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Teaching Bassoon Technique Through Sequenced Repertoire

by

Laura Christiana McIntyre

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Dedication

To my first band director, Beth Paquette, and my first bassoon teacher, Megan Cassada.

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I am deeply grateful to all my bassoon teachers throughout the years—Megan Cassada, Barrick Stees, Albie Micklich, and Kristin Wolfe Jensen—for all inspiring me to be a better teacher and musician. Thank you to my husband, Hudson, for being always supportive, helping me make some funky harmonies to “Mary Had a Little Lamb,” and being my go-to-guy for all things involving recording devices. Thank you to Morgan Fink for designing a stylish website. Thank you to Jonathan Castillo for his piano talents on many of the recordings. Finally, thank you to my parents for everything they do and have done.

Abstract

Teaching Bassoon Technique Through Sequenced Repertoire

Laura Christiana McIntyre

The University of Texas at Austin, 2016

Supervisor: Kristin Wolfe Jensen

Most bassoonists start learning the instrument with only the help of a fingering chart and a band director who likely does not play bassoon. Even if students are fortunate enough to have private teachers, the published methods that are available emphasize technique over musicianship, especially in the initial lessons. This approach encourages an unmusical, technical attitude towards bassoon playing.

The goal of my research is to develop a philosophy and set of resources for students and teachers, in order to encourage a more musical approach to beginning and intermediate bassoon pedagogy. The philosophy, inspired by the Suzuki and Kodály methods of starting musical beginners, emphasizes playing by ear and the use of folk songs to teach fundamental concepts of technique and musicianship in order to encourage musical expressiveness from the first lesson.

I have created a website with solo repertoire, sequenced and divided into levels, appropriate for beginning and intermediate students. These materials are valuable resources for bassoon teachers, band directors, and students who wish to teach and learn excellent musicality, tone production, and technique from the first lesson.

Teaching Bassoon Technique Through Sequenced Repertoire

Laura Christiana McIntyre

Lecture Committee:

Kristin Wolfe Jensen, Supervisor
Professor of Bassoon
Head, Division of Chamber Music/Collaborative Arts

Hannah Lewis, PhD, Co-Supervisor
Assistant Professor of Musicology

Thomas J. O'Hare, PhD
Professor Emeritus, Linguistics and Germanic Languages

Stephen Page, DMA
Assistant Professor of Saxophone

Andrew Parker, DMA
Assistant Professor of Oboe

Laurie Scott, PhD
Associate Professor of Music and Human Learning

Most bassoonists start learning the instrument with only the help of a fingering chart and a band director who likely does not play bassoon. Even if students are fortunate enough to have private teachers, the published methods currently available emphasize technique over musicianship, especially in the initial lessons. This approach encourages an unmusical, technical attitude towards bassoon playing. While these methods are effective once students are comfortable reading music, or for students who have switched to bassoon from another instrument, they are generally not appropriate for a true beginner who does not yet comfortably read music in bass clef. In addition, resources for solo repertoire for bassoonists are limited and, as a result, students frequently play solo pieces that are too difficult or not musically satisfying.

The goal of my research is to develop a philosophy and set of resources for students and teachers, in order to encourage a more musical approach to beginning and intermediate bassoon pedagogy. There are two components to this project. The first is a philosophy of bassoon instruction that emphasizes playing by ear and uses folk songs to teach fundamental concepts of technique and musicianship in order to encourage musical expressiveness from the first lesson. Drawing from the philosophies of the established Kodály and Suzuki methods, I hope to show that teachers can expect all students to perform simple music with a high level of artistry.

The second component, a practical resource, is a website with solo repertoire, sequenced and divided into levels, suitable for beginning and intermediate students. I chose solos that are musically satisfying and have level-appropriate challenges for students. Some are published, and some are my own arrangements, available for free download on the website. I included publisher and vendor information so that teachers and students can easily purchase music not in the public domain. These materials are valuable resources for bassoon teachers, band directors, and

students who wish to teach and learn excellent musicality, tone production, and technique from the first lesson.

I hope that this website and its contents encourages students to perform works more musically, make interpretive decisions, and have a more positive musical experience playing bassoon. Ultimately, I aim to improve the quality of bassoon instruction, resulting in students with a deep appreciation of music, by providing resources for teachers and students.

EXISTING METHODS

While there are sufficient methods available, they are suitable for students who are able to read music and have a basic command of the bassoon. My purpose is not to create a new bassoon method; rather, it is to provide an approach to be used before and then in conjunction with a traditional method book. I would, however, like to briefly outline two existing methods, which often serve as the starting points for beginning bassoonists: Julius Weissenborn's *Practical Method for Bassoon* and Kristin Wolfe Jensen's online method "Music and the Bassoon." Teachers and students can easily access both of these resources.

Weissenborn's *Practical Method for the Bassoon* is one of the most comprehensive and widely used method books available. Originally published in 1887, with the first modern edition published in 1930, Weissenborn's book now exists as a new edition by Douglas Spaniol.¹ The format is easier to read than the older versions and it includes nearly 50 pages of supplementary information at the beginning of the book. Topics include history, care of the bassoon, reeds, tone production, posture, and hand position. The initial unit, consisting of 13 exercises, introduces the

¹ Douglas Spaniel, *The New Weissenborn Method for Bassoon* (Milwaukee, Wisconsin: Hal Leonard, 2010).

notes C2, D2, and B2. Each unit ends with a duet that is beautifully composed and musically satisfying.

The next five units introduce the preliminary range of the bassoon, F1-F2, including B-flat. While the range is simple, advanced concepts such as 3/2, 6/8, and 9/8 time signatures, dotted rhythms, and triplets are also introduced in the first six units. For this reason, this method is not ideal for the true beginner who is learning rudiments of music in addition to learning the instrument. I introduce Weissenborn's Method after approximately one year of study. This makes the first several units an excellent opportunity to review the fundamental concepts of beautiful note beginnings and endings, as well as intonation and rhythm.

Kristin Wolfe Jensen's "Music and the Bassoon" (2009) is an online method that includes recordings of selected melodies and exercises. It encourages students to play folk melodies by ear and uses many recognizable pieces of music, rather than using exclusively exercises. The first unit, consisting of seven exercises, introduces two notes: C2 and D2. Unit Two introduces B2 and Unit Four E2. The units progress slowly, allowing students to master concepts before moving on. I use this as a supplement for my beginner students, especially when they are learning to read music. After a few months of study, or when students have reliable control of embouchure and fingerings, I introduce the initial units of "Music and the Bassoon." I also assign specific units to address technical issues such as flicking and using the half-hole to more advanced students.

In addition to working from a method book, it is important for students to play solo repertoire. Not only are solo pieces a necessity for Solo and Ensemble Contests, but they also give students an opportunity to present recitals. Even a student who has played only a month can perform a folk song at a group recital and gain valuable performance experience. Gathering

repertoire for beginning bassoonists, however, is a challenge because there are a limited number of solo pieces written at an appropriate level for young bassoonists. Due to price, it is often impractical for students to buy multiple compilation books, especially if they will play only one solo from each book. In addition, there are few, if any, recordings of the pieces that students will play. Not only is listening a skill to be honed, but it also increases the speed with which students learn repertoire and develops their ear for tone, pitch, phrasing, and rhythm. As I will explain in the following section, the first level of solos that students should play, by ear, is a set of folk songs. The philosophies of Suzuki and Kodály serve as useful models for teaching and learning this initial repertoire.

APPLYING SUZUKI AND KODÁLY TO BASSOON

In 1931, Shinichi Suzuki realized that “any child is able to display superior abilities if only the correct methods are used in training.”² From this realization, he created his enormously successful Talent Education Method for violin, calling his method the “mother-tongue approach,” referring to the way children learn their natural language. The Suzuki Method is now also used for teaching flute, recorder, piano, viola, cello, double bass, guitar, harp, and organ. Suzuki’s philosophy is based on the belief that “talent” is not genetically inherited, but is a result of education and nurturing. Suzuki encourages children to start their musical study as early as possible (preferably while still in the womb!), listen to recordings of their repertoire in order to learn the music by ear, and continue to review their repertoire once they move on to another piece or book.

Ideally, according to Suzuki, listening to music should begin at birth and formal training can begin at age three or four. Just as children hear words hundreds of times before learning to

² Shinichi Suzuki, *Nurtured by Love: The Classic Approach to Talent Education*, 2nd ed. (Smithtown: Exposition Press, 1983), 1.

talk, they should listen to music, especially music they will later play, so they already know how it sounds before learning it on their instrument. Suzuki suggests that reading music should be delayed until children are proficient and competent at their instrument.

Repetition is also important. Once a piece is learned, it should continue to be played and refined, just as children keep using words they learn. Suzuki writes in *Nurtured by Love* that in

most cases, if one is able to play a piece of music, there will follow in rapid succession other pieces —this one, that one too, and many others. But just ‘playing through’ many pieces is not good training if there will be no one piece that is really played excellently. Just being able to say ‘I can play all these pieces’ is in fact insufficient, for it results in not developing musical sense, fine interpretation and so on.³

Finally, Suzuki believed in positive encouragement. Every child learns at his or her own rate and must master each small step before moving to the next. Suzuki believed strongly that “talent” is a result of environment, not something that is inherited. He says, “First you must educate the mind, then inculcate the skill.”⁴

Teachers can apply Suzuki’s philosophies to bassoon instruction. While it is impractical to begin bassoon study at an age earlier than nine or 10 due to the size of the instrument,⁵ the other principles are applicable. First, beginning students can learn to play their repertoire by ear. In my approach, the first thing students learn, by rote, is a familiar American folk tune. Students should listen to recordings of folk songs in order to develop their ear for the song they are learning. Ideally, beginner students should play without reading music so as to become aware of the instrument and sounds they produce on it. According to Elizabeth Mills, a Suzuki expert who helped introduce the Suzuki method to the United States, reading music makes it more difficult

³ Ibid., 43-44.

⁴ Ibid., 96.

⁵ The *fagottino* is a miniature bassoon, appropriately sized for a 7 or 8 year old. Their restrictive price (approximately \$2,500) and the absence of rentals make them impractical for study. However, perhaps in the future these instruments will be more widely accessible in the US.

to listen to others in an ensemble, control technique, play in tune, keep a steady tempo, and memorize music. She writes

The obstacles occur most frequently when a student approaches reading and learning to play an instrument at the same time. It seems best either to learn to read while using the voice only—as in the approach of Zoltan Kodály—or to learn to make music on an instrument and then proceed to learn to read, as in the approach of Suzuki.⁶

If students are already in band they likely will read music in class. However, in private lessons, students can play their music from memory, developing their musical ear along with reading skills in class. Ideally, students should begin private lessons the year or summer before starting in band class so they can gain fundamental skills prior to playing in an ensemble. My goal is for my students to learn the set of folk songs included in the Appendix A before beginning to learn to read music and printed repertoire.

Bassoon pedagogues can also apply the Suzuki principle of review, in which students are expected to continue practicing all the pieces they have learned. Teachers can begin each lesson by asking students to play through their repertoire. Starting a lesson with familiar music is an excellent way to warm up the ears, fingers, lungs, and mental focus, and performing repertoire at a high level builds confidence. When students feel comfortable with the fingerings, they are able to focus on sound and pitch. Once students successfully perform all their review pieces, they can learn new material. Just as children repeatedly use the first words they learn in addition to learning new words, constant repetition of music allows students to continue to refine their

⁶ Elizabeth Mills, “On Reading Music,” in Mills, ed., *The Suzuki Concept: An Introduction to a Successful Method for Early Music Education* (Berkeley: Diablo Press, Inc., 1973), 140-144.

skills.⁷ Once students have mastered the set of folk songs and begin learning new repertoire, folk songs can continue to be used as warm ups in lessons. When learning a new scale, students can figure out how to play a familiar folk song in that key.

While the Suzuki Method was developed specifically for violin and has been adapted for different instruments, the Kodály Method is an approach to general music education. The Method, developed by Zoltan Kodály's colleagues and students based on his teachings, is most often used in schools as primary music training. Kodály believed singing is the foundation of music learning, advocated the use of solfège and hand signs, promoted using folk songs and music with "high artistic value" as the basis of music education, and encouraged coordinating music learning with the way a child naturally develops. Educators can adapt Kodály's philosophies for bassoon, most significantly the philosophy of the child-developmental approach.

The child-developmental approach uses sequencing that corresponds with a child's maturity and interests. The contrasting subject-logic approach presents information in a logical way, but not necessarily one that is compatible with how a child learns.⁸ Lois Choksy, an internationally recognized authority on the Kodály method and founding member of the International Kodály Society, maintains that most music teachers are accustomed to the subject-logic approach to teaching. For example, teaching rhythm typically begins with teaching the whole note first and then proceeding to half notes and quarter notes. This is mathematically logical, but very difficult for a child who may not understand how to feel pulse yet. In the child-developmental approach, rhythms that children are already familiar with are taught through folk songs and nursery rhymes. "Hot Cross Buns" and "Mary Had a Little Lamb," for example, are

⁷ Edward Kreitman, *Teaching from the Balance Point* (Western Springs: Western Springs School of Talent Education, 1998), 85-89.

⁸ Louis Choksy, *The Kodály Method: Comprehensive Music Education From Infant to Adult* (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1974), 15-18.

made up of quarter and eighth notes. Thus, these rhythmic values should be introduced first to a student.

The child-developmental approach can be applied to the teaching of bassoon by using recognizable melodies and folk songs as the initial repertoire. Teachers should also consider which notes to teach first. Some methods begin with F2.⁹ Although this logically is “easy” to play since it is an open fingering, it is a very unstable note on the bassoon, and often flat in pitch. In an effort to get this note high enough in pitch, students may use too much jaw pressure and develop a tight embouchure, rather than using proper air support. Using this method, students also may learn improper hand technique by keeping their fingers far from the instrument.

It is important to first teach sonorous notes on the instrument that encourage a beautiful sound and supple embouchure. These notes can be used to play folk songs and familiar melodies. The ideal initial range for a beginner is G1-E2 in G major. These notes are resonant on the instrument and encourage bassoonists to use a relaxed embouchure. “Hot Cross Buns,” “Mary Had a Little Lamb,” and “Fais Do Do,” in C Major and G Major are all excellent initial songs that students can sing and play. The Suzuki Flute School also uses “Mary Had a Little Lamb” as the first piece in the first book.¹⁰

For beginning students with small hands, playing notes that require the right hand can be a challenge. For this reason, if a student is having trouble reaching the correct keys and covering the tone holes due to small hand size, the first song I teach is “Hot Cross Buns” in C Major. If students play a flat E, assuming they have a working reed, they must be encouraged to use faster air, not “bite” on the reed, in order to play that note in tune.

⁹ See, for instance, Don Lentz, *Lentz Method for Bassoon* (New York: Boosey, Hawkes, Belwin, 1941).

¹⁰ Toshio Takahashi, *Suzuki Flute School, Vol. 1* (Princeton: Summy-Birchard Music, 1971).

While I am not proposing a “Suzuki Bassoon Method” or the “Kodály Bassoon Method,” bassoon teachers can integrate the following philosophies from these methods. These are:

- Use the **child-developmental approach** (Kodály);
- Use **folk songs** as the initial repertoire (Kodály);
- Play **music by ear** (Suzuki and Kodály);
- **Listen to repertoire** (Suzuki); and
- **Review repertoire** in conjunction with learning new material (Suzuki).

These principles allow students who have just begun to play bassoon to perform simple music at a high artistic level. The current methods available, although suitable for more advanced students, approach beginning bassoon instruction from a technical standpoint rather than introducing recognizable music in the first lesson. Encouraging bassoon students to play familiar music by ear helps them develop important skills for the rest of their musical careers. Honing ear-training skills improves intonation and sound, the ability to play a list of memorized pieces develops memory, and the ritual of beginning every lesson with a “performance” of review material builds confidence.

My application of the philosophies of Suzuki and Kodály to teaching bassoon, though proposed for beginners, will improve bassoon instruction at all levels. The second component of this project, the website www.bassoonsolos.com, is a free, practical resource for learning solo repertoire. This website is useful both to students who may not have a private teacher, and to educators who need to choose level-appropriate solos for their students. In this way, bassoonists everywhere can play with greater musical artistry and be fulfilled in their musical journeys.

APPENDIX A: FOLK SONGS

Folk Songs (Level One)¹¹

Range: F1, G1, A1, B-flat2, B2, C2, E2, F2

Suggested Sequence

Hot Cross Buns: C Major

Mary Had a Little Lamb: C Major

Fais Do Do: C Major

Hot Cross Buns: G Major

Mary Had a Little Lamb: G Major

Fais Do Do: G Major

Twinkle Twinkle: G Major

Ring Around The Rosy: F Major

Yankee Doodle: C Major

London Bridge: G Major

Twinkle Twinkle: F Major

Joy to the World: F Major

Students should learn these songs by ear in this manner: the teacher models the song, and then the teacher and student sing it together. Some students may be uncomfortable singing, especially before they know and trust their teacher. It is important to sing with the student so he or she does not feel intimidated by singing alone. Students should never be forced to sing, or made to feel badly if they do not want to participate. Rather, the teacher can simply take a few

¹¹ All songs except “Joy to the World” are adopted from Choksy, *The Kodály Method*, 147-218.

moments each lesson to sing folk songs the student is working on, encouraging, but not requiring, the student to sing along. Eventually, students will want to join in. If students have trouble matching pitch, scooping up to the note is helpful. Also, sing at the child's voice range, not the range of the bassoon. After singing, the teacher demonstrates the new fingering. Students should be encouraged to "sound out" the song, not just memorize the fingerings. I often have my students close their eyes or have them watch my face when I demonstrate so they are not simply memorizing the fingerings. When not in lessons, students should listen to recordings of the folk songs before playing them.

Students should play at first without articulating in order to encourage a constant use of air. Once students successfully perform songs without tonguing, teachers can begin a discussion of articulation. It is helpful to work on tonguing for a few minute each lesson, using just the reed and bocal. I do not encourage students to use articulation on their songs until they are able to control their air and play without stopping. I urge students to use, as bassoon pedagogue Kristin Wolfe Jensen states, "one taste bud" to lightly touch the reed to learn a legato articulation style.¹²

¹² Kristin Wolfe Jensen, Preliminary Exercises Video, "Music and the Bassoon," accessed October 13, 2014, <http://musicandthebassoon.org>.

APPENDIX B: SOLO REPERTOIRE

I selected a variety of solos that I believe are representative of each stage of development for student bassoonists. Many are arrangements of well-known melodies and these are available on the website for free download. After compiling a list of what I consider to be high quality repertoire choices, I divided them into levels based on the range and musical knowledge needed for each piece. Teachers can use the level system as a guide when choosing a solo piece for their students. The levels are outlined below.

Level One consists of folk songs learned by rote and played from memory. Students should continue to review all the folk songs once they move to a new level of solos. The folk songs should also be transposed to new keys in order to introduce new notes and concepts. By Level Two, students likely will be comfortable reading music, though they should still listen to recordings and teacher demonstrations. Although they may be reading music, they also are playing “by ear” and know what the solo should sound like. Also, students should be expected to truly master their solo pieces in regards to intonation and rhythm, and make musical decisions such as deciding where phrases begin and end, and what the high point of each phrase is. Concepts addressed in Level Two are the use of the “flick” keys and using a “half-hole” and the solos extend the range to C3. Level Three extends the range up to high A and begins to include published repertoire, including a number of pieces by Julius Weissenborn. By Level Four, students can begin to read tenor clef, have a full working range (low B-flat through high C) and master all major scales. Past this level, students will be able to play most repertoire, even some standards by Weber, Hindemith, or easier pieces from the Paris Conservatory Solos. Students should play each solo of every level, and ideally perform it, before moving to the next level. Folk

songs should be continually reviewed in order to work on tone-production, pitch, phrasing, and introducing new notes.

Level Two

Ode to Joy

Bach: Minuet

Saint-Saëns: The Elephant

Dvořák: Largo from the New World

Level Three

Schumann: The Happy Farmer

Bach: Bourrée

Saint-Saëns: The Swan

Seinnicki: Reverie

Weissenborn: Five Short Pieces

Weissenborn: Arioso and Humoresque

Level Four

Tenor Clef Folk Songs

Mozart: Andante from K 292

Weissenborn: Romance

ARRANGEMENTS AND DUET PARTS

All arrangements by Laura McIntyre

HOT CROSS BUNS

TRADITIONAL

The first system of musical notation consists of two staves in 4/4 time, with a key signature of one sharp (F#). The upper staff begins with a treble clef and contains a melody of quarter and eighth notes, including a triplet of eighth notes. The lower staff begins with a bass clef and contains a bass line of quarter and eighth notes. The system concludes with a double bar line and a repeat sign.

5

The second system of musical notation consists of two staves in 4/4 time, with a key signature of one sharp (F#). The upper staff begins with a treble clef and contains a melody of quarter and eighth notes, including a triplet of eighth notes. The lower staff begins with a bass clef and contains a bass line of quarter and eighth notes. The system concludes with a double bar line and a repeat sign.

MARY HAD A LITTLE LAMB

TRADITIONAL

Measures 1-5 of the piece. The music is in 4/4 time and G major. The bass clef is used for both staves. The melody in the upper staff consists of quarter notes and half notes, often beamed together. The bass line in the lower staff consists of quarter notes and half notes.

Measures 6-10. Measure 6 continues the previous pattern. Measure 7 has a repeat sign. Measures 8-10 show a key signature change to A major (one sharp) and the introduction of a slur over the melody.

Measures 11-13. The key signature remains A major. The melody continues with a slur over the notes. The bass line consists of quarter notes.

Measures 14-16. Measure 14 continues the melody with a slur. Measure 15 has a slur over the melody. Measure 16 ends with a double bar line and repeat dots.

FAIS DO DO

FRENCH TRADITIONAL

The first system of music consists of two staves in 3/4 time. The upper staff features a melody of quarter notes with slurs, while the lower staff provides a bass line of quarter notes.

7

The second system begins at measure 7. The upper staff continues the melody with slurs, and the lower staff provides a bass line. A double bar line is present after the second measure of this system.

12

The third system begins at measure 12. The upper staff continues the melody with slurs, and the lower staff provides a bass line. The system concludes with a double bar line.

TWINKLE TWINKLE

TRADITIONAL

Measures 1-5 of the piece. The music is in G major (one sharp) and 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The melody consists of quarter notes and half notes, while the bass line consists of quarter notes and half notes.

6

Measures 6-10. The melody continues with quarter and half notes. The bass line consists of quarter notes and half notes.

11

Measures 11-15. At measure 11, the key signature changes to F major (one flat). The melody continues with quarter and half notes. The bass line consists of quarter notes and half notes.

16

Measures 16-20. The melody continues with quarter and half notes. The bass line consists of quarter notes and half notes.

21

Measures 21-25. The melody continues with quarter and half notes. The bass line consists of quarter notes and half notes. The piece ends with a double bar line.

RING AROUND THE ROSY

TRADITIONAL

The first system of musical notation consists of two staves. The top staff is in bass clef with a 6/8 time signature and a key signature of one flat (B-flat). It contains four measures of music: the first measure has a quarter note G2, an eighth note F2, a quarter note E2, and an eighth note D2; the second measure has a quarter note C2, a quarter note B1, a quarter note A1, and a quarter note G1; the third measure has a quarter note F1, an eighth note E1, a quarter note D1, and an eighth note C1; the fourth measure has a quarter note B0, a quarter note A0, a quarter note G0, and a quarter note F0. The bottom staff is in bass clef with a 6/8 time signature and a key signature of one flat. It contains four measures of music: the first measure has a quarter note G2, a quarter note F2, and a quarter note E2; the second measure has a quarter note C2, a quarter note B1, and a quarter note A1; the third measure has a quarter note F1, an eighth note E1, and a quarter note D1; the fourth measure has a quarter note B0, a quarter note A0, and a quarter note G0.

5

The second system of musical notation consists of two staves. The top staff is in bass clef with a 6/8 time signature and a key signature of one flat. It contains four measures of music: the first measure has a quarter note G2, a quarter note F2, and a quarter note E2; the second measure has a quarter note C2, a quarter note B1, and a quarter note A1; the third measure has a quarter note F1, an eighth note E1, and a quarter note D1; the fourth measure has a quarter note B0, a quarter note A0, and a quarter note G0. The bottom staff is in bass clef with a 6/8 time signature and a key signature of one flat. It contains four measures of music: the first measure has a quarter note G2, a quarter note F2, and a quarter note E2; the second measure has a quarter note C2, a quarter note B1, and a quarter note A1; the third measure has a quarter note F1, an eighth note E1, and a quarter note D1; the fourth measure has a quarter note B0, a quarter note A0, and a quarter note G0.

YANKEE DOODLE

TRADITIONAL

The image displays a musical score for the piece "Yankee Doodle" in bass clef, 4/4 time. The score is presented in two systems, each with a grand staff (treble and bass clefs). The first system begins with a 4/4 time signature and a key signature of one flat (B-flat). The melody in the upper staff consists of quarter notes with slurs over the first three measures, followed by a half note in the fourth measure. The lower staff provides a simple accompaniment of quarter notes. The second system starts with a measure number '5' above the first staff. The melody continues with slurs over the first two measures, then a slur over the last two measures of the system. The lower staff continues with quarter notes. The piece concludes with a double bar line at the end of the second system.

LONDON BRIDGE

TRADITIONAL

The musical score for 'London Bridge' is presented in two systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The first system consists of four measures. The second system begins with a measure number '5' above the first staff and also consists of four measures. The music features a simple melody in the upper voice and a supporting bass line in the lower voice, with various note values including quarter, eighth, and half notes, and rests.

JOY TO THE WORLD

TRADITIONAL

The first system of musical notation for 'Joy to the World' is written in bass clef with a 4/4 time signature and a key signature of one flat (B-flat). It consists of two staves. The upper staff begins with a melodic line: a half note B-flat, followed by a quarter note G, a quarter note F, and a quarter note E, all beamed together. This is followed by a half note D, a quarter note C, and a quarter note B-flat, also beamed together. The lower staff provides a harmonic accompaniment with a half note B-flat, a quarter note G, a quarter note F, and a quarter note E, all beamed together. This is followed by a half note D, a quarter note C, and a quarter note B-flat, also beamed together. The system concludes with a whole note B-flat.

5

The second system of musical notation begins with a measure number '5' above the first staff. The upper staff continues the melody with a half note D, a quarter note C, and a quarter note B-flat, beamed together. This is followed by a half note A, a quarter note G, and a quarter note F, beamed together. The lower staff continues the accompaniment with a half note D, a quarter note C, and a quarter note B-flat, beamed together. This is followed by a half note A, a quarter note G, and a quarter note F, beamed together. The system concludes with a whole note A.

8

The third system of musical notation begins with a measure number '8' above the first staff. The upper staff continues the melody with a half note G, a quarter note F, and a quarter note E, beamed together. This is followed by a half note D, a quarter note C, and a quarter note B-flat, beamed together. The lower staff continues the accompaniment with a half note G, a quarter note F, and a quarter note E, beamed together. This is followed by a half note D, a quarter note C, and a quarter note B-flat, beamed together. The system concludes with a whole note G.

ODE TO JOY

FROM SYMPHONY NO. 9

LUDWIG VAN BEETHOVEN

Measures 1-5 of the 'Ode to Joy' movement. The music is in 4/4 time. The upper staff (treble clef) features a melodic line with a slur over measures 1-5. The lower staff (bass clef) provides a simple harmonic accompaniment with whole notes.

Measures 6-10 of the 'Ode to Joy' movement. The upper staff continues the melodic line with a slur. The lower staff continues the harmonic accompaniment with whole notes.

Measures 11-13 of the 'Ode to Joy' movement. The upper staff continues the melodic line with a slur. The lower staff continues the harmonic accompaniment with whole notes, including a sharp sign (#) in measure 11.

Measures 14-16 of the 'Ode to Joy' movement. The upper staff continues the melodic line with a slur. The lower staff continues the harmonic accompaniment with whole notes. The piece concludes with a double bar line at the end of measure 16.

BASSOON

THE ELEPHANT

CAMILLE SAINT-SAENS



Duet Part

BASSOON

THE ELEPHANT

CAMILLE SAINT-SAENS



LARGO

FROM SYMPHONY NO. 9

ANTONIN DVORAK



BASSOON 1

MINUET

JOHANN SEBASTIAN BACH

4 *mf*

8

15 *p*

22

28 *mf*

Duet Part

BASSOON 2

MINUET

JOHANN SEBASTIAN BACH



BASSOON

THE HAPPY FARMER

FROM SCENES FROM CHILDHOOD

ROBERT SCHUMANN

4

f

6

11

16

19

BOURREE I

FROM CELLO SUITE NO. 3

JOHANN SEBASTIAN BACH

mf

5

9

13

17

21

24

27

The musical score is written in bass clef with a 4/4 time signature. It begins with a rest followed by a quarter note G2, then a series of eighth and quarter notes. A dynamic marking of *mf* is placed below the first measure. The score is divided into measures, with measure numbers 5, 9, 13, 17, 21, 24, and 27 indicated at the start of their respective lines. The piece concludes with a final cadence of three quarter notes: G2, F2, and E2.

THE SWAN

CAMILLE SAINT-SAENS



TWINKLE TWINKLE

TRADITIONAL

The musical score for 'Twinkle Twinkle' is written in bass clef with a 4/4 time signature. It consists of three staves of music. The first staff begins with a 4/4 time signature and contains 8 measures of music. The second staff starts with a measure number '5' and contains 8 measures. The third staff starts with a measure number '9' and contains 8 measures, ending with a double bar line. The melody is simple and consists of quarter and eighth notes.

TWINKLE TWINKLE

TENOR CLEF

TRADITIONAL

4

5

9

Lesson Plans and Analysis of Repertoire*

TITLE: Hot Cross Buns

COMPOSER: Traditional

KEY: C Major, G Major

RANGE: C Major: C2-E2, G Major: G1-B2

PREPARATION:

- Sing lyrics
- Sing only rhythm
- Sing note names or solfège

TEACHING POINTS:

- Steady air stream (no tonguing at first)
- Keep fingers close to the instrument
- Round embouchure, as though whistling or saying “Oh.” Bottom jaw should be dropped, and corners of lips pulled in
- Play as a duet

RELATED REPERTOIRE: Mary Had a Little Lamb, Fais Do Do

LYRICS:

Hot cross bun

Hot cross buns

One a penny, two a penny

Hot cross buns

If you have no daughters

give them to your sons

One a penny two a penny

Hot cross buns

*Lyrics provided when applicable.

TITLE: Mary Had a Little Lamb (three-note version)

COMPOSER: Traditional

KEY: C Major, G Major

RANGE: C Major: C2-E2, G Major: G1-B2

PREPARATION:

- Sing lyrics
- Sing only rhythm
- Sing note names or solfège

TEACHING POINTS:

- Steady air stream (no tonguing at first)
- Keep fingers close to the instrument
- Round embouchure, as though whistling or saying “Oh.” Bottom jaw should be dropped, and corners of lips pulled in
- Play as a duet

RELATED REPERTOIRE:

- Hot Cross Buns, Fais Do Do

LYRICS:

Mary had a little lamb
Little lamb, little lamb
Mary had a little lamb
Its fleece was white as snow

And everywhere that Mary went
Mary went, Mary went
Everywhere that Mary went
The lamb was sure to go

TITLE: Fais Do Do

COMPOSER: Traditional

KEY: C Major, G Major

RANGE: C Major: C2-E2, G Major: G1-B2

PREPARATION:

- Sing lyrics
- Sing only rhythm
- Sing note names or solfège

TEACHING POINTS:

- Steady air stream (no tonguing at first)
- Keep fingers close to the instrument
- Round embouchure, as though whistling or saying "Oh." Bottom jaw should be dropped, and corners of lips pulled in
- Play as a duet

LYRICS:

Go to Sleep, Colas

Little Brother

Go to Sleep

And you'll have a treat

TITLE: Twinkle Twinkle

COMPOSER: Traditional

KEY: G Major, F Major

RANGE: G Major: G1-E2, F Major: F1-D2

PREPARATION:

- Sing lyrics
- Sing only rhythm
- Sing note names or solfège

TEACHING POINTS:

- Lifting four fingers at once (G-D or F-C)
- Steady air stream (no tonguing at first)
- Keep fingers close to the instrument
- Round embouchure, as though whistling or saying “Oh.” Bottom jaw should be dropped, and corners of lips pulled in
- Play as a duet

LYRICS:

Twinkle, twinkle, little star
How I wonder what you are
Up above the world so high
Like a diamond in the sky
Twinkle, twinkle little star
How I wonder what you are

When the blazing sun is gone
When he nothing shines upon
Then you show your little light
Twinkle, twinkle, all the night
Twinkle, twinkle, little star
How I wonder what you are

TITLE: Ring Around the Rosy

COMPOSER: Traditional

KEY: F Major

RANGE: F1-D2

PREPARATION:

- Sing lyrics
- Sing only rhythm
- Sing note names or solfège

TEACHING POINTS:

- 6/8 time signature
- New note: low F
- Introduce legato tonguing
- Keep fingers close to the instrument
- Round embouchure, as though whistling or saying “Oh.” Bottom jaw should be dropped, and corners of lips pulled in
- Play as a duet

LYRICS:

Ring around the rosy
A pocketful of posies
Ashes, Ashes
We all fall down

TITLE: Yankee Doodle

COMPOSER: Traditional

KEY: C Major

RANGE: G1-F2

PREPARATION:

- Sing lyrics
- Sing only rhythm
- Sing note names or solfège

TEACHING POINTS:

- Leaps instead of steps
- Steady air stream (no tonguing at first)
- Keep fingers close to the instrument
- Round embouchure, as though whistling or saying "Oh." Bottom jaw should be dropped, and corners of lips pulled in
- Play as a duet

LYRICS:

Yankee Doodle went to town
A-riding on a pony
He stuck a feather in his hat
And called it macaroni

TITLE: London Bridge

COMPOSER: Traditional

KEY: G Major

RANGE: G1-E2

PREPARATION:

- Sing lyrics
- Sing only rhythm
- Sing note names or solfège

TEACHING POINTS:

- Dotted rhythm (Tim-ka)
- Arpeggio (skips)
- Steady air stream (no tonguing at first)
- Keep fingers close to the instrument
- Round embouchure, as though whistling or saying “Oh.” Bottom jaw should be dropped, and corners of lips pulled in
- Play as a duet

LYRICS:

London Bridge is falling down
Falling down, falling down
London Bridge is falling down
My fair lady

TITLE: Joy to the World

COMPOSER: Isaac Watts

KEY: F Major

RANGE: F1-F2

PREPARATION:

- F Major scale

TEACHING POINTS:

- New note: B-flat
- Dotted rhythm (Tim-ka)
- F Major Scale

LYRICS

Joy to the World! The Lord is come
Let earth receive her king;
Let every heart prepare him room,
And heaven and nature sing,
And heaven and nature sing,
And heaven, and heaven, and nature sing

TITLE: Ode to Joy

COMPOSER: Ludwig van Beethoven

KEY: C Major

RANGE: G1-G2

PREPARATION:

- Listen to Symphony No. 9 by Beethoven
- Half-hole technique
- Legato tonguing on reed and bocal

TEACHING POINTS:

- New note: half-hole G
- Accurate half-hole
- Legato tonguing

LYRICS:

Joyful, joyful

We adore Thee

God of glory

Lord of love

Hearts unfold like flowers before Thee

Hail Thee to the sun above

Melt the clouds of sin and sadness

Drive the dark of doubt away

Giver of immortal gladness

Fill us with the light of day

TITLE: The Elephant

COMPOSER: Camille Saint-Saëns (1835-1921)

KEY: C Major

RANGE: F#1-C3

FORM: ABA

PREPARATION:

- Listen to recording of professional bassist playing this piece
- C Major Scale
- Yankee Doodle in C Major

TEACHING POINTS:

- Character piece. Play with a heavy articulation style to bring out the elephant-like character of the piece
- Dynamic contrast in middle, lyrical section (mm. 17-32)
- Melody vs. accompaniment. Discuss in which measures the student has the melody (mm. 1-16 and mm. 33-48). In mm. 17-32, the student has an accompaniment figure, which should be played lightly and softly. The teacher (or duet partner) plays the contrasting melody

TITLE: Largo from Symphony No. 9 in E minor (“From the New World”)

COMPOSER: Antonín Dvořák (1841-1904)

KEY: C Major

RANGE: C2-C3

PREPARATION:

- Listen to recording of professional orchestra playing piece

TEACHING POINTS:

- Accurate half-hole for E-G slur in measure 1
- Flicking
- Lyrical playing
- Dotted-eighth sixteenth rhythm (Tim-ka)
- Largo = broadly, slowly

TITLE: Minuet in G Major

COMPOSER: Johann Sebastian Bach (1685-1750)

KEY: G Major

RANGE: F#1-G2 (level two version)/ D1-B3 (level three version)

FORM: Binary

PREPARATION:

- G Major Scale
- Hot Cross Buns in G Major

TEACHING POINTS:

- Ta and Ta-Di Rhythm
- Relaxed embouchure and open throat for beautiful, resonant sound
- Accurate half-hole for F# and G (measures 3 and 4)
- Emphasize beat one in every measure to create a dance-like (minuet) quality
- In measures with only quarter notes, play beats two and three softer and lighter
- Connect notes under a slur with a smooth air stream
- Work on intonation as duet

TITLE: The Happy Farmer from *Album for the Young*

COMPOSER: Robert Schumann (1810-1856)

KEY: F Major

RANGE: C2-F3

FORM: ABA

PREPARATION:

- F Major Arpeggio
- Bb Major Arpeggio

TEACHING POINTS:

- Dotted quarter eighth rhythm (Ta-a-ti)
- Ask students how they can sound like a “happy farmer” on the bassoon

TITLE: Bourrée I

COMPOSER: Johann Sebastian Bach (1685-1750)

KEY: C Major

RANGE: E1-F3

FORM: Simple Binary

PREPARATION:

- Listen to recording of a professional cellist playing this piece
- C Major Arpeggio

TEACHING POINTS:

- A Bourrée is a peasant's folk dance
- Anacrusis (pick-up) leads to beat one
- Rhythmic emphasis on beat one of every measure
- Energetic articulation. Staccato when not slurred
- Flicking
- Endurance and focus. This piece has fewer rests than students may be used to

TITLE: The Swan

COMPOSER: Camille Saint-Saëns (1835-1921)

KEY: G Major

RANGE: Range: E1-D3

FORM: ABA

PREPARATION:

- Listen to a recording of a cellist performing this piece
- The score and piano part are available on IMSLP. This arrangement is in the same key, down one octave from the original
- G Major Scale from E1-B3

TEACHING POINTS:

- Graceful attributes of a swan are portrayed in this piece. Ask students how they can “sound” like a beautiful, elegant swan
- 6/4 time signature
- Accidentals and enharmonic names in measure 8
- Lyrical playing

TITLE: Reverie

COMPOSER: Edmund Siennicki (1920-2014)

PUBLISHER: Hal Leonard

KEY: E Minor

RANGE: E1-C3

PREPARATION:

- E Minor Scale
- Vibrato exercises
- Long tones on E and F#

TEACHING POINTS:

- This haunting melody requires a warm, even sound, especially when playing E, F#, and G
- Use a round and relaxed embouchure to play F# and G in tune

TITLE: Five Short Pieces

COMPOSER: Julius Weissenborn (1837-1888)

PUBLISHER: Friedrich Hofmeister Musikverlag

KEY: F Major, D Minor, B Minor, Bb Major, Bb Minor

RANGE: F1-Bb3, D1-A2, B2-D3, Bb2-C3, F1-Bb3

TEACHING POINTS:

These 5 short pieces can be played as a set or alone. Students can think of their own titles for each piece that describes the character or mood.

No. 1:

- Flicking
- D-flat
- Breath marks

No. 2

- 3/2 time signature (similar to 6/4. Compare to “The Swan”)
- Low Ds require a very loose embouchure and open throat

No. 3

- Accurate half hole for F# and G
- Keep mouth round and corners pulled in to maintain a sweet, in-tune sound

No. 4

- Flicking
- Emphasize beat one in each measure to create a dance-like feel
- Dotted-quarter eighth rhythm (Ta-a-ti)

No. 5

- Challenging key signature (5-flats)
- Legato

TITLE: Arioso and Humoresque

COMPOSER: Julius Weissenborn (1837-1888)

PUBLISHER: Hal Leonard

KEY: E Minor, F Major

RANGE: C1 – A3

FORM: Arioso: ABA/ Humoresque: ABA

PREPARATION:

- F Major arpeggio
- C Major arpeggio
- Vibrato exercises

TEACHING POINTS:

- “Arioso” is a beautiful aria in E Minor and the subject might be about remembering something sad that happened long ago
- *Stringendo* means to speed up, and doing so builds intensity and excitement
- Strive to emulate a singer’s vibrato, especially on the long notes
- Practice subdividing and counting accurately by tonguing quarter notes during the half and whole notes
- “Humoresque” should be played lightly and energetically
- Emphasize the accents on beat three, which are a humorous aspect of this piece

TITLE: Andante

COMPOSER: Wolfgang Amadeus Mozart (1756-1791)

KEY: F Major

RANGE: B2-G3

PREPARATION:

- Listen to recording of professional bassoonist playing this piece
- F major scale and arpeggios

TEACHING POINTS:

- Introduction to Classical style
- Play as duet with another bassoonist, cellist, or with piano accompaniment (available in the Waterhouse edition)
- Play lightly and with clear, simple phrasing

FURTHER LISTENING:

- W.A. Mozart, Bassoon Concerto in B-flat Major

TITLE: Romance in E-flat

COMPOSER: Julius Weissenborn (1837-1888)

PUBLISHER: International Music Company

KEY: E-flat Major

RANGE: Eb1-C4 (optional Eb4)

FORM: ABA

PREPARATION:

- E-flat Major, Eb1-C4

TEACHING POINTS:

- High register, vibrato, and tenor clef
- Make the second statement of the theme, which is in the high register, sound as easy and as graceful as the initial statement
- Minor section uses double flats and should be more intense and dramatic than the first section, which is in major mode
- Singing vibrato
- Exaggerated phrasing and dynamics

Annotated Bibliography

Associated Board of the Royal Schools of Music. "Bassoon Complete Graded Examination Syllabus." Online. Available from http://www.abrsm.org/fileadmin/user_upload/syllabuses/bassoon0114.pdf, accessed November 1, 2014.

This syllabus lists bassoon repertoire and scale requirements for examinations in the Royal Schools of Music (in the UK). It is a much more regulated set of expectations than in the US, where each school has its own scale and repertoire requirements.

Choksy, Lois. *The Kodaly Method*. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1974. This book thoroughly covers the Kodály Method's principles, sequences, tools, and materials. Particularly useful is the list of folk songs organized by the solfège syllables. A description of the pedagogical applications of each song is included. Lois Choksy is an internationally recognized Kodály scholar, and hers is one of the few comprehensive books on the Kodály method.

Dietz, William, ed. *Teaching Woodwinds: A Method and Resource Handbook*. Boston: Schirmer, 1998.

Intended for music educators such as band directors or teachers of woodwind method classes, the bassoon chapter, written by William Dietz, is presented in a logical manner. Dietz explains the "preparatory octave" (F major) and pieces before moving on to more advanced fingerings and techniques. Each new concept is introduced in prose before showing musical examples. William Dietz is the bassoon professor at the University of Arizona and provides excellent information about playing and teaching bassoon.

Estrella, Espie. "The Kodaly Method: A Primer." Accessed November 1, 2014. <http://musiced.about.com/od/lessonplans/p/kodalymethod.htm>

This website gives a basic description and philosophies of the Kodály method. Although intended for a general audience, the philosophies are clearly outlined and easy to understand.

Ewell, TB. "Teaching the Beginning Bassoonist." *The Double Reed* 23, no. 2 (2000): 35- 43. Written for the music educator who does not play bassoon, this article contains information on selecting students, lesson plans, and care of the instrument. There are 10 sample lessons, which are particularly helpful, although they are best suited to a student who is already proficient on another instrument and is switching to bassoon. For example, the very first lesson introduces 4 notes, which might be overwhelming for a musical novice.

Jensen, Kristin Wolfe. "Music and the Bassoon." Accessed October 13, 2014. <http://musicandthebassoon.org>

This website provides a free method for bassoon as well as resources for students and teachers. It has printable PDFs of each lesson unit, recordings, and videos that address putting the instrument together, posture, and preliminary breathing exercises. Each lesson unit introduces only one or two new notes at a time, so it is suitable for a beginner. The units would be suitable to use until high school as they cover topics such as tenor clef and include advanced studies.

Kreitman, Edward. *Teaching from the Balance Point: A Guide for Suzuki Parents, Teachers, and Students*. Western Springs: Western Springs School of Talent Education, 1998.

Mainly anecdotal, this book is intended for Suzuki teachers and parents. An advanced student may also find it helpful as it has chapters on positions, shifting, and vibrato. Kreitman is known as one of the preeminent Suzuki teachers in America and is director of the Western Springs School of Talent Education in Illinois.

Lentz, Don. *Lentz Method for Bassoon*. New York: Boosey, Hawkes, Belwin, 1941.

This method by Don Lentz uses F2 as its first note, which is not ideal due to the pitch instability of this note. However, the use of folk songs in bassoon-friendly keys could supplement students' repertoire. This method would be useful for an older student switching to bassoon.

Mills, Elizabeth and Sr. Therese Cecile Murphy, eds. *The Suzuki Concept: An Introduction to a Successful Method for Early Music Education*. Berkeley: Diablo Press, Inc., 1973.

Useful for Suzuki parents and all music teachers, this book is a compilation of essays written by multiple experts about the Suzuki method. There are helpful chapters for a wide variety of musicians such as the psychology of early learning, motivation, music reading, and advice to parents, as well as chapters that are instrument-specific such as left-hand techniques for string players, Suzuki piano technique, Suzuki cello technique, and teaching Suzuki Book I.

Polk, Janet. "Starting a Student on Bassoon." Online. Available from http://www.foxproducts.com/pdfs/StartingStudentOnBassoon_JanetPolk.pdf, accessed November 1, 2014.

This guide for starting a student on a bassoon has two sections: 1) fundamentals for starting bassoon study and 2) resources for further information. Topics covered include: assembly, embouchure, breathing, tonguing, and reeds. It is available as a PDF on Fox Product's website. It also includes an annotated list of beginning bassoon methods.

Schwaljie, Adam T. "Beginning Bassoon Instruction: A Curriculum Based in Part on the Teachings of Shinichi Suzuki." DMA diss., University of Cincinnati, 2008.

In this dissertation, the author provides a brief review of J. Weissenborn's *Practical Method for Bassoon* and an overview of the Suzuki method. Schwaljie creates a bassoon curriculum based on the Suzuki method, though it is problematic. Although this curriculum uses primarily folk songs and provides lyrics for some songs, visually, it is hard to read and understand. The layout is cluttered and there is too much information on each page. The first song introduced is "Mary Had a Little Lamb," starting on E2.

Skornicka, Joseph E. *Rubank Elementary Method for Bassoon*. Milwaukee, Wisconsin: Hal Leonard, 1935.

This method is ideal for an older beginning bassoonist who has switched from another instrument, or as a supplement method for an advanced student. The pace is too rapid for a beginning bassoonist as it begins with a 2-octave C major scale and arpeggios.

Spaniol, Douglas. *The New Weissenborn Method for Bassoon*. Milwaukee, Wisconsin: Hal Leonard 2010.

This modern edition of the Weissenborn Method, published in 2010, features nearly 50 pages of supplemental information about playing position, breathing, embouchure, and reeds. It is easier to read than the traditional Weissenborn method, with larger typeface and clean formatting. Spaniol has also updated Weissenborn's text within the exercises, particularly in regard to the use of "flick" keys.

Starr, William. *The Suzuki Violinist: a guide for teachers and parents*. Knoxville, Tennessee: Kingston Ellis Press, 1976.

Intended for parents and teachers new to the Suzuki Method, this manual begins with an overview of Shinichi Suzuki's philosophies, and then provides practical exercises for violin as well as advice for reading music, memory, stage fright, and motivation.

Suzuki, Shinichi. *Nurtured by Love: The Classic Approach to Talent Education*. 2nd ed. Translated by Waltraud Suzuki. Smithtown: Exposition Press, 1983.

This is the classic book in the Talent Education Method. Written by Shinichi Suzuki himself, it is more of a memoir than a practical method or guide. It is the definitive source for Dr. Suzuki's philosophies.

_____. ***Young Children's Talent Education and Its Method*. Translated by Kyoko Selden. Miami: Summy-Birchard, 1996.**

This book is a collection of essays by Dr. Suzuki on topics such as children's learning, memory, systems of education, and developing students' "talent." Although the title suggests it might be a technical explanation of the method, the essays are often in the form of stories and provide a glimpse into Dr. Suzuki's mind.

_____. ***Suzuki Violin School, Violin Part, Vol. 1*. Princeton: Summy-Birchard Music, 1978.**

This is the first book in the Suzuki Violin Method. It begins with several pages explaining the Suzuki method, proper posture, bow hold, and hand position. There are exercises for technical concepts before the 17 pieces of the volume.

Szonyi, Erzsebet. *Kodály's Principles in Practice: An Approach to Music Education Through the Kodaly Method*. London: Boosey & Hawkes, 1973.

This book delivers a compact (88 page) overview of the Kodály Method. It provides a history of Hungarian music education and the relationship that the Kodály Method has to other educational systems and explains how to teach specific elements of music such as form, harmony, transposition, and writing. Particularly helpful is the chapter on applying the Kodály Method to the teaching of instruments.

Takahashi, Toshio. *Suzuki Flute School, Vol. 1*. Princeton: Summy-Birchard Music, 1971.

This is the first book in the Suzuki Flute Method. The first piece is "Mary Had a Little Lamb" and later in the book are pieces by Bach and Handel. Many of the pieces are the same as in the Violin method.

Weissenborn, Julius. *Practical Method for the Bassoon*. Edited by W.F. Ambrosio. New York: Carl Fischer, 1941.

Weissenborn's *Practical Method* is the most widely used method book for bassoon pedagogy. It contains many technical exercises for beginning bassoonists, including teacher-student duets, and 50 advanced studies for more accomplished bassoonists. While it is a comprehensive method and excellent for older middle school and high school aged bassoonists, it introduces fairly difficult concepts such as 6/8 time very early on and may be too difficult for a true beginner bassoonist (especially one who is not familiar with reading music). It also uses exclusively technical exercises and composed pieces, rather than folk and recognizable melodies.

Vonk, Maarten. *A Bundle of Joy*. Amersfoort, Mederland: FagotAtelier Maarten Vonk, 2007.

A Bundle of Joy is a handy guidebook for bassoon teachers and performers. It includes chapters on the history of the instrument, acoustics, breathing, embouchure, reeds, ergonomics, maintaining the instrument, and *fagottinos*. Vonk is a professional repairman who specializes in bassoon. As such, this book is extremely practical and technically oriented.

Westphal, Frederic. *Guide to Teaching Woodwinds*. 4th ed. Dubuque, Iowa: Wm. C. Brown Publishers, 1985.

Although the photographs are dated, this guide for music educators is still of practical use for band directors and those teaching a woodwind methods class. Westphal provides helpful checklists for various operations such as assembly, hand position, and embouchure.