

Bassoon Selection 1

Etude Title: *No. 7*, page(s) 14–15

Tempo: Dotted quarter note 84–108

Play from: Beginning to downbeat of m. 75. Add a fermata to the low F.

Performance Guide:

This etude is all about playing light arpeggios. Be sure out the 6/8 time signature by feeling this etude in 2 at all times, never in 6.

This piece has many tricky nuances. First, maintain this light style throughout all staccato passages. Do not add accents and try to get the notes as short as possible, making it sound peckish. Instead, let the ends of the staccatos maintain a bouncy and a presto feel.

The section at m. 33 allows a welcomed contrast in style. Bring out the voice-like lyric singing this section to show your musicianship. Whenever leaping to a high note, prepare by supporting with air into and through the lower notes. Be careful to release the high note rather than blowing through. If you push through and past the high note, it will likely out and have a bright quality that does not match the rest of your sound.

Lastly, if your bassoon has a thumb Ab, utilize this to make your low F to low Ab transitions easier, giving your right pinky a break.

Bassoon Selection 1 Errata:

Add a small crescendo while beginning a slight ritard in measure 74, and a fermata on the final note (low F downbeat of 75) in order to make this end sound more final. In MM. 13 and 14, continue slur from the sixteenth notes into the next eighth note (slur in to big beat 2), to mirror the articulation in MM. 15 and 16.

Bassoon Selection 2

Etude Title: *No. 3*, page(s) 6-7

Tempo: Eighth Note = 88-104

Play from: Beginning through m. 16, beat 2, then cut to M. 46 beat 3 and play to the end

Performance Guide:

The opening phrase of this etude is quite delicate and presents several initial challenges. First, Eb in the staff can be slightly unstable. Building confidence on this note, on any note, involves daily long tone practice with a tuner and/or a drone. You can also try adding the left-hand pinky resonance key for stability, and also try using either your right pointer finger OR your right middle finger to see which speaks most easily.

Second, as we are in the key of Ab major, there are several Ab's in this opening phrase. Be aware of how open your left-hand half hole is, and if you hear a lot of cracking on those notes try adjusting your half hole opening. Also, if you have a thumb Ab, you may wish to utilize it in m. 10 to make the transition from your low Ab to your low F seamless, helping with the easy flow of the musical phrase. Third, with so many long note values in this opening phrase, it can be tempting to start this etude too quickly or to rush through this first phrase. In order to set your tempo, think about the second line with the 16th notes. You must have good eighth note subdivision throughout this etude, even when you speed things up to feel more in three beats per measure rather than nine beats per measure.

There are two high Ab fingerings to consider in this etude. In the right hand, you can play a "short" Ab with just the ring finger down, or you can play a "long" Ab with the middle finger, ring finger, and Bb thumb key down. See which sounds better and more in tune on your instrument.

The 16th note passages throughout this etude should never feel rushed. They look fast, but they really should be treated quite expressively. Practice these lines completely in tempo, paying particular attention to the places where the musical line changes direction and focusing on consistent use of air, to ensure absolute control before adding any sort of rubato.

When phrasing up to the highest notes of this etude, like the Bb and C at the top of the range, it's

important to focus on the notes that come before the high note. Don't rush, get suddenly tighter with your embouchure, or suddenly change your air (keep quantity and support even). If you are utilizing new fingerings to help you get through this part of the etude, practice these fingerings first in scales to build muscle memory, then slowly incorporate them into the music.

In the last two measures of the etude, don't get too soft too soon. It will make it difficult to have a long diminuendo on the last note if you start it too quietly and the pitch will suffer.

When you begin working on this etude at a slow tempo, be aware of how you are getting from note to note. Work on using a legato, connected, unbroken air stream and on ensuring that your fingers are moving in a smooth and unhurried way and you can overcome that feeling. If you find intervals that are coming out disconnected, isolate those intervals and work on smoothing them out (possibly incorporating slur fingerings) before putting them back in the longer phrase.

Bassoon Selection 2 Errata:

Bassoon Selection 3

Etude Title: *No. 15*, page(s) 28-29

Tempo: Quarter Note = 80-92

Play from: beginning through m 53 then jump to m 68 with no break to play 68 to the end of the etude

Performance Guide:

This etude is in b minor and f-sharp minor. This is important as there are many passages based on these scales throughout the etude.

One of the challenges in this etude is the articulation patterns. Practicing these scales with their corresponding articulation patterns will help technical and articulation difficulties. The b minor scale (slur the first and second 16th together, then the third and fourth 16th together) and f# minor (slur second and third 16ths together, then fourth and first 16th of next beat together) can be confusing, so practice this slowly to get the unique patterns down. In both, it is important not to clip the second note under the slur to keep your air support strong.

The rooftop accents in the first two measures should not be seen as harsh accents, but more of an emphasis on the first note of each pair of sixteenth notes. Although these are absent after the first two measures, this pattern should continue through m 16. When this material returns in m 68, again this emphasis should be played through m 78.

One of the more difficult passages is m 80 through m 90 as the syncopation can lead to destabilizing the pulse and rhythm. When practicing this section, remove the ties and replace all eighth notes with articulated sixteenth notes. Once this feels comfortable, play as written but continue to subdivide the sixteenth notes internally.

Ending on a high B can be tricky, so make sure to have good support from your lower abdomen and don't over-blow. Keep your embouchure round and supportive, and do not blow past a comfortable forte dynamic level for YOU to keep the pitch and sound quality controlled.

Etude #1

♩. = 84-108

Presto.

7.

mf f p

6 p

11

16 f mf p p

21 p mf

26 f pp

31 p f

37 mf p

43 f p

Etude #1 (p. 2)

15

49



56



61



66



71



Etude #2

♩ = 88-104

Adagio.

3.

START



Etude #2 (p.2)

7

A musical score for a piece in 13/8 time, featuring a complex rhythmic pattern of eighth and sixteenth notes. The score is marked with dynamics such as *p*, *f*, *mf*, and *rit.* The piece is crossed out with a large black X.

46

49

52

55

END

Etude #3

15.

START

♩ = 80-92

Allegro.

5

9

13

17

21

25

29

34

38

p *mf* *f* *mf* *p* *f* *f* *f* *f* *f*

Etude #3 (p. 2)

29

44



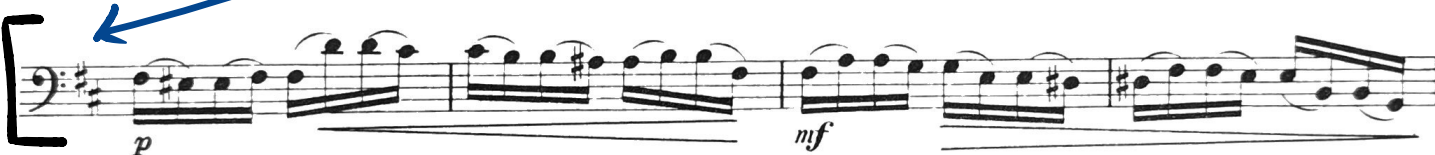
51



Skip to



68



72



77



81



87



92



END