

UNIVERSITY OF FLORIDA

COLLEGE OF THE ARTS

SCHOOL OF MUSIC

***OBOE PERFORMANCE***

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

Dr. Leslie Odom, Associate Professor

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MUB 222

Spring 2020

**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 leave written notice of the changes on Dr. Odom's studio door (MUB 222). 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.

**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.

|                                  |                      |         |
|----------------------------------|----------------------|---------|
| Brittany Russell, Senior Recital | February 14, 7:30 pm | MUB 101 |
| Jeremy Jones, Junior Recital     | March 13, 5:30 pm    | MUB 101 |
| Rachel Hujisa, Junior Recital    | March 21, 3:00 pm    | MUB 101 |
| Sierra Garcia Ford, Graduate     | March 28, 3:00 pm    | MUB 101 |

**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. The student is responsible for paying the pianist for rehearsals and performances.

***Spring 2020 Woodwind Area Recital dates (all start at 12:50 p.m. in MUB 120)***

*January 27*

*February 10*

*February 24*

*March 16*

*March 30*

*April 13*

**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.

**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 - Woodwind Juries for spring semester 2020 will take place Monday, April 27, 2020***

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 with the studio teacher. The repertoire pieces should be of contrasting styles. Each student will present the jury with three copies of a printed program, which will include the titles of the selections to be performed, the names of the composers and their dates. In addition, the student will submit a Semester Repertoire Report, which specifies all materials studied during the current semester. The student will perform the selections in program order; however, the faculty may request the other selections listed on the program at any time during the performance.

## **Grade Allocation -**

Grades are based on:

- 50% from - preparation for lessons and studio class, including:
  - attendance and participation in studio class
  - performances in a recital
  - 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.)
- 50% from - the jury at the end of the semester.

## **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.

## **Disclaimer -**

Course schedule and content subject to change.

**\*\*\*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.

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their

accommodation letter with their instructor and discuss their access needs, as early as possible in the semester. Information on current UF grading policies for assigning grade points may be found here: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>

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 of this class.

#### 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: <https://counseling.ufl.edu/> 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.

Student Health Care Center: Call 352-392-1161 for 24/7 information to help you find the care you need, or visit <https://shcc.ufl.edu/>

University Police Department: 392-1111 (or 9-1-1 for emergencies). <http://www.police.ufl.edu/>

UF Health Shands Emergency Room / Trauma Center: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; <https://ufhealth.org/uf-health-shands-emergency-room-trauma-center>

#### Academic Resources:

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

Career Connections Center, Reitz Union, 392-1601. Career assistance and counseling.  
<https://career.ufl.edu/>

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

Teaching Center: Broward Hall, 352-392-2010 or to make an appointment 352- 392-6420.  
General study skills and tutoring. [teachingcenter.ufl.edu/](http://teachingcenter.ufl.edu/) Writing Studio: 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers. [writing.ufl.edu/writing-studio/](http://writing.ufl.edu/writing-studio/) Student Complaints On-Campus: <https://sccr.dso.ufl.edu/policies/student-honor-%20code-student-conduct-code/>

On-Line Students Complaints: <https://distance.ufl.edu/student-complaint-process/>

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

|                              |                                                                                                                         |
|------------------------------|-------------------------------------------------------------------------------------------------------------------------|
| Hodge Products, Inc.         | <a href="http://hodgeproductsinc.com">http://hodgeproductsinc.com</a>                                                   |
| Charles Double Reed Company  | <a href="http://www.charlesmusic.com/cgi-bin/theo?action=home">http://www.charlesmusic.com/cgi-bin/theo?action=home</a> |
| Forrests Music               | <a href="http://www.forrestsmusic.com/">http://www.forrestsmusic.com/</a>                                               |
| RDG Woodwinds                | <a href="http://www.rdgwoodwinds.com/index.php">http://www.rdgwoodwinds.com/index.php</a>                               |
| Midwest Musical Imports      | <a href="http://www.mmimports.com/">http://www.mmimports.com/</a>                                                       |
| Don Plesnicar                | <a href="http://www.oboesforidgets.com/suppliers.htm">http://www.oboesforidgets.com/suppliers.htm</a>                   |
| The Reed Shoppe              | <a href="http://www.thereedshoppe.com/">http://www.thereedshoppe.com/</a>                                               |
| Stellar Double Reed Products | <a href="http://oboe.net/">http://oboe.net/</a>                                                                         |

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      | Oboation                  |

## **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                           |