

## **Adduci's Rules of Oboe Playing**

- 1) Don't marry every reed you tie.
  - a. Sharpen your reed knife. No, really, go and sharpen it again.
- 2) On the oboe, most problems are air problems.
- 3) Prepare all leaps from the first note of the pair and then back away slightly from the second note, making them sound equal to the listener.
- 4) Keep the air stream focused and moving through each note, to the end of the phrase. Fill in the spaces between written note symbols with air.
- 5) Articulate on the wind, not with it; the tongue and the air column function independently. Avoid too-short staccato playing.
- 6) No "door-buzzer" trills.
- 7) Emphasize notes that are out of the key.
- 8) The last note of a phrase is generally weaker than the penultimate note.
- 9) Delay and exaggerate all printed dynamic markings.
- 10) Best. Instrument. Ever. ☺

## **Supplemental Rules for Baroque Style**

- 1) Leaps should be slightly detached; steps should be legato.
- 2) Articulation of fast passages should never be "slur two, tongue two." Use one of these options:
  - a. Slur three, tongue one
  - b. Tongue one, slur three
  - c. Slur four
  - d. Slur two, slur two
- 3) Modern players generally play fast movements too fast, and slow movements too slow. Don't do that.
- 4) When phrasing, look for and highlight the smaller motives/melodic fragments, rather than shaping a long, Romantic phrase line.
- 5) Watch out for "high music" and "low music" at the same time. When this happens, bring out the linear direction of both lines instead of emphasizing repeated beat patterns.
- 6) Still the best instrument ever!