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### MUSI 495.02: Applied Study IV - Bassoon

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**Bassoon Studio Handbook**  
**University of Montana**  
**School of Music**

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## **I. Course Objectives**

- To develop the appropriate performance skills for each assigned level
- To provide a pedagogical background for the student who intends to utilize his/her applied study in music education or studio instruction
- To develop a thorough knowledge of performance literature and instructional material for the medium
- To develop reed making skills

## **II. Credit Hours**

- 1 credit hour = one 30 minute lesson per week
- 2 credit hours = one 60 minutes lesson per week
- 3 -4 credit hours = one 60 minute lesson per week

## **III. Requirements**

### **A. Required Materials**

- An instrument in good working condition
- Appropriate reed-making tools, cane for reed-making
- Tuner
- Metronome
- Assigned technique books and repertoire
- A notebook for weekly lessons

### **B. Lesson Requirements**

- Attendance is mandatory
- Lessons cancelled due to illness or emergencies must be rescheduled and completed within one week
- If a school function causes a student to miss a lesson a make-up lesson should be scheduled

- There is no other reason to cancel a lesson. *Lack of preparation does is not an acceptable reason for a cancellation.*
- Please email or call Dr. Cavanaugh ahead of time if you must miss a lesson
- Lessons missed without a valid, documented reason will be assigned an “F”
- No more than two make-up lessons will be granted each semester

### C. Practice Expectations

- ***Music performance majors*** are required to practice a minimum of 2 ½ hours per day beyond ensemble practice. An additional 30 minutes minimum should be spent each day on reed making.
- ***All other music majors*** are required to practice a minimum of 1 ½ per day beyond ensemble practice. An additional 30 minutes minimum should be spent each day on reed making.
- ***Music minors and non-majors*** are required to practice 45-60 minutes per day beyond ensemble practice. Reed making expectations will be assigned on an individual basis.

### D. Reed Class/Studio Class

- We will meet as a studio and/or to have reed class each week of the semester. Two hours will be scheduled each week. The focus will be reeds and master classes.

### E. Recital Attendance Requirement

- Music majors are expected to attend recitals in which oboes and bassoons are performing. All majors are required to attend 154 recitals within the 4-year degree plan.
- ***A list of required performances will be handed out at the start of each semester.***

## F. Juries

- At the end of each semester all Music Majors (and minors at the recommendation of Dr. Cavanaugh) will play a jury for the woodwind faculty. ***Preparation for the jury as well as the success of the performance will influence the final semester grade.***
- Juries consist of scales, a prepared selection(s) and sight reading
- The jury is required for all enrolled in the MUSI 195-551 series

## G. Recital Requirements

- All music majors and music minors are required to perform and Upper Division Recital Performance (UDRP) during their sophomore year. This recital will be performed during an Afternoon Recital Time (2:10pm on Tuesdays and Thursdays throughout the year). It will consist of at least two contrasting works. Performance majors must memorize one of the works. The UDRP should be approximately 15-20 minutes in length.
- Junior Recital: required of all performance majors (30-40 minutes of music per student); this recital is shared with another student.
- Senior recital: required of all performance majors; full recital of at least one hour of music.
- Student recital: any music major or minor may give a recital in his/her senior year. Most music education majors perform a half (shared) or full recital. It is not a degree requirement, but is an extremely important part of your own music education.

## H. Grading Policy

- **Each lesson is graded as to:** *preparation of assigned materials, reed quality, improvement, attitude, punctuality and attendance. The semester grade is determined by this criteria and the jury grade, which cannot affect the final grade by more than one letter.*

- **Grading criteria**

**A= HIGHEST LEVEL OF ACHIEVMENT.** The student has consistently prepared for each lesson, has displayed professionalism, and has made superior progress in all aspects of technique, musicality, and creativity. The student has completed the amount of material the teacher feels is necessary for substantial progress.

**B=EXCELLENT ACHIEVEMENT.** The student has displayed very high levels of preparation and progress, and has completed an acceptable amount of literature.

**C=IMPROVEMENT IS RECOMMENDED.** The student is making some progress, but given reasonable expectations, the student is not working completely to his/her potential.

**D=POOR.** Although a D is considered passing in some areas of study at the University of Montana, it is not considered adequate for a student with professional aspirations in the field of music. Much more practice is recommended and the grade must be brought up in order to remain in the program. Probationary status in the oboe and bassoon studio will be in effect until such progress is made.

**F=Failing.** A student receiving an “F” will not be permitted to remain in the oboe and bassoon studio and a change of major will be advised.

### **I. Student Disability Services**

- If you are a student with a disability and wish to discuss reasonable accommodations for this course, contact me privately to discuss the specific modifications you wish to request. Please be advised I may request that you provide a letter from Disability Services for Students verifying your right to reasonable modifications.
- If you have not yet contacted Disability Services, located in Lommasson Center 154, please do so in order to verify your disability and to coordinate your reasonable modifications. For more information, visit the Disability Services website at <http://life.umt.edu/dss>

## **J. Academic Honesty**

- All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the university.
- All students need to be familiar with the Student Conduct Code. The code is available for review online at: [www.umt.edu/SA/VPSA/Index.cfm/page/1321](http://www.umt.edu/SA/VPSA/Index.cfm/page/1321)

## **IV. Proficiency Levels for Bassoon: MUSI 100-495**

### **MUSI 102/302/500 and music minor 195-495**

**Intended for the non-major or music minor with bassoon as a secondary instrument.**

#### **Emphasis:**

- Handling and care of the instrument, proper hand position, embouchure, breath support, articulation, vibrato and basic reed-making.

#### **Methods:**

- Based on the needs of the student

#### **Literature:**

- Assigned based on specific needs of the student

### **MUSI 195 (Freshman year):**

#### **Emphasis:**

- Emphasis on tone, embouchure, pitch, articulation and basic musicianship
- Development of sight-reading skills



Representative Methods:

- Weissenborn

Representative Literature:

- Mozart Concerto
- Telemann Sonatas
- Hindemith Sonata

Scales:

- All major scales must be memorized for juries

**Requirements for completion of MUSI 195-BME/BM/BA**

1. Good basic tone production
2. Clean technique
3. Clear articulation
4. Understanding of vibrato
5. Developing good sense of pitch
6. Developing musicianship
7. Performance at an afternoon recital, student chamber recital and large ensemble performances
8. Basic knowledge of reed-making
9. Successful Jury

**MUSI 295 (Sophomore Year):**

Emphasis:

- Emphasis on tone, embouchure, pitch, articulation, vibrato and elements of musicianship
- Development of sight-reading skills
- Preparation for Upper Division Recital Performance

Representative Methods:

- Weissenborn
- Milde
- Ferling Etudes

Representative Literature:

- Mozart Concerto
- Hindemith Sonata
- Saint-Saens Sonata
- Vivaldi Concerti

Scales:

- All major and minor scales must be memorized for juries

**Requirements for completion of MUSI 295-BME/BM/BA**

1. Same as MUSI 195
2. Successful completion of Upper Division Recital Performance

**MUSI 395 (Junior Year):**

Emphasis:

- Emphasis on tone, embouchure, pitch, articulation, vibrato and elements of musicianship
- Orchestral excerpts
- Contrabass repertoire
- Development of sight-reading skills

Representative Methods:

- Weissenborn
- Ferling Etudes
- Milde

Representative Literature:

- Mozart Concerto
- von Weber Concerto
- Hindemith Sonata
- Saint-Saens Sonata
- Poulenc Trio
- Rhapsody: Osborne
- Vivaldi Concerti

Scales:

- All major and minor scales in must be memorized for juries

**Requirements for completion of MUSI 395**

1. Same as 195 and 295 with higher expectations for mature musicality
2. Successful jury

**MUSI 495 (Senior Year):**

Emphasis:

- Emphasis on tone, embouchure, pitch, articulation, vibrato and elements of musicianship
- Development of sight-reading skills
- Optional Senior Recital

Representative Methods:

- Weissenborn
- Ferling Etudes
- Milde

Representative Literature:

- Mozart Concerto
- von Weber Concerto
- Hindemith Sonata
- Saint-Saens Sonata

- Poulenc Trio
- Rhapsody: Osborne
- Vivaldi Concerti
- Persichetti: Parable for Solo Bassoon

Scales:

- All major and minor scales in must be memorized for juries

**Requirements for completion of MUSI 495**

1. Same as 195-395 with higher expectations for mature musicality
2. Self-sufficient with reed-making
3. Optional Senior Recital (strongly encouraged)
4. Successful Jury

**BM Performance**

**MUSI 195 (Freshman Year)**

Emphasis:

- Emphasis on tone, embouchure, pitch, articulation, vibrato and basic musicianship
- Development of sight-reading skills
- Introduction to orchestral repertoire

Representative Methods:

- Weissenborn

Representative Literature:

- Mozart Concerto
- Telemann Sonatas
- Hindemith Sonata

Scales:

- All major scales must be memorized for juries

### **Requirements for completion of MUSI 195- BM Performance**

1. Solid foundation with tone, technique, articulation, intonation and vibrato
2. Developing a strong sense of musicianship
3. Performance in solo and chamber music during afternoon recitals and student chamber music recitals
4. Participation in Symphonic Wind Ensemble, Chamber Winds, UM Symphony Orchestra
5. Enrollment in chamber music for credit (depending on the semester)
6. Enrollment in reed making for credit (depending on the semester)

### **MUSI 295 (Sophomore Year)**

#### Emphasis

- Emphasis on tone, embouchure, pitch, articulation, vibrato and elements of musicianship
- Development of sight-reading skills
- Continued study of orchestra excerpts
- Preparation for Upper Division Recital Performance
- 

#### Representative Methods:

- Weissenborn
- Milde
- Ferling Etudes

#### Representative Literature:

- Mozart Concerto
- Hindemith Sonata
- Saint-Saens Sonata

- Vivaldi Concerti

Scales:

- All major and minor scales must be memorized for juries

**Requirements for completion of MUSI 295- BM Performance**

1. Demonstrated performance ability in afternoon recital, Upper Division Recital Performance, ensembles, solo and chamber music performance
2. Demonstrated basic technique with reed –making and moving in the direction of being self-sufficient with reeds

**MUSI 395 (Junior Year)**

Emphasis:

- Emphasis on tone, embouchure, pitch, articulation, vibrato and elements of musicianship
- Development of sight-reading skills
- Continued study of orchestra excerpts
- Preparation of Junior Recital
- Study of English horn technique and repertoire

Representative Methods:

- Weissenborn
- Ferling Etudes
- Milde

Representative Literature:

- Mozart Concerto
- von Weber Concerto
- Hindemith Sonata
- Saint-Saens Sonata
- Poulenc Trio
- Rhapsody: Osborne
- Vivaldi Concerti

Scales:

- All major and minor scales in must be memorized for juries

**Requirements for completion of MUSI 395-BM Performance**

1. Successful Junior Recital

**MUSI 495 (Senior Year)**

Emphasis:

- Emphasis on tone, embouchure, pitch, articulation, vibrato and elements of musicianship
- Development of sight-reading skills
- In-depth study of orchestral repertoire
- Preparation for Senior Recital

Representative Methods:

- Weissenborn
- Ferling Etudes
- Milde

Representative Literature:

- Mozart Concerto
- von Weber Concerto
- Hummel Concerto
- Bozza
- Hindemith Sonata
- Saint-Saens Sonata
- Poulenc Trio
- Rhapsody: Osborne
- Vivaldi Concerti
- Persichetti: Parable for Solo Bassoon

Scales:

- All major and minor scales in must be memorized for juries

**Requirements for completion of MUSI 495-BM Performance**

1. Successful Senior Recital