

Radford University
Bassoon Level System
Prepared by Barbara J. Duke
March 1, 2007

Level One

1. Basics: Tonguing, breath support, hand position, tone, dynamics, throat, vibrato, tenor clef proficiency
2. Scales, arpeggios, etc.: memorize all major scales, 3 octaves when possible, chromatic scale- 3 octaves Bb-Bb
3. Technical studies: comparable to-
 - a. Weissenborn Practical Method for the Bassoon
 - b. Weissenborn 50 Advanced Studies
 - c. Alan Hawkins-Melodious and Progressive Studies Book I
4. Repertoire: comparable to-
 - a. J.B. Senaille- Allegro Spiritoso
 - b. J. E. Galliard- Six Sonatas (edited)
 - c. Thomas Arne- Sonata No. 5
 - d. Richard Faith- Suite
5. Comments: Concentration on intonation, musicality, and technique; reed making; recommended minimum of 15 hours per week practice

Level Two

1. Basics: continuation of Level One
2. Scales, arpeggios, etc.: continuation of Level One
3. Technical studies: comparable to-
 - a. Weissenborn Practical Method for the Bassoon
 - b. Weissenborn 50 Advanced Studies
 - c. Alan Hawkins-Melodious and Progressive Studies Book I
 - d. Milan Turkovic- Sight Reading for Bassoon
4. Repertoire: comparable to-
 - a. Jean Daniel Braun- Solos for Bassoon
 - b. Weissenborn- Romance in Eb Opus 3
 - c. Weissenborn- Capriccio Opus 14
 - d. Ibert- Arabesque
5. Comments: continuation of Level One with more concentration on solos and sight reading, reed making; recommended minimum of 15 hours per week practice

Level Three

1. Basics: continuation of Level Two
2. Scales, arpeggios, etc.: continuation of Level Two
3. Technical studies: comparable to-
 - a. Weissenborn Practical Method for the Bassoon
 - b. Weissenborn 50 Advanced Studies
 - c. Milde- 25 Studies in Scales and Chords Opus 24
 - d. Karel Pivonka- Little Etudes for Bassoon
4. Repertoire: comparable to-
 - a. Francois Devienne- Sonata in g minor, Opus 24, No. 5
 - b. Capel Bond- Concerto No.6
 - c. Johann Friedrich Fasch- Sonata in C major
 - d. J.B. de Boismortier- Concerto in D major
 - e. Stravinsky- Berceuse from Firebird Suite
 - f. Stamitz- Concerto in F major
5. Comments: continuation of Level Two

Level Four

1. Basics: continuation of Level Three
2. Scales, arpeggios, etc.: all major, harmonic and melodic minor scales
3. Technical studies: comparable to-
 - a. Weissenborn Practical Method for the Bassoon
 - b. Weissenborn 50 Advanced Studies
 - c. Milde- Concert Studies- Opus 26 Vol. I
 - d. Ozi- 42 Caprices
4. Repertoire: comparable to-
 - a. Jerome Besozzi- Sonata in Bb major
 - b. Francois Devienne- Sonata in F major, Opus 24, No. 3
 - c. Wolf-Ferrari- Concertino in F major, Opus 16 Suite
 - d. Marcello- Allegretto
 - e. Telemann- Sonata in F major
5. Comments: continuation of Level Three

Level Five

1. Basics: continuation of Level Four
2. Scales, arpeggios, etc.: continuation of Level Four
3. Technical studies: comparable to-
 - a. Weissenborn Practical Method for the Bassoon
 - b. Weissenborn 50 Advanced Studies
 - c. Milde- Concert Studies- Opus 26 Vol. II
 - d. Alan Hawkins-Melodious and Progressive Studies Book II
 - e. Jancourt- 26 Melodic Studies
4. Repertoire: comparable to-
 - a. J. E. Galliard- Six Sonatas Vol. I and II (unedited, embellishments provided by students)
 - b. Antonio Vivaldi
 - i. Concerto in A minor
 - ii. Concerto in F minor
 - iii. Concerto in E minor
 - c. Hindemith- Sonata
5. Comments: concentration on repertoire, musicality, and reed making; recommend minimum of 15 hours per week practice

Level Six

1. Basics: continuation of Level Five
2. Scales, arpeggios, etc.: continuation of Level Five
3. Technical studies: comparable to-
 - a. Weissenborn Practical Method for the Bassoon
 - b. Weissenborn 50 Advanced Studies
 - c. Rode- 15 Caprices
 - d. Piard- 16 Characteristic Studies
 - e. Jancourt- 32 Progressive Exercises
4. Repertoire: comparable to-
 - a. Saint-Saens- Sonate
 - b. William Hurlstone- Sonata in F major
 - c. Bourdeau- Troisieme Solo
 - d. Busser- Recitative and Theme
 - e. Phillips- Concert Piece
5. Comments: continuation of Level Five

Level Seven

1. Basics: continuation of Level Six
2. Scales, arpeggios, etc.: continuation of Level Six
3. Technical studies: comparable to-
 - a. Weissenborn Practical Method for the Bassoon
 - b. Weissenborn 50 Advanced Studies
 - c. Kopprasch- 60 Studies Vol. I
 - d. Alfred's Complete Orchestral Parts for Bassoon
4. Repertoire: comparable to-
 - a. W.A. Mozart- Concerto for Bassoon in Bb K. 191
 - b. J.N. Hummel- Grand Concerto
 - c. Jacob- Concerto
 - d. Graun- Concerto in Bb
5. Comments: continuation of Level Six

Level Eight

1. Basics: continuation of Level Seven
2. Scales, arpeggios, etc.: continuation of Level Seven
3. Technical studies: comparable to-
 - a. Weissenborn Practical Method for the Bassoon
 - b. Weissenborn 50 Advanced Studies
 - c. Kreutzer- Studies Opus 6
 - d. Bozza- 15 Etudes Journalieres
 - e. Stadio- Passi Difficili E "A Solo"
4. Repertoire: comparable to-
 - a. Carl Maria von Weber- Andante e Rondo Ungarese Opus 35
 - b. Mario Castelnuovo- Tedesco-Sonatina
 - c. Villa-Lobos- Ciranda Das Sete Notas
 - d. Reicha- Sonata
5. Comments: continuation of Level Seven

Honors Level

Repertoire: comparable to-

- a. Duitlleux- Sarabande et Cortege
- b. Alexandre Tansman- Suite pour Bassoon
- c. Alexandre Tansman- Sonatine
- d. Willson Osborne- Rhapsody for Bassoon
- e. John Williams- The Five Sacred Trees
- f. Gordon Jacob- Partita
- g. Jan Anton- Kozeluh-Concerto in C major
- h. Jacques Hetu- Elegie
- i. Leslie Bassett- Metamorphoses
- j. Conservatoire National de Musiquede de Paris-Traits Difficiles