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 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

<table>
<thead>
<tr>
<th>Name</th>
<th>Semester</th>
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<tr>
<th>Week</th>
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<th>Scales/Techniques</th>
<th>Etude</th>
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Jury piece(s):

YOUR GOALS FOR THIS SEMESTER:

TEACHER'S GOALS FOR THIS SEMESTER:
# BASIC SOLO OBOE REPERTORY CHECKLIST

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<th>Date completed</th>
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<td>Telemann - Sonata in a minor</td>
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<td>Handel - Sonata in c minor</td>
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<td>Handel - Concerto in g minor</td>
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<td>Cimaroso - Concerto in c minor</td>
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<td>Eichner - Concerto in C major</td>
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<td>Head - Elegiace Dance/Gavotte/Presto</td>
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<td>Vivaldi - Concerto in d minor</td>
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<td>Hindemith - Sonata (1st movement only)</td>
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<td>Marcello - Concerto in c minor and d minor</td>
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Recommended Solo Literature for Oboe, 2005
A Selected Listing
Charles O. Venezia

Albinoni, Tomaso
Concerto in d
Advanced
International

Alwyn, William
Concerto
Adv.
Longnick

Andriessen, H.
Ballade
Adv.
Donemus

Arnold, Malcolm
Fantasy for Oboe
Adv.
Faber Music

Arnold, Malcolm
Settattina
Adv.
Longnick

Artzt, Claude
Impromptu
Adv.
Leduc

Bach, C.P.E.
Sonata g minor
Adv.
Breitkopf & Hartel

Bach, J.S.
Concerto in d for Oboe/Viola
Adv.
Breitkopf

Bach, J.S.
Concerto in A- (Obbligato)
Adv.
B&G Streitverlag

Bach, J.S.
Concerto in F
Adv.
Nova

Barlow, Wayne
The Winter's Pastoral
Int.
Belwin

Barucci, Carlo
Tres Folkongs...Ciac... Int.

Barnett, Leslie
Dialogues
Adv.
C.F. Peters Corp.

Berghausen, H.E.
Le Labyrinthe
Adv.
Leduc

Benoit, Luciano
Sequenza VII
Very Adv.
Universal edition

Belini, Vincenzo
Concerto
Adv.
Southern Music Co. (Tx)

Benjamin, Arthur
Divertimento on Themes by Gluck
Adv.
Booey & Hawkins

Benett, K. Rodney
After Strauss I
Very adv.
Nobile

Benett, R. Rodney
Seven Country Dances
Int.
Novello & Co. Ltd.

Bergner, Jean
Sonata Da Camera
Int.
Brede Brothers

Berkeley, Leonna
Sonatina
Adv.
Chester

Beranek, A.
Sonata in C
Int.
Chester

Bislow, A.
Sonatina
Int.
W&L

Bittich, Marcel
Suite Fantasie
Adv.
Leduc

Boccherini, Luigi
Romanz
Adv.
Hal Leonard

Boito, Giovanni
Sonata in G
Int.
Chester

Borodin, Edith
Variations and Theme
Adv.
Sear Fox

Borowczyk, York
Sonata, Op. 83
Int.
Chester

Bozza, Eugenio
Fantasia Pastorale
Adv.
Leduc

Bozza, Eugenio
Fantasia in D minor
Adv.
Leduc

Bozza, Eugenio
Am Paddock
Adv.
Leduc

Bozza, Eugenio
Postlude
Adv.
Leduc

Brutten, Benjamin
Six Metamorphosen...
Adv.
Booey & Hawkins

Brutten, Benjamin
Temporal Variations
Adv.
Booey & Hawkins

Brutten, Benjamin
Two Insect Pieces
Adv.
Galaxy

Brough, Geoffrey
Concerto
Adv.
Themes Publishing

Brough, Geoffrey
Dialogue
Adv.
Mills Music, Inc.

Castelnuovo-Tedesco, Maurice
Concerto da Camera
Adv.

Cazziglioni, Nicolò
Allegro
Very adv.
Schott

Cazzani, Don.
Concerto in a minor
Int.
Booey & Hawkins

César, Charles
IV Solo de Concerto(ed)
Adv.
Southern Mus. (Tx)

Cooke, Alfred
Sonata
Adv.
Novello

Cooke, Alfred
Sonata
Adv.
Oxford Univ. Press

Cowell, Henry
Concerto
Int.
Booey & Hawkins

Cowell, Henry
3 Overtures with Choral
Int.
Pearsall

Dow-ain, Jean-Michel
Rigaudon
Int.
Henri Lemoine

Dubley arr.
Album of Five Pieces
Int.
International

Dittersdorf, Karl D.
Concerto in G
Adv.
Breitkopf

DuPlessis, Henri
Sonata
Adv.
Ledine

Dukas, Erich
Concerto in C
Int.
Oxford

Elder, A.B.
Introduction and Allegro
Adv.
Associated Mus. Publisher

Feld, Richard
Sonata
Adv.
Leduc

Feld, Richard
Three Pieces
Int.

Ficarra, J.H. (ed.)
Arcano
Adv.

Fischer, Johann
Suite in G
Easy

Fouche, Arthur
Two Pieces
Int.

Franck, C.
Concerto
Very adv.
Southern (NY)

Franck, C.
Suite for Flute and Piano
Adv.

Franck, C.
4 Dialogues, Refrains Op.49
Adv.
Ed. Musicales Transatlantici

Fricker, Peter R.
4 Dialogues, Refrains Op.49
Adv.

Gabay, Pierre
Sousa
Adv.

Ginastera, Alberto
Duo for Flute and Cello
Adv.

Godard, Benjamin
Scenes Ecroisees
Int.

Goussan, Eugène
Concerto
Adv.

Graulich, Eugène
Scenes Ecroisees
Adv.

Guelfa, Georges
First Concertino
Int.

Handel, G.F.
Concerto in g minor
Int.

Handel, G.F.
Concerto Grosso #8 in Bb
Int.

Handel, G.F.
Concerto Grosso #8 in Bb
Int.

Handel, G.F.
Concerto Grosso #8 in Bb
Int.
Handel, G.F.  
Sonata in c minor  
Adv.  
Belwin  
Belwin  

Handel, G.F.  
Sonata in g minor  
Adv.  

Hanson, Howard  
Pastoral Op. 38  
Adv.  
Boosey & Hawkes  
Boosey & Hawkes  

Haydn, Franz J.  
Concerto in C  
Adv.  
Boosey & Hawkes  

Haydn, Michael  
Elegie Dansse  
Adv.  

Haydn, Michael  
Gavotte  
Int.  

Haydn, Michael  
Presto  
Adv.  

Handel, C.  
Sonata  
Adv.  

Handel, chopin  
Sonata for English Horn  
Adv.  

Handoff, Paul  
Sonatas for Oboe  

Holliger, Heinz  
Studie II for Oboe Solo  
Very adv.  

Hornitzky, Joseph  
Sonatina opus 3  
Adv.  

Hue, Georges  
Piette Piece  
Int/Adv.  

Hummel, Johann  
Intro., Theme and Var.  
Adv.  

Ibert, Jacques  
Escalles  
Adv.  

Ibert, Jacques  
Symphonie Concertante  
Adv.  

Jacob, Gordon  
Concerto  
Adv.  

Jacob, Gordon  
Concerto No. 2  
Adv.  

Jacob, Gordon  
Seven Bagatelles  
Adv.  

Jacob, Gordon  
Sonata  
Int/Adv.  

Jaffe, Gerard  
Overture to a Comedy  
Int/Adv.  

Kalifowicz, J.W.  
Macaron de Salon Op. 228  
Adv.  

Kalifowicz, J.W.  
Concertino  
Adv.  

Kosnov, René  
Scherzo, Arias and  
Adv.  

Kimberger, J.P.  
Sonata in Bb  
Int/Adv.  

Klieglbund, August  
Concertino for Oboe  
Int.  

Kostrubka, Johann  
Concerto in F  

Krenek, Ernst  
Four Pieces  
Adv.  

Krenek, Ernst  
Sonata for Solo Oboe  
Adv.  

Kreisler, Johann  
Katschke, A Wie Westen  
Int.  

Larson, Libby  
Concertino in C No. 3  
Int.  

Lehman, Ludwig A.  
Olga, O no Canto  
Adv.  

Leshechynsky, T.  
Variations on a Theme  
Adv.  

Lutokiaski, Winifred  
Euphphie  
Adv.  

Lutokiaski, Winifred  
Cantilena for Oboe & Harp  
Adv.  

Malipiero Rizzardi  
Sonata per obo e piano  
Adv.  

Marcello, A.  
Concerto in c minor  
Adv.  

Marcello, A.  
Concerto in d minor  
Adv.  

Madison, William  
Oboe Concerto  
Adv.  

Marinati, Battista  
Sonata  
Very adv.  

Milhaud, Darius  
Sonata  
Adv.  

Maccooley, Elizabeth  
Three Bagatelles  
Very adv.  

McCarty, Frank  
Oboe Concerto  
Adv.  

Moiseiwitsch, Oskar  
Sonata  
Adv.  

Mozart, W.A.  
Concerto in F Major KV313  
Adv.  

Mozart, W.A. (Wye)  
Concerto in C Major  
Adv.  

Mozart, W.A.  
Concerto in Eb  
Adv.  

Mozart, W.A.  
Oboe Quartet with piano  
Int.  

Mozart, W.A. (Koch)  
Sonate KV13  
Int.  

Nielson, Carl  
Finniatscule  
Adv.  

Pajadlta, Emil  
Concertante  
Adv.  

Piersch, Arnold  
Variation of Pink Hope  
Adv.  

Pasquali, Antonio  
Grout Concerto  
Adv.  

Pergolesi, G.B.  
Concerto on Themes (arr.)  
Very Adv.  

Pershine, Ted  
Sonatina  
Adv.  

Pirsche, Vincent  
Scene Number 14  
Easy  

Pieper, G.  
Piece  
Adv.  

Pinkham, Daniel  
Variation for Oboe & Organ  
Adv.  

Pisk, Paul  
Iodile  
Int.  

Piston, Walter  
Suite  
Adv.  

Pociadlil, Anthony  
Capriccio  
Adv.  

Podlech, F.  
Sonata  
Adv.  

Raphael, Gunter  
Sonate  
Adv.  

Rattazzi, Jeffrey  
Threnody  
Very Adv.  

Rattazzi, Jeffrey  
Appassionata for oboe/piano  
Adv.  

Rattazzi, Jeffrey  
2 Divertisement No. 2  
Very Adv.  

Ravel, Maurice  
Pierres en Forme de Pavane  
Int  

Rawsthorne, 
Concerto (christiansa)  
Adv.  

Reinmert, Franz  
Three Concert Pieces  
Adv.  

Reynolds, Vere  
Echo Variations  
Adv.  

Rheinberger  
Rhapsody  
Int.
Rahit, Julius
Richardson, Alan
Roedig
Rumian, G.
Rubbra, Edmund
Saint-Saëns, C.
Sancan, Pierre
Satie, E.
Schumann, R.
Schumann, R.
Schubert, Peter
Shinohara, Makoto
Siegfried, Leone
Smet, Gary
Stanwix, Karl
Still, William Grant
Straw, Richard
Straw, Richard
Sydney, William
Teleman, G. Ph.
Teleman, G. Ph.
Teleman, G. Ph.
Tull, Tull
Unschluevsky, V.
Vacher-Williams, V.
Vacher-Williams, V.
Vierne, Sardou
Vivaldi, Antonio
Vivaldi, Antonio
Vivaldi, Antonio
Vivaldi, Antonio
Vivaldi, Antonio
Ward-Siderman, D.
Weber, Carl M. v.
Weinberger, J.
White, David Ash
White, David Ash
Weinberger, John
Wellin, Egon
Weidler, Alec
Weidler, Alec
Wellman, R.
Yoshida, Emeri

Concerto Fasce
Roundelay
Concerto
Variations for Oboe/Piano
Sonata in C
Sonata
Sonatine
Three Quintetecies
Three Romances
Adagio and Allegro
Gardens
Obsession
12 Var. on a Schubert T.
Sweet Tunes
Concerto in Bb
Songs
Concerto
Variations (Harpacohed)
Concerto in d minor
5 Fantasias
Sonata in a minor
Concerto
Triskelion
Concerto for Oboe
Tea Blake Songs (1916)
Souvenirs of Old Quebec
Concerto in C
Concerto in d
Concerto No. 3 in F
Concerto in F (RV71 a. 12)
Sonata in C
Summer suite
Concerto in C
Sonnatas
L'isola di S. Michele
Divertimento (1926)
Suite for Oboe Solo
Sonata for Oboe & Piano
Concerto
Idyllio Concertino Op.15
Intermezzo
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<td>Ravel</td>
<td>Le Tombeau de Couperin</td>
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<td>Overture to &quot;The Bartered Bride&quot;</td>
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<td>Till Eulenspiegel</td>
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<td>Falla</td>
<td>El Amor brujo</td>
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<td>Handel</td>
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<td>Haydn</td>
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<td>Mendelssohn</td>
<td>Midsummer Night's Dream</td>
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<td>Mozart</td>
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<td>Mozart</td>
<td>Piano and Wind Quintet</td>
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<td>Mozart</td>
<td>Serenade in c minor</td>
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<td>Peter and the Wolf</td>
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<tr>
<td>Ravel</td>
<td>Daphnis and Chloe</td>
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<td>Ravel</td>
<td>La Valse</td>
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<td>Schubert</td>
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<td>Petrouchka</td>
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<td>Telemann</td>
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<td>Wagner</td>
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PARTS OF THE REED

- Very Thin Corner
- Tip
- Blend
- Inception of Tip
- Plateau (Heart)
- Rail
- Back
- Bark
- 5 mm
- 47 mm
- Thread
- Spiral
- Slightly Heavier & Tapered Area
- Level Scrape
- 66 mm
- 69 mm
- "Window"
- Spine
- Staple (Tube)

C. Veazey
**FUNCTIONS OF THE REED PARTS**

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.
- Inception of the tip (at the corners). Thin for "go" or action.
- Bark should extend up to the inception of the tip. It helps hold the reed open.
- The spine should be very narrow (skinny). The spine transfers vibrations from the tip to the back.
- Scraping here can add depth, darkness and stability but don't go too far.
- Don't scrape too far back.

- 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.
- Scraping near the rails darkens tone and increases resistance.

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."

---

C. VEAZEY - 95
French and Other European Cane Growers

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

Sarl Alliaud
S. 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 Caefiers - 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/doubleed/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 ¾") 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 Lorfe 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.mfarlanddoubleredshop.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. Veezey's permission, ever.

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UNT Oboe Equipment Located in the Double Reed Room

2 Ross oboe gougers
1 RDG oboe gouger
1 Enoledy oboe gouger
1 Ross English horn gouger
1 RDG English horn gouger
1 Ross pre-gouger planer
2 shaper tip handles
1 Graf pre-gouger (wood base)
1 Parks Precision pre-gouger
1 Ross pre-gouger (all metal)
2 Radius gauge
2 Cane splitters
Lamps
1 RDG oboe reed profiler
1 Forrests C-17 sharpening guide
1 Mitatoyo micrometer
1 MC micrometer

1 Joshua oboe shaper tip
1 Ruth oboe shaper tip
1 RDG (-1) oboe shaper tip
3 John Mack oboe shaper tip (1, 2 and 3 dots)
1 Woodhams oboe shaper tip
1 Joshua +2 oboe shaper tip
1 Brannen X oboe shaper tip
1 Giacobassi English horn shaper tip
1 Coelho English horn shaper tip (gold)
1 Falstaff English horn shaper tip
1 Mimi English horn shaper tip
1 Jeanne oboe shaper tip
1 Sara oboe shaper tip
1 Samson +1 oboe shaper tip
1 Caleb -1 oboe shaper tip
1 Brannen X oboe shaper tip
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

A (underneath)

1. B 1 3
2. ½ 2 3
3. A 2 3
4. B 3
5. ½ 2 3
6. B 3

C#

1. B 1 3
2. ½ 2 3
3. A 2 3
4. B 3
5. ½ 2 3
6. B 3

D

1. ½ 2 3
2. B 1 3
3. ½ 2 3
4. ½ 2 3
5. ½ 2 3
6. ½ 2 3
7. 2 3
8. B 1 2x
The third octave key may be added if available and desired on e³ and above.
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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).

(3) The Mordent was abandoned.
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 PROPERLY

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 appogiatura
10. descending appogiatura
11. appogiatura and mordent
12. appogiatura and trill
13. appogiatura and trill