MUSIC 170-770 APPLIED BASSOON

**2017- 2018**

**Goals**: The main goal of applied study is to develop into the best performing musician you can become. We will work together to develop your skills on the bassoon, and to develop your musicianship. A repertoire list is attached to this syllabus; this will serve as a guide for the **minimum** skills needed for each of the levels; however, the hope is that your progress will exceed these minimums. Reed-making skills will also be a focus of our attention, especially in studio class.

**General Education**: Applied music lessons fulfill two areas of the General Education Program (GEP):

* Communication in the Major (oral communication portion):
* The learning objectives for the Communication in the Major (oral portion) requirement are:
* Apply discipline-specific standards of oral communication to compose an articulate, grammatically correct, and organized presentation with properly documented and supported ideas, evidence, and information suitable to the topic, purpose, and audience
* Critique their own and others’ oral presentations to provide effective and useful feedback to improve their communication
* MUS 270 (four credits or 2 semesters) fulfills Communication in the Major for bassoonists pursuing the **Bachelor of Arts in Music**. You will give your oral presentation near the end of the second semester of 200-level study.
* MUS 370 fulfills (four credits or 2 semesters) Communication in the Major for bassoonists pursuing the **Bachelor of Music in Music Literature**. You will give your oral presentation near the end of the second semester of 300-level study.
* MUS 470 (four credits or one semester) fulfills Communication in the Major for bassoonists pursuing the **Bachelor of Music in Applied Bassoon**. You will give your oral presentation near the time of your senior recital.
* Bassoonists pursuing other majors will fulfill this requirement through other courses (see the description of your major in the Course Catalog)
* A rubric for evaluation of oral presentations is in the MUS 170-770 D2L course space in the Content area under Syllabus.
* Capstone
* The learning objectives for the Capstone are:
* Complete a project that integrates knowledge, skills, and experiences related to those General Education Program Outcomes appropriate to the discipline
* Demonstrate skills, processes, and resources needed to make a successful transition from college to the world beyond
* Bassoonists pursuing the **Bachelor of Arts in Music** are assigned to give a presentation during their final semester of study at the university. This presentation will be given in Bassoon Studio Class during your senior year, whether you are still studying privately or not. Please consult with the instructor no later than the beginning of your final semester at the university to determine the date of the presentation; the topic, which ideally will bring together your music study and study in the area of your minor or second major; and other details such as length of the presentation and technology needs.
* Bassoonists pursuing the **Bachelor of Music degree in Applied Bassoon** will give a senior recital during their last year at the university; successful completion of this recital will fulfill their capstone requirement. Along with the actual performance, you will be asked to provide information on the various works performed in the form of program notes, and will be asked questions about each work and composer, as well as special techniques employed. These components are a part of the Capstone experience.

**Attendance:** You are expected to attend every lesson. If you must miss a lesson, please let me know the day before (or earlier) if at all possible. If your reason for missing a lesson is valid, I will make every effort to schedule a make-up time for you. Valid reasons do **not** include “I forgot;” “my alarm didn’t go off;” “my ride leaves early;” etc. **Three unexcused absences will result in an F for the semester**.

**Recital Attendance**: Your presence at live recitals and other performances is a vital part of your education as a musician. Music Department policy states that students are required to attend a minimum of 15 concerts or recitals each semester, at least five of which must be colloquium meetings (Wednesdays at 4 pm). Events in which you are a performer do not count toward this requirement. I will announce certain specific performances that are required or strongly recommended. These announcements will be made as far in advance of the event as possible. **YOU ARE REQUIRED TO ATTEND ALL ON-CAMPUS EVENTS IN WHICH A MEMBER OF THE STUDIO IS PERFORMING IN A SOLO OR FEATURED CAPACITY**. This includes Colloquia, recitals, concerto concerts, etc. See me if you have a question about a specific event. I will keep track of your recital attendance by maintaining a folder of programs that you turn in to me. You may turn in programs at your weekly lesson or at the end of the semester. **All programs must be turned in by the last day of classes**. If submitting them individually, please sign (legibly!) each program in to avoid “accounting errors.” Not completing required recital attendance will result in a grade of “incomplete” for the semester. The incomplete will be changed to a grade when you turn in the final remaining programs to total 15.

**Other grading procedures**: Your ability to improve and excel as a performer stems from many sources:

* Commitment of sufficient time to practice; students taking 30-minute (2-credit) lessons should plan to practice at least 1.5 hours, six days per week; or 2.5-3 hours or more daily for 60-minute (4-credit) lessons
* Application of appropriate practice strategies including planning/prioritizing what to practice in any given practice session, practice techniques for solving technical challenges, scale study, etc.
* Prompt acquisition of materials such as etudes and repertoire works
* Regular and sufficient reed-making
* Most importantly, an open and receptive approach to applied study that includes trying suggested techniques, actively seeking information, and an overall professional attitude toward your life as a performing musician

Your semester grade will be based on the degree to which you demonstrate the above efforts and attitudes, as well as progress toward a higher level of ability. At mid-semester, we will both complete a rubric evaluating your progress and demonstration of the above ideals, to facilitate planning for the remainder of the semester.

Twenty-five percent (25%) of the semester grade for applied study is determined by the performance assessment for all students in applied study. If a student is placed on probation as a result of the performance assessment, the highest grade he or she may receive that semester for applied study is a “C”. Exceptions can only be granted through consultation with the area coordinator and the department chair.

**Printed Music**: We will select the material you study together. Music will be selected with the goal of helping you to improve and providing exposure to all musical styles. If there is repertoire you especially want to study, please tell me, and I will decide whether, in my judgment, it is appropriate to your needs at the time. You are expected to purchase each book or solo you study for your lessons. Expect to spend at least $30 to $50 per semester on music.

**Studio Class**: Studio class is scheduled on Mondays at 4 pm in NFAC Room 308. We will meet most weeks during the semester; sometimes to work on reeds (in my studio), sometimes to play or to do other bassoon-related activities. A semester-long schedule of weekly topics/activities will be posted on the bulletin board outside room 308.

**Reed Making**: Reed making is an essential component of being a bassoonist. We will work together to strengthen your reed making skills. You should plan on making reeds frequently; in order to become proficient, making “batches” of three or four at a time is recommended. The best way to avoid reed dilemmas in performances is to have a number of reeds at various stages of production all the time. You need to own a set of tools for reed making and also to have a quantity of cane on hand. I do not require specific brands of tools, but will gladly make recommendations if you ask.

**Performance in Student Recitals**: It will be a goal for every student in the studio to perform on a student recital at least once each year, beginning with the first year of study. Recital performance is vital to your learning of the instrument. You are expected to find (and pay) an accompanist (if needed) for your performances. Obtain a commitment from your accompanist EARLY. Plan to have the accompanist attend some of your lessons before recital performances or performance assessments.

**Performance Assessments and Proficiency Levels**: Each student’s performance ability is assessed at the end of each semester of applied study. This performance assessment (PA) is presented during exam week with the applied woodwind faculty listening and providing comments. PA literature will be from the current semester’s study. PA literature consists of recital literature and/or etudes, scales and arpeggios, and sight-reading for the 300 and 400-level PAs. If you are playing literature for which the composer wrote accompaniment, the literature should be played with accompaniment at the PA.

**BASSOON PROFICIENCY LEVELS**

Students must complete the following levels of study on their major instrument to graduate with the indicated degrees. All performance competencies must be completed prior to student teaching and/or graduation.

 100 Level: Music Minor

200 Level: B.A. in Music

 300 Level: Music Education, Music Literature

 400 Level: Applied

 700 Level: Graduate Student

See the appropriate level entries below for details of requirements for competencies and public performances. Public performances must meet established standards for the difficulty of the repertoire, the quality of the performance and, in the case of junior and senior recitals, the length of the performance, as determined by the applied teacher and such other faculty members as are present at the performance.

**The following repertoire list is intended to be representative, not exhaustive.**

100 LEVEL: entry level for all first year music majors who have been accepted into the degree program. This level is typically completed at the end of the second semester of study, pending a successful performance assessment.

Weissenborn Daily Studies

Weissenborn 50 advanced studies

Milde Scale studies in all keys

Vivaldi Sonatas

Galliard Sonatas

All major and minor scales and arpeggios, two octaves; two-octave chromatic scale (F to F)

200 LEVEL This level is typically completed at the end of the fourth semester of study, pending a successful performance assessment. This is the top level of study for BA students, and requires a Solo Public Performance (e.g. Colloquium Recital) for completion.

Milde Scale studies in all keys

Vaulet Twenty Studies for Bassoon

Vivaldi Concerti

Hindemith Sonate

Telemann Sonata in F

David Concertino

Burrill Phillips Concert Piece

All major and minor scales and arpeggios, two octaves, except B-flat, B-natural and C major and minor, three octaves; three octave chromatic scale

300 LEVEL This level is typically completed at the end of the sixth semester of study, pending a successful performance assessment. This is the top level of study for BM students (except applied), and requires a Solo Public Performance (e.g. Colloquium Recital) for completion. Applied majors perform a half recital.

Milde Concert studies, Books I and II

von Weber Concerto

Devienne Sonatas

Bertoli Sonatas

Wilder Sonatas # 1 and 2

All previous technical requirements plus:

All major and minor scales and arpeggios, full range

Dominant Seventh Arpeggios, two octaves

Reading at sight

400 LEVEL: This level is typically completed at the end of the eighth semester of study, pending a successful performance assessment. Applied Majors give a full recital to complete this level.

Orchestral Excerpts

Jancourt Studies

Giampiari Studies

Saint-Saëns Sonata

Mozart Concerto

Etler Sonata

Jacob Concerto

Tansman Sonatine

Osborne Rhapsody

Mignone 16 Valsas

Corrette Sonata

All previous technical material, plus:

Scales in thirds (major); Whole Tone Scales, two octaves

Dominant Seventh and Fully-Diminished Seventh Arpeggios, two octaves

Octatonic Scales, two octaves

Half-Diminished Seventh Arpeggios, two octaves

Reading at Sight

700 LEVEL: This level is typically completed after at least two semesters of graduate study.

Orchestral Excerpts

Giampiari Studies

Bitsch 20 Etudes for Bassoon

Boutry 12 Atonal Studies

Bozza 15 Daily Studies

Students at this level will play the standard literature for the instrument and will actively seek new and lesser-known works to prepare for performances.

All previous technical material, plus:

Scales in thirds (major and harmonic minor); Whole Tone Scales with augmented arpeggios, two octaves

Fully-Diminished Seventh Arpeggios, full range

Octatonic Scales, three octaves

Reading at Sight