Planning a Successful Double-Reed Beginner Class

Sally Bohls and Jennifer Auerbach

The Midwest Clinic
December 16, 2016

jennifer@bocalmajority.com
sboeh@verizon.net

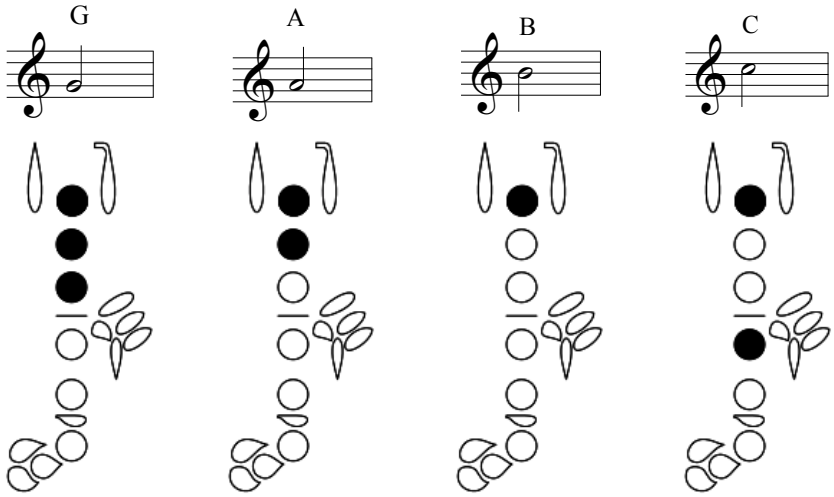
Clinic outline

- Book
  - The double-reed classroom method book and why we wrote it
  - Band methods generally don't have the luxury of catering to the double-reeds, therefore order of note introduction is not idea. Some concepts missing or not reinforced as much as needed.
  - Oboist and bassoonist REALLY start when they are selected for their instrument
- Everyone needs long and short term goals – present concepts from short term to long term
  - First day
    - Orientation and expectations
    - Classroom procedures and behavior
  - First week
    - Possibly still mouthpiece testing students
    - Getting everyone in a classroom where they're supposed to be, sitting in the right place
    - Housekeeping
      - instrument check out
      - getting supplies from the music store
      - changing class schedules if necessary
  - First month
    - Probably working through the preliminaries
    - Trouble shooting beginner student issues in the first week
  - First semester - *The pacing of the class will differ from teacher to teacher*
    - Probably go through unit 5 in order to play in 2-flats for December concert
    - How to structure your class period once the semester gets rolling
      - Greeting/class roll
      - Class organization
      - Warm up: reeds and notes
      - Reinforcing previously taught information
      - New note introduction
      - New rhythm introduction
      - Book and band music drilling
      - Drilling old and new concepts with both instruments
      - Playing tests
      - Class assignments – recorded tests
      - Putting instruments away
      - *Adding key signatures and scales when possible

- Outline for a double-reed class – note and concept introduction
  - **Preliminaries**:
    - Cost/Instrument care and maintenance
    - Reeds
    - Tapping the foot
    - Note types and values
    - Tongue starts
    - Basic Music Theory
    - Fingering Chart
  - **Units**:
    - **Unit 1**:First Notes
    - Oboe: G, A, B, C
    - Bassoon: C, D, E, F
    - **Unit 2**: Right Hand Notes
    - Oboe: F-sharp/G-flat, E, F, D, C
    - Bassoon: B, A, A-sharp/B-flat, G, F
    - **Unit 3**
    - Oboe: Left F and B-flat
    - Bassoon: E-flat
    - **Unit 4**
    - Oboe: E-flat, Forked F
    - Bassoon: High G
    - **Unit 5**
    - Oboe: High E, F, G
    - Bassoon: High A, B-flat, B, C
    - **Unit 6**
    - Oboe: A-flats
    - Bassoon: A-flats
    - **Unit 7**
    - Oboe: C-sharps and Left E-flats
    - Bassoon: C-sharps
    - Dynamics
    - **Unit 8**
    - Oboe: F-sharp
    - Bassoon: F-sharp
    - Cut time
    - **Unit 9**
    - Oboe: Chromatic scale 1 and style markings
    - Bassoon: Chromatic scale 1 and style markings
    - **Unit 10**

        - Oboe: Low notes - B-flat, B
        - Bassoon: Low notes – A-sharp/B-flat, B, C, C#/D-flat, D, D-sharp/E-flat, E
        - **Unit 11**
        - Oboe: High notes - A, A-sharp/B-flat, B, C
        - Bassoon: High notes - D, D-sharp/E-flat, E, F
        - **Unit 12**
        - Oboe: Very high notes – C-sharp/D-flat, D, D-sharp/E-flat, F (add)
        - Bassoon: Very high notes – F-sharp/G-flat, G, G-sharp/A-flat
    - **Appendix**:
        - Level 1 Warm Ups
        - Level 2 Warm Ups
        - Learning Scales
        - Voicing
        - One-Octave Scales
        - Two-Octave Scales
        - Chromatic Levels 1, 2 and 3
        - Arpeggios
        - Five-Note Warm Ups
        - Trouble-Shooting Notes
        - Oboe fingering chart
        - Bassoon fingering chart
- Arranging the double-reed class with notes presented in a logical and opportune order will result in a more effective and efficient class. Students learning, retention and enjoyment will improve greatly.
- Sample of Unit 1 of **Beginner Class Boot Camp: A Double Reed Classroom Method:**

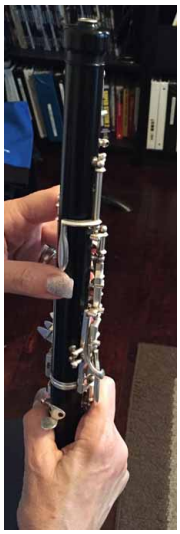
Unit 1: First Notes
Oboe



Helpful hints

- Make sure your fingers are covering the holes completely, do not bump the side keys
- Curve hand in a C, keep pinkies over side keys, not under
- Don't rest the oboe on your knee while playing
- Take in a full breath, use fast air when blowing, start the sound with your tongue

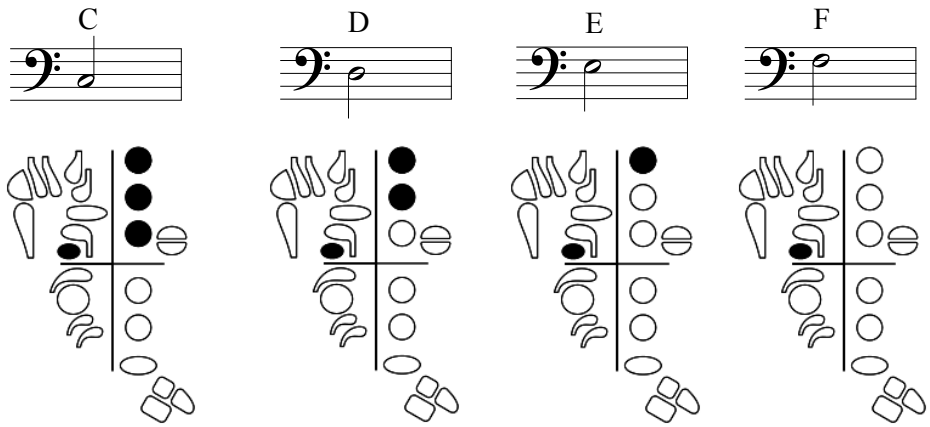
Hand Position



Something new!

This is called a fermata When you see a fermata over a note, that means to hold the note for longer than the note value. Your director will tell you when to end the note.

Unit 1: First Notes
Bassoon



Helpful hints

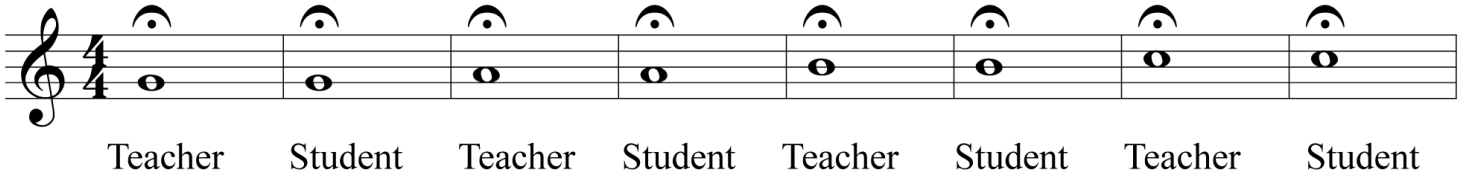
- Make sure your fingers are covering the holes completely, try not to bump the low D key
- Check your seat strap position frequently
- Curve hand in a C, keep pinkies over side keys, not under
- Take in a full breath, use fast air when blowing, start the sound with your tongue

Hand Position

Something new!

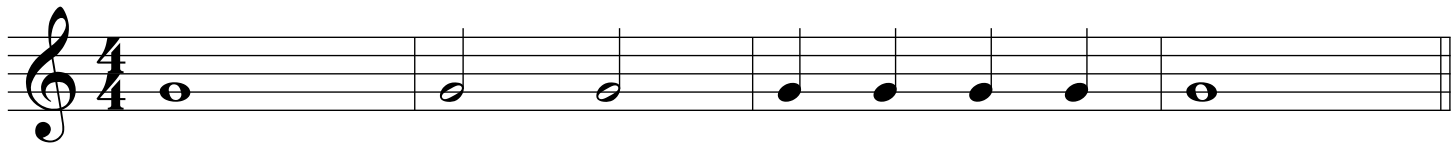
This is called a fermata
When you see a fermata over a note, that means to hold the note for longer than the note value
Your director will tell you when to end the note

Pitch matching exercises

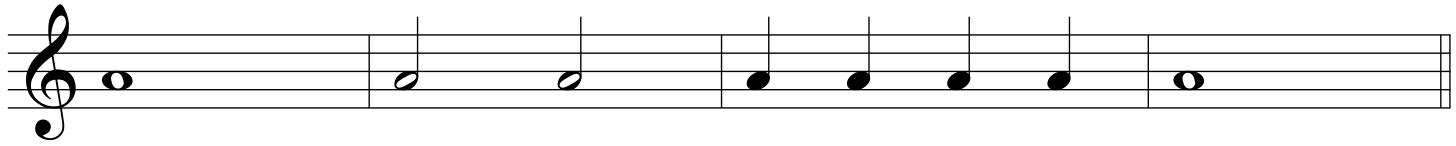


Rhythm exercises

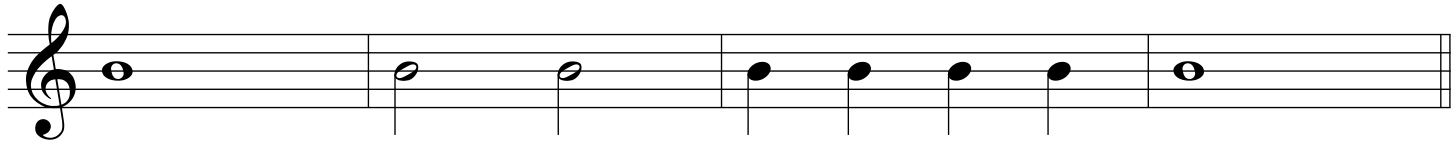
Set 1



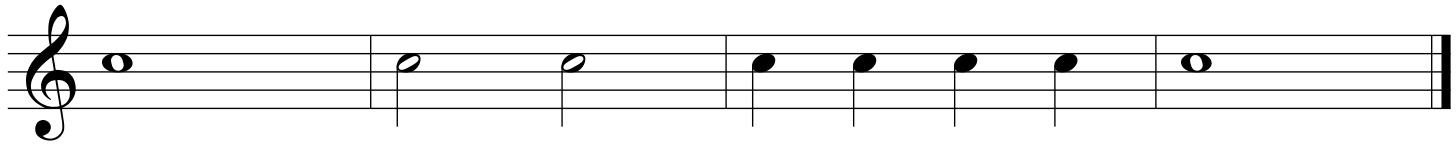
Set 2



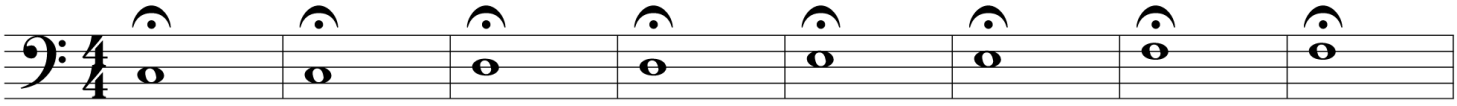
Set 3



Set 4



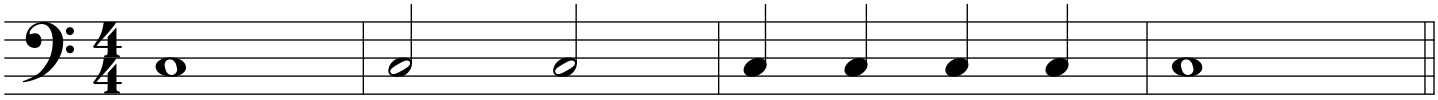
Pitch matching exercises



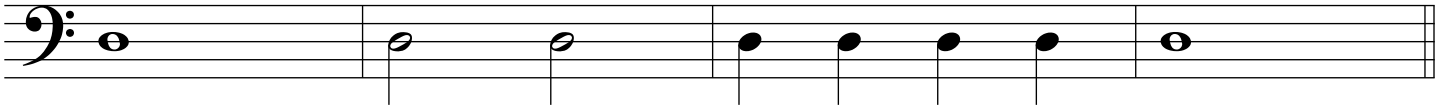
Teacher Student Teacher Student Teacher Student Teacher Student

Rhythm exercises

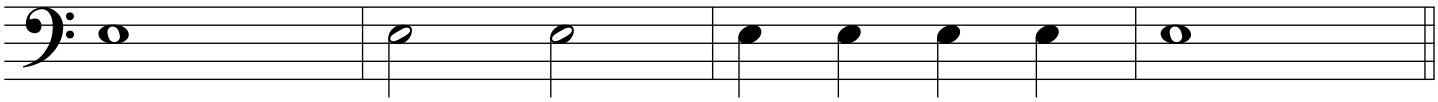
Set 1



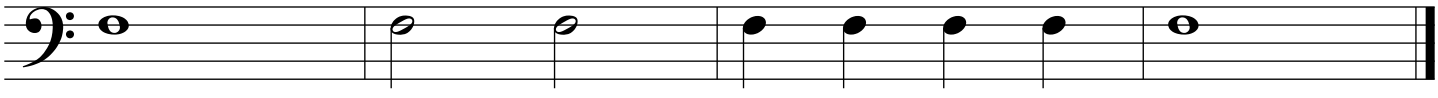
Set 2



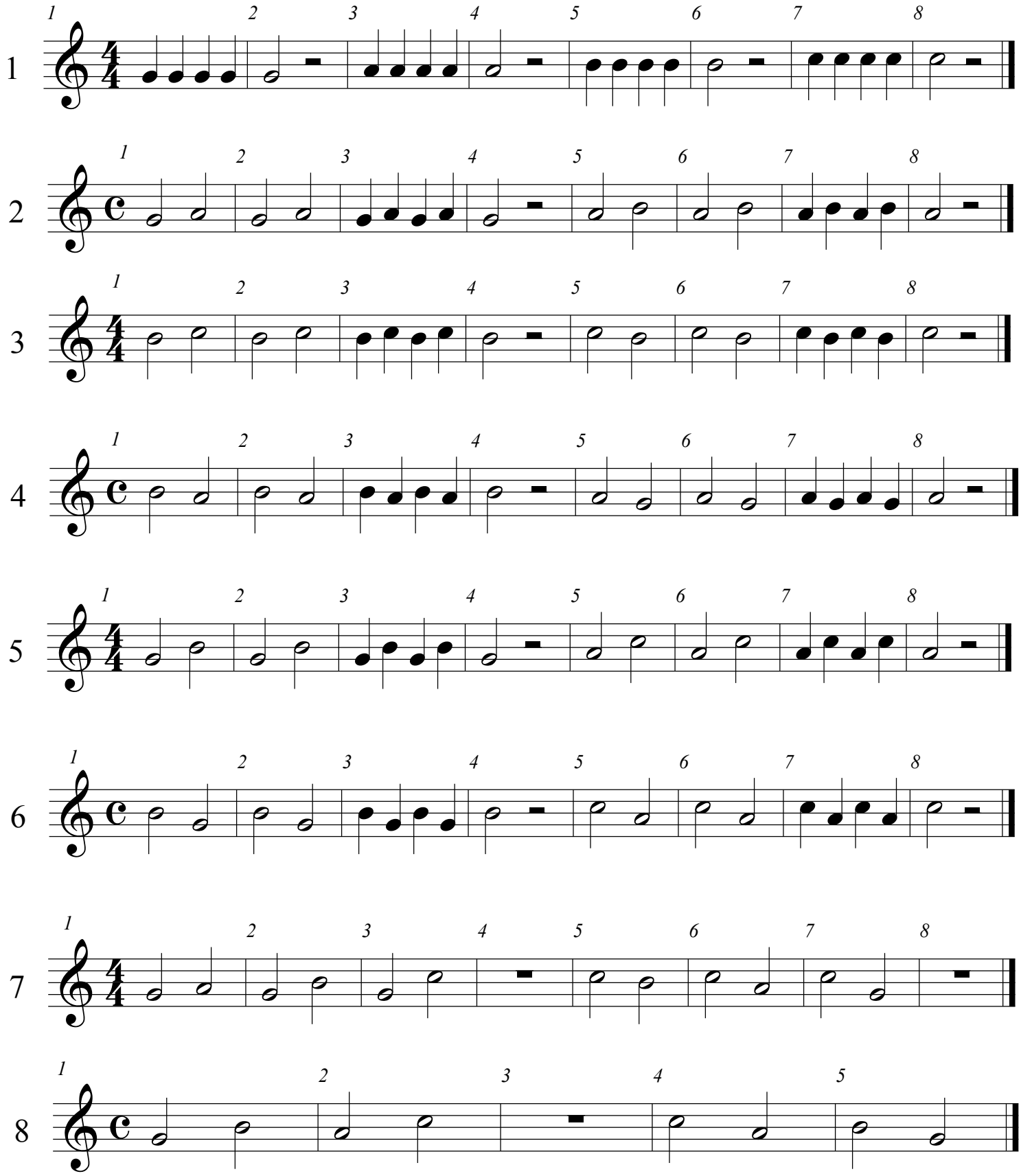
Set 3



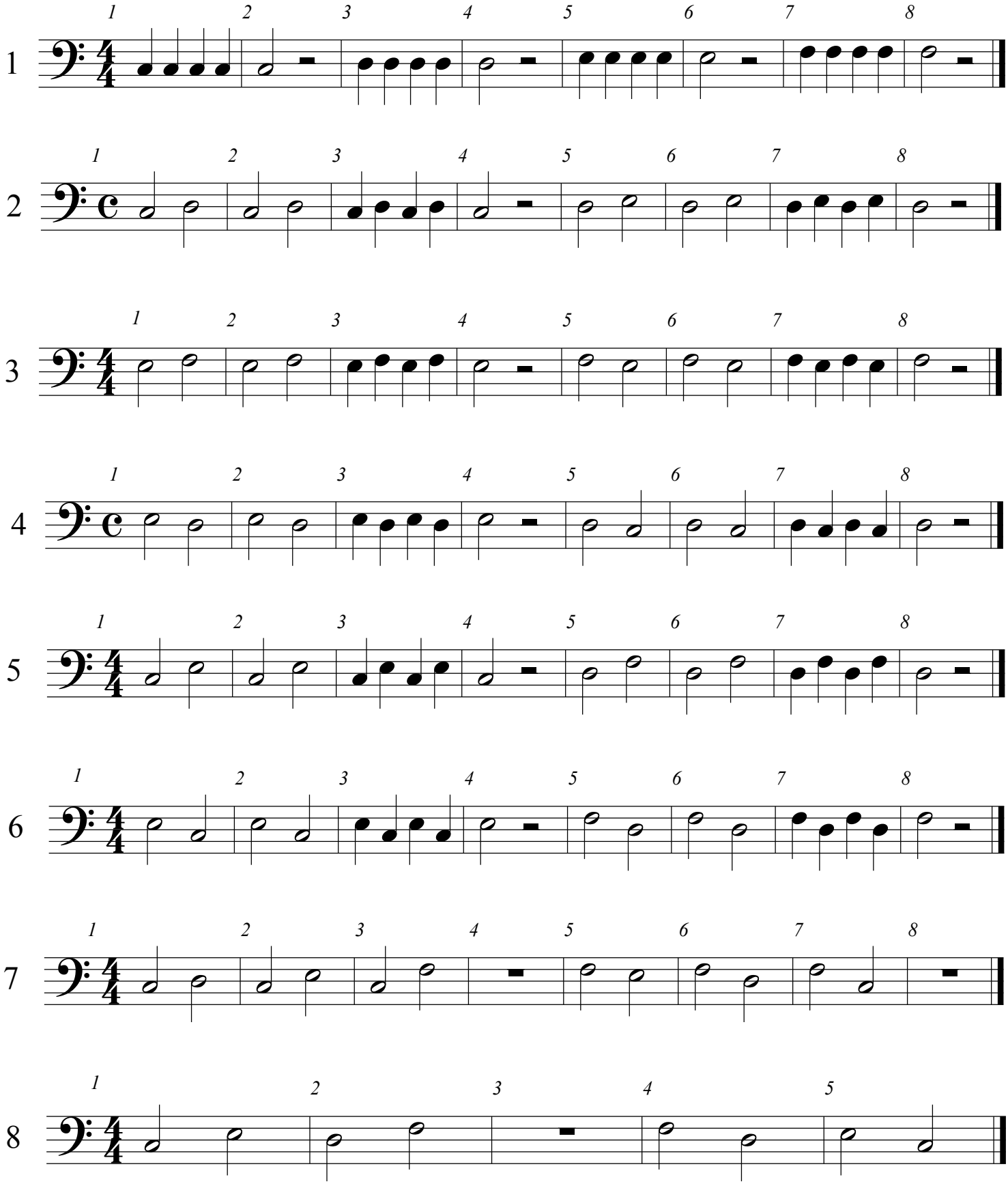
Set 4



Note connection exercises



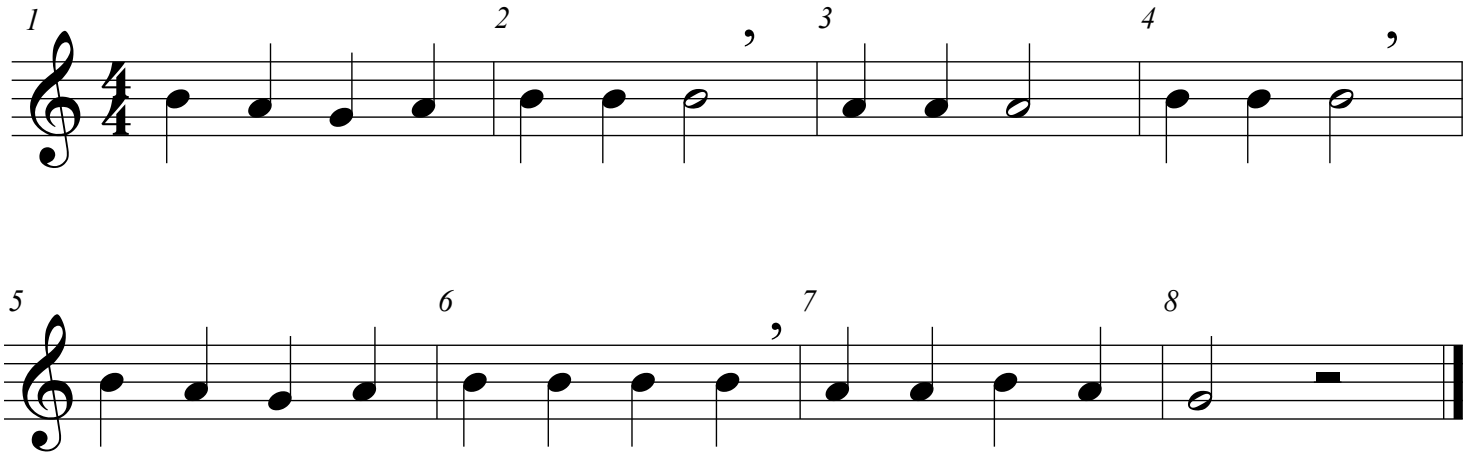
Note connection exercises



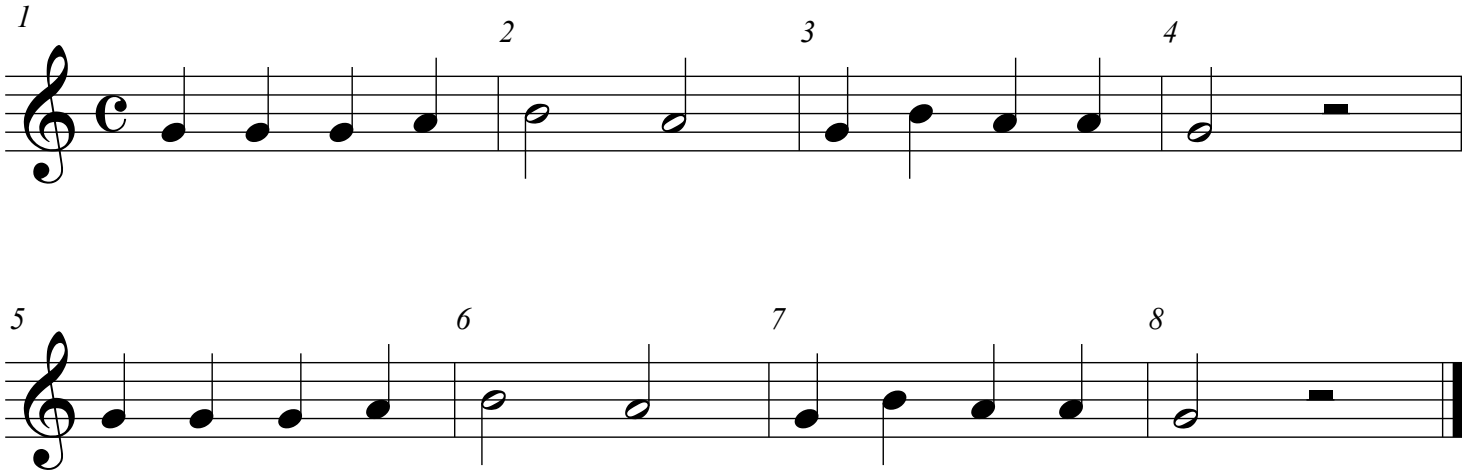
Songs

*Just like when you're reading sentences in a book, when you get to the end of the line and there's not a final bar line, keep reading and playing on the next line until you see the final bar line.

Mary Had a Little Lamb



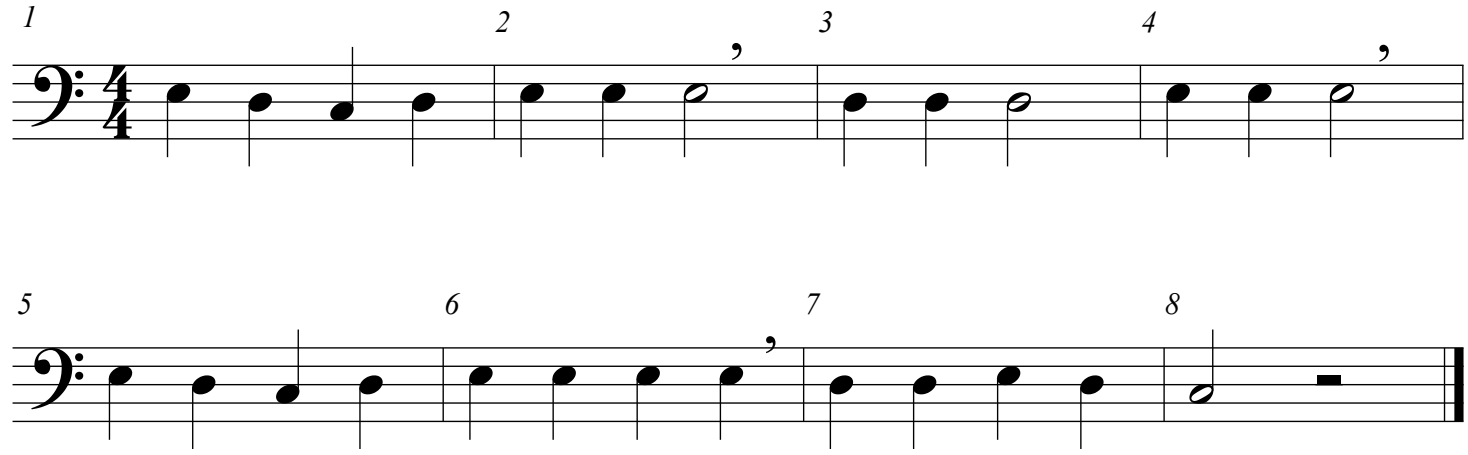
Au Claire de Lune



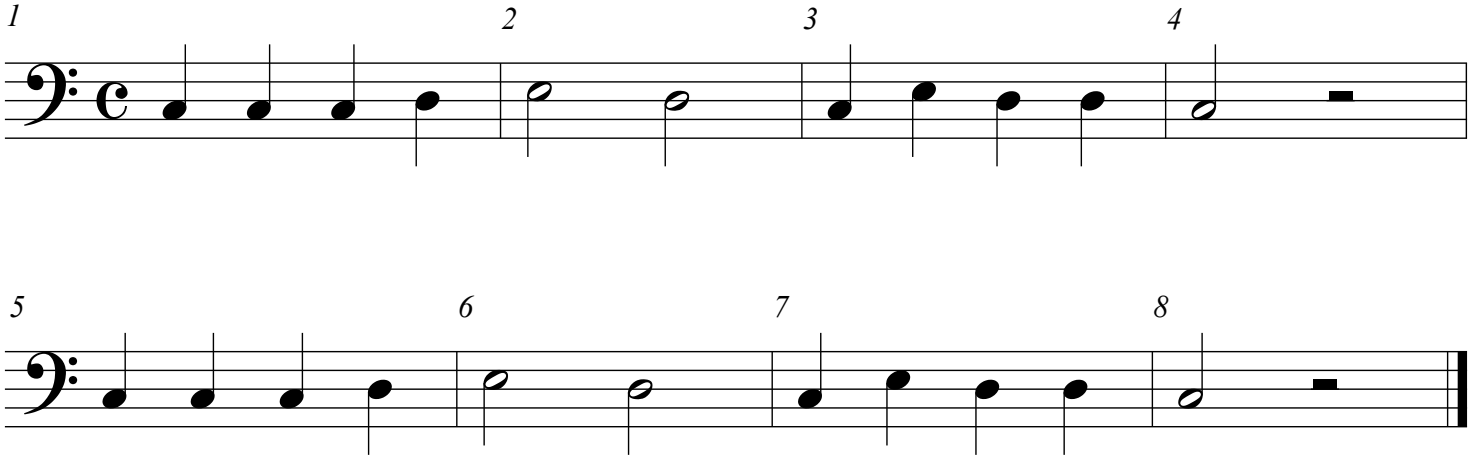
Songs

*Just like when you're reading sentences in a book, when you get to the end of the line and there's not a final bar line, keep reading and playing on the next line until you see the final bar line.

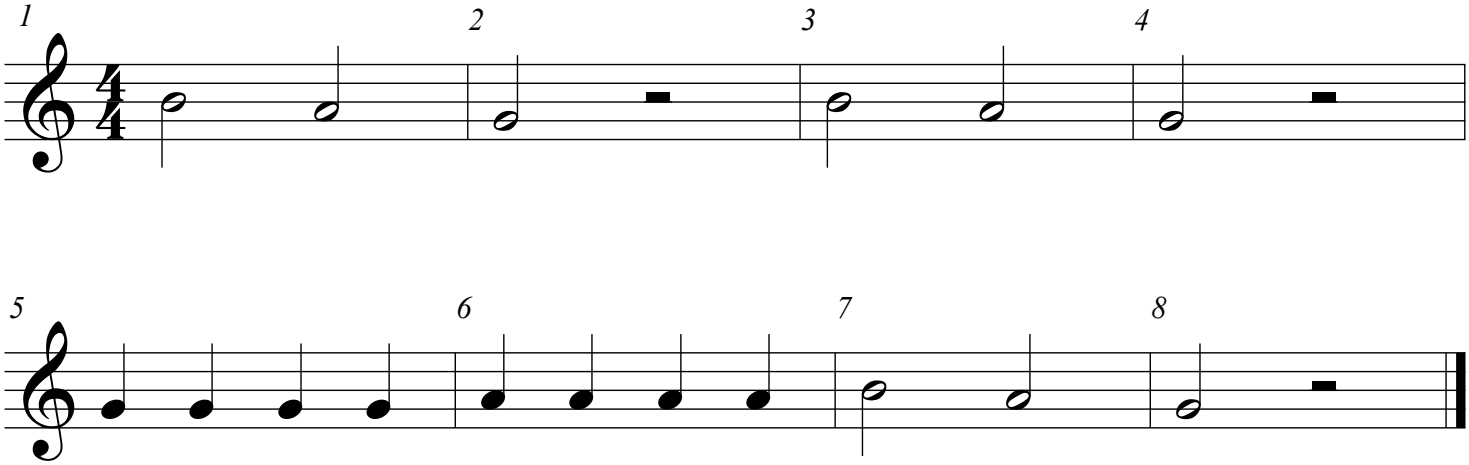
Mary Had a Little Lamb



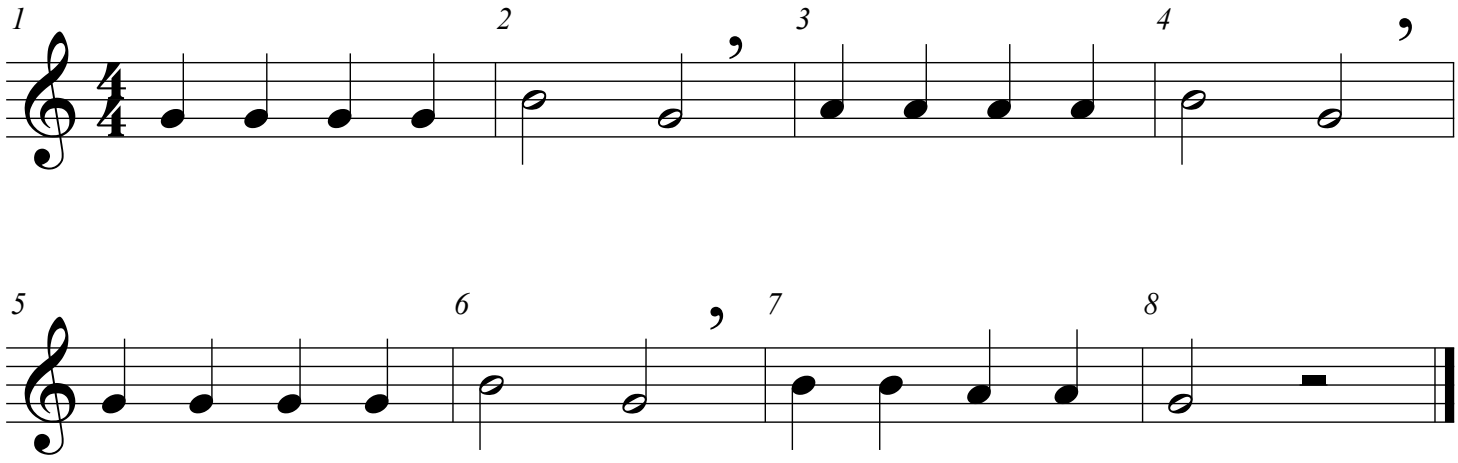
Au Claire de Lune



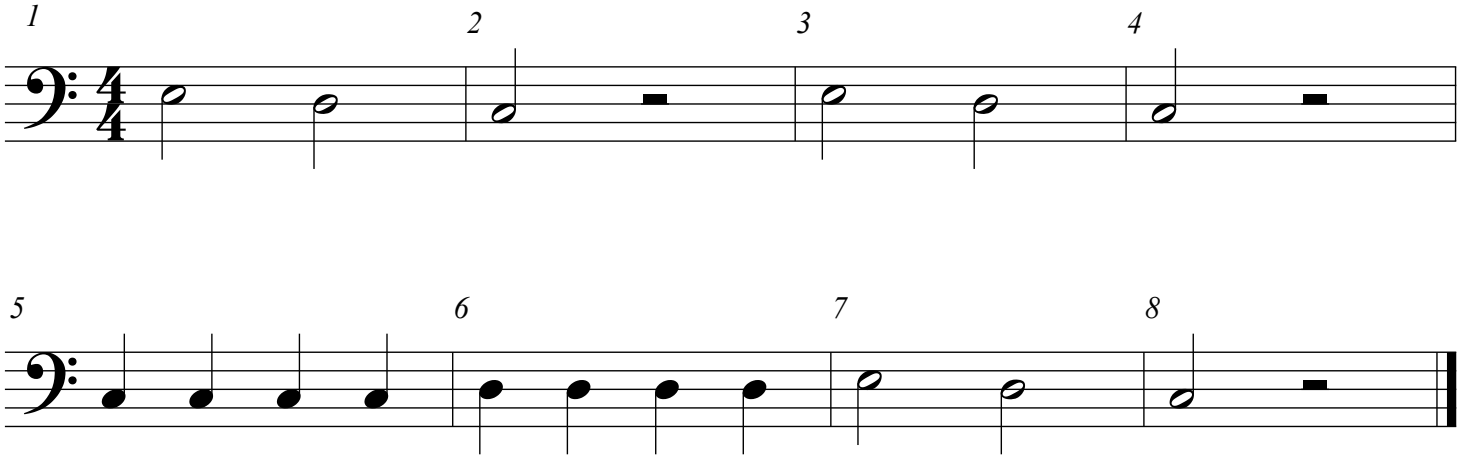
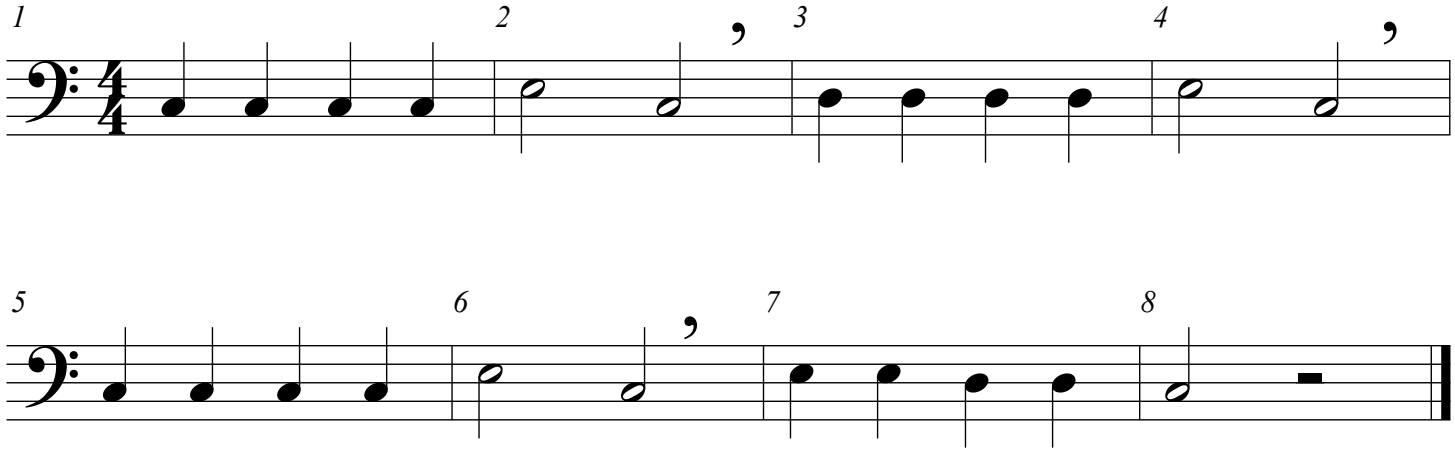
Hot Cross Buns



Dem Bones



Hot Cross Buns



Dem Bones