

EXTENDED LOW FLOW WARMUP

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A WARMUP ALLOWS THE PLAYER THE OPPORTUNITY TO PROPERLY FIX THEIR MINDS ON THE TASKS AT HAND - EAR TRAINING AND BLOOD FLOW TO THE EMBOUCHURE. THE EXERCISE BELOW IS LOOSLY BASED ON A POPULAR ROUTINE ENVISIONED BY THE TRUE "FATHER OF BRASS AND WIND," ARNOLD JACOBS.

START SLOW AND SURROUND YOURSELF WITH YOUR SOUND.

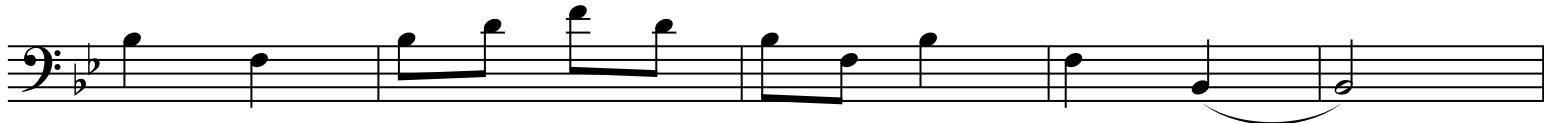
PLAY BIG BUT NOT LOUD.

SLUR EVERYTHING.

ONCE YOU HAVE THE EXERCISE UNDER YOUR FINGERS THE NEXT CHALLENGE IS TO PLAY EACH KEY IN ONE BREATH, COMFORTABLY. DON'T RUSH THROUGH IT FOR THE SAKE OF SPEED. BE SURE TO KEEP THE BALANCE OF TONE, SPEED, AND AIR IN MIND.



SLUR ALL



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A 10-line musical staff warmup exercise. The staff begins in B major (two sharps) and transitions through various key signatures including G major (one sharp), F# major (one sharp), C major (no sharps or flats), B minor (two flats), G minor (one flat), F# minor (one flat), C minor (no sharps or flats), A major (two sharps), E major (three sharps), and D major (one sharp). The exercise consists of a series of eighth and sixteenth note patterns with grace notes, separated by measure lines. A large, curved brace spans the entire staff, grouping the first five measures. Another large, curved brace spans the last five measures. The music is written on five-line staff paper with a bass clef.

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The score consists of ten staves of music for bassoon, arranged in two sections of five staves each. The key signature changes for each staff: Staff 1 (B-flat), Staff 2 (A), Staff 3 (E-flat), Staff 4 (B-flat), Staff 5 (A), Staff 6 (B-flat), Staff 7 (A), Staff 8 (E-flat), Staff 9 (B-flat), Staff 10 (A). The music is primarily composed of eighth and sixteenth note patterns, with occasional quarter notes and rests. The score is divided into two sections of five staves each, separated by a vertical bar line. The first section ends with a large brace under the last staff, and the second section ends with a large brace under the last staff.

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6 staves of bass clef musical notation on a 5-line staff. The notation consists of various note heads (dots) and stems, with some stems extending above and below the staff. The music is divided into measures by vertical bar lines. The first staff ends with a fermata (a small circle over a note). The second staff begins with a note followed by a series of eighth-note patterns. The third staff begins with a sixteenth-note pattern. The fourth staff ends with a fermata. The fifth staff begins with a series of eighth-note patterns. The sixth staff begins with a sixteenth-note pattern.