

2024 Bassoon Large Ensemble Auditions

Saturday, August 24, 12:00 pm - 1:30 pm
Gammage 301

Be prepared to play the following excerpts

Composer	Composition	Movement	Other
Valerie Coleman	<i>Red Clay and Mississippi Delta</i> (wind quintet)	mm. 101-115 & 191-206	Bassoon solo
Michael Kocour	<i>Lila's Lament</i>	Bassoon solo mm. 112-176	Bassoon solo
Francisco Mignone	<i>Aquela modinha que o Villa não escreveu</i>	Entire solo	Solo
Mozart	<i>Symphony #35 "Haffner"</i>	IV. Finale, Presto mm. 9-37	1st bassoon
Stravinsky	<i>Pulcinella Suite</i>	Variation 2a prepare the entire excerpt with and without repeats	1st bassoon
Tchaikovsky	<i>Symphony #4</i>	I. Moderato con anima mm. 35-46, 224-234, & 294-299 II. Canzona mm. 268-end	1st bassoon

AUDITION PREPARATION: Your bassoon audition requires dedication and careful attention to detail. The suggested plan will help you prepare and organize your excerpts effectively:

- **Listen to recordings:** Start by listening to a minimum of 3 professional bassoonists/symphonies (when possible). Pay attention to their interpretation, phrasing, dynamics, articulation, and overall expression. Take note of any variations in tempo.
- **Study the scores:** When possible, obtain a copy of the score (imslp.org) and study the score carefully. Analyze the markings, dynamics, articulations, and any other relevant information provided by the composer.
- **Practice with a metronome:** Use a metronome to ensure that you maintain a steady tempo and rhythm. Begin practicing each excerpt slowly and gradually increase the tempo as you become more comfortable.
- **Focus on technique:** Pay close attention to your technique while practicing each excerpt/solo. Work on achieving a clear and resonant tone, precise articulation, smooth phrasing, and dynamic control.
- **Record yourself:** Record yourself playing each excerpt and listen back critically. Take note of any mistakes, inconsistencies, or areas where you can improve. Use these recordings to keep track of your progress.
- **Seek feedback/mock audition:** Play your excerpts for other musicians and ask for feedback. Take note of any areas that need improvement and incorporate these

suggestions into your practice time. Schedule a mock audition(s) with other musicians/bassoonists.

- **Practice examples:** To better understand Stravinsky's *Pulcinella* excerpt, I've included a duet version (pp. 10-11) so that you can follow the melody lines. For mastery of Tchaikovsky, spend some time learning and perfecting the practice examples (p. 12) BEFORE learning the excerpts.
- **Reeds:** Be sure to spend a lot of time this summer crafting and selecting reeds that enhance your performance and allows for great control and expression for each excerpt. Remember, even the most skilled bassoonist can be hindered by a poorly made reed.
- **Final thoughts:** Your audition needs to reflect your best playing, since it will influence your ensemble placement for the entire school year. Start preparing your excerpts TODAY!
- **Contact:** albie.micklich@asu.edu with any questions you have.

For more information on large ensembles, auditions, and how to sign up for your audition check out this link:

<https://musicdancetheatre.asu.edu/ensembles/ensemble-auditions>

There are three wonderful opportunities to be a member of Studio Orchestra (1 position) or ASU Chamber Winds (2 positions). Bassoonists will be selected for these positions based on their large ensemble audition and availability.

- **ASU Chamber Winds** rehearses on Monday and Wednesday from 9:00 am - 10:15 am; students receive \$500/semester.
- **Studio Orchestra** rehearses on Wednesday and Friday from 8:30 am - 9:45 am; students receive \$500/semester.

Valerie Coleman | Red Clay and Mississippi Delta

101 **D** solo *mf* (articulation ad lib.-like bebop)

104

108

111

115 *f*

191 **H** solo *mf* POCO PIU MOSSO *pp*

194

197 *poco a poco cresc.*

200 *sfzp* *sfz* *f*

204 *ff*

Michael Kocour | *Lila's Lament* for two alto flutes and bassoon

This "post bop" jazz solo has many elements of the music of John Coltrane and Wayne Shorter. Kocour used minimal dynamic and phrase markings so that the soloist is free to do as they wish. Be sure to go 'wild' with your interpretation (and listen to a lot of Coltrane and Shorter).

112 $\text{♩} = 54-60$

Solo *mf*

119

126

128

132

139

146

153

160

167

173

176

mf

Francisco Mignone | *Aquela modinha que o Villa não escreveu*

Imploring, longing and sad

p *mf* *p* *poco rit.* *a tempo* *Tempo I* *molto cresc.* *p* *cresc.* *delicately* *poco rit.* *3* *slower* *pp* *very slowly with complete resignation*

Mozart | Symphony #35 "Haffner"
IV. Presto (1st bassoon)

FINALE **Presto**

8

14

22

29

37 **A**

p *fp* *fp*

Stravinsky | *Pulcinella Suite*
Variation 2a | 1st bassoon
(Practice with and without repeats)

Allegro piuttosto moderato (♩ = 88)

81



82



83



84



Tchaikovsky | Symphony #4

I. Moderato con anima (In movimento di Valse) | (1st bassoon)

Moderato con anima (♩. = In movimento di Valse)

27 6

p poco cresc. *f espr.*

37

47 *cresc.*

45 *ff*

222 *sf* *sf* *N Solo p*

227 3 *mf* *sf*

290 *rallentando poco a poco al* *Solo* *Moderato assai, quasi Andante*

296 6 6

II. Canzona - Andantino in modo di canzona

Hand-drawn musical score for 'II. Canzona - Andantino in modo di canzona'. The score is written on three staves, each with a key signature of two flats (B-flat and E-flat) and a 12/8 time signature. The first staff begins at measure 268 and features a purple bracket spanning measures 268 to 272, with a '5' above measure 269. The second staff begins at measure 280 and includes the instruction 'espress.' below measure 284. The third staff begins at measure 288 and includes a purple bracket spanning measures 288 to 292, with a '9' above measure 290. Dynamic markings include 'pp' (pianissimo) at the start of the first staff, 'pp' below measure 290, and 'morendo' below measure 292. The word 'Solo' appears above measures 269, 288, and 290. The score is enclosed in a hand-drawn rectangular frame with a wavy line at the bottom left.

268 5 *Solo*
pp

280 *espress.*

288 9 *Solo*
pp *morendo*

Stravinsky (for learning/practicing)

Stravinsky, *Pulcinella*, Variation 2a

(flute and horn cues are in concert pitch)

Allegro piuttosto moderato (♩ = 88)

81 Fl. Hn.

5 5

accompagnando

82 Hn.

5 2nd Bsn.

Fl.

5 11 2nd Bsn.

83

5 5

5

84

First system of music. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/8 time signature. It contains a melodic line with a five-measure rest (5) and a twelve-measure rest (12) indicated by a slur. The bottom staff is in bass clef with the same key signature and time signature, containing a continuous eighth-note accompaniment. The system concludes with a first ending bracket labeled "1." and "Hn." above the staff.

Second system of music. The top staff continues the melodic line with a five-measure rest (5) and a seven-measure rest (7) indicated by a slur. It includes a second ending bracket labeled "2." and "Hn." above the staff. The bottom staff continues the eighth-note accompaniment. The system concludes with a final double bar line.

Tchaikovsky | Practice examples

Tchaikovsky, Symphony No. 4, II. Canzona

Work on the melody to Tchaikovsky's Canzona in half notes and quarter notes, paying particular attention to pitch, tone color, and phrasing. Work on the excerpt once you've mastered exercises 1 & 2.

Andantino ♩ = 52-60

First system of the Canzona melody, measures 1-12. The music is in 12/8 time, key of B-flat major (three flats). It features a single melodic line with half notes and quarter notes, many with slurs and accents. The first measure is marked *pp*. Measure numbers 6 and 12 are indicated at the start of their respective lines.

Andantino ♩ = 52-60

Second system of the Canzona melody, measures 13-21. The music continues with half notes and quarter notes, some with slurs and accents. The first measure is marked *pp*. Measure number 9 is indicated at the start of the second line.

Andantino ♩ = 52-60

Third system of the Canzona melody, measures 22-31. This system is written for piano with a grand staff (treble and bass clefs). The right hand plays the melody with slurs and accents, while the left hand provides harmonic support. Dynamics include *pp*, *pizz. pp*, *arco pp*, *espress.*, *pp*, *pp*, *mordendo*, *ppp*, and *pizz.*. Measure numbers 7 and 14 are indicated at the start of their respective lines.