



Sam Houston  
State University

2018 TEXAS BANDMASTERS ASSOCIATION CONVENTION

# ATSSB AUDITION MUSIC BASSOON

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SUPPLEMENTAL MATERIALS

July 27, 2018 || 11:00am || CC 305  
Henry B. Gonzalez Convention Center  
San Antonio, TX

## ETUDE NO. 4 (P. 4)

Key: G Major

Tempo range: Quarter = 66-76

Instructions: Play all

### PERFORMANCE/PRACTICE GUIDE

- Treat the upper notes in the 2-note ascending slurs as the melody; use this line to guide your phrasing ideas
  - Have someone else play the lower line the same time as you play the upper to better hear the intonation and implied harmonies
- Listen for smooth upward slurs, relying on a solid air stream, support muscles, and voicing/vowel shapes rather than solely on embouchure pressure
  - Practice each large slur with a metronome & tuner; turn each into a half-note @ quarter = 60, listening for cleanliness & intonation
- Connect the upper note as much as possible to the next lower note; avoid clipping the 2-note slurs
- Large, noticeable dynamic contrasts are key throughout (*piano* vs. *forte*)
  - Add your own phrasing ideas that complement the printed dynamics
- Review general flicking rules for clean technique (see "Additional Resources" at the back of this handout)

### FINGERINGS FOR SELECTED PASSAGES

Measure 4



Measure 17

\*this fingering may slur more cleanly than the standard using the whisper key & half-hole

Measure 21

\*briefly vent the LH 2nd finger to allow the note to speak, then return it to the normal, fully-covered position

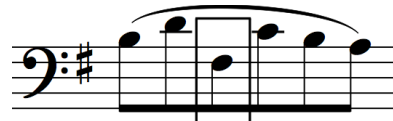
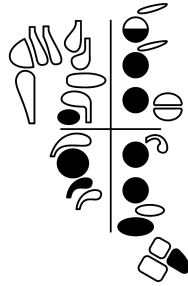
\*this slur fingering makes the right-hand different enough from the G3 fingering to make a smoother slur & minimize embouchure & voicing adjustments

Measure 25

*dimin.*

\*the "long" C#3 fingering slurs very nicely & provides a full, rich tone; it tends bright and sharp, so keep voicing & embouchure round

Measure 31

***p** ritard.*

\*the "muted" F#3 fingering provides a nice, covered tone quality for soft passages; it tends sharp on many instruments, so adjust accordingly

## TARGETED FUNDAMENTALS

- Full range scales in G major
- Slurred half-note thirds, full range, @ quarter = 60 in G major
- Long tones on G4, F#4, and D4

## ETUDE NO. 5 (P. 4-5)

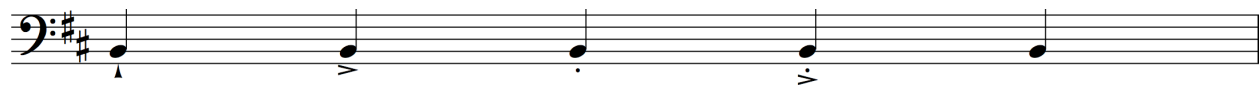
Key: B Minor

Tempo range: Quarter = 120-126

Instructions: Play all

## PERFORMANCE/PRACTICE GUIDE

- Make clear distinctions between the five main articulation styles:

**MARCATO ACCENT**

- short note length
- firm articulation on front of the note
- sudden burst of air

**HORIZONTAL ACCENT**

- long note length
- normal articulation on front of the note
- sudden burst of air with a quick diminuendo

**STACCATO**

- short note length
- normal articulation on front of the note
- solid, sustained tone

**STACCATO + ACCENT**

- semi-short note length
- normal articulation on front of the note
- fast burst of air with a quick diminuendo

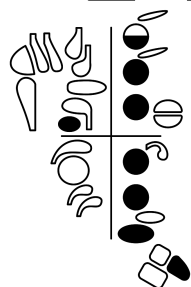
**UNMARKED**

- slightly separated note length
- normal articulation on front of the note
- fairly sustained tone

- The ultimate goal is to feel this etude in a broad “one” rather than 2/4, but begin with slow, deliberate practice
- Keep the repeated sixteenth note pairs moving, with a clear yet quasi-legato articulation and fast-moving air
  - Make the occasional staccato pairs extra crisp to bring out their melodic contour
  - Double-tongue if necessary
- The downbeat of mm. 46 should, in my opinion, be played exactly as the following downbeats in mm. 47-49, which also mimics the opening phrase in style
- There is plenty of room to add dynamics & phrasing, as there is only a *forte* indicated at the beginning - get creative!
- The final *rallentando* only lasts for 2 measures at a quick tempo, so pace the *rallentando* carefully and evenly over the short time span; no sudden slow-downs
- Practice with the metronome on the offbeat to help keep the tempo moving
- Review general flicking rules for clean technique (see “Additional Resources” at the back of this handout)

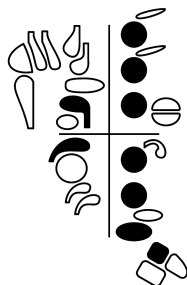
## FINGERINGS FOR SELECTED PASSAGES

Measure 3



\*incorporate this as your standard F#3 fingering, as it is lower in pitch and darker in tone than the thumb fingering

Measure 17

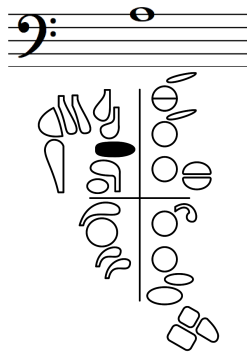


\*this “long” or “full” fingering has a rich sound, but it tends bright and sharp if your embouchure isn’t quite round enough and/or your voicing is not open

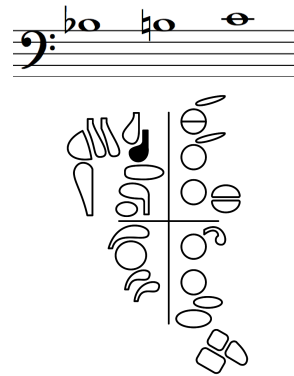
## ADDITIONAL RESOURCES

### GENERAL FLICKING GUIDELINES

- The “flicking” motion involves briefly tapping & releasing the appropriate left-hand thumb key
- If you articulate A3, Bb3, B3, or C4, you must flick each time the note is articulated
  - Fast, repeated articulations may require the key to be held down throughout the passage
- If you slur to A3, Bb3, B3, or C4 from a major 3rd in any direction, you must flick
  - Slurs up to D4 of a Major 6th or larger must be flicked with the high D key (high C key may be used if the instrument does not have a high D key)



Flick this key for A3



Flick this key for Bb3, B3, and C4

### METRONOME PRACTICE TIPS

- Keep the metronome out of sight
- Put the metronome on one click per measure or every other measure
- Place the metronome tick on notes and beats other than “one”
- Play exactly with the metronome if it’s ticking, and turn it off when not playing

### HELPFUL LINKS

- Bassoon-Family Fingering Companion, from the International Double Reed Society: <https://www.idrs.org/resources/BSNFING/FINGHOME.htm>
- Online Drone: <http://www.dronetonetool.com>
- Fingering Diagram Builder by Brett Pimentel: <http://fingering.bretpimentel.com/>

## SLURRED HALF-NOTE INTERVALS

\*Use a metronome & tuner for these exercises, changing the notes according to the key signature  
(patterns are given in C major)

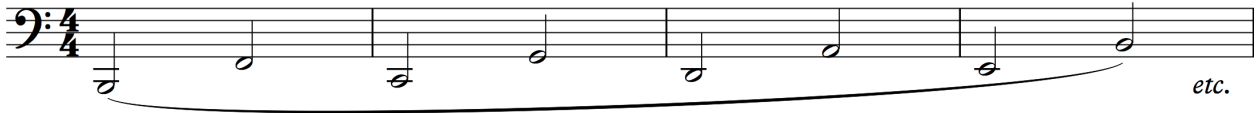
♩ = 60



♩ = 60



♩ = 60



# Herzberg Long Tones

Perform these exercises with a tuner and a metronome set at Quarter-Note = 60.

The goal is to play each note exactly with the metronome, exactly in tune, with delicate, well-controlled attacks. These exercises will increase your control over pitch and response. Work on 1-3 pitches on the bassoon each day, varying the range of the pitches.

These exercises also help in determining the quality of reeds. If you are able to do these exercises well on low D and high D, you have a good reed.

On patterns 1 and 2, once you are secure with the dynamic scheme as written, add one note to each bar so the initial *pp* lasts longer, etc. Then add 2 notes, then 3, etc.

On patterns 4 and 5, add one beat to each bar so each dynamic marking lasts 5 beats; eventually make each bar 6 beats, then 7, then 8.

**Play each quarter-note full value with the sound stopping at the beginning of the rest.**

pp ff pp

**Play as connected as possible with very gentle articulation.**

pp ff pp

pp ff pp ff

pp ff pp

ff pp ff