

BASSOON

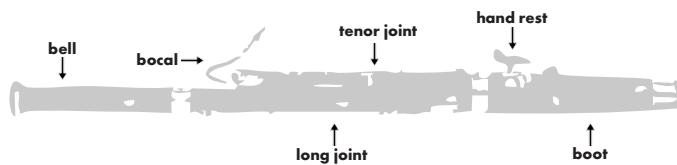
THE LET'S PLAY BAND METHOD

Edited and Arranged by Derrick Maxey

Special thanks to: Grayson Switzer, Designer, Emily Jones, Designer,
J.J. Johnson, Percussion Contributor, Daniel Lenzer, Bassoon Contributor
Instrument fingering font from MusicTeacherTools.com

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Getting Started



Assembling Your Instrument

Start soaking your reed in a small container of water. Either make sure you have your neck strap or have a seat strap laying across your seat before you sit down. Insert the smaller end of the long joint into the larger hole in the double joint (boot). Insert the tenor joint into the other opening of the double joint. Make sure the lock is in place by adjusting the long joint. Use your thumb to push down the key on the bell and gently connect it to the long joint, making sure the bars connect. Attach your instrument to the seat strap or neck strap. Gently push the bocal into the small opening in the tenor joint. Make sure to light up the vent hole with the whisper key pad.

Holding Your Instrument

Left Hand

The wood of the bassoon should balance on the base of the first finger. Your hand should be in a position where the thumb can comfortably reach the whisper key. Make sure your hand is not touching the rod on the side of the instrument. Your left pinky finger should rest lightly on the D-sharp key. The rest of your fingers should cover the three remaining tone holes.

Right Hand

The pinky finger of your right hand should lightly rest on the F key without depressing it. The remaining fingers should cover the three remaining tone holes. The thumb will come to rest lightly on the E Key.

Getting A Sound

Make sure to start soaking your reed in a small container of water before you start assembling your instrument. Place the tip of the reed on the center of the bottom lip, then push your lip in with the reed just enough so your lower lip is over your bottom teeth. Your jaw should be pulled back slightly. Roll your top lip over your top teeth and close your mouth around the rid. Your lips should act as a cushion around the reed. Never touch your teeth to the reed. Your reed should be far enough in so that your top lip is almost touching the first wire.

Playing Position

Many athletes have learned there is a proper way to approach the plate or the free throw line for the highest probability for success; it's the same way when playing an instrument! The following strategies have been proven to ensure the highest probability of achieving the fullest and richest tone quality on your instrument:

- Keep both feet flat on the floor
- Keep your shoulders down and relaxed
- Think about sitting up straight and making yourself as tall as possible

***Bring your instrument up to you,
don't slouch down to reach your instrument!***



Air Support

Your instrument is a *wind* instrument. The air you put into the instrument is the key ingredient to the best possible sound. Take each breath in slowly and steadily through your mouth, not your nose. When you breathe out, keep your mouth and throat open and relaxed. Think about using "warm" air. Practice exhaling warm air onto your hand as if you were trying to fog up a window or mirror.

Instrument Care

Remove the reed and carefully blow out any extra condensation before returning it to the reed case. After removing the bocal, lightly blow air through it to remove any extra condensation. The instrument should be taken apart in the reverse order. After removing each section, run it through with a cloth swab or cleaning rod before returning to the case.

Let's Play!



fermata

“Keep holding the note until
your conductor indicates
for you to stop”

REST

For a musician, a rest isn't a break,
we're always counting and watching the
conductor to see when we get to play again!

F

(F) REST (F) REST (F)

(F) (F) (F) (F) REST (F) (F) (F) REST (F) (F) (F) (F)

E_b

(E) REST (E) REST (E)

(E_b) (E_b) (E_b) (E_b) REST (F) (F) (F) (F) REST (E_b) (E_b) (E_b) (E_b)

D

Bass clef staff with notes and rests. The staff consists of five horizontal lines and four spaces. It features a bass clef at the beginning, a key signature of one sharp (F#), and a common time signature. The notes are represented by black circles with a white dot in the center, and rests are represented by black rectangles with the word "REST" in white capital letters. The notes and rests are distributed across the staff in a repeating pattern: note, rest, note, rest, note.

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C

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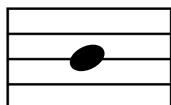
Bb

Bass clef staff with notes and rests. The staff consists of five horizontal lines and four spaces. It features a bass clef at the beginning, a key signature of one flat (Bb), and a common time signature. The notes are represented by black circles with a white dot in the center, and rests are represented by black rectangles with the word "REST" in white capital letters. The notes and rests are distributed across the staff in a repeating pattern: note, rest, note, rest, note.

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Fingerings

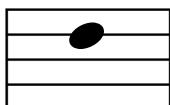
D



Eb



F



mf
mezzo forte
“medium loud”

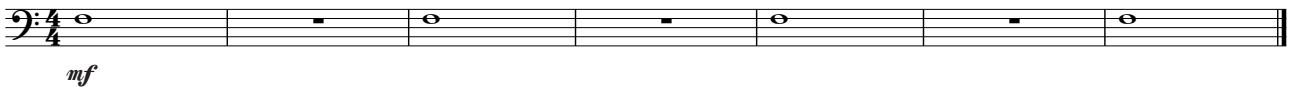
music theory

 **whole note**
sustain sound 4 beats

 **whole rest**
count 4 beats rest

1

Lift Off



2

Around The Room



Low Brass/Low WW Horns/Altos Trumpets Fl/Ob/Cl

* if a dynamic marking is not listed, mezzo forte is implied

3

Stargazing



time signature**4
4****beats in a measure**
quarter note gets the beat**key signature***an accidental can appear before the note, or at the beginning of the line in what's called the 'key signature'***4****Oracle****5****Interstellar****6****Memory****7****Three Note Funk**

Herbie Hancock

Herbie Hancock is an American pianist that during his time with the Miles Davis Quintet, started playing jazz piano like no one ever had before. He was one of the inventors of a new subgenre of jazz called "Post-Bop".



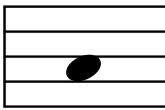
"Watermelon Man" by Herbie Hancock

Fingerings

Bb



C



mp

mezzo piano

“medium soft”

music theory



half note

sustain sound 2 beats

half rest

count 2 beats rest

8

Au Claire de la Lune

Welsh Folk Song



9

Cardiff By The Sea

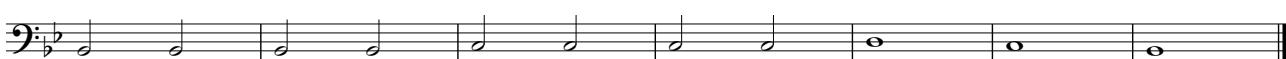
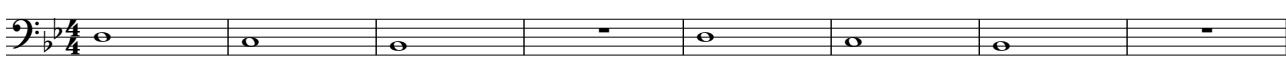
French Folk Song



10

Hot Cross Buns

English Folk Song



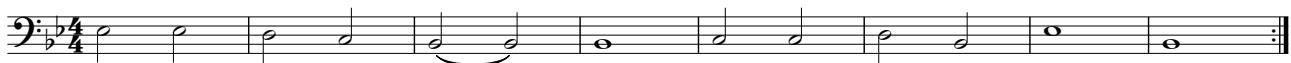
|| **repeat sign**
go back to the beginning,
or another repeat sign

Ties combines the values
of two notes. Don't
tongue the second note

11

Country Walk

French Folk Song



12

Merrily We Roll Along

Charlie Tobias



13

Down By The Station

Traditional



Ola Gjeilo

Ola Gjeilo is a Norwegian composer and pianist currently residing in Manhattan. He is primarily a choral **composer**, meaning he writes pieces of music to be sung by choirs. He is best known for his works "Dreamweaver" and "The River".



"Still" by Ola Gjeilo

Fingerings

A



G



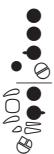
,

breath mark

the best spot to take a deep breath through your mouth



“soft”



“half hole”

cover this hole only halfway,
experiment to get it to sound just right

music theory



quarter note
gets 1 beat



quarter rest
count 1 beat

14

Stodola Pumpa



Czech Folk Song

15

Jingle Bells



James Lord Pierpont

16

Go Tell Aunt Rhody



American Folk Song



1st and 2nd Endings some repeats indicate a different ending to play for each time through

1. 2.

17 *Jasmine Flower*

Chinese Folk Song



2:4 *mp*

Music score for 'Jasmine Flower' in 2:4 time, featuring two staves of musical notation.

18 *Surprise Symphony*

Joseph Haydn



2:4

Music score for 'Surprise Symphony' in 2:4 time, featuring two staves of musical notation.

19 *Mary Ann*

Jamaican Folk Song



2:4 *mf* *p*

Music score for 'Mary Ann' in 2:4 time, featuring two staves of musical notation.



The Kronos Quartet

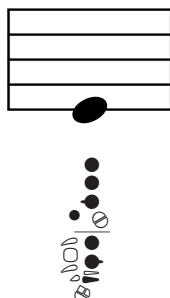
The Kronos Quartet is a string quartet based in San Francisco. A **quartet** is a musical ensemble consisting of four musicians. Kronos has been in existence since 1973 and has had over nine hundred musical pieces composed for them.



“Lux Aeterna” by The Kronos Quartet

Fingerings

G



pp
pianissimo
“very soft”

music theory

cresc.

crescendo
gradually get louder

decresc.

decrescendo
gradually get softer

20

Also Sprach Zarathustra

Richard Strauss



21

Ha'Kyo Jung

Korean Folk Song



22

Rondo alla Turca

Wolfgang Amadeus Mozart



2 beats in a measure
4 quarter note gets the beat

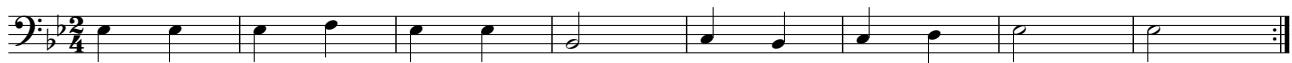
pick up notes



notes that happen
before the first full
measure

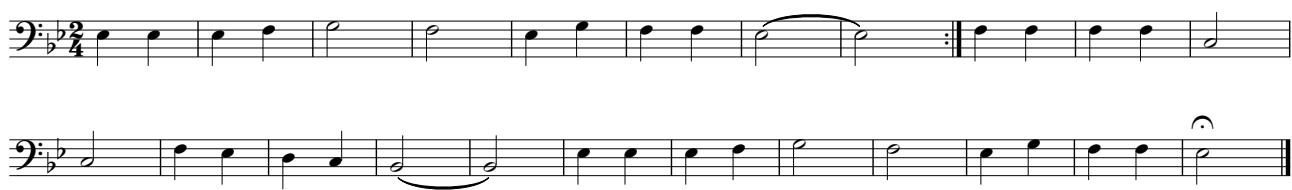
23 Good King Wenceslas

Finnish Folk Song



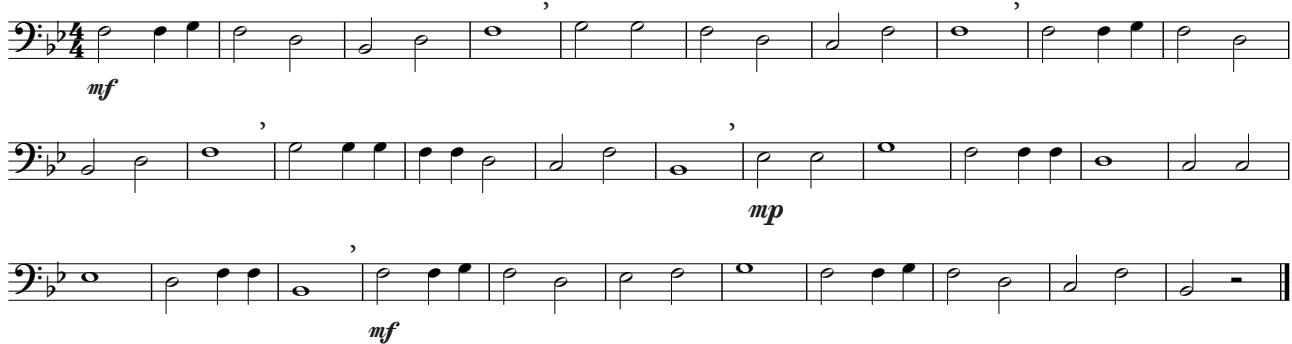
24 The Bridge At Avignon

French Folk Song



25 Up On The Housetop

Benjamin Hanby



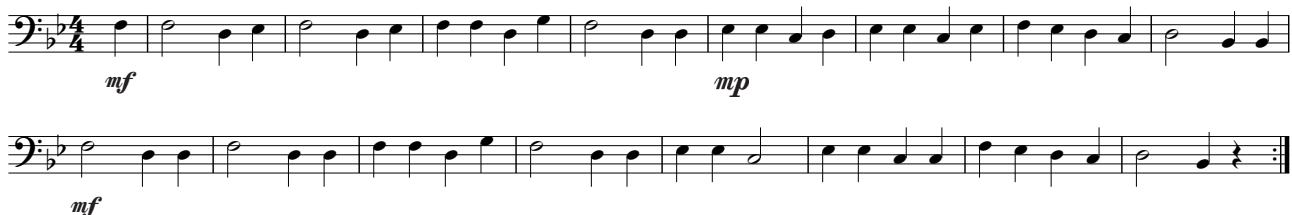
Aretha Franklin

Aretha Franklin was a vocalist and pianist who is still regarded today as the “Queen of Soul”.

Soul is a style of music that combines elements of gospel, rhythm and blues and jazz and became popular in the U.S. in the 1950s and 60s.

26 A Tisket A Tasket

American Folk Song



Fingerings

Ab



D_b



"common time"

another way of
indicating $\frac{4}{4}$ time



music theory

"accidentals"

- b** flat lowers the sound of the note
- #** sharp raises the sound of the note
- =** natural cancels out a sharp or flat

27

Mary Had A Little Lamb

American Folk Song



28

Jolly Old Saint Nicholas

James R. Murray, words by Emily Clark Huntington Miller



29

Love Somebody

Andante

Joan Whitney, Alex Kramer



tempo - how fast or slow to play

| | | |
|----------------|-----------------|----------------|
| Andante | Moderato | Allegro |
| slow | medium | fast |

30 *Dredyl, Dredyl*

Israeli Folk Song

Allegro



Two staves of musical notation for a folk song. The first staff starts with a B-flat, followed by a series of eighth and sixteenth notes. The second staff starts with a B-flat, followed by a series of eighth and sixteenth notes.

31 *London Bridge*

English Folk Song

Moderato



Two staves of musical notation for a folk song. The first staff starts with a B-flat, followed by a series of eighth and sixteenth notes. The second staff starts with a B-flat, followed by a series of eighth and sixteenth notes.

32 *Amigas*

Hispanic Folk Song

* if a tempo marking is not listed, Moderato is implied



Two staves of musical notation for a folk song. The first staff starts with a B-flat, followed by a series of eighth and sixteenth notes. The second staff starts with a B-flat, followed by a series of eighth and sixteenth notes.



“Duke” Ellington

Edward Kennedy “Duke” Ellington was a **prolific** jazz composer, meaning he wrote a great number of jazz compositions, many which are still considered standards today. The “Duke” helped propel jazz to being regarded on the same level as classical music.



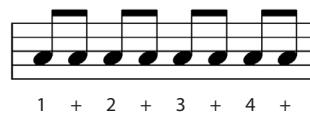
“Mood Indigo” by Duke Ellington

3 *beats in a measure*
4 *quarter note gets the beat*

ff
fortissimo
 “very loud”

music theory

eighth notes



two eighth notes
 fit equally into
 each beat



“Cantaloupe Island” by Herbie Hancock

33 Old Macdonald

British Folk Song

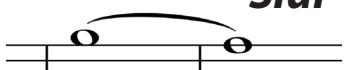


Allegro

34 Ezekial Saw The Wheel

African American Spiritual





Slur

connect two notes by
only tonguing the
first one

35

Bonjour Mes Amis

French Folk Song



Musical score for bassoon and piano. The bassoon part (measures 11-12) consists of a melodic line with dynamic markings *mf* and *f*. The piano part (measures 11-12) consists of harmonic chords.

36

Chiapanecas

Mexican Folk Song



1. 2.

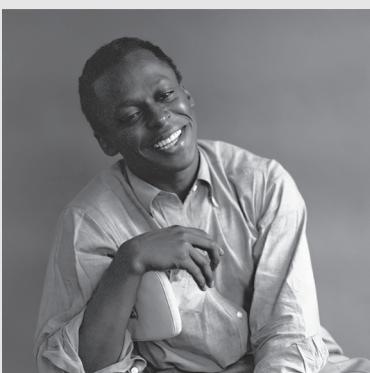
37

Goodbye Old Paint

Charley Willis



A musical score for 'The Star-Spangled Banner' is shown. The top staff is in bass clef and has a key signature of one flat. It consists of a continuous line of eighth notes. The bottom staff is also in bass clef and has a key signature of one flat. It consists of a continuous line of quarter notes.



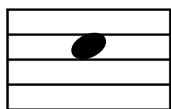
Miles Davis was an American trumpeter and bandleader that became one of the most influential figures in 20th century music. Throughout his career he continued to innovate and find new ways to play the trumpet and compose music.



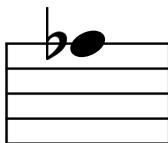
“All Blues” by Miles Davis

Fingerings

E



Ab



sfz
sforzando piano
 “attack the note forte
 and hold it piano”

music theory



dotted half note

when a dot is placed beside a note it adds half the original value to the note.
 Dotted half notes get 3 beats.

38

Theme from Symphony No. 1

Johannes Brahms



39

Roses

Hispanic Folk Song



40

Oranges and Lemons

English Folk Song



articulation - a special way to play a note

tenuto
long

staccato
short

accent
emphasized

41

"Spring" from Four Seasons

Allegro



mp

1. 2.

Antonio Vivaldi

42

It Had To Be You

Isham Jones



sfz **sfz**

43

Minka, Minka

Allegro



f

Ukrainian Folk Song



Samuel Barber

Samuel Barber was one of the most celebrated American composers of the 20th century. While many composers of the time were experimenting with new harmonies, Samuel chose notes in his compositions that more reflected a 19th-century harmonic understanding.



"Adagio For Strings" by Samuel Barber

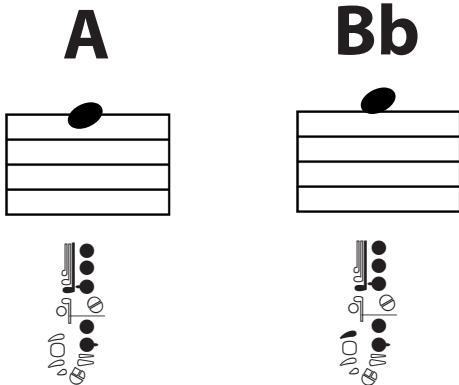


"Bye, Bye Birdie" by Charles Strouse



"Freddie Freeloader" by Miles Davis

Fingerings



music theory

eighth note runs



When multiple eighth note pairs occur in a row they maintain the same rhythm and timing. Keep your air going!

44

Twinkle Twinkle Little Star



English Folk Song

45

"Morning" from Peer Gynt

Andante



Edvard Grieg

46

Frere Jacques



French Folk Song

47

Academic Festival Overture

Johannes Brahms



48

Lo Yisa Goy

Israeli Folk Song



49

Skip To My Lou

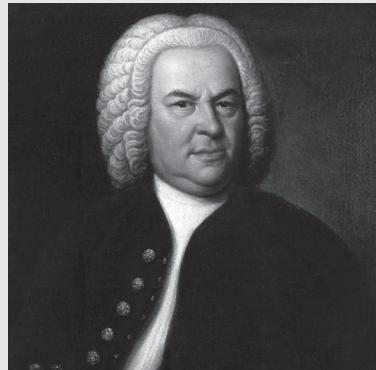
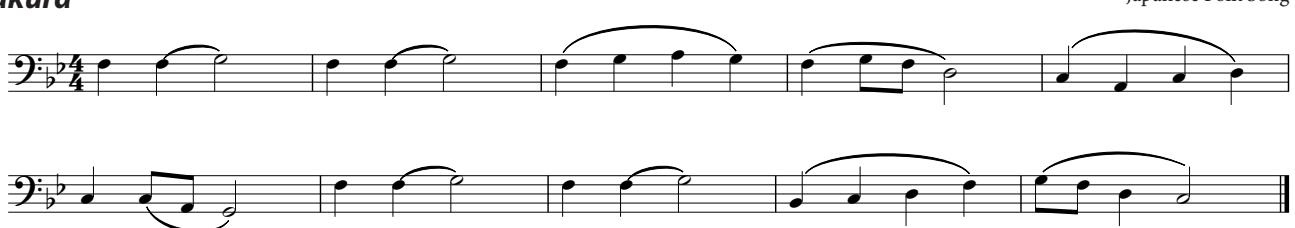
American Folk Song



50

Sakura

Japanese Folk Song

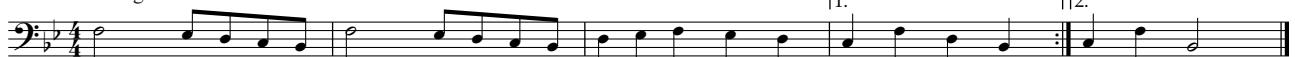
***Johann Sebastian Bach***

Johann Sebastian Bach was a German composer and probably the most recognizable composer of the Baroque Era. The **Baroque Era** was the musical time period in Western Music between 1600-1750 and happened right before the Classical Era.

51

Musette

Allegro

***"Maiden Voyage" by Herbie Hancock***

“syncopated” rhythms
*rhythms that emphasize
 the “& count” or weak beat*



fp
forte piano
 “attack the phrase forte
 and continue at piano”

music theory

dotted quarter note



Just like dotted half notes, a dotted quarter gets an extra half of the original value. Getting one and a half beats puts the note or rest after it on the “up” beat or “& count”.

53 *Tzena, Tzena*

Jewish Folk Song



54 *San Sereni*

Spanish Folk Song



55 *Prince Of Denmark’s March*

Henry Wood



56 *Little Donkey*

Eric Boswell



57

Ode To Joy

Ludwig van Beethoven



2/4

fp

Music staff showing a rhythmic pattern of eighth and sixteenth notes, followed by a dynamic marking *fp*.

58

Arirang

Korean Folk Song



2/4

Music staff showing a rhythmic pattern of eighth and sixteenth notes, followed by a dynamic marking *fp*.

59

New World Symphony

Anton Dvorak



2/4

Music staff showing a rhythmic pattern of eighth and sixteenth notes, followed by a dynamic marking *fp*.

60

Kum Ba Yah

African American Spiritual



Andante

1.

2.

fp

Music staff showing a rhythmic pattern of eighth and sixteenth notes, followed by a dynamic marking *fp*.

61

Hey Ho, Nobody's Home

English Folk Song



mf

fp

mf

Music staff showing a rhythmic pattern of eighth and sixteenth notes, followed by a dynamic marking *fp*.

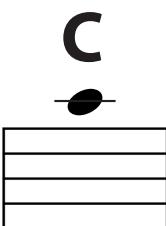
**Bette Midler**

Bette Midler is an American singer and songwriter who made her motion picture debut in the 1979 film "The Rose". Her recording of the title song became a chart hit and helped propel her award-winning career in showbusiness of over half a century.



"The Rose" written by Amanda McBroom

Fingerings



D.C. al Coda

D.C. or "da capo" al Coda means to go to the beginning and then go to the Coda. After playing the measure that says "To Coda" jump to the measure with the Coda sign.

62

The Charleston

Allegro



James P. Johnson

To Coda

63

Aloha Oe

Lili'uokalani



64

Loch Lomond

Scottish Folk Song



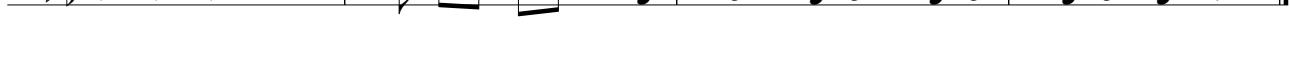
65

Maple Leaf Rag

Allegro



Scott Joplin



66

El Juego Chirimbole

Spanish Folk Song



67

Rock A My Soul

African American Spiritual



68

Give My Regards To Broadway

Allegro

George M. Cohan

**Billie Holiday**

Billie Holiday was a celebrated jazz and swing vocalist who would influence pop singing for decades to come. Her vocal style was greatly influenced by the sounds of jazz instrumentalists.

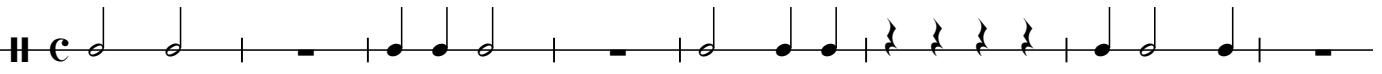
**“God Bless The Child” by Billie Holiday**

Rhythm Reading

1 

2 

3 

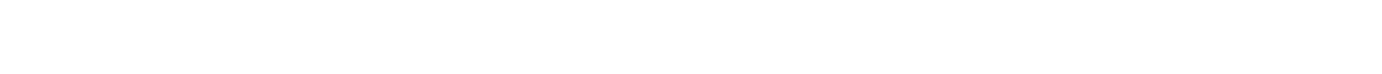
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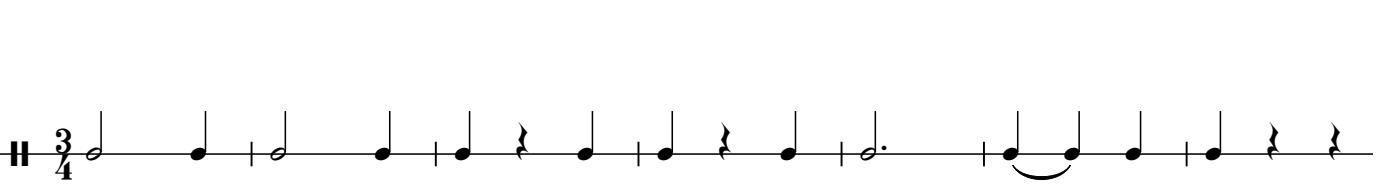
5 

6 

7 

8 

9 

10 

5 Note Scales

D Major Scale

G Major Scale

C Major Scale

F Major Scale

Bb Major Scale

Eb Major Scale

Ab Major Scale

Db Major Scale

Gb Major Scale

B Major Scale

E Major Scale

A Major Scale

Bassoon Fingering Chart



| <i>E</i> | <i>F</i> | <i>F♯ G♭</i> | <i>G</i> |
|--------------|--------------|--------------|-----------|
| | | | |
| <i>G♯ A♭</i> | <i>A</i> | <i>B♭</i> | <i>B</i> |
| | | | |
| <i>C</i> | <i>C♯ D♭</i> | <i>D</i> | <i>E♭</i> |
| | | | |
| <i>E</i> | <i>F</i> | <i>F♯ G♭</i> | <i>G</i> |
| | | | |
| <i>G♯ A♭</i> | <i>A</i> | <i>B♭</i> | <i>B</i> |
| | | | |
| <i>C</i> | <i>C♯ D♭</i> | <i>D</i> | <i>E♭</i> |
| | | | |