

Practice Techniques – A Reference

How Slow is Slow

Poise/Thought before Repetition

Prep and Breath a Constant

Developing by Layers - No Skipped Steps

 Sing Rhythm

 Note to note for color and pitch

 As notated slowly with focus on air support and its fluctuation

 Technical development with altered rhythms and articulations

 Find your:

Perfect Practice Tempo

Speed Development with Musical Gesture

Notation along the way of all solutions: technical and musical

Capturing the hyper-awareness of performance

Transfer the discoveries/skills from DR to literature and ensembles!

Mirror – Metronome – Tuner – Record

Daily Routine of Basics

Towards many components every day

Develop a Point of Contact for Relaxation between each unit

Stretch the body and the arms/hands prior to practice

Zen

Warmup

Long Tones

Chromatic

Scale/Triad/Chords/Scales in Thirds and Fourths

 Key of the Week

 Maintain Routine

 Speed Development/Requirements

Articulation

 Single Tng and Dbl Tng: Speed development. Exercise :cresc half note into artic

 Basics: light with minimal tongue movement, Coordination, Excerpts

 Staccato and Legato

Attacks/Releases

 Basic: With held support via tongue as valve and No held support, continuous in and out cycle

 Variety of attacks and releases

 Exercise: 8,6,4,2,1

Intonation Specific

 Drone and intervals/Boot Camp/Notated Survey

Vibrato

 Basics/Vary/Speeds (3)

Chromatic Intervals/Kovar No. 3

Incorporate Your Scale/Triad Routine Options

 Ludwig, Kamins, Van Hoesen, Milde, Oubradous

 Breath/Set at different Tempi

Organization

 3-5 Day plan

 Create Chart

 Keys, tempo goals,tempo development, days practiced, etc

 Keep a notebook

Practice Areas Cycle

DR then Etude(s) then Solo then Excerpts then Ensembles

Start the next day's practice where you finished the day before

Assessing Your Practice Habits

by Gerald Klickstein

1. My practice is deeply meaningful to me; I seldom feel bored.	T or F
2. I keep to a regular practice schedule.	T or F
3. My practice space is fully equipped with the things I need.	T or F
4. I set detailed goals before beginning to practice.	T or F
5. I typically feel a sense of accomplishment after practicing.	T or F
6. I'm able to maintain mental focus as I practice.	T or F
7. I commonly record portions of my practice, and then I appraise my recordings.	T or F
8. I assess my practice objectively and rarely become upset by difficulties.	T or F
9. I use a metronome in practice.	T or F
10. I consistently warm up before practicing.	T or F
11. I intersperse practice sessions with regular breaks.	T or F
12. I can learn accessible music securely and efficiently.	T or F
13. I have plenty of accessible pieces in my repertoire.	T or F
14. At the outset of learning a piece, I develop a basic interpretation before making technical decisions.	T or F
15. I'm able to shape dramatic musical interpretations that move listeners.	T or F
16. When learning a new piece, I expressively vocalize rhythm.	T or F
17. I use specific strategies to solve musical and technical problems.	T or F
18. I manage repetition so that I neither repeat errors nor drill passages to the point of fatigue.	T or F
19. I use mental imaging to aid my learning and memorizing of music.	T or F
20. I consciously image ahead as I play or sing.	T or F
21. I'm satisfied with the tactics that I use to increase the tempos of pieces.	T or F
22. I'm confident of my ability to memorize music and to perform from memory.	T or F
23. I have a broad-based plan to polish my technique, and I practice technique daily.	T or F
24. I routinely practice sight-reading.	T or F
25. I can improvise melodies over straightforward chord progressions.	T or F
26. I review my favorite pieces in detail so that the expressive and technical components stay vibrant.	T or F
27. I listen to a range of recorded music, and I regularly attend live music performances.	T or F
28. I'm advancing my knowledge of music theory, ear training, and other general music topics.	T or F
29. I take deliberate steps to fuel my motivation to practice and to counter procrastination.	T or F
30. When I make errors in practice, I view them as instructive and not as indicative of failure.	T or F
31. I understand how to practice such that I can perform confidently and artistically.	T or F
32. As I practice, I embody <i>habits of excellence</i> : ease, expressiveness, accuracy, rhythmic vitality, beautiful tone, focused attention, and positive attitude.	T or F

Assessing Your Performance Skills

by Gerald Klickstein

1. I understand how performance stress affects me before, during, and after a concert.	T or F
2. I don't feel threatened by performance stress.	T or F
3. I'm aware of the personal, task-related, and situational causes of performance anxiety in general and with me in particular.	T or F
4. When I have trouble on stage, I always know how to practice to bring about improvements in my next performance.	T or F
5. Of the five facets of performance preparation (artistic, technical, physical, mental/emotional, organizational), I know the areas in which I'm capable and any in which I need to make progress.	T or F
6. In the areas of preparation in which I'm weakest, I have plans for how to advance.	T or F
7. On the day of a concert, I know how to prepare myself and my things to minimize stress.	T or F
8. Upon arrival at a venue, I'm capable of managing the backstage environment, supervising stage setup, and working with any staff.	T or F
9. When I'm restless backstage, I use specific techniques to ease my discomfort and awaken my creativity.	T or F
10. I feel secure walking on stage, bowing, and carrying out all of the other aspects of stage deportment.	T or F
11. I can project a stage presence that contributes to an audience's enjoyment of my performance.	T or F
12. I'm able to start and end pieces with consistent control.	T or F
13. During a performance, I know how to employ tactics—such as deep breathing, mental focus, and positive self-talk—that lessen the unwanted effects of arousal.	T or F
14. Even if I'm nervous, when performing accessible material, I can still be sufficiently accurate and expressive.	T or F
15. Performing often stimulates me in constructive ways and helps me be creative.	T or F
16. When performing, I'm committed to giving my listeners the best possible experience; I don't give in to self-conscious worries.	T or F
17. I can speak to an audience in a personable way.	T or F
18. I can handle on-stage errors to curtail their musical impact.	T or F
19. While performing, I let errors go and seldom become distressed.	T or F
20. After a concert, I'm able to accept my performance and not berate myself for slip-ups.	T or F
21. Following a performance, I'm supportive of my colleagues and courteous to my listeners.	T or F
22. I deliberately evaluate my performances.	T or F
23. I regularly practice performance skills by doing private run-throughs and performing for peers.	T or F
24. I know where to find expert help for any performance problems that I can't solve on my own.	T or F
25. I'm confident that my performance skills either suffice or are improving.	T or F

Daily Routine – Five Day Plan

Date: _____

4/9/13

Write your own 5-day plan using what you need to work on

	Day 1	Day 2	Day 3
Attacks/Releases	$f \xrightarrow{p}$ w/drones 4cts d=60 (on 8,5,3,23) middle oct	$p \xleftarrow{f}$ w/drones 4cts d=60 (on 8,5,3,23) middle oct	w/drones (on 8,5,3,23 high oct) $mf \xleftarrow{ff} \xrightarrow{mf}$ 4cts d=60
Key A Week Log: C F Bb Eb Ab (Db) Gb B E A D G			
Key A Week: Full Range	$f \xrightarrow{p}$ melodic minor d=72	$p \xleftarrow{f} \xrightarrow{p}$ Major d=72	$f \xrightarrow{p}$ harmonic minor d=72
Key A Week: To the Ninth	m m d=90	M d=90	h m d=90
Key a Week: Pentas	d=90	d=100	d=108
Key a Week: Scales in Thirds	d=60	d=60	d=60
Key a Week: M, m, d, A	M full d=50	m 2oct d=50	d 2oct d=50
Key a Week: 7 th Chords	M7 d=50	Dom7 d=50	m7 d=50
Key a Week: Scales in 4ths	d=60 lower	=60 middle	=72 upper
Kovar: #3 (ribnas)	1st half	2nd half	except:
Long Tones x2	M 1 2 3 4 5 vib! 1 No vib P $\xleftarrow{f} \xrightarrow{p}$ 60	1 5 8 5 1 - P $\xleftarrow{f} \xrightarrow{p}$ 60	1 $\xleftarrow{f} \xrightarrow{p}$ 1 P 60
Vibrato x2	mp $\xleftarrow{f} \xrightarrow{pp}$ 60	1 3 5 7 8 60	f \xleftarrow{p} 60
Articulation x2	o d d o P \xleftarrow{f}	f o o p p p p P \xleftarrow{f}	f \xleftarrow{p}
Intonation w/drones x2	Drone 1 Play: 3-5	Drone 1 Play: 5-6-7-8	Drone 3 Play: 5-6-7-8
Problem Intervals x2			
Orch Lit Maintenance (1 a week)	Starting w/one section/practice unit a day - w/score etc. (1 a week)		
w/ minor + drone Db1 try (even week diff)	$d \xrightarrow{f}$ etc. d=90	= 100	= 110

w/drones

w/drones

using randomness reading

w/drones

→

----- Daily Routine 5 Day Plan

	Day 4	Day 5
Attacks/Releases	w/dvnrw (on 2, 5, 3, b3 upper oct) $PP \xleftarrow{2ct} MP \xrightarrow{2ct} PP$ $\delta = 40$	w/dvnrw (on 2, 5, 3, b3 upper oct) $sfp \xleftarrow{8ct} f$ $\delta = 72$
Key A Week: Full Range	 Chrom $\delta = 72$	 WT Bb $\delta = 72$
Key A Week: To the Ninth	Chrom $\delta = 100$	mnm $\delta = 100$
Key a Week: Pentas	 $\delta = 112$	 $\delta = 120$
Key a Week: Scales in Thirds	 $\delta = 60$	 $\delta = 60$
Key a Week: M, m, d, A	2 oct A $\delta = 50$	broken arp. M $\delta = 60$
Key a Week: 7th Chords	δ_7 $\delta = 50$	δ_7 $\delta = 50$
Key a Week: Scales in 4ths	 $\delta = 72$ low 2	 $\delta = 80$ upper 2
Kovar : #3		
Long Tones	 1 2 3 7 1 \uparrow oct $\delta = 60$	 1 $\xleftarrow{8}$ 8 $\xrightarrow{1}$ 1 \uparrow oct $\delta = 60$ p mf p
Vibrato	 f 8 5 1 \downarrow oct $\delta = 60$	 1 2 1 7 1 \uparrow oct $\delta = 60$ p
Articulation		
Intonation		
Problem Intervals		
Orch Lit Maintenance		
DBI Fing	" " $= 116$	" " $= 124$

Daily Routine Requirements

Technical and Control Requirements

9/2007

Freshman Semester Range = C/Db

Technical Requirements

		Format	Sem 1	Sem 2
Scales	Major, Mel Min and Har Min	Full Range	♩ = 72-100	♩ = 100-144
	Major, Mel Min and Har Min	To the Ninth	♩ = 72-144	♩ = 72-82
	Major Scales in Thirds	Lud Handout	♩ = 60	♩ = 80
Triads	M m d A	Full Range	♩ = 60	♩ = 64
	M and m	2 oct	♩ = 60	♩ = 72
	M and m	Broken Arpeggio		♩ = 60
7 th Chords	M7 and Dom 7		♩ = 60	♩ = 72
	m7, Half Dim, Dim 7			♩ = 60
Chromatic	One Oct	Org: Bb D F Ab	♩ = 60	♩ = 72
	Three Oct	Bb, B and C		♩ = 72

Control Requirements

Warm Up w/drone

① 1 2 3 4 5 1 $\dot{\uparrow}$ $\underline{\hspace{1cm}}$ $\dot{\uparrow}$ M + m
 ② 1 5 8 5 1 $\dot{\uparrow}$ $\underline{\hspace{1cm}}$ $\dot{\uparrow}$
 ③ 1 3 5 8 10 8 5 3 1 $\dot{\uparrow}$ $\underline{\hspace{1cm}}$ $\dot{\uparrow}$ M + m

Long Tones

① 0 0 0 0 $\dot{\uparrow}$ ♩ = 60-54 $\underline{\hspace{1cm}}$ $\dot{\uparrow}$
 ② 0 0 0 0 $\dot{\uparrow}$ ♩ = 72-60 $\underline{\hspace{1cm}}$ $\dot{\uparrow}$ (4 = breath)

Vibrato

③ $\underline{\hspace{1cm}}$ ♩ = 72-60
 P mp mf f #

① ♩ = 60-100 $\underline{\hspace{1cm}}$ ♩ = 50-100
 mp mf

Single Tonguing

① ♩ = 40-80 $\underline{\hspace{1cm}}$ ♩ = 40-72
 legato + staccato $\dot{\uparrow}$ $\underline{\hspace{1cm}}$ $\dot{\uparrow}$ up + stac

Attacks/Tapering

$\underline{\hspace{1cm}}$ P $\dot{\uparrow}$ ♩ = 40-72 w/drone
 Drone: Play 2, 5, 8, 5

Flexibility Kovar No.3 a) through Major third only b) Two octaves

Drone Drone Tonic Play 1, 3 3b, 5 and oct

Maintain

Cycle of Scales, Triads and/or Etudes

Example:

Day 1 All Major Scales: Full Range, Garfield Rhythm/Artic
All Major Triads: Full Range

Day 2 All Melodic Minor Scales: Full Range, Garfield Rhythm/Artic
All Minor Triads: Full Range

Day 3 All Harmonic Minor Scales: Full Range, Garfield Rhythm/Artic
All Major 7th Chords

Day 4 Reichert: No.1

Day 5 Giamperi: No.1

DL Requirements / FASH

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1/29 B⁺

DAILY SCALE ROUTINE

FOCUS ON:
CONCENTRATION
RELAXATION

KEY	SCALE	PATTERN 1	2	3
C	—	—	—	—
F	—	—	—	—
B ^b	—	—	—	—
E ^b	—	—	—	—
A ^b	—	—	—	—
D ^b	—	—	—	—
G ^b	—	—	—	—
B	—	—	—	—
E	—	—	—	—
A	—	—	—	—
D	—	—	—	—
G	—	—	—	—

TEMPO	
MAR 1	1 =
	2 =
	3 =
HAR 1	1 =
	2 =
	3 =
MEL 1	1 =
	2 =
	3 =

PATTERN 1

1 f vib
2 p "
3 f "
4 p "
5 f "
6 p "
7 f "
8 p "
9 mf > "
10 mf > "
11 mf > "
12 mf > "

PATTERN 2

1 f vib
2 " = pp
3 " = "
4 " = "
5 " = "
6 " = "
7 " = "
8 " = "
9 " = "
10 " = "
11 " = "
12 " = "

all slurred

PATTERN 3

1 f vib
2 p-f vib
3 f-> "
4 p-f "
5 f "
6 p-f "
7 f "
8 p-f "
9 f "
10 p-f "
11 f "
12 p-f "

Daily Routine

A Sequence of Technical and Control Exercises

Goals

- Development of the complete bassoonist in the most efficient way possible
- Create a system for the student to take ownership and create awareness of his/her development
- Find in the student's practicing a balance between developing and maintaining skills

Strategies

- Clear sequence of events
- Clear organization to develop over time all keys, ranges, skills, etc.
- Devotion of a certain percentage of your practice time to the DR
- Notation of tempo development, exercises, organizations, discoveries, etc
- Develop sequences over a 5 day practice period to cover all material in as creative, intense and efficient way as possible
- Develop the discipline to track time spent on the DR and to create a realistic sequence
- Assess and retool the sequence at least twice a semester

Requirements

- See semester by semester requirements

Organizational Structures

Day 1, 2, 3, 4 and 5
Maintenance Cycle
Key of the Week

Material Organization

Whole Tone	Bb wt C D E Gb Ab B wt Db Eb F G A
Cycle of Fifths	C F Bb Eb/ Ab Db Gb B/ E A D G
Fully Dim 7 th	Bb Db E G/ B D F Ab/ C Eb Gb A

Notation Concepts

Tempo	Starting and tempos practiced Starting and last tempo Up 10/Down 5 or smaller increments
Time	How long spent by area Refine organization to make sequences practical
Focus	Reminders of performance basics that created success
Elements	Reminder of where/what to start next in given area

Intro to Double Tonguing

Basics

- Tip of tongue for first stroke
- Middle/back of tongue striking roof of mouth for second stroke
- Start from legato - DO NOT WORRY ABOUT STACCATO
- Air must flow through this double stroke tongue - always practice with an **audible** cresc (not a thought cresc!). Experiment with focusing the air above the reed and at the reed – slightly changes the sense of resonance and ease of production
- Use these syllables to start - experiment with all to find the easiest for your voicing ability, emb control and reed response
 - Duh Guh (Duh as in double) - this is the farthest back for middle/back tongue stroke, best for legato
 - Tuh Kuh (same vowel shape as in “double”) - K places mid/back stroke further forward, useful for low range and legato
 - Too Koo (same vowel shape as in “two”) - again, mid/back stroke even further forward, can be useful for crisper k attack
 - Tee Kee (same vowel shape as in “tea”) - the most forward voicing, the fastest mechanism perhaps and helps keep up the pitch
- Use a mirror and work to keep embouchure as round and cushioned as possible while double tonguing. Think a sustained syllable of “two” for the sense of roundness of embouchure. NOTE: the jaw needs to be flexible and not rigid, but the emb/jaw must not close between or release each syllable. There will be motion of emb and jaw. NOTE also, you can and should inwardly “hear” or feel the G or K enunciation syllable. This is normal.
- Your reed must respond easily with your normal embouchure. If the reed is “stuffy” or resistant because of hardness you will be wasting your time. Adjust reed (perhaps close down the second wire) so it responds easily. Initially do not worry about pitch or sound quality, especially at slow speeds.
- Good luck and stay with this every day for 10-15 minutes minimum. This is the development of a sensation that takes time and repetition to develop. If you try this every other day - you will not be successful. It is also normal for some minor discomfort at the early stages Similar to a minor sore throat. Work through this. If it persists your reed is too stuffy or hard or you are tense with the back of throat/glottis to start with. STOP THAT!

Development Sequence

- Sing loudly a pitch with the syllables above until you can sing/say them at quarter equals 120 (sixteenth notes)
- On open f
 - play a crescendo for 9 beats (no dbl tng), then
 - select a syllable and at $q = 72$, double tongue eighths for 8 beats with that crescendo and land forte on beat 9
 - Speed this process up - begin accenting every 4th note with subtle burst of air WHILE you are making the crescendo
 - Proceed to all notes in the range of c (123 w/whisper key) through high g
 - Keep the air making an audible crescendo - did I say that already - must be important
 - Experiment with where the resonance of sound is located – initially it often helps to “feel” the resonance in your nasal cavity – create the sensation of focusing the air above the reed, not at the reed. This can help keep pitch up in tenor without over use of emb.
- Next
 - Practice **only** the G or K syllables in sequence. Work this for clarity of beginning of note and speed. Did I say not to close jaw with every note - especially important here. This will feel like a percussive motion.
- Next
 - When you can double-tongue 16ths at $q = 80$, start articulating and coordinating note changes in scales or excerpts. You must be able to slur (with the exception of wide leaps) all material you are trying to double-tongue perfectly even with the metronome to have the ability to coordinate tongue stroke with finger motion/note change.
- Next
 - Low register response requires 1) responsive reed 2) no over-blowing of air forcing reed to collapse 3) a shift in body resonance to chest resonance (focus the air stream more at the reed and feel the note in your chest – experiment with opening chest side-walls. 4) flexibility with voicing syllable - higher syllable works best for me in low register.

You must do this everyday for many weeks to achieve results - do not become discouraged - experiment with all the variables above

If you hit a plateau (and you will) start again more slowly. Record yourself to hear in the third person to see where the problems lie. No compulsion is too much, EXCEPT our compulsion to create tension.