

DAILY DRILLS



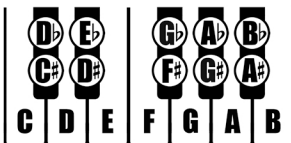
BASSOON



TABLE OF CONTENTS

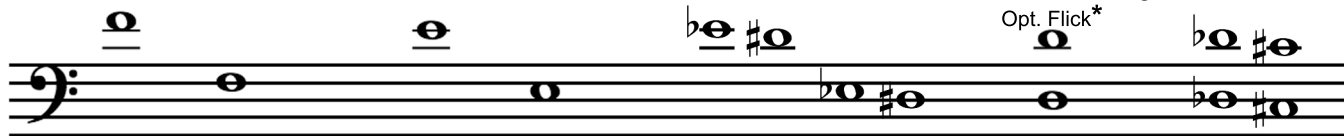


- FINGERING CHART
- BREATHING EXERCISES
- INSTRUMENTAL TUNING
- LONG TONES
- FLOW STUDIES
- LIP FLEXIBILITY
- CHROMATIC SCALE
- RHYTHM EXERCISES
- ARTICULATION EXERCISES
- BENZER ARTICULATION SERIES
- DYNAMICS
- RHYTHM DIAGRAMMING
- NOTE & REST VALUES
- FINGERING CHART

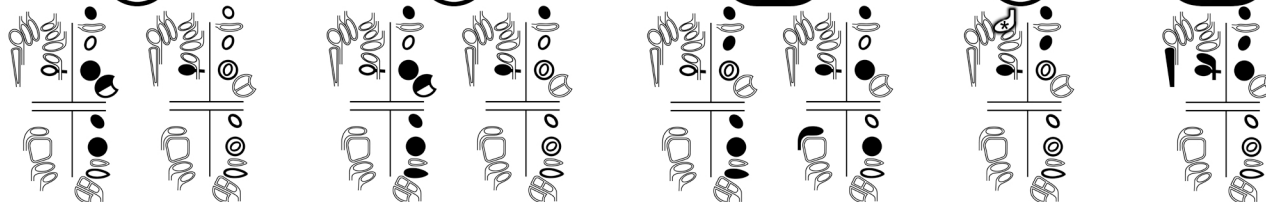


Bassoon Fingering Chart

No Whisper Key† for High Octave
Opt. Flick* →



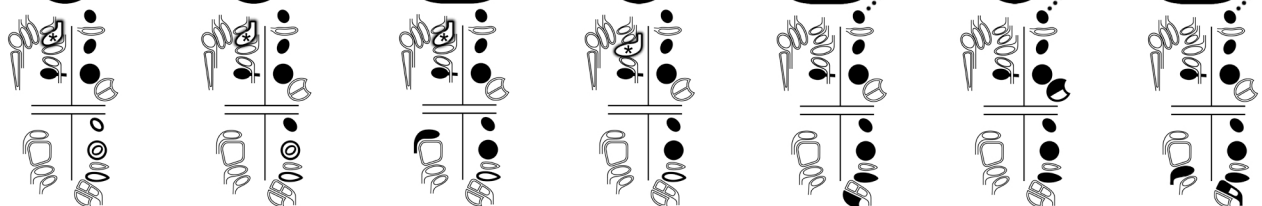
F **E** **E♭/D♯** **D** **D♭/C♯**



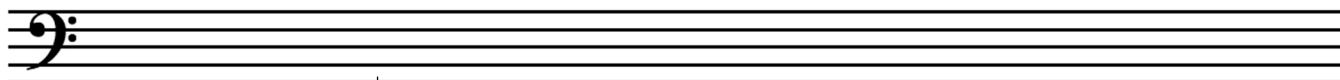
No Whisper Key† for High Octave
Optional Flick* Half-Hole‡ for High Octave



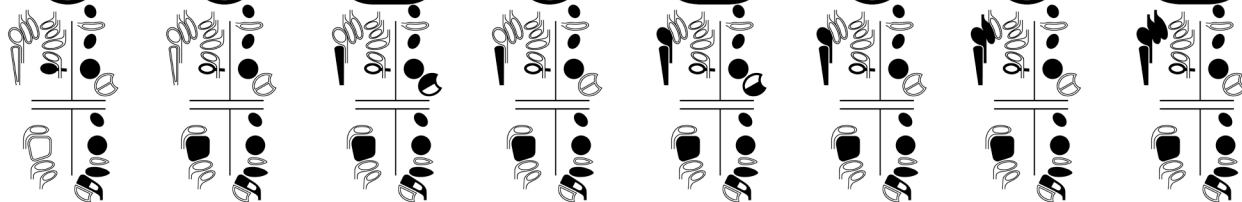
C **B** **B♭/A♯** **A** **A♭/G♯** **G** **G♭/F♯**



Pedal Tones



F **E** **E♭/D♯** **D** **D♭/C♯** **C** **B** **B♭/A♯**



*Flick to help these notes pop out instantly, especially when ascending to them.

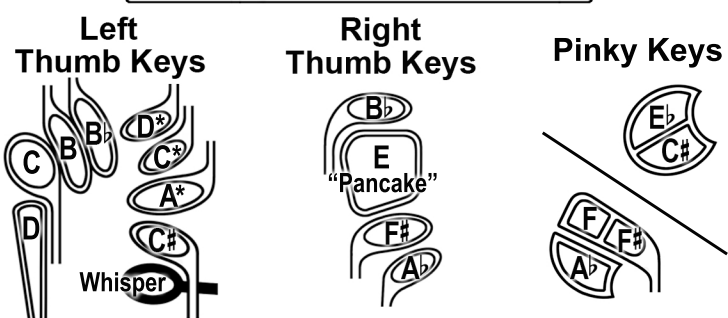
†Whisper Key ‡Half-Hole

When there are two notes, remove the Whisper Key or create a Half-Hole for the upper note.

No Whisper Key Use Whisper Key

Roll finger down for "Half-Hole"

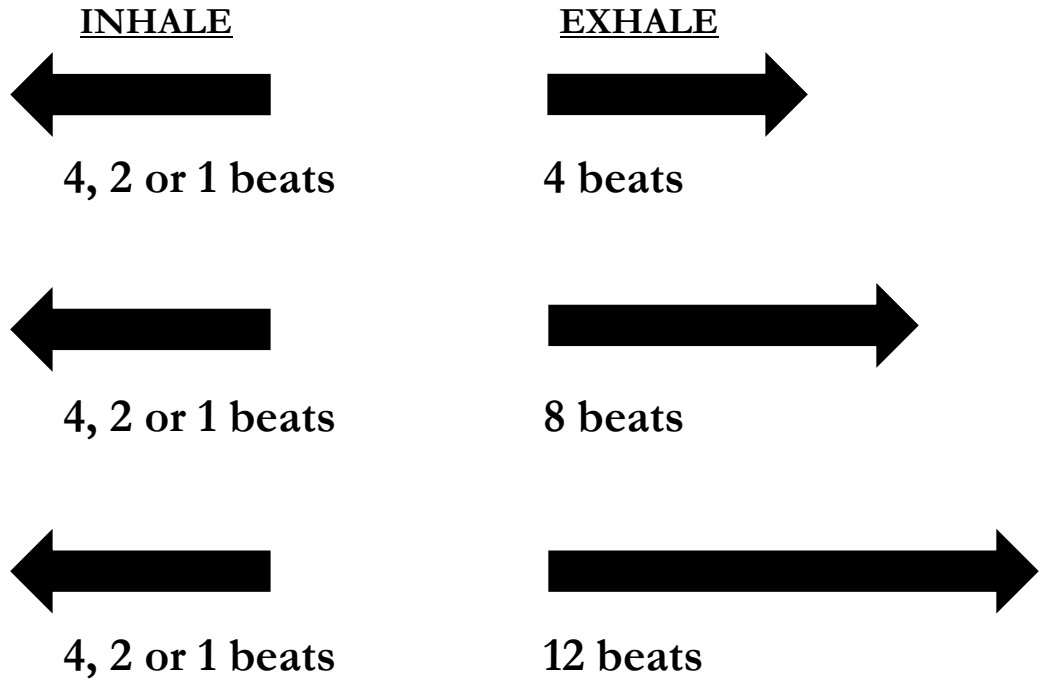
Correlates with
NINGENIUS MUSIC & STEPWISE FLASHCARDS



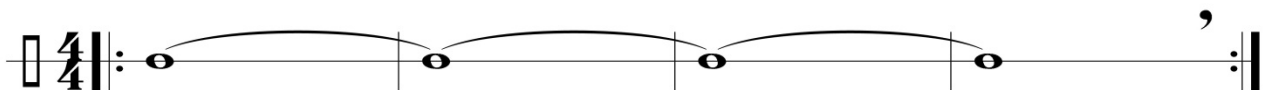
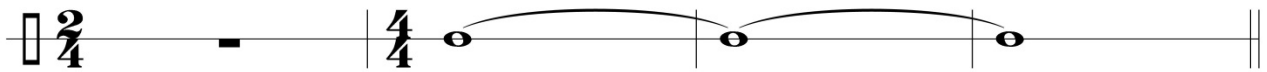
Breathing Exercises

1. Sit tall

2. Arm extended – arm movement is a visual for the air flowing into and out of your body.



Sustain



Instrumental Tuning

FLUTE/OBOE

Musical notation for Flute/Oboe and Clarinet. The Flute/Oboe part is on a treble clef staff with a melodic line. The Clarinet part is on a bass clef staff with a melodic line. A double bar line separates the two parts.

SAXES

Musical notation for Saxophones and Horn. The Saxophones part is on a treble clef staff with a melodic line. The Horn part is on a bass clef staff with a melodic line. A double bar line separates the two parts. Below the Saxophones staff are the instructions: "adjust mouthpiece" and "drop jaw". Below the Horn staff are the instructions: "1 T", "1,2 T1,2", "open T".

TRUMPET/EUPHONIUM T.C.

Musical notation for Trumpet/Euphonium T.C. on a treble clef staff with a melodic line.

TROMBONE/EUPHONIUM/BASSOON

Musical notation for Trombone/Euphonium/Bassoon and Tuba. The Trombone/Euphonium/Bassoon part is on a bass clef staff with a melodic line. The Tuba part is on a bass clef staff with a melodic line. A double bar line separates the two parts.

Concert F Around the Room:

- Group 1 - ALL
- Group 2 - Tuba, Contra Alto Cl., Bass Cl. and Bari Sax
- Group 3 - Trombone, Euphonium, Tenor Sax, Bassoon
- Group 4 - Trumpet
- Group 5 - Alto Sax, Horn
- Group 6 - Clarinet
- Group 7 - Flute and Oboe
- Group 8 - Percussion
- Group 9 - ALL

WINDS

Musical notation for Winds on a single staff with a melodic line.

PERCUSSION

Musical notation for Percussion on a single staff with a rhythmic pattern. Below the staff are the instructions: "R R R R..." and "single stroke roll".

Trombone
Euphonium BC
Bassoon

Long Tone Exercises

Sustained

1 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16 17

18 19 20 21 22 23 24

The Sustained section consists of 24 measures in 4/4 time. Measures 1-8: Measure 1 has a whole note G2. Measure 2 has a whole note G2. Measure 3 has a whole rest. Measure 4 has a whole note G2. Measure 5 has a whole note G2. Measure 6 has a whole rest. Measure 7 has a whole note G2. Measure 8 has a whole note G2. Measures 9-17: Measure 9 has a whole rest. Measure 10 has a whole note G2. Measure 11 has a whole note G2. Measure 12 has a whole rest. Measure 13 has a whole note G2. Measure 14 has a whole note G2. Measure 15 has a whole rest. Measure 16 has a whole note G2. Measure 17 has a whole note G2. Measures 18-24: Measure 18 has a whole rest. Measure 19 has a whole note G2. Measure 20 has a whole note G2. Measure 21 has a whole rest. Measure 22 has a whole note G2. Measure 23 has a whole note G2. Measure 24 has a whole rest.

Descending

1 2 3 4 5 6 7 8

9 10 11 12 13 14

The Descending section consists of 14 measures in 4/4 time. Measures 1-8: Measure 1 has a whole note G2. Measure 2 has a whole note F2. Measure 3 has a whole rest. Measure 4 has a whole note E2. Measure 5 has a whole note D2. Measure 6 has a whole note C2. Measure 7 has a whole rest. Measure 8 has a whole note B1. Measures 9-14: Measure 9 has a whole note A1. Measure 10 has a whole note G1. Measure 11 has a whole rest. Measure 12 has a whole note F1. Measure 13 has a whole note E1. Measure 14 has a whole rest.

Ascending

1 2 3 4 5 6 7 8

9 10 11 12 13 14

The Ascending section consists of 14 measures in 4/4 time. Measures 1-8: Measure 1 has a whole note B1. Measure 2 has a whole note C2. Measure 3 has a whole rest. Measure 4 has a whole note D2. Measure 5 has a whole note E2. Measure 6 has a whole note F2. Measure 7 has a whole rest. Measure 8 has a whole note G2. Measures 9-14: Measure 9 has a whole note A2. Measure 10 has a whole note B2. Measure 11 has a whole rest. Measure 12 has a whole note C3. Measure 13 has a whole note D3. Measure 14 has a whole rest.

Bass Clef

Long Tone Exercises

♩ = 80

1 Extension 2 3 4 5 6

7 8 9 10 11 12

13 14 15 16 17 18

19 20 21 22 23 24

25 26 27 28 29 30

31 32 33 34 35 36

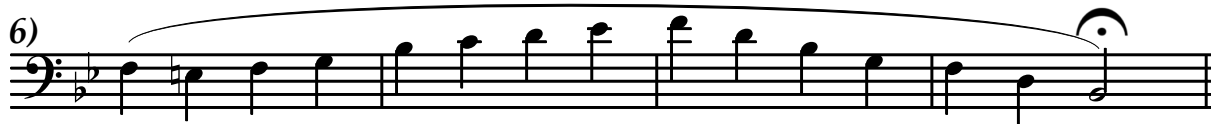
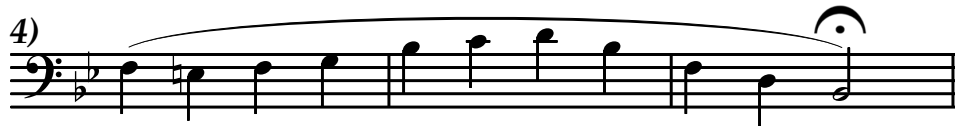
37 38 39 40 41 42

43 44 45 46 47 48

Flow Studies

Trombone, Bassoon & Euphonium

Vincent Cichowicz



Lip Flexibility

Bassoon

1



1 2 3 4 5 6 7

Staff 1: Bass clef, common time. Measures 1-7. Notes: 1 (Bb), 2 (B), 3 (C), 4 (D), 5 (Eb), 6 (E), 7 (F). Slurs connect measures 1-2, 3-4, 5-6, and 7.

8 9 10 11 12 13 14



Staff 1: Bass clef, common time. Measures 8-14. Notes: 8 (F), 9 (G), 10 (Ab), 11 (A), 12 (Bb), 13 (B), 14 (C). Slurs connect measures 9-10, 11-12, and 13-14.

2



1 2 3 4 5 6 7

Staff 2: Bass clef, common time. Measures 1-7. Notes: 1 (Bb), 2 (B), 3 (C), 4 (D), 5 (Eb), 6 (E), 7 (F). Slurs connect measures 1-2, 3-4, 5-6, and 7.

8 9 10 11 12 13 14



Staff 2: Bass clef, common time. Measures 8-14. Notes: 8 (F), 9 (G), 10 (Ab), 11 (A), 12 (Bb), 13 (B), 14 (C). Slurs connect measures 9-10, 11-12, and 13-14.

3



1 2 3 4 5 6 7

Staff 3: Bass clef, common time. Measures 1-7. Notes: 1 (Bb), 2 (B), 3 (C), 4 (D), 5 (Eb), 6 (E), 7 (F). Slurs connect measures 1-2, 3-4, 5-6, and 7.

8 9 10 11 12 13 14



Staff 3: Bass clef, common time. Measures 8-14. Notes: 8 (F), 9 (G), 10 (Ab), 11 (A), 12 (Bb), 13 (B), 14 (C). Slurs connect measures 9-10, 11-12, and 13-14.

Trombone
Euphonium BC
Bassoon

Chromatic Scale

A ♩ = 80

1 2 3 4 5 6

7 8 9 10 11 12

Section A consists of two staves of music in bass clef with a common time signature. The first staff contains measures 1 through 6, and the second staff contains measures 7 through 12. The music is a chromatic scale starting on G2, moving up to G3, then down to G2, and finally up to G3. Each note is beamed to the next, and there are rests after every two notes. Slurs are placed over the first two notes of each measure.

B

1 2 3 4 5 6

7 8 9 10 11 12

Section B consists of two staves of music in bass clef with a common time signature. The first staff contains measures 1 through 6, and the second staff contains measures 7 through 12. The music is a chromatic scale starting on G2, moving up to G3, then down to G2, and finally up to G3. Each note is beamed to the next, and there are rests after every two notes. Slurs are placed over the first two notes of each measure.

C

1 2 3 4 5 6

7 8 9 10 11 12

13 14 15 16 17 18

19 20 21 22 23 24

Section C consists of three staves of music in bass clef with a common time signature. The first staff contains measures 1 through 6, the second staff contains measures 7 through 12, and the third staff contains measures 13 through 18. The music is a chromatic scale starting on G2, moving up to G3, then down to G2, and finally up to G3. Each note is beamed to the next, and there are rests after every two notes. Slurs are placed over the first two notes of each measure.

D

1 2 3 4

5 6 7

Section D consists of two staves of music in bass clef with a common time signature. The first staff contains measures 1 through 4, and the second staff contains measures 5 through 7. The music is a chromatic scale starting on G2, moving up to G3, then down to G2, and finally up to G3. Each note is beamed to the next, and there are rests after every two notes. Slurs are placed over the first two notes of each measure.

SPACER

PAGE

Reminders:

Pencil on your stand

Sit tall while playing

Your feet are flat on the floor

Your stand is adjusted properly



www.shotwellsharkband.com

Trombone
Euphonium BC
Bassoon

Rhythm Exercises

SET 1

Set 1 consists of five measures in 4/4 time, featuring eighth-note patterns. The first measure is marked with a '1' above the staff. The second measure is marked with a '2' above the staff. The third measure is marked with a '3' above the staff. The fourth measure is marked with a '4' above the staff. The fifth measure is marked with a '5' above the staff. The notation is for Trombone (Bb 1) and Euphonium/Bassoon (Eb 2).

SET 2

Set 2 consists of five measures in 4/4 time, featuring eighth-note patterns. The first measure is marked with a '1' above the staff. The second measure is marked with a '2' above the staff. The third measure is marked with a '3' above the staff. The fourth measure is marked with a '4' above the staff. The fifth measure is marked with a '5' above the staff. The notation is for Trombone (Bb 1) and Euphonium/Bassoon (Eb 2).

SET 3

Set 3 consists of five measures in 4/4 time, featuring dotted eighth-note patterns. The first measure is marked with a '1' above the staff. The second measure is marked with a '2' above the staff. The third measure is marked with a '3' above the staff. The fourth measure is marked with a '4' above the staff. The fifth measure is marked with a '5' above the staff. The notation is for Trombone (Bb 1) and Euphonium/Bassoon (Eb 2).

SET 4

Set 4 consists of five measures in 4/4 time, featuring eighth-note patterns. The first measure is marked with a '1' above the staff. The second measure is marked with a '2' above the staff. The third measure is marked with a '3' above the staff. The fourth measure is marked with a '4' above the staff. The fifth measure is marked with a '5' above the staff. The notation is for Trombone (Bb 1) and Euphonium/Bassoon (Eb 2).

SET 5

SET 5

B \flat 1

E \flat 2

1 2 3 4 5

SET 6

SET 6

B \flat 1

E \flat 2

1 2 3 4 5

SET 7

SET 7

B \flat 1

E \flat 2

1 2 3 4 5

SET 8

SET 8

B \flat 1

E \flat 2

1 2 3 4 5

Articulation Exercises

Tenuto - Full valued and connected

Use the "Doh" syllable

Staccato - Separated; basically cut the note value in half

Use the "Dih" syllable

Accent - Full valued and emphasized

Use the "Dah" syllable

Marcato (Housetop Accent) - Strong and emphasized with separation

Use the "Dee" syllable

Benzer Articulation Series

1 Tenuto ("Doh")

2 3 4 5 6 7 8

Detailed description: This block contains the first eight measures of the Tenuto articulation series. The music is in 4/4 time. Measures 1 and 2 feature eighth-note patterns with stems pointing down. Measures 3 and 4 feature eighth-note patterns with stems pointing up. Measures 5 and 6 feature sixteenth-note patterns with stems pointing up. Measures 7 and 8 feature sixteenth-note patterns with stems pointing up. Bar lines are present after every measure.

9 10 11 12 13 14 15 16

Detailed description: This block contains measures 9 through 16 of the Tenuto articulation series. Measures 9 and 10 feature eighth-note patterns with stems pointing up. Measures 11 and 12 feature eighth-note patterns with stems pointing up. Measures 13 and 14 feature sixteenth-note patterns with stems pointing up. Measures 15 and 16 feature sixteenth-note patterns with stems pointing up. Bar lines are present after every measure.

17 Staccato ("Dih")

18 19 20 21 22 23 24

Detailed description: This block contains the first eight measures of the Staccato articulation series. Measures 17 and 18 feature eighth-note patterns with stems pointing down. Measures 19 and 20 feature eighth-note patterns with stems pointing up. Measures 21 and 22 feature eighth-note patterns with stems pointing up. Measures 23 and 24 feature eighth-note patterns with stems pointing up. Bar lines are present after every measure.

25 26 27 28 29 30 31 32

Detailed description: This block contains measures 25 through 32 of the Staccato articulation series. Measures 25 and 26 feature eighth-note patterns with stems pointing up. Measures 27 and 28 feature eighth-note patterns with stems pointing up. Measures 29 and 30 feature eighth-note patterns with stems pointing up. Measures 31 and 32 feature eighth-note patterns with stems pointing up. Bar lines are present after every measure.

33 34 35 36 37 38

Detailed description: This block contains measures 33 through 38 of the Staccato articulation series. Measures 33 and 34 feature eighth-note patterns with stems pointing down, with a '3' under each pair of notes. Measures 35 and 36 feature eighth-note patterns with stems pointing up, with a '3' under each pair of notes. Measure 37 features eighth-note patterns with stems pointing up, with a '3' under the first pair of notes. Measure 38 features eighth-note patterns with stems pointing up, with a '3' under each pair of notes. Bar lines are present after every measure.

39 40 41 42 43 44

Detailed description: This block contains measures 39 through 44 of the Staccato articulation series. Measures 39 and 40 feature eighth-note patterns with stems pointing up, with a '3' under each pair of notes. Measures 41 and 42 feature eighth-note patterns with stems pointing up, with a '3' under each pair of notes. Measures 43 and 44 feature eighth-note patterns with stems pointing up, with a '3' under each pair of notes. Bar lines are present after every measure.

45 46 47 48 49 50

Detailed description: This block contains measures 45 through 50 of the Staccato articulation series. Measures 45 and 46 feature eighth-note patterns with stems pointing up, with a '3' under each pair of notes. Measures 47 and 48 feature eighth-note patterns with stems pointing up, with a '3' under each pair of notes. Measures 49 and 50 feature eighth-note patterns with stems pointing up, with a '3' under each pair of notes. Bar lines are present after every measure.

51 52 53 54 55 56

Detailed description: This block contains the final six measures of the Staccato articulation series. Measures 51 and 52 feature eighth-note patterns with stems pointing up, with a '3' under each pair of notes. Measures 53 and 54 feature eighth-note patterns with stems pointing up, with a '3' under each pair of notes. Measures 55 and 56 feature eighth-note patterns with stems pointing up, with a '3' under each pair of notes. Bar lines are present after every measure.

Benzer Articulation Series

58 59 60 61 62

63 64 65 66 67 68

69 70 71 72 73 74

75 76 77 78 79 80

81 82 83 84

85 86 87 88

89 90 91 92

93 94 95 96 97

Dynamics

9

mf (medium full) *f* (full sound) *mf* *mp* (medium soft)

9

f *p* (soft) *f* *p*

17

mp *f* *mf* *p*

25

mf *p* *mf* *f* *ff* *pp* *mp* *f*

33

f *p* *p* <-> *f* *p* <-> *f* *f* >-> *p* *f* >-> *p*

45

p <-> *f* >-> *p* *p* <-> *f* >-> *p*

51

f >-> *p* <-> *f* *f* >-> *p* <-> *f*

Rhythm Diagramming:

A VISUAL Representation of Rhythms

- ABOVE each note/rest, draw the appropriate number of pulses:

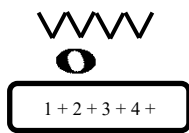
\ = downbeat (½ a beat)

/ = upbeat (½ a beat)

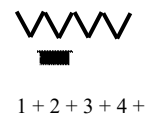
∨ = full beat (1 beat)

- BELOW each note/rest, write out the number of beats that symbol receives STARTING on its designated beat. ONLY the subdivisions for NOTES will be CIRCLED. “Circle SOUND not SILENCE.”

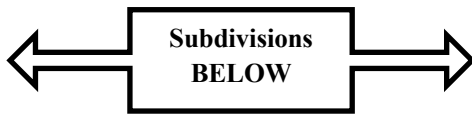
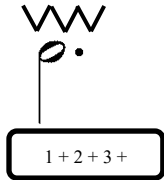
Whole Note (4 beats of SOUND)



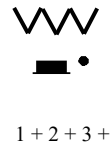
Whole Rest (4 beats of SILENCE)



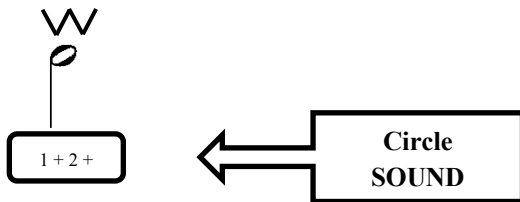
Dotted Half Note (3 beats of SOUND)



Dotted Half Rest (3 beats of SILENCE)



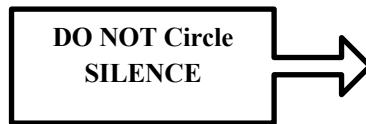
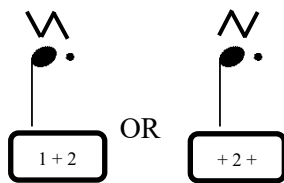
Half Note (2 beats of SOUND)



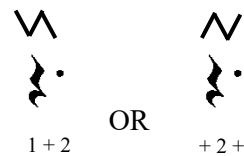
Half Note (2 beats of SILENCE)



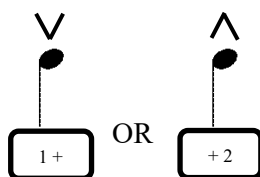
Dotted Quarter Note (1½ beats of SOUND)



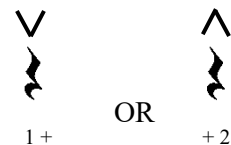
Dotted Quarter Note (1½ beats of SILENCE)



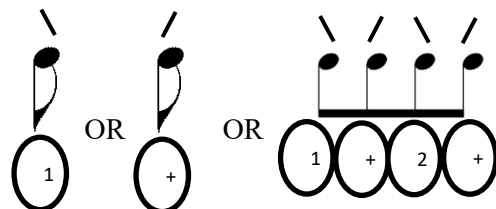
Quarter Note (1 beat of SOUND)



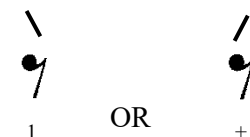
Quarter Rest (1 beat of SILENCE)



Eighth Note (½ a beat of SOUND) Individual or Grouped



















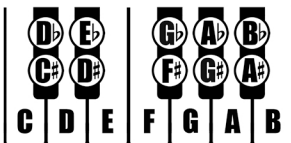
Eighth Rest (½ a beat of SILENCE)



Note and Rest Values

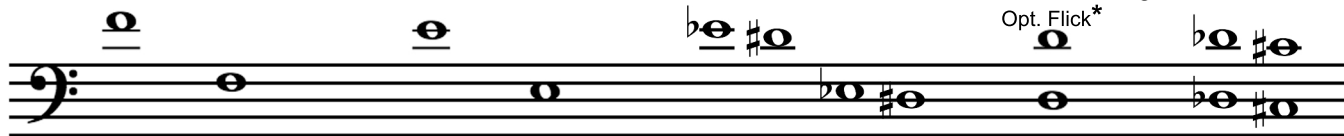
Based in Common Time

-  **whole note** - receives 4 beats of sound
-  **whole rest** - receives 4 beats of silence
-  **dotted half note** - receives 3 beats of sound
-  **dotted half rest** - receives 3 beats of silence
-  **half note** - receives 2 beats of sound
-  **half rest** - receives 2 beats of silence
-  **dotted quarter note** - receives 1 1/2 beats of sound
-  **dotted quarter rest** - receives 1 1/2 beats of silence
-  **quarter note** - receives 1 beat of sound
-  **quarter rest** - receives 1 beat of silence
-  **dotted eighth note** - receives 3/4 beat of sound
-  **dotted eighth rest** - receives 3/4 beat of silence
-  **eighth note** - receives 1/2 beat of sound
-  **eighth rest** - receives 1/2 beat of silence
-  **sixteenth note** - receives 1/4 beat of sound
-  **sixteenth rest** - receives 1/4 beat of silence

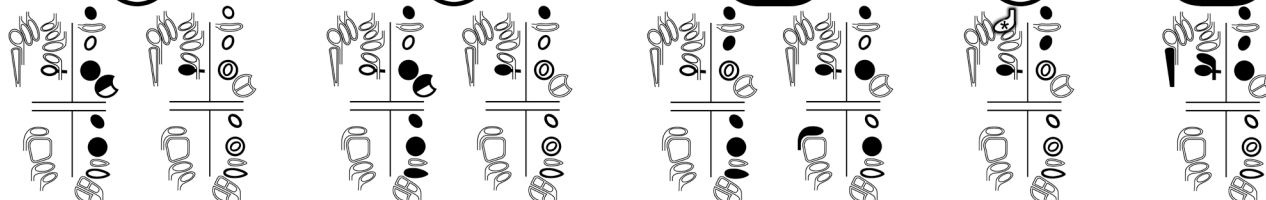


Bassoon Fingering Chart

No Whisper Key† for High Octave
Opt. Flick* →



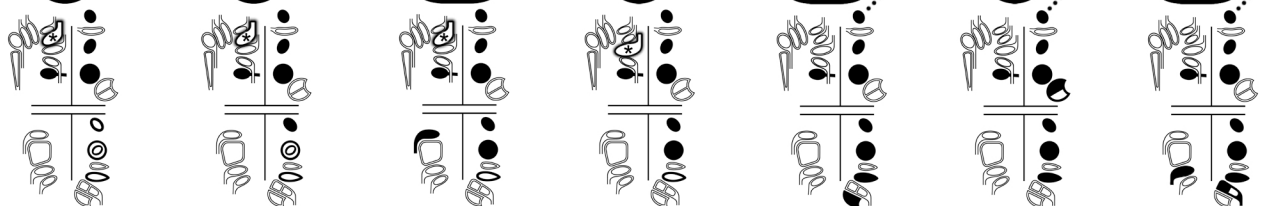
F **E** **E♭/D♯** **D** **D♭/C♯**



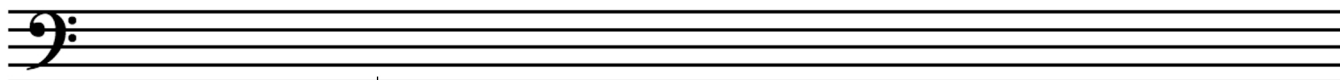
No Whisper Key† for High Octave
Optional Flick* Half-Hole‡ for High Octave



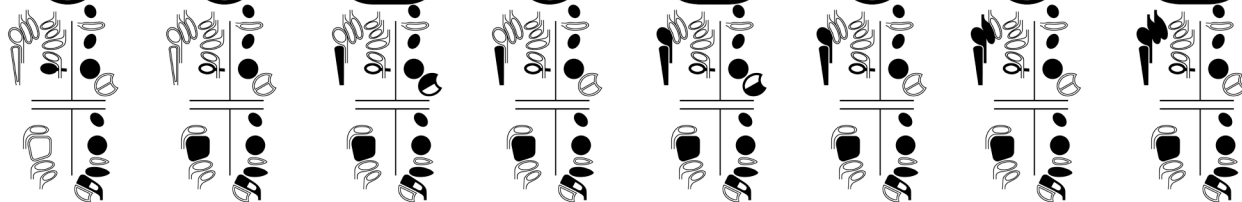
C **B** **B♭/A♯** **A** **A♭/G♯** **G** **G♭/F♯**



Pedal Tones



F **E** **E♭/D♯** **D** **D♭/C♯** **C** **B** **B♭/A♯**



*Flick to help these notes pop out instantly, especially when ascending to them.

†Whisper Key ‡Half-Hole

When there are two notes, remove the Whisper Key or create a Half-Hole for the upper note.

No Whisper Key Use Whisper Key

Roll finger down for "Half-Hole"

Correlates with
NINGENIUS MUSIC & STEPWISE FLASHCARDS

