

My Music Folder

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Bassoon Fingering Chart

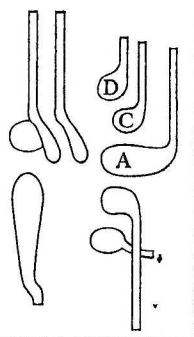
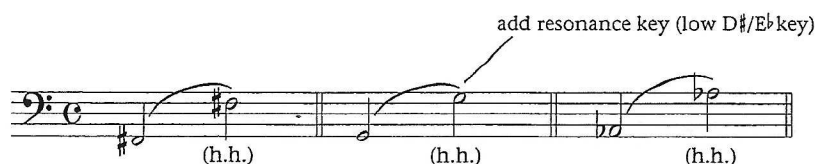
A# Bb	B	C	C# Db	D	D# Eb	E	F
							(lowers pitch)
F# Gb	G	G# Ab	A	A# Bb	B	C	C# Db
D	D# Eb	E	F	F# Gb	G	G# Ab	
A	A# Bb	B	C	C# Db	D		
							(lowers pitch)
D# Eb	E	F	F# Gb	G	G# Ab		
							(opt. whisper key)
A	A# Bb	B	C	C# Db	D		
							(raises pitch)

Special Bassoon Fingerings & Techniques

Like all woodwind instruments, the bassoon has a "break" between the first and second register. To negotiate this register change smoothly, the player must be proficient in half-hole technique. The transitional notes that require a half-hole fingering are:



To determine the correct size of the half-hole, practice the slurs below. Start in the low octave and *roll* the first finger to the half-hole position. When the low note jumps to the upper octave, the size of the half-hole is correct. *Always roll the finger to create the half-hole - never pick it up and place it in position.*




Bassoon Wing Joint and Flick Keys

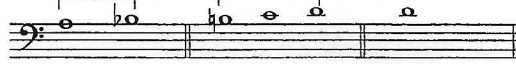
Flicking is a technique used to facilitate certain slurs. The keys used for flicking are located on the wing joint; they are the high A, C, and D keys. Note that the high D key is not available on all bassoons.

"Flicking" is accomplished with the left thumb. At the exact moment that the fingers depress the slurred note that needs to be flicked, the left thumb lightly opens the appropriate flick for an instant (do not fully depress the flick key).

Use the indicated flick keys when slurring from any note in this range:



to these notes:



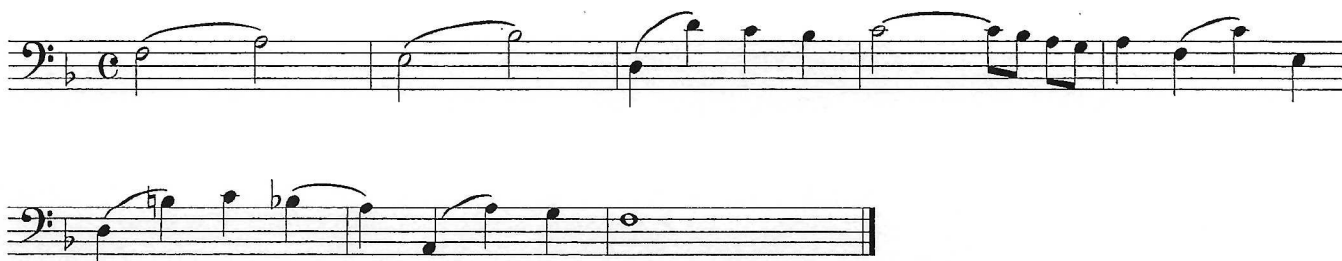
flick high A flick high C flick high D
(if available)

Flick exercises - practice slowly:

Octave Slurs



Flick Etude (slurs with fingering changes)



Bassoon Trill Fingering Chart

A# B B	Bb B C	B B C	B B C#	C B Db	C B D

C# B D	Db B Eb	D B Eb	D B E	D# B E	Eb B F

E B F	E B F#	F B Gb	F B G	F# B G	Gb B Ab

G B Ab	G B A	G# B A	Ab B Bb	A B Bb

A B	A# B B	Bb B C	B B C	B B C#

C \flat D \flat

C \flat D

C \sharp \flat D

D \flat \flat E \flat

D \flat E \flat

D \flat E

D \sharp \flat E

E \flat \flat F

E \flat F

E \flat F \sharp

F \flat G \flat

F \flat G

F \sharp \flat G

G \flat \flat A \flat

G \flat A \flat

G \flat A

G \sharp \flat A

A \flat \flat B \flat

A \flat B \flat

A \flat B

A \sharp \flat B

B \flat \flat C

B \flat C

B \flat C \sharp

C \flat D \flat

C \flat D

C \sharp \flat D

$D\flat$ 	$E\flat$ 	D 	E 	$D\sharp$ 	

$E\flat$ 	F 	E 	$F\sharp$ 	F 	G

$F\sharp$ 	G 	$G\flat$ 	$A\flat$ 	G 	A

$G\sharp$ 	A 	$A\flat$ 	$B\flat$ 	A 	B 	$A\sharp$ 	B

$B\flat$ 	C 	B 	C 	B 	C 	C 	D

ACTIVITIES FOR EXCELLENCE:

- ◆ Duplicate and distribute the instructions for producing and practicing vibrato to students (score pages 614-615). Check students' progress regularly.

VIBRATO

You may have attended a concert or listened to a recording in which there was a "waviness" in the tone produced by the performers. This series of even and rapid pulsations — waves — is called vibrato. The pulsations are created by varying the pitch, loudness, or intensity of the tone.

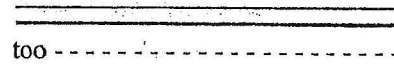
Vibrato is an advanced technique used by performers to add warmth and expressiveness to their sound. They have learned to slow down the vibrato, speed up the vibrato, or not use vibrato at all, in order to enhance the style or mood of a piece. Are you able to play your instrument with a focused, characteristic tone? If so, you are probably ready to start working on vibrato.

Pulsations are created in one of three ways. Find the section below that pertains to your instrument. Read the explanations carefully, and practice producing the pulsations. Start slowly and be patient! Be sure the pulsations are even, consistent, and controlled. It will take a while before your vibrato sounds natural like that of professional performers.

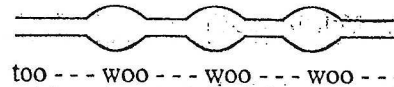
Diaphragmatic Vibrato - For Flutes, Oboes, and Bassoons Only

Diaphragmatic vibrato is created by varying the loudness or intensity of a pitch. You can achieve this by increasing and decreasing the pressure of the air forced into your instrument.

Before you try this with your instrument, blow a steady stream of air as depicted to the right. (Start the air with a "too" or "doo" as if you were tonguing.) Hold the palm of your hand about 2 inches away from your mouth to feel the air stream. Is it continuous?



To create even pulses in the air stream use the syllables "too-woo-woo-woo" (or "doo-woo-woo-woo") as shown to the right. Hold the palm of your hand about 2 inches away from your mouth to feel the air stream and the pulses. The abdominal muscles used to increase the air pressure and create the pulses are the same ones used in a hearty belly laugh.



Repeat the steps above as you blow the air stream through your instrument. Be sure the pulsations are even and controlled, and that the quality of your tone remains clear and strong. Practice the exercises on the second page of this hand-out to develop control of the speed and evenness of your vibrato. Ask your teacher to check your progress.

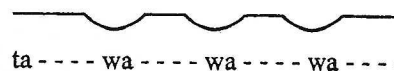
Jaw or Lip Vibrato - For Saxophones, Trumpets, Trombones, Baritones, and Tubas Only

Jaw or lip vibrato is created by varying the pitch of a note. You can achieve this with small movements of your lower jaw or lip.

Saxophones: Play a steady tone. Take another breath. This time as you play a steady tone, relax the pressure of your lower jaw and lip against the reed, then return your embouchure to its original position. This will cause the pitch to drop slightly, and create pulses in the sound as shown to the right.



Brass: Play a steady tone. Take another breath. This time as you play a steady tone, say the syllables "ta-wa-wa-wa" as depicted to the right. This will cause the pitch to vary slightly, and create pulses in the sound.



Be sure the pulsations are even and controlled, and that the quality of your tone remains clear and strong. Practice the exercises on the second page of this hand-out to develop control of the speed and evenness of your vibrato. Ask your teacher to check your progress.

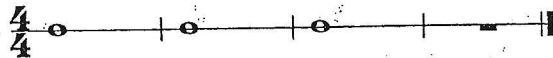
VIBRATO, page 2

Hand Vibrato - For Trumpets and Trombones Only in Special Applications

This form of vibrato also creates pulsations by varying the pitch. A slight wrist movement with the right hand while holding the instrument in position will cause the pitch to drop slightly. Since this type of vibrato causes more pronounced pulsations, it is used primarily in jazz and for special effects.

Practice Exercises - To Develop Control of the Speed and Evenness of Your Vibrato

- A. 1. Set the metronome to $\text{♩} = 72$. Play a strong, clear tone in the middle register of the instrument. Practice the type of vibrato that is appropriate for your instrument, matching the pulsations to the metronome beats. Be certain that the quality of the tone remains constant. Practice pulsations at this tempo until you can control the speed and intensity.
2. With the metronome at $\text{♩} = 72$, and still in the middle register of your instrument, choose three pitches and play them with the rhythm shown below. Match the pulsations to the metronome beats.



3. Gradually increase the tempo of the metronome to $\text{♩} = 100$. Repeat steps 1 and 2 at each new tempo.
- B. 1. Set the metronome to $\text{♩} = 60$. Practice the type of vibrato that is appropriate for your instrument with one, then two pulsations per beat.
2. With the metronome at $\text{♩} = 60$, practice adding three pulsations per beat.
3. Increase the tempo of the metronome to $\text{♩} = 72$. Repeat steps 1 and 2 at the new tempo.
- C. 1. Turn to page 38 in your *Standard of Excellence* Book 3, and choose one of the scales that is played in the middle register of your instrument. Set the metronome to $\text{♩} = 60$. Play the scale with two pulsations on each beat (each ♩ will get 2 pulsations; each ♩ will get 4 pulsations).
2. Apply vibrato to slow melodies, chorales, and etudes. Some of the lines in your beginning lesson books will work very well as practice material.

Start slowly and be patient! It is important to remember that vibrato is used to enhance good tone, never as a substitute for good tone. Pulsations must be even, consistent, and controlled. It will take a while before your vibrato sounds natural like that of the professional performers. Ask your teacher to check your progress.

Logical Conclusions to Effective Intonation

1. At this time it is unimportant to recognize Sharp or Flat, *only the speed of the beats*.
2. Make a move with the Barrel, Slide, Mouthpiece (sax, flute – roll in/ or out). It doesn't make any difference whether it is in or out. *Listen for the beats, did they slow down or speed up with the barrel or slide adjustment?*
3. If the beats were faster, *then you made the wrong move, adjust in the opposite direction*.
4. If the beats become slower, *then you are making the correct move, continue until all beats are eliminated*.
5. If you find yourself “pinching” to eliminate beats, then your *instrument is too long, it must be shortened*.
6. If you find yourself “relaxing” your embouchure to eliminate beats, then the *instrument is too short, it must be lengthened*.
7. When two or more similar pitches are played, the sound is “beatless” (and you are not using any unnecessary pressure or relaxation on the mouthpiece)... **You are Perfectly IN TUNE!**

3 Logical Steps to Effective Balance and Blend

If you hear yourself above all others, 1 of 3 things is happening:

1. **You are overpowering or overblowing!** Make the necessary adjustment. *This initiates an auditory reaction to Balance.*

If you still hear yourself and you made the adjustment in #1, then:

2. **You are playing with poor tone quality!** Make the necessary adjustments (embouchure, breath support, posture, reed, etc.) *This initiates an auditory reaction to Blend and a physical reaction to embouchure and breath support. Poor tone quality will not blend with anything!*

If you still hear yourself and you made the adjustment in #1 and #2, then:

3. **You are playing out of tune!** Make the necessary adjustment by extending or shortening the length of your instrument. *This initiates an auditory response to “Beatless Tuning.”*

Singing Exercises

Solfege: also called “solfeggio” or “solfa,” is a system where every note of a scale is given its own unique syllable, which is used to sing that note every time it appears.

The image shows a musical staff with a treble clef and a 4/4 time signature. The notes of the C major scale are written as whole notes: C (Do), D (Re), E (Mi), F (Fa), G (Sol), A (La), B (Ti), and C (Do). Below the staff, the functional labels for each note are listed: Tonic, Subtonic, Mediant, Subdominant, Dominant, Submediant, Leading Tone, and Tonic.

Do	Re	Mi	Fa	Sol	La	Ti	Do
Tonic	Subtonic	Mediant	Subdominant	Dominant	Submediant	Leading Tone	Tonic

Two Types of Do:

Moveable Do: Do is always assigned the first note of a major scale

Fixed Do: Do is always C natural, and all other notes are assigned specific pitches

*For our exercises, we will be using Moveable Do

Before we sing, check the following:

- Sit or stand appropriately with good posture.
- Relax shoulders, neck, and jaw; no tension.
- Sing with a Smile!
- We're all singing, so sing with confidence!

Exercises:

1. Match Pitch. Syllables to be used: Doh, Dah, Ahh
2. Sing in Drones on each note, sustaining each solfege syllable.
3. Do, Do Re Do, (Do Re Me Re Do, etc...)
4. 8th note Ascension and Descension:

(up) Do...Do Re...Do Re Mi...Do Re Mi Fa...

(Down) Do...Do Ti...Do Ti La...Do Ti La Sol...

Initial Warmups - Bassoon

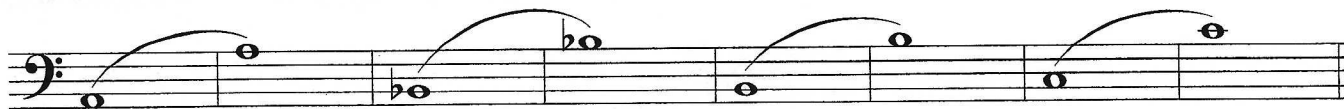
DO THESE EVERYTIME YOU PICK UP YOUR INSTRUMENT!!!!

Doerr

Full Range

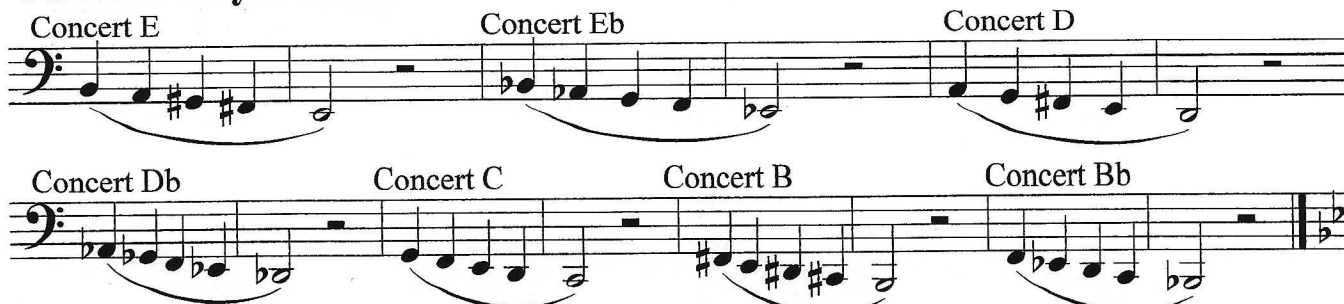


Octaves Practice smoothly using the Whisper key



Pancake Key Exercise

Concert E Concert Eb Concert D



Concert Db Concert C Concert B Concert Bb

Scales Run through major scales in 16th notes slurred. Focus on Embouchure changes, air speed, and finger velocity.

Concert Bb Concert Eb



Concert Ab Concert Db

Concert Gb Concert B

Concert E Concert A

Concert D Concert G

Concert C Concert F

Daily Warmups

Do these exercises correctly while focusing on
Playing in Tone, in Tune, in Time, and in Technique

Doerr

Long Tones 9 Counts Concert F

Breathe

mf

Long Tones 9 Counts Concert Bb

Breathe

mf

Articulation on Bb "Dah"

Legato
100% Note Length
"dOOH"

mf

Staccato
50% Note Length
"dah"

Accent
75% Note Length
+1 Dynamic Level
"TAH"

Articulation on Eb High Range

Articulation on F
Low Range

Play - Buzz - Play

Woodwinds play, Brass Buzz on mouthpieces

mf

Velocity

f

Lip Slur #1

f

Lip Slur #2

f

Scale in Rounds: Tuning Chords

Pitch tendencies indicated with + for Sharps or - for Flats

Group 1 -14 +16 +2 +2 +2 +2 +2 +16

Group 2 -14 +16 +16 -14 -14 +16 +16 +16 -14 -14 +16 +16 -14

Group 3 +2 +2 +2 +2 +2 -14

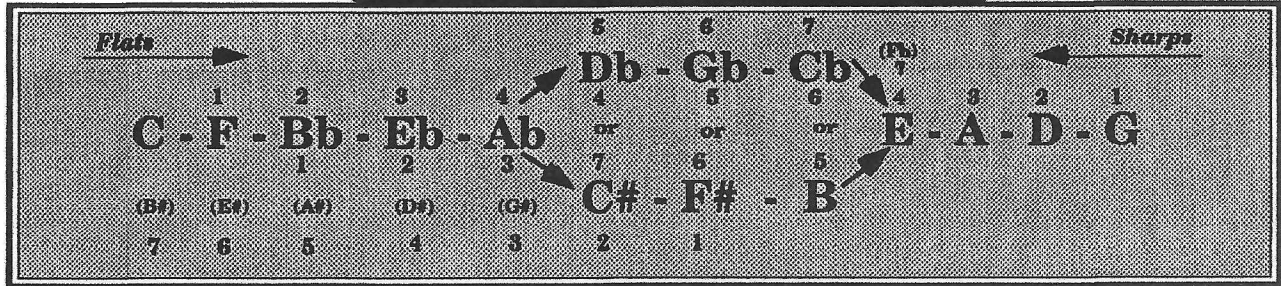
Rhythmic Precision

Tuning Sequence

Play, Sing, Play

Woodwinds Brass

Grouping Assignments



Woodwind Choir

- | | | | |
|-----------------------------------------------------------------------------------------------|-------------------------------------------------------------|--------------------------------------------------------------|-----------------------------------------------------------------------------|
| Group 1
Piccolo
Eb Clarinet
Oboe
1st Flute
1st Clarinet
1st Alto Sax | Group 2
2nd Flute
2nd Clarinet
2nd Alto Sax | Group 3
3rd Clarinet
Alto Clarinet
Tenor Sax | Group 4
Bass Clarinet
Bassoons
Bari Sax
Contra Clarinets |
|-----------------------------------------------------------------------------------------------|-------------------------------------------------------------|--------------------------------------------------------------|-----------------------------------------------------------------------------|

Brass Choir

- | | | | |
|--------------------------------------------------------------------------------|-------------------------------------------------|--------------------------------------------------------------------------------------------|--------------------------------------------------------------|
| Group 1
1st Cornet
1st Trumpet
1st French Horn
1st Trombone | Group 2
2nd Cornet
2nd French Horn | Group 3
3rd Cornet
2nd Trumpet
2nd & 3rd Trombone
3rd & 4th French Horn | Group 4
Baritone, Euphonium
Tuba
String Bass |
|--------------------------------------------------------------------------------|-------------------------------------------------|--------------------------------------------------------------------------------------------|--------------------------------------------------------------|

Percussion

- | | | | |
|------------------------------------------------------|--------------------------------------------|------------------------------------------------------------------|---------------------------------------------------|
| Group 1
Vibraphone (soft mallets)
Bells | Group 2
Xylophone (soft mallets) | Group 3
Marimba (soft mallets)
<i>Upper marimba</i> | Group 4
Tympani
<i>Lower marimba</i> |
|------------------------------------------------------|--------------------------------------------|------------------------------------------------------------------|---------------------------------------------------|

(Enlarge and duplicate for students)

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Chapter 9

Exercises

Concert Ab Major



Concert f minor



Concert C Major



Concert a minor



Concert Db Major



Concert bb minor



Concert Gb Major



Concert eb minor



Concert G Major



Concert e minor



Concert D Major



Concert b minor



Concert A Major

Two staves of musical notation for the Concert A Major scale. The first staff shows the ascending scale (A1, B1, C#2, D2, E2, F#2, G#3, A3) and the second staff shows the descending scale (A3, G#3, F#3, E3, D3, C#3, B3, A2).

Concert f# minor

One staff of musical notation for the Concert f# minor scale, showing the ascending scale (F#2, G#2, A2, B2, C#3, D3, E3, F#3).

Concert E Major

Two staves of musical notation for the Concert E Major scale. The first staff shows the ascending scale (E2, F#2, G#2, A2, B2, C#3, D3, E3) and the second staff shows the descending scale (E3, D3, C#3, B2, A2, G#2, F#2, E2).

Concert c# minor

One staff of musical notation for the Concert c# minor scale, showing the ascending scale (C#2, D#2, E2, F#2, G#2, A2, B2, C#3).

Concert B Major

Two staves of musical notation for the Concert B Major scale. The first staff shows the ascending scale (B1, C#2, D#2, E2, F#2, G#2, A3, B3) and the second staff shows the descending scale (B3, A3, G#3, F#3, E3, D#3, C#3, B2).

Concert g# minor

One staff of musical notation for the Concert g# minor scale, showing the ascending scale (G#2, A2, B2, C#3, D#3, E3, F#3, G#3).

Cavalier Doxology

♩=80

Trombone

6

Tb

11

Tb

Detailed description: This block contains the first three staves of music for the Trombone part of 'Cavalier Doxology'. The first staff is labeled 'Trombone' and includes a tempo marking of ♩=80 and a 4/4 time signature. It contains measures 1 through 10. The second staff is labeled 'Tb' and contains measures 6 through 10. The third staff is labeled 'Tb' and contains measures 11 through 15. The music is written in bass clef with a key signature of one flat (Bb).

Cavalier Doxology

♩=80

Baritone

7

Tb

12

Tb

Detailed description: This block contains the second three staves of music for the Cavalier Doxology. The first staff is labeled 'Baritone' and includes a tempo marking of ♩=80 and a 4/4 time signature. It contains measures 1 through 6. The second staff is labeled 'Tb' and contains measures 7 through 11. The third staff is labeled 'Tb' and contains measures 12 through 16. The music is written in bass clef with a key signature of one flat (Bb).