

Deformation V, by Gary Powell Nash Bassoon Teaching Resource

Pitch

From bar 80, be aware of the pitch on the held notes. I find low E to be sharp so, in order to help the low Fb in bar 90, I add my little finger on the C# key. You could also advise your student to think of a yawn inside the mouth.

The held Gb in bar 80 may need some attention. Mark an out breath before the in breath in the score, to remind your student to focus to ensure the intonation is sustained throughout.

Performance

The cadenza is a great opportunity to perform - Demonstrate clear marcato accents and advise your student not to be afraid of the silences (fermata rests)

Make sure your student is aware of how they fit with the piano, marking on their part if necessary. E.g. the fact the bassoon starts alone, where the piano comes back in after the cadenza (bar 108), the fact they end together.

Time

Make clear decisions around where your student should subdivide, where they should think in minims, etc. You could mark beats on the part in trickier passages (e.g. from bar 84). Use fun words for tricky rhythms (e.g. "hippopotamus" for quintuplets)

Tone

If possible, try to advise that your student uses full fingerings over trill fingerings in tricky passages to help keep an even tone.

Mark on the breathing in longer passages in order to support their sound. An example is the long Gb at bar 80 - perhaps a big out and in breath mark at bar 76 would help your student get through the note.

Shape

Teach the dynamics and articulation of the opening lines right from the start to create a strong opening and to go over technical issues that may arise in the quieter dynamic.

Demonstrate different examples of how the cadenza could flow, as well as advising listening to the piece during practice so that your student can create their own personal cadenza.