









Herzberg Daily Routine

Scales

Select a scale. For the first articulation pattern start on the lowest possible note of the scale. For each successive articulation pattern begin one scale step higher. Play each pattern as high as your range allows (or higher - every reed might not play high E but you want to familiarize yourself with the proper fingering in context). Turn around on a note that will cause your starting note to fall back on the beat. Starting with the 3rd pattern, scales should be extended below the starting note and return to the starting note landing on the beat. Some scales won't extend to low B or high E. Go as far as the pattern allows. Don't repeat the top or bottom notes. Play each full scale loop two times.

Articulations and examples*

		C major: Start on:	Top note/ (Bottom note)	B major: Start on:	Top note/ (Bottom note)
1.		B	C or E (B)	A #	B or D # (A#)
2.		C	D (C)	B	C# or E (B)
3.		D	C or E (B)	C #	B or D# (A#)
4.		E	D (C)	D #	C# or E (B)
5.		F	C (C)	E	B or E (B)
6.		G	D (D)	F #	C# (C#)
7.		A	B or E (B)	G #	A# or D# (A#)
8.		B	D or E (B)	A #	C# or E (A#)

Also play small loops. Tailor them to your shortcomings. Make loops out of three or four note patterns that cover areas of difficulty such as the flick notes, extended register, or other areas that present technical challenges.

**All other keys can be extrapolated from these examples by adjusting for key signature and enharmonic equivalents.*

Intervals

Starting on the lowest note of the bassoon within your chosen key, play slow broken thirds all under a slur from the lowest to the highest notes on the instrument. Listen carefully, making sure there are no notes, cracks, or diminuendi between notes. Practice in different dynamics, and do not accelerate until you have mastered the exercise at a slow tempo. Speed is not the ultimate goal. Clean slurs, evenness between intervals, intonation, and smoothness are most important. Do the same process with fourths and fifths.

Long Tones

Always use both a tuner and a metronome. Do each exercise on your choice of pitch (cover the full range over time). Set metronome to 60 and use a pitched drone. Change dynamics in a smooth and measured manner. Hold the pitch steady as you change dynamic or re-articulate. Play unisons and octaves, as well as thirds, fourths, and fifths relative to the drone. Use a tuner with a clip on mic to assure you are playing the intervals with correct just intonation. See the tuning chart on the next page for more information.

Staff 1: Bass clef, 4/4 time signature. Eight measures of eighth notes. Dynamic marking: *pp*.

Staff 2: Bass clef, 4/4 time signature. Eight measures of eighth notes. Dynamic markings: *pp*, *ff*, *pp*.

Staff 3: Bass clef, 4/4 time signature. Four measures of half notes. Dynamic marking: *pp*.

Staff 4: Bass clef, 4/4 time signature. Four measures of half notes. Dynamic markings: *pp*, *ff*, *pp*.

Staff 5: Bass clef, 4/4 time signature. Seven measures of quarter notes. Dynamic markings: *p*, *ff*, *pp*, *ff*, *pp*, *ff*, *pp*.

Repeat and extend length of notes.

Staff 6: Bass clef, 4/4 time signature. Four measures of whole notes. Dynamic markings: *pp*, *ff*, *pp*.

Repeat and extend length of notes.

Staff 7: Bass clef, 4/4 time signature. Four measures of whole notes. Dynamic markings: *ff*, *pp*, *ff*.

Interval	Adjustment (Cents)
M2	+4
m2	+12
M3	-14
m3	+16
P4	-2
A4	-10
P5	+2
d5	+10
M6	-16
m6	+14
M7	-12
m7	-4

Ideally you should practice these exercises **daily** as part of a **daily routine** spending no more than 45 minutes per day on these fundamentals. Pick two out of three: scales and long tones, intervals and long tones, or scales and intervals to focus on each day. Over time, progress around the circle of fifths. Then go back and focus on the keys that you find difficult.