

FLUENCY SCALES

in two-octave major and harmonic minor scales

level 1: ♩ = 50 or slower

level 2: ♩ = 76

level 3: ♩ = 100 or faster

The musical score consists of four numbered sections, each with two staves (treble and bass clef) and a 2/4 time signature. Section 1 (Major scale) starts with a box labeled '1' and features dynamics *f*, *sempre f*, and *sempre f*. Section 2 (Major scale) starts with a box labeled '2' and features dynamics *sempre f*, *f*, *sempre f*, *f*, *diminuendo*, and *mf*. Section 3 (Major scale) starts with a box labeled '3' and features dynamics *diminuendo*, *p*, *p*, *crescendo*, *mf*, *crescendo*, *f*, *f*, *diminuendo*, and *mf*. Section 4 (Major scale) starts with a box labeled '4' and features dynamics *p*, *p*, and *sempre p*.

FLUENCY SCALES - P.2

sempre *p* *p* *crescendo*

mf *crescendo* *f*

5 *f* *diminuendo* *mf*

diminuendo *p* *p* *crescendo*

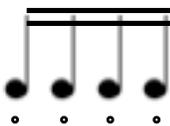
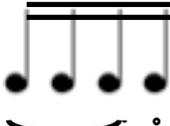
mf *crescendo* *f*

SUMMARY OF DYNAMICS AND ARTICULATIONS

1. forte ascending, forte descending: 
2. forte ascending, > descending: 
3. < ascending, > descending: 
4. piano ascending, < descending: 
5. > ascending, < descending: 

Notes marked *tenuto* will eventually be practiced *secco*.

Scales

1.		5.	
2.		6.	
3.		7.	
4.		8.	

Scales are not practiced diatonically. Start with the lowest note on the bassoon in the chosen key and proceed to the highest note possible so, when you turn around and return to the lowest note, it is again the first note of a group. Start each succeeding articulation one step higher than the preceding which will alter the turnaround note for each articulation. When you get to the third articulation you can begin descending below the starting note for, as it returns to the starting note, it adds another group to the scale. Be careful to keep the scale symmetrical. For each succeeding articulation do a similar add-on to the bottom always covering as much of the range of the instrument as possible

Intervals

Playing all slurred; start on the lowest note on the bassoon within the chosen key. Play slow broken thirds from the lowest to the highest notes on the instrument. Listen to make sure there are no notes in between notes (blips and cracks) and no diminuendi between notes. Practice in different dynamics, and do not accelerate until you have mastered the exercise at a slow tempo.

Do the same process with fourths and fifths.

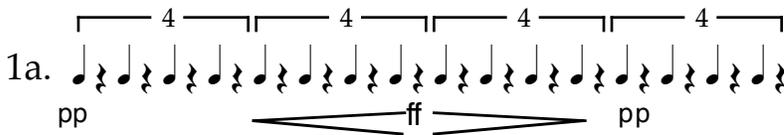
Long Tones

(Note Formation Exercise)

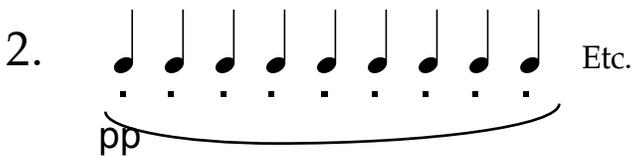
Always practice your long tones with a metronome at quarter note = 60 and with a tuner. In this exercise PP means as softly as possible and FF means as loudly. The goal is to expand your tonal and dynamic range every time you practice. There are only two rules: You must be with the metronome and you must be in tune. The dynamics are variables to be expanded from day to day depending on you and your reed.

1.  Etc.
pp

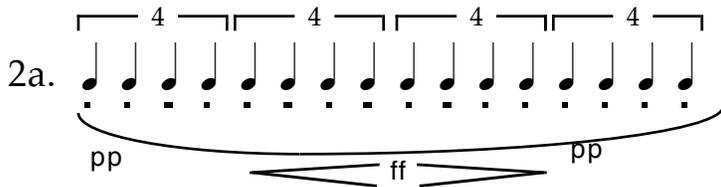
1. Play alternating quarter note, quarter rest with as soft an attack, release and duration as possible. Make sure you are right with the metronome and in tune.

1a. 

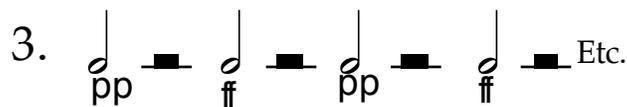
1a. Play four notes of PP, four notes of crescendo to FF, four notes of diminuendo to PP, and four notes of PP.

2.  Etc.
pp

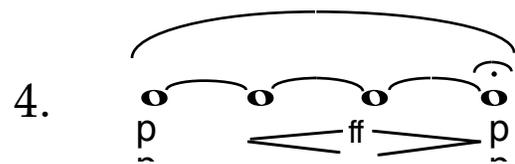
2. Play a series of quarter notes as softly as possible with as light and long an articulation as possible.

2a. 

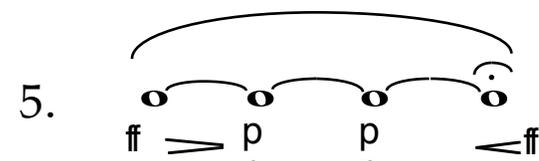
2a. Play four notes of PP, four notes of crescendo to FF, four notes of diminuendo to PP, and four notes of PP.

3.  Etc.
pp ff pp ff

3. Alternate half-notes/half-rests at the extremes of your dynamic range to set your dynamic levels. Be very careful of the pitch.

4. 

4. The whole notes in steps 4 and 5 are to be interpreted as segments of equal length. Play the first segment as softly as possible, the second with a perfectly measured crescendo to as loudly as you can play, the third with a perfectly measured decrescendo to as softly as you can play, and the fourth another segment of PP. A fermata is added in case you have air left over. If you do have air remaining in steps 4 and 5, add one beat to each segment. Always try to expand the duration of steps 4 and 5.

5. 

5. Start the first segment as loudly as possible and immediately start a perfectly measure diminuendo. The second and third segments are both PP and the fourth a perfectly measured crescendo to FF. A fermata is added in case you have air left over. If you do have air remaining, add one beat to each segment.