I hope you enjoy your experience in this class. Fortunately the oboe and the bassoon are not as difficult as most people think. (This is a trade secret: don't tell anyone.) Most of you, as future band directors, should enjoy meeting the challenge of conquering new instruments. **If not, please reconsider your career plans!** One must enjoy doing what he/she intends to teach others.

**WebCT:** All written materials will be distributed through WebCT and printed out by you for your use. Quizzes and test may also be administered through this medium. This is my first use of this technology, so your experience may be helpful to me.

**Students or teachers?** In this class, I like to think of you as teachers learning about subject matter used in your teaching. Bring to class, and carry with you everywhere, everything you have learned about being a musician on your own instrument. You can hear what doesn't sound good and you can make it better. Assume you will succeed! Assume you will sound good and play like a musician!. Don't allow your ears, your "counter" and your artistry to leave you because you are using an unfamiliar "tool" (instrument) to produce the sound.

**Attendance is required every day. Each unexcused absence will lower the student's course grade one letter.** I will allow you the opportunity to suggest and complete an exercise to make up such absences, but this will be much more work than coming to class! **Excused absences:** The student must either obtain permission for the absence in advance (including trips with music dept. groups), or bring documentation to verify unforeseen emergencies. When possible, I appreciate being notified of emergency absences in order to adjust class plans.

**Class starting time and tardiness:** I expect you to be in class on time. I will give you a couple of minutes at the beginning of the official class meeting time to get your reed and instrument ready, and do a bit of warm up. You may need to begin soaking your reed BEFORE you come to class.

**Reading assignments** are to be completed by the date indicated. I will often give you quizzes to do as you read. Also **be prepared for a quiz WRITTEN OR PLAYING** (of material played before the current class meeting) at any time in class. A great deal of effort has gone into preparing "the book." The time thus saved for you should be used to learn the material and the instruments. Since I don't believe in simply repeating written material in "lectures," this arrangement also saves class time. The time spent discussing/reviewing the material from "the book" will be determined, to a large degree, by your questions: if you understand the reading, great; if you don't understand it, you will have put enough effort into it to be able to ask questions which I will be more than happy to answer. Since we do oboe first in class, read the general sections and the oboe sections, but **skip the bassoon sections until we work on the bassoon.** (Oboe players in the class will read both parts the first time through.) "The book" is your reference source for the future. Learn the material in the book, but supplement it with any notes you need so that all of it will make sense to you at any time in the future.

**Playing/practicing assignments:** In order to make the course more efficient and consistent with the meager credit received for it (1!!?), we will use this procedure: The first attempt at each exercise will take place in class. (You will not be punished if you decide to go ahead on your own!) If you can't learn the material in class, then you know you need to practice it. **I can't promise that learning the exercises will be easy.** The "bar" is not
drawn according to the time it takes you; rather, standards of competence must determine the time you spend reaching them.

**Practicing:** It is not wise to play ANY other wind instrument right before or after your own (if you are a wind player). This is especially true of the “endurance challenging” double reeds. Students sometimes think an instrument has “ruined” their embouchures because their own instruments don’t work normally after playing the other instrument. Until one gets accustomed to switching between them, even combinations like flute and piccolo, or oboe and English horn may seem to have this disastrous effect on each other.

### OBOE

**More reading assignments will be scheduled.**

<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
<th>Notes</th>
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</thead>
<tbody>
<tr>
<td>Aug. 24</td>
<td>Intro: check out oboes, get reeds, oboe assembly, fingering chart, swabbing, basic embouchure, tuning adjustments. <strong>PLAY in Standard of Excellence.</strong></td>
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<tr>
<td>26</td>
<td><strong>Read syllabus. Reed placement;</strong> tip of reed on lip; play ab(^2) on the reed; adjustments for pitch; playing tunes on the reed.</td>
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<tr>
<td>31</td>
<td><strong>Read Schilling:</strong> “Intro,” “I Getting Started,” “II Embouchure,” Turn in the Quiz on these chapters. <strong>Continue Playing in Standard of Excellence</strong></td>
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<tr>
<td>Sept. 2</td>
<td><strong>Read</strong> “XI Vibrato.” Discuss Wild &amp; Crazy Vibrato Warm up. Read “IX Fingering Problems” Quiz in class (Half-hole and thumb octave key sections). <strong>Continue SoE</strong></td>
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<tr>
<td>7</td>
<td>Holiday</td>
<td></td>
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<td>9</td>
<td><strong>Read</strong> “III B-C interval.” “IV “Breathing and Blowing.” Continue SoE. Email Quiz II by class time.</td>
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<tr>
<td>14</td>
<td><strong>Read</strong> “V Attacks.” “VI Tonguing.” Continue SoE</td>
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<tr>
<td>16</td>
<td><strong>Read</strong> “VII Pitch Problems.” Continue SoE</td>
<td></td>
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<tr>
<td>21</td>
<td><strong>Read</strong> “X Reed Care.” Continue SoE</td>
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<tr>
<td>23</td>
<td><strong>Read:</strong> “VIII Endurance” Continue SoE</td>
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</tr>
<tr>
<td>28</td>
<td>Oboe reed making demo in class. <strong>Read</strong> “XIII Making and Adjusting Oboe Reeds.”</td>
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<tr>
<td>30</td>
<td><strong>Continue Playing in Standard of Excellence</strong></td>
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<tr>
<td>Oct. 5</td>
<td>Continue SoE</td>
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<tr>
<td>7</td>
<td>Review!</td>
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<tr>
<td>12</td>
<td>Midterm: Oboe playing and written tests. <strong>See course requirements at end of syllabus.</strong> (Playing tests may be arranged at other times.) (Midterm grades due Oct. 16.)</td>
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<tr>
<td>14</td>
<td>Oboe solo performances</td>
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### BASSOON

<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
<th>Notes</th>
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</thead>
<tbody>
<tr>
<td>19</td>
<td>Intro: Get reeds. Check out instruments. Assembly, holding, fingering charts, swabbing, B-C trick. <strong>Read</strong> “I Starting...” ”II Embouchure,” “III B-C Interval.” Play from <strong>Standard of Excellence.</strong></td>
<td></td>
</tr>
<tr>
<td>21</td>
<td><strong>Reed placement:</strong> play f on the reed; adjustments for pitch; playing tunes on the reed. <strong>Continue SoE</strong></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td><strong>Read</strong> (review) “XI Vibrato.” Wild &amp; Crazy Warm up. <strong>Continue SoE</strong></td>
<td></td>
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<tr>
<td>28</td>
<td><strong>Read</strong> (review) X “Reed Care…” <strong>Read</strong> “VII Pitch Problems.” You will need to refer back to this reading because you don't yet know all of the notes mentioned here. This may seem like the cart-before-the horse, but pitch adjustment is so important on the bassoon that I feel you need to be thinking about it now. <strong>Continue SoE</strong></td>
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<tr>
<td>Nov. 2</td>
<td>Continue SoE</td>
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<tr>
<td>4</td>
<td>Continue SoE</td>
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<tr>
<td>9</td>
<td><strong>Read</strong> “XIV Making… Bassoon Reeds.” Bassoon reed making demonstration.</td>
<td></td>
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<tr>
<td>11</td>
<td>Hand out Quiz (IX bsn fingerings). <strong>Continue SoE</strong></td>
<td></td>
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</tbody>
</table>
Continue SoE

TEACHING EXERCISE.

Thanksgiving break.

Continue SoE

Read XII "Purchasing instruments." Continue SoE

Review

Bassoon solo performances.

Thurs. Dec. 17 2:15—4:15pm (tentative): Final: Playing final on bassoon, review playing test on oboe, cumulative written final. Consistent with university regulations, the final will be offered at the official time, I offer “flexible scheduling” for students to complete the three elements of the end of the semester activities.

COURSE SUPPLIES

Written Materials

- Standard of Excellence, conductor’s book 1 (You can purchase the individual oboe and bassoon books if you would like—for easier reading—, but you will need the conductor’s book later for other classes anyway.)
- Optional: we may not get to this. Standard of Excellence, oboe and bassoon books, book 2
- A 3-Ring notebook for my “book.”
- WebCT will be your source for all written materials from me, including: Teaching the Oboe and Bassoon, A Manual for Band Directors. Print this out, put it in your notebook, and keep it forever!

Computer Software

SmartMusic. We will use this in class and you can use it in the SmartMusic practice room in the basement of Music Hall. You can get your own subscription of SM on your own computer for $30 a year.

Reeds & Etc.

- Container for soaking reeds. 35mm film tubes are ideal. They seal and allow you to carry water with you.
- At least one oboe reed and one bassoon reed. (More may be required depending on your luck and the tender-loving-care with which you treat them.) I cannot require you to purchase reeds from me; you can get them anywhere you want. If you purchase reeds from me ($10 each), I will be responsible to see that they work until you damage them or they wear out. I will try to help with any other reeds, but since they will be made differently, I cannot guarantee anything. I also cannot guarantee your success in playing the instruments. (Any other honest reed maker and double reed teacher would say the same thing.)

COURSE GRADES

(Subject to change with notice.)

Quizzes (playing and written) 25%
Oboe Midterm:
- playing: 10
- Solo 5
- written 15
Final:
- bassoon playing 10
- Solo 5
- oboe review playing 5
- cumulative written 20
Arrangement for double reeds 5
Teaching experiences R R=required to pass the
Teaching observations R class
Attendance and review of oboe &/or bassoon playing on a concert or other event R
SPECIFIC COURSE REQUIREMENTS/EXPECTATIONS

I. **Quizzes:** Be prepared for playing and written quizzes everyday. (Other than fingering quizzes, most written quizzes will be “take home,” done with your reading.) There will be frequent fingering **quizzes** in chart form (like the fingering charts in “The Book”). You will complete the chart with the requested fingering or identify the given fingering. Any fingering, for either instrument, learned up to the day of the quiz, may be included. The only grades will be “A” = all correct, or “F” = not all correct.

II. **Written tests:** Expectation for written test will be made very clear by the quizzes and study sheets.

III. **Playing:** You are expected to develop enough competency to sound as though you know what you are doing. This ability will be incredibly handy when you try to sell yourself as a teacher of these instruments. You are not expected to have lightening-quick finger technique; more importantly, you need to know your capabilities. This means playing at a tempo you can handle; you need to keep the tempo slow enough to play accurately. I recognize the difficulty of just picking the instrument up and having things come out perfectly; therefore, a false start can be forgiven and a bobble here-and-there is OK as long as you continue musically, in rhythm, and can repeat the passage without the same bobble.

**Specific skills/requirements for playing tests:**
1. **Good sound and intonation:** these are basic for the ideal expressed in the paragraph above.
2. **Music:**
   A. You will be expected to read any of the assigned materials from the method books. You will be encouraged to start your test with something of your own choosing from the book. I will inform you of some of the specific passages you will play.
   B. An accompanied solo of your own choosing on each instrument. I will have selections for you to choose from, but extra credit is given for finding you own. The difficulty of the piece is less important than the success of the performance. You may use Smartmusic (computer), or supply your own competent accompanist.
3. **Range.**
   Know these fingerings. Know Schilling’s fingering charts well
   And be able to produce enough to quickly finger these
   the notes "routinely:" notes:

   \[
   \begin{align*}
   & \text{ooboe range} \\
   & \text{ooboe range with chart} \\
   & \text{bassoon range} \\
   & \text{bassoon range with chart}
   \end{align*}
   \]

4. **Fingering charts:** Know the chart systems well enough to read and demonstrate any fingering efficiently. Two bassoon charts are included in the "Book." Use the simple, clear one. The other is for use with advanced students to help with tricky situations and for trills.
5. **Scales:** All major scales and chromatic scale within the required range. This is not a speed exercise; it is just to show that you know the scales (irrespective of the instrument) and the fingerings of the instrument as well as a band director/instrumental music teacher should.
6. **Demonstrate:** proper breathing, attacks, tongue-stopping exercise, oboe b-c interval, bassoon B-C trick.
7. **Singing:** You will sing everything you are expected to play. “If you can’t sing it, you can’t play it.”

IV. **Arrangement for double reeds:** Other types and difficulty levels are possible, but I would suggest a simple four-part arrangement of a very brief composition (hymn, Christmas carol, etc. for instance) for 2 oboes and 2 bassoons of a difficulty level that **could be played by the class.** Your grade will be determined in part by whether or not the class can play it.

V. **Teaching/observing experience.**
   1. Mock first lessons on oboe and bassoon with victims/guinea pigs of your own choosing who have never blown a bassoon or oboe before. Half of each section will do oboe, the others will do bassoon. These will be in front of the class and therefore not graded to avoid the obvious advantage of those at the end who can learn from those before them.
   2. An observation specifically related to oboe &/or bassoon. Either:
      1. Observe one of my lessons with a pre-college student.
      or
      2. Observe, and perhaps assist, with an oboe or bassoon lesson in the schools
         This sessions doubles as one of your required LAS 480K observations.

When you have finished reading the syllabus, send me an email telling me you made it!! It would be smart to let the other members of the class discover this on their own, i.e. don’t do their work for them by telling them about this gimmick.

IV. **Reed Making:** Optional, **extra credit.** Make a reed you can play for oboe or bassoon. I give lots of help to reed makers, but you have to ask and come see me lots of times.