

## SYLLABUS

### I. Course Description

The course is comprised of an on-going sequence, on the lower and upper levels, of private applied study on the bassoon and contrabassoon. Each student should work to develop the highest level of musical expression as well as technical proficiency on the bassoon and contrabassoon of which he/she is capable. Included in instruction are the areas: breath support, embouchure, tone production, technical facility and accuracy, phrasing, musical interpretation, vibrato, control, note lengths, articulations, intonation, rhythm, use of appropriate fingerings, expansion of dynamic range, stage rapport, knowledge of performance practices and performing skills and others appropriate for each individual. Also included is development in the areas of reed adjustment and reed-making, the knowledge of the body of bassoon and contrabassoon solo, chamber, and orchestral repertoire, and the understanding of and ability to write stylistically appropriate cadenzas and *eingang* for wind concerti and sonatas. In addition, students will be assigned weekly memorization and transposition assignments.

If a student needs course adaptations or accommodations because of a disability, if emergency medical information needs to be shared with the instructor, or if special arrangements need to be arranged in case of evacuation of the building, please make an appointment with the instructor as soon as possible.

### II. Course Objectives

The student studying applied bassoon is expected to improve as significantly as possible his/her playing proficiency appropriate to the indicated curricular level (i.e. freshman/ sophomore/junior/senior/graduate or major/minor level of study).

### III. Admission Guidelines For Major Study

All bassoonists wishing to be enrolled as a major in the Ball State School of Music must be accepted by both the university and the School of Music (through an audition process). This audition will also serve as an audition for School of Music scholarship considerations.

#### *Audition requirements for the Bachelor of Arts degree in bassoon performance:*

- Solo from the standard repertoire. In multiple movement works, a single movement or multiple movements may be presented in order to demonstrate both technical and lyrical passages;
- Etude (1) to be selected from Weissenborn *50 Advanced Studies* or Milde *25 Studies in All Keys*;
- Orchestral excerpts (2) to be selected from the following:
  - Dukas *Sorcerer's Apprentice*, second soli section in b-flat minor
  - Mozart *Overture to The Marriage of Figaro*, opening
  - Ravel *Bolero*, solo
  - Ravel *Piano Concerto in G major*, third movement soli section
  - Rimsky-Korsakov *Scheherazade*, second movement opening solo and cadenza
  - Stravinsky *Firebird*, Berceuse solo
  - Stravinsky *Rite of Spring*, opening solo
  - Tchaikovsky *Symphony No. 4*, second movement solo
- All majors scales and chromatic scale over the practical range of the bassoon;
- Sight reading provided at the audition.

#### *Audition requirements for all other Bachelor degrees (Music Education, MT, Composition):*

- Solo from the standard repertoire. In multiple movement works, a single movement or multiple movements may be presented in order to demonstrate both technical and lyrical passages;
- Etude (1) to be selected from Weissenborn *50 Advanced Studies* or Milde *25 Studies in All Keys*;
- All majors scales and chromatic scale over the practical range of the bassoon;
- Sight reading provided at the audition.

#### *Audition requirements for the MM, Artist Diploma or DA in bassoon performance degree:*

- Mozart: Concerto, K. 191, mvts. I & II (entire movements)
- One melodic etude (from Milde, Jancourt, Orefici or equivalent)
- Orchestral excerpts:
  - Ravel, *Bolero*
  - Rimsky-Korsakov, *Scheherazade* mvt. 2 solo & cadenzas
  - Tchaikovsky, *Symphony No. 4*, mvt. 2 solo
  - Mozart, *Marriage of Figaro*, mm. 1-24.

### IV. Course Policies and Procedures

#### Attendance

Attendance is required for all scheduled lessons. In the event a lesson must be missed due to illness, unexpected emergency, or conflict with a university event, students should notify the instructor in advance of the lesson whenever possible. Lessons missed for legitimate reasons may be rescheduled. Lessons missed due to ensemble tours or other musical events may be rescheduled at the discretion of the instructor. Students missing more than one regularly scheduled lesson during a semester for reasons that are not excusable will receive a lowered grade for the semester, and in extreme cases, a failing grade. Attendance is also required at all master classes, bassoon recitals, and concerts that feature the bassoon. Date and times for these events will be posted on the instructor's office bulletin board. All bassoonists should check daily the instructor's bulletin board.

### Performance Requirements

All bassoonists having major standing should perform in at least one recital hour or master class per semester. Also, a hearing or jury before members of the woodwind faculty is required at the end of each semester. Jury requirements are as follows:

- For sophomore standing: all major scales and chromatic scale over the practical range of the instrument; all major arpeggios; a prepared etude; a prepared solo with accompaniment.
- For junior standing: same as for sophomore standing, with the addition of all minor scales over the practical range of the instrument.

Ensemble, recital, and recital hour requirements will follow those set forth in the appropriate Ball State University Undergraduate or Graduate Catalog.

### Grading Policy

Grades will be determined based upon weekly preparation and progress, performance and jury, and responsibility. The student will receive a grade for each lesson based upon the criteria found in the course description and objectives. The weight for the performance/jury grade will be equal to that of three lesson grades and will be based upon the semester jury performance and the progress of the student in the applied curriculum. The weight of the responsibility grade will be equal to that of two lesson grades and will be based upon the responsibility of the student concerning procurement of music,

cane, tools, etc., the maintenance of the student's instrument, and the attendance of the student at appropriate musical events (see attendance section of syllabus). Each grade will be on the 4-point system, as shown below. The student will receive a mid-term grade by the beginning of the 8th week of the semester in hopes that changes in work habits may be undertaken before the final semester grade is determined. The grading scale to be used is as follows:

- A - 4 pts – exceptional work and progress
- B - 3 pts – very good work and progress
- C - 2 pts – minimally acceptable work and progress
- D - 1 pt – unacceptable work and progress
- F - 0 pts – no basis for a college-level grade

The instructor reserves the right to use "plus and minus" system in conjunction with the policy described above.

### Master Classes/Reed Sessions/Bassoon Ensemble

- There will be a master class presented on a weekly basis. Please check the instructor's bulletin board for dates and topics. Student participation, in the way of attendance, performances, reviews, presentations, etc., is required.
- The instructor will be available each Monday at 5:00 and Friday at 1:00 for individual reed help and/or reed-adjustment/reed-making sessions. All majors must attend one of these two reed sessions. Any changes to this will be announced in advance.
- All majors will participate in Bassoon Ensemble. Rehearsals will be determined by studio schedules.
- There will be a weekly orchestral excerpt class - please see instructor for details. All performance majors are strongly urged to attend weekly.

### Miscellaneous

It is strongly recommended that a bassoonist majoring in performance participate in an off-campus master class and/or a recognized music festival each year of study. It is a studio requirement that a bassoonist having major standing become a student member of the International Double Reed Society. Any difficulties created by these points should be discussed with the instructor.

## **V. Course of Study**

All students will work on scales, arpeggios, interval studies and tonguing exercises. Etudes and solo/chamber/orchestral repertoire will be chosen according to the experience and needs of the individual student. The repertoire will represent a variety of historical periods and styles.

**Year 1** Studies:

- Weissenborn - Advanced Studies, Op. 8/2
- Kovar - 24 Daily Studies

Oubradous - Complete Study, vol. 1, 2  
 Major and minor scales, arpeggios  
 Representative\* Solo Repertoire:  
 Galliard - a sonata  
 Hindemith - Sonata  
 Kozeluh - Concerto  
 Fasch - Sonata  
 Chamber/Orchestral Repertoire: as needed  
 Miscellaneous: introduction to reed-making

**Year 2** Studies:

Oubradous - Complete Study, vol. 1, 2  
 Milde - Studies, Op. 24 & Concert Studies, Op. 26, vol. 1  
 Jancourt - 26 Melodic Studies, Op. 15  
 Major and minor scales, arpeggios  
 Representative\* Solo Repertoire:  
 Weber - Concerto in F Major, Op. 75  
 Vivaldi - a concerto  
 Wilder - a sonata  
 Telemann - Sonata in F minor  
 Chamber/Orchestral Repertoire: as needed  
 Miscellaneous: continued study of reed-making; contrabassoon

**Year 3** Studies:

Milde - Studies, Op. 24 & Concert Studies, Op. 26, vol. 1, 2  
 Dubois - 12 Studies for Bassoon  
 Orefici - Bravoura Studies  
 Major and minor scales and arpeggios  
 Representative\* Solo Repertoire:  
 Mozart - Concert in B-flat, K. 191  
 Osborne - Rhapsody  
 Tansman - Sonatine  
 Besozzi - Sonata  
 Chamber/Orchestral Repertoire: as needed  
 Miscellaneous: reed-making with independence achieved by end of year; contrabassoon

**Year 4** Studies:

Bitsch - Vingt Etudes  
 Bozza - Quinze Etudes Journalieres  
 Major and minor scales and arpeggios  
 Representative\* Solo Repertoire:  
 Saint-Saëns - Sonata  
 Persichetti - Parable  
 Etler - Sonata  
 Hummel - Grand Concerto  
 Chamber/Orchestral Repertoire: as needed; memorization of primary passages  
 Miscellaneous: reed-making; period instrument performance

**Graduate**

Studies: methods selected depending upon need of the student; review scales as needed  
 Representative\* Solo Repertoire:  
 Bozza - Concerto  
 Françaix - Concerto  
 Chamber/Orchestral Repertoire: as needed; memorization of primary passages  
 Miscellaneous: pedagogical concerns; a compilation of an audition tape to include solo material and orchestral excerpts; others as needed

\* Solo material listed is representative, not exclusive

**VI. Materials for Study** (students are expected to purchase all necessary materials)

**Primary/Supplemental Method Books** - to include but not to be limited to the following:

Bitsch	<i>Vingt Etudes</i>	Leduc
Bozza	<i>Quinze Etudes Journalieres</i>	Leduc
Dubois	<i>12 Studies for Bassoon</i>	Leduc
Giampieri	<i>16 Daily Studies for the Perfection</i>	Ricordi
Jancourt	<i>26 Melodic Studies, Op. 15</i>	International
Kovar	<i>24 Daily Exercises</i>	Kovar
Milde	<i>25 Studies in All Keys, Op. 24</i>	International
Milde	<i>Fifty Concert Studies, Op. 26</i>	Kalmus
Orefici	<i>Bravoura Studies</i>	International
Orefici	<i>20 Melodic Studies</i>	International
Oubradous	<i>Complete Study for Bassoon</i>	Leduc

Piard	<i>16 Characteristic Studies</i>	International
Piard	<i>Enseignement du contrebasson</i>	Leduc
Piard	<i>Quatre-vingt-dix études</i>	Billaudot
Weissenborn	<i>Method for Bassoon</i>	various
<b>Representative Solo Repertoire</b> - to include but not to be limited to the following:		
Arnold	<i>Fantasy</i>	Faber
Bach, J.S.	<i>Cello Suites, BWV 1007-1012</i>	various
Bertoni	<i>Concerto</i>	POP
Besozzi	<i>Sonata</i>	Oxford
Boismortier	<i>Sonata No. 2 in A minor or other</i>	Musica Rara
Bond	<i>Concerto No. 6 in B-flat Major</i>	Boosey & Hawkes
Bozza	<i>Concertino or Concerto</i>	Leduc
Brahms	<i>Cello Sonatas</i>	G. Henle Verlag
Cascarino	<i>Sonata</i>	Arrow
David	<i>Concertino, Op. 12</i>	International
Dubois	<i>Neuf Pieces Breves</i>	Choudens
Dutilleux	<i>Sarabande et Cortege</i>	Leduc
Etler	<i>Sonata</i>	AMP
Fasch	<i>Sonata in C Major</i>	McGinnis & Marx
Françaix	<i>Concerto</i>	Schott
Galliard	any sonata(s)	McGinnis & Marx
Hindemith	<i>Sonata</i>	Schott
Hummel	<i>Grand Concerto in F Major</i>	Musica Rara
Jacob	<i>Partita</i>	Oxford
Jolivet	<i>Concerto</i>	Heugel
Kozeluh	<i>Concerto</i>	International
Larsen	<i>Jazz Variations</i>	ECSchirmer
Luke	<i>Concerto</i>	Oxford
Marcello, B.	<i>Sonata in A minor or other</i>	International
Mignone	<i>Sixteen Waltzes</i>	LRQ Publishing
Mozart	<i>Concerto in B-flat Major, K.191</i>	Barenreiter(urtext)
Osborne	<i>Rhapsody</i>	Peters
Perle	<i>Three Inventions</i>	Presser
Persichetti	<i>Parable</i>	Elkan-Vogel
Pierne	<i>Solo de Concerto, Op. 35</i>	Leduc
Saint-Saëns	<i>Sonata in G Major, Op. 168</i>	Durand
Schumann	<i>Fantasiestücke</i>	G. Henle Verlag(urtext)
Stamitz, K.	<i>Concerto in F Major</i>	Sikorski
Tansman	<i>Sonatine or Suite</i>	Eschig
Telemann	<i>Sonata in F minor, E minor or other</i>	various
Vanhal	<i>Concerto</i>	Edition Viento
Villa-Lobos	<i>Ciranda Das Sete Notas</i>	Southern
Vivaldi	any concerto(s)	Ricordi, International
Weber	<i>Andante and Hungarian Rondo</i>	Schott
Weber	<i>Concerto in F Major, Op. 75</i>	Cundy-Bettoney
Weissenborn	<i>Three Recital Pieces, Op. 10</i>	various
Wilder	<i>Sonata No. 1, 2 or 3</i>	Southern
Zwilich	<i>Concerto</i>	Presser

**Chamber/Orchestral Repertoire** - to be selected based upon the needs of the student

**Reading Material** - to include but not to be limited to the following:

- Baines, Anthony. *Woodwind Instruments and Their History*. New York: Dover Publications, Inc., 1991.
- Biggers, Cornelia Anderson. *The Contra-bassoon: A Guide to Performance*. Bryn Mawr, PA: Elkan-Vogel, Inc. 1977.
- Christlieb, Don. *Notes on the Bassoon Reed*. Revised Edition. n.p.: Don Christlieb, 1966.
- Cooper, L. Hugh. "How Is Your Bassoon?" Royal Oak, MI: Custom Music, 1974.
- Eubanks, Mark G. *Advanced Reed Design & Testing Procedure for Bassoon*. Portland, OR: Arundo Research Co., 1986.
- Gallway, W. Timothy. *The Inner Game of Tennis*. New York: Bantam Books, 1979.
- International Double Reed Society Journal and The Double Reed*
- Jooste, S.J. *The Technique of Bassoon Playing: An Evaluation and Methodological Study*. 2nd ed. Potchefstroom, South Africa: Potchefstroom University, 1984.
- Joppig, Gunther. *The Oboe and The Bassoon*. Portland, OR: Amadeus Press, 1988.
- Langwill, Lindsay. *The Bassoon and Contra-bassoon*. New York: W.W. Norton, 1958.
- Pirsig, Robert M. *Zen and the Art of Motorcycle Maintenance*. New York: Bantam Books, 1981.
- Popkin, Mark and Loren Glickman, *Bassoon Reed Making*. Northfield, IL: The Instrumentalist Co., 1987.
- Ristad, Eloise. *A Soprano On Her Head*. Moab, UT: Real People Press, 1982.
- Spencer, William. *The Art of Bassoon Playing*. Evanston, IL: Summy-Birchard, 1958.
- Weait, Christopher. *Bassoon Reed-making: A Basic Technique*. 2nd ed. New York: McGinnis & Marx, 1980.

**Required Events  
Bassoon Studio  
Fall 2007**

**September**

7	Jack Chan – AD Recital	Choral Hall	5:30 pm
15	Muncie Symphony Orchestra	Emens Auditorium	7:30 pm

**October**

3	Ben Kamins Master Class	Sursa Hall	11:00 am – 1:00 pm
3	Ben Kamins Recital	Sursa Hall	8:00 pm
4 *	Berlin Woodwind Quintet	Sursa Hall	8:00 pm
5	Berlin WW5 Master Class	Sursa Hall	10:00 – 11:30 am
5	Symphony Band	Sursa Hall	8:00 pm
7	Wind Ensemble	Sursa Hall	3:00 pm
7	Ball State Symphony Orchestra	Sursa Hall	8:00 pm
10	Sweger Faculty Recital	Sursa Hall	8:00 pm
28	Karamanov Senior Recital	Choral Hall	5:30 pm
29	Musical Arts Quintet Recital	Sursa Hall	8:00 pm

**November**

16	Ball State Symphony Orchestra	Sursa Hall	8:00 pm
30	Symphony Band	Sursa Hall	8:00 pm

**December**

1	Muncie Symphony Orchestra	Emens Auditorium	4:00 pm
2	Wind Ensemble	Sursa Hall	8:00 pm
5	Woodwind Chamber Ensembles	Sursa Hall	8:00 pm
6	Woodwind Chamber Ensembles	Sursa Hall	5:30 pm