

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	Red Clay and Mississippi Delta (wind quintet)	mm. 101-115 & 191-206	Bassoon solo
Michael Kocour	Lila's Lament	Bassoon solo mm. 112-176	Bassoon solo
Francisco Mignone	Aquela modinha que o Villa não escreveu	Entire solo	Solo
Mozart	Symphony #35 "Haffner"	IV. Finale, Presto mm. 9-37	1st bassoon
Stravinsky	Pulcinella Suite	Variation 2a prepare the entire excerpt with and without repeats	1st bassoon
Tchaikovsky	Symphony #4	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 (<u>imslp.org</u>) 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



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).



Francisco Mignone | Aquela modinha que o Villa não escreveu



Mozart | Symphony #35 "Haffner"

IV. Presto (1st bassoon)



Stravinsky | Pulcinella Suite

Variation 2a | 1st bassoon (Practice with and without repeats)

Allegro piuttosto moderato (J = 88)









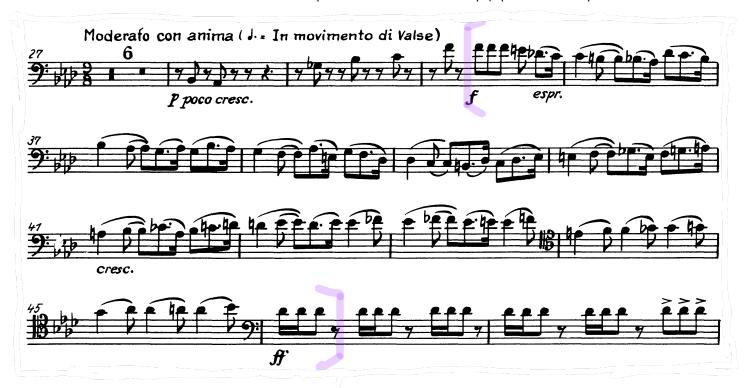


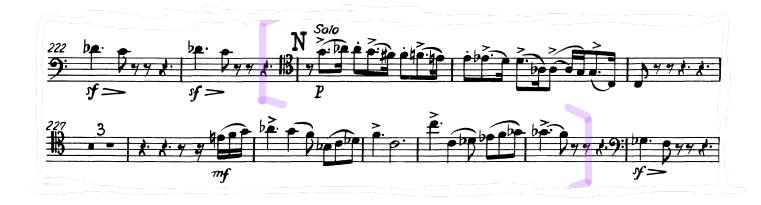




Tchaikovsky | Symphony #4

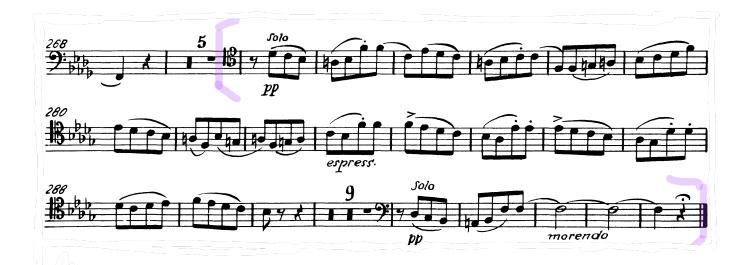
I. Moderato con anima (In movimento di Valse) | (1st bassoon)







II. Canzona - Andantino in modo di canzona

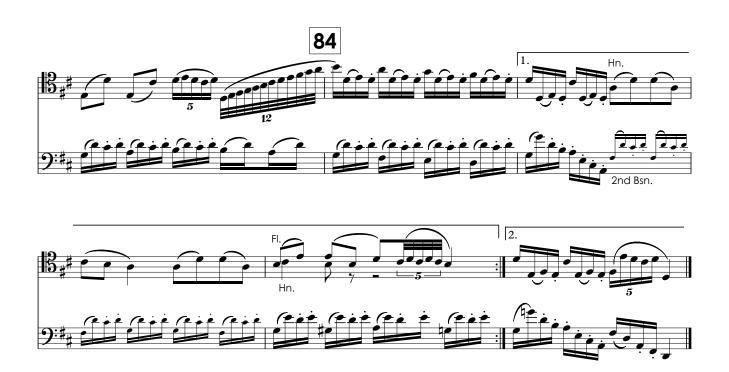


Stravinsky (for learning/practicing)

Stravinsky, Pulcinella, Variation 2a (flute and horn cues are in concert pitch)

Allegro piuttosto moderato (J = 88)





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.

