

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 studio](#) | [Practice Methods](#)

Técnica | Technique

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

Toque estos ritmos con varias escalas y arpegios | 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>

Wedge, p. 307

12
8

2 2

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<https://www.flaticon.com/free-icon>

12

1 

2 

3 

4 

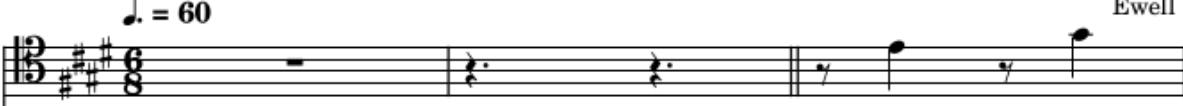
1  Bach //

2  //

3  //

4  //

2. Entonación y sincronización | Intonation and Synchronization

Bassoon 

Piano 

Bsn. 

Pno. 

Ewell



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

3. Partimenti

*** | Play in C, G major, and D major by memory.

Furno p. 9, Ewell

(712 | 1234 | 3)

1 2 3 4

6 5 6 7 1 1

11 7 6 5 4 3

16 2 1 4 3 6

21 4 5 6 3 4

26 5 1



Do mayor | C Major mp3, mm. 60: [A442](#) | [A440](#); **mm. 80:** [A442](#) | [A440](#); **mm. 100:** [A442](#) | [A440](#); **mm. 120:** [A442](#) | [A440](#)

Sol mayor | G Major mp3, mm. 60: [A442](#) | [A440](#); **mm. 80:** [A442](#) | [A440](#); **mm. 100:** [A442](#) | [A440](#); **mm. 120:** [A442](#) | [A440](#)

Re mayor | D Major mp3, mm. 60: [A442](#) | [A440](#); **mm. 80:** [A442](#) | [A440](#); **mm. 100:** [A442](#) | [A440](#); **mm. 120:** [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.



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

5. Estudio de vibrato | Vibrato Study

*** | Use vibrato through the moving (shorter) notes, not just on the longer notes.

Francisco Manuel da Silva, arr. Ewell

Andante

Musical notation for Vibrato Study. It shows a bass clef, a key signature of one flat, a time signature of common time (4/4), and dynamic p. The measure consists of eighth-note pairs connected by slurs.

6. Articulación | Articulation

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

Musical notation for Articulation study from Beethoven's 4th Symphony, IV. The notes are labeled A through G above them. The first two measures show groups of notes labeled A and B. Measures 3 and 4 show groups labeled C and D. Measures 5 and 6 show groups labeled E and F. Measure 7 shows a group labeled G.

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](#)

Ouverture.

Presto.



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

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

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)

The musical score consists of two staves. The top staff is in 2/4 time and the bottom staff is in 3/4 time. Both staves show eighth-note patterns. Red numbers 5, 6, and 7 are placed under specific notes to indicate articulation. The word "rall." is written below the notes in the second staff.

6 Monótono | Monotone

The musical score consists of two staves. The top staff is in 2/4 time and the bottom staff is in 3/4 time. Both staves show eighth-note patterns. Red numbers 5, 6, and 7 are placed under specific notes to indicate articulation. The word "rall." is written below the notes in the second staff.

Estudio | Etude

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

a. Slowly.

Mit vollem Ton.
With full tone.

Weissenborn, p. 41

The music consists of three staves of bass clef notes. The first staff starts with a common time signature. The second staff begins with a 2/4 time signature. The third staff begins with a 3/4 time signature. The notes are primarily eighth and sixteenth notes, with some quarter notes. The key signature changes from A minor (no sharps or flats) to B major (one sharp) and back to A minor (no sharps or flats). The music is marked 'Slowly' and '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

The music is in 3/4 time with a key signature of one flat. It features a bass clef. The melody consists of eighth and sixteenth note patterns. Red numbers below the notes indicate fingerings: 5 6 7, 5 6 7, 4 4 4 5 5 6 6, 7 7, 7, 5 6 7, 5 6 7. The instruction 'rall.' appears above the 7 7 group, and 'A tempo' appears below the 5 6 7 group. The number '8' is at the beginning of the second measure.

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

p

6

3

f

13

A marrequinha

Lundu

https://musicabrasilis.org.br/sites/default/files/cpb_françisco_manuel_da_silva_a_marrequinha.pdf

[CC BY-SA 4.0](#)

$\text{♩} = 60$

Allegretto

Francisco Manuel da Silva, arr. Ewell

7

13

Cantigas | Songs (1902)

Alberto Nepomuceno, arr. Ewell

$\text{♩} = 66\text{-}72$

5
9
14
19

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

Extracto | Excerpt

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

<http://javanese.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

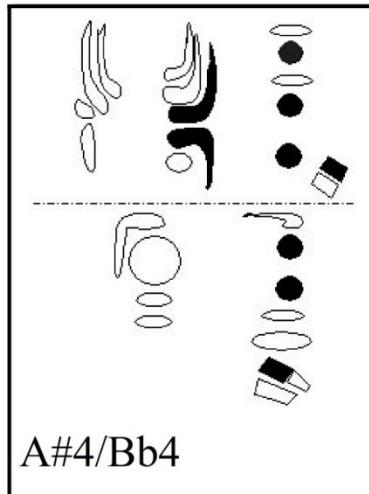
Var. III
Con moto

88 2/4 *p dolce e legato*

98 *p molto dolce*

105 *p*

A B



Bassoon 2.

Var. II *Più vivace*

59 *f* *p*

67 *pp* *f* *p*

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

Var. III *Con moto*

88 *p dolce e legato* *p*

95 *p molto dolce*

104 *p*

A B

59 67 80 88 95 104 105



Bassoon 1, Var. II [Tempo 104, 120](#) | Var. III [Tempo 80, 96](#)

Bassoon 2, Var. II [Tempo 104, 120](#) | Var. III [Tempo 80, 96](#)

Nikolay Rimsky-Korsakov, Scheherazade, Op.35 (1888)

https://vmirror.imslp.org/files/imglnks/usimg/5/59/IMSLP534583-PMLP4406-sch_bsn1.pdf



Rimsky-Korsakov's Scheherezade

- Comments on practicing the opening solo in the second movement. (7 min., 2012, BDP #98)
 - [YouTube](#) | [mp4](#) | [mp4 large](#) | [Transcript](#)

II: The Story of the Kalender Prince

Andantino ($\text{♩} = 112$)
Lento recit.
solo *capriccioso, quasi recitando*
dolce ed espressivo

11

19

rit. assai [A] *a tempo*

Reproducción de eco | Echo Playing

$\text{♩} = 50$

Ewell

Estudio adicional | Further Study

- [**Rubank Advanced Method Duets**](#) Part of the "Play Along" series. Students practice duets from this etude book with recordings by Dr. Ewell.
- Satzenhofer, [**Praktische Fagott-Schule**](#) (Method for the Bassoon), pp. 50-100. Free music available.
- [**Weissenborn, Opus 8, No. 1.**](#) Free music available.
- [**Weissenborn, Fifty Advanced Studies, Opus 8, No. 2 \(beginning portion\)**](#) Fifty-five instructional videos.
- Weissenborn, [**Fifty Advanced Studies**](#) Free music available (imslp and alternative link)
- Grade 4 Solo Accompaniments [**A-M**](#) | [**N-Z**](#)



Select Videos on Bassoon Solos:

- Hindemith, [**Sonata**](#) (4 videos)
- Mozart, [**Concerto in Bb**](#), 2nd and 3rd movements (19 videos in the series)
- Telemann, [**Sonata in F Dorian**](#) (F Minor, 5 videos)

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