An Analysis of the Bassoon and Its Literature

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Semester of Degree Completion
1960

Degree Type
Thesis

Degree Name
Master of Science in Education (MSEd)

Thesis Director
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Abstract
The purpose of this paper is to present an analysis of bassoon literature. Special emphasis is given to the use of the bassoon in orchestral literature, from the seventeenth century when the bassoon merely doubled the bass part to its increased importance in the eighteenth, nineteenth, and twentieth centuries, when the bassoon was used as added color in the woodwind choir and orchestra and as a solo instrument. Before beginning the analysis of the bassoon part within orchestral literature, a brief historical account of the development of the bassoon is presented. The invention and improvements of the bassoon have a direct bearing on the bassoon's playing potentials, and, thus, a composer's limitation when scoring for it.

Recommended Citation
https://thekeep.eiu.edu/theses/2273

The bassoon in art and literature. 8 Audio examples. 8.1 Technical examples. 8.2 Solo music. 8.3 Ensemble music. 9 Concerti and other orchestral literature. 9.1 Baroque. 9.2 Classical. The dulcian is generally considered to be the forerunner of the modern bassoon, as it shares many characteristics with the latter, including a double reed fitted to a metal crook, obliquely drilled tone holes, and a conical bore that doubles back upon itself. The origins of the dulcian are obscure, but by the mid-sixteenth century it was available in as many as eight different sizes, from soprano to great bass. The Buffet system bassoon achieved its basic acoustical properties somewhat earlier than the Heckel; thereafter it continued to develop in a more conservative manner. PDF | Abstract This paper presents a stylistic analysis of two poems of well-known poets of the English literature, namely; E.E. Cummings and the Irish noble laureate Seamus Heaney. The researcher's attempt here is to approach Cummings's poem "maggie and milly and molly and may..." The rapid growth of linguistics into an independent discipline and its application to the study of literature opened new horizons in the field of literary criticism in the twentieth century. —There are a number of recent developments in and around linguistics which deserve to be better known to literary critics for they point to the original ways of reading and analysis and literary criticism, as a discipline has always welcomed innovation| (Fowler,1971:9).