

Theory and Practice of Oboe Teaching Methods

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Abstract: With the rapid development of education, the reform and innovation of the education model has become the main subject of research in the education sector. As a combination of art and education, musical instrument teaching must embark on the road of innovation and development as soon as possible, otherwise the traditional teaching methods will be eliminated by the trend of the times. This paper discusses the task of completing the oboe teaching better, faster and more satisfactorily. It explores how to better play the guiding role of teachers and how to accomplish teaching goals. It puts forward the method of reforming from the ideological point of view, testing the thought in practice, and striving to establish a new oboe teaching mode.

1. Introduction

Studying the rules of oboe teaching, mastering relevant theoretical systems and making new progress is an important realistic issue for the professional oboe teachers [1]. Especially on the basis of teaching practice and theoretical research, it is more practical to find a practical and easy to operate teaching method [2].

At present, most of the oboe teaching methods are taught by traditional teaching methods. According to the syllabus, the quantitative teaching tasks are completed according to the class hours to achieve the expected teaching goals [3]. Teachers use the teaching of students and regularly check the performance level of students as a measure of teaching level. In terms of theoretical knowledge and performance level, the degree of emphasis on the two is still half of each [4]. Therefore, "balanced development" is the main purpose of the current teaching method. However, this model will lead some students to be talented in some aspects [5]. For example, a student has a high talent in performance, but he is extremely lacking in theoretical knowledge, which is not good. This student will increase the intensity of theoretical knowledge, but abandoned his original talent. This traditional teaching method has obvious drawbacks and will be replaced by new teaching methods.

Today's educational environment requires vigorous reform and innovation to comply with the trend of the times. How to innovate the oboe teaching method, what direction to innovate, and what kind of goal to develop as the driving force for innovation is the first thing we must consider. As a combination of art and teaching, whether it should be art-based or teaching as the primary goal, this is what we must weigh now. This article will explain how to reform and reform the oboe teaching method and apply it to practice to elaborate several viewpoints.

2. Theory of Oboe Teaching Methods

Theory as the basis of action, there can be no directional deviation. At present, the theoretical part of the oboe teaching has been perfected, but this perfect theory has become an important limiting factor in limiting the oboe teaching method [6]. With a fixed teaching model and theoretical ideas that have been strictly adhered to, under the constraints of this framework, the efficiency of teaching can only be improved under the premise of traditional theory. It is difficult to carry out innovations in teaching methods [7]. Therefore, only the traditional teaching theory is questioned to some extent, and it is always tested whether the traditional teaching theory is still suitable for the current teaching mode and trend. In the comparison and questioning, the inadequacies of the traditional teaching

theory are found, and these are insufficient changes. After the long-term accumulation of these small changes, the integration and induction of the traditional teaching theory can be drawn [8]. To innovate the traditional oboe teaching theory, we must first have an idea that dares to innovate.

The music performance teaching is based on the principle of “teaching students according to their aptitude and step by step”, making full use of the classroom form of small class teaching, guiding students to think and inspire students' thinking, and deepening the reform of teaching content and teaching methods to satisfy the needs of music performance teaching. In the teaching reform of this major, I follow the spirit of "advance with the times". After repeated argumentation and research, I use the following teaching methods [9].

2.1 Heuristic Teaching.

For the professional and small class characteristics of music majors, students need to inspire and guide students in different periods, different composers and different styles in the course of the class, so that students can accurately grasp the style and genre of the works [10].

2.2 Demonstration Teaching.

In order to enable students to have an intuitive understanding of the work, demonstration teaching should also be used in teaching [11]. On the basis of the specific analysis of the tracks, the teacher's demonstration singing and performance can enable students to have a deeper understanding of the works in terms of sound effects, thus more accurately interpreting the works.

2.3 Interactive Teaching.

In order to enhance students' understanding of music works in teaching, teachers should often discuss or debate the deeper connotation of music works and the extended content outside the works in an interactive form to enhance students' deeper understanding of the works and enable students to deduct music works more accurately [12]. The evaluation of the oboe teaching situation analysis method is shown in Table 1.

Table 1 Evaluation of the oboe teaching situation analysis method

Internal advantage	Internal disadvantage
1. A long and glorious history. 2. The tone is beautiful. 3. Small size. 4. Melody instruments.	1. The tone control is difficult. 2. Lack of professional teachers. 3. Musical instruments are expensive.
Development Opportunities	Challenges and threats
1. The economy is developing rapidly. 2. The government's strong support. 3. The joint efforts of the oboe people.	1. Insufficient innovation. 2. The propaganda is not enough. 3. The popularity needs to be improved.

3. Practice of Oboe Teaching Methods

In the teaching practice, only continuous experimentation and constant experimentation can achieve a perfect combination of teaching methods and practice. First of all, teachers are required to have outstanding executive power. When new teaching theories and teaching methods are decided to be applied to actual teaching, they must be strictly implemented, and this kind of thinking and methods should be implemented as a norm. It is impossible to ignore some of the new methods because of the conflict between the new methods and the teaching methods that they are accustomed. Only in the way of thinking, I really accept the teaching theories and methods different from my own habits, and use them as a subconscious code of conduct to perform, so that there is no sense of guilt, and this teaching method can be used in practical teaching. The role is maximized. In other words, whether it is the innovation of the oboe teaching method, whether it is the traditional method or the new method, the teacher should teach according to this scientific method when teaching.

3.1 Practice of Mouth Strength.

The oboe, as the name suggests, is made up of two pieces of "reeds" that are pronounced by the reeds vibrating the air column of the tube. When playing the oboe, the player must ask the mouth to "bite" and ask the mouth to "relax". Our traditional teaching methods are mainly demonstration and teaching. When students first come into contact with this instrument, it is very easy to understand the contradiction between "bite" and "relaxation". When you clenched the tone, you played it "small", making the tone a thousand and sharp. If you let go of the leak, the sound could not be played. □

Under normal circumstances, students with three years of learning experience can gradually understand the meaning of the "mouth strength" problem. Therefore, in order to solve the problem of "mouth strength", it is necessary to carry out a "mouth exercise" for the lips muscles. When the muscles of the lips adapt to the strength of the reeds of the instrument, the conscious relaxation can be achieved, making the sounds more broad and natural. Of course, the question about the strength of the mouth is the question of the lifelong study of the oboe player.

3.2 Practice of Pitch.

The question about the pitch of the oboe is also one of the common problems in the process of learning, practice, and progress. As we all know, the oboe is the "fixed" instrument in the wind band or the symphony orchestra. The importance of its pitch is self-evident, so the oboe player attaches great importance to the pitch. Basically, the "tuner" does not leave. So the students of the oboe, the pitch problem is a problem in front of them.

Compared with other keyboard instruments, oboe students are the first to touch the concept of "pit". Because of the limitations of the structure of the oboe, the pronunciation is slow, unlike other woodwind instruments such as flute. Therefore, in the early stage of learning, we should practice hard in the pitch and insist on the practice atmosphere. The small air outlet requires the fine calculation of the player to achieve accurate pronunciation, "one step in place." Many performers raise the pitch problem to a theoretical level and write a thesis, which provides a valuable theoretical basis for future performances or research.

3.3 Practice of Interacting with Other Instruments.

In a symphony orchestra, it consists of different types of instruments, such as the wood tube part, the copper tube part, the percussion part, the violin part, the keyboard type, the plucking type. The oboe is one of the wood tube instruments, and there must be problems with other instruments. Especially favored by many composers, the oboe has the reputation of "the composer's little daughter", so the solo pieces and melody parts are indispensable.

During the normal teaching and symphony rehearsal period, it is one of the common problems in the primary and secondary school symphony orchestra to emphasize the cooperation between musical instruments. The laws governing the physical and mental development of primary and secondary school students are still underage, with certain stages and order, and many times if their own understanding and control of music are not in place. In the teaching process, teachers should emphasize and establish and guide students to have the sense of mutual cooperation between instruments, and demonstrate teaching to students in terms of tone, pitch and volume.

3.4 Practice of Double Spitting.

The reeds of the oboe are very small, and the position occupied in the mouth is also very small, which gives a large space to the tip of the tongue, the base of the tongue and the pharynx, but even the coordination of the various parts is a rather complicated and cumbersome problem. At the same time, applying the technique of double spit to the oboe, the rhythm is also a big difficulty. Because the "K" of the double spit relies on the throat area to control the airflow, no noise is allowed until the breath reaches the reed. It can be said that we are trying to combine two two completely different forms of voicing, so that the double vomit technique can be practiced in a short period of time, and scientific methods are needed for practice.

When performing the practice of holding the pronunciation practice, you should choose to practice

on the middle section that is the most easy to pronounce, and practice repeatedly with the “K” on the same sound. The practice of double vomiting is the same as that of breathing. First of all, it is necessary to start from the sound that is easier to send. As the proficiency progresses, it gradually expands to the more difficult sound. In the previous exercises, it is best to practice the same sound using two different methods of speaking. By this method, it is relatively easy to identify whether the sounds emitted by the two types of sounding methods are the same. The best double-spitting performance is that “volume”, “time value”, “pitch” and “tone” are highly unified. The structure of the sounding part of the oboe reed is shown in Figure 1.

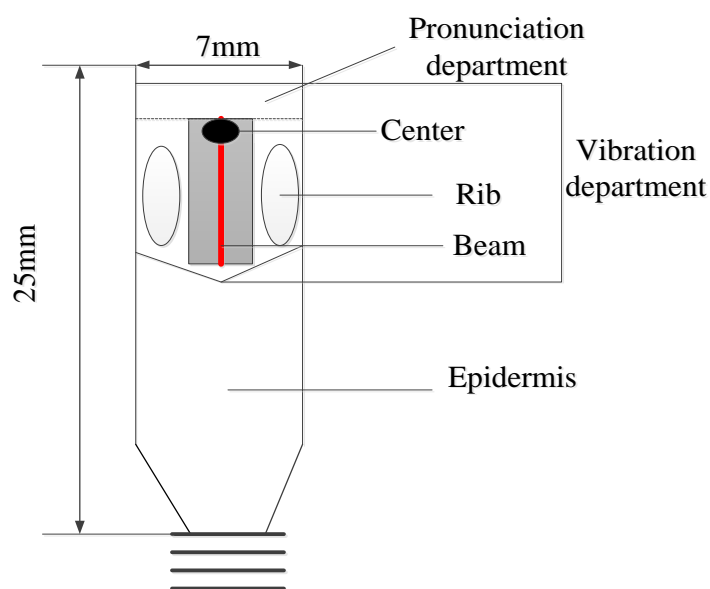


Figure 1. Structure of the sounding part of the oboe reed

4. Conclusion

Different people have different opinions and remarks on whether the traditional oboe teaching method is continued or should be accepted for innovation and reform. However, whether it is to continue to use the previous teaching methods, or to boldly accept innovation and reform, we must adhere to the "people-oriented" thinking to carry out teaching work. It is the theme of the new era education to be good at discovering the shining points of students and cultivating their unique characteristics to make their original advantages more prominent. The oboe can make different sounds when different people play, and can't completely ask the students to only make a fixed sound, to find the student's inclination. Whether it can stimulate students' interest in learning is the first criterion for testing teaching methods and teaching practice results.

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