

Versión beta | Beta Version

Nivel 4, Lección 5 | Level 4, Lesson 5

Triple Staccato para fagot | Triple Tonguing

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

Técnica | Technique

Todos los estudios técnicos se deben tocar con drones y metrónomo.
All technical studies should be played with drones and the metronome.

1. Notas largas | Long Tones

♩ = 60

p — *f* — *p* *p* — *f* —

1234 5678 9101110 9876 5432 1 1234 5678 9101110 9876

11

p — *f* — *p* *p* — *f* — *p*

5432 1 1234 5678 910 1110 9876 5432 1

2. Escala | Scale

♩ = 80

Ewell

4

8

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

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

Red 1 is a continuation of (1), Red 2 is a continuation of (2), etc.

Wedge, p. 118

(1) (2)

(3) (4)

1 2

3 4

4. Articulación | Articulation

Triple Staccato para fagot. Triple tonguing for the bassoon.

Video: Español (BDP #191, 6 min.) [YouTube](#) | [mp4](#) | [transcript](#)

English: [YouTube](#) | [mp4](#) | [Transcript](#)

Ewell

TKTT TKTT TKTTKTT TKTT TKTT TKTTKTT

5 TKTT TKTT TKTTKTT TKTT TKTT TKTTKTT

Ewell

Two staves of musical notation in bass clef. The first staff contains a sequence of eighth notes with triplets, marked with '3' below. The second staff contains a sequence of eighth notes with triplets, marked with '3' below, and a final quarter note. Above the second staff, the letters 'T K T T K T T K T T K T T' are written in red, corresponding to the notes below.

5. Embocadura | Embouchure

Brusco, p. 14

Three staves of musical notation in bass clef. The first staff shows a sequence of notes with slurs and accents, including flats (b) and naturals (n). The second and third staves show similar sequences of notes with slurs and accents. A small inset staff in the top right corner shows a single note with a slur.

6. Entonación y sincronización | Intonation and Synchronization



Guitar

ESTUDIO N.º 21 (D. AGUADO)

Antonio Manjon



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

7. 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.

♩ = 50



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

Estudio | Etude

Adagio. (♩ = 58.)

Jancourt, p. 34

No. 21.

p

f *fz* *fz* *fz* *fz*

f *fz* *p* *f* *dim.*

dolce

Melodía | Melody

Cuba

Himno de Bayamo | Bayamo Hymn (1808)

George A. Santos, Musica Cubana, preface, arr. Ewell

Musical notation for the Bayamo Hymn melody. It consists of two staves. The first staff starts with a treble clef, a 3/4 time signature, and a common time signature. The second staff starts with a bass clef and a 3/4 time signature. The melody is written in a key with two flats (B-flat and E-flat). The notation includes various note values, rests, and phrasing slurs.

Es el amor la mitad de la vida | Love is Half of Life

J. Marín Varona, Musica Cubana, pp. 7-8, arr. Ewell

Musical notation for the piece 'Es el amor la mitad de la vida'. It consists of three systems of two staves each. The first system includes a tempo marking 'Lento' and a metronome marking '♩ = 60'. The dynamics 'mf' are indicated. The notation is in a key with two flats and a 3/4 time signature. The second system starts with a measure number '6'. The third system starts with a measure number '11'. The notation includes various note values, rests, and phrasing slurs.

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

“Tu”

[https://imslp.org/wiki/T%C3%BA_\(Sanchez_de_Fuentes%2C_Eduardo\)](https://imslp.org/wiki/T%C3%BA_(Sanchez_de_Fuentes%2C_Eduardo))

Eduardo Sánchez de Fuentes, arr. Ewell

$\text{♩} = 70$

mf

p

6

1.

12

2.

mf

f

18

f

24

f

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

Tristesse (1874)

http://vmirror.imslp.org/files/imglnks/usimg/2/2e/IMSLP481605-PMLP780565-Espadero_op.53_Tristesse_btv1b7200892c.pdf

Nicolás Ruiz Espadero, arr. Ewell

$\text{♩} = 88$ Moderato

p parlando poco - ani - man - do

7 *p*

Gb4-Ab4

Extracto | Excerpt

Johann Strauss Jr., Die Fledermaus Overture

<https://s9.imslp.org/files/imglnks/usimg/b/b8/IMSLP348445-PMLP06836-straussdiefledermausBassoon1.pdf>

Allegro vivace

f Triple Triple Triple

Allegretto

10 *pp*

W. A. Mozart, Così fan tutte.

https://vmirror.imslp.org/files/imglnks/usimg/2/22/IMSLP352394-PMLP39835-bassoon_1.PDF

Coloque la embocadura en la punta de la caña para facilitar el staccato triple en el registro grave al final. | Pull the reed out of the mouth for easier triple tonguing in the low register at the end.

Fagotto I.

3

ERSTER AKT. ATTO PRIMO.

Nº 1. Terzetto.

Scene 1.

Scena I.

Allegro.

Johann Sebastian Bach. Mein Gott, wie lang, ach lange, BWV 155.

[http://vmirror.imslp.org/files/imglnks/usimg/c/c4/IMSLP725196-PMLP149972-Bach Mein Gott, wie lang, ach lange, BWV 155 - Bassoon.pdf](http://vmirror.imslp.org/files/imglnks/usimg/c/c4/IMSLP725196-PMLP149972-Bach%20Mein%20Gott,%20wie%20lang,%20ach%20lange,%20BWV%20155%20-%20Bassoon.pdf)

Video: [YouTube](#) | [mp4](#)

Nr. 2. Arie. (Duett.)

Ruhig, fließend, doch nicht schleppen.

nicht zu kurz

Reproducción de eco | Echo Playing

♩ = 50

Ewell

Musical score for Echo Playing exercise, bass clef, 4/4 time signature, key signature of one flat (Bb). The score consists of four staves of music. The first staff starts with a whole rest, followed by a triplet of eighth notes (Bb, A, G) and a quarter rest. The second staff starts with a triplet of eighth notes (G, F, E), followed by a quarter rest, then a triplet of eighth notes (D, C, Bb), and a quarter rest. The third staff starts with a triplet of eighth notes (Bb, A, G), followed by a quarter rest, then a triplet of eighth notes (F, E, D), and a quarter rest. The fourth staff starts with a triplet of eighth notes (C, Bb, A), followed by a quarter rest, then a quarter note (G), a quarter note (F), a quarter note (E), and a quarter note (D).

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