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# TENNESSEE TECH UNIVERSITY

## SCHOOL OF MUSIC

PRIVATE OBOE INSTRUCTION: MUS 1401-001, MUS 1401-002, MUS 1401-003, MUS 1401-008, MUS 3401-001, MUS 3401-002, MUS 3401-003, MUS 3950-001 (JUNIOR RECITAL), MUS 4000-002 (SENIOR RECITAL). 1 OR 2 CREDIT HOURS, SPRING 2021

### COURSE OVERVIEW

#### MEETING TIMES, AND LOCATIONS

- Meeting time TBA, Bryan Fine Arts building (BFA) room 211.

#### INSTRUCTOR INFORMATION

- Name: Dr. Michael Adduci
- Office: BFA 211
- Telephone: 931-284-5800
- Email: [madduci@tnitech.edu](mailto:madduci@tnitech.edu) (*preferred contact*)

#### OFFICE HOURS

By appointment only

### COURSE INFORMATION

#### COURSE DESCRIPTION AND TOPICS

- Private Oboe Instruction is a course of weekly one-on-one 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. Each oboe major will receive 13 lessons weekly throughout the semester; lessons are 55 minutes long, regardless of whether students sign up for one or two credit hours. Secondary or non-major lessons are 30 minutes long (section 003). Reed making class will be held Thursdays from 3:00-4:30 p.m. in room 211, attendance is not required but is strongly encouraged as I will spend minimal time working on reeds during oboe lessons.
- **Spring 2021 COVID-19 Accommodations:**
  - Because in-person meetings are curtailed this semester, we will not have reed making class. Instead, each student will receive two 45-minute lessons per week, to allow time for oboe and for reed making. All lessons will be remote via Zoom.

- Studio/repertory class will not be happening at the regular time (T/Th 11 am). It will be scheduled in an online format during weeks when we would normally have a studio class meeting.
- The reed room is available for lessons and practice; use the hand sanitizer and HEPA filter, and the room must be left vacant for one hour between uses. Log your use on the chalk board on the door so people can see if the room is ready for use.
- The school is providing bell covers and slotted masks. These remediation measures must be used whenever playing your instrument on campus.

#### FACULTY WEB PAGE

- Required concert dates, copies of course materials such as the syllabus and handouts given during lessons, and your weekly lesson grades will be on the iLearn page for this class. You can access iLearn by logging in to your [Tech Express account](#).
- Teaching videos and recordings of my recent live concerts for you to study are available on my [web page](#).

#### REQUIRED TEXTS AND MATERIALS

- You must purchase any sheet music, recordings and etude books assigned throughout the semester. Also, a metronome and tuner are both required. There are good smartphone apps for both of these functions.
- You need to own a professional-quality oboe and the necessary equipment to keep this instrument well maintained (cork grease, swab, case, case cover, reed case). TN Tech has a small quantity of instruments available for short-term use.
- As you learn the process of reed making you will need to buy a complete set of tools.
- Course announcements will be made via your TN Tech email account. You are responsible for checking your email regularly, so you remain aware of course updates. **Please reply to all emails from me**, even just to say, “got it!” so I know that you’ve seen them.

#### REQUIRED EVENTS

- Music majors: attendance is required at all woodwind faculty recitals, student oboe recitals, and studio/repertory classes (T/Th 11:00-11:50, but not every week: see my website for dates). Attendance is also required at any special oboe-related events (masterclasses, guest concerts) that may be scheduled during the semester. I will update my website each month with a list of the upcoming concerts you need to attend, and I will post them on my office bulletin board. Absence from these events will lower your final grade (see “Grading,” below).

- Non-music majors and students studying oboe as a secondary instrument: your participation in these activities is welcomed and encouraged, but not required. Exception: attendance at my faculty recital(s) is required for you as well.

#### COURSE OBJECTIVES/STUDENT LEARNING OUTCOMES

- 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. You will be expected to:
  - Prepare solo music and exercises from a variety of historical periods and national styles.
  - Make regular progress towards reed making self-sufficiency.
  - Complete listening and/or reading assignments, as assigned.
  - Complete required public performances, as outlined below.
  - 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 your own, studying recordings and making reeds, upon successful completion of this course series you will be able to:
  - Demonstrate understanding, synthesis and application of the technical and expressive skills necessary for oboe performance.
  - Demonstrate understanding, synthesis and application of the skills involved in making oboe and English horn reeds.
  - Demonstrate knowledge of oboe repertoire and its historical context, 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.
  - 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.
  - Demonstrate the ability to relate the above concepts to their further study of performance, pedagogy and reed making.

#### ATTENDANCE POLICY

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

#### COURSE REQUIREMENTS

- **Minimum daily** practicing requirements for music majors: 2 hours of practice and 1 hour of reed making. Non-majors: 1 hour of practice/reed making (as appropriate) per day.

- 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. See Table Two (“Scale requirements and supplementary materials”) and Table Three (“Solo literature”) on page 10, below, for a breakdown of materials that will be assigned at each level of instruction (solo literature varies depending on individual needs).
- I expect undergraduate oboe majors to make reeds for their own use (with my help) by the beginning of the third semester of study. I will provide reeds to all first-year music majors; non-majors will buy their own reeds that I will adjust.
- Listening assignments will be given approximately three times during the semester. You will choose a piece from a list provided by me, then listen to and study it, and write a reaction to the piece. Each new assignment must use a new piece from the list, even in subsequent semesters. The repertoire list and specific requirements will be handed out separately. Each assignment will be weighted as an additional lesson grade (see “Grading” on page 4, below).
- Students enrolled in applied lessons are required to perform in the ensemble(s) of record for their degree plan, plus other large ensembles as assigned by me. Also, I strongly encourage participation in chamber ensembles whenever possible.
- Oboe majors must complete a final jury examination at the end of each semester, and at the end of the fourth semester of study each music major must pass a barrier examination for admittance to upper-division standing in the major. See “Jury Procedures” on page 5, below, for details.
- Concert listening requirements: music majors are required to take “Recital Class” each semester, which requires you to attend seven approved concerts during the semester. Your required oboe-related concerts (see “Required Events” on page 2) can count towards this requirement.
- Public performance requirements: I expect you to perform in public as a soloist throughout the course of your studies at TN Tech. All oboe majors are required to perform once per year either on the School’s weekly Convocation series or on a studio recital (if one is scheduled). After passing the barrier exam, Performance majors must perform publicly once per semester. It is your responsibility to make sure you are scheduling and completing your public performances.

#### RECITALS

- Education majors will perform a Senior Recital; Performance majors will perform a Junior Recital and a Senior Recital. Your recital is a separate, one-credit course you must sign up for, and you will receive a separate grade for your recital. You must pay your recital accompanist yourself.

- Recitals must be passed with a C or better to graduate. **Important:** failing a degree recital means you will also receive a failing grade in applied lessons for that semester.
- Recital Hearings: all Junior and Senior degree recital candidates must pass a recital hearing two weeks before their recital date, performed for their applied teacher plus one additional woodwind area faculty member.
  - You will play 30 minutes of your recital music, with accompaniment.
  - You are responsible for scheduling the hearing, the room, the accompanist, and faculty members.
  - You are also responsible for paying your accompanist.
  - If you fail the hearing or do not complete it on time, you cannot give your recital that semester (and therefore you also fail the recital course and your lessons).

#### GRADING POLICY

Your grade is based on lesson preparation and final jury scores, as follows:

- Lesson grades: 65% of final grade. Each lesson receives one grade on a 100-point scale. This grade considers 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 zero; arriving late earns a 10% penalty.
  - Each required oboe concert receives its own grade worth half of a normal lesson grade (50 points), graded either 100% (you attended) or 0% (you did not attend).
  - Each listening assignment (see “Course Requirements,” above) receives its own grade as if it were a normal lesson (100 points). Assignments will be graded for grammar and content. Due dates will be announced well in advance; listening assignments will not be accepted late.
  - Each studio class receives its own grade worth half of a normal lesson grade (50 points), for attendance and preparation.
- Scale jury: 10% of final grade. At your last lesson of the semester, you will be tested on all assigned scales for that semester (see table 2, below).
- Jury scores: 25% of final grade. The average of all jury scores for the semester produces this grade: you receive a jury grade from each woodwind faculty member (5).
  - **Regardless of the percentages shown above, if a student does not pass their jury with a 70% or better (average of all jury grades from faculty), they are automatically assigned a failing grade (D/F) for applied lessons that semester.** A failed jury supersedes any other grade calculations. Failing a semester of applied lessons means the student must retake that level of lessons again the next semester.
  - Students need to pass four semesters of lower-division lessons and the upper-division barrier jury to advance to upper division standing. Education majors also

need to pass three semesters of upper division lessons to graduate; performance majors need to pass four semesters of upper division lessons.

- Not completing the Recital Class concert attendance requirements or the public performance requirements described on page 3 will lower your final grade by 10%.
- Non-major and secondary lesson students do not play juries and have no required concerts to attend. Their final grade is based entirely on weekly lesson scores.
- Final semester grades will be assigned using the following table. Music majors need a grade of C or better to pass. Please be aware that I do not round grades up (89.9% is a B), and **I will not negotiate about grades**. You cannot cram for lessons – plan ahead now so you have a successful, regular practice schedule. Get help right away if you are falling behind. Your grade is earned, not given, and it is your responsibility.

**TABLE 1. GRADING BREAKDOWN.**

Letter Grade	Grade Range	Letter Grade	Grade Range
A	90-100	D	60-69
B	80-89	F	0-59
C	70-79		

#### JURY PROCEDURES

- All woodwind majors must play a jury for the woodwind faculty at the end of each semester of study.
  - The jury for the fourth semester of undergraduate study is a barrier exam, which all music majors must pass before being allowed to continue to upper division applied study. Students who do not pass the barrier must enroll for another semester of lower-division lessons and repeat the barrier at the end of the next semester.
  - For performance majors, their barrier is also their audition for acceptance into the Performance degree track. Students who do not pass the performance barrier must continue in the MUED track and repeat the barrier at the end of the next semester.
  - Non-majors and majors studying a secondary instrument do not play a jury, and students who give a successful recital do not play a jury that semester.
- Woodwind juries are held on the Tuesday of finals week; this is subject to change.
- Regular woodwind juries are played without piano accompaniment, unless notified otherwise by the instructor. If accompaniment is necessary (see barrier exams, below), it is your responsibility to find a qualified pianist, rehearse with them, and pay them.
- Jury sign-up sheets are posted on the Woodwind board at the end of each semester. You must sign up for a jury time that fits with your course schedule and works for your accompanist (if needed). **Juries must not conflict with your other classes.**

- The regular jury exam is 8 minutes long, and consists of the following materials, chosen by me and appropriate to your instructional level:
  1. A solo piece performed without accompaniment (approximately 5 minutes).
  2. Sight reading.
- The fourth-semester Music Education barrier exam is 16 minutes long, consisting of:
  1. Scales: Major and minor (all forms).
  2. Two contrasting musical selections with piano accompaniment. The student pays accompanist fees.
  3. Sight reading.
- The fourth-semester Music Performance barrier exam is 24 minutes long, consisting of:
  - Scales: Major and minor (all forms).
  - One complete solo piece with piano accompaniment. The department pays accompanist fee.
  - A “two-week etude,” assigned two weeks before the jury, prepared without any coaching.
  - Orchestral excerpts (or other appropriate material), assigned in advance by me.
  - Sight reading.
- Each semester, you must provide the following materials at your jury:
  1. Two photocopies of their jury music for the jury panel.
  2. Five completely filled out woodwind jury sheets (available on the School of Music website).
- After juries are done, each semester’s finished jury sheets are kept on file in the main music office and with each student’s instructor, as a record of their progress through the degree. I make copies for you to keep as well.

## ADDITIONAL RESOURCES

### THE REED ROOM

- Room 327 is a reed making workshop for the use of double reed majors at TN Tech. Oboe students who are currently enrolled in applied oboe lessons will be given the code for the door; please do not share this code with non-oboe students. Rules for use are posted in the room; you will be expected to abide by these requirements or lose your access.

### LIST OF RECOMMENDED BOOKS AND READINGS

- Consider subscribing to *The Double Reed*, the journal of the International Double Reed Society ([www.idrs.org](http://www.idrs.org)).
- Geoffrey Burgess and Bruce Haynes, *The Oboe* (Yale Musical Instrument Series), London: Yale University Press (2010), 432 pages. (ISBN 978-0300100532)

- David A. Ledet, Oboe Reed Styles: Theory and Practice, Bloomington: Indiana University Press (2000), 224 pages. (ISBN 978-0253213921)
- Martin Schuring, Oboe Art & Method, New York: Oxford University Press (2009), 240 pages. (ISBN 978-0195374575)
- Laila Storch, Marcel Tabuteau: How Do You Expect to Play the Oboe If You Can't Peel a Mushroom?, Bloomington: Indiana University Press (2008), 624 pages. (ISBN 978-0253349491)
- Libby Van Cleve, Oboe Unbound: Contemporary Techniques, Rowman & Littlefield, (2014), 142 pages (ISBN 978-0810886711).

#### LIST OF RECOMMENDED RECORDINGS

- Johanna Cox Pennington, "Orion Nocturne," Albany Records 1737 (2018).
- Joseph Robinson. "New York Legends: Oboe," Cala Records (1998).
- Rebecca Henderson. "... Is But a Dream," Boston Records (2004).
- Michael Henschel. "20<sup>th</sup> Century French Wind Trios," Cedille Records (1998).
- Elaine Douvas. "Boston Records Presents Elaine Douvas," Boston Records (2003).
- Peter Cooper. "Cooper & Marriner," Summit Classical (2002).
- Peter Cooper. "Whispers of the Past," Summit Classical (2000).
- John Mack. "John Mack, Oboe," Crystal Records CD323 (Mozart Quartet, etc.)
- John Mack. "John Mack, Oboe," Crystal Records CD324 (Schumann Romances, etc.)
- John Mack. "Orchestral Excerpts for Oboe," Summit Classical (1994).
- Ray Still. "Concertos for Oboe," Virgin Records (1993).
- Alex Klein. "Strauss: Wind Concertos," Teldec (2001).
- Gordon Hunt. "Elevazione: The Magic of the Oboe," Northern Lights (2002).

#### UNIVERSITY POLICIES

##### STUDENT ACADEMIC MISCONDUCT POLICY

- Maintaining high standards of academic integrity in every class at Tennessee Tech is critical to the reputation of Tennessee Tech, its students, alumni, and the employers of Tennessee Tech graduates. The Student Academic Misconduct Policy describes the definitions of academic misconduct and policies and procedures for addressing Academic Misconduct at TN Tech.
  - Academic misconduct has two categories: cheating and plagiarism. Cheating is falsely submitting work that you did not do, for example, copying answers from another student. Plagiarism is taking credit for another's work as if it were your own, for example, copying and pasting from Wikipedia into your paper, or paraphrasing from a journal article without giving the author credit. When in doubt, cite any information that is not common knowledge, and avoid direct

quotations. **You will complete any written assignments in this course by yourself.**

- I will not tolerate academic misconduct in my class. For the first instance of academic misconduct I will file a report with the university that will go in your permanent academic record, and you will get a zero grade for that assignment. For any further violation, I will recommend to the disciplinary board that you receive an F in the class.
- Please read TN Tech Policy 217 – Student Academic Misconduct, at [TN Tech Policy Central](#). I will abide by the conditions in Policy 217, and I expect you to do so as well.

#### DISABILITY ACCOMMODATION

- Students with a disability requiring accommodations should contact the [Accessible Education Center](#) (AEC). An Accommodation Request should be [completed](#) as soon as possible, preferably by the end of the first week of the course. The ODS is in the Roaden University Center, Room 112; phone 931-372-6119. Instructors are unable to arrange accommodations that do not come directly from the AEC. For details, read TN Tech Policy 340 – Services for Students with Disabilities, at [TN Tech Policy Central](#).

#### COVID-19 POLICIES

- [Face masks](#): Face coverings are required in all classrooms, labs, indoor public spaces, public restrooms, shared office space, elevators, stairwells, on-campus events and gatherings (even outdoor gatherings) where distancing is difficult and all places and times where physical distancing is not possible.
- Please review the [Return to Tech Student Handbook](#) for details about how the university is dealing with COVID-19.

**TABLE 2. SCALE REQUIREMENTS AND SUPPLEMENTARY MATERIALS BY LEVEL.**

<b>Semester</b>	<b>Scales</b>	<b>Supplementary Materials</b>
1	Major scales, 2 octaves to high D.	Barret, 40 Progressive Melodies
2	Major and natural minor scales, 2 octaves to high F. Chromatic scale, low Bb to high F.	Continue Barret Melodies, add Articulation Studies
3	Major and all three forms of minor scales, 2 octaves to high F. Chromatic scale, low Bb to high F. Major scales in thirds.	Sellner Method for Oboe, volumes 1,2,3; continue Barret
4	All level 3 scales. Natural minor scales in 3rds.	Wiedemann, 45 Etudes
5	All level 4 scales. Major and natural minor scales in broken 3rds.	Standard scale etude books such as Gillet, Lamotte, Salviani, etc; continue Wiedemann
6	All level 5 scales. Major and natural minor scales in "Mozart" thirds.	Ferling, 48 Famous Studies
7	All level 6 scales, 2 octaves to high G. Chromatic scale, low Bb to high G. Scales in thirds, fourths, and fifths. Whole-tone scales.	Vade Mecum and orchestral excerpts; continue Ferling
8	Continue all level 7 scales.	Audition prep.; continue Ferling

**TABLE 3. EXAMPLES OF APPROPRIATE SOLO REPERTOIRE BY LEVEL.**

<b>Semester</b>	<b>Solo literature chosen from these or similar works based on individual need:</b>
1	Marcello, Concerto (C Minor); Loillet, Sonata; Corelli, Concerto; Besozzi, Sonata
2	Cimarosa, Concerto; Nielsen, Two Fantasy Pieces; Head, Three Dances
3	Colin and Paladilhe, contest solos (various); Albinoni, Concerto (D Minor)
4	Saint-Saëns, Sonata; Klughardt, Concertino; Bellini, Concerto
5	Harty, Three Miniatures; Mozart, Concerto (C Major); Still, Incantation and Dance
6	Schumann, Adagio and Allegro; Britten, Metamorphoses; Hindemith, Sonata
7	Poulenc, Sonata; Mozart, Quartet (F Major); Jacob, Sonatina
8	Schumann, Three Romances; Goossens, Concerto; Ravel, Sonatine