

**Ball State University College of Fine Arts  
School of Music**

**Oboe Major Study  
Spring 2026**

**Course Number:** MUSP 600 02

**CRN:** 45659

**Lesson Time:** To be arranged.

**Studio Class:** Mondays 12pm - 2pm & Thursdays 6pm - 7pm

**Location:** MU 303 (Monday) & MU 303 (Thursday)

**Instructor:** Dr. Lisa Kozenko

**Credit Hours:** 2

**Level:** Graduate

**Contact Information:**

Studio: MIB 132

Phone: 765-285-5549, Cell: 917-363-2027

Office Hours: By appointment

Email: lakozenko@bsu.edu

**Teaching Philosophy:**

As a teacher and performer, I aspire to share knowledge that inspires independent critical thinking, inquiry, and reflection and in turn, lifelong learning. My students are collaborators in their individual lessons, respectful colleagues in the oboe studio, generous contributors to the university community, and artist citizens in a diverse and changing musical world. I encourage my students to take risks and to challenge themselves to improve their musical knowledge by raising the bar and setting attainable goals. My job is to ensure a safe environment for learning where my students can explore, experiment, and create. Their music making and self-expression flourish when my role shifts from teacher to guide to coach and reflects their musical intention and imagination.

**COURSE DESCRIPTION:**

The Oboe Major Study course is weekly individual instruction in oboe and English horn performance, pedagogy, and reed making.

This course is an opportunity:

- to practice performing skills, observe teaching, and listen to peers at weekly studio class.
- to listen to and watch guest artists, faculty and students perform.

**COURSE OBJECTIVES:**

- To foster a continuing development of oboe and musicianship skills
- To focus on technical and interpretative areas of musical development
- To hone reedmaking and reed adjustment skills

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. Provided a student applies themselves to this course, including attending lessons, practicing daily, studying recordings, and making reeds, the following outcomes can be expected.

**LEARNING OUTCOMES:**

Students will demonstrate:

- understanding, synthesis, and application of the technical and expressive skills necessary for oboe performance, including
  - resonant sound that is informed by the example of world-class professionals.
  - compelling musical phrasing, realized through appropriate use of rubato, vibrato, dynamics, and stylistically appropriate articulations.
  - ability to make efficient use of air, articulation, and embouchure.
- demonstrated familiarity with complex key signatures, in both prepared and sight-reading contexts.
- understanding, synthesis, and application of the skills involved in making oboe and English horn reeds.
- knowledge of the important performers and educators active today, and of the history and important innovations in instrument design, pedagogy, and oboe performance.
- understanding, synthesis, and application of the general issues of musicality and musicianship and their application to oboe performance. This includes application of music theory and music history to create contextually relevant performances.
- the ability to relate the above concepts to their further study of performance, pedagogy, and reed making.
- stage presence that facilitates communication with the audience through musical performance, spoken dialogue, and body language.

### **COURSE RATIONALE:**

This course will underscore requisite skills necessary for graduate oboe major study. As aspiring members of the professional music community, oboe students must strive to attain the highest possible level of proficiency on their primary instrument, to communicate their musical goals and ideas most effectively to future employers, colleagues, students, and the general public. Private study, with its roots in the tradition of apprenticeship, remains the most effective way for any instrumentalist to develop musical artistry. Approach to course objectives will be emphasized.

### **COURSE READINGS AND MATERIALS:**

TEXT: *Barret Oboe Method*, Boosey and Hawkes; *Ferling 48 Famous Studies*, Southern Music Company; *Sellner Methode pour hautbois ou saxophone*, Billaudot; *Orchestral Excerpts* EQUIPMENT: Reeds and/or cane and proper reedmaking tools; metronome and tuner DOCUMENTATION: Oboe Portfolio and/or audio or video recording

Additional materials for graduate students, including but not limited to recital repertoire, orchestral excerpts, and advanced fundamentals or etude books will be determined on a case-by-case basis.

### **ASSIGNMENTS:**

1. Daily practice is essential in order to achieve reasonable progress.
2. The student is responsible for making sure that each lesson meets the following criteria:
  - a. one full page etude or progressive study
  - b. scale studies or other technical development exercises
  - c. tone development exercises
  - d. technical, musical, and stylistic improvement on assigned repertoire
3. Each semester oboe majors will complete a minimum of two contrasting standard repertoire pieces and scale study.

Each semester graduate oboe major study students will complete a minimum of two contrasting standard repertoire pieces and orchestral excerpts.

*All assigned material is expected to be prepared before attending a scheduled lesson.*

## **EVALUATION AND GRADING:**

Each student will receive a weekly lesson grade based on their preparation, progress, and attentiveness to detail. Evidence of significant daily practice should be apparent at each lesson. Periodic reading and research assignments may be given throughout the semester. Timely completion of these assignments will be part of your lesson grade. For oboe majors, your final semester grade will be determined by averaging your weekly lesson grade (70%), studio and reedmaking class grade (10%), and Oboe Portfolio grade (10%) with your Jury/Hearing grade (Final Exam) (10%). The student is free to discuss their grades and progress with the instructor at an appropriate time.

## **RECITAL REQUIREMENTS:**

Creative Project Recital: CRPR 698

Two recitals are required: One full recital on major instrument (50 min of music). One partial recital selecting either 1) two semesters study on a secondary instrument with the presentation of partial recital; two semesters study (each) on two minor related instruments, or 2) two semesters study (each) on three minor related instruments; performing on at least one instrument on a partial recital.

Students wishing to schedule a recital must consult with their major teacher. For recital program submission information, equipment needs, and recording, they will consult with their teacher and the Coordinator of Music Promotional Services.

## **ADDITIONAL REQUIREMENTS:**

### **Master's Comprehensive Oral Exit Exam**

All master's students will take a comprehensive exam near the end of their study (usually during the final semester). Successful completion of this exam is a requirement for graduation as required by NASM. This exercise will take the form of an oral exam. Three members of the graduate faculty, who are appointed to the examination committee by the Graduate Coordinator, will administer the exam. Members from all levels of the graduate faculty are eligible to serve. The Graduate Coordinator may attend as the fourth member.

#### Committee structure for Master of Music students:

- the major teacher or the area coordinator from the concentration;
- a second representative from the concentration (or a representative from the second area if a double concentration);
- an at-large member from the School of Music, not from the concentration area(s);
- the Graduate Coordinator may attend.
- Committee structure for Master of Arts students:
- three graduate faculty members from at least two distinct areas within the school who are familiar in a general way with the student's work;
- the Graduate Coordinator may attend.

#### Committee structure for Master of Arts students:

- three graduate faculty members from at least two distinct areas within the school who are familiar in a general way with the student's work;
- the Graduate Coordinator may attend.

### **Areas or Topics Covered in the Exam**

- Master of Music: the major field of study, the research/creative project or thesis, the breadth of the student's competence in music including the ability to analyze music, an understanding of representative literature and composers from the major periods of music history (listening or score identification), general bibliographical resources in music, basic research techniques in music, and music technologies, as appropriate.

- Master of Arts: the breadth of the student's competence in music including the ability to analyze music, an understanding of representative literature and composers from the major periods of music history (listening or score identification), general bibliographical resources in music, basic research techniques in music, select music education topics, and music technologies, as appropriate.

### **The Double Concentration**

- Double concentrations are possible in the Master of Music program. Double concentrations must be declared by the end of the first year of study. Faculty approval (i.e., area acceptance) must be obtained for pursuing each of the areas. Additionally, faculty from both areas must be aware of the double concentration.
- A student may be approved for two performance areas, for concentrations in performance and an academic area, or for concentrations in two academic areas.
- All courses from each stand-alone MM program must be taken. If the same course is required in both majors, it may meet double requirements (up to 12 credits). A maximum of four courses may meet double requirements in the areas of music history/musicology and music theory/composition.
- Students will register for and complete the requirements for the creative/research projects for both concentrations.
- The committee for the oral exit exam will include one faculty member from each concentration or area, and an at-large member, for a total of three members. The oral exam time may exceed the usual 90 minutes.

### **ATTENDANCE POLICY:**

**Each student is required to attend every scheduled lesson, and every studio and reedmaking class. If you must miss a lesson, studio or reedmaking class, or a recommended concert for any reason, it is appropriate to contact me as soon as possible before the appointment/event.** If you are sick (especially if you are running a fever), please DO NOT come to your lesson. Absences may be excused for mandatory participation in Ball State University sponsored travel and activities (performing ensemble rehearsals, concerts, and tours, etc.); however, they must be cleared by the instructor **before** the absence occurs. (These lessons will be rescheduled.) At my discretion, I will reschedule a maximum of two other excused absences.

Occasionally I must miss lessons due to out-of-town performances or committee meetings scheduled beyond my control. These lessons will always be made up, and I will alert you to these calendar changes as soon as I am aware.

### **STUDIO AND REEDMAKING CLASSES:**

All oboists are expected to attend and perform in studio and reedmaking class. Studio Class will meet twice a week at a day and time determined after all students' schedules are considered by the instructor.

Classes will be for one or two hours. The purpose of studio and reedmaking class is to improve performance and reedmaking skills. In addition, students will develop verbal, research and writing skills related to the oboe. They will have the opportunity to work out performance anxiety issues and learn from the example of their colleagues.

### **JURY:**

At a prescribed time at or near the conclusion of each semester, each oboe major is expected to play a brief jury (approximately 12 - 15 minutes) for the woodwind faculty. The student will perform ONE etude, an unaccompanied piece, or a piece with piano, and scales.

### **ACCOMPANISTS AND COLLABORATIVE PIANISTS:**

All oboists are responsible for finding a pianist for performances and juries. Rehearsals with your pianist are essential. All oboists are required to bring a pianist to lessons and studio class before a recital or a hearing.

## PERFORMANCE:

We will have an Oboe Studio Recital in the Spring 2026 semester.

In general, students can expect to spend the semester working intensively on projects that directly connect to their stated career goals. Examples may include performances for semester juries; degree recitals; entries for prominent competitions; and professional auditions. The timetable for these assignments will largely depend upon published deadlines. In preparing this repertoire, students aspire to the highest levels of musical artistry.

## IMPORTANT DATES\*:

Jan 12	General Recital Hour, 1pm, Sursa
Feb 8	Faculty Artist Series Recital, Dr. Willinger w/Dr. Kozenko, 3pm, Sursa
Feb 16	General Recital Hour, Audition Day, 1pm, Sursa
Mar 16	General Recital Hour, Student Solo Performances, 1pm, Sursa
Mar 25	Junior Non-Degree Recital: Alex Bratek, 5:30pm, Hahn
Mar 30	Woodwind Area Recital, 1pm, Hahn
Apr 1	Junior Recital: Destiney Rivers, 5:30pm, Hahn
Apr 6	General Recital Hour, Student Chamber Performances, 1pm, Sursa
Apr 13	Woodwind Chamber Music Recital, 5:30pm, Sursa
Apr 16	<b>Oboe Studio Recital, 7:30pm, Hahn **</b>
Apr 19	Faculty Artist Series Recital, Dr. Kozenko w/ Catherine Kautsky, 3pm, Sursa
Apr 20	Woodwind Area Recital, 1pm, Hahn
April 27	General Recital Hour, Honors Convocation, 1pm, Sursa

April 28 & 29      **Woodwind Juries & Hearings, Hahn, time TBD)**

*\*Additional dates (masterclasses, presentations) will be announced during Studio Class.*

### **\*\* ATTENDANCE AT THE OBOE STUDIO RECITAL IS MANDATORY**

- Please check your schedule as soon as possible and make the necessary arrangements to be there. *Do not wait until the last minute.*

## CONCERT ATTENDANCE:

Please familiarize yourself with the Woodwind Area and School of Music Calendars. **There are numerous events, so plan ahead.** Make every effort to attend these concerts, support your oboecolleagues and teachers, and complete your **BSU concert attendance requirements**.

## COMMUNICATION:

Preferred method of general communication is by **e-mail**. E-mail assumes a response within 24 hours. If you do not receive a response within 24 hours, please call or text my cell phone. If your question needs an immediate answer, or you must reschedule a lesson on short notice, **call, or text my cell phone**. After 10 pm, please text me with any urgent concerns or problems.

## LIST OF RECOMMENDED BOOKS AND READINGS:

1. Consider subscribing to *The Double Reed*, the journal of the International Double Reed Society([www.idrs.org](http://www.idrs.org)).
2. David A. Ledet, *Oboe Reed Styles: Theory and Practice*, Bloomington: Indiana University Press (2000), 224 pages. (ISBN 9780253213921)
3. Geoffrey Burgess and Bruce Haynes, *The Oboe* (Yale Musical Instrument Series), London:Yale University Press (2010), 432 pages. (ISBN 9780300100532)
4. Laila Storch, Marcel Tabuteau: *How Do You Expect to Play the Oboe If You Can't Peel aMushroom?*, Bloomington:

Indiana University Press (2008), 624 pages. (ISBN 978025334949)

### **PROFESSIONAL DEVELOPMENT - MEMBERSHIP IN PROFESSIONAL ORGANIZATIONS:**

Students are **highly encouraged** to participate and join the **International Double Reed Society (IDRS)**.

Resources and information can be found at:

- The IDRS Website ([www.idrs.org](http://www.idrs.org))
- *The Double Reed Journal* ([www.idrs.org](http://www.idrs.org))
- The yearly international summer IDRS conferences and events. ([www.idrs.org](http://www.idrs.org))

### **UNIVERSITY STATEMENT/DISABILITY POLICY:**

We are committed to ensuring that all members of the community are welcome, through valuing the various experiences and worldviews represented at Ball State and among those we serve. We promote a culture of respect and civil discourse. If you need course adaptations or accommodations because of a disability, please contact the instructor of record as soon as possible. Ball State's Disability Services Office coordinates services for students with disabilities; documentation of a disability needs to be on file in that office before any accommodations can be provided. Disability Services can be contacted at 765-285-5293 or [dsd@bsu.edu](mailto:dsd@bsu.edu).

### **STUDENT ACADEMIC ETHICS POLICY:**

Honesty, trust, and personal responsibility are fundamental attributes of the university community. Academic dishonesty and other forms of academic misconduct threaten the foundation of an institution dedicated to the pursuit of knowledge and will not be tolerated. To maintain its credibility and reputation, and to equitably assign evaluations of scholastic and creative performance, Ball State University is committed to maintaining a climate that upholds and values the highest standards of academic integrity. Visit the VPAA's [academic integrity website](#) (Students tab) for resources on understanding academic integrity, citing sources properly, and avoiding inadvertent academic dishonesty. To learn about BSU's academic integrity expectations and students' rights, please read the University [Student Academic Ethics Policy](#).

Academic integrity violations include giving or receiving an unfair academic advantage (cheating), presenting someone else's ideas or work as your own (plagiarism), and falsifying academic records. Unless otherwise indicated, you must work independently by yourself. Check with me if you are unsure whether something constitutes academic dishonesty. Examples of academic integrity violations include but are not limited to:

- Using resources not authorized by the faculty member (including devices, AI tools, hidden notes, and open books)
- Using commercial study websites to find answers to graded assignments (Chegg, Course Hero, StudyPool, OneClass, etc.).
- Without the instructor's written permission, giving away, buying, or selling graded assignments class notes, exams, study guides, or other course materials to other students or to third-party vendors (Course Hero, Chegg, 24HourAnswers, etc.).
- Working with another person on any assignment other than authorized group projects.
- Sharing or allowing others to access your files, whether done with permission or not.
- Reusing your own work from another semester, course, or section.
- Sharing answers with others during exams (passing notes, texting, whispering, gesturing)
- Discussing exam questions and answers with students who have not taken the exam.
- Soliciting others to complete work for you.

### **DECISION POINT CRITERIA /rGRADE:**

All music education students should regularly refer to the BSU Music Education web site for current information on degree program requirements, 4-year plan, course sequencing, and Decision Point Criteria. In addition, each student should regularly check the status of their rGrade profile. A link to rGrade is found on the Current Students page of the Ball State University web site.

### **CASA REQUIREMENT:**

Students must successfully pass the CASA teaching exams (Math, Reading, and Writing) in order to complete Decision Point 2 on rGrade. Completion of Decision Point 2 is required in order to apply for student teaching. The CASA requirements may be waived if a student has earned an ACT score of at least 24 or a SAT composite score of at least 1100 (Critical Reading and Math).

### **FREEDOM OF EXPRESSION STATEMENT:**

In this course, we are committed to fostering a learning environment that values intellectual diversity, encourages free expression, and promotes open inquiry. As members of the Ball State Community, we treat each person in the Ball State community with civility, courtesy, compassion, and dignity and respect and learn from differences in people, ideas, and opinions. Please review Ball State University's Statement on Freedom of Expression, the resources on Ball State's Freedom of Expression webpage, and Ball State's Beneficence Pledge.

### **Title IX**

Ball State University is committed to providing a safe and inclusive learning environment for all students. If you or someone you know has experienced sexual harassment—including sexual assault, dating violence, domestic violence, or stalking, please know that you are not alone. The University offers support services and resources. For more information or to report an incident, please visit [bsu.edu/titleix](https://www.bsu.edu/titleix) or contact the Title IX Coordinator at 765-285-1545 or at [titleix@bsu.edu](mailto:titleix@bsu.edu)

As your instructor, I am a mandatory reporter under the Title IX policy and required to report any information I receive about possible sexual harassment. This includes information shared in class discussions, assignments, or private conversations.

What happens after I report? The Title IX Coordinator will email the person who experienced sexual harassment (complainant) and invite them to schedule a meeting. If the complainant chooses to meet with the Title IX Coordinator,

- Title IX Coordinator will offer supportive measures (e.g., counseling, extensions on deadlines, course-related adjustments, changes to work or class schedules, and/or referrals to campus offices), review the policy, and discuss options to move forward.
- If a complaint is filed by the complainant or the University, an investigation will begin following University policy.

### **UNIVERSITY GRADE APPEAL POLICY**

If you believe you received a final course grade that does not reflect your performance due to fairness or a procedural issue, you have the right to file an appeal within 5 school days after final grades are posted by the Office of the Registrar. Review the [University Grade Appeal Policy and Process.](#)]

### **FERPA AND PRIVACY**

As a student, your educational records are considered confidential. Under FERPA (Family Educational Rights and Privacy Act), your records are confidential and protected. Under most circumstances, your records will not be released without your written and signed consent. However, some directory information may be released to third parties without your prior consent unless a written request to restrict this is on file. You can learn more about student rights to privacy by reading [FERPA Policy](#)

**⚠️👤 GENERATIVE AI POLICY – READ CAREFULLY 👤⚠️** This course may occasionally introduce **ChatGPT or other generative AI tools** for specific assignments. When these tools are allowed, you will receive clear instructions on when, where, and how to use them, including guidance on proper attribution.

 ABSOLUTELY PROHIBITED:

 **YOU MAY NOT USE GENERATIVE AI FOR ANY PORTION OF YOUR OBOE PORTFOLIOS.**

Unauthorized AI use for this work is a direct violation of Ball State University's Student Academic Ethics Policy and will be treated as academic dishonesty. Any use outside of this permission constitutes a violation of [Ball State University's Student Academic Ethics Policy](#).

### **THE LEARNING CENTER**

The Learning Center offers free Tutoring and Academic Coaching for many courses at Ball State. Students can make appointments for online (Zoom) or in-person (NQ 350) appointments. To make an appointment, visit [myballstate.bsu.edu](http://myballstate.bsu.edu) and click on "Navigate" in the Academic Tools section, or just go directly to [bsu.navigate.eab.com](http://bsu.navigate.eab.com).

Testing accommodations for students with disabilities are available for students who have received the appropriate documentation from Disability Services. Tests may be administered in the Learning Center.

Supplemental Instruction is available in select courses. If you have an SI leader for your course, that person will provide students with information the first week of school regarding weekly study sessions. For more information about Learning Center programming, visit [bsu.edu/learningcenter](http://bsu.edu/learningcenter) or call 765-285-1006. Follow us on Instagram: [BallStateLC](#).

### **THE WRITING CENTER:**

All writers improve with practice and feedback, so as a student in this course, you are encouraged to use the Writing Center (in Robert Bell 295 during weekdays, Bracken Library First Floor West in the evenings, or online during any of our regularly scheduled hours) to get additional feedback on your writing.

The Writing Center offers free planning, feedback, and accountability sessions (in person and online) to all students composing essays, reports, reflections, research projects, web content, lesson plans, slideshows, poster presentations, resumes, and other digital or print texts. To schedule a free appointment to discuss your writing, go to [bsu.edu/writingcenter](http://bsu.edu/writingcenter). Online and in-person appointments are available; however, plan ahead because appointments book quickly!

### **THE BASIC NEEDS HUB:**

If you are having difficulty affording enough food, do not have a safe and reliable place to sleep, and/or experiencing an emergency or crisis, help is available through the [Basic Needs Hub](#). The Basic Needs Hub has information, resources, and provides individualized support to students. To talk with a supportive staff member about your experience, receive one on one assistance, or learn more about resources, you can submit a [Basic Needs Assistance Form](#).

### **THE COUNSELING CENTER:**

The Ball State University Counseling Center offers free and confidential services to all students. The Counseling Center is located in Lucina Hall, Room 320. To schedule an appointment, you can contact us at 765-285-1736. Ball State also offers a 24/7 Crisis Line, which can be reached at 765-285-HOPE (4673). The Crisis Line is a mental health resource for those who are struggling with any mental health concerns, including thoughts of self-harm and/or suicide.

At the Ball State Counseling Center, we see students for a variety of reasons, some of which include homesickness, relationship concerns, anxiety, and depression. At your first appointment, you will work with a therapist to create a plan that will connect you with resources that best fit your needs. We assist students with getting connected to therapy at our Center as well as connecting students to self-help resources, other on-campus resources, and community-based resources. All Ball State students also have access to several on-demand, self-help resources

through a variety of different platforms. All of these resources, including a direct link to our website, can be found [here](#).

## **THE SPEAKING CENTER**

The [Speaking Center](#) is a free resource available to all members of the BSU community wanting to improve their public speaking abilities. We offer personalized coaching designed to help you become a more confident and effective speaker. Our trained coaches provide constructive feedback and support throughout the entire speech preparation process, whether you are in the early stages of brainstorming ideas and organizing your thoughts, or you need to practice your delivery and refine your message.

The Center is in the David Letterman Communication and Media Building, room 302. To schedule an appointment, please access us through your Navigate app or use this [direct link](#) to sign up for a time. Appointments are available both in person and on Zoom. Appointments are available in person, on Zoom, and in virtual reality (VR) for those interested in practicing in an immersive speaking environment.

*The professor reserves the right to alter this syllabus as deemed necessary.*