

Fingerings for Saxon model baroque oboe

This image displays a musical score for the Saxon model baroque oboe, consisting of four staves. Each staff contains ten measures of music, with fingerings indicated by black and white dots on the key diagrams below the notes. The notes are: Staff 1: G4, A4, Bb4, B4, C5, D#5, D#5, Cb5, B4, Ab4; Staff 2: A4, B4, Bb4, B4, C5, D#5, D#5, Cb5, B4, Ab4; Staff 3: G4, A4, B#4, B#4, Cb5, D5, D5, Eb5, Eb5, Eb5; Staff 4: G4, A4, Bb4, B4, C5, D#5, D5, Eb5, Eb5, Eb5. The fingerings are represented by black dots for fingers to be pressed and white dots for fingers to be lifted. The diagrams show the positions of the thumb, index, middle, ring, and little fingers on the keys, as well as the placement of the left and right hands on the instrument's keys.

Introduction

For modern oboists, beginning to play the baroque oboe or “hautboy” presents a confusing mixture of familiar and new elements. The basic diatonic fingerings and the feeling of blowing a double reed are similar to past experience, but the crossed and double-holed fingerings, uneven resonances, and the realization that there are no octave vents and that the same fingering can produce more than one note can seem alien and frustrating. In addition, baroque style calls for subtleties of articulation that are often not familiar to modern symphonic oboists.

The following exercises are intended to help a beginner address these issues. #1 and #7 jump between octaves, and give the player practice in producing the intended note in tune; they should be played slowly and carefully at first. #2 and #5 present some simple scales and intervals, and should also be played slowly to coordinate air stream modification for better resonance and tuning.

Exercises #3, #4, and #6 are for finger dexterity. They should be played slurred as well as tongued, and in all key signatures up to four sharps and flats, with attention to smooth transitions between notes. Exercise #10, based on the famous Moyse flute exercise, addresses all the tonalities and should also be played slurred.

#8 and #9 are intended as an introduction to baroque articulation, with the idea of learning to “speak” through the instrument. They should be practiced with low breath pressure – in #8 an effort should be made to keep the reed vibrating all the time, touching it lightly between notes to delineate them as subtly as possible. Exercise #9 offers an approach to “notes inégales,” mimicking the hard and soft palate tongue-strokes used by baroque flute and recorder players – the *ri* syllable is the light articulation practiced in #8 while the *ti* syllable is the conventional oboe articulation where the tongue blocks the air stream.

The accompanying chart shows the fingerings that I use for the Saxon model hautboy made by Joel Robinson that is used by many American players; with slight modification they will also work with many other copies of late 17th and early 18th century instruments. It should be noted that many other fingerings exist along with schools of thought advocating one or another approach as more authentic or more practical, in the end each player must make his or her own decisions as to what choice is most satisfying.

Stephen Hammer

Exercise 1 -- Le Tombeau d'Agneau

The image displays a musical score for Exercise 1, titled "Le Tombeau d'Agneau". The score is written in treble clef and common time (C). It consists of six staves of music. The first staff begins with a treble clef and a common time signature. The second staff continues the melody. The third staff includes dynamic markings such as *mp* and *mf*. The fourth staff features a key signature change to one sharp (F#) and includes a repeat sign. The fifth staff continues the piece with various dynamics. The sixth staff concludes the exercise with a final cadence. The notation includes various note values, rests, and accidentals (sharps, flats, naturals).

Exercise 2 -- Some scales

1

6

11

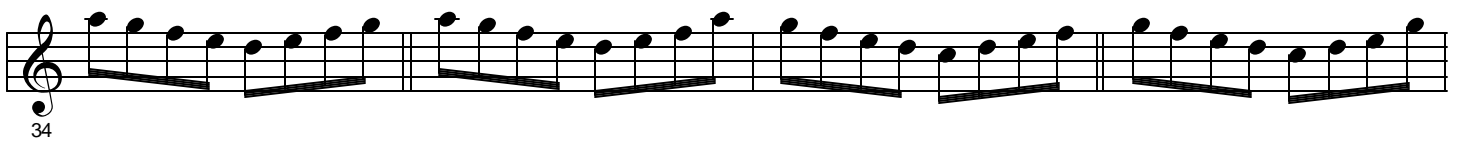
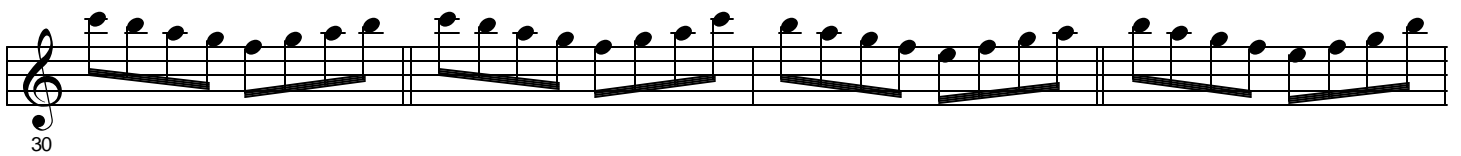
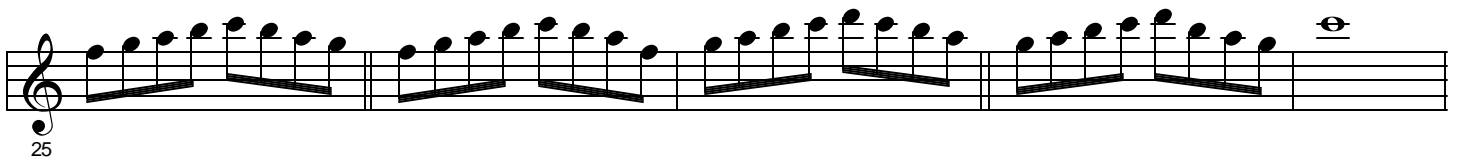
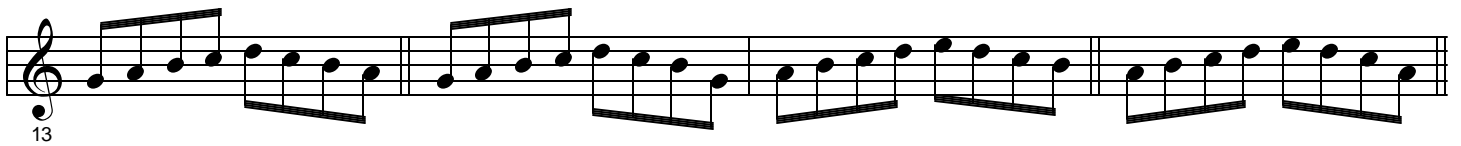
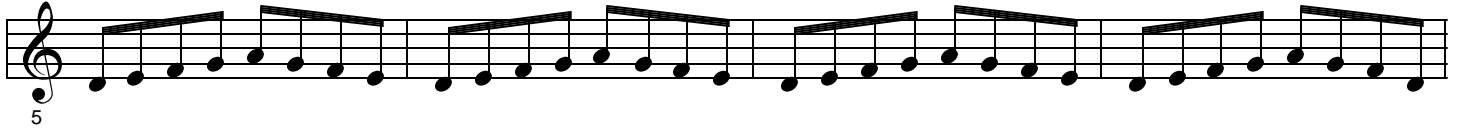
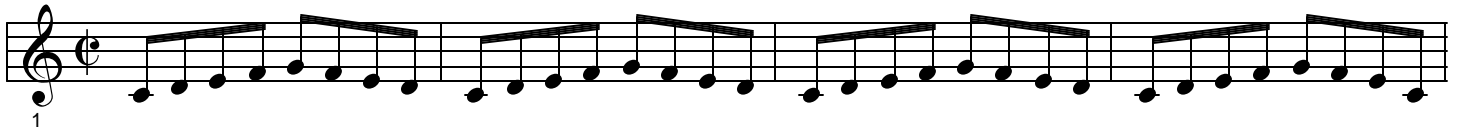
16

21

26

31

Exercise 3 -- Five-note scale patterns



42

46

50

Exercise 4 - Thirds, play in all key signatures

1
5
9
13
17
21
25
29
33
38

simile

42

46

50

54

58

61

Exercise 5 - slowly, with even sound

1

8

15

22

29

36

43

50

57

64

Exercise 6 -- play in different keys

1

5

9

13

17

21

25

29

33

37

41

44

47

50

53

56

59

Exercise 7 -- Syncop octaves

Courtesy Adam Shapiro

The musical score for Exercise 7, titled "Syncop octaves", is presented in five staves of music. The notation is in treble clef with a common time signature (C). The first staff begins with a C-clef and a common time signature. The music consists of eighth-note patterns with syncopated rhythms and octave leaps. The second staff continues the pattern with various accidentals (sharps and naturals). The third staff introduces flats. The fourth staff features naturals and sharps. The fifth staff concludes with a final note on a whole rest.

Exercise 8 -- basic articulation

All notes full value, tongue lightly as possible

The first section of the exercise consists of five staves of music in G major (one sharp) and common time. The first staff begins with a whole note G4, followed by a half note A4, and then a series of quarter notes: B4, A4, G4, F4, E4, D4, C4. The second staff continues with quarter notes: D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4. The third staff features eighth notes: D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4. The fourth staff has sixteenth notes: D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4. The fifth staff continues with sixteenth notes: D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4.

Emphasize the marked notes with articulation

The second section of the exercise consists of two staves of music in G major and common time, identical to the first section. Small 'x' marks are placed above or below specific notes to indicate where to emphasize articulation. In the first staff, 'x' marks are placed above the first note of each measure. In the second staff, 'x' marks are placed above the first note of each measure, and below the second and fourth notes of each measure.

Exercise 9 -- articulation and inequality

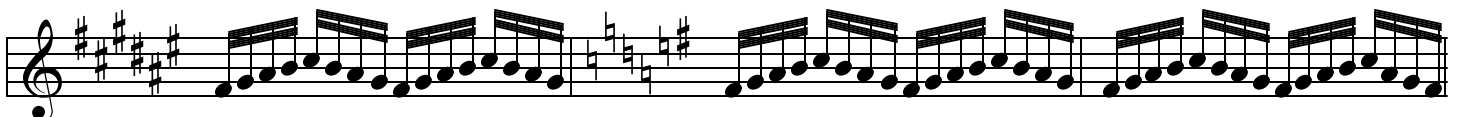
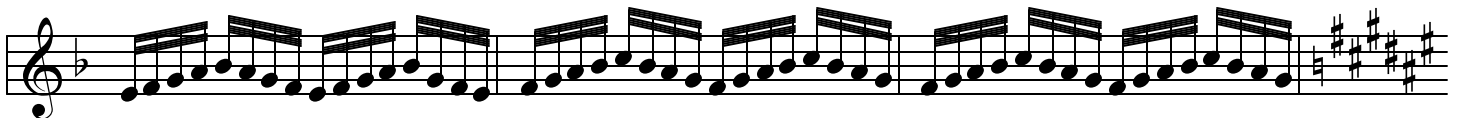
Play equal, trochaic, iambic

ti ri ti ri ti ri ti ri ti ri ti ri ti ri ti ri ti ri ti ri
ti ri ti ri ti ri ti ri ti ri ti ri ti ri ti ri ti ri ti ri
ti ri ti ri ti ri ti ri ti ri ti ri ti ri ti ri ti ri ti ri

Experiment with the pulse

ti ri etc. ti ri etc. ti ri etc. ti ri etc. ti ri etc. ti ri etc. etc. etc.
ti ri etc. ti ri etc. ti ri etc. ti ri etc. ti ri etc. ti ri etc. etc. etc.
ti ri etc. ti ri etc. ti ri etc. ti ri etc. ti ri etc. ti ri etc. etc. etc.

Exercise 10 - with apologies to Moyses



and so on

