

**ALABAMA A&M UNIVERSITY
DEPARTMENT OF FINE ARTS
MUSIC AND MUSIC EDUCATION**

“The Educator as a Service Professional”

COURSE NUMBER AND TITLE: Mus 313 Double Reeds (Oboe & Bassoon)

CREDIT HOURS: One Credit Hour

Prerequisites: None

INSTRUCTORS INFORMATION

NAME:	Dr. Doris Spooner Hall, Ph.D./DMA/ED.D
OFFICE:	Richard Morrison Building
LOCATION:	Room 210 and 211
OFFICE HOURS:	The office hours will be placed on the instructor's door, announced in class, and by appointments.
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This syllabus represents a contract between the candidate and the instructor for this course. The syllabus delineates essential details about the course, course content, and performance assessment. Any official changes to this syllabus will be made in writing and provided to each candidate. Except for changes that substantially affect implementation of the evaluation (grading) statement, this syllabus is subject to change with advanced notice in writing.

Additionally, a candidate is officially enrolled in this course until such time as the university procedure for withdrawal from the course has been executed. Some of the materials in this course are possibly copyrighted. They are intended for use only by candidates registered and enrolled in this course and only for instructional activities associated with and for the duration of the course. They may not be retained in another medium or disseminated further. They are provided in compliance with the provisions of the Teach Act.

COURSE DESCRIPTION:

In the woodwinds (double reeds) basic technical principles are stressed in accordance with the student's current performance ability. Strategies are chosen or designed thereafter to escalate technical competence developmentally, to maximize the student's growth and technical proficiency, musical understanding, expressive performance and musical taste. The same degrees of learning strategies are utilized in the areas of acquaintance with stylistic characteristics, musical chronology, and composer variety. In addition, this course is designed and constructed to prepare and educate students to teach

the use of woodwind instruments, how to play them to a degree of proficiency and how to demonstrate the instruments at any grade level.

RATIONALE/RELATIONSHIP TO CONCEPTUAL FRAMEWORK:

A. Rationale according to the Conceptual Framework of the School of Education:

This course represents a performance-based approach designed to enable you, the student, to develop skills specific to knowledge, comprehension and application levels of learning required by your plan of study. The prescribed sequence of skills and knowledge at the required performance levels is designed to contribute to the development of a skilled, entry-level practitioner. Pretest assessments (auditions) are administered for diagnostic purposes in order to aid instruction and provide opportunity for early determination of the student's special needs. In addition, tests and other evaluative procedures are administered under the minimum standards component in order to assure that each competency prescribed to be achieved through this course is realized. All objectives identified as relevant to require teacher preparation competencies must be achieved at the prescribed level in order for you to pass this course.

B. Course Rationale: Individuals in double reeds (oboe & bassoon) basic technical principles are stressed in accordance with the student's current performance ability and level. Instructional strategies are chosen or designed there after to improve technical competence developmentally and to maximize student's growth and technical proficiency, musical understanding, expressive performances, and musical taste. The same degree of learning strategies are utilized in the areas of acquaintance with stylistic characteristics, musical chronology, and composer variety.

COURSE TEXTBOOK:

Etudes, Solos, Studies, Scales, and other materials will be assigned by the instructor.

Dietz, W. (1998). *Teaching woodwinds: A method and resource handbook for music educators*. Belmont, CA: Wadsworth/Thomson Learning.

Griswold, H. G. (2008). *Teaching woodwinds*. Upper Saddle River, NJ: Pearson-Prentice Hall.

Saucier, G. A. (2002). *Woodwinds: Fundamental performance techniques* (2nd ed.). Oxford, MS: Opus 2 Publishing Company.

Westphal, F. W. (1974). *Guide to teaching woodwinds* (2nd ed.). Dubuque, IO: Wm C Brown Company Publishers.

DISABILITY STATEMENT:

Alabama A&M University is committed to serving the needs of students with disabilities and the institution recognizes its responsibility for creating an institutional climate in which the student with disabilities can thrive. If you have a documented disability for which you require special accommodations to promote your learning in this class, please contact the Office of Special Student Services to verify eligibility and to discuss the options the reasonable academic accommodations that might be required.

ETHICS STATEMENT:

The Fine Arts Department is committed to the highest standard of professional and ethical conduct in all actions and interactions with the teaching and learning process. Faculty and candidates are expected to exhibit behaviors, which are indicative of honest, responsible, and self-disciplined professionals. In addition, all acts of dishonesty in any work constitute academic misconduct that could result in such consequences as receipt of an "F" on a single assignment, failure in a course, and up to dismissal from the university. Academic dishonesty includes, but not limited to, cheating, plagiarism, and fabrication of information.

MODES OF INSTRUCTION:

A.	Guest Speaker	H.	Projects
B.	Lecture	J.	Individualized Instruction
C.	Inter-Discipline Collaboration	K.	Fingering Charts
D.	Class Discussion	L.	Demonstration
E.	Technology, Media presentations	M.	Visual Aids
F.	Handouts	O.	Instruction of Instrument
G.	Resource persons	P.	Other
H.	Projects	Q.	Individualized Information
I.	Charts	R.	Demonstration

Student Initiated Activities:
1. Play the oboe and bassoon for classmates
2. Produce theoretical playing range of the oboe and bassoon.
3. Identify the various parts of the oboe and bassoon
4. Posture for the oboe and bassoon
5. Breathing and Breath control for each instrument

6. Whistling
7. Embouchure formation for each instrument
8. Balancing the oboe and bassoon
9. Tonalizations
10. Candidate Portfolio
11. Use of Technology
12. Candidate Journal
13. Other
Assessment Strategies:
1. Demonstration
2. Observation
3. Paper/pencil test of knowledge
4. Performance during class when instructed
5. Evaluation
6. Other
Course Content:
A. Introduction
1. Musical Learning
2. Organization of Instruction
3. Instructional Materials
4. Practice
5. Breathing and Breath Support

COURSE OBJECTIVES:

Student will be able to:

- The student will be able to interpret representative works of the past and present composers with technical proficiency. **(S32c1, s/11a, 1c, 4b,4c/P1.0).**
- The student will be able to express common musical nuances such as tone, articulation, tonguing, staccato, accelerando, ritardando, and other markings related. **(S32c1, s/11a, 1c, 4b,4c/P1.0).**
- The student will be able to demonstrate tone, correct posture, seating position, standing position, fingering positions, and performance expectations. **(S32c1, s/11a, 1c, 4b,4c/P1.0).**
- The student will be able to perform literature with varying language from memory in an audience setting. **(S32c1, s/11a, 1c, 4b,4c/P1.0).**
- The student will be able to play scales, arpeggios, technical studies, sufficiently enough to teach heterogeneous and homogeneous groups. **(S32c1, s/11a, 1c, 4b,4c/P1.0).**

- Demonstrate the ability to interpret representative works of the past and present and perform them with technical proficiency which reflects understanding of the historical and cultural setting of the music. **(S32c1, s/11a, 1c, 4b,4c/P1.0).**
- Perform in a variety of small and large instrumental ensembles. **(S32c1, s/11a, 1c, 4b,4c/P1.0).**
- Develop and interpret flute, clarinet, and saxophone literature and repertoire. **(S32c1, s/11a, 1c, 4b,4c/P1.0).**

Major Content Topics:

1. The student will be assigned various chapters on the basic concepts, function and playing techniques of the percussion instruments for the beginner.
(S32c1,2/11a,1c,1e,4b,4c/P1.0)
2. The student will be assigned chapters covering the classic approach to woodwind teaching and musicianship in order to play the instruments and teach heterogeneous and homogeneous groups.
(S32c1,2/1a,1c,1e,4b,4c/P1.0).

ASSIGNMENTS

POINTS

Written Examination #1	100
Written Examination #2	100
Written Examination #3	100
Written Examination #4	100
Listening Examination	100
Final Examination (Rubric)	100
TOTAL	600

PRACTICUM

Practicum for Four Hours in the Public Schools for observation

POINT SCALE

- 90% - 100% = A
- 89% - 80% = B
- 79% - 70% = C
- 69% - 60% = D
- 59% - Below = F

If a student earns below 70 points and if remaining course requirements are not complete in accordance with university policy, the "I" (Incomplete) grade will be converted to "F."

COURSE REQUIREMENTS:

The student is expected to:

- The student is expected to acquire all assigned music as soon as possible. (S32a3/N1A/P2)
- The student is expected to practice at least one 15 to 20 minutes daily on each instrument. (S32a3/N1A/P2)
- The student is expected to be able to play all major scales and arpeggios (S32a3/N1A/P2)
- The student is expected to enhanced level of technical proficiency (S32a3/N1A/P2)
- The student is expected to build beginning repertoire (S32a3/N1A/P2)
- The student is expected to learn fingerings, posture, embouchure, hand and body positions, assembling of the instrument, and producing a tone (S32a3/N1A/P2)
- The student is expected to prepare a NOTEBOOK for the class to submit the week before FINAL Examination. (S32a3/N1A/P2)
- The student is expected to teach and perform with accuracy for these minor instruments. (S32a3/N1A/P2)

Course Goal: To prepare the student for active performance as well as to promote a healthy understanding of flute performance and pedagogical information

Topic Area	Learning Outcomes	Assessment Method
Plan for Instruction	Be able to demonstrate the ability to teach and perform at an advanced level on the woodwind instruments in alignment with district, state, and national standards.	The candidate will be observed and evaluated individually and in a group, as related to the preparation of assigned woodwind lessons for performance on the Mid-Term and Final Examinations. (S32a3/N1A/P2)
Scales and Arpeggios	The candidate will develop and play musical scales in the major and minor keys.	The candidate will take test weekly on scales assigned and arpeggios in the class and at the end of the semester for Final Examination. (S32a3/N1A/P2)

Present Instruction	Be able to implement instruction using research-based practices and technology.	
Fundamentals of Flute, Clarinet, and Saxophone Playing	The candidate will develop and demonstrate tone, correct posture, seating and standing positions, hand and finger positions, body position, and embouchure.	The candidate will be evaluated at every class for these fundamental correctly. The candidate will be evaluated individually through the execution of their part within music during the class for accuracy. (S32a3/N1A/P2)
Exercises for Learning	The candidate will develop and demonstrate tone, finger and hand motion, tonguing, technical capabilities, expressive studies in order to effectively execute flute literature.	The candidate will be evaluated on listening, understanding skills, knowledge of the etude and study, and disposition. (S32a3/N1A/P2)
Evaluation Instruction	Be able to demonstrate an understanding of how to focus on student learning as a driving force for woodwind instruction in the classroom.	Study woodwind (flute, clarinet, and saxophone) journal articles, reviews of instructional publications, research papers, and Mid-Term and Final Examinations. (S32a3/N1A/P2)

Classroom Management	Be able to demonstrate and understanding of how to focus on student learning as a driving force for single reed woodwind instruction in the classroom.	Group, individual and team activities, single-reed woodwind journal articles on the management of the woodwind classroom, woodwind reviews, research paper, Mid-Term and Final Examination. (S32a3/N1A/P2)
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REMEDIATION

Students whose performance in the course is judged to be unsatisfactory or needing improvement will be provided remediation. Students who show no evidence of sufficient mastery of the knowledge and ability/skill outcomes by formative procedure may be 1) given further individual assistance by the instructor, 2) given additional work and additional woodwind (single-reed) assignments to encourage mastery or 3) invited to repeat the course.

CLASSROOM MANAGEMENT POLICIES

Disciplinary procedure may take place at the University level if a student causes disruption or obstruction of teaching, research, learning, administration, disciplinary proceedings, or other university activities on or off-campus, including non-university activities which occur on university property.

"Life on the Hill"

Scoring Rubric for the Final Examination

NOTE: 0 points will be given for an indicator that is absent, and if the student is knowledgeable about some fact, a score of 1-9 will be given at the discretion of the instructor. If the student is knowledgeable about all facts and information, a score of 10 will be given at the discretion of the instructor. The rubric will equal a total of 100 points.

Criteria/ Indicator 1 = Evidence of indicator, but not complete or thorough 2 = Complete and thorough evidence of indicator	1-9 Point for each instrument	10 Points for each instrument	Points Earned And Notes
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Knowledge of the names of the Parts of the Instruments and assembling. Oboe Bassoon	Some	All	
Knowledge of the Embouchure for the: Oboe Bassoon	Some	All	
Knowing the Fingerings in the lower, register, and upper registers for the Oboe Bassoon	Some	All	
Knowledge of the hand position for the Oboe Bassoon	Some	All	
Knowledge of the posture for the: Oboe Bassoon	Some	All	
Knowledge of the tonguing process for each instrument: Oboe Bassoon	Some	All	
Knowledge of beginning, immediate, and advanced methods for band and teaching materials for the: Oboe Bassoon	Some	All	
Knowledge of vendors, and music stores in the area for the woodwind instruments.	Some	All	
Knowledge of famous artists for performance of the : Oboe Bassoon	Some	All	
Notebook and Preparation	Some	All	
		Total	

COURSE BIBLIOGRAPHY

History and Development

- Baines, A. (1962). *Woodwind instruments and their history*. New York: Norton.
- Bate, P. (1969). *The Flute*. New York: Norton.
- Boehm, T. (1976). *An essay on the construction of flutes*. Ed. W. S. Broadwood. 1882. Reprint. Saint Clair Shores, MI: Scholarly Press.
- Brown, H. M. (1980). "Flute." In *New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, 6:664-81. London: Macmillan.
- Burnau, J. (1967, May). The life of Theobald Boehm. *The Instrumental*, 21, 57-58.
- Burnau, J. (1967, August). The life of Theobald Boehm. *The Instrumental*, 22, 52-54.
- Cooper, A. (1980). *The flute*. London: Albert Cooper.
- Dorgeuille, C. (1986). *The French flute school, 1860-1950*. Trans. Edward Blakeman, London: Bingham.
- Fitzgibbon, H. M. (1928). *The story of the flute*. (2nd ed.). New York: Scribner's.
- Jones, W. J. (1978, December). The Alto Flute. *The Instrumentalist*, 33, 56-58.
- Jones, W. J. (1979, January). The Alto Flute. *The Instrumentalist*, 33, 38-41.
- Marcuse, S. (1975). *Survey of musical instruments*. New York: Harper and Row.
- Smith, C. P. (1979, May). Changing use of the flute and its changing construction. *The American Recorder*, 4-8.
- Toff, N. (1979). *The development of the modern flute*. New York: Taplinger.

Acoustics, Design, and Repair

- Benade, A. (1965). Analysis of the flute head joint. *Journal of the Acoustical Society of America*, 37, 679-691.
- Boehm, T. (1976). *An essay on the construction of flutes*. Ed. W. S. Broadwood. 1882. Reprint. Saint Clair Shores, MI: Scholarly Press.
- Coltman, J. (1978, November). The acoustics of the flute. *Physics Today*, 25-32.
- Farrell, S. C. (1981). *Directory of contemporary American musical instrument makers*. Columbia: University of Missouri Press.
- Mather, R. (1972, December). Care and repair of the flute. *The Instrumentalist*, 27, 40-43.
- Mather, R. (1973, January). Care and repair of the flute. *The Instrumentalist*, 27, 41-45.
- Mather, R. (1973, March). Care and repair of the flute. *The Instrumentalist*, 27, 66-68.
- Mather, R. (1973, April). Care and repair of the flute. *The Instrumentalist*, 27, 54-57.

- Meyer, R. F. (1973). *The band director's guide to instrument repair*. Ed. Willard I. Musser. Port Washington, NY: Alfred.
- Phelan, J. & Brody, M. D. (1980). *The complete guide to the flute: From acoustics and construction to repair and maintenance*. Boston: Conservatory.
- Toff, N. (1979, June). Recent developments in flute design. *The Instrumentalist*, 33, 34-37.

Pedagogy

- Bruderhans, Z. (1981, August). Circular breathing and the flute. *The Instrumentalist*, 36, 34.
- Chapman, F. B. (1973). (4th ed.). *Flute technique*. New York: Oxford University Press.
- Delaney, C. (1969). *Teacher's guide to the flute*. Elkhart, IN: Selmer.
- Gartner, J. (1981). *The vibrato*. Trans. Einar W. Anderson. Regensburg: Bosse.
- Krell, J. (1973). *Kincaidiana: A flute player's notebook*. Culver City, CA: Trio.
- LeRoy, R. (1966). *Traité de la flute*. Paris: Editions Musicales Transatlantiques.
- Mather, R. (1981). *The art of playing the flute*, 2 vols. Iowa City, IA: Romney.
- Montgomery, W. (1978, September). Flute tone production. *The Instrumentalist*, 33, 46.
- Montgomery, W. (1978, October). Flute tone production. *The Instrumentalist*, 33, 42.
- Pellerite, J. J. (1972). (2nd ed.). *A modern guide to fingerings for the flute*. Bloomington, IN: Zalo.
- Rainey, T. E. (1985). *The flute manual: A comprehensive text and resource book for both the teacher and the student*. New York: University Press of America.
- Stevens, R. S. (1970). *Artistic flute technique and study*. Ed. Ruth N. Zwissler. Culver City, CA: Trio.
- Toff, N. (1985). *The flute book: A complete guide for students and performers*. New York: Scribner's.
- Warner, t. (1975). *Annotated bibliography of woodwind instruction books*. Detroit: Information Coordinators.
- Weisberg, A. (1975). *The art of wind playing*. New York: Schirmer Books.
- Woodwind anthology: A compendium of woodwind articles from "The Instrumental."* (1992). 2 vols. Evanston, IL: The Instrumentalist.

Repertoire Catalogs

- Flute World Catalog*. (1996). 11th ed. Franklin, MI: Flute World.
- Houser, R. (1973). *Catalogue of chamber music for woodwind instruments*. New York: Da Capo.
- Musik für Flöte*. (1974). Hamburg: Musikbucherei.
- National flute association catalog* (1992). (6th ed.). Tucson: University of Arizona Press.

- Pellerite, J. J. (1978). (3rd ed.). *A handbook of literature for the flute*. Bloomington, IN: Zalo.
- Pierreuse, B. (1982). *Flute literature*. Paris: Jobert.
- Swanson, P. J. (1972, December). Avante-Garde flute music: A partial bibliography. *A Woodwind World*, 19.
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- Voxman, H. & Merriman, L. (1974). *Woodwind ensemble music guide*. Evanston, IL: The Instrumentalist.
- Wilkins, W. (1974). Comp. *The index of flute music: Including the index of Baroque Trio Sonatas*. Magnolia, AR: Music Register.
- Westphal, F. W. (1990). (5th ed.). *Guide to teaching woodwinds*. Dubuque, IA: Brown.

Performance Practice

- Vinquist, M. & Zaslav, N. (1971). *Performance practice: A bibliography*. New York: Norton.
- Ward, M. K. (1954, October). Mozart and the flute. *Music and Letters*, 35(4), 294-308.
- Warner, T. (1977). Tromlitz's flute treatise: A neglected source of eighteenth-century performance practice. In *A Musical Offering: Essays in Honor of Martin Bernstein*. New York: Pendragon.

SUPPLEMENTARY READINGS:

- Baines, Anthony. *Woodwind Instruments and their History*.
- Colwell, Richard. *Teaching Instrumental Music*. New York: Appleton-Century-Crofts, Inc., 1969.
- Goodman, Harold. *Handbook for Making and Adjusting Single Reeds*. New York: Chappell and Co., Inc., 1956.
- Spencer, William. *Art of The Bassoon Playing*. Illinois: Summy-Birchard Co., Inc., 1969.
- Stein, Keith, *The Art of Clarinet Playing*. Evanston, Illinois: Summy-Birchard Co., 1962.
- Voxman. *Rubank Elementary, Intermediate, and Advanced Methods*. Illinois: Rubank Co., Inc., 1971.

PROFESSIONAL MAGAZINES AND JOURNALS

Music Educators Journal

Instrumentalist

The American Music Teacher

School Musician

Flute Talk

Journal of Research in Music Education

SELECTED METHOD AND ETUDE REPERTOIRE FOR THE OBOE

Rubank Incorporated
Ferling, W. – 48 Ramous Studies
Andraud – Vade – Mecum of the Oboist
Bozza - 18 Studies
Gekeler – Method of Oboe
Pares – Daily Exercises & scales for Oboe
Voxman – Selected Studies for Oboe
Bleuzet – 48 Etudes, Op.13
Braun – 18 Caprices
Cavallini – 30 Caprices
Dubois- 12 Etudes
Brown – 370 Exercises
Pares- Daily Exercises & Scales

SELECTED SOLO REPERTOIRE

Benson—Evening Piece
Casiniere—Berceuse
Handel – Air and Rondo
Nicholas – Rhapsody
Barbirolli – Concerto on Themes of Pergolesi
Franck – Piece V
Pierne – Piece in G minor
Schumann – Three Romances
Weinberger – Sonatine
Bach – Sonata in G minor
Cimarosa – Concerto
Guilhaud – First Concertino
Ibert – Symphonie Concertante
Kennan – Scherzo
Loeillet – Sonata in C Major
 Sonata in E Major
 Sonata in G Major
Mozart – Concerto in C major
Poulenc – Sonata
Saint-Saens – Sonata, Op.166
Still – Incantation and Dance
Telemann – Concerto in F minor
Vaughan Williams, Concerto
Vivaldi – Sonata in C minor

STANDARD METHODS FOR OBOE

Andraud. *Practical and Progressive Oboe Method*.
 Andraud. *Vade-Mecum of the Oboist*. Southern
 Kenneth Gekeler. *Books I and II*. Belwin
 Carl Niemann. *Practical Method*. Carl Fischer.
 Gower and Voxman. *Advanced Book*. Rubank

SELECTED OBOE REPERTOIRE

Elementary

Benson, Warren	Evening Piece	Boosey and Hawkes	I
	Classical Album	Boosey and Hawkes	I, II
Labate, Bruno	Miniature Concert Repertoire	Fischer	II, III
	Oboist's Repertoire Album	Fischer	II, III

Intermediate

Albinoni, T.	C Major Concerto, Op. 5, No. 5	Musica Rara	IV
	D Minor Concerto, Op. 9, No. 2	International	IV
Bach, J. C. F.	Andante (arr. Johnson)	Belwin	III
Bartók, B.	3 Fold Songs (arr. Szeszler)	Boosey and Hawkes	III, IV
Cimarosa, D.	Concerto (arr. Benjamin)	Boosey and Hawkes	IV, V
Fiocco, J. H.	Arioso (arr. Bent & O'Neill)	Schott	IV, V
Franck, C.	Piece V	Leduc	III, IV
Locatelli, P.	Aria	Edition Amsco	IV
Purcell, H.	Two Pieces	Rudall, Carte	III
Telemann	Sonata in G Minor	Breitkopf	IV, V

Advanced

Albinoni, T.	Sonata in A Minor	Hermann Moeck-Celle	IV
Arnold, Malcolm	Fantasy	Faber	V, VI
Bach, J. C.	Concerto in F Major	Schott	VI
Bassi, J.	Nocturne	Rubank	V
Bruns, Victor	Sonata No. 25	Hofmeister-Tenney	V
Chedeville, N.	Sixieme Sonate	Siecle Musical, Geneva	VI
Devienne, F.	Three Sonatas Op. 71	Musica Rara	V
Dutilleux, Henri	Sonata	Leduc	VI
Evans, Peter	Sonata-Music for Oboe Series	Rothwell	VI
Fasch, J.	Concerto in C Major	Simrock	V
Handel, G. F.	Concerto No 3 in G Minor	Boosey and Hawkes	V
Haydn, J.	concerto	Breitkopf/Peters	V, VI

Collections

Westall, Ed. P.	Baroque Music for Oboe.	Boosey and Hawkes	III-V
Willner, A. (arr)	Classical Album	Bossey and Hawkes	II-III
Voxman, Ed. H.	Concert and Contest Collection	Rubank	III-IV
Arnold, J. (arr.)	Everybody's Favorite Oboe Solos	Amsco	III-VI
Andraud, Rev A.	Fifteen Grand Solos De Concert	Southern	IV-VI
Rothwell, Ed. E.	Music for Oboe Series	Chester	IV-VI
Andraud, A.	Oboist's Concert Album Comp.	Southern	III-V
Labate, Ed. B.	Oboist's Repertoire Album	Fischer	III-V
Edlefsen, Ed. B.	Ooe Solos 2 Vols.	Belwin Mills	II-IV
Brown, Ed. J.	Oboe Solos 2 Vols	Chester	III-VI
Tustin, Ed. W.	Solos for the Oboe Player	Schirmer	III-VI
Hinchliffe, R.	The Really Easy Oboe Book	Faber	I-III

SELECTED AND REPRESENTATIVE WORKS FOR THE BASSOON

Francois Devienne. Quartet Op. 73, No. 1, for Bassoon and Strings
 Paul Hindemith, Sonata for Bassoon
 W.A. Mozart, Concerto for Bassoon and Orchestra, K. 191
 Camille Saint-Saens. Sonata for Bassoon Op. 168
 Alexandre Tansman. Sonatine for Bassoon and Piano
 Antonio Vivaldi. Concertos for Bassoon (Various)
 Carl Maria von Weber. Andante and Hungarian Rondo for Bassoon and Orchestra;
 Concerto for Bassoon and Orchestra
 Samuel Barber. *Summer Music* Op. 31, for Woodwind Quintet
 Igor Stravinsky. Octet.

BOOKS, JOURNALS, AND OTHER ITEMS OF INTEREST

Joppig, G. (1988). *The oboe and the bassoon*. London: Batsford.
 Langwill, L. (1965). *The bassoon and contrabassoon*. New York: Norton.
 Popkin, M. & Glickman, L. (1969). *Bassoon reed making*. Evanston, IL: Instrumentalist.
 Wait, C. (1980). *Bassoon reed-making: A basic technique*. New York: McGinnis and Marx.
 Cooper, Hugh, and Howard Toplansky. (1968). *Essentials of bassoon technique*. Union, NJ: H. Toplansky.

