



BASSOON LESSON SERIES

THE PRACTICE ROUTINE

EXERCISES TO WARM UP AND
INCREASE THE BASSOON
TECHNIQUE

BY ALEXANDRE SILVÉRIO

Introduction

The Practice Routine

These exercises are designed for the daily practice routine. More specifically, the “Warm Up” session.

I wrote them on this book because it is exactly what I practice in my daily practice routine, and I highly recommend that you do the same practicing these exercises.

They are organized in the following categories:

1. Long Tones
2. Scales
3. Arpeggios

Long Tones exercises are good for the maintenance of the sound, control of the intonation and the endurance of the embouchure.

Scales are the foundation of the technique. Because I think that the warm-up should not be very long, you will find major and chromatic scales in this book.

Arpeggios are good for fingers and for flexibility in all registers.

- You can practice these exercises daily with the metronome, starting slow and gradually speeding it up as you get better in these exercises.
- For each category, there are optional exercises. It means that you can alternate in your practice routine between to practice the Long Notes Exercise Nr.1 or Nr. 2.
- Record yourself from time to time to check your progress

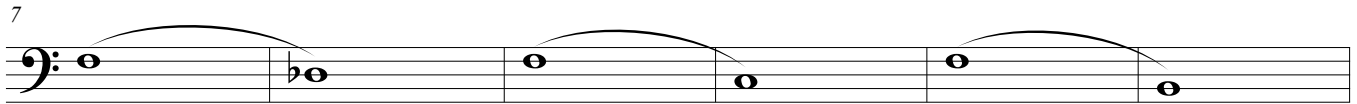
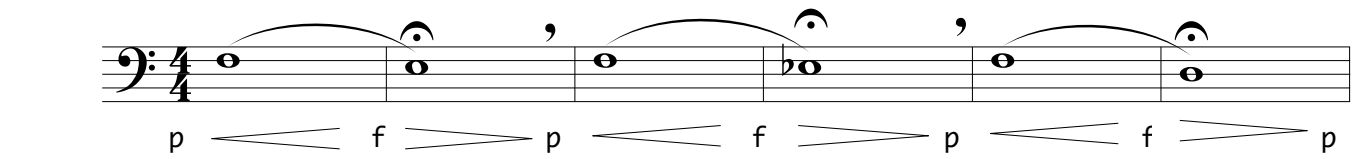
Have a good practice,

Alexandre Silvério

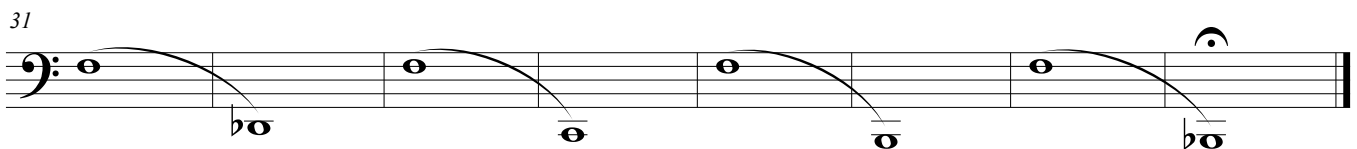
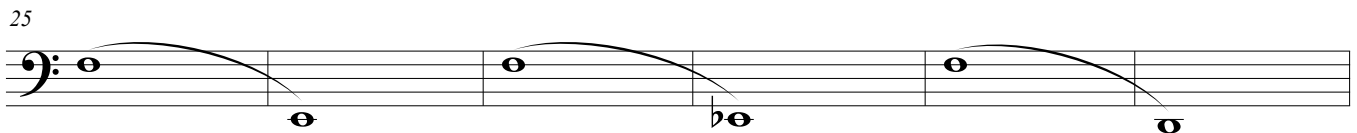
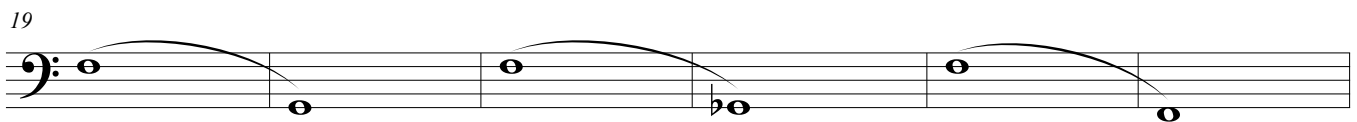
Chromatic Sustained Tone Builder

This exercise is great to develop a steady tone and strong embouchure. Use good breath support to move through chromatic notes without the sound changing.

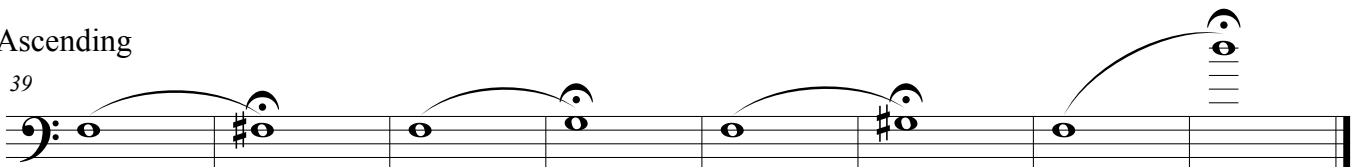
Alexandre Silv rio



(always same, crescendo and dimin)



Ascending



etc, chromatic ascending
until High D

Uniform Sound in Octaves

5

Build a homogeneous sound across octaves, with well-connected slurs, a firm and flexible embouchure, with a rich sound

Alexandre Silvério

Slow ♩ = 60

The musical score is written in bass clef with a 4/4 time signature. It consists of seven staves of music, each containing a phrase of notes slurred together. The notes are half notes. The first staff includes dynamic markings: *mp*, *f*, *mp*, *f*, and *mp*. The first staff also has a fermata on the fourth note, marked with an asterisk (*). The second staff is marked 'etc...'. The third staff starts with a sharp sign (#) on the first note. The fourth staff starts with a flat sign (b) on the first note. The fifth staff starts with a flat sign (b) on the first note. The sixth staff starts with a sharp sign (#) on the first note. The seventh staff starts with a flat sign (b) on the first note. The exercise is divided into measures by bar lines, with measure numbers 5, 9, 13, 17, 21, and 25 indicated at the beginning of their respective staves.

* Fermatas on the end of the phrases are optional. Particularly I like to play this exercise with fermatas, because I prefer to play with a little bit more flexibility.

Major Scales

Alexandre Silverio

Practice major scales through the Greek modes. Play each mode up to the ninth note of the chord, using the full range of the bassoon. Practice in every key, with sharps or flats as needed to boost precision and articulation.

Moderato (9th) 1x legato
2x staccato

Ionian Mode

Dorian Mode

Phrygian Mode

Lydian Mode

Mixolydian Mode

Aeolian Mode

Locrian Mode



Recommendation: Transpose to 12 keys using flats or sharps.

For example, add a b-flat to F major, 3 b-flats to Eb major, 2 sharps to D major, and so on...

Major Scales - Chromatic Ascending

In this exercise, you will cover all keys quickly.

It's a good way to wake up your fingers and helps you hear half-step relationships.

Play this exercise through the full range of your bassoon.

Alexandre Silverio

1x legato

1x staccato

Moderato

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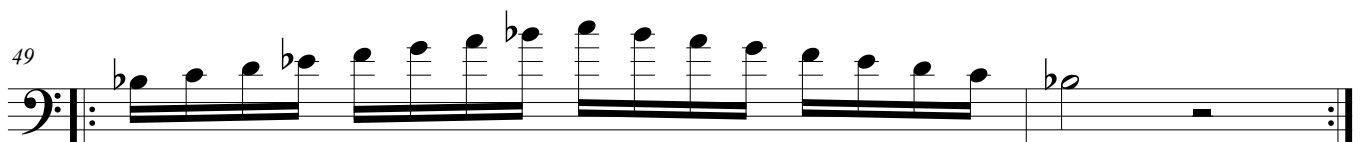
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17



Major Scales - Chromatic Ascending



Chromatic Coordination Study

11

Alexandre Silverio

Memorize the chromatic scale, refine finger control, fix hand setup, and internalize the pattern.
Boosts technique throughout the full bassoon register.

1x legato
2x staccato

The musical score is written for bassoon in 4/4 time. It consists of seven staves, each containing a chromatic scale. The first staff starts on a whole note G2 and ascends chromatically to a whole note G4. The subsequent six staves each begin with a measure number (3, 5, 7, 9, 11, 13) and contain a chromatic scale that is half the length of the first, ascending and then descending. Each scale is marked with a repeat sign at the end. The notes are as follows:

- Staff 1: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4
- Staff 2 (3): G3, F3, E3, D3, C3, B2, A2, G2
- Staff 3 (5): G3, F3, E3, D3, C3, B2, A2, G2
- Staff 4 (7): G3, F3, E3, D3, C3, B2, A2, G2
- Staff 5 (9): G3, F3, E3, D3, C3, B2, A2, G2
- Staff 6 (11): G3, F3, E3, D3, C3, B2, A2, G2
- Staff 7 (13): G3, F3, E3, D3, C3, B2, A2, G2

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It begins with a repeat sign. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The key signature has one sharp (F#). The piece ends with a repeat sign and a double bar line.

[illegible]

The bass line of 'The Rose Tree' is written on a single staff with a bass clef. It begins with a repeat sign. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The key signature has one sharp (F#). The piece ends with a repeat sign and a double bar line.

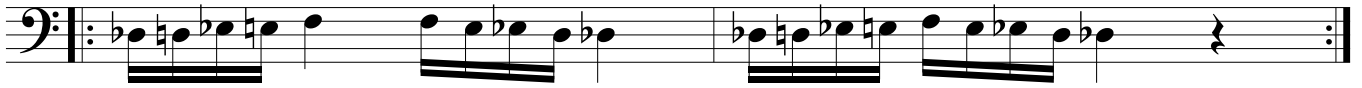
The first system of the bass line consists of four measures. The first measure contains a whole note chord of G2 and B2. The second measure contains a whole note chord of A2 and C3. The third measure contains a whole note chord of B2 and D3. The fourth measure contains a whole note chord of C3 and E2, followed by a double bar line and repeat dots.

The bass line of 'The Rose Tree' is written on a single staff with a bass clef. It begins with a double bar line and a repeat sign. The melody consists of eighth and sixteenth notes, with a key signature of one flat (B-flat). The piece concludes with a final double bar line and repeat sign.

[illegible]

The bass line of 'The Rose Tree' is written on a single staff with a bass clef. It begins with a repeat sign, followed by a series of eighth and sixteenth notes. The melody is simple and catchy, with a final repeat sign at the end.

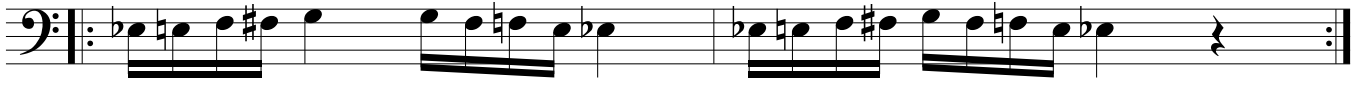
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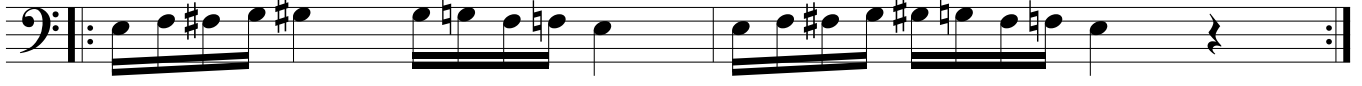
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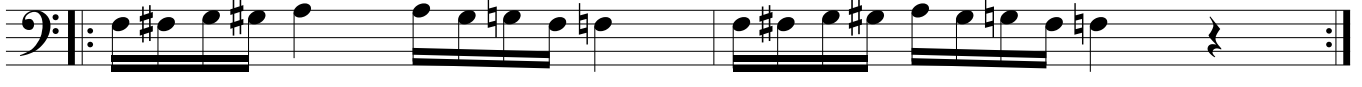
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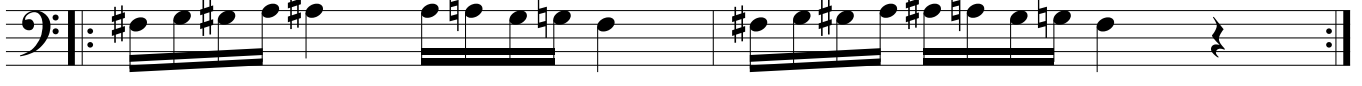
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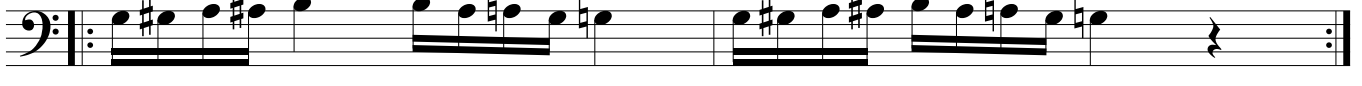
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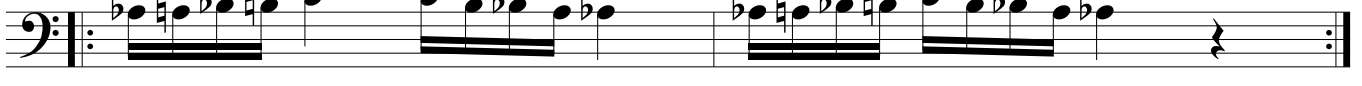
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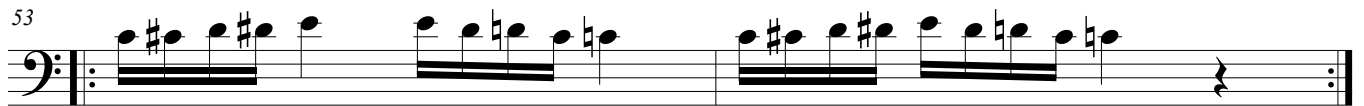
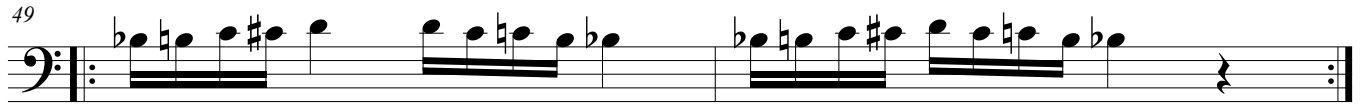
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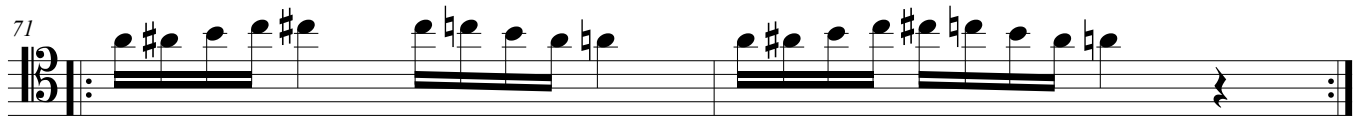
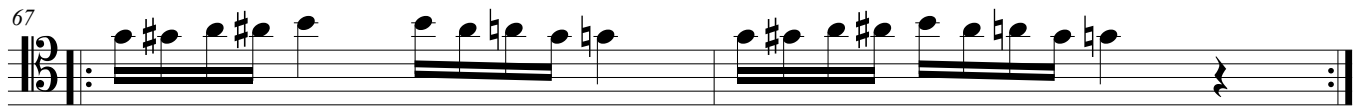
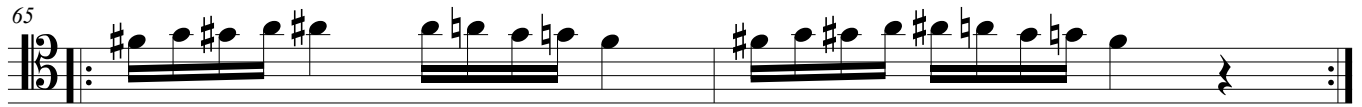
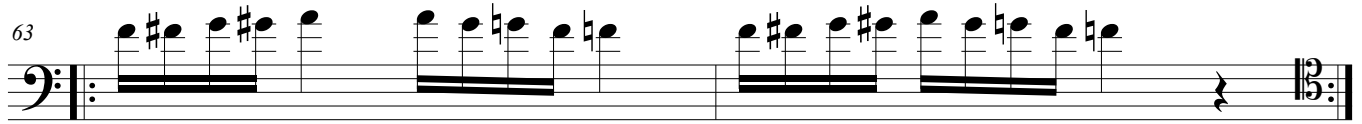


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Chromatic Coordination Study





Two-Octave Arpeggio Power Circuit

Alexandre Silvério

This exercise builds finger and register coordination (cross-fingerings, whisper-key/thumb), sharpens intonation and boosts harmonic fluency by internalizing arpeggios in all 12 keys.

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The musical notation for the bass line of 'The Rose Tree' is shown on a single staff. It begins with a bass clef. The melody consists of eighth and quarter notes, with some notes beamed together. There are several slurs over groups of notes. The key signature has one sharp (F#). The notation is presented in a simplified, black-and-white style.

17

Musical notation for measure 17, bass clef. The notation shows a sequence of eighth and sixteenth notes with various accidentals (sharps, naturals, and flats) and slurs.

19

Measure 19: Bass clef. The staff contains a series of eighth notes: G2 (sharp), A2, B2, C3, D3, E3, F3, G3. The notes are grouped by slurs: G2-A2-B2, C3-D3-E3, F3-G3. There is a sharp sign (#) above the C3 note.

21

[illegible]

25

Musical notation for exercise 25, bass clef, 4/4 time. The melody consists of eighth and sixteenth notes, with a repeat sign at the end.

Mozart-Inspired Arpeggio Circuit

Alexandre Silv rio

Make Mozart's Bassoon Concerto arpeggios simple.

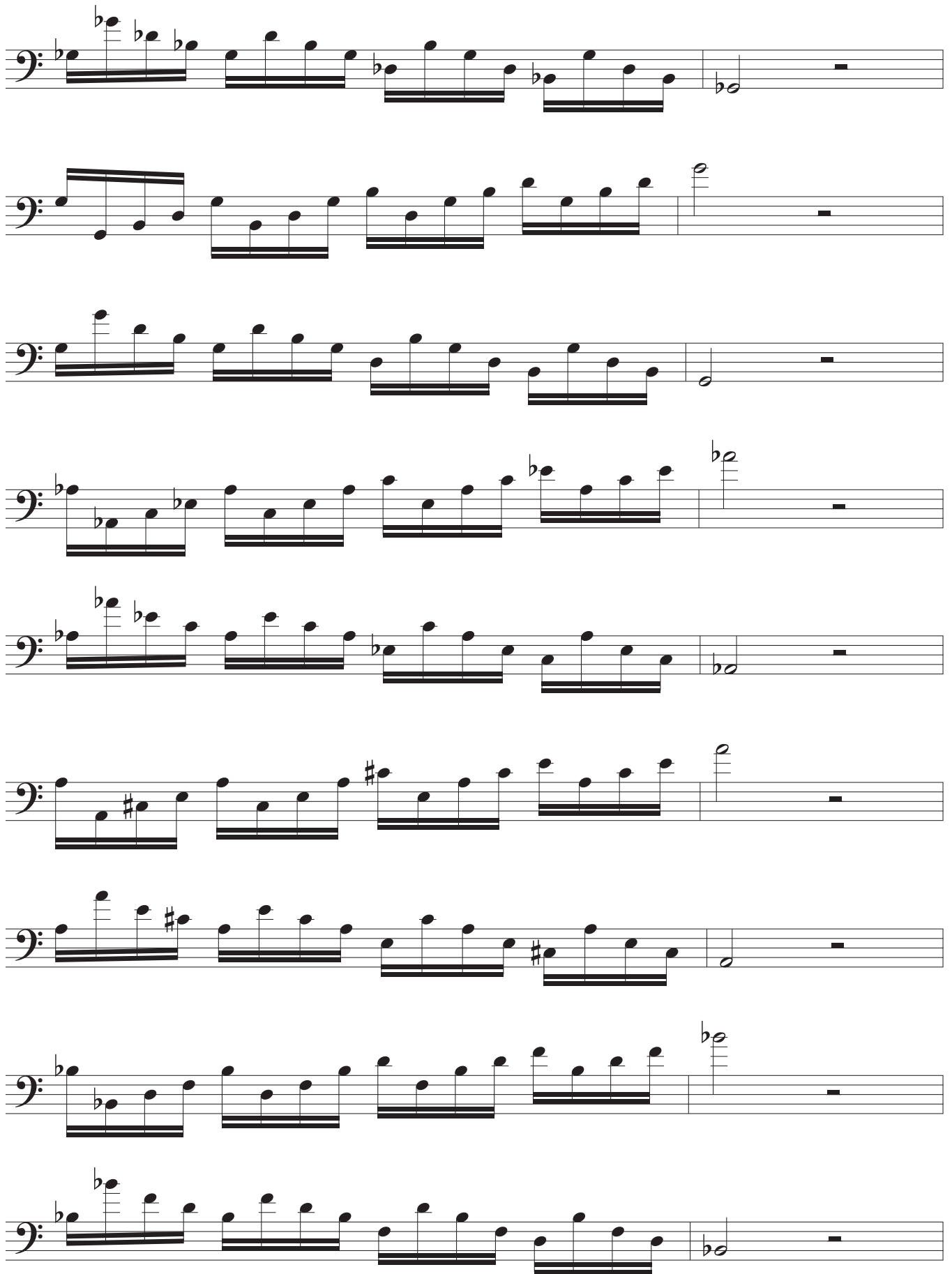
Focus on steady air, level tone, and light fingers, legato or staccato. Start slowly, and gradually increase speed.

Moderato

legato or staccato

The image displays ten staves of musical notation, each representing a different arpeggio circuit. The notation is written in bass clef and includes various accidentals (sharps, flats, and naturals) and note values (eighth and sixteenth notes). Each staff concludes with a whole note and a fermata. The circuits are as follows:

- Staff 1: C2, D2, E2, F#2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Fermata on C4.
- Staff 2: C2, D2, E2, F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4. Fermata on C4.
- Staff 3: C2, D2, E2, F2, G2, A2, Bb2, C3, D3, E3, F3, G3, Ab3, B3, C4. Fermata on C4.
- Staff 4: C2, D2, Eb2, E2, F2, G2, Ab2, Bb2, C3, D3, E3, F3, G3, Ab3, Bb3, C4. Fermata on C4.
- Staff 5: C2, D2, E2, F#2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Fermata on C4.
- Staff 6: C2, D2, E2, F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4. Fermata on C4.
- Staff 7: C2, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Fermata on C4.
- Staff 8: C2, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Fermata on C4.
- Staff 9: C2, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Fermata on C4.
- Staff 10: C2, D2, Eb2, E2, F2, G2, Ab2, Bb2, C3, D3, Eb3, E3, F3, G3, Ab3, Bb3, C4. Fermata on C4.



This musical score, titled "Mozart-Inspired Arpeggio Circuit," consists of nine staves of music in bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. Each staff contains a sequence of eighth and sixteenth notes, often beamed together, creating a continuous arpeggiated effect. The notes are primarily in the lower register of the bass clef. The final measure of each staff is a whole note, which is a B-flat, providing a harmonic anchor for the arpeggiated sequence. The notation is clean and professional, with clear note heads and stems.



This musical score, titled "Mozart-Inspired Arpeggio Circuit," consists of eight staves of music in bass clef. Each staff contains a sequence of eighth notes, often beamed in groups of four, followed by a whole note. The notes are arpeggiated, meaning they are played in a sequence that follows the intervals of a chord. The key signature changes throughout the piece: the first four staves are in D major (indicated by two sharps, F# and C#), the fifth and sixth staves are in B minor (indicated by two flats, Bb and Eb), and the seventh and eighth staves return to D major. The notation includes various accidentals (sharps, flats, and naturals) to indicate the specific notes in each arpeggio. The final staff ends with a double bar line.

Arpeggio Up, Scale Down

Combining 2 exercises in 1!

Alexandre Silverio

Connect arpeggios and scales to get better at playing in real life. Arpeggios are great for training chords and shifting registers, while scale descents are great for clean tuning, even tone, and fluid legato. Execute it on all 12 keys to achieve consistent, instant benefits.

1x legato
2x staccato

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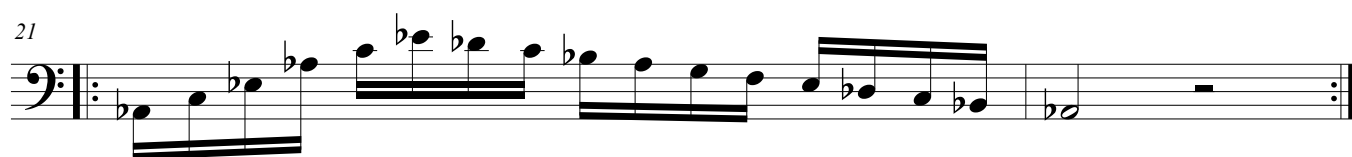
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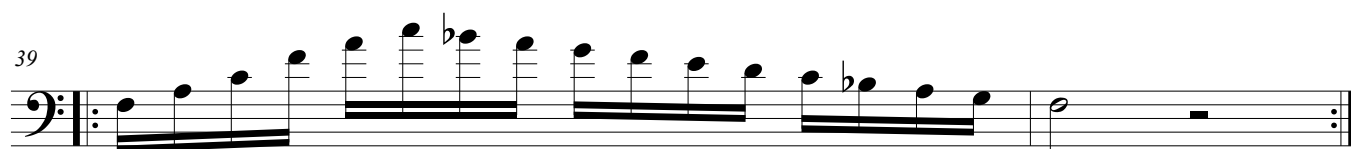
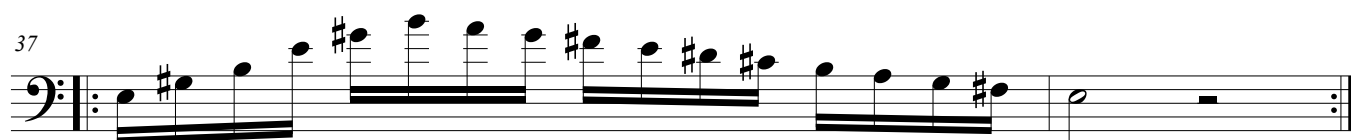
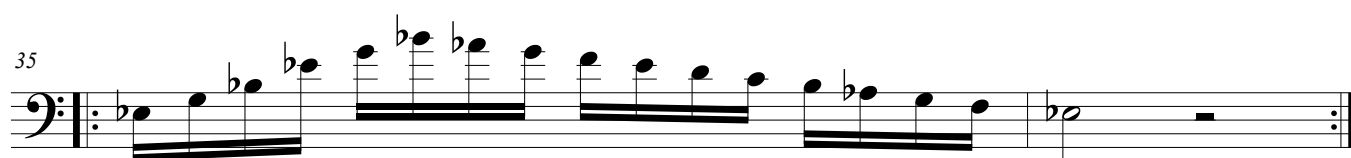
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Arpeggio Up, Scale Down



Velocity Fingers

Alexandre Silv rio

This exercise Isolates technique in specific passages **to boost speed and accuracy.**

(It's similar to S. Kovar's exercises with subtle differences.)

Practice for a smooth, balanced hand and synchronized fingers. Do not exceed 30 minutes per session.

Moderato



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129





Velocity Fingers

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Also practice in the following keys:

181

183

185

187

189

191

Trills

Alexandre Silv rio

This exercise is excellent training for the fingers. It strengthens the individual strength of each finger.
Tip: To do good trills, try to play with relaxed fingers and closer to the keys.

Slowly (about 72bpm)

half tone
interval

a)

* optional