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An Annotated Bibliography of Beginning and Intermediate Solo Bassoon Literature

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AN ANNOTATED BIBLIOGRAPHY OF BEGINNING AND INTERMEDIATE
SOLO BASSOON LITERATURE

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Abstract

A wind instrumentalist typically begins music study in a school band or orchestra. The instructors for these classes normally use method books, scales, and large ensemble pieces to teach and refine technique and musicianship. Unless the student has a private teacher, it is unlikely that they will study or perform solo music except on rare occasions. The serious study of solo literature typically begins on the college level, when all students have access to a professional teacher and private lessons.

Solo literature is critical for the evaluation of a student's performance level and ability, and it helps the instructor specifically address the student's needs. It is particularly useful in developing musicianship, making real music out of notes on a page. Thus the study of solo music is central to advancing musical education.

A university instructor will likely have a list of repertoire that addresses performance expectations at each level. This repertoire list facilitates advancing technique and is often graded by year or semester of study. A guide such as this is an incredibly helpful resource for planning performances of recitals and juries.

No such guide exists for solo music at the middle school and early high school levels. Many times, students are unaware of solo material targeting these levels. Most performance opportunity is found through school. The most systematic way to teach a band or orchestra class, especially if there is only one teacher handling the program, is with the use of a method series, designed to teach everyone at once to meet the needs of the many. For less commonly played instruments such as the bassoon, method books fail to address challenges that are unique to that instrument and may not present the material in the most logical way.

In addition, writers of these books often assume a lowest common denominator. Bassoons are usually grouped automatically with all of the other low range instruments, such as trombone and tuba. These instruments almost never have the melody in a large ensemble, but instead provide harmonic support. Thus, the bassoon parts are typically composed of long, slow-moving notes that are not very interesting to play and may cause the student to become frustrated or bored--not an ideal scenario. The addition of well-chosen beginning solo works, along with the method books, may help alleviate these issues.

Solo music provides numerous unique educational opportunities for a bassoonist in the early years of study: it is often seen as “real music” and as more interesting than the method books. Comfortable range, appropriate technique, lyrical style, and focus on musicianship are just some of the benefits of performing solo music beyond etudes or large ensemble music. Solo performances might include talent shows, church services, or contests.

The problem at hand is that there is no list of solo music for the bassoon for the middle school and early high school years. Their band or orchestra directors, though willing to help, are usually less experienced on the double reed instruments in general, and especially the bassoon.

I have analyzed over three hundred beginner and intermediate bassoon solos, found individually and in collections, and have created such an annotated bibliography. This bibliography includes relevant information about the works: key or keys, range, meter, and rhythmic skills, as well as specific teaching points and unexpected details or technical challenges. Such challenges might include the use of enharmonic notes, notes outside the likely known range, new rhythms, complex meters, ornaments, modern skills, and new or difficult key signatures.

I have also ranked the chosen solos by difficulty and correlated them with the main method book used by all student bassoonists, *The New Weissenborn Method for Bassoon* updated and revised by Dr. Douglas E. Spaniol. Additionally, I have included sourcing options for locating these pieces and collections. The end product is an annotated list of suitable solo pieces for bassoon study in the early years of development, organized in ways that are useful to both students and their instructors.

Acknowledgements

I would like to acknowledge the guiding influence of Dr. Janis McKay. Without your belief in me reaching this point would not have been possible. I seek to emulate your level of professionalism and guidance working with my own students. I am grateful for your friendship. I wish to thank Dr. Stephen Caplan, Thomas Leslie, Taras Krysa, and Margot Mink Colbert. Thank you for serving on my committee and for your suggestions about this document. Thank you for being so supportive of me especially when the chips were down. I would also like to thank my bassoon teachers: Mr. Saxton Rose, Dr. Christin Schillinger, and Ms. Susie Brown, each of whom have helped me and inspired me on my musical journey. Mr. Christopher Weait, your compliments of me and my work with my students helped me to recognize that I have a viable contribution to make and led to the project that became this document. Thank you.

I would like to thank Mr. Dean Coale and Mr. Loren Pettys, who first handed me a bassoon all those years ago and challenged me to learn it. Without that event I would never have found this path. Finally I would like to thank my family. Your love and belief in me, even while asking me to analyze my decisions, has been transformational. I love each of you. I cannot wait to see where all of this takes me.

Dedication

This document is dedicated to all of my teachers and students: thank you for helping me learn to think critically and creatively about my education and how I share with the next generation.

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Chapter 1

Identifying the Problem

A wind instrumentalist typically begins music study in a school band or orchestra. The instructors for these classes normally use method books, scales, and large ensemble pieces to teach and refine technique and musicianship. Unless the student has a private teacher, it is unlikely that they will study or perform solo music except on rare occasions. The serious study of solo literature typically begins on the college level, when all students have access to a professional teacher and private lessons.

Solo literature is critical for the evaluation of a student's performance level and ability, and it helps the instructor specifically address the student's needs. It is particularly useful in developing musicianship, making real music out of notes on a page. Thus the study of solo music is central to advancing musical education.

A university instructor will likely have a list of repertoire that addresses performance expectations at each level. This repertoire list facilitates advancing technique and is often graded by year or semester of study. A guide such as this is an incredibly helpful resource for planning performances of recitals and juries.

No such guide exists for solo music at the middle school and early high school levels. Many times, students are unaware of solo material targeting these levels. Most performance opportunity is found through school. The most systematic way to teach a band or orchestra class, especially if there is only one teacher handling the program, is with the use of a method series, designed to teach everyone at once to meet the needs of the many. For less commonly played instruments such as the bassoon, method books fail to address challenges that are unique to that instrument and may not present the material in the most logical way. For example, many method

books begin in the key of B-flat, a key that is actually rather complicated for beginning bassoonists. It immediately requires the use of advanced techniques to play up to Bb3 (just below middle C), such as “crossing the break” of the instrument (posing problems balancing and controlling the bassoon), the use of the half-hole to vent, venting with the left thumb, and the forked E-flat fingering.

In addition, writers of these books often assume a lowest common denominator. Bassoons are usually grouped automatically with all of the other low range instruments, such as trombone and tuba. These instruments almost never have the melody in a large ensemble, but instead provide harmonic support. Thus, the bassoon parts are typically composed of long, slow-moving notes that are not very interesting to play and may cause the student to become frustrated or bored--not an ideal scenario. The addition of well-chosen beginning solo works, along with the method books, may help alleviate these issues.

Solo music provides numerous unique educational opportunities for a bassoonist in the early years of study: it is often seen as “real music” and as more interesting than the method books. Comfortable range, appropriate technique, lyrical style, and focus on musicianship are just some of the benefits of performing solo music beyond etudes or large ensemble music. Solo performances might include talent shows, church services, or contests.

The problem at hand is that there is no list of solo music for the bassoon for the middle school and early high school years. This concern is not as great when a beginning bassoonist has regular lessons with a professional. The teacher will usually suggest pieces that are approachable but that also present appropriate challenges to encourage further development, though a list is also very helpful to professionals. But students who lack access to a qualified teacher have no way to locate suitable pieces. Many young bassoonists in this situation are primarily self-taught.

Their band or orchestra directors, though willing to help, are usually less experienced on the double reed instruments in general, and especially the bassoon.

As previously stated, there is no published list, method, or online source that currently exists ranking beginner and intermediate bassoon solo literature. Even the Bodo Koenigsbeck book *Bassoon Bibliography* consists only of bibliographic information on music available for the bassoon at the time of publication, 1994.¹ It does not grade music by difficulty in any manner. Neither Koenigsbeck nor any other writer has attempted to update this work. There is a source, an article by Elizabeth Feters and Daniel Perttu, “Recommended Bassoon Solos,” which lists several pieces and collections, but all have ranges over one octave and include the challenges listed above (i.e., venting, half-holing, and playing above the staff) such that they are not suited for the beginning bassoonists, but for those a bit more advanced.² Various professionals do have lists of a few entries, some of which are available online.

The internet has increased resources available to student bassoonists. One such website, www.bassoonsolos.com, has recently launched. It appears to be much like this document at the surface, focused on solos for the bassoon. Its author, Laura McIntyre, has listed several solos at each of four levels, but she does not describe pertinent details of how she ranks her music. Her approach is to teach students familiar melodies by singing, then playing “by ear” or without looking at music. She has composed harmony parts so that teachers may play the music in duet fashion with the student. Her lesson plans include details such as composer name and dates, introductory keys (based on notes learned), and preparation and teaching points. This site

¹ Koenigsbeck, Bodo. *Bassoon Bibliography* (France: Musica Rara, 1994). This resource is fantastic in listing every piece composed for bassoon, in any combination beyond orchestral settings. Its limitations in terms of this project are that it has no ranking scheme or information on how to locate the music cited.

² Feters, Elizabeth, and Daniel Perttu, “Recommended Bassoon Solos,” *The Instrumentalist*, 58, no. 11 (June 2004): 36-40.

presents a fairly innovative approach to teaching the bassoon, but it seems to be more about developing good relative pitch than it is about solo bassoon repertoire. Ms. McIntyre's website also appears to be aimed primarily at teachers.

The internet also has many resources including fingering charts, information about making and adjusting bassoon reeds, and even websites dedicated to ordering music.

www.youtube.com is a fascinating source of videos that describes many facets of playing the bassoon. Some videos are very professionally made and may address very specific details about bassoon technique. Blogs about music as a career and other perspectives are also available. These can be illuminating, but they often do not apply to young students. The accessible literature, including fingering charts and method books, often includes incorrect, outdated, or misprinted information. I believe that an annotated bibliography of bassoon solos for beginner and intermediate students would be a very valuable new resource, both for students and teachers.

I have analyzed over three hundred beginner and intermediate bassoon solos, found individually and in collections, and have created such an annotated bibliography. This bibliography includes relevant information about the works: key or keys, range, meter, and rhythmic skills, as well as specific teaching points and unexpected details or technical challenges. Such challenges might include the use of enharmonic notes, notes outside the likely known range, new rhythms, complex meters, ornaments, modern skills, and new or difficult key signatures.

I have also ranked the chosen solos by difficulty and correlated them with the main method book used by all student bassoonists, *The New Weissenborn Method for Bassoon* updated

and revised by Dr. Douglas E. Spaniol.³ Additionally, I have included sourcing options for locating these pieces and collections. The end product is an annotated list of suitable solo pieces for bassoon study in the early years of development, organized in ways that are useful to both students and their instructors.

³ **Spaniol, Douglas E. *The New Weissenborn Method for Bassoon* (Wisconsin: Hal Leonard, 2010).** This work is more than a revision of Weissenborn's original material. It has corrected errors made at printing, reordered the sequence where necessary, and expanded it by including some of Spaniol's own composed material.

Table 1. The Level Chart.

Grade	1	2	3	4	5
Key Signature	0-3 Sharps or Flats; No key changes, limited accidentals	0-3 Sharps or Flats; Key changes, a few accidentals	4-5 Sharps or Flats; No key signature, limited accidentals	4-5 Sharps or Flats; No key signature, extensive accidentals	6-7 Sharps or Flats; Extensive accidentals
Meter	2/4, 3/4, 4/4, Common	2/2, Cut, 6/8, 6/4	3/8, 9/8, 12/8, easy meter changes	5/8, 7/8, complex meter changes	Several complex meter changes
Range and Clef	One octave, F2-F3 (open F); Bass	Bb1 (low Bb)-F3 (open F); Bass	Bb1 (low Bb)-D4 (above middle C); Bass	Bb1-G4 (high G); Tenor in the staff	Above high G (G4); Tenor above and/or below the staff
Note Value and Rest Value	Whole, half, quarter	Eighth, dotted quarter, dotted eighth-sixteenth	Sixteenths, triplet eighths	All duple values, triplet sixteenths	All compound duple and triple subdivisions, asymmetrical values
Rhythm	No syncopation	Simple duple syncopation	Complex duple syncopation, simple triple syncopation	Simple sixteenth note rhythms	Complex sixteenth note rhythms

Chapter 2
Methodology of Analysis

Key Signature

Table 2. Key Signature.

Grade	1	2	3	4	5
Key Signature	0-3 Sharps or Flats; No key changes, limited accidentals	0-3 Sharps or Flats; Key changes, a few accidentals	4-5 Sharps or Flats; No key signature, limited accidentals	4-5 Sharps or Flats; No key signature, extensive accidentals	6-7 Sharps or Flats; Extensive accidentals

Assigning a level to each individual key would make the ranking too cumbersome to be useful. The choice was made to include the keys considered “simple” as 0-3 sharps or flats for level 1. Because method series often begin with notes of the B flat major scale, and as this is usually the first key a bassoonist sees in print, it had to be included in level 1.

Julius Weissenborn, author of the *Practical Bassoon School* (also known as “Practical Method for the Bassoon”) and *Bassoon Studies, Op. 8* (including the “Fifty Advanced Studies”), both from the 1880s, does not follow the convention of circle of fifths when introducing new key signatures. This is especially true in his earlier publication intended for beginners. His arrangement is more organic to the bassoon, progressively adding notes to the range and introducing scales and keys in an order that gradually increases in difficulty. My determination of levels does not correspond perfectly with this book.

The use of accidentals was another consideration. Because some composers have included the occasional accidental even in the lower levels, I have taken into account their frequency, the difficulty of the fingering in relation to the other notes, and how they are approached, whether by step or leap. Some of the music I researched occasionally included an F

sharp in a flat key, for example. But Ab3, a half-hole note which is often unreliable in response, can be more difficult than usual when approached from wider leaps. Thus accidentals had to be considered by note, how they were approached or departed, and even the octave used. Inclusion of more than two or three accidentals (by pitch) constituted a higher level. Frequency of the same accidentals was not considered to need a new level.

Level 3 progresses to 4-5 sharps or flats because these key signatures can be more difficult to remember and to negotiate successfully. Building the scales for these keys is also more complicated for the bassoonist, utilizing the right hand thumb and pinky keys in awkward sequences and accounting for enharmonic pitches. Many composers assume greater familiarity with these more complicated notes at this level and write more advanced technique. Thus you will not typically find a piece comprised of mostly quarter notes (level 1) in a key of 5 flats or sharps (level 3 or 4). The difference between levels 3 and 4 involves how extensively accidentals are used and occasionally the number of key changes.

Level 5 includes keys of six to seven flats or sharps. These keys are only occasionally found in music for my target range of middle and high school levels, and they often include many accidentals or complex rhythms or meters.

Key signature of a piece of music, as a detail, simply “is” (i.e. it is not meant to deceive or be a hurdle for a student). Surprises were the frequency of pieces with no key signatures, some of which were essentially C scores with key determined by accidentals. Others were pieces that did not function even within a mode. Level 5 pieces could even be considered unusual simply because those keys were used so seldom within the scope of this document.

Meter

Table 3. Meter.

Grade	1	2	3	4	5
Meter	2/4, 3/4, 4/4, Common	2/2, Cut, 6/8, 6/4	3/8, 9/8, 12/8, easy meter changes	5/8, 7/8, complex meter changes	Several complex meter changes

Meter is graded on a scale of simple duple meters to compound triple meters and then to asymmetrical meters. Simple duple meters consist of 4/4, 2/4, 3/4, and Common Time. Though Common Time and 4/4 are technically the same, music appears with both forms indicated as the meter, and young students may not have been exposed to the historical significance of the terminology. This comprises level 1.

For level 2, the defining factor is the addition of compound meters and some simple triple meters to the skill set. Cut time and 2/2 are treated in the same manner as Common Time and 4/4 but at level 2. Music at this level also involves pieces with 6/8 and 3/2 time because some newer method series introduce them in their level one books.

My level 3 meters tend to focus on eighth notes as the beat. More compound meters are in this level because understanding and interpreting a larger beat or pulse while reading the subdivisions of that pulse is an advancing skill. Examples of this could be 4/2, with the half note as the defining beat or pulse but quarter notes making up the bulk of the measure, and 12/8, as the beat is comprised of three eighth notes. As a meter, 4/2 was very uncommon within the scope of music analyzed. Though meter changes might exist in earlier levels, music ranks at level 3 if meter changes transition from quarter notes to eighth notes receiving the beat. At this level, 3/8 is the only asymmetrical meter, but this will prepare the student to consider more difficult meters.

The more difficult levels involving meter, including the asymmetrical meters, are not often seen in the repertoire for my target range of students. The only true differences between level 4 and level 5 for meter involve either very complex meters (i.e. Stravinsky or Percy Grainger who use $2.5/4$ and $5/16$ in large ensemble pieces) that are not listed on the chart or, more likely, involving several changes of asymmetrical meters. There were very few pieces within the scope of this document that were truly level 5 in meter, but a fair number that were level 4, involving one or two of these complex meters. An example of a level 4 piece is *Gloucester*, by Pierre La Plante, which has measures of $5/8$, $6/8$, and groups of $2/4$ rhythmically divided into what might logically be bars of $8/8$. $8/8$ time is a concept not often introduced before collegiate study, so it is written in $2/4$ time with accents that alter the feel of the meter. This can be a very difficult idea to grasp, hence its inclusion in a higher level. Again, for the scope of this document, these more challenging meters are not often found. The scope of this section did not produce outliers.

Range and Clef

Table 4. Range and Clef.

Grade	1	2	3	4	5
Range and Clef	One octave, F2-F3 (open F); Bass	Bb1 (low Bb)-F3 (open F); Bass	Bb1 (low Bb)-D4 (above middle C); Bass	Bb1-G4 (high G); Tenor in the staff	Above high G (G4); Tenor above and/or below the staff, Treble

In determining levels based on range, I let the bassoon itself be the inspiration. I wanted the grading to progress organically. To create a standard that aligns with most music theory texts, I chose to use piano nomenclature that labels middle C as “C4.” It is the fourth C, lowest to highest, on the piano. Every note in that octave up to the next C is also numbered “4.” The B immediately below C4 is called B3. By this standard the bassoon has a practical range of Bb1 up to E5, though additional notes are possible with specialized equipment.

Some methods first introduce C3 to involve only the left hand initially. Others begin with F3, which is the least resistant note on the bassoon, but this choice keeps the fingers off the instrument. Both approaches neglect the use of the right hand. In either situation the bassoon is not under full control.

I prefer to start my students with low F, known as F2. This allows most fingers and one thumb to contact the bassoon, which gives a beginner the feeling of control as they learn to lift fingers mostly in the order of the F major scale. Directly lifting one finger at a time from the right hand pinky upward to and through the left hand will actually produce an F Lydian modal scale. Working in this manner starts with leaving the left hand in the initial position. This helps maintain control and balance until it becomes natural to hold the bassoon. Thus the level 1 range is from F2 to F3 (open F).

For ease of breath control and embouchure development, I teach an expanding range downward from F2 to the bassoon's lowest note, Bb1 or low Bb, in a scalar fashion and then filling in the chromatic notes. This allows for level 2 to include a range to the bottom of the bassoon and a total of 1.5 octaves. A critical skill to share with the beginning student is to allow the jaw to relax and move downward to aid in producing the lowest notes. The concepts for breath and embouchure are then more easily understood and controlled before the vented notes of the bassoon are introduced.

Venting on the bassoon involves two very different, though related, techniques. The first is the half-hole, which involves the left hand index, or first, finger. On the bassoon it is needed in the middle range. The half-hole notes are F#3, G3, Ab3, with some divided opinion on A3. The challenge is that each of those half-hole notes requires a slightly different amount of exposure or closure of the left hand first finger tone hole. Another important detail is to keep the left thumb depressing the whisper key. The odd combination of thumb on the whisper key plus index finger in various amounts of half-hole exposure takes time to be comfortable, thus it can be a source of difficulty and frustration.

As one rises higher in the range, the next venting procedure is known as "flicking" or "speaker key technique." Flicking is removing the thumb from the whisper key and using it to briefly touch the highest wing joint keys one at a time. In certain cases these speaker keys can be depressed for the length of the note, but the option is always available to simply touch the key at the onset of the note, let the key close, and prepare the thumb for any other technical demands. Two or three keys, depending on the level of the instrument, are used in this function. The notes that require this technique are A3, Bb3, B3, C4, and D4 (C#4 is responsive simply by the overblown fingering of C#3 with no whisper key). It is notable that all of these vented notes are

overblown octaves, but clear response fails due to the acoustic nature of placement, angle, and diameter of the tone holes, which is why these techniques are important for accurate response. There are two other details regarding venting: G4 and Ab4 are also played utilizing the half-hole; and the notes above A4 are vented with the speaker keys incorporated in the full fingering.

As venting in these fashions is quite complicated, pieces involving these notes (F#3 to D4) rank at least a level 3 on range factor alone. Level 4 includes the range up to G4 (high G) because many of the pieces I analyzed used this note. Above G4 in range is considered level 5, as that range is professionally considered the high range.

Clef usage is included in this category because it logically coincides with range. Though music at even level 3 has range sufficient to use the tenor clef, at that level the music is often still written in the bass clef. Music of level 4 or 5 in range difficulty freely uses tenor clef. Music in tenor clef that is mostly stepwise or in the staff is considered level 4. Extending above, and even below, the staff while in tenor clef, or using wide leaps, is the determining factor for level 5. This skill is encountered in the Weissenborn *Fifty Advanced Studies*. Dr. Spaniol has also revised and updated this collection, including finding ten lost etudes, now calling it the *Weissenborn 60 Advanced Studies*. Wide leaps in the tenor clef appears at the highest level of my ranking parameters because the advanced studies are often audition material for collegiate or honor ensembles.

Note Value and Rest Value

Table 5. Note Value and Rest Value.

Grade	1	2	3	4	5
Note Value and Rest Value	Whole, half, quarter	Eighth, dotted quarter, dotted eighth-sixteenth	Sixteenths, triplet eighths	All duple values, triplet sixteenths	All compound duple and triple subdivisions, asymmetrical values

I referenced general method series for ideas of ranking note and rest values. Note value here indicates the shortest or fastest notes in a piece of music. Many times the shortest notes also look to be the most complicated to play accurately.

Level 1 keeps strictly to steady beats of time for notes and rests. Whole, half, and quarter notes and rests are introduced early in the method books. Level 2 adds eighth notes and dots; even the dotted-eighth plus sixteenth rhythm is introduced by the second half of a level one book in many cases.

Level 3 continues by adding sixteenth notes as comprising whole beats or more and triplet eighth notes as the more complicated subdivision of a quarter note beat. The further understanding of triplet sixteenths and all duple subdivisions comprises level 4. Level 5 is intended for note and rest combinations as needed for asymmetrical meters or more modern notational devices, such as five notes to a beat, usually indicated as 5:4, or the like. These do not appear often in the music I have researched.

Rhythm

Table 6. Rhythm.

Grade	1	2	3	4	5
Rhythm	No syncopation	Simple duple syncopation	Complex duple syncopation, simple triple syncopation	Simple sixteenth note rhythms	Complex sixteenth note rhythms

Because syncopation and other rhythmic patterns differ from note value, there had to be a category for rhythmic complexity. With this in mind, level 1 includes notes on the beat or longer. At the introduction of eighth notes, level 2 of note value, simple duple syncopation most logically followed suit. Complex duple and simple triple syncopation follows as level 3, as smaller subdivisions leads to more complicated rhythms. Complex duple syncopation might encompass sixteenth notes syncopated within one beat or spread beyond to two beats or more. Simple triple patterns involve a quarter note and an eighth note, creating a lilting rhythm.

Beyond these, for level 4 the rhythmic complexity involves sixteenth notes that are not strictly syncopation but otherwise need attention to understand and perform correctly. This includes almost any combination of subdivisions and complex rhythmic patterns. Level 5 is distinguished from level 4 with the addition of dots to the notes with the possible inclusion of asymmetrical meters. Straight sixteenth notes as a subdivision of a complex meter, such as 5/8 where ten sixteenth notes would appear, are also included. However most of the music analyzed for this project did not include such complexities.

Determining Levels of a Piece

Even with the categories and levels as I have organized them, music often does not fall neatly within a single column. To grade the level of each piece, I “average” it by considering the difficulty of each component on the list. A piece is not simply graded by the highest level of the most difficult component, as it usually includes many details at lower levels. Many pieces are ranked at a level below the most difficult feature. Thus, when a selection is chosen, a student is stretched to develop at least one skill to the next level. If there are multiple categories at the same highest difficulty level, a piece would earn that level. For example, if a student struggles with venting from a clarity of response perspective, I might suggest a piece that utilizes a combination of half-hole technique as well as some flicking. Another student might handle some complicated rhythms but is uncomfortable in the higher range. A suitable piece might include more challenging rhythms in and below the staff with longer notes that are higher, helping to develop control in that range.

What I have discovered in the analysis portion of my project is that most music for middle and high school students, or adult beginning students, does not fall neatly on the chart. By far the most obvious category for music difficulty is range. While it was easier to find pieces that were level 5 in range, they were often at level 2 in terms of rhythm (basic syncopation) and possibly level 3 in note value (straight sixteenth notes). Notable exceptions were the pieces by Maurice Allard: they often reached level 5 range, are written in tenor clef, with detailed rhythmic complexity involving sixteenth rests and dotted eighth notes and the like.

Another realization made during the organization of music by level was that there is a great deal of music averaged at level 3. It often includes notes up to A4 (level 4) but is mostly sixteenth note (level 3) in note value or lower. The level 3 chapter of the bibliography is the

longest by far, with levels 2 and 4 each comprising a significant number of works. Level 5 music is scarce. This is likely because most pieces that qualify at this rank are much more complicated than what the average high school student would play, making that music of the collegiate level and thus beyond the scope of this project.

But I also discovered that there is more music for the formative years of playing than I could have imagined. This detail makes my project even more important as a resource. My project makes it easier to find these solo works and to evaluate them without needing to have them physically on hand.

I have included the publisher separate from the bibliography entry, as part of the annotation. I have included the basic website of the publisher listed on the music and determined that those websites are still active. In the case of company closures or mergers, I have included the website of the consolidated company. Some of the music, most initially published by the Oxford University Press, is no longer found in print by Oxford, with no indication of what company may have publishing rights. In such cases I have suggested www.ebay.com and www.amazon.com sites as possibilities. Two of the best websites for locating bassoon-specific music are Trevco-Varner Music, www.trevcomusic.com, founded by Trevor Cramer and now owned by Eric Varner, and The Double Reed Shop, www.doublereedshop.com, owned and operated by Gail Warnaar. Where websites of the publisher are in foreign language I noted to look for an English translation button.

Conclusion

In conclusion, it is my belief that the study of solo bassoon music is a necessary addition to the study of band or orchestra method books for a young student. The lack of an annotated

repertoire list, ranked by level of difficulty, was a serious gap in the resources available for beginning bassoonists. If one puts this information into the hands of teachers and students, young bassoonists will not become lost in the shuffle of daily school musical activities. These students will be able to find interesting, suitable music to play for opportunities both in and outside of school. This music may help students stay engaged in their musical education and build confidence in their performance abilities.

Chapter 3

The Annotated Bibliography

Level 1

From *The New Weissenborn Method for Bassoon*:

Through Lesson X (10) Level 1 (F2 – F3)

Ornaments are presented in Lesson XXVI (26), often in tenor clef, but can be taught as the student needs a specific skill. This lesson is not presented in any order of difficulty in relation to the rest. Some very early level pieces include ornaments, and it is helpful to know where they are addressed.

Benoy, A W. *First Pieces for Bassoon, Book 1*. London: Oxford University Press, 1964.

#1) Minuet (T. Arne)

Key: C Major
Range: B2 to F3
Meter: 3/4
Rhythm: Eighth to two sixteenth notes
Clef: Bass
Level 1

This piece is suitable for the earliest few months of study. Focuses primarily on the left hand notes.

#2) Now the day is over (S. Baring-Gould)

Key: G Major
Range: G2 to D3
Meter: 4/4
Rhythm: Quarter notes
Clef: Bass
Level 1

Focuses on the right hand notes, but does utilize both hands. The emphasis is on two bar phrases.

#3) A Safe Stronghold (M. Luther)

Key: F Major
Range: F2 to F3
Meter: 4/2
Rhythm: Quarter notes
Clef: Bass
Level 1

This piece contains a repeated section. B natural, unexpected in this key, might be a new note. The half note receives the pulse.

#4) O Little One Sweet (S. Scheidt)

Key: C Major
Range: G2 to F3
Meter: 3/4
Rhythm: Eighth notes
Clef: Bass
Level 1

This piece includes breath marks, which could lead into a discussion on phrasing.

#5) Good King Wenceslas (Traditional)

Key: C Major
Range: G2 to G3
Meter: 4/4
Rhythm: Quarter notes
Clef: Bass
Level 1

The range includes one half-hole G3, which is outside of the level 1 range. As a familiar holiday song, recognizing the melody should be helpful for the young student learning to play it.

#6) Go and tell Aunt Nancy (American folk-song)

Key: G Major
Range: G2 to D3
Meter: 4/4
Rhythm: Quarter notes
Clef: Bass
Level 1

This is a great early level solo when a student is building endurance.

#8) Franconia (W.H. Havergal)

Key: F Major
Range: F2 to F3
Meter: 4/4
Rhythm: Quarter
Clef: Bass
Level 1

The motion of this melody is stepwise. Breath marks are indicated to help show phrasing.

#10) Vesper Hymn (Russian Air)

Key: F Major
Range: E2 to F3
Meter: 4/4
Rhythm: Quarter notes
Clef: Bass
Level 1

The low E2 may be introduced with this piece, at level 2. Everything else is level 1.

#11) While Shepherds Watched (Este's Psalter)

Key: F Major
Range: E2 to D3
Meter: 4/4
Rhythm: Dotted quarter notes to eighth notes
Clef: Bass
Level 1

This piece presents B2 after Bb2. This may be a new note to teach. Also the range descends to E2.

#13) Unto us a Boy is Born (German)

Key: F Major
Range: F2 to G3
Meter: 4/4
Rhythm: Quarter notes
Clef: Bass
Level 1

Though level 3 in range (up to G3, half-hole), all other aspects are level 1. The student can learn G3 without needing to learn the lowest range of the bassoon.

#14) Gaelic Lullaby (Traditional)

Key: Bb Major
Range: F2 to F3
Meter: 3/4
Rhythm: Quarter notes
Clef: Bass
Level 1

This piece introduces slurs as distinct from phrase marks. Eb3, the forked Eb, may need to be taught.

#15) Rigaudon (H. Purcell)

Key: Bb Major
Range: F2 to F3
Meter: 4/4
Rhythm: Eighth notes
Clef: Bass
Level 1

Eb3, with the forked fingering, might be a new note at this level, but this is a nice early solo piece.

#16) Past Three O'Clock (Traditional)

Key: Bb Major
Range: F2 to G3
Meter: 3/4
Rhythm: Eighth notes
Clef: Bass
Level 1

The piece presents a level 3 note (G3, half-hole G), bypassing all the level 2 notes. It is prepared by a leap from D3 to G3 while slurred. These concepts may need to be taught individually before they can be played simultaneously.

#17) Passion Chorale (H.L. Hassler)

Key: F Major
Range: G2 to G3
Meter: 4/4
Rhythm: Eighth notes and quarter notes
Clef: Bass
Level 1

Beyond the half-hole G3, the solo part is level 1. However, the piano, in chorale fashion, cadences on chords at each phrase, which are not always in the key.

This set, as a whole, is ideal for the level 1 and level 2 students. It utilizes none of the lowest (level 2) notes. These are great for youngest players.

Publisher: Oxford University Press, London, U.K. This may be out of print as it is no longer on the Oxford site. www.amazon.com and www.ebay.com.

Bray, Kenneth I., and J. Paul Green. *Solos for schools: bassoon solo book*. Toronto: G.V. Thompson, 1981.

#1) Boston (hymn tune)

Key: G Major
Range: F#2 to C3
Meter: 4/4
Rhythm: Half and quarter notes
Clef: Bass
Level 1

This piece introduces F#2, as the only sharp, and it is played only once. This may lead to a discussion on sharps and determining sharp keys. It also introduces the concept of notes to cue the other part (bassoon to piano and the reverse).

#2) Alleluia (adapted from Palestrina)

Key: F Major
Range: F2 to F3
Meter: 3/4
Rhythm: Quarter, half, and dotted half notes
Clef: Bass
Level 1

This piece may serve as an introduction to Renaissance church music. It includes breath marks and a repeat.

#3) D'ou Viens-tu (Canadian)

Key: Bb Major
Range: F2 to D3
Meter: 2/4
Rhythm: Eighth notes
Clef: Bass
Level 1

This is a great introduction to Bb major because there is no forked Eb! As the music rises to D3, the beginning player can feel confident because no fewer than three fingers remain in contact with the bassoon, allowing the student to maintain physical control over the bassoon.

#4) Chester (W. Billings)

Key: F Major
Range: F2 to F3
Meter: 4/4
Rhythm: Dotted quarters and eighth notes
Clef: Bass
Level 1

This is a setting of the American Revolutionary War song. Chester is the title of the melody, and it was expected that other words could be sung to the tune, which was common practice for the time. The student needs to feel comfortable playing open F (F3) and controlling the bassoon. This could lead to a discussion on ear-training and playing with a singing sound. Embouchure, breath speed, and air support will likely play into that discussion.

#5) Minuet (T. Arne)

Key: C Major
Range: B2 to F3
Meter: 3/4
Rhythm: Quarter notes
Clef: Bass
Level 1

This piece is suitable for students using a method series, such as the Kjós, that begins with the left hand notes below open F (F3) but also includes adding the right hand for B2.

#6) Sweet Betsy from Pike (American)

Key: F Major
Range: F2 to F3
Meter: 3/4
Rhythm: Quarter and eighth notes
Clef: Bass
Level 1

This piece requires more endurance for the embouchure and teaches some advancing musical markings, such as slurs, accents, carrot (marcato) accents, grand pause, and fermata. The tempo (dotted half note = 48-56) could warrant a discussion on playing the whole measure as one beat. Piano cues are also introduced into the bassoon score.

Burness, John. *Four Easy Bassoon Pieces*. London: Paterson's Publications Ltd., 1976.

#1) Slow Waltz

Key: C Major
Range: C3 to F3
Meter: 3/4
Rhythm: Eighth notes
Clef: Bass
Level 1

This piece requires confidence in balancing the bassoon while only the left hand is required.

#4) Philippa's Tune

Key: C Major
Range: G2 to F3
Meter: Common
Rhythm: Dotted-eighth to sixteenth notes
Clef: Bass
Level 1

This is a great first solo piece that uses both hands. There is a trill, a turn, and a *D.C. al fine* in the music. There is a repeat sign missing the forward facing dots at the *fine*.

Publisher: Paterson's Publications, Ltd., London, U.K. Paterson's was acquired by Chester Music and Novello & Co., but their website does not list this work. The best sources are www.sheetmusicplus.com and www.amazon.co.uk.

Eccles, John, and R. Christian Dishinger, trans. *Minuet*. Indiana: Studio 224, 1979.

Key: Bb Major
Range: Bb2 to F3
Meter: 3/4
Rhythm: Eighth notes
Clef: Bass
Level 1

This piece is very straight-forward.

Publisher: Studio 224, Lebanon, Indiana. This piece can now be found in the Alfred Music library. www.alfred.com.

Hanmer, Ronald. *Bassoon bagatelles: four pieces for beginners*. United Kingdom: Emerson, 1978.

#4) Postlude

Key: F Major
Range: F2 to F3
Meter: Cut Time
Rhythm: Eighth notes
Clef: Bass
Level 1

Thinking of the beat as half notes is the most advanced skill needed. Everything stays within one octave, but notes that could be new are Eb3 and Db3. This is a good solo for very early in the playing experience.

Publisher: Emerson Music, Yorkshire, U.K. www.juneemerson.co.uk.

Hilling, Lyndon, and Walter Bergmann. *First book of bassoon solos*. London: Faber Music Ltd., 1979.

#1) Ostinato (Walter Bergmann)

Key: C Major
Range: C3 to F3
Meter: Common Time
Rhythm: Quarter notes
Clef: Bass
Level 1

Ostinato is short for *bassoon ostinato*, a bass that ‘obstinately’ repeats the same pattern. The student should echo the left hand of the piano. Relax the embouchure and play long firm notes. Best if used in tandem with methods that begin with left hand notes.

#2) Yugoslav Dance (traditional)

Key: C Major
Range: C3 to F3
Meter: 2/4
Rhythm: Eighth notes
Clef: Bass
Level 1

This is useful for introducing staccato and tenuto accents, the checkmark indicating breaths, and the *D.C. al fine*.

#3) Polka (Czech traditional)

Key: C Major
Range: G2 to F3
Meter: 2/4
Rhythm: Eighth-two sixteenths combo
Clef: Bass
Level 1

This piece requires some introduction to subdivisions, as sixteenth notes are quite common. Within this collection, this is also the introduction to the lower register, adding fingers of the right hand.

#4) Czech Dance (traditional)

Key: C Major
Range: F2 to E3
Meter: 2/4
Rhythm: Eighth notes and sixteenth notes
Clef: Bass
Level 1

In this piece, the piano is the soloist, and the bassoon has the bass line. Style is important here.

#5) Barcarolle (Lyndon Hilling)

Key: C Major
Range: G2 to F3
Meter: 6/8
Rhythm: Dotted eighth-sixteenths combo
Clef: Bass
Level 1

This is level 2 in terms of note value content and meter, but it is very approachable. There is one instance of syncopation, in which the eighth note is followed by the quarter, instead of the traditional 6/8 idea of quarter note followed by an eighth note.

#7) Gavotte (Jacques Aubert)

Key: F Major
Range: F2 to F3
Meter: Common Time
Rhythm: Eighth notes
Clef: Bass
Level 1

Though not the easiest piece in this collection, this could be great for a first solo. There is a surprise B natural, which might be a new note.

#9) Menuet du Tambourin (Jacques Hotteterre)

Key: C Major
Range: F#2 to F3
Meter: 3/4
Rhythm: Eighth notes
Clef: Bass
Level 1

An unlikely F# appears in this work, and it is in the low register. This is a great introduction to this note and fingering.

Hughes, Eric. *Six low solos: bassoon & piano*. England: Emerson Edition, 1974.

#1) Minuet

Key: F Major
Range: F2 to F3
Meter: 3/4
Rhythm: Eighth notes
Clef: Bass
Level 1

This piece presents the different articulations: accents, staccatos, and unmarked notes; as well as a repeat with a second ending.

Lawton, Sidney. *The Young Bassoonist, Volume 1*. London: Oxford University Press, 1982.

#1) Suo-Gân (first version, Lullaby – Welsh)

Key: C Major
Range: C3 to E3
Meter: 4/4
Rhythm: Quarter notes
Clef: Bass
Level 1

This is an excellent first piece if one begins with left hand only notes. It is repeated. The checkmarks are breath marks.

#2) Au Clair de la Lune (French Traditional)

Key: C Major
Range: G2 to E3
Meter: 4/4
Rhythm: Quarter notes
Clef: Bass
Level 1

This is a good first piece after the student learns notes that require both hands. There is a short repeated section.

#3) Song of the Crib (German 15th Century)

Key: G Major
Range: G2 to E3
Meter: 3/4
Rhythm: Quarter notes
Clef: Bass
Level 1

This piece can introduce a new meter – 3/4 – as a new concept. There is a short repeated section.

#4) Song of the Volga Boatmen (Russian Traditional)

Key: A Minor
Range: A2 to F3
Meter: 4/4
Rhythm: Quarter notes, two eighth notes
Clef: Bass
Level 1

This piece may serve as an introduction to eighth notes as well as minor keys.

#10) The First Nowell (English Traditional)

Key: F Major
Range: F2 to F3
Meter: 3/4
Rhythm: Eighth notes
Clef: Bass
Level 1

This Christmas song setting is useful for playing by ear, as the melody is familiar, and a good introduction to repeats.

Weait, Christopher. *The First Six Bassoon Solos for Bassoon and Piano*. Ohio: Christopher Weait, LLC, 2013.

#1) Andante

Key: Bb Major
Range: A2 to F3
Meter: 4/4
Rhythm: Quarter notes
Clef: Bass
Level 1

There is nothing unexpected in this piece. This would be a great first solo even just in performance for family. There is a repeat.

#2) Gentle Waltz

Key: F Major
Range: F2 to F3
Meter: 3/4
Rhythm: Quarter notes
Clef: Bass
Level 1

This piece includes both E3 and Eb3. The later notes will require the forked Eb fingering, which is likely to be a new note.

#3) Minor March

Key: D Minor
Range: F2 to F3
Meter: 2/4
Rhythm: Quarter notes
Clef: Bass
Level 1

There is a repeated section. Staccatos and slurs are used, which will likely require some explanation.

#4) Lullaby

Key: Bb Major (written as F Major with Eb accidentals)

Range: Bb2 to F3

Meter: 6/4

Rhythm: Quarter notes

Clef: Bass

Level 1

Every printed E3 note is changed to Eb3. Teach that accidentals carry throughout a measure. The meter is unusual for such an early level piece.

Level 2

From *The New Weissenborn Method for Bassoon*:

Through Lesson XIX (19).....Level 2 (all low range to Bb1)
Does not include the half-hole or flicking notes in Lessons 12-19.

Ornaments are in Lesson XXVI (26) and presented in tenor clef.

Benoy, A W. *First Pieces for Bassoon, Book 1*. London: Oxford University Press, 1964.

#7) Robin Adair (Traditional)

Key: C Major
Range: G2 to G3
Meter: 3/4
Rhythm: Eighth notes
Clef: Bass
Level 2

The half-hole G3 would rank this at level 3, so it may be a new note, but everything else is level 1.

#9) As with Gladness Men of Old (Conrad Kocher)

Key: C Major
Range: G2 to G3
Meter: 4/4
Rhythm: Quarter notes
Clef: Bass
Level 2

This piece also contains the half-hole G3, which may need to be taught specifically.

#12) Now thank we all our God (J. Crüger)

Key: F Major
Range: E2 to D3
Meter: 4/2
Rhythm: Half notes, and two quarter notes
Clef: Bass
Level 2

The challenges to the student are understanding the meter and learning B2 (natural) and E2, the low E.

#18) O! My Little Augustin (German folk-song)

Key: C Major
Range: G2 to A3
Meter: 3/4
Rhythm: Eighth notes
Clef: Bass
Level 2

This piece uses A3, flicked A, which is a level 3 note. As it is paired with G3 in each instance, this combination will need some attention.

#19) Come, Let's Be Merry (Anon – 18th Century)

Key: F Major
Range: F2 to Bb3
Meter: 3/4
Rhythm: Eighth notes
Clef: Bass
Level 2

This piece requires both venting skills used with slurs, new articulations, and leaps. The student may need some extra left hand thumb attention.

#20) Land of our Fathers (James James)

Key: C Major
Range: B2 to C4
Meter: 3/4
Rhythm: Quarter notes and eighth notes
Clef: Bass
Level 2

While rising to C4, involving flicking, this piece will need faster air speed and improving venting skills of both kinds.

This set, as a whole, is ideal for level 1 and level 2 students. The lowest range (level 2) is not utilized much, however some level 3 notes are included.

Publisher: Oxford University Press, London, U.K. This may be out of print as it is no longer on the Oxford site. www.amazon.com and www.ebay.com.

Boismortier, Joseph Bodin de, and Robert Thompson, ed. *Suite of Pieces for Bassoon and Keyboard*. Pennsylvania: Shawnee Press Inc., 1979.

#2) Rigaudon

Key: G Major
Range: D2 to Eb4
Meter: 2 (Cut Time)
Rhythm: Eighth notes
Clef: Bass
Level 2

When taken up to the suggested tempo of half note = 104, this piece can be more difficult than a level 2. This movement appears to end at the bottom of the page, but it continues to the next. There is a sudden key change at the page turn. Suggested ornaments include mordents.

Publisher: Shawnee Press Inc., Delaware Water Gap, PA. Shawnee Press is now distributed by Hal Leonard. www.halleonard.com.

Boyle, Rory. *Little Suite for Bassoon and Piano*. London: Boosey and Hawkes, 1984.

#1) Prelude

Key: D Minor
Range: A2 to A3
Meter: 3/4
Rhythm: Quarter and eighth notes
Clef: Bass
Level 2

Venting requirements present challenges here. The F#3 might be an unexpected note.

#2) Burlesque

Key: A Minor
Range: G2 to C4
Meter: 2/4
Rhythm: Dotted eighth to sixteenth combination
Clef: Bass
Level 2

This piece requires the use of venting. F#3 could be a note the student will need to learn.

#3) Air

Key: F Major by appearance, modern tonality
Range: G2 to C4
Meter: 4/4
Rhythm: Eighth notes
Clef: Bass
Level 2

Moving above the staff is the challenge, along with the non-traditional harmonies.

#5) Berceuse

Key: G Major but non-tonal
Range: G2 to C4
Meter: 4/4
Rhythm: Eighth notes
Clef: Bass
Level 2

Venting is the challenge for the young student.

#6) Capriccioso

Key: No key center
Range: F2 to A3
Meter: 4/4
Rhythm: Eighth notes
Clef: Bass
Level 2

Half-hole F#3 and G3 and A3 (flicking) are the critical details in this piece.

Publisher: Boosey and Hawkes, London, U.K. Distributed in the USA by Hal Leonard.
www.boosey.com and www.halleonard.com.

Bray, Kenneth I., and J. Paul Green. *Solos for schools: bassoon solo book*. Toronto: G.V. Thompson, 1981.

#13) Let Me Fish Off Cape St. Mary's (Canadian)

Key: F Major, Bb Major
Range: C2 to C4
Meter: 4/4
Rhythm: Eighth notes, dotted quarter tied to another quarter
Clef: Bass
Level 2

Though this is level 3 in range, it is level 2 in everything else. This introduces the terms *allegro* and *molto ritardando*. There is also a key change, a fermata, and a grand pause.

Publisher: Gordon V. Thompson Limited, Toronto, Ontario, Canada. No longer in business. www.alfred.com.

Burness, John. *Four Easy Bassoon Pieces*. London: Paterson's Publications Ltd., 1976.

#2) Allegro

Key: F Major
Range: F2 to A3
Meter: 4/4
Rhythm: Eighth notes
Clef: Bass
Level 2

This piece requires some venting: half-hole G3 and flicked A3.

#3) Romance

Key: D Minor
Range: A2 to Bb3
Meter: 4/4
Rhythm: Eighth notes
Clef: Bass
Level 2

Flicking up to Bb3 is required here. Also F#3 could be a note to learn.

Publisher: Paterson's Publications, Ltd., London, U.K. Paterson's was acquired by Chester Music and Novello & Co., but their website does not list this work. The best sources are www.sheetmusicplus.com and www.amazon.co.uk.

Duhaut, Albert. *Plaintif pour Basson avec accompagnement de Piano*. Paris: Alphonse Leduc, 1983.

Key: C Major
Range: C2 to C4
Meter: 3/4
Rhythm: Eighth notes
Clef: Bass
Level 2

This would be a level 1 piece except for range, which is level 3. A good low range is helpful.

Publisher: Alphonse Leduc, Paris, France. www.alphonseleduc.com/en.

Forbes, Watson, arr. *Classical and Romantic Pieces, Book 1*. London: Oxford University Press, 1977.

#1) Three Pieces (i) Gavotte (Handel)

Key: G Major
Range: D3 to E4
Meter: Cut Time
Rhythm: Eighth notes
Clef: Bass
Level 2

The range goes beyond level 2. This would typically be performed in a set with the other two, but for study purposes could be learned separately without issue.

Publisher: Oxford University Press, London, U.K. This may be out of print, as it is no longer on the Oxford site. Consider www.ebay.com and www.amazon.com.

Glinka, Mikhail Ivanovich, and D. Shuman, arr. *Romance Melody*. Connecticut: J. Spratt music, 1956.

Key: A Minor
Range: A2 to Bb3
Meter: Common time (4/4)
Rhythm: Quarter notes with occasional sixteenth notes
Clef: Bass clef
Level 2

The required use of venting moves this work beyond level 2. There is an optional “*ossia 8va*” which is a bit unclear as to how long it should go, but with good range skills it could all be taken up one octave.

Publisher: Jack Spratt Music Co. (now handled by Elkin Music International).
www.elkinmusic.com.

Handel, George Frideric, and Robert M. Barr, arr. *Sarabande from Concerto in F Minor*. Ohio: Ludwig Music Publishing Co., 1968.

Key: Ab Major
Range: F2 to Ab3
Meter: 3/4
Rhythm: Dotted-eighth/sixteenth notes
Clef: Bass
Level 2

This piece is a good introduction to the half-hole part of venting. G3 and Ab3 appear prominently here.

Nothing in the solo copy mentions this, but an online search revealed this piece as a transcription of Handel's *Concerto for Oboe, HWV 287*. On the website, search "Sarabande" to find several entries.

Publisher: Ludwig Music Publishing Comp, Cleveland, OH. www.ludwigmasters.com.

Hanmer, Ronald. *Bassoon bagatelles: four pieces for beginners*. United Kingdom: Emerson, 1978.

#1) Song Without Words

Key: Bb Major
Range: E2 to G3
Meter: 3/4
Rhythm: Quarter notes
Clef: Bass
Level 2

This piece introduces several new or advancing skills: the *Da Capo al fine*, G3 and the half-hole, and E2 (low E). This is a basic level 1 piece, but with requirements of range that touch level 2 (with the E2) and level 3 (with the half-hole G3).

#2) Walking Tune

Key: C Major
Range: G2 to A3
Meter: Cut Time
Rhythm: Quarter notes
Clef: Bass
Level 2

This piece could be a little fast for near beginners, at half note = 84. The only other feature that is not level 1 is range, which includes the venting notes G3 (half-hole) and A3 (flick). Both Eb3 and E3 appear in the music.

#3) Lullaby

Key: F Major
Range: F2 to A3
Meter: 6/8
Rhythm: Eighth notes
Clef: Bass
Level 2

This piece is a solid level 2 with consistent eighth notes in an eighth note meter and range of over one octave. But the range moves above F3 (open F) to A3, requiring some control of the half-hole and flicking concepts.

Publisher: Emerson Music, Yorkshire, U.K. www.juneemerson.co.uk.

Hilling, Lyndon, and Walter Bergmann. *First book of bassoon solos*. London: Faber Music Ltd., 1979.

#6) Variations on a German Christmas Song (Walter Bergmann)

Key: G Major, C Major
Range: F2 to F3
Meter: 2/4
Rhythm: Sixteenth notes
Clef: Bass
Level 2

This work is level 3 in rhythm but level 1 in meter and key. The sixteenth notes are somewhat scalar, and this can facilitate development of finger technique.

#8) Romance (Walter Bergmann)

Key: D Minor
Range: E2 to F3
Meter: 3/4
Rhythm: Dotted quarter and eighth notes
Clef: Bass
Level 2

This piece is in d minor, and minor mode might be unexpected at the early levels. The music descends to E2 (low E), and introduces dotted notes.

#10) Minka (Russian folksong)

Key: A Minor
Range: F#2 to E3
Meter: 2/4
Rhythm: Sixteenths
Clef: Bass
Level 2

Though sixteenth notes appear, there are not too many to be beyond level 2. The appearance of G#2 to F#2 will require learning to coordinate the right hand thumb and fourth finger (pinky). These could also be new notes to the student.

#11) Passacaglia (Walter Bergmann)

Key: F Major, E Minor
Range: E2 to F3
Meter: 3/4
Rhythm: Sixteenth notes
Clef: Bass
Level 2

The arrangers note that a passacaglia is built over a recurring bass line in triple time, and that it should sound firm and austere. The level 2 details include the dotted quarter notes and the occasional sixteenth notes.

#12) Duet (Walter Bergmann)

Key: A Minor
Range: E2 to E2
Meter: 6/8
Rhythm: Eighth notes
Clef: Bass
Level 2

Liberal use of accidentals involving the right hand thumb and fourth finger appears in the piece.

#13) Hymn (J.S. Bach)

Key: A Minor
Range: A2 to G3
Meter: Common Time
Rhythm: Quarter notes, but two sixteenths
Clef: Bass
Level 2

The range extends to G3, which is a level 3 half-hole note. A singing quality is the goal, as this music is meant to be sung. This can be accomplished by quality air support and speed, a loose embouchure, and relaxing the throat.

#14) Waltz (Franz Schubert)

Key: C Major
Range: G2 to G3
Meter: 3/4
Rhythm: Dotted-quarter and eighth note patterns
Clef: Bass
Level 2

This piece is a good introduction to slurs if a student has not encountered them previously.

#15) Minuet (Henry Purcell)

Key: C Major
Range: G2 to G3
Meter: 3/4
Rhythm: Eighth notes
Clef: Bass
Level 2

There are two repeated sections in this piece. It also introduces trill technique.

#18) Jig (Henry Purcell)

Key: G Major
Range: D2 to A3
Meter: 6/4
Rhythm: Quarter notes with a few eighth notes
Clef: Bass
Level 2

The challenge to a student is to feel this piece in 2 large beats per measure rather than four. The D2 (low D) might come as a surprise.

#20) The Merry Peasant (Robert Schumann)

Key: C Major
Range: G2 to C4
Meter: Common Time
Rhythm: Eighth notes
Clef: Bass
Level 2

Flicking and half-holing (both venting skills) are necessary for this piece, thus range is level 3.

#21) Song (Philip Rosseter)

Key: D Minor
Range: D3 to C4
Meter: Common Time
Rhythm: Eighth notes
Clef: Bass
Level 2

The exclusive use of B3, rather than Bb3, suggests that this piece is in D Dorian mode rather than D minor. It will require flicking of A3, B3, and C4.

#22) Welsh Folk Song I (Traditional)

Key: F Major
Range: A2 to A3
Meter: 2/4
Rhythm: Dotted eighth-sixteenth combinations
Clef: Bass
Level 2

Range is the only factor that is level 3 in this piece. There is a familiar, though altered rhythm in one instance: the sixteenth to the dotted eighth.

#25) Prelude (J.S. Bach)

Key: G Minor
Range: G2 to G3
Meter: 3/4
Rhythm: Eighth notes
Clef: Bass
Level 2

Movement into the flicked range is the only level 3 detail contained here. There is a need for venting coordination.

Publisher: Faber Music Limited, London, U.K. www.fabermusic.com.

Hughes, Eric. *Six low solos: bassoon & piano*. England: Emerson Edition, 1974.

#2) Air Pastorale

Key: G Major
Range: F#2 to A3
Meter: 4/4
Rhythm: Eighth notes
Clef: Bass
Level 2

This piece involves harmonies that are not expected for the key of G major, though none of the accidentals are in the bassoon part.

#3) Bolero

Key: C Major
Range: E2 to B3
Meter: 3/4
Rhythm: Eighth notes, dotted eighth-sixteenth notes
Clef: Bass
Level 2

This piece involves flicking on A3, Bb3, and B3. This can be quite challenging when taken up to tempo.

#4) Tango

Key: E Minor
Range: E2 to C4
Meter: 4/4
Rhythm: Eighth notes
Clef: Bass
Level 2

Syncopation may need to be discussed as it appears here. An unfamiliar marking, the tenuto, may also need to be demonstrated.

#5) Barcarolle

Key: C Major
Range: E2 to C4
Meter: 6/8
Rhythm: Dotted eighth-sixteenth
Clef: Bass
Level 2

Ab3 is an unexpected note in this key. There are several large descending leaps, which will require some embouchure modification.

Publisher: Emerson Edition, Ampleforth, Yorkshire, England. www.juneemerson.co.uk.

Kerrison, Jan. *Three young pieces for bassoon and piano*. London: Mills Music, 1958.

#2) Lullaby

Key: A Major
Range: C#3 to E4
Meter: 6/8
Rhythm: Eighth notes
Clef: Bass
Level 2

Range is level 3, and the student may need to learn a note or two to play this. Everything else is very approachable for a level 2.

Publisher: Mills Music Ltd., London, U.K. Music is now distributed by Alfred.
www.alfred.com.

Lawton, Sidney. *The Young Bassoonist, Volume 1*. London: Oxford University Press, 1982.

#5) O Come, All Ye Faithful (Traditional Christmas)

Key: C Major
Range: G2 to G3
Meter: 4/4
Rhythm: Quarter notes
Clef: Bass
Level 2

The range goes to G3, half-hole G, which is level 3 if a student has learned notes according to the chart. The challenge is the octave G leap to the half-hole. This is also a holiday work.

#6) See Amid the Winter's Snow (John Goss)

Key: C Major
Range: G2 to G3
Meter: 4/4
Rhythm: Quarter notes and eighth notes
Clef: Bass
Level 2

The half-hole G3 is presented several times. This is a good introduction to half-hole technique. The challenge is large interval leaps up to G3.

#7) As with Gladness Men of Old (hymn tune adapted from C. Kocher)

Key: C Major
Range: G2 to G3
Meter: 4/4
Rhythm: Eighth notes
Clef: Bass
Level 2

The challenge presented by this piece is moving from the left hand first finger E3 over the break to the half-hole G3.

#8) Now the Day is Over (S. Baring Gould)

Key: C Major
Range: C3 to G3
Meter: 4/4
Rhythm: Quarter notes
Clef: Bass
Level 2

This piece helps work the transition of going over the break (at F3, open F).

#9) Child in the Manger (Scottish Traditional)

Key: F Major
Range: F2 to G3
Meter: 9/4
Rhythm: Quarter notes
Clef: Bass
Level 2

Counting in such an unusual meter could be difficult here. It could be considered slow "3" for learning purposes.

#12) Es is ein' Ros' entsprungen (German 15th Century)

Key: C Major
Range: G2 to G3
Meter: 2/2, 3/2
Rhythm: Quarter notes
Clef: Bass
Level 2

This piece is an introduction to “half note” meters and meter changes.

#21) The Mermaid (English Traditional)

Key: G Major
Range: F#2 to G3
Meter: 4/4
Rhythm: Dotted eighth to sixteenth note combinations
Clef: Bass
Level 2

This piece is all about the rhythm. It also introduces the double dotted quarter note.

#23) Drink to Me Only (English Traditional)

Key: Bb Major
Range: Bb2 to Bb3
Meter: 6/8
Rhythm: Eighth notes
Clef: Bass
Level 2

This is the first piece in this collection to introduce Eb3. The student will need to learn the forked fingering.

#24) Llwyn Onn (Welsh Traditional)

Key: Eb Major
Range: Ab2 to Bb3
Meter: 3/4
Rhythm: Eighth notes
Clef: Bass
Level 2

This is the first piece in this collection that introduces Ab in two octaves, including the half-hole octave. The half-hole notes appear often enough to work this skill thoroughly.

#26) Cherry Tree Carol (English Traditional)

Key: G Major
Range: C3 to D4
Meter: 4/4
Rhythm: Quarter and eighth notes
Clef: Bass
Level 2

Though range is level 3 in this piece, all other elements are level 1.

Publisher: Oxford University Press, London, U.K. It no longer appears on their site, so it may be discontinued. Consider alternative sources. www.ebay.com and www.amazon.com.

Lawton, Sidney. *The Young Bassoonist, Volume 2*. London: Oxford University Press, 1982.

#1) Now to the (the) Bagpipes' merry Skirl (from Cantata 212) – J.S. Bach

Key: C Major
Range: G2 to F4
Meter: 4/4
Rhythm: Quarter notes and eighth notes.
Clef: Bass
Level 2

A repeat is presented here, along with trills on D3. Checkmarks appear in this collection, which are breath marks. Range is level 3.

#3) La Vaillance (from 'Heldenmusik') – G.P. Telemann

Key: D Major
Range: D2 to B3
Meter: 4/4
Rhythm: Eighth notes, occasional sixteenth notes
Clef: Bass
Level 2

This piece incorporates a couple of awkward trills, which will need explanation. Many accents are used.

Publisher: Oxford University Press, London, U.K. This is possibly out of print, as it is not available on the Oxford website. Suggest www.amazon.com or www.ebay.com.

Parfrey, Raymond. *Six Pieces for Bassoon and Piano*. New York: Delevan: Kendor Music, 1979.

#1) Southern Song

Key: F Major
Range: F2 to A3
Meter: Common Time
Rhythm: Eighth notes
Clef: Bass
Level 2

This piece enters the venting range with G3 and A3, needing to half-hole and flick.

#2) March

Key: C Major
Range: G2 to Bb3
Meter: Common Time
Rhythm: Triplet eighth notes
Clef: Bass
Level 2

This piece is solid level 2 with some venting range notes.

#4) Gavotte

Key: C Major
Range: G2 to A3
Meter: Common Time
Rhythm: Triplet eighth notes
Clef: Bass
Level 2

If the student needs to learn some higher (venting) range notes, this is a good piece to introduce those skills.

#5) Air

Key: Bb Major
Range: Bb2 to Bb3
Meter: Common Time
Rhythm: Quarter notes
Clef: Bass
Level 2

This piece has a few accidentals that can help the student expand their familiarity with chromatic pitches.

Publisher: Kendor Music, Inc., Delevan, NY. www.kendormusic.com.

Philiba, Nicole. *Venise: Six Pièces faciles pour Basson et Piano*. Paris: Gérard Billaudot, 1982.

#2) Promenade

Key: No key signature

Range: D2 to C4

Meter: 3/4

Rhythm: Eighth notes

Clef: Bass

Level 2

Range is the only level 3 aspect. Venting is frequently required in this piece.

Publisher: Gérard Billaudot, Paris, France. Use the English language button.
www.billaudot.com.

Saint-Saëns, Camille, and Lionel Lethbridge, arr. *Two pieces from "The Carnival of the Animals"*. London: Oxford University Press, 1974.

#1) Tortoises

Key: F Major

Range: D2 to F3

Meter: 4/4

Rhythm: Eighth notes

Clef: Bass

Level 2

Though the bassoon part is not difficult, the piano plays triplets against the bassoon's duplets. This may create coordination issues.

Publisher: Oxford University Press, London, U.K. This is possibly out of print as it is not available on the Oxford website. Suggest www.amazon.com, www.ebay.com, or www.trevcomusic.com.

Various. *New Pieces for Bassoon, Book 1.* London: The Associated Board of the Royal Schools of Music, 1978.

#1) The Goldfish (Noel Cox)

Key: G Major
Range: D2 to F#4
Meter: 5/4, 4/4, 3/4, 3/2
Rhythm: Quarter notes
Clef: Bass
Level 2

This could be a level 1 piece if not for the range and meters that are unusual for the very early stage. Taken up to tempo (quarter = 150), this piece poses a more difficult challenge.

Publisher: The Associated Board of the Royal Schools of Music, London, U.K.
www.abrsm.com.

Weait, Christopher. *The First Six Bassoon Solos for Bassoon and Piano.* Ohio: Christopher Weait, LLC, 2013.

#5) Syncopated Moderato

Key: G Minor
Range: G2 to F3
Meter: Cut Time
Rhythm: Quarter notes
Clef: Bass
Level 2

This piece introduces simple syncopation and requires good counting skills.

#6) Bluesy Bassoon

Key: Eb Major
Range: G2 to F3
Meter: Cut Time
Rhythm: Quarter notes
Clef: Bass
Level 2

There is liberal use of Db3, which is an accidental in this key. Rhythmically this piece is very straight-forward. Blues music is part of jazz. Listen to some examples of blues to play with the correct style.

Publisher: Christopher Weait, LLC, Dublin, OH. www.weaitmusic.com.

Weait, Christopher. *Five More First Solos for Bassoon and Piano*. Ohio: Christopher Weait, LLC, 2014.

#7) Andantino

Key: C Minor
Range: Ab² to A³
Meter: 6/8
Rhythm: Eighth notes
Clef: Bass
Level 2

This piece takes the student into venting territory. It includes a few accidentals, including Db³.

#8) Moderato

Key: G Minor/G Major hybrid, written with 3 flats
Range: E² to G³
Meter: Cut Time
Rhythm: Eighth notes
Clef: Bass
Level 2

This piece poses challenges of key versus key signature. Many of the flats are cancelled out with naturals. It almost seems to be in G major. Tempo is the other challenge to a beginner here.

#9) Bass Line Minuet

Key: C Minor/C Major hybrid, written with 3 flats
Range: F#² to G³
Meter: 3/4
Rhythm: Dotted quarter to eighth note
Clef: Bass
Level 2

The range rises to level 3 here, with the half-hole G³. The accidentals relative to the key signature printed are the challenge here.

#10) Sad March

Key: A Minor
Range: G2 to G3
Meter: 2/4
Rhythm: Sixteenth notes
Clef: Bass
Level 2

This piece has some subdivisions that a younger student might need help to process. The title seems a bit surprising as the first three bars seem to be in C major. This can open up a discussion on key signatures and major versus minor.

#11) Happy March

Key: F Major (no flat in the key signature)
Range: F2 to G3
Meter: 6/8
Rhythm: Eighth notes
Clef: Bass
Level 2

There is a misprint: the first line of music, including the meter, is at the bottom of a page (in the solo part), and the title appears at the top of the next page. It happens to be four bars of rest, but coordination with the piano could otherwise be a problem.

Publisher: Christopher Weait, LLC, Dublin, OH. www.weaitmusic.com.

Level 3

From *The New Weissenborn Method for Bassoon*:

Through Lesson XII.a (12.a)..... Level 3 (half-hole range, thru G#/Ab3)

Through Lesson XII.b (12.b).....Level 3 (intro to flicking A3)

Through Lesson XVIII.a (18.a)... Level 3 (all half-hole and flicking notes to D4)

Ornaments are presented in Lesson XXVI (26), but may be taught as the student needs the skill. They are usually demonstrated in tenor clef.

Avison, Charles and René Atkinson, arr. *Sonata in F*. London: Oxford University Press, 1982.

#1) Grave

Key: F Major

Range: B2 to G4

Meter: Common Time

Rhythm: Sixteenth notes

Clef: Bass

Level 3

This is a three-movement sonata. If counted by the eighth note, this is a very approachable movement that pushes range. There is a bit of syncopation within the beat.

#2) Allegro

Key: F Major

Range: F2 to G4

Meter: 2/4

Rhythm: Sixteenth notes and thirty-second notes

Clef: Bass

Level 3

A number of wide leaps appear, and fast fingers get to shine.

#3) Minuetto Grazioso

Key: F Major

Range: C#3 to G4

Meter: 3/4

Rhythm: Eighth notes

Clef: Bass

Level 3

This movement has three repeated sections beyond the D.C.

Publisher: Oxford University Press, London, U.K. This is no longer on the Oxford University Press website. Alternatives are www.amazon.com and www.ebay.com.

Bach, Johann Sebastian, and Martin Gatt, arr. *Three movements from the solo 'cello suites*. London: Associated Board of the Royal Schools of Music, 1972.

#1) Gigue (from Suite No. 1)

Key: G Major
Range: D2 to E4
Meter: 6/8
Rhythm: Sixteenth notes
Clef: Bass
Level 3

This gigue needs a dedicated breathing scheme. Places to breathe are not intuitive as rests are rare. A discussion on phrasing and breathing to create phrases would be useful.

#2) Bourrée I (from Suite No. 3)

Key: C Major
Range: C2 to F4
Meter: Cut Time
Rhythm: Eighth notes
Clef: Bass
Level 3

This is a familiar piece for many. This will help the student find a sense of style, but listening to recordings will enhance the understanding.

#3) Menuet II (from Suite No. 2)

Key: D Major
Range: D#2 to F#4
Meter: 3/4
Rhythm: Eighth notes
Clef: Bass
Level 3

As with the other two works from this collection, breathing will be a challenge, as will style and smooth playing.

Publisher: The Associated Board of the Royal Schools of Music, London, U.K. Search in the “Shop” link with the arranger’s name. www.abrsm.com.

Baines, Francis. *Introduction & Hornpipe for Bassoon & Piano*. London: Schott and Co., Ltd., 1950.

#1) Introduction

Key: G Major
Range: C#2 to F4
Meter: 4/4
Rhythm: Triplet sixteenth notes
Clef: Bass
Level 3

This movement has more modern harmonies. This is suitable for a student with strong rhythmic skills.

#2) Hornpipe

Key: G Major
Range: C2 to F#4
Meter: 3/4
Rhythm: Duple and triple sixteenth notes
Clef: Bass
Level 3

Both of the movements in this set have the same expectations of the player. The piece calls for various styles of accents.

Publisher: Schott and Company, Limited, London, U.K. www.schott-music.com.

Baird, Tadeusz. *Cztery preludia (Four Preludes)*. Poland: Polskie Wydawnictwo Muzyczne, 1983.

#1) Prelude #1

Key: No key signature
Range: B1 to Bb4
Meter: 4/4, 3/2, 2/4
Rhythm: Eighth notes
Clef: Bass and Tenor
Level 3

Though this has the range of a level 5 piece, everything else is level 2. This is great for a student with advanced range skills. The student must be comfortable counting, as the piano often plays nine eighth notes to a 4/4 measure.

#2) Prelude #2

Key: No key signature
Range: D2 to D5
Meter: 5/4, 2/4, 4/4, 6/4
Rhythm: Eighth notes
Clef: Bass and Tenor
Level 3

Except for range, at level 5, this could be a level 1 piece. The fast notes are quarter notes and staccato eighth notes on the beat. This is suitable for one needing tenor clef usage and high range with slower-moving notes.

#3) Prelude #3

Key: No key signature
Range: D3 to F#4
Meter: 3/2, 4/4, 3/4, 2/4
Rhythm: Triplet eighth notes
Clef: Tenor (piano cues in bass and treble)
Level 3

Accidentals are common in this prelude. This requires comfort in tenor clef.

#4) Prelude #4

Key: No key signature
Range: Bb1 to G4
Meter: 4/4, 3/4, 5/4
Rhythm: Eighth notes
Clef: Bass
Level 3

This prelude has moderate use of accidentals. There are piano cues that continue in measures after the bassoon stops. They appear just a little smaller than the bassoon notes, so it is visually hard to recognize the cues from the solo. The final gesture of this prelude is a two octave C major scale in glissando style, written out as thirty-second notes, spread over three beats.

All four of these preludes have simple aspects as well as higher-level aspects. Be advised that these are modal in nature, which is common in Polish music.

Publisher: Polskie Wydawnictwo Muzyczne (aka PWM), Krakow, Poland. This is the largest Polish music publisher. Look for an English translation button.
www.pwm.com/pl.

Bakaleinikoff, Vladimir. *Three Pieces for Bassoon and Piano*. New York: Belwin, Inc., 1939.

#1) A Ballad

Key: G Major
Range: C2 to G4
Meter: Common Time
Rhythm: Dotted eighth-sixteenth notes
Clef: Bass
Level 3

Range is the detail that might cause a student to stretch. Both slurs and phrase markings appear, which might cause some confusion.

#2) Humoresque

Key: B Minor and G Major
Range: B1 to F#4
Meter: 2/4 and 3/4
Rhythm: Duple and triple eighth notes
Clef: Bass
Level 3

So long as the student has chromatic and enharmonic knowledge, very little in this movement should prove problematic.

#3) March Eccentric

Key: C Major
Range: C2 to F4
Meter: Common Time
Rhythm: Triplet eighth notes
Clef: Bass
Level 3

Almost ABA in form, the B section appears to be in Ab Major, but nothing follows traditional harmonic function. Many accidentals occur here, especially flats. Good finger coordination is necessary.

Publisher: Belwin, Inc., New York City, NY. Belwin's catalog is now distributed by Alfred. www.alfred.com.

Bartók, Béla, and R. Christian Dishinger, trans. *Dance of the Slovaks*. Indiana: Studio 224, 1979.

Key: No key signature, F Dorian mode
Range: Eb3 to Eb4
Meter: 2/4
Rhythm: Eighth notes
Clef: Bass
Level 3

This piece is a great introduction to music that is modal – neither major nor minor. Challenging factors included Ab3, a half-hole note. The half-hole on this particular note is quite exacting, needing to be just slightly vented by the left hand first finger. Also the tessitura, the range where most of the notes lie, is the middle of the staff and above. This range requires greater air support as the young player advances.

Publisher: Studio 224, Lebanon, IN. The publisher is no longer in business. Alfred Publishing holds the copyright to Studio 224. www.alfred.com.

Benoy, A.W., A. Bryce, and Christine Mather. *First pieces for Bassoon, Book 2*. London: Oxford university press, 1964.

#3) Gavotte from “Cello Suite No. 6” (J.S. Bach)

Key: Bb Major
Range: F2 to G4
Meter: 4/4
Rhythm: Eighth notes
Clef: Bass and Tenor
Level 3

This is unaccompanied. Good command of the tenor clef is critical.

#4) Chanson Triste (P. Tchaikovsky)

Key: E Minor
Range: B2 to G4
Meter: Common Time
Rhythm: Eighth notes
Clef: Bass
Level 3

This piece presents a D.C. al codetta, some accidentals, and tenuto markings as distinct from other notes.

#6) Minuet (L. Boccherini)

Key: F Major
Range: C3 to F4
Meter: 3/4
Rhythm: Eighth notes, one set of sixteenth notes
Clef: Bass
Level 3

Range is level 4, so new notes may need to be learned. Included extras are short appoggiaturas (grace notes), staccatos, and a trill.

Publisher: Oxford University Press, London, U.K. This may be out of print as it is no longer on the Oxford site. www.amazon.com and www.ebay.com.

Benson, Warren. *Song and Dance*. New York: Boosey and Hawkes, 1955.

Key: E Minor
Range: E2 to E4
Meter: 4/4, 5/4, 3/4
Rhythm: Eighth notes, triplet eighth notes
Clef: Bass
Level 3

Range is level 4, requiring the student to learn E4. There are two instances of two sixteenth notes which are the second half of a beat.

Publisher: Boosey and Hawkes, New York City, NY. Distributed by Hal Leonard in the USA. www.boosey.com and www.halleonard.com.

Boismortier, Joseph Bodin de, and Robert Thompson, ed. *Suite of Pieces for Bassoon and Keyboard*. Pennsylvania: Shawnee Press Inc., 1979.

#4) Gigue

Key: D Major
Range: A2 to E4
Meter: 6/8
Rhythm: Eighth notes
Clef: Bass
Level 3

Repeats, lack of suitable breathing choices, and tempo are challenging.

#5) Paysane

Key: D Major
Range: D2 to G4
Meter: 2 (Cut Time)
Rhythm: Quarter notes and eighth notes
Clef: Bass
Level 3

This could be a level 2 if not for the range on the upper end and some wide leaps. As a result, the range moves this work to level 4.

#6) Rondeau

Key: A Minor
Range: E2 to F4
Meter: 6/8
Rhythm: Sixteenth notes
Clef: Bass
Level 3

This piece requires a relaxed and smooth articulation, and comfort with running eighth notes and subdivision.

This particular set has the keyboard part realized by harpsichordist Thomas Trobaugh. Overall, this suite ranks a level 4, so it is definitely intended for a student at the upper end of this project's experience range.

Publisher: Shawnee Press Inc., Delaware Water Gap, PA. Shawnee Press is now distributed by Hal Leonard. www.halleonard.com.

Borodin, Alexander, and Forrest L. Buchtel, arr. *Polovetsian Dances*. Illinois: Neil A. Kjos Music, 1974.

Key: F Dorian (Eb Major key signature)
Range: C3 to F4
Meter: 4/4
Rhythm: Eighth notes
Clef: Bass
Level 3

The student may need to learn Eb4 and F4. Cb4 and Db4 appear, so student needs some understanding of enharmonic notes.

Publisher: Neil A. Kjos Music Company, Park Ridge, IL. Now the publisher is based in San Diego, CA. www.kjos.com.

Boyle, Rory. *Little Suite for Bassoon and Piano*. London: Boosey and Hawkes, 1984.

#4) Waltz

Key: G Minor
Range: G2 to C4
Meter: 3/4
Rhythm: Quarter notes
Clef: Bass
Level 3

The tempo is marked “presto,” and this piece should be felt as 1 beat per measure. The notes in each measure should be treated as subdivisions.

Publisher: Boosey and Hawkes, London, U.K. Distributed in the USA by Hal Leonard.
www.boosey.com and www.halleonard.com.

Bray, Kenneth I., and J. Paul Green. *Solos for schools: bassoon solo book*. Toronto: G.V. Thompson, 1981.

#7) In Church (Tchaikovsky)

Key: D Minor
Range: D2 to Bb3
Meter: 2/4
Rhythm: Half, quarter, and eighth notes
Clef: Bass
Level 3

This piece, within this collection, introduces half-hole notes and flicking notes, on top of expanding the range downward to D2 (low D). Most details here are level 2, only range is level 4, averaging a level 3 piece.

#8) The Shepherdess (J. Brahms)

Key: Bb Major, C Major
Range: F2 to A3
Meter: 3/4
Rhythm: Eighth notes
Clef: Bass
Level 3

This piece is level 3 on the range chart due to the rise to A3 (flicked A). Most of the details here are level 2. A key change is introduced.

#9) March from Judas Maccabaeus (G. Handel)

Key: Ab Major
Range: Eb2 to Ab3
Meter: Cut
Rhythm: Eighth notes
Clef: Bass
Other: Repeats, counting 4/4 versus cut time
Level 3

This is the first piece in this collection to introduce Ab major. The terms *legato* and *marcato* appear in music. There are repeats, and counting in 4 versus 2 might be discussed.

#10) The Three Ravens (English)

Key: C Minor to F Minor
Range: G2 to Eb4
Meter: 4/4, with one 2/4 bar
Rhythm: Dotted quarters and eighth notes
Clef: Bass
Level 3

Though level 4 for range (up to Eb4), this is level 2 for most other details. This is good for a student who needs to refine the half-hole and flicking concepts.

#11) A Great Big Sea (Canadian)

Key: C Major to F Major
Range: E2 to C4
Meter: 2/4
Rhythm: Sixteenth notes
Clef: Bass
Level 3

This is good for students who have strong rhythmic skills but could use some work on venting.

#12) Auprès de ma blonde (Canadian)

Key: C Major to Eb Major

Range: G2 to Eb4

Meter: 6/8

Rhythm: Triplet groups of eighth notes and quarter/eighth combos

Clef: Bass

Other: Key change, counting in 6 while feeling in 2

Level 3

This is a good introduction to 6/8 time.

#14) Intrada (P. Green)

Key: F Major

Range: A2 to F4

Meter: Cut

Rhythm: Eighth notes

Clef: Bass

Level 3

This piece emphasizes notes in and above the staff. This will require a faster air stream and greater air support, as these notes tend toward flatness. Counting might require a short discussion.

#15) Downcast Clown (H. Sumner)

Key: No key

Range: D3 to E4

Meter: 3/4

Rhythm: Eighth notes

Clef: Bass

Level 3

There are a number of accidentals here, but all within the Eb major scale. The piano has even more accidentals, so harmony and dissonance can be unexpected. There are some wide leaps in both directions. This also can introduce the concept of coda.

#16) Happy Hornpipe (K. Bray)

Key: G Major

Range: F2 to F4

Meter: 2/4

Rhythm: Dotted-eighth/sixteenth note and sixteenth notes

Clef: Bass

Level 3

The only unexpected detail in this piece is the regular use of the short appoggiatura, also known as a grace note. Staccato and tenuto articulations also appear.

#17) Greensleeves (English)

Key: D Minor
Range: A2 to C4
Meter: 6/8
Rhythm: Dotted eighth-sixteenth within triplet groupings
Clef: Bass
Level 3

This melody is familiar to most students. The dotted-eighth/sixteenth/eighth pattern occurs regularly here. There is a great deal of subdivision (running sixteenth notes) in the piano part.

#18) Entr'acte from Carmen (G. Bizet)

Key: C Minor, C Major, G Minor, G Major
Range: D2 to F4
Meter: 2/4
Rhythm: Triplet sixteenths as one eighth note's value
Clef: Bass
Level 3

Though level 4 in terms of range and note value (triplet sixteenths), this is very approachable for many at level 3. The music might be familiar, as it is from the opera *Carmen*, but it has been shifted to C minor in the beginning.

Publisher: Gordon V. Thompson Limited, Toronto, Ontario, Canada. No longer in business. www.alfred.com.

Chitchyan, Geghuni. *Burlesco*. Switzerland: Editions Bim, 2008.

Key: No key signature
Range: C2 to G4
Meter: 4/4 and 2/4
Rhythm: Sixteenth notes
Clef: Bass
Level 3

The composer has utilized syncopation combined with tenuto accents and a moderate amount of accidentals. Two measures of straight sixteenth notes will test the tonguing ability. A tremolo is used, but it is more accurately a trill in realization.

Publisher: Edition Bim, Switzerland. www.editions-bim.com.

Chitchyan, Geghuni. *Novelletta*. Switzerland: Editions Bim, 2007.

Key: Modern, no key center
Range: C2 to G4
Meter: 6/8
Rhythm: Eighth notes and some running sixteenth notes
Clef: Bass
Level 3

There are many accidentals here. The harmony is influenced by Armenian folk music rather than common practice period style.

Publisher: Edition Bim, Switzerland. www.editions-bim.com.

Dishinger, Ronald C., arr. *Medici Masterworks Solos for Bassoon and Piano*. Bellingham, Washington: Medici Music Press, 1985.

#1) Aria (Jeremiah Clarke)

Key: Bb Major
Range: D3 to F4 (optional G4)
Meter: Common Time
Rhythm: Eighth notes
Clef: Bass
Level 3

This piece presents the opportunity to learn G4. If the student is not comfortable with that note, there are options provided by the arranger.

#2) The St. Catherine Rigaudon (John Barrett)

Key: F Major
Range: E3 to F4
Meter: Common Time
Rhythm: Eighth notes
Clef: Bass
Level 3

There are quite a few instances of G3 to C4 here, so the student can practice half-hole to flicking to coordinate the left hand thumb and index finger technique. The “rigaudon” is a dance, so a discussion on dances and styles may help the student understand and play this piece.

#3) Tambourin from “Pieces de Clavecin” (Jean-Philippe Rameau)

Key: D Minor
Range: D3 to E4 (option F4)
Meter: Common Time
Rhythm: Eighth notes
Clef: Bass
Level 3

This piece is a venting exercise, as these notes are used frequently. The tempo is given as a half note, so this could be played in two or four for a different level of education.

#4) Courante (Jean-Baptiste Lully)

Key: A Minor
Range: D3 to F4
Meter: 3/4
Rhythm: Eighth notes
Clef: Bass
Level 3

There are a few accidentals in this piece. This is from a dance suite, so there could be a discussion of styles.

#5) Gavotte from “Sonata No.7 for Flute” (George F. Handel)

Key: Eb Major
Range: Bb2 to Eb4
Meter: Common Time
Rhythm: Eighth notes
Clef: Bass
Level 3

This piece uses smaller leaps, so this will be good for refining the finger technique. Ab3 is presented a few times, so it will also drill finding that small half-hole.

#6) La Voltigeuse from “Three Small Pieces for Piano” (Friedrich W. Marpurg)

Key: Bb Major
Range: Bb2 to D4
Meter: 2/4
Rhythm: Sixteenth notes
Clef: Bass
Level 3

This piece combines half-holing and flicking with faster rhythms and different articulations.

This set can be approached by a level two student who wants to learn higher notes. These pieces lie primarily in the middle of the staff and higher without going into the extreme high range. They will require a little more endurance and air support to play successfully.

Publisher: Medici Music Press, Bellingham, WA. www.medicimusic.com.

Dubois, Pierre Max. *3 Nouvelles Breves*. Paris: Gérard Billaudot, 1981.

#1) Allegro

Key: G Major
Range: F#2 (D2 ossia) to G4
Meter: 4/4
Rhythm: Quarter notes and half notes
Clef: Bass
Level 3

This could be a level 1 piece except for the range. This is ideal for the student learning notes up to G4 without the addition of complicated rhythms and patterns.

#2) Andante

Key: C Major
Range: E2 (ossia C2) to G4
Meter: 2/4
Rhythm: Eighth notes
Clef: Bass
Level 3

This is for students who have range advancing faster than other chart categories.

#3) Allegretto

Key: F Major
Range: E2 to G4
Meter: 2/4
Rhythm: Eighth notes
Clef: Bass
Level 3

Range combined with flicked notes approached by wide leaps is a challenge presented here.

Publisher: Gérard Billaudot, Paris, France. www.billaudot.com. Look for the English translation button.

Duhaut, Albert. *Gracieux pour Basson avec accompagnement de Piano*. Paris: Alphonse Leduc, 1983.

Key: G Minor
Range: G2 to G4
Meter: Common (4/4)
Rhythm: Eighth notes
Clef: Bass
Level 3

This uses some level 4 notes, a few accidentals, and some non-traditional harmonic progressions.

Publisher: Alphonse Leduc, Paris, France. Use the English language button.
www.alphonseleduc.com.

Forbes, Watson, arr. *Classical and Romantic Pieces, Book 1*. London: Oxford University Press, 1977.

#2) Three Pieces (ii) Musette (Handel)

Key: G Major
Range: D3 to G4
Meter: 6/8
Rhythm: Sixteenth notes and dotted sixteenth-to-thirty-second combinations
Clef: Bass
Level 3

The dotted-sixteenth to thirty-second note combination may seem challenging to a younger student, and the range goes beyond level 3. These challenges can be met by a confident student.

#3) Three Pieces (iii) March (Handel)

Key: G Major
Range: D2 to D4
Meter: Cut Time
Rhythm: Eighth notes, dotted-eighth-to sixteenth combination
Clef: Bass
Level 3

The student will need a fast articulation and good finger coordination for this.

#4) Sunset Song (Heller)

Key: Bb Major
Range: C#2 to G4
Meter: 3/4
Rhythm: Eighth notes
Clef: Bass
Level 3

This piece pushes the range a little bit. Descending leaps of a tri-tone may need to be addressed.

#7) My Little Sweet Darling (Anon., attributed to Byrd)

Key: Ab Major
Range: G3 to Gb4
Meter: 3/4
Rhythm: Quarter and eighth notes
Clef: Bass
Level 3

This piece could be level 1 if not for range. This is a great way to work up in the range without adding rhythmic complexity.

#9) Extract from “The Sorcerer’s Apprentice” (Dukas)

Key: F Minor
Range: C2 to C4
Meter: 3/8
Rhythm: Eighth notes
Clef: Bass
Level 3

This piece/excerpt is great for the student who will recognize this melody and because it is a legitimate bassoon melody. It rises through the venting range. The grace note is the only detail a student might not expect.

#11) Melody from “Violin Concerto, Op. 61” (Beethoven)

Key: G Minor
Range: D3 to G4
Meter: 6/8
Rhythm: Sixteenth notes
Clef: Bass
Level 3

Range and fast notes above the venting area are the challenge for students to overcome. There are a few accidentals.

This collection contains excerpts and arrangements of music from the classical and romantic canon.

Publisher: Oxford University Press, London, U.K. This may be out of print, as it is no longer on the Oxford site. Consider www.ebay.com and www.amazon.com.

Fote, Richard. *Waltz for Juliet*. New York: Almitra Music Co., 1979.

Key: Ab Major
Range: C3 to Eb4
Meter: 3/4
Rhythm: Eighth notes
Clef: Bass
Level 3

This piece is level 3 due to the key and range. A student who is comfortable at level 2 will likely find this approachable.

Publisher: Almitra Music Company, Delevan, NY. Almitra is now part of the Kendor Music Group. www.kendormusic.com.

Goodwin, Gordon. *Alborada for bassoon and piano*. Texas: Southern Music Co., 1976.

Key: No key center
Range: C#3 to Gb4
Meter: 4/4
Rhythm: Dotted-eighth notes
Clef: Bass
Level 3

Use of the double dotted quarter and range above level 3 are some challenges here. There is an unexpected amount of dissonance with the piano part.

Publisher: Southern Music Company, San Antonio, TX. www.southernmusic.com.

Handel, George Frideric, Albert J. Andraud, trans., and Vincent Pezzi, trans. *Concerto in C minor for bassoon and piano*. Cincinnati: A.J. Andraud, 1941.

#2) Movement 2 – Sarabande

Key: Eb Major
Range: C3 to Eb4
Meter: 3/4

Rhythm: Dotted eighth-sixteenth combination
Clef: Bass
Level 3

This movement is quite approachable for students who are comfortable playing above the staff.

#3) Movement 3 – Finale

Key: C Minor
Range: G2 to Eb4
Meter: 3/4
Rhythm: Sixteenth notes
Clef: Bass
Level 3

This movement contains thirty-second notes as turns out of trills. The trills may require some new fingerings. This concerto is great as an introduction to serious baroque music.

Publisher: Andraud Music is now being distributed by Southern Music Company.
www.southernmusic.com.

Handel, George Frideric, Ronald C. Dishinger, trans. *Allegro: from Concerto grosso, Op. 3, no. 4. Minnesota: Medici Music Press, 1980.*

Key: Bb Major
Range: Bb2 to F4
Meter: 3/4
Rhythm: Eighth notes
Clef: Bass
Level 3

There are several repeats here, including a D.C. al Fine. Wide leaps that involve vented notes will require some coordination.

Publisher: Medici Music Press, St. Cloud, MN 56302. www.medicimusic.com.

Hilling, Lyndon, and Walter Bergmann. *First book of bassoon solos*. London: Faber Music Ltd., 1979.

#16) Andante (Franz Schubert)

Key: A Minor
Range: G2 to G3
Meter: 2/4
Rhythm: Thirty-second notes and triplet sixteenths
Clef: Bass
Level 3

This piece is best when counting in 4, with the eighth note receiving the beat, to ensure accuracy of the thirty-second notes and the duple and triple sixteenths. The G#2 might be an unexpected, new note.

#17) Nobody's Jigg (English country dance)

Key: F Major
Range: F2 to A3
Meter: Cut Time
Rhythm: Eighth notes
Clef: Bass
Level 3

The appearance of A3, the flicked A, is a first for this collection. The student will need to be comfortable with the half note receiving the beat with eighth notes as a shorter subdivision.

#19) Cockle-Shells (English country dance)

Key: A Minor
Range: G2 to A3
Meter: Cut Time
Rhythm: Eighth notes
Clef: Bass
Level 3

The slurring from A3 to G3 will necessitate coordination between the left thumb for flicking and the left hand index finger for the G3 half-hole. At a fast tempo, the eighth notes will seem like sixteenth notes, so this does require some advancing skill.

#23) Gavotte (Francesco Barsanti)

Key: A Minor
Range: C3 to C4
Meter: 2/4
Rhythm: Sixteenth notes
Clef: Bass
Level 3

Several accidentals appear here: F#3, G#3, D#3, and Bb3, not all of which are expected. A fast left thumb, for flicking, is required here.

#24) Welsh Folk Song II (Traditional)

Key: C Minor
Range: G2 to C4
Meter: 6/8
Rhythm: Dotted eighth-sixteenth-eighth combination
Clef: Bass
Level 3

This piece should be played and felt in 2. The accidentals are typical of C minor.

#26) Ländler (Franz Schubert)

Key: G Minor
Range: D3 to Eb4
Meter: 3/4
Rhythm: Eighth notes
Clef: Bass
Level 3

Level 4 in range, this piece assumes comfortable skill with venting. B natural (B3) is unexpected in here.

#27) Rustic March (Carl Maria von Weber)

Key: G Major
Range: D2 to D4
Meter: Common Time
Rhythm: Sixteenth notes
Clef: Bass
Level 3

This piece is a very solid level 3. Navigating moving sixteenth notes is expected here. There are two instances of short appoggiaturas, one of them at C#4.

#28) Duo (Georg Philipp Telemann)

Key: G Minor
Range: D2 to D4
Meter: 3/4
Rhythm: Eighth notes
Clef: Bass
Level 3

This piece includes a fair number of accidentals, not all of them are expected given the key. There are some wide leaps in the bass line that is this bassoon part. The piano is the duo partner, which informs the title.

Publisher: Faber Music Limited, London, U.K. www.fabermusic.com.

Hughes, Eric. *Six low solos: bassoon & piano*. England: Emerson Edition, 1974.

#6) Valse Humoresque

Key: F Major
Range: D2 to D4
Meter: 3/4
Rhythm: Dotted quarter note and eighth notes
Clef: Bass
Level 3

There are several non-chord tones used in this piece. A discussion may be needed to address tempo, as it is the dotted half note = 52, felt in 1.

Publisher: Emerson Edition, Ampleforth, Yorkshire, England. www.juneemerson.co.uk.

Kerrison, Jan. *Three young pieces for bassoon and piano*. London: Mills Music, 1958.

#3) The Fairy Clock

Key: G Major
Range: D2 to G4
Meter: 2/4
Rhythm: Thirty-second notes (one instance)
Clef: Bass
Level 3

This piece requires use of a sizeable range and comfort with leaps, though it is not technically very difficult. Style is a big component to performance of this piece. There are a couple of instances of grace notes for effect.

Publisher: Mills Music Ltd., London, U.K. Music is now distributed by Alfred.
www.alfred.com.

Lacour, Guy. *Récréambule: pour basson et piano*. Paris: Gérard Billaudot, 1997.

Key: No key signature
Range: C2 to E4
Meter: 2/4
Rhythm: Eighth notes
Clef: Bass (cues in treble clef)
Level 3

Range thru the venting notes and above the staff is the challenge here. Wide leaps are common as are accidentals.

Publisher: Gérard Billaudot, Paris, France. Use the English language button.
www.billaudot.com.

Lawton, Sidney. *The Young Bassoonist, Volume 1*. London: Oxford University Press, 1982.

#11) In Dulci Jubilo (German 14th Century)

Key: C Major
Range: A2 to A3
Meter: 3/4
Rhythm: Quarter notes, and three eighth notes
Clef: Bass
Level 3

This piece rises to A3, the flicked A, and can be an introduction to flicking.

#13) Nos Galan (Welsh Traditional)

Key: C Major
Range: B2 to B3
Meter: 4/4
Rhythm: Eighth notes
Clef: Bass
Level 3

This piece is very similar to “Deck the Halls,” so the differences might at first surprise the student. The last two bars have an optional set of notes.

#14) Sans Day Carol (Cornish Traditional)

Key: C Major
Range: B2 to C4
Meter: 3/4
Rhythm: Eight notes, dotted eighth to sixteenth combinations
Clef: Bass
Level 3

This piece continues to expand the range upward, requiring more flicked notes.

#15) O Waly Waly (English Traditional)

Key: F Major
Range: C3 to C4
Meter: 3/2
Rhythm: Eighth notes
Clef: Bass
Level 3

This piece can be an introduction into “half note” meters, and it adds the flicked Bb3.

#16) A Virgin Most Pure (English Traditional)

Key: C Major
Range: B2 to C4
Meter: 3/4
Rhythm: Eighth notes, triplet eighth notes
Clef: Bass
Level 3

Learning to count triplet eighth notes is the challenge this piece presents.

#17) Suo-Gân (second version, Welsh Traditional)

Key: C Major
Range: C3 to C4
Meter: 4/4
Rhythm: Eighth notes
Clef: Bass
Level 3

The addition of dotted quarter notes and range distinguishes this piece from the first in this collection.

#18) Wiegenlied (Karl Leuner)

Key: C Major
Range: C3 to C4
Meter: 6/8
Rhythm: Eighth notes
Clef: Bass
Level 3

This piece presents the concept of slurring over a bar line with shorter and longer slurs. It can also help the student compare counting in six (slow or fast) with two.

#19) Galopede (English Country Dance)

Key: C Major
Range: C2 to C4
Meter: 4/4
Rhythm: Eighth notes
Clef: Bass
Level 3

The level 2 range on the chart, descending to the low C2, is the first appearance in this collection low range notes. This helps to refine technique of especially the left thumb, which is used in both the low and flicking ranges of the bassoon.

#20) Gabriel's Message (Basque Traditional)

Key: E Minor
Range: B2 to B3
Meter: 6/8, 9/8
Rhythm: Eighth notes (quarter to eighth)
Clef: Bass
Level 3

This piece uses F#3 prominently. It is a half-hole note, and can introduce the need for different sizes of half-hole. This is also one of the first minor key pieces of this collection.

#22) The Holly and the Ivy (English Traditional)

Key: D Major
Range: A2 to B3
Meter: 3/4
Rhythm: Eighth notes
Clef: Bass
Level 3

Familiarity may help the student learn this English Christmas tune. It can help teach sharp key signature rules, as the C# is in parenthesis – it is not used in the song.

#25) Greensleeves (English Traditional)

Key: D Minor (No key signature)
Range: A2 to C4
Meter: 6/8
Rhythm: Dotted-eighth to sixteenth to eight note combinations
Clef: Bass
Level 3

This piece introduces C#3 to the skill set. Familiarity will make it easier to learn.

#27) Come You Not from Newcastle? (English Traditional)

Key: D Major
Range: B2 to E4
Meter: 4/4
Rhythm: Eighth notes
Clef: Bass
Level 3

This piece expands the range up to E4, and it presents C#4 a few times also.

#28) Repton (C. Hubert H. Parry)

Key: Eb Major
Range: Bb2 to Eb4
Meter: 4/4
Rhythm: Eighth notes
Clef: Bass
Level 3

This piece introduces Eb4. Large leaps, ascending and descending, appear as well. This could bring about a discussion on air support and embouchure.

#29) Dafydd Y Garreg Wen (Welsh Traditional)

Key: D Minor
Range: A2 to F4
Meter: 3/4
Rhythm: Eighth notes
Clef: Bass
Level 3

The challenges in this piece include learning high F (F4), slurring into the upper register, and flicking.

This collection teaches an expanding range differently from the level chart, but it does so gradually.

Publisher: Oxford University Press, London, U.K. It no longer appears on their site, so it may be discontinued. Consider alternative sources. www.ebay.com and www.amazon.com.

Lawton, Sidney. *The Young Bassoonist, Volume 2*. London: Oxford University Press, 1982.

#2) Air (from the 5th Harpsichord Suite) – J. Mattheson

Key: C Minor
Range: D3 to G4
Meter: 3/4
Rhythm: Sixteenth notes
Clef: Bass
Level 3

Several challenges are found in this piece: several trills, quintuplet sixteenth notes, and tessitura is top of the staff and above (tenor register). The legato Eb4 may also be found useful here.

#4) Après un Rêve (Op. 7) – G. Fauré

Key: C Minor
Range: C3 to F4
Meter: 3/4
Rhythm: Triplet eighth notes and other triplet subdivisions
Clef: Bass
Level 3

Notes that are not part of the key appear in this piece: accidentals of Gb3, Db4, as well as other non-chord tones.

#5) Pietà Signore (Aria di Chiesa) – A.L. Niedermeyer

Key: D Minor
Range: D3 to G4
Meter: 3/4
Rhythm: Eighth notes and sixteenth notes
Clef: Bass
Level 3

Level 4 notes are utilized in this piece. Notes outside the key, such as Eb4 and F#4, may need to be taught. Grace notes, large descending leaps, and a *del segno al fine* are also presented.

Publisher: Oxford University Press, London, U.K. This is possibly out of print, as it is not available on the Oxford website. Suggest www.amazon.com or www.ebay.com.

Lully, Jean Baptiste, and S. Post, trans. *Gavotte in Rondeau*. Minnesota: Medici Music Press, 1981.

Key: F Minor
Range: C3 to F4
Meter: 4/4
Rhythm: Eighth notes
Clef: Bass
Level 3

This piece extends above the staff, requiring good air support from the student. Venting is important for this piece.

Publisher: Medici Music Press, St. Cloud, MN. www.medicimusic.com.

Marcello, Benedetto, and Lyle Merriman. *Adagio and Allegro*. Texas: Southern Music Co., 1968.

#1) Adagio

Key: G Minor
Range: F#3 to G4
Meter: 3/4
Rhythm: Eighth notes
Clef: Bass
Level 3

Several trills appear in this music (some with written out turns), and it will increase confidence in playing above the staff.

#2) Allegro

Key: G Minor
Range: G2 to F4
Meter: 6/8
Rhythm: Eighth notes
Clef: Bass
Level 3

This movement has a few trills. F#3 appears several times, and it is a note outside the key.

Publisher: Southern Music Company, San Antonio, TX. www.southernmusic.com.

Marcello, Benedetto. *Largo and Allegro*. Texas: Southern Music Co., 1968.

#1) Largo

Key: F Major
Range: C3 to D4
Meter: 3/8
Rhythm: Triplet sixteenth notes
Clef: Bass
Level 3

The student will need good subdivision and counting skills. There are a few trills in this movement, one with a turn out.

#2) Allegro

Key: F Major
Range: G2 to G4
Meter: 2/4
Rhythm: Triplet eighth notes and sixteenth notes
Clef: Bass
Level 3

Learning G4 is the only aspect of this movement beyond level 3. This piece requires good counting and subdivision skills.

Publisher: Southern Music Company, San Antonio, TX. www.southernmusic.com.

Marpurg, F.W., and Hugo D. Marple. *Rondeau*. Texas: San Antonio: Southern Music Co., 1971.

Key: F Major
Range: A2 to D4
Meter: 4/4
Rhythm: Eighth notes
Clef: Bass
Level 3

This piece can be used as an introduction to various accent styles and ornaments. Venting is used prominently here.

Publisher: Southern Music Company, San Antonio, TX. www.southernmusic.com.

Mozart, Wolfgang Amadeus. *Two Sonatas for Bassoon and Piano*, K. 304-305. New York: Edwin F. Kalmus, 1970.

#2) Sonata No. 2, K. 304

Key: E Minor

Range: E2 to G4

Meter: Cut Time

Rhythm: Eighth notes, dotted-eighth to sixteenth combinations

Clef: Bass

Level 3

This sonata is three pages long in the solo part. The student will need good endurance, comfort playing into level 4 range, and consistent articulation ability.

Both sonatas in this set are longer pieces regarding endurance. They are each composed as one continuous movement or piece, not as specific and separate movements.

Publisher: Edwin F. Kalmus, New York City, NY. Distribution of Kalmus solo pieces is now by Alfred. www.alfred.com.

Parfrey, Raymond. *Six Pieces for Bassoon and Piano*. New York: Delevan: Kendor Music, 1979.

#3) Waltz

Key: C Major

Range: F2 (optional C2) to Db4

Meter: 3/4

Rhythm: Eighth notes

Clef: Bass

Level 3

This piece presents the student with the challenge of expanding range into the venting notes.

#6) Gigue

Key: F Major

Range: F2 (optional C2) to C4

Meter: 6/8

Rhythm: Eighth notes

Clef: Bass

Level 3

This piece can help build speed and technical facility. Counting will be very important to learning this music.

Publisher: Kendor Music, Inc., Delevan, NY. www.kendormusic.com.

Philiba, Nicole. *Venise: Six Pièces faciles pour Basson et Piano*. Paris: Gérard Billaudot, 1982.

#1) Fête Venitienne

Key: A Minor
Range: E2 to E4
Meter: 12/8
Rhythm: Eighth notes
Clef: Bass
Level 3

This piece could introduce or further develop the compound 12/8 time. Range is the second factor that is level 3.

#3) Légende

Key: No key signature
Range: A2 to F#4
Meter: Cut Time
Rhythm: Quarter notes and eighth notes
Clef: Bass
Level 3

The combination of meter, tempo, and range make this a solid level 3.

#4) Pont des Soupirs

Key: A Minor
Range: A2 to F4
Meter: 4/4
Rhythm: Eighth notes and sixteenth notes
Clef: Bass
Level 3

Though range is level 4, with the lento tempo marking, students not afraid of it can approach this successfully.

#5) Rialto

Key: No key signature
Range: F#2 to F4
Meter: 6/8
Rhythm: Duple and triple eighth notes
Clef: Bass
Level 3

The complicating factor in this piece is the duple eighth notes over one beat in a triple meter.

This entire set is modal in nature, but very few of the individual pieces fall within a specific mode, which is a feature of some French music. A student approaching these will need to be comfortable not hearing common practice period chord progressions.

Publisher: Gérard Billaudot, Paris, France. Use the English language button.
www.billaudot.com.

Rameau, Jean-Philippe, and Ronald C. Dishinger. *Rigaudon from "Pieces de Clavecin, 1724"*. West Virginia: Medici Music Press, 1980.

Key: Bb Major
Range: A2 to Eb4
Meter: Common Time
Rhythm: Eighth notes
Clef: Bass
Level 3

Most aspects of this piece rank at level 2, but it incorporates all of the vented range and slightly above, which is technically a level 4. This is approachable for the student who wants to work toward these higher notes. This is a good introduction to Baroque style and a basic ABA form.

Publisher: Medici Music Press, Charleston, WV. www.medicimusic.com.

Rhoads, William E. *Ten Solos for Concert and Contest for Bassoon and Piano*. San Antonio, Texas: Southern Music Company, 1968.

#3) Caprice

Key: Eb Major
Range: D2 to D4
Meter: 2/4
Rhythm: Thirty-second notes
Clef: Bass
Level 3

This piece has a defined rhythmic gesture of thirty-second notes to an eighth note almost as a motive. It will require fast fingers, and sometimes in awkward combinations. There are fairly extensive accidentals. It is two pages long.

#4) Tarantella

Key: A minor, F Major
Range: D2 to A4
Meter: 6/8
Rhythm: Eighth notes
Clef: Bass
Level 3 (5 at tempo)

This is indicated as dotted-quarter = 160. Otherwise very playable elements become very hard at that tempo. There are a moderate number of accidentals. There is a key change noted on page two of this piece, but it is within a repeated section. I suspect there is a small misprint in excluding the Bb beginning at measure 57.

#5) A Minor Tune

Key: F Minor
Range: E2 to Db4
Meter: 3/4
Rhythm: Eighth notes
Clef: Bass
Level 3

This piece includes one variation, at quarter = 152, while the first part is quarter = 72. This change accounts for a great deal of difficulty in technique, and it could be enough to assign this a level 4 grade. Due to some chromatic passages, there are many accidentals.

This set is on a level for advanced high school contests. Many of these pieces are etude-like in writing quality, yet they present challenges not seen in much music for this level.

Publisher: Southern Music Company, San Antonio, TX. www.southernmusic.com.

Saint-Saëns, Camille, and Lionel Lethbridge, arr. *Two pieces from “The Carnival of the Animals.”* London: Oxford University Press, 1974.

#2) The Elephant

Key: Bb Major
Range: Bb1 to B3
Meter: 3/8
Rhythm: Sixteenth notes
Clef: Bass
Level 3

This piece uses a moderate number of accidentals. This piece follows an unusual harmonic progression.

Publisher: Oxford University Press, London, U.K. This is possibly out of print as it is not available on the Oxford website. Suggest www.amazon.com, www.ebay.com, or www.trevcomusic.com.

Schoenbach, Sol, arr. *Solos for the bassoon player: with piano accompaniment.* New York: Schirmer, 1964.

#1) Bourrée I and II from “Third Cello Suite” (Johann Sebastian Bach)

Key: C Major, C Minor
Range: E2 to F4
Meter: Cut Time
Rhythm: Eighth notes
Clef: Bass
Level 3

Though grouped together, this is two movements from the cello suite, one in C major, the other in C minor. This is an excellent work for observing the difference between the parallel keys.

#8) Pictures at an Exhibition – Promenade (Modest Mussorgsky)

Key: Ab Major
Range: Bb2 to Eb4
Meter: 5/4, 6/4
Rhythm: Eighth notes
Clef: Bass
Level 3

This is the “Promenade” from the larger work that begins with a bassoon solo.

Publisher: Schirmer, New York, NY. Music from Schirmer is now distributed by Hal Leonard. www.halleonard.com.

Various. *New Pieces for Bassoon, Book 1*. London: The Associated Board of the Royal Schools of Music, 1978.

#2) The Dancing Bear (Noel Cox)

Key: A Minor, A Major
Range: E2 to E4
Meter: 9/8
Rhythm: Eighth notes
Clef: Bass
Level 3

The range is level 4, but everything else is less. There are a few accidentals, such as A#, so enharmonic notes could be discussed if they have not previously been introduced.

#3) Across the Border (Gordon Jacob)

Key: C Major
Range: C2 to D4
Meter: 3/4
Rhythm: Dotted eighth to sixteenth note combinations
Clef: Bass
Level 3

This piece will challenge the half-hole and flicking skills.

#4) A Walking Tune (Gordon Jacob)

Key: F Major
Range: F2 to D4
Meter: 4/4
Rhythm: Dotted eighth to sixteenth note combinations
Clef: Bass
Level 3

There are several ties across bar lines. Venting skills are also addressed for continued development.

#5) March of the Tortoise (Bryan Kelly)

Key: D Minor (no key signature)
Range: C2 to D4
Meter: 2/4
Rhythm: Dotted eighth to two thirty-second notes combinations

Clef: Bass
Level 3

This piece present thirty-second notes almost as grace notes. The music is written almost like D Dorian mode, but there are no B naturals, only B flats, making this piece truly D Minor, though with no key signature.

#7) Burlesque March (Christopher Brown)

Key: No key signature
Range: C2 to A4
Meter: 4/4
Rhythm: Eighth notes
Clef: Bass
Level 3

Range is the only element that goes beyond level 3. Moderate accidentals appear in the music.

#8) Lament (John Hall)

Key: No key signature
Range: C2 to F#4
Meter: 9/8
Rhythm: Eighth notes
Clef: Bass
Level 3

The highest notes presented have a little time for preparation. Moderate accidentals appear and fit with the title.

#9) Scherzo (John Hall)

Key: No key signature
Range: C2 to D4
Meter: 2/4 and 3/4
Rhythm: Sixteenth notes
Clef: Bass
Level 3

This piece uses non-traditional harmonic progressions. Sixteenth notes appear slurred and articulated, allowing for work on both skills.

#10) Air (Richard Stoker)

Key: No key signature
Range: E2 to E4
Meter: 3/4
Rhythm: Eighth notes
Clef: Bass
Level 3

This piece includes syncopation, a few accidentals, and appears to transition between 3/4 and 6/8, though the meter never officially changes. “Solo” appears twice in the bassoon part, indicating entrances that are independent of the piano.

#11) Danse (Richard Stoker)

Key: No key signature
Range: D2 to D4
Meter: 3/4
Rhythm: Eighth notes
Clef: Bass
Level 3

“Solo” appears when the bassoon has independent entrances. The piano creates dissonance with the bassoon as well as on its own.

This set includes music for the intermediate player of the target levels. These pieces also expand tonality further than the student might find comfortable.

Publisher: The Associated Board of the Royal Schools of Music, London, U.K.
www.abrsm.com.

Various. *New Pieces for Bassoon, Book 2*. London: The Associated Board of the Royal Schools of Music, 1978.

#1) Aria (John Lambert)

Key: No key signature
Range: D3 to F#4
Meter: 3/4
Rhythm: Sixteenth notes (including 5:4)
Clef: Bass
Level 3

This piece, for its length, has significant use of accidentals. Quite a few grace notes are used.

#3) Singapore Sling (Bryan Kelly)

Key: No key signature
Range: D2 to G4
Meter: 3/4 and 2/4
Rhythm: Eighth notes
Clef: Bass
Level 3

This piece avoids common practice period harmonies and chord progressions. The challenge will be coordinating the fingers for sequential arpeggios.

#5) Staccato Study (John Lambert)

Key: No key signature
Range: Bb1 to Bb3
Meter: 4/4
Rhythm: Eighth notes
Clef: Bass
Level 3

This piece presents challenges due to lack of traditional tonality. In bar 13 there are brackets to help indicate emphasis, almost turning it into a bar 8/8 as 3 + 3 + 2.

This collection overall represents a high level of development for the high school student. Details such as tenor clef and skills in level 4 of range, the ability to play independently from the piano, and creating music without traditional harmonic progression are among the challenges this set presents.

Publisher: The Associated Board of the Royal Schools of Music, London, U.K.
www.abrsm.org.

Villette, Pierre. *Cantilène: pour basson ou violoncelle et piano*. Paris: Leduc, 1963.

Key: C Major
Range: F2 to G4 (optional E4)
Meter: 4/4
Rhythm: Eighth notes
Clef: Bass
Level 3

The student might need to learn a couple of notes, E4 and G4, as they are beyond the venting range. Many dynamics are indicated, which will enhance musicality. This is written for bassoon or cello, and fingering and bowing indications are provided, which might confuse a bassoonist initially. This is a great first French piece.

Publisher: Alphonse Leduc, Paris, France. www.alphonseleduc.com/en.

Waterhouse, William. *Bassoon solos: with piano accompaniment*. London: Chester Music, 1977.

#1) Minuetto from “Sonata No. 5” (Louis Mercy)

Key: C Minor, C Major
Range: G2 to F4
Meter: 3/8
Rhythm: Sixteenth notes
Clef: Bass
Level 3

There are several repeats including a D.C. al fine. Ornaments have suggestions provided.

#2) Bruit de Chasse (Michel Corrette)

Key: Bb Major
Range: F2 to G4
Meter: 6/8
Rhythm: Eighth notes
Clef: Bass
Level 3

Learning notes up to G4 will be necessary. This is a good piece to build articulation and speed.

#3) Andante from “Sonata for Bassoon and Cello, K. 292” (W.A. Mozart)

Key: F Major
Range: B2 to G4
Meter: 3/4
Rhythm: Sixteenth notes
Clef: Bass
Level 3

This movement, transcribed for piano instead of cello, is a good introduction to the classical style. There is a cadenza and a few ornaments the student can learn here.

#7) Three Easy Pieces No. 2 (Ludwig Milde)

Key: F Major
Range: C2 to G4
Meter: 3/4
Rhythm: Eighth notes
Clef: Bass
Level 3

Though range is level 4, everything else is level 2. There are a few accidentals and arpeggios to learn.

Weait, Christopher. *Tango*. Ohio: Christopher Weait, LLC, 2013.

Key: F Minor, C Major
Range: C3 to Eb4
Meter: 4/4
Rhythm: Triplet eighth notes, thirty-second notes
Clef: Bass
Level 3

This piece has the syncopation one would expect from a tango. The thirty-second notes are simply the fourth sixteenth value subdivision written out instead of a grace note. The key change is brief and straight-forward.

Publisher: Christopher Weait, LLC. Dublin, OH. www.weaitmusic.com.

Weait, Christopher, arr. *When the Shantyboy Comes Down*. Ohio: Christopher Weait, LLC, 2015.

Key: E Minor
Range: B1 to G4 (optional 8va to B4)
Meter: 6/8
Rhythm: Eighth notes
Clef: Bass
Level 3

This work is an arrangement of a Canadian folk song. The optional higher octave portion is simply the melody played at the next octave up; there are no unexpected details.

Publisher: Christopher Weait, LLC, Dublin, OH. www.weaitmusic.com.

Weinberger, Jaromír. *Sonatine for Bassoon and Piano*. New York: Carl Fischer, 1940.

Key: G Major
Range: D2 to G4
Meter: Common Time, 2/4
Rhythm: Sixteenth notes
Clef: Bass
Level 3

This piece requires that the student have growing endurance, as it is two pages in length for the bassoon part. Range is the skill that moves beyond a level 3. Included are the terms “theme I,” “theme II,” “theme 3,” and “development,” which can introduce these concepts. The 2/4 section is titled “Rondo a la Polka” allowing for discussion of these terms as well. A number of accidentals appear.

Publisher: Carl Fischer, New York City, NY. www.carlfischer.com.

Weissenborn, E., and Himie Voxman, ed. *Romanze, op. 227*. Miami: Rubank, Inc., 1942.

Key: Bb Major
Range: A2 to A4
Meter: 4/4
Rhythm: Sixteenth notes
Clef: Bass
Other: Cadenza
Level 3

There is brief exposure to grace notes and accents. There is a cadenza, written out, which would be a nice introduction to the concept. Though this piece can be found under E. Weissenborn, it also appears in a different edition as J. Weissenborn.

Publisher: Rubank, Chicago, IL. Rubank Publications has been acquired by the Hal Leonard Corporation. www.halleonard.com.

Weissenborn, Julius, and Bernard Garfield, ed. *Two Pieces for Bassoon and Piano, Op. 9*. New York: International Music Company, 1957.

#1) Arioso

Key: E Minor
Range: B2 to C4
Meter: Common (4/4)
Rhythm: Eighth notes
Clef: Bass
Level 3

Double dotted quarter notes to sixteenth notes and several styles of articulation and accent are required in this piece.

#2) Humoresque

Key: F Major
Range: C2 to A4
Meter: 3/4
Rhythm: Eighth notes
Clef: Bass
Level 3

This piece is good for working on arpeggios. The student will likely have to learn A4.

Publisher: International Music Company, New York City, NY.
www.internationalmusicco.com.

Willner, Arthur. *Classical album for bassoon and piano*. London: Boosey & Hawkes, 1947.

#1) Saraband (Henry Purcell)

Key: C Major
Range: G2 to A4
Meter: 3/4
Rhythm: Eighth notes
Clef: Bass
Level 3

This piece is level 4 in range. It is comprised of much syncopation and has a few ornaments that complicate the technique.

#2) Bourrée (G.F. Handel)

Key: F Major
Range: C3 to A4
Meter: Common Time
Rhythm: Triplet eighth notes
Clef: Bass
Level 3

Only range is level 4 here. This piece is largely at the top of the staff and above.

#3) Chaconne (C.W. Gluck)

Key: D Major
Range: F#3 to A4
Meter: 3/4
Rhythm: Dotted eighth to sixteenth note combinations
Clef: Bass
Level 3

This piece is largely at the top of the staff and above. There are a few accidentals and accents.

#5) Two Minuets – no. 1 (J.S. Bach)

Key: D Minor
Range: A2 to G4
Meter: 3/4
Rhythm: Eighth notes
Clef: Bass
Level 3

The student should be able to play notes in the level 4 range with a tessitura largely above the staff.

#6) Two Minuets – no. 2 (J.S. Bach)

Key: D Major
Range: F#2 to F#4
Meter: 3/4
Rhythm: Eighth notes
Clef: Bass
Level 3

This piece includes a pair of sixteenth notes that function as an ornament. The tessitura is largely in the staff but it does rise above. These two minuets are printed together, but I have treated them separately to allow a teacher or student the flexibility of approaching one or both separately.

#10) Minuetto (W.A. Mozart)

Key: Bb Major
Range: Bb1 to G4
Meter: 3/4
Rhythm: Eighth notes
Clef: Bass
Level 3

This piece could lead to a further discussion about Mozart's style, especially as found in his "Concerto in Bb."

This collection is targeted at the intermediate to more advanced student player, to expand technique and prepare for the more challenging solo pieces at the collegiate level.

Publisher: Boosey and Hawkes, London, U.K. www.boosey.com.

Level 4

From *The New Weissenborn Method for Bassoon*:

Through Lesson XXI.a (21.a)..... Level 4 (G4)

Through Lesson XXIV.e (24.e)... Level 4 (plus A4, bass clef)

Through Lesson XXV.a (25.a).... Level 4 (plus A4, tenor clef)

Ornaments are found in Lesson XXVI (26) and may be taught as needed. They are typically demonstrated in tenor clef.

Allard, Maurice. *Courtes Pièce dans tous les tons pour Basson et Piano*. Paris: Gérard Billaudot, 1975.

#1) Gai

Key: C Major

Range: C2 to C#5

Meter: 2/4, 5/8

Rhythm: Eighth notes and sixteenth notes

Clef: Bass and Tenor

Level 4

This piece is not difficult except for range. The harmonies are less traditional. Accidentals are moderately used.

#2) Souple

Key: A Minor

Range: F2 to A#4

Meter: 6/8, 5/8

Rhythm: Eighth notes

Clef: Bass and Treble

Level 4

This piece contains unusual leaps. Range goes quite high, but this is slow enough that this could be a fine introduction to tenor clef.

Publisher: Gérard Billaudot, Paris, France. Use the English language button.

www.billaudot.com.

Allard, Maurice. *Courtes Pièces dans tous les tons pour Basson et Piano*. Paris: Gérard Billaudot, 1975.

#4) Aimable

Key: E Minor
Range: E2 to G#4
Meter: 5/4, 3/4, 6/4
Rhythm: Eighth notes
Clef: Bass
Level 4

Extensive accidentals and the tenor range, even in bass clef, earn this a level 4. There is a double sharp.

Publisher: Gérard Billaudot, Paris, France. Use the English language button.
www.billaudot.com.

Allard, Maurice. *Courtes Pièces dans tous les tons pour Basson et Piano*. Paris: Gérard Billaudot, 1975.

#5) Joyeux et fier

Key: D Major
Range: D2 to A4
Meter: Cut Time, 3/2
Rhythm: Eighth notes
Clef: Bass and Tenor
Level 4

Accidentals are used frequently. Appoggiaturas (grace notes) are also common.

#6) Calme

Key: B Minor
Range: G#2 to C#5
Meter: 9/8
Rhythm: Eighth notes
Clef: Bass and Tenor
Level 4

Range and style are the challenges in this piece.

Publisher: Gérard Billaudot, Paris, France. Use the English language button.
www.billaudot.com.

Allard, Maurice. *Courtes Pièces dans tous les tons pour Basson et Piano*. Paris: Gérard Billaudot, 1975.

#7) Andantino

Key: A Major
Range: F2 (E#2) to C#5
Meter: 2/4 and 3/4
Rhythm: Eighth notes
Clef: Bass and Tenor
Level 4

Though rhythm and key are level 2, the range and use of tenor clef make this a level 4.

#8) Allegretto

Key: F# Minor
Range: D2 to C#5
Meter: 2/4, 3/8, 5/8
Rhythm: Sixteenth notes
Clef: Bass and Tenor
Level 4

Tenor clef and level 5 range make this a good piece for the advancing student who likes new high notes or needs to stretch.

Publisher: Billaudot, Paris, France. Use the English language button. www.billaudot.com.

Allard, Maurice. *Courtes Pièces dans tous les tons pour Basson et Piano*. Paris: Billaudot, 1975.

#9) Allegro

Key: E major
Range: E2-E5
Meter: 2/4, 3/8, 3/4
Rhythm: Sixteenth notes
Clef: Bass and Tenor (mostly tenor)
Level 4

This piece has a level 5 range. Accidentals are extensive. Grace notes, a double sharp, and uncommon forms of notes (such as F flat) are present here.

#10) Récitatif

Key: C# minor
Range: C#2 to C#5
Meter: 4/4
Rhythm: Eighth notes
Clef: Bass and Tenor
Level 4

Range is level 5. There are double sharps, enharmonic notes (B# in three octaves), and extensive accidentals. This is a good piece for a determined and advanced student.

Publisher: Gérard Billaudot, Paris, France. Use the English language button.
www.billaudot.com.

There are twelve pieces by Maurice Allard by this title. They are published in sets of two. The last two are distinctly collegiate and thus were excluded from this list.

Bailey, Judith. *Scherzo for John*. United Kingdom: Modus Music, 2002.

Key: Bb Major, G Major, C Major, freely shifting tonality
Range: Bb1 to A4
Meter: 5/4, 6/4, 4/4
Rhythm: Sixteenth notes, triplet eighth notes
Clef: Bass
Level 4

This is a substantial piece in length. Counting is essential as the meter changes several times, and playing subdivisions can occasionally be confusing if one loses track of the meter. Accidentals are used extensively, suggesting the key signatures are not really the keys.

Publisher: Modus Music, Middlesex, U.K. www.modusmusic.org.

Benoy, A.W., A. Bryce, and Christine Mather. *First pieces for Bassoon, Book 2*. London: Oxford university press, 1964.

#1) Trumpet Tune (H. Purcell)

Key: Bb Major
Range: D3 to F4
Meter: 4/4
Rhythm: Dotted-eighth to sixteenth patterns
Clef: Tenor
Level 4

There are inverted mordents and repeats here. This is a solid piece for building tenor clef

skills.

#2) All People at this Hour (J.S. Bach)

Key: F Major
Range: F3 to F4
Meter: 6/8
Rhythm: Sixteenth notes
Clef: Tenor
Level 4

This piece makes a great introduction to tenor clef with moderate stepwise motion.

#5) Gavotte from “Symphony No. 4” (W. Boyce)

Key: Bb Major/G Minor
Range: A2 to F4
Meter: 4/4
Rhythm: Eighth notes
Clef: Tenor
Level 4

The only level 5 challenge is music below the staff in tenor clef. The notes are well within the playable range, but they do look different in tenor clef. Even range is level 4.

#8) A Tear (M. Moussorgsky)

Key: F Minor and F Major
Range: C3 to Ab4
Meter: Common time
Rhythm: Eighth notes
Clef: Bass
Level 4

Range is the primary factor for the level. This could be an excellent study for parallel keys. Awkward downward leaps of tri-tones and wider intervals also appear in this piece.

#9) Andantino (G.F. Handel)

Key: Eb Major
Range: C3 to F4
Meter: 3/8
Rhythm: Sixteenth notes
Clef: Tenor clef
Level 4

Details of note are stepwise motion through and just below the staff in tenor clef and some unusual trills.

#10) Chorale St. Antoni (J. Haydn)

Key: Bb Major
Range: F3 to F4
Meter: 2/4
Rhythm: Dotted-eighth to sixteenth note combinations
Clef: Tenor clef
Level 4

This work presents a study of articulations between unmarked notes, staccato notes, and tenuto notes. This range is mostly in the staff in tenor clef. The term “smorzando” appears. The arranger notes that this is the second movement of a *Divertimento in Bb* for winds, and that it might have been composed by Pleyel.

Boismortier, Joseph Bodin de, and Robert Thompson, ed. *Suite of Pieces for Bassoon and Keyboard*. Pennsylvania: Shawnee Press Inc., 1979.

#1) Rondeau

Key: G Major
Range: D2 to E4
Meter: 3/8
Rhythm: Sixteenth notes, thirty-second notes as an ornament
Clef: Bass
Level 4

If all of the suggested ornaments are played, this piece is quite flashy. Breathing could pose a difficulty, so a definite plan is suggested.

#3) Rondeau

Key: D Major
Range: A2 to F#4
Meter: Cut
Rhythm: Sixteenth notes
Clef: Bass
Level 4

When taken up to tempo the challenges appear. Wide leaps, rapidly articulated eighth notes, and ornaments make this a very promising piece for the advancing student.

Damase, Jean-Michel. *Automne pour basson et piano*. Paris: Gérard Billaudot, 2006.

Key: F# Minor/C Major
Range: C#2 to A4
Meter: Common Time, 2/4
Rhythm: Triplets and sixteenth notes
Clef: Bass and tenor clefs
Level 4

There is frequent use of accidentals, including notes that are enharmonic to more common notes. Good command of fingerings is important, as is counting between duple and triple eighth notes.

Publisher: Gérard Billaudot, Paris, France. Use the English language button.
www.billaudot.com.

Dubois, Pierre Max. *Aria et Ruade*. Paris: Gérard Billaudot, 1981.

#1) Aria

Key: F Major
Range: Bb1 to A4
Meter: 2/4
Rhythm: Eighth notes
Clef: Bass and Treble
Level 4

Range and clef is the challenge here, including treble clef well below the staff.

Publisher: Gérard Billaudot, Paris, France. Use the English language button on the site.
www.billaudot.com.

Dubois, Pierre Max. *Melopée pour Basson*. Paris: Gérard Billaudot, 1981.

Key: A Minor
Range: Bb1 to C5
Meter: 4/4
Rhythm: Eighth notes
Clef: Bass and Treble
Level 4

Though the range is level 5, nothing else here is beyond a level 2. This is ideal for the student who wants to learn notes in the very high range and is willing to learn the treble clef.

Publisher: Gérard Billaudot, Paris, France. Use the English button on site.
www.billaudot.com.

Forbes, Watson, arr. *Classical and Romantic Pieces, Book 1*. London: Oxford University Press, 1977.

#5) Theme from Piano Sonata Op. 14, no.2 (Beethoven)

Key: Ab Major
Range: Db3 to Ab4
Meter: Common Time
Rhythm: Eighth notes, dotted eighth-to-sixteenth
Clef: Bass
Level 4

This piece makes a prominent distinction between staccato notes and slurs, especially in and above the venting range.

#6) Sicilienne and Allegretto from “Cello Sonata No. 5” (Vivaldi)

Key: E Minor
Range: A2 to A4
Meter: 6/8, 3/8
Rhythm: Sixteenth notes
Clef: Bass
Level 4

The most challenging detail in this piece is the E harmonic minor scale. There are a few accidentals.

#8) Minuet from “Trio Sonata No.” (Arne)

Key: C Minor
Range: C3 to Ab4
Meter: 3/8
Rhythm: Thirty-second notes, triplet sixteenth notes
Clef: Bass
Level 4

Though this is not terribly fast, the subdivisions create complexity. Combined with range, this piece could be a good challenge to a student.

#10) Romance, Op. 28, no. 2 (Schumann)

Key: F Major

Range: Bb2

Meter: 6/8

Rhythm: Sixteenth notes, dotted sixteenth-to-thirty-second combination

Clef: Bass

Level 4

The range and counting the subdivisions are the challenges with this work.

Publisher: Oxford University Press, London, U.K. This may be out of print, as it is no longer on the Oxford site. Consider www.ebay.com and www.amazon.com.

Garfield, Bernard. *Soliloquy for Bassoon and Piano*. New York: Edition Musicus, 1954.

Key: No key center

Range: A2 to B4

Meter: Common time (4/4)

Rhythm: Triplet eighth notes

Clef: Bass and Tenor

Level 4

The level here is based on range. There are some accidentals and enharmonic notes that might need some explanation.

Publisher: Edition Musicus, New York, NY. Company has been bought out by Ensemble Publications. www.enspub.com.

Glière, Reinhold Moritsevitch, and Simon Kovar, ed. *Humoresque for bassoon and piano, Op. 35, No. 8*. New York: International Music Co., 1948.

Key: B Minor

Range: D2 to A4

Meter: Cut

Rhythm: Eighth notes

Clef: Bass clef

Level 4

There are quite a few challenges here: unusual arpeggios, accidentals enharmonic to more common notes, grace notes, etc. Included here is F-double sharp (X). This piece requires very good finger technique.

Publisher: International Music Company, New York, NY.
www.internationalmusicco.com.

Glière, Reinhold Moritsevitch, and Simon Kovar, ed. *Impromptu for bassoon and piano, Op. 35, no. 9.* New York City: International Music Co., 1948.

Key: Bb Major
Range: Bb1 to A4
Meter: 6/8 and 9/8
Rhythm: Triplet eighth notes, duplet eighth notes, sixteenth notes
Clef: Bass
Level 4

This piece presents several difficulties: off-beat entrances, duplet eighth notes over one beat, enharmonic notes (such as Fb), and Bb, A, and F# arpeggios.

Publisher: International Music Company, New York, NY.
www.internationalmusicco.com.

Goossens, Eugene. *Vieille Chanson a Boire pour Basson et Piano.* Paris: Alphonse Leduc, 1962.

Key: Bb Major and G# Minor
Range: Bb1 to A#4 (Bb4)
Meter: 2/4 and 3/4
Rhythm: Dotted-eighth/sixteenth notes
Clef: Bass and Tenor
Level 4

The G# Minor section is almost all in tenor clef and uses A#4 several times.

Publisher: Alphonse Leduc, Paris, France. www.alphonseleduc.com (look for English button).

Handel, George Frederic, and Allen Ostrander, arr. *The Lion: from 'In the African Jungle'.* New York: Delevan: Kendor Music, 1979.

Key: F Minor
Range: C2 to Ab4
Meter: 3/4
Rhythm: Sixteenth notes
Clef: Bass clef
Level 4

Range is the only category that goes beyond level 4. This piece includes wide leaps, venting, and moderate accidentals. Also of note is the D.C. al Fine.

Publisher: Kendor Music, Inc., Delevan, NY 14042. www.kendormusic.com.

Handel, George Frideric, Albert J. Andraud, trans., and Vincent Pezzi, trans. *Concerto in C minor for bassoon and piano*. Cincinnati: A.J. Andraud, 1941.

#1) Movement 1 – Grave and Allegro

Key: C Minor
Range: C2 to F4
Meter: Common Time
Rhythm: Dotted sixteenth-thirty-second note combinations
Clef: Bass
Level 4

For length, technical difficulty, and range, this movement is a solid level 4. The student will need good stamina and solid finger technique.

Publisher: Andraud Music is now being distributed by Southern Music Company.
www.southernmusic.com.

Handel, George Frideric, and Robert M. Barr. *Allegro: from Concerto in F Minor*. Ohio: Ludwig Music, 1968.

Key: F Minor
Range: C2 to Ab4
Meter: 4/4
Rhythm: Running sixteenth notes
Clef: Bass
Other: High tessitura sections, few slurs
Level 4

Range takes this piece to a level 5, but the sixteenth note rhythms are level 3. Be advised that most of the sixteenth notes are at the top of the staff and above, requiring a good air stream, and they are articulated. Adding slurs from time to time is appropriate for the style and period. Originally from the Concerto for Oboe in G Minor. The website lists this as “Allegro” and for Oboe before you see it is transcribed for bassoon.

Publisher: Ludwig Music, Cleveland, OH. www.ludwigmasters.com.

Harbach, Barbara. *Confluency for Bassoon and Piano*. Saint Louis: Vivace Press, 2009.

Key: G Major, D Major, A Major, and E Major
Range: D2 to A4
Meter: 5/4, 2/4, 4/4, and 5/4
Rhythm: Running sixteenth notes, thirty-second notes
Clef: Bass
Level 4

The D#4 to G#4 is the challenging finger change. The student must be comfortable with sharps. The “Simple Gifts” melody appears twice.

Publisher: Vivace Press, St. Louis, MO. www.vivacepress.com.

La Plante, Pierre. *Gloucester*. Pennsylvania: Shawnee Press, Inc., 1976.

Key: D Minor, A Minor, Bb Major, F Major
Range: Bb1 to Bb4 (or G4 if you use the optional note)
Meter: 2/4, 6/8, 3/8, 5/8
Rhythm: Sixteenth notes
Clef: Bass
Level 4

This piece presents several meter changes involving asymmetrical meters. For some, the bassoon rests, but in others is playing. Learning to count them is important. This is a setting of “Drunken Sailor” along with some other melodies, lesser known today.

Publisher: Shawnee Press, Inc., Delaware Water Gap, PA 18327. The website is still active, at www.shawneepress.com, but music is now distributed by Hal Leonard. www.halleonard.com.

Lawton, Sidney. *The Young Bassoonist, Volume 2*. London: Oxford University Press, 1982.

#6) Sicilienne (from Sonata No. 2 in Eb for Flute) – J.S. Bach

Key: C Minor
Range: G2 to G4
Meter: 6/8
Rhythm: Running sixteenth notes, dotted sixteenth note/thirty-second note combinations
Clef: Bass
Level 4

Dotted note rhythmic complexities, a few accidentals, and range are some of the challenges this piece presents.

#7) Berceuse (from ‘Dolly’ Suite No. 1, Op. 56) – G. Faurè

Key: D Major, G Minor
Range: A2 to A4
Meter: 2/4
Rhythm: Eighth notes and sixteenth notes
Clef: Bass
Level 4

The range and repetition of the higher notes, and off-beat entrances are the challenges that will need to be addressed in this piece.

Publisher: Oxford University Press, London, U.K. This is possibly out of print, as it is not available on the Oxford website. Suggest www.amazon.com or www.ebay.com.

Lawton, Sidney. *The Young Bassoonist, Volume 3*. London: Oxford University Press, 1982.

#1) Le Tambourin (J.P. Rameau)

Key: D Minor
Range: A2 to A4
Meter: Cut Time
Rhythm: Eighth notes
Clef: Bass
Level 4

The piece presents inverted mordents on a variety of notes in addition to seeing eighth notes written in four but counted in two. A few accidentals appear in the music.

#2) Jesu, Joy of Man's Desiring (J.S. Bach)

Key: G Major
Range: D3 to B4
Meter: 9/8
Rhythm: Eighth notes
Clef: Tenor
Level 4

The range is level 5, thus some new notes might need to be taught. Two trills are also included.

#3) Sicilienne (G. Fauré)

Key: G Minor
Range: Eb2 to Bb4
Meter: 6/8
Rhythm: Sixteenth notes
Clef: Bass and Tenor
Level 4

The piece is level 4 overall, though range is level 5. The student should be prepared for several appearances of the Bb4 (aka high Bb). The high range is used extensively.

Publisher: Oxford University Press, London, U.K. This may be out of print, as it is no longer on the Oxford website. Search for it online. www.ebay.com and www.amazon.com.

Milde, Ludwig. *Tarantella, Op. 20*. New York: International Music Co., 1970.

Key: A Minor
Range: C2 to A4
Meter: Cut Time
Rhythm: Triplet eighth notes
Clef: Bass
Level 4

Range and rhythm, especially up to the suggested *vivo* tempo of half note=96-100, will require very solid finger technique. There are a couple of ornaments, a trill and a written out turn, and a two octave chromatic scale appears here.

Publisher: International Music Company, New York City, NY.
www.internationalmusicco.com.

Mozart, Wolfgang Amadeus. *Two Sonatas for Bassoon and Piano, K. 304-305*. New York: Edwin F. Kalmus, 1970.

#1) Sonata No. 1, K. 305

Key: A Major
Range: D#2 to A4
Meter: 6/8
Rhythm: Sixteenth notes
Clef: Bass and Tenor
Level 4

This sonata uses just a little tenor clef. Accidentals are moderately used. This piece requires good experience counting and solid finger technique. This is best for the more advanced student, and it makes a good introduction to Mozart's style without introducing his concerto too soon. The solo part is three pages, so good endurance is needed.

Both sonatas in this set are longer pieces regarding endurance. They are each composed as one continuous movement or piece, not as specific and separate movements.

Publisher: Edwin F. Kalmus, New York City, NY. Distribution of Kalmus solo pieces is now by Alfred. www.alfred.com.

Philiba, Nicole. *Venise: Six Pièces faciles pour Basson et Piano*. Paris: Gérard Billaudot, 1982.

#6) Reminiscence

Key: No key signature
Range: A2 to Ab4
Meter: 6/8
Rhythm: Eighth notes
Clef: Bass and Tenor
Level 4

This piece is suitable for a student who is not afraid to learn some higher notes. Neither rhythm nor speed of the notes poses an issue.

This entire set is modal in nature, but very few of them fall within a specific mode, which is a feature of some French music. A student approaching these will need to be comfortable not hearing common practice period chord progressions.

Publisher: Gérard Billaudot, Paris, France. Use the English language button.
www.billaudot.com.

Rhoads, William E. *Ten Solos for Concert and Contest for Bassoon and Piano*. San Antonio, Texas: Southern Music Company, 1968.

#1) Fantasy

Key: Eb Major
Range: D2 to G4
Meter: 3/4
Rhythm: Eighth notes
Clef: Bass
Level 4

This piece is inspired by a study from S. Lee, and it is very etude-like. There is near-constant eighth note motion and very little opportunity to breathe built in. This piece includes some repeated arpeggios and wide leaps and a fair number of accidentals.

#6) Piece in G Minor

Key: G Minor
Range: D2 to G4
Meter: Common Time
Rhythm: Eighth notes
Clef: Bass
Level 4

This piece is a study in arpeggiated chords. It will require some fast work from the left thumb for flicking under a slur over a wide interval among other skills.

#7) Allegretto in C Minor

Key: C Minor, C Major
Range: C2 to Ab4
Meter: 2/4
Rhythm: Triplet sixteenth notes
Clef: Bass
Level 4

This piece emphasizes chromatic technique and arpeggios. There are a moderate number of accidentals.

#8) Andante and Allegro

Key: Db Major
Range: Db2 to Gb4
Meter: Common Time
Rhythm: Triplet eighth notes
Clef: Bass
Level 4

Key and rhythmic difficulty combined with tempo make this piece level 4. This piece will test finger technique with notes complicated by slurs, which will develop even greater accuracy of coordination of tongue with the fingers.

#9) Scherzando

Key: F Minor
Range: Eb2 to Ab4
Meter: 2/4
Rhythm: Sixteenth notes
Clef: Bass
Level 4

Range with key and rhythm are the challenges in this level 4 piece. There is moderate use of accidentals.

#10) Nocturne

Key: Eb Major
Range: D2 to G4
Meter: 2/4
Rhythm: Sixteenth notes
Clef: Bass
Level 4

Appearing in this piece are arpeggiated fully diminished seventh chords. Most other aspects of this piece are quite playable.

This set is on a level for advanced high school contests. Many of these pieces are etude-like in writing quality, yet they present challenges not seen in much music for this level.

Publisher: Southern Music Company, San Antonio, TX. www.southernmusic.com.

Schoenbach, Sol, arr. *Solos for the bassoon player: with piano accompaniment*. New York: Schirmer, 1964.

#9) Pictures at an Exhibition – The Old Castle (Modest Mussorgsky)

Key: G# Minor
Range: G#2 to A4
Meter: 6/8
Rhythm: Eighth notes, dotted eighth-to-sixteenth
Clef: Bass and Tenor
Level 4

This movement is much of the orchestral first bassoon part, including the solo. The key may be the most difficult feature.

#12) Second Movement from “Symphony No. 4” (Peter I. Tchaikovsky)

Key: Bb Minor, F Major
Range: Eb2 to Bb4
Meter: 2/4
Rhythm: Eighth notes
Clef: Bass and Tenor
Level 4

This could be a level 2 piece in most respects, except for the range. The concluding bassoon solo is the standard from the orchestral setting, but the melody from across the orchestra, particularly the oboe, has been transcribed for bassoon.

#13) Valse (Third Movement) from “Symphony No. 5” (Peter I. Tchaikovsky)

Key: A Major
Range: A2 to A4
Meter: 3/4
Rhythm: Sixteenth notes
Clef: Bass
Level 4

This setting has all of the important bassoon elements from the full symphony, including the solos.

Publisher: Schirmer, New York, NY. Music from Schirmer is now distributed by Hal Leonard. www.halleonard.com.

Starokadomsky, M., and Gustave Dherin. *Four Pieces for Bassoon and Piano, Op. 25*. New York: International Music Co., 1950.

#1) Humoresque

Key: D Major
Range: B1 to B4
Meter: 3/4
Rhythm: Sixteenth notes
Clef: Bass and Tenor
Level 4

Range, moderate accidentals, clef changes, and rhythmic complexity make this quite an advanced piece for students.

#3) Gavotte

Key: E Minor
Range: A#1 to F#4
Meter: Cut Time
Rhythm: Eighth notes
Clef: Bass
Level 4

This piece has a moderate number of accidentals. Dance styles should be discussed.

#4) Scherzo

Key: D Minor
Range: Bb1 to G4
Meter: 2/4
Rhythm: Sixteenth notes
Clef: Bass and Tenor
Level 4

Fairly extensive accidentals and technique are involved in this piece.

Publisher: International Music Company, New York City, NY.
www.internationalmusicco.com.

Various. *New Pieces for Bassoon, Book 1*. London: The Associated Board of the Royal Schools of Music, 1978.

#6) Air (Christopher Brown)

Key: No key signature
Range: D2 to A4
Meter: 9/8 and 6/8
Rhythm: Eighth notes, duple eighth notes over one beat
Clef: Bass
Level 4

The challenges here are rhythmical – playing triplet eighth notes as per the meter, and then switching to duplet eighths – and keeping up with the moderate number of accidentals.

This set includes music for the intermediate player of the target levels. These pieces also expand tonality further than the student might find comfortable.

Publisher: The Associated Board of the Royal Schools of Music, London, U.K.
www.abrsm.com.

Various. *New Pieces for Bassoon, Book 2*. London: The Associated Board of the Royal Schools of Music, 1978.

#2) The Bronte Country (Arthur Wills)

Key: G Minor
Range: Eb2 to G#/Ab4
Meter: 3/4
Rhythm: Sixteenth notes
Clef: Bass and Tenor
Level 4

This piece has a moderate amount of tenor clef. Fair use of accidentals also occurs.

#4) Sarabande (Bryan Kelly)

Key: No key signature (appears to be G Minor)
Range: Ab₂ to G₄
Meter: 3/4
Rhythm: Sixteenth notes
Clef: Bass
Level 4

This piece has significant use of accidentals. In the upper range, the fingerings can become confusing due to the accidentals and odd fingering patterns.

#6) Bucolics (Arthur Wills)

Key: No key signature
Range: C₂ to F#₄
Meter: 3/4, 2/4, 9/8, 7/8
Rhythm: Sixteenth notes
Clef: Bass
Level 4

This piece uses a moderate number of accidentals. Careful observance of the beamings of the sixteenth notes and the meter will help the student perform this successfully.

#7) Il Penseroso (Gordon Jacob)

Key: E Minor (by signature), but a free harmonic structure
Range: G₂ to G₄
Meter: Common Time, 5/8, 3/4
Rhythm: Sixteenth notes
Clef: Bass and Tenor
Level 4

This piece has a whole section in 5/8, so good counting skills are necessary. One double sharp appears, and the student needs to feel confident moving between duple and triple subdivisions quickly.

#8) Capricietto (Gordon Jacob)

Key: G Minor
Range: Bb1 to G4
Meter: common Time, 3/2
Rhythm: Dotted eighth notes, triplet eighth notes
Clef: Bass and Tenor
Level 4

This solo is unaccompanied, requiring extra confidence. Two measures of whole notes are in the tenor clef: this could be an introduction to tenor clef even if the range is already familiar.

This collection overall represents a high level of development for the high school student. Details such as tenor clef and skills in level 4 of range, playing independently from the piano, and creating music without traditional harmonic progression are among the challenges this set presents.

Publisher: The Associated Board of the Royal Schools of Music, London, U.K.
www.abrsm.org.

Waterhouse, William. *Bassoon solos: with piano accompaniment*. London: Chester Music, 1977.

#4) Minuet from “Quartet for Bassoon and Strings” (Georg Wenzel Ritter)

Key: F Major, F Minor
Range: C3 (optional G2 in the cadenza) to G4
Meter: 3/4
Rhythm: Sixteenth notes
Clef: Bass
Level 4

This piece provides an opportunity to discuss parallel keys. Moving from duplet to triplet subdivisions, short trills, and grace notes are other details the student can learn here.

#5) Andante from “Sonata Concertante” (Johann Andreas Amon)

Key: Bb Major, Bb Minor
Range: Bb1 to G4
Meter: 2/4
Rhythm: Thirty-second notes
Clef: Bass
Level 4

This piece requires concentrated counting and skill keeping a steady tempo. There may be a misprint in the tempo (quarter = 88 to eighth = 88) in order to be “quasi allegro” and

still be manageable on the thirty-second notes. The student can gain more experience in arpeggiated chords studying this piece.

#6) Three Easy Pieces No.1 (Ludwig Milde)

Key: E Minor
Range: E2 to G4
Meter: Cut Time
Rhythm: Eighth notes
Clef: Bass
Level 4

Though called “easy,” this piece requires both triplet and duplet subdivision.

#8) Three Pieces No. 3 (Ludwig Milde)

Key: G Major
Range: D2 to G4
Meter: Common Time
Rhythm: Eighth notes
Clef: Bass
Level 4

When taking the indicated tempo of quarter = 120, this presents several challenges: articulation, finger coordination, a few accidentals, and moving quickly up the range.

#9) Scherzo – Kolomyjka (Hynek Vojacek)

Key: F Major, G Minor
Range: Eb2 to F4
Meter: 2/4
Rhythm: Sixteenth notes (one set of 4 thirty-second notes)
Clef: Bass
Level 4

The longest piece of this set, this presents an endurance challenge. There are a few grace notes, longer sections of sixteenth notes that are articulated, and octave leaps.

Publisher: Chester Music, London, U.K. Now distributed by Music Sales Classical.
www.musicsalesclassical.com.

Weissenborn, E., and Himie Voxman, ed. *Song Without Words*. Miami: Rubank, Inc., 1942.

Key: F Major, A Major
Range: C2 to Bb4
Meter: Common Time
Rhythm: Eighth notes, thirty-second notes
Clef: Bass
Level 4

This piece provides an introduction to the concept of the *cadenza*, and there is a written out cadenza provided. There are breath marks, but not across the whole piece, which will require some strategy. There are different editions available, some under J. Weissenborn, and some under E. Weissenborn.

Publisher: Rubank, Inc., Miami, FL. Rubank has been acquired by Hal Leonard.
www.halleonard.com.

Weissenborn, Julius, and Gustave Dherin. *Capriccio for Bassoon and Piano, Op. 14*. New York: International Music Co., 1958.

Key: C Major, Ab Major, A Minor
Range: C2 to C5
Meter: 3/4, 2/4
Rhythm: Eighth notes, triplet eighth notes
Clef: Bass and Tenor
Level 4

This is a substantial piece. At 4 pages in the solo part, this requires good stamina and embouchure endurance. Rhythms and note values are on the easier end, but almost one entire page is tenor clef in level 5 range. Counting needs to be confident: triplet quarters appear in the 2/4 time signature, and near the end, in 3/4, duple quarter notes over the bar after an *accelerando*.

Publisher: International Music Company, New York City, NY. A score is also available from Kalmus, but it is no longer carried there, it is now distributed by Alfred.
www.internationalmusicco.com and www.alfred.com.

Willner, Arthur. *Classical album for bassoon and piano*. London: Boosey & Hawkes, 1947.

#4) Allegretto (Domenico Scarlatti)

Key: G Major
Range: D2 to A4
Meter: 2/4
Rhythm: Triplet sixteenth notes
Clef: Bass
Level 4

This piece covers a large range, inclusive of accidentals and enharmonic notes. There are a couple of rhythms that will need attention for most students.

#7) Siciliana (William Boyce)

Key: B Minor
Range: E3 to A4
Meter: 6/8
Rhythm: Sixteenth notes
Clef: Bass
Level 4

A large portion of this piece lies above the staff. There are a moderate number of accidentals. Syncopation occasionally goes over the bar line. Notes the student might not easily recognize include E# and A#.

#8) Theme (J. Haydn)

Key: G Major
Range: G2 to A4
Meter: 2/4
Rhythm: Sixteenth notes
Clef: Bass
Level 4

Features such as double dotted eighth notes, two instances of thirty-second notes, and counting by the eighth note are some of the challenges to this piece.

#9) March (J.G. Naumann)

Key: C Minor
Range: C2 to Ab4
Meter: Common Time
Rhythm: Sixteenth notes
Clef: Bass
Level 4

This piece is very stylized, and detailed counting of the subdivisions will encourage the style.

#11) Scherzo (Ludwig von Beethoven)

Key: C Major

Range: C2 to A4

Meter: 3/4

Rhythm: Eighth notes

Clef: Bass

Level 4

This piece appears to be C Major with expanded tonality or chromatically decorated harmonies. There are a moderate number of accidentals that follow this detail. A large section is repeated.

This collection is targeted at the intermediate to more advanced student player, to expand technique and prepare for the more challenging solo pieces at the collegiate level.

Publisher: Boosey and Hawkes, London, U.K. www.boosey.com.

Level 5

From *The New Weissenborn Method for Bassoon*:

Through Lesson XXV.b (25.b)... Level 5 (Bb4)

For higher notes, consult a professional or find an online fingering chart.

Lesson XXVI (26) describes ornaments and demonstrates them mostly in tenor clef. Individual ornaments may be taught and demonstrated at any time, as the student needs the skill.

Allard, Maurice. *Courtes Pièces dans tous les tons pour Basson et Piano*. Paris: Gérard Billaudot, 1975.

#3) à un Temps

Key: G Major

Range: C2 to E5 (Db5)

Meter: 3/8

Rhythm: Sixteenth notes

Clef: Bass and Tenor

Level 5

Duple eighth and sixteenth notes over 3/8 meter appear. E5 is presented with an option in case it is beyond reach, Bb4.

Publisher: Gérard Billaudot, Paris, France. Use the English language button.

www.billaudot.com.

There are twelve pieces by this title. They are published in sets of two. The last two are obviously collegiate and have been excluded from this list.

Benoy, A.W., A. Bryce, and Christine Mather. *First pieces for Bassoon, Book 2*. London: Oxford university press, 1964.

#7) Trio from "Symphony No. 5" (F. Schubert)

Key: F Major

Range: C3 to G4

Meter: 3/4

Rhythm: Eighth notes and quarter notes

Clef: Tenor clef

Level 5

The range extends below the staff in tenor clef, and the note movement is by leap, which takes more concentration than stepwise motion. Also included are short appoggiaturas and staccatos for style.

Dubois, Pierre Max. *Aria et Ruade*. Paris: Gérard Billaudot, 1981.

#2) Ruade

Key: No key
Range: C2 to B4
Meter: 3/8
Rhythm: Sixteenths notes
Clef: Bass and Treble
Level 5

This movement has challenges of treble clef, range below the staff in treble clef, regular accidentals, and lack of consistent tonality.

Publisher: Gérard Billaudot, Paris, France. Use the English language button on the site. www.billaudot.com.

Hoover, Katherine. *Aria: bassoon & piano*. New York: Papagena Press, 1982.

Key: No key center
Range: F#2 to B4
Meter: 3/4
Rhythm: Eighth and quarter notes, rare sixteenth notes
Clef: Bass and Tenor
Level 5

This piece has heavy use of accidentals. The program notes mention that this work is intended for the adult amateur, though students comfortable with free form music and extended range could certainly approach this piece.

Publisher: Papagena Press, New York, NY. www.papagenapress.com.

Ibert, Jacques. *Carignane pour basson et piano*. Paris: Gérard Billaudot, 1998.

Key: No key center
Range: D2 to C5
Meter: 6/8
Rhythm: Eight thirty-second notes over one three eighth note beat
Clef: Bass and Tenor
Level 5

The challenges are beats typically divided into three with subdivisions into four and eight, tenor clef above the staff, and a fair number of accidentals.

Publisher: Gérard Billaudot, Paris, France. Use the English language button.
www.billaudot.com.

Kerrison, Jan. *Three young pieces for bassoon and piano*. London: Mills Music, 1958.

#1) Gremlins

Key: Bb Major and Bb Minor
Range: E3 to Bb4
Meter: 4/4
Rhythm: Eighth and two sixteenth notes
Clef: Bass and Tenor
Level 5

In this piece, range and use of tenor clef are level 5, with significant use of accidentals, even though the rhythm skills are not at a comparable difficulty. Tenor clef usage is not stepwise, so the student will need good familiarity to negotiate this piece.

Publisher: Mills Music Ltd., London, U.K. Music is now distributed by Alfred.
www.alfred.com.

Lawton, Sidney. *The Young Bassoonist, Volume 2*. London: Oxford University Press, 1982.

#8) Finale (Oboe Concerto No. 1 in B flat) – G.F. Handel

Key: Bb Major
Range: F3 to C5
Meter: 3/4
Rhythm: Eighth notes
Clef: Bass and Tenor
Level 5

Challenges here include extensive use of the tenor clef, octave and other wide leaps, high Bb and high C, and repeats. This could be level 4, except for range, if a moderate tempo is played. At the indicated vivace tempo, this becomes level 5.

Publisher: Oxford University Press, London, U.K. This is possibly out of print, as it is not available on the Oxford website. Suggest www.amazon.com or www.ebay.com.

Lawton, Sidney. *The Young Bassoonist, Volume 3*. London: Oxford University Press, 1982.

#4) Orientale from “Kaléidoscope, Op. 50, No. 9” (César Cui)

Key: G Minor
Range: G2 to Bb4
Meter: 6/8
Rhythm: Sixteenth notes
Clef: Bass and Tenor
Level 5

This piece brings together high range with advancing rhythm and reading in tenor clef. The Bb3 to C#4 changes may present a challenge.

#5) Alleluja from “Exsultate, Jubilate, K. 165” (W.A. Mozart)

Key: F Major
Range: F3 to A4 (optional C5)
Meter: 2/4
Rhythm: Sixteenth notes
Clef: Bass and Tenor
Level 5

When performed at tempo, quarter = 126, this piece is pre-collegiate in range and technique but quite advanced.

Publisher: Oxford University Press, London, U.K. This may be out of print, as it is no longer on the Oxford website. Search for it online. www.ebay.com and www.amazon.com.

Poot, Marcel. *Ballade*. Paris: Alphonse Leduc, 1958.

Key: No key signature
Range: E2 to B4
Meter: 4/4, 2/4, 3/4, 3/8, 2/8
Rhythm: Sixteenth notes
Clef: Bass, Tenor, and Treble
Level 5

This piece uses freely shifting tonality, a significant number of accidentals, and range written in treble clef. This piece could be ideal for a student who has good control of most skills on the chart.

Publisher: Alphonse Leduc, Paris, France. www.alphonseleduc.com/en/.

Rhoads, William E. *Ten Solos for Concert and Contest for Bassoon and Piano*. San Antonio, Texas: Southern Music Company, 1968.

#2) Adagio and Allegro

Key: F Minor
Range: C2 to Bb4
Meter: 3/4 and 3/2
Rhythm: Thirty-second notes
Clef: Bass
Level 5

This piece, after a study by Fiorillo, is two full pages. As such it will need high endurance. Counting will be challenging here due to slow tempo and small subdivisions in the “adagio” section and a meter change at a faster tempo in the “allegro.”

Schoenbach, Sol, arr. *Solos for the bassoon player: with piano accompaniment*. New York: Schirmer, 1964.

#2) Es ist vollbracht (It is finished) from “St. John Passion” (J.S. Bach)

Key: B Minor
Range: D3 to B4
Meter: 4/4 and 3/4
Rhythm: Sixteenth notes
Clef: Bass
Level 5

This setting emphasizes the high range of the bassoon and necessitates good counting in the first section. It includes two trills, and a teacher or trill chart should be consulted.

#3) The Sorcerer’s Apprentice (Paul Dukas)

Key: F Minor
Range: C2 to A4
Meter: 3/8, 9/8
Rhythm: Eighth notes
Clef: Bass and Tenor
Level 5

This is basically an excerpt of all the challenging bassoon moments from the orchestra part. The modulating section may prove the most difficult.

#4) Berceuse from “The Firebird” (Igor Stravinsky)

Key: Eb Minor
Range: D#3 to Ab4
Meter: 4/4
Rhythm: Triplet eighth notes
Clef: Tenor
Level 5

This is most of the bassoon part from the orchestral suite, including the big solo moments. It offers the music without the confusion or argument over the D4 as a natural of flat. This solo will enhance musicality in the student.

#5) Entr’acte from “Carmen” (Georges Bizet)

Key: G Minor, G Major
Range: G2 to Bb4
Meter: 2/4
Rhythm: Triplet sixteenth notes
Clef: Bas and Tenor
Level 5

This piece offers a sample of the important bassoon moments from this part of the opera.

#6) Adagio from “Sextet, Op. 71” (Ludwig van Beethoven)

Key: Bb Major
Range: F2 to G4
Meter: 2/4
Rhythm: Thirty-second notes
Clef: Bass
Level 5

Though not fast, the thirty-second notes will take some time to become comfortable. This is an exercise in various levels of subdivision, and it will enhance musicality.

#7) Romanza (Una furtive lagrima) from “L’elisir d’amore” (Gaetano Donizetti)

Key: Bb Minor, Bb Major
Range: F3 to Ab4
Meter: 6/8
Rhythm: Thirty-second notes
Clef: Tenor
Level 5

This is the bassoon solo and part that parallels the tenor solo from the opera. This works musically and tone and fingerings in the level 4 and level 5 range. This solo is also entirely in the tenor clef.

#10) Pictures at an Exhibition – Ox-Cart (Modest Mussorgsky)

Key: G# Minor
Range: D#3 to B4
Meter: 2/4
Rhythm: Sixteenth notes
Clef: Bass and Tenor
Level 5

Key and range place this squarely into level 5.

These three solos from Pictures at an Exhibition (the other two are in level 4) are intended to be performed as one longer solo, but can be treated separately if needed. There is a fourth piece (movement) in the collection, which is all silence for the bassoon, that will round out the presentation as one larger solo piece.

#11) First Movement from “Symphony No. 4” (Peter I. Tchaikovsky)

Key: F Minor, B Major, D Minor
Range: C2 to C5
Meter: 3/4, 9/8
Rhythm: Thirty-second notes (including quintuplets)
Clef: Bass and Tenor
Level 5

This movement is most, if not all, of the first bassoon part. Counting thirty-second notes in groups of four and five, as well as dotted rhythms beginning on weak subdivisions are some of the challenges here.

#14) Cool from “West Side Story” (Leonard Bernstein)

Key: No key signature
Range: C2 to Eb5
Meter: Cut Time, 3/2
Rhythm: Triplet thirty-second notes
Clef: Bass and Tenor
Level 5

This is at least the majority of the bassoon part from this movement of “West Side Story.” It extends to near the very top of the range, and it does so with rhythmic complexity. This piece is very challenging.

Publisher: Schirmer, New York, NY. Music from Schirmer is now distributed by Hal Leonard. www.halleonard.com.

Starokadomsky, M., and Gustave Dherin. *Four Pieces for Bassoon and Piano, Op. 25*. New York: International Music Co., 1950.

#2) Pastorale

Key: F Major
Range: Bb1 to C5
Meter: 6/8
Rhythm: Sixteenth notes
Clef: Bass and Tenor
Level 5

This piece presents challenges of technical facility and range.

Publisher: International Music Company, New York City, NY.
www.internationalmusicco.com.

Wagner, Joseph. *Introduction and scherzo for bassoon and string orchestra*. Texas: Southern Music Co., 1972.

Key: No key signature
Range: B1 to A4 (optional up to B4)
Meter: 3/4, 3/2, 6/8, and 2/4
Rhythm: Thirty-second notes
Clef: Bass and Tenor
Level 5

This is for the advanced student. Wide leaps, ornaments, and counting some complex rhythms are in this work.

Publisher: Southern Music Company, San Antonio, TX. www.southernmusic.com.

Weait, Christopher. *Blue Bassoon*. Ohio: Christopher Weait, LLC, 2013.

Key: F Major, Bb Minor
Range: Bb1 to Bb4
Meter: 4/4
Rhythm: Thirty-second notes
Clef: Bass and Tenor
Level 5

The composer's idea is that this piece is "the bassoonist dipping his toes into blues." He leaves the interpretation of straight or jazz-style eighth notes up to the soloist. A

moderate number of accidentals are used. The sixteenth note blues arpeggios will require good technique. Bb4 is used in both bass clef and tenor clef.

Publisher: Christopher Weait, LLC, Dublin, OH. www.weaitmusic.com.

Appendix A

Correlation to *The New Weissenborn Method for Bassoon*

This section is to correlate my bibliography material with the lessons learned in Dr. Douglas E. Spaniol's *New Weissenborn Method for Bassoon*. Dr. Spaniol's book is an edited and corrected version of C. Julius Weissenborn's original *Praktische Fagott-Schule* or *Practical Bassoon Method*. This book is the new standard for the early years of bassoon study. Though my level chart did not evolve from anything provided by Dr. Spaniol, it is organized in my manner of teaching young students: learn the notes of the F major scale from F2 to F3 and expand outward from there. Thus a great deal of overlap exists in the organization of my bibliography and its methodology and that of the ordering and progression of Dr. Spaniol's materials.

The format follows this pattern:

I can play lesson (XI) 11 of *The New Weissenborn Method for Bassoon*, I could approach level 3 solos that include the half-hole G3, but I might need to learn some low range notes and/or begin flicking for the A3 to D4 range.

A new skill or note may need to be taught to make the piece fully playable. This helps to ensure upward or forward progress with learning a given piece of music, rather than it being fully playable upon introduction. Venting is presented prior to the low range.

This correlation is based on a student's accessible range of notes. Dr. Spaniol's edition also teaches rhythmic skills, which will create a few discrepancies, but I feel the better correlation is by range. As I mentioned in my document, no one aspect of music exists in a vacuum. This seemed the most logical point of correlation.

Through Lesson X (10) Level 1 (F2 – F3)
Through Lesson XII.a (12.a)..... Level 3 (half-hole range)
Through Lesson XII.b (12.b).....Level 3 (intro to flicking A3)
Through Lesson XVIII.a (18.a)... Level 3 (all half-hole and flicking notes)
Through Lesson XIX (19).....Level 2 (all low range to Bb1)
Through Lesson XXI.a (21.a)..... Level 4 (G4)
Through Lesson XXIV.e (24.e)... Level 4 (plus A4, bass clef)
Through Lesson XXV.a (25.a).... Level 4 (plus A4, tenor clef)
Through Lesson XXV.b (25.b).... Level 5 (Bb4)

Lesson XXVI (26) is an introduction and explanation of various types of ornaments. Though certain examples are printed in tenor clef, some are also in bass clef. A teacher can help the student understand the concepts if the clef creates confusion.

Very useful features of Dr. Spaniol's book are included minor scales as they are approachable in range, supplemental scale studies, chord and intonation studies, and other items. The next level of progression is to continue to Dr. Spaniol's edition of Julius Weissenborn's *Bassoon Studies for Advanced Students*, Op. 8, no. 2.

Appendix B

Composers and Arranges

This section is an alphabetic list of the composers and arrangers (as “arr”) whose music is found in my bibliography. Their years are included if known. This can help the teacher select music based on a piece’s probable style.

- Allard, Maurice, 1923-2004
Andraud, Albert J. (trans), 1884-1975
Arne, Thomas, 1710-1788
Atkinson, René, d. 2004
Aubert, Jacques, 1689-1753
Avison, Charles, 1709-1770
Bach, Johann Sebastian, 1685-1750
Bailey, Judith, b. 1941
Baines, Francis, 1917-1999
Baird, Tadeusz, 1928-1981
Bakaleinikoff, Vladimir, 1885-1953
Baring-Gould, Sabine, 1832-1924
Barr, Robert M. (arr), 1918-1988
Barrett, John, c. 1674-c. 1735
Barsanti, Francesco, 1690-1772
Bartók, Béla, 1881-1945
Beethoven, Ludwig van, 1770-1827
Benoy, Arthur William, 1913-??
Benson, Warren, 1924-2005
Bergmann, Walter, 1902-1988
Bernstein, Leonard, 1918-1990
Billings, William, 1746-1800
Bizet, Georges, 1838-1875
Boccherini, Luigi, 1743-1805
Boismortier, Joseph Bodin de, 1689-1755
Borodin, Alexander, 1833-1887
Boyce, William, 1711-1779
Boyle, Rory, b. 1951
Brahms, Johannes, 1833-1897
Bray, Kenneth I., 1919-1999
Brown, Christopher, b. 1943
Buchtel, Forrest L., 1899-1996
Burness, John, d. 2014
Chitchyan, Geghuni, b. 1929
Clarke, Jeremiah, c. 1674-1707
Cox, Noel, 1917-2005
Crüger, Johann, 1598-1662
Cui, César, 1835-1918
Damase, Jean-Michel, 1928-2013
Dherin, Gustave, 1928-2013
Dishinger, Ronald Christian, not available
Donizetti, Gaetano, 1797-1848
Dubois, Pierre Max, 1930-1995
Duhaut, Albert, not available
Dukas, Paul, 1865-1935
Eccles, John, 1668-1735
Fauré, Gabriel, 1845-1924
Forbes, Watson, 1909-1997
Fote, Richard, not available
Garfield, Bernard, b. 1924
Gatt, Martin (arr), not available
Glière, Reinhold Moritsevitch, 1875-1956
Glinka, Mikhail Ivanovich, 1804-1857
Gluck, Christoph Willibald, 1714-1787
Goodwin, Gordon, b. 1954
Goossens, Eugene, 1893-1962
Goss, John, 1800-1880
Green, J. Paul, not available
Hall, John, not available
Händel, Georg Friderich, 1685-1759
Hanmer, Ronald, 1917-1994
Harbach, Barbara, b. 1946
Hassler, Hans Leo, 1564-1612
Havergal, William Henry, 1793-1870
Haydn, Joseph, 1732-1809
Heller, István (Stephen), 1813-1888
Hilling, Lyndon, not available
Hotteterre, Jacques, 1674-1763
Hoover, Katherine, b. 1937
Hughes, Eric, 1924-2000
Ibert, Jacques, 1890-1962
Jacob, Gordon, 1895-1984
James, James, 1833-1902

Kelly, Bryan, b.1934
 Kerrison, Jan, not available
 Kocher, Conrad, 1786-1872
 Kovar, Simon (arr), 1890-1970
 La Plante, Pierre, b. 1943
 Lacour, Guy (Guillaume), 1932-2013
 Lambert, John, 1926-1995
 Lawton, Sidney (arr), not available
 Leuner, Karl, not available
 Lethbridge, Lionel, 1926-2014
 Lully, Jean-Baptiste, 1632-1687
 Luther, Martin, 1483-1546
 Marcello, Benedetto, 1686-1739
 Marple, Hugo D. (arr), b.1920
 Marpurg, Friedrich W. 1718-1795
 Mattheson, Johann, 1681-1764
 Merriman, Lyle, not available
 Milde, Ludwig, 1849-1913
 Mozart, Wolfgang Amadeus, 1756-1791
 Mussorgsky, Modest, 1839-1881
 Naumann, Johann Gottlieb, 1741-1801
 Niedermeyer, Abraham Louis, 1802-
 1861
 Ostrander, Allen (arr), 1909-1994
 Palestrina, Giovanni Pierluigi da, 1525-
 1594
 Parfrey, Raymond, not available
 Parry, Charles Hubert Hastings, 1848-
 1918
 Pezzi, Vincent (trans), 1887-1966
 Philiba Nicole, b. 1937
 Poot, Marcel, 1901-1988
 Purcell, Henry, 1659-1695
 Rameau, Jean-Philippe, 1683-1764
 Rhoads, William E., b. 1918
 Rosseter, Philip, 1567-1623
 Saint-Saëns, Camille, 1835-1921
 Scarlatti, Giuseppe Domenico, 1685-
 1757
 Scheidt, Samuel, 1587-1654
 Schoenbach, Sol (arr), 1915-1999
 Schubert, Franz, 1797-1828
 Schuman, D. (arr), not available
 Schumann, Robert, 1810-1856
 Starokadomsky, Mikhail, 1901-1954
 Stoker, Richard, b. 1938
 Stravinsky, Igor, 1882-1971
 Sumner, H., not available
 Tchaikovsky, Pyotr Ilyich, 1840-1893
 Telemann, Georg Philipp, 1681-1767
 Villette, Pierre, 1926-1998
 Vivaldi, Antonio, 1678-1741
 Voxman, Himie, 1912-2011
 Wagner, Joseph, 1900-1974
 Waterhouse, William, 1931-2007
 Weait, Christopher, b. 1939
 Weber, Carl Mario von, 1786-1826
 Weinberger, Jaromír, 1896-1967
 Weissenborn, E., not available
 Weissenborn, Christian Julius, 1837-
 1888
 Willner, Arthur (arr), 1881-1959
 Wills, Arthur, b. 1926

Appendix C

Works Mentioned

This section lists works mentioned within the body of the document but which were not analyzed as part of the formal annotated bibliography. They have been referenced and consulted but not quoted.

Fetters, Elizabeth, and Daniel Perttu. "Recommended Bassoon Solos" in *The Instrumentalist*, June 2004.

Koenigsbeck, Bodo. *Bassoon Bibliography*. France: Musica Rara, 1994.

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

Spaniol, Douglas E. *Bassoon Studies for Advanced Students*. Germany: Accolade Musikverlag, 2012.

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