

An Introduction to Contemporary Music for Bassoon  
With Sixty-Four Etudes

by

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## WARM-UPS

Long Tones

PLAY LONG TONES EVERY DAY!

Practicing long tones is important for developing air support and a steady, sustained tone. Always use a fast, consistent stream of air and an embouchure that is shaped like saying "Oh," to produce a beautiful sound.

Use a metronome to keep your tempo steady and a tuner to stay on pitch.

Scale Patterns

PLAY SCALES EVERY DAY!

*RULES FOR SCALES*

- 1. Cleanliness before speed. If you are making mistakes, go slower and keep the rhythm steady.**
- 2. Keep your air support fast and consistent.**
- 3. Scales are music, too. Play with good tone, intention, and phrasing.**

For Etude #3 count each eighth note to make them all the same value. When you can do this well, speed up and group them in 2s and 3s, as they are beamed in the music.

# 1. Tones Through the Modes

1 ♩ = 40-60 Ionian mode



*mf* with a full tone

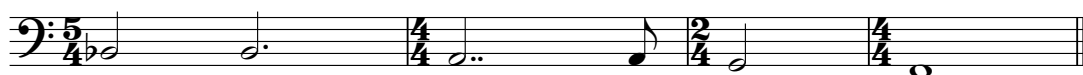
5



9



12



1 Dorian mode



*p* crescendo

5



9



13



## 1 Phrygian mode



5



10



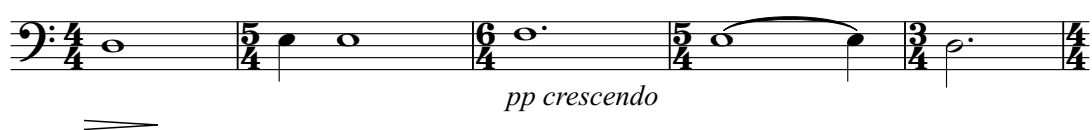
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## 1 Lydian mode



6



11



## 1 Mixolydian mode



5



9



12



1 Aeolian mode



*mp molto espressivo*

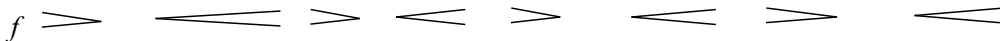
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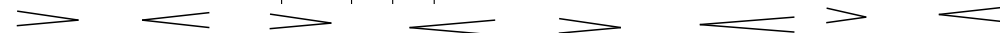
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1 Locrian mode



5



9



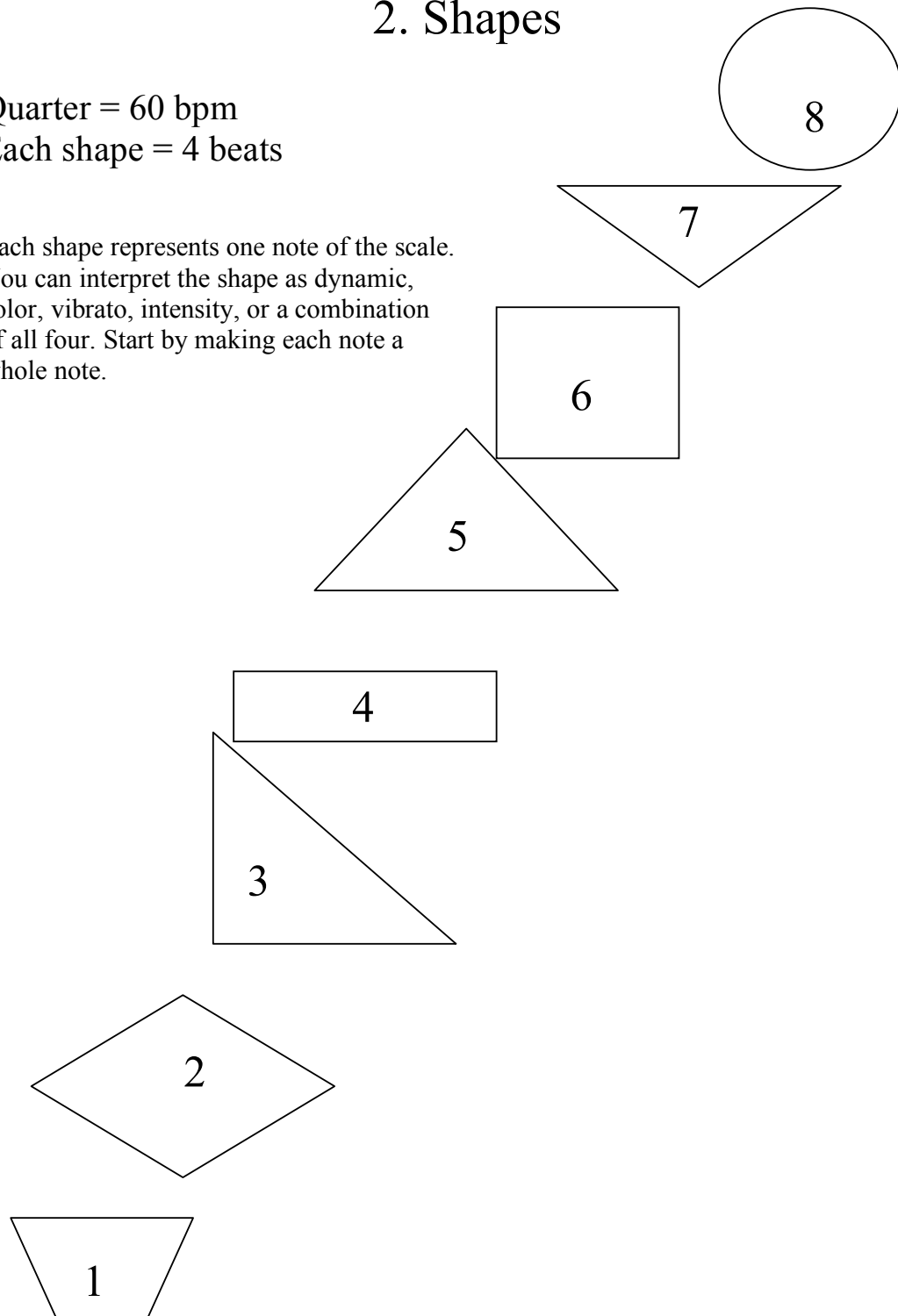
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## 2. Shapes

Quarter = 60 bpm  
Each shape = 4 beats

Each shape represents one note of the scale.  
You can interpret the shape as dynamic,  
color, vibrato, intensity, or a combination  
of all four. Start by making each note a  
whole note.





**G** in groups of 6

Musical notation for exercise G, consisting of six staves of bass clef music in 6/8 time. The notation includes various rhythmic patterns, slurs, and articulation marks. A box labeled 'H' is present on the second staff.

**J** in groups of 7

Musical notation for exercise J, consisting of four staves of bass clef music in 7/8 time. The notation includes various rhythmic patterns, slurs, and articulation marks.

## UNIT 1: SCALES

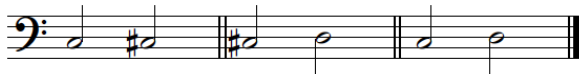
## Section I. Major and Minor Scales

A **major scale** is a collection of notes, following a specific order of whole and half steps.

A **half step** is the smallest distance between two notes: C to C#.

Two half steps together make a **whole step**: C to D.

Half step + Half step = Whole step



Every major scale has the *same* order of whole and half steps:



The minor scales also have a specific order of and half steps. There are three kinds of minor scale, the **natural minor**, the **harmonic minor**, and the **melodic minor**.

A **natural minor scale** can be played using the notes of the C major scale, but starting *two scale steps lower*, on A. A minor is called the *relative* minor to C major because it has the same key signature:



This is also called the **aeolian mode**, which starts on the *sixth* note of a major scale ( $\hat{6}$ ).

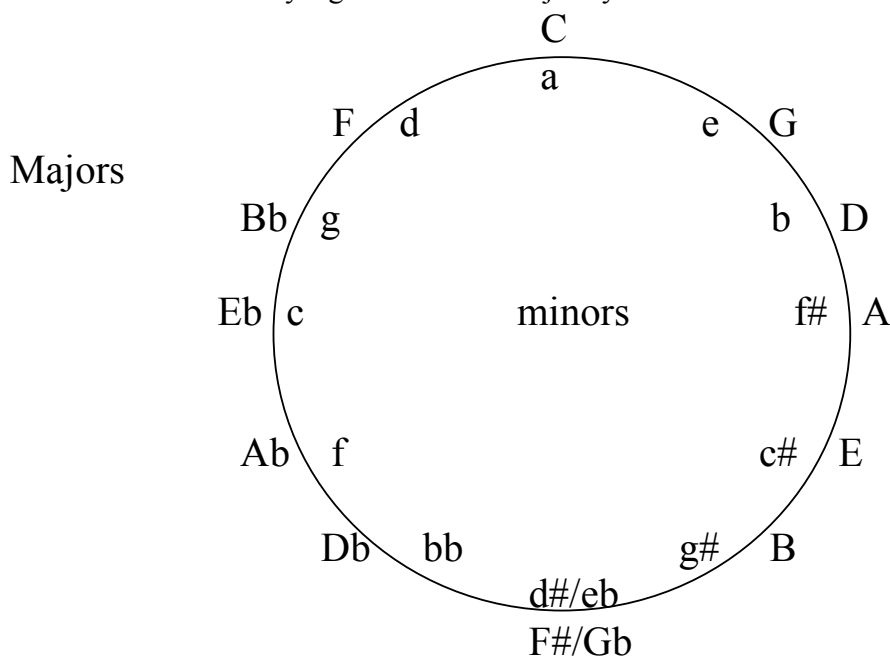
**Creative Corner:**

What are the differences in character of the major scale and the natural minor scale?

Make up a melody using the minor scale, like the following:



The circle of fifths shows the majors (outside) and their relative minors (inside). Each minor has the same key signature as the major by it:



The **harmonic minor** is a variation of the natural minor, which raises  $\hat{7}$  (the seventh step of the scale) to its position in the major scale. In A minor, play G# instead of G. There is a large jump between *lowered*  $\hat{6}$  and the major  $\hat{7}$ :

W H W W H A2 H - H A2 H W W H W

The musical notation shows the harmonic minor scale in A minor on a bass clef staff in 4/4 time. The notes are A, B, C, D, E, F, G#, A. The interval between F and G# is a tritone (A2).

The **melodic minor** is another variation on the natural minor. Going up the scale, raise scale degrees  $\hat{6}$  and  $\hat{7}$  one half step, so they are the same as  $\hat{6}$  and  $\hat{7}$  in the major scale by the same name, also known as the **parallel minor**. In A melodic minor these are F# and G# (from A major). When going back down, these notes return to F and G natural:

Different order of half and whole steps

W H W W W W H W W H W W H W

The musical notation shows the melodic minor scale in A minor on a bass clef staff in 4/4 time. The notes are A, B, C, D, E, F#, G#, A, G, F, E, D, C, B, A. The interval between F# and G# is a half step (H), and the interval between G# and F is a half step (H).

## 4. Major Fred

F major

1 **Moderato**



7



12



## 5. Aeoli Oli

G natural minor (aeolian mode)

1 **March**



5



10



14



## 6. Miner Melodie

C melodic minor

**Andante** *1*

6

12

18

23

*f*

## 7. Dance

B harmonic minor

**With intensity** *1*

*f*

9

*p*

16

*f*

21

*p cresc.*

## Section II. The Major Modes

A **mode** is a scale built by starting a different step of a major scale.

The **lydian mode** starts on the fourth note of a major scale:



The difference between F major and F lydian is  $\hat{4}$ , which is raised from B $\flat$  to B-natural:

**F major**

**F lydian**

W W H W W W H                      W W W H W W H



Etude #8 uses a B $\flat$  lydian scale:  $\hat{4}$  is raised from E $\flat$  to E-natural.



The **mixolydian mode** starts on the fifth note of a major scale:



The difference between G major and G mixolydian is  $\hat{7}$ , which is *lowered* from F $\sharp$  to F-natural.

**G major**

**G mixolydian**

W W H W W W H                      W W H W W H W



Etude #9 uses the E mixolydian scale:  $\hat{7}$  is lowered from D $\sharp$  to D-natural:



**Creative Corner:**

Improvise or compose a melody based on the lydian or mixolydian mode: Pick a scale, using a method shown above. What is the character of your composition?

## 8. Chant du Chien

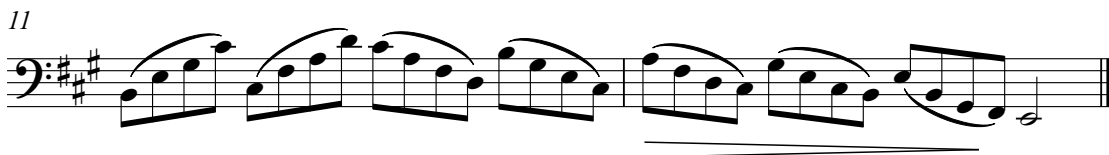
Bb lydian

 $\text{♩} = 66$   
Sostenuto and with reverence

## 9. Mixtolydia

E mixolydian

Andante ♩ = 96



## Section III. The Minor Modes

The **dorian mode** starts on the second note of a major scale:



The difference between D natural minor and D dorian is  $\hat{6}$ , which is raised from B $\flat$  to B-natural:

**D natural minor**

**D dorian**



Etude #10 uses the C dorian scale: C natural minor with  $\hat{6}$  raised from A $\flat$  to A-natural.



The **phrygian mode** starts on the third note of a major scale:



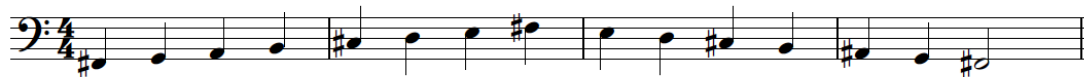
The difference between E natural minor and E phrygian is  $\hat{2}$ : which is lowered from F $\sharp$  to F-natural:

**E natural minor**

**E phrygian**



Etude #11 uses the F# phrygian scale: F# natural minor with  $\hat{2}$  lowered from G# to G-natural.



The **locrian mode** starts on the seventh note of a major scale:



The differences between B natural minor and B locrian are  $\hat{2}$  and  $\hat{5}$ , which are lowered from C# and F# to C and F natural:

**B natural minor**

**B locrian**



Etude #12 uses the G locrian scale: G natural minor with  $\hat{2}$  and  $\hat{5}$  lowered from A-natural and D-natural to Ab and Db.



**Creative Corner:**

Improvise or compose a melody based on one of these modes. What does it sound like to alter a scale in each of these ways? What is the character of your composition?

## 10. Doris

C dorian

Sostenuto, molto espressivo

1 *pp* *p*

6 *p cresc.*

11 *mp* *mf dim.*

16 *p cresc.*

21 *mp dim.*

## 11. Phryg

F# phrygian

Allegro

1 *f*

5 *p*

9 *mf* *p*

14

17

*p cresc.*

20

23

*f*

## 12. Melancholic Waltz

G locrian

**Directionless**

*poco f* *mp*

6

*cresc.*

12

*f* *mp cresc.*

18

*f dim.*

23

*mf*

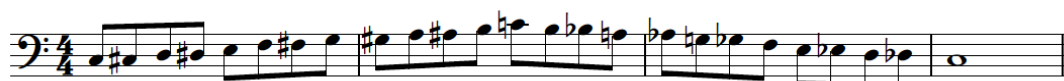
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*mp*

32

## Section IV. Half and Whole Step Scales

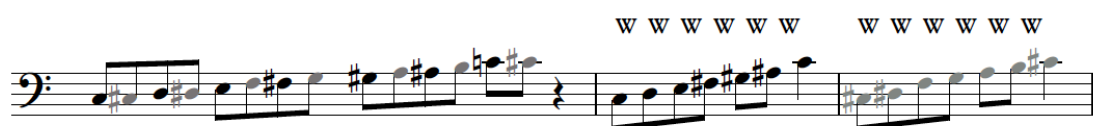
The **chromatic scale** is a series of half steps, including every note on the bassoon. The chromatic scale can start and end on any note. Play a one-octave chromatic scale:



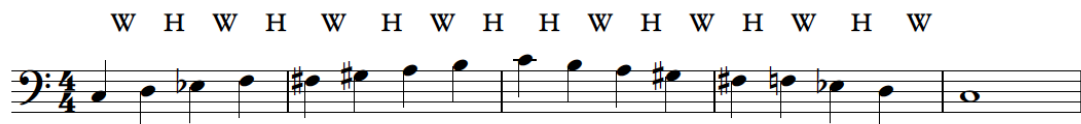
The **whole tone scale** is a series of whole steps. The chromatic scale can be divided into two whole tone scales (below). The whole tone scale has an open, ambiguous sound and can depict supernatural or mystical creatures in music, like wizards, ghosts, or vampires.

Chromatic scale (all half steps)

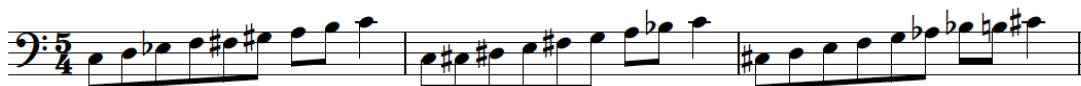
Whole Tone scales



The **octatonic scale** alternates whole steps with half steps.



There are three kinds of octatonic scale. Can you find a scale that follows the same pattern of half and whole steps, but is not the same as one of these scales?

**Creative Corner:**

Pick any two notes and connect them with a chromatic scale, play a melody but connect all the notes with chromatic scales like a glissando.

Make up a melody with only whole steps. What is the subject of your melody?

Practice the octatonic scales instead of major scales for one day. Can you memorize them?

## 13. Slinky

chromatic scale

### Slithering

*mp crescendo*

6

11  
*f*

17

23

28  
*sub p*

32  
*ff*

## 14. Wandering

C whole tone scale

1 With a funky swing ♩ = 72 *simile*

*f* *mf*

4

8

12

14

## 15. Wide Open Spaces

C# whole tone scale

Andante

9

17

25

32

# 16. Cadenza

octatonic scales

*a piacere*

*ff* *p* *f*

*tr* *tr*

*in tempo*

*f* *p* *mp dolce*

*a piacere*

*p cresc.*

*in tempo*

*a piacere* *f*

*a piacere* *ff*

## Section V. Intervals, Not Scales

Sometimes music is not based a scale, but on a set of pitches or intervals.

An **interval** is the distance between two notes.

Major intervals are from the steps of the major scale (the number is the scale degree of the upper note). The minor intervals are major intervals reduced by a half step. The perfect intervals are 4 and 5. When perfect intervals are decreased by a half step they are diminished (d5), when and increased by a half step, they are augmented (A4):

P1 M2 M3 P4 P5 M6 M7 P8 m3 m6 m7 m2 A4

M = Major

m = minor

P = Perfect

A = Augmented

d = diminished

You can invert the intervals (move one note above the other), to get another interval in the group of 12 (note: m becomes M, A becomes d, but P stays the same):

P1 m2 M2 m3 M3 P4 A4 P5 m6 M6 m7 M7 P8 m9(m2)

P8 M7 m7 M6 m6 P5 d5 P4 M3 m3 M2 m2 P1 m2

Can you identify the intervals in the melody of Etude #14?

**Creative Corner:**

Make up a melody that is not based on a major or minor scale. Pick a kind of interval and improvise a tune that uses that interval.

# 17. Not a Scale

atonal

**Allegretto** *simile*

*p leggiero*

9

17 *mf*

24 *f*

## UNIT 2: RHYTHM

## Section I. Familiar Note Values, Unfamiliar Rhythms

Basic Note Relations:

One half note  
=  
Two quarter notes  
=  
Four eighth notes  
=  
Eight sixteenth notes

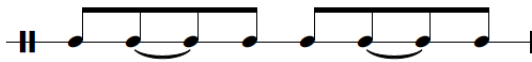


Sometimes rhythms are unfamiliar, so here is a way to figure out unfamiliar rhythms:

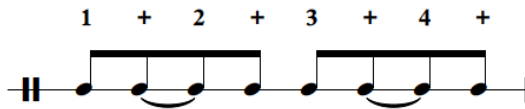
1. Find the smallest note value, the eighth note:



2. Divide the longer notes into smaller ones, quarter notes are two tied eighth notes:



3. Sing through the rhythm slowly, counting in eighth notes:



The rhythm can be notated like this. Say each count except for beats 2 and 4:

1	+	(2)	+	3	+	(4)	+
---	---	-----	---	---	---	-----	---

***Creative Corner:***

Using this rhythm, play through a major scale. Make up new ways to play the scale using this rhythm, and then try adding some leaps. Improvise a melody using this rhythm.

## 18. Mad Hatter's Rag

1 *Brightly*

6

11

16

22

27

30

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

## 18a. Little Mad Hatter's Rag

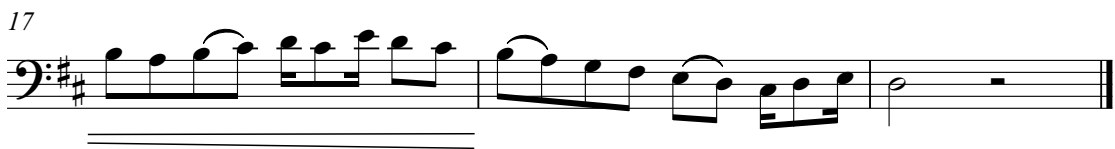
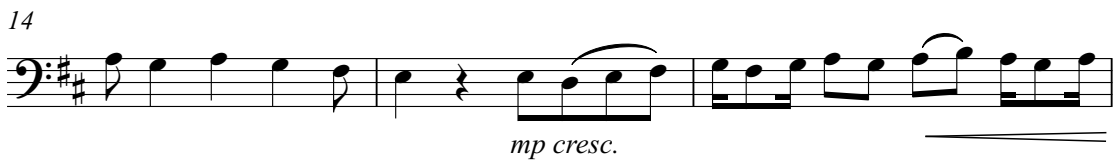
1 *Brightly*

7

*mp* *poco f*



## 19. Two-tone Cakewalk





## 20. Times Two

Stately

*f*

4  $\text{♪} = \text{♪}$  (same pulse) *p*

7

10  $\text{♪} = \text{♪}$  (same pulse) *f*

14  $\text{♪} = \text{♪}$  *p*

17

20  $\text{♪} = \text{♪}$  *f*

23

## 21. Rosewood

*1 sostenuto*

*pp*

6

11

16

21

*poco f*

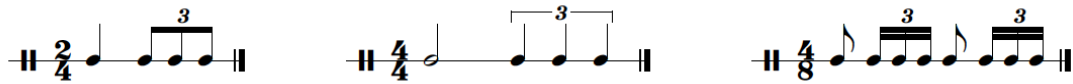
26

30

*pp*

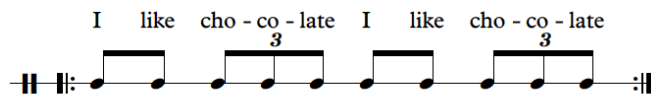
## Section III. Divisions of Three

A **triplet** is the division of a note into three equal parts. A note that is one half the beat is bracketed into a group of three, for example an eighth-note triplet in the space of one quarter note. Here are triplets worth the value of each given note.



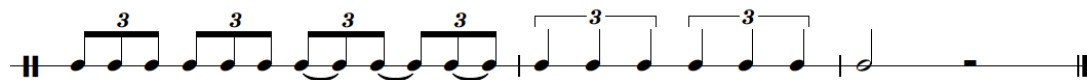
To say a triplet, use a word that has three equal syllables, like tri-ple-a, hum-ma-nah, or cho-co-late. Move your arm in a circle, feeling three notes like equal points on a wheel.

Count eighth notes followed by triplets:



Feel an angular motion for the eighth notes and a circular motion for the triplet.

A triplet can be over two pulses, like quarter-note triplets (three quarter notes in one half note's time). The quarter note triplet is like two eighth note triplets with ties:



A sextuplet is six notes, like two triplets put together:

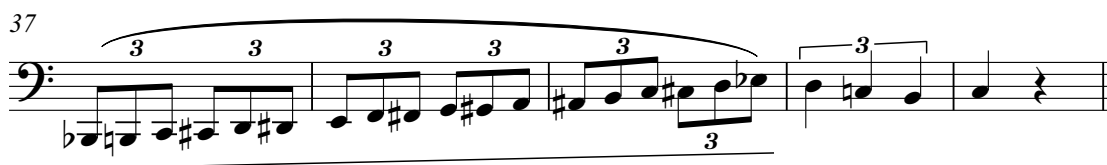
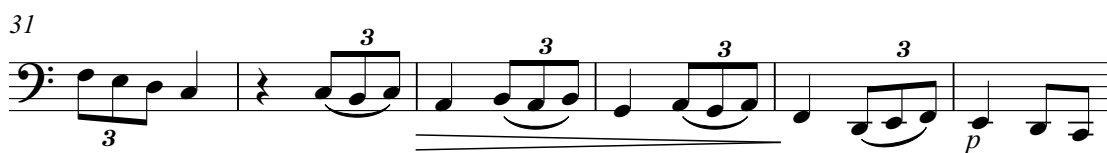
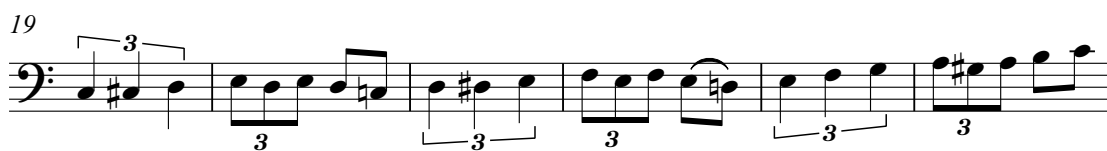
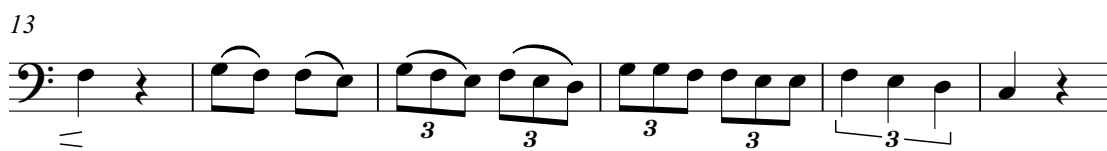
**Creative Corner:**

Practice alternating between eighth notes and triplets. Stand up and try to make up a dance that shows each different kind of division. How does your motion change?

Can you come up with more words that make triplets or sextuplets? Find or write a poem or a snippet of text to set to a rhythm, including triplets. Add pitches and playing the melody on your instrument. What style of music is your song?

## 22. Weaving

1 Allegretto



## 23. 3+3=6

Moderato ♩ = 100

1 *p* *mf*

5 *p*

10 *mf* *mf cresc.* Piu mosso ♩ = 72

14 *f* *f dim.*

18

21 *p cresc.* Tempo I ♩ = 50

25 *f dim.*

30

## Section IV. Divisions of Five

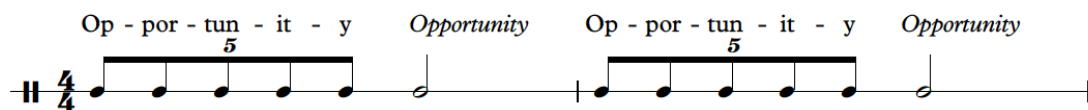
The **quintuplet** is division of one beat into five equal notes. For notation, take a division of four notes (four sixteenth notes in a quarter note) and bracket five of them together. See below several examples of a note and the quintuplet that fits into the same duration:



Count fives with a word like op-por-tun-it-y or hip-po-pot-a-mus. Keep each syllable equal and clap at the beginning of each word. You are saying fives and clapping the beat!

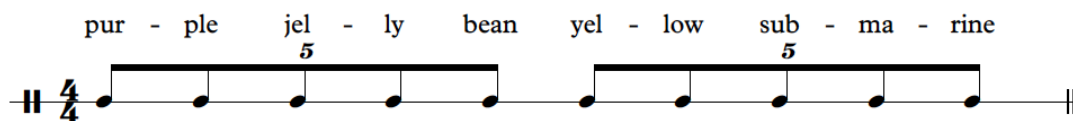
Move your arm in a circle, and feel the fives at equal points along the circle.

It is important to subdivide in fives as well! Say opportunity, and then think it in your head during the half note. Repeat it until you feel a constant flow of fives:

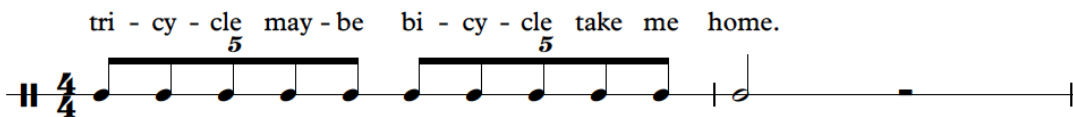


A five can also be group of 2 plus a group of 3. Try these:

Groups of 2+3:



Groups of 3+2:

**Creative Corner:**

Come up with some other word combinations that make five equal notes. Write a nonsense poem using all the different combinations.

## 24. Quicksand

1 **Adagio**

5

8

11

15

18

21

24

## 25. Time for Five

Allegretto ♩ = 96

4

7

10

13 ♩ = ♩<sup>5</sup>

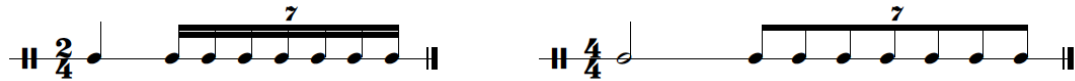
15

17

*simile*

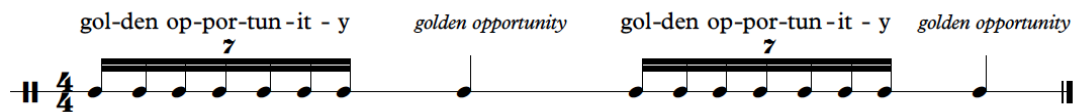
## Section V. Divisions of Seven

Seven notes in one beat are called a **septuplet**. Take a division of four notes and bracket seven of them in the same duration:



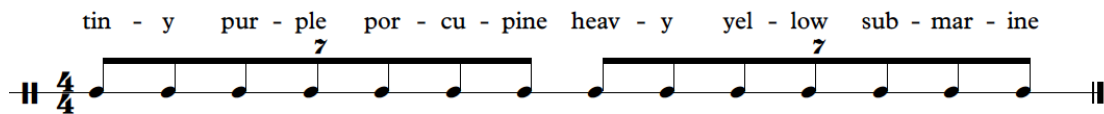
Words that make septuplets include gol-den op-por-tun-it-y, or pur-ple hip-po-pot-a-mus.

It is important to subdivide sevens as well! Clap the quarter note pulse and say gol-den op-por-tun-it-y once, and then think it in your head during the second quarter note:

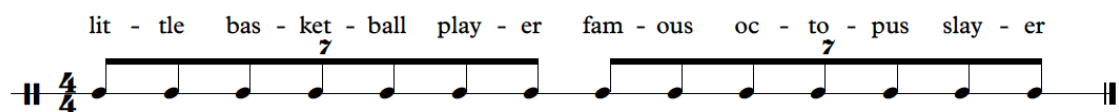


You can divide 7 into groups of 2 and 3: 2+2+3, or 2+3+2, or 3+2+2. If this is difficult, slow down and count each syllable as its own pulse. Then speed up again.

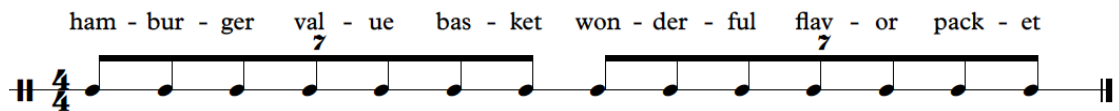
Groups of 2+2+3:



Groups of 2+3+2:



Groups of 3+2+2:

**Creative Corner:**

Come up with some other word combinations that make seven equal notes. Write a nonsense poem using all the different combinations.

## 26. 7-Up

1 **Andante**

7 7 *simile* 7

5 7 7 7

9 7 7

13  $\text{♩} = \text{♩}$  7 7 7 *simile*

17 7 7 7

20 7 7 7

23 7 7 7

## 27. Stairway to Seven

Allegro

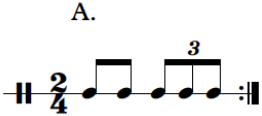
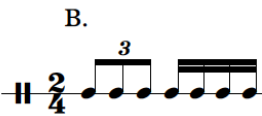
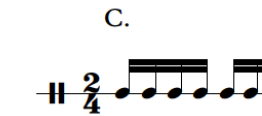
Musical score for "Stairway to Seven" in bass clef, 7/4 time, key of D major. The score consists of nine staves of music. It begins with a piano (*p*) dynamic and features various articulations including slurs, accents, and dynamic markings such as *mp*, *f*, and *ff*. The piece concludes with a double bar line.



Staff 1: *p*  
 Staff 2: 4  
 Staff 3: 7  
 Staff 4: 10  $\text{♩} = \text{♩}$   
 Staff 5: *mp*  
 Staff 6: 13  
 Staff 7: 17  $\text{♩} = \text{♩}^7$   
 Staff 8: 22 *f*  
 Staff 9: 25 *ff*  
 Staff 10: 27

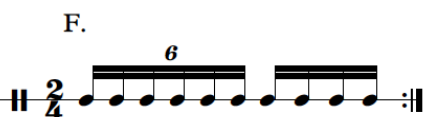

## Section VI. Mixed Subdivisions

The subdivision can change within a piece of music, so it is important to practice changing subdivisions while keeping a steady pulse. Try the following exercises:

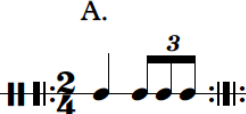

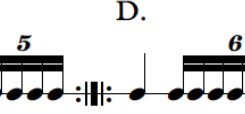
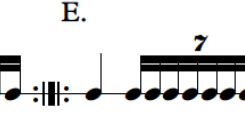

**Clap on the quarter note pulse and sing the rhythm:**

A.  B.  C. 

D.  E. 

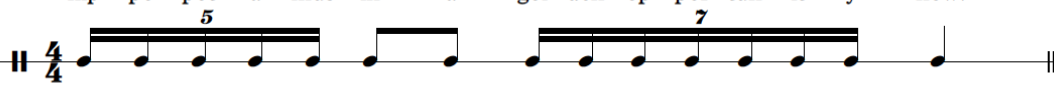
F.  G. 

During long notes, make sure you are subdividing to get ready for the next rhythm!

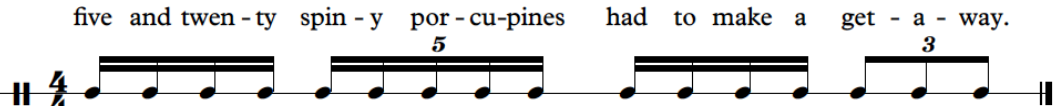
A.  B.  C.  D.  E. 

You can make up syllables or words to switch between the groupings:

hip - po - pot - a - mus in a gol - den op - por - tun - it - y now.



five and twen - ty spin - y por - cu - pines had to make a get - a - way.


*Creative Corner:*

Find a poem and set it to rhythm giving each word or group of words a different subdivision of the beat. Does that sound like normal speech?

## 28. Different Strokes

1 **Andante con moto**

4

7

10

13

15

*ff*

## 29. Flying

Rubato

Musical score for "29. Flying" in bass clef, 3/2 time signature. The piece is marked "Rubato" and begins with a piano (*pp*) dynamic. The score consists of eight staves of music, each starting with a measure number (1, 3, 5, 7, 9, 11, 14, 16). The music features a variety of technical exercises, including slurs, accents, and dynamic markings such as *p cresc.*, *f dim.*, *pp*, *f*, *ff dim. poco a poco*, and *p*. Fingerings are indicated by numbers 1-5. The score concludes with a fermata and a final dynamic marking of *p*.

## UNIT 3: METER

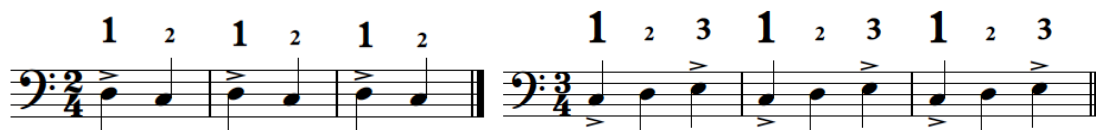
Meter organizes rhythm in a piece, but it also implies accents, based on the **strong** and **weak beats** of each meter.

In  $\frac{4}{4}$ , beats 1 and 3 are accented:



In  $\frac{2}{4}$ , beat 1 is accented.

In  $\frac{3}{4}$ , beat 1 is accented, and 3 is accented less.



The first half of Etude #30 shows the accents in each meter, and the second half does not.

**Odd meters** have 5, 7, or even 11 quarter notes in a bar.

$\frac{5}{4}$  has five quarter-note beats in each measure:



The beats can be grouped in 2 and 3, like playing in  $\frac{2}{4}$  and  $\frac{3}{4}$ :

2+3

3+2



You can add symbols to the music to show which is a group of 2 (line) and 3 (triangle).



**Creative Corner:**

Make up a melody that uses a 3+2 beat pattern. Can you play the same melody in a 2+3 style? What about shifting between the patterns while you are playing?

## 30. Song of the River Rats

## A. With energy



5



10



## 14 B.



18



22



25



29





## Section II. Compound Meter

**Compound meter** is meter in which the beat divides into three parts.

$\frac{6}{8}$  has two beats in each measure, and each beat is divided into 3 eighth notes:



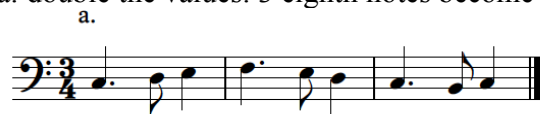
$\frac{9}{8}$  has three beats in each measure, and each beat is divided into 3 eighth notes:



Here are some common rhythms seen in compound meters, and ways to count them:



a: double the values: 3 eighth notes become 3 quarter notes:

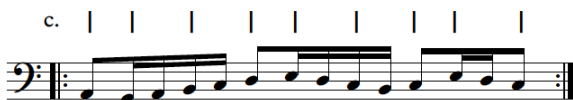


b: this rhythm sounds like a beating heart: lub dub lub dub

b. dub lub-dub lub-dub lub



c. count this rhythm in eighth notes first, then speed up and count larger beats:

**Creative Corner:**

Practice scales in these rhythms. Write a melody using one of these rhythms.

## 33. March

**Allegro**

6 *f*

12 *mp*

17 *f*

22 *ff*

## 34. Lullaby

1 **Dolce**

4 *mp*

8 *p*

11 *mf legato*

14



## 35. Five at a time

Leggiero 3+2



7



14



20



26



31



## 36. Five of Me, Five of You

1 Easily 2+3







## 38. Compound Steps 6-7

Lively

$\triangle$   $\triangle$   $\triangle$   $\triangle$   $\triangle$   $\triangle$  *simile*

*f* *mp*

6 *f*

11

16  $\text{♩} = \text{♩} 3+2+2$   $\triangle$   $\triangle$  *simile*  
*mf*

21

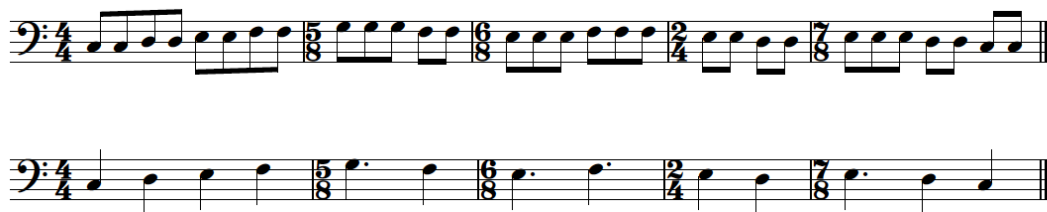
25

29

## Section V. Mixed Odd Meter

The beginning of this chapter has etudes that alternate  $\frac{2}{4}$ ,  $\frac{3}{4}$  and  $\frac{4}{4}$ . Now add  $\frac{5}{8}$  and  $\frac{7}{8}$ !

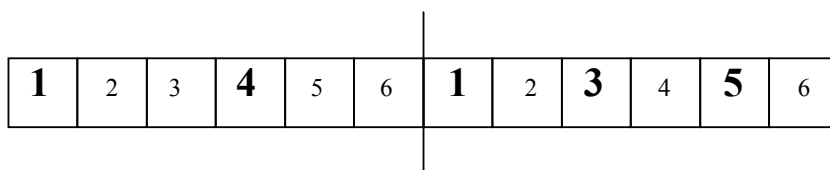
When changing meters always subdivide eighth notes and know when the groupings are 2 eighth notes or 3 eighth notes:



$\frac{3}{4}$  and  $\frac{6}{8}$  may seem like the same meter, but the accent pattern changes and produces an effect called a **hemiola**, the alternation of 2 and 3 pulses:



It can look like this:



Move with each group of 3 or 2. Notice the movement is different depending on which group you are counting.

***Creative Corner:***

Come up with a melody that alternates between  $\frac{3}{4}$  and  $\frac{6}{8}$ . Can you think of any famous melodies that use that accent pattern?

## 39. CatSup

Playful

4

7

10

12

14

16

20

24

27

30

*p*

*f*

*mp*

## 40. Metric Variations

12 *pp*  $\text{♩} = \text{♩}$

22 *p*

29  $\text{♩} = \text{♩}$  *mp*

36  $\text{♩} = \text{♩}$  *mf*

44  $\text{♩} = \text{♩}$

54 *p*

61  $\text{♩} = \text{♩}$

69 *f*

75



## 41. Thrix

Appassionato



6



13



19



26



31



## UNIT 4: STYLE

Introduction to the styles:

**Impressionism** (Etudes #42-43) is a word that came from visual art, where painters like Claude Monet and Pierre-Auguste Renoir imitated reality with in color and gesture. Impressionist composers evoke scenes with gesture and musical colors.

Further listening:

Claude Debussy:  
*La Mer* (The sea)

Ottorino Respighi:  
*Pina di Roma* (The Pines of Rome)

Maurice Ravel:  
*Daphnis et Chloé* (Daphnis and Chloe)

John Williams:  
*The Five Sacred Trees* (for bassoon and orchestra)

**Jazz** (Etudes #44-45) developed in the United States from a confluence of folk, African, and ragtime music. Jazz has influenced classical music, but style in jazz is still very different.

In jazz, often the eighth notes are played unequally. This rhythm is shown at the beginning of Etude #44, along with suggested articulations. Etude #44 also uses the 12-bar blues progression:

The image shows a 12-bar blues progression in bass clef, 4/4 time, with a key signature of one flat (Bb). The first line shows measures 1-6 with chords I<sup>7</sup>, IV<sup>7</sup>, I<sup>7</sup>, I<sup>7</sup>, IV<sup>7</sup>, and IV<sup>7</sup>. The second line shows measures 7-12 with chords I<sup>7</sup>, I<sup>7</sup>, V<sup>7</sup>, IV<sup>7</sup>, I<sup>7</sup>, and V<sup>7</sup>. The notation includes eighth notes with accents and slurs to indicate articulation.

Listen to famous jazz performers to learn the style. Jazz drummers often play the high-hat on beats 2 and 4, so put your metronome on beats 2 and 4 to feel the groove.

Further listening:

Leonard Bernstein:  
*West Side Story* (musical score)

Hye Kyung Lee:  
*Dreaming in Colours* (bassoon and piano)

Paquito d'Rivera:  
*Aires Tropicales* (woodwind quintet)

Arturo Márquez:  
*Danzón No. 2* (for orchestra)

Libby Larsen:  
Jazz Variations for Solo Bassoon

American **folk** music (Etude #46) includes bluegrass, country, and even spiritual and rhythm and blues music. **Pop** music (Etude #47) includes all popular music of the time period, including rock 'n roll. Classical composers borrow melodies, styles, and progressions from these genres.

Further listening:

Aaron Copland:  
*Appalachian Spring*

Charles Ives:  
*Symphonies #2,4*

Michael Daugherty:  
*Dead Elvis* (for bassoon and small ensemble)

John Mackey:  
*Redline Tango*

**Minimalism** (Etudes #48-49) is a style of music that uses repetition create a pattern and then gradually changes. Minimalist music creates a melody in the notes that change, not the notes that stay the same.

Further listening:

Michael Daugherty:  
*Alligator Alley*

Steve Reich:  
*Music for 18 Musicians*

David Lang:  
*Press Release* for solo bassoon

Terry Riley:  
*In C*

Mark Mellits:  
*Black* for two bassoons

**Avant-Garde** (Etudes #50-52) describes a kind of music in which composers experiment with new techniques, including new approaches to melody, harmony, rhythm, and texture.

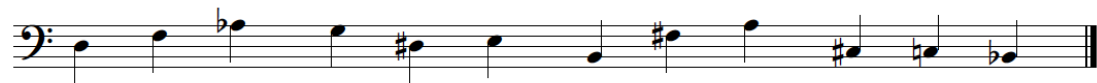
This music may have repeated fragments of notes that return in different registers and rhythms. See the following examples from Etude #50:



It may seem like these etudes have no melody because the notes are so far apart. Imagine that each gesture in the music is a different color or character, and then tie them together to make a picture or a conversation. These slurs show phrasing marks in Etude #51:



Atonal music does not use familiar scales or a harmony. Some atonal music is based on a tone row, a group of 12 notes that do not repeat until all have been used, such as the 12-tone row used in Etude #52:



Further listening:

Elliot Carter:  
*Retracing* for solo bassoon

George Perle:  
*BassoonMusic* for solo bassoon

Edison Denisov:  
*Sonata* for solo bassoon

Karlheinz Stockhausen:  
*In Freundschaft* for solo bassoon

**Aleatoric** music (Etude #53) is music in which part of the compositional process is left up to chance, or the performer's choice. A guided **improvisation** is music in which the performer has cues from the composer, but most of the music is improvised during the performance. Improvisation can be guided by a graphic score (Etude #54), which notates the music like a picture.

**Character:** All music should have expressive characters. Without character it can sound pointless and unintentional. Start with a character in mind first, and *then* pick out pitches and rhythms.

***Creative Corner:***

Come up with your own guided improvisation. What will you use to determine pitches, rhythms, form, and character?

Further listening:

Eugène Bozza:  
*Graphismes* (etudes for solo bassoon)

Anton Schoof:  
*Two Impromptus* for bassoon and piano

## 42. Underwater

impressionism

### Effervescent



8



15



22



29



35





## 44. Blues

jazz

Swing  $\text{♩} = \overset{3}{\text{♩}}$

*mf* *simile*

played approximately:

5

9

13

*f*

18

22

*mf*

26

30



## 45. Afro-Cuban

latin jazz



## 46. bassoon barn burn

folk music

Insistently

mf

4

8

f

12

p

16

f

20

24

28

31

33

ff

3

12/8

## 47. Snap

pop music

1 **With a steady groove** *simile*

*f*

5

9 *simile*

14

20

25

*p cresc.*

30

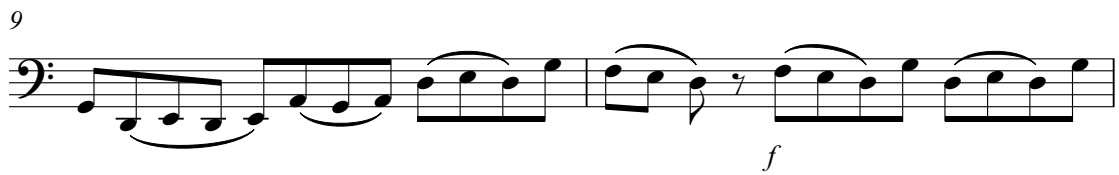
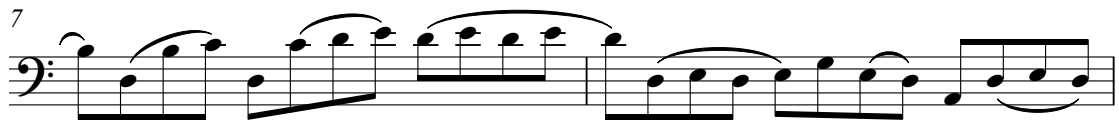
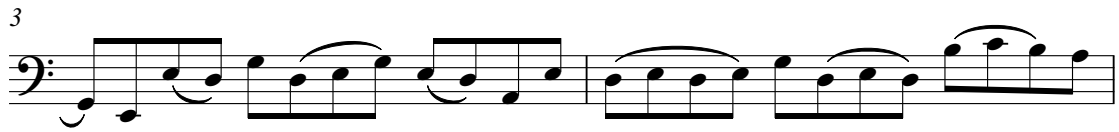
34

37 *f*

# 48. Circles

minimalism

Steady groove



## 49. Square

minimalism

1 **Driving** *accent as you like*

5

9

13

17

21

25

29

32

## 50. Shooting Stars

avant-garde

1 **Spritely**

6 *p* *f* 3 *mp*

11 *f* 3 *p* *f* 3

16 *pp* *mf* *pp cresc.*

20 *f*

*pp echo*

Detailed description: This is a bass clef musical score for 'Shooting Stars' in 3/4 time. It consists of six staves of music. The first staff starts with a treble clef and a key signature of one flat (B-flat). The music is marked 'Spritely'. Dynamics include piano (*p*), forte (*f*), mezzo-piano (*mp*), and fortissimo (*f*). There are several triplet markings (3) and accents. The piece concludes with a 'pp echo' section.

## 51. The Answered Question

avant-garde

1 **With Intention**

4 *p* *f* 3 *p* *f* *pp*

6 *f* *pp*

9 *p cresc.*

12 *pp*

Detailed description: This is a bass clef musical score for 'The Answered Question' in 5/4 time. It consists of four staves of music. The first staff starts with a treble clef and a key signature of one flat (B-flat). The music is marked 'With Intention'. Dynamics include piano (*p*), forte (*f*), piano (*p*), fortissimo (*f*), and pianissimo (*pp*). There are several triplet markings (3) and accents. The piece concludes with a 'pp' section.

15 broadly

18 *ff*

*pp*

## 52. Lucky 13

12-tone

1

6 *simile*

10 *p*

14 *mf*

18 *f*

22 *pp*

26 *f*

## 53. Choose Your Own Adventure

aleatoric

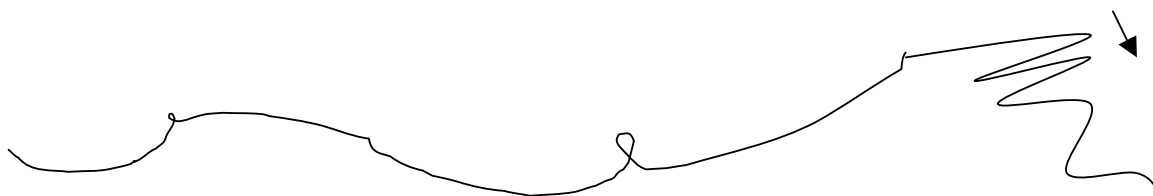
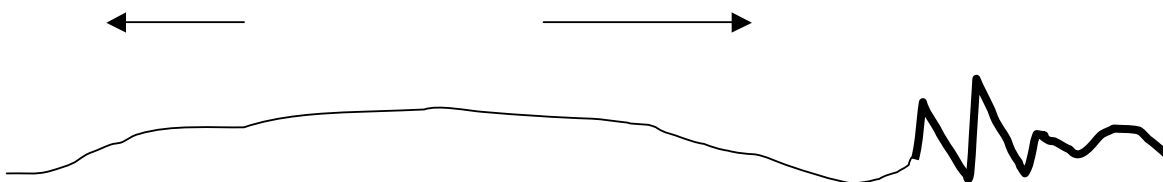
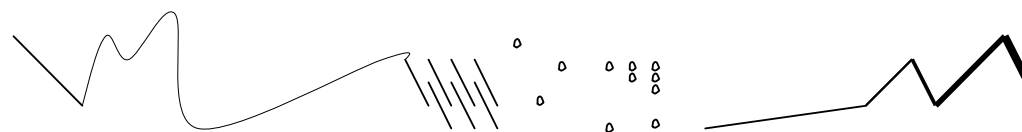
Play the different measures in any order, with or without space between.  
You can choose to repeat measures, or to skip some. Add your own dynamics.

The image displays 18 individual musical staves, each representing a different measure of music. The staves are arranged in a grid-like fashion, with two staves per row. The music is written in bass clef and includes various rhythmic patterns, accidentals (sharps, flats, naturals), and articulation marks like slurs and accents. The measures are designed to be played in any order, with or without space between, and can be repeated or skipped at the player's discretion.

## 54. Spatial

improvisation/graphic score

Interpret the lines and dots in any way to create a piece of music.  
Think about dynamics, pitch, rhythm, phrasing, and character before you start.



## UNIT 5: EXTENDED TECHNIQUES

## Section I. Vibrato

**Vibrato** is a pulse of dynamic, tone color, and pitch that occurs during a long held note for expressive effect. Singers and string players have very noticeable vibrato, and bassoonists use a more subtle version.

Most bassoon players produce vibrato by pulsing their air stream, not their jaw (which is how saxophonists produce vibrato). To learn vibrato....

Put your hand on your belly and loudly say:

HA HA HA HA HA HA HA HA HA HA HA HA HA HA HA

Now connect the Ha's:

HAaa

The little aa's are the strong current of air support that is underneath the tone at all times, making a beautiful bassoon tone. The big A's are the added pulses that create vibrato. Exaggerate the pulses now, because once you learn the motion, you can make it smaller and faster later.

Try the same thing on a long note, first each pulse is in a quarter note, then as eighths, triplets, and when you feel comfortable with those, sixteenths:

♩ = 60

vibrato speed

There are some more exercises for vibrato on the next page, then play Etude #55.

Music that uses vibrato manipulation:

Karlheinz Stockhausen:

*In Freundschaft* for solo bassoon

## 55. In the Morning

1 **Andante** *vibrato speed*

The musical score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 6/4 time signature. It consists of five systems of music, each with a measure number and performance instructions.

5 *p*

9 *mf diminuendo*

12 *f*

16 *simile* *vibrato ad lib.*

The score includes various musical notations such as slurs, accents, and triplets. The dynamics range from piano (*p*) to forte (*f*), and the tempo is marked **Andante**. The piece concludes with a double bar line at measure 16.

## Section II. Pitch Bending

**Pitch bending**, or **glissando**, is a technique of gradually moving in and out of a pitch by moving the fingers very slowly between fingerings and cushioning the glissando with slow embouchure adjustments while keeping your air stream very steady and strong.

Play downward bends between the following notes by slowly covering and uncovering the holes with your finger. *Keep your air support steady and embouchure flexible:*



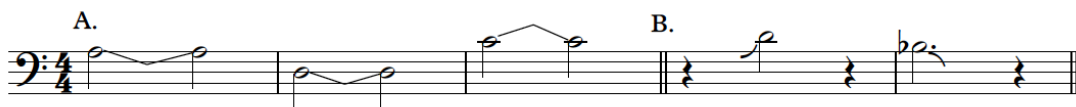
Now play upward bends. You can even string them together to make a longer glissando:



You can also use your embouchure and air to bend down and back from one note. To lower the pitch, loosen your embouchure, pull the reed farther out of your mouth, and decrease the speed of the air. To raise the pitch, firm the corners of your embouchure, take more of the reed into your mouth and increase the speed of the air:

Be sure not to get discouraged if you don't get it right away!

- A. Pitch bends from a single note
- B. Bends into and out of a note



The best way to learn glissandi is to experiment to find the best fingerings for you!

Further listening:

Luciano Berio:  
*Sequenza XII* for solo bassoon

John Steinmetz:  
*Sonata* for bassoon and piano

Libby Larsen:  
*Concert Piece* for bassoon and piano

Isang Yun:  
*Monologue* for solo bassoon



## 57. Romanze

1 **Espressivo**

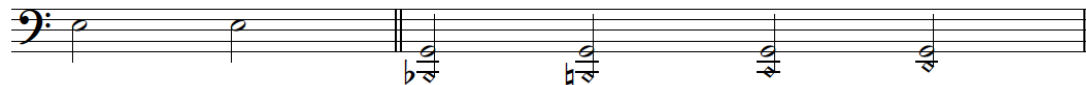
## Section III. Timbral Trills

The qualities of a sound are described by **timbre** (pronounced like amber with a T), or the color of the note.

A note is **bright** if it sounds buzzy, sparkly, or resonant. To make a note bright add either of the left hand pinkie keys (Eb or Db) - like 1 and 2 below. A circle indicates whether the note is to be normal (half filled in), bright (not filled in) or dark (filled in).

A note is **dark** if it sounds mellow or covered. To make a note dark add the left hand thumb keys (D-Bb). Notice how the tone changes on 3-6 (notated below):

1.	2.	3.	4.	5.	6.
●	●	Bb ●	B ●	●	●
○	○	B ●	B ●	●	●
○	○ Eb	C ●	C ●	C ●	●
○	○	D ●	D ●	D ●	D ●
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○	○	●	●	●	●
○	○	●	●	●	●
○	○	●	●	●	●
•	•				

**Exercise A.** Use the left hand thumb keys from Bb-D to change the timbre of a held note:



**Exercise B.** Use your own fingerings to change the timbre of a held note:



In Etude #58, the timbre changes are a trill, a rapid alternation between the fingerings.

Further listening:

Luciano Berio:  
*Sequenza XII* for solo bassoon

Amelia Kaplan:  
*Blow* for solo bassoon

## 58. Timber

1 **Grave**

*f* *p* *f* *p* *simile*

11

20

*mp dim.*

26

*p* *rit* *f*

## Section IV. Tremolos

A **tremolo** is a rapid trill between two notes that are larger than a Major 2nd apart. A few tremolos are shown below. Play them with the normal fingerings, and then with the given fingerings.

The fingering for the lower note is shown, and the rest follow the same pattern.

Bb	Bb	Bb	Bb			
B ●	B ●	B ●	B ●	●	●	●
C ●	C ●	C ●	C ○	C ●	C ●	C ○
D ●	D ●	D ○	D ○	D ●	D ○	D ○
● ○		○	○	○	○	○
● ○		○	○	○	○	○
● ○		○	○	○	○	○



These fingerings can also be used when jumping between registers rapidly, like in a Vivaldi Concerto!

**Creative Corner:**

Take an easy etude or melody that you have played already, and add a lower tremolo note to each melody note. You can pick lower notes that sound good, or ones that clash and create tension and dissonance. This really changes the original character of the melody!

Further listening:

Elliot Carter:  
*Retracing* for solo bassoon

Luciano Berio:  
*Sequenza XII* for solo bassoon

## 59. Tremoling

**Delicately**

1

*f* *mp* *f* *mp cresc.*

5

9

13

17

## 60. Ode

Joyfully

1

*f*

5

9

13

17

*mp*

21

*f*

25

29

## Section V. Multiphonics

A **multiphonic** is a sound which contains several pitches. Usually the bassoon only plays one pitch at a time, but certain fingerings cause the instrument to produce several pitches at the same time. This causes a rapid beating sound, quick alternation between the pitches, which some people think sounds ugly or dirty. However, when they are played delicately, multiphonics can also sound hauntingly beautiful.

Here are some examples of a few simple multiphonic fingerings, as well as the way they are notated in this book. Examples D-F are normal fingerings overblown:

The image shows six examples of multiphonic fingerings, labeled A through F. Each example consists of a musical staff in bass clef and a corresponding fingering diagram below it. The fingering diagrams use black dots to represent finger positions on the keys, with larger dots indicating which finger is dominant.

- A. +Bb**: Musical staff shows a low F note with a sharp sign above it. Fingering diagram shows the thumb on Bb, index on C, middle on D, and ring on Eb.
- B. +Bb**: Musical staff shows a low F note with a sharp sign above it. Fingering diagram shows the thumb on Bb, index on C, middle on D, and ring on Eb.
- C. +Bb**: Musical staff shows a low F note with a sharp sign above it. Fingering diagram shows the thumb on Bb, index on C, middle on D, and ring on Eb.
- D. overblown**: Musical staff shows a low F note with a sharp sign above it. Fingering diagram shows the thumb on Bb, index on C, middle on D, and ring on Eb.
- E.**: Musical staff shows a low F note with a sharp sign above it. Fingering diagram shows the thumb on Bb, index on C, middle on D, and ring on Eb.
- F.**: Musical staff shows a low F note with a sharp sign above it. Fingering diagram shows the thumb on Bb, index on C, middle on D, and ring on Eb.

The notation above includes the pitch for the base fingering (for A. low F), and any changes to the fingering above the note are written written above the staff (for A: +Bb, meaning to add the Bb key in the right hand thumb).

If you speed up the air and tighten your embouchure, one of the pitches becomes dominant. Play these and try to get a smooth glissando from multiphonic to pitched note:

The image shows three musical staves in bass clef, each illustrating a glissando from a multiphonic sound to a pitched note. The first staff is labeled "overblow" and shows a low F note with a sharp sign above it, followed by a glissando to a higher pitch. The second staff is labeled "- R.H. 1" and shows a low F note with a sharp sign above it, followed by a glissando to a higher pitch. The third staff is labeled "- R.H. 1" and shows a low F note with a sharp sign above it, followed by a glissando to a higher pitch.

There are other ways to produce sounds like this on the bassoon. If you play any of the lowest notes (from Bb up through F) and *overblow*, or use faster air and a firmer embouchure, you can produce a spectrum of overtones that sound like a multiphonic.

Likewise, if you play a very high note and relax your embouchure and air support, the pitch will fall into a lower multiphonic. The following example shows the notation used in this book:

The image shows a musical staff in bass clef with a key signature of one flat (Bb). The staff contains six measures of music. The first three measures are labeled 'overblown' and each contains a note with a 'gliss.' marking and a curved line below it. The first measure is Bb, the second is Bb, and the third is Bb. The last three measures are labeled 'under-support' and each contains a note with a 'gliss.' marking and a curved line below it. The first measure is Bb, the second is Bb, and the third is Bb. The staff ends with a double bar line.

### ***Creative Corner:***

There are many resources online and in books that explain additional multiphonic fingerings. However, the best way to learn new ones is to experiment with odd fingerings on your instrument!

Further listening:

Dai Fujikura:  
*Calling* for solo bassoon

Philippe Hersant:  
*Niggun* for bassoon

Sofia Gubaidulina:  
Concerto for bassoon and low strings  
Duo sonata for two bassoons  
*Quasi Hoquetus* for bassoon, viola, and piano

Lewis Nielson:  
*Around...among...within* for solo bassoon

## 61. Baby Dino Walk

**Con Forza**

The musical score is written in bass clef with a 2/2 time signature. It consists of four staves of music. The first staff begins with a dynamic marking of *f* and includes performance instructions: *+Bb* above the first measure, *overblown* above the second measure, and *+Bb* above the eighth measure. The second staff starts at measure 7 and includes *+Bb* above the second, third, and fourth measures, and *overblown...* above the fifth measure. The third staff starts at measure 13 and includes *+Bb* above the second, third, fifth, and sixth measures. The fourth staff starts at measure 18 and includes *+Bb* above the second and fifth measures. The score concludes with a double bar line at the end of the fourth staff.

## 62. Zombies

## Bloodthirstily

1      overblow      normal fingering      normal fingering

+Bb      - R.H. 1

5      overblow      normal fingering      - R.H. 1

+Bb      *simile*

9      underblow      gliss.      gliss.

12      overblown      overblown

16      overblown      underblow

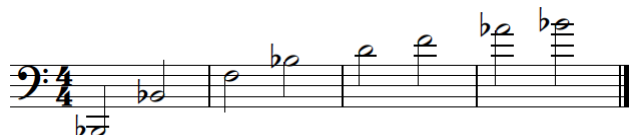
20

23      overblow      +Bb      gliss.

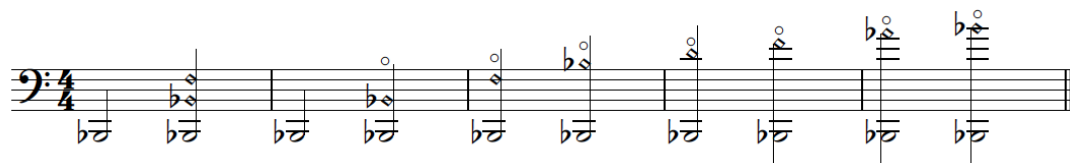
## Section VI. Harmonics

A **harmonic** is a technique in which you play use a low note fingering to produce a pitch in the overtone series an octave or more higher than the original low note.

The overtone series is a collection of pitches that are produced by sympathetic vibrations when a musical pitch is produced. The first seven pitches in the series for Bb are:



All of these pitches can be produced with the fingering for the low Bb, with changes in embouchure firmness and air speed. At first you might produce the overblown multiphonic, but try to zero in on each pitch before producing it as a harmonic.



Here are some examples of a few more harmonics, as well as the way they are notated in this book. The notation above gives the fingering in the low diamond note, and the pitch above is the pitch that should sound. The circle above the notes imply that it is a harmonic.

**Creative Corner:**

For each note below open F, it is possible to produce any number of harmonics. See how many harmonics you can make!

Further listening:

Luciano Berio:  
*Sequenza XII* for solo bassoon

## 63. Feathers

**Floatingly**

1 *pp*

5

9

13



**Flutter-tonguing** is a technique of rolling the tongue rapidly so that the airstream pulses and creates a flutter sound in the tone.

First, Roll your rr's as in the double rr in Spanish. If this is difficult, you can loosely buzz your lips like saying "brrrr" or "hrrr" and then transition to just making the sound with your tongue. Try it with the reed in your mouth.

Another way to produce the flutter sound is to pretend you are gargling water in your throat. Try this with the reed in your mouth.

*Make sure your air stream is fast enough and your embouchure is relaxed.*

Once you can produce a flutter sound on the reed, try playing the following.

fluttertongue

The image shows two staves of musical notation in bass clef, 4/4 time. The first staff is labeled 'fluttertongue' and shows a melodic line with a slur over it, indicating a flutter-tongued passage. The second staff shows a similar melodic line, also with a slur, but without the flutter-tongue label.

***Creative Corner:***

Add some flutter-tongue to a familiar melody, or try playing a tongued passage with double-tonguing and see if you can make it as clean as the single tonguing version.

Further listening:

L.v Beethoven:  
Symphony No. 4

W.A. Mozart:  
Overture to *Le Nozze di Figaro*

Luciano Berio:  
*Sequenza XII* for solo bassoon

## 64. Splinters

Persistently

1

*mf*

Musical notation for measures 1-6. The piece is in bass clef, 6/8 time, and B-flat major. It begins with a mezzo-forte (*mf*) dynamic. The melody consists of eighth notes with slurs, and the bass line features chords and eighth notes.

7 ta ka ta ka etc.

*mp*

Musical notation for measures 7-10. The melody is a rhythmic pattern of eighth notes, with the vocal line "ta ka ta ka etc." written above. The dynamic is mezzo-piano (*mp*).

11

Musical notation for measures 11-17. The melody continues with eighth notes and slurs, and the bass line has chords and eighth notes.

18

*f*

Musical notation for measures 18-22. The piece becomes fortissimo (*f*). The melody features a series of sixteenth-note runs, and the bass line has chords and sixteenth-note runs.

23

*ff*

Musical notation for measures 23-25. The piece is fortissimo (*ff*). The melody has slurs and accents, and the bass line has chords and eighth notes.

26

*f*

Musical notation for measures 26-30. The piece is fortissimo (*f*). The melody has a long slur and accents, and the bass line has chords and eighth notes.