MIDTERM

1. Chromatic scale from Bb1-E4 in sixteenth-notes. Quarter-note = 120.
   - [ ] Tongued ______
   - [ ] Slurred ______

2. Herzberg scales in the following keys:
   - C Major
     - [ ] Fortissimo, Quarter-note = 60 ______
     - [ ] Mezzo-forte, Quarter-note = 80 ______
     - [ ] Pianissimo, Quarter-note = as fast as possible (min. 88) ______
   - Eb Major
     - [ ] Fortissimo, Quarter-note = 60 ______
     - [ ] Mezzo-forte, Quarter-note = 80 ______
     - [ ] Pianissimo, Quarter-note = as fast as possible (min. 92) ______

3. The following scale in thirds for pitch and smoothness, slurred half-notes with a tuner. Quarter-note = 60.
   - [ ] Eb Major ______

4. Herzberg long tone exercises with a tuner on the following notes. Quarter-note = 60.
   - [ ] C1 ______
   - [ ] C4 ______

5. By the 3rd week of class, read Kagayama’s article “How do Experts Get Even Better?” Make a 12-15 minute recording of yourself practicing and submit it to Professor Jensen. Think out loud on the recording. State your goal for the practice session and how you will achieve it. Analyze out loud what you hear in what you play and what your strategy is for the next execution. Employ playful experimentation. Search and destroy problems. Be inventive. Avoid mindless repetition.
   - Submitted practice recording ______

6. The double-tonguing scale exercises described on a separate sheet, one octave in the middle range, eighth-notes, on the following scales. Quarter-note = 72 (C and A); Quarter-note = 84 (Bb and G).
   - [ ] C Major ______
   - [ ] Bb Major ______
   - [ ] A Major ______
   - [ ] G Major ______
7. Rhythm Worksheets #1, #2, and #3. Clap the beat and chant the rhythm, and conduct the beat pattern while you chant the rhythm.

<table>
<thead>
<tr>
<th>Rhythm Worksheet #1</th>
<th>Rhythm Worksheet #2</th>
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<tbody>
<tr>
<td>Exercise #1 ______</td>
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<td>Exercise #2 ______</td>
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<td>Exercise #7 ______</td>
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8. Submit recordings of the following excerpts (please bring the excerpts to lessons and record and analyze them multiple times before submitting your final recording):

- Ravel – Bolero, opening solo and high G’s ______
- Wagner – Tannhäuser, second bassoon, opening ______
- Ravel – Piano Concerto in G, high E solo and sixteenth-note passages (first & second parts combined) ______

9. Rite of Spring Worksheets #1, #2, and #3.

- Worksheet #1 ______
- Worksheet #2 ______
- Worksheet #3 ______

10. Bring to the midterm lesson 20 reed blanks that you have made. This requirement is meant to ensure that you are planning ahead with your reed making.

- Brought 20 reed blanks ______

**FINAL**

1. Chromatic scale from Bb1-D4 and B1-D#4 in sixteenth-note quintuplets. Quarter-note = 72.

- Bb1-D4
  - Tongued ______
  - Slurred ______

- B1-D#4
  - Tongued ______
  - Slurred ______

3. Herzberg scales in the following keys:

- Db Major
  - Fortissimo, Quarter-note = 60 ______
  - Mezzo-forte, Quarter-note = 80 ______
  - Pianissimo, Quarter-note = as fast as possible (min. 96) ______

- B Major (reminder, starts on A#1)
  - Fortissimo, Quarter-note = 60 ______
  - Mezzo-forte, Quarter-note = 80 ______
  - Pianissimo, Quarter-note = as fast as possible (min. 100) ______
4. The following scale in fourths for pitch and smoothness, slurred half-notes with a tuner. Quarter-note = 60.

   - Db Major □

5. Herzberg long tone exercises with a tuner on the following notes. Quarter-note = 60.

   - D1 □
   - C#4 □

6. By the 10th week of class, make a 12-15 minute recording of yourself practicing and submit it to Professor Jensen. Think out loud on the recording. State your goal for the practice session and how you will achieve it. Analyze out loud what you hear in what you play and what your strategy is for the next execution.

   - Submitted practice recording □

7. The double-tonguing scale exercises described on a separate sheet, two octaves in eighth-notes on the following scales. Quarter-note = 144 (Eb, G); Quarter-note = 160 (Bb and A).

   - Eb Major □
   - Bb Major □
   - G Major □
   - A Major □

8. Beethoven’s Symphony No. 4, last movement, all sixteenth-note passages, double-tongued at half-tempo. Quarter-note = 72

   □

9. Play London Bridge by ear in any key and improvise a variation on the theme. Professor Jensen will request the keys in the lesson on which you are ready to perform this requirement.

   - Key 1: □
   - Key 2: □
   - Key 3: □
   - Variation □

10. **Submit recordings** of the following excerpts (please bring the excerpts to lessons and record and analyze them multiple times before submitting your final recording):

    - Stravinsky – Rite of Spring – opening solo and half-step down solo □
    - Tchaikovsky – Symphony #6 – principal bassoon opening solo; second bassoon 3rd and 4th movement excerpts □
    - Rimsky-Korsakov – Scheherazade – second movement solos and cadenzas □

11. Rhythm Worksheets #4 & #5.

    - Worksheet #4
      - Exercise #1 □
      - Exercise #2 □
      - Exercise #3 □
    - Worksheet #5
      - Exercise #1 □
      - Exercise #2 □
      - Exercise #3 □
      - Exercise #4 □

12. Bring to the final lesson 20 reed blanks that you have made. This requirement is meant to ensure that you are planning ahead with your reed making.

    - Brought 20 reed blanks □