

# SOUND *Artistry* INTERMEDIATE METHOD *for* BASSOON

PETER BOONSHAFT & CHRIS BERNOTAS

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*in collaboration with*  
**JOSHUA ELMORE**

Thank you for making *Sound Artistry Intermediate Method for Bassoon* a part of your continued development as a musician. This book will help you progress toward becoming a more able and independent musician, focusing on both your technical and musical abilities. It offers material ranging from intermediate to advanced, making it valuable for musicians at various experience levels.

The many instrument-specific exercises in this book will help to support your personal improvement of techniques on your instrument, focusing on skills that may not always be addressed in an ensemble or in other repertoire. You will notice there are many performance and technique suggestions throughout the book. This wonderful advice has been provided by our renowned collaborative partners, as well as the many specialist teachers we worked with to create this book.

*Sound Artistry Intermediate Method for Bassoon* is organized into lessons that can be followed sequentially. As you progress through each lesson, it is a good idea

to go back to previous lessons to reinforce concepts and skills, or just to enjoy performing the music. Exercises include Long Tones, Flexibility, Major and Minor Scales (all forms), Scale Studies, Arpeggio Studies, Chromatic Studies, Etudes, and Duets, as well as exercises that are focused on skills that are particular to your instrument. You will notice that many studies are clearly marked with dynamics, articulations, style, and tempo for you to practice those aspects of performance. Other studies are intentionally left for you to determine those aspects of your musical interpretation and performance. This book progresses through various meters and every key. Once a key has been introduced, previous keys are interspersed throughout for reinforcement and variety. In the back of this book you will also find expanded-range scale pages and a detailed fingering chart.

We wish you all the best as you continue to develop your musicianship, technique, and artistry!

~ Peter Boonschaft and Chris Bernotas



**Joshua Elmore** is the principal bassoonist of the Fort Worth Symphony Orchestra. He has performed with orchestras around the world, including The Chineke! Orchestra, New York Philharmonic, Saint Paul Chamber Orchestra, Dallas Symphony, Oregon Symphony, Charleston Symphony, and Baltimore Symphony.

Before joining the Fort Worth Symphony Orchestra, Joshua completed his Professional Studies Certificate at the Colburn School in Los Angeles under the tutelage of Richard Beene. He is a Kovner Fellow graduate of The Juilliard School, where he studied under Judith LeClair.



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Instrument photos provided courtesy of Jupiter Band Instruments/KHS America

# Lesson 1

- 1 LONG TONES**—The top-left pinky key used when playing a low  $E\flat$  is also known as the resonance key. This key is added with certain notes to improve the resonance and sound. The resonance key should be used on top-space G in the bass clef and on some notes in the tenor/higher register. In the fingering chart at the back of the book, you will find the notes that require the use of the resonance key.

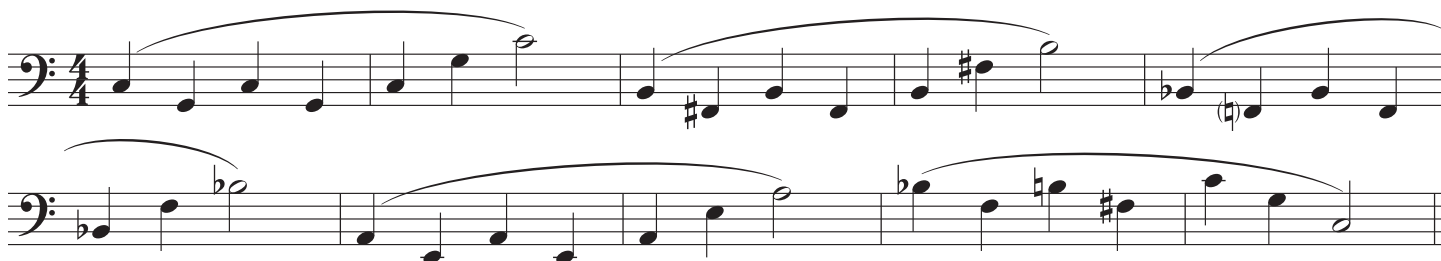
Slowly  $\text{♩} = 60$



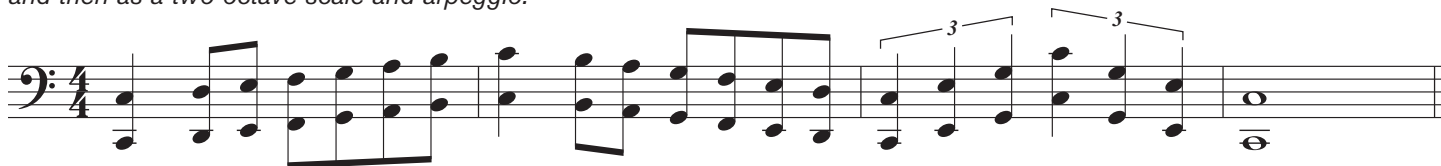
- 2 LONG TONES: CHROMATIC**—In this exercise, utilize the pinky  $F\sharp$ . That is the fingering for the  $F\sharp$  in this register.



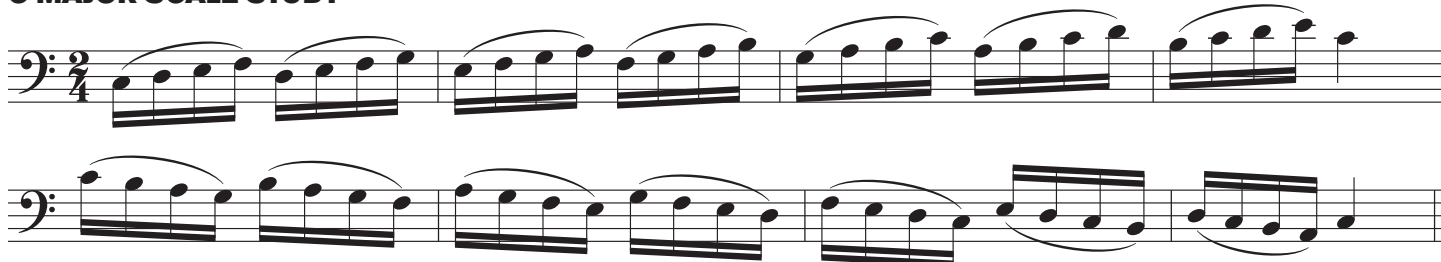
- 3 FLEXIBILITY**



- 4 C MAJOR SCALE AND ARPEGGIO**—For all scale exercises that are written in octaves, practice each octave separately and then as a two-octave scale and arpeggio.

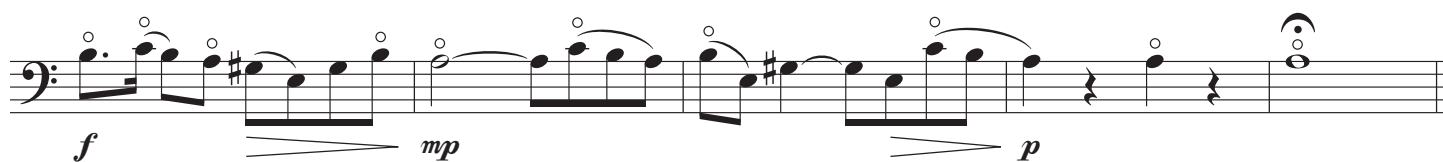


- 5 C MAJOR SCALE STUDY**



- 6 ARPEGGIO STUDY**





## 16 CHROMATIC SCALE



## 17 CHROMATIC SCALE ETUDE

Moderately ♩ = 88



## 18 ETUDE

Lightly ♩ = 120



## 19 ETUDE—When playing in the low register, keep a relaxed, dropped jaw while making an “oh” shaped oral cavity. After playing this etude as written, create or improvise a new ending for the last two measures.

Moderately ♩ = 100



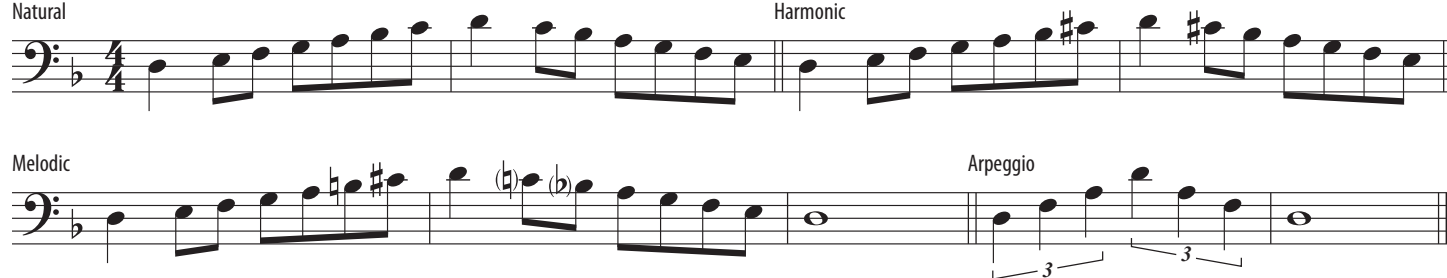
All notes that require flicking have been marked with a  $\circ$  in this lesson. Apply this technique as needed for all exercises throughout the book.

# Lesson 4

## 28 D MINOR SCALE

Natural

Harmonic



## 29 D MINOR SCALE STUDY



## 30 ETUDE

Legato ♩ = 78



## 31 ETUDE—Work toward clean slurs and clarity with flicked notes. Leave the whisper key early to ensure that the flick key is depressed.

Moderately ♩ = 88



# Lesson 17

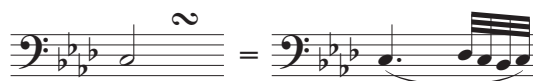
## 126 FLEXIBILITY



## 127 A♭ MAJOR SCALE AND ARPEGGIO



A **TURN** or **GRUPPETTO** is an ornament that involves playing the written note, followed by the note above it, returning to the original note, then playing the note below it, and finally ending on the original note.



## 128 A♭ MAJOR SCALE STUDY

Adagio ♩ = 72



## 129 A♭ MAJOR SCALE STUDY

Moderato ♩ = 112



## 130 ETUDE

Andante ♩ = 80



continued on  
next page