



# CSU BASSOON STUDIO

All students registered to perform in any ensemble at CSU should prepare this packet in its entirety. Performers will be assigned to one to two ensembles and rotate chairs based on strengths and needed experiences demonstrated in the audition. Based on the printed rehearsal schedules below, please notify Dr. Bellamy ([cayla.bellamy@colostate.edu](mailto:cayla.bellamy@colostate.edu)) of any anticipated and unavoidable scheduling conflicts before auditions take place.

You may not select your specific ensemble placement, and conflicts are only acceptable for major-required coursework. Dr. Bellamy will work with you and your advisor to navigate schedules as necessary. The following is the ensemble rehearsal schedule for spring 2024.

Wind Symphony  
*M/W/F 2:10-3:40pm*

Symphonic Band  
*M/T/R 2:35-4:05pm*

Concert Band  
*M/W 4:15-5:45pm*

Symphony Orchestra  
*T/R 2:35-5:05pm*

Concert Orchestra  
*M/W 1:00-2:20pm*

Chamber Ensembles  
*(arranged)*

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## Preparation Tips

- Seek out a variety of reference recordings and scores to study:
    - Tempo ranges
    - Instrumentation considerations for blend and intonation
    - Common interpretations
  - Begin preparing early.
    - Only practice as quickly as you can control.
    - Include articulations and dynamics from the first day.
  - Consider your reeds.
    - Response - extreme registers or articulations
    - Intonation - varying ranges
    - Flexibility - wide slur fluidity and dynamic contrast
    - Tone - beautiful sound at all times
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**Allegro con fuoco.**

41. *f* *fz* *tranquillo* *p* *cresc.*

**Ludwig van Beethoven: Symphony No. 7, mvt. I**

= 104 bpm

First bassoon, from m. 65-100.

63 *p* *cresc.* *p*

73 *f* *p* *f*

85 *sf* *sf* *sf* *sf* *sf* *ff*

95 *p* *cresc.*

# Ludwig van Beethoven: Symphony No. 7, mvt. II

= 76 bpm

First bassoon, from rehearsal E through rehearsal F.

139 *p* *cresc.* *-f* *sf* *ff* *p dolce*

153

165

176 *cresc.* *dimin.*

22

E F

# Arturo Márquez: Danzón No. 2

= ca. 168 bpm

First bassoon, from m. 125-153.

125 *mf*

132

139 *f* *ff*

146

151 *f*

10

G H

**Percy Grainger: Lincolnshire Posy, Rufford Park Poachers**

= ca. 132 bpm

First bassoon, complete solo.

86 *solo*

91

95

99

*pp* *mp* *p* *f* *p* *slow off* *long* *ppp*

Detailed description: This block contains the musical notation for the first bassoon solo in measures 86 through 99 of 'Lincolnshire Posy, Rufford Park Poachers'. The notation is in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). Measure 86 is marked 'solo' and begins with a piano (*pp*) dynamic, followed by a crescendo to mezzo-piano (*mp*). Measures 91 and 95 are marked with a piano (*p*) dynamic. Measure 99 features a crescendo to forte (*f*), followed by a 'slow off' instruction with a dashed line, a 'long' note, and a final piano (*ppp*) dynamic. The score includes various rhythmic values, including eighth and sixteenth notes, and rests.

**Percy Grainger: Lincolnshire Posy, The Brisk Young Sailor**

= ca. 92 bpm

First bassoon, from m. 26-38.

24

25

29

33

34

37

40

*mf* (*f*) *short* *louden* *mf* *no slackening* *slow off* *f* *ff* *f*

Detailed description: This block contains the musical notation for the first bassoon part in measures 24 through 40 of 'Lincolnshire Posy, The Brisk Young Sailor'. The notation is in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). Measure 24 is a whole rest. Measure 25 is marked with a box and begins with a mezzo-forte (*mf*) dynamic, which then crescendos to forte (*f*) and is marked 'short'. Measure 29 is marked with a piano (*p*) dynamic. Measure 33 is marked with a mezzo-forte (*mf*) dynamic. Measure 34 is marked with a box. Measure 37 is marked with a piano (*p*) dynamic. Measure 40 is marked with a box and begins with a piano (*p*) dynamic, followed by a crescendo to fortissimo (*ff*), then a piano (*f*) dynamic, and finally a 'slow off' instruction. The score includes various rhythmic values, including eighth and sixteenth notes, and rests.

## Scales and Sight-Reading

*Up to two random scales may be asked during your audition and should be slurred and in even rhythm, without pausing on tonic, demonstrating your full range. Performers may select any tempo allowing for control and accuracy.*

Example:

