

The First Complete **Weissenborn**

Bassoon Method and Studies,
Op. 8, Vols. 1 and 2

Ludwig Milde

25 Scale and Chord Studies, Op. 24

Edited by

Frank Morelli



CARL FISCHER®

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Julius Weissenborn's *Praktische Fagott-Schule* and *Fagott-Studien*, Op. 8, Volumes 1 and 2: History and Evolution

The Original Weissenborn Editions

Julius Weissenborn (1837–1888), a renowned German bassoonist, played and taught primarily in Leipzig. His *Praktische Fagott-Schule*, now widely known as his Method for Bassoon, was published in 1887, around the same time that his *Fagott-Studien* (Bassoon Studies) Op. 8, Vol. 1, *Für Anfänger* (For Beginners), and Vol. 2, *Für Vortgeschrittene* (For Advanced Pupils) were published. These works have never been combined into one volume, or into a complete system of coordinated lessons and exercises, until now.

The Carl Schaefer Edition

In the 1920s, a revised version of the *Fagott-Schule* appeared, prepared by Weissenborn's successor in Leipzig, Carl Schaefer. He shortened the *Einleitung* (Introduction) and made significant changes to the *Praktische Übungen* (Lessons) and the *Anhang* (Supplement).

The Carl Fischer “Bettoney Edition”

Born in England, Fred Bettoney (1884–1933) was a bassoonist in the Philadelphia Orchestra and later, the Boston Symphony. His 1930 edition was based on Schaefer's version, but included new material, most importantly, Weissenborn's Op. 8, Vol. 2, mentioned above, widely known as “Fifty Advanced Studies” and Ludwig Milde's *Studien über Tonleiter und Akkordzerlegungen für Fagott* (Scale and Chord Studies for Bassoon) Op. 24. The Bettoney version, entitled “Method for Bassoon by Julius Weissenborn,” was later published by Carl Fischer, and remained in print for more than eighty-five years.

Notes from the Editor

Acknowledgements

In June of 2014, Carl Fischer Music offered me the opportunity to revise and expand the Weissenborn *Method for Bassoon*, which grew into *The First Complete Weissenborn Method and Studies, Op. 8, Vols. 1 and 2*. I am grateful to Sonya Kim, Nicholas Hopkins and Andy Dowty of Carl Fischer for bringing this expanded version to completion. Friends, colleagues and students generously offered feedback along the way. Among those to whom I am especially grateful are Dr. Gina Cuffari, Dr. Michele Fiala, Dr. James B. Kopp, Tara Helen O'Connor, Harry Searing and my wife, Bethany Morelli. Finally, a tip of the hat to Julius Weissenborn whose “users manual 1.0” remains an invaluable resource well into its second century.

—Frank Morelli (Thanksgiving, 2018)

The First Complete Weissenborn Method and Studies (The Carl Fischer “Morelli Edition”)

This new edition, supplanting the Bettoney version, is based upon Weissenborn's original versions. For the first time, the Method and the contents of Op. 8, Volumes 1 and 2 are presented in one book. Milde's *Scale and Chord Studies* remain. Very little has been removed from the previous Bettoney edition.

Opus 8, Vol. 1 has been integrated into this new edition as follows:

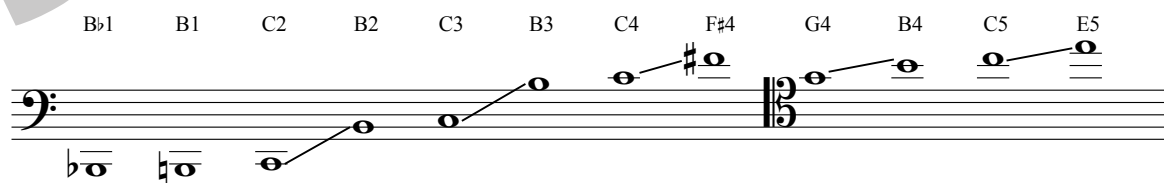
- Exercises in Part I (Essential Kinds of Expression) have been revised so that they are now incorporated into the first 20 lessons of the original Method.
- Exercises in Part II (Tenor Clef) are now introduced within the Method, starting with Lesson XXI A.
- The contents of Parts III (Scale Exercises in all Keys), IV (Arpeggios, Chord Exercises), V (Chromatic scales) and VI (Progressions in thirds, fourths, sixths, octaves and tenths) have been redistributed into the *Anhang* (Supplement to the Practical Exercises), as well as into two new sections entitled “Advanced Methods for Improving Intonation, Tone Production, Tonguing and Finger Technique” and “Intermediate Studies from Op. 8, Vol. 1.”
- Part VII (Embellishments) has been integrated into the section “Ornamentation Studies”

Other improvements in *The First Complete Weissenborn Method and Studies* include:

- Revised, modernized and expanded Introduction with modern illustrations.
- Frank Morelli’s “The Basics of Bassoon Playing” and “Advanced Methods for Improving Intonation, Tone Production, Tonguing and Finger Technique” offer comprehensive basic and advanced pedagogical instruction.
- For the first time, a Comprehensive Study Key has been included, linking each lesson in the method to other parts of the book appropriate for study at that lesson’s level of advancement. This allows the student and teacher to coordinate the entirety of the book’s contents into a fully integrated method.
- A new section, “Intermediate Studies,” from Op. 8, Vol. 1, provides an important bridge to the more advanced studies that follow.
- Newly added lessons introduce all of the notes (from high B to high E), used by Weissenborn in his *Fifty Advanced Studies* (Op. 8, Vol. 2), but not introduced in his *Fagott-Schule*.
- The tenor clef, introduced in Lesson XXIA, is then included in subsequent lessons, so that the student gains mastery of this clef while learning the notes for which it is most often used.
- Bonus Duets have been added to each lesson, beginning with Lesson II. These thirty-six duets, designed to enhance the learning experience, are based upon popular themes and many of the most important bassoon solos from the orchestral repertoire.
- Newly added “Fun Facts,” offer welcoming and tantalizing information while encouraging greater musical appreciation and curiosity.
- Modernized fingering and trill charts
- A revised and expanded glossary of definitions of musical terms found in this volume.

IPN (International Pitch Notation)

International Pitch Notation is a way to identify pitches, both by name and octave, using letters and numbers. This notation is used throughout:



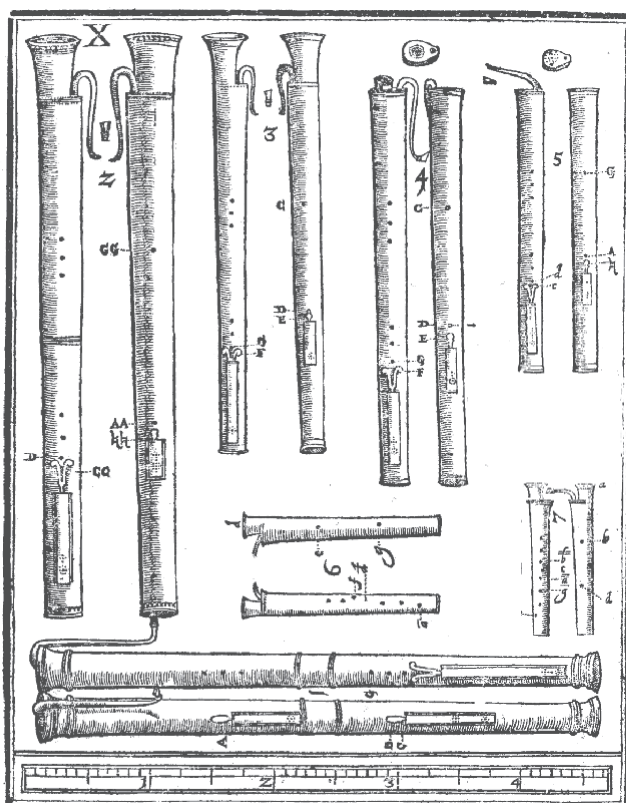


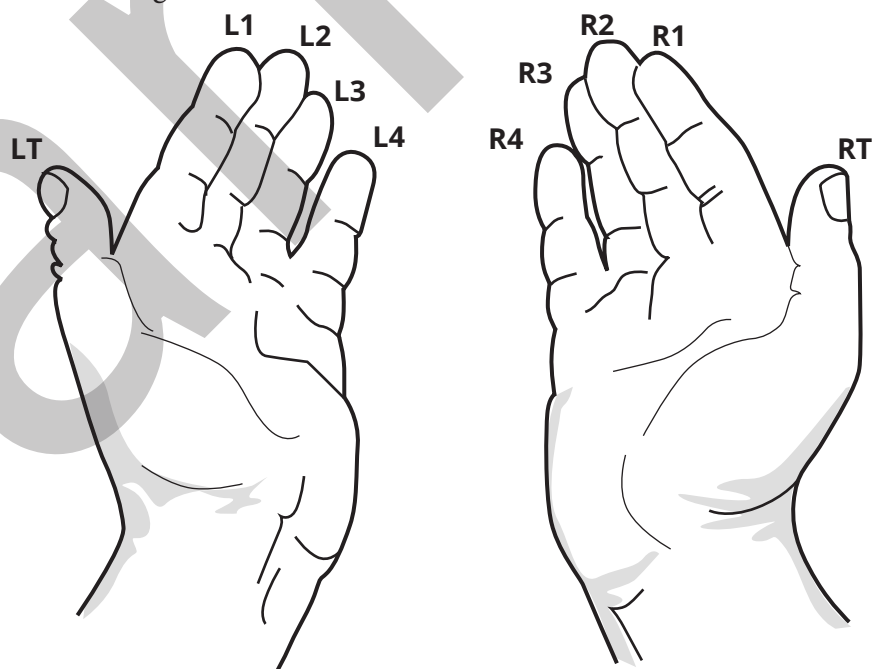
Fig. 1 from *Syntagma musicum* 1614-1620
Michael Praetorius



Fig. 2 Bassoon from: *Essai sur la Musique ancienne et moderne* (1780) by Jean-Benjamin de La Borde 1734-1794

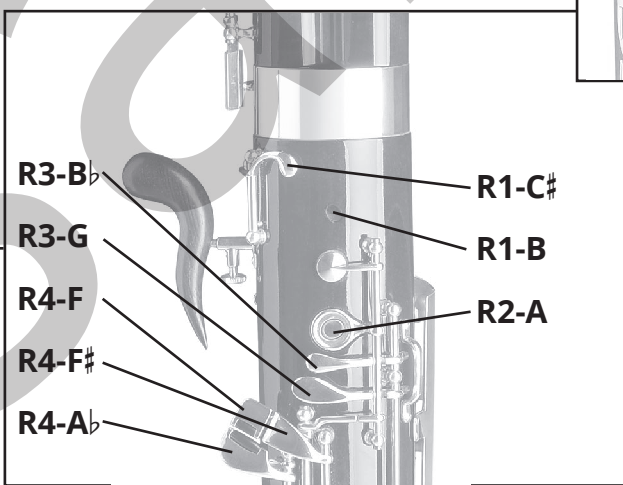
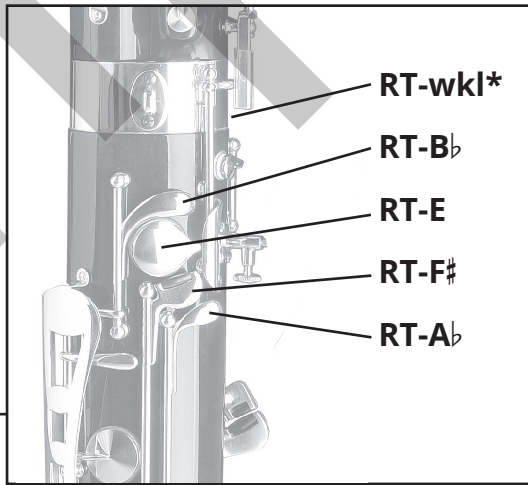
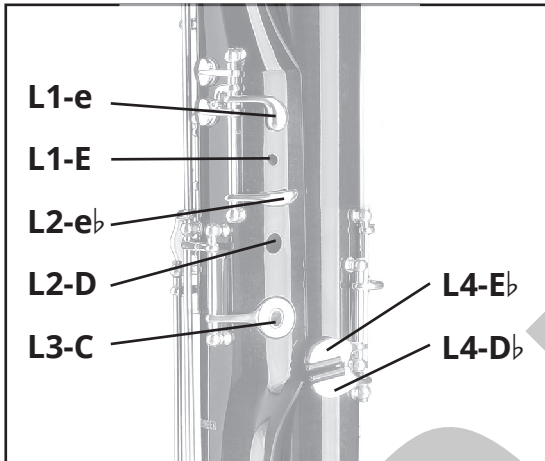
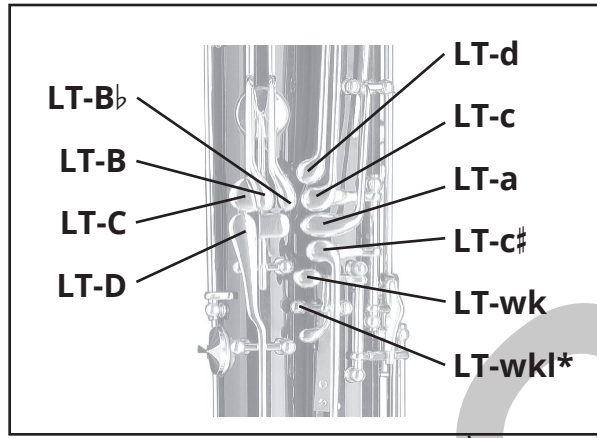
Symbols Used To Identify Each Finger

The following illustration shows the system by which letters and numbers are employed throughout this book to refer to each finger.



The following illustration presents a system of symbols that combines those for each finger (shown above) with note names (A, B \flat etc.), and “wk” and “wkl” for whisper key and whisper key lock. In this way, the diagram illustrates which finger covers the bassoon’s open holes and/or operates its keys.

Symbols Used to Identify Keys on the Bassoon



* There may be a whisper key lock (**wkl**) operated by LT, RT or R1. The contact point for R-1 when operating the wkl is near the mid-point of the upper side of the finger.



JW: It is important to play the exercises strictly in time, being careful to raise and lower the fingers with utmost precision, especially in legato passages and when two or more fingers rise or fall simultaneously.

Continue to study the preceding Introduction, and to practice the exercises in The Basics of Bassoon Playing. In particular, apply Exercises 17 through 19 to the music in each lesson, playing each Exercise three times: 1. legato, 2. tenuto and 3. staccato. Remember to maintain the support used while playing legato when playing tenuto and staccato.

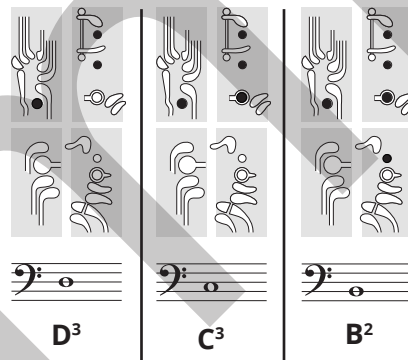
Practical Exercises


Fingering diagrams are provided for lessons with new notes.

Every instrument is a little different. Alternate fingerings are often provided which may provide better intonation, resonance or playability.



Special thanks to Fox Products Corporation who graciously provided the diagram that has been modified and expanded to create the new fingering charts in this book.

Lesson I



The notes grouped under a curved line  are played without a break or re-articulation. When this symbol connects notes of the same pitch, it is called a *tie*. When different pitches are grouped with this symbol, it is called a *slur* or *legato*.

A note with an accent > requires more emphasis, by using a stronger articulation (tongue with the syllable “doo” instead of loo”) and/or by playing a louder *dynamic* (volume of sound).

The markings  and  are *repeat* signs. The second, with the dots to the left indicates to repeat from that point back to the repeat sign with the dots to the right, or if there is no prior repeat sign, return to the beginning of the piece.



Fun Fact: Long, long ago

About one thousand years ago a chorus master named Guido d’Arezzo developed a way to help his choir memorize their music. He used the fingers of the hand to conceive the system we know as “do, re, mi” etc. His innovations evolved into the musical staff and notation we all learn today!

JW: The exercises in Chapters I through VIII should always be played with full tone and duration.

It's already time to play your first duet!

(m)

S. Bsn. 1
(Student)

T. Bsn. 2
(Teacher)

Lesson II

E³ **E³ alt**

Fingering Hints: E³ will drop in pitch and be very flat if the reed is too weak.

The alternate fingering, adding R4-G will help stabilize it.

JW: Hold each tone out for the correct length.

Ruhige Viertel

(a)

(b)

(c)

(d)

(e)

Supplement Ib: Weissenborn: Intermediate Studies, Op. 8, No. 1

1. C Major

Poco adagio
mp

a

Allegro moderato
Moderately strong

b

Fine

D.C. al Fine

2. A Minor

Poco adagio
mp

a

Allegro

JW/FM

(b)

p *f* > *p* *f* >

p *f*

p *f*

p *f* > *p*

f > *p*

f

3. F Major

Moderato

(a)

mp

Allegretto

(b)

mf

Supplement III: Weissenborn: 50 Advanced Studies, Op. 8 No. 2

Allegro moderato

① *Mit vollem ton*

Allegretto (Tempo di Minuetto)
risoluto

② *f*

Allegro moderato
sempre staccato

③ *p leggiero (lightly)*

Andante sostenuto

④

p dolce *poco f*

*p*³ *f espress.* *dim.* *f*

p *mf*

dimin. *p* *f espress.* *3* *dimin.* *p* *ritard.*

Detailed description: This section contains four staves of music in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The first staff begins with a circled '4' and includes dynamic markings *p dolce* and *poco f*. The second staff features *p*³, *f espress.*, *dim.*, and *f*. The third staff has *p* and *mf*. The fourth staff includes *dimin.*, *p*, *f espress.*, a triplet of three notes, *dimin.*, *p*, and *ritard.*. The music consists of flowing eighth and sixteenth notes with various articulations and slurs.

Allegro furioso (furiously)

⑤

f

rall.

Detailed description: This section contains seven staves of music in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a circled '5' and a dynamic marking of *f*. The music is characterized by rapid sixteenth-note patterns with many accents. The final staff concludes with a *rall.* marking. The overall texture is dense and rhythmic.

Supplement IV: 25 Scale and Chord Studies, Op. 24

LUDWIG MILDE

① *p*

f

②

sim.

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Photo by: Paul Horton Visuals

- Newly added lessons introduce all notes beyond high B \flat to high E while affording the student the opportunity to master the tenor clef.
 - A new, innovative Study Key has been provided, organizing the entirety of the book's contents into a fully integrated method. This allows the student and teacher to easily locate music, exercises and studies found in the rest of the book appropriate for study at each lesson's level of advancement.
 - A new section, "Intermediate Studies" by Julius Weissenborn, provides an important bridge to the more advanced studies that follow.
 - Frank Morelli's "The Essentials of Bassoon Playing" and "Advanced Practice Methods for Improving Intonation, Tone Production, Tonguing and Finger Technique" offer comprehensive basic and advanced pedagogical instruction.
 - To further enhance the learning experience, thirty-six Bonus Duets have been added, based upon popular themes and many important orchestral bassoon solos.
 - "Fun Facts" have been added to promote greater musical appreciation and curiosity.
 - Modernized fingering charts and a revised and expanded glossary complete this landmark volume.
- Carl Fischer's Bettoney edition of the Weissenborn Method, in print for more than 85 years, has been revised and expanded by noted bassoonist and teacher, Frank Morelli.
 - For the first time, Weissenborn's Method and both volumes of his Op. 8 Studies are presented in one book.
 - As in the Bettoney edition, Ludwig Milde's Scale and Chord Studies are also included.

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