

Wind Band Method

version 2.16.16

Bassoon

Make the best sound you have ever made!

Lewis Norfleet

♩=66-72

Long Tones

Breathe out for 1 and in for 1 before each sound

1

2

♩=66-72

3

♩=66-72

♩=100-110

4 Breathe out for 2 and in for 2 before each sound
Slur all

♩=100-110

5

Exercise 5 consists of seven staves of music. Each staff begins with a bass clef and a key signature of one flat (Bb). The tempo is marked as quarter note = 100-110. The exercise is a single melodic line with a long slur over the first six measures of each staff. The notes are: Staff 1: Bb2, Bb2, Bb2, Bb2, Bb2, Bb2; Staff 2: Bb2, Bb2, Bb2, Bb2, Bb2, Bb2; Staff 3: Bb2, Bb2, Bb2, Bb2, Bb2, Bb2; Staff 4: Bb2, Bb2, Bb2, Bb2, Bb2, Bb2; Staff 5: Bb2, Bb2, Bb2, Bb2, Bb2, Bb2; Staff 6: Bb2, Bb2, Bb2, Bb2, Bb2, Bb2; Staff 7: Bb2, Bb2, Bb2, Bb2, Bb2, Bb2. The final measure of each staff contains a whole rest.

♩=100-110

6

Exercise 6 consists of seven staves of music. Each staff begins with a bass clef and a key signature of one flat (Bb). The tempo is marked as quarter note = 100-110. The exercise is a single melodic line with a long slur over the first six measures of each staff. The notes are: Staff 1: Bb2, Bb2, Bb2, Bb2, Bb2, Bb2; Staff 2: Bb2, Bb2, Bb2, Bb2, Bb2, Bb2; Staff 3: Bb2, Bb2, Bb2, Bb2, Bb2, Bb2; Staff 4: Bb2, Bb2, Bb2, Bb2, Bb2, Bb2; Staff 5: Bb2, Bb2, Bb2, Bb2, Bb2, Bb2; Staff 6: Bb2, Bb2, Bb2, Bb2, Bb2, Bb2; Staff 7: Bb2, Bb2, Bb2, Bb2, Bb2, Bb2. The final measure of each staff contains a whole rest.

7

Exercise 7 consists of six staves of music. Each staff begins with a bass clef and a key signature of one flat (B-flat). The notes are: Staff 1: B-flat, D-flat, F, A-flat, B-flat, D, F, A-flat, B-flat. Staff 2: B-flat, D-flat, F, A-flat, B-flat, D, F, A-flat, B-flat. Staff 3: B-flat, D-flat, F, A-flat, B-flat, D, F, A-flat, B-flat. Staff 4: B-flat, D-flat, F, A-flat, B-flat, D, F, A-flat, B-flat. Staff 5: B-flat, D-flat, F, A-flat, B-flat, D, F, A-flat, B-flat. Staff 6: B-flat, D-flat, F, A-flat, B-flat, D, F, A-flat, B-flat. Each staff has a long slur covering the first eight notes.

8 *Woodwinds & basses, play all slurred, legato, staccato or add an articulation scheme.*

$\text{♩} = 100-140+$

Exercise 8 consists of seven staves of music. Each staff begins with a bass clef and a key signature of one flat (B-flat). The notes are: Staff 1: B-flat, D-flat, F, A-flat, B-flat, D, F, A-flat, B-flat, D, F, A-flat, B-flat, D, F, A-flat, B-flat. Staff 2: B-flat, D-flat, F, A-flat, B-flat, D, F, A-flat, B-flat, D, F, A-flat, B-flat, D, F, A-flat, B-flat. Staff 3: B-flat, D-flat, F, A-flat, B-flat, D, F, A-flat, B-flat, D, F, A-flat, B-flat, D, F, A-flat, B-flat. Staff 4: B-flat, D-flat, F, A-flat, B-flat, D, F, A-flat, B-flat, D, F, A-flat, B-flat, D, F, A-flat, B-flat. Staff 5: B-flat, D-flat, F, A-flat, B-flat, D, F, A-flat, B-flat, D, F, A-flat, B-flat, D, F, A-flat, B-flat. Staff 6: B-flat, D-flat, F, A-flat, B-flat, D, F, A-flat, B-flat, D, F, A-flat, B-flat, D, F, A-flat, B-flat. Staff 7: B-flat, D-flat, F, A-flat, B-flat, D, F, A-flat, B-flat, D, F, A-flat, B-flat, D, F, A-flat, B-flat. Each staff has a long slur covering the first eight notes.

Woodwinds & basses, play all slurred, legato, staccato or add an articulation scheme.

9 ♩=100-140+

Exercise 9 consists of six staves of music. The first three staves are in the key of F# (one sharp), and the last three are in the key of Bb (one flat). The music is written in bass clef and features eighth-note patterns with various accidentals and slurs.

♩=100-140+

10

should be played without repeats unless 140+ bpm

Exercise 10 consists of six staves of music. The music is written in bass clef and features eighth-note patterns with various accidentals and slurs. It includes repeat signs (double bar lines with dots) and a final double bar line with a repeat sign.

Play all slurred, legato, staccato or add an articulation scheme.

11

$\text{♩} = 84-116$

Exercise 11 consists of seven staves of music in bass clef, 6/8 time. The tempo is marked as $\text{♩} = 84-116$. The exercise features eighth-note patterns with various accidentals (flats and sharps) and articulation marks (accents and slurs).

12

$\text{♩} = 100-140$

Exercise 12 consists of six staves of music in bass clef, 4/4 time. The tempo is marked as $\text{♩} = 100-140$. The exercise features eighth-note patterns with various accidentals (flats and sharps) and articulation marks (accents and slurs).

13 ♩=100-140

Exercise 13 consists of seven staves of music. Each staff begins with a bass clef and a key signature of one flat (B-flat). The music is written in a 2/4 time signature with a tempo of 100-140. The upper staff of each system contains a melodic line with a long slur over it, featuring a sequence of eighth and sixteenth notes that generally descends. The lower staff of each system contains a bass line with a similar rhythmic pattern, often moving in parallel motion with the upper line. The exercise concludes with a double bar line and repeat dots.

14 ♩=100-140

Exercise 14 consists of seven staves of music. Each staff begins with a bass clef and a key signature of one flat (B-flat). The music is written in a 2/4 time signature with a tempo of 100-140. The upper staff of each system contains a melodic line with a long slur over it, featuring a sequence of eighth and sixteenth notes that generally descends. The lower staff of each system contains a bass line with a similar rhythmic pattern, often moving in parallel motion with the upper line. The exercise concludes with a double bar line and repeat dots.

Play all slurred, legato, staccato or add an articulation scheme.

15 ♩=66-100

Transpose into all keys and various octaves.

16 Variation 1

Variation 2

Variation 3

Variation 4

Variation 5

Variation 6

17 ♩=60-as fast as possible

Exercise 17 consists of seven staves of music in bass clef, 4/4 time. The tempo is marked as ♩=60-as fast as possible. The first staff begins with a treble clef and a key signature of one flat (Bb), which then changes to a bass clef. The music features a series of eighth-note patterns, including ascending and descending runs, and some slurred passages. The second staff continues the pattern with a key signature change to two flats (Bb, Eb). The third staff continues with the same key signature. The fourth staff continues with the same key signature. The fifth staff continues with the same key signature. The sixth staff continues with the same key signature. The seventh staff concludes the exercise with a double bar line.

18

Exercise 18 consists of four staves of music in bass clef. The music features a series of eighth-note patterns, including ascending and descending runs, and some slurred passages. The key signature is one flat (Bb). The first staff begins with a treble clef, which then changes to a bass clef. The second staff continues the pattern. The third staff continues the pattern. The fourth staff concludes the exercise with a double bar line.

19 ♩=60-as fast as possible

Exercise 19 consists of seven staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a tempo marking of ♩=60-as fast as possible. The music is written in bass clef for the remainder of the exercise. The notation includes eighth and sixteenth notes, often beamed together in groups, and rests. The exercise concludes with a double bar line.

20

Exercise 20 consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a tempo marking of ♩=60-as fast as possible. The music is written in bass clef for the remainder of the exercise. The notation includes eighth and sixteenth notes, often beamed together in groups, and rests. The exercise concludes with a double bar line.

21 ♩=60-as fast as possible

Exercise 21 consists of seven staves of music in bass clef, two flats key signature, and 4/4 time. The tempo is marked as quarter note = 60, with the instruction "as fast as possible". The piece features a continuous eighth-note pattern that moves up and down the scale, with some slurs and accents.

22

Exercise 22 consists of four staves of music in bass clef, two flats key signature, and 4/4 time. The piece features a continuous eighth-note pattern that moves up and down the scale, with some slurs and accents.

♩=slow to as fast as possible (no mistakes before speeding up)
23 Major Scale Pattern

Musical score for Bassoon, exercise 23: Major Scale Pattern. The score consists of 12 staves of music in bass clef, 4/4 time. The first staff is in B-flat major (two flats). The second staff is in E-flat major (three flats). The third staff is in A-flat major (four flats). The fourth staff is in D-flat major (five flats). The fifth staff is in G major (one sharp). The sixth staff is in C major (no sharps or flats). The seventh staff is in F major (one sharp). The eighth staff is in B-flat major (two flats). The ninth staff is in E-flat major (three flats). The tenth staff is in A-flat major (four flats). The eleventh staff is in D-flat major (five flats). The twelfth staff is in G major (one sharp). The music is a continuous scale pattern of eighth notes, starting with a half note rest followed by a quarter note, and ending with a half note rest followed by a quarter note. The tempo instruction is 'slow to as fast as possible (no mistakes before speeding up)'.

24 ♩=slow to as fast as possible (no mistakes before speeding up)
Harmonic Minor Scale Pattern

The image displays 12 staves of musical notation for bassoon, each representing a different pattern of the harmonic minor scale. The patterns are written in bass clef and include various key signatures and rhythmic values. The first staff starts with a key signature of one flat (B-flat) and a quarter note. The second staff starts with a key signature of two flats (B-flat, E-flat) and a quarter note. The third staff starts with a key signature of two sharps (F-sharp, C-sharp) and a quarter note. The fourth staff starts with a key signature of one sharp (F-sharp) and a quarter note. The fifth staff starts with a key signature of one sharp (F-sharp) and a quarter note. The sixth staff starts with a key signature of one sharp (F-sharp) and a quarter note. The seventh staff starts with a key signature of one sharp (F-sharp) and a quarter note. The eighth staff starts with a key signature of one sharp (F-sharp) and a quarter note. The ninth staff starts with a key signature of one sharp (F-sharp) and a quarter note. The tenth staff starts with a key signature of one flat (B-flat) and a quarter note. The eleventh staff starts with a key signature of one flat (B-flat) and a quarter note. The twelfth staff starts with a key signature of one flat (B-flat) and a quarter note.

25

Exercise 25 consists of three staves of music in bass clef. Each staff contains a continuous line of eighth notes, with slurs grouping the notes into measures. The first staff has a key signature of two flats (B-flat and E-flat). The second staff has a key signature of one flat (B-flat). The third staff has a key signature of one flat (B-flat).

26 $\text{♩} = 60-120$

Exercise 26 consists of ten staves of music in bass clef. The tempo is marked as quarter note = 60-120. The key signature is one flat (B-flat). The music features a variety of rhythmic patterns, including eighth notes, quarter notes, and half notes, with slurs and accents. The first staff begins with a quarter rest followed by a quarter note. The subsequent staves show a progression of rhythmic and melodic ideas.

♩=66-100

27 Major Scales

Bb Major

Musical staff for Bb Major scale, bass clef, showing the ascending and descending scale.

Eb Major

Musical staff for Eb Major scale, bass clef, showing the ascending and descending scale.

Ab Major

Musical staff for Ab Major scale, bass clef, showing the ascending and descending scale.

Db Major

Musical staff for Db Major scale, bass clef, showing the ascending and descending scale.

Gb Major

Musical staff for Gb Major scale, bass clef, showing the ascending and descending scale.

B Major

Musical staff for B Major scale, bass clef, showing the ascending and descending scale.

E Major

Musical staff for E Major scale, bass clef, showing the ascending and descending scale.

A Major

Musical staff for A Major scale, bass clef, showing the ascending and descending scale.

D Major

Musical staff for D Major scale, bass clef, showing the ascending and descending scale.

G Major

Musical staff for G Major scale, bass clef, showing the ascending and descending scale.

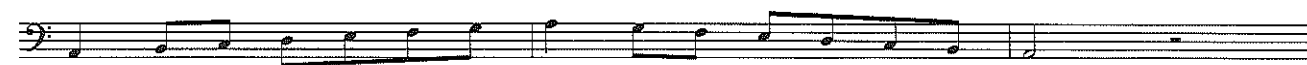
C Major

Musical staff for C Major scale, bass clef, showing the ascending and descending scale.

F Major

Musical staff for F Major scale, bass clef, showing the ascending and descending scale.

♩=66-100
28 Natural Minor Scales (b3, b6, b7)



♩=66-100
29 Harmonic Minor Scales (b3, b6)

The image displays ten staves of musical notation, each representing a different key signature for a Harmonic Minor Scale with a lowered third and lowered sixth. The scales are written in bass clef and consist of eight notes per scale. The key signatures are: 1. B-flat major (B-flat, C, D, E-flat, F, G, A, B-flat); 2. C major (C, D, E-flat, F, G, A, B, C); 3. C minor (C, D, E-flat, F, G, A-flat, B, C); 4. D-flat major (D-flat, E-flat, F, G, A, B-flat, C, D-flat); 5. D minor (D, E-flat, F, G, A, B-flat, C, D); 6. E-flat major (E-flat, F, G, A, B-flat, C, D, E-flat); 7. E minor (E, F, G, A, B-flat, C, D, E); 8. F major (F, G, A, B-flat, C, D, E, F); 9. F minor (F, G, A, B-flat, C, D-flat, E, F); 10. G-flat major (G-flat, A-flat, B, C, D, E-flat, F, G-flat). Each staff begins with a bass clef and a key signature symbol (one or two flats). The notes are written as quarter notes, and each staff concludes with a double bar line.

Chromatic Scales

30



31



32



33



34



35



36



37



38

♩=66-100

Exercise 38 consists of six staves of music. The first staff begins with a bass clef, a key signature of two flats (B-flat and E-flat), and a tempo marking of ♩=66-100. The music is written in a single melodic line, featuring a sequence of eighth and sixteenth notes with various accidentals (flats and naturals) and rests. The piece concludes with a final whole note chord.

39

Exercise 39 consists of six staves of music. The first staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a single melodic line, featuring a sequence of eighth and sixteenth notes with various accidentals (sharps, naturals, and flats) and rests. The piece concludes with a final whole note chord.

40

The image shows two staves of musical notation for a Bassoon. The top staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The bottom staff begins with a bass clef and the same key signature and time signature. It features a more active accompaniment with many sixteenth and thirty-second notes, often beamed together. Both staves end with a double bar line.