

Syllabus for Elementary, Intermediate & Advanced Courses

初級班、中級班及高級班教學大綱

Bassoon 巴松管

Grade	Title (Scope)	Composer (Publisher)
E1	Studies & Technical Exercises (Tutors must teach at least one of the following items)	
	A Tune A Day for Bassoon, Book 1 (Lessons 1-22)	Herfurth (Boston)
	Solo Pieces (Tutors must teach at least one of the following items)	
	First Book of Bassoon Solo (nos.3, 7)	<i>arr.</i> Hilling and Bergmann (Faber)

Scales and Arpeggios

From memory, to be played both slurred and tongued in the following keys:

F, G majors; E minor (one octave)

Scales: in the above keys (minor in melodic or harmonic form)

Arpeggios: the common chords of the above keys for the range indicated

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Grade	Title (Scope)	Composer (Publisher)
E2	Studies & Technical Exercises (Tutors must teach at least one of the following items)	
	A Tune A Day for Bassoon, Book 1 (Lessons 22- 33)	Herfurth (Boston)
	Bassoon Studies, Op.8, Vol.1 (p.5, no.5; p.7 no.3)	Weissenborn (Peters)
	Solo Pieces (Tutors must teach at least one of the following items)	
	Going Solo – Bassoon	<i>arr.</i> Sheen (Faber)
	<i>In the Hall Of the Mountain King</i> by Grieg	
	Learn As You Play Bassoon (nos.25, 31, 40, 41)	<i>arr.</i> Wastall (Boosey & Hawkes)
	First Book of Bassoon Solo (nos.22, 25)	Davies (ABRSM)

Scales and Arpeggios

From memory, to be played both slurred and tongued in the following keys:

C, G (starting an octave above lowest tonic) majors; E, A minors (one octave)

F major (two octaves)

Scales: in the above keys (minor in melodic or harmonic form)

Arpeggios: the common chords of the above keys for the range indicated

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Grade	Title (Scope)	Composer (Publisher)
I1	Studies & Technical Exercises (Tutors must teach at least one of the following items)	
	Bassoon Studies, Op.8, Vol.1 (p.9, no.4; p.10, no.4)	Weissenborn (Peters)
	Solo Pieces (Tutors must teach at least one of the following items)	
	A Miscellany for Bassoon, Book 1: <i>Ballad; Intrada; Sea Shanty; Merry Andrew; Cantilena</i>	Michael Rose (ABRSM)
	Going Solo – Bassoon (nos.3, 4, 5, 7)	arr. Sheen (Faber)
	Time Pieces for Bassoon, Vol. 1: <i>The Birdcatcher's Song</i> (from “Magic Flute”) by Mozart; <i>Princess Royal</i> by O’Carolan	arr. Denley (ABRSM)
	Learn As You Play Bassoon : <i>The Cellarman's Song</i> by L. Fischer; Study No.1(p.42) and No.4 (p.54), by Gariboldi	arr. Wastall (Boosey & Hawkes)

Scales and Arpeggios

From memory, to be played both slurred and tongued in the following keys:

A major; A minor (one octave)

Bb major (a twelfth, starting an octave above lowest tonic)

C, D, G majors; D, E minors (two octaves)

Scales: in the above keys (minor in melodic or harmonic form)

Arpeggios: the common chords of the above keys for the range indicated

Chromatic Scale: starting on G (one octave)

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Grade	Title (Scope)	Composer (Publisher)
I2	Studies & Technical Exercises (Tutors must teach at least one of the following items)	
	Bassoon Studies, Op.8, Vol.2	Weissenborn (Peters)
	Solo Pieces (Tutors must teach at least one of the following items)	
	Solos for the Bassoon Player, <i>Bourree I</i> (from Suite No.3) by J.S Bach	edit. Sol Schoenbach
	Sonata No. 1 in A minor (2 nd and 4 th movts)	Galliard (Peters)
	Times Pieces for Bassoon, Vol. 2: <i>The Teddy Bears' Picnic</i> by John W. Bratton; <i>Dance of the Young Maidens</i> (from “Gayane”) by Khachaturian; <i>Vocalise</i> (from “Potraits”) by John McCabe	arr. Denley (ABRSM)
	Humoreske (from “Arioso and Humoreske”), op.9	Weissenborn (ABRSM)

Scales and Arpeggios

From memory, to be played both slurred and tongued in the following keys:

Bb, C, F, G, A majors; B, C, D, G, A minors (two octaves)

Scales: in the above keys (minor in melodic or harmonic form)

Arpeggios: the common chords of the above keys for the range indicated

Chromatic Scales: starting on F and C (two octaves)

Dominant Seventh: in the key of C (two octaves)

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Grade	Title (Scope)	Composer (Publisher)
I3	Studies & Technical Exercises (Tutors must teach at least one of the following items)	
	Bassoon Studies, Op.8, Vol.1 (p.26, no.20; p.27, no.22)	Weissenborn (Peters)
	Bassoon Studies, Op.8, Vol.2 (nos.4, 5)	Weissenborn (Peters)
	Solo Pieces (Tutors must teach at least one of the following items)	
	Sonata in F minor (1 st or 4 th movt)	Telemann (Amadeus)
	Concerto in E minor, RV 484, F.VIII no.6 (2 nd movt)	Vivaldi (IMC 2353/ M.D.S)
	Bassoon solos, Vol.1, No.9: <i>Scherzo - Kolomyjka</i>	Hynek Vojacek <i>edit. Waterhouse</i> (Chester/ Music Sales)
	Suite-Concertino in F, Op.16 (2 nd and 3 rd movts)	Wolf Ferrari (Ricordi/ U.M.P)
	A Miscellany for Bassoon, Book 2: <i>Scena</i>	Michael Rose (ABRSM)
	Six Sonatas, Vol.1: Sonata No.2 in G (4 th movt)	Galliard (IMC 2114/M.D.S)

Scales and Arpeggios

From memory, to be played both slurred and tongued in the following keys:

Bb, Eb, E, F, G, Ab, A majors; Bb, B, C#, F, F#, A minors (two octaves)

Scales: in the above keys (minor in melodic or harmonic form)

Arpeggios: the common chords of the above keys for the range indicated

Chromatic Scales: starting on A and C (two octaves)

Dominant Sevenths: in the key of Bb, C and D (two octaves)

Diminished Seventh: starting on E (two octaves)

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Grade	Title (Scope)	Composer (Publisher)
A1	Studies & Technical Exercises (Tutors must teach at least one of the following items)	
	1. Weissenborn op.8, Vol.2 (No.11, 13, 14)	Weissenborn (Peters Edition)
	2. A Miscellany for Bassoon, Book 2 - Scherzo	Michael Rose (ABRSM Publishing)
	Solo Pieces (Tutors must teach at least one of the following items)	
	1. Sonata in Bb: (1 st or 3 rd movement)	Besozzi (Accolade Musikverlag 1042/Emerson)
	2. Sonata No.3 in F (2 nd movement: Allegro)	Galliard Six Sonatas, Vol.1 (IMC 2114/MDS)
	3. Sonata in F : (3rd or 4th movement, Allegretto or Moderato-Vivace)	Hurlstone (Emerson)
	4. Sonatine: Aria (2nd movement)	Tansman (Eschig/ UMP)

Scales and Arpeggios

From memory, to be played both slurred and tongued in the following keys:

Bb, B majors; Bb, B minors (three octaves)

Db, D, Eb, E, Ab majors; C#, E, G, G# minors (two octaves)

Scales: in the above keys (minor in both melodic and harmonic forms)

Arpeggios: the common chords of the above keys for the range indicated

Chromatic Scales: starting on Bb (three octaves) and E, F and A (two octaves)

Dominant Sevenths: in the key of Eb (three octaves), Bb and D (two octaves)

Diminished Sevenths: starting on Bb (three octaves) and A (two octaves)

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Grade	Title (Scope)	Composer (Publisher)
A2	Studies & Technical Exercises (Tutors must teach at least one of the following items)	
	1. Weissenborn op.8, Vol.2 (No.15, 17)	Weissenborn (Peters Edition)
	2. Concert Studies, op. 26, Vol. 1: No.4 or No. 10	Milde (IMC 467/ MDS)
	Solo Pieces (Tutors must teach at least one of the following items)	
	1. Concerto in Bb, K 191: 3 rd movt, Rondo: tempo di Menuetto (bassoon tacet in tutti)	Mozart (Universal 18123/ MIDS or Barenreiter BA 4868a)
	2. Sonata in F minor, TWV 41: fl: 2 nd movt. Allegro (2 nd movement: Allegro)	Telemann (Amadeus BP 665/ MDS)
	3. Concerto in A minor : 1st or 3rd movt, Allegro molto or Allegro, (RV 497, F.VIII No.7)	Vivaldi (Ricordi/ UMP)

Scales and Arpeggios

From memory, to be played both slurred and tongued in the following keys:

Bb, B, C majors; Bb, B, C minors (three octaves)

All other keys, major and minor (two octaves)

Scales: in the above keys (minor in both melodic and harmonic forms)

Arpeggios: the common chords of the above keys for the range indicated

Chromatic Scales: starting on Bb, B, C (three octaves) and any other note (two octaves)

Dominant Sevenths: in the keys of E and F (three octaves), A, C, Db and D (two octaves)

Diminished Sevenths: starting on Bb, B and C (three octaves)

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Grade	Title (Scope)			Composer (Publisher)		
A3	Studies & Technical Exercises (Tutors must teach at least one of the following items)					
	1. Weissenborn op.8, Vol.2 (No. 29, 33, 35)			Weissenborn (Peters Edition)		
	2. Concert Studies, op. 26, Vol. 1: No.2 or No. 6 or No. 15 or No. 22			Milde (IMC 467/ MDS)		
	Solo Pieces (Tutors must teach at least one of the following items)					
	1. Concerto in E minor, (RV 484, F.VIII No.6): 1 st or 3 rd mvt, Allegro poco or Allegro			Vivaldi (IMC 2353/ MDS)		
	2. Romance, Op. 62			Elgar (Novello/ Music Scales)		
	3. Sonata : complete			Hindemith (Schott ED 3686/ MDS)		

Scales and Arpeggios

From memory, to be played both slurred and tongued in the following keys:

Bb, B, C, Db, D majors; Bb, B, C, C#, D minors (three octaves)

All other keys, major and minor (two octaves)

Scales: in the above keys (minor in both melodic and harmonic forms)

Arpeggios: the common chords of the above keys for the range indicated

Scales in Thirds: F and G majors (over 2 octaves)

Chromatic Scales: starting on Bb-D (three octaves) and any other note (two octaves)

Dominant Sevenths: in the keys of Eb, E, F, F# and G (three octaves), and any other keys (two octaves)

Diminished Sevenths: starting on any note Bb- D (three octaves), any other keys (two octaves)