

# **My Music Folder**

## **Table of Contents:**

- Fingering/Sticking Charts**
- Intonation Sheet**
- Breathing Exercises**
- The Dragon**
- Initial Warm-ups**
- Daily Warm-ups, Level 1**
- Daily Warm-ups, HS**
- Grouping Assignments**
- Scales**
- Chromatic Scales**
- Band Music**
- Rhythm of the Day Collection**
- Paper for Notes**
- Additional Plastic Inserts**

**This folder belongs to: \_\_\_\_\_**



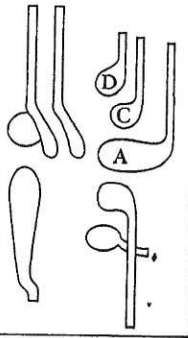
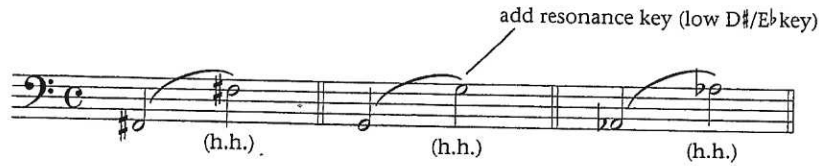


# Special Bassoon Fingerings & Techniques

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

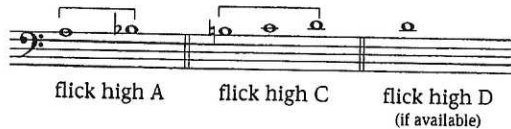
Flicking is a technique used to facilitate certain slurs. The keys used for flicking are located on the wing joint; they are the high A, C, and D keys. Note that the high D key is not available on all bassoons.

"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 exercises - practice slowly:

## Octave Slurs



## Flick Etude (slurs with fingering changes)



### *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.”*

# Daily Warm-up Breathing Exercises

**A. BREATHING EXERCISE - No reed**

1. Good Posture
2. Relaxed throat and upper chest
3. Fill lungs from bottom to middle to top (Stomach rises)
4. Exhale all air through mouth - No tension

4

**B. REED ONLY EXERCISE - same as A above - PLAY a steady sound for 4 counts**

The reed sound is called a "crow."

10

**C. PLAYING WITH INSTRUMENTS**

- 1 - 4 Same as above
5. Perfect Instrument Position
6. Breath in at corners of mouth
7. Steady tone -Medium volume - tongue the beginning of the note

# The Dragon!

## Breathing Exercise

**\*Left Hand:**

Cup the hand, hold at Arm's length  
to Catch the air (on Thumb crease)

**\*Right Hand:**

Make a Blade (Straight Fingers)  
Breath in Between 1<sup>st</sup> and 2<sup>nd</sup>  
Knuckles

Breathe in saying "PoH" (inhale, drop jaw), with Right hand up to mouth.

Breath out saying "DaH" (drop jaw), move Right hand away from face, blow to Left Hand.

**Exercise:**

\*Breathe in 4 counts worth of air on allotted counts less than 4 counts

\*Breathe out all air during allotted counts

Breathe in				Breathe out			
1	2	3	4	1	2	3	4
	1	2	3	1	2	3	4
		1	2	1	2	3	4
			1	1	2	3	4

---

1	2	3	4	1	2	3	4
1	2	3	4	1	2	3	
1	2	3	4	1	2		
1	2	3	4	1			

---

1	2	3	4	1	2	3	4
	1	2	3	1	2	3	
		1	2	1	2		
			1	1			

**Finally, Hands up in the air, and "Sigh" together!**

# Initial Warmups - Bassoon

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

Doerr

## Full Range

**Octaves** Practice smoothly using the Whisper key

## Pancake Key Exercise

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



Trombone/  
Baritone/  
Bassoon

# Daily Warm-up

## Level One

Wayne Markworth

### 1 Air Flow

15

*mf* *mf* *mf* *mf* *mf*

### 2 Legato

26

34

*mf* *mf* *mf*

### 3 Finger technique & slurs

40

46

*mf* *mf*

### 4 Finger technique & slurs

52

*mf* *f* *mf* *mf* *f* *mf*

### 5 Scale Builder

63

*mf* *mf* *mf*

### 6 Range Builder

75

*mf* *f* *mf* *f* *mf*

# Daily Warmups

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

## Long Tones 9 Counts Concert F

Breathe

*mf*

## Long Tones 9 Counts Concert Bb

Breathe

*mf*

## Articulation on Bb "Dah"

*mf*

Legato  
100% Note Length  
"dOOH"

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

Daily Warmups

Lip Slur #2

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

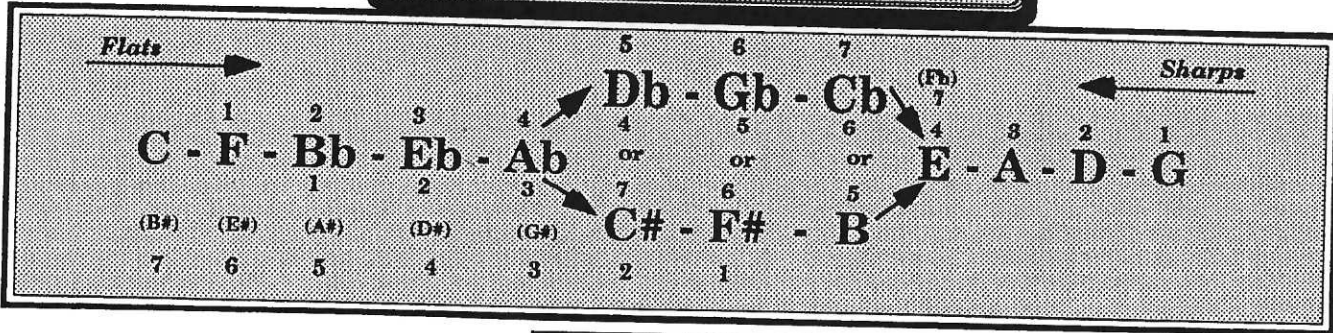
Tuning Sequence

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)

### Group 2

Xylophone (soft mallets)

### Group 3

Marimba (soft mallets)

### Group 4

Tympani

# Notes!

Bassoon/  
Trombone/  
Euphonium

Doerr

## First Five Notes (Pentatonic scale)



## Adding a note above and below

4



## Extending the range

8



## Lots of Notes!

12



## Lower Notes

17



## Concert Bb Major Scale

21



## Concert F Major Scale

26



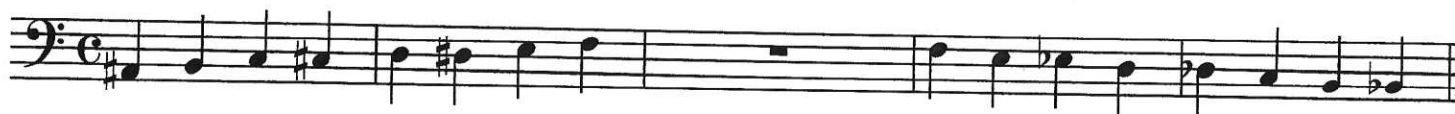
# Chromatics!

Trombone, Baritone, Bassoon

Doerr

1. Sharps going up...

Flats going down...



2.



3. Concert F Chromatic Scale

11 We've combined Ex. 1. and Ex. 2. and put together a scale!



4.



5. Concert Bb Chromatic Scale

23 We've combined Ex. 1. and Ex. 4. and put together a different Chromatic scale!



6. Octave and a 5th Chromatic Scale

30 We've combined Ex. 1., Ex. 2 and Ex. 4. and put together this Chromatic scale!



34



**Concert Bb Major**

**Arpeggio**

Musical notation for the Concert Bb Major Arpeggio scale. It is written on a bass clef staff with a 2/4 time signature. The scale starts on Bb and follows the sequence of notes: Bb, D, F, Ab, Bb, D, F, Ab, Bb, D, F, Ab, Bb. The piece concludes with a double bar line and a key signature change to Bb major.

**Chromatic**

Musical notation for the Chromatic scale. It is written on a bass clef staff. The scale consists of 12 notes: Bb, B, C, C#, D, D#, Eb, E, F, F#, G, Ab, A, Bb. The piece concludes with a double bar line and a key signature change to Bb major.

**Concert g minor  
(Natural)**

Musical notation for the Concert g minor (Natural) scale. It is written on a bass clef staff with a key signature of one flat (F major). The scale starts on G and follows the sequence of notes: G, Ab, Bb, C, D, Eb, F, G. The piece concludes with a double bar line and a key signature change to Bb major.

**Concert Eb Major**

Musical notation for the Concert Eb Major scale. It is written on a bass clef staff with a key signature of three flats (Eb major). The scale starts on Eb and follows the sequence of notes: Eb, F, G, Ab, Bb, C, D, Eb. The piece concludes with a double bar line and a key signature change to Bb major.

Musical notation for the Concert Eb Major scale, continuing from the previous block. It is written on a bass clef staff with a key signature of three flats (Eb major). The scale starts on Eb and follows the sequence of notes: Eb, F, G, Ab, Bb, C, D, Eb. The piece concludes with a double bar line and a key signature change to Bb major.

**Concert c minor**

Musical notation for the Concert c minor scale. It is written on a bass clef staff with a key signature of three flats (Eb major). The scale starts on C and follows the sequence of notes: C, Db, Eb, F, G, Ab, Bb, C. The piece concludes with a double bar line and a key signature change to Bb major.

**Concert F Major**

Musical notation for the Concert F Major scale. It is written on a bass clef staff with a key signature of one flat (F major). The scale starts on F and follows the sequence of notes: F, G, Ab, Bb, C, D, E, F. The piece concludes with a double bar line and a key signature change to Bb major.

Musical notation for the Concert F Major scale, continuing from the previous block. It is written on a bass clef staff with a key signature of one flat (F major). The scale starts on F and follows the sequence of notes: F, G, Ab, Bb, C, D, E, F. The piece concludes with a double bar line and a key signature change to Bb major.

**Concert d minor**

Musical notation for the Concert d minor scale. It is written on a bass clef staff with a key signature of two flats (Bb major). The scale starts on D and follows the sequence of notes: D, Eb, F, G, Ab, Bb, C, D. The piece concludes with a double bar line and a key signature change to Bb major.

**Concert Ab Major**

First line of musical notation for Concert Ab Major scale in bass clef, showing the ascending sequence of notes: Ab, Bb, C, D, Eb, F, G, Ab.

Second line of musical notation for Concert Ab Major scale in bass clef, showing the descending sequence of notes: G, F, Eb, D, C, Bb, Ab, G.

**Concert f minor**

First line of musical notation for Concert f minor scale in bass clef, showing the ascending sequence of notes: f, G, Ab, Bb, C, D, Eb, f.

**Concert C Major**

First line of musical notation for Concert C Major scale in bass clef, showing the ascending sequence of notes: C, D, E, F, G, A, B, C.

Second line of musical notation for Concert C Major scale in bass clef, showing the descending sequence of notes: B, A, G, F, E, D, C, B.

**Concert a minor**

First line of musical notation for Concert a minor scale in bass clef, showing the ascending sequence of notes: a, b, c, d, e, f, g, a.

**Concert Db Major**

First line of musical notation for Concert Db Major scale in bass clef, showing the ascending sequence of notes: Db, Eb, F, G, Ab, Bb, C, Db.

Second line of musical notation for Concert Db Major scale in bass clef, showing the descending sequence of notes: C, Bb, Ab, G, F, Eb, Db, C.

**Concert bb minor**

First line of musical notation for Concert bb minor scale in bass clef, showing the ascending sequence of notes: bb, c, d, e, f, g, a, bb.