

**Susan Hess, D.M.A.**

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**Private Lessons** (50% of grade; each lesson will be graded. For 100-level lessons, 50% of each lesson grade will be based on scales.)

**Objectives:**

- 1) To teach the foundations of wind playing, including:
  - ◆ embouchure
  - ◆ hand and body position
  - ◆ proper fingerings
  - ◆ breath support
  - ◆ tone production
  - ◆ articulation
  - ◆ intonation
  - ◆ vibrato
- 2) To improve technical abilities through scales, etudes and appropriate studies
- 3) To develop musical and interpretative abilities through melodic etudes and solo literature
- 4) To increase range
- 5) To develop practice and goal setting techniques through journal writing (see details below)
- 6) To insure independence of teacher in practice techniques, interpretation, reed adjustment and/or reed making
- 7) To acquaint students with standard solo, chamber and orchestral literature
- 8) To develop an awareness of the bassoon's role in ensembles through duets and chamber music
- 9) To discuss aspects of performance such as etiquette, anxiety and concentration
- 10) To develop performance skills by performing in studio class at least twice per semester and Woodwind Area one to two times prior to Upper Division Standing and once per semester after UDS (as determined by the instructor)
- 11) To develop communication skills and interpersonal skills

**Note:** You may drop one lesson a semester without a grade penalty. I strongly encourage you to come to the lesson anyway, and we will play duets or work on reeds.

**Required Text:**

Weissenborn – Practical Method for the Bassoon

Ludwig Milde – *25 Scale Studies, Op. 24* (don't buy if you get the Weissenborn with Op. 24 in it)

Stadio – Difficult Passages and "Solos" for the Bassoon (*Passi difficili e "a solo"*) – by sophomore year

International Double Reed Society Journals (must join IDRS) – by sophomore year

**Journal** - part of private lesson grade for the following: students in their first semester of study at the UI, students in the semester in which they go up for UDS and students in the semester that they give a recital. Other students will need to review recordings of their lessons four times a semester.

**Purpose:**

- To develop a practice routine in which goals are set (for each practice session, each week and for each semester). Reflection and assessment of attainment of goals is an important part of the journal.
- To develop analytical skills in order to learn independently. Journal will be reviewed *weekly* in lessons.
- Suggested outline of a typical week:
  - Statement of goals
  - If not, why?
  - Successes
  - Did I achieve my goals?
  - Valuable lessons learned

**Lesson Plans** – All students in upper division lessons will be expected to bring a lesson plan for each lesson. A lesson plan template will be provided by the instructor. Other students may also be asked to prepare lesson plans.

## **Resource Notebook** (part of private lesson grade – due Monday of finals week)

### **Purpose:**

- To create a valuable pedagogical reference in which all handouts, listening and literature reviews, notes, programs, etc. are assembled
- The notebook shall contain:
  1. Table of Contents – General topics (see index tabs below)
  2. Index tabs, i.e., syllabus, hand-outs, literature reviews, listening logs, listening reviews, programs (yours and others), articles, jury comment sheets, repertoire sheets
  3. Materials: hand-outs, literature reviews, listening reviews, programs, and anything that you may want to refer to in the future.

## **Listening and Literature Reviews** (10% of grade) - 2 - 3 paragraph review (typewritten) of assigned recordings, live performances and readings about the bassoon or music in general.

**Purpose:** To develop critical listening skills; to familiarize students with standard literature and with bassoonists and their styles through the listening; To familiarize students with literature and references about music in general and the bassoon specifically.

At the beginning of each review, please clearly state:

Your name and the date

Name of the article/recording

Author/performer

Name of pieces and composers, if performance review

For articles, provide a full reference for the journal (volume number, page number, date).

## **Studio Class/Reed Class** (10% of grade)

### **Studio Class**

#### **Purpose:**

- 1) To give students more opportunities to perform and to give and receive constructive feedback
- 2) To develop musical critical and analytical skills
- 3) To discuss relevant topics related to music in general and bassoon specifically
- 3) To learn orchestral excerpts
- 4) To discuss bassoon repair

### **Reed Class**

#### **Purpose:**

- 1) To teach the basics of bassoon reed making and reed adjusting
- 2) To develop a style of reed to suit each student
- 3) To pinpoint problem areas in reeds
- 4) To develop the student's independence of teacher in reed making

**NOTE:** Students are expected to make 12 or more reeds per semester (MusA 134/334) and 8 or more reeds per semester (MusA 115/124/324). **Students must turn in reed measurement forms (dial indicator) for four reeds (MusA 115/124/324) or six reeds (MusA 134/334).**

## **Scale Exams** (10% of grade)

## **Jury** (20% of grade)

## DETAILS

### Scales - Major and minor scales with arpeggios and chromatic scales.

#### Freshman

Quarter note= 80 - 90 MM - eighth notes. Extended range scales up to C.

#### Sophomore

Quarter note = 60 - 70 MM - sixteenth notes. Extended range scales up to D.

#### Junior

Quarter note = 60 MM (MusA 324) - 70 MM (MusA 334) - sixteenth notes. Extended range scales up to D#.  
Scales in thirds.

#### Senior

Quarter note = 60 MM (MusA 324) - 70 MM (MusA 334) - sixteenth notes. Extended range scales up to E.  
Scales in thirds.

#### Etudes may include:

Bozza - 15 Études Journalieres

Gambaro - 18 Studies

Giampieri - 16 Daily Exercises

Hawkins – Melodious and Progressive Studies

Jancourt - 26 Melodic Studies

Kovar - 24 Daily Exercises

Milde - 25 Scale Studies in All Keys

Milde - 50 Studies, Book 1 and 2

Orefici - Melodic Studies

Orefici - Bravura Studies

Oubradous - Enseignement Complet, Book 1 and 2

Ozi - 24 Caprices

Piard - 16 Characteristic Studies

Piard - 90 Etudes

Rubank - Studies

Vaulet - 20 Studies

Weissenborn - Practical Methods and 50 Studies

#### Solo Literature may include:

Bach - Six Suites for Solo Cello

Besozzi - Sonata

Boismortier - Concerto

Bruns - Concerti

Cascarino - Sonata

David - Concertino, op. 12

Dutilleux - Sarabande et Cortège

Eccles - Sonata

Elgar - Romance

Etler - Sonata

Français - Divertissement

Galliard - Sonatas

Gliere - Impromptu and Humoresque

Hindemith - Sonata

Hurlstone - Sonata

J.C. Bach - Concerto in B flat

Jacob - Concerto

Jolivet - Concertino

Kozeluch - Concerto

Marcello – Sonata

Merci - Sonatas

Mozart - Concerto

Osborne - Rhapsody

Perle - Three Inventions

Persichetti - Parable

Phillips – Concertpiece

Previn - Sonata

Saint-Saens - Sonata

Schaffrath - Sonatas

Schreck - Sonata

Stevens - Three Pieces

Taafe-Zwilich - Concerto

Tansman - Sonatine

Tansman - Suite

Telemann - Sonata in f minor

Tomasi - Concerto

Villa Lobos - Ciranda des Seta Notas

Vivaldi - Concerti

Weber - Andante and Hungarian Rondo

Weber - Concerto

Wilder – Sonatas

Williams – The Five Sacred Trees

#### Orchestral Studies may include:

Bach - Overture in C

Bartok - Concerto for Orchestra

Beethoven - Concerto for Violin

Beethoven - Symphony # 4

Berlioz - Symphony Fantastique

Brahms - Violin Concerto

Donizetti - L'Eliser d'Amore

Mozart - Marriage of Figaro

Mozart - Symphony # 41, "Jupiter"

Mussorgsky/Ravel - Pictures at an Exhibition "Old Castle"

Prokofieff - Peter and the Wolf

Ravel - Bolero

Ravel - Piano Concerto for the Left Hand

Ravel - Piano Concerto in G major

Ravel - Rhapsodie Espagnole

Rimsky-Korsakov – Scheherazade

Shostakovich - Symphony # 9

Stravinsky - Firebird Suite (Berceuse)

Stravinsky - Rite of Spring

Tchaikovsky - Symphony No. 4 (mvmt 2)

Tchaikovsky - Symphony No. 5 (mvmt I and 3)

Tchaikovsky - Symphony No. 6 (mvmt I)

Wagner - Overture to Tannhauser

## **\*Grading Policy**

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### **A – Superior playing – well above average**

- ◆ Student is prepared at all lessons and has a positive, enthusiastic attitude
- ◆ All assignments are practiced sufficiently
- ◆ Student performs with great sound, accurate intonation, correct breath support, technical mastery and superior musicianship
- ◆ Student uses accurate fingerings 90% or more of the time
- ◆ Student practices at least 2 -3 hours per day (MusA 115/134/334) or 1 -2 hours per day (MusA 11/5124/324)
- ◆ Student performs scales at the appropriate speed with fluidity and rare errors
- ◆ Student prepares one etude per week with few errors
- ◆ Student performs in 1 - 2 area recitals per semester (as determined by instructor)
- ◆ Student masters 1-2 solos per semester (fresh/soph) and 2 -3 solos per semester (jr/sr)
- ◆ Student has more than one dependable reeds and works on reeds regularly
- ◆ Student enthusiastically participates in reed class and studio class

### **B – Excellent playing – above average**

- ◆ The student is somewhat prepared at all lessons and has a positive attitude
- ◆ Most assignments are practiced sufficiently
- ◆ Student needs to work on consistent qualities listed above
- ◆ Student uses accurate fingerings 80% or more of the time
- ◆ Student practices 1 – 2 hours per day (MusA 115/134/334) or 0.5 – 1 hours per day (MusA 115/124/324)
- ◆ Student performs scales at the appropriate speed with few errors
- ◆ Student prepares one etude per week with some errors
- ◆ Student performs in 1 area recital per semester
- ◆ Student masters at least 1-2 solos per semester
- ◆ Student has dependable reeds and works on reeds regularly
- ◆ Student enthusiastically participates in reed class and studio class

### **C – Good playing – average**

- ◆ The student is partially prepared at all lessons and has an acceptable attitude
- ◆ Some assignments are practiced sufficiently
- ◆ At this level, all notes may be prepared but little attention has been given to details – dynamics, accents, tempo makings, intonation, etc.
- ◆ Student practices 0 – 1 hour per day
- ◆ Student performs scales with difficulty
- ◆ Student prepares one etude every 2 -3 weeks, sometimes needing extra time to master
- ◆ Student masters at least one solo per semester
- ◆ Student does not attend all reed classes and studio classes

### **D – Poor playing – below average**

- ◆ Student is not sufficiently prepared for lessons
- ◆ Assignments were not practiced sufficiently – more practice time is necessary to play correct notes
- ◆ Student practices less than 0.5 hours per day
- ◆ Student does not attend reed class and studio class

### **F – Unsatisfactory playing**

- ◆ Student does not attend lessons or has done no preparation for lessons
- ◆ Student does not practice daily

*\*Grading policy modified from that of Torrey Lawrence.*

## **Reed Making Equipment**

1. plaques - Arrowhead Shape (plastic works best)
2. 600 wet/dry sand paper
3. mandrel - **short** - bassoon
4. cutting block or easel
5. razor blades
6. needle nose pliers
7. reed knife

## **SOURCES**

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### **Arundo Reeds & Cane** (good reeds)

[//home.earthlink.net/~arundo](http://home.earthlink.net/~arundo)

### **Bocal Music** (music only)

<http://www.bocalmusic.com/>

### **Fox Products** (instruments and accessories)

<http://www.foxproducts.com/default.htm>

### **Midwest Musical Imports** (instruments and accessories)

<http://www.mmimports.com/>

### **Miller Marketing** (instruments, cane and accessories)

<http://www.millermarketingco.com/>

### **Jones Double Reed Products** (good student reeds - excellent prices on reed making supplies)

[www.jonesdoublereed.com](http://www.jonesdoublereed.com)

### **Frederic H. Weiner** (music and supplies)

[www.weinermusic.com](http://www.weinermusic.com)

### **Eble Music** (excellent source for general and bassoon music)

Box 2570

Iowa City, IA 52240

319-338-0313

### **Forrests - The Double Reed Specialists** (good source for supplies, music and CDs)

[www.forrestsmusic.com](http://www.forrestsmusic.com)

### **TrevCo** (excellent source of bassoon and oboe music)

<http://www.trevcomusic.com/>

### **Woodwind Brasswind** (instruments and accessories)

<http://www.wwbw.com/>

## **UI On-line References**

UI Music Databases - <http://db.lib.uidaho.edu/databases/display.php3>

- Classical Music Library – listen to music from your computer

- Grove Music Online – the definitive encyclopedia of music

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Susan's Bassoon Recordings - <http://schuldt.campus.uidaho.edu/?BassoonStudio.txt>

Password: elvis

## **References**

The Double Reed (periodical published by the International Double Reed Society)

The Journal of the IDRS (periodical published by the International Double Reed Society)

National Association of College Wind and Percussion Instructors Journal

Woodwind, Brass and Percussion

Jansen, Will. The Bassoon: Its History, Construction, Makers, Players, and Music. Buren, Netherlands: Uitgeverij Frits Knuf, 1978.

Langwill, Lyndesay G. The Bassoon and Contrabassoon. New York: W.w. Norton and Co., 1965.

New Groves Dictionary. Article on the Bassoon.

## **Web Pages**

### **International Double Reed Society**

<http://idrs.colorado.edu/Links/Links.html>

### **DOUBLEREED-L The Listserv for Double Reeders**

<http://www.wuacc.edu/cas/music/doublereed-l/>

### **At Last, the Top Ten (actually 11) Bassoon Excerpts, from these orchestra lists**

<http://www.public.asu.edu/~jefflym/excerpts.html#anchor328611>

### **Brian's Double Reed Page**

<http://www.ms.uky.edu/~moses/doublereed/>

### **Caliban Quartet**

<http://www.calibanquartet.com/music/index.html>

### **Wizards – A Double Reed Consort**

<http://www.dca.net/wizards/>

There are lots more!!!