

AN ANALYSIS OF THE BARRET BOOK AND THE SELLNER BOOK THROUGH  
THE LENS OF RALPH TYLER'S AND JEROME BRUNER'S CURRICULAR  
THEORIES

BY

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# CHAPTER 1

## INTRODUCTION

### **Statement of the Problem**

Estelle Jorgensen writes, “Traditionally, curriculum refers to the subject matter or content of instruction, that is, what is taught by teachers, or the *raison d’être* and focus of the student and teacher pedagogical interaction.”<sup>1</sup> Curriculum is important because it provides a structure for the student as well as the teacher. William Pinar and his colleagues suggest in their *Understanding Curriculum* that one must study the language or “text” of a given field in order to understand the curriculum of that field.<sup>2</sup>

If we intend for our instruction to remain fresh, relevant, and powerful, it is important to examine curricular texts in light of our current understandings about the process of learning. Unfortunately, collegiate oboe methods have not been so examined, possibly because oboe professors assume that they still work even though some of them were written over a century ago.

### Examining Oboe Method Texts

A method is a systematic plan followed in presenting material for instruction. Oboe method texts can be roughly divided into four categories: treatises, beginner books, intermediate-advanced books, and professional books. Treatises, which are books that

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<sup>1</sup> Estelle Jorgensen, “Philosophical Issues in Curriculum,” in *New Handbook of Research in Music Teaching and Learning*, ed. Richard Colwell and Carol Richardson (New York: Oxford University Press, 2002), 50.

<sup>2</sup> William F. Pinar et al., *Understanding Curriculum* (New York: Peter Lang Publishing, 2004), 7.



discuss a subject thoroughly, include Joseph Garnier's *A Systematic Method for the Oboe*, written around 1800.<sup>3</sup> This early oboe method book has remained in use over 200 years.

Beginner method books, which offer an introduction to basic notes and rhythms through simple songs and exercises, include those such as Blaine Edlefsen's *Oboe Student: A Method of Individual Instruction*, Kenneth Gekeler's *Method for Oboe: Book One*, and Nilo Hovey's *Rubank Elementary Method for Oboe: A Graded Fundamental Course for Individual or Class Instruction*.<sup>4</sup> These books were written as early as 1934 and as late as 1969 and are designed to be used in private lesson instruction only. The *Essential Elements* band method series, of which the latest edition was written in 2004, is also a beginner-level method used primarily in a band setting where different instruments play together. However, these books can also be used in private instruction.<sup>5</sup>

Intermediate-advanced method books designed for individual instruction include those such as Barret's *Complete Method for Oboe*, Gekeler's *Method for Oboe: Book Two*, Sellner's *Method pour le hautboy*, vol. 2, Albert Andraud's *Practical and Progressive Oboe Method, Reed-Making, Melodious and Technical Studies*, and H. Voxman's and W.M. Gowan's *Rubank Advanced Method for Oboe*.<sup>6</sup> These books, many

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<sup>3</sup> François Joseph Garnier, *A Systematic Method for the Oboe* (Columbus: Early Music Facsimiles, 1987).

<sup>4</sup> Blaine Edlefsen, *Oboe Student: A Method of Individual Instruction* (Melville: Belwin Mills, 1969); Kenneth Gekeler, *Method for Oboe: Book One* (Belwin Inc., 1940); Nilo Hovey, *Rubank Elementary Method for Oboe: A Graded Fundamental Course for Individual or Class Instruction* (Chicago, 1934).

<sup>5</sup> Tim Lautzenheiser et al., *Essential Elements 2000* (Milwaukee: Hal Leonard, 2004).

<sup>6</sup> Apolon Marie-Rose Barret, *Complete Method for the Oboe Comprising all the New fingerings, New Tables of Shakes, Exercises, etc. with an Explicit Method of Reed-Making* (London: Lafleur & Son, 1862); Kenneth Gekeler, *Gekeler Method for Oboe: Book Two* (Belwin, Inc. 1969); Joseph Sellner, *Method pour le hautboy*, vol. 2 (Paris: Richault, ca. 1830); Albert Andraud, *Practical and Progressive Oboe*

of which were written almost 200 years ago, incorporate more advanced rhythms and musical ideas than the beginner books. One must be technically and musically advanced to master the exercises found in these books.

Professional method books include those such as Henri Brod's *Méthode pour le Hautbois* and Georges Gillet's *Études pour l'enseignement supérieur du hautbois*.<sup>7</sup> These books offer some of the most challenging studies available for individual oboe instruction, however, because professionals use a variety of other resources, there are few professional method books.

### Purpose Statement

The purpose of this study was to explore the relationship between two collegiate oboe method books and two educational curricular theories. I chose the educational theories described in Ralph Tyler's *Basic Principles of Curriculum and Instruction*<sup>8</sup> and Jerome Bruner's *The Process of Education*<sup>9</sup> and the two collegiate oboe method texts: Barret's *Complete Method for the Oboe* and Sellner's *Method for the Oboe*, vol. 2. Finally, I compared the two method texts and concluded with implications for future instruction.

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*Method, Reed-Making, Melodious and Technical Studies* (San Antonio: Southern Music, 1976); H. Voxman and W.M. Gower, *Rubank Advanced Method for Oboe* (Chicago: Rubank, 1940).

<sup>7</sup> Henri Brod, *Méthode pour le hautbois* (Paris: Schonenberger, 1835); Georges Gillet, *Études pour l'enseignement supérieur du hautbois* (Paris: A. Leduc, 1936).

<sup>8</sup> Ralph Tyler, *Basic Principles of Curriculum and Instruction* (Chicago: The University of Chicago Press, 1949).

<sup>9</sup> Jerome Bruner, *The Process of Education: A Landmark Educational Theory* (Cambridge: Harvard University Press, 1960).

The Tylerian theory is a goal- and content-oriented curriculum. This theory is teacher-centered, subject-centered and institutionalized. The Brunerian theory utilizes what is known as spiral curriculum. This theory is based on the process of learning. In this type of curriculum one needs a firm foundation and is expected to master each successive level before moving to the next.

The research questions that ground this investigation were as follows: How are the curricular theories of Tyler and Bruner manifest in each of the selected oboe method books? and How should the answers to this question affect the future of collegiate oboe method books?

I chose these two method books because they are recognized and used by many of today's collegiate oboe teachers and because they are still easily purchased. I have studied extensively from each of these texts and use both in my own teaching. After being introduced to Tyler and Bruner I realized that many of the educational ideas brought to light by Tyler and Bruner are present in both the Barret Book and the Sellner Book. This is even more intriguing because of the wide chronological gap between the writing of the method texts and the educational theory texts. I decided to explore this relationship further, both highlighting the ideas that are already present and exploring the other ideas that are not currently in use in the method books. It is my hope that this exploration will further support why we still employ Barret and Sellner and pave the way for additions that might keep these texts even more current, thus creating accessibility of these wonderful texts to a wider audience.

## Delimitations

This study is limited to Barret's and Sellner's method books. Although many of the other texts available to teachers and students are useful, they will not be used in this study. There are many kinds of texts for oboe including encyclopedic books, period-specific books, etude books, woodwind teaching guides, solo, chamber and orchestral literature, biographical literature, reed-making literature and curriculum literature. Each will be defined and described briefly here, but a further analysis is beyond the scope of the current study.

### Encyclopedic Books as Oboe Text

Encyclopedic books as oboe text cover a predictable series of subjects including, but not limited to, the history of the oboe, the relatives of the oboe, the materials used to make the oboe, the acoustic principles used to make the oboe, important players of the instrument and extended techniques.

Written in 1975, *The Oboe*, by Philip Bate uses a scholarly chapter-by-chapter approach to address the oboe's history, relatives, acoustic principles, construction, technical capabilities, and important players.<sup>10</sup> Written in 2004, *The Oboe*, by Geoffrey Burgess and Bruce Haynes, expands upon Bate's writing by presenting more material about the history of the oboe, including that of the Romantic through Postmodern periods. Burgess and Haynes also include information regarding how the oboe relates to

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<sup>10</sup> Philip Bate, *The Oboe: An Outline of Its History, Development and Construction* (New York: W.W. Norton, 1975). On the history of the oboe see pp. 3-99; on its relatives see pp. 100-121; on its acoustic principles see pp. 122-157; on the materials used to make the oboe see pp. 158-173; on the oboe's technical capabilities see pp. 174-188; on the important players of the instrument see pp. 189-210.

similar instruments in other cultures and what music was written for the oboe and why. Additionally, they include information on oboe makers and important oboists.<sup>11</sup>

Gunther Joppig's *The Oboe and the Bassoon*, written in 1988, discusses the history of the oboe, relatives of the oboe, and important players of the instrument; however, he includes other topics such as the role of the oboe in the orchestra and advice for beginning players.<sup>12</sup> Robert Sprenkle's *The Art of Oboe Playing*, written in 1961, is less scholarly and more practical. For example, Sprenkle omits a discussion of the oboe's history, focusing, rather, on the technical concerns of tone-production and control. He also includes a section on reed-making.<sup>13</sup>

Libby Van Cleve's *Oboe Unbound* is slightly different from the aforementioned books because it is one of the few books that covers extended oboe techniques. Because this book includes both educational information and technical exercises to help one master extended techniques, it can also be considered an etude book.<sup>14</sup>

### Period-Specific Books as Oboe Text

Period-specific books cover topics mainly related to the Baroque and Classical periods, yet some include information on the Romantic period. Two books in this

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<sup>11</sup> Geoffrey Burgess and Bruce Haynes, *The Oboe* (London: Yale University Press, 2004).

<sup>12</sup> Gunther Joppig, *The Oboe and the Bassoon* (Portland: Amadeus Press, 1988), 9-94. On the relatives of the oboe see pp. 95-103; on important players of the instrument see Joppig, *The Oboe*, 156-172; on the role of the oboe in the orchestra see Joppig, *The Oboe*, 134-139; on advice for beginner players see Joppig, *The Oboe*, 181-213.

<sup>13</sup> Robert Sprenkle, *The Art of Oboe Playing* (Evanston: Summy-Birchard, 1961). For information on tone see pp. 8-26; for information on reed-making see pp. 41-96.

<sup>14</sup> Libby Van Cleve, *Oboe Unbound: Contemporary Techniques* (Lanham: Scarecrow Press, 2004).

category are by David Lasocki and Betty Bang Mather: *The Classical Woodwind Cadenza: A Workbook* and *The Art of Preluding, 1700-1830*.<sup>15</sup> *The Classical Woodwind Cadenza* takes performers through the steps of creating an original Classical cadenza that honors period-specific techniques. *The Art of Preluding* takes performers through the steps of properly playing a prelude written between 1700 and 1830.

### Etude Books as Oboe Text

Etude or study books include a variety of exercises designed to help a player develop technique. Examples of etude books are Jean Pierre Freillon-Poncein's treatise *On Playing Oboe, Recorder and Flageolet*, Georges Gillet's *Études pour l'enseignement supérieur du hautbois*, Louis Bleuzet's *La Technique du Hautbois*, Kenneth Gekeler's *First Book of Practical Studies for Oboe*, W. Ferling's *48 Famous Studies*, Everett Gates's *Odd Meter Etudes*, and Prestini's *Selection of Studies for Oboe*.<sup>16</sup> While most of these were written in the 20<sup>th</sup> century, they are still a very rich part of our teaching tradition.

### Woodwind Teaching Guides as Oboe Text

Three books provide representative examples of woodwind teaching guides as

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<sup>15</sup> Betty Bang Mather and David Lasocki, *The Art of Preluding, 1700-1839: For Flutists, Oboists, Clarinetists and Other Performers* (New York: McGinnis and Marx Music Publishers, 1984); *The Classical Woodwind Cadenza: A Workbook* (New York: McGinnis and Marx Music Publishers, 1978).

<sup>16</sup> Jean Pierre Freillon-Poncein, *On Playing Oboe, Recorder and Flageolet* (Bloomington: Indiana University Press, 1992); Gillet, *Études pour l'enseignement supérieur du hautbois*; Louis Bleuzet, *La technique du hautbois* (Paris: Alphonse Leduc, 1937); Kenneth Gekeler, *First Book of Practical Studies for Oboe* (New York: Belwin, 1948); W. Ferling, *48 Famous Studies for Oboe or Saxophone*, rev. Albert J. Andraud (San Antonio, TX: Southern Music Company, 1958); Everett Gates, *Odd Meter Etudes* (New York: Sam Fox Publishing Company, n.d.); Prestini, *Selection of Studies for Oboe* (Milan: Ristampa, 1995).

oboe text: William Dietz's *Teaching Woodwinds: A Method and Resource Handbook for Music Educators*; Frederick Westphal's *Guide to Teaching Woodwinds: Flute, Oboe, Clarinet, Bassoon, Saxophone*; and Mark C. Ely's *Wind Talk for Woodwinds: A Practical Guide to Understanding and Teaching Woodwind Instruments*.<sup>17</sup> These books are designed to guide future music educators towards a better understanding of playing multiple woodwind instruments. They provide information on instrument assembly, hand position, embouchure, tone, articulation, instrument selection, and instrument care. The oboe sections in each book also address practical and mainstream ideas regarding playing the oboe.

### Solo, Chamber and Orchestral Literature as Oboe Text

There is much solo, chamber and orchestral music written for oboe and English horn. There are many scholarly writings on these topics. Notable dissertations about solo and chamber literature include: William Jerryl Davis's "A Study of the Solo and Chamber Literature for the Oboe D'Amore from 1720-c. 1760 with Modern Performance Editions of Select Unpublished Works," Ruth Noel Dahlke's "The Literature for Unaccompanied Oboe or English Horn: A Comprehensive Survey," Louis Ollman Hall's "A Stylistic and Performance Analysis of Selected Solo Oboe Works of Gordon Jacob," and Robert Groff Humiston's "A Study of the Oboe Concertos of Alessandro Besozzi and Johann Christian Fischer with a Thematic Index of 201

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<sup>17</sup> William Dietz, *Teaching Woodwinds: A Method and Resource Handbook* (New York: Schirmer Books, 1998); Frederick William Westphal, *Guide to Teaching Woodwinds: Flute, Oboe, Clarinet, Bassoon, Saxophone* (Dubuque: W.C. Brown, 1962); Mark C. Ely, *Wind Talk for Woodwinds: A Practical Guide to Understanding and Teaching Woodwind Instruments* (New York: Oxford University Press, 2009).

Eighteenth-Century Oboe Concertos Available in Manuscript or Eighteenth-century Editions.”<sup>18</sup> Orchestral literature is discussed in Jose Angel Diaz’s dissertation “A Pedagogical Study for Oboe of Four Orchestral Works by Maurice Ravel: ‘Ma mere l’oye,’ ‘Daphnis et Chloe,’ ‘Le Tombeau de Couperin,’ and his orchestration of Modest Musorgsky’s ‘Tableaux d’une exposition.’”<sup>19</sup>

### Biographical Literature as Oboe Text

In this form of oboe text, explained by Pinar in *Understanding Curriculum*, one learns about the oboe and its literature through a study of the biographies of prominent oboists.<sup>20</sup> Examples include: *The Barbirollis: A Musical Marriage*, which is an overview of the life of oboist Lady Evelyn and conductor Sir John Barbirolli and Laila Storch’s book, *Marcel Tabuteau: How do you Expect to Play the Oboe if you Can’t Peel a Mushroom?*.<sup>21</sup> Examples of oboe biographical texts in the form of dissertations include: Margaret B.M. Antonopulos’s “Oboists Henri de Busscher: From Brussels to

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<sup>18</sup> William Jerry Davis, “A Study of the Solo and Chamber Literature for the Oboe D’Amore from 1720-c. 1760 with Modern Performance Editions of Select Unpublished Works” (DMA doc., The University of Rochester, Eastman School of Music, 1977); Ruth Noel Dahlke, “The Literature for Unaccompanied Oboe or English Horn: A Comprehensive Survey” (DMA diss., The University of Rochester, Eastman School of Music, 1975); Louis Ollman Hall, “A Stylistic and Performance Analysis of Selected Solo Oboe Works of Gordon Jacob” (Ed.D. diss., University of Illinois at Urbana-Champaign, 1979); Robert Groff Humiston, “A Study of the Oboe Concertos of Alessandro Besozzi and Johann Christian Fischer With a Thematic Index of 201 Eighteenth-Century Oboe Concertos Available in Manuscript or Eighteenth-Century Editions” (Ph.D. diss., The University of Iowa, 1968).

<sup>19</sup> Jose Angel Diaz, “A Pedagogical Study for Oboe of Four Orchestral Works by Maurice Ravel: ‘Ma mere l’oye,’ ‘Daphnis et Chloe,’ ‘Le Tombeau de Couperin,’ and his orchestration of Modest Musorgsky’s ‘Tableaux d’une exposition’” (DMA diss., The University of Texas at Austin, 1988).

<sup>20</sup> Pinar, *Understanding Curriculum*, 515-566.

<sup>21</sup> Harold Atkins and Peter Cotes, *The Barbirollis: A Musical Marriage* (Great Britain: Robson Books, 1983); Laila Storch, *Marcel Tabuteau: How do you Expect to Play the Oboe if you Can’t Peel a Mushroom?* (Bloomington: Indiana University Press, 2008).



Los Angeles,” Valerie Gudell’s “Georges Longy: His Life and Legacy,” Paul Louis Margelli, Jr.’s “Georges Gillet and the Paris Conservatoire Concours Oboe Solos, 1882-1919,” and Lara Rae Saville’s “Alessandro Besozzi (1702-1793), Virtuoso Oboist and Composer: An Essay and Scholarly Edition.”<sup>22</sup> Marcel Tabuteau, an important pedagogue, served as the basis for multiple dissertations: Donald Hefner’s “The Tradition of the Paris Conservatory School of Oboe Playing with Special Attention to the Influence of Marcel Tabuteau,” Melissa A. Steven’s “Marcel Tabuteau: Pedagogical Concepts and Practices for Teaching Musical Expressiveness: An Oral History,” and Sarah Maude Wetherbee’s “Marcel Tabuteau’s Influence on String Playing at the Curtis Institute of Music: A Philosophy of Twentieth-Century Performance Practice.”<sup>23</sup>

### Reed-Making Literature as Oboe Text

Oboe reed-making literature is designed to be practical and helpful in making reeds. These books describe the materials needed for reed-making and take the oboist step-by-step through the process. Several well-known books include: David Ledet’s *Oboe Reed Styles: Theory and Practice*, Jay Light’s *The Oboe Reed Book: A Straight-*

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<sup>22</sup> Margaret B. M. Antonopulos, “Oboist Henri de Busscher: From Brussels to Los Angeles” (DMA doc., University of Washington, 2002); Valerie M. Gudell, “Georges Longy: His Life and Legacy” (DMA doc., University of Houston, 2001); Paul Louis Margelli, Jr., “Georges Gillet and the Paris Conservatoire Concours Oboe Solos, 1882-1919” (DMA doc., University of Washington, 1990); Lara Rae Saville, “Alessandro Besozzi (1702-1793), Virtuoso Oboist and Composer: An Essay and Performance Edition (Italy)” (DMA doc., Arizona State University, 2004).

<sup>23</sup> Donald Hefner, “The Tradition of the Paris Conservatory School of Oboe Playing with Special Attention to the Influence of Marcel Tabuteau (Georges Gillet; France)” (Ph.D. diss., The Catholic University of America, 1984); Melissa A. Stevens, “Marcel Tabuteau. Pedagogical Concepts and Practices for Teaching Musical Expressiveness: An Oral History” (DMA doc., The Ohio State University, 1999); Sarah Maude Wetherbee, “Marcel Tabuteau's Influence on String Playing at the Curtis Institute of Music: A Philosophy of Twentieth-Century Performance Practice” (DMA doc., Peabody Institute of the Johns Hopkins University, 2002).

*Talking Guide to Making and Understanding Oboe Reeds*, and David B. Weber's and Ferald B. Capps's *The Reed Maker's Manual: Step-by Step Instructions for Making Oboe and English Horn Reeds*.<sup>24</sup> These books include numerous pictures, but Ledet's *Oboe Reed Styles* is particularly interesting because of the pictures of reeds made by many professional players. Dissertations pertaining to reed-making include: Mark Stephen Ostoich's "The Influence of Gouge and Shape on Pitch and Tone Quality of the Oboe," and James Christian Prodan's "The Effect of the Intonation of the Crow of the Reed on the Tone Quality of the Oboe."<sup>25</sup>

### Curriculum Literature as Oboe Text

Oboe curriculum literature is material designed to help teachers improve studio instruction. These materials include Kenneth Evans's "Instructional Materials for the Oboe, 1695-ca. 1800," Andrea Lynn Fedele's "The Alexander Technique: A Basis for Oboe Performance and Teaching," Debra June Volzer-Hawk's "Potential Implications for the Studio Environments in the 21st Century," Douglas Mead's "An Educator's Guide to Teaching Beginning Oboe Students," Krista D. Rigg's "Foundations for Flow: A Philosophical Model for Studio Instruction to Develop the Intellectual, Emotional, Physical, and Spiritual Faculties of Each Student on the Journey to Self-Actualization and

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<sup>24</sup> David Ledet, *Oboe Reed Styles: Theory and Practice* (Bloomington: Indiana University Press, 1981); Jay Light, *The Oboe Reed Book: A Straight-Talking Guide to Making and Understanding Oboe Reeds* (Des Moines: Drake University, 1983); David Weber and Ferald B. Capps, *The Reed Maker's Manual: Step-by-Step Instructions for Making Oboe and English Horn Reeds* (Phoenix, 1990).

<sup>25</sup> Mark Stephen Ostoich, "The Influence of Gouge and Shape on Pitch and Tone Quality of the Oboe" (DMA doc., Louisiana State University and Agricultural and Mechanical College, 1980); James Christian Prodan, "The Effect of the Intonation of the Crow of the Reed on the Tone Quality of the Oboe" (DMA doc., The Ohio State University, 1976).

Optimal Experience,” and Keri E. McCarthy’s “A Study of Howard Gardner’s Theories of Multiple Intelligences and Their Applications in the Collegiate Oboe Studio.”<sup>26</sup>

It is clear from this review that much has been written about oboe literature and pedagogy in the form of encyclopedic books; period-specific books; etude books, woodwind teaching guides; solo, chamber and orchestral literature; biographical literature; reed-making literature; and curriculum literature. Although these texts are important as ancillary curricular texts, they are not the primary texts given to students for systematic learning experiences. Most often, the method book is the primary curricular text used by students and teachers.

### **Methodology**

In this study I outlined the educational theories described in Ralph Tyler’s *Basic Principles of Curriculum and Instruction* and Jerome Bruner’s *The Process of Education*.<sup>27</sup> Then, through these theories, I examined two collegiate oboe method texts: Barret’s *Complete Method for the Oboe* and Sellner’s *Method for the Oboe*, vol. 2. Finally, I compared the two method texts and concluded with implications for future

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<sup>26</sup> Kenneth Evans, “Instructional Materials for the Oboe, 1695-ca. 1800” (Ph.D.diss., The University of Iowa, 1963); Andrea Lynn Fedele, “The Alexander Technique: A Basis for Oboe Performance and Teaching” (AmusD doc., University of Illinois at Urbana-Champaign, 2003); Debra June Hawk-Volzer, “Potential Implications for the Studio Environments in the 21<sup>st</sup> century. Model: Studio Arts, Specifically, Schools of Music Oboe Performance” (DMA doc., The Ohio State University, 2002); Douglas Mead, “An Educator’s Guide to Teaching Beginning Oboe Students” (DMA doc., University of Miami, 2004); Krista D.Riggs, “Foundations for Flow: A Philosophical Model for Studio Instruction to Develop the Intellectual, Emotional, Physical, and Spiritual Faculties of Each Student on the Journey to Self-Actualization and Optimal Experience” (DM doc., Indiana University, 2004); Keri McCarthy, “A Study of Howard Gardner’s Theories of Multiple Intelligences and Their Applications in the Collegiate Oboe Studio” (DM doc., Indiana University, 2004).

<sup>27</sup> Ralph Tyler, *Basic Principles of Curriculum and Instruction* (Chicago: The University of Chicago Press, 1949); Jerome Bruner, *The Process of Education: A Landmark Educational Theory* (Cambridge: Harvard University Press, 1960).

instruction.

### **Outline of the Document**

Chapter 2 includes a description and analysis of the educational curriculum theory model created by Ralph Tyler. Chapter 3 includes a description and analysis of the educational curriculum theories created by Jerome Bruner. Chapter 4 includes an analysis of Barret's text through the lens of Tyler's curriculum theory model and Bruner's curriculum theories. Chapter 5 includes an analysis of Sellner's text through the lens of Tyler's curriculum theory model and Bruner's curriculum theories. Chapter 6 includes a comparison of the two method books along with a discussion on the findings in light of current pedagogical practice, and a discussion on the implications for collegiate oboe curricula and future research.

## CHAPTER 2

### THE CURRICULUM THEORY MODEL OF RALPH TYLER

This chapter includes a detailed review of Tyler's curriculum theory model and the three criteria, with defining characteristics, to be used in analyzing each of the two method books.

Tyler's *Basic Principles of Curriculum and Instruction* was written in 1949. In this text, Tyler "attempts to explain a rationale for viewing, analyzing and interpreting the curriculum and instructional program of an educational institution."<sup>1</sup> He uses four questions to accomplish this: What educational purposes should the school seek to attain?, What educational experiences can be provided that are likely to attain these purposes?, How can these educational experiences be effectively organized?, and How can we determine whether these purposes are being attained? Each question encompasses several characteristics that Tyler recommends be present in a successful curriculum.

In question 1 Tyler asks, "What educational purposes should the school seek to attain?" or, restated, What are the educational goals or learning objectives of the institution? In order to tease apart this issue, Tyler asks the analyst to consider these questions. As he explains, "These educational objectives become the criteria by which materials are selected, content is outlined, instructional procedures are developed and tests and examinations are prepared."<sup>2</sup> A systematic approach to the development of

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<sup>1</sup> Tyler, *Basic Principles of Curriculum and Instruction*, 1.

<sup>2</sup> Ibid., 3.

objectives is essential and “a comprehensive philosophy of education is necessary to guide in making these judgments.”<sup>3</sup>

Tyler suggests that many sources of information should be considered when creating a basis for wise and comprehensive decisions about the objectives of any curriculum. He also suggests that educators should study the following six objectives to gain helpful information towards a comprehensive curriculum:

Objective 1: Educators should study the learners themselves as a source of educational objectives so that they can identify what curricular changes are necessary. In an analysis of method texts, Tyler recommends that we consider the learning needs of the student within the learning environment. For example, one novice oboe student may need kinesthetic experiences, another may need aural experiences and another may need visual experiences.

Objective 2: Educators should study contemporary life as a source of educational objectives. Tyler identifies two ways to analyze contemporary life in order to meet this objective: contemporary life is dynamic, so educators should focus on instructional content that is practical both now and in the future and educators can use the students’ need to transfer learning to a new context. Therefore, any oboe method text should address current learner needs including new repertoire that learners will need to know. If, for example, the goal of music student lessons changes over time from preparation for orchestral playing to preparation for solo playing, a method text should be able to accommodate this shift.

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<sup>3</sup> Ibid., 4.

Objective 3: Educators should discuss educational objectives with subject specialists. A curricular analyst might criticize subject specialists saying the material they write is too technical and too specific for the intended learners. However, if the written materials from a subject specialist are relevant to learners and enhance learning in other disciplines as well, then Tyler argues that these materials are valuable. For example, a method text written by an oboe expert in highly technical language may confound young learners, but if the discipline requires learners to acquire this language and if learning the new vocabulary helps the learner become a better all-around musician, then the method text is indeed valuable.

Objective 4: Educators should apply a philosophy in the selection of educational objectives. Tyler argues that it is important to consider the amount of time that can be devoted to instruction, so it is best to create a small number of highly important objectives based upon an educational philosophy. Because an educational program is ineffective if there are too many objectives, Tyler's discussion suggests that a statement of educational philosophy should be present or evident in a method text and its learning objectives.

Objective 5: Educators should apply psychology in the selection of educational objectives because psychology can be used to measure subjective results. Psychology enables us to create long-term goals and predict the outcomes. Tyler would argue that current psychological research on the learning process and individual learner's needs should be considered when analyzing an oboe method text.

Objective 6: Objectives should be stated in a way that guides learning and teaching experiences. Tyler believes that objectives should be stated in terms which

identify both the kind of behavior to be developed and the content or area of life in which the change in behavior should be applied. This view stands in contrast to the practice of defining objectives that include things which the instructor is to do. Objectives should include both the type of content, such as topics, concepts, or generalizations, and how the student will accomplish a change in behavior related to the content. Therefore, objectives in an oboe method text should be clearly stated, including information about what is to be learned and in what context the learner will be able to use their new learning. For example, an oboe method text may state, “The oboe student will be able to play musical excerpts with correct articulation, phrasing, and tone.”

The second issue deals with the content of learning experiences. Tyler states, “the term learning experience refers to the interaction between the learner and the external conditions in the environment to which he can react.”<sup>4</sup> To explore this issue Tyler poses the following questions: “How can learning experiences be selected which are likely to be useful in attaining these objectives,” and “How can educators select learning experiences that will create the desired end result?”<sup>5</sup> Tyler says that learning is student-centered because it requires the active participation of the student and that learning is teacher-directed because it is the teacher’s responsibility to choose experiences that are going to work well with the student and that are going to achieve the end results from the student. An oboe method should include text, exercises and repertoire that will enable students to reach the stated goals as well as provide avenues for the teacher to select specific exercises and repertoire for individual learners’ needs.

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<sup>4</sup> Ibid., 63.

<sup>5</sup> Ibid., 63.



Five general principles are used in selecting learning experiences. All five require a high level of teacher expertise. First, the learning experience must allow the student to practice the behavior necessary to achieve the desired goal. Second, the learning experience must satisfy the student. Third, the learning experience must produce reactions that the teacher would consider within an acceptable range. Fourth, many learning experiences can be used to attain the same educational objectives, and fifth, the same learning experience will usually bring about several outcomes. For an oboe text to satisfy these five principles, it would need to: have significant repetition of many skills and musical concepts, present repetition through exercises and repertoire that are of interest to the student, be difficult enough for the student to be challenged while keeping learning goals within the student's learning capabilities, provide many learning experiences for each skill or concept that is to be attained, and be comprised of exercises and repertoire that allow for more than one outcome.

Tyler suggests creating learning experiences that help develop what he considers to be four necessary skills. Educators need to create learning experiences that: help develop skills in inductive and deductive thinking; teach the student to acquire information; help students develop social attitudes whether through assimilation from the environment, through emotional effects of particular experiences, through traumatic experiences, or through direct intellectual processes; and, help students develop their interests. Inductive thinking involves drawing conclusions from data, whereas deductive thinking involves the application of information to situations. For example, if an oboe student derives satisfaction from his experience with a method text, then his interest in the subject will most likely be heightened. Similarly, if an activity is linked with some

other experience which is satisfying, such as playing in an ensemble, the interest in the subject will most likely be heightened. Furthermore, Tyler's model suggests that a method text should encourage intuitive as well as analytical thinking.

In order to create successful learning experiences for the student, educators need to identify and combat defects in learning. According to Tyler, five learning defects are: learning by rote, rapid rate of forgetting, lack of adequate organization, degree of vagueness and the large number of inaccuracies in what students remember, and lack of familiarity with current information. An oboe method text can avoid what Tyler considers defective teaching by providing only important information to share with students, by creating impressionable learning situations, and by using information to be learned in a variety of contexts.

The third issue Tyler addresses relates to the organization of instruction. To clarify this issue, he poses the following questions: How can learning experiences be organized for effective instruction?, What method is useful for effective instruction?, and What is meant by organization? <sup>6</sup> Organization is the way in which experiences are designed to reinforce each other and create desired changes in human behavior over time. Tyler considers organization of instruction important because it can influence the efficiency and depth of student learning. Organization can be viewed horizontally and vertically and must be viewed both ways to create a comprehensive curriculum. For example, a method text can be divided into a vertical curriculum through leveled method texts such as Rubank's Elementary, Intermediate and Advanced method, or a method text

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<sup>6</sup> Ibid., 83.

can provide a horizontal curriculum or concurrent instruction in technique, theory, and history.

Tyler offers three criteria for effective organization: continuity, sequence and integration. Continuity is the vertical reinforcement of major curriculum elements. An oboe method text provides continuity by building on a few important themes, such as learning important musical concepts or learning common technical patterns. Sequence is the building of experiences so that each successive experience broadens and deepens the previous experience. This is provided in an oboe text through well-sequenced learning experiences that deepen and broaden the learner's skill and knowledge related to these few themes. Integration is the horizontal reinforcement of curriculum. Each learning experience should integrate skill development, conceptual understanding, and contextual knowledge.

Tyler writes that instruction should begin with foundational elements, expanding and broadening instruction over time while considering the chronology and breadth of instruction. The Rubank Oboe method texts provide examples of beginner and intermediate texts which are two ways of organizing instruction. Foundational elements instruction should include lessons, topics and units. It is more effective to provide instruction over long periods of time rather than short periods of time because the longer the student is engaged in learning experiences, the more learning can occur.

Tyler recommends five steps for planning a unit of instruction: determining a general scheme of organization, determining general organizing principles, determining the type of low-level unit to be used, developing flexible plans or so-called "source

units,” and using pupil-teacher planning.<sup>7</sup> Tyler, therefore, would support a method text that provides enough flexibility within a well-sequenced text to allow the teacher and student to collectively select learning experiences.

The fourth topic in Tyler’s evaluation model addresses the assessment of instruction. Tyler asks, “How can the effectiveness of learning experiences be evaluated?” Evaluation appraises the behavior of the students both before and after instruction. He suggests three ways to evaluate the effectiveness or the validity of learning experiences. First, the curriculum developer must consider all of the learning objectives when designing evaluation in order to address all of the kinds of learning that are desired. Specific situations must also be created so that learning can be evaluated. Second, in order to use the results of the evaluation, a comparison must be present. A comparison can be normative (against peer learners), idiographic (against an individual student’s prior learning), or criterion-based (against a predetermined criterion). Third, evaluation procedures should provide additional information including the strengths and weaknesses of a program, whether or not the objectives are clearly defined, information that helps in the guidance of pupils, and information that shows the success of the school to the school’s clientele. For example, an oboe method text should provide assessment tools that allow the teacher and students to assess progress based on the stated learning objectives. The assessments can compare learners to their prior skill and knowledge levels, to other peer learners, or against a standard.

Furthermore, Tyler writes that method texts themselves should constantly be reviewed by the teacher. The teacher should question the value of the learning

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<sup>7</sup> Ibid., 101.

objectives, the importance of the repertoire and lesson sequencing, and the relationship of the text to the learner's progress and needs.

In summary, Tyler's curriculum model has four criteria: learning objectives or goals, learning experiences, organization of instruction, and evaluation. I will use these four criteria to examine each of the two method books:

1. Tyler argues that predetermined goals, set by the instructor, are important for a successful curriculum. Therefore, I will ask: What predetermined goals should the student master by the end of the method book?
2. Tyler believes in creating useful learning experiences. These learning experiences involve both the student and the teacher but primarily fall on the responsibility of the teacher. Therefore, I will ask: What predetermined steps take the student through the method book and towards the predetermined goals?
3. Organization through continuity, sequence and integration is important.  
Continuity is the reinforcement of major curriculum elements, generally year after year. Sequence is the building of experiences so that each successive experience deepens the previous experience, and integration is the horizontal reinforcement of curriculum, generally across different subjects within the same academic year. Therefore, I will ask: How is each method book organized?
4. Finally, Tyler believes in the importance of evaluation. Evaluations test the effectiveness of the learning experiences by comparing the learner's behavior both before and after the learning experience. Therefore, I will ask: How do the method texts suggest that student learning be evaluated?

## CHAPTER 3

### THE CURRICULUM THEORIES OF JEROME BRUNER

This chapter includes a detailed review of Bruner's curriculum theories and an explanation of the four themes I will use in the analysis of each of the two method books. The four themes are important to the development of a curriculum and are important to how teachers teach and to how students learn. The four themes are: the importance of the knowledge of structure, the learner's readiness for learning, the importance of intuitive and analytical thinking, and the learner's motives for learning.

Learning the structure of a subject is important because it allows the learner to grasp a subject in such a way that he can relate many things to that subject, thus making it useful to future learning. Bruner writes: "To learn structure, in short, is to learn how things are related."<sup>1</sup> Learning the structure of a subject helps: to make a subject more applicable to a variety of situations; in the memorization of the material. This is why a formula is so helpful in science. A structure means that only some of the details will be forgotten, not all of them; achieve "transfer of training" and, narrow the gap between elementary knowledge and advanced knowledge.

For example, in teaching only the fundamental concept of articulation an oboe teacher would suggest the student touch his tongue to the reed and say "ta." When teaching structure, an oboe teacher would suggest that music requires a palette of articulation including on-the-wind articulation. To achieve on-the-wind articulation, one must place the tip of his tongue on the tip of the reed on the tip of the opening. The release of the tongue followed by the subsequent use of air is what produces on-the-wind

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<sup>1</sup> Ibid., 7.

articulation. Furthermore, the rate and distance at which one moves the tongue from the reed determines the effectiveness of the articulation.

Two ways in which students show that they have learned the structure of a subject are specific and nonspecific transfer of training. The information used in specific transfer of training is similar to a skill, meaning that the information is applicable to tasks similar to the original tasks.<sup>2</sup> Nonspecific transfer of training means that the information used is not actually a skill but, rather, a general idea or principle. This principle is more far reaching than the information learned for specific transfer of training and can be used as a basis for recognizing problems more remotely related to the original task.<sup>3</sup> Bruner argues that students cannot make nonspecific transfers without intuitive thinking during learning: “This type of transfer is at the heart of the educational process – the continual broadening and deepening of knowledge in terms of basic and general ideas.” He goes on to say that “the more fundamental or basic the learned idea, the greater its breadth of applicability to new problems.”<sup>4</sup>

The result of teaching students in the two different ways shows up in their ability to transfer their learning to a new situation. Using specific transfer of training, students taught fundamental techniques and concepts will be able to use what they have learned only when they encounter something very similar to what they have learned. For example, a student who has previously learned 2/4 time and who has previously learned

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<sup>2</sup> Ibid., 17.

<sup>3</sup> Ibid., 17.

<sup>4</sup> Ibid., 17-18.

the pitches A and G, will be able to play a new piece of music in 2/4 time or be able to read the pitches A and G in a new exercise.

However, Bruner argues that a student who has learned the structure or underlying basis of a discipline will be able to apply nonspecific transfer of training and use what they have learned when they encounter something that is unlike what they have previously learned. For example, a student who has only encountered a piece in 2/4 time will be able to play a new piece in 4/4 time, reasoning that it means a pulse of “strong-weak-strong-weak,” or a student, who has only learned a few notes, will be able to figure out how to play an F and an E, reasoning that they should lengthen the air column by putting more fingers down. Bruner argues that powerful teaching is teaching for nonspecific transfer.

Readiness for learning is the belief that “any subject can be taught effectively in some intellectually honest form to any child at any stage of development.”<sup>5</sup> Readiness for learning can be considered through intellectual development, the act of learning, and spiral curriculum. Intellectual development means that “at each stage of development the child has a characteristic way of viewing the world and explaining it to himself...Any idea can be represented honestly and usefully in the thought forms of children of school age, and these first representations can later be made more powerful and precise the more easily by virtue of this early learning.”<sup>6</sup> Most information can be conveyed to a school-age child as long as it is related in a way that mirrors the current learning capabilities of that child. If a teacher attempts to relate information to a child in a way too advanced for

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<sup>5</sup> Ibid., 33.

<sup>6</sup> Ibid., 33.



the child, then it is likely the information will be misunderstood or not absorbed at all. A student is capable of learning a great deal of information, as long as it is presented in an age-appropriate way. In fact, creating a strong educational foundation at a young age paves the way for more successful secondary education.<sup>7</sup> The teacher must guard against labeling material a certain difficulty and aim to find ways to share all levels of knowledge with students.

The act of learning requires three simultaneous processes: acquisition of new information, transformation, and evaluation.<sup>8</sup> The acquisition of new information is either the gathering of information which is different from one's previous experience or the gathering of information that refines what one has previously discovered.<sup>9</sup> Transformation is "the process of manipulating knowledge to make it fit new tasks."<sup>10</sup> This is a way of analyzing or deconstructing knowledge. Evaluation is a way of measuring the success of the information.<sup>11</sup> For example, perhaps a college-level oboist's first encounter with trills is through a Baroque piece. With the aid of a teacher the student acquires the information necessary to properly play Baroque trills. Later in his collegiate career the student encounters a Classical piece with trills and is able to apply his previous knowledge of trills to this piece. The student must, however, acquire additional information in order to play these trills stylistically correctly. Learning

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<sup>7</sup> Ibid., 45.

<sup>8</sup> Ibid., 48.

<sup>9</sup> Ibid., 48.

<sup>10</sup> Ibid., 48.

<sup>11</sup> Ibid., 48.

requires episodes, often multiple ones, which involve these three processes.<sup>12</sup> A learning episode, which can be short or long and contain a little or a lot of information, is one part of the comprehensive learning experience.<sup>13</sup> Instructional material should be varied enough so that teachers can adjust episodes to better fit the student.

The act of teaching involves providing students with extrinsic and intrinsic rewards. Extrinsic rewards are things such as grades, which help students tangibly measure their learning. Intrinsic rewards are things such as feelings, which help give students an internal sense of accomplishment. The ultimate goal of instruction is to help a student learn and discover in such a way that he is intrinsically motivated to learn more.<sup>14</sup> This often means that the student feels as though he is making the discovery of the information on his own.<sup>15</sup> This point suggests that an oboe method text should present exercises with certain concepts and also present music with those concepts so that the student can discover the learned concepts on his own.

Bruner argues that readiness for learning involves a spiral curriculum, stating, “A curriculum as it develops should revisit these basic ideas repeatedly, building upon them until the student has grasped the full formal apparatus that goes with them.”<sup>16</sup> This means helping the learner build upon material and ways of thinking that he already possesses. This also means combining ways of thinking that the learner has not previously

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<sup>12</sup> Ibid., 49.

<sup>13</sup> Ibid., 49.

<sup>14</sup> Ibid., 50.

<sup>15</sup> Ibid., 51.

<sup>16</sup> Ibid., 13.

combined.<sup>17</sup> For example, Bruner would argue that even a beginning oboist should be encouraged to consider musical phrasing in addition to fingering, embouchure, reading notation, posture and breath. A spiral curriculum application would suggest the beginner be taught phrasing at a basic level of shaping a musical phrase. As the student progresses, phrasing is taught at successively more complex levels including shaping a 4-phrase work, shaping a longer work, and shaping one's part within an ensemble.

Bruner argues that effective instruction should encourage the student to use both analytical and intuitive thinking skills. "Intuitive thinking is the intellectual technique of arriving at plausible but tentative formulations without going through the analytical steps by which such formulations would be found to be valid or invalid conclusions."<sup>18</sup> One might argue that intuitive thinking is the "training of hunches," but intuition is also strengthened by a strong knowledge of and familiarity with the subject. Bruner believes that intuitive thinking should be part of a curriculum and should be encouraged more than it traditionally has been. He also believes that further study of intuitive thinking and how it works is important.<sup>19</sup> Analytical thinking is step-wise thinking that can be easily relayed to another person because of the concrete nature of the process.<sup>20</sup> As Bruner notes, "Such thinking proceeds with relatively full awareness of the information and operations involved."<sup>21</sup>

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<sup>17</sup> Ibid., ix.

<sup>18</sup> Ibid., 13.

<sup>19</sup> Ibid., 13.

<sup>20</sup> Ibid., 57.

<sup>21</sup> Ibid., 57.

Bruner believes that students should be encouraged to think in both ways, but believes that intuitive thinking has been overlooked. Students should feel comfortable guessing in situations where they are not certain of the answer. Of course, students should not be encouraged to always guess, but this is one way to encourage intuitive thinking.<sup>22</sup> Bruner argues, “It seems likely that effective intuitive thinking is fostered by the development of self-confidence and courage in the student.”<sup>23</sup> For example, a student using intuitive thinking might naturally play a musical phrase and lean on the *appoggiatura*. Then, to encourage analytical thinking, the teacher might ask the student questions to guide them to recognize the *appoggiatura*. This method of learning and teaching combines both intuitive and analytical thinking and thus makes for an even stronger musician. Analytical thinking helps a student understand his intuition so that he can duplicate his musicality in other pieces. Furthermore, a student using intuitive thinking might add fingers to notes that he already knows to create a scale or to figure out a melody by ear. Using analytical thinking he would figure out that by adding fingers, he is changing the length of the bore of the oboe and thus creating different sounds comparable to a scale.

What one gains from instruction often depends on motivation, be it external or internal.<sup>24</sup> Bruner believes there are many ways to create an interest in learning or a “motive” for learning, and that educators must create a balance between “apathy and wild

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<sup>22</sup> Ibid., 62.

<sup>23</sup> Ibid., 65.

<sup>24</sup> Ibid., 49.

excitement.”<sup>25</sup> One motive for learning is creating an environment that is equally encouraging for students of all levels.<sup>26</sup> Instructional materials should motivate students to achieve excellence in a way that will encourage *all* students and not just those who are exceptionally bright. “There will always be, perhaps, mixed motives for learning among schoolchildren,” but there are ways that we can encourage intrinsic learning.<sup>27</sup> Bruner’s recommendations include:

increasing the inherent interest of materials taught, giving the student a sense of discovery, translating what we have to say into the thought forms appropriate to the child, and so on. What this amounts to is developing in the child an interest in what he is learning, and with it an appropriate set of attitudes and values about intellectual activity generally.<sup>28</sup>

Intrinsic motivation is not something that our society has been traditionally built upon but it is something that all instructional materials should encourage. A writer of a method text, for example, must be particularly aware that the external motivator of exams may create the wrong kind of desire to learn, however, “emphasis on competitive performance in the scientific subjects can, of course, be converted to useful ends through imaginativeness and flexibility in the construction of examinations.”<sup>29</sup> A musician who is intrinsically motivated will practice for multiple hours daily because he hears and feels the improvement that he makes. An extrinsically motivated musician will practice for multiple hours a day because he desires the praise of his teacher.

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<sup>25</sup> Ibid., 72.

<sup>26</sup> Ibid., 70.

<sup>27</sup> Ibid., 72.

<sup>28</sup> Ibid., 73.

<sup>29</sup> Ibid., 79.

Finally, Bruner believes that pluralism is important in creating the diversity necessary to keep students motivated in learning.<sup>30</sup> A balance must be kept between all subjects to give students the most balanced education possible. A method text should incorporate information and instruction on a variety of topics such as music history, theory, cultural context, composer biographies, and perhaps other arts such as literature or visual art, all in the service of helping the student to master the art of playing the oboe.

In summary, the four themes Bruner sees as important to the development of a curriculum and that are important to how teachers teach and to how students learn are: the importance of structure, the learner's readiness for learning, the importance of intuitive and analytical thinking, and the learner's motives for learning. I will use these four criteria to examine each of the two method books.

1. Bruner argues that learning the structure of a subject is important because it allows the learner to grasp a subject in such a way that he can relate many things to that subject thus making it useful to future learning.<sup>31</sup> Therefore, I will ask: Does the method text provide instruction on the structure of the music and technique that is included?
2. Bruner argues that readiness for learning is the belief that "...any subject can be taught effectively in some intellectually honest form to any child at any stage of development." Therefore, I will ask: In what ways is the method text appropriate for the collegiate oboe student?

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<sup>30</sup> Ibid., 80.

<sup>31</sup> Ibid., 7.

3. Bruner argues that both intuitive and analytical thinking are important to learning but that intuitive thinking has been underemphasized. Therefore, I will ask: How are intuitive and analytical thinking addressed within the method text?
4. Bruner argues that it is important for the student to have an interest in learning for the student to be intrinsically motivated to learn. Therefore, I will ask: How do these method texts provide opportunities for intrinsic motivation?

## CHAPTER 4

### AN ANALYSIS OF BARRET'S TEXT THROUGH THE EYES OF RALPH TYLER AND JEROME BRUNER

The Barret Book is a major curriculum source for many collegiate oboists because of the magnitude of musical and technical information contained within its pages.

Players and teachers have used and continue to use this book as a source for preparing for a career as a successful musician.

#### **An Analysis Through Tyler's Curriculum Theory Model**

The following is an analysis of the Barret Book through Ralph Tyler's curriculum theory model. It is an extension of Chapter 2 and applies Tyler's ideas directly to the Barret Book. The four sections addressed are: Goals, Learning Experiences, Organization and Evaluation.

#### Goals

Tyler argues that predetermined goals, set by the instructor, are important for a successful curriculum. A particular weakness of this text is that there are no stated goals within its preface or body. Without stated goals, the teacher and learner may misinterpret the point of exercises and repertoire and be unable to gain the most benefit from the contents.

However, goals can be inferred from the selection of exercises, the written text, the sequence of the content, and the choice of repertoire. I argue, specifically, that there



are three learning goals that can be inferred from the text. While there are certainly additional goals that may be inferred, I will only examine these three goals as examples.

The first goal, which can be inferred in Barret, is that *the learner should address basic skills, while developing further technical mastery over the instrument*. The information contained in the opening pages addresses many basics of music theory and note-reading, embouchure, reed-making, and tone; however, there are no exercises to practice these basic skills. The first exercise (Figure 1) has a range of two octaves and assumes note reading proficiency and, mastery over facility, tone quality, range, and embouchure.

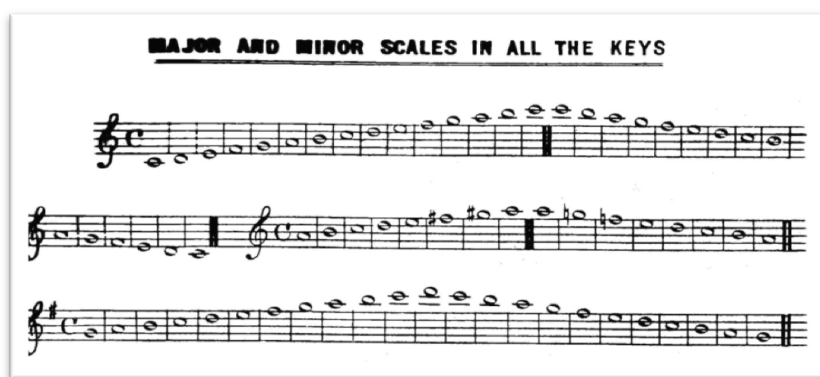


Figure 1: Barret, Apolon Marie-Rose. *Complete Method for the Oboe Comprising all the New Fingerings, New Tables of Shakes, Exercieses, etc. with an Explicit Method of Reed-Making*, 2<sup>nd</sup> ed., page 19.

Throughout the text exercises, etudes and repertoire rehearse musicality and higher-level technique.

The second goal, which can be inferred in Barret, is that *the learner should develop mastery over articulation*. The eight-page “Various Scales for the Study of the Articulation” introduce a variety of articulations in different keys and different meters.

Then, three further pages offer more complex articulation studies. These studies, which are found towards the beginning of the book, show that Barret believes the learner should develop mastery over articulation. The introduction of a wide variety of articulations in a wide variety of settings is a strength; however, there is no way to know *how* to approach the studies. Unfortunately, without the expertise of a teacher, students will miss many learning opportunities with these studies.

The third goal which can be inferred is that *the learner should develop mastery over musical expression*, including phrasing, appoggiaturas, chromaticism, syncopation, and dynamics. Exercises rehearse single skills, followed by etudes that put the individual skill into musical context, followed by repertoire that combines several skills concurrently.

According to Tyler, each of these goals must be subjected to evaluation based upon six objectives. I will discuss the strength and weakness of each of these three goals for its value in a college-level studio.

Tyler's first objective states that each goal should be determined by examining the student's learning needs. Barret's first implied goal meets this objective because college-level students should have attained mastery over basic theory, note-reading, and technical facility. A weakness of this goal is that not all college students arrive with these skills in place. For example, fundamentals of technique and reed-making may be lacking. The second and third implied goals meet the first objective because Barret does not assume that learners know the basics of articulation or musicality. Early exercises rehearse these basics of music.

The second objective is that goals should be determined by examining contemporary life. The first implied goal meets this objective because when this text was written in the 1800's, one might assume that college level oboists needed to address basic playing skills while learning more challenging skills. Implied goals two and three are met based upon this objective because contemporary oboists still need articulation and musicality. Barret does not provide instruction on contemporary articulation and musicality, such as flutter-tonguing, circular breathing, or extended range but it is unlikely that these types of articulation would have been needed when he wrote this text. The variety of instruction related to articulation is also still relevant today. Therefore, the goals meet the needs of current college-aged oboists.

The third objective states that learning goals should be determined by consultation with subject specialists. Implied goal one is met based upon this objective because subject specialists would argue that even students who have attained higher levels of mastery should be reminded of basic skills and music theory, as well as a history of the instrument. Subject specialists would partially support goals two and three because mastery of articulation and musical expression are imperative to playing a musical instrument well. The Barret text, however, does not provide oboists with the most current and advanced techniques necessary for executing modern material. The text of the Barret Book also does not provide an incoming college oboist with enough information to execute the exercises well without the guidance of a teacher.

The fourth objective states that goals should be developed as a result of a writer's educational philosophy. Because Barret provides no written philosophical statement, it is difficult to determine if he had one. According to Tyler's curricular theory, the lack of a

philosophy is a weakness in the Barret text. One might imply that Barret found articulation and musical phrasing to be important, but there is no written philosophical support for this idea.

The fifth objective states that goals should be developed as a result of psychology. As an example, the psychologists Barbe and Swassing propose that all learners learn through three modalities: visual, aural and kinesthetic.<sup>1</sup> Learning through a visual modality involves pictures, notation and musical markings and modeling. Learning through aural modalities involves aural models. Learning through kinesthetic modalities involves student manipulatives (things the learner can hold in his hands) along with physical engagement during the learning process. In this case, kinesthetic learning means the student has exercises to practice to develop knowledge and skills. For example, phrasing exercises might involve both practicing phrasing on the instrument and through body movement. For kinesthetic learning a method text might suggest that the learner use a manipulative such as a ball of silly-putty. Stretching the silly-putty would help the learner to feel the tension associated with the phrasing of a musical line. Barbe and Swassing also write that learning is more powerful if the teacher incorporates all three of the modalities into the learning experiences of the student.<sup>2</sup> While the text predates much of what is known about learning through education psychology, one could argue that Barret was not well-informed; however, because of the specific and progressive nature of the exercises, one can assume that he was informed in some way. Using Barbe and Swassing's theory of learning modalities, the instructional manual is based on visual

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<sup>1</sup> Pat Burke Guild, and Stephen Garger, *Marching to Different Drummers* (Alexandria, VA: ASCD, 1998).

<sup>2</sup> Ibid., 119.

learning through musical notation, but without consideration for pictures and graphs that might assist visual learners. The text appears to assume the teacher will provide aural modeling for auditory learning and does not include a modern aural model such as a compact disc. Also, using Barbe and Swassing's model, there is no evidence of kinesthetic learning.

The sixth objective suggests that goals should be stated in such a way as to guide the teacher and learner. The first part of the Barret Book provides a summary of necessary basic skills, providing the "where to get started" for college-level learning. We can infer that he found the first goal, basic skills on the instrument, to be important; however, the goal is stated so broadly as to possibly confound the teacher and student. Furthermore, there is no statement related to articulation and musical phrasing, so it is difficult to know what Barret intended for the teacher and learner. Again, we can infer that he found articulation and musical phrasing to be important and that he believed variety to be imperative but we do not really know what he wants the student to gain from his studies.

In summary, Barret's implied learning goals meet most elements of Tyler's first three objectives. The three goals address the needs of the learner, address contemporary life, and would be supported by subject specialists. However, according to Tyler's model most elements of the last three objectives are only implied.

## Learning Experiences

Tyler argues that learning is both student-centered and teacher-directed. Student-centered learning requires the active participation of the student and teacher-directed learning requires the teacher to choose experiences that work well with and achieve the end results from the student. Therefore, how do we determine the content of the method book? To do this Tyler poses the following questions: How can learning experiences be selected which are likely to be useful in attaining these objectives?, and How can educators select learning experiences that will create the desired end result?

Five general principles are used in selecting learning experiences. In review, all five require a high level of teacher expertise: the learning experience must allow the student to practice the behavior necessary to achieve the desired goal, the learning experience must satisfy the student, the learning experience must produce reactions that are within an acceptable range, many learning experiences can be used to attain the same educational objectives, and the same learning experience will usually bring about several outcomes. For an oboe text to satisfy these five principles, it would need to:

1. Have significant repetition of many skills and musical concepts
2. Present repetition through exercises and repertoire that are of interest to the student
3. Be difficult enough for the student to be challenged while keeping learning goals within the student's learning capabilities
4. Provide many learning experiences for each skill or concept that is to be attained

5. Be comprised of exercises and repertoire that allow for more than one outcome

Barret:

1. Has significant repetition of skills and musical concepts in all sections. In fact, the Articulation Studies repeat the same articulation figures over and over (Figure 2).



Figure 2: Barret, Apolon Marie-Rose. *Complete Method for the Oboe Comprising all the New Fingerings, New Tables of Shakes, Exercieses, etc. with an Explicit Method of Reed-Making*, 2<sup>nd</sup> ed., page 54.

2. Presents the material in a way that is interesting to the student. This is especially true once the student has had the opportunity to work with a teacher and learn how to dissect the material in the book.
3. Is within the learning capacity of a collegiate oboist and also presents a challenge. This can also be assumed because the book continues to be used collegiately as a major curriculum source.
4. Provides many learning experiences for the skills and concepts to be attained. This is evident in the progressive nature of the material.
5. Contains exercises that allow for more than one outcome. This is the beauty of music. The provision of repertoire rather than just exercises allows for subjective and variable outcomes (Figure 3).



Figure 3: Barret, Apolon Marie-Rose. *Complete Method for the Oboe Comprising all the New Fingerings, New Tables of Shakes, Exercises, etc. with an Explicit Method of Reed-Making*, 2<sup>nd</sup> ed., page 68.

Tyler suggests that four skills are necessary in developing learning experiences. These skills are: thinking, acquiring information, developing social attitudes, and developing interest. The Barret Book meets all four of these skills. The exercises in the book encourage thinking and acquiring information. Once a student gains familiarity with a few of the exercises in the book, the student is stimulated to think through the remaining exercises and decipher the music from within. The exercises encourage developing social attitudes as they teach a student what is an acceptable norm when playing music. The teacher guides the student in such a way that he learns what is appropriate in a given musical situation. The exercises also develop interest in music because the student learns to be independent in his approach and gains positive reinforcement from learning to be independent.

Tyler suggests that educators need to identify and combat defects in learning to create successful learning experiences. Tyler argues that five learning defects include:



learning by rote, rapid rate of forgetting, lack of adequate organization, degree of vagueness and the large number of inaccuracies in what students remember, and lack of familiarity with current information. An oboe method text can avoid what Tyler considers defective teaching by providing only important information to share with students, providing impressionable learning situations, and using information to be learned in a variety of contexts. Which of these defects is present in the Barret Book and how is it possible to combat these defects?

This method text avoids defective teaching by meeting all three requirements set forth by Tyler. The material in this text is important and most of it can be applied directly to current musical situations. The material in the text is also presented in several different sections and, thus, several contexts. The material is not only learned in its basic form such as in the Pre-Articulation Studies and the Progressive Melodies, but it is also learned in the Articulation Studies and the Grand Etudes. The latter two sections are extensions of the first two. While the text does not include current musical material representing the variety of musical forms, such as jazz and blues that have evolved since the development of the Barret Book, perhaps the Barret Book is not the text for such material. The strength of the text is its devotion to the music of its time, devotion to music that is still readily studied and performed today.

According to Tyler there are three main criteria that a text must meet in order to have meaningful content. There are five principles that must be used to select the content of learning experiences, four skills that the text must incorporate to create a desirable learning experience and three ways that the text must combat learning defects. The Barret Book meets all three of these criteria.

### Organization (Continuity, Sequence, Integration)

Continuity is the reinforcement of major curriculum elements, generally year after year. Sequence is the building of experiences so that each successive experience deepens the previous experience, and integration is the horizontal reinforcement of curriculum, generally across different subjects within the same academic year.

The Barret Book shows continuity in each section. In the Pre-Articulation Studies the first example introduces single articulation in the key of C major. The player is asked to single-tongue quarter notes in C major. In the second example the player is asked to single-tongue eighth notes in the key of C major, and in the third example the player is asked to slur eighth notes in groups of two. This is a clear example of reinforcement of single articulation, a major curriculum element. In the 40 Progressive Melodies there is also continuity. In Melody No. 1, the player is introduced to an appoggiatura in the form of a half note followed by a quarter note. This figure shows up in many of the other melodies. The appoggiatura is only one of the many examples of continuity in the melodies. Furthermore, Tyler says that continuity is the reinforcement of major curriculum elements year after year. Most players study this book for years and return to this book over and over, thus the elements in the book are reinforced throughout an oboist's lifetime.

The Barret Book shows sequence from section to section. The Articulation Studies take all of the elements of the Pre-Articulation Studies and create more complex and detailed studies. The Grand Etudes take all of the elements of the Progressive Melodies and create more complex, more detailed and much longer studies. The

Progressive Melodies and the Grand Etudes incorporate all of the elements of the Pre-Articulation Studies and the Articulation Studies. Therefore, sequence is clear in the Barret Book. Furthermore, Barret can be seen as one learning tool in a larger constellation of materials that a student would use, such as those discussed in Chapter 1. Teachers can use numerous books to augment a student's study. Unfortunately, there is no way for us to know if Barret intended for this text to be part of a sequence or if Barret intended for other books to be used in conjunction with this book.

Integration requires the study of multiple subjects. The Barret Book itself does not show integration but it can and should be an important part of integration. The study of the Barret Book, along with other aspects of musical study including music history and music theory, can strengthen a student's musical skills and understanding.

### Evaluation

Evaluation tests the effectiveness of learning experiences by comparing the learner's behavior both before and after the learning experience. How does Barret suggest that student learning be evaluated and what assessment tools does he provide?

While Barret does not provide a clear way for the student to evaluate his or her learning, he does provide implications for evaluation. The progressive nature of the book suggests a certain level of learning in order for a student to progress through the text. If a student can play through the entire book, then he can imply a certain level of mastery. A student can evaluate his learning based on how much of the book he can play. This does not mean that the student has drawn all information from the material; it only means that he can play all of the material in the book.

A teacher's guidance is needed for a thorough evaluation of the material. The teacher can observe the student's playing before and after and provide guidance throughout the learning of the material. The experience of the teacher and the subjective ears of the teacher provide the student with a complete evaluation.

In conclusion, the Barret Book meets most of the criteria set forth by Tyler in the areas of goals, learning experiences and organization but only provides implications for evaluation.

### **An Analysis Through Bruner's Curriculum Theories**

The following is an analysis of the Barret Book through Jerome Bruner's curriculum theories. It is an extension of Chapter 3 and applies Bruner's ideas directly to the Barret Book. The four sections addressed here are: the importance of the knowledge of structure, readiness for learning, the importance of intuitive and analytical thinking and, the learner's motives for learning.

#### **Structure**

Bruner states that there are four reasons to learn the structure of a subject. One learns the structure of a subject so that the subject is applicable to a variety of situations; so that the subject material is easier to memorize and, thus, is retained; so that there is transfer of training, and so that there is a narrower gap between elementary subject knowledge and advanced subject knowledge.<sup>3</sup> Two ways in which students show that

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<sup>3</sup> Bruner, *The Process of Education*, 23-26.

they have learned the structure of a subject are specific and nonspecific transfer of training.

According to the criteria set forth by Bruner, because there is nothing written in the text to instruct the student how to transfer information from one exercise to the next, the Barret Book does not teach specific or nonspecific transfer of training. However, because of the progressive nature of the material there are strong implications for both specific and nonspecific transfer of training.

### Readiness for Learning

Readiness for learning can be considered through intellectual development, act of learning, and spiral curriculum. Does the Barret Book promote readiness for learning?

A student's intellectual development is stimulated by learning a host of information in an age-appropriate way. In general, the Barret Book does this, as it covers a variety of musical topics necessary for the success of a professional musician and presents the topics in a way accessible to the collegiate oboist. It addresses both the fundamentals of music and the more advanced topics of music, making it an appropriate book no matter the level of the collegiate player. This book is also beneficial because a player can continue to return to the exercises throughout his career. With each review of Barret the player gains new insight into important musical concepts. In essence, this book is timeless.

The act of learning requires three simultaneous processes: acquisition of new information, transformation, and evaluation.<sup>4</sup> Learning also requires episodes, often

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<sup>4</sup> Ibid., 48.

multiple ones, which involve these three processes.<sup>5</sup> Included in the act of learning is the act of teaching, which involves providing students with extrinsic and intrinsic rewards.

Like all method texts, the Barret Book helps the student to acquire new information. This book helps the student to both gather information different from previous experiences and also to refine information that has been previously discovered. By studying the Progressive Melodies a collegiate oboist will gain an understanding of certain musical principles and begin to be able to apply these principles to successive melodies and other music. The oboist will also be able to refine his understanding of the principles by applying them to the Grand Etudes, for example, or by applying them to other pieces of music. Of course, the student can master this application on his own but it can also be aided by a teacher. A student can also refine his understanding of the information in the Barret Book by returning to the book at different points in his career. Musical experiences outside of the book will help a student better understand the book itself and will help him be able to extract even more information from the book.

The Barret Book implies that the student can learn through transformation with analysis and deconstruction but there is no instruction present in the text to guide the student in this manner. This is a weakness of this text. The student may be able to begin to analyze and deconstruct the exercises in the book by principles and, thus, apply these ideas to other situations, but without the aid of a teacher it is unlikely.

The Barret Book provides many different learning episodes of varying lengths. Each of the four big sections begins with short exercises and progresses into longer

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<sup>5</sup> Ibid., 49.

exercises. The Grand Etudes and the Sonatas are the culmination of the learning episodes with these exercises being three and four pages in length.

An oboe method text should provide extrinsic and intrinsic rewards. The Barret Book presents specific exercises to practice certain concepts and then reinforces these concepts in musical examples. This text also presents new ideas in musical settings. The articulation studies exemplify exercises that present certain concepts. These concepts are then added to the musical studies of the Melodies and the Etudes. The Melodies and the Etudes then present new musical concepts, and the student continues to apply them throughout the remainder of the exercises. Ideally, the student learns the material in such a way that he can dissect the concepts from the music and apply them himself. This creates an intrinsic reward. Additions to the text that would encourage more intrinsic motivation are an aural model and more current musical exercises. An aural model, such as a CD, would allow the student to hear the exercises being played well. This would help the student to be intrinsically motivated to sound like the CD. Current musical exercises would help the student see how he can apply his knowledge to current situations. This would create intrinsic motivation. Unfortunately, there are no examples of extrinsic rewards in Barret. An extrinsic reward might include a check mark from one's teacher upon the completion of an exercise or a chart in the book where the teacher can write comments and instructions.

Bruner argues that readiness for learning involves a spiral curriculum. "A curriculum as it develops should revisit these basic ideas repeatedly, building upon them until the student has grasped the full formal apparatus that goes with them."<sup>6</sup> Barret

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<sup>6</sup> Ibid., 13.

applies the idea of a spiral curriculum, as it builds from basic concepts to more complex concepts. The student is introduced to concepts and continues to revisit these concepts throughout the course of the book.

In all, the Barret Book meets most of Bruner's three requirements for readiness for learning. This text fully promotes intellectual development and spiral curriculum and partially promotes acts of learning. Regarding acts of learning, this text does not promote transformation, evaluation or extrinsic rewards.

### The Importance of Intuitive and Analytical Thinking

Bruner argues that effective instruction should encourage the student to use both intuitive and analytical thinking skills. The text should include information instructing the student to think intuitively and analytically. Imagine, for example, a student plays through an exercise "guessing" as to what sounds musically appropriate based on his other musical experiences. Specifically, this exercise contains a musical ornament known as the turn. Perhaps the student has been exposed to a turn before without actually realizing that he was hearing a turn. Maybe the student simply has a feeling that the turn should be played a certain way and therefore executes it in such a manner. Perhaps this "guess" is an appropriate musical execution. This is the implied use of intuitive thinking. An inference of analytical thinking is also present in the execution of the turn. There is a written example of a turn at the beginning of the book, which shows the student how the turn is to be played. By using his previous knowledge of note fingerings, he can devise how a turn should be played.

Again, the progressive nature of the text suggests that Barret intended to promote



intuitive and analytical thinking but there are no instructions to guide the learner or teacher. According to Bruner, because the Barret Book does not include these kinds of directions, it does not promote intuitive or analytical thinking.

### The Learner's Motives

Bruner believes that people are motivated to learn through both external and internal motivation, and that internal motivation is the most important. He also believes that creating a positive learning environment is important.

Bruner believes that internal motivation is created by helping a student develop an interest in what he is learning. If a text presents a concept and then integrates the concept into a piece of music, the student will hopefully be more interested in learning the concept and thus the piece of music. In the Barret Book, the Pre-Articulation Studies present a variety of basic articulation exercises. Elements of these exercises are found in the Articulation Studies and in the other sections of the book. Once a student becomes familiar with certain principles, the student can begin to recognize the principles in subsequent exercises. This creates a sense of discovery for the student.

Bruner believes that creating an encouraging learning environment creates motives for learning. The Barret Book can be used as part of an encouraging environment, but how the text is used becomes largely the responsibility of the teacher. Pluralism, or a balance, must be kept between all subjects to give students the most balanced education possible. This balance must be between all musical subjects such as theory and history and must also be across all disciplines.

The Barret Book promotes internal motivation and additions could be made to the text to promote external motivation.

In all, the Barret Book meets a few and implies many of Bruner's requirements. The text supports a few aspects of readiness for learning and a few aspects of motives for learning by helping the student acquire new information, by presenting the student with multiple learning episodes and by presenting the student with means of intrinsic rewards. Additionally, it promotes internal motivation. On the other hand, the Barret Book only implies structure, the other aspects of readiness for learning and intuitive and analytical thinking. It does not promote external motivation.

## CHAPTER 5

### AN ANALYSIS OF SELLNER'S TEXT THROUGH THE EYES OF RALPH TYLER AND JEROME BRUNER

Sellner's Method pour le hautboy, vol. 2, referred to here as the Sellner Book, is a major oboe collegiate curriculum source for articulation and technique. Players and teachers have used and continue to use this book as a source for preparing for a career as a successful musician.

#### **An Analysis Through Tyler's Curriculum Theory Model**

The following chapter analyzes the Sellner Book through Ralph Tyler's curriculum theory model. This is an extension of Chapter 2 and applies Tyler's ideas directly to the Sellner Book. The four sections addressed in this text are: Goals, Learning Experiences, Organization and Evaluation.

#### Goals

Tyler argues that predetermined goals, set by the instructor, are important for a successful curriculum. A particular weakness of this text, like the Barret Book, is the absence of stated goals within the preface or the body of the text. Without stated goals, there is limited guidance for the teacher or student. The book is obviously intended to guide the student methodically through articulation by moving through a variety of keys, meters and articulation patterns. Goals can be inferred from the selection of exercises, the written text, and the sequence of the content. Three of these goals are chosen for the purposes of this document.

The first goal, which can be inferred in Sellner, is that *the learner should develop mastery over articulation*. The majority of the content of the book is devoted to various articulation patterns, introduced in different keys and in different rhythmic patterns. For example, there are five different articulation patterns introduced through the triplet figure and seven different articulation patterns introduced through the sixteenth figure. The second goal, which can be inferred in Sellner, is that *the learner should develop mastery over three rhythmic figures: eighths, triplets and sixteenths*. The book cycles between these three rhythmic patterns in a variety of keys guiding the learner through the keys and through the rhythmic figures. For example, pages 1-2 introduce eighths and sixteenths in C Major (Figure 4), pages 3-4 introduce triplets in C major (Figure 5) and pages 5-7 introduce sixteenths in C major (Figure 6).



Figure 4: Sellner, Joseph. *Method pour le hautboy*, vol. 2, trans. Heller, reprint, 1957.

Page 1.



Figure 5: Sellner, Joseph. *Method pour le hautboy*, vol. 2, trans. Heller, reprint, 1957.

Page 3.



Figure 6: Sellner, Joseph. *Method pour le hautboy*, vol. 2, trans. Heller, reprint, 1957.

Page 5.

The third goal, which can be inferred in Sellner, is that *the learner should be able to play all of the exercises in the book with musicality, including beautiful line, tone and pitch.*

Attention to musicality is an imperative skill for any musician, thus all of these exercises must be played musically. In all cases, however, there is a lack of written instruction regarding how to approach the exercises. According to Tyler, each of these goals must be subjected to evaluation based upon six objectives. The following is a discussion of the strength and weakness of each of these three goals for its value in a college-level studio.

Tyler's first objective states that each goal should be determined by examining the student's learning needs. While this book contains many exercises to help a student master articulation and finger coordination, many skills are assumed of the student. The student must already understand the basics of articulation and finger coordination. In order to master these exercises the student must also already understand the mechanics of how to physically produce articulation and how to physically produce beautiful legato through finger coordination. These exercises do not teach basics but rather, build upon the existing skills of the student. Unfortunately, many students enter college with inefficient skills. The Sellner Book can be used to help strengthen a student's articulation

and finger coordination but the teacher must first address the inefficiency of these new skills and then help the student apply them to the book.

This book contains many exercises in the aforementioned rhythmic patterns, but Sellner assumes that the student can already read these rhythms. This is reasonable because most college freshman have learned to perform a variety of rhythms before entering college. The music that we play today also uses all of the rhythmic figures that are present in the Sellner Book. These rhythms, like the articulations, are conventional and are still readily used in music, including new compositions.

All music should be played beautifully and while Sellner did not give written directions regarding musicality in his text, it can be assumed that he would have wanted these exercises to be played with great care and beauty. Therefore, it is assumed that the teacher will guide the student and encourage the student to this end. While there may be times when it is difficult to master all parts of goal three, it is still very important to the learning needs of the student and should be mastered before the student is allowed to move past the book.

The second objective is that goals should be determined by examining contemporary life. The Sellner Book was likely practical when it was written and it is practical today. We still use all of the articulations and rhythms present in this book. While the Sellner Book does not address more contemporary articulation techniques such as flutter-tonguing and double-tonguing, Sellner was not writing when these aspects of articulation were necessary. Contemporary life also requires that music be played with beautiful line, tone and pitch.

The third objective states that learning goals should be determined by consultation with subject specialists. Subject specialists would support all three goals as they are necessary for success for a current career in music. A musician must be able to play the articulations and the rhythms found in this book with beauty.

The fourth objective states that goals should be developed as a result of a writer's educational philosophy. Unfortunately, without a written statement of Sellner's education philosophy it is difficult to determine if he had one and if the contents of his book reflect his philosophy. One might imply that Sellner found articulation and musical phrasing to be important, but there is no written philosophical support for this idea.

The fifth objective states that goals should be developed as a result of psychology. Without written information about the choice of goals, we can only assume that Sellner was informed by psychological theories of his time. Using Barbe and Swassing's theory of learning, the visual modality of notation and text is present and could include additional pictures for visual modeling. Aural learning is presumed to be accomplished through interaction with the teacher and could be strengthened by a teacher's manual to explain this assumption. Additions to promote kinesthetic learning would also be beneficial.

Tyler's sixth objective suggests that goals should be stated in such a way as to guide the teacher and learner. Since Sellner provides no written component in his book, we can only imply how he wished the teacher to teach and the learner to learn. We can imply the importance of articulation, rhythm and musicality but one must create one's own means for extracting the imperative material from the book.

In summary, the Sellner Book meets most of the components of Tyler's first three

objectives but only implies the components of his last three objectives. There are implications that the three goals were supported by philosophy, psychology and that they guide the teacher and learner but there is limited evidence supporting the last three objectives.

### Learning Experiences

Five general principles are used in selecting learning experiences. All five require a high level of teacher expertise. First, the learning experience must allow the student to practice the behavior necessary to achieve the desired goal. Second, the learning experience must satisfy the student. Third, the learning experience must produce reactions that are within an acceptable range. Fourth, many learning experiences can be used to attain the same educational objectives and, fifth, the same learning experience will usually bring about several outcomes. For an oboe text to satisfy these five principles, it would need to: have significant repetition of many skills and musical concepts, present repetition through exercises and repertoire that are of interest to the student, be difficult enough for the student to be challenged while keeping learning goals within the student's learning capabilities, provide many learning experiences for each skill or concept that is to be attained, and be comprised of exercises and repertoire that allow for more than one outcome.

The Sellner Book meets all five of the principles used to select learning experiences. This text has significant repetition of many skills and has significant repetition of musical concepts. The repetition of the many articulation patterns in many different keys is considered a skill and playing the patterns in a beautiful line and with good pitch is considered a musical concept. While the level of student interest is



debatable, the significant variety of material should be sufficient to capture a student's interest throughout the book. The learning goals are certainly within the learning range of a collegiate oboist. This is evident because the book continues to be used on a collegiate level. The level of the goals can also be modified, for example, based on the performance speed required by the student. A faster tempo will obviously be more challenging than a slower tempo. There are many learning experiences provided for each skill. There are many examples in an eighth, triplet or sixteenth-note rhythmic pattern, many examples in any given articulation pattern and many examples in almost any key. The exercises loosely allow for more than one outcome. This principle is the one that is least met by the Sellner text. There is flexibility with how the articulation is executed and with the tempo of each exercise but there is not the level of flexibility that one might expect with a more musical text.

Tyler suggests that four necessary skills are also important in developing learning experiences. These skills are: thinking, acquiring information, developing social attitudes, and developing interest. Does the Sellner Book meet all four of these skills?

This text, along with the aid of an instructor, helps develop student thinking. The instructor helps the student to understand an initial approach to articulation, line, pitch and tempo. The student then applies these ideas to the remainder of the exercises. Once the student learns the initial principles, he can use independent thought to apply them to the remaining exercises. This does not mean that the job of the teacher is complete, but rather, that the student has tools with which to think and begin to successfully execute the exercises. This text, also along with the aid of an instructor, helps a student to acquire information that he can use in most musical situations. Articulation patterns are present in

all music and this text covers many of those patterns. While the text does not extend to the most current kinds of articulation, such as double-tonguing, flutter-tonguing and other extended techniques, it provides a strong basis for many of the articulation patterns that one sees in music. This text helps develop a social attitude with the student. One way that Tyler suggests a text helps develop a social attitude is through the emotional effect of a particular experience. For example, articulation can be viewed negatively and positively, depending on the student. If a student has most often felt successful in his execution of articulation, the Sellner text will most likely encourage a positive attitude. If, however, the student has often felt unsuccessful in his execution of articulation, the Sellner text can create a negative attitude. In contrast, an unsuccessful experience with articulation can encourage a student to work diligently on the text and master the text. The positivity or negativity of the text also lies in the hands of the teacher. If the teacher can successfully help the student see positive results with his articulation, then the student is likely to develop a positive attitude with both articulation and this text. This text can develop interest, particularly in articulation. If a student is already successful with articulation, he may find the text enjoyable without any external encouragement. However, if the student is unsuccessful with articulation, the interest in the text needs to be fostered by the teacher. The teacher needs to help the student learn to articulate well and with ease, thus fostering interest in the subject and the text. Therefore, the Sellner Book meets all four of the skills necessary for developing learning experiences.

Tyler suggests that educators need to identify and combat defects in learning to create successful learning experiences. Tyler argues that five learning defects include: learning by rote, rapid rate of forgetting, lack of adequate organization, degree of

vagueness and the large number of inaccuracies in what students remember, and lack of familiarity with current information. An oboe method text can avoid what Tyler considers defective teaching by providing only important information to share with students, impressionable learning situations, and using information to be learned in a variety of contexts. Which of these defects is present in the Sellner Book and how is it possible to combat these defects?

The Sellner Book provides only important information to the student. The articulation patterns, the rhythmic patterns and the key centers that are used are all important and apply to most music. The text, along with the aid of an instructor, creates an impressionable learning situation. The student may not initially see the importance of the text, but a teacher can help the student to see the importance of the material. The text also uses information to be learned in a variety of contexts. Again, the articulation patterns, the rhythmic patterns and the key centers create a variety of contexts within the text. This variety is what helps the student prepare to play music with more ease and more expertise. Therefore, the Sellner Book meets all three requirements necessary to combat defects in learning.

According to Tyler there are three main criteria that a text must meet in order to have meaningful content. There are five principles that must be used to select the content of learning experiences, there are four skills that the text must incorporate to create a desirable learning experience and there are three ways that the text must combat learning defects. The Sellner Book meets all three of these criteria.

### Organization (Continuity, Sequence, Integration)

Organization through continuity, sequence and integration is important.

Continuity is the reinforcement of major curriculum elements, generally year after year.

Sequence is the building of experiences so that each successive experience deepens the previous experience and integration is the horizontal reinforcement of curriculum, generally across different subjects within the same academic year.

The Sellner Book can be used to show continuity if used over the course of a few years. The major curriculum element taught through the text is articulation. If the book is approached in the same way, and used several years in a row, there is reinforcement of the major curriculum element. This book contains enough material that it can be used for several years and as a continuation of Volume I. This book can also be considered as part of a constellation of pedagogical texts and can be used to augment other texts, such as the Barret Book. Finally, this text can be an important part of integrating articulation into curriculum. The principles learned in this text can be applied to the student's other musical studies. He can use these articulation principles in chamber music, in orchestra, in outside playing opportunities and in all other playing that he does. Therefore, the Sellner Book meets all three organization criteria set forth by Tyler.

### Evaluation

Evaluation tests the effectiveness of learning experiences by comparing the learner's behavior both before and after the learning experience. How does Sellner suggest that student learning be evaluated and what assessment tools are provided in Sellner?

Sellner does not provide a clear way for the student to evaluate his or her learning; however, Sellner provides implications for evaluation. There is no official evaluation at the end of each section of Sellner or at the end of the book but one can assume a certain level of mastery over the material if the student is able to play through the entire book. A teacher can help a student to gain complete mastery over the material and can help a student more fully evaluate his learning. The teacher hears the student play the exercises pre-critique and post-critique and thus helps the student understand and master the exercises more fully. Another implication for evaluation comes when a student realizes that the study of the text has helped him to play other music more easily or effectively. After studying the exercises in the Sellner Book, if musical passages that were once challenging are now less challenging, then the student assumes that his work in the Sellner Book has helped. This is another form of evaluation. Therefore, the Sellner Book meets the evaluation requirement set forth by Tyler.

In conclusion, the Sellner Book meets most of the criteria set forth by Tyler in the sections of goals, organization and learning experiences but only partially meets the criteria set forth by Tyler in the evaluation section.

### **An Analysis Through Bruner's Curriculum Theories**

The following is an analysis of the Sellner Book through Jerome Bruner's curriculum theories. It is an extension of Chapter 3 and applies Bruner's ideas directly to the Sellner Book. The four sections addressed are: the importance of the knowledge of structure, readiness for learning, the importance of intuitive and analytical thinking and, the learner's motives for learning.

## Structure

Bruner states that there are four reasons to learn the structure of a subject. One learns the structure of a subject so that the subject is applicable to a variety of situations, so that the subject material is easier to memorize and thus is retained, so that there is transfer of training and so that there is a narrower gap between elementary subject knowledge and advanced subject knowledge.<sup>1</sup> Two ways in which students show that they have learned the structure of a subject are specific and nonspecific transfer of training.

According to the criteria set forth by Bruner, the Sellner Book does not teach specific or nonspecific transfer of training. While one can infer that Sellner intended the student to use specific and nonspecific transfer of training, there is nothing written in the text to instruct the student how to transfer information from one exercise to the next. For example, the exercises in the Sellner Book are repetitious in nature and thus can be considered specific. Although the patterns are in a variety of keys, they only rotate between an eighth-note figure, a triplet figure and a sixteenth-note figure and use similar articulation combinations. This inference of specific transfer of training is beneficial because it builds necessary muscle memory. A student's fingers must know where to go in the music without the student having to think. If it is always necessary for the student to think, the music will pass by too quickly and the student will not be able to keep up. Further deconstruction of the material shows harmonic patterns. By taking the study of this method text further, a student can learn a fundamental concept that is beneficial to

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<sup>1</sup> Bruner, 23-26.

nonspecific transfer of training. However, this skill is only inferred. There is nothing written in the text that instructs the student regarding harmonic progressions.

Therefore, while there are many strong implications, the Sellner Book does not provide instructions in the text that promote the knowledge of structure.

### Readiness for Learning

Readiness for learning can be considered through intellectual development, act of learning, and spiral curriculum.

A student's intellectual development is stimulated by helping him learn a host of information in an age-appropriate way. In general, the Sellner Book does this as it presents the student with a variety of rhythmic and articulation patterns necessary for success as a professional musician. These exercises are accessible to the collegiate musician. However, the student must have a fundamental basis for rhythm and articulation prior to working through the book since the book does not present basic material. The material in the book is also valuable to the working musician. One can continue to return to the exercises in this book year after year for technical maintenance.

The act of learning requires three simultaneous processes: acquisition of new information, transformation, and evaluation.<sup>2</sup> Learning also requires episodes, often multiple ones, which involve these three processes.<sup>3</sup> The act of teaching involves providing students with extrinsic and intrinsic rewards.

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<sup>2</sup> Ibid., 48.

<sup>3</sup> Ibid., 49.

The acquisition of new information is either the gathering of information which is different from one's previous experience or the gathering of information that refines what one has previously discovered.<sup>4</sup> The Sellner Book helps the student refine what he has previously discovered. This book is likely used to enhance what the student has previously learned. The student may have learned the technical aspects of articulation, applied these to the reed alone and then applied these to single notes and simple passages on the oboe. The Sellner Book helps to refine this technique by exposing the student to more rhythmic figures, more articulation patterns and different keys.

Transformation is "the process of manipulating knowledge to make it fit new tasks."<sup>5</sup> Analysis and deconstruction are part of this process. Unfortunately, this text does not involve instruction on transformation. While this can be inferred, it is not written in the text. For example, by reviewing the material harmonically, the student can see patterns that are helpful in other situations (Figure 7).



Figure 7: Sellner, Joseph. *Method pour le hautboy*, vol. 2 trans. Heller, reprint, 1957.

Page 3.

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<sup>4</sup> Ibid., 48.

<sup>5</sup> Ibid., 48.



Harmonic analysis is not based on memorization but rather on intellectual knowledge. This harmonic analysis is not only visual in its aid but also aural. These two skills can be combined to help strengthen the student. These skills can also be applied to new tasks thus showing that transformation can be gained from the Sellner Book. However, none of this information is explained in the text and it is unlikely that the student will discover this information on his own.

There is limited evidence of evaluation in this method text. Presumably, after working through the entire method text a student will have a certain level of mastery over the articulation material, but there are no guidelines on which to base this mastery. There are no tempo markings or other indications in the text regarding how to play the exercises, leaving the student with little-to-no direction regarding evaluation.

This method text provides many learning episodes, but there is little variety. There are many exercises, but they are short in nature and stay within the same rhythmic and articulation framework. While there are different key centers represented, not all major and minor keys are represented.

Ideally, an oboe method text should provide extrinsic and intrinsic rewards. This point suggests that an oboe method text should present exercises with certain concepts and also present music with those concepts so that the student can discover the learned concepts on his own. Unfortunately, this text only presents the same concepts over and over, discouraging extrinsic and intrinsic rewards. While this is not written in the text, a student may be able to create intrinsic motivation by giving himself a guideline for playing the exercises. Perhaps the student can give himself a desired tempo for each

exercise and upon reaching that goal feel intrinsically satisfied, but these are far-reaching possibilities that are not introduced in the text of the book.

Bruner argues that readiness for learning involves a spiral curriculum and that “a curriculum as it develops should revisit these basic ideas repeatedly, building upon them until the student has grasped the full formal apparatus that goes with them.”<sup>6</sup> Spiral curriculum can be inferred because the exercises are introduced in a host of key centers that vary in difficulty. Spiral curriculum can also be inferred because a student can continue to master posture, breathing, embouchure, intonation and phrasing throughout the book. Unfortunately, there is no information in the text that guides the student through the levels of learning possible in these exercises.

Therefore, while the text promotes intellectual development and the acquisition of new information it, unfortunately, only partially promotes readiness for learning. Also, while there are strong implications promoting the other elements of the act of learning and spiral curriculum, there is nothing written that guides the teacher or learner regarding these aspects of Bruner’s theory.

### The Importance of Intuitive and Analytical Thinking

Bruner argues that effective instruction should encourage the student to use both analytical and intuitive thinking skills. The exercises in the book are very specific and do not allow room for subjectivity and thus a teacher’s expertise is necessary to encourage intuitive thinking. Furthermore, the Sellner Book can be used to encourage analytical thinking; however, this is only inferred from the text.

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<sup>6</sup> Ibid., 13.

The Sellner Book infers both intuitive and analytical thinking because the student can take some of what he already knows and apply it logically to the exercises in the book. Perhaps a student understands the concept of articulation - that one must place the tongue against the reed and release the air to create articulation. The student can use this knowledge and apply it to the exercises in the book to determine how to play mixed articulation. Similarly, if a student has played in the key of C major but not in the key of F major, he can devise how to apply one flat to the given exercises and play in F major. Perhaps the student feels the rise and fall of the musical line in each exercise because he has practiced scales or played them in pieces. The student may intuitively apply this knowledge to the exercises in the book. Unfortunately, there is no instruction in the text to guide the student and while the student can infer what Sellner intended, much of the responsibility lies with the teacher.

Therefore, the Sellner Book only infers intuitive and analytical thinking.

### The Learner's Motives

Bruner believes that learners are motivated to learn through both external and internal motivation and that internal motivation is the most important.

Bruner believes that internal motivation is created by helping a student develop an interest in what he is learning. If a text presents a concept and then integrates the concept into a piece of music, the student hopefully will be more interested in learning the concept, and thus, the piece of music. A teacher can also help promote internal motivation by helping the student learn how to dissect the exercise. Unfortunately, a weakness of this text is that there are no written instructions in the Sellner Book to

explain how to use the material to promote internal motivation. It repeats the same concepts, in the same formats, throughout the book and it does not present the material in pieces of music. Bruner believes that an encouraging learning environment creates motives for learning. The Sellner Book can be used as part of an encouraging environment, but how the text is used becomes largely the responsibility of the teacher.

In summary, while there is no written text in the Sellner Book guiding the teacher and through Bruner's requirements, most of these requirements are inferred. The text infers the importance of the knowledge of structure, most aspects of readiness for learning, intuitive and analytical thinking and the learner's motives. There is, however, limited evidence for evaluation.

## CHAPTER 6

### A SUMMARY AND IMPLICATIONS FOR THE FUTURE

The purpose of this study was to explore the relationship between two college-level oboe method books and two educational curricular theories. The research questions that grounded this investigation were as follows: How are the curricular theories of Tyler and Bruner manifest in each of the selected oboe method books? and, How should the answers to this question affect the future of collegiate oboe method books?

Barret and Sellner are major curriculum sources for many collegiate oboists and contain a magnitude of musical and technical information. It is my hope that the following suggestions be used as a resource, primarily for students, to create an even deeper understanding of the unwritten musical treasures within each text.

Both Barret and Sellner meet some of the qualifications of a good curriculum as set forth by Tyler and Bruner. Both texts meet Tyler's first three objectives and most aspects of his criteria for learning experiences and organization. Both texts also meet some of Bruner's criteria for readiness for learning. However, additions to each text would make them more accessible to a broader audience.

The following provides suggestions for improvement according to Tyler's theories. A new preface for each text should include a statement of the goals of the text complete with explanation and a statement of the educational philosophy that is implied. Another new section should include a step-by-step, detailed approach to basic skills such as embouchure, breathing, attacks and articulation. This section could be strengthened by the inclusion of aural and kinesthetic models in the form of a video that can be included with the text or perhaps be accessed online. An advantage of an online version of the

video is that the information can be updated periodically. A kinesthetic model could be a breathing machine or balloon, both of which can be included in a kit or be purchased separately as part of additions to the text. The addition of these aural and kinesthetic modalities will help create a more student-centered learning environment instead of the teacher-centered learning that the texts now enforce.

Because Barret's and Sellner's texts were written in the 19<sup>th</sup> century, certain more modern techniques necessary for the success of today's oboist are not addressed. Therefore, both texts could include a section on additional articulation techniques such as multiple tonguing and flutter tonguing although sources for this information could be included in an addendum instead. Also, while both texts give a student many ways to practice and improve articulation, they do not help a student with the technical aspects of efficient articulation. The preface of each text should also include a step-by-step guide on how to articulate. Each of these sections should include full explanations of these techniques complete with aural and visual modalities. For example, pictures and a CD or video, as well as additional contemporary musical material requiring these techniques, would aid the student and the teacher.

Both texts should be integrated into a well-constructed college-level music curriculum. A written statement should explain the importance of integration and explain what other elements are important in a well-constructed curriculum. For example, the curriculum should include music theory, music history, large ensembles, small ensembles, and applied lessons. Furthermore, lessons should not only include these texts but also solo literature, orchestral literature and chamber literature.

In both texts, there are multiple improvements to be made regarding learning experiences. Based upon Tyler's Principle Three, the text must be within the learning range of the student. The current material of each text is within the range of the collegiate student; however, the student does not have any way of knowing how to work through the text. A list of ways to approach these exercises would be helpful. For example in Sellner, the student may benefit from slurring each exercise first, gaining control over rhythm, notes and musicality. Then, the student can begin to add in articulation. A set series of tempi would also be helpful for the student. And, of course, visual and aural examples throughout the text would aid the student even further. According to Tyler's Principle Four, many learning experiences can be used to attain the same educational objectives. Therefore, the addition of contemporary musical examples would greatly enhance the applicability of each text.

Based upon Tyler's Skill One, the text must help develop thinking. With the aid of a teacher, a student can learn to dissect the text. Here again, a written explanation of the goals of the text would help encourage independence and student-centered learning and allow the student to think for himself. Likewise, Tyler's Skill Two says that the text must help a student acquire information. This information acquisition is mainly teacher-guided. The addition of these other materials, including written and other visual and aural models, would encourage the student to acquire even more information and would encourage the student to acquire that information independently of a teacher. Tyler's Skill Four suggests that the text should develop student interest. The addition of musical repertoire examples would increase student interest, creating more variety in the text and more opportunities for practical application.

Both texts require improvement regarding organization. The criteria of sequence, continuity and integration set forth by Tyler are met, but a more direct explanation of sequence and integration would aid the teacher and learner. The teacher and learner should understand, that in order for each text to be part of a sequence, it should be used as part of one's applied lesson curriculum. Each text should be used in conjunction with other texts to create a comprehensive applied curriculum. This idea expands to integration, as one's applied lessons must be part of an overall comprehensive collegiate curriculum. This curriculum should include many other music and general education classes.

Other possibilities for expansion include a series of texts or one large text devoted to the nine categories reviewed in Chapter One. These categories include encyclopedic information; period-specific-information; etude books; woodwind teaching guides; solo, chamber and orchestral literature; biographic literature; reed making literature; curriculum literature; and method books. Currently, much of this information is scattered among different types of instructional texts. By creating a series of texts or one large text, much of this information would be more easily available and, thus, more easily integrated into a more comprehensive oboe college curriculum. This same information can be included in the method text in the form of a bibliography or an "Additional Resources" section.

The following provides suggestions for improvements based upon Bruner's theories. While both books imply strong elements of both specific and non-specific transfer of training, neither have anything written in the text to explain how to transfer information from one exercise to the next. Most of the success of these elements is based



on the guidance of a teacher. An addition to the text should include a list of the elements to be transferred from one exercise to the next. This can be a comprehensive list or a list that is specific to each exercise. An aural and visual model, such as an accompanying video, would aid in explaining the items on the list or lists. This aural and visual model could include a presentation of the complete exercise complimented by a presentation of the specific principles present in the exercise.

Some elements of readiness for learning are present, although many of these require improvement. While there is a wealth of information to acquire, this again is highlighted with the aid of a teacher. An addition to the text should include a list of the musical principles presented in each exercise with full explanation and examples. By providing such a resource, the student is no longer at the mercy of his teacher to acquire the information. Transformation, which is an additional aspect of readiness for learning, is not present in either text. There is no instruction regarding transformation, thus the student does not know how to transform the exercises or his playing. A written statement explaining how to transform the exercises in the text should include instructions on how to approach rhythms, phrases and articulations. The student could easily use the list and explanation of principles already created as a guide to transformation.

A variety of learning episodes must be present in a text. While Barret provides many different kinds of learning episodes, Sellner's learning episodes are limited. The aforementioned addition of musical examples would create more of a variety of learning episodes in Sellner.

The final aspect of readiness for learning that requires augmentation is the act of teaching. Unfortunately, neither book specifically provides means for intrinsic and

extrinsic rewards. Ways to improve intrinsic motivation include more aural models, which would provide an ideal sound to inspire the student. This aural model could include examples of current music and/or music from a variety of time periods. This creates variety and reaches a broader range of students. This would encourage intrinsic motivation. Ways to improve extrinsic motivation include printing boxes beside each exercise for the teacher to include a check mark or comments. In addition to the boxes, one could include a chart that lists every example with a place for the teacher to recognize completion of each exercise. Both of these ideas reach the same end but in a slightly different format.

Both Sellner and Barret only infer analytical and intuitive thinking. Additions to the text that encourage analytical thinking might include questions that guide the learner and ask him to think about what he has played or is about to play. The author could tell the learner to think through an analysis, or to perform a piece of music with a certain interpretation, as well as ask the learner to evaluate a piece of music, an exercise, or a recorded performance.

Intuitive thinking may be encouraged through improvisation exercises. For example, perhaps the student is working on a particular Barret melody. The author could suggest the student create a list of words that he associates with the melody. The author might suggest the student create a story that he associates with the melody. The student could then play an impromptu melody that he associates with his list or story. This improvisation might aid the student in his presentation of the exercise.

Barret provides intrinsic motivation for learning, although most of this learning is teacher-aided, but Sellner only infers intrinsic motivation. An addition to the text based

on this aspect of Bruner's theory could include a visual or aural model to create a more student-centered, and thus internal, learning environment. Much like the models suggested to encourage transfer of training, a visual or aural model would strengthen the student's ability to learn and, thereby his motivation. This strengthening of motivation would show the student how to gain more from his applied lessons, helping him to approach lessons with knowledge that he might otherwise have to wait to gather in lessons.

Unfortunately, neither book provides extrinsic motivation. A teacher's manual should be created to give the teacher ways to create a positive learning environment and a means of extrinsic motivation. Finally, the inclusion of a more thorough explanation of pluralism should better inform both the teacher and learner. While we can infer how this is important and present with Barret, there is no written information included in the text.

Finally, both Tyler and Bruner find evaluation to be important. There are only implications for evaluation in Barret and Sellner and these implications are teacher-directed; therefore, more direct means for evaluation is necessary. While a thorough consideration of evaluation is beyond the scope of this paper, several simple improvements should include a written statement or statements for both the teacher and student regarding ways to listen to the exercises. A good college-level teacher should know ways to listen, but the student needs this information. Further improvements should include instructions to the student regarding self-recording as a means of evaluation. Perhaps this recording would include video as well as audio taping so that visual and aural modalities are represented in the learning. All of the earlier improvements will aid in evaluation; however, an addition to the book should include a

checklist of goals set forth in the text for both the teacher and the learner. If the learner is able to check off all the goals on the list or if the teacher is able to check off all the goals on the list, then the student can assume that he has come closer to meeting the requirements set forth by the text.

In light of the current findings it is evident that additions to the text would further promote student-centered learning, which encourages learning independence.

Traditionally, students rely on their teacher for guidance from lesson to lesson over a long period of time, and thus it takes years before some students gain learning independence. While this teacher expertise is enormously helpful, this should be balanced with more student-centered learning so that the learner becomes independent sooner.

Furthermore, Barret and Sellner have limited written evidence supporting the learning ideas of Tyler and Bruner, yet the method texts have many implications supporting these learning ideas. Barret and Sellner can stand alone as instructional texts for applied oboe instruction, but the strength of these texts is found when combined with the expertise of a highly trained teacher. The highly trained teacher creates dynamic learning experiences that aid a student in gaining the most from the method texts. The combination of these three elements, the teacher, the student and the method text, is what creates the most dynamic learning environment.

It is my hope that this paper will pave the way for new editions of each text that reach a broader audience and that implement some of the principles recommended by Tyler and Bruner. Additions could include updated preface material, more complete instructions, varied musical examples and attention to various modalities. I also hope

that this paper will serve as a catalyst for improvements in other and future method books.

## APPENDIX

### Introduction to Barret Melodies:

The following is a step-by-step approach designed to guide primarily the student but, also possibly, the teacher. Each melody is equipped with a set of musical principles to be applied to the specific melody. Since the melodies are progressive, new principles will be introduced with each melody. The glossary of definitions can be used as an additional resource. Most importantly, the student should trust his/her own musical ideas when exploring each melody and use the principles and definitions to strengthen these ideas.

1. Play through the melody. Then, play the bass line of the melody at the piano. Next, sing the melody while playing the bass line. This will help you consider the harmony. Try to understand as much of the melody as you can, exploring the rhythms, ornaments, phrasing, etc.
2. Consider one musical principle and definition at a time.
3. Play each example of the musical principle several times (Ex. 1, 1a, 1b, 1c, etc.). Try to be consistent and try to apply as much of the definition as you can.
4. Play one line of the melody, adding the musical principles in each line. Now, try to play the next line of the melody, adding the musical principles in that line. Continue working through the melody until you reach the end.
5. Play the entire melody. Again, try to be as consistent as possible and try to add as many of the musical principles as possible.

6. Additionally, consider the key, character, meter, tempo and accompaniment of each melody.

This book is also equipped with a CD designed to help the student hear each melody and its guiding principles. There are two tracks for each melody. The first track contains a complete performance of the melody. The second track contains examples of the musical principles listed for each melody.



Figure 8: Barret, Apolon Marie-Rose. *Complete Method for the Oboe Comprising all the New Fingerings, New Tables of Shakes, Exercises, etc. with an Explicit Method of Reed-Making*, 2<sup>nd</sup> ed., page 57.

### Melody No. 1

1. Appoggiatura – The harmony can be used to identify an appoggiatura. When playing an appoggiatura, one should play the first note louder and the second note softer. One might also think about leaning on the first note, not creating an accent. (Ex. 1 – 1j)
2. Subdivision – In this melody, we need to subdivide to play the sixteenth notes properly. First, play the entire measure adding 4 sixteenths on beat 4. The



additional sixteenths are what we call the subdivisions. Be sure to play the downbeat of the next measure also. Listen to the length of the last sixteenth note.

Then, play the same measure without the subdivisions. (Ex. 2 – 2c)

3. Grace note – First, play the measure without the grace note. Then, play the measure adding the grace note and being careful to keep the rhythm the same. You should articulate the grace note for clarity and consider whether the grace note is to be played on the beat or before the beat. Both ways are acceptable, although it is more common for the grace note to be played before the beat. (Ex. 3 – 3a)

4. Turn – The turn is indicated by a small symbol in the measure (∼) and consists of five notes; the principal note, one note above the principal note, the principal note, one half-degree below the principal note (or the chromatic lower neighbor) and finally, the principal note. This figure is often grouped as an eighth note followed by four sixteenth notes. To execute this musical principle: 1. Play the measure without the turn; 2. Play the turn; 3. Play the measure and add the turn, making sure not to disturb the rhythm. Begin the turn on the second half of beat 3. (Ex. 4)

5. Phrase – A phrase is a musical sentence with a beginning, middle and an end. The end of a phrase is often where you feel a natural pause. Play through this melody and try to identify as many phrases as possible. (Ex. 5-5i.)



Figure 9: Barret, Apolon Marie-Rose. *Complete Method for the Oboe Comprising all the New Fingerings, New Tables of Shakes, Exercises, etc. with an Explicit Method of Reed-Making*, 2<sup>nd</sup> ed., page 62.

#### Melody No. 7

1. Turnaround note – This note has two functions, the resolution of the previous phrase and the beginning of the next phrase. Divide the note in half. Play the first half of the note softly and the second half of the note with more intensity. This builds complexity within the phrase. (Ex. 1-1d.)
2. Leaps/Ascending slurs – When playing leaps/ascending slurs, legato and pitch placement are important. Play the first note of the leap with supported air so that you can easily glide into the second note of the leap. Also, consider putting a

little more reed into your mouth so that the second/higher note of the leap will be in tune. (Ex. 2-2c.)

3. Chromaticism – When playing a chromatic passage the half-steps should sound very close together. They should also create tension in the music. (Ex. 3)
4. Progression – In this melody progression can be identified by a series of repeated notes. Here the repeated notes are often in groups of three. Play the first note softly and play each successive note more loudly and with more intensity. This will create interest in the music by making each note different. (Ex. 4 – 4a.)
5. Syncopation – Consider the character (Legato/Beauty/etc.), key (G Major) and tempo (Moderato) of this melody when approaching syncopation here. In contrast to the syncopation in other melodies, this syncopation should be played with fluidity and simplicity. (5-5a.)

Previously introduced principles in this melody include: Appoggiatura – See Melody No. 1; Subdivision – See Melody No. 1 – The subdivision in this melody is in eighth notes. First, play the measure as it is written. Next, play the measure adding 3 eighth notes in place of the dotted quarter. Finally, play the measure again and try to hear the 3 eighth notes in your head as you play.; Turn – See Melody No. 1. In this melody you should begin the turn on the second half of beat 1.

## Glossary of Terms:

Appoggiatura – generally a dissonant note that is approached by skip and resolves down by step to a principal, or primary, note.

Chromaticism – an ascending or descending scalar pattern consisting of half steps.

Grace notes – the tiny note added in the measure. It is an embellishment designed to make the note more interesting, or to ornament the note.

Leaps/Ascending Slurs – often a set of two or more notes in which the first note is played strong and with enough air support to play up to the second note.

Embouchure mobility is often required so that the second/higher note is not flat.

Ornament – a figure such as a grace note, trill, turn, etc. used to embellish the music.

Phrase – a musical sentence with a beginning, middle and an end. A phrase often builds to and resolves from a culmination note.

Progression – a way to intensify and create interest in music. Progression can be used in a series of repeated notes. Each successive note can be played louder or softer

Subdivision – the smaller value note within the larger value note.

Syncopation – a rhythmic figure consisting of consecutive off-beats.

Turn – a small symbol in the measure. (~) The turn is an ornament, or embellishment, consisting of a series of five notes; the principal note, one degree above the principal note, the principal note, one degree below the principal note and finally, the principal note. The following illustration is an example of a turn.



Turnaround note – this is a note that has a dual musical purpose, the resolution of the previous phrase and the beginning of the next phrase. The note can often be played in such a way that the first half of the note is soft and a resolution of the previous phrase, with the second half of the note being stronger and the beginning of the next phrase.

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