

SELECTED STUDIES

for OBOE

Volume 2

by Yuri Maizels



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for
OBOE

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*Written, Compiled and Edited
by
Yuri Maizels*

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Preface

The etudes and exercises in this book were selected for high school players or undergraduate students with 2-3 years of experience.

Hinke Scale Studies

I've found Hinke's etudes extremely beneficial for both students and professionals to continue the ongoing work of mastering tone production, phrasing, articulation, and the quality of tone in various key signatures.

- Etude 1: It is advisable to follow the breath marks to continue developing the breathing technique.
- Etudes 2-4, 6, 8, 12, 14, 16-18, 20-26: These etudes are focused on developing the “soto voce” approach in the performance of *cantilena* (cantabile) type musical pieces. Please follow the dynamic indications, particularly in the low and middle registers. Carefully note the rhythm in etude #12 and learn how to properly perform the syncopation.
- Etudes 5, 7, 10, 11, 13, 15, 19, and 27 are focused on developing the micro-technique and performing various rhythmic configurations.
- Etude 9 presents both rhythmic and dynamic challenges for the student. Please focus on correct articulation (staccato) and proper rhythm.

Wiedemann Etudes

The Wiedemann etudes present the next step in mastering the ability to perform in a variety of musical settings. These etudes will greatly aid in developing the endurance of the performer.

- Etudes 1, 4, 11, and 13 focus on a wide variety of articulations in the low to mid register.
- Etude 2: The main focus is on triplets and articulation, especially accents.
- Etude 3 addresses the development of staccato and accents at the beginnings of phrases.
- Etude 5 focuses on micro-technique, including the trill, which must be properly performed.
- Etude 6: Please pay careful attention to the 5/4 time signature while observing the style appropriate for a Gavotte.
- Etudes 7, 8: Articulation and proper trilling must be fully utilized in these etudes.
- Etudes 9-10, 15-17, and 19 are among the most technically challenging etudes in this volume. Carefully observe the rhythms and articulations.
- Etude 12 is a virtuosic etude focusing on staccato and micro-technique and will develop the player's endurance.
- Etude 14 presents both technical and articulation challenges. Please focus on proper dynamics and observe all repeats.
- Etudes 18, 23, 25: Pay particular attention to the rhythm (triplets and sixteenths) and accidentals.
- Etudes 20-22: Both etudes must be played grazioso, with particular attention to the accidentals. Continue to focus on the development of micro-technique.
- Etude 24 presents a challenging minor key signature. The performer should focus on breathing, dynamics, and proper articulation.
- Etude 26 continues the focus on breathing and articulation, as well as tone development.

Duets by Garnier

These duets are primarily aimed at developing the student's ensemble performance skills. The etudes can be played by two students, however, it is my recommendation to start the ensemble education with your teacher, and it is highly advisable to alternate the performance between the first and second oboe parts.

Y. Maizels Daily Exercises

It is my recommendation to start your daily routine from my exercises. They may be performed as written, and as a challenge, one octave higher.

Yuri Maizels

Selected Studies for Oboe

Volume II

I. Scale Studies C Major

Gustav Adolf Hinke

Allegro

1 *f*

6 *p*

11

15 *f*

20 *f*

25 *f*

A Minor

Andante cantabile

2 *p* *portato* *f* *p*

8

14 *p*

19 *p* *p*



Yuri Maizels

I assembled this collection of etudes to provide the fastest, and as much as possible, the shortest means for young players to learn the basics of oboe playing. The composers, Hinke (a German composer who taught and worked in St. Petersburg during the reign of the Tsars), Wiedemann, Garnier and Debondue, are among the finest of writers and pedagogues. These studies begin very simply and gradually increase in difficulty, becoming more challenging melodically and rhythmically, with increasing comprehension of the instrument. Short phrases enable the student to learn control of both breathing and intonation. My experience has shown that students who focus on Hinke studies in the beginning move quite easily to more challenging and exciting pieces. This collection of studies can help students and young professionals master technique, breathing, and intonation while developing the endurance that is vitally important for oboe players.

Yuri Maizels was born in Leningrad (now St. Petersburg) in the former Soviet Union. He lived with his parents in the apartment of his grandfather David Katzman, who was a famous educator and performer on flute and piccolo. As a young boy during the Second World War, Yuri witnessed the now legendary 900-day siege of Leningrad by the Nazis. Despite that difficult and horrific time, he was always surrounded by music. After the conclusion of the war, Yuri was accepted into the Naval Boarding Musical School in Leningrad (the school which had been organized in 1873 by Rimsky-Korsakov), where at age 13 he began study of the oboe. In 1964, he graduated from the College of Music with multiple degrees: oboe performance, oboe teaching, and conducting. His studies continued at the Leningrad State Conservatory, from which he graduated in 1971. During his career, Yuri Maizels played in major orchestras, working with such well-known conductors as Yuri Temirkanov, Mariss Jansons, Yuri Simionov, Valery Gergiev and others.

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