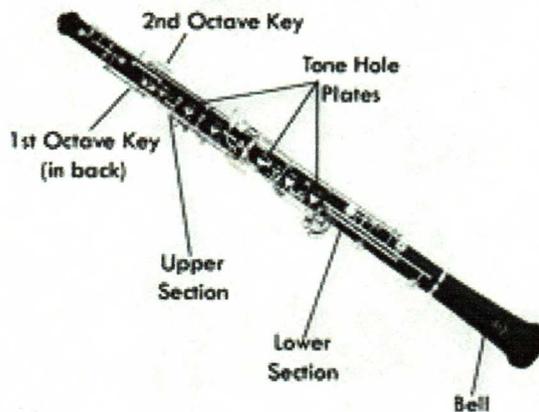


Parts of the Oboe



ASSEMBLY

1. Prior to each use, soak the reed in water for a minute or two. This will help the oboe to play easier and better. An empty film container works well to soak the reed. Change water every day.
2. Apply a light film of cork grease around all 3 tenon corks (reed, middle and bell tenons).
3. With a slight twisting motion, straightly insert the reed into the upper joint and push all the way down. Repeat the same procedure while putting the bell on the lower joint tenon.
4. Always assemble connections in a straight parallel manner. Be careful that you do not 'rock' sections back and forth to assemble as this could cause the tenon to break off.
5. Assembling the middle tenon is a very important process. With your left hand, pick up the upper joint near the middle and with your right hand pick up the lower joint just above the bell tenon connection. Carefully align the two upper and lower bridge keys and slide straight together with only the smallest twisting motion.
6. Be careful that you do not knock off the two cork bumpers on either bridge key. The lower bridge keys must align with the upper bridge keys to operate. Again, be careful that you do not 'rock' the sections back and forth as this could cause the tenon to break off.

DISASSEMBLY

1. Remove the reed and rinse with water. Blow or shake off any excess water and put the reed back into a reedgard.
2. Remove the bell by pulling straight off with only a slight twisting motion. Secure bell in the case.
3. With your left hand grab the middle of the upper joint and with your right hand grab the lower end of the lower joint. Carefully pull the two joints apart with only the slightest twisting motion. Be careful that you do not knock off the cork bumpers. Secure joints in case.

DAILY CARE

1. Always remove the reed and carefully slide the reed into the Reedgard.

2. With the instrument disassembled pull the oboe swab completely through the lower section. Start from the bell tenon up. Repeat if necessary.

3. With the horn disassembled pull the oboe swab about $\frac{1}{2}$ to $\frac{3}{4}$ of the way up the upper joint section starting at the middle going up and then pull back out. Do not pull the swab too far into the top joint or it will get stuck. If the swab gets stuck in either section Do Not attempt to remove it as this can damage the bore and tone port areas. See a qualified Double Reed Technician for proper removal.

NOTE: Use only an Oboe Swab for cleaning not a Clarinet Swab.

4. The small duster brush can be used to clean the dust and dirt under the key shafts. Be careful not to force the brush into any tight areas or damage the pads.

WEEKLY CARE

1. Vacuum the inside of the case to remove dirt and lint. Clean outer case with a wet cloth. Vinyl cleaning polishes work well to clean and shine the outer side of your case.

2. Periodically wipe off the silver/nickel plated keys with the polishing cloth. Give extra attention to the areas where your hands touch and hold the keys.

3. With a damp cloth (not wet) wipe the plastic body off where reachable. Dry water spots immediately.

4. As time progresses you may find pads sticking. Use a pad cleaning paper and insert it under the sticking pad. Press the key down and gently pull the paper out to remove the film and dirt from the pad.

THINGS TO AVOID

1. Do not chew gum, eat or drink soft drinks just before or while you play your instrument. Food particles and sugar are difficult to dislodge and eventually will affect the playing qualities. If possible, rinse your mouth with water before playing.

2. Never force the joints together. Additional cork grease should be added weekly or as needed. If joints are loose or too tight, they may need to be adjusted or replaced. See a qualified repairman.

3. Do not stand an assembled oboe upright on the bell unattended. If bumped or knocked over, damage can occur.

4. If you stop for a break or end your playing session; put your instrument back into the case. Avoid laying the instrument down unprotected.

5. Unless your case has a proper compartment, it is not advisable to carry books, music, papers or other large objects in the case.

6. Do not loosen or tighten the various adjustment screws located on the body. Only an advanced oboist or qualified Double Reed Technician should perform these adjustments.

BASIC FINGERING CHART

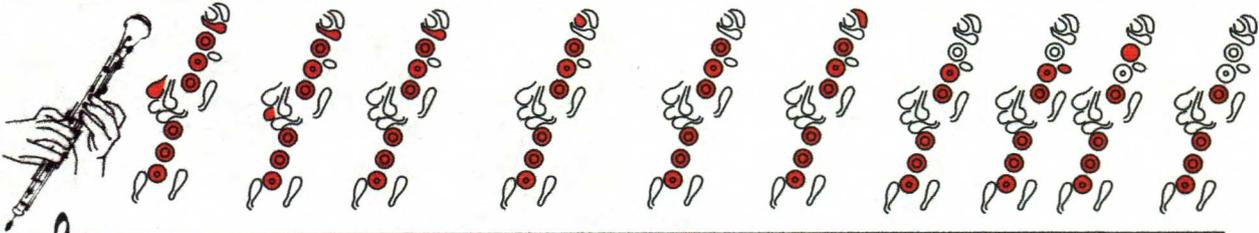
To finger a particular note, depress the keys or levers shown in red (filled) in the diagram above the note.

The thumb octave key is shown to the right of the drawing.

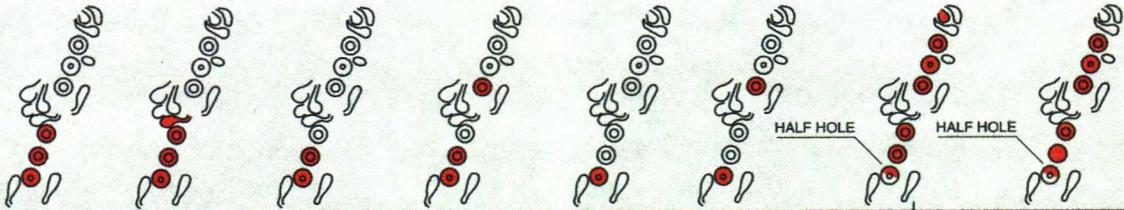
Two fingerings are shown for the F, first space and top line.

The second fingering, called the forked F, is used when notes preceding or following F call for the third finger of the right hand.

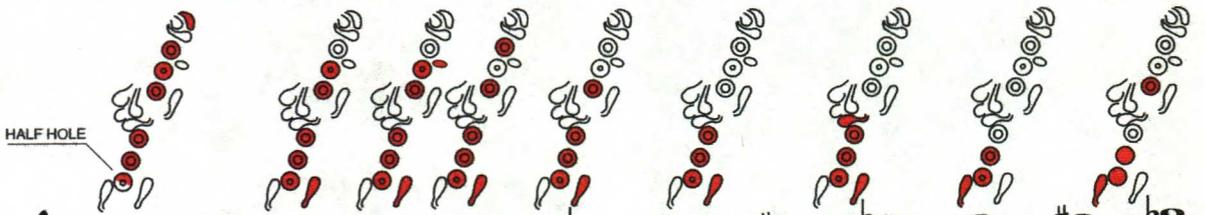
Low B₁ is not found on the English horn.



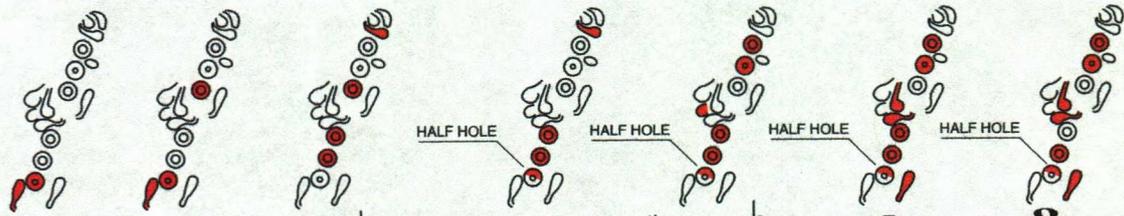
Musical staff with notes: A#, B, B, C, C#, D, D, D#, E, E, F, F#, G



Musical staff with notes: G, G#, A, A, A#, B, B, C, C#, D, D



Musical staff with notes: E, E, F, F#, G, G, G#, A, A, A#, B



Musical staff with notes: B, C, C#, D, D, D#, E, E, F

piano	<i>p</i>	soft
pianissimo	<i>pp</i>	very soft
forte	<i>f</i>	loud
fortissimo	<i>ff</i>	very loud
mezzo piano	<i>mp</i>	medium soft
mezzo forte	<i>mf</i>	medium loud
crescendo	<i>cresc.</i> <	gradually louder
diminuendo	<i>dim.</i> >	gradually softer

© 2011 Encyclopædia Britannica, Inc.

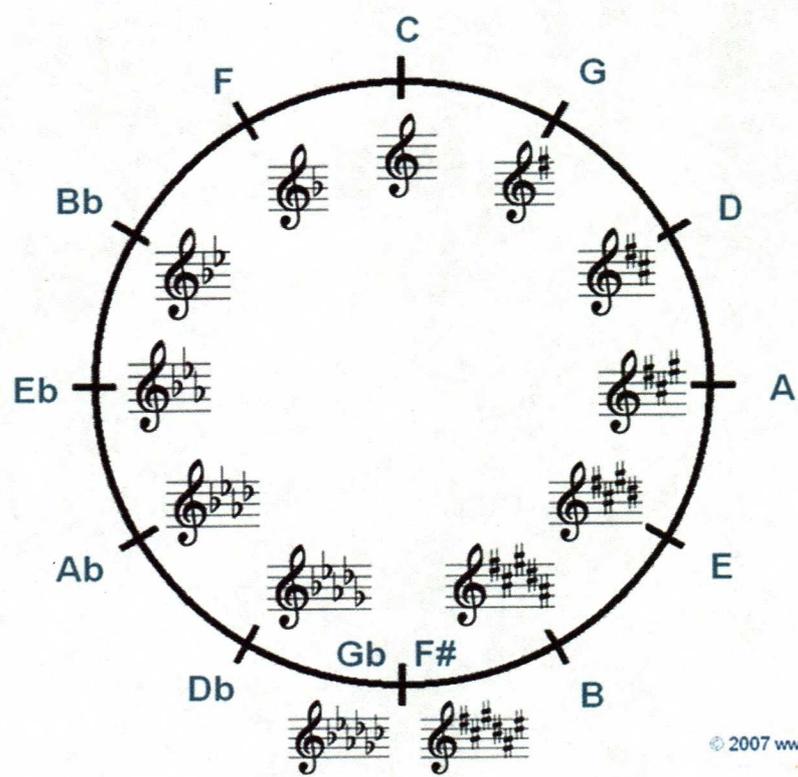
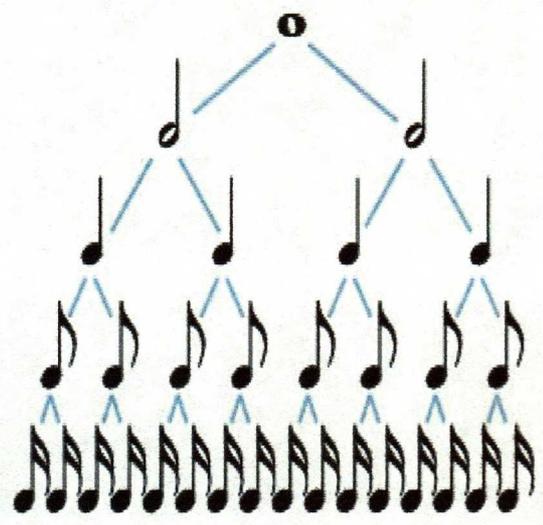
1 whole note

2 half notes

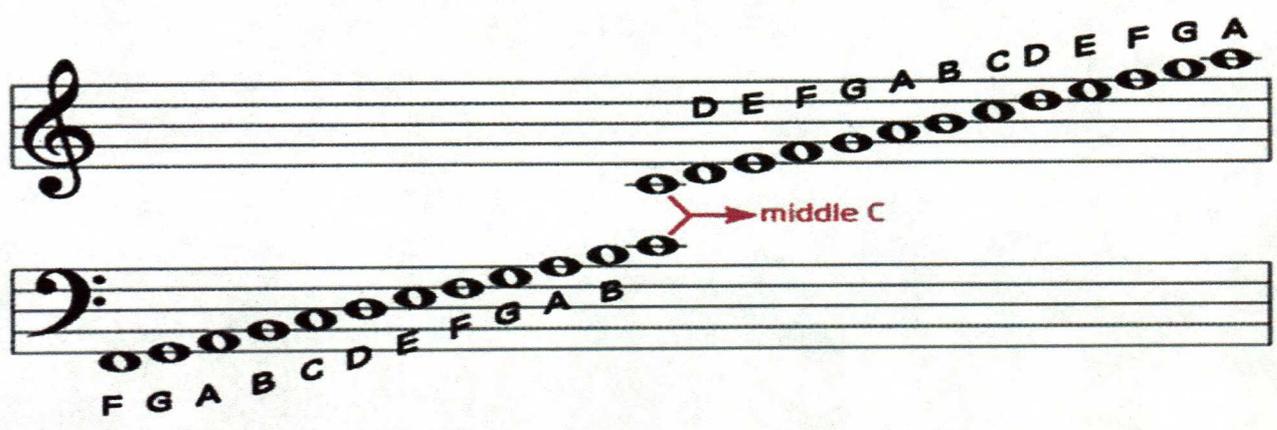
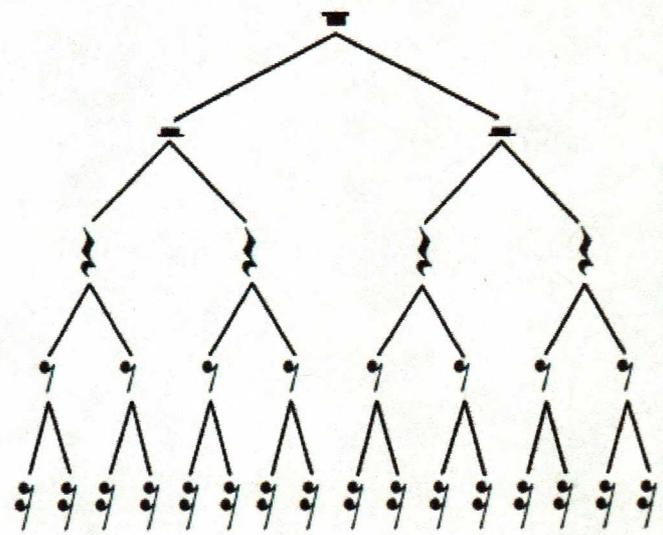
4 quarter notes

8 eighth notes

16 sixteenth notes



© 2007 www.circ



Basic Tempo Markings

From fastest to slowest, the common tempo markings are:

- *Prestissimo* — extremely fast (200 and above bpm)
- *Vivacissimamente* — adverb of *vivacissimo*, "very quickly and lively"
- *Vivacissimo* — very fast and lively
- *Presto* — very fast (168–200 bpm)
- *Allegrissimo* — very fast
- *Vivo* — lively and fast
- *Vivace* — lively and fast (≈140 bpm)
- *Allegro* — fast and bright or "march tempo" (120–168 bpm)
- *Allegro moderato* — moderately quick (112–124 bpm)
- *Allegretto* — moderately fast (but less so than *allegro*)
- *Allegretto grazioso* — moderately fast and gracefully
- *Moderato* — moderately (108–120 bpm)
- *Moderato espressivo* — moderately with expression
- *Andantino* — alternatively faster or slower than *andante*
- *Andante* — at a walking pace (76–108 bpm)
- *Tranquillamente* — adverb of *tranquillo*, "tranquilly"
- *Tranquillo* — *tranquil*
- *Adagietto* — rather slow (70–80 bpm)
- *Adagio* — slow and stately (literally, "at ease") (66–76 bpm)
- *Grave* — slow and solemn
- *Larghetto* — rather broadly (60–66 bpm)
- *Largo* — Very slow (40–60 bpm), like *lento*
- *Lento* — very slow (40–60 bpm)
- *Largamente/Largo* — "broadly", very slow (40 bpm and below)
- *Larghissimo* — very very slow (20 bpm and below)

Articulation Terms:

- *Marcato* — marching tempo "Staccotto-ish" Strong
- *Misterioso* - slightly slower than *marcato*
- *Tempo comodo* — at a comfortable speed
- *Tempo giusto* — at a consistent speed
- *L'istesso tempo* — at the same speed
- *Non troppo* — not too much (e.g. *Allegro ma non troppo*, "fast but not too much")
- *Assai* — rather, very, enough as is needed (e.g. *Adagio assai*)
- *Con* — with (e.g. *Andante con moto*, "at a walking pace with motion")
- *Molto* — much, very (e.g. *Molto allegro*)
- *Poco* — a little (e.g. *Poco allegro*)
- *Quasi* — as if (e.g. *Più allegro quasi presto*, "faster, as if presto")
- *tempo di...* — the speed of a ... (e.g. *Tempo di valse* (speed of a waltz), *Tempo di marcia* (speed of a march))

All of these markings are based on a few root words such as 'allegro', 'largo', 'adagio', 'vivace', 'presto' 'andante' and 'lento'. By adding the *-issimo* ending the word is amplified, by adding the *-ino* ending the word is diminished, and by adding the *-etto* ending the word is endeared. Many

tempos also can be translated with the same meaning, and it is up to the player to interpret the speed that best suits the period, composer, and individual work.

N.B. Metronome markings are a guide only and depending on the time signature and the piece itself, these figures may not be appropriate in every circumstance.

Common qualifiers

- *assai* — very, very much, as in *Allegro assai* (but also understood by some as "enough")
- *con brio* — with vigour or spirit
- *con fuoco* — with fire
- *con moto* — with motion
- *non troppo* — not too much, e.g. *Allegro non troppo* (or *Allegro ma non troppo*) means "Fast, but not too much."
- *non tanto* — not so much
- *molto* — much, very, as in *Molto allegro* (very fast and bright) or *Adagio molto*
- *poco* — slightly, little, as in *Poco adagio*
- *più* — more, as in *Più allegro*; used as a relative indication when the tempo changes
- *meno* — less, as in *Meno presto*
- *poco a poco* — little by little
- In addition to the common *allegretto*, composers freely apply Italian [diminutive](#) and [superlative suffixes](#) to various tempo indications: *andantino*, *larghetto*, *adagietto*, and *larghissimo*.

Mood markings with a tempo connotation

Some markings that primarily mark a [mood](#) (or character) also have a tempo connotation:

- [Agitato](#) — agitated, with implied quickness
- [Appassionato](#) — to play passionately
- [Dolce](#) — sweetly
- [Espressivo](#) - *expressively*
- [Furioso](#) — to play in an angry or furious manner
- [Giocoso](#) — merrily
- [Lacrimoso](#) — tearfully, sadly
- [Maestoso](#) — majestic or stately (which generally indicates a solemn, slow movement)
- [Morendo](#) — dying
- [Sostenuto](#) — sustained, sometimes with a slackening of tempo
- [Scherzando](#) — playful
- [Vivace](#) — lively and fast, over 140 bpm (which generally indicates a fast movement)

Terms for change in tempo

Composers may use expressive marks to adjust the tempo:

- *Accelerando* — speeding up (abbreviation: *accel.*)
- *Allargando* — growing broader; decreasing tempo, usually near the end of a piece
- *Meno mosso* — less movement or slower
- *Mosso* — movement, more lively, or quicker, much like *più mosso*, but not as extreme

- *Più mosso* — more movement or faster
- *Rallentando* — slowing down, especially near the end of a section (abbreviation: *rall.*)
- *Ritardando* — slowing down (abbreviation: *rit.* or more specifically, *ritard.*)
- *Ritenuto* — slightly slower; temporarily holding back. (Note that the abbreviation for ritardando can also be *rit.* Thus a more specific abbreviation is *riten.* Also sometimes *ritenuto* does not reflect a tempo change but a character change instead.)
- *Rubato* — free adjustment of tempo for expressive purposes
- *Stretto* — rushing ahead; temporarily speeding up
- *Stringendo* — pressing on faster

While the base tempo indication (such as *allegro*) appears in large type above the staff, these adjustments typically appear below the staff or (in the case of keyboard instruments) in the middle of the grand staff.

They generally designate a *gradual* change in tempo; for immediate tempo shifts, composers normally just provide the designation for the new tempo. (Note, however, that when *Più Mosso* or *Meno Mosso* appears in large type above the staff, it functions as a new tempo, and thus implies an immediate change.) Several terms control how large and how gradual this change are:

- *poco a poco* — bit by bit, gradually
- *subito* — suddenly
- *poco* — a little
- *molto* — a lot
- *assai* — quite a lot, very

After a tempo change, a composer may return to a previous tempo in two different ways:

- *a tempo* - returns to the base tempo after an adjustment (e.g. "ritardando ... a tempo" undoes the effect of the ritardando).
- *Tempo primo* or *Tempo I* - denotes an immediate return to the piece's original base tempo after a section in a different tempo (e.g. "Allegro ... Lento ... Tempo I" indicates a return to the Allegro). This indication often functions as a structural marker in pieces in [binary form](#).

Basic Training

12 Major Scales and Drum Rudiments

arr. Dallas C. Burke
(ASCAP)

Concert C major



Concert F major



Concert Bb major



Concert Eb major



Concert Ab major



Concert Db major



Concert Gb major



Concert B (Cb) major



Concert E major



Concert A major



Concert D major



Concert G major

