

**School of Music
University of North Carolina at Greensboro
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Syllabus for Applied Instruction in Oboe

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Grading Policy

Grades will be determined by the preparation and quality of lessons, performance in rep class, jury performance, technique exam, attitude, effort, amount of practice time, attendance, reed class, etc.

Attendance

All students are required to attend their lessons, repertoire class and reed class every week. If you are ill, notify me in advance of your lesson by phone (334-5879) or by leaving a message in the music office. Make up lessons will be given at the discretion of the instructor. If the instructor must miss lessons due to professional obligations, lessons may be made up in a master class/group class setting. Lessons will be 50 minutes in length, starting on the hour and concluding at 10 minutes before. This will allow you sufficient time to get to your next class and allow me to prepare for the next student. Each student will receive 14 lessons each semester.

All majors are required to attend every oboe recital, every studio recital, and every woodwind faculty recital. Signed programs for all of these recitals will be turned in with other recital programs at juries. Absences will affect your grade; four absences in any combination of lessons, rep classes, and recitals can result in an "F" for the semester.

Jury/Final Exam

All students in oboe performance will perform either a level jury or a final exam at the end of every semester. Any student attempting a level change must first pass the required techniques exam-scheduled at least a month before classes end. Level changes are performed in front of the entire woodwind faculty. Any student not taking a level change exam will perform a final exam-generally for the studio teacher and one additional faculty member. At the teacher's discretion, a student may be required to take his/her final exam for the entire woodwind faculty. Once the final required level change is attained, students will take final exams. Any student who does not pass to the next level of proficiency after four semesters of study will be advised out of the program.

Physical Contact

Normal instruction in oboe performance involves a certain amount of limited and neutral physical contact between the teacher and the student when dealing with such topics as breathing, posture, finger/hand position, tension, overall performance style, etc. It is the responsibility of any student who is uncomfortable with this physical contact to immediately inform the teacher of that discomfort.

Practice

Three credits of study require a **minimum** of 21 hours weekly practice, two credits require at least 14 hours/week, and one credit requires 7 hours/week. Inadequate practice is obvious in lessons and will reduce progress and grade.

Weekly Lesson Requirement

All students are required to tape record each lesson. It is your responsibility to bring a bank cassette tape and to review each tape on a weekly basis.

Textbook Requirement

A **Daily Practice Log** should be purchased on-line from <http://www.moltomusic.com/main.html> in the Fall Semester. It is the student's responsibility to record suggestions for practice, reed making, musicality, etc from each weekly lesson tape, (see above).

Ensemble Requirement

Any student enrolled for 2 or more credits of applied oboe must co-register for a large ensemble.

University Equipment

Failure to return university owned property used in conjunction with or related to this course in a timely manner will result in a grade of "INCOMPLETE" until such property is properly returned.

Photocopying

Federal copyright laws protect composer's and publisher's rights against illegal photocopying. It is important to gradually build your own personal music library by systematically purchasing legal copies of your music. Use of photocopies, library music, or other reproductions of music under protection by copyright laws is prohibited in juries or public performance. Questions concerning the legality of photocopying under extenuating circumstances should be directed to the instructor.

Oboe Technique Minimum Requirements

(Grading: Pass/Fail. The minimum technique exam must be passed prior to attempting the corresponding level change.)

Semester	Required Technical Skills
1	<ul style="list-style-type: none"> •Chromatic Scale, Bb to F³ •Major Scales & Arpeggios, 2 octaves, up to G³ •Basic Diminished 7th Arpeggios, full range up to G³
2	<ul style="list-style-type: none"> •Harmonic Minor Scales & Arpeggios, 2 octaves, up to G³ •Oral Exam Questions •Basic Reed Skills <p><u>#1 technique exam should be taken at this point</u></p>
3 & 4	<ul style="list-style-type: none"> •Major Scales & Arpeggios, full range, up to G³ •Harmonic Minor Scales & Arpeggios, full range, up to G³ •Dominant 7th Arpeggios, full range, up to G³ •Whole Tone Scales •Oral Exam •Ability to make reed from start to finish with minimal help <p><u>#2 technique exam should be taken at this point</u></p>
5 & 6	<ul style="list-style-type: none"> •Minor Scales, all forms, full range, up to G³ •Major Scales in 3rds, 2 octaves, up to G³ •Harmonic Minor Scales in Thirds, 2 octaves, up to G³ •Oral Exam •Asserting reed independence from teacher <p><u>#3 technique exam should be taken at this point</u></p>
7 & 8	<ul style="list-style-type: none"> •Minor Scales in 3rds, all forms, up to G³ •Major scales in 6ths, 1 octave •Pentatonic/Octatonic Scales, full range, up to G³ •Reed Independent <p><u>#4 technique exam should be taken at this point</u></p>

- MM & DMA**
- Responsible for all of the above technique by the end of the second semester of study
 - Others to be added by instructor

In addition to scales and arpeggios, each performance final or jury will include solos, etudes, orchestral studies, and oral questions deemed appropriate by the teacher. Any material during a given semester will be considered part of the performance requirements for that semester's performance final or jury.

Pattern for all full range scales and arpeggios:

- Begin on lowest tonic
- Ascend to instrument's highest practical note in the key of the scale or arpeggio
- Descend to instrument's lowest note in the key of the scale or arpeggio
- Ascend to starting note

Articulation:

- All standard patterns of articulation must be studied in 16th notes at = 60 or faster in slurred, tongued (staccato & legato), and combination patterns.

Memorization:

- All technical work and other material deemed appropriate by the teacher must be memorized.

Accumulation:

- Technical material must be maintained and may be requested at any subsequent performance final or jury.

Evaluation:

- A performance final or jury will take place during the examination period of each semester of study. Generally, juries for level advancement should take place at the 2nd, 4th, and 6th semesters.

Level 151

Objectives:

- Development of proper embouchure and breath support
- Development of basic concepts of tone and intonation
- Development of basic concepts of articulation
- Development of basic concepts of phrasing
- Development of basic technical command of instrument including basics of hand position
- Development of reed making skills
- Introduction of basic orchestral repertoire
- Development of sight-reading capabilities

Study Materials:

Barret, Oboe Method, Articulation Studies and 40 Progressive Melodies

Hinke, Elementary Oboe Method

Sellner, Method for Oboe

Whitney Tustin, Daily Scale Studies

Sample Repertoire:

Albinoni, Concerto, Op. 7, #3

Cimarosa, Concerto in C Major

Handel, Concerto Grosso in Bb

Marcello, Concerto in c minor

Britten, Six Metamorphosis after Ovid, #1-3

Hindemith, Sonata for Oboe and Piano

Ravel, Piece in Forme de Habanera

Level 251

Objectives:

- *Refinement of Embouchure
- *Continued emphasis on air and phrasing
- *Development of vibrato
- Increased emphasis on tone quality
- Continued emphasis on phrasing
- Development of various styles of articulation
- In-depth attention to hand position, posture, and injury related stresses and strains
- Continued study of basic orchestral repertoire
- Refinement of reed skills

Study Materials:

Barret, Oboe Method, Grande Etudes
Ferling, 48 Famous Studies
Prestini, 12 Studies on Chromatic Harmony
Hewitt, Method for Oboe
Vade Mecum

Sample Repertoire:

Handel, Sonatas #1,#2,#3

Eichner, Concerto

Ibert, Escales

Handel, Concerto in g minor

Sammartini, Sonata

Telemann, Sonata in a minor

Level 351

Objectives:

- *Continued honing of reed skills
- Continued development of all facets of technique, tone and sight-reading
- Development of performance of contemporary techniques
- Continued study of basic orchestral repertoire
- Development of basic ornamentation and improvisation skills
- Preparation for junior recital

Study Materials:

Barret, Oboe Method, Grande Etudes
Ferling, 48 Famous Studies
Hewitt, Method for Oboe
Vade Mecum
Rothwell, Excerpt Books #1-3

Sample Repertoire:

Haydn, Concerto in C Major

Schumann, Romances

Vivaldi, Concerto in a minor

Hanson, Pastorale

Piston, Suite

Level 451

Objectives:

- Preparation for senior recital (full)
- Review of all facets of technique and interpretation
- Review of materials related to pedagogy
- Introduction to audition techniques and procedures
- Continuation of orchestral repertoire

Study Materials:

Bozza, 16 Etudes

Barret, Oboe Method

Vade Mecum

Bach Cantatas, excerpts

Sample Repertoire:

Bitsch, Suite Francaise

Britten, Six Metamorphosis, (complete)

Dutilleux, Sonata

Poulenc, Sonata

Mozart, Concerto in C Major

Saint-Saens, Sonata

Level 551

Objectives:

- Review of technique and interpretation
- Consistent production of sound
- Various types of articulation and sound
- Develop a thorough knowledge of the orchestral repertoire
- Preparation for graduate level recital

Level 651

Objectives:

- Complete understanding of pedagogical concepts
- Complete knowledge of materials related to pedagogy
- Complete historical background of oboe
- Expansion of both solo and orchestral repertoire

Level 751

Objectives:

- Complete mastery of previous objectives
- Ability to audition successfully at the professional level.
- Complete mastery of all facets of music making

Study Materials and Repertoire for levels 551-751

Any of the major works for oboe taken from the standard repertoire. Particular repertoire will be worked out with the individual student, according to the student's strengths and weaknesses.

Jury Oral Exam

100 level: Questions 1 - 4

200 level: Questions 1 - 10

300 level: Questions 1 - 12

In each question, the term "instrument " refers to the entire family of instruments of which your own instrument is a member.

1. Who are the important performers and recording artists, past and present, on your instrument?
2. Who are the important publishers of solo and ensemble music for your instrument?
3. Who are the important manufacturers of your instrument, and what companies are parent companies of others?
4. What are your strongest and weakest points as a performer, and what can you do to improve weak points?

5. How would you teach each of the following: embouchure, hand position, breathing, rhythm, tonguing, phrasing, vibrato and multiple sonorities?
6. Assuming that you are given a naive 8th grade student, and you are to teach him private lessons on your instrument for five years (after which time he will enter college as a music major), what literature--methods, etudes, solos, ensembles--would you use in the process of teaching? What other activities, if any, would you encourage the student to participate in so that his musical growth would not be myopic?
7. What are the important solo, chamber ensemble, and larger ensemble compositions for your instrument? Be able to discuss them by historical periods.
8. Whose rendition (recorded) would you recommend of the major works composed for your instrument? Why? Whose rendition (if any) would you not recommend? Why?
9. What are the important writings about your instrument: Books and articles about its history or literature?
10. What is the history of the mechanical development of your instrument? Be able to describe the instrument that was used in any given musical era.
11. What is the physiology of playing your instrument?
12. For each major composer who is represented in your repertoire, how does the composition for your instrument fit into the composer's style and development?