Lessons will be arranged during the first week of classes, and will begin the second week of classes. Each student is responsible for practicing 1 1/2 hours per day for two credit lessons, or 2 1/2 to 3 hours or more for four credit lessons, and each student is expected to make substantive progress in reed making.

**Required Materials:**
- Barret Oboe Method and/or Ferling Studies
- Reed making materials (cane, staples, tools)
- Metronome & Tuner
- The purchase of each solo studied in the lessons ($20-30/semester)
- SD card for recording lessons

**Attendance:**
Attendance is mandatory. If a lesson must be missed, notify me as soon as possible. If the absence is valid, a make-up lesson will be scheduled. Missed lessons without notification will receive an F for the lesson.

**E-mail policy:**
Students are expected to check their e-mail regularly for announcements.

**Recital Attendance:**
Oboe students are expected to attend ALL oboe performances on campus. Attendance at other concerts/recitals is highly recommended. The Music Department “Recital Attendance” policy is:

- Attendance at 15 recitals/concerts/Colloquia [at least 5 must be Colloquia] each semester will be expected for each student studying applied music during their undergraduate study in the Music Department. (Concerts in which you perform do NOT count toward your 15.)

- Administration and enforcement of this policy will be through the applied studio instructors. (Failure to attend 15 concerts will result in a grade of “Incomplete” for private lessons.)

- Programs should be signed by the attendee and turned in to Prof. Berk at the next lesson.
2012-2013

Reed/Studio Class:
Oboe Studio class meets Fall semester on Mondays at 3:00 (Spring semester time TBD) in Room 304. All oboe students are expected to attend, bringing sufficient reed-making supplies. We will be making reeds, working on orchestral excerpts, reading oboe and double reed ensemble works, discussing recordings, and studying and discussing other oboe-related topics. We will periodically use this hour to perform for each other.

Grading:

Every lesson is graded. Grading is based on the following:

- How well the weekly assignment was prepared
- Improvement
- Attitude – willingness and interest in learning and improving
- Attendance

- Significant progress is expected in each area studied in order to receive an A for the semester grade.
- An unexcused absence receives a grade of F for that lesson.
- 25% of the semester grade will be based on the semester performance assessment (formerly called a jury)
- 75% of the semester grade will be based on the weekly grades, ability level compared to a standard, and overall progress.
- If a student is placed on probation, the highest grade they may receive that semester for applied study is a “C”. Exceptions can only be granted through consultation with the area coordinator and the department chair.

Performance:

As public performance is essential in mastery of the oboe, every student is expected to perform in a student recital at least once a year. The student is responsible for finding and paying an accompanist for the performances. As accompanists are limited, find one early, and plan to have the accompanist attend some lessons before the recital performance or performance assessment.

Performance Assessments:

Each student’s performance ability is assessed at the end of each semester of applied study. This performance assessment, traditionally referred to as a jury, is presented during exam week to each student’s applied teacher and respective faculty. Students will be given the opportunity for a post-performance assessment consultation with me before the end of each semester.

For more details, refer to the Music Student Handbook at http://www.uwsp.edu/music/academics/handbook/index.htm
OBOE PROFICIENCY LEVELS

Students must achieve the following levels on their major instrument to graduate with the indicated degrees. All performance competencies must be completed prior to student teaching and/or graduation.

- **100 Level**: Music Minor
- **200 Level**: B.A. in Music
- **300 Level**: Music Education
  - Music Literature
- **400 Level**: Applied

The following repertoire list serves as a guide for the *minimum* skills needed for each of the lessons. The list is intended to be representative, not exhaustive. Literature encompassing the major musical time periods (Baroque, Classical, Romantic, Modern) will be covered during the course of lessons, as well as music by women composers and composers of diverse backgrounds.

**100 Level** – Entry Level for all first year music majors who have been accepted into the degree program. This level is typically completed at the end of the second semester of study, pending a successful performance assessment.

**Skills:**
- Demonstrate proper posture, embouchure and breathing techniques
- Display adequate knowledge of fingerings, articulation, and dynamic notation, rhythmic reading in common simple meters (2/4, 3/4, 4/4) with standard rhythmic notation
- Knowledge and performance of common articulation, dynamic, tempo, and expression markings
- Ability to make reeds with instructor’s assistance

**Representative literature/etudes:**
- Albinoni: Concerto
- Barlow: The Winter’s Passed
- Cimarosa: Concerto
- Corelli-Barbirolli: Concerto
- Fiocco: Arioso
- Handel: Sonatas, Concerto in Bb
- Saint-Saens: Sonata
- Schumann: Romances
- Barret Oboe Method: 40 Progressive Studies

**Technical Requirements:**
- All major and minor scales and arpeggio (1 ½ - 2 octaves memorized)
- Chromatic scale (Bb – Eb)
2012-2013

200 Level – This level is typically completed at the end of the fourth semester of study, pending a successful performance assessment.

Skills:
In addition to 100-level skills:
Demonstrate effective phrasing and dynamic contrasts
Display adequate knowledge of fingerings, articulation, and dynamic notation, rhythmic reading in simple and compound meters with standard rhythmic notation represented
Ability to play in tune through all registers
Ability to play with and without vibrato and to demonstrate vibrato at various rates
Make reeds with limited instructor’s assistance
Demonstrate successful solo public performance (e.g. B.A. Student Recital)

Representative literature/etudes:
Britten       Six Metamorphoses after Ovid
Haydn        Concerto in CM
Jacob        Concertino
Marcello     Concerto in dm
Mozart       Concerto or Quartet
Nielsen      Romance and Humoresque
Tomasi       Evocations
Ferling      24 Etudes

Technical Requirements:
All major and minor scales and arpeggios, extended to full range; chromatic scale (Bb – G)

300 Level – This level is typically completed at the end of the sixth semester of study, pending a successful performance assessment or degree fulfilling performance. (Prerequisite to Student Teaching)

Skills:
In addition to 200-level skills:
Sight Read accurately and effectively
Reading in all standard simple and compound meters; understanding of mixed meter;
    comprehensive knowledge of stylistic and expressive markings found in the literature
    from the 17th through 21st centuries
Ability to play all pitches consistently in tune
Ability to play vibrato controlled at various rates and amplitudes
Make reeds independently and diagnose problems
Knowledge and accurate performance of orchestral excerpts
Demonstrate successful solo public performance. Applied majors perform a half recital.
Representative literature/etudes:
Bach  Sonata in Gm (small)
Dring  Three Piece Suite
Hindemith  Sonata
Piston  Sonata
Poulenc  Sonata
Barret  15 Grand Studies

Technical Requirements:
All previous technical requirements plus:
ALL major/minor/chromatic/whole tone scales; major, minor, dominant seventh arpeggios,
major scales in 3rds, chromatic scale Bb-G
Sight Reading

400 Level – This level is typically completed at the end of the eighth semester of study, pending a successful performance assessment or degree fulfilling performance.

Skills:
In addition to 300-level skills:
Demonstrate knowledge of extended techniques (multiphonics, etc)
Ability to play with and control a variety of expressive techniques (vibrato, rubato, etc)
Knowledge and accurate performance of numerous orchestral excerpts
Ability to talk effectively about musical choices
Assist younger students with reed-making and playing problems
Preparation and effective performance of complete solo recital (50 minutes of music minimum, including a minimum of 3 solo works)

Representative literature/etudes:
Bach  Sonata in Gm (big)
Bozza  Etude
Britten  Phantasy Quartet
Dubois  Etude
Goossens  Concerto
Vaughan Williams  Concerto
Ibert  Symphonie Concertante
Strauss  Concerto

Technical Requirements:
All previous technical material, plus:
Diminished seventh arpeggios, minor scales in 3rds
Sight Reading