Attendance

Students are expected to attend lessons as scheduled and must seek advance permission in order to reschedule a lesson. In the case of school-approved travel, severe illness, and extenuating circumstances such as a death in the family, lessons will be rescheduled as possible. All absence requests must be submitted in advance and may require documentation. Students need to commit to arriving fully ready to work/learn for each lesson.

Lessons

Each student’s course of study will be individualized, but particular lesson requirements and structure apply to all. Major and minor scales and arpeggios will be played each lesson until completed. Etudes assigned may include Ferling, Vade Mecum, Gillet, etc. depending upon level and previous experience. Repertoire study covers all musical periods. Excerpts may be assigned for both studio classes and lessons.

In order to best use your lesson time, have your oboe out and reed soaked before your lesson. Students should previously warmup before their lesson time. Please knock on my door at your lesson time. Students should be prepared and ready to learn. Students should use music, a practice notebook/chart, pencil, tuner, and metronome at every practice session/lesson. Students are expected to maintain a practice chart as well as frequently listen to recordings of the music being studied. Recital Preparation Guidelines will be given separately from this syllabus.

Grading Procedures

Grades will be based on weekly preparation as evidenced in lessons and studio class and will culminate in a jury or recital at the end of the semester. All students are expected to maintain regular and sufficient practice preparation in order to show growth in mastery of the instrument and assigned repertoire. All students are expected to practice regular reed-making and show evidence of growth in the craft. All students will participate in studio class as assigned, and all assignment by the instructor represents the minimum for the student. Daily practice should reflect the course credit in which the student is enrolled (i.e. a two-hour credit requires at least two hours of daily preparation). All students need to maintain a practice record and submit it weekly with short recordings as assigned.
Specific percentages:
50%: Weekly lesson grade (including listening notes and practice records)
20%: Final Jury grade (or degree recital in place of jury)
30%: Reed making

Recital Attendance

All students in the oboe studio must attend fellow studio-members recitals as well as faculty oboe or guest oboe recitals as assigned. Freshman must perform at least one movement on each studio recital while upperclassmen must perform one complete solo work on each studio recital. Non-music majors are not required to participate but can.

Program Learning Outcome

Students demonstrate:

- Mastery of fundamental technique for playing oboe
- Proficiency in practice / preparation techniques
- Knowledge of applicable solo materials
- Knowledge of pedagogy pertaining to applied oboe
- Skill in reedmaking
- Ability to prepare and perform repertoire at a level of mastery

Course Objectives

Students will prepare solo repertoire and technical studies as well as learn skills of reed making. Assigned music will include scale studies, technical studies, various solos and duets. The performance grading rubric will be attached.

Practice and Reed making

How much each person practices is individual, depending on the degree program, dedication, time management, etc., however we all know that the only way to improve is with significant focused time in the practice room. I encourage 3 hours per day for performance majors and 2 hours a day for education majors. Everyone should spend time making reeds every day…and always have blanks in your case as well as half-made reeds. Reed making is critical, and we all must be proficient at it. Practice needs to be daily and efficient. You cannot “cram” practice sessions at the last minute expecting to see positive results.

Required Materials

Reed-making equipment
Practice Notebook (or divider in another notebook)
Tuner and Metronome
Etudes as assigned
Solo and technical repertoire as assigned
Listening notes