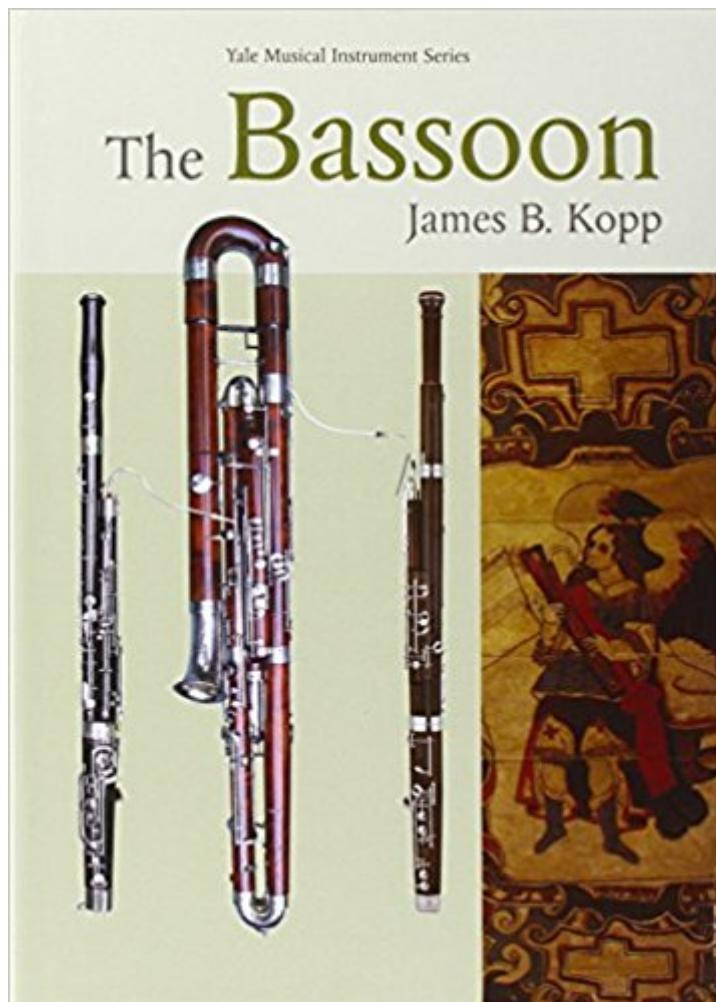


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# The Bassoon (Yale Musical Instrument Series)



## Synopsis

This welcome volume encompasses the entire history of the bassoon, from its origins five centuries ago to its place in twenty-first-century music. James Kopp draws on new archival research and many years' experience playing the instrument to provide an up-to-date and lively portrait of today's bassoon and its intriguing predecessors. He discusses the bassoon's makers, its players, its repertory, its myths, and its audiences, all in unprecedented detail. The bassoon was invented in Italy in response to the need for a bass-register double-reed woodwind suitable for processions and marching. Composers were quick to exploit its agility and unique timbre. Later, during the reign of Louis XIV, the instrument underwent a major redesign, giving voice to its tenor register. In the early 1800s new scientific precepts propelled a wave of invention and design modifications. In the twentieth century, the multiplicity of competing bassoon designs narrowed to a German (or Heckel) type and a French type, the latter now nearly extinct. The author examines the acoustical consequences of these various redesigns. He also offers new coverage of the bassoon's social history, including its roles in the military and church and its global use during the European Colonial period. Separate historical chapters devoted to contrabassoons and smaller bassoons complete the volume.

## Book Information

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## Customer Reviews

Selected as a Choice Outstanding Academic Title for 2013 in the Music Category.  
(Outstanding Academic Title Choice 2014-01-21)

James B. Kopp has performed professionally as a bassoonist, contrabassoonist, and early bassoonist for more than twenty years. He has an international reputation as a clinician and maker of reeds for bassoon, contrabassoon, and early bassoon. His articles on the history and acoustics of woodwind instruments have appeared in many journals and reference books, and he is a senior editor of the forthcoming *Grove Dictionary of Musical Instruments*, second edition.Â Â

This supercedes Waterhouse's and Langwill's books on the instruments. This reviewer was with Waterhouse during part of the time he unsuccessfully tried to write the Yale book. Kopp took over and generously gives Waterhouse credit for his groundbreaking work. His book is reasonably encyclopaedic and covers all members of the bassoon family. It's not completely free of errors but still is most unlikely to be surpassed in the foreseeable future, given the exotic nature of the subject. Personally I would have liked to see more discussion of what makes a bassoon sound the way it does but there is still a reasonable coverage of most aspects of the instrument and its relations. Anyone who plays the bassoon and those relatively few who actually make it, should possess a copy- you will get to know why you make the peculiar noises that it does !

A bible. Well researched history of the bassoon. A concise, yet comprehensive compilation which includes the early names, precursors. Beautifully illustrated with music examples and much more. 297 pages.

This is a scholarly work, covering the earliest things that relate to the bassoon and its players, through its development up to the modern time. Many works for the instrument are mentioned, and most of its outstanding practitioners. The smaller relatives are covered, as well as the contra. There is a great deal of detail present in this book.

I have already read it several times! It is very interesting, and has a lot of historical information that was unaware of!!!!!!!!!!!!!!

Yet another wonderful historical publication regarding an instrument that is often misunderstood. A great publication that is a wonderful addition to my library. Bravo!

I'm a musician myself and married to a bassoonist, so we were both looking forward to reading this book. It should have been fascinating, but neither of us were able to finish it. The writing is very

pendantic and about as dry and uninteresting as it gets. It's too bad, because the topic itself is very interesting. I also found his frequent references to visuals that were not supplied in the book very annoying; this book would have benefited greatly from a lot more illustrations and photos. Can't recommend this book unfortunately.

Really well-written, well-researched book. Every bassoonist should read it. It was recommended to me by a dulcian player at the Mountain Collegium, Western Carolina University.

The was too much obscure detail devoted to forunners and variations of the bassoon and contrabassoon- also obscurities in history that are irrelevant to the modern bassoon. Not enough current and applicable knowledge. However it was well researched.

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