

## Daily Oboe Warm-up

Your warmup is your first practice session of the day. Aim for around 30 minutes. Do not practice your lesson or ensemble music during this session. Take frequent breaks between attempts, and really listen and evaluate what you are hearing. Everything must be perfect. Don't hurry through it. Record yourself and listen back.

Priorities: tone, bel canto, connection, technical facility

**Pick one scale – all activities are in that scale/key today.** Work your full range in that key. Aim to get through #1-7 in 30 minutes. If time at the end, sight read, but don't go beyond 30 minutes.

### Tasks:

1. Long tones
2. Leaps of octaves and sixths
3. Gap exercise
4. Scales
5. Attacks and releases
6. Technique: thirds, fourths, fifths, sixths
7. Finger patterns
8. Sight reading

Detailed instructions:

1. Long tones – *mf*, *pp-ff-pp*, *ff-pp-ff*.

- a. Work on stability of timbre and intonation, smooth increase and decrease in loudness, measured/paced changes in dynamics (not all at once). Work on building both your maximum and minimum dynamic.

I. Long Tones - hold as long as possible, with no variation in loudness, tone quality or intonation. Use a variety of notes in all ranges.



For exercises II-V, hold each note for twelve slow counts, then eight, then four. Listen!

II. Decrescendo - slow and steady; no change in tone or intonation. III. Crescendo



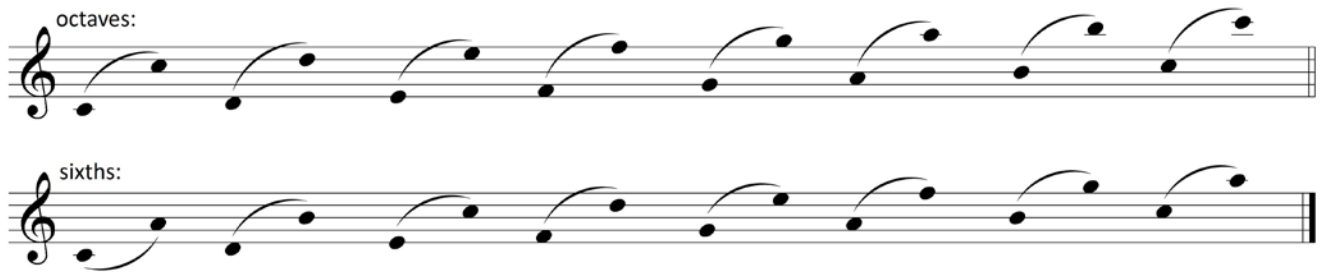
IV. Crescendo-Decrescendo

V. Decrescendo-Crescendo



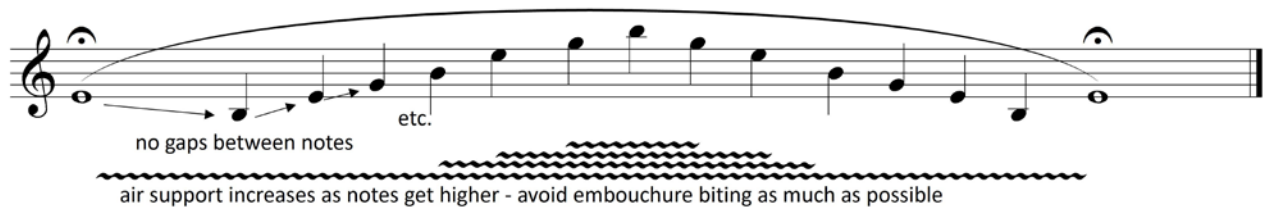
## 2. Octaves and sixths

- a. Work on voicing the leaps, evenness of tone and loudness between the notes, no gaps. Leap up, and also leap down. Support the second note of each pair from the first note – play through the first note, release the second note (“tee-ah”).



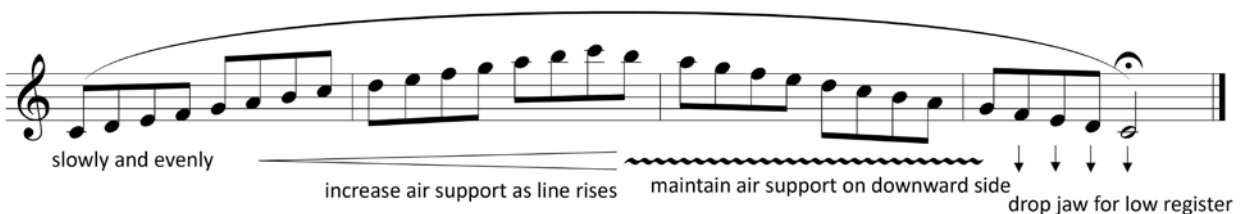
## 3. Connections between notes

- a. Play this e-minor exercise 2-3 times. Before leaving the fermata, focus downward and make as dark a tone as possible. As you move through the arpeggio, concentrate on eliminating gaps between notes, and using air support rather than biting. Relax on the way down; the final fermata should have the same deep, open, rich tone as the first fermata before you left it.



## 4. The scale

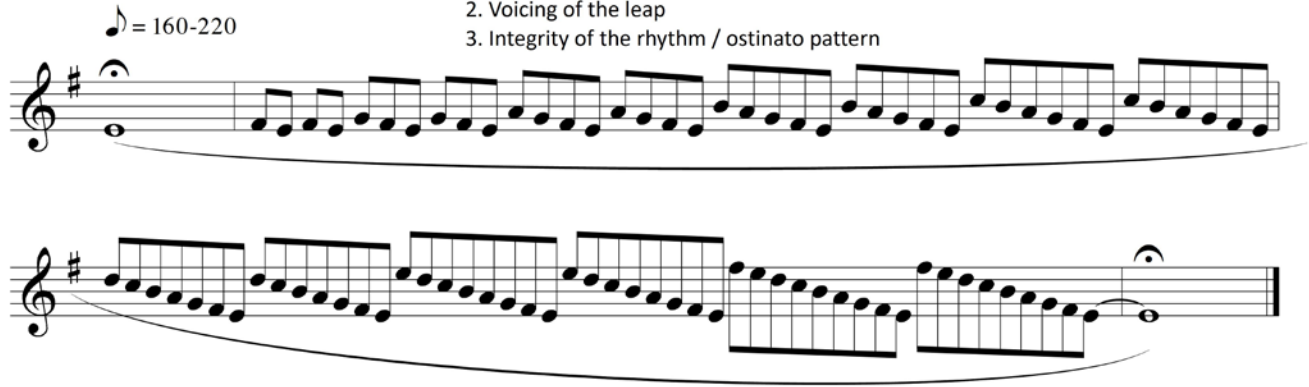
- a. Play it slow, medium, and fast. When slow, really focus on matching timbre between adjacent notes, as well as economy of motion during the change of note. No gaps. As you play the scale faster, focus on the line – completely smooth and effortless sound, a solid strand of tone, not beads on a string. No blips, bumps or gaps. No changes in dynamics or timbre. Smooth change of direction at the top.
- b. Practice tonic and dominant 7<sup>th</sup> arpeggios in your key, full range.
- c. Practice the perpetual motion etude in today's key, keeping in mind the above points.





Perpetual Motion Etude  
(falling scale pattern ascending to the 9th)

1. No gaps in scale
2. Voicing of the leap
3. Integrity of the rhythm / ostinato pattern



5. Attacks and releases

- a. Work on starting notes in different ranges at different dynamics. Try holding embouchure steady and repeatedly starting/releasing; also try resetting the embouchure after each attempt. Practice “swallowing” upward leaps (sixths), to learn how to do air staccato. Practice tapering from a half note, a quarter note, and an eighth note (release on the rest).



6. Scale in thirds (fourths, fifths, sixths...)

- a. Play slow, medium and fast – also, four reps of each pair, then two, then one. This is to work on finger blips during leaps. Practice the low and high octaves separately, then together. There are three types of thirds; pick one each day, then pick either 4ths, 5ths or 6ths for each day.

"Normal" 3rds



"Broken" 3rds



"Mozart" 3rds



Scales in 4ths: also practice 5ths and 6ths, following this pattern. Play two octaves whenever possible.



## 7. Finger patterns

- a. Play slow, medium, fast. Practice each exercise in both octaves. Always work the "trouble" note pairs (C-D, A-C), then pick a few others to work on each day. Repeat each pattern infinitely until it is clean and clear – no blips!



## 8. Sight reading

- a. This should include slower examples, to practice all of the above techniques.