

Daily Drill for the Developing Oboist:

All exercises are presented in the key of 'C' as an example. Students are expected to transpose these exercises for all 12 major (and even minor!) scales.

Scale with a Drone

What?: Set your drone to the tonic of the scale. Play the scale slowly and freely (no concern metronome/rhythms/meter). Form good intervals with each scale degree against the drone.

Why?: To develop your ear improve embouchure flexibility.

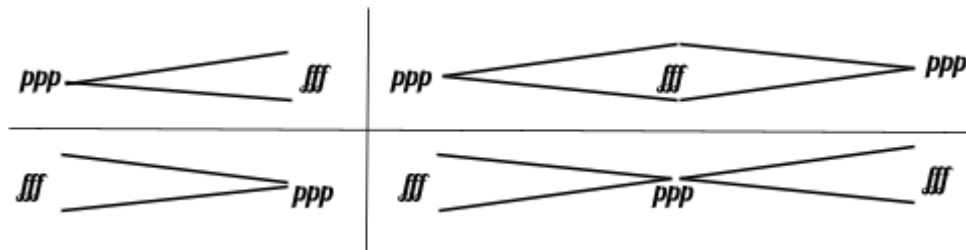
C	D	E	F	G	A	B	C
P1	M2	M3	P4	P5	M6	M7	P8

Troubleshooting: Listen carefully and use air, embouchure, reed-placement, and voicing to adjust tune the interval. Return to your reeding exercises such as: matching pitches Ab-C on the reed to improve these skills if needed.

Long-Tones

What?: Metronome on Q=50, any note. Create crescendi and decrescendi in multiples of 4 counts (whole measures in 4/4). Always trying to max out your louds and softs.

Why?: To expand your dynamic range. Practice fundamental skills for shaping and phrasing. Maintaining consistent pitch despite differences in air/volume/dynamic.



Troubleshooting: Try to push the limits of your dynamic capabilities, even if you can't quite control it at first. Create the possibility and then the refinement. Refine by caring for the reed placement and embouchure as the dynamic shifts.

Extended Range Scale

What?: Start on the lowest tonic of the key, ascending as high as possible, descending as low as possible, and then ascending back to the original tonic. (H.S. range= low ‘Bb’-high ‘F,’) (University range= low ‘Bb’-high ‘G,’)

Why?: Now every scale is a “high note fingering scale” or a “low note response scale,” normalizing the use of these notes in your skill-set and helping you build comfort and confidence with them.



Troubleshooting: Start directly on the highest note within the key and play with a full, confident tone. Then practice approaching it with the 1 note before/after, then 2, etc.

Extended Range Arpeggio

What?: Starting on the lowest tonic, play an arpeggio in overlapping broken chords both ascending and descending, and returning back to the original tonic. Play freely without a metronome.

Why?: Building comfort and confidence with the full-range of the oboe. Developing your ear for the tuning of broken chords.



Troubleshooting: Try playing with a drone in order to practice forming good unisons, thirds, fifths, and octaves. This can also improve your ear for tuning your position within a chord in ensemble playing.

Thirds

What?: Using a metronome, play your scales in thirds.

Why?: Familiarize with common melodic cliches. Work out any blip-prone intervals.



Troubleshooting: Push yourself to rhythmically accel. from 8ths to triplets to 16ths.

Slinky Scale

What?: Play overlapping segments of a scale which circle around the members of the tonic seventh chord (Do, Mi, Sol, Ti). Play freely without a metronome.

Why?: To improve your ability to play fluidly in scalar motion. Familiarize with common stepwise cliches.



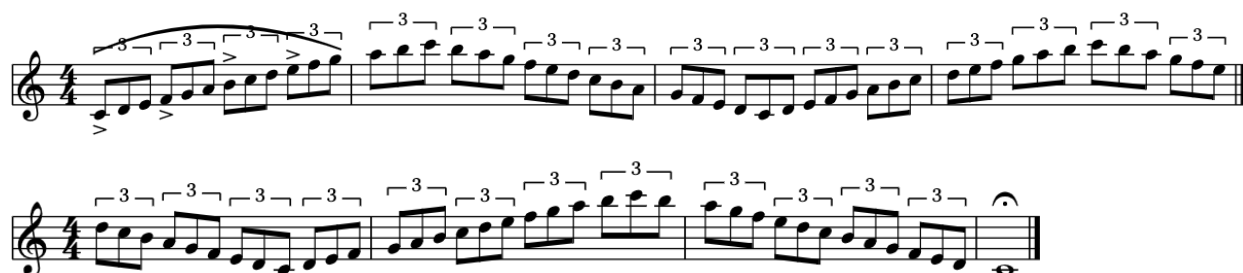
Troubleshooting: Use the ascending and descending motion to phrase with hairpins. Experiment with a gravitational-like push and pull. (stretch when ascending, flow when descending)

Scale in Triplets

What?: Using a metronome, play a scale in constant triplet rhythmic values.

Emphasize each triplet set by playing slur 3s, OR all slurred with a vibrato pulse on the beats. Work to regularly increase the tempo.

Why?: To practice focusing on the scale pattern despite the fact that different patterns of notes fall on the agogic accent for each cycle.

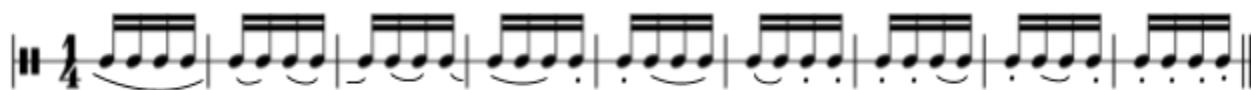


Troubleshooting: Having trouble staying on track?> practice 1 beat+1 note at a time and so on. Having trouble playing evenly?>turn the triplets into 8th/16th rhythms variations such as 1 &a (long, short short), 1e & (s s, L), and 1 E a (s, L, s).

Scale Articulations

What?: Using a metronome, play a scale in constant 16th notes going through these 9 different articulation patterns. Each iteration of playing the scale will employ one of these patterns recurring on every set of 16ths. Work to regularly increase the tempo.

Why?: Develop a clever tongue ready for any cliched articulation pattern. Perfect playing scales through repetitions that aren't redundant.



Troubleshooting: Take this to the next level by bringing out the character of each articulation style. Bouncy short notes. Lift last notes of slurs before short notes. Last notes of slurs before another note under a slur should be long, legato, connected.

Fives

What?: Using a metronome, slur rapid 5-note cycles on each scale degree within the scale (always staying within the key). Try beginning with 32nd notes at Q=50.

Why?: Develop fast fingers and even technique.

The image shows four staves of musical notation for the 'Fives' exercise. Each staff is labeled with a scale degree: Do, Re, Mi, and Sol. Each staff contains two measures of music. The first measure of each staff shows a rapid 5-note cycle (e.g., Do-Re-Mi-Fa-Sol) slurred together. The second measure shows a similar 5-note cycle starting on the next scale degree (e.g., Re-Mi-Fa-Sol-La). The notation uses a treble clef and a 4/4 time signature. The notes are slurred together, and there are fermatas at the end of each measure.

Troubleshooting: Keep your fingers close to the keys. Slow the rhythmic values to 16ths or even 8ths. Practice in smaller segments: just ascending or just descending.

Threes

What?: Using a metronome, play rapid 3-note cycles on each scale degree within the scale (always staying within the key). Each scale degree cycle gets scrambled before moving on to the next scale degree. Try beginning with 32nd notes at Q=50.

Why?: Develop fast fingers and even technique. Work out tricky close combinations.

The image shows a single staff of musical notation for the 'Threes' exercise, labeled 'Do'. The staff contains a single measure of music. The notation shows a rapid 3-note cycle (Do-Re-Mi) slurred together. The notation uses a treble clef and a 4/4 time signature. There is a fermata at the end of the measure.

Re



Mi



Fa



Sol



La



Ti



Troubleshooting: Keep your fingers close. Try for 1 cycle, then 2, then all 3.

Modal Scales

What?: Play all modal scales of the tonic notes from your assigned weekly keys.

Why?: Challenge your brain to play in various modes.

Ex: 'C' Modal Scales

Ionian Mode:

'C' is Do in key of? = 'C'
>Play 'C'-'C' in key of 'C'

Dorian Mode:

'C' is Re in key of? = 'Bb'
>Play 'C'-'C' in key of 'Bb'

Phrygian Mode:

'C' is Mi in? = 'Ab'
>Play 'C'-'C' in key of 'Ab'

<u>Mode</u>	Ionian	Dorian	Phrygian	Lydian	Mixolydian	Aeolian	Locrian
<u>'C' is...</u>	Do	Re	Mi	Fa	Sol	La	Ti
<u>...In the key of...</u>	C	B-flat	A-flat	G	F	E-flat	D-flat

'C' Ionian



'C' Dorian



'C' Phrygian



'C' Lydian



'C' Mixolydian



'C' Aeolian



'C' Locrian



Troubleshooting: Think of it as playing from tonic-tonic in the key of ____ . (The blank is filled with every key that uses that 'tonic' within its own scale.)

Trill Exercise

What?: Play half-step trills from both on and above. Use your trill keys when applicable. Then do the same with whole-step intervals. Do this as quickly and lightly as possible. No metronome. (Span at least a 5th and pick different ranges daily)

Why?: Have any and every trill ready on speed dial. Trills are also great for practicing moving any given finger quickly and free of tension.

Example of Half Trills



The musical notation shows a single staff in treble clef with a common time signature. It contains four measures of music. The first measure has a trill on G4. The second measure has a trill on A4. The third measure has a trill on B4. The fourth measure has a trill on C5. Each trill is indicated by a slur over two notes, with a small 'v' above the first note. Below the staff, the text "(^use the G#-A trill key!)" is written.

(^use the G#-A trill key!)

Example of Whole-Step Trills



The musical notation shows a single staff in treble clef with a common time signature. It contains four measures of music. The first measure has a trill on G4. The second measure has a trill on A4. The third measure has a trill on B4. The fourth measure has a trill on C5. Each trill is indicated by a slur over two notes, with a small 'v' above the first note.

Troubleshooting: Use a metronome and practice each iteration with a rhythmic accelerando (quarters>8ths>triplets>16ths>32nds>64ths)