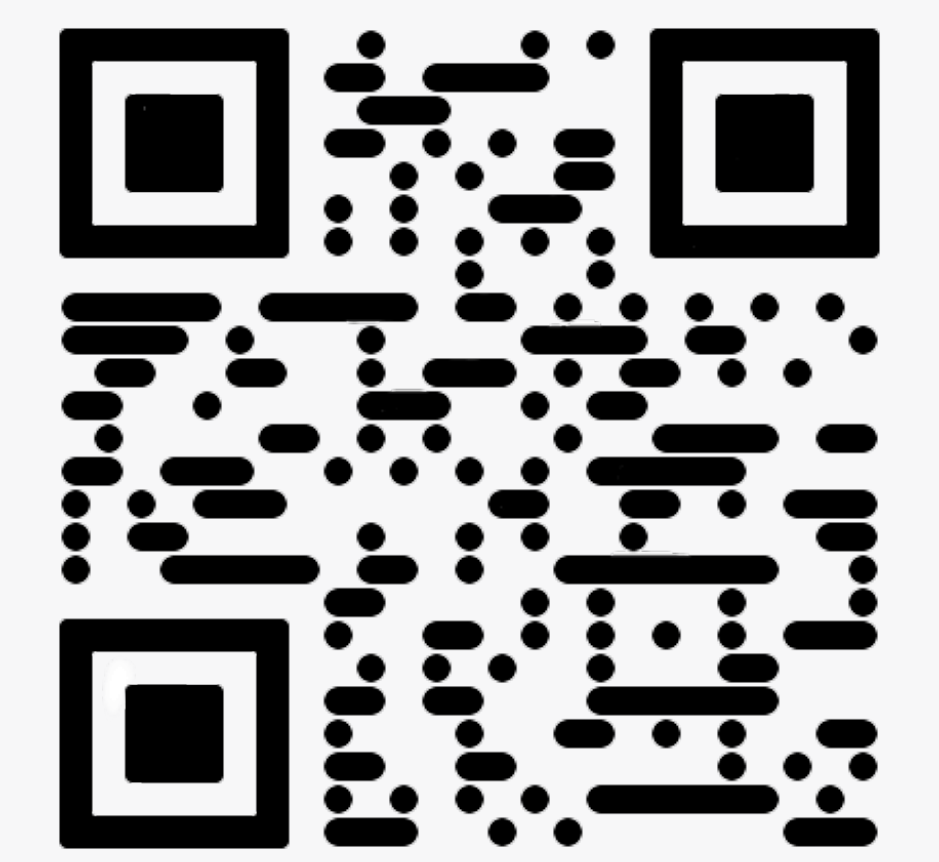




The Barret Etude Project

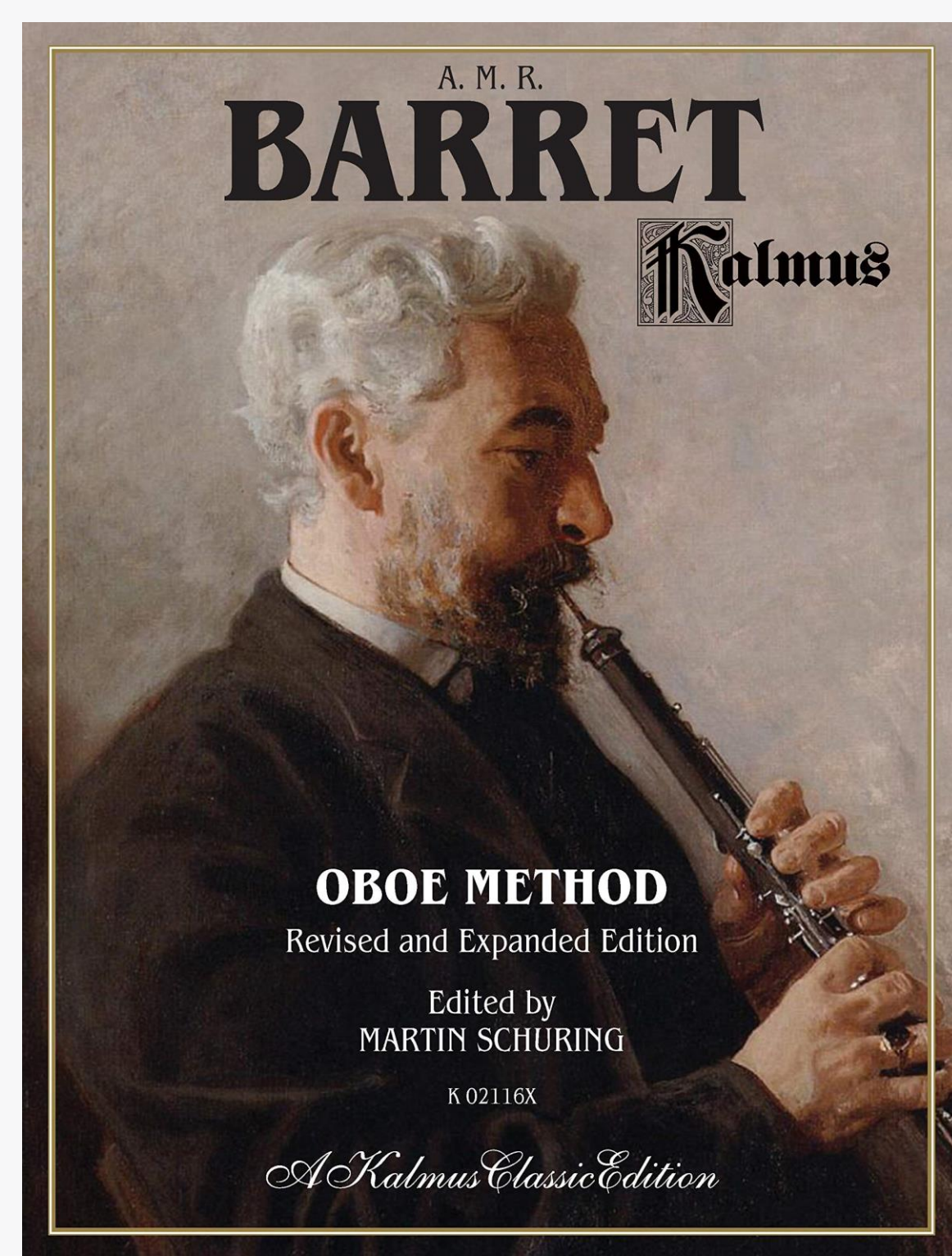
Alexis Nunes, Faculty Sponsor: Dr. Abby Yeakle Held



<https://www.qr-code-generator.com/solutions/pdf-qr-code/>

Student Benefits

- **Musicality:** The 40 etudes were meant to be played as duets, so the piece makes more musical sense when played as a duet. Transposing the bass line into treble clef allows two oboes to play the etudes together, instead of a lower instrument which won't have an oboe methods book.
- **Motivation:** Playing music with a friend or even a recording can make practicing more fun and motivate students to achieve higher standards.
- **Ensemble:** Performing music in a duet can challenge students by forcing them to use their ears to hear tuning differently, moving to stay in time with their partner, and playing with a partner, which is experience that isn't found often in school programs.
- **Experience:** There are plenty of jobs professionally arranging and editing music, and learning to use online music programs early could potentially help students out later in life.
- **Most importantly, for fun!**



<https://www.amazon.com/Oboe-Method-Kalmus-M-Barret/dp/0739077449>



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A.M.R Barret

Apollon Marie-Rose Barret was a famous French Oboist born in 1804 who taught oboe at the Royal Academy of Music in London. In 1850 he published "A Complete Method for Oboe" which quickly became an international staple of oboe repertoire. The book features scale patterns, articulation exercises, 16 Grand Studies, 4 Sonatas, and 40 Progressive Melodies. Of all this music, perhaps the most popular and studied are the 40 Progressive Melodies.

Each short etude (or short solo) features both a line for oboe and a line for accompaniment. The accompaniment line, however, is written in bass clef, which the oboe cannot easily read as it is out of its range.

The Transposition Process



This is the full range of the oboe, meaning that the oboe cannot play any notes higher or lower.

- 1) Below is a two-measure excerpt from the original bass line of Barret Etude 26, and an example of how I transposed each etude.



A Complete Method for Oboe, A.M.R. Barret, pg. 65

- 2) The first step is to transpose the bass clef music (♭) into treble clef (♩). When transposed into treble clef the music is raised a major third, and looks like this.



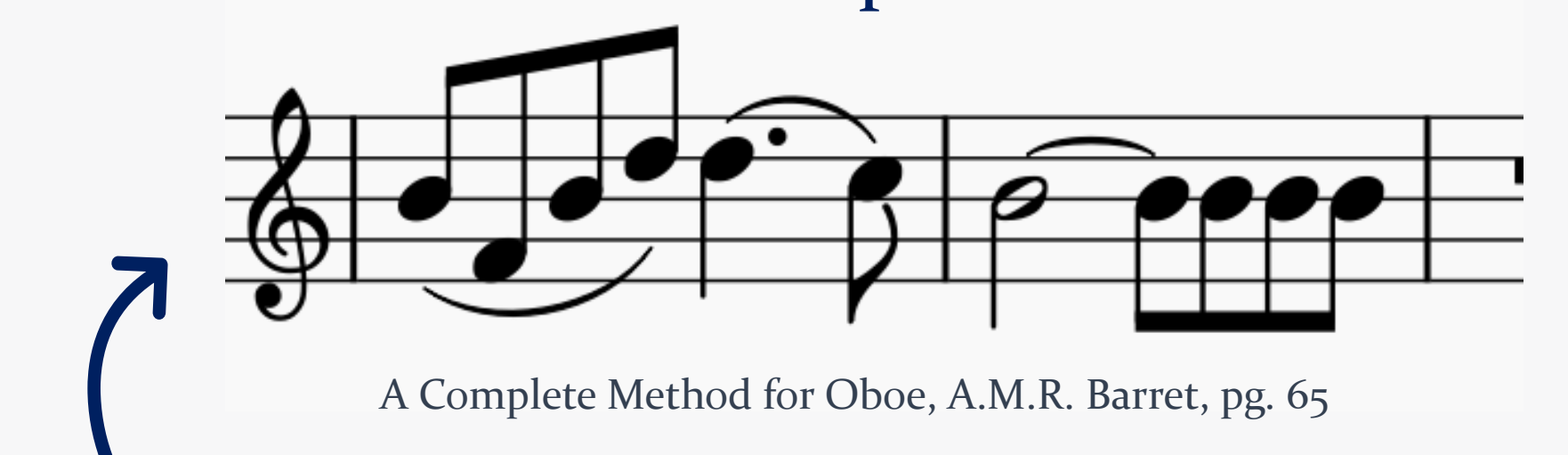
A Complete Method for Oboe, A.M.R. Barret, pg. 65, edited by Alexis Nunes

- 3) The music is still pretty far out of the oboe's range, it needs to be raised a perfect octave. Now the music is mostly in the oboe's range, however the notes outlined in red are not.



A Complete Method for Oboe, A.M.R. Barret, pg. 65, edited by Alexis Nunes

- 4) The obvious solution might seem like raising the notes another octave, but at this point it's important to look at the solo part.



A Complete Method for Oboe, A.M.R. Barret, pg. 65

This is the solo part, and if the entire chunk of music was raised a whole octave it would look like this.



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This is technically in the oboe's range, however, it plays above the solo part. Since the accompaniment part was technically written for a lower instrument, it's important to try and keep the lower line below the solo part.



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Instead of raising the entire chunk of music by an octave, raising just the lower four notes will ensure that the music is within the oboe's range and doesn't play above the solo part.