



Oboe

Rainald East

1950

# Technical Exercises

for Oboe

ED 11233

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**PREVIEW**  
**Low Resolution**

## TECHNICAL EXERCISES FOR THE OBOE

Each exercise is designed to deal with a specific difficulty. The exercises in this book should be practised in conjunction with scales and arpeggios, and are designed to lead to those notes occurring in each scale and arpeggio, and are designed to develop some degree of facility and the "feeling" of a key.

Speed indications are not given in the scale and arpeggio exercises, as this is according to the ability of the player, but obviously the speed of execution and the quality of execution is desirable.

Section 1: Scale and arpeggio exercises in all keys

Section 2: Scale and arpeggio exercises: minor

Section 3: A few suggested methods of practicing scales and arpeggios which may be applied to all keys, major and minor

Mixed arpeggios

Section 4: Sight-reading exercises

Section 5: Collage

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# TECHNICAL EXERCISES FOR THE OBOE

*Sections 1 and 2 to be studied in conjunction with ordinary scales and arpeggios.*

## Section 1. Major Keys

1. On C major scale, lower octave.



2. Over the break C-D, and use of 1st octave key



3. Easy exercise to D4



4. C major scale, upper octave



5. On C major arpeggio.

Exercise 5 consists of two staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is a C major arpeggio (C-E-G-A-C-E-G-A) repeated across the staff. The second staff continues the arpeggio pattern, showing the lower register of the instrument.

6. On G major scale.

Exercise 6 consists of two staves of music in 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is a G major scale (G-A-B-A-G-F#-E-D-C-B-A-G) repeated across the staff. The second staff continues the scale pattern, showing the lower register of the instrument.

7. On G major arpeggio.

Exercise 7 consists of two staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is a G major arpeggio (G-B-D-E-G-B-D-E) repeated across the staff. The second staff continues the arpeggio pattern, showing the lower register of the instrument.

8. For 1st hand, in 2/4 time, repeat several times.

Exercise 8 consists of three staves of music in 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is a complex arpeggiated pattern (G-B-D-E-G-B-D-E) repeated across the staff. The second and third staves continue the pattern, showing the lower register of the instrument.

10. On F major arpeggio.



11. For 1st to 2nd octave keys.



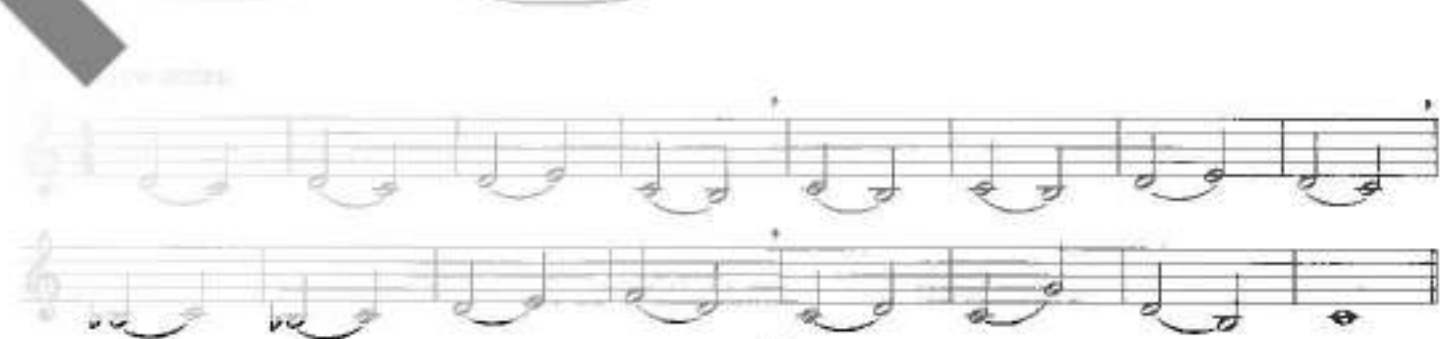
12. On D major scale.



13. On D major arpeggio.



14. Mark 2. Repeat each note three times.



16. On B<sup>b</sup> major scale.

Exercise 16 consists of three staves of music in B<sup>b</sup> major. The first staff begins with a treble clef, a key signature of two flats (B<sup>b</sup> major), and a 4/4 time signature. It contains a series of eighth notes, some beamed in pairs, with slurs over groups of four notes. The second and third staves continue the scale with similar rhythmic patterns and slurs.

17. On B<sup>b</sup> major arpeggio.

Exercise 17 consists of two staves of music in B<sup>b</sup> major. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. It features arpeggiated chords, with notes beamed together and slurs over groups of four notes. The second staff continues the arpeggiated pattern.

18. On A major scale.

Exercise 18 consists of two staves of music in A major. The first staff begins with a treble clef, a key signature of three sharps (A major), and a 4/4 time signature. It contains eighth notes, some beamed in pairs, with slurs over groups of four notes. The second staff continues the scale with similar rhythmic patterns and slurs.

19. On A major arpeggio.

Exercise 19 consists of two staves of music in A major. The first staff begins with a treble clef, a key signature of three sharps, and a 4/4 time signature. It features arpeggiated chords, with notes beamed together and slurs over groups of four notes. The second staff continues the arpeggiated pattern.

20. On E<sup>b</sup> major scale.

Exercise 20 consists of three staves of music in E-flat major (three flats) and 4/4 time. The first staff contains the first four measures of the scale, with notes grouped in pairs and then in groups of four. The second staff continues the scale for the next four measures, also with grouped notes. The third staff contains the final four measures, including the octave repeat, with notes grouped in pairs and then in groups of four.

21. On E<sup>b</sup> major arpeggio.

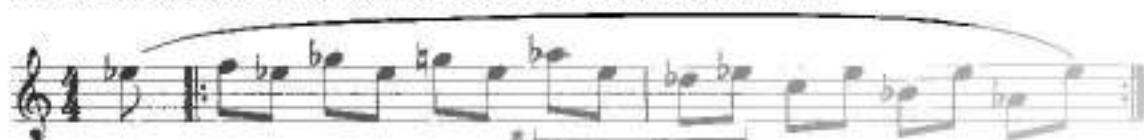
Exercise 21 consists of two staves of music in E-flat major (three flats) and 4/4 time. The first staff contains the first four measures of the arpeggio, with notes grouped in pairs and then in groups of four. The second staff continues the arpeggio for the next four measures, also with grouped notes.

22. On E major scale.

Exercise 22 consists of three staves of music in E major (two sharps) and 4/4 time. The first staff contains the first four measures of the scale, with notes grouped in pairs and then in groups of four. The second staff continues the scale for the next four measures, also with grouped notes. The third staff contains the final four measures, including the octave repeat, with notes grouped in pairs and then in groups of four.

Exercise 22 continues with two staves of music in E major (two sharps) and 4/4 time. The first staff contains the first four measures of the arpeggio, with notes grouped in pairs and then in groups of four. The second staff continues the arpeggio for the next four measures, also with grouped notes.

24. For 1st finger left hand, and 1st octave key. Repeat several times.



25. On A<sup>b</sup> major scale.



26. On A<sup>b</sup> major arpeggio.



27. On A<sup>b</sup> major scale.



\* — = A<sup>b</sup> and L.H. E<sup>b</sup> key held down together with 4th finger L.H.