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The Progressive Qualities of A.M.R. Barret's Complete Method for the Oboe

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THE PROGRESSIVE QUALITIES OF A.M.R. BARRET’S

COMPLETE METHOD FOR THE OBOE

By

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The members of the Committee approve the treatise of Sarah F. Blecker defended on March 31, 2011.

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NOTES

Pitch Notation:

This paper employs the Helmholtz Pitch Notation, as identified by the chart below:

![Pitch Notation Chart](chart.png)

Page Numbers:

Inconsistencies exist regarding the pagination in the Boosey & Hawkes 1862 facsimile of Barret’s *Complete Method for the Oboe*. Specifically, the sections titled *Principles of Music* and *The Oboe* are both labeled “Page 1.” This creates duplicates for pages one through sixteen. To eliminate confusion, pages in these sections will be identified as follows:

*Principles of Music*: 1a – 16a

*The Oboe*: 1b – 16b

Additionally, three pages lack Arabic numerals entirely. The first is a diagram of reed tools at the end of the *Principles of Music*, and the second is a two-page fingering chart and corresponding exercises that appear between pages 15b and 16b. They are identified as follows:

Diagram of reed tools: 17a

Fingering Chart: 15b.1 and 15b.2
ABSTRACT

Say the words ‘oboe’ and ‘method book’ in the same sentence, and invariably, the majority of musicians would think of one person: Apollon Marie-Rose Barret. His book is one of today’s most widely-used methods for the education of young and experienced oboists alike. Written in 1850 and revised in 1862, it is the standard for oboe methods. And through it, Barret (1804-1879) established himself as a fixture in the oboe world. Often known simply as “the Barret” or “the Barret Book,” the method contains teachings, exercises, etudes, and solos that guide students through the basic elements of not just the oboe, but also of music.

As popular as Barret’s book is, it is surprising how little literature thoroughly addresses it. Many books and papers mention Barret, but it is usually within the context of a broader subject. Beyond discussions of Barret, a number of authors have also edited and transcribed his Method. In order to further understand Barret’s book more completely, this paper will focus on its contents and how they are organized.

This treatise outlines the life and works of A.M.R. Barret, as well as the background and progressive qualities of his Complete Method for the Oboe. The purpose here is to bring to light the educational foundation by which Barrett organized his teachings in order to understand why his method is still one of the primary educational tools used by oboists today. This paper shows why the method book has that value and how it is accomplished: through the progressive nature of the book’s content. This progressive nature will be demonstrated by isolating two musical techniques and showing how they are utilized: first in isolation, and then in increasingly larger musical contexts.
CHAPTER 1

INTRODUCTION

Say the words ‘oboe’ and ‘method book’ in the same sentence, and invariably, the majority of musicians would think of one person: Apollon Marie-Rose Barret. His book is one of today’s most widely-used methods for the education of young and experienced oboists alike. Written in 1850 and revised in 1862, it is the standard oboe method, and through it, Barret established himself as a fixture in the oboe world. Often known simply as “the Barret” or “the Barret Book,” the method contains teachings, exercises, etudes, and solos that guide students through the basic elements of not just the oboe, but also of music. This treatise will outline the life and works of A.M.R. Barret, as well as the background and progressive qualities of his Complete Method for the Oboe. The purpose here is to bring to light the educational foundation by which Barret organized his teachings in order to understand why his Method is still one of the primary educational tools used today. This will be accomplished by isolating two musical techniques and showing how they are utilized – first in isolation, and then in increasingly larger musical contexts.

As popular as Barret’s book is, it is surprising how little literature thoroughly addresses it. Many books and papers have mentioned Barret, but it is usually within the context of a broader subject. For example, the dissertation of Leanna Booze talks about Barret, his instrument development, and his method book as historical background to her main subject of the modern French oboe etudes.¹ Even one of the most thorough books on the oboe, by Geoffrey Burgess

and Bruce Haynes, discusses Barret and his *Method* only in the context of his contributions to the history and evolution of the instrument itself.²

Beyond the literature that discusses Barret, a number of authors have also edited and transcribed his *Method*, including Martin Schuring and Charles-David Lehrer³. In order to further understand Barret’s *Oboe Method* more completely, this paper, while discussing his contributions to the oboe world, will focus on the contents and organization of the book. Many authors, including the ones mentioned previously, tout the educational value of the *Complete Method for Oboe*. This paper will show why the method book has earned that reputation and how it is accomplished: through the progressive nature of the book’s content.

Chapter 2 will provide an overview of A.M.R. Barret and his background, to include his musical studies, as well as teaching and performing positions held, and his contributions to the oboe in general. Chapter 3 will establish the time period during which Barret’s *Method* was written through a brief look at other methods and teachings of the day. It will then outline the background and contents of the *Complete Method for the Oboe* and discuss any other editions currently available. Chapter 4 will explore the educational foundations by which students learn music successfully, and how Barret applies these tools to his book. Chapter 5 will isolate the musical element of upper and lower neighbor tones and demonstrate how it is progressively used from the beginning to the end of the method. Chapter 6 will isolate the musical element of syncopation and show how it evolves through each section. Chapter 7 will include a summary of materials. Finally, the Appendices will contain tables listing the etudes in which the discussed musical elements occur, a list of the various editions of Barret’s method book, additional methods that include his compositions, and a partial works list.

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CHAPTER 2

THE LIFE OF BARRET

Childhood and Education

Apollon Marie-Rose Barret was born circa November 1804 in Saint Brieuc, France. The exact date of his birth is uncertain, and in his article in *The Double Reed*, Tad Margelli discusses the disparities regarding this date that exist among various historical documents. Barret’s birth announcement suggests that the date is in November of 1803, and notes from meetings at the *Conservatoire National Supérieur de Musique et de Danse de Paris* verify this, stating that in January and July of 1824 Barret was 20 and 20.6 years of age respectively. However, other school records challenge this theory; records of his entrance into the Conservatoire state that he was eighteen years and nine months old in May of 1823, which would point to a birth year of 1804. To add to the confusion, several editions of Barret’s method book published by Alphonse Leduc state that he was born in 1808. While there is no official consensus, most sources today identify 1804 as the year of Barret’s birth.

Discrepancies in the spelling of his name also exist. His birth record reads “Barret” while his baptismal record spells his name as both “Barre” and “Barrett”. Additionally, Conservatoire records list his name as “Barré,” and later on, “Barrét.” Traditionally, Apollon Marie-Rose is named Barret, and he will be identified as such for the remainder of this paper.

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2 Or Paris Conservatoire, hereafter referred to as the Conservatoire.


4 Margelli, “Reflections on Barret,” 54.
Not much is known about Barret’s childhood or his first forays into music. He was born to parents Joseph Barret, a musician with the 29e ½ brigade des chasseur à pied, and Marie Dominique Eléonore Fortarelli. The New Grove Dictionary of Music states that Apollon Marie-Rose began playing the violin at the age of six, but it is not known when he switched to the oboe, or why he chose to do so. The death of his parents prompted him to move to Paris, though the actual date of this tragedy is unknown. On 28 May 1823, Barret was admitted as a student at the Paris Conservatoire. He studied with Gustave Vogt (Professor from 1816-1853) and won the premier prix in 1824, playing the Second Concerto composed by his teacher. Barret remained at the Conservatoire for one more year.

**Musical Career**

Soon after finishing his training, Barret began his career as a performer. His first position was with the Théâtre de l’Odéon. This was followed by his tenure as Principal Oboist with the Opéra Comique from 1827 to 1829. Barret then moved to England, where he served as the Principal Oboist of the Royal Italian Opera, Covent Garden, a position he held from 1829 to 1874. Concurrent with his duties at the Royal Italian Opera, Barret also performed as principal oboist with the Philharmonic Society. Additionally, he was a prominent chamber musician and soloist and appeared in a variety of different concerts and festivals. He performed in several Hanover Square Rooms concerts and appeared as a soloist in a number of Jullien and Mellon concerts, playing a variety of chamber, operatic, and symphonic works on oboe and English horn. Barret’s performing career also included a number of oratorio performances, which were usually associated with a musical festival; records name Barret as a soloist at the Royal Music Festival in 1834 and the Handel Festival in 1857.

In addition to his performing engagements, Barret was also an educator, and taught at the Royal Academy of Music from 1829 to 1874. He held an additional teaching position at the Military School of Music at Kneller Hall. The exact dates of his tenure at Kneller Hall are unknown, but it seems to have begun in the late 1850’s: The New Grove Dictionary of Music

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6 Margelli, “Reflections on Barret,” 55.
and Musicians identifies 1857 as the date of the school’s inception, and Tad Margelli mentions an 1859 photograph of the Kneller Hall professors in which Barret appears.\textsuperscript{7}

Barret was also a composer. He is best known for his \textit{Complete Method for the Oboe}, which will be discussed in detail in the remaining chapters. Beyond his \textit{Method}, Barret also composed additional pieces for oboe, and he composed works for other instruments as well. His works list includes approximately fifteen solos for the oboe, five piano works, one vocal piece, and a cornet solo. Some of the oboe solos were also written with an optional substitution of clarinet or bassoon or English horn, while others were transcribed for military band. Thematic

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{barret.png}
\caption{Apollon Marie-Rose Barret\textsuperscript{8}}
\end{figure}


material from the etudes in Barret’s Method also appears in several of his solos. Today, the British Library in London contains the majority of his works.9

Oboe Modifications

Though Barret is most often recognized for his method book, one of his most important contributions is his modifications to the instrument itself. Following the initial publication of the Complete Method for the Oboe in 1850, Barret worked closely with the Triébert firm, French instrument makers, to improve the mechanics of the oboe. In order to understand Barret’s modifications, however, it is necessary to look at the evolution of the oboe leading up to the 1850s.

Prior to the 1800s, the oboe had only two keys – one for c1 and the other for E-flat. This oboe was very limited in its chromatic capabilities and in what keys it could play; key signatures too far removed from C major were practically impossible.10 At the turn of the century, instrument makers began adding keys “in an ad hoc fashion to meet the needs of new musical styles and to improve pitch.”11

The French oboes in the early 1800s generally had two or four keys. The first oboe professor at the Conservatoire, François Alexandre Antoine Sallantin (tenure 1793-1816), played on a four-keyed Delusse. This oboe included an “F-sharp corrector” in order to avoid using a half-hole, and a key that helped the pitch of c1 by closing a vent in the bell.12 The next professor at the Conservatoire was Auguste Georges Gustave Vogt, who also played on a four-key Delusse. He later switched to one with seven keys, while his successor, Louis Stanislaus Xavier Verroust, used a nine-key Tulou.13

Thus far, modifications made to the oboe were generally for intonation reasons, but younger players began modifying the oboe in order to simplify technique. One such oboist was Henri Brod, who acquired Delusse’s tools and began making oboes. Modifications include the

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9 See Appendix E for a more complete list of Barret’s compositions.


11 Ibid.


13 Ibid.
left hand half-hole mechanism still in use today, as well as the extension of the range to low b-flat (small b-flat), which contributed to the continued improvement of pitch issues. On a side note, Brod was also the first to introduce the straight-bodied design of the *cor anglais moderne*, or English horn.

By the 1830s, the oboe had twelve keys. This oboe was capable of a full chromatic scale, and it further eliminated the need for cross fingerings. Flaws continued to exist, however, with the instability of some half-hole notes, and awkward fingerings that made fast technical passages difficult. Guillaume Triébert, who began making modifications to the instrument circa 1815, was the leader in correcting these deficiencies. Other woodwind makers produced oboes in France, including Adler, Godefroy, Buffet, Leroux, and Tulou, but none were quite as successful as Triébert. Triébert’s reputation was further solidified by the recommendation in Brod’s method book that “the best oboes are made in Paris at Triébert’s,” and by his appointment as the Conservatoire’s official provider of oboes.

Triébert built six “systèmes” throughout his career in oboe making, and each successive model continued to improve the intonation and facility of the oboe. The following paragraphs will touch briefly on these, but a more concise table describing each set of modifications and their origins can be found in Robert Howe’s article, “Historical Oboes 11: The Boehm Oboe’s Role in Modern Oboe Design.”

Many of Triébert’s modifications are borrowed from the Boehm system of instrument making. Most important perhaps was the replacement of Brod’s wooden key mounts with axles and posts, and the use of needle springs instead of flat springs. These changes allowed for more exact placement of tone-holes and the ability of the instrument to vibrate more freely and

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15 Robert Howe, “Historical Oboes 3: The First Mechanized Oboes: Triébert’s Systemes 3 and 4” *The Double Reed* 24, no. 2, 17.

16 Howe, “Triébert Systemes 3 and 4,” 17; Burgess and Haynes, *The Oboe*, 137.


18 Ideas were taken mostly from the Boehm flute.
evenly.\textsuperscript{19} Système 3 was invented in 1840 and included the addition of Boehm-style brilles, or rings, on tone-holes five and six. When depressed, these rings would activate rods that closed keys farther away from the finger hole. This finally made the correct intonation of F-sharps more widely accessible. Additionally, a speaker key was added, the bore was altered to form one long cone, and the inside rim of the bell was eliminated.\textsuperscript{20}

It is around this time that the wood used for instruments began to change. Previously, boxwood had been used, but the changes in the mechanization began to cause problems. Boxwood is very sensitive to changes in temperature and humidity. This was not a problem with the simpler instruments: wooden mounts could be easily filed, and keys in saddles were not affected. However, the newly-developed posts and longer rods would bind as the wood of the instrument changed.\textsuperscript{21} Instrument makers turned to woods that were more stable and less sensitive to climate changes. These woods included grenadilla and ebony (from Africa), and palissandre (from Madagascar). Triébert preferred palissandre, stating the following in his 1857-1861 price list:

\begin{quote}
For making oboes and cor anglais, boxwood is an excellent wood and previously was used exclusively, but in the end we prefer palissandre. (With palissandre) the sound loses nothing, the oboe suffers infinitely less the (disturbing) influences of temperature, and (palissandre) gives more security to the playability of the mechanism. Ébène is also a good wood, its faults are that it is heavy and has a greater chance of cracking.\textsuperscript{22}
\end{quote}

Triébert’s système 4 was created in 1843. This oboe added a second speaker key, and placed left E-flat and low B on the same double-action rod. A ring was also added to the second tone-hole, thereby improving the pitch of c2. The système 4 oboe’s E-flat and low B keys, the C-sharp mechanism, and the placement of the keys used by the right hand fifth finger are all

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\textsuperscript{19} Burgess and Haynes, \textit{The Oboe}, 137.


\textsuperscript{21} Howe, “Triébert Systemes 3 and 4,” 20.

\textsuperscript{22} English translation of a paragraph in the Triébert firm’s 1857-1861 price list. Translated and found in Howe, “Triébert Systemes 3 and 4,” 21.
modifications that are still used on today’s modern oboes. This was also the oboe that Charles Triébert used, which earned it the name “Système Charles Triébert.”

The Boehm Oboe was created in 1844 by Louis Buffet. These oboes were based upon the Boehm Flutes of 1832. Buffet added a solid key on the first tone-hole, and rings to all the rest. The Boehm oboe also contained mechanisms akin to the first and second octave keys used on modern oboes as well as a thumb mechanism for b1. Additionally, its tone-holes were larger and placed further down the bore of the instrument. These improvements provided players with much greater facility on the instrument, and, for a time, made it quite popular. Its popularity was fleeting however; Buffet’s Boehm oboe had a much brighter tone and was considered too loud for orchestral use.

Système 5 was created in 1849. It was released by Frédéric Triébert sometime after the death of his father, and “became the most popular design for the remainder of the century in France…. It is most known for its addition of a thumbplate that enabled oboists to play b-flat1 to c2 more easily by activating small vents on the upper joint.

**Barret’s Oboe**

When Barret first published his *Method* in 1850, he based it on the système 4 oboe with the low B-flat. Barret then revised his book in 1862 because of the newly modified oboe he built in collaboration with the Triébert firm. Figure 2.1 below provides a side-by-side comparison of the oboes on which Barret based his 1850 and 1862 editions respectively.

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23 Burgess and Haynes, *The Oboe*, 139.
25 Ibid.
26 Bate, *The Oboe*, 70.
Created in 1855, the Barret oboe took the positive qualities from both the système 5 and Boehm oboes: the greater facility of the Boehm’s rings and mechanisms, and the beautiful tone.
of Triébert’s oboes, made possible by his bore and tone-hole design. In the preface to the second edition of his Method, Barret writes:

The principal objects I have attained have been to procure the same fingering for each octave, from C below to the upper C...To have more perfect shakes on each note, some of which were before impossible; to do away with the half hole and the factitious fingerings of the old system, which not only added greatly to the difficulty of many passages, but deadened the tone of several notes very perceptibly, corresponding in some measure to the stopped notes of the Horn...it also possesses a greater facility of slurring, especially from the high to the low notes, and vice-versa, this was formerly impracticable, but now by slight modification in the fingering and a new combination of the octave keys it is as easy to slur as from E to G.\textsuperscript{28}

Barret continues by describing how these improvements allow for greater technical facility, evenness of tone throughout the entire range, and the ability to master the instrument more quickly. This is done “by so very slight an alteration in the fingering...”\textsuperscript{29} Barret also identifies his wood preference, and indicates that violet wood combines the best qualities of both boxwood and rosewood.

In the passage above, Barret mentions that he eliminated the half-hole mechanism. This is, in fact, not entirely true, as the purpose of the half-hole mechanism still existed. According to Philip Bate, Barret did away with the half hole in so much as he eliminated the need to shift or slide the left forefinger. This was accomplished by using a ring on tone-hole three that activated the octave keys, and by linking together the plateau key on tone-hole one and a smaller side key, which was activated by the left thumb.\textsuperscript{30}

In addition to the changes Barret notes in his Oboe Method, his oboes also included the Left F key, and had rings on tone-holes two, three, four, five, and six. Barret also created an alternative to the left thumbplate, allowing for even greater facility; any of the rings on tone-holes four, five, or six would activate a lever across the upper joint that would open the vents normally activated by the thumbplate. This eliminated the need to shift the right hand up and out of position, thus greatly increasing technical facility.\textsuperscript{31} Several other modifications were made,

\textsuperscript{28} Barret, Complete Method for the Oboe (1862), Preface.

\textsuperscript{29} Ibid.

\textsuperscript{30} Bate, The Oboe, 75.

\textsuperscript{31} Howe, “Historical Oboes II,” 90.
including automatic octave keys, new trill keys, the addition of the right-hand A-flat, and the elimination of the double hole on the third tone-hole. Barret also added the Articulated G-sharp, which created a bridge between the upper and lower joints to facilitate the F-sharp/G-sharp trill.  

Barret’s oboe was not without its faults however; the mechanisms were not stable, and were more prone to failure than its predecessors. And, because the rings on four, five, or six activated the vents for b-flat\textsuperscript{2} and c\textsuperscript{2}, it is necessary for an oboist to lift the right hand fingers away from the instrument in order to play a\textsuperscript{1} or b\textsuperscript{1}.  

Frédéric Triébert corrected these deficiencies in his next two systèmes. Système 6, also referred to as the Conservatoire Système, was invented in 1875. One of its greatest improvements over Barret’s system was the change to the right hand b-flat\textsuperscript{1} and c\textsuperscript{2} vent activation. Where Barret’s oboe allowed any of the three rings to activate the mechanism, système 6 allowed only the ring on tone-hole four, thus eliminating the need to lift the right hand fingers completely off of the instrument for a\textsuperscript{1} and b\textsuperscript{1}. Système 6 also eliminated the thumbplate mechanism and created the semi-automatic octave keys.  

The final système is the système 6bis, or the Gillet Système. This oboe was developed in 1906 by the collaboration of Georges Gillet and Adolphe Lucien Loreé, and included such modifications as the placement of plateau keys on tone-holes one through five, and the F resonance key. Today, this system is used by the majority of oboists in America.  

Retirement

Barret spent much of his life in England, but he always kept his ties with France, and returned there during his retirement. Barret died at his home in Paris in 1879, and was survived by his wife, Angélique Victorine Couturier and sons Edouard Louis and Julien. And, as with his

\[\text{32} \quad \text{Howe, “Historical Oboes 11,” 90; Bate, The Oboe, 76.}\]

\[\text{33} \quad \text{Howe, “Historical Oboes 11,” 90.}\]

\[\text{34} \quad \text{Anthony Baines, The Oxford Companion to Musical Instruments. (Oxford: Oxford University Press, 1992), 224, in Robert Howe, “Historical Oboes 11,” 91.}\]

\[\text{35} \quad \text{Today, Système 6bis is also referred to as the ‘Conservatory System.’}\]

\[\text{36} \quad \text{Adolphe Lorée was the son of François Lorée, founder of the Lorée firm. François Lorée had been a worker in Triébert’s firm, and went into business for himself when the Triébert firm went bankrupt and began changing hands. Lorée’s oboes are modeled after the Triébert oboes.}\]
birth records, ambiguity surrounds the reports of Barret’s death; in March of 1879, a notice in France states that he was 75, while an obituary in the London *Times* lists Barret’s age as 76. 37 This once again brings into question Barret’s birth year.

Apollon Marie-Rose Barret was an extremely talented musician whose contributions to orchestral playing, the mechanization of the oboe, and the creation of his method book greatly impact modern oboists. It is unfortunate that more information does not exist regarding his life and career; someone with such influence would be fascinating to know in greater detail. Regardless, his name lives on in perhaps his most crowning achievement, his *Complete Method for the Oboe*.

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CHAPTER 3

THE HISTORY BEHIND THE COMPLETE METHOD FOR THE OBOE

The Evolution of Method Books

The organization of A. M. R. Barret’s Oboe Method is very typical for the time in which it was written, but it had only recently become the standard. Prior to the turn of the century, method books were most often written for amateurs, and were referred to as tutors rather than methods. These tutors did not progress, but maintained the same level of difficulty through the course of the book. In 1700, Jean-Pierre Freillon Poncein published La Véritable Manière d’apprendre à Jouer en perfection du Hautbois, de la Flûte et du Flageolet. This tutor included sections on the principles of music and theory, fingering charts and exercises for each instrument, as well as short melodies in the back of the book. While the inclusion of theory would otherwise point to the method books of Barret’s time, Poncein states in the Preface that he has “included in this small treatise everything that seemed useful…for the instruction of those who are not in a position to have the most skillful masters…” His target audience was amateurs.


In 1707, Jacques-Martin Hotteterre produced a tutor titled *Principles de la Flûte Traversière, de la Flûte à Bec et du Haut-bois.*\(^4\) Like its predecessor, it also included lessons for multiple instruments. This particular tutor has only three pages of instructional material for the oboe, and states that one should follow the instructions contained in the previous lessons for flute and recorder.

As the eighteenth century progressed, more tutors began to focus on the oboe exclusively, with titles such as *Instructions on the Hautboy* and *The Complete Tutor for the Hautboy* appearing.\(^5\) The shift towards oboe-specific methods may be linked to new instrument modifications, creating, among other things, the need for new fingering charts. Tutors written for amateurs were still being published at the turn of the century. Take, for example, Wragg’s *The Oboe Preceptor*, which was published in 1792. His long title specified his audience, stating that his book was “Instruction relative to that Instrument…laid down in so plain a Manner, as to require No Assistance from a Master.”\(^6\) This style of method writing would soon change, however.

A new form of music education was emerging, shown in the departure from the apprenticeships and family training, and the move instead towards schooling at public institutions. This shift occurred because the former training methods could no longer meet the increased demands for professional musicians caused by the growth of public concerts and opera companies.\(^7\) At the forefront of public institutions was the Conservatoire in Paris. Modeled after the *Conservatoire des Arts et Métiers* and the *Institut des Sciences et des Arts*, the Paris Conservatoire was to be a training school for musicians that offered courses in theory, composition and music history. Additionally, the Conservatoire sought to establish a collection


\(^{6}\) J. Wragg, *The Oboe Preceptor; or the Art of Playing the Oboe, Rendered perfectly easy to every Capacity, in which every Instruction relative to that Instrument is progressively arranged; the different modes of Fingering fully exemplified, & the whole systematically laid down in so plain and easy a Manner, as to require No Assistance from a Master. To which is added, An elegant Selection of Favorite Airs, Song Tunes, & Duets. Also A Set of easy Preludes in the most useful keys.* (London: author, 1792).

of instruments, scores and music books.\textsuperscript{8} One of the most important standards set by the Conservatoire was “the creation and dissemination of uniform methods of pedagogy…”\textsuperscript{9} Method books would most likely have been part of the pedagogical requirement. The use of methods in a conservatory-setting would be much different than in previous teaching situations, thus requiring a much different type of method book. Bruce Haynes identifies its evolution during this time period:

With the new form of music education at the beginning of the nineteenth century, the objective of most instrumental instruction books changed. As they came to be used as teaching aids, they grew more substantial and were organized in an order of progressive difficulty. They thus became ‘methods’ that methodically and systematically developed technique, and were used for training professional musicians (‘tutors’ had been aimed at amateurs).\textsuperscript{10}

Gone were the tutors used for private training; the new method – the progressive method – had become the standard.

One of the earlier progressive method books was Joseph Garnier’s \textit{Méthode raisonnée pour le haut-bois}. It was published in 1800, and appeared in both French and German editions. His method included fifty-five \textit{Leçons}, or Progressive Melodies, six Duo Sonatas for two oboes, six Sonatas for oboe with bass accompaniment, eighteen etudes, six theme and variations, and works for solo oboe. Additionally, Garnier included written lessons or teachings regarding such topics as reed-making, instrument recommendations, and fingering charts that showcased his choice in oboes – a two-keyed Delusse.\textsuperscript{11} The detail and progressive content of Garnier’s method book demonstrate a distinct change from earlier tutors. As mentioned above, method books were becoming teaching aids used to train professional musicians, and Garnier’s musical background reinforces the educational aspect of his \textit{Méthode}: having been both a student and a professor at the Conservatoire, Garnier was very familiar with the available tutors and methods of instruction. In the opening pages of his method, Garnier writes:

\begin{flushleft}
\end{flushleft}

\begin{flushleft}
9 Ibid.
\end{flushleft}

\begin{flushleft}
10 Bruce Haynes, \textit{Eloquent Oboe}, 176-177.
\end{flushleft}

\begin{flushleft}
\end{flushleft}
From the time when I was called to the Conservatory of Music to train students in the art of playing the oboe, I felt the necessity of having a clear and reliable method, suitable for facilitating the study of this instrument. I looked for an existing one and did not find it. Garnier could not find a satisfactory method for teaching and so composed his own.

Henri Brod also produced a method book in keeping with the new instructional strategy. Published circa 1826, Brod’s *Méthode pour le Hautbois* is in two parts. The first part contains essays on various musical topics, scales, thirty articulation exercises, forty progressive melodies and six sonatas. The second part of his book contained a shorter introductory discourse concerning the oboe, English horn, recommended instruments, and reed-making. It also included twenty etudes, six sonatas, and orchestral excerpts.

Both Garnier and Brod published books that are very similar in construction, and both oboists composed music indicative of the instrument in an orchestral setting. While this concept is like-minded, it yielded rather different results. Leanna Booze clearly identifies this:

Whereas exercises in Garnier’s method were written for two oboes, Brod composed his for oboe and bass accompaniment, thereby treating the oboe more as a soloist. This reflected the oboe’s changing role in the orchestra, which had become more soloistic in the nearly thirty years that transpired between the publications of these methods.

Another difference between the two methods is the type of oboe for which each was written. Garnier’s method was for a two-keyed oboe, while Brod’s method was written for an oboe with eight keys. Upon publication of the second part of the *Méthode* in 1830, Brod produced a revision of the first part, identifying the mechanical changes that had taken place since its original debut.

It is important to note that both the practice of composing music based on the oboe’s orchestral role, and the re-publishing of method books as the instrument evolved were both common, and Barret continued these conventions when he published his method book.

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Barret’s *Oboe Method*

Barret published his *Complete Method for the Oboe* in London in 1850. Like his predecessors, Barret published a revised edition in 1862 to accommodate the mechanical modifications he had made to the oboe. Many editions of Barret’s *Oboe Method* exist, but as one of the most popular editions in use today, the 1862 facsimile published by Boosey & Hawkes will be the reference for the remainder of this paper.

Its title page reads, *A Complete Method for the Oboe, Comprising all the new Fingerings new Tables of Shakes Scales exercises &c. &c. with an Explicit Method of Reed Making,* and it was dedicated to the Right and Honorable Earl of Westmoreland. Originally titled Lord Burghersh, John Fane was the eleventh Earl of Westmoreland and an avid amateur musician. He was well known for bringing together musicians to entertain and instruct him throughout his military and political career. A composer himself, Fane founded the Royal Academy of Music in 1822, and served as its President for thirty-seven years. This is not to be confused with the Royal Academy of Music that was founded in part by Handel in the late 1700s. The Royal Academy of Handel’s time was not a school; rather it was a “London association of noblemen, supported by the king, founded in 1719 for the promotion of Italian opera.” Lack of funding caused this endeavor to fail several years later. The name found renewal in the Earl’s new school, and its founding purpose was well-served, as the Academy’s concerts could contain only works by Italian composers.

Because of Barret’s background, it is easy to see why he chose to dedicate the method book to the Earl of Westmoreland, and why the Royal Academy of Music adopted it. As a teacher at The Royal Academy of Music, Barret would have used his own method book. And, it

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18 With the exception of works composed by the Earl himself.
is not hard to believe that he would then dedicate his teaching material to the Academy President, the Earl of Westmoreland.

Beyond the Royal Academy of Music, it is also interesting to note why the book would have been adopted by the other establishments mentioned on its title page. The next institution listed is The Bands of the Royal Regiments of Horse and Foot Guards. These were military bands that, by the late 1700s, began to include a larger compliment of wind players, including oboists.\(^9\) While this author could not find a specific link between Barret and these military bands, it is quite possible that, as a successful musician and teacher in London, his influence touched those military musicians. Also contributing to this theory is the fact that it was common for members of the military bands to be civilians who had “active professional careers in the mainstream of civilian musical life.”\(^20\) Perhaps Barret had even played with, or previously taught, the military musicians in the Horse and Foot Guards.

The final institution named is the *Conservatoire Militaire de France*. Not much is known about this establishment, and the search for information regarding it was largely unsuccessful. However, the 1850 edition of Barret’s *Method* does provide some clues. Barret presents a list of subscribers to his method book, and several musicians are named in affiliation with the *Conservatoire Militaire*, including Verroust, Rousselot, and Caraffa [sic].\(^21\) Michele Carafa is listed as the Director of the *Conservatoire Militaire*, and while Barret does not list a title for Verroust, he was more than likely Professor of Oboe. Also devoid of a title, this author believes that the name “Rousselot” identifies Scipion Rousselot, a cellist and composer who was also a military instrument manufacturer and music publisher.\(^22\)

The lack of material regarding the *Conservatoire Militaire* is most likely because it was known by a different name: the *Gymnase de Musique Militaire*. Though the two titles have not been found appearing in relation to each other (in fact, this author could find no mention of the

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\(^20\) Ibid.


Conservatoire Militaire de France other than Barret’s subscriber list), several sources help draw the conclusion that they are indeed labels for the same institution. The Dictionary of Music and Musicians: A.D. 1450-1880 identifies the Gymnase de Musique Militaire as “a school for educating musicians for the French military bands, founded in 1836….”

The fact that it was a school for military musicians helps validate its ties to the Conservatoire Militaire, as well as the fact that both schools are said to be located in Paris. A look at the professors also gives proof: Geoffrey Burgess identifies Verroust as a professor at the Gymnase de Musical Militaire, a position he held until he became professor at the Paris Conservatoire in 1853. Verroust would not have yet been at the Paris Conservatoire when Barret’s Oboe Method was first published, and no mention is made regarding Verroust teaching concurrently at more than one school.

Additionally, the fact that Michele Carafa is listed as the Director of both the Conservatoire Militaire and the Gymnase de Musique Militaire during overlapping dates helps establishes that the two schools are most likely one and the same.

The website of the French branch of the International Military Music Society provides more clues as to the two names. Currently named the Conservatoire Militaire de Musique de l’Armée de Terre, its history includes the Gymnase de Musique Militaire. Their website states that the Gymnase was founded to replace the training for military musicians that had been previously taught at the Paris Conservatoire. The Gymnase was disbanded in 1856, at which point, the Paris Conservatoire again offered classes for military musicians. A series of closings and re-openings of a school of music for French military musicians eventually produced the present-day institution in 1978, named above. Though the Gymnase de Musique Militaire did not transform directly into the Conservatoire Militaire de Musique, this author believes that the titles, and purpose behind them, are similar enough to theorize that they are, in fact, the same institution.


24 Burgess and Haynes, The Oboe, 188.

25 It is known that Carafa became Director of the Gymnase de Musique Militaire in 1838, but the end of his tenure is not known. M. Gustave Chouquet, “Gymnase de Musique Militaire,” 642; Barret, A Complete Method for the Oboe (1850) in Méthodes & Traités: Hautbois, Grande-Bretagne 1600-1860, 10.

Sections of the Method Book

Divided into a number of different sections, the Boosey & Hawkes edition starts with Barret’s written teachings. The first section is titled *Principles of Music*, and it contains eighteen articles detailing a wide range of topics, from the definition of music itself to basic music theory and musical style. This includes the definition and identification of intervals, the metric value of notes and rests, how to play rhythms, repeats and fermatas, as well as statements concerning phrasing, articulation markings, and grace notes. The next portion of the book, titled *The Oboe*, contains lengthy sections about a variety of topics related to the oboe. These include the instrument and its improvements, recommended woods, a description of the English horn and its capabilities, the basic fundamentals of hand and reed position, tone, breathing, articulation, expression, trills, and explicit directions for reed-making. Barret even includes a page with pictures of the reed-making equipment referenced in his directions. These passages are followed by two fingering charts: one for the old system, and one for the new system he developed. Subsequent to the new fingering chart, Barret includes a variety of melodic patterns and trills that help to showcase and put into practice the new fingerings. This allowed oboists to experience the vast improvements that had been made to the instrument. Lastly, Barret includes an exhaustive chart of trill fingerings. It is important to note that the inclusion of such detailed teachings at the beginning of his *Oboe Method* is not a new phenomenon, as it was in keeping with the method-writing practices of the time, and followed the examples set by Garnier and Brod.

The next section in Barret’s *Method* contains technical exercises beginning with major and minor scales in all keys. These are followed by fifteen interval exercises and twenty-two chromatic scale exercises; both are written in C major. This brings us to the more commonly-used part of the Barret book, starting with the studies of articulation. Barret labels this section “Various Scales for the Study of the Articulation,” and it includes thirty short exercises (pages 46-53) that utilize an expansive array of articulation and rhythmic patterns. These segue into the twelve articulation exercises (pages 54-56) that are perhaps better known, and they incorporate the previously learned material. It can be confusing to label and discuss the first set of thirty and the second set of twelve articulation studies. For clarity’s sake, from this point on, this paper will refer to the thirty studies as “Pre-Articulation Studies” and the set of twelve studies as the “Articulation Studies.”
Fifty-seven pages into his *Oboe Method*, Barret finally introduces melodic etudes: this section contains the Forty Progressive Melodies. These etudes are an expansion of the previous studies that present a variety of articulation patterns and musical phrasing in multiple keys, modes, meters, and form. And, just like Garnier and Brod, Barret’s melodies are indicative of the style of music he encountered throughout his orchestral career. In his “Introduction to the New Barret Oboe Method,” Charles-David Lehrer states that in Barret’s work can be found:

“…the artifacts of French grand opéra and opéra comique…and in his early years [he] would have heard many a sicilienne, bolero, and pastorale at the Opéra. To be sure his 40 Progressive Melodies are filled with this kind of music-making, although the bulk of it remains Italian: in a word, the master particularly enjoyed composing cavatinas, marcias, and Sicilian-style waltzes.”

Like his predecessors, Barret produced a method book that would enable his pupils to be musically successful in the professional world.

With the introduction of the Forty Progressive Melodies, an accompaniment line in bass clef is included with each etude. It is most commonly used today as a duet line for teachers to play during lessons. Some editions have transposed it for ease of use, such as the 1948 edition by Leduc, which transposes the bass line for English horn. It has also been recently augmented into a piano accompaniment by Charles-David Lehrer, who states that he “believes that this line is really a piano part in compression…” The fact that several of Barret’s Progressive Melodies also occur separately as solos with full piano accompaniment seems to prove Lehrer’s beliefs. One of these is the 1874 *Cantilène*, based upon Progressive Melody No. 28. Additionally, Barret’s *Elégie* (1870) is from Progressive Melody No. 40, and his *Mélancolie* (n.d.) is an expansion of Melody No. 34.

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28 This practice continues through the rest of the Barret’s *Method*.


After the Melodies, Barret includes four Sonatas. These Sonatas are rarely studied, as it has become traditional to graduate from the Progressive Melodies directly to the Grand Studies. Questions remain as to why this is the case; perhaps it is because the Sonatas are much longer than the Progressive Melodies, or because the Sonatas are more performance pieces than etudes. This author also conjectured that the reason may be that Marcel Tabuteau was not fond of the Sonatas, and thus chose not to teach them.

Considered one of the most significant musicians in America, his teachings had great influence, and it is likely that his decision not to teach the Sonatas would have been passed down through the generations. This idea proved to be false however; a former student of Tabuteau, Martha Alfee, explained that all of Tabuteau’s students studied the entire Barret book. Upon being asked whether she could speculate as to why the Sonatas are no longer regularly studied, Mrs. Alfee expressed no concrete knowledge on the subject. She did, however, say that perhaps teachers today feel rushed to finish Barret’s *Oboe Method* in the traditional four-year college setting. As a student at the Curtis Institute, Alfee stated that there was not a specified time-period for completing one’s musical training; it could take anywhere from two to six years to finish, which allowed teachers the time to cover more material. Mrs. Alfee also hypothesized that, after finishing the Progressive Melodies, teachers may decide to skip the Sonatas in order to work on the more advanced technique required in the sixteen Grand Studies. It is important to note that these thoughts are conjecture; no concrete evidence exists that can prove or disprove these theories.

Because the Sonatas are usually overlooked, they are not as well-known; thus a more in-depth look is warranted. It should be noted that since the Sonatas have largely been neglected, this paper will omit them in all remaining chapters.

Each Sonata is three movements long, and follows a fairly traditional sonata form: the first movement is a Sonata-Allegro, the second is usually a type of slow ABA, and the third movement is a Rondo. Within each piece, the form varies slightly, but the overlying structure is largely the same. The first movement typically contains the following:

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32 Martha Alfee, interviewed by the author, February 8, 2011, phone interview.

33 Ibid.
The second movement of the sonatas is usually some type of ABA: Sonata No. 2 follows a simple ABA form, while Sonatas No. 1 and No. 4 are compound ABA, containing a smaller ternary or binary form within the larger sections. Barret also truncates the last ‘A’ section in No. 2. There are a few other differences worth mentioning, and one of them is the use of a cadenza in the second movement of the Sonata No. 3. Transitional material has led up to the dominant of the original key, and as the bass sits on an implied dominant chord, the oboist is given a cadenza. It is even more interesting to note that, not only is this a single occurrence; it is also contained in the same sonata in which the only grand pause appears. Beyond the appearance of a cadenza, everything else remains similar to the other sonatas. Some movements have actual markers for the sections, such as a leggiero that marks the beginning of the ‘B’ section, while others signify the section change by double bars or key changes.

For Barret, the third movement is always a Rondo. These are longer, and generally follow the format of ABACADA, with some deviations. Each rondo starts out as one normally expects: eight bars of ‘A’, eight bars of ‘B’, and the return of ‘A,’ often with an extension. After the initial ABA, the sections grow much larger, and the return to ‘A’ is not always the same. In the first Sonata, the ‘A’ theme does not reappear after the ‘C’ Theme; ‘C’ leads straight into ‘D.’ It is also worth noting that, while the rondos in the third and fourth Sonatas look shorter, the individual sections (after the initial ABA) are larger and often contain subthemes and transitions. And, the third Sonata has a canon at the double octave in which the voices enter an eighth note apart. It continues for four measures before winding its way back into the thematic material.

As with the rest of Barret’s Oboe Method, the Sonatas have a bass line accompaniment. And, just as several Progressive Melodies were extracted and given full piano parts, so, too, were sections of the Sonatas. The 1854 Aria di Bravura contains a quote from the third Sonata’s Rondo, and the 1879 2ème Cantilène is a transcription of the second movement of the fourth Sonata.34

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According to Barret, Fifteen Grand Studies follow the Sonatas, but a glance through the book soon reveals the existence of a sixteenth study. This sixteenth study belies the erroneous section title and Index found at the beginning of the Method. One is left to ponder if it was a later addition, especially when Tad Margelli points out that its title is “in a print style different from that of the numbering of the previous studies.” Margelli’s theory is correct; the 1850 edition contains only fifteen Grand Studies. While this author has found no evidence regarding the reason for the addition of a sixteenth Grand Study, it is most likely included to showcase Barret’s new oboe; the addition of several articulating keys enables Grand Study No. 16 to be played with much greater facility.

Barret’s Oboe Method ends with two works titled Air Varié that, like the Sonatas, are also largely ignored. They do, however, deserve a brief analysis. Both pieces use the theme and variations form, and embody the principal of strophic repetition, defined by The New Harvard Dictionary of Music as “a theme with a particular structure [that] is followed by a series of discrete pieces with the same or very similar structure.”

The First Air Varié begins with an Introduction in C major. The bass line is labeled “Bassoon or Cello,” and this is the only time in the entire method book that this title appears (the Second Air Varié does not contain this label). It is thirty-seven measures long, and culminates with a brief oboe cadenza that cadences on the dominant. This sets up the Theme, which is thirty-two measures long and is a rounded binary:

<table>
<thead>
<tr>
<th>A (mm 1-8)</th>
<th>BA¹ (mm 9-24)</th>
<th>(mm 25-32)</th>
<th>Accompaniment Interlude</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>V</td>
<td>V</td>
<td>I</td>
</tr>
</tbody>
</table>

Figure 3.2: Structural Analysis of the theme of the First Air Varié

It should be noted that the rounded binary pertains to only the first twenty-four measures. Barret includes eight measures of rest in both the oboe and bass parts, which means that the piece requires additional piano or orchestral accompaniment. This actual music used for the

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accompaniment has yet to be discovered, and so it is not possible to accurately represent what the overall form might be. The structure of the Theme repeats in each variation before the addition of the Coda after Variation Three.

The Second Air Varié differs somewhat from its predecessor. It is in F major, is forty-one measures long, and ends with a cadenza that cadences on the secondary dominant. This sets up the d-minor Theme. Shorter than the First Air Varié, this Theme is twenty-four measures long including the repeat, and thirty measures long when the accompaniment interlude is added:

<table>
<thead>
<tr>
<th>A mm 1-8</th>
<th>BA₁ mm 9-16 (mm 17-24)</th>
<th>mm 25-30</th>
</tr>
</thead>
<tbody>
<tr>
<td>i</td>
<td>i</td>
<td>(i)</td>
</tr>
</tbody>
</table>

Figure 3.3: Structural Analysis of the theme of the Second Air Varié

This is a short, rounded binary form that does not follow conventional key modulations. Additionally, the ‘B’ theme appears for four bars before only the second half of the ‘A’ theme returns. As with the First Air Varié, the accompaniment interlude is notated as rests in both the oboe and bass line. Only the First Variation exactly copies the Theme’s structure before deviations begin to appear. In Variation Two, deviation occurs in the accompaniment interlude; previously, only six measures, it is now eight measures long. In Variation Three, a short cadenza appears prior to the return of the ‘A’ material. At this point, the accompaniment interlude is only three measures long before the oboe and bass parts resume. Lacking double bars between the accompaniment interlude and the return of the oboe line, it is likely that this section is a continuation of the interlude. This theory is reinforced by the lack of a decisive cadence as the line wanders toward the parallel key of D major (as evidenced by the appearance of F-sharps and C-sharps). This leads into the Finale, which is actually a fourth variation. This variation also deviates from the original phrase structure with the addition of four measures. Previously, the return of ‘A¹’ contained only the last four measures of the ‘A’ theme; in the Finale, the entire ‘A’ theme appears. After the repeat, a cadence on the Dominant sets up the Coda, which is twenty-eight measures in length. It continues in D major until two measures from the end, when a B-flat appears. The piece ends with a hint of its minor roots, with the g-minor chord in the penultimate measure. Without a more complete accompaniment, however, one may continue to question whether this piece ends on a D-major or d-minor chord.
As with the Sonatas, because the two *Air Variés* are usually omitted when studying Barret’s *Oboe Method*, they will not be discussed further in this paper.

**Available Editions**

Barret’s *Complete Method for the Oboe* exists in two forms: as independent editions, and as material in other method books. The original method book was published in 1850 by Jullien, a renowned conductor and composer in London who briefly owned a publishing company. The title page also states that it was published at the Royal Conservatory of Music in London. This edition contains a list of seventy-four musicians who subscribed to Barret’s *Oboe Method*, including such notables as oboists Vogt, Verroust, and Triébert, and the conductor Costa.\(^{37}\) This edition also appears in French, which was published by Lafluer. Today, both versions appear in separate volumes of Jean Saint-Arroman’s *Méthodes & Traités Hautbois*, published by Éditions Fuzeau Classique.\(^{38}\)

Twelve years later Barret published a revision of his book in 1862 that is now published as a facsimile by Boosey & Hawkes. This is the second edition, and its revisions reflect the instrument modifications that Barret had made. This is most clearly seen in the inclusion of fingering charts for the old and new systems, as well as passages and trills that demonstrate the

\(^{37}\) Margelli, “Reflections on Barret,” 55. The name Costa refers to Sir Michael Costa, conductor and founder of the Royal Italian Opera, Covent Garden.

expanded capabilities of the oboe, made possible by the modifications. Barret marks these passages to indicate when to use the new fingerings, and which variation to employ.

The Preface to this edition states that Barret “carefully revised this Edition of the method and the few errors which were before uncorrected have now entirely disappeared.”39 This is, in fact, not entirely true. The 1862 edition contains many errors and inconsistencies; there are wrong notes, articulations and slur markings are missing or incorrectly placed, dotted notes are missing dots and accidentals are omitted. The inconsistencies appear most often with regards to the note-stems that appear throughout the book. Downward note-stems on half notes were often attached to the right of the note-head. This looks strange and even backwards in comparison to today’s modern notation, but it was common during the 1800s. The notation for half notes is not always consistent in Barret’s book, however, with downward stems appearing on the right or the left.

The 1850 edition is very consistent; however, the 1862 publication is not. For example, a brief examination of the 1850 version of Melody No. 19 shows downward stems on the right side of half note heads in all ten measures; the 1862 version shows a backward stem in only five40

![Figure 3.5: A Comparison of half-note stems in the 1850 and 1862 editions](image)

The discrepancy with the number of Grand Studies is also a glaring error, and page-number discrepancies exist. The Index lists the Principles of Music as page one. The next entry is The Oboe, which is also listed as page one. In fact, these sections are fifteen pages apart. Several other pages in Barret’s Oboe Method are also missing page numbers. A page containing

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39 Barret, Complete Method for the Oboe, (1862), Preface.

illustrations of reed tools appears between page fourteen of the Principles of Music and page one of The Oboe. Also not numbered are the new fingering chart and passages demonstrating the new techniques; these are situated between pages fifteen and sixteen. An old tale exists concerning the reason for the numerous errors in the Boosey & Hawkes edition: apparently, the printer “had too many beers with lunch!” In reality, a comparison of the 1850 and 1862 editions provides logical reasons for many of these errors. The labeling error regarding the Grand Studies is explained by the fact that, in the original 1850 edition, only fifteen studies existed. Upon the second edition’s release in 1862, a sixteenth study was added, but the titles were never changed. This explanation also helps explain the page-number discrepancies. In the 1850 edition, Barret includes only the section titled The Oboe, which begins on page one. In the 1862 edition, Barret adds the Principles of Music. This appears prior to The Oboe, which explains why the publisher began this section with “page one.” Unfortunately, the original page numbers were never corrected. It is interesting to note that in both editions, the page illustrating the diagram of reed tools is not given a page number, and the inclusion of a portrait of Barret in the 1850 edition (excluded in the 1862 publication) is also without a page number.

The next edition of Barret’s Oboe Method is the four-part publication by Triébert in 1876. It is dedicated to Ambroise Thomas, who was Director of the Conservatoire at that time. The four sections are titled Éxplications théoriques, Quarante Mélodies progressives, Quatre grandes Sonates, and Seize grandes Études suivies de deux airs varies. It also includes reed-making instructions as well as the two fingering charts. A copy of the first section resides at the Bibliothèque Nationale in Paris.

A similarly organized and titled four-part edition appeared circa 1880, which was published by Lafleur. Both French and English versions exist, though Tad Margelli notes that the English version is almost an exact copy of the 1862 facsimile by Boosey & Hawkes. Differences between the Boosey & Hawkes and Lafleur editions include the cover, the list of publishers on the title page, and the identification of fifteen Grand Studies instead of sixteen.

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41 For more details, see “List of Abbreviations” on page viii.

42 Dan Stolper, “Four Reviews,” The Double Reed 26, no. 4, 142. The story was also told by John Mack during the John Mack Oboe Camp, 2001.

43 Margelli, “Reflections on Barret,” 56.

44 Ibid.
The next edition published was published in 1948 by Leduc. It is also in four parts, but, unlike its predecessors is organized into two volumes. These volumes include additional scales, interval exercises, and articles on subjects not seen in Barret’s original Method. Additionally, performance notes accompany the Forty Progressive Melodies, and the bass line has been transposed for English horn. Though not specifically identified in the book, Margelli states that this edition was “the result of a Barret Method revision begun by Louis Bleuzet and continued by Pierre Bajeux and André Petiot.”\textsuperscript{45} The Leduc edition was reprinted in 1968, at which time it added a third volume. Additionally, it is in four languages: French, English, German, and Spanish.

Leduc published another compilation of Barret’s Method in 1948 titled \textit{Extrait de la Méthode Complète de Hautbois}. It was realized by Reinhard Lüttmann, a former pupil of Bajeaux, and contains notes and instructions that appear in four languages: French, English, German, and Spanish. As its title denotes, this book is an excerpt – not of Barret’s original, but of the Leduc-Bleuzet edition published earlier in 1948.\textsuperscript{46} Lüttmann’s version eliminates the majority of essays found in the beginning of previous editions, and begins with the \textit{Premiers Exercices de Sonorité}. In the Bleuzet edition, this section appears on page twenty-nine; in Lüttmann’s, it is on page five, immediately following the table of contents. The \textit{Extrait de la Méthode Complète de Hautbois} also omits thirteen of the forty Progressive Melodies, and includes only three Sonatas and fourteen Grand Studies. Additionally, the twenty-seven Progressive Melodies he does include are not the first twenty-seven Melodies in Barret’s original edition. For example, the first Part of the \textit{Extrait} includes fifteen Melodies, but the etude that Lüttmann identifies as No. 15 was originally labeled by Barret as No. 16. Having been unable to acquire a copy of the second Part, this author has been unable to verify if this holds true through the remainder of Lüttmann’s publication.

The most recent edition of Barret’s \textit{Oboe Method} was published in 2001 by Martin Schuring; it is an updated version of the 1862 Boosey & Hawkes printing. This edition is

\textsuperscript{45} Ibid. He also states that Bluezet, Bajeux, and Petiot were all oboists; Bluezet and Bajeux were professors at the Paris Conservatory, and Petiot was the Secretary-General of the Société des Instruments à vent. Margelli, “Reflections on Barret,” 60.

\textsuperscript{46} The exact dates of both publications are unknown, but this author assumes that the publication of a method book would precede the publication of its excerpts.
particularly notable because it corrects the majority\textsuperscript{47} of errors that have plagued Barret’s \textit{Method} for over a century. Because of these corrections, Schuring’s edition has gained in popularity, though the Boosey & Hawkes edition is still commonly used.

Schuring’s edition is not an exact copy of Barret’s 1862 printing; he published it in modern notation and expanded the size of measures, creating practical page turns, and music that is easier to read. Additional changes include Schuring’s omission of a large portion of the original \textit{Method}. Schuring begins with the twelve Articulation Studies, and thereafter includes only the Progressive Melodies, Sonatas, and the Grand Studies, while omitting the written lessons, scales, intervals, Pre-Articulation Studies, and the two \textit{Air Varié}. Schuring explains that his omission is because the beginning material is ‘obsolete’ and is easily substituted in modern scale and technique books.\textsuperscript{48} Omitting the \textit{Principles of Music} and the \textit{Air Varié} is fairly inconsequential, but, in this author’s opinion, the elimination of the scales, intervals, chromatic exercises, and the thirty Pre-Articulation Studies destroys the carefully-laid foundation Barret built for the rest of his \textit{Oboe Method}. In his review of Schuring’s edition, Dan Stolper also lamented the omission of the Pre-Articulation Studies, but stated that Schuring would be including them in future editions.\textsuperscript{49}

Besides Schuring’s edition, several other publications of the \textit{Complete Method for the Oboe} exist. Most are only sections of Barret’s book, but another more-complete edition is available. In 1999, Charles-David Lehrer published \textit{The New Barret Oboe Method: Modern Notation and Piano Accompaniment for Apollon Barret’s Complete Method for Oboe}.\textsuperscript{50} Lehrer’s edition substitutes the simple bass clef line in Barret’s original edition with a fully realized piano part. This accompaniment is modeled after existing piano parts in Barret’s solo works.

The remaining editions of Barret’s \textit{Oboe Method} contain only sections of the original book. David Hite published an edition of the Forty Progressive Melodies, and included eight

\textsuperscript{47} In his review of Schuring’s edition, Dan Stolper, Oboe Editor for the Double Reed Journal, commented that several inconsistencies still exist, though no proof exists to soundly identify them as mistakes. Dan Stolper, “Four Reviews,” 142.


\textsuperscript{49} Dan Stolper, “Four Reviews,” 142.

Progressive Exercises by Jakob Dont. He also published a separate book containing Barret’s Four Sonatas, and five Melodious Studies by Delphin Alard.\footnote{Apollon Marie-Rose Barret, \textit{Forty Progressive Melodies}, ed. David Hite (San Antonio: Southern Music Company, 1988); Apollon Marie-Rose Barret, \textit{Four Sonatas}, ed. David Hite (San Antonio: Southern Music Company, 1993).} Hite transposed the bass line for a second oboe in both of these editions. This is highly valuable because it allows a teacher to more-easily accompany students, eliminating the need to quickly transpose the bass line during a lesson. Schuring also published smaller sections of Barret’s method, including the Forty Progressive Melodies and the Sixteen Grand Studies.\footnote{Apollon Marie-Rose Barret, \textit{Forty Progressive Melodies}, ed. Martin Schuring (Van Nuys: Alfred Publishing Co, 2001); Apollon Marie-Rose Barret, \textit{Sixteen Grand Studies}, ed. Martin Schuring (Miami: Warner Brothers Publications, 2001).} These are extracts from his edition of the entire \textit{Complete Method for the Oboe}. For a more complete list of the available editions of Barret’s \textit{Method}, refer to Appendix C.

Beyond the editions listed above, Barret’s work appears in many other teaching methods, including Andraud’s \textit{Vade Mecum}, the \textit{Rubank Advanced Methods}, \textit{Gekeler Method for the Oboe: Book Two}, and \textit{My First Barret-Niemann}. The fact that a number of other instructional books include material from Barret’s \textit{Oboe Method} demonstrates the quality and educational value of his work. A more thorough list of instructional material containing Barret’s music can be found in Appendix D.
CHAPTER 4

THE PROGRESSIVE QUALITIES OF BARRET

It is well-known that Barret’s Complete Method for the Oboe is very popular, and it is now time to delve further into some of the reasons why. Ultimately, tradition plays a significant role. Barret’s book was used extensively at the Conservatoire, and when graduates such as Marcel Tabuteau immigrated to the America, they brought with them the teaching traditions of Paris. For Tabuteau, those teaching traditions included the Barret book. And, as one of the most influential oboists in America, he was emulated; because Tabuteau used Barret’s method book, so, too, did his protégée.

Beyond tradition, this author believes that the success of the Method is due in large part to its organization; it is set up in a way that fosters successful learning. One of the most common techniques for learning is by repetition and practice. In his book, Musical Performance: Learning Theory and Pedagogy, Daniel Kohut defines these terms:

Repetition is the act of doing something over and over. Practice, on the other hand, is repetition that is done with a specific goal or purpose in mind. When its specific purpose is to learn a new skill, practice consists of trial-and-error experimentation used to develop correct long-term memory patterns based on sensory feedback.¹

The first thirty-five pages of exercises in Barret’s Method are devoted to this type of repetitious practicing. This enables learning to take place, which, according to Bryant Cratty, occurs

because “learning is the rather permanent change in behavior brought about through practice…motor learning is a stable change in the level of a skill as a result of repeated trials.”

Successful learning does not take place solely because of repetitious practicing; concepts also need to be introduced in an easily understood manner. One such technique for this is what Kohut calls the Synthesis-Analysis-Synthesis, or S-A-S method. S-A-S occurs in three stages, and Kohut provides a simple definition, stating that “it means ‘from the whole to the parts and back to the whole.’” This approach means that an entire concept is first introduced, then broken down into smaller parts, and finally reassembled in its entirety. Kohut goes on to explain that, in some cases, it is better to teach the parts before the whole, by simplifying the concept and learning its basic elements. He explains that there are several ways to accomplish this, by (1) “[Practicing] each part separately and then [putting] them all together at once,” or (2) “[Using] the progressive part approach, where the first two parts are practiced separately, then put together; then [practicing] the third part, adding it to the first two; then [practicing] the fourth part, and so on.” As each section is mastered and added to the previously-learned material, students continually build upon what they have just learned. According to Webster’s New World Dictionary, this teaching approach would be called progressive. Defined as “moving forward; continuing by successive steps,” Barret does just that; in fact, he labels his Forty Melodies, the Progressive Melodies.

In the field of education, direct instruction is the instructional strategy that most closely follows the definition of progressive. According to the National Institute for Direct Instruction (NIFDI), it is a model for teaching that “emphasizes well-developed and carefully planned lessons designed around small learning increments and clearly defined…teaching tasks.” NIFDI also states that “all children can learn when instruction is systematic, explicit, and

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4 Ibid.


Barret embraces this method of teaching and sets up his book accordingly, using the Pre-Articulation exercises as his ‘small learning increments’ and building from there. By isolating musical patterns and building on them using logical steps, Barret has created a method book that fosters successful learning through direct instruction.

**Progressing through the Complete Method for the Oboe**

Barret introduces small learning increments at an even earlier stage than the Pre-Articulation Studies by introducing some of the most basic elements of music. Each section that follows subsequently includes the previously learned material in a more advanced setting. Barret begins with whole-note scales; they are slow, and use simple articulation.

![Figure 4.1: C major Scale](image)

Next, interval exercises follow, which utilize the diatonic line to aid students in perfecting the overlying interval.

![Figure 4.2: Diatonic Scales by Fourths, No. 3](image)

Barret gives the following instructions for this group of exercises:

> These scales may be practiced in various ways: by leaving out the small or intermediate notes; by playing the scales as they are written; by playing the notes only, and leaving out the abbreviations; and afterwards by playing the same scales in different keys.⁹

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⁹ Barret, *Complete Method for the Oboe* (1862), 22.
Take, for example, the interval of a sixth: the challenge of downward slurs is usually in making the bottom note speak. This exercise is set up so that, by playing all of the notes in between the interval, the bottom note can be more easily approached.

Figure 4.3: Diatonic Scales by Sixths, No. 5

Once comfortable, the little notes can be sped up, and, after a time, eliminated, leaving the overlying interval. The intent of this practice is to build muscle memory, and to set the embouchure for the lower note before playing the upper note. This section of Barret’s book includes every diatonic interval up to that of a sixteenth, while the following section presents chromatic scales. These scales are aimed at perfecting chromatic passages of varying length. And, as they are written very similarly to the intervals, they could just as easily be used as chromatic interval exercises. Barret’s instructions state that it was his intent that students transpose these exercises into any key necessary in order to isolate individual problems.

Following the intervallic and chromatic exercises, Barret turns to the Pre-Articulation Studies, where the simple scale is again introduced, but this time with articulation. These thirty exercises introduce a variety of rhythmic, metric, and intervallic patterns that are often found in music. Exercise No. 1 presents the most basic articulation; it is usually practiced using both separated and legato tonguing:

Figure 4.4: Pre-Articulation Study No. 1

These exercises do not deal exclusively with articulation however. All of them are designed to practice basic musical elements such as inflection, note grouping and phrasing. Exercise No. 21 for example, develops the art of what is often referred to as the “hairpin” gesture:
This particular exercise also showcases one of the most fundamental musical concepts – when the line ascends, crescendo, when the line descends, decrescendo. This is akin to the often heard saying in music lessons: when the line goes up, go up, and when the line goes down, go down. In fact, Barret comments on this subject in the beginning pages of his *Method*, stating that “unless differently marked, it is a general rule that in ascending passages we should increase the tone, and decrease it in descending passages.”

The Pre-Articulation Studies also present mixed articulations, in which Barret moves slurs and accents to different beats while using various meters and dynamic markings. One example is No. 29, which is in 3/8 and in which the slur and accent starting on various beats within the exercise.

For all of these exercises it is important to note that the focus is on only one musical element in each example. This is in line with the concept of ‘direct instruction,’ which, according to the *Encyclopedia of Education*, “emphasizes breaking behaviors and skills into component tasks and mastering each subcomponent.”

The next part of Barret’s Method contains the twelve Articulation Studies, and each contains a mixture of articulation and rhythmic patterns seen before. Take, for example, No. 2,

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10 Ibid, 7b.

in which Barret utilizes several types of syncopation and a variety of articulation patterns, including slur 3-tongue 1 and slur 2-tongue 2:

![Articulation Study No. 2, slur 2-tongue 2 and quarter note syncopation](image)

Figure 4.7: Articulation Study No. 2, slur 2-tongue 2 and quarter note syncopation

![Articulation Study No. 2, slur 3-tongue 1 and eighth note syncopation](image)

Figure 4.8: Articulation Study No. 2, slur 3-tongue 1 and eighth note syncopation

Having discussed the smaller exercises in the book, it is now time to explore the progressive qualities of the Forty Progressive Melodies, showing the increase in musical content and difficulty from the beginning of the section to its end.

Melody No. 1 is a short simple etude in rounded binary form. It is in 4/4 time and is in C major. Its primary focus is the study of appoggiaturas, which appear thirteen times in twenty-four measures. This study also presents downward and upward slurs, grace notes, and a turn.

![Progressive Melody No. 1](image)

Figure 4.9: Progressive Melody No. 1

It should be noted that the total count of appoggiaturas includes the grace notes. This is because, according to the *Oxford Companion to Music*, an appoggiatura is “a dissonant note that ‘leans’ on a harmony note, taking part of its time value,” and that “typically, the dissonance is a
step above or below the main note.”

12 Barret gives grace notes, turns, and appoggiaturas the same general label in the opening pages of his method; his title reads “Article XVII: Of Grace Notes (Portamento or Appoggiatura or Turn).”

13 It is interesting that while he includes so many exercises to perfect a variety of technical devices, Barret does not provide any to study this concept. Rather, he provides only a few brief examples of both how the turn or grace note would appear in the music, and how it would look if it were written out.

Beyond the appoggiaturas, Barret includes other challenges in the first Progressive Melody – in fact, most students cannot even play through the first measure without encountering difficulties. Downward and upward slurs present a challenge because they encompass larger intervals. This is seen in the first measure in which the slur down a minor sixth is followed immediately by an upward fourth (see Figure 4.9 above). Downward slurs are generally considered to be more difficult, but upward slurs present their own challenge too: it is quite easy with both to over-emphasize the second note of the interval too harshly. Discussed previously, Barret’s interval exercises are perfect for this situation.

On the other end of this section is Progressive Melody No. 40. While it shares many of the same elements with No. 1, it is more difficult. It is in the key of D-flat major, one of the most challenging keys to play on the oboe because of the frequent necessity for alternate fingerings. The interaction between the solo line and the accompaniment is more complex, and instances occur when the accompaniment plays triplets while the oboe line maintains a duple feel, and vice versa.

![Figure 4.10: Progressive Melody No. 40](image)


Other musical elements that appear in this melodic study are syncopation, grace notes, turns, arpeggios, and downward slurs. In addition, the music requires a very fluid, legato articulation, and the musical phrases are longer and require more technical finesse. Beyond all of this, the tempo is slower and has a *cantabile* marking. Playing slowly with legato articulation can be a challenge. In the end, no matter how difficult this etude may be, it has a gorgeous melody, long, flowing phrases, and a key signature that fosters a beautiful, covered tone on the oboe. And, it seems fitting that Barret chose to end his final Melodic study with the very first lesson he taught: an appoggiatura.

By studying the Progressive Melodies, it can be discovered that Barret also follows a technically progressive outline through his use of key signature: simpler keys with less sharps and flats towards the beginning, and more complex keys towards the end. Barret does not go beyond two sharps or flats for the first seventeen etudes. Melody No. 18 contains a short coda in B major, but a higher numbers of sharps and flats do not consistently appear until No. 22. And, of the last ten etudes, only two have less than four sharps or flats in the key signature.

It should be noted that, while the earlier melodies have relatively easy key signatures, a common teaching tool in oboe studios across the country is to assign these etudes as transposition exercises. Melody No. 1 is in C major, but it becomes a completely different challenge when a student is asked to transpose it into the key of B Major.

In comparison to the Progressive Melodies, most Grand Studies are considerably longer and decidedly more difficult. Additionally, many different major and minor keys are used as well as a variety of meters. These Grand Studies are quite virtuosic in nature, and the total range of each study rarely spans less than two octaves. In fact, the largest range occurs in Grand Study No. 12, which spans the entire practical range of the oboe, from b-flat to g3.

While each previous section in Barret’s *Oboe Method* has shown progression from its beginning to end, the Grand Studies are not so concrete in their analysis. A comparison of Grand Studies No. 1 and No. 16 does show that the latter is more difficult; while both studies have almost the same number of measures (eighty-five and eighty-eight respectively), and almost the exact same tempo (with the eighth note equaling 224-228 beats per minute\(^{14}\)), the key signature and meter of No. 16 is more challenging. Grand Study No. 1 is in C major and 2/4 time while

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\(^{14}\) Hereafter referred to as bpm.
No. 16 is in c-sharp minor and in 6/8. And, the constant intervallic patterns of No. 16 far surpass the difficulty of No. 1.

Figures 4.11: A Comparison of Grand Study No. 1 and No. 16

Grand Study No. 16 is more difficult than Study No. 1, but the remaining studies do not necessarily become more difficult in numerical order. An in-depth discussion could be made for each of the Sixteen Grand Studies as to why each is so difficult, and how any of them could be considered more difficult than the others. Additionally, individuals would more than likely have a different opinion on the subject. For some oboists, the technique required for the trills in Study No. 3 makes it one of the most difficult Grand Studies, even though it is towards the beginning of this particular section in Barret’s method.

Figures 4.12: Grand Study No. 3

No. 3 is in D major and in 4/4. The basic rhythmic pattern is an eighth note followed by two sixteenth notes, which seems quite simple until Barret introduces the subject matter for this particular study – trills. Found in forty-five of the seventy-two measures, trills appear most often on the eighth notes, though they also appear in the sixteenth note passages seen later in the piece. This particular Grand Study is another favorite for its use as a transposition exercise; the opening nine bars are often assigned for transposition into every major key.
Others may find the long, legato phrases and endurance requirements of No. 7 extremely challenging. Suffice it to say that, while the Grand Studies may not entirely show a definitive progression in difficulty from beginning to end, they are the culmination of progression through the entire book.

Conclusion

The concept of progression from basic elements to more advanced concepts is certainly not a new idea, as the majority of, if not all, method books follow this principle to some degree. Yet it is easy to see that Barret takes this idea to a higher level. Playing the scales, intervals and articulation studies will definitely help prepare an oboist for the etudes that follow, but these exercises also serve another purpose: they serve as a glossary or index for students to reference when struggling with an etude. Barret uses different articulation and phrasing patterns throughout his melodies – the same patterns that can be found in his early exercises. If a student is having difficulties with, for example, syncopation, he can look in the beginning and find several Pre-Articulation studies that isolate this issue. Perhaps the word “several” is the most important word in the previous sentence; Barret provides upwards of seven different syncopation exercises, each with a slight difference, whether it be key signature, meter, rhythm, articulation, or pattern of syncopation. This variety ensures a more thorough grasp of the concept and at the same time enables students to pick the exercise which would be of maximum benefit to their situation.
CHAPTER 5

SHOWING PROGRESSION THROUGH NEIGHBOR TONES

Up to this point the progressive nature of Barret’s method book has been discussed on a more generalized level, but is necessary to provide more specific examples. These will help illustrate that the opening exercises serve as a basis and glossary for the etudes that follow. It will also be shown that as the Method develops each subsequent exercise builds on those seen previously. In this chapter, neighbor tones will be isolated and discussed.

According to The New Harvard Dictionary of Music, neighbor tones are a type of dissonance or nonharmonic tone that occurs in tonal counterpoint. Also labeled an auxiliary tone, it is “a tone a step above or a step below a consonant tone.”¹ In other words, a neighbor tone occurs when “a non-chord tone…passes stepwise from a chord tone directly above or below it…and resolves to the same chord tone.”² They can be combined to form double neighbor tones, and can be incomplete. Metrically, they can be either weak or strong. For the purpose of this paper, neighbor tones will be identified only if they occur within the same metric beat, all note values are the same, and at least the first two notes are slurred. Additionally, it should be noted that the identification of neighbor tones in this chapter is solely to demonstrate the educational progression in Barret’s book. It is not the author’s intent to delve into the use of neighbor tones in music or the way in which they should be played.


Pre-Articulation Studies

Barret’s Pre-Articulation studies contain four exercises that present neighbor tones most clearly. The first is Pre-Articulation exercise No. 9, followed by numbers 15, 26, and 27. These exercises help the student master this musical element, and each does so in a slightly different way. As shown in Figure 5.1 below, No. 9 is quite basic technically speaking: it is twenty-one measures long and contains 160 consecutive eighth notes. It is written in F major and uses a simple meter, 4/4. This study works on lower neighbor tones as it traverses sequentially through the scale, spanning the range of a tenth.

![Figure 5.1: Pre-Articulation Study No. 9](image)

No. 15 is a tutorial that presents the use of diminuendos in ascending patterns. This is seen most clearly in the first half of the study, where the first slurred note is the loudest, and the articulated eighth note is the softest:

![Figure 5.2: Pre-Articulation Study No. 15, mm 1-3](image)

Neighbor tones appear in the second half of the exercise. Here the juxtaposition of the ascending line and diminuendos is more subtle. The line descends with the progression of each measure, but each group of four eighth notes still ends with ascending notes.

![Figure 5.3: Pre-Articulation Study No. 15, mm 12-14](image)
Upon closer examination, Figure 5.3 does not actually contain neighbor tones; each grouping in the first two beats of the measure instead contains passing tones. However, this exercise has been included in this discussion because the note groupings act like neighbor tones.

This study is very similar in difficulty to No. 9 where rhythm and key signature are concerned; both have one sharp or flat in the key signature, contain consecutive eighth notes, and have almost the same number of measures (No. 9 has twenty-one and No. 15 has twenty-three). The contrary motion between the melodic line and the dynamics as described above is what makes No. 15 more difficult.

Pre-Articulation study No. 26 presents lower neighbor tones in a much different fashion. As seen in Figure 5.4 below, it is written in E-flat major with the compound meter 6/8. It is fifteen measures long, and utilizes mixed articulation.

![Figure 5.4: Pre-Articulation Study No. 26](image)

The exercise is comprised of a stream of sequential sixteenth notes which pauses on a dotted-half note at the top of the scale before descending two octaves back to the tonic. Each measure contains two instances of lower neighbor tones versus the one-per-measure seen previously. These metric, rhythmic, and tonal differences are what make No. 26 more advanced.

Analyzing No. 27 finds similarities to both exercises discussed above. As with No. 9, it is also twenty-one measures in length and does not pause at the top of the scale pattern as in No. 26. Beyond that, however, all similarities lie with No. 26 as it likewise adds mixed articulation and a compound meter.

![Figure 5.5: Pre-Articulation Study No. 27](image)
It is interesting to note that all three exercises present lower neighbor tones exclusively, omitting upper neighbor tones entirely.

While these exercises are all relatively simple (though difficult to perfect), it is clear that the later exercises are more advanced than previous examples; the studies have progressed.

**Articulation Studies**

The next section in the method book contains the Articulation Studies. As discussed in the previous chapter, the Articulation Studies begin to combine the techniques isolated in the previous pages. Study No. 1 utilizes a variety of articulation patterns, and includes neighbor tones. It is eight measures long, in C major, and the meter is 4/4. It is largely sequential, contains some accidentals, and has an overall range of a fourteenth:

![Figure 5.6: Articulation Study No. 1](image1)

No. 6 also contains neighbor tones and is more advanced than before:

![Figure 5.7: Articulation Study No. 6](image2)

The difference in difficulty is immediately apparent; though, too, only eight measures long, Articulation Study No. 6 is in E major, and is in 6/8. It also has mixed articulations that belie the natural flow of the underlying rhythm. It is during this section of mixed articulation that the first instance of an upper neighbor tone occurs; up to this point all neighbor tones presented have been lower neighbor tones. This introduction is quite brief however, as it is not seen again in this section of the method book. Additionally, since the articulation does not match the underlying rhythm, the neighbor tone is obscured.
Perhaps the exercise that best presents neighbor tones is Articulation Study No. 9. This exercise is in B-flat major, is eight measures long, and is in 12/8.

![Figure 5.8: Articulation Study No. 9](image)

After a sixteenth rest on the downbeat, this etude contains consecutive sixteenth notes throughout the piece. Mixed articulation, large leaps, and an intervallic range of a nineteenth contribute to its overall difficulty, in addition to the fact that the beginning rest offsets the pulse by one sixteenth note.

Through the course of Barret’s Articulation Studies, it has been apparent that the use of neighbor tones has not only increased, but that they have been used in increasingly complex situations. Exercise No. 1 is simple and contains sequential patterns, whereas No. 9 has a compound meter and spans a much larger intervallic range. Number 9 also contains the most neighbor tones of any exercise in this section: exercise No. 1 has three, No. 6 has six, and No. 9 has seventeen.

**Forty Progressive Melodies**

The idea of gradually increasing difficulty continues to thread its way through the Forty Progressive Melodies, and the object remains the same: to progressively incorporate more musical techniques within the same exercise, or in this case, melodies or etudes. This can be accomplished because the exercises are now longer, and as such, neighbor tones occur with greater frequency. Identifying and discussing the occurrence of neighbor tones in each melody would become tedious, but Appendix A lists each Melody that contains the musical element. This discussion will continue with melodies in which neighbor tones are most prevalent.

Melody No. 14 uses neighbor tones most predominantly. It is sixty measures long, is in F major and is in 6/8. Barret uses the neighbor tones over a longer phrase utilizing an arching crescendo-decrescendo over a four measure phrase.
The purpose of these neighbor tones is to add interest to a scalar line, and, when performed correctly, to show forward motion. In addition to neighbor tones, this Melody includes passages of mixed articulation, particularly in measures twenty-four through thirty-eight. These prove especially challenging when played at a much quicker tempo than notated, as is common practice.

The next etude in which we find a higher concentration of neighbor tones is Melody No. 27. This Minuet and Trio is 240 measures in length when it is played with all repeats and the Da Capo. The overall form of the etude is ternary form, or ABA, with the Minuet and its Da Capo section in C major, and the middle, or Trio section, in F major.

Melody No. 27 begins very simply in 3/4 meter and at a tempo marking of $\frac{2}{4} = 76$ bpm. The study quickly becomes much more difficult, especially in the Trio. Arpeggios are abundant here and Barret includes the very challenging arpeggios for oboists: F major and f# diminished. These arpeggios both contain the interval C-A and vice-versa, which is one of the most difficult intervals on the oboe. Other arpeggios appear, and include C major, C7, and D major. These can be challenging as well, though not nearly as much as the other two.

While arpeggios appear throughout the Trio, they are seen most in the beginning section, which appears twice in the Trio with a short interlude in between. This interlude is where the neighbor tones occur. It is sixteen measures long and contains a series of cadential structures that act as secondary dominants. It is broken down as follows:

<table>
<thead>
<tr>
<th>mm 65-68</th>
<th>mm 69-72</th>
<th>mm 73-80</th>
</tr>
</thead>
<tbody>
<tr>
<td>D7 → G</td>
<td>C7 → F</td>
<td>d → G</td>
</tr>
<tr>
<td>V7 → I/V</td>
<td>V7 → I/V</td>
<td>v → I/V</td>
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</table>

Figure 5.10: Analysis of Progressive Melody No. 27, mm 65-80
In measure eighty-one, the beginning section of the Trio returns in F major.

As with Melody No. 14, these neighbor tones also serve to provide interest to a scalar passage. The figure below demonstrates this fact; on the left is Barret’s original Melody, and on the right is a reduction of the line:

![Figure 5.11: MM 77-80: Original vs. Reduction](image)

This is a similarity between Melodies 14 and 27, but it should be noted that, just as the articulation studies progressed in difficulty, No. 27 is more difficult than No. 14. While both have quick tempos and are in F major, the length of the piece and the presentation of arpeggios make No. 27 more difficult. In addition, Melody 27 has the range of a sixteenth and contains larger intervallic leaps, while No. 14 has the range of an eleventh and is mostly scalar.

**Sixteen Grand Studies**

The final examples in this study of upper and lower neighbor tones are the Sixteen Grand Studies. As previously discussed, they are considerably longer than the majority of the Progressive Melodies, and are decidedly more technically and musically difficult. Because of this, neighbor tones are employed in increasing numbers: 93.8 % (15 out of 16) of the Grand Studies contain neighbor tones while only 72.5 % (29 out of 40) of the Melodies do so.

Grand Study No. 6 is one of the studies that focus most prominently on neighbor tones. This etude is fifty-seven measures long, begins and ends in c minor, and contains a twenty-two measure section of C major. Compared with Melody No. 27, this Grand Study is shorter, but a look at the average number of notes per measure tells a different story. At its peak, Melody No. 27 has a maximum of six notes per bar, whereas Grand Study No. 6 has a maximum of eighteen notes per bar. This is due in part to the meter: while it is the simple meter 3/4, its primary rhythmic unit is a triplet sixteenth, which gives it the feel of a compound meter.
Grand Study No. 6 is very technically demanding. It has the intervallic range of an eighteenth, and practically every combination of articulation pattern is present. Phrasing, inflections, accents, and dynamic markings also add to the challenge. In addition, Barret uses numerous arpeggiated lines, many of which are difficult on the oboe. Examples of this are the F-major arpeggio and the D-flat-major arpeggio.

In stark contrast to Study No. 6 is No. 10, which is marked “Andante Legato” and has the tempo marking $\frac{\text{d}}{\text{bpm}} = 69$ bpm. Where the tempo and style of the sixteenth-note triplets previously created a galloping feeling, this study has a smooth, expansive beginning. Additionally, the contrast in key is also important. No. 6 was in c minor, while No. 10 is in D-flat major – a warm, covered tonality on the oboe which fosters a peaceful, tranquil feel. Its fifty measures are an exercise not only in neighbor tones, but also in fluidity and legato playing.

Grand Study No. 10 also demonstrates neighbor tones in a variety of different ways and settings. In Figure 5.13 above, the first measure contains three neighbor tone groupings, all of them upper neighbors. Measure three contains three groupings also: two are upper neighbors and one is a lower neighbor tone. What is interesting about the third measure is not that there are both upper and lower neighbor tones (this has already occurred in previous studies) but the way
in which each is presented. The first beat of measure three departs the upper neighbor grouping by a downward perfect fifth, while the second beat’s upper neighbor ends in an ascending Perfect fourth. The last beat in the measure contains not only a lower neighbor tone; it contains a chromatic neighbor tone. While chromatic neighbor tones have appeared before, the high number of consecutive neighbor tones and their different treatment increase the difficulty of this particular passage.

In addition to the increased complexity of neighbor tones, No. 10 contains other challenges as well. The D-flat arpeggio again makes an appearance, and cross fingerings are needed throughout. Perhaps the most challenging part of this Grand Study is its ending. The D-flat arpeggio is to be playing very smoothly with a piano dynamic. In addition, Barret uses the term smorzando, which is “a diminuendo that fades very slowly, often accompanied by a very gradual ritardando.” While a gradual fade of tempo and dynamics can be considered difficult within any range on the instrument, Barret chooses to use it with one of the most difficult notes on the oboe: a low D-flat (d-flat1). The “note of the devil,” low D-flat is known for being flat in pitch when played comfortably. Attempts by oboists to raise the pitch often result in (a) the inability to raise it as high as is necessary and (b) the note’s involuntary jump to the upper octave. On any given day, a low D-flat is difficult; but combined with a passage that is slowing down and getting softer, Barret creates a significant challenge.

It has been previously mentioned that neighbor tones are often utilized to add interest to an otherwise simple line. In Grand Study No. 11, they also serve another purpose: as interesting filler material. No. 11 begins with an upbeat tempo of $\frac{\text{d}}{\text{bpm}} = 108$ bpm, and, as seen in most of the Grand Studies, sixteenth notes. It is in the key of A major, and the difficulty is increased by the utilization of larger intervallic leaps in conjunction with slurs that are off-the-beat. This study can be divided into three sections: first and last sections that are in A major (with the last section acting as a recapitulation of the first), and a middle section that centers mostly on G major. In a move quite similar to Melody 27, however, the key of the middle section progresses through a series of secondary dominants. And, as might be expected, neighbor tones appear in that progression:


4 Legendary oboist John Mack gave low D-flat this name during the 2001 session of his John Mack Oboe Camp in Little Switzerland, North Carolina.
Here it serves two slightly different purposes. In measures twenty-two and twenty-three neighbor tones occur in a downward sequential pattern, as seen in the figure above. Later, in measures thirty-one and thirty-two, they are used in an upward motion as the key moves towards E major. This modulation sets up the dominant of A major, as the piece progresses towards the third section.

Mentioned above, the third section is a reappearance of the beginning material. It is not an exact copy; rather it is a shortened version of the opening thematic material which maintains its A-major tonality (it had previously modulated to the dominant key). It finishes with a short four-measure coda, ending with unison octaves between the oboe and accompaniment.

It is interesting to note that these exercises and etudes have all demonstrated the use of neighbor tones regardless of tempo or difficulty. Whether they are the focus of a short exercise, or a technique contained within a challenging Grand Study, neighbor tones create interest in a variety of different ways. And, they help demonstrate the progressive nature of Barret’s Method.
CHAPTER 6

SHOWING PROGRESSION THROUGH SYNCOPATION

The next element that will demonstrate the educational progression in Barret’s Method is syncopation. Looking again at The New Harvard Dictionary of Music, syncopation is defined as “a momentary contradiction of the prevailing meter or pulse.”\(^1\) It goes on to explain that syncopation can temporarily alter the inherent feel of the meter, as is the case with a hemiola, or it can serve to disrupt the regular pattern of strong and weak beats without altering the feel of the meter.\(^2\) Barret also provides a definition for syncopation: “A Syncopated Note is one which is divided into two others of less value, and which finishes one beat and commences another.”\(^3\) This chapter will focus on syncopation as a musical element, how it relates to a meter’s pattern of strong and weak beats, and how it demonstrates the musical progression through the Complete Method for the Oboe.

Pre-Articulation Studies

The discussion of this element begins once again with the Pre-Articulation Studies, which are the musical building blocks of Barret’s book. Syncopation first appears in Pre-Articulation No. 10, which is twenty-three measures long and in C major with 4/4 meter. Barret subverts the meter in only the first half of the bar. Where beat one and three are traditionally the strong beats,
this exercise gives emphasis to the “and,” or upbeat, of beats one and two by beginning each measure with a single eighth note.

Figure 6.1: Pre-Articulation Study No. 10

Pre-Articulation study No. 10 is immediately followed by two more exercises in syncopation. No. 11 is also in 4/4. It is in G major and is twenty-one measures long. This exercise extends the syncopation beyond No. 10; beginning again with a single eighth note, emphasis is now placed on the upbeats of one, two, and three.

Figure 6.2: Pre-Articulation Study No. 11

Carrying the syncopation through one additional beat shows an increase in difficulty, however slight that might be. It should be noted that the markings (>) that appear in these examples are not accents per say, as Barret calls them ‘nuances’ in the beginning of his method. He also states that “in syncopated passages care must be taken to avoid marking the second half of the note.” This helps avoid the pedantic ‘beat-by-beat’ feeling, wherein every portion of the beat is emphasized.

The next Pre-Articulation Study is No. 12, which presents syncopation in only the first half of the bar. This would seem to be a decrease in difficulty following No. 11, but other factors besides syncopation must be taken into account. While also only twenty-one bars and in 4/4, No. 12 is in D major; the addition of the C-sharp makes it more difficult. It is also the first syncopation exercise in which slurs are introduced, and thus far has the highest number of notes per measure.

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*4 Ibid, 8b.*
The next Pre-Articulation Study to present syncopation is No. 16. It is a shorter exercise with only thirteen measures, and is once again in C major and in 4/4 time. Simplicity of key and meter aside, its difficulty is immediately apparent; this is the first instance in which the beat displacement is by a sixteenth note.

It is interesting to note that Pre-Articulation Study No. 16 actually has the same rhythmic pattern as No. 11 above (Figure 6.2); No. 16 utilizes sixteenth and eighth notes instead of eighth and quarters, making it rhythmically twice as fast.

The next study employing syncopation does so in a much more subtle manner. Instead of altering the rhythmic structure itself, Barret uses articulation patterns. No. 17 has twenty-three measures, is in F major, and is in 3/4. This exercise contains consecutive eighth notes and appears metrically stable until the articulation markings are taken into account. Barret employs two-note slurs that begin on the second eighth note of the first measure. After the very first note, articulation occurs only on the upbeats.

The addition of the nuances on each slur also helps reinforce the syncopated feel, and the inflection implied by the nuances illustrate that the second half of the syncopation is unaccented.
Though this type of syncopation is more subtle, No. 17 can be considered more difficult than its previous counterparts. Up to this point, each exercise re-establishes the strongest beat of the measure – beat one. In the cases of No. 12 and No. 16, strong beats one and three are reinforced. With a quick emphasis on beat one in the first measure, No. 17 does not reinforce a strong metric beat (or any beat for that matter) until the last measure. Even then, the last measure occurs as the end of a slur. In most music, difficulties with syncopation occur when one must play off of the beat over an extended period of time. And even though slurred syncopation is usually considered easier than rhythmic syncopation, slurring off of the beat for the duration of an exercise is a new challenge in this section of Barret’s *Method*.

Articulation-based syncopation next appears in Pre-Articulation Study No. 20. With the addition of a flat in the key signature, this B-flat-major exercise is in 3/4 and is twenty-two measures long. The syncopation is produced again by slurs that start on the second eighth note, and by nuances that reinforce the articulation. Unlike No. 17 however, No. 20 re-establishes beat one in each measure.

![Figure 6.6: Pre-Articulation Study No. 20](image)

It should be noted that the nuances do not appear in these first measures. However, they do appear in the latter half of the exercise, and, given the tendencies for errors in this edition, this author believes that nuances were meant to be written throughout the entire exercise.

The next syncopated exercise is Pre-Articulation No. 30, which is very similar to No. 17 (figure 6.5 above) with regards to the accents and slurred syncopation that begin on the second eighth note of the piece. Their differences lie in the key signature and meter. No. 30 is twenty-four measures long, is in C major, and is in 6/8.
The compound meter does give the exercise a slightly different feel over the simple meter of No. 17, as it is much more difficult to show off-beats incorporated in the 6/8 meter. Otherwise, both Articulation Studies serve to help students master the same exact concept.

Throughout this section, Barret does not include tempo markings for any of the Pre-Articulation Studies. This seems fitting; rather than give students a concrete marking for which to strive, Barret leaves room for the studies to be played at whatever tempo suits the player’s needs and abilities. The lack of tempo markings can also be expected because these are exercises and not etudes or solos; the tempo is not as important as the articulation that is being isolated.

**Articulation Studies**

Moving into the Articulation Studies, syncopation appears first in Study No. 2. It is in C major, is fourteen measures long, and has an overall range of an eighteenth. For being only the second Articulation Study in a set of twelve, this exercise is quite challenging. A variety of techniques are employed, including mixed articulation, arpeggios, large intervallic leaps, and syncopation. Mixed articulations begin to emerge in multiple patterns; No. 2 predominantly employs slur three-tongue one, and slur two-tongue two patterns. The arpeggios that appear range from C major and G major to G7 and d minor. Additionally, the slurred b- diminished 7 arpeggio that begins in the low register is also quite difficult. The largest intervallic leaps most often take the form of major sixths, which are seen both articulated and slurred. And, syncopation occurs in two different ways in this exercise; first as the pattern eighth-quarter-eighth, and later as sixteenth-eighth-sixteenth.
In Figure 6.8 above, measure two and three present syncopation in the second half of the bar. While this pattern of eighth-quarter-eighth was utilized many times in the Pre-Articulation Studies, here there is an increase in difficulty because it is approached not only by a slur, but also by a large leap. Adding to its difficulty is the accent Barret places on the quarter note; a player’s natural tendency is to accent and cut short the preceding eighth note that occurs at the top of the leap and at the end of the slur.

Articulation Study No. 2 is the only one in this section that utilizes rhythmic syncopation, though six other studies create syncopation through the more subtle articulation shifts. While this seems odd at first, it makes sense once one remembers that this section is composed of “short exercises in which the different articulations used in the proceeding lessons are introduced.” In other words, these are articulation exercises, not studies in rhythm. The majority of Articulation Studies that do have syncopation only contain one or two measures each. These include Numbers 4, 5, 7, 8, and 12. Though key signatures and meters are different, all are sixteenth-note passages that start the slurred syncopation on the second sixteenth note of the beat, and all have a simple meter. Figure 6.9 below gives an example of one of these:

![Figure 6.9: Articulation Study No. 12](image)

Articulation Study No. 9 follows the same concept as the above-mentioned studies with the exception of the meter; where the others were simple duple or triple meters, No. 9 is compound quadruple. As discussed in Chapter 5, No. 9 is increasingly difficult as it continues to combine more musical elements within the short exercise.

![Figure 6.10: Articulation Study No. 9](image)

5 Barret, Complete Method for the Oboe, (1862), 54.
Study No. 9 also contains the most measures of slurred syncopation, just as it contained the most neighbor tones. In this case, the neighbor tones are the vehicle by which syncopation occurs, and it is all tied to the sixteenth rest at the very beginning of the piece.

**Forty Progressive Melodies**

Continuing the search for syncopation in the Progressive Melodies yields less than fruitful results. Based on the frequent occurrences of syncopation in the previous sections, one would think that syncopation appears in many of the Progressive Melodies. Surprisingly this is not the case. Of the Forty Melodies, only thirteen contain syncopation: eleven are rhythmic, one is articulation based, and one contains both. And, the majority of these Melodies each contain less than four measures of syncopation. This raises the question concerning why Barret uses the technique so infrequently. One reason for this may relate to the style in which Barret composed his music. Like many of the method book writers of his time, Barret’s exercises and etudes “encompassed the musical life of the nineteenth century from Beethoven to Brahms and these Etudes reflect the demands the great composers of their time placed on the oboe’s role in the orchestra.”

Nineteenth Century orchestral music was much more about the beautiful lines and phrasing than the challenging technique seen in later years. One need only think of the oboe solo in Brahms’ Violin Concerto to understand the sweeping lines and gestures of Barret’s etudes.

Even though the occurrence of syncopation in the Progressive Melodies is infrequent, there are two melodies that present this musical element more prominently. The first is Melody No. 24. Composed in 4/4, No. 24 is thirty-eight measures long and in the key of A major. Syncopation appears in the very first measure and continues throughout much of the Melody.

![Figure 6.11: Progressive Melody No. 24](image)

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The eighth-quarter-eighth sequence is the primary syncopation pattern used, though the elongated eighth-quarter-quarter-eighth pattern is also used later in the etude. Another interesting inclusion is an augmented version of the original eighth-quarter-eighth pattern. In measures twenty-four and twenty-five, the note value doubles to quarter-half note-quarter.

![Figure 6.12: Progressive Melody No. 24, mm 24-25](image)

This augmented pattern is even more fitting considering it is accompanied by a *ritardando*; Barret has incorporated a tempo decrease into the rhythm before the instrumentalist follows the written instruction to slow down.

Melody No. 31 is the only other etude that contains a larger section of syncopation. This study is sixty-five measures long, and begins and ends in c minor, with a section of E-flat major in the middle. The meter is 4/4 with a tempo marking of $\text{}= 112$ bpm, however, it is often played faster, with more of a cut time feel. Because of this, it is likely that the tempo marking is a misprint; instead of $\text{}= 112$ bpm, it should be $\text{}=112$ bpm. This duple feeling makes even more sense at the arrival of the E-flat major section. Here, the syncopation pattern is quarter-half note-quarter. When thought of in cut time, this would be equivalent to the eighth-quarter-eighth commonly seen in the Articulation Studies.

![Figure 6.13: Progressive Melody No. 31](image)
As with the previous studies, it is possible to see the progression in this section. When comparing Melody No. 24 with No. 31, Melody No. 31 is almost twice as long. And, the syncopation carries over the bar line to obscure beat one, unlike the examples in Melody No. 24, where beat one was always re-established.

**Sixteen Grand Studies**

The Progressive Melodies contained very few examples of syncopation, and the Grand Studies follow suit. No. 9, however, provides plenty of practice; seventy-three measures long, it is in B-flat major and in 3/4. The syncopated feel comes from the articulation patterns, with slurs beginning on the second sixteenth note of the measure in a pattern that continues uninterrupted for two bars. This articulation pattern is basically the same as those found in the Articulation Studies, though No. 9 proves to be more difficult. Previously, the majority of notes under the slurs were scalar. Here, the passages are arpeggiated, and the slurred lines contain intervals no smaller than a third.

Figure 6.14: Grand Study No. 9

Figure 6.14 shows the syncopated and arpeggiated line at the beginning of Grand Study No. 9. In fact, the majority of the study contains arpeggiated sixteenth notes, even when no syncopation is present. With a tempo of $\frac{\text{tempo}}{\text{bpm}} = 104$ bpm, this proves to be quite difficult. Other challenges include the key signature change from two flats to five sharps in measure forty-three, and the occurrence of quick dynamic changes. Often forgotten when analyzing music are the difficulties not found written on the page. As was mentioned earlier, this etude is seventy-three measures long. Within this entire study, the longest rest is two beats in duration, and it happens only once.
All-in-all, ten⁷ beats of rest occur by the time Grand Study No. 9 is finished. For an oboe player, that is very taxing. The added component of endurance makes this study very difficult.

Grand Study No. 13 is the only other etude in this section that contains a larger amount of syncopation. Like its counterpart, the shift in beat is realized through articulation patterns. Only three measures appear, and, key signature aside, the pattern is an exact match to Pre-Articulation Study No. 30:

118 measures long, this E-major study has a lighter feel to it. This can be attributed to the 6/8 meter, the bright key, the interplay between legato and articulated passages, and the tempo. At $\boxed{\frac{\text{d}}{\text{f}}} = 160$ bpm, this Grand Study is quite fast. The tempo is actually a little high when compared to conventional performance practice; a tempo of approximately $\boxed{\frac{\text{d}}{\text{f}}} = 132$ bpm is much more common and much more practical.

Syncopation is an excellent tool that adds interest to musical lines through its temporary metric alterations. And even though syncopation is not a strong focus in later sections of the book, a glance at its use through the course of the book still demonstrates the progressive nature of Barret’s Method.⁸

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⁷ This does not include the written quarter rest following the last note of the Grand Study.

⁸ For a complete list of Melodies and Studies that include syncopation, refer to Appendix B.
CHAPTER 7

CONCLUSION

Apollon Marie-Rose Barret was a man whose contributions still influence today’s oboists. A former student at the Conservatoire, he was a highly successful soloist and orchestral musician, and can be recognized for his role in the continued development of the instrument. Perhaps his most important achievement is his Complete Method for the Oboe. Barret’s Method has been successfully used to teach students how to play the oboe for over 150 years. This is due, in large part, to how he organizes the book and the educational strategies behind it. Considered progressive in nature, his Method follows the principles of direct instruction by isolating basic techniques and building upon them in a systematic step-by-step approach. This teaching strategy is exhibited in how Barret organizes the sections of his book. From the simple scales, interval exercises, and Pre-Articulation and Articulation Studies to the Progressive Melodies and Grand Studies, Barret creates a book wherein the difficulty increases from beginning to end. Over the course of this paper, the concept of progression was demonstrated in several ways; first, through an overview of material and later, by cataloguing the occurrence of neighbor tones and syncopation throughout the Method.

This author believes that there is another reason why Barret’s book remains so popular today. These etudes and exercises are not just drills to learn a specific task; rather they are individual pieces of music. This is important, because the more musical an experience is, the more likely it is that musicians will revisit the works they have previously enjoyed.

The book’s success is also contained in the fact that it teaches students how to play musically in a variety of different situations. This provides oboists with the capability to be successful in their musical endeavors. The inherent musical content and the step-by-step
approach to learning are strong factors that lead oboe teachers to use Barret’s *Method*. This, in turn, begins the cycle anew, as another generation is introduced to one of the oboe world’s most valuable resources, the *Complete Method for the Oboe*. 
## APPENDIX A

### BARRET STUDIES CONTAINING NEIGHBOR TONES

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<tr>
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<th>Progressive Melodies (cont.)</th>
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# APPENDIX B

## BARRET STUDIES CONTAINING SYNCOPATION

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APPENDIX C

EDITIONS OF THE COMPLETE METHOD FOR THE OBOE


Method Complete de Hautbois (French publication by LaFleur of the 1850 edition) [Reproduction realized by Michel Giboureau in Jean Saint-Arroman’s Méthodes et Traités Hautbois: France 1800-1860, Vol. 3 (Éditions Fuzeau Classique)]

A Complete Method for the Oboe (Boosey & Hawkes, 1862) [Also available online through the Petrucci Music Library (accessed April 9, 2011): http://imslp.org/wiki/Complete_Method_for_Oboe_(Barret,_Apollon_Marie-Rose)]

Méthode Complète de Hautbois (in four parts) (Triébert, 1876)

A Complete Method for the Oboe (in four parts) (Lafluer, c. 1880) [English and French versions]

Méthode Complète de Hautbois (four parts in two volumes) (Leduc, 1948, realization begun by Bleuzet, finished by Bajeaux; reprinted in 1968) [1968 edition – Text appears in four languages: French, English, German, and Spanish]

Extrait de la Méthode Complète de Hautbois (two parts) (Leduc, 1948, realized by R. Lüttmann, available today from Kalmus) [Notes and Instructions appear concurrently in four languages: French, English, German, and Spanish]

40 Progressive Melodies (Edited by David Hite, 1988) [treble clef duet line]

Barret Forty Progressive Melodies (Edited and Expanded by Alan Hawkins, 1991) [duet line transposed for English horn]

Four Sonatas (Edited by David Hite, 1993) [treble clef duet line]
The New Barret Oboe Method: Modern Notation and Piano Accompaniment for Apollon Barret’s Complete Method for Oboe (Edited by Charles-David Lehrer, 1999) [Available online through the International Double Reed Society (accessed April 9, 2011): http://www.idrs.org/scores/barret/barret.index.html (membership required to view and download)]

Oboe Method Complete (Kalmus, 2001)

Forty Progressive Melodies (Kalmus, 2001)

Sixteen Grand Studies (Kalmus 2001)
APPENDIX D

SELECTED OBOE METHODS CONTAINING COMPOSITIONS BY BARRET

Andraud, Albert J. *Practical and Progressive Oboe Method*  

Andraud, Albert J. *Vade Mecum of the Oboist*  

Edlefsen, Blaine and James Ployhar. *Oboe Student*. Vol. 3  

Gekeler, Kenneth. *Gekeler Method for Oboe: Book Two*  

Schmidt, Daniel. *My First Barret Niemann For the Developing Student*  

Chicago: Rubank, Inc., 1939.

Chicago: Rubank, Inc., 1940.

Voxman, H. *Rubank Advanced Method: Oboe*. Vol. 2  
APPENDIX E

PARTIAL LIST OF WORKS BY A.M.R. BARRET

Works for Oboe (with piano accompaniment):

Aria di bravura (1854)
Elégie à la mémoire de Charles Triébert (c1870)
Fantaisie sur “La dernière rose d’été” de l’opéra Martha de Flotow (1873)
L’Absence, romance sans paroles [“3rd fantaisie”] (1874)
Cantilène, romance sans paroles (1874)
Fantaisie [on Lucia di Lammermoor] (1874)
Lucrezia Borgia [Fantasy on a theme by Donizetti] [“2nd fantaisie”] (1874)
Valse de concert (1874)
2me Cantilène (1879)
Fantaisie en pot pourri . . . sur des airs populaires du Languedoc (1879)
Fantaisie . . . sur un thème original (1879)
Fantaisie sur un air gallois “Jenny Jones” (n.d)
Mélancolie, romance sans paroles (n.d)
Mélange sur un motif d’Onslow (n.d)
Mélodie des Alpes, fantaisie (n.d)
Air languedocien varié (n.d)

Other Musical Compositions:

Memory’s Tears (1845?) (song) (words by J.W. Lake)
La fin du bal gallop (1846) (piano)
Fleur de Marie valse (1847) (piano)
La corbeille fleurie valse (1850) (piano)
La fuschia valse (1850) (piano)

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Rose d’amour valse (1852) (piano duet)
L’Absence, romance sans paroles (1874) (cornet solo with orchestra)
Cantilène, romance sans paroles (1882) (arranged for English horn)

Arrangements/Transcriptions by other composers:

Cantilène (1881) (transcribed for English horn and organ by A. Bruyant)

Arranged for military band by C. Godfrey:

Fleur de Marie valse (1847)
La fuschia valse (1849)
La corbeille fleurie Waltz (1850)
Rose d’amour valse (1851)
Rigolette valse (1852)
SELECTED BIBLIOGRAPHY


______. “Historical Oboes 3: The First Mechanized Oboes: Triébert’s Systemes 3 and 4.” The Double Reed 24, no. 2, 17-30.


______. “Historical Oboes 11: The Boehm Oboe’s Role in Modern Oboe Design.” The Double Reed 26, no. 4, 87-92.


Stolper, Dan. “Four Reviews.” *The Double Reed* 26, no. 4, 142-146.


BIOGRAPHICAL SKETCH

Sarah F. Blecker

Sarah F. Blecker was born in Fairbanks, Alaska, and grew up in Bowie, Maryland. She received her Bachelor’s degrees in music education and music performance from Louisiana State University in 2004, and completed her Master’s degree in music performance at the University of Memphis in 2006. She enrolled in the doctoral program at Florida State in 2006 under the direction of Dr. Eric Ohlsson. Primary teachers have included Ruth Keehner, Linda Strommen, Dan Stolper, James Ryon, Michelle Vigneau, and Eric Ohlsson.

Sarah has performed with the Baton Rouge, Memphis, Tallahassee, Jacksonville, and Albany (GA) Symphonies, the Louisiana Sinfonietta, and Sinfonia Gulf Coast in Destin, Florida. She has performed in Carnegie hall with the National Wind Ensemble under the direction of H. Robert Reynolds, played in and conducted recitals in Marktoberdorf, Germany, and was a soloist in Washington, DC for Louisiana Sinfonietta’s tribute to the 2004 Olympics. In addition to performing, she has an extensive background in education, and has served on the faculty of the Louisiana State University Music Academy and given a guest recital and masterclass at Mesa State College. She has also served as a clinician in the Baton Rouge public schools, been assistant conductor for the Louisiana Junior Youth Orchestra, and has taught several college courses as well as private lessons.

In 2007, Sarah auditioned and was selected for assignment to the U.S. Naval Academy Band. Following recruit training she reported for duty and presently serves as oboist and English horn player with the concert band, marching band, and ceremonial units.