my piece for deconstructed bassoon

- Rosa Juritz -
a piece for one to deconstruct their relationship with their instrument

when the performance starts the bassoon should already be deconstructed, the four joints laid clearly out on the ground in front of the performer.

this piece should be performed with introspection: what does this instrument mean to you? what role has it played in your life? do not rush through the material; take your time and allow yourself to explore the instrument.

each line on the stave is attached to a key drawn in the style of fingering diagrams. the line above is for breath. instructions on where to blow through the instrument are specified above each notehead.

keys should be flicked unless instructed otherwise to produce as loud a sound as possible.

tremolos indicate keys being trilled.
boot joint
long joint

like a triumphant, antclimactic arpeggio

turn instrument slowly...
spend a few seconds admiring how the colors of the varnished wood change under the light.

like a pompous trumpet player

3s top hole, bottom hole
Look slightly disgruntled with the lack of interest of this part. Look at the long joint, and slowly attach them together.
bell + long joint

whack bottom

through top

twinkle twinkle little star

behind bell key

twinkle twinkle reversed
wing joint and boot joint

attach crook and reed:

improvise based on past material. continue to explore until you feel satisfied.

slowly look at the long joint+bell, bring the two halves together, examine to constructed bassoon.

gently place it on the ground and walk off-stage.