

2012-2013

APPLIED OBOE LESSONS

Mus 168-468

Stacey Berk, Associate Professor of Oboe/Music Theory

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OFFICE HOURS: posted on door

Lessons will be arranged during the first week of classes, and will begin the second week of classes. Each student is responsible for practicing 1 1/2 hours per day for two credit lessons, or 2 1/2 to 3 hours or more for four credit lessons, and each student is expected to make substantive progress in reed making.

Required Materials:

- Barret Oboe Method and/or Ferling Studies
- Reed making materials (cane, staples, tools)
- Metronome & Tuner
- The purchase of each solo studied in the lessons (\$20-30/semester)
- SD card for recording lessons

Attendance:

Attendance is mandatory. If a lesson must be missed, notify me as soon as possible. If the absence is valid, a make-up lesson will be scheduled. Missed lessons without notification will receive an F for the lesson.

E-mail policy:

Students are expected to check their e-mail regularly for announcements.

Recital Attendance:

Oboe students are expected to attend ALL oboe performances on campus. Attendance at other concerts/recitals is highly recommended. The Music Department "Recital Attendance" policy is:

- Attendance at 15 recitals/concerts/Colloquia [at least 5 must be Colloquia] each semester will be expected for each student studying applied music during their undergraduate study in the Music Department. (Concerts in which you perform do NOT count toward your 15.)
- Administration and enforcement of this policy will be through the applied studio instructors. (Failure to attend 15 concerts will result in a grade of "Incomplete" for private lessons.)
- Programs should be signed by the attendee and turned in to Prof. Berk at the next lesson.

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Reed/Studio Class:

Oboe Studio class meets Fall semester on Mondays at 3:00 (Spring semester time TBD) in Room 304. All oboe students are expected to attend, bringing sufficient reed-making supplies. We will be making reeds, working on orchestral excerpts, reading oboe and double reed ensemble works, discussing recordings, and studying and discussing other oboe-related topics. We will periodically use this hour to perform for each other.

Grading:

Every lesson is graded. Grading is based on the following:

- How well the weekly assignment was prepared
 - Improvement
 - Attitude – willingness and interest in learning and improving
 - Attendance
- Significant progress is expected in each area studied in order to receive an A for the semester grade.
 - An unexcused absence receives a grade of F for that lesson.
 - 25% of the semester grade will be based on the semester performance assessment (formerly called a jury)
 - 75% of the semester grade will be based on the weekly grades, ability level compared to a standard, and overall progress.
 - If a student is placed on probation, the highest grade they may receive that semester for applied study is a “C”. Exceptions can only be granted through consultation with the area coordinator and the department chair.

Performance:

As public performance is essential in mastery of the oboe, every student is expected to perform in a student recital at least once a year. The student is responsible for finding and paying an accompanist for the performances. As accompanists are limited, find one early, and plan to have the accompanist attend some lessons before the recital performance or performance assessment.

Performance Assessments:

Each student’s performance ability is assessed at the end of each semester of applied study. This performance assessment, traditionally referred to as a jury, is presented during exam week to each student’s applied teacher and respective faculty. Students will be given the opportunity for a post-performance assessment consultation with me before the end of each semester.

For more details, refer to the Music Student Handbook at
<http://www.uwsp.edu/music/academics/handbook/index.htm>

OBOE PROFICIENCY LEVELS

Students must achieve the following levels on their major instrument to graduate with the indicated degrees. All performance competencies must be completed prior to student teaching and/or graduation.

100 Level:	Music Minor
200 Level:	B.A. in Music
300 Level:	Music Education Music Literature
400 Level:	Applied

The following repertoire list serves as a guide for the *minimum* skills needed for each of the lessons. The list is intended to be representative, not exhaustive. Literature encompassing the major musical time periods (Baroque, Classical, Romantic, Modern) will be covered during the course of lessons, as well as music by women composers and composers of diverse backgrounds.

100 Level – Entry Level for all first year music majors who have been accepted into the degree program. This level is typically completed at the end of the second semester of study, pending a successful performance assessment.

Skills:

Demonstrate proper posture, embouchure and breathing techniques

Display adequate knowledge of fingerings, articulation, and dynamic notation, rhythmic reading in common simple meters (2/4, 3/4, 4/4) with standard rhythmic notation

Knowledge and performance of common articulation, dynamic, tempo, and expression markings

Ability to make reeds with instructor's assistance

Representative literature/etudes:

Albinoni	Concerto
Barlow	The Winter's Passed
Cimarosa	Concerto
Corelli-Barbirolli	Concerto
Fiocco	Arioso
Handel	Sonatas, Concerto in Bb
Saint-Saens	Sonata
Schumann	Romances
Barret Oboe Method	40 Progressive Studies

Technical Requirements:

All major and minor scales and arpeggio (1 ½ - 2 octaves memorized)

Chromatic scale (Bb – Eb)

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200 Level – This level is typically completed at the end of the fourth semester of study, pending a successful performance assessment.

Skills:

In addition to 100-level skills:

Demonstrate effective phrasing and dynamic contrasts

Display adequate knowledge of fingerings, articulation, and dynamic notation, rhythmic reading in simple and compound meters with standard rhythmic notation represented

Ability to play in tune through all registers

Ability to play with and without vibrato and to demonstrate vibrato at various rates

Make reeds with limited instructor's assistance

Demonstrate successful solo public performance (e.g. B.A. Student Recital)

Representative literature/etudes:

Britten Six Metamorphoses after Ovid

Haydn Concerto in CM

Jacob Concertino

Marcello Concerto in dm

Mozart Concerto or Quartet

Nielsen Romance and Humoresque

Tomasi Evocations

Ferling 24 Etudes

Technical Requirements:

All major and minor scales and arpeggios, extended to full range; chromatic scale (Bb – G)

300 Level – This level is typically completed at the end of the sixth semester of study, pending a successful performance assessment or degree fulfilling performance. (Prerequisite to Student Teaching)

Skills:

In addition to 200-level skills:

Sight Read accurately and effectively

Reading in all standard simple and compound meters; understanding of mixed meter; comprehensive knowledge of stylistic and expressive markings found in the literature from the 17th through 21st centuries

Ability to play all pitches consistently in tune

Ability to play vibrato controlled at various rates and amplitudes

Make reeds independently and diagnose problems

Knowledge and accurate performance of orchestral excerpts

Demonstrate successful solo public performance. Applied majors perform a half recital.

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Representative literature/etudes:

Bach	Sonata in Gm (small)
Dring	Three Piece Suite
Hindemith	Sonata
Piston	Sonata
Poulenc	Sonata
Barret	15 Grand Studies

Technical Requirements:

All previous technical requirements plus:

ALL major/minor/chromatic/whole tone scales; major, minor, dominant seventh arpeggios,
major scales in 3rds, chromatic scale Bb-G

Sight Reading

400 Level – This level is typically completed at the end of the eighth semester of study, pending a successful performance assessment or degree fulfilling performance.

Skills:

In addition to 300-level skills:

Demonstrate knowledge of extended techniques (multiphonics, etc)

Ability to play with and control a variety of expressive techniques (vibrato, rubato, etc)

Knowledge and accurate performance of numerous orchestral excerpts

Ability to talk effectively about musical choices

Assist younger students with reed-making and playing problems

Preparation and effective performance of complete solo recital (50 minutes of music minimum, including a minimum of 3 solo works)

Representative literature/etudes:

Bach	Sonata in Gm (big)
Bozza	Etude
Britten	Phantasy Quartet
Dubois	Etude
Goossens	Concerto
Vaughan Williams	Concerto
Ibert	Symphonie Concertante
Strauss	Concerto

Technical Requirements:

All previous technical material, plus:

Diminished seventh arpeggios, minor scales in 3rds

Sight Reading