Elementary

METHOD

OBOE

N. W. HOVEY

A FUNDAMENTAL COURSE FOR INDIVIDUAL OR LIKE-INSTRUMENT CLASS INSTRUCTION
Rubank Elementary Method

Oboe

N. W. Hovey

A FUNDAMENTAL COURSE FOR INDIVIDUAL OR LIKE-INSTRUMENT CLASS INSTRUCTION

Hal Leonard Publishing Corporation

2799 W. St. Charles Road - P.O. Box 15147 - Mail Stop - Elmhurst, Illinois 60196-1547
SALIENT FEATURES

WRITTEN by experienced instrumental teaching specialists with years of practical experience in applied music techniques.

CLEAR, open, easily read music notation, uniformly engraved in a format designed to minimize sight-reading obstacles.

SIMPLE, accurate, common sense fingering charts are included with all of the brass and woodwind books of the series.

POSITIVE, readily comprehended approach to each fundamental problem, presented in an interesting and direct manner.

MATERIAL utilized is presented progressively and logically with ample technical foundation every stage of the way.

SOLOS, duets, and ensembles are introduced to provide stimuli and to prepare the pupil for band and orchestra work.

CONTINUOUS development to the tenth year is possible for each major instrument using correlated courses of study.

BINDINGS are in the distinctive Rubank blue wear-well cover; easy and practical designed to meet the rigors of student use.

RUBANK ELEMENTARY METHODS
A Series of Graded Fundamental Courses for Individual or Like-Instrument Class Instruction

FLUTE (Piccolo)  Petersen
CLARINET  Hovey
OBOE  Hovey
BASSOON  Skarnicka
SAXOPHONE  Hovey
CORNET or TRUMPET  Robinson
FRENCH HORN (E or Alto Hornophone)  Skarnicka
TROMBONE or BARITONE  Long

Eb or Bb Bass (Tuba)  Hovey
DRUMS  Whistler
BELL CYMBAL  Whistler
MARIMBA or XYLOPHONE  Petersen
TIMPANI  Whistler
GUARD (Spanish)  DePlessis
VIOLIN  Potter
VIOLA  Ward
CELLO  Ward
STRING BASS  Ward

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FRENCH HORN (E or Alto Hornophone)  Skarnicki-Brodie
TROMBONE or BARITONE  Skarnicki-Brodie

Eb or Bb Bass (Tuba)  Skarnicki-Brodie
DRUMS  Buggert
MARIMBA-XYLOPHONE-VIBES  Joliff
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Eb or Bb Bass (Tuba), Vol. I  Gower-Vaxman
Eb or Bb Bass (Tuba), Vol. II  Gower-Vaxman
DRUMS  Whistler
### Whole Notes and Whole Rests

<table>
<thead>
<tr>
<th>Whole Note</th>
<th>Whole Rest</th>
<th>Names of notes</th>
<th>(b)</th>
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*Hold for four counts Fingering: 1st finger left hand L.H. L.H. ex. 7*

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**PRACTICE SOFTLY — REST LIPS FREQUENTLY**

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Extending the Range

1

2

Also play no. 8 in half notes  etc.

3

4

5

Also play no. 9 in half notes  etc.

Also play no. 8 in half notes  etc.

6

7

8

9

10
Quarter Notes

The sign X indicates that the preceding measure is to be repeated.

Reprint: Elem. Meth., 392

5

LESSON 4
LESSON 5

Quarter Notes and Rests

Note: Check the pitch of the high 'A' by playing octaves and listening carefully. A slight change in lip tension may be necessary.
Key of F 
(see flat -- b)
(6th)

2-4 time; two counts in a measure instead of four.

Duet - Lightly Row
The Tie; Dotted Half Notes

Duet

*The sign \( \natural \) is called a "natural." It cancels the effect of the B\( \natural \) in the key signature for one measure only. Occasional sharps, flats, or naturals not appearing in the key signature are called accidentals.*

B. Stark, Elem. Meth., 384-385
Three Quarter Time

1. [Musical notation]

2. [Musical notation]

3. [Musical notation]

Duet—German Waltz

4. [Musical notation]

5. [Musical notation]

Rutland Ewen Meth. 380-390
Eighth Notes

Rhythmic patterns to be practiced. Repeat each several times.

Duet—Blue Bells of Scotland

Robert Eisem. Meth. 262-263
Eighth Notes

Duet—Long Long Ago

D.S. is an abbreviation for Dal Segno which means "from the sign." Go back to the sign (§) and play to Fine (Fine).

Slow—sustained—as even as possible in volume and pitch.
LESSON II

Eighth Notes

1

2

3

4

C major scale
(memorize)

F major scale
(memorize)

Rossmore Elem. Meth. 1902 - 309
Review Lesson
for development of technique
(see footnote)

This page may be given as a single lesson or it may be assigned in parts, according to the ability of the pupil. No new problem is taken up at this point.

Rubank Elem. Meth. 207–208
Before proceeding with lesson 16, be certain that you can recognize and define the key signatures that you have had thus far (namely, C, F and G) and that you have memorized three major scales.
Dotted Quarter Notes
Rhythmic patterns to be practiced. Repeat each several times.

Duet—In the Gloaming
A. F. HARRISON

Suback Edm. Nach. 1902 - 2019
Dotted Quarter Notes

1.

2.

Note time signature.

3.

4.

Rubank Elem. Meth. 392 - 393
Key of B♭
(two flats—B and E)

Trio to "Ambassador" March

B♭ major scale (melodically)

Play four major scales from memory before proceeding with lesson 18.

Beckh Elem. Meth. 383

Note: Although B♭ is not within the range of some instruments and is seldom used, it is given here in case the instructor desires to introduce it at this point.
Eighth Rests

Rhythmic patterns to be practiced. Repeat each several times.

1

2

3

4

5

Robert Rose, Meth. 262-263
4) STACCATO — A dot placed over or under a note (¾, ¾) indicates short note. Thus a staccato quarter should be played similar to an eighth note followed by an eighth rest.
Alla Breve

Rhythmic patterns to be practiced. Repeat each several times.

Trio to "Airport" March

EISENBERGER

Robert Elem. Meth., 392-393
Key of D
(two sharps—F and C)

America, the Beautiful
SAMUEL A. WARD

Schwab Elem. Meth. 382 - 393
Six-Eight Rhythms

Practice each of the following 6-8 lessons beating six to a measure, emphasizing or slightly accenting counts 1 and 4 (\(\text{I . . . . . I} \)). Then review each lesson beating two to a measure, so that the first beat falls on count one and the second beat on count four (\(\text{I . . . . . I} \)).
Key of Eb
(three flats—B, E, and A)

First Chromatic Exercise

There is a Green Hill

Play six major scales from memory before proceeding
with lesson 29.
LESSON 29

Sixteenth Notes
(see footnote)

Accompaniment Rhythms

Number 1 is a rhythmic exercise. Play both lines and compare. Notice that any eighth note may be replaced by two sixteenths. Invent some rhythmic patterns of your own.
Sixteenth Notes

Review no. 4 using these articulations:

Barenie Elem. Meth. 382 - 383
Play seven major scales from memory before proceeding with lesson 33.
Dotted Eighths followed by Sixteenths

Trio — My Maryland

Rushkin Eres. Metr. 382—383
Key of Ab
(four flats – B E A and D)

Ab major scale

Melody

SCHUMANN

Play eight major scales from memory before proceeding with lesson 38.
Syncopation

Old Folks at Home

Annie Laurie

Be certain the accent is on the correct note. A common error is committed by playing syncopated figures as follows:

Scotch Melody
Key of D♭
(five flats—B, E, A, D, and G)

[Music notation]

Hunter's Chorus

WEBER

[Music notation]

D♭ major scale
(motorize)

Play nine major scales from memory before proceeding with lesson 41.

Rehovk. Elem. Meth. 203
In previous lessons you have divided the quarter notes into two equal parts \( \frac{1}{2} \) and into four equal parts \( \frac{1}{4} \). It may also be divided into three equal parts \( \frac{1}{3} \). 

**Be certain you play each of the notes in the triplet figure with equal value. A common error is committed by playing the figure in this way: \( \frac{1}{2} \). Do not rush the first two notes.**
A Study on Construction of Major and Minor Scales

Example "C major"

To be SPELLED correctly a scale must be on successive lines and spaces. Note HALF STEPS between 3rd and 4th degrees and 7th and 8th degrees.

Work out the following scales, then fill in correct key signature.

major

major

major

major

Example "A minor" (melodic)

Note that the key signature is that of the RELATIVE MAJOR SCALE which starts on the third degree of the minor. In the above example (A minor) the key signature is the same as C major (called the RELATIVE MAJOR) which starts on the third degree of the A minor scale.

minor