

COURSE OBJECTIVES

Applied lessons are designed to develop a thorough knowledge of musical concepts, both general in nature as well as those that are specific to the bassoon. This knowledge will include general concepts of musicianship such as phrasing, intonation, historical performance practices, and technical development. The issues specific to the bassoon will include many technical aspects of playing the instrument, including scales, intonation tendencies, tone-building, overtone control, articulation, etude studies, as well the appropriate repertoires corresponding to your level of study. An historical overview of the bassoon's developments and its place in musical society as well as some general theoretical principles as they apply to bassoon and their performance will be discussed as well.

ATTENDANCE

Once the lesson schedule is set, our lesson time constitutes a professional appointment. You may be excused from a lesson only for situations for which I would be excused from teaching it: illness, unforeseen emergencies, or school-sponsored events (the equivalent for me would be a professional obligation). In these instances, absences may be excused on two conditions: if documentation is provided, and if prior notice is given. I expect that you will make me aware of any necessary absences as far in advance as possible.

I will give make-up lessons for excused absences. Unexcused absences will not be made up and will result in the deduction of a half-letter grade from the final grade. If unusual circumstances in your schedule make your lesson time problematic, you may trade lesson times with one of your colleagues. Excessive or chronic tardiness will also have a negative impact on your grade.

ARRIVE EARLY TO YOUR LESSON WARMED-UP AND WITH YOUR INSTRUMENT PUT TOGETHER. The student is expected to prepare for and attend all lessons. This necessitates that the student must maintain a daily practice regimen as outlined below in order to maintain satisfactory progress. Each student will be asked to progress consistently at the fastest pace possible for his/her level throughout each term of study. **You will have a minimum of 12 fifty-minute lessons per semester.**

GRADING

Your grade for the semester will consist of three components: your weekly progress in lessons; your performances, which will include two jury exams, one at midterm and one at the end of the semester, and for most students, a performance on an area meeting or student recital; and your attendance at recitals and music department events. The grade breakdown will be:

Weekly Lesson Grades	60%
Juries and Performances	30%
Attendance at Required Recitals	10%

Weekly Lesson Grades (60% of final grade)

Lesson grades will focus on three specific areas: scales and other exercises for musical fundamentals, weekly preparation of etudes and study literature, and the preparation of solo literature. Since this portion of your grade is worth 60% of your final grade, each of these three areas will be worth 20%:

Scales and Rudiments	20%
Etude Preparation	20%
Solo Literature	20%

1. Scales and Rudiments, 20%. This area covers scales and other assigned daily exercises, such as warm-ups, tone-building exercises, and other exercises assigned by the instructor. Grades will be assigned based on the technical facility and the knowledge of scale patters. A further breakdown of the grading policy for different levels is detailed below.

a. BASSOON 100-321: These levels of study cover memorization of scale and arpeggio patterns in major and minor keys. A new scale will be introduced each week, and students are expected to review scales learned in previous weeks. Students will be quizzed on scales each week, including the new scale and review scales. In general, scales played correctly (note-perfect, with correct fingerings) on the first try will be given an “A”; those correct on the second try will be given a “B”; those correct on the third try a “C”; and so on. These grades will be averaged together for a weekly scale grade, worth 20% of the final grade. Daily warm-up exercises will be assigned, and familiarity with these exercises may also be counted as part of the weekly scale grade. These scales will be evaluated with a scale jury at midterm, which will be part of the jury/performance grade (see “Scale Jury” later in syllabus).

Scale Requirements

Level	Scales Required
100	Major scales up to 4 sharps and 4 flats with arpeggios, chromatic scale
121	All major scales with arpeggios, chromatic scale
122	All natural minor scales, with arpeggios
221	All harmonic minor scales, with arpeggios
222	All melodic minor scales, with arpeggios
321	All major scales in thirds

b. BASSOON 322-422: Scale requirements at these levels will be more flexible and will be assigned at the discretion of the instructor. If any deficiencies at previous levels are apparent, the student may be required to review memory patterns, which will be graded according to the plan outlined above for BASSOON 121-321. Otherwise, the student will continue adding intervals of sixths, sevenths, and octaves and building tempi. A plan or scale assignments will be made at the beginning of the semester, and these scale assignments will be worth 20% of the lesson grade. Daily warm-up exercises will also be assigned, and familiarity with these exercises may also be counted toward this weekly grade. Beginning with BASSOON 322, participation in the scale jury will be at the discretion of the instructor.

c. BASSOON 521-622: Study of rudiments and scales at the graduate level will be more flexible and tailored to the needs of each individual student. A plan for these assignments will be made at the beginning of the semester.

2. Etudes and Study Literature, 20%. This portion of the grade will be assigned based on the number of assignments successfully completed. A one-page etude will count as a single assignment; longer etudes will count for more and shorter ones will generally count for a fraction of an assignment. Orchestral or band excerpts may also be counted as an assignment. For an assignment to be considered completed, notes and rhythms should be handled fluently and attention to technical issues identified by the instructor should be demonstrated. The grading scale will be as follows:

Grade	Assignments Completed
A	10 or more
B	8-9
C	6-7
D	4-5
F	Fewer than 4

At the discretion of the instructor, students preparing for a recital may use solo literature to count toward the requirements for study literature. Specific requirements will depend

on the literature being prepared for recital performance, but will be agreed on by the instructor and the student at the start of the semester. Recitals will generally be allowed for students who have demonstrated a high level of performance in previous semesters of study.

3. Solo Literature, 20%. Students will prepare a representative selection from the clarinet's solo literature each semester for performance on a jury exam at the end of the semester. Sample solo literature requirements for each level are provided at the end of this syllabus. A weekly grade will be given for the preparation of solo literature, based on the fluency with which the student handles weekly assignments, and the average of these grades will count 20% of the final grade.

Juries and Performances (30% of final grade)

Midterm Scale Jury	10%
Final Solo Jury	20%

Students will perform two juries before instrumental area faculty in the course of the semester. At midterm, students in BASSOON 100-321 will perform all the scales required for the level for which they are enrolled (see "Scales and Rudiments" above); students in other levels may perform a scale jury at the discretion of the instructor. This scale jury is worth 10% of the final grade. At the end of the semester, students will perform a solo piece that they have prepared during the course of the semester. This jury, held during finals week, will count 15% of the final grade. Students giving a recital may allow their recital hearing (i.e., dress rehearsal) to count as their solo jury if a committee of the faculty members is present.

Students in BASSOON 122 and higher will also be required perform on an area meeting or a departmental recital; failure to do so will result in a deduction of 10 points from the final grade. Students in BASSOON 100 or BASSOON 121 may perform on one of these recitals, but are not required to do so.

Area Meeting and Required Recital Attendance (10% of final grade)

Each semester, I will designate recitals or concerts that all studio members will be required to attend. These recitals typically include the Faculty Woodwind Quintet concert and other events of special interest to the studio, such as appearances by guest artist or recitals by studio members. Music majors must also attend Instrumental Area Meetings, which held on selected Mondays at 1 p.m., usually in Nutt Auditorium. (Non-majors do not have to attend Instrumental Area Meeting, although all are welcome at any time!) Attendance at these recitals will count for the final 10% of the lesson grade.

REQUIRED EQUIPMENT

You are responsible for bringing the following items to your weekly lesson: your lesson notebook, a Micro SD card (minimum 2GB - be sure to purchase the SD card adapter for ease of use on most all computers), all assigned music, a working instrument, and a selection of usable reeds. If you do not have these items, your lesson may be shortened or cancelled. Music must be ordered promptly when assigned. Photocopies may be used only as a temporary solution while actual printed music is on order.

COMMUNICATION

All saxophone students should have a working e-mail account that they check at least once daily. Email will be the primary method that I will use to contact you. I will call you usually only in the event of an emergency or to notify you of a situation that requires immediate attention. Courteous and respectful behavior toward faculty members and fellow students is expected. Cell phones, pagers, electronic alarms, etc., should be turned **OFF** before a lesson begins. If you have questions or would like to discuss your progress at any point, please do not hesitate to approach me.

PRACTICE EXPECTATIONS

Practicing your instrument is essential to your success as a musician. Whether you are pursuing a BA, either a BM or MM in Education or Performance, or minoring in music, you are going to need to have a high level of music ability on your primary and secondary instruments in your musical career after college. Professional performers must be masters of their instrument, band directors must have a high proficiency on many instruments from multiple families in order to demonstrate all musical aspects, and private instructors need an extremely high level of mastery of their instruments for the same reasons. Your private instructors as well as large and small ensemble directors will teach and guide you in ways to become better at practicing. The following page details the *minimum* requirements and expectations for your role in my studio in the Department of Music at Ole Miss. You are strongly urged to exceed the minimum amount of private daily practice.

BM or MM – Music Education

Bassoon as declared Primary Instrument

Private Practice = 2 hours daily (minimum total of 14 hours per week)

Daily critical listening to music

Participation in Marching and Concert Band (Every Semester)

Participation in Woodwind Chamber Ensemble (WW Quintet, Bassoon Quartet, etc.)

Concerted effort to improve through daily practice

Bassoon Secondary Instrument

Private Practice = 1 hour daily (minimum total of 7 hours per week)

Daily critical listening to music

Participation in Marching and/or Concert Band

Participation in Woodwind Chamber Ensemble (encouraged)

Concerted effort to improve through daily practice

BM or MM – Music Performance

Bassoon as declared Primary Instrument

Private Practice = 3-5 hours daily (minimum total of 21 hours per week)

Daily critical listening to music

Participation in Marching and/or Concert Band

Participation in Woodwind Chamber Ensemble

Participation in auditions and competitions

Participation in regional and national conferences pertaining to focus

Concerted effort to improve through daily practice

Membership in IDRS

Music Non-Majors with other primary and secondary instruments

Bassoon as neither primary nor secondary instrument

Private Practice = 30 minutes daily (minimum total of 3.5 hours per week)

Daily critical listening to music

Participation in Concert Band

Participation in Marching Band

Concerted effort to improve through daily practice

Scholarship Recipients

Scholarship recipients are expected to maintain a higher level of participation in ensembles in return for the awards received. These are performance-based awards, meaning that they can and will change based on your performance (i.e., progress, success, participation, GPA, and attitude).

ACCOMPANISTS

Please consult your *Department of Music Academic Manual and Student Handbook* to find the performance requirements for your degree program. Many of these performances will require the use of an accompanist. Please familiarize yourself with the procedures and fees associated with the use of staff accompanists here at Ole Miss. It is clearly detailed for you in the handbook.

PRACTICE ROOMS AND LOCKERS/INSTRUMENTS

Practice rooms are available on the upper level and basement of the music building. As of now, there is no sign-up policy. Please do not store your things in these rooms. If I see them in an unattended room, I will take them up. Should you find there is difficulty finding a practice room that suits your schedule due to lack of practice space, inform your teacher as soon as possible so that we accommodate your needs as best as we can. Check with the Band Office about checking out lockers and instruments throughout for the semester.

NOTEBOOKS AND MICRO SD CARDS

Each of you will be required to maintain a notebook to store materials from your lesson, studio class, and concert programs. Please have that with you for all lessons and studio classes. Also, please make sure it is kept neat and ordered because we will view them at your jury at the each of every term.

Please bring an SD card to each lesson. I will record you lesson. You are to listen to your recorded lesson each week – this is an important part of your musical growth and developing an awareness of your musicianship from a different perspective.

INTERNATIONAL DOUBLE-REED SOCIETY

“The International Double Reed Society (IDRS) was established in December of 1971 and is a world-wide organization of double reed (oboe and bassoon family) players, instrument manufacturers and enthusiasts. The society has over 4,400 members from 56 countries. Within the United States, 50 states as well as the District of Columbia and Puerto Rico are represented.”

Taken from: <http://www.idrs.org/about/>

As a member of IDRS, you receive a subscription to The Double Reed, a terrific members-only website, access to competitions, grants, commission projects and the like. It is a terrific organization and it is \$35.00 annually for students.

An application to IDRS is available online at:
<http://idrs.org/membership/>

BIBLIOGRAPHY

The scale, etude, method books, and repertoire from this list are divided up according to lesson number/level. You will only be assigned selections from this list, but it is advised that you familiarize yourself with all of the works on this list and begin to purchase these items so that you can begin the process of building your own library and repertoire.

BASSOON 100; BASSOON 121/122

<i>Name</i>	<i>Title</i>	<i>Publisher</i>
Oubradous	<i>Enseignement Complet du Basson</i>	
Weissenborn, Jules	<i>Complete Method for Bassoon</i>	
Pares, Gabriel	<i>Scales for Bassoon</i>	
Bach, JS	<i>Cello Suites (1-6)</i>	
Besozzi	<i>Sonata</i>	Oxford University Press
Boismortier,	<i>Sonatas and Suite</i>	Musica Rara
Bourdeau	<i>Premiere Solo</i>	
Galliard, Ernest	<i>Six Sonatas</i>	Bassoon Heritage Society
Head	<i>Three Fantastic Pieces</i>	
Ibert, Jacques	<i>Carignane</i>	Leduc
Jacob, Gordon	<i>Four Sketches</i>	
Kozeluch	<i>Concerto</i>	
Marcello, Benedetto	<i>Sonata in e minor (cello)</i>	
Merci, L.	<i>Sonatas</i>	
Osborne, Willson	<i>Rhapsody</i>	Peters
Pierne, Gabriel	<i>Solo de Concert</i>	Leduc
Phillips, Burrell	<i>Concertpiece</i>	Carl Fischer
Senaille	<i>Introduction and Allegro Spiritoso</i>	
Telemann, GP	<i>Sonata in f minor</i>	International
Vivaldi, Antonio	<i>Concerti: a minor and F Major</i>	Recordi and John Miller
Weissenborn, Jules	<i>Capriccio</i>	

BASSOON 221/222

<i>Name</i>	<i>Title</i>	<i>Publisher</i>
Milde, Ludwig	<i>Scale Studies</i>	
Milde, Ludwig	<i>Concert Studies, Vol. 1</i>	
Orefici	<i>Melodic Studies</i>	

Bach, JC	<i>Concerto</i>	
Bozza, Eugene	<i>Recitative, Sicilienne, et Rondeau</i>	Leduc
David	<i>Concertino</i>	
Devienne	<i>Six Sonatas</i>	Musica Rara
Fasch	<i>Sonata</i>	
Hindemith	<i>Sonata</i>	Schott
Milde, Ludwig	<i>Tarantella, Op. 20</i>	
Miroshnikov	<i>Scherzo in g minor</i>	
Presser	<i>Suite</i>	
Vivaldi, Antonio	<i>Concerti: e minor, Bb Major</i>	
Wolf-Ferrari	<i>Concertino</i>	
Weber, Carl Maria von	<i>Concerto</i>	Universal

BASSOON 321/322

<i>Name</i>	<i>Title</i>	<i>Publisher</i>
Milde, Ludwig	<i>Scale Studies</i>	
Milde, Concert Studies	<i>Vol. II</i>	
Pivonka, K.	<i>Little Etudes and Virtuoso Studies</i>	
Jancourt	<i>26 Melodic Studies</i>	
Arnold, Malcom	<i>Fantasy</i>	
Bond, K.	<i>Concerto</i>	
Bozza, Eugene	<i>Shiva</i>	
Cascarino	<i>Sonata</i>	
Denisov, Edison	<i>Sonata for Bassoon Solo</i>	
Dutilleux	<i>Sarabande et Cortege</i>	
Etler	<i>Sonata</i>	Schirmer
Hummel	<i>Concerto</i>	International
Hurlstone	<i>Sonata</i>	
Jacob, Gordon	<i>Concerto</i>	Galaxy Music
Jacob, Gordon	<i>Partita</i>	Galaxy Music
Mignone	<i>16 Waltzes</i>	
Mozart, Wolfgang	<i>Concerto</i>	International
Saint-Saens, Camille	<i>Sonata</i>	Durand
Tansman	<i>Sonatine</i>	
Tansman	<i>Suite</i>	
Waterson	<i>Souvenir de Donizetti</i>	
Weber, Carl Maria von	<i>Andante and Hungarian Rondo</i>	International

BASSOON 421/422 and BEYOND

<i>Name</i>	<i>Title</i>	<i>Publisher</i>
Ozi, E.	<i>42 Caprices</i>	
Bertoni, U.	<i>12 Studies</i>	
Bozza, Eugene	<i>Daily Studies</i>	
Bitsh, Marcel	<i>Vinct Etudes</i>	
Adler, Samuel	<i>Canto</i>	
Allard, M.	<i>Paganini (24th Caprice)</i>	
Dubois, Pierre-Max	<i>Sonatina et Tango</i>	
Duttileux,	<i>Sarabande et Cortege</i>	
Francaix, Jean	<i>Divertissement</i>	Schott
Gubaidulina, Sofia	<i>Concerto for Bassoon and low strings</i>	
JeanJean	<i>Concerto</i>	Music Masters
Nussio	<i>Variations</i>	
Pearle, G.	<i>3 Inventions</i>	
Skolkottas	<i>Sonata Concertante</i>	
Solomon	<i>Etudes to Spring</i>	
Steinmetz	<i>Sonata</i>	
Tomasi, Henri	<i>Concerto</i>	Leduc
Villa-Lobos, Heitor	<i>Cirande das Sete Notas</i>	Southern
Welcher	<i>Concerto</i>	
Williams, J.	<i>Concerto</i>	
Yun	<i>Monolog fur Fagott</i>	

The University of Mississippi is committed to providing for the needs of enrolled or admitted students who have disabilities under Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990 (ADA). In general, University policy calls for reasonable accommodations to be made for students with disabilities on an individualized and flexible basis. It is the responsibility of students with disabilities, however, to seek available assistance at the University and to make their needs known. The University offices that help to ensure equitable access for students with disabilities are the Office of Student Disability Services and the Office of Equal Opportunity and Regulatory Compliance. 662-915-7128.