



K-STATE
OBOE
CURRICULUM



GOAL: TO REACH OUR OWN HIGHEST POTENTIAL

THREE CORE ELEMENTS FOR SUCCESS IN OUR MUSIC GOALS AS OBOISTS:

PRACTICE SMART, MAKE REEDS, and LISTEN

***PRACTICE SMART:**

A minimum of 18 hours of practice each week, outside of ensembles, is expected. Document your practice in a practice notebook. In your practice sessions, you will work on the following:

- 1. Musicality- learn to perform all music with artistic sensitivity.**
 - a. Complete a style analysis for every etude, repertoire work, and excerpt you play. Present your style analysis worksheet in lessons. (See appendix)
 - b. Complete harmonic analysis for every etude, repertoire work, and excerpt you play. (Make a copy of your music and write your analysis in the music.) Present your style analysis worksheet in lessons.
 - c. Record yourself playing your etudes, repertoire, and excerpts during your practice sessions. Ask yourself: "Am I playing with dynamics? Is my understanding of the phrasing reflected in my playing? Are there notes that poke out, that shouldn't?"
 - d. Listen to at least 2 recordings of every repertoire work you are performing, and listen to at least 3 recordings of every excerpt you are performing.

- 2. Tone- develop warm and resonant tone throughout the entire range of the instrument.**
 - a. Begin each practice session with long tones, focusing on the sound of each note. (See required text- Oboe Pamphlet)
 - b. Watch yourself in the mirror while you practice the long tone exercises. Notice the position of your embouchure. Is the position most optimal? Could it improve?
 - c. Follow your long tone exercises with vibrato exercises. (See required text- Oboe Pamphlet)
 - d. Does your tone continue to be warm while playing with vibrato? Are you supporting your sound while you play with vibrato?

- 3. Technique- heighten control of your technical facility: in articulation, finger coordination, and extended technique.**

- a. Your scales are one of the most important things you will practice. Follow the guidelines for suggested practice routine, found in this pamphlet. Plan plenty of time for scales practice.
- b. Practice the scale sets of the week. Practice with varied articulation and rhythm exercises.

4. Etudes

- a. You will be assigned etudes each week that you will practice throughout the week. These etudes will strengthen your musicality, technique, rhythm, and endurance.

5. Excerpts

- a. You will be assigned several orchestral excerpts to learn each year. You will complete an analysis on each excerpt and present your analysis in lessons/ master class along with your performance of the excerpt.
- b. You will perform your assigned excerpts in a mock audition in the middle of the semester.

6. Repertoire

- a. You will be assigned two or more solo works for the oboe each semester.
- b. You will perform the solos in master class and in your jury at the end of the fall semester.

7. Endurance- strengthen your physical endurance in playing the oboe.

- a. When preparing for a jury, recital, mock audition, or audition, follow this pattern for developing greater endurance:
 - i. Play the piece in it's entirety
 - ii. Take a 30-60 second break
 - iii. Play the piece again, in it's entirety
 - iv. Take another 30-60 second break
 - v. Play the piece again, in it's entirety
- By the time you have finished your third run-through of the piece that day, it is likely you will feel exhausted. If this exercise is implemented several weeks before a performance, however, it will make it much easier to have both physical and mental endurance in the actual performance. If you can play it three times through, then you can play it through once for the performance, right?

8. Sight Reading and Ear Training- spend around 10 minutes of your daily practice sight reading and figuring tunes out by ear

***MAKE REEDS:**

Document your reed making in your practice notebook. You should be aiming to make reeds for around five hours per week.

- 1. Reed Making- become an independent and confident reed maker.**
 - a. Your reed making regiment should be as structured and consistent as your practice regiment. It is difficult to have a successful practice session without good reeds.
 - b. You will be required to attend a minimum of 2 hours of reed making class per week.
 - c. In lessons, you will present 5 new reeds per week that are in various stages of work.
 - d. Demonstrate your reed making ability in a speedREED midterm and final, by making a reed in 30 minutes and playing an etude on your reed.

***LISTEN:**

Attend ALL concerts your oboe professor and oboe colleagues are performing in. It is important to listen to people playing the oboe. It is also important to support your teacher and your colleagues. You will want them to support you, too!

KSU Oboe Studio Class Schedule Fall 2017

Thursday, August 24, 2017	School of Music Meeting- No Class
Thursday, August 31, 2017	Class business, Repertoire
Thursday, September 7, 2017	Etudes
Thursday, September 14, 2017	Excerpts
Thursday, September 21, 2017	Repertoire
Thursday, September 28, 2017	Etudes
Thursday, October 5, 2017	SpeedReed Mid-Term
Thursday, October 12, 2017	Excerpts Mock Auditions
Thursday, October 19, 2017	Repertoire, Oboe Olympics Training
Thursday, October 26, 2017	Repertoire, Oboe Olympics Training
Thursday, November 2, 2017	Oboe Olympics!
Thursday, November 9, 2017	12 Reeds of Christmas
Thursday, November 16, 2017	SpeedReed Final
Thursday, November 23, 2017	Fall Break- No School
Thursday, November 30, 2017	Repertoire-Pre-Jury Performances, Day 1
Thursday, December 7, 2017	Repertoire-Pre-Jury Performances, Day 2

Recommended Practice Session Structure:

1. Long Tones..... 5-10 minutes
2. Vibrato Exercises..... 5-10 minutes
3. Scales (scale set of the week and randomly selected scale, in mixed articulations, with the metronome, and with the rhythm exercises)..... 30-40 minutes
4. Extended technique (Sophomore, Junior, and Senior students, work on extended Technique objective for the year.).....10 minutes
5. Etudes..... 30 minutes
6. Excerpts..... 30 minutes
7. Repertoire..... 30 minutes
8. Material for Ensembles..... 20 minutes
9. Sight Reading..... 5 minutes
10. Ear Training (choose a couple of melodies and learn them by ear)..... 5 minutes

Required Text:

1. Gouge, Shape, and Scrape by Valerie Anderson
2. Barret Oboe Method
3. Brod Studies
4. Ferling 48 Etudes
5. Oboe Scales Pamphlet (PDF will be provided for you to print and include in your curriculum binder.)

Bronze Curriculum

PRACTICE

Scale Set of the Week:

Metronome goal: quarter note = 100 in eighth notes

	Major	M 3rd	M Arp	m arp	m 3rd	Nat m	Har m	Mel m	Chrom
C									
F									
B flat									
E flat									
A flat									
D flat									
G flat									
B									
E									
A									
D									
G									

*All are two octave scales with the exception of A and A flat.

Bronze Curriculum Cont.

Etude Book: Barret 40 Progressive Melodies

#1-20 (first semester)

#21-40 (second semester)

Barret 40 Progressive Melodies	
Semester 1	Semester 2
1	21
2	22
3	23
4	24
5	25
6	26
7	27
8	28
9	29
10	30
11	31
12	32
13	33
14	34
15	35
16	36
17	37
18	38
19	39
20	40

Excerpts:

Beethoven: Symphony #6 (first semester)

Brahms: Violin Concerto (first semester)

Bizet: Symphony #1 (second semester)

Brahms: Symphony #1 (second semester)

	Recording 1	Recording 2	Recording 3
Beethoven #6			
Brahms Violin Con.			
Bizet #1			
Brahms #1			

Bronze Curriculum Cont.

Bronze Solo Repertoire: Select one solo from each time period. Perform two for your fall semester jury, and two for your winter semester jury. (Or all four for a winter semester recital.) Select one EH solo from the EH repertoire list as well, to be performed either in fall or winter semester.

Baroque:

- Handel: Sonata in C Minor
- Marcello: Oboe Concerto in C Minor
- Telemann: Sonata in A Minor

Classical:

- Cimerosa: Concerto in C
- C.P. Stamitz: Concerto in B flat

Romantic/ Late Romantic:

- Colin: Solo de Concert no. 1
- Godard: Legende Pastorale
- Gabriel Grovlez: Sarabande et Allegro
- Carl Nielsen: Fantasies
- Emile Paladihle: Concertante
- Robert Planel: Chanson Romantique

Contemporary:

- Wayne Barlow: Winter's Passed
- James Barnes: Autumn Soliloquy
- Gordon Jacob: Sonatine
- Gordon Jacob: Seven Bagatelles
- Michael Head: 3 Pieces
- Wayne Barlow: Winter's Passed

Freshman EH Repertoire List:

- Mozart: Adagio for EH
- Ravel: Pavane for EH

	Selected Solo	Semester	Recording1	Recording 2
Baroque				
Classical				
Romantic				
Contemporary				
English Horn				

Bronze Curriculum Cont.

REEDS

Bronze Reed-making goals:

- Tie perfect blanks
- Make consistent, predictable, and reliable reeds on shaped cane
- Shape cane

*See Appendix for detailed reed-making instruction

LISTEN

- Attend all concerts and recitals at KSU that involve your professor or your fellow oboists
- Complete listening recording assignments as instructed for repertoire/ excerpts

Silver Curriculum

PRACTICE

Scale Set of the Week:

Metronome goal: quarter note = 60 in sixteenth notes

	Major	M 3rd	M Arp	m arp	m 3rd	Nat m	Har m	Mel m	Chrom
C									
F									
B flat									
E flat									
A flat									
D flat									
G flat									
B									
E									
A									
D									
G									

*All are two octave scales with the exception of A and A flat.

Silver Curriculum Cont.

Etude Book: Twenty Studies by Henri Brod and 48 Famous Studies by Ferling
 Brod #1-12 (first semester)
 Brod #13-20, Ferling #1-8 (second semester)

Brod/ Ferling	
Semester 1	Semester 2
Brod 1	Brod 13
Brod 2	Brod 14
Brod 3	Brod 15
Brod 4	Brod 16
Brod 5	Brod 17
Brod 6	Brod 18
Brod 7	Brod 19
Brod 8	Brod 20
Brod 9	Ferling 1,2
Brod 10	Ferling 3,4
Brod 11	Ferling 5,6
Brod 12	Ferling 7,8

Excerpts (for mock-audition):

- Beethoven: Symphony #3 (first semester)
- Shostakovich: Symphony #5 (first semester)
- Mendelssohn: Symphony #3 (second semester)
- Schubert: Symphony #7 (second semester)

	Recording 1	Recording 2	Recording 3
Beethoven #3			
Shostakovich #5			
Mendelssohn #3			
Schubert #7			

Telemann Fantasies (one per year):

	Recording 1	Recording 2
Fantasy # _____		

Silver Curriculum Cont.

Silver Solo Repertoire: Select one solo from each time period. Perform two for your fall semester jury, and two for your winter semester jury. (Or all four for a winter semester recital.) Select one EH solo from the EH repertoire list as well, to be performed either in fall or winter semester.

Baroque:

- Handel: Sonata in G Minor
- Handel: Concerto in G Minor
- C.P.E. Bach: Sonata in G Minor
- Vivaldi: Concerto in D Minor

Classical:

- Haydn: Concerto in C*

Romantic/ Late Romantic:

- Bellini: Concerto
- Saint-Saens: Sonata*
- Schumann: 3 Romances
- Schreck: Sonata

Contemporary:

- Samuel Barber: Canzonetta
- Gordon Jacob: Sonatine
- Hanson: Pastorale
- Hindemith: Sonata*

Freshman EH Repertoire List:

- Mozart: Adagio for EH
- Ravel: Pavane for EH
- Vaughan Williams: Six studies in English Folk Songs

	Selected Solo	Semester	Recording 1	Recording 2
Baroque				
Classical				
Romantic				
Contemporary				
English Horn				

*Indicate solos that are mandatory for the student to learn

Silver Curriculum Cont.

REEDS

Silver reed-making goals:

- Gouge cane
- Shape cane
- Tie perfect blanks
- Make consistent, predictable, and reliable reeds on cane you have shaped and gouged

*See Appendix for detailed reed-making instruction

LISTEN

- Attend all concerts and recitals at KSU that involve your professor or your fellow oboists
- Complete listening recording assignments as instructed for repertoire/ excerpts

Gold Curriculum

PRACTICE

Scale Set of the Week:

Metronome goal: quarter note = 80 in eighth notes

	Major	M 3rd	M Arp	m arp	m 3rd	Nat m	Har m	Mel m	Chrom
C									
F									
B flat									
E flat									
A flat									
D flat									
G flat									
B									
E									
A									
D									
G									

*All are two octave scales with the exception of A and A flat.

Random Scale Set: In addition to your scale of the week, each day, select a scale set at random that you review.

Rhythm Exercises: Textbook specified in lessons

Extended Technique: Begin work on circular breathing, following both Nancy Ambrose King and Jacqueline Leclair's guide to circular breathing (Pacing will be specified in your personal lessons.) Incorporate in repertoire.

Gold Curriculum Cont.

Etude Book: 48 Famous Studies by Ferling

Ferling #9-28 (first semester)

Ferling #29-48 (second semester)

Ferling	
Semester 1	Semester 2
9	29
10	30
11	31
12	32
13	33
14	34
15	35
16	36
17	37
18	38
19	39
20	40
21	41
22	42
23	43
24	44
25	45
26	46
27	47
28	48

Excerpts (for mock-audition):

Tchaikovsky: Symphony #4 (first semester)

Rimsky-Korsakov: Sheherezade (first semester)

Strauss: Don Juan (second semester; incorporating double-tonguing)

Rossini: La Scala di Seta (first semester; incorporating double-tonguing)

	Recording 1	Recording 2	Recording 3
Tchaikovsky #4			
Sheherezade			
Don Juan			
La Scala di Seta			

Telemann Fantasies (one per year):

	Recording 1	Recording 2
Fantasy # _____		

Gold Curriculum Cont.

Gold Solo Repertoire: Select one solo from each time period. Perform two for your fall semester jury, and two more for your winter semester recital. Select one EH solo from the EH repertoire list as well.

Baroque:

- Bach: Sonata in G Minor
- Telemann: Sonata in G Minor
- Vivaldi: Concerto in A Minor

Classical:

- Mozart: Concerto in C*

Romantic/ Late Romantic:

- Bozza: Fantasie Pastorale
- Kalliwoda: Concertino
- Ponchielli: Capriccio

Contemporary:

- Bela Bartok: Three Folk Songs
- Bill Douglas: Sonata
- Dutilleaux: Sonata*
- Jean Francaix: The Flower Clock
- Francis Poulenc: Sonata*

Sophomore EH Repertoire List:

- Bozza: Lied
- Hindemith: English Horn Sonata
- Vaughan Williams: Six studies in English Folk Songs-

	Selected Solo	Semester	Recording 1	Recording 2
Baroque				
Classical				
Romantic				
Contemporary				
English Horn				

* Indicate solos that are mandatory for the student to learn

Gold Curriculum Cont.

REEDS

Gold reed-making goals:

- Gouge cane
- Shape cane
- Tie perfect blanks
- Make consistent, predictable, and reliable reeds on cane you have shaped and gouged
- Gain confidence in diagnosing the problems in your reeds and follow through by solving those problems independently

*See Appendix for detailed reed-making instruction

LISTEN

- Attend all concerts and recitals at KSU that involve your professor or your fellow oboists
- Complete listening recording assignments as instructed for repertoire/ excerpts

Platinum Curriculum

PRACTICE

Scale Set of the Week:

Metronome goal: quarter note = 100 in sixteenth notes

	Major	M 3rd	M Arp	m arp	m 3rd	Nat m	Har m	Mel m	Chrom
C									
F									
B flat									
E flat									
A flat									
D flat									
G flat									
B									
E									
A									
D									
G									

*All are two octave scales with the exception of A and A flat.

Platinum Curriculum Cont.

Etude Books: Barret: 15 Grand Studies (actually 16), and Gillet Studies
 Ferling #9-28 (first semester)
 Ferling #29-48 (second semester)

Barret G.S./ Gillet	
Semester 1	Semester 2
Barret GS 1	Barret GS 10
Barret GS 2	Barret GS 11
Barret GS 3	Barret GS 12
Barret GS 4	Barret GS 13
Barret GS 5	Barret GS 14
Barret GS 6	Barret GS 15
Barret GS 7	Barret GS 16
Barret GS 8	Gillet 1
Barret GS 9	Gillet 2

Excerpts (for mock-audition):

Debussy: La Mer (first semester)
 Stravinsky: Pulcinella (first semester)
 Ravel: Le Tombeau de Couperin (second semester)
 Review: La Scala di Seta, Beethoven 3, Brahms V.C., Brahms 1 (second semester; one of these selected at random for mock audition)

	Recording 1	Recording 2	Recording 3
Debussy			
Stravinsky			
Ravel			

Telemann Fantasies (one per year):

	Recording 1	Recording 2
Fantasy # ____		

Platinum Curriculum Cont.

Platinum Solo Repertoire: Select one solo from each time period. Perform two for your fall semester jury, and two more for your winter semester recital. Select one EH solo from the EH repertoire list as well.

Baroque:

- Bach: Sonata in G Minor
- Le Clair: Concerto in C Major
- Telemann: Sonatas
- Vivaldi: Concertos/ Sonatas

Classical:

- Krommer Concertos
- Lebrun Concertos
- Mozart: Quartet in F

Romantic/ Late Romantic:

- Kalliwoda: Marceau de Salon
- Kalliwoda: Concertino
- Pasculli: La Favorita
- Strauss: Oboe Concerto*
- Vaughan Williams: Oboe Concerto* (choose either the Vaughan Williams or the Strauss)

Contemporary:

- Benjamin Britten: Six Metamorphoses*
- Dutilleux: Sonata*
- Foss: Concerto
- Goossens: Concerto
- Martinu: Concerto
- Other Contemporary works as approved

Sophomore EH Repertoire List:

- Bozza: Divertissement
- Donizetti: Concertino
- Lane: Introduction and Allegro
- Yvon: Sonata

	Selected Solo	Semester	Recording 1	Recording 2
Baroque				
Classical				
Romantic				
Contemporary				
English Horn				

* Indicate solos that are mandatory for the student to learn

Platinum Curriculum Cont.

REEDS

Platinum reed-making goals:

- Gouge cane
- Shape cane
- Tie perfect blanks
- Make consistent, predictable, and reliable reeds on cane you have shaped and gouged
- Gain confidence in diagnosing the problems in your reeds and follow through by solving those problems independently
- Find opportunities to help the younger students with their reeds

*See Appendix C and D for detailed reed-making instruction

LISTEN

- Attend all concerts and recitals at KSU that involve your professor or your fellow oboists
- Complete listening recording assignments as instructed for repertoire/ excerpts

Appendix A: Practice Sheet Work Sheet:

(Keep personal practice notes in your practice notebook.)

	Sun.	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.
Week1							
Week2							
Week3							
Week4							
Week5							
Week6							
Week7							
Week8							
Week9							
Week10							
Week11							
Week12							
Week13							
Week14							

Appendix B: Reed Making Practice Worksheet:

	Sun.	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.	Reeds Made:
Week1								
Week2								
Week3								
Week4								
Week5								
Week6								
Week7								
Week8								
Week9								
Week10								
Week11								
Week12								
Week13								
Week14								

Appendix C: Oboe Reed Diagram (Draw It In):

Appendix D: EH Reed Diagram (Draw It In):

Appendix E:

Analysis for Solo Repertoire or Excerpt

1. Name of Solo/ Excerpt: _____
2. Composer of Solo/ Excerpt: _____
3. When did the Composer live, what era: _____
4. Other important works by the composer: _____
5. Notable aspects of the music: _____
6. What is the form (Concerto, Sonata, Character Piece, etc.): _____
7. How many movements? Name them: _____
8. Was the work composed for a specific person: _____
9. Provide a harmonic analysis of the work in your music.
10. Be sure you know the definition of the expression markings within your music.