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AN ANALYSIS OF
THE BASSOON AND ITS LITERATURE

* * *

A PAPER
PRESENTED TO
THE FACULTY OF THE DEPARTMENT OF MUSIC
EASTERN ILLINOIS UNIVERSITY

* * *

IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE
MASTER OF SCIENCE IN EDUCATION

* * *

by
LARRY CHARLES METTLER

May 1960

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PREFACE

The purpose of this paper is to present an analysis of bassoon literature. Special emphasis is given to the use of the bassoon in orchestral literature, from the seventeenth century when the bassoon merely doubled the bass part to its increased importance in the eighteenth, nineteenth, and twentieth centuries, when the bassoon was used as added color in the woodwind choir and orchestra and as a solo instrument. Before beginning the analysis of the bassoon part within orchestral literature, a brief historical account of the development of the bassoon is presented. The invention and improvements of the bassoon have a direct bearing on the bassoon's playing potentials, and, thus, a composer's limitation when scoring for it.

CHAPTER I

HISTORY OF THE BASSOON

The bassoon, like other instruments, is the development of other obsolete instruments. "Its immediate ancestor was the bass shawm of the fourteenth century, known in England as the bombardon, and in Germany as the brummer or bass pommer."¹ These instruments differed in construction and had different keys.

Some of them possessed devices similar to the crooks and slides of modern brass instruments. An early characteristic of the construction of these instruments was a certain number of extra holes which were stopped by removable pegs, in addition to the usual finger-stopped holes. When the key of the instrument was to be changed, certain pegs were added or removed² (Example 1).

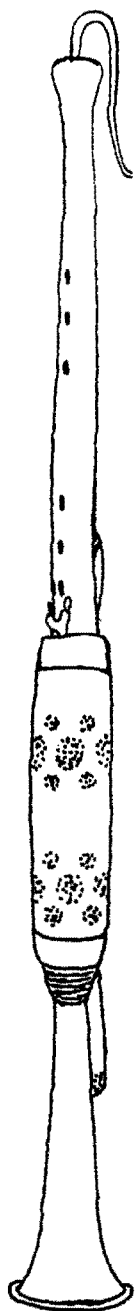
The early bassoon-like instruments were of considerable length--some of them nine feet or more in length--and were straight. To the smaller end was attached a metal crook, onto which was fitted a broad double reed (Example 2). A natural later improvement was the doubling back of the instrument on itself, a feature still unique among the woodwinds.³

The double-back shape of the tube is an invention cred-

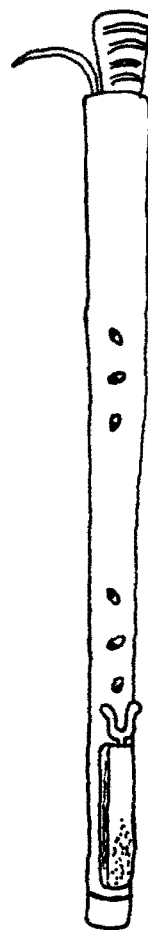
1. Dr. Alvin C. White; "The Story of the Bassoon," Etude, Theodore Presser Co., Philadelphia, Pa.; vol. 60, January, 1942; p. 23.

2. Ibid.

3. Ibid.

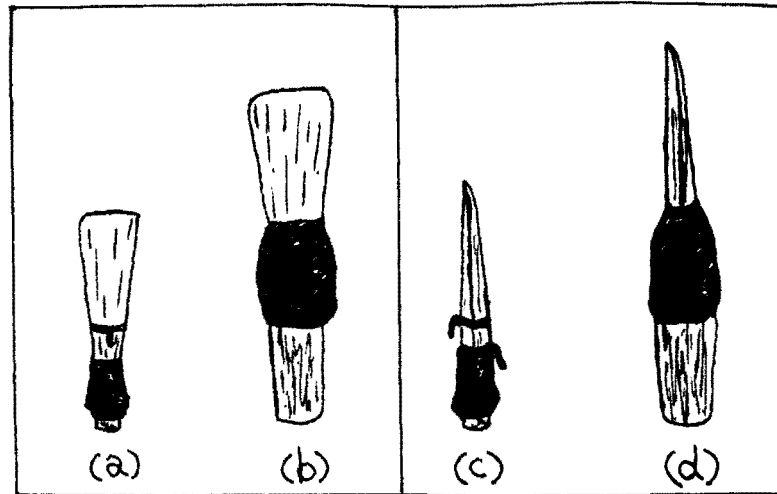


BASS SHAWM



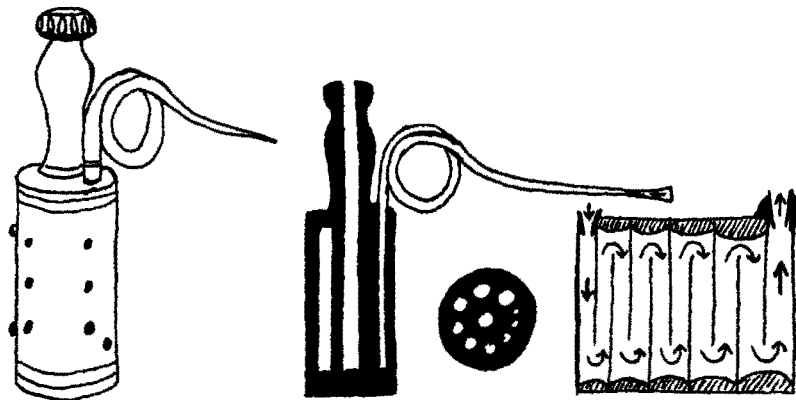
DULCIAN

EXAMPLE 1



A comparison of the modern bassoon reed (a & c) with the old-type bassoon reed (b & d). In addition to the difference in size, note that the modern reeds are held together by wire, whereas the old-type reeds used waxed string.

EXAMPLE 2



Racket (or racket) bassoon. The channels were arranged in a circle with one in the center, and all were connected so as to form a continuous cylindrical tube. Holes involving a complicated fingering were cut in the walls of the cylinder.

EXAMPLE 3

ited to one Alfranio, canon of Ferrara, who brought out his "Phagotum" in 1625. "...Alfranio's phagotum was patterned after a cornamuse, which is a bagpipe-type instrument."⁴ In contrast to the bassoon which has a conical bore and uses a nonmetallic double reed, the cornamuse and phagotum of Alfranio both have cylindrical bores and single-beating metal reeds. "The name phagotum probably arose from the fancied resemblance of the folded instrument to a faggot, and the same word remains in use in Germany and Italy to this day."⁵ (faggot--a bundle of sticks)⁶ "The name bassoon is derived directly from the French bas son, or 'low sound'...."⁷

The bassoon, which, as previously stated, is historically a development of the old bass pommer, was the true bass of the Schalmey family in the sixteenth century. Between 1550 and 1600, however, the bass pommer was so completely transformed that the result was the modern bassoon.⁸

"The transition-instrument between the Pommer and the modern Bassoon appears to have been the Curtal or Dulcian..."⁹

4. Ibid.

5. Ibid.

6. Webster's New Collegiate Dictionary; G. & C. Merriam Co., Publishers, Springfield, Mass.; 1953; p. 296.

7. White, op. cit.

8. Cecil Forsyth; Orchestration, Second Edition; The Macmillan Company, New York; 1946; p. 230.

9. Ibid.

(Example 1). The main alteration of this instrument ". . . consisted in cutting the whole pipe out of a double-bore block of wood, much in the same way as the double-joint of the Bassoon is now pierced."¹⁰ Thus came its name "Curtal," which means "Shortened Pommer." Later on the double-curtal was introduced which was pitched an octave below the curtal, and, in appearance, bore some resemblance to the modern bassoon.¹¹

By the year 1550, Schnitzer of Nuremberg, a celebrated instrument maker, was the leading maker of curtals. These instruments had two keys, and were made in various sizes.¹²

During the sixteenth and seventeenth centuries a cylindrical-bore bassoon was constructed. It was known as a "racket" or sausage bassoon. To give it compactness, the tubing of this instrument was folded back on itself several times (Example 3).

The adaptation of keys to the bassoon was slow.

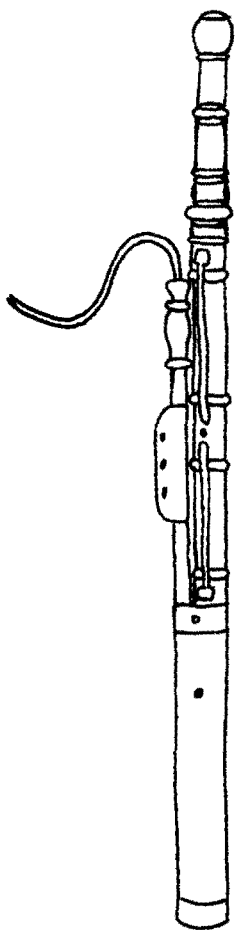
The bassoons used in the production of "Pomone" (1671) by Cambert, the French composer, had only three keys. Only one more key (the G-sharp) had been added by 1750. By the beginning of the nineteenth century there were eight keys...¹³ (Example 4).

10. Ibid., p. 231.

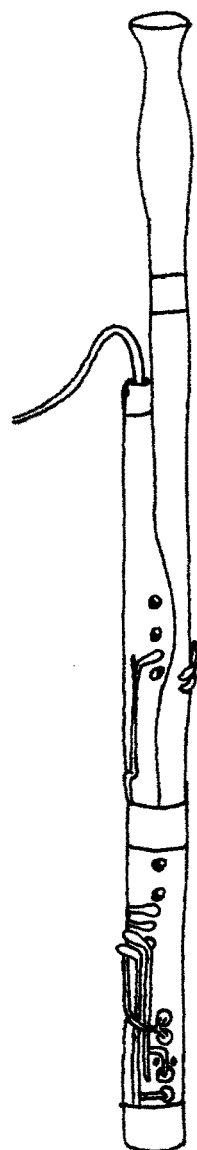
11. Ibid.

12. White, op. cit.

13. Ibid.



18th CENTURY



19th CENTURY

BASSOONS

EXAMPLE 4

CHAPTER II

USE OF THE BASSOON IN ORCHESTRAL LITERATURE

Due to its distinctive timbre, extensive compass, and versatility, the bassoon has become an indispensable member of the symphony orchestra. This place of distinction, however, came gradually, as composers through the years made use of its many facets of orchestral performance.

The bassoon's place in the orchestra was established in the seventeenth century. "Schütz first scored for the bassoon: two (bassoons) in 1619, three in 1621 and five in 1625."¹ About the same time that Cambert (1628(?) - 1677), the first French opera composer,² used the bassoon in his orchestra for the production of "Pomone," Lully (1633-1687) and Legrenzi used the bassoon in their opera orchestras. Its main use, however, was to strengthen the string basses; it was seldom heard alone.³

DOUBLING THE BASS PART

As was stated, one of the most stereotyped functions of the bassoon was that of doubling the bass part, played by the

-
1. Grove's Dictionary Of Music And Musicians; Edited by Eric Blom; Macmillan & Co. Ltd., London; Vol. 1; 1954; p. 490.
 2. Louis C. Elson; Elson's Pocket Music Dictionary; Oliver Ditson Company, Bryn Mawr, Pennsylvania; 1909; p. 166.
 3. H. W. Schwartz; The Story Of Musical Instruments; Doubleday, Doran & Company, Inc., Garden City, New York; 1938; p. 97.

'cellos and/or the string basses. Due to the agility of the bassoon itself, and the composers' understanding of the bassoon's tone color and "abilities" in orchestral literature, the bassoon was used mainly as a bass instrument until the eighteenth century.⁴

Even though the bassoon's doubling with the bass part is most prevalent in earlier orchestral writings, this aspect of the bassoon's use can be found in almost any orchestral score throughout the history of music. In the exposition of the first movement of Joseph Haydn's "Surprise" Symphony, the bassoon doubles the bass part beginning in measure twenty-one. The addition of the bassoon to the bass part strengthens the forte passage (Example 5). The forte passage in which the

EXAMPLE 5

Haydn. "Surprise" Symphony.

The musical notation consists of two staves. The top staff is for the Bassoon (Fg.) and the bottom staff is for the Double Bass (Vc. B.). Both staves are in bass clef with a key signature of one sharp (F#) and a common time signature (C). The bassoon part is marked 'Fg.' and the double bass part is marked 'Vc. B.'. Both parts start with a forte (f) dynamic. The bassoon part is marked 'zu 2' at the beginning. The notation shows a rapid, staccato passage with eighth notes.

bassoon doubles the bass part, found in the first movement of Mozart's Symphony in G Minor, Example 6, requires considerable agility, it being a rapid and staccato passage.

4. Grove's, op. cit., p. 485.

EXAMPLE 6

Mozart. "Symphony in G Minor."

The musical score for Example 6 consists of two staves. The top staff is for the Fagot (Fg.) and the bottom staff is for the Bassoon (Bi.). Both staves are in G minor (one flat) and feature a melodic line. The Fagot part is marked with a dynamic of *f* and includes the instruction "2U 2". The Bassoon part is also marked with a dynamic of *f*. The two parts play the same melodic line, demonstrating melodic doubling.

MELODIC DOUBLING

Melodic doubling is well suited to the bassoon. "Composers of the classical period were fond of placing the bassoon in the octave below a first violin melody."⁵ Beginning in the eighth measure of the minuet of Haydn's "Military" Symphony, the bassoon's tone quality is added to the melodic quality of the first violins, giving the melody a more mellow sound (Example 7).

EXAMPLE 7

Haydn. "Military Symphony"

The musical score for Example 7 consists of two staves. The top staff is for the Fagot (Fg.) and the bottom staff is for the Violin I (Vi. (1)). Both staves are in G major (one sharp) and feature a melodic line. The Fagot part is marked with a dynamic of *p*. The Violin I part is also marked with a dynamic of *p*. The two parts play the same melodic line, demonstrating melodic doubling.

The bassoon doubles the first and second violins on a counter-

5. Walter Piston; Orchestration; W. W. Norton & Company, Inc., New York; 1955; p. 200.

melody found in part two of the principal theme of the minuet of Mozart's Symphony in G Minor (Example 8).

EXAMPLE 8

Mozart. "Symphony in G Minor"

Fg. 202

VI. (1)

BASS OF WOODWIND CHOIR

The bassoon is also employed as the bass of the woodwind choir. In Example 9, the third and final movement of Mozart's

EXAMPLE 9

Mozart. "Prague Symphony"

Fl.

Ob.

Fg.

"Prague" Symphony, the woodwind ensemble, consisting of flute, oboe, and bassoon, is given a light and colorful passage to perform. The harmonic blend which the bassoon adds to the

ensemble gives it a richness of color. Haydn, in the second movement of his "Military" Symphony, also used the bassoon in its role with the woodwind ensemble. This passage, beginning with measure 119, is given a light, moving quality while still possessing depth, because of the bassoon playing eighth notes in octave skips (Example 10).

EXAMPLE 10

Haydn. "Military Symphony"

The musical score for Example 10 shows four staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The key signature has one sharp (F#) and the time signature is 2/4. The score is divided into four measures. In the first measure, the Flute and Oboe have rests, while the Clarinet and Bassoon play. The second measure shows the Flute and Oboe entering with a melodic line, while the Clarinet and Bassoon continue. The third measure features a crescendo for all instruments, with dynamic markings of *mf* and *p*. The fourth measure shows a decrescendo, with dynamic markings of *p* and *mf*. The Bassoon part is characterized by eighth-note octave skips throughout the passage.

BLENDING POWERS

Throughout the periods of music history, composers have employed the blending power of the bassoon's tone color with many different instruments. The bassoons continually take part in harmonic and melodic "doublings." In the first movement of his "Military" Symphony, (Example 11), Haydn used the

EXAMPLE 11

Haydn. "Military Symphony"

Adagio

The musical score consists of five staves. The top staff is for the Bassoon (Fag.), marked with a dynamic of *p*. The second staff is for Violin I, also marked with *p*. The third staff is for Violin II, marked with *p*. The fourth staff is for Viola, marked with *p*. The fifth staff is for Violoncello/Double Bass (Vc. Cb.), marked with *p*. The score includes various musical notations such as slurs, trills, and dynamic markings.

bassoon as the solo wind instrument, adding a richness of harmonic color to the already present melodic and harmonic color effects of the string choir. Mozart strove for the same effect in the first section of his development in the first movement of his Symphony in G Minor (Example 12).

Haydn, at the end of the second movement of his "Surprise" Symphony, employed the tonal color of the upper register of the bassoon with the quality of the oboe in a slow and light "solo duet" (Example 13). In the last movement, (Example 14), the bassoon is doubled with the flute and first violin on the

EXAMPLE 12

Mozart "Symphony in G Minor"

Musical score for Example 12, Mozart's "Symphony in G Minor". The score is arranged in four staves: Fg. (Bassoon), Vl. (Violins), Vla. (Viola), and Bi. (Cello/Double Bass). The Fg. staff has a "Soli" marking and a slur over the first two measures. The Vl. and Vla. staves have various articulations like "x" and slurs. The Bi. staff has "x" marks and rests.

EXAMPLE 13

Haydn "Surprise Symphony"

Musical score for Example 13, Haydn's "Surprise Symphony". The score is arranged in two staves: Ob. (Oboe) and Fg. (Bassoon). Both staves have slurs and "ten." markings. The Fg. staff has "sempre dim." markings.

EXAMPLE 14

Haydn. "Surprise Symphony"

The musical score for Example 14 consists of three staves: Flute (Fl.), Bassoon (Fg.), and Viola (Vi.). The Flute and Bassoon parts are identical, playing a light, melodic line. The Viola part plays a similar line but with a trill (tr) in the fifth measure.

melody, producing a sound that appears light and somewhat thin in quality. In strong contrast is the round, rich sound produced by the doubling of the bassoon and viola. Beethoven employed this melodic doubling in the third movement of his Sixth Symphony (Example 15).

EXAMPLE 15

Beethoven. "Sixth Symphony"

The musical score for Example 15 consists of two staves: Bassoon (Fg.) and French Horn (Br.). Both parts play a similar melodic line with a forte (sf) dynamic marking. The Bassoon part has a 'zu 2' marking above the first measure, indicating a second ending.

Blending the tone colors of the bassoon and the French horn has been a favorite with many composers. A beautiful

example of this is found in the first movement of Franz Schubert's "Unfinished" Symphony. As seen in Example 16,

EXAMPLE 16

Schubert. "Unfinished Symphony"

The musical score for Example 16 shows two staves: Flute (Fg.) and French Horn (Hr.). The key signature is one sharp (F#) and the time signature is 3/4. The music is in a bridge passage. The Flute part starts with a forte (fz) dynamic, followed by a piano (fp) dynamic, and then a very piano (pp) dynamic. The French Horn part also starts with a forte (fz) dynamic, followed by a piano (fp) dynamic, and then a very piano (pp) dynamic. The music features a melodic line with a round, mellow tone quality, characteristic of the bassoon and French horn combination.

Schubert employed the round, mellow tone quality of the bassoon and French horn in a bridge passage leading into part one of the subordinate theme. This same combination is also used in the second movement.

The bassoon's tone color takes on an entirely new sound when doubled with the flute, as in the fourth movement of Tchaikovsky's Symphony No. 6. The full, solemn sound of the bassoon's middle register is lost. The quality obtained when the upper register notes are combined with this flute quality appears somewhat dry and mysterious (Example 17).

PRESENTING SOLO MELODIC FIGURES

As composers recognized the bassoon's capabilities, the bassoon took its place along side the other instruments and was entrusted with the presentation of solo melodic figures.

EXAMPLE 17

Tchaikovsky. "Symphony No. 6"

Adagio lamentoso ($\text{♩} = 54$) affrettando

Flauti I II III

Fagotti I II

In the first movement of Mozart's Symphony in G Minor, Example 18, the bassoon and clarinet present the melodic figure in

EXAMPLE 18

Mozart. "Symphony in G Minor"

Cl. (C)

Fg.

turn over the harmonic coloring of the string choir. Tchaikovsky, in the first movement of his Sixth Symphony, wrote a longer melodic figure for the bassoon (Example 19).

EXAMPLE 19

Tchaikovsky. "Sixth Symphony"

Fg.

Instruments of the woodwind choir alternately play this figure above a string choir accompaniment. The deep quality which the bassoon produces in measure 110, enables the melodic figure to sound full against the coloring of the other instruments.

The importance of the bassoon is increased in the third movement of Sibelius' Fourth Symphony. The melodic figures are given to the woodwind choir while the strings provide the sustained harmony. The second time the bassoon presents a melodic figure, the tone quality is dark and thick, since it is played in the bassoon's lower register. Several measures later the bassoon adds a richness to the choir as it sustains an harmonic figure; the flute and clarinet are given the contrasting figures.

SOLO PASSAGE PLAYING

Even though the bassoon has often been given the melody by doubling that of another instrument(s), occasionally it performs as the solo instrument in orchestral literature. In this facet of the bassoon's use, composers have written solos for the bassoon with various effects in mind. These effects arise from the nature of the solo itself--its style and the bassoon register which it employs. Schubert entrusts the bassoon with the solemn, lyrical theme of his second movement of the "Unfinished" Symphony. This solo, marked

pianissimo, is very expressive and employs the middle and some of the upper register notes of the bassoon (Example 20).

EXAMPLE 20

Schubert. "Unfinished Symphony"

Fg.

One of the most characteristic examples of bassoon solo passages which employ the full, round tones of the lowest octave of the bassoon is that found in the opening bars of Tchaikovsky's Symphony No. 6. The deep, thick tone quality of the bassoon produces the desired effect--a theme filled with foreboding (Example 21). Since the tonal strength in

EXAMPLE 21

Tchaikovsky. "Symphony No. 6"

Fagotti
I II

pp < > < p < > < mp < > < sf >

this octave is not sufficient to carry a thick accompaniment, the thematic material is kept well exposed.

In strong contrast is the humorous "broom theme," which Dukas wrote for the bassoon in his L'Apprenti Sorcier (Example 22). This solo is staccato and is written against a back-

EXAMPLE 22

Dukas. "L'Apprenti Sorcier"

Vif. (Rythme ternaire)
a 3 Soli

3 Bassoons
mf

1st, 2nd Violins
pizz.
p
pizz.

Violas
pizz. p

Cellos
div.
pizz. p

Double Basses
pizz. p

ground of pizzicato in the strings, so that the thematic material is well clarified. This effect is one of mystery, creating an excited mood as the theme progresses.

The upper extreme of the bassoon's range is not used very extensively in orchestral literature. Igor Stravinsky, however, employed these higher tones in a beautiful, lyrical solo for bassoon in the "Berceuse" of his Firebird Suite. The bassoon's tone color, when employed in this manner, possesses almost a wailing quality. These notes are comparatively weak and thin, but they can be very expressive (Example 23).

EXAMPLE 23



"The following solo passage for three bassoons shows to advantage their capacity for music in neat, rhythmic style, combining staccato and slurred notes"⁶ (Example 24).

EXAMPLE 24



It is difficult to select specific examples which employ the many facets of the bassoon's use in the orchestra, since

6. Ibid.

one could open almost any full score from Haydn to Stravinsky and find numerous and effective passages employing the bassoon.

CHAPTER III

LIMITATIONS AND "EXECUTIVE POWERS" OF THE BASSOON

RANGE

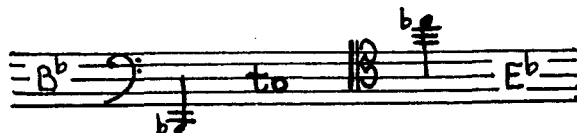
Music for the bassoon is written in the Bass or F clef, the Tenor clef, and less frequently, the treble or G clef.

The notes



on the bassoon sound the same--middle C on the piano. The range of the bassoon is well over three octaves, as shown in the following example.

EXAMPLE 25



FEASIBILITY OF TRILLS AND TREMOLOS

Trills and tremolos played on the bassoon each have their own peculiarity as to mechanical feasibility and effect in sound. A diagnosis of each situation can best be obtained by studying a bassoon fingering chart. It must be remembered, however, that a fingering chart cannot take into account special trill keys which may exist on individual instruments.¹

General rules which apply to trills and tremolos are

1. Walter Piston; Orchestration; W. W. Norton & Company, Inc.; New York; 1955; p. 198.

stated by Walter Piston in his book entitled, Orchestration.

The best trills are those made by the up and down movement of a single finger (Example 26a); those requiring two fingers are not as easy (b). The more fingers in motion, the more difficult the trill, especially if some are raised while others go down (c). It is impossible to trill if the fourth finger is required to move back and forth between two keys (d), or if both notes are played with the left thumb (e).

The same observations apply to tremolos. Also, they should not cover an interval wider than a fourth.²

EXAMPLE 26



In Example 26d, the F# to the G# trill is not impossible. This trill can be played with the use of alternate fingerings; each note can be played with two different finger combinations. The trill in Example 26e can be played, but with no rapidity, thus, eliminating it from the possible trills on bassoon. These notes of the bassoon's lower register, that is, the four lowest semitones on the bassoon, are difficult to control in pianissimo.

Although the bassoon trills are more restricted than those of the flute, oboe, or clarinet, and the fact that

2. Ibid., pp. 198-199.

because the double reed of the bassoon is between the player's lips he is precluded from using either double- or triple-tonguing, the "executive powers" of the instrument are remarkable.³

LEGATO SWOOPS

Another area of difficulty arises in passages with big up-and-down legato "swoops," as seen in Example 27. An

EXAMPLE 27

Allegro Moderato. Tchaikovsky. "Symphony in E"

Bsn. *p. Solo. cres-cen-do - al - - f*

adjustment in the tempo will be necessary if this passage isn't to sound merely like an awkward scramble.⁴

"EXECUTIVE POWERS"

Anything in the way of arpeggio figures (Example 28), wide staccato skips up to and even beyond the limits of a sixteenth (Example 29), diatonic and chromatic scales (Example 30), rapid successions of repeated notes (Example 31), of detached and staccato notes (Example 32), and passages founded on any combination of these technical methods, are performed with ease and certainty.⁵

3. Cecil Forsyth; Orchestration, Second Edition; The Macmillan Company, New York; 1945; pp. 233, 236.

4. Ibid., p. 238.

5. Ibid., p. 236.

EXAMPLE 28

Sehr ruhig Strauss. "Heldenleben"

Bsn. 

pp aart ausdruecksvoll

EXAMPLE 29

Allegro Brahms. "Symphony in C minor"

Bsn. 

ff

EXAMPLE 30


Presto Mozart. "Figaro"

2 Bsns. 

pp

EXAMPLE 31

Molto Allegro. Mozart. "Don Giovanni"

2 Bsns. 

f p

EXAMPLE 32

Allegro ma non troppo. Beethoven. "Symphony No. 4 in B^b"

Bsn. *p dolce*

The musical notation is a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is 'Allegro ma non troppo.' and the piece is 'Beethoven. "Symphony No. 4 in B^b". The dynamics are marked 'p dolce'. The music consists of a series of eighth and sixteenth notes, starting with a quarter rest followed by a quarter note, then a series of eighth notes, and ending with a quarter note and a quarter rest.

CHAPTER IV

SOLOS, STUDIES, ETUDES, AND METHODS FOR BASSOON

Many solos, studies, etudes, and method books have been written for bassoon. The solos, studies, and etudes differ in difficulty--that is, to the degree of complexity of such fundamentals as time and key signatures, rhythmic problems, the style which is demanded, the use of embellishments, and the employment of tenor clef. In addition to differing in their approach of teaching bassoon, method books differ in their thoroughness of teaching the bassoon fundamentals.

Brief descriptions of selected bassoon solos, studies, etudes, and methods are presented in the following section for the purpose of describing each composition or method. Additional lists of bassoon literature may be found in the appendices.

BASSOON SOLOS

- Bakaleinikoff: Three Pieces; Belwin
These Three Pieces, "A Ballad," "Humoresque," and "March Eccentric," are moderately difficult. They employ various styles of playing, using various rhythms, dynamic contrasts, time changes; they also require a more developed breath control, in addition to fingering technique.
- Buchtel: Jolly Sailor; Mills
This is an easy solo, employing only half, quarter, and eighth notes. It does, however, have key changes and various dynamic markings, which would help the beginner play musically.
- Dunhill: Lyric Suite; Boosey & Hawkes
This suite of five movements is of medium difficulty. Various styles of playing are required for the various movements, but technique, ornamentation, etc., are not employed to an advanced degree.
- Gabelles: Fantaisie; Alfred
This solo is for the advanced bassoonist. A legato style of playing is demanded, in addition to an ample fingering technique. Tenor clef and embellishments are also found. The most difficult aspect of this solo is that of interpretation.
- Handel: Concerto in C Minor; Andraud or Baron
The interpretation of this solo demands an "experienced bassoonist." An advanced fingering technique is needed to play the many florid passages and embellishments employed.
- Jeanjean: Capriccioso; Alfred
This solo of medium difficulty is of a light and lyrical character. Some contrast is given with short, fast moving passages which serve as cadenzas.
- Kesnar: Gavotte; Cundy-Bettoney
This short, simple solo employs the repeat sign, key changes, dynamic markings, and uses only the basic note values.
- Kohs: Sonatina; Mercury
Designed for the advanced player, this solo employs various tempo changes, many accidentals within its fingering technique, and some tenor clef. This solo

is in three movements.

Millars: Adagio & Rondo; Boosey-Hawkes

A combination of rhythmic figures and fingering technique make this a solo for the more advanced player. These two contrasting movements make this an excellent solo for bassoon. The piano accompaniment isn't very difficult.

Mozart: Concerto in B^b Major; Cundy-Bettoney

This concerto is for the advanced bassoon player. Embellishments are employed in the rapid rhythmic and scale passages; tenor clef is used quite extensively. It consists of three movements.

Mozart: Concerto, Work 191; Cundy-Bettoney

This three movement work is for the advanced player. Fingering technique is of the utmost importance in the many scale passages and rhythmic figures. Some embellishments are employed.

Osborne; Rhapsody; Peters

This solo, which is for the advanced bassoonist, employs many time changes, tempo changes, chromatic runs, tenor clef, and embellishments. It is an unaccompanied solo.

Pierne: Solo de Concert; Rubank or Leduc

This solo of medium difficulty demands agility through fingering, as well as tonguing, technique of the bassoonist. Many florid passages are found, and the range extends upward to a high D. (This five-note passage can, however, be played an octave lower.)

Pisk: Bohemian Dance Rondo; Belwin

Staccato playing is predominant in this solo of medium difficulty. The fingering technique employed isn't too difficult.

Rathaus: Polichinelle; Belwin

This solo is of medium difficulty. It employs a light, staccato contrasted with a legato section. Dynamics are very important to the character of the solo. Some embellishments are employed.

Schreck: Sonate, Op. 9; Cundy-Bettoney

This solo of medium difficulty has a difficult piano accompaniment. The rhythms are varied, but the general fingering technique employed isn't too difficult. The range, however, extends to both extreme registers of the bassoon.

Sporck: Legende; Alfred

A solo for the advanced player, it employs many time changes, various rhythms within a particular meter, tenor clef, technique in the faster tempos, and breath control in the slower tempos.

Ulrich: Rondo Energico; Cundy-Bettoney

This solo is of medium difficulty. It employs a staccato as well as a legato style of playing; accents give the rhythm a different character; due to its extended range, it employs tenor clef.

Weber: Adagio, from Concerto in F; Cundy-Bettoney

This solo is designed for the advanced bassoonist. It employs an advanced fingering technique with its many runs, embellishments, and cadenza passages. The range extends from the lowest note on the bassoon to a high C, an octave above middle C on the piano.

Weber: Concerto in F; Cundy-Bettoney

This is a difficult solo for bassoon. It demands an advanced fingering and tonguing technique. The solo employs various styles of playing, embellishments, and tenor clef. A thorough musician is needed for the interpretation of this composition.

Weber: Ungarische Fantasie; Cundy-Bettoney

This solo is very difficult. It demands an advanced fingering technique throughout for its many florid passages, which employ slurred passages as well as passages combining the slur with staccato playing. Wide skips, tenor clef, and ornamentation are found throughout the solo. The soloistic properties of the bassoon are excellently displayed in this solo.

Weber-Laube: Romanza Appassionata; Cundy-Bettoney

A legato style of playing is employed in this solo of medium difficulty. Ornamentation and a range extending upward to a high A are included in this sustained, or "romantic" style of solo.

Weinberger: Sonatine; Carl Fischer

This solo of medium difficulty demands control of the extreme registers of the bassoon in both staccato and legato playing. Even though the key remains the same, many accidentals are employed. This composition introduces "form" to the bassoonist.

Weissenborn: Capriccio; Cundy-Bettoney

This solo of medium difficulty is of a "light" character.

A cantabile section is used for contrast with the staccato section. The rhythms between the solo bassoon and the piano accompaniment in the middle section are somewhat difficult to work out. This solo demonstrates the bassoon's often "talked about" clowning.

BASSOON STUDIES AND ETUDES

Bozza: Quinze Etudes Journalieres pour Basson

These technical etudes are designed for the advanced player. They employ tenor clef, many embellishments, and an extreme demand of agility on the part of the bassoonist.

Gambaro-Kovar: 18 Studies

These studies are designed for the advanced bassoon player. They employ the many styles of playing-- involving tenor clef, embellishments, and technical finger coordination.

Jancourt: Bassoon Studies; extracted and edited by T. C. Collins

This book is divided into three sections. The first section consists of thirty-eight progressive exercises, beginning with those which are somewhat elementary. The last of the progressive exercises and the section of twenty-five melodic studies are designed for the advanced student. The last section includes thirteen chromatic exercises.

Kessler: Bassoon Passages (2 bks.)

These two volumes contain bassoon passages from orchestral scores of various composers. These passages vary in difficulty, and employ the many facets of bassoon playing.

Milde: Twenty-five Studies in all keys

These studies are designed for the advanced player, as they employ a great deal of technical ability. In addition to employing all keys, each study involves tenor clef.

Weissenborn: Bassoon Studies (2 volumes)

The first volume for beginners introduces such things as essential kinds of expression (tenuto, legato, staccato, etc.); the tenor clef; scale exercises in all keys; arpeggios, chord exercises; chromatic scales; progressions in thirds, fourths, etc.; and embellishments. The second volume is designed for advanced players, and employs the many facets involved in bassoon playing which were introduced in volume 1. The culmination studies of this volume are very technical. Passages in tenor clef are also employed.

BASSOON METHODS

Lentz: Lentz Method for Bassoon

This method begins with the "fundamental acquaintance" with the bassoon. In addition to presenting the student with a rhythmic background from the given exercises, special emphasis is given to the problem of intonation. The culmination exercises are not too difficult.

Skornicka: Rubank Elementary Method; Rubank**Voxman: Rubank Intermediate Method; Rubank****Voxman-Gower: Rubank Advanced Method; Rubank**

This three-book series is an excellent, progressive method for individual or like-instrument class instruction. Through the series, the many facets of bassoon playing are employed.

Weissenborn: Practical Method for Bassoon

This method can be used for the beginning student, as such things as parts, assembling, and care of the bassoon, the bassoon reed, and embouchure are discussed. Major and minor scales, introduction to the tenor clef, embellishments, as well as exercises from the simple to fifty advanced studies in all keys, are also included.

CHAPTER V

CONCLUSION

A comparison of the early and modern bassoons provides an understanding as to how and why the bassoon was used by various composers. As the bassoon progressed in mechanical improvements, so did it progress within orchestral literature. Thus, when considering the role of the bassoon in the orchestra, the period in the history of music which the composition represents is most important.

After examining the bassoon's many facets of orchestral performance, we see the importance which Haydn and Mozart gave to the bassoon. Prior to the eighteenth century, the bassoon served little more than as a bass instrument. Haydn and Mozart, however, used the bassoon in such roles of orchestral performance as melodic doubling, solo melodic figures, and blending with other instruments, in addition to using it as the bass instrument of the orchestra or the woodwind choir.

Mozart not only realized the potential of the bassoon within orchestral performance; he wrote many solos for bassoon.

As composers of the Romantic Period began writing lyrical themes within their compositions, they entrusted solo passages to the bassoon. Even though many contemporary

composers realize the importance of the bassoon's tone color in orchestral literature, no composers since the time of Mozart, Haydn, and Beethoven have understood and, thus employed, the many aspects of the bassoon's orchestral possibilities to their ultimate degree.

The many facets of bassoon playing which composers demand vary in mechanical feasibility. Even though the "executive powers" of the bassoon are remarkable, such aspects as trills, tremolos, control of extreme registers, and legato "swoops" are somewhat restricted. The degree of complexity to which these are used in combination with the written score determines the degree of difficulty.

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APPENDIX A

APPENDIX A: BASSOON SOLOS

EASY

Buchtel	Argonaut	Kjos
Buchtel	Chant d'Amour	Volkwein
Buchtel	Cielito Lindo	Kjos
Buchtel	Falstaff (Caprice)	Kjos
Buchtel	Fandango	EMB
Buchtel	Harlequin	EMB
Buchtel	Hermes	Mills
Buchtel	Huntress	Kjos
Buchtel	Intermezzo	Kjos
Buchtel	Janus Waltz	Kjos
Buchtel	Musical Americana (Bks. 1 & 2)	Baron
Buchtel	Neptune	Kjos
Buchtel	Pied Piper	EMB
Buchtel	The Reluctant Clown	Mills
Buchtel	Valse Romantique	Volkwein
Buchtel	The Jolly Dutchman	Summy Co.
De Lamarter	Folk Song	Witmark
Dvorak	Largo, from New World	Cundy-Bet.
Faure	The Palms	Cundy-Bet.
Langdale	We Won't Go Home Until Morning	Boosey-Hawk.
Le Thiery	Beneath Thy Window	Boosey-Hawk.
Macbeth	Intermezzo, Forget-me-not	Cundy-Bet.
Maganini	Rastus Ryan	Fischer

Merle	Mummers	Fischer
Petrie	Asleep In The Deep	EMB
Schubert	Marguerite and Morning Song	Boosey-Hawk.
Schumann	Traumerie and Romance	Cundy-Bet.
Weber	Elephant Dance	EMB
Weber	Three Favorites	Belwin
Weinberger	Sonatine	Summy Co.
Willner (Arr.)	Classical Album	Boosey-Hawk.

MEDIUM

Abail	Berceuse	Baron
Andre-Block	Dancing Jack	Baron
Antonietto- Oubradous	Adagio and Vivace	Leduc
Baines	Introduction and Hornpipe	Schott
Bakaleinkoff	Ballad and Humoresque	Belwin
Barret	Cantilene	Boosey-Hawk.
Bates	Barcarolle	Alfred
Beethoven	Adagio from Sonata Pathetique	Cundy-Bet.
Beethoven	Adelaide	Cundy-Bet.
Beethoven	Allegro from Sonata Pathetique	Cundy-Bet.
Beethoven	Duet in C Major (Bsn. and Oboe)	Spratt
Beethoven-Oubradous	Minuet	Leduc
Bergmann	Prelude and Fugue	Schott
Bouchelet	Dans LaMontagne	Baron
Bousquet	Air Varie	Boosey-Hawk.

Braga	Toada	Cundy-Bet.
Busser	Concertino	Baron
Busser	Piece de Concours	Baron
Busser	Portugese	Baron
Cervetto-Oubradous	Sicilienne	Leduc
Challau	Suite	Baron
Cuillom	Ballade	Baron
David	Concertino	Cundy-Bet.
Debussy	Little Nigar	Andraud
De Lamarter	Arietta	Witmark
del Busto	Danza Cononica	Leeds
d'Ollone	Romance	Baron
Dubois	Home Sweet Home	Boosey-Hawk.
Duclos	Fagottino	Baron
Dutelleux	Sarabande et Cortege	Baron
Faure-Oubradous	Piece	Baron
Flament	Elegie	Baron
Foret	Trois Pieces	Baron
Galliard	Six Sonatas	Belwin
Glazounov	Serenade Espagnole (Op. 20, No. 2)	Fischer
Gliere	Humoresque	Internat.
Gliere	Impromptu	Internat.
Godfrey	Lucy Long	Boosey-Hawk.
Gottwald	Fantasie Heroique	Cundy-Bet.
Gounod-Mullaly	Dio Possente	Cundy-Bet.

Grafe	Grand Concerto	Cundy-Bet.
Grovlez	Sicilienne et Allegro Giocoso	Costallet
Handel	Celebre Largo	Baron
Handel-Brisset	Largo	Baron
Helfer	Soliloquy	Summy Co.
Hernried	Little Grotisque	Cundy-Bet.
Hoffman	Alborada	Boosey-Hawk.
Hoffman	Habanera	Boosey-Hawk.
Hume	Carnical Fantasia	Cundy-Bet.
Ibert-Oubradous	Le Petit Ane Blanc	Baron
Jancourt	Allegretto from Beethoven Symphony in A	Baron
Jancourt	Melodie Etude in E Minor	Baron
Jancourt	Melodie Etude in E flat	Baron
Jancourt	Napolitan	Boosey-Hawk.
Jancourt	Reverie	Cundy-Bet.
Jancourt	Variations on a Theme	Baron
Jones	Humoresken	Boosey-Hawk.
Kesnar	Clown Festival	Cundy-Bet.
Klughardt	Romance	Summy Co.
Kroepsch	Down in the Deep Cellar	Fischer
Kunkle	Concertino	Cundy-Bet.
Labate	Humoresque in B flat	Alfred
Lamotte	Last Rose of Summer, Fantasia	Boosey-Hawk.
Lvovsky	The Happy Day	Cundy-Bet.
L. Mainguenseau	Suite Breve	Elkan-Vogel

Marcello-Oubradous	Allegretto	Leduc
Mesellier	Prelude et Dance	Baron
Moquet	Ballade	Cundy-Bet.
Mozart	Adagio Religoso	Spratt
Oberthur	Fantasia on a Theme by Fisher	Boosey-Hawk.
Pierne	Theme and Variations	Baron
Prout-Taylor	Romanza	Mills
Rates	Impromptu	Alfred
Ravel	Habanera	Andraud
Rimsky-Korsakov	Flight of the Bumble Bee	Mills
Rimsky-Korsakov	Paraphrase on Scheherazade	Baron
Schmutz	Melodie Lyrique	Belwin
Schostakowitsch	Fantastic Dance	Ed. Musicus
Schumann	Am Kamin and Traumerie	Boosey-Hawk.
Schumann	Reverie (Op. 15)	Baron
Senaille	Allegro Spiritoso	Andraud
Sporek	Lied	Briegel
Starakadomsky	4 Pieces	Leeds
Stekke	Impressions de Cinema	Baron
Stravinsky	Berceuse (Firebird)	Century
Stravinsky	Pallid Moon Light	Ed. Musicus
Sutcliff & James	Ploughboy	Boosey-Hawk.
Tcherepnin	Variations Simples	Schirmer
Tomasi-Oubradous	Chant Corse	Baron
Trowbridge	Barcarolle	Composers Press Inc.

Trowbridge	Chromatico	Composers Press Inc.
Verroust	First Air Varie	Boosey-Hawk.
Verroust	Variations on a Theme from Bellini	Baron
Vidal	Melodie	Baron
Weber	Rondo (Concerto in F)	Rubank
Weissenborn	Arioso	Cundy-Bet.
Weissenborn	Romanze	Rubank
Weissenborn	Song Without Words	Rubank
Winterbottom	Charlie is My Darling	Boosey-Hawk.
Young	In the Cellar Cool	Boosey-Hawk.
Zeisl	Souvenir	Mills

DIFFICULT

Abbate	Scherzino	Cundy-Bet.
Apostel	Sonatine, Op. 19, No. 3 (bassoon alone)	Universal
Bach, J. C.	Concerto in E-flat	Sikorski
Bach, J. C.	Concerto in B-flat	Sikorski
Bach-Flament	Allegro Ma Non Tanto	Baron
Becker-Gruenwald	Romance	Cundy-Bet.
Beethoven	Sonata, Op. 17	Cundy-Bet.
Bloch	Fantasie Varie	Cundy-Bet.
Bitsch	Concertino	Leduc
Boismortier	Concerto	Edition du Siecle
Boismortier	Concerto	S.E.M.I. (Paris)

Boulenc	Sonata for Clarinet and Bassoon	Baron
Bourdeau	Premier Solo	Rubank
Bourdeau	Second Solo	Cundy-Bet.
Bourgault- Ducoudray	Fantaisie	Leduc
Bozza	Concertino	Baron
Bozza	Fantaisie	Leduc
Bozza	Recit. Sicilienne, and Rondo	Baron
Bruns	Second Concerto, Op. 15	Hofmeister
Bruns	Sonata, Op. 20	Pro Musica
Busser	Cantilone et Rondo	Baron
Busser	Recitative and Theme (Op. 37)	Cundy-Bet.
Cascarino	Sonata	Arrow
Charles-Rene	Solo de Concert	Lemoine
Cohn	Declamation and Toccata	Elkan-Vogel
Cohn	Hebraic Study	Elkan-Vogel
Dallier	Allegro from Sonata	Baron
David	Concertino	Rubank
Decruck	Scherzo Fantasque	Baron
Demersseman	Introduction and Polonaise	Baron
Etler	Sonata	Associated
Flament	Capriccio	Eschig
Flament	Concertstuck	Rubank
Foote	My Grandfather's Clock	Boosey-Hawk.
Gallon	Recit et Allegro	L'Oiseau Lyre

Golz	Romanza	Composers Press Inc.
Graun	Concerto in B-flat	Sikorski
Hassler	Concerto, Op. 14 (Andante, Allegro or Rondo)	Cundy-Bet.
Hindemith	Sonata	Associated
Hoffman	Jota Aragonesa	Boosey-Hawk.
Hoffman	Serenade Basque	Belwin
Hurlstone	Sonata	Novello
Ibert-Oubradous	La Cage De Cristal	Baron
Jacob	Concerto	Williams
Jancourt	Concertino (Op. 118)	Baron
Jeanjean	Prelude and Scherzo	Baron
Jolivet	Concerto	Heugel
Maurly	Fifth Contest Solo	Alfred
Millars	Carnival of Venice	Boosey-Hawk.
Mozart	Allegro, from Concerto Op. 191	Cundy-Bet.
Mozart	Andante and Menuetto	Rubank
Mozart	Andante ma Adagio from Concerto Op. 191	Cundy-Bet.
Mozart	Concerto No. 1	EMB
Mozart	Rondo (Tempo di Menuetto) from Concerto Op. 191	Cundy-Bet.
Mozart	Second Concerto	Cundy-Bet.
Mozart	Sonata (Two Bassoons)	Andraud
Orban	Sonata	Costallat
Phillips	Concertpiece	Fischer

Pierne	Prelude de Concert	Salabert
Presle	Petite Suite in F	Baron
Ravel-Oubradous	Piece en Forme De Habanera	Baron
Rollinson	Rocked in the Cradle of the Deep	Cundy-Bet.
Ropartz	Petite Piece in A	Baron
Rossler	Concerto	Schott
Saint-Saens	Sonata (Op. 168)	Elkan-Vogel
Seidel	Cadenza Fiorita E Polacca	Cundy-Bet.
Smith	Caprice	Summy Co.
Stamitz	Concerto in F	Sikorski
Stevens	Sonata	Music Press
Tansman	Sonatine	Eschig
Telemann	Sonata in F minor	Interna.
Villa-Lobos	Bachianas Brasileiras (Fl. & Bsn.)	Marks
Vivaldi	Concerto in B-flat	Ricordi
Von Lenz	Cicero	Cundy-Bet.
Weber-Schoenbach	Concerto for Bassoon (either 1st or 3rd movements)	Cundy-Bet.
Weber-Voxman	Rondo, from Concerto for Bassoon	Rubank
Wolf-Ferrari	Suite Concertino, Op. 16	Ricordi
Wright	Episode Melancholique	Appleton

APPENDIX B

APPENDIX B: BASSOON STUDIES AND ETUDES

Bertoni	Dodici Studi (modern)	Bongiovan- ni
Bitsch	20 Etudes	Leduc
Blume	Advanced Studies (Bks. 2 & 3)	Fischer
Blume	Beginners Studies for Bassoon (Bk. 1)	Fischer
Bourdeau	30 Etudes	Leduc
Cokken	24 Etudes	Leduc
Dherin	Traits difficiles (8 vols.)	Leduc
Dherin	16 Variations	Eschig
Dherin & Pierne	Nouvelle Technique du Basson Vols. I - II	Lemoine
Fiorillo-Espaignet	Etudes	Leduc
Flament	Exercises Techniques (7 vols.)	Leduc
Flament	Fifteen Etudes, Op. 140	Leduc
Gatti	22 Grandi Esercizi	Ricordi
Gavinies-Mesnard	21 Famous Etudes	Fischer
Gumbert-Wiegand	Orchestral Studies (6 vols.)	Oertel
Jacobi	6 Fagott-Etuden	Forberg
Junge	Orchester Studien	Hofmeister
Kopprasch	Sixty Studies for Bassoon or Trombone	Fischer
Kovar	24 Daily Exercises	Kovar
Kreutzer-Espaignet	Etudes, Op. 6	Leduc
Milde	Concert Studies (Op. 26) Bks. 1 & 2	Cundy-Bet.
Orefici	Studi di Bravura	Ricordi

Orefici	Studi Melodici	Leduc
Pares	Daily Studies	Fischer
Pezzi	Orch. Studies from the Works of Tchaikovsky	Elkan-Vogel
Piard	16 Characteristic Studies	Interna.
Piard	Quatre-vingt dix Etudes (Bks. 1-3)	Costallet
Pivonka	Virtuoso Studies	KLHU(Prague)
Satzenhofer	24 Studies (from Method)	Interna.
Slama	66 Etudes (good fluency)	Fischer
Stadio	Studi d'orchestra	Ricordi
Strauss	Orchestra Studies from Works of Strauss	Interna.
Strauss	Orchestra Studies-Strauss Symph. Poems	Peters
Veller	Etudes (on orchestral excerpts)	Leeds
Vobaron	Four Lessons and 25 Etudes	Cundy-Bet.
Vobaron	Twenty-four Etudes	Cundy-Bet.
Wagner	Orchestra Studies from the Works of Wagner	Interna.
Whistler	Modern Pares Studies	EMB
White	Unisonal Scales and Studies	Fischer

APPENDIX C

APPENDIX C: BASSOON METHODS

Bourdeau	Grande Methode Complete	Leduc
Buck	Elementary Method for Bassoon	EMB
Dall Fields	Bassoon Method	Cole
Gekeler	Belwin Bassoon Method (3 vols)	Belwin
Giampieri	Progressive Method	Ricordi
Herfurth-Stuart	Tune A Day	EMB
Hofmann	Bassoon School	Hofmeister
Jancourt	Bassoon Method Complete	Boosey-Hawk.
Kessler	Basic Method	Fischer
Langey	Method Book	Fischer
Moore	Band Method	Fischer
Oubradous	Enseignement Complet du Bassoon (Eks. 1,2,3)	Baron
Ozi	Grande Methode	Ricordi
Satzenhofer	Practical Bassoon School	Zimmermann
Sherman	Boosey and Hawkes Instrumental Course	Boosey-Hawk.
Weissenborn	Method for Bassoon	Cundy-Bet.
	Notes Alive - The Modern Method of Instruction for Bassoon	Educational Research

APPENDIX D

APPENDIX D: SOLO COLLECTIONS FOR BASSOON

Boyd (Arr.)	Famous Melodies for Bassoon	Witmark
Endresen	Indispensable Folio	Rubank
Garfield (Arr.)	Concert Album for Bassoon (Medium grade)	EMB
Lake	Ten Star Collection	Schirmer
Mueller	35 Duets for 2 Bassoons (Medium difficulty)	Belwin
Such	Old Masters for Young Players	Schott
Tallmadge and Lillya	56 Progressive Duets for Bassoon	EMB
Vobaron	Thirty-two Melodies	Fischer
	76 Bassoon Solos (easy)	Belwin
	Contemporary French Recital Pieces (Medium & Difficult)	Interna.