

SPECIAL PRACTICE HINTS SPECIFICALLY FOR THE OBOIST

[You only have to practice on the days that you eat.]

1. Make practicing a very high priority. Schedule practicing into your class schedule, preferably early in the day, so that it isn't just something you do at the end of the day if time permits and you aren't too tired.
2. Divide oboe practice into two halves: (1) Reed making for a minimum of one to two hours per day and (2) Playing the oboe for a minimum of one hour per day for concentrations and two hours for majors. Try to keep reed adjustment to a minimum when practicing and vice-versa.
3. Aim to make at least one new reed each day. Don't wait until you need a reed to make one.
4. Don't waste time day-dreaming behind the oboe. Practice methodically "with brain in gear." Have tonal, musical and technical concepts in mind at all times.
5. Try to not practice on your best (performance) reeds, rather save them for important rehearsals, performances and lessons. Practice on (1) old reeds, (2) reeds with inferior tone quality but otherwise good, or best of all (3) use new reeds which need "breaking in" and slight adjustments.
6. Don't wait on teacher to make an assignment. If lessons get bogged down in a particular area (reeds, for example) and an assignment is unclear, take the initiative and start a new etude etc.
7. Ideally, each practice day should include the following. It may be necessary to divide your practice into two or more sessions.
 - A. Warm-up:
 - a. Long tones. Beginning piano (soft as possible) with a crescendo to forte (loud as possible) starting in the middle register and expanding downward and upward. Use a tuner.
 - b. Scales including arpeggios and broken thirds. Use a metronome! Concentrate on a particular key each day and review previously "worked out" scales. Include the entire range of the oboe, at least to high 'f.' All scales should be played very slowly with smooth and accurate connections (no blips)... then increase your speed. Always use correct hand positions!
 - B. Practice a new skill such ^{as} embouchure, hand position, multiple articulations etc. using simple music or exercises.
 - C. Etude study (Barret, Ferling etc.)
 - D. Orchestral study
 - E. Solo in progress
 - F. Chamber or large ensemble music

Weekly Lesson Diary

Name _____ Semester _____ Year _____

Week **Date** **Scales/Techniques** **Etude** **Repertory**

1				
2				
3				
4				
5				
6				
7				
8				
9				
10				
11				
12				
13				
14				
15				

Jury piece(s): _____

YOUR GOALS FOR THIS SEMESTER:

TEACHER'S GOALS FOR THIS SEMESTER:

BASIC SOLO OBOE REPERTORY CHECKLIST

Date completed	Date performed	Memorized?	
_____	_____	_____	FRESHMAN
_____	_____	_____	Telemann - <i>Sonata in a minor</i>
_____	_____	_____	Handel - <i>Sonata in c minor</i>
_____	_____	_____	Handel - <i>Concerto in g minor</i>
_____	_____	_____	Cimaroso - <i>Concerto in c minor</i> ✓
_____	_____	_____	Eichner - <i>Concerto in C major</i>
_____	_____	_____	Head - <i>Elegiac Dancel/Gavotte/Presto</i>
_____	_____	_____	
_____	_____	_____	Vivaldi - <i>Concerto in C major</i>
_____	_____	_____	SOPHOMORE
_____	_____	_____	Vivaldi - <i>Concerto in a minor</i>
_____	_____	_____	Vivaldi - <i>Concerto in d minor</i>
_____	_____	_____	Hindemith - <i>Sonata [1st movement only]</i>
_____	_____	_____	Marcello - <i>Concerto in c minor and d minor</i>
_____	_____	_____	Paladilhe - <i>Solo de Concert</i>
_____	_____	_____	Nielson - <i>Fantasiestucke</i>
_____	_____	_____	Haydn - <i>Concerto in C major</i>
_____	_____	_____	Saint-Saens - <i>Sonata</i> ✓
_____	_____	_____	Albinoni - <i>Concerto in d minor</i>
_____	_____	_____	JUNIOR
_____	_____	_____	Poulenc - <i>Sonata</i>
_____	_____	_____	Vaughn-Williams - <i>Concerto (1st movement only)</i>
_____	_____	_____	Schumann - <i>Three Romances (1st & 3rd)</i>
_____	_____	_____	Bellini - <i>Concerto</i>
_____	_____	_____	Grovez - <i>Sarabande et Allegro</i>
_____	_____	_____	Jacobs - <i>Sonatina</i>
_____	_____	_____	Mozart - <i>Concerto in C major</i>
_____	_____	_____	Britten - <i>Six Metamorphoses after Ovid</i> ✓
_____	_____	_____	Hummel - <i>Intro., Theme & Variations</i>
_____	_____	_____	Piston - <i>Suite</i>
_____	_____	_____	Tull - <i>Concertino</i>
_____	_____	_____	Hindemith - <i>Sonata (2nd movt.)</i>
_____	_____	_____	Vivaldi - <i>Concerto in F major</i>
_____	_____	_____	MASTER
_____	_____	_____	Mozart - <i>Oboe Quartet</i>
_____	_____	_____	Rubbra - <i>Sonata in C</i>
_____	_____	_____	Francaix - <i>Flower Clock</i>
_____	_____	_____	Goossens - <i>Concerto</i>
_____	_____	_____	Martinu - <i>Concerto</i> ✓
_____	_____	_____	Schumann - <i>Three Romances (2nd movt.)</i>
_____	_____	_____	DOCTORAL
_____	_____	_____	Vaughn-Williams - <i>Concerto (3rd movt.)</i>
_____	_____	_____	Cooke - <i>Sonata (Either sonata)</i>
_____	_____	_____	Britten - <i>Temporal Variations</i>
_____	_____	_____	Lutoslawski - <i>Epitaph</i>
_____	_____	_____	Alwyn - <i>Concerto</i>
_____	_____	_____	Gabaye - <i>Sonatina</i>
_____	_____	_____	Foss - <i>Concerto</i>
_____	_____	_____	Strauss - <i>Concerto</i>
_____	_____	_____	Feld - <i>Sonata</i>

FRESHMAN

Telemann - *Sonata in a minor*
 Handel - *Sonata in c minor*
 Handel - *Concerto in g minor*
 Cimaroso - *Concerto in c minor* ✓
 Eichner - *Concerto in C major*
 Head - *Elegiac Dancel/Gavotte/Presto*

Vivaldi - *Concerto in C major*

SOPHOMORE

Vivaldi - *Concerto in a minor*
 Vivaldi - *Concerto in d minor*
 Hindemith - *Sonata [1st movement only]*
 Marcello - *Concerto in c minor and d minor*
 Paladilhe - *Solo de Concert*
 Nielson - *Fantasiestucke*
 Haydn - *Concerto in C major*
 Saint-Saens - *Sonata* ✓
 Albinoni - *Concerto in d minor*

JUNIOR

Poulenc - *Sonata*
 Vaughn-Williams - *Concerto (1st movement only)*
 Schumann - *Three Romances (1st & 3rd)*
 Bellini - *Concerto*
 Grovez - *Sarabande et Allegro*
 Jacobs - *Sonatina*
 Mozart - *Concerto in C major*
 Britten - *Six Metamorphoses after Ovid* ✓
 Hummel - *Intro., Theme & Variations*
 Piston - *Suite*
 Tull - *Concertino*
 Hindemith - *Sonata (2nd movt.)*
 Vivaldi - *Concerto in F major*

MASTER

Mozart - *Oboe Quartet*
 Rubbra - *Sonata in C*
 Francaix - *Flower Clock*
 Goossens - *Concerto*
 Martinu - *Concerto* ✓
 Schumann - *Three Romances (2nd movt.)*

DOCTORAL

Vaughn-Williams - *Concerto (3rd movt.)*
 Cooke - *Sonata (Either sonata)*
 Britten - *Temporal Variations*
 Lutoslawski - *Epitaph*
 Alwyn - *Concerto*
 Gabaye - *Sonatina*
 Foss - *Concerto*
 Strauss - *Concerto*
 Feld - *Sonata*

Recommended Solo Literature for Oboe, 2005

A Selected listing

Charles O. Veazey

Albinoni, Tomaso	Concerto in d	Advanced	International
Alwyn, William.	Concerto	Adv.	Lengnick
Andriessen, H.	Ballade	Adv.	Donemus
Arnold, Malcolm	Fantasy for Oboe	Very Adv.	Faber Music
Arnold, Malcolm	Sonatina	Adv.	Lengnick
Arrièrè, Claude	Impromptu	Adv.	Leduc
Bach, C.P.E.	Sonata g-moll	Adv.	Breitkopf & Hertel
Bach, J.S.	Conc. in d/c for Oboe/Violin	Adv./	Breitkopf
Bach, J.S.	Konzert in A- (Obdamore)	Adv.	BaCrenreiter
Bach, J.S.	Concerto in F	Adv.	Nova
Barlow, Wayne	The Winter's Past	Int.	Belwin
Bartok, Bela	Three Folksongs...Csik...	Int.	Masters Music Pub.
Bassett, Leslie	Dialogues	Adv.	C.F. Peters Corp.
Berghmans, J.c	Le Labyrinthe	Adv.	Leduc
Berio, Luciano	Sequenza VII	Very Adv.	Universal edition
Bellini, Vincenzo.	Concerto	Adv.	Southern Music Co. (Tx)
Benjamin, Arthur	Divertimento on Themes by Gluck	Adv.	Boosey & Hawkes
Bennett, R. Rodney	After Syrinx I	Very adv.	Novello
Bennett, R.R.	Seven Country Dances	Int/adv.	Novello & Co. Ltd.
Berger, Jean	Sonata Da Camera	Int.	Broude Brothers
Berkeley, Lennox	Sonatina	Adv.	Chester
Besozzi, A.	Sonata in C	Int.	Chester
Bialowsky	Sonatina	Int.	WIN
Bitsch, Marcel	Suite Francaise	Adv.	Leduc
Bolcom, William	Aubade	Adv.	Hal Leonard
Boni, Giovanni	Sonata in G	Int.	Chester
Borroff, Edith	Variations and Theme	Int/Adv.	Sam Fox
Bowen, York	Sonata, Op. 85	Adv.	Chester
Bozza, Eugene	Fantaisie Pastorale	Adv.	Leduc
Bozza, Eugene	Fantaisie Italilienne	Adv.	Leduc
Bozza, Eugene	Air Pastoral	Adv.	Leduc
Bozza, Eugene	Pastorale	Adv.	Leduc
Britten, Benjamin	Six Metamorphoses...	Adv.	Boosey & Hawkes
Britten, Benjamin	Temporal Variations	Adv.	Boosey & Hawkes
Britten, Benjamin	Two Insect Pieces	Adv.	Boosey & Hawkes
Bush, Geoffrey	Concerto,	Adv.	Galaxy
Bush, Geoffrey	Dialogue	Adv.	Thames Publishing
Castelnuovo-Tedesco M.	Concerto da Camera	Adv.	Mills Music, Inc.
Castiglioni, Niccolo	Alef	Very adv.	Schott
Cimarosa, Dom.	Concerto in c minor	Int.	Boosey & Hawkes
Collin, Charles	3rd Solo de Concert(et.al)	Adv.	Southern Mus (Tx.)
Cooke, Arnold	Sonata	Adv.	Novello
Cooke, Arnold	Sonata	Adv.	Oxford Univ. Press
Corelli, A. (arr.)	Concerto	Int.	Boosey & Hawkes
Cowell, Henry	3 Ostinati with Choral I	nt.	Presser
Damase, Jean-Michel	Rigaudon	Int.	Henry Lemoine
Debussy arr.	Album of Five Pieces Int.	/Adv.	International
Dittersdorf, Karl D.	Concerto in G	Adv.	Breitkopf
Dutilleux, Henri	Sonata	Adv.	Leduc
Eichaer, Ernst	Concerto in C	Int/adv.	Oxford
Etler, Alvin	Introduction and Allegro	Adv.	Associated Mus. Publisher
Feld, Jindrich	Sonata	Adv.	Leduc
Feld, Jindrich	Three Pieces	Int.	G.Schirmer
Fiocco, J.H. (arr.)	Arioso	Adv.	Schott 10536
Fischer, Johann	Suite in G.	Easy	Schott #10332
Footé, Arthur	Trois Pieces	Int.	Schott
Foss, 2.Lucas	Concerto	Very adv.	Southern (NY)
Franciàx, Jean	L'Horloge de Flore	Adv.	Ed. Musicales Transatlanti.
Franck, C.	Piece V	Int.	Leduc
French Recital Pieces.	Various	Int/adv.	International
Frieker, Peter R.	4 Dialogues, Refrains Op 49	Adv.	Oxford University Press
Gabaye, Pierre	Sonatina	Adv.	Leduc
Ginastera, Alberto	Duo for Flute and oboe	Adv.	Music Press
Godard, Benjamin	Scenes Ecosaisies	Int.	Sou. Mus. Co.
Goossens, Eugene	Concerto	Adv.	Leduc
Grovez, Euge e	Sarabande and Allegro	Adv.	Leduc
Guilhaud, Georges	First Concertino	Int/Adv.	Rubank
Handel, G.F.	Concerto in g minor	Adv.	Rubank
Handel, G.F.	Concerto Grosso #8 inBb	Int.	Southern (TX)

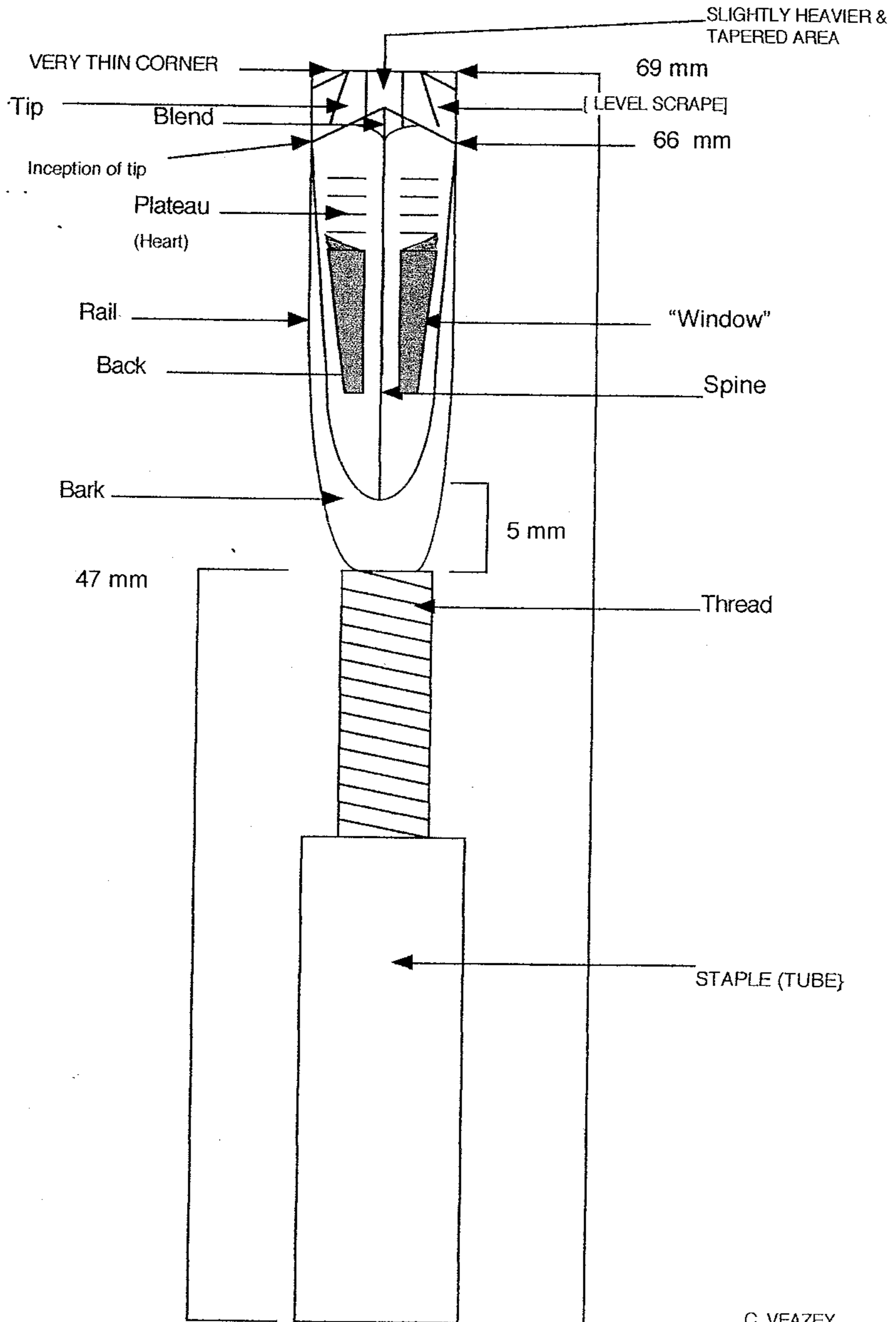
Handel, G.F.	Sonata in c minor	Adv.	Belwin
Handel, G.F.	Sonata in g minor	Adv.	Belwin
Hanson, Howard	Pastorale Op. 38	Adv.	Carl Fischer
Haydn, Franz J.	Concerto in C	Adv.	Boosey/Oxford/Breitkopf
Head, Michael	Elegiac Dance	Adv.	Boosey & Hawkes
Head, Michael	Gavotte	Int.	Boosey & Hawkes
Head, Michael	Presto	Adv.	Boosey & Hawkes
Headington, Chris.	Sonatina	Adv.	Boosey & Hawkes
Hindemith, Paul	Sonata for English horn	Adv.	Schott
Hindemith, Paul	Sonata for Oboe	Adv.	Schott M.
Holliger, Heinz	Studie II for Oboe Solo	Very adv.	Ars Viva Verlag
Horovitz, Joseph	Sonatina opus 3	Adv.	Emerson Edition
Hue, Georges	Petite Piece	Int/Adv.	Leduc
Hummel, Johann	Intro. Theme and Var.	Adv.	Musica Rara/Rubank
Ibert, Jacques	Escapes	Adv.	Leduc
Ibert, Jacques	Symphonia Concertante	Adv.	Leduc
Jacob, Gordon	Concerto	Adv.	Mills Music, Inc.
Jacob, Gordon	Concerto No.2	Adv.	Joseph Williams Lt.
Jacob, Gordon	Seven Bagatelles	Adv.	Oxford
Jacob, Gordon	Sonatina	Int/adv.	Oxford
Jaffe, Gerard	Overture to a Comedy	Int/adv.	Southern Mus. Co.
Kalliwoda, J.W.	Marceau de Salon, Op.228	Adv.	Musica Rara (?)
Kalliwoda, J.W.	Concertino	Adv.	Musica Rara
Kennan, Kent	Scherzo, Aria and	Adv.	Southern (Tx)
Kimberger, J.P.	Sonata in Bb	Int/Adv.	Sikorski
Klughardt, August	Concertino for Oboe	Adv.	Universal Edition
Kozeluch, Johann	Concerto in F	Int.	Nova Music
Krenek, Ernst	Four Pieces	Adv.	Barenreiter Verlag
Krenek, Ernst	Sonatina for Solo Oboe	Adv.	Rongwen
Kvandal, Johan	Concerto, Op. 46	Adv.	Norsk Musikforlag
Larson, Libby	Kathleen, As She Was	Adv.	E.C. Schirmer
Lebrun, Ludwig A.	Concerto in C No. 3	Int.	Musica Rara
Lees, Benjamin	Oboe Concerto	Adv.	Boosey & Hawkes
Leschetizky, T.	Variations on a Theme	Adv.	Schott Ed. 2589
Lutoslawski, Witold	Epitaph	Adv.	Chester
Lutoslawski, Witold	Conc. for Oboe & Harp	Adv.	Manuscript
Mallipiero, Riccardo	Sonata per ob. e piano	Adv.	Ed. Suvini Zerboni
Marcello, A.	Concerto in c minor	Adv.	Oxford/Rob. Forberg
Marcello, A.	Concerto in d minor	Adv.	Musica Rara
Mathias, William	Oboe Concerto	Adv.	Oxford Music
Martini, Bohuslav	Concerto	Adv.	Editions Max
Milhaud, Darius	Sonatina	Very adv.	Durand
Maconchy, Elizabeth	Three Bagatelles	Adv.	Oxford
McCarty, Frank	Oboe Concerto	Very adv.	Soundlib Press
Molique, W. Bern.	Concertino	Adv.	Belwin Mills
Morawetz, Oskar	Sonata	Adv.	Jaymar
Mozart, W.A.	Concerto in F Major KV313	Adv.	Karthause-Verlag
Mozart, W.A. (Wye)	Concerto in C Major	Adv.	McGinnis & Marx
Mozart, W.A.	Concerto in Eb	Adv.	Southern Music Co.
Mozart, W.A.	Oboe Quartet (with piano)	Adv.	Southern Music Co.
Mozart, W.A. (Koch)	Sonate KV13	Int.	Schott
Nielson, Carl	Fantasiestucke	Int.	Wilhelm Hansen
Paladilhe, Emil	Concertante	Adv.	Rubank
Parsch, Arnost	Vyletel Ftak Hore	Adv.	Oesky Hudebni
Pasculli, Antonio	Gran Concerto	Very Adv.	Musica Rara
Pergolesi, G.B.	Concerto on Themes (arr.)	Easy/Int.	Oxford
Perkins, Ted	Sonatina	Adv.	Unpublished
Persichetti, Vincent	Serenade No. 14	Adv.	Elkan-Vogel, Inc.
Pierne, G.	Piece	Easy	Cundy-Bettoney
Pinkham, Daniel	Var. for Oboe & Organ	Adv.	Edition Peters
Pisk, Paul	Idyll	Int.	Assoc. Mus. Pub.
Piston, Walter	Suite	Adv.	Schirmer
Ponchielli, Amilcare	Capriccio	Adv.	Masters Mus. Pub
Poulenc, F.	Sonate	Adv.	Chester
Raphael, Gunter	Sonate	Adv.	Edition Breitkopf
Rathbun, Jeffrey	Threnody	Very Adv.	Amoris International
Rathbun, Jeffrey	Aspiration for ob/sop/pia.	Very Adv.	Jeanne, Inc.
Rathbun, Jeffrey	3 Diversions for 2	Very adv.	Theodor Presser
Ravel, Maurice	Piece en Forme de Pavane	Int/adv.	Leduc
Rawsthorne,	Concerto (ob/strings)	Int.	Oxford
Reizenstein, Franz	Three Concert Pieces	Adv.	Boosey & Hawkes
Reynolds, Verne	Echo Variations	Adv.	Manuscript
Rheinberger	Rhapsodie	Int.	M & M

Reitz, Julius	Concert Piece	Adv.	Musica Rara
Richardson, Alan	Roundelay	Int.	Emerson Edition
Rochberg	Concerto	Adv.	Presser
Rossini, G.	Variations for Oboe/Piano	Int.	Lordship Pub.
Rubbra, Edmund	Sonata in C	Adv.	Lengnick
Saint-Saens, C.	Sonata	Adv.	Durand
Saccan, Pierre	Sonatine	Adv.	Durand
Satie, E.	Three Gymnopedies	Int./Adv.	Henri Elkan Mus.
Schumann, R.	Three Romances	Adv.	Peters/B&H et.al
Schumann, R.	Adagio und Allegro	Adv.	International
Shickele, Peter	Gardens	Int.	Broude
Shinohara, Makoto	Obsession	Very Adv.	Leduc
Sinigaglia, Leone	12 Var. on a Schubert T.	Int.	Boosey & Hawkes
Smart, Gary	Sweet Fancies	Adv.	Margun Music, Inc.
Stamitz, Karl	Concerto in Bb	Int.	N. Simrock
Stiff, William Grant	Songs	Easy	International Opus
Strauss, Richard/A	Concerto	Very Adv.	Boosey & Hawkes
Strauss, Richard	Three songs, Op.10	Int/Adv.	Western International Mus
Sydeman, William	Variations (Harpsichord)	Adv.	E.C. Schirmer
Telemann, G. Ph.	Concerto in d minor	Adv.	Peters
Telemann, G.Ph.	5 Partitas	Int.	Hortus Musicus(#47)
Telemann, G. Ph.	Sonata in a minor	Int.	Southern Mus.Co.
Tull, Fisher	Concertino	Adv.	Boosey & Hawkes
Ussachevsky, V.	Triskelion	Very adv.	C.F. Peters
Vaughn-Williams,	Concerto for Oboe	Adv.	Oxford
Vaughn-Williams,	Ten BlakeSongs (w/tenor)	Adv.	Oxford
Verroust, Stanislas	Souvenir of Old Quebec	Adv.	Southern Mus. Co.
Vivaldi, Antonio	Concerto in C (PV 44	Int.	Ed. Eulenburg
Vivaldi, Antonio	Concerto in d	Adv.	Ricordi
Vivaldi, Antonio	Concerto No. 5 in F	Adv.	F. Oubradous
Vivaldi, Antonio	Concerto in F(VII n. 12)	Int/adv.	Ricordi
Vivaldi, Antonio	Sonate in c	Adv.	Schott
Ward-Steinman, D.	Summer suite	Adv.	Tritone Press
Weber, Carl M. v.	Concerto in C	Int/Adv.	Nova
Weinberger, J.	Sonatinas	Easy	Carl Fischer inc.
White, David Ash.	The Elm is Scattering	Easy/Int.	Shawnee Press inc
White, David Ash.	L'isola di S. Michele	Adv.	E.C. Schirmer
Weinzweig, John	Divertimento II/ob. & Strs.	Adv.	Boosey & Hawkes
Wellesz, Egon	Suite for Oboe Solo, op.	Adv.	Rongwen Music
Wilder, Alec	Sonata for Oboe & Piano	Adv.	Sam Fox
Wilder, Alec	Concerto	Adv.	Sam Fox (?)
Wolf-Ferrari, E.	Idillio Concertino Op.15	Adv.	Ricordi
Yoshioka, Emmett	Intermezzo	Adv.	Southern (Tx)

Audition Repertoire for Oboe and Frequency of Request

Strauss	Don Juan	15
Beethoven	Symphony No. 3	13
Tchaikovsky	Symphony No. 4	13
Ravel	Le Tombeau de Couperin	12
Rossini	La Scala di seta	11
Brahms	Symphony No. 1	10
Brahms	Violin Concerto	9
Beethoven	Symphony No. 7	8
Brahms	Symphony No. 2	7
Beethoven	Symphony No. 9	6
Debussy	La Mer	6
Beethoven	Symphony No. 6	5
Brahms	Variations on a Theme by Haydn	5
Bach	Brandenburg Concerto No. 1	4
Berlioz	Romeo and Juliet	4
Bach	Cantata No. 202	3
Bartok	Concerto for Orchestra	3
Bizet	Concerto in C Major	3
Brahms	Symphony No. 3	3
Ibert	Escales	3
Mozart	Oboe Quartet	3
Rossini	L'Italiana in Algeri	3
Shostakovich	Symphony No. 1	3
Shostakovich	Symphony No. 5	3
Stravinsky	Pulcinella	3
Bach	Cantata No. 82	2
Berlioz	Benvenuto Cellini	2
Berlioz	The Damnation of Faust	2
Marcello	Oboe Concerto	2
Mendelssohn	Symphony No. 3	2
Mozart	Così fan tutte	2
Mussorgsky/Ravel	Pictures at an Exhibition	2
Rimsky-Korsakov	Scheherazade	2
Schubert	Symphony No. 7	2
Schumann	Symphony No. 2	2
Smetana	Overture to "The Bartered Bride"	2
Strauss	Oboe Concerto	2
Strauss	Till Eulenspiegel	2
Wagner	Die Meistersinger	2
Bach	Brandenburg Concerto No. 2	1
Bach	Cantata No. 21	1
Bach	Cantata No. 26	1
Bach	Cantata No. 56	1
Bach	Cantata No. 140	1
Barber	Symphony No. 1	1
Beethoven	Symphony No. 2	1
Berlioz	Symphonie Fantastique	1
Dukas	The Sorcerer's Apprentice	1
Dvorak	Cello Concerto	1
Dvorak	Symphony No. 7	1
Falla	El Amor brujo	1
Handel	Concerto in G Major (g minor??)	1
Haydn	Oboe Concerto	1
Haydn	Symphony No. 96	1
Hindemith	Sonate	1
Mahler	Symphony No. 10	1
Mendelssohn	Midsummer Night's Dream	1
Mendelssohn	Symphony No. 4	1
Mozart	Oboe Concerto	1
Mozart	Piano and Wind Quintet	1
Mozart	Serenade in c minor	1
Mozart	Serenade for 13 Winds	1
Mozart	Sinfonia Concertante	1
Mozart	Symphony No. 41	1
Prokofiev	Classical Symphony (No. 1)	1
Prokofiev	Lieutenant Kije	1
Prokofiev	Peter and the Wolf	1
Ravel	Daphnis and Chloe	1
Ravel	La Valse	1
Rossini	La Gazza ladra	1
Saint-Saens	Symphony No. 3 (Organ)	1
Schubert	Symphony No. 8	1
Schumann	Symphony No. 4	1
Sibelius	Symphony No. 2	1
Stravinsky	The Firebird	1
Stravinsky	Petrouchka	1
Tchaikovsky	Capriccio Italien	1
Tchaikovsky	Piano Concerto No. 1	1
Telemann	Sonata No. 4	1
Wagner	Parsifal	1

PARTS OF THE REED



C. VEZEY

FUNCTIONS OF THE REED PARTS

Must be thicker than the sides and slope ever so slightly up to the plateau - check profile.

This area should be flat, not sloped from tip to inception.

66 mm

The corner of the tip must be thin enough to flutter in the breeze. Removes nasal quality from the reed.

Blend must be scraped enough to allow vibrations to climb up to the plateau. Careful, not to much.

Inception of the tip (at the corners). Thin for "go" or action.

Level scrapes right next to the spine can add more vibrations and focus to the reed.

Bark should extend up to the inception of the tip. It helps hold the reed open.

Scraping here can add stability and lower pitch of E1 through G1. This is the second thinnest part of the reed. It is a million dollar scrape, but don't go too far.

The spine should be very narrow (skinny). The spine transfers vibrations from the tip to the back.

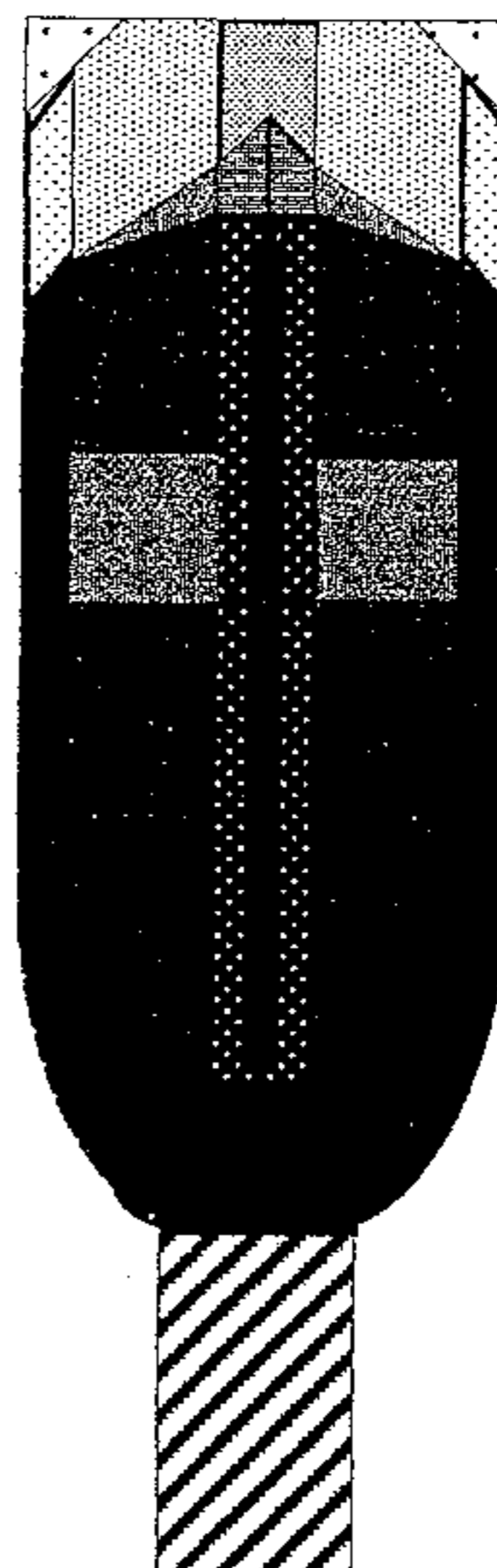
Scraping near the rails darkens tone and increases resistance.

Scraping here can add depth, darkness and stability but don't go to far.

Don't scrape too far back.

It is important for the individual parts (tip, plateau and back) to have their individual identities, but they must work together to give the reed continuity. If, for example, the tip and back are too thin and the plateau is too thick, the reed will not vibrate well. Try "dusting" the plateau, next to the spine, to restore continuity and reduce resistance. Sometimes it is necessary to "dust" the entire back and plateau in order to allow the vibrations to continue to the back of the reed bump."

REED CONTOUR MAP



66 mm

French and Other European Cane Growers

ALFA FRANCE
22 Quai de Bindy - 69005
Lyon
78 30 03 49

Sarl Alliaud
5. ALLIAUD
Roseaux a Morieres - Les Avignon
Vaucluse
Sud France

Francois Alliaud has retired and his son has taken over the business. There has been some online debate over the address. If the above address fails, you may wish try the following:

Postbox 7
Rue de la Republique 224
Morieres-les Avignon F-84310
France

BIASOTTO DANTE
Route de Bozon Quai Raton - 836600
Frejus
94 51 31 27

Jm Boucher
BOUCHER
102 Rue Reaumur - 75002
Paris
(1) 42 33 52 92

Lucien Donati
DONATI
Les Cacifiers - 83320
Carqueiranne
94 58 50 09

Thierry Fortin
FORTIN EUROMUSIC
4 Cite Chaptal - 75009
Paris
(1) 48 26 35 90

Mme M. Ghys
GHYS
Le Roseau du Var
2239 avenue Michard Pelissier
06600 Antibes France

<http://www.ms.uky.edu/~moses/doublereed/dr.lists/Suppliers/ghys.txt>
[HTML price list from Brian's Double Reed Page]

RECOMMENDED OBOE REED MAKING EQUIPMENT - 2010

KNIVES-

You will need at least two double hollow ground knives. I have had good success with the following:

Herder Style Knife (a.k.a. 'Philadelphia') (German) – This knife is available from North Texas Oboe Reeds and Cane. If you order from another source, make sure that it was made in Germany. There are several Herder imitations that are too thin. This is my favorite knife! It is an all purpose knife, but is especially great for tip work. \$42.00 (A must have knife.)

MCW Deluxe Razor Knife – This is a thicker knife used for scraping the bark and back of the reed. \$50.00 Get this knife or one of the knives listed below.

Landwell Knife – Specify right or left handed and medium hardness. It is \$90.00 from Midwest Musical Imports.

Rigotti Razor Knife – This is an inexpensive alternative to the Landwell Knife or the Chudnow knife. It is \$35.00 from North Texas Oboe Reeds and Cane. Quality varies greatly.

KNIFE SHARPENING EQUIPMENT – If there is a secret to making good reeds, it is to have sharp knives. This equipment is very important.

MMI Knife Sharpening Steel – It is \$32.00 from Midwest Musical Imports. This is used to turn the burr of your reed knife.

Diamond "stone"- Used to restore the burr on your knife. It removes a lot of metal quickly. Only lay the knife flat on the stone; never lift the blade. They are rather expensive, so there is one in the Double Reed Room (Music Annex 108) for you to use. Purchase a Fine or Medium "stone."

Norton Fine India Stone (5'X2"X 3/4 ") Use for turning the burr and removal of some metal. Purchase in lieu of a diamond stone.

PLAQUE – Use only "blue steel" plaques; not silver. Always have several flat plaques (approximately \$1.50 each) on hand because they are easy to misplace and there is little that you can do to a reed without one. I use a contoured plaque (\$5.00 each) which has been modified; I can do this for you. Some oboists shun contoured plaques, but any plaque used incorrectly can damage the sides of a reed. I recommend that you have two flat plaques and one contoured plaque on hand.

STAPLES – Use 47 mm. brass Pisoni Artist oboe tubes (staples). Tubes influence pitch, tone quality, aperture, resistance and the air seal. Tubes from commercial tubes are often unusable – discard them if they aren't 47 mm. and don't fit your mandrel. If flatness is a problem, consider 46 mm. tubes.

MANDREL – A mandrel is used to (1) re-form an old tube to its original shape and (2) hold the reed during the tying process. Purchase a basic mandrel made by Pisoni.

CUTTING BLOCK (BILLET) - Use wood blocks; avoid plastic.

EASEL – Use for scoring gouged cane. Rigotti \$17.00

THREAD - Use "F" or "FF" nylon thread or silk thread.\$6.50-\$8.00

METRIC RULER – I prefer the small metal (six inch) rulers.

CANE – Keep a supply of commercially gouged cane on hand (2 dozen) until you become comfortable with the gouging process, or for when the gougers aren't working.

SINGLE EDGED RAZOR BLADES – Used for shaping cane and possibly for shaping tips. Purchase them at a hardware store at 100 per box. I re-sharpen them.

ENGLISH HORN SUPPLIES

Each of you will be required to play the English horn in ensembles, sometimes at short notice. You must have some gouged English horn cane on hand (10 pieces). After you learn to use the gouging machines, you can purchase a small amount of English horn tube cane (1/4 lb.) that can be gouged on one of the UNT English horn gougers. There are several very good English horn shaper tips in the Double Reed Room for your use. Additional equipment you will need:

ENGLISH HORN STAPLES (TUBES) – Use Lorge or Rigotti English horn tubes. Start with 6 tubes.

BRASS WIRE – Wire is used to control the opening and pitch of English horn reeds, but never use wire on oboe reeds. Getting appropriate wire can be a problem. Good luck.

NEEDLE NOSE PLIERS/WIRE CUTTERS- Used to cut the wire and place the wire on the reed.

AQUARIUM TUBING – Used to prevent leaks between the tube and the bocal. You will need to experiment with a variety of tubing.

SOURCES OF OBOE/ENGLISH HORN SUPPLIES, 2010
A Selective listing. There are other very good dealers.

North Texas Oboe Reeds and Cane
P.O. Box 567991
Dallas, TX 75356
www.oboereedstore.com (Instruments/supplies)

Robert D. Gilbert
589 N. Larchmont Blvd., 2nd Floor
Los Angeles, CA 90004
1-888-RDG-REED (Instruments and supplies)
www.RDGwoodwinds.com

Mark Chudnow Woodwinds
P.O. Box 3886
Napa, CA 94558
www.MCWoboe.com
1-800-780-5340(Supplies/Instruments)

Jeanne Double Reeds
P.O. Box 49564
Blaine, MN 55449
www.jeanne-inc.com
Supplies/tools/music

Edmund Nielsen
Woodwind Instrument Service
61 East Park Blvd.
Villa Park, IL 60181
<http://nielsen-woodwinds.com>
(Supplies)

Ann Hodge Double Reed Supplies
5134 Cub Creek Road
Roseland, VA 22967 (Supplies)
www.hodgeproductsinc.com

Hannah's Oboes
12681 E. Jenan Dr.
Scottsdale, AZ 85259 (Used oboes)
www.hannahsoboes.com

www.Trevcomusic.com (Music)

Weber Reeds
P.O. Box 1807
Chandler, AZ 85244-1807
www.webreeds.com (Supplies/Repair)

Midwest Musical Imports
2021 E. Hennepin Ave., Suite 374
Minneapolis, MN 55413
1-800-926-5587 (Instruments/supplies)
www.mmimports.com

Forrests
1849 University Avenue
Berkeley, CA 94703
1-800-322-6263
www.forrestsmusic.com (Supplies/Instruments)

McFarland Double Reed Shop
50 Biscayne Drive
Suite 6101
Atlanta, GA 30309
www.mcfarlanddoublereed.com

Charles Double Reed Company
2988 White Mtn. Hwy.
P.O. Box 2120
North Conway
New Hampshire 03860 (Supplies)
www.charlesmusic.com 800-733-3847

Sharon's Oboe Shoppe
300 Beechwood Dr.
Richmond, VA 23229 (Loree Oboes/Eng. horns)
Email: Sharon@oboeshoppe.com

Eble Music Company
P.O. Box 2570
Iowa City, Iowa
319-338-0313 (Music) www.eble.com (Music)

Pender's Music, Elm Street, Denton
South of the Square

DOUBLE REED ROOM

Music Annex #108

2010-11

The reed room is available to oboists and bassoonists enrolled in applied oboe or bassoon lessons. A key may be obtained from me during the first week of classes in the fall.

At present, the key policy is that you may keep the key as long as you are enrolled for lessons. You need not check the key in at the end of each semester. However, you are expected to turn in your key to me when you leave UNT, unless you have made special arrangements.

The reed room is a special privilege which could be removed by the administration if abused. Do not allow access by unauthorized persons. Do not lend your key to any non-double reed player. The equipment is very expensive and not insured. Items lost, stolen or broken may not be replaced. Keep the oboe equipment on the left side of the room so that it does not get mixed up with the bassoon equipment.

When in the room alone or at night, be sure that the door is locked and do not open the door to anyone unless you are sure of their identity. The room is isolated and your personal safety should be your highest concern.

The room is to be used for making and testing reeds, NOT FOR PRACTICING unless you are in the room alone. IF ANYONE ENTERS THE ROOM TO WORK ON REEDS, PRACTICING MUST CEASE AT ONCE! Be considerate of others.

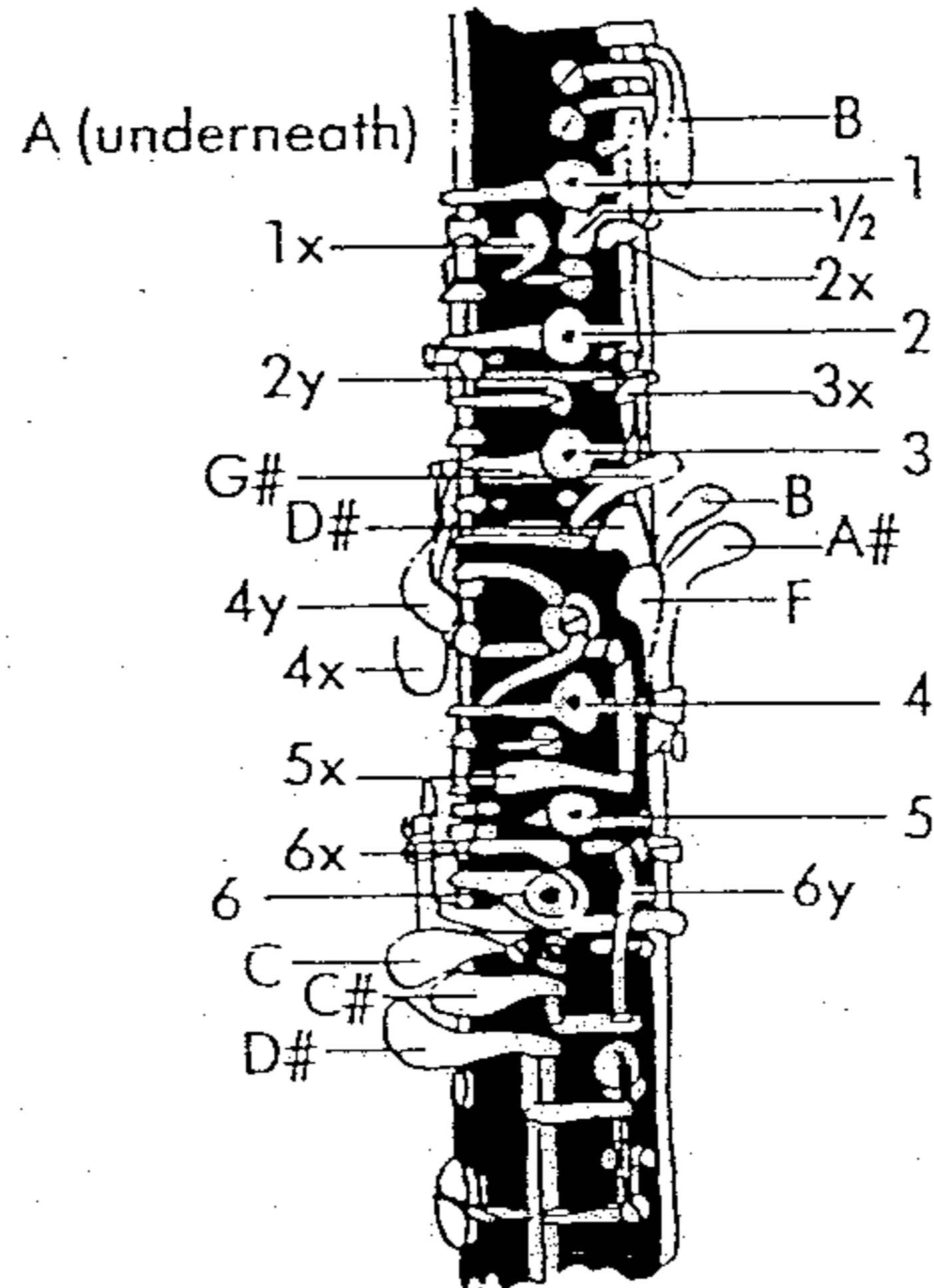
Do not remove any oboe equipment from the room without Dr. Veazey's permission, ever.

UNT Oboe Equipment Located in the Double Reed Room

2 Ross oboe gougers	1 Joshua oboe shaper tip
1 RDG oboe gouger	1 Ruth oboe shaper tip
1 Enoledy oboe gouger	1 RDG (- 1) oboe shaper tip
1 Ross English horn gouger	3 John Mack oboe shaper tip (1, 2 and 3 dots)
1 RDG English horn gouger	1 Woodhams oboe shaper tip
1 Ross pre-gouger planer	1 Joshua +2 oboe shaper tip
2 shaper tip handles	1 Brannen X oboe shaper tip
1 Graf pre-gouger (wood base)	1 Giacobassi English horn shaper tip
1 Parks Precision pre-gouger	1 Coelho English horn shaper tip (gold)
1 Ross pre-gouger (all metal)	1 Falstaff English horn shaper tip
2 Radius gauge	1 Mimi English horn shaper tip
2 Cane splitters	1 Jeanne oboe shaper tip
Lamps	1 Sara oboe shaper tip
1 RDG oboe reed profiler	1 Samson +1 oboe shaper tip
1 Forrests C-17 sharpening guide	1 Caleb -1 oboe shaper tip
1 Mitatoyo micrometer	1 Brannen X oboe shaper tip
1 MC micrometer	1 unknown (g) oboe shaper tip

Note that some of the shaper tips are broken. If dropped, they break like glass. Be very careful. Broken tips: Joshua, Joshua +2, RDG (-1) oboe shaper tips and 1 English horn tip...About \$1000.00 worth.

Third Octave Fingering Chart



C #		1		2		3		4		6		C	
1.													
2.	B	1					3x						
3.		1/2	2	3				4		6			C#
4.	A												
5.	A		2	3				4	5	6			C
6.	B							4					
7.		1/2	2	3				4					
8.	B						3x						

D		1		2		3		4		5		6		C	
1.			1/2	2	3					5					C
2.	B	1						4		5x					
3.				2	3					5					C
4.			1/2	2	3										C
5.			1/2	2	3							6			C#
6.			1/2	2	3										
7.				2	3										C
8.	B	1		2x				4							

D



1.		1/2	2	3	B		5	6	
2.	A		2	3	G#				C
3.		1/2	2	3	G#		5		C
4.		1/2	2	3	G#				C
5.		1/2	2	3	G#				
6.		1/2	2	3	G#		5	6	C#
7.		1/2	2	3			4y		
8.	A	1/2	2	3					

The third octave key may be added if available and desired on e³ and above.

E



1.	A	1/2	2	3	G#		5	6	D#
2.	A	1/2	2						
3.	B	1/2	2	3	B		5	6	D#
4.	B	1/2	2	3	G#				
5.	B	1/2	2	3	G#		5	6	D#
6.		1/2	2						

F



1.	A	1/2	2		G#		5	6	D#
2.	A	1/2	2		G#				
3.	B	1/2	2		G#		5	6	D#
4.	B	1/2	2		G#				
5.	A	1/2	2		B		4x	5	6
6.	A	1	1x	2	3		4		C

F



1.	A	1	2				4	5	6x	C
2.	A	1/2	2				4		6	C
3.	A	1/2	2				4	5		
4.	B	1	2				4			C
5.	B	1	2				4	5	6x	C
6.	A	1/2			G#			5	6	D#
7.	A	1/2	2				4			C
8.	A	1	1x	2			4			C
9.	A	1	2				4		6	

G



1.	A	1/2	2				4		6x	
2.	A	1		3			4			
3.	A	1/2	2				4			
4.	B	1/2		3			4			
5.	B	1			G#		4	5	6x	C
6.	A	1/2	1x				4			C
7.	A	1	1x		G#		4			C
8.	A	1/2			G#		4		C	D#
9.	A	1					4			

G



1.	A	1				4.			
2.	A	1/2		3	B		5	6	
3.	A	1/2	1x			4			
4.	B	1		3			5	6	
5.	B	1				4	5	6x	C
6.	A	1		3	B		5	6	
7.	A	1				4			C
8.	A	1		3				6	C

A



1.	B					4			
2.	A	1/2		3			5		
3.	A		2	3			5		
4.	A			3	B		5		
5.	B	1		3			5		
6.	A			3	B		5	6	D#
7.	A					4			
8.	A	1/2		3	G#			6	D#
9.	A	1/2		3	B	4x		6	
10.	A	1/2		3		4y	5	6	D#

A



1.	A		2	3	G#		5		D#
2.	A		2				5		
3.	B	1/2		3	G#		5		D#
4.	A		2x	3	G#				
5.	A		2		G#			6	D#
6.	A		2		G#		5		D#

B



1.	B	1/2	2	3x	G#		5		D#	
2.	B	1/2	2	3x	1/2 3	4	5			
3.	B	1/2	2	3		4	5	5x	6	
4.	B		2	3	3xB	4	5	6x		
(2 played with first finger)										
5.	A		2x	3	G#		5x	6	D#	

C



1.	B	1/2	2	3x		4			
2.	B	1/2	2			4	5x		
3.	B	1/2	2			4	5x	1/2 6	
4.	B	1/2	2			4	5x	6	C
5.	B		2	3x		4	5	6x	
6.	A		2x	3	G#	4	5x	6	D#
7.	A	1/2	2			4	5		

C



1.	B	1/2	2	3x		4	5x		
----	---	-----	---	----	--	---	----	--	--

D



1.	B		2			4	5x		C
----	---	--	---	--	--	---	----	--	---

OBOE BIBLIOGRAPHY
2010

- Artley, Joe. *How to Make Double Reeds*. Elkhart, Ind: Selmer Inc.(941 .A77 1940)
- *Bate, Philip. *The Oboe: An Outline of its History, Development and Construction*. NY: Norton 3rd. (ML940 .B37 1975)
- Belinsky, Isai. *The Complete Oboist*. Published by I. Belinsky (MT360 .B432)
- *Berman, Melvin. *The Art of Oboe Reed Making*. Canadian Scholars' Press, Inc. Toronto, Canada (ML941 .B47 1988)
- Blake, Cevendra Marc. *The Baroque oboe D'Amore*. Ph.D. Thesis Univ. of California 1981. University Microfilms International, Ann Arbor, Michigan, 1983. (ML940 .B52 1981a)
- *Burgess, Geoffrey. *The Oboe*. New Haven Conn. Yale University Press, c2004 (ML940 .B87)
- Burgess, Geoffrey. *The Premier Oboist of Europe: A Portrait of Gustave Vogt*. Lanham, Md.; Oxford: Scarecrow Press, 2003 (ML419 .V65 B87 2003) NEW
- *Caplan, Stephan. *Oboemotions: What Every Oboe Player Needs to Know About the Body*. Chicago: GIA, c2009. [MT360 .C36]
- **The Double Reed*. Periodical of the International Double Reed Society, Idaho USA
- Gifford, Virginia Snodgrass. *Music for Oboe, Oboe D'Amore, and English horn: A Bibliography of Materials at the Library of Congress*. Greenwood Press, Westport, Connecticut & London, England. (Not in UNT library)
- *Goossens, Leon and Edwin Roxburgh. *Oboe*. NY:Schirmer Books, 1977. (MT360 .G66)
- Greiner, Mary and Jean Oerich. "Reeds on the Riviera" in March 1985 issue of the Instrumentalist. P. 13-20.
- *Haynes, Bruce. *A History of Performing Pitch: The Story of "A."* Lanham, Md: Scarecrow Press, 2002 (Carrel 441)
- *Haynes, Bruce. *Catalogue of Chamber Music for the Oboe 1654-c1825*. The Hague: B. Haynes, 1980. (ML128 .O2 H396 1980)
- *Haynes, Bruce. *The Eloquent Oboe: A History of the Hautboy, 1640-1760*. Oxford: Oxford University Press, 2001. (ML940 .H39 2001)
- *Haynes Bruce. *Music for Oboe, 1650-1800: A Bibliography*. Berkeley, Calif.: Fallen Leaf Press, c1992. (ML128 .O2 H55 1992)
- *Hedrick, Peter. *Oboe Reed Making: A Modern Method*. Swift-Dorr Pub. 1972. (ML941 .H44)
-

Hewitt, Stevens. *Method for Oboe*. Books 1, 2 and Introduction to Book 3. (MT362 .H49 1973)

*Holliger, Heinz. *Pro Musica Nova: Stedium Zum Spielen neuer Music; fur Oboe/Hautbois*. Herausgegeben von Heinz Holliger. Koln: Musikverlag H. Gerig (MT365 .P76)

*Hosek, Miroslav. *Oboen Bibliographie: A Bibliography*. Ansterdam: Heinrichshofen Wilhelmshave. 2nd Edition. (ML128 .O2 H7 1975)

*Joppig, Gunter. *Oboe e Fagott; thre Geschichte, ihre Nebeninstrumente und ihre Musik*. Bern: Hallwag, 1981. English Translation in 1988. (ML 940 .J6613 1988)

**The Journal of the International Double Reed Society*. Official Journal of the International Double Reed Society. Idaho Falls, Idaho, USA.

*Ledet, David. *Oboe Reed Styles*. Bloomington, Ind., The University of Indiana Press. (ML941 .L4)

Lehman, Paul R. *Teachers's Guide to the Oboe*. Elkhart, Indiana: Selmer (MT360 .L43 1965)

Lickman, Stephen S. *Oboe/English Horn Adjustment*. Dallas, Tx. (42 slides): col.: 2x2 inch and one cassette (10 min.) and script. Located in the UNT Media Library. (Slid 136 Ph Tape 815)

*Light, Jay. *Essays for Oboists*. Published by the author (Available from Forrests Music, 1849 University Avenue, Berkeley, California 94703) (MT360 .L53 1994)

*Light, Jay. *Oboe Reed Making Book: A Straight-talking Guide to Making and Understanding Oboe Reeds*. Pub. By Jay Light, Drake University, Des Moines, Iowa 50311, 1983. (ML941 .L53 1983)

Mayer, Robert and Traugott Rohner. *Oboe Reeds: How to Make and Adjust Them*. Evanston, IL: Instrumentalist Co., 1963. (ML941 .M3 1963.)

McGill, David. *Sound in Motion – A Performer's Guide to Greater Musical Expression*. Indiana University Press, 2007.

McMullen, William. *Soloistic English Horn Literature from 1736-1984*. Stuyvesant, NY: Pendragon Press, 1994. (ML128 .O2 M3 1994)

*Post, Nora. *The Development of Contemporary Oboe Technique*. Ph.D. Thesis, New York University. (ML940 .P67 1979)

Prodan, James. "Index of Articles in IDRS Publications 1969-1993" in *The Double Reed and the Double Reed Journal*, Vol. 16, No.2 Fall 1993.

- *Prodan, James. *Oboe Performance and Teaching in the United States and Canada*. The Institution of Woodwind Research. 4614 Mercury, Greensboro, NC 27410. (MT360 .P76)
- *Rothwell, Evelyn. *Oboe Technique*. 2nd ed. NY: Oxford University Press (MT360 .R8 1982)
- Rothwell, Evelyn. *Oboe Reed Making*. (Not in UNT library)
- Russell, Myron E. *Oboe Reed Making and Problems of the Oboe*. 3rd Edition, Stamford, Ct: Jack Spratt Music Co., 1960 (ML941 .R88 1960)
- *Sawicki, Carl J. *The Oboe Revealed*. Ed. By Sara Z. Sawicki. Delhi, NY: C.J.Sawicki, 1988. (ML941 .S684 1988)
- *Schuring, Martin. *Oboe Art and Method*. Oxford University Press, 2009. Not in the UNT Library.
- *Singer, Lawrence. *Metodo per Oboe*. English translation by Reginald Smith Brindle. Edizioni Suvini Zerboni. (MT362 .S56 1969)
- *Sprenkle, Robert and David Ledet. *The Art of Oboe Playing*. Evanston: Summy-Birchard Publishing Co. (MT360 .S77 1961)
- Stanton, Robert E. *The Oboe Player's Encyclopedia*. Swift-Dorr Publications Inc., (ML128 .O2 1972)
- *Storch, Laila. *Marcel Tabuteau: How Do You Expect to Play the Oboe If You Can't Peel a Mushroom?* Indiana University Press, 2008
- *Tabuteau, Marcel. *Art of the Oboe*. CD and Text. (LPCD 81190)
- The Techniques of Oboe Playing: A Compendium with Additional Remarks on the Whole Oboe Family*. Kassel; New York: Barenreiter, 2005, c1994. [LPCD 110,734] New in library
- Tindall, Blair. *Mozart in the Jungle: Sex, Drugs, and Classical Music*. New York: Atlantic Monthly Press, c 2005. [ML419,,T56 A3 2005]
- Veazey, Charles O. *The Oboe Reed Video: A Step-By-Step Guide with Charles Veazey*. Mark Shelton Production, 1988. No longer available)
- *Weber, David and Ferald Capps. *The Reed Maker's Manual: Step by Step Instructions for Making Oboe and English Horn Reeds*. P.O.Box15024 Phoenix, AZ 85060 (ML941 .W43 1990)
- *Wilkins, Wayne. *The Index of Oboe Music Including the Index of Baroque Trio Sonatas*. (Supplements) Magnolia, Ark: The Music Register, P.O. Box 94, 1976 (ML128 .O2 W54)

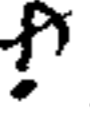

ORNAMENTATION - A Practical Guide

BAROQUE PERIOD

The *Table of Ornaments* included on the following page was written in 1720 by J.S. Bach for his nine-year-old son, Wilhelm Friedemann Bach. The table includes pictographs (symbols) and the explications (realizations) of the ornaments used by J.S. Bach and all of the composers of the Baroque period.

These ornaments evolved slowly and were standardized during the Baroque period. French composers (including Jean-Henri d'Anglebert and Francois Couperin) were responsible for systemizing the signs (pictographs) and establishing definite rules for execution.

Note that all ornaments are played on the beat, and all trills begin on the upper auxiliary note.

The symbol [] is simply an old way of writing a 16th note []. It is a 16th note appoggiatura and is played on the beat, for the value of a 16th note. It is not an acciaccatura.

CLASSICAL PERIOD





THE ORNAMENTS OF THE BAROQUE PERIOD AND THEIR RULES FOR EXECUTION APPLY TO ALL MUSIC FROM THE BAROQUE THROUGH THE CLASSICAL PERIOD including Mozart, Beethoven, Schubert and even Chopin.

C.P.E. Bach's *Essay on the True Art of Playing Keyboard Instruments* published in 1753 was the most influential writing on ornamentation in the Classical Period. C.P.E. Bach also suggested that all ornaments be written out on the page by the composer. Trills still begin on the upper auxiliary note, but trills were usually played with a turned ending (termination).

ROMANTIC PERIOD

(1) The first change in execution of an ornament involved the trill. In 1828 Johann Nepomuk Hummel wrote in his method for piano, that the trill should be played beginning on the main note. This idea greatly influenced Brahms, Greig, Liszt, Mendelssohn and Schumann. However, Chopin, Schubert and Weber preferred the older system. Trills were usually played with a turned ending (termination).

(2) The short appoggiatura changed slightly to become the acciaccatura which is played almost simultaneously with the main note (grace note).

[] or [] is played [] or []

(3) The Mordent was abandoned.



Example 3.1. Facsimile of the "Explication" in J. S. Bach's own handwriting. Courtesy of the Yale University Music Library

J. S. Bach's Table of Ornaments

The "Explication" is also reproduced below, using modern notation and terminology rather than the mixture of Italian, German, French and Latin in Bach's autograph. This table of ornaments provides the fundamentals required to realize ornaments in music from the Baroque to the Romantic era!

EXPLANATION OF VARIOUS SIGNS, SHOWING HOW TO PLAY CERTAIN ORNAMENTS PROPERLY¹⁰

1. trill

2. mordent

3. trill and mordent, or trill with termination

4. turn

5. ascending trill

6. descending trill

7. ascending trill, with mordent (termination)

8. descending trill, with mordent (termination)

9. ascending appoggiatura

10. descending appoggiatura

11. appoggiatura and mordent

12. appoggiatura and trill

13. appoggiatura and trill

¹⁰ Willard A. Palmer, ed., *J. S. Bach: Inventions and Sinfonias* (Van Nuys, CA: Alfred Publishing Co., Inc., 1968), 4.