

# Dissertation Completion Fellowship Nomination Form

## Application deadlines:

For Spring 2018 and Summer 2018 Only:      October 24, 2017  
For Summer 2018 and Fall 2018 Only: ~~March~~ March 19, 2018

*IMPORTANT: Follow the Guidelines listed on Page 2.*

Date: 10/24/2017

Name

PID#

Degree sought (circle one): DMA PHD

Major Music Performance -

Address to receive correspondence regarding competition:

East Lansing, MI 48823

Phone

MSU E-mail: @msu.edu

Please indicate the semester in which you wish to receive the fellowship:

  X   Spring Semester 2018      Summer Semester 2018                 Fall Semester 2018

## Summary of Nominee's Record:

- 1) Semester of first MSU enrollment in this program Fall 2014      2) Current GPA    3.8
- 3) Number of outstanding DF credits in academic coursework   0   (do **not** include 996, 997, 998, 999 credits)
- 4) Course work or recitals remaining (include the current semester):  
(1) Lecture recital - to be completed before 12/5/17
- 5) Comprehensive examinations passed to date (please list specific exam):    Combined Theory/History - both parts
- 6) List *major* fellowships/scholarships/assistantships awarded to date (College of Music, Graduate School, competitive, internal, external):  
Graduate Teaching Assistantship 2016-1017

## **Student must submit one (1) pdf of materials to**

**Please see the directions about Letters of Recommendation. Application materials must reach the School of Music Graduate Studies Office, 207 Music Practice, before: 5:00 pm, October 24, 2017.**

1 nature of Primacy Advisor or Guidance Committee Chair

Date

## Abstract

### Exploring the Engaging Étude: Robert Stephenson's *Quotation Études*

All instruments have études. For some musicians, especially young students, the word 'étude' can inspire feelings of boredom, apathy, and foreboding. Though I used to consider myself part of this category, I was inspired by Professor Jan Eberle's enthusiasm and excitement for études. Not only does she value them as a key aspect of her pedagogy for students, but she is constantly searching for new études for her own personal enjoyment.

*The Complete Method for the Oboe* (1862) by Apollon Marie Rose Barret is considered to be the étude backbone of the oboe world. Comprised of sections including *Progressive Melodies*, *Grand Études*, and *Articulation Studies*, Barret's method book offers a detailed glimpse into the music of 19th-century Europe while also addressing "performance problems," and how to teach the rudimentary skills needed in larger musical forms, such as sonata-form and rondo.<sup>1</sup> However, Barret was not the only oboist writing études in this era. While the oboe professor at the Paris Conservatoire, Georges Gillet wrote *Études pour L'Enseignement supérieur du Hautbois*, in 1909.<sup>2</sup> In Gillet's dedication for *Études*, he wishes for his études to be used as both a companion guide for the emerging, and increasingly difficult music of the early 20th century, and also as an inspiration for composers.<sup>3</sup> Both of these etude books held true to the authors' aspirations and have remained fundamental to oboe pedagogy. Because of this, I

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<sup>1</sup> Charles David-Lehrer, "Introduction to the New Barret Oboe Method," *International Double Reed Society* 22, no. 2 (1999): 84.

<sup>2</sup> Tad Margelli, "The Paris Conservatoire Concours Oboe Solos: The Gillet Years (1882-1919)," *International Double Reed Society* 24 (1996): 43.

<sup>3</sup> Ibid.,

believe that the tradition of oboists writing études is paramountly important to the advancement of oboe performance and pedagogy.

The advantages of practicing études, over solo repertoire, are numerous. Unlike solo repertoire, an étude presents a musician with a specific technical challenge which, once practiced, can be successfully applied to numerous situations. For oboists, the Barret, Ferling, Loyon, and Silvestrini études comprise some of the most popular étude materials. Though some may be more difficult than others, they have pedagogical importance at all levels. With that said, these études may not be the easiest to get through for young students who would rather play the exciting melodies they hear in concertos, sonatas, and orchestral pieces. Without being able to entice the student, études, though very important in any practice session, may fall by the wayside.

In trying to find a balance between musical and technical aspects, I discovered Robert Stephenson's *Quotation Études for Oboe, Clarinet, or Saxophone*. Published in 2015, Stephenson composed 68 études which "capture the style, voice, and personality that defines each of the 68 [quoted] composers."<sup>4</sup> Each étude is entitled with the name of the inspiring composer and is accompanied by a quote from said composer. The quotes vary in nature, with some being humorous, cynical, or even nationalistic. This "style, voice, and personality" in the form of an étude is exactly what is needed to draw in students, of all ages, who are wary of practicing études.<sup>5</sup> Stephenson's *Quotation Études* are a balance between the concept-driven études written by Barret and showpieces by Silvestrini.

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<sup>4</sup> Robert Stephenson, introduction to *Quotation Études* (Minnesota: Jeanné Music Publications, 2015).

<sup>5</sup> Ibid.,

*Quotation Études* is not Stephenson's first foray into étude writing: Other publications of his include *Dance Etudes for Oboe*, *40 New Melodic and Technical Etudes for Oboe or Saxophone*, and *Rhythm, Time and Meter for Oboe, Clarinet, or Saxophone*. As a performing oboist and composer who has contributed a sizable amount to the étude repertoire, Stephenson is familiar with both the oboe's greatest attributes and frustrating challenges. I have chosen to focus on the *Quotation Études* because they are, dare I say - fun!, a unique source of pedagogical material, and expose students to dozens of different styles that they will encounter in their musical careers. I believe it is important to illuminate the works of a living oboist and composer who is not only constantly adding new works to the repertoire, but also strives to keep the oboe exciting for students and teachers alike.

For my lecture recital, I will be focusing on a representative sample of *Quotation Études* that will cover a variety of practice techniques, including making a breathing map, identifying and notating phrase markings and apexes, and using theory to inform musical decision-making. As there are not currently performance guides for these engaging études, the ultimate goal of this project is to ensure students are able to use these to the fullest, and most rewarding extent. I hope that by incorporating these modern, engaging études into my teaching, and presenting them to fellow oboists, they can find their due place amongst the standard oboe études, inviting even the most étude-averse student into the wonderful world of études.

## Assessment of Project

Though there are many étude books which inhabit oboe pedagogy, Robert Stephenson's *Quotation Études* offers an informative, yet engaging, way to teach an oboist versatility among different musical styles. Though Barret's études are a timeless resource which will never leave pedagogical practice, his concepts primarily apply to Classical music.

A 21st-century oboist will come across a multitude of musical styles whether they are an orchestral, opera, or chamber musician. With the addition of Stephenson's *Quotation Études* into the canon, students can have first-hand knowledge of 68 varied composers. They will not only be able to distinguish Liszt from Chopin, and gain familiarity with the terminology and articulation styles of assorted composers, but also gain a historical perspective.

And what about students who are wary of Barret and Ferling études because they think them to be outdated or boring? Concepts which are usually taught via the aforementioned études can be transferred and expanded upon in the *Quotation Études*, which may be more approachable for some students than its 19th-century counterparts. Although Stephenson's *Quotation Études* is a recent work, I believe it has a rightful place within the étude canon and should be considered a companion piece to more traditional études.

Though études now occupy a large portion of my practice, as a young student I was apathetic towards them. Rarely did they capture my attention and I would inevitably drift towards solo repertoire. After my experiences as both a teacher and performer, I believe that Stephenson's *Quotation Études* is a very useful tool for the modern-day oboist.

## Overview

### History of the Oboe Étude

1. Evolution from 19th to 21st Century
2. Placing Stephenson's *Quotation Études* within the canon

### Étude No. 17

1. Pedagogical guide (Navigating large intervals with a good legato, note grouping, high note fingering options)

### Étude No. 46

1. Pedagogical guide (Pacing and evenness, note grouping, playing high notes with ease)

### Étude No. 59

1. Pedagogical guide (effectively using air in longer passages with large leaps, breathing map, pitch stabilizing in extreme dynamics)

## **Timetable**

**Lecture Recital #1:** to be completed by December 5, 2017

**Lecture Recital #2:**

**Pedagogical Guides for Each Etude:**

- *Etude No. 17 - completed by February 1, 2018*
- *Etude No. 46 - completed by February 8, 2018*
- *Etude No. 59 - completed by February 15, 2018*

**Editing and Finalizing:**

- *Finished by March 20, 2018*

*Italicized* - work to be completed during Fellowship semester

## NAME

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Address and Contact

### EDUCATION

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<b>Michigan State University</b> (East Lansing, MI) D.M.A., Performance	<b>Anticipated Graduation: 2018</b>
<b>Michigan State University</b> (East Lansing, MI) M.M., Performance	<b>2014</b>
<b>Ithaca College</b> (Ithaca, NY) B.M., Performance with Great Distinction	<b>2012</b>

### PRIMARY TEACHERS

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<b>Jan Eberle</b> Professor of	<b>2010-present</b>
<b>Paige Morgan</b> Professor of , Ithaca College	<b>2008-2012</b>
<b>Alan Hollander</b> Private studio, New York	<b>2005-2008</b>

### TEACHING EXPERIENCE

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<b>Michigan State University Teaching Assistant</b> (East Lansing, MI) <ul style="list-style-type: none"><li>Instruct undergraduate majors in both applied studies and reed making</li><li>Assist Professor with Studio Class and Woodwind Convocation</li></ul>	<b>2016-2017</b>
<b>Seminar in Reed Making</b> (East Lansing, MI) <ul style="list-style-type: none"><li>Instructor in 14 week reed-making course</li><li>Hybrid class with online lectures and quizzes with in-class demonstration and skills tests</li></ul>	<b>2016</b>
<b>Methods</b> <ul style="list-style-type: none"><li>Taught the fundamentals of oboe to music education majors</li></ul>	<b>Spring 2017</b>
<b>Instructor, Kinawa Middle School</b> (Okemos, MI) <ul style="list-style-type: none"><li>Individual instruction of students aged 10-11</li></ul>	<b>2015-2016</b>
<b>Private Instructor</b> (East Lansing, MI) <ul style="list-style-type: none"><li>Private instruction of students aged 11-18</li></ul>	<b>2015-present</b>
<b>Private Reed Making Instructor</b> (Lansing, MI) Private reed making lessons to students	<b>2015-present</b>

### PROFESSIONAL ENSEMBLE EXPERIENCE

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<b>Alma College Symphony Orchestra</b> (Alma, MI) <ul style="list-style-type: none"><li>and English hornist, substitute</li></ul>	<b>Weeks in 2015, 2016, 2017</b>
<b>Jackson Symphony Orchestra</b> (Jackson, MI) <ul style="list-style-type: none"><li>and English hornist, substitute</li></ul>	<b>Weeks in 2013-present</b>



<b>Midland Symphony Orchestra</b> (Midland, MI)	<b>December 2015</b>
<ul style="list-style-type: none"> <li>English hornist, substitute</li> </ul>	
<b>Lansing Symphony Orchestra</b> (Lansing, MI)	<b>December 2015</b>
<ul style="list-style-type: none"> <li>substitute</li> </ul>	
<b>American Wind Symphony</b> (West Virginia)	<b>Summer 2015</b>
<ul style="list-style-type: none"> <li>member</li> </ul>	
<b>Chautauqua Symphony Orchestra</b> (Chautauqua, NY)	<b>August 2013</b>
<ul style="list-style-type: none"> <li>substitute</li> </ul>	

## ORCHESTRAL EXPERIENCE

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<b>Michigan State University Symphony Orchestra</b> (East Lansing, MI)	<b>2012-2014, 2016-2017</b>
<ul style="list-style-type: none"> <li>Principal and section</li> </ul>	
<b>Ithaca College Symphony Orchestra</b> (Ithaca, NY)	<b>2010-2012</b>
<ul style="list-style-type: none"> <li>Principal</li> </ul>	
<b>Ithaca College Chamber Orchestra</b> (Ithaca, NY)	<b>2009-2012</b>
<ul style="list-style-type: none"> <li>Principal</li> </ul>	
<b>Chautauqua Festival Orchestra</b> (Chautauqua, NY)	<b>Summers 2010, 2011</b>
<ul style="list-style-type: none"> <li>Principal on rotational basis</li> </ul>	

## HONORS AND AWARDS

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<b>Michigan State University Concerto Competition Semi-Finalist</b> (East Lansing, MI)	<b>2013</b>
<ul style="list-style-type: none"> <li>Semi-Finalist with Jean Francaix's <i>L'Horloge de Flore</i></li> </ul>	
<b>James J. Whalen Young Artist Award</b> (Ithaca, NY)	<b>2008-2012</b>
<ul style="list-style-type: none"> <li>Awarded to the incoming student with the highest cumulative audition and academic score</li> </ul>	
<b>Ithaca College Concerto Competition Finalist</b> (Ithaca, NY)	<b>2011</b>
<ul style="list-style-type: none"> <li>Finalist with Eugene Goossen's <i>Concerto</i></li> </ul>	

## SERVICE AND ADDITIONAL EMPLOYMENT

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<b>Michigan State University Double Reed Day Coordinator</b>	<b>2017</b>
<ul style="list-style-type: none"> <li>Organized and scheduled events for a regional oboe and bassoon conference</li> </ul>	
<b>Michigan State University Music Event Staff</b> (East Lansing, MI)	<b>2014-present</b>
<ul style="list-style-type: none"> <li>House and Box Office Manager</li> </ul>	
<b>Chamber Music Coach</b> (East Lansing, MI)	<b>2013, 2016-2017</b>
<ul style="list-style-type: none"> <li>Prepared undergraduate chamber groups for recitals</li> </ul>	
<b>Ithaca College Music Librarian Assistant</b> (Ithaca, NY)	<b>2009-2012</b>
<ul style="list-style-type: none"> <li>Responsible for inventory of ensemble, chamber, choral, and solo music</li> </ul>	



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**You have pending credit from Ithaca College.**

Please have an official transcript sent from Ithaca College to:  
Michigan State University  
Office of Admissions  
426 Auditorium Rd, Room 250  
East Lansing, MI 48824

Course	Title	Credits	Grade	Repeat	Honors
Fall 2012					
Graduate Credit					
MUS 410	Jazz History	2	4.0		
MUS 853B	Oboe	3	4.0	RN	
MUS 873	Early 20th Century Techniques	2	3.0		
MUS 891	Special Topics	1	4.0	RN	
MUS 892A	Seminar in Music History	1	4.0	RN	
Term Credits: 9.0		Cumulative Credits: 9.0			
Term GPA: 3.7777		Cumulative GPA: 3.7777			
Spring 2013					
Graduate Credit					
MUS 420	Music of the 18th Century	2	4.0		
MUS 853B	Oboe	3	4.0	RN	
MUS 890	Independent Study	2	4.0		
MUS 891	Special Topics	1	4.0	RN	
MUS 892A	Seminar in Music History	1	4.0	RN	
Term Credits: 9.0		Cumulative Credits: 18.0			
Term GPA: 4.0000		Cumulative GPA: 3.8888			
Fall 2013					
Graduate Credit					
MUS 425	Mus South Asia & Its Diaspora	2	3.0		
MUS 872	Tonal Forms	2	3.0		
MUS 891	Special Topics	1	4.0	RN	
MUS 892A	Seminar in Music History	1	4.0	RN	
MUS 896	Recital Performance	3	P	RN	
Term Credits: 9.0		Cumulative Credits: 27.0			
Term GPA: 3.3333		Cumulative GPA: 3.7500			
Spring 2014					
Graduate Credit					
MUS 810	Graduate Jazz History	3	3.5		
MUS 891	Special Topics	1	4.0	RN	
MUS 896	Recital Performance	1	P	RN	
MUS 996	Doctoral Recital Performance	2	4.0	RN	
Term Credits: 7.0		Cumulative Credits: 34.0			

Course	Title	Credits	Grade	Repeat	Honors
Term GPA: 3.7500		Cumulative GPA: 3.7500			
Fall 2014					
Graduate Credit					
MUS 874	Schenkerian Analysis	2	4.0		
MUS 891	Special Topics	1	4.0	RN	
MUS 996	Doctoral Recital Performance	3	4.0	RN	
Term Credits: 6.0		Cumulative Credits: 40.0			
Term GPA: 4.0000		Cumulative GPA: 3.7916			
Spring 2015					
Graduate Credit					
MUS 879	Tonal Literature and Analysis	3	3.5		
MUS 891	Special Topics	1	4.0	RN	
MUS 892A	Seminar in Music History	3	3.5	RN	
MUS 996	Doctoral Recital Performance	3	4.0	RN	
Term Credits: 10.0		Cumulative Credits: 50.0			
Term GPA: 3.7000		Cumulative GPA: 3.7717			
Fall 2015					
Graduate Credit					
MUS 830	Res Methods & Materials Music	3	4.0		
MUS 891	Special Topics	1	4.0	RN	
MUS 996	Doctoral Recital Performance	2	4.0	RN	
Term Credits: 6.0		Cumulative Credits: 56.0			
Term GPA: 4.0000		Cumulative GPA: 3.7980			
Spring 2016					
Graduate Credit					
MUS 891	Special Topics	1	4.0	RN	
MUS 936	Seminar in 19th-Century Music	3	4.0		
MUS 996	Doctoral Recital Performance	2	4.0	RN	
Term Credits: 6.0		Cumulative Credits: 62.0			
Term GPA: 4.0000		Cumulative GPA: 3.8189			
Fall 2016					
Graduate Credit					
MUS 869	Tonal Counterpoint	2	4.0		
MUS 891	Special Topics	1	4.0	RN	
MUS 996	Doctoral Recital Performance	6	4.0	RN	
Term Credits: 9.0		Cumulative Credits: 71.0			
Term GPA: 4.0000		Cumulative GPA: 3.8432			
Spring 2017					
Graduate Credit					
MUS 996	Doctoral Recital Performance	9	3.5	RN	
Term Credits: 9.0		Cumulative Credits: 80.0			
Term GPA: 3.5000		Cumulative GPA: 3.8026			
Fall 2017					
Graduate Credit					
MUS 996	Doctoral Recital Performance	1		RN	
Term Credits:		Cumulative Credits:			
Term GPA:		Cumulative GPA:			
Spring 2018					
Graduate Credit					
MUS 996	Doctoral Recital Performance	1		RN	
Term Credits:		Cumulative Credits:			
Term GPA:		Cumulative GPA:			