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"Repertoire for a Swedish bassoon virtuoso: Approaching early nineteenth-century works composed for Frans Preumayr with an original Grenser & Wiesner bassoon"

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PROPOSITIONS OR *STELLINGEN*

related to the PhD thesis of Donna Agrell entitled

Repertoire for a Swedish Bassoon Virtuoso

*Approaching early nineteenth-century works composed for Frans Preumayr
with an original Grenser & Wiesner bassoon*

1. A three-and-a-half octave range can be realized on an early nineteenth-century bassoon.
2. A wide variety of reed styles existed in the early nineteenth century and their usage depended upon instrument model, as well as personal and national taste.
3. The differences existing between contemporary reed cane and that used in earlier centuries should be taken into account when choosing a reed style for a period bassoon.
4. “Modeling” is an efficient pedagogical tool when dealing with complex, motoric actions in music.
5. Double reed players using identical instruments and setups will not necessarily play at the same pitch.
6. When possible, an effective music pedagogue asks his/her students questions and avoids “instruction-giving”.
7. A bassoon reed should be seen as a tool used to make music and not an art object.
8. An orchestral concert is a perfect example of exacting teamwork, demonstrating how a large group of people can collaborate to produce art.
9. A double reed will behave differently at sea level than on top of an alp.
10. PhD candidates would be well advised to become proficient with word-processing programs at the onset of their studies.
11. Habits of good health must be maintained during intense periods of artistic activity.