

Versión beta | Beta Version

Nivel 4, Lección 6 | Level 4, Lesson 6

Tocando pianissimo | Pianissimo playing

[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. Estudio de vibrato | Vibrato Study

♩ = 60 Tono sonoro Do / Drone C Ewell

2 2 3 3 4 4 5 5 4 4 3 3

p *f* *p* *f* *p*

4 2 2

7 3 3 *f* *p*

10 5 5 3 3 *f* *p*

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2. Escala | Scale

Andrés Riera Esteban

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.

Wedge, p. 118

4. Articulación | Articulation

Ewell

5. Entonación y sincronización | Intonation and Synchronization

Ewell

Guitar ESTUDIO N.º 21 (D. AGUADO) Antonio Manjon

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

6. 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](#)

Tocando Pianissimo | Playing Pianissimo

1. Caña | Reed

El estilo de caña para notas graves, pianissimo o para bajo continuo será la más fácil de tocar en estas ocasiones. Este artículo describe como hacerlas | The style of reed termed “low note,” “pianissimo,” or continuo will provide the most ease when performing quietly. This paper describes how to make that reed ([Revised Paper](#)).

2. Embocadura | Embouchure

En la lección 4-2 fueron presentadas varios tipos de embocadura. La figura 6 nos muestra la embocadura para “pianissimo” La hoja inferior de la caña es totalmente amortiguada por el labio solo dejando parte de la hoja superior con posibilidad de vibrar.

In lesson 4-2 various embouchure positions were presented. Figure 6 below provides the pianissimo embouchure. The lower blade is fully dampened only allowing part of the upper blade the vibrate. This creates the maximally dampened reed for the quietest playing.

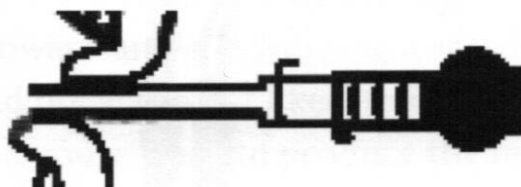
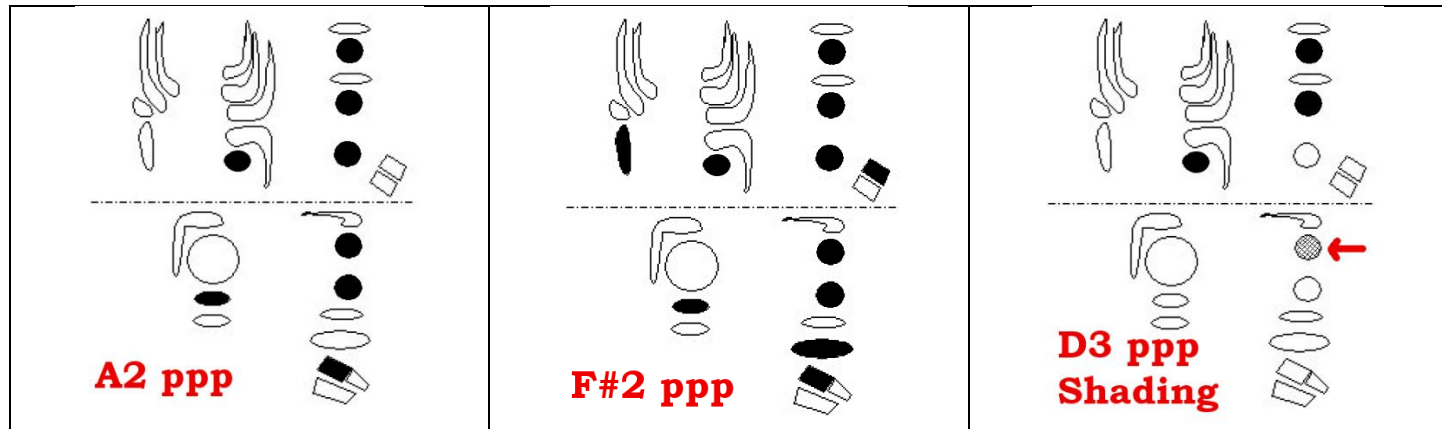


Figure 6. Maximally Dampened Reed.

3. Digitación | Fingerings

Digitaciones especiales también nos van a ayudar a tocar pianissimo. Aquí hay dos muy útiles digitaciones para La2 y Fa# 2 (usadas en el fragmente de Tchaikovsky más adelante)

Special fingerings will also help pianissimo performances. Here are two useful fingerings for A2 and F#2 (used in the Tchaikovsky excerpt below):



“Opacando” esta es una técnica importante. Esta técnica fue presentada a Ewell por Dan Welcher (USA). Cualquier agujero abierto en el fagot puede ser opacado colocando un dedo sobre este sin llegar a tapanlo pro completo. El “Opacado” funciona bien cubriendo el agujero de Si para ayudar a apianar Do3, Re3, Fa3, Do4 y Re4. Esto no es tapar medio agujero, es colocar el dedo cerca del agujero haciendo sombra para opacar y bajar la afinación de estas notas. | **“Shading”** is also an important technique. This is a technique that was introduced to Ewell by Dan Welcher (USA). Any open hole on the bassoon can be shaded by placing a finger over the hole but not entirely closing it. Shading works best by slightly covering the B hole to help mute C3, D3, E3, F3, C4, and D4. It is not a half hole,

rather shading puts the finger close to the hole to dampen the tone and lower the pitch slightly.

Estudiando el “Opacado” Shading Study

Consejos adicionales pueden ser encontrados en estos artículos: 1) Terry B. Ewell "Playing Quietly on the German-System Bassoon," *The Double Reed* 42/3 (Fall 2019): 127-169. 2) Terry B. Ewell “Pianissimo-vingerzettingen op de Heckel-systeem fagot” [A Guide to Pianissimo Fingerings on the Heckel-System Bassoon] *Scrapes* 2 (September 1998): 30-35. [Table](#).

Additional advice is supplied in these articles: 1) Terry B. Ewell "Playing Quietly on the German-System Bassoon," *The Double Reed* 42/3 (Fall 2019): 127-169. 2) Terry B. Ewell “Pianissimo-vingerzettingen op de Heckel-systeem fagot” [A Guide to Pianissimo Fingerings on the Heckel-System Bassoon] *Scrapes* 2 (September 1998): 30-35. [Table](#).

4. Paño en la campana | Cloth in the Bell

Colocar un paño ligero en la campana puede ayudar a suavizar el sonido del fagot. Por ejemplo, este recurso es usado en el tercer movimiento de las seis Bagatelles para quinteto de vientos.

Placing a lightweight cloth in the bassoon bell can also help dampen the sound. For instance, this technique is employed in the third movement of Ligeti’s *Sechs Bagatellen für Bläserquintett*.

The image shows a musical score for the third movement (III) of Ligeti's *Sechs Bagatellen für Bläserquintett*. The score is written for bassoon in 3/4 time, marked "Allegro, grazioso" with a tempo of quarter note = 66. The key signature has one flat (B-flat). The score is divided into two systems. The first system starts with a measure of rest, followed by notes marked "con sord" and "pp". The second system begins with a measure marked "50" and continues with notes marked "molto leggero, sempre pp". Fingering numbers 1, 7, and 5 are indicated above specific notes. The score concludes with a measure marked "55".

Métodos de estudio | Practice Methods

Componentes | Components

Utilice metrónomo y drones. Durante los compases de espera, retire la caña de la boca. | Use a metronome and drone. During the measure of rest, take the reed out of the mouth.

Tchaikovsky, arr. Ewell

Three staves of musical notation in bass clef, 2/4 time signature. The first staff shows a whole rest followed by a quarter note G2. The second and third staves show eighth notes G2 and A2 beamed together, with a slur and a hairpin crescendo. Dynamics include *pp* and *pp*.

Utilice drones. Durante los compases de espera, retire la caña de la boca. | Use a drone. During the measure of rest, take the reed out of the mouth.

Stravinsky, arr. Ewell

A single staff of musical notation in bass clef, 3/4 time signature. It features a series of rests followed by a quarter note G2 with a slur and a hairpin crescendo.

Estudio | Etude

Poco agitato. (♩ = 132.)

Jancourt, pp. 34-35

Four staves of musical notation in bass clef, 2/4 time signature. The first staff starts with a dynamic of *mf*. The second staff starts with a dynamic of *sf*. The fourth staff includes a trill (*tr*) and a change to *Adagio*.

Melodía | Melody

Le Marchand De Marrons

Venezuela // Francia/France

https://vmirror.imslp.org/files/imglnks/usimg/7/7e/IMSLP89635-PMLP183692-Hahn_Le_marchand_de_marrons_IllustrationNoel1899.pdf

Gai, assez modéré

Reynaldo Hahn, arr. Ewell

pp

5

pp

9

pp

14

pp

Brebajes y Hechizos

Peru

Jose Allende
Arr: Juan Ruiz

♩ = 110

A

Bsn. *p*

Bsn. *p*

6

1. 2.

11 **B**

15

The musical score is for two Bassoon (Bsn.) parts. It begins with a tempo marking of quarter note = 110. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. Section A starts at measure 1 and ends at measure 10. It features a first ending (1.) and a second ending (2.) at measures 9-10. Section B starts at measure 11 and ends at measure 15. Dynamics include piano (*p*) and piano-piano (*pp*). Articulation includes accents and slurs. The score is written in bass clef with a key signature of two flats.

19

C

23

27

31

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

Extracto | Excerpt

<https://vmirror.imslp.org/files/imglnks/usimg/e/e5/IMSLP38811-PMLP02511-Tchaikovsky-Op74.Bassoon.pdf>

Tchaikovsky — Symphony No. 6 in B Minor, Op. 74 (Pathétique)

FAGOTT I

8

150 **F#3** *dim.* *ppp* *rall.* *Adagio mosso* *ritard. molto*
Klar. I

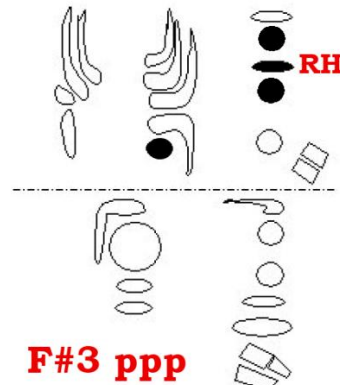
159 **B2 A2 F#2 D2** *Solo* *Allegro vivo* *ff* *sempre ff*

Solucion de Leonard Sharrow: Para el Re3-Fa#3 en los compases 150 – 153. Digitar el Re3 convencional. Para el Fa#3 empezando en compas 150 utilice la mano derecha para apretar la llave de trino del Re#.

Utilice la embocadura de pianissimo.

| Solution by Leonard Sharrow: For the D3-F#3 notes in mm. 150-153. Finger D3 normally. For F#3 starting in m. 150 use the right hand to press the D# trill key.

Use the ppp embouchure position.



Para el solo en compas 160, coloque un paño ligero en la campana. Si2 es digitado normalmente, use el La2 y la posición de Fa# pianissimo que le di más arriba, el Re2 debe estar asordinado gracias a el paño. | For the solo in m. 160, put a cloth in the bell. B2 is fingered normally, use the A2 and F#2 ppp fingerings given above, and D2 will be muted because of the cloth.

Pyotr Tchaikovsky, *Symphony No. 6, mvt. 1.* Quarter note = 54-60.

Adagio Solo

Kb. *pp* *p* *mp* *sf* *p* *pp*

8 *p* *mp* *sf* *p* *p* *mf*

Tannhäuser und der Sängerkrieg auf Wartburg.

OUVERTURE.

Fagott I.

Richard Wagner.

Andante maestoso. (♩ = 50.)

p tenuto molto

p *p*

[https://imslp.org/wiki/Tannh%C3%A4user,_WWV_70_\(Wagner,_Richard\)](https://imslp.org/wiki/Tannh%C3%A4user,_WWV_70_(Wagner,_Richard))

Fagott II.

Richard Wagner.

Andante maestoso. (♩ = 50.)

p tenuto molto

p *p*

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

Johannes Brahms, Violin Concerto in D major, mvt. 2. Second bassoon.

Eighth note= 52-60.

<http://conquest.imslp.info/files/imglnks/usimg/a/a8/IMSLP43066-PMLP06518-Brahms-Op077.Bassoon.pdf>

Adagio
Tutti
p
12 *p* *pp*
22 *p* *mf* *p* Solo

Pyotr Tchaikovsky, Symphony No. 2, Bassoon 1.

<https://s9.imslp.org/files/imglnks/usimg/a/a9/IMSLP38164-PMLP02723-Tchaikovsky-Op17.Bassoon.pdf>

Andante sostenuto.
1 8 *pp* *p.* *pp* *ppp* *morendo*

Igor Stravinsky, Rite of Spring, Opening.

https://vmirror.imslp.org/files/imglnks/usimg/f/ff/IMSLP524691-PMLP179425-PMLUS00750-4Bassoon_1,2,3,4Contrabassoon_2,Contrabassoon_1.pdf

FAGOTTO I

L'ADORATION DE LA TERRE

Lento tempo rubato

Colla parte
Solo ad lib.

Digitaciones sugeridas | [Fingering suggestions](#)

Reproducción de eco | Echo Playing

♩ = 50

Ewell



<https://www.2reed.net/Metodo/>



<https://2reed.net/>

<https://terryewell.com/>

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