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A Tenor-Clef Reader for the Bassoonist.

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A TENOR-CLEF READER FOR THE BASSOONIST

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by

John A. Bivins
M.M., Auburn University, 1975
December, 1980
MANUSCRIPT THESSES

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To John P. Patterson
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This monograph is an instruction book for developing the bassoonist's reading fluency in the tenor clef. It is intended for the student who has attained a moderate level of technical development. Its nine chapters introduce the tenor clef and present studies, excerpts, and melodies in an order of gradually expanding interval sizes.

An unusual feature of this monograph is the use of bass-clef guideposts for the tenor-clef melodies in Chapter One, as well as a fingering chart in tenor and bass clefs. Also, original clef signs are given at the beginning of excerpts when the excerpt has been shifted to the tenor clef.

Melodies included are chorale melodies from the chorales of J.S. Bach, psalm tunes from the Genevan Psalter, and American and British folksongs. The studies are original. The excerpts are drawn from the standard orchestral, solo, and chamber literature. All are themes or passages of some beauty or importance in the bassoonist's repertoire. Excerpts from the more contemporary literature of the twentieth century have been avoided in general in this monograph, on the grounds that the material appropriate for excerpting from this body is generally too difficult for the bassoonist of moderate means, and more importantly, does not lend itself to intelligent interpretation out of context.
INTRODUCTION

The accomplished bassoonist is expected to read fluently in the tenor clef as well as the bass clef, for composers and publishers utilize the tenor clef in band, orchestral, chamber, and solo music. A survey of the major instruction books for bassoon reveals that the bassoonist usually begins instruction in the bass clef, and is not introduced to the tenor clef until he has achieved a moderately advanced performance level. Often this introduction occurs in a performance situation, without adequate preparation. Inadequate preparation is the result of insufficient explanation of the use of the tenor clef, and the lack of developmental studies for fluency in tenor-clef reading. Most bassoon instruction books give only cursory explanation of the tenor clef, proceeding immediately to advanced studies utilizing wide leaps and awkward passage work in the tenor clef, and frequent alternation between bass and tenor clefs.

The work presented here, intended for the bassoonist of moderate fluency, is organized to minimize the tension generated in the novice tenor-clef reader when exposed to passages printed in the tenor clef. This tension is generated from two sources: first, from anxiety that the reader will not be able to read the passage and thus not be able to play it; and second, that he will be unable to maintain his concentration.


to follow the passage to the end, due to the use of wide and difficult
intervals. Generally, for the bassoonist, the wider the interval, the
more tension is involved in the reading, because more space or distance
must be covered on both the page and the instrument to make the linear
connection between the two notes. Not all wide intervals are difficult
for the seasoned bassoonist; but for the student, most wide intervals are
usually considered more vexing than the troublesome small intervals
that plague the bassoonist.

Chapter One begins with an explanation of the clef, a fingering
chart to reinforce pitch recognition in the tenor clef by associating
fingering, pitch placement on the staff, and pitch name, and offers many
simple melodies (chorales, English-language folksongs with titles) which
are presented in tenor clef with bass-clef reference notes. The student
is encouraged to see the whole of each melody, to observe the linear
direction or shape of each, and to make mental reference to skips and
leaps before playing. The bass-clef guideposts are included as aids to
let the reader know that it is not unusual to forget what note he is
supposed to be reading, simultaneously guiding the pupil back to the track
if he has lost his way.

Chapters Two and Three present all major and minor scales and
arpeggios to reinforce pitch recognition in the clef, and melodies and
excerpts in the major and minor modes to foster an awareness of tonality
which is helpful in later chapters. Chapters Four (thirds) through Nine
(octaves) utilize excerpts of some significance to the bassoonist. Many
are solo passages, or passages of exceptional beauty or value. Each
chapter presents its excerpts in a gradually more difficult ordering.
Some excerpts are composed mainly of the problem interval, while others exhibit the interval only once or twice. In every case, the excerpt is a complete unit so that the student is not left wondering what the sense of it is supposed to be, but rather can find in the excerpt a means of musical communication, ultimately reducing the importance of reading the tenor clef to a role secondary to making music. In this the aim of the book is true: the bassoonist reads the clef to make music for satisfaction, for pleasure, and perhaps, for profit.

An explanation of a few symbols is in order. Brackets enclose metronome markings given by the author when markings in the score are absent, inaccurate, or inappropriate for the purposes of the book. Brackets enclosing a bass or treble clef sign at the beginning of an excerpt indicate that the excerpt appears in the score or the original part in the indicated clef, but has been shifted to the tenor clef because of its appropriateness in the design of the book.
In the standard notational practice employed today, four clefs are commonly encountered. Two of these clefs are probably known to the reader already: the treble clef, for most high-pitched instruments; and the bass clef, which fills the notational needs of most low-pitched instruments. The other two are the alto and the tenor clefs.

The signs for these clefs are stylized letters which indicate where a particular pitch is placed on the staff. The treble clef sign is a stylized G for the G above middle C; that for the bass clef is an F for the F below middle C. The alto and tenor clefs use the same sign, a reversed double C, to indicate middle C, but place it on different lines.

```
treble          bass          alto          tenor
    G           F             C              C
```

These clefs are used to avoid excessive dependence on ledger lines. They use the lines and spaces most often employed in the music written for instruments in specific registers: the treble clef for the range from middle C up; the bass clef for the range from middle C down. Alto clef is for instruments whose parts often range equally above and below middle C (viola and trombone); while the tenor clef is for instruments whose parts are generally below middle C, but do extend above middle C fairly often (cello, trombone, and bassoon).
Middle C is placed in each clef below:

<table>
<thead>
<tr>
<th>treble</th>
<th>alto</th>
<th>tenor</th>
<th>bass</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>C</td>
<td>C</td>
<td>C</td>
</tr>
</tbody>
</table>

From this may be seen several things:

The names of the lines and spaces of the tenor clef are:

| D | F | A | C | E | G | B | D | F | C | G |

It is easier to read notes belonging to the high register of the bassoon (above middle C) in the tenor clef that in the bass clef because the tenor clef calls for fewer ledger lines.

Both the tenor and bass clefs focus on the ascending fourth line of the staff, but the focal notes are a fifth apart:

| F | C | (F) |

Because the music written for the bassoon ranges over the entire compass of the instrument, the bassoonist must often shift between bass and tenor clefs. Knowing the interval of this change of clef to be a fifth may be of some help in reading. More useful is reading the
tenor clef as a separate entity, not as a 'transposition' of the bass clef. Toward this end, the reader is encouraged to choose some pitches for guideposts to serve as tools for finding his way in the tenor clef thicket. The following are recommended:

\[
\begin{array}{ccccccc}
\text{C} & \text{F} & \text{F} & \text{G} & \text{C} \\
\end{array}
\]

The remainder of this chapter, following the fingering chart, is devoted to developing a sense of linear and intervallic reading. The succeeding chapters continue this approach, each presenting materials concerned primarily with one interval.
FINGERING CHART

Schematic diagram of the bassoon

- ○ = finger hole
- , , = keys
- ▲ = trill keys
- ←, →, ↓, ↑ = keys that aid intonation as indicated below fingering

**Thumbs**

<table>
<thead>
<tr>
<th>Low B♭</th>
<th>Left Hand</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>high D</td>
</tr>
<tr>
<td></td>
<td>high C</td>
</tr>
<tr>
<td></td>
<td>high A</td>
</tr>
<tr>
<td></td>
<td>C#</td>
</tr>
<tr>
<td></td>
<td>whisper</td>
</tr>
</tbody>
</table>

**Left Hand**

<table>
<thead>
<tr>
<th>Low B</th>
<th></th>
<th>Low B</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Fingers**

<table>
<thead>
<tr>
<th>E</th>
<th>F#</th>
<th>G</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Right Hand**

<table>
<thead>
<tr>
<th>B♭</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Spaces for additional fingerings follow the fingering chart.
Simple melodies are given below in duplicate: once in the bass clef, and once in the tenor clef. Read the bass-clef example first, observing the melodic contour (rise and fall of the line; steps and leaps in the line). Then play the example from the tenor clef, mentally naming the notes as you play.

Following are exercises in which the melody is given completely only in the tenor clef. Study each exercise before playing. Observe the melodic contour, making note of any skips or leaps. Then try to anticipate them in playing. The bass clef has guideposts for reference.
Chorale No. 57. O Trüergkeit
Moderato
J.S. Bach
God Save the Queen
Moderato

English Folksong

Chorale No. 50. In allen meinen Taten
Allegretto

J.S. Bach
Chorale No. 51. Gelobet seist du Jesu Christ
Andantino
J.S. Bach

Chorale No. 53. Das neugeborene Kindelein
Allegretto
J.S. Bach
Chorale No. 63. Nun ruhen alle Wälder  
J.S. Bach  
Allegro

Chorale No. 65. Was Gott tut, das ist wohlgetan  
J.S. Bach  
Andante con moto
Sweet Betsy from Pike
Animato

American Folksong

Study
Allegretto giusto
The Lane County Bachelor
Allegro

American Folksong
The Blue-tailed Fly
Allegretto

Springfield Mountain
Andante
When Johnny Comes Marching Home
Alla marcia

American Folksong

No bass-clef guideposts are given for the following melodies. Continue to survey each before playing.
Londonderry Air
Andante cantabile

Irish Folksong

A-Roving
Allegro vivace

English Folksong
The Ash Grove
Andantino

Welsh Folksong

The British Grenadiers
Allegretto marziale

English Folksong
As a check of your reading, the following short studies shift between tenor and bass clefs, as many of the excerpts in subsequent chapters do.

\( \text{Shenandoah} \)

Andante

American Folksong

\[ \text{mf} \] \[ \text{p} \] \[ \text{mf} \] \[ \text{p} \]
The excerpts in the following chapters are representative of the best literature the bassoonist has. None of them are exceptionally easy, many of them are hard, and some are exceptionally difficult. The reader is not expected to play all of them perfectly at performance tempos. Rather, he should approach them for the challenge of discovery and the pleasure of their musical beauty. In this way the reader will be better prepared to enjoy making music when he encounters the complete works from which these excerpts are taken.
CHAPTER TWO

Major scales and arpeggios
melodies and excerpts in the major mode

The scales and arpeggios are given in complete octaves as normally experienced in tenor and bass clefs. Portions of scales in the extreme high register may be omitted initially.
Sur le Pont d'Avignon
Allegro

French Folksong

Psalm 1
Andantino con moto

Genevan Psalter

Psalm 42
Spiritoso

Genevan Psalter
The Barber of Seville, Sinfonia
Allegro con brio

Symphony No. 35 in D Major, K. 385 "Haffner"
III. Minuet: Trio

A Midsummer Night's Dream, Overture, Op. 21
Allegro di molto
Symphony No. 41 in C Major, K. 551 "Jupiter" W.A. Mozart

I. Allegro vivace

\[ \text{[} \text{d} = 160 \text{]} \]

II. Andante cantabile

\[ \text{[} \text{d} = 72 \text{]} \]

III. Minuetto: Allegretto

\[ \text{[} \text{d} = 132 \text{]} \]
IV. Molto allegro

[\textit{d = 144}]

Symphony No. 6 in B Minor, Op. 74 "Pathetique"  
P.I. Tchaikovsky

II. Allegro con grazia

[\textit{d = 138}]
Concerto for Bassoon and Orchestra, Op. 75

I. Allegro ma non troppo

[C.M. von Weber]

CHAPTER THREE

Minor scales and arpeggios
melodies and excerpts in the minor mode

The three most common forms of the minor mode (natural, melodic, and harmonic) are given below in one-octave examples in the key of A minor. Notice the intervallic differences in the top four notes of each.

natural       melodic       harmonic

\[ \text{staff lines with music notation} \]

The scales that follow are given using the above three forms in combination as they are often used by composers. Try to identify each form as it occurs.

\[ \text{staff lines with music notation} \]
Chorale No. 146. Wer nur den lieben Gott lässt walten  
J.S. Bach

Lento

Psalm 6

Andante

Genevan Psalter
Psalm 2
Andante marziale

Psalm 24
Andante

The Barber of Seville, Sinfonia
Allegro con brio

G. Rossini
Symphony No. 3 in A, Op. 56 "Scottish"  
F. Mendelssohn

I. Allegro un poco agitato  
\[ \text{\textit{J. = 108}} \]

Symphony No. 7 in A Major, Op. 92  
L. van Beethoven

II. Allegretto  
\[ \text{\textit{L. = 72}} \]
IV. Allegro assai
\[ d = 138 \]
Chapter Four
Study and excerpts in thirds

Study

\[ \text{W.A. Mozart} \]

Symphony No. 38 in D Major, K. 504 "Prague"
II. Andante

\[ \text{W.A. Mozart} \]
Symphony No. 1 in C Major, Op. 21
II. Adagio cantabile con moto

L. van Beethoven

Symphony No. 4 in B-Flat Major, Op. 60
I. Allegro vivace

L. van Beethoven

Mass in E-Flat Major
I. Kyrie: Andante con moto; quasi Allegretto

F. Schubert
III. Credo: Andante

\[ \text{[} \text{d.} = \text{52}] \]

Symphony No. 3 in A, Op. 56 "Scottish"  
F. Mendelssohn

IV. Allegro vivacissimo

\[ \text{[} \text{d.} = \text{126}] \]
Symphony No. 4 in A, Op. 90 "Italian"  F. Mendelssohn
I. Allegro vivace

[\textit{d} = 152]

Variations on a Theme of Haydn, Op. 56A  J. Brahms
Var. II. Piu vivace

[\textit{d} = 144]

Var. III. Con moto

[\textit{d} = 92]

\textit{P dolce e legato}
III. Allegro giocoso
\[ \text{\textit{(d=116)}} \]

A Midsummer Night’s Dream, Incidental Music, Op. 61  F. Mendelssohn
No. 5: Allegro appassionato
\[ \text{\textit{(d=132)}} \]

Appalachian Spring
Fast
\[ j=126 \]
Concerto for Orchestra
II. Giuoco della Coppie: Allegretto scherzando

B. Bartók

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CHAPTER FIVE
Study and excerpts in fourths

Study
\[ j = 88 \]

Concerto for Bassoon and Orchestra, K. 191
II. Andante ma adagio

\[ j = 44 \]
Grand Concerto for Bassoon and Orchestra
J.N. Hummel

III. Rondo: Vivace

\[ J_N \, = \, 96 \]

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Symphony No. 2 in D Major, Op. 73
J. Brahms

I. Allegro non troppo

\[ J_N \, = \, 138 \]

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IV. Allegro con spirito

\[ J_N \, = \, 108 \]

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Symphony No. 4 in E Minor, Op. 98
I. Allegro non troppo

J. Brahms

Siegfried
Act I. Sehr schnell (moderato)

R. Wagner

Sonata No. 2 in G Major
III. Alla siciliana: Cantabile

J. E. Galliard
Sonata No. 3 in F Major
IV. Spiritoso

\[ \text{[} j = 104 \text{]} \]

Concerto for Bassoon and String Orchestra
III. Rondo: Allegro giocoso

\[ \text{[} j = 132 \text{]} \]

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Hungarian Fantasy
Andante

\[ \text{[} j = 116 \text{]} \]
Symphony No. 2 in D Major, Op. 36
II. Larghetto

\[ J = 72 \]

Der Freischütz, Overture
Molto vivace

\[ J = 126 \]

Symphony No. 3 in A, Op. 56 "Scottish"
IV. Allegro vivacissimo

\[ J = 126 \]
Serenade No. 12 in C Minor, K. 388  
IV. Allegro  
\( \frac{J = 120}{D} \)

Trois Nocturnes  
II. Fêtes: Animé et très rythmé  
\( \frac{J = 151}{D} \)

Appalachian Spring  
Fast  
\( J = 132 \)

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CHAPTER SIX

Melodies and excerpts in fifths

Study

\( d = 100 \)

When Jesus Wept
Andante doloroso

W. Billings
Der Freischtütz, Overture
Molto vivace

C. M. von Weber

The Hebrides Overture, or Fingal's Cave, Op. 26
Allegro moderato

F. Mendelssohn

Symphony No. 4 in A, Op. 90 "Italian"
II. Andante con moto

F. Mendelssohn
No. 1. Scherzo: Allegro vivace

\[ \text{\textcopyright\textsuperscript{\textregistered}} \text{1867, 1902, 1967} \]

Variations on a Theme of Haydn, Op. 56A  J. Brahms
Var. IV. Andante con moto

\[ \text{\textcopyright\textsuperscript{\textregistered}} \text{1891, 1902, 1967} \]
L'Elisir d'Amore: "Una furtiva lacrima"  
G. Donizetti

The Firebird, Berceuse  
I. Stravinsky

Piano Concerto No. 3  
S. Prokofieff

Used by permission of Edwin P. Kalmus,
Symphony No. 7, Op. 60 "Leningrad"
I. Adagio

D. Shostakovich

\[ j = 92 \]

Appalachian Spring
Fast

A. Copland

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CHAPTER SEVEN

Studies and excerpts in sixths

Study

\[ \text{\( J = 104 \)} \]
Study

\( j = 112 \)

The Italian in Algiers, Overture

Allegro

G. Rossini

\( j = 144 \)
The Marriage of Figaro, Overture, K. 492
Presto
\[ \text{[} j = 160 \text{]} \]

Symphony No. 36 in C Major, K. 425 "Linz"
III. Minuetto: Trio
\[ \text{[} j = 112 \text{]} \]

Symphony No. 38 in D Major, K. 504 "Prague"
I. Allegro
\[ \text{[} j = 144 \text{]} \]
Symphony No. 6 in F Major, Op. 68 "Pastorale"  L. van Beethoven
I. Allegro ma non troppo

\[ \text{(}\text{\textit{ allegro ma non troppo})} \]

\[ \text{\textit{(d=108)}} \]
II. Andante con moto  
\([J = 52]\)

Symphony No. 9 in D Minor, Op. 125  
L. van Beethoven

IV. Allegro assai  
\([J = 132]\)
Concerto for Bassoon and Orchestra, K. 191  
W.A. Mozart

III. Rondo: Tempo di minuetto

$[\text{j} = 132]\$

Three Pieces for Bassoon and Piano  
H. Stevens

III. Allegro

$[\text{j} = 120]$

A Midsummer Night's Dream, Incidental Music, Op. 61  
F. Mendelssohn

No. 7. Con moto tranquillo

$[\text{j} = 100]$

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Sonata No. 3 in F Major
IV. Spiritoso
[$J. E. Galliard$

$[d. = 104]$

Symphony No. 41 in C Major, K. 551 "Jupiter"
I. Allegro vivace
[$W. A. Mozart$

$[d. = 160]$

Symphony No. 4 in E Minor, Op. 98
IV. Allegro energico e passionato

J. Brahms

Variations on a Theme of Haydn, Op. 56A
Var. VIII. Presto non troppo

J. Brahms
CHAPTER EIGHT

Study and excerpts in sevenths

Study

\[ \dot{J.} = 86 \]

Symphony No. 3 in A, Op. 56 "Scottish"  
F. Mendelssohn  
IV. Allegro vivacissimo

\[ \dot{J.} = 126 \]

Symphony No. 3 in F Major, Op. 90  
J. Brahms  
I. Allegro con brio

\[ \dot{J.} = 72 \]

72
A Midsummer Night's Dream, Incidental Music, Op. 61
No. 5. Allegro appassionato
F. Mendelssohn

\[ d' = 132 \]

Symphony No. 1 in C Major, Op. 21
II. Adagio cantabile con moto
L. van Beethoven

\[ d' = 92 \]

Symphony No. 2 in D Major, Op. 36
I. Adagio molto
L. van Beethoven

\[ d' = 84 \]

Symphony No. 3 in E-Flat Major, Op. 55 "Eroica"
III. Scherzo: Trio. Allegro vivace
L. van Beethoven

\[ d' = 104 \]
Symphony No. 6 in F Major, Op. 68 "Pastorale"  L. van Beethoven
I. Allegro ma non troppo
\[ \text{[} j = 108 \text{]} \]

Serenade No. 12 in G Minor, K. 388  W.A. Mozart
I. Allegro
\[ \text{[} j = 92 \text{]} \]

Symphony No. 5 in E Minor, Op. 64  P.I. Tchaikovsky
II. Andante cantabile alcuna licenza;
Tempo I: sostenuto
\[ \text{[} j = 63 \text{]} \]
III. Valse: Allegro moderato

\[ \frac{d}{2} = 132 \]

Ciranda das Sete Notas
A tempo do Andante

\[ \frac{d}{2} = 104 \]
CHAPTER NINE

Study and excerpts in octaves

Study

\[ \text{\textit{J = 120}} \]

\[
\text{\textbf{Study}} \]

\[
\text{\textit{J = 144}} \]

\[
\text{\textbf{Symphony No. 38 in D Major, K. 504 "Prague"}} \quad \text{W.A. Mozart}
\]

\[
\text{\textbf{I. Allegro [\textit{J = 144}]}} \]

\[
\text{\textbf{Symphony No. 3 in E-Flat Major, Op. 55 "Eroica"}} \quad \text{L. van Beethoven}
\]

\[
\text{\textbf{III. Scherzo: Allegro vivace [\textit{d. = 104}]}} \]
Symphony No. 4 in B-Flat Major, Op. 60
I. Allegro vivace

\[
\begin{array}{c}
\text{\textbf{L. van Beethoven}} \\
\text{\textbf{\[d = 120\]}} \\
\text{\textbf{\[p = \text{dolce}\]}} \\
\end{array}
\]

Symphony No. 5 in C Minor, Op. 67
II. Andante con moto

\[
\begin{array}{c}
\text{\textbf{L van Beethoven}} \\
\text{\textbf{\[d = 63\]}} \\
\text{\textbf{\[solo\]}} \\
\end{array}
\]

Symphony No. 8 in F Major, Op. 93
IV. Allegro vivace

\[
\begin{array}{c}
\text{\textbf{L. van Beethoven}} \\
\text{\textbf{\[d = 152\]}} \\
\text{\textbf{\[f = \text{staccato}\]}} \\
\end{array}
\]

Symphony No. 8 in B Minor, Op. 90 "Unfinished"
II. Andante con moto

\[
\begin{array}{c}
\text{\textbf{F. Schubert}} \\
\text{\textbf{\[d = 92\]}} \\
\text{\textbf{\[sfp\]}} \\
\text{\textbf{\[cresc.\]}} \\
\end{array}
\]
Quintet in E-Flat Major, Op. 16
I. Grave

[\textit{\textit{f} = 76}]
Hungarian Fantasy
Allegretto

\[ \text{\textit{M. von Weber}} \]

\[ j = 92 \]

\[
\begin{align*}
\text{\textit{Hungarian Fantasy}} & \quad \text{\textit{Allegretto}} \\
\text{\textit{C.M. von Weber}} & \\
\end{align*}
\]
BIBLIOGRAPHY

Books


Instruction Books


Music


VITA

John Alfred Bivins was born April 18, 1952 in New Brunswick, New Jersey, the son of Dr. and Mrs. James A. Bivins. He graduated from Bowdon High School, Bowdon, Georgia, in 1970. He attended Auburn University, Auburn, Alabama, where, in 1974, he received the Bachelor of Music degree cum laude in bassoon. He was named the President's Award winner for the School of Architecture and Fine Arts, and the recipient of the Blanca Renard Memorial Scholarship as the outstanding music student of that year. He earned the Master of Music degree in piano in 1975.

Following a year's teaching appointment at Auburn University, Mr. Bivins attended Louisiana State University, Baton Rouge, Louisiana, where he earned the Doctor of Musical Arts degree in bassoon in 1980.

Since 1978 Mr. Bivins has been Assistant Professor of Music at Columbus College, Columbus, Georgia. He performs as principal bassoonist in the Columbus Symphony Orchestra, and in the Columbus College Woodwind Quintet, and in the chamber music ensemble, Winds and Ivories.

Mr. Bivins is married to the former Cynthia Ann Hinton. They have two sons, Jeff and Henry.
EXAMINATION AND THESIS REPORT

Candidate:  John A. Bivins

Major Field:  Performance - Bassoon

Title of Thesis:  A Tenor-Clef Reader for the Bassoon

Approved:

[Signatures]

Major Professor and Chairman

Dean of the Graduate School

EXAMINING COMMITTEE:

[Signatures]

Date of Examination:

9-25-80