

University of Oklahoma Oboe Studio

Study Guide: Curriculum Plans by Semester

Undergraduate Overview (BM, BME, BMA, BA)

- **Freshman and Sophomore Years**

The first two years of study are primarily about developing a solid foundation of technical control, self-sufficiency in reed making, and understanding of musical style.

- **Junior and Senior Years**

The last two years of study are focused on performance, repertoire, leadership, maturity, and becoming self-sufficient in all ways through the application of acquired skills and knowledge.

Graduate Overview (MM, MME, DMA)

- **First Year**

The first year of study is primarily about diagnosing and addressing existing deficiencies in technical control, reed making, and musicianship while expanding repertoire, mastering advanced etudes, and synthesizing elements of music theory, history, and style to elevate performance.

- **Additional Years**

Graduate study is highly flexible and responsive to individual goals, needs, and aspirations. Once the foundations have been mastered, students will incorporate projects of individual interest such as English horn specialization, advanced reed making, period instruments, professional audition preparation, pedagogy, and academic research, all while continuing to expand repertoire, refine technical control, and improve reed making efficiency.

University of Oklahoma

Graduation-Level Expectations for Oboe Majors

This chart outlines graduation-level expectations for oboe majors across the various undergraduate and graduate degrees. Expectations are defined across four primary areas: Sight-Reading, Technique, Musical Interpretation, and Reed-Making. Representative repertoire is provided for each degree level and broken down by solo, chamber, and large ensemble categories. These standards inform evaluation of applied lesson, jury, and recital preparation and performance. See *Detailed Undergraduate Objectives by Semester* for more specific goals by semester/year for each degree.

Degree Program	Sight-Reading	Technique	Musical Interpretation	Representative Repertoire	Reedmaking
Bachelor of Music (BM) in Performance	- Fluent in all common keys, meters, and tempi - Interprets expressive and technical elements at first reading	- Mastery of all two-octave major, harmonic minor, and melodic minor scales - Mastery of all two-octave major, minor, V^7, and dim^{o7} arpeggios - Clean major scales in 3rds - Fluent in all common articulation types and patterns - Mature tone with well-developed range, vibrato, and intonation	- Stylistic fluency from Baroque through 20th c., including French, English, German, and American contemporary national styles - Functional understanding of note grouping and inflection to clarify meter and phrasing	Solo: Poulenc Sonata, Schumann Romances, Bach Concerto for Oboe and Violin, Tomasi <i>Evocations</i> Chamber: Mozart Oboe Quartet, Britten <i>Phantasy</i>, Françaix Wind Quintet No. 1 Orchestral: Beethoven Symphony No. 3, Brahms Violin Concerto, Strauss <i>Don Juan</i>	- Advanced understanding and control in all stages of reedmaking - Ability to make a functioning reed from gouged cane in 30 minutes using the Objective Reed Tests

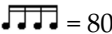
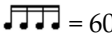
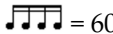
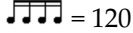
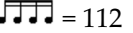
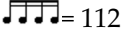
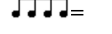
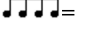
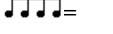
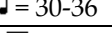
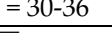
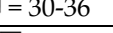
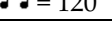
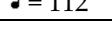
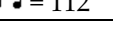
Degree Program	Sight-Reading	Technique	Musical Interpretation	Representative Repertoire	Reedmaking
Bachelor of Musical Arts (BMA)	Confident reading of intermediate to advanced repertoire, including meter changes and key modulations.	- Reliable technique across full range - Fluent two-octave major, harmonic minor, and melodic minor scales - Major Scales in 3rds - Two-octave major, minor, V⁷ and dim⁰⁷ arpeggios - Fluency in the most common articulation patterns - Confident intonation and tone	- Stylistic awareness from Baroque through the 21st century - Expressive playing with developing interpretive insight and phrasing variety.	Solo: Britten <i>Six Metamorphoses</i>, Telemann <i>Fantasias</i>, Still <i>Incantation and Dance</i>, Paladilhe <i>Solo de hautbois</i> Chamber: Haydn <i>London Trios</i>, Milhaud <i>La Cheminée du roi René</i>, Nielsen Wind Quintet Orchestral: Schubert <i>Symphony No. 9</i>, Rossini <i>La Scala di Seta</i>, Tchaikovsky <i>Symphony No. 4</i>	- Functional understanding and control in all stages of reedmaking - Ability to make a functioning reed from gouged cane using the Objective Reed Tests
Bachelor of Music Education (BME)	- Accurate reading of intermediate repertoire - Able to model expression, rhythm, and phrasing of simple passages clearly at sight	- Clean two-octave major, harmonic minor and melodic minor scales - Major scales in 3rds - Two-octave major, minor, V⁷ and dim⁰⁷ arpeggios - Solid tone production - Control of single articulation and basic mixed patterns - Readiness to demonstrate in teaching	- Musically expressive with clear phrasing and ample dynamic range - Capable of demonstrating basic interpretive and stylistic principles in educational settings	Solo: Handel <i>Sonata in C-minor</i>, Marcello <i>Concerto in D-Minor</i>, Gordon Jacob <i>Sonatina</i> Chamber: Triebensee <i>Trios</i>, Mozart <i>Opera Duos</i>, Danzi <i>Wind Quintet in G-minor</i> Large Ensemble: Brahms <i>Symphony No. 1</i>, Vaughan Williams <i>English Folk Song Suite</i>, Grainger <i>Lincolnshire Posy</i>	- Ability to adjust reeds for students using the Objective Reed Tests - Ability to make a functioning reed from gouged and shaped cane

Degree Program	Sight-Reading	Technique	Musical Interpretation	Representative Repertoire	Reedmaking
Bachelor of Arts (BA) in Music	- Reads basic to intermediate works in common keys/meters - Maintains tempo and simple expression	- Functional skill in major and harmonic minor scales and arpeggios (low B-flat to high F) - Clean basic articulation - Steady tone in all registers	- Straightforward but expressive phrasing - Demonstrates musical awareness and intention	Solo: Albinoni Concerto in D-minor, Pierne Piece in G-minor, Saint-Saëns Sonata (mov. 1) Chamber: Haydn Divertimento in B-flat, <i>Agay Five Easy Dances</i> Large Ensemble: Haydn Symphony No. 104, Beethoven Symphony No. 1, Sousa Marches	Ability to adjust purchased reeds intuitively using the Objective Reed Tests
Master of Music (MM) in Performance	- Reads advanced and unfamiliar works with stylistic interpretation - Flexible and expressive under pressure	- Professional fluency in full-range technique - Advanced articulation (double/triple tonguing) - Advanced tonal control	- Deep and intuitive stylistic awareness - Confident interpretive decisions rooted in analysis and informed historical practice	Solo: Gips Concerto in D-minor, Mozart Oboe Concerto, Bozza <i>Fantasia Pastorale</i>, Vivaldi Concerto in C Chamber: Reicha Wind Quintet in B-flat, Ligeti Six Bagatelles, Poulenc Trio Orchestral: Shostakovich Symphony No. 1, Ravel <i>Le Tombeau de Couperin</i>, Bartók <i>Concerto for Orchestra</i>	- Advanced understanding and control in all stages of reedmaking - Ability to make a functioning reed from gouged cane in 30 minutes using the Objective Reed Tests

Degree Program	Sight-Reading	Technique	Musical Interpretation	Representative Repertoire	Reedmaking
Master of Music Education (MME)	- Reads intermediate to advanced works in solo/ensemble contexts - Adaptable “on the fly” to varied musical roles (soloist, section leader, coach)	- Confident command of major, harmonic minor, and melodic minor scales, arpeggios, and patterns - Secure articulation and tonal control for modeling	- Interprets a range of styles with sensitivity and authority - Able to demonstrate expressivity at an advanced level - Functional understanding grouping and inflection to clarify meter and phrasing	Solo: Bach Concerto in D-minor, Poulenc Sonata, Kalliwoda <i>Morceau de salon</i> Chamber: Hindemith Wind Quintet, Danzi Wind Quintets, Klughardt Quintet Large Ensemble: Dvořák Symphony No. 9, Bernstein <i>Candide</i>, Persichetti Symphony for Band	- Ability to adjust reeds for students using the Objective Reed Tests - Ability to make a functioning reed from gouged cane
Doctor of Musical Arts (DMA) in Performance	- Expert sight-reader in all styles - Interprets and adapts in real time in solo and ensemble settings - Can transpose simple melodies at sight	- Virtuosic command of all technical aspects - Understanding of and basic competency in modern techniques (multiphonics, microtones, circular breathing, etc.) for use in teaching and performance	- Authoritative interpretation in all styles - Advanced understanding of grouping and inflection to clarify phrasing and style - Highly personal expression supported by scholarly research, and artistic insight	Solo: Silvestrini Études, Navarro Legacy Concerto, Berio <i>Sequenza VII</i>, Pasculli “La Favorita” Concerto Chamber: Carter <i>8 Etudes and a Fantasy</i>, Zelenka Sonata V, Previn Trio Orchestral: Debussy <i>La Mer</i>, Shostakovich Symphony No. 10, Stravinsky <i>Rite of Spring</i>, Ravel <i>Daphnis and Cloe</i>	- Masterful understanding and control in all stages of reedmaking - Intuitive use of the Objective Reed Tests - Ability to make a functioning reed from gouged cane in 20 minutes

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Minimum Competencies to Enroll in Upper Divisional Applied Lessons for Undergraduate Oboe Majors

	Minimum Tempo			Range	Type
	BM	BMA	BME		
Diatonic Scales	 = 80	 = 60	 = 60	Two octaves, extending below; Ab and A tonic: ascend an octave and a fifth	Major, Harmonic Minor, and Melodic Minor
Scales in 3rds	 = 80	 = 60	 = 50	Two octaves, extending below; F# and G: omit final upper neighbor; Ab and A: ascend an octave and a fifth	Major
Regular and Broken Arpeggios	 = 60	 = 60	 = 60	Two octaves, extending below; Ab and A tonic: ascend an octave and a fifth	Major, Minor, V ⁷ and vii ⁰⁷
Long Tone Patterns	 = 40	 = 40	 = 40	Low B-flat to High G	Slurred, Articulated, and 9 th Slurred, 1-9-1
Interval Slurs	 = 30	 = 30	 = 30	Low B-flat to High G	Down chromatically and up diatonically
Articulated Scale	 = 60	 = 60	 = 60	Middle C to Low C, four beats per pitch	C-major, legato descending in quarters and eighths
Articulated Scale	 = 120	 = 112	 = 112	Middle C to High C, one beat per pitch	C-major, separate ascending
Mozart Concerto First Movement Exposition	 = 108-120	 = 104-120	 = 100-120		
Brahms Violin Concerto	 = 30-36	 = 30-36	 = 30-36		
Rossini <i>La Scala di Seta</i>	 = 120	 = 112	 = 112		

Detailed Undergraduate Objectives by Semester: OBOE 2020 and OBOE 4020: BM, BMA, BME

Individualized Course of Study

We will tailor your individual plan and expectations to suit your goals and needs over the course of your degree at the University of Oklahoma. That said, *every* student will be expected to work for growth in the fundamentals of playing, technique, control, reed making, musicianship, and stylistic understanding.

Upper Divisional Exam

All technical and fundamental materials for the first two years must be sufficiently mastered at the given tempos for undergraduates wishing to pass their Upper Divisional Exam and for graduate students prior to presenting their first recital. See *Minimum Competencies to Enroll in Upper Divisional Applied Lessons for Undergraduate Oboe Majors* and *Oboe Upper Divisional Technical Exam* for more information.

Representative Repertoire

The literature listed in the following descriptions is intended to represent a **general** overview of the standard oboe repertoire. It is not expected the student will cover all the repertoire listed, and substitutions of comparable literature at any given level can be made at the discretion of the instructor to suit the individual needs of a particular student.

Bachelor of Arts in Music (BA)

Students pursuing the BA in Oboe are not required to present a degree recital or enroll in upper divisional applied lessons and are therefore not required to present an Upper Divisional Exam. Students are encouraged (but not required) to attend reed making and other studio classes, and goals for the semester/year will be determined on an individual basis. See *Graduation-Level Expectations for Oboe Majors* for more generalized goals and minimum requirements for the degree.

Freshman Year (BM, BME, BMA)

Fall Semester

1. Summary of Goals/Objectives

Students Will...	Through....	As Evidenced by...
Get Organized: Plan semester goals and strategies for accomplishing them Manage time wisely	▪ Studio class lecture ▪ Individual planning sessions ▪ Practice charts and journal ▪ Lesson grids/weekly goals ▪ Written handouts ▪ Setting up class binders and journals (lesson, practice, reed making) ▪ Keeping a datebook	▪ Class binders ▪ Lesson Journal ▪ Practice Journal ▪ Reed making Journal ▪ Goals and Plans ▪ Datebook
Develop a personal music and listening library augmented by analysis outlines of all assigned solo and ensemble repertoire	▪ Orchestral Repertoire Course ▪ Masterclass Lecture	▪ Study Notes ▪ Marked Parts ▪ Lesson Preparation ▪ Recording reviews
WARM-UP and PRACTICE		
Establish a good daily warmup routine that develops and promotes good fundamentals of playing	▪ <i>Foundational Concepts</i> Lecture Series ▪ Teacher video and/or live demonstrations ▪ Written handouts ▪ Frequent verbalization of concepts	▪ Written Fundamentals Quiz ▪ Warm Up Video Assessment ▪ Practice Video Assessment ▪ Recorded quizzes
Develop good practice planning, strategies, and routine	▪ Technical Proficiency (TP) and private lesson feedback ▪ Planning and daily application ▪ Reflective practice journaling	▪ Practice Journal ▪ TP Midterm Exam ▪ TP Final Exam ▪ Jury Exam
MUSICIANSHIP		
Understand and execute foundational phrasing and phrase structures	▪ Class lecture and demonstration ▪ Foundational etudes study ▪ Solo repertoire ▪ Orchestral Excerpts ▪ Readings/Articles	▪ Class (or lesson) performances ▪ Ensemble auditions ▪ Large ensemble and chamber performances ▪ Final Jury Examination

Understand and apply the values and components of Baroque style	▪ Masterclass lecture ▪ Repertoire study ▪ Study notes ▪ Listening ▪ Readings and handouts	▪ Masterclass performances ▪ Masterclass discussions ▪ Mock Audition ▪ Study note feedback ▪ Final Jury Examination
REEDMAKING		
Obtain and maintain all required reed equipment and materials	▪ Assessing current and future needs with instructor ▪ Ordering needed items ▪ Re-ordering cane and other material proactively	▪ Initial equipment check ▪ Midterm check ▪ Emergency cane bin
Learn to select good cane, shape cane, and tie/scrape a good reed blank	▪ Reed class lecture and demonstrations ▪ Private lesson and TP lesson feedback ▪ Reed buddy guidance ▪ Readings and written materials ▪ Making 7-10 reeds per week ▪ Reed box checks ▪ Keeping a reed log and journal ▪ Reed exam feedback ▪ Video demonstrations	▪ Weekly reed box checks ▪ Reed log and journal ▪ Written Good Reed Blank Criteria Quiz ▪ Cane Selection exam ▪ Shaping exam ▪ Reed Blank Exam (and retakes)
Develop the skill and understanding of proper knife sharpening		▪ Knife concepts quiz ▪ Weekly knife checks in TP and private lessons ▪ Reed Blank Exam (and retakes)
Learn the three types of scraping: plow, loop (swivel), and sweep		▪ Reed Blank Exam (and retakes)
Learn the qualities of and how to scrape a good semi-finished reed		▪ Semi-finished reed quiz ▪ Final semi-finished reed exam
Learn to perform the objective reed tests		▪ Private lesson checks

2. Additional Areas of Focus:

- Good Fundamentals: tone production, breathing, posture, hand position, embouchure control and flexibility, articulation, dynamic range, intonation, instrument range (correct fingerings), vibrato

3. Fundamental Warm-up Exercises, Skills, and Technical Material:

- Breathing exercises, compression/support exercises, visual focus spot
- Wiggles (fingering patterns with oboe only, no reed)

- Various exercises on the reed alone
- Entrances at various dynamics; Tapers from various dynamics
- Chromatic scale Bb³-G⁶, in whole notes, no metronome (approx. Q=60); also in quarters, starting on the tonic of the Key of the Week, full-range extending above and below at Q=60-80+
- Long Tones: 1-5-1, 1-9-1, and 1-5-1-5-1 (slurred then articulated), Q=40 (50): Key of the week: all 1st, 4th, and 5th scale degrees within in the range Bb³-G⁶
- Ninth Slurs, 1-9-1, F⁴-Bb³, Q=40 (50)
- Slurs down through an octave (chromatically) and up an octave (diatonically), all major keys; for Ab and A, go up to the 5th scale degree
- All fingerings from Bb³ to G⁶, including alternate fingerings for Eb^{4/5}, F^{4/5}, Eb⁶, E⁶, and F⁶.
- All **major scales**, two octaves, extending below, over the required range (Bb³-G⁶), in half notes, quarter notes, eighths, triplets, and sixteenths, at Q=50-100+: With and without drone (tonic). Ab and A ascends an octave plus a fifth, turning around at the 5th scale degree, extending below.
- All **major arpeggios**, regular and broken, two octaves, extending below within the required range (Bb³-G⁶); no metronome, in eighth notes (roughly E=30, 60+): With and without drone (tonic).
- Simple up/down inflection exercises (groupings), applied to other material
- Articulated scales in C major: one octave descending legatissimo in half notes, quarter notes, and eighth notes (Q=50-100). One octave ascending staccato (on the wind) in sixteenth notes, Q=50-100+
- Beginning double tonguing: legato syllables only and on the reed
- See *Warmup and Technical Proficiency Material*, First Year Fall semester for notated examples and more specific warm-up criteria

4. Etudes/Methods:

- Barret *Method for Oboe*: Preliminary Articulation Studies (1-15) and Melodies (1-10)
- Sellner *Method for Oboe*, Book 2: Selected studies

5. Solo Repertoire: Group A baroque work, such as:

- Marcello Concerto in D-minor (sometimes in C-minor)
- Vivaldi Concerto in F major or A-minor
- Handel Sonata in G-minor or C-minor; Concerto in G-minor
- Telemann Sonata in A-minor, Bb Major, or E-minor; Concerto in F-minor
- Sammartini Sonata in G major
- Albinoni Concerto in D-minor

- Other repertoire as assigned

6. Chamber Music Repertoire: Group A repertoire, as assigned

7. Practice strategies and techniques:

- Principles of *deliberate practice*
- Practice rhythms
- Use of metronome and drones
- Planning, journaling, and reflection
- Mental practice
- Score study and marking parts

8. Jury Material

- **Orchestral Excerpts**
 - Beethoven Symphony #3
 - Brahms Symphony #1
- **Technical Material**—selected from above
- **Solo Repertoire (with piano)**, as assigned

Spring Semester

1. Summary of Goals/Objectives

Students Will...	Through...	As Evidenced by...
Plan semester goals and strategies for accomplishing them	▪ Planning sessions ▪ Planning worksheets ▪ Practice charts ▪ Lesson grids	▪ Planning packet ▪ Lesson Journal ▪ Practice Journal ▪ Reed making Journal ▪ Datebook
WARM-UP and PRACTICE		
Develop sufficient playing endurance for repertoire and skills	▪ Sufficient practice time ▪ Embouchure pushups ▪ Consistent Warm-up	▪ Warm Up Video Assessment ▪ Practice Video Assessment ▪ Recorded quizzes ▪ Practice Journal ▪ TP Midterm Exam ▪ TP Final Exam
Perform material with a sense of travel, grouping, and reach	▪ Priority in warm-up focus ▪ Application to repertoire	
MUSICIANSHIP		
Learn to collaborate successfully with a pianist	▪ Lecture ▪ Handouts ▪ Lesson Coaching	▪ Masterclass performance ▪ Lesson performance ▪ Jury performance

Establish good ensemble skills and etiquette	▪ Handouts ▪ Ensemble coachings and rehearsals	▪ Masterclass performance ▪ Chamber music and large ensemble performances
Understand and execute a wider range of foundational principles of style and phrasing, Classical focus	▪ Class lecture and demonstration ▪ Foundational etudes ▪ Repertoire/Excerpts ▪ Readings/Articles	▪ Etude class performances ▪ Master class performance ▪ Mock Audition ▪ Final Jury Examination
Effectively prepare solo, chamber music, and large ensemble parts	▪ Class lecture ▪ Private lessons ▪ Handouts ▪ Marked parts/study notes	▪ Masterclass performances ▪ Masterclass presentations ▪ Mock Audition ▪ Study note feedback ▪ Final Jury Examination
REEDMAKING		
Maintain an adequate supply of cane, reeds, reeds, and supplies	▪ Planning needs ▪ Proactive ordering of materials ▪ Spending 1-2 hours daily working on reeds	▪ Emergency cane bin ▪ Reed exams (see Reed Class Syllabus)
Demonstrate ability to select and process cane for gouging	▪ Reed class lecture and demonstrations ▪ Private lesson and TP lesson feedback ▪ Reed buddy guidance ▪ Readings and written materials ▪ Making 7-10 reeds per week ▪ Keeping a reed log and journal ▪ Reed exam feedback ▪ Video demonstrations	▪ Cane selection fundamentals quiz ▪ Cane selection quiz
Properly gouge cane on the Innoledy machine		▪ Gouging fundamentals quiz ▪ Gouger exam
Develop the ability to produce a good blank from gouged cane in 30 minutes or less		▪ Good Blank Quiz ▪ 20(30)-minute reed blank exam (and retakes)
Develop the ability to produce a good finished reed		▪ Weekly knife checks in TP and private lessons ▪ Finished reed exams and quizzes

2. Other Areas of Fundamental Focus

- Hand position and elimination of grabbing/tension
- Smooth legato articulation, faster speeds
- Good intonation, especially tuning of 4ths, 5ths, and octaves over drones
- Consistency in reed making basics in a systematic approach
- Refinement of knife technique; increased speed and accuracy
- Consistency in knife sharpening
- Thoughtful use of reed, lesson, and practice journals
- Self-sufficiency in selecting and processing cane
- Interpersonal communication and initiative

3. Warmup, Technical and Fundamental Materials:

- Chromatic scale Bb³-G⁶, Improv as before, also slurred quarters at Q=60, also in quarters and eighths, starting on the tonic of the Key of the Week, full-range extending above and below at Q=60-80+
- Long Tones, as in Fall semester
- Ninth Slurs, as in Fall semester
- Slurs down/up, as in Fall semester, in the relative melodic minor to the Key of the Week
- All **melodic minor scales**, two octaves over the required range, extending below (Bb³-G⁶), in half notes, quarter notes, eighths, triplets, and sixteenths, at Q=50; A and G#, ascend an octave plus a fifth, extending below
- All **minor arpeggios**, regular and broken, extending above and below within the required range (Bb³-G⁶); no metronome, in eighth notes (roughly E=30, 60+), with and without drones.
- Continued grouping application (inflection, sense of travel)
- Articulated scales in C major, one octave descending legato in half notes, quarter notes, eighth, and sixteenth notes (Q=50-100). One octave ascending staccato in sixteenth notes, Q=50-120+
- Continued double tonguing development: various patterns on one note at Q=80-132+
- Andraud *Vade Mecum of the Oboe*, studies #1 and 2, Q=50
- Continued intonation focus, applying intermittent drone practice to all exercises
- Regular review of first semester major scales and arpeggios
- See *Warmup and Technical Proficiency Material*, First Year Spring semester for notated examples

4. Etudes/Methods:

- Barret *Method for Oboe*: Preliminary Articulations (16-30) and Melodies (11-20)
- Sellner *Method for Oboe*, Book 2: selected studies

5. Solo Repertoire: Group A Classical work with piano, such as:

- Bellini Concerto in E-flat Major
- William Herschel, various concerti
- CPE Bach Concerto in G-minor or Eb Major
- Haydn (spurious) Concerto in C-major
- Other repertoire as assigned

6. **Chamber Music Repertoire:** Group A, as assigned
7. **Greater self-sufficiency in practice strategies and techniques:**
 - Practice rhythms
 - Use of metronome and drones
 - Practice log
 - Practice planning, journaling, and reflection
 - Time management and organization
 - Relating repertoire challenges to warm up
 - Creating and designing practice exercises for specific problem spots
8. **Jury Material**
 - **Orchestral Excerpts**
 - Rossini *La Scala di Seta*
 - Brahms Violin Concerto
 - **Technical Material**—selected from above material
Solo Repertoire (with piano), as assigned

Sophomore Year (BM, BME, BMA)

Fall Semester

1. Summary of Goals/Objectives

Students Will...	Through...	As Evidenced by...
Plan semester goals and strategies for accomplishing them	- Planning sessions - Planning worksheets - Practice charts - Lesson grids	- Planning packet - Lesson Journal - Practice Journal - Reed making Journal - Datebook
WARM-UP and PRACTICE		
Expand Warmup routine for greater facility and control	Warm-up	Written Fundamentals Quiz
Perform technical material with greater speed, finesse, and control	- Priority in warm-up focus - Application to repertoire	- Warm Up Video Assessment - Practice Video Assessment - Recorded quizzes - Practice Journal - TP Midterm Exam - TP Final Exam
Refine ensemble skills, awareness, and leadership	- Assigned projects - Ensemble coachings and rehearsals	- Project presentations - Chamber music and large ensemble performances
MUSICIANSHIP		
Understand and execute a wider range of foundational principles of phrasing and style, Romantic focus	- Masterclass lecture and demonstration - Foundational etudes - Solo Repertoire - Orchestral Excerpts - Readings/Articles	- Etude class performances - Master class performance - Mock Audition - Final Jury Examination
Take greater responsibility in self-directed preparation of solo, chamber music, and large ensemble parts	- Lecture - Handouts - Marked parts/study notes	- Masterclass performances - Masterclass presentations - Mock Audition - Study note feedback - Final Jury Examination
REEDMAKING		
Maintain an adequate supply of cane, reeds, and supplies	- Planning cane/reed needs - Proactive ordering of materials - Spending 1-2 hours daily working on reeds	- Emergency cane bin - Reed exams (see Reed Class Syllabus)

Demonstrate deeper understanding and refinement of knife skills, cane selection, and use of the objective reed tests	▪ Reed class lecture and demonstrations ▪ Private lesson and TP lesson feedback ▪ Reed buddy guidance	▪ Cane selection criteria quiz ▪ Reed fundamentals quiz ▪ Criteria for a good blank quiz
Develop the ability to produce a semifinished reed from a blank cane in 30 minutes or less	▪ Readings and written materials ▪ Making 7-10 reeds per week	▪ Objective Reed Tests Quiz ▪ Weekly reed box checks ▪ Reed log and journal ▪ Semi-finished Reed Quiz (and retakes)
Develop the ability to produce good a finished reed	▪ Keeping a reed log and journal ▪ Reed exam feedback ▪ Video demonstrations	▪ 20(30)-Minute exam: blank to semifinished ▪ Knife Quiz ▪ Weekly knife checks in TP and private lessons ▪ Final Exam: Finished reed

2. Other Areas of Focus:

- Clean, even, comfortable technique (“It looks easy”)
- Endurance with heartier reeds
- Use of flexible support, air compression, and focus to create a sense of reach and drama in intervals
- Smooth legato articulation, faster speeds
- Ringing, ongoing staccato articulation
- Good intonation, especially tuning of 3rds over drone pitches
- Confidence in working in a chamber group
- Wider understanding of phrasing and style, to include Classical style
- Increased speed and accuracy in reed making
- Maturity in preparation (You are becoming your own best teacher)

3. Technical and Fundamental Materials:

- Chromatic scale improv as before; also in quarters, eighths and triplets starting on the tonic of the Key of the Week, full-range extending above and below at Q=60-80+
- Chromatic Long Tones, F⁵ to G⁶ and F⁴ to G⁵
- Ninth Slurs, 1-9-1, F⁴-Bb³, as before
- Slurs down through an octave (chromatically) and up an octave (diatonically), as before, in the key of the week
- **Major scales in 3rds**, two octaves, extending below. For Ab and A, ascend an octave plus a fifth in half notes, quarter notes, eighths, triplets, and sixteenths, at Q=60, 70+
- All **V⁷ and dim⁷ arpeggios**, regular and broken, extending above and

below within the required range (Bb³-G⁶); no metronome, in eighth notes (roughly E=30, 60+)

- Articulated scales: C major, one octave descending legato in half notes, quarter notes, and eighth notes (Q=50-100). One octave ascending in sixteenth notes, Q=50-120+
- Mixed Articulation: triplets and sixteenths in four and five note patterns in the Key of the Week, Q=50-80+
- Continued double tonguing development: double and triple tonguing in four and five note mixed articulation patterns in the key of the week, Q=72=132
- Continued intonation focus, applying drone practice to all exercises
- See *Warmup and Technical Proficiency Material*, Second Year Fall semester for notated examples.

4. Etudes/Methods:

- Barret Oboe studies: Advanced Articulation studies (1-6) and Melodies (21-30)
- Gillet *Twenty Minute Studies*

5. Beginning transposition of selected etudes.

6. Solo Repertoire: Group A or B Romantic Work, such as:

- Saint-Saens Sonata
- Schumann *Three Romances*
- H. Luft Concerto No. 1
- Kalliwoda *Morceau de Salon* or Concertino
- Paladihle *Concertante*
- Hummel *Introduction, Theme, and Variations*

7. Chamber Music Repertoire: Group A or B, as assigned

8. Practice Strategies and Techniques: evidence of successful, self-sufficient habits

9. Jury Material

- **Orchestral Excerpts**
 - Strauss *Don Juan*
 - Ravel *Le Tombeau de Couperin*, prelude
- **Technical Material**—selected from above material
- **Solo Repertoire (with piano)**, as assigned

Spring Semester (BM, BME, BMA)

1. Summary of Goals/Objectives

Students Will...	Through...	As Evidenced by...
Plan semester goals and strategies for accomplishing them, showing greater initiative and internal motivation	- Planning sessions - Planning worksheets - Practice charts - Lesson grids	- Planning packet - Lesson Journal - Practice Journal - Reed making Journal - Datebook
WARM-UP and PRACTICE		
Maintain all technical material for Upper Divisional Exam, working for consistency	- Sufficient practice time - Priority in warm-up focus - Tracking charts - TP buddy	*Warmup Video Assessment *Practice Video Assessment - Recorded quizzes - Practice Journal - TP Midterm Exam - Barrier Exam
Demonstrate self-sufficiency in using warmup materials for ongoing growth	Self-directed planning, strategizing, and goal setting	*as needed
MUSICIANSHIP		
Demonstrate self-sufficiency in application of chamber music skills and rehearsal techniques	- Assigned projects - Self-guided planning, initiative, and problem solving	- Project presentations - Higher level coaching focus due to preparation level - Ensemble performances
Understand and execute a wider range of foundational principles of phrasing and style, 20th Century focus, by nationality	- Masterclass lecture and demonstration - Solo Repertoire/Excerpts - Readings/Articles	- Master class performance - Ensemble Auditions - Barrier Exam
Effectively prepare solo, chamber music, and large ensemble parts	- Study notes and marked parts feedback - Lesson accountability - Adequate study and practice time	- Masterclass performances - Mock Audition - Study notes/marked parts - Barrier Exam
REEDMAKING		
Maintain an adequate supply of cane, reeds, and materials	- Planning cane/reed needs - Proactive ordering of materials - Adequate daily reed time - Reed class and GA help	- Emergency cane bin - Performing key performances and exams on reeds you made completely

Demonstrate self-sufficiency in knife skills and maintenance, cane selection, cane processing, and use of the objective reed tests	▪ Reed class lecture and demonstrations ▪ Private lesson and TP lesson feedback ▪ Reed buddy guidance ▪ Readings and written materials ▪ Making 7-10 reeds per week ▪ Keeping a reed log and journal ▪ Reed exam feedback ▪ Video demonstrations	▪ Cane selection Exam ▪ Weekly reed box checks ▪ *Good Reed Blank Quiz ▪ *Semi-finished Reed Quiz ▪ Reed log and journal ▪ Finished reed Quiz (and retakes) ▪ 20 Minute exam: finished reed from semi-finished ▪ Weekly knife checks in TP and private lessons ▪ Ferrillo Gouger exam ▪ Final Exam: Finished reed
Develop the ability to produce a finished reed from a semifinished reed in 20 minutes or less		
Develop the ability to produce good finished reeds		
Demonstrate proper use of the Ferrillo (Graf-style) gouging machine		
		*Optional

2. Additional Areas of Focus

- Increasing confidence with faster and more complex technical material
- Comfort in auditions and playing exams
- Continued refinement of tone and range
- Smooth legato and ringing, ongoing staccato articulation at faster speeds
- Good intonation and playing well in a key
- Leadership in working with peers and helping younger students and colleagues
- Development of more intuitive phrasing and instincts through careful listening
- Increased reed making efficiency (better results for less time)
- Proactive responsibility
- Ability to adjust the oboe mechanism with confidence

3. Technical and Fundamental Materials:

- Chromatic Improv as before; also in quarters, eighths, triplets, and sixteenths, starting on the tonic of the Key of the Week, full-range extending above and below at Q=60-80+
- Long Tones and Chromatic Long Tones, as before
- Slurs down through an octave (chromatically) and up an octave (diatonically), in the relative harmonic minor to the Key of the Week
- All **harmonic minor scales**, two octaves over the required range, extending below (Bb³-G⁶), in half notes, quarter notes, eighths, triplets, and sixteenths, at Q=80; G# and A, ascend an octave plus a fifth, extending below

- **Augmented arpeggios**, regular and broken, two octaves where possible, extending below; no metronome, in half notes (roughly Q=60)
- Articulated scales: C Major, one octave descending legato in half notes, quarter notes, and eighth notes (Q=50-100+). One octave ascending in sixteenth notes, Q=50-132+
- **Mixed legato articulation** in all major keys: slur 4; slur 2, slur 2; slur 2, tongue 2; tongue 2, slur 2; slur 3, tongue 1; tongue 1, slur three; slur 3; slur 2, tongue 1; tongue 1, slur 2; ranges as before, extending below in sixteenth notes (or triplets), Q=50-80+
- Continued double tonguing development: seven and nine note patterns in all major keys, in triplets and sixteenths, Q=84-144+
- Andraud *Vade Mecum of the Oboe*, studies #3 and 4, Q.=60, as assigned
- Continued intonation focus, applying intermittent drone practice to all exercises

4. Etudes:

- Barret Oboe Studies: Advanced Articulation Studies (7-12) and Melodies (31-40)
- Gillet *Twenty Minute Studies*, arpeggios from memory (as assigned)

5. Solo Repertoire: Group A or B 20th Century work, such as:

- Gordon Jacob Sonata or Sonatina
- Poulenc Sonata
- Hindemith Sonata
- Malcolm Arnold Sonatina

6. Chamber Music Repertoire: Group A or B, as assigned

7. Confident knowledge of oboe adjustments and mechanical maintenance

8. Jury Material: Upper Divisional Exam (20 minutes)

- **Orchestral Excerpts**
 - Mozart Concerto, first Movement exposition
 - Brahms Violin Concerto
 - Rossini *La Scala di Seta*
- **Technical Material**—see Upper Divisional Exam checklist
- **Solo Repertoire (with piano)**, in contrasting styles, as assigned

Junior Year (BM, BME, BMA)

Fall Semester

1. Summary of Goals/Objectives

- Facility which incorporates agile, ringing articulation
- Confident stage presence and poise
- Consistent beauty of tone and singing vibrato
- Smooth legato articulation in all registers and in mixed articulation
- Ringing, ongoing staccato articulation at faster speeds
- Good intonation, melodically and harmonically
- Model of professionalism to younger students
- Confidence in own interpretations and ideas
- Mature grasp of all styles, including romantic and contemporary
- Methodical in reed production and preparation
- Increased efficiency in studying and preparing musical material

2. Technical and Fundamental Materials:

- Chromatic scale Bb³-G⁶ slurred, in half notes, quarter notes, eighth notes and sixteenth notes at Q=80
- Long Tones and Chromatic Long Tones, as before
- Chromatic octave slurs (Ravel Piano Concerto exercise)
- **Harmonic minor scales in 3rds**, two octaves, extending below. For Ab and A, ascend an octave plus a fifth, in half notes, quarter notes, eighths, triplets, and sixteenths, at Q=60
- Gillet Arpeggios, all major and minor (no metronome)
- Articulated scales: Major keys, one octave descending legato in eighth notes (Q=80-160). One octave ascending in sixteenth notes, Q=80-144+
- Mixed legato articulation, one octave patterns in all harmonic minor keys: slur 4; slur 2, slur 2; slur 2, tongue 2; tongue 2, slur 2; tongue 1, slur 3; slur 3, tongue 1; Q=80
- Continued double tonguing development: one octave patterns in all melodic minor keys, one octave, extending below, Q=100, slur 2, tongue 2
- Continued intonation focus, applying intermittent drone practice to all exercises

3. Reed Making:

- Confidence in scraping a finished reed

- Keep a detailed reed diary and log
- Self-sufficient with minimal assistance
- Consistency in reed finishing, with application of objective tests
- Consistently high standards of cane selection, gouge, and equipment
- Ability to process and gouge cane with consistency (Ferrillo/Graf style)

4. **Etudes:**

- Ferling 48 Studies, #1-20
- Andraud Vade Mecum #1-2 memorized

5. Continued **transposition** of selected etudes

6. **Solo Repertoire:** Group B, such as:

- Mozart Concerto
- Vivaldi Concerto in C-major
- Schumann *Three Romances*
- Rubbra Sonata
- Sancan Sonatine
- Tomasi *Evocations*
- Ravel/Walters Sonatine

7. **Chamber Music Repertoire:** Group B, such as:

- Musgrave *Impromptu* #1
- Canteloube *Rustiques*
- Françaix *Divertissement*
- Poulenc Trio
- Ligeti *Six Bagatelles*
- Mozart Quintet for Piano and Winds
- Britten *Phantasy*, Op. 2

8. **Jury Material**

- **Orchestral Excerpts**
 - Debussy *La Mer*, Tempo TBA, double tongued
 - Mendelssohn Symphony #3, Q=126+, (double tongued)
- **Technical Material**—selected from above
- **Solo Repertoire (with piano)**, as assigned

Junior Year: Spring Semester (BM, BME, BMA)

1. Summary of Goals/Objectives

- Mature grouping, sweep, and ease in all technical material
- Experienced stage presence and poise
- Presentation of a successful recital (BM)
- Consistent beauty and size of tone and singing vibrato
- Ringing, ongoing staccato articulation at faster speeds
- Continued growth of intonational stability
- Leader to underclassmen and a reliable help with reeds
- Flexibility, creativity, and adaptability in interpretations and ideas
- Expand repertoire and grasp of contrasting styles and performance practices
- Methodical in reed production and preparation, with reeds to suit repertoire
- Highly developed sight-reading skill to aid in preparation and practice efficiency

2. Technical and Fundamental Materials:

- Chromatic scale Bb³-G⁶ slurred, in half notes, quarter notes, eighth notes and sixteenth notes at Q=100-120; also in various mixed articulation patterns
- Long Tones and Chromatic Long Tones, as before with variations to suit needs and repertoire
- Major Scales in **Turn Figures**, sixteenth note groups of 5, 6, and 7 at Q=40-60+, two octaves, extending below (Bb³-G⁶)
- Gillet Arpeggios, Augmented and Diminished (no metronome)
- Articulated scales, in the relative harmonic minor to the key of the week
- Mixed legato articulation, as before, melodic minor keys; Q=100 with new patterns in 3/8 and 6/8
- Continued double tonguing development: Sixteenth note scalar patterns in all major keys, one octave, extending below, Q=132-144+, all separate
- Continued intonation focus, applying intermittent drone practice to all exercises

2. Reed Making:

- Confidence in scraping a finished reed quickly
- Keep a detailed reed diary and log
- Self-sufficient, working toward greater efficiency and consistency

- Confidence in reed finishing, with application of objective tests
- Consistently high standards of cane selection, gouge, and equipment
- Ability to process and gouge cane with consistency (Ferrillo/Graf style)
- Ability to explain/verbalize concepts to underclassmen

3. Etudes:

- Ferling 48 Studies, #21-40
- Andraud Vade Mecum #3-4 memorized

4. Solo Repertoire: Group B, such as:

- Bozza *Fantasia Pastorale*
- Cooke Sonata for oboe and harpsichord
- Herbert Howells, Sonata
- Goossens *Concerto in One Movement*
- Vaughan Williams Oboe Concerto

5. Chamber Music Repertoire: Group B, such as:

- Loeffler *Deux Rhapsodies*
- Ravel/Jones *Le Tombeau de Couperin*
- Poulenc *Sextet*
- Bax *Quintet*
- Mozart Serenades in C, Eb, and Bb “Gran Partita”
- Dvorak *Serenade for Winds*

6. Jury Material (if not presenting a degree recital)

- **Orchestral Excerpts**, as assigned
- **Technical Material**—selected from above
- **Solo Repertoire (with piano)**, as assigned

Senior Year: Fall Semester (BM, BME, BMA)

1. Summary of Goals/Objectives

- Self-regulating in warm up and technical growth
- Beautiful and inspiring tonal control
- Ringing, ongoing staccato articulation at faster speeds
- Impeccable ensemble intonation and matching with piano
- Leader to underclassmen and a reliable help with reeds
- Mature musicianship

- Proactive in reed making projects and explorations
- Beginning preparation for final degree recital (BME students typically presents their recital this semester)
- Preparation for post-graduation goals (graduate school applications, audition preparation, etc.)
- Confidence in learning and polishing unfamiliar repertoire

2. Technical and Fundamental Materials:

- Chromatic scale Bb3-G6 slurred, in half notes, quarter notes, eighth notes and sixteenth notes at Q=120+, and in various articulation patterns
- Long Tones and Chromatic Long Tones, variations as appropriate to needs and repertoire
- Harmonic minor scales in Turn Figures, 5, 6, 7, two octaves, extending below.
- Gillet Arpeggios, V7 (no metronome)
- Articulated scales, as before in the key of the week or relative minor
- Mixed articulation, all patterns as appropriate to needs and repertoire
- Continued double tonguing development: application to all technical patterns

3. Demonstrate ability to perform simple **transpositions at sight**

4. Reed Making:

- Mastery of reed making (self-sufficient)
- Continued refinement of process for greater efficiency, speed, and consistency
- Ability to make reeds suited to needs of repertoire, acoustic, and ensemble
- Sufficient understanding of all stages, to be able to assist and instruct underclassmen

5. Etudes:

- Ferling 48 Studies, #41-48
- Barret Grand Studies, #1-7

6. Solo Repertoire: Group B-C such as:

- Mozart Concerto
- Dutilleux Sonata
- Dring *Three Piece Suite*
- Barber *Canzonetta*
- J.S. Bach Partita for Solo Flute

- Note: BME majors typically present their degree recital the Fall semester of their Senior Year.
7. **Chamber Music Repertoire:** Group B-C, such as:
 - Bozza *Scherzo*
 - Matthias Quintet
 - Martinu Quartet for violin, oboe, cello, and piano
 - Prokofiev Quintet
 - Previn Trio for oboe, bassoon, and piano
 - Françaix Quintet No. 1
 8. **Required:** Write an original cadenza to the first movement of a classical concerto and/or provide ornamentation to the slow movement of a baroque sonata/concerto.
 9. **Demonstration of basic competence on the English horn:** fingerings, equipment issues, reed-making.
 10. **Jury Material (BM and BMA; BME jury required only if the degree recital is presented more than six weeks before the end of the semester)**
 - **Orchestral Excerpts**, as assigned
 - **Technical Material**—selected from above
 - **Solo Repertoire (with piano)**, as assigned
 11. **Optional:** Students wishing to take MUTE 4332 Oboe Pedagogy should enroll in the course the Fall semester of their senior year unless otherwise advised.

Senior Year: Spring Semester (BM, BMA; BME Student Teaching)

1. **Summary of Goals/Objectives**
 - Becoming your own best teacher in regard to technical maintenance and growth
 - Professional sized tone, range, and color potential
 - Successful recital presentation
 - Ringing, ongoing staccato articulation at speeds to serve all musical situations
 - Flexibility in matching and playing with colleagues
 - Leader to underclassmen and a reliable help with reeds
 - Ready for professional musical life

- Confident in reed making for all occasions and needs
- Preparation for post-graduation goals

2. Technical and Fundamental Materials:

- Developed in consultation with instructor based on individual needs and interests

3. Reedmaking:

- Practical mastery of reed making (self-sufficient)
- Continued refinement of process for greater efficiency, speed, and consistency
- Ability to make reeds suited to needs of repertoire, acoustic, ensemble, weather, and altitude
- Pedagogy project
- Understanding of the effects of the gouge, with basic ability to make adjustments to the machine as needed (or at least identify when the machine needs servicing)

4. Etudes:

- Barret Grand Studies (8-15)
- Gillet *Etudes for the Advanced Teaching of the Oboe*, as needed

5. Solo Repertoire: Degree recital repertoire, chosen from Groups B-C, such as:

- Pasculli Gran Concerto d'el Opera, "La Favorita"
- Jacques Ibert *Sinfonia Concertante*
- York Bowen Sonata
- Sencan Sonatine
- Telemann *Fantasies*
- Gordon Jacob Concerto No. 1
- Malcolm Arnold *Fantasy*

6. Chamber Music Repertoire: Group B-C, such as:

- Barber *Summer Music*
- Zelenka various trio sonatas
- Joan Tower, *Island Prelude*
- Gordon Jacob Sextet
- Mozart/Wentz Opera Octets
- Enesco Dixtour
- John Marvin *Music from the Night*

Graduate Degree Objectives by Year: Overview

Graduate degrees by nature have goals dictated by the needs and aspirations of individual students. That said, certain minimum competencies of technique, reed making, sightreading, repertoire, and musicianship are required for all students aspiring to graduate. See *Graduation-Level Expectations for Oboe Majors* for more information. All graduate students are encouraged to take **MUTE 5332 Oboe Pedagogy** as one of their elective courses.

Master of Music (MM) and Master of Music Education (MME)

First Year (MM and MME)	
FALL	SPRING
TECHNIQUE and WARMUP	
Review Undergraduate Material: Major, Harmonic Minor, and Melodic Minor Scales	Review Undergraduate Material Major Scales in Thirds
MUSICIANSHIP and REPERTOIRE	
Review Major Style Periods: Baroque, Classical, and Romantic	Review Contemporary National Styles: French, German, English, American
REED MAKING	
Review Basics: Blank, Blank Scrape, Semi-finishing and Finishing with the Objective Tests	Review Basics Blank, Blank Scrape, Semi-finishing and Finishing with the Objective Tests

Second Year (MM)	
FALL	SPRING
TECHNIQUE and WARMUP	
Major Turn Figures, Harmonic Minor Scales in 3rds	Harmonic Minor Turn Figures, Major Scales in 4ths
PEDAGOGY AND MUSICIANSHIP	
MUTE 5332 Oboe Pedagogy	Degree Recital MM Final Comprehensive Exam
REED MAKING	
Advanced Projects: English horn and Oboe d'amore Reeds	Advanced Projects: Gouge, Shape, and Staple Experiments

Doctor of Musical Arts in Oboe Performance (DMA)

First Year	
FALL	SPRING
TECHNIQUE and WARMUP	
Review Undergraduate Material: Major, Harmonic Minor, and Melodic Minor Scales	Review Undergraduate Material Major Scales in Thirds
MUSICIANSHIP and REPERTOIRE	
Review Major Style Periods: Baroque, Classical, and Romantic, Contemporary French, German, English, and American	Degree Recital #1
REED MAKING	
Review Basics: Blank, Blank Scrape, Semi-finishing and Finishing with the Objective Tests	Review Basics Blank, Blank Scrape, Semi-finishing and Finishing with the Objective Tests

Second Year	
FALL	SPRING
TECHNIQUE and WARMUP	
Major Turn Figures, Harmonic Minor Scales in 3rds	Harmonic Minor Turn Figures, Major Scales in 4ths
PEDAGOGY, MUSICIANSHIP, and ACADEMIC MILESTONES	
Advisory Conference Report (ACR) MUTE 5332 Oboe Pedagogy Advanced Etudes & Extended Techniques	Degree Recital #2 General Exam Preparation
REED MAKING	
Advanced Projects: English horn and Oboe d'amore Reeds Gouge, Shape, and Staple Experiments	Advanced Projects: Reed Making Pedagogy

Third Year	
FALL	SPRING
TECHNIQUE and WARMUP	
Maintenance and Expansion	Maintenance and Expansion
MUSICIANSHIP, REPERTOIRE, and SCHOLARSHIP	
Degree Recital #3 General Exams Final Project Proposal	Final Project: Research, Writing, and Defense
REED MAKING	
Advanced Projects: Gouger adjustment and repair	Advanced Projects: As needed

First Year General Objectives for All Graduate Degrees

1. Summary of Goals/Objectives

- Developed in consultation for specific needs
- Gaps in technique, fundamentals, and stylistic understanding, and reed making addressed
- MM: performance focus (mastering control over the instrument)
- MME: pedagogical focus (viewing studies through the lens of future teaching)
- DMA: pedagogical and/or performance focus

2. Technical, Fundamental, and Warmup Materials:

- Long Tones: 1-5-1, 1-9-1, and 1-5-1-5-1, slurred and articulated, Q=40: for all notes in the range Bb³-G⁶; further variations as directed
- 9th Slurs, Chromatic Long Tones
- Legato scales: major, harmonic minor, melodic minor, major 3rds
- Review of undergraduate technical material, as needed
- Additional material, under advisement (scales in 4ths, 5ths, etc.)
- Apply intermittent drone practice to all exercises

3. Reed Making:

- Review of basics: knife sharpening, cane selection, gouging, shaping, tying, blank scrape, semi-finishing, and finishing
- Assimilation of objective reed tests
- Individual projects in consultation

- Ability to make reeds quickly and suited to needs of repertoire, acoustic, ensemble, weather, and altitude
 - Seasoned understanding of all stages, to be able to assist and instruct underclassmen
4. **Etudes:** (as needed)
- Review of foundational Etudes from a pedagogical perspective: Barret Preliminary and Advanced Articulation studies and the 40 Melodies, Ferling 48 Studies, Selmer Method Book II Articulation Studies
 - Barret Grand Studies
 - Other studies as needed: Gillet, Bleuzet, Pasculli, Lyon
 - Review of foundational Etudes from a pedagogical perspective
5. **Solo Repertoire Expansion and Style Review:** Standard works in the Baroque, Classical, Romantic, and Tonal Contemporary National Styles (French, German, English, American, etc.), such as:
- **Baroque:** Bach, Albinoni, Handel, Marcello, Telemann, Sammartini, and Vivaldi Concertos, Sonatas, and Partitas
 - **Classical:** Haydn, Mozart, CPE Bach, Donizetti, Cimarosa, Stamitz, Herschel, Krommer, Crussel, and Bellini Concertos, Sonatas, and Divertimenti
 - **Romantic:** Kalliwoða, Daelli, Pasculli, Hummel, Schumann, Paladivle, Colin, Dranishnikova, and Verroust works with piano
 - **Contemporary French:** Sonatas, Concertos, and other works by Francaix, Dutilleux, Sanean, Damase, Ibert,
 - **Contemporary German and Eastern European:** Sonatas, Concertos, and other works by Strauss, Hindemith, Haas, Dorati, Martinu, and Feld
 - **Contemporary English:** Sonatas and Concertos by Bowen, Goossens Jacob, Rubbra. Howells, Dring, Gipps, and Cooke
 - **Contemporary American:** works by Piston, Schickele, Copland, Barber, Still, Tower, Ewazen, Harbison, and Persichetti
6. **Chamber Music Repertoire:** Group B-C, such as:
- Harbison Quintet
 - Zelenka Sonatas for two oboes, bassoon, and continuo
 - Villa Lobos Duo
 - Tower *Island Prelude*
 - Carter *Eight Etudes and a Fantasy*
 - Maslanka Quintet #3
 - Bax Quintet for Oboe and Strings

7. Orchestral Excerpts: Review of the most common audition excerpts, such as:

- Beethoven Symphony #3
- Rossini *La Scala di Seta*
- Tchaikovsky Symphony #4
- Stravinsky Suite from *Pulcinella*
- Strauss *Don Juan*
- Debussy *La Mer*
- Ravel *Le Tombeau de Couperin*
- Rimsky-Korsakov *Scheherazade*
- Mendelssohn Symphony #3
- Brahms Symphony #1 and Violin Concerto

8. Jury Material (MM, and MME, as assigned)

- **Orchestral Excerpts**
- **Technical Material/Etudes**
- **Solo Repertoire with (or without) piano**

Second Year (and beyond): Graduate Degrees (MM, MME, DMA)

1. Summary of Goals

- Developed in consultation for specific needs and interests
- MM: performance focus
- DMA: pedagogical and/or performance focus
- Note: MME students are only required to take two semesters of private lessons (6 hours), but are encouraged to take **MUTE 5332 Oboe Pedagogy** as one of their elective courses in the Fall of their second year.

2. Technical and Fundamental Materials:

- Expanded Warmup (1 hour) designed to increase tonal control and technical fluency through Long Tone, Interval, Scale, and Articulation exercises
- Continued review and expansion of undergraduate technical material, as advised
- Study of extended oboe techniques to include circular breathing, flutter-tongue, pitch bends and glissandi, multiphonics, extended range, and microtonal fingerings (DMA)

3. Reed Making

- Complete mastery of reed making (self-sufficient)

- Individual projects in consultation
- Ability to make reeds suited to needs of repertoire, acoustic, ensemble, weather, and altitude
- Seasoned understanding of all stages, to be able to assist and instruct underclassmen
- Ability to adjust the gouging machine, replace the blade, and perform basic maintenance, as appropriate (DMA)
- Reed making pedagogy project (DMA)

4. Etudes:

- Gillet Studies
- DMA: Extended techniques (Holliger, L. Singer, or Veale)
- Other studies as needed (Loyon, Pasculli, etc.)

5. Solo Repertoire: Group C such as:

- Berio *Sequenza VIIa*
- Dorati *Cinq Pieces for Solo Oboe*
- Martinu Concerto
- Foss Concerto
- Navarro *Legacy Concerto*
- Dorati *Duo Concertante*
- Patterson *Duologue*
- Shinohara *Obsession*
- Rouse Concerto
- Schuller Sonata for Oboe
- Harbison Concerto
- Silvestrini *6 Etudes pour hautbois*
- Isang Yun *Piri* (1971)
- David Maslanka *Sonata*
- Holliger *Sonata*

6. Chamber Music Repertoire: Group C, such as:

- Takemitsu *Entre-temps*
- Yun Quartet
- Françaix Quintet No. 2
- Ligeti *Ten Pieces*
- Aguila Wind Quintet No. 2
- Villa Lobos *Quintet en forme de choros*

7. Advanced pedagogical techniques, studies, and projects as needed

Note: taking the **MUTE 5332 Oboe Pedagogy** course is **STRONGLY** encouraged for all graduate students. Students should enroll in the course the Fall semester of their second (MM, MME, DMA) year, as advised.

8. Jury Material (MM, as assigned)

- **Orchestral Excerpts**
- **Technical Material/Etudes**
- **Solo Repertoire with piano**
- Note: DMA students are not required to present juries, but may do so in special instances as needed under the advisement of the primary professor (such as a mock audition)