

Versión beta | Beta Version

Nivel 3, Lección 17 | Level 3, Lesson 17

*** | Long and Short Beat Markings, Musical Motion Using Articulation

[Digitaciones](#) | [Fingerings](#) || [Drones](#) || [Métodos de estudio](#) | [Practice Methods](#)

Técnica | Technique

1. Ritmos (marque e interprete) | Rhythm (Tap and Perform)

Toque estos ritmos con varias escalas y arpeggios | Play the rhythms with various scales and arpeggios.

*** (Spanish translation) (0.49) <https://www.youtube.com/watch?v=NRoehqdTsDs>

Using long and short beat markings: <https://www.youtube.com/watch?v=v0aTj1B7agA&t=49s>

12
8

Wedge, p. 307

2

2

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$\frac{12}{8}$

1 2 3 4

1 2 3 4

Bach ||

2. Articulación | Articulation

Ewell

T T T T T T T T T T K T T T K T T T

T T T K T T T K T T K T K T K T

3. Entonación y sincronización | Intonation and Synchronization

$\text{♩} = 60$ Ewell

Bassoon

Piano

mf

4

Bsn.

Pno.

mp3, piano, mm. 60: [A442](#) | [A440](#)

4. Tocar en eco | Echo Playing

Escucha la música y luego tócala. El ejercicio completo está al final de la lección |
Listen to the music and then play it. The full exercise is at the end of the lesson.

$\text{♩} = 50$

3

Eco | Echo: [442](#) | [440](#)

Beethoven 4th Symphony (1806), IV.

<https://s9.imslp.org/files/imglnks/usimg/a/a8/IMSLP440313-PMLP01585-Bassoons.pdf>

Practique en segmentos como en el ejemplo de Mozart más abajo. Use cuatro formas de articular: 1) estacato simple 2) estacato simple blando 3) estacato blando con la formula TKTT 4) estacato blando con la formula TKTK | Practice in segments similar to the Mozart example below. Use four methods of tonguing: 1) staccato single tongue, 2) legato single tongue, 3) legato TKTT, 4) legato TKTK



Vídeo, Tips Fagotísticos: Dedos rítmicos (Gonzalez): [YouTube](#)

Video, Bassoon Tips: Rhythmic Fingering (Gonzalez): English Subtitles [YouTube](#)

Métodos de studio | Practice Methods

Fin- Comienzo | End-Beginning

Practicar: B después A, después A B C D E F | Practice: B then A; then A B C D E F.

Usa la llave del portavoz | Use the whisper key lock.

**W. A. Mozart, *Le nozze di Figaro*, K.492 (1786). Obertura Las Bodas de Figaro
Marriage of Figaro Overture**

http://vmirror.imslp.org/files/imglnks/usimg/7/7c/IMSLP682999-PMLP3845-Mozart_Marriage_of_Figaro,_K.492_B.H._-Bassoon_1.pdf



Direccionando la articulación | Articulation Drives

El uso de la “dirección” en la articulación puede ser usada como recurso expresivo. Por ejemplo, hay evidencia manuscrita que Beethoven pide a los músicos variar la duración de las notas staccato (ver el artículo de Nicholas Kitchen sobre este tema) | Articulation drives can be used for musical expression. For instance, there is manuscript evidence that Beethoven calls upon musicians to vary the length of their staccato notes (see the Kitchen article).

Utilizar Dirección de 7 (1 el más corto y 7 el más largo) para la frasear con la articulación en “Aimons!” | Use the 7-drive (1 shortest, 7 longest) for articulation phrasing in “Aimons!”

original (numbers by Ewell)

5 6 7 5 6 7 4 4 4 5 5 6 6 7 7

rall.

6 Monótono | Monotone rall.

5 6 7 5 6 7 4 4 4 5 5 6 6 7 7

Estudio | Etude

Langsam. (Amoll-Tonleiter durch 2 Octaven.) - (A minor scale through 2 Octaves.)

Weissenborn, p. 41

a. *Slowly.*

Mit vollem Ton.
With full tone.

Melodía | Melody

Brasil | Brazil

Aimons! (1887)

[https://imslp.org/wiki/Aimons!_\(Levy%2C_Alexandre\)](https://imslp.org/wiki/Aimons!_(Levy%2C_Alexandre))

Alexandre Levy, arr. Ewell

Allegretto

5 6 7 5 6 7 4 4 4 5 5 6 6 7 7 7 5 6 7 5 6 7

rall. A tempo

8

ten.

4 4 5 6 7 7 5 6 7 5 6 7 4 4 5 6 7

rall.

Gloriosae Virginis Mariae

[https://imslp.org/wiki/Glorios%C3%A6_Virginis_\(Silva%2C_Francisco_Manuel_da\)](https://imslp.org/wiki/Glorios%C3%A6_Virginis_(Silva%2C_Francisco_Manuel_da))

Francisco Manuel da Silva, arr. Ewell

Andante

4 4 5 6 7 7 5 6 7 5 6 7 4 4 5 6 7

rall.

Cantigas | Songs (1902)

Alberto Nepomuceno, arr. Ewell

$\text{♩} = 66-72$

The musical score consists of two staves, each with a bass clef and a key signature of two sharps (F# and C#). The time signature is 2/4. The score is divided into five systems, each with a measure number on the left: 1, 5, 9, 14, and 19. The notation includes various rhythmic values, slurs, and triplets (indicated by a '3' below the notes). The piece concludes with a double bar line at the end of the 20th measure.

mp3: fagot (bassoon) 1 | fagot (bassoon) 2

Extracto | Excerpt

Johannes Brahms, Variations on a Theme by Haydn, Op. 56 (1873).

<http://japanese.imslp.info/files/imglnks/usimg/1/13/IMSLP44924-PMLP03585-Brahms-Op056a.Bassoon.pdf>
Extractos de fagot con dificultad escalonada | Graded Bassoon Excerpts

Bassoon 1. Var. II quarter note = 120. Var. III. The meter is 2/4. Quarter note = 96.

Var. II
Più vivace

59 *f p f p*

67 *pp f p*

79 *f f dim. p*

Var. III
Con moto

88 *p dolce e legato p*

98 *p molto dolce*

105 *p*

A#4/Bb4

Bassoon 2.

Var. II
Più vivace

59 *f* *p* *f* *p*

67 *pp* *f* *p*

80 *f* *f* *dim.* *p*

Var. III
Con moto

85 *p dolce e legato* *p*

98 *p molto dolce*

104 *p*

mp3: fagot (bassoon) 1 | fagot (bassoon) 2

Reproducción de eco | Echo Playing

$\text{♩} = 50$ Ewell

3 3 3 3

5 3 3 3 3

9 3 3 3 3

 https://www.2reed.net/Metodo/	 https://2reed.net/	https://terryewell.com/
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