

**Undergraduate Studio Oboe Lesson Requirements and Grading Criteria**  
**Studio of Katy Piecuch: Music Building 149A**

(February, 2009)

e-mail: [cpiecuc1@midsouth.rr.com](mailto:cpiecuc1@midsouth.rr.com)

MUSIC OFFICE PHONE: 915-7268

The following plan of study for studio oboe is intended as a *guide* toward the development of minimal standards in the music curriculum at the University of Mississippi. Since each level should indicate a growth that is built on previously mastered levels, the prospective transfer student will be able to use this document to monitor their progress toward being to the level expected upon entering Ole Miss.

Although a certain flexibility exists in the selection of appropriate solo literature between levels, there should be a conscious effort to surpass the minimal standards concerning the other aspects listed. *The expectations represented are only the minimal amount of material that would be expected for a student to receive a letter grade of C (a grade lower than C does not satisfy graduation requirements for the music major) and pass to the next level. Graduate music majors must attain a grade of B or higher to precede to the next level.*

**LESSON DEMEANOR**

**PROMPTNESS:** Be on time, warmed-up, & PREPARED for your lesson. When scheduling a lesson, try to schedule so that you have time to warm-up and revitalize the music practiced the previous night. To insure that your lesson begins on time simply knock politely and enter. Your timely entry will alert me of your eagerness and readiness to have a great lesson, and remind me of the time. Please do not hesitate to enter a minute or two early for your lesson.

**PRACTICE:** At least one hour per day of concentrated practice time is imperative for the music education major. Three hours (daily) is necessary for the performance major. Since all assigned material is designed to develop a complete musician, you should practice all assigned material every day. When you enter the practice room, forget everything else. Practice purposefully, methodically, & meticulously. Use your friend the **metronome**, when applicable (scales, etudes, technical exercises), and listen to yourself as if someone else (namely a teacher) were listening.

**ATTENDANCE:** Absences without a "loving phone call" (or some means of communication) are unacceptable in most circumstances. If you must miss a lesson because of illness, family emergency, or an official school activity, please notify me as soon as possible so that the lesson can be rescheduled.

**GRADING:** (Scale: A=90-100; B=80-89; C=70-79; D=60-69)

**1. 60% of your grade (70 points) will be derived from individual lesson grades.** Grades will be based on attendance, punctuality, preparation, progress made between lessons, attitude, initiative, enthusiasm and whether all necessary materials were brought to the lesson. As with any other class, you are expected to obtain the necessary materials.

**2. 30% of your grade will be based on your jury performance grade.** All students will play a jury at the end of the semester that will count 20% of the final grade. The jury performance is very important because it offers the studio faculty members the opportunity to observe your progress as well as submit constructive comments. A Mid-term Scale Jury will determine 10% of the final grade. \*A grade of "C" or higher is required to move to the next level of instruction.

**3. 10% of your grade will be based on your attendance at Area Meeting and woodwind ensemble performances.** To receive 10 points toward the final grade a student must attend 90% of the approved performances. Those performances would include all formal recitals presented by the faculty woodwind quintet, student woodwind quintets, student saxophone quartets & woodwind recitals. 8 points would be earned by attending 80% of these performances, 7 points for 70%, etc.

A 2 hour credit lesson should result in approximately 15 hours of instruction. Each one-half hour lesson

that is missed or in which there is insufficient preparation will result in the reducing of the grade by 2.5 of the 70% daily lesson grade.

**4. The failure to perform on Recital Hour or Departmental Meeting will result in the deduction of ten points from the final grade.**

***Remember your success is dependent upon your investment through practice!***

### **OBOE 100: PREPARATORY OBOE (2 hours credit)**

Oboe 100 is a preparatory course that can serve the needs of a student who plays oboe as a secondary instrument, a non-music major who wants to increase skills, or a music major or minor whose background is not adequate to be successful in OBOE 121.

The contents of this course include exercises for the development of music making skills including tone, embouchure, articulation, vibrato, breathing, hand position, pitch control, sightreading, and phrasing. A review of these basics is essential assuming that each student will have different needs, long tone exercises, major scales, and phrasing exercises will all be emphasized to give the student a solid foundation.

Repertoire: Rubank Intermediate/Advanced Methods, Barret Oboe Method (40 Progressive melodies & articulation exercises), Moyse (Various Melodies for phrase development), all major scales over the range of the instrument, Various duets from Trevor Wye Flute Duets, Vol. I to be played with the instructor to develop student's sight-reading and intonation.

Solo Literature includes: Various Baroque Sonatas by Telemann, Handel, and Vivaldi & selections from Everyones Favorite Oboe Solos

Reedmaking: Student should be familiar with total reed making process though at this point may not be able to make a reed from start to finish

GRADING CRITERIA: Each student is expected to successfully complete a minimum of 2 solos, one to be performed at an Area Meeting/Student Recital, and one to be performed on a jury. The level of mastery will be evaluated according to the student's abilities but the instructor expects the following minimal requirements: a command of the notes and rhythms at a reasonable tempo, a basic understanding of the style and the composer's place in history, an ability to execute dynamics and phrase structures, and an ability to perform with an accompanist. The student will also be evaluated by his/her weekly preparation and the amount of work accomplished during the semester.

### **OBOE 121: FRESHMAN OBOE (2 hours credit)**

Freshman Oboe I is the first course in the sequence of studio instruction required for a music major or minor whose principal instrument is the oboe. With the approval of the instructor, OBOE 121 may be taken by the non-major or non-oboe principal whose level of ability meets the requirements for exiting OBOE 100.

The contents of this course include exercises for the development of music skills mentioned in OBOE 100.

Repertoire: Barret Oboe Method (40 Progressive Melodies), Andraud Practical and Progressive Oboe Method, Ferling (48 Famous Studies), Barret (articulation exercises), all major scales and arpeggios & chromatic Scale, and Trevor Wye Flute Duets, Volumes I & II

Solo literature includes: Cimarosa Concerto, Sonatas by Handel, Vivaldi and Telemann, Marcello Concerto

Reedmaking- Student is expected to own all the basic reedmaking equipment and be able to wrap reeds and complete a basic scrap. Student should also be familiar with the gouging and shaping processes.

GRADING CRITERIA: Same criteria as for OBOE 100 with added emphasis on successful performances on Area/Student Recitals and Juries. This emphasis is based on the assumption that student is preparing to be a performer as well as an educator.

### **OBOE 122: FRESHMAN OBOE (2 hours credit)**

Freshman Oboe I is the first courses in the sequence of studio instruction required for a music major or minor whose principal instrument is the oboe. With the approval of the instructor, OBOE 122 may be taken by the non-major or non-oboe principal whose level of ability meets the requirements for exiting OBOE 121.

The contents of this course include exercises for the development of music skills mentioned in OBOE 121.

Repertoire: Barret Oboe Method (40 Progressive Melodies), Andraud Practical and Progressive Oboe Method, Ferling (48 Famous Studies), Barret (articulation exercises), all major scales and arpeggios & chromatic Scale, and Trevor Wye Flute Duets, Volumes I & 11

Solo literature includes: Cimarosa Concerto, Sonatas by Handel, Vivaldi and Telemann, Marcello-Concerto

Reedmaking-Student is expected to own all the basic reedmaking equipment and be able to wrap reeds and complete a basic scrap. Student should also be familiar with the gouging and shaping processes.

GRADING CRITERIA: Same criteria as for OBOE 100 with added emphasis on successful performances on Area/Student Recitals and Juries. This emphasis is based on the assumption that student is preparing to be a performer as well as an educator.

### **OBOE 221: SOPHOMORE OBOE (2 hours credit)**

Sophomore Oboe I is the third course in the sequence of studio instruction required for a music major or minor whose principal instrument is the oboe. With the approval of the instructor, OBOE 221 may be taken by the non-major or non-oboe principal whose level of ability meets the requirements for exiting OBOE 122.

The contents of this course include exercises for the development of music skills mentioned in OBOE 100. There will be an added emphasis on phrasing as the student gains command of the technical aspects.

Repertoire: Barret Oboe Method (40 Progressive Studies), Andraud Practical and Progressive Oboe method, Vade Mecum (various articulation exercises), Major scales and arpeggios in varying rhythmic and articulation patterns, Ferling 48 Studies, and Trevor Wye Flute Duets, Volume I-111 Solo Literature including: Mozart and Haydn Concertos

Reedmaking-Student should be continually refining reed making skills. Student should be able to play on reeds that he/she has made.

GRADING CRITERIA: Same grading criteria as for OBOE 100-122

### **OBOE 222: SOPHOMORE OBOE (2 hours credit)**

Sophomore Oboe 222 is the fourth courses in the sequence of studio instruction required for a music major or minor whose principal instrument is the oboe. With the approval of the instructor, OBOE 222 may be taken by the non-major or non-oboe principal whose level of ability meets the requirements for exiting OBOE 221.

The contents of this course include exercises for the development of music skills mentioned earlier. There will be an added emphasis on phrasing as the student gains command of the technical aspects.

Repertoire: Barret Oboe Method (40 Progressive Studies), Andraud Practical and Progressive Oboe method, Vade Mecum (various articulation exercises), Major scales and arpeggios in varying rhythmic and articulation patterns, Ferling 48 Studies, and Trevor Wye Flute Duets, Volume 1-111

Solo Literature including: Mozart and Haydn Concertos

Reedmaking-Student should be continually refining reed making skills. Student should be able to play on reeds that he/she has made,

GRADING CRITERIA: Same grading criteria as for OBOE 100-122

### **OBOE 321: JUNIOR OBOE (2 hours credit)**

Junior Oboe is the fifth course in the sequence of studio instruction required for a music major or minor whose principal instrument is the oboe. With the approval of the instructor, Junior Level Oboe I may be taken by the non-major or non-oboe principal whose level of ability meets the requirements for exiting OBOE 222. The contents of this course include exercises for the development of music making skills mentioned earlier. OBOE 321-322 will emphasize advanced reedmaking.

Repertoire: Barret (15 Grand Studies), Vade Mecum (various exercises and orchestral excerpts), Ferling (48 Famous Studies), Minor Scales (all forms), Trevor Wye Duets Volume III, Mozart Operatic Duets

Solo Literature Saint-Saens Sonata, Poulenc Sonata

Reedmaking Student is expected to be performing on his/her own reeds and should also be skilled at gouging and shaping

GRADING CRITERIA: Same grading criteria as for OBOE 100-222.

### **OBOE 322: JUNIOR OBOE (2 hours credit)**

Junior Oboe is the sixth courses in the sequence of studio instruction required for a music major or minor whose principal instrument is the oboe, With the approval of the instructor, Junior Oboe may be taken by the non-major or non-oboe principal whose level of ability meets the requirements for exiting OBOE 321. The contents of this course include exercises for the development of music making skills mentioned earlier. OBOE 321-322 will emphasize advanced reedmaking.

Repertoire: Barret (15 Grand Studies), Vade Mecum (various exercises and orchestral excerpts), Ferling (48 Famous Studies), Minor Scales (all forms), Trevor Wye Duets Volume 111, Mozart Operatic Duets

Saint-Saens Sonata, Poulenc Sonata

Reedmaking Student is expected to be performing on his/her own reeds and should also be skilled at gouging and shaping

GRADING CRITERIA: Same grading criteria as for OBOE 100-321. A half recital will be required.

### **OBOE 421: SENIOR OBOE (2 hours credit)**

Senior Oboe I is seventh course in the sequence of studio instruction music required for a music major or minor whose principal instrument is the oboe. With the approval of the instructor, Senior Oboe I may be taken by the non-major or non-oboe principal whose level of

ability meets the requirements for exiting OBOE 322. The contents of this course include exercises for the development of music making skills mentioned earlier. OBOE 421-422 will emphasize orchestral excerpts and studio teaching skills.

Repertoire: Barret (15 Grand Studies), Vade Mecum (Etudes and Orchestral Excerpts), Rothwell (Bach Cantatas and Orchestral Excerpts), Gillet (Technical Studies), Ferling Etudes,

Solos: Hindemith Sonata, Six Metamorphosis Britten, Various 20th Century pieces utilizing

contemporary techniques, Trevor Wye Duets Volume III, Mozart Operatic Duets

Reedmaking Continual refinement of reedmaking skills

GRADING CRITERIA: Same criteria as OBOE 100- 322. Depending on the student's career goals, a percentage of his/her grade may be based on a mock orchestral audition and/or a studio lesson taught by the student. A full recital will also be required by the instructor if student plans to pursue a performing career.

### **OBOE 422: SENIOR OBOE (2 hours credit)**

Senior Oboe is the eighth course in the sequence of studio instruction music required for a music major or minor whose principal instrument is the oboe. With the approval of the instructor, Senior OBOE may be taken by the non-major or non-oboe principal whose level of ability meets the requirements for exiting OBOE 421. The contents of this course include exercises for the development of music making skills mentioned earlier. OBOE 421-422 will emphasize orchestral excerpts and studio teaching skills.

Repertoire: Barret (15 Grand Studies), Vade Mecum (Etudes and Orchestral Excerpts), Rothwell (Bach Cantatas and Orchestral Excerpts), Gillet (Technical Studies), Ferling Etudes,

Solos: Hindemith Sonata, Six Metamorphosis Britten, Various 20th Century pieces utilizing contemporary techniques, Trevor Wye Duets Volume III, Mozart Operatic Duets

Reedmaking: Continual refinement of reedmaking skills

GRADING CRITERIA: Same criteria as OBOE 100- 421. Depending on the student's career goals, a percentage of his/her grade may be based on a mock orchestral audition and/or a studio lesson taught by the student. A full recital will also be required by the instructor if student plans to pursue a performing career.

### **OBOE 521: ADVANCED OBOE (2 hours credit)**

Advanced Oboe I is the ninth course in the sequence of studio instruction music required for a music major or minor whose principal instrument is the oboe. With the approval of the instructor this course may be taken by the non-major or non-oboe principal whose level of ability meets the requirements for exiting OBOE 422. The contents of this course include exercises for the development of music making skills mentioned earlier, OBOE 521-522, with the emphasize on more advanced orchestral excerpts and studio teaching skills.

Repertoire: Barret (15 Grand Studies), Vade Mecum (Etudes and Orchestral Excerpts), Rothwell Bach Cantatas and Orchestral Excerpts), Gillet (Technical Studies), Ferling Etudes,

Solos: Gordon Jacob-Concerto, Strauss or Vaughn Williams Concertos or solos of equal difficulty depending on student's experience

Reedmaking: Continual refinement of reeding skills

GRADING CRRMRIA: Same criteria as OBOE 100- 422. Depending on the student's career goals, a percentage of his/her grade may be based on a mock orchestral audition and/or a studio lesson taught by the student. A full recital will also be required by the instructor if student plans to pursue a performing career.

### **OBOE 522: ADVANCED OBOE (2 hours credit)**

Advanced Oboe is the tenth course in the sequence of studio instruction music required for a music major or minor whose principal instrument is the oboe. With the approval of the instructor this course, OBOE 522 may be taken by the non-major or non-oboe principal whose level of ability meets the requirements for exiting OBOE 521. The contents of this course include exercises for the development of music making skills mentioned earlier. OBOE 521-522 will emphasize orchestral excerpts and studio teaching skills.

Repertoire: Barret (15 Grand Studies), Vade Mecum (Etudes and Orchestral Excerpts), Rothwell (Bach Cantatas and Orchestral Excerpts), Gillet (Technical Studies), Ferling Etudes,

Solos: Dutilleux-Sonata, Vaughan Williams Concerto and works of similar difficulty

Reedmaking Continual refinement of reedmaking skills

GRADING CRITERIA: Same criteria as OBOE 100- 122. Depending on the student's career goals, a percentage of his/her grade may be based on a mock- orchestral audition and/or a studio lesson taught by the student. A full recital will also be required by the instructor if student plans to pursue a performing career.

### **OBOE 621: GRADUATE OBOE**

Graduate Oboe is the twelfth course in the sequence of studio instruction music required for a music major or minor whose principal instrument is the oboe. With the approval of the instructor OBOE 621 may be taken by the non-major or non-oboe principal whose level of ability meets the requirements for exiting OBOE 522. The contents of this course include exercises for the development of music making skills mentioned earlier. OBOE 621-622 will emphasize orchestral excerpts and studio teaching skills.

Repertoire: Barret (15 Grand Studies), Vade Mecum (Etudes and Orchestral Excerpts), Rothwell (Bach Cantatas and Orchestral Excerpts), Gillet (Technical Studies), Ferting Etudes,

Solos: Martinu-Concerto, Goosens-Concerto, or works of comparable difficulty.

Reedmaking. Continual refinement of reedmaking skills

GRADING CRITERIA: Same criteria as OBOE 100-621. Depending on the student's career goals, a percentage of his/her grade may be based on a mock orchestral audition and/or a studio lesson taught by the student, A full recital will also be required by the instructor if student plans to pursue a performng career.

### **OBOE 622: GRADUATE OBOE**

Graduate Oboe 622 is the thirteenth course in the sequence of studio instruction music required for a music major or minor whose principal instrument is the oboe. With the approval of the instructor OBOE 622 may be taken by the non-major or non-oboe principal whose level of ability meets the requirements for OBOE621. The contents of this course include exercises for the development of music making skills mentioned earlier. OBOE 621-622 will emphasize orchestral excerpts and studio teaching skills.

Repertoires Barret (15 Grand Studies), Vade Mecum (Etudes and Orchestral Excerpts),  
Rothwell (Bach Cantatas and Orchestral Excerpts), Gillet (Technical Studies), Ferling Etudes,  
Solos: Dorati-Sonata, or works of comparable difficulty  
Reedmaking&L Continual refinement of reedmaking skills