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Bassoon Reed Making and Its Influence on Timbre: An Annotated Bibliography

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Reed is a very important thing in playing the Bassoon. Reed is the origin of Bassoon's sound; moreover, a good reed can provide a better sound basis and intonation control for players. So, reed making is a required skill of people who are learning bassoon or performing bassoon. Various ways of reed making will lead to different effects and timbres of the bassoon. Also, the year of reed cane causes the result of finished product reed.

Carland, June. "A Waveform Analysis of Bassoon Reed Profiles." D.M. diss., Florida State University, Tallahassee, 1987. ProQuest Dissertations & Theses.

June Carland's dissertation explains the extent to which the way of profiling affects the pitch of reeds and shows the structure of bassoon reeds and it has an illustration on this dissertation. Carland explored whether reeds are made a similar way have a similar response. Moreover, Carland did several experiments on profile reed to determine this assumption. On the topic discussed in this bibliography, her dissertation claims that reeds were profiled and concluded that reeds made in the same way would have the same effect but depending on whether they were made of the same cane. A lot of her data and research process will be very helpful to this topic.

Cope-Lowe, Carol. "Norman Herzberg: An Icon of Bassoon Pedagogy." D.M.A diss., University of North Carolina at Greensboro, 2008. ProQuest Dissertations & Theses.

Carol Cope-Lowe's dissertation mentioned Herzberg's way of reed making, and cane

selection in chapter 5. To use different period of cane won't have a different reed. Also, Herzberg introduces that the shape of reed leads to whether you will have good or bad intonation. The author explains that Herzberg did experiments for reed making and provided the result in this dissertation. The connection between this dissertation and the topic. Cope-Lowe provides Herzberg's reed making process which is a traditional way of reed making and it includes the cane selection and how it affects the intonation and timbre of the bassoon.

Hsu, Chia-Yu. "Music for Bassoon by Marcel Bitsch (1921-2011): A Performance Guide and A Complete Recording of His Solo Bassoon Music." D.M.A diss., University of Wisconsin-Madison, 2019. ProQuest Dissertations & Theses.

Chia-Yu Hsu's dissertation discusses the reed attending in specific works. For Marcel Bitsch's work, it has a lot of high register of notes. Hsu explains the reed making way that makes the high notes are easy to play. He also responses Mark Eubanks way of reed making, and he followed Eubanks opinion of reed making steps. That slightly same as what Christin Schillinger mentioned for reed making. To connect with this topic, Hsu has good experience of reed work; moreover, he discusses the way that how reed work for specific register on bassoon.

Lipp, Charles. "New Compositional Techniques for The Bassoon." D.M.A diss., University of Illinois, Urbana-Champaign, 1982. ProQuest Dissertations & Theses.

Charles Lipp observes all the element that related to bassoon performance. For the timbre part of his observation, he explains that reed and player affect the tone color of the bassoon.

To have a good response of reed will let players make a good air flow. Also, he focused on the destiny of cane which David Rachor mentioned in his article as well. He says, “The tone becomes alive by finding compromises demanded by the inner ear between reed style, embouchure and air pressure.” This part shows that player, instrument, and reed are the interaction that affects the timbre. Lipp’s observations are connected to this topic. He looked at it from different angles and explained what influenced timbre; also, reed is the foundation of the timbre of the bassoon.

Morris, Matthew. “The Teaching Methods of Lewis Hugh Cooper.” D.M. diss., Florida State University, Tallahassee, 2005. ProQuest Dissertations & Theses.

In this article, Matthew Morris discusses Hugh Cooper’s way of reed making, and Cooper thought that the gouges of cane determine the result of the performance of reed. He elaborated the method of Cooper in detail and made different comparisons according to this method and got different data to be applied in the production of reed. To relate this topic, this dissertation mentioned different reed making ways from Herzberg’s way, and it’s more detailed for every data of cane and reed, so it’s a good resource to contrast other people’s approach.

Rachor, David. “The Importance of Cane Selection in Historical Bassoon Reed-Making.” *The Galpin Society Journal* 57, May 2004: 146-149. <https://www-jstor-org.du.idm.oclc.org/stable/25163798>

In this article, David Rachor discusses how the density of cane influences the bassoon

reed. This viewpoint is new, and any other researchers haven't talked about it. He guides to bassoonist focus on density when they are doing cane selection. Rachor provides a new focus on this topic, this is very helpful for the content richness of this topic.

Schillinger, Christin. "The Pedagogy of Bassoon Reed Making: An Historical Perspective."

D.M.A diss., Arizona State University, Tempe, 2007. ProQuest Dissertations & Theses.

In this article, Christin Schillinger explains that from the end of the 18th century to the beginning of the 19th century, bassoon reeds were generally produced and provided by instrument manufacturers, and how it becomes the way that bassoon performers made reed by themselves. This dissertation provides the progress of reed making and shows the importance of the pedagogy of reed making form history and approach ways. It's useful for the background knowledge of this topic.

Sogg, David. "Bassoon Reed Making: A Pedagogic History." *Music Library Association* 74,

no.3, Mar 2018: 448-451. [https://search-proquest-](https://search-proquest-com.du.idm.oclc.org/docview/2017355032/abstract/C62F257904DF4521PQ/1?accountid=14608)

[com.du.idm.oclc.org/docview/2017355032/abstract/C62F257904DF4521PQ/1?](https://search-proquest-com.du.idm.oclc.org/docview/2017355032/abstract/C62F257904DF4521PQ/1?accountid=14608)

[accountid=14608](https://search-proquest-com.du.idm.oclc.org/docview/2017355032/abstract/C62F257904DF4521PQ/1?accountid=14608)

David Sogg responses Christin Schillinger's article "The Pedagogy of Bassoon Reed Making: An Historical Perspective" about bassoon reeds development. Also, he thinks that Schillinger explanation was not comprehensive enough. Sogg adds the progress that because of the tonal and style changed in Europe, the reed was made by the instrument producer

became to the bassoonist. To belong to this topic, Sogg made a more detailed supplement to Schillinger's article and talked about the reasons for the change of reed production direction in Europe. These supplements are of great help to the history of reed making.

Sperry, Robert. "An Educator's Guide to The Bassoon." M.A diss., California State University, Fullerton, 1979. ProQuest Dissertations & Theses.

Robert Sperry's article discusses the brief history in 16th century to 18th century of the bassoon. Also, he explains sort of technique and tonal requests of composers works. Reed is a very important part of bassoon because it makes sound, and this thesis explains the connection between instrument and reeds. The author mentioned that every reed that bassoonist can salvages anything short of a broken reed if they can use knife. In other words, that any of imperfect reeds could be repair. But in Matthew Morris's article, Morris provides opposite opinion about it. The history of bassoon that Sperry wrote related to this topic. The structure of bassoon definiens the construction of reeds. Therefore, that is helpful for research on the evolution of bassoon reeds.

Waterhouse, William. Review of *Bassoon Reed-Making: A Basic Technique*, by Christopher Weait. *The Musical Times* 113, no. 1554, Jan 1972: 776. <https://www-jstor-org.du.idm.oclc.org/stable/956906>

This article responses Christopher Weait's approach of reed making, he discusses that Weait's opinion is from North America, and Europe doesn't have any theme from America before. Waterhouse claims that Christopher's way has some of weakness, but it fits to

Germany bassoonist to make reeds like that. He also posts an anticipation that many of the traditional techniques have had to be discarded and it is doubtful whether the results have been all gain. This is a good question that related to this topic and what I must research on it.

Weait, Christopher. "Spotlight on Woodwinds: Demystifying the Bassoon (Part 2)." *The*

Journal of The Canadian Band Association 3, no. 1, Fall 2004: 17-20. <https://search-proquest-com.du.idm.oclc.org/docview/753589665/abstract/172B390AD7B74CF7PQ/1?accountid=14608>

Christopher Weait provides a guideline includes the pedagogy which how to use air flow and how to play the reed on bassoon. He also mentioned the mouth muscles should be considered to surround the reed. Lips can't be squeezed like Vises. The author explains basic skills for playing the bassoon and how to find the correct timbre; moreover, he states how to keep the performance of the reed like Jacqueline Wilson mentioned in that article, and that related to this topic.

Wilson, Jacqueline. "7 Easy Steps to Extend the Life of Your Student's Bassoon Reeds."

School Band & Orchestra 15, no. 6, Jun 2012: 34-36. <https://search-proquest-com.du.idm.oclc.org/docview/1124495557/abstract/6B95106541724103PQ/1?accountid=14608>

In this article, Jacqueline Wilson states that 7 steps for students make the life of reed become longer which means how to protect the bassoon reed. The guideline includes the fragility of the reed, and how to use and maintain it. This is a useful source for this topic, the content of this article is independent view of reed, and it shows how to keep the reed in a good condition is very important for timbre and use.