

**Applied Bassoon, 2021-2022, East Tennessee State University  
MUSC 3911**

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*Welcome to the bassoon studio! Please review this document and retain a copy for reference. The policies and procedures below are subject to change. Any changes will be clearly noted in a course announcement or email.*

Applied lessons provide the opportunity for one-on-one instruction to develop your musical skills in preparation for performance. Lessons will focus on musical fundamentals including tone production, breathing, embouchure, articulations, and technique, as well as issues of practice strategies and healthy use of the body. Lessons will also address music theory, history, and performance practice as they relate to performance on the bassoon. Students are expected to make regular, consistent progress and achieve a higher level of musical refinement and fluency at each level of study.

### **Course Structure**

This course will be delivered through weekly in-person lessons in the studio or, in the case of possible exposure to Covid-19 as agreed upon for the needs of individual students, through one-on-one Zoom lessons or in-person lessons outdoors.

Studio class will meet in person on Wednesdays at 5:30 p.m. Studio class topics include reed making and adjustment, solo and chamber ensemble performances, orchestral excerpts, listening, practice techniques, and the history and development of the instrument. Class may be held in Mathes or a different space in the Martin Center depending upon the topics and goals of the particular session.

### **Objectives**

- To establish a foundation for musical and technical growth
- To develop a daily warm-up and practice routine including long tones, intonation exercises, technical studies, scales and arpeggios, etudes, and solo literature
- To identify, analyze, and address individual elements in musical performance (tone, intonation, voicing, technical challenges, rhythmic accuracy, articulation, breath control) and devise strategies for mastery and long-term growth
- To develop a deeper understanding of reed function, and develop physical ability to make, adjust, and manage bassoon reeds
- To amass a personal collection of printed music\*
- To employ technology in preparation for performance, including notation software, recording live performances, and playing with backing tracks

### **Grading**

At the start of each semester, we will determine short-term and long-term goals and the student will commit to a practice schedule/plan of study to achieve those goals. Students are expected to practice daily, and integrate the concepts and strategies from lessons into their practice sessions.

Grading is based primarily on the degree of preparation as evidenced by the success of performance in the lesson. Students are expected to make consistent progress.

## Assessments

- Progress and Continued Development (50%)
  - Preparation and performance at all lessons (35%) – Students are graded each week to gauge adequate, consistent, and thoughtful preparation. No-shows receive a 0.
  - Reed Making (15%) – Students are required to demonstrate consistent effort in the development of reed making and adjusting skills, as well as build a collection of personal reed making tools.
- Jury and/or Major Public Performance (33%)
- Participation in Studio Class (10%) – Includes engagement in topics of discussion, performances, and assignments.
- Attendance at double reed recitals and events (7%) – Exposure to faculty and guest artist performances and presentations is a vital part of a well-rounded music education.

*\*As outlined in the Woodwind Area Handbook, students are required to purchase original scores of all music assigned for study in this course. Photocopies are not permitted. Dr. Killmeyer can assist you with locating less expensive options from different publishers.*

Students are responsible for following the policies outlined in the music department Student Handbook regarding, but not limited to, juries, level advancement, recital attendance for music majors and minors, recital performances, and exit examinations.

## Grading Scale

93-100% = A	73-75% = C
90-92% = A-	70-72% = C-
86-89% = B+	65-69% = D+
83-85% = B	60-64% = D
80-82% = B-	below 60% = F
76-79% = C+	

## Attendance Policy

Students are expected to arrive on time and warmed up before every lesson. Any unexcused absence will result in an “F” for that lesson. Always communicate in advance if you are ill or some other extenuating circumstance prevents you from attending your scheduled lesson. In the case of extenuating circumstances, I will attempt to reschedule your lesson if possible. I will make every reasonable attempt to schedule makeup lessons for those missed due to instructor illness or professional activities.

You must maintain a **lesson notebook** each week. This will be used as a general notebook for assignments and written comments about concepts covered in the lesson. I will occasionally email handouts of scales, arpeggios, rhythm practice patterns, and other exercises and these should be printed out and kept in a **three-ring binder or folder**.

## Concert Attendance

Attendance at double reed performances is an important way to show support of fellow students, faculty, and guest artists. Students are required to attend all double reed studio recitals, faculty recitals, guest artist events, and any other concerts listed below unless you have been granted prior approval for an excused absence under university policy.

- **Dr. Killmeyer Faculty Recital**, Friday, September 24, 7:30 p.m., Powell Recital Hall

- **Reed o’Rama Studio Recital**, Sunday, November 21, 2:00 p.m., Powell Recital Hall
- **Apollo Wind Quintet Recital**, Monday, November 29, 7:30 p.m., Culp Auditorium

### **Practice**

All students enrolled in applied lessons are expected to practice daily. Music majors are required to practice a *minimum* of two hours per day. Music minors are required to practice a *minimum* of one hour per day. These times will vary according to the difficulty of your assigned material, your efficiency in practice technique, and specific goals you may have for a particular practice session. Students who are not majors or minors should expect to practice 7 hours per week (two credit hours) or 5 hours per week (one credit hour) depending upon enrollment.

Reed work in the practice room does not count as practice.

### **Self Study and Initiative**

Due to the limitations of a 30 or 60 minute lesson and the demands of reed adjustments, jury and recital preparation, ensemble repertoire, etc. we will not be able to cover everything within your complete program of study at each weekly lesson. Students will therefore be expected to take initiative to continue practicing and filling in the gaps without me checking up on you each week. For instance, I will not be listening to every component of the daily warm-up and long tone regimen at each lesson, but you are expected to practice with a tuner or drone and play long tones every day.

Students are encouraged to regularly listen to recordings of a variety of music, including bassoonists around the world and vocal and chamber music. Inspiration can come from surprising sources!

### **Level Requirements**

Review the student handbook and area policies regarding requirements for advancement to each level. Students *must* advance to Level II after three semesters, but are encouraged to attempt advancement after two semesters.

### **Reed Making**

Students are expected to make regular, consistent progress in their reed making skills. Development of these skills requires daily practice *in addition* to instrument practicing. Students must purchase necessary equipment as assigned. Music majors are expected to play on their own reeds (with help from the instructor).

Students may be held financially liable for any damage or loss to university reedmaking equipment or instruments caused by carelessness or misuse.

### **Communication**

Students must check their Goldlink email account at least once per day. All members of the double reed studio are expected to display collegial and professional behavior towards each other at all times.

### **COVID-19 Class Policy**

*Please wear a mask or other appropriate Face Covering to class. Wearing a mask that covers your nose and mouth communicates the care and respect you have for yourself, the care and respect you have for those you live with, and the care and respect you have for other members of this classroom community. The best evidence we have, from public health professionals, is that wearing masks is one*

*of the best ways to protect against the spread of COVID-19 and other airborne illnesses. Students with medical conditions that inhibit their ability to wear masks should register through disability services by contact Disability Services by telephone at 423-439-8346 or by email at [littleme@etsu.edu](mailto:littleme@etsu.edu) to request an accommodation. The policy can be found at <https://www.etsu.edu/policies/health-safety/face-coverings.php>.*

### **Syllabus Attachment**

All university policies apply to this course. See information at <https://www.etsu.edu/reg/academics/syllabus.php>

### **Accommodations**

It is the policy of ETSU to accommodate students with disabilities, pursuant to federal law, state law and the University's commitment to equal educational opportunities. Any student with a disability who needs accommodations, for example arrangement for examinations or seating placement, should inform the instructor at the beginning of the course. Faculty accommodation forms are provided to eligible students by Disability Services. Disability Services is located in the D.P. Culp Center, Room 326, telephone 439-8346.

## NASM

Below is a list of competencies provided by the National Association of Schools of Music (NASM). NASM is our accrediting agency at ETSU that verifies the quality of education that we offer to our students.

Faculty, for each class that you teach, please put a “X” in the left column if this competency is addressed in your class. In the right column, please list the assignment(s) that address this competency. Then, choose 1-3 assignments that best represent the synthesis of knowledge gained from your class and **highlight** those assignments. These assignments should address the highest levels of Bloom’s Taxonomy. Use this exercise to think of creative assignments that give your students choices to highlight their creativity.

Students, you will then upload your final graded highlighted assignment to your online portfolio. By graduation, your portfolio should have many assignments that address all of these competencies. My hope is that this portfolio represents the outstanding education you are receiving at ETSU and a tool to use for future job interviews and life endeavors.

Capstone assignments/projects/activities will be uploaded to the student’s portfolio that will show how each of these standards is being addressed. Through the portfolio, it should be evident that students have demonstrated achievement of professional, entry-level competence in the major area, including significant technical mastery, capability to produce work and solve professional problems independently, and a coherent set of artistic/intellectual goals that are evident in their work.

<b>General Competencies</b>		
<b>Addressed in this Class</b>	<b>NASM Standards</b>	<b>How is this standard being addressed? Capstone assignments should be highlighted.</b>
X	The ability to think, speak, and write clearly and effectively.	Students will assess live and recorded musical performances and provide constructive feedback. Students will regularly evaluate their own performance and progress in weekly lessons.
X	An informed acquaintance with fields of study beyond music such as those in the arts and humanities, the natural and physical sciences, and the social sciences.	Students will apply their knowledge of human anatomy and physiology to enable healthy use of the body during performance. Students will make historically informed interpretations of repertoire based upon knowledge of the composer and sociopolitical events and performance practice during the time in which the piece was written.

		Students consider phonetics applied to performance and choose phonations most appropriate for specific musical passages.
X	A functional awareness of the differences and commonalities regarding work in artistic, scientific, and humanistic domains. (ex. How are other subjects used in our classrooms—choir studies poetry, perhaps acoustics are studied in your class...)	Students analyze the relationship between poetic meter and musical phrasing, and apply metrical inflection when appropriate. Students perform repertoire based on literature, and interpret the music according to the relationship with the text, character, or image. Students learn, apply, and analyze physics concepts concerning vibration, frequency, and sound as they pertain to reed making and adjusting.
X	Awareness that multiple disciplinary perspectives and techniques are available to consider all issues and responsibilities including, but not limited to history, culture, moral and ethical issues, and decision-making.	Students compare and contrast recordings of double reed performers from non-U.S. traditions of performance to gain broader awareness of the wide variety of tone color concepts throughout the world.
	The ability to identify possibilities and locate information in other fields that have bearing on musical questions and endeavors.	
<b>Common Body of Knowledge and Skills for all BM Students</b>		
<b>Performance (for all BM students)</b>		
X	Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration.	Students achieve technical facility in all keys across the full range of the instrument, and develop tone production skills, a broad dynamic range, color variety, and diversity of articulation styles in all ranges of the instrument.
X	An overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory.	Students learn, interpret, and perform repertoire from all representative time periods.
X	The ability to read at sight with fluency demonstrating both general musicianship and, in the major performance area, a level of skill relevant to professional standards appropriate for the particular	Students sight-read duets with the professor in most applied lessons, and regularly sight-read solo repertoire with increasing difficulty in applied

	music concentration.	lessons.
X	Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation. Rehearsal and conducting skills are required as appropriate to the particular music concentration.	Students rehearse small chamber ensemble repertoire in preparation for performance, with students assessing ensemble issues and collaborating to solve problems and create more effective musical performances.
	Keyboard competency.	
X	Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences. Ensembles should be varied both in size and nature.	Students sight-read duets with the professor in most applied lessons. Each semester, students learn and perform small chamber ensemble repertoire at studio recitals, with the students collaborating and leading rehearsals independently.
<b>Musicianship Skills and Analysis.</b>		
X	An understanding of the common elements and organizational patterns of music and their interaction, the ability to employ this understanding in aural, verbal, and visual analyses, and the ability to take aural dictation.	Students acquire technical facility in scales, arpeggios, 7 <sup>th</sup> chords, scales in 3 <sup>rds</sup> , and perfect intervals in all keys, and understand the theoretical relationship between related scales and chords. Students make use of aural skills to facilitate good intonation and to voice pitches on the instrument.
X	Sufficient understanding of and capability with musical forms, processes, and structures to use this knowledge and skill in compositional, performance, analytical, scholarly, and pedagogical applications according to the requisites of their specializations.	For each piece of study, students analyze and explain the form of the piece and assess how they might perform the piece so as to communicate the form to the listener.
X	The ability to place music in historical, cultural, and stylistic contexts.	For each piece of study, students research and explain who composed the piece, the time period and circumstance under which it was written, for whom it was written (if applicable) and what purpose, and salient features of musical style and interpretation.

<b>Composition/Improvisation</b>		
X	Students must acquire a rudimentary capacity to create original or derivative music. It is the prerogative of each institution to develop specific requirements regarding written, electronic, or improvisatory forms and methods. These may include but are not limited to the creation of original compositions or improvisations, variations or improvisations on existing materials, experimentation with various sound sources, the imitation of musical styles, and manipulating the common elements in non-traditional ways. Institutional requirements should help students gain a basic understanding of how to work freely and cogently with musical materials in various composition-based activities, particularly those most associated with the major field.	Students compose cadenzas, arrangements for solo reed instrument or reed chamber ensemble, or new compositions for solo reed instrument or reed ensemble, or a technical etude for their instrument at least once per year. Students freely improvise at least once per semester.
<b>History and Repertory</b>		
X	Students must acquire basic knowledge of music history and repertoires through the present time, including study and experience of musical language and achievement in addition to that of the primary culture encompassing the area of specialization.	Students learn and effectively perform solo and chamber ensemble repertoire from a variety of time periods (Baroque to current), and consider acoustical differences historical versus modern instruments as they relate to intonation, key, dynamics, projection, timbre, articulation, and musical inflection.
<b>Synthesis</b>		
X	While synthesis is a lifetime process, by the end of undergraduate study students must be able to work on musical problems by combining, as appropriate to the issue, their capabilities in performance; aural, verbal, and visual analysis; composition/improvisation; and history and repertory.	Studio recital performances and junior/senior solo recitals are a synthesis of technical and musical skills with knowledge of aural skills, theoretical analysis, and history. Students demonstrate their ability to aurally communicate musical ideas, visually communicate with and cue other performers, and illustrate biographical, historical, and musical information via written program notes.



<b>Results</b>		
X	Students are expected to have the ability to form and defend value judgments about music, and to communicate musical ideas, concepts, and requirements to professionals and laypersons related to the practice of the major field.	Students regularly explain musical concepts to fictional laypersons and explain the value and role of music in society. After working with or attending a masterclass or performance of a guest artist, students must evaluate their experience using relevant terminology.
X	Gain a basic understanding of the nature of professional work in their major field. Examples are: organizational structures and working patterns; artistic, intellectual, economic, technological, and political contexts; and development potential.	Students conduct themselves professionally in their interactions with others. They are punctual and prepared for all lessons and rehearsals. Students effectively communicate with outside professionals regarding hiring, scheduling, and payment for musical services.
X	Acquire the skills necessary to assist in the development and advancement of their careers, normally including basic competency development in communication, presentation, business, and leadership, all with particular regard to professional practices in their major field.	Students demonstrate mutual respect and professionalism towards other studio members at all times. Students create resumes for auditions or teaching positions in studio class. Students communicate professionally via email with applied faculty and outside professionals. Students model professional behavior and demonstrate understanding of the small world of music.
<b>Recommended General Competencies for all Professional Studies in Music</b>		
X	Develop teaching skills, particularly as related to their major area of study.	Students regularly explain and demonstrate basic double reed tone production concepts in preparation for teaching careers. Practice techniques are framed as “teaching ourselves,” illustrating that similar techniques are appropriate for teaching others.
X	Experience a broad range of repertory through attendance at events such as recitals, concerts, opera and music theatre productions, and other types of performances.	Students must attend all double reed studio recitals, faculty recitals, and guest artist recitals and events. Students are encouraged to attend performances in other areas.

	Explore areas of individual interest related to music in general or to the major. Examples are music bibliography, notations, aesthetics, acoustics, performance practices, specialized topics in history, musicology, ethnomusicology, analysis, and technology.	Students gain experience in using technology for practice and performance, including notation software, recording live performances, and playing with backing tracks.
	Explore multidisciplinary issues that include music.	
X	Practice synthesis of a broad range of musical knowledge and skills, particularly through independent study that involves a minimum of faculty guidance, where the emphasis is on evaluation at completion.	In preparation for all lessons and performances, students independently plan their practice sessions, appraise their progress, determine solutions for problems, test their solutions, and determine if their solutions worked. Students must prioritize specific elements on which to focus.
X	Comprehensive capabilities in the major performing medium including the ability to work independently to prepare performances at the highest possible level; knowledge of applicable solo and ensemble literature; and orientation to and experience with the fundamentals of pedagogy.	In preparation for all lessons and performances, students independently plan their practice sessions, appraise their progress, determine solutions for problems, test their solutions, and determine if their solutions worked. Students must prioritize specific elements on which to focus.
	For performance majors in voice, the study and use of foreign languages and diction are essential.	
<b>Specifically for Education Majors</b> (If addressed in performance classes, list as well.)		
X	Personal commitment to the art of music, to teaching music as an element of civilization, and to encouraging the artistic and intellectual development of students, plus the ability to fulfill these commitments as an independent professional.	Students recall their earlier positive and negative experiences in music, and summarize their objectives in developing a positive learning environment for their future students.
X	The ability to lead students to an understanding of music as an art form, as a means of communication, and as a part of their intellectual and cultural heritage.	Students interpret the emotional and communicative element in their repertoire, and justify their interpretive choices through convincing musical performance.
X	The capability to inspire others and to excite the imagination of students, engendering a respect for music and a desire for musical knowledge and experiences.	Students demonstrate mutual respect and professionalism towards other studio members at all times, and give constructive comments when

		critiquing performances.
	The ability to articulate logical rationales for music as a basic component of general education, and to present the goals and objectives of a music program effectively to parents, professional colleagues, and administrators.	
	The ability to work productively within specific education systems, promote scheduling patterns that optimize music instruction, maintain positive relationships with individuals of various social and ethnic groups, and be empathetic with students and colleagues of differing backgrounds.	
	The ability to evaluate ideas, methods, and policies in the arts, the humanities, and in arts education for their impact on the musical and cultural development of students.	
	The ability and desire to remain current with developments in the art of music and in teaching, to make independent, in-depth evaluations of their relevance, and to use the results to improve musicianship and teaching skills.	
<b>Music Competencies</b>		
	<b>Conducting and Musical Leadership.</b> The prospective music teacher must be a competent conductor, able to create accurate and musically expressive performances with various types of performing groups and in general classroom situations. Instruction in conducting includes score reading and the integration of analysis, style, performance practices, instrumentation, and conducting techniques. Laboratory experiences that give the student opportunities to apply rehearsal techniques and procedures are essential. Prospective teachers in programs with less focus on the preparation of ensemble conductors must acquire conducting and musical leadership skills sufficient to teach effectively in their area(s) of specialization.	
	<b>Arranging.</b> The prospective music teacher must be able to arrange and adapt music from a variety of sources to meet the needs and ability levels of individuals, school performing groups, and in	

	classroom situations.	
	<b>Functional Performance.</b> In addition to the skills required for all musicians, functional performance abilities in keyboard and the voice are essential. Functional performance abilities in instruments appropriate to the student's teaching specialization are also essential.	
	<b>Analysis/History/Literature.</b> The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of music with respect to styles, literature, multiple cultural sources, and historical development, both in general and as related to their area(s) of specialization.	
<b>General Music Teaching Skills</b>		
	Musicianship, vocal, and pedagogical skills sufficient to teach general music.	
	Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for general music.	
	Laboratory and field experiences in teaching general music.	
	The ability to lead performance-based instruction.	
<b>Vocal/Choral Music</b>		
	Vocal and pedagogical skill sufficient to teach effective use of the voice.	
	Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for vocal/choral music.	
	Performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments.	
	Laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.	

<b>Instrumental Music</b>		
X	Knowledge of and performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups.	Students regularly explain and demonstrate basic double reed tone production concepts in preparation for teaching careers.
	Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for instrumental music.	
X	Experiences in solo instrumental performance and in ensembles. Ensembles should be varied both in size and nature.	Students perform conductor-less solo and chamber ensemble repertoire each semester in studio recitals.
	Laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.	
<b>Teaching Competencies</b>		
	Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.	
	An understanding of child growth and development and an understanding of principles of learning as they relate to music.	