



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 fall 2024.

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

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

New Music Ensemble
M/W 5:15-6:30pm

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
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Barbara York: Contrabassoon Sonata, mvt. II

= 120 bpm

Perform on bassoon, from m. 3 - rehearsal B.

Musical score for Contrabassoon Sonata, mvt. II, measures 3-18. The score is written in bass clef with a key signature of one flat and a 2/4 time signature. It features a variety of dynamics including *f*, *mf*, *mp*, and *f*. The piece includes several triplet markings (indicated by a '3' above the notes) and slurs. Rehearsal marks 'A' and 'B' are circled. The score concludes with a double bar line.

Julius Weissenborn: Method, Volume 1

= ca. 90-100 bpm

Musical score for Julius Weissenborn: Method, Volume 1, measures 1-4. The score is written in bass clef with a key signature of one sharp and a 2/4 time signature. It is marked *Allegretto* and *p*. The piece features a variety of dynamics including *f*, *p*, and *cresc.*. It includes slurs and a first/second ending (1. and 2.) at the end of the first line. The score concludes with a double bar line.

Fine.

p

p

mf

p

f

Da capo

Richard Wagner: Tannhauser, Overture

= 50 bpm

Second bassoon, from m. 1-16.

Fagott II.

Richard Wagner.

Andante maestoso. (♩ = 50.)

p tenuto molto

p

p

Gaetano Donizetti: L'elisir d'amore, Una Furtiva Lagrime = ca. 120 bpm

First bassoon, complete solo.

LARGHETTO

FAGOTTO 1^o

FAGOTTO 2^o

1

P Solo

67

cres.

calando

4

Johannes Brahms: Academic Festival Overture

= ca. 140-150 bpm

First bassoon, from rehearsal D - E.

79 **D**
cresc. poco a poco
f
cresc.

87 *L'istesso tempo, un poco maestoso*
ff

91 *marc.*

99 *marc.*

106 *p* **E**

1 4

Detailed description: This block contains the musical score for the first bassoon part in Johannes Brahms' Academic Festival Overture, covering rehearsal D to rehearsal E. The score is written in bass clef with a key signature of one flat (B-flat major). It consists of five staves. The first staff (measures 79-86) begins with rehearsal D, marked 'cresc. poco a poco' and 'f'. The second staff (measures 87-90) is marked 'L'istesso tempo, un poco maestoso' and 'ff'. The third staff (measures 91-98) is marked 'marc.'. The fourth staff (measures 99-105) is also marked 'marc.'. The fifth staff (measures 106-113) begins with rehearsal E, marked 'p', and includes first and fourth endings. A horizontal line is drawn below the score.

Bela Bartok: Concerto for Orchestra, Giuoco delle coppie

= 74 bpm

First bassoon, from m. 9-25 and 165-181.

Allegretto scherzando

6 9

Side Drum *p*

17

25 1

Detailed description: This block contains the musical score for the first bassoon part in Bela Bartok's Concerto for Orchestra, 'Giuoco delle coppie'. The score is written in bass clef with a key signature of one flat (B-flat major) and a 2/4 time signature. It consists of four staves. The first staff (measures 6-9) is marked 'Allegretto scherzando' and 'p'. The second staff (measures 10-16) is marked 'Side Drum' and 'p'. The third staff (measures 17-24) is marked 'f'. The fourth staff (measures 25-26) is marked '1'. A horizontal line is drawn below the score.

159

165

Fl. Ob. Fl. Ob. Fl. Cl. Fl. Cl. Fl.

173

Poco rit. tornando al Tempo I

181 1

f

Detailed description: This is a musical score for woodwinds and strings. It consists of four staves. The top staff is a treble clef staff with a key signature of one flat and a 7/8 time signature. It contains measures 159-181. The second staff is a bass clef staff with a key signature of one flat, containing measures 165-173. The third staff is a bass clef staff with a key signature of one flat, containing measures 173-181. The fourth staff is a bass clef staff with a key signature of one flat, containing measures 181-181. The score includes various woodwind parts (Flute, Oboe, Clarinet) and string parts. Dynamics include *p* and *f*. Performance instructions include 'Poco rit.' and 'tornando al Tempo I'. Measure numbers 159, 165, 173, and 181 are indicated in boxes. A first ending bracket is shown at the end of the fourth staff.

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.

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.