

**Kansas State**  
**University**  
**Bassoon Studio**



**Scales & Resource book**

Compiled by Dr. Susan Gustavson Maxwell

2023-2024

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# Bassoon Fingering Chart

David A. Wells

[davidawells.com](http://davidawells.com)

Staff 1: Bass clef, six notes with fingering diagrams. Notes: B $\flat$ , B, C, D, E, F $\sharp$ .

Staff 2: Bass clef, six notes with fingering diagrams. Notes: G, A $\flat$ , A, B $\flat$ , B, C.

Staff 3: Bass clef, six notes with fingering diagrams. Notes: C, D, E $\flat$ , E, F, F $\sharp$ .

Staff 4: Bass clef, six notes with fingering diagrams. Notes: G, A $\flat$ , A, B $\flat$ , B, C.

Staff 5: Bass clef, six notes with fingering diagrams. Notes: C, D, E $\flat$ , E, F, F $\sharp$ .



Staff 6: Bass clef, seven notes with fingering diagrams. Notes: G, A $\flat$ , A, B $\flat$ , B, C, C $\sharp$ .

○ Open hole/unpressed key   ● Closed hole/pressed key   ◐ Half hole

# Student Fingering Chart – BASS CLEF

## Bassoon Fingering Chart

David A. Wells  
[davidawells.com](http://davidawells.com)

The chart displays five rows of musical notation in bass clef. Each row contains a sequence of notes, and below each note is a diagram of the bassoon key system. The diagrams use blue dots to represent closed holes (pressed keys) and white circles to represent open holes (unpressed keys). The notes and their corresponding fingering diagrams are as follows:

- Row 1: G<sub>2</sub>, F<sub>2</sub>, E<sub>2</sub>, D<sub>2</sub>, C<sub>2</sub>, B<sub>1</sub>
- Row 2: G<sub>2</sub>, F<sub>2</sub>, E<sub>2</sub>, D<sub>2</sub>, C<sub>2</sub>, B<sub>1</sub>, A<sub>1</sub>
- Row 3: G<sub>2</sub>, F<sub>2</sub>, E<sub>2</sub>, D<sub>2</sub>, C<sub>2</sub>, B<sub>1</sub>, A<sub>1</sub>, G<sub>1</sub>
- Row 4: G<sub>2</sub>, F<sub>2</sub>, E<sub>2</sub>, D<sub>2</sub>, C<sub>2</sub>, B<sub>1</sub>, A<sub>1</sub>, G<sub>1</sub>, F<sub>1</sub>
- Row 5: G<sub>2</sub>, F<sub>2</sub>, E<sub>2</sub>, D<sub>2</sub>, C<sub>2</sub>, B<sub>1</sub>, A<sub>1</sub>, G<sub>1</sub>, F<sub>1</sub>, E<sub>1</sub>

○ Open hole/unpressed key   ● Closed hole/pressed key   ◐ Half hole

# Bassoon Fingering Chart

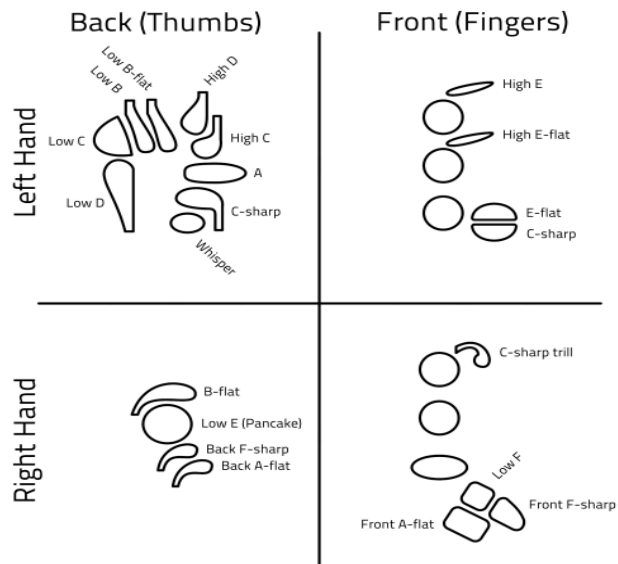
David A. Wells  
[davidawells.com](http://davidawells.com)

The chart displays five systems of fingering for various notes on the bassoon. Each system consists of a musical staff and a corresponding fingering diagram. The diagrams show the layout of the keys on the instrument, with blue dots indicating which keys are to be pressed for a given note. The systems are organized as follows:

- System 1:** Bass clef, C major. Notes: C2, C3, C4, C5, C6, C7.
- System 2:** Bass clef, C major. Notes: D2, D3, D4, D5, D6, D7.
- System 3:** Bass clef, C major. Notes: E2, E3, E4, E5, E6, E7.
- System 4:** Bass clef, C major. Notes: F2, F3, F4, F5, F6, F7.
- System 5:** Bass clef, C major. Notes: G2, G3, G4, G5, G6, G7.

○ Open hole/unpressed key   ● Closed hole/pressed key   ◐ Half hole   🎹 Flicked key

### Names of Keys



Student v2.1

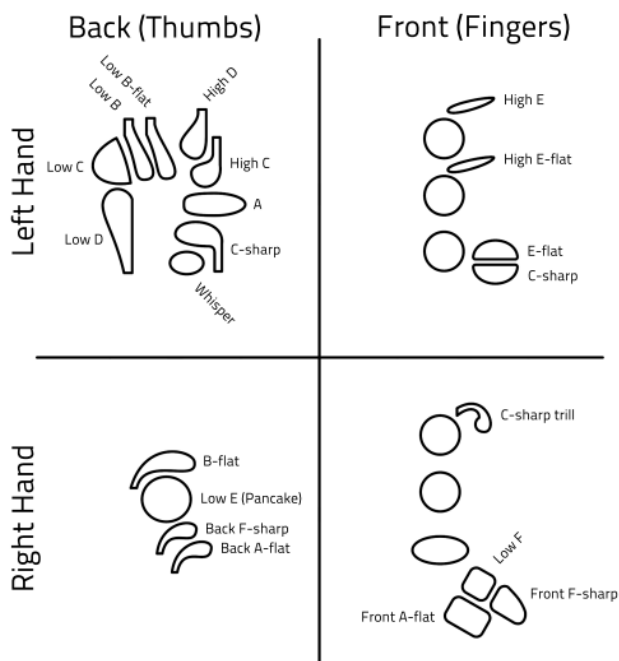


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Diagrams created with the Fingering Diagram Builder by Bret Pimentel • [fingering.bretpimentel.com](http://fingering.bretpimentel.com)

# Dr. Davis' Trill

○ Open hole/unpressed key   ● Closed hole/pressed key   ◐ Half hole   🏹 Flicked key

## Names of Keys







# KSU Bassoon Studio

Dr. Maxwell's warm up (based on Revutzky)

Breathing Exercises:


3 reps of -3 inhale-3 exhale

3 reps of -exhale (everything!) then inhale 1

Use metronome and Tuner (mm=80) then slow it down

Breathe Out 2- In 2

Bassoon



Bsn. 7



Bsn. 13



Bsn. 19



Bsn. 25



Bsn. 31



Bsn. 37



# Steers Long Tone Regimen

Barrick Stees

Play with tuner and metronome.  
Do each exercise 3 times, choosing a  
note from each of three registers:

Bassoon

Low Middle High

4

*mf* Hold as long as possible, non-vibrato

8

*ff* *pp*

11

*ff* *pp* *ff*

16

*pp* *ff* *pp* al niente

21

*pp* *ff* *pp*

26

*pp* *ff* *pp*

© 2005, Barrick Stees

Play part 1 at an unstrained (mezzo-forte) dynamic level. Concentrate on relaxing the body, and producing a smooth, warm air-flow. Allow the fingers to be relaxed. Use only the muscles you need for playing. Do not strive for speed. Start part 1 close to the indicated tempo of half-note = 80 beats per minute. Tongue lightly. A feeling of breathlessness may occur, but will disappear as you play through the warm-ups. Start with a rich, full sound on low F. Draw the sound upward to the higher notes. Exhale and inhale where indicated.

$\text{♩} = 80$

1. Exhale Inhale

*mf*

tongue lightly

tongue lightly

Exhale Inhale Hold breath gently

Exhale

Inhale Hold breath gently

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Exhale Inhale Exhale Inhale Hold breath gently

2. Blend full sound ..... downwards.....

*no diminuendo*

richest tone! Exhale Inhale

Blend rich tone ..... upwards.....

Exhale Inhale

3. Blend sound upwards

Exhale

Inhale

# **KSU Bassoon Studio**

## **Semester Scales:**

Major (2-3 Octaves, tonic to tonic) (Can be combined with extended range)

Minor

Major Extended Top Range (Top octave or up to dominant at half tempo)

Major Full Range (Play to highest and lowest note possible)

Major and Minor triads

Pentatonic, Whole Tone, Chromatic

Seventh Chords

Scales in thirds

Patterns: Sakakeeny, Herzberg, Waterhouse, Oubradous, Giampieri

Modes

## **Semester Etudes:**

Rubank: Elementary, Intermediate, Advanced

Weissenborn: Method for Bassoon, 50 Studies, Opus 8. Vol II

Fink: Introducing the Tenor Clef for Trombone (Bassoon)

Maxwell: High Note Studies for Bassoon

Bordoghni: Vocalises

Milde: Concert Studies, Opus 26

Ferling: 48 Famous Studies, Opus 31

Jancourt: 26 Melodic Students, Opus 15

Giampieri: 16 Studi Giornalieri

# Major Scales 2 oct.

KSU Bassoon Studio / Dr. Susan Maxwell

Bb Major

5 B Major

9 C Major

13 D Major

17 Eb Major

21 E Major

25 F Major

29 F# Major

33 G Major

37 Ab Major

41 A Major

# Major Scales

2 oct + dominant extension

KSU Bassoon Studio

Bb Major- 2 flats

6

11 B Major- 5 sharps

16

21 C Major-

26

31 Db Major- 5 flats

36

41 D Major- 2 sharps

46

Detailed description: This musical score is for bassoon in 4/4 time, featuring five major scales. Each scale is presented in two octaves with a dominant extension. The scales are: 1. Bb Major (2 flats), starting on Bb2 and ending on Bb4. 2. B Major (5 sharps), starting on B2 and ending on B4. 3. C Major, starting on C2 and ending on C4. 4. Db Major (5 flats), starting on Db2 and ending on Db4. 5. D Major (2 sharps), starting on D2 and ending on D4. The notation uses a bass clef and includes accidentals for sharps and flats. Measure numbers 6, 11, 16, 21, 26, 31, 36, 41, and 46 are placed at the beginning of their respective lines.







# Bassoon Minor Scales

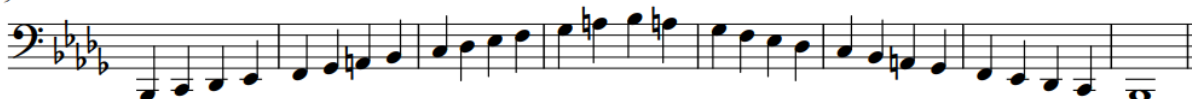
Kansas State University

## **Bb minor**

Natural



9 Harmonic



17 Melodic



## **B minor**

Natural



33 Harmonic



41 Melodic

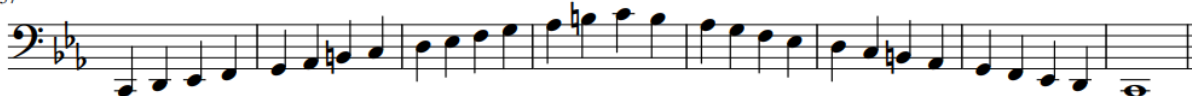


## **C minor**

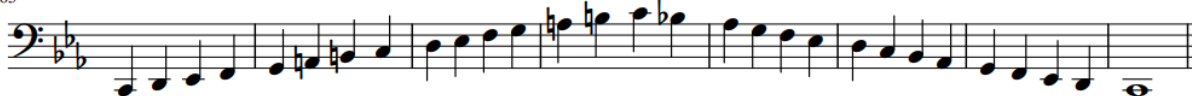
Natural



57 Harmonic



65 Melodic



**E minor**

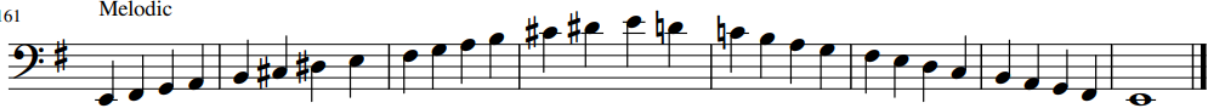
145 Natural



153 Harmonic



161 Melodic



**F minor**

169 Natural



177 Harmonic



185 Melodic



**F# minor**

193 Natural



201 Harmonic



209 Melodic



**C# minor**

73

Natural





# Herzberg Scale Pattern

(High School)

Nathan Koch

The image displays a musical score for the Herzberg Scale Pattern, consisting of eight numbered staves. Each staff begins with a bass clef and a key signature of one flat (B-flat). The score is divided into two systems of four staves each. The first system (staves 1-4) features a sequence of eighth-note patterns, with the first two measures of each staff containing a triplet of eighth notes. The second system (staves 5-8) continues the pattern, with the first two measures of each staff containing a triplet of eighth notes. The final two staves (7 and 8) show a transition to a more relaxed, eighth-note pattern. The score concludes with a double bar line.

# Norman Herzberg's Scale and Long-Tone Exercises

1 C 2 D 3 C 4 D C 5 C C 6 D D 7 C B 8 D E

Begin each scale on the note shown, adjusting for key signature.

[Exception: If the key contains A-sharp, begin the first pattern there and adjust the following ones down one step.]

Play up to the highest comfortable note which will allow you to retain the articulation groupings shown

(i.e. groups of four, three or two notes). Beginning with the third pattern, descend below the starting note as well.

Play each scale twice through without stopping at the bottom.

Do this three-times for each pattern: moderately and *forte*, then quicker and *mezzo-piano*, then as quickly as you can and *pianissimo*. Concentrate on evenness of response and dynamic.

Set metronome to 60 for the long-tone exercises. Both a metronome and a tuner are mandatory for these exercises.

Do each exercise on the pitch of your choice (middle D is shown merely as an example).

Concentrate on holding the pitch steady as you change dynamic smoothly.

pp etc.  
pp f pp etc.  
pp f pp etc.  
pp f pp etc.


For the final two exercises, the "whole note" represents the maximum number of beats (at M.M.=60) for which you can hold each pitch in one breath for the duration of the exercise. As you increase your breath capacity, increase the duration of the "whole notes." Be sure to hold the pitch steady!

pp f pp  
f pp f

# Sakakeeny Scale

Key of C

1 

2 

3 







4 











# Sakakeeny Scale Pattern - C

Arr/S Maxwell



# DI PERFEZIONAMENTO

## PER FAGOTTO

su temi precedenti secondo la regola del circolo armonico,  
destinati a conservare la tecnica in qualsiasi tonalità

Allegro

1.

The musical score is written for Bassoon in 4/4 time, marked 'Allegro'. It consists of eight staves of music, each starting with a different key signature: C major, G major, D major, A major, E major, B major, F major, and C major. Each staff contains a single melodic line with various rhythmic patterns and slurs. The exercise is numbered '1.' at the beginning of the first staff.

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RISTAMPA 1995

ER 1852

(Imprimé en Italie)

This page contains ten staves of musical notation for a bass line. The notation is written in a single system with ten staves. The key signature is B-flat major (two flats). The time signature is 4/4. The notation includes various rhythmic patterns, accidentals, and dynamic markings such as 'p' and 'mf'. The music is characterized by a complex, flowing bass line with many slurs and ties. The first staff begins with a treble clef and a key signature change to B-flat major. The second staff has a 'p' marking. The third staff has an 'mf' marking. The fourth staff has a 'p' marking. The fifth staff has an 'mf' marking. The sixth staff has a 'p' marking. The seventh staff has an 'mf' marking. The eighth staff has a 'p' marking. The ninth staff has an 'mf' marking. The tenth staff has a 'p' marking. The notation is dense and intricate, with many slurs and ties. The first staff begins with a treble clef and a key signature change to B-flat major. The second staff has a 'p' marking. The third staff has an 'mf' marking. The fourth staff has a 'p' marking. The fifth staff has an 'mf' marking. The sixth staff has a 'p' marking. The seventh staff has an 'mf' marking. The eighth staff has a 'p' marking. The ninth staff has an 'mf' marking. The tenth staff has a 'p' marking.

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# The Flicking Bassoonist

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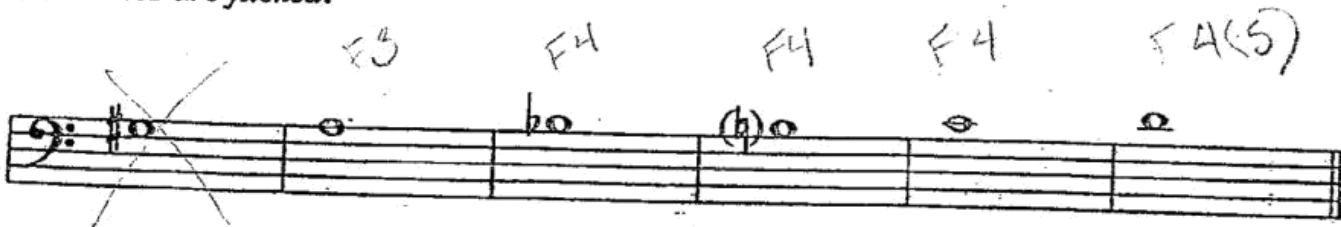
By Richard Ramey, Professor of Bassoon  
University of Arkansas

**F**licking is an inseparable part of playing the bassoon. Its use aids in a cleaner and more accurate performance and this, in turn, helps to build confidence as a musician. The following article will help explain the concept of flicking and how to incorporate it into your technique.

## *What is flicking?*

When you flick, your left thumb momentarily depresses a particular key at the *exact* start of a note (either articulated [tongued] or slurred). The thumb action is very swift (less than a second). After becoming experienced with flicking, you will hardly be aware of it as you play. The end result will be cleaner attacks and slurs.

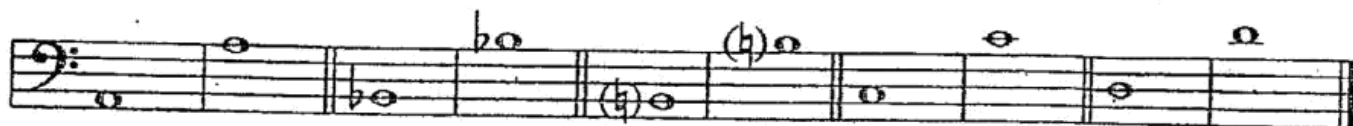
## *Which notes are flicked?*



## *Why do we flick?*

Cleaner attacks and slurs has already been mentioned but more specifically, the answer is to compensate for acoustical idiosyncrasies of the instrument. The bassoon is a very complicated machine compared to other instruments. The shape of the bore (the inside wall of the instrument) is unique – more so than with other instruments (except, perhaps, the clarinet). The bassoon has the most keys of any instruments (except the piano!). Keys are added to an instrument so that more notes can be played (chromatic notes and notes that extend the upper range) but additional keys create additional problems (for nearly every key, there is a separate hole drilled in the instrument).

As an example of the bassoon's acoustical problems, note how the fingering for *A*, bottom space, is the same as *A*, top line. The same comparison can be made the *Bb*, *B*, *C*, and *D*:



You might challenge this by pointing out that the fingerings *are not* the same – the lower notes use the whisper key, whereas the upper notes do not. Correct! The whisper key is really like a reverse octave key: *you depress it and a note one octave below will sound* (compare that to saxophone and oboe where the octave key is used to sound notes on octave above). Since *A, Bb, C, and D* have similar fingerings for notes one octave apart, something must be changed in order to sound the higher note cleanly (because you can't just use the same fingering to produce two different notes). Of course, the change is that you release the whisper key to play the upper octave. But more needs to be done to compensate for acoustical problems on all bassoons – that is, to make sure the octave note(s) *sounds* clean. Flicking is the answer. If you don't flick, *A, Bb, B, C, and D* will not sound clean 100% of the time when tongued; and when slurs are involved, your chance of producing a clean slur is slim. Flicking is mandatory!

### When do you flick?

There are two very simple rules that are applied to flicking:

1. *Flick whenever the notes are tongued.*
2. *If a slur is involved (a slur to, or away from a flick note), flick only if the distance to the note is a 3<sup>rd</sup> or greater [a "3<sup>rd</sup>" is a musical interval; more on that later].*

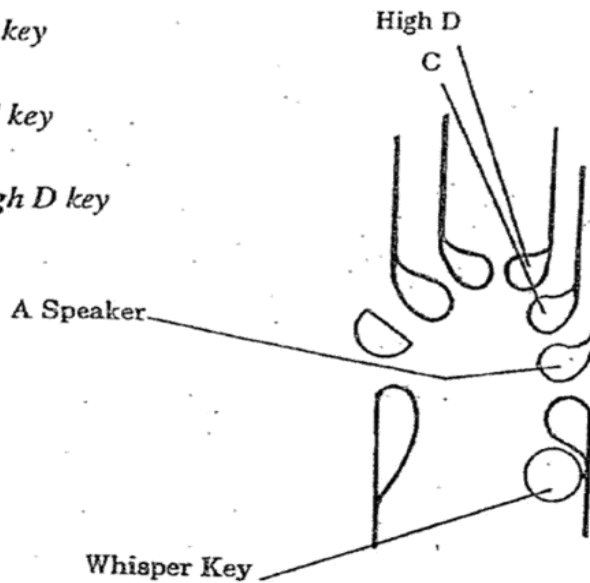
The complete list of flicked notes are: *G#, A, Bb, B, C, D* (all at the top of the staff, bass clef). Whenever these notes appear in your music, and are started with the tongue, flick the note with its assigned flick key. The note value doesn't matter; it can be a whole note, eighth note, sixteenth note, thirty-second note, etc. Your left thumb becomes quite active as the music's tempo increases.

Each flicked note has a particular key that is used (all the keys are on the wing joint, above the whisper and *C#* keys):

for *G#/A*: *flick the A key*

for *Bb, B, C*: *flick the C key*

for *D*: *flick the high D key*





## BASSOON

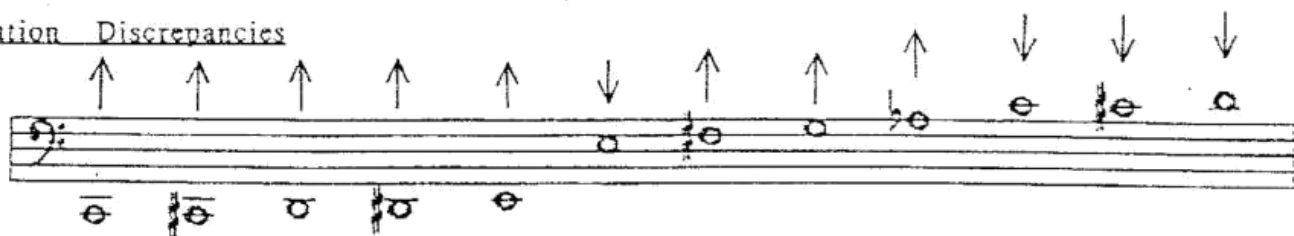
### Tune The Instrument



- Very slight adjustments may be made by adjusting the distance the bocal cork fits into the instrument.
- Choose the correct bocal - the higher the number, the lower the pitch.
- Tune the reed.

The basic pitch - The instrument is determined by the reed and its relationship with the embouchure. Listen!

### Intonation Discrepancies



### Causes and Remedies for Bad Notes:

- Playing Position**
- Poor posture makes good breath support impossible.
  - If the reed does not enter the mouth at a right angle, problems from uneven pressure may result.
  - The reed should be made to enter at a slightly upward angle otherwise control of intonation is more difficult.
- Reed**
- A reed that is too soft may cause overall flatness.
  - A reed that is too hard may cause overall sharpness.
  - A reed that is too old makes intonation difficult to control. The distance that the reed is placed on the bocal affects the pitch. The usual distance is one half inch.
- Embouchure**
- To raise the pitch contract around the reed.
  - To lower the pitch relax pressure around the reed.
  - More reed in the mouth raises the pitch.
  - Less reed in the mouth lowers the pitch.
  - Pulling the lower jaw back slightly, lowers the pitch.
  - Pushing the lower jaw forward slightly, raises the pitch.
  - EE vowel sound will raise the pitch slightly.
  - AH or OH vowel sound will lower pitch slightly.
- Dynamics**
- Crescendos may appear to blow flat. To correct: Maintain breath support, slightly increase embouchure pressure, increase the velocity of the air stream.
  - Diminuendos may appear to blow sharp. To correct: Maintain breath support, slightly relax lip pressure, decrease velocity of the air stream.



## Playing the bassoon in tune! KSU Bassoon Studio

Playing in tune on the bassoon means predicting if the note will need adjustment to be in tune, aiming for and adjusting to the sound. Also it means that you have a reliable reed and fingering. Let me help with a few ideas on playing in tune:

### General basics:

- \*listen to the note, if you can hear it as too high or low, you are off to a good start! Listening is step 1!
- \*know the tendency of the note, too high or low....check with a tuner!
- \*have several reeds to try, see if they all get the same results
- \*double check that you can use another fingering
- \*wash out your bocal with warm water and soap
- \*practice bending the tone sharp and flat with a tuner. Learn from listening where it is and how to adjust.

<b>Playing SHARP</b>	<b>Playing flat</b>
<p><b>+Chances</b> are that you are tense and “biting the reed”, try not to put so much pressure down on the reed. Think of pressure coming from your lips in at the sides, this will also help keep the reed tip open.</p> <p><b>+Tension</b> in your body also drives the pitch up, tension kills sound!</p> <p><b>+Check</b> that your break is relaxed, a tense breath=tense tone</p> <p><b>+Use</b> “warm” air</p> <p><b>+Aim</b> lower, using your air or lower your tongue in you mouth.</p> <p><b>+Change</b> out your bocal (find a longer one), pull out your long joints.</p> <p><b>+Ask</b> a professional! Find someone in your area or myself and take a lesson!</p>	<p>-Use more air, experiment with faster air or cold air</p> <p>-Take more air in (relaxed) to put in the bassoon</p> <p>-Use pressure on the sides of the reed to help it up to pitch</p> <p>-change tongue position to more forward or higher in the mouth.</p> <p>-Be bold, it may be that you just need to assert the sound!</p> <p>-Ask a friend, director or professional. They may see something you don’t!</p> <p>-Switch out bocals for a shorter one in length.</p> <p>-Be sure that your long joints are pushed all the way into the boot.</p>

\*Don’t forget to listen and adjust with your ear. This is where you teach yourself to listen to the quality of the sound and learn what is sharp

## K-State Bassoon Studio Reed Tools

\*\***Ace Hardware** (in Walmart parking lot) Waters True Value

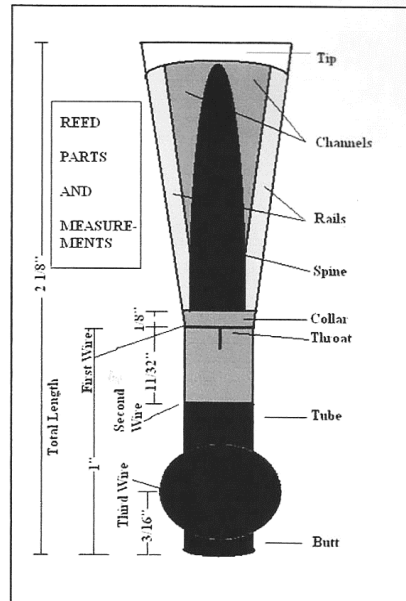
<i>Item</i>	<i>brands/store</i>	<i>cost</i>
22 Gauge Brass Wire	Hillman 123125	Ace 9.00
Steel Ruler	General/Empire	Ace 3.50
4in Mini Linesman Plier	Buyer's Value 302158	Waters 5.00
3 File set	General S477	both 10.00
Large Triangle File	Nicholson 21873N	both 6.00
Nail Set "mandrel"	Stanley 58-913	both 6.00
400 sandpaper 5 sht.	Hobby Lobby or Walmart	both 4.00
Guitar pic	Hobby Lobby or Walmart	9.00/box
String (colors)	Hobby Lobby or Walmart	3.00
Knife sharpener-Smiths/Farberware		Walmart 8.00
Exacto Knife and #11 blades		Hardware, retailers 5.00
Duco Cement		Ace 3.50
Walmart generic (doesn't dry as well)		1.00
Round File (reamer)	Nicholson (21846N 6")	Ace 7.00
Water Container	Dillons Grocery Store	1.00
Faberware Ceramic Knife	Walmart or other retail	9.00

### **Online purchases:**

Clear contra plaque	Miller Marketing, Christlieb, more	4.00
Rigotti Reed Knife, Double Hollow Ground	Forrests online	49.50
Rigotti, cane 10 pieces for 21.95	wwbw.com, Forrests online	

Barrick Stees- Cleveland Symphony Orchestra

Reed Diagram on right



REED TOOLS

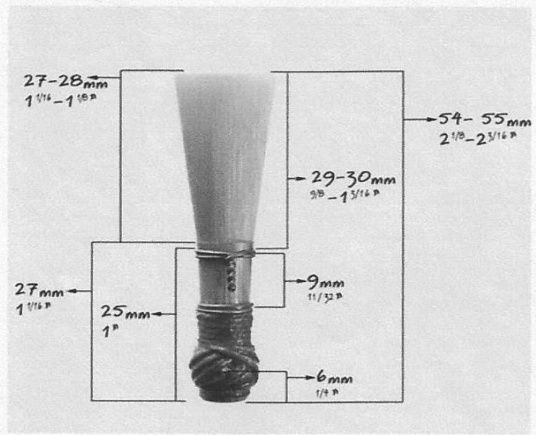


\* I prefer a farberware ceramic knife with a 2.5 in blade. (Walmart)

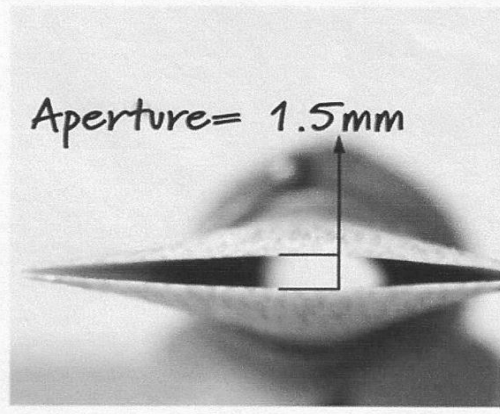
- |                         |  |
|-------------------------|--|
| 1. utility knife*       | 9. plaque                                  |
| 2. pliers               | 10. mandrel                                |
| 3. folding knife*       | 11. toothbrush (for dusting under keywork) |
| 4. forming mandrel      | 12. reamer                                 |
| 5. exacto #11 blades    | 13. 400 grit sandpaper                     |
| 6-7. small screwdrivers | 14. Caliper/ruler                          |
| 8. files                | 16. crochet hook (for moving springs)      |

# Reed Style: George Sakakeeny- Eastman School of Music

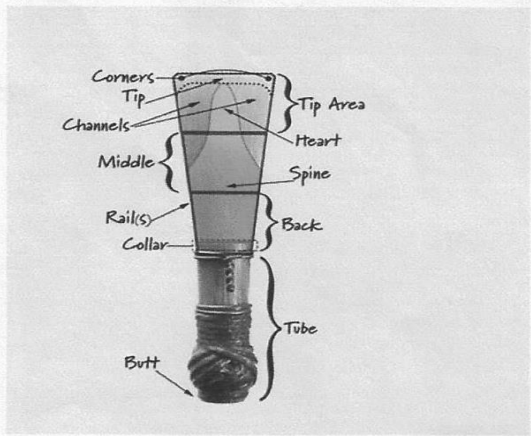
Gallery 5 Reed Diagrams



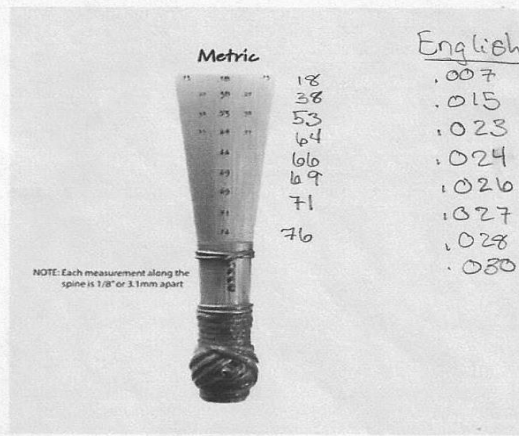
Gallery 5 Reed Diagrams



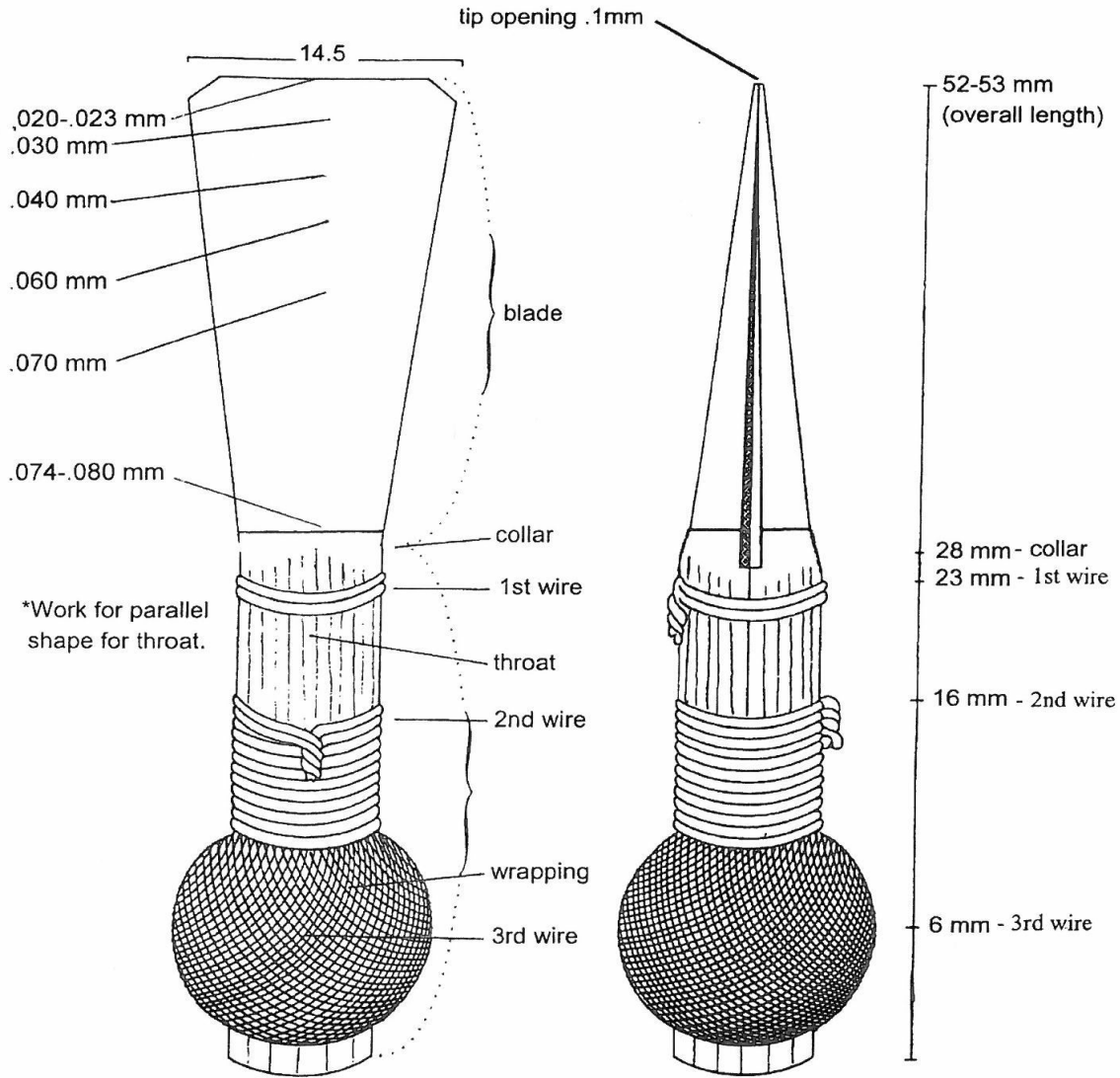
Gallery 5 Reed Diagrams



Gallery 5 Reed Diagrams

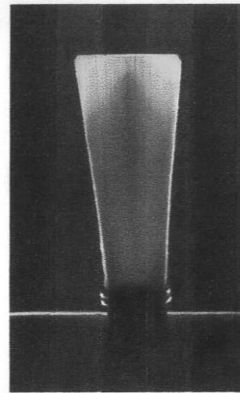
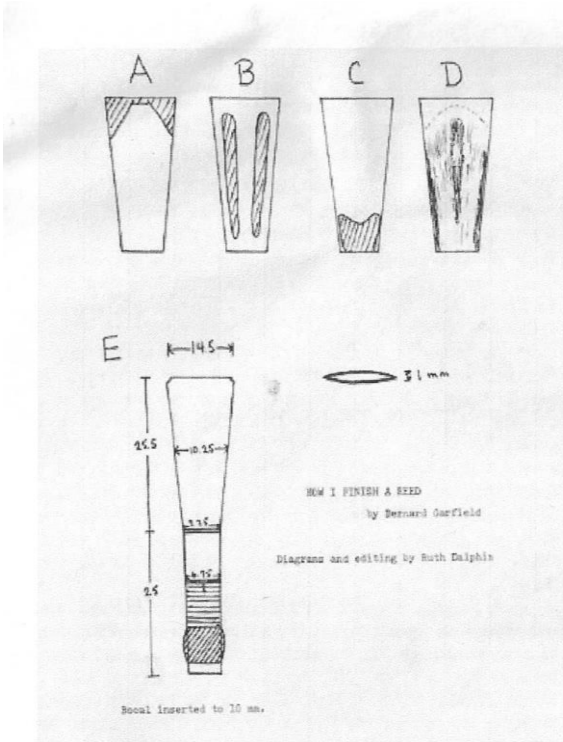


TIMOTHY S. MCGOVERN, ASSOCIATE PROFESSOR OF BASSOON  
 UNIVERSITY OF ILLINOIS  
 LIGHT REED - LIGHT EMOUCHURE - 02/24/2015

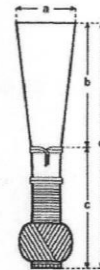


- Wire measurements are to the middle of the wire.
- The dial indicator measurements are the average measurements of a number of good reeds.
- Consider these measurements as ballpark readings and not exact measurements for every reed.

# Garfield Reed Design

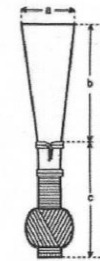


**GERMAN**



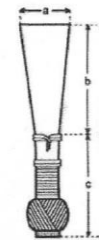
a = 5/8 " (15.9mm)  
b = 1-3/16" (30.2mm)  
c = 1-3/16" (30.2mm)  
d = 2-3/8 " (60.4mm)

**AMERICAN**



a = 9/16" (14.3mm)  
b = 1-1/8 " (28.6mm)  
c = 1-1/8 " (28.6mm)  
d = 2-1/4 " (57.2mm)

**GARFIELD**



a = 17/32" (13.5mm)\*  
b = 1-1/16" (27.0mm)\*  
c = 63/64" (25.0mm)  
d = 2-3/64" (52.0mm)

**Bernard Garfield- reed diagrams and backlight picture of reed.**

## First Wire

Round	Flatten
Opens	Closes
Darkens	Brightens
Adds Resistance	Lessens Resistance
Strengthens	Weakens
Sharpens Pitch	Flattens Pitch

## Second Wire

Round	Flatten
Closes	Opens
Darkens	Brightens
Adds Resistance	Lessens Resistance
Strengthens	Weakens
Sharpens Pitch	Flattens Pitch

## **Reed Shapes...**

1. **Canoe**- the tip opening shape. Prior to this is more football where the sides are more open. Canoe is what "dampens" a new reed.
2. **Triangles**- Magic triangles give us flexibility at the corners of the tip. The more physically bending the triangles, the more flexible the intervals in playing.
3. **Oval and Round**- Second and third wires respectively. They need to maintain these basic shapes through scraping process. Round is also the tube shape, maintain the roundness will keep the seal on the bocal.
4. **Slope**- This is the increasing height from tip to back. Observations of it from the sides of the reed can be used as indicators of overall reed thickness. A mental picture as well as dial indicator measurement of desired shape should be clear.
5. **Candy Corn**- When holding a reed to a light, variant colors will represent different thicknesses. A desirable form is similar to candy corn in shading.
6. **Line of Spine**- the column down the middle of the reed used in my style of profile.



## **How to make a reed...**

1. Start with soaked Gouged cane. (Minimum of 4 hours)
2. Profile
3. Shape
4. Bevel
5. Score
6. First wire
7. Wrap with string
8. Form the tube
9. Unwrap/ 2<sup>nd</sup> and 3<sup>rd</sup> wires
10. Dry on rack
11. Wrap turbin and Duco
12. Cut Collar
13. Cut tip
14. Tip Profile (if possible)
15. Scrapes 1,2,3

## Maxwell Bassoon Reed - Forming the Blank

**Soak Cane-** soak cane in clean, warm water. It is best to soak cane several times, changing the water. Do not soak cane more than 3 hours, particularly Rigotti or less expensive cane as it warps when drying.

**Profile-** KSU Maxwell Profiler setting 3-13 with a spine and gouged cane. If using denser cane, this setting might be thick. Reed should crow after cutting the tip, if not, try a lower number.

**Shape-** Use the KSU Rieger shaper to shape the cane. The 13 or 14 shape tip will help with reeds that need to play high notes. The lower number 2 or Fox 2 straight shaper are better for low notes.

**Bevel-** using an exacto knife or sandpaper, flatten the edges of the bottom of the cane. This is to help seal the tube, and create torque which helps maintain the tip opening. This only needs to be the lower third of the reed.

**Shape-** use an exacto knife or razor blade to evenly cut lines in the lower 2/3s of the bark. I like to do straight lines on the bottom 1/3 and then "pineapple" the upper third, or where the second wire will be. This helps disperse tension and avoid cracks while forming the tube.

**Fold over-**carefully fold the cane in half at the center. Check that the butt ends are even, trim the longer end. I find wire cutters work great to cut the cane evenly.

**1<sup>st</sup> wire-** this should be placed one inch or 25 mm. up from the bottom or butt of the reed. Wire should be manipulated so that it is close to the bark. Tighten wires, but stop before three turns and it's tight. If this wire is too loose, during forming it is likely to crack. If the wire is too tight, it will be hard to create a big enough tube in the blank.

**Wrap with string-** use postal string to wrap the butt of the reed up and past the first wire and lightly secure. Wet the string and cane to help keep it pliable. This step also helps with avoiding cracks in the forming process.

**Form the tube-** using a heated mandrel with forming tip, create tube. Cane is wet and can hiss or steam. Only go half way on first insert, allowing cane to adjust and open. This is the point where cane is most vulnerable to splitting.

**2<sup>nd</sup>-3<sup>rd</sup> wires-** Second wire is 2mm up from 1<sup>st</sup> wire, or 27mm up from the butt of the reed. The 3<sup>rd</sup> wire should be about 5mm up from the butt. This is done after taking off the string. Allow reed to dry with just wires on overnight. Re-tighten wires, use rounding technique each time.

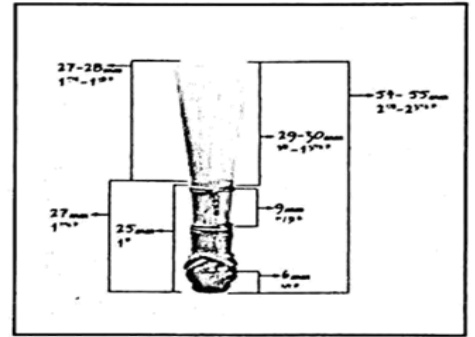
**Cut the collar-** re-establish the ledge of cane for the collar with exacto-knife. Carefully take excess cane from the back. Use a file to smooth this step.

**Wrap the turbin-** Use string to create a turbin after 2x tightening the wires. Wrap to create air tight seal and then use Duco Cement in two coats.

## Maxwell Bassoon Reed

### Finishing

**Cut the tip-** cut the reed tip on the long side. I typically start at 54-55mm but end up with reeds around 53-54. If you play sharp, cut it longer. You can take more, but you can't put it back!



**Tip profile-** If you have the ability, use a tip profiler to take cane off the top third of the reed.

**Scrape #1- Goal:** get reed to respond, be in tune (do NOT make cuts for tone!)

Soak and crow the reed.

Based on the ease of the crow you will need to do one or two "once over" with a knife. The purpose is to evenly take one layer of cane off. This will create more rattle or looseness in the crow. If there is no chaos in the crow, do another once over. (Side note: if you are regularly doing 2 or more layers off, you need to try a lower number profile setting.)

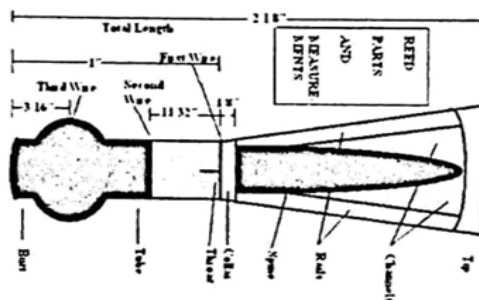
Define the tip by taking off 1-2mm off with a knife. Use blending strokes so you don't see cuts.

Create some flexibility, dampening and less resistance by taking a layer off the triangles. Use the bending test to help determine how much.

\*Now check the sides of the reed, see if there are any ridges or overly thick rails. Take cane out in just those spots to create a smooth ramp. Over time you will visually identify a side or tip that is too thick. Check your work with a dial indicator and lamp.

\*Play scales on new reed. It should be responsive and lively in tone. If it is too brassy you can take some off the sides or rails. Don't do too much with this until Scrape #2.

\*If reed is flat, cut the tip until it is at or just above pitch. As you take cane off it will lower pitch.



(Diagram is for labels, not measurements!)

**Scrape #2- Goal:** Identify resistance and balance, troubleshoot issues unique to reed

Soak and crow reed.

Identify if crow is tight, highs/lows and how resistance reed is. If the reed is very hard, do another once over.

Double check the tip and tip area for evenness and play repeated low c's to check.

Thin the triangles (flexibility test first) and secondary triangles (space behind triangle) to continue to focus and loosen reed. Don't go too thin. If reed is overall resistant, find cane in the middle and back to thin out.

Dampen the reed sides or rails to help darken and calm the tone. If tone is overly dark and unresponsive, take more out of the middle.

Play a slow F major scale to check pitch, if e's and f's are unstable or drop, it is flat. Cut the tip. For college musicians, the lower and upper register notes of the bassoon will likely be sharp. Do not adjust the reed to accommodate these notes. Focus on pitch of mid-range notes.

Troubleshoot for response, intonation and tone, in that order. Check reed with dial indicator to indicate in balance.

Play reed in.

**Scrape #3- Goal:** Last major adjustment set for reed, goes to maintenance after this

Soak and crow reed.

Check response and pitch.

Identify any imbalance of cane. Use a lamp, dial indicator or flex tests. If reed is balanced, then utilize common "reed recipes" to troubleshoot specific playing issues.

Utilize playing your repertoire to check reed capabilities.

Reed should be stable at this point. Expect changes with weather and humidity.

**DIAL INDICATOR MEASUREMENTS:**

CSO reed in Inches      Tip to Butt

tip	center	rail
Tip	10	5
1/8	17	7.5
¼	22	10
3/8	25	12.5
½	27	15
5/8	29	17.5
¾	30	20
7/8	31	22.5
1"	32	25

Cso reed in metric, Length in mm, Thickness in .01mm

tip	center	rail
Tip	26.4	13
1/8	45	20
¼	58	26.4
3/8	66	33
½	71	40
5/8	77	46
¾	79	53
7/8	82	60
1"	85	66

Forrests – GSP unfinished, dry

Tip	Center	Rail
55mm	40	30
50mm	65	45
45mm	75	70
35mm	110	105

## EXHIBITOR LIST

**Exhibit Hours:**

Tuesday: 12:00 pm—5:00 pm  
 Wednesday: 9:00 am—1:00 pm  
 2:00 pm—5:00 pm

Thursday: 9:00 am—5:00 pm  
 Friday: 9:00 am—5:00 pm  
 Saturday: 9:00 am—1:00 pm

Vendors will be located in the **Helen & Martin Kimmel Center for University Life**. You can find your favorite double reed retailers in the **Eisner & Lubin Auditorium (4th floor)**, the **Rosenthal Pavilion (10th floor)**, and on **floors 6 and 9**.

<p><b>American Modern Recordings &amp; Bill Holab Music</b>            400 W 43rd Street #39S            New York, NY 10036            Ph: 212-217-0119            E-mail: Victoria@victoriapaterson.com</p>	<p><b>Aria Double Reeds, LLC</b>            18241 Hickory Meadow Drive            Olney, MO 20832            Ph: 240-460-5854            E-mail: ari@ariadoublereeds.com</p>	<p><b>Barton Cane</b>            662 Inca Parkway            Boulder, CO 80303            Ph: 720-341-9809            E-mail: bartoncane@gmail.com</p>
<p><b>Berklee College of Music</b>            1140 Boylston St            Boston, MA 02215            Ph: 617-747-2370            E-mail: cglenney@berklee.edu</p>	<p><b>Bocal Majority &amp; Operation O.B.O.E.</b>            18922 Whitewater Lane            Dallas, TX 75287            Ph: 940-205-4527            E-mail: Jennifer@bocalmajority.com</p>	<p><b>Bonazza</b>            Via Cese Longhe 16            38123 Trento            ITALY            Ph: 39 0461 9452 98            E-mail: info@myreeds.com</p>
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<p><b>Fossati L'Atelier du Hautbois</b> 136 Rue Paul Doumer Montargis 45200 FRANCE Ph: 33-238-98-4545 E-mail: pemery@fossati-paris.com</p>	<p><b>Fox Products Corporation</b> 6110 South State Rd 5 South Whitley, IN 46787-9770 Ph: 260-723-4888 Fax: 260-723-6188 E-mail: jana@foxproducts.com</p>	<p><b>Golden Bamboo - Ye Yu</b> 3102 Maple Leaf Ct. Little Canada, MN 55109 Ph: 651-483-1943 E-mail: goldenbamboo@msn.com</p>
<p><b>HB Oboe Reeds</b> 1780 Centennial Drive Antioch, IL 60002 Ph: 847-436-5853 E-mail: hboboereed@hboboereeds.com</p>	<p><b>Hannahsoboos, LLC</b> <b>The Oboe Fairy</b> 12681 E Jenan Drive Scottsdale, AZ 85259 Ph: 480-860-8118 Fax: 480-860-8118 E-mail: theoboefairy@gmail.com</p>	<p><b>Hodge Products, Inc</b> 5134 Cub Creek Road Roseland, VA 22967 Ph: 434-361-1945 Fax: 434-361-1200 E-mail: ann@hodgeproductsinc.com</p>
<p><b>Howarth of London</b> 31 Chiltern Street London, W1V 7PN ENGLAND, UK Ph: 44-20-7935-2407 Fax: 44-20-7224-2564 E-mail: sales@howarth.uk.com</p>	<p><b>Imagine Music</b> PO Box 15 Medina, NY 14103 Ph: 716-523-0846 Fax: 866-899-1263 E-mail: ric@imaginemusicpublishing.com</p>	<p><b>Innoledy</b> 505 West 54th Street, Suite 1114 New York, NY 10019 Ph: 646-801-8646 E-mail: sales@innoledy.com</p>
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E-mail: support@josef-oboe.com

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E-mail: Shawna@oboechoicago.com

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SWITZERLAND  
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E-mail: info@obo.es.ch

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E-mail: Jason@onkswoodwindspecialist.com

**Precision Music Products, Ltd.**

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E-mail: dgac@istar.ca

**J.Püchner**

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GERMANY  
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**The Reedery**

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**ReedGeek, Inc.**

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FRANCE  
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E-mail: pr@rigoutat.fr



## **Accompanists:**

You will be responsible for booking your own accompanist for KSU Bassoon Studio recitals. each semester. I have a current list of accompanists posted outside my office door.

**Amanda Arrington**- is a professional accompanist on staff at KSU. She will perform for Divisional or Showcase Recital, one of your two annual juries and a degree recital as a part of your experience at no cost.

**Payment**- discuss with your accompanist ahead of time.

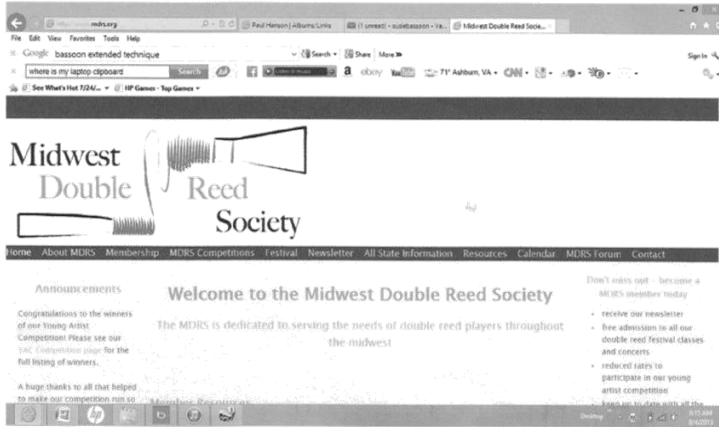
**Rehearsal**- plan to have two rehearsals with the accompanist minimum. Plan your first rehearsal with just your accompanist, and the second one during your lesson time with me.

**Performance**- please book your accompanist ahead of time so they can plan around the many other recitals at the university. Waiting will also mean they have less time to work on your music!

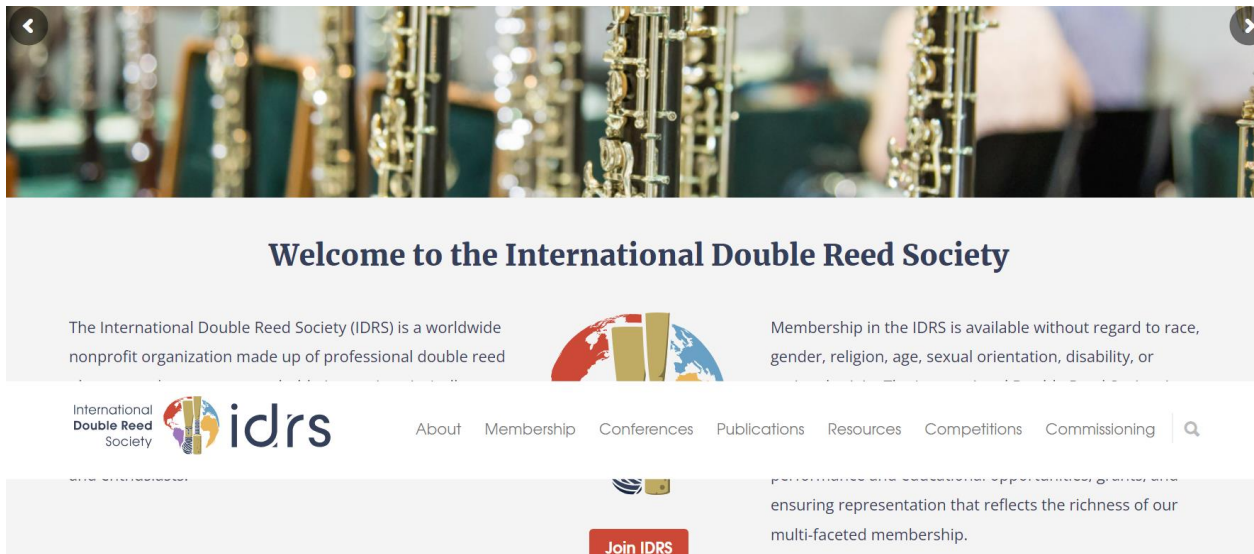
This is the link for Amanda's piano collaborative website.

**<http://amandaarrington.weebly.com/manhattan-collaborative-pianists.html>**

[Midwest Double Reed Society – Dedicated to serving the needs of double reed players throughout the midwest](#)



[International Double Reed Society \(idrs.org\)](#)



[IMSLP: Free Sheet Music PDF Download](#)

## IMSLP

[www.imslp.org](http://www.imslp.org)

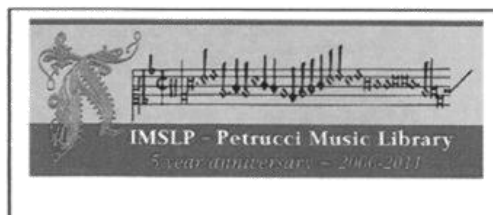
Welcome to the **Petrucci Music Library**! Our goal is to create a virtual library containing **all public domain music**, as well as music from composers who are willing to share their work with the world **without charge**. If you are interested in contributing, please visit [this page](#) to learn more! For more information, visit [this page](#).

To use this responsibly, I recommend that you use it like a library. Check out the parts, print and practice them but you must purchase them before formal study and performance.

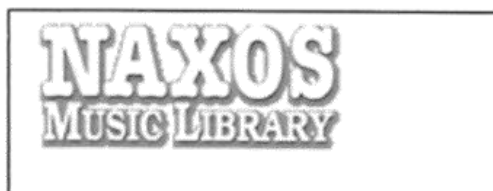
Also, this is great for last minute catastrophes when parts are lost and you need a quick replacement.

Or

Researching solo and chamber works. Parts are posted in PDF and occasionally you will even find a facsimile of the original or even an audio file (mp3).



## NAXOS



Online database available to all KSU students through a subscription made by the university; you will need to eid log on, and for iphone applications call IT to help with the necessary ap.

I recommend you find it first the long way (as below) and then make a "favorites" link to the homepage.

[www.ksu.edu](http://www.ksu.edu)

Academics

Libraries

Databases

N, Naxos

Search!

## ILL Inter Library Loan

This is a resource that is available to current students. Through our Hale Library and an online worldwide search, you can check out items from other libraries around the world!

I typically use this to find solo or chamber repertoire that is out of print or has some interesting quality, and that is not easily available for purchase.

[www.ksu.edu](http://www.ksu.edu)

Academics- **Libraries**

Databases

Select **“w”** for Worldcat

Scroll down and select **Worldcat** search engine.

Use keywords to search your subject, composer, instrumentation, etc.

If available you will get a listing of results, the listing will have highlighted

if K-State has the item and you don't need to ILL. Otherwise, select the

“Get It” as seen below. You will need to fill out a few questions, give them

Your eid or ILL –ID and they will get the item for you. You pick it up at our Hale Library once they send you an email stating that it has arrived.



ILL-ID: It is all done online at <https://ksu.illiad.oclc.org/illiad/logon.html>

There is a link for "First time users click here" and they can get all set up.

There is also a link further down the page to the policies, etc. and how long requests typically take.

### GET THIS ITEM

**Availability:** FirstSearch indicates your institution owns the item.

- [Libraries worldwide that own item: 362](#)  K-State Libraries
-  [Connect to the K-State Libraries catalog](#)

**External Resources:**

-  **GET IT**
-  [Cite This Item](#)

## From Weissenborn to You

Julius Weissenborn (1857-1887) taught,

Adolf Guetter (Gewandhaus Orchestra) who taught his nephew,

Walter Guetter (1895-) (of Mozart ed.) played in the Philadelphia Orchestra and taught

Sanford Sharoff who then taught

Williard Elliot of the Chicago Symphony who then taught

Nicolasa Kuster and she taught

Susan Gustavson Maxwell and now she passes it to you!

**Christian Julius Weissenborn** (April 13, 1837, in Friedrichs-Tanneck near Eisenberg, Thuringia - April 21, 1888, Leipzig) was a bassoonist, teacher and composer. He was principal bassoonist of the Leipzig Gewandhaus Orchestra from 1857 - 1887. He taught at the Leipzig Conservatory beginning in 1882. Apart from a small canon of Romantic works, he is chiefly remembered for his pedagogical works, the *Practical Bassoon School* and the *Bassoon Studies, Opus 8* (which includes the "Fifty Advanced Studies"), which are still in widespread use.

The *Practical Bassoon School* (called "Practical Method for the Bassoon" in the American editions) consists primarily of 25 sets of exercises that gradually increase in difficulty, from the most elementary level to intermediate. Following this there is a brief introduction to the tenor clef and a fairly detailed discussion of various ornaments, with a 26th section applying these concepts.

The *Bassoon Studies, Opus 8* is published in two parts. The first part is subtitled "For Beginners" and consists of several sections:

- I. Essential Kinds of Expression (Tenuto, Legato, Staccato, Portato, Dynamics, Accents);
- II. The Tenor Clef (brief);
- III. Scale Exercises in All Keys;
- IV. Arpeggios and chords;
- V. Chromatic scales;
- VI. Thirds, Fourths, Sixths, Octaves and Tenths;
- VII. Embellishments
- 
- The second part is the famous Fifty Advanced Studies that nearly all bassoonists are required to learn during their formative years. While some of these are at an intermediate level, most of them are quite challenging, exploring all keys and even the extreme ranges of the bassoon. [2]

1916-1918, 1919-1922 **Julius Walter Guetter** (Principal 1916-18, 1919-22) 1915-1922

Walter Guetter was born in Philadelphia on April 17, 1895, where his parents had emigrated from Germany in 1892. His father Julius was a violin maker. Walter went to Berlin at the age of 15 to study bassoon for four years with his uncle, Adolf Guetter. Adolf Guetter had played Principal bassoon with the Boston Symphony under Artur Nikisch from 1891-1894. On Walter's return to the U.S. in early 1915, he briefly played with the Philadelphia Orchestra, but after auditioning during the Summer of 1915, he entered the Chicago Symphony Orchestra for the 1915-1916 season. The next two seasons, 1916-1918 he became Principal oboe of the Chicago Symphony, and then after a year off for WW1, returned to Chicago as Principal for 1919-1922. In the 1922-1923 season, he returned to his native Philadelphia as Principal oboe with the Philadelphia Orchestra. This formed, as a result, the Orchestra's famous group of Walter Guetter bassoon, Marcel Tabuteau, oboe, and William Kincaid, flute, the three of whom played together for the next 15 years. Walter Guetter was sickly all during the 1930s, and according to an interview with Sol Schoenbach, Guetter took off on season in the mid-1930s, when he was replaced by Ferdinand Del Negro. To experience the magic of Walter Guetter's artistry, listen to the 1929 *Sacre du Printemps* or the November, 1935 Stravinsky *Firebird*. On May 1, 1937, Walter Guetter, who had been in frail health for a number of years, died of cancer aged only 42.

## 5 Helpful Apps for musicians

A survey by Dr. Susan Gustavson Maxwell, Kansas State Univeristy

Technological advances have created new realms for musical development. Students and professionals alike have the easy and portability of applications on phones that are replacing traditional metronomes, tuners and can even provide further dimensions of practice. Here is an introduction to five helpful applications and their basic functions.

Application	Function	Store	Cost
Tonal Energy	Chromatic tuner and metronome	Itunes	\$3.99
insTuner	Tuner with drone	Itunes	\$3.99
Drum Beats+	Metronome with Drum accompaniment	Itunes and Android	\$3.99
Scale-Master	Drones	Itunes	\$0.99
Tempo SlowMo	Slows down MP3's from playlist, at pitch	Itunes	Free

## **Bassoon Recital Worksheet** – Use as a checklist

\_\_\_ Recital Date:

\_\_\_ Dress Rehearsal Date:

\_\_\_ Recital Form Completed:

\_\_\_ Other musicians used:

\_\_\_ Order music and cane

Three months before recital date:

\_\_\_ Confirm dates with Teri and Dr. Maxwell

\_\_\_ Set up rehearsal times with Amanda

\_\_\_ Start on Program and Program Notes

\_\_\_ Map out timeline for recital

\_\_\_ Invite family, plan for post recital

\_\_\_ Finish all reed blanks for potential recital reeds

One month before recital date:

\_\_\_ Daily run throughs of program

\_\_\_ Run throughs in space, shoes, with other musicians, etc

\_\_\_ Give copy of program and notes to Dr. Maxwell

\_\_\_ Double check recital date and conflicts

\_\_\_ Finish any potential recital reeds, have extra blanks available

\_\_\_ Plan ahead so no large projects are due close to recital, coursework done, etc.

\_\_\_ Do you want to record or live stream your recital, plan to arrange for help.

## **Bassoon Recital Programming Formula**

Any good performance is built on great programming. Any Bassoon recital at K-State needs to have a balanced program from the listed categories. (Avoid over saturation of the same category, similar instrumentation or similar styles.)

Baroque

Classical

Romantic

Contemporary

Solo Bassoon

Bassoon and Piano

Bassoon Chamber work

Bassoon and Technology/Digital Media



## ***How to write program notes<sup>1</sup>***

### *What to include:*

Program notes typically start with a heading that includes the **full title** with appropriate keys, numbers, opus numbers, and catalog numbers, date of composition, the composer's full name and dates, movements or song titles to be performed, names of instrumentalists/vocalist performing.

Following this information, should be a **short biography** of the composer, a **description** of the work, and your **interpretation** of the work. Next would be any text if included in the performance/work or vocalist singing.

Try to include specific information such as the date of the composition, who it was written for, commissioning details, when it was premiered and any significant performances.

### *Where to look for information:*

Title of the work, including keys, numbers, opus numbers, and catalog numbers can often be found on your score. Also check your score for key information in the front or back covers.

Quality CD recordings will include program notes in the liners. You can check these liner notes online in resources such as Naxos online.

The best place to research information is Oxford Music Online. It used to be called Grove's Music and is our musical go-to for information. (Not wiki)

For K-State students: Go to Libraries- Research- Databases- Oxford Music

Additional biographical information may be found by browsing the biography section of the music library found in the ML410 section. Browse the indexes of these biographies for information on your specific work too.

If the work you are researching is a major work, you may be able to search the library catalog for books written about the work. Articles databases such as RILM or Music Index may also be a great resource for information on individual works. These article databases provide citations and abstracts for articles.

Remember to give credit for any information in your program notes that is not your own voice or translations borrowed from another source with a footnote.

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<sup>1</sup> Information from this article based on information from the University of Washington library online.

## Graduate Bassoon "To-Do" List

Performing

Reedmaking

Teaching

Arranging/Conducting

Scales

Etudes

Repertoire

Technique/Tone/Intonation/Rhythm

Recordings

Audition/Interview

C.V./Resume/Hard Copy Presentation

Field Research for next step

# Bassoon listening

1. Mozart Bassoon Concerto	Mvmt I.	Klaus Thunemann
2. Mozart Bassoon Concerto	Mvmt I.	Dag Jensen
3. Mozart Bassoon Concerto	Mvmt I.	Milan Turkovic
4. JS Bach Suite 3 in C	Courante	Arthur Weissburg
5. F. Mignone (16 Waltzes)	+1 $\frac{3}{4}$	Barrick Stees
6. A. Vivaldi	Concerto in E	John Miller
7. Hummel Concerto	Mvmt I.	Kim Walker
8. D. Scarlatti/ad. M Sweeney	3 Etudes	Nadina Mackie Jackson
9. G. Verdi/Arr. Canuti	Overture Da "I Masnadieri"	Stefano Canuti
10. P Hindemith Sonata	Mvmt I.	Bruce Grainger
11. N Gallon	Recit et allegro	Masahito Tanaka
12. Weber	Andante e Hung. Rondo	Frank Morelli
13. W Osborne	Rhapsody	Judith LeClair
14. Saens- Sonata	Mvmt I.	Christopher Millard
15. D Gillespie	A Night in Tunisia	Daniel Smith
16. Paul Hanson	Sacred Love	Paul Hanson
17. Paul Hanson	Frolic in the Land of Plenty	Paul Hanson
18. Luciano Berio	Sequenza Xii (excerpt)	Noriko Shimada

# Summer Music Festivals

## Selected Festival Websites

<http://www.peabody.jhu.edu/conservatory/mecc/festivals.html>

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The following is a list of links to selected festival websites. To access information about additional festivals, visit our [Job/Opportunity Search](#) page and browse the Bridge database.

- [American Institute of Musical Studies](#), Austria
- [Apple Hill Center](#), NH
- [Aria International Summer Academy](#), MA
- [Aspen Music Festival](#), CO
- [Aston Magna Festival](#), MA
- [Banff Center for the Arts](#), Canada
- [Bard Music Festival](#), NY
- [Baroque Performance Institute](#), OH
- [Berkshire Choral Festival](#), MA
- [Blossom Music Festival](#), OH
- [Bowdoin International Music Festival](#), ME
- [Brevard Music Festival](#), NC
- [Britten-Pears School](#), England
- [California Summer Music](#), CA
- [Castleton Festival](#), VA
- [Centrum Summer Workshops](#), WA
- [Chautauqua Institution](#), NY
- [Colorado College Summer Music Festival](#)
- [Conductor's Institute](#), SC
- [Credo Chamber Music](#), OH
- [Domaine Forget](#), Quebec
- [Eastern Music Festival](#), NC
- [Euro Music Festival](#), Leipzig
- [Fairbanks Summer Arts Festival](#), AK
- [Foulger International Music Festival](#), NJ
- [France Festivals](#)
- [Franz-Schubert-Institut and Vocal Coaches](#), ME
- [Gold Coast Chamber Music Festival](#), CA
- [Green Mountain Chamber Music Festival](#), VT
- [Heifetz International Music Institute](#), MD
- [Hot Springs Music Festival](#), AR
- [Indiana University](#)
- [InterHarmony International Music Festival](#)

- [Interlochen Arts Festival, MI](#)
- [International Music Institute and Festival, MD](#)
- [Killington Music Festival, VT](#)
- [Kneisel Hall Chamber Music Festival, ME](#)
- [The Lake George Music Festival, NY](#)
- [Lake Placid Institute, NY](#)
- [Manchester Music Festival, VT](#)
- [Mannes Summer Programs, NY](#)
- [Marrowstone Music Festival](#)
- [Meadowmount School of Music, NY](#)
- [Mozarteum University of Salzburg, Austria](#)
- [Music Academy of the West, CA](#)
- [Music at Menlo, CA](#)
- [National Orchestral Institute, MD](#)
- [National Repertory Orchestra, CO](#)
- [National Youth Orchestra of the USA](#)
- [New Hampshire Music Festival, NH](#)
- [Norfolk Chamber Music Festival, CT](#)
- [Orford Arts Centre, Canada](#)
- [Pacific Music Festival, Japan](#)
- [Philadelphia International Music Festival, PA](#)
- [Pianale Piano Academy, Germany](#)
- [Pierre Monteux School, ME](#)
- [Pine Mountain Music Festival, MI](#)
- [Ravinia Festival, IL](#)
- [Rocky Ridge Music Center, CO](#)
- [Round Top International Festival-Institute, TX](#)
- [Sarasota Music Festival, FL](#)
- [Schlern International Music Festival and Competition](#)
- [Schleswig-Holstein Musik Festival, Germany](#)
- [Sewanee Summer Music Festival, TN](#)
- [Siena Summer Music Program, Italy](#)
- [Sitka Summer Music Festival, AK](#)
- [Spoletto, USA](#)
- [Summer Brass Institute and Festival, CA](#)
- [Tanglewood Music Center, MA](#)
- [Taos School of Music, NM](#)
- [Texas Music Festival, TX](#)
- [University of North Carolina School of the Arts](#)
- [Wintergreen Summer Music Academy](#)
- [WVU Bavarian Summer Voice and Piano Collaborative Workshop](#)
- [Yellow Barn Music School and Festival, VT](#)

Additional festival links are indexed at:  
[classical.net](http://classical.net)

[Bassoon Repertoire](#) Posted 25th February 2013 by [Elaine \(Peterson\) Maisel](#)

Level 1

- Bach. Selected Cello Suites
- Besozzi. Sonata Boismortier. Sonatas and Suite (
- 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
- Vivaldi. Concerti, a minor,
- F major Weissenborn. Capriccio

Level 2

- J.C. Bach. Concerto
- Bozza. Recitive, Sicilienne et Rondo
- David. Cocrertino
- 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

Level 3

- Arnold. Fantasy
- K. Bond. Concerto
- E.Bozza: Shiva
- Cascarino. Sonata
- E.Denisov: Sonata for Bassoon Solo
- Dutilleux. Sarabande et Cortege
- Etlar. 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

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 str.
- 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
- Welcher. Concerto
- J.Williams: Concerto
- Yun. Monolog fur Fagott

## **EXTENDED TECHNIQUES FOR BASSOON**

Bartolozzi: Concerto and Collage  
Chihara: Branches  
Fenelon: Paral.lel  
Jacopucci: Traietoria  
Keller: Ebauches  
Reinhard: Dune  
Smirnov: Sonata, op. 22  
Ton-That: Jeu des 5 elements II  
Maslanka: Music for Dr. Who  
Berio: Sequenza XII  
Schetinsky: Lento pensieroso  
Lavista: Responsorio in memorium  
Rudolfo Halfter  
Steinmetz: Concerto  
Neuwirth: Torsion  
Aho: Solo V del  
Aguila: Hexen  
Sciortino: Sorcels  
Waterhouse, Graham: Bright Angel  
Gubaidulina: Concerto , Duo Sonata, Quasi Hoquetus  
Crockett: Extant  
Deak: Bremen Town Musicians  
Shapiro: Deep  
Pizzi, Ray: Ode to a Toad

the Berio sequenza seems to be the one everyone goes to. I've never even looked at the music, nor will i probably ever. It takes chops beyond anything i could ever do.

*edit* by goes to, i mean talks about. I've never met a person that could actually play it.

You should get your hands on a copy of [Dr. Jon Beebe's \*Music for Unaccompanied Bassoon\*](#). It's out of print, but many university libraries have it. While extended techniques certainly aren't limited to unaccompanied works, there are quite a few that use one or more. The book is mostly an annotated listing of works, and for each one, Beebe tells you which (if any) extended techniques it employs. It of course only covers until prior to its publication date (1990). But I know that he has been updating his listing since then, you might e-mail him to see if he can help you with more recent stuff.

Most college level bassoonists have begun to experiment with “extended” techniques on the instrument. As part of my DMA preparation I am doing a lot of research on extended techniques. No list of techniques is exhaustive, but one book (that is unfortunately no longer in print, but might be found at your college library) has a very extensive set of detailed descriptions on various extended techniques. This book is *Il fagotto : altre tecniche : nuove fonti di espressione musicale (The bassoon : other techniques : new sources of musical expression)* By Sergio Penazzi. It's got loads of multiphonic fingerings, timbre trill fingerings, flutter-tonguing technique... loads of stuff described in detail. He also likes to use the typically undesirable noises of the keys on the bassoon deliberately for effect, sometimes within the context of a pitch. <http://tjbassoon.com/tag/extended-techniques/>

Kansas State University  
Applied Bassoon Lessons Repertoire List      MUS 255/455 – Fall 2012

**Freshmen:**

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**Scales:**

Major (to dominant in extended range if possible)

Minor

**Etudes:**

Bassoon-Volume 1, 2	H. Voxman and WM. Gower
Method for Bassoon	Weissenborn
High-Note Studies	Maxwell
Tenor Clef Studies	Fink

**Solos:**

Baroque:

Galliard	Sonatas
Marcello	Sonatas
Boismortier	Sonatas

**Classical:**

Stamitz	Concerto
Danzi	Concerto

**Romantic:**

Pierne	Solo de Concert
Elgar	Romance, Op. 62
Weissenborn	Humoresque

**Contemporary:**

Etler	Sonata
Burrell Phillips	Concert Piece

**Sophomore:**

---

**Scales:**

Major (extended range)

Minor (extended range)

Chromatic C 3-octaves (memorized)

**Etudes:**

Method for Bassoon	Weissenborn
High-Note Studies	Maxwell
Tenor Clef Studies	Fink

**Solos:**

**Baroque:**

Galliard	Sonatas
Marcello	Sonatas
Boismortier	Sonatas
JS Bach	Cello suites
Telemann	Sonatas
Vivaldi	Concerti

**Classical:**

Concerti	Danzi	<b>Contemporary</b>	Tansman
Concerto	Mozart	Sonata	Hindemith

**Romantic:**

Persichetti	Parable
Bourdeau	Premiere Solo,
Concerto	Weber
Elgar	Romanze



## **Juniors/Seniors:**

---

### **Scales:**

Major (extended, thirds and patterns)

Minor (extended, thirds and patterns)

Whole-tone, Pentatonic, Chromatic 3 octaves

### **Etudes:**

Method for Bassoon	Weissenborn
High-Note Studies	Maxwell
Concert Studies, Op. 26 (I/II)	Milde
26 Melodic Studies	Jancourt
Bravura Studies	Orefici
Tenor Clef Studies	Fink

### **Solos:**

#### **Baroque:**

Galliard	Sonatas
Marcello	Sonatas
Boismortier	Sonatas
Concerti	Vivaldi
Cello Suites	JS Bach

#### **Classical:**

Concerti	Danzi
Concerto	Mozart
Sonata	Mozart
Concertino	David
Concertpiece	Berwald
Concerto	Hummel

#### **Romantic:**

Sonata	Saint-Saens
Fantasy Pieces Op. 73	Schumann
Sonatansatz	Glinka
Andante and Hungarian Rondo	Weber

#### **Contemporary:**

Waltzes (16)	Mignone
Rhapsody	Osborne
Fantasy	M Arnold
Sarabande et Cortege	Dutilleux
Recit et Allegro	Noel Gallon
Five Sacred Trees	Williams
Suite, Sonatine	Tansman
Concerto	Francaix
Hallucinations	Allard
Concertino	Bistch
Lyric Suite	Dunhill
Fantasy, Op 40, No. 1	Farago
Prelude et Scherzo	Jean-Jean
Concerto	Jolivet
Short Pieces	Bozza
Concertos	Bruns
Ciranda des Seta Notas	Villa Lobos
Concerto	Jacob

## **Graduate Repertoire\***

### **Solo Works**

Grand Concerto	Hummel
Concertino	Bozza
Concerto K 191	Mozart
Concerto	Jacob
Sonata	Saint Saens
Sarabande et Cortege	Dutilleux
Sonatine	Tansman
Sonata	Etler
Concerto	Jolivet
Andante and Hungarian Rondo	Weber
Concerti	Vivaldi
Ciranda des Seta Notas	Villa Lobos
Concerto	Tomasi
Suites, Sonatas	J.S. Bach
Parable IV for Solo Bassoon	Persichetti
Fantasy	Arnold
Sonata	Cascarino
Partita	Jacob
16 Waltzes	Mignone
Souvenir de Donizetti	Waterson
Concerto	Weber
Concerto	Jean Jean
Sonata	Steinmetz
Concerto	Williams
Monolog fur Fagott	Yun

### **Studies**

Milde Scale and Arpeggios Op 24  
Milde Concert Studies Op 26 Book 1,11  
Weissenborn 50 Advanced Studies  
Maxwell High Note Studies  
Piard Scale and Arpeggio Studies  
Jancourt 26 Melodic Studies  
Orefici Melodic Studies, Bravura Studies  
Stadio Orchestra Studies  
Giampieri 16 Daily Studies  
Bitsch 20 Studies  
Jacobi 6 Caprices

### **\*Supplemental works**

Other standard works from the Bassoon repertoire will be studied for pedagogical and skill benefits.

## **Bassoon Studio Syllabus Rev. 2017**

**Kansas State University**

**Dr. Susan Gustavson Maxwell, Instructor**

**Office: McCain 126**

**[suemax@ksu.edu](mailto:suemax@ksu.edu), [www.k-state.edu/music](http://www.k-state.edu/music)**

**cell (816) 820-0297**

**[www.kstatebassoon.com](http://www.kstatebassoon.com)**

**[Facebook Group: Kstate bassoon studio](#)**

## **LESSONS:**

Bassoon lessons are by arrangement. They are a sacred time used for development and you are expected to be prepared for each lesson. Grading will reflect your level of preparedness and is explained later in the syllabus. Attendance is crucial as I do not have time for make-ups. Your final lesson grade will also include your jury performance at the end of the semester.

+If you know that you will miss your lesson, you must contact Dr. Maxwell by any means necessary to this effect! **Text, call, or email.**

After each lesson I give a grade sheet . It will have your lesson's grade and next week's assignment. You are required to have 12 lessons each semester. Save the extra two for illness or performance, not a personal day. Prepare for each lesson with the mind set that you are completing an assignment, not testing your talent!!!

## **INSTRUMENTS:**

Music majors are expected to purchase an instrument prior to their senior recital. This is for both performance and music education majors. Time must be allotted for purchase and adjustment for these events. Please plan accordingly. In many cases, financial aid is available to help with instrument purchase.

## **STUDIO CLASS:** 11:30AM Thursdays, Rm 101

This is the recital hour used weekly for all bassoon students. It will alternate between the subjects of relevant bassoon issues and bassoon ensemble. This is a requirement for music majors and highly recommended for others!

## **RECITAL ATTENDANCE:**

Recital attendance is required at all bassoon solo recitals. This includes student, faculty, and guest performers. If it is missed, a take-home assignment will be given. Music majors will be required to attend the division recitals that involve bassoon.

**If you miss a required performance you may must write a two page paper over the pieces and composers of that recital repertoire. It will be due two weeks from the performance date. Failure to complete this will lower the course grade by one letter.**

## **MUSIC:**

Determined by Dr. Maxwell at beginning of semester

Weissenborn Studies, Volume II

Milde Concert Studies Opus 26, Volume 1

The Complete Bassoon Scale Book (Boosey & Hawkes pub.)

Rubank Series Bassoon Method (Elementary, Intermediate, Advanced)

Fink, Tenor Clef studies

**\*Solo repertoire and etude books will be assigned and you will need to purchase them for the semester. A listing of selected repertoire and vendors is in the Bassoon Resource book.**

## REEDMAKING:

All bassoonist majors must have a minimum of tools that include:

Pliers	Tool kit	22 g. brass wire	
Cane	Mandrel	Exacto knife, no. 11 blades	
Reed knife	Sandpaper	Reed plaque	Files

\* This list may vary, dependent on your level of ability, major, and interest. Discuss with Dr. Maxwell.

## PROJECTS & PRESENTATIONS:

Each semester of lessons you will for a portion of your grade will be through a service or "niche" project. This is an opportunity for your personal strengths to shine! This will be explained fully in studio class. Each student will need to create their project, then give a presentation on it.

**GRADING:** Lessons culminate with a grade sheet, lesson grade and weekly assignments/notes. These lesson grades will be posted online with KSOL and a point system of: A=5, B=4, C=3, D=2, F=1 For any element assigned that is not prepared, the grade will go down one point. Elements include: scales, etudes, solo, reed work or added assignment.

Recital/Studio/Attn: Point deductions will be made by 3 points per absence.

Lessons	12 lessons at 5 points each	60
Studio Recital	5 points	5
Attendance	5 points	5
Studio Class	5 points	5
Service project	10 points	10
Jury	15 points	15
	<b>TOTAL</b>	<b>100 points</b>

Kansas State University has an Honor & Integrity System based on personal integrity which is presumed to be sufficient assurance in academic matters one's work is performed honestly and without unauthorized assistance. Undergraduate and graduate students, by registration, acknowledge the jurisdiction of the Honor & Integrity System. The policies and procedures of the Honor System apply to all full and part-time students enrolled in undergraduate and graduate courses on-campus, off-campus, and via distance learning.

A component vital to the Honor & Integrity System is the inclusion of the Honor Pledge which applies to all assignments, examinations, or other course work undertaken by students. The Honor Pledge is implied, *whether or not* it is stated: **"On my honor, as a student, I have neither given nor received unauthorized aid on this academic work."**

The default in this class is that ALL work will be accomplished individually, UNLESS my permission is given in advance of an assignment/quiz/exam/take-home exam/final. If you are in doubt, please ask

A grade of XF can result from a breach of academic honesty. The F indicates failure in the course; the X indicates the reason is an Honor Pledge violation.