

SOJ WARMUP PACKET

Last Revised June 2021



Bassoon

SOJ WARMUP PACKET

F Remmington & Arpeggio Study

4

8

12

This musical score is for the F Remmington & Arpeggio Study. It is written in bass clef with a 4/4 time signature. The key signature has one sharp (F#). The score consists of four staves of music. The first staff begins with a measure number of 4. The second staff begins with a measure number of 8. The third staff begins with a measure number of 12. The music features a mix of eighth and sixteenth notes, often beamed together in groups, and includes rests. The final measure of the fourth staff ends with a double bar line.

Bb Remmington & Arpeggio Study

4

7

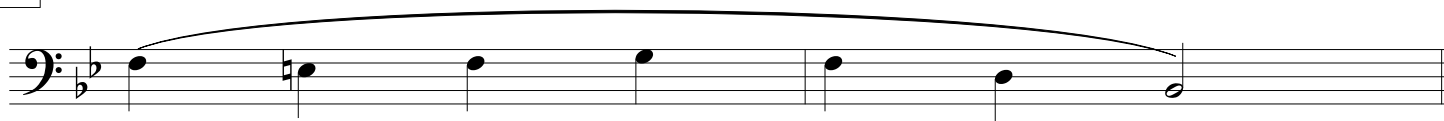
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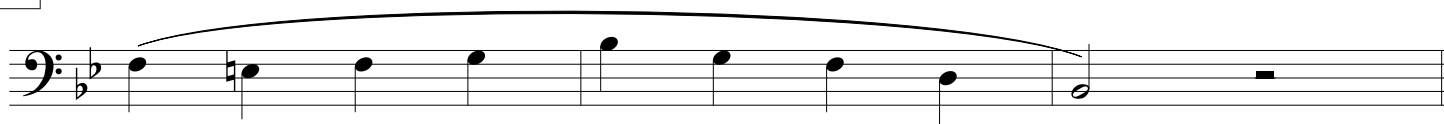
This musical score is for the Bb Remmington & Arpeggio Study. It is written in bass clef with a 4/4 time signature. The key signature has two flats (Bb and Eb). The score consists of four staves of music. The first staff begins with a measure number of 4. The second staff begins with a measure number of 7. The third staff begins with a measure number of 10. The fourth staff begins with a measure number of 13. The music features a mix of eighth and sixteenth notes, often beamed together in groups, and includes rests. The final measure of the fourth staff ends with a double bar line.

Flow Studies (Vincent Cichowicz)

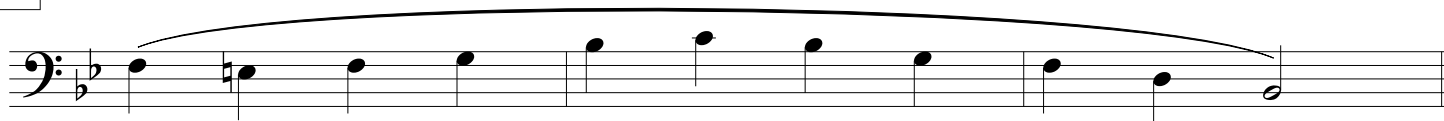
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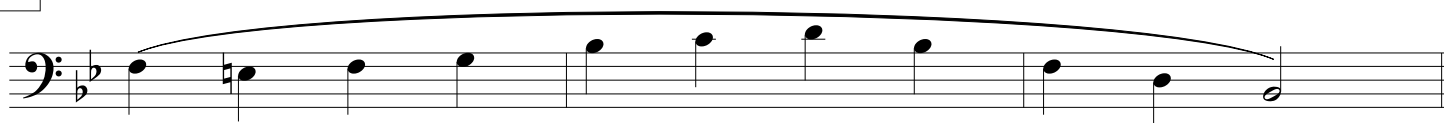
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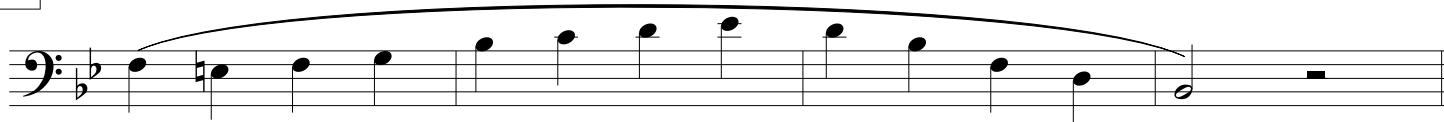
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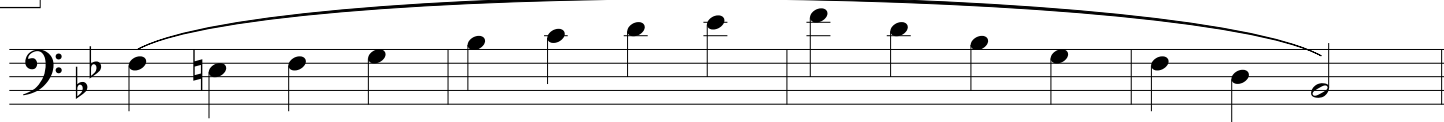
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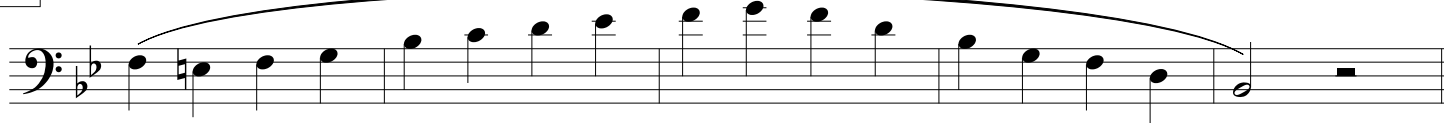
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6



7



8



Flexibility Studies

SOJ WARMUP PACKET

Two-Note Slur

Two-Note Slur exercise notation. The exercise is written in bass clef with a key signature of one flat (Bb). It consists of two staves. The first staff contains two measures: the first measure has a slur over a pair of eighth notes (Bb and A), and the second measure has a slur over a pair of eighth notes (G and F). The second staff contains two measures: the first measure has a slur over a pair of eighth notes (E and D), and the second measure has a slur over a pair of eighth notes (C and Bb). A measure rest is present at the end of the second staff.

Three-Note Slur

Three-Note Slur exercise notation. The exercise is written in bass clef with a key signature of one flat (Bb). It consists of two staves. The first staff contains two measures: the first measure has a slur over a triplet of eighth notes (Bb, A, G), and the second measure has a slur over a triplet of eighth notes (F, E, D). The second staff contains two measures: the first measure has a slur over a triplet of eighth notes (C, Bb, A), and the second measure has a slur over a triplet of eighth notes (G, F, E). A measure rest is present at the end of the second staff.

Four-Note Slur

Four-Note Slur exercise notation. The exercise is written in bass clef with a key signature of one flat (Bb). It consists of two staves. The first staff contains two measures: the first measure has a slur over a group of four eighth notes (Bb, A, G, F), and the second measure has a slur over a group of four eighth notes (E, D, C, Bb). The second staff contains two measures: the first measure has a slur over a group of four eighth notes (A, G, F, E), and the second measure has a slur over a group of four eighth notes (D, C, Bb, A). A measure rest is present at the end of the second staff.

Five-Note Slur

Five-Note Slur exercise notation. The exercise is written in bass clef with a key signature of one flat (Bb). It consists of two staves. The first staff contains two measures: the first measure has a slur over a group of five eighth notes (Bb, A, G, F, E), and the second measure has a slur over a group of five eighth notes (D, C, Bb, A, G). The second staff contains two measures: the first measure has a slur over a group of five eighth notes (F, E, D, C, Bb), and the second measure has a slur over a group of five eighth notes (A, G, F, E, D). A measure rest is present at the end of the second staff.

Lip Trill Exercise

Lip Trill Exercise notation. The exercise is written in bass clef with a key signature of one flat (Bb). It consists of two staves. The first staff contains four measures: the first measure has a slur over a group of four eighth notes (Bb, A, G, F), the second measure has a slur over a group of four eighth notes (E, D, C, Bb), the third measure has a slur over a group of four eighth notes (A, G, F, E), and the fourth measure has a slur over a group of four eighth notes (D, C, Bb, A). The second staff contains four measures: the first measure has a slur over a group of four eighth notes (G, F, E, D), the second measure has a slur over a group of four eighth notes (C, Bb, A, G), the third measure has a slur over a group of four eighth notes (F, E, D, C), and the fourth measure has a slur over a group of four eighth notes (Bb, A, G, F). A measure rest is present at the end of the second staff.

Articulation

Musical score for "The Rose Tree" in bass clef, 7/8 time. The score is divided into systems, each starting with a measure number. The melody is written in the upper staff, and the bass line is in the lower staff. The key signature has one flat (B-flat).

System 1 (Measures 1-4): The melody begins with a quarter note G2, followed by quarter notes A2, B2, and C3. The bass line consists of four quarter notes: G2, A2, B2, and C3.

System 2 (Measures 5-8): The melody continues with a quarter note D3, followed by quarter notes E3, F3, and G3. The bass line consists of four quarter notes: D3, E3, F3, and G3.

System 3 (Measures 9-12): The melody continues with a quarter note A3, followed by quarter notes B3, C4, and D4. The bass line consists of four quarter notes: A3, B3, C4, and D4.

System 4 (Measures 13-16): The melody continues with a quarter note E4, followed by quarter notes F4, G4, and A4. The bass line consists of four quarter notes: E4, F4, G4, and A4.

System 5 (Measures 17-20): The melody continues with a quarter note B4, followed by quarter notes C5, D5, and E5. The bass line consists of four quarter notes: B4, C5, D5, and E5.

System 6 (Measures 21-24): The melody continues with a quarter note F5, followed by quarter notes G5, A5, and B5. The bass line consists of four quarter notes: F5, G5, A5, and B5.

System 7 (Measures 25-28): The melody continues with a quarter note C6, followed by quarter notes D6, E6, and F6. The bass line consists of four quarter notes: C6, D6, E6, and F6.

System 8 (Measures 29-32): The melody continues with a quarter note G6, followed by quarter notes A6, B6, and C7. The bass line consists of four quarter notes: G6, A6, B6, and C7.

System 9 (Measures 33-36): The melody continues with a quarter note D7, followed by quarter notes E7, F7, and G7. The bass line consists of four quarter notes: D7, E7, F7, and G7.

System 10 (Measures 37-40): The melody continues with a quarter note A7, followed by quarter notes B7, C8, and D8. The bass line consists of four quarter notes: A7, B7, C8, and D8.

Nexus of Bb (Roger Garcia - 2013)

8

12

mp

f

ff

fff

The musical score is written in bass clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It consists of three staves. The first staff contains six measures of whole notes (Bb, Eb, Bb, Eb, Bb, Eb) connected by a slur, with a *mp* dynamic marking and a hairpin. The second staff contains four measures of whole notes (Bb, Eb, Bb, Eb) with a *f* dynamic marking and a hairpin. The third staff contains five measures: two measures of whole notes (Bb, Eb) with a *ff* dynamic marking, followed by a measure of a whole rest, then a measure of a whole note (Bb) with a *fff* dynamic marking and a slur, and finally a measure of a whole note (Eb) with a *fff* dynamic marking and a slur. The piece ends with a double bar line.

VOLUME

Power and quantity of sound are trademarks of great ensembles. This type of playing requires a constant monitoring of the player's tone quality and intonation. The key to playing loud is relaxation of the breath, the body, and the inside of the mouthpiece. An ugly, "spread" tone is often the result of tension and forced breathing.

The change in air required to play softer comes from changing the AMOUNT of air that moves through the instrument. Changing the speed of the air or the tension/relaxation of the body/breath will only change the quality of sound, not the power. However, in order to control the increased air flow at higher volumes, the corners of the mouth must be kept firm to support the large volume of air pouring through the aperture. Visualize the lips wrapping around the air stream when playing at fuller dynamic levels.

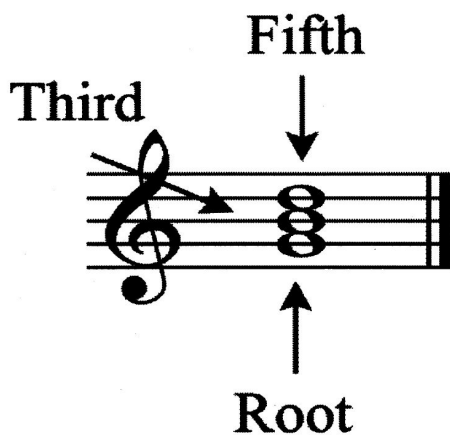
The same goes for playing at softer volumes. The only change should be the amount of air used and a smaller aperture, NOT the speed. If the speed of the air drops, you lose tone quality and intonation.

Great care should be taken through the building and diminishing of volume over a given period of time. Playing both loud and soft with a round, beautiful sound is a goal that will require great concentration over an entire marching season.

Level 1	pp	As soft as you can play with a good sound
Level 2	p	
Level 3	mp	Standard, relaxed, marching band volume
Level 4	mf	
Level 5	f	
Level 6	ff	As loud as you can play with a good sound

CHORD THEORY

The most basic form of chord we work with is called a triad, which is a chord of exactly three notes that we can stack in intervals of 3rds. That means that the distance between the bottom note and the middle note is a 3rd (G to B), and the distance between the middle note and the highest note is a 3rd (B to D). Another (and much easier) way of thinking about it is stacking the notes up like a snowman. If you can't make snowman, it isn't a traditional triad. This is shown in the example below.



Each note in a Triad has a specific name attached to it. The bottom note (when stacked like a snowman) is called the root. This is the pitch the chord is named after. If the root is a G, then the triad is called a G chord. The middle note of the snowman is called the 3rd, because it is the interval of a 3rd above the root. The top note is a 5th because it is a 5th above the root.

Just like intervals, chords can be major or minor. For a major triad, all three notes must be in the Major key of the bottom note. In the example above, we have G, B, and D. The key of G major (we use G because it is the root.) has one sharp (F#) and the rest of the notes are natural. The triad of G, B, and D is a major triad since all three notes fit into the key of G Major.

A minor chord has the third lowered one half-step from what would be a major chord. In the example above, which is a major chord, we would need to lower the B to a B $\flat$ (Because B is the 3rd). Once we have done that, the triad consists of G, B $\flat$, and D. It is now a minor chord.

Chords that have more than three notes stacked on top of each other are known as extended chords. The naming convention of these extra notes follow the same rules as notes in a triad. After the root, third, and fifth follow the seventh, ninth, eleventh, etc. These extra notes add new “color” to the chords, changing them in a variety of ways. We classify these chords similarly to the way we classify triads.

Major 7th	The triad is major, and the 7 th of the chord is a major 7 th above the root.
Minor 7th	The triad is minor, and the 7 th of the chord is a minor 7 th above the root.
Dominant 7th	The triad is major, and the 7 th of the chord is a minor 7 th above the root.

Chord Tuning (Just Intonation)

If we play all the notes in the chord in equal temperament (the note being perfectly in tune with the tuner), the chord will sound out of tune. This is why when we play chords we must play them with “Just Intonation.” This is where we play the root of the chord perfectly in tune, but the 3rd, 5th, 7th, etc. are played purposefully “out of tune” so that the chord sounds resonant and in tune with itself. It is a strange concept at first, but over time with a conscious effort to tune chords correctly, we will automatically start to adjust your pitch every time we play a chord. On the next page you will find a chart we will use to tune the chords we play throughout the year.

Chords of Just Intonation

All chords are based on root "C" which is "0" pitch.

+ or - is cents rounded to nearest whole number

Maj	min	dim	Aug

Maj w/ add 6	min w/ add 6	dim w/ add b6	dom 7

Maj 7	min min 7	dom 7 #5	dim 7

min 7 b5	dom 7 b5	min Maj7	Maj 7 #5

dim Maj7	dom 7 w/ add 9	dom 7 w/ add b9	Maj 7 w/ add 9

Rewritten by Jeffrey Anderson