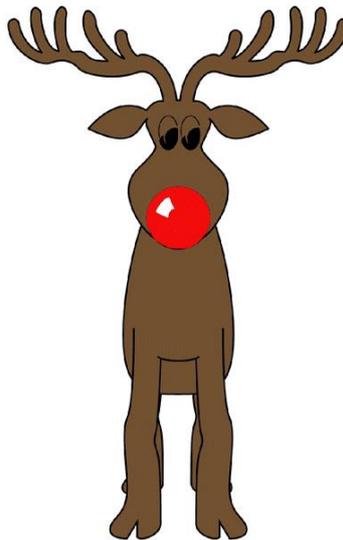


OBOE GRADE 3 B PIECE

B1 Rudolph's Rag by Keith Bartlett from *'Just for Fun'* (UMP)



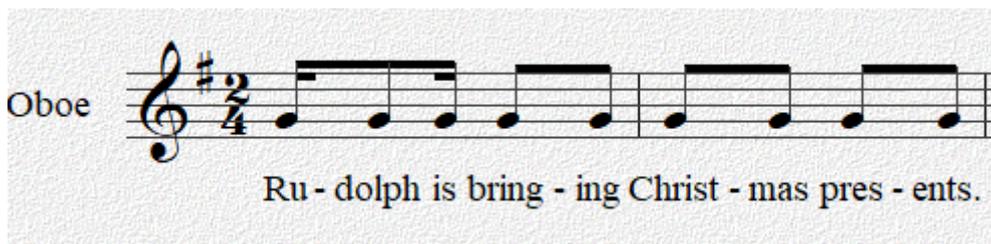
This piece is a good choice for someone who likes moving around the oboe at high speed. It is loosely based on the Rudolph tune, and gives you an opportunity to annoy your family with Christmas music all year round!

The book 'Just for Fun' comes with a CD. The backing tracks with the band and piano accompaniment are extremely quick, and so it might be best to stick with the piano accompaniment marked at rehearsal speed. Even that is quite brisk.

The first couple of bars are repeated throughout the piece, so it's worth spending of time getting used to the rhythm and articulation (tonguing and slurring)

WARM UP

Try clapping this rhythm and say these words. It will help you remember the jazzy rhythm. The proper word for the jazzy off beat rhythm is **SYNCOPIATION**

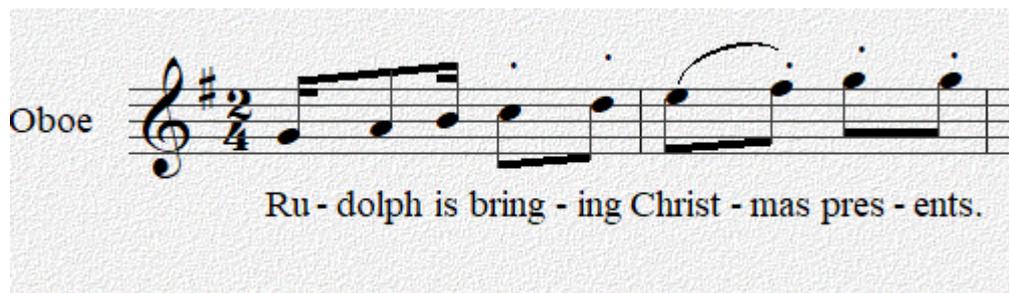


Oboe

Ru - dolph is bring - ing Christ - mas pres - ents.

The image shows a musical staff for Oboe in 2/4 time. The melody consists of quarter notes on the first and third beats, and eighth notes on the second and fourth beats, creating a syncopated rhythm. The lyrics are written below the staff.

Once you've mastered the rhythm, try playing it to a G major scale, which is the key of the piece.



Oboe

Ru - dolph is bring - ing Christ - mas pres - ents.

The image shows a musical staff for Oboe in 2/4 time. The melody is a G major scale (G4, A4, B4, C5, B4, A4, G4) with a fermata over the final G4. The lyrics are written below the staff.

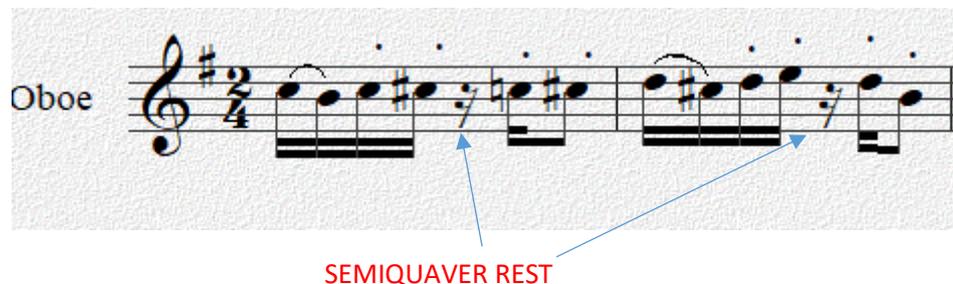
Take care with the articulation. Quite a few of these notes are marked with **STACCATO**.

At bars 15 -16, there is an awkward shift between C sharp and C natural. C sharp is the middle key at the bottom. ←

C sharp to C natural will take a bit of practice as you are moving from one finger to most fingers down.



Be careful to put in the semiquaver rest too. It's very easy to play straight through them with no break. No rests make Rudolph sound heavy. Remember, he's light footed.



Bar 25 is probably the hardest bar in the piece. The fingering pattern is extremely awkward, especially as you may not have played too many notes with the second octave key by this stage. Try playing it slowly until you get used to the feel of it.



At bar 35 the first tune returns again which gives the music a structure: A-B-A.

Tune A from the beginning

B from bar 19

A again at bar 35.

Although there are some dynamics marked in the piece, there is not a big difference in colour. It might be worth playing the B section *piano* to give the piece a bit more variety. A sections can keep *forte*.

Just for Fun is an excellent book to have. The pieces are as the title suggests...FUN!