

TEXAS BANDMASTERS ASSOCIATION

ADVANCED YOUNG PLAYER SERIES



BASSOON

GARY DOHERTY
CLINICIAN

53RD ANNUAL CLINIC
SAN ANTONIO, TEXAS
2000

FORWARD

The Texas Bandmasters Association has a **long** and honorable tradition of providing unique educational conventions with superb opportunities for professional growth. For over fifty-two years the association has served as an agent for improving instrumental music education in communities throughout the Lone Star State.

Over the last five years the Beginner, Intermediate, and the first half of the Advanced Instructional Series have provided exemplary strategies to improve classroom music instruction and student success. This year the clinics are a continuation of the Advanced Instructional Series. The Advanced Instructional Series focuses on the needs of the third year band students or transitioning into the high school band. Our clinicians are chosen **from** the ranks of superior music educators in our state. They also represent a wide diversity in geographic locations and school sizes.

The clinics that are scheduled this year include Bassoon, Low Clarinets, Saxophone, Trombone, Euphonium, Tuba, and Snare Drum. Each of these sessions will have a companion booklet presented during clinic. The booklets will contain valuable instructional methods and classroom organizational techniques. We appreciate the time and efforts invested by these clinician to prepare and produce these clinics. Special acknowledgement is appropriate for TBA Past-Presidents Jim **Hagood**, Bob Brandenberger, Mike Olson, Bob Parsons, and Charlotte **Royall** whose hard work and commitment made this educational series such a colossal success.

*This series is **respectfully** dedicated to all band directors, past and present, for their invaluable contributions to the education of young people through the band medium.*

Arturo Valdez III, President

GARY DOHERTY

“Mr. Doherty, director of Bands at Midland High School, has just completed his 20th year of teaching. During that time his bands have been **TMEA** Honor Band Finalists, Area and State Marching Band participants and finalists, UIL Sweepstakes Winners, and has won many of the “Best-In-Class” Awards from major music festivals around the country. On January 1, **2000**, the Midland High School band will represent the United States in the New Year’s Day Celebration, “The London Parade”, in London, England. During his career, Mr. Doherty has had many students in the Texas All-State Organizations, and has had almost 50 students who have, or are currently studying music at the university or conservatory- level. He and his wife Janet, reside and teach in Midland, Texas which they and their two sons, Jason and Micah, call home, Mr. Doherty holds memberships in the Texas Bandmasters Association, Phi Beta Mu, the Music Educators Association, Texas Music Adjudicators Association, and Kappa Kappa Psi.

Texas Bandmasters Association

Convention/Clinic

July 23-26, 2000

Advanced Series Bassoon

Presented by

By Gary Doherty

Gary Doherty received his Bachelor of Music Education Degree in 1979 from West Texas State University where he studied bassoon with Dr. William Davis. After teaching positions in the Odessa and Klein Public Schools, Mr. Doherty Completed his Masers Degree from Sam Houston State University where he studied Theory and Composition with Dr. Fisher Tull and Conducting with Dr. Carol Smith. Additional bassoon/chamber music study has been completed with Ms. Gail Buzzard. Mr. Louis Moyse. and Mr. Arthur Weissberg. Mr. Doherty has performed with the Amarillo Symphony Orchestra, the Midland-Odessa Symphony Orchestra, Amadeus Woodwind Quintet (Houston> Brazos Valley Symphony Orchestra, and the International Institute Orchestra at Festival Hill, Round Top, Texas. Currently he is the Director of Bands at Midland High School in Midland, Texas.

Heart, Mind and Soul

For this discussion, the advanced bassoonist will be one that is a skilled player wishing to make the All-State Organizations and/or prepare an audition for acceptance into an accredited school of music for study that leads to a degree in music. We will build off of the Beginning and Intermediate Series discussions so ably offered by Becky Lewis and Bill Harden.

There are many ways to approach this exciting and beautiful instrument. My experience has been that the key to having great bassoonists is to have a plan. There is no magic cure for double reed woes. Having a great bassoon section is accomplished by recognizing their contributions to your ensemble, and implementing a plan to achieve these desired results. This remains a discussion of pedagogy and/or curriculum.

It must be noted that as a teacher, we cannot skip steps in the pedagogical process. If we want to have advanced students, we must do more than just read this handout! We must start the process of having advanced bassoonists with the beginning instruction that is provided for the middle school or junior high school student. This process is a continuum: taking the beginning performer through the intermediate stage and arriving at the advanced level. Only with this attention to detail is the advanced student going to be a reality for you. Let's summarize a few thoughts about the beginner level and intermediate-level instruction:

Beginning-Level Bassoon Instruction

- I Select the right students
- II Introduce EVERYTHING you want them to know as an advanced player during the first year of instruction.
- III Teach the full range of the instrument
- IV Summer Camp

Intermediate -Level Bassoon Instruction

- I Remember what you did in the beginner classes and reinforce these concepts in the band class.
- II Introduce chamber music and get them involved.
- III Ensemble Skills
 - A Listening (Pitch, Balance, Tone)
 - B Watching (Accuracy and Nuance)
- IV Summer Camp

Advanced-Level Bassoon Instruction (Heart, Mind & Soul)

- I The Heart of Bassoon instruction is Tone
 - A Philosophy
 - 1. Priority
 - 2. Vocal (Tone/Phrasing)
 - 3. String (Articulation/Nuance)
 - B Breathing
 - 1. Posture
 - 2. Expanding
 - C Control
 - 1. Range
 - 2. Vibrato
 - 3. Pitch
 - a. Center (Melodic)
 - b. Matching (Harmonic)
 - 4. Color
 - 5. Voicing
 - D. Equipment
 - 1. Reed
 - 2. **Bocal**
 - 3. Instrument

- E. Conceptual
 - 1. Instructor
 - 2. Recordings

- II The Mind of Bassoon instruction is Technique:
 - A. Digital
 - 1. Scales
 - 2. Arpeggios
 - 3. Chords
 - 4. Intervals
 - 5. Indigenous
 - a. Flicking
 - b. Thumbs
 - B. Articulative
 - 1. Styles (Bowings)
 - 2. Patterns
 - 3. Multiples
 - C. Stylistic
 - 1. Phrasing
 - 2. Genre
 - a. Dance
 - b. Song
 - 3. Pulse (Weight)
 - a. Simple
 - b. Compound
 - c. Multi-Metrical

- III The Soul of Bassoon Instruction is Artistry
 - A. Excitement
 - B. Inspiration
 - 1. Bach Cello Suites
 - 2. Bassoon Band
 - C. Listening
 - D. Exposure

- IV Keys to Unlock the Mystery
 - A. “Just a Decision Away”
 - B. Reed adjustment (softer)
 - C. Consistent Practice Regimen
 - D. Program for your soloists
 - E. Teach by example
 - F. Teach them to “play” their instrument
 - G. Bribe them into artistry
 - 1. Recordings
 - 2. Solo opportunities
 - 3. Scholarships

- V. Appendices
- A. Study materials
 - B. Reference materials
 - C. Reed adjustments
 - D. Practice/Lesson programs
 - E. Instruments and equipment
 - F. Equipment Vendors
 - G. Course of study

Appendix A - Study Materials

Rubank Elementary, Intermediate and Advanced Methods. H. Voxman and Wm. Gower, ed.
Rubank, Inc. Miami, FL

Practical Method for the Bassoon. Julius Weissenborn, ed. by W.F. Ambrosio
Carl Fischer, Inc. New York

25 Studies in Scales and Chords. Ludwig Milde, International Music Co. New York

Concert Studies for Bassoon. Book One, Ludwig Miide, Cundy-Bettoney Co. Inc New York

Melodious and Progressive Studies for Bassoon. Alan Hawkins, ed. Southern Music Co.
San Antonio, TX

Enseignement Complet De Basson. Stadia

Appendix B - Reference Materials

The Art of Bassoon Playing. William Spencer. Frederick A. Mueller ed.
Summy-Birchard Company, Evanston, IL

The Bassoon and Contrabassoon. Lyndesay G. Langwill, Ernest **Benn** Limited. London,
England

The Oboe and Bassoon. Gunther Joppig, Amadeus Press, Portland OR

The Double Reed. Ronald Klimko and Daniel Stolper ed. Journal of the International Double
Reed Society, Idaho Falls, ID

Appendix C - Reed Adjustments

Bassoon Reed Making. Mark **Popkin** and Loren Glickman, The Instrumentalist Company
Northfield, IL

Reeding is Fundamental. Edward **Wadin**, Marlin Leshner Reed Co., Inc. Randolph, NY 14772

Let's Play Bassoon. Hugo Fox, Fox Products Corporation, South Whitley, Indiana 46787

Appendix D - Practice and/or Lesson Programs

Advanced Methods for Bassoon Volumes 1-2. Voxman and Gower, Rubank, Inc. Miami FL

The Prescott Teaching System. Outlines of technique for Bassoon, Gerald R. Prescott
Carl Fischer, Inc., New York, NY

Practical Methods for Bassoon. Julius Weissenbom. Daily Studies PP 66 80

Appendix E - Instruments and Equipment

Heckel: Top of the line professional instrument. Very expensive and the waiting list is long.

Puchner: Also a fine German instrument. Many college-level and some professional players play on this instrument.

Fox: My top choice for school budgets. The American standard for bassoon. "A bassoon for every pocketbook!" I particularly like the Renard instruments for the money

Bocals: Most important, easy to fix, element of the bassoon sound, response and range problems.

Fox: For the money, again, my top choice. Models are designated by letters, lengths by numbers, as follows:

c: stresses resonance and clarity

cv: reduced resistance

CVX: more open tone quality, solid sound, great projection

CVC: warmer and heavier tone than the CVX. Upper register more resistant, middle and lower registers have a bigger tone.

Remember: Nickel plating brightens and increases resonance with added projection: silver darkens and softens the tone.

Bocal length: The bigger the number, the longer the bocal. Standard bocal length for most instruments is the #2 or #3. The number of the bocal changes the pitch by 1/4 tone

Heckel **Bocals:**

C: Normal
CE: Favors the middle register
c v: Lowers pitch in the upper register
B: Favors the high register
D: Thin walls more response
BD: Very flexible pitch
BCV: Light speaking
D: Made with very thin metal

Appendix F - Equipment Vendors

Jones Double Reed Products
PO Box 3888
Spokane, WA 99220-3888

Jack **Spratt** Woodwind Shop
11 Park Ave. PO Box 277
Old Greenwich, CN 068770
800-626-9277

Christlier Products
33 11 Scaslock Lane
Sherman Oaks, CA 91403
888-783-6554

Forrest Music
1849 University Ave.
Berkeley, CA 94703
510-845-7178

Claude F. Reynolds Oboe Shoppe
PO Box 180005
Dallas, TX 75218-005
214-348-3373

Appendix G - Course of Study

Solo Literature
Beginner Method Solos
Romanza Weissenborn
"La **Notte**" Concerto for Bassoon: Vivaldi
Concerto for Bassoon: Mozart (Movement 2, then 3)
Variations on a Theme of Robert Schumann: Davis
Premier Solo: Bourdeau
Concerto in F: Von Weber
Hungarian Fantasy: Von Weber

FIRST YEAR ADVANCED TECHNIC

Prescott Technic System for Bassoon

Type of Studies taken from the New Edition Practical Bassoon School by J. Weissenborn Carl Fischer Edition	Major and Minor Scales	Chromatic	Intervals	Arpeggios	Miscellaneous Studies	Duets	Completion of First Year studies pupil to Award Number One (See page 17)
Assignments by	Page and Key	Page and Exercise	Page, Interval and Manner	Page, Type, Mnncr and Key	Page and Beginning Lint	Page, Lesson and Part	
1st WEEK	35-C	70-1	39-3rds-1	72-1-I-c	14-3	12-1-1st	Instructor's Signature First Twelve Weeks—First Year
2nd WEEK	32-a mel	70-1	39-3rds-1	72-11-1-C	14-4	12-1-1st	
3rd WEEK	32-a har	70-1	39-3rds-1	72-11-1-C	14-5	13-11-1st	
4th WEEK	20-F	70-1	39-4ths-1	73-IV-1	14-6	13-11-1st	
5th WEEK	33-d mel	70-2	39-4ths-1	73-IV-1	14-8	14-111-1st	
6th WEEK	33-d har	70-2	39-4ths-1	73-IV-2	14-9	14-111-1st	
7th WEEK	29-G	70-2	39-5ths-1	73-IV-2	15-11	15-111-1st	
8th WEEK	31-c mel	70-2	39-5ths-1	73-IV-3	15-13	15-111-1st	
9th WEEK	31-c har	70-2	39-5ths-1	73-IV-3	16-1	16-1V-1st	
10th WEEK	34-Bb	70-2	38-8ves, Line 1-1	73-IV-3	16-2	16-1V-1st	
11th WEEK	29-g mel	70-2	38-8ves, Line 2-1	73-IV-3	16-11	18-V-1st	
12th WEEK	29-g har	70-2	38-8ves, Line 3-1	72-1-1 Bb	16-11	18-V-1st	
13th WEEK	33-D	70-3	39-3rds-2	72-11-1-Bb	17-1	18-V-1st	
14th WEEK	35-b mel	70-3	39-3rds-2	72-11-1-Bb	17-1	19-VI-1st	
15th WEEK	35-b har	70-3	39-3rds-2	72-1-2-C	17-3	19-VI-1st	
16th WEEK	36-Eb	70-3	39-4ths-2	72-1-2-C	17-4	19-VI-2nd	
17th WEEK	35-c mel	70-3	39-4ths-2	72-1-2-G	17-4	19-VI-2nd	
18th WEEK	35-c har	70-3	39-4ths-2	72-1-2-G	17-6	20-21-VII-1st	
19th WEEK	32-A	70-3	39-5ths-2	72-11-1-G	17-6	20-21-VII-1st	
20th WEEK	32-f mel	70-3	39-5ths-2	72-11-1-G	17-8	20-21-VII-1st	
21st WEEK	32-f har	70-3	39-5ths-2	73-IV-4	17-8	20-21-VII-1st	
22nd WEEK	37-Ab	70-3	38-8ves, Line 1-2	73-IV-4	17-10	21-VII-1st	
23rd WEEK	25-f mel	70-3	38-8ves, Line 2-2	73-IV-4	17-10	21-VII-1st	
24th WEEK	25-f har	70-3	38-8ves, Line 3-2	73-IV-4	17-12	21-VII-1st	
25th WEEK	31-E	71-4	39-3rds-3	72-1-2-F	17-12	21-VII-2nd	
26th WEEK	37-c# mel	71-4	39-3rds-3	72-1-2-F	18-10	21-VII-2nd	
27th WEEK	37-c# har	71-4	39-3rds-3	72-11-1-F	18-10	21-VII-2nd	
28th WEEK	37-Db	71-4	39-4ths-3	72-11-1-F	18-12	20-21-VII-2nd	
29th WEEK	34-bb mel	71-4	39-4ths-3	72-1-3-G	19-2	20-21-VII-2nd	
30th WEEK	34-bb har	71-4	39-4ths-3	72-1-3-G	19-2	20-21-VII-2nd	
31st WEEK	35-B	71-4	39-5ths-3	72-1-3-G	19-4	20-21-VII-2nd	
32nd WEEK	35-g# mel	71-4	39-5ths-3	72-11-2-G	19-6	18-V-2nd	
33rd WEEK	35-g# har	71-4	39-5ths-3	72-11-2-G	19-7	18-V-2nd	
34th WEEK	32-Ff	71-4	38-8ves, Line 1-3	72-11-2-G	20-6	18-V-2nd	
35th WEEK	36-ed mel	71-4	38-8ves, Line 2-3	72-11-2-F	20-7	16-IV-2nd	
36th WEEK	36-ed har	71-4	38-8ves, Line 3-3	72-11-2-F	20-7	16-IV-2nd	

PRACTICE FOR RESULT & NOT FOR HOURS

OUTLINE
OF
RUBANK ADVANCED METHOD
FOR
BASSOON, Vol. I
BY
H. Voxman and Wm. Gower

UNIT	SCALES and ARPEGGIOS (Key)	MELODIC INTERPRE- TATION	ARTICU- LATION	FINGER EXERCISES	ORNA- MENTS	SOLOS	UNIT COM- PLETED
1	5 (1) 6 (2) C	19 (1) (2)	41 (1)	54 (1) (2)	60 (1)	69 (1)	
2	5 (3) 6 (4) C	20 (3) (4)	41 (2)	54 (3) (4)	60 (2)	69 (2)	
3	5 (5) 6 (6) C	20 (5) 21 (6)	42 (3)	54 (5) (6)	60 (3)	69 (3)	
4	6 (7) 6 (8) C	21 (7) (8)	42 (4)	54 (7) (8)	60 (4)	69 (4)	
5	6 (9)	22 (9)	43 (5)	54 (9) (10)	60 (5)	69 (5)	
6	6 (10) 7 (11)	23 (10)	43 (6)	54 (11) (12)	61 (6)	69 (6)	
7	7 (12) (13)	23 (11)	43 (7)	54 (13) (14)	61 (7)	69 (7)	
8	7 (14) (15) (16)	23 (12)	43 (8)	54 (15) (16) (17)	61 (8)	69 (8)	
9	8 (17) 9 (18) F	24 (13)	44 (8)	54 (18) (19)	62 (9) (20)	69 (9)	
10	8 (19) 9 (20) F	25 (14)	44 (9)	54 (20) (21)	62 (10)	69 (10)	
11	8 (21) 9 (22) F	26 (15)	44 (10)	54 (22) (23)	62 (11)	69 (11)	
12	9 (23) (24)	26 (16)	44 (11)	54 (24) (25)	63 (11) (12)	69 (12)	
13	10 (25)	27 (17)	45 (11)	54 (26) (27)	63 (13) (14)	70 (1)	
14	10 (26) (27)	27 (18)	45 (12)	54 (28) (29)	63 (15) (16)	70 (2)	
15	10 (27) (28) (29)	27 (19)	45 (13)	54 (30) (31) (32)	64 (17) (18) (19)	70 (3)	
16	11 (31) 12 (32) G	28 (20)	46 (13)	54 (32) (33)	64 (20)	70 (4)	
17	11 (33) 12 (34) G	28 (21)	46 (14)	54 (34) (35) (36) (37)	64 (21)	70 (5)	
18	11 (35) 12 (36) G	30 (22)	46 (15)	54 (38) (39) (40)	65 (22) (23)	70 (6)	
19	11 (37) 12 (38) G	31 (23)	46 (16)	55 (41) (42)	65 (24)	70 (7)	
20	12 (39)	31 (24)	47 (16)	55 (43) (44)	65 (25)	70 (8)	
21	12 (40) 13 (41) (42) (43)	31 (25)	47 (17)	55 (45) (46)	65 (26)	70 (9)	
22	13 (44) (45) (46)	31 (26)	48 (18)	55 (47) (48)	65 (28)	70 (10)	
23	14 (47) 15 (48) Bb	32 (27)	48 (19)	55 (49) (50)	65 (29)	70 (11)	
24	14 (49) 15 (50) Bb	33 (28)	48 (20)	55 (51) (52)	66 (28)	70 (12)	
25	14 (51) 15 (52) Bb	33 (29)	49 (21)	55 (53) (54)	66 (29) (30)	71 (1)	
26	14 (53) 15 (54) Bb	33 (30)	49 (22)	55 (55) (56)	67 (31)	71 (2)	
27	15 (55)	36 (31)	50 (23)	55 (57) (58)	67 (32)	71 (3)	
28	15 (59) 16 (60) G	36 (32)	50 (24)	55 (59) (60)	67 (33)	71 (4)	
29	16 (61) (62) (63) G	37 (33)	50 (25)	55 (61) (62) (63)	67 (34)	71 (5)	
30	16 (64) 17 (65) D	38 (34)	51 (26)	55 (64) (65)	67 (35)	71 (6)	
31	17 (66) 18 (67) D	38 (35)	51 (27)	55 (66) (67) (68)	67 (36)	72 (1)	
32	17 (68) 18 (69) D	38 (36)	52 (27)	55 (69) (70)	67 (37)	72 (2)	
33	17 (71)	39 (37)	52 (28)	55 (71) (72) (73)	68 (38)	72 (3)	
34	18 (72)	39 (38)	53 (28)	55 (74) (75)	68 (39)	72 (4)	
35	18 (76) (77)	40 (39)	53 (29)	55 (76) (77)	68 (40)	72 (5)	
36	18 (78) (79) (80)	40 (40)	53 (30)	55 (78) (79) (80)	68 (41)	72 (6)	

NUMERALS designate page number.
ENCIRCLED NUMBERS designate exercise number.
COMPLETED EXERCISES may be indicated by crossing out the rings, thus. ~~Ⓢ~~