

# **My Music Folder**

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**This folder belongs to: \_\_\_\_\_**

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# Oboe Fingering Chart

A# Bb	B	C	C# Db	D	D# Eb	E

F	F# Gb	G	G# Ab	A	A# Bb	B

use if no resonance key—

C	C# Db	D	D# Eb	E	F

F# Gb	G	G# Ab	A	A# Bb	B	C

C# Db	D	D# Eb	E	F

### *Logical Conclusions to Effective Intonation*

1. At this time it is unimportant to recognize sharp or Flat, *only the speed of the beats.*
2. Make a move with the Barrel, Slide, Mouthpiece (sax, flute – roll in/ or out). It doesn't make any difference whether it is in or out. *Listen for the beats, did they slow down or speed up with the barrel or slide adjustment?*
3. If the beats were faster, *then you made the wrong move, adjust in the opposite direction.*
4. If the beats become slower, *then you are making the correct move, continue until all beats are eliminated.*
5. If you find yourself “pinching” to eliminate beats, then your *instrument is too long, it must be shortened.*
6. If you find yourself “relaxing” your embouchure to eliminate beats, then the *instrument is too short, it must be lengthened.*
7. When two or more similar pitches are played, the sound is “beatless” (and you are not using any unnecessary pressure or relaxation on the mouthpiece)... **You are Perfectly IN TUNE!**

### *3 Logical Steps to Effective Balance and Blend*

**If you hear yourself above all others, 1 of 3 things is happening:**

1. **You are overpowering or overblowing!** Make the necessary adjustment. *This initiates an auditory reaction to Balance.*

*If you still hear yourself and you made the adjustment in #1, then:*

2. **You are playing with poor tone quality!** Make the necessary adjustments (embouchure, breath support, posture, reed, etc.) *This initiates an auditory reaction to Blend and a physical reaction to embouchure and breath support. Poor tone quality will not blend with anything!*

*If you still hear yourself and you made the adjustment in #1 and #2, then:*

3. **You are playing out of tune!** Make the necessary adjustment by extending or shortening the length of your instrument. *This initiates an auditory response to “Beatless Tuning.”*

# Daily Warm-up Breathing Exercises

**A. BREATHING EXERCISE - No reed**

1. Good Posture
2. Relaxed throat and upper chest
3. Fill lungs from bottom to middle to top (Stomach rises)
4. Exhale all air through mouth - No tension

1 2 3 4      1 2 3 4      1 2 3 4

4

1 2 3 4      1 2 3 4      1 2 3 4

**B. REED ONLY EXERCISE - same as A above - PLAY a steady sound for 4 counts**  
The reed sound is called a "crow." A concert C pitch should sound.

1 2 3 4      1 2 3 4      1 2 3 4

10

1 2 3 4      1 2 3 4      1 2 3 4

**C. PLAYING WITH INSTRUMENTS**

- 1 - 4 Same as above
5. Perfect Instrument Position
6. Breath in at corners of mouth
7. Steady tone -Medium volume - tongue the beginning of the note

1 2 3 4      1 2 3 4      1 2 3 4

1 2 3 4      1 2 3 4      1 2 3 4

1 2 3 4      1 2 3 4      1 2 3 4

# The Dragon!

## Breathing Exercise

**\*Left Hand:**

Cup the hand, hold at Arm's length  
to Catch the air (on Thumb crease)

**\*Right Hand:**

Make a Blade (Straight Fingers)  
Breath in Between 1<sup>st</sup> and 2<sup>nd</sup>  
Knuckles

**Breathe in saying "PoH" (inhale, drop jaw), with Right hand up to mouth.**

**Breath out saying "DaH" (drop jaw), move Right hand away from face, blow to Left Hand.**

### Exercise:

**\*Breathe in 4 counts worth of air on allotted counts less than 4 counts**

**\*Breathe out all air during allotted counts**

Breathe in				Breathe out			
1	2	3	4	1	2	3	4
	1	2	3	1	2	3	4
		1	2	1	2	3	4
			1	1	2	3	4
<hr/>							
1	2	3	4	1	2	3	4
1	2	3	4	1	2	3	
1	2	3	4	1	2		
1	2	3	4	1			
<hr/>							
1	2	3	4	1	2	3	4
	1	2	3	1	2	3	
		1	2	1	2		
			1	1			

**Finally, Hands up in the air, and "Sigh" together!**

# Initial Warmups - Oboe

DO THESE EVERYTIME YOU PICK UP YOUR INSTRUMENT!!!!

Doerr

**Long tones** Play with a full rich tone. Repeat each two measure phrase 1 time. Do each in one breath.



## Sliver/Forked F Exercise

Sliver (S)

Forked (F)



## Half Hole Exercise

Play the lower octave, and practice rolling the hand to open the half hole for each.



## Vibrato

Pulse with air 1 beat per note. Tongue only the first note.

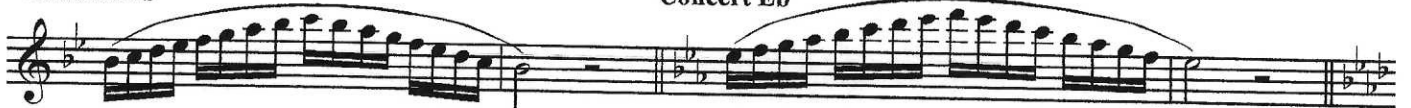


## Scales

Run through major scales in 16th notes slurred. Focus on Embouchure changes, air speed, and finger velocity.

Concert Bb

Concert Eb



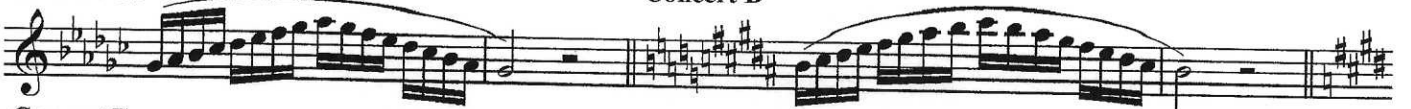
Concert Ab

Concert Db



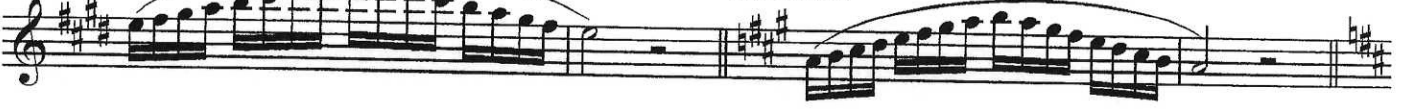
Concert Gb

Concert B



Concert E

Concert A



Concert D

Concert G



Concert C

Concert F



Flute  
Oboe

# Daily Warm-up

Level One

Wayne Markworth

## 1 Air Flow

15

*mf* *mf* *mf* *mf* *mf*

## 2 Legato

26

34

*mf* *mf* *mf*

## 3 Finger technique & slurs

40

46

*mf* *mf*

## 4 Finger technique & slurs

52

*mf* *f* *mf* *mf* *f* *mf*

## 5 Scale Builder

63

*mf* *mf* *mf*

## 6 Range Builder

75

*mf* *f* *mf* *f* *mf*



# Daily Warmups

Do these exercises correctly while focusing on  
Playing in Tone, in Tune, in Time, and in Technique

## Long Tones 9 Counts Concert F

Breathe

*mf*

## Long Tones 9 Counts Concert Bb

Breathe

*mf*

## Articulation on Bb

"Dah"

*mf*

Staccato  
50% Note Length  
"dah"

Legato  
100% Note Length  
"dOOH"

Accent  
75% Note Length  
+1 Dynamic Level  
"TAH" >>>> >>>> >>>> >>>>

## Articulation on Eb

High Range

Articulation on F

Low Range

## Play - Buzz - Play

Woodwinds play, Brass Buzz on mouthpieces

*mf*

## Velocity

*f*

2 Lip Slur #1

Daily Warmups

Two staves of music for Lip Slur #1. The first staff starts with a dynamic marking *f*. The music consists of a sequence of notes with slurs, alternating between the two staves.

Lip Slur #2

Two staves of music for Lip Slur #2. The first staff starts with a dynamic marking *f*. The music consists of a sequence of notes with slurs, alternating between the two staves.

Scale in Rounds: Tuning Chords

Pitch tendencies indicated with + for Sharps or - for Flats

Three staves of music for Scale in Rounds: Tuning Chords. Each staff is labeled with a group number and has numerical pitch tendency indicators above the notes.

- Group 1: -14 +16 +2 +2 +2 +2 +2 +16
- Group 2: -14 +16 +16 -14 -14 +16 +16 +16 -14 -14 +16 +16 -14
- Group 3: +2 +2 +2 +2 +2 -14

Rhythmic Precision

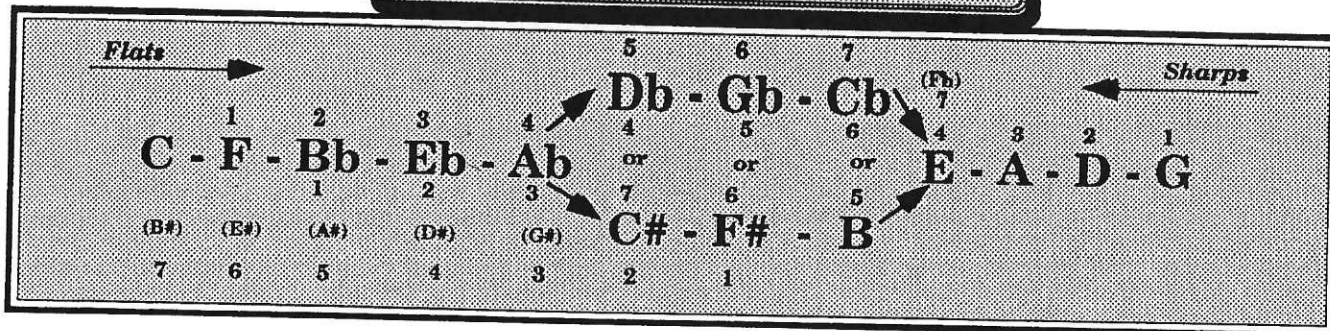
Two staves of music for Rhythmic Precision. The first staff shows a sequence of notes with rests. The second staff shows a sequence of notes with slurs and accents (>).

Tuning Sequence

Play, Sing, Play

One staff of music for Tuning Sequence. The music consists of a sequence of notes with slurs and repeat signs. Below the staff, the words "Woodwinds" and "Brass" are written.

# Grouping Assignments



## Woodwind Choir

### Group 1

Piccolo  
Eb Clarinet  
Oboe  
1st Flute  
1st Clarinet  
1st Alto Sax

### Group 2

2nd Flute  
2nd Clarinet  
2nd Alto Sax

### Group 3

3rd Clarinet  
Alto Clarinet  
Tenor Sax

### Group 4

Bass Clarinet  
Bassoons  
Bari Sax  
Contra Clarinets

## Brass Choir

### Group 1

1st Cornet  
1st Trumpet  
1st French Horn  
1st Trombone

### Group 2

2nd Cornet  
2nd French Horn

### Group 3

3rd Cornet  
2nd Trumpet  
2nd & 3rd Trombone  
3rd & 4th French Horn

### Group 4

Baritone, Euphonium  
Tuba  
String Bass

## Percussion

### Group 1

Vibraphone (soft mallets)

### Group 2

Xylophone (soft mallets)

### Group 3

Marimba (soft mallets)

### Group 4

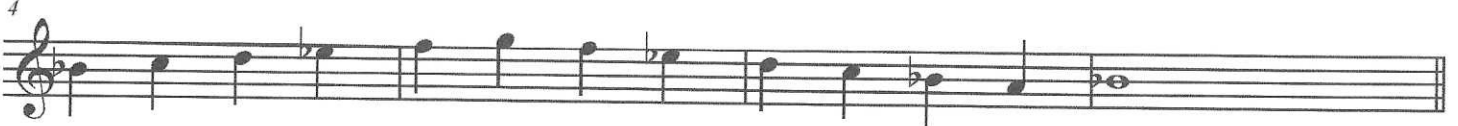
Tympani

# Notes!

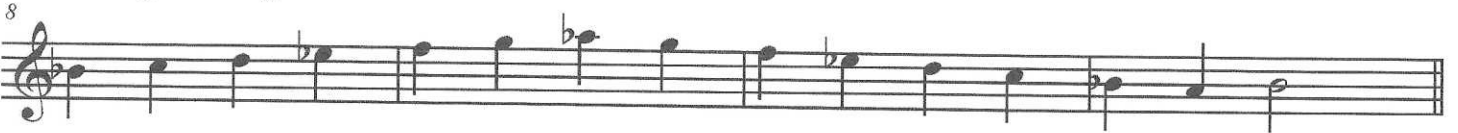
## First Five Notes (Pentatonic scale)



## Adding a note above and below



## Extending the range



## Lots of Notes!



## Lower Notes



## Concert Bb Major Scale



## Concert F Major Scale



# Chromatics!

1. Sharps going up...

Flats going down...



2.

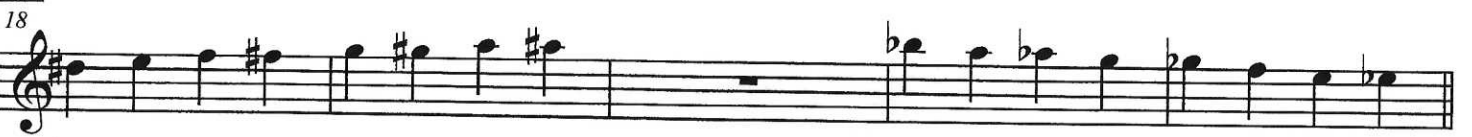


3. Concert F Chromatic Scale

We've combined Ex. 1. and Ex. 2. and put together a scale!



4.



5. Concert Bb Chromatic Scale

We've combined Ex. 1. and Ex. 4. and put together a different Chromatic scale!



6. Octave and a 5th Chromatic Scale

We've combined Ex. 1., Ex. 2 and Ex. 4. and put together this Chromatic scale!



# Scales

**Concert Bb Major**

**Arpeggio**

Musical notation for the Concert Bb Major scale. The key signature has two flats (Bb and Eb) and the time signature is 2/4. The scale is written on a single staff with a treble clef. It starts with a whole note Bb and ends with a whole note Eb. The word "Arpeggio" is written above the staff.

**Chromatic**

Musical notation for a chromatic scale. It is written on a single staff with a treble clef. The scale consists of 12 notes: C, C#, D, D#, E, F, F#, G, Ab, A, Bb, B. It starts with a whole note C and ends with a whole note Bb.

**Concert g minor  
(Natural)**

Musical notation for the Concert g minor scale (Natural). The key signature has one flat (F) and the time signature is 2/4. The scale is written on a single staff with a treble clef. It starts with a whole note G and ends with a whole note F.

**Concert Eb Major**

Musical notation for the Concert Eb Major scale. The key signature has three flats (Bb, Eb, and Ab) and the time signature is 2/4. The scale is written on a single staff with a treble clef. It starts with a whole note Eb and ends with a whole note Ab.

Musical notation for the chromatic scale of the Concert Eb Major scale. It is written on a single staff with a treble clef. The scale consists of 12 notes: Eb, E, F, F#, G, Ab, A, Bb, B, C, C#, D. It starts with a whole note Eb and ends with a whole note D.

**Concert c minor**

Musical notation for the Concert c minor scale. The key signature has no sharps or flats and the time signature is 2/4. The scale is written on a single staff with a treble clef. It starts with a whole note C and ends with a whole note Bb.

**Concert F Major**

Musical notation for the Concert F Major scale. The key signature has one flat (F) and the time signature is 2/4. The scale is written on a single staff with a treble clef. It starts with a whole note F and ends with a whole note C.

Musical notation for the chromatic scale of the Concert F Major scale. It is written on a single staff with a treble clef. The scale consists of 12 notes: F, F#, G, G#, A, Bb, B, C, C#, D, Eb, E. It starts with a whole note F and ends with a whole note E.

**Concert d minor**

Musical notation for the Concert d minor scale. The key signature has two flats (Bb and Eb) and the time signature is 2/4. The scale is written on a single staff with a treble clef. It starts with a whole note D and ends with a whole note Bb.

**Concert Ab Major**

Ascending: A-flat, B-flat, C, D, E-flat, F, G, A-flat, B-flat, C, D, E-flat, F, G, A-flat, B-flat, C. Descending: C, B-flat, A-flat, G, F, E-flat, D, C, B-flat, A-flat, G, F, E-flat, D, C, B-flat, A-flat, B-flat, C.

Ascending: A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. Descending: C, B, A, G, F, E, D, C, B, A, G, F, E, D, C, B, A, B, C.

**Concert f minor**

Ascending: F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. Descending: C, B, A, G, F, E, D, C, B, A, G, F, E, D, C, B, A, B, C.

**Concert C Major**

Ascending: C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G. Descending: G, F, E, D, C, B, A, G, F, E, D, C, B, A, G, F, E, D, C.

Ascending: C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G. Descending: G, F, E, D, C, B, A, G, F, E, D, C, B, A, G, F, E, D, C.

**Concert a minor**

Ascending: A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. Descending: C, B, A, G, F, E, D, C, B, A, G, F, E, D, C, B, A, B, C.

**Concert Db Major**

Ascending: D-flat, E-flat, F, G, A, B, C, D-flat, E-flat, F, G, A, B, C, D-flat, E-flat, F, G. Descending: G, F, E, D, C, B, A, G, F, E, D, C, B, A, G, F, E, D, C.

Ascending: D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A. Descending: G, F, E, D, C, B, A, G, F, E, D, C, B, A, G, F, E, D, C.

**Concert bb minor**

Ascending: B-flat, C, D, E, F, G, A, B-flat, C, D, E, F, G, A, B-flat, C, D. Descending: D, C, B-flat, A, G, F, E, D, C, B-flat, A, G, F, E, D, C, B-flat, C, D.