

Bassoon Audition Packet

Spring 2025

Please perform the following excerpts below. Excerpts should be performed as indicated and in the order they appear. Please pay close attention to the instructions for specific measures to perform!

Preparation

To best prepare you for your audition, please make sure you do the following:

1. Print out your packet.
2. Identify what the adjudicators will be listening for.
3. Listen to each of the excerpts with your packet in front of you.
4. Identify the role your part has in the music
 - a. EX: Is it a solo? Accompaniment? Is anyone playing with you? If so, who? What are they doing
5. Mark with a pencil difficult spots that will need attention.
6. Come up with a practice strategy for each excerpt.
 - a. **SLOW AND ACCURATE is better than fast and messy!**

Take advantage of websites like www.orchestralbassoon.com, which have many helpful suggestions, recordings, and information regarding many of these pieces.

Day of the Audition

1. **ARRIVE EARLY!** Make sure you know where your audition room is and where you will go to warm up.
2. Auditions are blind, so there is no dress code requirement. Please audition in the outfit you feel most comfortable in.
3. Dr. Shawn will meet with the bassoon studio beforehand in the lobby. Please make sure you are there before the audition.
4. Cuts may be given out before the audition. If there are any cuts, I will make sure that the studio and the adjudicators are well aware of them.
5. Have your reeds soaked and ready to go **BEFORE** you walk on stage!
6. Playing a test note or two is fine before you perform your audition. Do not play all your scales, or anything that would identify you.
7. If you have questions during the process, please ask the adjudicator. **Do not ask the judges questions.**
8. The judges will tell you when to start your excerpts.
9. Take your time before you play the next excerpt. Do not jump straight into the next excerpt.

As always, if you have any questions, please feel free to contact Dr. Shawn.

W. A. Mozart, *The Marriage of Figaro Overture*
mm. 139-171

Musical score for W. A. Mozart, *The Marriage of Figaro Overture*, mm. 139-171. The score consists of four staves of music in bass clef with a key signature of one sharp (F#). The first staff has a red flag marking a measure with a '3' above it and 'pp' below it. The second staff has '1' above two measures and 'ff' below. The third staff has 'p' below. The fourth staff has 'f' below and numbers 1 through 6 above six measures.

Ludwig van Beethoven, *Symphony No. 5 in C Minor, Op. 67*
Movement III, pickup into mm. 281-324

Musical score for Ludwig van Beethoven, *Symphony No. 5 in C Minor, Op. 67*, Movement III, pickup into mm. 281-324. The score consists of six staves of music in bass clef with a key signature of two flats (Bb). The first staff is labeled '280' and has 'pp' below. The second staff is labeled '288'. The third staff is labeled '296'. The fourth staff is labeled '304'. The fifth staff is labeled '312' and has 'pp' below. The sixth staff is labeled '321' and has 'C' above, '35' above, and 'VI. 1' above.

Sergei Prokofiev

Peter and the Wolf

Pickup into Rehearsal 15-End

5

15 *Poco più andante pesante*

narrator *f*

f

f

f

16 *f* *energico*

f

Detailed description: This musical score is for Sergei Prokofiev's 'Peter and the Wolf'. It consists of six staves of music. The first staff is for the narrator, starting with a fermata and a measure rest, then playing a melodic line marked 'f' and 'Poco più andante pesante'. The second staff features a rhythmic accompaniment with triplets and accents, marked 'f'. The third staff continues the accompaniment with eighth-note patterns, also marked 'f'. The fourth staff shows a more complex accompaniment with triplets and accents, marked 'f'. The fifth staff begins with a measure rest, then a melodic line marked 'f' and 'energico'. The sixth staff continues the energetic accompaniment with eighth-note patterns, marked 'f'. The key signature is two sharps (D major), and the time signature is 2/4.