

SYLLABUS \* OBO 201: Oboe for Non- Majors \* University of Texas at Austin  
Instructor: Clara Blood \* Butler School of Music \* MRH 5.168

## **COURSE OBJECTIVE**

This course will develop basic skills in oboe performance. Students will learn breath control, articulation, control of pitch, phrasing, and dynamics. The first part of the course will focus on establishing the most efficient and effortless physical foundation for playing the oboe known as the Relaxed Playing Position. Once students demonstrate mastery of the Relaxed Playing Position, they will progress to embouchure formation, reed alone exercises, basic articulation on the reed alone, then they will begin work on long tones. Students are expected to practice a minimum of 7 hours a week and more advanced students will be encouraged to participate in Symphony Band or University Orchestra. Students will be expected to attend at least three concerts a semester and will be encouraged to attend University of Texas Symphony Orchestra, Wind Ensemble, and New Music Ensemble performances. Students will be asked to evaluate their performance during a lesson and will be encouraged to become their own teachers. By developing strong listening skills and self-analysis, students will be given the tools to continue to improve when they are in environments where they do not have consistent access to a highly qualified teacher.

## **LESSONS:**

Each student will have 12 lessons a semester. Lessons will be one half hour per week and will sometimes go as long as one hour, if needed. Each student will bring an assignment notebook and their Skill Sheet to each lesson.

### Expected lesson preparation includes:

- One Barret etude. Students will start with the articulation studies and progress to melodic studies.
  - Scale of the Week
  - More advanced students may also be asked to prepare a movement of a solo repertoire piece prepared in addition to the Scale of the Week and Barret etude.
    - If a student is working on a solo repertoire piece, they are expected to listen to at least 3 different recordings of the piece and write a 1-2 page paper comparing and contrasting the recordings and describing what they did and didn't like about each recording.
  - Performance test on any item on the Skill Sheet. Students may attempt to perform any item listed on the Skill Sheet at any point in the semester, but will be advised to begin with the most basic skills first.
- \*NOTE\*Once a student successfully completes an item on the Skill Sheet (earns a checkmark for that item), they do not necessarily keep that checkmark for the entire semester. If a student is unable to maintain the skill, the checkmark will be removed until the student is able to successfully complete the skill again.

## **CANCELING A LESSON**

If a student needs to cancel a lesson for any reason they should make every effort to notify the teacher within at least 24 hours of the lesson and attempt to reschedule the lesson as soon as possible.

### **LESSON TESTS**

Every three weeks, students will be asked to perform Lesson Tests at which they will be asked to perform the week's lesson repertoire (or item of the week's lesson repertoire) from start to finish without stopping. If the student is able to do so with minimal errors, they will proceed with the week's lesson. If not, the student will not have a lesson and will instead use the lesson time to practice and can retake their lesson test the following week.

### **JURIES**

At the end of the semester, all students will perform a jury. The requirements for the jury will vary based on the ability of the student. Each student will be assigned tasks from the Skill Sheet and/ or repertoire that challenges their abilities but is similar to tasks they have been working through the semester. For example, some students may be asked to demonstrate the Relaxed Playing Position, Embouchure Formation, Reed Alone Exercises, Articulation Exercises, etc. culminating in long tones on a selection of notes from the entire range of the instrument. More advanced students may be asked to demonstrate Herzberg long tones and scales, as well as a Barret study and/ or a short selection of a solo repertoire piece.

### **REQUIRED MATERIALS:**

*A Complete Method for the Oboe*, by A.M.R. Barret, published by Boosey & Hawkes (required)

*Foundation Studies*, by David Hite (required)

*The Vade Mecum of the Oboist*, by Albert Andraud, published by Southern Music (required)

Solo repertoire as assigned. Any solo piece assigned will be available at the Fine Arts Library.

Examples include:

#### Beginners

Bach-Andraud: Siliciano and Arioso

Nielsen: Fantasy Pieces

Wayne Barlow: *The Winter's Passed*

Handel: Sonata in G minor

#### Intermediate

Bellini: Concerto in E flat

Marcello: Concerto (in D minor preferred, though C minor is OK)

Saint-Saens: Sonata for Oboe and Piano

Hindemith: Sonata

#### Advanced

Telemann: 12 Fantasias

Poulenc: Sonata for Oboe and Piano

Schumann: Romances

Mozart: Oboe Concerto

Mozart: Oboe Quartet