Instructor: Dr. Yueh Chou
Telephone: mobile (650) 430-7592
Email: yueh.chou@sjsu.edu
Office Hours: By appointment through email
Office Location: TBA
Class Days/Time: By arrangement
Classroom: in Music building
Prerequisites: Successful audition into the applied area
Course Fees: $30 Music Use Fee

Course Description
Applied Lessons 1-8, required each semester for lower and upper division woodwind majors.

Course Goals and Student Learning Objectives
The goal of Woodwinds: Bassoon is to provide each student with the materials and knowledge to develop their technique and understanding of the clarinet, and to use this to become a better musician and performer and teacher.

Upon successful completion of each level of this course, students will be able to demonstrate:
1. Improved technical ability on the instrument, including finger flexibility, dynamic, control, articulation, range, endurance, intonation control.
2. Improved breathing skills.
3. Improved rhythmic skills.
4. Improved concept of sound quality, and be able to demonstrate this in their own sound.
5. Improved knowledge of and ability to play technical patterns such as scales of all sorts, arpeggios, returning scales, scales in thirds, fourths, sixths and the chromatic scale.
6. Development of a greater knowledge of various different styles of music.
7. To learn about and apply the use of performance psychology.
8. To increase the student’s intimate knowledge of the repertoire on both solo and ensemble.
9. Improved sight-reading and aural skills.
10. Improved general knowledge of the instrument.
11. Improved practicing skills.
12. Perform a successful jury examination at the end of the semester for woodwind faculty.
13. To articulate pedagogy issues, especially in the forum of our master class.

**Required Texts, Music (Etudes, Solos, Chamber Music and Orchestral excerpts) and Readings**

**Texts** will be selected on an individual basis and as needed.

**Etude Studies**
Suggest all students should own most of those following:

- **Category A**
  - Rubank Advanced Studies
  - Ozi 18 Easy Duet
  - Weissenborn Studies Op. 8 Book 1
  - Slama 66 Studies (starting)
- **Category B**
  - Slama 66 Studies (reviewing)
  - Weissenborn Studies Op. 8 Book 1 (finishing up) go to Book 2
  - Milde Op. 26 Concert Studies Book 1
  - Kopprasch 60 Studies Book 1 and Book 2
- **Category C**
  - Milde Op. 24 Scales and Chords Studies
  - Simon Kovar 24 Daily Exercises
  - Milde Op. 26 Concert Studies Book 2 (finishing up)
Solo Repertoire
Suggest all students should own most of those following and it is necessary to *listen to the recordings while learning the music

**Baroque**
- Boismortier Sonatas
- Telemann Sonatas in F Minor, C Minor and A Minor
- Galliard 6 Sonatas
- Marcello Sonata in E Minor
- Vivaldi Concerto in A Minor, E Minor

**Classical**
- Devienne Sonatas No. 3 and No. 5
- Devienne 6 Duet Sonatas
- Kozeluh Concerto in C Major
- Danzi Concerto in F Major
- Mozart Concerto in Bb Major K. 191 (Universal or Breitkopf edition)
- Mozart Sonata in Bb Major K. 292 (Doblinger edition)
- Fasch Sonata in C Major

**Romantic**
- Saint-Saëns Sonata Op. 168
- Pierne Solo de Concert Op. 35
- Weber Concerto in F Major Op. 75 (Universal edition)
- Weber Andante e Rondo Op. 35
- Bourdeau Premier Solo
- Tansman Sonatine
- Hindemith Sonata
- Jeanjean Prelude et Scherzo

**Post Romantic**
- Etler Sonata
- Bonneau Caprices and Valse
- Nussio Variations on an Arieta by Pergolesi
Villa-Lobos Ciranda Das Sete Notas
Grovelz Sicilienne et Allegro Giocoso
Osborne Rhapsody
Persichetti Parable
Perle Three Inventions

**Chamber Music:**
Standard repertoire list

Zelenka Sonata for two oboes, bassoon and harpsichord No. 5
Mozart Quintet in E flat Major, Serenade, Gran Partita, Divertimento
Beethoven Piano Quintet in E flat Major Op. 16, 3 Sonatas for clarinet and bassoon,
Septet Op. 20,
Devienne Quartet Op. 73 No. 2
Jolivet Pastorales de Noé for flute, harp and bassoon
Poulenc Sonata for clarinet and bassoon
Poulenc Trio Sonata for oboe, bassoon and piano
Poulenc Sextet
Nielsen Quintet
Thuille Sextet Op. 6
Gabaye Sonatine for flute and bassoon
Schubert Octet
Taffanel Quintets
Reicha Quintets

**Orchestral Excerpts:**
All students should own either a copy of Stadio or Righini and responsible on *listening to major orchestra recordings while learning the repertoire.

Bartok: Concerto for Orchestra
Beethoven: Symphonies No. 3, 4, 5, 6, and 9
Berlioz: Symphonie Fantastique
Brahms: All four (4) Symphonies, Variations on a Theme by Haydn
Bizet: Suites from Carmen, Symphony in C
Debussy: La Mer
Donizetti: L'Elisir d'Amore
Leoncavallo: Pagliacci
Mendelssohn: A Midsummer Night’s Dream
Mozart: Jupiter Symphony, Marriage of Figaro Overture, Magic Flute Overture, Cosi fan
Tutte Overture
Mascagni: Cavalleria Rusticana
Pergolesi: Pulcinella
Puccini: La Boheme, Tosca, Suor Angelica
Rossini: Il Barbiere di Siviglia
Rimsky Korsakov: Scheherazade
Respighi: Fountain of Rome, Pini of Rome, Trittico Botticelliano
Ravel: Bolero, Rhapsodie Espagnole, Alborada del Gracioso, Concerto for Piano, Daphnis and Chloe Suite No. 1 and No. 2
Strauss: Salome, Death and Transfiguration, Till Eulenspiegsels, Symphonia Domestica, Also Zarathustra, Don Juan
Sibelius: Symphony No. 2
Stravinsky: The Rite of Spring, Firebird Suite, Petrushka
Schoenberg: Variations Op. 31
Tchaikovsky: Symphony No. 4, No. 5 and No. 6, Concerto for Violin Op. 35
Verdi: Otello, La Forza del Destino

Reading Materials
All students should own most of those followings:

A bundle of Joy by Maarten Vonk
The Bassoon and ContraBassoon by Lyndesay G Lyngwill
Double Reed Journal periodical
International Musicians

Course Requirements and Assignments

SJSU classes are designed such that in order to be successful, it is expected that students will spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on. In this class, you will spend more than three hours per week. It is expected that BM Performance majors practice a minimum of three hours per day in six sessions and that BM Music Ed majors spend a minimum two hours per day in two sessions, but aiming for three. B.A. students will spend a minimum of 90 minutes per day in practice. It is necessary to practice in order to achieve the outcomes outlined above and specific expectations detailed below. Practice is the key to improvement. You are athletes in training!

Specific minimum requirements by level (these are MINIMUM requirements – pieces and exercises will be assigned as appropriate to the individual student. Performance majors should be expected to do more, including orchestral excerpts):
Level 1 (35A) –
(1) Scales and arpeggios: All major, performed from memory in at least two octaves. Quarter = 60 in 16th notes, slur two tongue two
(2) Etudes selected from Category A
(3) Solo repertoire selected from the Baroque period (see repertoire list above)
(4) No orchestral excerpts for Level 1

Level 2 (35B) –
(1) Scales and arpeggios: All major and natural minor, performed from memory in at least two octaves. Quarter = 72 in 16th notes, slur two and tongue two
(2) Etudes selected from Category A
(3) Solo repertoire selected from Baroque and/or Classical period (see repertoire list above)
(4) Selected orchestral excerpts

Level 3 (35C) –
(1) Scales and their arpeggios: All major, natural and harmonic minor, performed from memory in at least two octaves. Quarter = 72 in 16th. Plus chromatic scale at quarter = 132 in triplets
(2) Etudes selected from Category B
(3) Solo repertoire selected from Classical period (see repertoire list above)
(4) Selected orchestral excerpts

Level 4 (35D) –
Jury: Semester of junior qualifying jury. Jury consists of technical patterns (1) and (2) as listed below plus three contrasting pieces (3)
(1) Scales and their arpeggios: All major and all minor performed from memory and using entire range of the instrument. Scales performed in quarter = 72 in 16th notes. Chromatic scale at quarter = 132 in triplets
(2) Etudes selected from Category B
(3) Solo repertoire selected from Baroque, Classical and Romantic period works
(4) Sight reading
(5) Selected orchestral excerpts
(6) Selected chamber music works

Level 5 (135A) –
Recital: Junior recital preparation begun for BM Performance majors
(1) Scales and their arpeggios: All major and all minor scales, diminished 7ths, and chromatic scales performed from memory.
(2) Etudes selected from Category C
(3) Solo repertoire selected from Classical and Romantic period works
(4) Sight reading
(5) Selected orchestral excerpts
(6) Selected chamber music works

Level 6 (135B) –
Recital: Junior recital preparation for BM Performance students
(1) Scales and their arpeggios: All major, natural, harmonic, and melodic minor scales, major and minor arpeggios, scales in thirds, dominant 7ths, and chromatic scales performed from memory. Scales working their way towards quarter = 120 in sixteenth notes
(2) Etudes select from Category C/D
(3) Solo repertoire selected from Romantic and post-Romantic period
(4) Sight reading
(5) Selected chamber music works
(6) Any work written for bassoon by SJSU composition major

Level 7 (136C) –
Starting preparation for senior recital.
(1) Scales and their arpeggios: all major, natural, harmonic, and melodic minor scales, major and minor arpeggios, scales in thirds, dominant 7ths, diminished sevenths, whole tone, scales in thirds, and chromatic scales performed from memory
(2) Etudes: select from Category D
(3) Solo repertoire: select from romantic and post-romantic period
(4) Selected orchestral excerpts
(5) Any work from Level 5 onward plus

Level 8 (135D) –
Final Recital: A 60-minute required for BM-Performance students, minimum 30 for BM-Music Education. Continuing Category D.
(1) Scales at 120 per quarter in 16th
(2) Solo repertoire selected from Level 7 works plus
(3) Additional orchestral excerpts for final jury after recital.
(4) Selected chamber music works

Classroom Protocol

Attendance
Attendance at every lesson and studio class meeting is expected. Excused absences are conflicts beyond the student’s control (i.e., illness, death in the family). In these cases the instructor must be notified of the absence before the lesson either directly or through the School of Music and Dance (924 4676). The instructor will make every effort to make up a student’s excuse-absence. Unexcused absences are conflicts within the control of the student (i.e., had to study, had another appointment). Students are expected to be at every lesson and studio class on time and warmed-up.

*Students are also expected to attend any bassoon recital or clinic at SJSU.
*Students are strongly encouraged to attend clarinet, saxophone, flute, oboe recitals and clinics. This will be part of your grade. Further issues of pedagogy are addressed and students will practice pedagogy skills.

Students will be advised of bassoon recitals/clinics.

**Dropping and Adding**

Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc.

*Information about late drop is available at http://www.sjsu.edu/sac/advising/latedrops/policy/.

Students should be aware of the current deadlines and penalties for adding and dropping classes.

**Assignments and Grading Policy**

**Course requirements**

1. Prepare all music assigned for every lesson to the best of your ability.
2. Perform a final jury at the end of the semester. The sign-up sheet for this will be posted at least a week before the jury.
3. Perform a pattern jury during the last lesson of the semester.
4. Performance majors must practice at least 3-4 hours a day. Non-performance majors must practice at least 2 hours daily.
5. Solo performance experience is essential to the development of the music major. Every music major is required to perform a work from the standard repertory in the following venues:
   A. Studio Recital - a recital of students from an applied instructor’s studio for the purpose of performing for one another. Not open to the public.
   B. Public Recital - Appearance on the Tuesday-Thursday Recital Hours, or other recitals open to the public.
   C. Minimum Performance Requirements
The following represents the minimum requirement:

**Freshmen:**
- BM Mus Ed and Jazz Studies - one studio recital required
- BM Performance - one studio and one public performance required

**Sophomore:**
- BM Mus Ed and Jazz Studies - two studio recitals required
- BM Performance - two public performances required

**Junior:**
- BM Mus Ed and Jazz Studies - one studio and one public performance required
- BM Performance - one public recital and one full Junior Recital required

**Senior:**
- BM Mus Ed and Jazz studies - one public performance and one-half Senior Recital required
- BM Performance - one public performance and one full Senior Recital required

No major may graduate without meeting these requirements. Performance dates and types must be verified on each semester's jury form. Documentation (e.g., the program) must be provided at each jury.

**Grades:**
1. A grade will be assigned for every lesson based primarily on the student's
2. Each student, apart from those doing the Junior Qualifying Exam, will be given a
3. Every student must perform a jury during finals week.
4. Every student must supply proof of attendance for at least 12 concerts during the preparation, and attitude.

specific scale jury in the last week of semester.

semester. Failure to do so will result in a lowering of the grade by 1/3.

The breakdown of the final grade will be:
- Lesson preparation/participation 35%
- Weekly pattern exercise performance 10%
- Scale jury and final jury 35%
- Studio and/or public performances 10%
- Studio class participation 10%

**Lesson Preparation/Participation Grade Criteria**

A – Student played all materials as assigned musically and with few mistakes. Student showed evidence of excellent preparation, was very attentive and responsive.

B – Student played the materials as assigned with some mistakes. Student showed evidence of very good preparation, and was attentive and responsive.

C – Student played the materials assigned with many mistakes. Student showed evidence of average preparation, and/or was not always attentive and responsive.

D – Student was not able to play the materials assigned. Student showed evidence of
insufficient preparation, and/or was not attentive and responsive.

F – Student did not play the assigned materials, did not show any evidence of preparation, and/or was not attentive and responsive.

At the end of the semester, the lowest grade given for 1 lesson will be dropped from the calculation of the preparation/participation grade.

**Final Jury**

The final, regular jury will be held during Finals week. Students in MUSC 35A-D and 135A-D will perform a solo piece with piano accompaniment, an etude as chosen by Dr. Chou, a possible orchestral excerpt, as well as sight reading. Performance majors must additionally perform orchestral excerpts as assigned.

Students in their fourth semester of study, MUSC 35D, must perform a Junior Qualifying exam as their jury, which must be passed in order to progress to upper division bassoon study. This exam will consist of either three contrasting solo pieces with piano accompaniment, or two solo pieces with accompaniment and a solo work or etude. The music to be performed will be selected by the instructor. Patterns will also be performed during the Junior Qualifying Exam, as well as sight-reading.

**Tentative course calendar including assignment due dates, exam dates, date of Final exam:**

Final jury date: During exam week

Pattern jury date: during your last lesson of the semester, unless the Junior Qualifying Exam is being undertaken that semester, in which case scales will be performed on the final jury date during the Junior Qualifying Exam.

**University Policies**

**Dropping and Adding**

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester’s Catalog Policies section at http://info.sjsu.edu/static/catalog/policies.html. Add/drop deadlines can be found on the current academic year calendars document on the Academic Calendars webpage at http://www.sjsu.edu/provost/services/academic_calendars/. The Late Drop Policy is available at http://www.sjsu.edu/aars/policies/latedrops/policy/. Students should be aware of the current deadlines and penalties for dropping classes. Information about the latest changes and news is available at the Advising Hub at http://www.sjsu.edu/advising/.
Consent for Recording of Class and Public Sharing of Instructor Material
University Policy S12-7, http://www.sjsu.edu/senate/docs/S12-7.pdf, requires students to obtain instructor’s permission to record the course.
• “Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor’s permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material.”
  o You may not record this class except with the permission of the instructor and all students present.
• “Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.”

Academic integrity

Your commitment as a student to learning is evidenced by your enrollment at San Jose State University. http://www.sjsu.edu/senate/docs/S07-2.pdf requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The Student Conduct and Ethical Development website is available at http://www.sjsu.edu/studentconduct/.
Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person’s ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. If you would like to include your assignment or any material you have submitted, or plan to submit for another class, please note that SJSU’s Academic Integrity Policy S07-2 requires approval of instructors.

Campus Policy in Compliance with the American Disabilities Act

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 at http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf requires that students with disabilities requesting accommodations must register with the Accessible Education Center (AEC) at http://www.sjsu.edu/aec to establish a record of their disability. In 2013, the Disability Resource Center changed its name to be known as the Accessible Education Center, to incorporate a philosophy of accessible education for students with disabilities. The new name change reflects the broad scope of attention and support to SJSU students with disabilities and the University’s continued advocacy and commitment to
increasing accessibility and inclusivity on campus.

**Student Technology Resources (Optional)**

Computer labs for student use are available in the Academic Success Center at http://www.sjsu.edu/at/asc/ located on the 1st floor of Clark Hall and in the Associated Students Lab on the 2nd floor of the Student Union. Additional computer labs may be available in your department/college. Computers are also available in the Martin Luther King Library and now in the new union.

A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include DV and HD digital camcorders; digital still cameras; video, slide and overhead projectors; DVD, CD, and audiotape players; sound systems, wireless microphones, projection screens and monitors.

**SJSU Peer Connections**

Peer Connections, a campus-wide resource for mentoring and tutoring, strives to inspire students to develop their potential as independent learners while they learn to successfully navigate through their university experience. You are encouraged to take advantage of their services which include course-content based tutoring, enhanced study and time management skills, more effective critical thinking strategies, decision making and problem-solving abilities, and campus resource referrals.

In addition to offering small group, individual, and drop-in tutoring for a number of undergraduate courses, consultation with mentors is available on a drop-in or by appointment basis. Workshops are offered on a wide variety of topics including preparing for the Writing Skills Test (WST), improving your learning and memory, alleviating procrastination, surviving your first semester at SJSU, and other related topics. A computer lab and study space are also available for student use in Room 600 of Student Services Center (SSC).

Peer Connections is located in three locations: SSC, Room 600 (10th Street Garage on the corner of 10th in the Living Learning Center (LLC) in Campus Village Housing Building B. Visit Peer Connections website at http://peerconnections.sjsu.edu for more information.

SJSU Counseling Services and San Fernando Street), at the 1st floor entrance of Clark Hall, and The SJSU Counseling Services is located on the corner of 7th Street, in Room 201, Administration Building. Professional psychologists, social workers, and counselors are available to provide consultations on issues of student mental health, campus climate or psychological and academic issues on an individual, couple, or group basis. To schedule an appointment or learn more information, visit Counseling Services website at http://www.sjsu.edu/counseling.