

**WESTERN UNIVERSITY  
DON WRIGHT FACULTY OF MUSIC**

**MUSIC 1920/2920/3920/4920 001 STUDIO BASSOON  
Fall 2019-Winter 2020**

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Online Music Performance Handbook:

<http://music.uwo.ca/departments/music-performance/handbook/index.html>

**SYLLABUS**

**Course Description**

Lessons in the student's principal instrument and participation in performance class. For students registered in a degree program in Music.

Course Weight: 1.00

See also the "Master Course Outline for Applied Music Instruction" posted here:

<http://music.uwo.ca/departments/music-performance/course-outlines.html>

**Course Overview**

Music 1920/2920/3920/4920 001 Studio Bassoon is a 1.00 credit, two-semester-long course for bassoon majors enrolled in the Don Wright Faculty of Music. Students receive weekly 50-minute private lessons in bassoon playing and reed making, and attend a weekly performance class.

The focus of private lessons will be on achieving mastery of the bassoon through playing technical exercises, etudes, solo repertoire, and orchestral excerpts. Students will work on repertoire in a variety of styles and from different time periods.

Performance class will be held on Thursdays from 6:30-7:20 p.m. in MB 254. All students are expected to attend and participate. The purpose of the performance class is to provide further performance opportunities, to create a support network amongst the bassoonists, and to be exposed to the knowledge, performance skills, musical interpretations, and opinions of other bassoon students. In addition to performances by students, topics will include practice techniques, injury prevention, group listening, orchestral excerpts, ensemble playing, and mock auditions.

## Suggested Course Materials

### 1. Etude Books

- Kovar, Simon. *Twenty-Four Daily Exercises for Bassoon*. New York: Simon Kovar, 1951.
- Milde, Ludwig. *Fifty Concert Studies, Op. 26, Volumes 1 and 2*. New York: International Music Company, 1948.
- Milde, Ludwig. *Twenty-Five Studies in Scales and Chords, Op. 24*. New York: International Music Company, 1950.
- Weissenborn, Julius. *Bassoon Studies, Op. 8, Volume 2*. New York: International Music Company, 1952.

### 2. Solo Repertoire

Solo repertoire to be determined in consultation with the instructor.

### 3. Reed Making Tools

All bassoon students will need the following tools in order to embark on bassoon reed making studies. The Don Wright Faculty of Music reed room is in Talbot College, room 407. Bassoon and oboe students can use this space to make reeds together and share some of the more expensive reed-making equipment owned by the university. Incoming bassoon students will receive an e-mail outlining how they can request for this room in early September.

Tools that should be purchased from a double reed supply specialist, such as Miller Marketing, Midwest Musical Imports, and Forrest's Music:

- Reed knife
- Plaque
- Forming mandrel
- Holding mandrel
- Reamer
- 22-gauge brass wire (Also available at RONA, but not any other hardware stores to my knowledge.)
- Three files (triangle, rat-tail, knife-edge; also available at a woodworking specialty store such as Lee Valley.)
- Drying rack

Tools that can be purchased from a non-specialized store (Hardware store, Lee Valley, craft supply store, drugstore):

- Wet/dry sandpaper (220 and 400 grit)
- String
- Small needle-nose pliers
- Wire cutters
- Toiletry bag or large pencil case to hold all of your tools

- Ruler that shows millimetres and begins measurements from the bottom of the ruler, i.e. no gap before measurements begin
- 1.25" Dowel
- Duco cement or beeswax

<b>Course Objectives</b>
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By the end of undergraduate studies, bassoon majors will be expected to have achieved the outcomes listed below.

### **1. Practice Skills**

- The ability to assess what needs to be improved.
- An awareness of several practice strategies that will help facilitate the improvement of a passage.
- The ability to listen critically at every stage of the practicing process, to avoid mindless repetition.
- The ability to analyze factors that contribute to the successful execution of a passage.
- The means of creating clear short-term and long-term goals.
- The means of generating self-motivation.

### **2. Performance Skills**

- The ability to perform confidently and without mental distraction.
- The knowledge of the amount and type of work necessary to achieve a high level of performance.
- The ability to communicate to an audience a musical interpretation that is clear and artistic.
- The ability to accommodate changing variables such as acoustics, time of day, energy level, and other external distractions.

### **3. Scales and Arpeggios**

- The ability to play scales and arpeggios fluidly in every key across the full range of the instrument, in sixteenth notes, with a variety of articulations, at quarter note=100.
- The knowledge of alternate fingerings necessary in order to smoothly play scales and arpeggios in more difficult keys.

### **4. Repertoire**

- The ability to play several solo works in a variety of different styles and from different time periods.
- The ability to distinguish and describe some of the defining features of music in different styles and from different time periods.
- An awareness of a wide breadth of bassoon repertoire, including solo, chamber, orchestra, and band repertoire.
- The knowledge of different mental, physical, and technical demands of different genres of music (solo vs. chamber music vs. orchestral, etc.)

## 5. Orchestral Excerpts

- A solid foundation in the performance of the most often requested excerpts on bassoon auditions.
- An awareness of practice strategies that will allow the student to further refine their orchestral excerpt performance.

## 6. Reed Making

- The ability to consistently create usable bassoon reeds without the aid of an instructor.
- An understanding of how different bassoon reed adjustments will affect different aspects of the reed.
- The ability to test and accurately assess the strengths and weaknesses of a reed.

<b>Method of Evaluation</b>
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### 1. Mark Breakdown

Term 1 studio instructor mark	32.5% (Reed making: 5% and lessons: 27.5%)
Term 2 studio instructor mark	32.5% (Reed making: 5% and lessons: 27.5%)
Performance class mark	10%
Jury	25%

### 2. Instructor Mark

Students will be evaluated based on weekly preparation and progress demonstrated in lessons over the course of each term. Lesson attendance, promptness, and general attitude may also contribute to a student's lesson grade. Successful completion of the reed making requirements, described below under "Expectations of the Student," is worth a total of 10% of the final mark (5% per term).

### 3. Performance Class Mark

Students will be evaluated based on participation, engagement, and performance in weekly performance classes. Attendance at every master class is expected regardless of whether or not the student is performing on that day. Please notify the instructor in advance of any foreseeable conflicts.

### 4. Jury

Students are required to perform a jury in April 2020. Students enrolled in 1920, 2920, and 3920 must prepare at least 20 minutes of solo repertoire and students enrolled in 4920 must prepare at least 30 minutes of repertoire. Jury repertoire must be approved by the instructor in advance. Please note that Jury repertoire forms are due March 15, 2020. The purpose of the jury is to formally assess the student's performance level, to provide the student with a clear performance deadline, and to give the student the experience of performing for a critical audience.

## Expectations of the Student

### 1. Practicing

Bassoon students are expected to practice for a total of at least 2-3 hours a day, ideally split over two or more sessions. All students are expected to establish and maintain a practice schedule that fits around their academic, ensemble, work, and community obligations. If needed, the instructor will help students create a plan for achieving practicing goals.

### 2. The Warm Up

Students will be expected to begin each day with a bassoon warm-up of approximately 30-60 minutes. During this time, students will play long tones, scales, arpeggios, articulation exercises, and interval exercises, as assigned by the instructor. Please consult Appendices A through F (pp. 6-16) for more detailed information.

### 3. Solo Repertoire

In a given year, students should learn at least one work from each of the following three categories: Baroque, Classical and Romantic, and Twentieth and Twenty-First Century. Please consult Appendix I (p. 20) for a list of suggested repertoire for each year of study.

### 4. Orchestral Excerpts

All performance majors and students aspiring to become performance majors are expected to study the following excerpts throughout the entire academic year and receive regular feedback on the progress of these excerpts in lessons. Students who do not aspire to become performance majors may also study these excerpts. Please see Appendix J (p. 24) for year-specific program of orchestral excerpt studies.

### 5. Reed Making

By the end of undergraduate studies, all bassoon majors are expected to be capable of creating usable bassoon reeds without the aid of an instructor. The study of reed making is generally considered a life-long pursuit, and it is not reasonable to expect mastery of the craft after only a few years. Though finished reeds are available commercially, they are rarely of acceptable quality for refined playing in all of the registers. The ability to make reeds not only ensures that the player can not only control the quality of the reeds, but that they can also adjust the reed to fit individual performance needs and preferences. Additionally, the details of the process are ever-changing, as bassoonists alter their concept of sound, move to geographic locations with a different climates and altitudes, and experience new demands from repertoire under study.

Most bassoon students have not had much exposure to reed making before beginning undergraduate studies. For this reason, the minimum “reed quota” is quite low for these students. The year-specific minimum reed requirements are outlined in the table below. Students are expected to bring new reeds to lessons over the course of the semester and number their reeds on the tube using pen or permanent marker. The instructor will keep a record of the students’ reed production. Reed making is worth 10% of the student’s final mark in this course.

## Year-Specific Reed Making Expectations

	Fall Semester	Winter Semester
<b>First-Year Students</b>	<ul style="list-style-type: none"> <li>• 2 blanks</li> </ul>	<ul style="list-style-type: none"> <li>• 8 blanks</li> </ul>
<b>Second-Year Students</b>	<ul style="list-style-type: none"> <li>• 12 blanks</li> <li>• 6 finished reeds</li> </ul>	<ul style="list-style-type: none"> <li>• 12 blanks</li> <li>• 10 finished reeds</li> </ul>
<b>Third-Year Students</b>	<ul style="list-style-type: none"> <li>• 12 finished reeds</li> </ul>	<ul style="list-style-type: none"> <li>• 12 finished reeds</li> </ul>
<b>Fourth-Year Students</b>	<ul style="list-style-type: none"> <li>• 15 finished reeds</li> </ul>	<ul style="list-style-type: none"> <li>• 15 finished reeds</li> </ul>

<b>Important Dates</b>
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**2019**

September 5	Fall/Winter Term classes begin.
September 13	Early drop date for Applied Music (lessons). Last day to add a full course, a first-term half course, a first-term full course, or a full-year half course on campus and Distance Studies.
October 14	Thanksgiving (no classes)
November 4-10	Fall Reading Week (no classes)
November 12	Last day to drop a first-term half course or a first-term full course (2019-20 Fall/Winter Term) without academic penalty.
November 30	Last day to drop a full course and full-year half course [on campus day and evening and Distance Studies] without academic penalty.
December 5	Fall/Winter Term classes end.
December 6-7	Study Days.
December 8-19	Mid-year examination period.

**2020**

January 6	Classes resume.
January 14	Last day to add a second-term half course or a second-term full course.
February 17	Family Day (no classes)
February 15-23	Spring Reading Week (no classes)
March 7	Last day to drop a second-term half course, or a second-term full course without academic penalty
March 15	Jury repertoire forms due
April 3	Fall/Winter Session classes end.
April 4-5	Study Days
April 6-9	Juries
April 6-30	Final examination period
April 10	Good Friday
April 12	Easter Sunday

## Western University Policies and Statements

### **Attendance**

The university's policy on attendance may be found at:

[http://www.uwo.ca/univsec/pdf/academic\\_policies/exam/attendance.pdf](http://www.uwo.ca/univsec/pdf/academic_policies/exam/attendance.pdf)

Please note that if a teacher cancels a lesson, the lesson must be made up. If a student cancels a lesson for any reason, the teacher is not obligated to make it up.

### **Accommodation for Illness**

The university's Policy on Accommodation for Illness can be found under "Rights and Responsibilities" at:

[https://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/Academic\\_Consideration\\_for\\_absences.pdf](https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic_Consideration_for_absences.pdf)

### **Accommodation for Students with Disabilities**

Students with a disability that might require some special accommodation within a course must contact Student Accessibility Services (SAS, formerly SSD) in the Student Development Centre. The SAS will advise instructors of the nature of the disability and will recommend accommodations. You can learn more about the Student Success Centre's services for accessible education at <http://success.uwo.ca/academics/sas/index.html>.

### **Religious Accommodation**

When scheduling of course requirements conflicts with religious holidays that require absence from the University or that prohibit or require certain activities on the part of the student, the student will not be penalized for absence because of religious reasons. If a suitable arrangement cannot be worked out between the student and instructor involved, they should consult the appropriate Department Chair or the Associate Dean.