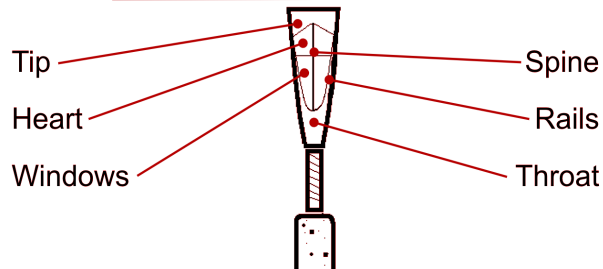


Reeding Fundamentals:

Note: all of these exercises assume good reed placement, an open embouchure, and a reed that crows vibrantly.



Crow:

Crow (verb): To crow the reed means placing the throat of the reed on your lip and blowing fast air through the reed. Try to get all of the sound(s) possible.

Crow (noun): The crow of a reed can tell you how capable that reed is and diagnose issues you might be up against with pitch, response, and comfort. A vibrant crow creates octave 'C's without excessive effort.

- Pitch Diagnostic: The reed should crow a 'C'
 - Higher: the reed will play sharp
 - Lower: the reed will play flat
- Response and Comfort Diagnostic: There should be 2 balanced octave 'C's
 - 1 sound: tight, resistant, highs only. stable but difficult on low response
 - MANY sounds: loose, wild. easy response but difficult to control

Play/Peep:

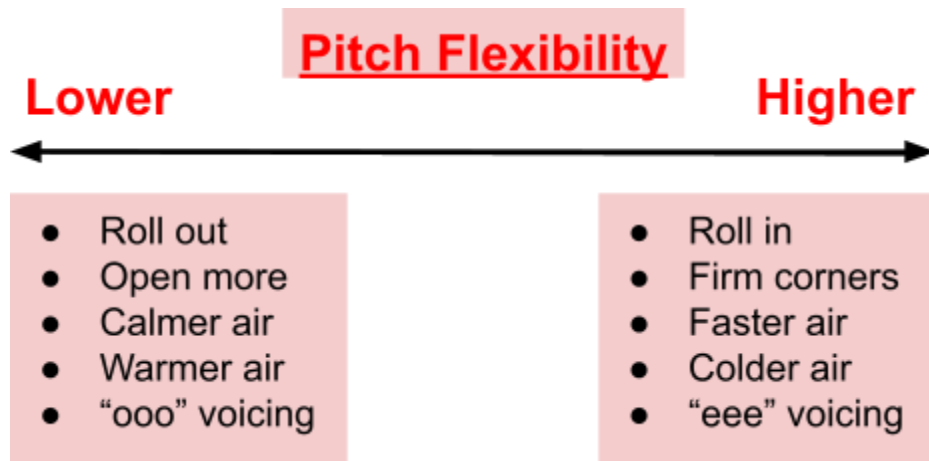
Playing on the reed outside of the oboe. Use playing and peeping on the reed to teach proper reed placement and embouchure.

- Reed Placement:
 - The tip of the reed should be placed on the center of the bottom lip. The tip of the reed will be ON the lip, not IN the mouth.
- Embouchure: Don't over-teach embouchure. This is very personal.
 - Open: jaw dropped, teeth apart
 - Sealed around the reed in an "O"
 - If needed: Corners: firm, focused in (not pulled back in a smile)
 - If needed: Chin: relaxed, does nothing (not pulled flat or bunched)

Reeding Exercises

What?: Students should manipulate the pitch of the reed by rolling in/out, voicing “eee”/”ooo,” using faster, colder air/calmer, warmer air, etc. The range of the reed is ‘Ab’- ‘C.’ Going lower is possible for some reeds, but never go higher as it teaches bad habits and poor technique.

Why?: Every issue on the oboe can be diagnosed and addressed by going back to the reed. With good reed placement and an open embouchure, issues of response, pitch/intonation and focus/tone can be addressed with air (faster vs. calmer, colder vs. warmer) and voicing (vowel shaping “eee” vs. “ooo”) This exercise teaches students how to manipulate and control these factors.



Exercises:

- **Match pitch:** against a drone, piano or teacher: Ab A Bb B C
- **Glissing:** Ascending remingtons from ‘Ab’ or Descending remingtons from ‘C’
- **Sirens:** general glissing, freestyle

Troubleshooting: This will be a constantly evolving exercise. Like stretching, they will have to work to improve their flexibility.

- Higher: Beginners who struggle to get higher are simply still working up the skill of blowing fast, high-pressure air. To teach air pressure, have them shush (SHHH) really loud as if they are angry at a sibling.
- Lower: Students struggling to go lower are usually biting, or afraid to roll out on the reed. Have them practice “walking off the edge of the Earth” by glissing lower and lower until the reed is out of their embouchure.

Articulation Exercises

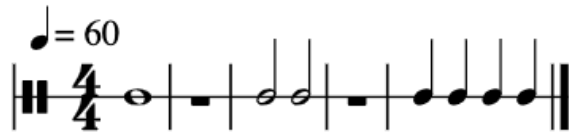
What?: While maintaining a constant air stream, touch the tip of the tongue to the tip of the reed. The tip of the tongue will contact the tip of the bottom blade.

Why?: Introduce the concept of articulation in an isolated manner before students are concerned with all other factors (distractions and concerns) that come into play once the reed is in the oboe.

“Tee Tee Tee Tee”

- Say it
- Blow it (without the reed)
- Play it (on the reed, any note)

Articulation Rhythms Exercise (any note)



Troubleshooting: Remember that your voicing will change depending on if you are wanting to articulate on a higher or lower note on the reed .

- Lower notes: Too Too Too Too
 - Medium notes: Tah Tah Tah Tah
 - High notes: Tee Tee Tee Tee
-

Melodic Exercises

What?: Play any tune by ear which spans the interval of a third on the reed.

Why?: Work to simultaneously manipulate pitch while creating articulation.

Suggested tunes

- Au Clair de la Lune (French, Traditional)
- Hot Cross Buns
- Mary Had a Little Lamb

Au clair de la lune (French, traditional):

- Starting Pitch= Ab
- Pitches Used: Ab, Bb, C
- “Au clair de la lune, mon ami Pier-rot” (“By the light of the moon, m-y friend Pier-rot”)



Hot Cross Buns:

- Starting Pitch= C
- Pitches Used: C, Bb, Ab
- “Hot cross buns, hot cross buns, one a pen-ny two a pen-ny, hot cross buns...”



Mary Had a Little Lamb:

- Starting Pitch= C
- Pitches Used: C, Bb, Ab
- “Ma-ry had a lit-tle lamb, lit-tle lamb, lit-tle lamb, Ma-ry had a lit-tle lamb whose fleece was white as snow...”

