

**Paul Barrett**  
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**[donaxmusic.com](http://donaxmusic.com)**

## **Experience and Skills**

### **-Education:**

[Lecturer in Bassoon at the University of Hawaii](#) (since 1978)- private bassoon lessons; developed the curriculum and taught [Woodwind Methods Class \(MUS 153 & 154\)](#) (all five woodwind instruments)

Have maintained a private bassoon studio since 1977. Recently started teaching a student on Maui via Skype!

Bassoon method is nearing completion, [this is a link to a draft version](#).

Currently teaching [AP Music Theory](#) to homeschool student

Currently with the [Kalikolehua program @ Kaawa Elementary](#) (The mission of Kalikolehua is to give underserved children in Hawaii the opportunity to change their lives and to develop passion and discipline through experience in orchestras and choirs.) Teaching clarinet & music theory, conducting the orchestra.

Served as chamber music coach at the [‘Iolani School](#) and with the [Hawaii Youth Orchestra](#) (Woodwind Quintets)

Served as adjudicator for bassoons, [Hawaii State Band Festival](#)

Completed [DOE substitute teacher training program](#)

Student Honors: Two woodwind ensembles & one bassoonist picked for Hawaii State Band Festival [Blue-Ribbon Honors Recitals](#), one student won the competition and played a solo with the UH Symphony.

Taught two Master’s level bassoonists.

Four of my former students went on to be Band Directors (Wayne Kawakami, Kamehameha Schools Big Island campus, Ryan Howe, Moanalua Middle School, Wayne Fanning, Niu Valley Intermediate, Walker Kermode, Ashland Oregon public schools)

### **- Performing:**

Served as principal bassoonist with the Honolulu Symphony (now Hawaii Symphony) for 36 years (since 1977) (responsible for playing solos, managing section, working with music director)

Leader of School Ensemble group for over 30 years (prepared programs & program commentary, lead school presentations, co-ordinated with school contacts)

First Chair Bassoonist, [Royal Hawaiian Band](#), 1995-97

Participated in many solo and group recitals & freelance work on every Island  
Music Director, Oahu Civic Orchestra, 2001-2004

Leader, Leahi Trio, Artists in the Schools program (mid 1990’s)

**-Union ([Local 677, American Federation of Musicians](#)):**

Served as Union Steward, member Player's Committee; served as Chair and was on contract negotiating teams, member Musician's Union Board

**-Composer/Arranger/Copyist:**

Member [ASCAP](#), composer of [numerous works](#)

[Copyist #121, Local 677, AF of M](#)

Created many arrangements for the Honolulu Symphony

Fluent with Finale™ (Musical Notation Software)

**-Craftsman:**

Manufacture Bassoon reeds for sale, [Arundonaxreeds.com](#)

**-Artist:**

Greeting Card business, [Grin-n-Barrett Cards](#)

**-Manager:**

President, Music Projects Honolulu, a non-profit group that presented admission free concerts. Successfully wrote grant proposals, organized annual concert series, contracted musicians and presented concerts.

**-Internet & computer:**

Owner of website: [donaxmusic.com](#)

Mac proficient: Finale Music Software, Garageband, iMovie, iWork. All artwork for greeting cards is created on the Mac.

**-Professional Affiliations:**

[International Double Reed Society](#)

(moderator, [IDRS Forum](#))

[American Society of Composers, Authors and Publishers \(ASCAP\)](#)

[Local 677, American Federation of Musicians](#)

Voting member, [National Academy of Recording Arts and Sciences](#)

**-Personal:**

Married to [Judy Barrett](#), Assistant Concertmaster, Hawaii Symphony

Two Children: Colin (born 1986) and Meghan (1989)

Has lived in Kailua (Pohakupu) for 17 years

**Paul Barrett**

Bassoon

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Date of Birth: 8-17-1954    Citizenship: USA    A.F.M. Local #677

Present Positions:

Principal Bassoonist, Honolulu Symphony (1977- )  
Lecturer in Bassoon, University of Hawai'i at Manoa (1978- )  
Instructor Kalikulehua program @ Kaawa Elementary

Other Professional Experience:

First Chair Bassoonist, Royal Hawaiian Band (1992-95)  
Arranger, Copyist, Composer (Local 677)  
President, Music Projects Honolulu (1981-1994)  
Kapalua Music Festival (1986, 1992, 1993)  
Conductor, HSO Musicians Benefit Concert (9/86)  
Guest Conductor, Maui Symphony (6/83)  
Group Leader, HSO Principal Woodwind Quintet (1978- )  
Group Leader, Leahi Trio (Artists-in the Schools program)  
Extra Bassoonist, the Cleveland Orchestra (1974-77)  
Principal Bassoonist, Cleveland Philharmonic (1974-77)  
Louisville Orchestra, Second Bassoonist (1972-73)

Soloist and Recital Experience:

John Williams 'Five Sacred Trees', HSO (2001)  
Mozart Concerto, HSO (1980, 1993) (original cadenzas), Maui Symphony (1983)  
Weber Concerto, HSO (1984)  
Faculty recitals- University of Hawai'i (1978, 1980, 1993)

Education:

Cleveland Institute of Music (BM 1978)  
Eastman School of Music (Rochester National Scholarship)  
Interlochen Arts Academy

Summer Festivals:

Berkshire Music Festival (1971)  
Aspen Festival School (1972),  
Blossom Festival School (1974-75),  
Music Academy of the West (1977)  
Moyses Wind Seminars (1972-78)

Principal Teachers:

George Goslee, Norman Herzberg, K. David van Hoesen, Gerald Corey, Leonard Sharrow, John Mack, Marcel Moyses

## My Teaching Philosophy

I have been teaching since before graduating from college; every Saturday I would drive from Cleveland to a high school in Mentor, Ohio and teach bassoon lessons. I quickly discovered that teaching and performing had vastly different skill sets! Teaching was tiring- yet unexpectedly fulfilling! It had to be tailored to suit each different student. I soon found that having to explain a new concept to the student and seeing their reaction to my words gave me an even deeper understanding of what I was doing myself on the bassoon. Sometimes I would help the student, sometimes not- and to my surprise I found that I learned more from the students who didn't catch on right away. For those students, I'd have to keep trying to explain the same concept, but in a different way. The teacher learns by teaching; I did not expect to be learning so much so quickly!

I've taught ever since then- 40 years worth. I started as a lecturer at the University of Hawaii when I was 23 years old, only a year or two older than my students. That was it's own challenge! Since then, a number of my former students have gone on to be educators themselves, and I've had a few 'grand-students' come to me....it's quite a feeling to hear these students repeat things to me that I've said to my students over the years. This experience has taught me to regard the student as not only a young person, but a future adult.

Since most of my teaching has been at the University level, my focus has been on giving my students the tools to be able to make educated decisions of their own once their studies are over. My private High School students need a different focus; they need to figure out how to improve their skills via efficient use of practice time and awareness of correct position and motion of the body.

I was asked to teach the woodwind methods class at the University, first the double reeds and then the upper winds. I taught the double reeds class for many years. This was a challenge for me for two reasons: it was a class setting, and the students were only being exposed to the rudiments of each instrument. Managing the class, creating and grading the paperwork, and figuring out what were the most important aspects of playing to be emphasizing took quite a bit of time to prepare! Fortunately, each time I taught the class I was able to use material developed the previous session, which allowed me to refine the class curriculum.

I have coached many small ensembles over the years, both with HYSA and at the 'Iolani School. Coaching is always a rewarding activity; learning to work as an ensemble involves a unique skill set that can be learned more quickly with a little guidance. For one semester I coached a group of students who could not be a part of the marching band; three of them were football players! This was a unique challenge as none of them had any experience playing in a small group, and they had varying levels of facility on their respective instruments. Eventually they gave a polished performance of some Ravel waltzes, which made all the time and talking worth the trouble!

I've also worked with amateur adults, in private lessons and for a few years as music director of the Oahu Civic Orchestra. I firmly believe that adults need opportunities to rehearse and perform

in a group to keep their skills sharp. Professional music is greatly enhanced with the presence of trained amateurs. Working with adults has been an essential part of my development as a teacher; older students take more time and patience, encouragement and strategizing than younger students. The teacher has to be as clear and direct as possible as well as being willing to repeat the presentation of concepts; most of all the teacher needs to be able to motivate the adult to continue practicing despite the many distractions of contemporary life.

This past school year I had an entirely new experience with my teaching career: Elementary School. Teaching this age level presented an entirely new set of challenges: dealing with the higher energy level of the students and starting the students from scratch; having no previous experience with instrumental music meant that I had to be willing to slow down and take the time needed to be sure each student was really getting the basic ideas all while at the same time being responsible for keeping an entire class of pre-teens focused and engaged. Teaching in a hot classroom in the afternoon after the regular school day had passed did not make things easy, but I learned ways to cope and by the end of the school year felt that I had really made progress, both with the students individually as well as being able to successfully manage the classroom.

Of course, my ultimate teaching experience has been to raise two children. They are in their 20's now, but to see how they grew up into autonomous adults, influenced by parental roles yet each one having a distinctly different outcome makes me feel like I really did make a difference.

With all this experience teaching various levels of students I've noticed that I seem to say the same things repeatedly. I've attempted to collect these thoughts and have them posted on my website at this [link](#)\*.

My objective is to tailor my teaching to each student- even in the class setting. Each student has a unique set of strengths and weaknesses; they all have infinite potential and as a teacher my challenge is to help all my students progress as much as possible in the way that best suits them. I try to listen to the student (and learn FROM them) and respond to them in the most helpful way that I can muster. If the student is having problems learning a new skill or concept, my first thought is that I can explain and facilitate better, that the problem isn't the student. Humility is a good thing for a teacher.

I also see my teaching as being part of a larger context; I'm not the only person teaching that student. Working as a team, consulting with other faculty and sharing ideas is a logical way to find solutions.

I really do enjoy teaching. There are fewer things more satisfying than watching a beginner to music progress into a master musician. Knowing that the mastery is possible and that I can help make it happen can only be described as satisfying.