A Performance Guide of Daniel Schnyder's Sonata for Bassoon and Piano

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UNIVERSITY OF MIAMI

A doctoral essay submitted in partial fulfillment of
the requirements for the degree of
Doctor of Musical Arts

A PERFORMANCE GUIDE OF DANIEL SCHNYDER’S SONATA FOR BASSOON
AND PIANO

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The purpose of this essay is to provide a performance guide to Daniel Schnyder’s bassoon sonata with a detailed document involving history, structure of the work, style, technical issues, multiphonic elements and musical influences. This work was originally written for soprano saxophone and was subsequently adapted for bassoon by the composer, in collaboration with bassoonist Martin Kuuskmann.

This sonata combines Latin jazz and Balkan musical influences. This performance guide offers both technical and interpretative suggestions for specific passages throughout the bassoon sonata, based on information obtained from Mr. Schnyder, Mr. Kuuskmann and the author’s experience in performing the sonata.
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CHAPTER 1
INTRODUCTION

Daniel Schnyder’s *Sonata for Bassoon and Piano* was composed for soprano saxophone and piano in four contrasting movements and adapted for bassoon in collaboration with Martin Kuuskmann.

This sonata combines Latin jazz and Balkan musical influences. Mr. Schnyder’s intention in this sonata was to incorporate a “general feel,” of these styles rather than copy any specific rhythms or structures from Latin jazz or Balkan Music.¹

Schnyder’s sonata was published in 1995 by Edition Kunzelmann and recorded by bassoonist, Martin Kuuskmann, and jazz pianist, Kristjan Randalu. Currently the only published recording of this sonata is *Nonstop* released in September 28, 2010, by Estonian Record Productions.

The design of this performance guide is as follows: Chapter 2 includes documents and sources related to the sonata, Mr. Schnyder’s musical style and other works. Mr. Kuuskmann’s biography and relationship with the composer as well as the bassoon sonata will be part of this section due to his influence on this specific work. Chapter 3 explains the methodology used to research information about this bassoon sonata, as well as a questionnaire developed to interview Mr. Schnyder and Mr. Kuuskmann. Chapter 4 explains the relevance of this work in the bassoon repertoire, discusses the range of the sonata, compares and contrasts the bassoon and saxophone versions, and presents the musical influences of the sonata.

¹ Daniel Schnyder, e-mail message to author, April 8, 2015.
Chapter 5 provides an analysis of the work, focusing on form and structure of each movement, addressing possible performance issues such as optional multiphonic fingerings explaining the multiphonic features and technical alternatives.

**Purpose of the Study**

This performance guide will supply a detailed reference for the bassoonist, providing important information to consider before approaching the sonata. My research has revealed that there has been no scholarly publication on this work, other than program notes by the premiere’s performer, Martin Kuuskmann. I chose Schnyder’s bassoon sonata because it has cross-genre elements. This document will further examine performance issues including technical challenges, character of each movement, and the balance between bassoon and piano.

A work must be researched properly for the performer(s) to provide the most accurate interpretation of the work, in order to prepare for a performance. To date, there are no resources with adequate information related to analysis, performance issues or characteristics of this work. Additional study is necessary in order to supply a detailed reference for bassoonists interested in performing or studying this sonata.

**Purpose Statement**

The purpose of this study is to provide a performance guide with a detailed examination of the sonata focusing on form, performance issues, musical interpretations and technical alternatives.

**Research Questions**

1. Why is this work important or worthy of further study?

2. What is the formal structure of each movement of the sonata?
3. What cross-genre elements can be found in this piece and where in the sonata are they presented?

4. What performance issues might the bassoonist face?

5. Besides the fingering chart provided in the score, are there other alternate fingering options for the multiphonics?
CHAPTER 2
LITERATURE REVIEW

The sources for this literature review are limited due to the lack of scholarly documents about this sonata. Major sources included in this essay are Mr. Schnyder’s and Mr. Kuuskmann’s websites, information provided by Mr. Schnyder via email, an interview with Mr. Kuuskmann, score of the soprano saxophone and bassoon sonata, and an article from the Double Reed Magazine by Ronald Klimko.

Daniel Schnyder is a prolific composer and his works have been performed all over the world. After settling in New York, this Swiss-American composer explored many genres including solo, chamber, orchestral and vocal music.

Mr. Schnyder’s works include jazz compositions and cross-over music with Arab, Latin-American and African musicians. Mr. Schnyder was the recipient of the first prize at the International Trumpet Guild Composition Contest in 1996. His Trumpet Sonata was selected as one of the official pieces for the Concours Maurice André pour Trompette in 2003 in Paris. The album Absolution, featuring his Bass Trombone Concerto received a Grammy Nomination in 2002 for Best Classical Small Ensemble Recording.  

“Mr. Kuuskmann is an Estonian bassoonist well known for performing and premiering contemporary works. In 2007, he received a Grammy nomination for his recording of Chesky’s bassoon concerto. The New York Times praises Kuuskmann’s playing as “…the amazing bassoonist…Kuuskmann played stunningly…”.” He has

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premiered eight bassoon concertos written exclusively for him. Mr. Kuuskmann taught at the Manhattan School of Music Contemporary Performance Program (2007-2012) and currently teaches at the Cornish College of Arts in Seattle, Washington.³

Mr. Kuuskmann’s album Nonstop, recorded with the jazz pianist Kristjan Randalu was released in April of 2010. This album contains Schnyder’s bassoon sonata as well as other works for solo bassoon, and bassoon and piano. ⁴

Two important sources for this performance guide are, the information obtained from Mr. Schnyder via email, and an interview with Mr. Kuuskmann. Mr. Schnyder provided valuable information including his background, compositional style and description of specific musical elements in the sonata. Mr. Kuuskmann, from the performer’s perspective, explains, recommends and shares technical and interpretative possibilities for this bassoon sonata. Excerpts from this correspondence with Mr. Schnyder, as well as the answers from Mr. Kuuskmann’s interview, are included in the Appendix of this performance guide.

In the published score for bassoon and piano, the composer explains that the version for bassoon and piano was adapted from the original, at the request of the bassoonist Martin Kuuskmann. This sonata is a work originally composed for soprano saxophone and piano, adapted also for oboe and piano, and clarinet and piano.⁵


⁴ Ibid.

There are discrepancies in the information related to the publication date. The bassoon paper score is dated 1995, although the information on the Edition Kunzelmann’s official website dates the work as January 18, 2010. The publication date of the soprano saxophone’s sonata (oboe/clarinet) edition is January 22, 1996. Mr. Kuuskmann confirmed in the interview that the printed edition of the Sonata for Bassoon was issued after the recording of the album Nonstop, April 2010.

Mr. Schnyder describes this sonata as unique and states, “there are not many bassoon sonatas that reflect on classical music, jazz-influenced music and Latin music while still focusing on the classical Sonata form”.

Ronald Klimko’s article in the Double Reed magazine, references the bassoon sonata, describes all the movements, and highlights the collaboration of the bassoonist Martin Kuuskmann. While describing the bassoon sonata, Mr. Klimko mentions that this sonata contains strong elements of jazz and Middle Eastern influences. Mr. Schnyder resolved this information in a private interview, defining these elements as Balkan rather than Middle Eastern influences. Mr. Schnyder clarified this information via email, “these...

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6 Daniel Schnyder, “Foreword,” in Sonata for Bassoon and Piano.


9 Marin Kuuskmann, interview by author, New York, August 9, 2014.


are very general remarks; I do not copy rhythms or use exact rhythms from folk tunes…”\textsuperscript{12}

Klimko’s article classifies this bassoon sonata as a level IV, but does not explain or clarify the parameters for this classification. Other information provided in this article is Klimko’s analysis of the work. One aspect that the author briefly mentions at the end of the article is the multiphonics and two fingering charts for each of them.\textsuperscript{13}

\footnotesize
\textsuperscript{12} Daniel Schnyder, e-mail message to author, April 8, 2015.
\textsuperscript{13} Klimko, 142-143.
CHAPTER 3

METHOD

While researching non-conventional bassoon chamber works, I came across Daniel Schnyder’s bassoon sonata. I determined that the best way to learn and find more information for a performance guide, was to include this sonata as part of my second DMA recital. Strategies used for preparing and learning this bassoon sonata included referencing Mr. Kuuskmann’s recording, seeking information about the Sonata from Mr. Schnyder and Mr. Kuuskmann, studying the score, and identifying possible performances issues. The recital was performed on March 17, 2013 at 3:00 pm in Victor E. Clarke Recital Hall at the University of Miami.

Mr. Schnyder and Mr. Kuuskmann’s websites provided information related to their musical career, discography as well as their contact information.

After contacting Mr. Schnyder and Mr. Kuuskmann, to ask for their participation in this performance guide both of them agreed and expressed their excitement about the document. As a result, I developed a questionnaire for Mr. Schnyder and Mr. Kuuskmann in order to gather more information related to the sonata from primary sources.

In November 2013, I received a response to my questionnaire via email from Mr. Schnyder including information about this sonata related to his musical style and background. In the following months, Mr. Schnyder provided detailed information related to the form and musical influences of the sonata via email correspondence. Mr. Kuuskmann responded to the questionnaire in an interview in New York City, during the International Double Reed Society Annual Conference in 2014.
Chapter 4 of this performance guide discusses the differences between the original work for soprano saxophone and the bassoon version, as well as includes the musical influences in this sonata. Chapter 5 is divided into four sections, dedicated to the analysis of the bassoon sonata, covering form, structure, themes, important transitions, key areas as well as performance issues. This musical examination is a summary of concepts from Mr. Schnyder, Mr. Kuuskmann and myself.

Chapter 5 also includes performance suggestions from Mr. Kuuskmann, along with suggestions based on my rehearsals, both with and without piano, my performance experience after the second DMA recital, and the background of the piece and musical analysis of the work.

The information obtained from Mr. Schnyder and Mr. Kuuskmann, along with my personal experience preparing and performing the bassoon sonata facilitates the development of this performance guide.
CHAPTER 4

GENERAL PERFORMANCE ISSUES

The bassoon sonata by Daniel Schnyder is a piece that includes technical and interpretative challenges. Among these challenges are the use of the entire range of the instrument, the meter changes between duple and triple rhythms, multiphonics, ornamentations and interpretation of the different cross-genre musical influences. For these reasons, this sonata for bassoon and piano holds an important place in the bassoon repertoire.

This document follows the note identification on Figure 4.1 in concert pitches.

Figure 4.1. American Standard Pitch Notation.

![Figure 4.1: American Standard Pitch Notation](image)

C1 - B1  C2 - B2  C3 - B3  C4 - B4  C5 - B5  C6 - B6

RANGE

The original version for soprano saxophone uses a range from A3 to Eb6 as shown in Figure 4.2.
The bassoon version uses a wider range than the soprano saxophone version, enriching this adaptation with more contrasts in register and additional colors. The register used in the bassoon sonata is from B♭1 to E♭5, as Figure 4.3 indicates. The E4 that appears three bars before the end of the fourth movement can be performed as an E5. I believe that Mr. Schnyder leaves this note as optional due to the technical demands required in this register of the bassoon.

SOPRANO SAXOPHONE AND BASSOON VERSION DIFFERENCES

The bassoon version of the sonata by Daniel Schnyder is the result of adapting the original work from soprano saxophone to the bassoon. Since this sonata is not an original composition for bassoon, I decided to compare the soprano saxophone and the bassoon
score in order to obtain more information from the sonata. As a result, I found that the bassoon version varies in articulations, dynamics and pitch from the original work. The following examples discuss the discrepancies related to articulations, dynamics and pitch from the first and third movement of the sonata. These pitch changes do not modify the harmony of the sonata in any case, and for this reason, there are not references to this matter in this performance guide. The second and fourth movements of the sonata do not differ in any of these aspects named above.

**First Movement:**

The first discrepancy in pitch and articulation in the first movement appears from the pickup to bar 55, until the third beat of bar 56. The soprano saxophone version, starts at the pickup to bar 55, with a B♭ and at the pickup to bar 56 with an A, while the bassoon version starts the same motive with a D♭ and a D# respectively. In my opinion, the composer reduced the intervals in the bassoon version due to the articulation changes. The soprano saxophone version has a slur over four beats (Example 4.1a) while the bassoon has no slur (Example 4.1b).

Another difference in pitch is the interval between the third and fourth sixteenth notes on the first beat, in bars 55 and 56; in the soprano saxophone edition the interval in both places is an octave (Example 4.1a), while the bassoon edition has a major sixth and an augmented octave in each of these measures (Example 4.1b). I found the adaptation for bassoon more playable than the original material. Descending octaves in the bassoon would be more difficult due to the embouchure adjustments required for this interval.

Example 4.1b. Sonata for Bassoon and Piano. First movement. Bassoon, bar 55 and 56.\textsuperscript{14}

The first two multiphonics in this movement are notated differently in each version. In bars 68 and 72, the soprano saxophone version has a concert E for both of the multiphonics (Example 4.2a), while the bassoon edition has an E\textsubscript{♭} in bar 68 and a D\textsubscript{♭} in bar 72 (Example 4.2b).

Mr. Schnyder does not explain the reason for these differences in pitch between the multiphonics in the bassoon version. Mr. Kuuskmann explains the multiphonic in this sonata as, “Schnyder did not write the multiphonic to be exact… it is an effect and stays as an effect, and effect changes. You do not need to create the same effect all the time.”\textsuperscript{15}

Mr. Kuuskmann also expresses that every bassoon works differently and the performer


\textsuperscript{15} Martin Kuuskmann, interview by author, New York.
should find a multiphonic fingering that includes the note given in this sonata.\textsuperscript{16} In the bassoon example of the multiphonic, there is an indication to reference the fingering chart that appears in the last page of the bassoon sheet music. This fingering chart will be covered in Chapter 5 in the section titled multiphonics.


The pickup to bar 99 and the lowest note in the following bar are also different for both instruments, with a concert B♭ for soprano saxophone (Example 4.3a), and a C for bassoon (Example 4.3b). In addition, the articulation on beat two and three differs, with

\textsuperscript{16} Ibid.
one version slurring both beats, and the other one slurring only the third beat. These articulation changes in this passage simplify the leaps in the triplet for the bassoonist.

Slurring descending large intervals in the bassoon are always challenging. The composer removes the slur from the triplet providing a more secure option for the bassoonist.


**Third Movement:**

At bar 3, the first sixteenth note in the soprano saxophone is a concert B♭ (Example 4.4a), and in the bassoon is a C# (Example 4.4b). I consider this pitch change part of making this passage more comfortable for the bassoonist. The last sixteenth note in bar two is a concert C in both versions, and for the bassoonist it is easier to add two keys with the left thumb in order to play from C3 to C#3, rather than move three fingers to play from C3 to B♭2.


The articulation for the last eighth note in each group in bar 8 and 22 also differs in the soprano saxophone (Example 4.5a) and bassoon (Example 4.5b) versions. Even though this difference could be a misprint, the short articulation in each eighth note in bar 22 does improve the rhythmic clarity in the low register of the bassoon.


The syncopated rhythm in bar 12 also differs in articulation between the soprano saxophone (Example 4.6a) and bassoon (Example 4.6b) versions, with staccato markings in the soprano saxophone. I think that the different articulation in the bassoon edition is for acoustic purposes. A double reed instrument naturally produces a shorter note length than a single reed instrument.


A motive that is present four times in the movement occurs in bar 10, 24, 56 and 64. In bar 10 the articulation marks, slurs over the second and third beats, are matching in both versions. However, in the next three iterations of this motive in bars 24, 56, and 64, besides the slur over the second and third beat, there is a staccato mark added to the last
eighth note of the second beat only in the bassoon version. The lack of *staccato* mark in the bassoon version in bar 10 could be a misprint; I believe that the *staccato* mark is necessary in this passage in order to keep the clarity in the articulation in the low register of the bassoon.


![Example 4.7a](image)


![Example 4.7b](image)

In bar 30, one can find the only dynamic difference in the entire work. While soprano saxophone is marked *mezzo forte* (Example 4.8a), the bassoon is marked *fortissimo*. The composer is clearly aware of the lack of projection in that register of the bassoon and for this reason; he modifies the original dynamic indication (Example 4.8b). The dynamic in the piano score is *forte* in both versions.
In bar 47 and bar 48, three accents are included in the bassoon edition (Example 4.9b). The soprano saxophone version does not have any indication marks on top of the first sixteenth that is slurred in each group (Example 4.9a). The lack of accents in the soprano saxophone version is likely a misprint. The function of the accents included in the bassoon version, is to conclude the thematic material before starting again with the ritornello. The information related to the analysis of the third movement of the sonata is covered in Chapter 5 under the heading movement III.

The motive presented in bar 50 and 60 has different articulation for each instrument, adding a *staccato* mark for the last eight note in each group for the bassoon. Example 4.10a and Example 4.10b show the difference in articulation. As explained before, it could be a misprint, but the short articulation in each eighth note does improve the rhythmic clarity in the bassoon.


Example 4.10b. Sonata for Bassoon and Piano. Third movement. Soprano Saxophone, bar 50 and 60.

In bar 75, the eighth note is marked with different articulation in soprano saxophone (Example 4.11a) and bassoon (Example 4.11b). The different articulation in the bassoon edition is for acoustic purposes as explained before in Example 4.6a-b.


After comparing the original version of the sonata for soprano saxophone and the bassoon version, I can conclude that the discrepancies related to articulations, dynamics, multiphonics, and pitch between both versions, are present in the Sonata for Bassoon for specific reasons. Mr. Schnyder and Mr. Kuuskmann provide a bassoon version of the sonata with modifications, preventing technical issues, while at the same time addressing acoustics difficulties inherent in the bassoon.

MUSICAL INFLUENCES IN DANIEL SCHNYDER’ SONATA

There are noticeable cross-genre musical influences in Schnyder’s sonata. These influences include metric elements and rhythmic patterns from different musical styles. Mr. Klimko, in his article from the Double Reed Magazine, associates the third movement of the sonata with Middle Eastern musical elements and the fourth movement
with Latin jazz influences. Mr. Schnyder rectified this information via email correspondence, clarifying that the third movement includes Balkan rhythmic influences. I think that it is important to explore the rhythmic elements form the musical influences associated with this sonata.

**Balkan Influence**

The musical traditions from the Southeast peninsula of the European continent are known as Balkan music. The countries that belong today to this European region are Greece, Albania, Macedonia, Bulgaria, Romania, Serbia and Montenegro (Yugoslavia), and Bosnia Herzegovina. Classifying or labeling this musical style is complicated due to the wide range of multicultural elements present.

One of the rhythmic characteristics of this musical style is the use of odd rhythmic pattern and meter changes. These patterns are not complex and are used in meters such as 5/8, 7/8, 9/16 or 11/16. According to the composer, the musical influence associated with the third movement of the sonata is the use of odd meters and meter changes in Balkan music.

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17 Klimko, 142-143.
18 Daniel Schnyder, e-mail message to author, April 8, 2015.
21 Daniel Schnyder, e-mail message to author, April 8, 2015.
Makedonsko Devojce (Macedonian girl) is a Macedonian folk song by Jonče Hristovski that displays odd rhythmic patterns\textsuperscript{22}. For example, this musical example in 7/8 can divided each bar into 1+2+2+2, or 2+2+3, or 2+3+2, or 3+2+2.


\begin{center}
\includegraphics[width=\textwidth]{Makedonsko_Devojce}
\end{center}

The following example (Example 4.13) displays the meter changes present in the third movement of the sonata. The meters changes between bar 8 and 20 in the bassoon include; bars in 6/8 with the meter distribution of 2+2+2 or 3+3, bars in 7/8 with the distribution of 3+2+2 or 3+3+1, and one bar in 8/8 with the distribution of 2+2+2+2.


This section is the *ritornello* of the rondo and therefore, has the same metrical structure when it is present throughout the movement.

**Latin jazz Influences**

According to Mr. Klimko, the last movement of this sonata is associated with Latin jazz influences.\(^{23}\) Mr. Kuuskmann describes this movement as “Latino, total Latino,”\(^{24}\) and Mr. Schnyder refers to it as a movement with the Habanera and the Montuno rhythmic patterns with a slight difference from the traditional structure.\(^{25}\)

*The New Grove Dictionary* defines Latin jazz as a *term applied to jazz in which elements of Latin American music are particularly prominent*.\(^{26}\) Latin jazz uses duple

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\(^{23}\) Klimko, 142-143.

\(^{24}\) Martin Kuuskmann, interview by author, New York.

\(^{25}\) Daniel Schnyder, e-mail message to author, April 8, 2015.

subdivision of the beat and the rhythms are grouped with accents that fall irregularly in a one or two bar pattern.\textsuperscript{27} The Habanera and the Montuno influences that Mr. Schnyder refers to belong to the Afro Cuban musical style.

The Habanera is an Argentinian folk dance from the nineteenth century composed in major and minor mode, in simple duple time (2/4), with a dotted eighth note, a sixteenth note, and two eighth notes as rhythmic pattern.\textsuperscript{28} In addition to the first Habanera, there are two variations to the main pattern, the Habanera \textit{syncopa} and the Habanera 3+3+2. The first Habanera and the Habanera syncopa are the most common patterns of the Habanera used in Cuban music and Latin jazz.\textsuperscript{29}

Figure 4.4. First Habanera rhythmic pattern.\textsuperscript{30}

Variations of the Habanera rhythm include the Habanera \textit{syncopa} (Figure 4.5) and the Habanera 3+3+2 (Figure 4.6).

\textsuperscript{27} Ibid.

\textsuperscript{28} Ibid.


\textsuperscript{30} Sanabria.
Figure 4.5. Habanera syncopa rhythmic pattern\textsuperscript{31}

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{habanera_syncopa_pattern.png}
\caption{Habanera syncopa rhythmic pattern.}
\end{figure}

Figure 4.6. Habanera 3+3+2 rhythmic pattern.\textsuperscript{32}

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{habanera_332_pattern.png}
\caption{Habanera 3+3+2 rhythmic pattern.}
\end{figure}

The Habanera rhythms in the fourth movement include variations from the original patterns for example.

This excerpt from the fourth movement (Example 4.14) uses the Habanera 3+3+2 rhythmic pattern in bars 33 and 35, with a slight variation in the first beat including a triplet. This material appears several times throughout the movement.


\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{example_4_14.png}
\end{figure}

Another excerpt from the fourth movement (Example 4.15) uses a variation of the Habanera syncopa rhythmic pattern every other bar.

\textsuperscript{31} Ibid.,


The Montuno in Afro Cuban jazz or Salsa is a vocal or instrumental refrain; it could be improvised, using material from the leader singer or melody. Montuno is also a two of four bar phrase played by the piano that uses an ostinato accompaniment.33

The first material presented by the piano and later by the bassoon in the fourth movement, uses this structure, a refrain with an ostinato accompaniment. In this case, the first two Montunos, the first one in bar 1 and the second one in bar 7, use a variation of the Habanera syncopa. From bar 13, the Habanera 3+3+2 in the piano start this section, including four Montunos in the bassoon until bar 31.

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33 Kernfeld,
CHAPTER 5
ANALYSIS AND PERFORMANCE SUGGESTIONS

MOVEMENT I

Performance Issues

This movement includes different expressive tools such as marcatos, accents, grace notes, mordents, glissandos as well as three multiphonics; one of them with a trill. Before approaching the formal analysis of the sonata, it is important to revise possible technical performance issues.

Multiphonics

In the bassoon score, the last page contains “Special Fingerings by Martin Kuuskmann” with a detailed explanation for performing the multiphonics (Example 5.1.1). This fingering chart gives only one possibility for the first two multiphonics even though one is written as an E♭₃ and the second one as a D♭₃ in the score. As expressed before, Mr. Kuuskmann states that the multiphonics in this movement are an effect and every bassoon works differently. One should look for a fingering that includes the note given in the score when performing any multiphonic.

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34 Daniel Schnyder, *Sonata for Bassoon and Piano.*

35 Martin Kuuskmann, interview by author, New York.

Pascal Gallois presents other possibilities for a multiphonic that includes an Eb3 in his book *The Techniques of Bassoon Playing* as follows:

Mr. Gallois divides the multiphonics in four categories. The first and second categories result from the interaction of fingerings from one register with inappropriate air pressure for that register; these are the most reliable and stable multiphonics. The third category is less reliable and stable than the first and second categories. The fourth category is a group of six multiphonics that can be played in chromatic progression.  

The following fingering chart belongs to the first category. The symbol at the top of the first example in the Example 5.1.2 indicates to use very weak air pressure.

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37 Ibid., 35 -42.
Example 5.1.2. Pascal Gallois. *The Techniques of Bassoon Playing*. Multiphonic, first category.\textsuperscript{38}

Three other possibilities for multiphonics including the Eb3 belong to the third category (Example 5.1.3). This multiphonic can be played either way at *piano* and *fortissimo*.\textsuperscript{39}

Example 5.1.3. Pascal Gallois. *The Techniques of Bassoon Playing*. Multiphonic, third category.\textsuperscript{40}

\textsuperscript{38} Gallois, 35 -42.

\textsuperscript{39} Ibid., 35 -42

\textsuperscript{40} Ibid., 35 -42
From the fourth category, Mr. Gallois provides only one possibility for a
multiphonic that includes the E♭3 as indicated in Example 5.1.4.41

category.42

As Mr. Kuuskmann explained, every bassoon works differently. This performance
guide provides six different possibilities for one specific multiphonic an E♭3. The
bassoonist as a performer might choose the best option at the time of performing the
sonata.43

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41 Gallois, 35 -42.
42 Ibid., 35 -42
43 Marin Kuuskmann, interview by author, New York.
Glissando

There is only one glissando in this movement. At bar 70 a quarter note is ornamented with a descending glissando. This glissando effect in the bassoon can be achieved by playing a descending F major scale from F4 to F3 with a diminuendo at the end of the same effect.

Example 5.1.5. Sonata for Bassoon and Piano. First movement. Bassoon, bar 70.

Analysis

Mr. Schnyder states that this movement is in Sonata form. The analysis of this movement shows that it matches the structure of the sonata form with a small variation at the end: a short recapitulation and a brief coda.

Mr. Schnyder clearly divides themes and sections in this movement by including double bar lines at the end and rehearsal letters at the beginning of each theme. These divisions makes his music much more understandable for the performer.

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44 Daniel Schnyder, e-mail message to author, September 6, 2014.
Table 5.1.1 First movement. Sections, Themes, and Key areas.

<table>
<thead>
<tr>
<th>Bar number</th>
<th>Rehearsal letter</th>
<th>Section</th>
<th>Theme</th>
<th>Key area</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-9</td>
<td>A</td>
<td>Exposition</td>
<td>A</td>
<td>D minor</td>
</tr>
<tr>
<td>10-15</td>
<td>B</td>
<td></td>
<td>B</td>
<td>D major</td>
</tr>
<tr>
<td>16-24</td>
<td>C</td>
<td></td>
<td>A’</td>
<td>B minor</td>
</tr>
<tr>
<td>25-34</td>
<td>D</td>
<td></td>
<td>C</td>
<td>B major</td>
</tr>
<tr>
<td>35-51</td>
<td>E</td>
<td></td>
<td>D</td>
<td>D major</td>
</tr>
<tr>
<td>52-86</td>
<td>F</td>
<td>Development</td>
<td>E</td>
<td>Harmonic sequence/chromaticism</td>
</tr>
<tr>
<td>87-108</td>
<td>G</td>
<td></td>
<td>B</td>
<td>D major</td>
</tr>
<tr>
<td>109-115</td>
<td>H</td>
<td>Recapitulation</td>
<td>A</td>
<td>D minor</td>
</tr>
<tr>
<td>116-121</td>
<td></td>
<td>Coda</td>
<td></td>
<td>D minor</td>
</tr>
</tbody>
</table>

This movement opens with an octave (D0 –D1) in the piano in forte with the same harmonic progression for three bars (i – V) and a countermelody in the upper voice. The bassoon begins in *mezzo forte* with an upbeat after the piano, giving the feeling that it is a reaction to the downbeat.

The first theme in D minor (theme A) is the major lyric theme in this movement and appears again in B minor in bar 16. While the bassoon is in duple meter descending from B4 to an A3, the piano is in triplets with the countermelody for eight bars. At the end of bar 7, the piano takes the triplets for a bar and a half building the harmonic tension into the next section, theme B.

The second theme in D major (theme B), presents the second material. This theme alternates triplets and duplets from bar 10 until bar 15 (Example 5.1.6), and is developed throughout the entire movement. The *staccato* passages, grace notes and the mordents in
this section should be played without any accent to keep the forward motion in the section or long phrases as Mr. Kuuskmann suggests.45


At rehearsal C, (bar 16) one can identify the opening material as theme A’. This time the main theme is in B minor, a third below the original theme, Example 5.1.7. The piano accompaniment at the end of this section has the same intention as the one used for the opening theme, building harmonic tension towards the next material before the development.


45 Marin Kuuskmann, interview by author, New York.
The next section (theme C) starts at the double bar line in bar 25 or letter D, and goes until bar 34. This section develops the rhythmical elements presented in the first two themes; accented duplets and triplets, mordents in down beats as well as duplets from the first melodic material. The meter changes in this section between duple and triple meter creates a sense of instability and interruption. The meter changes in this section include 4/4 to 10/8, 12/8, and 8/8 with accents and marcatos as the main feature of this theme.


Theme D corresponds to the section between bars 35 – 51 (letter E). The piano uses the same material as the opening of the movement for two bars, followed by a solo section that alternates the down beats on the left hand with the up beats on the right hand. The bassoon line enters in this section of the movement acting as a counter voice. The interaction between the voices in this phrase can be described as a dialogue between the instruments featuring the piano as a solo voice. Four bars bassoon and piano, four bars solo piano, three bars bassoon and piano, two bars solo piano and closing this section with three bars bassoon and piano.
Letter F or bar 52 starts the longest section of this movement, lasting until bar 108. The development section of the movement begins with theme E that is presented three times, at bars 52, 74 and 96. Theme E is identical in all three phrases only for three bars (Example 5.1.9), with variations in articulation and featuring sixteenth notes for the first time in the movement.


The second time that theme E appears is in bar 74, the melodic line alternates the rhythmical elements. The duplet and triplet meter figures as well as a short staccato in the melody add a chaotic character towards the next section. The third time theme E is presented in the first movement in bar 96, it acts as the connecting material between the development section and the recapitulation.

The highest point of the middle section is reached in bar 66, as a result of the harmonic sequence in the piano throughout the theme E. This section is rich in sonority, taking advantage of the wide register of the instrument and combining percussive staccato and legato figures, also including a glissando and two multiphonics (Example 5.1.10)

Example 5.1.10. Sonata for Bassoon and Piano. First movement. Piano, bar 66 – 68.
Example 5.1.10. Sonata for Bassoon and Piano. First movement. Bassoon, bar 60 – 70.

The letter G in bar 87 is a reminiscence of the theme B. This section in D major uses the same elements (slurred triplets in small groups) as theme B in two fragmented phrases for the bassoon. This time a trill is added to the multiphonic incorporating a new sonority to this movement, (Example 5.1.11).


At letter H, in bar 109 the mini-recapitulation of the movement uses the material from theme A. One bar before letter H, the bassoon holds a B4 for four beats while the piano with a rhythmical ostinato and a harmonic sequence leads this section towards the main theme. Although it is not indicated in the score, the piano can slow down a little bit giving a dramatic character to this bar before returning to theme A. This final section is
expanded by adding a small coda that includes an ascending melodic line with increased dynamics from \textit{pianissimo} to \textit{forte}, reaching a D5 as the last note of this movement.


\begin{center}
\includegraphics[width=\textwidth]{example5_1_12}
\end{center}

\section*{MOVEMENT II}

\subsection*{Performance Issues}

In order to have a better understanding of this movement, one needs to become familiar with the indication marks on the score. For example,

- \textbf{vorwärts}: Forward.
- \textbf{schnell}: Quick, quickly.
- \textbf{einleitend}: to prelude, as an introduction. (\textit{only piano score})
- \textbf{innig}: intimate, ardent, fervent, sincere.
- \textbf{sanft}: soft, gentle; gently.
Another consideration in this movement is the metric interaction between the bassoon and the piano; it is important that both voices lock in perfect rhythm due to the frequent use of irregular rhythms such as triplets and duplets against each other. For example, at the end of the second bar, the bassoon voice has triplets against sixteenth notes in the piano on beat three, and has sixteenth notes against triplets in the piano on beat four.


The entire movement uses the juxtaposition of duple and triple meter. The three following examples show the meter juxtaposition used until the bar 10. The fifth beat in bar 4 (Example 5.2.2a) juxtaposes triplets in the bassoon against sixteenth notes in the piano, the last beat in bar 7 (Example 5.2.2b) has duple meter for the bassoon against triple meter in the piano, and the third bar in bar 10 (Example 5.2.2c) includes duple meter for the bassoon against triple meter in the piano.
Example 5.2.2a. Sonata for Bassoon and Piano. Second movement, Score, bar 4.

Example 5.2.2b. Sonata for Bassoon and Piano. Second movement, Score, bar 7.

Example 5.2.2c. Sonata for Bassoon and Piano. Second movement, Score, bar 10.
Be aware that there is a misprint in bar 20. The bassoon line is missing a beat at the end of the bar in both the bassoon solo sheet music (Example 5.2.3) as well as the score (Example 5.2.4). The bassoonist should add one beat to the whole note (a C4) at the end of the bar in order to complete the 6 beats in a 6/4 bar.


![Example 5.2.3](image)

Example 5.2.4. Sonata for Bassoon and Piano Second movement. Score, bar 20.

![Example 5.2.4](image)

**Glissando**

Only one glissando is present in this movement and it is at the beginning of bar 10 from A4 to Eb5. It can be performed as a chromatic scale from A4 to Eb5, or as an ascending scale. It is recommended to perform this passage with the following ascending scale, A4, B4, C5, D5 and Eb5. The fingering complexity in the high register of the
bassoon and the *ritardando* in the triplet do not leave enough room for adding a chromatic scale. (Example 5.2.5).

Example 5.2.5. Sonata for Bassoon and Piano, Second movement. Score, bar 10.

![Musical notation example](image)

**Analysis**

The second movement of the sonata follows the structure of the rounded binary form. This movement is divided into three main section, A, B, A’ and, a short coda. One characteristic of this movement is the frequent tempo changes. Some of the tempo markings are indications for sixteen bars in the movement and other ones can be only for one single bar. Table 5.2.1 describes the relationship between bar numbers, tempo marking, sections and key areas.

Table 5.2.1. Second movement, Structure, Tempo marking, Sections and Key areas.

<table>
<thead>
<tr>
<th>ROUND BINAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
</tr>
</tbody>
</table>
(Continuation) Table 5.2.1. Second movement, Structure, Tempo marking, Sections and Key areas.

<table>
<thead>
<tr>
<th>Bar number</th>
<th>Tempo marking</th>
<th>Section</th>
<th>Key area</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-3</td>
<td>langsam / tempo rubato</td>
<td>A</td>
<td>B minor</td>
</tr>
<tr>
<td>4-6</td>
<td>Schnell</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>tempo I / langsam</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8-11</td>
<td>Quarter note = 120</td>
<td></td>
<td>Chromaticism</td>
</tr>
<tr>
<td>12-19</td>
<td>Quarter note ~ 80</td>
<td></td>
<td>E minor</td>
</tr>
<tr>
<td>20</td>
<td>tempo I / langsam</td>
<td></td>
<td></td>
</tr>
<tr>
<td>21-37</td>
<td>sanft, più mosso</td>
<td>B</td>
<td>A major (with chromaticism)</td>
</tr>
<tr>
<td>38-43</td>
<td>tempo I / langsam</td>
<td>A’</td>
<td>B minor</td>
</tr>
<tr>
<td>44-45</td>
<td>tempo I / rubato</td>
<td>Coda</td>
<td></td>
</tr>
</tbody>
</table>

With gentle and intimate character, this movement starts with a B minor chord in the piano. The harmony is thick in texture with a soft dynamic, allowing the bassoon melody resonate over the accompaniment. The main motive of the theme A is the one shown in Example 5.2.6. This motive will appear throughout the entire movement, even at the end of the section B using the grace notes as a reminiscence of the main motive.


Theme A is the section in between bar 1 and 20. This theme is divided into three segments that can be identified by different tempo marks for each of them and double bar lines at the beginning and the end of the section. The first segment starts with the main
motive at bar 1 and goes until bar 5 in the bassoon and bar 6 in the piano voice. The second segment goes from bar 7 until bar 11. The tempo mark changes to *tempo I/ langsam* for only one bar, introducing a thematic variation of the first segment in a faster tempo 5 bars. In a calmer tempo, $\downarrow = 80$, the third segment brings the main motive back and works as a recapitulation mixing elements from the past two sections.

The different tempo markings in the three sections can make this part of the movement fragmented, losing the thematic connection in between the sections. In order to keep the forward motion of the music one should think as one big section rather than small phrases.

Theme B starts in bar 21 and again with a new tempo mark *sanft, più mosso*, is presented in both instruments. The melody in this section is in the bassoon in the tenor register, sharing rhythmic material with the piano only in the compound meters for example: bar 24 (6/16), bar 25 (2/8), bar 27 (6/16) and bar 28 (3/8).


Faster tempo, different characters due to the tempo changes, inclusion of groups of sixteenth notes, accents, as well as more interaction between the voices and unisons, make this section thicker and more dramatic in the middle of the work. The rhythmical instability created by the meter changes between duple and triple meter (2/4, 6/16, 2/8, 2/4, 6/16 and 3/8) at the beginning of this section ends after the main motive appears again in bar 29. Here, the second half of the theme B is in 4/4 in a descending sequence in the bassoon while the piano builds a sequence in opposite direction.
The first section from the theme A comes back at bar 38, only for 6 bars. This theme, with a small coda is identified as theme A’. The melody in the bassoon is accompanied using the same thematic material presented at the beginning of the movement adding a two bars coda (44-45). This coda uses the main motive of the movement as a conclusion of the movement, ending in the dominant chord in pianissimo, an F# major.


MOVEMENT III

Performance Issues

Before analyzing this movement, it is important to touch on some relevant aspects of this specific movement. This movement is marked Schnell, which means quick or quickly. Another consideration is that even though the first indication in the score is (legato), none of the sixteenth notes in the first three bars are tied in groups or connected with slurs. Mr. Kuuskmann’s states, “…the beginning is legato, with a big slur…you
make your own articulations for this passage...". Based on Mr. Kuuskmann’s suggestion, one can slur this passage with one big slur or by groups of two, four or eight sixteenth notes, even by bars.


Glissando:

The glissando at the end of the introduction in bar 4 should be played at the end of the second beat. It is recommended to perform this passage with the following descending scale, B♭4, A4, G4, F4 and E4.

Example 5.3.2. Sonata for Bassoon and Piano. Third movement. Bassoon, bar 4.

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46 Martin Kuuskmann, interview by author, New York.
Analysis

The third movement of the sonata is in Sonata rondo form. This movement is based on a ritornello featuring odd meter changes. A middle section called theme C, uses different rhythmic material than the one presented in the ritornello. The Oxford Dictionary of Music defines the Sonata Rondo as a combination of sonata and rondo form. This form is divided in exposition (ABA), development (C), and recapitulation (AB’A). The last rondo theme or ritornello leads to a coda.\textsuperscript{47} Table 5.3.1 resumes the structure of the movement, themes and key areas.

Table 5.3.1. Third movement, Structure, Themes, and Key areas.

<table>
<thead>
<tr>
<th>Bar number</th>
<th>Theme</th>
<th>Key area</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-7</td>
<td>Introduction</td>
<td>Chromatic Sequence</td>
</tr>
<tr>
<td>8-15</td>
<td>A</td>
<td>D major</td>
</tr>
<tr>
<td>16-21</td>
<td>B</td>
<td>F major</td>
</tr>
<tr>
<td>22-29</td>
<td>A</td>
<td>D major</td>
</tr>
<tr>
<td>30-49</td>
<td>C</td>
<td>F major</td>
</tr>
<tr>
<td>50-57</td>
<td>A</td>
<td>D major</td>
</tr>
<tr>
<td>58-63</td>
<td>B</td>
<td>F major</td>
</tr>
<tr>
<td>64-69</td>
<td>A</td>
<td>D major</td>
</tr>
<tr>
<td>70-79</td>
<td>Coda</td>
<td>D major</td>
</tr>
</tbody>
</table>

This scherzo starts with a short introduction for seven bars. After presenting the motivic line for one bar in unison, it is divided ahead into a melody in the bassoon.

accompanied by the piano. The section between bars 5 and bar 7, act as a bridge between the introduction and the theme A.

Example 5.3.3 Sonata for Bassoon and Piano. Third movement. Score, bar 1 -5.

Theme A, an eight bar phrase, is the ritornello material that comes back twice in the middle and low register for the bassoon. This phrase features the following elements: meter sequence 6/8, 2/8, 7/8, 6/8, 6/8, 2/8, 7/8, 6/8; sixteenth notes with staccato marks, and different lengths for the eighth notes each time the theme is presented.

Theme B is the complement of theme A and appears twice in the movement. This virtuosic passage contrasts slurred groups with sixteenth notes in *staccato*. The four accented downbeats in bar 18 create a sense of stability in between the odd meter changes in this section.


The *ritornello* appears again in bar 22 in the low register of the bassoon, this time leading to new material, theme C. Theme C is more stable in meter but syncopated in rhythm. The eighth notes in the middle of the syncopated rhythm have to be played shortly as the composer indicates in order to keep the forward motion and avoid losing tempo in the rhythmic ostinato.
Theme A returns in bar 50, this time in the middle register, switching later to the low register in bar 54. The articulation in the low register section changes to *staccato* for the acoustic reason of ensuring rhythmic clarity.

Theme B is presented again in the same register as the first time, between bar 15 and 21. This time, theme B appears with no accents in bar 64 and with short eighth notes; a slight variation to the musical idea.

As closing material in bar 64, theme A starts again. This time with a small coda at the end for 10 bars. This coda (Example 5.3.9) is a recapitulation of the material presented in this scherzo- rondo ending the movement with a D4. The composer suggests...
an optional D5 instead of the D4; it would add more emphasis and finality to this movement.


MOVEMENT IV

Performance Issues

Sehr schnell: alla breve: the first term in German means very quick and the second part in Italian is related to the cut time, 2/2.

The first bar in the piano part comes with four indications. The first indication is for the entire introduction to be played forte; the second indication is martellato, meaning hammered, and the third (kurz) is related to the length of the long notes, meaning short. The other indication by the composer is *) die Rhythrik ist sehr streng zu beachten ohne dabei die spielerische Seite zu verlieren. This means that the rhythm is to be interpreted very strictly without losing its playful side.

Glissando

This movement includes two glissandi, in bar 44 (Example 5.4.2a) a C♭5 goes to an E♭5 and the second one in bar 173 (Example 5.4.2b) from an E3 with a trill to an E2 that holds the trill effect for four bars. The first glissando can be played adding a C5 and a D5 in between the written notes. The second one is easiest to accomplish by adding a descending E natural minor scale from E3 to E2 in the last eighth note of the whole note.

Example 5.4.2a. Sonata for Bassoon and Piano. Fourth movement. Bassoon, bar 44.

Analysis

The formal structure of the fourth movement is also Sonata Rondo. The formal analysis of the movement, shown in Table 5.4.1.

Table 5.4.1. Fourth movement, Structure, Themes, and Key areas.

**FOURTH MOVEMENT STRUCTURE**

<table>
<thead>
<tr>
<th>Bar number</th>
<th>Theme</th>
<th>Key area</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-32</td>
<td>A</td>
<td>E major</td>
</tr>
<tr>
<td>33-64</td>
<td>B</td>
<td>Ab major / Db major / Ab major</td>
</tr>
<tr>
<td>65-94</td>
<td>A</td>
<td>E major</td>
</tr>
<tr>
<td>95-134</td>
<td>C</td>
<td>E major</td>
</tr>
<tr>
<td>135-150</td>
<td>B</td>
<td>Ab major</td>
</tr>
<tr>
<td>151-178</td>
<td>A’</td>
<td>D major</td>
</tr>
<tr>
<td>179-214</td>
<td>C</td>
<td>Chromaticism</td>
</tr>
<tr>
<td>215-235</td>
<td>A</td>
<td>E major</td>
</tr>
<tr>
<td>236-248</td>
<td>Coda</td>
<td>E major</td>
</tr>
</tbody>
</table>

Theme A is the opening material of the work and is divided into two sections. The first section includes a two bar motivic line that lasts for 12 bars and the second one starts as an introduction for the bassoon melody.

Theme B is the second big section of the work and is composed of four symmetrical phrases. These motivic lines, with a short quarter note at the end of every bar (in the bassoon and bass line) should be played as a hiccup preserving the Habanera feeling.

The first phrase (bar 33-40) presents a new material that is used more than once with imitations from the original material.

The second phrase (bar 41-48), has the same bass structure as the first phrase with new thematic material in the melody.


Bars 49-56 are a variation of the first phrase, adding a quintuplet in the middle of the phrase creating a “dizzy” character.

The last phrase (bars 57-64) in the theme B starts this section with the second half of the same theme; it is a variation of the main material from theme B.

Theme A comes back in bar 65-94 with a variation in the bass line, it takes material from the second half of the first section in the original theme. Later on, the bass line changes the usual accompaniment for half notes, which lightens the texture. The bassoon line is as it was presented the first time.

Theme C, between bars 95 and 134 is right in the middle of the work and brings technical challenges for the performer. This section starts in the piano with the Habanera pattern in the bass line and clusters in the melody switching ahead to the Habanera pattern in both voices. The bassoon line includes a sequence of eighth notes with odd accents and articulation as well as high technical demands for the performer. This section is challenging to the performer due to the complexity of the fingering combination required for this passage.

One of the technical fragments that is part of the theme C is the one in between the pickup to bar 104 and 114. The fingerings for the high register plus the odd grouping material makes this section one of the most difficult passages in this movement.

The second beat in bar 114 should be played using the front F# fingering rather than the right thumb F# - Gb fingering because it is otherwise difficult to obtain a clean slur when B♭3 or B♭4 precedes an F#3.

In bar 135 the theme B returns with the first and the last phrase from that section. This material between bar 135 and 150 works also as part of the “ritornello” structure that could be the theme A or theme B.

The melodic material from theme A is included in bar 151 in the piano as presented in the beginning, this section is labeled as theme A’. The second half of the phrase has the bassoon in a counter melody in triplets closing this section with an E2 trill, and the accompaniment borrowing the syncopated melodic material from theme C keeping the Habanera feeling.

Example 5.4.7. Sonata for Bassoon and Piano. Fourth movement. Bassoon, bar 149 - 178.
(Continuation) Example 5.4.7. Sonata for Bassoon and Piano. Fourth movement.

Bassoon, bar 149 - 178.
A new section in bar 179 starts theme C. This section uses elements from theme B and blends them with the developmental material. As presented before, this is the section with more technical challenges, including passages with eighth notes grouped in odd meters. Two of these challenging passages can be found in bar 192 and 199. In bar 192, I use the following fingering combination: right thumb Ab, front F#-Gb and Bb4, avoiding big leaps in the right thumb. Bar 199 should be played using the front F# fingering rather than the right thumb F# fingering because, as explained before, it is otherwise difficult to obtain a clean slur when Bb3 or Bb4 precedes an F#. and


In bar 215 theme A returns and closes this movement (also the sonata) with a short coda. The theme that opened the movement is included again with the same material as in bar 65. The coda uses a two bar motivic line borrowed from the bassoon melody and is repeated four times in a row.

One last challenge that the composer includes in this movement is an optional E5 on an eighth note three bars before ending the work in a unison E. I used the book *Essentials of Bassoon Technique* by Lewis Hugh Cooper and Howard Toplansky, looking for options for this specific fingering. The following examples are the most reliable for the passage at the end of the movement.

Figure 5.1. Lewis Hugh Cooper and Howard Toplansky, *Essentials of Bassoon Technique*. E5 fingering. Option 1.

This fingering option (Figure 5.1) is used in bassoons with the High E key. A disadvantage of this fingering option is that it tends to be flat in pitch.\(^\text{48}\)

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Figure 5.2. Lewis Hugh Cooper and Howard Toplansky, *Essentials of Bassoon Technique*. E5 fingering. Option 2.

This fingering option (Figure 5.2) is used on bassoons that are not equipped with the High E key. This option requires teeth pressure in the embouchure and more reed should be inserted into the mouth.\(^{49}\)

Figure 5.3. Lewis Hugh Cooper and Howard Toplansky, *Essentials of Bassoon Technique*. E5 fingering. Option 3

This fingering option (Figure 5.3) works best on bassoons with two Ab tone holes. The response is very good but the pitch tends to be sharp.\(^{50}\)

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\(^{49}\) Ibid., 356.

\(^{50}\) Ibid., 359.
CHAPTER 6

SUMMARY

In the essay, I provide a document that includes history, structure, style, technical issues and multiphonic elements of Daniel Schnyder’s Sonata for Bassoon and Piano. Mr. Schnyder’s compositional style and background is included alongside Mr. Kuuskmann’s relationship with the work. This performance guide was developed using existing scholarly sources as well as questionnaires created specifically for interviewing Mr. Schnyder and Mr. Kuuskmann.

Mr. Schnyder is a prolific composer that has explored many genres: solo, chamber, orchestral and vocal music. His compositional style is influenced by diverse musical traditions such as Latin jazz, and Balkan music. The Sonata for Bassoon and Piano clearly displays these influences.

Mr. Schnyder and Mr. Kuuskmann’s suggestions are extremely valuable in this document. The information gathered from Mr. Kuuskmann as a performer and collaborator in the adaptation process of the work from Soprano Saxophone to Bassoon helped me to approach the sonata from another perspective, one that is only possible to obtain working alongside with Mr. Schnyder during rehearsals and the process of adapting the sonata.

The examination of this sonata concludes that Schnyder’s Sonata for Bassoon and Piano is an interesting, challenging and unique work with cross-genre influences. For these reasons Daniel Schnyder’s Sonata for Bassoon and Piano deserves to be included in the standard bassoon repertoire.
APPENDIX

Letter of Permission from Edition Kunzelmann

edition kunzelmann

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E-Mail: edition@kunzelmann.com

Adliswil, July 23rd, 2014

Carlos Felipe Viña
5770 SW 60th street
Miami FL 33143
USA

Schnyder, Daniel: Bassoon Sonata

Dear Mr. Viña

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GM-1725b SONATA FOR BASSOON AND PIANO by Daniel Schnyder
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Permission is also granted for you to make it available online through the University’s databases. With kind regards,

EDITION KUNZELMANN
Simon Scheiwiller
Carlos Felipe Vina: When did you first start composing?

Daniel Schnyder: when I was a kid….but really with 14 for my jazz band. But it was more trying to copy stuff and get a handle on composition. With 16 [sic] I had my first Big Band (large mixed Ensemble) and with 17 [sic] I wrote my first piece for Symphony Orchestra.

CFV: When was your first composition premiered?

DS: Well that depends: Jazz Tunes early on (with 14) [sic] Symphonic Piece with 18 [sic].

CFV: How many works involving the bassoon have you composed so far?

DS: See the list

Original works by Daniel Schnyder for Bassoon

Bassoon Concerto (20min)
-Teiresias (Bassoon and Piano) (6min)
-Around the World (flute, oboe, cl, bassoon, ss, horn btb tp, str 4tet, bass,perc.
-DraKOOL (fl.cl, oboe, bassoon, horn, str 4tet, piano, bass
-‘Der Bergmensch’ 15min cl, horn, bassoon, str 5tet (as written for the Scharoun Ensemble, Berlin Philh.)
-ZOOM IN for String Quartet and Bassoon (as played by M. Kuuskmann) (25min)
-EAST (harp, bassoon, violin, flute) (6min)
-Two Part Inventions: ‘Colors of Nari’ (for 2 bassoons or ss/cl and bassoon (5min)
-Kislev for solo bassoon (1min)
- Tammuz for solo bassoon (2min)
- Riffs for solo bassoon (1min)
- Trio for cl or ss, bassoon and piano (6min)
- Worlds Beyond Suite (cl., violin or ss and bassoon and piano as recorded by Trio Elego on GENUIN records) (25min)
- Colossus of Sound (for bassoon and cl) (4min)
- Sphinx for bassoon and String Orchestra
- Trio for Flute, Bassoon and Piano (15min)
- Trio for Palladio (flute, piano, bassoon) (14min)
- Iron Tetrapod (2 oboes, bassoon, harpsichord) (5min)
- Clutch (Contrapunctus 1) for 2 bassoons (4min)

**Works for bassoon by Daniel Schnyder, published by other publishers**

- Sonata for Bassoon and Piano (Fagott Sonata) (12min) (Edition Kunzelmann)
- WW Quintet (as played by IMANI 5tet) (20min) (Edition Kunzelmann)
- Little Songbook for ss and ww quintet as played by IMANI 5tet (enja records) (20min)

**CFV:** What are the characteristics of your compositions in general?

**DS:** I am approaching the music of the 21st century and previous century holistically, not in a biased ideological old fashioned [sic] way. That means I include also non European [sic] stiles Rhythm and Music Languages into my work, enriching the already existing traditions and sounds.
I am right now writing a Charlie Parker Opera for Opera Philadelphia… I want to depict and reflect the global urban reality of today in my Chamber Music. If we cannot do that, the format will dy [sic]. And that would be a total disaster.

**CFV:** Are you currently composing any new works for bassoon?

**DS:** I am working on my Bassoon Concerto. There are so many bassoon players hungry for new materials. Most of the bassoon compositions of my colleagues are not really a ww [sic] compositions and therefor do not really translate that well. I play ww [sic] instruments as a soloist myself. I know how it works. Because of that lack of new doable interesting etc. Stuff U [sic] guys end up playing always the Mozart and Hummel…but the bassoon is capable of many more things.

**CFV:** Any upcoming performances and premieres?

**DS:** YES, bassoon Concerto 2015/6 in Dresden / Leipzig and Lausanne. Unfortunately not yet in the USA.

**History of the Bassoon Sonata by Daniel Schnyder**

**CFV:** How can you define this sonata and movements stylistically speaking?

**DS:** This Sonata is an early work of mine and refers to the great tradition of European Sonata form and symphonic form. Therefor it starts with an "Allegro", goes to a slow movement then a Scherzo and a Rondo Finale. In this sense, it is still very traditional composing. Stilisticaly [sic] you need to understand the most important rhythms that were invented in the 20th century no classical musician ever heard of: ……Shuffle
groove (very important for R&B and Jazz etc)... Montuno patterns (but slightly different from a traditional pattern) and Habanera pattern...Latin rhythms for last movement and the piano playing of Mc Coy Tyner (combination of African roots and modern Jazz Rhythms). This is extremely hard. If you can do that; the piece will be ultra successful with all audiences worldwide since you tap into the subcutane [sic] truth of our musical time. People will hear you. A future generation will be able to play this music as soon as the academy gets its very necessary renovation....

**CFV:** An article by Ronald Klimko from the IDRS magazine defines this work as:

“... a nicer combination of a work in the traditional sonata forms, but also containing strong elements of both jazz and Middle Eastern influence..... The first movement is marked quarter note = 112 and displays the laid-back rhythm and figurations associated with jazz.....

.....This is also true of the slow second movement, which is a “bluesy” melody, again in a roughly ABA form.......Movement three is a sprightly fast moving scherzo with lots of syncopation, but not necessarily jazz-oriented.

........The final movement is a delight. The basic theme has a Slavic-to-Middle-Eastern quality to it.”

Do you agree with these concepts?

**DS:** Well Scherzo is more Balkan Rhythms and last movement as I said LATIN rhythms
CFV: Is there a specific rhythmic pattern, scale or country style that you thought for the third movement (scherzo)? There is a wide range of rhythmic patterns and scales in the Balkan music, due to the variety of multicultural elements from these countries.

DS: No, I am just referring to the uneven bars, the meters and the general vibe. There is not one specific rhythm it (third movement) is written in [sic]…If I tell you about influences, these are very general remarks; I do not copy rhythms or use exact rhythms from folk tunes etc [sic] but I rather incorporate the general feeling, vibe into my music.

CFV: What was the inspiration to use the bassoon for this work originally for soprano saxophone?

DS: Martin Kuuskmann wanted to play it.

CFV: How long was the process for adapting this sonata to the bassoon?

DS: 3 month since I worked with Martin on it.

CFV: Who or what inspired the melodic, harmonic, and stylistic ideas for this specific sonata?

DS: That was just what I wanted to play at a classical recital myself. The stuff I enjoy. There was nothing out there at the time I liked to play for people for soprano saxophone and piano in a classical Sonata Form…
CFV: What are the concerns about the instrumentation, knowing that the original work was for soprano saxophone and adapting it to bassoon?

DS: The bassoon has a bigger range; so you can do more. That's an advantage.

As a bassoon player you have to play loud …it ain't no [sic] Donizetti Sonata…

CFV: First movement, bar 68 and 72: You include multiphonic effects for first time.

Where did that idea come from? Are you looking for a different sound each time? The first one is written as an E♭ and the second one is a D♭, any suggestion?

DS: Yes, it should be a loud multi phonic second has a rill on it. There are some fingering suggestions in the music (Edition Kunzelmann)…I use multi phonics on the saxophone….I like the idea of a completely different sound coming out of a ww [sic] instrument.

CFV: Second movement, bar 20: It is a 6/4 bar but the bassoon is missing one beat, is it a misprint on the score?

DS: yes misprint; there are always misprints…but the music is logical…so it is easy to find them.

Performance Suggestions by Martin Kuuskmann

Carlos Felipe Vina: What are the general concerns before approaching this sonata as part of a performance?

Martin Kuuskmann: My first idea with this piece is….long phrases, think long phrases all the time. There are very different four movements. The first one is a piece of its
own…it is so fiery…important in the first movement not to take it too fast… stick to 112, no more than 112…it is possible to play it faster but losses the groove. The first note in the piano has to be loud … with open lead, at least half of the lead open, so they (the pianist) can control de dynamics…

…in the first and second movement I use a soft staccato…it does not necessarily say to do it …but you need to do it…also it is important to keep the long phrase…

…in the third movement I count out loud… 1, 2, 3, 1……it is dangerous to play it too fast…the beginning is legato, with a big slur…you make your own articulations for this passage. This movement has to be short (in articulations) all the time, very playful…like Stravinsky…piano has to be very rhythmic and hold the dynamics down otherwise will push the bassoon out of the window….

… four movement the piano…. I mean….Latino…total Latino…it is a talking….later together. In Schnyder’s music is very important …if he has two eighth notes at the end of the bar…the last eighth note is short.

**CFV:** Are there any dynamic adjustments that the bassoonist must make in order to match and balance with the piano?

**MK:** It should be pretty equal [sic]…but the danger is that the bassoon is in the same range with the piano…so the piano has to play softer…the dynamics in the piano should be taken lighter…every *forte* is *mezzo forte* and every *mezzo forte* is *mezzo piano*... in the bassoon every *piano* should be more. When I start the sonata, I start *forte* and it is *mezzo forte*. 
**CFV:** First movement, bar 68 and 72: The multiphonic effect is in the work for first time. The first one is written as an Eb and the second one is a Db, any suggestion? Do you play with the same fingering but looking for a different sound?

**MK:** When it comes to multiphonic…you should find one… even though I am giving the fingering chart in the bassoon score. Every bassoon works differently…find something that has that note in there. I often change my multiphonics… if I like something better I use that….as long as it fits with the character. Schnyder did not write the multiphonic to be exact…it is an effect and stays as an effect, an effect changes. You do not need to create the same affect all the time.

**CFV:** First movement, before letter H (recapitulation): Do you take time before the main theme?

**MK:** Yes, I do take time…no *ritardando* at the end of the movement.

**CFV:** Second movement, bar 10: There is a glissando from high A to Eb; do you have any suggestions for this musical effect?

**MK:** It is not a glissando; Daniel (Schnyder) also plays a chromatic scale there. It does not need to be metric perfect; it has to fit into the time frame [sic].

**CFV:** Can you tell me more information about the bassoon edition. Did this edition come right after the soprano saxophone one?

**MK:** This sonata was first for soprano saxophone, and then he did an edition for clarinet and oboe… I went to his house…I saw it …and I wanted to play it and he told me that it
was impossible…so I took the music and I played it…I recorded the album “Nonstop” using the oboe part and after it we make the Kunzelmann edition…it did not existed before the recording.


___. info@danielschnyder.com and order@danielschnyder.com. E-mail to Carlos Felipe Viña, November 28, 2013.

___. info@danielschnyder.com and order@danielschnyder.com. E-mail to Carlos Felipe Vina, April 8, 2015.


