

A Beginner Method Book for Oboists: A Proposal

by

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ABSTRACT

The purpose of this project was to create a beginner-level oboe method book that provides equal attention to both the instrumental and musical concepts necessary for a beginner oboist. The existing literature for beginning oboe students focuses on two specific settings: full band classrooms, where students are playing and learning the instruments together, and private lesson settings, where one or a group of oboe students are focused on learning to play the oboe. Books written for band settings typically focus on teaching the students how to function as a part of the band, with extensive coverage of musical concepts; conversely, books for private lessons often assume a basic level of musical knowledge by the student, and focus heavily on how to play the instrument. This project provides the basis for a new book that combines these elements into a document that both band and private instructors would be able to use.

I began my project by collecting all of the extant beginner-level method books for the oboe, dividing them into those for band settings and those for lesson settings. I then created a detailed survey to analyze each book's contents so that in the new book I might address any and all shortcomings in the existing literature. I then distilled the results of this survey into charts, so that any teacher could look at the contents of each book and see how said book fits within the results. Once this was finished, I created an outline for the new method book, listing the contents of the front material, lessons, and back material. My outline sequences the musical and instrumental material together, providing students with all of information necessary to become a successful beginning oboist. I stopped short of selecting music or creating the book's layout, but my goal is to publish the completed book within the next year.

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INTRODUCTION

The purpose of this project is to create a beginner-level oboe method book that provides equal attention to both the instrumental and musical concepts necessary for a beginner oboist. The rationale for such an undertaking began as an educated theory, developed through anecdotal evidence, which suggested that very few of the existing method books for beginner oboists were written by an oboist. To test this theory, I conducted a brief survey of beginner-level oboe method books. In this survey I only sought to discover the author and purpose of the each book. Is the author an oboist? Is the book designed for band or for private lessons? Out of the twenty-nine books examined, twenty-two were written by band directors for use in band settings, leaving only seven written for lesson settings. Of the seven books for lesson settings, only four were written by an oboist; and out of the remaining four books, only one was written within the last ten years (2006).

Such lopsided numbers called for a more detailed analysis of the same twenty-nine method books. This analysis includes four distinct sections designed to form an objective overview of each book and its contents. These four sections consist of each book's musical contents, its attention to the fundamentals of oboe playing, its inclusion of the National Association for Music Education's National Standards, and its pedagogical structure. I compiled these criteria into a single survey and analyzed the data in great detail, and in many cases entered the data into charts to allow readers to get a side-by-side glimpse of each author's treatment of a given concept. The results showed that none of the authors, whether they were writing for band settings or lesson settings, whether they were oboists or not, provided comprehensive coverage of both the musical and

instrumental concepts. Authors writing for band settings did very well in sequencing their musical material, introducing concepts in a logical order, with plenty of attention to note reading and basic musical terms; however, they very frequently omitted fundamental concepts specific to playing the oboe (i.e. embouchure, breathing, articulation).

Conversely, authors writing for lesson settings, particularly oboists, offered extensive coverage of instrumental concepts, but assumed that their students using their books would already have a working knowledge of how to read music (rhythms, meters, basic terms, etc.), and therefore provide little attention to musical topics.

Based on these findings, a new method book is clearly needed. For the purposes of this project, the final product is a detailed outline of the new method book; I stop short of choosing the musical selections and organizing the physical layout of each lesson. My goal is to combine the musical and instrumental concepts into one book that both band directors and private instructors will want to use.

CHAPTER 1: THE SURVEY

Choosing the Books

The books in this survey were limited to beginner-level method books for the oboe. I considered only books written in English, still in print, and easily purchased in the United States. This eliminated beginner level solo books and technique books, as well as books focused on other musical disciplines, such as theory or composition (i.e. the *Jump Right In* series, which has solo and composition books for all of the instruments featured in that series). I searched for method books for both band settings and private lesson settings by both oboists and non-oboists. I found the bulk of the band method books in John P. Robinson's dissertation, *An Annotated Bibliography of Oboe Books from Beginning Band Methods*.¹ As the title states, this dissertation is limited to band methods, and while it was useful in discovering additional method books, Robinson's list is incomplete. In spite of the fact that he wrote his dissertation in 2013, the most recently published book in his dissertation is from 2004, even though there are at least three band method book series from 2010. I found the rest of the band method books in basic internet and library searches. I was familiar with many of the books designed for private lesson settings, and found the rest through other oboists and via the internet. The following books fit these delimitations and are listed in reverse chronological order:

Pearson, Bruce and Ryan Nowlin. *Tradition of Excellence. Book 1, Oboe*. San Diego: Kjos Music Company, 2010.

Sheldon, Deborah A., Brian Balmages, and Timothy Loest, eds. *Measures of Success: A Comprehensive Musicianship Band Method. Book 1, Oboe*. Fort Lauderdale, FL: The FJH Music Company, 2010.

¹ John P. Robinson, "An Annotated Bibliography of Oboe Books from Beginning Band Methods" (diss., Florida State University, 2013), vi, accessed July 14, 2014, ProQuest Dissertations & Theses.

- Sheldon, Robert, Peter Boonshaft, and Dave Black, eds. *Sound Innovations for Concert Band: A Revolutionary Method for Beginning Musicians. Book 1, Oboe*. Van Nuys, CA: Alfred Publishing, 2010.
- Smith, Elaine. *Oboe Method: A classical method for young musicians. Book 1, Beginner*. Cherry Classics Music, 2006.
- Froseth, James O. *Oboe Home Helper: First Lessons at School and at Home*. Chicago, IL: G. I. A. Publications, 2005.
- Smith, Robert W. and Susan L. Smith. *Band Expressions*. Miami, FL: Warner Bros. Publications, 2003.
- Feldstein, Sandy and Larry Clark. *The Yamaha Advantage: Musicianship from Day One. Book 1, Oboe*. Voorhees, NJ: Charles Dumont and Sons, 2001.
- Grunow, Richard F., Edwin E. Gordon, and Christopher D. Azzara. *Jump Right In: The Instrumental Series: Oboe, Book 1*. Chicago, IL: G. I. A. Publications, 2000.
- Lautzenheiser, Tim, John Higgins, and Charles Menghini, eds. *Essential Elements 2000: Comprehensive Band Method. Book 1, Oboe*. Milwaukee, WI: Hal Leonard Corporation, 1999.
- Sueta, Ed. *Premier Performance: An Innovative and Comprehensive Band Method: Oboe, Book 1*. Rockaway, NJ: Ed Sueta Music Publications, 1999.
- Froseth, James O. *Do It! Play Oboe. Book 1, Oboe*. Chicago, IL: G. I. A. Publications, 1997.
- O'Reilly, John and Mark Williams. *Accent on Achievement: A Comprehensive Band Method That Develops Creativity and Musicianship. Book 1, Oboe*. Van Nuys, CA: Alfred Publishing Co., Inc., 1997.
- Bullock, Jack and Anthony Maiello. *Belwin 21st Century Band Method. Book 1, Oboe*. Van Nuys, CA: Belwin-Mills Publishing Corp., 1996.
- Pearson, Bruce. *Standard of Excellence: Comprehensive Band Method. Book 1, Oboe*. San Diego, CA: Kjos Music Company, 1993.
- Balent, Andrew. *Sounds Spectacular Band Course: A Comprehensive Method of Instruction for Use in Full Band, Small Groups or Individual Classes. Book 1, Oboe*. New York City, NY: Carl Fischer, 1991.

- Rhodes, Tom C., Donald Bierschenk, and Tim Lautzenheiser. *Essential Elements: A Comprehensive Band Method. Book 1, Oboe*. Milwaukee: Hal Leonard Corporation, 1991.
- Feldstein, Sandy and John O'Reilly. *Yamaha Band Student: A Band Method for Group or Individual Instruction. Book 1, Oboe*. Van Nuys, CA: Alfred Publishing, 1988.
- Pearson, Bruce. *Best in Class: Comprehensive Band Method. Book 1, Oboe*. San Diego, CA: Kjos West, 1982.
- Ployhar, James D. *Band Today: A Method for Full Band Classes, Like-Instrument Classes, or Individual Instruction. Book 1, Oboe*. Van Nuys, CA: Alfred Publishing, 1977.
- Lehman, Paul R. and James O. Froseth. *The Individualized Instructor: Introducing the Oboe, Preliminary Book*. Chicago, IL: G. I. A. Publications, 1976.
- Rothwell, Evelyn. *The Oboist's Companion in Two Volumes*. Vol. 1. London: Oxford University Press, 1974.
- Sueta, Ed. *Ed Sueta Band Method*. Mendham, NJ: Macie Publishing Company, 1974.
- Sous, Alfred. *New Oboe Method*. Frankfurt: Henry Litolf's Verlag/C. F. Peters, 1973.
- Edlefsen, Blaine. *Oboe Student: Student Instrumental Course. Level 1, Oboe*. Van Nuys, CA: Belwin-Mills Publishing Corp., 1969.
- Weber, Fred. *First Division Band Method. Part 1*. Van Nuys, CA: Belwin-Mills Publishing, 1962.
- Anzalone, Valentine. *Breeze-Easy Method for Oboe. Book 1*. New York City, NY: M. Witmark and Sons, 1959.
- Gekeler, Kenneth. *Gekeler Method for Oboe. Book One*. 1940. Reprint, Van Nuys, CA: Alfred Publishing, 1940.
- Taylor, Maurice D. *Easy Steps to the Band*. Seattle, WA: Mills Music, 1940.
- Hovey, N. W. *Rubank Elementary Method: Oboe*. Milwaukee, WI: Hal Leonard, 1934.

Evelyn Rothwell's *The Oboist's Companion* is the lone exception to the delimitations, as it is no longer in print and is only available through select libraries or for a substantial price online. However, I included this book because of the author's profile in the oboe world. Evelyn Rothwell was a world famous oboist, performing as a soloist and in English orchestras starting in the 1930s. She was a professor at the Royal Academy of Music in London starting in 1971,² and in addition to *The Oboist's Companion* she also wrote books on difficult orchestral passages for oboe, and the treatise on oboe playing, *Oboe Technique*. Of all the authors, she is the only oboist with such an extensive career on the instrument, and her book is a valuable resource, one worthy of study even if it is no longer readily available to students today.

The twenty-nine books included in this study vary in their points of departure and the assumptions made by their authors. Many of the books begin with the most rudimentary elements of playing an instrument, covering basic note and rhythm reading skills and work from the assumption that the students know nothing about these elementary musical concepts. In other books, the authors assume greater levels of knowledge by the student at the outset of the book, with perhaps only a review page of note reading and basic terms. There is also a wide range of assumptions made by the authors regarding the student's potential teacher, which is evidenced by how much detail the author provides when introducing a musical or instrumental concept. These assumptions are interesting, as they offer insight on how the author constructs his or her book.

² Philip Bate and Janet K. Page, "Rothwell [Barbirolli], Evelyn," Oxford Music Online (accessed September 21, 2014)
http://www.oxfordmusiconline.com.ezproxy1.lib.asu.edu/subscriber/article/grove/music/23937?q=evelyn+rothwell&search=quick&pos=1&_start=1#firsthit

Creating an objective analysis of the method books

Analysis of the Books' General Content

Once the delimitations were determined, I created a set of objective criteria that allowed me to analyze the contents of each book without assessment or judgment. The first part of this analysis stemmed from Dr. Cindy Renander's dissertation, *A Reference Guide to Beginning Clarinet Methods*, which provides an objective analysis of beginning clarinet methods for use by clarinet instructors.³ Dr. Renander's set of criteria offers a concise description of each book's technical, melodic, and rhythmic contents, as well as other elements, such as the basic layout of the book (i.e. text, graphics, glossary, fingering chart, etc.) and bibliographic information.

To generate her criteria, Dr. Renander drew from band-specific sources, such as Eileen Fraedrich's *The Art of Elementary Band Directing*⁴ and Charles Hoffer's *Teaching Music in the Secondary Schools*,⁵ as well as clarinet-specific sources. She also looked into websites that offered critiques of method books.⁶ Using her work as a model, it was easy to adapt her criteria to oboe-specific material while leaving most of the band-specific material intact. The oboe-specific material was taken both from treatises on oboe playing, such as Martin Schuring's *Oboe Art and Method* and Evelyn Rothwell's *Oboe Technique*, and from woodwind method books, such as Frederick W. Westphal's *Guide*

³ Dr. Cindy Renander, "A Reference Guide to Beginning Clarinet Methods" (diss., Florida State University, 2008), 9-13, accessed July 15, 2014, ProQuest Dissertations & Theses. Dr. Renander's second chapter, "List of Criteria," is printed in its entirety in Appendix B on page 217 of this document. A signed permission form is also provided on page 222 in Appendix B granting permission for the use of her research.

⁴ Eileen Fraedrich, *The Art of Elementary Band Directing* (Ft. Lauderdale, FL: Meredith Music, 1997), 12-24.

⁵ Charles Hoffer, *Teaching Music in the Secondary Schools* (Belmont, CA: Wadsworth Publishing, 1991), 241.

⁶ Ricky Duhaime, "Woodwind Methods - Single Reeds," 2006, accessed September 23, 2014, <http://artemis.austincollege.edu/acad/music/rduhaime/WWmethods-single.htm>

to *Teaching Woodwinds*⁷ and William Dietz's *Teaching Woodwinds: A Method and Resource Hand Book for Music Educators*.⁸ The outline below is a combination of Dr. Renander's original set of criteria and my own categories that address oboe-specific concepts. Dr. Renander's criteria have been printed in normal typeface, while my additions are italicized, and clarification is provided for each criterion as needed. Dr. Renander was kind enough to allow me to use her research as the basis of my analysis, and a complete copy of her original list of criteria can be found in Appendix B.

⁷ Frederick W. Westphal, *Guide to Teaching Woodwinds* (Dubuque, IA: Wm. C. Brown Publishers, 1962), 166-204.

⁸ Mark Weiger, "The Oboe," in *Teaching Woodwinds: A Method and Resource Hand book for Music Educators*, ed. William Dietz (New York City, NY: Schirmer Books, 1998), 243-340.

Table 1: Outline of Generic Content

Bibliographic Information

Title

Author

Copyright

Publisher

Volume in a series

Other Bibliographical information

Technology Supplements

This includes CDs, DVDs, SmartMusic, and webpages. When found, a basic description of these items and their contents will be provided.

References to supplementary material that coincides with the primary book

Number of Pages

Pages of Introductory Material before Playing

Number of Staves in the book

For the purposes of this survey, multiple staves found in the same horizontal space are counted as one staff. Staves include small ensemble pieces like duets and trios; it includes staves with just rhythms; it omits staves of piano accompaniment. Using staff numbers instead of page numbers is a more accurate metric, as it allows the observer to calculate the precise percentage of the book devoted to a given concept.

Average Number of staves per page

The average is taken using just the pages with music on them. This is useful in determining the balance of music to text and photos/graphics/diagrams.

Technique

Range

This project uses a pitch naming system that sets middle C as C⁴. Most books omit the oboe's lowest note (B^{b3}), as it is not found on beginner instruments, but the books surveyed varied greatly on the range covered.

First Notes Introduced

This was added because it speaks to the overall purpose of the book, as well as to the author's understanding of the oboe. Books written for full band settings tend to start on notes that are good for the whole group, but not necessarily for the oboe, while books for private lessons tend to start on notes ideal for the oboe.

Table 1: Outline of Generic Content continued

When the half hole is introduced

Like traveling over the break on clarinet, this is a significant hurdle for young oboists. The player must shift their left index finger from its normal position on the B key to a small plate attached to the B key. This keeps the B key depressed while exposing the small tone hole. This shift in position can be achieved either by rolling or sliding the index finger, but must be carefully done so that the other fingers on the left hand are not displaced. This mimics the half-hole technique used on instruments without key work, where the player would partially expose, or “half hole” a tone hole to create a change in register. Traveling across this break in register often requires the coordination of many fingers in conjunction with the half hole motion of the left index finger; a considerable challenge, particularly if it isn’t properly addressed.

When the first octave key is introduced

When the second octave key is introduced

First Complete Scale

Major scales consolidated in one place

Arpeggios consolidated in one place

First use of the chromatic scale/exercise

Must include at least two sharps or flats to be included.⁹

Introduction of Key Signatures

Tonalities introduced

Other Modes introduced

Major scales

Minor Scales

Alternate fingerings

The fingerings used for F⁴ and F⁵ are determined by context, so it is imperative that at least the regular and forked fingerings be introduced (left F is a third option, but is often omitted from beginning texts because student-model instruments do not have this key). Left E-flat for E-flat⁴ and E-flat⁵ is also needed for books that use at least four sharps or flats; it’s definitely needed in band settings, which frequent the key of A-flat major.

⁹ Renander, p. 11.

Table 1: Outline of Generic Content continued

Melodic Material

This section is meant to provide a measurement of the balance between technical and melodic content. There is an inherent level of subjectivity in determining whether a piece is melodic or technical; some fit nicely into the categories below, while others are more ambiguous.

Number of Staves devoted to technical studies

This includes scales/scale-based exercises, arpeggios, rhythmic exercises and/or rhythm-only exercises, quizzes, composition staves, etc.

Total staves of melodic material

Total staves of untitled melodies

Number of staves of solos with printed accompaniment

Number of staves of duets, trios, small ensemble

Number of staves in divisi or in octaves

Rhythm

Introduction of Time signature

First instance of time signature other than 4/4, 3/4, or 2/4

First instance/number of staves of cut time

First instance/number of staves of compound meter

First instance/number of staves of dotted quarter-eighth notes

Only dotted quarter notes used in simple meters

First instance/number of staves of triplets

First instance/number of staves of sixteenth notes

Any use of sixteenth notes

First instance/number of staves of dotted eighth-sixteenth note rhythms

Introduction/number of staves of syncopation

Number of staves with rhythmic notation exercises (no pitches)

Additional rhythmic information

Other Information

Articulations used

I looked specifically for slurs, accents, staccato, and tenuto markings. Were these introduced and were given both a musical and technical definition? A technical definition refers to how said articulation is executed on the instrument.

First use of dynamics

First use of tempo markings (Italian)

Fingering Chart

Music theory

What was included beyond basic music reading skills?

Table 1: Outline of Generic Content continued

Instructions on basic instrument care

How to handle and clean the instrument

Instructions on instrument assembly and storage

Instructions on reed care: prep, handling, and storage

Text

Photos/diagrams

Practice Record

Progress chart

Glossary

Fundamentals

The second part of the analysis addresses each book's coverage of the fundamentals of oboe playing. A quick review of oboe treatises and woodwind method books confirmed that the following topics should be included: posture, hand position, embouchure, breathing, breath support, and articulation. What follows is a description of each topic: what it is, how it should be done, and why it is important. These descriptions are based on the writings of professional oboists and will be compared against the contents of the existing method books. While these descriptions draw upon a range of sources, most of the information is taken from Martin Schuring's book *Oboe Art and Method*.¹⁰ This is because his book is both the most modern option and because it best reflects the practices used by today's American oboists.

Posture

Posture refers to the position of a person's body while seated or standing, and since the oboe can be played in either position, instructions for both should be included. Martin Schuring suggests having the student stand at first, as it is "easier to cheat the breathing and support" while seated.¹¹ When standing, oboists agree that the player's feet should be about shoulder width apart, the knees slightly bent, and the torso held erect, with the shoulders relaxed and the head held high. The upper body should remain in the same position when seated; players should sit on the front edge of the chair with their feet flat on the floor. Evelyn Rothwell warns against sitting with one's legs crossed, saying that this might "encourage you to slump and constrict your breathing muscles, and also to rest the oboe on your knee instead of balancing it properly on your right thumb, so that in

¹⁰ Martin Schuring, *Oboe Art and Method* (New York City, NY: Oxford University Press, 2009), 3-44.

¹¹ Schuring, *Oboe Art and Method*, 4.

time you will find it almost impossible to play while standing.”¹² Whether seated or standing, the player should hold the instrument at about a forty-five degree angle, with the arms and elbows in a natural position (not too close or far from the torso).

Hand Position

The position of the hands and fingers and their placement on the instrument greatly affects the player’s technical facility. Therefore, it is important that a method book account for the placement of both thumbs, the shape and placement of the fingers, and the general contour of the hands, wrists, and forearms. The thumb rest should sit on top of the right thumb between the nail and the first knuckle. The player’s thumbnail should be facing more towards his/her body than towards the ceiling. The left thumb rests on the instrument just below the first octave key. To find the shape of the fingers, the player should begin with their arms at his/her sides in a relaxed position. Note the shape of the fingers. Maintain this naturally curved shape when placing the fingerings on the keys of the instrument. The player’s fingers should remain curved when in use and at rest, and the fingers should remain close to the keys when not in use. Only light pressure is needed while playing the oboe; squeezing the keys tightly while playing will have an adverse effect on the way that the pads seal against the instrument. Finally, the player’s hands, wrists, and forearms should run in a straight line from the elbow to the knuckles; bent wrists or hands can cause added tension, affect technique, and potentially result in injury.

¹² Rothwell, *Oboe Technique*, 10.

Embouchure

The embouchure is defined as the manner in which a person applies his/her mouth to the mouthpiece or reed of an instrument. A properly formed embouchure is essential to an oboist, as it affects the player's tone color/quality, and a poorly formed embouchure can cause problems in the player's ability to control pitch and dynamics. The first step in building an embouchure is to help the player discover the shape of the embouchure. A simple description of the embouchure is not enough; there must be shapes or analogies to help the student make the shape. Schuring uses the following exercise: "Place your hand, with the palm facing upward toward the ceiling, on your chest. Then, without looking down, blow on your hand. The resulting jaw position, though slightly exaggerated, is a good starting point for forming the embouchure."¹³ The result is the basis for the shape: the corners are pulled forward, and the chin is slightly flattened. The next step is to figure out the reed placement. The reed should be set onto the lower lip, a few millimeters into the pink line on the lower lip (the line where the lip meets the skin). The player's lip should remain relaxed, and the reed is used to roll the lower lip over the teeth. The exact placement of the reed on the lip is dependent on the shape of the student's lips; students with larger lips might need to place the reed farther into the lip, while those with thinner lips might need to start closer to the pink line. The goal is to have only a small amount of the reed exposed inside the mouth. This is because the tip of the reed is the thinnest part of the reed, and as such, it has the harshest vibrations. By creating more lip coverage on the tip, the player damps these vibrations, resulting in a sweeter sound.¹⁴

¹³ Schuring, *Oboe Art and Method*, 17.

¹⁴ *Ibid.*, 17-18.

A mirror is an extremely helpful tool in helping students with their embouchure. Students should be careful that they only apply pressure with the corners of their mouths and not with the middle. Students should also make sure not to allow air to build behind their lips or cheeks, as this can easily destabilize and/or fatigue their embouchure.

Breathing

Breathing is included because, without an understanding of how to breathe properly, it is nearly impossible to use one's air effectively on the oboe. Once the student's posture has been established, he/she can take a breath. When we take a breath, there are two types of inspiration: quiet inspiration and forced inspiration. Quiet inspiration is the type of breathing that we use while relaxed, and only requires the use of the diaphragm. The diaphragm is a "thin but strong muscle placed across the bottom margin of the rib cage, configured like a drum-head."¹⁵ In order for the lungs to expand, the thorax must expand as well. As the diaphragm contracts, it moves downward toward the abdominal viscera (the intestines) and creates space for the lungs to expand downwards. In forced inspiration, the thorax expands both downward (via the diaphragm) and outward; the outward movement is achieved by the external intercostal muscles, which are "positioned so that when they contract, the entire rib cage elevates, with most of the distance moved being in the front aspect."¹⁶ This extra expansion allows us to take a larger breath, which is ideal when playing a wind instrument like the oboe.

The best description of how to take a breath for playing the oboe is given by Evelyn Rothwell, who advocates a three-stage breath in which the air fills the player's

¹⁵ Anthony J. Seikel, Douglas W. King, and David G. Drumright *Anatomy and Physiology for Speech, Language, and Hearing*, Third Edition (Clifton Park, NY: Thomson Delmar Learning, 2005), 77-78.

¹⁶ *Ibid.*, 86.

lungs from the bottom up. She has the player test each stage by placing his/her hands first on the abdomen, just below the navel, then on the ribs, and finally on the upper chest. For each test, the players should feel their bodies expand as they inhale. The goal is to have the lungs fill in the order of the test: lower lungs/abdomen first, middle part of the lungs/ribs second, and the upper part of the lungs/upper chest last. The shoulders should not hunch while breathing.¹⁷ By practicing Rothwell's three-stage breath, the student learns how to make efficient use of the diaphragm in its workable direction, filling all parts of the lungs.

The biggest difference between the oboe and other instruments is that oboists will not use all of their air before needing to breathe again. The tiny opening of the reed limits the amount of air that can travel through the reed, leaving the player with "stale" air (air that has become deoxygenated) in their lungs. This requires oboists to exhale as well as inhale while playing, a point that proves difficult to many beginners. Players that only inhale will quickly become uncomfortable, so learning to balance inhalation and exhalation should be a priority in a beginning method book.

Breath Support

Schuring rates the use of air as one of the three factors that "regulate the quality (dynamic, tone color, etc.) and/or the pitch of the tone."¹⁸ Many problems of oboists stem from poor support. Most students have heard the word "support," but few know how to describe it. First of all, support does not come "from the diaphragm" as so many authors suggest. The diaphragm is responsible for inspiration, and like every other muscle, it only works in one direction; it expands downward, allowing air to enter the lungs. As the

¹⁷ Evelyn Rothwell, *The Oboist's Companion*, 64.

¹⁸ Schuring, *Oboe Art and Method*, 16.

diaphragm relaxes, it returns to its original position, and no farther. The term “support” refers to the process of forced expiration, which “requires that musculature act on the lungs indirectly to ‘squeeze’ the air out of them.”¹⁹ The muscles responsible for forced expiration are the internal intercostal muscles, the innermost intercostal muscles, the transversus thoracis muscles, and the abdominal muscles. The first three muscle groups are responsible for contracting the rib cage, while the abdominal muscles apply pressure to the internal organs, which push against the diaphragm, which in turn applies pressure to the bottom of the lungs.²⁰ In order to generate the forceful exhalation needed to play the oboe, the abdominal muscles push “inward and slightly upward...[aiming] at an imaginary spot about halfway up [the] spine. This pushing displaces the internal organs, which in turn displace the diaphragm upward; the diaphragm pushes against the bottom of the lungs, placing their contents under pressure, and this in turn creates air pressure at the reed.”²¹

Articulation

This term refers to the use of the tongue and its contact with the reed to create breaks in the sound. Beginner method books should educate the student as to where the tongue contacts the reed, what syllables to think of when tonguing, where the tongue is when not in use, how to start the sound with the tongue, and how the tongue operates regarding the airstream and embouchure.

The player contacts the tip of the reed gently with the tip of his/her tongue. This motion is most often associated with a “t” or “d” consonant; both help with making

¹⁹ *Anatomy and Physiology*, 101.

²⁰ *Ibid.*, 102.

²¹ Schuring, 7.

contact with the reed. When not in use, the tip of the tongue should rest in the center of the mouth. If the player feels as though the tongue travels in any direction other than straight forward, it is in the wrong position.²² To start the sound, the student should follow this procedure:

1. Form the embouchure around the reed
2. Place the tip of the tongue on the tip of the reed
3. Blow air against the tongue
4. Release the tongue from the reed, allowing the air to travel through the reed.

In this way, the tongue acts as a valve for the air and is independent of the airstream.

When articulating multiple notes, the player should not start and stop the air with each articulation; again the air and the tongue are independent elements. The tongue should also be independent of the embouchure, and the embouchure should not move at all while tonguing; such movement will cause the articulated notes to sound inconsistent.

²² Ibid., 38.

The National Standards for Music Education

The third part of my method book analysis uses the National Standards for Music Education created in 1994 by the National Association for Music Education (NAfME).

The analysis focuses specifically on the nine content standards:

1. Singing, alone and with others, a varied repertoire of music.
2. Playing an instrument, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

Each content standard has its own set of achievement standards designed for the specific age groups of grades K-4, 5-8, and 9-12, but my analysis did not delve into these content standards, since the starting age of an oboist can range from fourth grade through high school. Each book in this survey was examined for its use of the content standards, and the number of staves used for each standard was recorded. The exception to this is standard number two, as it is assumed that, by virtue of being a book about playing the oboe, playing an instrument is covered (specific information about how much is done alone versus with others can be found within the criteria from part one of this survey).

It should be noted that these National Standards have been revised while this dissertation was in progress. A new set of standards were released by NAfME on June 4, 2014. The purpose of including the National Standards is to measure each author's coverage of musical topics beyond playing an instrument and reading music. Since the publication dates of the books included in this project range from 1934 to 2010, and

many were written before the 1994 National Standards were published, it was therefore not deemed essential to have the most up-to-date set of standards for this project.

Pedagogical Structure

The final section of the analysis asks questions about each book's general pedagogical structure. It is important to note that this project did not seek to promote or disparage any specific pedagogical method; it only sought to discern the author's organization of the book's content. The questions in this section were limited to the following:

1. Is the book broken into lessons?
2. Are the lessons focused on a specific goal(s)?
3. Do the lessons (or in the case of no lessons, the sequence) build logically from one to the next?
4. Is the information generally accurate?

These questions were included because they concern the organization of each book. What are the objectives, are they clearly listed, and is the material that follows in each lesson related to said objectives? Investigating the sequencing of the lessons helped me to determine how musical and instrument-specific concepts are covered. With all four sections outlined, I combined them into one form, which was then used with all of the books in the survey. Below is a copy of the blank analysis template.

Table 2: Sample Survey (Complete)

Book:

Bibliographic Information	
Title of Book	
Author	
Copyright	
Publisher	
Volume in a series	
Other Bibliographical Information	
Technology Supplements	
References to supplementary material that would coincide with primary book	
Number of Pages in book	
Pages of Introductory material before playing	
Number of staves in book (includes duets, not piano accompaniment)	
Average staves/page	
Technique	
Range	
First Notes Introduced	
When the half hole is introduced	
When the first octave key is introduced	
When the second octave key is introduced	
First Complete Scale	
Major scales consolidated in one place	
Arpeggios consolidated in one place	
First use of the chromatic scale or exercise	
Introduction of Key Signatures	
Tonalities introduced	
Other modes introduced	
Major Scales	
Minor Scales	
Alternate fingerings	
Melodic Material	
Number of staves devoted to technical studies (i.e. scales, arpeggios, non-melodic exercises, rhythms, quizzes, etc.)	
Total staves of melodic material	
Total staves of untitled melodies	
Number of staves of solos with printed accompaniment	

Table 2: Sample Survey (Complete) Continued

Number of staves of duets, trios, small ensemble	
Number of staves in divisi or in octaves	
Rhythm	
Introduction of Time signature	
First instance of time signature other than 4/4, 3/4, 2/4	
First instance/number of staves of cut time	
First instance/number of staves of compound meter	
First instance/number of staves of dotted quarter-eighth notes (simple duple meters)	
First instance/number of staves including triplets	
Introduction/number of staves including sixteenth notes	
Introduction/number of staves of dotted eighth-sixteenth notes	
Intro/number of staves of syncopation	
Number of staves with rhythmic notation exercises (no pitches)	
Additional rhythmic information	
Other Information	
Articulations introduced - First use and instructions for: <ul style="list-style-type: none"> • slurs • accents • staccato • tenuto 	
First use of dynamics	
First use of tempo markings (in Italian)	
Fingering chart	
Music theory? What is included	
Instructions on basic instrument care	
Instructions on instrument assembly/storage	
Instructions on reed care/prep and storage	
Text/Pictures	
Text	
Photos/diagrams	
Practice record	
Progress chart for evaluation/teacher feedback	
Glossary	

Table 2: Sample Survey (Complete)

Fundamentals: Which fundamentals are addressed? How many pages/exercises are dedicated to each?	
Posture	
Hand Position	
Embouchure	
Breathing	
Breath Support	
Articulation	

National Standards: Which standards does the book address? How many staves for standards other than “2: Playing an instrument alone or with others.”	
1. Singing alone and with others	
3. Improvising	
4. Composing/Arranging	
5. Reading and notating music	
6. listening to, analyzing and describing music	
7. Evaluating music and music performances	
8. Understanding relationships between music, the other arts, and disciplines outside the arts	
9. Understanding music in relation to history and culture.	

Pedagogical structure	
Is the book broken into lessons?	
Are the lessons focused on a specific goal(s)?	
Do the lessons (or in the case of no lessons, the sequence) build logically from one to the next?	
Is the information found in each lesson accurate?	

CHAPTER 2: THE RESULTS

After reviewing the data collected in the survey, I analyzed the bibliographical information first. My goal was to determine who wrote the books and for what basic purpose. Of the surveyed twenty-nine books, with publication dates ranging from 1934 to 2010, twenty-two were written as a part of a series designed for use in a heterogeneous band setting; this means that the oboe book parallels those books for all of the other instruments, covering all of the same musical material in the same order (with the exception of “optional,” or “oboe-only” pages in some books). Such uniformity is extremely useful to a band director, whose job requires music and lesson material capable of uniting unique instruments; it is not necessarily advantageous to the oboist, a point that is illustrated by the rest of the data.

It is a fair assumption that none of the authors of these twenty-two band method book series is an oboist. Most of their biographies are easily accessed through a simple online search, and while their major instruments are not always listed, their career paths seem to follow one of two common threads: a long-time educator with experience in public schools and/or universities, or a composer, often associated with one of the major music publishing companies. These backgrounds (not surprisingly) result in books in which the musical material is intelligently sequenced, and with an organized and appealing construction. However, the problem is that the authors do not necessarily know how to account for the needs of a specific instrument, such as the oboe; often this is not possible, as the technical needs of, say, the clarinet, trumpet, and saxophone trump those of the oboe due to the oboe’s small population within a band. The result is that oboists

who use these books may become skilled as a member of the band, but not necessarily skilled at playing the oboe.

The remaining seven books were written for private lesson settings, but only four of seven books' authors were oboists: Elaine Smith (*Oboe Method*), Evelyn Rothwell (*The Oboist's Companion*), Alfred Sous (*New Oboe Method*), and Blaine Edlefsen (*Oboe Student: Student Instrumental Course*). The other three authors, James O. Froseth, Kenneth Gekeler, and N. W. Hovey, are not oboists, but their books (particularly those by Gekeler and Hovey) are still widely used today. The most telling statistic among these seven books is their copyright dates; only two were written in the last ten years: Elaine Smith's *Oboe Method* (2006) and James O. Froseth's *Oboe Home Helper* (2005).²³ The rest were written before 1975, and the books by Gekeler and Hovey were written in 1940 and 1934 respectively.

I have presented each of the following categories in the order in which they appeared in the survey: technical content, melodic content, rhythmic content, other information, fundamentals, national standards, and pedagogical concerns. The results were distilled into charts (where possible) and presented both from a global perspective (all the books as a whole) and from a categorical perspective (books for band settings vs. books for lesson settings).

²³ Dr. Froseth's book is not a full method book, but it was included because of his extensive coverage of fundamentals, instrument care, and approach to first sounds.

Technical Contents

Total Range

The first technical element I examined was the total range covered by each book. Table 3 maps the highest and lowest notes used and shows the number of books that used these notes.

Table 3: Lowest and Highest Notes Used

Lowest Note

B\flat⁴	B⁴	C⁴	D⁴	E\flat⁴	F⁴
3	2	12	9	1	1

High Note

E\flat⁵	G⁵	A\flat⁵	B\flat⁵	C⁶	D⁶	F⁶	G\flat⁶
1	1	2	4	14	4	1	1

The average range of the method books is C⁴-C⁶; this is an appropriate range for beginner oboists, but there are fourteen books with a range smaller than C⁴-C⁶ and three that do not have fully chromatic scale within their range; all of the books in both of these categories are books written for band settings. The range used in each book is listed in Table 4, and books that do not develop a fully chromatic scale within their range have been marked with a double asterisk. Out of the six methods written for lesson settings, five have ranges larger than C⁴-C⁶, and all of them are fully chromatic. These six methods also account for all of the usages of B³, B-flat³, F⁶, and G-flat⁶.

Table 4: Technical Contents

Books for Band Settings						
Title	Range	Starting Notes	Major Keys	Minor Keys	Alternate Fingerings	
Tradition of Excellence	D ⁴ -C ⁶	B ⁴ , A ⁴ , G ⁴	B ^b , F, E ^b , A ^b	None	Forked F	
Measures of Success: A Comprehensive Musicianship Band Method	D ⁴ -C ⁶	A ⁴ , G ⁴ , F ⁴	B ^b , E ^b , F, A ^b	None	Forked F	
Sound Innovations for Concert Band: A Revolutionary Method for Beginning Musicians	F ⁴ -C ⁶	D ⁵ , C ⁵ , B ^{b4} /A ⁴ , G ⁴ , F ⁴ **	B ^b , F, E ^b , A ^b	None	Forked F, Left E ^b	
Band Expressions	D ⁴ -G ⁵ **	F ⁵ , E ^{b5} , D ⁵	B ^b , E ^b , F, C	None	None	
The Yamaha Advantage	D ⁴ -B ^{b5}	B ⁴ , A ⁴ , G ⁴	B ^b , F, E ^b	c, d	Forked F	
Jump Right In: The Instrumental Series	C ⁴ -B ^{b5}	A ⁴ , B ^{b4} , C ⁵ , D ⁵ , E ^{b5} , F ⁵	B ^b , F, E ^b	c	None	
Essential Elements 2000: Comprehensive Band Method	C ⁴ -B ^{b5}	C ⁵ , B ^{b4} , A ⁴	F, B ^b , E ^b , A ^b	(c, g – used but not introduced)	Forked F, Left E ^b	
Premier Performance: An Innovative and Comprehensive Band Method	C ⁴ -C ⁶	B ⁴ , A ⁴ , G ⁴	B ^b , E ^b , F, A ^b	None	Forked F	
Do It! Play Oboe	D ⁴ -C ⁶ **	A ⁴ , B ^{b4} , C ⁵	F, B ^b , E ^b , A ^b	d, c, f	None	
Accent on Achievement	D ⁴ -A ^{b5}	D ⁵ , E ^{b5} , F ⁵ /A ⁴ , B ^{b4} , C ⁵ *	F, B ^b , E ^b , A ^b	None	Regular F (shown as alternate); Left E ^b	
Belwin 21st Century Band Method	D ⁴ -C ⁶	D ⁵ , E ^{b5} , F ⁵ /A ⁴ , G ⁴ , B ^{b4} , C ⁵ *	B ^b , E ^b	None	Forked F	

Table 4: Technical Contents Continued

Books for Band Settings (continued)						
Title	Range	Starting Notes	Major Keys	Minor Keys	Alternate Fingerings	
Standard of Excellence	C ⁴ -C ⁶	B ⁴ , A ⁴ , G ⁴	F, B _♭ , E _♭ , A _♭	None	Forked F	
Sounds Spectacular Band Course	D ⁴ -A _♭ ⁵	G ⁴ , F ⁴ , A ⁴ , B ⁴	B _♭ , E _♭ , F	None	Forked F	
Essential Elements	C ⁴ -B _♭ ⁵	F ⁵ , E _♭ ⁵ , G ⁵	B _♭ , E _♭ , C, F	d	Forked F	
Yamaha Band Student	E _♭ ⁴ -C ⁶	D ⁵ , E _♭ ⁵ , F ⁵	F, B _♭ , E _♭	None	None: forked F only F fingering shown	
Best in Class: Comprehensive Band Method	C ⁴ -C ⁶	B _♭ ⁴ , A ⁴ , G ⁴ , F ⁴	B _♭ , E _♭ , F	None	Forked F	
Band Today	C ⁴ -C ⁶ **	B ⁴ , A ⁴ , G ⁴	B _♭ , E _♭ , F, A _♭	None	Forked F, Left E _♭	
The Individualized Instructor: Introducing the Oboe	D ⁴ -E _♭ ⁵	C ⁵ , B _♭ ⁴ , A ⁴	B _♭ , F	None	Forked F	
Ed Sueta Band Method	C ⁴ -D ⁶	B ⁴ , A ⁴ , G ⁴	B _♭ , E _♭ , C, F, A _♭ (G, D, A)	None	Forked F listed as standard, Regular fingering as alternate	
First Division Band Method, Part One	C ⁴ -C ⁶	C ⁵ , B _♭ ⁴ , A ⁴ , G ⁴	E _♭ , B _♭ , F	None	Forked F	
Breeze-Easy Method for Oboe	C ⁴ -C ⁶	B ⁴ , A ⁴ , G ⁴	C, G, F, B _♭ , D, E _♭	None	Forked F	
Easy Steps to the Band	C ⁴ -D ⁶	E _♭ ⁴ , F ⁴ , D ⁴ , G ⁴ , A _♭ ⁴	E _♭ , B _♭ , A _♭ , F D _♭ (G _♭ , C)	None	None	

Table 4: Technical Contents Continued

Books by non-oboists for Lesson Settings					
Title	Range	Starting Notes	Major Keys	Minor Keys	Alternate Fingerings
Oboe Home Helper	n/a	n/a	n/a	n/a	n/a
Gekeler Method for Oboe: Book One	B ³ -D ⁶	B ⁴ , A ⁴ , G ⁴	G, C, F, B ^b , E ^b , D, A, A ^b , E	a, e, b, g, c	Forked F and left E ^b
Rubank Elementary Method: Oboe	B ^{b3} -F ⁶	B ⁴ , A ⁴ , G ⁴	C, F, G, B ^b , D, E ^b , A, A ^b , D ^b	All minor scales in the scale bank	None
Books by non-oboists for Lesson Settings					
Title	Range	Starting Notes	Major Keys	Minor Keys	Alternate Fingerings
Oboe Method: A Classical Method for Young Musicians	B ³ -D ⁶	G ⁴ , A ⁴ , B ⁴	C, G, F, D, B ^b , A, E ^b , E, A ^b	a, d, g, e, c	Left and Forked F, Left E ^b .
The Oboist's Companion	B ^{b3} -C ⁶	B ⁴ , A ⁴ , G ⁴	C, G, D, F, E ^b , B ^b , A, A ^b , B, E	b, e, g, d, f, f [#] , a, c [#] , c,	Forked and Left F, Left E ^b
New Oboe Method	B ^{b3} -G ^{b6}	B ⁴ , A ⁴ , G ⁴ , F ⁴ , E ⁴ , D ⁴	C, G, F, D, B ^b , A, E ^b , E, A ^b , B, D ^b , F [#] , G ^b	a, e, d, b, g, f [#] , c, c [#] , f, g [#] , b ^b , d [#] , e ^b	Left F, Forked F, Left E ^b , Right A ^b
Oboe Student: Student Instrumental Course	C ⁴ -C ⁶	B ⁴ , A ⁴ , G ⁴ , F ^{#4} , E ⁴	G, C, F, B ^b , D, E ^b , A, A ^b ,	g, d	Forked F, Left E ^b .

*a second set of pitches indicates an alternate approach used by the book

**not fully chromatic

The effective range of the oboe is B-flat³-G⁶, which is just under three full octaves, not a very large range compared to the other woodwind instruments.²⁴ If the instrument is in good working order, there is no reason that a beginning student cannot learn to play down to C⁴ or lower (though it is understandable that many beginning books do not proceed to B-flat³, since many beginner-model oboes do not have the necessary key work for that note). Also, playing up to C⁶ is not a difficult task for beginners, as the fingerings for the first two octaves are quite similar.

Once the students are comfortable with the fingerings within the range of C⁴-C⁶, they should be pushed to expand their range to at least B³ and E-flat⁶. It is possible to play up to E-flat⁶ without significantly altering the embouchure or the voicing, and the student can account for pitch changes with the amount of reed that is in his/her mouth. The general rule with oboe is that, as players move up in register, they will need more of the reed in their mouths; the lower they play, the less of the reed they will need in their mouth. The amount of reed used is adjusted by the player's right hand by pushing or pulling the instrument itself. Notes beyond E-flat⁶ require a much different voicing and embouchure from what is required in the first two octaves of the instrument, and so beginners should not attempt this register until their fundamentals are more fully developed.

A reasonable compromise between the smaller ranges found in method books for band settings and the larger ranges in method books for lesson settings is a range of B³-E-flat⁶. This range avoids the technical pitfalls listed above and avoids the potentially missing low B-flat³ mechanism, while still pushing the students to expand their range.

²⁴ Technically it is possible to play notes all the way up to C⁷ on the oboe, but the highest note in the core literature is an A⁶, and even this is extremely rare.

My experience as an oboe teacher has shown that students are often “afraid” of notes above C⁶, but the reality is simply that they were never forced to use them, so the “fear” that they exhibit is simply reticence to learning something new.

Starting Pitches

The second criterion I examined was the starting pitches used by each author. The choice of starting notes is critical to the success of the raw beginner. A new oboist has many elements to consider: how to sit with the instrument, how to hold the instrument, how to form an embouchure, how to breathe, how to tongue, etc. With this multitude of information inundating the student, it is crucial that the first notes introduced be as simple as possible. Simplicity, when it comes to fingerings, means that there should be few fingers involved, both in the notes themselves and when moving between notes. It also means that the notes chosen should fall into a register in which it is easy to produce a sound. The easiest notes to begin with on the oboe are B⁴, A⁴, and G⁴, which only involve the first three fingers on the left hand and are located in a very neutral part of the instrument’s range.

To discover the most common starting pitches, I created a small table (Table 5) that lists the number of times that each pitch is used as a starting note. This table also includes the starting pitches of alternate approaches found within three of the method books, which have been marked with an asterisk on Table 4.

Table 5: Choice of Starting Notes

Starting Notes	D⁴	E^{b4}	E⁴	F⁴	F^{#4}	G⁴	A^{b4}	A⁴	B^{b4}	B⁴	C⁵	D⁵	E^{b5}	F⁵	G⁵
Times Used	2	1	2	6	1	20	1	25	9	15	9	6	6	6	1

Table 5 clearly shows that B⁴, A⁴, and G⁴ are the most commonly used starting notes, but it does not show which pitch combinations were used by the books. The most common three-note combination of starting notes (including combinations derived from these three-note combinations) are:

- B⁴, A⁴, G⁴: found in fifteen books
- A⁴, B-flat⁴, C⁵: found in seven books
- D⁵, E-flat⁵, F⁵: found in four books

Out of the fifteen books that use B⁴- A⁴- G⁴ as their starting notes, six of those books were written for lesson settings. This means that only nine of the twenty-two method books written for band settings use the most optimal combination of starting notes for the oboe. The combination of A⁴- B-flat⁴- C⁵ is still workable, and makes sense for authors who want to immediately begin work in either F or B-flat major.

The most illogical starting pitch combinations are the ones that involve notes requiring an octave key of some sort, such as D⁵-E-flat⁵- F⁵. Like the clarinet, the oboe has a break between its low and middle registers that is difficult to negotiate for beginners, as it requires them to coordinate multiple fingers with the use of an octave key or half hole. Using these notes as a starting point creates too much chaos for the average beginner. Also, it is easier to cheat with one's embouchure in the middle range, so students who learn from books that start with the middle register and remain there for an extended period tend to develop embouchures that are too tight; further, such students tend to be uncomfortable playing down into the lower register.

Key Areas Used

The choice of starting pitches is often tied directly to the author's choice of key area, and it is here that the differences between band books and lesson books become

much more evident. In any ensemble, composers are influenced by the most populous sections, which in band are the clarinet, saxophone, and brass sections. Each of the instruments in these sections functions well in keys like F, B-flat, and E-flat major, so it is no surprise that so much of the literature for band is written in these keys. The problem is that the oboe was built to fit within the orchestra. Its inclusion into the orchestra began during the latter part of the seventeenth century; in that group, the string sections were the most populous group, and the majority of works were written in G major (or closely related keys to G major) in order to “take advantage of those instruments’ open strings... The oboe is essentially a G major instrument, and to this day, G major is by far the easiest key to manage on it.”²⁵ On the Baroque oboe, a player could execute a G major scale without any key work (except when traveling down to C⁴) or cross fingerings, and it is still the most logical key on the instrument today, with the player lifting fingers to travel up the scale, and replacing them to travel down the scale. Unfortunately, with twenty-two of the twenty-nine extant method books designed for use in band, this is not the common starting point for most beginner oboe students.

Table 4 also shows a list of the major and minor keys utilized by each method book. A common trend found in the survey is the lack of attention to minor keys by the authors of band books: seventeen out of twenty-two do not introduce minor keys/scales. All of the authors of books for lesson settings introduce at least some of the minor keys, though they do not always provide a definition of the term, often assuming that the student has prior knowledge, or that the student’s teacher will introduce the topic. This topic is too basic to be overlooked and should be included in a beginning method, as the

²⁵ David Goza, “Coming to Grips With the Oboe: Don’t Take “No” For an Answer From Inanimate Objects,” *The Double Reed* 37, no. 2 (2014): 110.

students will play compositions in minor modes and should be taught the difference between minor and major modes.

All of the authors cover major keys and scales, but which keys and how many vary greatly from book to book. Table 6 shows every major key up to six sharps and six flats and the number of books that incorporate them:

Table 6: Use of Major Tonalities

Key:	C	F	G	B\flat	D	E\flat	A	A\flat	E	D\flat	B	G\flat/F\sharp
Times Used	11	27	8	28	8	27	7	17	4	3	2	1

As expected, the most popular keys are B-flat, E-flat, and F major, but it is alarming that the keys of G, D, and C major are so infrequently used. All six of the books for lesson settings include these keys, leaving just four band books that use C major, and only two that use G and D major. Equally disturbing is the lack of variety in most band books, with nineteen out of the twenty-two using a total of four key areas or fewer over the course of the beginning-level method. These results place oboists at a technical disadvantage, and by limiting their exposure to more keys, they make easy keys like G and C major seem difficult.

Technical Concerns Specific to the Oboe

The final technical category that I examined was each author's approach to technical problems specific to the oboe, such as the half hole, the first and second octave keys, and alternate fingerings like forked F and left-hand E-flat. I have listed the alternate fingerings next to the key areas used in each book, allowing readers to see whether or not alternate fingerings related to the key areas were introduced. In six of the books, no alternate fingerings were introduced, and another six books do not include the left-hand

E-flat fingering in spite of the fact that the keys used in that book necessitate its use. Omitting an alternate fingering, or failing to explain the differences in usage for a note like F⁴/F⁵, leaves oboists at a technical disadvantage. The students must understand both the fingering itself and the context for its application if they are ever to gain fluency in their technical abilities.

The most glaring problem found in this section was the authors' lack of instruction on the use of the half hole and the two octave keys. Out of the twenty-two books for band settings, just two authors provided instruction on the use of the half hole, and none of them gave instructions on how to operate the first or second octave key (some books did not even use these keys because of a restricted range). Most of the authors of lesson method books addressed these issues, but even some of them assumed that an oboe teacher would demonstrate the usage of each for their students. These are basic techniques that affect a player's ability to navigate the instrument and should be included in a new method.

Melodic Content

Determining whether or not a selection was strictly technical or melodic was somewhat problematic. Staves dedicated to scales, arpeggios, or rhythms are easy to spot, but deciding which staves were "non-melodic" was quite subjective. Many of the authors use simple titles for all of their selections in what appears to be an attempt to make each piece feel exciting. My goal for this portion of the survey was to try to develop a sense of the balance between technical and melodic selections. Opinions on how this balance should be achieved may differ between pedagogical approaches, but since it is not my intent to promote a particular approach, no opinion will be given here. Rather, the

numbers will be listed on Table 7, showing the average number of staves per book, the percentage of the book devoted to technical and melodic selections, and the percentage of staves devoted to small ensemble pieces, like duets and trios.

Table 7: Use of Melodic Material

Melodic Material: in staves. Percentages are given for technical and melodic material to show how much of the book is devoted to each. The average number of staves for small ensembles is also given.

Books for Band Settings									
Title	Total Staves	Technical Material	Melodic material	Untitled Melodies	Solos with Printed accompaniment	Small Ensembles (duets, trios)	Staves of Divisi		
Tradition of Excellence	444	172 38.7%	272 61.3%	0	12	62	5		
Measures of Success	450	105 23.3%	345 76.7%	0	10	52	6		
Sound Innovations for Concert Band	368	95 25.8%	273 74.2%	0	8	22	1		
Band Expressions	342	69 20.2%	273 79.8%	0	0	24	2		
The Yamaha Advantage	400	98 24.5%	302 75.5%	0	8	38	3		
Jump Right In: The Instrumental Series	510	178 35%	332 65%	138 27%	0	0	0		
Essential Elements 2000	451	97 21.5%	354 78.5%	0	9	48	0		
Premier Performance	352	121 34.3%	231 65.7%	0	7	44	2		
Do It! Play Oboe	309	9 2.9%	300 97.1%	0	20	50	49		
Accent on Achievement	382	103 27%	279 73%	4 1%	14	42	7		

Table 7: Use of Melodic Material Continued

Books for Band Settings (continued)									
Title	Total Staves	Technical Material	Melodic material	Untitled Melodies	Solos with Printed accompaniment	Small Ensembles (duets, trios)	Staves of Divisi		
Belwin 21 st Century Band Method	285	61 21.4%	224 78.6%	18 6.3%	0	32	0		
Standard of Excellence	442	171 38.7%	271 61.3%	0	12	30	0		
Sounds Spectacular Band Course	290	85 29.3%	205 70.7%	17 5.9%	0	46	7		
Essential Elements	220	45 20%	175 80%	7 3%	5	20	4		
Yamaha Band Student	259	45 17.4%	214 82.6%	30 11.6%	0	49	3		
Best in Class: Comprehensive Band Method	263	81 30.8%	182 69.2%	30 11.4%	3	30	4		
Band Today	233	57 24%	176 76%	0	4	52	5		
The Individualized Instructor	176	Too ambiguous to tell		176	0	24	0		
Ed Sueta Band Method	391	180 46%	211 54%	57 14.6%	0	0	0		
First Division Band Method, Part One	199	52 26.1%	147 73.9%	26 13.6%	3	56	11		
Breeze-Easy Method for Oboe	247	64 26%	183 74%	49 19.8%	0	22	2		
Easy Steps to the Band	340	106 31.2%	234 68.8%	50 14.7%	0	12	12		
Averages:	334.23 staves	27% technical	73% melodic			2 with 0 38.68 staves			

Table 7: Use of Melodic Material Continued

Books by non-oboists for Lesson Settings							
Title	Total Staves	Technical Material	Melodic material	Untitled Melodies	Solos with Printed accompaniment	Small Ensembles (duets, trios)	Staves of Divisi
Gekeler Method for Oboe: Book One	533	188 35.2%	345 64.8%	174 32.6%	0	56	0
Rubank Elementary Method: Oboe	564	318 56.4%	246 43.6%	145 25.7%	0	49	33
Books by Oboists for Lesson Settings							
Title	Total Staves	Technical material	Melodic material	Untitled Melodies	Solos with Printed accompaniment	Small Ensembles (duets, trios)	Staves of Divisi
Oboe Method: A Classical Method for Young Musicians	512	252 49.2%	260 50.8%	157 31%	0	0	7
The Oboist's Companion	394	75 19%	319 81%	184 46.7%	0	0	0
New Oboe Method	910	531 58.3%	379 41.7%	0 titled selections	0	58	1
Oboe Student: Student Instrumental Course	392	183 46.7%	209 53.3%	45 11.5%	0	20	9
Averages:	550.83 staves	44% technical	56% melody			45.75 staves 2 with 0	

The results revealed that books for band settings tended to have fewer total staves (339.67) compared to those for lesson settings (550.83), and that band books also had a lower percentage of staves devoted to technical studies (27%) than those for lessons (44%). The inclusion of small ensemble selections varied from book to book, with two books from both the band and lesson categories eliminating these pieces completely. Beginning players need a model, namely for conception of sound, for pitch, and for rhythm, and short duets are often a great way to help them hear and correct problems in these areas. Including a duet every lesson or two could go a long way to helping a student improve in these areas.

Meters and Rhythmic Content

Exploring each book's use of meter and rhythm allowed me to develop a sense of the author's pacing. For the purposes of the survey, concerning meter, I presumed that each author would introduce simple meters like 2/4, 3/4, and 4/4. For the survey, I then sought out meters beyond those assumed and how many staves were devoted to each. I found a stark difference between the band methods and the lesson methods, with only six of the twenty-two methods introducing a meter in cut time, and only three of them introducing a compound meter. Compare this with the six methods for lesson settings, in which five of the six introduce at least cut time, and all six introduce at least 6/8. Part of the reason for this contrast could be the difference in length of the method (the books for lesson settings had, on average, 210 more staves than those for band) or the target age group, but it doesn't seem unreasonable for young beginners to play in cut time or 6/8.

I approached the analysis of rhythm in much the same way. I presumed that the authors would all cover whole, dotted half, half, quarter, and eighth notes, and I therefore

noted the introduction of dotted quarter, triplet, and sixteenth note rhythms, along with the number of staves devoted to each. The results followed the same pattern as with the meters, with the band method books progressing much more slowly than those written for lessons. For example, only one of the band methods introduces triplets, and only four of them introduce sixteenth notes. All of the books written for lessons introduce sixteenth notes (some to great extent), and all but one introduce triplets. These numbers are seen in greater detail below on Table 8. A method book written for private lessons and aimed at middle school and high school students should include rhythms at least through sixteenth notes, if not triplet rhythms. By middle school or early high school, these rhythms are often commonplace in the rest of the band literature that the student will be expected to play, so the method that the student uses should not be limited to eighth note rhythms.

Table 8: Meters and Rhythms

Books for Band Settings									
Title	Simple meters other than 4/4, 3/4, 2/4	Compound Meters	Dotted Quarter Notes	Triplets	Sixteenth Notes	Dotted Eighth-Sixteenth notes	Syncopation		
Tradition of Excellence	None	None	38	0	0	0	11		
Measures of Success	None	None	60	0	0	0	41		
Sound Innovations for Concert Band	None	None	42	0	0	0	5		
Band Expressions	None	None	31	0	3	0	21		
The Yamaha Advantage	None	None	58	0	0	0	0		
Jump Right In: The Instrumental Series	2/2: 53 staves	6/8, 3/8, 118 staves	17	0	106	20	47		
Essential Elements 2000: Comprehensive Band Method	None	None	40	0	0	0	0		
Premier Performance	None	None	28	0	0	0	0		
Do It! Play Oboe	2/2: 0 staves	6/8, 17 staves	15	0	0	0	0		
Accent on Achievement	None	None	39	0	0	0	20		
Belwin 21 st Century Band Method	None	None	22	0	0	0	7		
Standard of Excellence	None	None	44	0	0	0	0		
Sounds Spectacular Band Course	2/2, 1 staff	None	0	0	0	0	0		

Table 8: Meters and Rhythms Continued

Books for Band Settings (continued)							
Title	Simple meters other than 4/4, 3/4, 2/4	Compound Meters	Dotted Quarter Notes	Triplets	Sixteenth Notes	Dotted Eighth-Sixteenth notes	Syncopation
Essential Elements	None	None	38	0	0	0	0
Yamaha Band Student	None	None	65	0	0	0	10
Best in Class: Comprehensive Band Method	None	None	18	0	0	0	0
Band Today	2/2: 33 staves	None	0	0	0	0	0
The Individualized Instructor: Introducing the Oboe	None: 2/4 is the only meter used	None	0	0	0	0	0
Ed Sueta Band Method	None	None	56	0	11	0	0
First Division Band Method, Part One	2/2, 3/5 staves	None	0	0	0	0	0
Breeze-Easy Method for Oboe	None	None	32	0	0	0	11
Easy Steps to the Band	2/2, 28 staves	6/8, 19 staves	55	3	40	28	8
Totals:	2/2: 6 None: 16	6/8, 3/8: 3 None: 19	4 books = 0	Only 1 book used Triplets	Only 4 books used 16 th notes	Only 2 books used dotted 8 th -16 th note rhythms	11 books didn't use syncopation

Table 8: Meters and Rhythms Continued

Books by non-oboists for Lesson Settings									
Title	Simple meters other than 4/4, 3/4, 2/4	Compound Meters	Dotted Quarter Notes	Triplets	Sixteenth Notes	Dotted Eighth-Sixteenth notes	Syncopation		
Oboe Home Helper	n/a	n/a	n/a	n/a	n/a	n/a	n/a		
Gekeler Method for Oboe: Book One	2/2, 31 staves	6/8, 3/8, 7/3 staves	58	26	67	28	6		
Rubank Elementary Method: Oboe	2/2, 58 staves	6/8, 5/7 staves	59	11	119	33	24		
Totals:	Both used 2/2	6/8, 3/8	Average: 58.5	18.5	93	30.5	15		
Books by Oboists for Lesson Settings									
Title	Simple meters other than 4/4, 3/4, 2/4	Compound Meters	Dotted Quarter Notes	Triplets	Sixteenth Notes	Dotted Eighth-Sixteenth notes	Syncopation		
Oboe Method: A Classical Method for Young Musicians	4/2, 3/2, 2/2: 44 staves	6/8, 7/2 staves	40	10	92	40	10		
The Oboist's Companion	2/2, 35 staves	6/8, 7/0	72	8	88	63	5		
New Oboe Method	None	6/8, 3/8, 9/8, 12/8, 8/7 staves	51	126	419	56	36		
Oboe Student: Student Instrumental Course	2/2, 27 staves	3/8, 6/8, 19 staves	29	0	25	0	0		
Totals:	3 used cut time None: 1	Used 6/8, 3/8, 9/8, 12/8	Average: 48						

Other Information

This section addresses categories like instrument care, articulations, and layout. It is important to note whether or not and when an author introduces concepts like articulations and dynamics, as the success of these elements rely directly on the player's fundamentals. I looked for four types of articulations in my survey: slurs, accents, staccato, and tenuto. I then recorded when these elements were introduced and whether or not a musical and technical definition was provided. The most frequently omitted articulation was the tenuto, which was only included in seven of the band method books and three of the lesson method books. The major problem in all of the methods regarding these articulation types was the handling of the technical definition. A musical definition of an articulation is helpful in creating a sense of what sound is indicated by an articulation, but it does not tell the player how to physically execute the marking. Authors of method books should not assume that students know these terms, let alone how to produce them, and so should include a clear definition of their execution is required.

The topic of dynamics might seem somewhat trivial, but dynamics greatly rely on the player's air support, breathing, and embouchure, and therefore, should not be taken lightly. Authors of band method books often include these topics early, as the conception of playing loudly or softly is not a difficult one to grasp for young students; however, many students greatly alter how they use their embouchure and/or air without knowing how to specifically execute the maneuver, leading to bad habits later. For this reason, books like Evelyn Rothwell's *The Oboist's Companion* introduce dynamics much later into the book. A beginning oboist should not worry about dynamics too much when first learning to produce a sound. The goal should be a free-blowing approach that is relaxed,

in relative to posture, embouchure, and breathing. Only when these elements are achieved should the student attempt to play in the extremes of the dynamic range.

The basics of caring for the instrument and its components are often neglected topics by many authors of oboe method books. Novice players have no knowledge of what basic equipment is needed, how to handle it, care for it, and store it. I broke this topic into three categories: information on instrument care, information on reed care, and information on assembly and storage. Instrument care should tell the student how to handle the instrument and how to clean it after using it; reed care should tell the student how to handle it, how to prepare the reed to be played, and how to dry and store the reed; information on assembly should cover both assembly and disassembly, and the storage should not only tell the student how to return the instrument to its case, but where to keep the case so that the instrument is not harmed while it is not in use. In spite of the importance of this issue, only the authors of three method books cover all three of these topics adequately. This problem is found in both band and lesson method books, and the full extent of the neglect can be seen in Table 9.

The other elements that I addressed in this section concern the layout, and I searched each book to see if the author included items like a fingering chart, practice and/or progress charts, and glossaries. The only crucial element here is a fingering chart, since having a fingering chart included in the book at least guarantees that the students have the necessary information to use the book. Most of the fingering charts that I reviewed corresponded with the range of the book and did not necessarily include fingerings for the entire range of the oboe, trill fingerings, or alternate fingerings. I did not find many books without a fingering chart; only three lacked one. The inclusion of a

practice chart could be helpful in creating discipline for the students, though it is not a necessity. A glossary, table of contents, and index are all helpful additions to a book, and it would be nice to create a new method with these elements (they are particularly helpful to teachers looking to discover the contents of a new book). The full results of these categories are listed in Table 9. Cells marked with a “P” mean that the topic was only covered partially, and the term “Forked F” refers to the fingering for the notes F⁴ and F⁵, which are commonly labelled incorrectly in existing method books.

Table 9: Other Information

Books for Band Settings									
Title	Fingering Chart?	Fingering Chart errors	Instrument Care	Assembly & Storage	Reed Care	Practice/ Progress chart	Glossary		
Tradition of Excellence	Yes	Forked F	Yes	Yes	P	Yes/No	Yes		
Measures of Success	Yes	Forked F	Yes	P	P	Yes/No	Yes		
Sound Innovations for Concert Band	Yes	Forked F	Yes	Yes	Yes	No/Yes	Yes		
Band Expressions	Yes	None	P	P	P	No/No	Yes		
The Yamaha Advantage	Yes	Forked F	Yes	Yes	Yes	Yes/No	Yes		
Jump Right In: The Instrumental Series	Yes	Forked F; Fingering are not related to notes on the staff	No	No	No	Yes/Yes	No		
Essential Elements 2000	Yes	Forked F	Yes	P	P	Yes/Yes	No		
Premier Performance:	Yes	Forked F, Cs ⁶ , D ⁶	P	P	P	Combined	Yes		
Do It! Play Oboe	Yes	None	No	No	No	No/No	Yes		
Accent on Achievement	Yes	None	P	Yes	Yes	Yes/No	Yes		
Belwin 21st Century Band Method	Yes	No Cs or Fs fingerings	No	No	No	Yes/no	No		
Standard of Excellence	Yes	Forked F	Yes	Yes	P	Yes/Yes	Yes		

Table 9: Other Information Continued

Books for Band Settings (continued)							
Title	Fingering Chart?	Fingering Chart errors	Instrument Care	Assembly & Storage	Reed Care	Practice/Progress chart	Glossary
Sounds Spectacular Band Course	Yes	None	No	No	No	Yes/No	Yes
Essential Elements	Yes	Forked F; C ^{#6} , D ⁶ E ⁶ , F ⁶	No	P	P	No/No	Yes
Yamaha Band Student	Yes	Forked F	No	No	No	Yes/No	No
Best in Class: Comprehensive Band Method	Yes	Notes not listed chromatically in ascending order.	Yes	P	Yes	Yes/No	Yes
Band Today	Yes	None	No	No	P	Yes/No	Yes
The Individualized Instructor	Yes	Forked F	P	Yes	P	Yes/Yes	No
Ed Sueta Band Method	Yes	C ^{#6} , D ^{6*}	No	No	No	No/No	No
First Division Band Method, Part One	Yes	None	No	No	No	Yes/No	Yes
Breeze-Easy Method for Oboe	Yes	Forked F	No	No	No	No/No	No
Easy Steps to the Band	Yes	C ^{#5} , B ^{b4} , B ^{b5} , C ^{6*}	No	No	No	No/No	No

Table 9: Other Information Continued

Books by non-oboist for Lesson Settings							
Title	Fingering Chart?	Fingering Chart errors	Instrument Care	Assembly & Storage	Reed Care	Practice/Progress chart	Glossary
Oboe Home Helper	No	n/a	Yes	P	P	No/Yes	No
Gekeler Method for Oboe:	Yes	none	P	No	P	No/No	No
Rubank Elementary Method: Oboe	Yes	None	No	No	No	No/No	No
Books by non-oboist for Lesson Settings							
Title	Fingering Chart?	Fingering Chart errors	Instrument Care	Assembly & Storage	Reed Care	Practice/Progress chart	Glossary
Oboe Method	Yes	None	No	No	No	No/No	Yes
The Oboist's Companion	No	n/a	Yes	Yes	Yes	No/No	No, but does have a Table of Contents and Index
New Oboe Method	No	n/a	No	No	No	No/No	No, but does have Table of Contents
Oboe Student: Student Instrumental Course	Yes	None	No	No	No	Yes/No	No
Totals: Out of 29 books	Yes: 26 No: 3	Forked F: 12 9 with no errors	Yes: 9 P: 5 No: 15	Yes: 7 P: 7 No: 15	Yes: 5 P: 11 No: 13	Practice Yes: 16 No: 13 Progress Yes: 7 No: 22	Yes: 14 No: 15

*the primary fingerings for these notes are correct, but the alternate fingerings provided are not.

Fundamentals

A detailed description of each fundamental concept is provided in the first chapter of this paper and will not be restated here. Table 10 shows which books covered each of the fundamentals, with each book listed as “Yes” (Y) for having covered a fundamental element, “Partially” (P) for covering some of the criteria listed in the description, or “No” (N) if a fundamental concept is omitted completely. Only *The Oboist’s Companion* covered all of the fundamentals as described in Chapter One. The most commonly neglected fundamentals are breathing, breath support, and articulation; twenty-five of the twenty-nine books do not provide information on breath support, and only four of the books provide adequate information on how to breathe. The oboe is a wind instrument, and most of the problems that students encounter are related to poor use or control of their air. These elements must be taught comprehensively and frequently throughout the method book and the best model for this is *The Oboist’s Companion*. Rothwell consistently provides instruction and exercises for all of the fundamental elements, with the goal of developing these topics throughout the book, not just at the beginning. In an ideal world, all students would have a teacher who constantly reminds them of their fundamentals, but an author of a method book should not work from this assumption. Too many of the books’ authors dismissed entire fundamental topics with sentences such as, “your teacher will show you how to [insert fundamental here].”

Table 10: Fundamentals Addressed: Yes (Y), Partially (P), No (N), Inaccurate (I)

Books for Band Settings							
Title	Posture: seated	Posture: Standing	Hand position	Embouchure	Breathing	Breath Support	Articulation
Tradition of Excellence	Y	N	Y	Y	P	N	N
Measures of Success: A Comprehensive Musicianship Band Method	Y	N	P	P	N	N	N
Sound Innovations for Concert Band	Y	N	P	P	Y	N	Y
Band Expressions	Y	N	P	P	N	N	N
The Yamaha Advantage	P	N	P	P	N	N	N
Jump Right In: The Instrumental Series	Y	N	P, I	P	N	N	P
Essential Elements 2000	Y	N	Y	P	P	N	P, I
Premier Performance	Y	N	P	P	N	N	P
Do It! Play Oboe	Y	N	P	P	N	N	N
Accent on Achievement	Y	N	P	P	P	N	P
Belwin 21 st Century Band Method	N	N	N	N	N	N	N
Standard of Excellence	P	N	P	P	N	N	N
Sounds Spectacular Band Course	N	N	N	N	N	N	N
Essential Elements	Y	N	N	P	P	N	P
Yamaha Band Student	N	N	N	N	N	N	N
Best in Class: Comprehensive band Method	Y	N	Y, I	Y	P	N	N
Band Today	P	N	N	P	P	N	P
The Individualized Instructor: Introducing the Oboe	Y	N	P	P	Y	P	Y
Ed Suetz Band Method	N	N	N	N	N	N	N

Table 10: Fundamentals Addressed Continued

Books for Band Settings (continued)									
Title	Posture: seated	Posture: Standing	Hand position	Embouchure	Breathing	Breath Support	Articulation		
First Division Band Method, Part One	N	N	N	N	N	N	N		
Breeze-Easy Method for Oboe	N	N	N	N	N	N	N		
Easy Steps to the Band	N	N	N	N	P	N	P		
Totals:	Y: 12 P: 3 N: 7	Y: 0 No: 22	Y: 3 P: 10 N: 8	Y: 2 P: 13 N: 7	Y: 2 P: 7 N: 13	Y: 0 P: 1 N: 21	Y: 2 P: 7 N: 13		
Books by Non-oboists for Lesson Settings									
Title	Posture: seated	Posture: Standing	Hand position	Embouchure	Breathing	Breath Support	Articulation		
Oboe Home Helper	Y, I	N	P	P	P	P	Y		
Gekeler Method for Oboe: Book One	N	N	N	P, I	P	N	Y		
Rubank Elementary Method: Oboe	N	N	N	N	N	N	N		
Totals:	Y: 1, N: 2	Y: 0, N: 3	P: 1, N: 2	P: 2, N: 1	P: 2, N: 1	P: 1, N: 2	Y: 2, N: 1		
Books by Oboists for Lesson Settings									
Title	Posture: seated	Posture: Standing	Hand position	Embouchure	Breathing	Breath Support	Articulation		
Oboe Method: A Classical Method for Young Musicians	N	N	P	N	N	N	P		
The Oboist's Companion	Y	Y	Y	Y	Y	Y	Y		
New Oboe Method	N	Y	P	Y	Y, I	N	Y		
Oboe Student: Student Instrumental Course	N	N	P	P	N	N	P		
Totals:	Y: 1, N: 3	Y: 2, N: 2	Y: 1, P: 3	Y: 2, P: 1, N: 1	Y: 2, N: 2	Y: 1, N: 3	Y: 2, P: 2		

The other problem with the authors' treatment of the fundamentals came in the form of either inaccurate information or methods that are no longer used today. For instance, in many of the books the authors compared the embouchure to a drawstring, stating that it should seal with equal pressure on all sides. The intent here is correct in the sense that the player needs to create a seal all the way around the reed, preventing air from leaking, but the use of equal pressure on all parts of the reed is incorrect. The only pressure needed is at the corners of the mouth, which push forward on the sides of the reed, not back in a smile. If players exert pressure with the middle of their lips or with the teeth underneath the lips, they will affect their pitch (which will go sharp) and their tone quality (which will sound thin and pinched). Support "from the diaphragm" is also a common misconception, as described in Chapter One.

Another common discrepancy was with the left hand position. Some authors suggest that the left hand has no role in balancing or supporting the weight of the instrument, and that the thumb should rest just underneath the first octave key on the back of the instrument. The left hand, while it does not do much in supporting the instrument's weight, does act as a balance point, keeping the instrument balanced towards the player's lower lip. My new method book will eliminate all of these inaccuracies and discrepancies, and will include a full, comprehensive description (complete with reoccurring exercises) of each fundamental concept.

The National Standards

I included the national standards in my survey to help determine the comprehensiveness of each book's curriculum. Is the book just an instructional method on playing the oboe, or does it include other musical disciplines like improvisation, composition, and musical listening? I scanned each book for staves, assignments, and general information that addressed the standards (except number two, which is a given since this is an instrumental project), and recorded the number of staves devoted to each. Standard number five, "Reading and Notating Music," probably could have been excluded from this analysis as well, since all of the books require the students to read music, but it was interesting to see which books went beyond the basics of reading and actually had the students write music, either as a simple exercise in copying out various musical symbols, or composing their own melody.

Only one book (seen on Table 11) covered all of the national standards: *Measures of Success: A Comprehensive Band Method* (2010). None of the methods for lesson settings addressed any of the national standards beyond numbers two and five (with the exception of a brief synopsis of musical eras by Elaine Smith, which addresses standard number nine). Even the books written for band settings, many of which were written after 1994 when the standards were created, neglect many of the standards, particularly numbers one, seven, and eight, which address singing, analyzing music, and the relationship between music and the other arts respectively. Why so many of these standards were omitted probably depends on both the author and the date of the book's publication.

Table 11: National Standards Addressed: Yes (Y), No (N): Listed below by number. Number two is not included because every book is based on playing an instrument.

Books for Band Settings									
Title	#1	#3	#4	#5	#6	#7	#8	#9	
Tradition of Excellence	Y	Y	Y	Y	Y	N	N	Y	
Measures of Success	Y	Y	Y	Y	Y	Y	Y	Y	
Sound Innovations for Concert Band	Y	Y	N	Y	Y	N	Y	Y	
Band Expressions	N	N	Y	Y	Y	Y	N	Y	
The Yamaha Advantage	N	Y	Y	Y	Y	N	N	N	
Jump Right In: The Instrumental Series	Y	Y	N	Y	Y	N	N	N	
Essential Elements 2000	N	Y	Y	Y	Y	Y	N	Y	
Premier Performance	N	N	Y	Y	N	N	N	N	
Do It! Play Oboe	N	Y	N	Y	Y	N	Y	Y	
Accent on Achievement	N	Y	Y	Y	N	N	N	Y	
Belwin 21 st Century Band Method	N	N	Y	Y	N	N	N	N	
Standard of Excellence	N	N	Y	Y	N	N	N	Y	
Sounds Spectacular Band Course	N	N	Y	Y	N	N	N	N	
Essential Elements	N	N	N	Y	N	N	N	Y	
Yamaha Band Student	N	N	N	Y	N	N	N	N	
Best in Class	N	N	N	Y	N	N	N	N	
Band Today	N	N	N	Y	N	N	N	N	
The Individualized Instructor: Introducing the oboe	Y	N	N	Y	Y	N	N	N	

Table 11: National Standards Addressed Continued

Books for Band Settings (continued)									
Title	#1	#3	#4	#5	#6	#7	#8	#9	
Ed Sueta Band Method	N	N	N	Y	N	N	N	N	N
First Division Band Method, Part One	N	N	N	Y	N	N	N	N	N
Breeze-Easy Method for Oboe	N	N	N	Y	N	N	N	N	N
Easy Steps to the Band	N	N	N	Y	N	N	N	N	N
Totals:	Y:5 N:17	Y:8 N:14	Y:10 N:12	Y:22 N:0	Y:9 N:13	Y:3 N:19	Y:3 N:19	Y:9 N:13	Y:9 N:13
Books by Non-oboists for Lesson Settings									
Title	#1	#3	#4	#5	#6	#7	#8	#9	
Oboe Home Helper	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
Gekeler Method for Oboe: Book One	N	N	N	Y	N	N	N	N	N
Rubank Elementary Method: Oboe	N	N	N	Y	N	N	N	N	N
Totals:	Y:0 N:2	Y:0 N:2	Y:0 N:2	Y:2 N:0	Y:0 N:2	Y:0 N:2	Y:0 N:2	Y:0 N:2	Y:0 N:2
Books by Oboists for Lesson Settings									
Title	#1	#3	#4	#5	#6	#7	#8	#9	
Oboe Method: A Classical Method for Young Musicians	N	N	N	Y	N	N	N	Y	Y
The Oboist's Companion	N	N	N	Y	N	N	N	N	N
New Oboe Method	N	N	N	Y	N	N	N	N	N
Oboe Student: Student Instrumental Course	N	N	N	Y	N	N	N	N	N
Totals:	Y:0 N:4	Y:0 N:4	Y:0 N:4	Y:4 N:0	Y:0 N:4	Y:0 N:4	Y:0 N:4	Y:1 N:3	Y:1 N:3

The inclusion of these standards into a new method should occur naturally, not shoehorned simply for the sake of doing so. Developing a concept of sound requires a student to listen to others who play their instrument and to analyze those recordings. What do they like, what don't they like, and why? Therefore, it would be logical to include standards six and seven. Exercises where the student is asked to sing could be useful, though it is often difficult to get instrumentalists to sing, particularly in private lesson settings. Other standard topics like improvisation, composition, and music history should occur if and when they fit with the contents of the book; they are certainly useful topics, but do not always fit sensibly in a method book curriculum. It is more important that an instrumental method book focus on providing comprehensive coverage of how to play instrument than how to be a well-rounded musician; a method book is just one of the tools in that process.

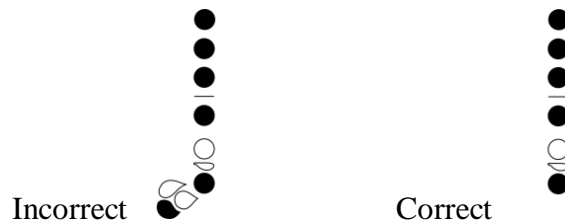
Pedagogical Concerns

A surprising number of authors did not segment their books into lessons. Only thirteen of the twenty-two band methods had clear lessons, and out of those thirteen, only nine listed clear objectives for those lessons. The structure of the books for lesson settings was much more consistent, with all of the authors dividing at least part of their books into lessons with clear objectives for each one. The most interesting comparison in this section of the survey is between the sequencing of material by authors of band methods and authors of lesson methods. The musical content of all twenty-two of the band methods was intelligently sequenced; sometimes quite slowly, but the order made sense. This was not always the case with the lesson methods. In their books, Rothwell and Sous assumed that the students would already have a working knowledge of meter,

rhythm, and other basic musical concepts, and therefore did not introduce any of these elements. However, the authors of all of the lesson method books sequenced the oboe-specific concepts logically, whereas only three of the authors of band method books can make that claim. These results call for a method book that addresses both the musical and instrumental concerns for beginners and that will allow them to develop as both musicians and oboists.

The objective information found within these books (i.e. definitions, fingerings) was generally adequate. The most persistent error found in the literature is the fingering for forked F, which is often listed as seen below on the left in Figure 1. This fingering is an alternate fingering used for the notes F⁴ and F⁵, and should be played using the fingering on the right in Figure 1:

Figure 1: Forked F fingerings



The addition of the E-flat key was adopted by oboists in an attempt to vent the forked F, and the result is that the note does sound more like the regular fingering, but it is also sharper in pitch. The need for the E-flat key has been eliminated by the development of a forked F resonance key, which is now standard on all oboes except for the most basic models. Most method books, particularly those not by an oboist, still list this fingering with the E-flat key, and the combination of the forked F resonance key and the E-flat key together yields an F that is extremely sharp.

The results clearly show the musical and instrumental deficiencies in these books. The most neglected instrumental topics are the fundamentals and the instruction on specific technical issues, specifically the half hole and octave keys; this is seen most often in the band method books. These elements are crucial to young students if they are ever to have any real development on the oboe. On the musical side, the use of keys, meters, and rhythms, while usually well-sequenced, are often limited. Band method books, particularly, often limit the range of tonalities to keys like B-flat, E-flat, and F, and some limit the number of meters and types of rhythms explored as well. As much as is practical, I will address each deficiency found in a new method book in the hope of creating a comprehensive, beginning-level method.

CHAPTER 3: THE NEW METHOD BOOK

The results of the survey clearly show the need for a new beginner-level method book for the oboe that considers the sequencing and instruction of both musical concepts and oboe-specific concepts. All of the band method books that I reviewed assume that the oboe student is a true beginner, which makes sense when you consider that a typical school band program starts between fourth and sixth grade. Many students who join band in elementary school do not have prior musical experience on an instrument, so attention to basic musical terms like the staff and note names is essential to providing every student with the same musical foundation. Most oboists, however, start their musical training on another instrument, and then switch to the oboe. The most common instruments that students play before switching are the flute, clarinet, and saxophone, since the fingerings, embouchure, and written range are quite similar. Typically, students will play their original instrument for at least a year before switching, giving them plenty of time to build an understanding of how to read music in treble clef, how to operate within simple duple meters (2/4, 3/4, and 4/4), and to develop a basic musical vocabulary. For this reason, my new method book will target middle school and early high school students. No instruction on how to read music will be given, but there will be a “Review Page” towards the front of the book that lists and defines remedial terms (i.e. Staff, Measure, Bar line, the notes of the staff, etc.) and rhythms (note values: whole, half, dotted half, and quarter notes and their corresponding rests).

Delimitations of the Final Product

For the purposes of this project, my development of a new method book stops short of the layout and formatting phases, and does not include the selection of music for each lesson. My final product is a detailed outline of a new method book for beginning oboists. My outline provides a title/topic for each lesson and enumerates the introductions of both musical and oboe-specific concepts. I include basic layout concerns like the sequencing of the material and the inclusion of elements like a fingering chart, a practice and/or progress chart, glossary, or table of contents. I clearly list the objective of each lesson and provide comprehensive attention to each of the fundamental concepts specific to playing the oboe; these objectives, along with any new notes or terms and their definitions, will be listed at the top of the first page of each lesson. Once the content of each lesson is fully formed and the music for each lesson is chosen, I will work to include the national standards in a manner that fits and/or enhances the lesson. Many of the standards relate directly to the music utilized in the lesson. For example, standard nine, which is “Understanding music in relation to history in culture,” could lead to a discussion of the composer’s life and background, but because my project stops short of choosing the music, I do not yet know where and when I might include this standard. Therefore, I will wait until I have chosen all of my music for the book before I choose where and how to include each standard. My goal is to address the shortcomings found in the books in the survey and to correct any mistakes commonly found within the extant methods.

The Method Book Outline

My new method book begins with a set of preparatory pages that provide the student with an overview of the equipment necessary for playing and caring for the oboe. These preparatory pages include a fingering chart (range of B-flat³-G⁶, with trill fingerings), a practice chart, and a review page that lists basic concepts and their definitions. It also contains a table of contents that lists the title and location of each lesson. The lessons themselves vary in length, but the goal for most of the lessons is a length of two to three pages. I have added review lessons every five lessons and they focus on the contents of the previous five lessons, allowing the student to study old concepts as needed. The book will close with at least a glossary that provides definitions for the terms used in the book.

Table 12: New Method Book Outline

I. Preparatory pages

- a. Equipment List
 - i. Oboe and case
 - ii. Reed and reed case
 1. Reeds bought at a store or online typically come in a single case. These are not ideal for long-term storage and can easily damage the reed inside.
 2. Investing in a reed case that holds around three reeds is a worthwhile purchase. They are available online and usually cost no more than \$30 (unless they are made out of a fancier material, like leather).
 - iii. Water cup – something the size of a shot glass. This is used to soak the reed to prepare it for playing.
 - iv. Swab/feather – both are used to clean the inside of the instrument after playing
 1. Turkey or pheasant feathers are cheap, and they don't get stuck in the oboe. If you use these, make sure you trim off any excess fuzz at the base of the feather. These can be purchased through double reed stores, such as Forrestsmusic.com or webreeds.com
 2. Swabs can be either silk or cotton, and these materials are attached to a string with a weight on the end.
 - v. Cigarette paper – used to clean moisture out from underneath the pads. Leaves without the gummy sides are preferred, as this side should not be placed under a pad. Students may not be allowed to carry cigarette paper in school. If this is the case, BG makes “Pad Driers,” which are inexpensive and reusable for up to one year.
- b. Fingering Chart – will cover at least the range of the book and include trill fingerings
- c. Practice Chart
- d. Review of basic musical terms: terms will not be taught, but listed with their definition
 - i. Treble clef
 1. Staff and note names
 2. Ledger lines
 - ii. Time signature
 1. 2/4
 2. 3/4
 3. 4/4
 - iii. Key signature
 - iv. Musical structure
 1. Bar lines
 2. Measures

- v. Accidentals
 - 1. Sharp
 - 2. Flat
 - 3. Natural
- vi. Basic note values
 - 1. Whole, dotted half, half, and quarter notes
 - 2. The equivalent rests for the aforementioned notes
- e. Table of Contents: provides lesson titles and brief synopsis of each lesson's contents.

II. Lesson 1: Oboe Basics – Assembly, Care, and Fundamentals

- a. Assembling the Instrument
 - i. Where to hold the instrument
 - ii. Bridge keys – avoiding damage to these and make sure that they are aligned so that the instrument will function properly.
 - iii. Order of assembly: Attach the bell and lower joint first, then attach the top joint to the lower joint. Place the reed into the reed well last. Working from the bottom up ensures that the reed is the last thing to be attached, preventing the student from damaging it during assembly.
- b. How to handle the instrument
 - i. Opening the case: set on a flat surface and make sure that the case is not upside down before opening it.
 - ii. Setting it down: lap and on another surface: The keys should always be facing up; if the instrument is laid on its keys, moisture from inside the instrument will drain onto the pads, damaging them. Always leave the instrument on a flat surface, with the instrument resting on the right A-flat key, not on the left side, which can bend the cluster of pinky keys on that side. Do not leave the instrument on the floor.
- c. Soaking the Reed
 - i. Needed equipment: cup (roughly shot glass sized) and water
 - ii. Length of soak time: Soak times vary from player to player, but generally a soak time of 3-5 minutes will suffice. I typically start by soaking the reed and then getting out my instrument and music, and by the time I'm set up to play, my reed is adequately soaked. You do not need to soak the reed past the cane, though soaking the winding or the cork will not hurt the reed. Always soak the reed in water, not in your mouth. Your saliva is a digestive liquid and will eventually break down the cane of your reed. Also, with the two thin pieces of cane vibrating against each other, both need to be thoroughly soaked in order to function properly.
- d. Handling the reed
 - i. How to hold it: Never hold the reed by the cane. The tip, in spots, is thinner than a piece of paper. The cane of the reed should only

- touch your lips. Be careful not to bump the reed with your teeth. Hold the reed by the cork or on the winding (the string just above the cork).
- ii. Where to set it when it is not in use: After you finish playing, remove the moisture in the reed by blowing through the corked end of the reed, then gently wipe off the moisture on your sleeve or pant leg. Set the reed back in its case. Never leave your reed lying around when not in use.
- e. Posture: Good posture is important because sets up your ability to breathe and hold the instrument without tension or restraint.
- i. Standing
 1. Feet should be about shoulder width apart, with the knees slightly bent.
 2. Your back, neck, and head should form a straight line, keeping the entire length of your spine in line.
 3. Your shoulders should be down and relaxed.
 - ii. Seated
 1. The shape of your upper body should be the same seated as it is when standing.
 2. Sit on the front of your chair with your feet flat on the floor in front of you.
- f. Breathing
- i. I will begin with a basic description of how to take a deep breath. I do not want to go into depth on this topic at the start of the book, since the student will already have many other concepts to consider. Breathing should hopefully feel natural and uncomplicated to start.
 - ii. As the student progresses through the book, the exercises will gradually increase in length, providing new breathing challenges. It is here that I will begin to discuss the idea of breathing both in and out (expelling “stale” air) while playing.
 - iii. Eventually, I will introduce the three-step breath that Evelyn Rothwell describes in *The Oboist’s Companion*. This will include a description of how the processes of inspiration and expiration work; namely which muscles do the work for each. The goal is to get the student to breathe efficiently and to learn how to “support” his/her airstream.
- g. Embouchure formation: an introduction
- i. How to form the basic shape
 1. Blowing on hand exercise (p. 17, *Oboe Art and Method*)
 2. Whistling, pucker (inverted)
 - ii. Reed placement
 1. Center of the bottom lip, with the tip a few millimeters into the pink of the lips
 2. Roll the lips in over the teeth, and take the reed with it

3. Goal:
 - a. Corners should be forward, not pulled back in a smile. The corners hold the tension, not the middle of the lips (no biting!)
 - b. Only a few millimeters of the tip of the reed should be exposed inside the player's mouth (p. 18, *Oboe Art*)
- h. Starting the sound: Reed only
 - i. Form the embouchure
 - ii. Take a breath
 - iii. Place the tip of your tongue on the tip of the reed
 - iv. Blow against your tongue
 - v. Release your tongue to start the sound.
- i. Playing Position
 - i. Right Hand
 1. Thumb: Place the thumb rest on the lower joint over your right thumb between the nail and first knuckle. Your thumbnail should be angled so that it faces your body more than it does the ceiling.
 2. Fingers: Relax your hand before bringing it to the instrument. Notice that shape of your hand and fingers, which form a relaxed "C" shape. Maintain this shape as you bring your hand to the instrument, placing your thumb first, and then your fingers. Your first three fingers should rest on the main keys of the bottom joint: F-sharp, E, and D keys. Your pinky should rest on the C key (the top of the three right-hand pinky keys).
 - ii. Left Hand
 1. Thumb: Place your thumb just under the first octave key, with your nail facing about two o'clock.
 2. Fingers: Repeat the process used for your right hand, and place your fingers on the main keys of the top joint: the B, A, and G keys, with the pinky resting on the A-flat key.
 - iii. Playing position
 1. Bring the instrument to you (not the opposite): Do not lean forward to find the reed. Bend your arms at the elbows to bring the instrument into playing position, keeping an erect posture.
 2. Wrists and arms: Your wrists should not be bent. Your hand, wrist, and elbow should form a straight line that runs from your elbow to your middle knuckles.
 3. Finger shape and height: Your fingers on both hands should remain curved both when in use and when idle. When not in use, your fingers should hover closely to the main keys.
- j. First Notes: B⁴-A⁴-G⁴

- k. Care and Storage
 - i. Disassembly: Disassemble the instrument in the opposite order that you assembled it, holding it in the same manner. Gently twist the joints apart, making sure not to hit the bridge keys. Clean out each section before returning them to the case. Moving from the top down ensures that the reed is the first thing to be put away, preventing it from being damaged as the student packs up his/her equipment.
 - ii. Use of swab or feather to clean the instrument
 - 1. Swabs: These can be made either from silk or cotton. It is safer to swab out the top joint separately, then the bottom joint and bell together (smaller chance of getting the swab stuck this way). Check the swab for knots before running the swab through the instrument – a knot will get the swab stuck in the instrument. Do not force the swab through the instrument. Not all swabs will fit through the top joint; if it stops, pull the swab back out the way it entered.
 - 2. Feathers: these can be from a turkey or pheasant and are available through most double reed vendors. The benefit of these is that they cannot get stuck in the instrument. Insert the feather into each joint with the edge of the feather in line with the keys. Then twist clockwise. This will spread the moisture evenly around the bore of the instrument, allowing it to evaporate quickly.
 - iii. Reed Storage: reeds always should be returned to their case after use. Make sure that the reeds do not move inside the case (if they do, find a case that doesn't let them move). Keep the reed case with the instrument case so that you always have them.
 - iv. Instrument Storage: Always return the oboe to its case after you finish playing. Store the instrument in a stable environment. Do not store the instrument next to a heater/AC unit. Do not store it in the trunk of your car or bed of your truck.

III. Lesson 2

- a. New Notes: F-sharp⁴, E⁴, D⁴, C⁵
- b. Review of fundamentals
 - i. reminders for:
 - 1. Posture
 - 2. hand position
 - ii. Embouchure
 - iii. Articulation
 - 1. Reed only exercises:
 - a. Steady tone/pitch for four sustained beats
 - b. steady tone/pitch over four quarter notes (not stopping the air between each one)
- c. Slurs

- i. Musical Definition: a curved line over two or more notes indicating that the notes should be played legato
 - ii. Technical Definition: Tongue only the first note of each slurred passage
- IV. Lesson 3: The Half hole
 - a. D⁵: execution of the half hole: The half hole refers to the first key operated by the index finger on the left hand that has both a tone hole and a plate attached to the lower part of the key. The plate allows the player to press the key while still exposing the tone hole, serving as a kind of octave key. Players can either slide or roll the left index finger off the tone hole and toward the plate, but the rest of the left hand must not shift its position. The motion on and off the half hole need not be big, just enough to expose the tone hole. This is used for the notes C-sharp⁵, D⁵, and E-flat⁵, as well as many of the third octave notes on the oboe.
 - b. Repeats
- V. Lesson 4: The first octave Key
 - a. First Octave key: This is operated by the left thumb, which slides up and presses the key.
 - b. E⁵, F-sharp⁵, G⁵
 - c. G Major Scale
 - d. Definition of Scale; major scale
- VI. Lesson 5
 - a. Eighth notes
 - i. Articulation check
 1. Can the player tongue without moving the embouchure?
 2. Where is the tongue when it's not in use?
 3. Contact point of the tongue on the reed.
 - b. Melody and Harmony
 - c. Fermatas
- VII. Review Lesson
 - a. Fundamentals
 - b. Use of Half hole
 - c. Range of D⁴-G⁵: G major
 - d. Eighth notes
- VIII. Lesson 6: F natural – F⁴, F⁵
 - a. Regular F fingering
 - b. Forked F
 - c. When to use each: the use of each fingering is determined by context. The regular fingering is the player's default fingering for F⁴ and F⁵. Forked F is used when either of these pitches is preceded or followed by a note that uses the right ring finger.
 - d. Multiple endings
- IX. Lesson 7
 - a. C⁴, B³
 - b. C Major Scale

- c. Tempos: English terms and their Italian equivalents
 - i. Andante
 - ii. Moderato
 - iii. Allegro, etc.
- X. Lesson 8
 - a. B-flat⁴, F Major Scale
 - b. Cut Time
- XI. Lesson 9
 - a. Second octave key: this key is operated by the inside of the left index finger near the second knuckle. Rotate the left forearm towards the instrument to contact the second octave key while maintaining the same hand position. The left thumb can (and generally should) remain on the first octave key while using the second octave key, as the second octave key has a mechanism that automatically closes the first octave key.
 - b. A⁵, B-flat⁵, B⁵, C⁶
 - c. a minor scale
 - d. Definition of minor/minor scale
- XII. Lesson 10
 - a. Relative relationships: G major/e minor
 - b. Dotted quarter-eighth note rhythms
- XIII. Review Lesson 2
 - a. Cut time
 - b. F natural fingerings
 - c. Second Octave Key
 - d. C and F major
- XIV. Lesson 11
 - a. C-sharp⁴, C-sharp⁵
 - b. D Major/b minor: keys and scales
 - c. Accents
 - i. Musical definition: this tells the player to emphasize the front part of the note either by an increase in volume or by a firmer articulation, or both.
 - ii. Technical definition: this can be achieved by a brief, sharp increase in the amount of air use, or by striking the reed more firmly.
- XV. Lesson 12
 - a. 6/8 meter
 - i. Explanation of meter
 - ii. Limit to dotted quarter, quarter, and eighth note rhythms
 - b. Staccato
 - i. Musical Definition: indicated by a dot over/under the note head. This tells the performer that the note should be shorter and separated. Some definitions say that a staccato halves the note's value.

- ii. Technical definition: each staccato note is tongued, often lightly. The player's chin and embouchure should not move while tonguing (this really tempting when using short articulations).
- XVI. Lesson 13
 - a. E-flat⁴, E-flat⁵
 - b. B-flat Major/g minor: keys and scales
- XVII. Lesson 14
 - a. Sixteenth notes: simple meters only
 - i. Four sixteenth note groups
 - ii. Eighth and sixteenth patterns (no dotted patterns yet)
 - b. D.C. al Fine
- XVIII. Lesson 15
 - a. Dynamics
 - i. Symbols and definitions
 - ii. How to produce them on the oboe
 - b. Chromatics
 - i. Definition
 - ii. Scale
- XIX. Review Lesson 3
 - a. 6/8
 - b. Dynamics and articulations: staccato and accents
 - c. Sixteenth notes
 - d. B^b/g, D/b
- XX. Lesson 16
 - a. G-sharp⁴, G-sharp⁵
 - b. A Major/f-sharp minor: keys and scales
 - c. Intervals
 - i. Definition
 - ii. Half and whole steps
- XXI. Lesson 17
 - a. A-flat⁴, A-flat⁵ – Enharmonics (compare with last lesson's new notes)
 - b. E-flat/c: keys and scales
 - c. Tenuto
 - i. Musical Definition: tenuto notes are played full value in a smooth, connected manner
 - ii. Technical Definition: A "d" consonant is often useful, as the tonguing should be very smooth without causing a lot of impact. The player can contact the reed firmly, provided that they do it quickly. Do not stop the air between tenuto notes.
- XXII. Lesson 18
 - a. Dotted eighth-sixteenth note rhythms
 - i. Simple meters
 - ii. 6/8
- XXIII. Lesson 19
 - a. D-flat⁴, D-flat⁵ (not a new fingering)

- b. A-flat/f: keys and scales
 - c. Left hand E-flat⁴, E-flat⁵ – how and when to use this alternate fingering
- XXIV. Lesson 20
- a. Triplets
 - b. C-sharp⁶, D⁶: introduced in a review of D major
- XXV. Review lesson 4
- a. Triplets
 - b. Left E-flat: A-flat major
 - c. Dotted eighth-sixteenth note rhythms
 - d. A-flat/f, A/f-sharp, E-flat/c
- XXVI. Lesson 21
- a. E/c-sharp: use of left D-sharp key (new note, same fingering)
 - b. 3/8, 9/8
- XXVII. Lesson 22
- a. Left hand F fingering: used in keys like C, F, B-flat
 - b. New Note: E-flat⁶: review E-flat major scale

CONCLUSION

My detailed analyses provided a wealth of information that provides insight into each existing method book's contents. This proved invaluable in constructing the lessons for a new book, as the analysis clearly showed the problems in the existing literature without relying on anyone's opinion. My outline clearly aligns the musical and instrumental concepts and my new method book will provide students with the necessary information for both areas in their musical development. With the structure of the book complete, I can now begin the process of selecting music that fits and reinforces the material in each lesson. My goal is to create the layout and publish the new book within the next year. My research could expand into books that correspond with existing method books, such as technique books or solo books, which could lead to a series of books centered on playing the oboe that provide a comprehensive musical education to students.

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- Taylor, Maurice D. *Easy Steps to the Band*. Seattle, WA: Mills Music, 1940.
- Weber, Fred. *First Division Band Method. Part 1*. Van Nuys, CA: Belwin-Mills Publishing, 1962.
- Weiger, Mark. "The Oboe." In *Teaching Woodwinds: A Method and Resource Handbook for Music Educators*, edited by William Dietz, 243-340. New York City, NY: Schirmer Books, 1998.
- Westphal, Frederick W. *Guide to Teaching Woodwinds*. Dubuque, IA: Wm. C. Brown, 1962.

APPENDIX A
METHOD BOOK SURVEYS

Below is the table of contents for the books surveyed.

Books By Band Directors for Band Settings				
Author	Title	Publisher	Year	Page
Pearson, Bruce Nowlin, Ryan	Tradition Of Excellence	KJOS Music Company	2010	81
Sheldon, Deborah A. Balmages, Brian Loest, Timothy Sheldon, Robert	Measures of Success: A Comprehensive Musicianship Band Method	The FJH Music Company Inc.	2010	86
Sheldon, Robert Boonshaft, Peter Black, Dave Phillips, Bob	Sound Innovations for Concert Band: A Revolutionary Method for Beginning Musicians	Alfred Music Publishing Company	2010	91
Smith, Robert W. Smith, Susan, L.	Band Expressions	Alfred Publishing Company	2003	96
Feldstein, Sandy Clark, Larry	The Yamaha Advantage	Charles Dumont and Sons	2001	101
Grunow, Richard F. Gordon, Edwin E. Azzara, Christopher D.	Jump Right In: the instrumental series	GIA Publications Inc.	2000	106
Lautzenheiser, Tim Higgins, John Menghini, Charles Lavender, Paul Rhodes, Tom C. Bierschenk, Don	Essential elements 2000: Comprehensive Band Method	Hal Leonard	1999	112
Sueta, Ed	Premier Performance	Charles Dumont and Sons	1999	118
Froseth, James O	Do It! Play Oboe	GIA Publications Inc.	1997	122
O'Reilly, John Williams, Mark	Accent on Achievement	Alfred Publishing Company	1997	127
Bullokk, Jack Maiello, Anthony	Belwin 21 st Century Band Method	Alfred Music	1996	132
Pearson, Bruce	Standard of Excellence	Kjos Music Company	1993	136
Balent, Andrew	Sounds Spectacular Band Course	Carl Fischer	1991	141

Books By Band Directors for Band Settings (continued)				
Author	Title	Publisher	Year	Page
Rhodes, Tom C. Bierschenk, Donald Lautzenheiser, Tim Higgins, John	Essential Elements	Hal Leonard Corporation	1991	145
Feldstein, Sandy O'Reilly, John	Yamaha Band Student	Alfred Music	1988	149
Pearson, Bruce	Best in Class	Neil Kjos	1982	153
Ployhar, James D.	Band Today	Alfred Publishing Company	1977	158
Lehman, Paul R. Froseth, James O.	The Individualized Instructor: Introducing the Oboe.	G.I.A. Publications, Inc.	1976	162
Sueta, Ed	Ed Sueta Band Method	Macie Publishing Co.	1974	167
Weber, Fred	First Division Band Method	Belwin-Mills Publishing Corp.	1962 (Renewed 1990)	171
Anzalone, Valentine	Breeze-Easy Method	Alfred Music	1959	176
Taylor, Maurice D.	Easy Steps to the Band	Alfred Music	1940	180
Books by Band Directors for Individual Instruction				
Author	Title	Publisher	Year	Page
Froseth, James O.	Oboe Home Helper: First Lessons at School and at Home	GIA Publications	2005	185
Gekeler, Kenneth	Gekeler Method for Oboe: Book One	Belwin-Mills Publishing Corp.	1940 (Renewed 1970)	188
Hovey, N. W	Rubank: Elementary Method	Hal Leonard	1934	192
Books by Oboists for Individual instruction				
Author	Title	Publisher	Year	Page
Smith, Elaine	Oboe Method: a classical method for young musicians	Cherry Classics Music	2006	196
Rothwell, Evelyn	The Oboist's Companion	Oxford University Press	1974	200
Sous, Alfred	New Oboe Method	Henry Litolf's Verlag/C. F. Peters	1973	205
Edlefsen, Blaine	Student Instrumental Course: Oboe Student	Belwin-Mills Publishing Corp.	1969	210

Book: Tradition of Excellence

Bibliographic Information	
Title of Book	Tradition of Excellence
Author	Bruce Pearson and Ryan Nowlin
Copyright	2010
Publisher	KJOS Music Company
Volume in a series	Book 1 of 3
Other Bibliographical Information	
Technology Supplements	DVD with video lessons and recorded accompaniments. It also has website that has software for the student to download. This website contains the same accompaniments from the DVD, a tool to record yourself, a tuner and metronome, a tool to complete written exercises and composer your own music, and a tool to save and download your recordings to your personal computer.
References to supplementary material that would coincide with primary book	
Number of Pages in book	48 numbered (56 total)
Pages of Introductory material before playing	3
Number of staves in book (includes duets, not piano accompaniment)	444 on 51 pages
Average staves/page	8.7
Technique	
Range	D ⁴ -C ⁶
First Notes introduced	B ⁴ , A ⁴ , G ⁴
When the half hole is introduced	p. 4E
When the first octave key is introduced	p. 4G – no instruction on how to use the first octave key
When the second octave key is introduced	p. 23 – no instruction on how to use the second octave key
First Complete Scale	p. 4I: range encompasses an F major scale, but it's not spelled out in order p. 23: first definition and written out scale (B ^b major)
Major scales consolidated in one place	Yes: p. 43: B ^b , F, E ^b , A ^b , and chromatic scales p. 40-42 contains scales, chorales, and technique studies in B ^b , E ^b , and F major
Arpeggios consolidated in one place	Yes: p. 43 (same keys as above)
First use of the chromatic scale or	p. 43

exercise	
Introduction of Key Signatures	p. 4I
Tonalities introduced	B \flat , E \flat , F, (A \flat – included in scales, but not used in the other contents of the book)
Other modes introduced	
Major Scales	F, B \flat , E \flat , A \flat
Minor Scales	None
Alternate fingerings	Forked F (incorrect; with E \flat key)
Melodic Material	
Number of staves devoted to technical studies (i.e. scales, arpeggios, non-melodic exercises, rhythms, quizzes, etc.)	172
Total staves of melodic material	272
Total staves of untitled melodies	Every line is titled, though the origin of each line is unclear; it could be the author's addition or from another source
Number of staves of solos with printed accompaniment	24
Number of staves of duets, trios, small ensemble	62
Number of staves in divisi or in octaves	5
Rhythm	
Introduction of Time signature	p. 4A
First instance of time signature other than 4/4, 3/4, 2/4	None
First instance/number of staves of cut time	None
First instance/number of staves of compound meter	None
First instance/number of staves of dotted quarter-eighth notes (simple duple meters)	p. 26; 38 staves
First instance/number of staves including triplets	None
Introduction/number of staves including sixteenth notes	None
Introduction/number of staves of dotted eighth-sixteenth notes	None
Intro/number of staves of syncopation	p. 31; 11 staves
Number of staves with rhythmic notation exercises (no pitches)	69
Additional rhythmic information	

Other Information	
<p>Articulations introduced - First use and instructions for:</p> <ul style="list-style-type: none"> • slurs • accents • staccato • tenuto 	<p>Slur: p. 4E. Both definitions provided Accent: p. 18. Only definition says to “Emphasize the note.” Staccato: p. 25. Definition says to “shorten the note.” Tenuto: not introduced.</p>
First use of dynamics	p. 17
First use of tempo markings (in Italian)	p. 18
Fingering chart	Yes, on the inside of the front cover: B \flat^3 -C \flat^6 : Forked F fingering is wrong (includes E \flat key); right E \flat is only shown in bottom octave; A \flat fingering is wrong (shows B key instead of A \flat key for the left pinky); Left F not included, nor is that key shown on the illustration of the oboe
Music theory? What is included?	There are purple colored boxes at the top of many pages labeled “Theory and Composition.” Concepts from form to scales, to intervals are covered. P. 20 shows tonic, dominant, and subdominant chords, though these are not fully defined.
Instructions on basic instrument care	There is a small paragraph on p. 3 dealing with swabbing the instrument and putting away the reed. There is also a video lesson on the DVD covering daily care and maintenance.
Instructions on Instrument assembly/storage?	p. 2-3 covers basic assembly and disassembly. No information is provided on storage beyond returning the oboe to its case.
Instructions on reed care/prep and storage?	There’s basic information on soaking the reed and removing the moisture from it after playing. There are no suggestions for reed cases to use.
Text/Pictures	
Text	Most of the text is found at the top of the page where new information (or reinforcement of older info) is introduced. Instruction or additional information may be provided at the top of a musical exercise within each page as is appropriate (i.e. blurb about the composer, or an instruction on a quiz).
Photos/diagrams	Most of the visual media is found on the DVD, though there are photographs on pages 2 and 3 that help with Assembly, Posture/hand position, forming and embouchure, and Daily Maintenance. All of the in-book graphics appear at the top of the page and are used to introduce new/old concepts at the start of each lesson. Smaller graphics may be found within the lesson to note items that may be found in the DVD lessons or test items.

Practice record?	Yes: found on the inside of the back cover
Progress chart for evaluation/teacher feedback?	No
Glossary	Yes; p. 48 has a Glossary/Index that provides the definition of each term and the page that each can be found in the book.
Layout: is it broken into lessons?	Yes, though they are not titled. At the top of each page there is an introduction of information that will be used in the music below. Each piece of information is not necessarily connected to the other (i.e. dynamics introduced alongside new notes). The music is centered effectively around the information provided at the top of the page.

Fundamentals: Which fundamentals are addressed? How many pages/exercises are dedicated to each?	
Posture	Found on page 3. The information is accurate, but it only deals with seated posture. DVD lesson is good (still only seated posture).
Hand Position	Covered both on page 3 and the DVD
Embouchure	It's introduced by an oboist (Orion Rapp). Good explanation of who the lips and chin should be shaped and good suggestion on using a mirror
Breathing	No explanation in the book; DVD only. The lesson is lumped together with brass players (not necessarily a bad thing) and provides multiple ways of conceiving the breath.
Breath Support	No instruction
Articulation	No instruction

National Standards: Which standards does the book address? How many staves for standards other than "2: Playing an instrument alone or with others."	
1. Singing alone and with others	At least ten staves instruct the student to sing through the piece before playing.
3. Improvising	The definition of improvisation is found on page 15. There are a couple exercises where the student is asked to improvise over the recorded accompaniment (on the DVD or website) using notes that are printed in the first two measures.
4. Composing/Arranging	There are couple exercises in this book where the student is asked to finish a composition and then play what they wrote
5. Reading and notating music	Students are asked to draw various notes and symbols in 11 different exercises. There is also considerable emphasis on providing definitions for all of the terms and symbols found within the book, including a glossary/index on page 48

6. listening to, analyzing and describing music	The only listening provided are the accompaniments on the DVD/Website
7. Evaluating music and music performances	Not included
8. Understanding relationships between music, the other arts, and disciplines outside the arts	Not included
9. Understanding music in relation to history and culture.	A timeline is provided on page 48 that shows where some of the composers used in this book fall over the course of music history. Information about each of these composers is found within the lessons that they are used.

Pedagogical structure	
Is the book broken into lessons? Are the lessons focused on a specific goal(s)?	There are no lesson numbers or titles. The top of many pages features new notes, terminology, and symbols that will be used on that page, but no specific objectives are listed.
Do the lessons (or in the case of no lessons, the sequence) build logically from one to the next?	From a musical perspective, yes. The book's sequence through meters, key areas, and terminology is logical. From an oboist's perspective, the sequence isn't ideal. The author opens the book with pages for the oboe only, and introduces notes from the G major scale, which is ideal for new players. This shifts abruptly when full-band material begins on page five to B \flat major, and the rest of the book remains in keys optimal for full band settings. Little instruction is given to oboe related concepts; none of the fundamentals are addressed after the introductory pages beyond passing reminders to "check your embouchure," or comments of that sort.
Is the information generally accurate?	Aside from errors in the fingering chart, yes, the information is accurate.

Book: Measures of Success: A Comprehensive Musicianship Band Method

Bibliographic Information	
Title of Book	Measures of Success: A Comprehensive Musicianship Band Method
Author	Deborah Sheldon, Brian Balmages, Timothy Loest, Robert Sheldon
Copyright	2010
Publisher	The FJH Music Company Inc.,
Volume in a series	Book 1 of 2
Other Bibliographical Information	
Technology Supplements	Two CDs with accompaniment that sounds like it's mostly MIDI. The accompaniments include an oboe sound first, then just the accompaniment for the student to play along. Accompaniment styles include: concert band, orchestra, rock, Latin, Jazz, Funk, Country, Electronic, World Music
References to supplementary material that would coincide with primary book	The book is featured in SmartMusic
Number of Pages in book	68 pages
Pages of Introductory material before playing	3
Number of staves in book (includes duets, not piano accompaniment)	450 staves over 60 pages
Average staves/page	7.5 staves/page
Technique	
Range	D ⁴ -C ⁶
First Notes Introduced	A ⁴ , G ⁴ , F ⁴
When the half hole is introduced	p. 4b. No information given on how to operate the half hole
When the first octave key is introduced	p. 8b. No information on how to operate the first octave key.
When the second octave key is introduced	p. 23. No information on how to operate the second octave key
First Complete Scale	p. 43
Major scales consolidated in one place	Yes, page 51. This only includes the scales for tonalities introduced in this book.
Arpeggios consolidated in one place	Yes, page 51. This only includes the scales for tonalities introduced in this book.
First use of the chromatic scale or exercise	p. 46
Introduction of Key Signatures	p. 11a/b

Tonalities introduced	B \flat , E \flat , F, A \flat
Other modes introduced	
Major Scales	B \flat , E \flat , F, A \flat
Minor Scales	Minor scales/modes are not formally introduced, but there are usages of minor keys.
Alternate fingerings	Forked F (incorrect fingering); Left E \flat key not introduced in spite of the fact that this key is necessary for patterns used in A \flat major selections.
Melodic Material	
Number of staves devoted to technical studies (i.e. scales, arpeggios, non-melodic exercises, rhythms, quizzes, etc.)	105 staves
Total staves of melodic material	345 staves
Total staves of untitled melodies	All are titled, but not all are easily recognizable.
Number of staves of solos with printed accompaniment	10 staves
Number of staves of duets, trios, small ensemble	52 staves
Number of staves in divisi or in octaves	6 staves
Rhythm	
Introduction of Time signature	p. 7a/b
First instance of time signature other than 4/4, 3/4, 2/4	None
First instance/number of staves of cut time	None
First instance/number of staves of compound meter	None
First instance/number of staves of dotted quarter-eighth notes (simple duple meters)	p. 29/60 staves
First instance/number of staves including triplets	None
Introduction/number of staves including sixteenth notes	None
Introduction/number of staves of dotted eighth-sixteenth notes	None
Intro/number of staves of syncopation	p. 14a/41 staves
Number of staves with rhythmic notation exercises (no pitches)	39 staves
Additional rhythmic information	

Other Information	
Articulations introduced - First use and instructions for: <ul style="list-style-type: none"> • slurs • accents • staccato • tenuto 	Slur: p. 26 Accent: p. 14a-b. Says to “emphasize [the] note by playing louder. Use your air!” Staccato and Tenuto: p. 39. Musical descriptions are provided, but no technical definitions for either.
First use of dynamics	p. 12a/b
First use of tempo markings (in Italian)	p. 27
Fingering chart	Yes, page 55. Range covered is B \flat ³ -C ⁶ . Forked fingering is incorrect, and there are no other alternate fingerings listed. The second octave key notes are listed without the first octave key; while technically correct, the use of the first octave key in conjunction with the second eliminates unnecessary motion when moving scale-wise between first and second octave key notes.
Music theory? What is included	In addition to basic terminology, there is a lesson that includes a basic introduction to intervals
Instructions on basic instrument care	p. 3. Includes a list of things to do daily, weekly, month, and yearly, as well as a list of things not to do to the oboe. There is also a list of supplies needed on this page. There are no specific instructions on how to swab out the instrument.
Instructions on instrument assembly/storage	p. 2. Covers assembly only
Instructions on reed care/prep and storage	No specific time for how long to soak the reed; warns against over-soaking the reed. Page three says to return the reed to the reed case when finished, but no instruction on whether or how to dry it out.
Text/Pictures	
Text	Text appears all over each page, with new terms, notes, terminology, etc. placed in shaded blue boxes. These instructions are not limited to the top of the page. There are text-only pages in both the front and back of the book.
Photos/diagrams	The photographs of the oboe for assembly and care on pages two and three and for the fingering chart on page 54. There are portraits of composers the composers whose music is used within the lessons, and graphics for categories like “new notes,” “Rhythm,” “theory,” etc. that appear within a lesson

Practice record	Yes, inside front cover.
Progress chart for evaluation/teacher feedback	No
Glossary	Yes, page 56

Fundamentals: Which fundamentals are addressed? How many pages/exercises are dedicated to each?	
Posture	p. 3. Deals with seated posture only and is accompanied by an illustration.
Hand Position	p. 3. Does not account for the angle of the right thumb.
Embouchure	p. 3. No discussion of the shape of the embouchure.
Breathing	Not addressed
Breath Support	Not addressed
Articulation	Page 4; says that the “director will show [the student] how to articulate a note.”

National Standards: Which standards does the book address? How many staves for standards other than “2: Playing an instrument alone or with others.”	
1. Singing alone and with others	There are a few exercises where the students are asked to sing, usually with the CD. None of these instances appear to be used with the staves, but are separate, CD-specific exercises.
3. Improvising	Defined on page 47; only one staff asks for the students to improvise (on page 47 as well).
4. Composing/Arranging	9 staves, all of which are found under the heading “Composer’s Corner.” The terms “composition” and “arranging” are both defined.
5. Reading and notating music	Aside from the general emphasis on reading, there are 21 staves that ask the students to write in note names or musical symbols.
6. listening to, analyzing and describing music	There are seven “Interpretation Stations” where the students are asked to listen to a piece of music (found on the CD) and then answer questions about it. These questions are as basic as “How did [the music] make you feel?” to “Which performance was more musical?”
7. Evaluating music and music performances	
8. Understanding relationships between music, the other arts, and disciplines outside the arts	There are thirteen “History” boxes throughout the book that feature a famous composer whose music is used on that page. These boxes contain a brief bio of the composer and a description of the composer’s musical style. There is then a heading for “Art,” which describes other famous works of art in mediums outside of music. Finally, there is a heading for “World,” which places the composer’s life and works in the context of their historical period.
9. Understanding music in relation to history and culture.	

Pedagogical structure	
Is the book broken into lessons?	The lesson is broken into units called Opuses. These units do not always have a specific title; most of the information on each page/unit is found in blue-shaded boxes that appear all throughout the page.
Are the lessons focused on a specific goal(s)?	The use of the blue-shaded boxes makes each page feel like it's broken into mini lessons. The exercises that immediately follow these boxes are directly related to the topics introduced, but the page as a whole does not feel focused.
Do the lessons (or in the case of no lessons, the sequence) build logically from one to the next?	The overall sequencing of the musical concepts seems good. The oboe related concepts are hindered by the need to center the lessons on the band as a whole.
Is the information generally accurate?	Yes, aside from the incorrect forked F fingering.

Book: Sound Innovations for Concert Band: A Revolutionary Method for Beginning Musicians

Bibliographic Information	
Title of Book	Sound Innovations for Concert Band: A Revolutionary Method for Beginning Musicians
Author	Robert Sheldon, Peter Boonshaft, Dave Black, Bob Phillips
Copyright	2010
Publisher	Alfred Music Publishing Co., Inc.
Volume in a series	Book 1 of 2
Other Bibliographical Information	
Technology Supplements	CD with recorded melody examples and play-along accompaniments (mp3) for every line in the book. These tracks sound like MIDI recordings, and the model doesn't even sound like an oboe all the time. DVD with Dr. Douglas Owens Jr., who covers the fundamentals oboe playing, care, cleaning, and storage of the instrument, and care/storage of the reed. The book is also associated with <u>SmartMusic</u> , and the MP3 CD has the SI Player with Tempo Change Technology, allowing the student to change the tempo of each recorded accompaniment.
References to supplementary material that would coincide with primary book	
Number of Pages in book	56 pages
Pages of Introductory material before playing	3
Number of staves in book (includes duets, not piano accompaniment)	368 staves over 50 pages
Average staves/page	7.36 staves/page
Technique	
Range	F ⁴ -C ⁶
First Notes introduced	D ⁵ , C ⁵ , B ^{b4} / Alternate approach on page 46 starts with A ⁴ , G ⁴ , F ⁴ .
When the half hole is introduced	p. 5 (first note) No Instructions
When the first octave key is introduced	p. 8 (no instruction on how to use the first octave key)
When the second octave key is introduced	p. 24 (no instruction on how to use the second octave key).

First Complete Scale	p. 26 (used in “Joy to the World”); scale, as a term, is first introduced on page 28.
Major scales consolidated in one place	Yes, pages 43-44. This only includes the key areas that were introduced in this book.
Arpeggios consolidated in one place	Yes, pages 43-44 (same as scales)
First use of the chromatic scale or exercise	p. 30; full scale on page 41
Introduction of Key Signatures	p. 13
Tonalities introduced	B \flat , F, E \flat , A \flat
Other modes introduced	
Major Scales	B \flat , F, E \flat , A \flat
Minor Scales	None; the difference between major and minor is discussed on page 32, but no minor key is introduced individually.
Alternate fingerings	Forked F and Left E \flat
Melodic Material	
Number of staves devoted to technical studies (i.e. scales, arpeggios, non-melodic exercises, rhythms, quizzes, etc.)	95 staves
Total staves of melodic material	273
Total staves of untitled melodies	Every selection is titled, though not all of these are easily recognizable.
Number of staves of solos with printed accompaniment	8 staves
Number of staves of duets, trios, small ensemble	22 staves
Number of staves in divisi or in octaves	1 staff
Rhythm	
Introduction of Time signature	Pages 4-5
First instance of time signature other than 4/4, 3/4, 2/4	None
First instance/number of staves of cut time	None
First instance/number of staves of compound meter	None
First instance/number of staves of dotted quarter-eighth notes (simple duple meters)	p. 26/42 staves
First instance/number of staves including triplets	None
Introduction/number of staves including sixteenth notes	None
Introduction/number of staves of dotted eighth-sixteenth notes	None
Intro/number of staves of syncopation	p. 26/5 staves
Number of staves with rhythmic notation exercises (no pitches)	20 staves
Additional rhythmic information	

Other Information	
<p>Articulations introduced - First use and instructions for:</p> <ul style="list-style-type: none"> • slurs • accents • staccato • tenuto 	<p>Slur: p. 17. Both musical and technical definitions provided.</p> <p>Accent: p. 24. Definition provided states to play the note “with a stronger attack.”</p> <p>Staccato and Tenuto: p. 28. Only the musical definition is provided for each.</p>
First use of dynamics	p. 15
First use of tempo markings (in Italian)	p. 19
Fingering chart	Yes, p. 56. It encompasses C ⁴ -C ⁶ only, with forked F and left E _b as the only alternate fingerings. Forked F fingering is incorrect.
Music theory? What is included	Beyond basic music reading symbols and terms, there is a brief lesson on intervals.
Instructions on basic instrument care	There is a small section on page 3, and more details on this topic on the DVD.
Instructions on instrument assembly/storage	p. 2. Covers both assembly and disassembly. It also discusses where/how to store the instrument safely. All of these topics are demonstrated in greater detail on the DVD.
Instructions on reed care/prep and storage	p. 2-3. States to soak the reed in water for at least 3 minutes. Covers how to insert the reed into the instrument and how to remove it and place it in its case. Again, this is all covered in greater detail on the DVD.
Text/Pictures	
Text	Outside of the introductory pages, text is placed into boxes with blue borders. These boxes include new terms and symbols, their definitions, and instructions on how to execute them. These boxes are not limited to the top of the page.
Photos/diagrams	Most of the visual elements that coincide with this book are found on the DVD. There are video lessons on all of the fundamental concepts, instrument and reed care, and various concepts that start from first sounds to different articulation types.
Practice record	No
Progress chart for evaluation/teacher feedback	Yes; there is a checklist on page 54 where students can cross off the concepts learned in each of the book’s six levels.
Glossary	Yes, page 55. The terms listed are not accompanied by the page number on which they are introduced.

Fundamentals: Which fundamentals are addressed? How many pages/exercises are dedicated to each?	
Posture	p. 3 and the DVD; covers seated posture only.
Hand Position	p. 3 and the DVD; neither source shows very clearly where the two thumbs ought to be placed.
Embouchure	p. 3 and the DVD; there is good advice about not biting and only placing about an eighth of an inch of the tip beyond the lip. However, there is no discussion of how to create the shape of the embouchure within the book. This is only found on the DVD.
Breathing	p. 3 and the DVD; both state that the shoulders should not move while breathing. This is incorrect. The shoulders should be the last part of the body to move during inhalation; they should rise naturally and not hunch up. Dr. Owens's lessons are correct, but the detail seems like it could be overwhelming for a young student.
Breath Support	Not discussed
Articulation	This is discussed in greater detail on the DVD than on page 3. Dr. Owens asks the students to start with a breath attack (syllable "ha") before having them use their tongue with a "too" syllable.

National Standards: Which standards does the book address? How many staves for standards other than "2: Playing an instrument alone or with others."	
1. Singing alone and with others	There are seven staves where the student is asked to sing through the piece before playing it.
3. Improvising	Introduced on page 42; a total of 3 staves.
4. Composing/Arranging	Not included
5. Reading and notating music	This is focused almost exclusively on reading the notes, symbols and terms found within the book. There are no exercises where the students are asked to notate anything.
6. listening to, analyzing and describing music	The students can listen to a recording of every selection in the book the MP3 CD, both with and without the melody. The book includes a variety of styles, including Rock, Classical, Calypso, and March. There are a few selections where the students are asked to describe the music.
7. Evaluating music and music performances	Questions about the music stop short of evaluation and are limited to a description.
8. Understanding relationships between music, the other arts, and disciplines outside the arts	Not included
9. Understanding music in relation to history and culture.	There are short bios of various composers (i.e. Mozart, Beethoven) that provide information on their life and works.

Pedagogical structure	
Is the book broken into lessons?	Yes, the book is broken into six levels that are effectively units.
Are the lessons focused on a specific goal(s)?	<p>The levels are titled as follows:</p> <ul style="list-style-type: none"> • Level 1: Sound Beginnings • Level 2: Sound Fundamentals • Level 3: Sound Musicianship • Level 4: Sound Development • Level 5: Sound Techniques • Level 6: Sound Performance <p>Each unit varies in length from roughly five to ten pages. I cannot discern any specific difference or goal between these lessons, other than the fact that the book gradually becomes more difficult as it progresses. The individual pages within these units are not titled and there are new concepts all throughout the page. These concepts drive the content of the music that follows, but the pages as a whole do not seem focused on a specific goal.</p>
Do the lessons (or in the case of no lessons, the sequence) build logically from one to the next?	The musical concepts are well sequenced. The oboe-specific concepts are not; the lowest note is F ⁴ , which I do not understand. Playing in the low register can be difficult, especially if the student's instrument is not well adjusted, but waiting to introduce the student to this range only makes the eventual move to this register more difficult. Playing in the low range forces the student to open up the embouchure and use their airstream in order for the notes to speak, and solid pitch in this range only helps intonation in the second octave of the instrument.
Is the generally accurate?	Overall, yes. The forked F fingering is incorrect. The assertion on the DVD that the right pinky keys are only/mostly for low notes is incorrect; those keys are used in multiple registers.

An interesting note about this book is that there is an alternate approach to starting the instrument on pages 46-53. The biggest difference between the two is the starting pitches. The approach at the beginning of the book starts on D⁵-C⁵-B^{b4}, whereas the alternate approach begins on A⁴-G⁴-F⁴. By switching the starting pitches, the student is not introduced to the half hole nearly as soon, allowing them to get acclimated to the instrument without worrying about a difficult fingering.

Book: Band Expressions

Bibliographic Information	
Title of Book	Band Expressions
Author	Robert W. Smith, Susan L. Smith
Copyright	2003
Publisher	Warner Bros. Publications U. S. Inc.
Volume in a series	Book 1 of 2
Other Bibliographical Information	
Technology Supplements	CD with both accompaniments for songs within the book and some models of oboe playing. www.band-expressions.com
References to supplementary material that would coincide with primary book	The opening page references the Music Expression series and the Orchestra Expressions Series.
Number of Pages in book	56 pages
Pages of Introductory material before playing	4 pages
Number of staves in book (includes duets, not piano accompaniment)	342 over 49 pages
Average staves/page	6.98 staves/page
Technique	
Range	D ⁴ -G ⁵ (not fully chromatic)
First Notes Introduced	F ⁵ , E ^{b5} , D ⁵
When the half hole is introduced	p. 7. No instruction on how to use the half hole
When the first octave key is introduced	p. 5. No instruction on how to use the first octave key
When the second octave key is introduced	Not introduced
First Complete Scale	p. 42. The scale is divided, as the second octave key is not introduced in this book.
Major scales consolidated in one place	p. 53; only includes the scales introduced by this book.
Arpeggios consolidated in one place	No
First use of the chromatic scale or exercise	Not introduced
Introduction of Key Signatures	p. 10-11
Tonalities introduced	B ^b , E ^b , F, C
Other modes introduced	
Major Scales	B ^b , E ^b , F, C
Minor Scales	None
Alternate fingerings	None: the only F fingering introduced is the Regular F fingering

Melodic Material	
Number of staves devoted to technical studies (i.e. scales, arpeggios, non-melodic exercises, rhythms, quizzes, etc.)	69 staves
Total staves of melodic material	273 staves
Total staves of untitled melodies	None are untitled, but not all of the selections are melodic or easily recognizable.
Number of staves of solos with printed accompaniment	0 staves
Number of staves of duets, trios, small ensemble	24 staves
Number of staves in divisi or in octaves	2 staves
Rhythm	
Introduction of Time signature	p. 4
First instance of time signature other than 4/4, 3/4, 2/4	None
First instance/number of staves of cut time	None
First instance/number of staves of compound meter	None
First instance/number of staves of dotted quarter-eighth notes (simple duple meters)	p. 34/31 staves
First instance/number of staves including triplets	None
Introduction/number of staves including sixteenth notes	p. 43/3 staves
Introduction/number of staves of dotted eighth-sixteenth notes	None
Intro/number of staves of syncopation	p. 38/21 staves
Number of staves with rhythmic notation exercises (no pitches)	16 staves
Additional rhythmic information	
Other Information	
Articulations introduced - First use and instructions for: <ul style="list-style-type: none"> • slurs • accents • staccato • tenuto 	Slur: p. 16. Only a musical definition is given. Accent: p. 18. Only a musical definition is given. Staccato: p. 32. Tenuto: p. 32
First use of dynamics	p. 14. Both the general term and the individual dynamic levels are defined.
First use of tempo markings (in Italian)	p. 16: The general definition for tempo is given here; the first Italian marking is on p. 26

Fingering chart	p. 54-55. Range is from B \flat^3 -D 6 . No alternate fingerings are listed.
Music theory? What is included	There is a lesson on intervals on page 42, along with definitions of the terms melody and harmony
Instructions on basic instrument care	p. 2. There are instructions to swab out the instrument and to wipe off the keys after playing, but the author does not give instructions on how to swab, what material swab to purchase, or what type of cloth one should use when wiping off the keys.
Instructions on instrument assembly/storage	p. 2. This covers both assembly and disassembly. There's no mention of where to store the instrument, but the author does warn against exposure to extreme temperatures.
Instructions on reed care/prep and storage	There are generic instructions on page 2 to "soak the reed" and to remove the reed after playing, but the author does not mention how long to soak the reed, what to use to soak it in, or what type of case the student should purchase for their reeds.
Text/Pictures	
Text	Text is found primarily in two locations on the page: the top and the bottom. Each unit has the new notes and terms listed and defined at the top of the first page, and then a box with "lessons" at the bottom of the last page of the unit. These lessons are basically assignments for the students and provide some exercises/instructions beyond what is found within the unit. Text within the unit is minimal and often the font is colored green; these instances are typically reminders to the student of a concept introduced by the unit.
Photos/diagrams	The photos used by the author fall into two main categories: demonstrations and composers. Page three has demonstrations of posture, playing position, and embouchure, as demonstrated by two students. Throughout the book, there are featured composers, complete with a photograph or portrait. The text mentioned in the box above is typically encased in a colored box, creating a distinction between the new content and the musical selections below. Finally, there is a small graphic used to denote the CD tracks as they are found in the book. "CD" is encased in a colored oval along with the track number so that students know that a given selection has an accompaniment.
Practice record	No
Progress chart for evaluation/teacher feedback	No
Glossary	Yes, page 56 and inside back cover

Fundamentals: Which fundamentals are addressed? How many pages/exercises are dedicated to each?	
Posture	p. 3. Covers seated posture only. Addresses where to sit on the chair, placement of the feet, and upper body position.
Hand Position	p. 3. There is a general description of where the hands are placed, but no specific details of where the thumbs of each hand should be or on what keys the fingers should rest. The author suggests placing the right pinky on the E \flat key as a default position; this seems like a recipe for tension, as the E \flat key is quite a stretch for new oboists.
Embouchure	p. 3. There is a generic description of the embouchure shape and placement of the corners, but no information on how much of the reed should protrude past the lips inside the player's mouth. There are no suggestions or analogies that deal with how to form the shape of the embouchure.
Breathing	Not discussed
Breath Support	Not discussed
Articulation	Not discussed

National Standards: Which standards does the book address? How many staves for standards other than “2: Playing an instrument alone or with others.”	
1. Singing alone and with others	Not included
3. Improvising	Not included
4. Composing/Arranging	11 staves
5. Reading and notating music	No exercises beyond the basic music reading skills required to play out of this book.
6. listening to, analyzing and describing music	The students are exposed to a variety of musical styles through the accompaniment CD.
7. Evaluating music and music performances	There are a few instances where the students are asked to record themselves and then evaluate their performance.
8. Understanding relationships between music, the other arts, and disciplines outside the arts	Not included
9. Understanding music in relation to history and culture.	There are composer profiles throughout the book that provide an historical context for their music.

Pedagogical structure	
Is the book broken into lessons?	It is broken into units, which in this book's case, is basically synonymous with lessons.
Are the lessons focused on a specific goal(s)?	The new terms, symbols, and notes are listed at the top of the first page of the unit. There are then "lessons" listed at the bottom of the unit's final page. These "lessons" are basically assignments for the students that use the material within the unit and occasionally expand upon that material.
Do the lessons (or in the case of no lessons, the sequence) build logically from one to the next?	Musically, yes, the units are well sequenced. From an oboist's perspective, the use of key areas is not ideal for oboists, with the first notes starting in the second octave and in the key of B \flat major. The sequencing of notes is quite slow, as the students never use the second octave key, narrowing an already tiny range.
Is the information found in each lesson accurate?	Yes

Book: The Yamaha Advantage

Bibliographic Information	
Title of Book	The Yamaha Advantage
Author	Sandy Feldstein and Larry Clark
Copyright	2001
Publisher	Carl Fischer
Volume in a series	Book 1 of 2
Other Bibliographical Information	
Technology Supplements	A CD with accompaniment and supplemental material on www.yamahaadvantage.com , which contains play-along tracks, games, quizzes, and assessment exercises. (The website above, which was listed on the back of the book, is incorrect. The working link is www.playintimeadvantage.com).
References to supplementary material that would coincide with primary book	
Number of Pages in book	57 (numbered 2-49, with pages 4-11 alternating as follows: 4, 4A, 5, 5A, etc.)
Pages of Introductory material before playing	3
Number of staves in book (includes duets, not piano accompaniment)	400 staves over 49 pages
Average staves/page	8.16
Technique	
Range	D ⁴ -B _b ⁵
First Notes Introduced	B ⁴ , A ⁴ , G ⁴
When the half hole is introduced	p. 4
When the first octave key is introduced	p. 5
When the second octave key is introduced	p. 22
First Complete Scale	p. 23 (page 10A covers a full octave, but not around a major/minor scale)
Major scales consolidated in one place	The inside of the back cover has the scales covered by this book, including their scales in thirds and arpeggios.
Arpeggios consolidated in one place	
First use of the chromatic scale or exercise	Not introduced in a lesson within the book, but it is found on the inside of the back cover.
Introduction of Key Signatures	p.12
Tonalities introduced	B _b , F, E _b , (A _b is only found in scale bank)
Other modes introduced	c, d

Major Scales	B \flat , F, E \flat , A \flat
Minor Scales	None
Alternate fingerings	Forked F vs. regular F
Melodic Material	
Number of staves devoted to technical studies (i.e. scales, arpeggios, non-melodic exercises, rhythms, quizzes, etc.)	98
Total staves of melodic material	302
Total staves of untitled melodies	Most everything is titled, though the tunes are not necessarily recognizable.
Number of staves of solos with printed accompaniment	8
Number of staves of duets, trios, small ensemble	38
Number of staves in divisi or in octaves	3
Rhythm	
Introduction of Time signature	p. 4A
First instance of time signature other than 4/4, 3/4, 2/4	None
First instance/number of staves of cut time	None
First instance/number of staves of compound meter	None
First instance/number of staves of dotted quarter-eighth notes (simple duple meters)	p. 22/58 staves
First instance/number of staves including triplets	None
Introduction/number of staves including sixteenth notes	None
Introduction/number of staves of dotted eighth-sixteenth notes	None
Intro/number of staves of syncopation	Not introduced
Number of staves with rhythmic notation exercises (no pitches)	21
Additional rhythmic information	
Other Information	
Articulations introduced - First use and instructions for: <ul style="list-style-type: none"> • slurs • accents • staccato • tenuto 	<p>Slurs: p. 16 – does not define this term beyond showing what it is; does not explain how to achieve this on the oboe.</p> <p>Accents: p. 17 – no definition or instruction on how to play an accent; definition given in the glossary.</p> <p>Staccato: p. 21 – same as other articulations</p> <p>Tenuto: p. 32 - same as other articulations</p>
First use of dynamics	p. 12
First use of tempo markings (in Italian)	p. 12 – introduces English tempos; p. 22 introduces Italian markings

Fingering chart	Yes, pages 46-47 (incorrect Forked F fingering)
Music theory? What is included	There is a “Theory” tab at the top of each page, though there isn’t always a new topic. Most of the “theory” topics relate to music-reading basics, such as key signature, accidentals, unison vs. divisi writing, etc.
Instructions on basic instrument care	p. 2-3. There are instructions on the use of cork grease, swabbing the instrument, and basic use of “cleaning paper” to dry off pads.
Instructions on instrument assembly/storage	p. 2-3. Assembly instructions start from bottom and work up, with a picture and instructions on how account for the bridge keys. No instructions on how to disassemble the instrument. There are instructions regarding storage on page 3, with a picture of a clarinet in its case.
Instructions on reed care/prep and storage	p. 2-3. Page two tells the student to soak the reed for “a few minutes” before playing and to “carefully dry the reed with a clean cloth and place it in a double reed holder [when you finish playing].” Using a cloth to clean the reed could cause as much harm (if not more) than good, and what is a double reed holder?
Text/Pictures	
Text	Aside from the three pages of instruction before a playing lesson begins, most of the text is limited to the top of each page, with occasional instructions found within the page of a lesson. The top of each page is designed to look like tabs from a website; the tabs are “notes,” “Theory,” Rhythm,” and “Musicianship.” These tabs appear that top of every page, but each tab is not necessarily addressed on each page.
Photos/diagrams	The only photographs appear on pages two and three. There are shaded boxes that correspond with each tab (mentioned in “Text”) and they contain a new concept related with said tab. The pages are very colorful, but the only other graphics are the borders at the top of each page and at the bottom of each right-hand page.
Practice record	Yes: inside front cover. Has a space to list the assignment, date, day of the week, and student notes or questions. Finally, there is a box entitled “Approval,” which ostensibly is meant for the parent/guarding to confirm the student’s practice session.
Progress chart for evaluation/teacher feedback	No, but there is a “Certificate of Achievement” that can be awarded to the student for completing this book (last page before inside back cover).
Glossary	Yes, page 45. This is limited to musical terms.

Fundamentals: Which fundamentals are addressed? How many pages/exercises are dedicated to each?	
Posture	p. 2. There is a picture of a student playing with correct seated posture. There is only one line of instruction on how to sit. No discussion of posture while standing.
Hand Position	There is a very limited section on page 2. This only addresses that the right thumb goes under the thumb rest and that the fingers should be curved and close the tone holes.
Embouchure	Found under the heading “Making your first sound” on page 2. The basic information is correct, but doesn’t explain to the student <i>how</i> to make the shape of the embouchure that is described here.
Breathing	The only line regarding breathing is found on page two; it says “Take a full breath.”
Breath Support	Not addressed
Articulation	Not addressed

National Standards: Which standards does the book address? How many staves for standards other than “2: Playing an instrument alone or with others.”	
1. Singing alone and with others	Not included
3. Improvising	There are two staves where the students are asked to improvise. There are also a number staves where the students are asked to play a song by ear.
4. Composing/Arranging	There are three staves where the students are asked to compose their own piece or to finish one that is started.
5. Reading and notating music	Reading is required in every musical lesson. There are ten staves where the students are asked to notate at least some part of music, be it just bar lines or an entire line of composition.
6. listening to, analyzing and describing music	Between the CD and the website there are many opportunities for the students to listen to and to play along with music. There are no exercises in the book that ask the student to analyze or describe music.
7. Evaluating music and music performances	Not included
8. Understanding relationships between music, the other arts, and disciplines outside the arts	Not included
9. Understanding music in relation to history and culture.	Not overtly covered. There is music by composers that could open up discussion by the teacher about history and culture, but nothing is directly covered by the book.

Pedagogical structure	
Is the book broken into lessons? Are the lessons focused on a specific goal(s)?	Yes, they are in the sense that the information presented by the four tabs (Notes, Theory, Rhythm, and Musicianship) directly influence the music used below, but they are not titled, nor is a goal specifically stated.
Do the lessons (or in the case of no lessons, the sequence) build logically from one to the next?	The sequence of rhythm and general musical concepts (dynamics, tempos, terms, etc.) is logical. This is one of the few books that starts the student oboists on notes that are easiest for student, not for the heterogeneous band. The first notes are B ⁴ , A ⁴ , and G ⁴ , which are easy to play from a fingering and resistance standpoint, allowing the student to focus more on the fundamentals of playing than on the fingerings. The book begins by using thick black lines in place of actual note values. The length of these corresponds with quarter, half, and whole notes, and the length is reinforced by an arrow and numbers below the note. The numbers represent the beats in the measure and the arrows represent the airstream. The airstream model is good, as it will hopefully keep the students from stopping the air in between each note. The use of the black lines in place of actual notes is questionable, as they are not real musical notations.
Is the information generally accurate?	Other than the Forked F fingering, yes.

Book: Jump Right In: The Instrumental Series

Bibliographic Information	
Title of Book	Jump Right In: The Instrumental Series
Author	Richard F. Grunow, Edwin E. Gordon, Chirstopher D. Azzara
Copyright	2000
Publisher	GIA Publications Inc.
Volume in a series	Book 1 of 2
Other Bibliographical Information	
Technology Supplements	Accompanying CD: this is very confusing to navigate. There is an assignment schedule on pages 2-4, but it's very difficult to see exactly which numbers in the book line up with a given track on the CD. If it took me ten minutes to decipher, how is a child going to use this on their own?
References to supplementary material that would coincide with primary book	Also has Solo books 1A, 1B, 2, and 3
Number of Pages in book	49
Pages of Introductory material before playing	7
Number of staves in book (includes duets, not piano accompaniment)	510 over 37 pages
Average staves/page	14.17 (many are small, around 4 measures in length)
Technique	
Range	C ⁴ -B _b ⁵
First Notes Introduced	A ⁴ , B _b ⁴ , C ⁵ , D ⁵ , E _b ⁵ , F ⁵
When the half hole is introduced	p. 10 (which is the first page with music): no instruction provided on how to operate the key
When the first octave key is introduced	p. 10: no instruction provided on how to operate the key.
When the second octave key is introduced	p. 19: no instruction on how to operate the second octave key.
First Complete Scale	None presented as a full scale
Major scales consolidated in one place	No
Arpeggios consolidated in one place	No
First use of the chromatic scale or exercise	Not used
Introduction of Key Signatures	Used from page 10, the first page with music, but it's never defined or identified specifically as a key signature

Tonalities introduced	B \flat , F, E \flat , c
Other modes introduced	n/a
Major Scales	None
Minor Scales	None
Alternate fingerings	No discussion of various F fingerings
Melodic Material	
Number of staves devoted to technical studies (i.e. scales, arpeggios, non-melodic exercises, rhythms, quizzes, etc.)	178
Total staves of melodic material	332 (includes staves of improvisation)
Total staves of untitled melodies	138
Number of staves of solos with printed accompaniment	None
Number of staves of duets, trios, small ensemble	None
Number of staves in divisi or in octaves	None
Rhythm	
Introduction of Time signature	p. 11
First instance of time signature other than 4/4, 3/4, 2/4	p. 13 – 6/8
First instance/number of staves of cut time	p. 15/53 staves
First instance/number of staves of compound meter	p. 13 – 6/8, also 3/8; 118 staves
First instance/number of staves of dotted quarter-eighth notes (simple duple meters)	p. 36/17 staves
First instance/number of staves including triplets	none
Introduction/number of staves including sixteenth notes	p. 25/106 staves
Introduction/number of staves of dotted eighth-sixteenth notes	p. 29/20 staves
Intro/number of staves of syncopation	The concept is used but not introduced; 47 staves
Number of staves with rhythmic notation exercises (no pitches)	178
Additional rhythmic information	No definitions provided for smaller subdivisions. It appears that all rhythms are taught through the CD by having the students listen and then repeat the rhythms, both through spoken syllables and on the instrument.

Other Information	
Articulations introduced - First use and instructions for: <ul style="list-style-type: none"> • slurs • accents • staccato • tenuto 	Slurs, Staccato, Tenuto not used in the book. Accent: p. 46. No definition given.
First use of dynamics	p. 12; they are not defined in this book.
First use of tempo markings (in Italian)	None are used in the book
Fingering chart	Yes, but very convoluted. They relate all of the fingerings to the solfege syllables of a given key (i.e. B \flat = DO in B \flat major section on the fingering chart). None of the fingerings are listed with a note on the staff. Forked F is incorrect.
Music theory? What is included?	Concepts of tonic, dominant, and subdominant are addressed as early as p. 20; chord names like “B \flat ⁷ ” are also included early on.
Instructions on basic instrument care/storage?	No
Instructions on instrument assembly/disassembly?	No
Instructions on reed care/storage?	No instruction on storage and only a basic instruction to soak the reed before playing (with an illustration of a reed soaking in a small container). This is contradicted by p. 6 under “embouchure,” where the author writes to “Place the end of the reed in your mouth for 1-2 minutes.” Soaking the reed in one’s mouth is incorrect. The book suggests that the student learn to make their own reeds.
Text/Pictures	
Text	There are six pages at the beginning of the book (p. 2-7) that include a comprehensive progress chart, practice tips, instructions on how to use the Home-Study CD, and a few fundamentals of oboe playing. Instructional pages are interspersed with pages of melodies and usually explain new tonal or rhythmic patterns. The goal of this book is focused more on getting the students to audiate these patterns before they perform them and relate them to written notation than it is on teaching the technical aspects of oboe playing. Very little explanation (if any at all) is given to how to execute various notes and techniques on the instrument; musical terminology is likewise avoided.

Photos/diagrams	The only photos appear on pages 5-7 and with the fingering charts on pages 8-9 and 48-49
Practice record?	These two elements are merged into what's titled an "Assignment Schedule." Each assignment is listed in a chart with its respective page or unit number, followed by multiple boxes. The teacher writes in the date for each assigned line item, and the student checks off each assignment as they accomplish them. There seems to be space enough to also list how long the student practiced, or at least the date that they practiced.
Progress chart for evaluation/teacher feedback?	
Glossary	No

Fundamentals: Which fundamentals are addressed? How many pages/exercises are dedicated to each?	
Posture	p. 7; this only addresses seated posture.
Hand Position	p. 7. The angle of the right thumb is not mentioned, and the accompanying illustration does not clarify the issue. The book states that there is a "thumb hole" for the left thumb; this does not exist. The author also states to touch the thumb octave key with "the side of your thumb... but do not depress the octave key or support the weight of the oboe with your [left] thumb." The thumb should rest on the wood, and while the player shouldn't squeeze the instrument, the left hand should at least help balance the instrument. The author does not talk at all about the amount of pressure used (very little) when placing ones fingers onto the key work of the oboe.
Embouchure	p. 6. The steps provided here would not be helpful in creating a good embouchure. The author suggests that the student use a mirror to see if their embouchure matches that of the illustrations on this page. He then states that no two players will have an identical embouchure, so what is the point of trying to copy the illustration? Describing the shape of the embouchure (chin somewhat flattened, corners in, lips rolled in) helps the teacher, but it doesn't explain to the student <i>how</i> to make his/her face form said shapes. Much of the information listed here is good, but without a teacher that plays the instrument, it would be difficult for the student to figure out their embouchure with just these instructions.
Breathing	No instructions
Breath Support	No instructions
Articulation	There are syllables suggested on page 6, but no instruction of where the tongue should contact the reed or how it is used to start the sound.

National Standards: Which standards does the book address? How many staves for standards other than “2: Playing an instrument alone or with others.”	
1. Singing alone and with others	Much of this book is based on singing tonal and rhythmic patterns before performing them on the instrument in order to hear the patterns first so that it is easier to match them with the instrument. At least 316 staves of this book have instructions to sing or chant the lines first, and then perform them on the instrument.
3. Improvising	Improvisation is included in each unit and can be done with the CD accompaniment. There are total of 33 staves of improvisation.
4. Composing/Arranging	Not included – there is a separate composition book (at least one)
5. Reading and notating music	Reading is a secondary goal of the book; the primary goal is for the students to hear the patterns and sing them before connecting them to written notation. That being said, all of the staves (with the exception of the improvised staves) are written out in normal notation. There are no staves for the students to write any notes or symbols
6. listening to, analyzing and describing music	The students can listen to the music of this book on the accompanying CD, but there are no lessons on analysis or musical description.
7. Evaluating music and music performances	Not included
8. Understanding relationships between music, the other arts, and disciplines outside the arts	Not included
9. Understanding music in relation to history and culture.	Not included

Pedagogical structure	
Is the book broken into lessons?	Yes; the book is broken into units, each of which contains tonal patterns around a given tonal center and rhythmic patterns. These are then incorporated into a tune. This tune has its melody and multiple harmonic lines written out so that the student can play each of them with the CD accompaniment.

Are the lessons focused on a specific goal(s)?	The goals of each lesson are centered on a tonal center and a meter. As the book progresses, the meters and the rhythmic patterns therein gradually become more complex (this is true of the tonal patterns as well). A major goal of the book is to show how these patterns, rhythmic or tonal, are similar to other meters or tonalities. For instance, there are enrhythmic patterns between the meters of 4/4 and 2/2, or 3/4 and 3/8; there are also similar solfege patterns when shifting between tonalities when using moveable solfege.
Do the lessons (or in the case of no lessons, the sequence) build logically from one to the next?	Yes; the complexity of the rhythms and tonal patterns used are logical and become rather sophisticated by the book's conclusion. The starting key area is not ideal for the oboe, though predictable given that the purpose of this book is for use in a heterogeneous band setting.

This book's author argues that in order for a student to play an instrument, he or she needs to develop both audiation skills (the ability to hear and comprehend music), and executive skills (the skills necessary to perform on a given instrument). He states that "In *Jump Right In: The Instrumental Series*, audition skills and executive skills are given equal emphasis and they are taught in the proper sequence—audiation skills preceding executive skills. Therefore, each student will learn two instruments—the audiation instrument (in the head) and the executive skill instrument (in the hands)."²⁶ Having reviewed just the first book in a series of two student books and multiple "solo" books, I cannot say for a certainty how well this goal is accomplished, but I can say that this goal is not well met in the first book alone. Out of the book's forty-nine pages, only three deal with oboe-specific topics (and not very thoroughly). As the book progresses, no instruction is provided within the lessons to new "executive skill" challenges as they arise. I do not seek to discredit the pedagogical model demonstrated here, but rather only seek to suggest that this book would not work as a stand-alone tutor for a new oboist; it would require a teacher who plays the instrument to provide the proper "executive skill" instruction. There is no excuse for not including instruction on basic instrument care, as this is a problem whether the student is in a full band class or an individual lesson. I also believe that a fingering chart that associates oboe fingerings with the notes that they produce is much preferable to one that relates fingerings to moveable solfege; B-flat⁴ is fingered the same way regardless of its function within a tonality.

²⁶ *Jump Right In: The Instrumental Series*, Inside front cover

Book: Essential Elements 2000: Comprehensive Band Method

Bibliographic Information	
Title of Book	Essential Elements 2000: Comprehensive Band Method
Author	Tim Lautzenheiser, John Higgins, Charles Menghini, Paul Lavender, Tom C. Rhodes, Don Bierschenk
Copyright	1999
Publisher	Hal Leonard Corporation
Volume in a series	Book 1 of 3 (?)
Other Bibliographical Information	
Technology Supplements	2 CDs: one for “solo” pages, one for “Band” pages 1 DVD: Includes play along tracks, as well as videos on fundamentals and assembly.
References to supplementary material that would coincide with primary book	
Number of Pages in book	48
Pages of Introductory material before playing	3
Number of staves in book (includes duets, not piano accompaniment)	451
Average staves/page	9
Technique	
Range	C ⁴ -Bf ⁵
First Notes Introduced	C ⁵ , B ^{b4} , A ⁴
When the half hole is introduced	p. 4B, no. 3. Says to use the half hole, but not <i>how</i> to use the half hole.
When the first octave key is introduced	p. 4B, no. 1. No instruction on how to operate the first octave key.
When the second octave key is introduced	p. 17 (no. 80). No instruction on how to operate the second octave key.
First Complete Scale	p. 28
Major scales consolidated in one place	Yes: p. 40-41; includes scales in thirds
Arpeggios consolidated in one place	No
First use of the chromatic scale or exercise	p. 33, no. 174: definition of chromatic scale plus one exercise
Introduction of Key Signatures	p. 7A/B
Tonalities introduced	F, B ^b , E ^b , A ^b (c, g – these are used in songs within the book, but minor mode is not introduced).

Other modes introduced	
Major Scales	F, B \flat , E \flat , A \flat ,
Minor Scales	None
Alternate fingerings	Forked F (wrong fingering: includes E \flat key), Left E \flat
Melodic Material	
Number of staves devoted to technical studies (i.e. scales, arpeggios, non-melodic exercises, rhythms, quizzes, etc.)	97
Total staves of melodic material	354
Total staves of untitled melodies	None
Number of staves of solos with printed accompaniment	19: 10 solo plus 9 accompaniment
Number of staves of duets, trios, small ensemble	48
Number of staves in divisi or in octaves	None
Rhythm	
Introduction of Time signature	p. 11A/B
First instance of time signature other than 4/4, 3/4, 2/4	None
First instance/number of staves of cut time	None
First instance/number of staves of compound meter	None
First instance/number of staves of dotted quarter-eighth notes (simple duple meters)	p. 22: 40 staves
First instance/number of staves including triplets	None
Introduction/number of staves including sixteenth notes	None
Introduction/number of staves of dotted eighth-sixteenth notes	None
Intro/number of staves of syncopation	None
Number of staves with rhythmic notation exercises (no pitches)	36
Additional rhythmic information	

Other Information	
Articulations introduced - First use and instructions for: <ul style="list-style-type: none"> • slurs • accents • staccato • tenuto 	Slur: p. 19, no. 95 Accent: p. 15, no. 70. The only definition says “Emphasize the note.” Staccato: not introduced Tenuto: not introduced
First use of dynamics	p. 9A/B
First use of tempo markings (in Italian)	p. 11A/B
Fingering chart	Yes: B \flat ³ -F ⁶ ; alternates for F (forked fingering is wrong), E \flat . No Left F
Music theory? What is included?	Aside from note reading and vocabulary there is an explanation of basic intervals (p. 24), scales and chords (p. 28), and a brief definition of the term “phrase” (p. 44).
Instructions on basic instrument care	Basic information on soaking the reed, as well as putting it away and swabbing the instrument. No information on exactly what equipment to buy in conjunction with this.
Instructions on Instrument assembly/storage?	p. 3 covers assembly and disassembly (starting from the top joint). No instructions other than to return each part to the case.
Instructions on reed care/prep and storage?	Generic instructions on p. 2-3 on soaking the reed (doesn't say how long). There's a vague instruction on p. 2 that says to “carefully remove the reed and blow air through it. Return to reed case.” Which end should the student blow through and why? What kind of case should the reed be stored in?
Text/Pictures	
Text	There is text on every page dealing with definitions of musical terms as well as blurbs about the composers found on a given page. However, there is a decided dearth of actual instruction as it relates to how to execute oboe related concepts, such as the half hole, which appears on the second page of music.
Photos/diagrams	There is an illustration of a person playing while seated and a picture of an oboe (both on p. 3), but the only graphics used in the book are in the form of colored blocks that contain information related to the music on that page.
Practice record?	Yes; inside front cover
Progress chart for evaluation/teacher feedback?	Yes, but not much room for feedback
Glossary	No, but there is an index on p. 48. This includes the terms and composers found in the book, along with the cultures referenced and the tunes therein.

Fundamentals: Which fundamentals are addressed? How many pages/exercises are dedicated to each?*	
Posture	Only three bullet points on page 2; it only addresses seated posture
Hand Position	One small paragraph on p. 3; this refers the student to the picture.
Embouchure	Only five bullet points of page 2; the problem here is that there is no instruction on how to create the shape of the embouchure. The student is simply told to “open your mouth so your teeth are slightly apart. Roll your lower lip over you bottom teeth... [and] place the tip of the reed on the center of you lower lip. Cover your upper teeth with your upper lip and firmly close your lips around the reed.” While this isn’t necessarily incorrect, it does leave the student open to problems, namely what shape should the lips/chin make?
Breathing	Some good instruction on page 2, but no exercises to really help the student experience a three-stage breath
Breath Support	No explanation: the use of the words “air stream” and “support” are vague in the DVD portion.
Articulation	Explained by saying “too” and “dropping” the tongue. The latter suggestion seems incorrect, as the tongue should remain on the same plane while articulating.

**Each of these is augmented in the accompanying DVD.

National Standards: Which standards does the book address? How many staves for standards other than “2: Playing an instrument alone or with others.”	
1. Singing alone and with others	No suggestion is made to sing anything – the emphasis is on the instrument alone
2. Play an instrument alone/with others	Aside from the obvious emphasis on playing alone, this book offers 48 staves worth of duets and trios. The accompanying CD and DVD provide the student the chance to play along with others through the recorded accompaniments.
3. Improvising	Quickly mentioned on page 44 with a basic definition and B \flat pentatonic scale to use over a four measure accompaniment
4. Composing/Arranging	Covered only on page 44. There are eight staves where the students can write their own music using guidelines given by the author. Includes a definition of <i>composition</i> and <i>phrases</i> .
5. Reading and notating music	This is heavily emphasized, with frequent exercises towards the bottom of the page that ask the student to write in notes or note names below the notes. There are also many terms with definitions (index on page 48). Almost every staff (if not all) includes music reading.

6. listening to, analyzing and describing music	There is a listening library on the DVD, but there is no mention of it that I could find in the oboe book itself. It includes band selections of beginning and intermediate levels. There is an accompanying worksheet that provides some questions that guide the students' listening and asks them about what they hear. No analysis is included
7. Evaluating music and music performances	As above, the worksheet includes a question on whether or not the student liked the piece and then asks why they did/didn't like it. There are no specific criteria for how to listen to the piece nor any discussion about what makes a given performance "good" vs. "bad."
8. Understanding relationships between music, the other arts, and disciplines outside the arts	No real connection is developed between music and other art forms.
9. Understanding music in relation to history and culture.	There is a brief history of the oboe on the opening page and quick blurbs about major composers as their works appear throughout the book. There is also information provided about the various musical styles used in the book with explanations as to their cultural origins.

Pedagogical structure	
Is the book broken into lessons? Are the lessons focused on a specific goal(s)?	No, the book is not broken into lesson. The first eighteen pages of music are broken into nine pairs. Both of the pages in a given pair contain the same music, but the right-hand page is transposed up a fourth from the left-hand page. The benefit here is probably that the teacher is able to introduce more notes and key areas without having to define them, and the students learn to recognize the aural pattern along with the written music. The downside (in my view) is that the student is stuck on the same music for two pages at a time, and only younger students would probably need that much repetition. These pairs do share the same goals, introducing the same musical terms and symbols, as well as information on composers whose music is utilized. Each page beyond these pairs does have clear definitions of various elements that the authors wished to teach, but they are often scattered around the page.
Do the lessons (or in the case of no lessons, the sequence) build logically from one to the next?	Yes. The musical concepts (i.e. rhythm, meter, key areas, terminology, etc.) are well sequenced and appear to move a comfortable pace for a young student. The problem is the sequence of the oboe-specific issues. B \flat major is not an ideal for starting oboists and the half hole and first octave keys should not be among the first six notes that the student learns

	(as seen here on pages 4A-4B). There needs to be more discussion within the text of how to execute various concepts on the oboe itself. For example, page fifteen introduces the accent articulation, instructing the student to “Emphasize the note.” How? A musical definition is not sufficient; instruction on how to achieve this on the instrument is crucial.
Is the information found in each lesson accurate?	Yes, the information within the lessons is solid. The biggest problem is found in the book’s fingering chart. The forked F fingering with the E \flat key is incorrect, though this is not uncommon. The more glaring errors are found in the notes C \sharp ⁶ and D ⁶ , which are blatantly wrong.

Book: Premier Performance: An Innovative and Comprehensive Band Method

Bibliographic Information	
Title of Book	Premier Performance: An Innovative and Comprehensive Band Method
Author	Ed Sueta
Copyright	1999
Publisher	Ed Sueta Music Publications
Volume in a series	Book 1 of 3
Other Bibliographical Information	
Technology Supplements	None
References to supplementary material that would coincide with primary book	None
Number of Pages in book	48 pages
Pages of Introductory material before playing	5 pages
Number of staves in book (includes duets, not piano accompaniment)	352 staves
Average staves/page	8.8 staves per page
Technique	
Range	C ⁴ -C ⁶
First Notes Introduced	B ⁴ , A ⁴ , G ⁴
When the half hole is introduced	p. 8; no instruction on how to operate the half hole
When the first octave key is introduced	p. 10; no instruction on how to operate the first octave key.
When the second octave key is introduced	p. 26; no instruction on how to operate the second octave key
First Complete Scale	p. 34, B ^b
Major scales consolidated in one place	p. 41, only covers the key areas introduced in this book.
Arpeggios consolidated in one place	p. 41, only covers the key areas introduced in this book.
First use of the chromatic scale or exercise	p. 41
Introduction of Key Signatures	p. 14
Tonalities introduced	B ^b , E ^b , F, A ^b
Other modes introduced	
Major Scales	B ^b , E ^b , F, A ^b
Minor Scales	
Alternate fingerings	Forked F (fingering for this note is incorrect)

Melodic Material	
Number of staves devoted to technical studies (i.e. scales, arpeggios, non-melodic exercises, rhythms, quizzes, etc.)	121 staves
Total staves of melodic material	231 staves
Total staves of untitled melodies	All of the selections are titled, but not all of the melodies are familiar.
Number of staves of solos with printed accompaniment	7 staves
Number of staves of duets, trios, small ensemble	44 staves
Number of staves in divisi or in octaves	2 staves
Rhythm	
Introduction of Time signature	p. 5
First instance of time signature other than 4/4, 3/4, 2/4	None
First instance/number of staves of cut time	None
First instance/number of staves of compound meter	None
First instance/number of staves of dotted quarter-eighth notes (simple duple meters)	p. 32/28 staves
First instance/number of staves including triplets	None
Introduction/number of staves including sixteenth notes	None
Introduction/number of staves of dotted eighth-sixteenth notes	None
Intro/number of staves of syncopation	Not introduced
Number of staves with rhythmic notation exercises (no pitches)	32 staves
Additional rhythmic information	
Other Information	
<p>Articulations introduced - First use and instructions for:</p> <ul style="list-style-type: none"> • slurs • accents • staccato • tenuto 	<p>Slur: p. 18. Provides both musical and technical definition</p> <p>Accent: p. 15. The only instruction/definition is “Play more air.”</p> <p>Staccato: p. 19. Generic definition: “...play the note short and separated.” Could be more specific as to how to do this.</p> <p>Tenuto: p. 36. Says to “Hold the note for its full value.” Could also discuss what type of syllable to use to tongue a note with this type of articulation.</p>
First use of dynamics	p. 19. The definition is provided for the different types, but not for the term “Dynamics” itself.

First use of tempo markings (in Italian)	p. 22
Fingering chart	p. 46-47; the forked F, C ^{#6} and D ⁶ fingerings are incorrect
Music theory? What is included	The concepts of Tonic, Subdominant, and Dominant are used, but the author says that “Your teacher will explain the chord symbols.”
Instructions on basic instrument care	p. 3. Mentions swabbing, using cork grease, and cleaning the keys. It does not provide instructions on how to swab out the instrument.
Instructions on instrument assembly/storage	p. 2. Covers assembly only. It does not mention the importance of the bridge keys on the top and bottom joints.
Instructions on reed care/prep and storage	p. 2-3. Says to soak the reed but not for how long. The author also says to return the reed to its case after playing.

Text/Pictures	
Text	Most of the text is limited to the top of each page, defining new concepts; however, there are some instructions within the music of a lesson.
Photos/diagrams	The only photographs are on pages two and three to demonstrate the instrument assembly and playing position. There are no photos/illustrations within the lessons. Each lesson has boxes at the top of the page that are bordered in blue and contain the new notes and concepts for the lesson.
Practice record	p. 4. The book includes a “progress practice chart,” which is basically a practice chart. It has columns for the date, assignment, and a parent signature.
Progress chart for evaluation/teacher feedback	
Glossary	p. 48

Fundamentals: Which fundamentals are addressed? How many pages/exercises are dedicated to each?	
Posture	p. 3. Covers seated posture only.
Hand Position	p. 3 under “Posture and playing position.” Does not cover the angle of the right thumb.
Embouchure	p. 3. Provides a good description of the embouchure, but not much information about how to make the shape.
Breathing	Not addressed
Breath Support	Not addressed
Articulation	p. 3. Suggests the syllable “too” and to tongue the tip of the reed. It does not cover which part of the tongue to use when tonguing, or where in the mouth the tongue should be.

National Standards: Which standards does the book address? How many staves for standards other than “2: Playing an instrument alone or with others.”	
1. Singing alone and with others	Not included
3. Improvising	Not included
4. Composing/Arranging	4 staves where the student is asked to write or finish a composition.
5. Reading and notating music	There are a few staves that ask the students to write in notes or rhythms, but beyond that the emphasis is just on reading music.
6. listening to, analyzing and describing music	Not included
7. Evaluating music and music performances	Not included
8. Understanding relationships between music, the other arts, and disciplines outside the arts	Not included
9. Understanding music in relation to history and culture.	Not included

Pedagogical structure	
Is the book broken into lessons?	Yes, though they are not titled.
Are the lessons focused on a specific goal(s)?	The contents of the boxes at the top of the page affect the musical selections below.
Do the lessons (or in the case of no lessons, the sequence) build logically from one to the next?	The sequence of musical material is logical, but the oboe related material is practically nonexistent. The author gives some instructions of how to do some things on the instrument, but the fundamentals of the instrument are neglected.
Is the information generally accurate?	Aside from the incorrect fingerings, yes.

Book: Do It! Play Oboe

Bibliographic Information	
Title of Book	Do It! Play Oboe
Author	James O. Froseth
Copyright	1997
Publisher	GIA Publications
Volume in a series	Book 1 of 2
Other Bibliographical Information	
Technology Supplements	One CD featuring Michael Hensch (Assistant Principal of Chicago Symphony) and Kristin Beene
References to supplementary material that would coincide with primary book	
Number of Pages in book	48
Pages of Introductory material before playing	4 (pp. 2-5); first two cover embouchure, hand position, posture, and instrument position. Pages 4-5 cover basic musical signs and symbols
Number of staves in book (includes duets, not piano accompaniment)	309
Average staves/page	6.4
Technique	
Range	D ⁴ -C ⁶ ; not fully chromatic; never introduces sharps – missing F [#] /G ^b and B ⁵
First Notes Introduced	A ⁴ , B ^{b4} , C ⁵
When the half hole is introduced	Page 6, no. 1. No instruction on how to use the half hole
When the first octave key is introduced	Page 6, no. 1. No instruction on how to use the first octave key.
When the second octave key is introduced	p. 25, no. 1. No instruction on how to use the second octave key.
First Complete Scale	p. 24; g minor pentatonic – only introduced as a means to improvise, not written out in any rhythm beyond the whole notes that introduce the scale (definition only given in glossary)
Major scales consolidated in one place	No
Arpeggios consolidated in one place	No
First use of the chromatic scale or exercise	None
Introduction of Key Signatures	p. 4
Tonalities introduced	F, B ^b , E ^b , c, d, A ^b , f

Other modes introduced	Dorian (G, c), Pentatonic (g, c), B \flat blues
Major Scales	None introduced in full
Minor Scales	None introduced in full
Alternate fingerings	none
Melodic Material	
Number of staves devoted to technical studies (i.e. scales, arpeggios, non-melodic exercises, rhythms, quizzes, etc.)	9
Total staves of melodic material	300
Total staves of untitled melodies	0
Number of staves of solos with printed accompaniment	20
Number of staves of duets, trios, small ensemble	50 (all duets)
Number of staves in divisi or in octaves	49
Rhythm	
Introduction of Time signature	2/4, 3/4, 4/4, 2/2, and 6/8 all defined on page 5
First instance of time signature other than 4/4, 3/4, 2/4	p. 23, no 1; 6/8
First instance/number of staves of cut time	0
First instance/number of staves of compound meter	p. 23, no 1: 17 staves
First instance/number of staves of dotted quarter-eighth notes (simple duple meters)	p. 29; 15 staves (simple duple); 13 staves in 6/8
First instance/number of staves including triplets	None
Introduction/number of staves including sixteenth notes	None
Introduction/number of staves of dotted eighth-sixteenth notes	None
Intro/number of staves of syncopation	None
Number of staves with rhythmic notation exercises (no pitches)	None
Additional rhythmic information	Definitions of notes/rests and time signatures on p. 5; "Rhythmic Pattern Dictionary" on p. 46-47

Other Information	
<p>Articulations introduced - First use and instructions for:</p> <ul style="list-style-type: none"> • slurs • accents • staccato • tenuto 	<p>Slur: p. 17. Technical definition is incomplete. The first note should be tongued, while every subsequent note is connected without articulation.</p> <p>Accent: p. 21. No technical definition</p> <p>Staccato: p. 13. Musical definition only</p> <p>Tenuto: p. 13. Definition describes the articulation, but does not suggest a syllable to use.</p>
First use of dynamics	p. 13
First use of tempo markings (in Italian)	p. 7a (full definitions in glossary only, not on page)
Fingering chart	Yes: only from B \flat ⁴ -C ⁶ ; Forked F is the only alternate fingering listed
Music theory? What is included?	n/a
Instructions on basic instrument care	No
Instructions on Instrument assembly/storage?	No
Instructions on reed care/prep and storage?	No
Text/Pictures	
Text	There is a brief explanation of how to form the embouchure, how to hold the instrument, and how to sit with good posture while playing. There is no instruction on how to articulate, breathe, or support. There is a considerable amount of text within each lesson, introducing everything from new notes and terms to definitions of various musical genres. Interestingly enough, for all that text, the definitions are often incomplete, relying on the glossary in the back for a fuller explanation.
Photos/diagrams	Only pictures are drawings of the instrument in the front of the book that help illustrate the fingering chart and fundamentals (posture, embouchure, and hand position). The rest are limited to the introduction of new notes, providing a basic picture of the keys used for each new note
Practice record?	No
Progress chart for evaluation/teacher feedback?	No
Glossary	Yes: pp. 42-48: includes a “Rhythmic Pattern Dictionary” and an index for accompanying CD.

Fundamentals: Which fundamentals are addressed? How many pages/exercises are dedicated to each?	
Posture	Step-by-step instruction on seated posture. Does not explain posture while standing. Half a page: no subsequent pages/exercises used for this (p. 3).
Hand Position	Good instruction for both hands. Does not explain which direction the right thumb nail should face. Also provides information on the instrument position. This is found on page 3 with posture and is only addressed here.
Embouchure	Clear instructions with good information (accompanied by pictures). The problem is that there are no suggestions as to how to move the muscles in the ways that are needed. For instance, the instructions say “focus your embouchure muscles around the reed with equal support from all directions;” what does that mean? What are my embouchure muscles and how do I move them? This is addressed on page 2 only.
Breathing	Not addressed
Breath Support	Not addressed
Articulation	Not addressed
National Standards: Which standards does the book address? How many staves for standards other than “2: Playing an instrument alone or with others.”	
1. Singing alone and with others	n/a
3. Improvising	Yes: definition of improvisation on p. 10a/b and a total of 18 staves. All instances are available with the accompanying CD.
4. Composing/Arranging	No
5. Reading and notating music	Practically every exercise: these are nicely offset by exercises that require the student to perform a melody by ear, using the CD as a guide.
6. listening to, analyzing and describing music	The CD includes accompaniments for all of the pieces in this book, which exposes the student to a wide variety of musical genres.
7. Evaluating music and music performances	n/a
8. Understanding relationships between music, the other arts, and disciplines outside the arts	The CD includes accompaniments for all of the pieces in this book, which exposes the student to a wide variety of musical genres, allowing the student to compare and contrast said genres.
9. Understanding music in relation to history and culture.	As with number eight, these various genres could open discussion to music in various historic periods and cultures.

Pedagogical Structure	
Is the book broken into lessons?	Not consistently. Pages with new notes at the top of the page do provide exercises and/or melodies that incorporate those notes; however, not all pages have an overarching concept to introduce. For instance, page 9 introduces the concepts of tonality, a round, and metronome markings.
Are the lessons focused on a specific goal(s)?	This depends on the lesson. Some are very well centered on teaching a concept, while others are more scattered.
Do the lessons (or in the case of no lessons, the sequence) build logically from one to the next?	Because this is a book that is designed for some use in a full band setting, the use of notes with the half hole and first octave key occur much too soon. The sequence through tonalities is logical, though limited to those that are band friendly (a.k.a. no sharp-based keys for the oboe). This limits the effectiveness of the sequence, as keys like C, D, and G would be much more user friendly while introducing various concepts and extending the player's range. The sequencing of meter is also logical, though limited to eighth notes and dotted quarter notes in terms of complexity.
Is the information generally accurate?	Some of the in-book reference guides aren't listed with the correct page numbers. This book never introduces forked F, let alone explains its usage. Definition of "key signature" incomplete; definition of "slur" incomplete as it pertains to oboists (namely what notes should they tongue?).

Book: Accent on Achievement

Bibliographic Information	
Title of Book	Accent on Achievement
Author	John O'Reilly and Mark Williams
Copyright	1997
Publisher	Alfred Publishing
Volume in a series	Book 1 of 3
Other Bibliographical Information	
Technology Supplements	None
References to supplementary material that would coincide with primary book	
Number of Pages in book	58
Pages of Introductory material before playing	5
Number of staves in book (includes duets, not piano accompaniment)	382 over 47 pages
Average staves/page	8.13
Technique	
Range	D ⁴ -A ^{b5} (*B ^{b5} * only used in B ^b major scale in the back of the book)
First Notes	D ⁵ , E ^{b5} , F ⁵ or A ⁴ , B ^{b4} , C ⁵ (optional page across from page 6 contains the second set)
When the half hole is introduced	First note of the book: D ⁵ , p. 6. No instruction on how to use the half hole
When the first octave key is introduced	p. 6. No instruction on how to use the first octave key.
When the second octave key is introduced	Not introduced – is found only on the fingering chart in the back.
First Complete Scale	p. 37
Major scales consolidated in one place	p. 37
Arpeggios consolidated in one place	None
First use of the chromatic scale	p. 37
Introduction of Key Signatures	p. 10
Tonalities introduced	F, B ^b , E ^b , A ^b
Other modes introduced	Minor mode is found, but not introduced.
Major Scales	F, B ^b , E ^b , A ^b
Minor Scales	None
Alternate fingerings	Regular F fingering is introduced as an alternate on p. 43; left E ^b introduced on p. 33

Melodic Material	
Number of staves devoted to technical studies (i.e. scales, arpeggios, non-melodic exercises, rhythms, quizzes, etc.)	103 staves
Total staves of melodic material	279 staves
Total staves of untitled melodies	4 staves
Number of staves of solos with printed accompaniment	7 staves
Number of staves of duets, trios, small ensemble	50 staves
Number of staves in divisi or in octaves	7 staves
Rhythm	
Introduction of Time signature	p. 5
First instance of time signature other than 4/4, 3/4, 2/4	None
First instance/number of staves of cut time	None
First instance/number of staves of compound meter	None
First instance/number of staves of dotted quarter-eighth notes (simple duple meters)	p. 25/39 staves
First instance/number of staves including triplets	None
Introduction/number of staves including sixteenth notes	None
Introduction/number of staves of dotted eighth-sixteenth notes	None
Intro/number of staves of syncopation	p. 28/20 staves
Number of staves with rhythmic notation exercises (no pitches)	26 staves
Additional rhythmic information	
Other Information	
Articulations introduced - First use and instructions for: <ul style="list-style-type: none"> • slurs • accents • staccato • tenuto 	Slur: p. 14 Accent: p. 19. Only instruction says to “Play the note stronger.” Staccato: no technical definition provided. Tenuto: not included.
First use of dynamics	p. 15
First use of tempo markings (in Italian)	p. 10
Fingering chart	p. 46-47: only ranges C ⁴ -C ⁶
Music theory? What is included?	

Instructions on basic instrument care	p. 2; includes instructions on soaking the reed, assembly, and says to swab out each joint and to blow moisture out of the reed. No instructions on how to swab or what kind of reed case one should have.
Instructions on Instrument assembly/storage?	Yes; p. 2. This covers basic assembly and how to swab out the instrument and to wipe the keys off with a soft cloth.
Instructions on reed care/prep and storage?	Yes; p. 2. There is a paragraph on soaking the reed for 3 minutes. There is also a paragraph on how to blow moisture out of the reed when finished, but no instructions on what type of reed case to store the reed in.
Text/Pictures	
Text	The first four pages have text dealing with instrument care, assembly, posture, embouchure, and other fundamentals. They also include definitions of music reading basics like the same, time signature, measures, and the notes of the lines and spaces of the treble clef. Definitions and new notes are found at the top of the page with only minimal instruction with pages of music. There are occasional references at the bottom of the page for “individual technique practice” pages.
Photos/diagrams	Some illustration is included at the top of the page which connects with the title of a given piece on the page below. Colored boxes enclose music terms or symbols and their definitions at the top of the page, and the first instance of each term is highlighted in its respective color in the music below.
Practice record?	Yes, p. 48
Progress chart for evaluation/teacher feedback?	No
Glossary	p. 45

Fundamentals: Which fundamentals are addressed? How many pages/exercises are dedicated to each?	
Posture	Addressed on p. 3, but only covers the basic of seated posture. No connection is made between this concept and breathing. Accompanied by a picture of a seated player.
Hand Position	Limited instruction on p. 3. It only covers the right thumb position and general position of the fingers. No talk of the left thumb's placement or how to form the shape desired for the hands.
Embouchure	Some good information on how much reed should be in the mouth, but no examples or explanation of how the mouth should be shaped.
Breathing	There is mention of breathing in a way that fills up the bottom of the lungs, but no exercises or examples of how to do this.
Breath Support	No discussion on this.
Articulation	Uses the syllable "too" and instructs the student to "lift your tongue so that it touches the tip of the reed"; this could imply that the tongue sits low in the mouth. Also instructs to release the tongue to start the sound and to touch the reed with the tongue as though saying "Too," but doesn't indicate what part of the tongue touches which part of the reed.

National Standards: Which standards does the book address? How many staves for standards other than "2: Playing an instrument alone or with others."	
1. Singing alone and with others	Not included
3. Improvising	There are few staves (3) that ask a student to improvise using rhythms or notes. No real definition is given nor is there a connection made between the term and genres that employ this technique.
4. Composing/Arranging	Only one staff is used with this standard.
5. Reading and notating music	Most of the book's emphasis falls on this standard and playing the instrument. Practically every staff includes music reading and there also tests involving writing in note names or various symbols throughout.
6. listening to, analyzing and describing music	Not included
7. Evaluating music and music performances	Not Included
8. Understanding relationships between music, the other arts, and disciplines outside the arts	Not included
9. Understanding music in relation to history and culture.	The only connection here is found in the glossary, which includes the national origins of composers found throughout the book.

Pedagogical structure	
Is the book broken into lessons? Are the lessons focused on a specific goal(s)?	This depends on the page. Some pages have a clear concept or two defined/listed at the top of the page that is then used throughout that page. Others have many terms at the top of the page, leaving it unclear as to what the real objective is. None of the pages explicitly list a goal.
Do the lessons (or in the case of no lessons, the sequence) build logically from one to the next?	The sequencing of the rhythms, meters, and terminology seems logical. The sequencing of oboe-related topics is questionable. For instance, the first notes introduced are D ⁵ , E ^{b5} , and F ⁵ . This forces the student to learn to operate the half hole and the first octave from the outset, as well as making the transition between the two notes. It is understandable that a band book designed for a full band class would want to establish B ^b major quickly, but there are still easier notes that the students could learn first while they are still trying to learn to form their embouchure, hold the instrument, tongue, etc. The book spends a great deal of time in the middle of the oboe's range, as evidenced by the overall range of the book (D4-A ^{b5}) and by the fact that D4 is not introduced until page 25. In my opinion, waiting that long to move the student into the low range will only make things harder, as playing in the low register requires an embouchure that is open enough and supported well enough with good airflow to speak easily; that and a well-adjusted instrument. A well-established low range will help the student tune the second octave of the instrument, particularly the notes C ^{#5} -E ⁵ , which are notoriously sharp on the oboe.
Is the information found in each lesson generally accurate?	The fingering for forked F is incorrect and, in any case, should not be listed as the default fingering. Concepts/terms are accurately defined.

Book: Belwin 21st Century Band Method

Bibliographic Information	
Title of Book	Belwin 21 st Century Band Method
Author	Jack Bullock and Anthony Maiello
Copyright	1996
Publisher	Belwin-Mills Publishing Corp.
Volume in a series	Level 1 of 2
Other Bibliographical Information	All rights administered by Warner Bros. Publications U.S. Inc.
Technology Supplements	There is a CD and a DVD that are sold separately. The DVD is said to include instructions on instrument assembly, care, and fundamentals. The CD has accompaniments that the student can use to play along and hear different styles of music.
References to supplementary material that would coincide with primary book	
Number of Pages in book	36
Pages of Introductory material before playing	3
Number of staves in book (includes duets, not piano accompaniment)	285 staves over 32 pages
Average staves/page	8.9 staves per page
Technique	
Range	D ⁴ -C ⁶
First Notes Introduced	D ⁵ , E ^{b5} , F ⁵ / Alternate approach: A ⁴ , G ⁴ , B ^{b4} , C ⁵
When the half hole is introduced	p. 4, Lesson 1 (first note learned). No description of how to use this key.
When the first octave key is introduced	P. 4, Lesson 1. No description of how to use this key.
When the second octave key is introduced	p. 24, Lesson 17. No description of how to use this key.
First Complete Scale	p. 24, Lesson 17
Major scales consolidated in one place	No
Arpeggios consolidated in one place	No
First use of the chromatic scale or exercise	Not used
Introduction of Key Signatures	p. 14, Lesson 9
Tonalities introduced	B ^b , E ^b
Other modes introduced	

Major Scales	B \flat
Minor Scales	none
Alternate fingerings	Forked F; this is the only fingering for F that is shown. The fingering listed is correct.
Melodic Material	
Number of staves devoted to technical studies (i.e. scales, arpeggios, non-melodic exercises, rhythms, quizzes, etc.)	61 staves
Total staves of melodic material	224 staves
Total staves of untitled melodies	18 staves
Number of staves of solos with printed accompaniment	None
Number of staves of duets, trios, small ensemble	32 staves
Number of staves in divisi or in octaves	0 staves
Rhythm	
Introduction of Time signature	p. 3
First instance of time signature other than 4/4, 3/4, 2/4	None
First instance/number of staves of cut time	None
First instance/number of staves of compound meter	None
First instance/number of staves of dotted quarter-eighth notes (simple duple meters)	p. 18, Lesson 11/22 staves
First instance/number of staves including triplets	None
Introduction/number of staves including sixteenth notes	None
Introduction/number of staves of dotted eighth-sixteenth notes	None
Intro/number of staves of syncopation	The concept is not introduced or defined, but there are seven staves that use this concept.
Number of staves with rhythmic notation exercises (no pitches)	None
Additional rhythmic information	

Other Information	
Articulations introduced - First use and instructions for: <ul style="list-style-type: none"> • slurs • accents • staccato • tenuto 	Slurs: page. 20, Lesson 13; basic description of how to do this on oboe provided. Accents, Staccato, and Tenuto not introduced.
First use of dynamics	p. 21, Lesson 14
First use of tempo markings (in Italian)	p. 19, Lesson 12
Fingering chart	p. 32; only covers D ⁴ -C ⁶ . Does not include C [#] or F [#] in any octave. The fingering for E ⁵ on page 19, Lesson 12
Music theory? What is included	Nothing beyond basic music reading and terminology.
Instructions on basic instrument care	No
Instructions on instrument assembly/storage	No
Instructions on reed care/prep and storage	No
Text/Pictures	
Text	There is very little text in this book compared to other methods. New concepts, notes, symbols, etc. are listed in the top, outside corner of the page and are given a basic definition. There are few (if any) instructions within the page.
Photos/diagrams	There are no pictures or illustrations in this book. The only graphics are blue boxes in the upper, outside corner of each lesson; these highlight new concepts, notes, symbols, etc. that are introduced/reinforced in that lesson.
Practice record	p. 2
Progress chart for evaluation/teacher feedback	No
Glossary	No

Fundamentals: Which fundamentals are addressed? How many pages/exercises are dedicated to each?	
Posture	None of these fundamental elements are addressed in this book.
Hand Position	
Embouchure	
Breathing	
Breath Support	
Articulation	

National Standards: Which standards does the book address? How many staves for standards other than “2: Playing an instrument alone or with others.”	
1. Singing alone and with others	Not included
3. Improvising	Not included
4. Composing/Arranging	2 staves
5. Reading and notating music	There are seven staves that are designed to have the students write notes, bar lines, and note names beyond the book’s general emphasis on reading.
6. listening to, analyzing and describing music	Not included
7. Evaluating music and music performances	Not included
8. Understanding relationships between music, the other arts, and disciplines outside the arts	Not included
9. Understanding music in relation to history and culture.	Not included

Pedagogical structure	
Is the book broken into lessons?	Yes, one per page.
Are the lessons focused on a specific goal(s)?	Yes and the goals are very clear. The new concepts are listed in a blue box at the top, outside corner of each new lesson. The material on that page is all focused on each of these concepts and no new concepts are introduced between musical selections.
Do the lessons (or in the case of no lessons, the sequence) build logically from one to the next?	The sequence for oboe related material is basically nonexistent. No fundamentals are addressed and neither are any of the fingering challenges.
Is the information generally accurate?	Yes.

Book: Standard of Excellence

Bibliographic Information	
Title of Book	Standard of Excellence
Author	Bruce Pearson
Copyright	1993
Publisher	Kjos Music Company
Volume in a series	Book 1 of 3
Other Bibliographical Information	
Technology Supplements	n/a
References to supplementary material that would coincide with primary book	
Number of Pages in book	56
Pages of Introductory material before playing	3
Number of staves in book (includes duets, not piano accompaniment)	442 over 50 pages.
Average staves/page	8.84
Technique	
Range	C ⁴ -C ⁶
First Notes Introduced	B ⁴ , A ⁴ , G ⁴
When the half hole is introduced	p. 4E (no instruction on how to use it)
When the first octave key is introduced	p. 4F (no instruction on how to use it)
When the second octave key is introduced	p. 22 (no instruction on how to use it)
First Complete Scale	p. 4H
Major scales consolidated in one place	p. 42
Arpeggios consolidated in one place	p. 42
First use of the chromatic scale or exercise	p. 42
Introduction of Key Signatures	p. 11
Tonalities introduced	F, B _b , E _b , A _b
Other modes introduced	Minor mode used, but not introduced
Major Scales	F, B _b , E _b , A _b
Minor Scales	None
Alternate fingerings	Forked f fingering incorrect; left E _b not taught

Melodic Material	
Number of staves devoted to technical studies (i.e. scales, arpeggios, non-melodic exercises, rhythms, quizzes, etc.)	171
Total staves of melodic material	271
Total staves of untitled melodies	0
Number of staves of solos with printed accompaniment	12
Number of staves of duets, trios, small ensemble	30
Number of staves in divisi or in octaves	0
Rhythm	
Introduction of Time signature	p. 4A
First instance of time signature other than 4/4, 3/4, 2/4	None
First instance/number of staves of cut time	None
First instance/number of staves of compound meter	None
First instance/number of staves of dotted quarter-eighth notes (simple duple meters)	p. 26/44 staves
First instance/number of staves including triplets	None
Introduction/number of staves including sixteenth notes	None
Introduction/number of staves of dotted eighth-sixteenth notes	None
Intro/number of staves of syncopation	Not introduced
Number of staves with rhythmic notation exercises (no pitches)	65
Additional rhythmic information	

Other Information	
<p>Articulations introduced - First use and instructions for:</p> <ul style="list-style-type: none"> • slurs • accents • staccato • tenuto 	<p>Slur: p. 15: doesn't define how to perform from an oboist's perspective. Accent: p. 19. Definition only says to "Attack the note louder." Staccato: not introduced Tenuto: not introduced</p>
First use of dynamics	p. 17
First use of tempo markings (in Italian)	p. 28
Fingering chart	Back inside cover: incorrect Forked F fingering – no trill fingerings or alternate for A _b
Music theory? What is included?	Nothing beyond the music reading and terminology
Instructions on basic instrument care	Information on p. 3 on how to put the reed away and how to swab out the instrument. There is also a checklist of basic equipment on p. 48
Instructions on Instrument assembly/storage?	p.2 has instructions on assembly, complete with pictures; there a generic instructions for disassembly and storage on p. 3
Instructions on reed care/prep and storage?	There are basic instructions on soaking the reed before playing and on blowing moisture out of the reed before returning it to the case. No suggestions for reed cases to use.
Text/Pictures	
Text	There are text-only pages in the front and back of the book that include some information on fundamentals, instrument care, and basic equipment. Text in the music-filled pages (other than titles and composers) is almost entirely confined to the top of the page. There is very little instruction on these pages with regard to how to execute various fingerings or concepts.
Photos/diagrams	There are illustrations in the front of the book that accompany the instructions on fundamentals and instrument care. There are no illustrations in the book, just graphics at the top of the page where the new notes/concepts are listed.
Practice record?	Yes: inside front cover.
Progress chart for evaluation/teacher feedback?	There's a checklist on p. 47, but no room within to evaluate or otherwise provide feedback.
Glossary	p. 46: covers terminology and composers found within.

Fundamentals: Which fundamentals are addressed? How many pages/exercises are dedicated to each?	
Posture	Very limited: only mentions to sit up straight at the edge of the chair. No instruction about posture while standing.
Hand Position	No discussion about the left hand thumb position, nor is there any discussion about how to position the hands to help keep the fingers curved.
Embouchure	There is some instruction about how much reed should be in the mouth and that the reed should be rested on the lower lip, but no examples or explanation is given on how to form the desired shape of the embouchure (chin, corners).
Breathing	No instructions
Breath Support	No instructions
Articulation	No instructions

National Standards: Which standards does the book address? How many staves for standards other than “2: Playing an instrument alone or with others.”	
1. Singing alone and with others	Not included.
3. Improvising	Not included
4. Composing/Arranging	There are 3 staves where the students have the chance to finish a composition or write a variation of a given tune.
5. Reading and notating music	Main focus of the book beyond playing the instrument.
6. listening to, analyzing and describing music	Not included
7. Evaluating music and music performances	Not included
8. Understanding relationships between music, the other arts, and disciplines outside the arts	Not included
9. Understanding music in relation to history and culture.	The only connection is the mention of composers’ nationalities in the glossary.

Pedagogical structure	
Is the book broken into lessons? Are the lessons focused on a specific goal(s)?	Nothing is titled, but typically the material listed at the top of the page drives the content found below.
Do the lessons (or in the case of no lessons, the sequence) build logically from one to the next?	From a musical perspective, yes. The book's sequence through meters, key areas, and terminology is logical. From an oboist's perspective, the sequence isn't ideal. The author opens the book with pages for the oboe only, and introduces notes from the G major scale, which is ideal for new players. This shifts abruptly when full-band material begins on page five to B \flat major, and the rest of the book remains in keys optimal for full band settings. Little instruction is given to oboe related concepts; none of the fundamentals are addressed after the introductory pages beyond passing reminders to "check your embouchure," or comments of that sort.
Is the information found in each lesson accurate?	Yes

Book: Sounds Spectacular Band Course

Bibliographic Information	
Title of Book	Sounds Spectacular Band Course
Author	Andrew Balent
Copyright	1991
Publisher	Carl Fischer, Inc.
Volume in a series	Book 1 of 2
Other Bibliographical Information	
Technology Supplements	None
References to supplementary material that would coincide with primary book	
Number of Pages in book	32
Pages of Introductory material before playing	2
Number of staves in book (includes duets, not piano accompaniment)	290 over 29 pages
Average staves/page	10 staves/page
Technique	
Range	D ⁴ -A ^{b5}
First Notes taught	G ⁴ , F ⁴ , A ⁴ , B ⁴
When the half hole is introduced	p. 6, Lesson 3; no instruction on how to operate the half hole
When the first octave key is introduced	p. 6, Lesson 3; no instruction on how to operate the first octave key.
When the second octave key is introduced	Not introduced
First Complete Scale	p. 14, lesson 11: this scale (B ^b) is split, jumping down the octave on the fifth scale degree. First scale without an octave jump is on page 20, lesson 15 (F).
Major scales consolidated in one place	p. 28: only includes scales that are introduced by the book
Arpeggios consolidated in one place	p. 28: only includes scales that are introduced by the book
First use of the chromatic scale or exercise	p. 28
Introduction of Key Signatures	p. 12, Lesson 9: the definition for this is found in the glossary. There is a red star that indicates that this term should be looked up in the glossary.
Tonalities introduced	B ^b , E ^b , F
Other modes introduced	None

Major Scales	B \flat , E \flat , F
Minor Scales	None
Alternate fingerings	Forked F
Melodic Material	
Number of staves devoted to technical studies (i.e. scales, arpeggios, non-melodic exercises, rhythms, quizzes, etc.)	85 staves
Total staves of melodic material	205 staves
Total staves of untitled melodies	17 staves
Number of staves of solos with printed accompaniment	None
Number of staves of duets, trios, small ensemble	46 staves
Number of staves in divisi or in octaves	7 staves
Rhythm	
Introduction of Time signature	p. 4, Lesson 1
First instance of time signature other than 4/4, 3/4, 2/4	2/2, page 28
First instance/number of staves of cut time	p. 28/1 staff
First instance/number of staves of compound meter	None
First instance/number of staves of dotted quarter-eighth notes (simple duple meters)	None
First instance/number of staves including triplets	None
Introduction/number of staves including sixteenth notes	None
Introduction/number of staves of dotted eighth-sixteenth notes	None
Intro/number of staves of syncopation	Not introduced
Number of staves with rhythmic notation exercises (no pitches)	32 staves
Additional rhythmic information	

Other Information	
Articulations introduced - First use and instructions for: <ul style="list-style-type: none"> • slurs • accents • staccato • tenuto 	<p>Slurs: p. 12, Lesson 9. Brief musical definition, but no oboe-based description.</p> <p>Accents and Staccato: p. 18, Lesson 13. A basic musical definition is provided, but no description of how to execute them on the oboe.</p> <p>Tenuto: Not introduced</p>
First use of dynamics	First used on page 21, Lesson 16. There is no definition for the term “Dynamics.”
First use of tempo markings (in Italian)	First is on page 7, Lesson 4. There is no definition for “Tempo.”
Fingering chart	Yes, page 32. Only covers the range of D ⁴ -B ^{b5} . There are no alternate fingerings listed except for Forked F.
Music theory? What is included	Nothing beyond basic note reading and terminology.
Instructions on basic instrument care	Not included
Instructions on instrument assembly/storage	Not included
Instructions on reed care/prep and storage	Not included
Text/Pictures	
Text	Most of the text is contained at the top of the page, typically in a box. There are also occasional quizzes at the bottom of the page with instructions.
Photos/diagrams	There are only three photographs in this book: two on page two demonstrating posture, embouchure, and hand position, and one on page thirty-two of an oboe to go with the fingering chart. There is a box at the top of each lesson page that contains the concepts used in each lesson. There are black and red stars that mark vocabulary addressed in the glossary. The red stars indicate that the term is new, while black stars indicate that the concept has already been introduced.
Practice record	Found on the inside front cover
Progress chart for evaluation/teacher feedback	No
Glossary	Yes, back inside cover.

Fundamentals: Which fundamentals are addressed? How many pages/exercises are dedicated to each?	
Posture	None of these elements are addressed in this book beyond two pictures on page two that demonstrate posture, embouchure, and hand position.
Hand Position	
Embouchure	
Breathing	
Breath Support	
Articulation	

National Standards: Which standards does the book address? How many staves for standards other than “2: Playing an instrument alone or with others.”	
1. Singing alone and with others	Not included
3. Improvising	Not included
4. Composing/Arranging	Used on one page: page. 16, 9 staves
5. Reading and notating music	Nothing beyond the definition of various terms and symbols.
6. listening to, analyzing and describing music	Not included
7. Evaluating music and music performances	Not included
8. Understanding relationships between music, the other arts, and disciplines outside the arts	Not included
9. Understanding music in relation to history and culture.	Not included

Pedagogical structure	
Is the book broken into lessons?	Yes, one lesson per page. Some pages are performance pages and are not focused around any specific concepts.
Are the lessons focused on a specific goal(s)?	Yes. These goals are listed in a box at the top of the page and contain the new notes, symbols, terms, and/or concepts used within the lesson.
Do the lessons (or in the case of no lessons, the sequence) build logically from one to the next?	Musically, yes. Oboe related concepts are not addressed at all. The sequencing seems pretty slow overall, as the book does not even get to dotted rhythms or meters beyond 4/4, 3/4, and 2/4 (the introduction of cut time is a token gesture in this book).
Is the information found generally accurate?	Yes

Book: Essential Elements: A Comprehensive Band Method

Bibliographic Information	
Title of Book	Essential Elements: A Comprehensive Band Method
Author	Tom C. Rhodes, Donald Bierschenk, Tim Lautzenheiser, John Higgins
Copyright	1991
Publisher	Hal Leonard Corporation
Volume in a series	Book 1 of 3?
Other Bibliographical Information	
Technology Supplements	None
References to supplementary material that would coincide with primary book	
Number of Pages in book	32
Pages of Introductory material before playing	3
Number of staves in book (includes duets, not piano accompaniment)	220 over 26 pages
Average staves/page	8.46
Technique	
Range	C ⁴ -A ^{b5} (A ⁵ -B ^{b5} optional)
First Notes Introduced	F ⁵ , E ^{b5} , G ⁵
When the half hole is introduced	p. 4
When the first octave key is introduced	p. 4
When the second octave key is introduced	Not formally introduced
First Complete Scale	p. 23
Major scales consolidated in one place	No
Arpeggios consolidated in one place	No
First use of the chromatic scale or exercise	Defined on p. 25; small use of the scale on this page.
Introduction of Key Signatures	p. 7
Tonalities introduced	B ^b , E ^b , C, F, d (not all are introduced as key areas)
Other modes introduced	
Major Scales	B ^b
Minor Scales	none
Alternate fingerings	Forked F and Regular F; Left E ^b omitted even though A ^b major patterns are used

Melodic Material	
Number of staves devoted to technical studies (i.e. scales, arpeggios, non-melodic exercises, rhythms, quizzes, etc.)	45
Total staves of melodic material	175
Total staves of untitled melodies	7
Number of staves of solos with printed accompaniment	5 (plus 5 staves of accompaniment)
Number of staves of duets, trios, small ensemble	20
Number of staves in divisi or in octaves	4
Rhythm	
Introduction of Time signature	p. 5
First instance of time signature other than 4/4, 3/4, 2/4	None
First instance/number of staves of cut time	None
First instance/number of staves of compound meter	None
First instance/number of staves of dotted quarter-eighth notes (simple duple meters)	p. 17/38 staves
First instance/number of staves including triplets	None
Introduction/number of staves including sixteenth notes	None
Introduction/number of staves of dotted eighth-sixteenth notes	None
Intro/number of staves of syncopation	None
Number of staves with rhythmic notation exercises (no pitches)	12 staves
Additional rhythmic information	
Other Information	
Articulations introduced - First use and instructions for: <ul style="list-style-type: none"> • slurs • accents • staccato • tenuto 	Slur: p. 15 Accent: p. 12. Only definition says "Emphasize the note." Staccato: not introduced Tenuto: not introduced
First use of dynamics	p. 8
First use of tempo markings (in Italian)	p. 11

Fingering chart	Yes, p. 30-31; incorrect forked F fingering, no left F; range is B \flat ³ -F ⁶ ; incorrect C \sharp ⁶ fingering (lists half hole); incorrect D ⁶ fingering (no C key); missing E \flat from E ⁶ and F ⁶ fingerings.
Music theory? What is included?	Along with musical terms and scales, there is a lesson on intervals
Instructions on basic instrument care	Not included
Instructions on Instrument assembly/storage?	p. 3 covers assembly (starting from the top joint).
Instructions on reed care/prep and storage?	Only vague instructions on p. 2-3 on how to soak the reed and prepare it for storage. No recommendations for reed cases to use.
Text/Pictures	
Text	The first three pages have information on the basic history of the oboe, as well as how to execute some fundamentals. There is a lot of text found on various parts of the lessons, giving that page a cluttered look and convoluting the goal of each page.
Photos/diagrams	There are illustrations on page three, showing a person playing the oboe while seated and an oboe broken into its three pieces and the reed. There are “History” and “Theory” graphics in purple on many of the pages that provide information on various composers and theoretical terms.
Practice record?	No
Progress chart for evaluation/teacher feedback?	No
Glossary	Yes, p. 48; includes composers and musical terms.

Fundamentals: Which fundamentals are addressed? How many pages/exercises are dedicated to each?	
Posture	p. 2; this addresses seated posture only.
Hand Position	Not addressed
Embouchure	p. 2; There are no instructions as to what shape one’s mouth should make or how to achieve said shape. There is no explanation for how much reed should be exposed inside the mouth. There are no pictures demonstrating the formation of a correct embouchure. The only explanation given deals with rolling the lips over the bottom and top teeth and centering the reed on the lower lip.
Breathing	p. 2; There is an example given here on how to experience the air stream blowing into the palm of your hand. The use of the word “whisper” in

	the instruction “slowly whisper ‘tah’ as you gradually exhale into your palm” seems questionable; students probably wouldn’t move much air or do so quickly. There is no explanation on how to breathe or what part of the lungs should be filled while doing so.
Breath Support	Not addressed
Articulation	There are blurbs on page 2-3 that include saying the syllable “Tah,” but no explanation on where the tongue should contact the reed, or what role it plays in starting the sound. There are periodic reminders of the concepts included in pages 2-3 throughout the book.

National Standards: Which standards does the book address? How many staves for standards other than “2: Playing an instrument alone or with others.”	
1. Singing alone and with others	Not included
3. Improvising	Not included
4. Composing/Arranging	Not included
5. Reading and notating music	There are opportunities to write in note names, bar lines, as well as definitions of basic terms and musical forms.
6. listening to, analyzing and describing music	Not included
7. Evaluating music and music performances	Not included
8. Understanding relationships between music, the other arts, and disciplines outside the arts	Not included
9. Understanding music in relation to history and culture.	There are write-ups on various composers throughout the book that provide some basic historical information on each.

Pedagogical structure	
Is the book broken into lessons?	It’s unclear as to whether each page is designed as an individual lesson. Sometimes subjects like Tempo markings are introduced near the bottom of the page. None of the pages are titled or labeled specifically as lessons.
Are the lessons focused on a specific goal(s)?	Many of the pages have specific concepts introduced that dominate the content of said page; however, this isn’t always consistent.
Do the lessons (or in the case of no lessons, the sequence) build logically from one to the next?	Rhythmically this seems true. The sequence of oboe-related material is not well sequenced, starting on notes that use the half hole and first octave key immediately. Key areas are nebulously introduced and fingering patterns that require specific fingerings are not always addressed.
Is the information generally accurate?	Yes, though <i>many</i> of the fingerings listed in this book’s fingering chart are flat out wrong.

Book: Yamaha Band Student

Bibliographic Information	
Title of Book	Yamaha Band Student
Author	Sandy Feldstein and John O'Reilly
Copyright	1988
Publisher	Alfred Publishing Co., Inc.
Volume in a series	Book 1 of 3
Other Bibliographical Information	
Technology Supplements	None
References to supplementary material that would coincide with primary book	
Number of Pages in book	31
Pages of Introductory material before playing	3
Number of staves in book (includes duets, not piano accompaniment)	259 over 28 pages
Average staves/page	9.25
Technique	
Range	$E_b^4 - C^6$
First Notes Introduced	D^5, E_b^5, F^5
When the half hole is introduced	p. 4 (first note). No instruction on how to operate the half hole
When the first octave key is introduced	p. 4. No instruction on how to operate the first octave key.
When the second octave key is introduced	p. 17. No instruction on how to use the second octave key.
First Complete Scale	p. 17; B_b major
Major scales consolidated in one place	No
Arpeggios consolidated in one place	No
First use of the chromatic scale or exercise	Not used
Introduction of Key Signatures	p. 11
Tonalities introduced	F, B_b , E_b
Other modes introduced	none
Major Scales	F, B_b , E_b
Minor Scales	none
Alternate fingerings	None: only forked F is introduced (no regular F)

Melodic Material	
Number of staves devoted to technical studies (i.e. scales, arpeggios, non-melodic exercises, rhythms, quizzes, etc.)	45 staves
Total staves of melodic material	214 staves
Total staves of untitled melodies	30 staves
Number of staves of solos with printed accompaniment	None
Number of staves of duets, trios, small ensemble	49 staves
Number of staves in divisi or in octaves	3 staves
Rhythm	
Introduction of Time signature	p. 4
First instance of time signature other than 4/4, 3/4, 2/4	None
First instance/number of staves of cut time	None
First instance/number of staves of compound meter	None
First instance/number of staves of dotted quarter-eighth notes (simple duple meters)	p. 18/65 staves
First instance/number of staves including triplets	None
Introduction/number of staves including sixteenth notes	None
Introduction/number of staves of dotted eighth-sixteenth notes	None
Intro/number of staves of syncopation	Not introduced as a concept (no definition), but used in 10 staves
Number of staves with rhythmic notation exercises (no pitches)	4 staves
Additional rhythmic information	

Other Information	
<p>Articulations introduced - First use and instructions for:</p> <ul style="list-style-type: none"> • slurs • accents • staccato • tenuto 	<p>Slur: p. 11. No technical definition. Accent: p. 13. Just says to “Play the note louder.” Staccato: p. 14. Says to “play the note short.” Tenuto: not introduced.</p>
First use of dynamics	p. 13
First use of tempo markings (in Italian)	p. 7
Fingering chart	Yes; p. 2. Range is only C ⁴ -C ⁶ ; the Forked F fingering is incorrect in the chart, but correct in the book lessons. No left F is listed.
Music theory? What is included?	Nothing beyond basic terminology and scales/arpeggios
Instructions on basic instrument care	Not included
Instructions on Instrument assembly/storage?	Not included
Instructions on reed care/prep and storage?	Not included
Text/Pictures	
Text	Text is very limited in this method book. Most of the text in the lessons is found at the top of the page and is used to define the musical concepts in that lesson. Text is not used to explain oboe-specific concepts.
Photos/diagrams	There are no photos outside of the fingering chart. There are graphics at the top of each page that list the new notes, terms, or concepts. No illustrations are provided for any oboe-related concepts.
Practice record?	Yes, p. 3
Progress chart for evaluation/teacher feedback?	No
Glossary	No

Fundamentals: Which fundamentals are addressed? How many pages/exercises are dedicated to each?	
Posture	No fundamentals are addressed in this book.
Hand Position	
Embouchure	
Breathing	
Breath Support	
Articulation	

National Standards: Which standards does the book address? How many staves for standards other than “2: Playing an instrument alone or with others.”	
1. Singing alone and with others	Not addressed
3. Improvising	Not addressed
4. Composing/Arranging	Not addressed
5. Reading and notating music	Aside from playing an instrument, this is the only standard addressed and is included in all of the staves.
6. listening to, analyzing and describing music	Not addressed
7. Evaluating music and music performances	Not addressed
8. Understanding relationships between music, the other arts, and disciplines outside the arts	Not addressed
9. Understanding music in relation to history and culture.	Not addressed

Pedagogical structure	
Is the book broken into lessons?	Yes, though they’re untitled.
Are the lessons focused on a specific goal(s)?	Each lesson is typically focused on 2-3 concepts, which range from new notes to musical notations or terms.
Do the lessons (or in the case of no lessons, the sequence) build logically from one to the next?	Overall, the rhythmic concepts and terminology are well sequenced, but the oboe-specific concepts are completed omitted or ill-sequenced. For instance, the first three notes introduced are D ⁵ , Eb ⁵ , and F ⁵ , which requires many fingers, the half hole and the first octave right from the start.
Is the information found in each lesson accurate?	Yes

Book: Best in Class: Comprehensive Band Method

Bibliographic Information	
Title of Book	Best in Class: Comprehensive Band Method
Author	Bruce Pearson
Copyright	1982
Publisher	Kjos West,
Volume in a series	Book 1 of 2
Other Bibliographical Information	
Technology Supplements	none
References to supplementary material that would coincide with primary book	
Number of Pages in book	32
Pages of Introductory material before playing	3
Number of staves in book (includes duets, not piano accompaniment)	263 staves over 29 pages
Average staves/page	9.07 staves/pages
Technique	
Range	C ⁴ -C ⁶
First Notes Introduced	B ^{b4} , A ⁴ , G ⁴ , F ⁴
When the half hole is introduced	p. 6. Basic instruction provided
When the first octave key is introduced	p. 6 (no instruction on how to use the first octave key).
When the second octave key is introduced	p. 13 (no instruction on how to use the second octave key).
First Complete Scale	p. 20
Major scales consolidated in one place	No
Arpeggios consolidated in one place	No
First use of the chromatic scale or exercise	Not used
Introduction of Key Signatures	p. 14
Tonalities introduced	B ^b , E ^b , F
Other modes introduced	
Major Scales	B ^b , E ^b
Minor Scales	None
Alternate fingerings	Forked F and "Diatonic" F (regular fingering).
Melodic Material	
Number of staves devoted to technical studies (i.e. scales, arpeggios, non-melodic exercises,	81 staves

rhythms, quizzes, etc.)	
Total staves of melodic material	182 staves
Total staves of untitled melodies	30 staves
Number of staves of solos with printed accompaniment	3 staves
Number of staves of duets, trios, small ensemble	30 staves
Number of staves in divisi or in octaves	4 staves
Rhythm	
Introduction of Time signature	Pages 4-5
First instance of time signature other than 4/4, 3/4, 2/4	None
First instance/number of staves of cut time	None
First instance/number of staves of compound meter	None
First instance/number of staves of dotted quarter-eighth notes (simple duple meters)	p. 18/18 staves
First instance/number of staves including triplets	None
Introduction/number of staves including sixteenth notes	None
Introduction/number of staves of dotted eighth-sixteenth notes	None
Intro/number of staves of syncopation	Not introduced
Number of staves with rhythmic notation exercises (no pitches)	6 staves
Additional rhythmic information	
Other Information	
Articulations introduced - First use and instructions for: <ul style="list-style-type: none"> • slurs • accents • staccato • tenuto 	Slur: p. 9. This is the first page that uses this marking, but the definition does not occur until page 14. Musical and technical definitions provided. Accent, Staccato, Tenuto: not included
First use of dynamics	p. 19
First use of tempo markings (in Italian)	p. 29
Fingering chart	Inside front cover; this chart is not arranged chromatically from low to high like most other fingering charts. Notes E-A are extracted from

	each octave and listed on the lower half of the page. The total range on the chart is B \flat ³ -F ⁶ .
Music theory? What is included	There is some discussion of form, including ABA and AABA. The rest is centered on basic music reading skills.
Instructions on basic instrument care	p. 2-3; includes how to swab out the instrument and the use of cork grease.
Instructions on instrument assembly/storage	p. 2; includes assembly only. States that the bridge keys on the top joint should be raised while connecting it to the lower joint. This is incorrect, as it could cause the bridge keys to strike the lower joint's bridge keys, which could result in bent key work.
Instructions on reed care/prep and storage	p. 2-3. Page 2 says to soak the reed in your mouth. While some players do use spit, most teachers instruct their students to soak their reeds in water before playing. Page 3 tells the student how to remove moisture from the reed after playing and then to return it to its case.
Text/Pictures	
Text	Text is interspersed throughout the page. Most of it is contained in boxes with red borders, but there are also questions and instructions throughout the page.
Photos/diagrams	The only picture in the whole book is of an oboe on the inside front cover for the fingering chart. There are small colored graphics on each page that indicate new items: new notes, new ideas, special exercises, theory games.
Practice record	p. 1
Progress chart for evaluation/teacher feedback	No
Glossary	Back inside cover.

Fundamentals: Which fundamentals are addressed? How many pages/exercises are dedicated to each?	
Posture	p. 3. There is one sentence under the heading “Sitting Position” that discusses how to sit with correct posture.
Hand Position	p. 2. Covers thumb placement and general finger placement. The instructions say that the left thumb should rest on the octave key.
Embouchure	p. 3. The advice to use a mirror check to one’s embouchure is great. Overall description of the embouchure is fine, but there aren’t any specific analogies or instructions to help a student learn how to make the shapes required for the embouchure.
Breathing	p. 3. There is a general heading titled “Wind Speed.” The student is told to breathe from the corners of their mouth and not to let their shoulders rise while inhaling. A proper three-stage breath will result in the shoulders rising slightly, but only after the abdomen and the chest have expanded first.
Breath Support	Not addressed
Articulation	Not addressed

- There are reminders of these fundamentals throughout the book.

National Standards: Which standards does the book address? How many staves for standards other than “2: Playing an instrument alone or with others.”	
1. Singing alone and with others	Not included
3. Improvising	Not included
4. Composing/Arranging	Not included
5. Reading and notating music	There are 28 staves where the student is asked to write in note names, bar lines, or counting in an effort to help the students read music and learn to count.
6. listening to, analyzing and describing music	Not included
7. Evaluating music and music performances	Not included
8. Understanding relationships between music, the other arts, and disciplines outside the arts	Not included
9. Understanding music in relation to history and culture.	Not included

Pedagogical structure	
Is the book broken into lessons?	Not consistently.
Are the lessons focused on a specific goal(s)?	Some of the pages have a clear topic, but most just have new topics interspersed between the musical selections. These topics drive the music that follows, but the goals of each page aren't clear.
Do the lessons (or in the case of no lessons, the sequence) build logically from one to the next?	The sequence of rhythms, range, and terminology seems good, but the use of oboe-related topics is practically nonexistent.
Is the information found in each lesson accurate?	Yes.

Book: Band Today

Bibliographic Information	
Title of Book	Band Today
Author	James D. Ployhar
Copyright	1977
Publisher	Belwin Music
Volume in a series	Part 1 of 3
Other Bibliographical Information	
Technology Supplements	
References to supplementary material that would coincide with primary book	This is the basic method book of the <i>Contemporary Band Course</i> . Other books in the series include: <i>Technique Today</i> , <i>Notes for Today</i> , and <i>Concerts Today</i> .
Number of Pages in book	32 pages
Pages of Introductory material before playing	4 pages
Number of staves in book (includes duets, not piano accompaniment)	233 staves
Average staves/page	9.71 staves/page
Technique	
Range	C ⁴ -C ⁶ : Not fully chromatic (no F [♯])
First Notes Introduced	B ⁴ -A ⁴ -G ⁴
When the half hole is introduced	P. 10: No instruction on how to operate the half hole
When the first octave key is introduced	p. 11: No instruction on how to operate the first octave key
When the second octave key is introduced	p. 20: No instructions of how to operate the second octave key
First Complete Scale	p. 16
Major scales consolidated in one place	No
Arpeggios consolidated in one place	No
First use of the chromatic scale or exercise	Not used
Introduction of Key Signatures	p. 12
Tonalities introduced	B ^b , E ^b , F, A ^b
Other modes introduced	
Major Scales	B ^b , E ^b , F, A ^b
Minor Scales	None
Alternate fingerings	Left E ^b , Forked F

Melodic Material	
Number of staves devoted to technical studies (i.e. scales, arpeggios, non-melodic exercises, rhythms, quizzes, etc.)	57 staves
Total staves of melodic material	176 staves
Total staves of untitled melodies	None
Number of staves of solos with printed accompaniment	4 staves
Number of staves of duets, trios, small ensemble	52 staves
Number of staves in divisi or in octaves	5 staves
Rhythm	
Introduction of Time signature	p. 5
First instance of time signature other than 4/4, 3/4, 2/4	2/2: p. 18
First instance/number of staves of cut time	p. 18/33 staves
First instance/number of staves of compound meter	None
First instance/number of staves of dotted quarter-eighth notes (simple duple meters)	None
First instance/number of staves including triplets	None
Introduction/number of staves including sixteenth notes	None
Introduction/number of staves of dotted eighth-sixteenth notes	None
Intro/number of staves of syncopation	Definition in glossary says that syncopation is “a long note between two short notes” Isn’t introduced in the body of the book.
Number of staves with rhythmic notation exercises (no pitches)	None
Additional rhythmic information	
Other Information	
Articulations introduced - First use and instructions for: <ul style="list-style-type: none"> • slurs • accents • staccato • tenuto 	Slur: p. 13: Musical and technical definitions given. Accent: p. 16: definition is found only in the glossary, and only the musical description is provided. Staccato and Tenuto: not used
First use of dynamics	p. 16
First use of tempo markings (in Italian)	p. 19
Fingering chart	p. 32. B ³ -C ⁶

Music theory? What is included	Nothing beyond basic music-reading skills.
Instructions on basic instrument care	No
Instructions on instrument assembly/storage	No
Instructions on reed care/prep and storage	p. 4. States that the reed should be soaked a minimum of ten minutes in a small glass of water or in your mouth.
Text/Pictures	
Text	The text is cluttered throughout the page, with new concepts appearing as they are used in the music, not in one place. Reminders, suggestions, and references to other books in this series are all listed towards the bottom of the page, making it difficult to know where to locate different types of information (new terms, new fingerings, references, etc.).
Photos/diagrams	There are no photographs in this book except for pages 3-4, which have pictures of a man sitting and playing the oboe, and a picture of the oboe itself. There is no use of color in the book, but there are occasional graphics of a hand pointing to a new concept introduced on the page.
Practice record	p. 31
Progress chart for evaluation/teacher feedback	No
Glossary	p. 30

Fundamentals: Which fundamentals are addressed? How many pages/exercises are dedicated to each?	
Posture	p. 3. There is a picture of a man sitting and playing the instrument. No specific instructions are provided.
Hand Position	Not included
Embouchure	p. 4. Addressed both the shape of the mouth and reed placement.
Breathing	p. 4. No description of how to breathe, but there is a line about not needing to use as much air on the oboe as compared to other instruments.
Breath Support	Not included
Articulation	p. 7. Just says to start each note with the tongue using the syllable "tu." The author states that "your teacher will explain where the tip of the tongue will touch." p. 10: "do not move the jaw while tonguing."

National Standards: Which standards does the book address? How many staves for standards other than “2: Playing an instrument alone or with others.”	
1. Singing alone and with others	Not included
3. Improvising	Not included
4. Composing/Arranging	Not included
5. Reading and notating music	Nothing beyond the basic focus on music reading.
6. listening to, analyzing and describing music	Not included
7. Evaluating music and music performances	Not included
8. Understanding relationships between music, the other arts, and disciplines outside the arts	Not included
9. Understanding music in relation to history and culture.	Not Included

Pedagogical structure	
Is the book broken into lessons?	Only the ones focused on a new rhythm or meter.
Are the lessons focused on a specific goal(s)?	
Do the lessons (or in the case of no lessons, the sequence) build logically from one to the next?	The musical sequence is logical, though slowly paced. The oboe sequence is not ideal, though the author does well in introducing and explaining the use of alternate fingerings. Starting in B \flat major and remaining in flat keys for the duration of the book is not ideal for oboists.
Is the information generally correct?	Overall, the book’s contents are accurate. The definition of syncopation (see above) seems either incorrect or just overly simplified.

Book: The Individualized Instructor: Introducing the Oboe

Bibliographic Information	
Title of Book	The Individualized Instructor: Introducing the Oboe
Author	Paul R. Lehman and James O. Froseth
Copyright	1976
Publisher	GIA Publications, Inc.
Volume in a series	Book 1 of 3
Other Bibliographical Information	
Technology Supplements	There's an accompanying LP (33 1/3)
References to supplementary material that would coincide with primary book	
Number of Pages in book	44; the inside back cover is numbered. Numbered pages are 1-33; pages 16-26 alternate as follows: 16, 16A, 17, 17A, etc.
Pages of Introductory material before playing	15
Number of staves in book (includes duets, not piano accompaniment)	176 over 22 pages
Average staves/page	8 staves per page
Technique	
Range	D ⁴ -E ^{b5} : only notes with F or B ^b major (no E naturals).
First notes introduced	C ⁵ , B ^{b4} , A ⁴
When the half hole is introduced	p. 20A. No instruction provided.
When the first octave key is introduced	Not introduced
When the second octave key is introduced	Not introduced
First Complete Scale	No full scales
Major scales consolidated in one place	Not included
Arpeggios consolidated in one place	Not included
First use of the chromatic scale or exercise	Not introduced
Introduction of Key Signatures	p. 17; the tonality of F major is introduced, but the term "Key Signature" is not defined.
Tonalities introduced	B ^b , F
Other modes introduced	
Major Scales	n/a
Minor Scales	n/a
Alternate fingerings	Regular F and Forked F

Melodic Material	
Number of staves devoted to technical studies (i.e. scales, arpeggios, non-melodic exercises, rhythms, quizzes, etc.)	This is difficult to assess with this book. None of the staves are titled and they do not appear to use melodies commonly found in beginning-level books. The exercises are all simple, but not obviously technical or melodic.
Total staves of melodic material	
Total staves of untitled melodies	All are untitled
Number of staves of solos with printed accompaniment	None
Number of staves of duets, trios, small ensemble	24 staves
Number of staves in divisi or in octaves	None
Rhythm	
Introduction of Time signature	p. 17
First instance of time signature other than 4/4, 3/4, 2/4	2/4 is the only time signature used. Whole, Half, and quarter notes are the only note values used (the whole notes are used in unmeasured measures).
First instance/number of staves of cut time	
First instance/number of staves of compound meter	
First instance/number of staves of dotted quarter-eighth notes (simple duple meters)	
First instance/number of staves including triplets	
Introduction/number of staves including sixteenth notes	
Introduction/number of staves of dotted eighth-sixteenth notes	
Intro/number of staves of syncopation	
Number of staves with rhythmic notation exercises (no pitches)	64 staves
Additional rhythmic information	
Other Information	
Articulations introduced - First use and instructions for: <ul style="list-style-type: none"> • slurs • accents • staccato • tenuto 	No articulations introduced
First use of dynamics	Not introduced
First use of tempo markings (in Italian)	p. 17; not defined
Fingering chart	Yes: pages 32-33; incorrect Forked F fingering; alternates for E _b and A _b

Music theory? What is included?	Nothing beyond basic music reading symbols and terms.
Instructions on basic instrument care	p. 4. There is a page of information that cautions against attempting to repair the instrument yourself and to check the position of the case before opening it. There is general information about swabbing the instrument after playing (or using a turkey feather), but no instruction as to how to do so.
Instructions on instrument assembly/disassembly and storage?	Page four warns against trying to put things into the oboe case that do not belong and to not expose the instrument to extreme temperatures. Pages 12-13 provide photos and instructions on how to both assemble and disassemble the instrument.
Instruction on basic reed care and storage?	Page 28 discusses how delicate the reed is and how to handle it. It also states to soak the reed for two minutes before playing in a small container filled with water, and to store it in a reed case or box lined with tissue paper.
Text/Pictures	
Text	This book is text heavy compared with many of its contemporaries. Of the 44 pages, around twenty of them are text/photograph only. Within each of the lessons there are instructions for each exercise, with most of the text towards the top of the page.
Photos/diagrams	Photos are limited to the pages that deal with the fundamentals of playing the oboe. There are some shaded boxes within the lessons, but no photographs or illustrations.
Practice record?	Yes, on page three. There is an eight week schedule where the students can enter their practice time and have their parents sign to confirm.
Progress chart for evaluation/teacher feedback?	Not in one place. There are boxes for the student to check with his/her parent as each of the fundamentals are achieved on pages 3-15, but these do not continue into the music lessons. There is a final checklist of achievements at the end of the book on page 31, but these are general achievements as opposed to specific lessons.
Glossary	No.

Fundamentals: Which fundamentals are addressed? How many pages/exercises are dedicated to each?	
Posture	p. 3. Covers seated posture only, with suggestions about what type of chair to use. Includes a photograph of a student seated with correct posture.
Hand Position	p. 14-15. Covers the wrist and finger position of each hand, as well as the overall instrument position used when playing. States to rest the left thumb on the octave key without pressing said key. Does not address the angle of the right hand thumb.
Embouchure	p. 8-9. The information presented is correct, but the problem is that there isn't any instruction that tells the student <i>how</i> to form the shapes required by their mouth.
Breathing	p. 6-7. Page six contains a wealth of information on how the physical act of breathing works and how a deep breath will affect the player's abdomen. Page seven has exercise very similar to that found in <i>Oboe Art and Method</i> , where the student is instructed to breathe in while sitting on the edge of their chair with their elbows on their knees. The idea here is that the student will feel their abdomen and back expand from a deep, low breath. One problem in these pages is the following line: "The instrumentalist must learn to 1) inhale a larger volume of air..." (p. 6). This is true of most instruments, but with oboe the goal is not centered around on how large a breath one can take, but rather how one can maintain their oxygen level. Oboists will never use all of the air in their lungs from a full breath; the oxygen level depletes too fast. The player ends up with "stale" air in their lungs, and so must exhale as well as inhale while playing.
Breath Support	There is an exercise on page seven for focusing the airstream, but there are no instructions about where the "support" is generated.
Articulation	p. 10-11. Great information, covering how to start the sound with the tongue, as well as how to stop the sound without the tongue. Page 11 has a full checklist of how to start the sound, beginning with forming the embouchure, then setting the tongue, then moving the air, then releasing the tongue to start the sound.

National Standards: Which standards does the book address? How many staves for standards other than “2: Playing an instrument alone or with others.”	
1. Singing alone and with others	The students are asked to sing many of the exercises before playing them, including the use of solfege (moveable).
3. Improvising	Not included
4. Composing/Arranging	Not included
5. Reading and notating music	Reading music is a major part of this book, but there are no opportunities for the student to write any of the notations.
6. listening to, analyzing and describing music	The accompanying LP includes models for most (if not) all of the pieces within this book. This provides the student with a chance to hear the melodies before playing them, but there are no exercises where the student is asked to analyze or describe what they heard.
7. Evaluating music and music performances	Not included
8. Understanding relationships between music, the other arts, and disciplines outside the arts	Not included
9. Understanding music in relation to history and culture.	Not included
Pedagogical structure	
Is the book broken into lessons?	Yes and no. Some have clear titles, while other pages are more ambiguous.
Are the lessons focused on a specific goal(s)?	Again, it depends. Some lessons are focused on new notes or patterns, but others are less clear. Each lesson contains a set of rhythmic and tonal patterns.
Do the lessons (or in the case of no lessons, the sequence) build logically from one to the next?	The sequencing of the fundamentals on pages 5-15 is great. By starting with posture and breathing, the authors set up the students for their first sounds after they learn to form the embouchure. The embouchure, articulation, and first sounds can all be done without the reed, so it isn't necessary to introduce the hand position until these are established. The sequencing of the oboe-specific material in the lessons is decent, starting students in the bottom octave and avoiding the half hole until later. The book itself seems slow in its progression, not even exploring second octave of the instrument, or even music basics of time signatures beyond 2/4, or basic terms like dynamics or basic articulation types.
Is the information generally accurate?	Yes, though the forked F fingering is incorrect.

Book: Ed Sueta Band Method

Bibliographic Information	
Title of Book	Ed Sueta Band Method
Author	Ed Sueta
Copyright	1974
Publisher	Macie Publishing Company
Volume in a series	Book one of three
Other Bibliographical Information	
Technology Supplements	None
References to supplementary material that would coincide with primary book	
Number of Pages in book	44 pages
Pages of Introductory material before playing	2 pages
Number of staves in book (includes duets, not piano accompaniment)	391 staves over 42 pages
Average staves/page	9.3 staves per page
Technique	
Range	C ⁴ -D ⁶
First Notes Introduced	B ⁴ , A ⁴ , G ⁴
When the half hole is introduced	p. 3, Lesson 1 (first lesson are Lesson A-D, pages 2A-2D). No instruction on how to use the half hole.
When the first octave key is introduced	p. 4, Lesson 2 (no instruction on how to use the first octave key).
When the second octave key is introduced	p. 13, Lesson 11 (no instruction on how to use the second octave key).
First Complete Scale	p. 14, Lesson 12
Major scales consolidated in one place	p. 29; includes major scales up to three sharps and three flats.
Arpeggios consolidated in one place	No
First use of the chromatic scale or exercise	p. 20, Lesson 18 (“Chromatics” is the title of the lesson).
Introduction of Key Signatures	p. 6, Lesson 4
Tonalities introduced	B ^b , E ^b , C, F, A ^b (G, D, and A are only included in the scale collection).
Other modes introduced	
Major Scales	C, F, G, B ^b , D, E ^b , A
Minor Scales	None

Alternate fingerings	Forked F; this is introduced as the F fingering in lesson 2, and is then juxtaposed with the regular F fingering in lesson 9 (p. 11). The author introduces the regular F fingerings as an alternate and says that the “teacher should explain when alternate F is to be used.” The forked F fingering is listed with the E ^b key as “optional.”
Melodic Material	
Number of staves devoted to technical studies (i.e. scales, arpeggios, non-melodic exercises, rhythms, quizzes, etc.)	180 staves
Total staves of melodic material	211 staves
Total staves of untitled melodies	57 staves
Number of staves of solos with printed accompaniment	None
Number of staves of duets, trios, small ensemble	None
Number of staves in divisi or in octaves	None
Rhythm	
Introduction of Time signature	p. 2
First instance of time signature other than 4/4, 3/4, 2/4	None
First instance/number of staves of cut time	None
First instance/number of staves of compound meter	None
First instance/number of staves of dotted quarter-eighth notes (simple duple meters)	p. 23, Lesson 21/56 staves
First instance/number of staves including triplets	None
Introduction/number of staves including sixteenth notes	p. 27, Lesson 25/11 staves
Introduction/number of staves of dotted eighth-sixteenth notes	None
Intro/number of staves of syncopation	Not introduced
Number of staves with rhythmic notation exercises (no pitches)	93 staves
Additional rhythmic information	There are twelve “Rhythm Vocabulary charts,” which begin on page 30. There is a column on page one that shows which lesson fits with each chart.

Other Information	
Articulations introduced - First use and instructions for: <ul style="list-style-type: none"> • slurs • accents • staccato • tenuto 	<p>Slur: p. 11, Lesson 9; technical definition only.</p> <p>Staccato: p. 22, Lesson 20; only says “detached.”</p> <p>Accent: p. 25, Lesson 23; just says “accent=more air.”</p> <p>Tenuto: not introduced.</p>
First use of dynamics	p. 23, Lesson 21; The term <i>dynamics</i> is not introduced or defined, but this lesson introduces <i>forte</i> , <i>mezzo forte</i> , and <i>piano</i> .
First use of tempo markings (in Italian)	p. 10, Lesson 8
Fingering chart	Inside back cover. It covers the range of B \flat ³ -D ⁶ . The alternate fingerings for C \sharp ⁶ and D ⁶ are not correct (D ⁶ must use the C key, and the fingering for C \sharp ⁶ appears to be an English horn alternate fingering). The labeling for each key on the oboe is on page 2, while the fingering chart is on the inside back cover, causing the student to flip between the two in order to see how the fingerings listed match up to the actual keys on the instrument.
Music theory? What is included	Nothing is included beyond the basics of music reading.
Instructions on basic instrument care	Not included
Instructions on instrument assembly/storage	Not included
Instructions on reed care/prep and storage	Not included
Text/Pictures	
Text	There is very little text in the book. There are no introductory pages covering the fundamentals of oboe playing or instrument/reed care, and the text within each lesson is limited to pithy definitions of new terms and symbols.
Photos/diagrams	There are no photographs or colors used by this book (all black and white). There are a few illustrations, including a drawing of an oboe on page 2, and a basic illustration of a keyboard to aid in the explanation of chromatics on page 20, Lesson 18.
Practice record	No
Progress chart for evaluation/teacher feedback	No
Glossary	No

Fundamentals: Which fundamentals are addressed? How many pages/exercises are dedicated to each?	
Posture	No fundamentals are addressed by this book.
Hand Position	
Embouchure	
Breathing	
Breath Support	
Articulation	

National Standards: Which standards does the book address? How many staves for standards other than “2: Playing an instrument alone or with others.”	
1. Singing alone and with others	Not included
3. Improvising	Not included
4. Composing/Arranging	Not included
5. Reading and notating music	Beyond the emphasis of music reading, there are no exercises dedicated to this topic.
6. listening to, analyzing and describing music	Not included
7. Evaluating music and music performances	Not included
8. Understanding relationships between music, the other arts, and disciplines outside the arts	Not included
9. Understanding music in relation to history and culture.	Not included

Pedagogical structure	
Is the book broken into lessons?	Yes, typically one per page and simply titled “Lesson X”
Are the lessons focused on a specific goal(s)?	The goal of each lesson is not always clear. New notes are always listed at the top of the page, but new terms are often interspersed throughout the lesson, making it difficult to discern the lesson’s goal.
Do the lessons (or in the case of no lessons, the sequence) build logically from one to the next?	Musically, yes. The sequence of rhythms, musical terms, meters, and key areas seems logical. From the perspective of the oboist, the sequencing is less impressive. Oboe-specific concepts are nearly nonexistent, and the sequencing of the key areas is not the best for the oboist, as it is dominated by flat keys that introduce difficult fingering sequences sooner than desired.
Is the information found in each lesson accurate?	Yes.

Book: First Division Band Method, Part One

Bibliographic Information	
Title of Book	First Division Band Method, Part One
Author	Fred Weber
Copyright	1962 (Renewed 1990)
Publisher	Belwin-Mills Publishing Corp.
Volume in a series	Part 1 of 4
Other Bibliographical Information	All rights administered by Warner Bros. Publications U.S. Inc.
Technology Supplements	None
References to supplementary material that would coincide with primary book	There are solos, ensembles, band books, and concert pieces referenced on page 3; this list provides the page numbers that coincide with each. The solos are from the Arthur Best <i>Oboe Solo Series</i> ; the ensembles are from <i>Ensembles for Everyone</i> (no bibliographical information provided); the band book is <i>Away We Go</i> by Fred Weber, James Ployhar, and Frank Erichson, and the concert pieces are from <i>Away We Go</i> as well.
Number of Pages in book	28 pages
Pages of Introductory material before playing	5 pages
Number of staves in book (includes duets, not piano accompaniment)	199 staves over 22 pages
Average staves/page	9.05 staves/page
Technique	
Range	C ⁴ -C ⁶
First Notes Introduced	C ⁵ , B ⁴ , A ⁴ , G ⁴
When the half hole is introduced	p. 9 (no instruction on how to operate the half hole).
When the first octave key is introduced	p. 11 (no instruction on how to operate the first octave key)
When the second octave key is introduced	p. 20 (no instruction on how to operate the second octave key).
First Complete Scale	p. 16
Major scales consolidated in one place	No
Arpeggios consolidated in one place	No
First use of the chromatic scale or exercise	Not introduced.
Introduction of Key Signatures	p. 11
Tonalities introduced	E _b , B _b , F
Other modes introduced	

Major Scales	E \flat , B \flat , F
Minor Scales	None
Alternate fingerings	Forked F
Melodic Material	
Number of staves devoted to technical studies (i.e. scales, arpeggios, non-melodic exercises, rhythms, quizzes, etc.)	52 staves
Total staves of melodic material	147 staves
Total staves of untitled melodies	26 staves
Number of staves of solos with printed accompaniment	3 staves
Number of staves of duets, trios, small ensemble	56 staves
Number of staves in divisi or in octaves	11 staves
Rhythm	
Introduction of Time signature	p. 6
First instance of time signature other than 4/4, 3/4, 2/4	p. 11, 2/2
First instance/number of staves of cut time	p. 11/35 staves – many of these staves are labeled 4/4 and 2/2, the goal being to compare the two meters.
First instance/number of staves of compound meter	None
First instance/number of staves of dotted quarter-eighth notes (simple duple meters)	None
First instance/number of staves including triplets	None
Introduction/number of staves including sixteenth notes	None
Introduction/number of staves of dotted eighth-sixteenth notes	None
Intro/number of staves of syncopation	Not introduced
Number of staves with rhythmic notation exercises (no pitches)	None
Additional rhythmic information	
Other Information	
Articulations introduced - First use and instructions for: <ul style="list-style-type: none"> • slurs • accents • staccato • tenuto 	Slur: p. 12. Only the technical definition is provided. Accent, Staccato, and Tenuto not introduced.
First use of dynamics	p. 16. The term <i>dynamics</i> is not defined; rather, each dynamic level is defined as it appears in the book.

First use of tempo markings (in Italian)	p. 20
Fingering chart	p. 2. Range on the chart is B ³ -C ⁶ . Forked F is the only alternate fingering consistently listed; no alternate for A ^b is listed, and the left hand E ^b fingering is only listed for E ^{b5} . No trill fingerings provided. The author writes, "In order to make this chart as easy to understand as possible, only those fingerings necessary in the elementary phase of Oboe playing are given."
Music theory? What is included	There is a basic definition of <i>harmony</i> , but mostly the book is focused on basic music reading.
Instructions on basic instrument care	Not included
Instructions on instrument assembly/storage	Not included
Instructions on reed care/prep and storage	Not included
Text/Pictures	
Text	The text is scattered throughout the page, with definitions and instructions listed above or below a given musical selection. New terms or notes are enclosed in a circle; there are no lessons on fundamentals before the lessons begin.
Photos/diagrams	There are no pictures or illustrations and no color in the lessons of this book. There is a picture of an oboe next to the fingering chart on page two, and two photos of Arthur Best playing the oboe. There is another picture of an oboe on page five where the first notes are introduced.
Practice record	p. 28
Progress chart for evaluation/teacher feedback	No
Glossary	p. 28

Fundamentals: Which fundamentals are addressed? How many pages/exercises are dedicated to each?	
Posture	None of the fundamentals are addressed by this book. The author states on page five that the student should “Study the pictures on Page 4 for the proper playing position. Check carefully the correct position of the mouth, hands, and fingers. You will need the help of your teacher to learn the proper way to produce a tone on the Oboe. You will also need help on Reeds and the way to handle the reed.”
Hand Position	
Embouchure	
Breathing	
Breath Support	
Articulation	
National Standards: Which standards does the book address? How many staves for standards other than “2: Playing an instrument alone or with others.”	
1. Singing alone and with others	Not included
3. Improvising	Not included
4. Composing/Arranging	Not included
5. Reading and notating music	Reading music is the main emphasis of this book, though there are only three staves worth of exercises for the students to write in note names or to write out various musical symbols.
6. listening to, analyzing and describing music	Not included
7. Evaluating music and music performances	Not included
8. Understanding relationships between music, the other arts, and disciplines outside the arts	Not included
9. Understanding music in relation to history and culture.	Not included

Pedagogical structure	
Is the book broken into lessons?	Not consistently. Some pages have a clear title, while others have no title at all.
Are the lessons focused on a specific goal(s)?	This depends on the page. Page eleven is an example of a clearly focused lesson. The title is “Comparing Common Time with Cut Time” and the page is dominated by musical selections that bear out this comparison. However, many pages appear to either just generically review previous content without specifying what or why said material should be reviewed; other pages introduce multiple concepts at various points on the page, leaving the reader unsure of the main goal.
Do the lessons (or in the case of no lessons, the sequence) build logically from one to the next?	The musical content of this book (meters, rhythms, terms, etc.) are well sequenced, but they progress slowly. The only rhythms used are whole, half, quarter, and eighth notes; no dotted rhythms or syncopated rhythms are incorporated. From an oboe perspective, the book is poorly sequenced with regard to key areas used. E \flat is not an ideal starting key, especially when the first notes introduced form the majority of a G major scale (C, B, A, G). The book assumes that the student will have a teacher knowledgeable enough to teach them the fundamentals of playing, and rather than providing information, the author makes general statements like “Always get a pretty and pleasant tone with no wavers” and “Blow plenty of AIR through the horn” (p. 8).
Is the information found in each lesson accurate?	Yes.

Book: Breeze-Easy Method for Oboe

Bibliographic Information	
Title of Book	Breeze-Easy Method for Oboe
Author	Valentine Anzalone
Copyright	1959
Publisher	M. Witmark and Sons
Volume in a series	Book 1 of 2
Other Bibliographical Information	
Technology Supplements	None
References to supplementary material that would coincide with primary book	
Number of Pages in book	32
Pages of Introductory material before playing	5
Number of staves in book (includes duets, not piano accompaniment)	247 over 25 pages
Average staves/page	9.88 staves/page
Technique	
Range	C ⁴ -C ⁶
First Notes Introduced	B ⁴ , A ⁴ , G ⁴
When the half hole is introduced	p. 13, lesson 8 – instructions say to “Ask your teacher to explain the action of the left index finger in going to and from D.”
When the first octave key is introduced	p. 14, lesson 9
When the second octave key is introduced	p. 20, lesson 15
First Complete Scale	p. 15, lesson 10; C major (first octave)
Major scales consolidated in one place	Yes, p. 26, lesson 21: this only includes the major scales introduced in this book.
Arpeggios consolidated in one place	No
First use of the chromatic scale or exercise	p. 22, lesson 17
Introduction of Key Signatures	p. 13, lesson 8; Defined through the key of G, saying “All Fs are sharp.”
Tonalities introduced	C, G, F, B _b , D, E _b
Other modes introduced	
Major Scales	C, G, F, B _b , D, E _b
Minor Scales	None
Alternate fingerings	Forked F vs. Regular F
Melodic Material	
Number of staves devoted to technical studies (i.e. scales, arpeggios, non-melodic exercises, rhythms, quizzes, etc.)	64 staves
Total staves of melodic material	183 staves
Total staves of untitled melodies	49 staves
Number of staves of solos with printed accompaniment	None

Number of staves of duets, trios, small ensemble	22 staves
Number of staves in divisi or in octaves	2 staves
Rhythm	
Introduction of Time signature	p. 5
First instance of time signature other than 4/4, 3/4, 2/4	None
First instance/number of staves of cut time	None
First instance/number of staves of compound meter	None
First instance/number of staves of dotted quarter-eighth notes (simple duple meters)	p. 24, lesson 19/32 staves
First instance/number of staves including triplets	None
Introduction/number of staves including sixteenth notes	None
Introduction/number of staves of dotted eighth-sixteenth notes	None
Intro/number of staves of syncopation	p. 28, lesson 23/11 staves
Number of staves with rhythmic notation exercises (no pitches)	None
Additional rhythmic information	
Other Information	
Articulations introduced - First use and instructions for: <ul style="list-style-type: none"> • slurs • accents • staccato • tenuto 	<p>Slurs: p. 15, lesson 10. No description of how to execute this on the oboe.</p> <p>Accents: p. 21, Lesson 16; just says “Emphasize this note.”</p> <p>Staccato: p. 22, Lesson 17: basic definition, no description of how to execute on oboe</p> <p>Tenuto: not introduced.</p>
First use of dynamics	p. 23, lesson 18. The term “Dynamics” is not used or defined. The symbols for piano and forte are shown with their English translations
First use of tempo markings (in Italian)	p. 28, lesson 23
Fingering chart	Yes, pages 30-31. The range listed is B \flat ³ -D ⁶ . The forked F fingering is incorrect. No other alternate fingerings are listed.
Music theory? What is included	Nothing beyond basic music reading terminology.
Instructions on basic instrument care	Not provided
Instructions on instrument assembly/storage	Not provided
Instructions on reed care/prep and storage	Not provided

Text/Pictures	
Text	All instructions are placed in boxes, most of which are found at the top of the page of each lesson. The author also uses flags with the word “new” to highlight new elements within a musical example.
Photos/diagrams	There are no photos, illustrations, or colors used within the lessons. The only pictures are found on page 3; these demonstrate the correct way to hold the instrument, the proper playing position, and a close-up of the embouchure.
Practice record	Not included
Progress chart for evaluation/teacher feedback	Not included
Glossary	Not included

Fundamentals: Which fundamentals are addressed? How many pages/exercises are dedicated to each?	
Posture	Just a picture on page 3. No instructions provided.
Hand Position	Two pictures on page 3 showing both thumbs in one, and the fingers in another. No instructions provided.
Embouchure	Just a close-up of the embouchure on page 3. No instructions.
Breathing	Not addressed
Breath Support	Not addressed
Articulation	Not addressed.

**The author states on page 5 that “Your teacher will show you how to hold your instrument and produce a tone correctly.”

National Standards: Which standards does the book address? How many staves for standards other than “2: Playing an instrument alone or with others.”	
1. Singing alone and with others	Not included
3. Improvising	Not included
4. Composing/Arranging	Not included
5. Reading and notating music	Reading music is required for each lesson, but there are no exercises where the students are asked to notate anything.
6. listening to, analyzing and describing music	Not included
7. Evaluating music and music performances	Not included
8. Understanding relationships between music, the other arts, and disciplines outside the arts	Not included
9. Understanding music in relation to history and culture.	Not included

Pedagogical structure	
Is the book broken into lessons?	Yes
Are the lessons focused on a specific goal(s)?	Each lesson is based on the new notes, symbols, rhythms, or terms introduced at the top of the page. The lessons are not titled beyond "Lesson X."
Do the lessons (or in the case of no lessons, the sequence) build logically from one to the next?	Yes, both the oboe related topics and the basic musical concepts are well sequenced. The problem is that the fundamental oboe concepts are not addressed by the book and are expected to be addressed by the teacher. This would not be a good book for a student working without a teacher.
Is the information generally accurate?	Yes

Book: Easy Steps to the Band

Bibliographic Information	
Title of Book	Easy Steps to the Band
Author	Maurice D. Taylor
Copyright	1940
Publisher	Mills Music, Inc.
Volume in a series	
Other Bibliographical Information	
Technology Supplements	None
References to supplementary material that would coincide with primary book	
Number of Pages in book	32 pages
Pages of Introductory material before playing	1 page
Number of staves in book (includes duets, not piano accompaniment)	340 staves over 31 pages
Average staves/page	10.97 staves/page
Technique	
Range	C ⁴ -D ⁶
First Notes Introduced	E ^{b4} , F ⁴ , D ⁴ , G ⁴ , A ^{b4} (each introduced one-by-one over the first five lessons).
When the half hole is introduced	p. 8, Lesson 7; no instruction on how to use the half hole
When the first octave key is introduced	p. 9, Lesson 8; no instruction on how to use the first octave key.
When the second octave key is introduced	p. 23, Lesson 22; no instruction on how to use the second octave key.
First Complete Scale	p. 8, Lesson 7
Major scales consolidated in one place	p. 27. This only includes flat keys and C major; both tonic and dominant seven arpeggios are used.
Arpeggios consolidated in one place	
First use of the chromatic scale or exercise	p. 22, Lesson 21
Introduction of Key Signatures	p. 11, Lesson 10
Tonalities introduced	E ^b , B ^b , A ^b , F, D ^b , (G ^b , C – only used in the scale collection).
Other modes introduced	
Major Scales	B ^b , E ^b , A ^b , D ^b , G ^b , F, C
Minor Scales	None
Alternate fingerings	No alternate fingerings are introduced. There is no discussion about what F or E ^b fingerings to use and when in spite of the fact that the key areas used in this book require an explanation.

Melodic Material	
Number of staves devoted to technical studies (i.e. scales, arpeggios, non-melodic exercises, rhythms, quizzes, etc.)	106 staves
Total staves of melodic material	234 staves
Total staves of untitled melodies	50 staves
Number of staves of solos with printed accompaniment	None
Number of staves of duets, trios, small ensemble	12 staves
Number of staves in divisi or in octaves	12 staves
Rhythm	
Introduction of Time signature	Not introduced; used from page 2, Lesson 1.
First instance of time signature other than 4/4, 3/4, 2/4	6/8 (page 24).
First instance/number of staves of cut time	p. 25, Lesson 24/28 staves
First instance/number of staves of compound meter	6/8, page 24, Lesson 23/19 staves
First instance/number of staves of dotted quarter-eighth notes (simple duple meters)	p. 14, Lesson 13/55 staves
First instance/number of staves including triplets	p. 26, Lesson 25/3 staves
Introduction/number of staves including sixteenth notes	p. 21, Lesson 20/40 staves
Introduction/number of staves of dotted eighth-sixteenth notes	p. 21, Lesson 20/28 staves. This rhythm is introduced before a lesson on regular sixteenth notes.
Intro/number of staves of syncopation	p. 26, Lesson 25; the definition provided says “When the accent falls in unusual places, we say the music is syncopated.” A total of eight staves use this concept.
Number of staves with rhythmic notation exercises (no pitches)	None
Additional rhythmic information	

Other Information	
<p>Articulations introduced - First use and instructions for:</p> <ul style="list-style-type: none"> • slurs • accents • staccato • tenuto 	<p>Slur: p. 18, Lesson 17. Provides the technical definition only.</p> <p>Accent: p. 20, Lesson 19. Provides the technical definition only.</p> <p>Staccato and Tenuto: p. 20, Lesson 19. These are introduced in the same staff, presumably to demonstrate the contrast between the two. The tenuto marking is simply called a “dash.” The definition for staccato tells the student how to tongue the note and how the length is changed. The definition for the “dash” only deals with the note length; it does not suggest a type of tonguing or tonguing syllable.</p>
First use of dynamics	p. 16, Lesson 15. The term <i>dynamics</i> is not introduced or defined, but the terms <i>piano</i> and <i>forte</i> are introduced and defined on this page.
First use of tempo markings (in Italian)	p. 18, Lesson 17
Fingering chart	p. 1. The range covered is B \flat ³ -F ⁶ . The oboe pictured next to the chart is a simplified conservatory system and does not have a left hand F key. Some trill fingerings are listed next to full fingerings, leaving the students without a context for which fingerings should be used in a given context. Also, some of the fingerings are either wrong or are no longer used on modern instruments.
Music theory? What is included	Nothing beyond basic musical terms and note reading.
Instructions on basic instrument care	Not included
Instructions on instrument assembly/storage	Not included
Instructions on reed care/prep and storage	Not included

Text/Pictures	
Text	There are brief instructions or definitions under many of the staves. These sentences cover everything from new musical terms and symbols to reminders to the student (i.e. “Count slowly and steadily,” or “Correct position of body and instrument is important.” The placement of the text within the body of each lesson makes it difficult for the reader to see exactly what concepts are introduced.
Photos/diagrams	The only photos/illustrations are found on the first page with the fingering chart. These include a picture of a man playing the instrument (demonstrating the proper hand position and embouchure) and a drawing of an oboe. There are no illustrations within the book’s lesson, nor are there any colors used in this book.
Practice record	No
Progress chart	No
Glossary	No
Fundamentals: Which fundamentals are addressed? How many pages/exercises are dedicated to each?	
Posture	Page one has paragraph of instruction. The first sentence says “Study the picture on the left for correct position of lips and fingers.” This is all the instruction that students receive from this book on these three fundamental concepts.
Hand Position	
Embouchure	
Breathing	The only instruction found on these topics is, “Breath should be taken through the corners of the mouth.” (p. 3).
Breath Support	
Articulation	The types of articulations are presented well from the technical perspective, but there isn’t a lesson that contains the basics of how to use one’s tongue to start the sound.
National Standards: Which standards does the book address? How many staves for standards other than “2: Playing an instrument alone or with others.”	
1. Singing alone and with others	Not included
3. Improvising	Not included
4. Composing/Arranging	Not included
5. Reading and notating music	Reading music is a major concept in this book, but there are no exercises devoted to this or to notation.
6. listening to, analyzing and describing music	Not included
7. Evaluating music and music performances	Not included
8. Understanding relationships between music, the other arts, and disciplines outside the arts	Not included
9. Understanding music in relation to history and culture.	Not included

Pedagogical structure	
Is the book broken into lessons?	Yes, one lesson per page generally.
Are the lessons focused on a specific goal(s)?	Generally speaking, yes, but it can sometimes be difficult to tell what the goals are, as the text is interspersed throughout the page. Sometimes major concepts are left toward the bottom of the page (i.e. triplets on page 26, Lesson 25; this particular lesson starts with syncopation and then introduces triplets in the last quarter of the page).
Do the lessons (or in the case of no lessons, the sequence) build logically from one to the next?	Overall, yes. The increased complexity regarding rhythms, musical concepts, and key areas is logical. Starting with E \flat ⁴ as the first note is not common, as starting in the low register immediately is often difficult for a new student. There is no discussion of any of the fundamental concepts specific to the oboe.
Is the information found generally accurate?	The fingering listed on page 3, Lesson 2 for the note F is incorrect in the circumstance in which it is used. The author lists the fingering for regular F, but the music uses on the notes E \flat and F. In this setting, the forked F fingering is necessary, as it prevents the player from having to lift their third finger of the right hand to move between these notes.

Books for Lesson Settings by Band Directors

Book: Oboe Home Helper

Bibliographic Information	
Title of Book	Oboe Home Helper: First Lessons at School and at Home
Author	James O. Froseth (contributions by Paul R. Lehman)
Copyright	2005
Publisher	GIA Publications, Inc.
Volume in a series	
Other Bibliographical Information	
Technology Supplements	CD with models and call-and-response exercises
References to supplementary material that would coincide with primary book	This could probably be used in conjunction with the method book series <i>Do It! Play in Band</i> , which also by James O. Froseth.
Number of Pages in book	17

This book is different from most beginner method books in that it is only focused on the fundamentals and first sounds of oboe playing, as well as teaching assembly and instrument care. Therefore, it is not necessary to compile the same full chart of information as used with the other books. I will speak more directly to what the book includes and how it walks the student through these first steps.

Fundamentals	
Posture	p. 11. This is found after instructions on breathing, support, and embouchure formation. It only deals with seated posture. The information is correct except for the statement that one should “Support the entire weight of the instrument with your right thumb.” The left thumb should help at least in part, and the three balance points are the right thumb, embouchure, and left hand. A photo of a student playing with good seated posture is included.
Hand Position	p. 12. There is a check list for both the right and left hand positions. The author suggests resting the left thumb on the octave key but not pressing it. This seems like a difficult way of conceiving of the hand position, as the student would most likely want to help support the oboe with their left hand. As for the right hand, what direction should the nail of the thumb face?

Embouchure	<p>p. 6-7. There are many steps listed to forming the embouchure, but no mention of where the corners should be. Many of these steps could be helpful to the teacher in terms of showing them what to look for, but there is very little that would help a student (particularly a younger one) to discover how to make the shape that the book advocates. There is also no mention as to how much reed should be in the student's mouth. There are pictures of two different students from various angles demonstrating the embouchure.</p>
Breathing	<p>p. 5. There is an exercise that the author suggests that is similar the exercise in <i>Oboe Art and Method</i> by Martin Schuring. The author has the student sit on the edge of their chair, bend over, and place their elbows on their knees. The student is then asked to take a breath as though they were surprised (a gasp). They are then asked to note how their back and abdominal area expanded and then contracts when the air is released. They are then asked to repeat this from a regular seated position. No discussion about a three stage breath or about the need to exhale while playing.</p>
Breath Support	<p>There is an exercise centered on blowing a piece of tissue paper that is attached a pencil. The idea is to blow the tissue paper with your airstream as long as possible. This doesn't seem entirely apropos to oboe playing, as oboist doesn't need to use nearly as much air as is required by this exercise. The point of creating a focused airstream is well taken, but the exercise does not translate directly to oboe playing. There is no discussion about where the support comes from.</p>
Articulation	<p>p. 8-9. Great information on how the tongue functions in this process, and there are two methods provided for how to stop the sound: the first is by saying "tu" multiple times with space in between (effectively creating a rapid diminuendo between each one) and the second is by ending the sound with the tongue. The second method is only suggested for legato playing – perhaps suggesting not to stop-tongue? There is great advice on page 9 about not allowing the jaw to move while tonguing, and page 9 also describes the steps of starting the sound.</p>

Content	
Fingering Chart?	Not included. Only a few notes are used in this book and each is provided a fingering upon its introduction.
Information on Instrument assembly/disassembly?	p. 10 Information on both, complete with pictures of the assembly process and the bridge keys, as well as information on where to hold the instrument putting it together.
Information on reed preparation, care, and storage?	p. 6 lists to soak the reed for two minutes before playing. No mention of how far to push the reed into the reed well. p. 10 says to return the reed to its case after playing, but no information as to what kind of case is provided.
Information on instrument care/storage?	p. 3 talks about avoiding opening the case upside down and to open the case on a flat surface. There is vague information on swabbing (says to do it, but does not say how to do it) and discusses where to store it and not to store other things in the case that don't belong. Says to avoid exposure to extreme temperatures and humidity – to me it has always seemed that the temperatures are less of the problem than the contrast between those temperatures and the airstream that one introduces to the oboe when playing it (though not keeping by an air vent is certainly the right call).
Progress chart?	There are progress boxes that can be checked or marked with a question mark to show how the student has progressed with the embouchure, posture, assembly, articulation, hand position, and first notes. The parents and teacher are encouraged to read through this book and to help the student work their way through the book.

Book: Gekeler Method for Oboe

Bibliographic Information	
Title of Book	Gekeler Method for Oboe
Author	Kenneth Gekeler
Copyright	1940 (Renewed 1972)
Publisher	Belwin-Mills Publishing Corp.
Volume in a series	1 of 2
Other Bibliographical Information	
Technology Supplements	None
References to supplementary material that would coincide with primary book	
Number of Pages in book	48 plus fingering chart
Pages of Introductory material before playing	2
Number of staves in book (includes duets, not piano accompaniment)	533 over 46 pages
Average staves/page	11.59
Technique	
Range	B ³ -D ⁶ (up to F ⁶ in scales found on p. 47-48)
First Notes Introduced	B ⁴ , A ⁴ , G ⁴
When the half hole is introduced	p. 8. Instruction is provided for half hole, first, and second octave keys
When the first octave key is introduced	p. 7
When the second octave key is introduced	p. 9
First Complete Scale	Range by p. 8: full scale by p. 12; presented/defined as a scale first on p. 15
Major scales consolidated in one place	Yes: p. 47-48 (both major and minor)
Arpeggios consolidated in one place	No
First use of the chromatic scale or exercise	p. 32
Introduction of Key Signatures	p.6 – the term “key signature” not listed, though there is a basic definition of how sharps/flats listed next to the clef affect what’s played.
Tonalities introduced	G, C, F, B ^b , E ^b , D, A, A ^b , E, a, e, b, g, c, (no definition of tonality, nor any description of major vs. minor).
Other modes introduced	

Major Scales	All major scales contained in p. 47-48: G, C, F, B \flat , E \flat , D, A, E introduced in lessons.
Minor Scales	None introduced in lessons, but all of the harmonic minor scales are found on p. 47-48
Alternate fingerings	Forked vs. regular F on pages 10-11; left E \flat on p. 24; many alternate fingerings are listed in the fingering chart (some which are no longer used on modern instruments).
Melodic Material	
Number of staves devoted to technical studies (i.e. scales, arpeggios, non-melodic exercises, rhythms, quizzes, etc.)	188 – ambiguous at times. Many untitled numbers that perhaps could be considered melodic but won't necessarily connect with students
Total staves of melodic material	345
Total staves of untitled melodies	174: Some have composers but no titles. Others have no information at all.
Number of staves of solos with printed accompaniment	None
Number of staves of duets, trios, small ensemble	56 (all duets)
Number of staves in divisi or in octaves	None
Rhythm	
Introduction of Time signature	p. 3: not introduced or defined – seems an assumption by this author that either the teacher would explain or that the student would already know.
First instance of time signature other than 4/4, 3/4, 2/4	2/2: p. 29
First instance/number of staves of cut time	p. 29/31 staves
First instance/number of staves of compound meter	p. 35 – 6/8 first, then 3/8 on p. 37; 73 staves
First instance/number of staves of dotted quarter-eighth notes (simple duple meters)	p. 18/58 staves
First instance/number of staves including triplets	p. 26 – no definition given (or even a name until p. 27); 26 staves
Introduction/number of staves including sixteenth notes	p. 35 – found in 6/8 meter first, not a duple meter. No definition given; 67 staves
Introduction/number of staves of dotted eighth-sixteenth notes	p. 44 – some instruction given; 28 staves
Intro/number of staves of syncopation	Not defined: first appearance in the music is p. 24; first appearance as a term is p. 34; only about 6 staves use this concept

Number of staves with rhythmic notation exercises (no pitches)	None
Additional rhythmic information	No definitions provided for any of these note values.
Other Information	
Articulations introduced - First use and instructions for: <ul style="list-style-type: none"> • slurs • accents • staccato • tenuto 	Slur: p. 10 Accent: p. 40. No definition or introduction given. Staccato: p. 42. No definition or introduction given. Tenuto: not introduced
First use of dynamics	p. 16 (no definition of “dynamics” as a whole).
First use of tempo markings (in Italian)	p. 16 (no definition of “tempo markings” as a whole).
Fingering chart	Yes: very thorough, ranging from B \flat^3 -a 6 , including alternate fingerings and harmonic fingerings. The chart assigns every key a number, which hinders a connection between the student and the keys; why not just call the key by its name? Some of the fingerings listed are no longer usable on a modern instrument (i.e. C 5 with just the second finger on the left hand). Also, the chart is a loose sheet of paper that is not connected to the book – easy to lose.
Music theory? What is included?	None beyond basic note reading, scales, and terminology.
Instructions on basic instrument care	Very basic instruction on p. 2 regarding “Care of Reeds,” but no information on how to clean out the instrument after playing or where to store the instrument.
Instructions on Instrument assembly/storage?	Not included.
Instructions on reed care/prep and storage?	Recommends soaking the reed for 10-30 minutes and suggests cleaning out the reed with a feather. No information on storage.
Text/Pictures	
Text	There is a foreword on page 2 that covers some fundamentals and instrument care. Within the lessons there is some instruction, though the amount varies. More instruction could be provided when introducing new concepts.
Photos/diagrams	None included beyond the fingerings of new notes, which can be found within the lessons and on the fingering chart.
Practice record?	No
Progress chart for evaluation/teacher feedback?	No

Glossary	No
Fundamentals: Which fundamentals are addressed? How many pages/exercises are dedicated to each?	
Posture	Very little is mentioned on this subject – he does state on page 2 that one should avoid “keeping their head down...” while playing.
Hand Position	Not addressed
Embouchure	Advocates an embouchure with a “smiling position.” This is not in line with how the embouchure is usually taught today (at least in the United States). Only mentioned on a few pages, mostly toward the beginning
Breathing	Only mentioned on page 4 in the context of when to breathe and making sure to breathe through the mouth.
Breath Support	Not addressed
Articulation	This received the most attention on pages 2-3, with good advice about keeping the airstream and tongue independent and to start the tone by releasing the tongue; however, he does mention starting to blow and releasing the tongue at the same time. It’s been my experience (and seen in Martin Schuring’s book) that it’s easier to have the support started before releasing the tongue.

National Standards: Which standards does the book address? How many staves for standards other than “2: Playing an instrument alone or with others.”	
1. Singing alone and with others	Not included
3. Improvising	Not included
4. Composing/Arranging	Not included
5. Reading and notating music	The only standard emphasized beyond standard 2
6. listening to, analyzing and describing music	Not included
7. Evaluating music and music performances	Not included
8. Understanding relationships between music, the other arts, and disciplines outside the arts	Not included
9. Understanding music in relation to history and culture.	Not included
Pedagogical structure	
Is the book broken into lessons? Are the lessons focused on a specific goal(s)?	This varies. Some are clearly focused on a concept (i.e. lessons on the half hole or octave key), while others appear rather generically. No titles are given to the lessons.
Do the lessons (or in the case of no lessons, the sequence) build logically from one to the next?	Yes; this is true in terms of rhythm, key areas, and oboe specific issues.
Is the information found in each lesson accurate?	The biggest problem with accuracy is found in regards to the fundamentals, many of which are omitted altogether.

Book: Rubank Elementary Method: Oboe

Bibliographic Information	
Title of Book	Rubank Elementary Method: Oboe
Author	N. W. Hovey
Copyright	1934
Publisher	Hal Leonard
Volume in a series	Book 1 of 3
Other Bibliographical Information	
Technology Supplements	None
References to supplementary material that would coincide with primary book	
Number of Pages in book	48
Pages of Introductory material before playing	0
Number of staves in book (includes duets, not piano accompaniment)	564 over 47 pages
Average staves/page	12
Technique	
Range	C ⁴ -D ⁶ = primary range used (B ^{b3} , B ³ , E ^{b6} -F ⁶ found in scales/arpeggios)
First Notes Introduced	B ⁴ , A ⁴ , G ⁴
When the half hole is introduced	Lesson 3, page 4. No Instruction
When the first octave key is introduced	Lesson 3, page 4. No Instruction
When the second octave key is introduced	Lesson 5, page 6. No instruction
First Complete Scale	Lesson 6, p. 7 (F Major)
Major scales consolidated in one place	Yes: p. 46-47: Major and minor scales (melodic only)
Arpeggios consolidated in one place	Yes: p. 48; both tonic and dominant chords
First use of the chromatic scale or exercise	Lesson 28, p. 29
Introduction of Key Signatures	Not defined; first seen on p. 7, lesson 6
Tonalities introduced	C, F, G, B ^b , D, E ^b , A, A ^b , D ^b (All keys found in scale collections)
Other modes introduced	
Major Scales	All on p. 46-48
Minor Scales	All on p. 46-48
Alternate fingerings	None introduced, but forked F and left E ^b needed

Melodic Material	
Number of staves devoted to technical studies (i.e. scales, arpeggios, non-melodic exercises, rhythms, quizzes, etc.)	318
Total staves of melodic material	246
Total staves of untitled melodies	145
Number of staves of solos with printed accompaniment	None
Number of staves of duets, trios, small ensemble	49
Number of staves in divisi or in octaves	33
Rhythm	
Introduction of Time signature	p. 2; not defined
First instance of time signature other than 4/4, 3/4, 2/4	2/2
First instance/number of staves of cut time	p. 21, Lesson 20/58 staves
First instance/number of staves of compound meter	p. 25, Lesson 24/57 staves
First instance/number of staves of dotted quarter-eighth notes (simple duple meters)	p. 15, Lesson 14/59 staves
First instance/number of staves including triplets	p. 44, Lesson 43; 11 staves
Introduction/number of staves including sixteenth notes	p. 27, Lesson 26/119 staves
Introduction/number of staves of dotted eighth-sixteenth notes	p. 32, Lesson 31/33 staves
Intro/number of staves of syncopation	p. 39/24 staves
Number of staves with rhythmic notation exercises (no pitches)	None
Additional rhythmic information	
Other Information	
Articulations introduced - First use and instructions for: <ul style="list-style-type: none"> • slurs • accents • staccato • tenuto 	Slur: p. 17, lesson 16. No definition provided. Accent: p. 20, Lesson 19. No definition provided. Staccato: p. 22, Lesson 21. Musical definition only. Tenuto: not introduced.
First use of dynamics	p. 24, Lesson 23; not defined
First use of tempo markings (in	Not used

Italian)	
Fingering chart	Yes: Insert in the front cover. The range covers B ^b ³ -F ⁶ . No fingering for Left F; no trill fingerings. Keys are assigned numbers, making it difficult to easily identify or relate to a specific key. It also has an C fingering that is no longer used on modern instruments (an old military system fingering).
Music theory? What is included?	None beyond the note reading, terms, and scales presented in the book.
Instructions on basic instrument care	None
Instructions on Instrument assembly/storage?	None
Instructions on reed care/prep and storage?	None
Text/Pictures	
Text	There is very little text in the book outside of the lesson titles and a few definitions. The book appears to make the assumption that the student's teacher would help fill in definitions for terms like "time signature" and "key signature" and other basic musical terms.
Photos/diagrams	The only illustration is of the oboe found in the fingering chart. The only in-text graphics are of fingerings for new notes.
Practice record?	No
Progress chart for evaluation/teacher feedback?	No
Glossary	No

Fundamentals: Which fundamentals are addressed? How many pages/exercises are dedicated to each?	
Posture	No fundamentals are covered by the book.
Hand Position	
Embouchure	
Breathing	
Breath Support	
Articulation	

National Standards: Which standards does the book address? How many staves for standards other than “2: Playing an instrument alone or with others.”	
1. Singing alone and with others	n/a
3. Improvising	n/a
4. Composing/Arranging	n/a
5. Reading and notating music	This is the only standard (other than 2) that is covered. Most of the emphasis here is on reading, with no opportunities for students to notate music.
6. listening to, analyzing and describing music	n/a
7. Evaluating music and music performances	n/a
8. Understanding relationships between music, the other arts, and disciplines outside the arts	n/a
9. Understanding music in relation to history and culture.	n/a

Pedagogical structure	
Is the book broken into lessons?	Yes: each has a basic lesson number in the upper outside corner of the page and then a title of the lesson in the top center of the page.
Are the lessons focused on a specific goal(s)?	The lessons are clearly focused around the title of the lesson and there are a couple review lessons found throughout the course of the book.
Do the lessons (or in the case of no lessons, the sequence) build logically from one to the next?	Yes. The sequence through the various tonal centers, meters, and rhythms, starting in areas that a new student would likely be familiar with and gradually adding to that knowledge base. The hole is found in the oboe-related topics, as there are no lessons or instructions that deal with how to tackle any such issue.
Is the information found in each lesson accurate?	Yes.

Books for Lesson Settings by Oboists

Book: Oboe Method: A Classical Method for Young Musicians

Bibliographic Information	
Title of Book	Oboe Method: A Classical Method for Young Musicians
Author	Elaine Smith (Reid)
Copyright	2006
Publisher	Cherry Classics Music
Volume in a series	Beginners Book
Other Bibliographical Information	
Technology Supplements	None
References to supplementary material that would coincide with primary book	
Number of Pages in book	53 pages
Pages of Introductory material before playing	3 pages
Number of staves in book (includes duets, not piano accompaniment)	512 staves over 48 pages
Average staves/page	9.66 staves/page
Technique	
Range	B ³ -D ⁶
First Notes Introduced	G ⁴ , A ⁴ , B ⁴
When the half hole is introduced	p. 6
When the first octave key is introduced	p. 6 (no instruction on how to use the first octave key).
When the second octave key is introduced	p. 9 (no instruction on how to use the second octave key).
First Complete Scale	p. 7
Major scales consolidated in one place	p. 24; covers scales up to four sharps/flats
Arpeggios consolidated in one place	p. 24; covers scales up to four sharps/flats
First use of the chromatic scale or exercise	p. 18
Introduction of Key Signatures	p. 3; "F Sharp is in the key signature instead of using accidentals;" this sentence is the only one regarding key signatures.
Tonalities introduced	C, G, F, D, B _b , A, E _b , E, A _b , a, d, g, e, c
Other modes introduced	
Major Scales	C, G, F, D, B _b , A, E _b , E, A _b
Minor Scales	a, d, g, e, c

Alternate fingerings	Left F, Forked F; both introduced on page five, but no explanation is provided describing which fingering should be used in a given circumstance. Left E \flat is introduced on page 15; no explanation of when to use this family.
Melodic Material	
Number of staves devoted to technical studies (i.e. scales, arpeggios, non-melodic exercises, rhythms, quizzes, etc.)	252 staves
Total staves of melodic material	260 staves
Total staves of untitled melodies	157 staves
Number of staves of solos with printed accompaniment	None
Number of staves of duets, trios, small ensemble	0 staves
Number of staves in divisi or in octaves	7 staves
Rhythm	
Introduction of Time signature	Introductory page 2
First instance of time signature other than 4/4, 3/4, 2/4	p. 31; 4/2, 3/2, 2/2
First instance/number of staves of cut time	p. 31/44 staves
First instance/number of staves of compound meter	p. 35/72 staves
First instance/number of staves of dotted quarter-eighth notes (simple duple meters)	p. 21/40 staves
First instance/number of staves including triplets	p. 41/10 staves
Introduction/number of staves including sixteenth notes	p. 26/92 staves
Introduction/number of staves of dotted eighth-sixteenth notes	p. 28/40 staves
Intro/number of staves of syncopation	p. 43/10 staves
Number of staves with rhythmic notation exercises (no pitches)	7 staves; each occur in divisi with new rhythms with actual note heads.
Additional rhythmic information	Also uses dotted eighth to two thirty-second notes and straight thirty-second notes while explaining trills.
Other Information	
Articulations introduced - First use and instructions for: <ul style="list-style-type: none"> • slurs • accents • staccato • tenuto 	Slur: p. 7; musical definition only. Accent: first used on page 35, but no definition is given. Staccato: p. 48; no definition provided. Tenuto: first used on p. 41; defined on p. 45

First use of dynamics	First used on p. 29, but not defined until p. 46.
First use of tempo markings (in Italian)	p. 20
Fingering chart	There is a fold-out fingering chart attached to the inside front cover. The range is B ^{b3} -F ⁶ ; no trill fingerings. None of the fingerings are listed in the lessons, just in the fingering chart.
Music theory? What is included	Beyond basic note reading and terminology, there is a lesson on intervals with scales in thirds and fourths on page 16.
Instructions on basic instrument care	Not included
Instructions on instrument assembly/storage	Not included
Instructions on reed care/prep and storage	Not included
Text/Pictures	
Text	This not a heavily texted book. The author uses text throughout each page where necessary, not just at the top, mostly for instructions. There is surprisingly little instruction on the fundamentals of oboe playing given that the author is an oboist.
Photos/diagrams	There are no photographs or illustrations used outside of the introductory pages and the fingering chart. No color is used in the book.
Practice record	No
Progress chart for evaluation/teacher feedback	No
Glossary	Yes, just after page 48 (the page is entitled “Musical Terms” and is not numbered).

Fundamentals: Which fundamentals are addressed? How many pages/exercises are dedicated to each?	
Posture	Not addressed
Hand Position	Second introductory page. The author provides photographs of “Good [Hand] Position,” and “Bad [Hand] Position,” along with explanations of why each is good or bad. Neither the photographs nor the explanations deal with the position of the thumb on either hand.
Embouchure	Not addressed
Breathing	Not addressed
Breath Support	Not addressed
Articulation	p. 1. The only instruction provided is “Start every note with your tongue the same way you would say ‘ta’ when speaking.”

National Standards: Which standards does the book address? How many staves for standards other than “2: Playing an instrument alone or with others.”	
1. Singing alone and with others	Not included
3. Improvising	Not included
4. Composing/Arranging	Not included
5. Reading and notating music	Nothing beyond basic music reading
6. listening to, analyzing and describing music	Not included
7. Evaluating music and music performances	Not included
8. Understanding relationships between music, the other arts, and disciplines outside the arts	Not included
9. Understanding music in relation to history and culture.	The final page has information on the Baroque, Classical, and Romantic eras and a list of composers from each.

Pedagogical structure	
Is the book broken into lessons?	The basic contents of each page is listed in a table of contents just before page one. The pages themselves are not titled, but they do correspond with the table of contents.
Are the lessons focused on a specific goal(s)?	
Do the lessons (or in the case of no lessons, the sequence) build logically from one to the next?	Overall, yes. It would have been nice to see an oboist-author provide lessons on fundamental concepts.
Is the information found in each lesson accurate?	Yes

Book: The Oboist's Companion

Bibliographic Information	
Title of Book	The Oboist's Companion
Author	Evelyn Rothwell
Copyright	1974
Publisher	Oxford University Press
Volume in a series	Book 1 of 3 (Book 3 is centered on reed making only).
Other Bibliographical Information	Printed in Great Britain
Technology Supplements	None
References to supplementary material that would coincide with primary book	
Number of Pages in book	118
Pages of Introductory material before playing	14 pages
Number of staves in book (includes duets, not piano accompaniment)	394 staves over 70 pages (48 pages are text only)
Average staves/page	5.63 staves per page
Technique	
Range	B \flat^3 -C 6
First Notes Introduced	B 4 , A 4 , G 4
When the half hole is introduced	p. 14, Lesson 3. States to roll the index finger on the left hand to uncover the half hole.
When the first octave key is introduced	p. 39, Lesson 9. States to roll the thumb up to operate the first octave key. Describes the usage on both semiautomatic and automatic octave key systems.
When the second octave key is introduced	p. 41-42, Lesson 10. States to rotate the left wrist so that the index finger will contact the second octave key.
First Complete Scale	p. 17, Lesson 4
Major scales consolidated in one place	No
Arpeggios consolidated in one place	No
First use of the chromatic scale or exercise	p. 38
Introduction of Key Signatures	
Tonalities introduced	C, G, D, b, e, F, E \flat , B \flat , g, d, A, f, f \sharp , a, c \sharp , c, A \flat , B, E,
Other modes introduced	
Major Scales	C, a, G, e, F, d, D, b, B \flat , g, A, f \sharp , E \flat , c, E, c \sharp , A \flat , f, B,
Minor Scales	g \sharp . Major and minor scales are introduced together, with the harmonic and melodic versions of each minor scale.
Alternate fingerings	Forked F, Left F, Left E \flat

Melodic Material	
Number of staves devoted to technical studies (i.e. scales, arpeggios, non-melodic exercises, rhythms, quizzes, etc.)	75 staves
Total staves of melodic material	319 staves
Total staves of untitled melodies	184 staves
Number of staves of solos with printed accompaniment	None
Number of staves of duets, trios, small ensemble	None
Number of staves in divisi or in octaves	None
Rhythm	
Introduction of Time signature	No introduction – basic rhythms and meters are assumed.
First instance of time signature other than 4/4, 3/4, 2/4	p. 8, 6/8
First instance/number of staves of cut time	p. 17 – 35 staves
First instance/number of staves of compound meter	p. 8, 6/8 – 70 staves
First instance/number of staves of dotted quarter-eighth notes (simple duple meters)	p. 15 – 72 staves.
First instance/number of staves including triplets	p. 47, Lesson 11 – 8 staves
Introduction/number of staves including sixteenth notes	p. 8, Lesson 1 – 88 staves
Introduction/number of staves of dotted eighth-sixteenth notes	p. 8, Lesson 1. These are found in a 6/8 meter. Total of 63 staves.
Intro/number of staves of syncopation	Not introduced – only 5 staves use syncopated rhythms.
Number of staves with rhythmic notation exercises (no pitches)	None
Additional rhythmic information	This book does not introduce rhythms and explain their values or how they function within a given meter. Dotted sixteenth-thirty second note rhythms and grace notes are also utilized.

Other Information	
Articulations introduced First use and instructions for: <ul style="list-style-type: none"> • slurs • accents • staccato • tenuto 	Slur: p. 7, Lesson 1. No definition is given. Accent: p. 51, Lesson 7. No definition given. Staccato and Tenuto: p. 15, Lesson 3. No definitions given.
First use of dynamics	p. 71-72, Lesson 18
First use of tempo markings (in Italian)	p. 12, Lesson 2
Fingering chart	No
Music theory? What is included	Nothing beyond basic music reading skills.
Instructions on basic instrument care	p. 1, 3, 8 (all in lesson 1) and Appendix III, p. 88-89; these cover everything from how to open the case safely, to swabbing out the instrument, to cleaning and oiling the instrument. She even discusses how to set the oboe down in a safe position.
Instructions on instrument assembly/storage	Lesson 1, p. 2, 8, and Appendix III, p. 88-89; covers assembly and disassembly, as well as storage, with particular regard for the effects of temperature and humidity on the instrument.
Instructions on reed care/prep and storage	Lesson 1, p. 1, 4, 6; Appendix I, p. 85; Appendix IV, "Reeds for Beginners," p. 90-93. The author is incredibly thorough, covering the basics of how not to break the reed, to soaking and drying the reed, to a discussion on when to start making reeds.
Text/Pictures	
Text	The author weaves text into the each of the lessons as it is needed. The earlier lessons tend to have more text as she explains how to perform the fundamental elements of oboe playing, and as the lessons progress, explanations are given for new fingering patterns and other oboe specific concepts. Reminders of fundamental elements are provided throughout the book, as well as practicing advice.
Photos/diagrams	There are a number of photographs used throughout the book to demonstrate both correct and incorrect examples. No color is used in the book.
Practice record	No
Progress chart	No
Glossary	No, but an index is found on pages 95-104; there is a table of contents on page iv, a synopsis of lessons on page v; there is a contents of appendices on page vi and a list of illustrations on p. vii; and there is an explanation of signs and abbreviations on page viii.

Fundamentals: Which fundamentals are addressed? How many pages/exercises are dedicated to each?	
Posture	p. 6, 18: these pages cover posture while standing and include photographs. p. 21: this page covers sitting posture and includes two photographs.
Hand Position	p. 3, 9, 26. These pages cover the general placement of the hands on the instrument, the placement and shape of the fingers, and the placement of the right-hand thumb. The author also has lesson on how to “loosen” up the fingers and hands while adjusting to the weight of the instrument (p. 13).
Embouchure	p. 4-5, 29-33, 36, 38, 62; The author provides written explanation of the embouchure and its formation, photos that correspond with said explanation, and checkpoints throughout the book for the student to make sure that they are aware of what their embouchure is like and if it is correct.
Breathing	p. 5, 9, 16, 20, 24, 36, 50 , 53, 62, 64, 66-68 , 70-71, 79. The author starts with very general instructions on this topic and becomes more specific with how to breathe as the book progresses. She provides breathing exercises throughout the book, and gives the student a concrete method for determining whether or not they are inhaling in a manner that fills all parts of their lungs. She also covers how to manage the breath as the student plays, detailing the use of inhalation and exhalation while playing the oboe. She suggests breathing through the nose once the player’s embouchure is strong enough – this is questionable, as breathing through the mouth not only allows the player to take in more air more easily, but it also spells the embouchure, which is a crucial point no matter how fit one’s embouchure is.
Breath Support	p. 5, 67. The author never uses the term “support,” but she does provide some ways of thinking about this process, particularly on page 67. Her approach seems to be to have the student blow without concentrating too much on the mechanics of that action at first; she introduces it later in the book after the student has acquired enough skill in other facets of oboe playing and can focus more on the topic.
Articulation	p. 4-5, 16, 53, 62; the author advocates the use of the syllable “ter” and states that the tongue should rest in a “relaxed position hind the lower teeth. Here it rests comfortably out of the way of the air stream being breathed through the reed and the oboe.”

National Standards: Which standards does the book address? How many staves for standards other than “2: Playing an instrument alone or with others.”	
1. Singing alone and with others	No staves are dedicated to this, but the author does suggest that singing a piece before playing it can be helpful to beginners (p. 12)
3. Improvising	Not included
4. Composing/Arranging	Not included
5. Reading and notating music	Music reading skills are assumed by the author and no exercises are dedicated to this topic.
6. listening to, analyzing and describing music	Not included
7. Evaluating music and music performances	Not included
8. Understanding relationships between music, the other arts, and disciplines outside the arts	Not included
9. Understanding music in relation to history and culture.	Not included

Pedagogical structure	
Is the book broken into lessons?	Yes, each is listed on page v, “Synopsis of Lessons I—XX” and the basic contents of each is listed below its respective lesson number.
Are the lessons focused on a specific goal(s)?	Yes. These goals are made clear on the “Synopsis” page (page v). The various goals of each lesson are less obvious within the lessons themselves, but the author is extremely thorough in her explanation of each topic. In cases where the lesson is focused on a fundamental element of oboe playing, the author often includes both text and photographs said element. The music in each lesson is directly tied to the text and photographs that precede.
Do the lessons (or in the case of no lessons, the sequence) build logically from one to the next?	They do with regards to the oboe-specific topics. The musical selections themselves assume that the student will have a strong understanding of how to read music and all the rhythms used; the author does not provide an explanation of rhythms. The oboe-specific topics are wonderfully sequenced, returning to the fundamentals often and providing detailed instruction for each.
Is the information found in each lesson accurate?	Yes.

Book: New Oboe Method

Bibliographic Information	
Title of Book	New Oboe Method
Author	Alfred Sous
Copyright	1973
Publisher	Henry Litolf's Verlag/C. F. Peters
Volume in a series	
Other Bibliographical Information	
Technology Supplements	None
References to supplementary material that would coincide with primary book	None
Number of Pages in book	98
Pages of Introductory material before playing	7 pages
Number of staves in book (includes duets, not piano accompaniment)	910 staves over 90 pages
Average staves/page	10.11 staves/page
Technique	
Range	B _b ³ -Gf ⁶
First Notes Introduced	B ⁴ , A ⁴ , G ⁴ , F ⁴ , E ⁴ , D ⁴
When the half hole is introduced	p. 11
When the first octave key is introduced	p. 12
When the second octave key is introduced	p. 12 – mentioned alongside the first octave key, stating that some instruments have an automatic octave key that only requires the use of the thumb octave key, but others have the second octave key; the second octave key's operation is not explained thoroughly or well, suggesting that the student press it while releasing the thumb octave key.
First Complete Scale	p. 15
Major scales consolidated in one place	No, but pages 55-96 sequence through all of the major and minor keys up to six sharps and six flats.
Arpeggios consolidated in one place	No
First use of the chromatic scale or exercise	p. 29
Introduction of Key Signatures	
Tonalities introduced	C/a, G/e, F/d, D/b, B _b /g, A/f [#] , E _b /c, E/c [#] , A _b /f, B/g [#] , D _b /b _b minor, F [#] /d [#] , G _b /e _b
Other modes introduced	atonality
Major Scales	C, G, F, D, B _b , A, E _b , E, A _b , B, D _b , F [#] , G _b
Minor Scales	a, e, d, b, g, f [#] , c, c [#] , f, g [#] , d [#] , e _b

Alternate fingerings	Side F, Forked F, Left E _b , Right A _b
Melodic Material	
Number of staves devoted to technical studies (i.e. scales, arpeggios, non-melodic exercises, rhythms, quizzes, etc.)	531 (this is very subjective; none of the selections are titled and the emphasis is clearly on technique.)
Total staves of melodic material	379
Total staves of untitled melodies	None are titled
Number of staves of solos with printed accompaniment	none
Number of staves of duets, trios, small ensemble	58 staves
Number of staves in divisi or in octaves	1? Marked ossia
Rhythm	
Introduction of Time signature	No introduction given: this and other basics of music reading is assumed by the author, as he states that most students begin studying the oboe around age 14 and that “reading music and an elementary knowledge of harmony are taken for granted.” (found in the preface)
First instance of time signature other than 4/4, 3/4, 2/4	6/8, page 31
First instance/number of staves of cut time	None
First instance/number of staves of compound meter	p. 31: The book the following compound meters: 6/8, 3/8, 9/8, 12/8; total of 87 staves
First instance/number of staves of dotted quarter-eighth notes (simple duple meters)	p. 22/51 staves
First instance/number of staves including triplets	p. 22/126 staves: There are also quarter note triplets, sixteenth note triplets and sextuplets
Introduction/number of staves including sixteenth notes	p. 12 – these are in the “teacher” line of a duet. First used in the student’s music on pages 22-23. Total of 419 staves
Introduction/number of staves of dotted eighth-sixteenth notes	p. 22/56 staves
Intro/number of staves of syncopation	p. 28: not introduced or defined/36 staves
Number of staves with rhythmic notation exercises (no pitches)	None
Additional rhythmic information	Additional Meters: 6/4, 4/8, 5/16, 4/16, 3/16, 5/8 Additional Rhythms introduced: 32 nd notes, dotted 16 th -32 nd notes

Other Information	
<p>Articulations introduced - First use and instructions for:</p> <ul style="list-style-type: none"> • slurs • accents • staccato • tenuto 	<p>Slurs are used starting on p. 14 in a lesson on portato, and then again on p. 18 in a lesson on Legato. No instruction is given on how to execute a slur on the oboe.</p> <p>Accent:</p> <p>Staccato: p. 20. Given its own lesson with two pages of music dedicated to the concept. Both musical and technical definitions are provided in detail.</p> <p>Tenuto: p. 14. This is also introduced in the lesson on portato. The term is not introduced, but the symbol is used.</p>
First use of dynamics	p. 22 (no definitions given for any dynamic marking)
First use of tempo markings (in Italian)	p. 10 (no definitions given for any tempo marking)
Fingering chart	Not included; one by the author is available separately. None of the fingerings are shown within the text, which would make this book difficult to use if the student didn't have his/her own fingering chart.
Music theory? What is included?	None beyond basic note reading and terminology
Instructions on basic instrument care	Not included
Instructions on instrument assembly/storage?	Not included
Instructions on reed care/prep and storage?	Not included
Text/Pictures	
Text	There is a great deal more instruction in this book on both the fundamentals of oboe playing and of major oboe-specific concepts throughout the book than many other beginner oboe method books. Most of this text occurs at the beginning of the book or at the beginning of a lesson on a new topic.
Photos/diagrams	The only illustrations occur on pages 6-8 and 11. The other graphics are limited to new notes or patterns of notes that revolve around a specific alternate fingering. No color in the book
Practice record?	No
Progress chart for evaluation/teacher feedback?	No
Glossary	No, but there is a table of contents.

Fundamentals: Which fundamentals are addressed? How many pages/exercises are dedicated to each?	
Posture	p. 6; There is an entire page dedicated to this topic, complete with illustrations on how to hold and stand while playing the oboe. He also discusses the close relationship between posture and breathing. No mention of a seated posture; “To learn correct posture and later on proper breathing, the beginner should only practice in standing position.”
Hand Position	No specifically addressed, although wrist and arm positions are mentioned under the discussion of posture.
Embouchure	p. 7; includes three illustrations (one an example of a “Bad embouchure”); suggests the use of the word “owe” for the shape of the embouchure; adamant about not biting while playing or smiling; states that “The lips, especially the upper lip, are further drawn back while retaining the “owe” position of mouth and throat.”
Breathing	p. 7-9; advocates a three-stage breath that includes “diaphragm breathing,” “rib breathing,” and “collarbone breathing.” Concept seems similar to that advocated by Schuring and Rothwell. He warns against the shoulders shrugging and states that inhaling is done “exclusively through the nose.”
Breath Support	No discussion about where the support is initiated.
Articulation	p. 9, 14, 20, 44-50. Discussions on articulation range from the basics of starting the sound, to legato (portato) and staccato articulation, to multiple tonguing. He advocates teaching the beginner to end the tone by “a) closing the reed with the tongue. Put tongue only quite lightly and softly against the reed; or by b) interrupting the flow of air by a position of tongue and palate, as if about to pronounce the letter ‘K’” (p. 9). Also advocated ending the tone of a staccato note with the tone (stop tonguing). Good advice about not letting the embouchure move while tonguing.

National Standards: Which standards does the book address? How many staves for standards other than “2: Playing an instrument alone or with others.”	
1. Singing alone and with others	n/a
3. Improvising	n/a
4. Composing/Arranging	n/a
5. Reading and notating music	The main emphasis other than playing the instrument.
6. listening to, analyzing and describing music	n/a
7. Evaluating music and music performances	n/a
8. Understanding relationships between music, the other arts, and disciplines outside the arts	n/a
9. Understanding music in relation to history and culture.	n/a

Pedagogical structure	
Is the book broken into lessons?	Yes and no. There are some pages that are specifically titled and/or a part of a lesson; there are some sections of the book that rotate through a pattern of lessons (see p. 24). There are also many that are untitled, but follow a generic pattern through various tonal centers (see pages 55-98).
Are the lessons focused on a specific goal(s)?	Overall, yes. Even the ones without a specific title have a goal. For instance, pages 24-43 contains exercises that run through the following pattern: a-embouchure, b-legato, c-staccato, d-intonation, e-rhythm, f-studies in atonality, g-chromaticism. This pattern is laid out on page 24. Pages 55-98 sequence the student through most of the major and minor tonalities (up to six sharps and six flats), and while they are not titled, these pages appear to be focused on helping the student to learn these key areas while building on topics addressed earlier in the book.
Do the lessons (or in the case of no lessons, the sequence) build logically from one to the next?	Not always. Forked F is introduced after Left F, which is unusual when compared with most other beginning method books; in fact, it’s not introduced until page 73. Many of the smaller rhythmic subdivisions are introduced at once on page 22 (see “Rhythm” above), and many more rhythms and meters are used without introduction or explanation. Students would definitely need a strong rhythmic knowledge before using this book (as the author assumes).
Is the information found in each lesson accurate?	Yes

Book: Oboe Student: Student Instrumental Course

Bibliographic Information	
Title of Book	Oboe Student: Student Instrumental Course, Level 1
Author	Blaine Edlefsen
Copyright	1969
Publisher	Belwin-Mills Publishing Corp.
Volume in a series	Book 1 of 3
Other Bibliographical Information	
Technology Supplements	None
References to supplementary material that would coincide with primary book	Part of a series that includes “Studies and Melodious Etudes,” “Tunes for Technic,” and “The Oboe Soloist” (a part of the Belwin Student instrumental Course)
Number of Pages in book	40
Pages of Introductory material before playing	2
Number of staves in book (includes duets, not piano accompaniment)	392
Average staves/page	10.88
Technique	
Range	C ⁴ -C ⁶
First Notes Introduced	B ⁴ , A ⁴ , G ⁴ , F ^{#4} , E ⁴
When the half hole is introduced	p. 12, Lesson 9, no. 1
When the first octave key is introduced	p. 14, Lesson 11, no. 1
When the second octave key is introduced	p. 25, Lesson 22, no. 2
First Complete Scale	p. 15, Lesson 12, no. 5: G Major
Major scales consolidated in one place	pp. 37-39: Includes all scales covered in the book in three lessons of “Basic Technique.” The scales are full range within the range used in the book. Includes each key’s scale, scale in thirds, and arpeggio. This section also includes the chromatic scale and exercises dealing with the half hole, forked F, 1 st and 2 nd octave keys.
Arpeggios consolidated in one place	pp. 37-39 (see above)
First use of the chromatic scale or exercise	Word chromatic first used on p. 11, Lesson 8, no. 4, but no definition. First full scale: p. 30, Lesson 27, no. 6
Introduction of Key Signatures	p. 8, Lesson 5, no. 4
Tonalities introduced	A, D, G, C, F, B _b , E _b , A _b ; g, d,

Other modes introduced	None
Major Scales	D, G, C, B \flat , E \flat , A \flat
Minor Scales	None
Alternate fingerings	Forked F, Left E \flat ,
Melodic Material	
Number of staves devoted to technical studies (i.e. scales, arpeggios, non-melodic exercises, rhythms, quizzes, etc.)	183 staves
Total staves of melodic material	209 staves
Number of staves of untitled melodies	45 staves
Number of staves of solos with printed accompaniment	0 staves
Number of staves of duets, trios, small ensemble	20 staves
Number of staves in divisi or in octaves	9 staves
Rhythm	
Introduction of Time signature	p. 4, Lesson 1, no. 3
First instance of time signature other than 4/4, 3/4, 2/4	p. 8, Lesson 5, no. 2
First instance/number of staves of cut time	p. 8, Lesson 5, no. 2: 27 staves
First instance/number of staves of compound meter	p. 31, Lesson 28, no. 3 (3/8); 19 staves
First instance/number of staves of dotted quarter-eighth notes (simple duple meters)	p. 25, Lesson 22, no. 4: 29 staves
First instance/number of staves including triplets	None
Introduction/number of staves including sixteenth notes	p. 33, Lesson 30, no. 2: 25 staves
Introduction/number of staves of dotted eighth-sixteenth notes	None
Intro/number of staves of syncopation	Not introduced
Number of staves with rhythmic notation exercises (no pitches)	None
Additional rhythmic information	

Other Information	
First Use of slurs Articulations introduced - First use and instructions for: <ul style="list-style-type: none"> • slurs • accents • staccato • tenuto 	Slur: p. 4, Lesson 1, no. 3 Accent: p. 33, Lesson 30. Provides a description of how the note should sound. Staccato: p. 23, Lesson 20. Provides a description of how the articulation should sound. Tenuto: not introduced
First use of dynamics	p. 20, lesson 17, no. 1
First use of tempo markings (in Italian)	No Italian tempo markings
Fingering chart	Yes: p. 2. Only covers C ⁴ -C ⁶ . No left F fingering listed; only uses fingerings that are needed for the book.
Instructions on basic instrument care	Not included
Instructions on instrument assembly/storage?	Not included
Instructions on reed care/prep and storage?	Not included
Music theory? What is included?	Limited to scales and basic note reading
Text/Pictures	
Text	Pages 2-3 include some instruction for the fingering chart and some fundamentals. Each lesson is titled simply "Lesson X" and instruction appears throughout each lesson as needed. Overall, the text is limited and the music dominates the page.
Photos/diagrams	Only found on page 3 in conjunction with instruction on fundamentals
Practice record?	Yes: last page
Progress chart for evaluation/teacher feedback?	No
Glossary	No

Fundamentals: Which fundamentals are addressed? How many pages/exercises are dedicated to each?	
Posture	No instruction or clear visual of how to sit or stand while playing. The pictures on page three only show the player from the navel up; the player appears to be demonstrating good posture, but it is unknown whether he is standing or seated.
Hand Position	The three pictures on page three demonstrate this well, but there is no clear checklist regarding what the teacher/student should be looking for. Some pointers are given on p. 5 regarding finger movement, but that is the extent of the coverage on this subject.
Embouchure	Step-by-step instruction is given on page 3 with pictures that show the assembled embouchure. The instructions are often vague, without a clear sense of exactly what the teacher should check for in each step (some steps are better than others in this book).
Breathing	No instruction
Breath Support	No instruction
Articulation	Good step-by-step instruction on how to start the sound, accounting for tongue placement, air pressure, embouchure formation, and release of the tongue.
Other	How to stop the sound: offers both tongue stop and embouchure/air method: explanation of the latter is unclear.

National Standards: Which standards does the book address? How many staves for standards other than “2: Playing an instrument alone or with others.”	
1. Singing alone and with others	n/a
3. Improvising	n/a
4. Composing/Arranging	n/a
5. Reading and notating music	Almost everything in this book involves reading music. He introduces notes and note reading from the beginning and builds on the student’s vocabulary as the book progresses. He has a few exercises where the student is asked to write in the notes or fingerings that correspond with the notes, and a “speed test” at the end that reinforces the student’s ability to read notes.
6. listening to, analyzing and describing music	No CD or direct suggestion to listening is given, though the use of some classical music selections as well as some folk tunes could open the door to listening
7. Evaluating music and music performances	See 6 above – these numbers could lead to discussion about evaluating music.
8. Understanding relationships between music, the other arts, and disciplines outside the arts	n/a
9. Understanding music in relation to history and culture.	The use of Italian music terms is the closest that this book comes to exploring other cultures. The use of classical and patriotic music could open discussion on history as it relates to music.

Pedagogical Structure	
Is the book broken into lessons? Are the lessons focused on a specific goal(s)?	Yes. There is one lesson per page and each is titled “Lesson X” with either a new note or a new concept listed at the top of the page. Most of the page is then either dedicated to the new concept or is used reviewing material introduced in previous lessons.
Do the lessons (or in the case of no lessons, the sequence) build logically from one to the next?	Yes. The lessons progress in a way that seems to allow the student to use what they learned in earlier lessons without being overwhelmed with new information.
Is the information found in each lesson accurate?	Yes.

APPENDIX B

DR. CINDY RENANDER: A REFERENCE GUIDE TO

BEGINNING CLARINET METHODS

Chapter 2: “List of criteria,” pages 9-13

CHAPTER TWO

LIST OF CRITERIA

Below is the list of criteria used in this guide to evaluate the various beginning clarinet method books. Explanations or clarifications are provided as needed.

BIBLIOGRAPHIC INFORMATION

Title

Author

Copyright

The latest editions were evaluated when possible.

Price

Publisher

The current distributor is also listed if different from the publisher.

Volume in a series?

Meant for an entire band?

Other bibliographic information

Technology supplements? CD, DVD, SmartMusic, website with technology?

For play-along material: a performance version indicates the music includes both a clarinet and accompaniment simultaneously, and an accompaniment version omits the clarinet part.

References to supplementary material that would coincide?

Number of pages in book

Number of pages of introductory material before playing

Number of staves in book (including duets, not including piano accompaniment)

This number indicates the amount of music included in a book more accurately than page numbers. That is sometimes a more accurate idea of content than total page numbers, as some method books contain several pages of

diagrams, pictures, or text. When a criterion first appears it is noted with a stave number.

Average number of staves on a page

Useful in determining the proportion of text to music.

Number of exercises or melodies of any length

Exercises less than a stave in length are combined and counted as one stave.

Average length of exercises (in staves)

TECHNIQUE

Range (highest note)

All of the method books teach the lowest note of the clarinet, but they differ as to the highest note taught. If the range of notes taught does not go very high, it may indicate the book offers more reinforcement. On the other hand, if the range is high, it may indicate that the book is a faster paced book.

When is the right hand introduced?

Although the first notes taught in many method books are played with the left hand only, some methods place importance on introducing the right hand early. A detailed discussion of this can be found in the *Habits of Musicianship* excerpt on Page 7 above.

When and what is the first note over the register break?

Changing registers is universally recognized as a milestone for the beginning clarinet player. This is because the left thumb is forced to cover both a hole with a ring and depress a key at the same time; the first notes over the register break sometimes require the use of the right hand, which may be difficult for smaller hands; and the higher notes over the register break usually require some muscle strength in the embouchure and harder reeds to produce.

After the register break is introduced, how many staves of exercises stay entirely below the break?

Many books stay over the register break to a large degree after it is introduced. Including complete exercises below the break after this point can be a source of reinforcement for lower notes, and can be beneficial for students having trouble over the break.

Number of staves of complete exercises below the register break

This is the total amount of staves of complete exercises below the break included in the method book, regardless of when the break was introduced.

Scales – first complete major scale

Major scales consolidated in one place?

Arpeggios consolidated in one place?

Chromatic scale or exercise: first instance and how many staves?

To be counted in this guide, the exercise must include two separate sharps or flats.

Key signature – when introduced

Most number of flats/sharps in key signature

Minor scales?

MELODIC MATERIAL

Many books use the inclusion of folk tunes or other melodies as a selling point. There are references to this criterion in some of the sources cited in the previous chapter, such as in the Clarinet Pedagogy class taught at Indiana University by Howard Klug.

Number of staves devoted to technical studies such as scales, arpeggios, and non-melodic exercises

Number of staves clearly meant to be recognizable melodies; folk melodies

Number of staves of other melodic melodies

These are melodies that include the element of tonality and are clearly non-sequential (in other words, not scales). Includes melodies composed by the author of the book.

Total staves of non-technical material

Number of staves of holiday melodies

Occasionally, students of particular religions may not be allowed to play holiday or patriotic songs. Some method books contain a high number of these songs, making them less useful than other method books for such students.

Number of staves of patriotic melodies

See holiday category above.

Number of staves of solos with printed piano accompaniment

Number of staves of duets, trios, small ensemble

Number of staves in divisi or in octaves

Some method books contained a significant number of staves with music in octaves or in harmony, which adds to the amount of music in the book.

RHYTHM

Time signature: first instance other than 4/4 or 3/4

Cut time: first instance and how many staves?

Compound meter (6/8 or 3/8): first instance and how many staves?

Dotted quarter-eighth notes in 4/4 or 3/4 meter: first instance and how many staves?

Triplets: first instance and how many staves?

Sixteenth notes: first instance and how many staves?

Dotted eighth-sixteenth notes were not counted.

Dotted eighth-sixteenth notes: first instance and how many staves?

Syncopation: first instance and how many staves?

Rhythm notation exercises (non-pitch related): how many staves?

These staves were considered extra staves, and not counted in the total number of staves.

Additional rhythmic information

OTHER

First slur

First dynamics

First tempo marking (in Italian)

Some books introduce tempo with English terms such as “slow” or “moderate” before they introduced traditional Italian terms.

Fingering chart

TEXT / PICTURES

Text

Books varied widely regarding topics covered in the text. Some concepts include tone, sound production, breathing, embouchure, intonation, clarinet assembly, selecting an instrument, instrument maintenance, reed information, transposition, and tonguing.

Photos / Diagrams

Practice record chart to be filled in by student/parent?

Progress chart for evaluation or teacher feedback?

Divided into lessons? Layout information

Glossary

Music theory observations

PERMISSION REQUEST

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