



**BUILDING A BETTER BASSOONIST  
FUNDAMENTALS FOR SUCCESSFUL BASSOON PLAYING**

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THE MIDWEST CLINIC  
December 19, 2002 - Hilton Chicago

SOME PRINTED MATERIALS FOR BASSOON:

- Weissenborn, Julius. Method for Bassoon (Cundy-Bettoney)  
19th Cen. tutor that remains the standard course of study.  
This edition contains Weissenborn's Practical Studies  
(beg. material), his 50 Advanced Studies, Milde's Scale  
and Arpeggio Studies, plus additional material. This  
book is most effective when used with a teacher who is  
a bassoonist.
- Polonchak, Richard. Primary Handbook for Bassoon (Meredith  
Music Publications, Ft. Lauderdale, FL) Designed for  
teachers of bassoon who are not bassoonists themselves.
- Spenser, William. The Art of Bassoon Playing (Summy-Birchard)
- Pence, Homer. Teacher's Guide to the Bassoon (Selmer Co.)
- Fox, Hugo. Let's Play Bassoon (Fox Products)
- Durran, Daryl. Music 154 - Bassoon Methods (Available from  
author) Please duplicate the materials in this book!
- Williams, Richard & Jeff King, et al. The Complete Instrument  
Reference Guide for Band Directors (Kjos) Includes accurate  
bassoon information.
- Eubanks, Mark. Reed Adjustment Brochure and Director Bassoon  
Clinic. Two excellent and very inexpensive items available  
from Arundo Reed and Cane- [http://home.earthlink.net/  
arundo/](http://home.earthlink.net/arundo/)

BASSOON REPAIR:

Peter Grenier (contrabassoonist, Dallas Symphony)  
5721 Brookstone Drive  
Dallas, TX 75230-2615  
(972)960-1286

Holden McAleer, Baltimore Woodwind Repair  
4307 Harford Road  
Baltimore, MD 21214

Steve Nelson, Pro Winds  
1400 East 3rd Street  
Bloomington, IN 47401  
(800)789-8509

Fox Products Corporation (Fox and Renard instruments only)  
P.O. Box 347  
South Whitley, IN 46787  
(260)723-4888

### BREATHING AND AIR USE

1. "Be the balloon," not the soda can!
2. Energy placed low in body.

### EMBOUCHURE AND VOICINGS

1. Embouchure Formation - whistling, "ew," silly smile, reed sits on lip cushion
2. Exercises for forward placement of vowels.

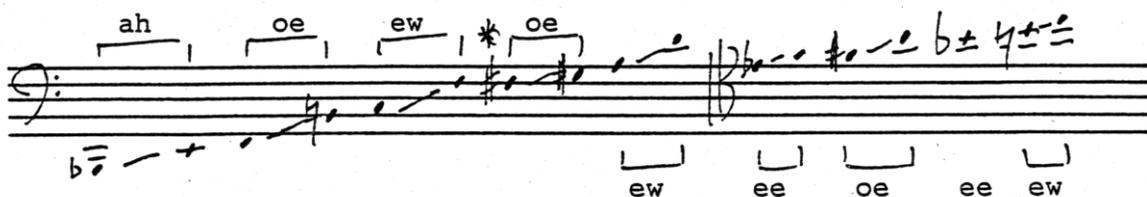
"ah": Daws  
Rickshas from Oz.  
Draw the Saw.

"oe": Doze  
Roast Toast.  
Joe Blow.

"ew": Dues  
To Much Booze Makes  
Makes You Snooze.  
Do the Stew.

"ee": Dees  
I Hate Mites to Pieces.  
She sees me.

3. Voicings for Registers of the Bassoon



Increased volume usually requires a more open version of the voicing or a lower voicing. Soft dynamics usually require a more closed version of the voicing or a higher voicing. Voicings from low to high are: ah, oe, ew, ee.

\*Note critical voicing change at register break.

4. Voicing Flexibility Exercises

- a. Bocal Exercise:



The "dew" pitch should be between C and C#. Intervals are relative to first pitch.

b. Vocal Exercise transferred to the Bassoon:

dew doe dew dee dew dew doe dew dee dew

c. Good E's/Bad E's:

dew dah

Sound E-flat using the fingering for E natural.

d. "Saggy C" Exercise:

dew ah ew dew

Sound B using the fingering for C. Regular fingering for the E.

e. Octave A's, B-flat's, B's, and C's:

doe dew doe dew doe dew dew dew

Whisper key closed for both octaves. No flicking. Sustain the notes. Repeat each measure many times.

f. Harmonic B-flat:

dah dew

Sound the upper B-flat using the fingering for low B-flat.

PLAYING POSITION

COMMON FINGERING PROBLEMS



## 2. Weissenborn Etude

12 34 etc.

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Play slowly, using both the even and uneven thumb rhythm.

### ATTACK AND ARTICULATION EXERCISES:

#### 1. Tongue On Tongue Off:

stop sound with tongue while maintaining air pressure. Listen for beginning and ending transients.

#### 2. Attack and Release Exercises:

a. *p/f*      b. *p*      *f*      c. *p/f*

All with breath releases. Listen for beginning transients (without accents) and absence of ending transients.

#### 3. Tone Distortion Exercise:

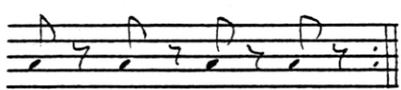
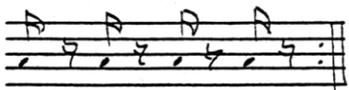
\*Hold tongue against reed without stopping the sound. Minimize the tongue mass touching the reed and the pressure against the reed. MOVE ONLY THE TIP AREA OF THE TONGUE.

#### 4. Legato Tonguing:

*p/f*

First note requires more tongue pressure than following notes. The tongue should NOT make contact with reed during outward bound motion. Again, move on the tip area of tongue.

5. Exercises for developing breath-release staccato:

a.  b.  c. 

Listen for beginning transients and absence of ending transients.

NOTES :