San José State University  
School of Music and Dance  
MUSC 035A-D and 135A-D: Applied Oboe, Fall 2016

Contact Information

Instructor: Dr. Michael Adduci
Office Location: Music 105
Telephone: 408-924-4679
Email (preferred concert): michael.adduci@sjsu.edu
Office Hours: T/Th 8:30-9:15 a.m., and by appointment
Class Days/Time: Weekly lessons arranged with each student.
Classroom: Music 105
Prerequisites: Acceptance into the School of Music and Dance, and audition for the woodwind faculty.
Course Fees: Music majors and minors must pay a music equipment use fee of $30 each semester. The fee must be paid directly to the Cashier’s Office, and you must bring the receipt to the Music Office before completing registration. Applied music instruction will not be authorized until this fee is paid.

Course Description
Applied Oboe is a course of weekly individual instruction in oboe / English horn performance, pedagogy, and reed making. The course is an eight-semester series where each semester builds on the work done in the previous semester, and is a prerequisite for the following semester.

Faculty Web Page
Copies of course materials such as the syllabus and handouts given during lessons, and sample recordings of my recent live concerts for you to study, are available on my web page at www.sjsu.edu/people/michael.adduci/. After following the link above, click one of the links along the right side of the page: either “Applied oboe study at SJSU” for handouts and information, or “Recent Recordings” for (obviously) recordings.

Required Events – Fall 2016
Each student will receive 15 lessons throughout the semester. Performance majors receive one-hour lessons; all others receive half-hour lessons.
Course Goals and Learning Objectives

The goal of this course is to provide students with the skills, knowledge, and resources needed to become accomplished and successful teachers and performers on their instrument. Your will be expected to:
1. Prepare solo literature and exercises from a variety of historical periods and national styles.
2. Complete required public performances, as outlined below.
3. Pass the end of semester jury performance with a grade of “C” or higher.

Provided you apply yourself to this course, including attending lessons, practicing daily on their own, studying recordings and making reeds, upon successful completion of this course series you will be able to:

Course Learning Outcomes (CLO)

CLO1 Demonstrate understanding, synthesis and application of the technical and expressive skills necessary for oboe performance.

CLO2 Demonstrate understanding, synthesis and application of the skills involved in making oboe and English horn reeds.

CLO3 Demonstrate knowledge of the important performers and educators active today, the history of the oboe, and of important innovations in instrument design, pedagogy, reed making and performance practices.

CLO4 Demonstrate understanding, synthesis and application of the general issues of musicality and musicianship as they relate to oboe performance and teaching, including use of music theory and history to create contextually relevant performances.

CLO5 Demonstrate the ability to relate the above concepts to their further study of performance, pedagogy and reed making.

Required Materials

1. You must purchase any sheet music, recordings and etude books assigned throughout the semester. Also, a metronome and tuner are both required.
2. You need to own a professional-quality oboe and the necessary equipment to keep this instrument well maintained (cork grease, swab, case, case cover). SJSU has a small quantity of instruments available for short-term use.
3. As you learn the process of reed making you will need to buy a complete set of tools.

List of Recommended Books and Readings

1. Consider subscribing to The Double Reed, the journal of the International Double Reed Society (www.idrs.org).

**List of Recommended Recordings**

**The Reed Room**
Room 251 is a reed making workshop for the use of oboe majors at SJSU. Oboe students who are currently enrolled in applied oboe lessons may request a key for access to the reed room. Rules for use are posted in the room; you will be expected to abide by these requirements or lose your access.

**Course Requirements, Assignments and Grading Policy**
1. Assignments for this course include the study of scales, etudes, orchestral excerpts, solo literature and reed making for oboe and English horn. The difficulty level of these elements increases throughout the eight-semester sequence of applied study (MUSC 35A-D, then MUSC 135A-D). See Table 2 (“Scale requirements and supplementary materials”) and Table 3 (“Solo literature”), below, for a breakdown of materials that will be assigned at each level of instruction.
2. I expect students to make reeds for their own use by the beginning of the fifth semester of study (MUSC 135A). I will provide reeds for first- and second-year students.
3. Students enrolled in applied lessons are required to perform in at least one university large ensemble every semester, and I strongly encourage participation in chamber ensembles whenever possible.
4. Daily practicing requirements: depending on degree plan, a minimum of: B.M., 2 hours of practice, 1 hour of reed making; B.A., 90 minutes of practice, 30 minutes of reed making; music minor, 1 hour of practice, 30 minutes of reed making.
5. Concert listening requirements: students enrolled in applied lessons must attend twelve Art Music concerts each semester (orchestra, ballet, or opera). At most on-campus concerts, you can get your listening card punched at the beginning and end of the concert. For off-campus concerts, bring the program to your instructor for verification. You are required to attend all woodwind faculty recitals, and all student oboe recitals, these can count towards your 12 concerts for that semester.

6. Public performance requirements: You are expected to perform in public as a soloist throughout the course of your studies at SJSU. These events can be Listening Hour performances, concertos, or other solo performance opportunities in front of a public audience. The minimum requirements are as follows:
   1. First Year (MUSC 35A and 35B): one public performance.
   2. Second Year (MUSC 35C and 35D): two public performances.
   3. Third Year (MUSC 135A and 135B): one public performance, plus
      - BA – one additional public performance.
      - BM Music Ed. – one half Junior recital.
      - BM Performance – one full Junior Recital.
   4. Fourth Year (MUSC 135C and 135D): one public performance, plus
      - BA – one additional public performance.
      - BM Music Ed. – one half Senior Recital (full recitals encouraged).
      - BM Performance – one full Senior Recital.

7. Attendance at all lessons is required. Absences due to illness or family emergency may be rescheduled at my discretion. Unexcused lesson absences will not be rescheduled.

8. Your grade is based on lesson preparation and final jury scores, as follows:
   1. Lesson grades: 70% of final grade. Each lesson receives one grade on a 100-point scale. This grade takes into account participation during the lesson and outside preparation during the week prior to the lesson. The results of all lessons are averaged to determine the final lesson grade. Missed lessons receive a grade of zero; arriving late earns a 10% penalty.
   2. Jury scores: 30% of final grade. The average of all jury scores for the semester produces this grade.
   3. Failure to complete the concert listening requirement described above will lower your final grade by one third of a letter. Failure to complete the public performance requirements described above will lower your final grade by a full letter. Junior and Senior Recitals must be passed in order to graduate; failing a recital lowers the final applied lesson grade for that semester by a full letter.

9. Final semester grades will be assigned using the following table:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
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</thead>
<tbody>
<tr>
<td>A+</td>
<td>100-97%</td>
</tr>
<tr>
<td>A</td>
<td>96-93%</td>
</tr>
<tr>
<td>A-</td>
<td>92-90%</td>
</tr>
<tr>
<td>B+</td>
<td>89-87%</td>
</tr>
<tr>
<td>B</td>
<td>86-83%</td>
</tr>
<tr>
<td>B-</td>
<td>82-80%</td>
</tr>
<tr>
<td>C+</td>
<td>79-77%</td>
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<tr>
<td>C</td>
<td>76-73%</td>
</tr>
<tr>
<td>C-</td>
<td>72-70%</td>
</tr>
<tr>
<td>D+</td>
<td>69-67%</td>
</tr>
<tr>
<td>D</td>
<td>66-63%</td>
</tr>
<tr>
<td>D-</td>
<td>62-60%</td>
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<tr>
<td>F</td>
<td>59-0%</td>
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</table>

Table 1. Grading breakdown.
Jury Procedures

1. All students must play a jury at the end of each semester of study. The jury for the fourth semester of study (MUSC 35D) is a barrier exam called the Upper Division Qualifying Jury, which students must pass before being allowed to continue on to upper division applied study (MUSC 135A-D).

2. Staff accompanists are provided to play for your jury exams. It is your responsibility to give your piano music to the accompanist at least two weeks before the jury date, and to schedule rehearsal(s).

3. Jury sign-up sheets are posted on the Area Coordinator’s door at the end of each semester. You are responsible for signing up for a jury time that fits within your final exam schedule and works with your accompanist. Juries must not conflict with the officially scheduled exams for your other courses.

4. The jury exam consists of the following materials, chosen by the instructor and appropriate to the student’s instructional level:
   
   1. Scales: a separate scale jury will occur during the last lesson of the semester. All scales from the appropriate row of table 2 (see page 6) will be tested.
   2. A solo piece with accompaniment, and/or etudes or orchestral excerpts.
   4. Public Performance (see above): students who do not complete the required public performances each year will not be allowed to advance. Performance dates and types must be verified on each semester’s jury form. Documentation (e.g., the program) must be provided at each jury.
   5. The Upper Division Jury Exam is 20 minutes long, and consists of:
      - Three contrasting solo pieces with accompaniment.
      - Scales: major and minor, all forms, two octaves to high F.
      - Sight reading.

5. Each semester, you need to provide the following materials at your jury:
   
   1. Two photocopies of your jury music for the jury panel.
   2. Your signed music use fee card and concert attendance card.
   3. A repertory card listing music studied and performed during the semester (available outside the jury room on jury day).
   4. Five completely filled out jury sheets (available outside the jury room).
   5. A self-addressed envelope so you can have your comment sheets mailed to you (available outside the jury room).

University Policies

Per University Policy S16-9, university-wide policy information relevant to all courses (including academic integrity, dropping and adding a course, recording/sharing instructor material, ADA accommodations, workload expectations, general expectations for students, and many other topics) are now on the Office of Graduate and Undergraduate Programs’ Syllabus Information web page, at http://www.sjsu.edu/gup/syllabusinfo/. Please read the material on this site, as you will be held responsible for the policies explained there.
### Table 2. Scale requirements and supplementary materials by level.

<table>
<thead>
<tr>
<th>Level</th>
<th>Scales</th>
<th>Supplementary Materials</th>
</tr>
</thead>
<tbody>
<tr>
<td>35A</td>
<td>Major scales, 2 octaves to high D.</td>
<td>Barret, 40 Progressive Melodies</td>
</tr>
<tr>
<td>35B</td>
<td>Major and natural minor scales, 2 octaves to high F. Chromatic scale, low Bb to high F.</td>
<td>Barret, Articulation Studies</td>
</tr>
<tr>
<td>35C</td>
<td>Major and all three forms of minor scales, 2 octaves to high F. Chromatic scale, low Bb to high F. Major scales in thirds.</td>
<td>Sellner Method for Oboe, volumes 1, 2, 3; continue Barret</td>
</tr>
<tr>
<td>35D</td>
<td>All level 3 scales. Natural minor scales in 3rds.</td>
<td>finish Barret; begin Ferling, 48 Famous Studies</td>
</tr>
<tr>
<td>135A</td>
<td>All level 4 scales, 2 octaves to high G. Chromatic scale, low Bb to high G. Major and natural minor scales in broken 3rds.</td>
<td>Standard scale etude books such as Gillet, Lamotte, Salviani, etc; continue Ferling</td>
</tr>
<tr>
<td>135B</td>
<td>All level 5 scales. Major and natural minor scales in “Mozart” thirds.</td>
<td>finish Ferling</td>
</tr>
<tr>
<td>135C</td>
<td>All level 6 scales. Scales in thirds, fourths, and fifths. Whole-tone scales.</td>
<td>Barret, Grand Studies, Vade Mecum and orchestral excerpts</td>
</tr>
<tr>
<td>135D</td>
<td>All level 7 scales. Altissimo studies.</td>
<td>Audition preparation</td>
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</table>

### Table 3. Examples of appropriate solo repertoire by level.

<table>
<thead>
<tr>
<th>Level</th>
<th>Solo Literature chosen from these or similar works (may be altered to suit individual students’ needs):</th>
</tr>
</thead>
<tbody>
<tr>
<td>35A</td>
<td>Marcello, Concerto (C Minor); Loillet, Sonata; Corelli, Concerto; Besozzi, Sonata</td>
</tr>
<tr>
<td>35B</td>
<td>Cimarosa, Concerto; Nielsen, Two Fantasy Pieces; Head, Three Dances</td>
</tr>
<tr>
<td>35C</td>
<td>Colin and Paladilhe, contest solos (various); Albinoni, Concerto (D Minor)</td>
</tr>
<tr>
<td>35D</td>
<td>Saint-Saëns, Sonata; Klughardt, Concertino; Bellini, Concerto</td>
</tr>
<tr>
<td>135A</td>
<td>Harty, Three Miniatures; Mozart, Concerto (C Major); Still, Incantation and Dance</td>
</tr>
<tr>
<td>135B</td>
<td>Schumann, Adagio and Allegro; Britten, Metamorphoses; Hindemith, Sonata</td>
</tr>
<tr>
<td>135C</td>
<td>Poulenc, Sonata; Mozart, Quartet (F Major); Jacob, Sonatina</td>
</tr>
<tr>
<td>135D</td>
<td>Schumann, Three Romances; Goossens, Concerto; Ravel, Sonatine</td>
</tr>
</tbody>
</table>