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Introduction

Daily Routines provides a systematic way to improve your fundamental bassoon skills. Each of the seven thirty-minute routines is divided into the following skill categories to ensure you practice some of each technique every day:

1. Long Tones
2. Facility in Articulation
3. Half-hole/Thumb Coordination
4. Scales for facility
5. Arpeggios for facility
6. Response and Intonation across registers

Regardless of which routine you play, you can be assured that each of these skill categories is addressed so all your fundamental skills will improve equally over time.

Within each routine, a wide array of ranges, keys, tempos, articulations, and rhythms are employed. In fact, all twenty-four major and minor key areas are represented in the first six routines:

- ♪ I: C Major/minor and B Major/minor
- ♪ II: B-flat Major/minor and A Major/minor
- ♪ III: A-flat Major, G-sharp minor and G Major/minor
- ♪ IV: G-flat Major, F-sharp minor and F Major/minor
- ♪ V: E Major/minor and E-flat Major/minor
- ♪ VI: D Major/minor and D-flat Major/minor

If you play a different routine each day, you will have practiced each technique in every key, so you are prepared for any musical challenge.

How to Use This Book

Daily Routines is not a book of warm-ups. A warm-up is what you might do for five to ten minutes before playing in an ensemble—typically blowing air through your instrument, playing a couple of notes, and tuning so you are ready for rehearsal. An effective daily routine, on the other hand, addresses all the skills you need to be a great musician on your instrument, and this takes more than five minutes a day. To improve your fundamentals, simply play one routine a day in its entirety. Playing fundamentals needn't take several hours out of your valuable practice day, as long as you are organized. Because of their concise construction, each of these

I. C Major/minor and B Major/minor

♩ = 72 ± Play with a full tone.

1. Long Tones

The musical score consists of ten staves of music, each featuring a long tone exercise. The exercises are arranged in two groups of five staves each. The first group of five staves is for C Major/minor, and the second group of five staves is for B Major/minor. Each staff begins with a bass clef and a common time signature. The first staff of each group starts with a half note on C (middle C) and a half note on B (below middle C). The subsequent staves in each group show the notes of the major and minor scales for C and B, respectively, with long tones. The dynamics are marked as *mf* (mezzo-forte) throughout the score. The tempo is indicated as ♩ = 72 ±, and the instruction "Play with a full tone." is given at the top.



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I. C Major/minor and B Major/minor

$\text{♩} = 88 \pm$ Play with a full tone.

2. Facility in
Articulation

2A.

The musical score for exercise 2A consists of 11 staves of music in bass clef, 4/4 time. The exercises are as follows:

- Staff 1: A continuous eighth-note scale starting on G2, ascending to G4, with a slur over the entire phrase.
- Staff 2: A continuous eighth-note scale starting on G2, ascending to G4, with a slur over the entire phrase.
- Staff 3: A continuous eighth-note scale starting on G2, ascending to G4, with a slur over the entire phrase.
- Staff 4: A continuous eighth-note scale starting on G2, ascending to G4, with a slur over the entire phrase.
- Staff 5: A continuous eighth-note scale starting on G2, ascending to G4, with a slur over the entire phrase.
- Staff 6: A continuous eighth-note scale starting on G2, ascending to G4, with a slur over the entire phrase.
- Staff 7: A continuous eighth-note scale starting on G2, ascending to G4, with a slur over the entire phrase.
- Staff 8: A continuous eighth-note scale starting on G2, ascending to G4, with a slur over the entire phrase.
- Staff 9: A continuous eighth-note scale starting on G2, ascending to G4, with a slur over the entire phrase.
- Staff 10: A continuous eighth-note scale starting on G2, ascending to G4, with a slur over the entire phrase.
- Staff 11: A continuous eighth-note scale starting on G2, ascending to G4, with a slur over the entire phrase.



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I. C Major/minor and B Major/minor

Moderato ♩ = 100 Play with a full tone.

3. Half-hole/Thumb Coordination

The exercise consists of seven staves of music. The first staff is in C major, 4/4 time, starting with a *mf* dynamic. The second staff is in B minor, 4/4 time. The third staff is in C major, 4/4 time, starting with a *mf* dynamic. The fourth staff is in B minor, 4/4 time, starting with a *mf* dynamic. The fifth staff is in C major, 4/4 time. The sixth staff is in B minor, 4/4 time, starting with a *mf* dynamic. The seventh staff is in C major, 4/4 time. The notation includes various note values, rests, and dynamic markings.

♩ = 80+ Play with a full tone and a

4. Scales for facility

The exercise consists of two staves of music. The first staff is in C major, 4/4 time. The second staff is in B minor, 4/4 time. The notation includes various note values and rests.



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I. C Major/minor and B Major/minor

$\text{♩} = 60 +$ Play with ease and a variety of articulations, dynamics, and tempos.

5. Arpeggios for facility

6. Response and Intonation across registers



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V. E Major/minor and E-flat Major/minor

Moderato ♩ = 100 Play with a full tone.

3. Half-hole/Thumb Coordination

♩ = 80 + Play with a full to

4. Scales for facility



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VII. Duet Routine

$\text{♩} = 72$ Play with a full tone.

1. Long Tones 1A.

The musical score for '1. Long Tones 1A.' is written for two staves in bass clef. The tempo is marked as $\text{♩} = 72$ and the instruction is 'Play with a full tone.' The score consists of four systems of music. The first system shows a melodic line on the upper staff with notes G2, A2, B2, C3, and D3, each with a long tone slur. The lower staff has rests for the first two measures, followed by notes G2, A2, B2, and C3 with long tone slurs. Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte). The second system continues the melodic line on the upper staff with notes E3, F3, G3, A3, B3, and C4, each with a long tone slur. The lower staff has notes G2, A2, B2, and C3 with long tone slurs. The third system shows a melodic line on the upper staff with notes D3, E3, F3, G3, A3, and B3, each with a long tone slur. The lower staff has notes G2, A2, B2, and C3 with long tone slurs. The fourth system shows a melodic line on the upper staff with notes C4, D4, E4, F4, G4, and A4, each with a long tone slur. The lower staff has notes G2, A2, B2, and C3 with long tone slurs. Dynamic markings include *mp* and *mf*.



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