The Bassoon in Australia: Repertoire and Contemporary Relevance

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A thesis submitted in fulfilment of the requirements for the degree of Doctor of Philosophy

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To my beloved father,

Dr Young-Hoon Rhee
Acknowledgements

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Statement of Authentication

The work presented in this thesis is, to the best of my knowledge and belief, original except as acknowledged in the text. I hereby declare that I have not submitted this material, either in full or in part, for a degree at this or any other institution.

_______________________________________  Sophia Rhee

February, 2012.
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<td>ABC</td>
<td>Australian Broadcasting Corporation</td>
</tr>
<tr>
<td>ABRSM</td>
<td>Associated Board of the Royal Schools of Music</td>
</tr>
<tr>
<td>AMC</td>
<td>Australian Music Centre</td>
</tr>
<tr>
<td>AMEB</td>
<td>Australian Music Examinations Board</td>
</tr>
<tr>
<td>AMRAP</td>
<td>Australian Music Radio Airplay Project</td>
</tr>
<tr>
<td>AMusA</td>
<td>Associate of Music Australia</td>
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<tr>
<td>BBC</td>
<td>British Broadcasting Corporation</td>
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<tr>
<td>CBC</td>
<td>Canadian Broadcasting Corporation</td>
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<tr>
<td>CD</td>
<td>Compact Disc</td>
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<tr>
<td>DM</td>
<td>Doctor of Music</td>
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<tr>
<td>DMA</td>
<td>Doctor of Musical Arts</td>
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<td>EdD</td>
<td>Doctor of Education</td>
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<tr>
<td>ERIC</td>
<td>Educational Resources Information Centre</td>
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<td>FM</td>
<td>Frequency Modulation</td>
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<tr>
<td>IDRS</td>
<td>International Double Reed Society</td>
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<tr>
<td>LMusA</td>
<td>Licentiate of Music Australia</td>
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<tr>
<td>MBS</td>
<td>Music Broadcasting Society</td>
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<tr>
<td>MCA</td>
<td>Music Council of Australia</td>
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<tr>
<td>MLS</td>
<td>Master of Library Science</td>
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<tr>
<td>MSDs</td>
<td>Musculoskeletal Disorders</td>
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<tr>
<td>NEAF</td>
<td>National Ethics Application Form</td>
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<tr>
<td>NFRAM</td>
<td>National Networked Facility for Research in Australian Music</td>
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<tr>
<td>NSW</td>
<td>New South Wales</td>
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<tr>
<td>Abbreviation</td>
<td>Full Name</td>
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<td>-------------------------------</td>
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<tr>
<td>US</td>
<td>United States</td>
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<tr>
<td>USA</td>
<td>United States of America</td>
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Abstract

This project attempts to assess and predict the future of the bassoon in Australia. This must be contextualised within the future of classical music in general. Classical music has a long history, its antecedents stemming from the liturgical and secular music of the Medieval and Renaissance periods. The Classical and Romantic periods of the eighteenth and nineteenth centuries established what some regard as a set or standard identity for classical music; however, various forces combine to destabilise this standard and drive the classical genre to evolve in order to maintain relevance. In the past several decades, scholars, reviewers and those in the industry have referred to a crisis in classical music. This crisis is the result of the movement of attention and education away from classical and toward popular music; the structure of the music recording marketing industry which has, over an extensive period, virtually prohibited the entry of obscure or innovative music into mass markets; and the perception that the enjoyment of classical music is somehow a specialised, possibly elitist skill and one that is not suited or accessible to the mass audience. Given that much of the long term viability of an art form depends on its success in the market and its ability to connect with audiences, overcoming these barriers to the accessibly and enjoyment of classical music is regarded as key to its very survival. However, with the current changes in technology and marketing structures, it is possible for the current crisis to be regarded as a significant opportunity for further growth of the classical repertoire and the market for it. In fact the long term viability and survival of classical music, and therefore of the bassoon, may depend on the ability of those in the field to understand the current challenges and opportunities.
By adopting mixed methodologies which include an analysis of literature, a pedagogical survey involving aspects of practice-based research and empirical research, the thesis examines the existing Australian bassoon repertoire and the views of those deeply involved in playing, composing for, and promoting the bassoon on the Australian music scene. Following qualitative interviews with bassoonists, composers and classical music marketers, it is observed that the bassoon has several special challenges. It is an instrument which has sometimes been overlooked or poorly recognised, and whose unique sounds and abilities have often been used in a comic way, resulting in its stereotyping as the 'clown of the orchestra'. It presents a physical challenge because of its weight and dimensions, it is expensive and the repertoire that currently exists in Australia is limited, a fact demonstrated by the pedagogical survey. The thesis seeks ways of resolving or working with these challenges.

However, the potential of the bassoon to build a relevant contemporary identity both through traditional and extended techniques used in composition and the extension of repertoire is profound. Coupled with and extending the pedagogical survey was the commissioning and recording of a CD sampler of new and previously unrecorded contemporary classical bassoon music, also involving practice-led research. The pieces recorded on the CD are an attempt to respond to the strengths and weaknesses identified through other research in the thesis in relation to compositional style and variety. It also serves as a means of seeking responses from marketers of classical CDs. The production of the CD demonstrates what can be accomplished when composers are commissioned to write new pieces, how these add to the repertoire and how such repertoire might be marketed. It also requires an active ideological,
musical and spoken dialogue between composers and performers presenting new, relevant repertoire as well as pieces not previously recorded. In doing so, the CD represents one of several ways in which the bassoon can continue to be relevant to the contemporary Australian audience.
CHAPTER 1

INTRODUCTION

We are currently at a critical juncture in the perception of classical music: although its intrinsic value has been solidly established by centuries of tradition, observed by numerous scholars and critics, it is also clearly evident that classical music has been losing market share, sometimes to the point that it is considered scarcely economically viable in the longer term (Ford, 2005). The bassoon, a relatively obscure instrument, is vulnerable to the same downturn in interest as is classical music in general. Moreover, the bassoon has further factors against it – the fact that much of its repertoire is rooted in the past, the fact that it is not usually considered as a solo instrument and the stereotypes that affect the perceived identity of the bassoon. While these limitations affect other instruments as well, they ensure that the challenges facing the bassoon from the outset are even more profound. Added to these perceptions is the fact the bassoon is a relatively expensive and rather difficult instrument for young musicians to undertake.

My qualification to undertake research into the status of the bassoon in Australia, repertoire and its contemporary relevance derives from both my academic and vocational experience as a music scholar and a practicing professional bassoonist and bassoon teacher. As a practitioner of music living at the dawn of the 21st century, I
believe wholeheartedly in the importance of exploring musical and extra-musical ideas relevant to, and representative of, the society in which I live because of the age-old relationship between the arts, culture, and human beings’ need for self understanding. It is my interest in bassoon music and my professional involvement in the bassoon music industry that motivates me to investigate this area, despite the complexities of the issue. It is apparent to me as someone with experience in the field, that creativity, innovation and enterprise are interrelated within this area; as an Australian and a bassoonist, I have noted the changing conditions impacting on the bassoon in particular and on the classical music industry as a whole.

Nevertheless, despite these difficulties, there is a future for the bassoon in Australia and worldwide. Moreover, there can be a bright future for classical music if the current crisis is conceptualised primarily as an opportunity as well as a set of challenges. This project identifies and attempts to deal with significant gaps in current research and understanding regarding the position of classical music in general and the bassoon in particular in our local, national and global society. At this critical point our support or lack thereof, on a societal level, will largely determine what classical music and the bassoon mean to us and, indeed, what art itself means to us.

New technology has a great potential to affect the marketing of classical music. Whereas formerly recordings that catered to a small niche market might never see the light of day because they were not carried by major distributors, now the advent of new technology allows the wide distribution of all types of music so that even the smallest and most specialised markets can become economically viable (Anderson,
At the same time, according to the literature surveyed, the identity of classical music itself appears to be changing, with wide use of ‘crossover’ artists and compositions from far outside the classical genre. The performance of contemporary classical music is always a risk, as some classical music audiences prefer the type of repertoire to which they have become accustomed and are averse to listening to new works. Nevertheless, contemporary classical music offers exciting opportunities for innovation and for introducing audiences to new styles, techniques and sounds. The opportunity to continuously create and re-create the classical genre, in conjunction with more focused marketing strategies including new compositions, carries the potential to connect with and to cultivate larger audiences. For all of these reasons, it is not only desirable but essential to view the current state of classical music as an exciting opportunity.

This thesis posits that Australian contemporary classical bassoon music can communicate with and connect to its audiences despite the current crisis in the understanding and appreciation of classical music and the specific problems related to the perception and the performance of the bassoon. The connection can come about because the bassoon and its music can become relevant to contemporary audiences. Accordingly, the main focus of the research is to investigate the ways in which bassoonists, composers and audiences can interact. The theoretical frame for this project is established through a review of literature relevant to the research questions, classical music and its position in society which is discussed through a range of historical, sociological and empirical means. The literature review also includes a discussion of Australian contemporary classical music CDs whose compositions include or feature the bassoon, in order to provide an overview and
sampling of what has recently been produced. This assessment of samplings from the market is an important precursor to the empirical research. Furthermore, one tangible outcome of this investigation is a CD sampler of contemporary classical Australian bassoon music; the other is a pedagogical survey. The research, therefore, has been conducted using a number of separate but complementary components which include a review of literature on the current crisis in the understanding and appreciation of classical music, the pedagogical survey, interviews with bassoon performers, composers of bassoon music and marketers of classical music CDs, the CD sampler and a questionnaire for marketers regarding this CD.

The process of producing the CD sampler has several objectives. First, it allows the researcher to engage with members of the musical community in Australia in a collaborative project. The importance of community and community building can scarcely be overestimated with regard to the future of classical music. Every piece that enters the public consciousness is the result of the work of numerous individuals; while composition may be (but is not necessarily) a solitary process, performance and production is not. It is a dialogue or discourse among all involved parties, as well as listeners. So, in the most general sense, the intention behind the production of the CD sampler was to engage actively in this dialog through practice-led research.

The intention was, moreover, to provide a forum or indeed a showcase for contemporary classical composers in Australia who wished to or were willing to showcase the bassoon in their compositions. The sampler is a concrete demonstration of how the bassoon can be used in contemporary classical music, with a specific view toward overcoming identified limitations and stereotypes. Moreover, on a
personal level, I learned much from the process of recording and producing the pieces, a feature of practice-led research methodologies. Finally, the feedback of marketers regarding the recorded pieces and their reaction to the sampler as a whole is an essential component of the research. It completes the picture, demonstrating the connection between artistic choices, execution, and projected success in the market.

As a whole, the research responds to a central question: *How can Australian classical bassoon music connect with the contemporary audience?* In doing so, it aims to investigate the following:

1. Changes that are occurring in society toward the relevance of, and attitudes toward classical music and in particular, the bassoon:
   - Views of the practitioners: how can performers, composers and classical music marketers of the bassoon connect with the contemporary audience?

2. The bassoon in relation to Australian repertoire and its performers, composers and how this connects to a contemporary audience:
   - How can the bassoon and its music be relevant to the contemporary Australian audience?

3. Marketing a recording of contemporary Australian classical music for bassoon:
   - How can a CD of Australian contemporary classical bassoon music be designed and marketed to connect with the contemporary audience?

In responding to these research questions and in keeping with the aims listed above, the project investigates several themes. Firstly, there is the current crisis in the understanding and appreciation of classical music, as well as the attitude towards the bassoon and its repertoire. This theme draws on a broad review of Australian and overseas literature on the topic. In addition, it considers the opinions of bassoon performers, composers of bassoon music and of classical music CD marketers. Secondly, consideration is given to the current Australian classical bassoon
repertoire, the level of player for whom it is written and the Australian identity of this repertoire, plus discussion of Australian compositional styles. Furthermore, the project takes into account the views of bassoonists, composers of bassoon music and marketers in Australia in relation to the relevance and identity of the bassoon. The tangible result of the practice-led research results is the commissioning of new compositions from Australian composers and the recording of a CD sampler of contemporary Australian art music for bassoon which demonstrates contemporary compositional attitudes. As a final step, the views of marketers of Australian bassoon music on the CD sampler of contemporary Australian bassoon music is noted and has prompted my own reflections on the process of creating the CD sampler incorporating feedback from the marketers. More focused marketing tactics have the capacity to foster creativity and encourage positive audience reaction.

Themes dealt with in this study also include the current societal perception of classical music, theoretic and academic constructs regarding classical music, current discourses relating to the popularity of classical music as opposed to other types of music, niche markets and their importance, marketing issues and barriers to the widespread enjoyment of classical music, both successful and unsuccessful marketing of classical music, the phenomenon of the 'crossover' artist, perceptions of the bassoon, bassoon repertoire and its strengths and limitations, and inherent difficulties encountered when playing the bassoon and how they can be overcome.

Ultimately, my aspiration with regard to this project is to spark new interest in the bassoon by featuring its range, using new and previously unrecorded Australian contemporary classical repertoire. I wish to simultaneously remind audiences of the
role that the bassoon has traditionally played in orchestras, but also to open people's eyes to new and innovative possibilities for the future use of the instrument through compositions. In this way, re-emerging interest in the bassoon and an understanding of its intrinsic abilities may indeed spark a regeneration of interest in Australian contemporary classical music and also in the identity of the bassoon. Thus the project aims to contribute to the dialogue regarding the future of the bassoon in Australia.

In researching the viability of marketing a CD of bassoon music for the Australian market, I have had the opportunity to demonstrate my understanding of the concepts and practice regarding making classical music viable for today's market.

Because this research covers a range of views regarding the importance of classical music in our society and in particular the bassoon, identifying and attempting to fill gaps in current research and literature and in bassoon repertoire in relation to the Australian musical identity, it is hoped that the thesis will significantly add to the discourse surrounding the issue. As mentioned, many writers have identified a current ‘crisis’ in the popularity of classical music; in its true sense, the word 'crisis' implies a kind of test, but I firmly believe that a positive outcome may be achieved from this. Comprehensive research such as this, when practically applied, can contribute positively to the future of classical music in general, and to bassoon music in particular.

This chapter has briefly described the objectives and scope of this multi-method research project, outlined its key theoretical underpinnings, discussed my role as bassoonist and researcher and presented the research questions. Chapter 2 discusses
a review of literature on the current crisis in the understanding and appreciation of classical music, and perception and performance of the bassoon. **Chapter 3** describes the research approaches adopted to seek an understanding of the future of the bassoon in Australia. **Chapter 4** analyses and discusses the pedagogical survey of the Australian bassoon repertoire written from 1940s to the present, determining context, the level of difficulty and style of Australian bassoon repertoire. **Chapter 5** discusses the findings drawn from taped interviews with bassoonists, composers of bassoon music and classical music CD marketers in relation to their experiences, views and opinions on how Australian classical bassoon music can communicate with its contemporary audience. **Chapter 6** describes the process of recording a CD sampler of contemporary Australian bassoon music and my role as a practice-led researcher. Finally, a summation of all themes and findings of the research is presented and discussed in the seventh chapter of the thesis.

The following chapter summarises one aspect of the research, a review of diverse literature regarding the future of classical music in general and the future of the bassoon in Australia in particular.
CHAPTER 2

LITERATURE REVIEW

2.1 Introduction

This chapter is a survey of literature which relates to the research questions outlined in Chapter 1. Engaging with a variety of different sources, encompassing scholarly studies, analytical literature, reviews of performances, websites and popular non-fiction pertaining to classical music, this literature review begins by seeking to ascertain and assess the perception and position of classical music in our culture on a variety of levels. The section opens with a discussion of the position of classical music in today's society, progressing to discussions of the challenges in marketing classical music and the role of education in classical music appreciation. However, while a brief review of literature relating to education and classical music is relevant here, the aim is to provide an overview only, rather than an exhaustive account which would be beyond the scope of this project. Within the discussion of marketing, there is a lengthy section dealing with the phenomenon of the crossover artist and how it impacts the perception and the success of the classical music. The general discussion of crossover musicians’ progresses to a survey of crossover bassoonists, The final four sections of the literature review have an exclusive focus on the bassoon and on Australian composers. Current bassoon repertoire is discussed, and this again is a general rather than exhaustive discussion, as Australian bassoon repertoire is examined much more closely in Chapter 4, the Pedagogical Survey. Perceptions of
the bassoon are discussed in the literature review, a theme that has broad relevance for the identity of the bassoon and bassoonists’ ability to connect with audiences. Composition for the bassoon and Australian composers are discussed with reference to their areas of interest and their identity in the public consciousness. Finally, a review of CDs featuring bassoon music in Australia. In this way, the questions regarding the future of the bassoon in Australia are both contextualised and specifically addressed. Figure 1 lists the topics covered in the literature review and demonstrates how each topic connects to and contributes to our understanding of the primary research questions.

Figure 1: Literature Review and its Relevance to Research Questions

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<tr>
<th>Research Questions</th>
<th>Literature Review Categories</th>
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<td>How can performers, composers and classical music marketers of the bassoon connect with the contemporary audience?</td>
<td>Classical music and contemporary audiences</td>
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<td>How can the bassoon and its music be relevant to the contemporary Australian audience?</td>
<td>Marketing of classical music</td>
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<tr>
<td>How can a CD of Australian contemporary classical bassoon music be designed and marketed to connect with the contemporary audience?</td>
<td>Classical music and education</td>
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<td>Bassoon repertoire</td>
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<td>Compositions for the bassoon</td>
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<td>Australian bassoon recordings</td>
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Given that the initial sections, dealing with classical music in general, are very extensive, the subject matter in this review is quite evenly balanced to reflect both the global position of classical music in today’s society, and to more specifically
examine the position of the bassoon. Although not all of the literature reviewed here relates specifically to the bassoon, it is all relevant to the connection that performers, composers and markets can make with contemporary audiences. Moreover, the general position of classical music in the minds and hearts of contemporary audiences has a bearing on the ability of bassoonists to connect with Australian audiences. In order to establish the relevance of the bassoon in the present and future, a view of more global concerns affecting the position of classical music is given. This literature has been selected for inclusion in the review because it covers a range of perspectives and possible barriers to the enjoyment of classical music, hinting at (but not prescribing) ways in which they can be overcome. The ways in which the current problems are framed are variable. Some authors identify a single element of social or cultural change as a ‘culprit’ for the degeneration of the enjoyment of classical music, and these views are deemed worthy of consideration within the context of a range of opinions if not definitive ‘answers’. It should be noted, however, that there are numerous other sources which grapple with this same problem, and their exclusion does not imply that alternate views are to be discounted. Rather, the intention here is to represent by example the range of opinions regarding audiences for classical music.

The section examining marketing and classical music has a direct relevance to the third research question, regarding the potential marketing of a CD of contemporary classical bassoon music. The review of literature dealing with classical music and education may not, at first glance, appear to be directly relevant, but in fact I have found it to be very germane to the understanding of how performers and composers
can connect with audiences. Without some degree of musical education, many writers feel, this essential connection cannot be made.

The remainder of the literature review topics are very directly connected to the research questions, sometimes providing direct responses. The discussion of bassoon repertoire and of the perceptions of the bassoon speak directly to the relevance of the instrument. In addition, the discussion of perceptions of the bassoon has an impact on marketing, by pointing out the negative perceptions that need to be overcome, and the positive ones that can be highlighted. Understanding perceptions is basic to the building of a viable and marketable identity for the instrument and its repertoire. Finally, the discussion of Australian composers and the brief review of current bassoon recordings provides a further understanding of how performers, composers and marketers connect with audiences, and the understanding of how a CD of bassoon music can be successfully marketed.

2.2 Classical Music and the Contemporary Audience

The future of the bassoon is intrinsically linked to the future of classical music in general. The current crisis in classical music seems to have been building over a number of decades, perhaps as much as half a century, due to the market dominance of popular music. It is not so much that popular music has supplanted classical, but that the public’s perceptions of what music is and what effect it has should has been altered, leading to a situation in which many people tend to find classical music less accessible and less interesting.
2.2.1 Origins of Classical Music

Classical music has its origins in the religious and secular music of Europe in the Middle Ages, and historical parameters for the development of the genre are sometimes dated as far back as the 11th century. However, it was in the 16th century that the recognisable features of modern classical music emerged, including staff notation. The period between 1550 and 1900 is known as the common practice period, sometimes acknowledged as the golden age of classical music. Other time divisions occur both within and outside of that period, often coinciding with broader artistic movements or periods; these include the Medieval period (prior to 1400), the Renaissance (1400–1600), the Baroque period (1600–1750), the Classical period (1750–1830), and the Romantic period (1815–1910) periods. The twentieth century is often considered a distinct period in the development of classical music, with contemporary classical music emerging post-1975. In the 18th and 19th centuries, classical music reached its zenith of popularity, with composers and musicians often enjoying celebrity status. Overall, the social context surrounding classical music prior to the mid-20th century fostered its success, whereas since that time, the influence of mass media and the rise of popular music genres has produced what many identify as a crisis in classical music. It is not so much that popular music has supplanted classical, but that the public’s perceptions of what music is and what effect it has should has been altered, leading to a situation in which many people tend to find classical music less accessible and less interesting.

For this reason, some writers, such as Horowitz (2005), feel that the future of classical music in America is uncertain largely because of the change in the social institutions that supported its development. In part, the change in styles in the 20th
century, including modernist and Minimalist movements, lead to the rejection of traditional styles. This, of course, was a phenomenon that occurred in many artistic genres. In all cases, the challenge is to innovate in such a way that discourses begun in earlier eras are continued and the art form remains relevant to audiences.

In Australia, as in North America, national and multicultural identity intersects with the development of contemporary classical music styles. Because the classical music tradition stems from Europe, composers and musicians in the ‘new world’ are challenged to help establish a distinct cultural identity in their work. Horowitz (2005) states that, while classical music in America was originally regarded as something that had been imported from elsewhere, it was later adopted and even naturalised by American societies. This has been particularly true in the larger cities, such as New York and Boston.

In Australia, Andrew Ford (2005) notes that there is a perception that classical music is a ‘pastime of the elite’, requiring specialised education and training in order to understand or fully appreciate it. Fineberg (2002) attributes the current crisis in classical music to the prevailing market-driven view of art. Lebrecht (1997) argues that contemporary business practices and their supporting structures are to blame, giving certain individuals too much power. Whatever the combination of reasons, however, there are many indications that the current assessment of a ‘crisis’ in classical music is accurate. However, there are also many indications of fresh possibilities with regard to classical music creation and marketing. The contemporary classical genre provides the opportunity for musical exploration that includes avant-garde and atonal styles and extended techniques. Moreover, contemporary classical
music is no longer exclusively European in origin, as new world and multicultural influences are incorporated into compositions. The growth of the crossover artist and the use of social media in connecting with audiences are both changes that increase interest and exposure among some audiences. Finally, the use of internet-based marketing and the digital production and distribution of music offers a challenge to traditional mass-marketing styles, one which profoundly changes and may work in favour of the renewed flourishing of classical music. Internet-based marketing supports the formation of a ‘long tail’, a proliferation of multiple and sustainable small niche markets (Anderson 2004). The presence of these markets indicates that diverse and various musical styles will be supported by the presence of their own, albeit small, markets – a reversal of the negative or homogenising effects of mass marketing.

The authors surveyed who either touch upon or explore in depth the future of classical music focus on certain key issues. Funding, including the government’s role in funding classical music, and marketing are topics that concern some authors who regard the deficiency in funding and public support to be a critical problem. However, these point to a wider issue – namely, on what basis ought classical music and music itself, be judged? Does music, as art, have an intrinsic value, or is it a product and as such valued at least in part according to its marketability?

### 2.2.2 Intrinsic Value of Classical Music

Johnson (2002) discusses the intrinsic value, importance and meaning of classical music. The author refers to a ‘legitimation crisis’ (p.48) and of all the authors surveyed, his point perhaps most clearly summarises the various views of the crisis
being experienced today. Johnson implies that as a cultural product, music cannot be separated from the original social context within which it is produced and enjoyed. Classical music was originally produced in a social context that was quite different from our own current, and as such the ‘crisis’ that currently exists is perhaps the most natural reaction. Johnson poses the question that if the social context within which classical music originally flourished has been lost or altered, what then gives the music its legitimacy? This social context includes a consciousness of classical music concerts as a popular and valued form of entertainment, and an industry structure in which being a mass producer and seller of recordings is not a requirement for survival. Johnson argues that, given that the first premise does appear to be true despite efforts to preserve portions of that original context, if the loss of the social context is true, a different meaning or value must be found if the argument in favour of preserving classical music is to be legitimised. In Johnson’s opinion, this ‘different meaning or value’ does in fact exist. He effectively argues that classical music has a ‘distinctive claim’ on the basis of intrinsic, artistic value and that it ought to be preserved on that basis. In effect, the author answers the question posed in his title *Who Needs Classical Music? Cultural Choice and Musical Value* with this argument (p.27). The value in Johnson’s book is that he poses the question and identifies that the value of classical music is something which exists regardless of marketability. English-born Australian composer Andrew Ford (2005) identifies the ‘crisis’ in the popularity and enjoyment of classical music in similar terms to those of Johnson. Ford observes that the enjoyment of classical music has come about because of its removal from everyday life and therefore from our most immediate and intimate social context. He recognises that classical music does flourish in some segments of society but that, in a way, this contributes to the
problem, given that there is both the perception and the reality that classical music is a ‘pastime of the elite’ and therefore in itself ‘elitist’ and inaccessible to the average person, or to someone not specifically trained and educated to enjoy it. Exploring the meaning behind music in its various forms, the aesthetic and cultural differences that define it and the type of education and exposure necessary to perpetuate and protect meaning, Green (1988) argues for the inherent value of classical music while, at the same time, implying that maintaining this value within the culture requires a careful and precise balance of elements (p.102). To a certain degree the case put forward by Johnson, Green and Ford, when considered together, amounts to a debate over the ‘chicken and the egg’. Whereas Ford posits that the change in the social positioning of classical music has come about because of changes in public life which have put the emphasis on the market economy and making money, Johnson implies that the social changes – that is, the loss of social context within which classical music flourished – came about first. Green, in turn, emphasises the education that is a necessary precursor to any deep, consistent or thorough appreciation of classical music.

2.2.3 The Changing Role of Classical Music in Society

A paper presented by Howell (2010) during the Classical Music Summit in Sydney in July 2010 offers a practical solution to the present crisis in classical music. Howell’s paper is entitled Building Stronger Community Engagement with Classical Music, reflecting a measure she regards as vital to the future of classical music in Australia. The primary problem with the conceptualisation of classical music today, Howell states, is that it is ‘highly presentational’ rather than ‘participatory’, leading to declining interest and engagement with the music, composers and performers. The
remedy, according to Howell, is to encourage a sense of ‘ownership’ in the community by making classical music ‘… part of a progression of experiences’ with many entry points (Howell, 2010, p.2). If the audience is only exposed to classical music as a passive audience member at a concert, for example, the accessibility to that ‘entry point’ is limited and the individual’s engagement with the process might be similarly limited. However, if the individual encounters classical music in multiple contexts and has an opportunity to be educated, to give feedback and to form a connection with performers, the entire experience of the classical genre will be more engaging and creative. Moreover, if repertoire is conceived of and written with multiple entry points in mind, it will gain more exposure and relevance. Howell’s (2010) statements call to mind Ross’s book *The Rest is Noise: Listening to the Twentieth Century* (2007) in which he argues that the decline in interest in classical music began to occur when concerts became more formal and there was a perceived need to remain silent during performances. Classical music ceased being participatory, in other words, except for those who had had the necessary training to be players or performers. As a result, Ross argues, the level of public interest and engagement sharply declined as did, not coincidentally, the ability of classical musicians to innovate and to use forms, tones and structures that might constitute a break with the perceived and prescribed tropes of classical music. Innovation within the genre continued, of course, but became more limited. One might say that the role of classical music in the public consciousness became smaller and thus the capabilities of the music became similarly diminished. I am aware, of course, that the situation described by Ross is not applicable in all cases and that there have been significant innovations in classical music – in fact, the evolution of a contemporary classical music has occurred since the time of this supposed disengagement. Ross
(2007, 2010) is likewise aware of current trends and would not attempt to minimise their importance, but would perhaps argue that the disengagement and subsequent more limited interest in classical music constitutes one prominent aspect of the current ‘crisis’ in classical music. It is a general trend rather than a universal rule. This shift in the perception of classical music, as described by Ross, occurred somewhat earlier than the advent of ‘popular’ music and the structuring of the music industry in a way that strongly favoured recordings with the top sales potential. One wonders whether the advent of the popular music concert, which offers ample opportunity for the audience to make a noise, in contrast with the much quieter and sedate classical concert, in which audience-generated noise would certainly be disturbing, also played a role. Certainly, both shifts contributed to the current ‘crisis’ and, conversely, there is currently a potential to reverse both through the current potential of niche marketing as outlined by Anderson (2006), as will be discussed subsequently in this chapter, and the drive toward increased community participation and investment in classical music.

2.2.4 The Influence of Popular Music

Beckwith (2007) mentions that the government body in charge of funding for cultural activities tends to adopt a business approach, judging music based on its market value rather than its artistic worth. According to Beckwith, there are alternatives to this approach. Citing in particular the example of Scandinavia, he assumes that most western societies adopt a similar approach. Not only does this potentially bring about an erosion of the musical heritage coming from previous generations, but even more importantly (in the author’s view) it puts current composers of classical music in a very difficult position. Beckwith’s article discusses
the issue mostly on a practical level – for example, how composers today will manage without adequate support from the government or the market – but the underlying problem being explored relates to the discourse focused on by Johnson and Ford. Basically, readers are asked to define the value of classical music. It is Beckwith who puts forward the idea that classical music, because it is not ‘popular’ music, might then be called ‘unpopular’. This may be regarded as tongue in cheek, but the author does in fact appear to be serious and prepared to defend ‘unpopular music’, asserting its value even if few people listen to it. In fact, his point – that music need not be ‘popular’ to be valuable and valued by society’s members – is one that is echoed in Johnson and Ford.

Fineberg (2002, 2006) reiterates many similar points regarding the intrinsic value of music. Like Beckwith and Green, Fineberg chooses a provocative title, Classical Music: Why Bother?, which both summarises the perceived public opinion and implicitly challenges it. He assesses the current ‘crisis’ in the popularity of classical music (or, in Beckwith’s words, the shift from ‘popular’ to ‘unpopular’ music) as having come about due to a lack of understanding or communication between ‘...what composers think they’re offering and what audiences think they’re getting, or think they should be getting’ (2002, p.2). In the author’s view, this in itself is the fault of the market-driven view of art. Interestingly, this echoes the same point that Beckwith makes about the government perception of and failure to support classical music. The idea of art having intrinsic value, which past generations accepted, has now been lost to many members of our society. If art has no intrinsic value, it must become marketable – in other words, art is under pressure to become ‘popular’ instead of being content (and publicly supported) to remain ‘unpopular’, as Beckwith
envisions. In order to experience the value of art, the author argues, one must be willing to take a leap of faith and to surrender control of one's perceptions to someone else. Fineberg ends on a pessimistic note, assuming that there can be no real hope of restoring classical music to its former position in society. But by targeting consumers by way of demographics and effectively designing and marketing products through appropriate and effective channels, interest in classical music can be sustained and generated. What is notable here is that music and the products derived from it (for example, rehearsal recordings, video clips and so on) is treated as a product and marketed using much the same model that any other product sold online would utilise. At the same time, however, new digital technologies and new media such as web casting, downloadable audio files and iPod/iTunes support this shift of cultural activity from public to private space (Are you receiving me?, 2005). Global economic transitions have had a broad impact on classical music production, distribution and consumption. Research on classical music performance attendance reveals that there is a general downward trend in the USA, Europe and Australia that has resulted in the downsizing of many prestigious orchestras in the developed world (Brown, 2004; Kettle, 2005). At the current time, in short, opportunities stemming from new technologies are almost counterbalanced by economic and social challenges.

2.2.5 Crisis as Opportunity

Some writers take a more academic, philosophical approach to the problem of diagnosing the reasons behind the current crisis or demise of classical music and what can be done about it, promoting the idea that a profound shift in thinking is necessary to renew the viability of classical music. Accordingly, they call for such a
shift in thinking – a new paradigm, as it were. Conductor and teacher Benjamin Zander (2008) directly addresses the notion that the current 'crisis' in classical music should be viewed as an opportunity. While cognisant of the statistics that show that orchestras are closing and classical music has a decreased following, Zander argues that it is the passion, engagement and involvement in music that has the power to perpetuate interest in it. Given favourable circumstances, the music itself has the opportunity to take flight and inspire the individual. He emphasises that everybody has the innate ability to enjoy, appreciate and even produce music. Zander (2002) deconstructs the effects of different notes, tones and tempos in the music to affect the mood and reaction of the audience. He presents a powerful example of how the right explanation and rapport can draw in and educate audiences. Goehr (1992) outlines a novel method of thinking about practice, popularity and the social function of music, positing that an analytical – as opposed to historical – method of defining musical works currently does not exist. Her implication is that this deficiency – the fact that we lack a fully coherent method of thinking about music and what it means – may be the reason behind our lack of ability to truly understand or value it in a way that transcends social and economic changes. Goehr identifies a concept missing from the contemporary vocabulary which might in fact be a key to the true appreciation of classical music. This concept, Werktreue, is that of being true or faithful to a work independent of other considerations, such as social or economic ones. This concept would, in Goehr’s opinion, allow the viability of classical music to transcend historical fluctuations; however if the general public lacks the intellectual or educational background to understand this notion, it is doubtful whether it can be reinstated.
Kramer (1995) tackles the nature of the 'crisis' that has currently resulted in classical music having ‘[lost] cultural ground’ (p.xiv). The problem with this, according to the author, is not merely that we have lost (or are in danger of losing) a portion of our cultural heritage, but that classical music possesses uniquely important qualities that cannot be found elsewhere in human culture, and provides a forum for the understanding of diverse elements such as the exotic (p.201). Currently, Kramer argues, we are severely limited in our response to an understanding of music because of the tendency to approach it from a modernist perspective. From a modernist viewpoint, as he explains, our understanding of music is limited by certain divisions; for example, those between ‘top and bottom’, and ‘normal and deviant’, which modernist musicology encourages (p. 63). The inevitable result is a ‘gap between musical knowledge and musical response’ (p.64), which, in fact, perfectly describes and explains the alienation that many members of the public feel toward classical music and the perception that it is 'elitist' or requires a specialised education. A genuine response is discouraged and the need for education is daunting to many people. Nevertheless, Kramer hopes to draw the public into ‘viable public discourse’ about classical music through this shift in thinking (p.xiv).

### 2.2.6 Personal and Community Benefits

A pervasive idea in the literature is that classical music is much more than just a cultural artefact linked to a certain time and place and which may today have lost some of its significance due to the loss of its original context. Instead classical music is seen by some authors as having a personal and social effect that exceeds that of other genres of music. Campbell (1997) goes further and argues that classical music has distinct and positive effects on cognition, memory and mental health – in short,
that classical music has a mystical power which is profoundly good for us. Campbell's book, *The Mozart Effect*, expounding this theory falls into the category of popular science or self-help. In fact it has been criticised for its 'pseudoscientific' methodology and is not to be taken seriously as a piece of empirical research (Carroll, 2011). It is, however, of significance in this discussion because of the fact that it was an extremely popular book and it may have influenced the way that the public thinks about classical music. According to Campbell's thesis, classical music (particularly that of Mozart) is of special benefit to children – even babies. This certainly counteracts the notion that one must have a special education in order to listen to classical music and to 'take it in' or be influenced by it. If successful, Campbell's notion that classical music should be introduced to children at an early age and can benefit individuals of all ages would also counteract the idea that classical music is 'elitist' – a notion that is in itself difficult to sustain as it can easily be accessed online as well as on traditional recordings - with regard to the level of education or type of background that is needed in order to properly access or appreciate it. Despite this, classical music supposedly has a special and unique effect – a subtly contradictory notion.

However, although Campbell's thesis has perhaps been influential with regard to how people think about classical music and the benefits it has for individuals, there is little evidence that this has resulted in an accompanying increase in public support for classical music in schools. Letts (2008a) observes that there is seemingly 'always a reason' for not providing sufficient government funding for musical education in schools. It is noteworthy that Letts’ argument, though applicable to classical music education, is not necessarily in favour of an exclusively classical music education.
Letts cites common arguments, such as that the curriculum is already too crowded and that basic skills must take precedence, and then counters them with a discussion of the benefits of musical education. Like Campbell, Letts believes these benefits to be diverse; as well as enhancing the student's knowledge of music itself, musical education has demonstrable benefits in improving socialisation, overall academic achievement, self-esteem and discipline. The author stops short of describing musical education as a panacea capable of remedying all other deficiencies, but certainly does consider a musical education vital and worthy of government funding.

2.2.7 The Role of Education

The failure of governments to support music and musical education is often brought up in the literature. Though there are exceptions – for example, Letts refers to the Swedish system as one which successfully produced musically competent people, albeit not with an exclusive interest in classical music – lack of interest in and funding for musical education appears to be a common problem. Then, when appreciating classical music is considered to be something that requires a specialised education, one finds that education lacking in the majority of individuals.

Several empirical studies measure the response of teenagers to various types of music in an attempt to characterise and evaluate what music means to these individuals, as well as how receptive they are to classical as opposed to popular music and which factors affect that receptivity. The teen market is important to the music industry in general, of course, so there is great value in research which studies or even comments on teen receptiveness. Moreover, because individuals in this age group are usually in full-time schooling, the correlation between education and music
appreciation can be explored through this channel. Baumann (1960) takes a novel approach, one which might beneficially be applied to more up to date research. In this study of 1600 teens, the participants were played short recordings of different types of music – popular, classical and traditional. They were asked to rate the music according to their preferences. As well as preferences for general types or genres, preference levels for various instruments were also measured. One may question the validity of playing such short clips of music, but it can be considered valid as a method of removing the influence of pre-conceptions. If individuals recognise a song, they might have a preconceived idea of how much they like it, based on, for example, the popularity of the artist. With such short clips, it is conceivable that the participants would be better able to react purely to the music itself, free of all other factors. This is an interesting tool, because all too often we rely on the market to tell us what kind of music people (of all ages) prefer. The market and sales figures are not always the most reliable measurement, because they can be affected by so many diverse factors. The article also notes that music preferences appear to vary with age and with socio-economic status, both of which observations are worthy of closer examination. North, Hargreaves and O'Neill's (2000) study of British adolescents and their attitudes toward music offers a wider set of observations. This study posed a set of questions to a group of 2500 British adolescents (13 and 14 year olds) regarding three aspects of how they relate to music. The teens were questioned about the role of music in their lives, its importance and their own music-related activities. Distinctions were made between pop music and classical music, but both were included in the study. Teens who participated in the study observed that popular music has different benefits in their lives from classical music, though both were perceived as relevant.
Gregory's (1994) study reinforces the correlation between classical music appreciation in high school and college age youth and an education specifically geared to that purpose. The notion that one requires specific training in order to truly understand or appreciate classical music, though other authors attempt to dispel it, is reinforced by this study, which establishes the fact that college music majors are the group most likely to prefer 'western art music'. Moreover, the author notes that this fact in and of itself has already been well documented, but that it brings up other questions. For example, Gregory questions whether music training such as music majors receive, in fact makes one's musical preferences broader or narrower. To the degree that the latter appears true, the notion of classical music as an educated taste and one that requires specific cultivation is strengthened. The study also deals with the specific factors that create a preference for classical or 'art' music. It is clear from this study that it is possible to develop an 'ear' for classical music through education and moreover, that this ability to enjoy such music is not equally accessible to all members of the public.

Because of the barrier to the enjoyment of classical music that a lack of education and exposure seemingly create, some writers seek to directly remove these barriers by effectively providing a crash course in music appreciation which is a version of what the college students themselves might receive. Tobias' (2003) simultaneously dispels and promotes many of the stereotypes regarding the apparent inaccessibility of the classical genre. Many barriers to the enjoyment of classical music are pointed out here, along with the idea that classical music ‘can be scary’ and may appear to require an ‘exclusive language and culture’ (p.1). As a result of this assumption, Tobias echoes and seemingly endorses a view of classical music as elitist and
inaccessible, although elsewhere she contradicts that notion, stating simply that ‘music is music’ and that classical music consists of the same basic elements as any other genre (p.2). Moreover the means of enjoying classical music are the same as for any other type of music. All music, Tobias states, is a part of culture and ought to be enjoyed. Finally, in order to consider the future of classical music and to place its current crisis in context, the role that music had in the past is an essential consideration. In their social and sociological account of the role of music, Lawson and Stowell (1999) note that in the past classical music was linked to a clearly defined social milieu. There was a strong social context inherent in the enjoyment of such music; in effect, classical music has sometimes been (and sometimes still is) 'popular music' for a long time, and people (particularly among the upper classes, but also in the burgeoning middle class) would attend concerts and discuss compositions as an element of social functioning. Today this generally is not the case. Classical music, having lost its strong social context, has become more of a specialised taste. Not everyone can or is expected to be able to appreciate it. The inevitable result, according to Lawson and Stowell, is that some of the circumstances which formerly kept the art alive have diminished in importance. Horowitz (2005) covers some of the same ground, noting that while classical music in America was originally regarded as something that had been imported from elsewhere, it was later adopted and even naturalised by American societies, particularly large city centres. There as in Europe, social life centred to a large degree around concert halls and the genre flourished in America – or at any rate in America's larger, more cosmopolitan centres such as New York and Boston. Horowitz discusses the key figures and organisations involved in the 'rise' of classical music and the politics that went on between them. For example, it is noted that there was a rivalry between the Boston and New York
symphony orchestras which garnered the sort of public interest strongly reminiscent of the rivalry between sports teams today. The author illustrates the point, made also by Lawson and Stowell, that classical music in the past was very much a part of social functioning and that it has been diminished by the loss of this role. Horowitz's final word is that the future of classical music in America is uncertain, as the institutions that had led to its rise are no longer as influential. There was a type of erosion that took place because of cultural shifts – notably, post-modernist movements such as Minimalism which, in every sphere of art, tended to reject traditional constructions and values. As a result, popular music then largely took the place of classical in the public imagination. Horowitz however holds out hope that classical music will ‘synergistically refresh’ (p. 148) itself rather than die out.

2.2.8 The Music Industry

A dissenting voice argues that the demise of classical music is not a result of the shift in culture and aesthetic, but the result of mismanagement and even conspiracy within the industry. Lebrecht (1997) blames contemporary business practices for the decline - or the demise as he argues - in the popularity of classical music. Lebrecht argues that certain individuals in the industry: the ‘maestros’, the management and the corporate executives have too much power in a structure built around the 'super agents' who control the careers of multiple musicians and performers, and the multimedia bosses who, although they may know nothing about classical music themselves, have the power to determine the success (and indeed the continued existence) of a recording that they market. Not only are some of the individuals who have the most power ignorant about classical music, but they also tend to engage in corrupt business practices, such as cronyism and nepotism. As a result, the author
argues, the quality of classical music has declined to such a degree that audiences, being disappointed with what is being offered, are alienated. Somewhat ironically, this argument asserts the continued worth of classical music, more so than the historical accounts of Horowitz and Lawson and Stowell. These accounts assume that the shift away from classical music came about because of larger social and artistic changes, under which classical music did not and indeed could not continue fulfilling the role that it previously had — in short, the notion is that society in some way evolved past classical music and that as a result its relevance today is more limited than in the past. However, Lebrecht's view argues, in effect, that classical music died an untimely death and that its demise does not reflect upon its importance or potential relevance, even today.

Based on the literature reviewed, it becomes apparent that the current 'crisis' in classical music is very real indeed, even if the reasons behind it may still be in dispute. Statistics for 2005 quoted by Babb (2007) in a master's thesis entitled, *Roll over Beethoven: the reaction of classical music recording divisions to the continuing emergence of a consumer culture in America between 1956 and 1982*, indicate that sales of classical recordings currently account for only 2.4% of all record sales in America. Moreover, 90% of these sales are of what are known as 'crossover' recordings or recordings by crossover artists — musicians trained in the classical genre who have either borrowed marketing techniques from popular music to promote their own, or have adopted a uniquely eclectic approach in order to appeal to a wider audience. It is noted that there appears to be very little creativity within the classical music industry either because there simply is not the same level of interest as there once was (Johnson, 2002). In fact, for the last 80 years at least mainstream
music has incorporated the emergent forms of jazz (Feather, 1962), rock (Belz, 1972; Clarke, 1998) and so called ‘pop’ (popular) music (Gammond, 1991, p.457; Williams, 1983), eclipsing classical music. Although classical music was relatively stable until the 1960s, it has since rapidly declined. One broad study of the state of classical music in the United States (Tindall, 2005) makes several important observations. The first of these is that between 1940 and 1960 the sale of musical instruments in the US quintupled (Christiansen, 2005; Tindall, 2005). This observation first of all demonstrates that there was a surge of interest in the performance of music, not specifically classical music, but the statistic is reflective of a general trend which certainly did not discount classical instruments like the bassoon. The second observation is of the generation change: Tindall (2005) observed that a generation ‘reared on Elvis, the Beatles, and the space race, impelled to modernise and liberate itself’ gradually lost interest in classical music, which Tindall (2005) significantly terms ‘the music of the old order’ (p.13). The bassoon industry must ally itself with what is today popular and modern because its current position within the classical industry restricts it to being of the ‘old order’, somewhat reminiscent of ‘class associations’ (Tindall, 2005) and in Australia particularly, considered ‘un-Australian’ (Clarke, 2002; Smith, 2002).

2.2.9 The Role of Public Support

Public funding of music and the other arts is one way of protecting and preserving them in the face of market pressures. Currently in Australia, several forms of public funding for classical music exist. Founded in 1968, the Australian Council for the Arts acts as a funding and advisory board for the arts and artists throughout the country (Public Funding of Music in Australia, 2008). Individual artists and groups
can apply for a variety of grants designed to support and/or publicise their endeavors and allow them to build a stronger connection with audiences. The Australian Council has been instrumental in sustaining areas of the arts that might otherwise have stagnated, although the degree of support offered has not always been constant. Following a ‘renaissance’ in the arts in the late 60s and early 70s and ‘a great burst in core funding’ in 1974, for example, there was a subsequent lull in the amount of funding generated and available. Since then, music has been receiving a lesser proportion of total funding, typically losing out in favour of other art forms such as theatre, dance, visual art, crafts, and Aboriginal art (Public Funding of Music in Australia, 2008). Nevertheless, the Australia Council for the Arts remains a valuable source of funding for classical music in Australia, and a direct source of support to individual musicians and groups which might not otherwise have been able to sustain a level of growth and development.

Aside from the Australia Council for the Arts, several other bodies exist which are sources of publicly funded support for music in Australia at both a national and a state and territorial level (Music Resources, 2007). These include the following:

- **Australian Music Centre (AMC)**: The Australian Music Centre was not only the primary resource I used to gain access to Australian bassoon repertoire while conducting my pedagogical survey but also resources for the teaching of music in Australian Schools. The AMC compiles repertoire and resources from Australian composers, and has the overall aim of facilitating and supporting the creation of music and music-related research. The AMC was founded in 1974.

- **Music Council of Australia (MCA)**: A national organisation representing all genres and music industry sectors, which maintains a website and print publications, sponsors, undertakes and archives research; organises conferences such as the Australian Musical Futures 2010: The Classical Summit in July 2010 in Sydney. Its goal is the advancement of Australian music.

- **Musica Viva Australia**: This organisation presents ensemble music concerts throughout Australia and the world.
• **National Networked Facility for Research in Australian Music (NFRAM):** Dedicated to assisting individuals and groups in conducting research relating to music, NFRAM coordinates and increased access to and awareness of current and historical collections, repertoire and related resources, as well as providing resources for the teaching of music in schools.

• **Symphony Services Australia:** This organisation runs a development program focusing on Australian orchestral music; the program is active in commissioning Australian classical music and thereby building up repertoire and fostering the careers of Australian composers.

There are several publicly funded grants for musical accomplishment in Australia. Aside from the grants given by the Australian Council for the Arts, the Freedman Foundation (administered by the Music Council of Australia) offers an annual Freedman Fellowship for Classical Music. The value of these fellowships is $15,000. Furthermore, the role of the Australian Broadcasting Corporation (ABC) with regard to its support for classical music in Australia should not be overlooked. The ABC is a publicly sponsored, national broadcaster whose mandate it is to foster exposure to Australian culture and content, much as the CBC does in Canada and the BBC in Britain. Contemporary classical artists can gain initial and continued exposure on ABC Classic FM which also features interviews and live concert broadcasting. It also broadcasts of wide range of classical music, as well as many others genres, but the ABC is a vital medium for building and sustaining interest and exposure to specifically Australian music making.

Since the 1960s, community radio stations have also been an important element in the broadcasting of all genres of Australian music, including classical music. These non-profit stations perform a community service, providing accessibility of broadcasting channels and a training ground for broadcasters. They receive public funding from the Community Broadcasting Foundation, established in 1984 (Community Broadcasting Association of Australia, n.d.).
The Australian Music Radio Airplay Project (AMRAP), a community radio initiative, facilitates airplay of contemporary Australian music by collecting and commissioning CDs of music, which are then sent to community radio stations. The genres represented are multifarious and include bush music, country, jazz, folk, electronic and world music, as well as jazz, pop and classical (AMRAP, 2011). Another community station which plays Australian classical music is FM Radio NSW. 4MBS, based in Queensland, concentrates on broadcasting classical and jazz music. 2MBS-FM, based in Sydney serves the classical community in Sydney.

The preceding lengthy section provides vital support and context for the research as a whole, by establishing and attempting to articulate both the importance of classical music and the challenges that it is currently facing. In describing the crisis that classical music currently faces and how it came about, the structure of the music industry and its historical antecedents are clarified. The support that exists for classical music in Australia and the exposure that it receives through various media is implicitly evaluated with regard to its ability to balance existing challenges. In the following section, which deals with current approaches to marketing classical music, the successes, failures and criticism of various marketing approaches will be examined. This section deals with current approaches to marketing classical music, and the successes, failures and criticism of various marketing approaches will be examined.
2.3 Marketing Classical Music

The challenges and possibilities posed by the marketing of classical music have engaged the attention of several authors. Anderson’s (2004) concept of the ‘long tail’, first published in an article entitled ‘The Long Tail: Forget squeezing millions from a few megahits at the top of the charts’, later became a book by the same name. The concept of the 'long tail' refers to the image of a star followed by a long trailing comet's tail, the 'star' being the most popular recordings with the highest sales and the 'tail' consisting of the multitudes of less popular, niche recordings, each with its own following. In demonstrating his concept, Anderson points out the great difference that digital technology and in particular the availability of music and other cultural products though online source, has made. Through the digital downloading of music and the online marketing of CDs, distribution is facilitated and greatly augmented, resulting in a proliferation of niche markets which are now able to be sustained because of the low or non-existent overhead associated with stocking a proliferation of recordings by online stores such as Rhapsody.com and iTunes. The result has been a huge improvement in the availability of different types of music, and the resulting patterns of demand have, according to Anderson, invalidated earlier perceptions of what kind of music 'sells' or makes money. Anderson makes a valid point when he notes that if we look to traditional industry ('bricks and mortar' stores) in order to determine consumer desires, as most analysts do, we end up with a very inaccurate idea. At mainstream bricks and mortar stores (as opposed to those that cater to specialised tastes and probably have fewer customers), sales have to reach a certain volume in order for a product even to become available to the public. If it is not available and therefore not purchased, naturally it will appear as though the product in question has no audience or market. However, when it is made available readily
through, for example, online marketing, where stocking minor titles and artists does not cost the proprietor anything beyond the overall maintenance and upkeep of the site\(^1\), it is possible to ascertain that the product does indeed have a market – a niche market. In an online setting, it can potentially make money even if the market in question is tiny. Anderson argues that when music is made available online, every recording finds a customer and generates funds. Although this argument ignores the objections made by some critics, arguing that online technology is relatively ill-suited to classical music (for example, that the length the technology allows for songs means that classical compositions will be interrupted when downloaded in digital form, as the classical works may be too long to include in a single download and are therefore broken up into parts), it does make some significant points. First, Anderson points out that current market research, based on what sells in bricks and mortar stores, may actually misrepresent consumer tastes, and second, he posits that the idea of multiple, sustainable niche markets – Anderson's 'long tail' – could represent the main hope for the survival of classical music.

Other authors echo this point, though none express it as powerfully or coherently as Anderson. Jardin (n.d.) likewise highlights the role of new technology and its potential to boost the popularity of classical music, in contrast to the limited success that other marketing and distribution techniques have had in promoting the genre. In this article, the multi-faceted nature of online marketing for music is emphasised, in contrast to the mostly one-dimensional traditional marketing approach. Devices such as webcasts of live shows and behind-the-scenes footage are promoted because of their ability to support much greater diversity and individual choice with regard to

\(^1\) This analysis assumes that an online marketer of physical CDs would not keep the titles in stock, but would obtain them from a distributor as needed (i.e. when ordered by customer). If the music is downloaded by the customer upon purchasing, as with \textit{iTunes}, for example, the cost to the provider per title is negligible.
music preference and consumption; within that world of almost limitless availability, the author implies, there is a significant niche for classical music.

Taken as a whole, these findings pose a direct challenge to the marketers of classical music. In order to widen the popularity of the genre, it might be necessary to make the music appealing to a more general audience. Accessibility may be an issue; furthermore, the traditional associations between types of music and certain social groups also have a distinct role to play. Of course, attempting to generalise the popularity of classical music is a different issue from the expansion of a niche market which may already exist. In a sense, those marketing classical recordings must choose which of these approaches to pursue.

Several writers, critics and commentators analyse the direction that marketing of classical music is taking today, offering their perceptions of which approaches work and which are less successful. Both the accounts of the marketing campaigns themselves and the commentary made about them and their effectiveness, are relevant to this overall discussion. These approaches and their reception, positive or negative, are very revealing with regard to the role that classical music plays in modern life, as well as the niches that it aspires to. Sandow is a critic who has written several articles about approaches to marketing taken by the New York Philharmonic. In his article for the *Village Voice*, entitled ‘Behind the Tuxedo Curtain: Classical Music learns to sell itself’, Sandow (1996) discusses the innovative, though at times ill-conceived ad campaign that tries to attract younger audiences (teens and young adults) to the New York Philharmonic. The challenge, as defined by Sandow, is to penetrate the ‘tuxedo curtain’. Like the 'iron curtain', Sandow's 'tuxedo curtain' is an
invisible but seemingly impenetrable barrier that separates most mainstream audiences from classical performance. Unless they fit the profile for a classical music listener - in Sandow's words, ‘elite, upscale and more than 50 years old’, members of the public are likely to feel alienated and excluded by classical music which will pose a problem, as the author notes, when these aging audiences start to die off. The future of classical music is therefore threatened – a dilemma of which the New York Philharmonic evidently is aware, as evidenced by their ad campaigns targeting younger audiences. In this series of campaigns, Sandow notes, there is an effort to target the ‘young friends’ of the Philharmonic, but the ads themselves are likely to alienate these very audiences because of their misunderstanding of what youth really listen to (as evidenced by the mention of 'classic rock' which, the author argues, would be irrelevant to that young demographic). In contrast to the New York Philharmonic's somewhat bumbling attempt at engaging youth, the article cites the success of other campaigns, including that of the Philadelphia Orchestra, which has incorporated ‘pop-style video’ screens and had their members dress up for Halloween. Such tactics serve to break through the 'tuxedo curtain' because they directly negate the stuffy image that classical music all too often has. In order for such campaigns to be successful, it almost goes without saying that the marketers must know their target group. Sandow makes some suggestions for how this might be accomplished, the aim being to establish a rapport between the classical music industry and these younger audience members. He suggests increasing the cultural diversity in classical music, 'Americanising' it, and finally concluding with the point: ‘Unless classical music learns to talk about real individuality, the way classic rock fans do when they fight over differences between Pink Floyd and Led Zeppelin, even the sharpest marketing looks like decoration on an empty shell.’ The message is
clear: a rapport must be established with audiences, and their interest must be engaged in a more active way in order for classical music to remain viable, particularly for young audiences.

Sandow's (1999) article for the *New York Times*, entitled ‘Looking for Listeners who can love New Music’ is again critical of the marketing approach taken by the New York Philharmonic. According to Sandow, the Philharmonic takes the stand that they must ‘educate their audiences’ in the 'new classics' – innovative classical compositions and arrangements by contemporary composers. Taking this stance, Sandow argues, runs the risk of disappointing and alienating some of the audience; the general problem, in fact, is that the diversity of classical listeners is being overlooked. Interestingly, Sandow appears to have shifted his viewpoint from that which was expressed in his 1996 article, previously discussed. There, in talking about the 'tuxedo curtain', Sandow gave the impression that classical music listeners all fit into more or less the same mould or profile. Here, however, he is of the opinion that classical audiences are looking for a variety of experiences, a fact that many marketing campaigns overlook entirely. Some listeners are looking for the ‘comforting classics’ and would therefore be very disappointed, even distressed, by new or innovative classical music. On the other hand, if a niche for new classical music is to be developed, audiences for this type of music must be identified and cultivated. Sandow feels that these audiences, however, are ‘hardly connected with other classical music at all’ and have yet to be identified as a group (Sandow, 1999). This argument makes the important point that classical music and its listeners are not all alike. Moreover, the article demonstrates that there is ample room for the establishment of more specialised niche markets.
The literature reviewed here regarding the marketing of classical music provides critical background to the interview questions that will be posed to classical music marketers as part of the empirical research. Moreover, this information complements literature that expands upon the crisis in classical music. Clearly, marketing is a critical component of retaining and preserving the viability of the classical music genre. Moreover, marketing can be a powerful way of connecting with the public and making classical music relevant to audiences. The following section discusses the importance of education with regard to the appreciation of classical music.

2.4 Classical Music and Education

As has already been determined from the literature dealing with the future of classical music, one of the detriments of the genre and a barrier to more universal enjoyment of it (which would in turn lead to more success for the industry) is the fact that classical music is often viewed by the public as elitist or requiring special education. Although, as has been seen, several writers have taken it upon themselves to attempt to dispel the notion, it lingers and ultimately makes classical music less appealing to many members of society. People may feel excluded by it and may feel that they are not sufficiently educated or informed to properly appreciate the genre. In turn, this leads to its greater marginalisation. The arguments for the survival of classical music as a niche market do not, in fact, touch upon this essential deficiency – classical music, according to many (though not all) accounts, is not and cannot be 'for everyone'. However, rather than allowing this assumption to persist unexamined, several scholars have conducted empirical inquiries into this matter, measuring the relationship between level of education and socio-economic status and classical
music enjoyment. The empirical studies tend overall to back up the notion that classical music may indeed be an 'elite' taste. However in determining this, the studies also offer practical information regarding some more specific barriers to the enjoyment of classical music and, by extension, how some of these barriers can be overcome may be inferred from their work.

It should be noted that a wealth of literature exists regarding music education literature, most of which is not reviewed here. The intention in this review is primarily to introduce and consider the importance of education as a vital link in the continued enjoyment of classical music, and its' very future. The selected sources demonstrate this point as well as broadly highlighted deficiencies and inconsistencies in musical education. This point is expanded further in the discussion of interview findings.

Bryson's (1997) study links education level to the likelihood that individuals will have more or less 'group-based' likes and dislikes regarding music – in other words, the study measures an individual’s ability to evolve their own musical tastes that may be different from that of their social group. In the study, a lower level of education is found to increase the likelihood that an individual will adhere to 'group' based tastes in music; these individuals are less likely to evolve their own preferences and more likely to show conservatism in the music that they select, having similar tastes to those who are similar to them in terms of race, ethnicity, religious conservatism and geographical area. Conversely, those with a higher level of education are more able to enjoy and develop a taste for music that is 'new' to them and which might not be appreciated by others in their social, geographical or religious grouping. This article

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measures conservatism linked to education with regard to musical taste for various
genres of music, resulting in the aforementioned finding. However, this finding has
particular significance with regard to classical music and in particular the marketing
of classical music. First of all, the study indicates that education (not specifically
musical education, but higher education in general) is instrumental in allowing
individuals to evolve a deeper appreciation of music and perhaps to internalise an
awareness of certain concepts regarding music which may in turn provide them with
the ability to enjoy a diverse range of compositions and genres. It can be speculated
that greater cultural tolerance leads to greater openness. Moreover, the study suggests
that musical appreciation is in many ways a social construct and that individuals
often tend to enjoy the same music as others in groups with which they identify. As a
result, marketers of music must be aware of this tendency and perhaps seek to ally
the 'image' promoted by their work with membership in a distinct group. Overall, the
findings of this study indicate a great tendency toward conservatism and social
influence with regard to musical taste, which cannot easily be surmounted or
overcome except through additional education. If education levels for certain groups
are assumed to remain static, the inherent conservatism with regard to musical
preference must be recognised. However, the conclusions drawn from this study may
also be hopeful given that participation in higher education, in Australia, is
consistently rising.

As well, there are programs to sponsor classical music instruction in schools, in
recognition of the fact that early and constant exposure and education is the key to
continued, sustained interest. Musical education is an important issue that came up
throughout the course of this research – specifically, it was relevant to both the
literature and empirical research. It is apparent at this point that the future of classical music cannot be sustained without educating children and youth about music – and more specifically, about classical music itself. Parncutt (2007) notes that effective instruction in music covers multiple aspects, including the ‘physics, physiology and psychology of performance on that instrument’ (p.22). The author also notes that instructors are hardly ever equipped or specifically instructed in how to impart such multi-faceted knowledge. During the course of interviews with bassoonists, composers and classical music marketers, the consensus was that the quality and quantity of musical education in schools is extremely varied. Some schools do an excellent job; moreover, many of the bassoonists interviewed recalled having been exposed to the bassoon at school and selecting it as their chosen instrument on the advice of a teacher, indicating that schools are, to some degree, providing students with a knowledge of classical music and the various instruments. Some schools are providing an enriched, ‘hands on’ experience of classical music and this may be one of the most powerful ways in which we can ensure the continued viability of an interest in classical music in Australia.

Lierse (2010) points out that most schools simply do not have the budget to introduce students to a ‘full range of orchestral instruments’, including ‘specialist areas such as double reed and French horn’. Therefore doing so indicates a pre-existing commitment to musical education within a particular school. This dynamic may explain the responses of some of my participants to questions about the quality of musical educational in school: several participants indicated that, to their knowledge, the quality is highly variable. There are exemplary examples of schools in which commitment to musical education clearly exists, but it must be assumed that in many
cases it simply does not. The result is almost inevitably a decreasing number of musicians, composers and classical music audiences in future generations. It is particularly problematic that, even in cases where schools have not become ‘rock’ schools, and classical music is taught, less common instruments such as the bassoon are considered’ specialist areas’ and require considerably more dedication of scarce resources. As an antidote to this current state of affairs, Lierse (2010) suggests various pro-active programs and events that may build a long-term interest in the diverse aspects of classical music. For example Lierse (2010) suggests: ‘The hosting and organisation (in conjunction with the Region) of a state-wide Double-Reed Spectacular. The more obscure instruments, in particular, will clearly benefit from being reconceptualised as a focal point’ (Lierse 2010).

In order for musical education to have resonance and relevance to students and teachers, it must exist as part of a comprehensive system which allows students to strive for and achieve goals. Currently, Australian musical education does offer one such structure in the form of the Australian Music Examinations Board (AMEB), which provides and administers a system of examinations and qualifications, as well as support for ongoing education for students and teachers (Music Resources, 2007). The *AMEB Manual of Syllabuses* (2011) illustrates three levels in bassoon, as follows: Level 1 (beginning: 1st to 4th Grade), Level 2 (developing: 5th to 8th Grade) and Level 3 (advanced development: AMusA and LMusA). Moreover, each level and grade has three sets of objectives for each category including technique, tone, intonation, phrasing and articulation, aural testing, sight reading and general knowledge.
Chan and Goldthorpe (2007) find that musical tastes and cultural consumption in general are affected by education level and social status. This is a British study and therefore refers in part to British notions of 'class' which do not have an exact correlation with the situation in Australia or North America. In England ‘class’ is not precisely equivalent to socio-economic status; rather, it relates to a person’s background, the social standing of their family and these may affect factors such as education and even exposure to various aspects of culture. Chan and Goldthorpe's findings show that class does indeed affect how flexible one is with regard to musical tastes and consumption. Taken in conjunction with Bryson's (1997) study, we might speculate that it is the education component of 'class' which makes the crucial difference, but of course it may be affected by other factors as well. Those in a higher social strata are more likely to have had a higher level of education; of course, they are also more likely to have had exposure to various forms of music and culture. I would speculate that, as a result, these same individuals have more diverse and flexible musical tastes. Conversely, the musical tastes of those with lower education, class and status are likely to be less flexible and comprehensive; these individuals are more likely to categorise music and audiences as being suitable for distinct 'types' and to be reluctant to digress from their own ‘type’. When this observation is generalised across the population, it clearly suggests this is the reason behind at least one aspect of the ‘crisis’ in the appreciation of classical music and the difficulty that exists in overcoming this limitation.

A Spanish study by Prieto-Rodríguez and Fernández-Blanco (2000) applies a quantitative method to the analysis of different consumption patterns and styles for popular and classical music. This allows the authors of the study to evolve profiles of
the audience for each type of music and they observe that various social and economic factors play a significant role in music selection. This study, like the others, does back up the notion that classical music is most popular among a certain 'class' of people, and that features such as education, income and geography are influential with regard to whether one will or will not become a consumer of classical music.

Education may prime audiences to prefer one type of music over another. Lierse (2010) states that ‘rock’ schools are increasingly taking over from schools with bands; that is, even among schools that do devote time and resources to musical education, some are turning to the popular music genres as opposed to classical music, perhaps in an effort to sustain interest among the students. The author states that currently only a ‘very small number of schools’ is equipped to prepare students for tertiary musical education (p.1). As in the past, most such specialised education comes from private teachers and private schools as opposed to publicly funded programs. In order to be able to do so, schools must engage in fundraising and/or contribute funds from the general budget, but these measures involve a pre-existing level of commitment from parents, teachers and schools administrators.

Analysing the meaning of musical performance largely from the seldom encountered viewpoint of the performer, Pitts (2008) examines the social and personal benefit of participation in musical performance for the individual. Much of Pitts' analysis is based upon empirical research, though she also draws upon existing secondary sources of information and analysis. The analysis of musical behaviours and the light
they shed on the unique social role of music contributes valuable insights into how
the interest in certain kinds of music can be both maintained and perpetuated.

The importance of classical music education is far-reaching and complex. While
some writers maintain that the appreciation of classical music does not require
specialised education, there is ample evidence suggesting that some form of
education is a necessary precursor to the ongoing enjoyment of classical music.
Moreover, in and of itself, musical education establishes a dialogue or discourse
regarding the classical music genre. Music education is a topic discussed with
bassoonists and composers during the interview process. The lack of consistent, high
quality education is identified as one factor potentially limiting the perceived
relevance of classical music; therefore, this discussion provides a partial response to
a primary research question.

2.5 Crossover Artists

Rothstein (1997) comments on the phenomenon of the 'crossover' artist. As we shall
see, this is in itself a wide and inclusive category and difficult to define, as it can
mean different things to different groups and individuals. For the purpose of this
review, the ‘crossover’ artist will refer to a classical musician who adopts aspects of
a popular style, either by integrating some characteristics of popular music, or by
promoting him or herself by using a kind of visual image more closely associated
with popular music. However, many different artists are today regarded as 'crossover' simply because their public image or musical interests do not correspond exactly
with the traditional image of a classical performer, or do not adhere strictly to a
classical repertoire. On the one hand, Rothstein argues that crossover artists may be
the future of the classical music genre. They combine classical performance with an
image or range of artistic interests that is less limiting and may have more inherent
appeal to a wider public. On the other hand, Rothstein refers to the almost inevitable
allegation that these artists are compromising their artistic integrity and that their
public image comes at the expense of their actual ability or dedication to the music.
It is also sometimes assumed that these artists are simply catering to the public taste.
Overall, this is a complex issue and in truth there can be no single consistent stance
on the phenomenon of the crossover artist, because that label in itself is vague and
encompasses a wide range of individuals and ensembles.

The following is a short survey of some classical crossover artists and what has been
written about them. The purpose of this is to illustrate the fact that the 'crossover'
label encompasses a variety of different approaches and to explore some ways in
which these artists are balancing the demands of the market with their own artistic
integrity, as well as how the public has perceived these efforts.

There is no doubt that the definition and perception of classical music is currently
shifting. It may in fact be true that the phenomenon of the crossover artist is eroding
the image and practice of classical music production, as Rothstein (1997) implies.
Generally speaking, a certain amount of erosion is a necessary part of change and
there is little doubt that the classical music industry, being at a point of 'crisis', needs
to change and will change. The creative approaches currently being taken by a
variety of crossover artists will shape and eventually characterise that change.
One model of a crossover artist is one who deliberately capitalises on image in order to attract listeners. The British group, Bond, appears to fit this description. Lawson (2004) claims that ‘classical music groups have acknowledged for years that they must sell the sizzle’. Lawson suggests that the line between popular and classical music and the imagery associated with it has been explored by artists for some time now, and that the public is becoming accustomed to this combination of classical content and popular imagery. This can be observed in the image on the Bond’s official website (Bond, n.d.). This group, consisting of four young female artists, are depicted more as a female pop group than classical artists. The strategy of the group involves ‘sexing up classical music’ (Lawson, 2004) through the group’s image, clothing, marketing and overall ‘packaging’. The aim is to tempt 'newcomers' to try classical music.

Bond is to date the world’s bestselling string quartet, with over four million album sales, so it appears that the strategy has been successful (Batt, n.d.). The article itself appears to approve of the strategy and this is presented as one potential way in which classical music could be kept alive and vital: essentially it states that classical music groups could borrow techniques from the popular music industry, with the promise of similarly successful outcomes. It is interesting to note, however, that the 'classical' on the label appears to be part and parcel of Bond's marketing strategy rather than an accurate label. The article notes that the group's repertoire is not strictly classical, but includes some popular classics in addition to ‘pop-influenced world music’. On the other hand, it is a complex strategy, particularly as it pertains to young female performers. Using sexualised images tends to provoke controversy and stereotyping, and may impair a performer's ability to be taken seriously by the public and the
industry. As Midgette (2004) notes in her article about the classical violinist, Lara St.
John, there is clearly a gender-based double standard regarding the public perception
of musicians or, indeed, any public figure. Once a female performer's appearance has
come to the attention of the public it will always be an issue, no matter what that
performer does, this article implies. Critics frequently pay attention to the appearance
of female musicians, as opposed to male appearance, and it may even be difficult for
female musicians in the public eye to be taken seriously at all until they pass the age
at which they are typically sexualised. However, there are other artists who walk the
line successfully. Perhaps the deciding factor is a combination of experience and the
evolution of a creative vision. Cecilia Bartoli, a mezzo-soprano, is an example of a
classical artist who early on in her career capitalised on her youthful and attractive
physical image, but has in recent years been able to use her commercial success to
express her vision and influence the industry. Wroe's (2001) discussion of Bartoli's
career points out that the artist is an antidote to the 'creeping ghettoisation of serious
music', in that she has succeeded in drawing public attention to her career and work.
For instance, people who never would have been interested in opera otherwise were
attracted by Bartoli's public image. As a result, as Wroe (2001) points out, Bartoli is
playing a valuable role in saving or salvaging repertoire that might otherwise be
forgotten and even popularising it. This article suggests that commercial success for
classical artists can be more than a goal in and of itself; it can be a powerful means to
achieving a desired end. If classical artists are able to capitalise on their success to
'showcase' music that is less well known, the entire genre will be maintained or
enriched. As a result, more niches will be created and additional consumers will be
attracted to these niches. Overall, this article paints a more positive picture of the
potential influence of a so-called crossover artist. Perhaps the key difference between
this viewpoint and the one expressed by Midgette (2004) or Rothstein (1997) is that Wroe (2001) claims the crossover phenomenon may increase, rather than limit, the diversity of classical music available and the complexity of the genre.

Writing about the classically trained cellist Yo-Yo Ma, Pincus (2002) leaves the reader with a similar impression. Ma is a powerful example of a crossover artist, having brought his instrument into the public eye by expanding its repertoire to include very diverse genres, including bluegrass and tango – in other words, his music really does cross genres. In the case of female artists, the crossover label more frequently appears to refer to the artist's physical appearance or public image. Ma's physical appearance is conventional, but his career thus far has demonstrated a considerable sense of adventure. Moreover, his public persona represents a powerful antidote to the notion that classical music is elitist, that it exists in its own separate world, or that it is inaccessible to the public. Ma has appeared in print advertising for products unrelated to music and has made appearances on children's TV shows. According to Pincus, the eclectic nature of Ma's musical tastes and pursuits is not an effort to popularise himself and his music but a very genuine manifestation of his viewpoint. On the other hand, like other crossover artists, Yo-Yo Ma’s public image and approach to marketing also has been the subject of criticism. Clearly, not everyone in the industry is in agreement about the direction that the public image of classical music and musician should take. Indeed, sources indicate that there is some degree of controversy, which would be unfortunate if it were to have the effect of stifling or discouraging individual expression.
The contemporary classical ensemble Deep Blue (formerly The Deep Blue Orchestra), founded in 2004 in Brisbane appeals directly to a younger audience by consciously expanding the conception of an orchestra, billing itself as ‘... part band, part orchestra and part theatre’ for a mixture of classical, pop and film music (Deep Blue, 2010). Billing itself as 'unleashed', the idea is that it has 'broken free' from the traditional parameters of an orchestra. Interestingly, this concept builds upon the assumption that classical orchestra music is staid, constrained and suited to an older audience. Nevertheless, Deep Blue also promotes the idea that elements of the classical orchestra can be incorporated within a new, exciting and innovative sound and experience for a ‘spectacular audience reaction’ (Deep Blue, 2010).

Incorporating community involvement – for example, through the ‘young blue’ program which provides interest for young participants – Deep Blue has been successful in stimulating the interest of the community above and beyond what is usual for an orchestral group. Deep Blue has penetrated multiple segments of the community, again much more so than other, more traditional orchestras.

Another classical ensemble with a similarly fresh, innovative and modern image is the Australian female group Clarity, a clarinet quartet, which emphasises versatility as well as virtuosity and invites the audience to re-experience and re-imagine what the clarinet can do. The ensemble's website states: ‘Leave any pre-conceived notion of the clarinet at the door – these musicians explore every genre and make it their own, from contemporary art music to jazz standards. If your most recent memory of the clarinet is the last time you played it in your high school band, it’s time to get out in search of Clarity!’ (Clarity clarinet quartet, 2010). This message makes an effort to transcend the notion of a traditional and limited experience of classical music. Much
like Deep Blue, Clarity has been relatively successful in comparison to standard classical ensembles such as ‘normal’ string quartets, at least insofar as it has garnered interest from various areas of the community.

Yet another example of a classical ensemble using an expanded repertoire and innovative marketing to promote a fresh and appealing image is the Sydney-based string quartet CODA, founded 12 years ago and consistently maintaining public interest with concert tours, festival appearances and a MySpace presence. Like other crossover artists, the group produces music which ‘consistently transcends boundaries’ and includes classical, eastern, rock and electronic music (Undercover Artists, 2011). The costumes and props utilised by this group promote an otherworldly or fantasy theme, which allows them to form a unique and memorable identity.

2.5.1 Crossover Bassoonists

The phenomenon of the crossover musician is also having a pervasive effect on public perceptions of the bassoon. Several individual musicians and groups are popularising the image of the bassoon, in some cases by expanding into diverse genres, and in other cases by dealing head-on with some of the limitations typically faced by bassoonists and classical musicians in general. The American group Bassoon Brothers, for example, are engaged in a concerted effort to popularise their instrument. They do this through the use varied repertoire, of original costumes, and the creation of a website that is aimed at encouraging dialogue about the bassoon (The Bassoon Brothers, 2010). Their principal strategy appears to be injecting humour into their discourse about the bassoon and what it can do, in order to make it more appealing. As well as pointing out the limitations of the bassoon with regard to
its public image, perception and stereotyping, the authors promote the more positive aspects of its history; in particular, they note that, at one time the bassoon was greatly respected for its admirable range, greater than that of any other wind instrument. In fact, the bassoon used to be referred to as the ‘voice of the sea God’ and despite the humour and frankness that the Bassoon Brothers use in discussing it, it is apparent that they feel it is deserving of great respect. The writing on this website makes a strong contribution to the discourse about the perception of the bassoon. It is heartening to note that these artists, while recognising the limitations presented by the stereotyping of the instrument, for example, as a humorous or comic instrument as in Prokofiev’s *Peter and the Wolf*, Op. 67 (1936), they clearly believe that it has a viable future. Other artists are currently approaching bassoon performance in a creative way: one example is Steinmetz, the principal bassoonist with the Los Angeles Opera, described in his comprehensive website as *John Steinmetz: bassoonist, composer, writer, satirist, speaker* (Steinmetz, n.d.). On this site, Steinmetz talks about his music and his career, with links to articles and original music that he has written for and about the bassoon, some of which have a clearly educational purpose. It is obvious that Steinmetz himself believes in the viability of the bassoon, now and in the future. What is also evident is his desire to connect with the public on various levels, and to discuss his music in a way that is accessible to everyone. This reinforces the point that some sort of public education is needed to enhance the understanding of classical music in general and the bassoon in particular. Nevertheless, the site is casual in tone to appeal to a wide public, similar to the Bassoon Brothers site. The underlying purpose in both cases is to offer a point of connection with the public, allowing audiences to get to know the personality behind the instrument. The success of popular music depends largely on the appeal of a
particular personality or group. For example, innovators in the popular genre, such as Elvis Presley, the Rolling Stones and the Beatles, all formed a strong bond with audiences because of their charisma. It appears now that classical musicians are following suit. The difference, perhaps, is that classical musicians are also interested in performing a time-honoured body of work, so the written material they publish typically goes beyond the simple desire to promote their personality. Rather, these artists often want to inform audiences and perpetuate interest in classical works.

Daniel Smith, who calls himself a *Jazz, Classical and Crossover Artist of the Bassoon* (Heimbauer, 2010), describes the career of a classically-trained bassoonist who subsequently worked with the New York Philharmonic before crossing over into jazz bassoon, a move which has since made him perhaps the most recorded bassoonist in the world. Smith's site likewise serves an educational purpose with regard to the nature of the bassoon and its possible applications. The bassoon's range is prodigious, according to Smith, but branching out into a different genre as he had done does present its own challenges: that is, there are no role models available to him as a jazz bassoonist and improvising, which is an essential feature of jazz, is particularly difficult on the bassoon. Fingering needs to be rearranged entirely to produce a new sound, and some transitions between sounds are difficult to produce. This crossover of classical bassoon into jazz is one example of what the term 'crossover musician' was originally intended to indicate.

But there are other artists who do not voluntarily adopt the crossover role yet share this conviction about the instrument's inherent range demonstrated by their choice of the bassoon as their instrument and then by their creative exploration of bassoon
repertoire and range. Jane Gower (Coghlan, 2008) is an Australian bassoonist who specialises in the historical bassoon, playing the ‘neglected 19th century repertoire for bassoon and strings’. This interest is reinforced by her collection of antique and historical instruments. Gower would probably not be considered a crossover artist, as she plays classical repertoire and her public image is apparently low key, however her career does present a powerful example of an artist's ability to find a distinct niche for herself and her instrument. As other sources indicate, the 18th and 19th centuries were the heyday of the bassoon; much of the richest repertoire comes from that period so the impulse to return to it is a natural one. Her approach is very different from that of the Bassoon Brothers, for example, but the implicit message is the same: interest in the bassoon can also be engendered by reviving its historical role as a solo and orchestral instrument, at a time when it was more respected. The prospective market for repertoire and compositions such as Gower’s falls once again into the area of Anderson's (2004) analysis of the ‘long tail’ – the proliferation of small niche markets, each taking advantage of current technology to find a market and its own customers. It seems likely that interest in the bassoon and bassoon music will continue to occupy one or more of these niches. As several writers have pointed out, classical music does not need to become 'popular' in order to be successful. Instead, if a relatively small niche can be established and maintained, that in itself may be enough to encourage or even guarantee the future of classical music in general, and bassoon music in particular. Furthermore, the considerable range of music being produced and played by various bassoonists today guarantees the diversity and vitality of bassoon music now and into the future. Another example is George Zukerman, billed on his site as Bassoon Soloist Par Excellence (Zukerman, n.d.). Zuckerman's site outlines his biography and career, as well as the reaction of
critics to his work. According to his site, he is ‘one of the few solo bassoonists playing the international circuit’, living in British Columbia, Canada, but known worldwide, with a career spanning some 30 years. One review credits this musician with ‘proving the bassoon has a soul’ (Boehm, 1978), a revealing statement both with regard to attitudes about the bassoon in general and this individual's contribution in particular. Overall, however, what is most noteworthy is the long term viability of the Zuckerman's career.

The preceding discussion of crossover artists in general, and crossover bassoonists in particular, is an implicit response to questions regarding the relevance and the identity of classical music and the bassoon. Crossover artists have established innovative identities and a mode of connecting with audiences that may draw upon, but is not necessarily limited to, the themes and images also found in popular music. The phenomenon of the crossover artist also relates to the larger subject of classical music marketing. One reason – though not necessarily the only reason - for establishing such a persona is the fact that a popularised image may be more readily appealing from a marketing perspective. However, this does not preclude the creation of more complex and innovative identities that may also appeal to a broad or niche audience.

2.6 Bassoon Repertoire

From an overview of bassoon repertoire, it is readily evident from the preponderance of bassoon compositions that are more than a 100 years old that the instrument received more attention in the past than it does in now. However, significant work
was produced in the 20th century and continues to be composed in the 21st. It may be an exaggeration to say that we are currently experiencing a resurgence of interest in the bassoon and bassoon music, but certainly there are musicians (some of whom have already been discussed) who are working towards bringing about such a resurgence. Moreover, there are many other individuals and groups who are engaged in following their own particular interests and using the bassoon in novel or innovative ways. O’Neill (1997) talks about gender stereotyping, roles and divides in music and the perception that there are 'masculine' and 'feminine' instruments. Traditionally, as reflected by the gender of the word in several European languages, the bassoon is associated with the masculine. However, O’Neill argues that the bassoon transcends these categories and is both 'masculine' and 'feminine’, and equally suited to both. This is just a single example of the versatility of the bassoon.

Klimko’s (2008) international review of bassoon CDs (one of which features 'antiquated' material) focuses on quality and skill, which is of the prime consideration in the absence of elaborate marketing techniques. Klimko's favourable review of the CD of French bassoonist Ozi’s music is testimony to the fact that even older material deserves a second look, particularly when in the hands of a contemporary master. In the reviewer's opinion ‘this is a work that deserves a wider audience’. This review is one example of the continued versatility of the market for bassoon recordings and perhaps that of niche markets in general. Skill and quality are still recognised and there is ongoing interest in the future of this instrument among those who are knowledgeable and engaged.
The bassoon, one of the largest woodwind instruments, is pitched in C and has a three and half octave range starting from the $B\flat$ to $g^\#$. The sounds that the bassoon can produce can be unexpected: the shrill tones at the top of its range, or the dark and mellow ones in the lower range. Because of this, some composers have highlighted it in novel, or even exaggerated ways – a famous example is the bassoon’s role in *The Sorcerer’s Apprentice* (1897) by Dukas. In a sense, the bassoon has been the victim of its own success in this capacity. Because of its range, the bassoon is ‘...too often ... caricatured as joker in the woodwind pack, whose comical staccatos conjure up images of prancing circus horses, or quacking ducks’ (The Range of the Bassoon, n.d.). Prokofiev famously used the bassoon in a very low register to represent Peter's grandfather in *Peter and the Wolf*, Op.67 (1936). The use of the reed only can produce a humorous and unexpected sound, one which Schickele's *Last Tango in Bayreuth* (1973) for bassoon quartet. It is because the bassoon is so successfully used in pieces such as this that it has acquired this image as a 'clown of the orchestra'. This issue, combined with the fact that it is an inherently difficult instrument to learn, may limit more serious interest in this instrument.

Apfelstadt’s (1986) annotated bibliography of Canadian bassoon repertoire includes numerous compositions written for the bassoon in the early to mid 20th century. All the entries are rated according to difficulty and given descriptive comments. The upper range is specified. What is most striking about these works is their range and the innovative concepts used. One fascinating example is a composition by Milton Barnes whose title *Anerca I* (1979) for solo bassoon is based on an Inuit word for ‘soul’ (Winters, n.d.). Accordingly, the composition itself reflects the composer's interpretation of the term using Inuit melodic materials, and two movements of the
piece are based on Inuit poetry. The bassoon is, of course, a western (European) invention, but this Canadian piece demonstrates that it can be influenced by the indigenous culture of the new world. It is fascinating to observe corresponding influences in Australian bassoon music, such as the Asia-Pacific influence described by Broinowski (1992). Another piece reviewed here, composed by Coles (2010), is said to include ‘... many new techniques... including slap tongue, flutter tongue, key slap, alternate fingerings, 1/4 tone slides, etc.’ Coles himself specified that the performer needs to interpret and experiment to play this difficult piece. Each performance is likely to be a little bit different. It is the inspiring range of the bassoon that invites such experimentation and innovation in every performance.

Although the role of the bassoon in this process has been clearly defined only in the last 100 years (Corey, 1977, p.36) the instrument has been a vital element in orchestral works since the early 17th century.

The history of the bassoon in Australia has been relatively short. It was first imported into Australia during the early 19th century with the increasing European settlement of *Terra Australis Incognita*, the Great South Land (Clarke, 2002). Because European influence remained pronounced in Australia, it appears that bassoon music and indeed classical music retained their attraction. On the other hand, this close association with European culture could also be seen as a disadvantage. However, during the period characterised as that of decolonisation and multiculturalism by Clarke, from 1984 to the present day, there has been dramatic decline in the popularity of both, as there has been generally in the popularity of all things considered ‘un-Australian’ (Clarke, 2002; Smith, 2002).
Beebe's (1990) bibliography of music for the solo (unaccompanied) bassoon is extensive, covering over 150 pieces, most of which were composed exclusively for the bassoon, although some were originally composed for other wind instruments. What is remarkable here is the tremendous variety of pieces, some well known, and others more obscure. The bibliography is well organised and easy to use, with information and commentary about each piece, as well as references to audio recordings of the work. By and large, the author's comments give the reader a realistic view of the performance requirements for each piece reviewed. This work also functions as a practical guidebook, with addresses and contact information for publishers and composers. Both of these bibliographies offer an excellent starting point for individuals interested in bassoon performance, as well as musicians who wish to expand their own repertoire. Listings of music and recordings of bassoon music are not exactly plentiful, but they can be acquired with a little research, and still be performed by musicians today, even if they are a little dated. The Double Reed article ‘Bassoon Record Reviews’ (Klimko, 2010) is a list of brief reviews and a rating system of bassoon recordings. Because these reviews include comments on technique, quality of recording, content and several other features, they offer guidance to what is expected in bassoon performance or recording. The range of recordings included is impressive, encompassing jazz and modern pieces as well as classical works. The casual reader can get a feel for the range of the instrument and the music written for it. For a bassoonist, even an experienced individual with his or her own repertoire, there are useful ideas to be obtained from this listing and the accompanying commentary.
As can be seen, bassoonists often make their repertoire and information about their performance and careers available online. An example is Rønnes’ site (Rønnes, 2010). Robert Rønnes is a Norwegian bassoonist, composer and teacher who has been the principal bassoonist of the Stavanger Symphony Orchestra for more than 25 years. His site contains a long and comprehensive list of his bassoon repertoire, which also serves as an education in the history and range of the bassoon. Rønnes' repertoire dates back to the 14th century, with music written for the dulcian, the bassoon's early predecessor, but it also amply demonstrates the considerable variety in the bassoon repertoire. This is one of the most extensive repertoire lists accessible online, and is also available in other languages. But many other musicians and groups contribute to the overall wealth of information about bassoon repertoire that is available.

The preceding discussion of literature regarding bassoon repertoire complements several aspects of the overall research. The pedagogical study is a focused survey of bassoon repertoire in Australia and contributes to the response to the research question regarding the identity of the bassoon. This section of the literature review does the same, within a broader context. The existing bassoon repertoire, its strengths and its gaps or limitations define and explain the existing identity of the bassoon in the mind of the public. The following section, which discusses literature dealing with public perceptions of the bassoon, complements the preceding discussion.
2.7 Perceptions of the Bassoon

There is a subtle but significant difference between the way the bassoon is represented by bassoonists themselves (judging by their websites, as cited above) and the way in which critics, reviewers, scholars and authors of books and articles perceive the bassoon. Based on the available literature, it is apparent that the bassoon has a reputation as an unusual and sometimes problematic instrument. Many of these perceptions are based on the peculiar aspects of the bassoon which render it difficult to learn and play, and impose certain limitations on its range. At the same time, however, there is a genuine interest in providing information about the bassoon, raising awareness and solving the difficulties that have come to be associated with it. This body of literature includes historical accounts of the bassoon – useful and informative references which certainly serve to raise awareness of the instrument's rich capabilities and range – as well as current studies dealing with some of the bassoon's challenges. To begin with, the history of the bassoon provides the reason behind many of the instrument's peculiarities and, conversely, its capabilities. There are several good historical accounts of the bassoon available, which collectively give depth to our current and future perception of the instrument.

Jansen's (1978-88) five volume encyclopaedia entitled The Bassoon: Its History, Construction, Makers, Players and Music and written over a period of 10 years, traces the development of the bassoon from its antecedents. Jansen explains that the instrument reached its current form and its height of popularity in the 1800s. This history is supplemented by biographies of composers, musicians and bassoon makers from the 18th century until contemporary times and it is also a practical guide, covering maintenance issues as well. In this work, Jansen demonstrates his strong
interest in the bassoon and a confidence that this background information and practical guide will contribute to our continued enjoyment of it. There is some overlap between Jansen's books and several earlier ones, including Baines' *Woodwind Instruments and their History* (1963) which, as the title implies, contextualises the bassoon within the family of woodwind instruments. Langwill's *The Bassoon and Contrabassoon* (1965) is a source book on the subject, covering the history of the instrument, its physical characteristics, its role in orchestras, and so on. The work reveals a real appreciation for the distinct role of the bassoon because of its range, agility and the wide variety of tones that it is capable of producing. The future of the bassoon depends to a large degree upon the continuing understanding of these roles and their integration into contemporary compositions. Langwill observes that there are issues inherent in teaching and learning the bassoon, because of the complicated fingering and problems with reeds, and that the instrument poses a significant challenge. However, the idea that these challenges can and should be overcome with proper practical and theoretical knowledge is both implicitly stated and assumed in his work overall. Other works by Langwill – for example, his article entitled ‘The Curtal (1550-1750): A Chapter in the Evolution of the Bassoon’ (1937) – demonstrate an enduring interest in the subject. In Langwill's work, as well as in Jansen’s and Baines’, there is an implicit belief that the bassoon does have a future (as well as a rich past), and that the use of the instrument will continue along more or less traditional lines. Although the popularity of the bassoon is rarely addressed in these writings, it is assumed that its present following will be maintained. These books offer a fundamental knowledge of the instrument and its background, but are not primarily focused on expanding its popularity.
Kilbey's (2002) book entitled *Curtal, Dulcian, Bajon: A History of the Precursor to the Bassoon* is a very comprehensive historical volume, the author having compiled historical information from primary sources. As a result, there is information about the bassoon's origins not generally found in other works. Kilbey originally intended to include all existing references to the curtal, the bassoon's earliest predecessor. She settled in the end for covering representative examples, because of the sheer wealth of material available. Some of the descriptions of this earlier version of the bassoon suggest the reason for certain peculiarities that characterise the modern instrument. Others, of course, may be explained by the evolution of the instrument and the divergence between older and more current forms. The relationship between the bassoon and the dulcian is also discussed and Kilbey suggests that, while the dulcian did give rise to the bassoon during the Baroque period, it was not supplanted by it. In general, it is illuminating to observe how many researchers as well as performers appear to be interested in the rich and long history of the bassoon. While this interest might be taken to mean that the bassoon is noteworthy primarily as a historical instrument with its best days behind it, so to speak, most writers do not actually take this view, noting instead that awareness of the rich heritage of this family of instruments can contribute significantly to our appreciation of it in the present.

Several writers are primarily concerned with the role and perception of the bassoon at the present time. Joppig's *The Oboe and the Bassoon* (1988), while covering the origins of the instrument, also discusses modern development, and specifically the role that the bassoon has in the modern orchestra. There is continuity in the author's understanding and description of the instrument, allowing his focus to move smoothly from past to present and, also perhaps, the future. Joppig's descriptions are
bolstered by accounts of the lives and careers of famous bassoonists. Wilgress (1937) grapples with the phenomenon of 'fashions' with regard to classic musical instruments and states that that the bassoon is the ‘least known by the general public’ of all the woodwind instruments and is, unfortunately, regarded as either a ‘dull dog or a joke’ by the public (p.597). These statements are not supported by specific examples or instances, but are presented as summarisations of the author’s opinion. Wilgress’ own point, however, is that the bassoon is under-appreciated and his purpose is to make the reader aware of the bassoon's merits. Although this article was published 70 years ago, and is therefore itself a historical document, several observations relevant to the current study may be gleaned from it. First, this article was written at a point in time when the 'crisis' in classical music, discussed in depth near the beginning of this review, was not yet a concern. Classical music of all kinds had its steady following, as it had for generations before. It is interesting to note, however, that even in that historical context and before any real decline in classical music had set in, the bassoon was considered to be somewhat marginalised. Perhaps this has been true ever since the end of the 'golden age' of the bassoon. Surveying bassoon repertoires (as discussed previously) backs up this point: much of the music that was written specifically for the bassoon and that is still most closely associated with it, and consequently played most often, is from the 17th and 18th century. Wilgress, however, makes an important argument in favour of ending this marginalisation (p.597). He points out how versatile this instrument is and that because the public is not educated to appreciate it, it fails to do so (p.597). Obviously, Wilgress saw a future for the bassoon and he felt that this would be ushered in by an increased understanding of the merits and the range of the instrument (p.597). Lacking this understanding, however, the bassoon is frequently
overlooked and misunderstood. This image was established in part by *The Bassoon* by J. Quentin Ashlyn, a well-known comic piece originally written for voice and it has been rearranged and played by many bassoonists. For instance, the Bassoon Brothers engaged directly with this stereotype on their website. The bassoon has been featured in film and TV series theme music and often portrays an older man from a humorous viewpoint. Two well known examples are *Alfred Hitchcock* (the theme of the TV series) and the character Horace in *Rumpole of the Bailey*. Both are older men with a ponderous, heavy appearance and a grumpy or curmudgeonly persona. The bassoon is evidently considered appropriate to represent such characters. This stereotype might provoke some degree of audience engagement with the bassoon, but it also limits knowledge of the instrument to a narrow perspective.

A number of modern publications demonstrate a desire to spark interest in the bassoon and to improve the public's perception of it. One of these is an accessible, comprehensive, online book entitled *The Big Book of Bassoon!* by Glenda Bartell (n.d.), who is an American Band College student and this book is a component of her practical application project. It functions in part as a how-to guide to playing the bassoon and reed making, but in the first few chapters there are also many viable and valid observations regarding the public perception of the instrument, the limitations of casting it as the ‘clown of the orchestra’ and the reasons behind this perception. She also notes that the bassoon, though indispensable in orchestras and ensembles, is in fact oddly low profile, as ‘the audience often sees bassoonists spending most of the time holding bass notes that are more felt than heard’ (p.4). In this section, Bartell is primarily concerned with dispelling this notion, citing the high quality of ‘soft yet penetrating’ sound produced by the bassoon, its range of tones and its
overall versatility. Given all these qualities, as well as the bassoon's rich history and the range of music written for it through the ages, Bartell questions why anyone would not want to play the bassoon.

As a counterpoint to all these positive observations, there are several short works which concentrate on the problems associated with the bassoon and, to some degree, the other woodwind instruments. However, this focus is in itself positive in that it shows a commitment to overcoming these difficulties so that barriers to playing and enjoying the instrument will be broken down.

Dawson (1997), for example, notes that the bassoon, like other woodwind instruments, is associated with several medical conditions related to support, body posture, hand position and use, repetitive strain injury and muscle tension. As professional musicians spend a great amount of time practising and performing, these problems can limit or even end a career. Dawson (1997) notes that, although these problems have been recorded anecdotally for many years, relatively little study have hitherto been devoted to actually dealing with them. But they are an important consideration in a bassoonist's career and they should be classified as an occupational hazard, with accurate research undertaken into the problems and advice given on how they can be avoided. After all, the ergonomic issues of bassoon and woodwind performance are an important consideration and very relevant to the future of the instrument. No extensive studies currently exist regarding the rate at which physical problems actually do limit or end bassoonists' careers and this might be a fertile area for future study. Brusky and Kenny (2006) surveyed over 200 bassoonists about muscular or skeletal injuries related to playing. They noted that the bassoon is a
heavy, awkward instrument; at the same time, it requires very intricate key work and issues related to instrument management, such as reed making (which affect the oboe as well as the bassoon) can also be physically demanding. For this reason, there is a need for an interdisciplinary framework that can accurately identify, prevent and deal with these issues, to minimise impediments to bassoon performance. Brusky’s (2009) thesis entitled *Performance Related Musculoskeletal Disorders in Bassoon Players* further explores the issue of injuries among bassoon players and notes that physicians are often slow to recognise and treat injuries and disorders related to bassoon playing, necessitating a more comprehensive body of knowledge within the community.

Other articles deal with limitations of the instrument on a technical level. Backus (1974) describes equipment developed during the 1970s to accurately and automatically plot input impedance (resistance to the flow of air) curves for the bassoon and several other woodwind instruments, including the oboe and saxophone. To accomplish this, sound pressure amplitude is measured through the range of instruments then compared. In this study, the measurements for the bassoon and oboe were found to be most alike. This factor affects their use in orchestras and their potential versatility because it helps determine their range. The bassoon, as virtually all of the literature acknowledges, is known for its exceptionally wide range and variety. But it is limited by the fact that it usually plays a subsidiary role within the orchestra and is therefore seldom recognised on its own merits. An improved understanding of the bassoon's true range may play an important role in encouraging more innovative use of the instrument. Fletcher points out that there have been recent discoveries regarding the acoustics of wind instruments and how they actually work.
Fletcher (2001) distinguishes between the 'linear' and 'non-linear' features of the instruments. The linear features, which include set mechanical aspects such as finger holes, air columns and holes, have been understood for many years. However, Fletcher refers to a new understanding of the non-linear features of the instruments, including reeds, air jets and lips. These profoundly affect the sound by influencing and controlling the timbre. This study is very relevant to the bassoon and its future. The bassoon is, according to Fletcher, the most primitive of the woodwinds and as such it has been 'reinvented' or redesigned several times during its history. As a result, certain physical features of the bassoon are more complex than the corresponding features of other, similar instruments. A more refined understanding of how the sound producing mechanisms of the instrument work would assist the current interest in expanding the bassoon’s range and usage.

The preceding section and the following one are closely related. In combination, they specifically and directly address the research aims of establishing the identity and relevance of the bassoon and how its relevance to audiences can be preserved and enhanced in the future. Answering this question (as it relates to Australia) is, in fact, the broadest and most important aim of this research as a whole. Therefore, the literature review includes a discussion of research and current recordings that contribute to answering this query. The examination of these sources also allows me to identify current gaps in knowledge and practice.
2.8 The Future of the Bassoon in Australia

The available literature regarding the future of classical music points to, but does not fully define, a distinct set of conclusions. First, the literature demonstrates that there is current interest in the bassoon and that the bassoon is being used in increasingly innovative ways – for example, in newer genres of music, such as jazz. It is evident, moreover, that those in the field are well aware of the limitations that have traditionally been part and parcel of the perception of the bassoon – for example, the notion that the bassoon is the 'clown of the orchestra', and a lack of real appreciation of its range – but it is also evident that bassoonists and scholars are working, on a variety of levels to transcend those difficulties and to change public perceptions. In short, the literature amply demonstrates that there is indeed a future for the bassoon. That future may exist as a niche market but, as the literature also demonstrates, niche markets are set to play a valuable role in the future of the classical music industry.

There is less certainty – or at any rate, less consensus – regarding the future of classical music itself, the larger context in which the future of bassoon music exists. There is a common acknowledgment that classical music is currently in a state of 'crisis' and several scholars argue that a new paradigm must be invented in order for the thinking about classical music to progress. Behind these philosophical considerations, however, are practical ones. For example Nightingale (2007), examines the ways in which the role of classical music and classical musicians in Australia is changing in today's global market. The article notes that the industry in Australia is viable, with considerable local interest and development. It is partially dependent on government assistance for the arts and overall the government has an important role to play in promoting the viability of careers in music and in the arts in...
general. Nightingale points out that as the marketplace evolves the role of the musician in society must likewise evolve; the alternative, presumably, is for this role to face extinction. One of the author's main points is that social networking for musicians is increasingly important. Hannan (2003) reiterates some of these same points in his *Australian Guide to Careers in Music*. With regard to careers in classical music – the prospects of which, naturally, reflect upon the future of classical music in Australia – there is a wealth of information regarding sources of funding and the role of networking. For example, readers are given advice about writing grant applications, receiving fellowships and finding a publisher. Hannan does point out that careers in classical music, with some rare exceptions, are not very lucrative. However, this is not regarded as a serious impediment to those who are dedicated to such a career and the author points out many channels through which funding, resources and other forms of support may be obtained.

Marcellino (2002) summarises the findings of a survey of 26 Australian music institutions, covering topics such as the programs offered by the institutions, the career tracks of their graduates, technology used and research being conducted by the institutions. The focus of this information and of the study itself is the attitude toward music that is prevalent within organisations. Marcellino identifies one key aspect of this question of attitude: whether music is 'entertainment' or a serious scholarly endeavour, or both, and to what degree. The fact is that the institutions studied here create our attitudes toward and treatment of 'serious' music in this country, so the underlying attitude of the institution and how this reflects upon the availability of funding is a key point. The question of whether music is regarded as entertainment, a commodity, or a serious endeavour has very strong ramifications for the future of the
bassoon. The difficulty, of course, is that music really has to fill all three of those roles and this may lead to conflict regarding marketing approaches, funding and public understanding and support. Clarifying these roles and endeavouring to address them all in an organised manner would be a worthy goal of future research.

The following section broadens the inquiry beyond the bassoon in order to interrogate the identity of current Australian classical music composition. The distinct cultural identity of Australian composition is the result of personal innovation and of complex cultural influences, which include, in addition to European antecedents, Indigenous and Asian tones, styles and themes. Because we are a multicultural society, and because we are a relatively young society with ancient roots, the establishment of a distinct artistic identity is both a prevalent concern and a fertile means of musicians’ communication with audiences.

2.8.1 Australian Composition style

Australian composers draw on a wide range of composition. The interconnection between Australian and Asian cultures forms a mix that leads to the creation of unique concepts, images and sounds. As in all multicultural societies, issues of identity strongly affect all modes of art in Australia, as well as the artist’s ability to connect with audiences and share common interests and values. Broinowski (1992) in The Yellow Lady: Australian Impressions of Asia discusses the formation of a hybrid Australian/Asian culture, often projected and expressed though the arts. Broinowski also notes that these examples of hybrid culture are frequently ignored by government and the intellectual elite in Australia, possible reflecting historically-based prejudicial attitudes toward Asian cultures. Despite the lack of ‘official’
recognition, however, Broinowski observes that a hybrid Asian-Australian culture is
developing rapidly within urban communities and among the various arts.
Recognition of this cultural and artistic trend may offer bassoonists and composers a
valuable means of connecting with Australian audiences and consciously
contributing to the creation and development of a specifically Asian identity in
music. Broinowski writes about Australian-Asian synthesis in literature, theatre and
the visual arts, considering both historical and modern sources and focusing on urban
culture. The author makes an effective argument for the existence of an Australian-
Asian synthesis which may in turn help to define Australian cultural products, as
evidenced by the inclusion of Asian sounds in contemporary classical Australian
musical compositions. Everett and Lau (2004) likewise explore the influence of
Asian music on western classical composition in general, comparing various
permutations and interpretations of the Asian influence on a theoretical level as well
as through the discussion of many examples. The authors imply that there are
fundamental differences in the way music is conceived of and composed in the east
in comparison to the west, but show also how these differences have contributed to
the injection of new inspiration into western classical music paradigms and practices.

Editing a series of articles dealing with the importance of a sense of place in musical
expression, Canham (2009) find that place includes the notion of community, the
history of that community and the connection between a community and the history
of musical performance that has taken place there. The connections with landscape
and with community are seen as elements of a continuum. Gordon Kerry’s *New
Classical Music: Composing Australia* (2009) provides a comprehensive overview of
classical music composed in Australia, contextualising it within historical parameters
and a consciousness of diverse influences which include European tradition as well as the Australian landscape, spirituality and multicultural influence. Kerry introduces individual composers, ranging from Peter Sculthorpe to the younger generation of classical composers, and offering thematic assessments of their work. Kerry notes Native, Asian and mythological influences and themes, for example. At the outset, he contextualises music in Australia as being both ‘40 years on’ and ‘40,000 years on’, encompassing both the relative youth of the classical music genre in Australia and its ancient antecedents and influences in order to accurately describe its specific national character. Kerry himself is an Australian composer, and he makes a powerful and well-substantiated argument for the existence of a uniquely Australian classical music style and consciousness, citing the influence of the landscape and of myth and legend, for example, on the psyche and therefore on the music. The counter-argument, that Australian music lacks identity because the classical tradition in music is fundamentally European and therefore neo-Romantic, will be thoroughly re-examined on the basis of this work and is addressed specifically in Chapter 4, where modernist compositions and the need to encourage more such compositions, are specifically addressed.

Whereas the preceding section addresses the research questions by exploring the identity of Australian composers and compositions, the following section brings the focus back to the bassoon in a review of current recordings featuring or including pieces for the bassoon. This short market survey is an invaluable component of the practice-based research, the production of a CD sampler of pieces for the bassoon. Because the intention was to fill existing gaps and to examine how relationships with audiences can be forged, the examination of existing recordings provides information
that could not otherwise be derived. These current recordings reveal to a large degree the current representation of the bassoon to the Australian public.

2.8.2 Review of Australian CD Cover Images and Recordings of Bassoon Pieces

The following commercial CD recordings of classical or contemporary classical music by Australian composers, performed by Australian musicians and released by Australian marketers contain at least one piece featuring the bassoon. They offer information on the current Australian CD recording situation in relation to bassoon. At present there are no commercial CD recordings that exclusively feature recently composed music for the bassoon, but there are several commercial recordings that include compositions for the bassoon, most often in combination with other instruments.

The title tracks of *Rush, The Adventures of Sebastian the Fox, and Other Goodies* (1988), performed by composer and bassoonist Dreyfus and published by Move Records, feature the bassoon and guitar. *The Adventures of Sebastian the Fox*, a popular tonal composition was originally written for the ABC children's television series of the same name. This recording is a lively and appealing collection of compositions, readily accessible to audiences of all ages and backgrounds. Other compositions on this CD include *Trio* (1957) for flute, clarinet and bassoon, *Old Melbourne* (1973) for bassoon and guitar by Dreyfus and *Little Suite for Wind Trio* (1960) for flute, clarinet and bassoon by well-known Australian composer Margaret Sutherland.

As shown in Figure 2, the cover art of the CD reflects the content in a concise and appealing way. It shows the Sebastian the Fox character in a simple drawing,
reminiscent of illustrations in a children’s book. Despite its simplicity, the cover is likely to stand out from other classical CD covers.

Figure 2: CD Cover Artwork for Rush, The Adventures of Sebastian the Fox, and Other Goodies (1988)

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The chamber music recording, The Galant Bassoon (Melba Recordings, 2009), unlike the other recordings reviewed here, does exclusively feature the bassoon in all tracks. However, the repertoire featured here is all from the 16th century (Sonatas by J.S. and C.P.E. Bach, Telemann). This is an important audio record of the bassoon’s history but does not contribute to the current dialogue regarding the range, use and identity of the bassoon in modern compositions. The recording features Matthew Wilkie (Bassoon), Neal Peres Da Costa (Harpsichord) and Kees Boersma (Double Bass) and has received numerous awards. It also featured as 'CD of the Week' on ABC Classic FM on 27 July 2009.

The CD Red Earth / Tall Poppies Ensemble (2004, Tall Poppies Records), features Australian works composed for the most part in the 1980s, with one piece each composed in the 1940s and 70s. I found this fascinating to listen to and not at all
disjointed, despite the variety in the pieces. Most works are for sextet. They include *Red Earth* (1985) and *Ortigas Avenue* (1986), both pieces composed by Colin Bright and performed by Geoffrey Collins (flute/piccolo), Cathy McCorkill (clarinet), John Harding (violin), Esther van Stralen (viola), David Pereira (cello), Daryl Pratt (percussion), Roger Brooke (bassoon), Ian Munro (piano) and David Stanhope (conductor); *Shadow D-zone* (1977), composed by Ross Edwards and performed by the same musicians, as is *Bagatelles* (1985), composed by David Lumsdaine. The CD also contains a piece written for flute, clarinet, bassoon and piano: *Concertino da camera* (1946), composed by Peggy Glanville-Hicks. The musicians listed above collectively make up the Tall Poppies Ensemble; the bassoonist, Roger Brooke, is only included in this recording. This CD project was supported and funded by the Australia Council and all of the musicians were specifically selected for it. According to the liner notes of this CD, the compositions featured were obtained from the archives of the Seymour Group and the Australia Ensemble and were intended to represent a snapshot of Australian identity through music in the past few decades. The compositional styles encompass Romantic pieces and a larger contingent of Australian pieces with indigenous, avant-garde and Asia-Pacific influences. I wonder whether someone who has not been educated in classical music would share my interest, however, or whether an unprepared listener would find the scope bewildering without adequate explanation or background. The cover of this CD (see Figure 3) is very distinctive, featuring a predominantly red abstract painting, reflecting the title of the recording. This cover is an apt representation of the modernist composition style of the recording – it is, in fact, the pictorial equivalent.
Sunburnt Aftertones (2010) is published by Move Records and this CD of recent (2001–2010) contemporary classical works by Melbourne composer Katy Abbot includes a accessible work for solo bassoon, MultiSonics (2010) performed by Mark Gaydon. Other featured ensembles include a trio of saxophones in Egyptian Wish (2001); flute, clarinet and piano - Making Angels (2001) and voice (mezzo-soprano) with mixed trio in No Ordinary Traveler (2006). All of the pieces are light and accessible compositions. The themes, narratives and sounds are lively and varied. Listening to this compilation was very heartening for me because it shows evidence of fresh inspiration and new ideas in contemporary classical music.

The classical pieces on the album, Music for a Candlelight Dinner: Music of Australian Composers (1996), published by Jade Records, were composed in the 1940s to 1990s and recorded from 1955 to 1996, with the preponderance of works composed in the 1990s. The majority of works are for solo instruments (most commonly solo piano), with one piece for solo bassoon (Capriccio, composed by Brumby in 1993). As the title and theme of the CD indicates, these are classical, mostly neo-Romantic works which represent examples of recently written classical
music by Australian composers, which don’t challenge the range of the featured instruments. The general tone of the recordings is mellow. Accordingly, the cover on this CD (see Figure 4) features a black and white photograph of a serene scene, capturing the mood of the music. The image is consciously ‘retro’ rather than cutting edge and it may come across as an older recording for this reason.

Figure 4: CD Cover Artwork for Music for a Candlelight Dinner (1996)

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2.9 Summary
The literature review chapter has examined writings surrounding the future of classical music in general and the future of the bassoon in particular. Opinions regarding the future of the bassoon seem to fall into two principle categories. While some writers analyse and promote an understanding of the nature and reasons for the present crisis in classical music, others concentrate on pointing to the way forward. Ford, Ross, Johnson, Beckwith and Fineberg are the authors who most directly and comprehensively address the root of the current crisis in classical music, the meaning of that crisis and especially the continuing value of classical music and the need for its preservation. Howell and Green, on the other hand, offer practical suggestions for
bolstering the position and perception of classical music through community support. However many other authors deal directly or indirectly with the issue of preservation by assuming that classical music can and must be popularised in some way in order to survive. These authors tend to focus on improving accessibility and marketability of classical music. The underlying aim is to make classical music current, accessible and appealing to as wide a segment of the public as possible.

Analytical information regarding the place of classical music in modern society, its strengths, weaknesses and prospects forms a basis for the closer examination of the prospects and position of the bassoon. The bassoon’s image has been examined with reference to bassoonists and the identity they construct, often ascertained through their websites. The identity of these bassoonists, in turn, can be contextualised within the larger phenomenon of the crossover artist. Finally, information pertaining to the support for classical music in Australia, based on both primary and secondary sources, rounds out the analysis of the future of the bassoon. The following chapter outlines the methodology adopted to respond to the research questions.
CHAPTER 3

METHODOLOGY

3.1 Introduction

This chapter will examine the research approaches adopted to seek an understanding of how Australian classical bassoon can connect with a contemporary audience. The chapter begins with an overview of the research design, followed by a closer examination of the four aspects of this research design, justified by a clear rationale for each aspect.

3.2 Research Design

The research design consists of a mixed methodology comprising an analysis of literature, an analysis of bassoon repertoire drawing on practice-based research, and empirical data collected through interviews with key participants, as conceptualised in the diagram (Figure 5). It also includes the production and potential marketing of a CD of original Australian bassoon music.
Figure 5: Diagram illustrating Research Design

All parts of this design are combined to address the central research question and sub-questions:

How can Australian classical bassoon music connect with the contemporary audience? In answering this query, it aims to investigate the following:

1. Changes that are occurring in society toward the relevance of and attitudes toward classical music and in particular, the bassoon:
   - Views of the practitioners: How can performers, composers and classical music marketers of the bassoon connect with the contemporary audience?

2. The bassoon in relation to Australian repertoire and its performers and composers and their connection with audiences:
   - How can the bassoon and its music be relevant to the contemporary Australian audience?

3. Marketing a recording of contemporary Australian classical music for bassoon:
   - How can a CD of Australian contemporary classical bassoon music be designed and marketed to connect with a contemporary audience?
The literature review, a necessary component of original research, lays the basis for a thematic analysis of current attitudes toward the bassoon as well as providing themes to inform the empirical and practice-based research. The pedagogical survey of bassoon repertoire systematically catalogues and describes Australian bassoon repertoire from 1940s to 2010, by analysis and practice-led research including playing the pieces, and provides the basis for an accurate assessment of the level, range and practice of Australian bassoon music today, including any evident deficiencies. The interviews with bassoonists, composers and marketers of Australian classical music were designed to elicit relevant information from those optimally positioned to give it. Finally, the production of a CD sampler of newly commissioned and previously unrecorded Australian bassoon music and its evaluation by marketers, represents one approach to making this music relevant to a contemporary Australian audience.

3.3 Literature Review

While a literature review provides the basis of all research, in this project the review of writings and CDs offered several views on the perception and performance of the bassoon within the context of the current crisis in the appreciation of classical music. The knowledge gained from this literature and the themes that emerged from it were very instrumental in both forming a foundation of knowledge regarding broad issues surrounding the current crisis in classical music, and in moving forward to generate new knowledge stemming from the empirical research and practice-based research. The information and views expressed in the reviewed literature, which dealt with the position of classical music in current society, offered a diversity of viewpoints and a
sociological, historical and artistic basis for original ideas and eventually solutions. Whereas some authors reviewed focus on the limitations currently faced by artists and producers of classical music, others offer a way forward, potentially transforming these limitations. This research makes it clear that there are various correlations between the current crisis in classical bassoon music and various socio-economic factors including social context, marketing and funding. These factors also include popular preferences, the structure of the industry which tends to support only the highest-selling recordings, the current state of education, which may not adequately expose students to classical music and the notion of classical music as ‘elite’ and therefore inherently opposed to a more populist ideal of what entertainment should be. Social context in particular strongly affects the enjoyment and consumption of classical music, according to existing research. For example, classical music audiences tend to consist of older people, but these same audiences may be less open to new ideas and more likely to be conservative in their musical tastes, possibly leading to stagnation in classical music. The original inquiry into the position of classical music in today's society (a focus of Chapter 2) and in particular the future of the bassoon in Australian culture touched upon many of these issues. Productive discourse about all of these issues forms a framework within which the current position of bassoon composition in Australia, as well as the current perceptions of the bassoon, were examined in interviews with participants. As most of the music written for the bassoon can be broadly defined as classical – that is, chamber or orchestral music – current realities pertaining to classical music in Australia are highly relevant to the future of the bassoon as well.
Aside from addressing the shifting perceived relevance of classical music today, as well as themes relating more specifically to the perception of the bassoon, the literature review provides a broad overview of issues related to the marketing of classical music. These themes complement the more abstract discussion of the future of classical music, and offer, on the whole, a varied and ultimately hopeful perspective. Because marketing is essential for the propagation and continuation of interest in classical music, the discussion of marketing contextualises the overall discussions about relevance and connection to the audience. The information in the literature review informed both my selection of interview questions to pose to marketers and my practice-led research.

In that my approach incorporates various types of research and culminates in a practice-based research project reflecting the existing issues while seeking to remedy them provides a response to the problems inherent in the present state of research. Presently, there are challenges regarding the perceived accessibility of classical music: research demonstrates that classical music may be viewed as ‘elitist’, and audiences may lack the education, both formal and informal, to appreciate it. Moreover, the public attitudes towards classical music vary widely, with some audiences expecting familiar pieces, while others lament the lack of contemporary repertoire that is immediately relevant to their era and place. These competing demands or expectations coupled with the existing ‘crisis’ put classical music in a precarious and difficult position. This is exactly where I hope to contribute to the dialogue, by reviewing the literature as well as engaging in empirical and practice-led research. I hope to promote contemporary classical bassoon music that has an immediate relevance for an Australian audience, in the hope of diminishing or
transcending existing limitations. The position of classical music in our present day society cannot be addressed on a purely philosophical or a purely economic/practical level. Rather, the examination of these various factors must converge.

Similarly, the problem of the future of the bassoon in Australia must be viewed within the wider context of the future of classical music worldwide. However after this wider context has been established, it is also necessary to establish a narrower and more defined focus for the research. The practice-based research in the form of the production of a CD of original Australian bassoon music relates directly to this narrower issue but is also informed by the wider context of the position of classical music worldwide. I believe that it is a feature of the modern world and its socio-economic systems that we must always look at the ‘big picture’ and the specific features of the local circumstances simultaneously and this is I attempt to do with the convergence of different types of research.

3.4 Pedagogical Survey

The purpose of carrying out a pedagogical survey of bassoon music (for solo bassoon, bassoon and piano, and bassoon with one other instrument) written by Australian composers from 1940s to 2010 was to identify the current gaps in bassoon repertoire and to ascertain the level of interest in the instrument over this period. These composers were all defined by the Australian Music Centre (AMC) as Australian composers. A pedagogical survey of this repertoire has not been undertaken before and it fits within the framework of my inquiry by helping to identify the past position and current possibilities for bassoon music in Australia and
in doing so responding to the first sub-question concerning how the bassoon can connect with contemporary Australian audiences. Key features identified in the survey were selected after a review of pedagogical surveys, discussed below. These features include five types of information: factual (title, composer, instruments); contextual (whether the piece was commissioned, by and for whom and under what circumstances), stylistic (the style of the piece and an overview of techniques and characteristics), technical (tempo, rhythmic character, range, difficulty level, clefs) and availability (publishers, recordings). Trends are identified and interpreted and observations are discussed with regard to the survey findings. The pedagogical survey was designed to collect information to be used to advance both my own knowledge and that of others. As such, it represents a new presentation and collation of knowledge, which I and others may learn from now and in the future.

3.4.1 Rationale and Parameters of the Survey

The first step in conducting the pedagogical survey was to decide on its parameters. Although the AMC proved an invaluable resource, it did not provide as much information about each piece as required for the survey. The period from 1940s to 2010 was identified because prior to this time popular music had not yet significantly altered the music industry and recording and distribution methods were different (Lebrecht, 1997). The second step was to design a template on which to record the five different types of information, including scales of difficulty. The third step was to rate all the pieces in the pedagogical survey according to their degree of difficulty, each piece being given a level of 1-6, from beginner to advanced professional level. The level of difficulty has been ascertained by observing relevant features of the work: for example, the overall rhythmic complexity of the work justifies a higher
difficulty rating, as do frequent tempo changes, wide intervals and meter changes. I perused each piece by considering it from the perspective of an intermediate student and deciding how easy or difficult the piece would be for this hypothetical student. I also played through all of the pieces as part of my practice-led research in order to indentify its challenges and appeal and to get a ‘feel’ for the individual pieces.

In order to establish the parameters a ‘survey of surveys’ was conducted which looked at previous examples of pedagogical music surveys. Several theses written about the bassoon by Thorpe (1994), Beebe (1988), Gillette (1976), Munsell (1969) and others were reviewed and Clark’s (1999) comprehensive survey of international modern and historical woodwind repertoire was also examined.

3.4.2 Designing a Pedagogical Survey of Bassoon Music

While this is the first pedagogical survey of Australian bassoon music, there are antecedents and parallels in existing woodwind instrument surveys. For example, Clark (1999) assembled a volume of descriptions of international repertoire for woodwind instruments. These appraisals basically have key similarities and differences from my pedagogical survey of Australian bassoon repertoire. The goal is different and consequently so is the range of the work. Clark makes an important point: he identifies and tries to address the fact that, whereas musicians who play a high-profile instrument such as the violin or piano have no problem accessing lists of repertoire, but the same cannot be said about the repertoire for wind instruments, which comprise ‘a rather unexplored territory’ (p.x). Therefore in this volume the author attempts to assemble and describe a complete list of original music for wind instruments. The pieces are not assigned a difficulty level but their historical context
and most prominent characteristics are concisely described. The music is organised first according to instrument, and then according to performance categories, including chamber music for wind instruments, as well as orchestral works with distinct woodwind parts.  

The pedagogical survey of bassoon repertoire has, by necessity, a much smaller range, being limited by instrument, time (1940s-2010) and place (Australia). Within those parameters, the two surveys have similar aims and outcomes. Clark (1999), however, employs different organisational features within the performance categories where pieces are arranged chronologically with the aim of showing the linear progression or evolution of the composition. I have not used this strategy because of the relatively short period of time the survey is dealing with. Moreover, most of the works in the bassoon survey were written and published during an even shorter period than the range would imply: rather than being spread over almost 70 years, the majority were composed over a period of approximately 20 to 30 years, which is not long enough to allow for an examination of the evolution of the instrument, but does raise the issue of why these surges in repertoire exist.

In his survey of woodwind repertoire, Clark (1999) employs a star grading system which reflects the general aim of allowing the reader to ‘form a foundation collection of music scores and parts’ (p.viii). Compositions receive a higher grade if they are identified as a priority in fulfilling this objective and Clark also notes that he recognises the diversity in the collection, employing ‘positive discrimination’ (p.vii)

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2 The precise arrangement of pieces is as follows: Each instrument is given its own chapter, which is then divided according to type of music – ‘with accompaniment’, ‘alone’, ‘in chamber music with accompaniment’, ‘chamber music for [the instrument] and strings’, concertante, and ‘vocal music with [the instrument] obbligato’. Within each of these categories, the pieces are arranged chronologically. Not all categories exist for each instrument.
for rare combinations. This system is appropriate for Clark’s purpose, but less so for my own, which concentrates on Australian works composed and published within a sharply defined time and place. Within this tight parameter, there is room to explore features of the music in some detail, concentrating not only on the general style, but on specific musical features. As a bassoonist myself, I believe that this is more informative about the type and range of music explored or neglected rather than a simple classification by type, or a system of prioritising.

Source material which analyses and classifies bassoon repertoire is relatively scarce, particularly material that is of an appropriate level of detail to act as a useful model for my own pedagogical survey. From 1969 to 1977, the International Double Reed Society (IDRS) published a quarterly newsletter entitled *To the World’s Bassoonists*, dealing specifically with bassoon issues. Some of these were practical, for example, points related to reed making or playing; contributors shared discoveries such as techniques for playing a tricky note. Some issues contained reviews of recent bassoon compositions, but they do not contain topics raised in a formal pedagogical survey. Most issues of the newsletter contain a section on *Interesting Performances*. Despite its seemingly modest following, the mere existence of this publication indicates a lively interest in the bassoon during the years 1969-1977. While some of the articles in this publication concerned historical bassoon repertoire, the majority of the material pertained to the bassoon as a contemporary instrument. In this sense, the publication differed from dissertations written during this same period, when interest was more in the historical view of the instrument, an issue discussed later in this section.
In 1978, *To the World's Bassoonists* were incorporated into a larger publication which is still being produced, *The Double Reed*, the journal of the IDRS. Even though the focus of this journal is not exclusively on the bassoon, the content incorporates many of the features introduced in the original publication. It remains a valuable source for bassoonists, particularly on a practical level. As well, the publication promotes a sense of community among bassoonists worldwide. Rather than profiling of the bassoon as the 'clown' of the orchestra, it assumes an active interest in both historical and contemporary composition and performance. Although the focus of such publications does not provide an exhaustive or pedagogical survey, the regular reader nevertheless gains a comprehensive view of the status, range and interest in the bassoon in contemporary society. However there is relatively little content about Australian conditions.

As theses and dissertations focusing on the bassoon are relatively rare and tend to focus on historical interest in the instrument rather than on contemporary repertoire, my own focus on the future of the bassoon and contemporary Australian bassoon repertoire is unique and relevant. But as we have seen, several dissertations about the bassoon offer innovative musical classification systems, as well as analyses of the bassoon's place in the musical consciousness. Thorpe (1994) in his doctoral dissertation entitled *Three works for bassoon, ca. 1780-1815, by the composers Brandl, Schneider and Schacht*, includes ‘histories, scores and commentaries on editing’ and discusses three historical works in detail: the historical context, a brief biography of each composer, a list of each composers bassoon works and a performance history of the piece in question. Sources are identified, as well as a discussion of any difficulties. This approach, which contextualises bassoon music
within historical and biographical parameters, is appropriate when dealing with a broad period. But because the period covered in my pedagogical survey is relatively short and recent, historical and biographical aspects can be included to place the repertoire in context.

Several studies have been written which catalogue and discuss works written for the bassoon, many of them in the 1970s and 1980s and the vast majority come from universities in the American Midwest – Iowa, Indiana, Wisconsin and Ohio, leading one to wonder what academic/cultural factors prompted this interest. If this surge had occurred at a single institution, it might be assumed that an influential teacher or department was the catalyst. However, since this interest seems to traverse universities in different states (albeit in the same broad region), broader cultural influences might have been at work. The Midwest region in the USA is farming country; the ideology of the region is, traditionally, populist (Chrislock, 1963, p.235). Interest in ‘elite’ or obscure music, as is sometimes associated with the bassoon in the public imagination, would probably be atypical in this region. However, it could be speculated that students for some reason ‘discovered’ the bassoon during this period. Some of these dissertations concentrate specifically on 18th and 19th century works, with one examining bassoon pieces written prior to 1750 (Klitz, 1961). Of course these correlations do not indicate that the musical culture of a particular state is necessarily determined or represented by the research being conducted at its colleges. Only one of these theses is an examination limited specifically to contemporary works (Scott, 1971), and this is further limited to repertoire suitable for college students, so the difficulty levels are different from those for professional or commercial works. Despite the fact that all of these studies were written at
American universities, they examine international repertoire, although no Australian works are included. While some of these dissertations do discuss issues raised in my pedagogical survey, their aims are primarily bibliographic. As a result, I examined them in terms of their style, source and chronology and extrapolated specific findings using those observations. Table 1 lists other dissertations on some aspect of bassoon repertoire.

Table 1: Dissertations about the bassoon

<table>
<thead>
<tr>
<th>Author</th>
<th>Date</th>
<th>Title</th>
<th>Type of Study and Institution</th>
<th>Information Type</th>
</tr>
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<tbody>
<tr>
<td>Bartlett, L W</td>
<td>1961</td>
<td><em>A Survey and Checklist of Representative Eighteenth-Century Concertos and Sonatas for Bassoon</em></td>
<td>PhD dissertation University of Iowa</td>
<td>Contextual, technical, factual; thematic index of the historical works studied</td>
</tr>
<tr>
<td>Beebe, J. P.</td>
<td>1988</td>
<td><em>An Annotated Bibliography of Music for Unaccompanied Solo Bassoon</em></td>
<td>DMA document University of Wisconsin-Madison</td>
<td>Technical, factual, availability; Analysis and critique of contemporary international repertoire</td>
</tr>
<tr>
<td>Gillespie, J. E.</td>
<td>1969</td>
<td><em>The Reed Trio: An Annotated Bibliography of Original, Published Works</em></td>
<td>DM document Indiana University</td>
<td>Contextual, technical, factual, availability; survey of published works for oboe/bassoon/clarinet trio published 1897–1968; gives history of reed trios</td>
</tr>
<tr>
<td>Gillette, J.C.</td>
<td>1976</td>
<td><em>An Annotated Bibliography of Works for Unaccompanied Bassoon</em></td>
<td>DMA document Indiana University</td>
<td>Technical, factual, availability; contemporary and historical solo bassoon repertoire</td>
</tr>
<tr>
<td>Hodges, W.J.</td>
<td>1980</td>
<td><em>A Biographical Dictionary of Bassoonists Born Before 1825</em></td>
<td>PhD dissertation University of Iowa</td>
<td>Contextual, factual; Biographical information about</td>
</tr>
<tr>
<td>Author</td>
<td>Date</td>
<td>Title</td>
<td>Type of Study and Institution</td>
<td>Information Type</td>
</tr>
<tr>
<td>--------------</td>
<td>------</td>
<td>----------------------------------------------------------------------</td>
<td>--------------------------------</td>
<td>--------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Klitz, B.K.</td>
<td>1961</td>
<td><em>Solo Sonatas, Trio Sonatas, and Duos for Bassoon Before 1750</em></td>
<td>PhD dissertation University of North Carolina</td>
<td>Contextual, technical, factual; lists 159 sonatas and analyses some examples in depth; historical; emphasis on Italian origins of bassoon</td>
</tr>
<tr>
<td>Meilander, M.A.</td>
<td>1972</td>
<td><em>A Discography of the Bassoon</em></td>
<td>MLS thesis Kent State University</td>
<td>Contextual, factual, availability; descriptions of recorded music for bassoon, contemporary and historical</td>
</tr>
<tr>
<td>Munsell, D.T.</td>
<td>1969</td>
<td><em>A Comprehensive Survey of Solo Bassoon Literature Published after ca. 1929 with Analyses of Representative Compositions</em></td>
<td>DMA document University of Iowa</td>
<td>Contextual, technical, factual, availability; listing of post-1929 solo bassoon pieces, with more detailed analysis of some representative examples</td>
</tr>
<tr>
<td>Roll, K.L.</td>
<td>1983</td>
<td><em>An Annotated Bibliography of Flute, Clarinet, and Bassoon Trio Music</em></td>
<td>MLS thesis University of New York</td>
<td>Contextual, factual, availability; contemporary and historical pieces for flute/clarinet/bassoon</td>
</tr>
<tr>
<td>Scott, R.D.</td>
<td>1971</td>
<td><em>Contemporary Solo Literature for the Bassoon: An Analysis of Representative Compositions and a Survey of Compositions Suitable for the College Student</em></td>
<td>EdD dissertation University of Illinois</td>
<td>Contextual, factual, technical, availability; survey of 162 pieces for solo bassoon written post 1945, suitable for college students; available through US publishers, compiled and enumerated according to country of origin</td>
</tr>
</tbody>
</table>

*See List of Abbreviation for acronyms.
Several aspects of the woodwind survey, the magazine and the bassoon dissertations are useful to my survey. For example, Clark (1999) divides and then sub-divides the woodwind pieces according to type of composition – whether for a solo instrument or with accompaniment, further specifying the type of accompaniment. I have followed the same basic organisational structure with regard to my three categories: solo bassoon, bassoon and piano, and bassoon with one other instrument, as this is a useful way of differentiating the various types of repertoire. Moreover, some of these theses – for example, Munsell (1969) and Scott (1971) - contain an analysis of selected repertoire which is similar to the approach I adopted: categories are arranged according to information type: factual, contextual, stylistic, technical and availability in accordance with the types of information I observed from the other surveys, as well as missing information which would have been helpful, according to my own knowledge of relevant musical features. The purpose was to analyse how fully the range and capabilities of the bassoon are currently being explored and how often, and by whom, necessitating a detailed analysis of each piece. This approach is very different from, for example, Clark’s (1999) goal, which was to provide the tools necessary to identify and enjoy neglected woodwind repertoire. As with all surveys, the objective of the work to a great degree determines its form.

There are some similarities between my pedagogical survey and the others examined in this chapter. These include the reference to the date, style and instrumentation of a wide variety of pieces. Many of the other surveys listed above focus on historical repertoire only up to the end of the 19th century. In addition, most of the other surveys reviewed were limited with regard to their scope as they adhered to a narrower focus – for example, CD consumer guides, providing pieces appropriate for
in depth study of a precise historical period. My own survey is similar to these insofar as multiple aspects of the compositions are surveyed, organised and classified. But because the present objective is to trace trends in bassoon repertoire, the origin and availability of different types of repertoire at various periods becomes relevant both to me and other bassoonists who might wish to make use of the survey. The main focus was to look at the overall range of the bassoon and to bring music which might commonly be overlooked, sparking interest and a more balanced view of the bassoon in particular and classical music in general. For this reason, the survey examines several aspects of the existing repertoire including length, number of movements, difficulty level, meter, tempo, key area, range, clefs and rhythm. There are three categories and five types of information recorded. These will be outlined clearly and discussed in Chapter 4. Based on these considerations, and my desire to present as complete an analysis of the works as possible, the components of the survey were designed to arrange the pieces into the most concise format to accurately and completely present relevant information about the pieces. The survey is more descriptive than analytical and it forms the foundation for aspects of this study.

3.4.3 Source

The sources for all of the scores was the library at the AMC, a comprehensive repository of Australian classical music (Australian Music Centre, 2009), and the National Library of Australia. Much of the information required to complete the survey was readily available at the AMC and having access to the actual scores enabled me to establish my own framework for analysing them. After a preliminary perusal of the pieces available, I realised that there were substantive differences between different types of bassoon repertoire, depending on whether they were written for solo bassoon, bassoon and piano, or bassoon with one other woodwind
instrument. The ‘bassoon and piano’ category contained the most pieces and these had subtly different characteristics from the solo bassoon and bassoon with one other instrument categories. For this reason, and so that observations may be made based on a comparison between types, I established these three categories of pieces and arranged the pedagogical survey in three parts to reflect this. Making the relevant observations about the pieces entailed reading the information provided by the AMC, listening to analysis each piece if a recording existed and playing through most of the works in order to ascertain more subtle characterisations of the techniques and difficulty level. The playing of works to understand and discuss aspects of each piece is practice-led research.

3.4.4 The Research Approach

The AMC database typically includes basic information including artist, year of composition, instrumentation and difficulty level. My own pedagogical research carried this process further, more closely analysing the works according to the types of information discussed above either by playing them, or drawing on my experience as a bassoonist to analyse the scores. In some cases, this required significant original analysis on my part. For example, the difficulty level information is limited to a basic, three category scale. It was necessary to devise and implement a six point scale in order to give more detailed information about the difficulty level of each piece to be able to more accurately identify the strengths and gaps in current repertoire. Similarly, it was necessary to identify the specific technical features of each piece, including range and tonality, always keeping in mind that my overall objective was to identify gaps in the current repertoire.
With the help of a ‘critical friend’, the parameters for the ‘difficulty’ category were refined. A ‘critical friend’ is someone who has the knowledge necessary to provide a ‘methodological warrant’ for the researcher’s data and research model, critiquing and enabling greater clarity. Although a less formalised role than that of a supervisor or mentor, the critical friend is nevertheless ‘... expected to help the researcher achieve a critical perspective even though this may challenge the normal assumptions underlying the researcher's work’ (McNiff, Lomax & Whitehead, 1996, p.85). My critical friend is a bassoonist who was a member of the Sydney Symphony Orchestra for 40 years before retiring in 1997. He has toured internationally with the orchestra and as part of a wind quartet, maintaining an interest in solo and chamber music. He reveres the bassoon and has remained dedicated to it throughout his long career. He currently spends his time playing, teaching and repairing bassoons. After attempting to establish the difficulty levels based on a number of features, as outlined in Chapter 4, I sent the survey to my critical friend to get his opinion on my rating for the difficulty level of the pieces.

3.4.5 Analysis
The completed pedagogical survey findings were placed in templates and systematically evaluated, assessed and compared. The formal evaluation consists of charts and written analysis summarising this primary research, commenting on the significance of the findings, the ramifications for the project and my own creative input.

3.4.6 Template
A template was developed to allow the relevant information for all of the music surveyed to be entered. The ultimate goal was to fill all categories for each piece of
music. In some cases this has not been possible, because not all relevant information has been available; nevertheless, an attempt was made to fill each category as completely as possible. The template also allowed the various pieces to be systematically evaluated and compared. The following table consists of one item from the pedagogical survey, demonstrating the form and use of the template.

Table 2: A template from the pedagogical survey

<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Instruments: bassoon and piano</td>
<td>Publisher: Available from the AMC.</td>
</tr>
<tr>
<td>Length: c. 3 min.</td>
<td>Date of composition: 1998</td>
</tr>
<tr>
<td>Number of Movements: 1</td>
<td>Difficulty: 2</td>
</tr>
<tr>
<td>Meter: 2/4</td>
<td>Tempo: <em>Andantino</em>, ( \ddot{\text{q}} = 90-100, \text{Lento} )</td>
</tr>
<tr>
<td>Key area: G Major</td>
<td>Range: G – g¹</td>
</tr>
<tr>
<td>Clefs: bass clef</td>
<td>Rhythm: quarter notes, eighth notes and sixteenth notes. Many <em>staccatos</em> and accents.</td>
</tr>
<tr>
<td>Style: neo-Romantic style of a tonal composition with balanced and expressive melodic lines.</td>
<td>Recording: none</td>
</tr>
<tr>
<td>Challenges/Features: frequent slurred intervals of a fourth and fifth in the melody.</td>
<td>Other: composer notes ‘an accessible piece for bassoon teaching purposes, not too demanding technically’.</td>
</tr>
</tbody>
</table>

3.5 Interviews

Three sets of interviews were conducted in order to obtain information on the research sub-question about how performers, composers and classical music marketers of the bassoon and Australian classical bassoon repertoires can connect with a contemporary audience. The personal interview is recognised as the predominant method of acquiring factual information about social behaviour or a social phenomenon. When studying current phenomena and their meaning, the interview format is often superior to other forms of research, being more adaptable to
the researcher’s identified needs than a large-scale survey (Hutchinson, 2004, p.285). However, the theoretical framework underlying the interview format has sometimes been problematic. Some scholars are of the opinion that the use of interviews in empirical research has no clearly delineated theoretical or philosophical framework; as a result, scientists and others who are accustomed to quantitative research may question the rigour of such studies (pp.286-7). The underlying assumption is that people report things as they are, without dissembling or concealing information (p.287); for this reason, the answers to interview questions are usually taken at face value and the rigour of the study consists of ensuring that the participants feel themselves to be fairly represented. The individuals interviewed have been engaging directly with the Australian classical music industry and audiences so these people are probably those who can best answer the research questions. The strength of this research design is that it enables the researcher to contextualise these responses within a more general social framework.

Most interviews and surveys are used to garner descriptive information, not as part of an experimental process (Hutchinson, 2004, p.285). Their more precise purpose falls under one or more of several categories. Two of these categories or types are relevant to my own research: the empirical phenomenological study and the heuristic study. Empirical phenomenological research ‘... returns to experience in order to obtain comprehensive descriptions’ and relies on open ended questions and dialogue (Moustakas, 1994, p.21). The underlying purpose is for the researcher to understand and interpret what the experience in question means for the individual participant, possibly leading to a more generalised interpretation or analysis of the phenomenon. Some qualitative studies are distinguished by the relatively small number of
participants. A heuristic study is one which begins with a personal question, the responses to which carry a social significance. A ‘story’ takes form and substance from information derived from personal experience, resulting in a ‘composite depiction’ (p.21) of the participants, their experiences and the conclusions that can be drawn on the basis of these experiences. These qualitative research models are distinct from one another but share important commonalities (p.21), primarily the interest and commitment of the researcher to draw original observations and conclusions from the authentic experiences of the study participants. The research undertaken here has this objective. The experience and knowledge of those directly involved in classical music performance in Australia form and define the substance of the information to be uncovered.

The purpose of this study was determined prior to the drafting of the interview questions described above. Methodological triangulation and variation are defined as the acquisition of information from a great variety of sources (Moustakas, 1994, p.23) and both were achieved through the overall design of this study, including its analysis of literature and the pedagogical survey. The fact that there were three distinct groups of participants, consistent with methodological triangulation, was a measure taken to ensure proper variation. Methodological triangulation, the acquisition of information from various sources, is likewise essential (Parker, 2004, p.162). With triangulation, the contribution of each participant is considered and assessed within the context of a larger and more comprehensive body of knowledge. Because the empirical study findings are considered within the context of the larger study design, which includes a literature review and pedagogical research, the requirement for triangulation is satisfied.
3.5.1 Participants

The sample group for the qualitative research consisted of 19 individuals; the participants include six bassoonists, six composers and seven classical music marketers, all of whom were interviewed. The bassoonists are currently active in the Australian music scene; the composers were identified because they have written works for the bassoon; the marketers are currently employed by classical recordings companies based in Australia. The participants were between the ages of 19 and 80, with an equal number of males and females (Table 3 on p.108). The majority of participants were not previously known to me, the exception being a small number of bassoon teachers and university colleagues who studied with me as an undergraduate. Participants came from a range of backgrounds and employment situations but were not employees of the same organisation.

3.5.2 Sampling Procedure

Sampling for qualitative research poses challenges that are very different from that of quantitative research (Marshall, 1996, p.522). The objective is not always to obtain a balanced cross-section of a population, but to elicit information from participants who are likely to have shared experiences and opinions deemed important to fulfil the goals of the research. In this case, the use of directed sampling rather than random sampling is appropriate. Moreover, sampling may be done through a network (defined as ‘network sampling’) given that ‘… some populations can be defined by their activities and sampled at locations where they participate. These careful methods should be used if one is trying to generalise to a total special population’. (Sudman & Kalton, 1986).
Initially I gathered participants from a network of individuals who were known to me and whom I emailed or phoned to invite to take part. This first group of participants subsequently increased as others known to the initial group also agreed to take part. It is important in network sampling to select individuals who fit into each category defined above and are therefore able to provide the information required. This method is also in keeping with the ‘snowballing’ effect in which the first participants spread the word to others within their network who may be interested in participating (Biernacki & Waldorf, 1981, p.141). Snowballing is considered a valid sampling method for small qualitative studies, where the fact that participants may be acquainted with one another does not impair the overall validity of the study.

As well as snowballing and directed network, I used another sampling method to increase the size and the variety of the sample group, advertising for additional participants (See Appendix G). This combination of methods allowed me to maximise the advantages of both methods. These include the fact that the persons selected for an interview using this method have already demonstrated a desire to participate and may feel more comfortable sharing personal information with others in the group as they are already acquainted. As one of my objectives was to increase the size and scope of my network, the snowballing method was appropriate for this purpose as well. On the other hand, as I wished to extend this network beyond my immediate contacts in order to vary the information obtained (given that one of the potential disadvantages of snowballing can be the consistency and lack of variety of the output obtained), I utilised this method in combination with advertising for additional participants.
Once I had identified a set of potential participants, I emailed each of them information sheets and a consent form by (refer to Appendix B and C). The information sheet outlined the parameters and objectives of my research and extended a personal invitation to participate in the study. The findings of the literature review were also briefly summarised in this information sheet, which also stated that the research outcomes will contribute to promotion of Australian classical bassoon music, thereby enriching the cultural environment of the wider community. The nature of the questions and the interview procedure was also outlined in this initial letter. Potential participants were told that the questions are open-ended, it would take less than an hour to answer and that the interview would be recorded. Participants were informed that they could withdraw from the study at any time and that they would not be identified in the research outcomes.

3.5.3 Human Ethics Clearance Process

The human ethics clearance process for research involving people contains several steps. My project falls into this category because the empirical research centres on an interview process, but is in the 'negligible risk' category for such research. The first step was to seek approval from the academic registrar for review and affirmation of the merit of this research as well as the integrity of the proposed research. This preliminary approval was granted, and the next step was the ethical review. I was directed to fill out the appropriate form –the University of Western Sydney uses the National Ethics Application Form (NEAF) which is available online and which I completed with the support of my supervisor. Where a project, such as mine, involves negligible risk to participants, it is reviewed by the executive committee of the human research ethics committee, a shorter process than in the case of higher risk
projects. As promised, I was notified within about two weeks that my project had been approved. This letter of approval from the University of Western Sydney ethics approval committee for the conduct of research is included in Appendix A.

The consent form (Appendix C) accompanying the information sheet had to be signed by participants who wished to take part in the study and they were returned to me by email or post.

For my third group of participants, the marketers of classical music, I included a question asking whether they would be willing to be interviewed a second time by questionnaire. The purpose of this was the fact that I anticipated needing more information about marketing at a later stage of my research, and by indicating they were willing to be interviewed again, these marketers became part of a valuable network of resources that I could draw on later in the process.

3.5.4 Interview Procedure

The interviews were conducted over a period of several weeks, starting in May 2009. Interview questions were sent to the participants prior to the interview, so that they could have the opportunity to reflect on their answers beforehand. Interviews were scheduled face to face where possible, with one hour allocated per interview; although some email interviews were also conducted. For face to face interviews, participants were individually interviewed at their preferred time and date, the location, such as the library study, being carefully selected so as to avoid interruption. I recorded these interviews electronically, but also took notes which focussed on aspects of the information that were of particular interest to me.
I interviewed by email those participants not able to attend in person, because I preferred the advantages of a face to face or email interview as opposed to a telephone interview or mail survey. These include the following:

- It enables the interviewer to establish a rapport with the respondent
- Allows the interviewer to observe as well as listen
- Permits more complex questions to be asked than in other types of data collection
- Is an effective method of gathering data when the interview is lengthy
- Some uses: to obtain before-and-after data about a lesson module or a change in administrative procedure; to gather opinions on a specific learning or teaching technique

(Educational Resources Information Centre :ERIC., 1997)

In this study, I was particularly interested in establishing a rapport with the interviewee and allowing for longer or more complex responses when appropriate. Observing the interviewee’s behaviour and demeanour was less relevant for the purposes of this research, as ‘when the interviewer interviews an expert about things or persons that have nothing to do with the expert as a subject, then social cues become less important’ (Opdenakker, 2006, p.x). Thus when geographic proximity made it impossible to conduct a face to face interview, email interviews were considered acceptable. This allowed me to extend the study group considerably. In particular, because bassoonists are fairly uncommon, it was necessary for me to look beyond my immediate area to acquire a large enough group. Email communication has a level of informality and ease which allows easier rapport and may even encourage some participants to share elements of their experience that they might not do otherwise. Also, responding by email as opposed to being ‘put on the spot’ in a face to face interview may encourage participants to reflect on their responses and therefore provide more information. Other advantages of an email format include the ability to conduct interviews in places that are free of other distractions, such as background noise (Opdenakker, 2006). As Bampton and Cowton (2002, paragraph
25) state concerning email interviews: ‘it offers significant savings in terms of time and financial resources, particularly in relation to the elimination of the need to travel or to transcribe tapes’ (p.35; cited by Opdenakker). In my own experience, I found that using email for some interviews did not diminish the quality of the responses and was convenient for the reasons outlined above.

Table 3 shows the participants, the date and mode of interview, and the interviewee’s professional affiliations or compositions. The coding in the first column conceals the identity of the participant while at the same time providing necessary information: the initial letter, ‘m’ or ‘f’ refers to their gender; the next letter identifies them as a bassoonist (B), composer (C) or marketer (M); while the final number identifies their order within the group.

<table>
<thead>
<tr>
<th>Participant</th>
<th>Date of Interview</th>
<th>Mode</th>
<th>Company Affiliation</th>
<th>Number of Bassoon Pieces Composed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bassoonists</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>mB1</td>
<td>16-10-09</td>
<td>Face to face</td>
<td>N/A</td>
<td>1 work arranged for bassoon</td>
</tr>
<tr>
<td>fB2</td>
<td>30-08-09</td>
<td>Face to face</td>
<td>N/A</td>
<td>N/A</td>
</tr>
<tr>
<td>mB3</td>
<td>19-07-09</td>
<td>Face to face</td>
<td>N/A</td>
<td>N/A</td>
</tr>
<tr>
<td>fB4</td>
<td>13-09-09</td>
<td>Face to face</td>
<td>N/A</td>
<td>N/A</td>
</tr>
<tr>
<td>fB5</td>
<td>21-08-09</td>
<td>By email</td>
<td>N/A</td>
<td>N/A</td>
</tr>
<tr>
<td>fB6</td>
<td>12-09-09</td>
<td>Face to face</td>
<td>N/A</td>
<td>N/A</td>
</tr>
<tr>
<td>Composers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>fC1</td>
<td>09-09-09</td>
<td>Face to face</td>
<td>N/A</td>
<td>1</td>
</tr>
<tr>
<td>fC2</td>
<td>18-06-09 and 13-07-09</td>
<td>Face to face</td>
<td>N/A</td>
<td>1</td>
</tr>
<tr>
<td>mC3</td>
<td>12-10-09</td>
<td>Face to face</td>
<td>N/A</td>
<td>1</td>
</tr>
<tr>
<td>fC4</td>
<td>09-10-09</td>
<td>By email</td>
<td>N/A</td>
<td>1</td>
</tr>
<tr>
<td>mC5</td>
<td>09-10-09</td>
<td>Face to face</td>
<td>N/A</td>
<td>2</td>
</tr>
<tr>
<td>fC6</td>
<td>14-10-09 and 21-10-09</td>
<td>Face to face</td>
<td>N/A</td>
<td>11</td>
</tr>
<tr>
<td>Marketers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>mM1 and fM1</td>
<td>12-10-09</td>
<td>Face to face</td>
<td>Australian music publisher</td>
<td>N/A</td>
</tr>
<tr>
<td>mM2</td>
<td>09-10-09</td>
<td>Face to face</td>
<td>classical music</td>
<td>N/A</td>
</tr>
<tr>
<td></td>
<td>Date</td>
<td>Method</td>
<td>Field</td>
<td>Producer</td>
</tr>
<tr>
<td>---</td>
<td>-----------------------</td>
<td>-----------------</td>
<td>----------------------------</td>
<td>-----------------------------------------</td>
</tr>
<tr>
<td>fM3</td>
<td>09-09-09</td>
<td>Face to face</td>
<td>classical music CD producer</td>
<td>N/A</td>
</tr>
<tr>
<td>mM4</td>
<td>14-10-09 and 21-10-09</td>
<td>Face to face</td>
<td>classical radio station</td>
<td>N/A</td>
</tr>
<tr>
<td>mM5</td>
<td>09-10-09</td>
<td>Face to face</td>
<td>symphony orchestra</td>
<td>N/A</td>
</tr>
<tr>
<td>fM6</td>
<td>18-06-09 and 13-07-09</td>
<td>Face to face</td>
<td>chamber ensemble</td>
<td>N/A</td>
</tr>
<tr>
<td>mM7</td>
<td>11-01-10</td>
<td>By email</td>
<td>classical music recording company</td>
<td>N/A</td>
</tr>
</tbody>
</table>

Following each interview, I expressed my gratitude to the participant and indicated that their participation would contribute to the promotion of Australian classical bassoon music, thereby enriching the cultural environment of the wider community.

In accordance with the methodology for qualitative interview-based studies (Moustakas, 1994), the first step in the process of drafting the questionnaire was to clearly identify the objectives of the research. The research objectives/questions stemmed from issues identified in the literature review which form the framework. In turn, the questions were designed to inform the practice-based research, the CD of Australian bassoon music which I plan to produce and market in the future.

### 3.5.5 Types of Questions

Generally speaking, two types of interview are commonly used in qualitative empirical research: the structured interview and the unstructured interview. In a structured interview, ‘... the evaluator asks the same questions of numerous individuals in a precise manner, offering each individual the same set of possible responses’ (ERIC, 1997). However an unstructured interview process consists of many open-ended questions (ERIC, 1997). The format most appropriate for my research was the unstructured interview, because of the focus on individual
experience, as described above. However, because of the concurrent need to obtain factual information, elements of a structured interview were also included. The interview design is therefore a combination of these two types. It is like a structured interview in the sense that it involves posing the same precise questions to every participant in a given group. However, the questions themselves are open-ended, like those in an unstructured interview. The interview format and type of question are designed to encourage participants to talk about their own unique experiences and to give their own opinions. The format and question type also allow for the spontaneous sharing of anecdotes which enrich the quality of the information shared. The format is designed to include spontaneous responses, because I recognise the value of both formal and informal communication and the opportunity to build networks. Nevertheless, the format had to be much more tightly structured than that of a guided conversation because of the need to obtain specific information rather than a general view of the individual experience.

3.5.6 Questions and Rationale

I refined the original set of questions to reflect the areas of expertise of each group, gearing questions to their specific experience. In accordance with the semi-structured nature of the interviews, there were the main questions and sub-questions, Because of the need to stay focused on certain types of information rather than inviting an informal dialogue, the ‘main questions’ represent the information I wish to obtain from each interviewee; these questions are a priority. However, recognising that the various individuals might wish to elaborate on various aspects of their experience in the musical community, I also designed supplementary questions for each group, which might yield more information. At the end of the first stage of drafting the
questions, there was a set of 18 interview questions, six for each group, submitted to my supervisor, revised and resubmitted. Many of the initially drafted questions had to be revised and restructured. I realised through this process that open-ended questions must be precisely focused to elicit the desired information as well as a more general sense of the interviewee’s experience.

Each group was asked the same group of questions (see Table 4) plus questions relevant to their discipline and expertise (Appendices D, E and F for interview questions). The questions in common focused on issues raised in the literature review regarding the current crisis in classical music and how it is perceived, as well as problems specific to the bassoon. Other questions sought to connect more general themes from this research directly to the Australian music scene from the viewpoint of those most directly involved, and they therefore varied somewhat between groups. Versions of these questions are included in the three sets of interviews, as well as questions more directly focused on the lived experience of the participants. The following are the main questions posed to the participants; there were also sub-questions posed to each category of participant.
### Table 4: Common questions for all interviewees

<table>
<thead>
<tr>
<th>Question</th>
<th>Rationale</th>
</tr>
</thead>
<tbody>
<tr>
<td>What is, and what could be, the identity of the bassoon?</td>
<td>This question stems from issues identified in the literature review. The identity of the bassoon is sometimes considered problematic; as several authors note, the bassoon is sometimes regarded as the ‘clown of the orchestra’. The objective of asking this question is to ascertain bassoonists’ opinion about this issue, as well as possible changes and how these can be achieved.</td>
</tr>
<tr>
<td>What tools or education do people need to understand contemporary classical music?</td>
<td>This question stems directly from an important concept related to the literature review – specifically, the idea that a current barrier to the enjoyment of classical music is the fact that it is poorly understood and current audiences are not given the tools that would allow them to understand it. In keeping with the desire to envision a future for classical music in general and the bassoon in particular, the question of tools and education is a relevant one.</td>
</tr>
</tbody>
</table>

The following questions were specifically formulated for use in interviews with the bassoonists in order to elicit their specific knowledge and experience. The questions listed in Table 4, common to all participants, were also asked of the bassoonists. For a full list of bassoonists’ questions consult Appendix D.

### Table 5: Questions for bassoonists

<table>
<thead>
<tr>
<th>Question</th>
<th>Rationale</th>
</tr>
</thead>
<tbody>
<tr>
<td>How do you select your music?</td>
<td>This question leads to significant observations about Australian and US repertoire for the bassoon. The sub-questions ask the participants to comment on the availability, quality and limitations of repertoire. This question stems from my own knowledge of Australian bassoon repertoire and interest in rectifying deficiencies, an objective of the practice-based research.</td>
</tr>
<tr>
<td>Tell me a little bit about your background and your career as a bassoonist.</td>
<td>The literature review indicates that interest in the bassoon is waning, and that the lack of interest can make it difficult for contemporary bassoonists to find audiences and markets for their work. Through this question and the related sub-questions, I wanted to test the veracity of these ideas in the Australian musical community.</td>
</tr>
</tbody>
</table>
The following questions were specifically formulated for use in interviews with the composers, in order to elicit their specific knowledge and experience. The questions listed in Table 4, common to all participants, were also asked of the composers. For a full list of composers’ questions refer to Appendix E.

<table>
<thead>
<tr>
<th>Question</th>
<th>Rationale</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Have you written any music for the bassoon? If so, what specific pieces</strong></td>
<td>This question relates directly to the composers’ own perceptions of the bassoon, as well as their ideas about how contemporary audiences relate to the bassoon. The need for this information is based on analysis of literature and the concepts stemming from it about the future of the bassoon.</td>
</tr>
<tr>
<td>have you written (dates and instrumentation). If not, why haven’t you</td>
<td></td>
</tr>
<tr>
<td>written for bassoon?</td>
<td></td>
</tr>
<tr>
<td><strong>What do you think is the best combination instrument(s) with the bassoon?</strong></td>
<td>This question and the related sub-questions are designed to elicit information about the composers’ opinions of the capabilities, range, and distinctive qualities of the bassoon. The literature review and pedagogical survey findings underlie the need for this question.</td>
</tr>
</tbody>
</table>

The following questions were specifically formulated for use in interviews with the marketers (Table 7), in order to elicit to their specific knowledge and experience. The questions listed in Table 4, common to all participants, were also asked of the marketers.

In addition to the questions listed on the tables, other questions draw on the specific knowledge and attitudes of the interviewees. Composers and bassoonists were questioned with regard to their own experience with the bassoon and the course of their careers, as well as future expectations. Marketers were asked specific questions pertaining to the marketability of classical music CDs and the importance of various features of such a CD. For a full list of questions posed to the interviewees, refer to Appendices D, E and F.
Table 7: Questions for classical music marketers

<table>
<thead>
<tr>
<th>Question</th>
<th>Rationale</th>
</tr>
</thead>
<tbody>
<tr>
<td>I am planning to produce a recording of Australian Bassoon music. What advice would you give me when producing a recording of Australian bassoon music?</td>
<td>This is a question whose aim is attaining practical advice about practice-based research. The sub-questions address the underlying issues – how can the bassoon be made relevant and connect with contemporary Australian audiences? The view of CD marketers regarding this issue is critical.</td>
</tr>
<tr>
<td>How do newspaper and magazine reviewers learn about new classical CDs, and how do they select the ones to review?</td>
<td>This is essential information related to practice-based research. I have learned through the literature review process that the publicity received through reviews is essential to the success of a musical venture.</td>
</tr>
<tr>
<td>Who listens to classical music today?</td>
<td>This question stems directly from the literature review. The current crisis in classical music is closely related to the identity of the audiences. Correctly identifying audiences is essential to practice-based research and to the future of classical music.</td>
</tr>
<tr>
<td>Is it possible to effectively market classical CDs to teenagers? How would you go about doing this?</td>
<td>Teenagers, as the literature review information indicates are a key market segment for the music industry. There are inherent challenges in marketing classical music to teenagers, as they are usually focused on popular music (again, as indicated by literature review research). Therefore attempting to market successfully to this group is a challenge which should not be ignored or neglected.</td>
</tr>
</tbody>
</table>

3.5.7 Coding and Analysing Interview Data

The data from the interviews were coded and analysed according to the guidelines for qualitative research (Moustakas, 1994), that is, formally summarised and new findings distinguished from previous research. Themes were identified within the recorded interviews. These themes consisted of ideas, concepts or experience mentioned repeatedly by participants. Some researchers ‘quantify qualitative research’ (Corbin & Strauss, 1990, p.11) by counting the incidence of particular facts and concepts expressed. My intention was to gain a holistic picture of the present position of bassoon music in Australia by seeking the shared, but also independent viewpoints of those most directly involved. Therefore, the sentiments expressed by each participant – for example, a sense of hopefulness or frustration – were regarded
as important findings. These were assessed and summarised within the overall framework of themes stemming from the research.

The interviews and recorded and transcribed responses from participants are qualitative data. The usefulness of qualitative studies in the social science and health fields is well established and methods for analysing qualitative data are constantly being refined. Because the treatment of these data is seldom reductionist (as would be the case with quantitative data), interpretation and contextualisation take on great importance and must be carefully designed and described. Each study will be unique to a certain degree as qualitative work does not consist of the ‘pure use of method’ (Sandelowski, 2000, p.337). That is, although researchers must decide on and adhere to a certain method, there can be nuances of other methods’ so that any one qualitative approach can have the look, sound or feel of other approaches’ (Sandelowski, 2000, p.337). The qualitative analysis method used for this study primarily adheres to the qualitative description method in which the overall objective is to attain ‘…straight and largely unadorned … answers’ (p.337). In my study, many of the themes identified in the qualitative research were pre-determined during the process of conducting the literature review, the findings of the pedagogical survey and the designing of the interviews. The interview responses are contextualised primarily by the parameters already set – that is, the three categories of participants and the specific information asked of them which in turn come from the research questions. The objective is to complement and complete existing knowledge rather than to base a theory on the responses. Therefore qualitative description is the most fitting research/analysis method. A qualitative content analysis, the analysis method associated with qualitative description, has ‘… no mandate to re-present the data in
any other terms but their own’ (Sandelowski, 2000, p.338). However, as with other qualitative approaches, a system of coding is used to link quotes to categories of information and meaning. Categories of interest are selected and compared across interviews and across groups. Borderline cases, deviant cases, and typical cases are identified (Charmaz, 2006) and the information from the various categories is synthesised and discussed. This method of empirical research has the best chance of yielding the type of results that are required for this inquiry, which blends literature analysis and pedagogical research with information stemming directly from the views of those who are directly involved with contemporary classical bassoon music in Australia today. Empirical research in the form of personal interviews offers further insights into the central research questions.

As the first step to coding the interview transcripts, categories were identified. These categories represented themes relating to the specific information that was elicited from each participant. Because most interview questions were directed rather than open-ended, the thematic categories are present in the questions themselves. For each of the three sets of interviews, several thematic categories of questions/answers were identified. For bassoonists for example these are as follows: identity, relevance, repertoire/range, connection to audience, future of the bassoon and practical. The final category relates to information regarding the mechanics of playing the bassoon (such as the physical problems encountered) as well as practical information/advice about marketing. The analysis of this final category is more general than for the others as these responses must stand on their own to a certain degree. Each of the
other categories has a thematic relationship with the literature review and the general research questions. That is, each contributes to our understanding of the future of the bassoon in Australia.

In this first stage of analysis, the interview questions/answers within each broad category (Bassoonists, Composers and classical music Marketers) were arranged into the six thematic categories outlined above. Representative responses in the form of quotes or summaries of sections of transcript were presented in chart form. These summaries were then further coded according to their specific content. The coding was initially done by highlighting in colour thematically similar content. Following each chart is a brief summary of its findings, identifying the content themes in the participants’ responses.

Based on these coded findings, there is general discussion and summary of the content of responses and how they relate to the overall research questions. Variations and similarities between the responses of the various categories of participants within thematic categories are noted; for example, the responses of the bassoonists and composers regarding the identity of the bassoon will be noted in the discussion. Any unexpected findings, anomalies or atypical responses were noted in the chart summaries and the final discussion. Finally, based on both the literature and the qualitative research, a general statement regarding the future of the bassoon in Australia was drafted.
3.6 CD sampler of Bassoon Music written by contemporary Australian Classical Composers

A CD recording of previously unrecorded and newly commissioned Australian bassoon music, performed by me along with other Australian musicians, draws on aspects of practice-based and practice-led research. In this project, the fundamental approach most closely adheres to the definition of practice-led research, while retaining elements of practice-based research. Dancer Sarah Rubidge (2005) describes practice-based research, which she terms ‘practice as research’, as research in which artistic practice is utilised in order to interrogate or resolve ‘... predetermined theoretical or technical issue’ (Rubidge, 2005, p.5). Practice-based research differs significantly from practice-led research, which is initiated by ‘... an artistic hunch, intuition, or question, or an artistic or technical concern generated by the researcher’s own practice which it has become important to pursue in order to continue that practice’ (p.6). As such, practice-led research does not necessarily centre on a previously identified theoretical concern or issue, though it may engage with a theoretical framework. Practice-led research can be used in order to begin to span an identified ‘gap’ in order to ultimately improve practice. The research itself becomes a process of identifying as well as resolving issues. Therefore in practice-led research the precise research questions may emerge during the course of the research, rather than being fully articulated prior to the start of the research. Rubidge acknowledged that the terms she uses might be open to debate, but views this as indicative of a need to attempt to define these terms so that scholarship can move forward. In fact according to Rubidge, much of the debate about the legitimacy of creative research is driven by a perceived lack of ‘systematic theoretical reflection’ (p.7).
On the other hand, practice-based research is defined as research which ‘... aims to advance knowledge partly by means of practice’ (White, 2000) or ‘…tests pre-formulated questions and/or hypotheses derived from artistic practice’ (Rubidge, 2005), and which involves the production of an artefact – in my case, this is a CD sampler of contemporary classical Australian bassoon music (Candy, 2006). The artefact is a vital component of practice-based research as it represents in concrete form the new knowledge that has been gained. As such, while the description of the project in words is of course important ‘... a full understanding of it can only be obtained with reference to the artefact itself’ (Candy, 2006).

For this project, a set of research questions was developed at the outset and this is more a feature of practice-based than practice-led research. Artistic practice-based research serves to illuminate and clarify the knowledge that underlies creative production and process (Candy, 2006). However, because it was expected from the outset that the research would serve to identify new issues, and because an overall objective is to identify and address gaps in current practice, my approach has utilised many of the characteristics of practice-led research as well in the analysis for the pedagogical survey, plus the preparation and recording of the CD sampler.

Recording the CD sampler was a natural and, I believe, essential progression from the other aspects of the research, in that it was an opportunity to experientially study, observe and actualise concepts learned and discussed using the other research modalities. Through selecting pieces to be included on the CD sampler, I had the opportunity to address some of the deficiencies and strengths of the bassoon noted in the research. The process of recording these gave me insight into their technical
challenges and strengths and the recording process, itself a collaborative activity, was, through practice-led thinking, a valuable learning process and experience. Finally, feedback on the CD sampler from marketers effectively closes the loop, generating original interview data based on the outcome of previous research, making the whole process of research self-reflexive while actively demonstrating its resonance and usefulness with regard to musical practice, output, and connection to audiences.

The production and potential marketing of a CD sampler of contemporary classical Australian bassoon music draws together the analysis of literature, pedagogical and empirical aspects of the study and as such it specifically addresses issues illuminated by these other research components. The projected result is not only a marketable CD of new repertoire which attempts to address identified gaps in Australian bassoon repertoire, but also offers a foundation for other Australian bassoonists and composers to connect with the contemporary audience. Additionally, the CD served as an artefact to present to marketers for comment and in doing so elicited responses to the sub-question: how can a CD of Australian classical bassoon music be relevant to a contemporary audience? This part of the project brings together the themes which emerged from the literature review analysis, the pedagogical survey and the interviews and directly responds through music to the central issue, the future of the bassoon in Australia. Specifically, the CD sampler is an attempt to address deficiencies identified through the pedagogical research, the themes identified by the literature review and the information gathered during the empirical research process.
In this way the practice-based research both expands upon the issues identified in my research and makes a concrete step toward addressing the central issue, as described above.

The literature analysis, pedagogical and empirical aspects preceded the production of the CD. Through empirical research, I became acquainted with Australian composers who have written bassoon. The strengths and deficiencies of the current Australian bassoon repertoire were identified in the pedagogical survey and I knew the types of issues and deficiencies I wished to address on my CD. The next step was to post an advertisement calling for composers. This introduced me and my project, and set clear parameters regarding the music I wished to commission. The original advertisement calling for new Australian works for the bassoon read:

_Sophia Rhee, a bassoonist and PhD candidate in Music at University of Western Sydney, is researching The Bassoon in Australia: Repertoire and Contemporary Relevance.

She is exploring how to make the bassoon (and classical music) relevant to contemporary audiences and part of this project is the commissioning of new works for bassoon for a CD. If you are interested in writing a work for this project, contact Sophia Rhee._

I received many emails and phone calls from interested composers in Australia and overseas in response to this advertisement. However, I had already decided that I wanted to focus on Australian composers so I sent information sheets only to interested Australian composers, which outlined the research, using facts derived from the pedagogical research. The information sheets are included in Appendix H. The aim in this communication was to demonstrate the ‘hole’ or deficiencies in current Australian classical bassoon music repertoire. However, I did not attempt to simply outline to composers what I wanted them to write, because I wanted their
compositions to be a free expression of their own visions and individual response to
the research I presented. I set the following parameters to ensure that the pieces they
wrote would be potentially useful:

- Let me know your definite commitment to writing a piece by 22 November 2009
- The deadline for the piece together with a program note (around 200-250
  words) is the end of February 2010
- The piece is to be no longer than 7 minutes
- If you are writing for a combination other than solo bassoon, bassoon and
  piano, and bassoon with one other instrument, discuss the other instrument
  with me first, for availability issues
- You can write for any technical level but the information below regarding
  ‘holes’ in the available bassoon literature in relation to levels may be of
  interest

I included a few charts based on my pedagogical study findings, outlining the range,
technical features, and difficulty level of existing repertoire. I thanked the composers
for their interest in my project. (The full advertisement is included in Appendix G).

As a result of this process, 13 composers agreed to contribute pieces for bassoon.
The music was then performed by me and recorded in a professional recording
studio. I simultaneously worked on the cover design and the other production issues,
informed by the literature review findings and those of the empirical research.

3.6.1 Questionnaire regarding CD sampler

Following the production of the CD sampler, a copy was sent out to each of the
seven marketers previously interviewed, along with a simple questionnaire eliciting
their opinion about the selection and execution of the pieces. The marketers were
asked to select the pieces from the sampler that they deemed fit for inclusion on a
commercial CD. They were asked to give reasons for their choices. The full
questionnaire (see Appendix K) included the following questions:
1. Select the pieces which you feel would, together, form a CD which would be relevant to, and connect with, the contemporary audience;

2. Give reasons for your choice of pieces;

3. Give reasons for the order you have chosen for the CD;

4. Comment about the CD design and cover notes;

5. Add any other comments you feel would be useful to this discussion area.

Three of the seven marketers responded to this request for feedback on the CD sampler with written comments.

3.6.2 Reflection and incorporation of marketers’ feedback

The feedback received from the three marketers both prompted and complemented my own reflection on the process of recording the CD sampler. The process of recording the CD and reviewing the results was educative as it highlighted elements of the performing and recording process which I had not considered or been prepared for. The feedback from the marketers was taken into account and the resulting information is to be incorporated into a proposed future commercial version of the CD. The recording of the CD sampler and the feedback proved to be essential elements leading to this outcome, which it is hoped will contribute significantly to the identity and relevance of the bassoon in Australia.

3.6.3 Rigour

The success of every study is defined by its rigour and validity. If the study design and execution is flawed, the results of the study will be less creditable. For a qualitative study, the issue of rigour presents particular problems. In the 1980s and 1990s researchers in some scientific and social science fields observed that standards for qualitative research rigour did not then exist in their field (Krefting, 1991, p.214;
Sandelowski, 1986, p.27). In 2002, Flick stated that ‘the problem of how to assess qualitative research has not yet been resolved’ (p.218). Some scholars question the whole concept of scientific rigour being applied to qualitative research, suggesting that other terms such as ‘truthfulness’, ‘goodness’ and ‘integrity’ might be more appropriate and that a postmodern awareness of the relative quality of ‘truth’ challenges traditional thinking about rigour (Corbin & Strauss, 2008, p.297). Therefore, the rigour of a qualitative study focuses less on the ‘absolute truth’ of the findings than on the researcher’s ‘quality of purpose’ and the logic, depth and variation of the study (Corbin & Strauss, 2008, p.306). In my study, the questions and their interpretation are motivated by the need to answer my fundamental research questions. Because the participants were deemed to be best suited to contributing this information about the Australian music scene, because there were several participant groups ensuring triangulation and because a mixed methodology was adopted to receive information from a range of sources, the requirements for rigour for this type of mixed methodology study were satisfied.

3.6.4 Validity and Ethics

For the purposes of my research, it was essential that the interview participants felt free to answer the questions based on their own experiences and knowledge, free from any type of pressure to adhere to a rigid way of thinking about the bassoon and the future of classical music. For this reason, I specifically stated that respondents were free to withdraw from the study at any time. Finally, participants were free to examine the interview transcript as well as my findings after the interview.

This chapter outlines a mixed methodology of literature analysis, pedagogical survey combined with practice-based research and empirical research. The aim of these
various types of research methods is to provide a comprehensive and coherent response to the research questions that guide the study. A full description and rationale for each of the aspects of the mixed methodology is offered in this chapter. In the following chapter the findings for the pedagogical survey, one component of the research, is discussed in depth.
CHAPTER 4

PEDAGOGICAL SURVEY

4.1 Introduction

This chapter discusses a pedagogical survey of Australian bassoon repertoire written from 1940s to 2010. Pieces included in the survey are for solo bassoon, bassoon and piano, and bassoon with one other instrument (including bassoon and CD), rather than for larger ensembles which include bassoon. The survey covers pedagogical issues such as the factual, contextual, stylistic, technical and availability of pieces, and these include attempting to define the title, composer, instruments, whether the piece was commissioned, for whom and under what circumstances. There is also an overview of techniques and characteristics, tempo, rhythmic character, range, difficulty level, publisher and recording (if any). The survey aims to illustrate what difficulty levels and styles are well represented and which less so. In doing so, it responds to the larger research sub-question of how Australian classical music is able to reflect modern Australian culture and be relevant to the contemporary Australian audience. It is apparent that this is not a one-way dynamic – that is, we cannot presume that art is simply a product of the culture, or vice versa and that, as such, it is value free. Rather, we have to assume that art and culture create each other in a complex web of interactions, as noted, by Rancière (2004) in his philosophy of aesthetics. He finds these interactions are social, political, class-based, economic and personal. Some of these interactions, moreover, relate to or invoke very abstract

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archetypes which have a powerful influence on our perceptions of many things including music, but which may take on different meanings over time. This chapter begins with brief description of the bassoon and gives a rationale for the pedagogical survey. It goes on to describe the significance of this component of the research, and goes on to analyse the findings of the pedagogical survey.

4.2 The Bassoon

A double-reed wooden instrument, the bassoon plays in the bass and tenor registers (Sadie, 1980, p.264). The significance of the bassoon is ‘the deep sounding instrument’ (Jansen, 1978, p.14) ; it evolved from other double-reed instruments in the 16\textsuperscript{th} century and was common across Europe, featuring in chamber music and later in classical orchestras. Although the role of the bassoon in this process has been clearly defined only in the last hundred years (Corey, 1977, p.36), the instrument has been vital to the richness of orchestral sound since the earliest performances as far back as the 17\textsuperscript{th} century.

The instrument disassembles into 4 wooden sections: the tenor (or wing) joint, the double (or butt) joint, the long (or bass) joint, the bell joint - with a metal crook (or bocal) and the reed. (Sadie, 1980, p.264). Folded in upon itself, the bassoon is about 134cm long but the total length of the bore is 254cm. When playing a bassoon, the player will either be seated or will have the instrument supported via a neck strap. The bassoon is held diagonally across the player’s body and weighs between 3 to 4 kg, depending on the materials the bassoon is made of. There are two types of the bassoon: the German (Heckel system) and the French (Buffet system). The German
bassoon has been widely adopted since the early 20th century and it differs from the French in disposition of tone holes, bore, tone quality and keywork system (Sadie, 1980, p.267). The bassoon is traditionally made of maple wood but also can be made of plastic, which could suit to young beginner students.

Very few people begin to learn the bassoon at a young age3 and many theorists have contended that the size, manageability and cost are the main reasons for its unpopularity (Creagh, 2004). To address this problem, the ‘mini-bassoon’ or ‘quart bassoon’ was developed. This instrument is designed for children of six and seven and features finger holes that are closer together for ease of use for small fingers. It is pitched a fifth above the full size instrument, as its smaller size necessitates. The key systems are analogous to that of the full size instrument, so children can use this smaller version of the bassoon to learn fingering and other techniques. Perhaps most importantly, the mini-bassoon weighs only about a third of a full size bassoon (Guntram Wolf, n.d.). The weight of such a heavy instrument can be difficult even for adult players but for children it can present a real barrier, one which this smaller version may be able to reduce or eliminate entirely.

4.3 Pedagogical Survey Findings

The pedagogical survey (Appendix N for the complete survey) analysed the total list of Australian music which falls into three categories: music written for solo bassoon, bassoon and piano, and bassoon with one other instrument. The pieces surveyed were

3 “No one really starts the bassoon at an early age. It's a fairly difficult instrument and it's just really big, so if you have small hands there are problems.” Quoted from an interview with a 15-year-old student and aspiring bassoonist of the Conservatorium High School. (Creagh, 2004)
composed between 1940s and 2010 and were mostly available from the Australian Music Centre and the National Library of Australia. The survey included five types of pedagogical information: (a) factual (title, composer, instruments); (b) contextual (including commissioning details if relevant); (c) stylistic (the style of the piece, overview of techniques and characteristics); (d) technical (tempo, rhythmic character, range, difficulty level, clefs); and (e) availability (publisher, recording availability).

4.3.1 Factual

The title of each piece is listed with its date of composition. The names of the composers are listed in alphabetical order (Appendix N). There are three categories of instruments, as stated above. A relatively small number of pieces have been composed for the solo bassoon compared to those for bassoon and piano - a total of 25 pieces for solo bassoon, compared to 53 for bassoon and piano and 20 for bassoon with one other instrument (generally another woodwind such as the oboe, clarinet or flute). The pieces for bassoon and piano are more stylistically varied than the pieces in either of the other two categories.

4.3.2 Contextual

4.3.2.1 Date and Commission

The vast majority of the pieces for solo bassoon have been composed since 1990, with only two composed in the 1980s. Numerous pieces for solo bassoon were composed later than 2000 and no solo bassoon pieces were written between 1940s and 1980. Of the pieces for bassoon and piano, the majority date since 2000, however several pieces were composed in the 1970s and 80s and one piece was originally composed in 1946, but revised in 2001. The pieces for the bassoon with one other instrument were composed over a wider time span, mainly in the years
from 1990 to 2010 but with a few pieces written prior to 1970. Some of these pieces were commissioned, and all the pieces surveyed were composed within the past five years (2006–2010), with the majority having been composed in 2010. These findings are summarised below:

Table 8: Number of Compositions per Date & Category

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<tr>
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<tbody>
<tr>
<td>Solo bassoon</td>
<td>24</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Bassoon and piano</td>
<td>44</td>
<td>7</td>
<td>2</td>
</tr>
<tr>
<td>Bassoon with one other instrument</td>
<td>11</td>
<td>7</td>
<td>2</td>
</tr>
</tbody>
</table>

These findings show that interest in composing for the bassoon has not been constant over the past century, but seems to have undergone a tentative resurgence starting in the 1980s and peaking in the 1990s. Interest in the solo bassoon has been slowly increasing, while it has been waning in the category of the bassoon with one other instrument (other than piano), with only one piece being written since 2000. The commissioned pieces are in a different category, all having been composed within the past few years.

The relative dearth of compositions from 1940s-1970 makes it possible to regard the current interest in the bassoon as a resurgence or rediscovery, rather than part of a continuous lineage since the instrument's earlier incarnations. Given that the total number of compositions is relatively small, it is possible for the initiative of one person or event to cause a ‘bulge’ – a sudden statistical rise in the number of compositions. Australian bassoonist Wendy Cooper for example, caused such a bulge in interest when she commissioned works for the IDRS conference in 2001,
held in West Virginia, USA. Cooper’s presentation was entitled *Australian Music for Bassoon*, and the newly commissioned works that she played – in particular one by Peter Sculthorpe – generated great interest amongst the delegates. The premier of new pieces by well-known composers is always a draw (W. Cooper, personal communication, July 3, 2009), and the interest thus inspired can lead to the creation of more new works, or the re-examination of older works. In either case, commissioning new work pivotal to my wider objective: promoting interest in the bassoon in Australia in the long term.

Here again there is a distinction between the pieces composed for solo bassoon and those composed for bassoon and piano, or bassoon with one other instrument. A significant number – almost half – of the pieces composed for solo bassoon were commissioned either by an individual, by a school for the teaching purposes, or for a contest or festival designed to draw attention to the repertoire for neglected instruments, or to be recorded at the IDRS Conference. By contrast, the majority of pieces for bassoon and piano appear not to have been commissioned, but to have been written at the composer's own initiative and sometimes dedicated to a specific individual. This observation is not intended to imply that commissioned pieces are inherently inferior or less worthy of consideration. The phenomenon does, however, point to recognition by the Australian music establishment of deficiencies in repertoire, and this is one channel through which the deficiency can be remedied. For this reason, the AMC makes a practice of deliberately commissioning works for which relatively few representative examples exist. Because most of these pieces are relatively recent, their longevity is unknown at this point, but creating a legacy is often an implicit or explicit goal of the individual who commissions work. My own
intention to commission original repertoire for the bassoon stems from an interest in and concern for the long term future of the bassoon as well as my own shorter term artistic goals.

On the other hand, as well as commissioning new works, there is great potential in turning attention to historical works as such pieces can be a drawcard by virtue of the fact that they are literally historic pieces. For the most part, however, the current resurgence in interest in the bassoon has been in its capacity as a contemporary classical instrument. The nature of the compositions tells us that the past and current concept of the bassoon and what it is capable of has remained fairly conservative, with a few notable exceptions. These exceptions are perhaps more significant than their number implies, however, because they indicate an interest in new directions which are compatible with the capabilities of the bassoon.

A number of the pieces surveyed have often been commissioned with a specific purpose in mind. For example, Lorelei Dowling and Wendy Cooper have commissioned pieces to be played at specific events or venues and numerous pieces have been dedicated to Dowling. Also included in the pedagogical survey are pieces by Colin Brumby commissioned for the Brisbane Biennial Australian Woodwind Competition; a piece by George Dreyfus commissioned by the ABC for an instrumental competition; a piece by Peter Tahourdin commissioned by the Monash University School of Music; and a piece, again by Dreyfus, commissioned by the University of Melbourne. Lierse (2010) suggests ‘the hosting and organisation (in
conjunction with the region) of a state-wide Double-Reed Spectacular’ (p.3). The more obscure instruments, in particular, clearly benefit from being reconceptualised as a focal point.

4.3.3 Styles
Several dominant styles which broadly categorise the entire range of compositions were identified. These are largely drawn from the terms used in the literature on Australian composition. These categories are: neo-Romantic, popular influences (including jazz, pop and grunge), Asia-Pacific influences (or Other Countries influences), and post-Serialism (include *avant-garde* and atonal music).

4.3.3.1 Neo-Romantic
Neo-Romanticism is a 20th/21st century return to the aesthetic of the Romantic era of the 19th century. There is an emphasis on tonality and the emotional expression, even sentimentality. Neo-Romanticism flourished throughout the 1950s-80s and is still apparent today. Most neo-Romantic composers consider themselves to be the heirs of an extensive western tradition which renders their musical style appealing and accessible and are likely to have a ‘familiar’ sound to audiences (Woodstra, Brennan & Schrott, 2005). While accepting the influence of this tradition, however, they do not feel tied to or limited by it. There is a ‘freedom of content within form’ (p. x) which potentially includes extensive experimentation with new sounds. The ‘...frank expression of personal sentiments’ in neo-Romantic or ‘New Romantic’ music can be accompanied by a technical eclecticism (Hoover & Cage, 1959, p.250; Thomson, 2002, pp.268–69). At the same time, the accessibility and the tonality of these compositions forms a contrast to some aspects of musical modernism, just as the Romantic movement originally existed in opposition to the advent of the machine
age (Dahlhaus & Nietzsche, 1989). There are several lyrical neo-Romantic compositions in the repertoire surveyed, some of which have descriptive titles such as *Sacred Grove* (1998) by Mary Howlett, based on Robert Graves’ anthropological work *The White Goddess* (1948) and *The Wooden Broomstick Scherzo* (1998) by Rosalind Carlson which reflects Dukas’ *The Sorcerer's Apprentice* (*L'apprenti sorcier*, 1897) in both title and musical style. According to AMC designations, the Australian composers for the bassoon pieces in the survey who are associated with the neo-Romantic style include Peter Webb, George Dreyfus, Dulcie Holland, Phillip Wilcher, Richard Maddox, Paul Paviour, Colin Brumby, Richard Meale, Stuart Greenbaum and Geoffrey Allen. Three of these composers – Dreyfus, Webb and Brumby – are among the most prolific composers identified, suggesting a high demand for neo-Romantic pieces. Brumby (see Example 1), for example, is outspoken in his rejection of atonal compositions, stating: ‘I became convinced that the atonal style of composition attempted to elevate gibberish to art form, and that I wanted no further part in it’ (Brumby, 2009). The identification of a work as neo-Romantic may or may not indicate the intent of the composer. Webb, for example, declares that he belongs to no compositional school, but that he simply seeks to express clarity and simplicity in his music. His compositions for bassoon include works with titles associated with past musical periods – *Sonata* (1987) for bassoon and piano, *Miniature Suite* (1992) and *In Memoriam, Early Autumn Leaves Falling* (2000) (see Example 2). Webb’s view does not represent the views of all neo-Romantic composers of course, but generally this style of music is more traditional, drawing on the European classical style which audiences readily recognise.

*Allegro*

© 1984 by Colin Brumby, Reprinted by permission

*Lento espressivo (\( \frac{1}{4} = 40 \))*

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4.3.3.2 Popular Influences

There are several compositions influenced by blues, ragtime and jazz. A small number of dance compositions exist in both the bassoon and piano, and bassoon with
one other instrument categories. Several pieces show the clear influence of jazz or popular music, often mixed in novel ways. Elena Kats–Chernin's pieces for bassoon include these two based on jazz rhythms: *Economy Class Blues* (2004) and *Augusta's Garden Waltz* (2004) (see *Example 3*). Kats–Chernin herself has commented on the remarkable freedom that Australian composers, compared to European ones, are blessed with, stating that ‘there is an admirable tolerance here for all ranges of music’ (Kats–Chernin cited by Davidson, 2003). The range of styles and influences that is apparent in her pieces demonstrates this feeling of freedom.


(bars 111-123)

\[ \text{\( \frac{4}{4} = 80-88 \quad \text{Leggiero} \)} \]

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4.3.3.3 Asia-Pacific and Other Countries Influences

In contrast to the neo-Romantic and post-Serialism compositions which draw upon either tonal or modernist European music, some composers consciously incorporate elements of Australian and Asia-Pacific traditional music, landscape and nature in their works. These include Ross Edwards, Julian Yu and Peter Sculthorpe. One of Edwards' compositions, *Ulpirra* (1993), is influenced by Australian indigenous music, demonstrating the thematic range that is possible on the bassoon. These pieces are unusual and eclectic in that they reference sounds found from a wide variety of human and natural sources, with influences from landscape and spirituality, sometimes arranged in a more innovative and less melodic way than if the same sounds were incorporated into a neo-Romantic composition. According to an interview with Belinda Edwards, it appears that Ross Edwards is adept at weaving together universal sounds and motifs with those that are essentially Australian, thus manifesting an unusual and evolving sense of cultural identity in his work (Edwards, 2004).

Asia-Pacific music may be included within the broader category of World Music, a term first coined in the 1960s and which has been popularised since the 1980s (Nidel, 2005). Other countries influences refer primarily to folk or traditional music closely associated with the indigenous populations of areas other than the Asia-Pacific region. As such, it incorporates a wide range of sounds, is normally not influenced (or at least not defined) by the European schools of composition and has the potential to be instrumental in the formation of a national musical identity. Asia-Pacific music incorporates elements of traditional or indigenous music from Asia, Australia and elsewhere in the Asia Pacific region. Yu’s (see Example 4) Chinese influence is a
product of his cultural heritage, and Edwards’ *Water Spirit Song* (2004, **Example 5**) are vivid examples of the Asia-Pacific influence in Australian music. *Water Spirit Song* is a derivative of *Koto Dreaming* (2003), which draws on aspects of traditional Japanese instrumental style.

**Example 4:** Julian Yu, *Uygur Dance* (1976) for bassoon and piano (bars 177–193)

*Calmo, \( \text{\textit{flessibile}} \)*

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4.3.3.4 *Post-Serialism*

Post-Serialism is represented in the bassoon repertoire reviewed in pieces by Roger Smalley (*Example 6*), Larry Sitsky (*Example 7*), Peter Tahourdin and James Ledger. None of these composers are heavily represented, each having contributed only one composition. Serialism is a European musical style first practiced in the 1920s and reaching its culmination in the post-World War II period. It is based on repetition and traditionally employs a 12-tone scale, although later variations also included atonal elements (Grant, 2001).

\[ \frac{3}{8} = 160 \ (\frac{3}{8} = 80) \]

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4.3.3.5 Styles: Summary

In the 77 pieces surveyed, there is a high proportion of neo-Romantic and popular influences across all categories, with 21 pieces showing Asia-Pacific or Other Countries influences, as well as some post-Serial influences including *avant-garde*
and atonal music. The neo-Romantic pieces include titles such as sonatas, sonatinas and serenades.

Table 9: Distribution of the four Style Categories

<table>
<thead>
<tr>
<th></th>
<th>Neo-Romantic</th>
<th>Popular</th>
<th>Asia-Pacific or Other Countries</th>
<th>Post-Serialism</th>
</tr>
</thead>
<tbody>
<tr>
<td>Solo Bassoon</td>
<td>3</td>
<td>11</td>
<td>4</td>
<td>7</td>
</tr>
<tr>
<td>Bassoon and piano</td>
<td>21</td>
<td>26</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>Bassoon with one other instrument</td>
<td>10</td>
<td>6</td>
<td>2</td>
<td>2</td>
</tr>
</tbody>
</table>

4.3.4 Technical

4.3.4.1 Tempo

The compositions adopt a variety of tempos. The solo bassoon compositions are characterised by a prevalence of tempi marked 'freely' and 'very free' and less variety or range. For the compositions written for bassoon and piano, and bassoon with one other instrument, the tempo of the compositions ranges widely, from presto to moderato to lento and 'very slow', with no discernible preference for any part of that spectrum. The tempos least used are very fast ones – prestissimo, vivacissimo, presto, allegroissimo, vivo or vivace. Composers possibly consider bassoon less adept at fast tempos than other woodwind instruments (see Table 10).

Table 10: Representative examples of tempo in bassoon repertoire

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Instruments</th>
<th>Tempo</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paul Stanhope</td>
<td>Der Abschied</td>
<td>Solo bassoon</td>
<td>freely</td>
</tr>
<tr>
<td>Rosalind Carlson</td>
<td>The Wooden Broomstick Scherzo</td>
<td>Bassoon &amp; piano</td>
<td>moderato</td>
</tr>
<tr>
<td>Geoffrey Allen</td>
<td>Pastorale Op.34 No.1</td>
<td>Bassoon &amp; piano</td>
<td>poco andante</td>
</tr>
<tr>
<td>Gordon Kerry</td>
<td>On the Summer Map of Stars</td>
<td>Bassoon &amp; piano</td>
<td>lento and moderato</td>
</tr>
</tbody>
</table>
### 4.3.4.2 Rhythmic Characteristics

The compositions surveyed adopt a variety of rhythms which are often related to the styles of composition. For example, the simple use of dotted whole notes, half notes, quarter notes, 8\(^{th}\) notes, 16\(^{th}\) notes and 32\(^{nd}\) notes in the neo-Romantic style to define lyrical melodic lines; jazz based rhythms are related to Popular influences; rhythms from certain regions used in Asia-Pacific or Other Countries characteristics; tuplets, 16\(^{th}\) note and 32\(^{nd}\) note runs are used in post-Serialism style. Taken together, the relative uniformity in these rhythmic features across all four compositional combinations indicates that the composers are working within the parameters of the bassoon, as well as responding to the other instrument accompanying it.

### 4.3.4.3 Range

The notion that there are many untapped possibilities in contemporary compositions for the bassoon is substantiated when considering the inherent characteristics and capabilities of the instrument. The bassoon is ‘... one of the most versatile, and most useful instruments a composer could use’ (Sadie & Levy 2001, p.873).

---

**Figure 6: Range of the bassoon**

<table>
<thead>
<tr>
<th>Philip Wilcher</th>
<th>Elegy</th>
<th>Bassoon &amp; piano</th>
<th>adagio</th>
</tr>
</thead>
<tbody>
<tr>
<td>David Basden</td>
<td>Conversations with Mister Punch</td>
<td>Bassoon &amp; flute</td>
<td>allegro molto, lento and comodo</td>
</tr>
</tbody>
</table>
**Figure 6** shows the lower note range of the standard present-day Heckel (German) system bassoon. The bassoon’s range is $B_{\flat_4}$, and the top of the range generally obtainable is a $g^\#$. The ‘obtainable range’ of the instrument is 45 notes, from a very deep, booming tone to a sharp and piercing one. As a general rule, pieces written solo bassoon remain in the lower part of instrument’s range, while those written for bassoon and piano, because of needing to harmonise with the piano, are generally in a higher range.

Few compositions listed in the pedagogical survey make use of the bassoon’s entire range. However, a relatively high number of compositions do cover a broad or variable range as opposed to staying within a narrower one (see Table 11). Compositions written for bassoon with one other instrument, as well as commissioned pieces are slightly more likely to employ a wider range.

<table>
<thead>
<tr>
<th>Category</th>
<th>Narrow</th>
<th>Broad</th>
<th>Variable</th>
</tr>
</thead>
<tbody>
<tr>
<td>Solo bassoon</td>
<td>13</td>
<td>3</td>
<td>9</td>
</tr>
<tr>
<td>Bassoon and piano</td>
<td>21</td>
<td>10</td>
<td>22</td>
</tr>
<tr>
<td>Bassoon with one other instrument</td>
<td>6</td>
<td>3</td>
<td>11</td>
</tr>
</tbody>
</table>

*Narrow Range*: less than three octave range throughout most of the composition

*Broad Range*: three or more note range

**4.3.4.4 Level of Difficulty**

The levels of difficulty for the compositions were determined by reviewing music syllabuses from the Australian Music Examination Board (AMEB 2011). AMEB syllabuses (2011) include some Australian compositions for each level. A bassoon tutor book, *Blow the Bassoon* (1993), written by a Melbourne-born oboe player and teacher Sue Taylor and the piece from *First Ten Pieces* (1996) by Powning are listed

The grading system in this research was based in part on the levels of difficulty listed by the classification system at the AMC, my own experience as a bassoonist and the views of a professional bassoonist acting as a ‘critical friend’ to the survey. I played through all of the pieces to ascertain the difficulty level and potential challenges, often with the help of my critical friend. All the pieces in the pedagogical survey are rated according to difficulty, each piece being given a level of difficulty from 1 to 6. The levels of difficulties are as shown below in Table 12.

<table>
<thead>
<tr>
<th>Level</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
<th>Level 5</th>
<th>Level 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginner</td>
<td>Upper Beginner</td>
<td>Lower Intermediate</td>
<td>Intermediate</td>
<td>Upper Intermediate</td>
<td>Advanced,</td>
<td>(Professional)</td>
</tr>
<tr>
<td>Range</td>
<td>C- f</td>
<td>B♭ - g(\flat)</td>
<td>B♭(\flat) - a(\flat)</td>
<td>B♭(\flat) - b(\flat)</td>
<td>B♭(\flat) - c(\flat)</td>
<td>B♭(\flat) - g(\flat)</td>
</tr>
<tr>
<td>Clefs</td>
<td>Bass</td>
<td>Bass and Tenor</td>
<td>Bass and Tenor</td>
<td>Bass and Tenor</td>
<td>Bass and Tenor</td>
<td>Bass, Tenor and Treble</td>
</tr>
<tr>
<td>Meter</td>
<td>Simple Time (2/4, 3/4, 4/4)</td>
<td>Simple Time including Cut-Common</td>
<td>Simple Time including Cut-Common and Compound Time (value of the beat is the eighth note)</td>
<td>(Mixture of) Simple Time including Cut-Common/Compound Time (value of the beat is the eighth note and/or sixteenth note)</td>
<td>(Mixture of) Simple Time including Cut-Common/Compound Time (value of the beat is the eighth note and/or sixteenth note and/or thirty-second note)</td>
<td>(Mixture of) Simple Time, Cut-Common/Compound Time(value of the beat is the eighth note and/or sixteenth note and/or thirty-second note)</td>
</tr>
</tbody>
</table>

Table 12: Level of difficulty
### Rhythm

| Simple use of whole notes, half notes, quarter notes and eighth notes | Use of (dotted): whole notes, half notes, quarter notes, eighth notes, sixteenth notes and thirty-second notes. Syncopation, jazz based rhythms and tuplets. | Use of (dotted): whole notes, half notes, quarter notes, eighth notes, sixteenth notes and thirty-second notes. Syncopation, jazz based rhythms and tuplets. | Mixture of all rhythms | Mixture of all rhythms |

### Key Area

| Major-C (2), D (1), F (2), B flat (1), minor-b (1), a (1) | Major-G (2), A (1), E flat (2), minor-e (2), f sharp (2), c (2), b(2) | Major-B flat (2), A flat (2), E (2), f (2), c sharp (2), c (2) | Major-C (2), G (2), F(2), D, B flat, A, E flat, E, A flat, B, D flat, minor-a, e, d, g, f sharp, c, c sharp, f, g sharp, b flat | All keys (except for tonalities of B flat, B and C- three octaves) | All keys (3 and half octaves where range permits) |

### Other Technical Issues

| Use of dynamics, articulation patterns, use of extended techniques, overall length of the piece, frequent leaps of a fifth or more, number of accidentals, changes on frequency of: clefs, meter, rhythm, key area and tempos |

*( ) indicates the octaves in key area.

*The range indications use the Helmholtz system, which defines the western chromatic scale.

The AMC Library is currently altering the existing grading system for catalogued works. When composers lodge works in the library, they are asked to indicate the level of difficulty of each work; however, not all composers comply with the request. Moreover, the levels they indicate may be specific (e.g. 'AMEB Grade 7-8') or general (e.g. 'medium' or 'advanced student'). Currently all records are being moved from the old library catalogue to a recently launched website and as part of this process AMC librarians and/or volunteers are ascribing difficulty levels to pieces currently lacking them. Meanwhile, the difficulty levels assigned by the composers have been used as a basic guide in this survey. Table 12 indicates the parameters applied for each level; however, the rationale for each level is difficult to ascertain because of various complexities and interrelated technical difficulties.
The allocation of difficulty levels were arrived at by observing features of the work. For example, the overall rhythmic complexity of the work justifies a higher difficulty rating, as do frequent tempo changes, wide intervals and meter changes. In perusing each piece and playing them, I put myself in the position of a beginner student and ascertained how easy or difficult the piece would be for this hypothetical student to play. For example, the repertoire for the bassoon is usually written in the bass clef and not limited to the use of the tenor and treble clefs. Reading the notes with three different clefs is feasible but poses a challenge to players.

In general, my critical friend tended to feel that some pieces were slightly higher on the difficulty scale than I would have put them. My temptation was simply to defer to his opinion, but I also wanted to learn from his perspective. This turned out to be valuable for me and eventually I was able to come up with a more balanced perspective on what would or would not be difficult for my hypothetical student, rather than simply measuring it on the basis of which features I found difficult, or which techniques I felt ought to be easy for me. This allowed me to verify the existing rating of the pieces.

The difficulty level of the pieces is distributed fairly evenly across the body of work with no preponderance of pieces on either the high or the low end of the spectrum, although across the board, the compositions at levels 5 to 6 are somewhat more numerous. Table 13 shows the distribution of the pieces graded at various difficulties according to the three categories.
Table 13: Difficulty Level

<table>
<thead>
<tr>
<th>Category</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
<th>Level 5</th>
<th>Level 6</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Beginner</td>
<td>Upper</td>
<td>Lower</td>
<td>Intermediate</td>
<td>Upper</td>
<td>Advanced (professional)</td>
</tr>
<tr>
<td>Solo bassoon</td>
<td>0</td>
<td>5</td>
<td>3</td>
<td>4</td>
<td>6</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td>Example: Black Stick, Barret</td>
<td>Example: To Fill This Emptiness, Dunleavy</td>
<td>Example: Der Abschied, Stanhope</td>
<td>Example: Mahery Fantasia no. 6, Sitsky</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bassoon &amp; piano</td>
<td>2</td>
<td>10</td>
<td>16</td>
<td>5</td>
<td>12</td>
<td>8</td>
</tr>
<tr>
<td>Bassoon with one other instrument</td>
<td>0</td>
<td>1</td>
<td>3</td>
<td>5</td>
<td>7</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Example: October Dance, Cutlan</td>
<td>Example: Duets for Double Reeds, Mageau</td>
<td>Example: Duovertimento No.1, Paviour</td>
<td>Example: Duo, Penberthy</td>
<td>Example: Glassbury Documents No. 2, Henderson</td>
<td></td>
</tr>
</tbody>
</table>

The distribution suggests that pieces written for solo bassoon are more consistently difficult and are more likely to have been written for advanced students or professional musicians. This also indicates that a music student wishing to find pieces written for solo bassoon or for bassoon with one other instrument would, unfortunately, be hard pressed to find appropriate and accessible material. On the other hand, pieces written for bassoon and piano seem to have more popular appeal, as indicated by their relatively high number, their commercial publication, and the wider range of difficulty.

4.3.5 Availability

The most prolific and influential publisher of Australian bassoon repertoire is the Australian Music Centre (AMC), a non-profit national service organisation whose mission it is to increase the profile of classical music in Australia in order to foster its long-term sustainability. Unlike a commercial enterprise, the AMC chooses pieces
for publication based less on their marketability than on their fitness for promoting
the organisation's mission; that is, the AMC tends to look at the big picture, the
overall sustainability of the genre. The presence of many bassoon compositions
published by the AMC demonstrates that it is aware of the merit and possibilities of
the bassoon and the need to preserve and promote it. The AMC has made available
more than half of the pieces in this pedagogical survey. The National Library of
Australia also contains more than half of the pieces used in this survey.

Apart from the AMC, several commercial publishers, both domestic and
international, have published bassoon pieces. These include the following publishers:
Boosey & Hawkes (London), The Keys Press, Reed Music, Wirripang Pty Ltd,
Musik-und Buchverlag Werner Feja (Berlin), Ricordi (London), Seesaw Music (New
Music, JLN Productions Publications, Spratt Music Publishers (Florida), and Stiles
Music Publications (London). Three of these publishers are considered ‘significant’
to the survey pieces insofar as they have published a number of them. These include
Reed Music, an Australian publisher; the London-based company Boosey &
Hawkes; and a Perth company, The Keys Press. Boosey & Hawkes is a global
commercial publisher catering to the professional, student and leisure markets
(Boosey & Hawkes, 2011). They have been in business since the 1930s, with musical
roots dating back more than a century before that, and are a global enterprise. The
Keys Press, founded in 1990, by contrast, is young and local. Their focus is on
classical-contemporary and historical music (The Keys Press, n.d.). The position of
this young company gives them insight into the Australian musical identity and the
new directions in which it may go. Reed Music, founded in 1995, likewise focuses
on Australian and international contemporary classical compositions and composers, including works included in the AMEB syllabuses. Reed Music prides itself on providing attractive terms (for example, ‘the highest royalty rates in the industry’) for composers, so encouraging fresh, original composition (Reed Music, n.d.).

It is worth noting that the focus of these commercial publishers is on classical music, consistent with the nature of most of the repertoire itself. The remainder of the publishers include a relatively large number of international companies, based in London, New York, Berlin, and elsewhere. This demonstrates that an exclusively Australian music industry is in fact heavily dependent upon a single service organisation dedicated to promoting it – namely, the Australian Music Centre.

4.4 Significance of Findings

The findings of the pedagogical survey are significant and comprehensive. The nature of the pieces written and being performed currently indicates that Australian composers are interested in exploring the range of the bassoon and that considerable innovation is taking place, particularly over the past two decades. There is also ample reference to past historical periods, European avant-garde style and to diverse influences such as Asia-Pacific music and popular music found within the music of Australian composers for bassoon. However, by and large, there is some degree of lingering homogeneity in the pieces currently being composed and performed, which are essentially in the neo-Romantic and popular Classical styles. Within the established niche occupied by bassoon music, there is still room for exploration; the music navigates easily from past to present, but is driven to a great degree by the
interests of commissioners and players. The complexity of many of the pieces makes them less accessible to some novice players, particularly when coupled with the inherent difficulties of playing and maintaining this instrument. Nevertheless, the level of difficulty of many of the pieces also has a positive benefit, as it highlights the instrument's range and scope and makes the experience of listening to it both engaging and inspiring.

The real and potential interaction, between the various bassoon pieces and the marketability and public perception of the instrument depends on multiple factors. In his extensive cross-cultural and historical survey of the role and experience of art creation and perception, Sporre (1987) rejects the notion that artistic merit depends upon certain externally defined factors – for example, the complexity of the work, or its relationship to nature or society (p.14). Instead, the author declares:

An enormous amount of nonsense is generated by such questions as 'Is it really art?' or 'Will it live?' A more proper question would always be, 'What can we get out of it at this moment?' If the work engenders some response, there is little point in arguing whether it is art. Nor is it profitable to concern ourselves too much with the possible response of our grandchildren. History has provided us with no reliable pattern for the survival of art.

(Sporre 1987, pp.14–15)

On the other hand, setting aside questions of posterity, it is undeniable that economic, social and institutional circumstances do profoundly affect how art in general, and music in particular is valued, which in turn serves to define individual and collective perceptions of it. Letts (2008b) confirms that orchestral music is the main and most economically stable form of classical music and provides the principal employment for musicians and composers in Australia. However chamber music, because of its smaller scale, has considerably more ‘scope for spontaneous
action’ (p.X), but may be limited by the fact that there is little organised infrastructure. 'New music' in the classical genre receives the least social and economic support; Letts (2008b) notes: ‘there is a lack of new music entrepreneurs in Australia – it would be a very difficult call financially – and most groups are self-presenting’. Whether new music is brought to the forefront where it can be readily heard by audiences seems to depend greatly on individual initiative, notwithstanding considerable assistance from the AMC, as is borne out by the surges of compositional activity for bassoon arising out of commissions. Likewise, the amount of varied and interesting music composed for students is scarce, particularly solo bassoon pieces which are almost uniformly difficult. I also observed a lack of variety of music styles or genres. The majority of pieces are both neo-Romantic and tonal. There are many as yet unrealised possibilities with extended techniques, such as trills (which a few compositions do make use of), flutter tonguing and multiphonic sound, in which several notes are played at once, creating a novel and unique musical effect. New musical possibilities for the bassoon are being discovered and developed, but unless a conscious effort is made to drive them forward, they may be slow to reach the point where they are consistently reflected in bassoon repertoire.

The role of commissioned pieces is significant. Many bassoon pieces from Reed Music were written to be submitted for the current AMEB review of the bassoon syllabus. These include pieces by John Barrett, Lachlan Davidson, Katy Abbott, Taran Carter, Martin Kay, Paul Marshall, Carolyn Morris and Tomasz Spiewak. There is obviously potential for individuals to act as a catalyst for interest in the bassoon by commissioning new works; in fact, this is the role that I hope to play.
Composers sometimes neglect the extremes of the bassoon’s range. Xiao-fung (1986) notes that composers have often underestimated the true technical capabilities of the bassoon, assuming, for example, that ‘... playing any pitch above $d''$ is ‘almost impossible’ while ignoring the fact that, as long ago as the mid-1800s, Wagner had in fact written $e''$ for the bassoon’ (p.X). This author notes that theory has often needed to be expanded as technical breakthroughs and discoveries are made.

This chapter outlined, assessed and discussed the findings of the pedagogical survey of Australian bassoon repertoire. This survey is a critical component of the mixed methodology used in this research. The survey findings were subsequently used to inform other components of the research, specifically the practice-based component. Based on the findings of the pedagogical survey, gaps and deficiencies in current Australian bassoon repertoire were identified and an effort was made to fill these gaps in interview questions and by commissioning new pieces, some of which were recorded in a CD sampler. The assessment of the findings, as described above, was the basis for conclusions that were reached concerning these deficiencies in repertoire and their subsequent remedying.

The following chapter describes the findings from another aspect of the mixed methodology research – the interviews. The information from the interviews with bassoonists, composers and marketers is presented and discussed.
CHAPTER 5

INTERVIEWS

5.1 Introduction

To respond to the question as to how the bassoon and its music can be relevant to contemporary audiences, I interviewed bassoonists, composers of bassoon music and classical music CD marketers. This chapter analyses the responses of the six bassoonists, six composers and seven classical music marketers to a set of questions about the bassoon and its repertoire. Chapter 3 described how analysing qualitative data is about ‘noticing, collecting and thinking about interesting things’ and how participants might respond by recounting stories from their own experience. Identifiable themes emerged from the participants’ various responses.

The interviews with the three groups of participants yielded a wide range of qualitative data. The interview findings for the three groups are presented here according to their responses to key questions. As the identities of the participants are concealed, a coding system is used to distinguish between them, based on their profession (bassoonist, composer and classical music marketer), their gender (‘m’ or ‘f’), while the final number identifies their order within the group. The purpose is not to explain but to describe, therefore no specific theories regarding correlations between demographic features and types of experiences in the industry will be
proposed. Nevertheless, demographic factors do contribute to each person’s overall experience of their profession and lifestyle, so they are considered relevant here.

5.2 Findings – Bassoonists

The main interview questions posed to bassoonists fall into six areas of inquiry: identity, relevance, connection to audience, repertoire/range, future and physical limitations (complete set of interview questions in Appendix D). The questions dealing with identity referred to the participants’ perceptions of the bassoon (including possible stereotypes) themselves and those they have observed among the public, and the ways in which the bassoon can appeal to audiences. Some questions also relate to the perception of classical music in general, the need for specialised education in this field and the identity of classical music in Australia. The questions dealing directly with the relevance of classical music in Australia address the requirements and preferences of classical music audiences in Australia, drawing upon what the interviewees have observed during the course of their careers. The questions regarding repertoire and range of the bassoon refer specifically to Australian repertoire, its strengths and its limitations. The questions dealing with the future have the specific aim of identifying elements of contemporary classical bassoon performance which might affect its future. Issues regarding education are addressed here – for example, are children in Australia introduced to the bassoon within the school system? Do they receive classical music education at all and if so, what are the nature, frequency and quality of such education and how can it be improved? Finally, interviewees were asked about their experience of the physical limitations involved in bassoon performance. The bassoon is a heavy instrument, and
the review of literature indicates that physical concerns are an issue for some players, forming a real or potential barrier to continued performance. All of these questions draw on different aspects of the central inquiry of the thesis, with the overarching purpose of addressing the future of the bassoon and its identity and relevance in Australia. The responses of the six bassoonists are discussed below.

5.2.1 Identity of the Bassoon

Responses about the identity of the bassoon in Australia identified the themes of age, stereotypes, range and timbre.

The long history of the bassoon was mentioned by two participants. The usual observation was that the bassoon is regarded as ‘archaic’ and that the traditions associated with it may be a limitation because it discourages contemporary variations in repertoire and is strongly associated with the orchestra, only rarely as a viable solo instrument. On a related note, two participants commented that perceptions about the bassoon and its range are affected by the fact that it is seen as ‘archaic, has not developed’ (fB2) and that as a result the contemporary repertoire ‘needs work’ (mB1). Identification with the classical repertoire is sometimes taken to mean that one ‘can’t make too many changes’ in terms of updating repertoire (mB3). The bassoon was often only considered in relation to its role in the orchestra: ‘predominantly an orchestral instrument’ (mB1). One bassoonist notes that Sydney orchestras treat the bassoon very seriously, belying the ‘clown’ stereotype (mB1).

It was noted by the interviewees that the bassoon is often perceived as a ‘quirky’ instrument, ‘looked upon as a joke’ (fB2), or a commonly recognised stereotype, that
of the ‘clown of the orchestra’. This ‘clown’ stereotype was the most common mentioned and several interviewees mentioned *The Sorcerer’s Apprentice* (*L'apprenti sorcier*, 1897) as a work which encourages that perception. The fact that there is a ‘comic book quality’ (mB1) about the bassoon was also mentioned. The bassoon’s role in children’s concerts and comic roles in movies was also noted: as one participant put it, ‘a stupid person coming into the room - they’ll play the bassoon’ (mB3). One participant commented on the bassoon’s relative obscurity and the ‘default’ impression of the instrument as a ‘joke’: ‘I think there’s no public perception of bassoons; they don’t really know it exists. Bassoon music, it’s always a novelty because they’ve never heard anything. How do you think it was regarded, and I’m talking about in Australia, as a bit of a joke’ (fB2). One participant regarded the identity of the bassoon as intrinsically ‘masculine’ (fB5); another participant (mB3) felt that the bassoon should be regarded as the ‘gentleman of the orchestra’ rather than the clown.

The bassoonists were, naturally enough, acutely conscious of the range and timbre of the bassoon. Three players described the bassoon’s sonorous qualities and range, in particular the lyrical possibilities at the higher end of the range and the timbres in the lower register, as possible focal points on which to base an expansion of the repertoire. The bassoon’s range and sound quality were mentioned as allowing the instrument to be a ‘singing instrument’ or an accompaniment instrument; one participant mentioned: ‘we’re always innovative on the bassoon. Every time you play, it doesn’t matter whether you’re playing Mozart or Shostakovich or a piece that was written last month. You’re always being innovative with interpreting what the composer wants’ (mB1).
In summary, this range of questions about the bassoon yielded some degree of concurrence among the participants, indicating that certain perceptions of the instrument are a constant among players. These ranged from it being a historical instrument, a clown, the gentleman of the orchestra, a symphonic instrument and the bassoon’s sound qualities. The notion that the bassoon is seen as the ‘clown of the orchestra’ (mB2) was mentioned by a number of respondents, whether or not they personally agreed with it: all the participants were aware of the ‘clown’ identity and some were aware of its origins. A common observation was that the bassoon had been dubbed the ‘clown’ at some time previously and that this rather undeserved judgment had stuck. The range of the bassoon is appreciated by most participants. There is a common perception among the participants that the bassoon deserves to be taken more seriously.

5.2.2 Relevance of the Bassoon to Performers and Audiences

The themes of repertoire, the need to reach young audiences, careers and the future were acknowledged in participants’ responses concerning the relevance of the bassoon.

Several bassoonists felt that, for Australian audiences, there is a need to compose more music which specifically reflects a region of Australia or that refers to nature in Australia – in short, more specifically Australian sounds are needed to give the music an Australian identity. According to one participant, nature is ‘what Australia is about’ (fB2). Therefore, this participant indicated, including these sounds of nature closely related to the Australian landscape and experience would give bassoon music increased relevance for Australian audiences.
However, not all the participants were of the opinion that the inclusion of such themes within the music itself is sufficient. One bassoonist specifically stated that there is a need for visual references and that composers could explain the ideas behind their works to audiences (fB5); another interviewee also stated the need to ‘explain with words’ (mB1), indicating that these explanations could be program notes in the printed programs or the liner notes of a CD.

The precise relationship of the music to the audience was a matter of some dispute. Participants disagreed about the role of classical music in general, and bassoon music in particular, in ‘challenging’ audiences. Two participants (fB6 and mB1) mentioned the need for innovation and ‘to entertain people and challenge their worldview/thinking about issues’. However another participant remarked that there is less need to ‘challenge’ the audience in Australia than there is in Europe: ‘This is what Australia is about; less challenging than Europe, but less need to be challenging’ (fB2), meaning that Australian audiences are more likely to be content with pieces that entertain and engage, but do not necessarily want to push the boundaries of expectation. However, the primary concern of both these participants was the ability to connect with the audience; the disagreement was with regard as to the best way of doing so. The importance of the performer in this role was emphasised by some bassoonists. One stated: ‘It’s up to the performer, not the instrument’ (fB5), citing the personality of the bassoonist and the ability of that individual to form connections with audience as the deciding factors in determining the relevance of the instrument. Another participant succinctly stated that ‘audiences like personalities’ (mB1), indicating that the music in and of itself is not necessarily sufficient to attract audiences. The personality of the player can also be a significant factor.
The participants recognised the need to attract younger members of society was recognised as a vital sub-category of connecting with the contemporary audience. The need for contemporary repertoire which appeals to young audiences is critical. The youth market is very powerful in terms of music marketing, and connecting with this audience is thus critical in perpetuating interest in the bassoon and in classical music in the future. Several of the bassoonists felt that there is a need for more contemporary pieces and techniques: perhaps using jazz idioms or combining bassoon music/contemporary classical music with pop culture (fB4, mB3 and fB2). There was also some disagreement over the type of the pieces appropriate for generating the interest of the younger generation: one participant felt that the music has to be ‘technically difficult’ in order to generate interest (mB1), while another feels exactly the opposite – the repertoire needs to be approachable and therefore uncomplicated for young players (fB6). Two participants felt that the works needed to be melodic to appeal to young audiences. It was also mentioned that there should be an explanation or notes about the pieces to give younger people ‘something to lock onto’ (fB6).

The availability and viability of career options for bassoonists also directly affects the future of the bassoon. The importance of chamber music was mentioned several times (fB5, fB4 and fB2). One participant felt that there was a need to explore popular or folk music, or different chamber styles (fB6); one bassoonist simply stated ‘play as well as you can and hopefully someone will give you work’ (mB1), while another states ‘you have to work hard and make your own opportunities’ (fB5). Being a reed maker or doing instrument repair was suggested by one participant (fB4). Reading between the lines, it was implied that bassoonists need to maintain a
positive attitude, work hard and be innovative, but that ultimately they would be able to find opportunities. On the other hand, given the competitive climate for classic musicians, adopting an alternative but related career was regarded as a viable possibility by most of the participants. Four bassoonists mentioned the possibility of going into teaching (fB5, fB4, mB3 and fB2).

When asked whether they had perceived a change in the level of interest in the bassoon over the course of their careers, all but one of the six participants said that there had been a change which they had personally observed or been affected by during the course of their careers (fB6, fB4, mB3, fB2 and mB1). However, there was some disagreement as regards the direction of that change. One participant said that she has become disillusioned, having started with ‘great dreams’ but eventually finding that it was a difficult instrument for a freelance career (fB6). Others felt that there had been a positive change and a rise in interest in the bassoon.

The role of music education in schools is instrumental in the changing level of interest. The participants who felt that there had been a positive change during the course of their careers and attributed this change, to the introduction of bassoons into school orchestras. The influence of improved education at many levels was mentioned– from the fact that ‘kids as young as five or six [are] already starting’ (fB4) to the presence of master classes in bassoon at university (fB2). Two participants mentioned the particularly high profile of bassoonists in Sydney (mB1). One participant – the only one who did not feel that there has been a change – mentioned that the bassoon is still an important member of the orchestra, in the present as in the past (fB5).
Bassoonists were asked about their use of the internet to publicise their careers and gain audiences as many musicians rely on websites these days for such purposes. Of the bassoonists surveyed, however, half stated that they did not have websites. The other three bassoonists do have a website and mentioned the importance of marketing and the fact that the website is a very helpful publicity tool as well as fostering a community among bassoonists (fB6, fB5, and fB2). One mentioned MySpace as an easier alternative to maintaining an interactive internet presence (fB2). Of the three who do have websites, only one enthusiastically endorsed the importance of an up-to-date website (fB5).

5.2.3 Repertoire and Range

Responses concerning the repertoire and range of the bassoon indicated the need for more contemporary pieces, improved venues and more pieces written for solo bassoon.

The range of the bassoon was also mentioned. Asked about desirable future directions for the bassoon, several participants stated the need for more prominence for the instrument in contemporary ensembles (fB6) and ‘accessible chamber music’ (fB2). However, participants also indicated the importance of solo music for the bassoon, arguing that if there are to be more soloists, programming should reflect this (fB5, fB4 and fB2).

Some participants stressed the requirement for more contemporary compositions in the Australian repertoire. Two participants expressed the need to pay more attention to contemporary classical repertoire and to ensembles, maybe even combining
bassoon repertoire with the pop genre (fB4) or ‘contemporary ensembles with violin and clarinet’ (fB6). On the other hand one bassoonist (mB3), the only participant in the higher age category, implied that there are drawbacks to keeping up with modern expectations. Because the bassoon is so strongly defined by its history, this participant felt that it was preferable to allow the bassoon to remain anchored in classical repertoire. And that some contemporary music would sound better on another instrument and would not display the bassoon to its full advantage; and that innovative techniques only distract from the essential character of the instrument (mB3). Although this participant is in the minority on this issue, his opinion was convincing in that it clearly recognised the long history of the bassoon and the strengths of traditional repertoire.

For many bassoonists, the problem of finding appropriate performance venues, for either solo recitals or chamber music, was often mentioned. One participant simply noted the need for ‘more opportunities’ for bassoonists to play music (mB1). Another mentioned that ‘venues need to be modified’ in order to have favourable acoustics for solo bassoonists (fB5). In other words, infrastructure as well as repertoire may need to be altered to provide the best opportunities.

When asked to comment on the contemporary Australian bassoon repertoire, participants had mixed feelings. Three of them readily mentioned the names of composers whose pieces they value; these included Elena Kats-Chernin, Peter Webb, Matthew Hindson, Larry Sitsky and Gordon Kerry (cited by fB2, mB1, fB5). One participant mentioned that the technical features of some music make it ‘difficult for someone to grasp’ (mB1).
Other participants were less positive about the existence of good contemporary Australian repertoire, stating that they ‘don’t know any’ (fB4) or that there is ‘not much’ (mB1), or that there is ‘some good stuff but you have to wade through rubbish to find it’ (fB5). The need for more chamber music, sonatas (fB5) and works of an appropriate level for high school students (fB6) is mentioned. One participant states a ‘need to find pieces that show off its virtuosity, matching the rest of other woodwind repertoire’ (fb2).

When asked about their observations about the range of musical styles or composers in Australia, four of the six participants mentioned that much of contemporary repertoire is technically difficult (fB6, fB5, mB3 and fB2), inferring that this makes the music inaccessible or harder to grasp. Questioned about the deficiencies in the current repertoire, mention was again made that pieces are ‘too technical’; multiphonics were likewise criticised as being ‘very polarising’ (mB1), as is indeed supported by their scant appearance in the repertoire surveyed. Various other comments showed an incomplete acceptance of extended techniques. For instance, one participant refers to extended techniques and abstract music as an element of playing that should be experienced, but not necessarily adopted: she stated that she ‘played [abstract music] once and ticked it off my list’ (fB6). Another participant mentioned that extended techniques can be limited for the bassoon, as it is ‘hard to innovate with the bassoon’ (fB4). Personal preferences also strongly affect the use of these techniques and this participant mentions that she does not like flutter-tongue, unlike many other musicians, but likes multiphonics (fB4). The idea that multiphonics can popularise the instrument and contribute to the expansion of its contemporary identity was also expressed (mB1).
One bassoonist pointed out that innovative repertoire which relies on extended techniques can be effective when balanced well with other instruments:

Well it has some idiosyncratic things that can be done, contemporary wise, and if it’s a clever composer, the example I’m thinking of is who’s the new, the biggest composer in Italy … he’s about seventy. When he writes a contemporary technique, and the big one he uses is slap tonguing without the reed, he clears the way so you hear it. He clears everybody out of the way and it’s just bassoon left by itself. It sounds like a little chicken heartbeat, but you can really hear it. So I think that by doing that it gets it through. (fB2)

Two bassoonists mentioned the lyrical and ethereal qualities of the repertoire, however, contrasting with the technical nature of many pieces (fB5 and fB4). Speaking about the overall range of available works, one bassoonist said: ‘I’ve played ethereal solo works, sonatas that had a cheeky nature, technical showcases and light hearted works’ (fB5). Two participants mention that the bassoon repertoire is sometimes ‘cheeky’, ‘punchy’ and/or ‘vibrant’ (fB5 and fB2).

5.2.4 The Future

The following topics were covered in responses to questions concerning the future of the bassoon: continuing to play, the role of educators and education, career prospects for bassoonists and the physical limitations related to playing the bassoon.

In a series of questions dealing with interviewees opinions on the future of the bassoon, they were asked of their own reasons for continuing to play the bassoon. The most commonly mentioned factor (cited by 5 participants) was simply love of the bassoon (fB6, fB5, fB4, mB3, fB2). Representative statements include the following: ‘I love the bassoon. I love the sound of the instrument. I love learning new
things’ (fB5) and ‘I just love to play the bassoon, I love it, I love the instrument’ (mB3). Two participants also mentioned that the difficulties of playing the instrument were a ‘challenge’, but ultimately rewarding. One participant mentioned the opportunity to connect with audiences as part of her motivation for playing the bassoon (fB6). On the other hand, only one participant cited financial gain as a principal reason for continuing to play the bassoon (mB1).

The role of teachers and education proved to be a significant in the decision to play the bassoon. When asked why they chose their instrument, approximately half of the participants stated that someone else, usually a teacher or mentor, had introduced them to the bassoon (fB4, mB3, fB2, mB1). The other common response to the question of what attracted them to the bassoon was because it is ‘strange looking’ (fB5) or ‘different’ (fB6, fB4) – in other words, they wanted to make their mark by playing an unusual instrument. A typical statement was: ‘I think the bassoon chose me. It was different and everyone else was playing other instruments - I thought no, I’m going to play that one’. (fB6). For one participant playing the bassoon posed an appealing challenge because of its level of difficulty (fB5).

The responses to questioning about career prospects as a bassoonist were in sharp contrast to the enthusiasm with which the players described their intrinsic love of the instrument. The most common sentiment about the prospects for freelance bassoonists in Australia, was the difficulty of pursuing such a career. As one participant put it: ‘Now it’s pretty difficult because all the freelance work has dried up and it mainly goes to the top level of player around.’ (fB2). Another participant reiterated this statement – the top bassoonists have work prospects, but the rest do
not. However, one participant felt that the prospects for a freelance career are better in Australia than in America or Europe (fB4).

Musical education at a primary, secondary and tertiary level, affects the future of any musical instrument and of classical music in general. Asked specifically about the current state of contemporary classical musical education in Australian schools, most participants (five out of six) responded at least somewhat positively (fB6, fB4, mB3, fB2 and mB1), stating that schools offer students the opportunity to try out instruments and that schools ‘give every child a fair go’ (fB4). Sydney Grammar School is mentioned as having a very strong bassoon section (mB3) and the private schools generally provide a good contemporary classical music education (mB1). However, it is also noted that the availability of musical education in schools is ‘mixed’, and often ‘depends on the school’ (mB1). Although two participants mentioned that the musical programs in schools may be lacking in some areas (fB6) and may provide only an overview (fB2), only one participant (fB5) was categorically negative about the presence of classical music education in schools, stating that it is not taught due to limited resources.

As mentioned previously, physical problems can be a significant barrier in playing any instrument. All but one of the participants stated that they have experienced physical problems associated with the bassoon (fB6, fB5, fB4, fB2 and mB1), some more severe than others. Physical problems range from palette problems and sore lips to problems such as tense shoulders, sore backs, and musculoskeletal disorders (MSDs) related to the size and weight of the instrument. Only one participant (mB3) did not report any physical problems; interestingly, this is the bassoonist who has had
the longest career over many years. It was evident that some participants had attempted to overcome these physical limitations and continue playing. For example, one participant (mB1) spoke of changing his physical arrangements continuously so they would be more ergonomic.

Overall, the responses I received from the bassoonists expressed their dedication to the instrument, their desire to maintain and promote its identity despite the challenges of stereotyping and negative preconceptions, and the desire to find ways to connect with audiences. I also became apprised of the significant challenges facing bassoonists, which encompass but are not always limited to the challenges that face classical musicians and composers in general. For example, the difficulty in finding work as a bassoonist and the physical limitations that must be overcome are two examples of impediments that complicate the already difficult proposition of maintaining the public’s interest in classical music and in the bassoon.

5.3 Findings - Composers

The main interview questions posed to composers cover the following areas: composition style, range/instrumentation and relevance/connection to audiences (the complete set of interview questions listed in Appendix E). These questions related to compositions style, the sounds and themes that have influences the composers, and whether or not they have written music specifically for the bassoon. The participants were then questioned about the characteristics of the bassoon as they saw it – its strengths and limitations, its range, and the instrumentation that works best with the bassoon in a composition. A comparison was made with the characteristics and
versatility of other woodwinds. The participants were also questioned on the stereotypical image of the bassoon as the ‘clown of the orchestra’ and asked how this image is reinforced and how it can be overcome. Furthermore, like the other participants, the composers were asked how the bassoon music can relate to contemporary audiences. They were also questioned about the CD of Australian contemporary classical bassoon music and how it can best be marketed to appeal to audiences. Finally, the composers were questioned specifically about musical education in Australia, what the tools were needed to understand contemporary classical music, in the adequacy of musical education in their eyes, and how Australian schools could best encourage the study and performance of contemporary classical music and the bassoon.

5.3.1 Compositional Style

All six composers have written music specifically for the bassoon, although four out of the six stated that they had only written one. Two composers (fC6 and fC1) stated that their compositional style was ‘light’ (fC6) and was intended to allow the listener to escape from the stresses of life (fC1). They accomplished this by using sounds from nature (fC1) and by composing music which ‘doesn’t take too much energy from a person’ since ‘times are hard enough’ (fC6). However one composer, contrary to the opinions expressed above, cited the desire to include irony, contrast and ‘even a little bit of confrontation into musical pieces’ (mC5). But only one composer (fC6) considers her style to be modernist although another cites the influence of modern composition and the presence of asymmetry in his music (mC3).
The composers cited various influences on their works. Half of the composers referred to the influence of jazz above all. Two of those three (fC4 and fC1) mentioned jazz as one of a range of influences including American fiddle tunes, country rock, pop and salsa music. However, jazz was the most common influence; the others being used only once each by the other participants. Other composers who influenced the participants included Ross Edwards and Anne Boyd, both of whom are considered to write distinctly Australian works which utilise multicultural and natural influences; Bartók and Stravinsky (European); and the Japanese composer Toru Takemitsu (mC3). Sounds from nature are also an influence on composers. Two (fC4 and fC1) named birdsong as influential in their works, one being particularly taken by the Australian butcherbird (fC4). Environmental sounds, such as the sounds of the wind, waves and animal life, were also mentioned (fC1).

5.3.2 Range and Instrumentation

These responses were to questions dealing with the range of the bassoon as well as the most favourable instrument combinations, the limitations of the bassoon and perceptions about it.

All participants mentioned the bassoon’s range and versatility, which compares favourably to that of other woodwinds. It was noted that the bassoon is particularly humorous and expressive. Half of the composers interviewed thought that other woodwind instruments are best combined with the bassoon. Two of the participants (fC6 and fC2) favoured the bassoon and piano, a common combination which is well represented in the existing repertoire.
The composers were aware of the unusual features of the bassoon. For example, two participants expressed the idea that the bassoon is noteworthy for its ‘unusual’ features or ‘clown-like quality’ of its characteristic ‘oomph oomph’ sound (fC5). He indicated his willingness to use these unusual or quirky features of the instrument to full advantage. One mentioned that the ‘clown image’ can actually be positive for the instrument, because it establishes an immediate connection with audiences (fC1). The awareness of this ‘clown’ stereotype was a constant across all of the interviews and interviewees.

The other universally acknowledged characteristic of the bassoon is its range. Almost all participants in all three groups made mention of the bassoon’s wide range and talked about its upper, lower and middle registers; some seem to have a clear preference with regard to where in the bassoon’s range they prefer to work. Four of the six composers mentioned this as the distinguishing factor that most affects their compositions. One said that the bassoon has an ‘amazing range’ and is as a result amazingly versatile, and therefore ‘amenable to all those sorts of areas’ (fC2) and elaborated: ‘I think it's very good at playing staccato. I think it can move very fast so you can do a lot of quick moving passages with it but then it can be a very good sustaining instrument also underneath with the depth of its pitch... potential … for different styles of writing… you’ve probably got as big a range as you’ll get with an orchestra’ (fC2). There was also mention of the ‘lyrical quality of the upper register’ (fC6).

However, a number of difficulties associated with playing the bassoon were also noted. These included the fact that reed instruments are ‘temperamental; not as
immediate as piano and others’ (mC3); the fact that the instrument can be difficult to play in its higher register (fC6); and the lack of ‘flexibility and responsiveness’, which nevertheless can also be seen as strengths, because ‘the limitations … define the character of it’ (mC5).

Several participants stated that the bassoon tends to be underused today and that it has ‘lost its position in the public eye’ (fC2) because fewer people are playing it and audiences consist mostly of older people (fC1). One participant felt that the bassoon might be endangered because it lacks the ‘drama’ to appeal to audiences as a solo instrument. Some participants, however, had not heard and did not appear to think that the bassoon is endangered. This implies that the repertoire for bassoon is predictable and staid, or indeed might lack sufficient solo repertoire (mC3).

5.3.3 Relevance/Connection to Audience

Three issues emerged in responses to questions dealing with the relevance and connection to audiences: the compositions themselves, the role of the performer and the importance of the CD cover.

Several participants mentioned that the compositions were the most important factors in forging a connection with audiences. The need for ‘intriguing’ or ‘appealing right away’ compositions was mentioned; as was the need to ‘write something people can respond to’ (mC3). For some composers, this meant modernist compositions (mC3 and fC1), although it was also thought that the appreciation of this style of music requires some preparation and that it appeals mainly to a niche audience (fC1). One participant ‘mentioned that the problems of marketing bassoon are the problems of
classical music in general’ (mC3), indicating that it is becoming more difficult to relationship with audiences because of the perception of classical music as attracting a niche market.

As was the case among the bassoonist participants, several composers spoke of the role of the performer in relating to a contemporary Australian audience. One mentioned that the performer him/herself needs to be ‘committed to a piece and prepared to sell it if it’s unusual’ (mC3). Performers must be aware of the need to provide meaning and value for audiences (fC1) and to entertain them (mC3). However, another points out that the performer’s role is not to simply fulfil the expectations of the audience, but to balance that need with ‘suspending expectations’ in the interest of artistic freedom and integrity (mC5). The importance of exposure through ABC broadcasts, both for marketing CDs (fC2) and forging a connection between audiences and performers (mC3) was mentioned by two composers.

Two participants stated that CD covers need to be ‘visually arresting’ (mC3), have ‘colour and vitality’ and ‘show good production values’ (fC1) in order to be able to sell. Also mentioned was the value of publishing a booklet with the CD which discusses and analyses the work.

5.3.4 Education
The following issues were covered in questions dealing with education: exposure, the quality of musical education in Australian schools, and barriers to understanding.
According to several participants, an appreciation of classical music is fostered by both exposure and education. Exposure can occur in schools (fC2 and fC4), by going to concerts perhaps as part of a free concert program (fC1), or even through film (mC3). One participant mentioned that there is insufficient exposure to contemporary classical music, which is considered an ‘elitist’ or ‘fringe market’ and is not heard very frequently; this participant suggested that a government education policy for music is necessary to remedy this situation (fC1). Several participants thought that education through contact with people knowledgeable about classical music is also important (fC2). Another participant mentioned the value of self-education through reading or listening to a CD (mC3).

Most of the composers interviewed expressed the view that musical education in Australian schools is, by and large, deficient. One participant (fC1) noted that she did not have information about Australian schools, but that not enough young people go to concerts. Differences between institutions and types of institutions were noted. For example, one participant (mC5) stated that specialist high schools probably have better access to music education; another participant (mC3) noted that some large schools may have more comprehensive programs, but that overall more engagement with music is needed in our schools. Finally, one participant (fC2) compared classical music education in schools in the past and currently and noted that whereas in the past, classical music education had been adequate, nowadays there is more emphasis on pop music and lighter arrangements. Most participants indicated that students in schools, with the possible exception of some specialty high schools, probably do not have exposure to the bassoon.
The Funding of music education appeared to be a fundamental problem. Two participants (mC5 and fC1) stated that the barriers to playing an instrument, particularly financial ones, need to be addressed to remedy the current deficiencies. One (fC1) indicated that children and their families should not have to buy an instrument themselves or pay a fee - these should be provided by schools for students’ use. Another (mC5) felt that there should be more government funding to buy instruments and that purchasing less expensive models of instruments might be a viable option. Finally, the problem of introducing more and better music education especially in regard to classical music could be rectified by more teacher involvement and enthusiasm. Schools should hire teachers who are actively engaged with both contemporary and classical music (mC3).

5.3.5 Summary of Composers’ Responses
Arguably the most important issues addressed by composers concerned the music itself: what pieces they had composed, their key influences, their thoughts about the composer’s role in connecting with the audience, as well as their opinions about the bassoon itself. The composer’s role, according to these participants, is to write in a modernist harmonic idiom (mC3). One composer likens their role as to that of a sonic ‘explorer or archaeologist’, processing ‘found material’ from a great variety of sources (fC4). The bassoon was regarded as versatile, resilient and agile, while still retaining its quality as a good sustaining and blending instrument (fC6). The limitation that was mentioned, however, is that the bassoon may not be as expressive as some other instruments and may be useful primarily as a ‘colour’ (mC5).
Overall, the interviews with the composers gave me a great feeling of hope regarding the future of the bassoon and a determination to participate in promoting its expression. The composers interviewed here had an interest in a genuine love for the bassoon. Moreover, they were knowledgeable about it, speaking appreciatively about its range and versatility. I am left with a sense that these Australian composers have the ability to spark and maintain the public’s interest in the bassoon and to make it consistently relevant. The interviews with the composers also prompted me to think more critically about the use and importance of extended or avant-garde techniques, and my feeling now is that this sort of innovation is not the only way to connect with audiences, but that composers should certainly have the freedom and support to explore it should they so desire.

5.4 Findings - Classical Music Marketers

Some of the questions posed to marketers differed from those for the other two groups of interviewees, being more market-oriented. For example, the participants were asked about appropriate titles and cover art for CDs of Australian contemporary classical bassoon music, and about the appropriate time of year for a successful release. They were also questioned about how best to connect with younger audiences. For example, the participants were asked whether in their opinion younger audiences might be more likely to appreciate new or innovative compositions. The music education systems in Australian public schools were also called into question. In a more general sense, some of the questions aimed at ascertaining the best target
market for Australian bassoon composition. The marketers were also questioned about their views of the bassoon and these questions were similar to those given to the other groups.

5.4.1 Marketing

These were the issues raised in questions regarding the marketing of contemporary classical bassoon music in Australia: CD title, CD cover art, release time, the necessity of reaching the youth market with its attendant difficulties, and the definition of commercial and artistic success.

One participant strongly felt that care should be taken when selecting the title of a classical music CD, cautioning that it should not be too topical or too ‘quirky’ (mM1). Three participants felt that the title is not overly important (mM4 and mM5), although it can be very evocative. Two participants felt that the impact of the title depended on the piece and the composer (mM2 and fM3).

Half the participants (fM3, mM4 and mM5) felt that there is no right or wrong time to release of a CD of classical music. One participant (fM6) stated that it is ‘…always … a good time to bring out new ways of looking at Australian music’. One participant felt strongly that November, when the interview was conducted, is not a good time to release a new classical CD of Australian bassoon music and suggested that people do not consider buying new CDs for Christmas at this time of year.
It is interesting that in contrast to the composer group, only two of whom felt that CD cover art was important, all of the CD marketers thought it was. Three participants (mM1, mM2 and mM4) felt that cover art should be ‘striking’, ‘eye-catching’, or ‘different’ in order to stand out and give the CD an edge in the market. On the other hand, two participants (mM4 and fM6) felt it was more important for CD cover art to be suitable and appropriate to inform the consumer about the content of the CD. Three participants (mM2, mM5 and fM6) felt that featuring a photo of the performer in order to give a face to the music was a good way to encourage consumers’ interest. One participant (mM1) stated strongly that a launch is essential to the success of a CD and that those without one are unsuccessful. Two participants (mM2 and fM3) feel that exposure and airplay are vital elements in promoting a CD. Types of exposure cited include concerts, festivals, appearances by the performer and reviews on websites.

Regarding the real or potential success of a CD of contemporary classical bassoon music, two participants (mM4 and mM5) felt strongly that there is a difference between commercial and artistic success and that this should be acknowledged in the research. Whereas commercial success may be harder to achieve insofar as it ‘... requires big company and a major marketing campaign; (mM4), artistic success depends instead on an ‘overall vision’ (mM4) and ‘great interpretation, with orchestra and artist behind it’ (mM5). An artistically successful CD would contain ‘a great performance, great music, great recording, attractive cover, intelligent notes, and promote concerts’ (fM3). Other responses included choice of repertoire (2), the right exposure (2) and the ability to change and evolve over time.
In response to questions regarding how best to reach the youth market, several participants expressed the idea that the youth market would likely not respond to a classical CD, but would be looking for something else, be it ‘Rap. Glam. Hip. Forbidden’ (fM3) or simply ‘diverse’ (mM2) or encompassing some element of electronics (mM4). Music that appeals to youth would speak to their sense of personal ownership; in other words, young people should not be told how to listen to or interpret music, but should decide for themselves (fM6). Almost all participants (mM1, mM2, mM4, mM5 and fM6) felt that younger audiences are more likely to appreciate innovative compositions; two participants (fM3 and mM5) qualified this idea by stating that the good education and a good teacher were important. One participant (mM2) introduced the idea that a young audience is more open to music which has a narrative or storyline, like much of contemporary popular music, which makes it more accessible. The role of schools and education in preparing young audiences to appreciate classical music is essential. However, like the previous group of participants, none of the marketers felt that contemporary classical music education in schools is currently adequate, although two (mM4 and fM6) thought it varied from state to state. Four participants (mM1, mM2, fM3 and mM5) stated categorically that musical education in schools is inadequate.

The interviews with marketers provided the most concrete answers to the question of how the bassoon can be relevant for Australian audiences. Achieving and maintaining this relevance is, to some degree, a complicated proposition that is well out of the hands of the individual performer or composer, but the odds can be improved through skilful, thoughtful and effective marketing. Moreover, it becomes evident that success can be limited when marketing is deficient or flawed. However,
some limitations to the ongoing relevance of the bassoon (and of classical music in general) are societal, and cannot be directly remedied. At most, challenges can be properly identified and met through a cooperation or collaboration of artists and marketers.

### 5.5 Unifying Themes

A series of themes was identified throughout all the interviews. This was partly because of some of the same questions were posed to the three groups of participants, but there were also differences between the three groups. Although the issues were partly determined by the questions, as is always the case with directed questioning, nevertheless some themes emerged spontaneously.

Many participants spoke of the bassoon as a particularly challenging instrument, both in terms of learning to play it and promoting its public image. Some composers and bassoonists felt that the bassoon did not receive enough attention, that its sound was blended into the orchestra and that not enough solo or ensemble work currently exists. The need for pieces which demonstrate the bassoon’s ‘virtuosity’ was mentioned. The need for repertoire at different levels was also mentioned, generally by composers, however there was some disagreement as to where the real deficiencies lie – with the difficult pieces, or the simpler ones.

The majority of participants expressed a love of the bassoon and its music. Some bassoonists stated that they had chosen their instrument based on the fact that it is unusual or poses a challenge. Several bassoonists stated that a teacher or other
mentor had recommended the bassoon to them. Marketers almost uniformly stated that they personally loved the sound of the bassoon. Many composers agreed and expanded upon why they loved it, citing range and emotion. Virtually no participants expressed indifference to the bassoon, despite the acknowledged challenges related to it.

All the participants seemed to have an appreciation of the bassoon’s range and musical capabilities. This was particularly true for the bassoonists and composers who thought the range of the bassoon is wider than that of almost any other woodwind instrument and that it is uniquely expressive throughout its range.

The prevalent belief (expressed mainly by marketers) is that there is a niche market for classical music. Although the size of that niche elicits various responses, overall the idea that classical music is a niche market is accepted. Moreover, audiences for contemporary classical music are thought to be inherently limited because of a common conundrum: older audiences, who are the most prevalent for classical music, often desire familiar and predictable material. Younger audiences, whom the participants consider to be more open to contemporary music, are fewer and less likely to purchase CDs. As one participant noted, students don’t buy CDs or, if they do, they might only do so on the recommendation of their teachers. For these reasons there is a limited audience and/or market for contemporary classical music. In light of this fact, the commercial success of CDs of contemporary classical music is limited. Commercial success is distinguished from artistic success, however. Most participants feel that artistic success can be achieved independently of commercial success.
Some participants feel that musical education is necessary for an appreciation of contemporary classical music. Others, however, feel that knowledge and enjoyment of classical music can be achieved independently. When questioned specifically about the teaching of music in Australian schools, no participant had a completely positive response, although many stated that it depends on the state or on the type of school. In other words, music education is better in some schools than in others. Funding was frequently mentioned as an obstacle to better musical education. Some participants emphasised the importance of individual teachers in promoting musical education. The role of the parents was also mentioned as a positive force. In short, exposure at an early age seems to be the key. Without dedicated music teachers and/or parents, students’ exposure to classical music can be limited. With regard to the bassoon, there are specific barriers as the bassoon is expensive and difficult for younger children to manoeuvre.

Several obstacles to playing the bassoon emerged in the interviews. Expense is one – the bassoon is a relatively expensive instrument, a factor which affects its availability in schools or to individuals. A cheaper plastic bassoon was mentioned, but the quality was questioned. Physical injuries among bassoonists were also mentioned. Almost all bassoonists had experienced some physical problems. Finally, the difficulty in making a living as a freelance bassoonist was addressed. The majority of bassoonists did not seem to view playing bassoon as a steady or lucrative proposition. Some stated that, while there was room in the Australian music scene for the top bassoonists to position themselves positively and profitably, there was limited opportunity for less prominent players to do the same.
The importance of connecting with the youth audience was acknowledged by some participants, with varying views about how this could be achieved. These include improving performance notes which explained the music and building a rapport between the performer and the audience by communicating with them, as well as the availability of a wider repertoire. Some participants, mostly the marketers expressed despair at attracting a young audience.

Opinions were polarised about the use of multiphonics and other modernist techniques, with some bassoonists and composer strongly favouring them, and others very much against them. One participant mentioned that the use of multiphonics is polarising, which is well illustrated by the discrepancy of opinion among participants.

All participants had heard of the ‘clown of the orchestra’ stereotype about the bassoon and many knew its origin. A few participants saw a positive side to the ‘clown’ image, in that the bassoon is capable of conveying emotional depth and humour. One participant expressed a desire to rehabilitate the bassoon’s image as the ‘gentleman of the orchestra’.

This chapter summarises and discusses the interview findings, drawing common themes from within the responses of the three groups of participants, as well as those that are constant across all of the interviews. This information represents the culmination of the empirical research component of this project. The following chapter describes the result of the practice-based research, the production of a CD sampler of contemporary classical bassoon music, with many of the pieces
commissioned specifically for this project. The process of selecting the pieces and recording the CD is described in the following chapter and, the responses of classical music marketers to the CD are discussed. A summing up of all the findings of this research is presented and discussed at the conclusion of the thesis.
CHAPTER 6

THE CD: PRODUCTION AND FEEDBACK

6.1 Introduction

The final stage of the research involved the recording and production of a CD of contemporary classic Australian bassoon music, including some pieces commissioned for this thesis project as well as other works chosen from the existing unrecorded repertoire. This chapter discusses the commissioning, preparation and recording of the pieces; a selection from the CD sampler; and questions to the three classical music marketers asking for their views on the CD sampler, and my final selection for a proposed CD. The CD sampler is intended to function as a concrete demonstration of how the bassoon can be used in contemporary classical music. Specifically, the aim is to fill gaps and remedy or transcend identified limitations and stereotypes. This portion of the research presents an opportunity to connect with Australian composers and to enter into a creative collaborative dialogue with them as well as with marketers and, ultimately, audiences. Specifically, the final feedback from marketers completes the picture, demonstrating the connection between artistic choices, execution, and projected success in the market.

Thematically, the CD sampler brings together various concepts identified in the literature review, the pedagogical survey and the interviews. These include an awareness of the ‘big picture’ in terms of bassoon music in Australia as well as the
overriding knowledge of the perceived crisis in classical music, bearing in mind that
the concept of a ‘crisis’ can include opportunities. The information gained from
interviews with marketers, bassoonists and composers offers a timely and
comprehensive perspective on the Australian classical music market today. Because
the CD combined the information from all these sources, it is designed to be both a
response to the current situation and provide a building block to promote the long-
term viability of the instrument.

It became very clear during the course of this research – specifically, during the
interviews with bassoonists and composers - that the sound qualities of the bassoon
are under-used in some of the current repertoire that is and played. Moreover, it also
became apparent that composers and bassoonists are aware of these qualities and
might welcome an opportunity, or even an invitation, to explore them, although some
did mention that the use of extended techniques and atonality may be polarising in
relation to audiences. However, one consistent theme that occurred during the course
of the empirical research, pedagogical survey and literature review is the fact that the
bassoon has an impressive and versatile range. Therefore, in the process of
commissioning and selecting pieces for the CD sampler, this question of range was
paramount in my mind, and I was open to the possibility of exploring extended
techniques. I was aware of the challenges and possibilities of presenting bassoon
compositions that represent both ends of the bassoon’s range and that are structurally
diverse. However, these compositions were, also, always in keeping with the
composers’ own style and taste.
As noted in Chapter 4 dealing with the pedagogical survey, commissioning original work for a project such as this can have far-reaching benefits local and national interest in the instrument. Commissioned work accounts for a fair proportion of existing Australian bassoon repertoire, demonstrating that the commissioning of music increases the range of available works, as well as instigating a resurgence of interest in the instrument. It is evident from past experience that commissioning has caused a rise in interest, leading to additional composition and exposure.

6.2 Calling for Compositions

After undertaking the pedagogical survey and interviews, I put an advertisement in the Australian Music Centre journal and Australian Music Council bulletin board calling for compositions. Criteria for the selection of pieces were based on all aspects of the research, but particularly the pedagogical survey and interview responses. The interviews revealed that the bassoonists were somewhat ambivalent about the identity of the bassoon and the quality and range of the current repertoire. While some of bassoonists felt that contemporary techniques should be explored, there was also a strong feeling that the traditional repertoire which the bassoon was designed for, may still be suitable in the modern day. The pedagogical survey showed relatively few works for solo bassoon and a lack of works for bassoon with one other instrument written in a contemporary idiom, especially compositions with an Asia-Pacific or Other Countries influence, as well as that of post-Serialism including avant-garde and atonal music, and popular music influences. My explicit aim was to attempt rectify this deficiency.
The seven marketers I interviewed played a key role in providing the rationale for the selection of pieces. (Their responses are summarised in the preceding chapter.) Almost all the marketers mentioned the importance of ‘fantastic repertoire’ (fM3) or, even more importantly, the ‘right repertoire’ both for the instrument and the audience (mM2). How to determine that repertoire is a more complex matter. The variety and novelty of the repertoire is seen as very important especially given the range and capacity of the bassoon. The marketers generally emphasised the need for a diversity of styles and repertoire which reflected the true range of the bassoon, highlighting its various ‘colours’. One marketer remarked: ‘your main selling point will be its novelty’ (fM3), because of the variety of pieces included in the CD. Ensuring the relevance of the music to the Australian audience is once again a matter of ‘... coming up with a combination of pieces that is exciting’ (mM4). One marketer talked about the importance of new repertoire that is relevant and exciting personally to the bassoonist: ‘So I mean, there’s the music that’s already there, but I think that if you want to make a solo or a bassoon CD, you’d want to make some new repertoire if possible that is responding to you and your playing and your vision.’ (mM4). The combination of ‘[my]... passion for the instrument and ... vision of the kinds of music that you think are exciting or important or engaging’ is more important than any ‘objective marketing advice’ that I could be given (mM4). This participant consistently encouraged me to follow my own vision. One other element that was emphasised was the need to showcase the contributions of ‘composers who would have a presence and be known in Australia for writing good music’ (mM2) as well as a comprehensive and deep understanding of the bassoon itself and its capabilities. One marketer said: ‘to be relevant... the music needs to suit the instrument’ (fM3).
6.3 Producing the CD

6.3.1 Commissioning

I invited composers to submit pieces no longer than seven minutes, for any technical level but indicating the technical ‘holes’ as a suggested guideline (Appendix H). I listed the findings from the pedagogical survey: three tables covering four styles (neo-Romantic, popular, Asia-Pacific or Other Countries and post-Serialism influences including avant-garde and atonal) within three categories (solo bassoon, bassoon and piano, and bassoon with one other instrument), the level of difficulty of the repertoire and its range. Thirteen Australian composers responded.

Table 14 shows the styles of the commissioned pieces. As well as adding to the Australian contemporary bassoon repertoire, the commissions also succeed in filling some deficiencies in the repertoire pertaining in particular to the bassoon and piano, and bassoon with one other instrument categories.

<table>
<thead>
<tr>
<th></th>
<th>Neo-Romantic</th>
<th>Popular</th>
<th>Asia-Pacific or Other Countries</th>
<th>Post-Serialism</th>
</tr>
</thead>
<tbody>
<tr>
<td>Solo Bassoon</td>
<td>0</td>
<td>2</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Bassoon and piano</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Bassoon with one other instrument</td>
<td>1</td>
<td>2</td>
<td>0</td>
<td>1</td>
</tr>
</tbody>
</table>

Table 15 shows the contribution of the commissioned pieces to the existing difficulty levels. Adopting a practice-led approach, I played the pieces to ascertain
their degree of difficulty. The commissioned pieces are included within the pedagogical survey of the pieces for the CD sampler. The difficulty levels assigned to these pieces indicates that the commissioned pieces are more accessible to upper beginner and upper intermediate levels in the solo bassoon category, lower intermediate and intermediate levels in the bassoon and piano and in the bassoon with one other instrument categories. It appears there are still opportunities to fill in the gaps in contemporary Australian bassoon repertoire, especially at the beginner level on solo bassoon and bassoon with one other instrument categories. The first page of the full score for each of the commissioned works can be found in Appendix J.

<table>
<thead>
<tr>
<th>Category</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
<th>Level 5</th>
<th>Level 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginner</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Upper Beginner</td>
<td>0</td>
<td>0</td>
<td>4</td>
<td>1</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Lower Intermediate</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>2</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Intermediate</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>2</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Upper Intermediate</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>2</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Advanced (professional)</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>2</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

6.3.2 Selection of Pieces for CD Sampler

The mix of pieces on the CD is itself eclectic. There are enough references to familiar styles to provide interest and be appealing to an audience with traditional expectations. However at the same time, significant innovative pieces, some with extended or experimental techniques, have been included. In this sense, the CD
attempts to bridge the gap between the old and new, which is frequently regarded as a barrier to the appreciation of contemporary classical music. Classical music audiences sometimes have set expectations about the experience they want to have at a concert or listening to a recording of classical music, which can lead to less acceptance of newer compositions – for example, atonal compositions and extended techniques for the bassoon are considered ‘divisive’, according to my interviews with the bassoonists. One bassoonist argued eloquently that bassoon music ought to reflect the intrinsic capabilities of the instrument and that extended techniques are merely distractions. Nevertheless, there is an argument to be made for the inclusion of innovative pieces which explore and stretch the boundaries of the bassoon, to use extended techniques which bring out the intrinsic capabilities of the bassoon, and to engage different audiences. The inclusion of Asia-Pacific or Other Countries influenced music, and of music which expresses popular styles is especially geared towards encouraging listeners to hear the bassoon in different ways.

Several participants mentioned that more opportunities are needed for solo and small ensembles, because of the importance of establishing a rapport between the listener and the performer. When the bassoon is regarded primarily as an orchestral instrument, there is less opportunity for this. Therefore, the pieces commissioned for this CD also play a valuable role in increasing the repertoire for solo bassoon, bassoon and piano, and bassoon with one other instrument. In the latter category, some of the instruments that are coupled the bassoon include other wind instruments such as the oboe, flute and French horn. Other unusual combinations include bassoon and cello, and bassoon and guitar.
A total of 14 contemporary Australian bassoon pieces were commissioned expressly for this project by the composers who responded to my request. I recorded excerpts of 12 newly commissioned pieces as well as five existing Australian pieces which had not been previously recorded. With the exception of three neo-Romantic pieces which were included, the pieces selected for the CD contain Asia-Pacific or Other Countries, post-Serialism, or popular music influences. Moreover, several pieces show a distinctly Australian or multicultural identity, which appeal to audiences by referencing national, regional and multicultural identities. These 17 pieces have been recorded on the CD which I have entitled *Interchange*. Two of the commissioned pieces were not included on the CD: this is in no way a reflection on the quality of the work, but was made out of concerns about including a variety of pieces, and about performance difficulties. Many of the notes on *Swingin’ Down the Bass-Line* (2009) by Howlett fall within the bassoon’s highest range with a fast tempo (*vivo*, \( \hat{\text{=120}} \)). Paviour’s *Dialogue No.6* (2010) didn’t pose these problems, but another piece (*Parables*, 2009) by the same composer had already been included and there were already sufficient pieces for bassoon with one other instrument.

Most importantly, the pieces selected for inclusion on the CD (shown on Table 16) reflect the advice of the marketers I interviewed. Firstly, the pieces are diverse in order to show the range of the bassoon and its capabilities. I was also concerned with the need to select pieces that ‘suit the instrument’, as one marketer put it. Finally, on their advice I selected pieces that were novel, exciting, personally relevant and engaging to me as a bassoonist.
Almost half of the pieces can be described stylistically as popular music influenced in some way; the combination of these pieces and the post-Serialism ones, some of which are atonal, means that a good proportion of the pieces selected for the CD are innovative, eclectic and non-traditional in style. There is a strong ‘melodic influence’ in several of these eclectic pieces which might make them accessible to audiences while still being innovative and interesting. The interviews with bassoonists pointed out that young audiences in particular relate to pieces that have a strong melodic component because they find them easier to follow and they provide a consistent cyclic ‘thread’ to follow, reminiscent of more traditional pieces, but still introducing new ideas.

Several pieces are recognisably influenced by post-Serialism, which includes avant-garde and atonal compositions. The avant-garde movement was dedicated to questioning established aesthetic standards and thereby broadening the definitions of art by challenging existing perceptions. One of the pieces on the sampler, Oración Afro-Cubana (1999) by Pertout, could be identified as 20th century avant-garde, calling to mind such works as Stravinsky’s The Rite of Spring (Le sacre du printemps, 1913) which shocked audiences in its day by presenting a musical structure almost incomprehensible to its contemporary audiences because it violated existing rules regarding tone, structure and technique. Of course, to a 21st century audience, the 20th century avant-garde is historical rather than revolutionary, but nevertheless, this style exposes structures and techniques not commonly used. One of the commissioned pieces, Taegeum Sori (2009) by Lee, a Korean-born Australian, shows Asia-Pacific influence with experimental aspects such as flutter tonguing. As the composer notes, Taegeum is a traditional Korean wooden flute and Sori mean
‘sound’ in Korean, so this piece reflects colour and tone of *Taegeum*. Several pieces have been influenced by popular music. The title of Cheney’s *Jazzoon* (2010) shows popular influences combined with jazz based rhythm.

I deliberately included both well-known and lesser known composers for the works selected for the CD. Mindful of interviewees’ comments regarding the ability of both composers and performers to connect with contemporary audiences, I included those whose established reputations would increase interest in the CD. At the same time, part of my intention was to increase the diversity of the bassoon’s ‘voices’ and the dialog surrounding classical music by including the works of some lesser known composers.

As shown in Table 9, Chapter 4, there are only 11 popular and four Asia-Pacific or Other Countries influenced works in the solo bassoon category; four Asia-Pacific influenced works in bassoon and piano; and six popular, two Asia-pacific or Other Countries influences and two post-Serialism styles of works in the bassoon with one other instrument category. I attempted to fill in the repertoire gaps by selecting the 17 works for the CD sampler; these are listed in alphabetical order of composers’ name on the CD sampler.

<table>
<thead>
<tr>
<th>Title &amp; Year</th>
<th>Composer</th>
<th>Instrumentation</th>
<th>Style</th>
<th>Level</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>As Small Birds Play</em> (2010)</td>
<td>Corrina Bonshek</td>
<td>Solo bassoon</td>
<td>Asia-Pacific</td>
<td>5</td>
</tr>
<tr>
<td>Title</td>
<td>Composer</td>
<td>Ensemble</td>
<td>Style</td>
<td>Notes</td>
</tr>
<tr>
<td>-------------------------------------------</td>
<td>----------------</td>
<td>-------------------</td>
<td>------------------------------</td>
<td>--------------------------------</td>
</tr>
<tr>
<td><em>Jazzoon</em> (2010)</td>
<td>Lisa Cheney</td>
<td>Solo bassoon</td>
<td>Popular classic style with jazz-based rhythms</td>
<td>2</td>
</tr>
<tr>
<td><em>To Fill This Emptiness</em> (2010)</td>
<td>Houston Dunleavy</td>
<td>Bassoon &amp; piano</td>
<td>Post-Serialism and atonal within an avant-garde style</td>
<td>4</td>
</tr>
<tr>
<td><em>Flamenco Variations</em> (1985)</td>
<td>Jon Fitzgerald</td>
<td>Bassoon &amp; guitar</td>
<td>Other Countries</td>
<td>4</td>
</tr>
<tr>
<td><em>Taegueum Sori</em> (2009)</td>
<td>Ji-Yun Lee</td>
<td>Solo bassoon</td>
<td>Asia-Pacific influence with extended techniques</td>
<td>5</td>
</tr>
<tr>
<td><em>Oración Afro-Cubana</em> (1999)</td>
<td>Andrián Pertout</td>
<td>Bassoon &amp; flute</td>
<td>Post-Serialism/atonal, Other Countries</td>
<td>4</td>
</tr>
<tr>
<td><em>Madrigal</em> (2009)</td>
<td>Phillip Wilcher</td>
<td>Bassoon &amp; piano</td>
<td>Other Countries</td>
<td>3</td>
</tr>
<tr>
<td><em>Uygur Dance</em> (1976)</td>
<td>Julian Yu</td>
<td>Bassoon &amp; piano</td>
<td>Asia-Pacific</td>
<td>4</td>
</tr>
</tbody>
</table>

**6.3.3 Recording Session**

The 17 on the CD were recorded over the course of three recording sessions, all held in the Performance Space at the University of Western Sydney. The recording technician, Adrian Barr, is a fellow post-graduate student. Two to eight rehearsals were held with the various musicians prior to recording each piece. Most of the musicians accompanying me willingly offered advice and suggestions regarding dynamics, finding the appropriate place to breathe, phrasing, articulation, tempo, use of different tone colour, rhythm and intonation. Finding mutually acceptable
rehearsal and recording times with some of the professional musicians was challenging because of their limited availability and busy schedules.

In the first session on 17 April 2010 we recorded *Hercules Close Stomp* (Carr-Boyd), *Jazzoon* (Cheney), *Seven Small Wheels Revolving* (Dixon), *Parables* (Paviour), *Madrigal* (Wilcher) and *Uygur Dance* (Yu). The second session was on 12 June 2010 for the recording of *The Ca Trù Singer* (Blom), *To Fill This Emptiness* (Dunleavy), *Taeguem Sori* (Lee), *Duo for Bassoon and Cello* (Maddox) and *Oración Afro-Cubana* (Pertout). The third and final recording session was held 27 June 2010 when I recorded *As Small Birds Play* (Bonshek), *Flamenco Variations* (Fitzgerald), *Chaconnery* (Hannan), *Duets for Double Reeds* (Mageau), *Interchange* (Murphy) and *The Dominatrix and The Cosmopolitan* (Wilson). At the recording session, I realised the size of the task I had taken on and that the total duration would be too long, so a decision was made to play excerpts only of longer works.

### 6.3.4 Design of the Cover

Most marketers thought it essential to have an engaging title and cover design in order to attract attention and make the CD commercially viable. While the consensus was that the title and the cover design would by no means compensate for any deficiencies in repertoire or performance, these elements played a key role in the presentation of the finished product. Three marketers (mM4, mM5 and fM6) felt that the title of the CD was not very important, but the remaining three disagreed and said the title should have the right tone, and send a message about the music. One marketer mentioned the value of a thought-provoking title which could cause a potential customer to speculate on the nature of the content; however, in that case it
is also important for the CD content and quality to live up to the unstated ‘question’ posed by the title, or risk alienating the public. One marketer also mentioned that overly ‘quirky’ or topical titles may be alienating (mM1).

Three of the marketers stressed the importance of a ‘striking’ or ‘eye-catching’ cover art that allows this CD to stand out from the rest. Two marketers mentioned the importance of appropriateness of the cover; just as with the title, audiences will be alienated by content which does not seem to ‘match’ the cover. It is conceivable that such a mismatch of title, cover and content could even result in purchasers feeling that they had been duped in some way. With regard to actual content of the cover art, three marketers said that a photograph of the performer makes for good cover art content. Not only is an image of the performer thematically suitable, but it also offers the potential customer a chance to connect with the performer which might increase sales of the CD.

The CD cover that I selected (see Figure 7) with the assistance of a professional designer incorporates the comments of the seven marketers I interviewed. In simple black and white, the cover features a line drawing of a part of a bassoon with the title, Interchange, in large, simple font. Above the title, in much smaller font, is a simple explanation which captures the essence of the intent of the project and the pieces included. This line reads: Excerpts of contemporary classical Australian bassoon music.
It was hoped that the CD cover being black and white and having a simple but striking design, would catch the eye. The design is contemporary and minimalist but incorporating one eye-catching feature – the ‘R’ in Interchange is reversed as in a mirror image. This reversal likewise reflects that there can be unexpected elements even in a simple design, just as this element of the unexpected can be found in contemporary classical bassoon music which might be ‘different’ and deserves to be listened to. At the same time, the information on the cover is readily accessible to anyone who reads it; there is nothing on this cover that is confusing or inaccessible. The cover and the title accurately reflect the content which the three marketers (as described above) considered important. Interchange, as well as being the title of the CD, is also the title of one of the pieces on the recording - a commissioned work by Murphy (Interchange, 2010). The inclusion of this piece not only fulfils the promise of the title, but also denotes the more general concept of an ‘interchange’ of styles,
genres and ideas. As the marketers suggested, I put a photo of myself with a short biography on the CD cover. (CD 1, Appendix M)

6.4 Reflection on CD and Response to CD from Marketers

6.4.1 Reflection on CD

After producing the CD sampler (see CD 1, Appendix M), I had the opportunity to reflect on both the process and the result. This was in some ways the most valuable aspect of the practice-based research as it provided me with valuable insights that I will be able to utilise if I eventually choose to produce a commercial CD based on this sampler. As the CD was intended as a sampler, there were only extracts of some pieces so it is not marketable in its present condition. However, the purpose of the sampler was to show examples of contemporary Australian bassoon music as well as the issues that I encountered while playing and recording it.

Following the recording session, I evaluated both the process and the finished product. There were some recordings that I judged to be of insufficient quality to be included on the CD and there were issues with both time and budget. I also had to adjust my own expectations of what could be accomplished in the three recording sessions. These problems actually provided me with some of the most informative aspects of the research in that they led to a deeper awareness of the process, which will allow me to make fuller use of the research in the future. The following limitations affected me most.
Firstly, this was my first attempt to record a CD, and I found that trying to record 17 pieces in only three recording sessions was exhausting. A contributing factor may have been the fact that I was relatively out of practice in solo performance as I had done none since finishing my Master’s degree several years ago.

Secondly, some of the compositions were technically demanding, and there was not enough time to prepare and rehearse thoroughly with the other musicians because of their busy schedules, so some pieces were of insufficient quality to be included. In fact, the project was simply too large to fit within the three years allotted to complete a PhD.

Third, it was difficult to find professional musicians and coordinate their availability for the recording schedule, especially given my limited access to the recording studio, which was in turn influenced by budget constraints.

Fourth, there were technical issues and intonation problems during the recording, which could not be fully remedied because of the aforementioned time constraints and the necessity of recording five to six pieces in each of the three sessions. I therefore decided to only use the highest quality pieces.

I have now come to the conclusion that, if I were to record a commercial CD, I would limit the number of pieces to approximately eight with circa 60 minutes in total, making the issues of time, budget and the scheduling of rehearsals more manageable. I now have a more realistic view of the time and budget required for such an undertaking. As it stands, the CD sampler is not of a suitable quality for
commercial marketing. However, it fulfills the research objectives of allowing these issues to be experienced, observed, and analysed.

The following are explanatory notes for each of the pieces recorded on the CD sampler, as well as my own brief explanations for each.

- **The Ca Trù Singer** (Blom): Asia-Pacific influenced composition with and intercultural, experimental flavor and extended techniques/key clicks. The bassoon should play more freely and take care with intonation with the frequent leaps of more than an octave and many sustaining notes with pauses and slow tempo (freely and slowly, $\frac{4}{4} = 55$). The pianist also plays a small percussion instrument and this requires the microphone to be placed close to or balance issues may occur.

- **As Small Birds Play** (Bonshek): This solo bassoon composition is in one movement and this was recorded at the end of the third recording session. This piece is an Asia-Pacific influenced atonal composition reflecting the Australian environment. It includes rhythmic complexity, frequent changes in meter, tempo and numerous grace notes. It has several indications for bassoon tone colour such as ‘thick, heavy’, ‘song-like and heartfelt’, ‘exuberant’. However, after auditioning the track, I decided that I had not used sufficient variety of tone colour.

- **Hercules Close Stomp** (Carr-Boyd): Approximately two minutes of a popular influenced composition with jazz-based rhythms. This one movement piece contains tremolo passages and frequent leaps of more than an octave. Even after many attempts to play this perfectly in tune, I have observed that the C on the bassoon sounds flat.

- **Jazzoon** (Cheney): Around two minutes in length, a one movement composition of popular influenced jazz-based rhythms and balanced melodic lines. It has frequent leaps of more than 5th and 8th note triplet runs. D on the bassoon sounds flat.
• *Seven Small Wheels Revolving* (Dixon): Post-Serialism style of composition with micro-tonality. Alternate tunings and reading microtonal notations which are quarter-tone accidentals residing outside the Western semitone were difficult. Playing with a composer who is horn player was extremely beneficial as he guided me through the interpretation.

• *To Fill This Emptiness* (Dunleavy): Post-Serialism style of composition within an *avant-garde* influence which includes complex rhythms and emphasis on the bassoon’s lyrical qualities. Rhythmic complexity and long trill passages were challenging. This piece required a lot practice to understand each instrument’s melodic lines.

• *Flamenco Variations* (Fitzgerald): Other Counties influenced piece with expressive melodic phrases. The challenges are the total length - circa 10 minutes – as well as frequent tempo changes. Despite making many efforts to play in tune, I ran out of breath, which resulted in intonation problems.

• *Chaconnery* (Hannan): Popular influenced composition emphasises melodic and expressive voice-like phrases and *legato* passages with frequent leaps of more than a 4th. I ended up having to play both parts myself and found it quite challenging. I recorded the first bassoon part first then the second but the melody was not clear on the recording.

• *Taegeum Sori* (Lee): Asia-Pacific influenced composition with experimental aspects including extended techniques, flutter tonguing, frequent tempo changes and rhythmic complexities. *Taegeum Sori* is a Korean traditional wooden flute whose sound and tone are reflected in the piece. I listened to a CD of *taegeum* music but feel that my own playing should assume more of the colours of the Korean wooden flute.

• *Duo for Bassoon and Cello* (Maddox): Neo-Romantic influenced work with expanded classical form and emphasis on balanced, passionate and expressive melodic lines. Bassoon’s intonation between D to A sounds flat, especially when there are frequent leaps of more than a 5th.
• *Duets for Double Reeds* (Mageau): Neo-Romantic style with classical form accentuating expressive melodic lines. The work is circa 3.30 minutes long and contains technical difficulties with many 16th note runs and numerous accidentals. This piece required lots of practice to play together in tune.

• *Interchange* (Murphy): Popular influenced work with driving repeated rhythms and loud dynamics. It contains complex rhythms, frequent meter, tempo, dynamic changes and leaps of more than a 7th or more. The dynamic range in the recording could be greater.

• *Parables* (Paviour): Neo-Romantic style with balanced melodic lines. The challenges in recording this piece included playing 8th note/16th note runs evenly and lyrical phrasing with many sustaining notes with pauses. This factor necessitated several re-recordings.

• *Oración Afro-Cubana* (Pertout): Post-Serialism or 20th century avant-garde style with Other Countries influenced atonal composition based on the Afro-Cuban batá drum rhythm *Chachá le kpá fuñ*. The challenges of this piece included playing 8th notes off the beat with or accents and *staccatissimos* and 32nd notes run fast and smoothly. This piece should be played a little faster.

• *Madrigal* (Wilcher): This Other Countries influenced composition adopts melodic and expressive lyrical phrases. The most difficult aspects were frequent slurred skips of a 3rd or more in the melody and the phrasing. I concluded that the recording should have had more dynamic range.

• *The Dominatrix and The Cosmopolitan* (Wilson): Post-Serialism atonal composition which contains a series of intervals and rhythmic patterns, as well as frequent tempo changes, rhythmic complexity and a broad dynamic range. I felt my playing should have demonstrated a greater variety of tone colours and dynamic range.

• *Uygur Dance* (Yu): This is an Asia-Pacific influenced composition. This Chinese titled piece combines the composer’s western avant-garde techniques with traditional Chinese influences. My playing needed a wider variety of tone colours.
6.4.2 Responses of Marketers

The completed CD was distributed to marketers, whose comments on both the concept and the quality of the content were elicited. The sampler and a questionnaire (see Appendix K) were sent out to seven marketers and I received feedback from three.

One marketer (mM7) questioned the inclusion of the pieces that are overly influenced by Asia-Pacific or Other Countries influences such as Pertout’s *Oración Afro-Cubana* (1999) with its Afro-Cuban batá drum rhythm, and *Taegeum Sori* (Lee, 2009) whose title refers to the Korean wooden flute. *The Ca Trù Singer* (as noted previously, Asia-Pacific influenced composition with and intercultural, experimental flavor and extended techniques/key clicks) by Blom (2010) has strong associations with music of Vietnam. *Ca Trù* means, literally ‘song of the women singers’, and flourished in the 15th century in northern Vietnam when it was popular with the royal palace and a favourite hobby of aristocrats and scholars. This marketer felt that such pieces might not be accessible to an Australian audience or that they infringe on the concept of the pieces being contemporary Australian music, given influence of other countries and cultures. The marketer comments on Lee’s composition: ‘Australia is of course a multicultural country – but this work seem to be more Korean than Australian aesthetically – on the other hand it’s good to recognise the ethnic makeup of the music scene in Australia... [however] I would hesitate to include this due to the work being partially written in traditional Korean modes.’ This marketer expressed similar sentiments about the other pieces mentioned above. In contrast, another piece that has a strong Asia-Pacific influence with western *avant-garde* techniques - *Uygur Dance* (1976) by Yu - was reviewed positively by this marketer, who observed that
Yu has a well-established profile and some Australian influence. The inspiration for this piece are the Uyghur people, a Turkic ethnic group living in Eastern and Central Asia. The implied message here is that even in our multicultural society the music composers write must have strong ties to Australia and less to their country of origin in order to be considered ‘Australian’.

I would argue that all of the composers and pieces selected for the CD do in fact fit this description, though some have a higher profile than others. However, this marketer’s observation is apt: ‘Australia’s identity’ is multicultural, but pieces influenced by other cultures must also have a clear resonance with contemporary Australian audiences – a term which must be defined more precisely, according to this marketer. The second marketer (mM4) does not share the same reservations regarding the CD content. For example, referring to The Ca Trù Singer by Blom, this marketer describes it as a smooth combination of genres, describing the piece as ‘somewhere between early music, gamelan and a contemporary post-Minimalist language’, which aptly reflects stylistic influences of the piece. However, when asked to select a list of pieces from the CD that the marketer felt ‘would be relevant to, and connect with, the contemporary audience’ he did not select any of the other pieces influenced by other countries but instead chose those reflective of western music, in the popular influenced and neo-Romantic categories. It is evident from these comments that additional information, such as liner notes, may be required to promote this style of bassoon repertoire. As one marketer points out, it is incontrovertibly true that Australia is a multicultural country and, as such, Australian music reflects a multicultural identity. Interchange has the aim of being one step in
the formation of a multicultural Australian identity in bassoon music, although it is evident from these remarks that work still needs to be done in this area.

The third marketer (mM2) addressed the order of the program in a broad sense, as follows:

- Order is frequently a balancing act between the strongest piece of music and the best playing. Obviously some pieces are going to play to one’s strengths more than others, hence the playing is better. Great and flashy playing sets the tone and expectation for the rest of the CD and as a player is therefore very important. It puts people at ease and encourages them to look forward to the next good bit. Conversely it’s better to bury anything that’s technically ‘a bit complicated’ later in the CD.

- Musically the brightest and most attractive piece should go first (or at least near the beginning) as an attention grabber. This is probably a good idea for broadcasting also, as radio is a prime method of attracting attention to your CD.

- Having established tone and expectation with the first piece (s) go to the more serious tracks - longer, heavier, more serious minded pieces that will take a little more effort for the listener to digest.

The three marketers commented on the quality of the sound, performance and composition of the pieces. The assessment of the marketers was that the quality of the performance and composition is high. There were many positive comments about each piece, their sound-world, their non-stereotypical concepts and the forum they provide to demonstrate the sonic capabilities of the bassoon. One marketer felt that the ways in which the bassoon is paired with other instruments in some compositions is highly successful, giving the bassoon the opportunity to ‘shine’. From the point of view of the marketers the poor recording quality and piano tuning problems were evident in some pieces, which suggests that these pieces would need to be re-recorded for a commercially released CD. This was in large part my fault, as I was new to the recording environment and my sound recording colleague had not recorded the bassoon before. The sampler was subsequently remastered by a
professional recording technician, Michael Macken, (with Adrian Barr) to improve
the quality (see CD 2, Appendix M).

mM4 chose the pieces, without suggesting a running order, which he felt would form
a collection relevant to contemporary audiences as follows:

<table>
<thead>
<tr>
<th>Pieces</th>
<th>Rationale</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Ca Trù Singer</td>
<td>Curious piece of bent counterpoint. Somewhere between early music, gamekan and a contemporary post-Minimalist language.</td>
</tr>
<tr>
<td>Hercules Close Stomp</td>
<td>Period piece but with a brightness, forward momentum and sense of humour that is immediately engaging.</td>
</tr>
<tr>
<td>Jazzoon (Cheney)</td>
<td>Nicely different voice for bassoon in opening.</td>
</tr>
<tr>
<td>To Fill This Emptiness</td>
<td>More exploratory duet with some room for the bassoon to breathe and an engagement with Australian contemporary classical genre models.</td>
</tr>
<tr>
<td>Flamenco Variations</td>
<td>Rather sentimental, but texturally satisfying. Nice relationship between bassoon and guitar parts giving more sonic room for the bassoon to shine than against similarly busy piano accompaniment.</td>
</tr>
<tr>
<td>Chaconnery (Hannan)</td>
<td>Nice tight sound world. Would have been good if this piece could have taken the two-reed instrument sonic blend event further.</td>
</tr>
<tr>
<td>Interchange (Murphy)</td>
<td>Long notes and ornamental turns of the bassoon sit very nicely against the marimba. Piece has an effective expectant feel.</td>
</tr>
<tr>
<td>Parables (Paviour)</td>
<td>Spiralling romp makes a less stereotypic exploration of the humorous-lugubrious potential of the instrument.</td>
</tr>
<tr>
<td>Oración Afro-Cubana</td>
<td>A very curious and texturally surprising duet. Could be hard to place, but definitely provides contrast.</td>
</tr>
<tr>
<td>The Dominatrix and The Cosmopolitan (Wilson)</td>
<td>Nice idea and definitely worth exploring.</td>
</tr>
</tbody>
</table>

**Table 17 **mM4: Choice of Pieces and Rationale

Table 18 shows mM7’s suggested program order because it should ‘aim to start and end with music that is lively and bright’. He further suggested ‘put some of the more introspective works towards the centre’ and ‘aim for a variety of mood and style throughout to maintain listener interest and enjoyment’ (see CD 3, Appendix M).

<table>
<thead>
<tr>
<th>Order</th>
<th>Pieces</th>
<th>Rationale</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Flamenco Variations (Fitzgerald)</td>
<td>This piece is very good from a marketability point of view, as it doesn't immediately challenge the listener - it could function very well as a means of introducing the listener to the more complex sound world created by some of the other works.</td>
</tr>
<tr>
<td></td>
<td>Piece</td>
<td>Comments</td>
</tr>
<tr>
<td>---</td>
<td>-------------------------------------------</td>
<td>-----------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>2</td>
<td>Chaconnery (Hannan)</td>
<td>This piece is fun, clever and has immediate listener appeal. I placed it second as it's a good foil to the opening work with its clever counterpoint and helps to maintain listener interest.</td>
</tr>
<tr>
<td>3</td>
<td>As Small Birds Play (Bonshek)</td>
<td>The sense of playfulness is evident. The bassoon is an ideal vehicle in many ways to convey a sense of playfulness. However, it's low pitch if not careful can sometimes convey a sense of great sorrow and there are moments when listeners get impressions of both moods from this work. Still - it is an engaging piece that would sit well on a CD.</td>
</tr>
<tr>
<td>4</td>
<td>To Fill This Emptiness (Dunleavy)</td>
<td>This work is quite attention grabbing. A better sense of space with the piano would help convey a greater sense of emptiness, but nevertheless it's a good 'quiet piece'.</td>
</tr>
<tr>
<td>5</td>
<td>Interchange (Murphy)</td>
<td>The rhythmic ostinato of the marimba is a very good contrast to the sustained melody of the bassoon. It's quite hypnotic and an interesting as well as a highly successful combination of instruments. More tracks with percussion would be a good idea.</td>
</tr>
<tr>
<td>6</td>
<td>Uygur Dance (Yu)</td>
<td>Julian Yu has a well established profile as an Australian composer, despite his Chinese heritage and influence. He also has some Australian influence and for this reason and because the piece is excellent and it merited inclusion. It has the advantage of being bright and cheerful.</td>
</tr>
<tr>
<td>7</td>
<td>Duo (Maddox)</td>
<td>There is some ingenious writing for the cello in this work and the melody really showcases the bassoon well. The composer clearly understands the capabilities of both instruments well. It also shows how the bassoon interacts with other instruments.</td>
</tr>
<tr>
<td>8</td>
<td>Parables (Paviour)</td>
<td>This work grabs listeners’ attention - the piano part is well written and well played. It shows a well honed sense of harmony and a certain gift for melodic invention is also evident.</td>
</tr>
<tr>
<td>9</td>
<td>Madrigal (Wilcher)</td>
<td>It's just a nice tune.</td>
</tr>
<tr>
<td>10</td>
<td>Hercules Close Stomp (Carr-Boyd)</td>
<td>This is either a great one to start with or finish with - it has obvious popular appeal and references to popular music of earlier last century. It could be a way to draw the listener into the sound world of the bassoon and the piano.</td>
</tr>
</tbody>
</table>
6.4.3 Response to Comments

Based on the above comments from the marketers it is clear that, whereas the CD is largely successful from an artistic point of view, the recording and conceptualisation required some refining to make a commercially successful CD. So in response to this feedback, I have made changes to the cover design (see Figure 8) after discussion with a Melbourne-based design company. I have also altered the program notes and program order, and the new edition of the sampler now contains printed inserts. (see CD 4, Appendix M). The overall recorded quality of the pieces was improved by remastering. The CD cover design now incorporates ‘a splash of color that reflects the musical content of the disc’ (mM7), the light brown color being reminiscent of the bassoon’s colour.

Figure 8: CD Cover Artwork for new edition of CD sampler, Interchange (2011)

(image on CD 4, Appendix M)

The program notes mention the movements of the pieces and are ‘slightly longer, and explain something about the composers as well as their individual works to be aimed
at a general listener’ (mM7). In response to other comments by the marketers, I recorded longer extracts from those pieces which could not be recorded complete.

My final version of the CD represents a measured response to the comments from three marketers. This final version is circa 60 minutes in length which is more suitable for a commercial CD, and the program order has been revised. As shown in Table 19, I included 10 pieces which includes the six pieces chosen in common by mM4 and mM7 and four pieces offering a mixture of the styles and instrumentation. However, I also decided to include well-known pieces in any future recording as mM7 also commented that for the sampler CD program, ‘the focus and intent of the music often seems to be more of interest to the composer and/or performer, and not really towards the general listener’. To address this issue, he suggested including pieces written by well known composers such as ‘Australia’s famous bassoon player and composer George Dreyfus’ to ‘build on what predecessors have achieved’.

Success in the classical music industry should be gauged not only by commercial marketability, but also artistically high standards from both performers recording quality. Many of the commissioned composers are well known in the classical music field, and this CD could expect reasonably expect success. My selection of the final program reflecting the musical multiculturalism of Australia is as follows:

<table>
<thead>
<tr>
<th>Order</th>
<th>Pieces</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><em>Hercules Close Stomp</em> (Carr-Boyd)</td>
<td>2 min.10 sec.</td>
</tr>
<tr>
<td>2</td>
<td><em>Chaconnery</em> (Hannan)</td>
<td>5 min. 30 sec.</td>
</tr>
<tr>
<td>3</td>
<td><em>Duo</em> (Maddox)</td>
<td>8 min.</td>
</tr>
<tr>
<td>4</td>
<td><em>To Fill This Emptiness</em> (Dunleavy)</td>
<td>7 min.</td>
</tr>
<tr>
<td></td>
<td>Piece</td>
<td>Duration</td>
</tr>
<tr>
<td>---</td>
<td>-------------------------------------------------</td>
<td>----------------</td>
</tr>
<tr>
<td>5</td>
<td><em>Interchange</em> (Murphy)</td>
<td>6 min.</td>
</tr>
<tr>
<td>6</td>
<td><em>The Dominatrix and the Cosmopolitan</em> (Wilson)</td>
<td>8 min. 30 sec.</td>
</tr>
<tr>
<td>7</td>
<td><em>Madrigal</em> (Wilcher)</td>
<td>3 min.</td>
</tr>
<tr>
<td>8</td>
<td><em>Parables</em> (Paviour)</td>
<td>6 min. 30 sec.</td>
</tr>
<tr>
<td>9</td>
<td><em>The Ca Tru Singer</em> (Blom)</td>
<td>7 min. 20 sec.</td>
</tr>
<tr>
<td>10</td>
<td><em>Flamenco Variations</em> (Fitzgerald)</td>
<td>10 min.</td>
</tr>
</tbody>
</table>

### 6.5 The Future of the CD

The production of a CD sampler of original Australian bassoon music was the culmination of the research process which encompassed an analysis of the literature, a pedagogical survey combined with the practice-led research and interviews into the perception of the bassoon in Australia from the perspective of bassoonists, composers and marketers. One fact that stands out clearly in the literature review and empirical research is the nature of classical music as a niche market, along with the current promise of the long-term viability of niche markets in this digital era. If it were to be released onto the market, the CD might not achieve great commercial success according to the standards of the mainstream music industry, but I feel that the distinction between commercial and artistic success is an important one. The artistic success of the CD can be assured by the careful selection of pieces and their skilful rendering; moreover, artistic success depends on the fulfilment of the vision behind the enterprise, and in this case, that includes addressing of issues identified in this research. My own view is that musicians and composers have an implicit, but nonetheless vital, obligation to both challenge and entertain audiences. The subtle contradiction between these functions seems, indeed, to be at the heart of questions about the future of classical music and how it is viewed by the public. To a degree this extends to numerous art forms. Whereas something that is conceived of as primarily as a product is designed to suit the self-perceived needs and desires of its
consumers, classical music (like other art forms) goes far beyond those parameters, and yet is limited by them. I believe that, as a classical bassoonist, my function is, at least in part, to educate audiences and to make them aware of what is possible, and in so doing to expand or augment possible directions for contemporary classical composition. At the same time, I believe that this process can be resonant with, rather than divergent from, the need to provide enjoyable entertainment. Interaction with audiences which highlights education and information, as well as establishing a rapport between the audiences and the performer, is the key.

There were gaps in existing repertoire which were identified in the pedagogical survey. These were essentially stylistic and resulted from a general lack of atonal compositions and those involving multiphonics and extended techniques. There was also a lack of works which demonstrated the full range of the bassoon and which was accessible at a mid-level and higher degree of difficulty. This project attempted to address these and other gaps and constraints and largely succeeded, but there is a continuing need to address the viability of the bassoon in particular and classical music in general. My contribution through the project is one small element of an ongoing process, but my hope is that it will generate further dialogue about the status of the bassoon in Australia in the long term. So I hope that this CD of original Australian bassoon music will help to raise interest in the bassoon in Australia, and in the general discourse about contemporary classical music.

This chapter describes the result of the practice-led research: the production of CD sampler of contemporary classical bassoon music with newly commissioned pieces specifically for this project. It outlines the process used to select the pieces and to
record the CD. It also discusses the responses of classical music marketers to the CD. A summation of all themes and findings of this research is presented and discussed in the following chapter.
CHAPTER 7

CONCLUSIONS

This chapter discusses the findings from the pedagogical survey, the interviews with bassoonists, composers, classical music marketers and the CD sampler of new and previously unrecorded Australian repertoire for bassoon in relation to the research question and the sub-questions (except that the last chapter doesn’t discuss the research question just the sub questions).

*How can the bassoon and its repertoire be relevant to, and connect with, the contemporary audience?*

Multiple factors contribute to determining and influencing the long term viability of a musical genre or instrument and its connection with a contemporary audience. The majority of the research has been dedicated to identifying these factors and subsequently using the conclusions to contribute to preserving the identity and relevance of the bassoon within the Australian market. In order to do so, I have looked at the larger cultural and economic system within which classical music in general currently operates; at the bassoon in the Australian context, through the eyes of those who understand it intimately and are therefore most knowledgeable about its strengths and deficiencies relative to its position in the culture and economy, and who know the existing repertoire. These varied views form a comprehensive picture of the current position of the bassoon in the Australian cultural milieu, and of how to
encourage its ongoing viability. This overview acknowledges the fact that there are musicians currently working in Australia who and are deeply committed to the ongoing viability of the instrument. But it also takes account of the fact that it is becoming increasingly difficult to make a living as a classical musician, due in part to the perceived lack of relevance to the Australian public of classical music in general, and the bassoon in particular. At the same time, there are some very promising possibilities for increasing the relevance of the bassoon and its connection to audiences. Education is also a vital component of this, as the literature shows the importance of education for the appreciation of classical music. This must be undertaken on a primary, secondary and tertiary level and through public support for musical education in schools, as well as community education.

The current Australian repertoire for the bassoon would benefit from expansion and augmentation as it has considerably more range than most existing repertoire reflects. For example, there is a relative absence of compositions which use extended techniques and multiphonics. The influence of world music, Asia-Pacific music and popular music is present, but has not always been well integrated into the contemporary repertoire. These gaps in the repertoire warrant attention which is partly what this practice-based research aims to accomplish.

How can performers, composers and classical music marketers of the bassoon connect with the contemporary audience?

With the opportunities made possible with new technology – these including music websites or MySpace pages, as well as the ability to purchase the music online – the artist is free to erect an artistic persona based on his or her own vision, combined
with building relationship with the audience. This would not have been possible prior to the advent of the new technology when only recordings with mass appeal and high sales were able to gain exposure. The ‘long tail’ offers a great deal of promise to musicians today. The challenge now is to figure out how to navigate a way through this new and exciting system while still maintaining a link to the traditional sounds and identity of the instrument.

This latter issue has particular relevance to the bassoon. As an old instrument whose present form and repertoire is complicated by its complex evolution and unique features, the bassoon has inherent limitations as well as untapped capabilities. Moreover, because the bassoon is generally poorly recognised, and also has a prevalent image as the ‘clown’ of an orchestra, there is a danger is that audiences will not readily be able to visualise a different role for it. However, this is not insurmountable as long as bassoonists and composers do not perceive themselves to be constrained by it. The fact that the bassoon sometimes appears ‘invisible’ to audiences can be taken as an opportunity to surprise audiences by devising a different role for the instrument. I believe the intrinsic strengths of the bassoon can be the key to enhancing its image in the public consciousness. It is up to both the bassoonist and composer to take this initiative. It is also important that Australian performers are more active in communicating directly with audiences.

With classical music in general, but particularly with the bassoon, there should be occasions when performers are willing to take audiences out of their comfort zones. According to research findings concerning the social perception of classical music, innovation is sometimes regarded as a dangerous undertaking because classical
music audiences are an intrinsically conservative group. The risk of alienating them by fundamentally ‘changing’ classical music – by not giving these audiences what they expect – is not one to be taken lightly. There were conflicting views among the study participants between those who felt that audiences needed to be challenged and those who felt that listening to music ought to be an unchallenging, pleasant experience. A few bassoonists felt strongly that the traditional classical repertoire which shows off the capabilities of the bassoon to their best advantage, ought not to be abandoned and that atonality and extended techniques were highly contentious and therefore ought to be approached with caution, if at all. This attitude could be viewed as stubborn conservativism, but it arises out of true concern for the instrument and the danger that its intrinsic strengths may be lost. Without that core identity, the image of the instrument could degenerate.

The ‘crossover’ artist encapsulates an awareness of the competing pressures identified as currently affecting classical music. Deconstructing the phenomenon of the crossover artist allows for interesting conclusions to be made regarding the current position of classical music, its struggle for market viability and the threat of a loss of identity. Crossover artists literally ‘cross over’ the divide between classical and popular music, but according to this study, this is a general term covering a variety of performers. For example, a bassoonist who focuses on jazz bassoon and builds his reputation on this, is thought of as a crossover artist, as is a group such a bond, the British women’s group who cultivate the sexy image of pop stars (Mok, 2002).
There are varying opinions about crossover artists. Whereas many critics acknowledge that this form of marketing and self-promotion may be a viable method of promoting and perpetuating the classical genre, as it capitalises on the existing marketing structures, others feel that this popularised image and the accompanying changes in repertoire weaken the integrity of classical music.

It is possible that crossover musicians have found a simple, unique solution to the decreased viability of the classical genre following the rise of popular music by furthering the dialogue concerning the social position of classical music. Their contributions also perform the valuable role of expanding the public appreciation of classical music, leading to increased interest and market reach. As a result, music consumers become accustomed to being ‘courted’ in this manner and become less attuned to subtler messages. The bassoonists and composers in my study did not participate in crossover performance, although some did acknowledged the influence of pop and jazz influences. Generally speaking, they retained a strong interest in the evolution of contemporary classical music and its unique possibilities, while some were disturbed by the tendency of the young to gravitate to popular culture and saw this as a challenge to be overcome.

*How can a CD of Australian classical bassoon music be designed and marketed to connect with the contemporary audience?*

There are many responses to the challenge of effectively marketing classical music, but all the research indicates that there is no precise formula for success. The research CD attempts to address the concerns of the interviewees regarding existing Australian bassoon repertoire and its limitations. Some aspects of the initial objective
have been fulfilled, while others remain elusive. For example, the intention behind introducing music influenced by Asia-Pacific or Other Countries cultures, as well as popular music influences, is to expand the range of contemporary classical bassoon music. These are both styles have been adopted by several Australian composers in both their vocal and instrumental compositions, which is in keeping with Australia’s multicultural identity. As the comments of one marketer indicate, there might be a need to further define the parameters of the ‘contemporary audience’ and ‘contemporary classical Australian bassoon music’ (mM7), as these labels are subject to some dispute: for example, the contemporary audience could be further defined on the basis of age or other demographic characteristics. The issue of what constitutes contemporary music also warrants discussion. The contemporary classical period is sometimes estimated to have begun around 1975, but this is an approximation and not the result of any particular watershed event. One wonders, as history progresses whether our conception of ‘contemporary’ must likewise evolve and adjust.

7.1 Discussions
The small but identifiable drive to reverse past trends and work toward the long-term viability of classical music makes this a promising period. There is, however, an urgent need to capitalise on this current mood and bring it to fulfilment. This has been both the aim and conclusion of all my research. In the practice-based research, I have attempted to engage community awareness and interest in the bassoon while analysing in the pedagogical survey, and presenting with the CD sampler, innovative repertoire which addresses deficiencies and furthers the development of bassoon music. However, I am aware that this is just the first step towards further dialogue,
community partnerships, creative innovation and the evolution of new insight into the bassoon.

In the literature review analysis, I focused on the position of classical music throughout the western world because commonalities of experience exist and in this age of globalisation, certain generalisations can be made about the music industry worldwide. For example, mainstream music marketing follows a similar format everywhere and is subject to the same general market trends. The work of some prominent artists is distributed worldwide, although there are differences in terms of popularity, demand and distribution. Most of all, I found that the observations regarding the ‘crisis’ in classical music in the 20th century are not limited to any one country, but that the observations of several authors – for example, Ford (2005) and Letts (2003) – were universally applicable.

That having been said, however, it is worth noting that the history and development of classical music also differs in Australia. Such observations are crucial to this research, as my focus is on the future of the bassoon specifically in Australia. Although classical music in Australia originally emanated from Europe, there is now a desire to develop and promote a uniquely Australian identity in music. Instances of this include compositions which incorporate elements of Australian Aboriginal music, an Asian-Australian fusion of sounds, or music that contains sounds taken from nature (Peter Sculthorpe Composer, 2011).  

4 This establishment of a specifically Australian identity in classical music is very much an ongoing process. There are endless unique possibilities for the addition of specifically ‘Australian’ sounds in classical music. These are still innovative today, as there are numerous methods of

Some examples include John Antill’s Corroboree, and Peter Sculthorpe’s Djilile
using the existing structures of classical music to showcase a variety of sounds which create a hybrid and distinctive Australian musical identity but one that is still linked to the European tradition. There is considerable precedent for the creation of a distinct Australian identity. A vivid example is the *Jindyworobak* movement which existed in Australia from the 1930s to 50s. This was a nationalistic movement spearheaded by a group of poets who borrowed from Aboriginal sounds and concepts, resisting the influence of European culture and promoting a nationalistic Australian movement which also contributed to the worldwide interest in Australian aboriginal art (Ackland, 2000, p.76).

There are several organisations which support Australian musicians, composers and audiences. The Australian Music Centre, which was invaluable to me during the course of this research and houses the information about the bassoon repertoire used in the pedagogical survey, is a main resource for Australian classical music repertoire.

The Music Council of Australia sponsored the Classical Music Summit (Classical Music Summit, 2010) in Sydney in July 2010. The problem they identified was that the ‘core repertoire of the classical music sector, the orchestra, is stuck in the 18\textsuperscript{th} and 19\textsuperscript{th} centuries’ (Classical Music Summit, 2010) conference. It is evident, from the contribution of this organisation alone, that there is very significant interest in the future of classical music, and how contemporary performers and composers can connect with Australian audiences.
These recent examples of support for Australian classical music are just two examples of a larger, integrated system of support for Australian cultural activities at both the state and federal level. This funding falls under the broad categories of ‘heritage’ and ‘arts’, with the latter category encompassing visual and performing arts (including film) as well as music. Overall, classical music receives a relatively small share of this public funding (Public Funding of Music in Australia, 2008) accounts for approximately nine percent of total arts funding; in 2005–6, this figure (comprising both state and federal funding) amounted to approximately $75 million (Public Funding of Music in Australia, 2008). The actual level of access to this funding varied significantly from state to state was not consistent between states. The $75 million that went to classical music in 2005–2006 took the form of sponsorship for both orchestras and opera companies. Federal funding is provided primarily by the Australian Council for the Arts (Public Funding of Music in Australia, 2008).

The viability of the future of the bassoon in Australia is a very complex issue, with many factors to be considered. The viability of any cultural enterprise is dependent on a combination of factors which include, but are not limited to, the demands of the market and the availability of publicly funded infrastructure and support. In this concluding chapter, I have attempted to encapsulate these factors as they pertain to the future of the bassoon in Australia, while noting that the future of the bassoon is to some degree intertwined with the future of classical music in general. But as was clear in the themes that emerged from the study, the future of the bassoon also deserves and requires individual attention. At first glance, there are several factors which contraindicate the continued viability of the bassoon. These include its quirky, sometimes obscure image, the fact that many people do not readily recognise it, its
stereotypical identity as the ‘clown’ of the orchestra, the relatively high expense involved with playing it (which limits the degree to which students are exposed to the bassoon in school music programs), and the physical risks to the player associated with the bassoon’s size, weight and physical construction. Many of these constraints are counteracted by a genuine love and enthusiasm for the bassoon. Virtually all of the bassoonists interviewed stated that they love the bassoon; but composers and marketers in my study cited physical problems related to playing the bassoon. It is nevertheless evident that many individuals are willing and able to overcome these and all other difficulties in their continued enthusiasm for the instrument. Until now there has not been a clear correlation drawn between the global crisis and opportunities in classical music, and the specific status of bassoon music in Australia.

The majority of bassoonists interviewed recalled being initially drawn to the bassoon, almost as though the instrument were choosing them. All of the bassoonists continue to profess a love for the instrument, despite the fact that all but one bassoonist who took part in has a strong interest in both the history and the contemporary applications of the bassoon. The bassoonist who has acted as my ‘critical friend’ throughout the this research process, and for whose opinions I have the highest respect, feels very strongly that the traditional identity of the bassoon should be preserved within current repertoire, as well as by continued interest in older repertoire. This research expands upon an article I wrote in 2010 entitled *What is missing from the Australian solo bassoon repertoire?* (See Appendix L). I understand how some classical repertoire is considered better suited to the character of the bassoon. One of my interview participants feels strongly that the bassoon
ought to be regarded as the ‘gentleman of the orchestra’, supporting the melodic line by its sometimes unobtrusive but potentially powerful role in the orchestra.

I also firmly believe that the bassoon needs to be showcased. Several current factors highlight this: the fact that the bassoon is sometimes seen as antiquated, the fact that its role in the orchestra is often overlooked by audiences, and the fact that declining classical music programs in schools make it less likely that children will be exposed to an uncommon and expensive instrument like the bassoon. The majority of the interview participants indicated that school students, with the possible exception of those in specialist high schools, are less likely to be exposed to the bassoon. A recent development which has significant ramifications for the future of the bassoon is the development of the mini-bassoon, currently manufactured by a few companies, notably Howarth in London. The Howarth mini-bassoon is smaller, lighter and has a slightly higher sound than a standard model and the cost is a fraction of the price of a professional standard bassoon from the same manufacturer (Howarth London, n.d.).

A German company, Guntram Wolf, offers a range of mini-bassoons, the smallest being the Tiger with five keys, decorated with tiger stripes to appeal to a young child and offering an opportunity to learn on a simplified version of the instrument. These mini-bassoons serve to greatly improve the accessibility of the instrument at what may be a crucial time for students and schools. Several of the bassoonists interviewed mentioned being introduced to the bassoon by a teacher or other mentor during childhood. However, the standard bassoon is heavy, large and unwieldy for children and investing in a bassoon may be prohibitively expensive for parents and teachers. The mini-bassoon alleviates, if not eliminates, these issues. Its size and format make it appealing and less intimidating to children and to their teachers. As
my research shows, early exposure to the bassoon has significant ramifications with regard to its ongoing use. The mini-bassoon can increase opportunity, accessibility and thus long-term interest. Catherine Millar, a UK teacher whom I met at the workshop for the International Society of Music Education Conference in Beijing in August 2010, has an informed perspective on music education for children. Millar teaches bassoon to young students and many of her students go on to play in UK orchestras. Millar emphasises the importance of introducing young people to the bassoon early and recommends a number of useful teaching methods. For example, she suggests transposing well-known classical and popular pieces for beginners. She also uses the mini-bassoon to make bassoon playing more accessible to children.

Another contributing factor to the current interest in the bassoon is its range and capabilities. There is clearly an interest in exploring the range of the bassoon in new and creative ways. There is also an absence in recent Australian repertoire of any evidence of a tendency to treat the bassoon as the 'clown' of instrument. It can be inferred that the attitude toward the bassoon in Australia is somewhat different from the worldwide trend. The position of the bassoon in the Australian music community evidently offers unique opportunities and challenges. Personally, I am excited by much emerging bassoon repertoire as a bassoonist. The bassoon has great capabilities as a solo instrument and I can also see the role of the bassoon in contemporary classical music, with avant-garde or extended techniques being very important as an avenue for further exploration of the instrument’s intrinsic capabilities.

The CD sampler expressed my personal artistic vision which was the impetus for the study. I am aware, however, that the production of the CD sampler is only a first
step, both for me as a bassoonist and for the bassoon as a contemporary classical instrument. I anticipate pursuing further involvement in the music community in Australia and actively promoting the evolving image and identity of the bassoon for many years to come. Happily, there are many indications of a shift taking place in the industry toward increased availability of music that fits a niche market. One of the most promising concepts encountered during the course of this research was the concept of the ‘long tail’ in music marketing (Anderson, 2006). With current digital technology and the marketing and production techniques it makes possible, even the smallest niche markets can become viable. It is no longer necessary for sales to have to reach a certain level in order for music to gain exposure. Although this is not only important for financial reasons, the economic support has always been a vital component of the struggle to keep musicians interested and able to maintain creative and innovative careers in which they not only constantly innovate and satisfy their artistic impulses, but also appeal to the audience for whom they perform. The sustainability of classical music is achievable only if musicians and composers are able to pursue it full-time as their primary career.

Initially, the goal of this research was to investigate the future of the bassoon – to draft a way forward for the instrument in Australia - and in doing so, to link this investigation with the future of classical music in general. However, another focus has emerged from the concepts that formed as a result of the mixed methodology I used, and this has arisen as a response to my initial query about the future of the bassoon. I now believe that the way forward for the bassoon as a solo instrument is to develop continuity from a combination of traditional repertoire with the inclusion of other genres. There is a need to form a bridge between the accessible and the more
difficult contemporary classical music and so exposing audiences to familiar
soundscapes while at the same time accustoming their ear to new aesthetics, sounds
and techniques. This must be enhanced by a continuous two-way communication
between players and composers in both the local and global musical communities.
Like any form of artistic expression, music thrives when there is an active (as
opposed to stagnating) engagement in it. In general terms, the problems of audience
engagement with modern music was due in part to the structure of the industry
during the latter half of the 20th century, when contemporary classical music was
forced to ‘compete’ (generally unsuccessfullly) with popular music. Now that the
structure of the industry is changing because of the role new technology plays in
music marketing and sales, it seems important to attempt to carry on as though that
breach never occurred – that is, by assuming the presence of active engagement
between musicians and audiences. This would enable composers to explore
techniques and styles which would, in turn, be accepted by audiences.

Personally, while I see a need to preserve and potentially update classical repertoire –
the repertoire that best shows off the intrinsic capabilities of the bassoon – I also see
a need to push the boundaries by exploring techniques and genres not traditionally
associated with the bassoon. I believe that the current repertoire, though it has
definite strengths, does not fully express the instrument’s capabilities. It seems
inevitable that this experimentation will not be uniformly successful. But as a result
of my interviews with bassoonists there emerged the impetus from the performers
themselves to pursue new ideas and I feel that bassoonists and composers should be
free to explore these new directions without fearing the possibility of audience
alienation. While it is true that the use of extended techniques and atonality may be
‘divisive’, as one bassoonist said, I do not feel that this need be hostile or permanent. People will gravitate toward the music that appeals to them, but I believe that there can potentially be room for all in this new classical music market.

For all these reasons, I am fundamentally hopeful about the future of the bassoon in Australia. During the course of the interviews, I spoke with many musicians who remain motivated to play or compose for the bassoon primarily out of a sense of love for the instrument. Most of them had a well-developed vision of the type of bassoon music that they would like to play or compose. These opinions varied, and there should be a wider context in which musicians and composers can enjoy the support and interest of the community in an ongoing, multifaceted dialogue. As classical guitarist Karin Schaupp states, classical music as a whole is currently in a state of ‘major flux’ and it is necessary for musicians, composers and audience to 'go along with the times and shape things along the way' (Fischer, 2008).
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Appendix A

Approval from the University of Western Sydney Ethics Approval Committee for the conduct of research
Notification of Approval

Email on behalf of the UWS Human Research Ethics Committee

Dear Diana and Sophia

I'm writing to advise you that the Human Research Ethics Committee has agreed to approve the project.

TITLE: The Bassoon in Australia: Repertoire and contemporary relevance

Student: Sophia Rhee

The Protocol Number for this project is H6822. Please ensure that this number is quoted in all relevant correspondence and on all information sheets, consent forms and other project documentation.

Please note the following:
1) The approval will expire on 31 December 2012. If you require an extension of approval beyond this period, please ensure that you notify the Human Ethics Officer (humanethics@uws.edu.au) prior to this date.
2) Please ensure that you notify the Human Ethics Officer of any future change to the research methodology, recruitment procedure, set of participants or research team.
3) If anything unexpected should occur while carrying out the research, please submit an Adverse Event Form to the Human Ethics Officer. This can be found at http://www.uws.edu.au/research/ors/ethics/human_ethics
4) Once the project has been completed, a report on its ethical aspects must be submitted to the Human Ethics Officer. This can also be found at http://www.uws.edu.au/research/ors/ethics/human_ethics

Finally, please contact the Human Ethics Officer, Kay Buckley on (02) 4736 0883 or at k.buckley@uws.edu.au if you require any further information.

The Committee wishes you well with your research.

Yours sincerely

Dr Janette Perz,
Chair, Human Research Ethics Committee

Kay Buckley
Human Ethics Officer
University of Western Sydney
Locked Bag 1797, Penrith Sth DC NSW 1797
Tel: 02 47 360 883
Appendix B

Interview information sheets
Appendix C

Interview consent form
Appendix D

Interview questions for Australian classical bassoonists
The Bassoon in Australia: Repertoire and contemporary relevance

How can performers, composers and classical music marketers of the bassoon and Australian classical bassoon repertoires connect with the contemporary audience?

Interview Questions

Main Question: 1. What is, and what could be, the identity of the bassoon?

Sub-questions:

1.1 What perception would you like the bassoon to have? How could it be achieved? Where would you like to see the bassoon go, musically?

1.2 How easy or difficult is it to be innovative while playing the bassoon? (that is use of the bassoons beyond where it usually appears)

1.3 How can the bassoon and its music be relevant to, and connect with, the contemporary audience?

1.4 How can the bassoon and its Australian music be relevant to, and connect with, the contemporary Australian audience?

1.5 How can performers, composers and classical music marketers of the bassoon and Australian classical bassoon repertoire connect with the contemporary audience?

1.6 How can a CD of Australian classical bassoon music be designed and marketed to connect with the contemporary audience?

1.7 What do you think is the public perception of the bassoon and bassoon music? How do you feel it is regarded?

1.8 Are you aware of any stereotypes about the bassoon? Where is the “clown of the orchestra” from? Do orchestras, especially through children’s concerts enforce this stereotype of the bassoon?

1.9 Is the bassoon taken seriously enough? Are its capabilities appreciated by the public?

1.10 Why do you think bassoon is categorised as an “endangered instrument”?

1.11 Has the level of interest in the bassoon changed at all during the course of your career? Why is this so?
Main Question: 2. How do you select your music?

Sub-questions:

2.1 What Australian/US repertoire is available to the contemporary bassoon player?

2.2 Do you play Australian/US repertoire for bassoon?

2.3 What do you think of Australian/US repertoire for bassoon?

2.4 What ranges of musical styles are composers writing for the contemporary Australian bassoon player?

2.5 What style and level of pieces do you think are missing from this body of works? So you feel the other levels are well covered?

2.6 What type of music would you like to see being written by contemporary Australian composers for the bassoon?

2.7 How can contemporary Australian composers make and write their music so that is relevant to young bassoon players and their audiences?

2.8 What 20th and 21st Century bassoon repertoire have you enjoyed playing? Why did you enjoy it?

2.9 Have you had a piece written for you? If so, name the piece(s) and composer(s). What style of music would you like to have written for the bassoonists? For example, multiphonics, key clicks, sound-bed, unusual instruments combination, electronics.

2.10 Do you write music for bassoon? If so, name some pieces.

2.11 Do you arrange music for bassoon? If so, name some arrangements.

Main Question: 3. Tell me a little bit about your background and your career as a bassoonist.

Sub-questions:

3.1 How long have you been playing the bassoon?

3.2 Where have you performed? Do you take part in festivals?

3.3 What are some reasons for you to continue playing bassoon music?

3.4 What are the prospects for bassoonists in Australia pursuing a freelance career?

3.5 Have you encountered any physical problems while playing the bassoon – for example, muscle strain?

3.6 Why the bassoon? Why did you choose your instrument?
3.7 What options are there for bassoonists today?

3.8 Do you play only the bassoon, or other instruments?

3.9 What is your current position as a bassoonist?

3.10 Do you play in an orchestra/ quartet/ octet/ solo/ teach?

3.11 Do you belong to, or are you aware of any professional associations for bassoonists, or woodwind instruments in general?

3.12 I have noticed, in my research, that some classical musicians, including bassoonists, have websites now. Do you have a website? How important is this type of publicity to your bassoon carrier?

3.13 Are students in Australian schools receiving an adequate contemporary classical musical education, in your opinion? Do they know about the bassoon?

3.14 How could music education in Australian schools better encourage the study and performance of contemporary classical music and the bassoon?
Appendix E

Interview questions for Australian classical composers of bassoon music
The Bassoon in Australia: Repertoire and contemporary relevance

How can performers, composers and classical music marketers of the bassoon and Australian classical bassoon repertoires connect with the contemporary audience?

Interview Questions

Main Question: 1. Have you written any music for the bassoon? If so, what specific pieces have you written (dates and instrumentation). If not, why haven’t you written for bassoon?

Sub-questions:

1.1 Do you think your bassoon compositions connect with wide audiences? If yes, why is this so? If not, why not?

1.2 In what way do you feel your music reflects aspects of contemporary society and contemporary life?

1.3 What sounds and styles influence your own composing?

1.4 How did you choose the title for the bassoon pieces you have written?

Main Question: 2. What do you think is the best combination instrument(s) with the bassoon?

Sub-questions:

2.1 What are some of the most unusual aspects, distinctive qualities of the bassoon? Are they strengths or weaknesses, or both? How can they overcome? What do you think the bassoon can do, musically?

2.2 What do you think of non-traditional applications of the bassoon's capabilities — for example, jazz bassoon? Have you considered using or used any of these?

2.3 How does the bassoon compare to the other woodwind instruments in terms of range and versatility?

2.4 What are some other possible instruments combinations that you consider effective when writing for bassoon?

2.5 Can you tell me the names of some compositions which, in your opinion, show the bassoon instrument off to its fullest potential?

2.6 Are you aware of any compositions that use the bassoon in particularly innovative ways? Are they successful, in your opinion?
2.7 Which compositions best take advantage of the bassoon’s range and versatility?

2.8 Do you think there is an audience for contemporary classical bassoon music?

2.9 How can the bassoon and its music be relevant to, and connect with, the contemporary audience?

2.10 Do classical music audiences have specific expectations regarding contemporary classical music? Do you ever feel pressured to fill expectations? Do you think the bassoon can address some of these expectations?

2.11 In what ways is it/would it be rewarding to compose music for the bassoon?

2.12 How can performers, composers and classical music marketers of the bassoon and Australian classical bassoon repertoire connect with the contemporary audience?

2.13 How can the bassoon and its Australian music be relevant to, and connect with, the contemporary Australian audience?

2.14 How can a CD of Australian classical bassoon music be designed and marketed to connect with the contemporary audience?

Main Questions: 3. What tools or education do people need to understand contemporary classical music?

Sub-questions:

3.1 What are some limitations of the bassoon, and how can they be overcome? Where would you like to see the bassoon go, musically?

3.2 Why do you think the bassoon is sometimes considered an “endangered instrument”? Do you think the bassoon’s image as the “clown of the orchestra” is reinforced?

3.3 What are some reasons to continue composing and playing bassoon music?

3.4 Are students in Australian schools receiving an adequate contemporary classical musical education, in your opinion? Do they know about the bassoon?

3.5 How could music education in Australian schools better encourage the study and performance of contemporary classical music and the bassoon?
Appendix F

Interview questions for Australian classical music marketers
The Bassoon in Australia:
Repertoire and contemporary relevance

How can performers, composers and classical music marketers of the bassoon and Australian classical bassoon repertoires connect with the contemporary audience?

Interview Questions

Main Question: 1. I am planning to produce a recording of Australian Bassoon music. What advice would you give me when producing a recording of Australian bassoon music?

Sub-questions:

1.1 How can the bassoon and its music be relevant to, and connect with, the contemporary audience?

1.2 How can the bassoon and its Australian music be relevant to, and connect with, the contemporary Australian audience?

1.3 How can performers, composers and classical music marketers of the bassoon and Australian classical bassoon repertoire connect with the contemporary audience?

1.4 How can CD of Australian classical bassoon music be designed and marketed to connect with the contemporary audience?

1.5 Which contemporary Australian classical composers would be easier to market and why?

1.6 Should the contemporary Australian bassoon pieces have titles which indicate a strong connection with contemporary society and contemporary life?

1.7 Is there anything I should be aware of, in terms of coming up with the basic concept for my CD?

1.8 In your opinion, is this a good time to release a new classical CD of Australian bassoon music?

1.9 What sort of cover art makes a big difference to the success of a classical CD, in your opinion?

1.10 What is the difference between CDs that are successful, and those that are not?

1.11 Why do you think bassoon is categorized as an “endangered instrument”?

1.12 Do you like the sound of the bassoon?
1.13 What do you think the Australian public thinks of the bassoon, if they are aware of it at all?

1.14 Do you have any success stories to share about bassoon recordings produced in the past ten years or so?

1.15 What do you think the bassoon can do, musically?

Main Questions: 2. How do newspaper and magazine reviewers learn about new classical CDs, and how do they select the ones to review?

Sub-questions:

2.1 Does every CD get a press release?

2.2 Do you have any ideas to share about successful advertising of a classical CD of bassoon music?

2.3 How likely is it, in your experience, that a classical CD of Australian bassoon music will be reviewed in a major publication?

2.4 Do you know of any classical music marketing campaigns that have misfired or have not worked? Why do you think they didn't work?

Main Question: 3. Who listens to classical music today?

Sub-questions:

3.1 Do you feel, as some scholars and critics state, that classical music is 'losing cultural ground'? If this problem exists, what is the solution, in your opinion?

3.2 Is classical music a niche market?

3.3 Has the classical CD music market expanded or gotten smaller or otherwise changed in any way, during the time that you've worked in the field?

3.4 If you have experienced changes, what is the main factor that you attribute them to?

3.5 Is there a 'crisis' going on? Has marketing had to adjust, and what kinds of adjustments have been made?

3.6 How long have you worked in the field?

3.7 Would you be willing to have a second interview as I work through the process?
Main Question: 4. Is it possible to effectively market classical CDs to teenagers? How would you go about doing this?

Sub-questions:

4.1 For effective marketing, is it necessary to have a concrete idea of your niche? What is the best way to define the target market for a classical CD?

4.2 Is it possible for niche markets to be profitable today?

4.3 Do you have any success stories to share with regard to effective marketing of classical CDs?

4.4 What about notable failures?

4.5 What's the best way to gain a solid understanding of the teen market?

4.6 How do you market classical CDs to different audiences? We have already talked about teens, but are there any specific issues to consider in marketing classical CDs to younger adults, in their 20s or 30s? What about older adults?

4.7 In your experience, how much do people's perceptions of classical music change as they get older?

4.8 Are younger audiences (for example, in their 20s and early 30s) knowledgeable enough to appreciate classical music, generally speaking?

4.9 Are students in Australian schools receiving an adequate contemporary classical musical education, in your opinion? Do they know about the bassoon?

4.10 How could music education in Australian schools better encourage the study and performance of contemporary classical music and the bassoon?

4.11 Are younger audiences more likely to appreciate new or innovative compositions?

4.12 What would younger audiences be looking for in a CD of Australian bassoon Music?
Appendix G

Advertisement in Australian Music Centre journal and
Australian Music Council Bulletin board for calling contemporary classical
Australian bassoon music
Sophia Rhee, a bassoonist and PhD candidate in Music at University of Western Sydney, is researching "The bassoon in Australia: repertoire and contemporary relevance".

She is exploring how to make the bassoon (and classical music) relevant to contemporary audiences and part of this project is the commissioning of new works for bassoon for a CD. If you are interested in writing a work for this project, please contact Sophia Rhee, 16460078@student.uws.edu.au (e-mail), 0419 488 788 (phone); or supervisor Dr. Diana Blom (d.blom@uws.edu.au).
Appendix H

Information sheet for commissioned Australian composers
Australian repertoire for solo bassoon and bassoon with one other instrument

How can Australian classical bassoon music connect with the contemporary audience?

Many thanks for your interest in my project. I would like to invite you to write a piece for solo bassoon or bassoon with one other instrument. Here are some of the parameters for the project:

- Let me know your definite commitment to writing a piece by 29th of March, 2010
- The deadline for the piece together with a program note (around 200-250 words) is end of April, 2010
- The piece is to be no longer than 7 minutes
- If you are writing for a combination other than solo bassoon, or bassoon and piano, please discuss the other instrument with me first, for availability issues
- You can write for any technical level but the information below regarding ‘holes’ in the available bassoon literature in relation to levels may be of interest

Below is information about the project which may be of interest. The question above is at the heart of the project which I am undertaking for the degree of PhD in Music at the University of Western Sydney.

The research project aims to investigate: changes that are occurring in society towards classical music and in particular towards the bassoon, an instrument often considered to be on the verge of extinction; the bassoon in relation to Australian repertoire and how this connects to an audience; and marketing a recording of contemporary Australian art music for bassoon.

The thesis responds to the question, How can Australian classical bassoon music connect with the contemporary audience, and asks, how can the bassoon and its music be relevant to, and connect with, the contemporary audience?; how can performers, composers and classical music marketers of the bassoon and Australian classical bassoon repertoire connect with the contemporary audience?; and how can a CD of Australian classical bassoon music be designed and marketed to connect with the contemporary audience?

As part of this research project, I have conducted a pedagogical survey of Australian bassoon repertoire (solo bassoon, bassoon and piano, and bassoon with one other instrument) written from 1940s to the present. The survey describes pedagogical issues such as the range, date and origin of pieces written for the bassoon, but also attempts to define musical styles, aesthetics and characteristics adopted by the Australian composers. It aims to illustrate what styles and aesthetics are well represented and which are missing. In doing so, the survey aims to respond to the
larger question of how Australian classical music is able to reflect modern Australian culture and encourage audience interest in the bassoon, its music and therefore, classical music generally.

The survey has found a total of 25 pieces for solo bassoon, 53 for bassoon and piano, and 20 for bassoon and one other instrument (generally another woodwind instrument – for example, oboe, clarinet or flute).

**Table X: Distribution of Styles within Four Categories of Composition**

<table>
<thead>
<tr>
<th></th>
<th>Neo-Romantic</th>
<th>Popular</th>
<th>Asia-Pacific or Other Countries</th>
<th>Post-Serialism include avant-garde and atonal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Solo Bassoon</td>
<td>3</td>
<td>11</td>
<td>4</td>
<td>7</td>
</tr>
<tr>
<td>Bassoon with Piano</td>
<td>21</td>
<td>26</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>Bassoon with one other instrument</td>
<td>10</td>
<td>6</td>
<td>2</td>
<td>2</td>
</tr>
</tbody>
</table>

All the pieces in the Pedagogical Survey are rated according to difficulty, each piece being given a rating of 1 – 6. The ratings are as follows:

**Table Y: Difficulty Level of Repertoire**

<table>
<thead>
<tr>
<th>Category</th>
<th>Level 1 Beginner</th>
<th>Level 2 Upper Beginner</th>
<th>Level 3 Lower Intermediate</th>
<th>Level 4 Intermediate</th>
<th>Level 5 Upper Intermediate</th>
<th>Level 6 Advanced (Professional)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Solo Bassoon</td>
<td>C – f²</td>
<td>B₁⁺ g¹</td>
<td>B₁⁺ a¹ \textit{flat}</td>
<td>B₁⁺ b¹</td>
<td>B₁⁺ c¹¹</td>
<td>B₁⁺ e¹¹</td>
</tr>
<tr>
<td>Bassoon and Piano</td>
<td>0</td>
<td>5</td>
<td>3</td>
<td>4</td>
<td>6</td>
<td>7</td>
</tr>
<tr>
<td>Bassoon with one other Instrument</td>
<td>2</td>
<td>10</td>
<td>16</td>
<td>5</td>
<td>12</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>0</td>
<td>1</td>
<td>3</td>
<td>5</td>
<td>7</td>
<td>4</td>
</tr>
</tbody>
</table>
Table Z: Range within Compositions

<table>
<thead>
<tr>
<th>Type of Composition</th>
<th>Narrow</th>
<th>Broad</th>
<th>Variable (through different movements of the same composition)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Solo bassoon</td>
<td>13</td>
<td>3</td>
<td>9</td>
</tr>
<tr>
<td>Bassoon and piano</td>
<td>21</td>
<td>10</td>
<td>22</td>
</tr>
<tr>
<td>Bassoon with one other instrument</td>
<td>6</td>
<td>3</td>
<td>11</td>
</tr>
</tbody>
</table>

I hope that commissioning new piece(s) may fill the gaps of what is missing in Australian Classical bassoon repertoires. I am going to play these new commissioned pieces myself and record a CD by mid of 2010.

Please do not hesitate to contact me if you have any questions or other suggestions, I will gladly take them on board and we can discuss further.

Sophia Rhee, 16460078@student.uws.edu.au (e-mail), 0419 488 788 (phone); or supervisor Dr. Diana Blom (d.blom@uws.edu.au).

Again, many thanks for your interest in the bassoon and the project.

Kind regards,
Sophia Rhee
Appendix I

Consent form for commissioned Australian composers
Appendix J

14 Commissioned compositions for this project:

14 Commissioned Compositions:
Diana Blom, *The Ca Trù Singer* (2010), excerpt: 1st page, full score
Corrina Bonshek, *As Small Birds Play* (2010), excerpt: 1st page, full score
Lisa Cheney, Jazzoon (2010), excerpt: 1st page, full score
Michael Dixon, *Seven Small Wheels Revolving* (2010), excerpt: 1st page, full score
Houston Dunleavy, *To Fill This Emptiness* (2010), excerpt: 1st page, full score
Michael Hannan, *Chaconnery* (2010), excerpt: 1st page, full score
May Howlett, *Swingin’ Down the Bass-Line* (2009), excerpt: 1st page, full score
Ji-Yun Lee, *Taeguem Sori* (2009), excerpt: 1st page, full score
Nicole Murphy, *Interchange* (2010), excerpt: 1st page, full score
Paul Paviour, *Dualogue No.6* (2010), excerpt: 1st page, full score
Paul Paviour, *Parables* (2009), excerpt: 1st page, full score
Phillip Wilcher, *Madrigal* (2009), excerpt: 1st page, full score
Nathan Wilson, *The Dominatrix and The Cosmopolitan* (2009), excerpt: 1st page, full score
Appendix K

Questionnaire for Australian classical music marketers
Questionnaire for Australian classical music marketers

This questionnaire seeks responses on a CD of 17 excerpts of contemporary classical Australian bassoon music. Full timings of the pieces are given in brackets beside the excerpt timings.

You are to:
1. Select the pieces which you feel would, together, form a CD which would be relevant to, and connect with, the contemporary audience;
2. Give reasons for your choice of pieces;
3. Give reasons for the order you have chosen for the CD;
4. Comment about the CD design and cover notes;
5. Add any other comments you feel would be useful to this discussion area.
What is missing from the Australian solo bassoon repertoire?

Sophia Rhee
School of Communication Arts, University of Western Sydney Penrith South, N.S.W, Australia
16460078@student.uws.edu.au

ABSTRACT
In today’s globalized world, where elements of artistic expression are often forced to compete as a commodity in order to remain viable, regional and national identity in art is prized. Ironically, however, the means of developing and perpetuating this artistic identity are not always readily apparent. The future of the bassoon in Australia is challenged by this dynamic, as well as by other difficulties. Classical music itself is, today, often poorly understood, despite the fact that many individuals and organizations are endeavoring to rehabilitate and preserve it. The bassoon, moreover, is often considered an endangered instrument, with a dearth of new repertoire, a relative absence of pieces that truly make use of the instrument’s prodigious range, and occasional negative stereotyping of the instrument as the ‘clown’ of the orchestra. Nevertheless, Australian composers are still writing repertoire for the bassoon.

This paper discusses a survey of Australian repertoire for solo bassoon, bassoon and piano and bassoon with one other instrument, outlining composer, date, origin, level of difficulty, style, and publisher. Important trends emerge as a result of the survey. These include periods of interest and non-interest in writing for the bassoon; a distinction between pieces written for solo bassoon and bassoon with piano; style preferences (neo-romantic); and levels of difficulty which are well served and not well served. The evidence of a modest resurgence in interest in the bassoon convinces me that there is indeed a niche to be filled based upon the elements currently missing from Australian bassoon repertoire.

INTRODUCTION
This paper focuses on a pedagogical survey of Australian bassoon music – specifically the eleven pieces for solo bassoon written from 1940s to the present. It begins by outlining why the survey was undertaken, describes the designing of such a survey, the results of the survey and discusses implications of such a survey.

The bassoon is often seen as in danger of becoming obsolete (Letts 2008). As part of a larger study about how the bassoon can engage with contemporary art music audiences, a pedagogical survey of Australian bassoon music offered an opportunity to review and analyse existing repertoire for the instrument to determine what existed and what was missing.

Designing a pedagogical survey of specific repertoire presents a challenge as the designer needs to determine what type of information will be identified. Part of this process was to look at other surveys of classical music repertoire that have been conducted – in a sense, to make a ‘survey of surveys’. Many of the other surveys examined concentrated on historical repertoire (Thorpe 1994), or repertoire specifically written for students (Scott 1971). Because of the focus of the larger study, my pedagogical survey needed other information. I wanted to identify the musical styles of the repertoire, the range of the bassoon, the presence or lack of extended techniques, and the difficulty level of the pieces as well, recognizing that this would give me valuable information about how accessible the pieces are. The survey was conducted on all the bassoon music housed at the Australian Music Centre.

1 This musical repository is a non-profit national service organization dedicated to increasing the profile of classical music in Australia in order to foster its long-term sustainability through publishing.
The survey would allow identification of trends, strengths and deficiencies of current Australian bassoon repertoire - for example, the key role of the Australian Music Centre in perpetuating interest in the bassoon, and the important role of individual Australian musicians and composers in encouraging and perpetuating the writing of bassoon music.

This illustrates the importance of the local production of culture that is specifically embedded within a place and which seems to optimize and intensify the interest in and authenticity of the cultural product (Ranciere 2003). I conducted the survey based on the style, range, date and origin of pieces written for the bassoon, as well as styles, aesthetics and characteristics adopted by the Australian composers. The survey included five principle types of information – Contextual (the date of the piece; whether the piece was commissioned, and for whom, and under what circumstances); Stylistic (the style of the piece and an overview of techniques and difficulty level); Technical (range, clefs, rhythmic character); Factual (title, composer, instruments); and Availability (publisher).

Survey Findings

Contextual Findings

There were 20 pieces for solo bassoon, compared with 48 for bassoon and piano, 14 for bassoon and one other (usually woodwind) instrument, as well as 16 commissioned pieces. Most of the solo bassoon pieces date from 1990 to the present. Only two pieces were written earlier than 1990, and these date from the 1980s. Two of pieces have been composed more recently than 2000, and no existing solo bassoon pieces were written date from the years 1940 – 1980.

Many of the works for solo bassoon have been commissioned. One example is Australian bassoonist Wendy Cooper who commissioned works for a presentation for the International Double Reed Society conference held in West Virginia, USA, in 2001. These works which she played – in particular, a composition by Peter Sculthorpe – generated great public interest (Wendy Cooper, personal communication 2009), and the interest thus inspired may lead to the creation of more new work, or the re-examination of older work.

Stylistic Findings

Three of the solo bassoon pieces are predominantly Neo-Romantic in style and include sonatas, sonatinas, serenades, plus other broad musical titles (Ross Edwards). The other styles of composition include World Music/Eclectic (David Basden, Larry Sitsky) and Atonal/Avant-garde (Peter Tahourdin). There are no blues or jazz pieces in the in the solo bassoon category. This is interesting because the bassoon can play jazz (Economy Class Blues by Elena Kats-Chernin) and jazz influence is a very important crossover style for the bassoon.

Level of difficulty

Levels of difficulty were determined through personal experience as a player and teacher of bassoon, plus a critical friend who evaluated the levels - 1 indicates that music is easily accessible to students, and 6 indicates a professional level. Although the difficulty level of the solo bassoon pieces is distributed across the board, most are labelled level 4 or above (Table X).

Table 1: Difficulty Levels of Australian Solo Bassoon Repertoire

<table>
<thead>
<tr>
<th>Category</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
<th>Level 5</th>
<th>Level 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Solo bassoon</td>
<td>0</td>
<td>5</td>
<td>3</td>
<td>4</td>
<td>6</td>
<td>7</td>
</tr>
</tbody>
</table>

Technical Findings

The majority of the works for solo bassoon (13 of the total 25) feature a narrow range of possible notes, as defined by the degrees of variation in notes throughout the piece. A minority of pieces feature a significantly broader range. The bassoon has an exceptionally broad range, so the lack of range in some of these pieces constitutes a conscious choice on the part of the composer rather than any inherent limitation of the instrument. Overall, there is a relative absence of atonality and extended techniques.

Availability Findings

The Australian Music Centre is the publisher of more than half of the pieces examined in the Pedagogical Survey. The most prolific and influential publisher of Australian bassoon repertoire is the Australian Music Centre (AMC), a non-profit national service organization whose mission it is to increase the profile of classical music in Australia in order to foster its long-term sustainability. Unlike a commercial enterprise, the AMC chooses pieces for publication based less on their marketability than on their fitness for promoting the organization's mission; that is, the AMC tends to look at the big picture, the overall sustainability of the genre. The presence of many bassoon compositions published by the AMC demonstrates that this organization is aware of the merit and possibilities of the bassoon and the need to preserve and promote it. The AMC is the...
publisher of more than half of the pieces in this pedagogical survey.

Other significant publishers – albeit responsible for a much smaller number of the listed compositions – are the London-based company Boosey & Hawkes, and the Perth company The Keys Press. Diverse international publishers are also listed in the pedagogical survey, but are a less pervasive presence. The Keys Press and the AMC are the only prolific Australian publishers according to the pedagogical survey.

**Implications of Survey Findings**
The implications of the survey findings relate to the future of the bassoon and to a CD of newly commissioned works for bassoon to be recorded as part of the larger study.

**Opportunities and Challenges**
The existing repertoire indicates some very significant strengths and deficiencies. Both individuals and institutions have a powerful role to play in the future of the bassoon with the Australian Musical Centre playing such an active role in preservation, offering support and promotion for composers and musicians through its publications and the events that it sponsors, and the keen interest of key musicians and composers. Cooper’s initiative and creative collaboration with several composers demonstrates the power of an individual to make a positive difference with regard to generating interest in the bassoon. Creative merit converges with effective strategizing to attain larger audiences – for example, Cooper knew that the promise of a new piece by Sculthorpe would be a draw to audiences, and would open their eyes to the contributions of other composers as well (Wendy Cooper, Personal Communication, 2009).

The pedagogical survey indicates a lack of variety in the bassoon music currently being composed and played in Australia. However, this general observation based on measurable characteristics of the works is, to a certain degree, deceptive. Many of the pieces studied in this survey (and this includes repertoire for bassoon and one other instrument as well) are highly individual and inspiring. Moreover, there are unique opportunities for musicians and composers in Australia. Although the Romantic/orchestral style, European in origin, prevails in these pieces, composers sometimes note that the artistic milieu in Australia allows for a much greater degree of exploration and innovation than that enjoyed by European composers. The Russian-born Australian composer Elena Kats-Chernin echoed this idea in an interview, saying:

I’ve become incredibly free.

There is an admirable tolerance here for all ranges of music. Everybody writes very different things, and nobody really cares here if you write... I mean in Germany, it’s not possible I’m telling you. In Germany you couldn’t... you become placed into a school. Because there’s less going on [in Australia], you can get on with your work. In Germany the cities are close together and there’s so much going on. Here, we hear what’s going on, but there’s not the rush. (Davidson 2003)

There are great possibilities inherent in the “incredible freedom” that Kats-Chernin refers to in this interview. Moreover, as a result of our current awareness of world music and eclectic styles, there are many diverse possibilities for the future of bassoon repertoire. The bassoon is an instrument with a very impressive range and the possibility of diverse and innovative extended techniques. In Australia, we are situated in a place that welcomes rather than inhibiting novel expression, while devoting public resources to funding new music. The pedagogical survey demonstrates the fact that individuals and organizations can successfully re-generate waning interest in an instrument, as evidenced by the resurgence of solo bassoon compositions during the 1990s – present, following a period of time during which no solo bassoon pieces were written in Australia. The modest resurgence that has already begun can be encouraged and maximized.

However, there are very significant challenges facing the bassoon as well. Some of these relate to the negative image that the bassoon sometimes has in the public consciousness. The instrument is sometimes ignored – in fact, listeners may incorrectly attribute the sound of the bassoon in an orchestral group due to its versatility and large range. Moreover, also because of its range and the use that composers have sometimes made of it, the bassoon may have a negative image as the ‘clown’ of the orchestra. The large range of sounds that the bassoon is capable of producing means that it is: “...too often... caricatured as joker in the woodwind pack, whose comical staccatos conjure up images of prancing circus horses, or quacking ducks” (The Range of the Bassoon n.d.). For example, Prokofiev used the bassoon in a very low register to represent Peter's grandfather in Peter and the Wolf. The use of the reed only can produce a humorous and unexpected sound, one which Peter Schickele’s in his 'Last Tango in Bayreuth', used in a humorous quartet entitled ‘Lip My Reeds’ (The Range of the Bassoon n.d.)
It is because the bassoon is so successfully used in pieces such as this, that the bassoon has acquired this image as a 'clown of the orchestra'. These general observations, however, do not apply specifically to the pieces reviewed in the pedagogical survey; in fact, the opposite may be true, as many composers do not make use of the more extreme or surprising elements of the bassoon’s range. Nevertheless, both extremes – the use of the bassoon’s range for humorous effects, and the relative lack of range – speak to a common limitation in existing Australian repertoire. Simply stated, the technical capabilities and marketing possibilities of the bassoon have not yet been explored.

There are relatively few pieces of jazz bassoon music in the entire Australian repertoire, and none at all among the pieces written for solo bassoon music in the entire Australian repertoire. There are relatively few pieces of jazz bassoon have not yet been explored. Crossover music allows elements of the classical genre or classical instruments to receive similar popular attention. With regard to Australian solo bassoon compositions, there are very significant untapped possibilities with regard to the composition of crossover music.

The observations that are made about Australian bassoon repertoire and the future of the bassoon in Australia could not exist without awareness of and reference to the position of classical music in society today. Moreover, locally produced Australian music is subject to global forces. The local nature of Australian bassoon music is something which I will explore in the larger study surrounding the pedagogical survey.

Globalization has changed the music industry just as it has changed the conception and practice of all cultural creation. On the one hand, globalization has created the market for eclectic and world music. Sounds and themes that are associated specifically with Australia are potentially attractive to a much wider market than could be conceived of prior to globalization. By encouraging composers to write for and explore the potential of the bassoon, the repertoire will increase.

References
Appendix M

CD 1: One compact disc and cover - examples of commissioned and contemporary classical Australian bassoon music - Interchange

CD 2: One compact disc – Interchange (remastered)

CD 3: One compact disc - the order, choice of the pieces by a marketer

CD 4: One compact disc and cover - the new edition of CD sampler
Appendix N

The pedagogical survey of Australian bassoon repertoire
The pedagogical survey of Australian bassoon repertoire

The repertoire listing which follows is the body of music for solo bassoon, bassoon and piano, and bassoon with one other instrument by Australian composers, written from 1940s to 2010. Most of the pieces are available from the Australian Music Centre and National Library of Australia.

This survey of bassoon music is pedagogical in nature. It gives details of when and for whom the pieces were written, key, tempo, technical challenges, the current stylistic nature of music by Australian composers, and its realisation in the bassoon repertoire. This information falls under five categories: factual (title, composer, instruments); contextual (whether the piece was commissioned, by and for whom and under what circumstances), stylistic (the style of the piece and an overview of techniques and characteristics), technical (tempo, rhythmic character, range, difficulty level, clefs) and availability (publishers, recordings). The entire bassoon works to year 2010 were selected for detailed analysis. The range indications in the repertoire list use the Helmholtz system, which defines the western chromatic scale.

The survey was compiled as part of a larger study on the future of the bassoon in Australia. Unless otherwise stated, works are available directly from the Australian Music Centre Level 4, 10 Hickson Road, The Rocks, NSW, telephone (02) 9247 4677.

Difficulty levels

<table>
<thead>
<tr>
<th>Beginner</th>
<th>Upper Beginner</th>
<th>Lower Intermediate</th>
<th>Intermediate</th>
<th>Upper Intermediate</th>
<th>Advanced</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
</tr>
</tbody>
</table>

The symbol to the right of each title of composition acknowledges the work of newly commissioned and written expressly for this PhD project (*). Excerpt on Interchange, PhD sampler CD (**).

**Solo Bassoon**

<table>
<thead>
<tr>
<th>Composer: John Barrett (1956 -)</th>
<th>Title: Black Stick</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Instruments:</strong> solo bassoon</td>
<td><strong>Publisher:</strong> Reed Music (Fitzroy, Vic., c2001)</td>
</tr>
<tr>
<td><strong>Length:</strong> c. 3 min.</td>
<td><strong>Date of composition:</strong> 2001</td>
</tr>
<tr>
<td><strong>Number of Movements:</strong> 1</td>
<td><strong>Difficulty:</strong> 2</td>
</tr>
<tr>
<td><strong>Meter:</strong> 4/4, 6/4</td>
<td><strong>Tempo:</strong> ♩ = 154</td>
</tr>
<tr>
<td><strong>Key area:</strong> no key signature</td>
<td><strong>Range:</strong> D - e'</td>
</tr>
<tr>
<td><strong>Clefs:</strong> bass clef</td>
<td><strong>Rhythm:</strong> a whole note, half notes, dotted quarter notes, eighth notes, eighth note triplets and sixteenth notes.</td>
</tr>
<tr>
<td><strong>Style:</strong> popular influenced with jazz-based rhythms.</td>
<td><strong>Recording:</strong> none</td>
</tr>
<tr>
<td><strong>Challenges/Features:</strong> accents on off-beats and broad dynamic ranges.</td>
<td><strong>Other:</strong> available for other solo instruments including clarinet, oboe, flute and saxophone.</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
</tr>
</tbody>
</table>
| **Composer:** John Barrett (1956 - )  
**Title:** *Green Boogie*  
**Instruments:** solo bassoon  
**Publisher:** Reed Music (Fitzroy, Vic., c2001)  
**Length:** c. 2 min.  
**Number of Movements:** 1  
**Meter:** 4/4  
**Difficulty:** 2  
**Tempo:** $\text{\textbullet} = 120$  
**Key area:** C Major  
**Range:** E - g¹  
**Clefs:** bass clef  
**Style:** popular influenced with jazz-based rhythms. Emphasis on melodic and expressive voice-like phrases.  
**Recording:** none  
**Challenges/Features:** syncopated eighth notes pattern and accents on the off beats.  
**Other:** available for all woodwind instruments. |
| **Composer:** John Barrett (1956 - )  
**Title:** *Half Steps*  
**Instruments:** solo bassoon  
**Publisher:** Reed Music (Fitzroy, Vic., c2007)  
**Date of composition:** 2006  
**Length:** c. 1 min.; Leap frog: c. 1 min.; The accidental spy: c. 1 min.; Tree fellas of Sherwood: c. 1 min.; The big test: c. 30 sec.; The tricky finish: c. 30 sec.; Trickie dickie: c. 1 min.; Triple treat: c. 1 min.; Three blind rats: c. 1 min.; Tiptoe through the paddock: c. 30 sec.; Old blue: c. 1 min.; The lonely hiccup: c. 2 min.; David and his big friend: c. 1 min.; Cha cha no.1 (Total: c. 13 min.)  
**Number of Movements:** 13 separate pieces  
**Difficulty:** 1 -2  
**Leap frog**  
**Meter:** 3/4  
**Tempo:** *Moderato* ($\text{\textbullet} = 108$)  
**Key area:** G Major  
**Range:** E - c¹  
**Clefs:** bass clef  
**Rhythm:** dotted half notes, half notes and quarter notes.  
**The accidental spy**  
**Meter:** 4/4  
**Tempo:** $\text{\textbullet} = 100$  
**Key area:** no key signature  
**Range:** D – b flat  
**Clefs:** bass clef  
**Rhythm:** whole notes, half notes and quarter notes with *tenutos* and *staccatos*.  
**Tree fellas of Sherwood**  
**Meter:** 3/4  
**Tempo:** *Andante* ($\text{\textbullet} = 100$)  
**Key area:** G Major  
**Range:** E – g  
**Clefs:** bass clef  
**Rhythm:** dotted half notes, half notes and quarter notes. |
The big test  Meter: 4/4  Tempo: Allegro moderato (\( \frac{\dot{\text{m}}}{\text{s}} = 112 \))  Key area: no key signature  Range: D - d\(^4\)  Clefs: bass clef  Rhythm: half notes, quarter notes, eighth notes and eighth note triplets.

The tricky finish  Meter: 2/4  Tempo: Allegro (\( \frac{\dot{\text{m}}}{\text{s}} = 120 \))  Key area: F Major  Range: D - d\(^4\)  Clefs: bass clef  Rhythm: half notes with tenutos, quarter notes with tenutos and accents and eighth notes.

Trickie dickie  Meter: 3/4  Tempo: Allegro con moderato (\( \frac{\dot{\text{m}}}{\text{s}} = 138 \))  Key area: C Major  Range: G - d\(^4\)  Clefs: bass clef  Rhythm: a dotted half note, half notes and quarter notes.

Triple treat  Meter: 3/4  Tempo: Moderato (\( \frac{\dot{\text{m}}}{\text{s}} = 108 \))  Key area: C Major  Range: E - c\(^4\)  Clefs: bass clef  Rhythm: dotted half notes, half notes and quarter notes.

Three blind rats  Meter: 3/4  Tempo: Allegro con moto (\( \frac{\dot{\text{m}}}{\text{s}} = 120 \))  Key area: F Major  Range: E - d\(^4\)  Clefs: bass clef  Rhythm: dotted half notes, half notes, dotted quarter notes, quarter notes, eighth notes and eighth note triplets.

Tiptoe through the paddock  Meter: 4/4  Tempo: Allegro (\( \frac{\dot{\text{m}}}{\text{s}} = 120 \))  Key area: G Major  Range: D - c\(^4\)  Clefs: bass clef  Rhythm: a dotted half note, a half note, quarter notes with tenutos and staccatos and eighth notes.

Old blue  Meter: 4/4  Tempo: Andante (\( \frac{\dot{\text{m}}}{\text{s}} = 96 \))  Key area: C minor, C Major  Range: G – g  Clefs: bass clef  Rhythm: a dotted half note, half notes with tenutos, quarter notes and eighth notes.

The lonely hiccup  Meter: 4/4  Tempo: Allegro (\( \frac{\dot{\text{m}}}{\text{s}} = 120 \))  Key area: C Major, C minor  Range: C - f\(^4\)  Clefs: bass clef  Rhythm: half notes, dotted quarter notes, quarter notes, eighth notes, eighth note triplets and sixteenth notes.

David and his big friend  Meter: 2/4  Tempo: Allegro (\( \frac{\dot{\text{m}}}{\text{s}} = 120 \))  Key area: G Major, B flat Major  Range: G - g\(^4\)  Clefs: bass clef  Rhythm: half notes, dotted quarter notes, mainly quarter notes with tenutos and eighth notes with staccatos.

Cha cha no.1  Meter: 4/4  Tempo: Allegro con moto (\( \frac{\dot{\text{m}}}{\text{s}} = 132 \))  Key area: F Major  Range: F - f\(^4\)  Clefs: bass clef  Rhythm: whole notes, a dotted half note, half notes, dotted quarter notes, quarter notes, eighth notes, eighth note triplets and sixteenth notes.

Style: popular influenced with jazz-based rhythms. Emphasis on melodic and expressive voice-like phrases.  Recording: none

Challenges/Features: the lyrical phrasing.  Other: none

Composer: John Barrett (1956 - )  Title: Leaps and Bounds
Instruments: solo bassoon  Publisher: Reed Music (Fitzroy, Vic., c2007)
Length: c. 55 sec.; Shuffle over here: c.  Date of composition: 2006
<table>
<thead>
<tr>
<th>1 min. 10 sec.; We don’t tango here: 1 min. 20 sec.; The minor issue: 1 min. 10 sec.; The boogie woogie woogie: 1 min. 25 sec.; Funkability: 2 min. 40 sec.; Be bopaphobia (Total: c. 8 min.)</th>
<th>Difficulty: 1-3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of Movements: 6 separate pieces</td>
<td></td>
</tr>
</tbody>
</table>

Shuffle over here  **Meter:** 6/8  **Tempo:** Lively \(\text{\(= 112\)}} \)  **Key area:** D minor, F Major  **Range:** C – a flat\(^1\)  **Clefs:** bass clef  **Rhythm:** dotted quarter notes, quarter notes, eighth notes, sixteenth notes and sixteenth note quadruplets.

We don’t tango here  **Meter:** 4/4  **Tempo:** Allegro \(\text{\(= 132\)}} \)  **Key area:** C Major, C minor  **Range:** C - g\(^\sharp\)  **Clefs:** bass clef  **Rhythm:** quarter notes, accents on most of eighth notes and sixteenth notes.

The minor issue  **Meter:** 4/4  **Tempo:** Fast swing \(\text{\(= 138\)}} \)  **Key area:** B minor  **Range:** B\(_2\) – f sharp\(^1\)  **Clefs:** bass clef  **Rhythm:** a whole note with pause, half notes, quarter notes, eighth notes, eighth note triplets and sixteenth notes.

The boogie woogie woogie  **Meter:** 12/8  **Tempo:** Moderato \(\text{\(= 120\)}} \)  **Key area:** B flat Major  **Range:** B flat - g\(^\sharp\)  **Clefs:** bass clef  **Rhythm:** a dotted half note, dotted quarter notes, quarter notes, eighth notes and sixteenth note quadruplets.

Funkability  **Meter:** 4/4  **Tempo:** Andante con moto \(\text{\(= 100\)}} \)  **Key area:** no key signature  **Range:** C - f\(^\sharp\)  **Clefs:** bass clef  **Rhythm:** quarter notes, dotted eighth notes, sixteenth notes and sixteenth note triplets.

Be bopaphobia  **Meter:** 4/4  **Tempo:** Presto \(\text{\(= 176\)}} \)  **Key area:** G minor, E minor  **Range:** D – f sharp\(^1\)  **Clefs:** bass clef  **Rhythm:** quarter notes, mostly eighth notes with eighth note triplets.

**Style:** popular influenced with jazz-based rhythms. Emphasis on melodic and expressive voice-like phrases.  
**Recording:** none  
**Challenges/Features:** playing sixteenth note quadruplets in fast tempo and accents on the off beats.  
**Other:** none

**Composer:** John Barrett (1956 -)  
**Title:** *My First Jazz Collection*  
**Instruments:** solo bassoon  
**Publisher:** Reed Music (Fitzroy, Vic., c2008)  
**Length:** c. 1 min. 15 sec.; Big foot stomp: c. 1 min. 5 sec.; Everybody in the house jump: c. 1 min. 20 sec.; The rock: c. 1 min. 20 sec.; Here it is: c. 1 min. 15 sec.; Reed it and weep: c. 1 min. 20 sec.; Strawberrie smoothie: c. 1 min. 20 sec.; The green panther: c. 1 min. 15 sec.; The lost count: c. 1 min.; Three’s a crowd: c. 1 min. 15 sec.;  
**Date of composition:** 2007
<table>
<thead>
<tr>
<th>Title</th>
<th>Meter</th>
<th>Tempo</th>
<th>Key area</th>
<th>Range</th>
<th>Clefs</th>
<th>Rhythm</th>
<th>Length</th>
<th>Composer</th>
<th>Instruments</th>
<th>Publisher</th>
<th>Date of composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 min.; Triangle (Total c. 11 min.)</td>
<td>3/4</td>
<td>Andante ((\frac{3}{4}) = 120)</td>
<td>F Major</td>
<td>D – flat E – b flat</td>
<td>bass clef</td>
<td>half notes, quarter notes and eighth notes with swing.</td>
<td>c. 1 min. 5 sec.; Captain Fred: c.</td>
<td>John Barrett (1956 - )</td>
<td>solo bassoon</td>
<td>Reed Music (Fitzroy, Vic., c2007)</td>
<td>2006</td>
</tr>
<tr>
<td>Big foot stomp</td>
<td>4/4</td>
<td>Andante ((\frac{4}{4}) = 100)</td>
<td>G Major</td>
<td>D – g</td>
<td>bass clef</td>
<td>half notes, a dotted quarter note, quarter notes and eighth notes.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Everybody in the house jump</td>
<td>4/4</td>
<td>Allegro ((\frac{4}{4}) = 120)</td>
<td></td>
<td>no key signature</td>
<td>clef</td>
<td>half notes, mainly quarter notes and eighth notes with tenutos and staccatos.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The rock</td>
<td>4/4</td>
<td>Moderato ((\frac{4}{4}) = 100)</td>
<td>no key signature</td>
<td>D – a flat E – b flat</td>
<td>bass clef</td>
<td>half notes, mainly quarter notes and eighth notes.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Here it is</td>
<td>4/4</td>
<td>Andante ((\frac{4}{4}) = 96)</td>
<td>F Major</td>
<td>D – g</td>
<td>bass clef</td>
<td>half notes, quarter notes and eighth notes with swing.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Reed it and weep</td>
<td>4/4</td>
<td>Moderato ((\frac{4}{4}) = 112)</td>
<td>no key signature</td>
<td>E – b flat E flat - c(^4)</td>
<td>bass clef</td>
<td>half notes, dotted quarter notes, quarter notes and eighth notes with swing.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Strawberrie smoothie</td>
<td>4/4</td>
<td>Moderato ((\frac{4}{4}) = 100)</td>
<td>no key signature</td>
<td>E flat - c(^4)</td>
<td>bass clef</td>
<td>half notes, quarter notes and eighth notes with swing.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The green panther</td>
<td>4/4</td>
<td>Andante ((\frac{4}{4}) = 92)</td>
<td>no key signature</td>
<td>F – b flat F Major</td>
<td>bass clef</td>
<td>half notes, quarter notes and eighth notes with swing.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The lost count</td>
<td>4/4, 2/4, 3/4</td>
<td>Andante ((\frac{3}{4}) = 92)</td>
<td>C Major</td>
<td>E – f(^1)</td>
<td>bass clef</td>
<td>a dotted half note, half notes, quarter notes and eighth notes with swing.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Three’s a crowd</td>
<td>3/4</td>
<td>Moderato ((\frac{3}{4}) = 100)</td>
<td>C Major</td>
<td>D – a flat D Major</td>
<td>bass clef</td>
<td>dotted quarter notes, quarter notes and eighth notes with swing.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Triangle</td>
<td>3/4</td>
<td></td>
<td>F Major</td>
<td>E – b flat Triangle</td>
<td>bass clef</td>
<td>half notes, quarter notes and eighth notes with swing.</td>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

**Style:** popular influenced with jazz-based rhythms and balanced melodic lines.

**Challenges/Features:** accents on the off beats and syncopations.

**Recording:** none

**Other:** none
<table>
<thead>
<tr>
<th>Number of Movements:</th>
<th>7 separate pieces</th>
<th>Difficulty:</th>
<th>2- 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Captain Fred</td>
<td>Meter: 2/4</td>
<td>Tempo:</td>
<td>Andante ((\frac{\text{4}}{\text{2}}) = 92)</td>
</tr>
<tr>
<td></td>
<td>Key area: C Major, F Major</td>
<td>Range:</td>
<td>F - g\textsuperscript{\texttt{i}}</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Clefs:</td>
<td>bass clef</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Rhythm:</td>
<td>quarter notes, eighth notes and sixteenth notes.</td>
</tr>
<tr>
<td>Rikitiki plop</td>
<td>Meter: 2/4</td>
<td>Tempo:</td>
<td>Andantino ((\frac{\text{4}}{\text{2}}) = 96)</td>
</tr>
<tr>
<td></td>
<td>Key area: G Major, E flat Major</td>
<td>Range:</td>
<td>F sharp - g\textsuperscript{\texttt{i}}</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Clefs:</td>
<td>bass and tenor clefs</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Rhythm:</td>
<td>quarter notes with tenutos, eighth notes and sixteenth note runs with staccatos.</td>
</tr>
<tr>
<td>Doodly what’s it</td>
<td>Meter: 4/4</td>
<td>Tempo:</td>
<td>(\frac{\text{4}}{\text{2}}) = 132</td>
</tr>
<tr>
<td></td>
<td>Key area: D Major</td>
<td>Range:</td>
<td>F sharp - g\textsuperscript{\texttt{i}}</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Clefs:</td>
<td>bass and tenor clefs</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Rhythm:</td>
<td>a whole note, a dotted half note, half notes, quarter notes, eighth notes, eighth note triplets and sixteenth notes.</td>
</tr>
<tr>
<td>Lookin’ at cha cha cha</td>
<td>Meter: 4/4, 2/4</td>
<td>Tempo:</td>
<td>Allegro con moto ((\frac{\text{4}}{\text{2}}) = 132)</td>
</tr>
<tr>
<td></td>
<td>Key area: B flat Major</td>
<td>Range:</td>
<td>E - a\textsuperscript{\texttt{i}}</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Clefs:</td>
<td>bass and tenor clefs</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Rhythm:</td>
<td>a half note with trill, quarter notes, eighth notes, eighth note triplets and sixteenth notes.</td>
</tr>
<tr>
<td>Slinkissimmo</td>
<td>Meter: 6/8</td>
<td>Tempo:</td>
<td>Andantino ((\frac{\text{4}}{\text{2}}) = 100)</td>
</tr>
<tr>
<td></td>
<td>Key area: F Major, D minor</td>
<td>Range:</td>
<td>A flat – b flat\textsuperscript{\texttt{i}}</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Clefs:</td>
<td>bass and tenor clefs</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Rhythm:</td>
<td>a dotted half note, dotted quarter notes, quarter notes and eighth notes.</td>
</tr>
<tr>
<td>The little rag rag</td>
<td>Meter: cut common</td>
<td>Tempo:</td>
<td>Vivace ((\frac{\text{4}}{\text{2}}) = 72)</td>
</tr>
<tr>
<td></td>
<td>Key area: G Major, A Major</td>
<td>Range:</td>
<td>D - g\textsuperscript{\texttt{i}}</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Clefs:</td>
<td>bass clef</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Rhythm:</td>
<td>quarter notes and eighth notes with syncopations.</td>
</tr>
<tr>
<td>Three out of four</td>
<td>Meter: 3/4</td>
<td>Tempo:</td>
<td>(\frac{\text{3}}{\text{2}}) = 184</td>
</tr>
<tr>
<td></td>
<td>Key area: no key signature</td>
<td>Range:</td>
<td>E – a flat\textsuperscript{\texttt{i}}</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Clefs:</td>
<td>bass and tenor clefs</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Rhythm:</td>
<td>dotted half notes, half notes with trills, dotted quarter notes, quarter notes, eighth notes and eighth note triplets.</td>
</tr>
<tr>
<td>Style:</td>
<td>popular influenced with the elements of jazz-based rhythms and balanced melodic lines.</td>
<td>Recording:</td>
<td>none</td>
</tr>
<tr>
<td>Challenges/Features:</td>
<td>syncopeations, cadenza passage and reading tenor clef.</td>
<td>Other:</td>
<td>none</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Composer:</th>
<th>David Basden (1957- )</th>
<th>Title:</th>
<th>Seven Miniatures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Instruments:</td>
<td>solo bassoon</td>
<td>Publisher:</td>
<td>Reproduced and distributed by the AMC (Grosvenor Place, N.S.W., c2000)</td>
</tr>
<tr>
<td>Length:</td>
<td>c. 1 min.; Study I: c. 1 min.;</td>
<td>Date of composition:</td>
<td>1992</td>
</tr>
</tbody>
</table>
Number of Movements: 7  Difficulty: 5

I. **Intrada**  Meter: 2/4, 7/16  **Tempo:** Whimsically ($\dot{\omega} = c.63$)  **Key area:** no key signature  **Range:** C – $c^\#$  **Clefs:** bass and tenor clefs  **Rhythm:** dotted quarter notes, eighth notes and sixteenth notes. Few ties.

II. **Study I**  Meter: 2/4, 3/4, 5/8  **Tempo:** Fast, mechanical ($\dot{\omega} = c.144$)  **Key area:** no key signature  **Range:** F sharp – $a^\flat$  **Clefs:** bass clef  **Rhythm:** staccatos on eighth notes and legato on sixteenth note runs.

III. **Folksong**  **Meter:** 6/8  **Tempo:** Somewhat sadly throughout ($\dot{\omega} = c.94$)  **Key area:** no key signature  **Range:** B – $d^\flat$  **Clefs:** bass clef  **Rhythm:** quarter notes, dotted eighth notes, eighth notes, dotted sixteenth note and thirty-second notes.

IV. **March**  **Meter:** 2/4, 3/4, 5/8  **Tempo:** Very spiky ($\dot{\omega} = c.126$), Empty and bombastic ($\dot{\omega} = c.116$)  **Key area:** no key signature  **Range:** D – c sharp $^\#$  **Clefs:** bass and tenor clefs  **Rhythm:** quarter notes, dotted eighth notes, eighth notes and sixteenth notes.

V. **Blues**  **Meter:** cut common time  **Tempo:** Quite boisterously ($\dot{\omega} = c.84$)  **Key area:** no key signature  **Range:** $b^\flat$ – a flat $^\flat$  **Clefs:** bass clef  **Rhythm:** Mostly eighth notes with slurs and few ties to eighth notes/ half notes.

VI. **Study II**  **Meter:** 6/8, 9/8  **Tempo:** Fast ($\dot{\omega} = c.160$)  **Key area:** no key signature  **Range:** C sharp – b$^\flat$  **Clefs:** bass and tenor clefs  **Rhythm:** dotted half notes, dotted quarter notes, quarter notes, eighth notes, eighth note duplets and tuplets (8:9).

VII. **Epilogue**  **Meter:** 3/4, 3/8  **Tempo:** Slowly, as if improvised  **Key area:** no key signature  **Range:** F – $c^\#$  **Clefs:** bass and tenor clefs  **Rhythm:** a whole note, dotted half notes, half notes, dotted quarter notes, quarter notes, quarter note triplets, dotted eighth notes, eighth notes and sixteenth notes including many pauses.

**Style:** popular influenced with the contrasting elements of jazz-based rhythms and an improvisatory character.  **Recording:** none

**Challenges/Features:** frequent leaps over the octave and frequent tempo changes.  **Other:**
- Dedicated to Lorelei Dowling.
- First performance by Lorelei Dowling.

**Composer:** Reg Bishop  **Title:** Alexin
**Instruments:** Solo bassoon, euphonium or cornet  **Publisher:** Muso's Media (Bendigo, Vic., c1998)
**Length:** c. 5 min. (including the first  **Date of composition:** 1998
<table>
<thead>
<tr>
<th><strong>Number of Movements:</strong> 1</th>
<th><strong>Difficulty:</strong> 4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Meter:</strong> 4/4, 3/4</td>
<td><strong>Tempo:</strong> <em>Andante cantabile</em> (♩ = 85), ♩ = 110, <em>valse allegretto</em> (♩ = 125)</td>
</tr>
<tr>
<td><strong>Key area:</strong> A flat Major, B flat Major</td>
<td><strong>Range:</strong> B flat - b flat</td>
</tr>
<tr>
<td><strong>Clefs:</strong> bass clef</td>
<td><strong>Rhythm:</strong> dotted half notes, half notes, dotted quarter notes, quarter notes, dotted eighth notes, eighth notes with eighth notes <em>acciaccaturas</em>, eighth note triplets, sixteenth notes and sixteenth note triplets.</td>
</tr>
<tr>
<td><strong>Style:</strong> neo-Romantic style with balanced melodic phrases.</td>
<td><strong>Recording:</strong> none</td>
</tr>
<tr>
<td><strong>Challenges/Features:</strong> key and tempo changes and sixteenth notes and sixteenth note triplet runs in <em>cadenza</em> passage.</td>
<td><strong>Other:</strong> arranged for bassoon and piano by Ken Johnston.</td>
</tr>
</tbody>
</table>

| **Composer:** Corrina Bonshek (1977- ) | **Title:** *As Small Birds Play* **|** |
| **Instruments:** solo bassoon | **Publisher:** unpublished |
| **Length:** c. 4 min. 30 sec. | **Date of composition:** 2010 |
| **Number of Movements:** 1 | **Difficulty:** 5 |
| **Meter:** 4/8, 5/8, 3/8, 8/8, 7/8, 7/16, 2/8, 9/16, 6/8, 5/16 | **Tempo:** ♩ = 80, ♩ = 90, ♩ = 85, ♩ = 95, ♩ = 105, ♩ = 100 |
| **Key area:** no key signature | **Range:** C – b flat |
| **Clefs:** bass and tenor clefs | **Rhythm:** half notes, dotted quarter notes, quarter notes and eighth notes with eighth notes *acciaccaturas* and *appoggiaturas*, eighth note triplets, dotted sixteenth notes, sixteenth notes, sixteenth notes sextuplets, thirty-second notes and thirty-second note triplets. |
| **Style:** Asia-Pacific influenced atonal composition which reflecting Australia's environs. | **Recording:** CD- excerpt on *Interchange* (non-commercial recording, sampler CD, recorded at the Performance Space, University of Western Sydney, 27 June 2010), Sophia Rhee (bassoon). |
| **Challenges/Features:** rhythmic complexity, frequent changes in meter/tempo and numerous *grace notes*. Indication for bassoon tone colour, for example, “thick, heavy”, “song-like” and “heartfelt, exhuberant”. | **Other:** |
|  | • Commissioned by Sophia Rhee and written expressly for this PhD project. |
|  | • Composer notes, this piece is inspired by composer’s experiences of sitting quietly. |
amongst the paperbark trees and listening to the birds and insects that live there.

<table>
<thead>
<tr>
<th>Composer: Colin Brumby (1933-)</th>
<th>Title: <em>Capriccio</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>Instruments: solo bassoon</td>
<td>Publisher: Wirripang (Wollongong, N.S.W., 2009, c2005)</td>
</tr>
<tr>
<td>Length: c. 3 min. 20 sec.</td>
<td>Date of composition: 1993</td>
</tr>
<tr>
<td>Number of Movements: 1</td>
<td>Difficulty: 4</td>
</tr>
<tr>
<td>Meter: common time, 12/8</td>
<td>Tempo: <em>Andante</em>, ( \frac{\text{\textbullet}}{\text{\textbullet}} = 84, \frac{\text{\textbullet}}{\text{\textbullet}} = 80, \frac{\text{\textbullet}}{\text{\textbullet}} = 72</td>
</tr>
<tr>
<td>Key area: G minor, G Major</td>
<td>Range: B flat(_1) – b flat(^6)</td>
</tr>
<tr>
<td>Clefs: bass clef</td>
<td>Rhythm: half notes, dotted quarter notes, quarter notes, eighth notes and sixteenth note runs.</td>
</tr>
<tr>
<td>Challenges/Features: constant leaps more than fourth to an octave, changes in meter/tempo and play sixteenth note runs evenly.</td>
<td>Other:</td>
</tr>
<tr>
<td>Other: Commissioned by the 1993 Brisbane Biennial Australian Woodwind Competition. Based on the chorale <em>Nun komm, der Heiden Heiland</em> (Saviour of the heathen, come).</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Composer: Lisa Cheney (1987-)</th>
<th>Title: <em>Jazzoon</em> **</th>
</tr>
</thead>
<tbody>
<tr>
<td>Instruments: solo bassoon</td>
<td>Publisher: unpublished</td>
</tr>
<tr>
<td>Length: c. 2 min.</td>
<td>Date of composition: 2010</td>
</tr>
<tr>
<td>Number of Movements: 1</td>
<td>Difficulty: 2</td>
</tr>
<tr>
<td>Meter: 4/4, 2/4</td>
<td>Tempo: ( \frac{\text{\textbullet}}{\text{\textbullet}} = 120</td>
</tr>
<tr>
<td>Key area: B flat Major, G minor</td>
<td>Range: C - c(^6)</td>
</tr>
<tr>
<td>Clefs: bass clef</td>
<td>Rhythm: half notes, quarter notes, eighth notes with “heavy swing” and eighth note triplets.</td>
</tr>
<tr>
<td>Style: popular influenced with jazz-based rhythms and balanced melodic lines.</td>
<td>Recording: CD- excerpt on <em>Interchange</em> (non-commercial recording, sampler CD, recorded at the Performance Space, University of Western Sydney, 17 April 2010), Sophia Rhee (bassoon).</td>
</tr>
<tr>
<td>Challenges/Features: frequent leaps to</td>
<td>Other: commissioned by Sophia Rhee</td>
</tr>
</tbody>
</table>
more than fifth and eighth note triplet runs. and written expressly for this PhD project.

<table>
<thead>
<tr>
<th>Composer: Lachlan Davidson (1963 - )</th>
<th>Title: The Autumn Cannon Ball</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Instruments:</strong> solo bassoon</td>
<td><strong>Publisher:</strong> Reed Music (Fitzroy, Vic., c2007)</td>
</tr>
<tr>
<td><strong>Length:</strong> c. 3 min.</td>
<td><strong>Date of composition:</strong> 1995</td>
</tr>
<tr>
<td><strong>Number of Movements:</strong> 1</td>
<td><strong>Difficulty:</strong> 3</td>
</tr>
<tr>
<td><strong>Meter:</strong> common time, 3/4</td>
<td><strong>Tempo:</strong> ( \frac{1}{4} = c. 152 )</td>
</tr>
<tr>
<td><strong>Key area:</strong> no key signature</td>
<td><strong>Range:</strong> C sharp - f³</td>
</tr>
<tr>
<td><strong>Clefs:</strong> bass clef</td>
<td><strong>Rhythm:</strong> half notes, dotted quarter notes, quarter notes with eighth notes aciaccaturas and eighth note triplets.</td>
</tr>
<tr>
<td><strong>Style:</strong> popular influenced with jazz-based rhythms.</td>
<td><strong>Recording:</strong> none</td>
</tr>
<tr>
<td><strong>Challenges/Features:</strong> syncopated eighth notes pattern and rhythmic phrasing.</td>
<td><strong>Other:</strong> arranged for other solo instruments including clarinet, flute, oboe and saxophone.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Composer: George Dreyfus (1928- )</th>
<th>Title: Odyssey</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Instruments:</strong> solo bassoon</td>
<td><strong>Publisher:</strong> Musik-und Buchverlag Werner Feja (Berlin, c1991). Available from the AMC.</td>
</tr>
<tr>
<td><strong>Length:</strong> c. 8 min.</td>
<td><strong>Date of composition:</strong> 1990</td>
</tr>
<tr>
<td><strong>Number of Movements:</strong> 1 (divided in to eleven short episodes)</td>
<td><strong>Difficulty:</strong> 6</td>
</tr>
<tr>
<td><strong>First episode</strong> Meter: 3/4, 2/4  Tempo: Adagio (( \frac{1}{4} = 63 ))  <strong>Key area:</strong> no key signature  <strong>Range:</strong> B flat₁ – c²Ⅺ  <strong>Clefs:</strong> bass and tenor clefs  <strong>Rhythm:</strong> dotted quarter note tie to eighth note, quarter notes and quarter note triplet.</td>
<td></td>
</tr>
<tr>
<td><strong>Second episode</strong> Meter: 6/8  Tempo: Andantino (( \frac{1}{4} = 76 ))  <strong>Key area:</strong> no key signature  <strong>Range:</strong> B flat₁ - c²Ⅺ  <strong>Clefs:</strong> bass and tenor clefs  <strong>Rhythm:</strong> dotted quarter notes, eighth notes and sixteenth notes.</td>
<td></td>
</tr>
<tr>
<td><strong>Third episode</strong> Meter: 3/4, 4/4  Tempo: Allegro (( \frac{1}{4} = 112 ))  <strong>Key area:</strong> no key signature  <strong>Range:</strong> B flat – c²Ⅺ  <strong>Clefs:</strong> bass and tenor clefs  <strong>Rhythm:</strong> dotted quarter notes, quarter notes, eighth notes and sixteenth notes. Use syncopations and accents.</td>
<td></td>
</tr>
<tr>
<td><strong>Fourth episode</strong> Meter: 4/4, 5/4, 3/4  Tempo: Allegro ma non troppo (( \frac{1}{4} = 104 ), più mosso (( \frac{1}{4} = 112 ))  <strong>Key area:</strong> no key signature  <strong>Range:</strong> C – c²Ⅺ  <strong>Clefs:</strong> bass and tenor clefs  <strong>Rhythm:</strong> dotted quarter notes tie to eighth notes, quarter notes and staccatos on sixteenth notes passage.</td>
<td></td>
</tr>
</tbody>
</table>
| **Fifth episode** Meter: 6/4, 2/4  Tempo: Allegro feroce (\( \frac{1}{4} = 120 \))  **key area:** no
key signature  **Range:** B flat – b i  **Clefs:** bass clef  **Rhythm:** quarter notes and sixteenth notes.

**Sixth episode**  **Meter:** 4/4  **Tempo:** Lento (♩ = 52)  **Key area:** no key signature

**Range:** B i – b i  **Clefs:** bass clef  **Rhythm:** half notes, dotted quarter notes, quarter notes, eighth notes and sixteenth notes.

**Seventh episode**  **Meter:** 9/8  **Tempo:** Con vigore (♩ = 96)  **Key area:** no key signature

**Range:** B i – c ii  **Clefs:** bass and tenor clefs  **Rhythm:** quarter notes, eighth notes and sixteenth notes. Use of syncopations and many accents.

**Eighth episode**  **Meter:** 2/4  **Tempo:** Allegro eccitato (♩ = 126)  **Key area:** no key signature

**Range:** B flat – c ii  **Clefs:** bass and tenor clefs  **Rhythm:** half notes, quarter notes, eighth notes and sixteenth notes runs.

**Ninth episode**  **Meter:** 3/4  **Tempo:** Adagio (♩ = 54)  **Key area:** no key signature

**Range:** C sharp – c ii  **Clefs:** bass and tenor clefs  **Rhythm:** dotted quarter notes, quarter notes, eighth notes and eighth note triplets.

**Tenth episode**  **Meter:** 4/4  **Tempo:** Allegretto (♩ = 100)  **Key area:** no key signature

**Range:** C sharp – b flat i  **Clefs:** bass and tenor clefs  **Rhythm:** dotted quarter notes, quarter note tie to eighth note and many sixteenth notes runs with *legato*.

**Eleventh episode**  **Meter:** 3/4, 2/4  **Tempo:** Adagio (♩ = 63)  **Key area:** no key signature

**Range:** B flat i – c ii  **Clefs:** bass and tenor clefs  **Rhythm:** dotted half note, dotted quarter notes, quarter notes, quarter note triplet and eighth notes.

**Style:** neo-Romantic style of composition in emphasis on balanced melodic line.


**Challenges/Features:** rhythmic complexity, frequent leaps over an octave, frequent changes in meter/tempo, *trills* on the high registered notes, and numerous accidentals.

**Other :**
- '90 mile dream' is a reworking of 'Odyssey for a lone bassoon' by George Dreyfus.
- Commissioned by the Australian Broadcasting Corp. for a students’ instrumentalist competition.

**Composer:** Ross Edwards (1942 - )  **Title:** *Ulpirra*

**Instruments:** solo bassoon  **Publisher:** Ricordi (London, c2000). Reproduced and distributed by the AMC (Grosvenor Place, N.S.W., c2000)

**Length:** c. 2 min.  **Date of composition:** 1993

**Number of Movements:** 1  **Difficulty:** 5

**Meter:** 5/8, 3/8, 2/4, 2/8  **Tempo:** Joyfully (♩ = c. 138)
<table>
<thead>
<tr>
<th><strong>Key area:</strong> A minor</th>
<th><strong>Range:</strong> G – f</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Clefs:</strong> tenor clef</td>
<td><strong>Rhythm:</strong> quarter notes, eighth notes, eighth note <em>acciaccaturas</em>, sixteenth notes, sixteenth note triplets and sixteenth note quintuplets.</td>
</tr>
</tbody>
</table>

| **Style:** Asia-Pacific influenced composition which is reflecting indigenous Australian culture. | **Recording:** CD- *Drive* (premiere recordings of Australian music for saxophone and piano). Sydney: JLN Productions. CD No.: JLN-200-01. (2000), James Nightingale (soprano saxophone). Available from the AMC. |

<table>
<thead>
<tr>
<th><strong>Challenges/Features:</strong> eighth note <em>acciaccaturas</em> and sixteenth note triplets.</th>
<th><strong>Other:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Other:</strong></td>
<td>• <em>Ulpirra</em> is an Aboriginal word meaning pipe or flute.</td>
</tr>
<tr>
<td></td>
<td>• Available for other solo instruments including piccolo, recorder, oboe, soprano saxophone, flute and clarinet.</td>
</tr>
<tr>
<td></td>
<td>• Dedicated to Jo Dudley.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Composer:</strong> Ross Edwards (1942 - )</th>
<th><strong>Title:</strong> <em>Water Spirit Song</em></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Instruments:</strong> solo bassoon</td>
<td><strong>Publisher:</strong> Reproduced and distributed by the AMC (Grosvenor Place, N.S.W., c2004)</td>
</tr>
<tr>
<td><strong>Length:</strong> c. 5 min.</td>
<td><strong>Date of composition:</strong> 2004</td>
</tr>
<tr>
<td><strong>Number of Movements:</strong> 1</td>
<td><strong>Difficulty:</strong> 6</td>
</tr>
<tr>
<td><strong>Meter:</strong> 4/4, 2/4, 3/4, 5/8, 7/8, 3/8</td>
<td><strong>Tempo:</strong> ( \Rightarrow = c.50-c.60 )</td>
</tr>
<tr>
<td><strong>Key area:</strong> no key signature</td>
<td><strong>Range:</strong> C – d flat( ^\text{”} )</td>
</tr>
<tr>
<td><strong>Clefs:</strong> bass and tenor clefs</td>
<td><strong>Rhythm:</strong> dotted quarter notes, sixteenth notes and thirty-second notes. Eighth note triplets, sixteenth note triplets, quintuplet and septuplets. Also use of double dotted eighth note and thirty-second note.</td>
</tr>
</tbody>
</table>

| **Style:** Asia-Pacific influenced composition which is reflecting Australia's cultural diversity. | **Recording:** CD- *Four winds festival 2006*. Bermagui, N.S.W.: non-commercial recording. (2006), Alexandre Oguey (cor anglais). Available from the AMC. |

<table>
<thead>
<tr>
<th><strong>Challenges/Features:</strong> complicated meters and the rhythmic complexity.</th>
<th><strong>Other:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Other:</strong></td>
<td>• Water spirit song is a derivative of <em>Koto Dreaming</em> (2003).</td>
</tr>
<tr>
<td></td>
<td>• Available for other solo instruments including cor anglais and cello.</td>
</tr>
<tr>
<td>Composer: Freddie Hill (1948 - )</td>
<td>Title: <em>From the Diary of Igor Prostakovich</em></td>
</tr>
<tr>
<td>-------------------------------</td>
<td>-------------------------------------------------</td>
</tr>
<tr>
<td><strong>Instruments:</strong> solo bassoon</td>
<td><strong>Publisher:</strong> Reproduced and distributed by the AMC (Grosvenor Place, N.S.W., c2007)</td>
</tr>
<tr>
<td><strong>Length:</strong> c. 8 min.</td>
<td><strong>Date of composition:</strong> 2007</td>
</tr>
<tr>
<td><strong>Number of Movements:</strong> 1</td>
<td><strong>Difficulty:</strong> 3</td>
</tr>
<tr>
<td><strong>Meter:</strong> 4/4, 2/4, 3/4</td>
<td><strong>Tempo:</strong> Allegretto giocoso, L’istesso tempo</td>
</tr>
<tr>
<td><strong>Key area:</strong> F minor</td>
<td><strong>Range:</strong> B – a flat</td>
</tr>
<tr>
<td><strong>Clefs:</strong> bass clef</td>
<td><strong>Rhythm:</strong> half notes with tremolos and eighth note acciaccaturas, quarter notes, dotted eighth notes, some eighth notes with “key clicks”, eighth note triplets and sixteenth notes.</td>
</tr>
<tr>
<td><strong>Style:</strong> popular influenced with extended techniques.</td>
<td><strong>Recording:</strong> none</td>
</tr>
<tr>
<td><strong>Challenges/Features:</strong> indication for various bassoon tone quality as “whisper-tone”, key clicks and multiphonic.</td>
<td><strong>Other:</strong> Dedicated to Brent Davidson.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Composer: May Howlett (1931- )</th>
<th>Title: <em>Swingin’ Down the Bass-Line</em></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Instruments:</strong> solo bassoon</td>
<td><strong>Publisher:</strong> Wirripang (Wollongong, N.S.W., c2010)</td>
</tr>
<tr>
<td><strong>Length:</strong> c. 4 min.</td>
<td><strong>Date of composition:</strong> 2009</td>
</tr>
<tr>
<td><strong>Number of Movements:</strong> 1</td>
<td><strong>Difficulty:</strong> 6</td>
</tr>
<tr>
<td><strong>Meter:</strong> 4/4, 3/4</td>
<td><strong>Tempo:</strong> Vivo ((\dot{=} 120))</td>
</tr>
<tr>
<td><strong>Key area:</strong> no key signature</td>
<td><strong>Range:</strong> B flat (_i) – e(_ii)</td>
</tr>
<tr>
<td><strong>Clefs:</strong> bass, tenor and treble clefs</td>
<td><strong>Rhythm:</strong> a whole note with trill, dotted half notes, half notes, dotted quarter notes, quarter notes, quarter note triplets, dotted eighth notes, eighth notes, eighth note triplets, sixteenth notes and sixteenth note triplets.</td>
</tr>
<tr>
<td><strong>Style:</strong> popular influenced with extended techniques.</td>
<td><strong>Recording:</strong> none</td>
</tr>
<tr>
<td><strong>Challenges/Features:</strong> reading three different types of Clefs, glissandos to high registered notes and use of the broad bassoon’s notational ranges.</td>
<td><strong>Other:</strong></td>
</tr>
<tr>
<td></td>
<td>• Commissioned by Sophia Rhee and written expressly for this PhD project.</td>
</tr>
<tr>
<td></td>
<td>• The first 3 and half bars begin with the player’s finger clicks, foot taps, audience participation hand claps or key-clicks a piacere.</td>
</tr>
<tr>
<td>Composer: Ji-Yun Lee (1980 - )</td>
<td>Title: <em>Taegeum Sori</em> **</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>------------------------</td>
</tr>
<tr>
<td><strong>Instruments:</strong> solo bassoon</td>
<td><strong>Publisher:</strong> unpublished</td>
</tr>
<tr>
<td><strong>Length:</strong> c. 7 min.</td>
<td><strong>Date of composition:</strong> 2006 (revised 2009)</td>
</tr>
<tr>
<td><strong>Number of Movements:</strong> 1</td>
<td><strong>Difficulty:</strong> 5</td>
</tr>
<tr>
<td><strong>Meter:</strong> 6/4, common time, 7/8, 7/4, 9/8, 6/8, 3/8, 6/4, 5/8, 8/8, 10/8, 8/4, 5/4, 4/8, 2/4, 3/4</td>
<td><strong>Tempo:</strong> $\text{( \frac{\text{3}}{\text{4}} )} = 56$</td>
</tr>
<tr>
<td><strong>Key area:</strong> no key signature</td>
<td><strong>Range:</strong> B flat – e flat</td>
</tr>
<tr>
<td><strong>Clefs:</strong> bass clef</td>
<td><strong>Rhythm:</strong> whole notes, dotted half notes with accented short <em>appoggiaturas</em>, quarter notes with <em>trills</em>, eighth notes, eighth note triplets, sixteenth note triplets, quintuplets, sextuplets, septuplets and thirty-second note sextuplets. Including <em>glissandos</em>, many <em>staccatos</em>, indication for use of <em>vibratos</em> and many crescendos/decrescendos.</td>
</tr>
<tr>
<td><strong>Style:</strong> Asia-Pacific influence with experimental aspects included extended techniques (flutter tonguing). This piece has a Korean title, <em>Taegeum Sori</em>, a Korean traditional wooden flute, whose sound, colour and tone are reflected in the composition.</td>
<td><strong>Recording:</strong> CD- excerpt on <em>Interchange</em> (non-commercial recording, sampler CD, recorded at the Performance Space, University of Western Sydney, 12 June 2010), Sophia Rhee (bassoon).</td>
</tr>
</tbody>
</table>
| **Challenges/Features:** frequent metre/tempo changes and rhythmic complexities. | **Other:**
|  | • Commissioned by Sophia Rhee and written expressly for this PhD project. |
|  | • This piece was originally written for solo oboe. |
|  | • Composer notes, the ‘*Taegeum*’ is a Korean traditional wooden flute and ‘*Sori*’ means the ‘sound’ in English. |

<table>
<thead>
<tr>
<th>Composer: Larry Sitsky (1934 - )</th>
<th>Title: <em>Maherg</em>: Fantasia No. 6</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Instruments:</strong> solo bassoon</td>
<td><strong>Publisher:</strong> Seesaw Music (New York, c1987). Available from the AMC.</td>
</tr>
<tr>
<td><strong>Length:</strong> c. 10 min.</td>
<td><strong>Date of composition:</strong> 1984</td>
</tr>
<tr>
<td><strong>Number of Movements:</strong> 4</td>
<td><strong>Difficulty:</strong> 6</td>
</tr>
<tr>
<td><strong>I.</strong> <strong>Prelude</strong> <strong>Meter:</strong> no time signature <strong>Key area:</strong> no key signature and treble clefs  <strong>Tempo:</strong> very free- <em>Improvisando, con moto</em> <strong>Clef:</strong> bass notes, quarter notes, eighth note, sixteenth notes, sixteenth note sextuplets and thirty-second note runs. <em>Glissandos</em> and <em>rubato</em> passages.</td>
<td></td>
</tr>
<tr>
<td><strong>II.</strong> <strong>Dance</strong> <strong>Meter:</strong> 2/4, 3/8  <strong>Tempo:</strong> <em>Allegretto ritmico</em> ($\text{( \frac{\text{3}}{\text{4}} )} = \text{c.100}$) <strong>Key</strong></td>
<td></td>
</tr>
</tbody>
</table>
**area:** no key signature  **Range:** D flat–b	extsuperscript{i}  **Clefs:** bass, tenor and treble clefs  **Rhythm:** dotted eighth note/ sixteenth note patterns, eighth notes and sixteenth notes runs. Few acciaccaturas and rubato passages.

### III. Lament

**Meter:** 6/8, 4/4, 7/8, 9/8, 5/8  **Tempo:** Moderato ($\frac{\text{d}}{\text{e}} = c.104$)  **Key area:** no key signature  **Range:** E–b flat	extsuperscript{i}  **Clefs:** bass, tenor and treble clefs  **Rhythm:** quarter notes, eighth notes, sixteenth notes, thirty-second note runs, sixteenth note sextuplets and many acciaccaturas.

**Style:** post-Serialism, atonal and 20\textsuperscript{th} century avant-garde style which includes quasi-serial manipulation of notes, contrapuntal and dense textures and complex rhythms.

**Challenges/Features:** technically and rhythmically demanding; multiphonic fingerings, reading bass, tenor and treble clefs, numerous timbrels indications, complicated meters, frequent rubato passages, extreme range and the facility needed in that range.

**Recording:** none

**Other:** none
- Dedicated to Richard McIntyre.
- The fingering indications employ the system used in New Sounds for Woodwind (Oxford University Press) by Bruno Bartolozzi and Metodo per Fagotto (Edizioni Suvini Zerboni; Milano) by Sergio Penazzi.

### IV. Fantasia

**Meter:** 8/8, 10/8, 9/8, 2/4  **Tempo:** Andante  **Key area:** no key signature  **Range:** E–c flat	extsuperscript{ii}  **Clefs:** bass, tenor and treble clefs  **Rhythm:** quarter notes, eighth notes, eighth note septuplets, sixteenth notes and sixteenth note triplets. Used indication for sounding, for example, “smorzato effect”, “vibrato molto” and fingering instruction for multiphonic. Used tremolo and glissandos.

**Style:** post-Serialism or Serialism related high European avant-grade style

| Composer: | Roger Smalley (1937–) |
| Instruments: | solo bassoon |
| Length: | c. 7 min. |
| Number of Movements: | 1 |
| **Meter:** | 4/8, 3/8, 3/4, 3/16, 6/16, 5/16, 4/16, 2/4, 5/4, 4/4 |
| **Tempo:** | $\frac{\text{d}}{\text{e}} = 160$ ($\frac{\text{d}}{\text{e}} = 80$), $\frac{\text{d}}{\text{e}} = 54$, $\frac{\text{d}}{\text{e}} = 160$, $\frac{\text{d}}{\text{e}} = 120$, $\frac{\text{d}}{\text{e}} = 90$, $\frac{\text{d}}{\text{e}} = 135$, $\frac{\text{d}}{\text{e}} = 180$, $\frac{\text{d}}{\text{e}} = 60$, $\frac{\text{d}}{\text{e}} = \text{ca72}$ |
| **Key area:** | no key signature |
| **Range:** | B flat–a	extsuperscript{i} |
| **Clefs:** | bass clef |
| **Rhythm:** | frequent switching between eighth notes, sixteenth notes and sixteenth note triplets. Also includes thirty-second note runs and grace notes. |

**Style:** post Serialism or Serialism related high European avant-grade style

**Recording:** none
of an atonal composition.

**Challenges/Features:** contain a variety of dynamics, various articulation patterns, meter and fingerings for \( \frac{1}{4} \) tones from *New Sounds for Woodwind* by Bruno Bartolozzi (1967). Feeling one beat to a bar can make sixteenth notes and sixteenth note triplets difficult.

<table>
<thead>
<tr>
<th><strong>Other:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>- Dedicated to Richard Letts.</td>
</tr>
<tr>
<td>- Commissioned by the Australian Music Centre as part of a project to increase the amount of Australian repertoire for neglected instruments in 1990s.</td>
</tr>
<tr>
<td>- Inspired by composer’s memory of a scene in Antonioni’s film <em>Blow-Up.</em></td>
</tr>
<tr>
<td>- First performance by Sarah Warner at Callaway Auditorium, University of Western Australia, 6 November 1992.</td>
</tr>
</tbody>
</table>

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**Composer:** Stephen Stanfield (1966-)  
**Title:** *Thread*  
**Instruments:** solo bassoon  
**Publisher:** Reproduced and distributed by the AMC (Grosvenor Place, N.S.W., c2001)

<table>
<thead>
<tr>
<th><strong>Length:</strong> c. 7 min.</th>
<th><strong>Date of composition:</strong> 1994</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Number of Movements:</strong> 1</td>
<td><strong>Difficulty:</strong> 6</td>
</tr>
<tr>
<td><strong>Meter:</strong> 4/4</td>
<td><strong>Tempo:</strong> ( \frac{\text{\textbullet}}{} = 69, \frac{\text{\textbullet}}{} = 46, \frac{\text{\textbullet}}{} = 60 )</td>
</tr>
<tr>
<td><strong>Key area:</strong> no key signature</td>
<td><strong>Range:</strong> C – c sharp( ^\text{ii} )</td>
</tr>
<tr>
<td><strong>Clefs:</strong> bass and tenor clefs</td>
<td><strong>Rhythm:</strong> whole notes, double dotted half notes, dotted half notes, half notes, dotted quarter notes, quarter notes, quarter note/ eighth note triplets, dotted eighth notes, eighth note septuplets (7:4), eighth note triplets, two eighth notes/sixteenth note quintuplets, sixteenth notes and sixteenth note triplets.</td>
</tr>
<tr>
<td><strong>Style:</strong> post-Serialism and Minimalist style of composition which include the musical structure with the use of silence and emphasises a continually repeated chord.</td>
<td><strong>Recording:</strong> none</td>
</tr>
</tbody>
</table>

**Challenges/Features:** the rhythmic complexity, frequent tempo changes and requirement to play with many different types of pauses. Composer indicates approximate duration, incorporating *fermatas* of different sizes; square- and triangle-shaped *fermatas* indicate holds of different lengths.

<table>
<thead>
<tr>
<th><strong>Other:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>- First performance by Erica Brindley at Closeburn Community Hall, Qld, December 1994.</td>
</tr>
<tr>
<td><strong>Composer:</strong> Paul Stanhope (1969-)</td>
</tr>
<tr>
<td>-----------------------------------</td>
</tr>
<tr>
<td><strong>Instruments:</strong> solo bassoon</td>
</tr>
<tr>
<td><strong>Length:</strong> c. 3 min.</td>
</tr>
<tr>
<td><strong>Number of Movements:</strong> 1</td>
</tr>
<tr>
<td><strong>Meter:</strong> no time signature</td>
</tr>
<tr>
<td><strong>Key area:</strong> no key signature</td>
</tr>
<tr>
<td><strong>Clefs:</strong> bass and tenor clefs</td>
</tr>
<tr>
<td><strong>Style:</strong> post-Serialism or Serialism related atonal composition which uses a series of wide intervals and rhythmic patterns.</td>
</tr>
<tr>
<td><strong>Challenges/Features:</strong> to play high registered notes with many dynamic ranges including frequent crescendos and decrescendos, sub. ppp; lyrical phrasing with many pauses.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Composer:</strong> Peter Tahourdin (1928-2009)</th>
<th><strong>Title:</strong> Music for Solo Bassoon</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Instruments:</strong> solo bassoon</td>
<td><strong>Publisher:</strong> Reproduced and distributed by the AMC (Grosvenor Place, N.S.W., c2002)</td>
</tr>
<tr>
<td><strong>Length:</strong> c. 5 min.</td>
<td><strong>Date of composition:</strong> 2001</td>
</tr>
<tr>
<td><strong>Number of Movements:</strong> 1</td>
<td><strong>Difficulty:</strong> 5</td>
</tr>
<tr>
<td><strong>Meter:</strong> 3/4, 4/4, 2/4, 6/8</td>
<td><strong>Tempo:</strong> $\text{\text{&quot;}} = 60$, $\text{\text{&quot;}} = 120$, $\text{\text{&quot;}} = 126$, $\text{\text{&quot;}} = 126$, $\text{\text{&quot;}} = 132$</td>
</tr>
<tr>
<td><strong>Key area:</strong> no key signature</td>
<td><strong>Range:</strong> B flat\textsubscript{i} – c\textsuperscript{ii}</td>
</tr>
<tr>
<td><strong>Clefs:</strong> bass and tenor clefs</td>
<td><strong>Rhythm:</strong> half notes, dotted quarter notes, quarter notes, eighth notes, eighth note acciaccaturas, eighth note triplets, sixteenth notes, sixteenth note triplets, and thirty-second notes.</td>
</tr>
<tr>
<td><strong>Style:</strong> post-Serialism related atonal within a 20\textsuperscript{th} century avant-garde style of composition which requires virtuosic performance – or with virtuosic writing.</td>
<td><strong>Recording:</strong> none</td>
</tr>
</tbody>
</table>
Challenges/Features: leaps over an octave, frequent changes in meter/tempo, reading tenor clef and thirty-second notes runs are the most difficult factors.

Other:
- Commissioned by the Monash University School of Music-Conservatorium.
- Intended to serve as an examination piece for students of the instrument.

Composer: Hollis Taylor (1951-)

Title: Cumberdeen Dam V & T

Instruments: solo bassoon

Publisher: Wirripang (Wollongong, N.S.W., c2010)

Length: c. 9 min.

Date of composition: 2008

Difficulty: 6

Number of Movements: 5

I. Notturno Meter: 4/4 Tempo: \( \dot{\text{J}} = 92 \) Key area: no key signature
   Range: B flat\( \text{I} \) – a\( \text{I} \) Clefs: bass clef Rhythm: dotted half notes, half notes, half note with eight note appoggiaturas, dotted quarter notes, quarter note with eight note appoggiaturas. Eighth notes, eighth note triplets, eighth note triplets with tremolos, sixteenth notes, sixteenth note triplets, sixteenth note sextuplets and thirty-second notes. Including trills and glissandos.

II. Capriccio Meter: 4/4 Tempo: \( \dot{\text{J}} = 106 \) Key area: no key signature
   Range: B flat\( \text{I} \) – f sharp\( \text{I} \) Clefs: bass clef Rhythm: half notes, mainly eighth note triples and sixteenth note runs. Also include sixteenth note septuplets and thirty-second notes.

III. Tema Meter: 4/4, 3/4, 5/4 Tempo: \( \dot{\text{J}} = 132 \) Key area: no key signature
   Range: C sharp – g\( \text{I} \) Clefs: bass clef Rhythm: quarter notes, eighth notes, eighth note triplets and sixteenth notes with eight note appoggiaturas.

IV. Multifonica Meter: no time signature Tempo: \( \dot{\text{J}} = 60 \) Key area: no key signature
   Range: D – d\( \text{II} \) Clefs: bass and treble clefs Rhythm: whole note with pause, dotted half notes, half notes, dotted quarter notes, dotted eight notes and sixteenth notes.

V. Toccata Meter: 4/4 Tempo: \( \dot{\text{J}} = 112 \) Key area: no key signature
   Range: B flat\( \text{I} \) – g\( \text{I} \) Clefs: bass clef Rhythm: whole note, half notes, quarter note with accents, quarter note with eight note triplets and mostly sixteenth note runs.

Style: post-Serialism or 20th century avant-garde style atonal composition with extended techniques.

Recording: none

Challenges/Features: flutter tonguing, multiphonics with trills, many glissandos and “freely or improvise” section with eight note triplets with tremolos. Include “Reed slaps” indication, extreme dynamic range from pp to fff and complex rhythms.

Other: Dedicated to Joanne Cannon.
<table>
<thead>
<tr>
<th><strong>Composer:</strong> Nathan Wilson (1976-)</th>
<th><strong>Title:</strong> <em>The Dominatrix and The Cosmopolitan</em>&lt;sup&gt;**&lt;/sup&gt;</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Instruments:</strong> solo bassoon</td>
<td><strong>Publisher:</strong> unpublished</td>
</tr>
<tr>
<td><strong>Length:</strong> c. 8 min. 30 sec.</td>
<td><strong>Date of composition:</strong> 2009</td>
</tr>
<tr>
<td><strong>Number of Movements:</strong> 1</td>
<td><strong>Difficulty:</strong> 6</td>
</tr>
<tr>
<td><strong>Meter:</strong> 6/8, 5/8, 3/8, 4/8, 9/8, 10/8</td>
<td><strong>Tempo:</strong> <em>Allegretto</em> ($\frac{\dot{\ell}}{4} = 150$), $\frac{\dot{\ell}}{6} = 170$, $\frac{\dot{\ell}}{4} = 120$, $\frac{\dot{\ell}}{4} = 140$, $\frac{\dot{\ell}}{10} = 130$</td>
</tr>
<tr>
<td><strong>Key area:</strong> no key signature</td>
<td><strong>Range:</strong> B flat&lt;sup&gt;i&lt;/sup&gt; – f sharp&lt;sup&gt;ii&lt;/sup&gt;</td>
</tr>
<tr>
<td><strong>Clefs:</strong> bass clef and tenor clef</td>
<td><strong>Rhythm:</strong> dotted quarter notes, quarter notes with eighth notes <em>acciaccaturas</em>, dotted eighth notes with eighth notes <em>acciaccaturas</em>, eighth notes, eighth note triplets, several sixteenth notes with <em>staccatos</em>/accents and sixteenth note triplets.</td>
</tr>
<tr>
<td><strong>Style:</strong> post-Serialism atonal composition which contains the series of wide intervals and rhythmic patterns.</td>
<td><strong>Recording:</strong> CD- excerpt on <em>Interchange</em> (non-commercial recording, sampler CD, recorded at the Performance Space, University of Western Sydney, 27 June 2010), Sophia Rhee (bassoon); Adrian Barr (narrator).</td>
</tr>
</tbody>
</table>
| **Challenges/Features:** frequent tempo changes, rhythmic complexity, broad dynamic ranges and overall length of the piece. | **Other:**
- Commissioned by Sophia Rhee and written expressly for this PhD project.
- Composer notes, this composition is a musical evocation of the following short story which should be read by the performer and the audience and then considered while experiencing the music.
- This scenario has been influenced by the plot of Mikhail Bulgakov’s novel *The Master and Margarita* (1966-67). |
### Bassoon and Piano

<table>
<thead>
<tr>
<th>Composer: Katy Abbott (1971 - )</th>
<th>Title: <em>Bassoon 5</em></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Instruments:</strong> bassoon and piano</td>
<td><strong>Publisher:</strong> Reed Music (Fitzroy, Vic., c2009)</td>
</tr>
<tr>
<td><strong>Length:</strong> c. 1 min. 25 sec.; A Convict dreams of England: c. 1 min. 10 sec.; Silver moon on Bushranger Bay: c. 1 min. 30 sec.; Merry-go-squares: c. 2 min. 45 sec. (including a repeat); Sydney blues news: 2 min. 30 sec. (including a repeat); Not just another day (Total c. 8 min. 40 sec.)</td>
<td><strong>Date of composition:</strong> A Convict dreams of England: 2003 (revised 2008); Silver moon on Bushranger Bay: 2008; Merry-go-squares: 2000 (revised 2008); Sydney blues news: 2003 (revised 2008); Not just another day: 2001 (revised 2008).</td>
</tr>
<tr>
<td><strong>Number of Movements:</strong> 5 separate pieces</td>
<td><strong>Difficulty:</strong> 1- 3</td>
</tr>
<tr>
<td><strong>A Convict dreams of England</strong> Meter: 3/4 Tempo: ( \frac{1}{d} = 120 ) Key area: A minor</td>
<td><strong>Recording:</strong> none</td>
</tr>
<tr>
<td><strong>Range:</strong> D - d( \text{I} ) Clefs: bass clef Rhythm: dotted half notes, half notes, dotted quarter notes, quarter notes and eighth notes.</td>
<td><strong>Challenges/Features:</strong> lyrical phrasing and several sixteenth note runs.</td>
</tr>
<tr>
<td><strong>Silver moon on Bushranger Bay</strong> Meter: 2/4 Tempo: ( \frac{1}{d} = 50 ) Key area: A minor</td>
<td><strong>Other:</strong> “Not just another day” is dedicated to Sophie Saunders.</td>
</tr>
<tr>
<td><strong>Range:</strong> f - f( \text{I} ) Clefs: bass clef Rhythm: a half note with eighth note acciaccatura and pause, dotted quarter notes, quarter notes, eighth notes, eighth note triplets and sixteenth notes.</td>
<td><strong>Style:</strong> popular influenced composition with balanced and expressive melodic lines.</td>
</tr>
<tr>
<td>Merry-go-squares Meter: 2/4 Tempo: ( \frac{1}{d} = 100 ) Key area: E minor Range: B( \text{I} ) - f sharp( \text{I} ) Clefs: bass clef Rhythm: dotted quarter notes, quarter notes, mainly eighth notes and sixteenth note runs.</td>
<td><strong>Publisher:</strong> Keys Press (Perth, W.A. c1999). Available from the AMC.</td>
</tr>
<tr>
<td>Sydney blues news Meter: 4/4 Tempo: ( \frac{1}{d} = 138 ) Key area: G minor Range: F - f( \text{I} ) Clefs: bass clef Rhythm: whole notes, half notes, quarter notes and eighth notes.</td>
<td><strong>Length:</strong> c. 1 min. 10 sec.</td>
</tr>
<tr>
<td>Not just another day Meter: 4/4 Tempo: ( \frac{1}{d} = 76 ) Key area: E flat Major</td>
<td><strong>Date of composition:</strong> 1999</td>
</tr>
<tr>
<td><strong>Range:</strong> B flat - f( \text{I} ) Clefs: bass clef Rhythm: whole notes, dotted half notes, half notes, dotted quarter notes, quarter notes, dotted eighth notes, eighth notes and sixteenth notes.</td>
<td><strong>Number of Movements:</strong> 1</td>
</tr>
<tr>
<td><strong>Difficulty:</strong> 2</td>
<td><strong>Meter:</strong> 6/8</td>
</tr>
<tr>
<td><strong>Tempo:</strong> <em>Poco Andante</em></td>
<td></td>
</tr>
<tr>
<td>Key area:</td>
<td>no key signature</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>Clefs:</td>
<td>bass and tenor clefs</td>
</tr>
<tr>
<td>Style:</td>
<td>neo-Romantic style with balanced melodic lines.</td>
</tr>
<tr>
<td>Challenges/Features:</td>
<td>lyrical phrasing.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Composer:</th>
<th>Geoffrey Allen (1927- )</th>
<th>Title:</th>
<th>Sonatina Op.34 No.2</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Length:</td>
<td>c. 4 min.</td>
<td>Date of composition:</td>
<td>1999</td>
<td></td>
</tr>
<tr>
<td>Number of Movements:</td>
<td>3</td>
<td>Difficulty:</td>
<td>5</td>
<td></td>
</tr>
</tbody>
</table>

I. **Meter:** 3/4  **Tempo:** Moderato ma non affrettato  **Key area:** no key signature  **Range:** D – a flat\(^\text{\#}^\)  **Clefs:** bass and tenor clefs  **Rhythm:** dotted half notes, half notes, dotted quarter notes, quarter notes, eighth notes and sixteenth notes.

II. **Meter:** 3/2, 2/2  **Tempo:** Adagietto (\( \dot{=} c.56 \))  **Key area:** no key signature  **Range:** E – g\(^\text{\#}^\)  **Clefs:** bass and tenor clefs  **Rhythm:** whole notes, dotted half notes, half notes, dotted quarter notes, quarter notes and eighth notes.

III. **Meter:** 2/4, 3/4, 3/8, 4/4  **Tempo:** Allegro (\( \dot{=} c.137 \)), Appena moderato (\( \dot{=} c.104 \))  **Key area:** no key signature  **Range:** B\(_\text{b}\) – b\(^\text{\#}^\)  **Clefs:** bass and tenor clefs  **Rhythm:** dotted quarter notes, quarter notes, eighth notes and sixteenth notes.

| Challenges/Features: | a variety of dynamics with lyrical phrasing. The most difficult aspect is a long ad lib. passage which requires control in tempo and phrasing. | Other: | none | |

<table>
<thead>
<tr>
<th>Composer:</th>
<th>Michael Barkl (1958- )</th>
<th>Title:</th>
<th>Night Words</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Instruments:</td>
<td>bass clef instrument and piano</td>
<td>Publisher:</td>
<td>Available from the AMC</td>
<td></td>
</tr>
<tr>
<td>Length:</td>
<td>c. 4 min.</td>
<td>Date of composition:</td>
<td>1977</td>
<td></td>
</tr>
<tr>
<td>Number of Movements:</td>
<td>1</td>
<td>Difficulty:</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Meter:</td>
<td>4/4, 2/4, 3/4</td>
<td>Tempo:</td>
<td>( \dot{=} 60 )</td>
<td></td>
</tr>
<tr>
<td>Key area:</td>
<td>no key signature</td>
<td>Range:</td>
<td>C – b</td>
<td></td>
</tr>
<tr>
<td><strong>Composer:</strong> John Barrett (1956 - )</td>
<td><strong>Title:</strong> Slinky Stick</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Instruments:</strong> bassoon and one armed piano player</td>
<td><strong>Publisher:</strong> Reed Music (Fitzroy, Vic., c2001)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Length:</strong> c. 2 min. 5 sec.</td>
<td><strong>Date of composition:</strong> 2001</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Number of Movements:</strong> 1</td>
<td><strong>Difficulty:</strong> 2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Meter:</strong> 4/4</td>
<td><strong>Tempo:</strong> $\frac{\text{d}}{\text{e}} = 104$</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Key area:</strong> no key signature</td>
<td><strong>Range:</strong> C - d¹</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Clefs:</strong> bass clef</td>
<td><strong>Rhythm:</strong> dotted half notes and half notes with trills, quarter notes with glissandos and tremolos, quarter note triplets, eighth notes, eighth note triplets and sixteenth notes.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Style:</strong> popular influenced with jazz-based rhythms and expressive melodic phrases.</td>
<td><strong>Recording:</strong> none</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Challenges/Features:</strong> cadenza passage with glissandos and accents.</td>
<td><strong>Other:</strong> available for all the woodwinds.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| **Composer:** John Barrett (1956 - ) | **Title:** Steppin’ Up |
| **Instruments:** bassoon and piano | **Publisher:** Reed Music (Fitzroy, Vic., c2007) |
| **Length:** c. 1 min. 20 sec.; Herbie’s Journey: c. 1 min. 15 sec.; Heaven’s Steps: c. 1 min.; Dracula’s New Shorts: c. 45 sec.; Cha Cha Boom: c. 1 min. 30 sec.; I wonder Why: c. 1 min. 15 sec.; Eat My Shorts Dance: c. 1 min. 40 sec.; My Neighbour’s Pool: c. 2 min.; Half a Dozen (Total c. 10 min.) | **Date of composition:** 2006 |
| **Number of Movements:** 8 separate pieces | **Difficulty:** 1- 3 |
| **Herbie’s Journey** Meter: 4/4 Tempo: Moderato ($\frac{\text{d}}{\text{e}} = 112$) Key area: no key |
signature  **Range:** E - d♭  **Clefs:** bass clef  **Rhythm:** half notes, dotted quarter notes, quarter notes and eighth notes.

**Heaven’s Steps**  **Meter:** 2/4  **Tempo:** *Andante* (♩ = 80)  **Key area:** D minor

**Range:** C - f♭  **Clefs:** bass clef  **Rhythm:** half notes, dotted quarter notes, quarter notes and eighth notes.

**Dracula’s New Shorts**  **Meter:** 3/4  **Tempo:** *Allegro con moto* (♩ = 120)  **Key area:** D Major, B minor

**Range:** D – f sharp♭  **Clefs:** bass clef  **Rhythm:** half notes, quarter notes and eighth notes.

**Cha Cha Boom**  **Meter:** 4/4  **Tempo:** *Allegro* (♩ = 132)  **Key area:** F Major

**Range:** E flat - c♭  **Clefs:** bass clef  **Rhythm:** quarter notes and mainly eighth notes.

**I wonder Why**  **Meter:** 3/4  **Tempo:** *Andante* (♩ = 100)  **Key area:** C minor, D minor

**Range:** C - e♭  **Clefs:** bass clef  **Rhythm:** half notes, a dotted quarter note, quarter notes, eighth notes and sixteenth notes.

**Eat My Shorts Dance**  **Meter:** 2/4  **Tempo:** *Allegro moderato* (♩ = 112)  **Key area:** D minor, E minor

**Range:** G - e♭  **Clefs:** bass clef  **Rhythm:** a dotted whole note, dotted half notes, half notes, dotted quarter notes, quarter notes, eighth notes, half notes, quarter notes triplets, eighth notes, sixteenth note triplets.

**My Neighbour’s Pool**  **Meter:** 4/4  **Tempo:** *Allegretto* (♩ = 112)  **Key area:** C Major, D Major and A flat Major

**Range:** G – g♭  **Clefs:** bass clef  **Rhythm:** a dotted whole note, dotted half notes, half notes, quarter notes, quarter note triplets, eighth notes, sixteenth note triplets and sixteenth note triplets.

**Half a Dozen**  **Meter:** 6/4  **Tempo:** ♩ = 132  **Key area:** B flat Major  **Range:** B flat – g♭  **Clefs:** bass clef  **Rhythm:** a dotted whole note, dotted half notes, half notes, quarter notes triplets, eighth notes with swing, eighth note triplets and sixteenth notes.

**Style:** popular influenced composition with jazz-based rhythms and expressive melodic phrases.

**Challenges/Features:** *accents* on the off beats and sixteenth note runs.

**Recording:** none

**Other:** none

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**Composer:** Diana Blom (1947-

**Title:** *The Ca Trù Singer*<sup>**</sup>

**Instruments:** bassoon and piano (pianist playing percussion)

**Publisher:** Wirrippang (Wollongong, N.S.W., c2010)

**Length:** c. 7 min. 20 sec.

**Date of composition:** 2010

**Number of Movements:** 1

**Difficulty:** 3

**Meter:** 3/4, 3/2, cut-common, 2/2

**Tempo:** Freely and slowly, ♩ = 55

**Key area:** no key signature

**Range:** C - a♭

**Clefs:** bass and treble clefs

**Rhythm:** dotted whole notes, whole notes, dotted half notes, half notes, double dotted quarter notes with eighth note acciaccaturas, quarter notes,
**Style:** Asia-Pacific influenced composition which includes intercultural/ experimental flavour and extended techniques (key clicks).

**Recording:** CD- excerpt on *Interchange* (non-commercial recording, sampler CD, recorded at the Performance Space, University of Western Sydney, 12 June 2010), Sophia Rhee (bassoon); Sumiko Yamamura (piano).

**Challenges/Features:** the most difficult aspects are to play freely and together with the piano at the opening section, frequent leaps to more than octave and many sustaining notes with pauses.

**Other:**
- Commissioned by Sophia Rhee and written expressly for this PhD project.
- *Ca Trù,* also called *hát a dao* or *hát nói* (literally song of the women singers), flourished in the 15th century in northern Vietnam when it was popular with the royal palace and favourite hobby of aristocrats and scholars.

---

**Composer:** Colin Brumby (1933- )  
**Title:** Bassoon Sonata

**Instruments:** bassoon and piano  
**Publisher:** Reproduced and distributed by the AMC (Grosvenor Place, N.S.W., c1984, 2000)

**Length:** c. 10 min.  
**Date of composition:** 1984

**Difficulty:** 6

**Number of Movements:** 3

<table>
<thead>
<tr>
<th>Movement</th>
<th>Meter</th>
<th>Tempo</th>
<th>Key area</th>
<th>Range</th>
<th>Clefs</th>
<th>Rhythm</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>3/4, 2/4</td>
<td>( \frac{1}{6} = 96, \frac{1}{8} = 132 )</td>
<td>C Major</td>
<td>A–b flat</td>
<td>bass and tenor clefs</td>
<td>includes frequent use of triplets, sixteenth note runs and <em>ad lib.</em></td>
</tr>
<tr>
<td>II</td>
<td>2/4, 6/8</td>
<td>( \frac{1}{8} = 88 )</td>
<td>G Major</td>
<td>B flat–g</td>
<td>bass clef</td>
<td>mainly eighth note s and sixteenth notes.</td>
</tr>
<tr>
<td>III</td>
<td>6/8, 2/4</td>
<td><em>Allegro</em></td>
<td>C Major</td>
<td>E–a</td>
<td>bass clef</td>
<td>many eighth note and sixteenth note runs.</td>
</tr>
</tbody>
</table>

**Style:** neo-Romantic style with classical form constraint and emphasis on balanced melodic line with climactic goals moments.

**Recording:** none

**Challenges/Features:** fast tempos, variety of dynamics and overall length.

**Other:**
- The Second movement is based on the Shaker tune *Simple Gift.*
- Written for Paul Blackman.
<table>
<thead>
<tr>
<th><strong>Composer:</strong> Colin Brumby (1933-)</th>
<th><strong>Title:</strong> Sonatina</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Instruments:</strong> bassoon and piano</td>
<td><strong>Publisher:</strong> Available from the AMC</td>
</tr>
<tr>
<td><strong>Length:</strong> c. 10 min.</td>
<td><strong>Date of composition:</strong> 1982</td>
</tr>
<tr>
<td><strong>Number of Movements:</strong> 3</td>
<td><strong>Difficulty:</strong> 6</td>
</tr>
</tbody>
</table>

I. **Meter:** 3/4  
**Tempo:** Tranquillo (\(\phi = 60\)), Allegro (\(\phi = 116\))  
**Key area:** no key signature  
**Range:** D – d\(^\#\)  
**Clefs:** bass clef  
**Rhythm:** dotted half notes, half notes, dotted quarter notes, quarter notes, dotted eighth notes, eighth notes and sixteenth note runs.

II. **Meter:** 2/4  
**Tempo:** Passacaglia (\(\phi = 48\))  
**Key area:** no key signature  
**Range:** E – c\(^\#\)  
**Clefs:** bass clef  
**Rhythm:** half notes, dotted quarter notes, quarter notes, eighth notes and sixteenth notes.

III. **Meter:** 6/8  
**Tempo:** Presto (\(\phi = 92\))  
**Key area:** no key signature  
**Range:** D – a\(^\flat\)  
**Clefs:** bass clef  
**Rhythm:** dotted half notes with trills, dotted quarter notes, quarter notes, dotted eighth notes, eighth notes and sixteenth note runs.

**Style:** neo-Romantic style with classical form constraint in emphasis on balanced melodic line with climatic goals moments. Also hints of early Serialism in the tight motivic structure.

**Challenges/Features:** opening section with *ad lib.* of the first movement, play sixteenth note runs with many accidentals and overall length.

**Recording:** none

<table>
<thead>
<tr>
<th><strong>Composer:</strong> Rosalind Carlson (1937-)</th>
<th><strong>Title:</strong> The Wooden Broomstick Scherzo</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Instruments:</strong> bassoon and piano</td>
<td><strong>Publisher:</strong> Phylloscopus Publications (c2001). Available from the AMC.</td>
</tr>
<tr>
<td><strong>Length:</strong> c. 4 min.</td>
<td><strong>Date of composition:</strong> 1998</td>
</tr>
<tr>
<td><strong>Number of Movements:</strong> 1</td>
<td><strong>Difficulty:</strong> 2</td>
</tr>
<tr>
<td><strong>Meter:</strong> 6/8</td>
<td><strong>Tempo:</strong> Moderato</td>
</tr>
<tr>
<td><strong>Key area:</strong> G minor</td>
<td><strong>Range:</strong> D – g(^\flat)</td>
</tr>
</tbody>
</table>
| **Clefs:** bass clef | **Rhythm:** half notes, dotted quarter notes, quarter notes, eighth notes and sixteenth notes.

**Style:** neo-Romantic style of composition which reflecting nature and the Australian landscape.

**Challenges/Features:** challenges for young players include 6/8 meter, pauses indicating section ends and lyrical phrasing.

**Recording:** none

**Other:** Reminiscent of aspects of Dukas’s *Sorcerer’s Apprentice*, the cantabile section.
<table>
<thead>
<tr>
<th>Composer:</th>
<th>Ann Carr-Boyd (1938- )</th>
<th><strong>Title: Hercules Close Stomp</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Instruments:</strong></td>
<td>bassoon and piano</td>
<td><strong>Publisher:</strong> Wirripang (Wollongong, N.S.W., c2010)</td>
</tr>
<tr>
<td><strong>Length:</strong></td>
<td>c. 2 min.</td>
<td><strong>Date of composition:</strong> 2010</td>
</tr>
<tr>
<td><strong>Number of Movements:</strong></td>
<td>1</td>
<td><strong>Difficulty:</strong> 3</td>
</tr>
<tr>
<td><strong>Meter:</strong></td>
<td>4/4</td>
<td><strong>Tempo:</strong> $\frac{\alpha}{\beta}$ = c.120</td>
</tr>
<tr>
<td><strong>Key area:</strong></td>
<td>F Major</td>
<td><strong>Range:</strong> C - g♯</td>
</tr>
<tr>
<td><strong>Clefs:</strong></td>
<td>bass clef</td>
<td><strong>Rhythm:</strong> whole notes with tremolos, dotted half notes, half notes, quarter notes and eighth notes.</td>
</tr>
<tr>
<td><strong>Style:</strong></td>
<td>popular influenced composition with jazz-based rhythms.</td>
<td><strong>Recording:</strong> CD- excerpt on <em>Interchange</em> (non-commercial recording, sampler CD, recorded at the Performance Space, University of Western Sydney, 17 April 2010), Sophia Rhee (bassoon); Sumiko Yamamura (piano).</td>
</tr>
<tr>
<td><strong>Challenges/Features:</strong></td>
<td>tremolo passages and frequent leaps to more than octave.</td>
<td><strong>Other:</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Commissioned by Sophia Rhee and written expressly for this PhD project.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Composer notes, this piece should be played with a light swing in the quaver passages and performers should feel free to add spontaneous ornamentation and variations.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Composer:</th>
<th>Taran Carter (1980 - )</th>
<th><strong>Title: Inference</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Instruments:</strong></td>
<td>bassoon and piano</td>
<td><strong>Publisher:</strong> Reed Music (Fitzroy, Vic., c2009)</td>
</tr>
<tr>
<td><strong>Length:</strong></td>
<td>c. 4 min.</td>
<td><strong>Date of composition:</strong> 2008</td>
</tr>
<tr>
<td><strong>Number of Movements:</strong></td>
<td>1</td>
<td><strong>Difficulty:</strong> 4</td>
</tr>
<tr>
<td><strong>Meter:</strong></td>
<td>3/4, 2/4, 5/4, 6/8, 11/4, 6/4, 4/4</td>
<td><strong>Tempo:</strong> Allegretto con moto ($\frac{\alpha}{\beta}$ = 132)</td>
</tr>
<tr>
<td><strong>Key area:</strong></td>
<td>no key signature</td>
<td><strong>Range:</strong> B♮ – b flat♯</td>
</tr>
<tr>
<td><strong>Clefs:</strong></td>
<td>bass clef</td>
<td><strong>Rhythm:</strong> whole notes and half notes with pauses, dotted quarter notes, quarter notes with sixteenth note appoggiaturas, eighth notes, eighth note triplets and sixteenth note quintuplets.</td>
</tr>
<tr>
<td><strong>Style:</strong></td>
<td>popular influenced atonal composition.</td>
<td><strong>Recording:</strong> none</td>
</tr>
<tr>
<td><strong>Challenges/Features:</strong></td>
<td>frequent tempo changes, rhythmic complexity and long sustaining notes.</td>
<td><strong>Other:</strong> written to be submitted for the current AMEB review of the bassoon syllabus.</td>
</tr>
<tr>
<td>Composer: Taran Carter (1980 - )</td>
<td>Title: <strong>Raggedy Blue</strong></td>
<td></td>
</tr>
<tr>
<td>-------------------------------</td>
<td>-------------------------</td>
<td></td>
</tr>
<tr>
<td><strong>Instruments:</strong> bassoon and piano</td>
<td><strong>Publisher:</strong> Reed Music (Fitzroy, Vic., c2008)</td>
<td></td>
</tr>
<tr>
<td><strong>Length:</strong> c. 4 min.</td>
<td><strong>Date of composition:</strong> 2008</td>
<td></td>
</tr>
<tr>
<td><strong>Number of Movements:</strong> 1</td>
<td><strong>Difficulty:</strong> 5</td>
<td></td>
</tr>
<tr>
<td><strong>Meter:</strong> 4/4, 5/4</td>
<td><strong>Tempo:</strong> ♩ = 152, ♪ = 168</td>
<td></td>
</tr>
</tbody>
</table>
| **Key area:** no key signature | **Range:** B flat - e
| **Clefs:** bass and tenor clefs | **Rhythm:** a whole note, half notes, dotted quarter notes with eighth notes *acciaccaturas* and sixteenth notes *appoggiaturas*, quarter note triplets and eighth notes. |
| **Style:** popular influenced composition with driving repeated rhythms. | **Recording:** none |
| **Challenges/Features:** broad dynamic range from *pp* to *fff* and accents on the off beats. | **Other:** none |

<table>
<thead>
<tr>
<th>Composer: Taran Carter (1980 - )</th>
<th>Title: <strong>The Helix Collection</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Instruments:</strong> bassoon and piano</td>
<td><strong>Publisher:</strong> Reed Music (Fitzroy, Vic., c2009)</td>
</tr>
<tr>
<td><strong>Length:</strong> c. 1 min. 30 sec.; Chromosome: c. 1 min. 45 sec.; Flinders Street: 5 pm; c. 1 min. 30 sec.; Drought: c. 1 min. 20 sec.; Helix: c. 1 min. 25 sec.; Rain dance: c. 2 min. 50 sec.; Thy blues: c. 2 min.; Satie studies: c. 1 min. 45 sec.; Slyboots (Total c. 13 min.)</td>
<td><strong>Date of composition:</strong> 2008 (except Rain dance: 2009)</td>
</tr>
<tr>
<td><strong>Number of Movements:</strong> 8 separate pieces</td>
<td><strong>Difficulty:</strong> 1-3</td>
</tr>
<tr>
<td><strong>Chromosome</strong></td>
<td><strong>Meter:</strong> 4/4 <strong>Tempo:</strong> ♩ = 88 <strong>Key area:</strong> no key signature</td>
</tr>
<tr>
<td><strong>Range:</strong> F sharp- g</td>
<td><strong>Clefs:</strong> bass clef <strong>Rhythm:</strong> whole notes with <em>trills</em>, dotted half notes, half notes, dotted quarter notes, quarter notes, eighth notes, eighth note triplets and sixteenth notes.</td>
</tr>
<tr>
<td>Flinders Street: 5 pm</td>
<td><strong>Meter:</strong> 2/4 <strong>Tempo:</strong> ♩ = 88 <strong>Key area:</strong> no key signature</td>
</tr>
<tr>
<td><strong>Range:</strong> D - f</td>
<td><strong>Clefs:</strong> bass clef <strong>Rhythm:</strong> half notes, dotted quarter notes, quarter notes, mainly dotted eighth notes and sixteenth notes.</td>
</tr>
<tr>
<td>Drought</td>
<td><strong>Meter:</strong> 3/4, 2/4 <strong>Tempo:</strong> ♩ = 104 <strong>Key area:</strong> B minor <strong>Range:</strong> F sharp</td>
</tr>
<tr>
<td>− b</td>
<td><strong>Clefs:</strong> bass clef <strong>Rhythm:</strong> dotted half notes, half notes, dotted quarter notes, quarter notes and eighth notes.</td>
</tr>
<tr>
<td>Helix</td>
<td><strong>Meter:</strong> 4/4 <strong>Tempo:</strong> ♩ = 72 <strong>Key area:</strong> no key signature <strong>Range:</strong> D flat</td>
</tr>
<tr>
<td>− f sharp</td>
<td><strong>Clefs:</strong> bass clef <strong>Rhythm:</strong> half notes, half notes, dotted quarter notes, quarter notes, dotted eighth notes, eighth notes and sixteenth note runs.</td>
</tr>
</tbody>
</table>
Rain dance  **Meter:** 3/4  **Tempo:** $ \frac{4}{3} = 152, \frac{2}{3} = 120$  **Key area:** B flat Major  
Range: F - f \textsuperscript{4}  Clefs: bass clef  **Rhythm:** dotted half notes, half notes, quarter notes, eighth notes with swing and sixteenth notes.

Thy blues  **Meter:** 4/4  **Tempo:** $ \frac{4}{4} = 72$  **Key area:** no key signature  **Range:** B\textsubscript{b} - f \textsuperscript{4}  Clefs: bass clef  **Rhythm:** whole notes, dotted half notes, half notes, quarter notes, quarter note triplets, eighth notes, eighth note triplets and sixty-fourth note runs.

Satie studies  **Meter:** 3/4  **Tempo:** $ \frac{3}{4} = 96$  **Key area:** A Major, F Major  **Range:** E - e \textsuperscript{4}  Clefs: bass clef  **Rhythm:** dotted half notes, half notes, quarter notes with eighth note *acciaccaturas* and sixteenth notes *appoggiaturas*.

Slyboots  **Meter:** 4/4, 3/4  **Tempo:** $ \frac{4}{4}, \frac{3}{4} = 116$  **Key area:** no key signature  
**Range:** C - f \textsuperscript{4}  Clefs: bass clef  **Rhythm:** whole notes, half notes, double dotted quarter notes, quarter notes, eighth notes with *staccatos*/accents and sixteenth notes.

| Style: popular influenced composition with jazz-based rhythms and expressive melodic phrases. | Recording: none |
| Challenges/Features: broad dynamic ranges, accents on the off beats and sixty-fourth note runs. | Other: *Slyboots* is dedicated to Adam Mikulicz. |

**Composer:** Stephen Cronin (1960-)  **Title:** *Three Brief Insinuations*  
**Instruments:** bassoon and piano  **Publisher:** Available from the AMC  
**Length:** c. 5 min.  **Date of composition:** 2005  
**Number of Movements:** 3  **Difficulty:** 6

I.  **Meter:** 4/4  **Tempo:** $ \frac{4}{4} = 108$  **Key area:** no key signature  **Range:** F sharp – f \textsuperscript{4}  Clefs: bass and treble clefs  **Rhythm:** whole note tie to half note, frequent use of eighth note triplets and quintuplets.

II.  **Meter:** 3/2  **Tempo:** $ \frac{3}{2} = 54$  **Key area:** no key signature  **Range:** a flat – a \textsuperscript{1}  Clefs: bass clef  **Rhythm:** mostly dotted whole note with ties and half notes.

III.  **Meter:** 3/8  **Tempo:** $ \frac{3}{8} = 88-96$  **Key area:** no key signature  **Range:** B flat\textsubscript{b} – e flat\textsuperscript{9}  Clefs: bass and treble clefs  **Rhythm:** dotted quarter notes, quarter notes, eighth notes, sixteenth notes and sixteenth note 9th triplets run.

<p>| Style: popular influenced composition with driving repeated rhythms. | Recording: none |
| Challenges/Features: rhythmic complexity, use of many eighth note triplets, quintuplets and sixteenth note 9th triplets run. | Other: none |</p>
<table>
<thead>
<tr>
<th><strong>Composer:</strong> Lachlan Davidson</th>
<th><strong>Title:</strong> One for Mum</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Instruments:</strong> bassoon and piano</td>
<td><strong>Publisher:</strong> Reed Music (Fitzroy, Vic., c2007)</td>
</tr>
<tr>
<td><strong>Length:</strong> c. 4 min.</td>
<td><strong>Date of composition:</strong> 1995</td>
</tr>
<tr>
<td><strong>Number of Movements:</strong> 1</td>
<td><strong>Difficulty:</strong> 3</td>
</tr>
<tr>
<td><strong>Meter:</strong> 4/4</td>
<td><strong>Tempo:</strong> $\frac{d}{e} = 138 +$</td>
</tr>
<tr>
<td><strong>Key area:</strong> no key signature</td>
<td><strong>Range:</strong> B flat – c$^i$</td>
</tr>
<tr>
<td><strong>Clefs:</strong> bass clef</td>
<td><strong>Rhythm:</strong> whole notes, half notes, dotted quarter notes, quarter notes and mainly eighth notes.</td>
</tr>
<tr>
<td><strong>Style:</strong> popular influenced composition with jazz-based rhythms and expressive melodic phrases.</td>
<td><strong>Recording:</strong> none</td>
</tr>
<tr>
<td><strong>Challenges/Features:</strong> syncopated eighth notes pattern and rhythmic phrasing.</td>
<td><strong>Other:</strong> available for oboe with piano; flute with piano; clarinet with piano; saxophone with piano.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Composer:</strong> George Dreyfus (1928- )</th>
<th><strong>Title:</strong> Rush</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Instruments:</strong> bassoon and piano</td>
<td><strong>Publisher:</strong> Available from the AMC</td>
</tr>
<tr>
<td><strong>Length:</strong> c. 3 min.</td>
<td><strong>Date of composition:</strong> 1974, this version: 1977</td>
</tr>
<tr>
<td><strong>Number of Movements:</strong> 1</td>
<td><strong>Difficulty:</strong> 5</td>
</tr>
<tr>
<td><strong>Meter:</strong> 4/4, 3/4, 2/4, 3/8</td>
<td><strong>Tempo:</strong> Allegro ($\frac{d}{e} = 96$), Poco lento ($\frac{d}{e} = 88$), Andante ($\frac{d}{e} = 80$)</td>
</tr>
<tr>
<td><strong>Key area:</strong> A Major, D Major</td>
<td><strong>Range:</strong> G – d$^ii$</td>
</tr>
<tr>
<td><strong>Clefs:</strong> bass and tenor clefs</td>
<td><strong>Rhythm:</strong> use of various triplets composed of eighth note with thirty–second notes, sextuplet passages, many glissandos and frequent use of grace notes.</td>
</tr>
<tr>
<td><strong>Style:</strong> neo-Romantic style of a tonal composition with the use of a developing variation technique.</td>
<td><strong>Recording:</strong> CD- Rush the adventures of Sebastian the fox and other goodies. Carlton South: Move Records. CD No: MD 3071. (1988), George Dreyfus (bassoon); Jochen Schubert (guitar): Rush (bassoon and guitar). Available from the AMC.</td>
</tr>
</tbody>
</table>
| **Challenges/Features:** demands a steady tempo but also allows for rubato. Rhythmic complexity. | **Other:**  
- The theme music for the 1970s ABC TV series “Rush”, an historical drama centred on the 1850’s gold rush in Australia.  
- Written in 1974, Rush became a national hit, making the top ten on the pop chart.  
- Arranged for several |
instrumental combinations - solo piano, trios (clarinet, piano and violin), brass band, flute with full orchestra, 12 cellos, wind band, full orchestra and string orchestra.

<table>
<thead>
<tr>
<th>Composer: George Dreyfus (1928-)</th>
<th>Title: The Adventures of Sebastian the Fox</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Instruments:</strong> bassoon and piano</td>
<td><strong>Publisher:</strong> Allans Music (Melbourne, between 1963 and 1970). Available from the AMC.</td>
</tr>
<tr>
<td><strong>Length:</strong> c. 11 min.</td>
<td><strong>Date of composition:</strong> 1988</td>
</tr>
<tr>
<td><strong>Number of Movements:</strong> 8</td>
<td><strong>Difficulty:</strong> 2</td>
</tr>
</tbody>
</table>

I. Sebastian's Theme song  **Meter:** cut common time  **Tempo:** “really quick”  **Key area:** F Major  **Range:** f – g_i  **Clefs:** bass clef  **Rhythm:** whole note tie to half note and quarter notes with *staccatos*.

II. The Doll's House  **Meter:** 4/4  **Tempo:** “very leisurely”  **Key area:** G Major  **Range:** d – g_i  **Clefs:** bass and tenor clefs  **Rhythm:** dotted half notes, half notes, quarter notes and eighth notes.

III. Play-time  **Meter:** 2/4  **Tempo:** “ever so happy”  **Key area:** B flat Major  **Range:** B flat – c^ii  **Clefs:** bass and tenor clefs  **Rhythm:** half notes, dotted quarter notes, quarter notes, eighth notes, eighth note *acciaccaturas* and sixteenth note runs.

IV. The Potter's Wheel  **Meter:** 4/4, 5/4  **Tempo:** “thoughtfully”  **Key area:** D Major  **Range:** e – a_i  **Clefs:** bass clef  **Rhythm:** quarter notes, dotted eighth notes, eighth notes and sixteenth notes.

V. The Pieman  **Meter:** 4/4  **Tempo:** “with a free tempo”  **Key area:** G Major  **Range:** d – a_i  **Clefs:** bass clef  **Rhythm:** half note tie to eighth note, many quarter notes with *tenutos* and most of eighth notes with *staccatos*.

VI. The Jinker Ride  **Meter:** 4/4  **Tempo:** “moving along”  **Key area:** F Major  **Range:** c – g_i  **Clefs:** bass clef  **Rhythm:** dotted half notes, quarter notes and frequent use of ornaments (upper *mordent*) on eighth notes.

VII. Lullaby  **Meter:** 6/8  **Tempo:** “as if in a dream”  **Key area:** E flat Major  **Range:** e flat– f_i  **Clefs:** bass clef  **Rhythm:** dotted half note, dotted quarter notes, quarter notes, eighth notes and sixteenth notes.

VIII. The chase  **Meter:** 2/4  **Tempo:** “run away”  **Key area:** C Major  **Range:** C – e^ii  **Clefs:** bass and clef  **Rhythm:** quarter notes, frequent syncopations with many grace notes on eighth notes and few sixteenth note runs.

**Style:** popular influenced a tonal composition; a whimsical text, read by a narrator, introduces each movement.

**Recording:** 1. CD. *Rush the adventures of Sebastian the fox and other goodies*. Carlton South: Move Records. CD No: MD 3071. (1988), Diane Ridell (flute); Geoffrey Dodd (oboe); Marla Swift (clarinet); George Dreyfus (bassoon); Bruce Knappett (narrator): *The adventures of Sebastian*
**Challenges/Features:** to give colour to each episode the performer may need to understand the background of this piece.

**Other:**
- Available for full orchestra, bassoon quartet, solo guitar, solo piano, violin with piano, woodwind quartet (flute, oboe, clarinet and bassoon) and brass quartet (2 trumpets, trombone and tuba).
- Arranged from music originally composed (1963) for a children's television series of the same name created by Tim Burstall.

<table>
<thead>
<tr>
<th>Composer: Houston Dunleavy (1962 - )</th>
<th>Title: <em>To Fill This Emptiness</em>**</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Instruments:</strong> bassoon and piano</td>
<td><strong>Publisher:</strong> Wirripang (Wollongong, N.S.W., c2010)</td>
</tr>
<tr>
<td><strong>Length:</strong> c. 7 min.</td>
<td><strong>Date of composition:</strong> 2010</td>
</tr>
<tr>
<td><strong>Number of Movements:</strong> 1</td>
<td><strong>Difficulty:</strong> 4</td>
</tr>
<tr>
<td><strong>Meter:</strong> 5/4, 4/4, 7/8</td>
<td><strong>Tempo:</strong> ( \frac{\mu}{60} = 60, \frac{\mu}{90} = 90, \frac{\mu}{116} = 116 )</td>
</tr>
<tr>
<td><strong>Key area:</strong> no key signature</td>
<td><strong>Range:</strong> C - a( ^{\sharp} )</td>
</tr>
<tr>
<td><strong>Clefs:</strong> bass clef</td>
<td><strong>Rhythm:</strong> dotted half notes, half notes with sixteenth notes <em>appoggiaturas</em> and <em>trills</em>, dotted quarter notes, quarter notes, eighth notes, sixteenth notes, sixteenth note triplets, sixteenth note quintuplets and thirty-second notes.</td>
</tr>
<tr>
<td><strong>Style:</strong> post-Serialism influenced atonal composition within an <em>avant-garde</em> style; complex rhythms, emphasis on bassoon’s lyrical qualities; evocative</td>
<td><strong>Recording:</strong> CD- excerpt on <em>Interchange</em> (non-commercial recording, sampler CD, recorded at the Performance Space, University of...</td>
</tr>
<tr>
<td>Composer</td>
<td>Title</td>
</tr>
<tr>
<td>----------</td>
<td>-------</td>
</tr>
</tbody>
</table>
| Stuart Greenbaum (1966-) | **New Roads, Old Destinations II** | bassoon or oboe and piano | Reproduced and distributed by the AMC (Grosvenor Place, N.S.W., c2000) | c. 7 min. | 1997 | 1 | 6 | 6/8, 3/2 | \( \frac{3}{4} \) = 96 | no key signature | bass clef | duplets and frequent use of quadruplet eighth notes with ornamentation. | popular influenced composition which features repetition and iteration. | **CD- New roads, old destinations / Khamaileon. Southbank, VIC.: non-commercial recording.** (2002), Nicholas Fitter (bassoon); Anthony Lais (piano). Available from the AMC. | - Dedicated to Marianne Rothschild and written for Nicholas Fitter.  
- Inspired by M. C. Escher’s famous 1960 lithograph, *Ascending and Descending*.  
- Available for oboe and piano.  
- First performance by Nicholas Fitter and Tony Lais at Wintyre Recital Gallery, VIC., 5 October 1997. |
<p>| Eric Gross (1926 - 2011) | <strong>Euphonics II</strong>, op. 258 | bassoon and piano | Available from the AMC. | c. 5 min. | 2002 | 1 | 5 | 5/4, 3/4, 4/4, 2/4 | Andante ( (\dot{\frac{3}{4}}) = 75-80) ,) Allegretto ( (\dot{\frac{2}{3}}) = 60) ,) Lento ( (\dot{\frac{2}{4}}) = 55-60) ,) Con Spirito ( (\dot{1}) = 90-100)) |</p>
<table>
<thead>
<tr>
<th>Key area:</th>
<th>no key signature</th>
<th>Range:</th>
<th>C sharp – b¹</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clefs:</td>
<td>bass and tenor clefs</td>
<td>Rhythm:</td>
<td>a whole note, few trills with dotted half notes, half notes, double dotted/dotted quarter notes, quarter notes, quarter note triplets, dotted eighth notes, few eighth note acciaccaturas with eighth notes, eighth note triplets, dotted sixteenth notes, sixteenth notes, sixteenth note triplets/sextuplets and thirty-second notes.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Style:</th>
<th>neo-Romantic style with expanded classical form; emphasis on balanced, passionate and expressive melodic lines without firm tonal centre.</th>
<th>Recording:</th>
<th>none</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Instruments:</td>
<td>bassoon and piano</td>
<td>Publisher:</td>
<td>Available from the AMC.</td>
</tr>
<tr>
<td>Length:</td>
<td>c. 3 min.</td>
<td>Date of composition:</td>
<td>1998</td>
</tr>
<tr>
<td>Number of Movements:</td>
<td>1</td>
<td>Difficulty:</td>
<td>2</td>
</tr>
<tr>
<td>Meter:</td>
<td>2/4</td>
<td>Tempo:</td>
<td>Andantino, ( \frac{\text{d}}{\text{b}} = 90-100 ), Lento</td>
</tr>
<tr>
<td>Key area:</td>
<td>G Major</td>
<td>Range:</td>
<td>G – g¹</td>
</tr>
<tr>
<td>Clefs:</td>
<td>bass clef</td>
<td>Rhythm:</td>
<td>quarter notes, eighth notes and sixteenth notes. Many staccatos and accents.</td>
</tr>
<tr>
<td>Style:</td>
<td>neo-Romantic style of a tonal composition with balanced and expressive melodic lines.</td>
<td>Recording:</td>
<td>none</td>
</tr>
<tr>
<td>Challenges/Features:</td>
<td>frequent slurred intervals of a fourth and fifth in the melody.</td>
<td>Other:</td>
<td>composer notes “an accessible piece for bassoon teaching purposes, not too demanding technically”.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Composer:</th>
<th>Freddie Hill (1948 - )</th>
<th>Title:</th>
<th>Stealin' Lollies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Instruments:</td>
<td>bassoon and piano</td>
<td>Publisher:</td>
<td>Reproduced and distributed by the AMC (Grosvenor Place, N.S.W., c2003)</td>
</tr>
<tr>
<td>Length:</td>
<td>c. 5 min.</td>
<td>Date of composition:</td>
<td>2002</td>
</tr>
<tr>
<td>Number of Movements:</td>
<td>1</td>
<td>Difficulty:</td>
<td>2</td>
</tr>
<tr>
<td>Meter:</td>
<td>4/4</td>
<td>Tempo:</td>
<td>Andante, Moderato</td>
</tr>
<tr>
<td>Key area:</td>
<td>F Major</td>
<td>Range:</td>
<td>F – g¹</td>
</tr>
<tr>
<td>Clefs:</td>
<td>bass and tenor clefs</td>
<td>Rhythm:</td>
<td>whole notes, half notes,</td>
</tr>
</tbody>
</table>
**Love Serenade**

**Composer:** Matthew Hindson (1968- )  
**Title:** Love Serenade  
**Instruments:** bassoon and piano  
**Publisher:** JLN Productions Publication (Sydney, 1998). Available from the AMC.  
**Length:** c. 5 min.  
**Number of Movements:** 1  
**Difficulty:** 5  
**Meter:** 4/4, 3/4, 2/4, 5/8, 5/4, 7/8, 15/16, 3/8, 3/2, 11/8, 9/8, 8/8  
**Tempo:** \( \frac{\text{♩}}{\text{♩}} = 90, \frac{\text{♩}}{\text{♩}} = 72, \frac{\text{♩}}{\text{♩}} = 96 \)  
**Key area:** C Major  
**Range:** C – c\( \text{ii} \)  
**Clefs:** bass and tenor clefs  
**Rhythm:** whole notes, dotted half notes, half notes, quarter notes, quarter note triplets, dotted eighth notes, eighth notes, eighth note triplets, sixteenth notes, sixteenth note triplets/ quintuplets/ sextuplets and thirty-second notes. Includes trills, accents, staccatos, tenutos and grace notes.  
**Style:** popular influenced composition with driving repeated rhythms and loud dynamic levels.  
**Recording:** CD- Australian instrumental music for winds. Sydney: ABC Classic FM. Non-commercial recording. (1998), Lorelei Dowling (bassoon); Peter Sagar (piano). Available from the AMC.  
**Challenges/Features:** frequent meter changes and many sixteenth note runs.  
**Other:**  
- The composer notes that this piece was written as a work that explores the often-ignored lyrical nature of the bassoon.  
- Available for cello and piano.
<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Publisher</th>
<th>Date of composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dulcie Holland</td>
<td>Coomera: Place of Trees</td>
<td>Available from the AMC</td>
<td>1995</td>
</tr>
<tr>
<td>Dulcie Holland</td>
<td>Two Pieces for Bassoon and Piano</td>
<td>Available from the AMC</td>
<td>1995</td>
</tr>
</tbody>
</table>

**Composer:** Dulcie Holland (1913-2000)  
**Title:** Coomera: Place of Trees  
**Instruments:** bassoon and piano  
**Publisher:** Available from the AMC  
**Length:** c. 5 min.  
**Number of Movements:** 1  
**Difficulty:** 3  
**Meter:** 6/8, 2/4  
**Tempo:** Allegretto pastorale (♩= 88)  
**Key area:** F Major, d minor, C Major  
**Range:** F – a flat  
**Clefs:** bass clef  
**Rhythm:** dotted half notes, dotted quarter notes, quarter notes, eighth notes, eighth note triplets and sixteenth notes.  
**Style:** neo-Romantic style of a tonal composition with qualities of clarity and expressive melodic phrases.  
**Recording:** CD- Australia / Southern Cross Soloists. Brisbane: non-commercial recording. (2004), Leesa Dean (bassoon); Kevin Power (piano). Available from the AMC.  
**Challenges/Features:** the lyrical phrasing.  
**Other:** none

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Publisher</th>
<th>Date of composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dulcie Holland</td>
<td>Two Pieces for Bassoon and Piano</td>
<td>Available from the AMC</td>
<td>1995</td>
</tr>
</tbody>
</table>

**Composer:** Dulcie Holland (1913 – 2000)  
**Title:** Two Pieces for Bassoon and Piano  
**Instruments:** bassoon and piano  
**Publisher:** Available from the AMC.  
**Length:** Evening hymn: c. 3 min.; Swan song: c. 3 min. (Total c. 6 min.)  
**Date of composition:** 1995  
**Number of Movements:** 2  
**Difficulty:** 2  
**I. Evening Hymn**  
**Meter:** common time  
**Tempo:** Moderato (♩= 100)  
**Key area:** F Major  
**Range:** G – f  
**Clefs:** bass clef  
**Rhythm:** whole notes, half notes, quarter notes and eighth notes.  
**II. Swan Song**  
**Meter:** 3/4  
**Tempo:** Andante (♩= 84)  
**Key area:** D minor  
**Range:** D – f  
**Clefs:** bass clef  
**Rhythm:** dotted half notes, half notes, dotted quarter notes, quarter notes, eighth notes and sixteenth notes.  
**Style:** neo-Romantic style of a tonal composition with qualities of clarity and expressive melodic phrases.  
**Recording:** none  
**Challenges/Features:** to play sixteenth notes evenly after half note tied to sixteenth note on the opening section of the second movement.  
**Other:** none

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Publisher</th>
<th>Date of composition</th>
</tr>
</thead>
</table>

**Composer:** May Howlett (1931- )  
**Title:** Sacred Grove  
**Instruments:** bassoon and piano (or Marimba)  
**Publisher:** Keys Press (Perth, W.A.: c2000). Available from the AMC.  
**Length:** c. 2 min.  
**Date of composition:** 1998  
**Number of Movements:** 1  
**Difficulty:** 5  
**Meter:** 5/8, 5/4, 3/4, 2/4  
**Tempo:** very slow
<table>
<thead>
<tr>
<th><strong>Key area:</strong></th>
<th>no key signature</th>
<th><strong>Range:</strong></th>
<th>F – c⁴</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Clefs:</strong></td>
<td>bass and treble clefs</td>
<td><strong>Rhythm:</strong></td>
<td>half notes, dotted quarter notes, quarter note triplets, eighth notes, eighth note triplets and sixteenth note runs. Contains staccatos, staccatissimos, tenutos and broad dynamic range (pp to fff)</td>
</tr>
<tr>
<td><strong>Style:</strong></td>
<td>popular influenced composition which explores the more unusual aspects of instruments to produce dramatic sounds.</td>
<td><strong>Recording:</strong></td>
<td>CD- Un-ruffled. Sydney: Fellowship of Australian Composers. CD No: FAC-CD-3. (2004), Robert Llewellyn (bassoon); Katarina Kroslakova (piano). Available from the AMC.</td>
</tr>
</tbody>
</table>
| **Challenges/Features:** | to play high register notes with broad dynamic ranges. | **Other:** | • Based on Robert Graves’ scholarly tome, The White Goddess.  

**Composer:** Elena Kats-Chernin (1957-)  
**Title:** Augusta's Garden Waltz  
**Instruments:** bassoon and piano  
**Publisher:** under licence from Boosey & Hawkes, reproduced and distributed by the AMC (Grosvenor Place, N.S.W., c2004)  
**Length:** c. 2 min.  
**Number of Movements:** 1  
**Difficulty:** 4  
**Meter:** 3/4  
**Key area:** G Major  
**Clefs:** bass, tenor and treble clefs  
**Rhythm:** dotted half notes, half notes, dotted quarter notes, quarter notes, eighth notes, sixteenth notes and sixteenth note triplets.  
**Style:** popular influenced composition which employs highly varied bassoon techniques and timbres.  
**Recording:** none  
**Challenges/Features:** the frequent leaps over the octave, reading tenor and treble clef and sustaining a long line of trills of high notes.  
**Other:**  
• Dedicated to Lorelei Dowling.  
• Available for violin and piano.  

| **Composer:** Elena Kats-Chernin (1957-) | **Title:** Economy Class Blues  
**Instruments:** bassoon and piano | **Publisher:** under licence from Boosey & Hawkes, reproduced and distributed by the AMC (Grosvenor Place, N.S.W., c2004) |
<table>
<thead>
<tr>
<th><strong>Length:</strong> c. 2 min.</th>
<th><strong>Date of composition:</strong> 2004</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Number of Movements:</strong> 1</td>
<td><strong>Difficulty:</strong> 5</td>
</tr>
<tr>
<td><strong>Meter:</strong> 4/4</td>
<td><strong>Tempo:</strong> $\text{d} = 160$</td>
</tr>
<tr>
<td><strong>Key area:</strong> no key signature</td>
<td><strong>Range:</strong> G sharp – e flatii</td>
</tr>
<tr>
<td><strong>Clefs:</strong> bass and tenor clefs</td>
<td><strong>Rhythm:</strong> whole notes with <em>trills</em>, half notes with <em>glissandos</em>, dotted quarter notes, quarter notes with eighth notes <em>acciaccaturas</em>, eighth note quintuplets and eighth notes.</td>
</tr>
<tr>
<td><strong>Style:</strong> popular influenced composition which employs highly varied bassoon techniques and timbres.</td>
<td><strong>Recording:</strong> CD- <em>The spirit and the maiden for piano trio; Bassoon and piano works</em>. Sydney: non-commercial recording. (2004). Available from the AMC.</td>
</tr>
</tbody>
</table>
| **Challenges/Features:** alternative fingerings or the several special or auxiliary fingerings which are necessary for the adequate performance of long *trill* passages in high range. | **Other:**
- Dedicated to bassoonist, Lorelei Dowling.
- An alternative lower bassoon part in this music available of which the first page is written down an octave.
- Available for solo piano, violin and piano. |

**Composer:** Elena Kats-Chernin (1957- )  
**Title:** *Four Bassoon Rags*  
**Instruments:** bassoon and piano  
**Publisher:** under licence from Boosey & Hawkes, reproduced and distributed by the AMC (Grosvenor Place, N.S.W., c2004)  
**Length:** Russian rag: c. 3 min., 30 sec.; Cocktail rag: c. 2 min.; Removalist rag: c. 2 min.; Peggy's minute rag: c. 1 min. (Total c. 9 min.)  
**Number of Movements:** 4 separate pieces  
**Difficulty:** 5

<table>
<thead>
<tr>
<th><strong>Russian Rag</strong></th>
<th><strong>Meter:</strong> 4/4</th>
<th><strong>Tempo:</strong> $\text{d} = 108$</th>
<th><strong>Key area:</strong> no key signature</th>
<th><strong>Range:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Clefs:</strong> bass and tenor clefs</td>
<td><strong>Rhythm:</strong> whole notes, half notes, quarter notes, eighth notes, eighth note triplets and sixteenth notes.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Cocktail Rag</strong></th>
<th><strong>Meter:</strong> 4/4</th>
<th><strong>Tempo:</strong> $\text{d} = 96$</th>
<th><strong>Key area:</strong> no key signature</th>
<th><strong>Range:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Clefs:</strong> bass clef</td>
<td><strong>Rhythm:</strong> whole notes, dotted half notes, half notes, quarter notes and eighth notes.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Removalist Rag</strong></th>
<th><strong>Meter:</strong> 4/4</th>
<th><strong>Tempo:</strong> $\text{d} = 168-172$</th>
<th><strong>Key area:</strong> no key signature</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Range:</strong> G sharp – a'</td>
<td><strong>Clefs:</strong> bass and tenor clefs</td>
<td><strong>Rhythm:</strong> dotted half notes, half notes, dotted quarter notes, quarter notes and eighth notes.</td>
<td></td>
</tr>
</tbody>
</table>
### Peggy's minute Rag

**Meter:** 4/4  
**Tempo:** $\approx$ approx. 92  
**Key area:** no key signature  
**Range:** G sharp - g\(^\natural\)  
**Clefs:** bass clef  
**Rhythm:** dotted half notes, half note, half notes, quarter notes and eighth notes. Include many *staccatissimos* and accents.

<table>
<thead>
<tr>
<th>Style: popular influenced composition which employs highly varied bassoon techniques and timbres.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Recording:</strong> 1. CD- <em>Short cuts:</em> 14 [CD]. Sydney: non-commercial recording, (Cocktail rag, Removalist rag and Russian rag recorded on 11 October 2004 at Eugene Goossens Hall, ABC Ultimo Centre, Sydney), Lorelei Dowling (bassoon: Cocktail rag, Removalist rag, Russian rag); Peter Sagar (piano); Tamara Joseph (bassoon: Russian rag). Available from the AMC. 2. CD- <em>The spirit and the maiden for piano trio:</em> Bassoon and piano works. Sydney: non-commercial recording. Available from the AMC.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Challenges/Features: the frequent leaps over an octave, syncopations and reading tenor clef.</th>
</tr>
</thead>
</table>
| **Other:**  
| - Composer notes, this piece can be played separately, or any order.  
| - *Russian Rag*, a composer’s first ever Ragtime, was originally written for a pianist Donna Coleman.  
| - *Cocktail Rag* is dedicated to Lehmann’s.  
| - Bassoon part for 'Cocktail rag', 'Removalist rag' and 'Peggy's minute rag' edited by Wendy Cooper and Lorelei Dowling. |

| Composer: Elena Kats-Chernin (1957-)  
|**Title:** Four Light Bassoon Pieces |
|**Instruments:** bassoon and piano  
|**Publisher:** under licence from Boosey & Hawkes, reproduced and distributed by the AMC (Grosvenor Place, N.S.W., c2010) |

| Length: c. 2 min.; Green leaf prelude: c. 2 min.; Melancholic piece: c. 1 min., 30 sec.; Revolving doors: c. 1 min., 30 sec.; Slicked back tango (Total c. 7 min.)  
|**Date of composition:** Green leaf prelude: 2003; Melancholic piece: 2003; Revolving doors: 2003; Slicked back tango: 2002 |
|**Number of Movements:** 4 separate pieces |
|**Difficulty:** 6 |

| Green leaf prelude  
|**Meter:** 6/4  
|**Tempo:** $\approx$ 144-152  
|**Key area:** G minor  
|**Range:** F – a\(^\natural\)  
|**Clefs:** bass clef  
|**Rhythm:** dotted whole notes, dotted half notes,  
|
half notes, dotted quarter notes, quarter notes and eighth note runs.

<table>
<thead>
<tr>
<th><strong>Melancholic piece</strong></th>
<th><strong>Meter:</strong> 4/4, 3/4 <strong>Tempo:</strong> $\frac{4}{4}$ = 100, $\frac{3}{4}$ = 63, $\frac{4}{4}$ = 66 <strong>Key area:</strong></th>
<th><strong>Rhythm:</strong> half notes, dotted quarter notes, quarter notes and eighth notes.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Revolving doors</strong></td>
<td><strong>Meter:</strong> 4/4 <strong>Tempo:</strong> $\frac{4}{4}$ = 80, $\frac{4}{4}$ = 72 <strong>Key area:</strong> no key signature</td>
<td><strong>Rhythm:</strong> half notes, dotted quarter notes, quarter notes and eighth notes.</td>
</tr>
<tr>
<td><strong>Slicked back tango</strong></td>
<td><strong>Meter:</strong> common time <strong>Tempo:</strong> Moderate Tango Tempo</td>
<td><strong>Rhythm:</strong> half notes, quarter notes, quarter note triplets, eighth notes and sixteenth notes. Many <em>staccatos</em> and accents and use of ornaments including <em>mordents</em> and <em>acciaccaturas</em>.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Style:</strong> popular influenced composition which employs highly varied bassoon techniques and timbres.</th>
<th><strong>Recording:</strong> CD - <em>The spirit and the maiden for piano trio; Bassoon and piano works</em>. Sydney: non-commercial recording. Available from the AMC.</th>
<th><strong>Other:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Challenges/Features:</strong> extreme range, overall length and wide variety of keys.</td>
<td></td>
<td>• Composer suggests these pieces can be played separately, or in any order.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Bassoon part for 'Green leaf prelude', 'Revolving doors' and 'Slicked back tango' edited by Wendy Cooper and Lorelei Dowling.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Bassoon part for 'Melancholic piece' edited by Lorelei Dowling.</td>
</tr>
</tbody>
</table>

**Composer:** Elena Kats-Chernin (1957 -)  **Title:** *Nonchalance*

<table>
<thead>
<tr>
<th><strong>Instruments:</strong> bassoon and piano</th>
<th><strong>Publisher:</strong> under licence from Boosey &amp; Hawkes, reproduced and distributed by the AMC (Grosvenor Place, N.S.W., c2004)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Length:</strong> c. 6 min.</td>
<td><strong>Date of composition:</strong> 2004</td>
</tr>
<tr>
<td><strong>Number of Movements:</strong> 1</td>
<td><strong>Difficulty:</strong> 5</td>
</tr>
<tr>
<td><strong>Meter:</strong> 4/4</td>
<td><strong>Tempo:</strong> $\frac{4}{4}$ = 72-76</td>
</tr>
<tr>
<td><strong>Key area:</strong> no key signature</td>
<td><strong>Range:</strong> D sharp – d sharp\textsuperscript{i}</td>
</tr>
<tr>
<td><strong>Clefs:</strong> bass and tenor clefs</td>
<td><strong>Rhythm:</strong> whole note with <em>ties</em>, dotted half notes, half note with <em>glissandos</em> and eighth notes <em>acciaccaturas</em>, quarter notes and eighth notes.</td>
</tr>
<tr>
<td><strong>Style:</strong> popular influenced composition which employs highly varied bassoon techniques and timbres.</td>
<td><strong>Recording:</strong> 1. CD - <em>The spirit and the maiden for piano trio; Bassoon and piano works</em>. Sydney: non-commercial</td>
</tr>
</tbody>
</table>

335
Challenges/Features: to play high register notes with broad dynamic range.

Other:
- Available for solo piano, violin and piano.

<table>
<thead>
<tr>
<th>Composer: Martin Kay (1972 -)</th>
<th>Title: Blues Train</th>
</tr>
</thead>
<tbody>
<tr>
<td>Instruments: bassoon and piano</td>
<td>Publisher: Reed Music (Fitzroy, Vic., c2007)</td>
</tr>
<tr>
<td>Length: c. 2 min. (including a repeat); Rain in Spain: c. 1 min. 30 sec. (including the first and second endings); Coal train: c. 2 min. 10 sec. (including a repeat); Mostly mist: c. 1 min. 40 sec. (including repeats); Papapap: c. 1 min. 10 sec. (including a repeat); Blues for Ma (Total c. 9 min.)</td>
<td>Date of composition: 2005</td>
</tr>
<tr>
<td>Number of Movements: 5 separate pieces</td>
<td>Difficulty: 2-3</td>
</tr>
</tbody>
</table>

**Rain in Spain**
- **Meter:** 4/4
- **Tempo:** \( \frac{4}{4} \) = 96
- **Key area:** C minor
- **Range:** F – e flat\(^1\)
- **Clefs:** bass clef
- **Rhythm:** whole notes, dotted half notes, dotted quarter notes, quarter notes, quarter note triplet, eighth notes and sixteenth notes.

**Coal train**
- **Meter:** common time
- **Tempo:** \( \frac{4}{4} \) = 132
- **Key area:** F Major
- **Range:** D - f\(^1\)
- **Clefs:** bass clef
- **Rhythm:** half notes, quarter notes, mainly eighth notes and sixteenth notes.

**Mostly mist**
- **Meter:** 3/4
- **Tempo:** \( \frac{4}{4} \) = 112
- **Key area:** C minor
- **Range:** F - f\(^1\)
- **Clefs:** bass clef
- **Rhythm:** dotted half notes, dotted quarter notes, quarter notes and mainly eighth notes.

**Papapap**
- **Meter:** 4/4
- **Tempo:** \( \frac{4}{4} \) = 160
- **Key area:** no key signature
- **Range:** B flat\(_1\) – e flat\(^1\)
- **Clefs:** bass clef
- **Rhythm:** dotted half notes, dotted quarter notes and mainly eighth notes.

**Blues for Ma**
- **Meter:** 6/8
- **Tempo:** \( \frac{6}{8} \) = 132
- **Key area:** C minor
- **Range:** F - c\(^1\)
- **Clefs:** bass clef
- **Rhythm:** dotted half notes, dotted quarter notes, quarter notes and eighth notes.

**Style:** popular influenced composition with driving repeated rhythms and expressive melodic phrases.

**Recording:** none
**Challenges/Features:** accents on the off beats.  
**Other:** available for saxophone with piano and clarinet with piano.

<table>
<thead>
<tr>
<th><strong>Composer:</strong> Martin Kay (1972 -)</th>
<th><strong>Title:</strong> Habanera</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Instruments:</strong> bassoon and piano</td>
<td><strong>Publisher:</strong> Reed Music (Fitzroy, Vic., c2007)</td>
</tr>
<tr>
<td><strong>Length:</strong> c. 4 min.</td>
<td><strong>Date of composition:</strong> 2002</td>
</tr>
<tr>
<td><strong>Number of Movements:</strong> 1</td>
<td><strong>Difficulty:</strong> 3</td>
</tr>
<tr>
<td><strong>Meter:</strong> common time, 6/8, 7/4, 2/4</td>
<td><strong>Tempo:</strong> $\dot{\textbf{q}} = 104$</td>
</tr>
<tr>
<td><strong>Key area:</strong> no key signature</td>
<td><strong>Range:</strong> $\text{B}_4 - \text{g}^1$</td>
</tr>
<tr>
<td><strong>Clefs:</strong> bass clef</td>
<td><strong>Rhythm:</strong> half notes, dotted quarter notes, quarter notes, quarter note triplets, dotted eighth notes and sixteenth note 9th tuplets.</td>
</tr>
<tr>
<td><strong>Style:</strong> popular influenced composition with emphasis on continually repeated chord and rhythm.</td>
<td><strong>Recording:</strong> none</td>
</tr>
<tr>
<td><strong>Challenges/Features:</strong> sixteenth note 9th tuplets runs and long sustaining notes with trills.</td>
<td><strong>Other:</strong></td>
</tr>
<tr>
<td></td>
<td>- Available for saxophone with piano; trumpet with piano.</td>
</tr>
<tr>
<td></td>
<td>- Written to be submitted for the current AMEB review of the bassoon syllabus.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Composer:</strong> Gordon Kerry (1961- )</th>
<th><strong>Title:</strong> On the Summer Map of Stars</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Instruments:</strong> bassoon and piano</td>
<td><strong>Publisher:</strong> Reproduced and distributed by the AMC (Grosvenor Place, N.S.W., c2000)</td>
</tr>
<tr>
<td><strong>Length:</strong> c. 5 min.</td>
<td><strong>Date of composition:</strong> 2000</td>
</tr>
<tr>
<td><strong>Number of Movements:</strong> 1</td>
<td><strong>Difficulty:</strong> 5</td>
</tr>
<tr>
<td><strong>Meter:</strong> 4/4, 3/4, 5/8, 2/4, 5/16, 7/8</td>
<td><strong>Tempo:</strong> $\textbf{Lento}$ ($\dot{\textbf{q}} = 48-54$), $\textbf{Moderato}$ ($\dot{\textbf{q}} = 72$), $\dot{\textbf{q}} = 56$, $\ddot{\textbf{q}} = \dot{\textbf{q}} = 72$), $\dot{\textbf{q}} = 54$</td>
</tr>
<tr>
<td><strong>Key area:</strong> no key signature</td>
<td><strong>Range:</strong> $\text{B}_4 - \text{d}^m$</td>
</tr>
<tr>
<td><strong>Clefs:</strong> bass and tenor clefs</td>
<td><strong>Rhythm:</strong> mainly used eighth note triplets, sixteenth note and thirty-second notes tuplets (quintuplets, sextuplets and septuplets).</td>
</tr>
<tr>
<td><strong>Style:</strong> popular influenced atonal composition with emphasis on bassoon’s lyrical qualities, frequent meter changes and evocative harmonic structures.</td>
<td><strong>Recording:</strong> 1. CD - Bassoon music from Australia. Recorded live at the 30th International Double Reed Society Conference, West Virginia University, USA, on 8 August 2001: non-commercial recording, Wendy Cooper</td>
</tr>
</tbody>
</table>

337
Challenges/Features: tuplets in the high register of the bassoon, lyrical phrasing and rubato.

Other:
- Dedicated to Wendy Cooper.
- Written for expanding the Australian repertoire for advanced instrumentalists.
- First performance by Wendy Cooper at the International Double Reed Society Conference, University of West Virginia, USA, 8 August 2001.

Composer: Edgar Maddocks
Title: Invocation
Instruments: bassoon or violoncello and piano
Publisher: Available from the National Library of Australia.
Length: c. 1 min.
Date of composition: unknown, 195-?
Number of Movements: 1
Difficulty: 3
Meter: common
Tempo: Moderato
Key area: no key signature
Range: c - b\textsuperscript{i}
Clefs: bass and tenor clefs
Rhythm: a whole note, half notes, dotted quarter notes, quarter notes and eighth notes.
Style: Other Countries influenced composition with emphasis on melodic and expressive voice-like phrases.
Recording: none

Challenges/Features: long legato passages with broad dynamic ranges and reading tenor clef.

Other:
- Available for violin, voice and piano.
- Mantras originated in India with Vedic Hinduism and were later adopted by Buddhists and Jains, now popular in various modern forms of spiritual practice which are based on practices of these Indian religions.

Title: Bassoon Bonanza
Instruments: bassoon and piano
Publisher: Reed Music (Fitzroy, Vic., c2009)
<table>
<thead>
<tr>
<th>Length:</th>
<th>Date of composition: 2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>c. 2 min. 20 sec.; Ballade: c. 1 min. 10 sec.; À la koala: c. 1 min. 50 sec.; Red belly black: c. 2 min. 5 sec.; Sea dragon: c. 3 min.; Serenade: c. 2 min.; Mopoke: c. 1 min. 30 sec.; Platypus (Total c. 13 min. 15 sec.)</td>
<td></td>
</tr>
<tr>
<td>Number of Movements:</td>
<td>Difficulty: 1-2</td>
</tr>
<tr>
<td>7 separate pieces</td>
<td></td>
</tr>
<tr>
<td>Ballade</td>
<td>Meter: 6/8  Tempo: <em>Moderato cantabile</em> ((\text{\textbullet} = 104))  Key area: E minor</td>
</tr>
<tr>
<td>Range:</td>
<td>C - e(^i)  Clefs: bass clef  Rhythm: dotted half notes, dotted quarter notes and eighth notes.</td>
</tr>
<tr>
<td>À la koala</td>
<td>Meter: 2/4  Tempo: (\text{\textbullet} = 108)  Key area: C Major, C minor  Range:</td>
</tr>
<tr>
<td>C - e(^i)  Clefs: bass clef  Rhythm: half notes, quarter notes, eighth notes and mainly sixteenth note runs.</td>
<td></td>
</tr>
<tr>
<td>Red belly black</td>
<td>Meter: 6/8  Tempo: <em>Allegretto con fuoco</em> ((\text{\textbullet} = 126))  Key area:</td>
</tr>
<tr>
<td>no key signature  Range: E - e(^i)  Clefs: bass clef  Rhythm: dotted half notes, dotted quarter notes, quarter notes and eighth notes.</td>
<td></td>
</tr>
<tr>
<td>Sea dragon</td>
<td>Meter: common time, 2/4, 5/4  Tempo: <em>Moderato</em> ((\text{\textbullet} = 116))  Key area:</td>
</tr>
<tr>
<td>E minor  Range: B(_1) - e(^i)  Clefs: bass clef  Rhythm: whole notes, dotted half notes, half notes, dotted quarter notes, quarter notes, a dotted eighth note, eighth notes and sixteenth notes.</td>
<td></td>
</tr>
<tr>
<td>Serenade</td>
<td>Meter: 4/4, 2/4  Tempo: <em>Andante doloso</em> ((\text{\textbullet} = 108))  Key area:</td>
</tr>
<tr>
<td>no key signature  Range: D - g(^i)  Clefs: bass clef  Rhythm: whole notes, dotted half notes, half notes, quarter notes, eighth notes, eighth note triplets and sixteenth notes.</td>
<td></td>
</tr>
<tr>
<td>Mopoke</td>
<td>Meter: 7/8  Tempo: <em>Allegretto cantabile</em> ((\text{\textbullet} = 152))  Key area: A minor</td>
</tr>
<tr>
<td>Range: E - g(^i)  Clefs: bass clef  Rhythm: half notes, dotted quarter notes, quarter notes, mainly eighth notes and sixteenth notes.</td>
<td></td>
</tr>
<tr>
<td>Platypus</td>
<td>Meter: 3/4, 6/8  Tempo: <em>Allegro grazioso</em> ((\text{\textbullet} = 63))  Key area: B flat Major  Range: C - c(^i)  Clefs: bass clef  Rhythm: dotted half notes, half notes, dotted quarter notes, quarter notes and eighth notes.</td>
</tr>
<tr>
<td>Style: popular influenced composition with expressive melodic phrases.</td>
<td>Recording: none</td>
</tr>
<tr>
<td>Challenges/Features: the lyrical phrasing and sixteenth note runs.</td>
<td>Other: none</td>
</tr>
</tbody>
</table>

**Composer:** Carolyn Morris (1970-)<br>**Title:** Autumn Days<br>**Instruments:** bassoon and piano<br>**Publisher:** Reed Music (Fitzroy, Vic., c2009)<br>**Length:** c. 1 min. 20 sec.; Waltz of the leprechauns: c. 1 min. 40 sec.; Autumn days: c. 1 min. 40 sec.; Ballad: c. 1 min. (including a repeat); Cool cat : c. 1 min.  

**Date of composition:** 2009
<table>
<thead>
<tr>
<th>Song</th>
<th>Meter</th>
<th>Tempo</th>
<th>Key area</th>
<th>Range</th>
<th>Clefs</th>
<th>Rhythm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Waltz of the leprechauns</td>
<td>3/4</td>
<td>Allegro ($\frac{\text{h}}{\text{f}} = 132$)</td>
<td>F Major</td>
<td>c - d$^\dagger$</td>
<td>bass clef</td>
<td>dotted half notes, half notes, dotted quarter notes, quarter notes and eighth notes.</td>
</tr>
<tr>
<td>Autumn days</td>
<td>4/4</td>
<td>Moderato ($\frac{\text{h}}{\text{f}} = 96$)</td>
<td>D Major</td>
<td>A - d$^\dagger$</td>
<td>bass clef</td>
<td>dotted half notes, quarter notes and eighth notes.</td>
</tr>
<tr>
<td>Ballad</td>
<td>4/4</td>
<td>Andante ($\frac{\text{h}}{\text{f}} = 76$)</td>
<td>C Major</td>
<td>c – g</td>
<td>bass clef</td>
<td>whole notes tie to dotted half notes, half notes, dotted quarter notes, quarter notes and eighth notes.</td>
</tr>
<tr>
<td>Cool cat</td>
<td>4/4</td>
<td>Allegretto ($\frac{\text{h}}{\text{f}} = 112$)</td>
<td>C Major</td>
<td>G - d$^\dagger$</td>
<td>bass clef</td>
<td>a whole note, a dotted half note, quarter notes and eighth notes.</td>
</tr>
<tr>
<td>Good one</td>
<td>4/4</td>
<td>Allegretto ($\frac{\text{h}}{\text{f}} = 132$)</td>
<td>C Major</td>
<td>c – f</td>
<td>bass clef</td>
<td>whole notes, dotted half notes, half notes and quarter notes.</td>
</tr>
<tr>
<td>Hopscotch</td>
<td>4/4</td>
<td>Allegretto ($\frac{\text{h}}{\text{f}} = 116$)</td>
<td>G Major</td>
<td>G - d$^\dagger$</td>
<td>bass clef</td>
<td>a whole note, dotted half note, quarter notes and eighth notes with swing.</td>
</tr>
<tr>
<td>On the move</td>
<td>4/4</td>
<td>Animato ($\frac{\text{h}}{\text{f}} = 126$)</td>
<td>C Major</td>
<td>C – g</td>
<td>bass clef</td>
<td>half notes, quarter notes and eighth notes.</td>
</tr>
<tr>
<td>Summer breeze</td>
<td>cut common</td>
<td>Allegretto ($\frac{\text{h}}{\text{f}} = 60$)</td>
<td>C Major</td>
<td>c – g</td>
<td>bass clef</td>
<td>a whole note, dotted half notes, half notes, dotted quarter notes, quarter notes and eighth notes.</td>
</tr>
<tr>
<td>Waiting for the rain</td>
<td>4/4</td>
<td>Moderato ($\frac{\text{h}}{\text{f}} = 100$)</td>
<td>G Major</td>
<td>B flat - d$^\dagger$</td>
<td>bass clef</td>
<td>dotted half notes, half notes, quarter notes and eighth notes.</td>
</tr>
<tr>
<td>Late for school</td>
<td>4/4</td>
<td>Allegro ($\frac{\text{h}}{\text{f}} = 120$)</td>
<td>F Major</td>
<td>F - c$^\dagger$</td>
<td>bass clef</td>
<td>dotted half notes, half notes, quarter notes and eighth notes.</td>
</tr>
<tr>
<td>Bicycle rag</td>
<td>4/4</td>
<td>Allegro ($\frac{\text{h}}{\text{f}} = 120$)</td>
<td>C Major</td>
<td>c – f</td>
<td>bass clef</td>
<td>a dotted half note, half notes and quarter notes.</td>
</tr>
</tbody>
</table>
notes with *staccatos*.

| **Style:** popular influenced composition with expressive melodic phrases. | **Recording:** none |
| **Challenges/Features:** the lyrical phrasing. | **Other:** none |

**Composer:** Carolyn Morris (1970-)

**Title:** Over the Sea

**Instruments:** bassoon and piano

**Publisher:** Reed Music (Fitzroy, Vic., c2009)

**Date of composition:** 2009

**Number of Movements:** 10 separate pieces

**Difficulty:** 1-2

| **Clowns on holiday** Meter: 4/4 Tempo: Allegro ( = 132) Key area: G Major Range: D - d¹ Clefs: bass clef Rhythm: whole notes, half notes, quarter notes and eighth notes. | **Daydreams** Meter: 4/4 Tempo: Moderato Key area: C Major Range: G - d¹ Clefs: bass clef Rhythm: a whole note, dotted half notes, half notes, a dotted quarter note, eighth notes and sixteenth notes. |
| **Ocean spray** Meter: 6/8 Tempo: Andantino ( = 56) Key area: C Major Range: F - d¹ Clefs: bass clef Rhythm: dotted half notes, dotted quarter notes,
**Parables**

| **Composer:** Paul Paviour (1931- ) | **Title:** Parables**

| **Instruments:** bassoon and piano | **Publisher:** Wirripang (Wollongong, N.S.W., c2010)

| **Length:** c. 6 min. 30 sec. | **Date of composition:** 2009

| **Number of Movements:** 1 | **Difficulty:** 3

| **Meter:** 5/4, 12/8, common | **Tempo:** Slow (\( \dot{\tau} = 60 \)), Vivo (\( \dot{\tau} = 128 \))

| **Key area:** no key signature | **Range:** D – a\(^1\)

| **Clefs:** bass clef | **Rhythm:** dotted half notes, half notes, dotted quarter notes, quarter notes, quarter note triplets, dotted eighth notes, eighth note, eighth duplets, eighth notes triplets and sixteenth notes.

| **Style:** neo-Romantic style with balanced melodic lines. | **Recording:** CD- excerpt on Interchange (non-commercial recording, sampler CD, recorded at the Performance Space, University of Western Sydney, 17 April 2010), Sophia Rhee (bassoon); Sumiko Yamamura (piano).

| **Challenges/Features:** playing eighth note/sixteenth note runs evenly and lyrical phrasing with many sustaining notes with pauses. | **Other:** commissioned by Sophia Rhee and written expressly for this PhD project.

**Bassoon Sonata No.1**

| **Composer:** Graham Powning (1949 - ) | **Title:** Bassoon Sonata No.1

| **Instruments:** bassoon and piano | **Publisher:** Spratt Music Publishers (Ft. Lauderdale, Fla., c1996). Available from the AMC.

| **Length:** c. 6 min. | **Date of composition:** unknown
<table>
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<tr>
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<tr>
<td>III. Wake</td>
<td>Meter: 4/4</td>
<td>Tempo: Vivo</td>
<td>Key area: no key signature</td>
<td>Range: B flat – d sharp</td>
<td>Clefs: bass and tenor clefs</td>
<td>Rhythm: half notes, quarter notes, eighth notes with eighth notes acciaccaturas and sixteenth notes.</td>
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<tr>
<td>I. Barcarolle</td>
<td>Meter: 6/8, 2/4</td>
<td>Tempo: no marking</td>
<td>Key area: no key signature</td>
<td>Range: B flat – d flat⁶</td>
<td>Clefs: bass and tenor clefs</td>
<td>Rhythm: half notes with pauses, dotted quarter notes, quarter notes, quarter note triplets, eighth notes, sixteenth note runs and sixteenth note triplet.</td>
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<tr>
<td>II. March</td>
<td>Meter: 4/4</td>
<td>Tempo: Marziale, Largo Maestoso</td>
<td>Key area: no key signature</td>
<td>Range: B flat – e flat⁶</td>
<td>Clefs: bass and tenor clefs</td>
<td>Rhythm: dotted half notes, half notes, dotted quarter notes, quarter notes, dotted eighth notes, eighth notes with eighth note acciaccaturas and sixteenth notes.</td>
<td></td>
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<tr>
<td>III. Elegy</td>
<td>Meter: 4/4, 4/3</td>
<td>Tempo: Lento</td>
<td>Key area: no key signature</td>
<td>Range: B flat – d⁷</td>
<td>Clefs: bass and tenor clefs</td>
<td>Rhythm: whole notes, half notes, dotted quarter notes, quarter notes, quarter note triplets, eighth notes and sixteenth notes with sixteenth notes appoggiaturas.</td>
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</tbody>
</table>

Style: neo-Romantic style with classical form constraint in emphasis on balanced melodic line with extended tonality.

Challenges/Features: long cadenza passage in the opening section of the first movement and the last section of the third movement with sustaining long notes with pauses, broad dynamic ranges from ppp to fff and sixteenth note runs with legato phrasing.

Recording: none

Other: Dedicated to Lorinda McNeil.

Composer: Graham Powning (1949 -)

Title: Ten First Pieces for Bassoon and Piano

Instruments: bassoon and piano

Publisher: Spratt Music Publishers (Fort Lauderdale, Fla., c1996). Available from the AMC.

Date of composition: 1981 (Pieces written between 1976 and 1984)

Number of Movements: 10 separate pieces

Difficulty: 1-3

<table>
<thead>
<tr>
<th>No.1 The Wallaby’s Waltz</th>
<th>Meter: 3/4</th>
<th>Tempo: Moderato</th>
<th>Key area: F Major</th>
<th>Range: C – g⁷</th>
<th>Clefs: bass clef</th>
<th>Rhythm: dotted half notes, half notes, quarter notes and eighth notes.</th>
</tr>
</thead>
<tbody>
<tr>
<td>No.2 The Bunyip’s Bourrée</td>
<td>Meter: cut common time</td>
<td>Tempo: Allegro</td>
<td>Key area: C Major, F Major</td>
<td>Range: E – g⁷</td>
<td>Clefs: bass and tenor clefs</td>
<td>Rhythm: dotted half note, half notes, quarter notes and eighth notes.</td>
</tr>
<tr>
<td>No.3 The Seagull’s Scherzo</td>
<td>Meter: common time</td>
<td>Tempo: Vivo</td>
<td>Key area: C</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Major **Range:** B<sub>i</sub> – c<sup>iv</sup> **Clefs:** bass and tenor clefs  **Rhythm:** dotted quarter note, quarter notes, eighth notes and sixteenth note runs.

**No.4 The Dolphin’s Dance**  **Meter:** 3/4  **Tempo:** Moderato  **Key area:** C Major  **Range:** E – g  **Clefs:** bass clef  **Rhythm:** dotted half notes with ties, quarter note with ties and eighth notes.

**No.5 The Dingo’s Divertimento**  **Meter:** common time  **Tempo:** Moderato  **Key area:** C Major  **Range:** E – g  **Clefs:** bass clef  **Rhythm:** dotted half notes with ties, quarter note with ties and eighth notes.

**No.6 Nerida’s Nocturne**  **Meter:** common time  **Tempo:** Andante  **Key area:** C Major  **Range:** B<sub>♭</sub> – d<sup>♭</sup>  **Clefs:** bass clef  **Rhythm:** whole note, dotted half notes, half note, dotted quarter notes, quarter notes, quarter note triplet and eighth notes.

**No.7 Lucinda’s Louré**  **Meter:** 6/4  **Tempo:** Moderato  **Key area:** no key signature  **Range:** B<sub>♭</sub> – g<sup>♯</sup>  **Clefs:** bass clef  **Rhythm:** dotted half note with ties, dotted quarter notes, eighth notes and few sixteenth note runs.

**No.8 The Koala’s Kourante**  **Meter:** 3/2  **Tempo:** Allegretto  **Key area:** F Major  **Range:** C – c<sup>♭</sup>  **Clefs:** bass clef  **Rhythm:** dotted quarter note with trills, quarter notes, eighth notes and sixteenth notes.

**No.9 The Emu’s Étude**  **Meter:** common time  **Tempo:** Lento  **Key area:** no key signature  **Range:** B<sub>♭</sub> – b<sub>♭</sub>  **Clefs:** bass and tenor clefs  **Rhythm:** half notes, quarter notes, eighth notes, sixteenth note runs and few thirty-second notes.

**No.10 Joanne’s Jig**  **Meter:** 6/8  **Tempo:** Allegro giocoso  **Key area:** C Major, G Major  **Range:** C – b<sub>i</sub>  **Clefs:** bass clef  **Rhythm:** dotted quarter notes, quarter notes, and eighth notes.

**Style:** neo-Romantic style with classical form of Suites. Most of movements are tonal with balanced melodic lines.

**Recording:** none

**Challenges/Features:** to play eighth note/sixteenth note runs evenly in some of these pieces.

**Other:**
- Dedicated to John Cran and his students.
- Some of these pieces are on the AMEB syllabus for bassoon.

**Composer:** Peter Sculthorpe (1929- )  **Title:** Sonatina

**Instruments:** bassoon and piano  **Publisher:** Faber Music (Londo., c1946). Available from the AMC.

**Length:** c. 4 min.  **Date of composition:** 1946 (revised 2001)

**Number of Movements:** 1  **Difficulty:** 4

**Meter:** 3/8, 3/4, 2/4, 2/8, 6/8, 4/8  **Tempo:** Briskly, rather slowly, without hurrying.

**Key area:** no key signature  **Range:** C – b<sub>i</sub>  **Clefs:** bass and treble clefs  **Rhythm:** half notes, dotted quarter notes, quarter notes, dotted eighth notes, eighth notes and sixteenth note runs.

**Style:** neo-Romantic style with classical form constraint in emphasis on balanced melodic line with climatic goals  **Recording:** 1. CD - Bassoon music from Australia. Recorded live at the 30th International Double Reed Society
moments and tonally anchored with chromatic extensions.

Conference, West Virginia University, USA, on 8 August 2001: non-commercial recording, Wendy Cooper (bassoon); Marina DiPretoro (piano). Available from the AMC.

2. CD - *U.W.A. recital*. Perth: non-commercial recording. Recording of recital at the Octagon Theatre, University of Western Australia, Perth, 6 September 2001, Wendy Cooper (bassoon); Adam Pinto (piano). Available from the AMC.

<table>
<thead>
<tr>
<th>Challenges/Features: to play sixteenth note runs evenly.</th>
<th>Other:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>• Dedicated to George Dreyfus.</td>
</tr>
<tr>
<td></td>
<td>• Available for solo piano.</td>
</tr>
<tr>
<td></td>
<td>• First performance by Wendy Cooper at International Double Reed Society Conference, Morgantown, University of West Virginia, USA, 8 Aug 2001.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Composer: Greg Smith (1979- )</th>
<th>Title: <em>Tale</em></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Instruments</strong>: bassoon and piano</td>
<td><strong>Publisher</strong>: Reproduced and distributed by the AMC (Grosvenor Place, N.S.W., c2003)</td>
</tr>
<tr>
<td><strong>Length</strong>: c. 8 min.</td>
<td><strong>Date of composition</strong>: 2003</td>
</tr>
<tr>
<td><strong>Number of Movements</strong>: 1</td>
<td><strong>Difficulty</strong>: 3</td>
</tr>
<tr>
<td><strong>Meter</strong>: 2/2, 4/2, 3/2</td>
<td><strong>Tempo</strong>: c. ( \text{\textit{d}} ) = 40, c. ( \text{\textit{d}} ) = 110</td>
</tr>
<tr>
<td><strong>Key area</strong>: no key signature</td>
<td><strong>Range</strong>: D - g(^i)</td>
</tr>
<tr>
<td><strong>Clefs</strong>: bass clef</td>
<td><strong>Rhythm</strong>: dotted whole notes, whole note tie to half note, half note triplets, quarter notes, frequent use of quarter note triplets and eighth notes.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Style</strong>: post-Serialism style of composition. The piano accompaniment part in this piece has the basis for the harmony in counterpoint to bassoon’s soaring melodies.</th>
<th><strong>Recording</strong>: none</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Challenges/Features</strong>: to play notes with different tone colour indication, for example, “darker”, “sweet”, “building” and “positive, warm”.</td>
<td><strong>Other</strong>:</td>
</tr>
<tr>
<td></td>
<td>• Dedication to Penny Jones.</td>
</tr>
<tr>
<td></td>
<td>• First performance by Penny Jones (bassoon) and Greg Smith (piano) at the Newcastle Conservatorium, 13 May 2003.</td>
</tr>
</tbody>
</table>
### Funky Bassoon

**Composer:** Tomasz Spiewak (1936 - )  
**Title:** Funky Bassoon  
**Instruments:** bassoon and piano  
**Publisher:** Reed Music (Fitzroy, Vic., c2009)  
**Length:** c. 1 min.; Meditation: c. 3 min. 20 sec.; Bassoon chansonnette: c. 2 min. 20 sec. (including *Da Capo al Fine*); Bassoon polka: c. 2 min.; Water-colour: 1 min. 50 sec.; Funky bassoon (Total c. 11 min.)  
**Date of composition:** 2008

<table>
<thead>
<tr>
<th>Number of Movements</th>
<th>Difficulty</th>
</tr>
</thead>
<tbody>
<tr>
<td>5 separate pieces</td>
<td>2</td>
</tr>
</tbody>
</table>

#### Meditation
- **Meter:** 3/4  
- **Tempo:** Moderato ($\dot{\nu} = 100$)  
- **Key area:** B flat Major  
- **Range:** D - d\textsuperscript{i}  
- **Clefs:** bass clef  
- **Rhythm:** dotted half notes, half notes, dotted quarter notes, quarter notes, eighth notes and eighth note triplets.

#### Bassoon chansonnette
- **Meter:** 4/4, 3/4  
- **Tempo:** Andante ($\dot{\nu} = 88$), $\dot{\nu} = 112$, Lento  
- **Key area:** F Major  
- **Range:** c - g\textsuperscript{i}  
- **Clefs:** bass clef  
- **Rhythm:** whole notes with pauses, dotted half notes, half notes, dotted quarter notes, quarter notes and sixteenth notes.

#### Bassoon polka
- **Meter:** 2/4  
- **Tempo:** Adagio ($\dot{\nu} = 69$)  
- **Key area:** G Major, E flat Major and C major  
- **Range:** F sharp - g\textsuperscript{i}  
- **Clefs:** bass clef  
- **Rhythm:** quarter notes, eighth notes and mainly sixteenth note runs.

#### Water-colour
- **Meter:** 9/8  
- **Tempo:** Andante ($\dot{\nu} = 66$)  
- **Key area:** no key signature  
- **Range:** D - g\textsuperscript{i}  
- **Clefs:** bass clef  
- **Rhythm:** dotted half notes, dotted quarter notes and mainly eighth notes.

#### Funky bassoon
- **Meter:** 4/4  
- **Tempo:** Moderato ($\dot{\nu} = 100$)  
- **Key area:** B flat Major  
- **Range:** D flat – f flat\textsuperscript{i}  
- **Clefs:** bass clef  
- **Rhythm:** eighth notes and sixteenth notes.

#### Style:
- popular influenced composition with balanced and expressive melodic lines.

#### Challenges/Features:
- legato phrasing, sixteenth note runs and frequent intervals of an octave.

#### Recording:
- none

### In Memoriam, Early Autumn Leaves Falling

**Composer:** Peter Webb (1948- )  
**Title:** In Memoriam, Early Autumn Leaves Falling  
**Instruments:** bassoon and piano  
**Publisher:** Reproduced and distributed by the AMC (Grosvenor Place, N.S.W., c2001)  
**Length:** c. 7 min.  
**Date of composition:** 2000  
**Number of Movements:** 1  
**Difficulty:** 5  
**Meter:** 4/4, 5/8, 3/4, 2/4, 3/8, 6/8  
**Tempo:** Lento espressivo ($\dot{\nu} = 40$),
**Key area:** no key signature  
**Range:** C sharp – c''

**Clefs:** bass and tenor clefs  
**Rhythm:** whole notes with *ties*, dotted half notes, half notes, dotted quarter notes, quarter notes, eighth notes and sixteenth notes.

**Style:** neo-Romantic style with expressive melodic lines.  
**Recording:** 1. CD - *Bassoon music from Australia*. Recorded live at the 30th International Double Reed Society Conference, West Virginia University, USA, on 8 August 2001: non-commercial recording, Wendy Cooper (bassoon); Marina DiPretoro (piano). Available from the AMC.

**Challenges/Features:** the frequent changes in meter/tempo and lyrical phrasing.  
**Other:**
- Written as a memorial to Stephen Black.
- First performance by Paul Blackman (bassoon) and Carolyn Morris (piano) at the Australian Double Reed Society First National Conference at Ormond College, University of Melbourne, 2 December 2000.

---

**Composer:** Peter Webb (1948 - )  
**Title:** *Miniature Suite*

**Instruments:** bassoon (or cello) and piano  
**Publisher:** Available from the AMC.

**Length:** c. 13 min.  
**Date of composition:** 1992

**Number of Movements:** 6  
**Difficulty:** 3

| I. Prelude | Meter: 4/4 | **Tempo:** Andante **Key area:** no key signature  
**Range:** A – d⁴ **Clefs:** bass clef **Rhythm:** dotted quarter notes and eighth notes. |
|------------------|--------------|------------------------------------------------------|
| II. Scherzo | Meter: 6/8 | **Tempo:** Allegro moderato **Key area:** no key signature  
**Range:** E flat – d⁴ **Clefs:** bass clef **Rhythm:** dotted quarter notes, quarter notes, eighth notes, sixteenth notes and sixteenth note *appoggiaturas*. |
| III. Minuet | Meter: 3/4 | **Tempo:** Tempo di menuetto **Key area:** no key signature  
**Range:** F sharp – c sharp¹ **Clefs:** bass clef **Rhythm:** dotted half notes, half notes, dotted quarter note, quarter notes and eighth notes. |
| IV. March | Meter: 4/4, 6/4 | **Tempo:** Allegro maestoso **Key area:** no key signature  
**Range:** E – d⁴ **Clefs:** bass clef **Rhythm:** whole note, half notes, quarter note, frequent use of double dotted eighth note/ thirty-second note and eighth notes. |
| V. Interlude | Meter: 5/8, 6/8, 3/8 | **Tempo:** Allegretto, Vivace **Key area:** no key signature  
**Range:** F sharp – d⁴ **Clefs:** bass clef **Rhythm:** dotted |
### VI. Finale

**Meter:** cut common time, 3/2, 2/4  
**Tempo:** Allegro spiritoso moderato, Vivace  
**Key area:** F Major  
**Range:** D – d¹  
**Clefs:** bass clef  
**Rhythm:** dotted half notes, half notes, dotted quarter notes, quarter notes, quarter note triplets and eighth notes.

**Style:** neo-Romantic style with classical form constraint in emphasis on balanced and expressive melodic lines.

**Recording:** 1. sound cassette - viola and piano (non-commercial recording), Julienne Webb (viola); John Hall (piano). Available from the AMC.  
2. CD - Sonata for cello and piano (non-commercial recording, recorded in ABC Studio 520, Adelaide, August/September 2000), Jonathan Webb (violin); Isabelle Trub-Brown (piano). Available from the AMC.

**Challenges/Features:** overall length and lyrical phrasing.

**Other:** Available for viola and piano. Final section is different to the arrangement for bassoon and piano.

<table>
<thead>
<tr>
<th>Composer</th>
<th>Peter Webb (1948-)</th>
<th>Title</th>
<th>Sonata</th>
</tr>
</thead>
<tbody>
<tr>
<td>Instruments</td>
<td>bassoon and piano</td>
<td>Publisher</td>
<td>Kelly Sebastian (Hindmarsh, S.A., c1991). Available from the AMC.</td>
</tr>
<tr>
<td>Length</td>
<td>c. 6 min.</td>
<td>Date of composition</td>
<td>1987</td>
</tr>
<tr>
<td>Number of Movements</td>
<td>3</td>
<td>Difficulty</td>
<td>6</td>
</tr>
</tbody>
</table>

| I. Prelude | Meter: 4/4, 6/4, 7/8, 2/4, 3/4, 5/8  | Tempo: Andante, Andante sostenuto (d¹ = 88), Meno mosso (d¹ = 84), Poco affrettando (d¹ = 92)  | **Key area:** no key signature  
**Range:** A – d¹  
**Clefs:** tenor and bass clefs  
**Rhythm:** whole notes, dotted half notes, half notes, quarter notes, eighth notes, sixteenth notes, eighth note triplets and sixteenth note triplets. |

**Meno mosso (d¹=92)  
**Key area:** no key signature  
**Range:** E flat – d²  
**Clefs:** bass and tenor clefs  
**Rhythm:** dotted half notes, dotted quarter notes, quarter notes and eighth notes. Many trills, accents and acciaccaturas. |

| II. Scherzo | Meter: 6/8, 9/8, 5/8, 7/8 | Tempo: Allegro vivace (d¹ = 100), Meno mosso (d¹ =92)  | **Key area:** no key signature  
**Range:** E flat – d²  
**Clefs:** bass and tenor clefs  
**Rhythm:** dotted half notes, dotted quarter notes, quarter notes and eighth notes. Many trills, accents and acciaccaturas. |

| III. Finale | Meter: 4/4 | Tempo: Allegro simplice (d¹ = 116), Allegro moderato (d¹ = 88), Largo, Vivo  | **Key area:** no key signature  
**Range:** C – e²  
**Clefs:** bass and tenor clefs  
**Rhythm:** half notes, dotted quarter notes, quarter notes, eighth notes, eighth note triplets and sixteenth note runs. |

**Style:** neo-Romantic style with classical form constraint in emphasis on balanced and expressive melodic lines.  
**Recording:** sound cassette (non-commercial recording) - Sonata for bassoon; Quintet for brass, Margot Lee (bassoon); Dale Ringland (piano).
**Composer:** Phillip Wilcher (1958- )  
**Title:** *Elegy*

**Instruments:** bassoon (or cello) and piano  
**Publisher:** Keys Press (Perth, WA., c2007). Available from the AMC.

**Length:** c. 4 min.  
**Date of composition:** 2007

**Number of Movements:** 1  
**Difficulty:** 3

**Meter:** 2/4, 3/4  
**Tempo:** *Adagio*

**Key area:** B minor  
**Range:** F sharp – c sharp¹

**Clefs:** bass clef  
**Rhythm:** dotted half notes, half notes, dotted quarter notes, quarter notes, eighth notes, eighth note septuplets and sixteenth notes.

**Style:** neo-Romantic style with classical form constraint in emphasis on balanced and expressive melodic lines.  
**Recording:** none

**Challenges/Features:** the lyrical phrasing.  
**Other:** Dedication to Jody Readett and Seraina Janett.

---

**Composer:** Phillip Wilcher (1958- )  
**Title:** *Madrigal* **

**Instruments:** bassoon and piano  
**Publisher:** Wirripang (Wollongong, N.S.W., c2009)

**Length:** c. 3 min.  
**Date of composition:** 2009

**Number of Movements:** 1  
**Difficulty:** 3

**Meter:** 4/4  
**Tempo:** *Andante semplice*

**Key area:** d minor, F Major  
**Range:** C sharp – a¹

**Clefs:** bass clef  
**Rhythm:** whole notes, dotted half notes, half notes, dotted quarter notes, quarter notes, eighth notes, eighth note triplets, sixteenth notes and sixteenth note sextuplets.

**Style:** Other Countries influenced composition with emphasis on melodic and expressive voice-like phrases.  
**Recording:** CD- excerpt on *Interchange* (non-commercial recording, sampler CD, recorded at the Performance Space, University of Western Sydney, 17 April 2010), Sophia Rhee (bassoon); Sumiko Yamamura (piano).

**Challenges/Features:** the most difficult aspects are frequent slurred intervals of a third or more in the melody and lyrical phrasing.  
**Other:** commissioned by Sophia Rhee and written expressly for this PhD project.
**Composer:** Julian Yu (1957-)  
**Title:** *Uygur Dance*  
**Instruments:** bassoon and piano  
**Publisher:** Available from the AMC.  
**Length:** c. 5 min.  
**Date of composition:** 1976  
**Number of Movements:** 1  
**Difficulty:** 4  
**Meter:** 2/4  
**Tempo:** *Allegro* \( (\mathbf{\mathfrak{f}} = 110) \)  
**Key area:** G minor  
**Range:** B flat \( \text{ii} \) – b flat \( \text{i} \)  
**Clefs:** bass and tenor clefs  
**Rhythm:** half note with *ties*, dotted quarter notes, quarter notes, quarter note triplets, dotted eighth notes, eighth notes and sixteenth note runs.  
**Style:** Asia-Pacific influenced composition. This Chinese titled piece reflecting composer’s western avant-garde techniques with traditional Chinese influences.  
**Recording:** CD- excerpt on *Interchange* (non-commercial recording, sampler CD, recorded at Performance Space at the University of Western Sydney, 17 April 2010), Sophia Rhee (bassoon); Sumiko Yamamura (piano).  
**Challenges/Features:** the most difficult aspect is playing eighth note/sixteenth note runs evenly and smoothly.  
**Other:** The *Uyghur* are Turkic ethic group living in Eastern and Central Asia. *Uyghur* Region has been known for its vibrant music and ethnic dances since very ancient times.  

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## Bassoon with one other instrument

<table>
<thead>
<tr>
<th>Composer: David Basden (1957-)</th>
<th>Title: <em>Conversations with Mister Punch</em></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Instruments:</strong> bassoon and flute</td>
<td><strong>Publisher:</strong> Reproduced and distributed by the AMC (Grosvenor Place, N.S.W., c2000)</td>
</tr>
<tr>
<td><strong>Length:</strong> c. 7 min.</td>
<td><strong>Date of composition:</strong> 1993 (revised 1999)</td>
</tr>
<tr>
<td><strong>Number of Movements:</strong> 3</td>
<td><strong>Difficulty:</strong> 5</td>
</tr>
</tbody>
</table>

I. **Meter:** cut common time, 2/4  
**Tempo:** *Allegro molto* \( (\mathbf{\mathfrak{f}} = c.108) \)  
**Kea area:** no key signature  
**Range:** C – b\(^i\)  
**Clefs:** bass and tenor clefs  
**Rhythm:** dotted quarter notes, eighth notes and quarter note triplets.

II. **Meter:** 2/4, 2/8  
**Tempo:** *Lento* \( (\mathbf{\mathfrak{f}} = c.56) \)  
**Key area:** no key signature  
**Range:** B flat \( \text{ii} \) – g\(^i\)  
**Clefs:** bass clef  
**Rhythm:** mainly quarter notes and eighth note include thirty-second note runs.

III. **Meter:** 3/8  
**Tempo:** *Comodo* \( (\mathbf{\mathfrak{f}} = c.72) \)  
**Key area:** no key signature  
**Range:** B\(^i\) – c\(^ii\)  
**Clefs:** bass and tenor clefs  
**Rhythm:** dotted quarter notes, quarter notes, eighth notes, eight note duplets and sixteenth notes.  

**Style:** popular influenced composition with jazz-based rhythms.  
**Recording:** none  
**Challenges/Features:** frequent slurred  
**Other:** First performance by Amanda
<table>
<thead>
<tr>
<th>Composer: Paul Cutlan (1964-)</th>
<th>Title: October Dance</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Instruments:</strong> bassoon and oboe</td>
<td><strong>Publisher:</strong> Available from the AMC.</td>
</tr>
<tr>
<td><strong>Length:</strong> c. 3 min.</td>
<td><strong>Date of composition:</strong> 1993</td>
</tr>
<tr>
<td><strong>Number of Movements:</strong> 1</td>
<td><strong>Difficulty:</strong> 2</td>
</tr>
<tr>
<td><strong>Meter:</strong> 3/8</td>
<td><strong>Tempo:</strong> $\frac{\text{3}}{8} = 132-144$</td>
</tr>
<tr>
<td><strong>Key area:</strong> E Major</td>
<td><strong>Range:</strong> D – f sharp\textsuperscript{i}</td>
</tr>
<tr>
<td><strong>Clefs:</strong> bass and tenor clefs</td>
<td><strong>Rhythm:</strong> mainly eighth notes and sixteenth notes syncopation across the bars.</td>
</tr>
<tr>
<td><strong>Style:</strong> neo-Romantic style with extended tonality.</td>
<td><strong>Recording:</strong> none</td>
</tr>
<tr>
<td><strong>Challenges/Features:</strong> to play with the right intonation of frequent leaps for 7\textsuperscript{th} and 8\textsuperscript{th}.</td>
<td><strong>Other:</strong> none</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Composer: Michael Dixon (1961-)</th>
<th>Title: Seven Small Wheels Revolving**</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Instruments:</strong> bassoon and horn (in F)</td>
<td><strong>Publisher:</strong> unpublished</td>
</tr>
<tr>
<td><strong>Length:</strong> c. 7 min.</td>
<td><strong>Date of composition:</strong> 2010</td>
</tr>
<tr>
<td><strong>Number of Movements:</strong> 1</td>
<td><strong>Difficulty:</strong> 5</td>
</tr>
<tr>
<td><strong>Meter:</strong> 5/4, 7/4, 6/4, 3/2, 3/4, 2/4, 4/2, 2/2, 5/2</td>
<td><strong>Tempo:</strong> $\frac{\text{5}}{2} = 170$</td>
</tr>
<tr>
<td><strong>Key area:</strong> no key signature</td>
<td><strong>Range:</strong> C – f\textsuperscript{i}</td>
</tr>
<tr>
<td><strong>Clefs:</strong> bass clef</td>
<td><strong>Rhythm:</strong> whole notes, dotted half notes, half notes and quarter notes.</td>
</tr>
<tr>
<td><strong>Style:</strong> post-Serialism or European contemporary avante-garde influenced composition and contain micro-tonality.</td>
<td><strong>Recording:</strong> CD- excerpt on Interchange (non-commercial recording, sampler CD, recorded at the Performance Space, University of Western Sydney, 17 April 2010), Sophia Rhee (bassoon); Michael Dixon (horn).</td>
</tr>
<tr>
<td><strong>Challenges/Features:</strong> alternate tunings and reading microtonal notations which is quarter-tone accidentals residing outside the Western semitone.</td>
<td><strong>Other:</strong> Commissioned by Sophia Rhee and written expressly for this PhD project.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Composer: George Dreyfus (1928-)</th>
<th>Title: Old Melbourne</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Instruments:</strong> bassoon and guitar</td>
<td><strong>Publisher:</strong> Allans Music (Melbourne, c1973). Available from the AMC.</td>
</tr>
<tr>
<td><strong>Length:</strong> c. 15 min.</td>
<td><strong>Date of composition:</strong> 1973</td>
</tr>
<tr>
<td><strong>Number of Movements:</strong> 6</td>
<td><strong>Difficulty:</strong> 6</td>
</tr>
<tr>
<td>No.</td>
<td>Location</td>
</tr>
<tr>
<td>-----</td>
<td>---------------------------------</td>
</tr>
<tr>
<td>I</td>
<td>232 The Esplanade East, Port Melbourne</td>
</tr>
<tr>
<td>II</td>
<td>36 Story Street, Parkville</td>
</tr>
<tr>
<td>III</td>
<td>I Nelson Place, Williamstown</td>
</tr>
<tr>
<td>IV</td>
<td>29 Sackville Street, kew</td>
</tr>
<tr>
<td>V</td>
<td>Rolland House, Rathdowne Street, Carlton</td>
</tr>
<tr>
<td>VI</td>
<td>70 Albert Street, East Melbourne</td>
</tr>
</tbody>
</table>

**Style:** neo-Romantic style of composition which reflecting Australian environ.

**Recording:** CD-Rush the adventures of Sebastian the fox and other goodies. Carlton South: Move Records. CD No: MD 3071. (1988), George Dreyfus (bassoon); Jochen Schubert (guitar). Available from the AMC.

**Challenges/Features:** the overall length, and complicated rhythm and meter changes throughout the piece.

**Other:**
- Composer note “Woodwind part in bass clef only”.
- Commissioned by the University of Melbourne under the Albert H. Maggs Award.
<table>
<thead>
<tr>
<th><strong>Composer:</strong> George Dreyfus (1928-)</th>
<th><strong>Title:</strong> Rush</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Instruments:</strong> bassoon and guitar</td>
<td><strong>Publisher:</strong> Available from the AMC.</td>
</tr>
<tr>
<td><strong>Length:</strong> c. 3 min.</td>
<td><strong>Date of composition:</strong> 1974</td>
</tr>
<tr>
<td><strong>Number of Movements:</strong> 1</td>
<td><strong>Difficult:</strong> 5</td>
</tr>
<tr>
<td><strong>Meter:</strong> 4/4, 3/4, 2/4, 3/8</td>
<td><strong>Tempo:</strong> Allegro ($\frac{\text{\textbullet}}{\text{\textbullet}} = 96$), Poco lento ($\frac{\text{\textbullet}}{\text{\textbullet}} = 88$), Andante ($\frac{\text{\textbullet}}{\text{\textbullet}} = 80$)</td>
</tr>
<tr>
<td><strong>Key area:</strong> A Major, D Major</td>
<td><strong>Range:</strong> F – dii</td>
</tr>
<tr>
<td><strong>Clefs:</strong> bass and tenor clefs</td>
<td><strong>Rhythm:</strong> dotted half notes, dotted quarter notes, quarter notes, eighth notes, eighth notes with sixteenth notes appoggiaturas, eighth notes triplets and sixteenth notes.</td>
</tr>
<tr>
<td><strong>Style:</strong> neo-Romantic style of a tonal composition with the use of a developing variation technique.</td>
<td><strong>Recording:</strong> CD - Rush the adventures of Sebastian the fox and other goodies. Carlton South: Move Records. CD No: MD 3071. (1988), George Dreyfus (bassoon); Jochen Schubert (guitar). Available from the AMC.</td>
</tr>
<tr>
<td><strong>Challenges/Features:</strong> rhythmic complexity.</td>
<td><strong>Other:</strong> George Dreyfus has created a diverse collection of musical work, but he is best known for ABC TV series ‘Rush’ theme song.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Composer:</strong> Jon Fitzgerald (1954-)</th>
<th><strong>Title:</strong> Flamenco Variations*</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Instruments:</strong> bassoon or flute and guitar</td>
<td><strong>Publisher:</strong> Reproduced and distributed by the AMC (Grosvenor Place, N.S.W., c2002)</td>
</tr>
<tr>
<td><strong>Length:</strong> c. 10 min.</td>
<td><strong>Date of composition:</strong> 1985</td>
</tr>
<tr>
<td><strong>Number of Movements:</strong> 1</td>
<td><strong>Difficult:</strong> 4</td>
</tr>
<tr>
<td><strong>Meter:</strong> 3/4 <strong>Tempo:</strong> $\frac{\text{\textbullet}}{\text{\textbullet}} = 60$ <strong>Key area:</strong> G minor <strong>Range:</strong> A – e↓</td>
<td><strong>Clefs:</strong> bass clef <strong>Rhythm:</strong> dotted half notes, half notes, dotted quarter notes, eighth notes and sixteenth notes.</td>
</tr>
<tr>
<td><strong>Variation 1</strong> <strong>Meter:</strong> 3/4 <strong>Tempo:</strong> Più mosso ($\frac{\text{\textbullet}}{\text{\textbullet}} = 75$) <strong>Key area:</strong> G minor</td>
<td><strong>Range:</strong> A – c flat↓ <strong>Clefs:</strong> bass clef <strong>Rhythm:</strong> dotted half notes, half notes, quarter notes, eighth notes, eighth notes and sixteenth notes.</td>
</tr>
<tr>
<td><strong>Variation 2</strong> <strong>Meter:</strong> 3/4 <strong>Tempo:</strong> Più mosso, Allegretto ($\frac{\text{\textbullet}}{\text{\textbullet}} = 140$) <strong>Key area:</strong> C Major <strong>Range:</strong> F - c↓ <strong>Clefs:</strong> bass clef <strong>Rhythm:</strong> dotted half notes, half notes, dotted quarter notes, quarter notes and eighth notes with staccatos.</td>
<td></td>
</tr>
<tr>
<td><strong>Interlude 1</strong> <strong>Meter:</strong> 3/4 <strong>Tempo:</strong> Moderato ($\frac{\text{\textbullet}}{\text{\textbullet}} = 120$) <strong>Key area:</strong> D Major <strong>Range:</strong> d - e↓ <strong>Clefs:</strong> bass clef <strong>Rhythm:</strong> dotted half notes, half notes, dotted quarter notes, quarter notes and eighth notes.</td>
<td></td>
</tr>
<tr>
<td><strong>Variation 3</strong> <strong>Meter:</strong> 4/4, 6/4 <strong>Tempo:</strong> Più mosso, Allegro molto ($\frac{\text{\textbullet}}{\text{\textbullet}} = 180$) <strong>Key area:</strong> G minor <strong>Range:</strong> B flat – g↓ <strong>Clefs:</strong> bass and tenor clefs <strong>Rhythm:</strong> whole...</td>
<td></td>
</tr>
</tbody>
</table>
notes *tie* to dotted half notes, half notes *tie* to eighth notes and dotted quarter notes.

**Variation 4**  
**Meter:** 3/4, 2/4  
**Tempo:** $\frac{\ell}{\ell} = 70$  
**Key area:** D Major  
**Range:** A - a¹

**Clefs:** tenor and bass clefs  
**Rhythm:** dotted half notes, quarter notes and eighth notes.

**Variation 5**  
**Meter:** 3/8  
**Tempo:** *Agitato* ($\ell \approx 65$), *Presto*  
**Key area:** d minor  
**Range:** G – b flat¹

**Clefs:** tenor and bass clefs  
**Rhythm:** dotted half note, half notes, dotted quarter notes, quarter notes, eighth notes and sixteenth note runs.

**Style:** Other Countries influenced composition with expressive melodic phrases.  
**Recording:** CD- excerpt on *Interchange* (non-commercial recording, sampler CD, recorded at the Performance Space, University of Western Sydney, 27 June 2010), Sophia Rhee (bassoon) ; Mark Batty (guitar).

**Challenges/Features:** the overall length, frequent tempo changes and many sixteenth note runs.  
**Other:** Available for flute and guitar.

**Composer:** Carlo Giacco (1972- )  
**Title:** *M’s*

**Instruments:** bassoon and violoncello  
**Publisher:** Available from the AMC.

**Length:** c. 5 min.  
**Date of composition:** 1995

**Number of Movements:** 1  
**Difficulty:** 6

**Meter:** common time, 5/4  
**Tempo:** $\ell = 96, \ell = 70, \ell = 60, \ell = 120,$  
$\ell = 140, \ell = 130$ ; swing, with a comical attitude and hints of melodrama

**Key area:** no key signature  
**Range:** B₁ – f¹

**Clefs:** bass and tenor clefs  
**Rhythm:** half notes, quarter notes, eighth notes, eighth note triplets, sixteenth notes, sixteenth note triplets, sixteenth note sextuplets and thirty-second note runs.

**Style:** popular influenced composition with the contrasting elements of jazz-based rhythms and extended technique (flutter-tonguing).  
**Recording:** CD- *Other worlds/Carlo Giacco* (recorded at Studios 301, Paradise Studio and Trackdown Studio, Sydney), Matthew Ockenden (bassoon); Matthew Hoy (violoncello). Available from the AMC.

**Challenges/Features:** flutter tongue indication, *trills*, *staccatos*, *tenutos* and *glissandos*. Frequent intervals of an octave or more.  
**Other:**
- Commissioned by Matthew Ockenden and Matthew Hoy.  
### Chaconnery

**Composer:** Michael Hannan (1949 - )  
**Title:** Chaconnery**  
**Instruments:** 2 bassoons  
**Publisher:** unpublished  
**Length:** c. 5 min. 30 sec.  
**Date of composition:** 2010  
**Number of Movements:** 6  
**Difficulty:** 2 -3

1. **Phrygian chant**  
   **Meter:** 4/4  
   **Tempo:** \(\frac{\text{bpm}}{\text{s}} = 120\)  
   **Key area:** A minor  
   **Range:** bassoon I, d - g\(^4\); bassoon II, E - g\(^1\)  
   **Clef(s):** bass clef  
   **Rhythm:** half notes and quarter notes.

2. **Devil-may-care**  
   **Meter:** 4/4  
   **Tempo:** \(\frac{\text{bpm}}{\text{s}} = 96\)  
   **Key area:** no key signature  
   **Range:** bassoon I, B flat - c\(^4\); bassoon II, E – f sharp  
   **Clef(s):** bass clef  
   **Rhythm:** whole notes, dotted half notes and quarter notes with *tenutos*.

3. **Blues shades**  
   **Meter:** 4/4  
   **Tempo:** \(\frac{\text{bpm}}{\text{s}} = 72\)  
   **Key area:** F minor  
   **Range:** bassoon I, c - c\(^4\); bassoon II, C – e flat  
   **Clef(s):** bass clef  
   **Rhythm:** half notes, dotted quarter notes, quarter notes and eighth notes.

4. **Shifting ground**  
   **Meter:** 2/4  
   **Tempo:** \(\frac{\text{bpm}}{\text{s}} = 52\)  
   **Key area:** no key signature  
   **Range:** bassoon I, F sharp – g; bassoon II, D sharp – d  
   **Clef(s):** bass clef  
   **Rhythm:** half notes, dotted quarter notes, quarter notes and eighth notes.

5. **Mirror image**  
   **Meter:** 4/4  
   **Tempo:** \(\frac{\text{bpm}}{\text{s}} = 120\)  
   **Key area:** no key signature  
   **Range:** bassoon I, d - d\(^4\); bassoon II, D – d  
   **Clef(s):** bass clef  
   **Rhythm:** several whole notes with *trills*, half notes, dotted quarter notes, quarter notes, eighth notes and sixteenth notes.

6. **Mango tango**  
   **Meter:** 4/4  
   **Tempo:** \(\frac{\text{bpm}}{\text{s}} = 60\)  
   **Key area:** A minor  
   **Range:** bassoon I, e - g\(^1\); bassoon II, E – f  
   **Clef(s):** bass clef  
   **Rhythm:** whole notes, dotted half notes, half notes, dotted quarter notes, quarter notes, quarter note triplets, syncopated eighth notes and sixteenth notes.

**Style:** popular influenced composition with emphasis on melodic and expressive voice-like phrases.  
**Recording:** CD- excerpt on *Interchange* (non-commercial recording, sampler CD, recorded at the Performance Space, University of Western Sydney, 27 June 2010), Sophia Rhee (bassoon I and II).

**Challenges/Features:** *legato* phrasing with frequent leaps to more than fourth.  
**Other:** commissioned by Sophia Rhee and written expressly for this PhD project.

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### Glassbury Documents No. 2

**Composer:** Moya Henderson (1941 - )  
**Title:** Glassbury Documents No. 2  
**Instruments:** bassoon and flute  
**Publisher:** Reproduced and distributed by the AMC (Grosvenor Place, N.S.W., c2001)  
**Length:** c. 10 min.  
**Date of composition:** 1981  
**Number of Movements:** 1  
**Difficulty:** 6

**Meter:** 5/4, 3/4, 4/4, 2/4, 6/4, 9/4, 5/8, 3/8  
**Tempo:** \(\frac{\text{bpm}}{\text{s}} = 69, \frac{\text{bpm}}{\text{s}} = 116, \frac{\text{bpm}}{\text{s}} = 48, \frac{\text{bpm}}{\text{s}} = 56,\)
<table>
<thead>
<tr>
<th><strong>Key area:</strong> no key signature</th>
<th>( \text{Range: } B_i – d \text{ flat}^\text{ii} )</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Clefs:</strong> bass and tenor clefs</td>
<td><strong>Rhythm:</strong> whole notes, dotted half notes, half notes, quarter notes, quarter notes with eighth note <em>acciaccaturas</em> and sixteenth note runs with sixteenth note quintuplets.</td>
</tr>
<tr>
<td><strong>Style:</strong> neo-Romantic style of composition which has hints of early Serialism in the tight motivic structure with chromatic extensions.</td>
<td><strong>Recording:</strong> none</td>
</tr>
<tr>
<td><strong>Challenges/Features:</strong> frequently changing meters, multiple section endings with pauses, extreme pitch range and the technical facility needed in that range.</td>
<td><strong>Other:</strong> none</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Composer:</strong> James Ledger (1966 - )</th>
<th><strong>Title:</strong> <em>Liberty. Equality. Karaoke</em></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Instruments:</strong> bassoon and pre-recorded CD</td>
<td><strong>Publisher:</strong> James Ledger</td>
</tr>
<tr>
<td><strong>Length:</strong> c. 9 min.</td>
<td><strong>Date of composition:</strong> 2001</td>
</tr>
<tr>
<td><strong>Number of Movements:</strong> 1</td>
<td><strong>Difficulty:</strong> 6</td>
</tr>
<tr>
<td><strong>Meter:</strong> 4/4, 5/4, 7/4, 6/4, 2/4, 3/8, 7/8, 3/4</td>
<td><strong>Tempo:</strong> Slow and atmospheric, ( \text{\textdagger} = 60, \text{\textdaggerdbl} = 120, \text{\textdaggerdbl} = 144 \text{ Subito, Subito meno mosso (\textdagger = 108), Half tempo (\textdaggerdbl = 54, tranquil) } )</td>
</tr>
<tr>
<td><strong>Key area:</strong> no key signature</td>
<td><strong>Range:</strong> B flat( _i ) – d( _{\text{flat}} ^{\text{ii}} )</td>
</tr>
<tr>
<td><strong>Clefs:</strong> bass and tenor clefs</td>
<td><strong>Rhythm:</strong> half notes with ties, dotted half notes, half notes, half note/quarter note triplets, quarter note triplets, eighth notes with sixteenth note <em>appoggiaturas</em>, eighth note triplets, sixteenth notes, sixteenth note quintuplets/sextuplets and thirty-second notes.</td>
</tr>
<tr>
<td><strong>Style:</strong> popular influenced composition which is played ‘karaoke’ style by a soloist with pre recorded CD of computer generated sound effects.</td>
<td><strong>Recording:</strong> 1. CD - <em>Bassoon music from Australia.</em> Recorded live at the 30th International Double Reed Society Conference, West Virginia University, USA, on 8 August 2001: non-commercial recording, Wendy Cooper (bassoon). Available from the AMC. 2. CD-<em>U.W.A. recital.</em> Perth: non-commercial recording. Recording of recital at the Octagon Theatre, University of Western Australia, Perth,</td>
</tr>
</tbody>
</table>
### Duo for Bassoon and Cello

**Composer:** Richard Peter Maddox (1936-)

**Title:** Duo for Bassoon and Cello*

**Instruments:** bassoon and violoncello

**Publisher:** Reproduced and distributed by the AMC (Grosvenor Place, N.S.W., c1984)

**Length:** c. 8 min.

**Date of composition:** 1984

**Number of Movements:** 3

**Difficulty:** 4

<table>
<thead>
<tr>
<th>I.</th>
<th>Meter: 4/4, 3/4, 2/4</th>
<th>Tempo: $\frac{4}{4}$ = 80 (steady, relaxed)</th>
<th>Key area: no key signature</th>
<th>Range: B flat – f</th>
<th>Clefs: bass clef</th>
<th>Rhythm: whole note, dotted half notes, half notes, dotted quarter notes, quarter notes, eighth notes and sixteenth notes.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tr>
<tr>
<td>II.</td>
<td>Meter: 3/4</td>
<td>Tempo: $\frac{3}{4}$ = 66 (Slow and affectionate), $\frac{3}{4}$ = 76</td>
<td>Key area: G Major, G flat Major</td>
<td>Range: B flat – g</td>
<td>Clefs: bass clef</td>
<td>Rhythm: dotted half notes, half notes, dotted quarter notes, quarter notes and eighth notes.</td>
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</tr>
<tr>
<td>III.</td>
<td>Meter: 6/8</td>
<td>Tempo: $\frac{6}{8}$ = 96 (Spirited)</td>
<td>Key area: C Major</td>
<td>Range: B – g</td>
<td>Clefs: bass clef</td>
<td>Rhythm: dotted half notes, dotted quarter notes, quarter notes and eighth notes.</td>
</tr>
</tbody>
</table>

**Style:** neo-Romantic style with expanded classical form emphasis on balanced, passionate and expressive melodic lines.

**Recording:** CD- excerpt on Interchange (non-commercial recording, sampler CD, recorded at the Performance Space, University of Western Sydney, 12 June 2010), Sophia Rhee (bassoon); Anatoli Torjinski (cello).

**Challenges/Features:** frequent leaps to more than fifth on the last movement.

**Other:** none

### Duets for Double Reeds

**Composer:** Mary Mageau (1934-)

**Title:** Duets for Double Reeds*

**Instruments:** bassoon and oboe

**Publisher:** Available from the AMC.

**Length:** c. 3 min. 30 sec.

**Date of composition:** 1996

**Number of Movements:** 3

**Difficulty:** 3

<table>
<thead>
<tr>
<th>I.</th>
<th>Meter: 4/4</th>
<th>Tempo: $\frac{4}{4}$ = 92</th>
<th>Key area: A minor</th>
<th>Range: E – g</th>
<th>Clefs: bass clef</th>
<th>Rhythm: quarter notes, quarter notes with eighth notes acciaccaturas and eighth notes.</th>
</tr>
</thead>
<tbody>
<tr>
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</tbody>
</table>
II. **Meter:** 3/4  **Tempo:** $\frac{\eta}{4} = 52$  **Key area:** D minor  **Range:** D – a flat⁴  **Clefs:** bass and tenor clefs  **Rhythm:** half notes, quarter notes, eighth notes and sixteenth note runs.

III. **Meter:** 4/4  **Tempo:** $\frac{\eta}{4} = 60$  **Key area:** C minor  **Range:** F – e flat⁴  **Clefs:** bass clef  **Rhythm:** half notes and eighth note with sixteenth note runs.

**Style:** neo-Romantic style with classical form which emphasise on balanced and expressive melodic lines.

**Recording:** CD- excerpt on *Interchange* (non-commercial recording, sampler CD, recorded at the Performance Space, University of Western Sydney, 27 June 2010), Sophia Rhee (bassoon) ; Eleanor Mcphee (oboe).

**Challenges/Features:** short, lively piece of lower difficulty with many sixteenth-note runs, numerous accidentals and reading the tenor clef.

**Other:** none

| Composer: Nicole Murphy (1983- ) | **Title:** *Interchange*  
| **Instruments:** bassoon and marimba | **Publisher:** unpublished  
| **Length:** c. 6 min | **Date of composition:** 2010  
| **Number of Movements:** 1 | **Difficulty:** 5  
| **Meter:** 4/4, 8/8, 7/8, 6/8, 5/8, 2/4 | **Tempo:** $\frac{\eta}{4} = 80$, $\frac{\eta}{2} = 126$, $\frac{\eta}{2} = 64$  
| **Key area:** no key signature | **Range:** B¹ – g sharp⁴  
| **Clefs:** bass and tenor clefs | **Rhythm:** whole notes, half notes, dotted quarter notes, quarter notes, quarter note triplets, eighth note with eighth notes *acciaccaturas*, eighth note duplets, eighth note triplets, eighth notes quintuplets, sixteenth notes, sixteenth note triplets, sixteenth note quintuplets and thirty-second notes.  

**Style:** popular influenced composition with driving repeated rhythms and loud dynamic levels.

**Recording:** CD- excerpt on *Interchange* (non-commercial recording, sampler CD, recorded at the Performance Space, University of Western Sydney, 27 June 2010), Sophia Rhee (bassoon) ; Claire Edwardes (marimba).

**Challenges/Features:** complex rhythms, frequent meter, tempo, dynamic changes and leaps to more than seventh or more.

**Other:** commissioned by Sophia Rhee and written expressly for this PhD project.
<table>
<thead>
<tr>
<th><strong>Composer:</strong> Paul Paviour (1931- )</th>
<th><strong>Title:</strong> Dualogue No.6*</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Instruments:</strong> bassoon and clarinet (in B flat)</td>
<td><strong>Publisher:</strong> unpublished</td>
</tr>
<tr>
<td><strong>Length:</strong> c. 3 min.</td>
<td><strong>Date of composition:</strong> 2010</td>
</tr>
<tr>
<td><strong>Number of Movements:</strong> 3</td>
<td><strong>Difficulty:</strong> 3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>I. Meter: 3/4</th>
<th><strong>Tempo:</strong> Con moto</th>
<th><strong>Key area:</strong> B flat Major</th>
<th><strong>Range:</strong> D - g⁴</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clefs: bass clef</td>
<td>Rhythm: dotted half notes, half notes, dotted quarter notes, quarter notes, dotted eighth notes, eighth notes, sixteenth notes and sixteenth note triplets.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Rhythm:</strong> dotted half notes, half notes, dotted quarter notes, quarter notes, dotted eighth notes, eighth notes, sixteenth notes and sixteenth note triplets.</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>II. Roundelay</th>
<th><strong>Meter:</strong> common time</th>
<th><strong>Tempo:</strong> Not too fast</th>
<th><strong>Key area:</strong> D Major</th>
<th><strong>Range:</strong> D – f sharp⁴</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clefs: bass clef</td>
<td>Rhythm: whole notes, a dotted half note, quarter notes, eighth notes, eighth note triplets and sixteenth notes.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Rhythm:</strong> whole notes, a dotted half note, quarter notes, eighth notes, eighth note triplets and sixteenth notes.</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>III. Tarantella</th>
<th><strong>Meter:</strong> 6/8</th>
<th><strong>Tempo:</strong> Vivo</th>
<th><strong>Key area:</strong> B flat Major</th>
<th><strong>Range:</strong> Bflat – g flat⁴</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clefs: bass clef</td>
<td>Rhythm: dotted half notes, dotted quarter notes, quarter notes, quarter notes and several eighth note runs.</td>
<td></td>
<td></td>
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</tr>
<tr>
<td><strong>Rhythm:</strong> dotted half notes, dotted quarter notes, quarter notes, quarter notes and several eighth note runs.</td>
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</tbody>
</table>

**Style:** neo-Romantic style of composition with balanced melodic lines.

**Challenges/Features:** the lyrical phrasing and several sixteenth notes runs with legato.

**Other:** commissioned by Sophia Rhee for this PhD project.

<table>
<thead>
<tr>
<th><strong>Composer:</strong> Paul Paviour (1931- )</th>
<th><strong>Title:</strong> Duovertimento No. 1</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Instruments:</strong> bassoon (or violoncello) and B flat clarinet</td>
<td><strong>Publisher:</strong> Aurora Publications (Goulburn, NSW., c1996). Available from the AMC.</td>
</tr>
<tr>
<td><strong>Length:</strong> c. 5 min. 30 sec.</td>
<td><strong>Date of composition:</strong> 1957</td>
</tr>
<tr>
<td><strong>Number of Movements:</strong> 3</td>
<td><strong>Difficulty:</strong> 4</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>I. Preludio</th>
<th><strong>Meter:</strong> common time</th>
<th><strong>Tempo:</strong> Con moto</th>
<th><strong>Key area:</strong> D minor, F minor</th>
<th><strong>Range:</strong> F - d⁶</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clefs: bass and tenor clefs</td>
<td>Rhythm: whole notes, half notes, quarter notes, quarter note triplets, eighth notes and few sixteenth notes. Include staccatos, use of tremolos and tenutos.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Rhythm:</strong> whole notes, half notes, quarter notes, quarter note triplets, eighth notes and few sixteenth notes. Include staccatos, use of tremolos and tenutos.</td>
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</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>II. Interlude</th>
<th><strong>Meter:</strong> 6/4</th>
<th><strong>Tempo:</strong> Moderato e piacevole</th>
<th><strong>Key area:</strong> C minor</th>
<th><strong>Range:</strong> C – b flat⁴</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clefs: bass and tenor clefs</td>
<td>Rhythm: dotted whole note, half notes, dotted quarter notes, quarter notes and eighth notes.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Rhythm:</strong> dotted whole note, half notes, dotted quarter notes, quarter notes and eighth notes.</td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>III. Romp</th>
<th><strong>Meter:</strong> 6/8, 2/4</th>
<th><strong>Tempo:</strong> Vivo e giocoso, Ma non troppo</th>
<th><strong>Key area:</strong> C minor</th>
<th><strong>Range:</strong> C – g⁴</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clefs: bass clef</td>
<td>Rhythm: dotted quarter notes, quarter note triplets, eighth notes, eighth note duplets and eighth note quadruplets. Use of glissandos, accents, staccatos and tenutos.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Rhythm:</strong> dotted quarter notes, quarter note triplets, eighth notes, eighth note duplets and eighth note quadruplets. Use of glissandos, accents, staccatos and tenutos.</td>
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</tr>
</tbody>
</table>

**Style:** neo-Romantic style with classical form which emphasis on balanced and expressive melodic lines.

**Challenges/Features:** several eighth note runs.

**Other:** available for violoncello and B flat clarinet.
### Duo

**Composer:** James Penberthy (1917-1999)  
**Title:** Duo  
**Instruments:** bassoon and double bass  
**Publisher:** Reproduced and distributed by the AMC (Grosvenor Place, N.S.W., c1999)  
**Length:** c. 6 min. (including *dal segno al coda* on the 2nd movement)  
**Date of composition:** 1986  
**Number of Movements:** 3  
**Difficulty:** 5

<table>
<thead>
<tr>
<th>Movement</th>
<th>Meter</th>
<th>Tempo</th>
<th>Key Area</th>
<th>Range</th>
<th>Clefs</th>
<th>Rhythm</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Black-feller</td>
<td>common time</td>
<td><em>Adagio</em> ($\dot{\mathfrak{j}} = 54$), <em>Meno Mosso</em> ($\dot{\mathfrak{j}} = 66$), <em>Presto</em></td>
<td>no key signature</td>
<td>B flat – dii</td>
<td>bass, tenor and treble clefs</td>
<td>whole note, dotted half notes, half notes, dotted quarter notes, quarter notes, dotted eighth notes, eighth notes, eighth note triplet, sixteenth notes, sixteenth note triplet and thirty-second note runs. Including <em>glissandos</em>, multi-phonic indeterminate <em>ad lib.</em> and <em>staccatos.</em></td>
</tr>
<tr>
<td>II. (Wedgela woman) le white woman</td>
<td>$3/4$</td>
<td>$\dot{\mathfrak{j}} = 108$</td>
<td>no key signature</td>
<td>E-dii</td>
<td>bass, tenor and treble clefs</td>
<td>dotted half notes, half notes, dotted quarter note, quarter notes, eighth notes and sixteenth notes.</td>
</tr>
<tr>
<td>III. Death of a kangaroo</td>
<td>common time</td>
<td><em>Allegro moderato</em> ($\dot{\mathfrak{j}} = 120$), <em>Adagio</em> ($\dot{\mathfrak{j}} = 60$)</td>
<td>no key signature</td>
<td>E – b flati</td>
<td>bass, tenor and treble clefs</td>
<td>whole note, half notes, quarter notes, quarter note triplet, dotted eighth notes, eighth notes and sixteenth notes.</td>
</tr>
</tbody>
</table>

**Style:** post-Serialism or 20th century *avant-garde* influenced composition with extended techniques including multiphonics and improvisation.  
**Recording:** none  
**Challenges/Features:** multiphonic *ad lib.* passage to improvise a melodic line fitting the structure prescribed by the passage's written note, 'e', and play thirty-second note runs.  
**Other:** First performed by John Mowson and Jill Harrison at Basil Kirke Studio, 1986.

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### Seven Advanced Bassoon Duets

**Composer:** Roger Perrin (1962- )  
**Title:** Seven Advanced Bassoon Duets  
**Instruments:** 2 bassoons  
**Publisher:** Austclef Music Publishing (Elsternwick, Vic., c1994)  
**Length:** c. 1 min. 25 sec.; Two German bassoons walk into a bar: c. 40 sec.; Two more German bassoons walk into a bar: c. 2 min. 25 sec.; Bassoons à Go-go: c. 1 min. 25 sec.; Strife: 1 min. 10 sec.; Dirt: c. 2 min. 30 sec.; Left field: c. 1 min. 50 sec.; Purgatory (Total c. 10 min.)  
**Date of composition:** 1994  
**Number of Movements:** 7 separate pieces  
**Difficulty:** 5
Two German bassoons walk into a bar  **Meter:** 4/4  **Tempo:** Andante  **Key area:** D minor  **Range:** bassoon I, c sharp - a\(^i\); bassoon II, B flat - f\(^i\)  **Clefs:** bass clef  **Rhythm:** half notes, dotted quarter notes, several quarter notes with *trills*, dotted eighth notes, eighth notes, sixteenth note runs, sixteenth note triplets, thirty-second notes, sixty-fourth notes and sixty-fourth note quintuplets.

Two more German bassoons walk into a bar  **Meter:** 3/4  **Tempo:** Allegretto  **Key area:** F Major  **Range:** bassoon I, C – d flat\(^ii\); bassoon II, B flat – b flat\(^i\)  **Clefs:** bass and tenor clefs  **Rhythm:** dotted quarter notes, quarter notes, dotted eighth notes, eighth notes and mainly sixteenth note runs with *staccatos*.

**Bassoons à Go-go**  **Meter:** 4/4  **Tempo:** Rumba  **Key area:** C Major  **Range:** bassoon I, D - c\(^ii\); bassoon II, B - f\(^i\)  **Clefs:** bass clef  **Rhythm:** whole notes, dotted half notes, half notes, quarter notes, most of eighth notes with *staccatos*, eighth note triplets and sixteenth note runs.

**Strife**  **Meter:** 4/4  **Tempo:** Allegro, Andante, Adagio  **Key area:** no key signature  **Range:** bassoon I, B sharp - c\(^ii\); bassoon II, B flat – e\(^i\)  **Clefs:** bass and tenor clefs  **Rhythm:** whole notes, half notes, most of dotted quarter notes with *tenutos*, several eighth notes with *mezzo staccatos* and sixteenth notes.

**Dirt**  **Meter:** 4/4  **Tempo:** = 196  **Key area:** D minor  **Range:** bassoon I, C sharp - d\(^ii\); bassoon II, B flat – b flat\(^i\)  **Clefs:** bass and tenor clefs  **Rhythm:** whole notes, half notes, most of dotted quarter notes with *tenutos*, quarter notes and eighth notes.

**Left field**  **Meter:** 4/4  **Tempo:** = 170  **Key area:** A minor  **Range:** bassoon I, C – b flat\(^i\); bassoon II, D - a\(^i\)  **Clefs:** bass clef  **Rhythm:** whole notes, dotted half notes, quarter notes, dotted eighth notes and sixteenth notes.

**Purgatory**  **Meter:** 4/4  **Tempo:** = 120  **Key area:** E minor  **Range:** bassoon I, B\(^i\) - e\(^i\); bassoon II, B\(^i\) - e\(^i\)  **Clefs:** bass and tenor clefs  **Rhythm:** whole notes, most of dotted half notes with accents, half notes, quarter notes, dotted eighth notes and sixteenth note runs.

**Style:** popular influenced with balanced and expressive melodic lines.  **Recording:** none  **Challenges/Features:** frequent intervals to more than octave and to play sixteenth note runs evenly in fast tempo.  **Other:** none

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<table>
<thead>
<tr>
<th>Composer: Andrián Pertout (1963- )</th>
<th>Title: <em>Oración Afro-Cubana</em>*</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Instruments:</strong> bassoon and flute</td>
<td><strong>Publisher:</strong> Reed Music (Fitzroy, Vic., 1999). Available from the AMC.</td>
</tr>
<tr>
<td><strong>Length:</strong> c. 3 min.</td>
<td><strong>Date of composition:</strong> 1999</td>
</tr>
<tr>
<td><strong>Number of Movements:</strong> 1</td>
<td><strong>Difficulty:</strong> 4</td>
</tr>
<tr>
<td><strong>Meter:</strong> 6/8, 2/4 ((\frac{3}{4} = \frac{\frac{3}{4}}{2}))</td>
<td><strong>Tempo:</strong> Moderato ((\frac{3}{4} = 116))</td>
</tr>
<tr>
<td><strong>Key area:</strong> no key signature</td>
<td><strong>Range:</strong> E – a(^i)</td>
</tr>
<tr>
<td><strong>Clefs:</strong> bass clef</td>
<td><strong>Rhythm:</strong> dotted eighth notes, eighth notes with <em>staccatos</em> or accents, sixteenth notes with <em>staccatissimos</em>.</td>
</tr>
<tr>
<td>Composer: Graham Powning (1949 -)</td>
<td>Title: Sonata</td>
</tr>
<tr>
<td>-----------------------------------</td>
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</tr>
<tr>
<td><strong>Instruments:</strong> 2 bassoons</td>
<td><strong>Publisher:</strong> Musik-und Buchverlag Werner Feja (Berlin., c1994)</td>
</tr>
<tr>
<td><strong>Length:</strong> c. 4 min.</td>
<td><strong>Date of composition:</strong> 1969</td>
</tr>
<tr>
<td><strong>Number of Movements:</strong> 3</td>
<td><strong>Difficulty:</strong> 2 - 4</td>
</tr>
<tr>
<td><strong>I.</strong> Meter: 3/4 <strong>Tempo:</strong> Allegro vivo</td>
<td><strong>Key area:</strong> no key signature <strong>Range:</strong> bassoon I, C – f sharp⁴; bassoon II, C – e flat⁴ <strong>Clefs:</strong> bass clef <strong>Rhythm:</strong> dotted half notes, half notes, dotted quarter notes, quarter note, eighth notes and sixteenth notes.</td>
</tr>
<tr>
<td><strong>II.</strong> Meter: 2/4 <strong>Tempo:</strong> Andante <strong>Key area:</strong> no key signature <strong>Range:</strong> bassoon I, c sharp - e♭; bassoon II, B flat¹ – e flat¹ <strong>Clefs:</strong> bassoon I, tenor and bass clefs; bassoon II, bass clef <strong>Rhythm:</strong> a dotted half note with pause, dotted quarter notes, quarter notes, eighth notes and eighth note triplets.</td>
<td></td>
</tr>
<tr>
<td><strong>III.</strong> Meter: common time <strong>Tempo:</strong> Vivace <strong>Key area:</strong> no key signature <strong>Range:</strong> bassoon I, B flat – b flat¹; bassoon II, C – e flat¹ <strong>Clefs:</strong> bassoon I, tenor and bass clefs; bassoon II, bass clef <strong>Rhythm:</strong> dotted half notes, half notes, quarter notes and eighth notes with syncopations.</td>
<td></td>
</tr>
<tr>
<td><strong>Style:</strong> neo-Romantic style with classical form constraint in emphasis on balanced melodic line with extended tonality.</td>
<td><strong>Recording:</strong> none</td>
</tr>
<tr>
<td><strong>Challenges/Features:</strong> frequent intervals of more than octave in 1st movement and numerous accidentals.</td>
<td><strong>Other:</strong> Dedication to John Noble and Martin Foster.</td>
</tr>
<tr>
<td><strong>Composer:</strong> Graham Powning (1949 -)</td>
<td><strong>Title:</strong> Sonata</td>
</tr>
<tr>
<td><strong>Instruments:</strong> bassoon and clarinet (in B flat)</td>
<td><strong>Publisher:</strong> Stiles Music Publications (London., c2001)</td>
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<tr>
<td><strong>Length:</strong> c. 6 min.</td>
<td><strong>Date of composition:</strong> 1989</td>
</tr>
<tr>
<td><strong>Number of Movements:</strong> 3</td>
<td><strong>Difficulty:</strong> 5</td>
</tr>
</tbody>
</table>

| I. March | Meter: 4/4 | Tempo: Allegro | Key area: no key signature |
| Range: B flat<sub>i</sub> – c<sub>ii</sub> | Clefs: bass and tenor clefs | Rhythm: whole notes with pauses, half notes, dotted quarter notes, quarter notes, eighth notes and sixteenth notes. |
| II. Threnody | Meter: 3/4 | Tempo: Lento | Key area: no key signature |
| Range: g sharp - d<sub>III</sub> | Clefs: tenor clef | Rhythm: dotted half notes, half notes and quarter notes. |
| III. Cakewalk | Meter: 2/4 | Tempo: Vivo | Key area: no key signature |
| Range: B flat<sub>i</sub> – e flat<sub>III</sub> | Clefs: bass clef | Rhythm: half notes, quarter notes, eighth notes and sixteenth notes. |

**Style:** neo-Romantic style in classical form constraint, emphasis on balanced melodic line with extended tonality.

**Recording:** none

**Challenges/Features:** broad dynamic ranges from **pp** to **ff** and reading tenor clef.

**Other:** Dedication to Lyndon and Mathew.
References


