

The Book
of
Secondary
Studies

Oboe

by Brendan Van Epps

For my wife Karen, and my son Jack. I love you.

This book is dedicated to you.

Suggestions for use: ***(you should read this)***

Thank you for choosing to use my book to further your musical skills. I am honored that I can help you along in your musical journey.

I wrote this book to be a fourth book in my instrumental band method series. I felt that there was a lack of quality material that comes after most band methods end. Many of my colleagues agreed with me on that point, saying that the next options are often much too difficult or just plain boring. It is my hope that you will find the material in this book interesting and fun to play, all while continuing to improve your skills.

I would like to offer you some suggestions on how to use this book:

- First, you ***do not*** have to start on page one. You can begin on any page that you wish. Unlike my other books, you already have the skills to use this entire book. You will find that some pages are easier than others, and some more challenging. For instance, some pages are in a single key signature, while others are in multiple key signatures and may contain more technically challenging examples than others.
- Second, this book offers ***you*** the opportunity to be ***creative***. You will notice that the classical excerpts are missing dynamics. I did this on purpose; to allow you a chance to begin to develop your sense of musicality and to shape the music the way ***you*** hear it in your head, not how I think you should hear the music. ***I highly encourage you to take advantage of this opportunity!*** Music is an extremely creative art form!
- Last, I have provided you with 35 pages of music, or roughly one page per week of the school year. Some students will finish the book way ahead of this time frame. You have a few options here:
 1. Throw out the book...I actually prefer that you recycle it if you choose this option
 2. Go back and make the book more challenging. Change the articulations, speed up the examples, rewrite some of the etudes with your own ideas, research the classical excerpts, turn it upside down etc....in other words ***be creative!***
 3. Suggest it to a friend because you liked it so much.
 4. Check out our other books which are available on our website!

I sincerely hope that you enjoy using this book as much as I did writing it. Happy learning and the best of luck to you!

As always, I encourage you to email me at Brendan@happyjackmusic.net with your thoughts about the book. Questions are welcome too!

Yours truly,



Scale Studies

1

2

Articulation Study

3

Rhythm Study

4

Etude

5

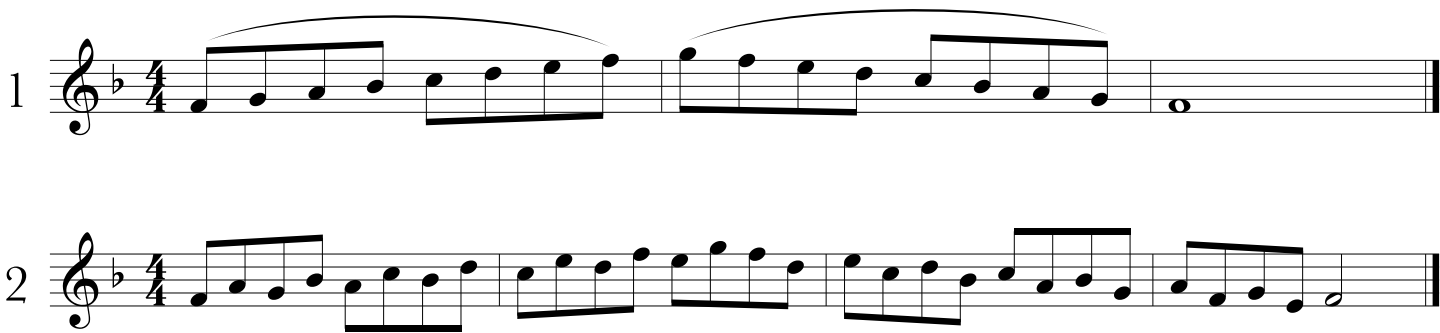
Sleepers Wake BWV 140


Johann Sebastian Bach

Andante

6

Scale Studies

1 

2 

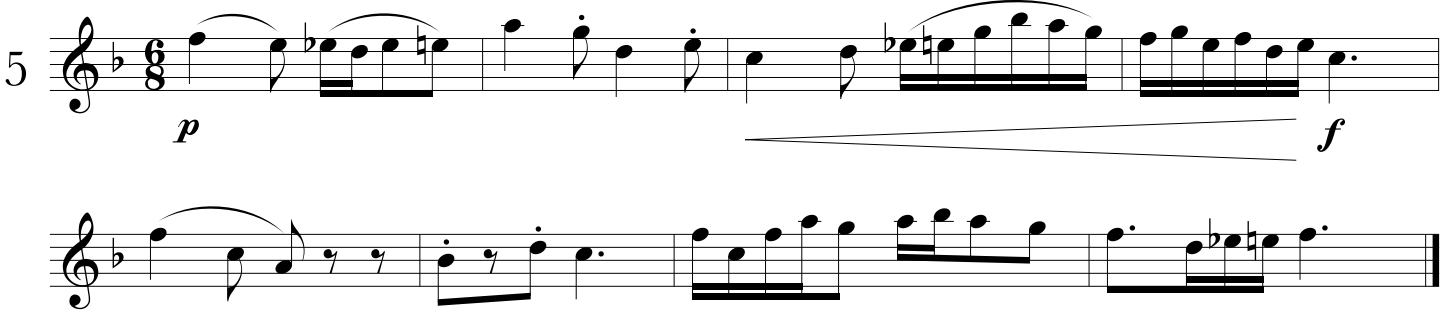
Articulation Study

3 

Rhythm Study

4 

Etude

5 

Danse Napolitaine
Moderato

Johannes Brahms

6 

Scale Studies

1 

2 

Articulation Study

3 

Rhythm Study

4 

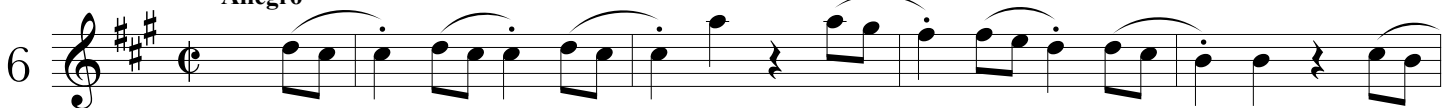
Etude

5 



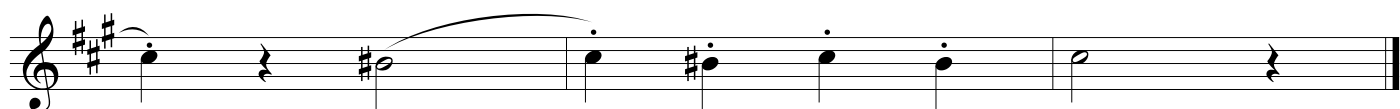
Symphony No. 40 (theme)
Allegro

Mozart


6 






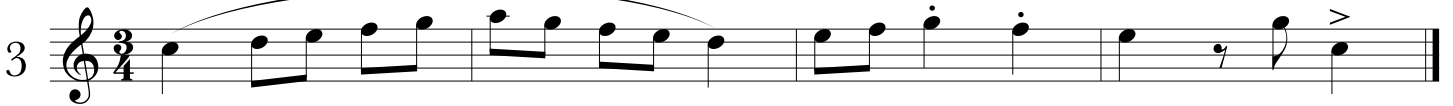


Scale Studies

1 

2 


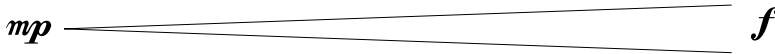

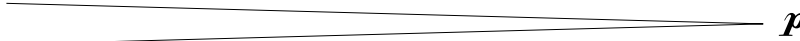
Articulation Study

3 

Rhythm Study

4 

Etude

5 
mp  *f*

 *p*

Piano Sonata No. 16 in C Major (excerpt)
Moderato

Mozart

6 
tr 



1

2

Articulation Study

3

Rhythm Study

4

Etude

5

Pavane Op. 50
Adagio

Faure

6

1

Exercise 1: A scale in 4/4 time, starting on C4 and ascending to G5. The first staff contains the first half of the scale, and the second staff contains the second half, ending with a double bar line.

Articulation Study

2

Exercise 2: An articulation study in 3/4 time, starting on C4. It features various articulation marks such as slurs, accents, and a triplet of eighth notes. The piece ends with a double bar line.

Rhythm Study

3

Exercise 3: A rhythm study in 6/8 time, starting on C4. It features various rhythmic patterns including eighth and sixteenth notes, and rests. The piece ends with a double bar line.

Etude

4

Exercise 4: An etude in 4/4 time, starting on C4. It features various dynamics including *mf*, *f*, *p*, and *f*. The piece ends with a double bar line.

Montagues and Capulets from Romeo and Juliet
Moderato

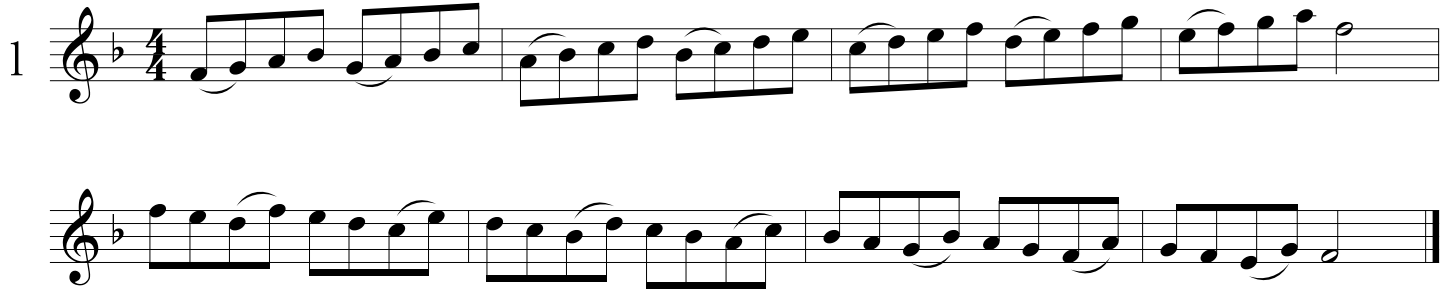
Prokofiev

5

Exercise 5: A piece from Romeo and Juliet in 4/4 time, starting on C4. It features various dynamics including accents and slurs. The piece ends with a double bar line.

Scale Studies

1



Articulation Study

2



Rhythm Study

3



Etude

4



Canon in D (excerpt)
Moderato

Pachabel

5



Scale Studies

1

Articulation Study

2

Rhythm Study

3

Etude

4

Pavane Pour une Infante Defunte (excerpt)
Andante

Ravel

5

Scale Studies

1

2

Articulation Study

3

Rhythm Study

4

Etude

5

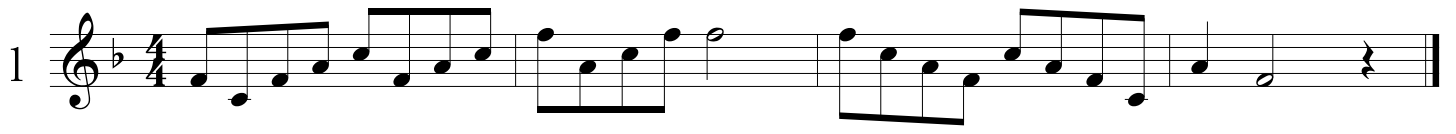
Peter and the Wolf


Andante

Prokofiev

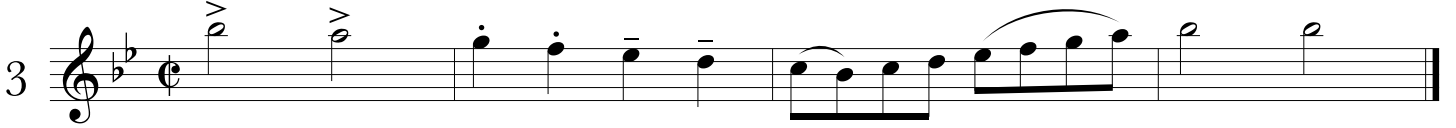
6

Scale Studies

1 

2 

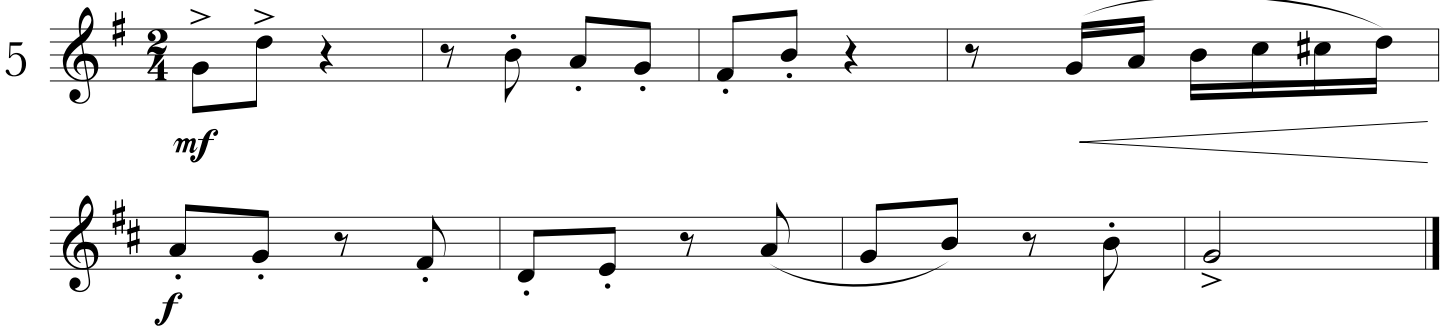
Articulation Study

3 

Rhythm Study

4 

Etude

5 

Grand March from Aida (excerpt)
Andante

Verdi

6 

1

2

Articulation Study

3

Rhythm Study

4

Etude

5

p *f*

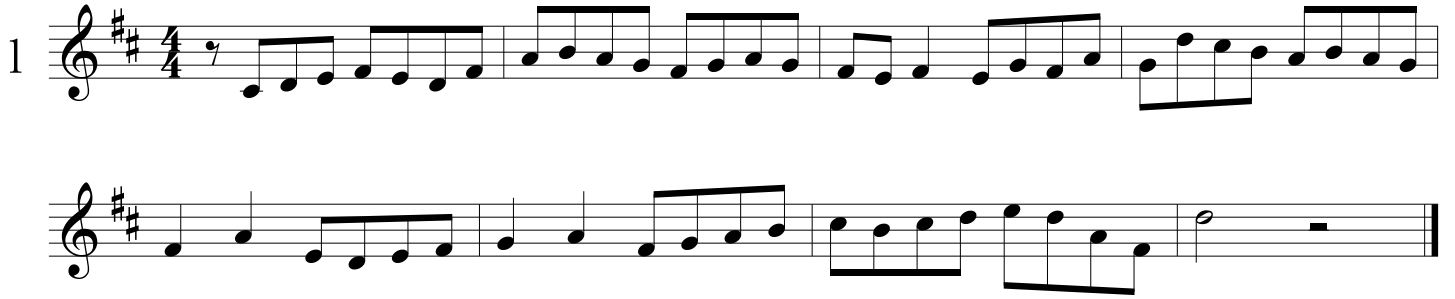
Wedding March from Midsummer Nights Dream

Andante

Mendelssohn

6

Scale Studies

1 

Articulation Study

2 

Rhythm Study

3 

Etude

4 

Largo from Xeres (excerpt)

Largo

Handel

5 

Scale Studies

1

Articulation Study

2

Rhythm Study

3

Etude

4

German Dance
Moderato

Beethoven

5

Scale Studies

1

Articulation Study

2

Rhythm Study

3

Etude

4

La Donna e mobile from Rigoletto

Andante

Verdi

5