

UNIVERSITY OF FLORIDA

COLLEGE OF THE ARTS

SCHOOL OF MUSIC

***OBOE PERFORMANCE***

MVW 1412; MVW 2422; MVW 3432; MVW 4442; and MVO 6460

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MUB 222

Fall 2016 – Spring 2017

**Course Objectives**

All levels of study will include the following:

overall range up to high F; all major and minor scales with arpeggios; extended chromatic scale; scales in thirds; tone production; intonation; Exhaling and inhaling techniques

Goals - to develop a working knowledge of the standard oboe repertoire

- to develop productive reed making skills
- to become the best possible musician

**Course Content**

**Lessons -**

The schedule for individual lessons will be finalized within the first week of the semester. Any conflicts with an assigned lesson time must be cleared with Dr. Odom at least **24 hours** prior to the scheduled time. Switching lesson times with another oboe student is fine, but please notify Dr. Odom of these changes ASAP. Any lessons missed by the student without prior notice will not be rescheduled. It is expected that the student will come to each lesson prepared with the assignments from the previous week. If there are questions regarding the lesson assignments, the student is encouraged to ask for clarification of the assignment **before** the next lesson.

**Studio Class -**

Attendance is required at all studio class meetings. Absences will affect grades without prior excuse. Studio class will focus primarily on reed making skills. Quizzes, both written and listening, on oboe literature and repertoire will be incorporated into the semester's schedule. It is assumed that the oboe student will have the appropriate supplies and tools at each studio meeting. A list of reed making sources is included at the end of this syllabus.

**Recital Policies -**

Attendance is required at all oboe studio recitals (especially Dr. Odom's solo recitals and ensemble recitals) and Woodwind Area recitals. If a studio recital must be missed, please contact Dr. Odom as soon as possible. Arrangements may be made to attend a dress rehearsal as a substitute for the performance.

### **Recital Performances -**

All oboe students are required to perform on one of the following every semester of study: an Oboe Studio recital (usually for first semester 1000-level non-performance students), a Woodwind Area recital, or a Friday Student Recital Convocation. Lessons with pianists should occur at least 2 (two) weeks prior to each performance. It is the student's responsibility to find a pianist and schedule with the pianist outside rehearsals as well as for lesson times. Pianist's expenses are the student's responsibility.

*Spring 2017 Woodwind Area Recital dates (all start at 12:50 p.m. in MUB 120)*

*January 23*

*February 6*

*February 20*

*March 20*

*April 3*

### **Individual Oboe Studio Notebook –**

Each student will be required to prepare a studio notebook, which will contain the following items:

- lesson assignment sheets
- performance comments from Dr. Odom
- music terms and definitions, taken from repertoire studied
- 1-2 paragraphs (similar to program notes) biography of composers studied during the semester
- Practice and reed making log
- Listening log

### **End of Semester Juries -**

All oboe students are required to play a jury at the end of each semester of study, except for students who have performed a solo recital in the last 6 weeks of a semester or non-performance students taking their first semester of lessons at the 1000 level. The Jury will consist of a 10 minute prepared program. This program will include a *minimum* of two repertoire pieces and three etudes, which have been studied during the current semester. The repertoire pieces should be of contrasting styles. Each student will present the jury with four copies of a printed program, which will include the titles of the selections to be performed, the names of the composers and their dates. The student will also prepare three copies of the music to be performed. The student chooses the first selection, after which, the faculty may request any of the other selections listed on the program.

*Woodwind Juries for spring semester 2016 will take place Monday, April 24, 2017*

### **Grade Allocation -**

Grades are based on:

- 50% - preparation for lessons
- 20% - attendance and participation in studio class
- 10% - solo performance in a recital
- 10% - the jury at the end of the semester

- 10% - 10 reeds at varying levels of completion, dependent upon the year of study:
  - 1000-level:** must be tied on correctly with the tip started
  - 2000-level:** must be tied on correctly with the tip almost completed and the back started
  - 3000-level:** must be tied on correctly with the tip completed and the back almost finished; the reed should be able to crow
  - 4000-level and Graduate:** reeds must be completed and playable (not necessarily for public use)
 (The best grades from 12 lessons, all of the grades from studio class, and the recital performance grade will be averaged together.)

### **2000-Level Juries -**

This jury is to be performed at the end of the second semester of 2000-Level of study. The student must pass this jury to continue studio study at the 3000-Level of coursework. All material worked on during the semester of the jury should be at performance level for this jury. A committee of three Woodwind Area faculty members and one faculty member outside of the Woodwind Area will hear the jury. The student will prepare a three to five minute talk on something related to the music he/she has prepared for the jury. It may include historical background of a particular composer, an analysis on a work, or a combination of the two. The student will be judged upon his/her ability to express his/her ideas clearly to an audience.

The student may write information into his/her music to be referred to as needed. If the student is unable to pass this jury, one additional semester at the 2000-level may be taken with another jury at the end of that semester. If the student does not pass the 2000-Level jury at the second attempt, the student will not be allowed to continue study in the studio.

### **Course Fees –**

MVW 1412 - \$65.00  
 MVW 2422 - \$65.00  
 MVW 3432 - \$70.00  
 MVW 4442 - \$70.00  
 MVW 3970 - \$60.00 (Junior Recital)  
 MVW 4971 - \$60.00 (Senior Recital)  
 MVO 6460 - \$30.00

### **Disclaimer -**

Course schedule and content subject to change. Notification of changes will be by email.

### **Academic Honor Policy -**

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code

(<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

### **Students Requesting Accommodations due to Disabilities -**

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

### **Online Course Evaluation Process –**

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

### **Campus Resources –**

#### Health and Wellness

U Matter, We Care:

If you or a friend is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) or 352 392-1575 so that a team member can reach out to the student.

Counseling and Wellness Center: <http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

*Sexual Assault Recovery Services (SARS)*

Student Health Care Center, 392-1161.

*University Police Department*, 392-1111 (or 9-1-1 for emergencies).

<http://www.police.ufl.edu/>

#### Academic Resources

*E-learning technical support*, 352-392-4357 (select option 2) or e-mail to [Learning-support@ufl.edu](mailto:Learning-support@ufl.edu). <https://lss.at.ufl.edu/help.shtml>.

*Career Resource Center*, Reitz Union, 392-1601. Career assistance and counseling. <http://www.crc.ufl.edu/>

*Library Support*, <http://cms.uflib.ufl.edu/ask>. Various ways to receive assistance with respect to using the libraries or finding resources.

**\*\*\*Email is best for contacting me. If you do not receive a response within 48 hours, resend your email.** Please check your UFL email every night as I tend to do emails after 9:30 p.m.

## **Reed Making Information and Supplies -**

Hodge Products, Inc.        <http://hodgeproductsinc.com>

Charles Double Reed Company    <http://www.charlesmusic.com/cgi-bin/theo?action=home>

Forrests Music                <http://www.forrestsmusic.com/>

RDG Woodwinds                <http://www.rdgwoodwinds.com/index.php>

Midwest Musical Imports    <http://www.mmimports.com/>

Don Plesnicar                <http://www.oboesforidgets.com/suppliers.htm>

The Reed Shoppe              <http://www.thereedshoppe.com/>

Stellar Double Reed Products    <http://oboe.net/>

Recommended text for reedmaking:

Light, Jay. The Oboe Reed Book. (Des Moines: Drake University, 1983).

## **MVW 1412**

### **Representative Studies**

Tustin	Technical Studies
Gekeler	Method for Oboe
Rubank	Advanced Method for Oboe
Sellner	Method for Oboe, Part 2

### **Representative Repertoire**

Albinoni	Concerto No. 5, in C major
Handel	Sonatas No. 1, 2, and 3
Cimarosa	Concerto in c minor
Telemann	Concerto in f minor
Marcello	Concerto in c minor
Barlow	Winter's Passed
Franck	Piece No. 5

## **MVW 2422**

### **Representative Studies**

Sellner	Method for Oboe, Part 2
Ferling	48 Etudes, Op. 31
Barret	Oboe Method
Salviani	Studies for Oboe, Vol. 2
Prestini	Selection of Studies
Andraud, ed.	Vade-Mecum of the Oboist

### **Representative Repertoire**

Haydn	Concerto in C major
Piston	Suite
Fiocco	Arioso
Handel	Concerto No. 1
Corelli-Barbirolli	Concerto
Saint-Saens	Sonata

## **MVW 3432**

### **Representative Studies**

Salviani	Studies for Oboe, Vol. 4
Giampieri	16 Daily Studies
Debondue	24 Melodic Studies
Ferling	144 Preludes and Etudes
Andraud, ed.	Vade-Mecum of the Oboist

### **Representative Repertoire**

Schumann	3 Romances
Mozart	Concerto in C major
Mozart	Oboe Quartet
Vivaldi	Concerto in c minor
Poulenc	Sonata
Sammartini	Sonata
Cooke	Sonata for Oboe and Piano
Adler	Oboration

## **MVW 4442 and MVO 6460**

### **Representative Studies**

Bozza	18 Etudes
Gillet, G.	Etudes pour l'enseignement superieur
Loyon	32 Etudes
Debondue	32 Etudes
Andraud, ed.	Vade-Mecum of the Oboist
Debondue	100 Exercises
Prestini	12 Studies

### **Representative Repertoire**

Britten	6 Metamorphoses After Ovid, Op. 49
Hindemith	Sonata for Oboe and Piano
Mozart	Oboe Concerto in C major
Persichetti	Parable III, Op. 109
Vivaldi	Concerto
Vaughn Williams	Concerto
Strauss	Concerto