

Applied Studies Oboe, Fall 2008
MUS 142/342

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Course Objectives

The purpose of this course is to develop a well-rounded knowledge of the oboe. You should improve as a performer, sight-reader, listener, and (if applicable) reed maker. You should learn to speak intelligently about how to play the instrument and develop knowledge of its literature.

Meeting Times

Weekly lesson times are arranged.

1 credit = 30 minute lesson each week

2-4 credits = 60 minute lesson each week

Weekly studio seminar: Wednesday 12:40-1:40

Lesson Procedures and Policies

- You must come to lessons warmed up and prepared. Preparation involves knowing the notes, dynamics, rhythms, articulations, etc. . . . as well as having formulated an interpretation of the music. Improvement from the previous lesson is required. Sufficient practice time to ensure preparation is required. Generally, one must practice at least one hour a day to improve and must practice two to three hours each day for significant improvement.
- Most students will have an additional reed making requirement. Reed making, like playing itself, is a skill that requires regular practice. See Grading for details.
- Required materials include a metronome, a tuner, your solo music, the etude books we use over the course of the term, and the reed making tools we agree that you need. A binder containing handouts, exercises covered, improvements expected, and specific assignments is also required. To increase your practice efficiency, you may also wish to maintain a practice log.
- If you must miss a lesson, please contact me at least twenty-four hours prior to the lesson. Make-up lessons will be granted only if the absence is excused in advance.
- Attendance at oboe recitals and master classes is expected and will be required. Your colleagues need your support. This attendance is reflected in your grade, and if you have a conflict, you must discuss it with me at least twenty-four hours before the event. Required events will be announced during studio class.

Studio Seminars

Attendance at weekly studio seminars is required. The seminars will consist of a combination of master classes and various special-topics classes.

Repertoire Expectations

Repertoire will be assigned at the beginning of each semester and re-evaluated as the semester progresses. Typically, students should be able to learn a minimum two solos each semester in addition to scales, etudes, and ensemble excerpts. During a four-year course of study, students are expected to become familiar with all of the standard solo oboe and chamber music repertoire provided at the end of this document.

Jury Examination

Students will play a jury at the end of each semester to demonstrate progress over the course of the term. Juries will be held on December 8. Students will perform scales, etudes, and/or a solo for the woodwind faculty. Each member of the faculty will assign a grade based on technical skill and musical expression. The woodwind area applied study jury requirements are listed on p. 4. Sight reading will be assessed verbally during the course of the term.

Each student must secure a pianist who is able to attend scheduled lessons starting at least one month before the semester jury examination.

Entrance to Upper Level Study

Students majoring in music must audition for Upper Level Applied Study (342) during the jury following their second year of Lower Level Applied Study (142). Permission to advance to upper level is contingent upon satisfactory completion of all prerequisites in applied music and lower level core music courses. A student who is not accepted into upper level study may, if they choose, reapply at the end of the next semester of applied study. A student must have obtained upper level status in applied music in order to present a degree-required recital.

Grading

Each unexcused absence from a lesson or required oboe event will lower your final grade by one full letter.

Lesson grade:

- A = consistent preparation and considerable improvement
- AB = consistent preparation and moderate improvement
- B = often prepared and some evidence of improvement
- BC = sometimes prepared and some evidence of improvement
- C = occasionally prepared and minimal evidence of improvement
- CD = rarely prepared and minimal evidence of improvement
- D = rarely prepared and no evidence of improvement
- F = no effort was demonstrated

Reed grade: If we determine that you should work on reeds over the course of the semester, the lesson grade will constitute 70% of your grade as outlined above and reed making will constitute 30% of your grade. The reed grade is based on the number of new reeds that you present in your lesson each week. The quality of the reeds will be decided upon based on your reed making level. The reed grade is on the following scale:

<u>Majors:</u>	<u>Minors/Non-majors</u>
A = 3 reeds	A = 2 reeds
B = 2 reeds	B = 1 reed
C = 1 reed	F = no reeds
F = no reeds	

Pedagogy Requirements

Oboe performance majors must complete a comprehensive unit in Woodwind Pedagogy. This study will be an adjunct to your primary applied lessons at the upper level and will include:

- 1) Observation of lessons in all of the woodwind area studios
- 2) Observation of Woodwind Techniques Class (73-375)
- 3) Perusal of the major pedagogical materials (books, journal articles, etudes, and technical studies) for oboe and a survey of that available for other wind instruments
- 4) Presentation of your findings to the woodwind faculty and students in a seminar

Performance Health

Practice routines and performances can be extremely physically and emotionally demanding. It is important to be aware and informed about healthy approaches to playing your instrument.

Suggestions for remaining healthy:

Time spent practicing should be increased gradually rather than suddenly.

Be aware of posture and hand position.

Do not ignore pains and problems – talk with your teacher and your doctor.

Take advantage of special seminars offered each semester featuring performance health experts.

Suggested resources:

What Every Musician Needs to Know about the Body by Barbara Conable

<http://www.mayoclinic.com>

Fees

In addition to regular academic fees, an applied music instruction fee of \$90 per credit hour will be charged to all students enrolled in applied study. This fee is waived for students registered for a large ensemble (band, choir, or orchestra). The applied music fee is not assessed at the time of enrollment but will appear on the second billing statement after the fourth week of the term.

**UNIVERSITY OF WISCONSIN OSHKOSH
DEPARTMENT OF MUSIC
WOODWIND AREA APPLIED STUDY JURY REQUIREMENTS**

Semester I

Major scales up to 4 flats and 4 sharps
Chromatic scale—2 octaves
Solo piece and/or etudes as determined by studio teacher

Semester II

Major scales up to 4 flats and 4 sharps
Relative or parallel minor scales
Chromatic scale
Solo piece and/or etudes as determined by studio teacher

Semester III

All major scales
Minor scales – up to 4 flats and 4 sharps
Chromatic scale – full range in eighth notes (metronome marking—quarter note = 120)
Solo piece and/or etudes as determined by studio teacher

Semester IV

Examination for entrance into upper level
All major and minor scales
Chromatic scale—full range in sixteenth notes (metronome marking—quarter note = 80)
2 contrasting pieces or contrasting movements from a multi-movement sonata or concerto

Semester V

All major and minor scales in sixteenth notes (metronome marking—quarter note = 72)
All major scale arpeggios and scales in 3rds
Chromatic scale—full range
Solo pieces and/or etudes in contrasting styles as determined by studio teacher

Semester VI

All major and minor scales in sixteenth notes (metronome marking—quarter note = 76)
Arpeggios and scales in 3rds in eighth notes (metronome marking—quarter note = 120)
Chromatic scale—full range
Solo pieces and/or etudes in contrasting styles as determined by studio teacher

Semester VII

All major and minor scales in sixteenth notes (metronome marking—quarter note = 84)
Major arpeggios and scales in 3rds in sixteenth notes (metronome marking—quarter note = 72)
Chromatic scale—full range
Solo pieces and/or etudes in contrasting styles as determined by studio teacher.

Semester VIII

All major and minor scales in sixteenth notes (metronome marking—quarter note = 92)
All major arpeggios and scales in 3rds
Chromatic scale—full range
Solo pieces and/or etudes in contrasting styles as determined by studio teacher.

Standard Oboe Solos, Chamber Music, And Soloistic Literature

Solo Oboe Repertoire

Albinoni	Concerti, op. 7 and op. 9
Bach, C. P. E.	Sonata in G Minor, Wotq 135
Bach, J. S.	Concerto, reconstructed form BWV 1056 and 156
Bach, J. S.	Sonatas in G Minor, BWV 1020 and 1030b
Barlow	<i>The Winter's Passed</i>
Berio	<i>Sequenza VII</i>
Britten	<i>Six Metamorphoses</i> , op. 49
Britten	<i>Temporal Variations</i>
Cimarosa/Benjamin	Concerto in C
Corigliano	Concerto
Dorati	<i>Cinq Pieces</i> for Solo Oboe
Duttieux	Sonata
Françaix	<i>L'Horloge de flore</i>
Goossens	Concerto
Handel	Concerto in C Minor, Sonatas nos. 1-3
Haydn	Concerto in C
Hindemith	Sonata for Oboe and Piano
Hummell	Adagio, Theme, and Variations, op. 102
Marcello	Concerto in D Minor
Mozart	Concerto in C Major, K. 314
Nielsen	<i>Fantasy Pieces</i>
Persichetti	<i>Parable III</i> , op. 109
Piston	Suite
Poulenc	Sonata for Oboe and Piano
Saint-Saëns	Sonata, op. 166
Schumann	<i>Three Romances</i> , op. 94
Strauss, R.	Concerto
Telemann	Concerti and Sonatas
Telemann	Fantasies 1-12
Telemann	Six Partitas, TWV:41 (<i>Die kleine kammernmusik</i>)
Vaughan Williams	Concerto
Vivaldi	Concerti and Sonatas

English Horn Repertoire

Bozza	Divertissement
Copland	<i>Quiet City</i> (EH, tpt, orch.)
Donizetti	Concertino for English Horn
Fiala	Concerto in E-flat
Hindemith	Sonata for English Horn
Jacob	Rhapsody
Persichetti	<i>Parable XV</i> , op. 128
Persichetti	Concerto for English Horn and String Orchestra, op. 137
Roem	Concerto for English Horn and Orchestra
Scheer	<i>Lament</i>
Sibelius/Stacy	<i>The Swan of Tuonela</i>
Vaughan Williams	Six Studies in English Folk Song (originally for cello)
Wagner.Stacy	<i>Tristan and Isolde</i> : Prelude to Act III

Standard Chamber Music Repertoire

Mixed Trios

Arnold	Divertimento, op. 37 (fl, ob, cl)
Dring	Trio (fl, ob, pn)
Loeffler	Two Rhapsodies (ob, vla, pn)
Poulenc	Trio (ob, bsn, pn)
Thompson	Suite (ob, cl, vla)

Reed Trios (ob, cl, bsn)

Bozza	<i>Suite breve en trio</i>
Françaix	Divertissement
Ibert	<i>Cinq pièces en trio</i>
Milhaud	<i>Suite d'après Corrette</i>
Villa-Lobos	Trio
deWailly	<i>Aubade</i>

Double Reed Trios (2ob, EH)

Beethoven	Trio, op. 87
Beethoven	Variations on “Là ci darem la mano”
Triebensee	Trio in B-flat Major, Variations on a Theme of Haydn

Quartets

Arnold	Oboe Quartet, op. 61 (ob, vn, vla, vc)
Britten	<i>Phantasy Quartet</i> (ob, vn, vla, vc)
Françaix	<i>Quatour</i> (fl, cl, ob, bn)
Mozart	Quartet in F Major, K. 370 (ob, vn, vla, vc)

Quintets (not WW5)

Bax	Quintet (ob, 2vn, vla, vc)
Beethoven	Quintet in E-flat Major (ob, cl, bn, hn, pn)
Bliss	Oboe Quintet (ob, 2vn, vla, vc)
Mozart	Quintet in E-flat Major, K. 452 (ob, cl, bn, hn, pn)

Quintets (WW5)

Agay	Five Easy Dances
Andriessen	<i>Sciarada Spagnuola</i>
Arnold	Three Shanties
Barthe	Passacaille
Beethoven/Phil.	Quintet in E-flat Major, op. 71
Bozza	Scherzo, op. 48
Cambini	Quintets 1-3
Danzi	Quintets op. 56, nos. 1-3; op. 67, nos. 1-3; op. 68 nos. 1-3
Haydn/Perry	Divertimento in B-flat Major
Haydn/Muth	Quintet
Hindemith	<i>Kleine Kammermusik</i> , op. 24, no. 2
Ibert	<i>Trois pièces brèves</i>
Klughardt	Quintet, op. 79
Lefebvre	Suite, op. 57
Milhaud	<i>La cheminée du Roi René</i>
Persichetti	Pastorale, op. 21

Pierné	Pastorale, op. 14, no. 1
Reicha	Quintets, op. 88, nos. 1-5; op. 91, nos. 1-6; op. 99, nos. 1-2
Schuller	Suite

Advanced Quintets (WW5)

del Aguila	Quintet no. 2
Barber	<i>Summer Music</i> , op. 31
Berio	<i>Opus 700</i>
Blumer	Quintet, op. 52
Carter	Quintet
Dahl	Allegro and Arioso
Damase	Variations, op. 22
Etler	Quintets 1 & 2
Fine	Partita
Françaix	Quintets 1 & 2
Harbison	Quintet
Hétu	Quintet, op. 13
Hidas	Quintet no. 2
Hoover	<i>Homage to Bartok</i>
Ligeti	Six Bagatelles
Maslanka	Quintets 1 & 2
Nielsen	Quintet, op. 43
Rameau/Nakagawa	Gavotte with Six Doubles
Ravel/Jones	<i>Le tombeau de Couperin</i>
Ravel/Schuller	<i>Le tombeau de Couperin</i>
Taffanel	<i>Quintette pour instruments à vent</i>
Villa-Lobos	Quintet

Sextets (WW5 + pn)

Poulenc	<i>Sextour</i>
Roussel	Divertissement, op. 6
Thuille	Sextet in B-flat Major, op. 6

Octets

Beethoven	Octet, op. 103 in E-flat
Mozart	Divertimenti/Serenades
Mozart/Triebensee	Operatic Variations
Mozart/Wendt	Operatic Variations
Krommer	Partitas, op. 56, 67, 69

Other

Bach, J. S.	<i>Brandenburg</i> Concerti nos. 1 and 2
Bach, J. S.	“Double” Concerto for Oboe and Violin in C Minor, BWV 1060
Bach, J. S.	Arias from the Cantatas, obbligato parts
Dvořák	Serenade in D Minor, op. 44 (2ob, 2cl, 2bn, 2hn, vc, stb)
Gounod	<i>Petite Symphonie</i> (fl, 2ob, 2cl, 2hn, 2bn)
Mozart	Sinfonia Concertante, K. 297b (ob, cl, hn, bn, orch)
Strauss, R.	Serenade in E-flat Major, op. 7 (2fl, 2ob, 2cl, 4hn, 2bn, cbn)
Villa Lobos	Duo (ob, bn)
Zelinka	Six Trio Sonatas (2ob, bn, and continuo)