

STEPHEN F. AUSTIN STATE UNIVERSITY
SCHOOL OF MUSIC

APPLIED BASSOON
MUAP 1219-041/3219-041
Spring 2021

Instructor: Dr. Margaret Fay

Office: Music Building, Room 270

Virtual Office Hours over Zoom: By appointment (Link to Virtual Office Hours Zoom room is on Brightspace on the course homepage under “Upcoming Events.”)

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SYLLABUS

Course Description

MUAP 1219/3219-041 Applied Instruction: Bassoon

Two semester hours credit, one hour instruction per week plus studio class weekly. For music majors in music degree program. Placement by audition required. May be repeated for credit. May not be taken for audit.

Course Overview

Students receive weekly 50-minute private lessons in bassoon playing and reed making, and attend a weekly studio class. The focus of private lessons is 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. Individual weekly lesson times are coordinated with the instructor at the beginning of the semester.

Studio class will be held on Wednesdays from 1:00-1:50 p.m. in M153 or the Free Speech Tent. All students are expected to attend and participate. The purpose of the studio 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.

Contacting the Instructor

Please feel free to contact me with any questions or concerns via e-mail, or in person during virtual office hours on Mondays 10-10:50 a.m. AND Thursdays 1:00-1:50 p.m. If you are not available during my virtual office hours, please e-mail me to set up an alternate time. I will do my best to

respond to emails quickly, but please allow up to 48 hours for questions that require a detailed response. Please note that unless it is an urgent matter, I will not be responding to emails from Saturday at 5:00 p.m. to Sunday at 5:00 p.m.

Required Course Materials

1. Etude Books

Over the course of undergraduate studies, students will work on etudes from the book listed below. Incoming students should consult Dr. Fay before buying any new 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.

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
- Three files (triangle, rat-tail, knife-edge; also available at a woodworking specialty store such as Lee Valley.)
- Bassoon reed 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
- Small zippered bag to hold all of your tools (Toiletry bags or large pencil cases work well!)
- 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

4. Notebook and pen/pencil

Please bring a notebook to every lesson and studio classes so that you can take notes and keep track of weekly assignments.

Program Learning Outcomes

Undergraduate:

1. Students will demonstrate knowledge of applicable solo materials;
2. Students will demonstrate an orientation to the fundamentals of pedagogy as pertaining to the instrument or area of study;
3. Students will demonstrate comprehensive capabilities in preparing and performing a solo at a high level.

Student Learning Outcomes

Undergraduate:

1. Through private lessons, individual practice sessions, and performances in studio class, students will demonstrate ever-increasing knowledge and skill in each successive semester in the areas of:

- a) intonation
- b) rhythmic precision
- c) technique
- d) stance and stage presence
- e) tone

(PLOs 1, 2, 3)

2. Students will demonstrate a growing knowledge of standard repertoire by:

- a) learning at minimum one studio recital piece and one jury piece each semester (multiple pieces in the case of senior recitals), performing a barrier jury after the fourth semester, and culminating in a senior recital in the senior year
- b) performing during lessons, studio class, and studio recitals
- c) attending recitals
- d) self-directed listening

(PLOs 1, 2, 3)

Course Objectives

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.

Method of Evaluation

1. Grade Breakdown

Weekly Lessons	50%
Reed Making	10%
Studio Class (must perform in at least two studio classes)	10%
Studio Recital Performance	15%
Jury	15%

2. Weekly Lessons

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. Studio Class

Students will be evaluated based on participation, engagement, and performance in weekly studio classes. Attendance at every studio class is expected regardless of whether or not the student is performing on that day. All bassoonists are expected to perform as a soloist (with or without piano, depending on the repertoire) in studio class at least twice per semester. Please notify the instructor in advance of any foreseeable conflicts.

4. Studio Recital Performance

Every semester, all bassoon students will perform a solo work and as part of an ensemble in the SFA Bassoon Studio Recital.

- Spring 2021 Bassoon Recital Date: Saturday, April 17, 2021, 2:30 p.m., Tent 2

5. Jury

At the end of the semester, students will perform a solo jury that will be graded by all of the SFA woodwind faculty members.

Expectations of the Student

1. Practicing

Minimum daily individual practice time should equal the number of credit hours you receive for applied lessons, 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 excerpts throughout the entire academic year and receive regular feedback on the progress of excerpts in lessons. Students who do not aspire to become performance majors may also choose to study orchestral excerpts. Please see Appendix J 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	Spring Semester
First-Year Students	<ul style="list-style-type: none">• 2 blanks	<ul style="list-style-type: none">• 8 blanks
Second-Year Students	<ul style="list-style-type: none">• 12 blanks• 6 finished reeds	<ul style="list-style-type: none">• 12 blanks• 10 finished reeds
Third-Year Students	<ul style="list-style-type: none">• 12 finished reeds	<ul style="list-style-type: none">• 12 finished reeds
Fourth-Year Students	<ul style="list-style-type: none">• 15 finished reeds	<ul style="list-style-type: none">• 15 finished reeds

6. Attendance Policy

Students are expected to attend all lessons, studio class (majors only), and required events, as applicable.

Students with Disabilities

To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to <http://www.sfasu.edu/disabilityservices/>.

Academic Integrity (4.1)

Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism.

Definition of Academic Dishonesty

Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one's own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one's paper without giving the author due credit. Please read the complete policy at <http://www.sfasu.edu/policies/4.1-student-academic-dishonesty.pdf>.

Withheld Grades Semester Grades Policy (5.5)

Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average. For additional information, go to <http://www.sfasu.edu/policies/course-grades-5.5.pdf>.

Policy on disruptive classroom behavior

The university policy on acceptable student behavior reads as follows:

“Classroom behavior should not interfere with the instructor’s ability to conduct the class or the ability of other students to learn from the instructional program (see the Student Conduct Code, policy D-34.1). Unacceptable or disruptive behavior will not be tolerated. Students who disrupt the learning environment may be asked to leave class and may be subject to judicial, academic or other penalties. This prohibition applies to all instructional forums, including electronic, classroom, labs, discussion groups, field trips, etc. The instructor shall have full discretion over what behavior is appropriate/inappropriate in the classroom. Students who do not attend class regularly or who perform poorly on class projects/exams may be referred to the Early Alert Program. This program provides students with recommendations for resources or other assistance that is available to help SFA students succeed.”