

*University of Idaho Oboe Studio*  
*Levels of Instruction and Admission Criteria*

**MusA 114**

Elective lessons; no prior playing experience required.

**MusA 115 (2 cr.)**

*Entry level for all undergraduate music majors; admission requirements as follows:*

Fundamentals of Tone Production

Student should be aware of intonation, breath support, and working towards a pleasant sound.

Technique

Scales, both slurred and tongued, in quarter notes, quarter note = 80:

Chromatic scale—low B-flat through D above the staff; preferably to F above the staff

All major scales—all 2 octaves except G-flat, G, A-flat, and A; if high D-sharp/E-flat, E, and F are not secure, then these scales may be taken as 1 octave

Repertory

The audition itself consists of two contrasting selections, which may be drawn from etudes or contest solo works. Etudes may be selected from any of the following: Barret *Oboe Method*, “Forty Progressive Melodies” (also available in the Gekeler Method for Oboe, Book Two, pp. 8-25) or Voxman *Selected Studies for Oboe* or Rubank *Advanced Method for Oboe*, Vol. 1, “Studies in Melodic Interpretation” (pp. 19-43) and “Studies in Articulation” (pp. 44-53), or comparable selections from Vol. II of the Rubank (sold separately). Solo repertory can be selected from any of the Class One solos on any state solo competition list. Typical works include the Marcello concerto (either C or D Minor), Haydn concerto, Handel, Telemann or Saint-Saëns sonatas, and Schumann Romances, but any comparable work is fine. The important thing is to select audition material that will demonstrate both musicality and technique.

**MusA 124**—*For majors in Music Education and the B.A. or B.S. in Applied Music*

Students audition for admission into this level at the end of their first or, in some cases, second semester of MusA 115. Requirements are similar to those of MusA 115, but with a few differences:

Fundamentals of Tone Production

The sound should be generally in tune, with centered pitches, well supported, and developing a characteristic tone quality with some vibrato.

Technique

Scales, both slurred and tongued, in 8th notes, mm. = 80 (twice as fast as MusA 115)

Chromatic scale, low B-flat through F above the staff

All major scales and arpeggios—all 2 octaves, except G-flat, G, A-flat, and A

### Repertory

Audition material as listed for MusA 115. The performance should demonstrate rhythmic accuracy, dynamic contrasts, and some recognition of phrase structure or direction.

### Reed Making

The student should be able to tie reeds without leaks and straight on the tube to consistent measurements, and should be able to start the tip and back.

### Instrument

The student should be planning to acquire a professional model oboe (Lorée, Yamaha, Marigaux, Fox) upon admission to this level, if he or she does not own one already.

### Additional Considerations

An oboe student must have the emotional stamina to withstand the difficulties inherent in the nature of the instrument itself (and the unpredictability of reeds); the ability to benefit from constructive criticism, some capability for self-critique, and above all, a genuine love for music.

### **MusA 134**—*Oboe Performance Majors*

The audition for this level occurs at the end of the first semester of study (MusA 115) or, under some circumstances, may be taken after 2 semesters of MusA 115. To be admitted and retained as an oboe performance major, the instrument must be your highest academic and artistic priority, and you must be committed to making reeds.

Admission requirements are similar to those for MusA 124, but with some additional considerations: The student should be able to learn music quickly, and have the ability to practice effectively (isolating difficult passages, determining the source of difficulties, developing strategies for working them out). The tone must be well developed, with a lyrical sound, a strong sense of musicality must be evident, and rhythms must be secure. The student must acquire a professional instrument, and ideally will have studied privately in high school.

### **MusA 324**—*For majors in Music Education and the B.A. or B.S. in Applied Music*

#### Tone Production

All notes must be centered, accurately in tune (A-440), consistent in timbre, and pleasing in sound (neither excessively stuffy, harsh, or bright). The sound should have matured in respect to the student's entering level. Any initial problems with breathing and embouchure formation should be corrected by now, and the student should have sufficient stamina to play the Upper Division Standing jury (a 20-minute program consisting of 3 contrasting selections from different stylistic periods, as well as scales and arpeggios).

#### Technique

All major and minor scales (minors in all three forms), scales in thirds (minors can be in either harmonic or melodic form), slurred and tongued, at any tempo requested, played fluidly, without hesitation, and with attention to the natural phrase shape (crescendo ascending, diminuendo descending).

### Repertory

The Upper Division Standing jury serves as the audition into this level, and consists of a 20-minute program including 3 selections from the standard oboe literature drawn from different periods, played in a stylistically appropriate manner. This literature may be drawn from standard accompanied or solo works, as well as from advanced etudes (Barret “40 Progressive Melodies,” “Grand Etudes,” and Ferling etudes).

### Musicianship

Playing should demonstrate connection between the notes, dynamic contrasts, overall direction in the line, and some recognition of the internal note groupings.

### Critical Thinking

The student should be able to practice effectively and learn the music independently, so that lessons may be devoted to coaching the interpretive aspects. Also, students at this level should be able to apply concepts from music theory and history classes to their repertoire, and should be able to explain the basic components of oboe tone production (embouchure formation, articulation, air use).

### Reed Making

By this time the student should be secure in tying and knife control, and should understand how the scrape works (what removing cane in specific areas will do). The student should be able to play the Upper Division Standing jury on a reed that he or she has, for the most part, made independently.

### **MusA 334—Oboe Performance Majors**

See criteria for MusA 324; in addition, a Performance major must be producing reeds of nearly finished quality, which can be brought to completion within a single 50-minute reed lesson, and should be able to play Ferling etudes, both slow and fast, with security and a good sense of line, phrase direction, and connection between the notes. The UDS jury repertory must include examples of both lyrical and technical playing. Enrollment at this level assumes that oboe performance is the student’s highest academic priority.

### **MusA 490, Half Recital (degree recital)**

The recital should consist of at least 25 minutes of literature from the standard oboe solo and/or chamber music repertory, selected to include representative major works. It is a good idea to share a recital with another person that you have a chance to rest your embouchure between selections.

The recital audition must take place at least 2 weeks prior to the recital date (excluding vacation time). All music must be at performance level at the time of the audition: the program must be thoroughly learned, and all collaborative numbers thoroughly rehearsed. The student should have developed his or her tone, technique, stylistic and phrase mastery, and endurance to a level sufficient to play the program in a musically polished manner.

### **MusA 491, Full Recital (degree recital)**

The recital should consist of at least 45 minutes of literature from the standard oboe solo and/or chamber music repertory, selected to include representative major works. The recital audition must take place at least 2 weeks prior to the recital date (excluding vacation time). All music must be at performance level at the time of the audition: the program must be thoroughly learned, and all collaborative numbers thoroughly rehearsed. The student should have developed his or her tone, technique, stylistic and phrase mastery, and endurance to a level sufficient to play the program in a musically polished manner.

### **Elective Recitals (MusA 492, half; MusA 493, full)**

See criteria for degree recitals above.

### **Standards for Graduation**

A student who successfully completes the recital(s) required for his or her degree will have achieved the necessary standards in tone production, musicianship, repertory building, reed making, and critical thinking.

### **MusA 514**

Elective lessons; the student must be admitted to a UI graduate program in music.

### **MusA 534—Oboe Performance Majors**

To be admitted as a graduate performance major, a student must be admitted into the Graduate College of the University of Idaho, and should have attained a level of performance comparable to that required for the undergraduate full degree recital (MusA 490). Enrollment at this level assumes that oboe performance is the candidate's professional goal.

#### Tone Production

The tone should be characteristic and mature, with a pleasing sound, accurate intonation, consistent timbre, and a well-developed vibrato.

#### Technique

All major and minor scales, scales in thirds, and arpeggios; whole-tone scales; and chromatic scale over the full range of the instrument, slurred and tongued, played at any tempo requested fluidly, musically, and without hesitation.

#### Repertory

Three complete solo works from different periods, played in a stylistically appropriate manner. In place of one work, the candidate may play several standard orchestral excerpts or advanced etudes such as the Barret "12 Grand Studies."

### Musicianship

The candidate's playing must demonstrate sensitivity to dynamic shading, note-grouping, overall phrase direction, and awareness of the overall form of the piece. The playing should sound secure, with technique sufficient to realize the music itself, and stylistically appropriate.

### Reed Making

The student must be able to make playable reeds in quality and numbers sufficient to maintain his or her performance activities.

### Critical Thinking

Candidates should be able to choose and prepare appropriate repertory independently, and to relate it to the relevant historical context and theoretical frameworks.

### **Graduate Recitals (MusA 591)**

The recital should consist of a one-hour program of literature selected from standard advanced oboe solo and chamber works. The recital audition must take place at least 2 weeks prior to the recital date (excluding vacation time). All music must be at performance level at the time of the audition: the program must be thoroughly learned, and all collaborative numbers thoroughly rehearsed. The student should have developed his or her tone, technique, stylistic and phrase mastery, and endurance to a level sufficient to play the program in a musically polished manner

### **Elective Recitals (MusA 590)**

See criteria for degree recitals above.

### **Standards for Graduation**

A student who successfully completes the recitals required for his or her degree will have achieved the necessary standards in tone production, musicianship, repertory building, reed making, and critical thinking.

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