



**Course Syllabus for Oboe Studio Instruction**  
**MUP 111, 127, 311, 327, 527, 727**  
**Academic Year, 2012-2013**

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**Ensemble Auditions**

Auditions for band/orchestra seating and placement will be held on August 25 between 1:00 and 3:30 pm in Katzin Concert Hall. Please refer to the attached sheet, "AuditionSchedulingInstructions2012" for scheduling instructions. Before your audition, please read about the various ensemble projects and complete the preference form. *These auditions are for all large ensembles for the entire year.* Please prepare only the excerpts attached—there is no need to prepare a solo.

If you are the recipient of a Special Talent Award (in other words, a music scholarship), you are required to play in a large ensemble for the duration of your scholarship award. If you are not a scholarship recipient or hold an academic scholarship, ensemble participation is not required, though certainly encouraged. Consult the ensemble bulletin boards for first meeting times. Please come a few minutes early to your audition.

**Lesson Scheduling and Registration**

Lessons will officially begin during the second week of classes – the week of September 3. In order to schedule your semester lesson time, I will need a schedule of your classes by Wednesday, August 29. The blank form is included as one of the other attachments to the email message. When you have the information, please complete the form by indicating each of your classes and their locations. Also be sure to indicate times of other regularly occurring events: work, church activities, etc. ***Also, please indicate your 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> choices for a lesson time.*** I am usually successful in accommodating these requests. Each student receives one 50 minute lesson per week. You may not know your detailed ensemble assignments by this time, but I should have a good idea. If you are not participating in ensembles, please request a Tuesday or Thursday afternoon lesson time.

**Note for all students:** The University class schedule has changed. The new alignment does not fit well with private lesson scheduling, so we have decided to work our own schedule with lessons beginning on the hour. This will require extra care when deciding when you would like to have your lesson.

The noon hour on Wednesdays is set aside for Studio Classes (master classes), and student recital programs – either a Woodwind Area Recital (programs featuring only woodwind performers), or a Convocation (programs including performers from all areas). DO NOT sign up for any classes during this time. The School of Music computer will block registration during this hour, but other departments may not, so be careful. All students are required to attend area recitals; only undergraduate students are required to attend the convocations (see below under "Attendance").

**Attendance and Grading Policies**

Students must attend all studio classes and area recitals as part of their oboe studio requirement. **New undergraduates should familiarize themselves with the MUP 100 concert attendance policy. This can block graduation if not observed.**

Oboe studio class meets for one hour every Friday at noon in room EB2-094. Plan to have the first meeting on Friday, August 31. Attendance is required and is subject to the rules listed below.

Attendance at all student, faculty, and guest oboe performances is required. A detailed schedule listing all required events will be made available as early as possible during each semester. If you have an unavoidable conflict with a required event, you can receive credit by attending the dress rehearsal.

Unexcused absence from **three or more** required events during a semester will lower your semester grade by **one full letter**. The attendance requirement includes area recitals, studio classes, and all required events announced during the semester.

Each lesson will receive a grade. A grade of “A” is given for outstanding effort reflected by outstanding performance. A grade of “B” is given for good effort and performance, and should be regarded as describing normal progress. A grade of “C” is given when there are problems or areas of concern, and should be regarded as unsatisfactory. “D” and “E” are failing grades and should never occur. A studio class performance will be graded also, counting as one lesson grade. All students are required to perform in at least two studio class each semester; a sign-up sheet will be provided at the beginning of the semester. I will be happy to discuss your grade at any time.

An unexcused absence from a lesson will receive a grade of “E” for that lesson. Please call me if you are ill or have a problem. If you send me an email or a text message, make sure I have responded before assuming you have been excused.

A reedmaking class is offered for three one-hour periods each week. Cooper Wright, our graduate teaching assistant, will also offer reedmaking assistance for students wishing additional help. Attendance at reed classes is limited to three students at a time; a sign-up sheet will be provided. I will send an e-mail when each month’s sign-up sheet is available. Signing up is first-come, first-served, so hurry. Classes tend to fill up very quickly. The goal of the reed classes is to remove reed making instruction from your oboe lessons, so plan your attendance at reed classes accordingly. Freshman oboe students are expected to play on their own reeds immediately, with help given as necessary.

Please arrive at your lesson early with your reeds prepared and your instrument assembled. Wait in the hallway until you are called. Do not arrive late and do not use lesson time to prepare your music/instrument/reeds for playing.

Lessons will always be made up if caused by my absence or illness. If a lesson is missed due to student absence or illness, it will be made up if time allows.

### **Jury Exams**

Jury exams are held at the end of each semester. The jury exam is a ten-minute performance of selections from the material studied during the semester. We will select the material to be performed a few weeks before the jury. Selections should be accompanied whenever appropriate. Scale requirements (see attached) may be checked also. Jury exams are graded and will be weighted as two lessons. If your jury grade deviates strongly from your studio grade, it may affect your final grade more than the two-lesson formula permits. You will be exempted from playing a jury if any of the following applies to the semester in question:

- You have already fulfilled your degree lesson requirements or...
- You performed a degree recital during the semester or...
- You have already performed your *final* degree recital or...
- You performed as a representative in the woodwind finals of the Concert of Soloists competition (applies only in the fall semester – see below).

### **Concert of Soloists Competition**

Each fall, we have a concerto competition at ASU. Guidelines from Prof. Gary Hill, our ensemble studies director, are attached. An outline of the procedure follows.

There will be two woodwind players advanced to the final round, held on November 7. These finalists will be selected from a woodwind finals round including two representatives from each woodwind studio. This must be completed by October 31. Before that, we will need to have a competition to select the two oboe contestants. **Note that this process is rather early in the school year, so the oboe round will have to be completed by October 25 or so.** I recommend thinking about this now if you would like to enter. Feel free to ask me for input about your repertoire choice. There is a twenty minute time limit. The accompaniment to your concerto can be any instrumentation at all—orchestra, chamber orchestra, wind ensemble, small ensemble, etc.

### **Other Requirements and Items of Interest**

Scale requirements are expected to be met within the first semester and maintained thereafter. Daily scale practice is an essential part of technical development. Refer to the enclosed scale sheet for minimum requirements. Please note that these are minimums and feel free to exceed them and supplement them with other exercises to be determined.

All oboe performance majors are required to be members of the International Double Reed Society.  
<http://www.idrs.org>.

**E-mail.** Many messages of general interest, including announcements of scheduling and required events, will be circulated through e-mail only, so check your account regularly. ASU provides free e-mail accounts to students, though many students find other providers are more convenient. I have no preference, *but the account must be reliable and you must check it regularly.*

New masters students need to have a faculty supervisory committee before their first recital, typically given during the second semester. This committee will evaluate your recitals and administer the final comprehensive exam at the end of your studies. It will have three members: me, one other woodwind faculty member, and one member from the history/theory area from whom you have taken a class. It is your responsibility to recruit these faculty members. It is your responsibility to invite committee members to your recitals well in advance. I have also attached helpful hints for MM and DMA students. If the web links don't work right, copy and paste them manually—they are all correct.

**I prefer that all new graduate (MM and DMA) performance majors take the oboe pedagogy class during their first semester.** New undergraduates should wait until their sophomore or junior year—the class is offered each Fall semester. This class is required for all performance degrees, undergraduate and graduate. It is a survey of oboe techniques, and provides a useful supplement to your lessons. Music education and music therapy students do not have to take this class, but are certainly encouraged to do so. Students who have already taken it can repeat the class for credit. Class number is MUP 481 for undergraduates and MUP 581 for graduate students.

For more information about the oboe studio and other related topics, visit my web page at <http://www.public.asu.edu/~schuring/>.

### **Recital Procedure**

A successful recital begins with careful planning. Follow these steps, and start planning early – several months in advance – to avoid any problems. **Important note: Students MUST register for recital credit at the beginning of the semester, or it will not count for your degree. Just giving a recital is not sufficient.**

**DMA students are required to prepare one of their recitals entirely without my help. I will consult on the programming, if desired, but the first time I hear the music will be at the recital. This requirement is typically fulfilled with the third recital.**

1. In consultation with me, determine your program. The program should include music from a variety of periods and styles, and should be of a difficulty level appropriate to your degree program. You should include one major or standard work (i.e. a concerto or a substantial sonata), and one chamber music work featuring oboe or English horn. This planning should take place months in advance, giving ample time to prepare.
2. Arrange all of the assisting musicians you will need. Make sure to get firm commitments, not vague promises. Check with me for recommendations of appropriate players.
3. See Catherine Martin in the facilities and events office for a recital form. Work with me and your assisting musicians to find a time that suits everyone. Be careful to avoid conflicts with large ensemble events such as band concerts, orchestra concerts, or opera rehearsals/performances. Do this well in advance, as early as the system allows, to avoid problems.
4. Make sure to have the required permissions if you need anything out of the ordinary—harpsichord, electronic amplification, prepared piano, etc.
5. Make a rehearsal schedule with your colleagues. Do this weeks in advance. Everyone is very busy, so if you wait until two weeks before your recital, you will not get enough rehearsal. Plan more rehearsals than you think you need; it's always easy to cancel them later. Make sure I hear everything in a lesson or a

studio class at least two weeks in advance. **Failure to be fully prepared two weeks in advance may result in the cancellation of your recital.**

6. Three weeks before the recital, you must turn in your program information. There is an online form for this which is self-explanatory. This program is for archival purposes only. You must still provide your own paper programs or Powerpoint projection for the concert.

7. Graduate students: Invite your committee members in writing at least a month in advance. Visit each faculty member in person and give them a written invitation. Don't just send an e-mail. If they cannot attend, it is your responsibility to give them a recording of the recital afterwards.

8. As soon as your program has been submitted, you should arrange a dress rehearsal time in the hall. The dress rehearsal can take place after an evening recital beginning at 9 PM or thereabouts; often the hall is also available early in the morning. I prefer dress rehearsals first thing in the morning over the late night times. Make sure that I am available, as well as all of your colleagues, and any extra equipment (harpsichord, etc.).

9. Practice a lot, rehearse a lot, make a lot of reeds.

10. Play well and enjoy yourself.

### **Recommended materials and tools**

At a minimum, you will need to own the following books:

Barret *Oboe Method* (Kalmus preferred, Schuring edition—if you are buying this for the first time, make sure to get the revised and expanded edition)

Ferling *48 Studies* (Kalmus preferred, Schuring edition. Southern and other editions are OK.)

Andraud *Vade Mecum* (Southern). Note: We really only use the first six pages of this book, so see me if you do not already own a copy.

*Fingering Chart* and *Trill Fingering Chart* by Martin Schuring. You can find these at Weber Reeds, Forrests, Charles Double Reeds, RDG, and other double reed vendors. If you are a new student, I will be happy to give you copies when you arrive on campus but it can be useful to have them ahead of time.

*Oboe Art and Method* by Martin Schuring. Oxford University Press.

Other method books and solo pieces will be purchased as needed. Duplicates or Xerox copies are not permitted.

For reed making, you will need at least the following:

A knife. I recommend Rigotti for good quality and reasonable price. If you can spend more, Landwell knives are better.

A good mandrel. Go ahead and get a good one that fits your staple preference. If you don't lose it, it will last the rest of your life.

String. Nylon FF.

Beeswax. Available in the hardware store or through any doublereed vendor. A medium-sized cake lasts a long time. The stuff from fabric stores is too hard.

Staples. 2 dozen or so. I use Stevens #2 thinwall brass 46.5 mm staples, available from Weber Reeds. Some students have reported problems getting reeds to seal using these, so make your initial purchase a small one until you know that they work for you. I've never noticed any difference between silver and brass, so get brass.

Cane. If you do not gouge and shape your own cane yet, you will learn as soon as you arrive on campus, so purchase some tube cane (10 to 10.5 mm in diameter). A pound is the usual measure, which will eventually yield about 100-150 pieces of cane. Some vendors will sell tube cane by the piece, or in smaller weight units. You will go through several pounds during your first year. I have been using this cane: <http://www.wbw.com/Rigotti-Oboe-Cane-471849-i1423073.wbw>, which is reasonable quality at a bargain price. You may use any supplier you prefer.

Sharpening stone. The oboe studio has a system of Shapton sharpening stones. I will show you how to use these as soon as convenient. Then, you will need an item called Raz-R Steel to maintain the knife edge.

This is available from Weber Reeds

[http://webreeds.com/wrstore/index.php?main\\_page=product\\_info&cPath=84\\_86&products\\_id=519](http://webreeds.com/wrstore/index.php?main_page=product_info&cPath=84_86&products_id=519) or from [http://www.razoredgesystems.com/products/steels?page=shop.product\\_details&flypage=ilvm\\_fly2\\_grey.tpl&product\\_id=21&category\\_id=5](http://www.razoredgesystems.com/products/steels?page=shop.product_details&flypage=ilvm_fly2_grey.tpl&product_id=21&category_id=5). It should not cost more than \$25-\$30; some vendors are selling it for much more, so be careful. This is used to touch up the edge between sharpenings.

Something to seal leaks in reeds. “Fishskin” is the traditional material. I prefer plumber’s teflon tape.

Plaques. Get several; they get lost easily. Flat, blue steel, rounded or pointy ends. Nothing fancy.

Cutting block. Rosewood or grenadilla. NOT plastic. At least 1 inch in diameter.

Ruler. Small steel ruler calibrated in millimeters.

Work light. A small desk light with an opaque shade.

Easel. Used to score the center line for folding the gouged cane and for trimming the ends of the cane.

Optional.

If you do not have this already, you will eventually need to buy a shaper tip and handle. The studio has a selection of shaper tips for students to try. I use a Mack-Pfeiffer tip. Modern copies of this are available from Midwest Musical Imports and RDG: MMI is cheaper. Don’t bother with the +1 or -1 designations; the straight-ahead Mack-Pfeiffer tip is the right design. There are many other good tips. You will also need a handle – make sure it has moveable jaws, but other than that, you don’t need the deluxe top-priced model. The Westwind handle is a good compromise between price and quality.

The oboe studio owns a Graf oboe gouging machine, a Gilbert oboe gouger, a Reeds ‘n Stuff oboe gouger, and a Ross English horn gouger, as well as an assortment of measuring tools, pre-gougers, shaper tips, handles, etc. – all for student use. If you don’t own any shaping or gouging tools, you will still do very well using the school’s equipment. But you will eventually need your own, so plan ahead. A gouging machine with accessories costs \$1,000–\$2,000; a good shaper tip and handle will cost \$250 and up.

### **Academic Integrity**

Plagiarism or any other form of academic dishonesty that is in violation of the Student Code of Conduct will not be tolerated. For complete information, refer to <http://provost.asu.edu/academicintegrity>.

### **Special Accommodations**

Any student with a physical or learning disability must notify the instructor during the first week of classes with appropriate documentation so that any needs can be addressed. Students must contact the Disability Resource Center to document a disability. <http://www.asu.edu/studentaffairs/ed/drc/>.

### **Summer contact info:**

I can be reached via e-mail during the entire summer <m.schuring@asu.edu>, though response time may be a few days slower than usual.

You may call or text my cell phone as needed: 480/861-1954.

Please don’t hesitate to get in touch if you have any questions or problems. I look forward to seeing all of you in the Fall. Have a great summer!

Martin