MISSISSIPPI STATE UNIVERSITY
COLLEGE OF EDUCATION

DEPARTMENT of MUSIC
COURSE SYLLABUS

Course Prefix and Number: MUA 1310, 2310, 3310

Course Title: Applied Bassoon Lessons

Credit Hours: Variable (1 or 2 credits)

Course Type: Laboratory

Prerequisites: None for 1000 level. Permission of instructor/jury approval for 2000 level. Upper division jury for 3000 level. See jury details below.

Catalog Description: Applied Music: MUA 1250, 2250, 3250. Bassoon--majors. Variable credit 1 or 2 hours credit: 3 hours practice per week per hour of credit. May be repeated for credit.

College of Education Conceptual Framework:

The faculty in the College of Education at Mississippi State University are committed to assuring the success of students and graduates by providing superior learning opportunities that are continually improved as society, schools, and technology change. The organizing theme for the conceptual framework for the College of Education at Mississippi State University is educational professionals **-** dedicated to continual improvement of all students' educational experiences. The beliefs that guide program development are as follows:

1. **KNOWLEDGE** - Educational professionals must have a deep understanding of the organizing concepts, processes, and attitudes that comprise their chosen disciplinary knowledge base, the pedagogical knowledge base, and the pedagogical content knowledge base. They must also know how to complement these knowledge bases with the appropriate use of technology.
2. **COLLABORATION** - Educational professionals must continually seek opportunities to work together, learn from one another, forge partnerships, and assume positions of responsibility.
3. **REFLECTION** - Educational professionals must be willing to assess their own strengths and weaknesses through reflection. They must also possess the skills, behaviors, and attitudes necessary to learn, change, and grow as life-long learners.

4. **PRACTICE** - Educational professionals must have a rich repertoire of research-based strategies for instruction, assessment, and the use of technologies. They must be able to focus that array of skills on promoting authentic learning by all students or clients, while exhibiting an appreciation and commitment to the value and role of diversity.

All students of applied music will be given proficiency examinations, which will be held at the end of each semester. All Music Majors are required to perform in Student Recital on their major instrument at least once each semester. (Does not apply in the first semester of the freshman year or during the student teaching semester.)

Course Objectives:

1. The student will develop correct posture. **InTASC 8, 8; CFPO 3; PRAXIS 2; NASM 3a,d 4c,5d**

2. The student will develop the correct double reed embouchure formation. **InTASC 8, 8; CFPO 1, 3; PRAXIS 2; NASM 3a,d 4c,4fl 5 d**

3. The **student** will develop proper articulation techniques: Starting a tone; stopping a Tone (breath release and tongue release.) **InTASC 8, CFPO 1, 3; PRAXIS 2; NASM 3a,d 4c, 4f1 5d**

4. The student will be able to play all Major/Minor Scales from memory (extended patterns.) **InTASC 4; CFPO 1, 3; MENC 2,5; PRAXIS 1,2; NASM 2a,3a, 4c, 4f2, 5a,d,f**

5. The student will develop a proper tone quality, insuring fullness of sound, clarity and intensity of timbre, and evenness of pitch within all registers. **InTASC 2, 8; CFPO 1, 3; PRAXIS 2; NASM 3a,d 4c, 4f1, 5d**

6. The student will continually develop technique, phrasing, style, rhythm. **InTASC 8, 8; CFPO 1, 3; MENC 3,7; PRAXIS 2; NASM 2a,3a,4c,d, 4f1,2,3 5d,f**

7. The student will perform music representing diverse genres and cultures, with nuance expression appropriate for the work being performed. **InTASC 7, 9; CFPO 1, 3,** 8; **MENC 2,8,9; PRAXIS 1,2; NASM 2a,c,d 3a,b,c,e,g 4d 5a,b,c,d**

8. The student will perform with expression and technical accuracy a varied repertoire of instrumental (including chamber – demonstrating well-developed ensemble skills) literature with a level of difficulty ranging from 1 - 6. **InTASC 4, 5, 9; CFPO 1, 3, 4; MENC 2,3,5,6,7; PRAXIS 1,2; NASM 2a,c 4c,f1,2,3 5a**

9. The student will identify literature from different historical periods. **InTASC 8; CFPO 3, 8; MENC 2,8,9; PRAXIS 1,2; NASM 2a,c,d 3a,b,c,e,g 4d 5a,b,c,d**

10. The student will demonstrate an accepted approach to the fundamental technique as well as

the pedagogical approach in playing oboe and/or bassoon. **InTASC 1, 1,**4, 9; **CFPO 1, 3; MENC 3,7; PRAXIS 2;NASM 2a, 3a, 4c,d,f1,2,3 5d,f**

11. The student will develop reed-making technique. **InTASC 4, 4, 6, 7; CFPO 3 10; MENC 8; NASM 1, 4c, 4f**

12. The student will perform on one recital hour each semester in order to qualify for an A. **InTASC 4, 9; CFPO 4**

Topics To Be Covered: (45 hours)

1. A minimum of three bassoon pieces selected from the syllabus are be studied during the course of a semester. A minimum of two of the pieces studied will be performed as part of the examination at the end of the semester. (8 hours)
2. Technical exercises (20 hours)
3. Reed making technique (10 hours)
4. Performance practice (appropriate to the style of music being studied) (5 hours)
5. Stage presence and poise (2 hours)

*(Components from 1 through 5 above are to be covered in every weekly lesson during the semester. The amount of time spent on each topic depends on the strengths and weaknesses of the individual.)

Required Materials:

The student is expected to purchase for the following, in order to master the topics to be covered.

. Tuner
. Metronome (preferably one that can subdivide)
. Reed making tools (including plaque, mandrel, pliers, knife, ruler, cutting block, sandpaper, string, cane and other needed supplies. The use of each tool will be discussed and explained in more detail in reed making class.)
. Etude books and Solo repertoire as needed.

Methods of Instruction:

1. Weekly private lesson
2. Placement of the student in a performance setting when possible
3. Instructor demonstration

Student Activities:

1. Weekly private instruction with a focus on scaffolding technical material.
2. Research on genre and style of pieces being studied. (Library, internet)
3. Attendance at local bassoon-related performances, workshops, competitions, etc.

MSU Honor Code:

"As a Mississippi State University student I will conduct myself with honor and integrity at all times. I will not lie, cheat, or steal, nor will I accept the actions of those who do."

The Mississippi State Honor Code can be found at http://www.honorcode.msstate.edu/.

Technology:

1. Reedmaking equipment will be utilized for the making of bassoon reeds.
2. Recording equipment will be utilized for the evaluation of progress in performance.
3. Recordings will be utilized for study of pertinent bassoon/orchestral repertoire.

Diversity:

A diverse repertoire will be explored during the course of study. Repertoire from different time periods, different styles and composers of different ethnic backgrounds will be made available to students for study. The focus of study will be designed according to the needs of the individual student.

Disability:

In compliance with the American Disabilities Act, Section 504 of the Rehabilitation Act of 1973, any student who, because of a disabling condition, may require special arrangements in order to meet course requirements should contact accessibility services extension 325-3335 as soon as possible. It is the responsibility of the student to voluntarily and confidentially provide appropriate documentation regarding the nature and extent of the disability to the Student Support Services (662-325-3335).

Field Component:

1. All bassoon students will be required to attend all bassoon events on the University campus, including senior recitals and Double Reed Day.
2. All bassoon reed students will participate in public performances as appropriate to their performance level.
3. All bassoon students will participate as a member of a chamber group, a large ensemble and competitions, when appropriate to the ability level of the student.

Evaluation of Student Progress:

1. Instructor assessment of weekly assignments, based on the improvement of objectives: technique, music reading, and reed making.
2. Final jury examination to assess progress in technique, music reading, major/minor scales, selected repertoire and performance.

Attendance Policy:
Attendance is mandatory for all class meetings. Students will not be allowed to do make-up work unless there is an illness accompanied by excuse from a physician.

Evaluation of Student Progress:

Attendance and performance in weekly lessons	65%
Attendance at required events	10%
Final jury	25%

Grading Scale:

90 - 100 A
80 - 89 B
70 - 79 C
60 - 69 D
59 and below F

Recital Hour Performance:
In order to qualify for a semester grade of "A" in an applied area, a student must perform on one recital hour each semester. Entering students are exempted from this requirement during their first semester. Failure to fulfill this requirement will result in the semester grade being dropped one letter grade. A student may petition the instructor to allow fulfillment of this requirement with a solo performance in a similar and accepted performance setting.

End of Semester Jury (25% of final grade):
The final examination is performed in a jury setting designated by the Woodwind faculty.

1. All major scales and minor scales studied during the semester.
2. Chromatic scale within the full practical range of the instrument.
3. Etude (At least one example from those studied during the semester.)
4. Solo repertoire (At least one movement from the solo repertoire studied during the semester. This solo is to be accompanied by the piano.)
5. Independent study repertoire (The student is to select a movement or piece to be performed without instruction from the Instructor. The student will demonstrate knowledge of musical style and technique via independent preparation of the work to be performed.)
6. Sight-reading at an appropriate level.

Upper Division Jury (25% of final grade. Required to enter 3000-level lessons):
Upon the completion of the sophomore year, all music education and music majors in the Department of Music at Mississippi State University must complete an Upper Division Hearing in performance and oral presentation of the solo repertoire pertinent to this level student. The expectation is for the student to prepare and perform a 15-minute presentation that may include any of the following performance requirements, as well as an oral presentation about the musical literature performed at the hearing. This jury must be passed prior to progressing into

3000 level lessons.

1. All major scales with major arpeggios a minimum of two octaves
2. Chromatic scale within the full practical range of the instrument
3. Two solo movements or etudes of contrasting styles
4. Sight-reading at an appropriate level
5. Additional material may be included if desired

Plan of Study:

A plan of study is provided for each level of undergraduate student in music education. These are only guidelines and may vary according to the ability of the student. The course of study for the student will be developed according to a year of study rather than a semester. When 4 solo works are specified, this would likely divided, with two solo works being studied each semester.

1000 Level (Freshman):

. Scales: Chromatic; Major; Minor, and arpeggios. Oubradous Enseignement Complet du Basson is used as a guide for scale study.

. Technical Studies: Weissenborn Complete Method for Bassoon (One study assigned every week.)
. Orchestral excerpts
. Four solo works chosen from level 1 (see below)
. Beginning reed making
. Performance at studio recitals

2000 Level (Sophomore/Junior):

. Scales: Chromatic; Major; Minor, and arpeggios. Scales in thirds. Oubradous Enseignement Complet du Basson is used as a guide for scale study.
. Technical Studies: Milde Scale Studies added to Weissenborn (One study assigned each week.) Milde Concert Studies Vol. I (One study assigned each week.)
. Orchestral excerpts
. Four solo works chosen from levels 1, 2 and 3 (see below)
. Play on reeds of own manufacture.
. Performance at studio recitals
. Upper level hearing performed prior to advancement to the 3000 level of instruction.

3000 Level (Junior/Senior):

. Scales: Dominant and Diminished 7th arpeggios. Scales in fourths. Oubradous Enseignement Complet du Basson is used as a guide for scale study. All scales and arpeggios at increased tempi.
. Technical Studies: Milde Concert Studies Vol. I (One study assigned each week.)Milde Concert Studies Vol. II and Orefici Melodic Studies (One study assigned each week.)
. Orchestral excerpts
. Four solo works chosen from levels 2, 3 and 4 (see below)
. Play on reeds of own manufacture.
. Senior recital given

Repertoire:
Below is a listing of the standard repertoire for the Bassoon divided into four general levels of difficulty. (The divisions between levels are somewhat vague.) This list is simply a guide for repertoire selection. The student is to progress through the list increasing the level of difficulty from semester to semester.

"University of Iowa School of Music Selected Wind and Percussion Materials:" Iowa City, Iowa, 1974.

Stadio: Passi Difficile E "A Solo" per fagotto, G. Ricordi&C.S.p.A, Milano;

Level 1
Bach. Selected Cello Suites
Besozzi. Sonata (Oxford University Press or William Waterhouse)
Boismortier. Sonatas and Suite (Musica Rara)
Bourdeau. Premiere Solo
Galliard. Six Sonatas (Bassoon Heritage Society)
Head. Three Fantastic Pieces.
Ibert. Carignane. (International)
Jacob. Four Sketches
Kozeluch. Concerto
Marcello. Sonata in e minor (originally for Cello)
L. Merci. Sonatas
Osborne. Rhapsody (Edition Peters)
Pierne. Solo de Concert
B. Phillips. Concertpiece (Carl Fischer)
Senaille. Introduction and Allegro Spiritoso
Telemann. Sonata in f minor (International and Amadeus)
Vivaldi. Concerti, a minor, F major (Recordi and John Miller)
Weissenborn. Capriccio

Level 2
J.C. Bach. Concerto
Bozza. Recitive, Sicilienne et Rondo (Alphonse Leduc)
David. Cocnertino
Devienne. Six Sonatas (Musica Rara)
Fasch. Sonata
Hindemith. Sonate (B. Schott's Shone)
L.Milde: Tarantella, Op. 20
Miroshnikov. Scherzo in g minor
Presser. Suite
Vivaldi. Concerto, e minor, Bb major
Wolf-Ferrari. Concertino
Weber Concerto (Cundy-Bettoney and Universal)

Level 3
Arnold. Fantasy
K. Bond. Concerto
E.Bozza: Shiva
Cascarino. Sonata
E.Denisov: Sonata for Bassoon Solo
Dutilleux. Sarabande et Cortege
Etler. Sonata (Schirmer)
Hummel Concerto (International)
Hurlstone. Sonata
G. Jacob. Concerto (Galaxy Music)
G. Jacob. Partita
Mignone. 16 Waltzes
Mozart. Concerto (International)
Saint-Saens. Sonata (Durand et Cie)
Tansman. Sonatine.
Tansman. Suite
Waterson: Souvenir de Donizetti
Weber. Andante and Hungarian Rondo (International)

Level 4
Adler. Canto
M.Allard: Paganini (24th Caprice)
P.Dubois: Sonatina et Tango
Duttileux. Sarabande et Cortege
Francaix. Divertissement (Schott)
S.Gubaidulina: Concerto for Bassoon and low strings
JeanJean. Concerto (Music Masters)
Nussio. Variations
G. Pearle. 3 Inventions
Skolkottas. Sonata Concertante
Solomon. Etudes to Spring
Steinmetz. Sonata
Tomasi. Concerto
Villa-Lobos. Cirande das Sete Notas (Southern Music Co.)
Welcher. Concerto
J.Williams: Concerto
Yun. Monolog fur Fagott
Standard Chamber Music featuring Bassoon (a very, very incomplete list)
Beethoven. Trio for Flute, Bassoon and Piano
Bozza. Duettino
Courette. La Pheonix
Mozart. Bassoon and Cello Sonata
Poulenc. Trio for Bassoon, Oboe and Piano
Villa-Lobos. Bachianis Brazileiras #6

Etude Books
Oubradous Enseignement Complet du Basson
Milde Scale Studies
Weissenborn Complete Method for Bassoon
Milde Concert Studies Vol. I and II
Orefici Melodic Studies
K.Pivonka: Little Etudes for Bassoon and Virtuoso Studies
Jancourt: 26 Melodic Studies
E.Ozi: 42 Caprices
U. Bertoni: 12 Studies
E. Bozza: Daily Studies
M. Bitsh: Vinct Etudes

Bibliography:

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Bartolozzi, B. (1982). *New sounds for woodwinds*. Michigan: Oxford University Press.

Cooper, L.H. and Toplansky, H. (1976). *Essentials of Bassoon Technique*: *German Technique*. Union, N.J: Toplansky Publishing.

Joppig, G. (1988). *The oboe and the bassoon*. London: Batsford Publishing.

Popkin, M. and Glickman, L. (1987). *Bassoon reed making*. Northfield, Ill.: Instrumentalist Co.

Spencer, W. (1958). *The art of bassoon playing*. Evanston, Ill.: Summey-Birchard Publishing Co.

Weisberg, A. (1975). *The art of wind playing*. New York: Schirmer.