TONAL DEVELOPMENT

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PRODUCING A GOOD TONE

- Place tip of reed in the center of the lower lip. Hold reed with the thumb on the cork and index finger on the thread. Have a slight downward pressure on reed into lower lip.
- Bring the corners of the mouth forward into a pucker and roll reed and lips into mouth slightly behind the teeth. Place the tip of the tongue on the lower blade of the reed near the tip. Release the tongue from the reed while saying, "toe, tah or dah" while blowing with a fast, steady air stream.
- At first an "A" will probably sound. Work by adjusting the amount of lip and reed rolled into the mouth, the downward pressure of the reed into the lip and the speed of the air stream to work up to a "C".

3,2,1 ATTACK

- Put metronome on mm=60 and feel a quarter note pulse.
- By counting backward, on count "3" inhale with reed tip placed on lower lip.
- On count "2" roll reed and lips into mouth and place tongue on tip of reed and blow.
- No sound should be heard since tongue is keeping reed from vibrating.
- On count "1", release tongue. Nice tone should result since air is already up to speed. Hold for three (3) beats and repeat.

Reed quality, instrument quality, reed placement in embouchure and proper air support directly affect Tone.

VIBRATO

- Most oboists use some vibrato. It is produced with the breath, not the mouth.
- Many oboists describe the "proper" amount of vibrato being 5-7 pulses per second.
- "Nanny Goat" vibrato is strongly discouraged!
- Often, vibrato will speed up as the phrase crescendos and slow down or disappear as the phrase diminuendos.
- Marcel Tabuteau was described as having "developed a vibrato ranging from hardly perceptible to a shimmer behind the sound... It involved less fluctuation in pitch than oscillation of intensity."
- Vibrato should be natural sounding, "an expressive inflection of musical personality and sensibility."
ORAL CAVITY, VOICING
- Tongue should arch slightly back and up in the rear of the oral cavity as if saying "eee" or "ng".
- Teeth should be slightly spaced apart.
- When playing the upper register (above the staff), the reed will need to be placed further into the mouth and the tongue will arch more. You should feel the upper molars with the sides of your tongue.
- When playing in the lower register, the jaw will drop, the embouchure will be more rounded as if saying "ooo" and tongue will slightly relax.
- If you experience a "rolling" tone in the lower register, loosen embouchure and increase air speed.

OCTAVE OVERBLOWS
- In order to help with voicing between registers, it is good practice to play low notes and once a good, focused tone is established, increase air speed and allow the note to jump up the 8va without adding register keys.
- Play low Bb, find the focus, increase air speed and allow embouchure to close slightly so that the bb above will result. Repeat going up chromatically until you are no longer able to get the overblown octave to respond. (In the upper register, lightly articulating the overblown octave can help response).