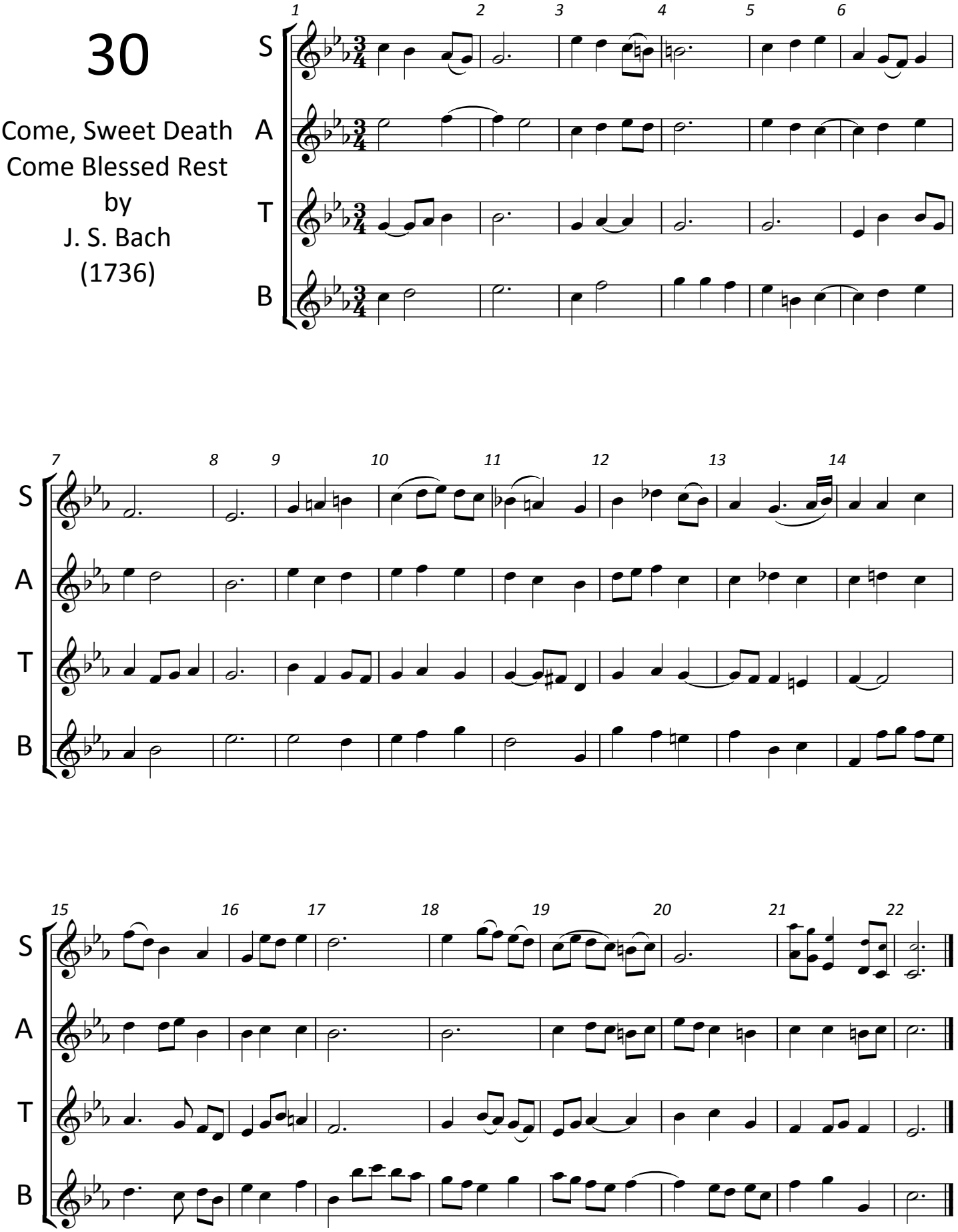
29

Largo from
Symphony No. 9
by
Antonin Dvorak
(1893)



30

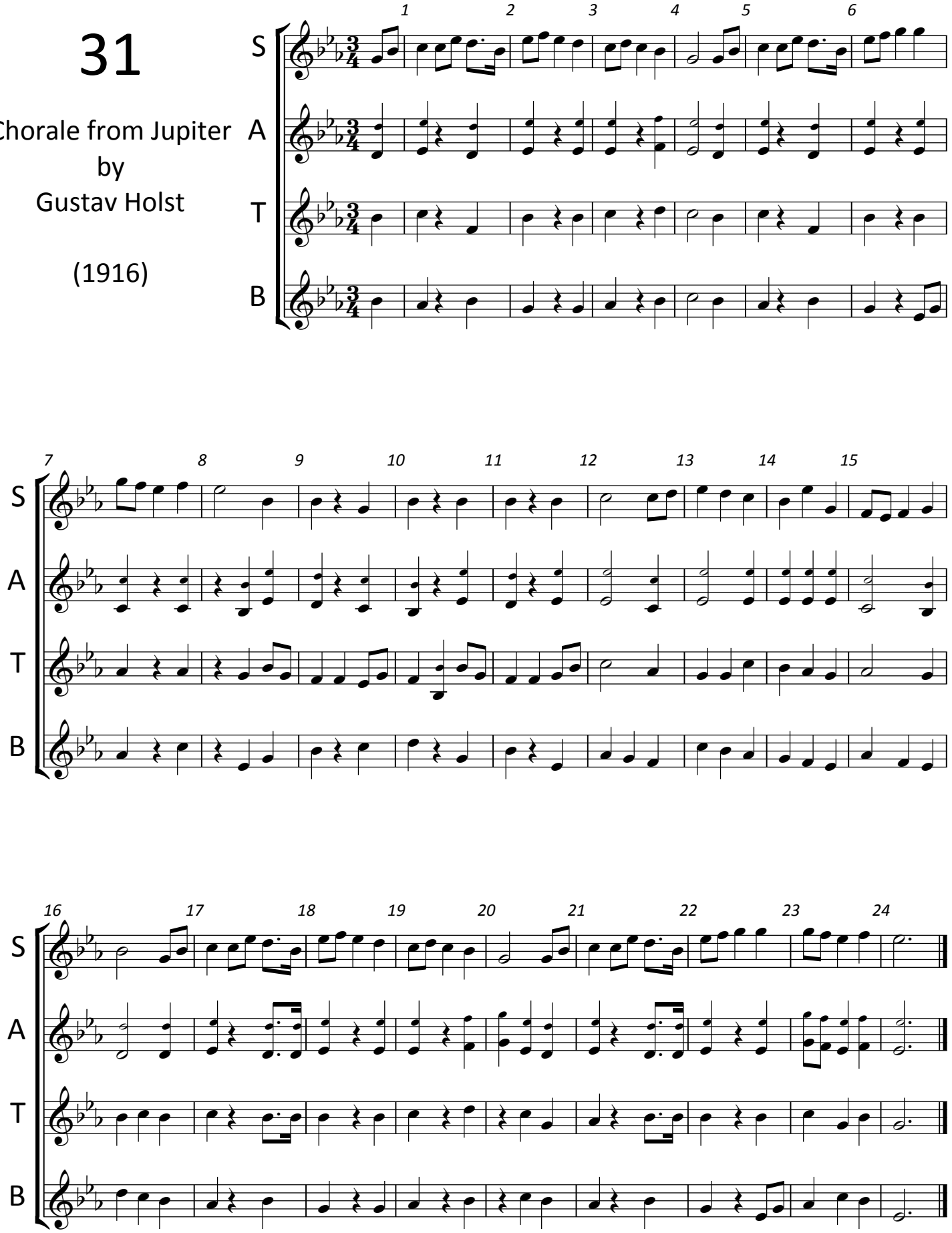
Come, Sweet Death
Come Blessed Rest
by
J. S. Bach
(1736)



31

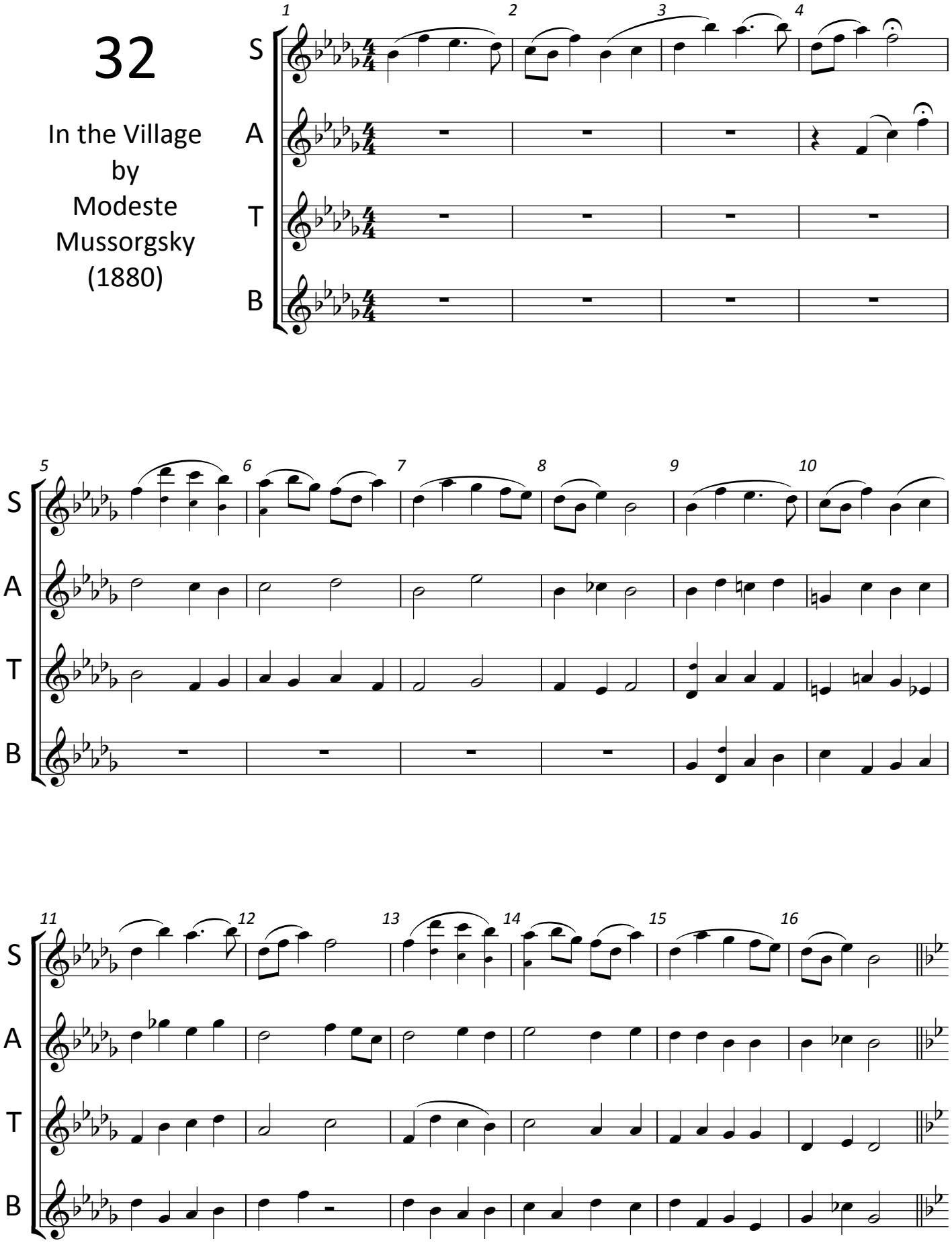
Chorale from Jupiter
by
Gustav Holst

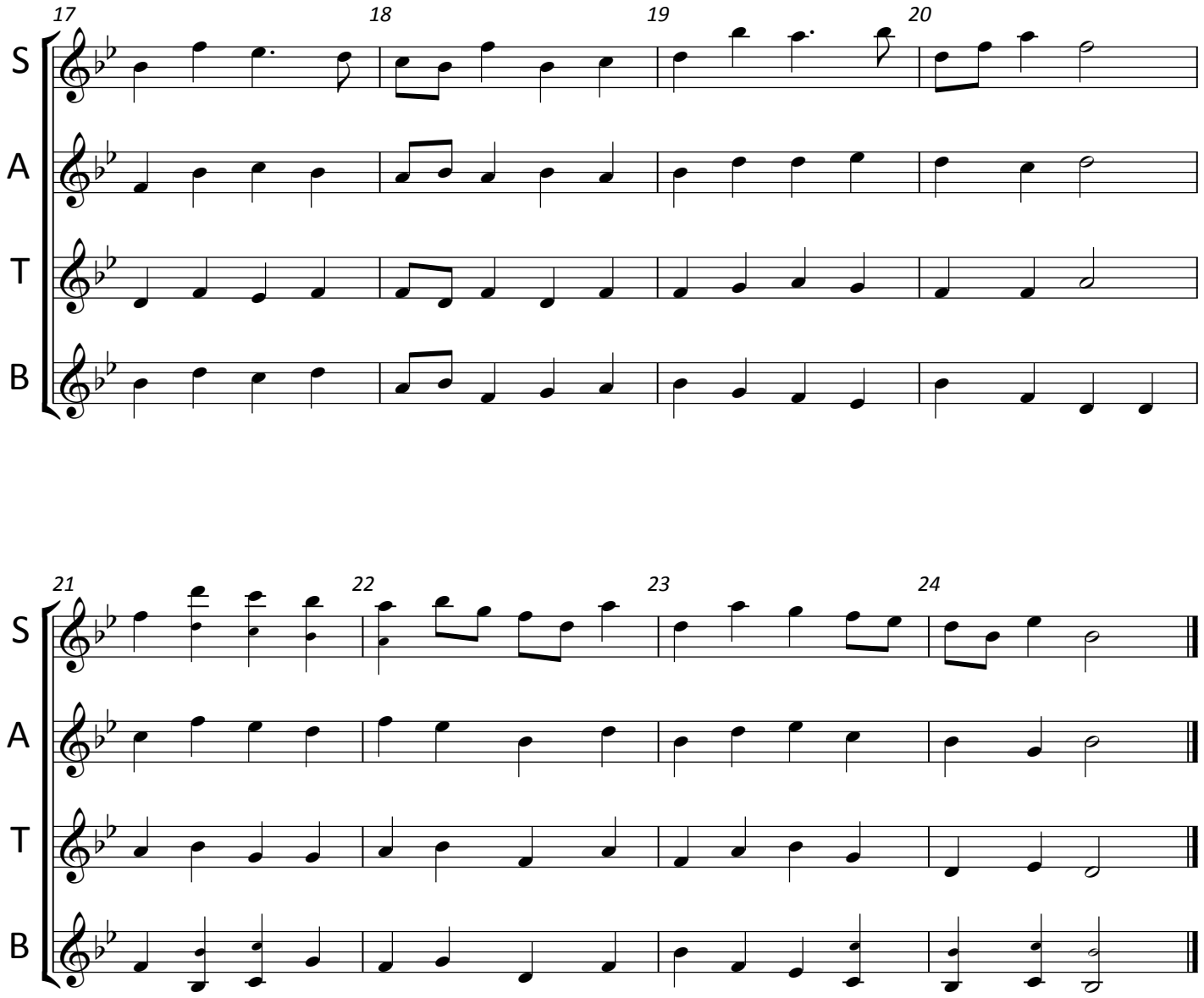
(1916)



32

In the Village
by
Modeste
Mussorgsky
(1880)




17
18
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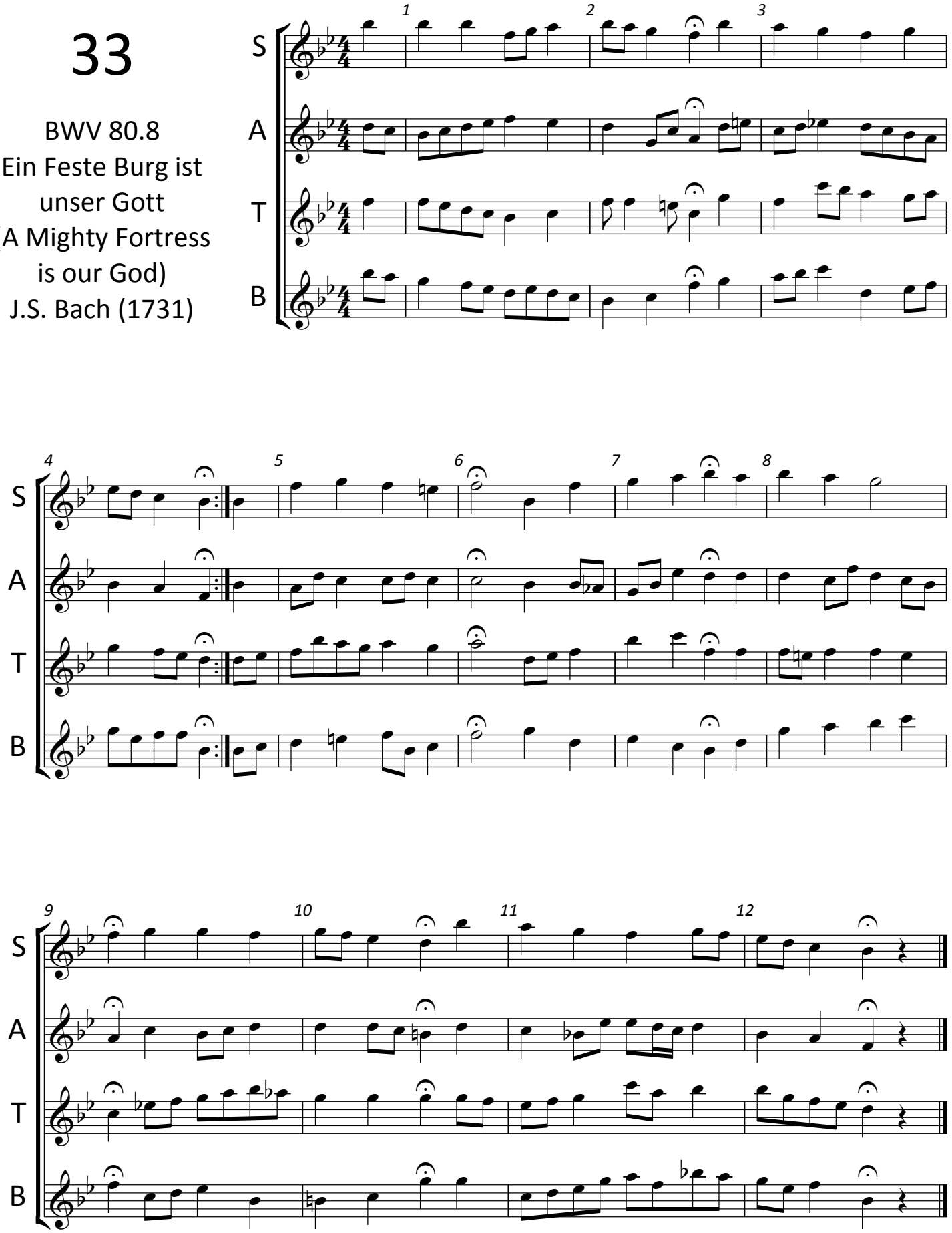
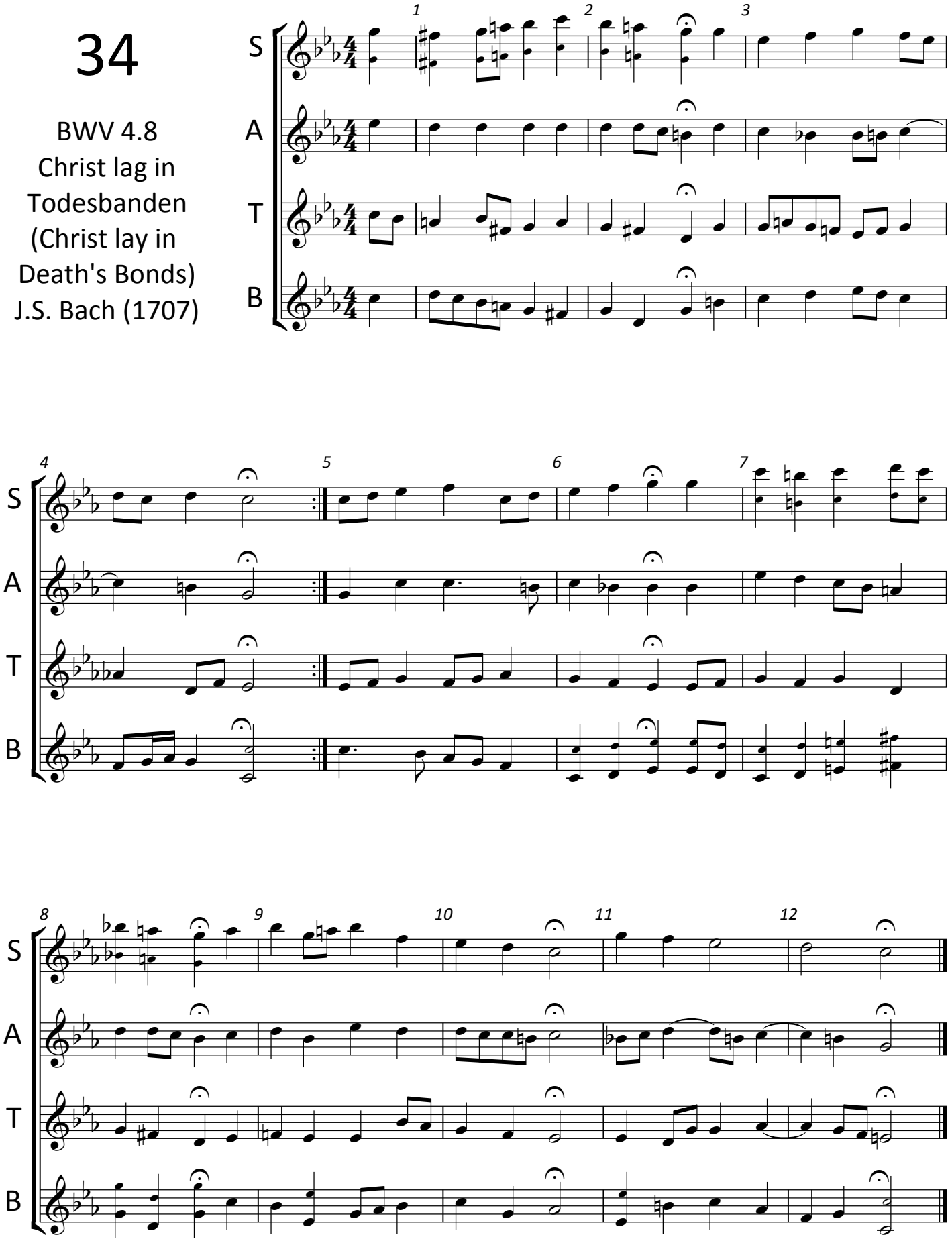
33

BWV 80.8
Ein Feste Burg ist unser Gott
(A Mighty Fortress is our God)
J.S. Bach (1731)



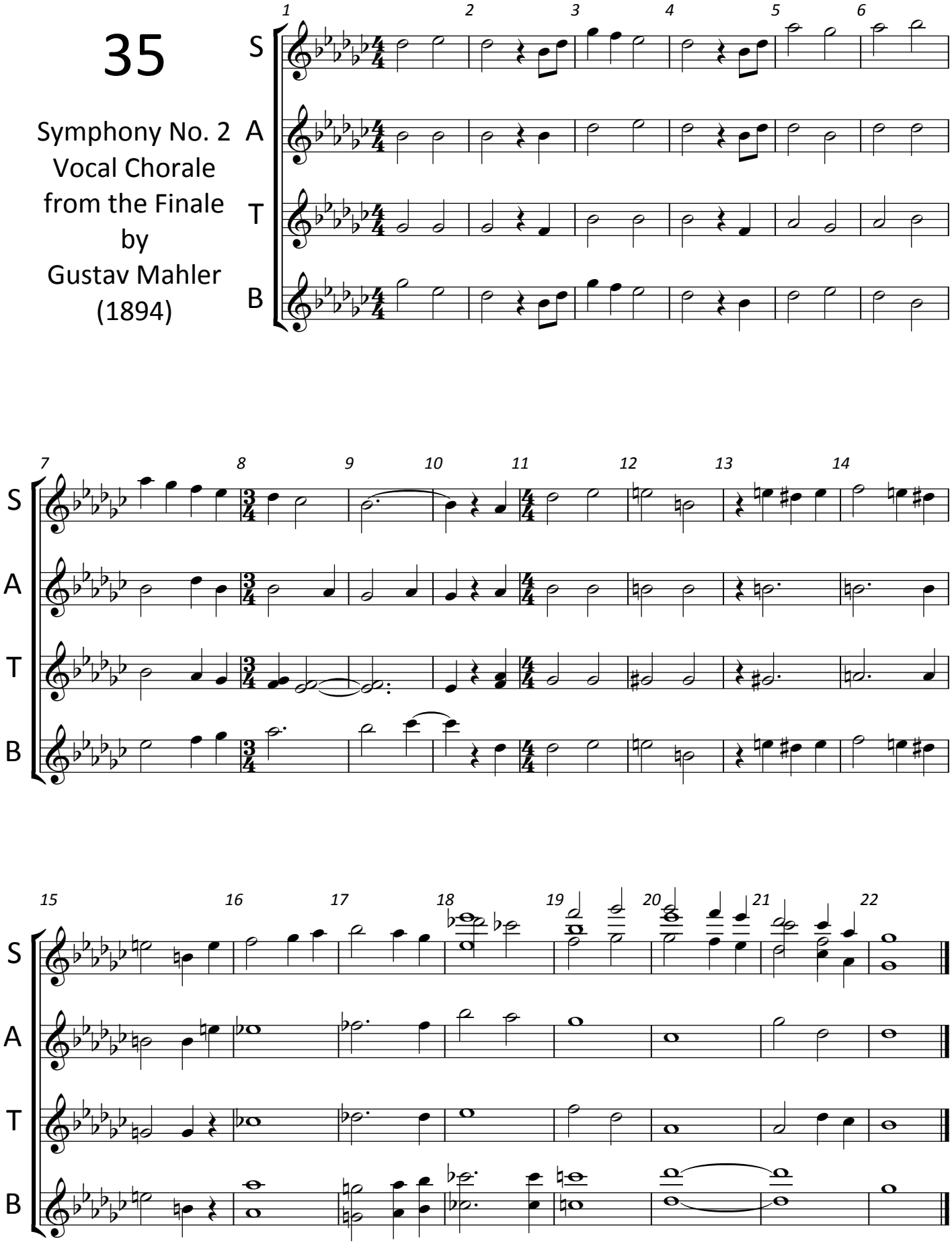
34

BWV 4.8
Christ lag in Todesbanden
(Christ lay in Death's Bonds)
J.S. Bach (1707)



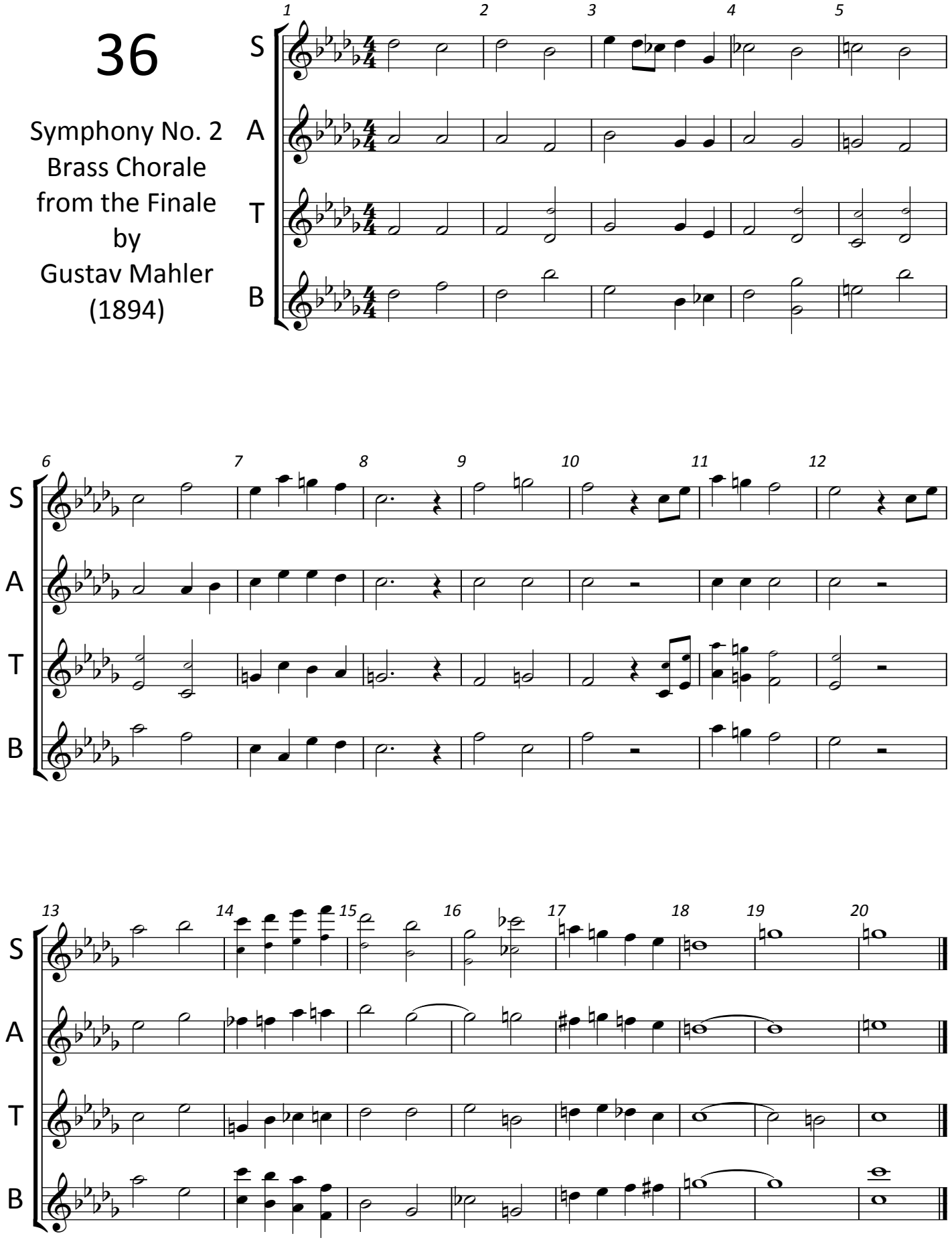
35

Symphony No. 2
Vocal Chorale
from the Finale
by
Gustav Mahler
(1894)



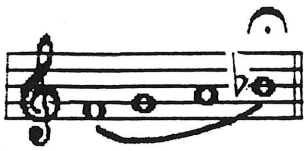
36

Symphony No. 2
Brass Chorale
from the Finale
by
Gustav Mahler
(1894)



OBOE

Tune The Instrument

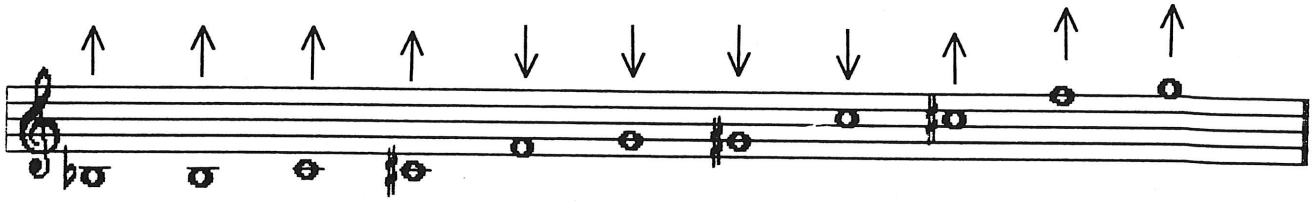


On the oboe only a minimum of adjustment should be made by moving the reed for length adjustment

Check: The embouchure.
Check: Reed placement on lips.
Check: Holding position.

Listen.

Intonation Discrepancies - Bad Notes



Causes and Remedies for Bad Notes:

Playing Position -
- If the oboe is held at too great an angle with the body (i.e. more than 40 degrees) the overall pitch is flat.
- If the oboe is held too close to the body (i.e. less than 40 degrees) the overall pitch is sharp.

Reed -
- A reed that is too soft may cause overall flatness.
- A reed that is too hard may cause overall sharpness.
- A reed that is too old may make intonation difficult to control.

Embouchure -
- Increasing embouchure pressure around the reed generally raises the pitch.
- Relaxing embouchure pressure around the reed.generally lowers the pitch.
- Too much reed in the mouth cause sharpness. Good indication of this is that the half step between third line B and third space C is too wide.
- Sharpness may be caused by too little reed in the mouth
- Too little reed or too much reed in the mouth emphasizes the natural pitch tendencies.of the instrument.
- Sharpness may be caused by an embouchure that is excessively firm.
- EE vowel sound with arched tongue will raise the pitch slightly.
- AH or OH vowel with flat tongue sound will lower the pitch slightly.

Dynamics -
- Crescendos may appear to blow flat. To correct: Maintain breath support, slightly increase embouchure pressure, increase the velocity of the air stream.
- Diminuendos may appear to blow sharp. To correct: Maintain breath support, slightly relax lip pressure, decrease velocity of the air stream.

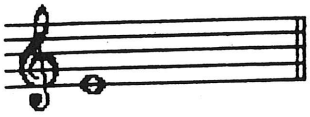
Mechanical Conditions:
- A clogged vent hole may cause flatness.
- Key openings out of regulation may cause flatness or sharpness.

OBOE

Possible Adjustments for Selected Pitch Tendencies

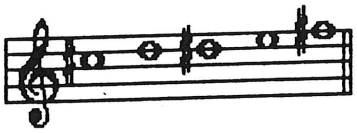
The oboe is usually flat in the low register and sharp in the upper register.

Flat

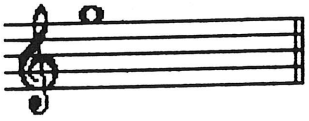


Occasionally flat - Adjust by opening the Eb key to raise.

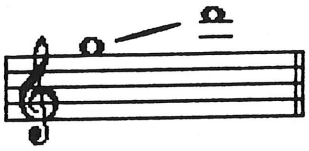
Occasionally flat - Adjust by using the fork fingering with an optional addition of the right hand Eb key.



Tends to be sharp - Humor the notes down with an open throat.and flat tongue.



Occasionally sharp - Alter fingering by using the low B key to lower.



While the embouchure is new and weak, these notes are flat. As the embouchure strengthens these pitches may become sharp. When the embouchure and ear finally mature these pitches may be humored with an open throat and flat tongue.