

APPLIED OBOE LESSONS

Mus 168/268/368/468/778

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Goals: The goal of applied study is to develop into the best performing musician you can become. We will work together to develop your skills on the oboe and to develop your musicianship. A repertoire list is attached to this syllabus which will serve as a guide for the **minimum** skills needed for each of the levels; however, the hope is that progress will exceed these minimums. Reed making skills will also be a focus of our attention, especially in studio class.

General Education: Applied music lessons fulfill two areas of the General Education Program (GEP) - **Communication in the major** (oral communication) and/or **Capstone**.

The learning objectives for the **Communication in the Major** (oral portion) requirement are:

- Apply discipline-specific standards of oral communication to compose an articulate, grammatically correct, and organized presentation with properly documented and supported ideas, evidence, and information suitable to the topic, purpose, and audience
- Critique their own and others' oral presentations to provide effective and useful feedback to improve their communication

Mus 268 fulfills Communication in the Major for oboists pursuing the **Bachelor of Arts in Music**. You will give your oral presentation near the end of the second semester of 200-level study.

Mus 468 fulfills Communication in the Major for oboists pursuing the **Bachelor of Music in Music Performance**. You will give your oral presentation near the time of your senior recital.

Oboists pursuing other degrees will fulfill this requirement through other courses. A rubric for evaluation of oral presentations is found in the Content area of Mus 168-768 D2L.

The learning objectives for the **Capstone** are:

- Complete a project that integrates knowledge, skills and experiences related to those General Education Program Outcomes appropriate to the discipline.
- Demonstrate skills, processes and resources needed to make a successful transition from college to the world beyond.

Oboists pursuing the **Bachelor of Arts in Music** are assigned to give a presentation during their final semester of study at UW-Stevens Point. This presentation will be given in Oboe Studio Class during the senior year, whether you are studying oboe at the time or not. Consult with the instructor no later than the beginning of your final semester at the university to determine the date, topic, length, and details of your presentation. The topic will ideally connect your music studies with your minor or second major in another field.

Oboists pursuing the **Bachelor of Arts in Music Performance** will give a senior recital during their last year at UW-Stevens Point. Along with the performance, students will be required to provide informative program notes about the works in the recital and will be asked questions about the works, composers and techniques employed. Successful completion of the recital and related tasks will fulfill the capstone requirement.

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Attendance:

You are expected to attend every lesson and studio class. If a lesson must be missed, notify me as soon as possible. If the absence is valid, a make-up lesson will be scheduled. Unexcused lessons will receive an F for the lesson. Three unexcused absences will result in an F for the semester.

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 (\$20-50/semester)

E-mail policy:

Students are expected to check their e-mail regularly for announcements, and to respond to e-mail requests in a timely manner.

Recital Attendance:

Oboe students are required to attend ALL on-campus performances in which an oboist is performing.

Attendance at other concerts/recitals is highly recommended. The Music Department 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. The incomplete will be changed to a grade when you turn in the remaining programs.
- Programs should be signed by the attendee and turned in to Prof. Berk at the next lesson or by the end of the semester.

Reed/Studio Class:

Oboe Studio class meets this Fall semester on Tuesdays at 11:00 (Spring semester time TBD) in Room 304. All oboe students are expected to attend, bringing sufficient reed-making supplies (and using the time effectively to make and refine reeds). 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.

Reed Making:

The skill of making and fixing reeds is an essential component of being an oboist. Plan on making reeds frequently. In order to become proficient reed-maker and to avoid reed dilemmas, plan on making several at one time, and having reeds in various stages of production at all times. Cane is available at the department Music Store or you are welcome to purchase cane and tools from various on-line vendors. Plan to have at *minimum* 3 working (rehearsal/performance-ready) reeds at all times.

Grading:

Every lesson is graded. Effective practice techniques will yield the best results of your practice time, but all practice requires a time commitment (expect to commit 1 1/2 hours per day for two credit lessons, or 2 1/2 to 3 hours or more for four credit lessons). Each student is expected to make substantive progress in reed making.

Grading is based on the following:

- Commitment of sufficient time to practice
- How well the weekly assignment was prepared
- Improvement
- Regular reed making
- Attitude – willingness and interest in learning and improving

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- 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 (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 (such as the Oboe Studio 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. Education majors need a performance evaluated by the woodwind faculty before they complete the 300 level. Performance majors must perform a successful half recital in the junior year and a full recital in the senior year. Other students wishing to perform recitals should talk with Prof. Berk.

Performance Assessments (PA):

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 with the applied woodwind faculty listening and providing comments. PA literature will be from the current semester's study (recital literature, etudes, scales and arpeggios, and sight-reading for the 300 and 400-level PAs. If you are playing literature for which there is a piano accompaniment, the piece should be played with accompaniment at the PA. Students will be given the opportunity for a post-performance assessment consultation with me before the end of each semester.

Academic Integrity:

UW-Stevens Point values a safe, honest, respectful, and inviting learning environment. In order to ensure that each student has the opportunity to succeed, we have developed a set of expectations for all students and instructors. This set of expectations is known as the Community Rights and Responsibilities document, and it is intended to help establish a positive living and learning environment at UWSP. Click here for more information: <http://www.uwsp.edu/dos/Pages/Academic-Misconduct.aspx>

Academic integrity is central to the mission of higher education in general and UWSP in particular. Academic dishonesty (cheating, plagiarism, etc.) is taken very seriously. Don't do it! The minimum penalty for a violation of academic integrity is a failure (zero) for the assignment. For more information, see the Student Academic Standards and Disciplinary Procedures section of the Community Rights and Responsibilities document, UWSP Chapter 14. This can be accessed by viewing page 11 of the document at: <http://www.uwsp.edu/dos/Documents/CommunityRights.pdf#page=11>.

Americans with Disabilities Act:

UWSP is committed to providing reasonable and appropriate accommodations to students with disabilities and temporary impairments. If you have a disability or acquire a condition during the semester where you need assistance, please contact the Disability and Assistive Technology Center on the 6th floor of Albertson Hall (library) as soon as possible. DATC can be reached at 715-346-3365 or DATC@uwsp.edu. You can also find more information here: <http://www.uwsp.edu/disability/Pages/default.aspx>

For more details, refer to the Music Student Handbook at
<http://www.uwsp.edu/music/Pages/ForStudents/handbook.aspx>

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
400 Level:	Performance

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)

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

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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.

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.

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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