

Long Tones

Concert F Descending *Bassoon*

1

Exercise 1 consists of two staves of music in bass clef with a common time signature. The first staff contains measures 1 through 7, and the second staff contains measures 8 through 14. The notes are: 1 (F), 2 (E), 3 (D), 4 (C), 5 (B), 6 (A), 7 (G), 8 (F), 9 (E), 10 (D), 11 (C), 12 (B), 13 (A), 14 (G).

2

Exercise 2 consists of one staff of music in bass clef with a common time signature. It contains measures 1 through 4. The notes are: 1 (F), 2 (E), 3 (D), 4 (C).

Long Tone 1

1a

Exercise 1a consists of two staves of music in bass clef with a common time signature. The first staff contains measures 1 through 7, and the second staff contains measures 8 through 14. The notes are: 1 (F), 2 (E), 3 (D), 4 (C), 5 (B), 6 (A), 7 (G), 8 (F), 9 (E), 10 (D), 11 (C), 12 (B), 13 (A), 14 (G).

1b

Exercise 1b consists of two staves of music in bass clef with a common time signature. The first staff contains measures 1 through 7, and the second staff contains measures 8 through 14. The notes are: 1 (F), 2 (E), 3 (D), 4 (C), 5 (B), 6 (A), 7 (G), 8 (F), 9 (E), 10 (D), 11 (C), 12 (B), 13 (A), 14 (G).

1c

Exercise 1c consists of two staves of music in bass clef with a common time signature. The first staff contains measures 1 through 5, and the second staff contains measures 6 through 10. The notes are: 1 (F), 2 (E), 3 (D), 4 (C), 5 (B), 6 (A), 7 (G), 8 (F), 9 (E), 10 (D).

1d

Exercise 1d 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 notes are: 1 (F), 2 (E), 3 (D), 4 (C), 5 (B), 6 (A), 7 (G), 8 (F), 9 (E), 10 (D), 11 (C), 12 (B).

Warm-Up Set 1

Bassoon

Option 1 (unison "lip slur" with brass)

Option 2 (octave slur study with brass lip slur)

Options 3, 4, & 5 (technical patterns with brass lip slurs)

Articulation Patterns: 



Bassoon

Flow Studies

Vincent Cichowicz

1

1

2

2

3

3

4

4

5

5

6

6

7

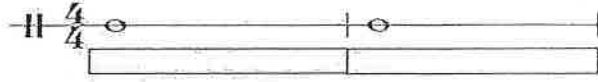
7

8

8

Keller Central Band: Articulation

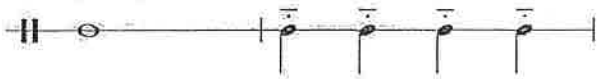
Basic - Front-Middle-End



Tenuto



Long Lift



Staccato



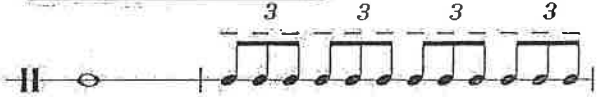
8th Note - Tenuto



8th Note - Staccato



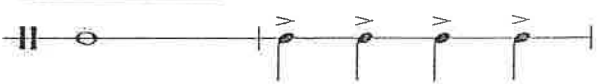
Triplet 8th Note - Tenuto



Triplet 8th Note - Staccato



Accented Notes



Marcato Notes "March Style"



16th Note Series - Single Tongue Control



Key Studies

C Major

① Half Note Scale



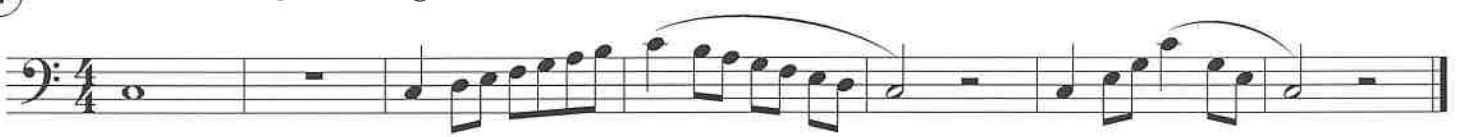
② Half Note Arpeggio



③ One Octave - Half Note/Quarter Note



④ One Octave - Quarter/Eighth



⑤ Clarke Study



⑥ Scale in Thirds



⑦ Second/Third Octaves



⑧ Full Range - Quarter/Eighth



2
9 Full Range - Arpeggio

10 Full Range - Eighth/Sixteenth

11 Inverted Scale

12 Broken Arpeggio

13 London Bridge

14 Simple Gifts

92

15 Hickory Dickory Dock

101

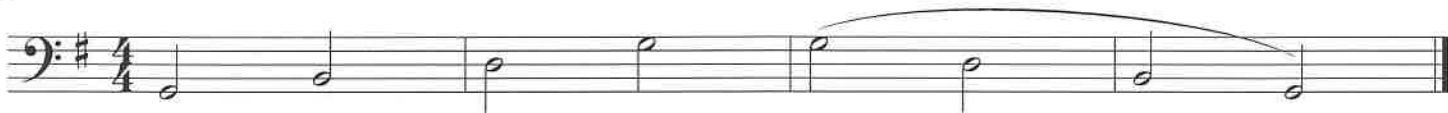
Key Studies

G Major

① Half Note Scale



② Half Note Arpeggio



③ One Octave - Half Note/Quarter Note



④ One Octave - Quarter/Eighth



⑤ Clarke Study



⑥ Scale in Thirds



⑦ Second/Third Octaves



⑧ Full Range - Quarter/Eighth



9

Full Range - Arpeggio

10

Full Range - Eighth/Sixteenth

11

Inverted Scale

12

Broken Arpeggio

13

London Bridge

14

Simple Gifts

15

Hickory Dickory Dock

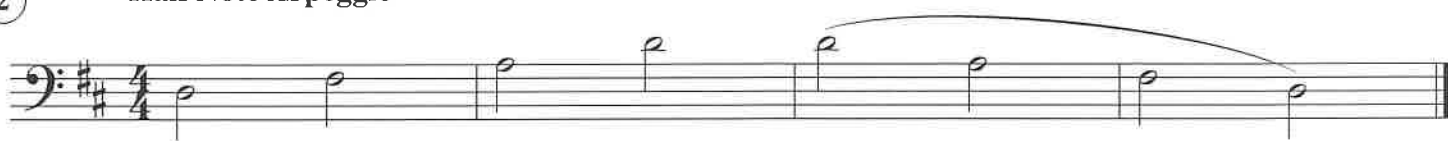
Key Studies

D Major

① Half Note Scale



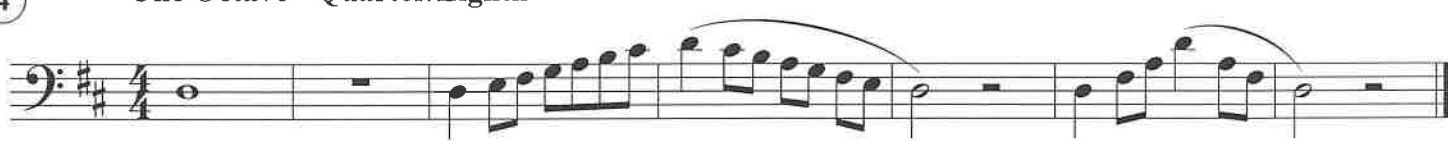
② Half Note Arpeggio



③ One Octave - Half Note/Quarter Note



④ One Octave - Quarter/Eighth



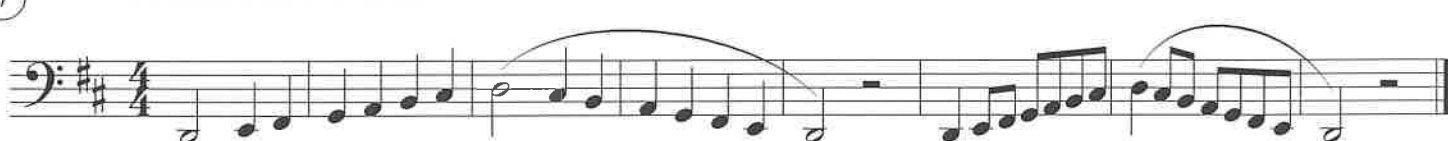
⑤ Clarke Study



⑥ Scale in Thirds



⑦ Second/Third Octaves



⑧ Full Range - Quarter/Eighth



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London Bridge

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Simple Gifts

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Hickory Dickory Dock

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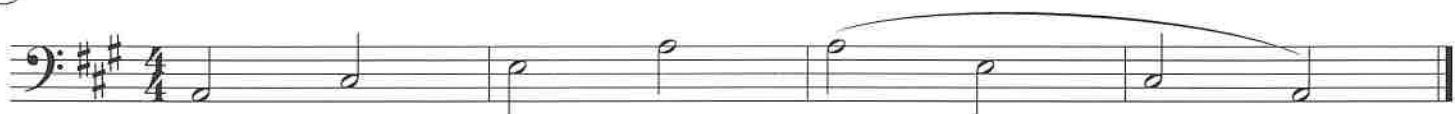
Key Studies

A Major

① Half Note Scale



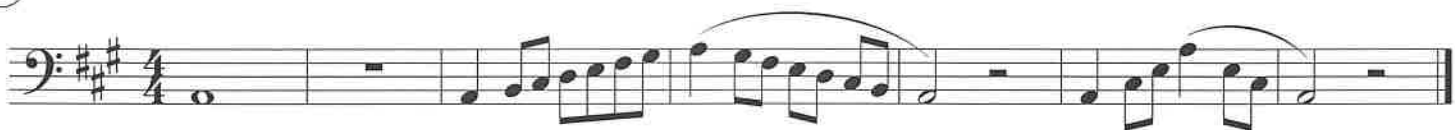
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③ One Octave - Half Note/Quarter Note



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⑤ Clarke Study



⑥ Scale in Thirds



⑦ Second/Third Octaves



⑧ Full Range - Quarter/Eighth



Key Studies

2

9

Full Range - Arpeggio

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Full Range - Eighth/Sixteenth

11

Inverted Scale

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Broken Arpeggio

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London Bridge

14

Simple Gifts

92

15

Hickory Dickory Dock

101

Key Studies

E Major

1 Half Note Scale

2 Half Note Arpeggio

3 One Octave - Half Note/Quarter Note

4 One Octave - Quarter/Eighth

5 Clarke Study

6 Scale in Thirds

7 Second/Third Octaves

8 Full Range - Quarter/Eighth



2

9

Full Range - Arpeggio

10

Full Range - Eighth/Sixteenth

11

Inverted Scale

12

Broken Arpeggio

13

London Bridge

14

Simple Gifts

92

15

Hickory Dickory Dock

101

Key Studies

B Major

① Half Note Scale

② Half Note Arpeggio

③ One Octave - Half Note/Quarter Note

④ One Octave - Quarter/Eighth

⑤ Clarke Study

⑥ Scale in Thirds

⑦ Second/Third Octaves

⑧ Full Range - Quarter/Eighth



2

9

Full Range - Arpeggio

10

Full Range - Eighth/Sixteenth

11

Inverted Scale

12

Broken Arpeggio

13

London Bridge

14

Simple Gifts

92

15

Hickory Dickory Dock

101

Key Studies

Gb Major

① Half Note Scale

② Half Note Arpeggio

③ One Octave - Half Note/Quarter Note

④ One Octave - Quarter/Eighth

⑤ Clarke Study

⑥ Scale in Thirds

⑦ Second/Third Octaves

⑧ Full Range - Quarter/Eighth



9

Full Range - Arpeggio

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Broken Arpeggio

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London Bridge

14

Simple Gifts

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Hickory Dickory Dock

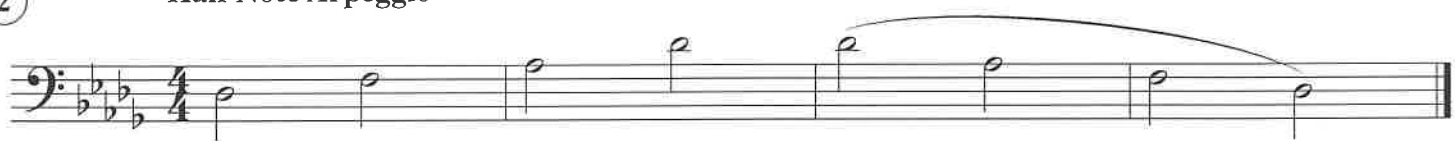
Key Studies

Db Major

① Half Note Scale



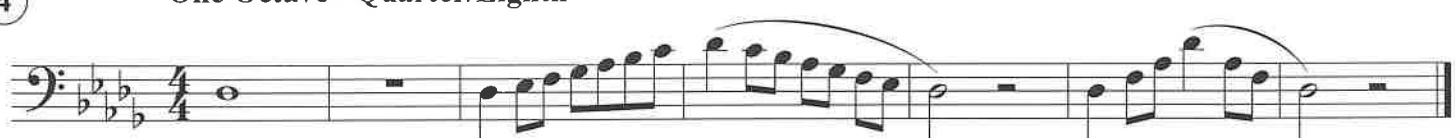
② Half Note Arpeggio



③ One Octave - Half Note/Quarter Note



④ One Octave - Quarter/Eighth



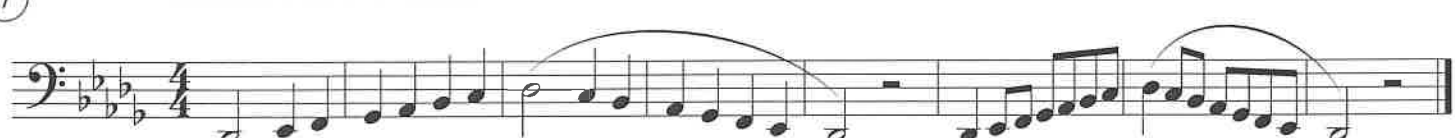
⑤ Clarke Study



⑥ Scale in Thirds



⑦ Second/Third Octaves



⑧ Full Range - Quarter/Eighth



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Full Range - Arpeggio

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Full Range - Eighth/Sixteenth

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London Bridge

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Simple Gifts

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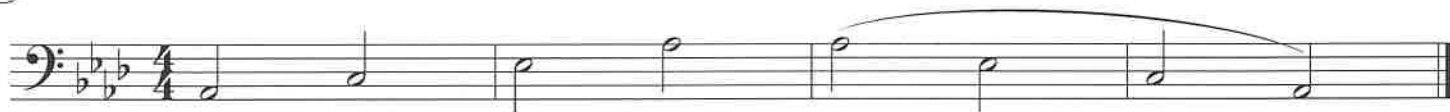
Key Studies

Ab Major

1 Half Note Scale



2 Half Note Arpeggio



3 One Octave - Half Note/Quarter Note



4 One Octave - Quarter/Eighth



5 Clarke Study



6 Scale in Thirds



7 Second/Third Octaves



8 Full Range - Quarter/Eighth



9

Full Range - Arpeggio

10

Full Range - Eighth/Sixteenth

11

Inverted Scale

12

Broken Arpeggio

13

London Bridge

14

Simple Gifts

15

Hickory Dickory Dock

Key Studies

Eb Major

① Half Note Scale

② Half Note Arpeggio

③ One Octave - Half Note/Quarter Note

④ One Octave - Quarter/Eighth

⑤ Clarke Study

⑥ Scale in Thirds

⑦ Second/Third Octaves

⑧ Full Range - Quarter/Eighth



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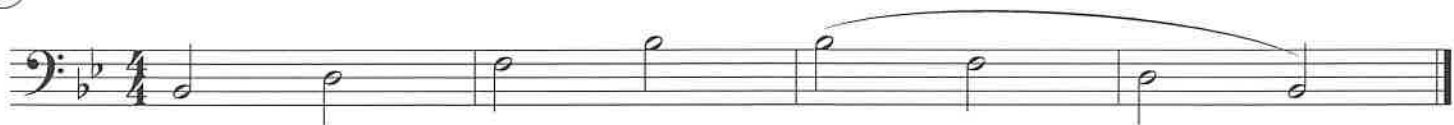
Key Studies

Bb Major

① Half Note Scale



② Half Note Arpeggio



③ One Octave - Half Note/Quarter Note



④ One Octave - Quarter/Eighth



⑤ Clarke Study



⑥ Scale in Thirds



⑦ Second/Third Octaves



⑧ Full Range - Quarter/Eighth



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Full Range - Arpeggio

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Full Range - Eighth/Sixteenth

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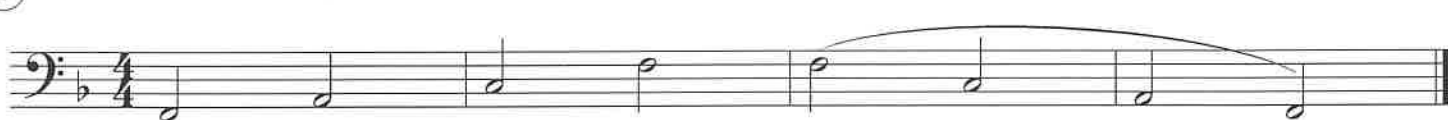
Key Studies

F Major

① Half Note Scale



② Half Note Arpeggio



③ One Octave - Half Note/Quarter Note



④ One Octave - Quarter/Eighth



⑤ Clarke Study



⑥ Scale in Thirds



⑦ Second/Third Octaves



⑧ Full Range - Quarter/Eighth



9 Full Range - Arpeggio

10 Full Range - Eighth/Sixteenth

11 Inverted Scale

12 Broken Arpeggio

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KC Band: Major Scales

Bassoon

C Major Scale

G Major Scale

D Major Scale

A Major Scale

E Major Scale

B Major Scale

F# Major Scale

KC Band: Major Scales

Bassoon
2

F Major Scale

Musical notation for the F Major Scale on a bassoon staff. The scale is written in the bass clef with a key signature of one flat (F major). The notes are: F2, G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4. A slur covers the entire scale, and a fermata is placed over the final F4 note.

Bb Major Scale

Musical notation for the Bb Major Scale on a bassoon staff. The scale is written in the bass clef with a key signature of two flats (Bb major). The notes are: Bb2, C3, D3, Eb3, F3, G3, A3, Bb3, C4, D4, Eb4, F4, G4, A4, Bb4. A slur covers the entire scale, and a fermata is placed over the final Bb4 note.

Eb Major Scale

Musical notation for the Eb Major Scale on a bassoon staff. The scale is written in the bass clef with a key signature of three flats (Eb major). The notes are: Eb2, F3, G3, Ab3, Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4, C5, D5, Eb5. A slur covers the entire scale, and a fermata is placed over the final Eb5 note.

Ab Major Scale

Musical notation for the Ab Major Scale on a bassoon staff. The scale is written in the bass clef with a key signature of four flats (Ab major). The notes are: Ab2, Bb2, C3, Db3, Eb3, F3, G3, Ab3, Bb3, C4, Db4, Eb4, F4, G4, Ab4, Bb4. A slur covers the entire scale, and a fermata is placed over the final Ab4 note.

Db Major Scale

Musical notation for the Db Major Scale on a bassoon staff. The scale is written in the bass clef with a key signature of five flats (Db major). The notes are: Db2, Eb2, F3, Gb3, Ab3, Bb3, C4, Db4, Eb4, F4, Gb4, Ab4, Bb4, C5, Db5, Eb5. A slur covers the entire scale, and a fermata is placed over the final Db5 note.

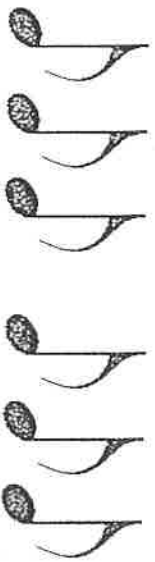
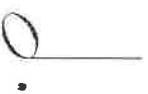
Gb Major Scale

Musical notation for the Gb Major Scale on a bassoon staff. The scale is written in the bass clef with a key signature of six flats (Gb major). The notes are: Gb2, Ab2, Bb2, C3, Db3, Eb3, F3, Gb3, Ab3, Bb3, C4, Db4, Eb4, F4, Gb4, Ab4, Bb4. A slur covers the entire scale, and a fermata is placed over the final Gb4 note.

6/8 Time Signature

* SIX 8th NOTES FIT IN ONE MEASURE *

NOTES



RESTS



6/8 Counting

Mixed Triplet Rhythms

In 6/8 time, the dotted-quarter note gets the beat. There are only 2 beats per measure that are divided into triplets.

1 2 3 4

1 la li 2 la li

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

Bassoon

Charger Fight Song

For Hillwood Middle School

Arr: Smith

Musical staff 1: Bassoon part, measures 1-7. Includes a forte (*f*) dynamic marking and accents.

8

Musical staff 2: Bassoon part, measures 8-14.

15

Musical staff 3: Bassoon part, measures 15-22. Includes lyrics "Fight! Fight! CHS!"

23

Musical staff 4: Bassoon part, measures 23-30. Includes lyrics "Win! Win! CHS!"

31

Musical staff 5: Bassoon part, measures 31-37.

38

Musical staff 6: Bassoon part, measures 38-40. Includes accents.

SEVEN NATION ARMY

PART 4
Trombone/Baritone B.C./Bassoon

Words and Music by
JACK WHITE
Arranged by PAUL MURTHA

Rock

mf

9

f > mf

17

27

fp < f

37

fp < f mf

45

f mf

53

63

fp < f

66

fp < f

SEVEN NATION ARMY

4/2

PART 5
Trombone/Baritone B.C./Bassoon

Words and Music by
JACK WHITE
Arranged by PAUL MURTHA

Rock

mf

6

f

mf

12

17

18

24

fp

f

29

PART 5
Trombone/Baritone B.C./Bassoon

2/2

35 *fp* *mf*

Musical staff 35-39. Measure 35 starts with a dynamic marking of *fp* and a hairpin crescendo leading to *mf* at measure 39. The staff contains eighth-note runs, quarter notes, and triplet chords. A box labeled '37' is placed above the first triplet chord in measure 37.

40 *f* *mf*

Musical staff 40-44. Measure 40 starts with a dynamic marking of *f* and a hairpin decrescendo leading to *mf* at measure 44. The staff contains quarter notes, eighth-note runs, and triplet chords. A box labeled '45' is placed above the first triplet chord in measure 45.

46

Musical staff 46-51. The staff contains quarter notes, eighth-note runs, and triplet chords.

52 *f*

Musical staff 52-57. Measure 52 starts with a dynamic marking of *f*. The staff contains quarter notes, eighth-note runs, and triplet chords. A box labeled '53' is placed above the first triplet chord in measure 53.

58 *fp*

Musical staff 58-62. Measure 58 starts with a dynamic marking of *fp* and a hairpin crescendo. The staff contains quarter notes, eighth-note runs, and triplet chords.

63 *f*

Musical staff 63-68. Measure 63 starts with a dynamic marking of *f*. The staff contains quarter notes, eighth-note runs, and triplet chords. A box labeled '63' is placed above the first triplet chord in measure 63.

69 *fp* *f*

Musical staff 69-73. Measure 69 starts with a dynamic marking of *fp* and a hairpin crescendo leading to *f* at measure 73. The staff contains quarter notes, eighth-note runs, and triplet chords.

From STAR WARS: THE MANDALORIAN
THE MANDALORIAN

PART 4
Trombone/Baritone/Bassoon

Written by LUDWIG GÖRANSSON
Arranged by PAUL MURTHA

Driving

7 11 12 17 21 26 28 31 32 **Majestically** 36 41 49 **Repeat & Fade**
2

From STAR WARS: THE MANDALORIAN
THE MANDALORIAN

PART 5
Trombone/Baritone/Bassoon

Written by LUDWIG GÖRANSSON
Arranged by PAUL MURTHA

Driving

5

7

mf

11

17

16

3

f

21

mf

28

26

3

f

mf

32 Majestically

31

f

35

41

ff

mf

49

Repeat & Fade

2

THE AVENGERS

PART 4
Trombone/Baritone/Bassoon

Composed by ALAN SILVESTRI
Arranged by ROBERT LONGFIELD

Deliberately

mf

6 9 f

11

16 17 f

22 25 mf f

28 mf f

34 35

40 43 mp f

46 ff sfz p ff

