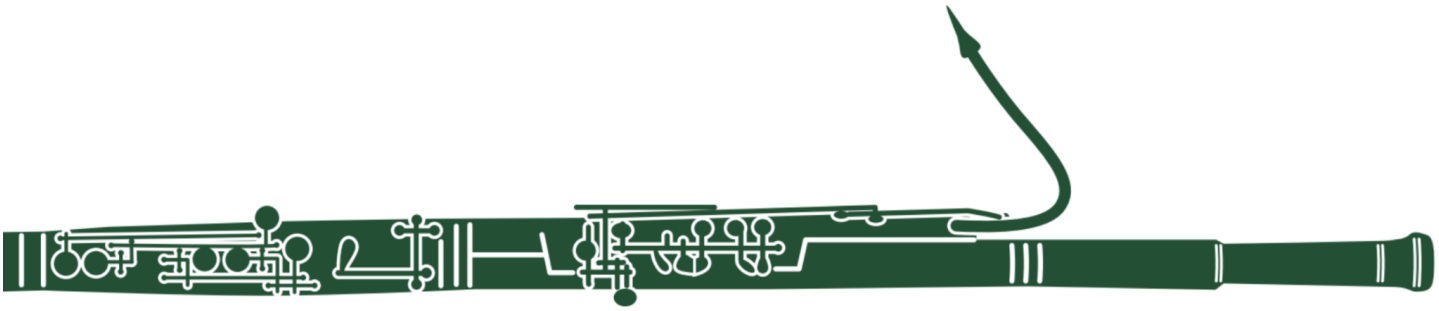


CSU BASSOON STUDIO

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) of any anticipated and unavoidable scheduling conflicts before auditions take place.

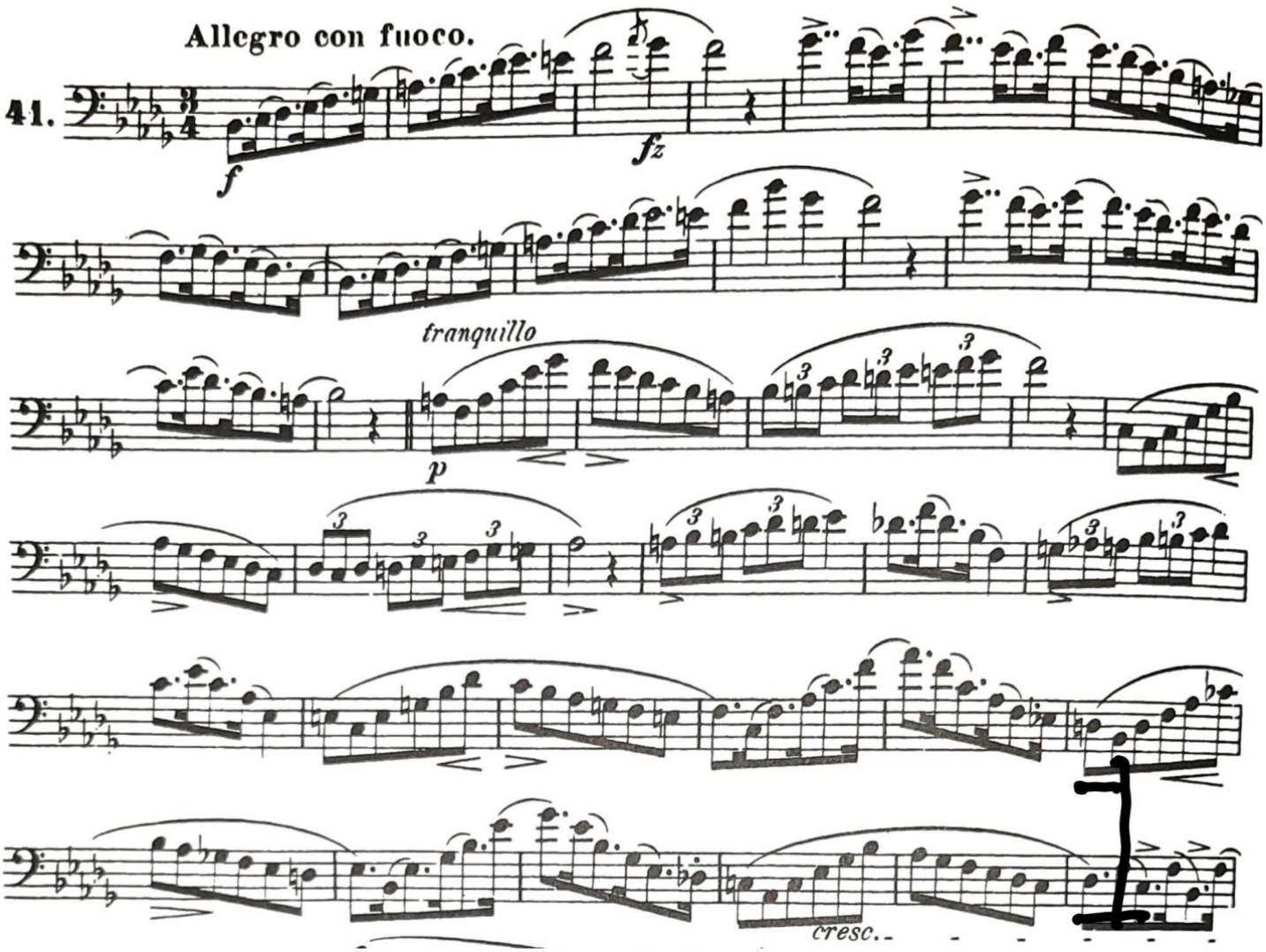
You may not select your specific ensemble placement, and conflicts are only acceptable for major-required coursework. Dr. Bellamy will work with you and your advisor to navigate schedules as necessary. The following is the ensemble rehearsal schedule for spring 2024.

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)*

Preparation Tips

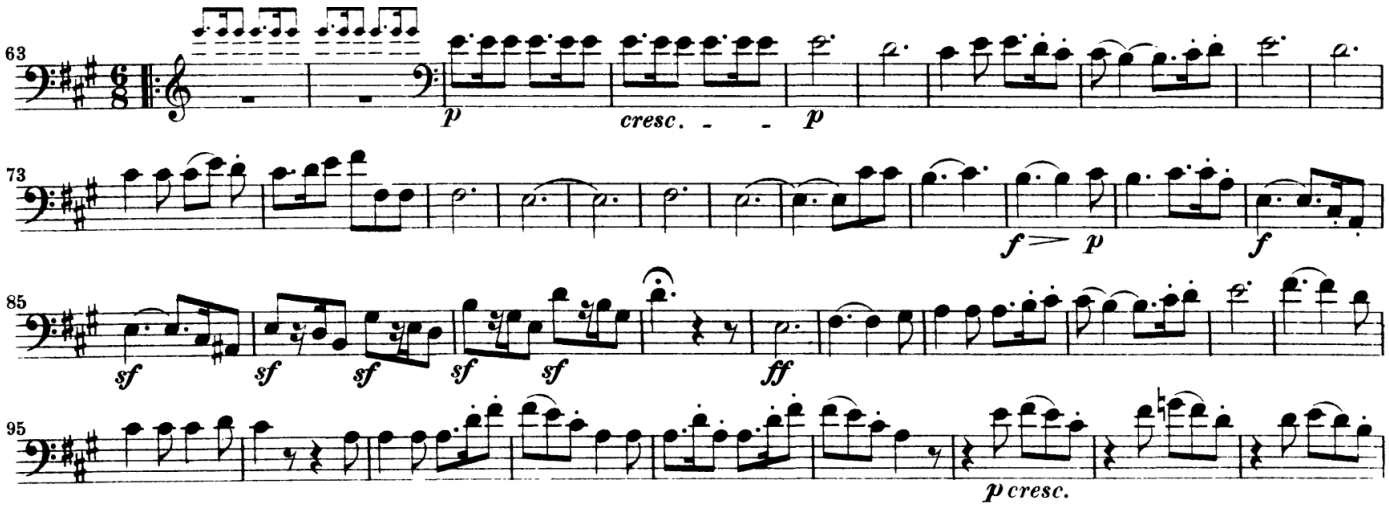
- Seek out a variety of reference recordings and scores to study:
  - Tempo ranges
  - Instrumentation considerations for blend and intonation
  - Common interpretations
- Begin preparing early.
  - Only practice as quickly as you can control.
  - Include articulations and dynamics from the first day.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

Julius Weissenborn: Advanced Study #41 *= ca. 144-160 bpm*



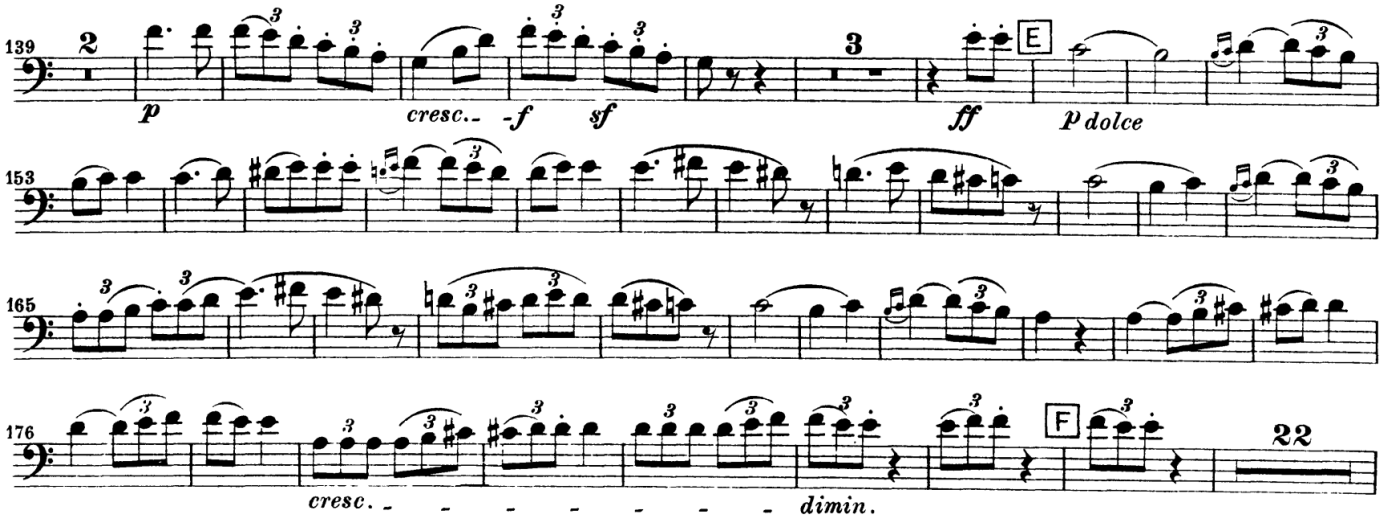
Ludwig van Beethoven: Symphony No. 7, mvt. I *= 104 bpm*

First bassoon, from m. 65-100.



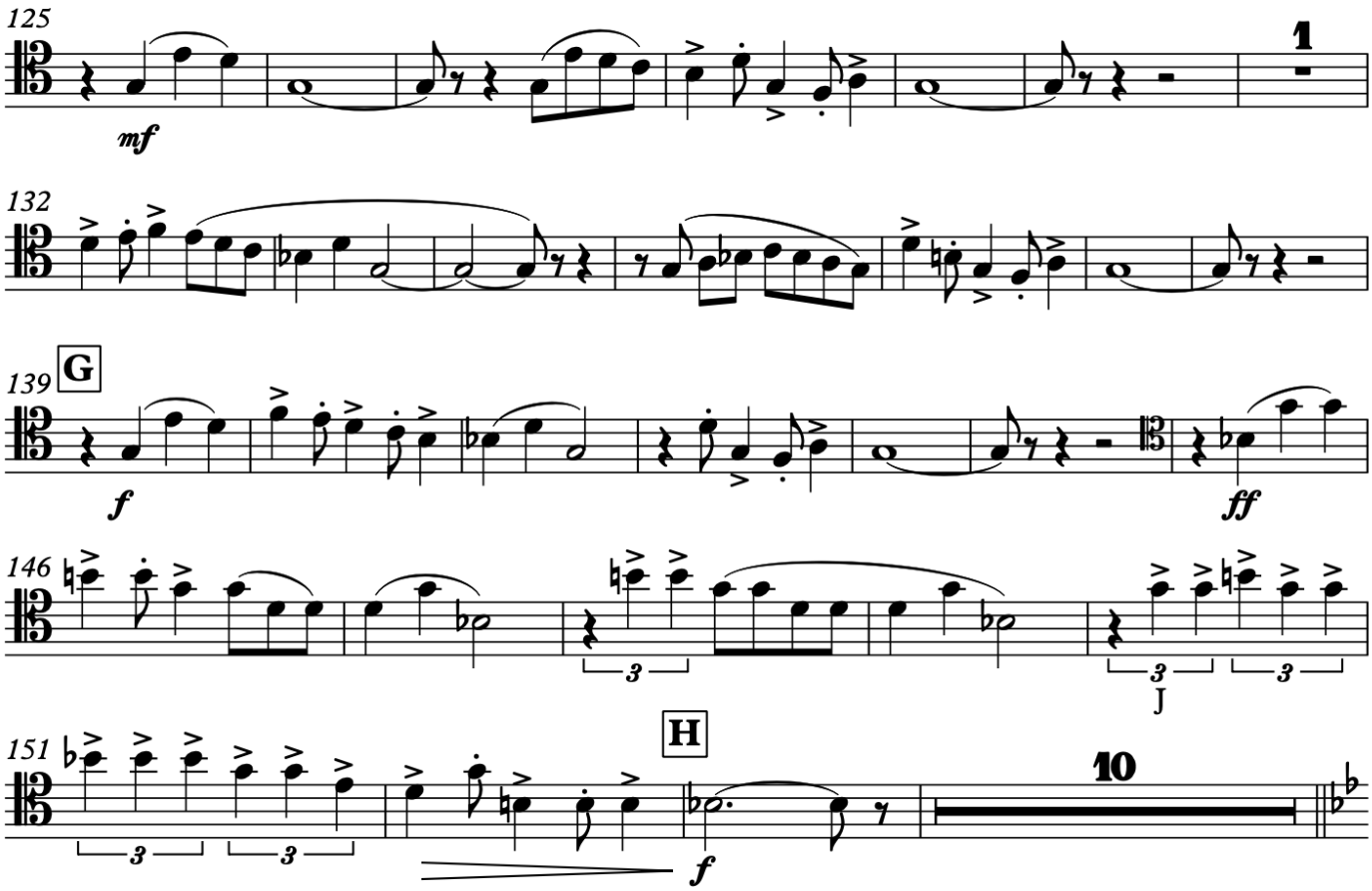
Ludwig van Beethoven: Symphony No. 7, mvt. II *= 76 bpm*

First bassoon, from rehearsal E through rehearsal F.



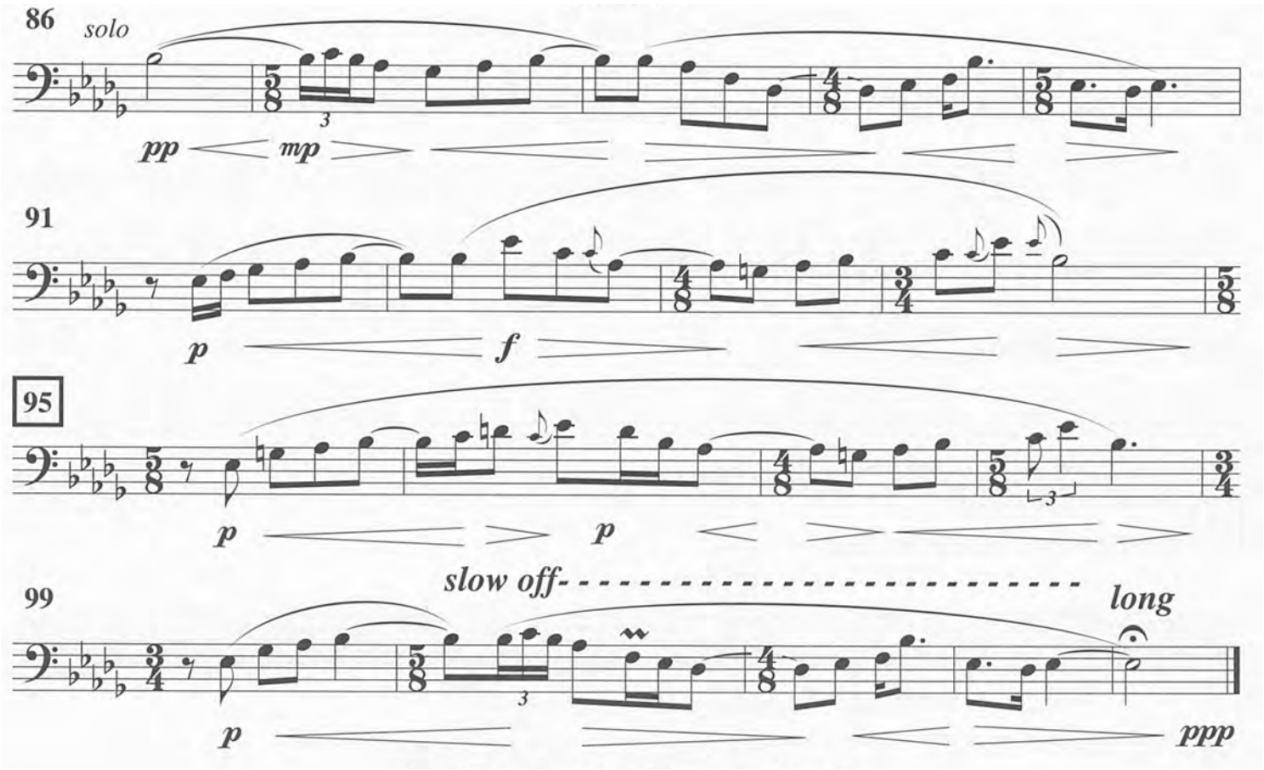
Arturo Márquez: Danzón No. 2 *= ca. 168 bpm*

First bassoon, from m. 125-153.



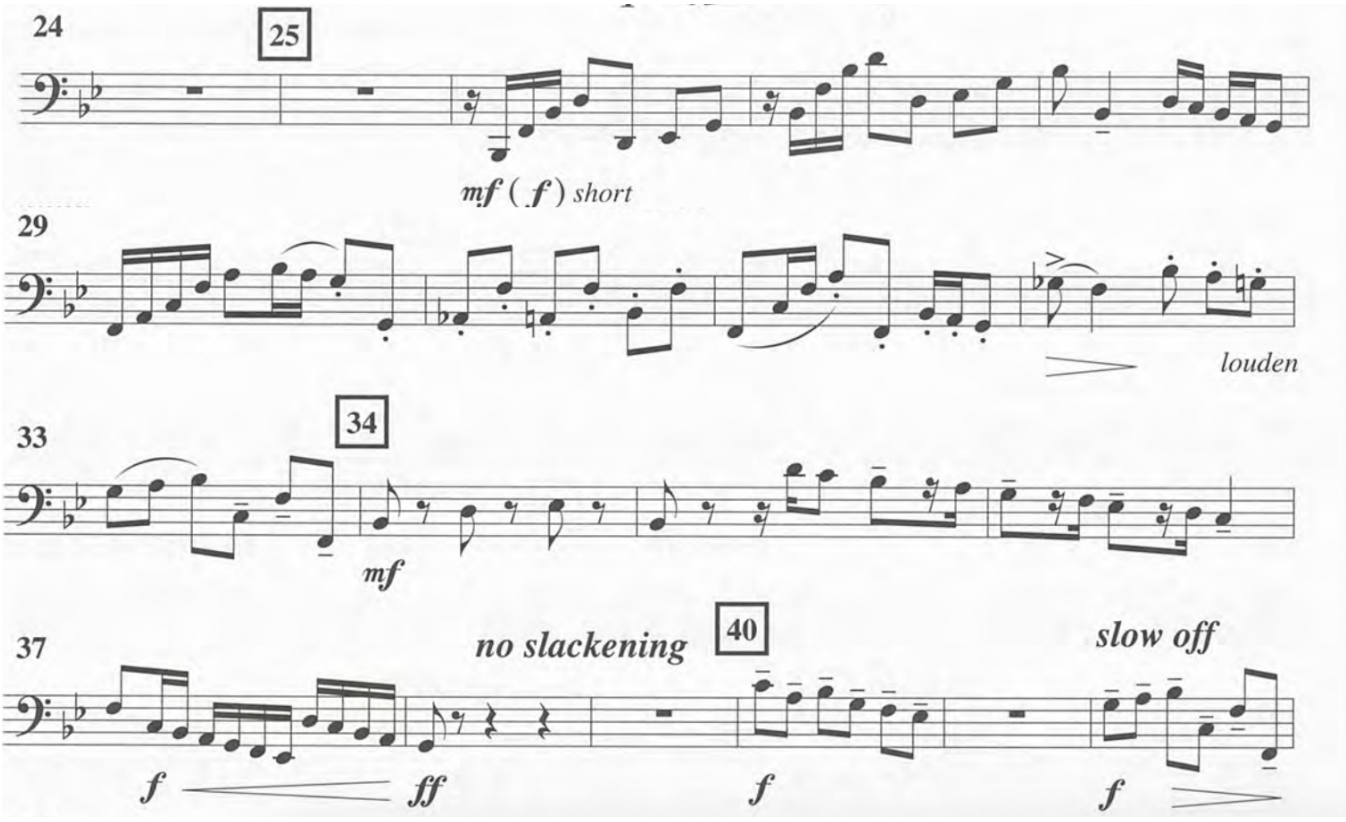
Percy Grainger: Lincolnshire Posy, Rufford Park Poachers *= ca. 132 bpm*

First bassoon, complete solo.



Percy Grainger: Lincolnshire Posy, The Brisk Young Sailor *= ca. 92 bpm*

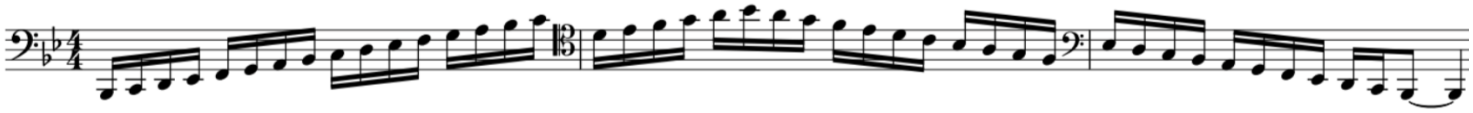
First bassoon, from m. 26-38.



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:



Each performer will be asked to perform a brief sight-reading sample. Sight reading will be at the approximate level five of SightReadingFactory.com and may include tenor clef.