Play Like a Master, Oboe

KEYBOARD

Who Needs to Learn to Play Oboe With a
Beautiful Tone and Musical Expression?

Online-Digital Recordings and Online-Digital Books
for
Beginning - Intermediate Oboe Students

with Rhadames Angelucci, Oboe and Marvin Busse, Piano

Compiled, arranged and edited
by Katherine A. White, M. A.

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PLAY LIKE A MASTER, OBOE

Recorded by Rhadames Angelucci, Oboe and Marvin Busse, Piano

For Beginning-Intermediate Oboists

KEYBOARD

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Who Needs to Learn to Play Oboe With A Beautiful Tone and Musical Expression??

Embouchure

Wind instrumentalists frequently use the word "embouchure". Our embouchure consists of important relationships among our lips, teeth, jaws, oral and sinus cavities, facial structure, and for oboists, the reed position upon our flexible lips. The embouchure needs to always be free to move. The lips must allow the reed to vibrate with freedom. Make an OOOO shape with your lips. Use equal pressure from the top, bottom and sides of the lips.

The Diaphragm, Abdominal, Back and Rib Muscles

You can whisper: SSSSSS to locate and develop the use of your diaphragm muscle. This makes it possible to regulate the air pressure and the amount of breath going into the reed. Think of different sizes of waterfalls. Strengthen your diaphragm muscle by humming and playing only on the reed and later with the reed on the Oboe. Start with humming and then place the reed on your lips to hum and play at the same time. Be mindful of how relaxed you can be. Control the air pressure and volume of the air stream with the diaphragm muscle and also with your back and ribs muscles. The diaphragm muscle should be firm and feel tight to the touch when playing Oboe.

You can also strengthen this muscle away from the Oboe by:
1. Inhaling and then 2. Exhaling very forcefully and quickly.

Five Steps for Beginners and Intermediate Students:

Over the years, I have encouraged students to proceed by:

1. Listening to the current piece you are working on multiple times, several times a day. Please listen to some previous pieces and two pieces beyond the one you are working on as well.

2. Play the rhythm of the current piece with only the reed:
   - Inhale through your open mouth as you form your flexible embouchure.
   - Place reed tip on lip line at the center of lower lip.
   - Roll lips in to a puckered and rounded shape (OOOO).
   - Check for open throat.
   - Slightly raise the tongue tip to the reed tip.

- Drop the tongue tip gently to allow the air stream to flow through the reed.
- Use “tu tu tu tu”. Keep the tongue tip as close as possible to the reed tip when playing, but the tongue should not interrupt the air flow until a new tone is begun.
- After you can play the piece at tempo you can play along with Mr. Angelucci with only the reed.

3. Do the fingerings slowly on the Oboe without the reed. Gradually increase the tempo.

4. Play your current piece with the reed on the Oboe several times. You can record yourself. Then listen and decide which aspect of performance needs improvement the most. For example, when to exhale at the end of a phrase.

5. When the tempo, fingerings and rhythm are good you can play with the Digital Piano Accompaniment Recording.

The Breath and Tone: Got Good Tone?

Good tone has a good beginning, appropriate color, and a good release, (tone ending). Our breath and good tone have a three dimensional quality. Compared to normal breathing, breathing in Oboe playing involves some planning because sometimes we need to exhale first at the phrase ending. Then we either play with the wind left in our lungs for the next phrase or we inhale for the next phrase. The small opening at the reed tip does not permit the oboist to expel air as rapidly as the oxygen is used up. This results in lungs full of stale air. The length of the phrase determines whether we exhale or inhale, or both actions. The phrasing should sound natural as in speaking after a comma. When exhaling or inhaling leave the reed on the lower lip. The embouchure muscles will be more flexible after the brief relaxation. Hair dryer air pressure is for hair dryers, but not for wind instrument players. Tone quality also depends on Oboe reed styles and other factors like the use of an open throat, good embouchure and the kind of Oboe that is used. Allow your breath to produce a tone with a floating quality. Listen often to these recorded pieces to help to develop your good tone and musical expression. The late Rhadames Angelucci was the wonderful musical artist who performed these compositions which are included in the companion recordings and book.

In order to insure proper support at the end of the tone:
1. Quickly stop the air flow as you would at the end of a sentence. Say, “hey”.
2. Keep the abdominal muscles firm to support the last part of the tone.
3. Keep the embouchure in playing position until the tone has completely ended.

Move the wind forward as you play, just as a string musician moves the bow. In the Tone Production Studies at the back of the book, play the lower tones as if they are springboards for the upper tones. Your tone is an expression of yourself.

Pitch:

Pitch sometimes needs to be adjusted as we play the Oboe. To raise the pitch we can increase the wind speed and lip pressure slightly. To flatten the pitch, relax the lips slightly. We can also flatten the pitch by lowering your jaw as we play.

Tone color:

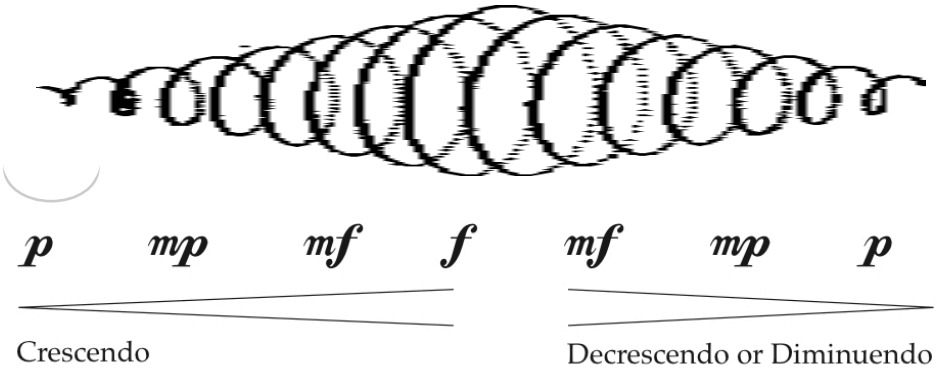
Tone color variety can be achieved by changing the reed tip position on the lips and by changing the wind speed. Brighter color results as the lips roll in a little toward the tube cork. Good singers change their tone color well. Play Oboe with a singing breath.

Why Listen to the Recordings?

The creation of a beautiful tone with accurate intonation is essentially an ear centered activity, along with the use of a good instrument, a good embouchure and fingerings. An artist never turns his/her eyes away from a painting which he draws successfully. A musician never ceases to listen. The Recordings provide ample opportunities to increase your options in developing appropriate performance skills such as meaningful phrasing, interpretation, expressive ideas, dynamics and tone color variety.

Your teacher will guide you gradually through several important techniques.

DYNAMIC VARIATIONS



Crescendo: Your lips should squeeze the reed tip slightly as you begin. Gradually open and relax the lips to allow the reed to vibrate more. Allow the lip corners to move out a little. The jaw drops as you slowly increase the wind volume through the reed.

Decrescendo: Gradually increase the lateral and vertical lip pressure on the reed tip. Bring the lip corners inward. Greater lip pressure causes the reed to vibrate less. Use your diaphragm muscle to gradually hold some the wind back; do not use your throat to hold the wind back. Your own energy within the wind spiral continues regardless of any dynamic changes.

Suggestions: Clap the rhythm of each piece before you play it. You can clap along with the Online Recording. Then play the rhythm of each piece on the tonic, which is usually the last note of each piece. When you play the longer pieces, you may ask your accompanist to alternate phrases with you to let your embouchure rest. Or, the other student may play alternate phrases with you.

Your teacher can help you to decide when to use: tu or du or lu, or slur with breath.

"Play on the pressure of the diaphragm (muscle)...the tone (is) played on a forward motion...just let the tone sing."

You can listen to many singers and Oboe performers on YouTube, and please listen carefully to many fine examples of Tabuteau's playing on YouTube at: https://marceltabuteau.com.

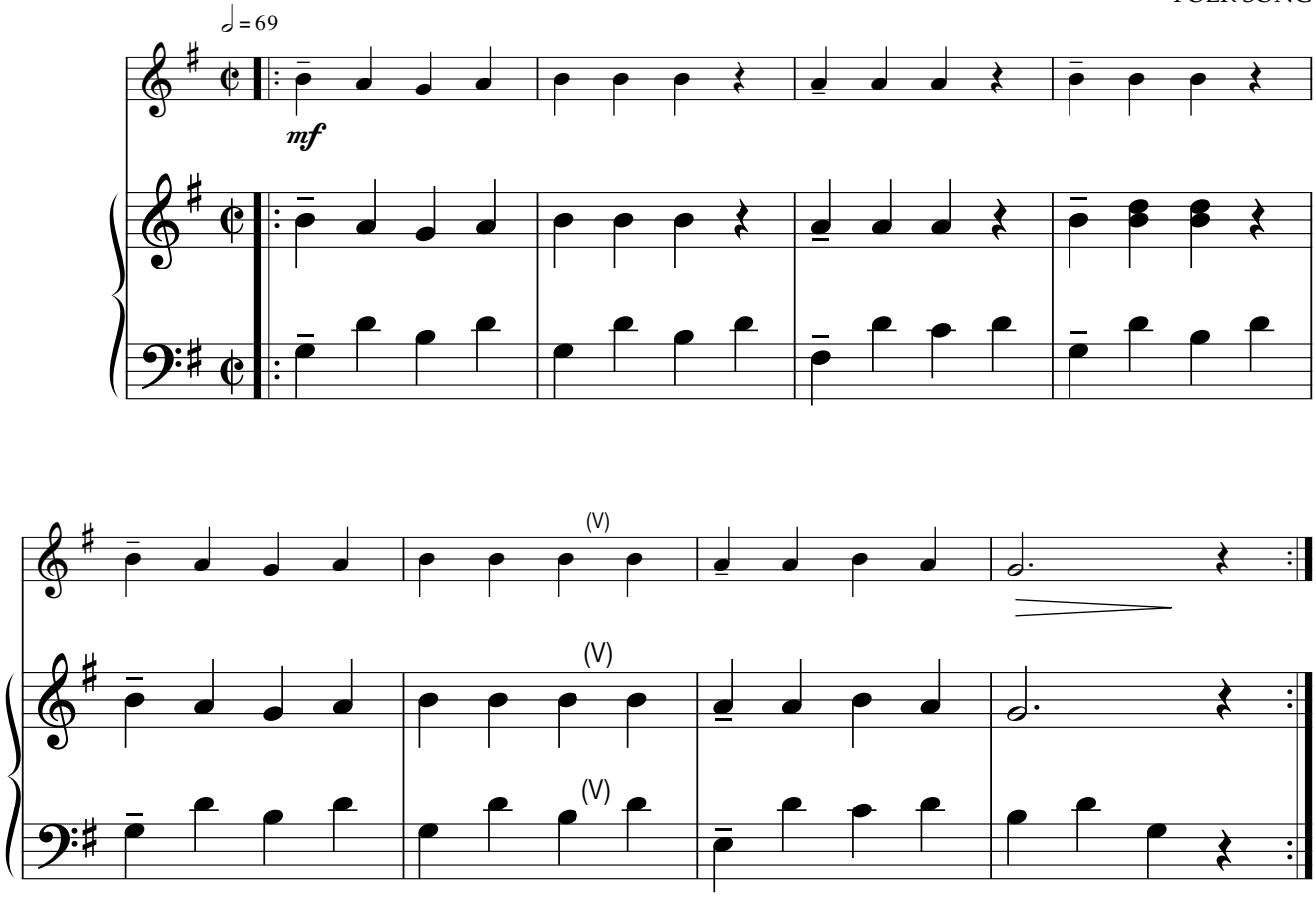
https://marceltabuteau.com-Laurie Van Brunt audio interview of Rhadames Angelucci.

1

Track 1

Mary Had a Little Lamb

FOLK SONG



Maria Tenía un Corderito
Maria Tinha um Carneirinho

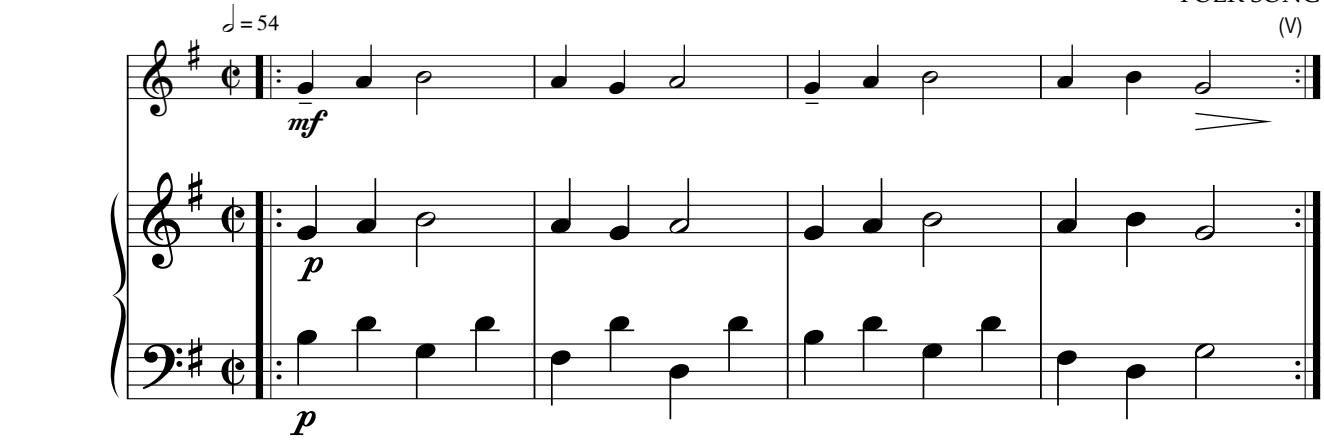
Marie hatte ein kleines Lamm
Marie Avait Un Petit Agneau

2

Track 2

Suo Gân

FOLK SONG

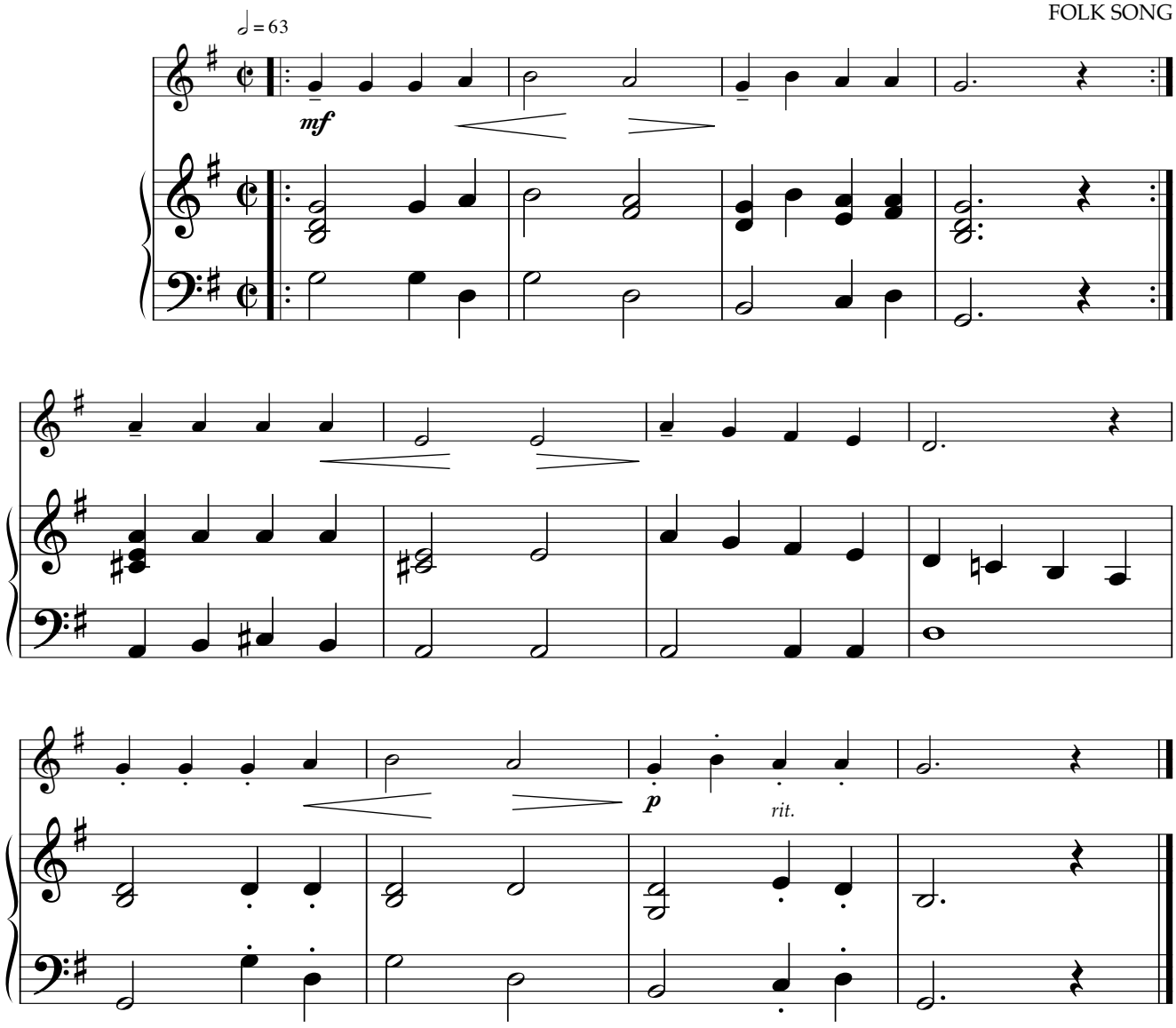


3

Track 3

At Pierrot's Door

FOLK SONG



Claro de Luna
Mondschein

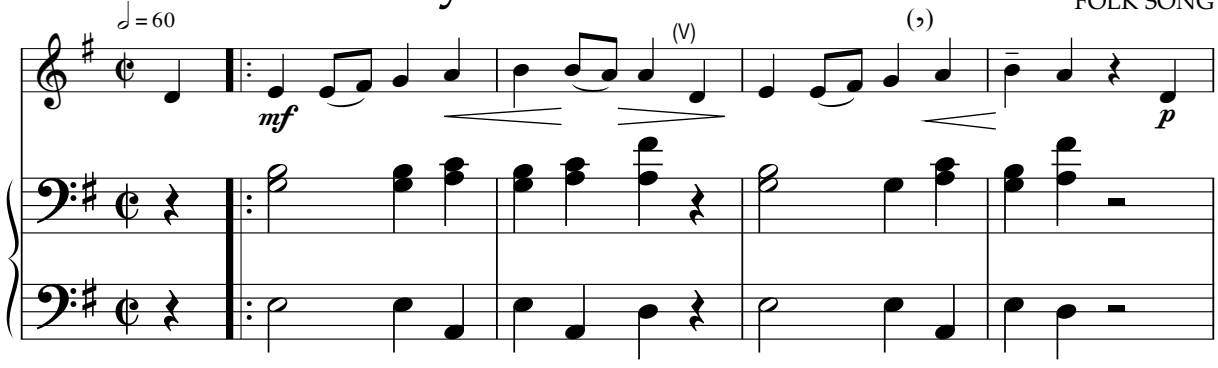
Ao Clarão da Lua
Clair de Lune

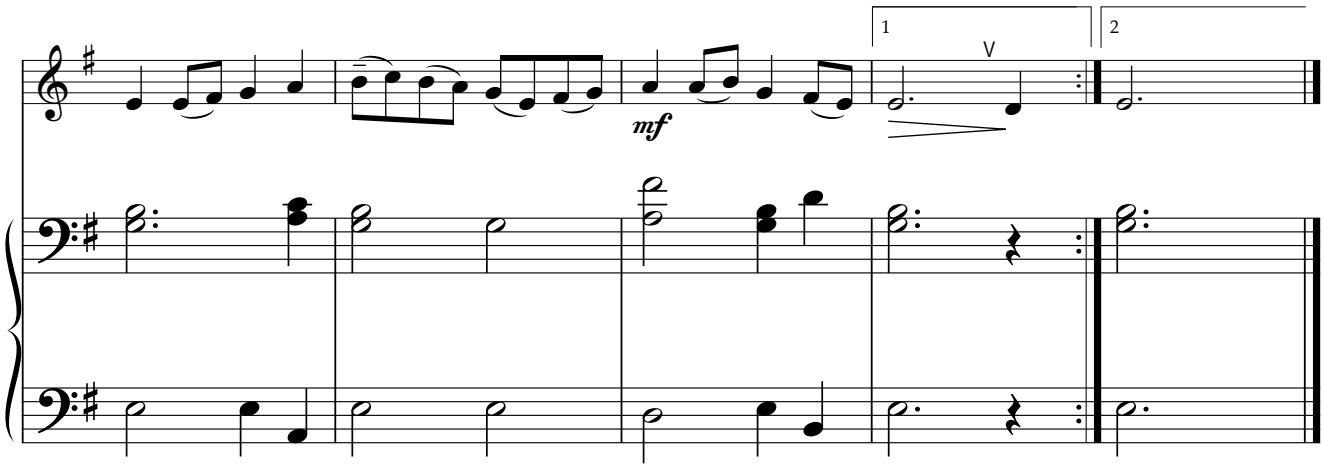
4

Track 4

My Little Boat

FOLK SONG





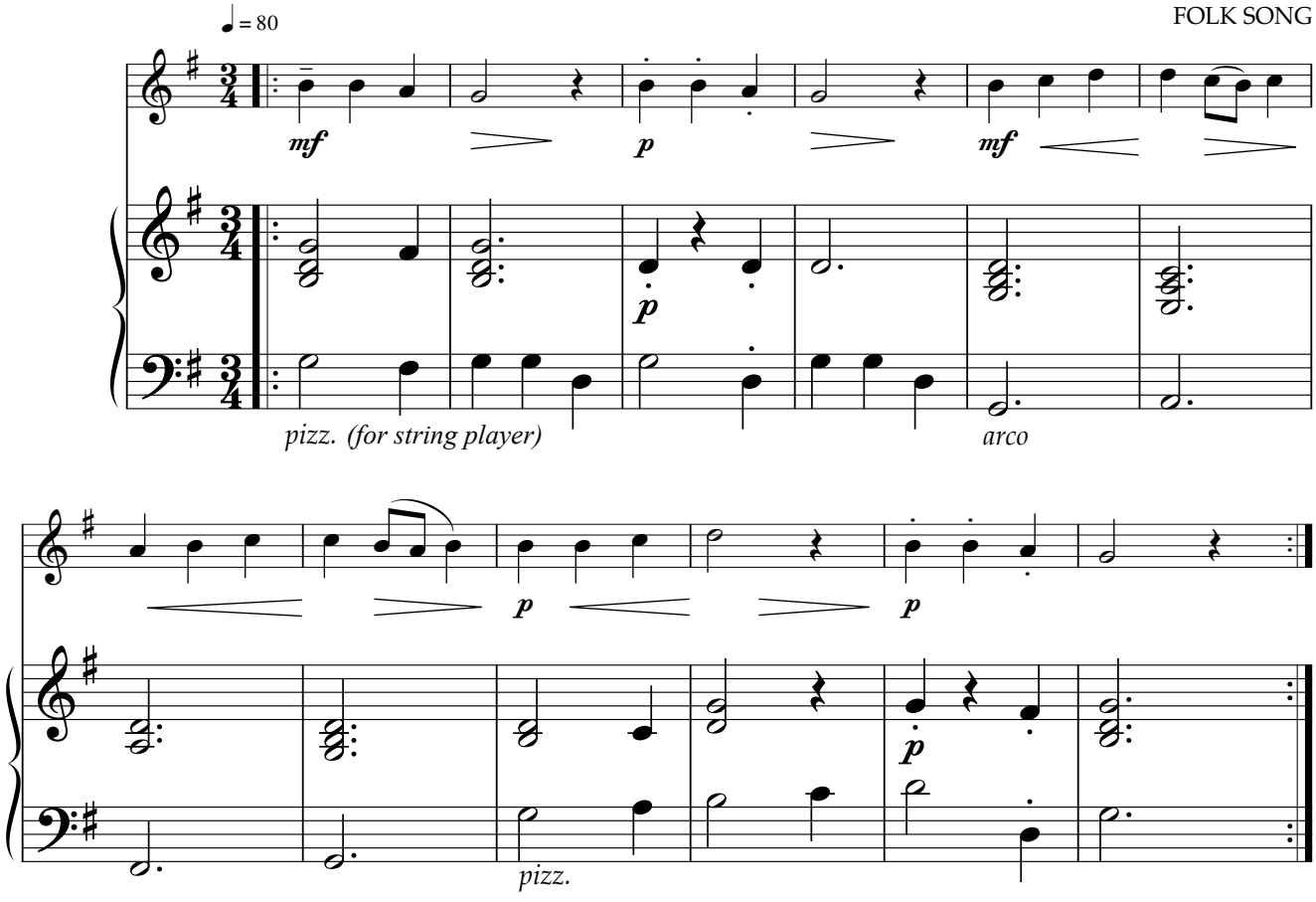
Mi Barquito
Mein kleines Boot

Meu Barquinho
Mon Petit Bateau

5

Track 5

Winter, Goodbye



Adios al Invierno
Winters Abschied

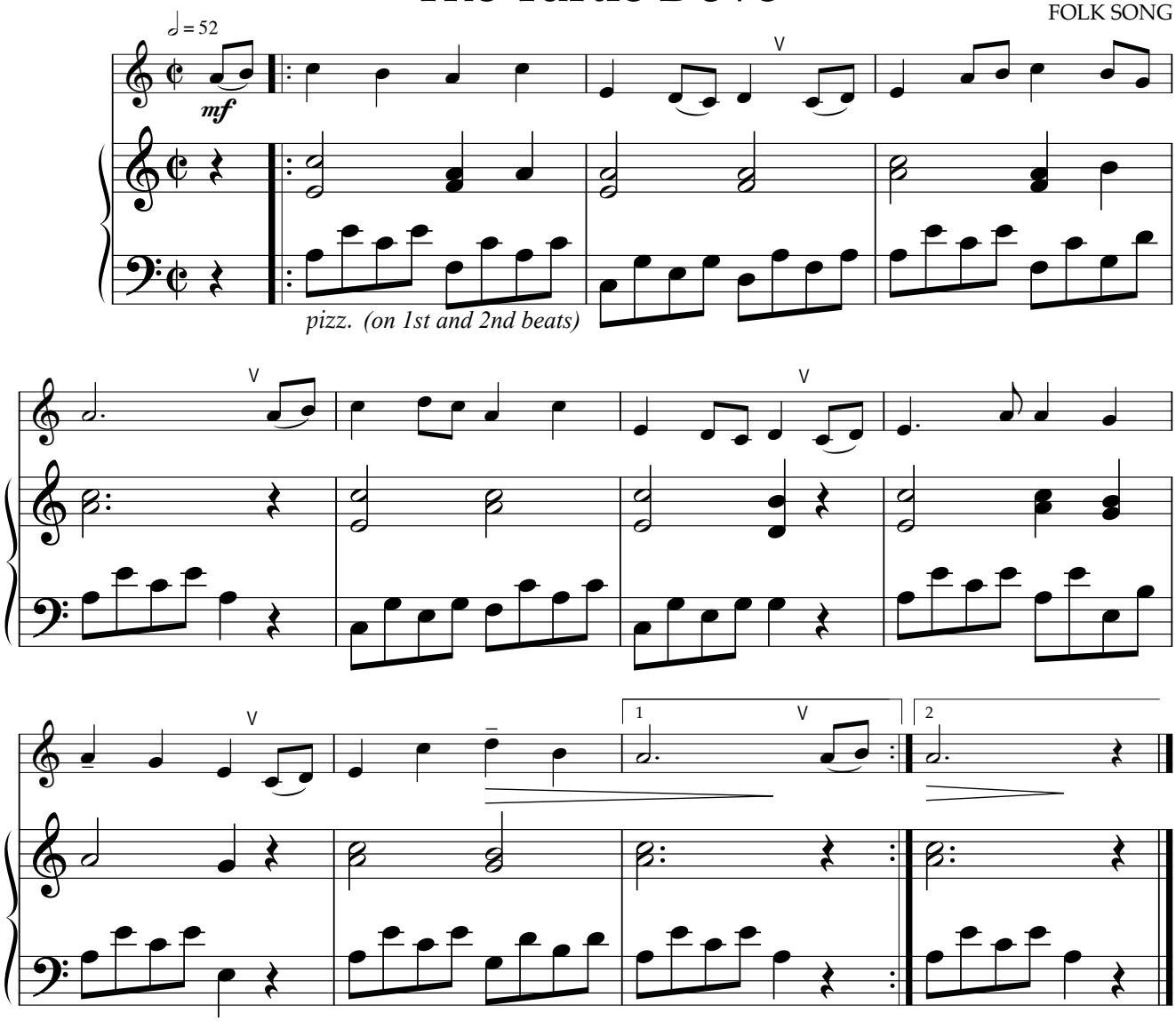
Adeus ao Inverno
Adieu à l'Hiver

6

Track 6

The Turtle Dove

FOLK SONG



La Paloma
Die Freidenstaube

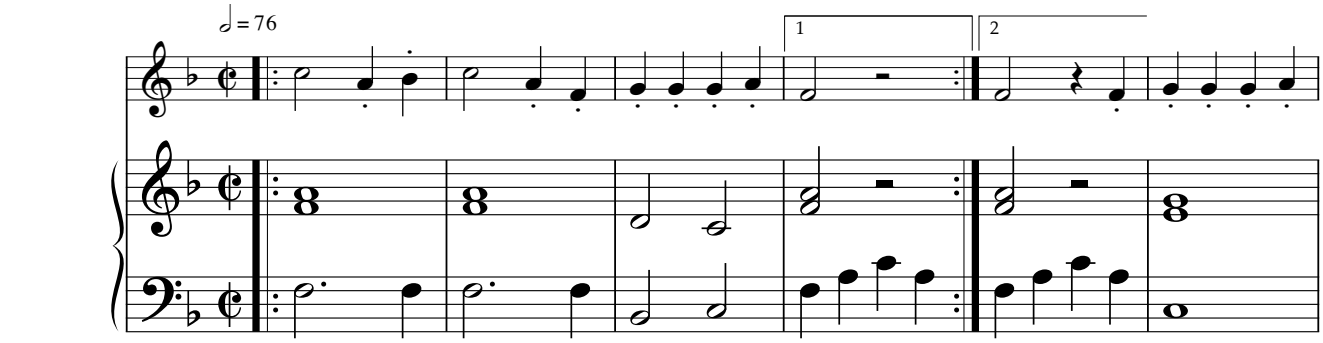
O Pombo Correio
La Colombe

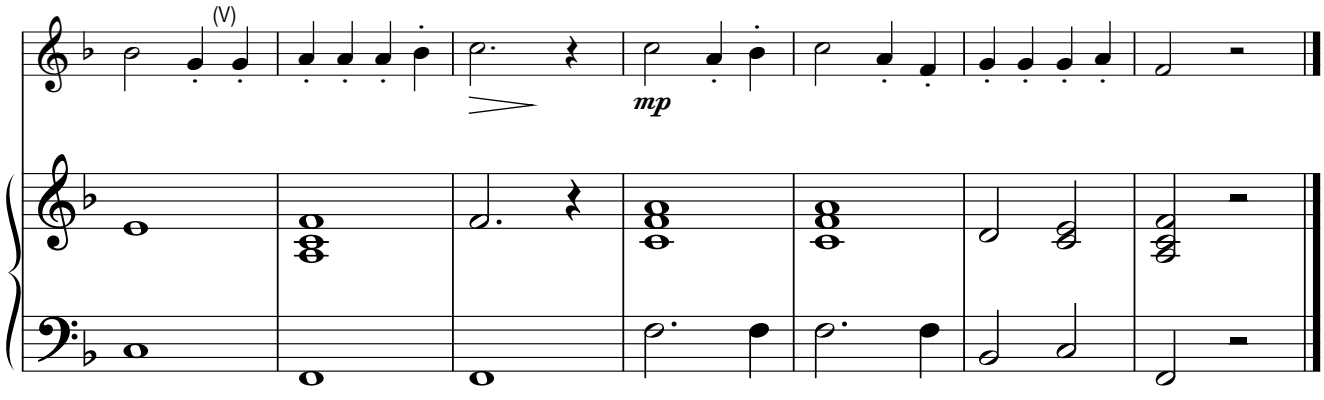
7

Track 7

Hansel and Gretel

FOLK SONG





Hansel y Gretel
Hänsel und Gretel

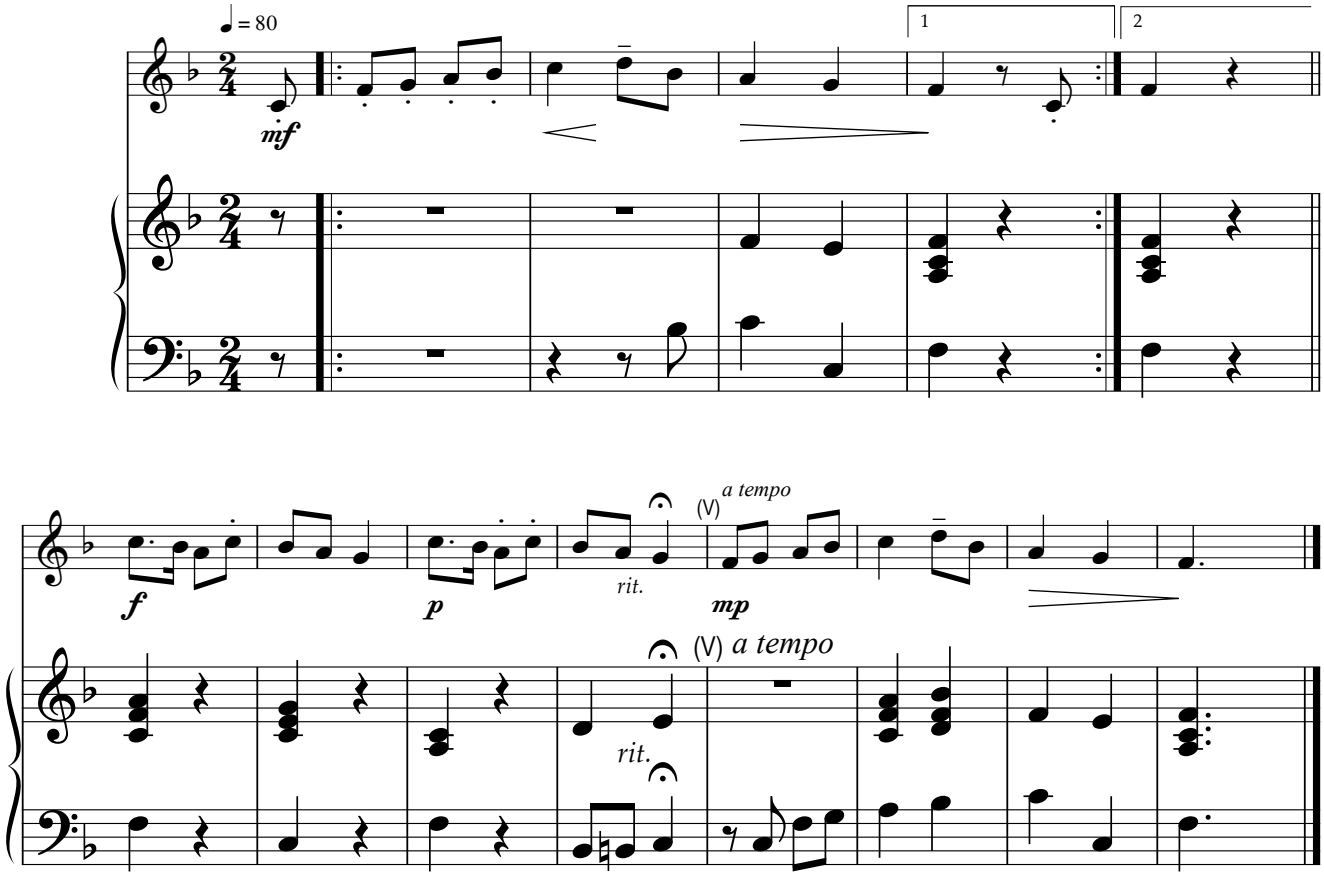
João e Maria
Hans et Gretel

8

Track 8

Little Man in the Woods

FOLK SONG



Un Hombrecito en el Bosque
Pequeno Homem na Floresta

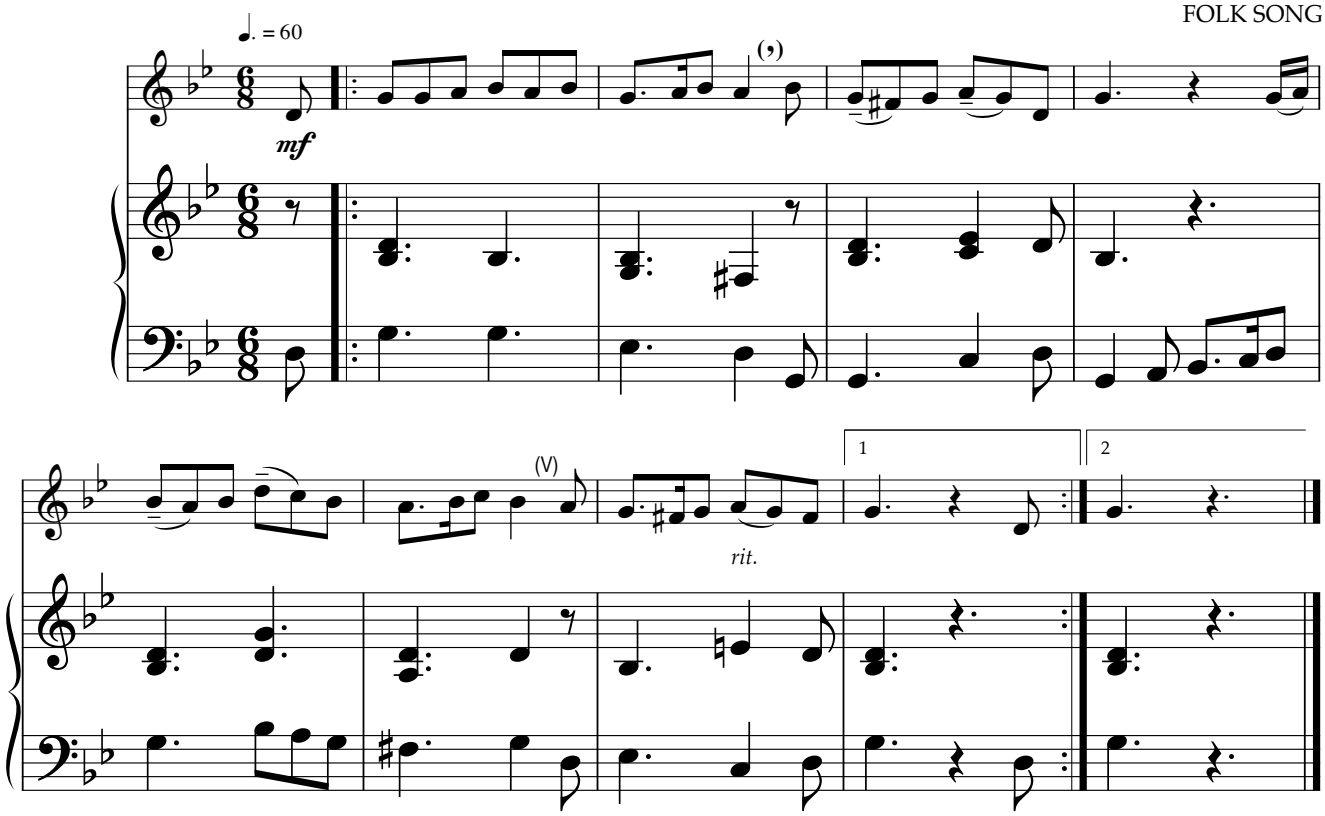
Kleiner Mann im Wald
Petit Homme Dans Les Bois

9

Track 9

Two Kings' Children

FOLK SONG



Los Hijos de dos Reyes
As Crianças dos Dois Reis

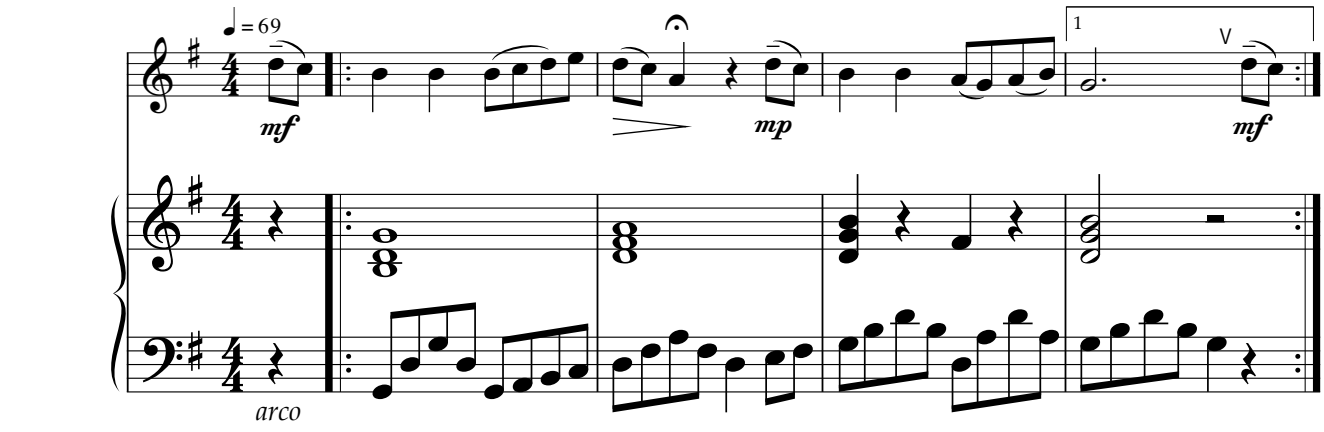
Zwei Königskinder
Les Enfants Des Deux Rois

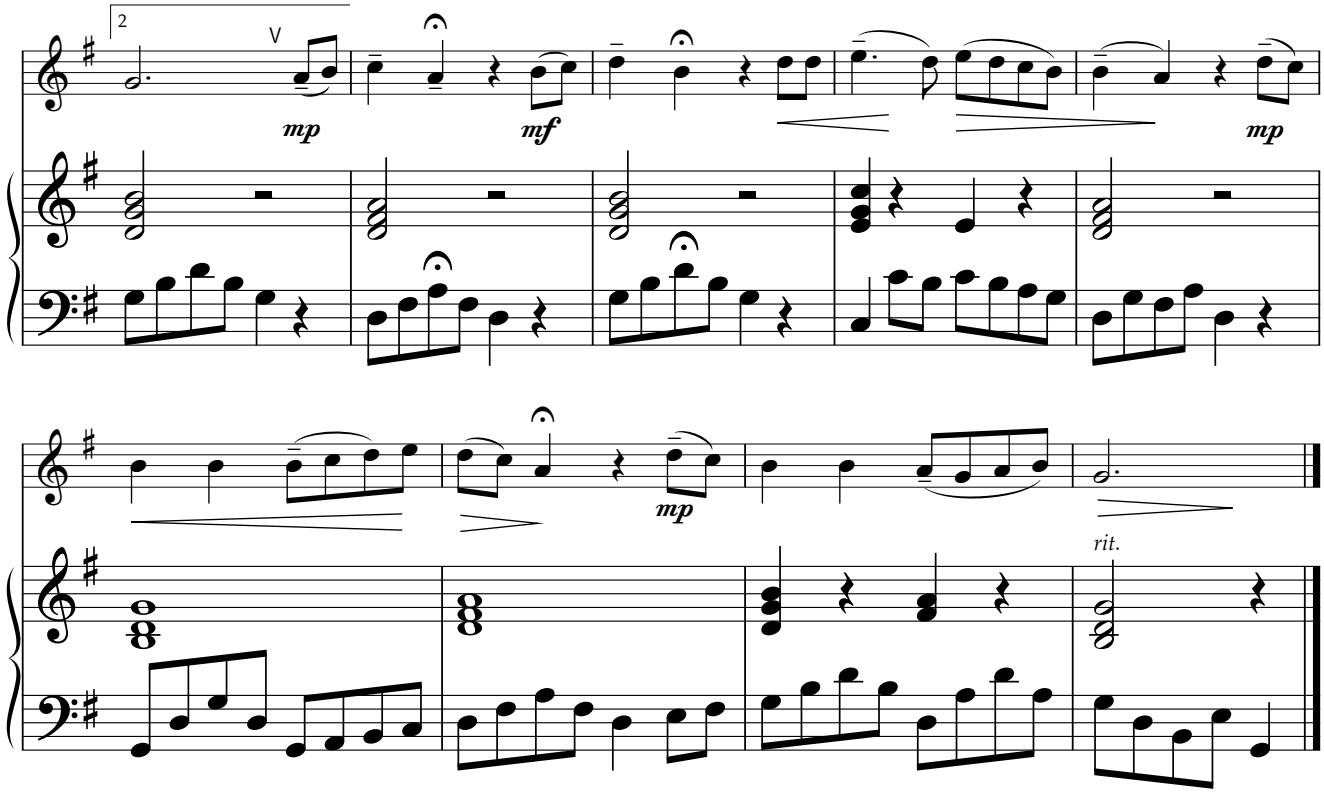
10

Track 10

The Silent Moon

FOLK SONG



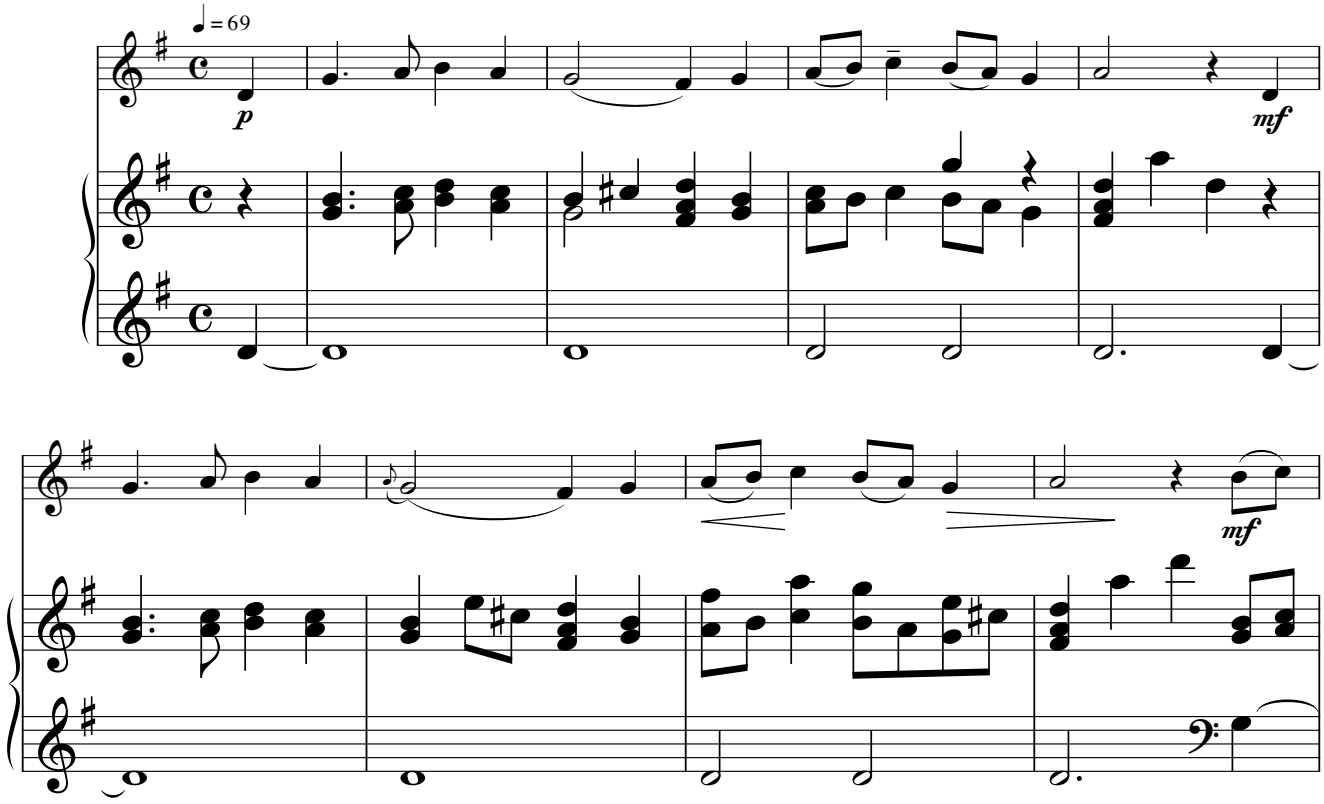


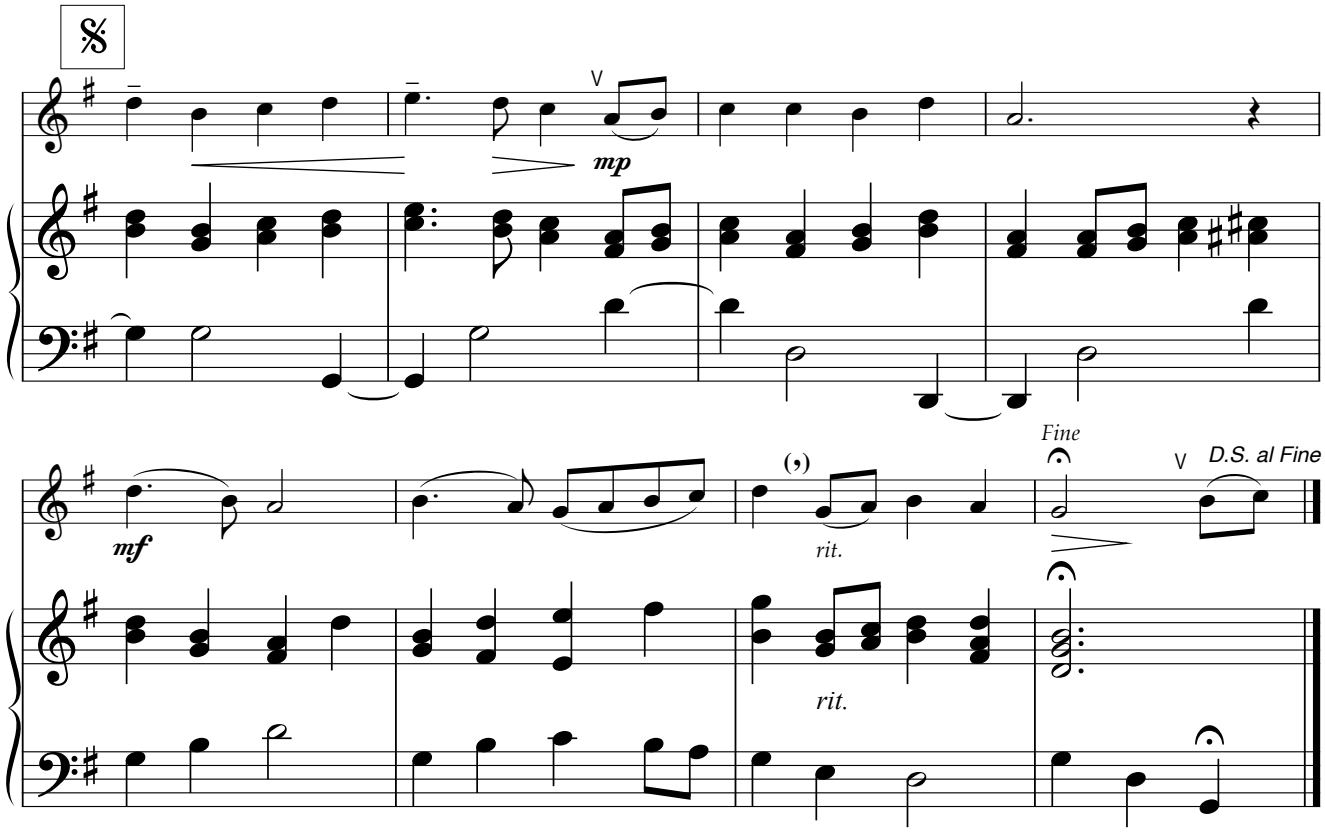
11

Track 11

The Flowers are Sleeping

FOLK SONG



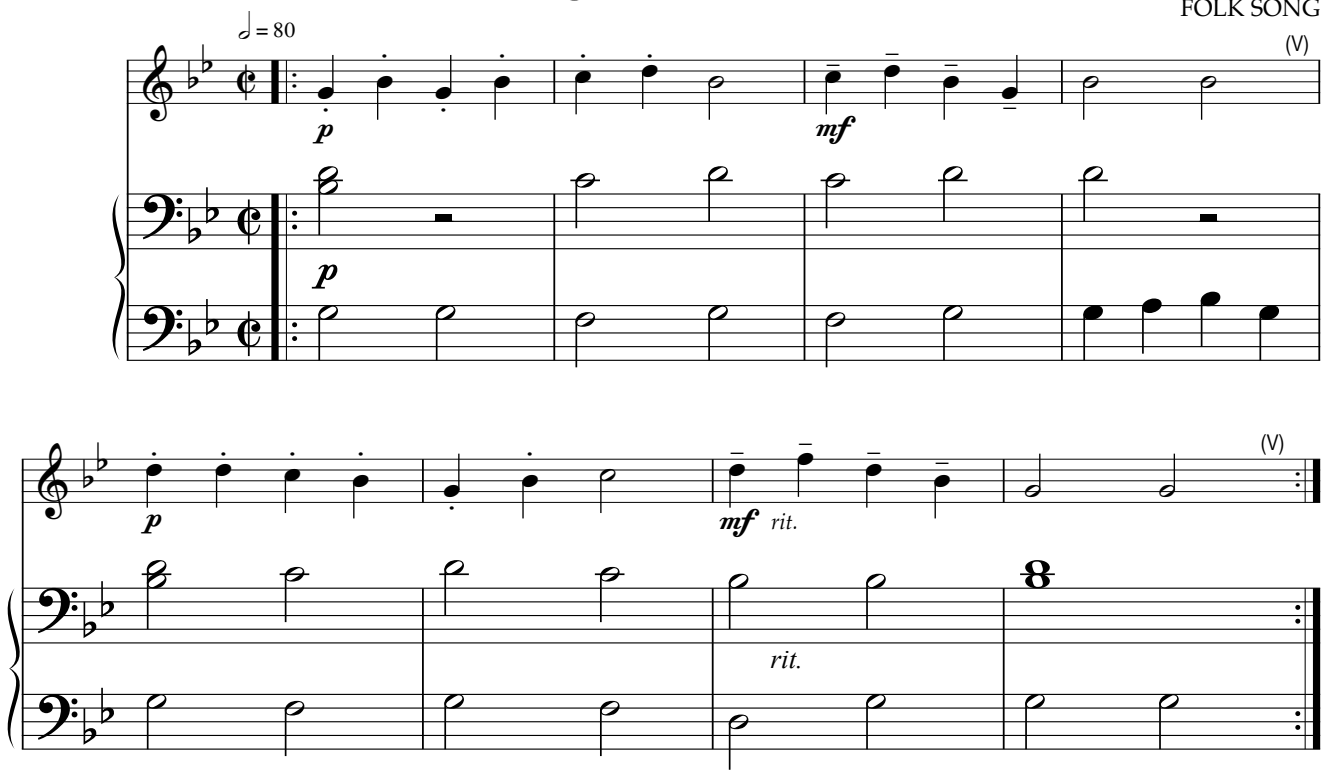


12

Track 12

Hungarian Dance

FOLK SONG



Danza Húngara
Ungarischer Tanz

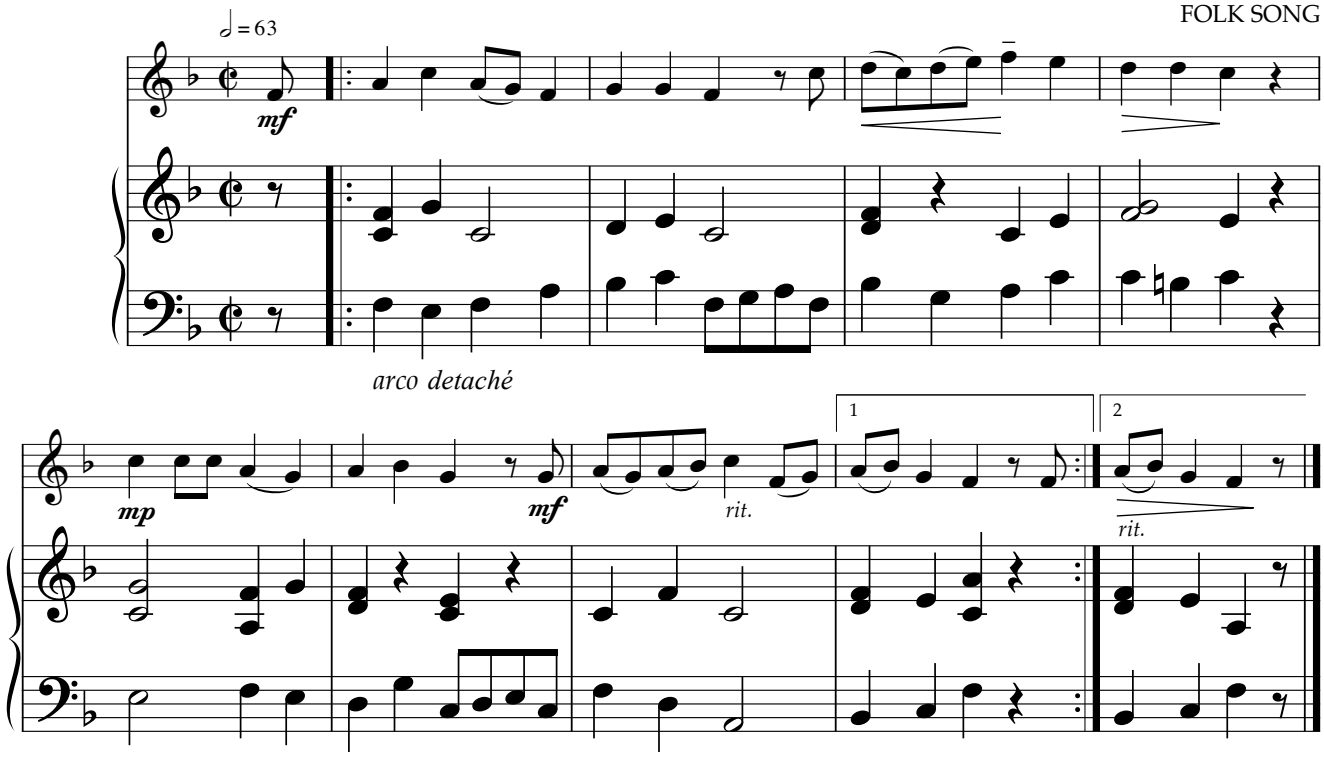
Dança Húngara
Danse Hongroise

13

Track 13

The Best of Times

FOLK SONG



Los Buenos Tiempos
Die Beste Zeit

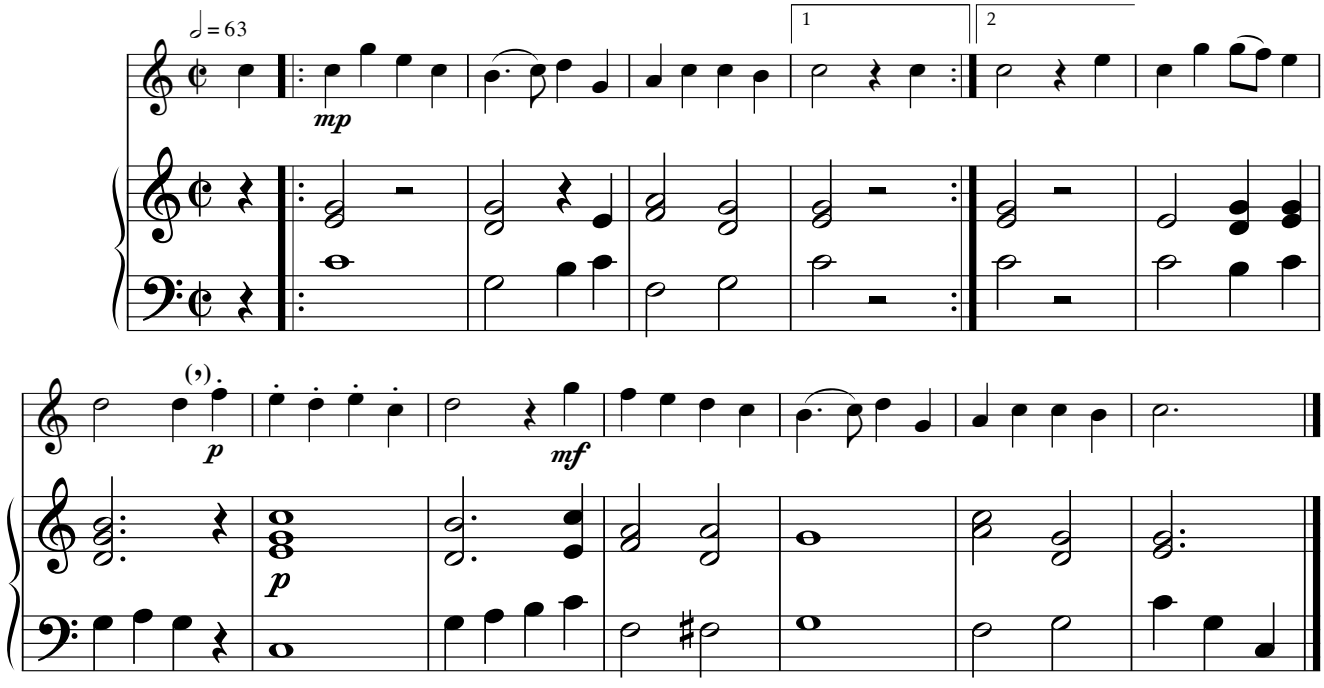
O Melhor dos Tempos
Meilleurs Voeux

14

Track 14

A Tiny Forest Bird

FOLK SONG



Un Pajarito del Bosque
O Pequeno Pássaro da Floresta

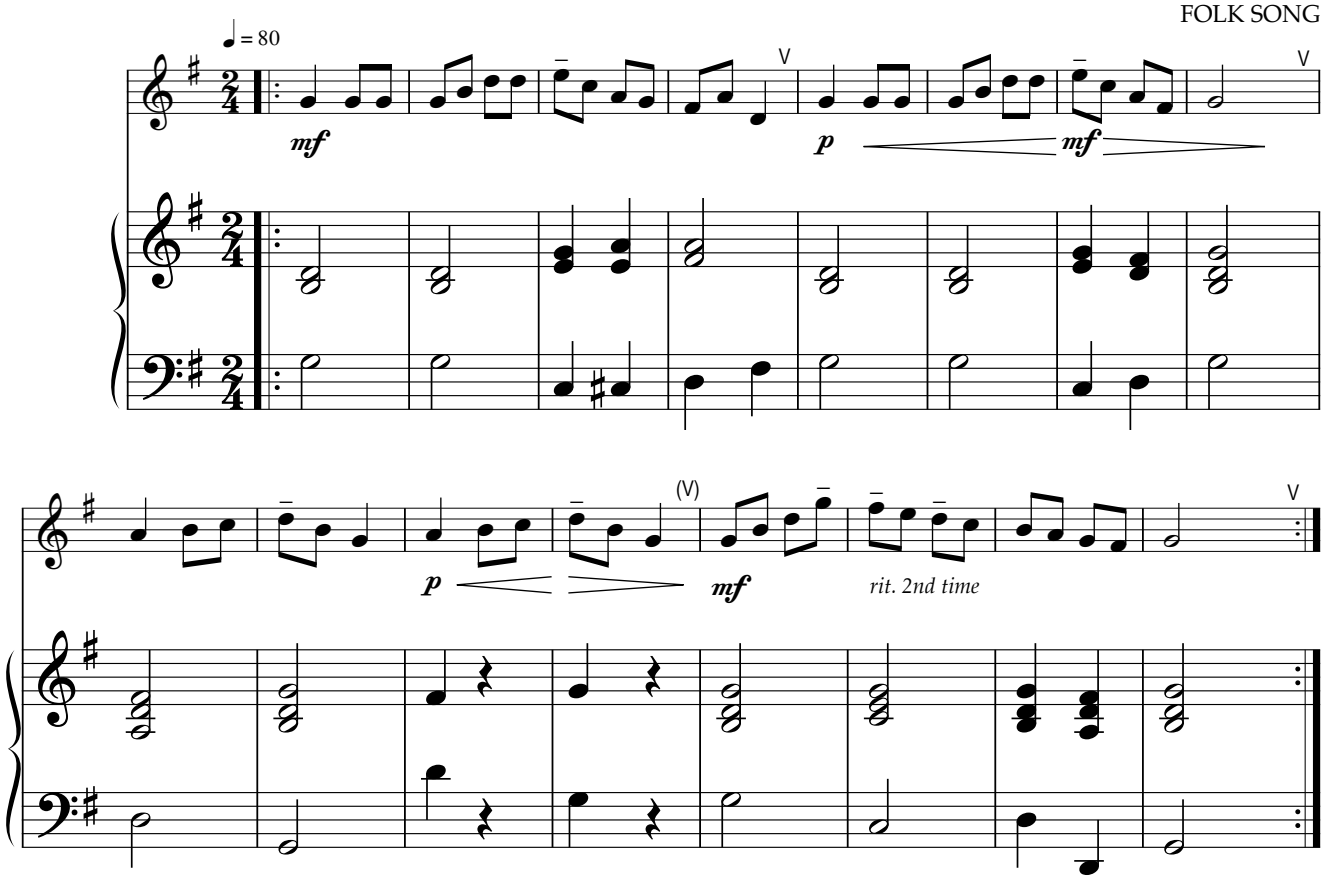
Ein kleiner Waldvogel
Un Petit Oiseau De La Forêt

15

Track 15

Early One Morning

FOLK SONG

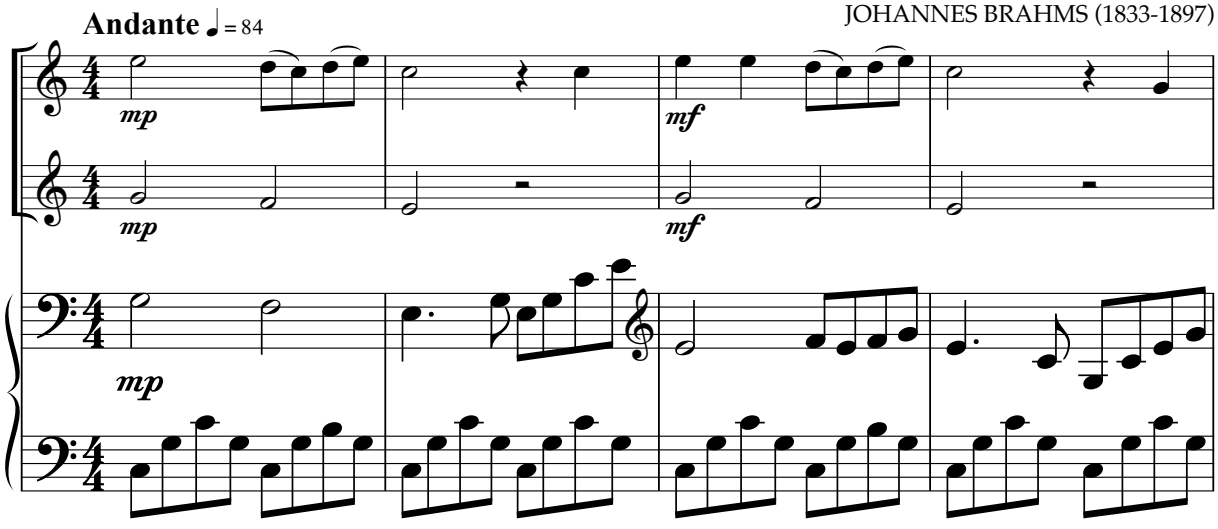


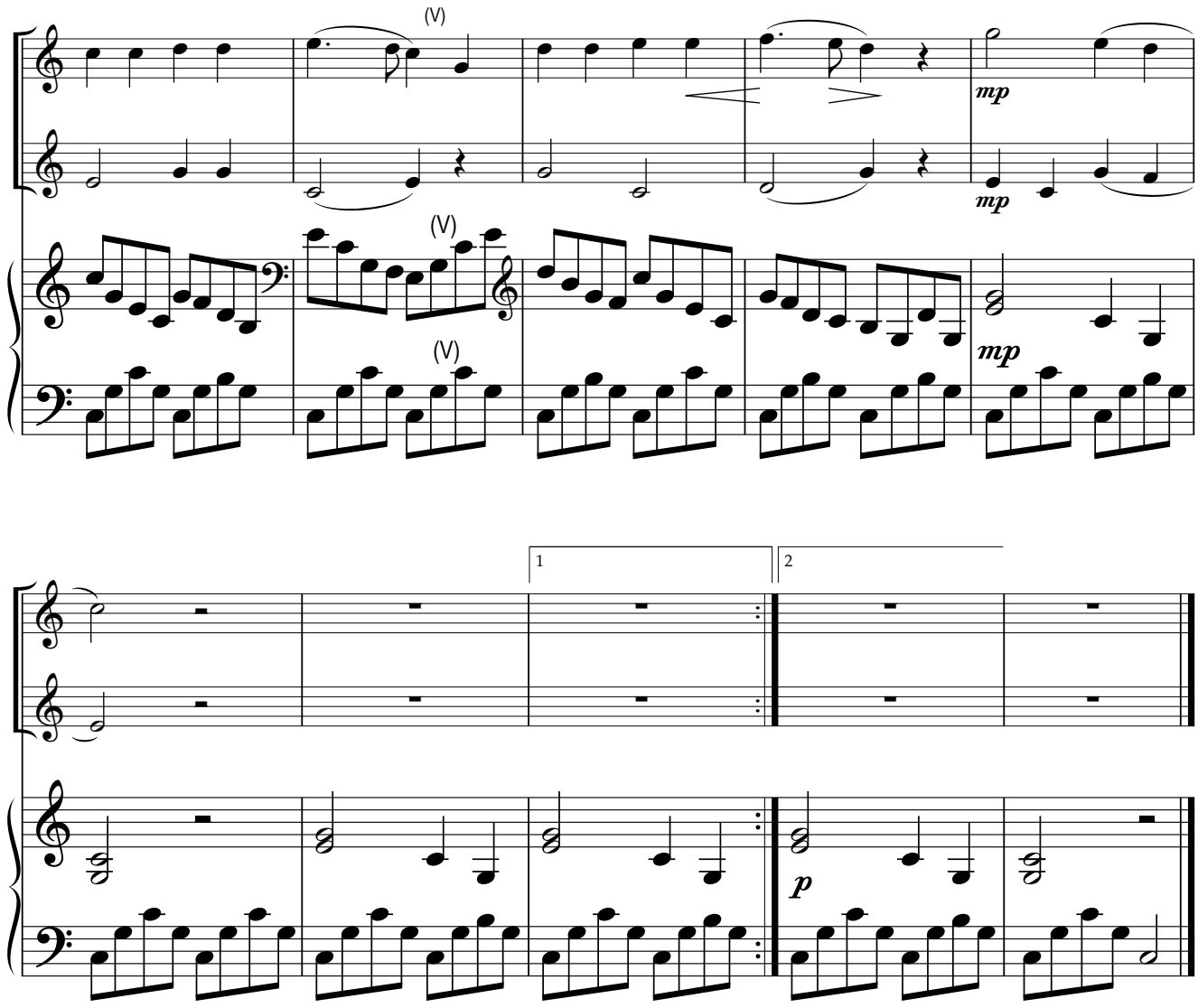
16

Track 16

Cradle Song

JOHANNES BRAHMS (1833-1897)



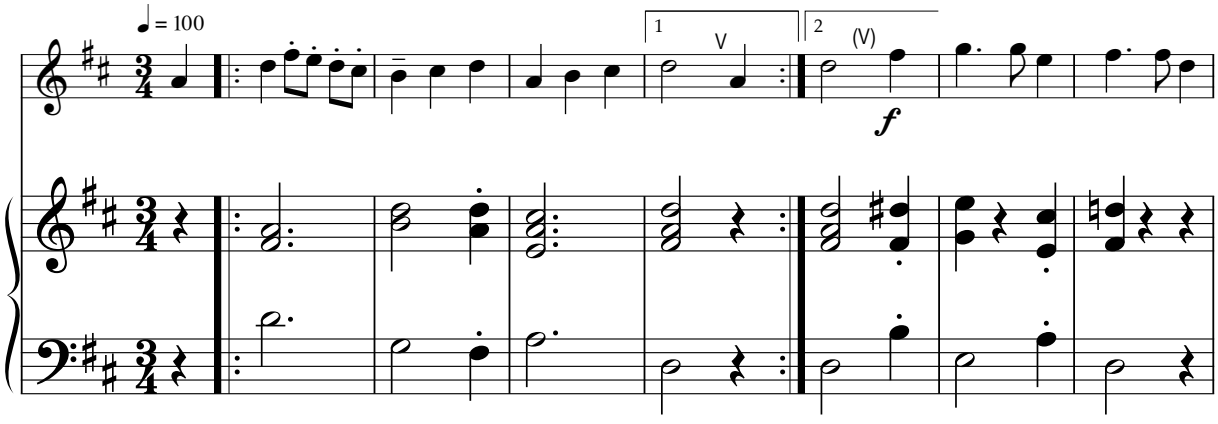


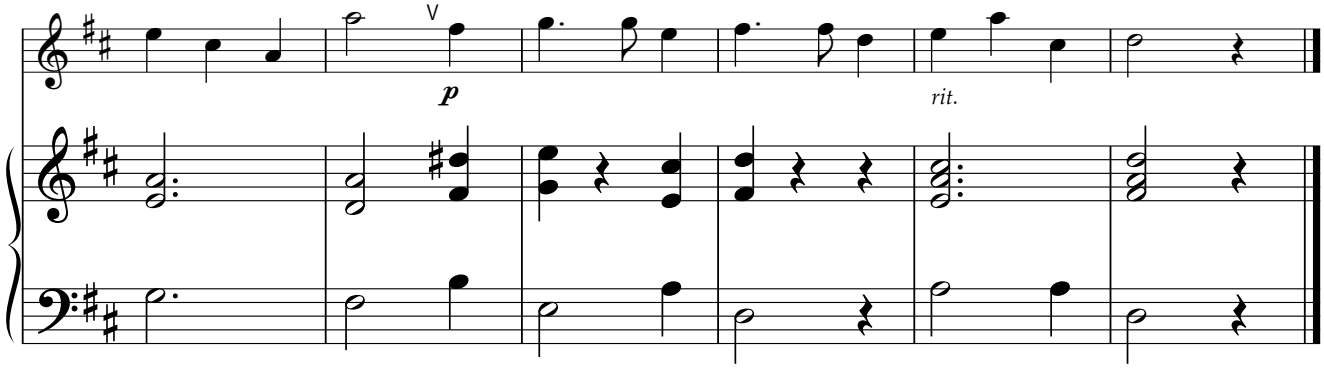
17

Track 17

Swedish Dance

FOLK SONG





Danza Sueca
Schwedischer Tanz

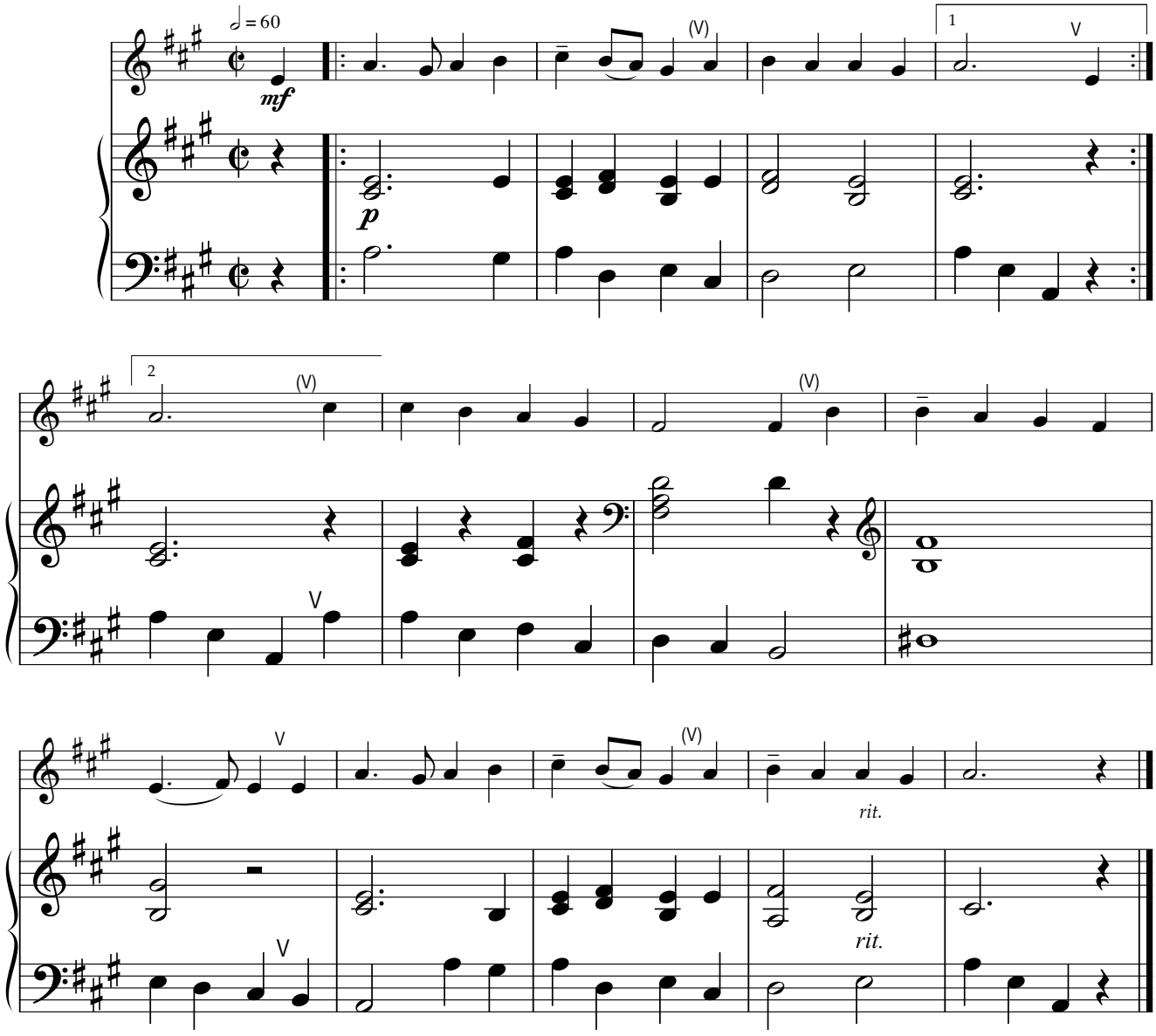
Dança Sueca
Danse Suédoise

18

Track 18

Clouds

FOLK SONG



Nubes
Wolke

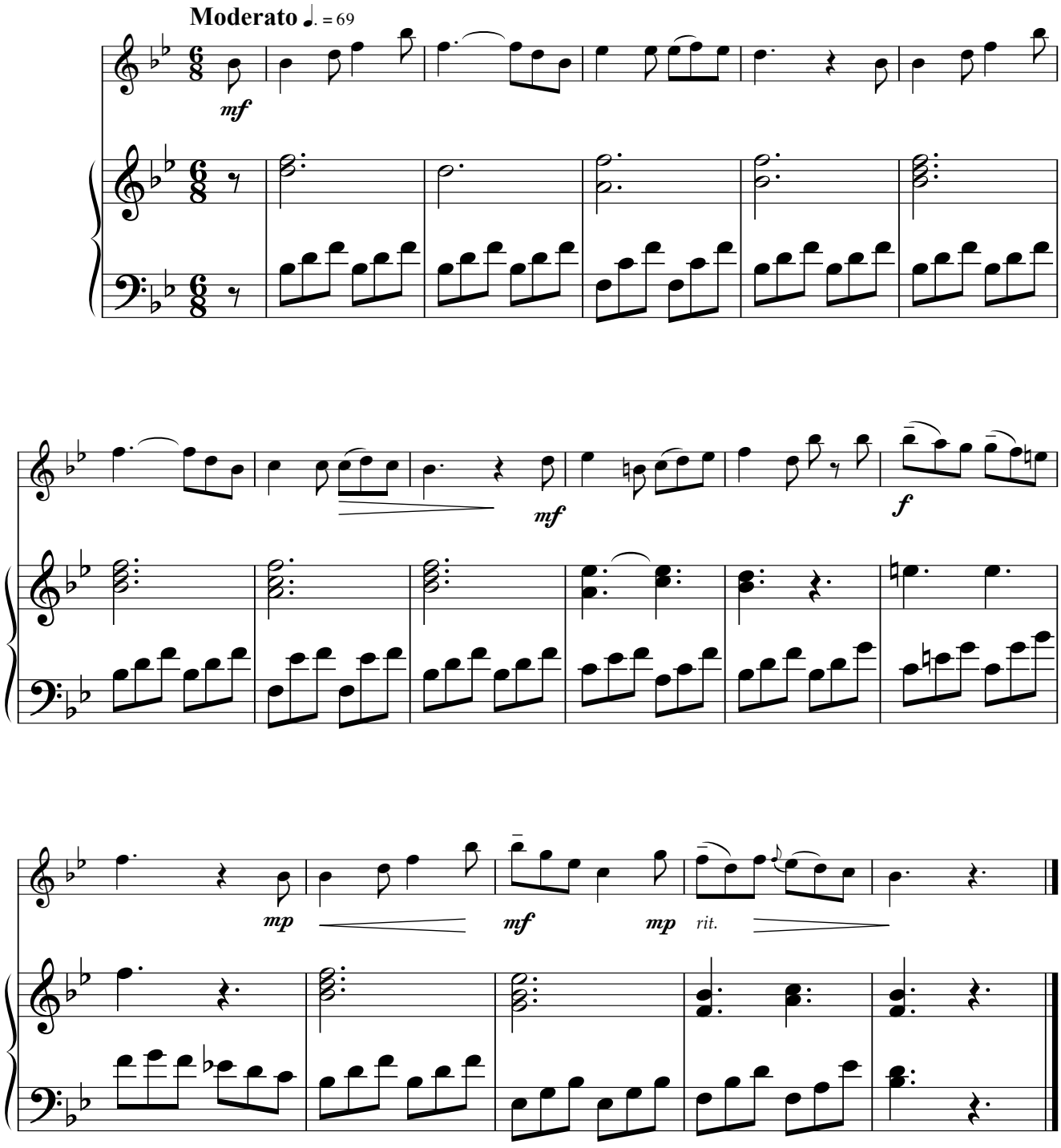
Nuvens
Nuages

19

Track 19

Come Lovely May

WOLGANG A. MOZART (1756-1791)



Ven Hermoso Mayo
Komme schöner Mai

Vem Lindo Maio
Vient Joli Mai

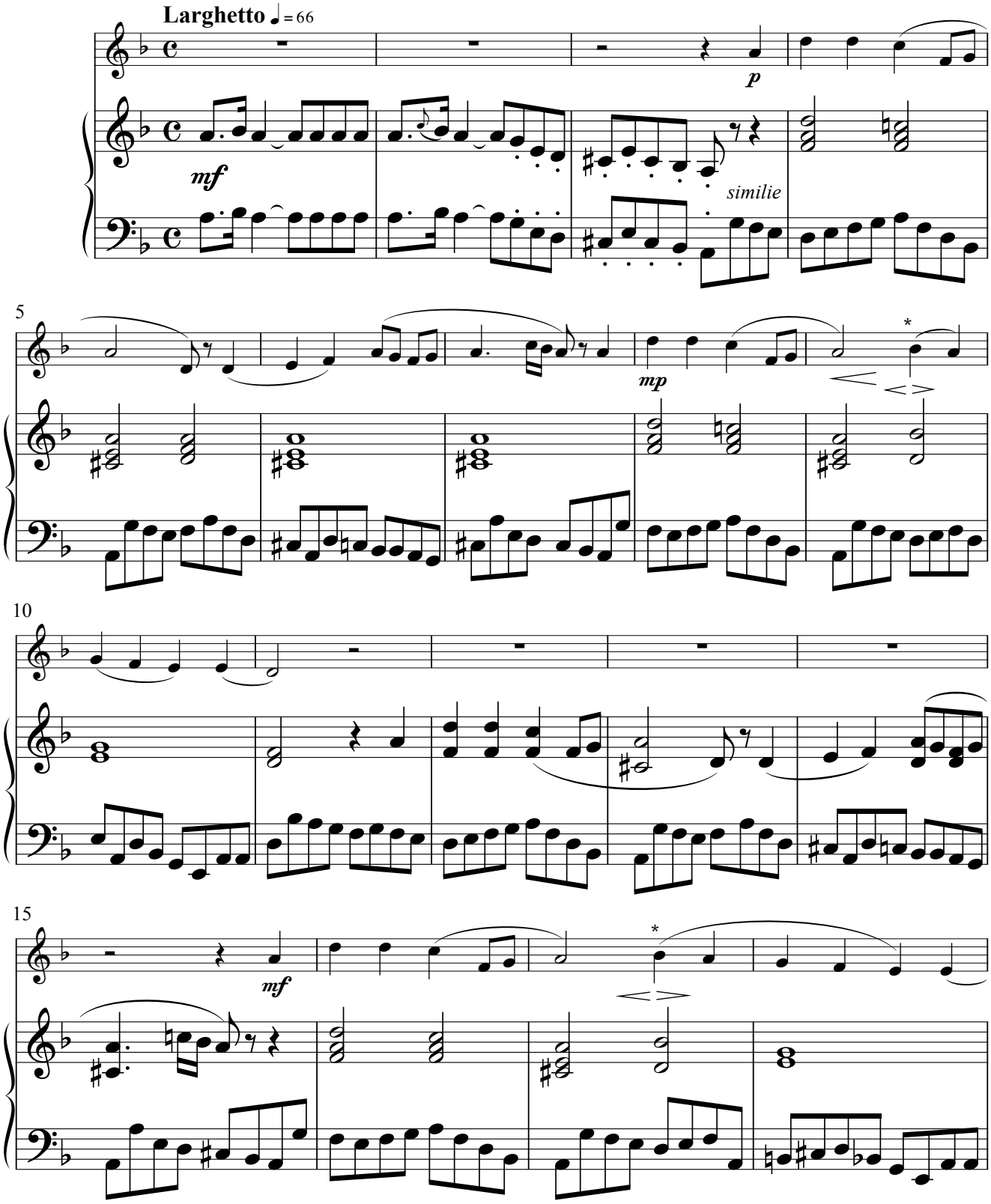
20

Track 20

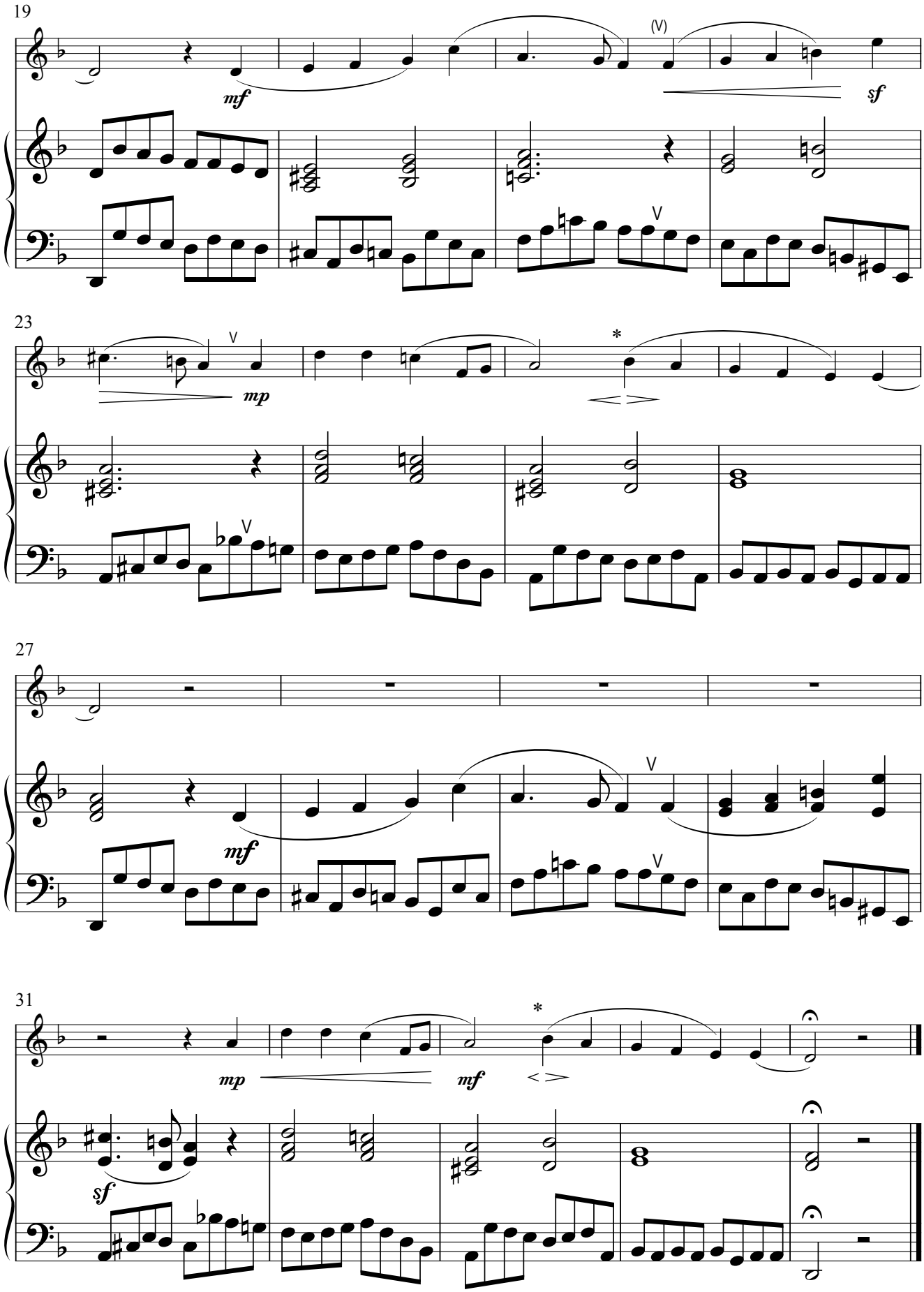
Andante Con Moto

from Symphony No. 4 (Italian)

FELIX MENDELSSOHN (1809-1844)



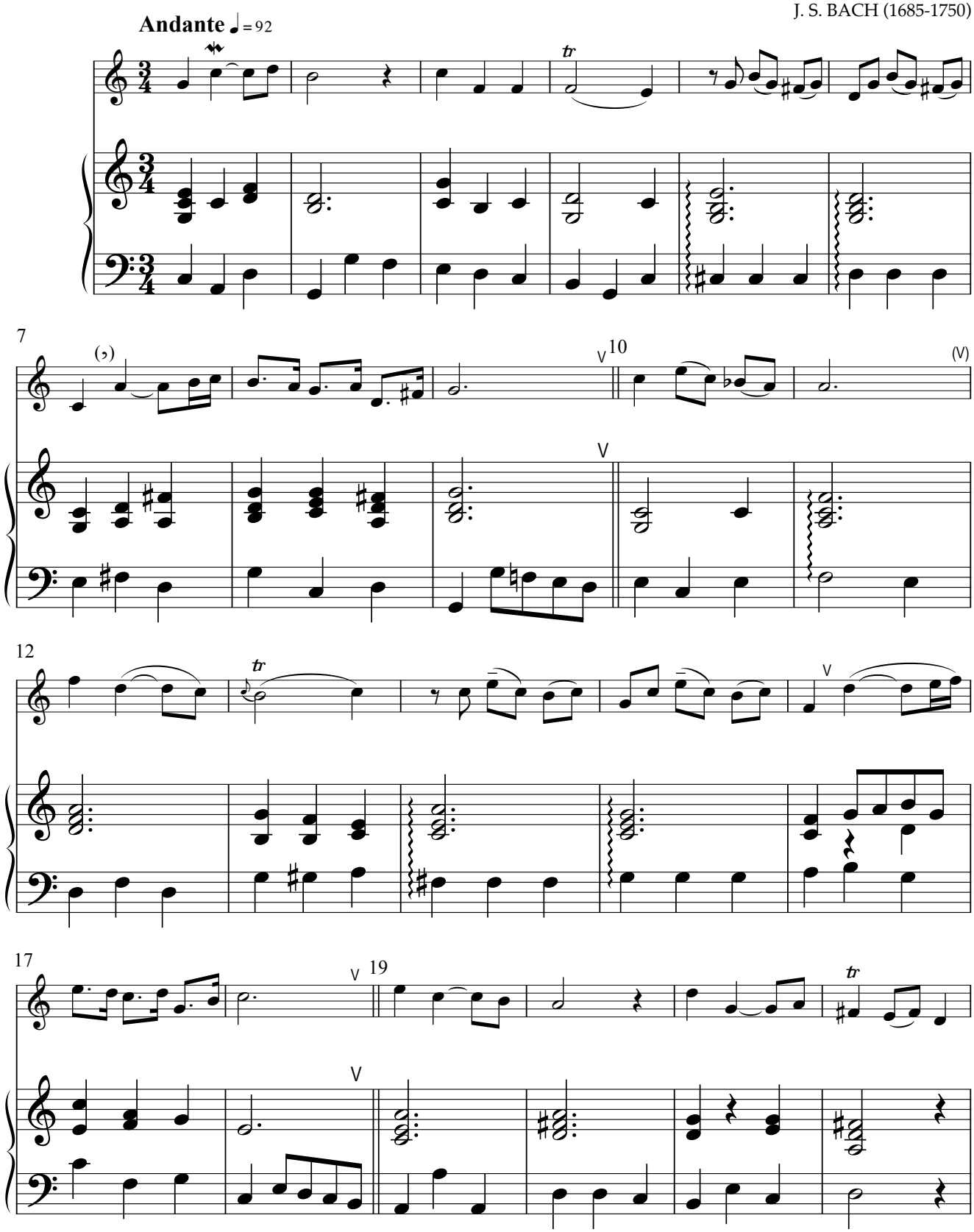
* BAR 9, 17, 25 & 33 = *Messa di voce: cresc to decrescendo*

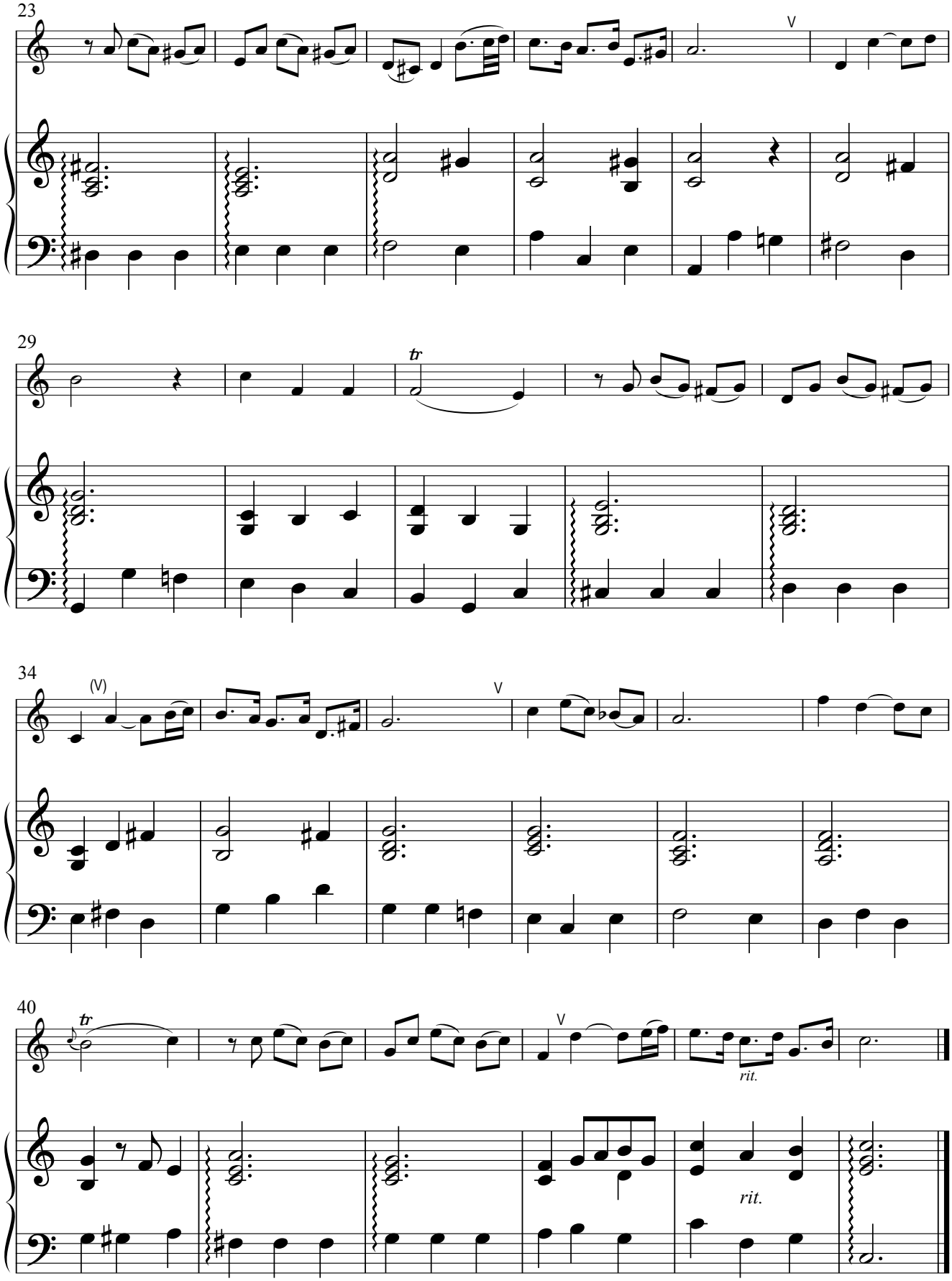

19
(V)
mf
sf
V
23
V
mp
*
V
27
mf
V
V
31
mp
mf
*
sf

21

Aria

J. S. BACH (1685-1750)



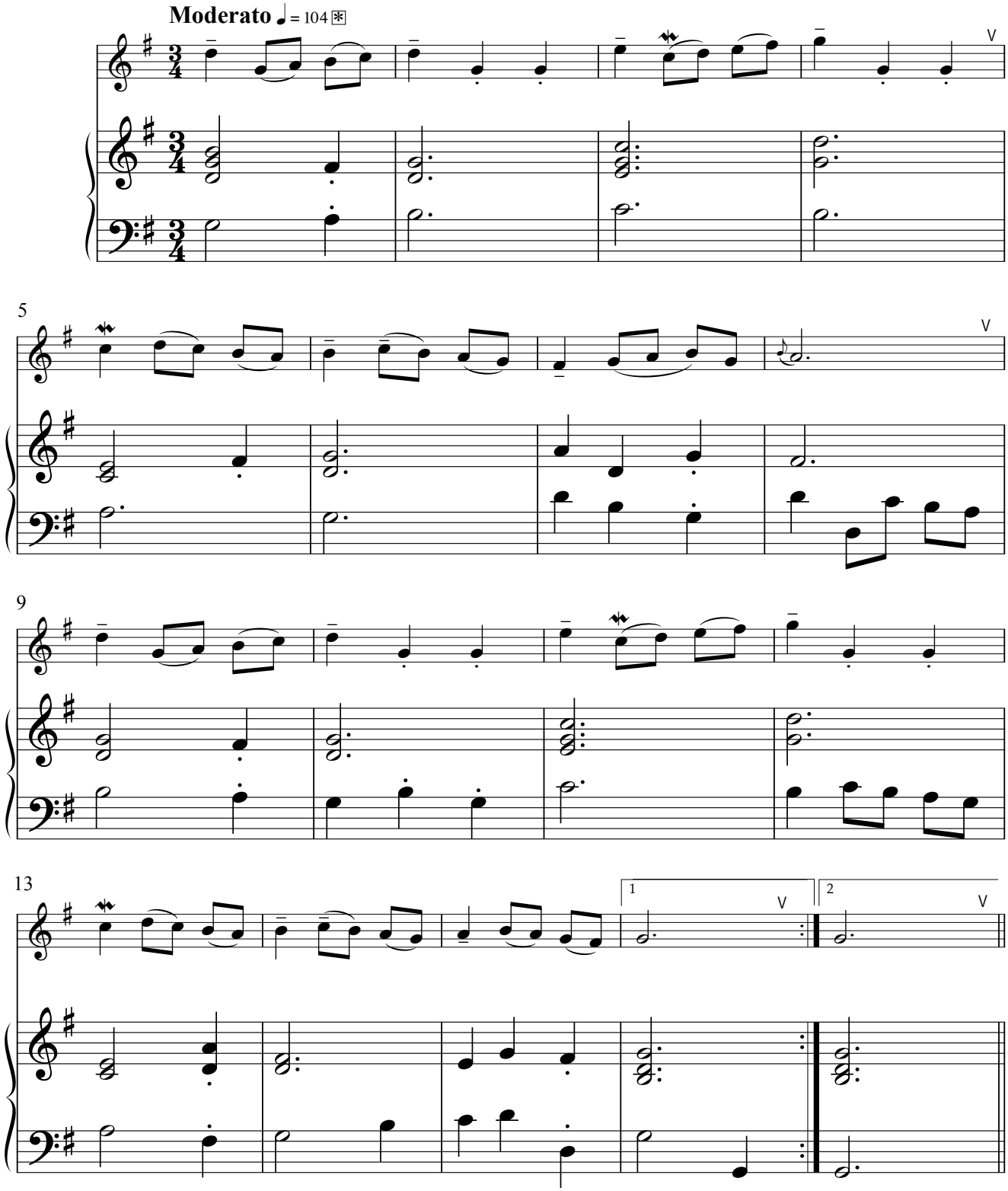

23
V
29
tr
34
(V)
V
40
tr
V
rit.
rit.

22

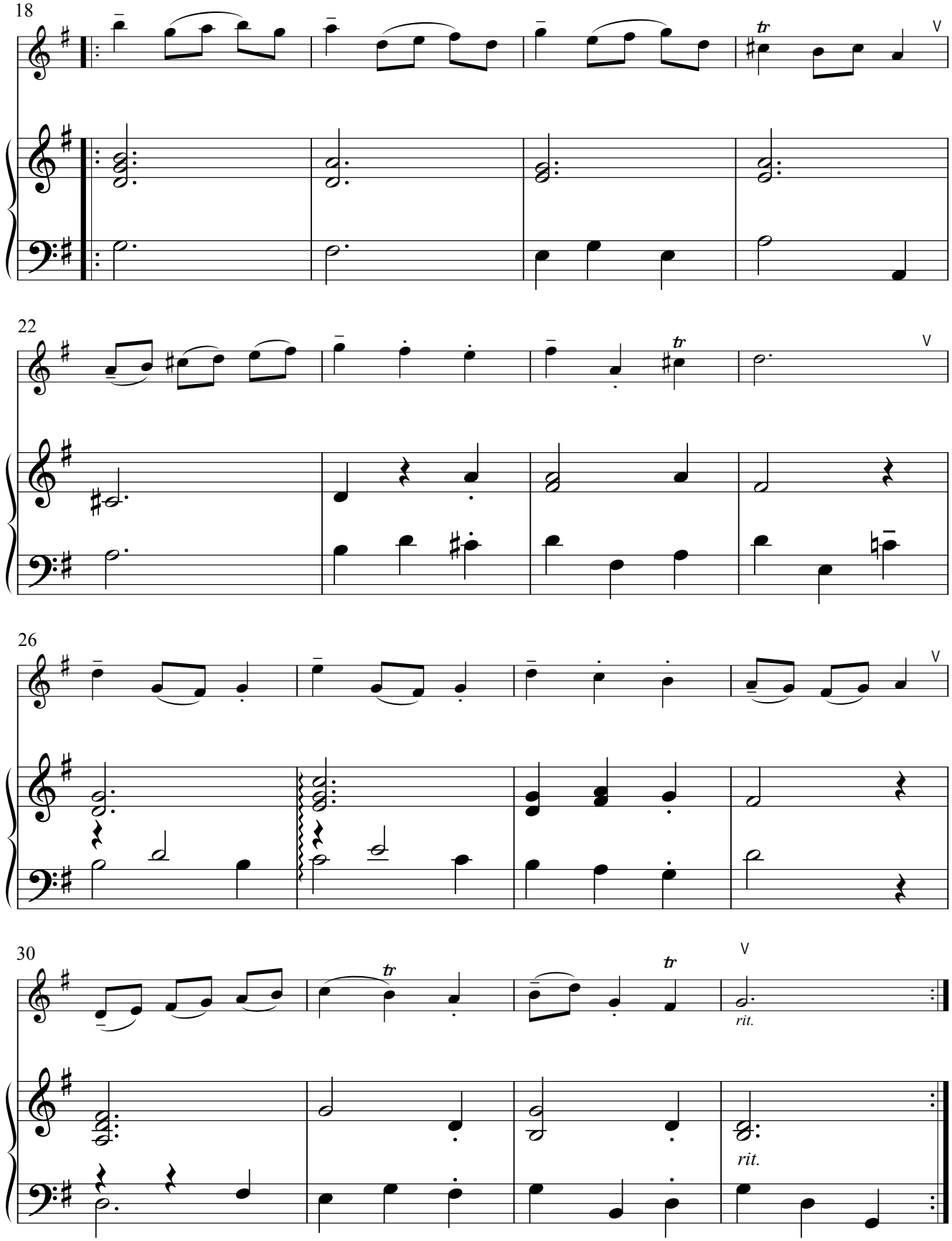
Menuet

BWV Anh. 114

J. S. BACH (1685-1750)



* Ask the accompanist to play melody sometimes for you to rest.

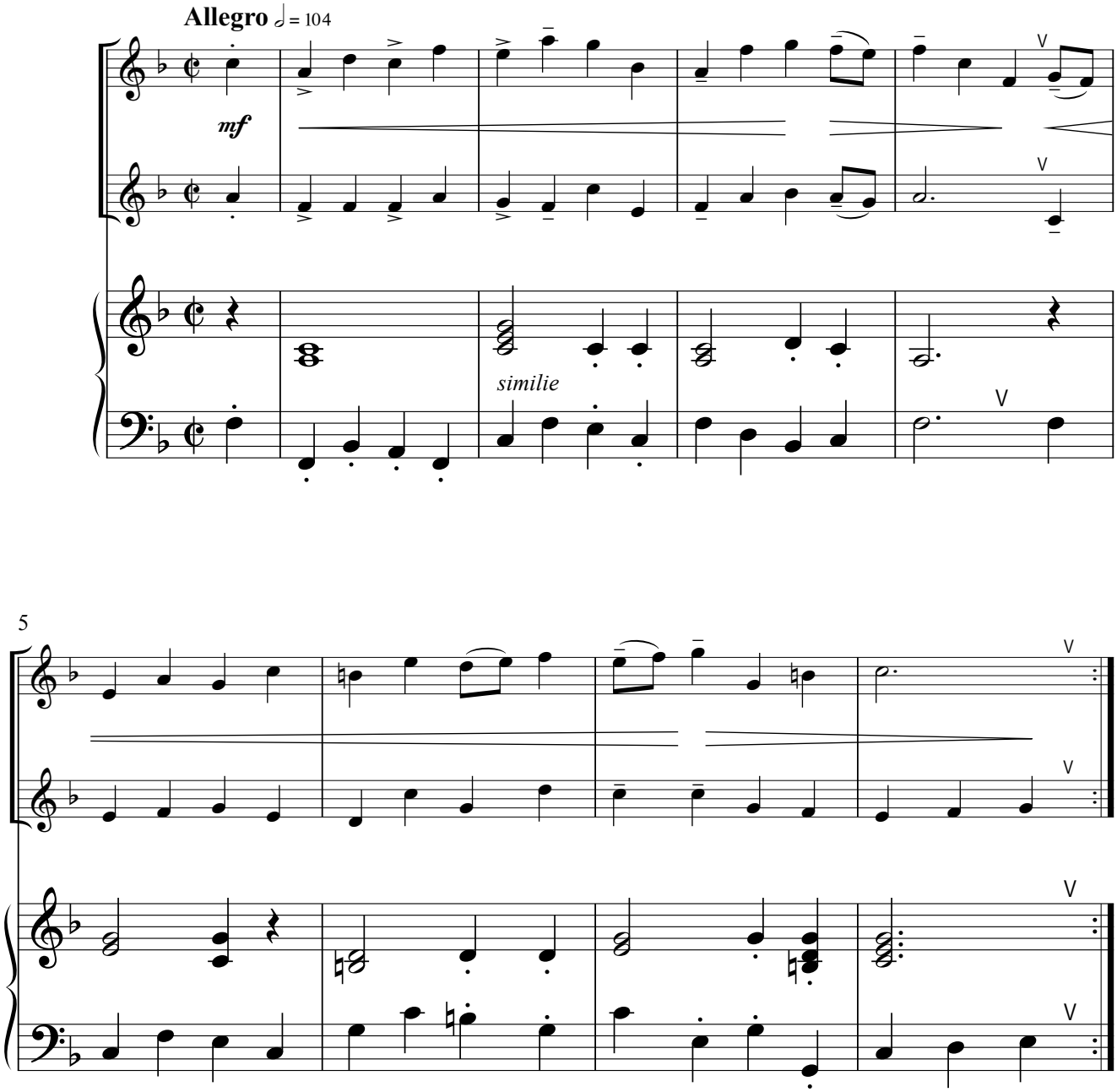

18
tr
V
22
tr
V
26
V
30
tr
tr
V
rit.
rit.

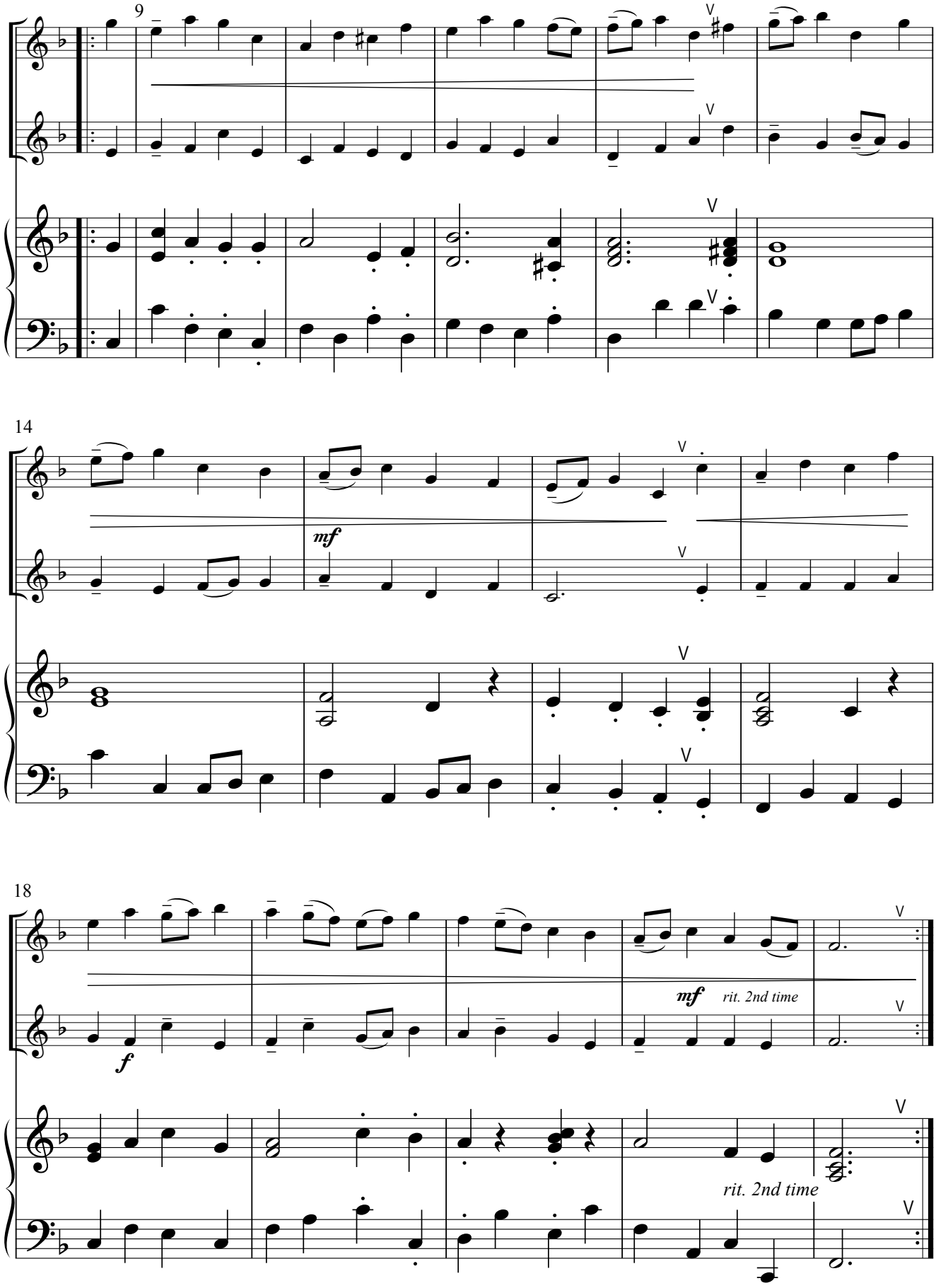
23

Bourrée in F Major

from the Water Music Suite

G. F HANDEL (1685-1759)

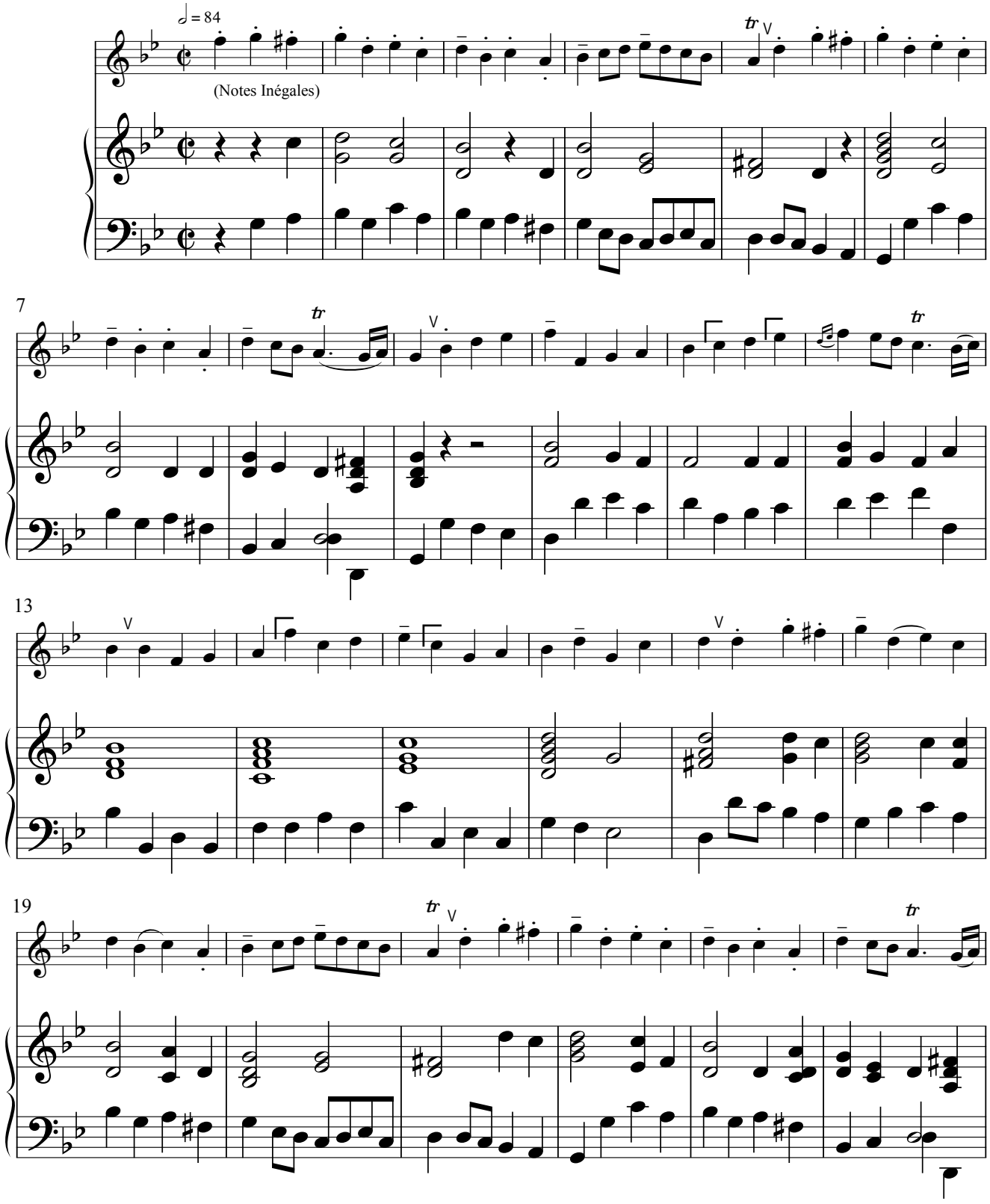


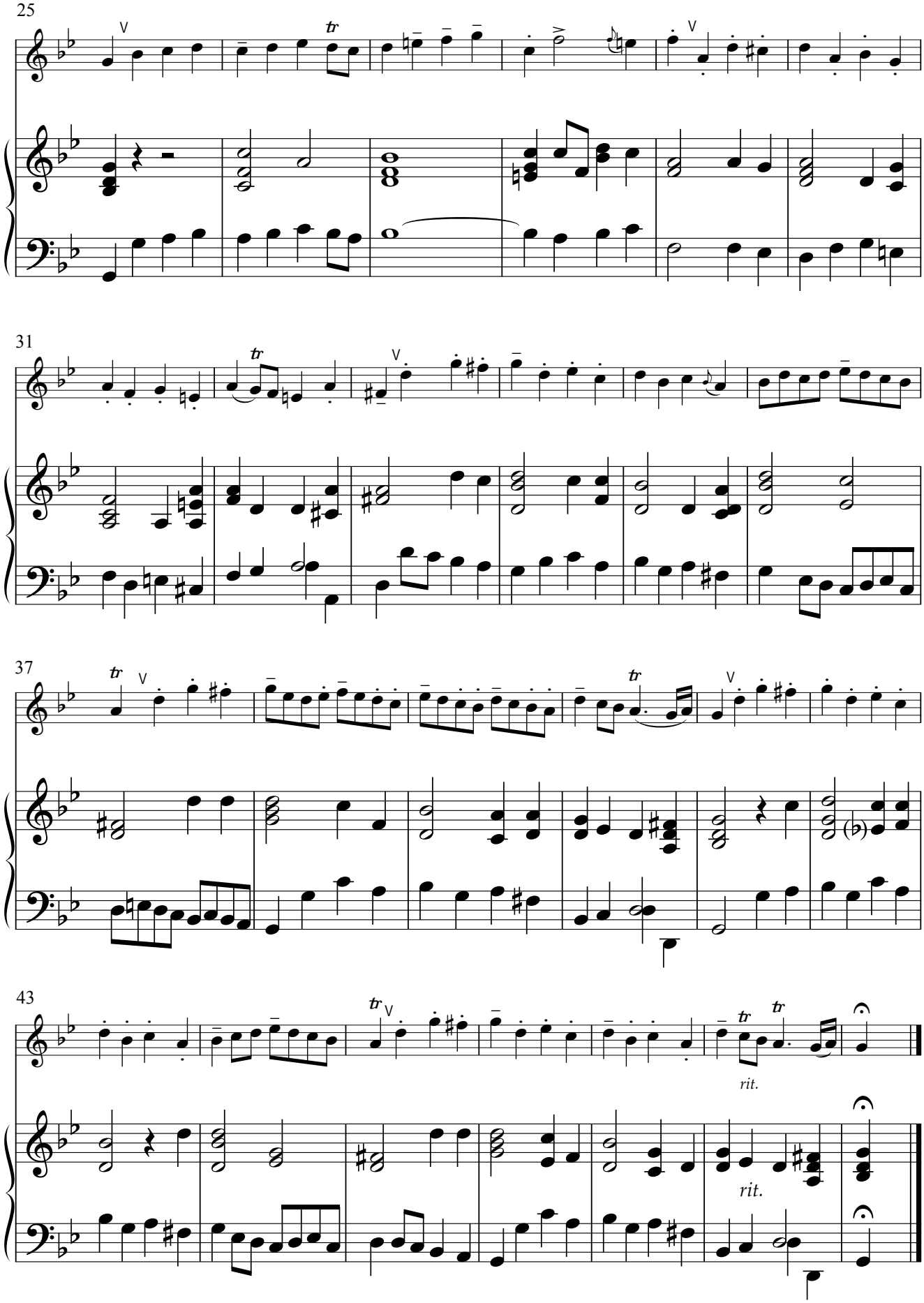

9
14
mf
18
f
mf
rit. 2nd time
rit. 2nd time

24

Rondeau

ELIZABETH C. JACQUET de LA GUERRE (1665-1729)



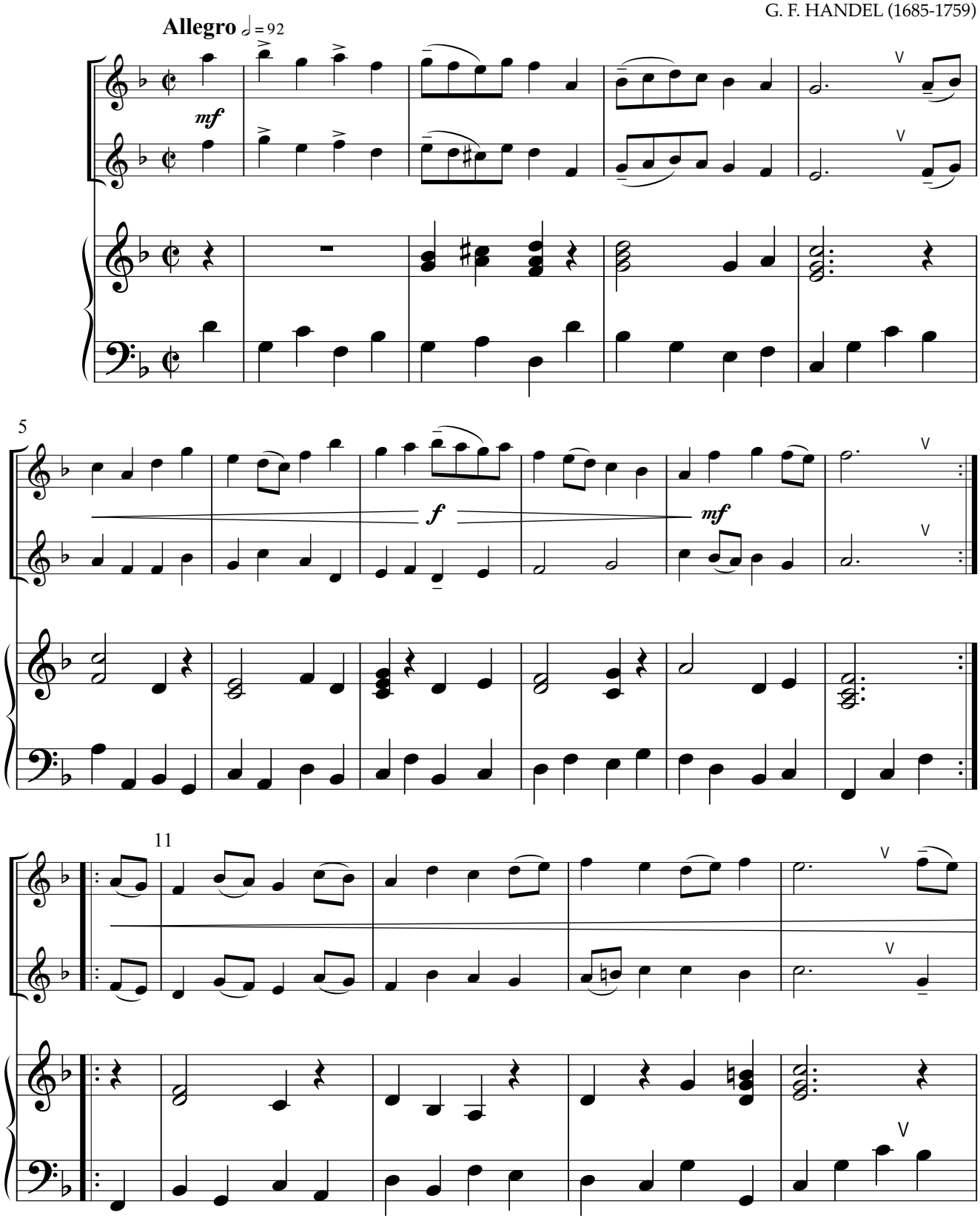

25
31
37
43
rit.
rit.

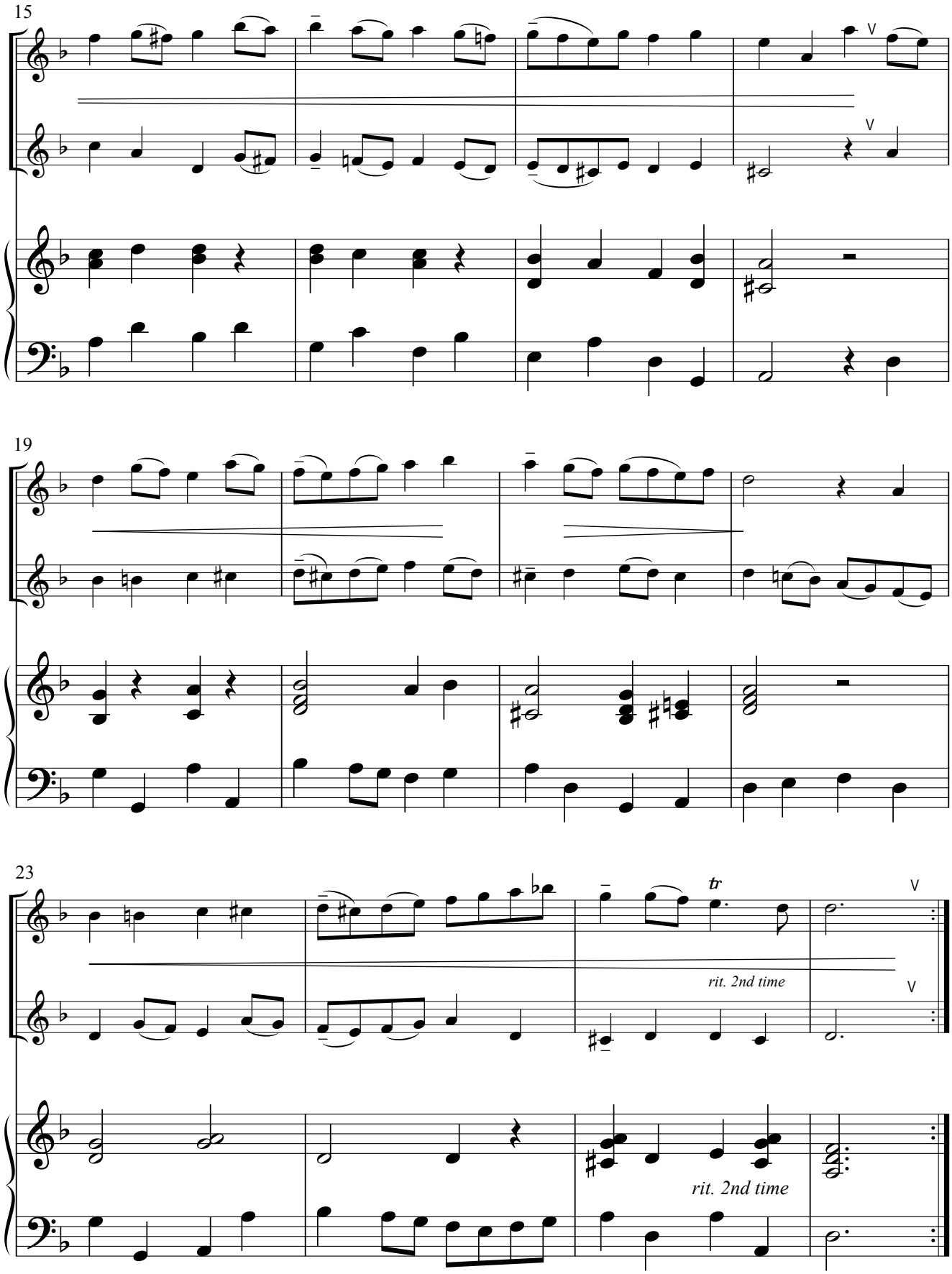
25

Bourrée in D minor

from the Royal Fireworks Music Suite

G. F. HANDEL (1685-1759)



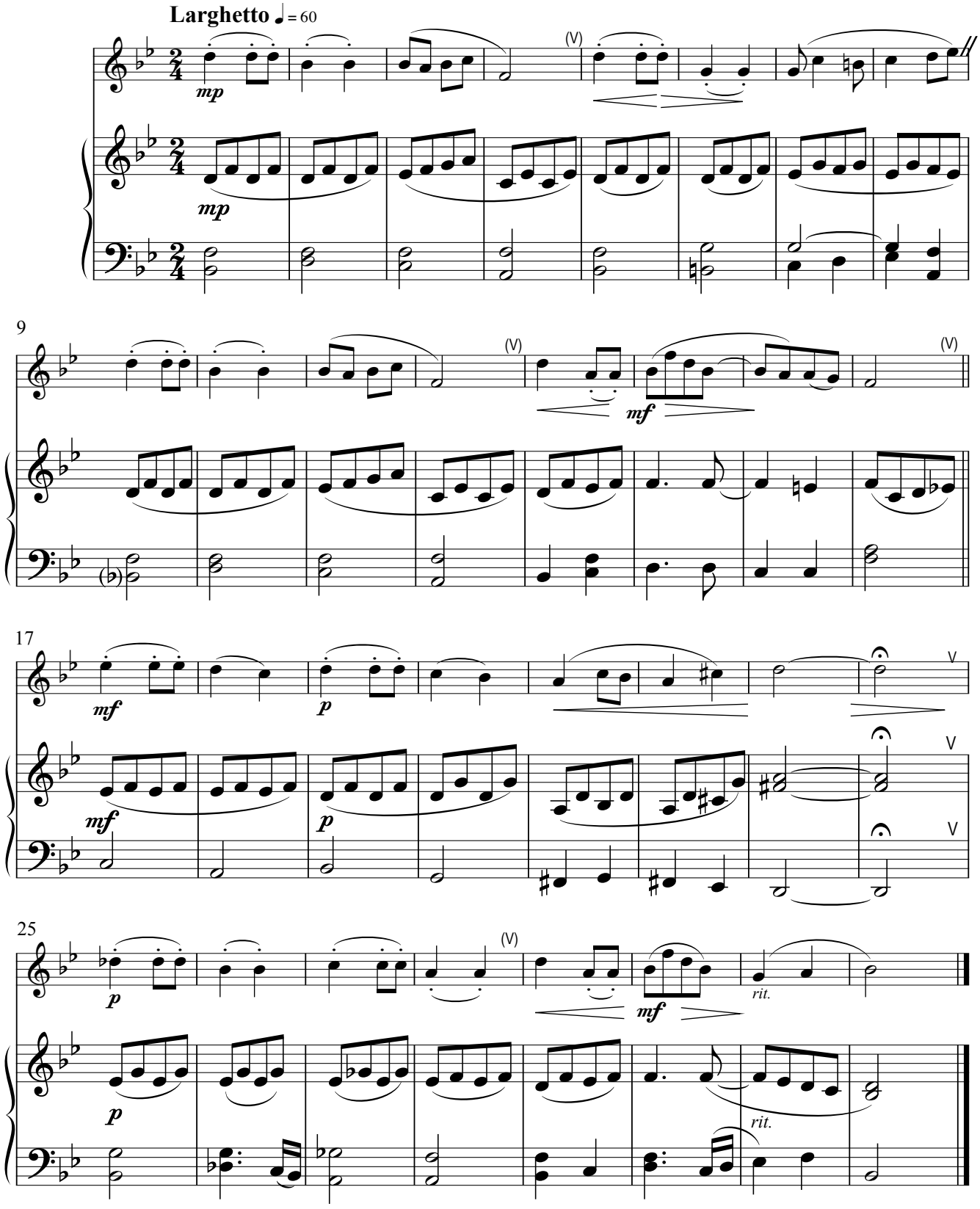

15
V
V
19
23
tr
V
rit. 2nd time
V
rit. 2nd time

26

Track 21

Andantino from Rosamunde

FRANZ SCHUBERT (1797-1828)

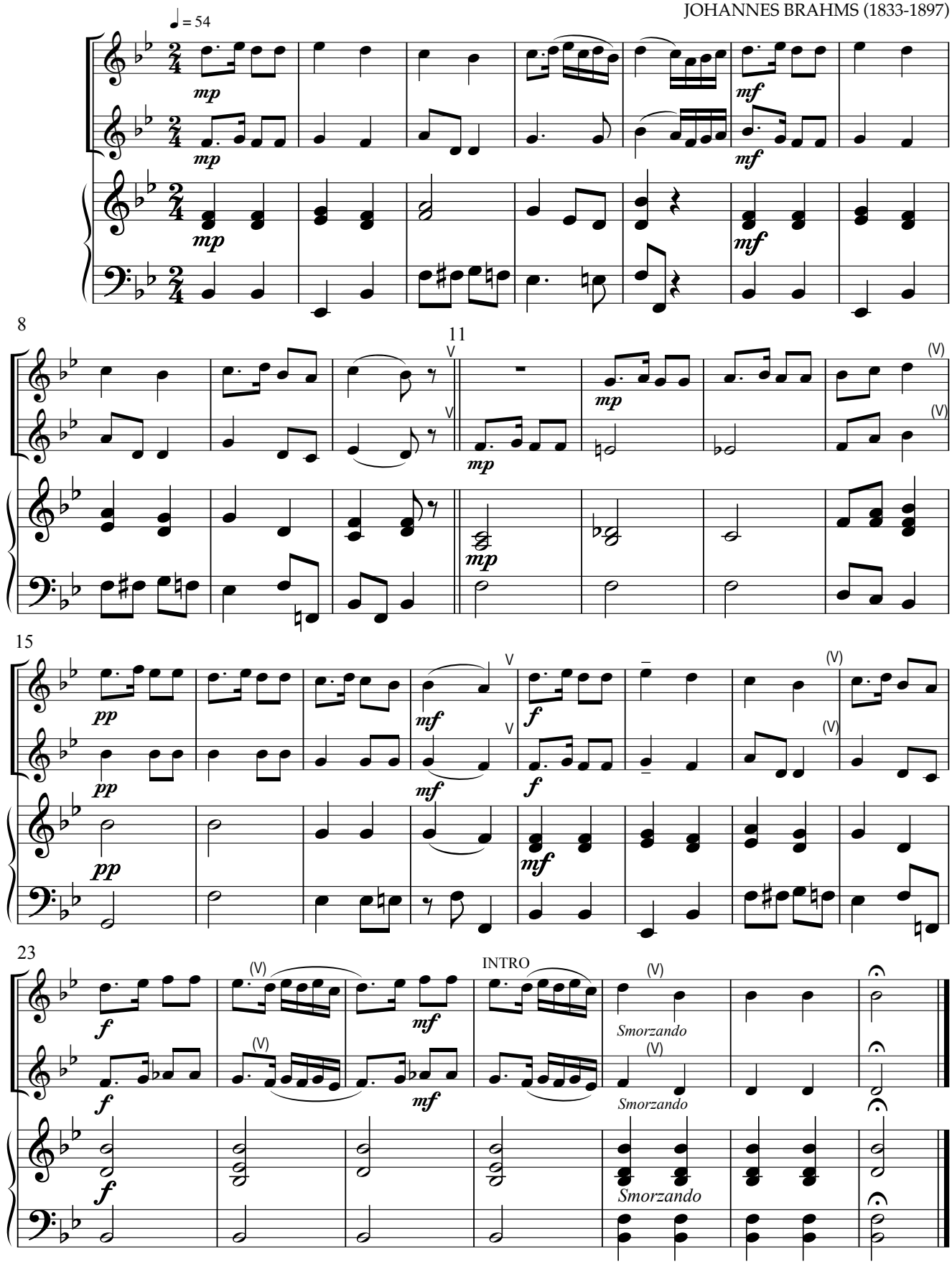


27

Track 22

Variation on a Theme by Haydn

JOHANNES BRAHMS (1833-1897)



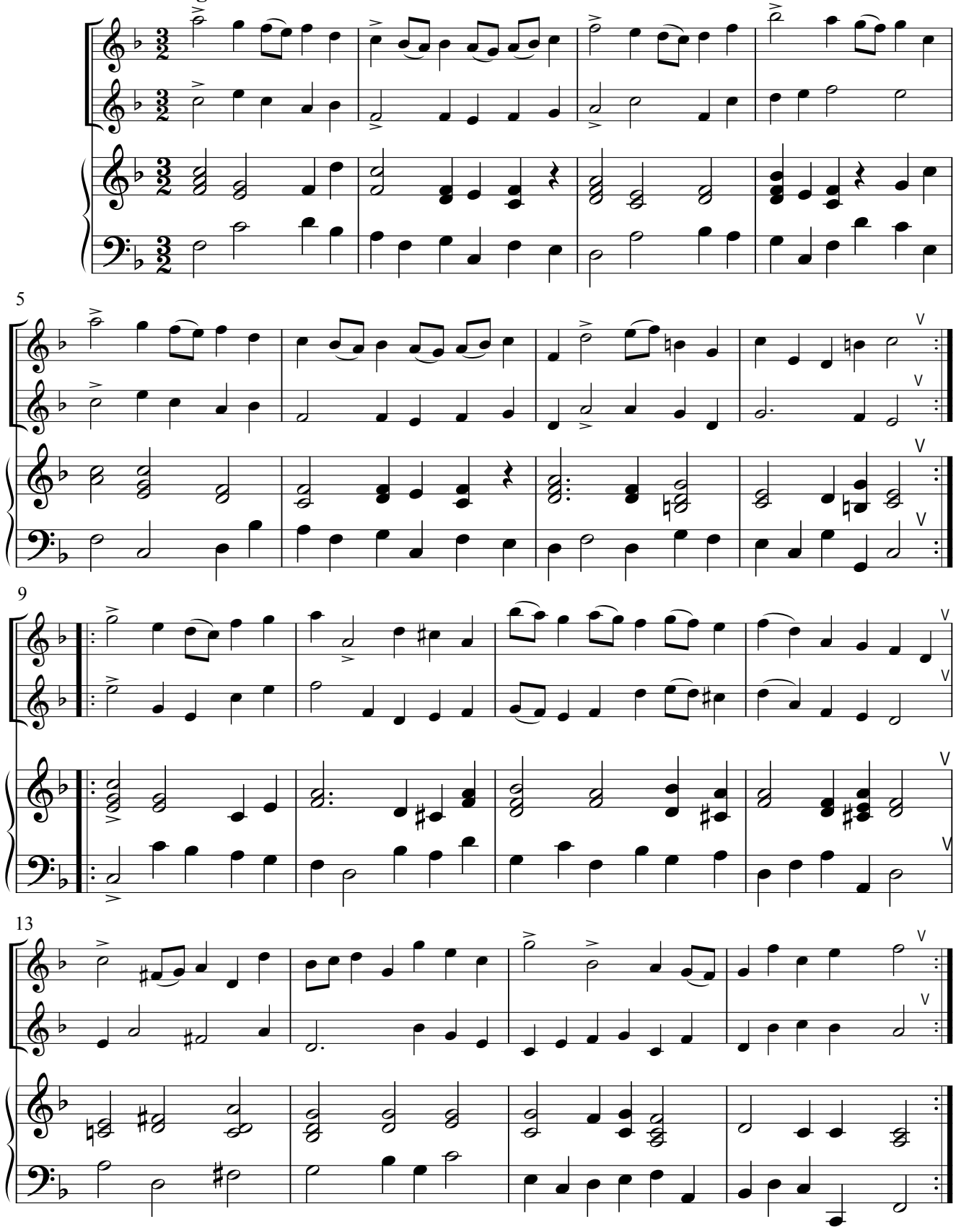
28

Hornpipe

from the Water Music Suite

G. F HANDEL (1685-1759)

Allegro ♩ = 100

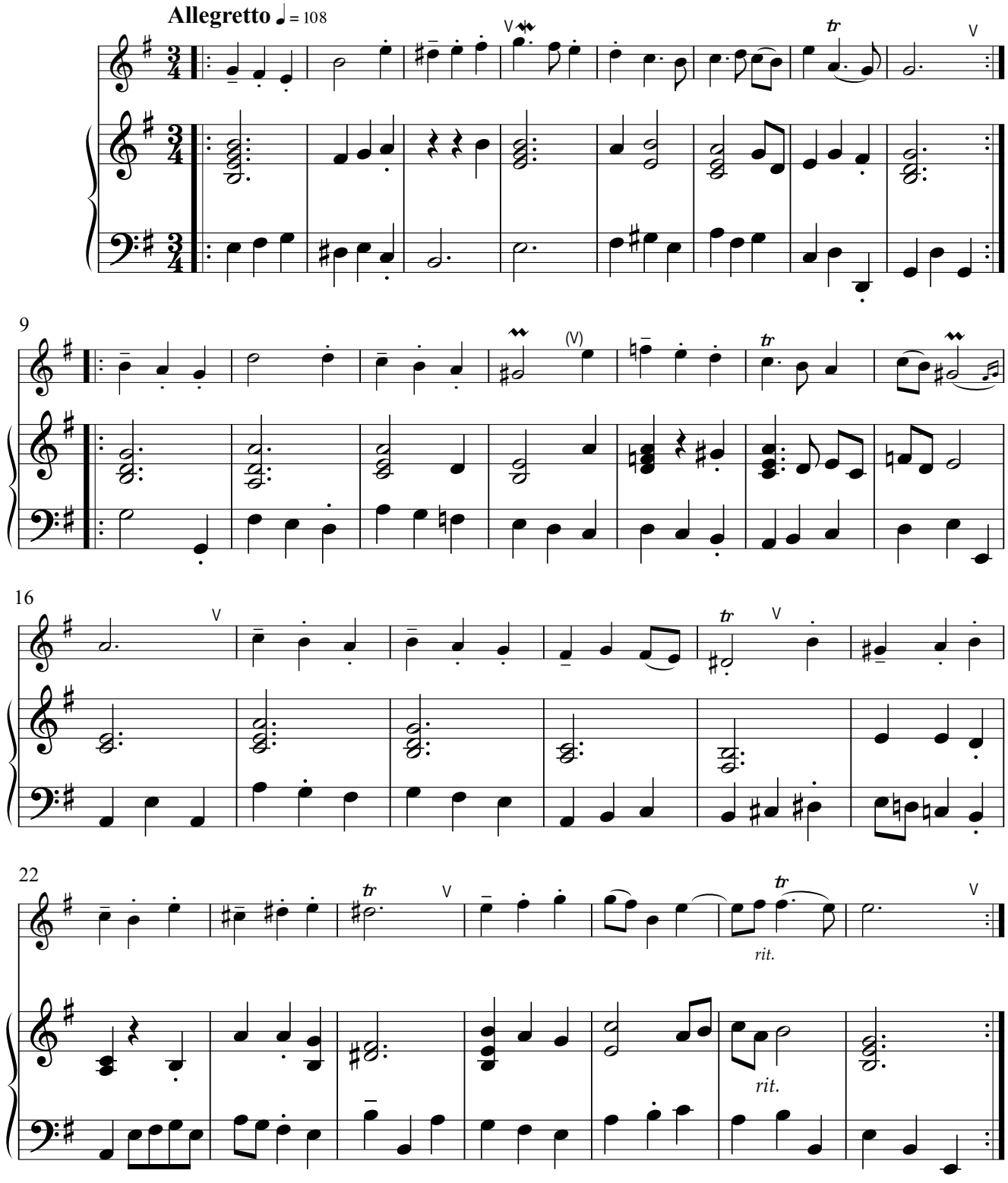


29

Menuet

from Suite No. 4

CHARLES C. DIEUPART (1676-1751)



$19.95

PLAY LIKE A MASTER, OBOE

KEYBOARD

"Just let the tone sing…let the tone float".

Rhadames Angelucci's quote of Marcel Tabuteau. (www.marceltabuteau.com).
Permission Granted

Rhadames Angelucci was principal oboe in the Minneapolis Symphony and Minnesota Orchestra. He was a student of Marcel Tabuteau from France who was famous for developing the American School of Oboe playing.

This Remastered Online recording includes Folk Songs and composers such as Brahms, Schubert, Mendelssohn. The Online recording includes Oboe and Piano, and Piano Accompaniment with Oboe in the background. (Music Minus You). You can select Individual Pieces as well. There are four Duets. There are seven bonus pieces in the Online Book featuring J.S. Bach, G.F Handel, Charles Dieupart, and Elizabeth Jacquet de la Guerre.

Katherine A. White, M.A. has performed on Oboe and Recorders, (flute a bec) in Japan, Europe, Canada, and the USA. She was a student of Rhadames Angelucci.

I am grateful to the IDRS.org, (International Double Reed Society)
for giving me permission to include Rhadames Angelucci's photo
and for Rhadames Angelucci's quote of Marcel Tabuteau.

"These books are excellent for beginning-intermediate oboe students! I definitely like the beautiful recordings by Rhadames Angelucci as well. Students can learn and produce a good tone with musical expression by listening to the digital recording. Since there is a Music Minus You recording, students can play along with it". Saskia Ishikawa Franke, PhD.

"This collection contains music for the youngest beginners as well as advancing oboists. In making this book and companion recordings by oboist Rhadames Angelucci available, Katherine White gives young oboists an excellent model to imitate. From the very start, oboists can follow the example of this inspiring musician, who was a student of the legendary oboist and teacher Marcel Tabuteau. Oboists will enjoy playing this music and teachers will find it a very valuable resource." Ann Lemke, Ph.D.

"Katherine White's Play Like A Master, Oboe (and Keyboard) books are written and composed brilliantly! Easy to use, and begins all players in the sensible range of the Oboe. Fabulous songs to use for students in performances at a young age. We need these books (and recordings) added to our libraries!" Shawna Lake, Oboe Chicago

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