

Gh. Dima National Music Academy - Cluj-Napoca
Faculty of Musical Performance
Department of String, Wind and Percussion Instruments

ADALBERT BARABAS

B A S S O O N

MUSIC PERFORMANCE –INSTRUMENT
COURSEBOOK FOR UNDERGRADUATE STUDY PROGRAMME

1. Curriculum (excerpt)

Year	1 st Semester				Credits	2 nd Semester				Credits
	Course	Sem	Pw	E/V		Course	Sem	Pw	E/V	
I	1	-	1	E	9	1	-	1	E	8
II	1	-	1	E	8	1	-	1	E	8
III	1	-	1	E	9	1	-	1	E	10
IV	1	-	1	E	12	1	-	1	E	13

2. Short presentation

The curriculum of the Bassoon discipline within the Department of String, Wind and Percussion Instruments of the Faculty of Musical Performance at the Gh. Dima National Music Academy in Cluj-Napoca cumulates a complex training process, so that, at the end of their studies, the students can activate optionally, either in symphony orchestras (philharmonics, operas, etc.) as performers, or in the process of music education as teachers.

For this purpose, in addition to the in-depth assimilation of 8 concerts, 8 sonatas, 8 concert works, the curriculum includes multiple information on the methodology of improving the playing technique on this instrument. Students will get acquainted with the great orchestral repertoire belonging to each stylistic era.

3. Competencies

a) Of knowledge: the superior capitalization of the abilities and interpretative qualities of the students by acquiring a representative repertoire for the musical-instrumental literature at a high stylistic level. The lectures and practical works of this discipline are meant to open wide aesthetic horizons in the cultural landscape.

b) Of function and action: the graduates of this specialization have the necessary training to occupy the positions of solo instrumentalists, ensemble

instrumentalists and teachers, provided that they also graduate from the Department of Teacher Education and Training.

4. Contents

1st Year, 1st Semester

UNITS	LECTURES	OBJECTIVES / COMPETENCIES
I. The repertoire of the dulcian performed on the modern bassoon	4	Knowledge of the specific features of the Baroque musical language, of the features of the instruments for which it was created and of the technical means necessary to render it.
II. Instrumental writing in the Baroque era	4	The analysis of the approached work and the formation of the technical skills necessary for its rendering
III. The study of the defining genre for the interpretation of Baroque music	4	Mastering complex technical-interpretative means.
IV. Musical thinking - an experience in the world of sound, spiritual and spiritual psychic concentration	2	Orientation in the space of forms, of affective content, of means of realization: emission, articulation, fingering

Lecture 1

Evaluating the technical level of the student regarding the mode of emission and digital agility.

Lecture 2

Establishing the way to acquire a correct emission, appropriate to the student's level of development.

Lecture 3

Deepening the inner sensations necessary to achieve an expressive sound.

Lecture 4

Control of the correct knowledge of the sensations related to the functioning of the muscles that participate in the conduction of the air column.

Lecture 5

Coordination of the embouchure with the air column pressure in different registers

Lecture 6

Repeating the coordination of emission factors (revision).

Lecture 7

An overview of the literature written for bassoon and dulcian during the Baroque era in music.

Lecture 8

The period of transition to Classicism. The concerts of I.Ch. Bach. Reading and directing to master one of his concerts composed for the bassoon.

Lecture 9

Interpretive landmarks in works written in the gallant style.

Lecture 10

Essential changes in the mechanism and structure of the bassoon, the appearance of the key work which enabled the emission of the 12 sounds in the octave to be made with a simple position or with the application of the appropriate keys.

Lecture 11

The bassoon in the music of Viennese classical composers and their contemporaries. Orientation in classical literature.

Lecture 12

Instrumental language applied by classical composers. Exploiting the features of the instrument in different musical moments.

Lecture 13

Orientation of sound in different stylistic eras.

Lecture 14

Knowledge of the sound of the dulcian from the Baroque era and imitating it on contemporary instruments.

	Program	
	Lecture	Practical work
1.	A. Vivaldi: Concerto in D minor for bassoon and piano	Milde: Concert Studies op. 26 no. 25
2.	L. Milde: Concerto in F minor for bassoon and piano	Milde: Concert Studies op. 26 no. 26
3.	Fr. Danzi: Concerto in F major for bassoon and piano	Milde: Concert Studies op. 26 no. 25
4.	Fr. Devienne: Concerto no. 3 in F major for bassoon and piano	Milde: Concert Studies op. 26 no. 25
5.	F. David: Concertino in B flat major op. 12 for bassoon and piano	C. Jakobi: Etude no. 1
6.	G.A. Bertoli: Sonata no. 1 for bassoon and piano	C. Jakobi: Etude no. 2
7.	J. Boismortier: Sonata in C major for bassoon and piano	C. Jakobi: Etude no. 3
8.	M. David: Sonata in D minor for bassoon and piano	R. Krakamp: Etude no. 1
9.	A. Vivaldi: Concerto in F major for bassoon and piano	R. Krakamp: Etude no. 2
10.	Cl. Debussy: Preludes for bassoon and piano	R. Krakamp: Etude no. 3
11.	W.A Mozart: Rondo for bassoon and piano	Ozzi: Capricci no. 1-3
12.	R. Oschanitzky: Burlesca for bassoon and piano	5 orchestra studies by J. Haydn

13.	L. Feldman: Suite for bassoon and piano	5 orchestra studies from the works of W.A. Mozart
14.	P. Jelescu: Dobrodgean rhapsody for bassoon and piano	5 orchestra studies from the works of L. Van Beethoven

1st Year, 2nd Semester

Units	Lectures	Objectives/Competencies
I. Sonata in the Baroque era	4	acquiring the knowledge necessary to approach a repertoire from the Baroque music
II. The Baroque concerto	4	Knowing the repertoire from the Baroque era and learning a concert by A. Vivaldi
III. Technical exercises for acquiring an expressive and noble sound	4	
IV. Expanding the student's musical horizon	2	Orientation in bassoon music literature according to genres and styles

Lecture 1

Analysis of form and writing in sonatas by G.A Bertoli (the first sonatas written for the dulcian).

Lecture 2

Landmarks of Baroque music composition. Technical means appropriate to the repertoire of the Baroque era.

Lecture 3

Elucidation of the view on the role of ornamentation and the ways of solving the demands of ornamentation in the Baroque era.

Lecture 4

The era of revelation of the bassoon as a solo instrument. A. Vivaldi's concertos - generalities.

Lecture 5

Reading and structural analysis of a concerto by A. Vivaldi.

Lecture 6

Applying specific exercises to solve difficult passages.

Lecture 7

Orientation of the student towards imagining and making his own sound, exploiting the resonant space in the oral cavity.

Lecture 8

Initiation of instrumental singing towards the manner of vocal singing, in order to lead the melodic line in an expressive and fluid manner.

Lecture 9

Exploitation of the specific sonority of the bassoon in different musical poses (dolce, scherzo, marcia, etc.)

Lecture 10

Exercising a differentiated articulation from an almost imperceptible start to a forced attack.

Lecture 11

Insisting on the theme of the articulation, especially at a sensitive start of the sound.

Lecture 12

Conclusion and systematization of the acquired skills regarding the instrumental technique and the general musical conception regarding the Baroque era and the galant style.

Lecture 13

Establishing the interpretation of the pieces that will be presented at the exam at end of the year.

Lecture 14

Overall rehearsal for the exam.

	Program	
	Lecture	Practical work
1.	J.G. Grann: Concerto in B flat minor for bassoon and piano	Milde: Etudes op. 26 no. 21
2.	J.A. Kozeluch: Concerto no. 1 for bassoon and piano	Milde: Etudes op. 26 no. 30
3.	Fr.D. Rosier: Concertino in B major for bassoon and piano	Milde: Etudes op. 26 no. 31
4.	J.B. Vanhal: Concerto in B major for bassoon and piano	Milde: Etudes op. 26 no. 32
5.	P. Winter: Concertino in C minor for bassoon and piano	C. Jakobi: Etude no. 4
6.	J.F. Fasch: Sonata in C major for bassoon and piano	C. Jakobi: Etude no. 5
7.	G. Ph. Telemann: Sonata in F minor for bassoon and piano	C. Jakobi: Etude no. 6
8.	A. Mendelssohn: 10 pieces for bassoon and piano	R. Krakamp: Etude no. 4
9.	C. Nottara: Humoresca for bassoon and piano	R. Krakamp: Etude no. 5
10.	I.V. Kalliwoda: Theme and Variations for bassoon and piano	R. Krakamp: Etude no. 6
11.	D. Miroschnikov: Scherzo for bassoon and piano	Ozzi: Capricci no. 5-8
12.	A. Vivaldi: Sonata for bassoon and piano	5 orchestra studies by J. Haydn
13.	J.S. Bach: Suite no.1 for bassoon and piano	5 orchestra studies from the works of W.A.

		Mozart
14.	F. Mendelssohn-Bartholdy: Song without Words for bassoon and piano	5 orchestra studies from the works of L. van Beethoven

I

2nd Year, 1st Semester

UNITS	LECTURE S	OBJECTIVES/COMPETENCIES
I. Classicism - a musical apogee of universal culture	2	acquiring the aesthetic and technical-interpretative knowledge of the Classical musical style. The evolution of the mechanism of the bassoon and the new musical perspectives due to this fact
II. Classical sonata - a complex musical form	4	Deepening in the most crystallized form of musical expression in all its aspects
III. The classical concert - a means of manifesting the maturity of the performer and the attributes of his personality	4	mastering the European interpretive traditions both theoretically and practically
IV. The classical symphony - an overall manifestation of great musical ideas	2	Studying the peculiarities and passages of major importance
V. Virtuosity and expression in Beethoven's creations	2	Approaching the bassoon virtuosity as a means of expression of the technical realization of the works, starting from the particularities of the musical language

Lecture 1

Presenting the tradition of the Cluj school of instrumental technique and musical vision.

Lecture 2

The teachings of maestro Antonin Ciolan - a brilliant herald of European musical culture - on dynamic nuance, articulation and orientation in the orchestral ensemble (the theory of H. von Biilow and R. Wagner).

Lecture 3

Structural and musical analysis of the Concert in B flat Major KV 191 by W.A. Mozart.

Lecture 4

Adapting the appropriate technical exercises to solve certain technical difficulties and troublesome trills.

Lecture 5

Exploiting the differentiated affective message that is expressed in Mozart's musical text, by rendering the character of each moment and fragment with an appropriate transmission technique and articulation.

Lecture 6

Sensing the sensitive and flexible playing in the interpretation of different characters and sentimental states in the three parts of the Concerto by W.A. Mozart.

Lecture 7

Reading from J. Haydn's orchestral creations, especially the Sinfonia Concertante for violin-cello-oboe and bassoon.

Lecture 8

The bassoon in concert vocal/choral orchestral creations of W.A. Mozart.

Course 9

The role of the bassoon in Mozart's operas: Don Giovanni, Figaro's Wedding, Cosi fan tutte and other stage creations.

Lecture 10

Important moments given to the bassoon in Mozart's chamber creations.

Lecture 11

Mozart's symphonies and the use of the bassoon.

Lecture 12

Splendid solos and passages exhibited in Ludwig van Beethoven's creations written for bassoon.

Lecture 13

The horizon of bassoon literature from the era of classicism - a wealth of valuable and beautiful creations (J.N. Hummel, Fr. Devienne, J.B. Vanhai, J.A. Kozeluch, Fr. Danzi, etc.)

Lecture 14

Musical-psychological preparation for the stage performance of the repertoire prepared for the exam.

	Program	
	Lecture	Practical work
1.	A. Vivaldi: Concerto in E minor for bassoon and piano	Milde: Etudes op. 26 no. 33
2.	A. Vivaldi: Concerto in C major for bassoon and piano	Milde: Etudes op. 26 no. 34
3.	A. Vivaldi: Concerto in D minor for bassoon and piano	Milde: Etudes op. 26 no. 35
4.	J.Ch. Bach: Concerto in E flat minor for bassoon and piano	Milde: Etudes op. 26 no. 36
5.	J.N. Hummel: Concerto in F major for bassoon and piano	Milde: Etudes op. 26 no. 37
6.	F. Geminiani: Sonata in A minor for bassoon and piano	A. Orefici: Bravoura studies no. 1
7.	J.S. Bach: Sonata in G major for bassoon and piano	A. Orefici: Bravoura studies no. 2
8.	A. Reicha: Sonata in B flat major for bassoon and piano	A. Orefici: Bravoura studies no. 3

9.	A. Zoltán: Sonata for bassoon and piano	K. Pivonka: Virtuoso studies no. 1
10.	M. Mihalovici: Sonata op. 76 for bassoon and piano	K. Pivonka: Virtuoso studies no. 2
11.	B. Marcello: Sonata in G major for bassoon and piano	K. Pivonka: Virtuoso studies no. 3
12.	G. Pierne: Solo de concert for bassoon and piano	J.D. de la Fuente: Grandes etudes no. 1-3
13.	E. Elgar: Romance for bassoon and piano	D. Acker: Monodie
14.	G. Stan: Chanson du pays for bassoon and piano	15 orchestra studies from the works of G. Verdi, J. Brahms, P.I. Ceaikovski

2nd Year, 2nd Semester

UNITS	LECTURES	OBJECTIVES/COMPETENCIES
I. W. A. Mozart - the most sensitive and skilled explorer of the characteristics of various instruments	2	Practice to enrich the sound timbre of the bassoon - according to established models
II. Romanticism in the bassoon literature	4	Insight into the Romantic world of sound - great passions and revelations
III. French Romanticism in Bassoon Literature	4	H. Berlioz in symphonic literature. Saint-Saens in a solo creation enriches the musical space of the bassoon with moments that contain subtleties and soft sounds never encountered before.
IV. C.M. Weber and the technical glitter of the bassoon	4	Controlled and thoughtful study of the multiple problems that arise during the interpretation of the Concert and Fantasy

Exercises for introducing the application of the double-staccato.

I

Lecture 2

Initiating a free, flexible bassoon playing to achieve a technique of digital virtuosity and articulation.

Lecture 3

Study of the Double concerto for two bassoons by W.A. Mozart.

Lecture 4

Increasing sound volume and timbre richness. New technical requirements in Romantic literature.

Lecture 5

A masterpiece with great pretensions: Sonata for bassoon and piano by Saint-Saens (compulsory work at all international competitions).

Lecture 6

Special concern for emission and articulation in Part II of Saint-Saens's Sonata.

Lecture 7

The great strain in playing the bassoon - Johannes Brahms.

Lecture 8

Richard Wagner - Richard Strauss - Gustav Mahler - the authors of the most difficult and strenuous scores for bassoon.

Lecture 9

Brilliant masterpieces of great virtuosity by C.M. Weber.

Lecture 10

Mastering the musical text from the Concerto for bassoon and orchestra. Its Romantic stylistic aspects (compulsory work at international competitions).

Lecture 11

Detailed study of moments of virtuosity with specific articulation solutions (semi-staccato).

I

Lecture 12

Comparative listening with famous bassoonists (Thunemann, Turkevici, Azzolini, Jansen, etc.) of the Hungarian Concerto and Fantasy.

Lecture 13

Conclusions on the Romantic musical language and instrumental techniques specific to this style of interpretation.

Lecture 14

Musical-psychological preparation for the stage performance of the Romantic repertoire. Specific techniques of thinking, concentration and self-control.

	Program	
	Lecture	Practical work
1.	Fr. Devienne: Concerto in B flat major for bassoon and piano	Milde: Etudes op. 26 no. 38
2.	J. Gordon: Concerto for bassoon and piano	Milde: Etudes op. 26 no. 39
3.	C. Ph. Em Bach: Concerto in A major for bassoon and piano	Milde: Etudes op. 26 no. 40
4.	C.M. von Weber: Concerto in F major for bassoon and piano	Milde: Etudes op. 26 no. 41
5.	J. Fuchs: Concerto in B minor for bassoon and piano	15 orchestra studies from the works of G. Verdi, J. Brahms, P.I. Tchaikovsky
6.	G. Rossini: Concerto in B flat major for bassoon and piano	A. Orefici: Bravoura studies no. 4

7.	J.S. Bach: Sonata in D major for bassoon and piano	A. Orefici: Bravoura studies no. 5
8.	J.B. Boismortier: Sonata in D minor for bassoon and piano	A. Orefici: Bravoura studies no. 6
9.	W.A. Mozart: Sonata for two bassoons	K. Pivonka: Virtuoso studies no. 4
10.	J.A. Amon: Sonata op. 88 for bassoon and piano	K. Pivonka: Virtuoso studies no. 5
11.	Fr. Devienne: Sonata in G minor op. 24 for bassoon and piano	K. Pivonka: Virtuoso studies no. 6
12.	L. Spohr: Adagio op. 115 in F major for bassoon and piano	J.D. de la Fuente: Grandes études no. 4
13.	C.M. Weber: Hungarian Fantasy for bassoon and piano	J.D. de la Fuente: Grandes études no. 5
14.	G. Rossini: Paraphrase after the Cavatina from the opera "La gazza ladra" for bassoon and piano	J.D. de la Fuente: Grandes études no. 6
15.	M. Ravel: Habanera for bassoon and piano	

3rd Year, 1st Semester

I

UNITS	LECTURE S	OBJECTIVES/COMPETENCIES
I. The age of the great instrumental virtuosos	4	Insight into the Romantic world of sound - of great passions and revelations
II. Impressionism and orchestral color expansion	4	Cl. Debussy and M. Ravel revolutionize the musical colour palette - the French school of wind instrument players lays a new basis for emission and forming the timbre of sound
III. Cultural centers of modern music: Paris and Vienna	4	In Paris Igor Stravinsky, the founder of mystical effects and atmosphere, and the Viennese expressionism expands the use of the bassoon in all fields
IV. The bassoon played along other instruments from different ensembles	2	Formation of a malleable sound that fits into the sound balance of the ensemble

Lecture 1

The Impressionism – a new era in the world of the orchestral sound. Cl. Debussy and M. Ravel, great innovators of sound (Bolero, Piano Concerto)

Lecture 2

The new style of emission developed by the French school of wind instrument players - in the case of the bassoon, the school of F. Oubradous.

Lecture 3

The literature for solo bassoon is spectacularly enriched with maximum demands regarding the range (H. Busser, E. Bozza)

Lecture 4

I. Stravinsky - the inventor of special effects and unprecedented atmosphere - "Spring Festival", "Petrusca", "Firebird" etc.

Lecture 5

I

Sonata for bassoon and piano by P. Hindemith - an ingenious composition for the pair of the two instruments noticing the expressive side close to the human voice of the bassoon - at the same time it presents the buffa side of the instrument.

Lecture 6

Remarkable solos from modern orchestral literature. R. Strauss: "Till Eulenspiegel", P. Dukas "The Sorcerer's Apprentice", G. Enescu "Symphony I", B. Bartok "Concerto", B. Britten "Variations and Fugue"

Lecture 7

Multiple nuances and timbre in the ambiance of the creations from the 20th century composers.

Lecture 8

The issue of syncopation and rhythmical assymetry - the teachings of the composer and conductor A. Jolivet.

Lecture 9

The Concerto for bassoon and orchestra by J. Pauer - a real means for evaluation of the technical and musical level of the performer (compulsory work at international competitions). The finale demands a double-staccato demonstration.

Lecture 10

The first Romanian concerto written by I. Mureșanu is an original capitalization of the picturesque elements of folk music, which claims a *doina*-like phrasing with rich agogic.

Lecture 11

Local works - an original sound world with sensitive highlights. Z. Aladâr "Sonata", M. Mihalovici "Sonata op. 76", L. Comes "Măguri".

Lecture 12

The bassoon in Enescu's creations: Dixtuor, Oedipus, Suite No.3, Rhapsodies and Symphonies.

Lecture 13

The musical language of the twentieth century that comes from the orientation of musical thought in forms and new meaning (Ida Gotkowsky, V. Bruns).

I

Lecture 14

Recapitulation of the general guiding ideas regarding the faithful interpretation of the acquired musical texts.

	Program	
	Lecture	Practical work
1.	I. Mureșan: Concerto for bassoon and piano	M. Bitsch: Twenty Bassoon Studies no. 1
2.	I. Gotkowsky: Variations concertantes for bassoon and piano	M. Bitsch: Twenty Bassoon Studies no.2
3.	V. Bruns: Concerto no. 2 for bassoon and piano	M. Bitsch: Twenty Bassoon Studies no. 3
4.	V. Bruns: Sonata for bassoon and piano	M. Bitsch: Twenty Bassoon Studies no.4
5.	Fr. Devienne: Sonata op. 2 for bassoon and piano	M. Bitsch: Twenty Bassoon Studies no.5
6.	0. Nussio: Variationi sur un Arieta di Pergolesi for bassoon and piano	E. Falment: Studies no. 1-2
7.	G. Fauré: Piece for bassoon and piano	E. Falment: Studies no. 3-4
8.	H. Busser: Recitative et theme varie op. 37 for bassoon and piano	L. Comes: Măguri II – solo piece
9.	E. Petrovici: Passacaglia in blues for bassoon and piano	N. Brânduș: Melopedie și Fuga - solo piece
10.	L. Comes: „Măguri"	A. Uhl: Studies no.1
11.	L. Weiner: Fox Danse for bassoon and piano	A. Uhl: Studies no.2
12.	A. Zoltán: Burlesca for bassoon and piano	A. Uhl: Studies no.3
13.	E. Bozza: Recit Sicilienne et Rondo for bassoon and piano	A. Uhl: Studies no.4
14.	A. Fournier: Fantezie for bassoon and piano	15 orchestra studies from the Romantic literature

3rd Year, 2nd Semester

UNITS	LECTURES	OBJECTIVES/COMPETENCIES
I. Post-Impressionist bassoon literature that brings a new impetus to the rise of this instrument in the field of solo playing	6	mastering the creations conceived within the new musical and technical requirements
II. Modern musical thought after the disintegration of the tonal system	4	mastering new techniques and musical language
III. Expansion of musical currents and systems in the music universe (1)	4	Knowledge of the performer in defining and understanding the different contemporary stylistic currents and experimenting with the appropriate technique

Lecture 1

Landmarks of contemporary creation mirrored in the repertoire for bassoon. Technical means suitable for the interpretation of modern compositions.

Lecture 2

Practicing the new ways of emission.

Lecture 3

Works transcribed and adapted for bassoon from other instruments (R. Schumann: Fantasiestucke).

Lecture 4

Difficult virtuosity studies by M. Bitsch - the threshold of professionalism.

Lecture 5

Expressiveness in atonal music. New aspects in structuring the musical text.

Lecture 6

Awareness of guiding ideas which ensure the maturation of musical thinking and of the personality of the performer.

Lecture 7

Adaptation techniques in instrumental ensembles.

Lecture 8

The relativity of dynamics in different musical hypostases.

Lecture 9

Transgression as a means of comparison and metaphor in Zoltân Aladâr's Burlesque.

Lecture 10

The world of the comical in the mirror of musical analogies.

Lecture 11

The elements of contemporary musical thinking combined with melodic movements springing from archetypes of the Transylvanian lands (the orchestral works of the maestro S. Toduță).

Lecture 12

Analysis of forms and content of the Concerto for bassoon and orchestra by American composer J. Gordon.

Lecture 13

Deepening the rhythmic details specific to American music - the influence of jazz.

Lecture 14

Recapitulation of musical material prepared for exam.

Program		
	Lecture	Practical work
1.	A. Vivaldi: Concerto in B flat major for bassoon and piano	M. Bitsch: Twenty Bassoon Studies no. 6
2.	I. Pauer: Concerto for bassoon and piano	M. Bitsch: Twenty Bassoon Studies no. 7
3.	W. A. Mozart: Concerto in B flat major KV 191 for	M. Bitsch: Twenty Bassoon Studies no. 8
4.	Franz Berwald: Konzertstück for bassoon and piano	M. Bitsch: Twenty Bassoon Studies no.9
5.	Orbán György: Sonata for bassoon and piano	M. Bitsch: Twenty Bassoon Studies no.10
6.	C. Saint-Saens: Sonata in G major for bassoon and piano	E. Falment: Studies no. 5-6
7.	A. Tansman: Sonatina for bassoon and piano	E. Falment: Studies no. 7-8
8.	P. Hindemiths: Sonata in G major for bassoon and piano	V. Persichetti: Parabole – solo piece
9.	Fr. Devienne: Sonata no. 3 for bassoon and piano	M. Allard: Variations on a theme of Paganini
10.	R. Schumann: Fantasiestücke op. 73 for bassoon and piano	A. Uhl: Studies no.6
11.	R. Vaughan-Williams: 6 pieces for bassoon and piano	A. Uhl: Studies no.7
12.	E. Bozza: Pieces Breves for bassoon and piano	A. Uhl: Studies no.8
13.	L. Dubrovay: Cinque pezzi for bassoon and piano	A. Uhl: Studies no.9
14.	A. Bozay: Episodi for bassoon and piano	15 orchestra studies from the Romantic literature

4th Year, 1st Semester

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UNITS	LECTURE S	OBJECTIVES/COMPETENCIES
I. Expansion of musical currents and systems in the music universe (2)	6	Orientation of the performer in defining and understanding the different contemporary stylistic currents and experimenting with the appropriate technique (continued)
II. Contemporary musical language	6	Practicing and adapting new ways of emission and articulation in order to obtain new colours and sound effects
III. Using audio-visual equipment to broaden the information horizon	2	Studying musical pieces based on comparisons of different interpretive concepts

Lecture 1

One of the most significant creations written for bassoon - the bassoon concerto accompanied by strings, harp, and piano by A. Jolivet - in each of its parts requires virtuoso qualities from the performer. Presentation of the original indications from the author following the personal meeting with him (compulsory work at international competitions)

Lecture 2

Post-impressionist composers most concerned with bassoon literature achieving a refined and brilliant style of interpretation.

Lecture 3

The composition of J. Francais - a concert with many tender, transparent resolutions and sound timbre requirements (compulsory at international competitions)

Lecture 4

Experiencing with the possibilities of achieving difficult passages.

Lecture 5

Comparative listening from J. Francaix's Concerto and Divertissement - with Dag Jenssen I
and György Lakatos

Lecture 6

Orientation in different concepts of interpretation and technical manners in Europe and America.

Lecture 7

Technical exercises for the use of *frulato* and various specific sound effects.

Lecture 8

"Civanda das sete notes" by H. Villalobos - an opportunity to learn more about South American music.

Lecture 9

The expressive force of music: the inner dynamics conceived by V. Smetacek

Lecture 10

The dictatorial spirit of "isms". Defining landmarks of the sets of features of different cultural relevances (musical trends)

Lecture 11

Differences between several trends and conceptions of modern instrumental technique. Comparison between the Berlin school (Prof. Klaus Thunemann and Eckart Hübler), Trossingen (Prof. Akyo Koyama), Paris (Prof. Moris Allard) and Vienna (Prof. Milan Turkevic)

Lecture 12

Listening to recordings of K. Thunemann, E. Hübler, A. Koyama, M. Turkevic and M. Allard

Lecture 13

The final preparation of the works for the exam.

Lecture 14

Establishing the way of presenting to the exam the program as a whole regarding the request of the interpreter from a technical point of view, respectively physically and mentally

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	Program	
	Lecture	Practical work
1.	H. Tomasi: Concerto for bassoon and piano	M. Bitsch: Twenty Bassoon Studies no.11
2.	A. Jolivet: Concerto for bassoon and piano	M. Bitsch: Twenty Bassoon Studies no.12
3.	E. Wolf-Ferrari: Suite-concertino for bassoon and piano	M. Bitsch: Twenty Bassoon Studies no.13
4.	E. Bozza: Concertino for bassoon and piano	M. Bitsch: Twenty Bassoon Studies no. 14
5.	D. Acker: Sonata for bassoon and piano	M. Bitsch: Twenty Bassoon Studies no.15
6.	G. Schreck: Sonata in E flat major op. 9 for bassoon and piano	E. Falment: Studies no. 9
7.	H. Martelli: Sonata op. 50 for bassoon and piano	E. Falment: Studies no. 10
8.	M. Ravel: Pavane pour une infante defuncte for bassoon and piano	E. Falment: Studies no. 11
9.	H. Busser: Portuguesa for bassoon and piano	E. Bozza: Daily studies no. 1-3
10.	A.F. Marescotti: Gibules for bassoon and piano	C.P. Basacopol: Fantasy op. 89 – solo piece
11.	R. Suter: De l'un a l'autre for bassoon and piano	V. Dinescu: Satya V – solo piece
12.	H. Villalobos: Civanda das sete notes for bassoon and piano	A. Gianpieri: Daily Studies for the Performance of the Bassoon no. 12
13.	A. Tisne: Salilogues for bassoon and piano	A. Gianpieri: Daily Studies for the Performance of the Bassoon no. 34
14.	J. Brahms: Sonata op. 120 no.1 p.I-II, transcription for bassoon and piano	15 orchestra studies from the concert and opera compositions of the 20 th century

4th Year, 2nd Semester

UNITS	LECTURES	OBJECTIVES/COMPETENCIES
I. The Cluj music performance school reflected in the bassoon class	4	Presentation of some creations of composers from Cluj and demonstration of the interpretive qualities of the students
II. Preparing the program for the bachelor's exam	8	Finishing the interpretive execution of the elaborated program and its theoretical support

Lecture 1

Synthesis conclusions about the general level acquired by the student.

Lecture 2

Establishing the program for the bachelor's exam.

Lecture 3

Detailed analysis of the work chosen for the bachelor's exam in the Baroque style - structural-musical and technical-instrumental.

Lecture 4

Establishing the necessary exercises to solve difficult positions in the musical material at work.

Lecture 5

Choosing the work from the era of classicism and deciphering the text from a musical and technical point of view.

Lecture 6

Exploiting the possibilities of instrumental expression in a composition of the Romantic era.

Lecture 7

Contemporary language exemplified by a modern work from the 20th or 21st century.

Lecture 8

A reference work from the local literature written for bassoon - thinking about the authentic content of the musical message. Romanian features in content and interpretation according to the philosophy of Lucian Blaga (the mioritic space).

Lecture 9

Completion of the interpretive execution of the program prepared for the bachelor's exam.

Lecture 10

Musical-psychological preparation in order to present at the bachelor's exam.

Lecture 11

Synthetic analysis of the knowledge acquired during the years of study at the Cluj Academy of Music.

Lecture 12

Rehearsal with the entire program to be performed at the bachelor of music examination

	Program	
	Lecture	Practical work
1.	M. Bitsch: Concertino for bassoon and piano	M. Bitsch: Twenty Bassoon Studies no. 11
2.	S. Gubaidulina: Concerto for bassoon and piano	M. Bitsch: Twenty Bassoon Studies no.12
3.	Fr. Devienne: Concerto in B flat Major for bassoon and piano	M. Bitsch: Twenty Bassoon Studies no.13
4.	C. Silvestri: Sonata op. 22 for bassoon and piano	M. Bitsch: Twenty Bassoon Studies no.14
5.	A. Tansman: Suite for bassoon and piano	M. Bitsch: Twenty Bassoon Studies no.15

6.	L. van Beethoven: Sonata op. 5 no. 1 transcribed for bassoon and piano	E. Falment: Studies no. 12-13
7.	G. Jodál: Introduzione e scherzo for bassoon and piano	J. Gordon: Partita solo
8.	J. Français: Divertimento for bassoon and piano	Yun Isang: Monologue
9.	H. Dutilleux: Sarabande et Cortege for bassoon and piano	K. Stockhausen: In Freundschaft – solo piece
10.	E. Terényi: Queen McBeth concerto for bassoon and piano	A. Giampieri: Daily Studies for the Performance of the Bassoon no. 4-5
11.	I. Gotkowsky: Variations concertantes for bassoon and piano	15 orchestra studies from the concert and opera compositions of the 20 th century
12.	V. Bruns: Concert no.2 for bassoon and piano	A. Uhl: Studies no.8
13.	J.B. Vanhal: Concerto in B flat major for bassoon and piano	A. Uhl: Studies no.9
14.	V. Timaru: „Dolce dulcian"	15 orchestra studies from the Romantic literature

5. Type of assessment: Exams (practical)

Mandatory repertoire for one year

- 10 studies

- Daily study

Orchestra studies (15 solos)

Concerto (Two pieces by heart)

Sonata (2 pieces)

Concert pieces (2 pieces performed by heart)

I

Exam at the end of each semester in which the student performs a recital that includes:

Two parts from a concert (performed by heart)

Two parts of a Sonata (performed by heart)

One piece (performed by heart)

5 Studies

15 orchestra studies

6. Bibliography

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