

2019-20 Peter Cooper Oboe Studio - - SYLLABUS
University of Colorado at Boulder, College of Music
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Teaching Assistants (TA's or GA's): Clayton Williams and Brittany Bonner.
Welcome to the Oboe Studio. Please read this carefully and keep it with your music materials. Everything outlined below is subject to revision and discussion. The policies here apply to all students in the studio.

Degree programs

For each of the degree programs (Bachelor of Arts, Bachelor of Music Education, Bachelor of Music, Masters of Music, Doctor of Musical Arts), there are specific course requirements. You should consult the university catalogue for detailed information. Examine the requirements carefully. Graduate students—be sure to read the graduate handbook, available in the graduate office and online.

It is your responsibility to keep track of your requirements, but there are many who can help as needed—please just ask. In our front office, Leah Smith and Victoria Ibarra will both be able to answer certain questions that you may have regarding enrollment and curriculum. PLEASE look over your advising materials and curriculum requirements very closely and only then bring questions to us.

Please consult the University Handbook for information regarding sexual harassment reporting and the Honor Code.

Lessons/Studio Class

Private lesson times are to be arranged at the beginning of each semester. We will try to keep a consistent schedule but everyone will need to be

flexible when we must alter the regular schedule. Each student will receive fourteen lessons during the semester. Studio class meets once a week on Thursdays at 3 pm and is a required part of the lessons. No exceptions without instructor's permission.

The Studio class will be organized by one or both of the TAs. During the class, they hold the same authority any faculty member at the University would. Please treat them with respect. You may offer suggestions as to the topics covered in Studio Class but the final decisions will be made by the TA.

Lesson Rotation

Each week I will be teaching 7 lessons plus Excerpt Class. If the studio class exceeds 7 students, it is necessary to have some students rotate their lessons between Professor Jason Lichtenwalter and me. In 2017-18 we will have 2 students rotating per week in the fall and 2 in the spring. These will be done on an equitable basis and all students will have the same number of lessons with me.

Lesson schedules will be coordinated by the TA, Clayton Williams.

The same attendance policy applies for your lessons with Prof. Lichtenwalter as with your lessons with me. See the attendance policy below.

Initiative

Although I will make every attempt in the course of your study to cover as much as possible of a complete program of oboe study, the fact remains that, because of the limitations of an hour lesson and the demands of reeds, instrument adjustments, recitals, auditions etc., not everything will always be covered and you must take individual initiative to fill in the gaps. For example, I will not be listening to scales at each lesson, but you are expected to practice them daily and to be proficient in major scales as well as natural, harmonic and melodic minor scales. I suggest you get a scale book and regularly practice scale etudes in all keys. There are many scale

etude books from which to choose. The same goes for technical etudes. Although we will do some etudes in lessons, you should not limit your technical development to lesson material. I will offer many technical practice suggestions but you are in charge of having a first-class finger technique. You are expected to work with a tuner and to play long tones on a daily basis even if we don't do that in lessons.

You should also take the initiative to listen to many different kinds of music and performances. You should not limit your listening to oboe recordings, though a familiarity with a variety of great oboists is important. If you are studying Mozart, you should listen to Mozart Opera Arias and String Quartets. If you are studying the Schumann Romances, you should listen to his lieder and chamber music, etc. Do not be limited by my suggestions. Use your imagination.

I am a great believer that successful people in all professions are those who are independent and who take initiative. Always ask yourself if there is anything else you can do to make yourself a stronger and more well-rounded musician. Talk to your classmates and to other teachers. Ask for their suggestions and favorite recordings. Read books. Leave no stone unturned. You have chosen a hugely competitive field and you should always be focusing on developing excellence in all areas of your playing.

You never know when your life's "ah ha!" moments will come. Be open and curious for inspiration from a wide range of places.

Orchestral Excerpt Class

Orchestral Excerpt class meets for one hour per week and you are all expected to attend. This class is designed to be a very practical class in orchestral audition preparation. Each week we will study one orchestral excerpt that is frequently asked on orchestral auditions. We will follow an audition list that is being used for a principal oboe audition in a major orchestra

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Over the years we that have been doing this class, the students' preparation has varied quite a lot in quality. I can say honestly that the

more you prepare for this class, the more you will benefit from it. Learning difficult excerpts now as a student to a high level of proficiency will make it much easier to play those excerpts under pressure at an audition in the future. Every time you drill one of the difficult technical excerpts it gets a bit easier and when you re-study a slower excerpt you can gain new insight.

Requirements

1. Each week you must listen to at least two different recordings of that week's piece. Listen to the whole piece and not just the oboe solos. If possible, follow the whole score while listening. Be aware of tempi, articulations, context, (what instruments are with the oboe, what precedes and follows the solos) and character. At the beginning of the class, each student should report verbally which two recordings they listened to, which orchestra, who was the conductor and, when applicable, the soloist.
2. At the class you should know what an appropriate tempo should be. Even if you cannot quite play a fast excerpt up to tempo, you should know what the tempo should be. Do not come to class playing much too slow or much too fast. Memorizing and preparing tempi are an essential part of successful auditions and also this class.
3. Before each class, work out all rhythms and ornaments. Neither the class nor I want to hear you learning rhythms during the class. Ask a classmate for help before the class if you are having trouble.

Repertoire

We will be using a current national oboe audition list to be decided at the first class. You should get the entire oboe part to the pieces, so that you can learn all of the oboe part and not just the passages published in excerpt books. The studio owns CDs of complete parts to most of the major repertoire. If an excerpt is not included in the CDs, check with an older student for a photocopy.

Mock audition

At the end of each semester we will hold a mock audition. The purpose is not to pick a “winner” but to simulate an actual orchestral audition as much as possible. Please take this audition seriously because it directly and practically helps prepare you for the real world.

The mock audition is not over until you check with me for comments. This is an essential part of the mock audition process.

REEDS

Being an excellent reed maker is absolutely essential for success as an oboist. I will spend time in every lesson discussing/adjusting reeds. You are expected to make a minimum of seven reeds a week. If you feel you are not yet proficient and independent with your reeds you should make more. Your reed making should be done in addition to your practicing. It should not take the place of it. Reeds are a means to an end and the end is your music, not simply having a good reed.

Always anticipate your need for cane. It is your responsibility to never run out of cane. There is no excuse for this.

Bachelor of Music Students Only: Pedagogy Emphasis

Throughout the course of undergraduate study, you will be given opportunities and assignments that are designed to further your pedagogical skills and knowledge.

While these requirements are concrete for, and registered in your Junior and Senior year, they may also be part of Freshmen or Sophomore experiences.

Concurrent to your enrollment in applied study, you will enroll in two semesters (for one credit each time) of MUSC 3236, Woodwind Pedagogy. In most cases this will be done fall of your Junior and fall of your Senior year. (Some flexibility is allowed for this depending on the semester of your recitals and other factors as determined by your advisor.) In the pedagogical component of MUSC 3236:

1. You will gain familiarity with the principles of pedagogy through assigned readings in standard instructional materials for the oboe.
2. You will be required to observe the applied lessons of others in the studio.
3. You will be expected at strategic points in the semester, to write up the notes from such observations, and submit principles of technique, tone, and musicianship that are addressed in the lesson.
4. You will be required to teach a lesson (or lessons) that will be observed and commented on by the applied teacher. This may take place in studio classes or separately.
5. A component of your final grade will be determined by your successful completion of pedagogy-related requirements.

CU ENSEMBLE PREPARATION

I expect all of you to be fully prepared at the first rehearsal of the orchestra or band to perform the music in a concert. That means, even at a "sight reading" rehearsal, you have figured out, become familiar with and absorbed all tricky rhythms. You have written "beats" in the music if you are at all unclear where the beats fall. You have worked out the accidentals and marked in sharps and flats where you might be likely to miss them. You have drilled the technical parts with a metronome to the point where you can play them cleanly up to tempo. You have recorded yourself in your solos and have a strong opinion on how you would like to play them. In other words, you approach a University rehearsal like a professional musician would. Your standards for preparation should be the same as the most accomplished students in the College of Music.

Rehearsals are for polishing your parts, not for learning them.

There are some faculty members that don't like to assign big parts to undergrads but I like to spread around good playing opportunities. If you are an undergrad, make sure from day one that nobody could doubt the decision to give you that part.

Student Oboe recitals and Graduate WW Quintet recitals:

All students are required to attend these events. Please notify the performer and me if you have a legitimate conflict and cannot be there.

Your weekly lesson

Be on time for your lessons and be warmed up. Please knock and wait at your lesson time. Be prepared to play through all of the music assigned for each lesson.

You must have a lesson notebook. I prefer a music staff paper notebook in case I would like to write music examples. This will serve as a general notebook for assignments and for note-taking as needed.

Illness/Absence

All unexcused absences are grounds for lower grades. More than two unexcused absences will be treated as grounds for failure. Please give at least 48 hours' notice if you will not be able to attend a lesson or studio class. Make-ups for your excused absences will be rescheduled as much as possible. I will always give you an idea when I might be available, but it is the student's responsibility to schedule their make-up lessons. When I am absent or away for concerts, etc., I will always work out a make-up lesson.

Reasonable accommodations will be made for absences due to religious observances.

Practicing

Students who do not practice regularly will receive lower grades. The most general guideline would suggest a minimum of two hours daily, six days a

week. Older and more advanced students should be averaging 3-4 hours/day. These guidelines may be discussed as appropriate for each student. Some of you will need to work up to these amounts gradually to manage your practice time effectively. Please make an effort to emphasize the quality of your practice first, then increase the quantity.

Equipment/Music

Please do NOT make any major purchases without my advice. It is the student's responsibility to have and to pay for instruments in good working order and ALL related supplies and music. Many of the students in the studio share ideas about where to purchase supplies, and sometime it is advantageous to pool your orders for cane and the like.

Recitals/Juries

A formal performance is required in most degree programs. Performance venues in the College of Music are booked well in advance, so it is important that you plan many months ahead in scheduling your recital. Please check my schedule before scheduling any recitals. Recital scheduling packets are available in the Concerts Office.

Accompanists/Collaborative Pianists

The College of Music has a wonderful faculty of piano professors, and two of them (Alexandra Nguyen and Margaret McDonald) are responsible for assigning all the pianists to play with you. Treat your accompanist with respect! Enjoy the collaboration of this important aspect of music-making. Please note that for recitals (and juries—see below) I will email you a pdf file of the policies of the Collaborative Piano Area—these are critical to your planning, and include deadlines by which time you MUST request online your pianists and provide piano scores. Recitals have a 9-week deadline, and Juries have a 5-week deadline for these requests. The following is a summary of recital requirements by degree program.

Undergraduate degrees

BA: There is no required recital, although you may perform one as an option.

BME: A "half" recital is required. You may share a recital program with another BME student. Your program will be approximately twenty-five

minutes of music.

BM: Two recitals are required: a half recital in your junior year (similar to what is indicated above for the BME) and a full recital in your senior year (approximately fifty minutes of music).

Undergraduate students who are required to perform recitals will be assigned a faculty committee from the Woodwind Area. You will be expected to perform a recital preview three weeks prior to your scheduled recital date. This preview is part of the overall preparation system. The preview performance should demonstrate adequate preparation towards the recital. You should also have typed copies of the program for each member of your committee.

Graduate Students: I will advise on recital issues

Jury preparation (Undergraduates only)

Your jury performances are demonstrations of much of what you have learned throughout the semester, and are performed in front of various faculty and GA's during the final week of each semester. By mid-semester, we will have decided your jury repertoire. If you have prepared each week for your lesson, you should be well prepared for your jury performance. Plan to play your jury repertoire with piano, at least once in the lesson, and at least once in studio class. We have an online sign up system for requesting collaborative pianists for your juries—and recitals—again please note there is a 5 WEEK DEADLINE for requesting pianists for juries, that is, you must put in that request at least 5 weeks prior to your jury. If you have played a required recital during a given semester you will normally NOT be required to play a jury during that same semester.

Proficiency Exam

All undergraduates are required to pass a proficiency exam at their Spring Jury. This is in addition to the jury itself. If you are exempt from a Spring Jury because of a Spring semester recital, you are still required to do a proficiency exam.

The requirements are as follows:

Freshmen

- All major and minor scales two octaves up to E-flat
- All major and minor arpeggios two octaves up to E-flat
- Chromatic Scale from low B-flat to high E-flat
- Beethoven Symphony #3, “Eroica”; second movement solos
- Schumann Symphony #2, third movement

Sophomores

- All major and minor scales two octaves to high F
- All major and minor arpeggios two octaves to high F
- Chromatic scale from low B-flat to high F
- Brahms Violin Concerto, second movement
- Rimsky Korsakov, Scheherazade, second movement

Juniors

- All major and minor scales two octaves to high G
- All major and minor arpeggios two octaves to high G
- Chromatic scale from low B-flat to high G
- Ravel, Le Tombeau de Couperin, first movement
- Brahms Symphony #1, second movement

Seniors

- All major and minor scales two octaves to high G
- All major and minor arpeggios to high G
- Chromatic Scale from low B-flat to high G
- Rossini, overture to La Scala di Seta
- Mendelssohn, “Scottish” Symphony, second movement
- Shostakovich, Symphony #1, third movement

Grading Policy

The policy of my Oboe Studio is to design a personalized course of study for each student. This serves to best build upon and enhance your strengths, and gives us a path to address and improve upon areas of weakness.

Because of this individual approach to lessons, grading is a bit more subjective than it might be in some other academic arenas. If I were to simply grade on a curve, students who came in with a less strong background would be at a constant disadvantage in grading, and those with stronger pre-collegiate training might operate under a false sense of their current level and professional prospects.

Instead, my general grading philosophy seeks to evaluate each student in two broad areas:

1. How far you advance from where you started, whatever that ends up being for you.
2. The diligence of the effort you make in doing so.

I will continue to communicate the path upon which I expect each of you to progress in the same ways I have in the past. These include group discussions in Excerpt Class and individual conversations in lessons, after juries and recitals, on the phone, by email etc. I believe that verbal communications can best address the multitude of technical, artistic and emotional issues that arise during the challenging study of the oboe and classical music.

In addition, the following is a more formal algorithm that puts the above policy into written specifics. Your grade continues to be calculated as follows:

30% Preparation and performance during lessons

20% Reed making effort and progress

10% Attendance, preparation and performance at Excerpt Class

10% Excerpt Final

10% Jury

10% Pedagogy Requirements (Juniors and Seniors)

10% Attendance and participation at Studio Class

100% Possible Total

A note on “Attitude”: In many academic subjects, grading is largely based upon the results of tests and projects. Any interpersonal or attitudinal factors are largely set aside until a student enters the “real world”, at which point building relationships and fitting into an organizational culture can dictate the success or failure of a career.

Classical music is different in a number of respects. First of all, the course of study is much more dependent on relationships. Few if any other subjects include one on one classes with a professor. Most, in fact, involve large classes of students and little personal contact with a professor, especially at the undergraduate level.

Secondly, there are few career opportunities in the small world of classical music. In part because of this, and in part because of the history of the profession, those that do exist do so within a framework of heightened, formalized interactions and professional decorum. Any would-be musician ignores these social rules and customs at their peril, and so any course of study that does not include these in its training and grading does a large disservice to the students.

Orchestral auditions have been changed over the past few decades to attempt to alleviate somewhat these political factors. They are now held behind a screen, with no talking, etc. So, it is theoretically possible to win an audition with no interpersonal dynamics at play. However, even after this type of objective audition, the above issues become extremely important in gaining tenure, much as they do in an academic setting.

As always, I am available to discuss these expectations with my students.

Accommodation for Disabilities

If you qualify for accommodations because of a disability, please submit your accommodation letter from Disability Services to me in a timely manner so that your needs can be addressed. Disability Services determines accommodations based on documented disabilities in the academic environment. Information on requesting accommodations is located on the [Disability Services website](#). Contact Disability Services at 303-492-8671 or dsinfo@colorado.edu for further assistance. If you have a temporary medical condition or injury, see [Temporary Medical Conditions](#) under the Students tab on the Disability Services website.

Classroom Behavior

Students and faculty each have responsibility for maintaining an appropriate learning environment. Those who fail to adhere to such behavioral standards may be subject to discipline. Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with race, color, national origin, sex, pregnancy, age, disability, creed, religion, sexual orientation, gender identity, gender expression, veteran status, political affiliation or political philosophy. Class rosters are provided to the instructor with the student's legal name. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the semester so that I may make appropriate changes to my records. For more information, see the policies on [classroom behavior](#) and the [Student Code of Conduct](#).

Religious Holidays

Campus policy regarding religious observances requires that faculty make every effort to deal reasonably and fairly with all students who, because of religious obligations, have conflicts with scheduled exams, assignments or required attendance.

Sexual Misconduct, Discrimination, Harassment and/or Related Retaliation

The University of Colorado Boulder (CU Boulder) is committed to fostering a positive and welcoming learning, working, and living environment. CU Boulder will not tolerate acts of sexual misconduct (including sexual assault, exploitation, harassment, dating or domestic violence, and stalking),

discrimination, and harassment by members of our community. Individuals who believe they have been subject to misconduct or retaliatory actions for reporting a concern should contact the Office of Institutional Equity and Compliance (OIEC) at 303-492-2127 or cureport@colorado.edu.

Information about the OIEC, university policies, [anonymous reporting](#), and the campus resources can be found on the [OIEC website](#).

Please know that faculty and instructors have a responsibility to inform OIEC when made aware of incidents of sexual misconduct, discrimination, harassment and/or related retaliation, to ensure that individuals impacted receive information about options for reporting and support resources.

Honor Code

All students enrolled in a University of Colorado Boulder course are responsible for knowing and adhering to the Honor Code. Violations of the policy may include: plagiarism, cheating, fabrication, lying, bribery, threat, unauthorized access to academic materials, clicker fraud, submitting the same or similar work in more than one course without permission from all course instructors involved, and aiding academic dishonesty. All incidents of academic misconduct will be reported to the Honor Code (honor@colorado.edu); 303-492-5550). Students who are found responsible for violating the academic integrity policy will be subject to nonacademic sanctions from the Honor Code as well as academic sanctions from the faculty member. Additional information regarding the Honor Code academic integrity policy can be found at the [Honor Code Office website](#).

Syllabus Changes

Please check the College of Music website for any changes that may be in this Syllabus. I will try to keep you informed of changes, but you should check from time to time.

