

UNIVERSITY OF FLORIDA

COLLEGE OF THE ARTS

SCHOOL OF MUSIC

OBOE PERFORMANCE

MVW 1412; MVW 2422; MVW 3432; MVW 4442; MVO 6460; and MVO 7460

Dr. Leslie Odom, Associate Professor

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Spring 2021

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 – all will be virtual

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 let Dr. Odom know beforehand. 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 and Woodwind Area meetings. 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.

Spring 2021 Woodwind Area Meetings (all start at 12:50 p.m. virtually)

February 22

March 29

April 19

*****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.

Studio Class – Mondays at 12:50

Live studio classes – MUB 120 – January 25 and March 1; all others will be virtual

Attendance is required at all studio class meetings. Absences will affect grades without prior excuse. Studio class will focus repertoire and 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 during each studio meeting. A list of reed making sources is included at the end of this syllabus.

End of Semester Juries – April 26 - This may change

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. 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.

Recital Performances – If we are allowed to have these

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.

Grade Allocation -

Grades are based on preparation for lessons and studio class, including:

- attendance and participation in studio class
- performances in a recital (If we have any)
- 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.)

Disclaimer -

Course schedule and content subject to change.

*** Procedures for live class meetings and coachings:** We will have face-to-face instructional sessions to accomplish the student learning objectives of this course. In response to COVID-19, the following policies and requirements are in place to maintain your learning environment and to enhance the safety of our in-classroom interactions.

- You are required to wear approved face coverings at all times during class and within buildings, except when actively playing the oboe.
- Following and enforcing these policies and requirements are all of our responsibility. Failure to do so will lead to a report to the Office of Student Conduct and Conflict Resolution. The professor will wear a face mask at all times.
- This course has been assigned a physical classroom with enough capacity to maintain physical distancing (6 feet between individuals) requirements. Please stay in designated area during your lesson.
- Sanitizing supplies are available in the studio if you wish to wipe down your music stand prior to and after your lesson.
- Follow your instructor's guidance on how to enter and exit the classroom. Practice physical distancing to the extent possible when entering and exiting the classroom.
- If you are experiencing COVID-19 symptoms ([Click here for guidance from the CDC on symptoms of coronavirus](#)), please use the UF Health screening system and follow the instructions on whether you are able to attend class. [Click here for UF Health guidance on what to do if you have been exposed to or are experiencing Covid-19 symptoms](#).
- Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work. [Find more information in the university attendance policies](#).

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 requesting accommodations should first register with the Disability Resource Center (352-392-8565, 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.

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 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.

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 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.

Reed Making Information and Supplies -

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| 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/ |
| Reed Pros | http://www.reedpros.com/ |

Recommended text for reedmaking:

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

MVW 1412

Representative Studies

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

Representative Repertoire

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|----------|----------------------------|
| 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

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|--------------|--------------------------|
| 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

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

MVW 3432

Representative Studies

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|--------------|--------------------------|
| 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

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|------------|---------------------------|
| 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 |

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Representative Studies

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|--------------|--------------------------------------|
| 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

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|-----------------|------------------------------------|
| 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 |