FOUNDATION STUDIES

for Oboe

Scales, Chords and Intervals for Daily Practice

patterned after Carl Baermann, Op. 63

edited by

David Hite

Southern® MUSIC

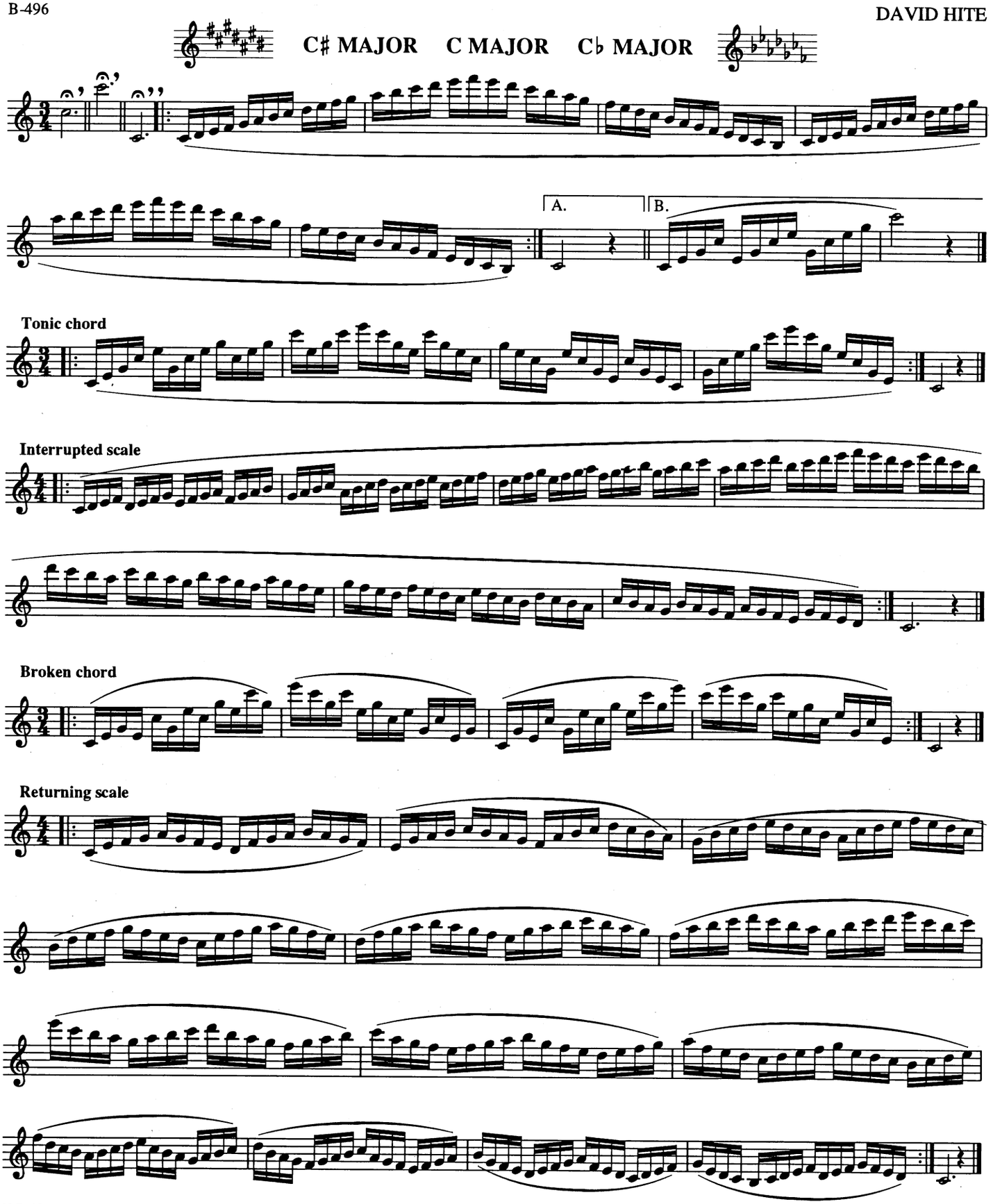
FOUNDATION STUDIES

Patterned after C. Baermann, Opus 63

B-495
B-496

(Refer to page 64 for articulations and rhythms.)

DAVID HITE



N.B. No metronomic speeds nor dynamics are marked in this book. Always play a speed that you can play accurately, and use dynamics that are appropriate to your varying objectives.

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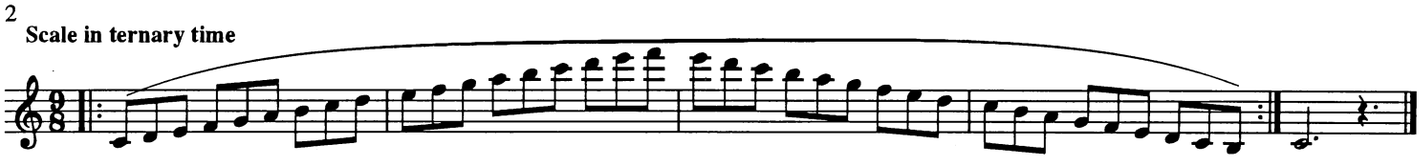
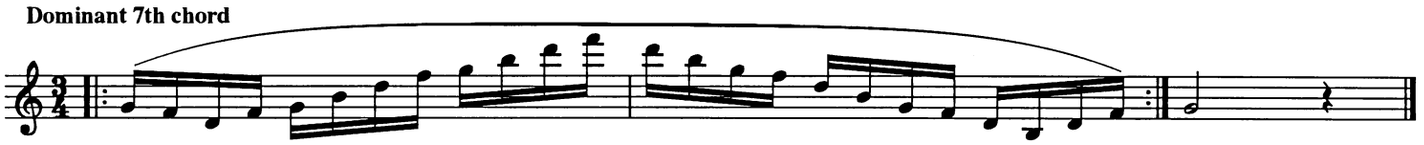
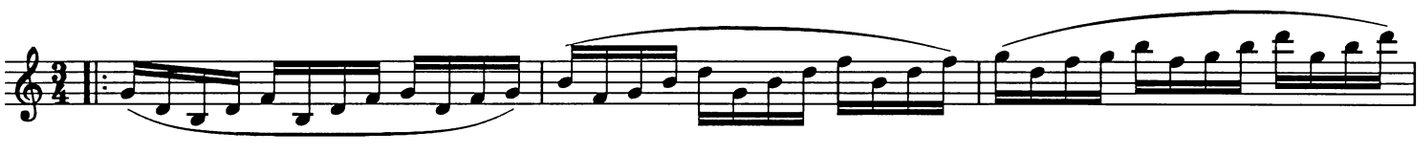
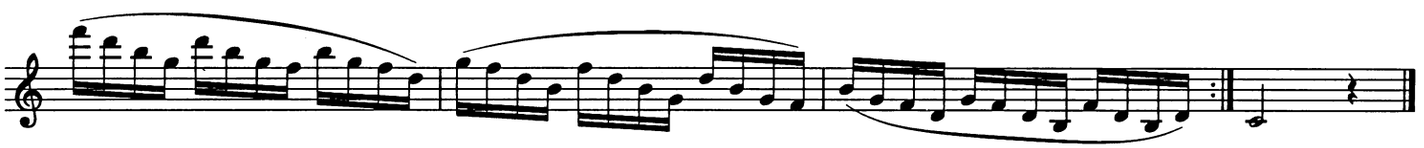
Scale in ternary time

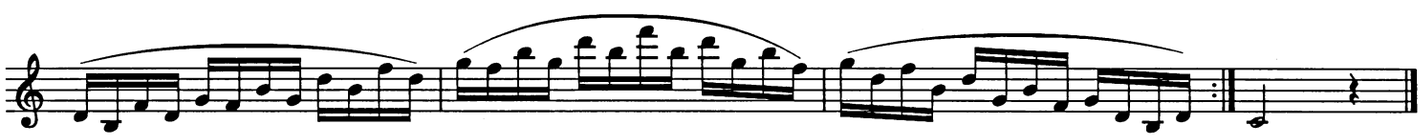


Dominant 7th chord

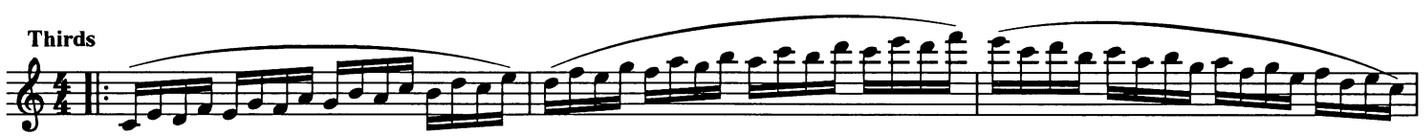


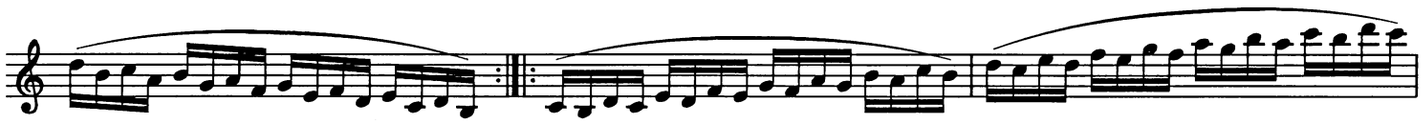


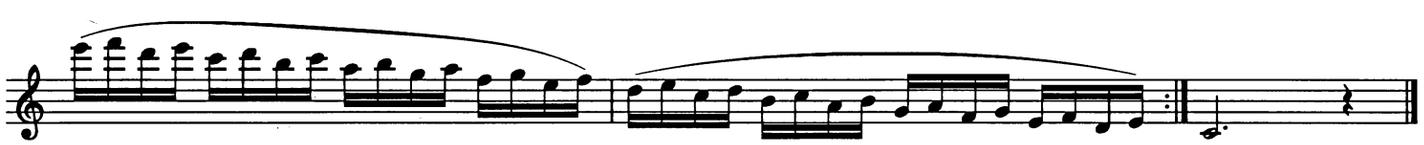




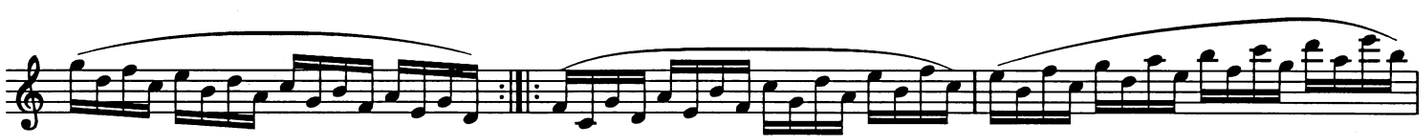
Thirds

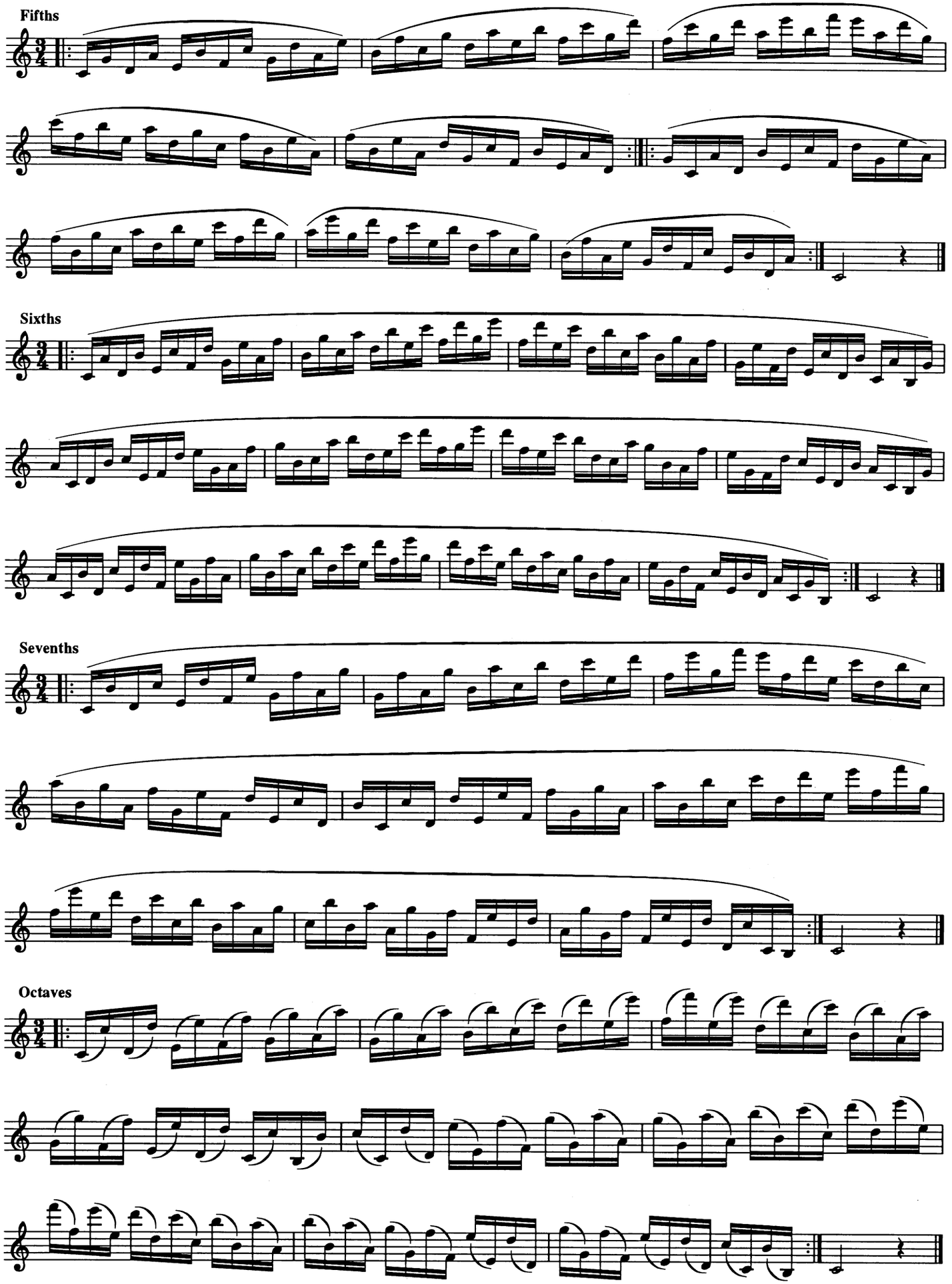






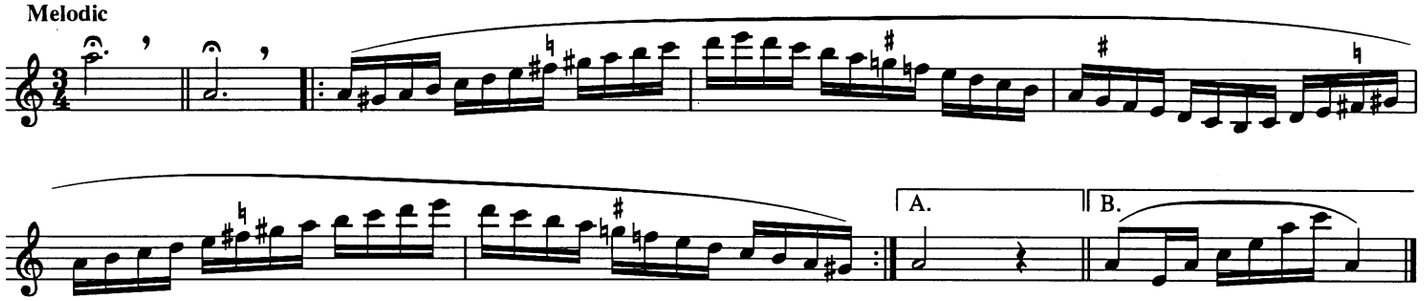
Fourths




Fifths
Sixths
Sevenths
Octaves

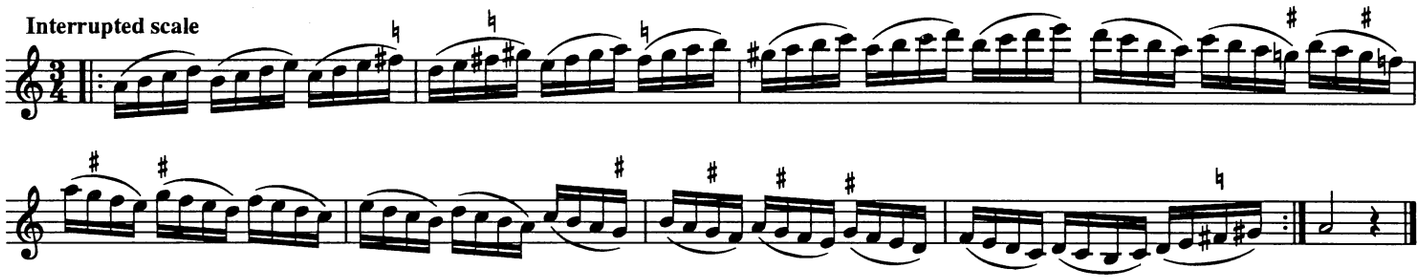
A Minor

Harmonic (use accidentals above)
Melodic

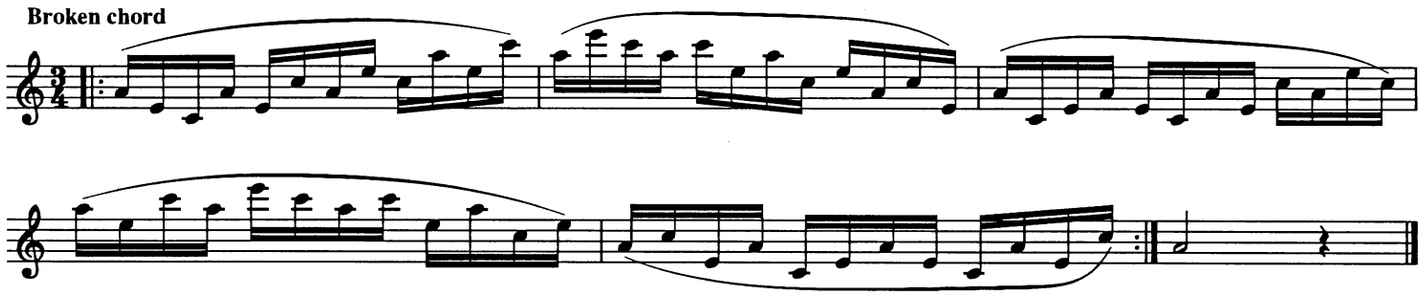


Tonic chord

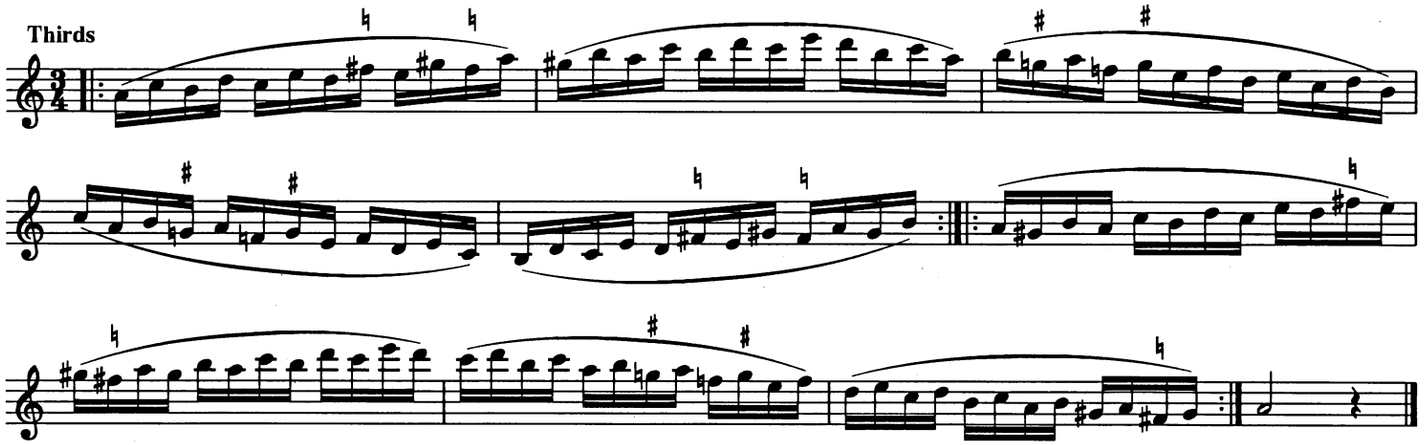
Interrupted scale



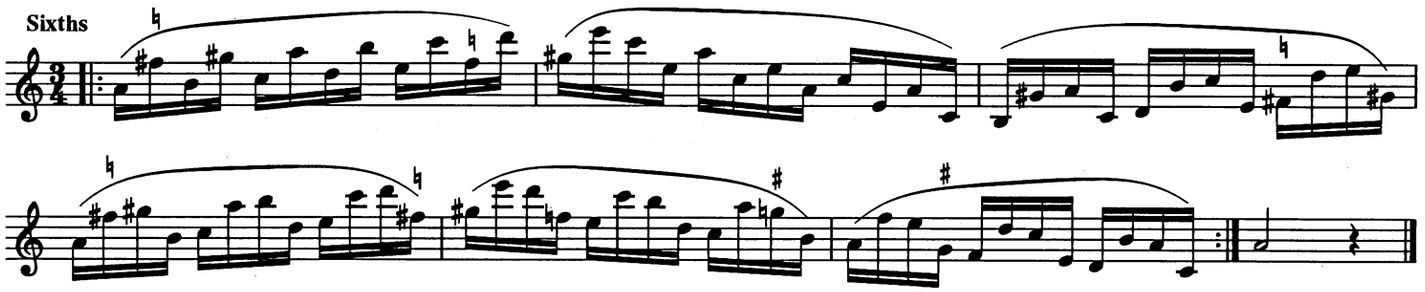
Broken chord



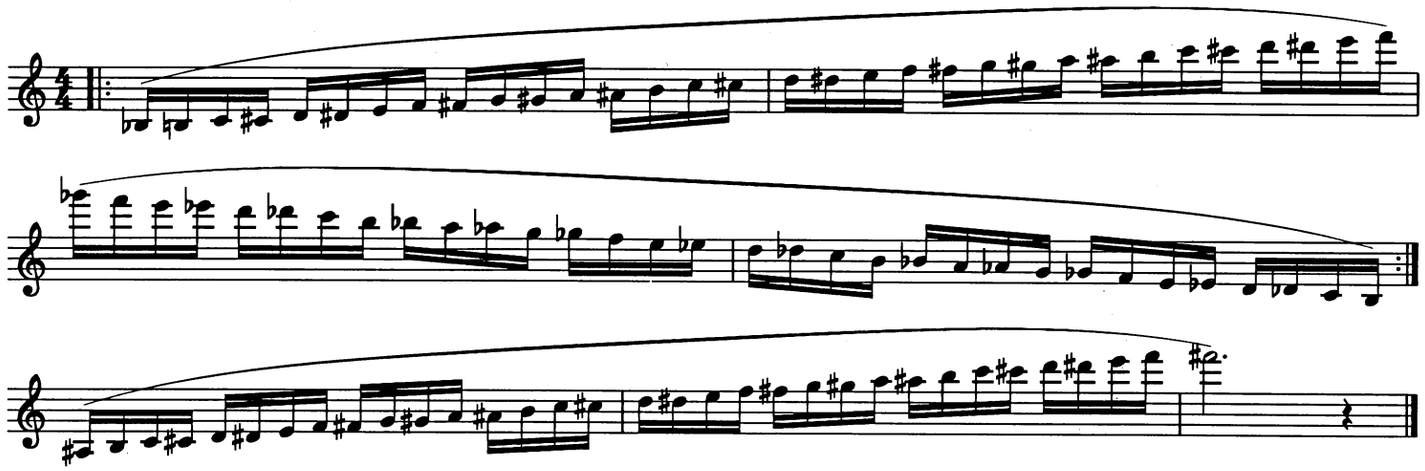
Thirds



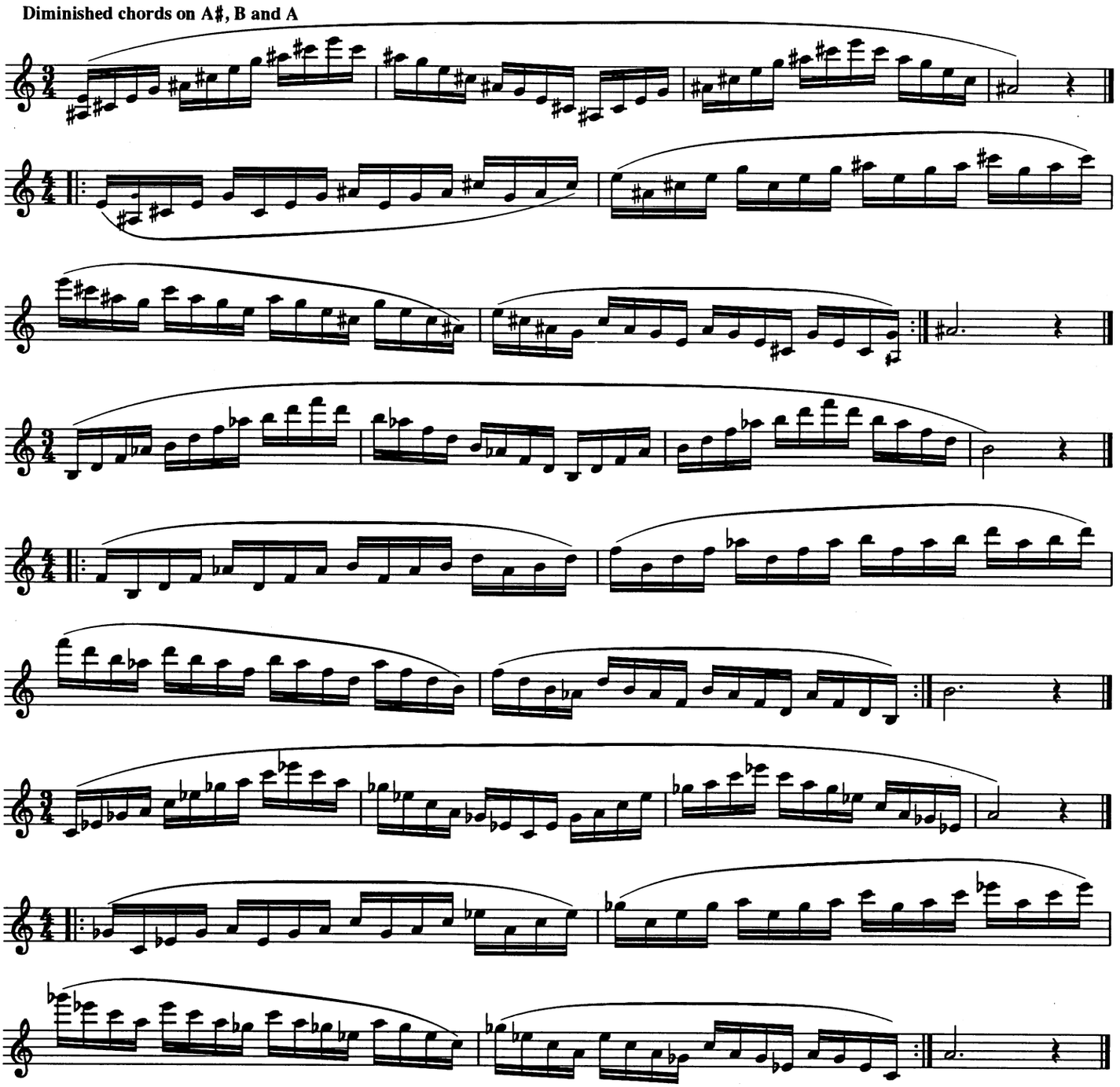
Sixths



CHROMATIC SCALE
DIMINISHED CHORDS

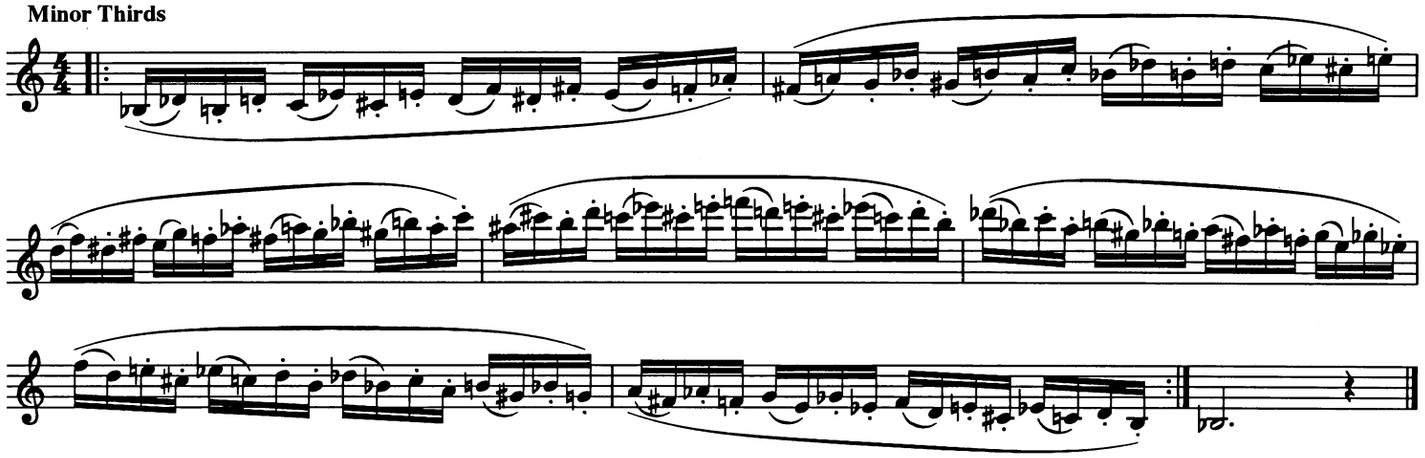


Diminished chords on A♯, B and A

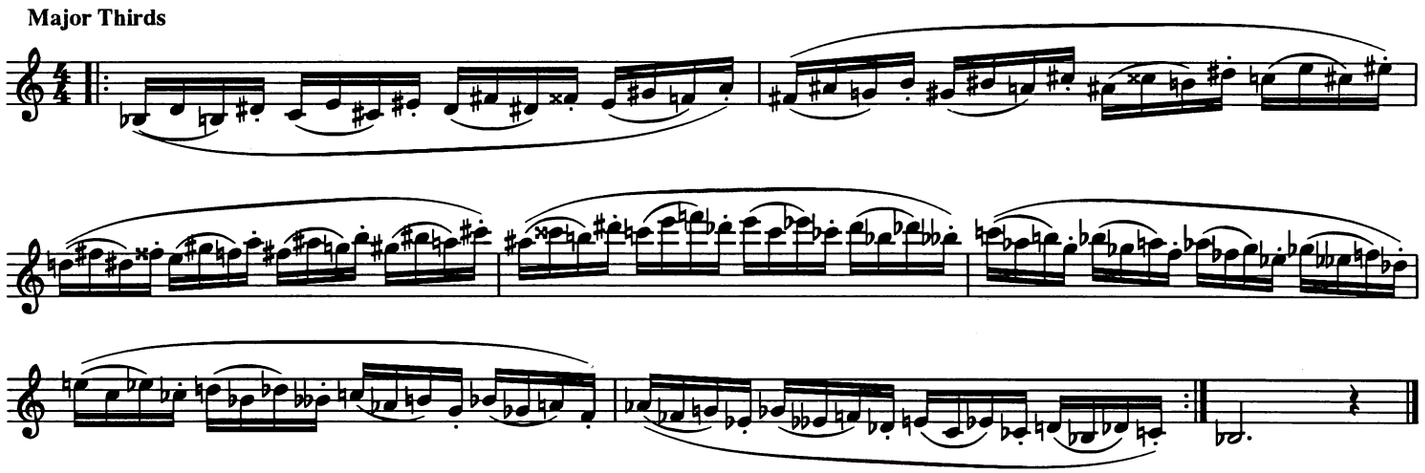


INTERVALS IN CHROMATIC ORDER

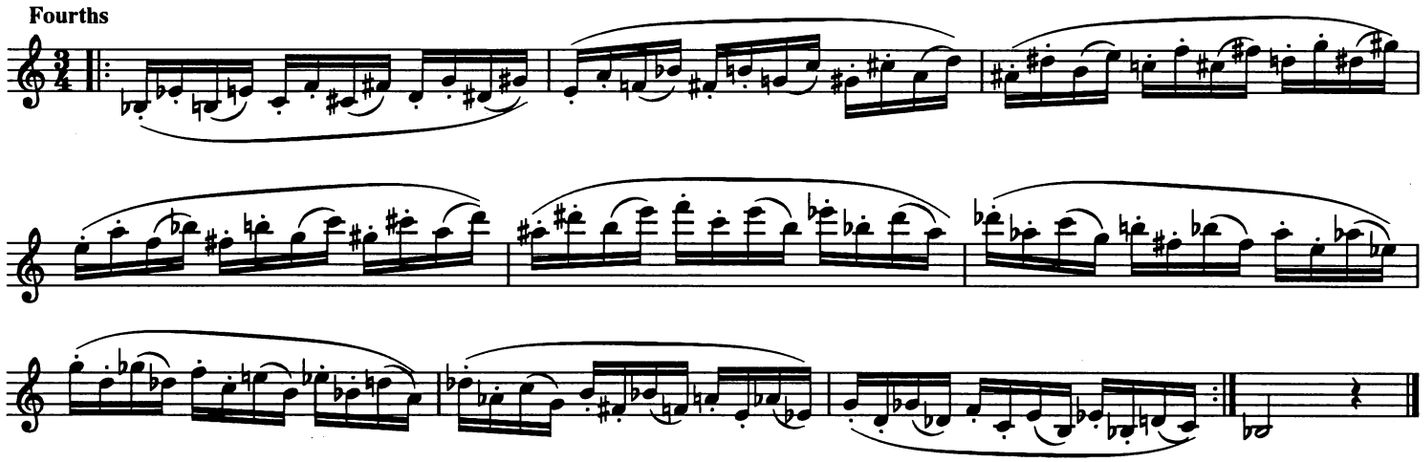
Minor Thirds



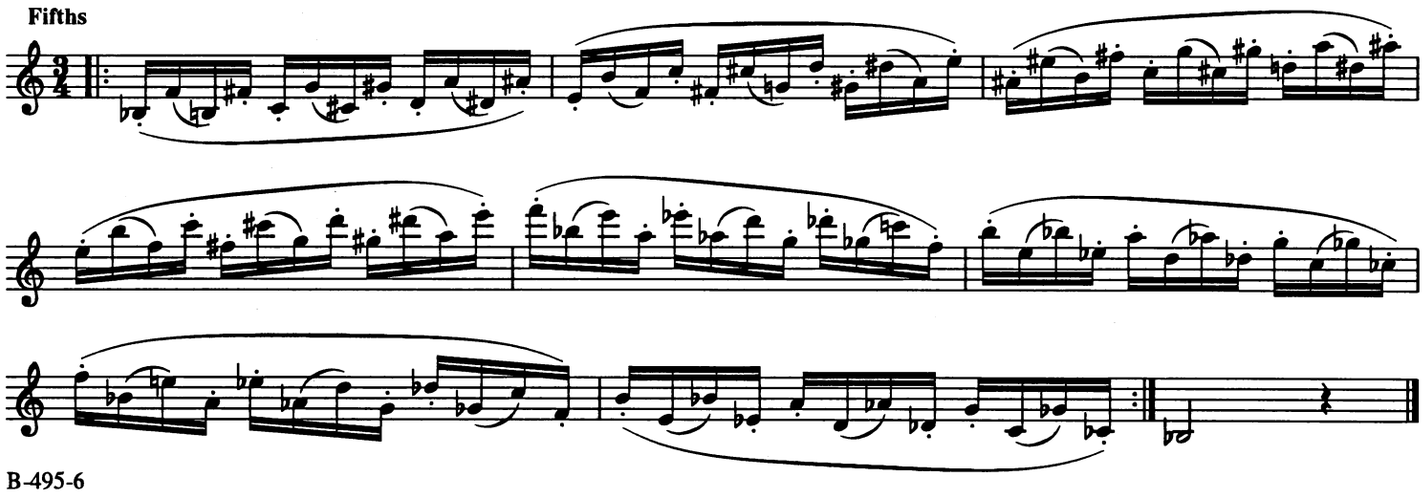
Major Thirds



Fourths

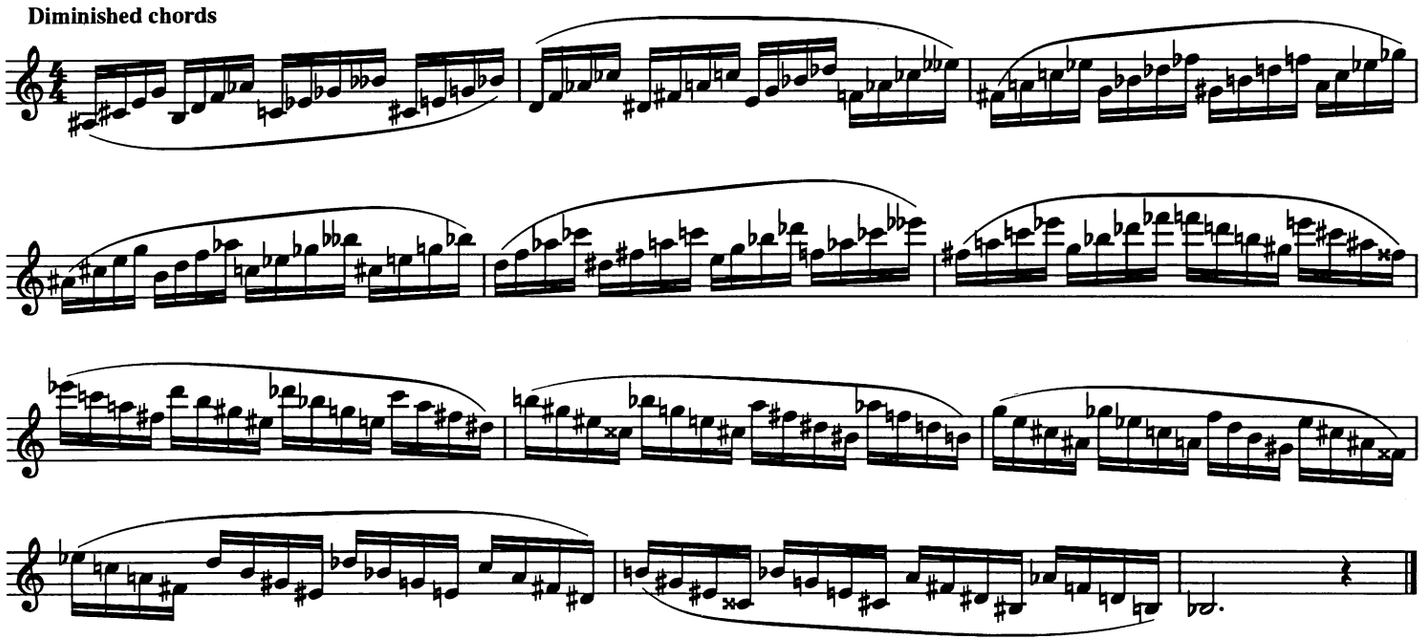


Fifths

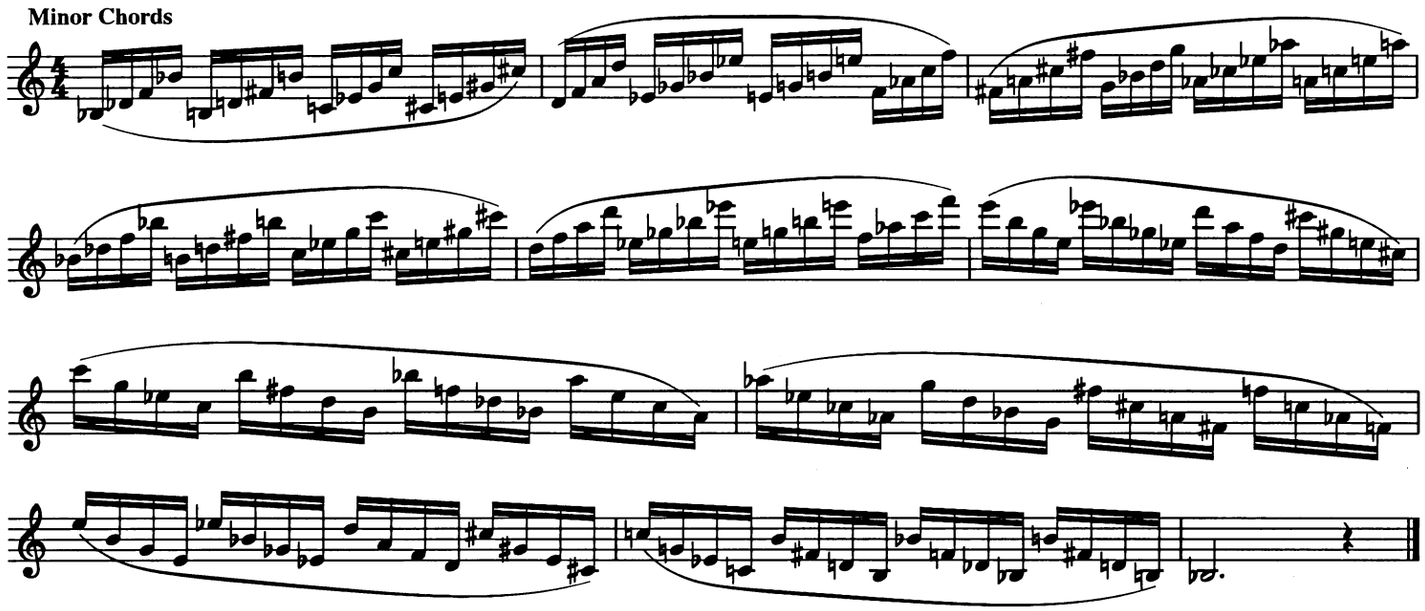


CHORDS IN CHROMATIC ORDER

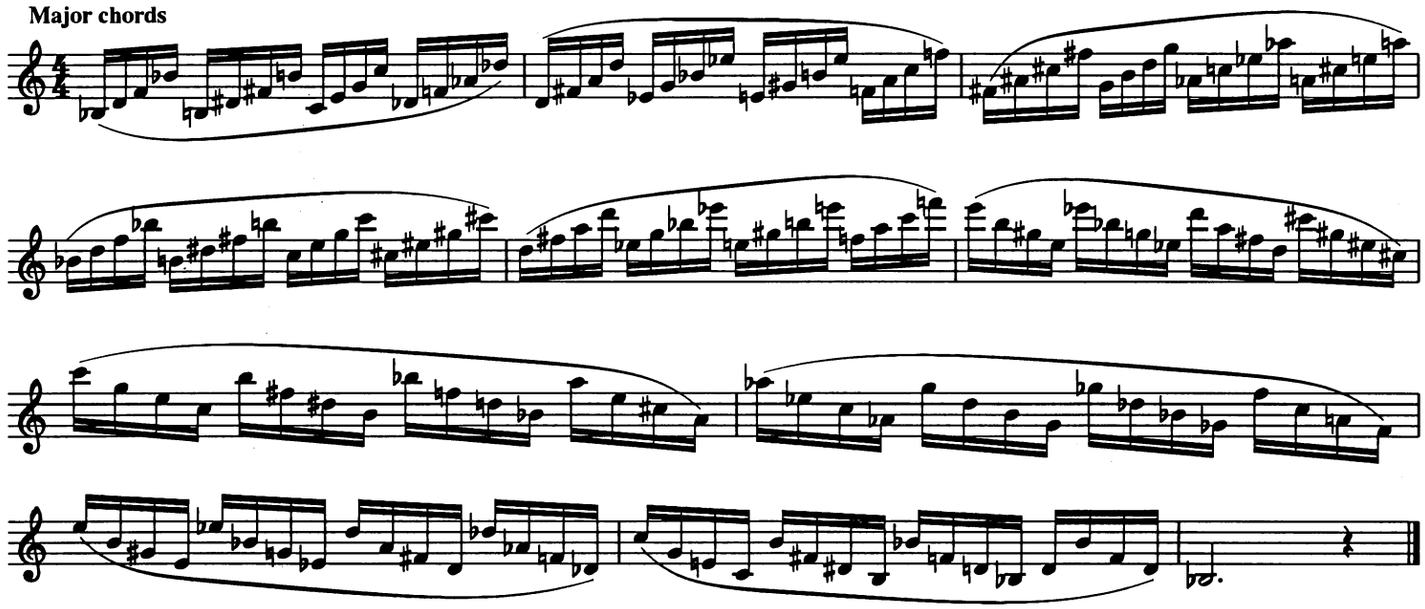
Diminished chords



Minor Chords

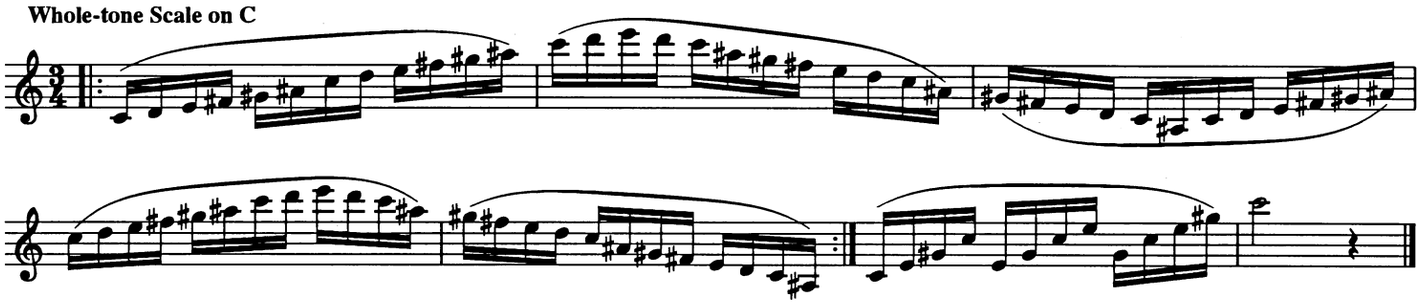


Major chords

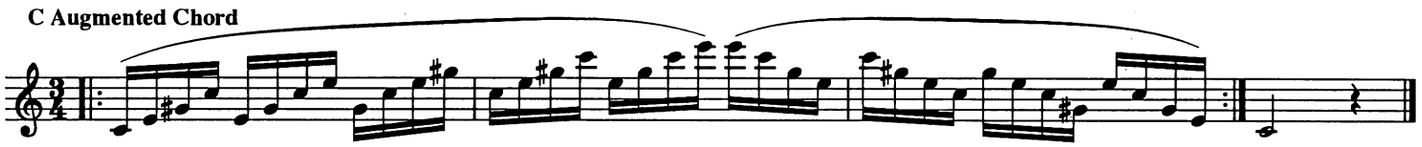


WHOLE-TONE SCALES
AUGMENTED CHORDS

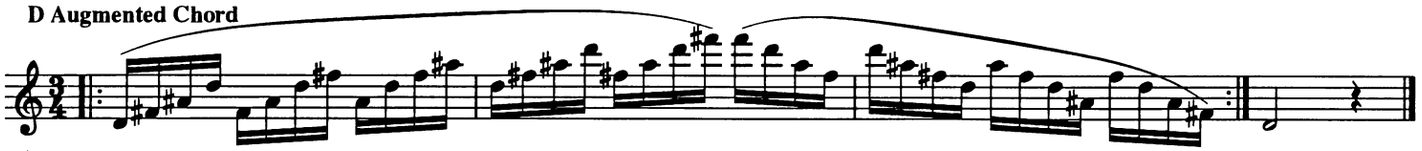
Whole-tone Scale on C



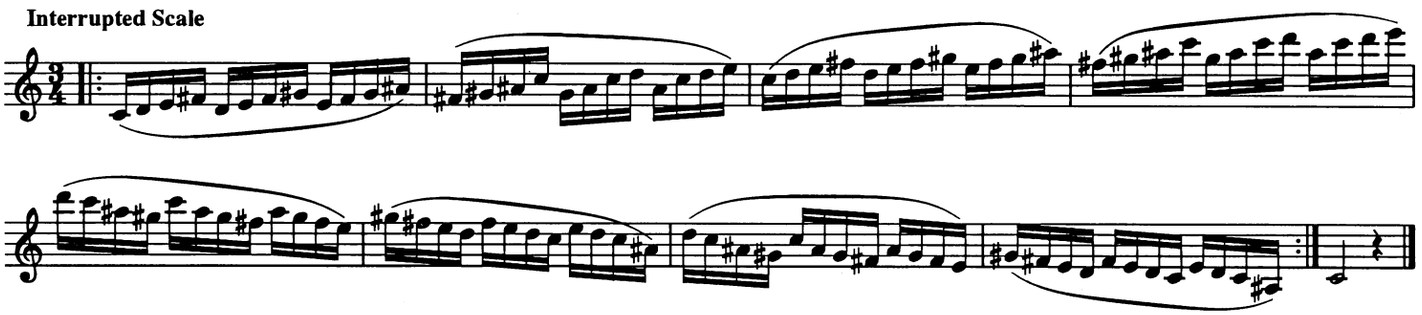
C Augmented Chord



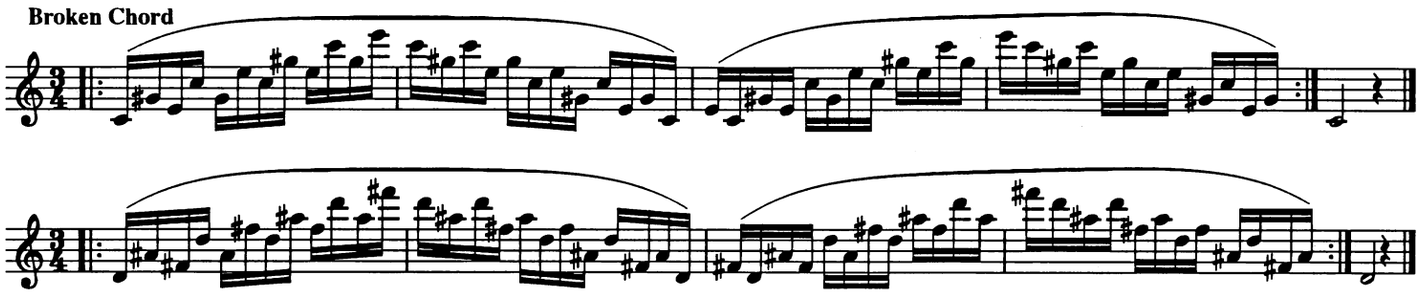
D Augmented Chord



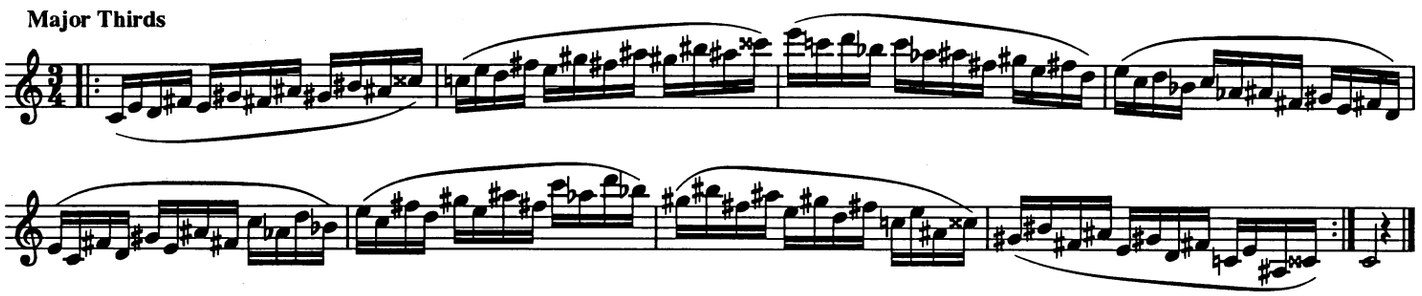
Interrupted Scale



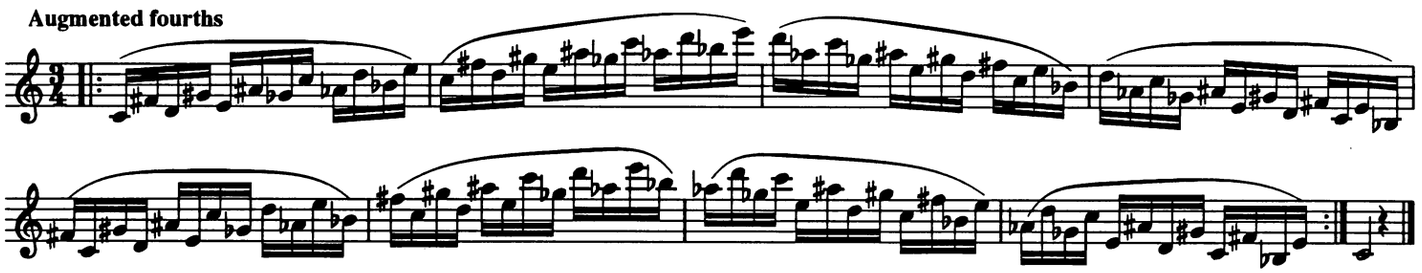
Broken Chord



Major Thirds



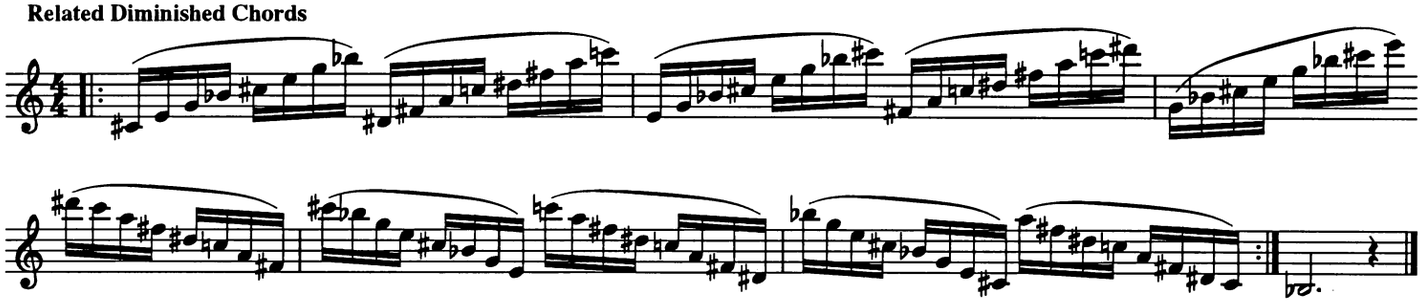
Augmented fourths



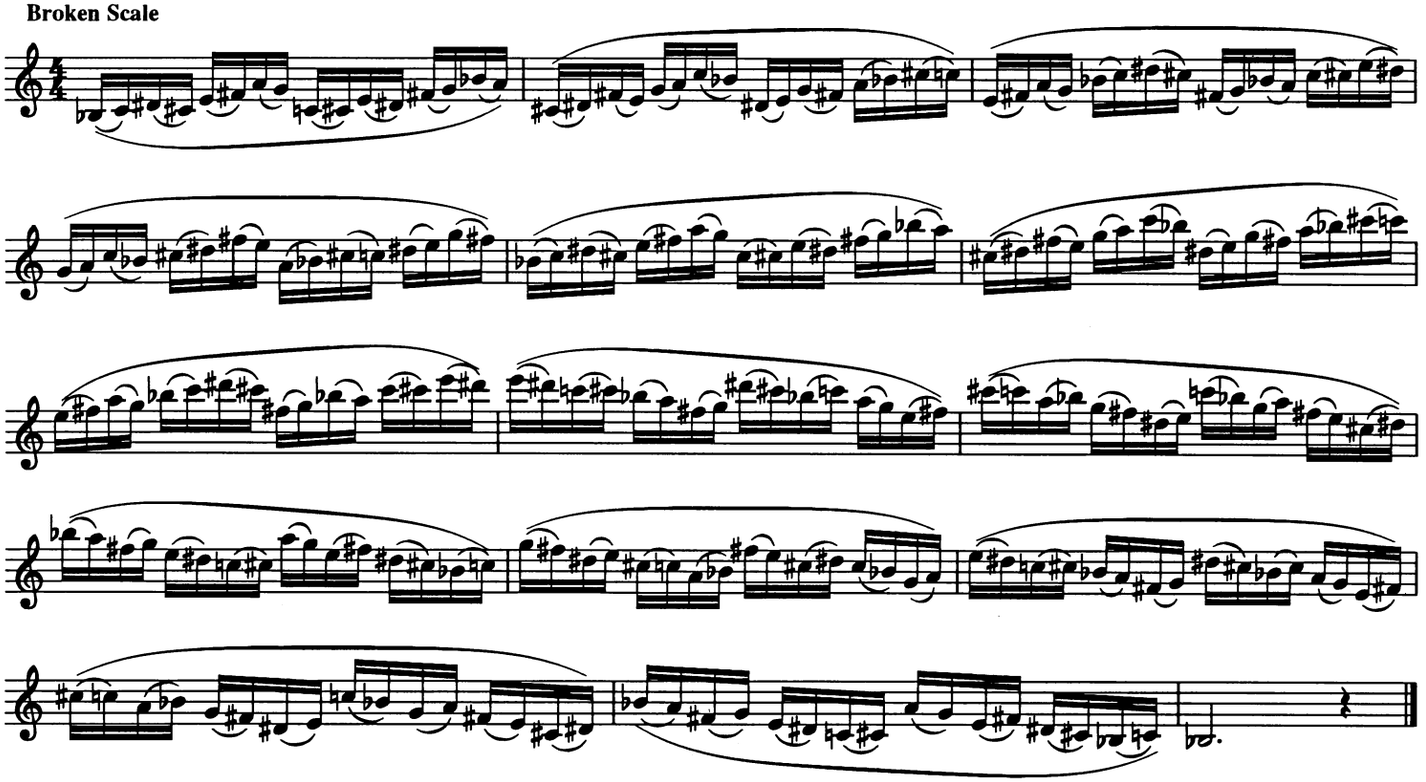
DIMINISHED SCALES
(Octatonic: Whole-tone Half-tone Scales)

On B♭

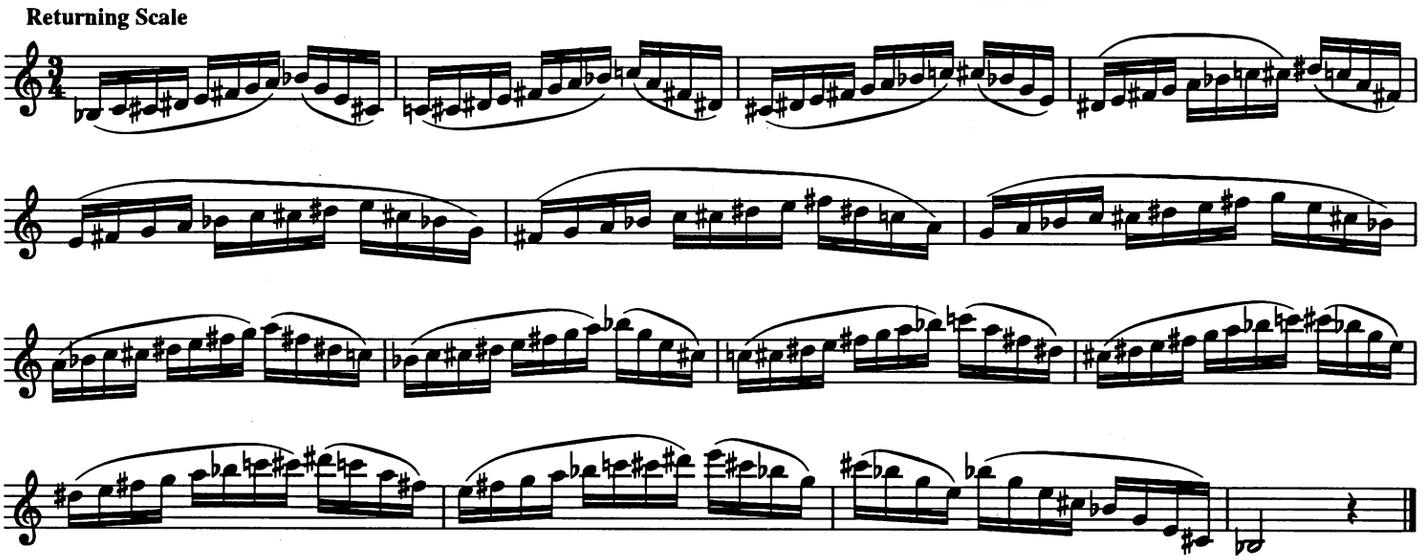
Related Diminished Chords



Broken Scale



Returning Scale



JURY EXAMINATION AND AUDITION SCALES

Objectives, Mental Minders, Mind Set, Performance, Diagnosis, Review, Results

(See page 64 for a reference to articulations.)

OBJECTIVES

1. To play scales with ease and assurance in all major and minor keys with any dictated articulation, in a steady tempo at slow, medium or fast speeds.
2. To play with a consistent beautiful, resonant tone with either a flowing legato; a clear, responsive staccato; or an unlabored articulation.
3. To play with predetermined dynamics.
4. To play all of the above from memory.

MENTAL MINDERS

1. Establish and remember your maximum speeds. Practice to improve speed, but never play faster than you can maintain assured accuracy. Keep your mind ahead of your fingers.
2. In practice, repeat your scales from three to five times for assured ease and consistency.
3. Practice with a variety of rhythms. This will keep your mind alert and increase your total control of time and fingers.
4. Rest your embouchure while thinking through the scale you intend to play. Feel the fingering of each note and the movement of your fingers from note to note.

MIND SET IN PREPARATION

1. Decide on a key and a scale. Select an articulation and a tempo. Determine your dynamic level. Review the tempo. (If you are nervous, your tempo is probably too fast.)
2. Hear and feel the pitch of the first note. If necessary, play it as a reminder.
3. Place instrument in the mouth, preset embouchure, place tongue on the reed. Check yourself for good posture.
4. Think tempo. Then in tempo, four counts to the bar, on the count of:
   1: Relax.
   2: Take a deep breath.
   3: Set air pressure with tongue on the reed.
   4: Feel the pitch.
   1: Release the tongue to release the sound.

   (Use this approach, first in slow motion, to practice release of sound for long tones.)

DURING THE PERFORMANCE

1. Start with a smooth release; then maintain a full, sustained tone.
2. Play the first note in perfect time related to established tempo.
3. Always feel the pitch and fingering of the next note. Keep tone flowing.
4. Maintain your concentration on notes, tempo, articulation and tone. Listen carefully!

DIAGNOSIS

1. Evaluate your performance: Was it easy, assured, steady, unlabored? Was it peaceful? Was it aimless, and/or merely mechanical? Was it full of mistakes? Can you be attractively aggressive?
2. Analyze the problems and decide what needs to be done to improve: Was it too fast? Slow down. Were the mistakes mental? Think it through. Was there an awkward fingering? Devise a mini exercise to correct it. In any case, decide on a course of action. Aimless repetition will only perpetuate mistakes and bad habits.
3. Isolate the problem and improve it.

REVIEW

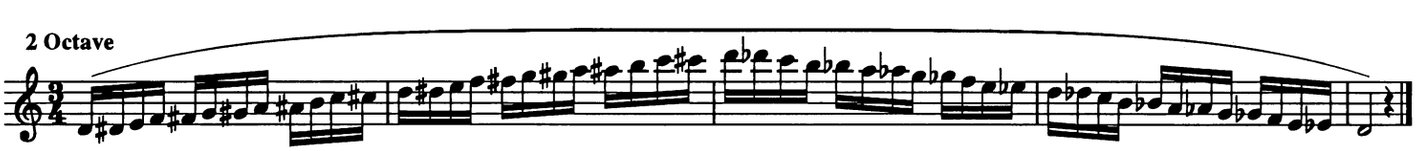
1. Play the scale again. Then decide if it was better, the same or worse. It may need to be reviewed during future practice sessions. Continuously review objectives: better tone, better flow, faster speed, improved accuracy, etc.
2. The ultimate objective is perfection. The daily objective is improvement. Many small improvements lead to perfection.

RESULTS

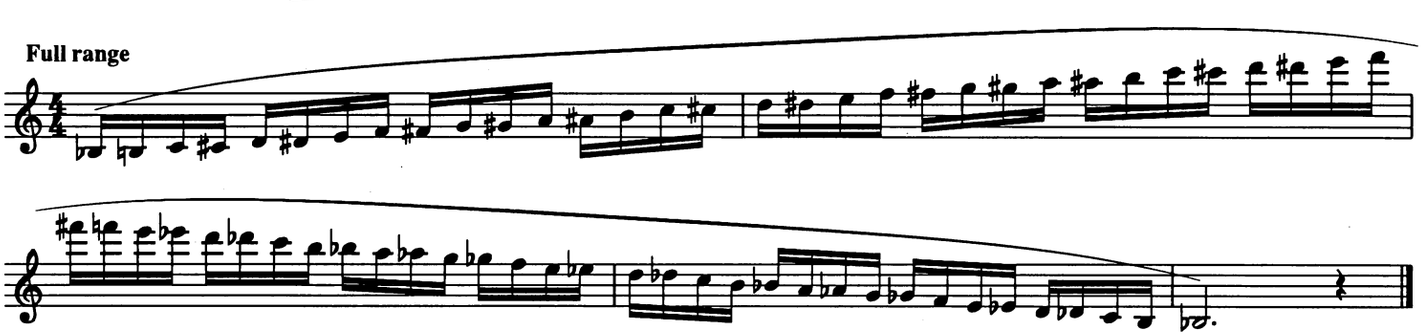
Adherence to the above procedures will lead to success. Success breeds enjoyment. Enjoyment breeds inspiration. Inspiration breeds energy to practice. Effective practice breeds a fine musician.

CHROMATIC SCALE

2 Octave

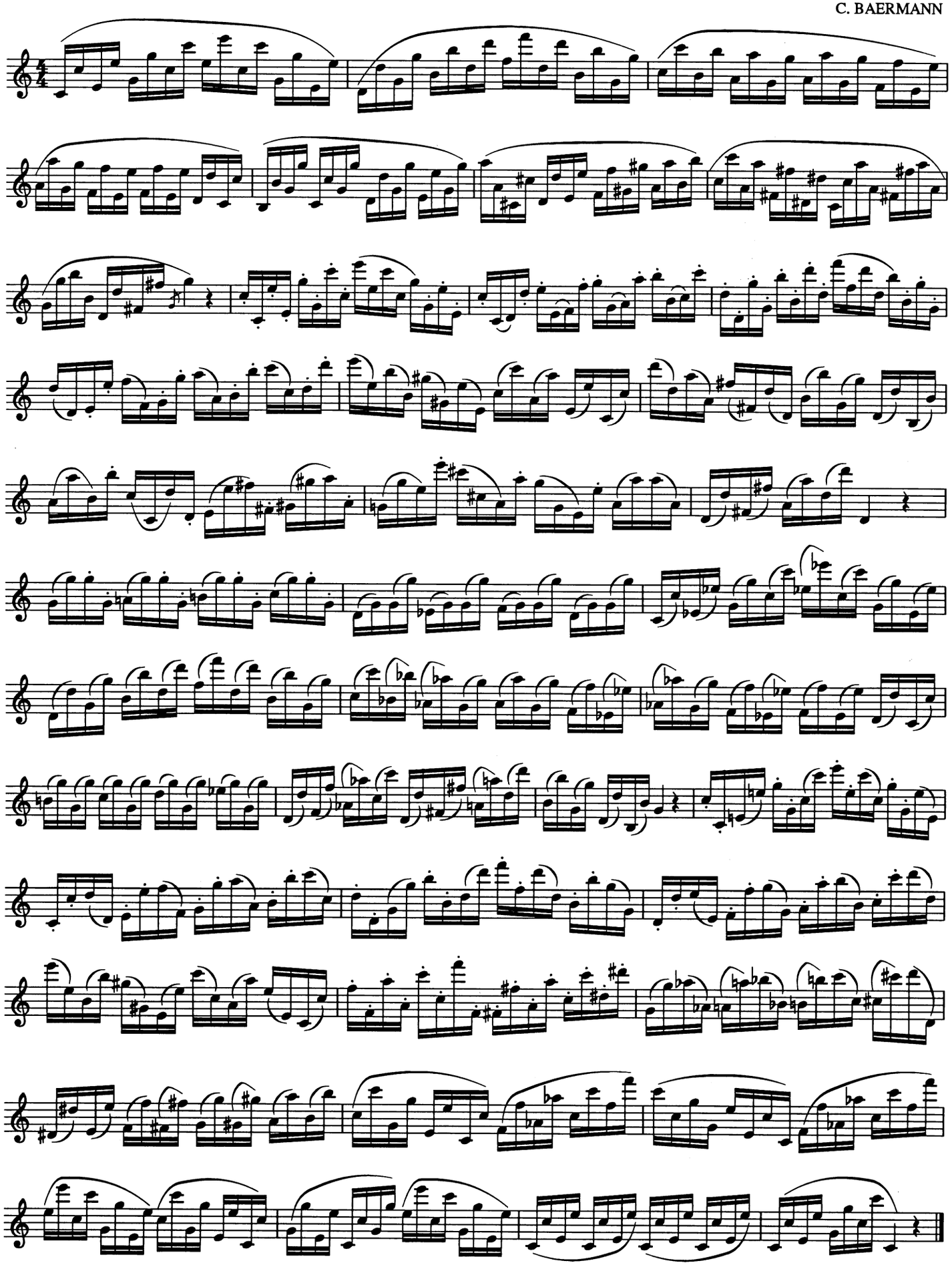


Full range



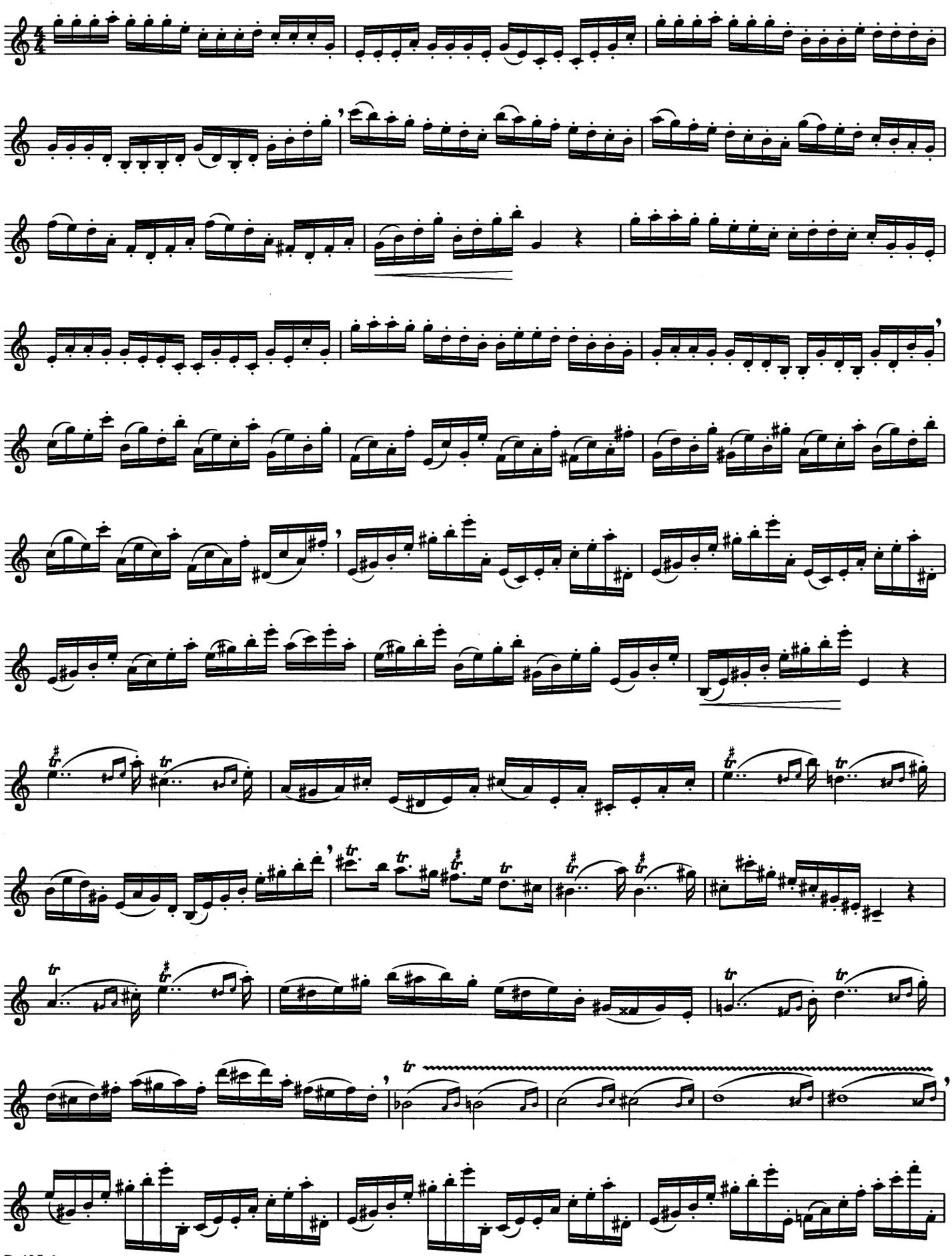
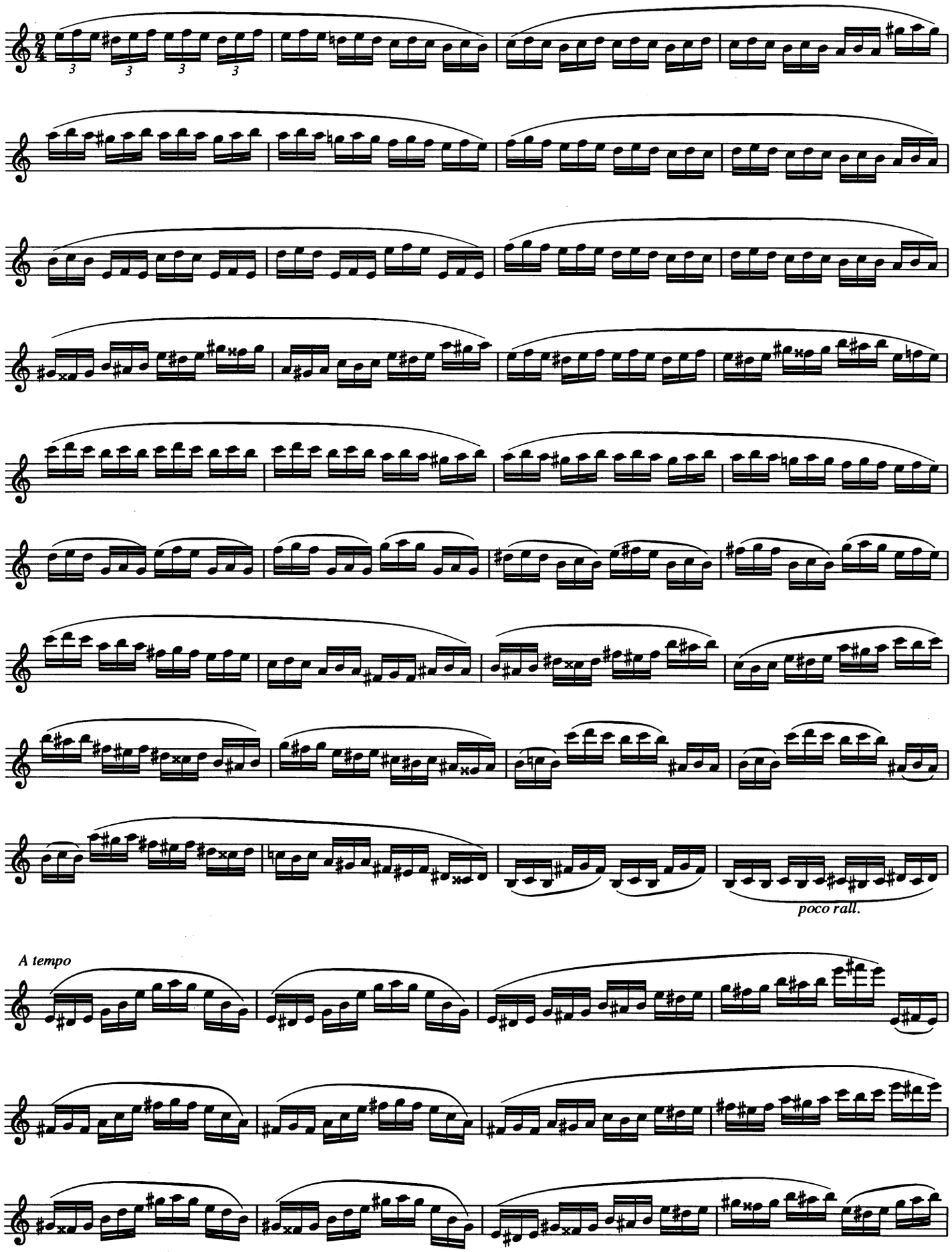
1. OCTAVE EXERCISE

C. BAERMANN



2. STACCATO and TRILL EXERCISE

Moderato



3. TRIPLET EXERCISE