Syllabus for BM, BME, MM, and DMA Bassoon Majors
Fall 2013

Instructor: Dr. Janis McKay, Associate Professor of Music
Office: BMC 182, 895-3929
Office Hours: MW 10:30-11:30am or by appointment
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****Important new information about communication with the instructor****
By university policy, “faculty and staff should e-mail students’ Rebelmail accounts only.” University business may not be conducted through facebook or any other social media; all such requests must go by Rebelmail.

My preferred method of communication is e-mail. Text messaging is fine if needed; avoid phone communication unless it is an emergency, and then call my cell phone number first. Please do not give out my cell phone information unless you have cleared it with me first.

Required Materials
Notebook, metronome, tuner, reed tools (as advised), music (as advised)

Course Description, Expected Learning Outcomes, Course Requirements and Policies, Grading
The requirements, policies, and procedures for all students in the woodwind area are found in the Department of Music Woodwind Area Handbook. This is available on-line:

http://music.unlv.edu/academicprograms/bachelor/woodwinds.html

Graduate students should also download the Department of Music Graduate Handbook:

http://music.unlv.edu/students/

Additional information for Bassoon Majors
Students will keep a notebook in which they will record material studied at each lesson, alternate fingerings as given, and any other relevant information. Students must always have the notebook in lessons.

Students will purchase and maintain a metronome and a tuner-not optional. Students will purchase and carry the required reed tools with their instrument.

For all other course information, please consult the Woodwind Area Handbook.

Lesson Materials
Each week, students should be prepared to play the following material at their lesson:
  Assigned scales at assigned tempi (until successful completion of barrier jury)
  1 etude minimum
  Assigned solo material
Assigned orchestral excerpt (if applicable)
Other assigned materials, such as Weait warm-ups, Kovar long tones, vibrato exercises

****Reed help will not be given during your lesson time unless it is an emergency****
Plan to ask any reed questions during the reed classes, or schedule time in the reed room with a graduate student. If you are already a graduate student, find another one!

Listening and reading assignments may also be given at any time.

III. Suggested Repertoire
MUSA 103 Freshman
***NOTE: Reed making independence expected by the end of the freshman year***

Scales
Minimum semester 1: All major scales for 2 octaves in 16th notes (Quarter note=60)
Minimum semester 2: All major scales for 2 and 3 octaves in 16th notes (Quarter note=60)

Etudes (selected)
Victor Bruns, Studies, op.32, (Hof)
Laszlo Hara, Fagott-Iskola, Book II, (E.M.)
Eugene Jancourt, 26 Melodic Studies, ed. Kovar, (International Music Company)
Fernand Oubradous, Studies for the Bassoon, volumes 1-3, ed. Cokken, (Alphonse Leduc)
Karel Pivonka, Rhythmic Etudes (Art.) /or/ Little Etudes (1976), (G.M.P.C.)
Christopher Weait, Bassoon Scales for Reading, (self-published)
Christopher Weait, Bassoon Warm-ups, (self-published)
Weissenborn, New Weissenborn Method for the Bassoon (ed. Spaniol), (Hal Leonard)
Weissenborn, 60 Advanced Studies (ed. Spaniol), (Accolade-Germany)

Solos (selected from these or equivalent)
Devienne, Sonata in F Major, Op. 24, no. 3, (Musica Rara)
Devienne, Sonata in g minor, Op. 24, no. 5, (Musica Rara)
Devienne, Concerto in C, (Hof.)
Edward Elgar, Romance, op.62, (Nov.)
Galliard, Suite no. 1, (Mills Music, Ltd.)
Johann Wilhelm Hertel, Concerto in a minor, (N.)
Kurt Hessenberg, Divertimento op.71, (Led.)
William Martin Yeates Hurlstone, Sonata in F (1904), (J.E.)
Gordon Jacob, Four Sketches for Bassoon and Piano, (Emerson Editions)
Kozeluh, Concerto in C major, ed. Sharrow, (International Music Co.)
Burrill Phillips, Concert Piece, (Carl Fischer)
Senaille, Allegro Spiritoso, (Southern Music Company)
Ludwig Spohr, Adagio for Bassoon and Piano, (Sim.)
Karl Stamitz, Concerto in F, (Sik.)
Telemann, Sonata in f minor, (Amadeus)
Vivaldi, *Concerto in a minor*, ed. Schoenbach, (G. Schirmer)
Vivaldi, *Concerto in F major*, ed. Schoenbach, (G. Schirmer)
Vivaldi, *Concerto in g minor*, ed. Schoenbach, (G Schirmer)

Other
Kovar/Herzberg Long tones
Practice journal
Tenor clef:
  - Reginald Fink: *The Tenor Clef*
  - Lewis Hilton, From Bass to Tenor Clef for the Bassoon, (R.D.)
Venting exercises

**MUSA 203 Sophomore**

**Scales**
Minimum semester 1: All major scales for 2 and 3 octaves in 16th notes (Quarter note=72), all harmonic minor scales for 2 octaves in 16th notes (Quarter note=60)
Minimum semester 2: All major scales for 2 and 3 octaves in 16th notes (Quarter note=72)
All three versions minor for 2 octaves in 16th notes (Quarter note=60)

**Etudes (selected)**
Carl Jacobi, *6 Caprices, ed. Garfield*, (International Music Company)
Alberto Orefici, *20 Melodic Studies, ed. Sharrow*, (International Music Company)
Fernand Oubradous, *Studies for the Bassoon, volumes 1-3*, ed. Cokken, (Alphonse Leduc)
Christopher Weait, *Bassoon Scales for Reading*, (self-published)
Christopher Weait, *Bassoon Warm-ups*, (self-published)
Weissenborn, *New Weissenborn Method for the Bassoon (ed. Spaniol)*, (Hal Leonard)
Weissenborn, *60 Advanced Studies (ed. Spaniol)*, (Accolade-Germany)

**Solos (selected from these or equivalent)**
Bach, *Six Suites for Solo Cello*, (Theodore Presser Co.)
Boismortier, *Sonata in g minor*, (Schott)
Mario Castelnuovo-Tedesco, *Sonata, op. 130*, (G. M. P. C.)
William Davis, *Sonata*, (Southern Music Co.)
Devienne, *Sonata in F Major, Op. 24, no. 3*, (Musica Rara)
Devienne, *Sonata in g minor, Op. 24, no. 5*, (Musica Rara)
Farkas, *Sonate Romantique*, (Edito Musica Budapest)
Fasch, *Sonata*, (McGinnis & Marx)
Glenn Gould, *Sonata*, (Schott)
Hindemith, *Sonata*, (International Music Co.)
Kozeluh, *Concerto in C major*, ed. Sharrow, (International Music Co.)
Osborne, *Rhapsody for Bassoon*, (Edition Peters)
Burrill Phillips, *Concert Piece*, (Carl Fischer)
Still, *Songs for Bassoon and Piano*, (International Opus)
Telemann, *Sonata in f minor*, (Amadeus)
Villa-Lobos, *Ciranda Das Sete Notas*, (Southern Music)
Vivaldi, *Concerto in a minor, ed. Schoenbach*, (G. Schirmer)
Vivaldi, *Concerto in F major, ed. Schoenbach*, (G. Schirmer)
Vivaldi, *Concerto in g minor, ed. Schoenbach*, (G Schirmer)
Weber, *Concerto in F major, ed. Sharrow*, (International Music Company)

Other
Kovar/Herzberg long tones
Contrabassoon-Cornelia Biggers, *The Contrabassoon*, (Elkan-Vogel)
Barry Green, *The Inner Game of Music*, (Doubleday)

Practice journal

**MUSA 303 Junior**

**Scales**
Scale capability assumed and self-managed

**Etudes**
Umberto Bertoni, *12 Studies, ed. Sharrow*, (International Music Company)
Marcel Bitsch, *20 Etudes*, (Alphonse Leduc)
Eugene Bozza, *12 Caprices*, (Alphonse Leduc)
Carl Jacobi, *6 Caprices, ed. Garfield*, (International Music Company)
Guy Lacour, *22 Dodecaprices*, (Editions Billaudot)
Ludwig Milde, *Concert Studies, volumes 1 and 2, ed. Kovar*, (International Music Company)
Alberto Orefici, *Bravura Studies, ed. Weisberg*, (International Music Company)
Alberto Orefici, *20 Melodic Studies, ed. Sharrow*, (International Music Company)
Fernand Oubradous, *Studies for the Bassoon, volumes 1-3, ed. Cokken*, (Alphonse Leduc)
Marius Piard, *Scale Studies*, (International Music Company)
Marius Piard, *16 Characteristic Studies*, (International Music Company)
K. Pivonka: *Virtuoso Studies*, (Budapest)
Christopher Weait, *Bassoon Scales for Reading*, (self-published)
Christopher Weait, *Bassoon Warm-ups*, (self-published)
Weissenborn, *New Weissenborn Method for the Bassoon (ed. Spaniol)*, (Hal Leonard)
Weissenborn, *60 Advanced Studies (ed. Spaniol)*, (Accolade-Germany)

**Solos**
Bach, *Six Suites for Solo Cello*, (Theodore Presser Co.)
Mario Castelnuovo-Tedesco, *Sonata, op.130*, (G. M. P. C.)
William Davis, *Sonata*, (Southern Music Co.)
Devienne, *Sonata in F Major, Op. 24, no. 3*, (Musica Rara)
Devienne, *Sonata in g minor, Op. 24, no. 5*, (Musica Rara)
Etler, *Sonata*, (Schirmer)
Farkas, *Sonate Romantique*, (Edito Musica Budapest)
Fasch, *Sonata*, (McGinnis & Marx)
Faure, *Piece*, (Alphonse Leduc)
Glenn Gould, *Sonata*, (Schott)
Hindemith, *Sonata*, (International Music Co.)
Gordon Jacob, *Concerto*, (Galaxy)
Milde, *Concerto no. 2*, (Musica Rara)
Mozart, *Concerto in b-flat*, (Universal)
Kozeluh, *Concerto in C major, ed. Sharrow*, (International Music Co.)
Osborne, *Rhapsody for Bassoon*, (Edition Peters)
Persichetti, *Parable*, (Elkan-Vogel)
Pierne, *Prelude de Concert*, (Salbert Editions)
Pierne, *Solo de Concert*, (Master Music Publications)
Rossini, *Allegro, ed. Waterhouse*, (Universal)
Saint-Seans, *Sonata*, (Durand)
Villa-Lobos, *Ciranda Das Sete Notas*, (Southern Music)
Vivaldi, *Concerto in B-flat, ed. Schoenbach*, (Schirmer)
Vivaldi, *Concerto in C (F VIII, No. 17), ed. Schoenbach*, (Schirmer)
Vivaldi, *Concerto in C (FVIII, No.13), ed. Schoenbach*, (Schirmer)
Vivaldi, *Concerto in c, ed. Schoenbach*, (Schirmer)
Vivaldi, *Concerto in d, ed. Schoenbach*, (Schirmer)
Vivaldi, *Concerto in E-flat, ed. Schoenbach*, (Schirmer)
Vivaldi, *Concerto in e, ed. Schoenbach*, (Schirmer)
Weber, *Concerto in F major, ed. Sharrow*, (International Music Company)
Weber, *Hungarian Rondo*, (International Music Company)

Other
Kovar/Herzberg long tones
Double-tonguing, if needed

**MUSA 403 Senior**

Scales
Scale capability assumed and self-managed

Etudes
See MUSA 303 Junior

Solos
Maurice Allard, *Variations su run theme de Paganini*, (Bil.)
Arnold, *Fantasy*, (Faber)
Bach, *Six Suites for Solo Cello*, (Theodore Presser Co.)
Karl Birger Blömdahl, *Liten Svit (1945)*, (Ed.S.)
Cascarino, *Sonata*, (Arrow)
Etler, *Sonata*, (Schirmer)
Farkas, *Sonate Romantique*, (Edito Musica Budapest)
Fasch, *Sonata*, (McGinnis & Marx)
Faure, *Piece*, (Alphonse Leduc)
Françaix, *Concerto*, (Schott)
Gordon Jacob, *Concerto*, (Galaxy)
Gordon Jacob, *Partita*, (O.U.P.)
Hummel, *Grand Concerto*, (Musica Rara)
Jolivet, *Concerto*, (Heugel)
Milde, *Concerto no. 2*, (Musica Rara)
Milde, *Polonaise*, (M.R.)
Mozart, *Concerto in b-flat*, (Universal)
Nussio, *Variations on a song of Pergolesi*, (Universal)
Ottó Oromszegi, *15 Characteristic Pieces in Hungarian Style* (1979), (J.E.)
Osborne, *Rhapsody for Bassoon*, (Edition Peters)
Perle, *Three Inventions*, (Presser)
Persichetti, *Parable*, (Elkan-Vogel)
Pierne, *Prelude de Concert*, (Salbert Editions)
Pierne, *Solo de Concert*, (Master Music Publications)
Saint-Seans, *Sonata*, (Durand)
Elliot Schwartz, *Romance (1961)*, (G.M.P.C.)
Joachim Stutschewsky, *3 Pieces (1963)*, (I.M.I.)
Tansman, *Sonatine*, (Editions Max Eschig)
Tansman, *Suite*, (Editions Max Eschig)
Villa-Lobos, *Ciranda Das Sete Notas*, (Southern Music)
Vivaldi, *Concerto in B-flat*, ed. Schoenbach, (Schirmer)
Vivaldi, *Concerto in C (F VIII, No. 17)*, ed. Schoenbach, (Schirmer)
Vivaldi, *Concerto in C (FVIII, No.13)*, ed. Schoenbach, (Schirmer)
Vivaldi, *Concerto in C*, ed. Schoenbach, (Schirmer)
Vivaldi, *Concerto in d*, ed. Schoenbach, (Schirmer)
Vivaldi, *Concerto in E-flat*, ed. Schoenbach, (Schirmer)
Vivaldi, *Concerto in e*, ed. Schoenbach, (Schirmer)
David Ward-Steinman, *Childs Play for bassoon and piano (1973)*, (Hig.)
Christopher Weait, *Variations (1972) (unaccompanied)*, (H.H.M.)
Weber, *Concerto in F major*, ed. Sharrow, (International Music Company)
Weber, *Hungarian Rondo*, (International Music Company)
Williams, *The Five Sacred Trees*, (Hal Leonard)

**Other**
Kovar/Herzberg long tones
Christopher Weait, *Bassoon Strategies for the Next Level*, (self-published)
IV. The Legal Stuff

Academic Misconduct – Academic integrity is a legitimate concern for every member of the campus community; all share in upholding the fundamental values of honesty, trust, respect, fairness, responsibility and professionalism. By choosing to join the UNLV community, students accept the expectations of the Academic Misconduct Policy and are encouraged when faced with choices to always take the ethical path. Students enrolling in UNLV assume the obligation to conduct themselves in a manner compatible with UNLV’s function as an educational institution. An example of academic misconduct is plagiarism. Plagiarism is using the words or ideas of another, from the Internet or any source, without proper citation of the sources. See the Student Academic Misconduct Policy (approved December 9, 2005) located at: http://studentconduct.unlv.edu/misconduct/policy.html.

Copyright – The University requires all members of the University Community to familiarize themselves and to follow copyright and fair use requirements. You are individually and solely responsible for violations of copyright and fair use laws. The university will neither protect nor defend you nor assume any responsibility for employee or student violations of fair use laws. Violations of copyright laws could subject you to federal and state civil penalties and criminal liability, as well as disciplinary action under University policies. Additional information can be found at: http://provost.unlv.edu/copyright/statements.html.

Disability Resource Center (DRC) – The Disability Resource Center (DRC) determines accommodations that are “reasonable” in promoting the equal access of a student reporting a disability to the general UNLV learning experience. In so doing, the DRC also balances instructor and departmental interests in maintaining curricular standards so as to best achieve a fair evaluation standard amongst students being assisted. In order for the DRC to be effective it must be considered in the dialog between the faculty and the student who is requesting accommodations. For this reason faculty should only provide students course adjustment after having received an “Academic Accommodation Plan.” If faculty members have any questions regarding the DRC, they should call a DRC counselor.

UNLV complies with the provisions set forth in Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990. The DRC is located in the Student Services Complex (SSC-A), Room 143, phone (702) 895-0866, fax (702) 895-0651. For additional information, please visit: http://drc.unlv.edu/.

Religious Holidays Policy – Any student missing class quizzes, examinations, or any other class or lab work because of observance of religious holidays shall be given an opportunity during that semester to make up missed work. The make-up will apply to the religious holiday absence only. It shall be the responsibility of the student to notify the instructor no later than the end of the first two weeks of classes, September 7, 2012, of his or her intention to participate in religious holidays which do not fall on state holidays or periods of class recess. This policy shall not apply in the event that administering the test or examination at an alternate time would impose an undue hardship on the instructor or the university which could have been avoided. For additional information, please visit: http://catalog.unlv.edu/content.php?catoid=4&navoid=164.
Tutoring – The Academic Success Center (ASC) provides tutoring and academic assistance for all UNLV students taking UNLV courses. Students are encouraged to stop by the ASC to learn more about subjects offered, tutoring times and other academic resources. The ASC is located across from the Student Services Complex, #22 on the current UNLV map. Students may learn more about tutoring services by calling (702) 895-3177 or visiting the tutoring web site at: http://academicsuccess.unlv.edu/tutoring/.

UNLV Writing Center – One-on-one or small group assistance with writing is available free of charge to UNLV students at the Writing Center, located in CDC-3-301. Although walk-in consultations are sometimes available, students with appointments will receive priority assistance. Appointments may be made in person or by calling 895-3908. The student’s Rebel ID Card, a copy of the assignment (if possible), and two copies of any writing to be reviewed are requested for the consultation. More information can be found at: http://writingcenter.unlv.edu/

Rebelmail – By policy, faculty and staff should e-mail students’ Rebelmail accounts only. Rebelmail is UNLV’s official e-mail system for students. It is one of the primary ways students receive official university communication such as information about deadlines, major campus events, and announcements. All UNLV students receive a Rebelmail account after they have been admitted to the university. Students’ e-mail prefixes are listed on class rosters. The suffix is always @unlv.nevada.edu.