San José State University  
School of Music and Dance  

Contact Information

Instructor: Dr. Michael Adduci  
Office Location: Music 105  
Telephone: 408-924-4679  
Email (preferred concert): michael.adduci@sjsu.edu  
Office Hours: T 8:15-9:15 a.m., and by appointment  
Class Days/Time: Weekly lessons arranged with each student. Reed class meets every Monday from 3:30-5:00 p.m.  
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 are available on my web page at www.sjsu.edu/faculty/madduci/, along with sample recordings of my recent live concerts for you to study.

Required Events – Spring 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. Students 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 a student applies herself/himself to this course, including attending lessons, practicing daily on their own, studying recordings and making reeds, upon successful completion of this course students 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: Each student is expected to perform in public as a soloist throughout the course of their 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. For a lesson to be made up, the student must notify the instructor of the absence by phone and email by 9:00 pm the day before the lesson.

8. The student’s 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; not passing a recital will lower 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>Lower Boundary</th>
<th>Upper Boundary</th>
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</thead>
<tbody>
<tr>
<td>A+</td>
<td>100-97%</td>
<td>A</td>
</tr>
<tr>
<td>B+</td>
<td>89-87%</td>
<td>B</td>
</tr>
<tr>
<td>C+</td>
<td>79-77%</td>
<td>C</td>
</tr>
<tr>
<td>D+</td>
<td>69-67%</td>
<td>D</td>
</tr>
<tr>
<td>F</td>
<td>59-0%</td>
<td></td>
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</tbody>
</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 (below) 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

Academic Integrity

Your commitment as a student to learning is evidenced by your enrollment at San Jose State University. The University Academic Integrity Policy S07-2 at http://www.sjsu.edu/senate/docs/S07-2.pdf requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The Student Conduct and Ethical Development website is available at http://www.sjsu.edu/studentconduct/. Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person’s ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments
are to be completed by the individual student unless otherwise specified. SJSU’s Academic Integrity Policy S07-2 requires approval of instructors if you plan to use or reuse the same assignment material in multiple classes.

Course Study Requirements

SJSU classes are designed such that in order to be successful, it is expected that students will spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on. More details about student workload can be found in University Policy S12-3 at http://www.sjsu.edu/senate/docs/S12-3.pdf.

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester’s Catalog Policies section at http://info.sjsu.edu/static/catalog/policies.html. Add/drop deadlines can be found on the current academic year calendars document on the Academic Calendars webpage at http://www.sjsu.edu/provost/services/academic_calendars/. The Late Drop Policy is available at http://www.sjsu.edu/aars/policies/latedrops/policy/. Students should be aware of the current deadlines and penalties for dropping classes. Information about the latest changes and news is available at the Advising Hub at http://www.sjsu.edu/advising/.

Consent for Recording of Class and Public Sharing of Instructor Material

University Policy S12-7, http://www.sjsu.edu/senate/docs/S12-7.pdf, requires students to obtain instructor’s permission to record the course.

• Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor’s permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material.

• In classes where active participation of students or guests may be on the recording, permission of those students or guests should be obtained as well.

• Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, course handouts or homework solutions without instructor consent.

General Expectations, Rights and Responsibilities of the Student

As members of the academic community, students accept both the rights and responsibilities incumbent upon all members of the institution. Students are encouraged to familiarize themselves with SJSU’s policies and practices pertaining to the procedures to follow if and when questions or concerns about a class arise. See University Policy S90–5 at http://www.sjsu.edu/senate/docs/S90-5.pdf. More detailed information on a variety of related topics is available in the SJSU catalog, at http://info.sjsu.edu/web-dbgen/narr/catalog/rec-12234.12506.html. In general, it is recommended that students begin by seeking clarification or discussing concerns with their instructor. If such conversation is not possible, or if it does not serve to address the issue, it is recommended that the student contact the Department Chair as a next step.

Campus Policy in Compliance with the American Disabilities Act

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 at http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf requires that students with disabilities requesting accommodations must register with the Accessible Education Resource Center (AEC) at http://www.sjsu.edu/aec/ to establish a record of their disability.
Table 2. Scale requirements and supplementary materials by level.

<table>
<thead>
<tr>
<th>Level</th>
<th>Scales</th>
<th>Supplementary Materials</th>
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<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>
</tr>
</tbody>
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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>