

Gullett Warm-up

Derek Gullett

Long Tones

Make sure these are LONG. Use these to find your ideal sound.

Bass clef, 4/4 time, one flat. Measures 1-4: Notes on A, G, F, E lines. Measures 5-6: Notes on D, C, B, A lines. Measure 7: Notes on G, F, E, D lines. Measure 8: Rest.

Alternate Position Slurs

Strive for smoothness in both the air and embouchure. Make these sound like a slow, same-partial slur.
Be sure to have intonation match on same notes in different positions.

Bass clef, 4/4 time, one flat. Row 1: Slurs 1-5, 1-6, 1-7. Row 2: Slurs 1-6, 1-7. Row 3: Slurs v1-6, v1-7, v1-1. Row 4: Slurs 1-vb3, 1-vb4, 1-v6, 1-vb7, 1-1. Row 5: Slurs v1-6, v1-7, v1-1. Row 6: Slurs v1-6, v1-7, v1-1. Row 7: Slurs v1-6, v1-7, v1-1.

2

Glissandi

Play at a moderate tempo. Go for a totally smooth and seamless airstream.

A.

B.

C.

Glissandi (continued)

The musical score consists of ten staves of bassoon music. Each staff begins with a bass clef. The notation features various glissandi patterns indicated by curved lines above the notes. Specific pitch markers are placed at the start of some glissandi, such as '6', '4', '1', 'v1', 'v2', 'v3', and 'v4'. The music is written in common time, and the bassoon part is the only instrument shown.

4

F-attachment Slurs

Play at a moderately fast tempo. Keep in mind a smooth transition in and out of the valve.

Make the valve slurs sound the same as the lip slurs.

A.

B.

Basic Slurs

Play at a slow tempo (exercises E and G can be quicker). Ride the airstream into immediate sound.

Aim for minimal embouchure movement and rely on the air to change notes.

A.

B.

Basic Slurs (continued)

c.

Detailed description: This staff shows three groups of eighth notes in common time. Each group is connected by a single horizontal slur. The first group consists of two pairs of eighth notes (B-flat, C, D, E) followed by a B-flat eighth note. The second group consists of two pairs of eighth notes (D, E, F, G) followed by a B-flat eighth note. The third group consists of two pairs of eighth notes (F, G, A, B-flat) followed by a B-flat eighth note.

d.

Detailed description: This staff shows three groups of sixteenth notes in common time. Each group is connected by a single horizontal slur. The first group consists of four pairs of sixteenth notes (B-flat, C, D, E) followed by a B-flat eighth note. The second group consists of four pairs of sixteenth notes (D, E, F, G) followed by a B-flat eighth note. The third group consists of four pairs of sixteenth notes (F, G, A, B-flat) followed by a B-flat eighth note.

e.

Detailed description: This staff shows three groups of sixteenth notes in common time. Each group is connected by a single horizontal slur. The first group consists of four pairs of sixteenth notes (B-flat, C, D, E) followed by a B-flat eighth note. The second group consists of four pairs of sixteenth notes (D, E, F, G) followed by a B-flat eighth note. The third group consists of four pairs of sixteenth notes (F, G, A, B-flat) followed by a B-flat eighth note. The key signature changes from B-flat major to C major (no sharps or flats) and back to B-flat major.

f.

Detailed description: This staff shows three groups of sixteenth notes in common time. Each group is connected by a single horizontal slur. The first group consists of four pairs of sixteenth notes (B-flat, C, D, E) followed by a B-flat eighth note. The second group consists of four pairs of sixteenth notes (D, E, F, G) followed by a B-flat eighth note. The third group consists of four pairs of sixteenth notes (F, G, A, B-flat) followed by a B-flat eighth note. The dynamic marking "f" (fortissimo) is placed above the first group, and "p" (pianissimo) is placed above the second group.

6

Basic Slurs (continued)

G.

(v4) (v4) (v4) (v4)

Intervallic Slurs

Also play at a slow tempo (exercise C can be quicker). Same rules apply as in the basic slurs.
For larger intervals, use the lower note as a point to bounce off of.

A.

(v4)

Intervallic Slurs (continued)

B.

c.

(v4)

8

Intervallic Slurs (continued)

(v4)

Flexibility

Play only as fast as the exercises remain clean and comfortable.

Maintain minimal embouchure movement and continue to ride the airstream.

A.

Flexibility (continued)

The sheet music consists of eight staves of bassoon exercises. The first staff is labeled "Flexibility (continued)". The subsequent staves are grouped into three sections: section A (staves 2-4), section B (staves 5-6), and section C (staves 7-8). Each staff begins with a bass clef, a key signature of one flat, and a common time signature. The exercises feature various note patterns, including sixteenth-note figures and grace notes, with slurs and dynamic markings like forte and piano. The sections are numbered 1 through 4, indicating different variations or parts of the exercise.

10

Flexibility (continued)

5

6

7

D. $\frac{4}{2}$

3 vb3

vb3

vb3 vb3

2 vb2

vb2 vb2 vb2

1 v1

v1 v1 v1

Articulation

Play at a moderately slow tempo. Same rules with air still apply. Strive for an even note start in all registers. When starting notes, only let the tongue momentarily interrupt the airstream (the tongue does not start notes, air does).

A.

B.

Articulation (continued)

8vb

<img alt="Sheet music for Articulation (continued) starting at measure 12. The music consists of ten staves of bassoon part. Measure 12 starts with eighth-note pairs followed by sixteenth-note patterns. Measure 13 continues with sixteenth-note patterns. Measures 14-15 show more complex sixteenth-note figures. Measure 16 begins with a dynamic of 8vb. Measures 17-18 continue with sixteenth-note patterns. Measure 19 begins with a dynamic of 8vb. Measures 20-21 continue with sixteenth-note patterns. Measure 22 begins with a dynamic of 8vb. Measures 23-24 continue with sixteenth-note patterns. Measure 25 begins with a dynamic of 8vb. Measures 26-27 continue with sixteenth-note patterns. Measure 28 begins with a dynamic of 8vb. Measures 29-30 continue with sixteenth-note patterns. Measure 31 begins with a dynamic of 8vb. Measures 32-33 continue with sixteenth-note patterns. Measure 34 begins with a dynamic of 8vb. Measures 35-36 continue with sixteenth-note patterns. 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Measures 818-819 continue with sixteenth-note patterns. Measure 820 begins with a dynamic of 8vb. Measures 821-822 continue with sixteenth-note patterns. Measure 823 begins with a dynamic of 8vb. Measures 824-825 continue with sixteenth-note patterns. Measure 826 begins with a dynamic of 8vb. Measures 827-828 continue with sixteenth-note patterns. Measure 829 begins with a dynamic of 8vb. Measures 830-831 continue with sixteenth-note patterns. Measure 832 begins with a dynamic of 8vb. Measures 833-834 continue with sixteenth-note patterns. Measure 835 begins with a dynamic of 8vb. Measures 836-837 continue with sixteenth-note patterns. Measure 838 begins with a dynamic of 8vb. Measures 839-840 continue with sixteenth-note patterns. Measure 841 begins with a dynamic of 8vb. Measures 842-843 continue with sixteenth-note patterns. Measure 844 begins with a dynamic of 8vb. Measures 845-846 continue with sixteenth-note patterns. Measure 847 begins with a dynamic of 8vb. Measures 848-849 continue with sixteenth-note patterns. Measure 850 begins with a dynamic of 8vb. Measures 851-852 continue with sixteenth-note patterns. Measure 853 begins with a dynamic of 8vb. Measures 854-855 continue with sixteenth-note patterns. Measure 856 begins with a dynamic of 8vb. Measures 857-858 continue with sixteenth-note patterns. Measure 859 begins with a dynamic of 8vb. Measures 860-861 continue with sixteenth-note patterns. Measure 862 begins with a dynamic of 8vb. Measures 863-864 continue with sixteenth-note patterns. Measure 865 begins with a dynamic of 8vb. Measures 866-867 continue with sixteenth-note patterns. Measure 868 begins with a dynamic of 8vb. Measures 869-870 continue with sixteenth-note patterns. Measure 871 begins with a dynamic of 8vb. Measures 872-873 continue with sixteenth-note patterns. Measure 874 begins with a dynamic of 8vb. Measures 875-876 continue with sixteenth-note patterns. Measure 877 begins with a dynamic of 8vb. Measures 878-879 continue with sixteenth-note patterns. Measure 880 begins with a dynamic of 8vb. Measures 881-882 continue with sixteenth-note patterns. Measure 883 begins with a dynamic of 8vb. Measures 884-885 continue with sixteenth-note patterns. Measure 886 begins with a dynamic of 8vb. Measures 887-888 continue with sixteenth-note patterns. Measure 889 begins with a dynamic of 8vb. Measures 890-891 continue with sixteenth-note patterns. Measure 892 begins with a dynamic of 8vb. Measures 893-894 continue with sixteenth-note patterns. Measure 895 begins with a dynamic of 8vb. Measures 896-897 continue with sixteenth-note patterns. Measure 898 begins with a dynamic of 8vb. Measures 899-900 continue with sixteenth-note patterns. Measure 901 begins with a dynamic of 8vb. Measures 902-903 continue with sixteenth-note patterns. Measure 904 begins with a dynamic of 8vb. Measures 905-906 continue with sixteenth-note patterns. Measure 907 begins with a dynamic of 8vb. Measures 908-909 continue with sixteenth-note patterns. Measure 910 begins with a dynamic of 8vb. Measures 911-912 continue with sixteenth-note patterns. Measure 913 begins with a dynamic of 8vb. Measures 914-915 continue with sixteenth-note patterns. Measure 916 begins with a dynamic of 8vb. Measures 917-918 continue with sixteenth-note patterns. Measure 919 begins with a dynamic of 8vb. Measures 920-921 continue with sixteenth-note patterns. Measure 922 begins with a dynamic of 8vb. Measures 923-924 continue with sixteenth-note patterns. Measure 925 begins with a dynamic of 8vb. Measures 926-927 continue with sixteenth-note patterns. Measure 928 begins with a dynamic of 8vb. Measures 929-930 continue with sixteenth-note patterns. Measure 931 begins with a dynamic of 8vb. Measures 932-933 continue with sixteenth-note patterns. Measure 934 begins with a dynamic of 8vb. Measures 935-936 continue with sixteenth-note patterns. Measure 937 begins with a dynamic of 8vb. Measures 938-939 continue with sixteenth-note patterns. Measure 940 begins with a dynamic of 8vb. Measures 941-942 continue with sixteenth-note patterns. Measure 943 begins with a dynamic of 8vb. Measures 944-945 continue with sixteenth-note patterns. Measure 946 begins with a dynamic of 8vb. Measures 947-948 continue with sixteenth-note patterns. Measure 949 begins with a dynamic of 8vb. Measures 950-951 continue with sixteenth-note patterns. Measure 952 begins with a dynamic of 8vb. Measures 953-954 continue with sixteenth-note patterns. Measure 955 begins with a dynamic of 8vb. Measures 956-957 continue with sixteenth-note patterns. Measure 958 begins with a dynamic of 8vb. Measures 959-960 continue with sixteenth-note patterns. Measure 961 begins with a dynamic of 8vb. Measures 962-963 continue with sixteenth-note patterns. Measure 964 begins with a dynamic of 8vb. Measures 965-966 continue with sixteenth-note patterns. Measure 967 begins with a dynamic of 8vb. Measures 968-969 continue with sixteenth-note patterns. Measure 970 begins with a dynamic of 8vb. Measures 971-972 continue with sixteenth-note patterns. Measure 973 begins with a dynamic of 8vb. Measures 974-975 continue with sixteenth-note patterns. Measure 976 begins with a dynamic of 8vb. Measures 977-978 continue with sixteenth-note patterns. Measure 979 begins with a dynamic of 8vb. Measures 980-981 continue with sixteenth-note patterns. Measure 982 begins with a dynamic of 8vb. Measures 983-984 continue with sixteenth-note patterns. Measure 985 begins with a dynamic of 8vb. Measures 986-987 continue with sixteenth-note patterns. Measure 988 begins with a dynamic of 8vb. Measures 989-990 continue with sixteenth-note patterns. Measure 991 begins with a dynamic of 8vb. Measures 992-993 continue with sixteenth-note patterns. Measure 994 begins with a dynamic of 8vb. Measures 995-996 continue with sixteenth-note patterns. Measure 997 begins with a dynamic of 8vb. Measures 998-999 continue with sixteenth-note patterns. Measure 999 ends with a dynamic of 8vb.</p>

Articulation (continued)

(v4)

Multiple Tonguing

Make sure both syllables match on the note fronts. The faster the tempo, the lighter the syllables need to be.
Allow the airstream to let the notes speak.

A.

14

Multiple Tonguing (continued)

3 3 3 3 3 3 3 3 3 3 3 3
 3 3 3 3 3 3 3 3 3 3 3 3
 3 3 3 3 3 3 3 3 3 3 3 3
 3 3 3 3 3 3 3 3 3 3 3 3
 3 3 3 3 3 3 3 3 3 3 3 3
 3 3 3 3 3 3 3 3 3 3 3 3
 3 3 3 3 3 3 3 3 3 3 3 3

B.

6/4

Notes:

Notice that none of the exercises have a printed dynamic marking. This is because all exercises can and should be played at all volumes within a full, healthy dynamic range (especially long tones). Experiment with new dynamics on different exercises each day.

Also notice that the notes B1 and B0 are marked to be played in fourth position with the valve and Bb0 is marked to be played in fifth position with the valve. These notes are false tones and do not exist on the instrument naturally. In turn, these marked positions are where those notes resonate best for me. Experiment on your own to find where those notes resonate best for you. It very well may not be where they work for me.

These exercises double as both a warm-up and basic practice routine for fundamentals. This, however, does not replace the value found in actual method and etude books such as those by Arban, Schlossberg, Marsteller, etc. If short on time, choose one or two exercises to play from each major section. I also do this before performances, auditions, and rehearsals in order to remain unfatigued for any heavier playing that may follow.