



CSU BASSOON STUDIO

All students registered for applied lessons are required to participate in a large ensemble, determined by blind audition the week prior to classes.

Auditions are mandatory for all students in applied lessons. Performers will be assigned to one to two ensembles and rotate chairs based on strengths and needed experiences demonstrated in the audition.

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 2025. Please notify Dr. Bellamy (cayla.bellamy@colostate.edu) of any anticipated and unavoidable scheduling conflicts before auditions take place.

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

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

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

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:
 - www.orchestralbassoon.com
 - Spotify, Apple Music
 - Make sure any YouTube recordings are created by professionals.
 - Begin preparing early.
 - Only practice as quickly as you can control.
 - Always use a metronome and tuner.
 - Have at least two suitable, performance quality reeds..
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Antonin Dvorak: Symphony No 9, mvt. I

Tempo: Allegro molto

Bassoon 1, from 17 measures after rehearsal 10 - 10 measures after rehearsal 11.

Musical score for Bassoon 1, measures 17-27. The score is written in bass clef with a key signature of two sharps (F# and C#). It features five staves of music. The first staff includes rehearsal marks 1, 5, 10, and 12, and an 'Obol I.' marking. The second staff begins with a piano (*p*) dynamic. The third staff includes dynamics *cresc.*, *fz*, *mp*, and *p*. The fourth staff includes dynamics *p*, *cresc.*, *f*, *ff*, and *dim.*. The fifth staff includes dynamics *f*, *p*, and *f*. Fingerings 1, 2, 3, and 4 are indicated above notes in the first and fifth staves.

Antonin Dvorak: Symphony No 9, mvt. IV

Tempo: Allegro con fuoco

Bassoon 1, from the solo after rehearsal 10 - 6 measures after rehearsal 11.

Musical score for Bassoon 1, measures 10-16. The score is written in bass clef with a key signature of two sharps (F# and C#). It features four staves of music. The first staff includes rehearsal mark 10, the tempo marking 'Un poco sostenuto.', and dynamics *f*, *dim.*, and *p*. A 'Solo.' marking is placed above the first staff. Fingerings 1, 2, 3, 4, 5, and 6 are indicated above notes. The second staff includes rehearsal marks 7 and 8, and the dynamic *mf marcato*. The third staff includes the dynamic *stacc.* and *p*. The fourth staff includes rehearsal marks 3 and 11, the tempo marking 'Tempo I.', and dynamics *string ff* and *fff*.

Antonin Dvorak: Serenade in D minor, mvt. I

Tempo: Moderato, quasi marcia

Bassoon 2, from 5 measures before rehearsal E - rehearsal F.

mf cresc. ritard. ff E a tempo f p mf dim. p pp

Benjamin Britten: Young Person's Guide to the Orchestra

Tempo: Allegro alla marcia

Bassoon 1, Variation D to the first ending.

VARIATION D (Bassoons)
Allegro alla marcia
f marcatiss. p dolce pp espress. pp rubato sim. ten. molto rall. a tempo pp ff

W. A. Mozart: Concerto in B-flat, K 191, mvt. II

Tempo: *Andante ma Adagio*

Solo bassoon, m. 7-21.

5

SOLO

9

12

tr

16

19

tr

2

21-22

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.