



BARTOLOMÉ MAYOR CATALÁ

MARÍA TERESA DÍAZ MOHEDO

ATLAS DE DIGITACIONES
PARA FAGOT

(SISTEMA ALEMÁN)

BASSOON FINGERINGS

ATLAS

(GERMAN SYSTEM)

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PRÓLOGO DE LOS AUTORES

AUTHORS' FOREWORD



PRÓLOGO DE LOS AUTORES

Las habilidades musicales y pedagógicas que tradicionalmente se asociaban con la enseñanza de la música, resultan hoy en día insuficientes porque la sociedad del siglo XXI necesita de nuevas formas de encarar el ejercicio de la docencia, en definitiva, de nuevas competencias. Sin embargo, los conservatorios y en general la mayor parte de las instituciones educativas dedicadas a la formación musical especializada, continúan centrándose específicamente en la formación de músicos como ya hacían desde su creación en el siglo XIX, concepción de educación musical que choca de plano con las políticas que a nivel europeo tratan de revalorizar e impulsar la educación artística como elemento clave para promover sinergias entre la educación y la cultura.

En un contexto en el que la enseñanza se está convirtiendo cada vez más en una parte esencial de la carrera profesional de los músicos, se hace indispensable convertirla en objeto de investigación, fundamentalmente porque resulta esencial tratar de definir e identificar las competencias que los músicos necesitan para abrirse paso de manera satisfactoria en la profesión docente, profesión cambiante que les exige una gran cualificación para poder satisfacer las demandas de los diferentes perfiles de alumnado con los que tendrán que trabajar y de los distintos contextos donde pueden desarrollar hoy en día su labor.

Por esta razón, siendo conocedores de las importantes lagunas que existen en torno a la enseñanza del fagot, hemos considerado indispensable abordar un estudio en profundidad de sus digitaciones y convertirlas en objetivo de investigación, ya que suponen una cuestión crucial en la enseñanza del fagot sistema alemán.

AUTHORS' FOREWORD

Traditional musical and pedagogical skills associated with music instruction are mostly inadequate in the present day because 21st century society requires new approaches to teaching practices and, specifically, a new type of expertise. Nonetheless, conservatories and, generally, the majority of educational institutions dedicated to specialized musical training, continue to focus on developing musicians in much the same way it was done when such institutions were created in the 19th century. This conception of musical education clashes head-on with policies which, at a European level, seek to revalue and encourage artistic education as a key element for promoting synergy between education and culture.

In a context where teaching is becoming an increasingly vital part of a musician's professional career, making it the object of research is crucial. This is important, fundamentally because it is essential to identify and define the skills required to excel as a music teacher. This is a changing profession that requires special qualifications to be able to satisfy the demands presented by the wide variety of student profiles to be encountered and the different conditions in which musical education might be carried out.

For this reason, in light of the meaningful gaps that exist with regards to bassoon teaching, we considered it invaluable to conduct an in-depth study of fingering styles and make these the object of research, given that they represent a crucial part of the teaching of the German system bassoon.

INTRODUCCIÓN

INTRODUCTION



INTRODUCCIÓN

Históricamente encontramos numerosas evidencias que confirman la importancia de las digitaciones desde el punto de vista educativo e interpretativo. Como prueba de ello destacamos el *Nouvelle Méthode de basson* de Étienne Ozi (1803), el *Traité sur le perfectionnement du basson* de Carl Almenröder (1824) o el *Método para fagot* de Antonio Romero (1873). Entre estos trabajos, hay que destacar especialmente la contribución de Almenröder —fagotista, compositor y constructor— que fue de los primeros en establecer conexiones entre las digitaciones y la práctica orquestal y la mejora y el desarrollo técnico del instrumento.

Durante la segunda mitad del siglo XX comenzó a acrecentarse el interés por esta temática, y junto al libro que Hugh Cooper y Howard Toplansky publicaron en 1968, *Essentials of bassoon technique*, que es probablemente el trabajo más completo de investigación sobre las digitaciones que se ha publicado hasta el momento, empezaron a surgir diferentes tipos de publicaciones como la revista *To the World's Bassoonist* (1969-1977) a la que siguió *The Double Reed* (desde 1978 hasta la actualidad) y el importante trabajo de recopilación de digitaciones de Werner Seltmann y Günter Angerhöfer publicado en una colección de seis volúmenes titulado *Das Fagott* (1978).

A pesar de la existencia de todas estas publicaciones, sorprende sobremanera cómo ha pasado desapercibido el tema de las digitaciones en la enseñanza del fagot; aunque algunos tratados de iniciación incluyan alguna tabla básica, en cierto modo testimonial, encontramos pocas publicaciones sobre cómo enseñar o cómo aprender las digitaciones y las ventajas o desventajas del uso de unas frente a otras (Herfurth y Stuart 1956, Wastall 1983, Sebba 2001). Las escasas referencias las encontramos en publicaciones como la de Archie Camden en su *Bassoon Technique* (1962) o más recientemente William Waterhouse en su libro *Bassoon* (2003), quien analiza dicha problemática desde la perspectiva del educador tras una dilatada carrera dedicada tanto a la interpretación como a la enseñanza.

INTRODUCTION

Historically, an abundance of evidence exists on the importance of fingering from an educational and interpretive viewpoint. Examples of this can be found in *Nouvelle Méthode de basson* by Étienne Ozi (1803), *Traité sur le perfectionnement du basson* by Carl Almenröder (1824) and *Método para fagot* by Antonio Romero (1873). Amongst these works, that produced by Almenröder —bassoonist, composer, and constructor— should be particularly emphasised as being one of the first to make connections between fingering, orchestral practice, and the improvement and technical development of the instrument.

During the second half of the 20th century, interest in this topic started to grow. Following the 1968 publication of Hugh Cooper and Howard Toplansky's *Essentials of Bassoon Technique*, perhaps the most complete research work on fingering published to date, different types of publications started to emerge, such as the magazine *To the World's Bassoonists* (1969-1977) which later became *The Double Reed* (1978-present), and the important compendium of fingering patterns published by Werner Seltmann and Günter Angerhöfer in a collection of six volumes entitled *Das Fagott* (1978).

Despite the existence of these publications, surprisingly, the topic of fingering in bassoon teaching has been somewhat neglected. Although some beginner materials include basic tables which are, to a certain extent, testimonial, few publications are available that tackle the methods by which fingering should be learnt or taught and the advantages or disadvantages of using certain styles over others (Herfurth & Stuart 1956, Wastall 1983, Sebba 2001). The few references available are found in publications such as *Bassoon Technique* (1962) by Archie Camden and more recently, *Bassoon* (2003) by William Waterhouse. The latter analysed this issue from the perspective of an educator after a long career dedicated to both performing and teaching.



Es algo asumido entre los profesionales del fagot el hecho de que no existan unas digitaciones estandarizadas, es decir, de uso generalizado entre los fagotistas, pero la gran variedad de digitaciones que se utilizan repercute de manera directa en la enseñanza de las mismas, afectando por tanto, no sólo a los procesos de enseñanza-aprendizaje del instrumento, sino al desarrollo profesional de estos músicos.

Por eso, la principal razón que justifica nuestro interés por estudiar las digitaciones del fagot, es que tanto los profesores como quienes se dedican a la interpretación, necesitan que se les proporcionen los elementos conceptuales necesarios para la reflexión y comprensión de las acciones didácticas que realizan como parte del desarrollo de su competencia profesional. Debemos tratar de contribuir a la formación de músicos que desde una sólida base de conocimiento, sean capaces de reflexionar sobre sus decisiones y tomar conciencia de cuáles son los aspectos a tener en cuenta con vistas a la mejora de su práctica profesional.

Este libro presenta un minucioso estudio de digitaciones obtenidas no sólo de la consulta de la multitud de fuentes impresas que se han recopilado, sino lo que consideramos más importante, a partir de la experiencia formativa y artística del gran número de profesionales de este instrumento que han contribuido con sus aportaciones a hacer de éste un trabajo único, ya que con todas ellas han podido incorporarse además, a modo de ejemplo, una propuesta de aplicación práctica de algunas digitaciones a través del repertorio del instrumento.

A la hora de presentar el material, hemos optado por categorizarlas en dos grandes grupos: “digitaciones básicas” y “digitaciones avanzadas”. Como “digitaciones básicas”, nos referimos a todas aquellas que debe conocer un fagotista durante su formación, y que incluso pueden ser varias para una misma nota. Por el contrario, denominamos “digitaciones avanzadas” a las que, a diferencia de las anteriores, se utilizan ocasionalmente para un pasaje concreto o en líneas generales con menos frecuencia que las consideradas básicas.

Professional bassoonists acknowledge that no standardised fingering approach exists—there is no single fingering approach that could be considered prevalent. Nonetheless, the large variety of fingerings in general use has a direct impact on bassoon teaching. This not only affects the teaching-learning processes associated with the instrument, but also each musician’s professional development.

Hence, the main impetus driving our interest in examining bassoon fingering is the potential benefit that both teachers and performers will derive from conceptual elements enabling reflection on and understanding of the didactic actions which make up the general framework of their professional practice. Here, we attempt to aid the development of musicians by establishing a solid knowledge base with which they will be able to reflect on their decisions and become aware of the important aspects to consider when striving to improve their professional practice.

This book is the result of a detailed study of fingering charts gathered via an extensive search of published sources and also, more importantly, through scrutiny of the formative and artistic experience of a large number of collaborating professional bassoonists. The contributions of these professionals make the present work unique, given that they’ve all provided, with specific examples, a proposal for the practical application of certain fingering patterns throughout the instrument’s repertoire.

For our presentation of the material, we opted to establish two main categories: “basic fingering” and “advanced fingering.” By “basic fingering”, we refer to that which is learnt by bassoonists in their early instruction, and include various options for each individual note. In contrast, we define “advanced fingering” as those patterns which are only occasionally used for very specific passages or receive a general yet infrequent use compared with those patterns considered to be “basic.”



Como ya hemos mencionado, la enseñanza de las digitaciones no está estandarizada puesto que el uso de las mismas tampoco lo está. En países como España, Brasil, Guatemala, México o Uruguay, hasta hace poco más de cuatro décadas apenas había fagotes de sistema alemán, ya que se utilizaba únicamente el fagot francés. Las personas que iniciaron el cambio al sistema alemán eran ya profesionales reputados y realizaron dicho cambio de manera autodidacta, adecuando las digitaciones a sus propias características individuales. Durante muchos años se han seguido enseñando algunas digitaciones de fagot francés, y de hecho es fácil encontrar fagotistas que utilizan alguna digitación de ese instrumento, pero en la actualidad es mucho mayor el interés por utilizar las digitaciones del sistema Heckel originales para el fagot alemán.

Por el contrario, encontramos también países donde siempre se ha tocado con fagot sistema alemán o donde el uso del sistema francés era algo testimonial y no utilizado a nivel profesional. Tal es el caso de Cuba, Ecuador, Venezuela o Argentina, países en los que la práctica del instrumento estuvo inicialmente influenciada por fagotistas centroeuropeos o de Europa del Este y posteriormente de países norteamericanos, pero donde tampoco puede constatarse la existencia de digitaciones estandarizadas.

Sea cual fuere el sistema empleado, son muchos los fagotistas que coinciden en destacar la necesidad de disponer de un material que permita aprender, asimilar y afianzar una digitación nueva, lo que nos conduce de nuevo a la razón principal que ha motivado nuestro trabajo, y que no es otra que mejorar el proceso de enseñanza-aprendizaje del fagot convirtiéndolo en objeto de investigación educativa, y dar respuesta así al interés de los profesionales de este instrumento por profundizar en cuestiones de índole didáctica para subsanar las carencias formativas que existen en relación a un tema tan crucial como es la enseñanza de las digitaciones.

As already mentioned, the teaching of fingering is not standardised as there are many varieties of usage patterns. In countries such as Spain, Brazil, Guatemala, Mexico, and Uruguay, as recently as four decades ago barely any German-style bassoons were even available, with the French bassoon still in exclusive use. Those who initiated the change to German-style were established and highly reputed professionals who made the transition in a self-taught manner, adjusting fingering styles to meet their own individual needs and characteristics. For many years, some French bassoon fingering styles continued to be taught to students using German-style bassoons. In fact, it's easy to find bassoonists who still use certain fingerings that might be considered "French", although presently there is far greater interest in using the original Heckel fingering system when playing the German bassoon.

In contrast, there are countries where the German-style bassoon has always been played, or in which the French-style has been played only for reference; not at a professional level. Such is the case in Cuba, Ecuador, Venezuela and Argentina. In these countries, bassoon playing was initially influenced by players from Central or Eastern Europe and later by those from North America. Regardless, here, standardised fingering approaches are also found to be nonexistent.

Whatever the system employed, many bassoonists agree that there is a need to make material available which will enable the learning, assimilating, and fine-tuning of a new fingering approach. This brings us back to the primary motive behind the present work: to improve the teaching-learning processes related with the bassoon and turn them into the object of educational research. In doing so, we hope to provide a response to the interest shown by professional bassoonists in expanding our knowledge pertaining to didactic issues. This should help address the training deficiencies currently found in an aspect of bassoon playing as crucial as the teaching of fingering.



TÉRMINOS APLICADOS

APPLIED TERMS

Digitación básica	=	Básica	=	Basic fingering
Digitación avanzada	=	Avanzada	=	Advanced fingering
Digitación muda	=	Muda	=	Muted fingering
Digitación técnica	=	Técnica	=	Technical fingering
Digitación resonancia	=	Resonancia	=	Resonance fingering
Digitación trémolo	=	Trémolo	=	Tremolo fingering
Digitación legato	=	Legato	=	Legato fingering
Propuesta de aplicación práctica	=	PAP	=	Proposal for application in practice

PRINCIPALES SÍMBOLOS

MAIN SYMBOLS

Digitación principal



Commonly used fingering

Digitación alternativa



Alternate fingering

Digitación ocasional



Occasionally used fingering

Las áreas rellenas indica las llaves utilizadas o los orificios cubiertos



Filled-in areas indicate keys in use or tone hole covered

Las áreas ralladas indican el uso opcional o alternativo de la llave u orificio a cubrir



Striped areas indicate optional or alternate use of a key or tone hole which is covered

Orificio abierto	○	Open tone hole
3/4 Orificio abierto	◐	3/4 Open tone hole
1/2 Orificio abierto	◑	1/2 Open tone hole
1/4 Orificio abierto	◒	1/4 Open tone hole
Orificio cerrado	●	Closed tone hole





DIGITACIONES DE TRINO Y TRÉMULO


TRIL AND TREMOLO FINGERINGS


En digitaciones de trino o trémolo, las llaves u orificios que cambian se representan coloreados como se muestra a continuación:

In trill or tremolo fingering, the changing keys or holes are color coded, as follows:

 Rojo - Presionar (llave) o cubrir (orificio)

 Red - Press (key) or cover (hole)

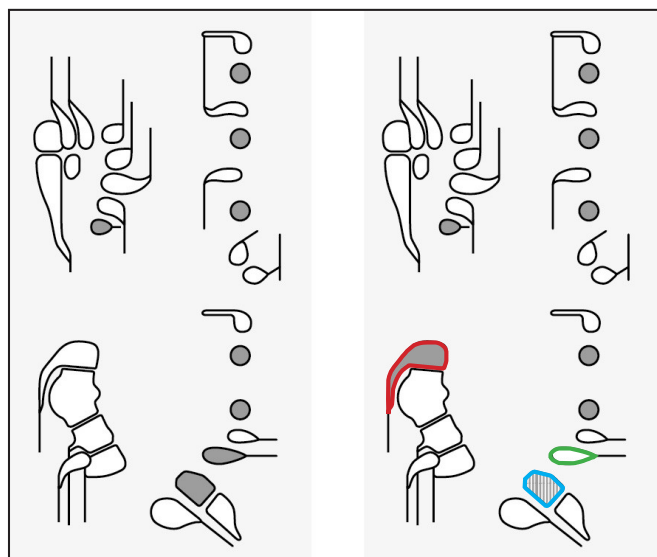
 Verde - Levantar (llave) o destapar (orificio)

 Green - Lift (key) or uncover (hole)

 Azul - Cambio opcional

 Blue - Optional Change

Ejemplo /Example





Digitación de trino / Trill fingering

En las digitaciones de trino o trémolo que necesitan preparación o inicio, las dos primeras digitaciones muestran la preparación, y las siguientes las batidas.

For trills and tremolos that need a “preparatory” fingering to get the figure started, the first two fingerings show the preparation or start, and the next two show how to continue the trill or tremolo.

Ejemplo / Example



Preparación o inicio / Preparatory or start

Batidas / Trill or tremolo

Digitación de trémolo / Tremolo fingering

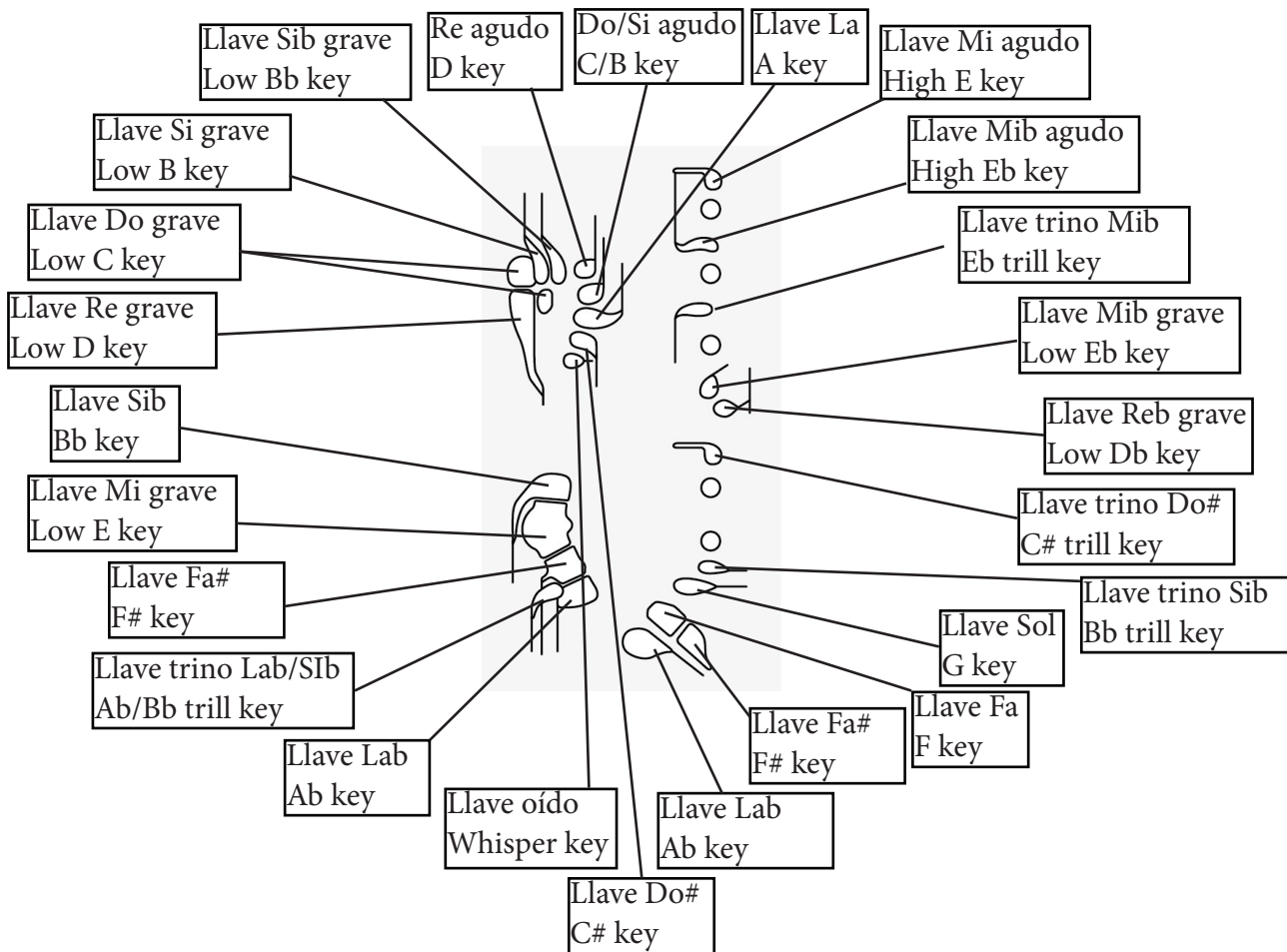


Sobre las digitaciones de trémolo, esta figuración no indica necesariamente un trémolo. En algunos casos tan solo indica la unión entre dos notas, pero solo una vez, ya que no siempre es posible cambiar rápidamente de una a otra. Dichos casos están marcados con un asterisco de color rojo. *

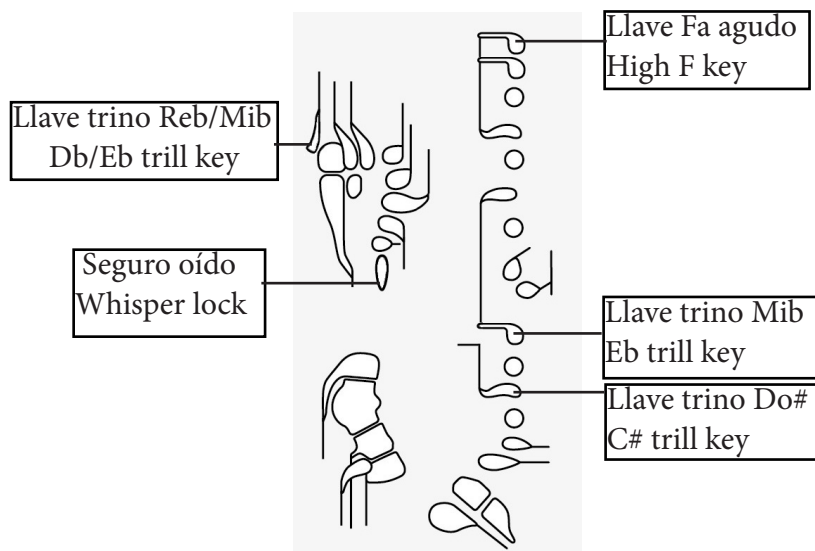
Regarding the tremolo fingerings, these notations don't necessarily always indicate a tremolo. In some cases, they merely indicate a way to connect two notes, but only once, as rapidly switching back and forth is not always possible. Such cases have been marked with a red asterisk. *



DIAGRAMA DE LAS LLAVES DEL FAGOT / DIAGRAM OF THE BASSOON KEYS

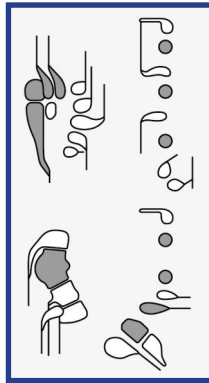
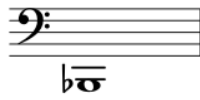


Llaves especiales / Special keys

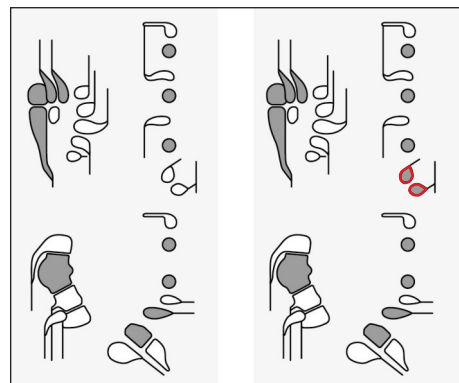
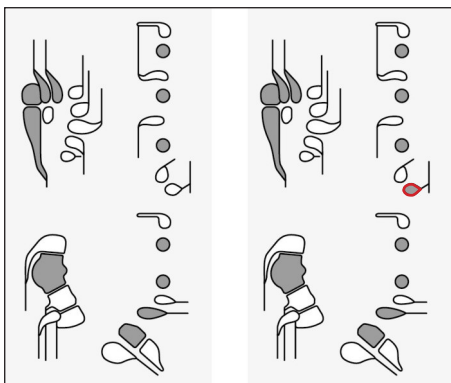
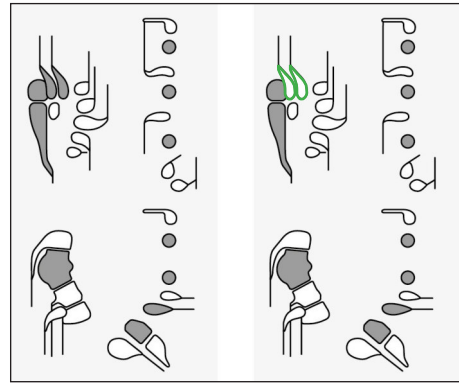
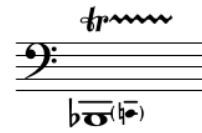
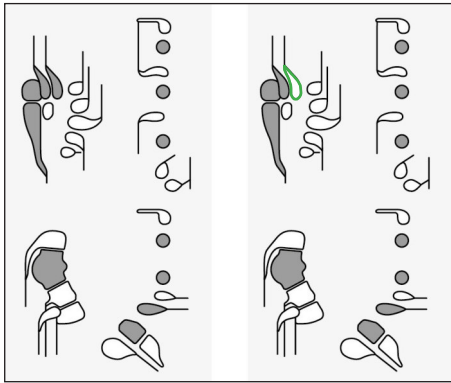


DIGITACIONES

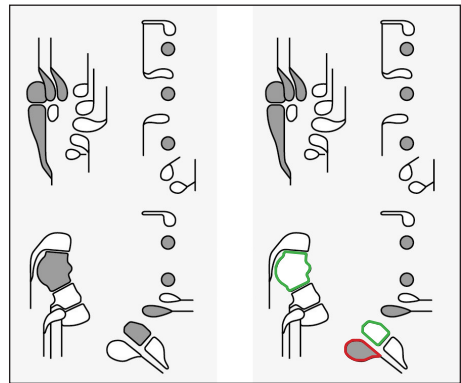
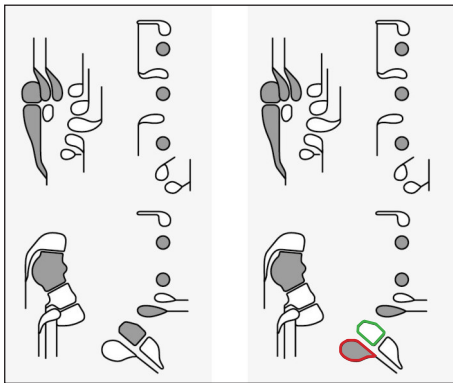
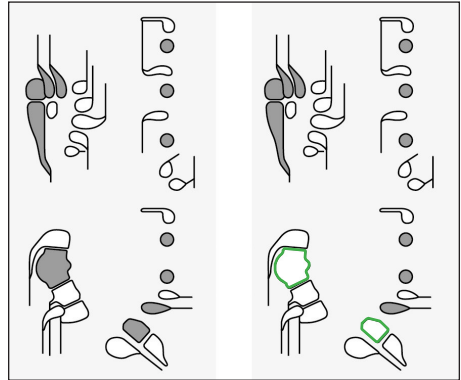
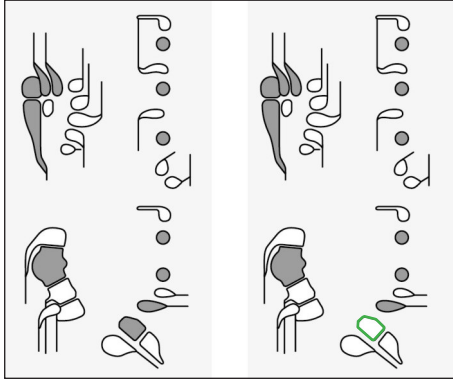
FINGERINGS

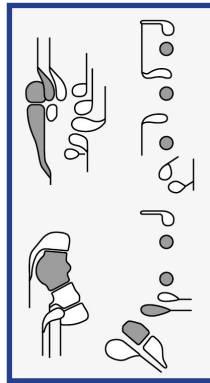
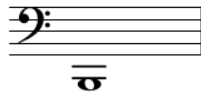


Básica*

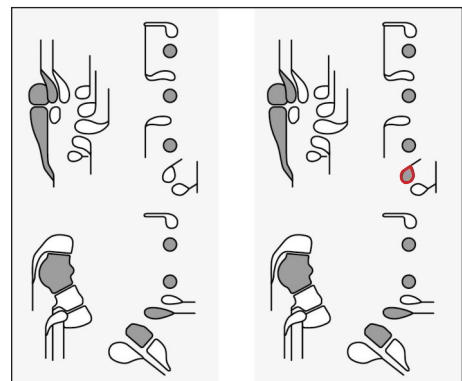
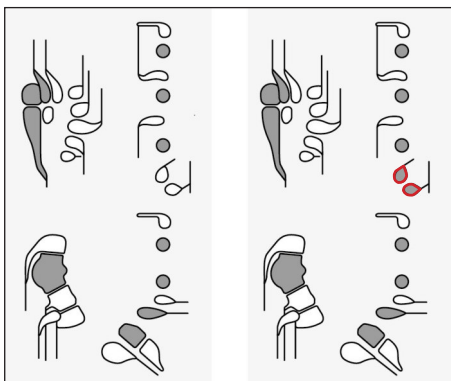


* No existe digitación alternativa / There is no alternate fingering.

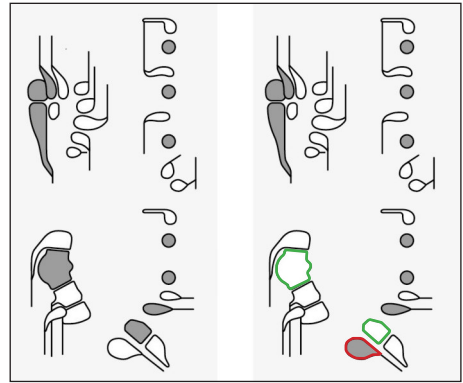
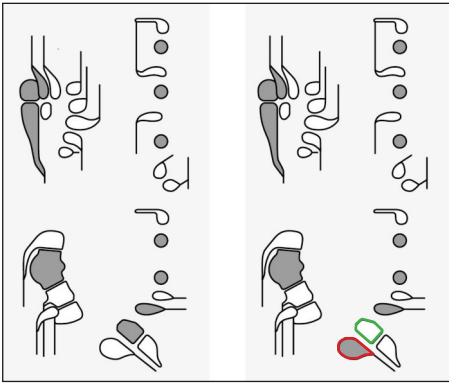
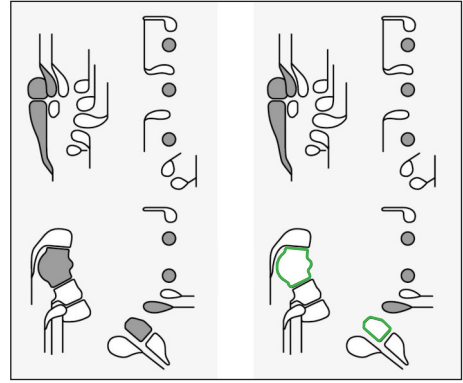
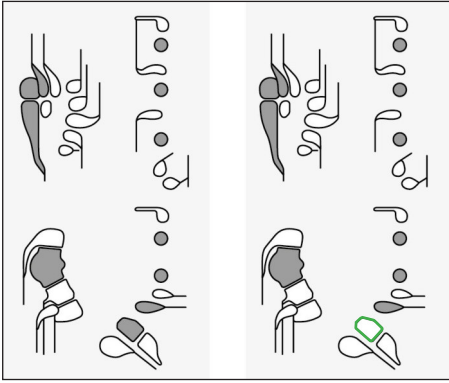


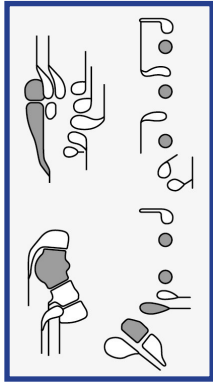


Básica*

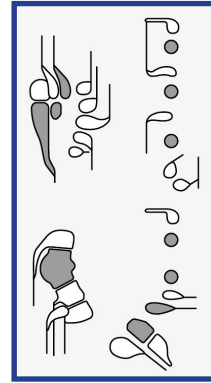


* No existe digitación alternativa / There is no alternate fingering.

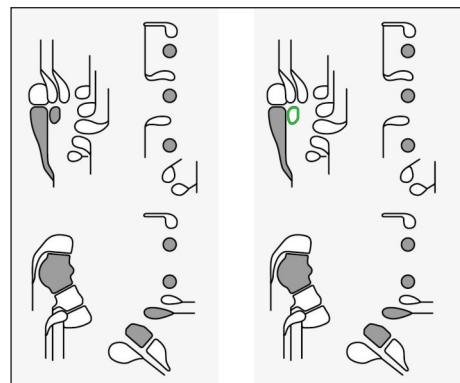
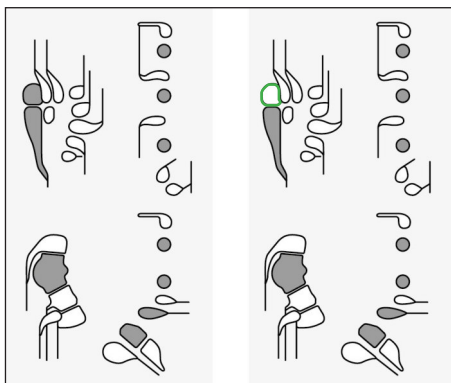
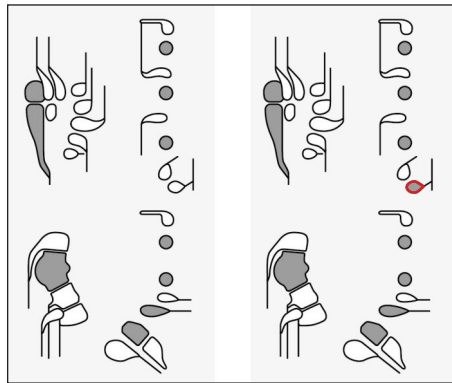


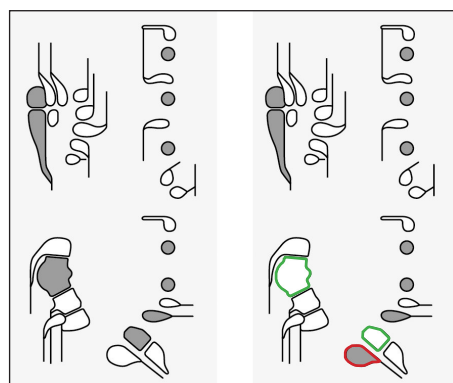
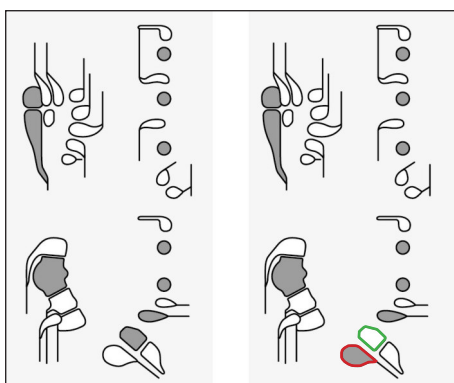
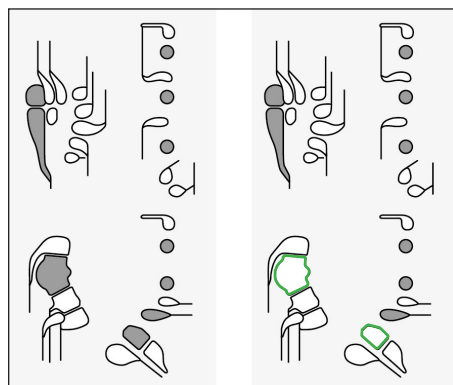
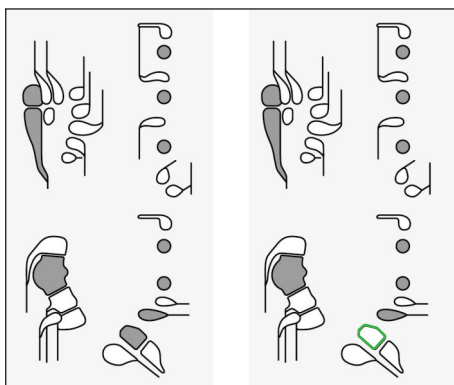
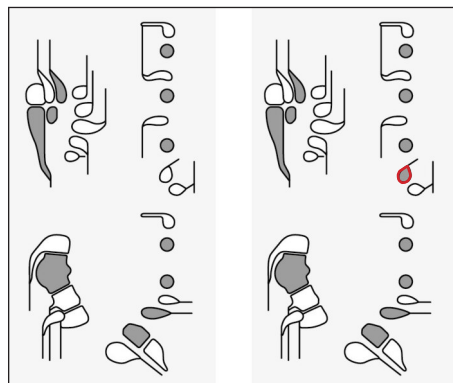
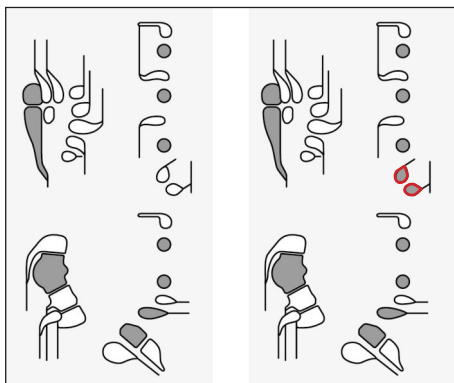


Básica


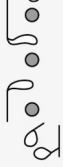








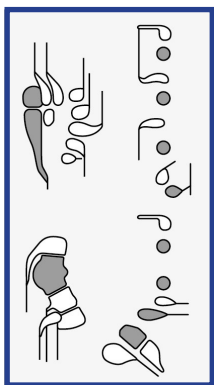
Básica / Muda



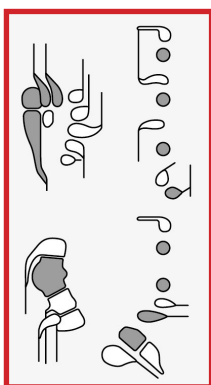




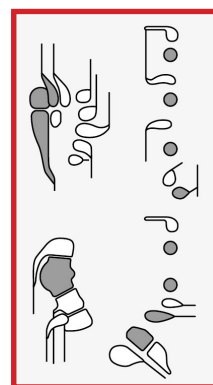


Básica



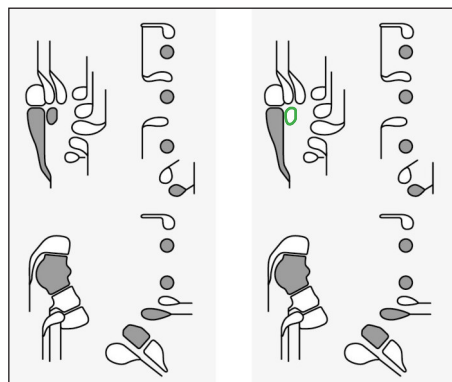
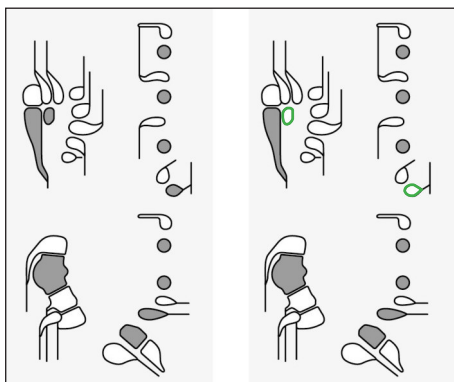
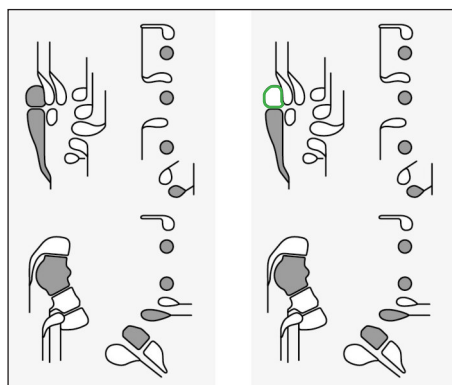
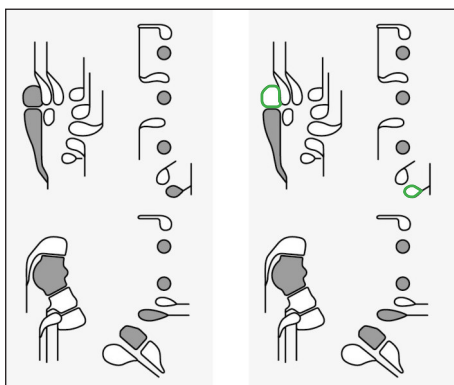
Básica / Muda

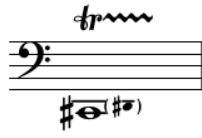
*PAP: Trémolo desde Sib₀



Básica / Muda

PAP: Trino desde Si₀

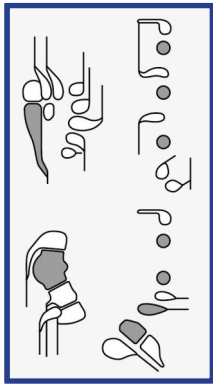
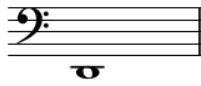




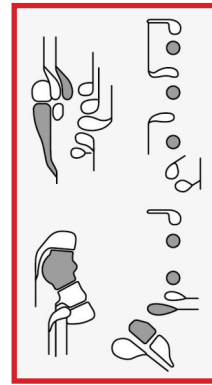




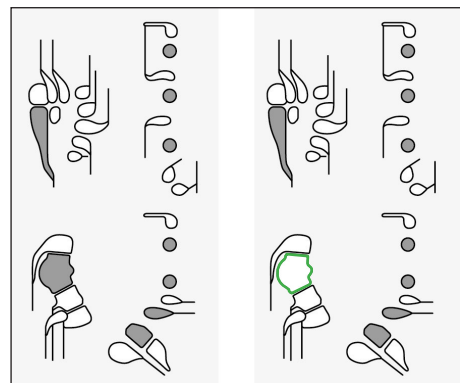
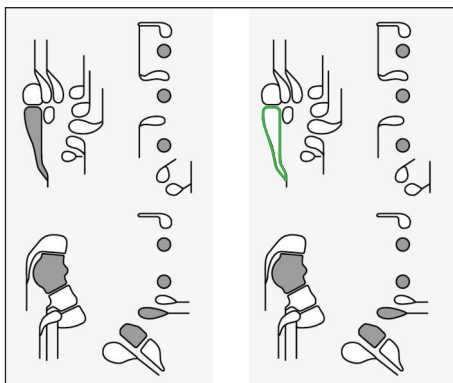
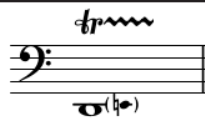
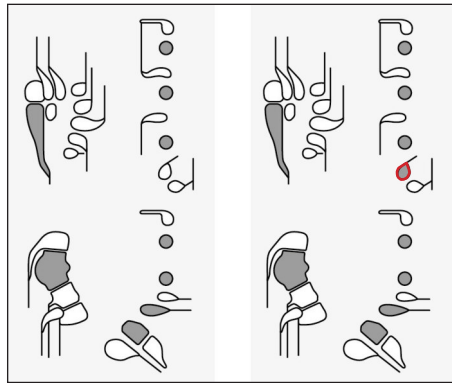


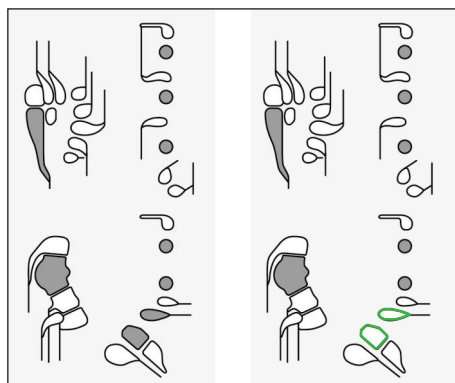
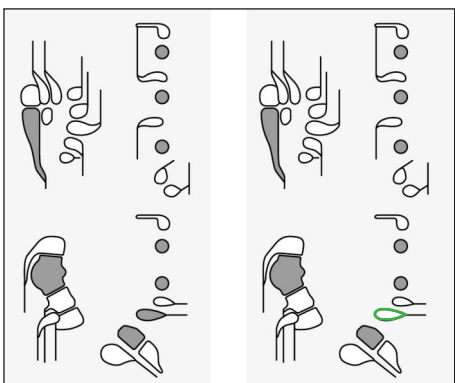
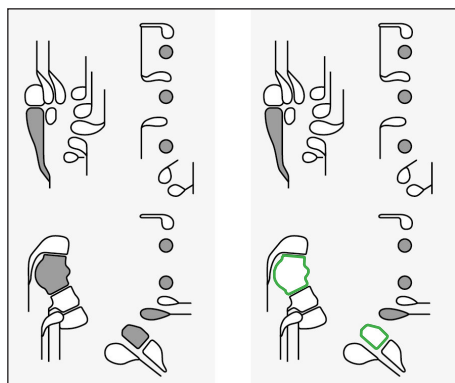
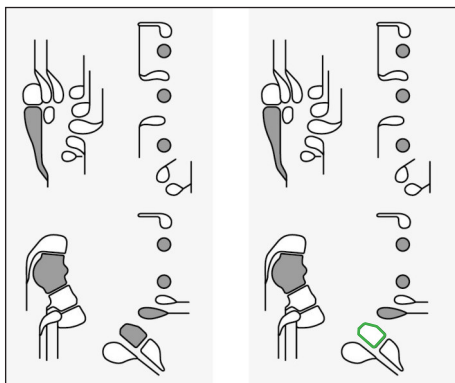
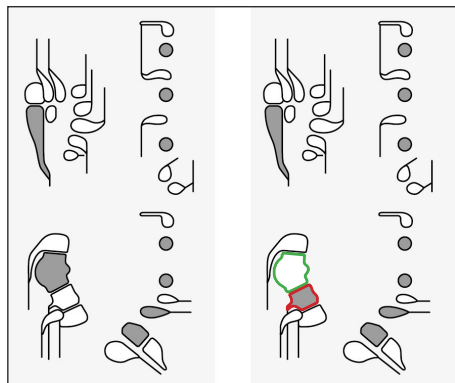
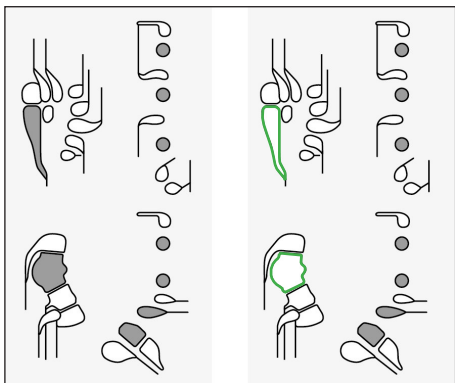


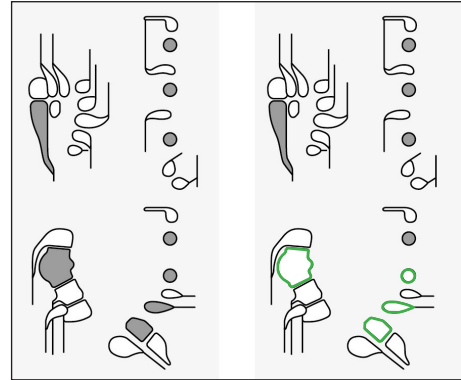
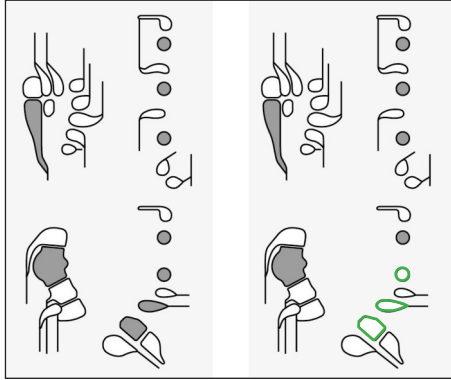
Básica

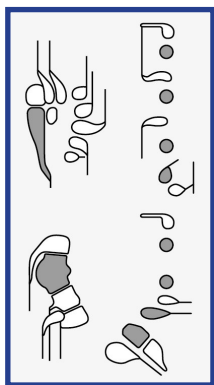


Básica / Muda

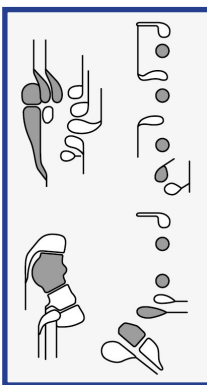




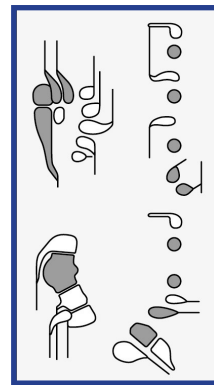




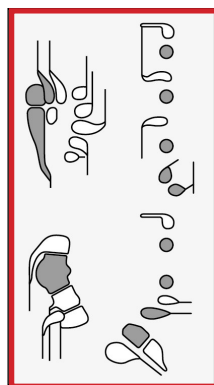
Básica



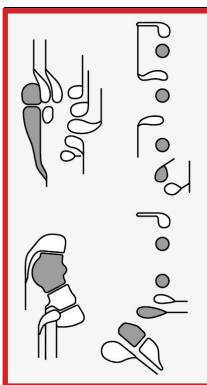
Básica / Muda
PAP: Trémolo desde Sib₀



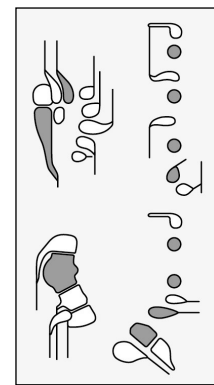
Básica / Muda
PAP: Trémolo desde Sib₀



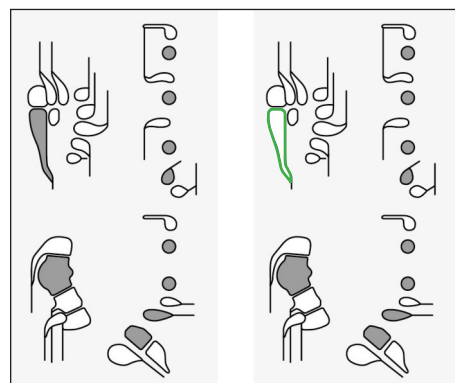
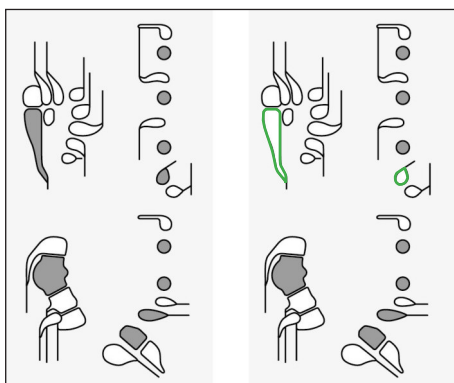
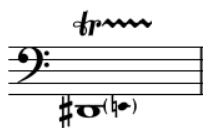
Básica / Muda
PAP: Trémolo desde Si₀

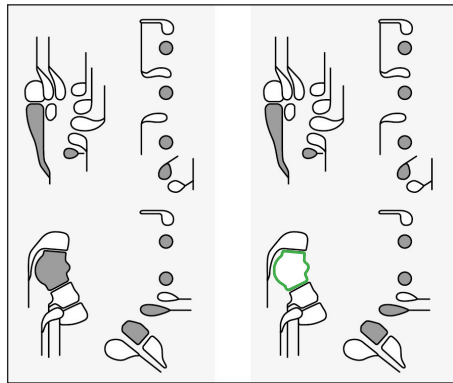
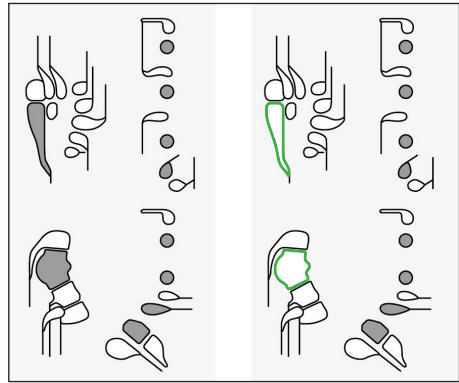
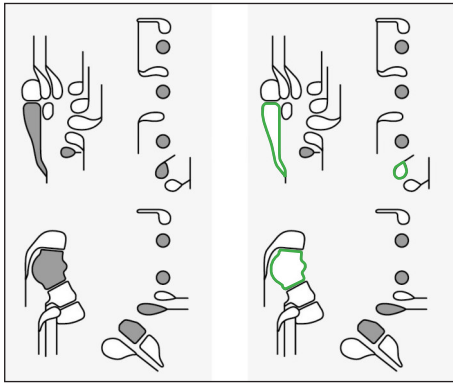


Básica / Muda
PAP: Trémolo desde Do₁

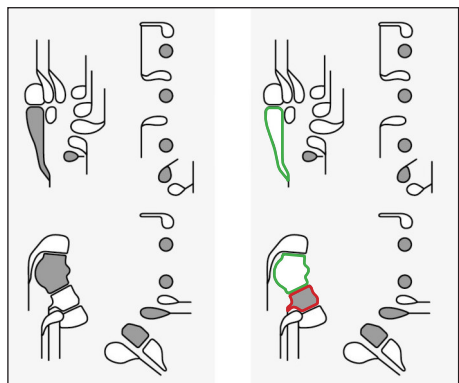
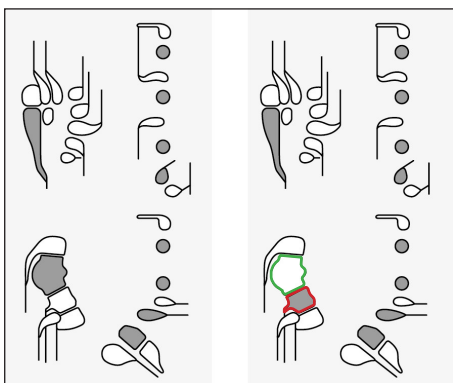


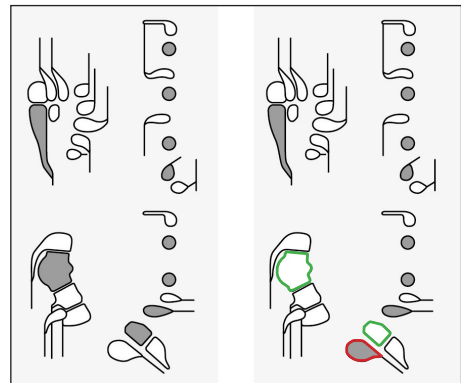
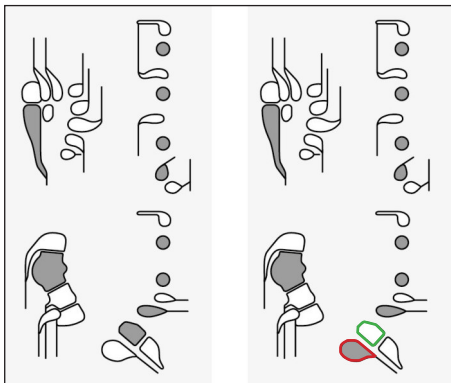
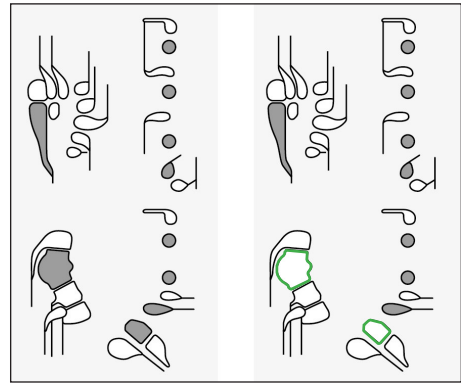
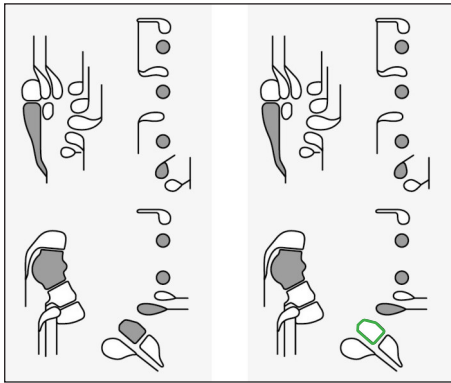
Básica / Muda

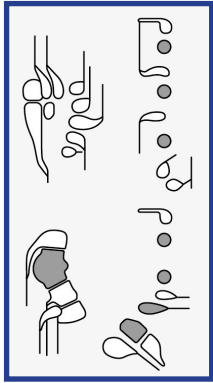
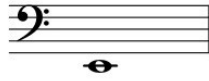




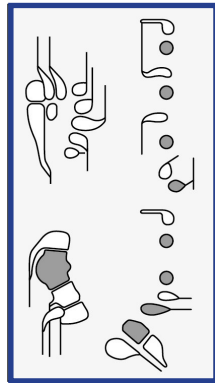
Afinación baja



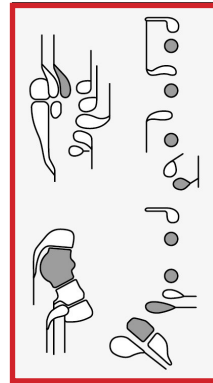




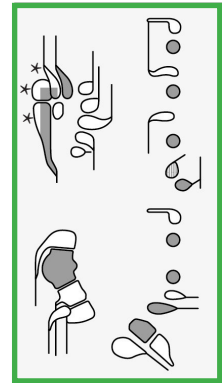
Básica



Básica / Resonancia

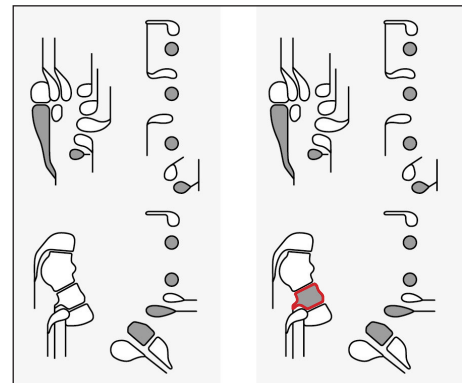
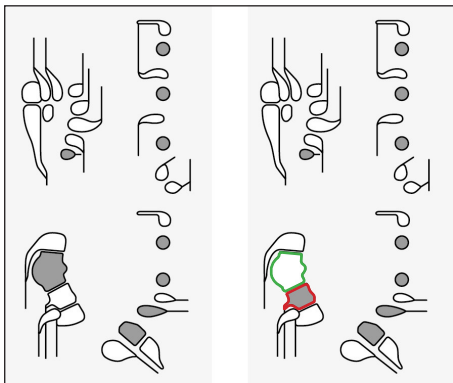
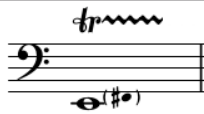
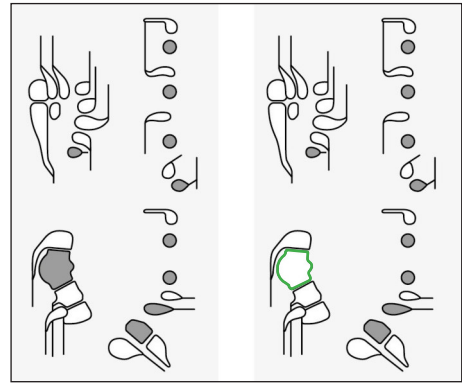
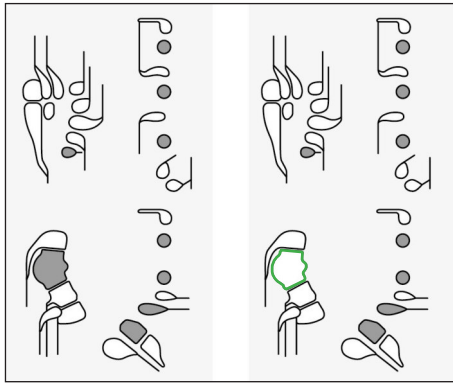


Básica / Muda

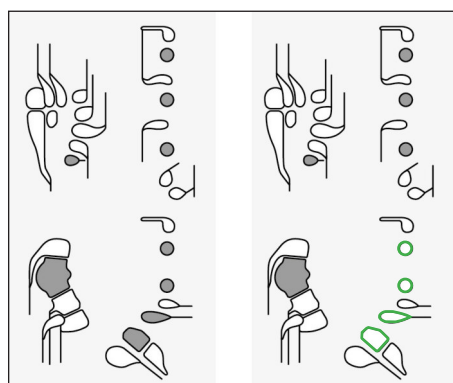
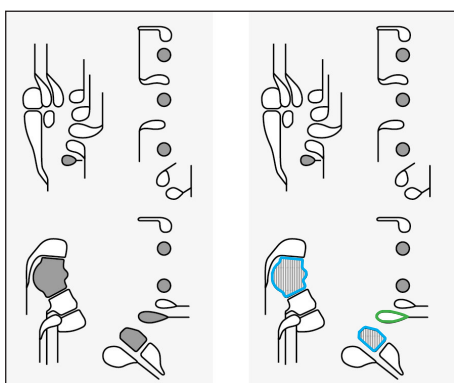
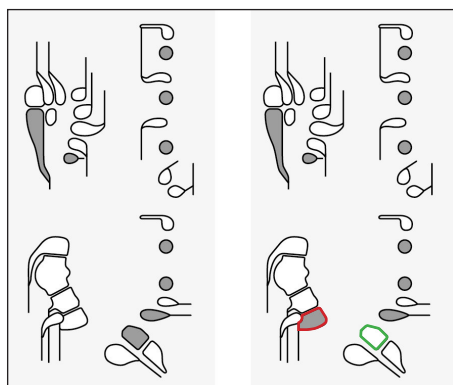
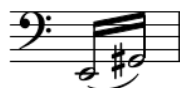
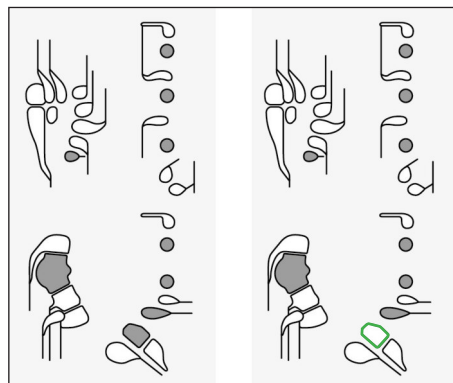
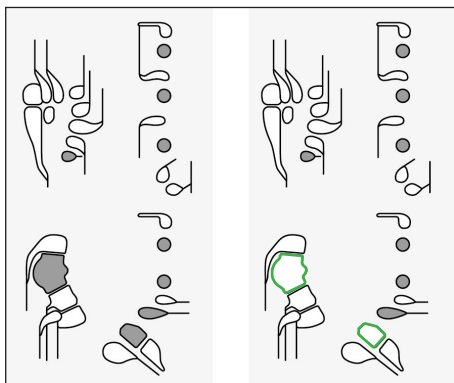


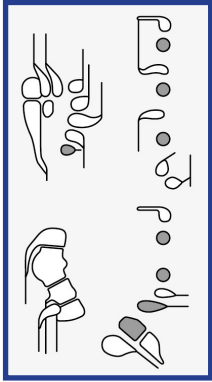
Avanzada / Muda

*Presionar parcialmente sin llegar a tapar

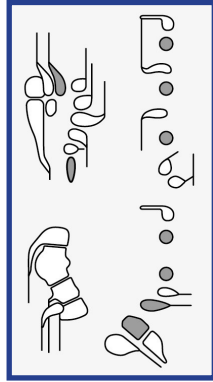


* Partially press without covering

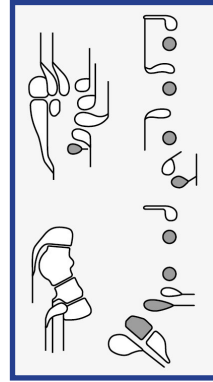




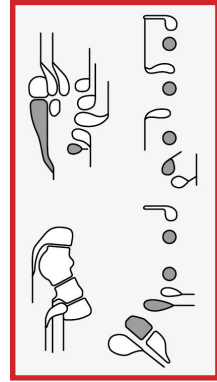
Básica



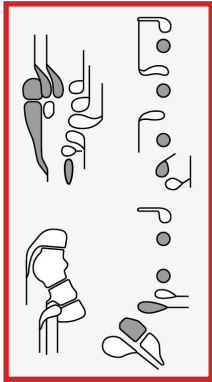
Básica / Muda



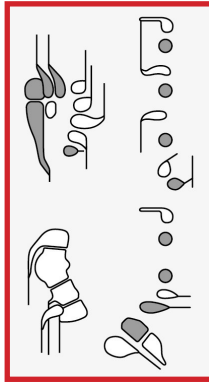
Básica / Resonancia



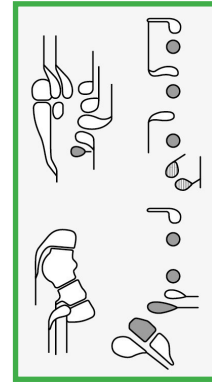
Básica / Resonancia
PAP: Afinación baja.
Trino desde Mib_1



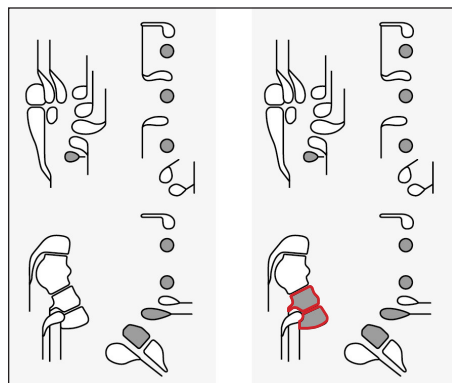
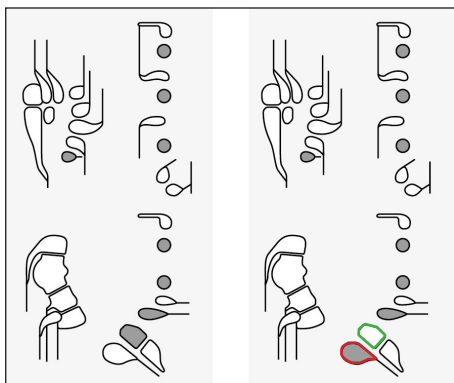
Avanzada / Muda
PAP: Trémolo desde Sib_0



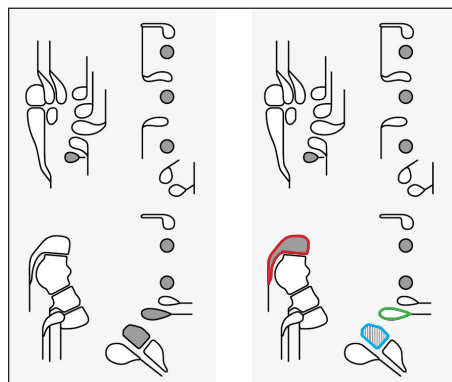
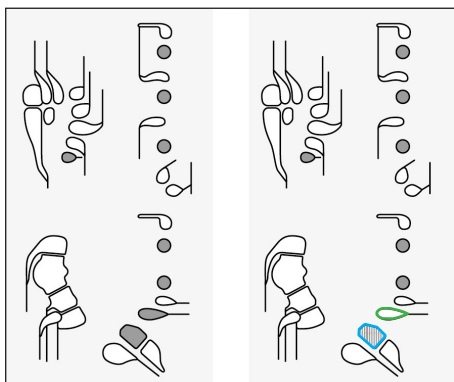
Básica / Muda
PAP: Trémolo desde Sib_0

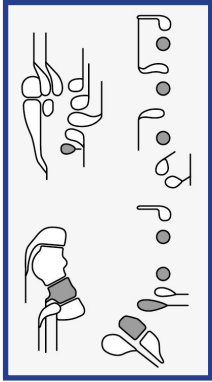


Avanzada / Resonancia

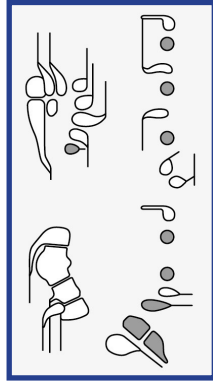


Afinación baja



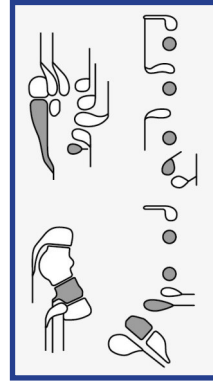


Básica



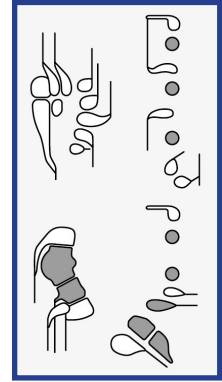
Básica / Técnica

PAP: Legato a La#/Sib₁

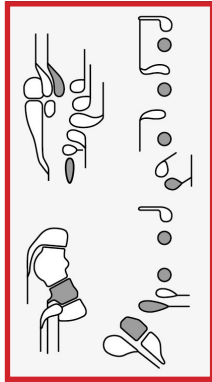


Básica / Muda

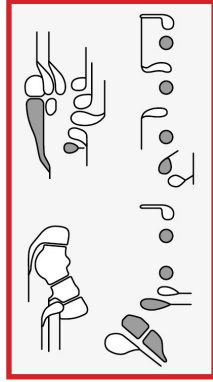
PAP: Trémolo desde Mib₁



Avanzada / Muda

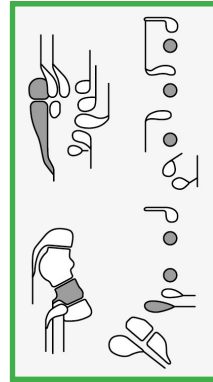


Avanzada / Muda



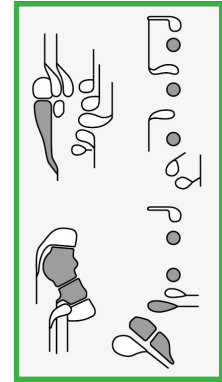
Avanzada / Muda

PAP: Trémolo desde Mib₁
Afinación baja



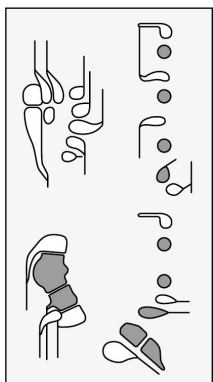
Avanzada / Muda

PAP: Trémolo desde Do₁

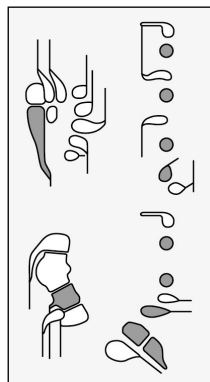


Avanzada / Muda

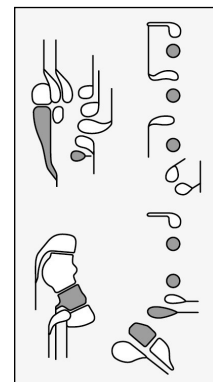
PAP: Afinación alta



Avanzada / Muda

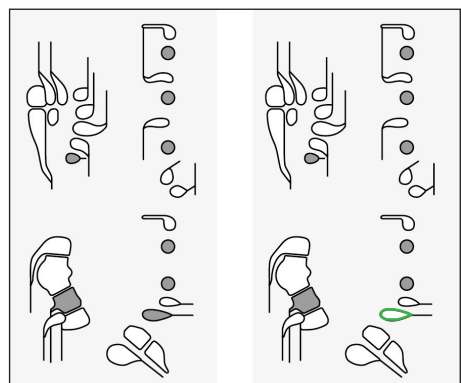
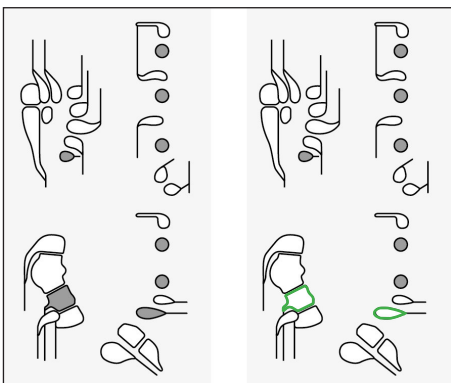
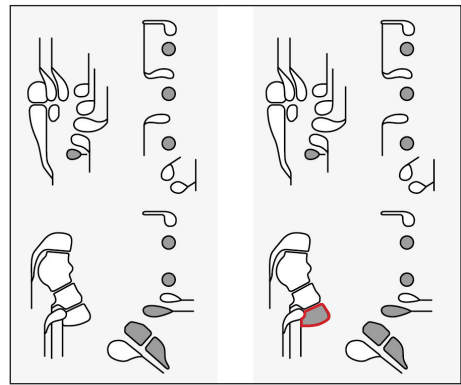
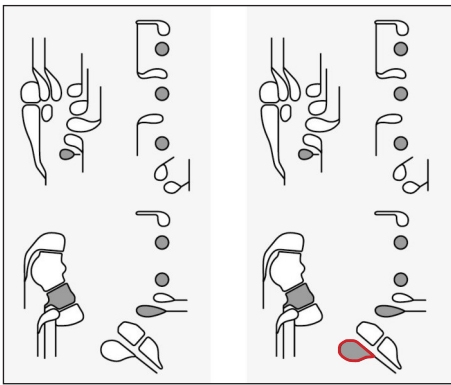
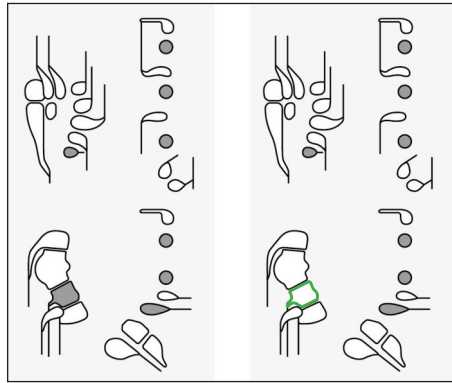


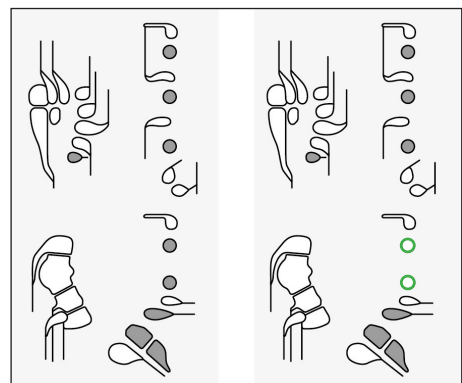
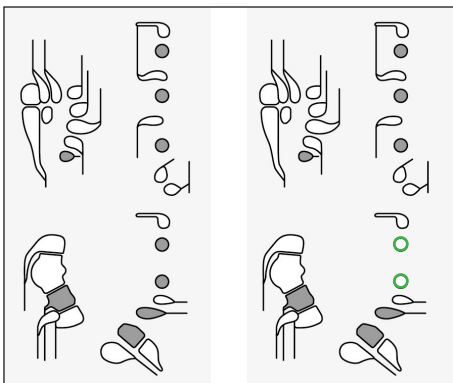
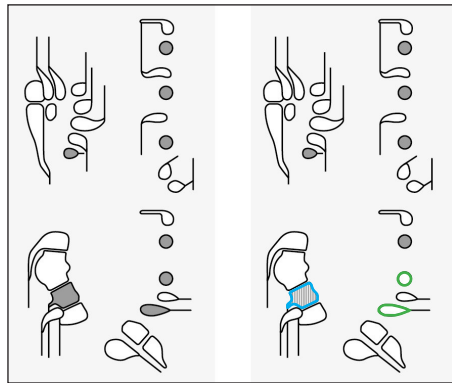
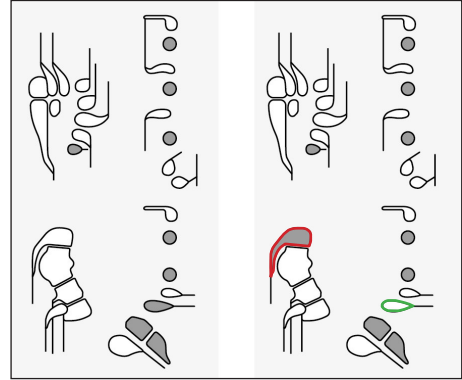
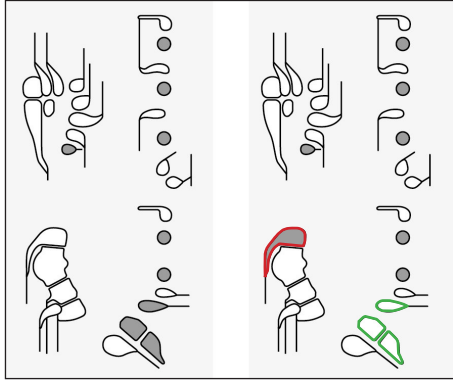
Avanzada / Muda

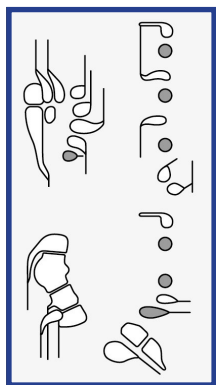


Avanzada / Muda

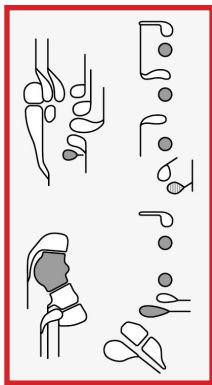
PAP: Trémolo desde Re₁



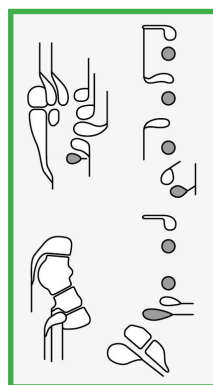




Básica

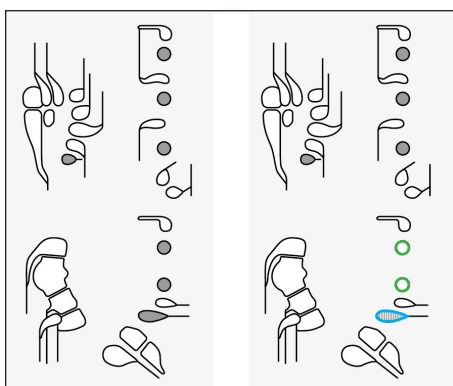
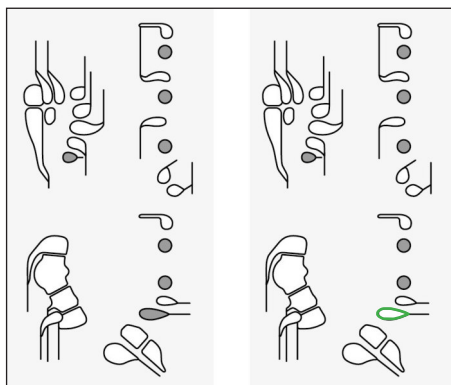
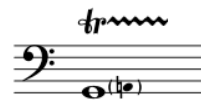
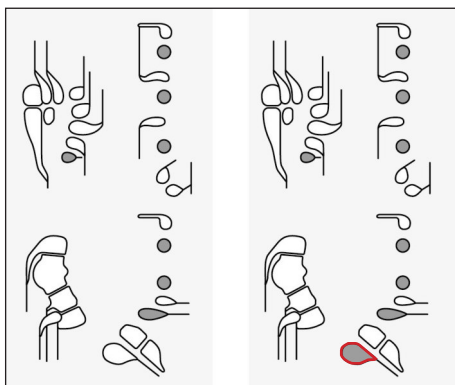


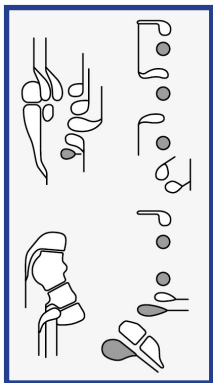
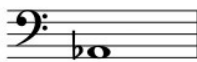
Básica / Muda



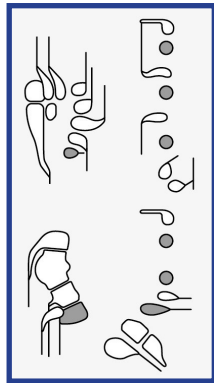
Básica / Resonancia

PAP: Trémolo desde Mi₁

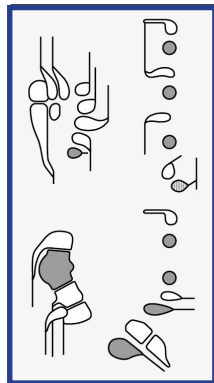




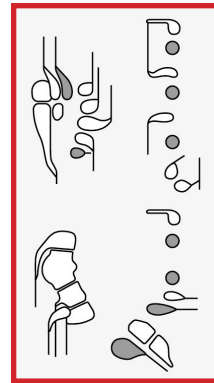
Básica



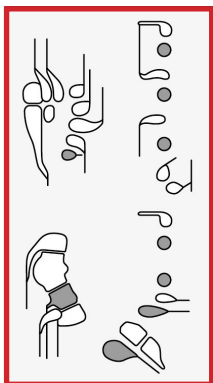
Básica / Tremolo
PAP: Trémolo desde Fa₁



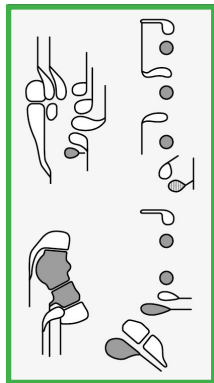
Básica / Muda



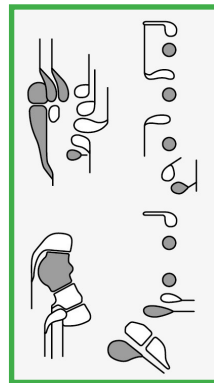
Básica / Muda



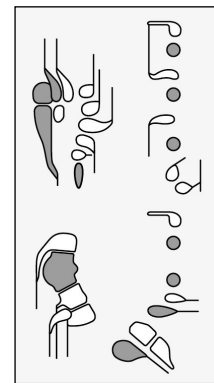
Avanzada / Muda
PAP: Trino desde Fa#₁



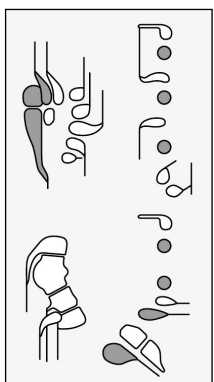
Avanzada / Muda
PAP: Trémolo desde Fa#₁
Afinación baja



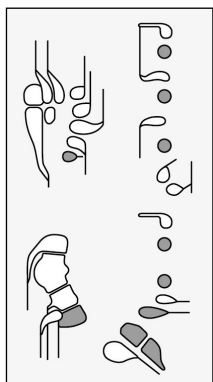
Avanzada / Muda
PAP: Trémolo desde Sib₀



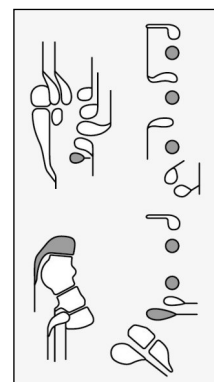
Avanzada / Muda
PAP: Trémolo desde Sib₀



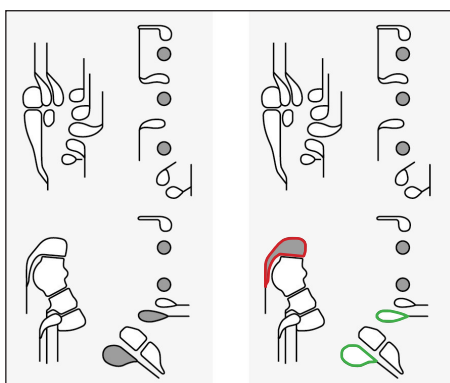
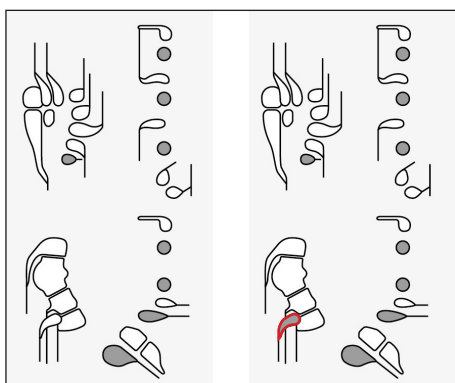
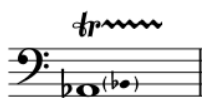
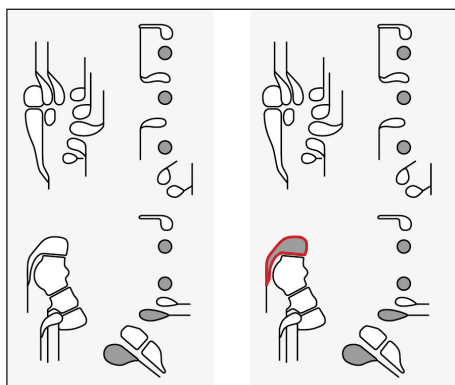
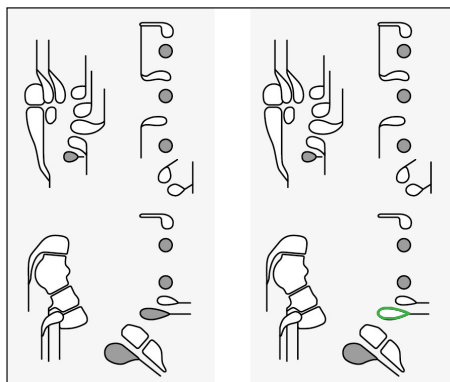
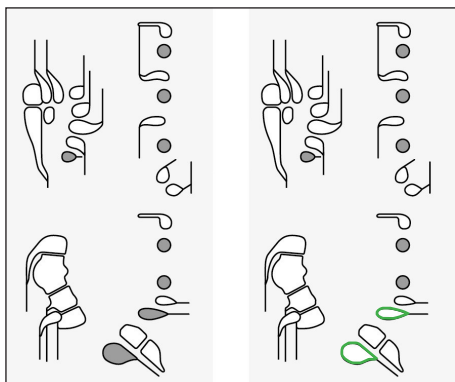
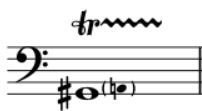
Avanzada / Muda
PAP: Trémolo desde Si₀

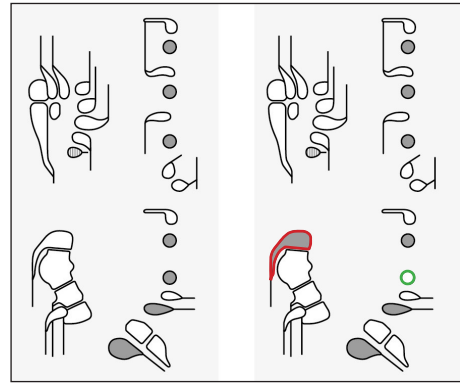
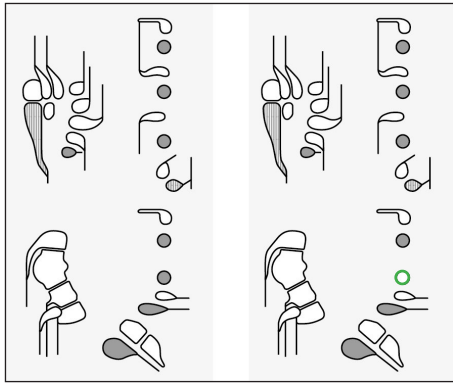


Avanzada / Muda
PAP: Trino desde Fa#₁

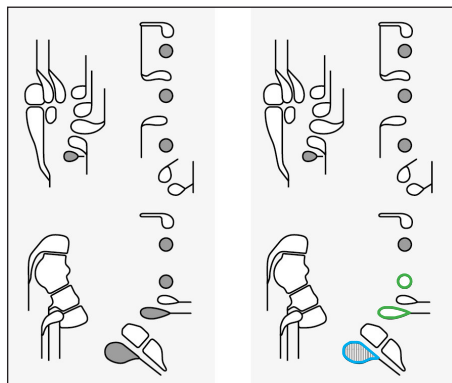
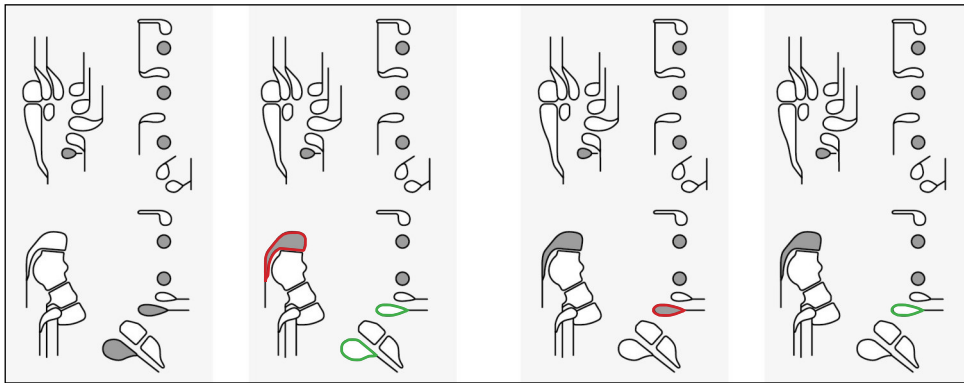


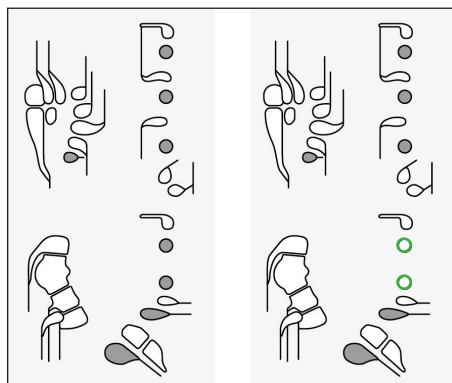
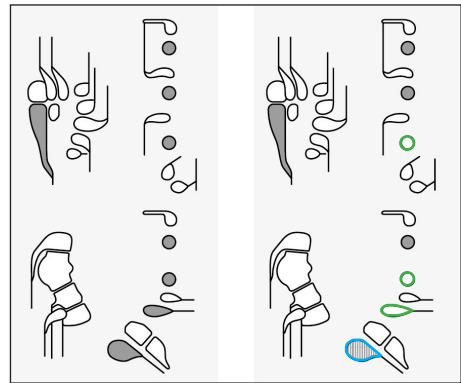
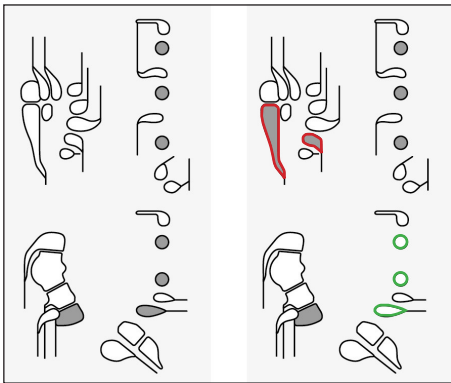
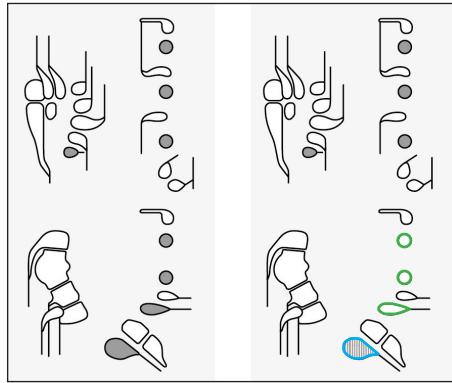
Avanzada / Técnica
PAP: Trino desde Sib₁

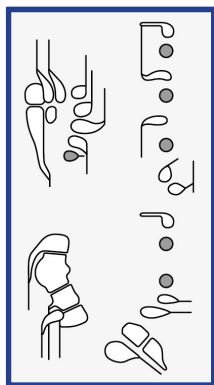




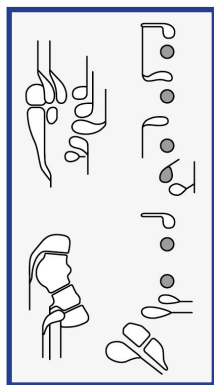
Afinación alta



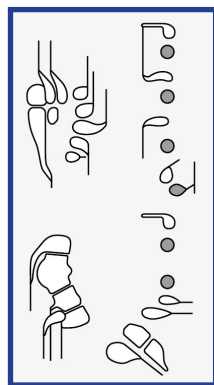




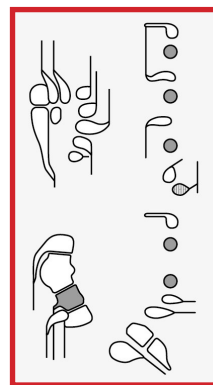
Básica



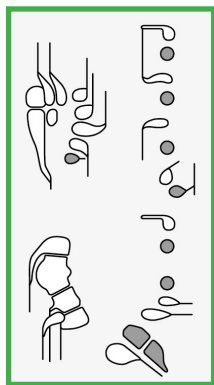
Básica / Resonancia



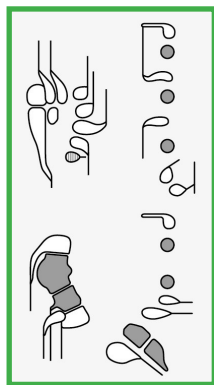
Básica / Resonancia
PAP: Afinación baja



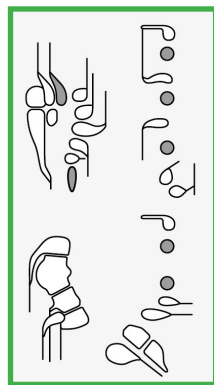
Básica / Muda
PAP: Afinación baja.
Trémolo desde Fa#₁



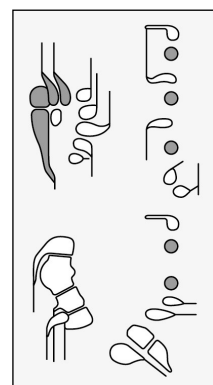
Avanzada / Muda
PAP: Afinación baja.
Trémolo desde Fa#₁



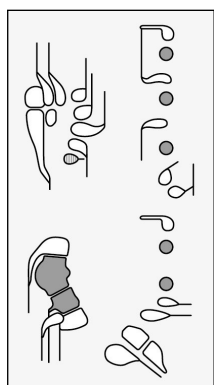
Avanzada / Muda



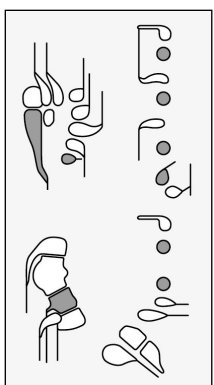
Básica / Muda



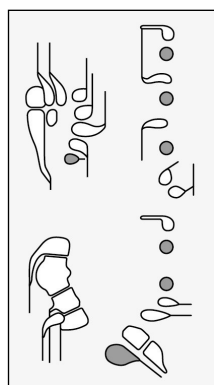
Básica / Muda
PAP: Trémolo desde Sib₀



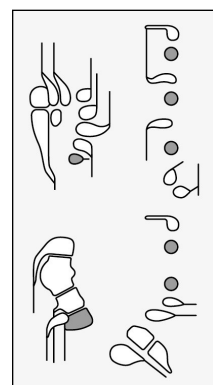
Avanzada / Resonancia
PAP: Afinación baja.
Trémolo desde Fa#₁



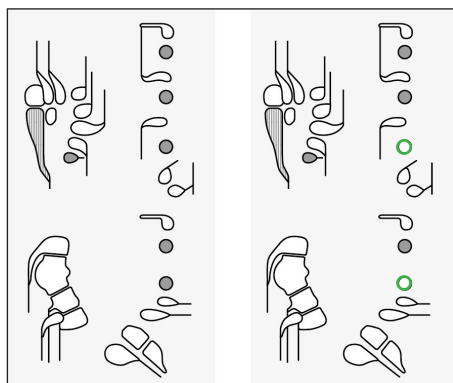
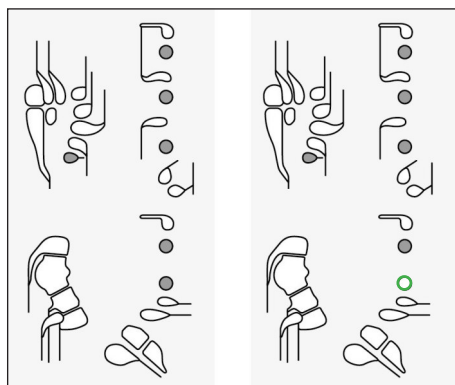
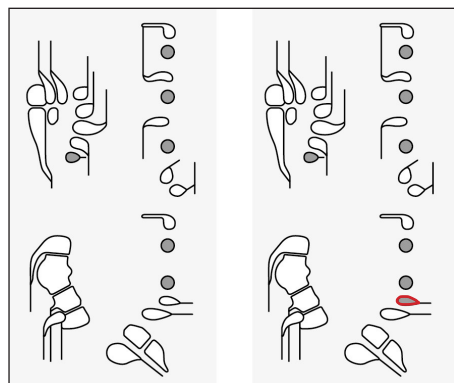
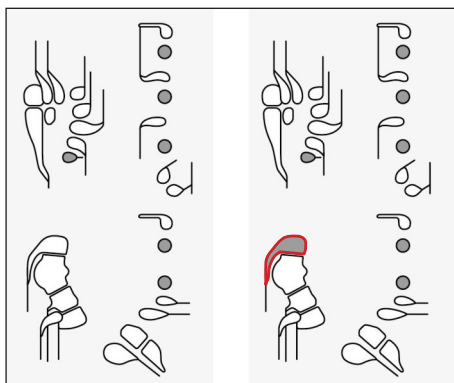
Avanzada / Muda
PAP: Afinación baja

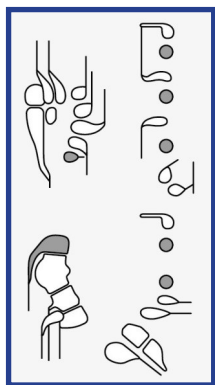
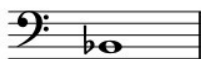


Avanzada / Técnica
PAP: Trino desde Sol#₁
Afinación alta

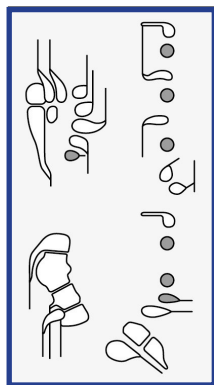


Avanzada / Técnica
PAP: Trino desde Sol#₁
Afinación alta

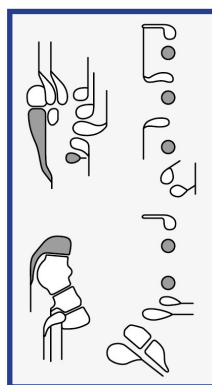




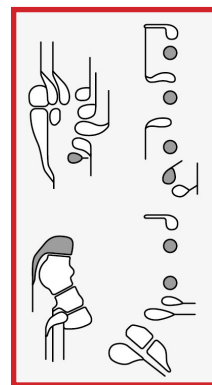
Básica



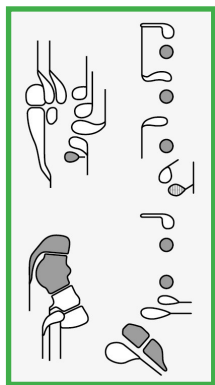
Básica / Técnica
PAP: Trino desde La₁



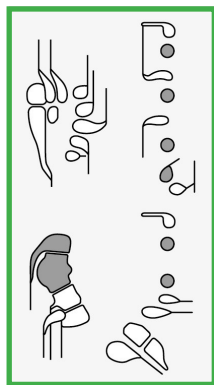
Básica / Muda



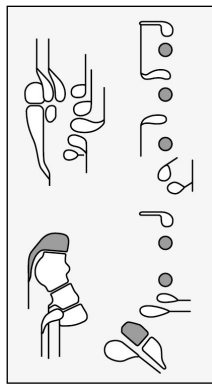
Básica / Resonancia



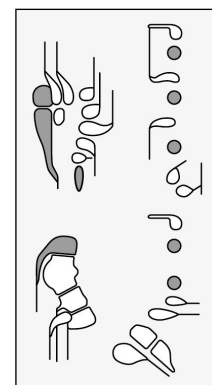
Avanzada / Muda



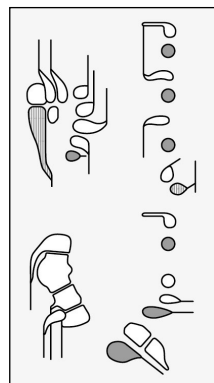
Avanzada / Resonancia



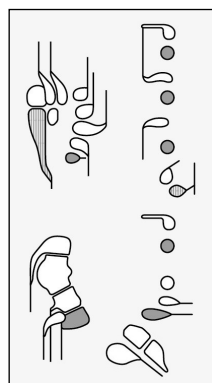
Avanzada / Resonancia



Avanzada / Muda
PAP: Trémolo desde Do₁

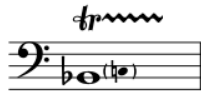


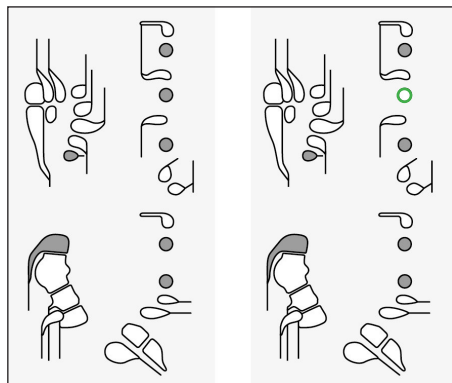
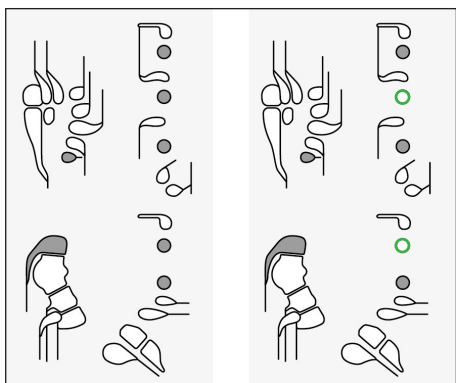
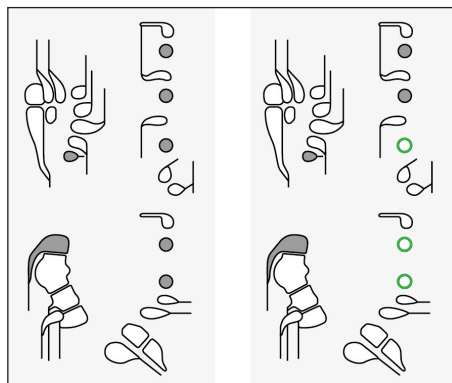
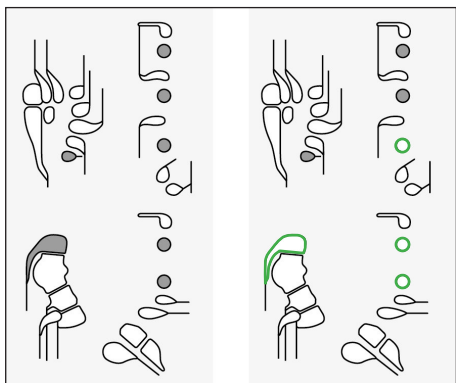
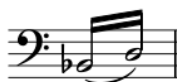
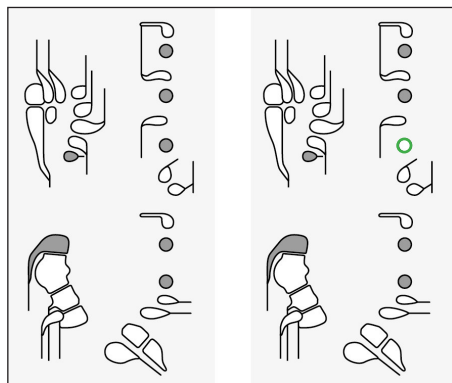
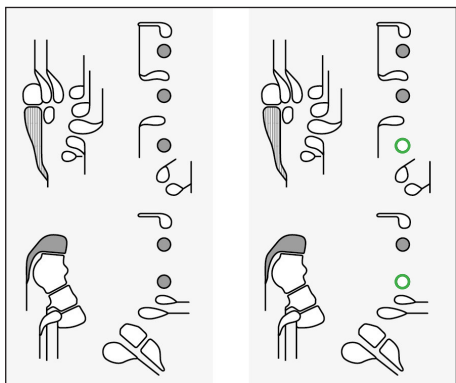
Avanzada / Técnica
PAP: Trino desde Lab₁

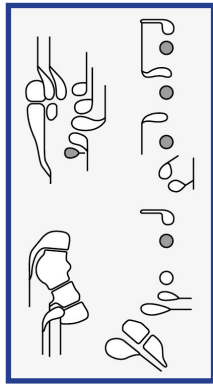
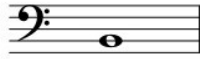


Avanzada / Técnica
PAP: Trino desde Lab₁

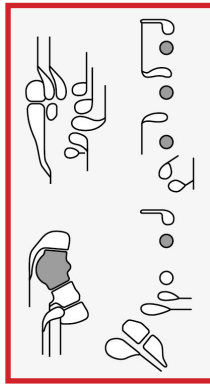




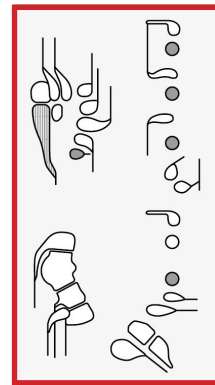




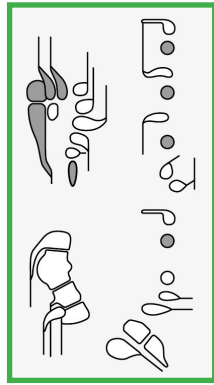
Básica



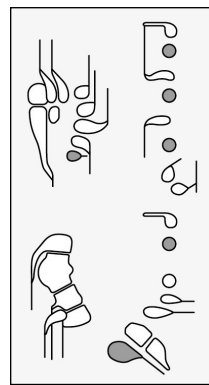
Básica / Muda
PAP: Trémolo desde Mi₁



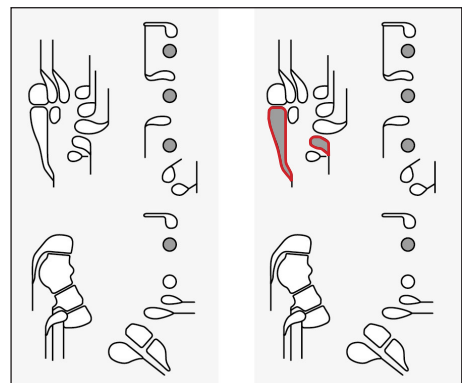
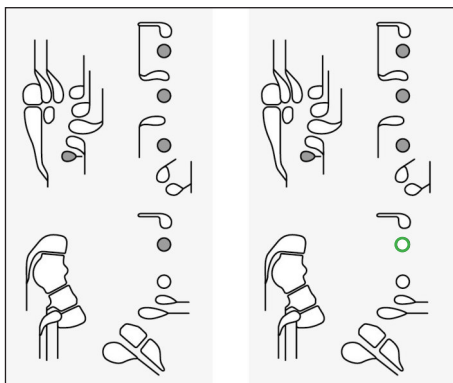
Básica / Muda
PAP: Trino a Do#₂

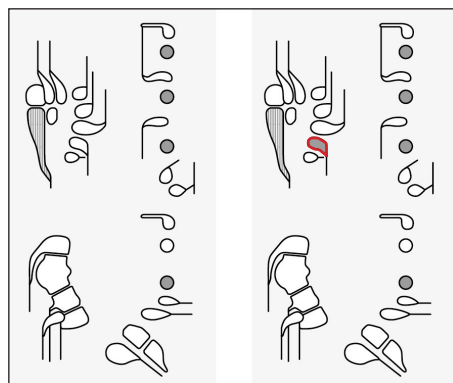
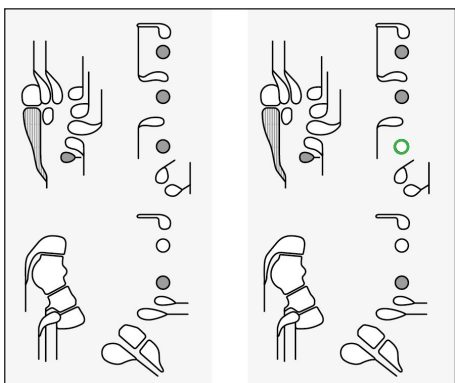
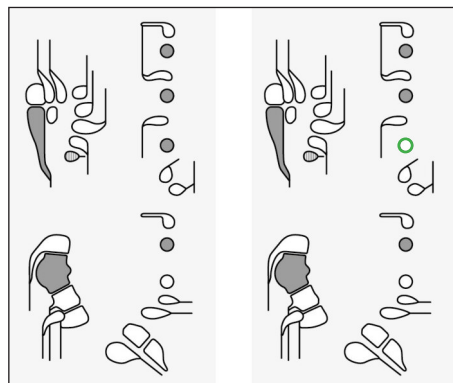
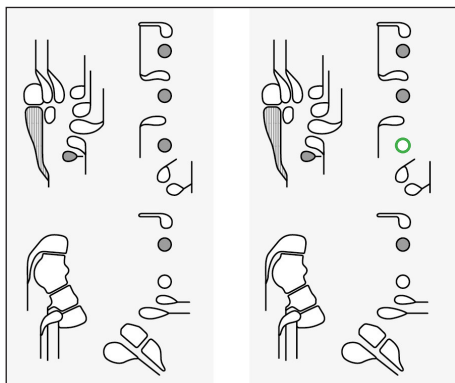


Avanzada / Muda

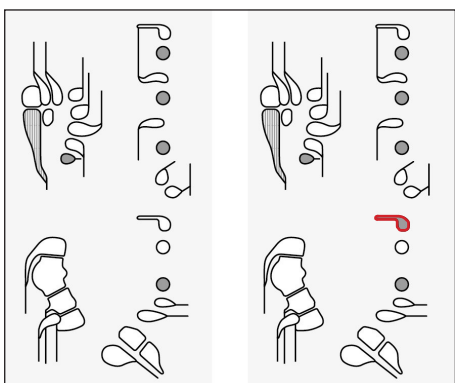


Avanzada / Resonancia
PAP: Trémolo desde Sol#₁

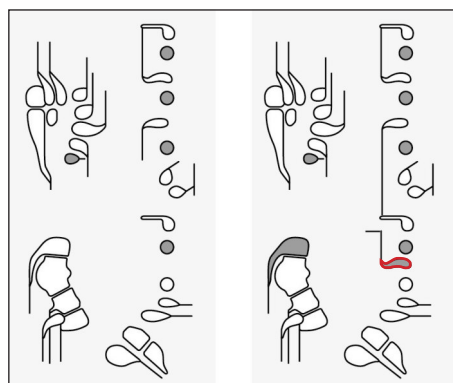


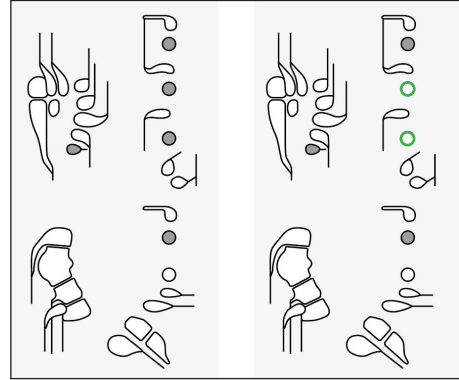
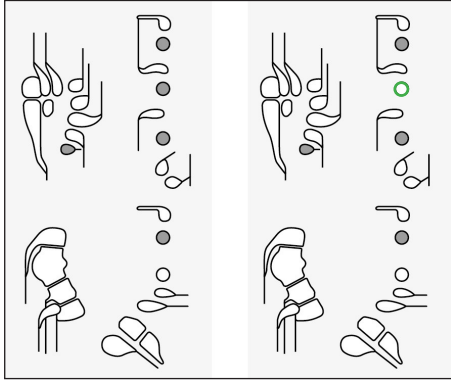


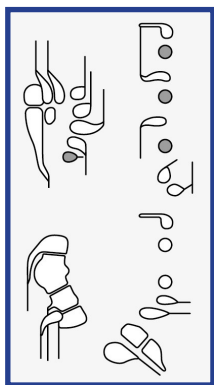
Afinación baja



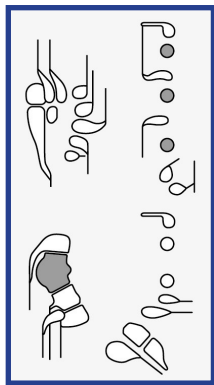
Afinación baja



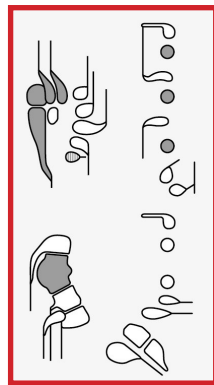




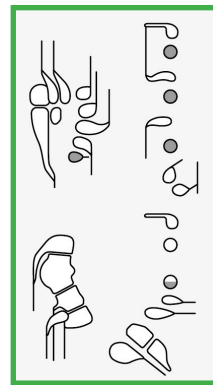
Básica



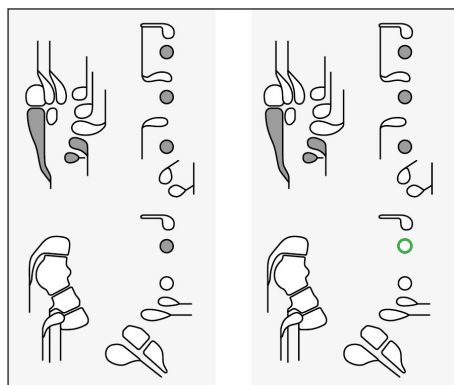
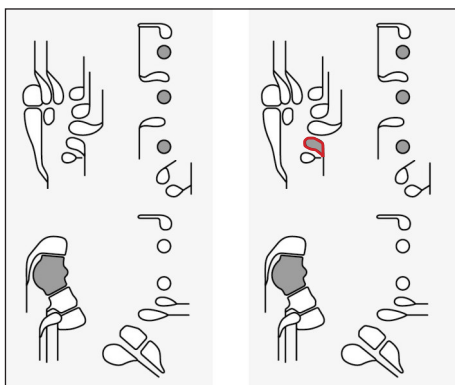
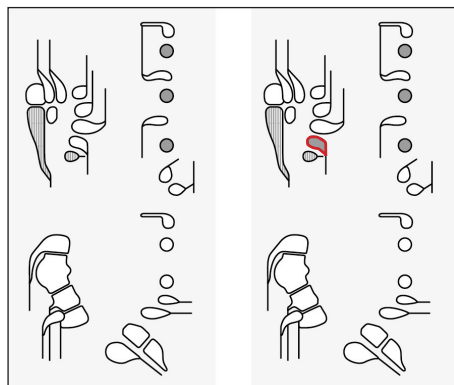
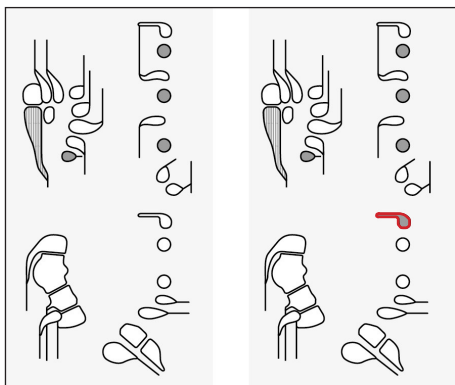
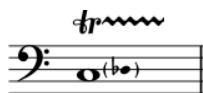
Básica / Muda



Básica / Muda



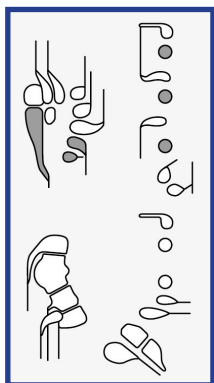
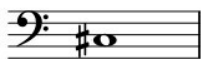
Avanzada / Muda



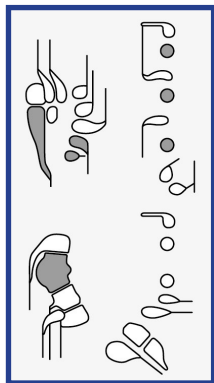


tr

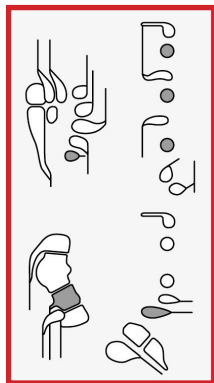
Afinación alta



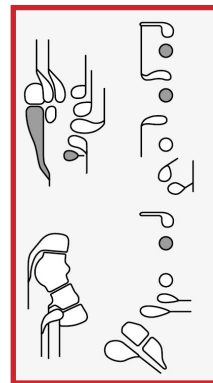
Básica



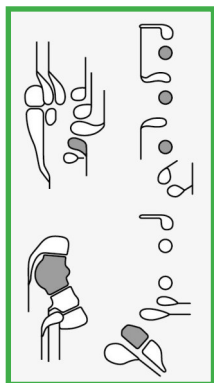
Básica / Muda



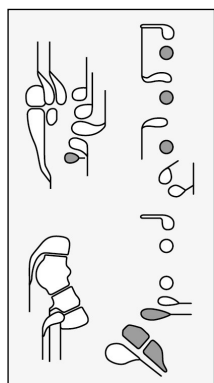
Básica / Resonancia
PAP: *ff*, Trino a Re₂



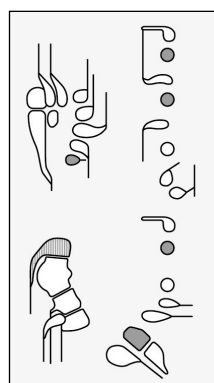
Avanzada / Muda
PAP: Trémolo.
Trino desde Si₁



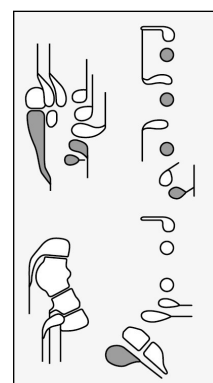
Avanzada / Técnica
PAP: *ff*, Trémolo,
Trino a Re#₂



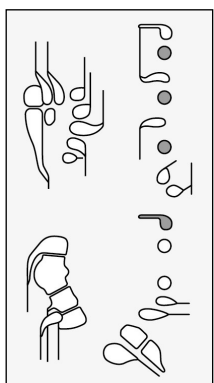
Avanzada / Técnica
PAP: Trémolo desde Fa#₁
Trino a Re₂



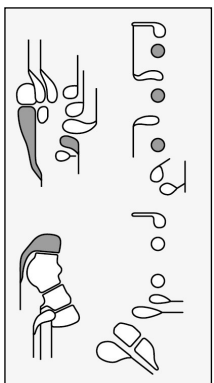
Avanzada / Técnica
PAP: Trémolo.
Trino desde Si₁



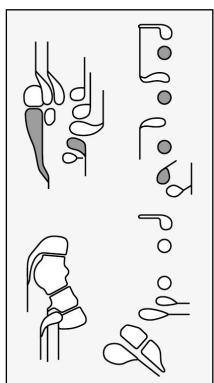
Avanzada / Resonancia
PAP: Trémolo desde Lab₁



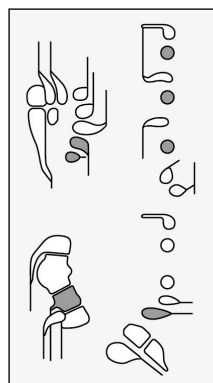
Básica / Técnica
PAP: Trémolo.
Trino desde Do₂



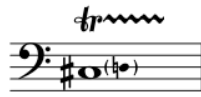
Avanzada / Técnica
PAP: Trino a Re#₂



Avanzada / Resonancia



Avanzada / Técnica





fr



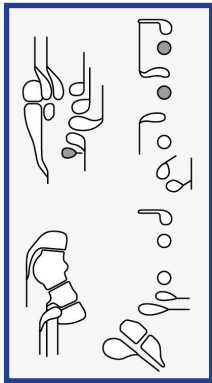
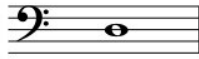
Afinación alta



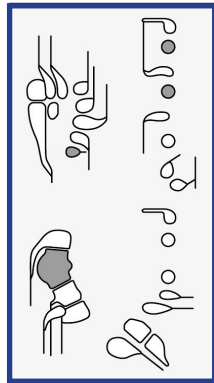
Afinación alta



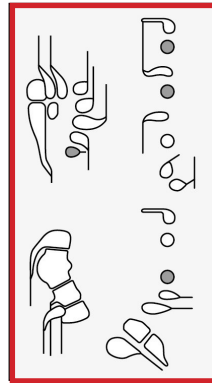




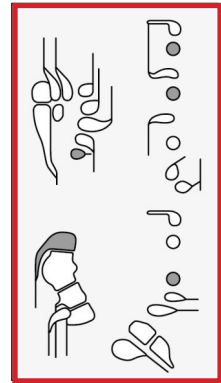
Básica



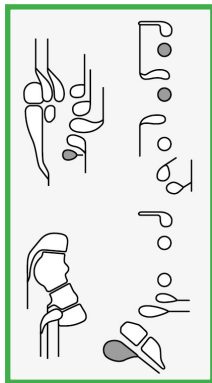
Básica / Muda



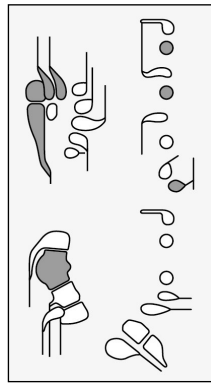
Básica / Muda



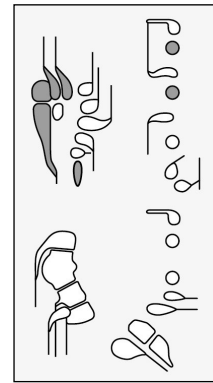
Básica / Muda



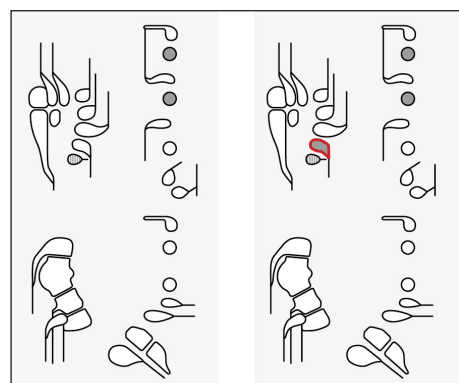
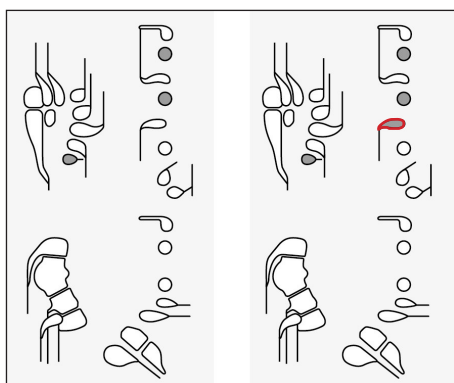
Básica / Resonancia



Avanzada / Muda

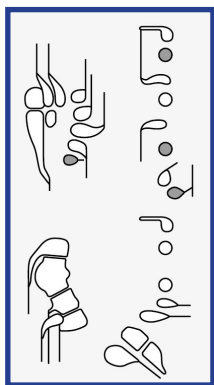
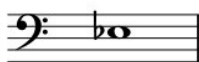


Avanzada / Muda

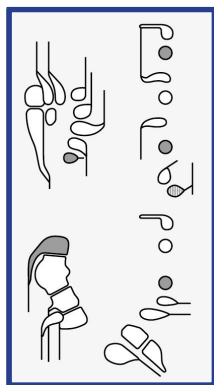




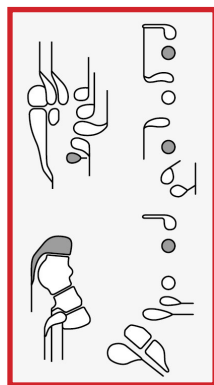
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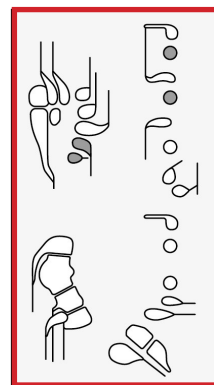
Básica / Técnica



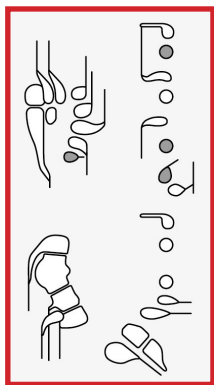
Básica / Resonancia



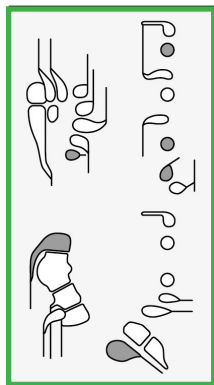
Básica / Muda



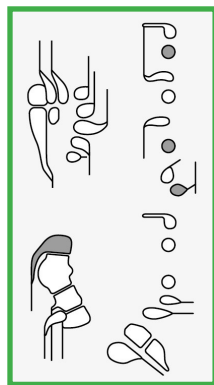
Avanzada / Técnica
PAP: Trnio desde Reb₂



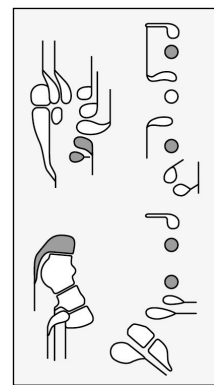
Básica / Técnica



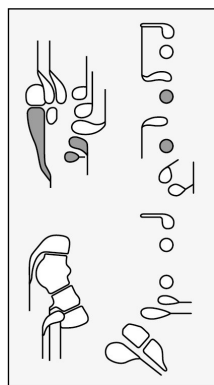
Avanzada



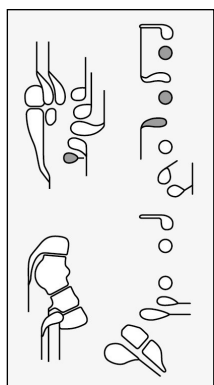
Avanzada / Técnica
PAP: Trémolo desde Sib₁



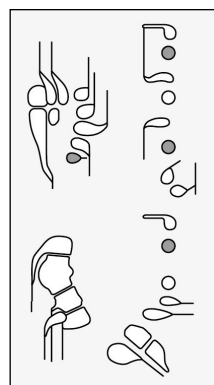
Avanzada / Técnica
PAP: Trémolo desde Sib₁



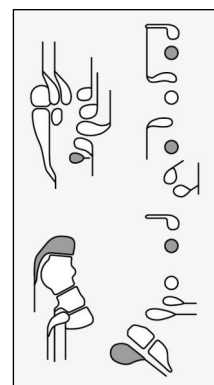
Avanzada / Técnica
PAP: Trino desde Do#₂



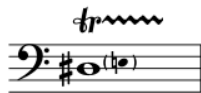
Avanzada / Técnica
PAP: Trnio desde Re₂



Avanzada / Muda
PAP: Trémolo desde Si₁



Avanzada / Muda



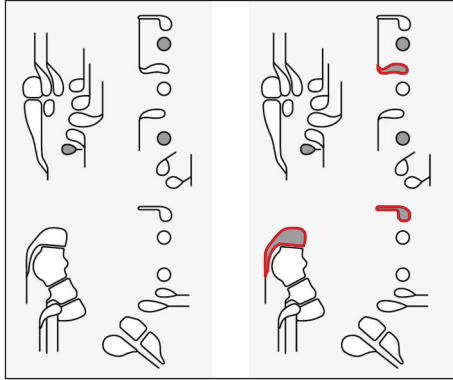
Afinación alta



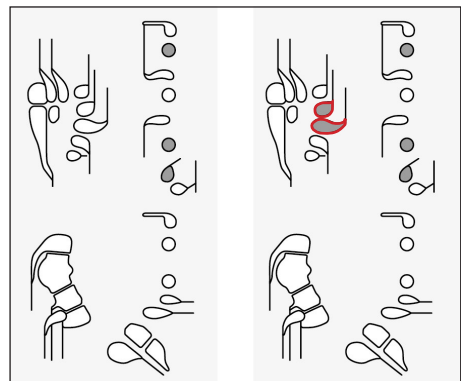
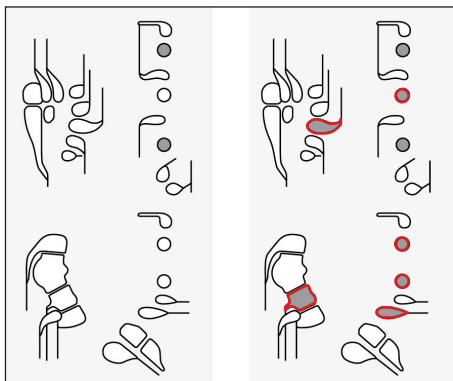
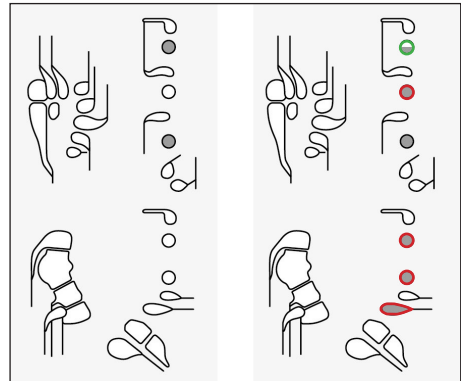
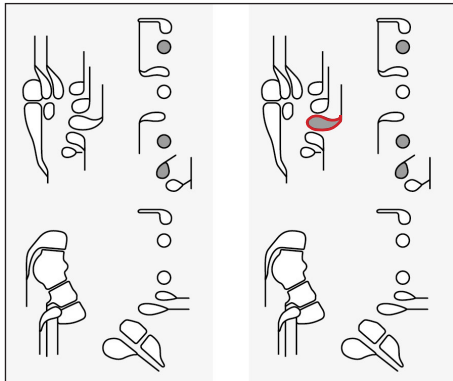
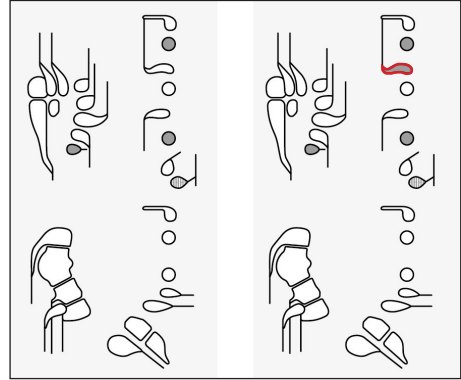
ff



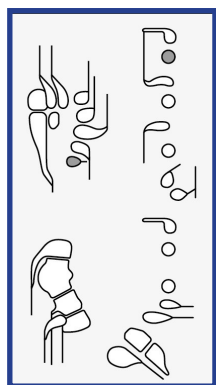




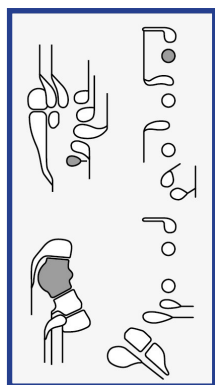
Afinación baja



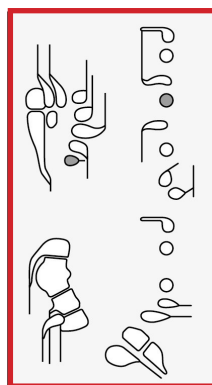




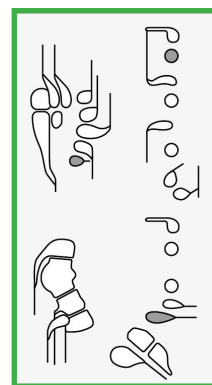
Básica



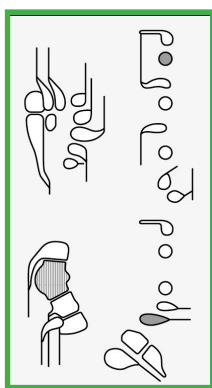
Básica / Muda



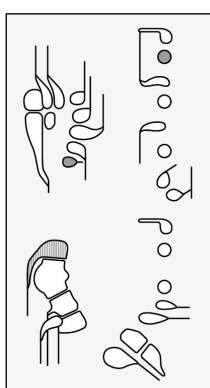
Básica / Muda
PAP: Trino desde Re₂
Trino a Fa₂



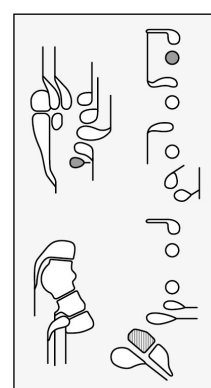
Básica / Resonancia
PAP: Estable, notas
largas



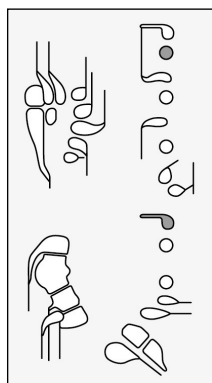
Avanzada / Resonancia
PAP: Trémolo desde Sol₁
Trémolo a Sol₂



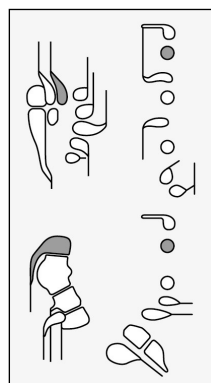
Avanzada / Resonancia
PAP: Trémolo desde Sib₁



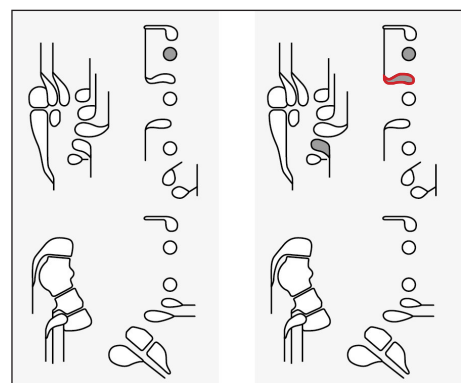
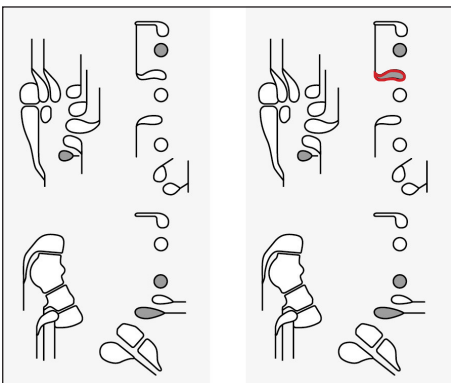
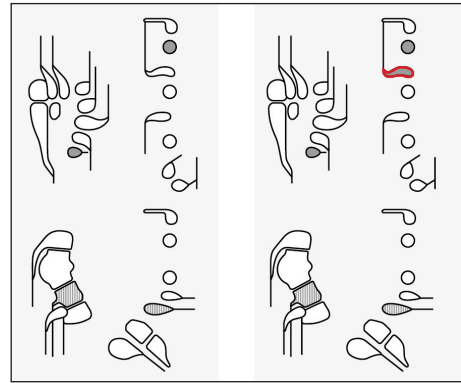
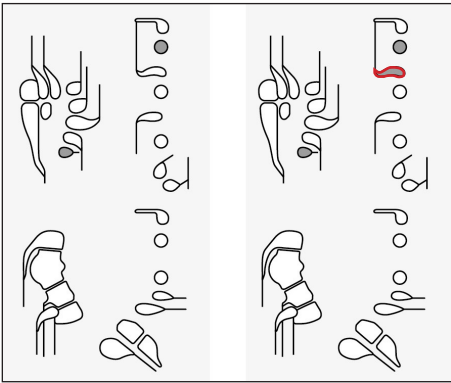
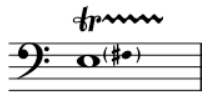
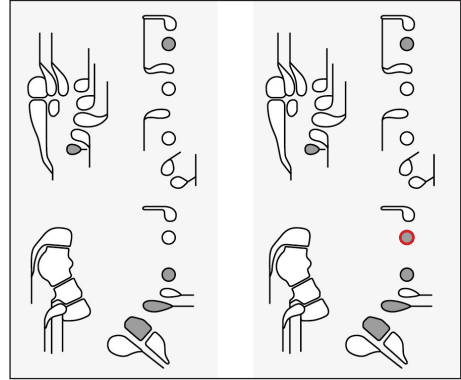
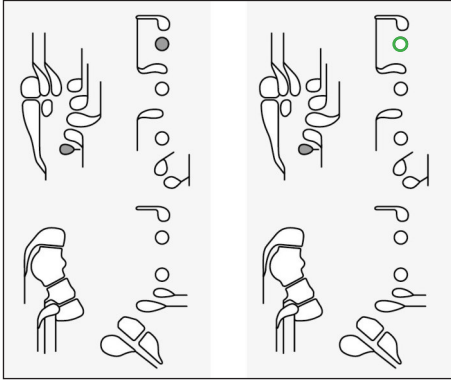
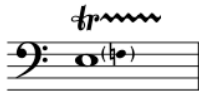
Avanzada / Resonancia



Avanzada / Técnica
PAP: Trémolo desde Do#₂



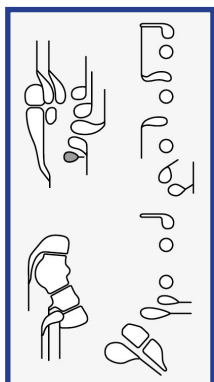
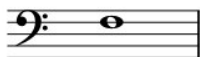
Avanzada / Muda
PAP: Trémolo desde Sib₁



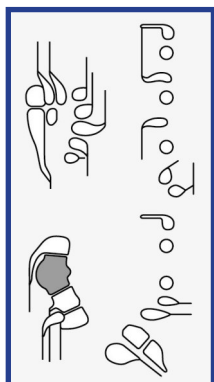




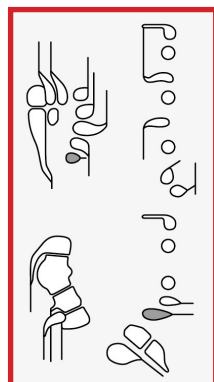




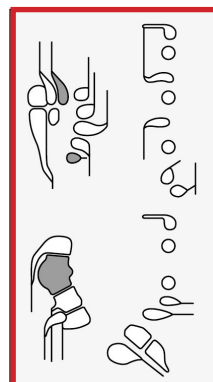
Básica



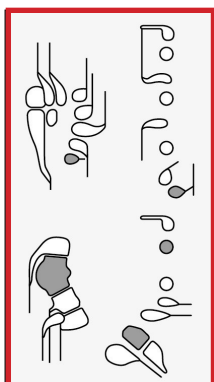
Básica / Muda



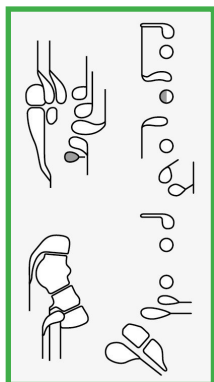
Básica / Resonancia



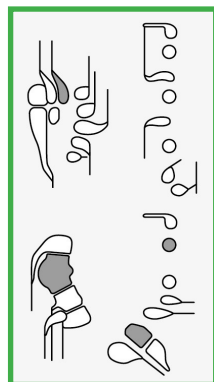
Básica / Muda



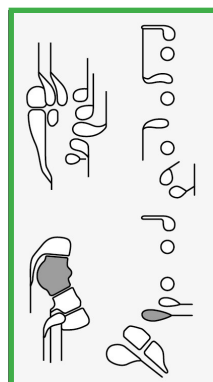
Básica / Muda



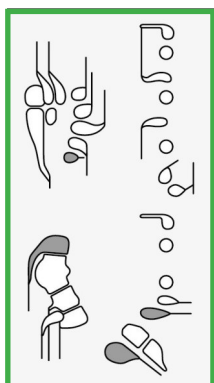
Avanzada / Muda



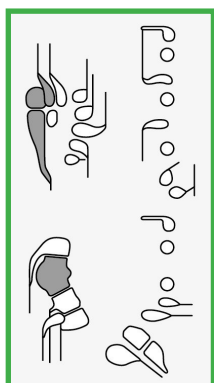
Avanzada / Muda



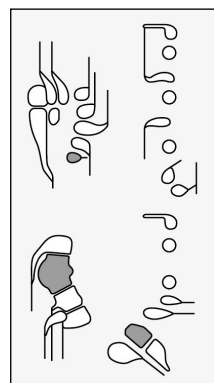
Avanzada / Muda
PAP: Afinación alta



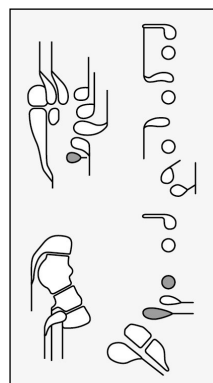
Avanzada / Muda



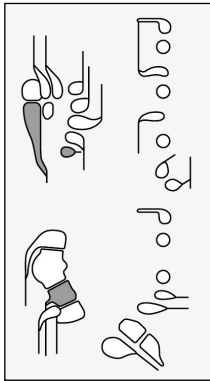
Básica / Muda



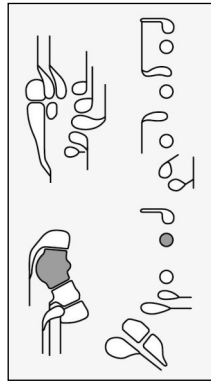
Avanzada / Muda



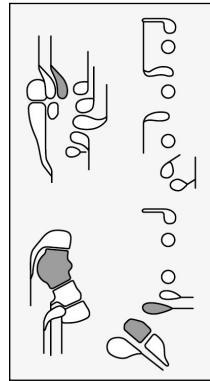
Avanzada / Resonancia



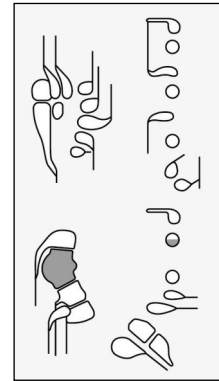
Avanzada / Resonancia



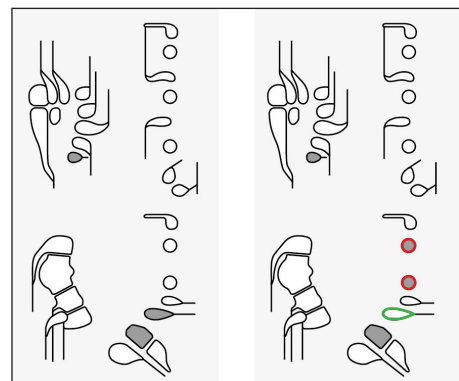
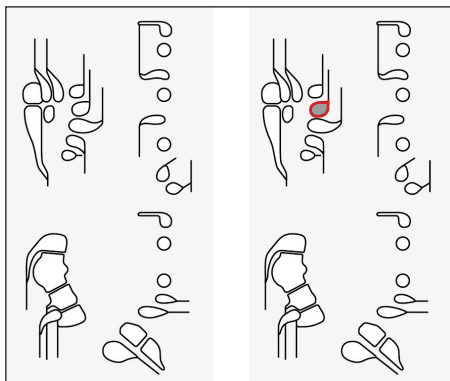
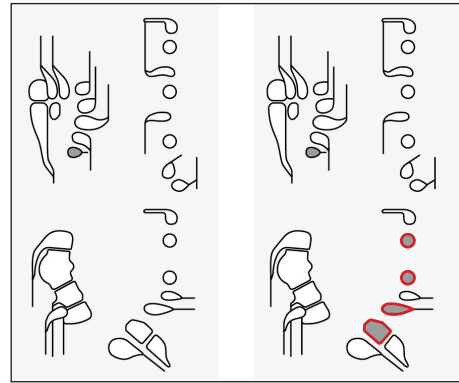
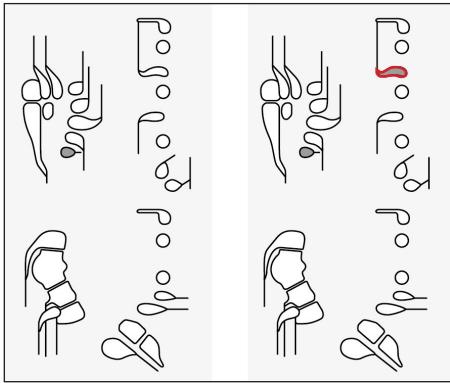
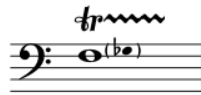
Avanzada / Muda



Avanzada / Muda



Avanzada / Muda





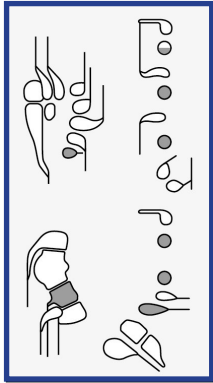




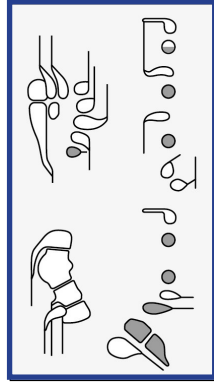






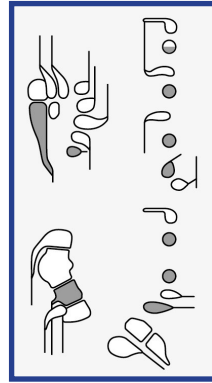


Básica

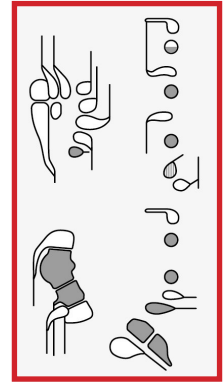


Básica

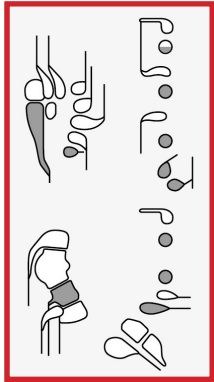
PAP: Legato a La#/Sib



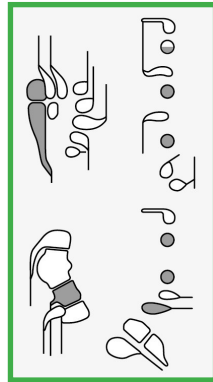
Básica / Muda



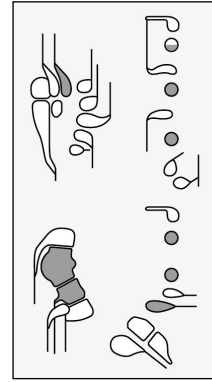
Básica / Muda



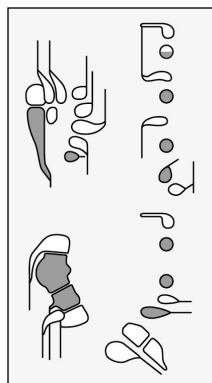
Básica / Resonancia



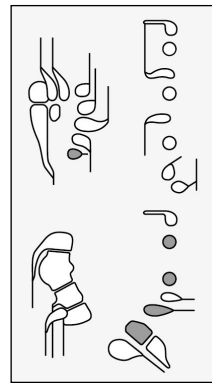
Avanzada / Muda



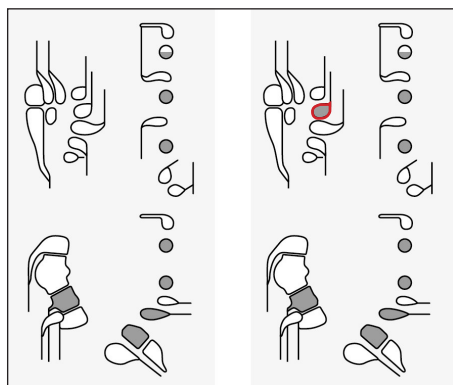
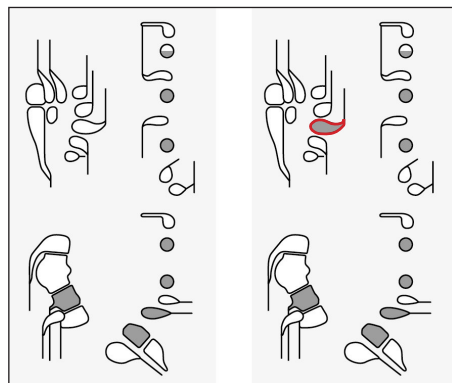
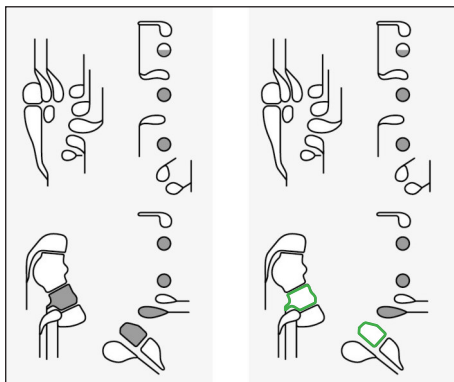
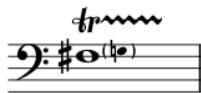
Avanzada / Muda



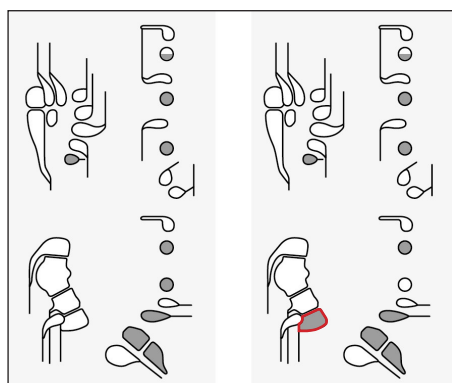
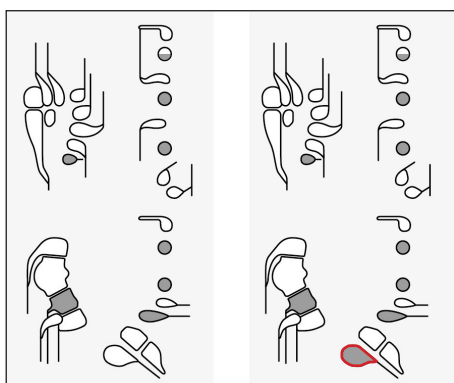
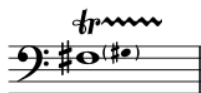
Avanzada / Muda



Avanzada / Técnica

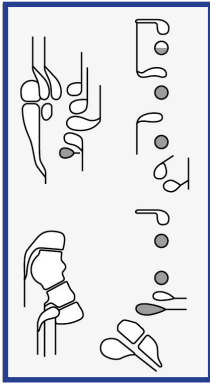
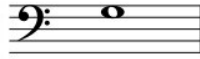


Afinación baja

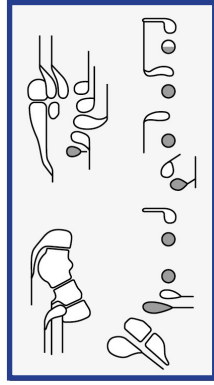




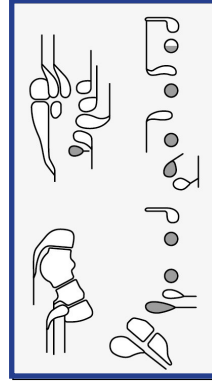




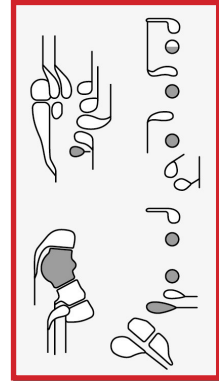
Básica



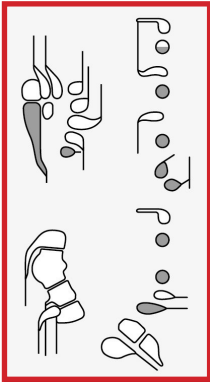
Básica / Resonancia



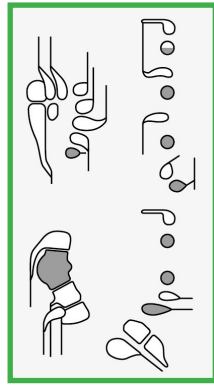
Básica / Resonancia



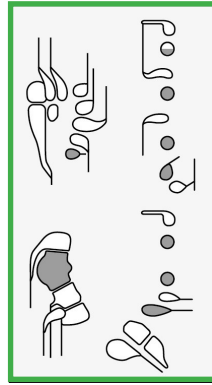
Básica / Muda



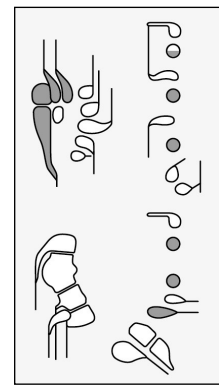
Básica / Resonancia



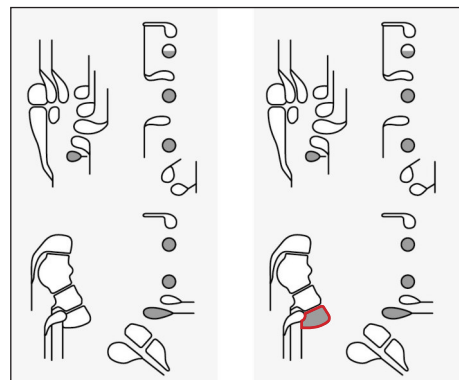
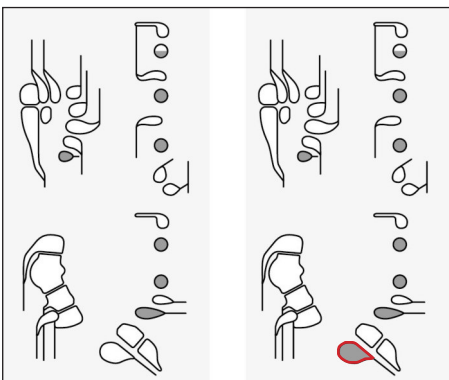
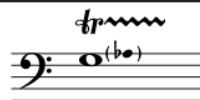
Avanzada / Muda

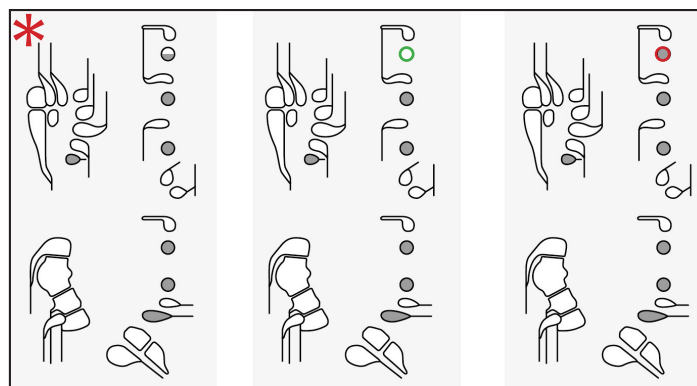
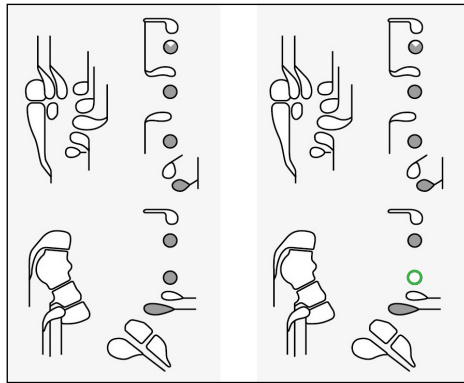
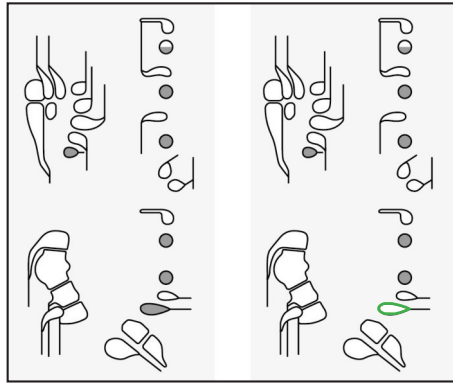
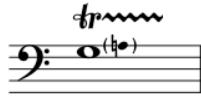


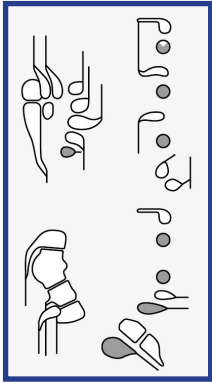
Avanzada / Muda



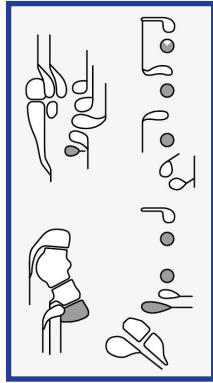
Avanzada / Muda



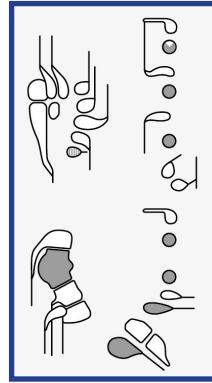




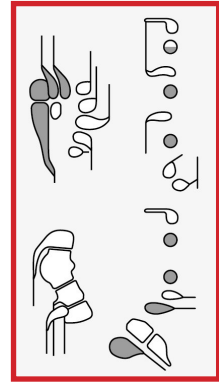
Básica



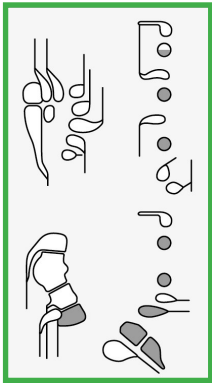
Básica / Técnica
PAP: Trinos



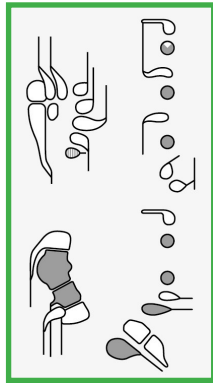
Básica / Muda



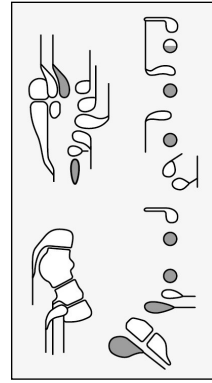
Básica / Muda



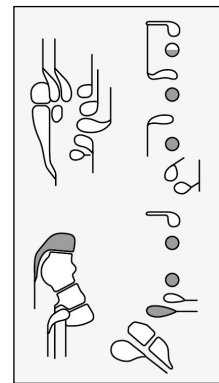
Avanzada / Técnica
PAP: Trinos desde Fa#₂



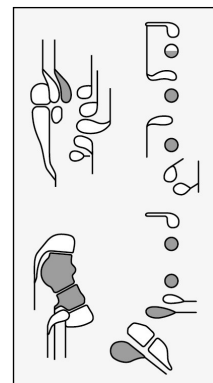
Avanzada / Muda
PAP: Trinos desde Fa#₂



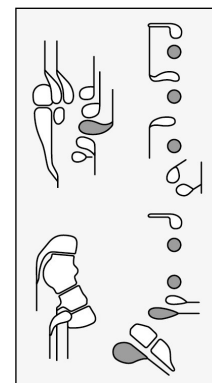
Avanzada / Muda



Avanzada / Técnica
PAP: Trinos desde Sib₂

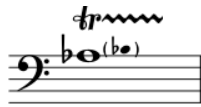


Avanzada / Muda
PAP: Trinos desde Fa#₂









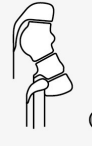

Avanzada / Técnica
PAP: Trinos desde Fa#₂

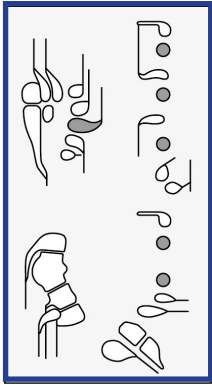




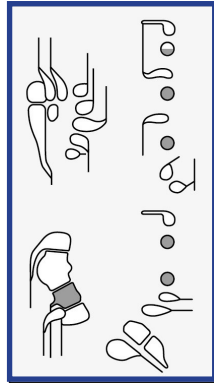


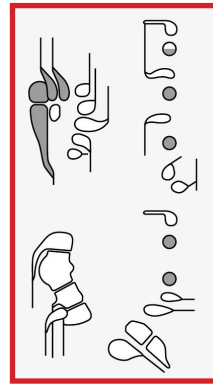
	
	



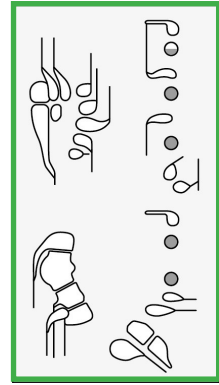
Básica



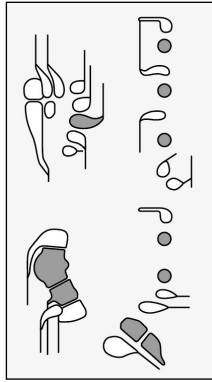
Básica / Muda



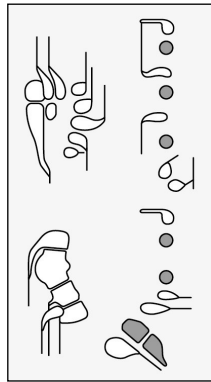
Básica / Muda



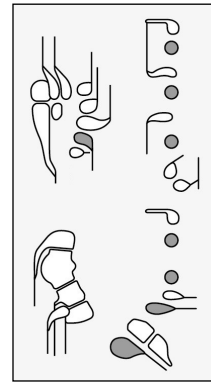
Avanzada / Técnica
PAP: Ligadura desde
notas vecinas



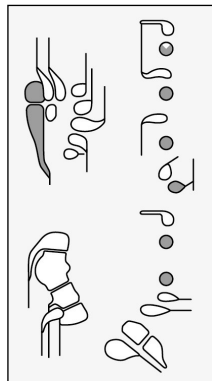
Avanzada / Técnica
PAP: Trinos desde Fa#₂



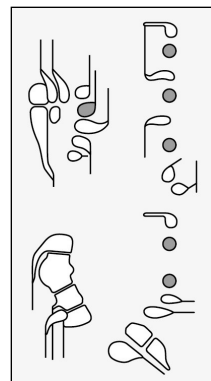
Avanzada / Técnica
PAP: Trinos desde Fa#₂



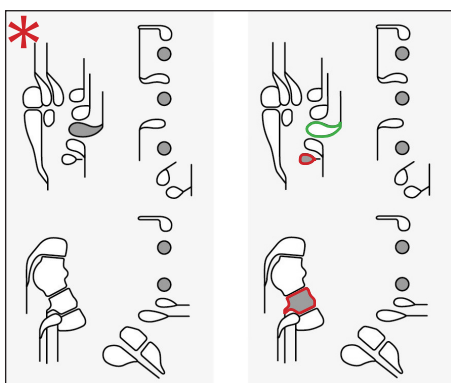
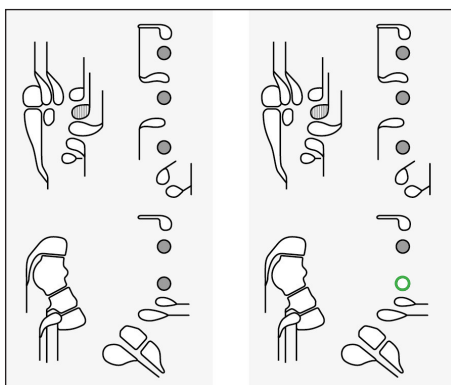
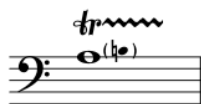
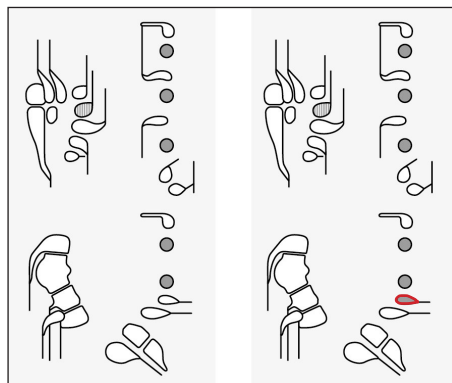
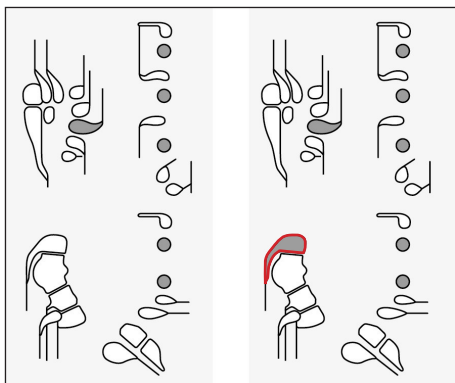
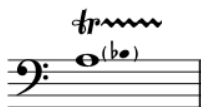
Avanzada / Técnica
PAP: Trinos desde Sol#₂

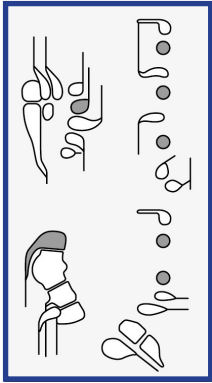


Avanzada / Muda

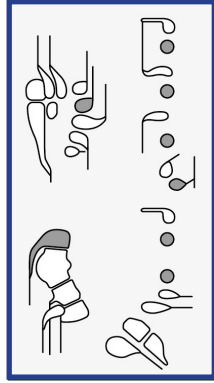


Avanzada / Técnica
PAP: Trinos a Si₂

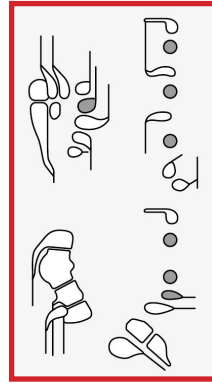




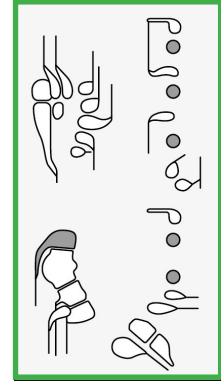
Básica



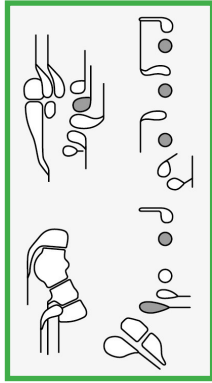
Básica / Resonancia



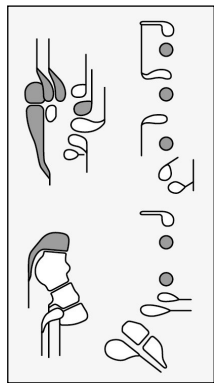
Básica / Técnica
PAP: Trino desde La₂



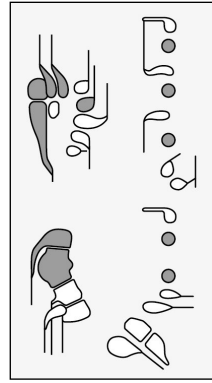
Avanzada / Técnica



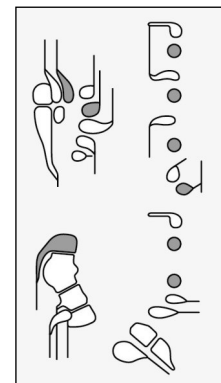
Avanzada / Técnica
PAP: Trémolo desde Sol₂
Trino desde Lab₂



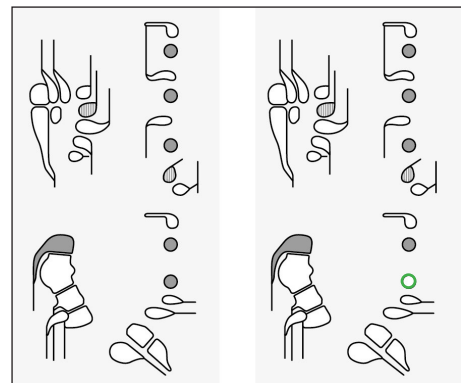
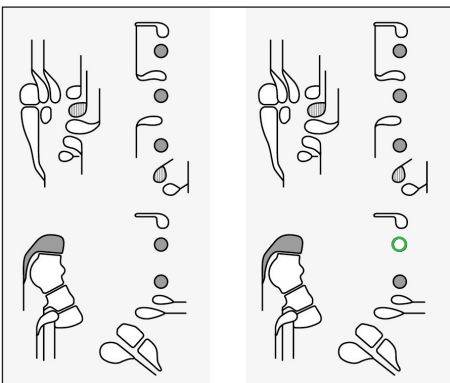
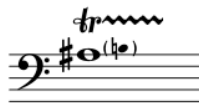
Básica / Muda



Avanzada / Muda



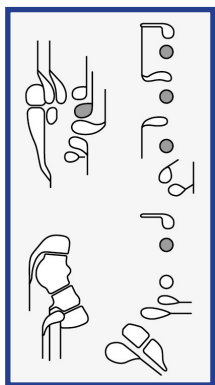
Avanzada / Muda



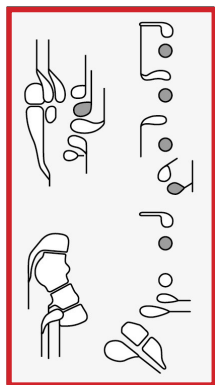


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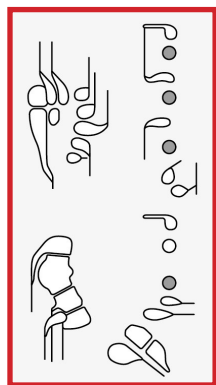




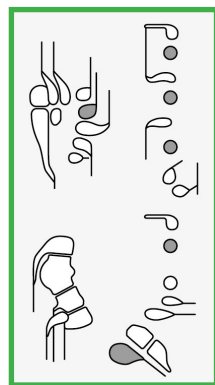
Básica



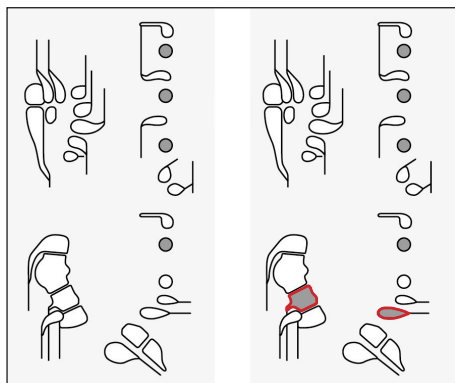
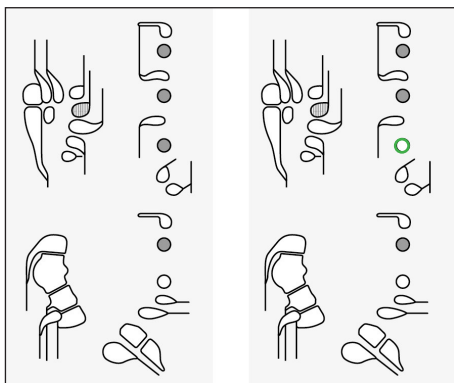
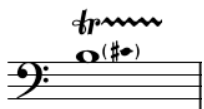
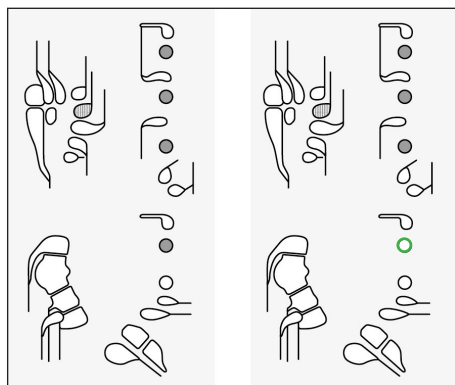
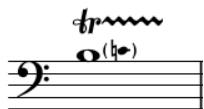
Básica / Resonancia

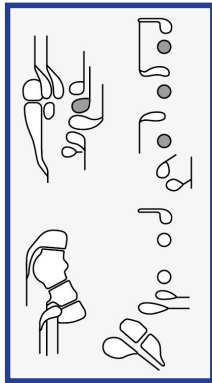


Básica / Muda

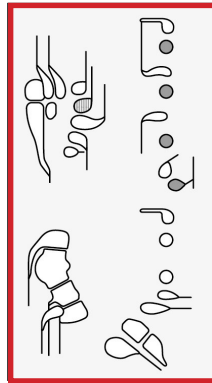


Avanzada / Resonancia

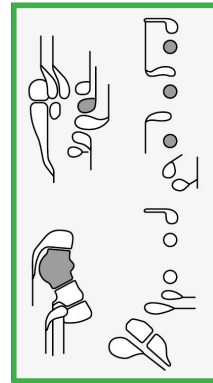




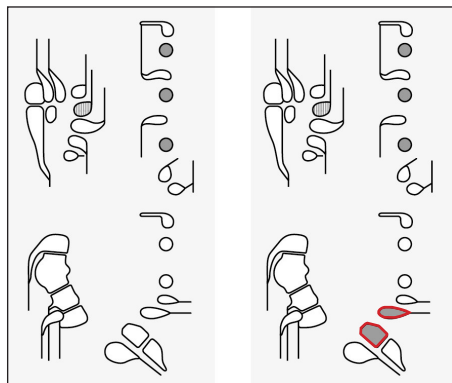
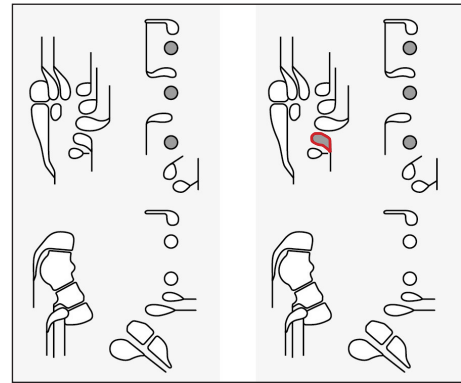
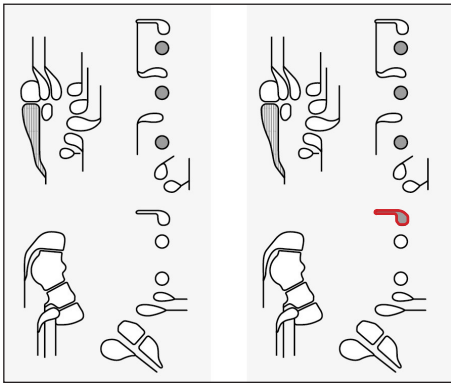
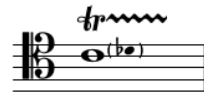
Básica



Básica / Resonancia


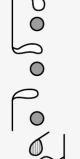

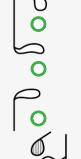






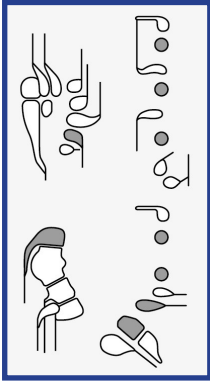
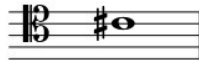
Básica / Muda



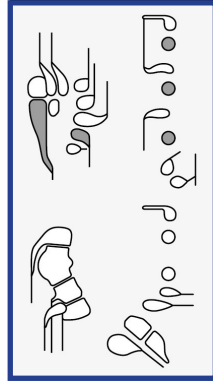




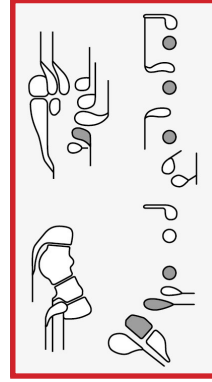
			
			



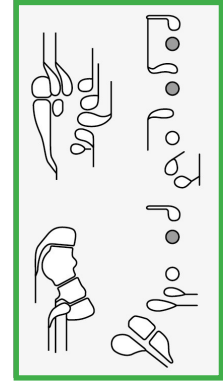
Básica / Resonancia
PAP: Trino a Re₃



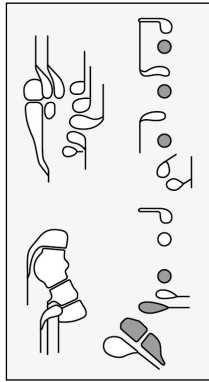
Básica / Muda
PAP: Trino a Mib₃



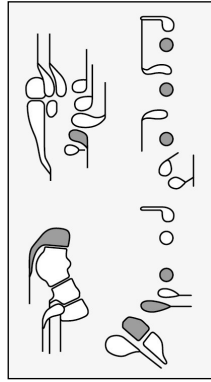
Básica / Resonancia
PAP: Trino a Re₃



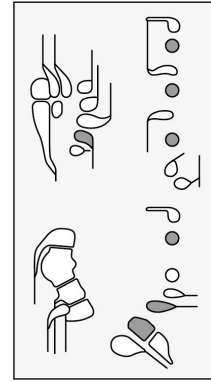
Básica / Técnica
PAP: Trino desde Si₂



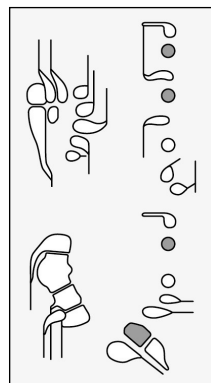
Avanzada / Resonancia



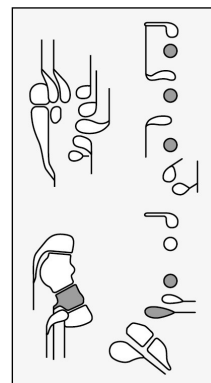
Avanzada / Resonancia



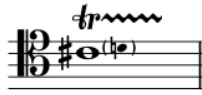
Avanzada / Resonancia



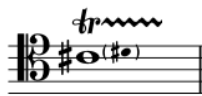
Avanzada / Técnica

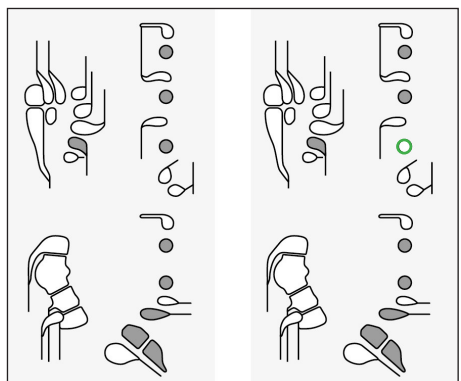
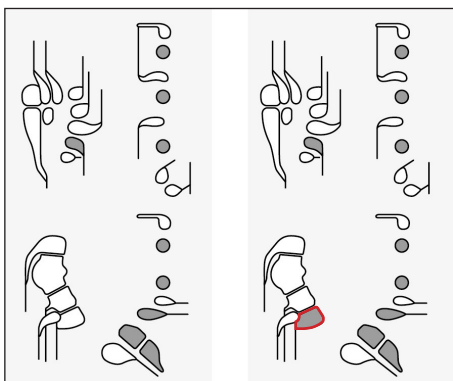
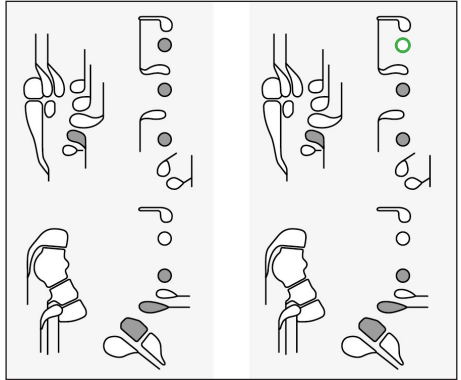
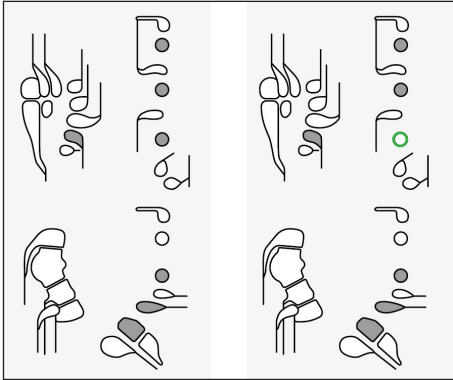
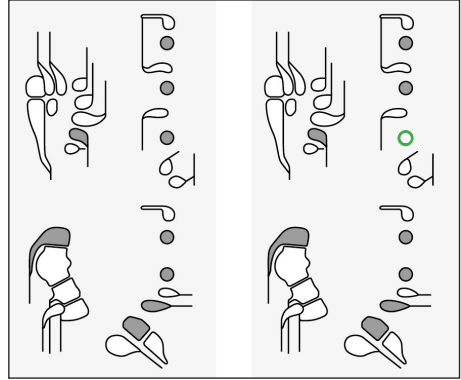
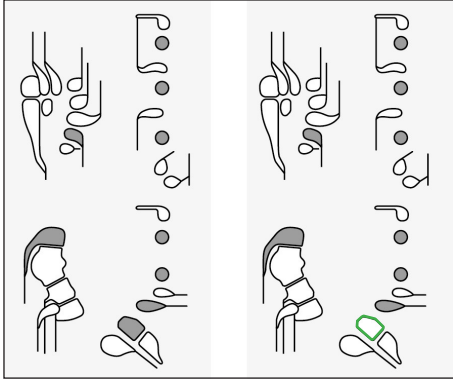


Avanzada / Técnica





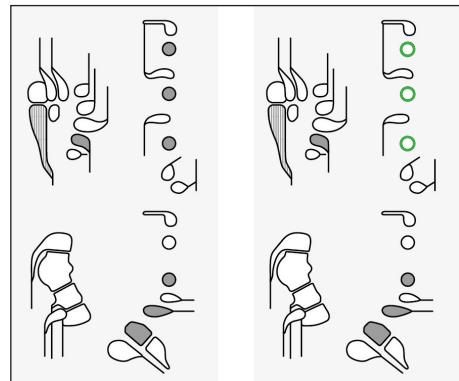
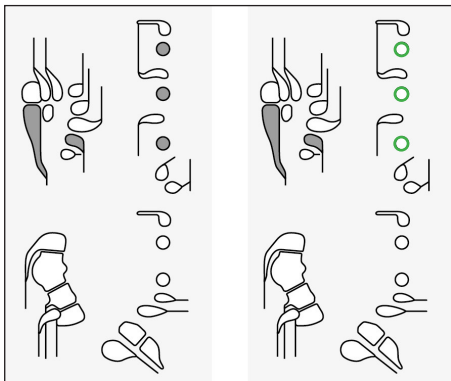
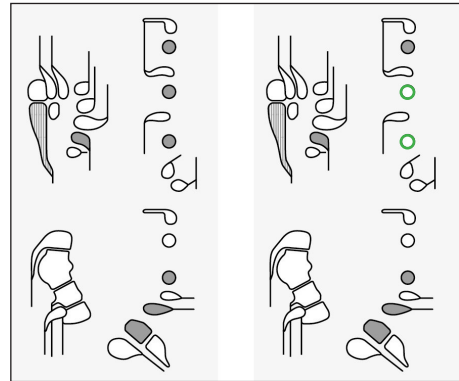
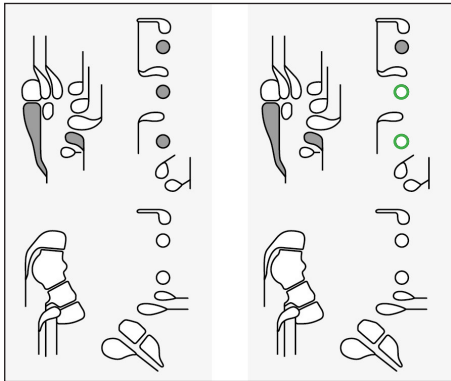


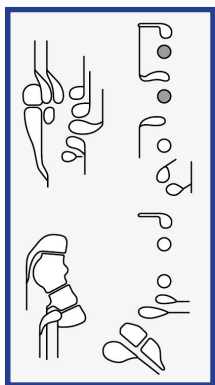




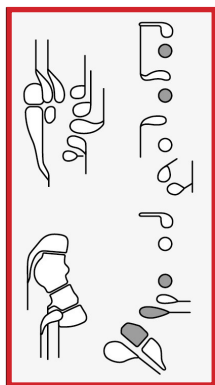


Afinación baja

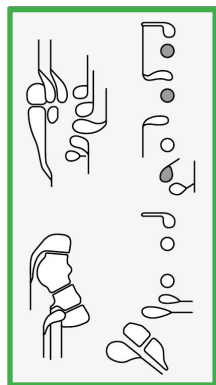




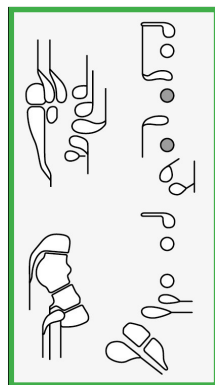
Básica / Técnica



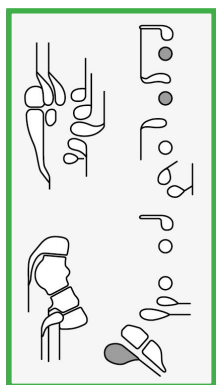
Básica / Resonancia
PAP: Trino desde Do#₃



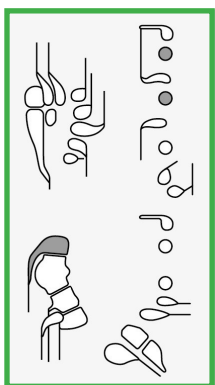
Básica / Resonancia
PAP: Trino a Mi₃



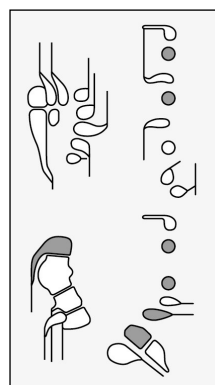
Básica / Resonancia
PAP: Trino desde Do₃



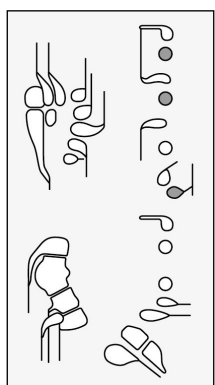
Básica / Resonancia



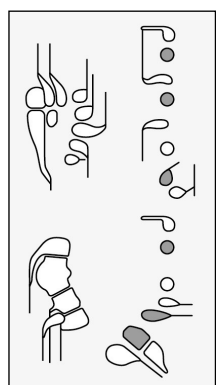
Básica / Resonancia



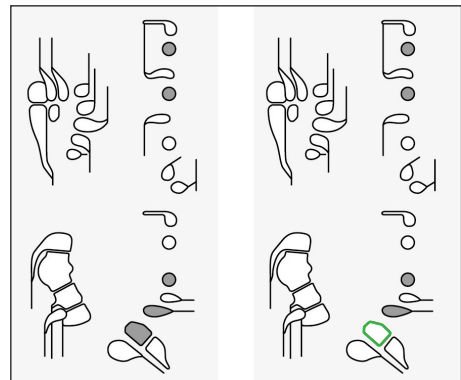
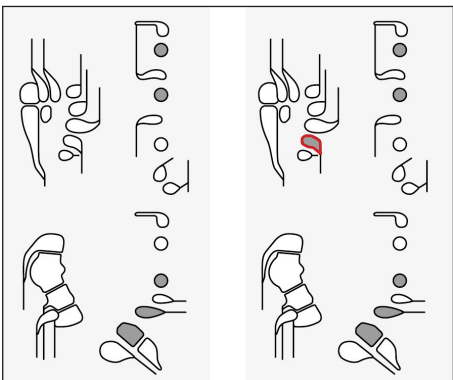
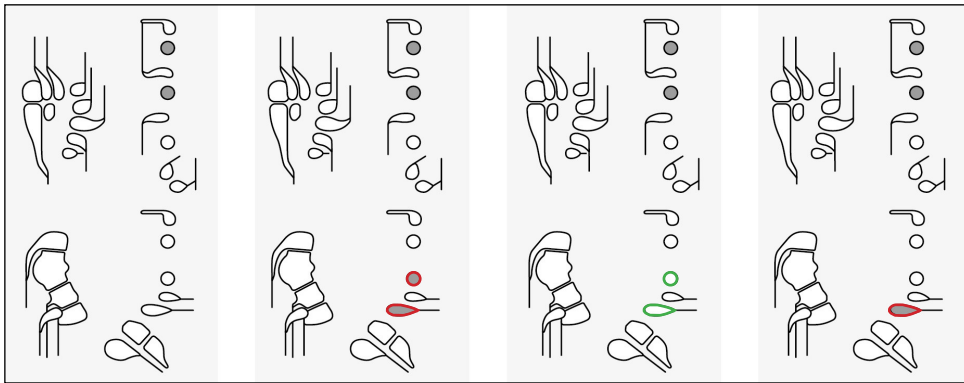
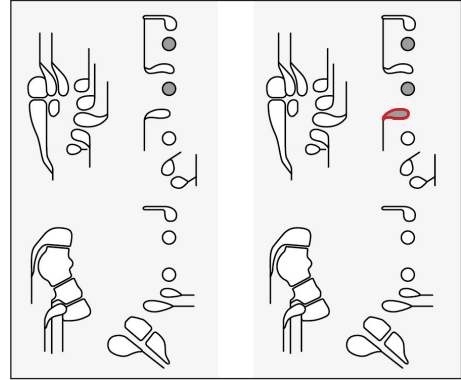
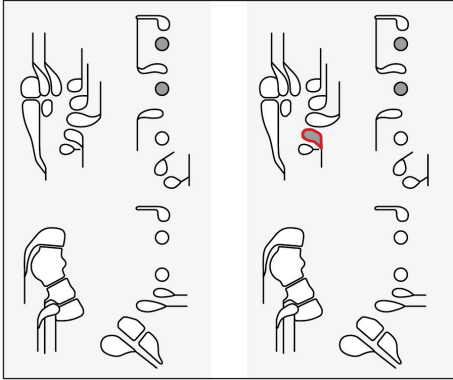
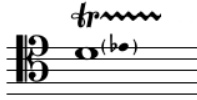
Avanzada / Muda



Básica / Resonancia



Avanzada / Resonancia





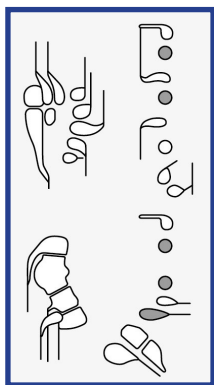
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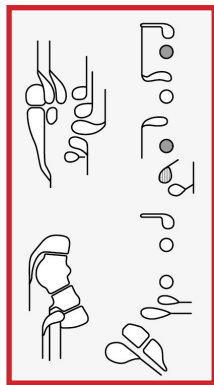




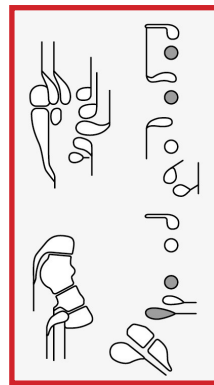
Afinación baja



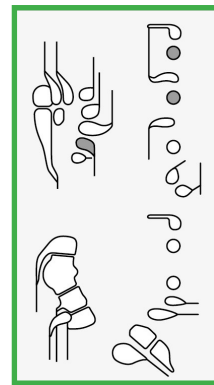
Básica / Técnica



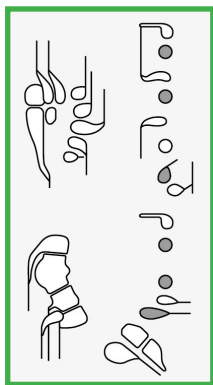
Básica / Técnica



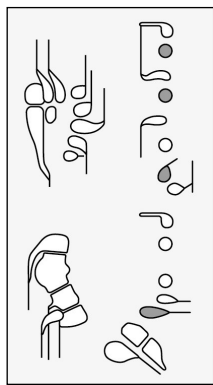
Básica / Legato
PAP: Trino a Fa₃
Ligadura intervalos



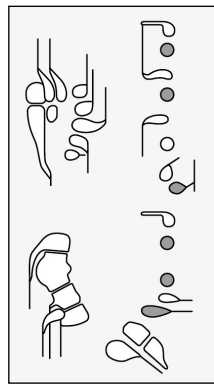
Básica / Técnica
PAP: Trino desde Re₃,
Trino desde Do₃



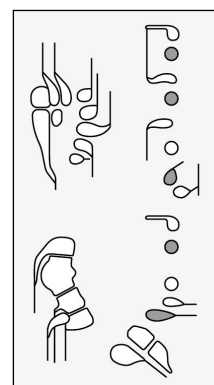
Básica / Técnica



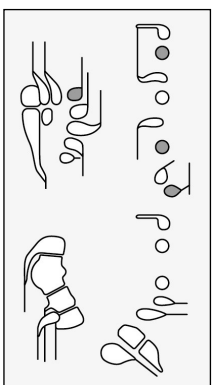
Básica / Técnica
PAP: Trino desde Re₃



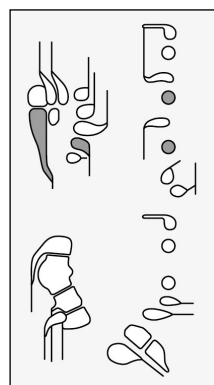
Avanzada / Resonancia



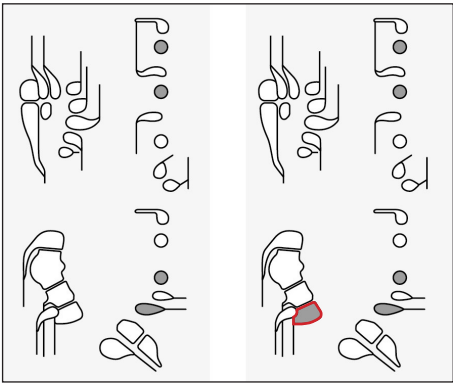
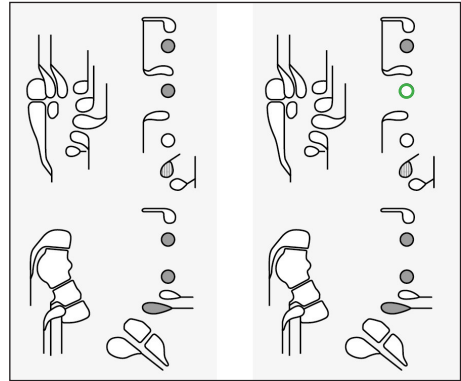
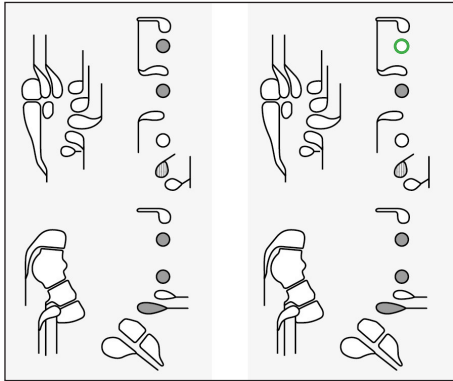
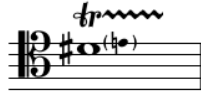
Avanzada / Técnica



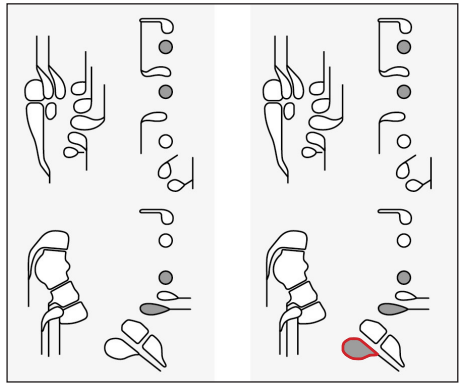
Avanzada / Muda
PAP: Trémolo desde Do₃



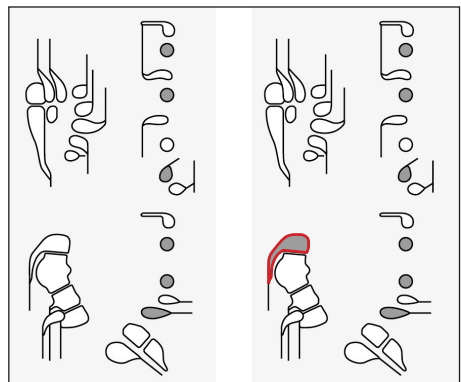
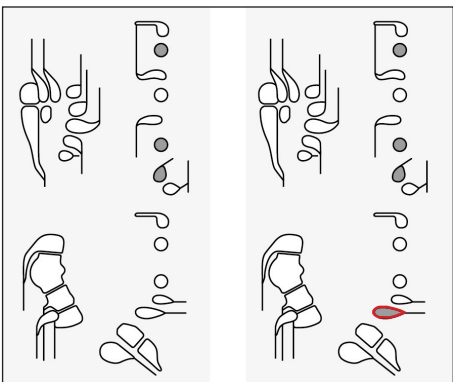
Básica / Técnica
PAP: Trino desde Reb₃



Afinación baja

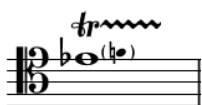


Afinación baja



Afinación baja





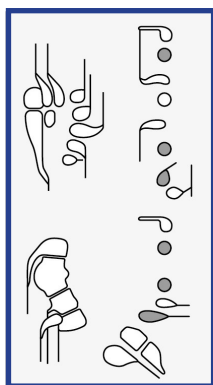




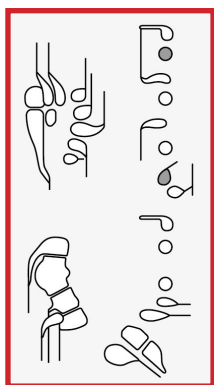




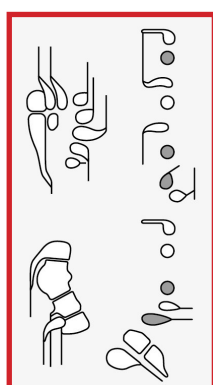




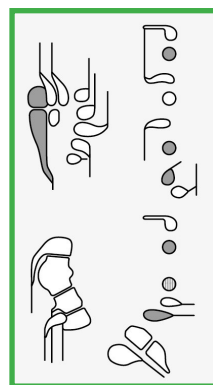
Básica



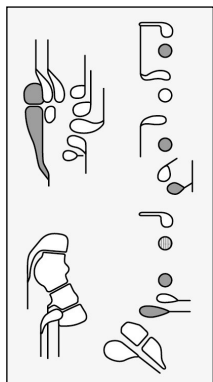
Básica / Técnica
PAP: Trino desde Re₃



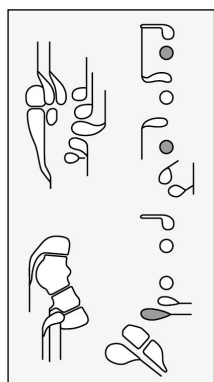
Básica / Legato
PAP: Trino a Fa₃
Ligadura intervalos



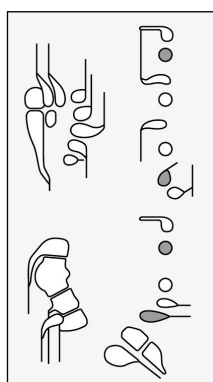
Básica / Muda



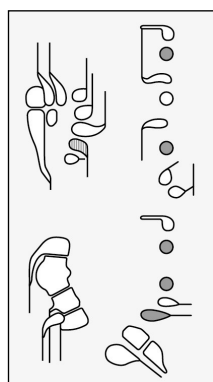
Básica / Muda



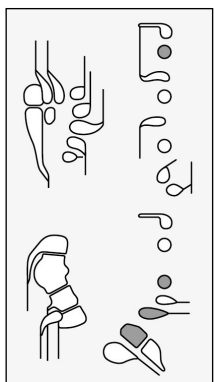
Básica / Técnica
PAP: Trino desde Re₃#



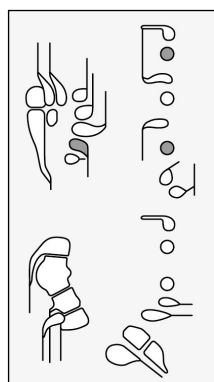
Avanzada / Técnica
PAP: Afinación alta



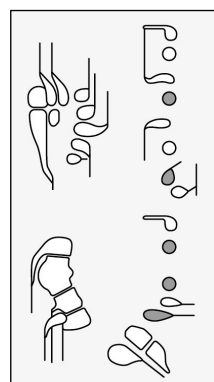
Avanzada / Técnica



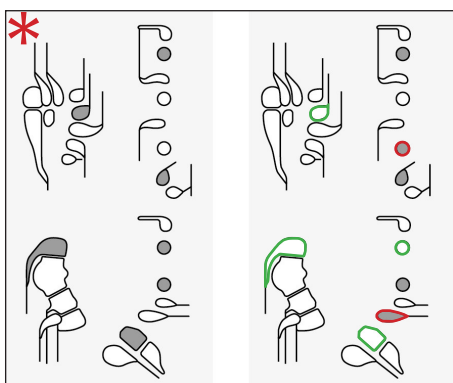
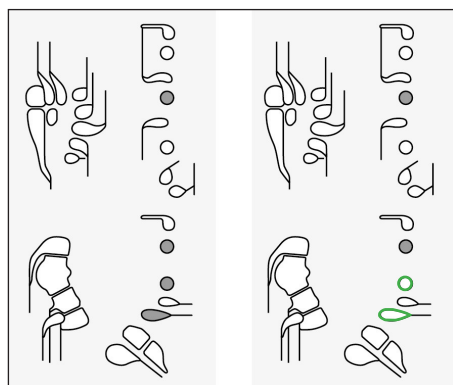
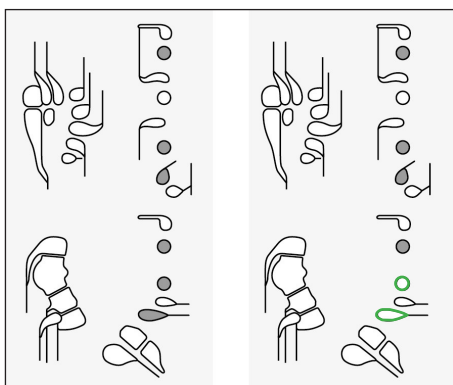
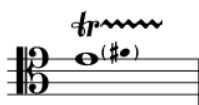
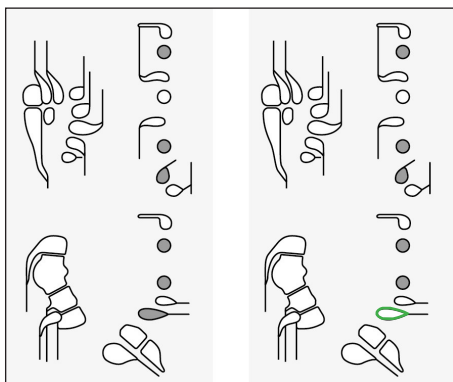
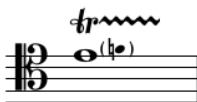
Básica / Técnica
PAP: Trino desde Re₃

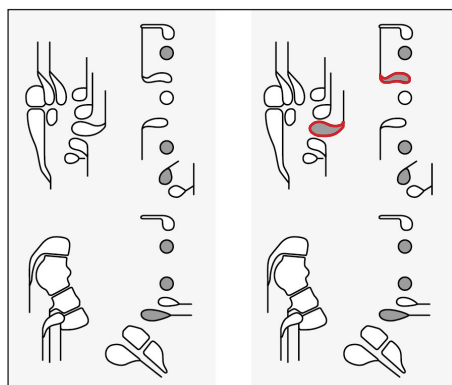
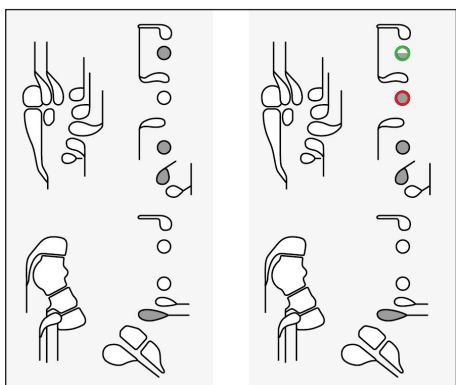
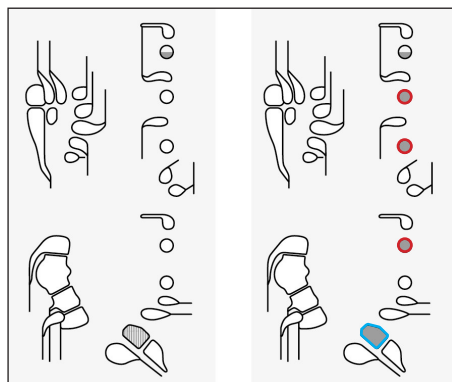
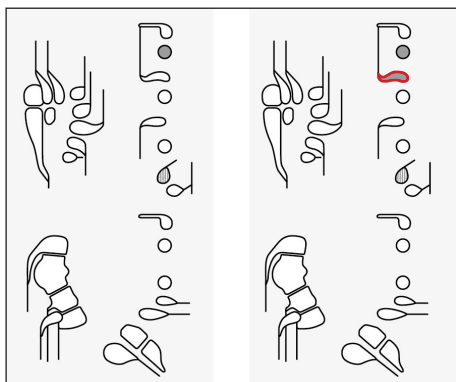


Básica / Técnica
PAP: Trino desde Re₃

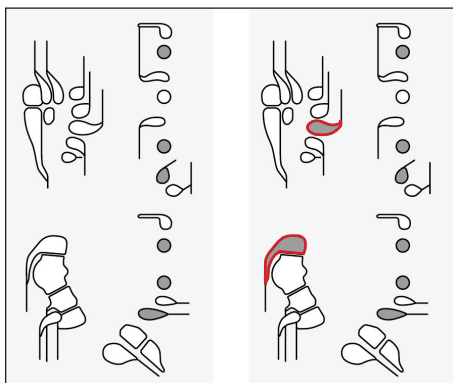


Básica / Técnica
PAP: Trino desde Re₃#
Trino a Fa₃#



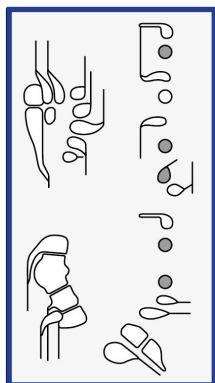


Afinación alta

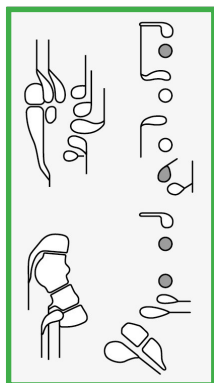




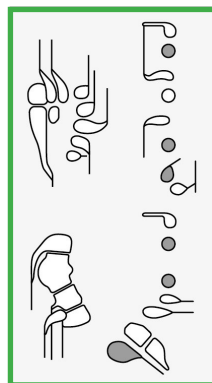




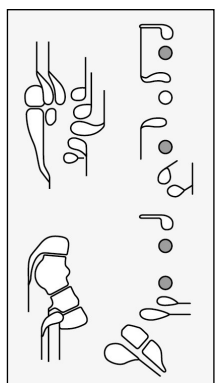
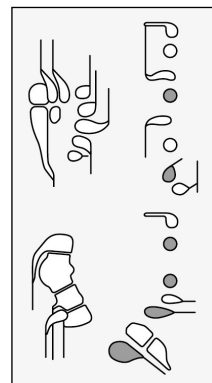
Básica



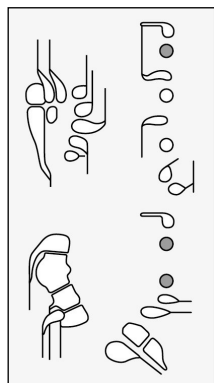
Avanzada / Resonancia



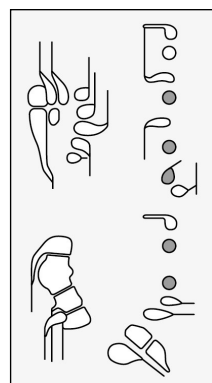
Avanzada / Resonancia
PAP: Atacar en *ff*



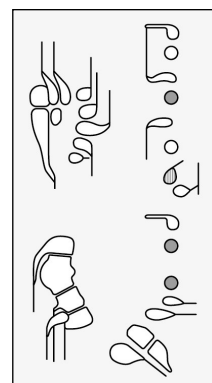
Avanzada / Técnica



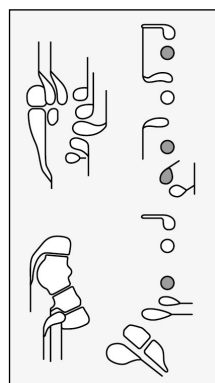
Avanzada / Técnica
PAP: Trino desde Mib_3
Trino a Sol_3



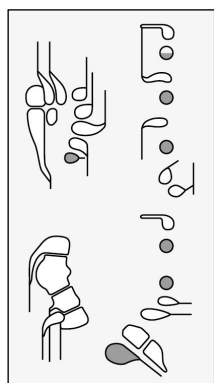
Básica / Técnica
PAP: Trino a $Solb_3$



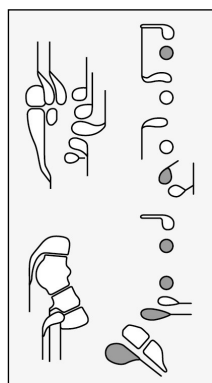
Avanzada / Técnica
PAP: Trino desde Mib_3
Trino a $Solb_3$



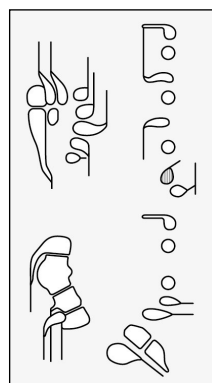
Avanzada / Técnica
PAP: Trino desde Mib_3
Afinación alta



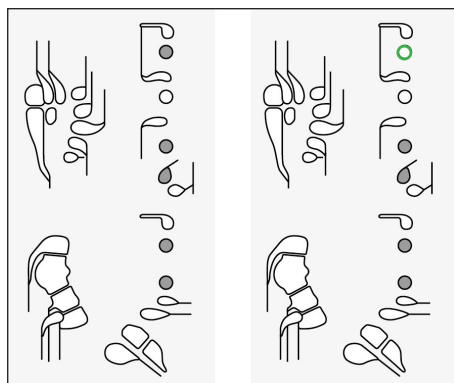
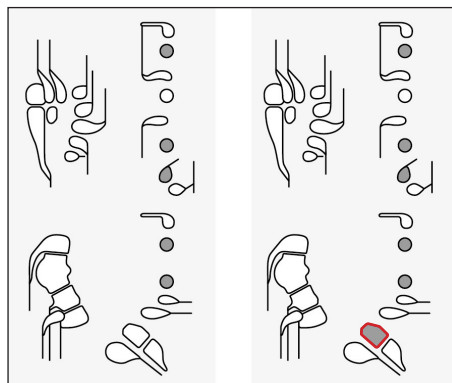
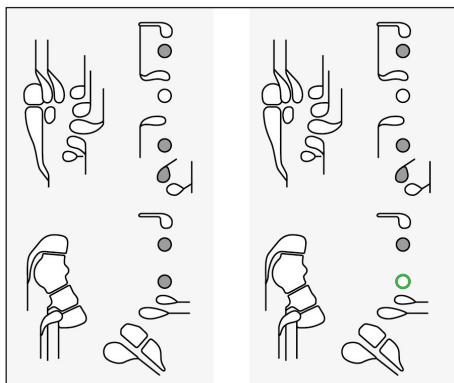
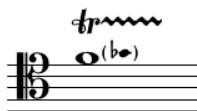
Avanzada / Técnica
PAP: Trinos Mib_3 y Sol_3
Afinación alta



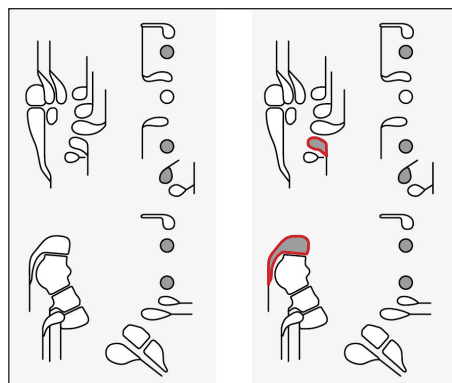
Avanzada / Resonancia



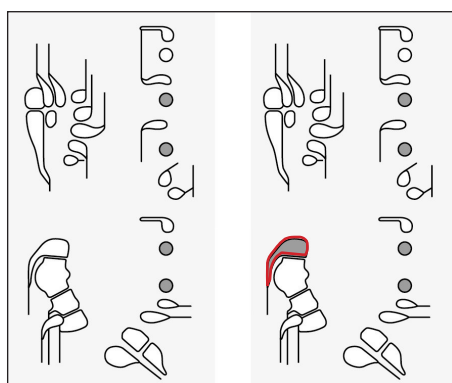
Avanzada / Técnica
PAP: Trémolo notas
cercanas

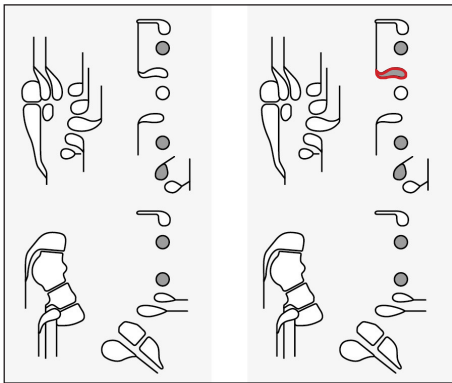
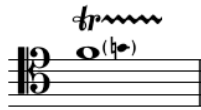
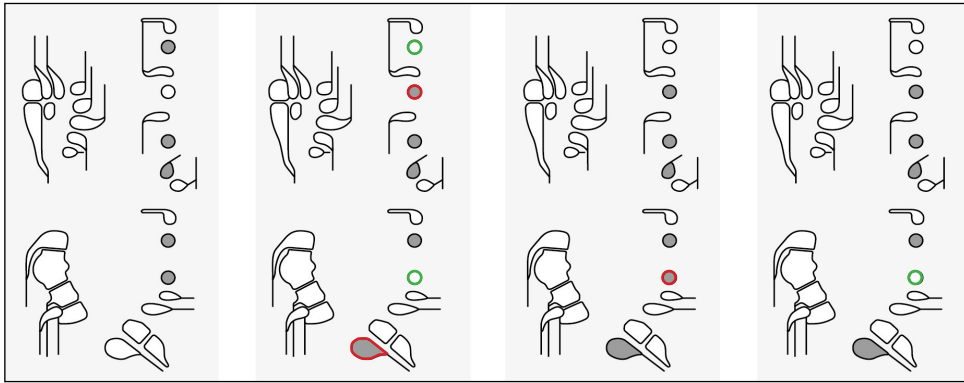


Afinación baja

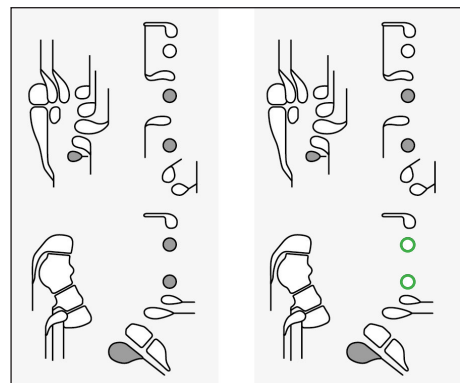
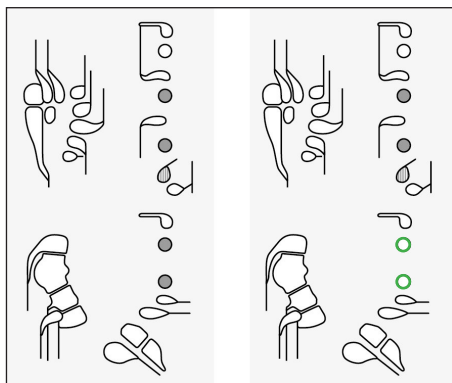
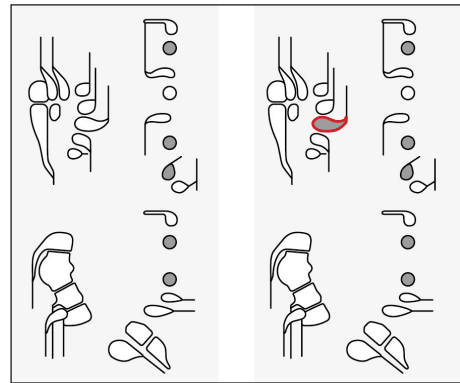


Afinación baja





Afinación baja



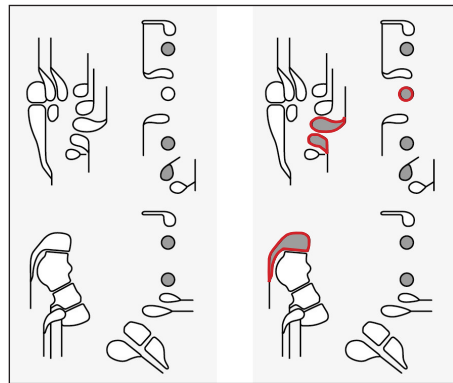




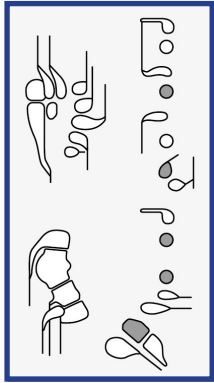




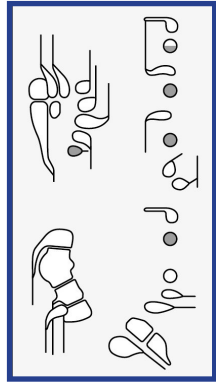




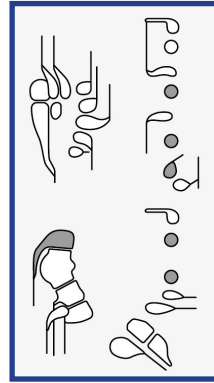
Afinación baja



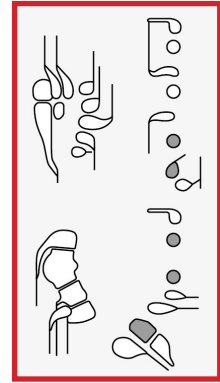
Básica



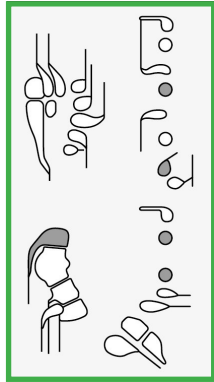
Básica / Técnica
PAP: Trino a Sol₃



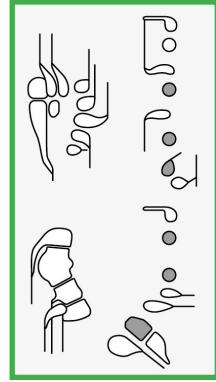
Básica / Resonancia



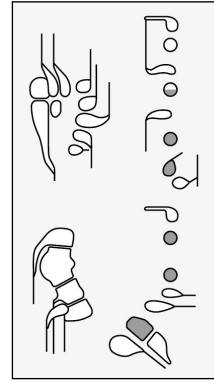
Básica / Legato
PAP: Ligadura descendente



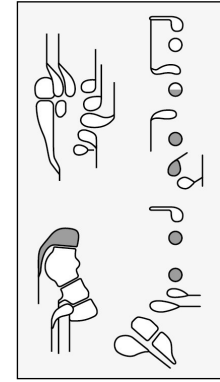
Básica / Técnica



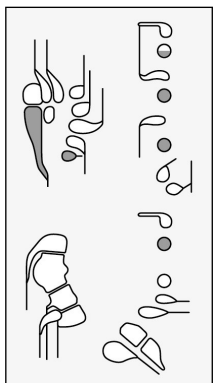
Avanzada / Técnica



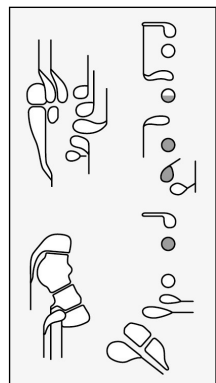
Avanzada / Muda



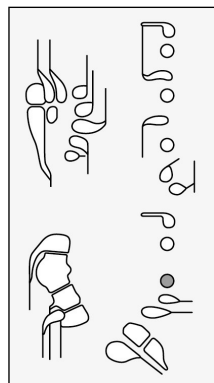
Avanzada / Muda



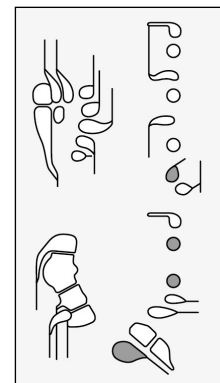
Avanzada / Muda



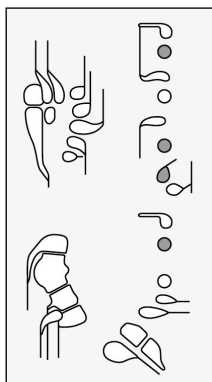
Avanzada / Muda



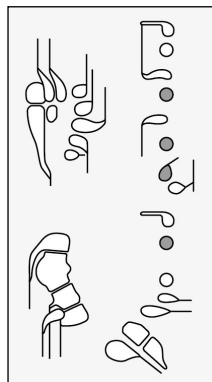
Avanzada / Técnica



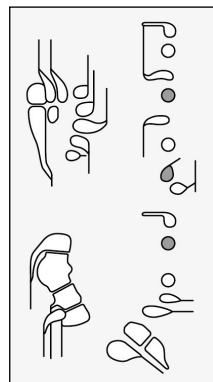
Avanzada / Técnica
PAP: Afinación alta



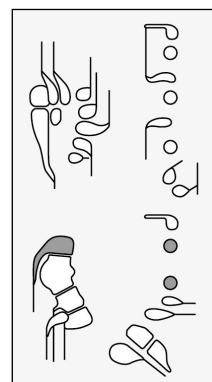
Avanzada / Técnica
PAP: Trino desde Mi



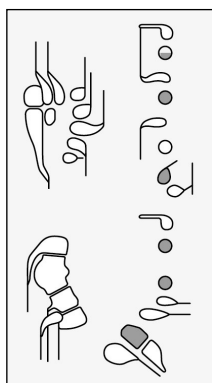
Avanzada / Técnica
PAP: Trino a Sol



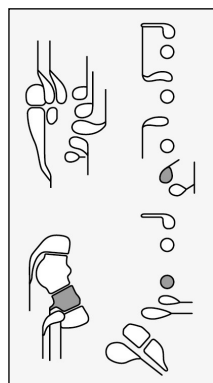
Avanzada / Técnica



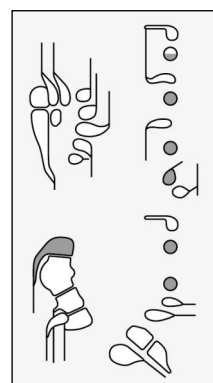
Avanzada / Técnica
Afinación alta



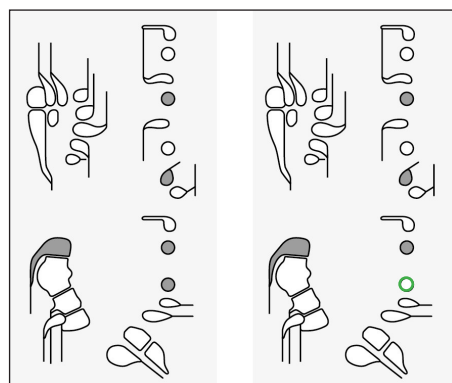
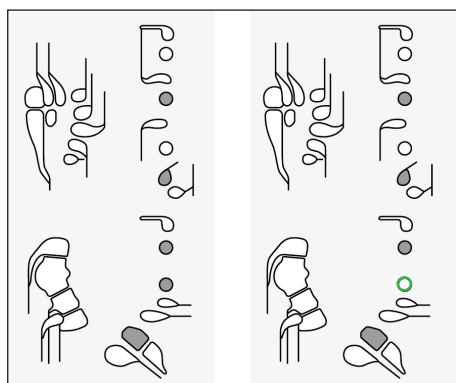
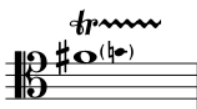
Avanzada / Muda

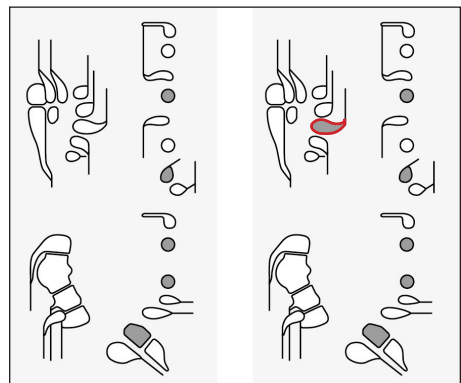
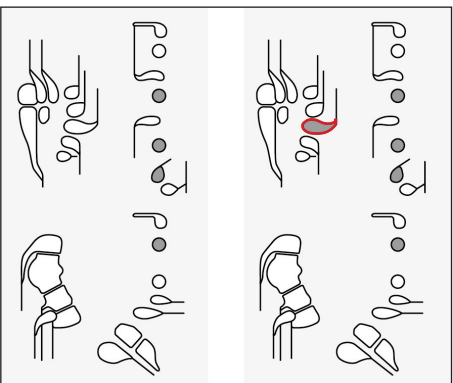
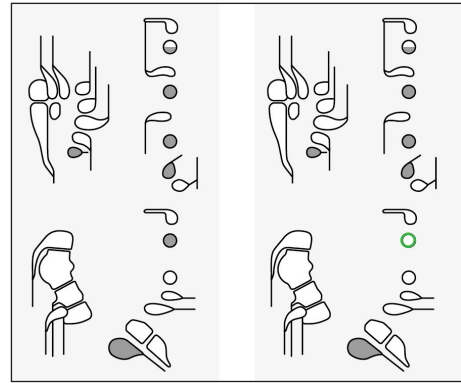
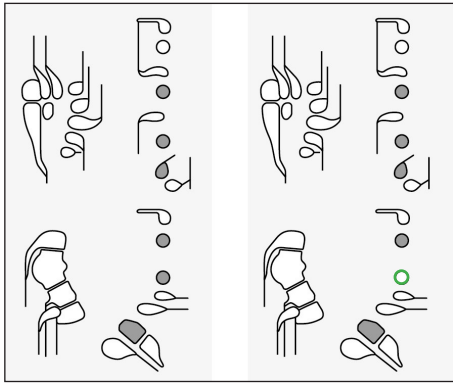
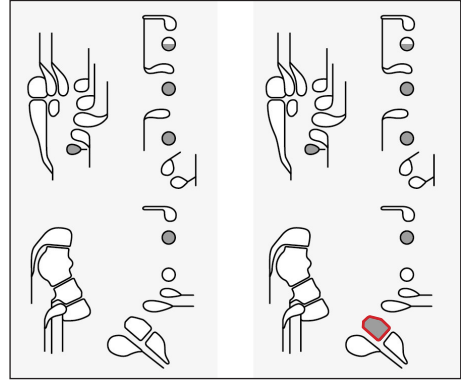
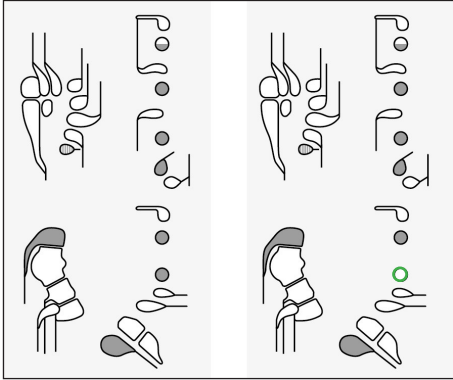


Avanzada / Legato
PAP: Trino desde Fa₃



Avanzada / Muda





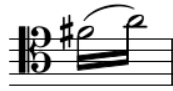


tr

Afinación baja

Afinación baja

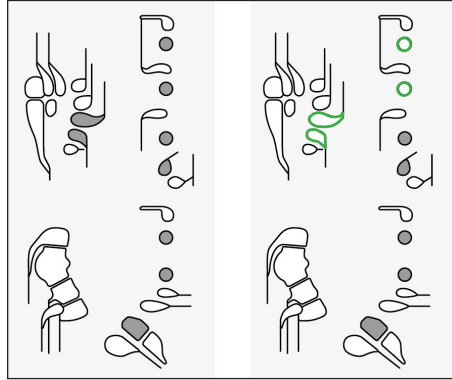


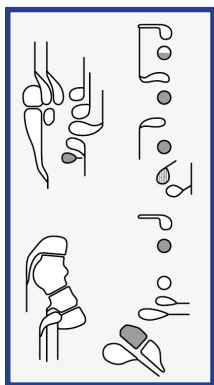




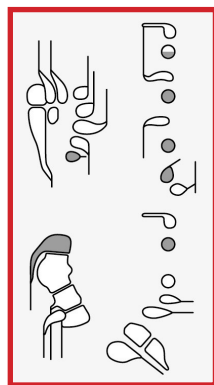




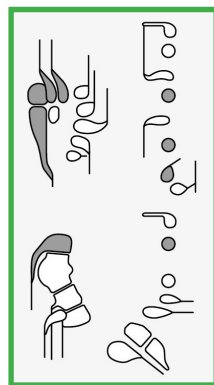




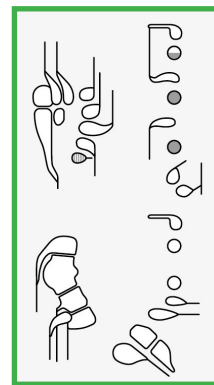
Básica



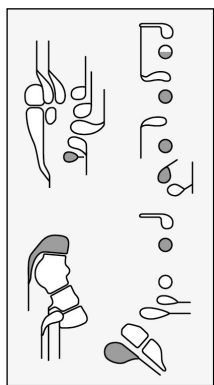
Avanzada / Resonancia



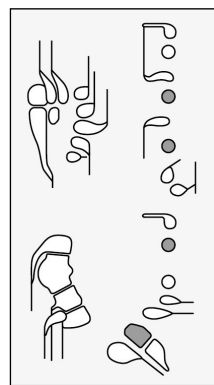
Avanzada / Muda



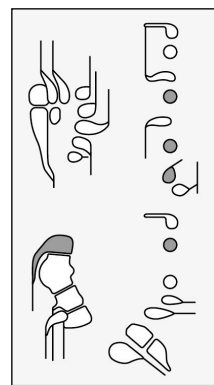
Avanzada / Técnica



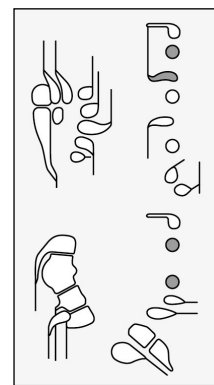
Avanzada / Resonancia



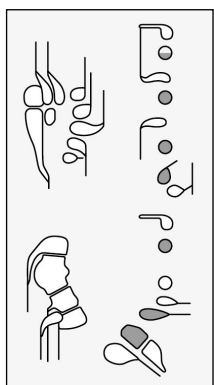
Avanzada / Técnica



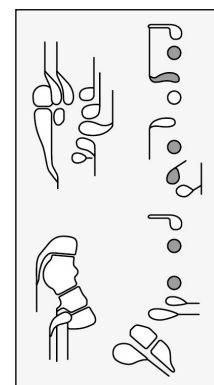
Avanzada / Técnica



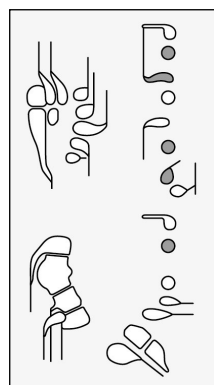
Avanzada / Técnica
PAP: Trino desde Fa₃



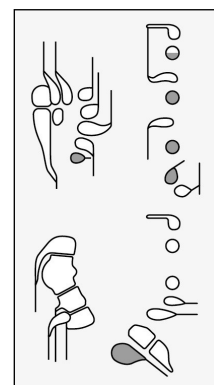
Avanzada / Técnica



Avanzada / Técnica
PAP: Trino desde Fa₃



Avanzada / Técnica
PAP: Trino desde Fa₃#



Avanzada / Técnica
PAP: Trino a La₃



ff *mm*
 ♯ (b2)

Afinación baja

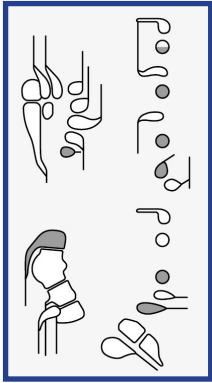


tr

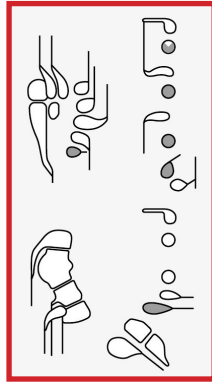




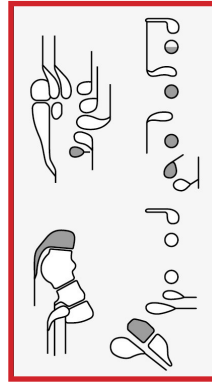




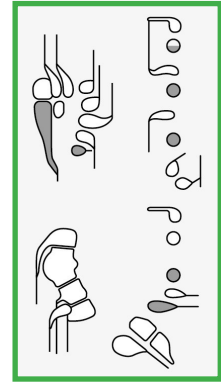
Básica / Resonancia
PAP: Legato



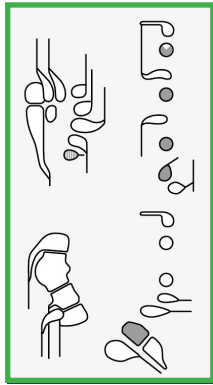
Básica / Técnica



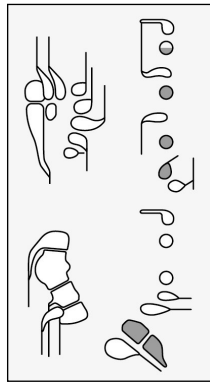
Básica / Técnica



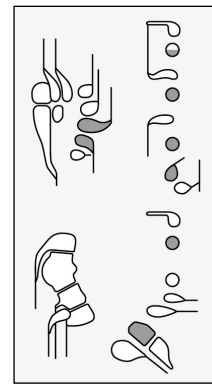
Avanzada / Muda



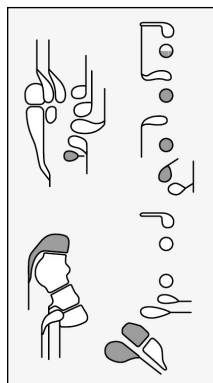
Básica / Técnica
PAP: Trino desde Sol₃
Afinación baja



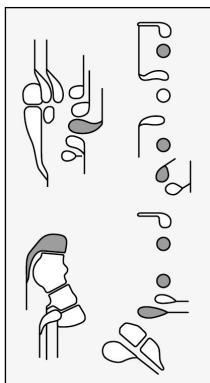
Avanzada / Técnica
PAP: Trino a Sib₃



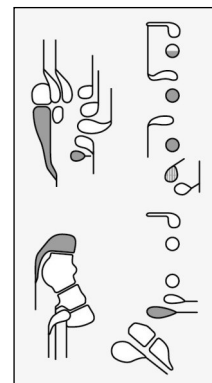
Avanzada / Técnica
PAP: Trino desde Sol₃



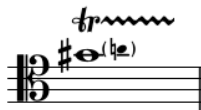
Avanzada / Técnica
PAP: Trino desde Solb₃
Estable en *ff*



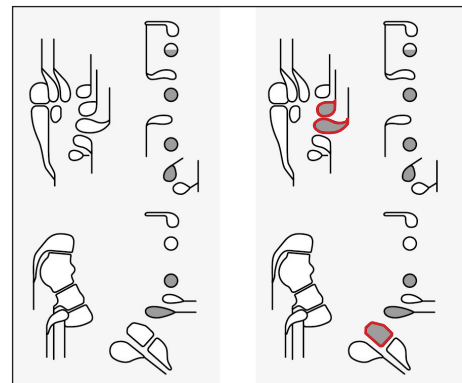
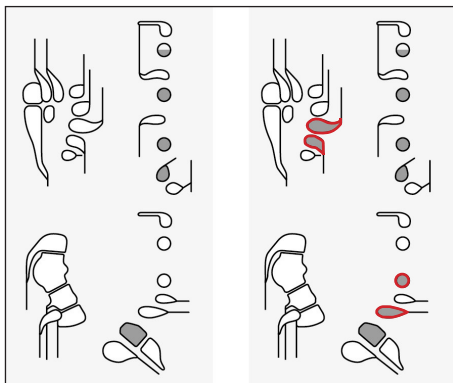
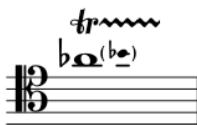
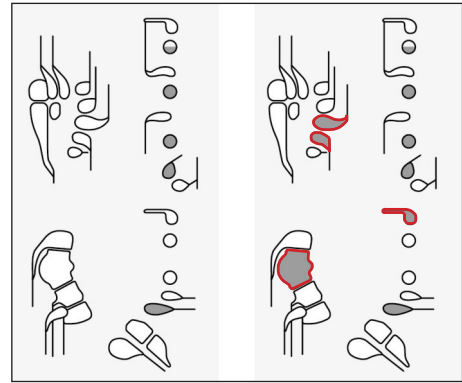
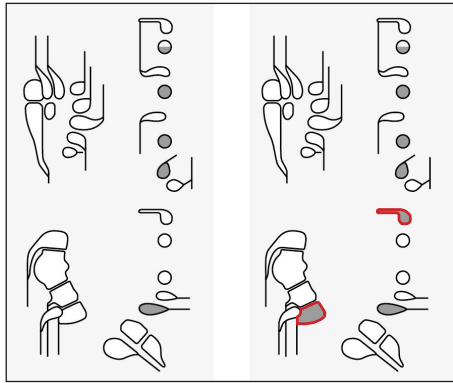
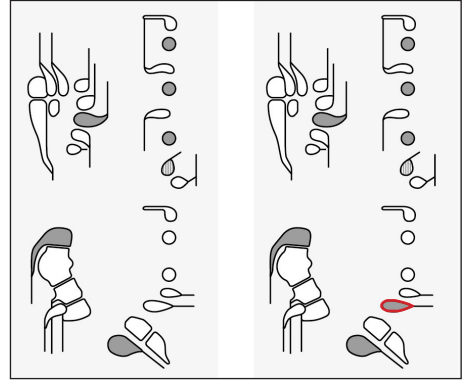
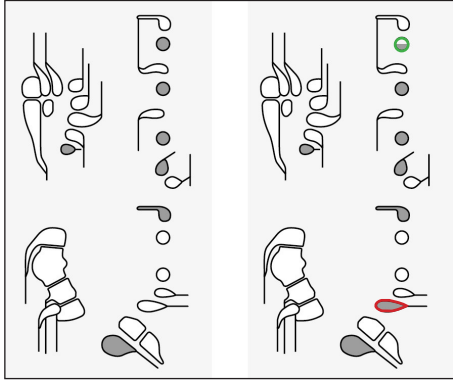
Avanzada / Técnica
PAP: Tremolo desde Mi₃



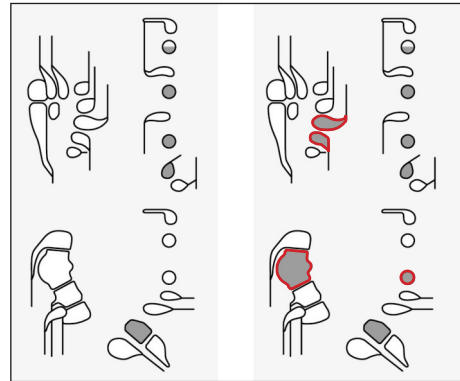
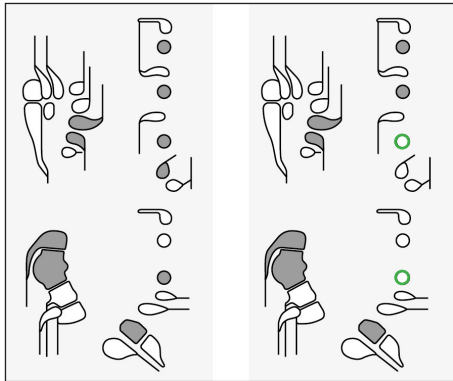
Avanzada / Resonancia



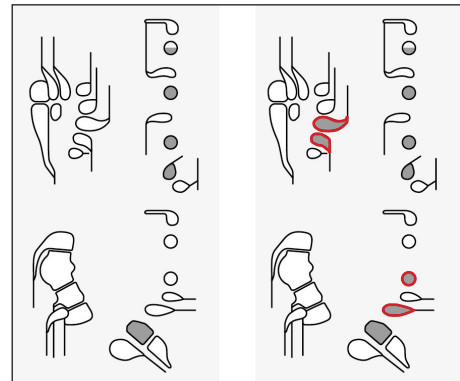
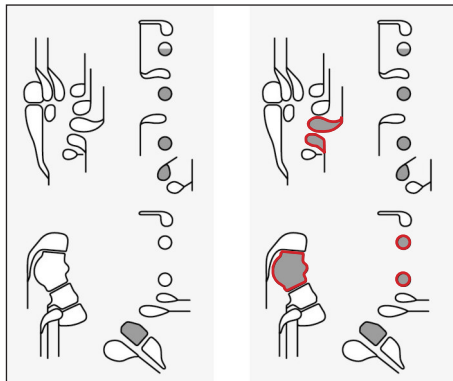
Afinación baja



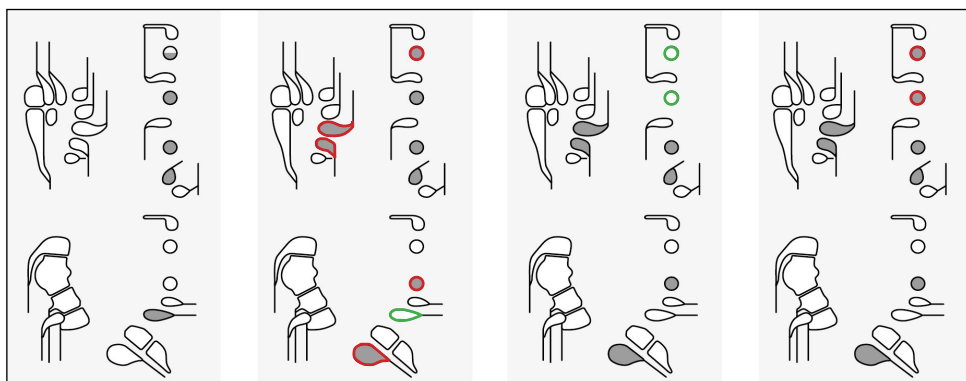




Afinación baja



Afinación baja



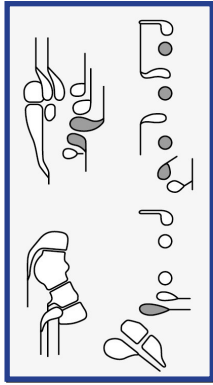
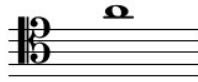




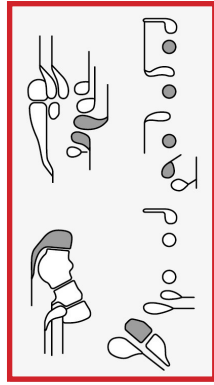




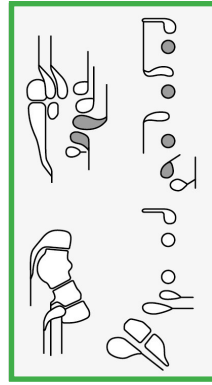




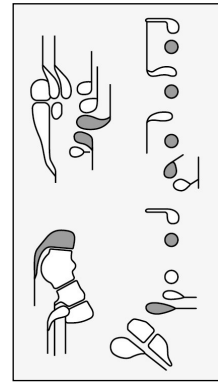
Básica



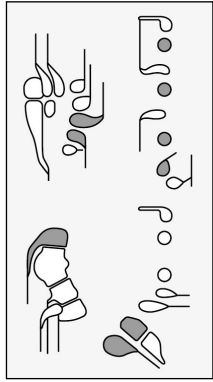
Básica / Técnica



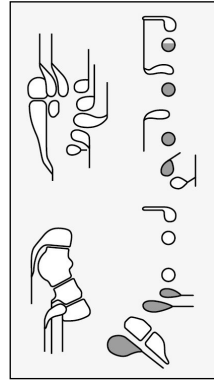
Avanzada / Técnica



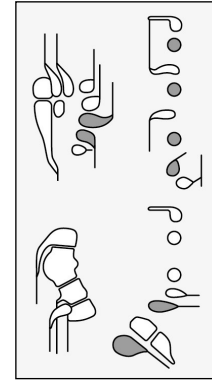
Avanzada / Resonancia
PAP: *Legato, pp*
Afinación baja



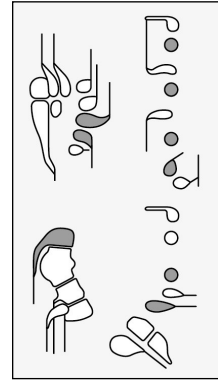
Avanzada / Técnica
PAP: Trino desde Sol₃
ff



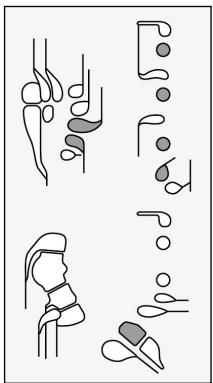
Avanzada / Técnica
PAP: Trino desde Sol₃



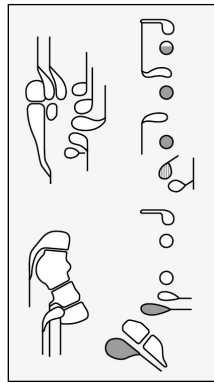
Básica / Técnica
PAP: Trino a Sib₃



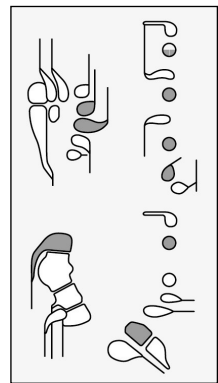
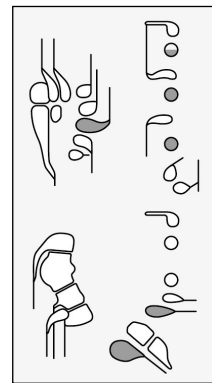
Básica / Resonancia
PAP: Trino desde Sol₃
Legato



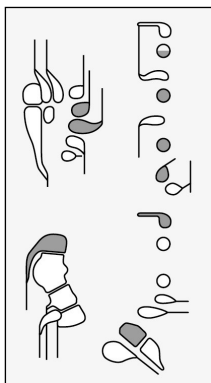
Básica / Técnica
PAP: Trino desde Sol₃
Afinación baja



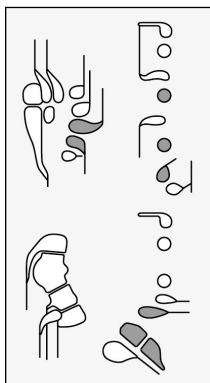
Básica / Técnica
PAP: Trino desde Sol₃
Afinación baja



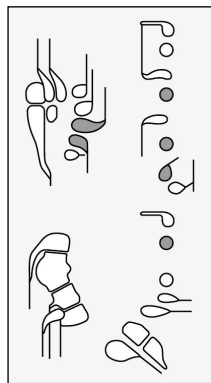
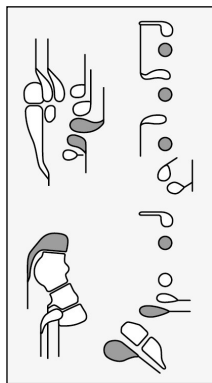
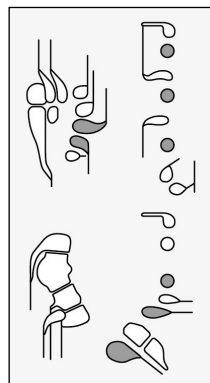
Básica / Técnica
PAP: Trino desde Sol₃
Afinación baja



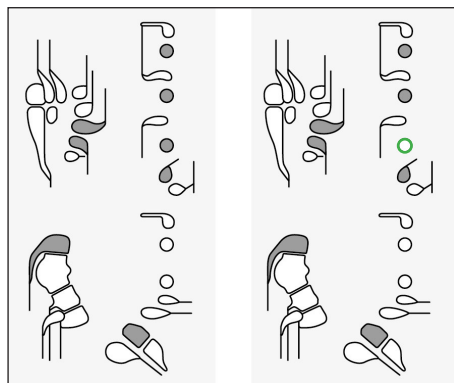
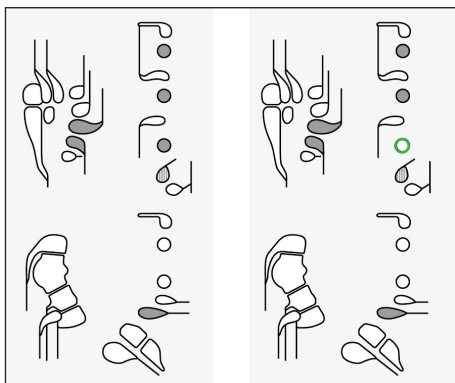
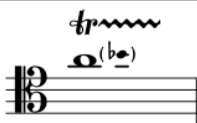
Afinación alta

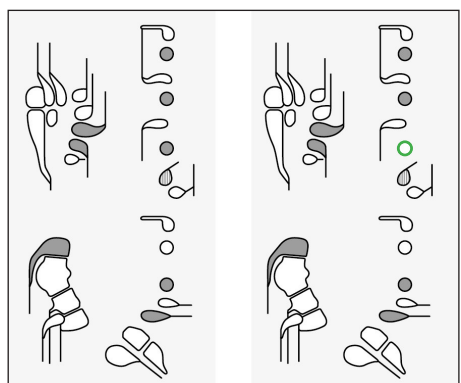
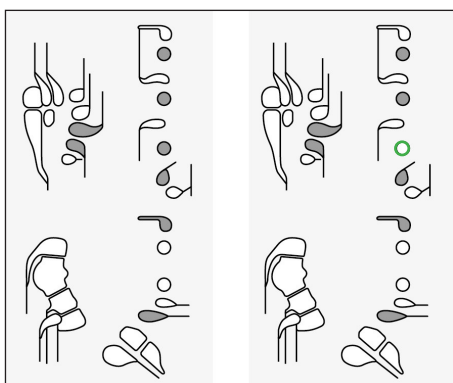
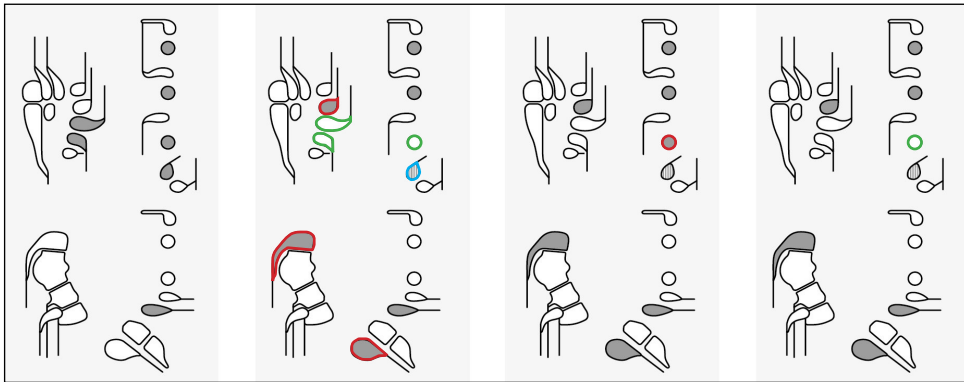
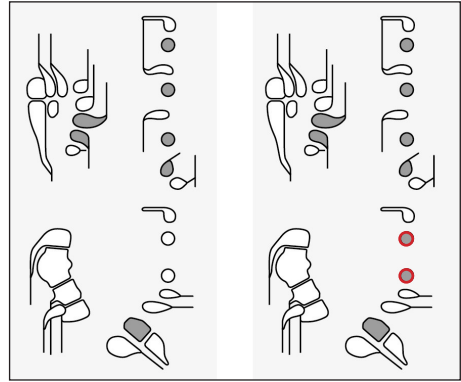
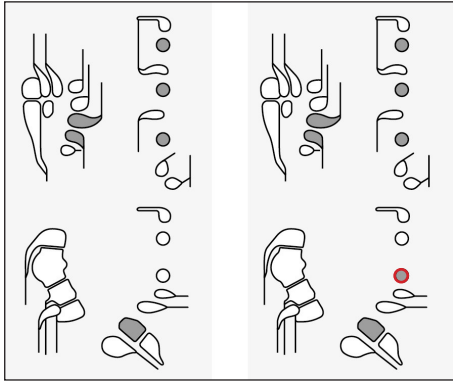


Afinación baja



Avanzada / Técnica
PAP: Legato





Afinación baja



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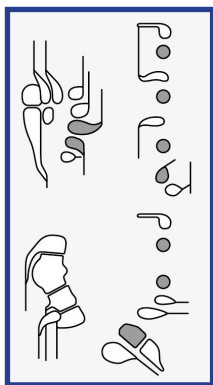


Afinación baja

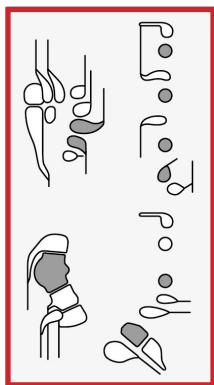




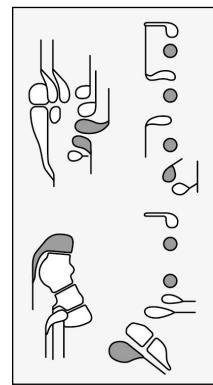
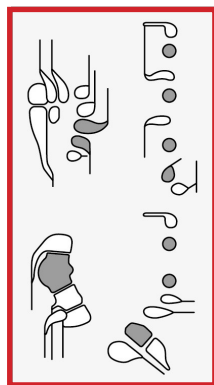




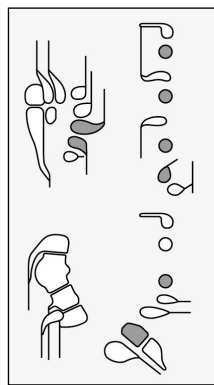
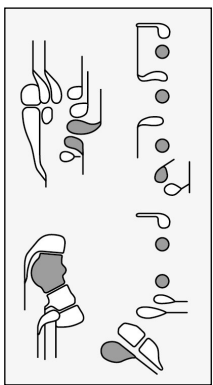
Básica



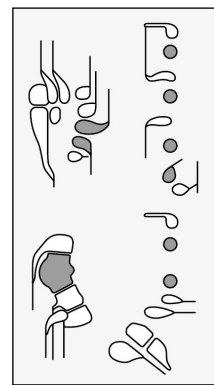
Avanzada / Técnica
PAP: *sf*, accent



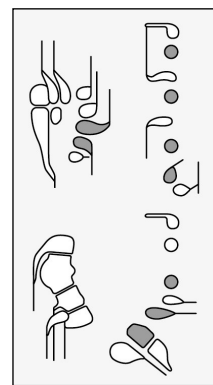
Básica / Técnica
PAP: Trino desde La₄



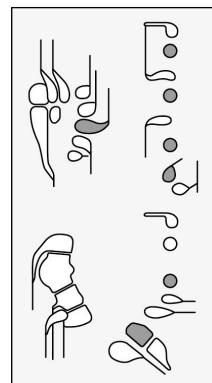
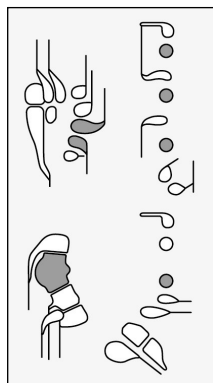
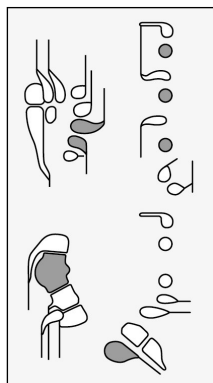
Básica / Muda
PAP: Trino a Do₄

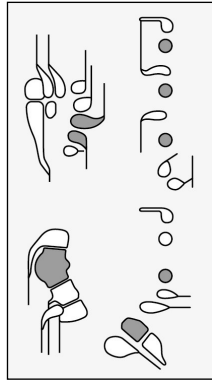


Avanzada / Técnica
PAP: Trino desde Lab₃
Trino a Si₃

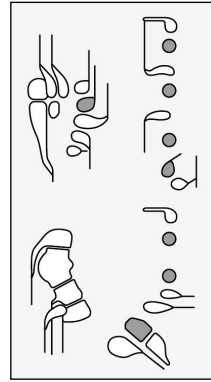


Avanzada / Técnica
PAP: Trino desde Lab₃
Afinación baja

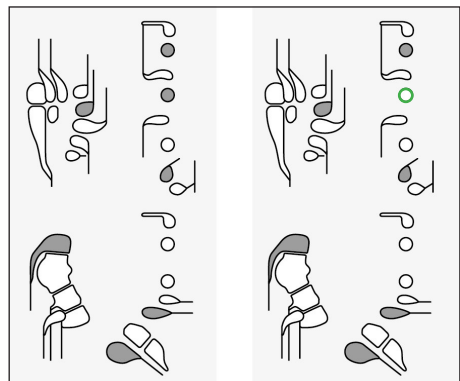
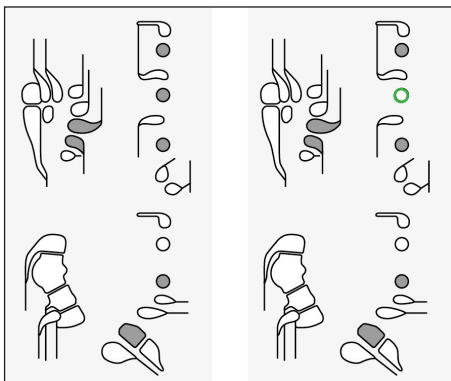
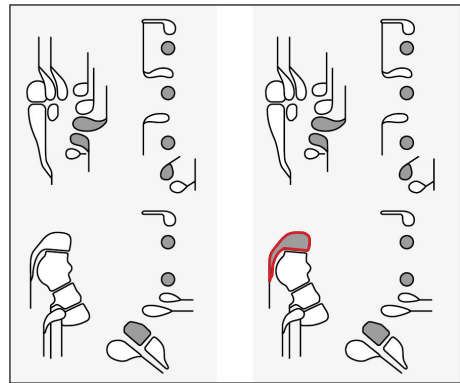
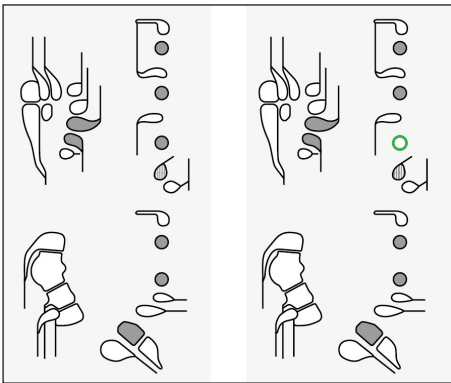
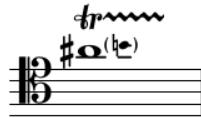




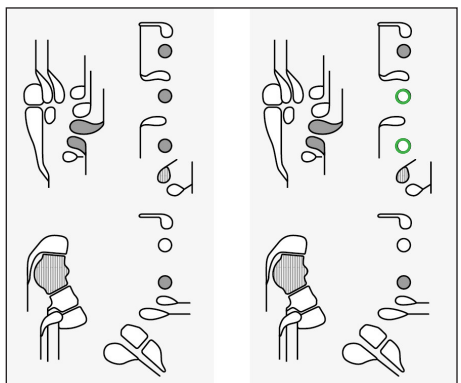
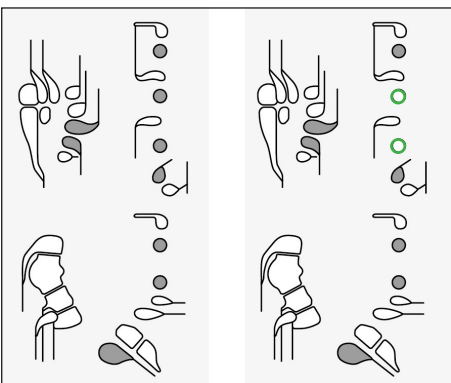
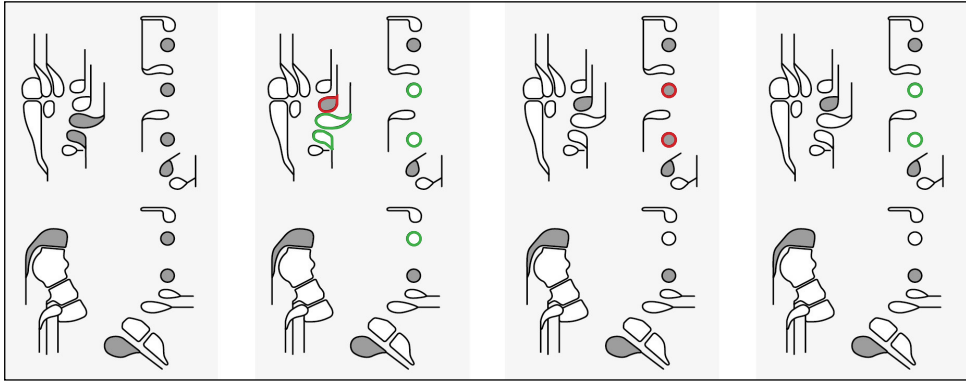
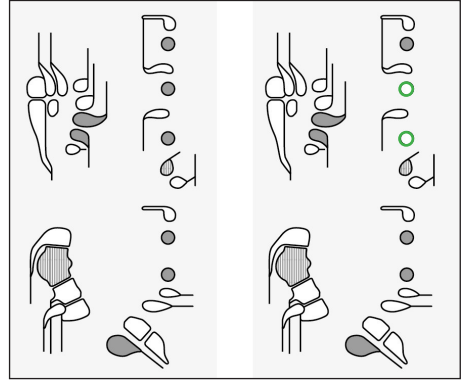
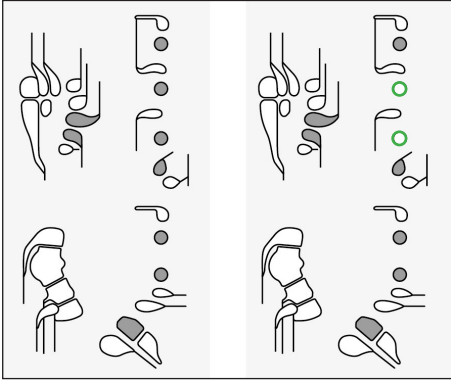
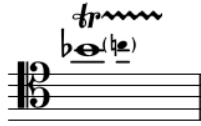
Afinación baja



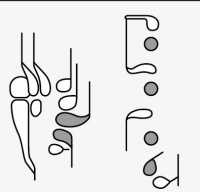

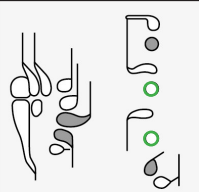
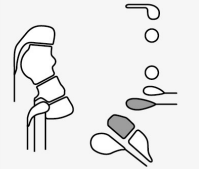
Avanzada / Técnica
PAP: Trino a Do₄

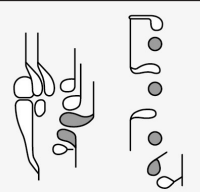
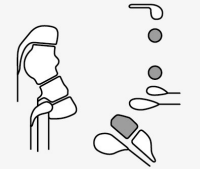
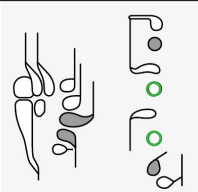
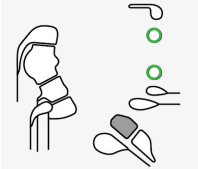


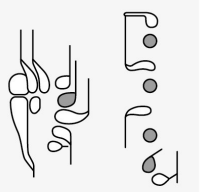
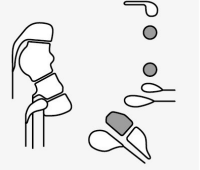
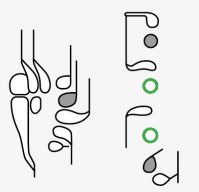
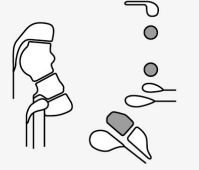


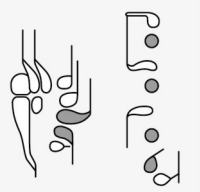
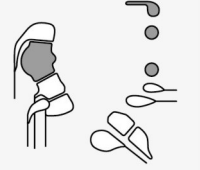
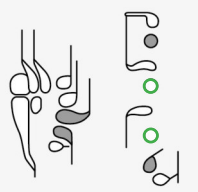
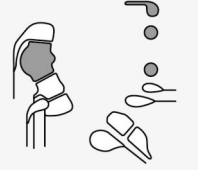


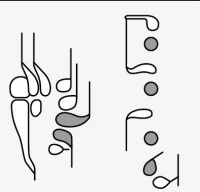

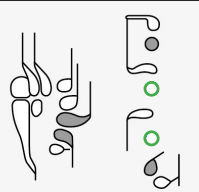



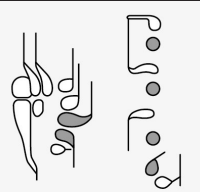

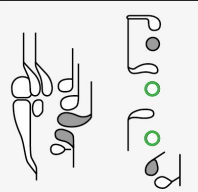

	
	

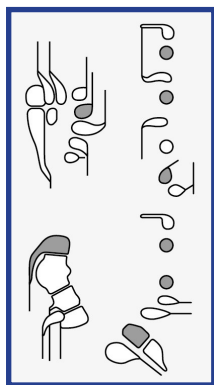
	
	



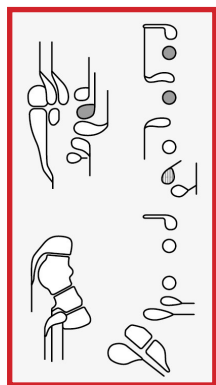




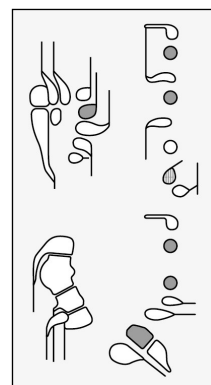
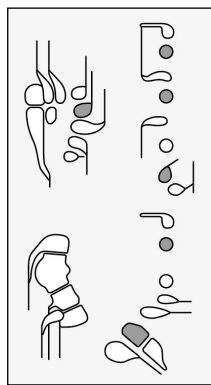




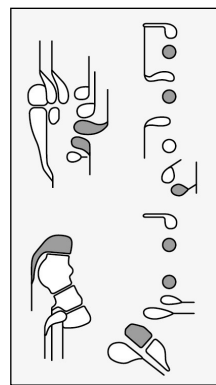
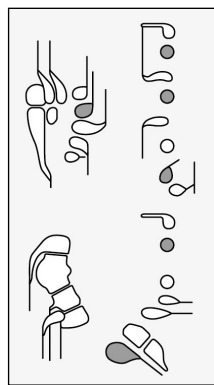
Básica



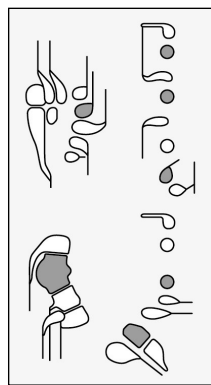
Avanzada / Técnica
PAP: Trino a Do₄



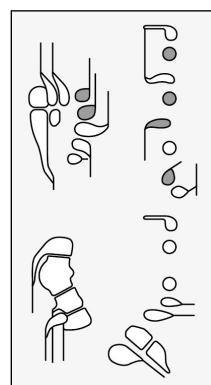
Básica / Muda
Afinación baja



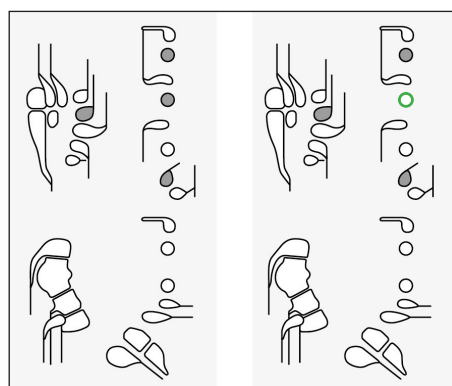
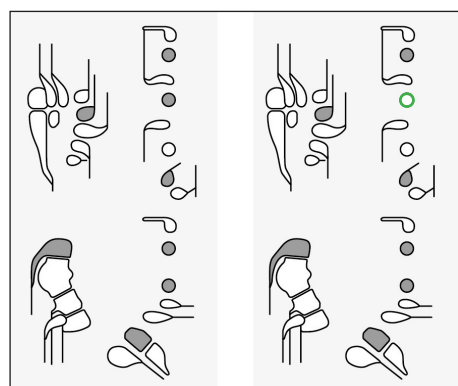
Avanzada / Técnica
PAP: Trino desde La#₃

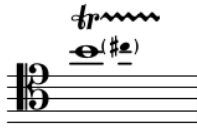


Avanzada / Resonancia
Afinación baja



Avanzada / Técnica
PAP: Trino a Do#₄

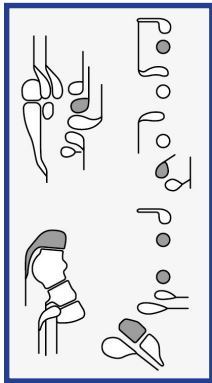




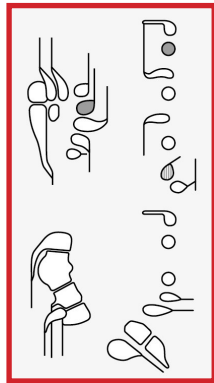




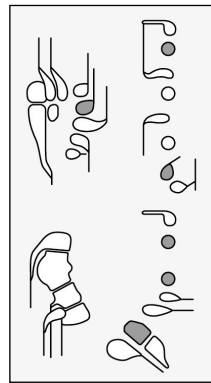




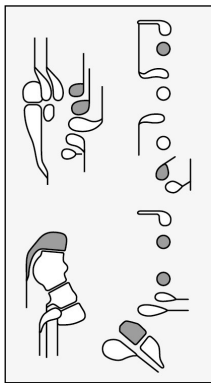
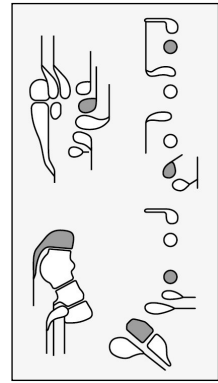
Básica



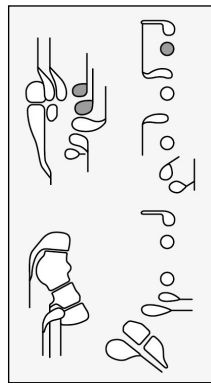
Avanzada / Técnica



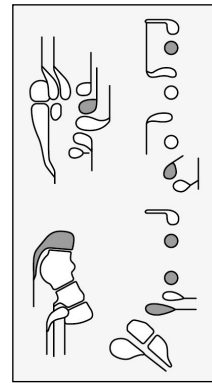
Avanzada / Muda
Afinación baja



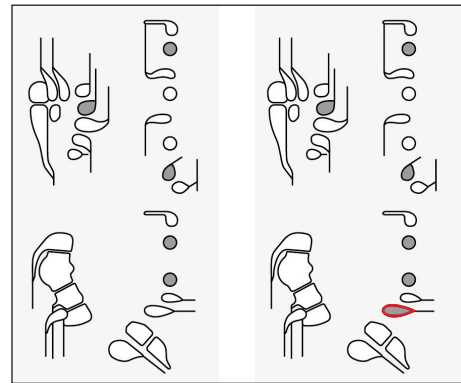
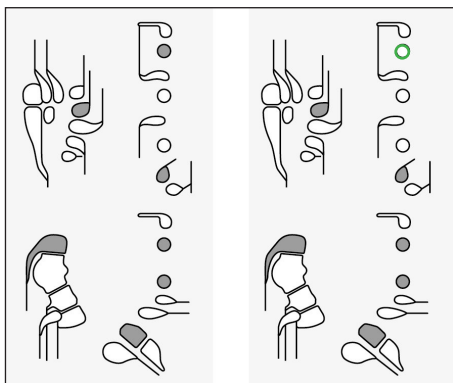
Afinación alta



Avanzada / Muda
Afinación alta



Avanzada / Técnica
PAP: Trino a Re₄







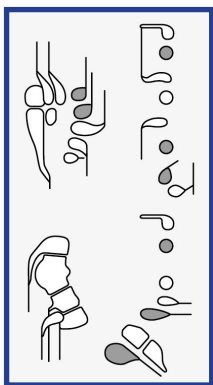
Afinación baja



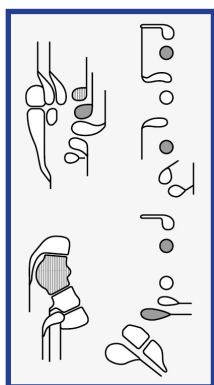
Afinación baja



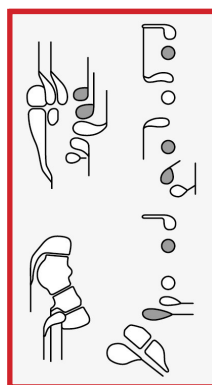




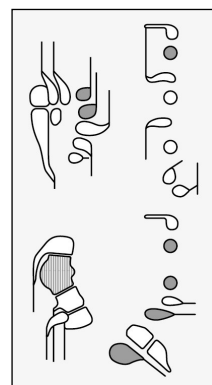
Básica / Técnica
PAP: Trino a Re₄
Trino a Re₄



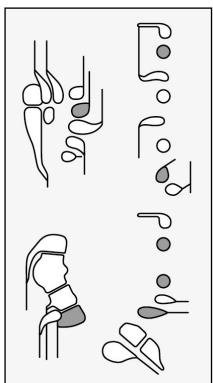
Básica / Resonancia



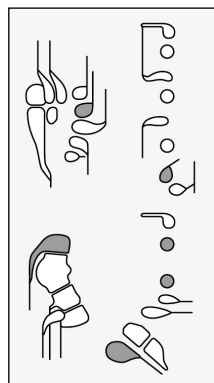
Básica / Técnica



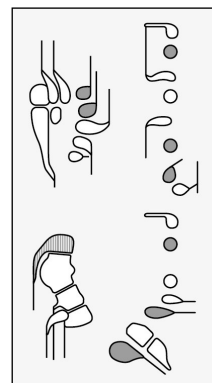
Básica / Resonancia
PAP: Trino a Re₄
Trino a Re₄



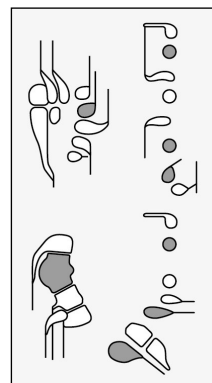
Avanzada / Técnica



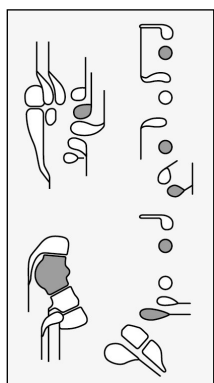
Avanzada / Técnica



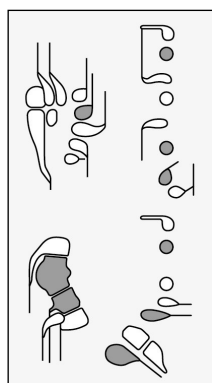
Avanzada / Muda



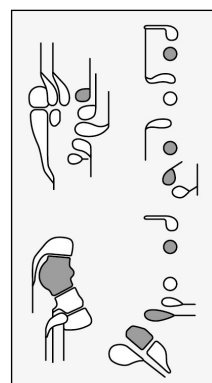
Avanzada / Técnica
PAP: Trino a Re₄
Trino a Re₄



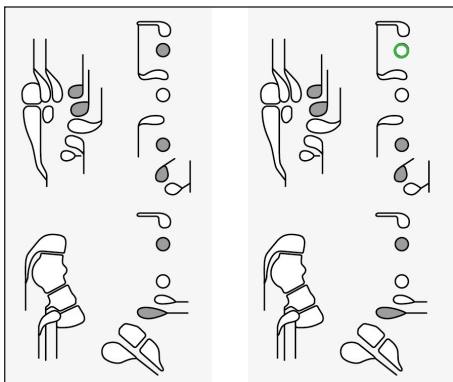
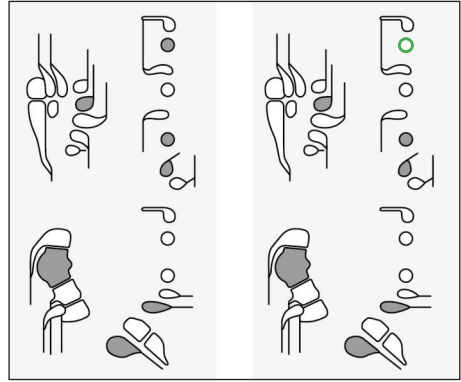
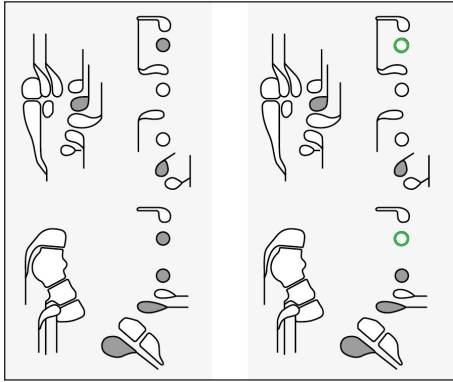
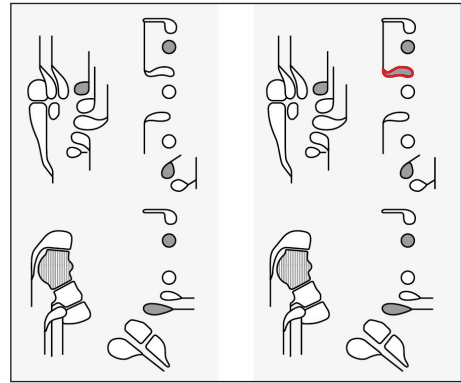
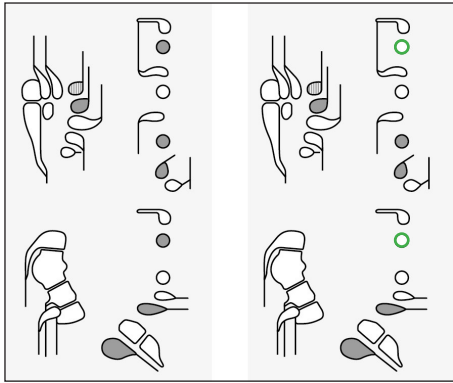
Avanzada / Resonancia
Afinación baja



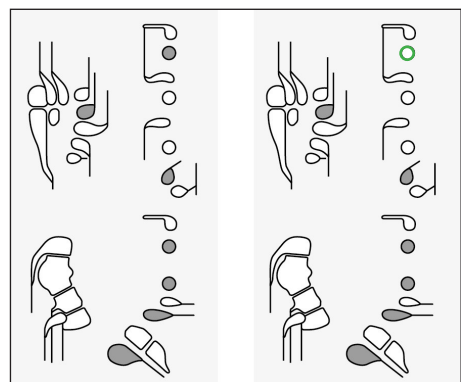
Avanzada / Técnica



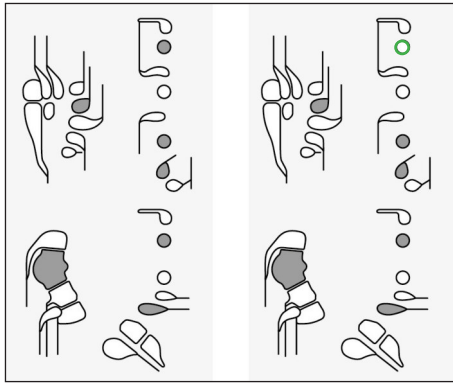
Avanzada / Técnica
Afinación baja



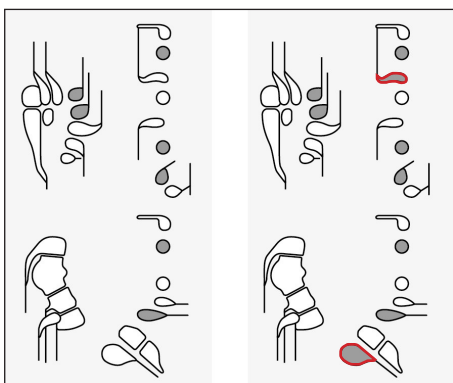
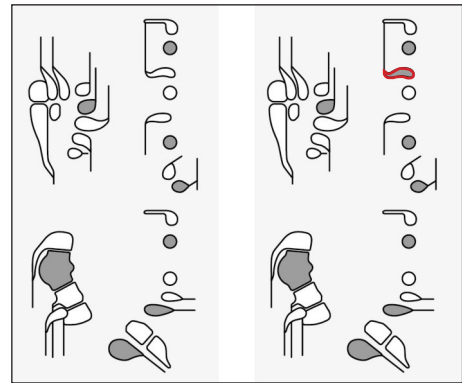
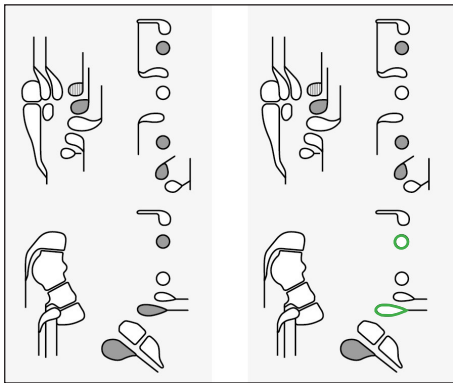
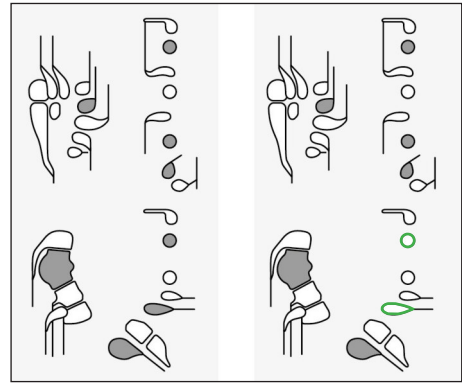
Afinación baja



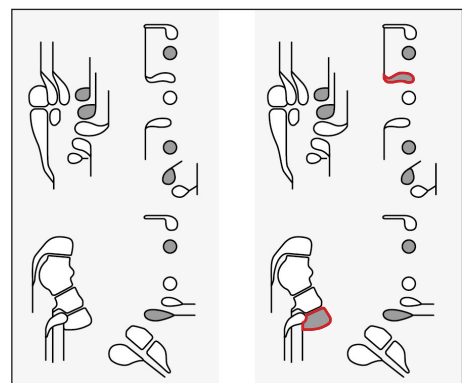
Afinación baja



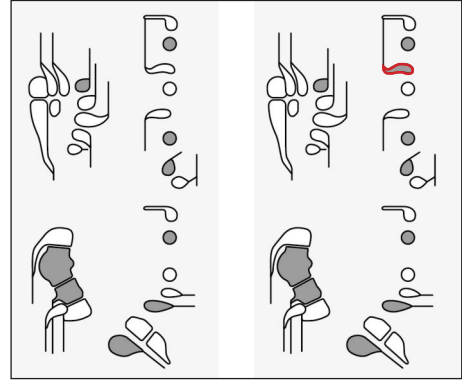
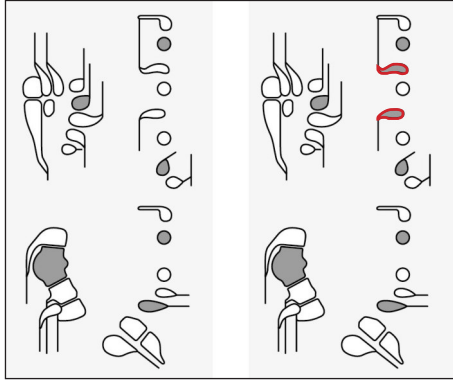
Afinación baja



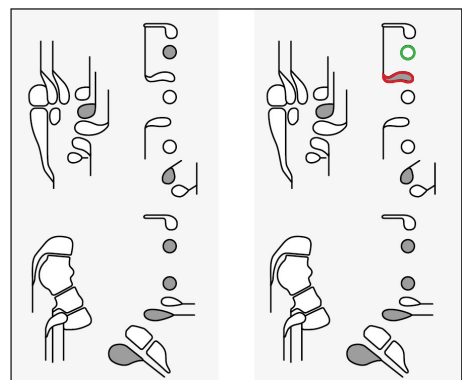
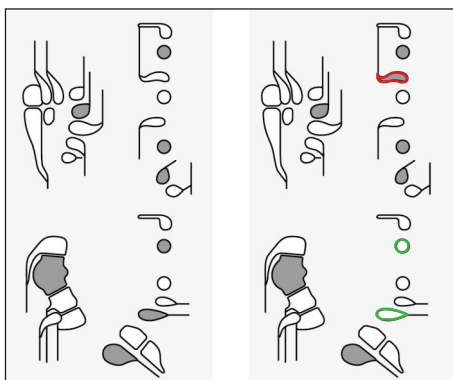
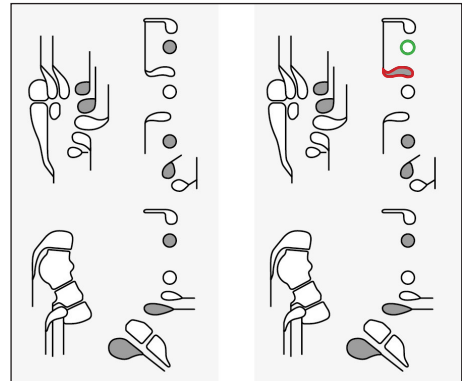
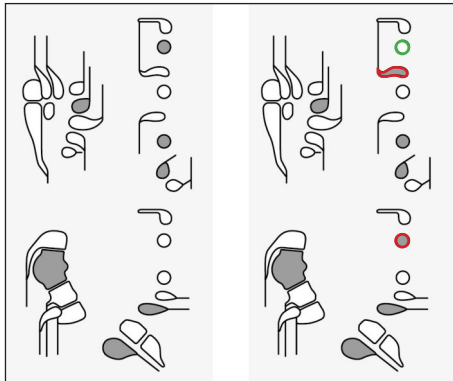
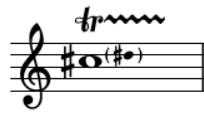
Afinación alta



Afinación alta



Afinación alta



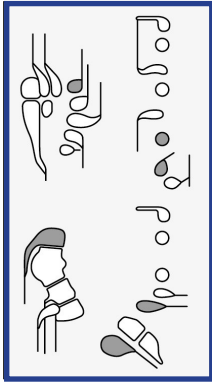
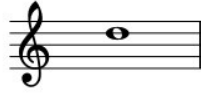




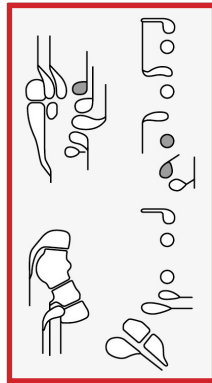




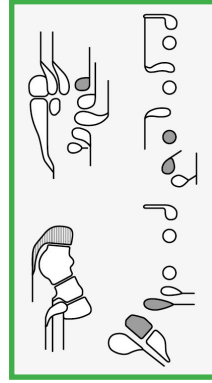




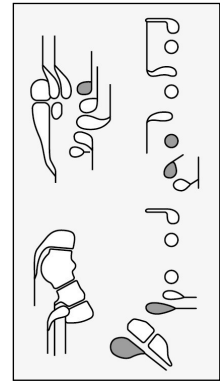
Básica



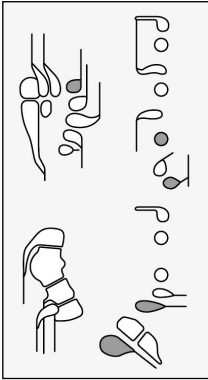
Básica / Técnica



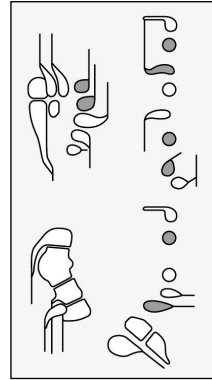
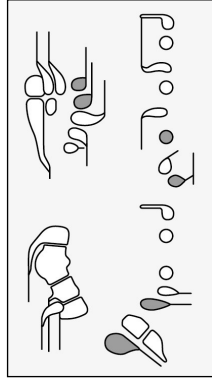
Básica / Muda



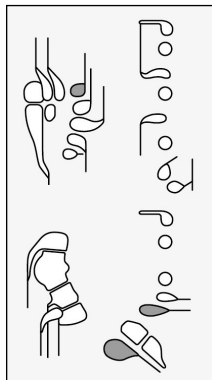
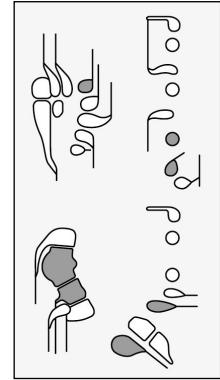
Básica / Técnica
PAP: Trino desde Do#₄



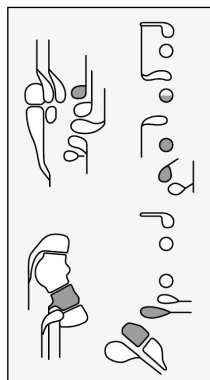
Avanzada / Resonancia



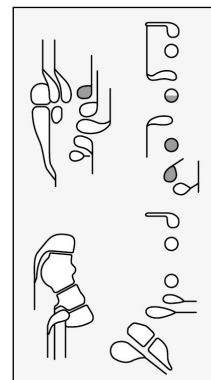
Avanzada / Técnica
PAP: Trino desde Do#₄

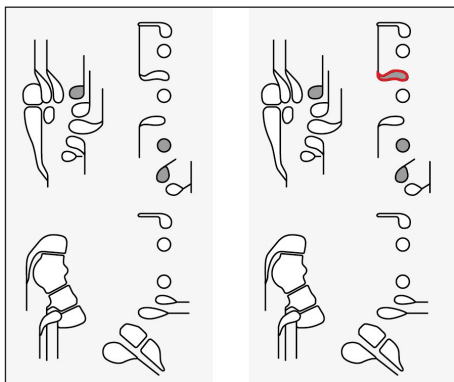
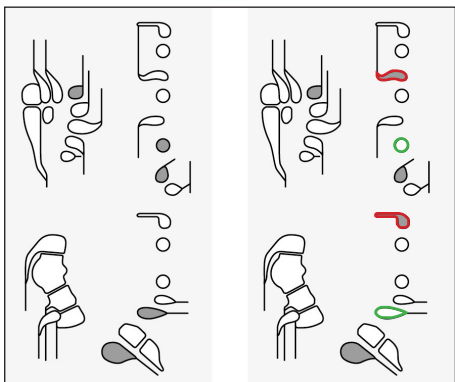
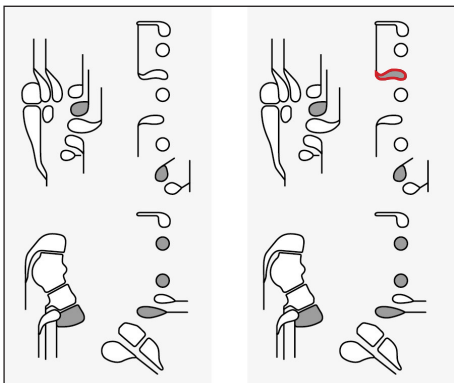
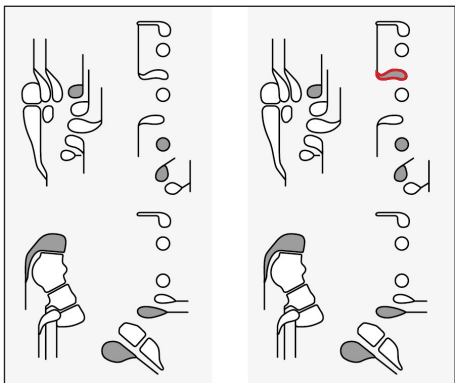
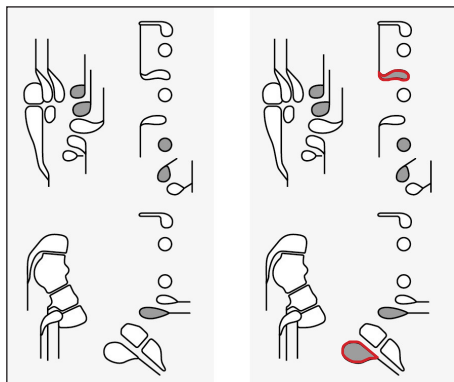
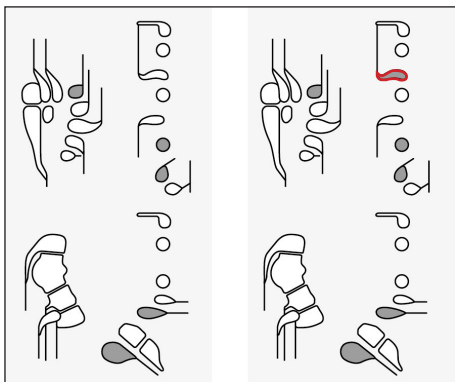
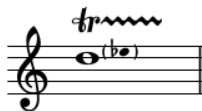


Avanzada / Técnica



Avanzada / Muda



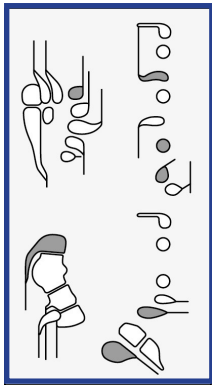




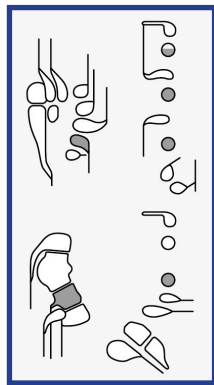


Afinación baja

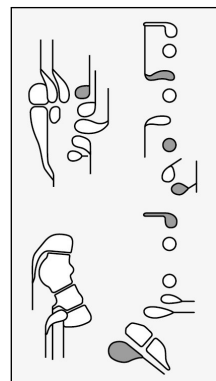
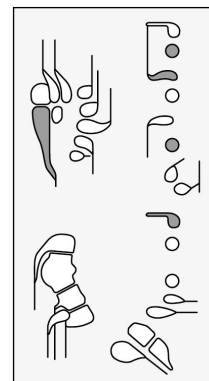
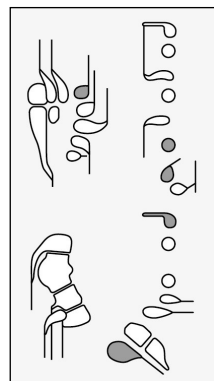
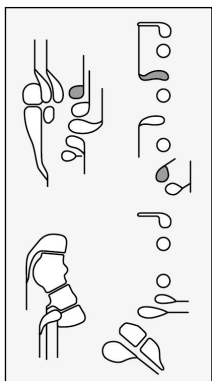
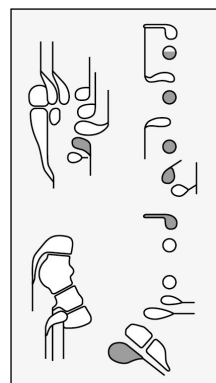
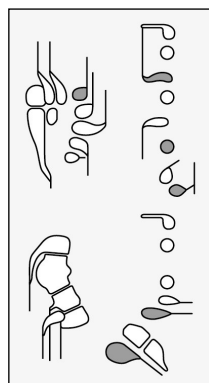
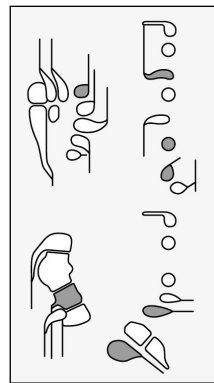
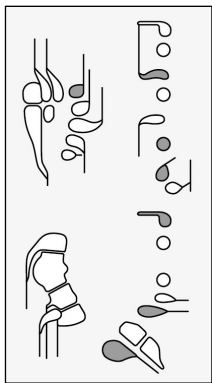
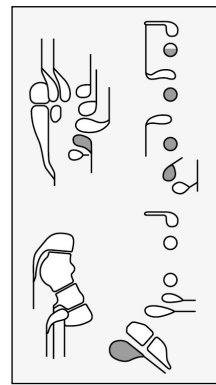
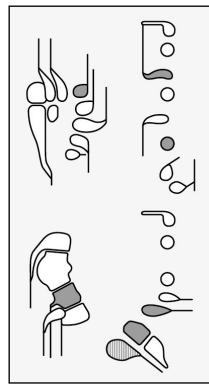




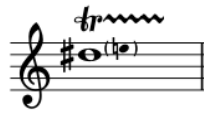
Básica



Básica / Técnica
PAP: Ataque directo







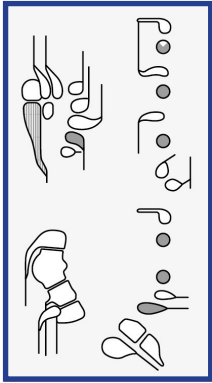




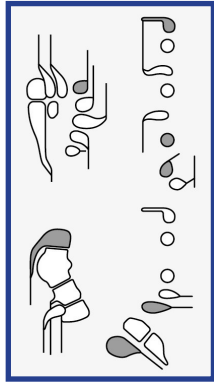




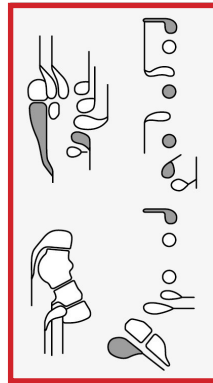
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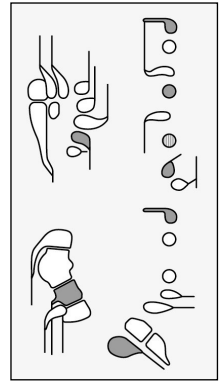
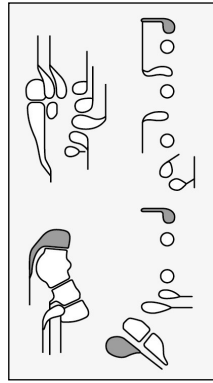
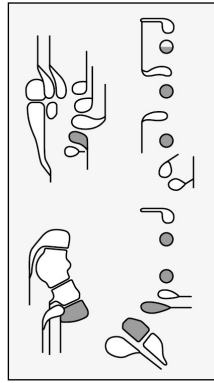
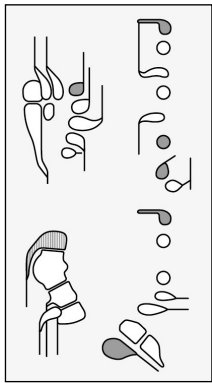
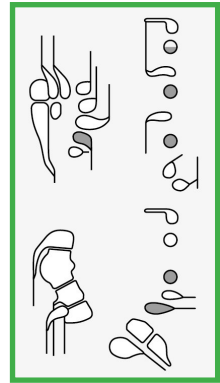
Básica



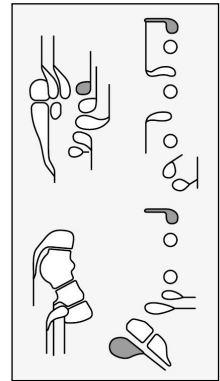
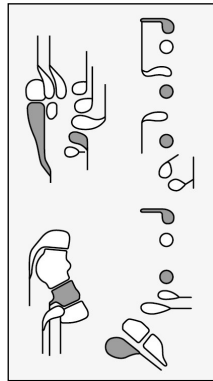
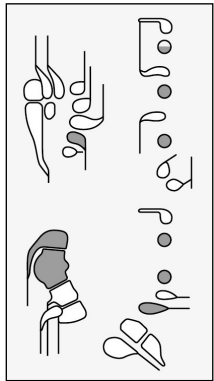
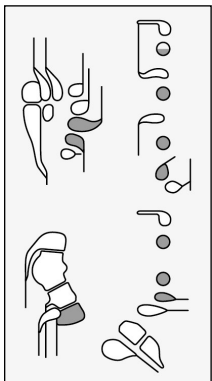
Básica

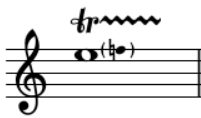


Avanzada / Resonancia
PAP: Ataque directo



Avanzada / Técnica

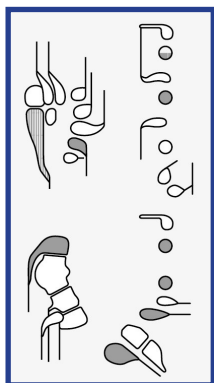


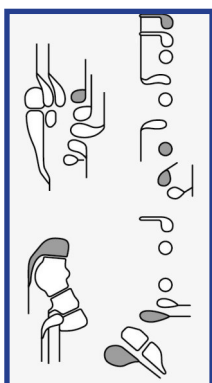




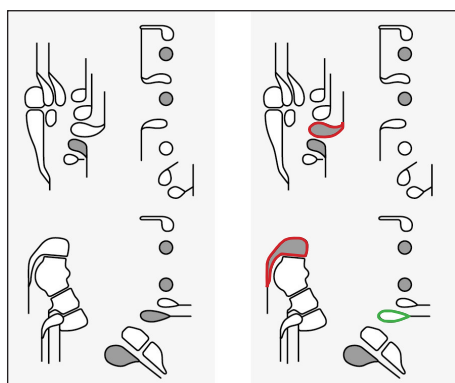
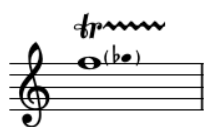
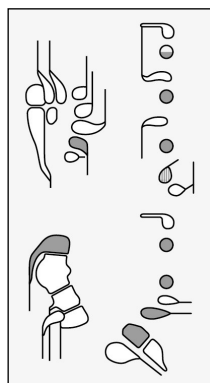
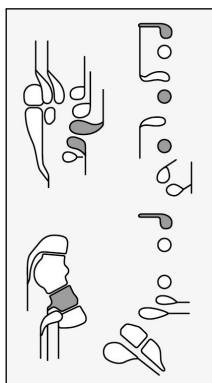
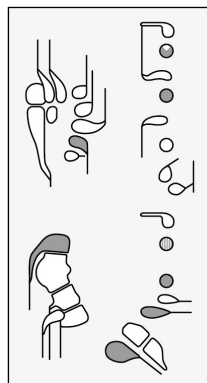




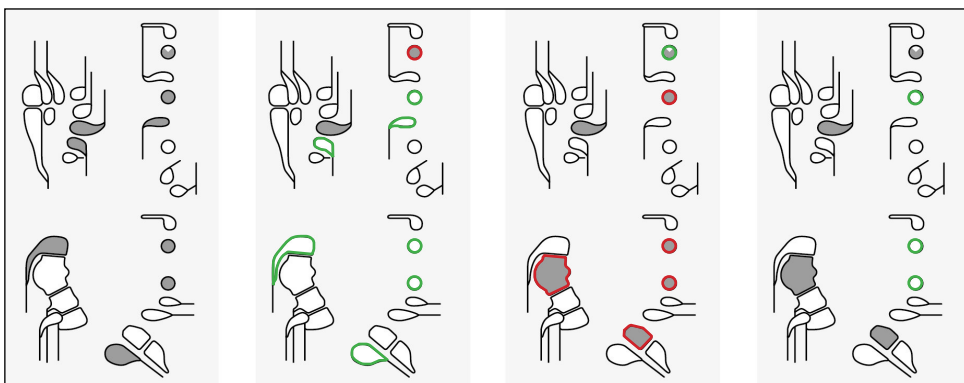
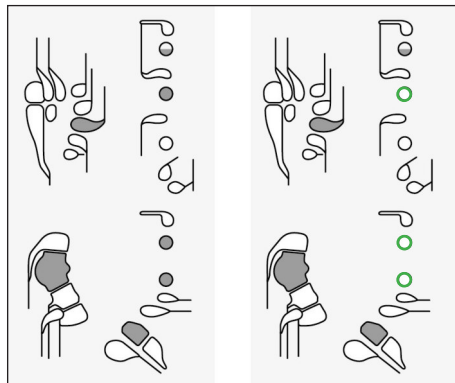
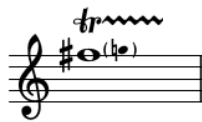
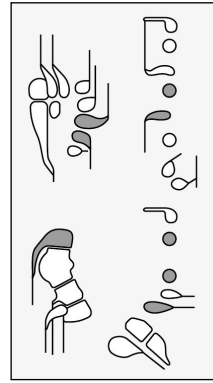
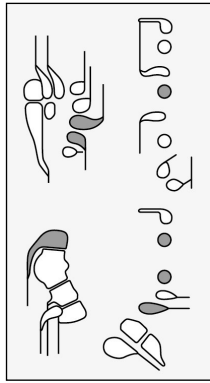
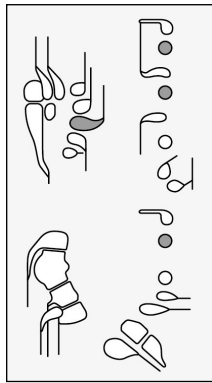
Básica

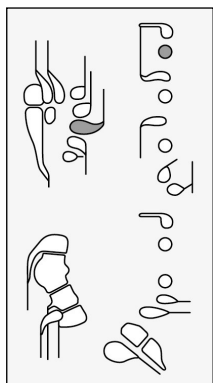


Básica

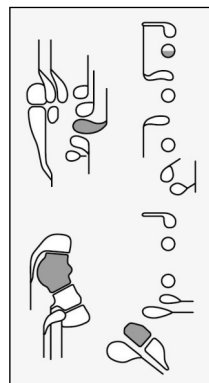
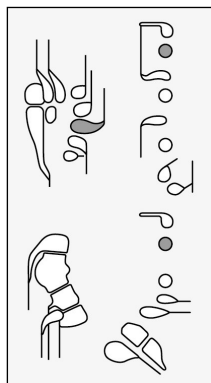




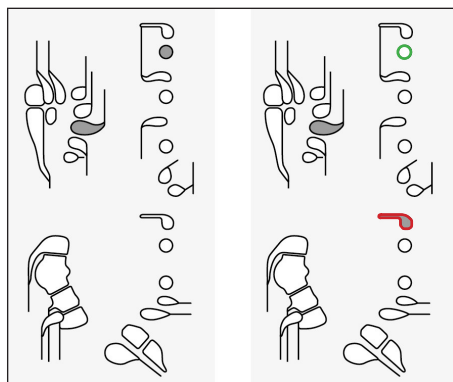
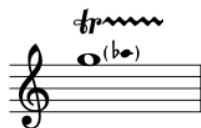




Básica



Avanzada / Técnica
PAP: Trino desde Fa#₄



PROPUESTA DE APLICACIÓN PRÁCTICA

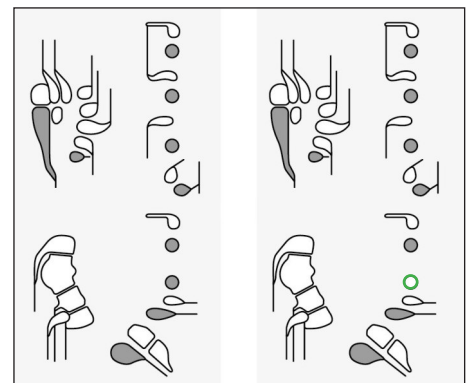
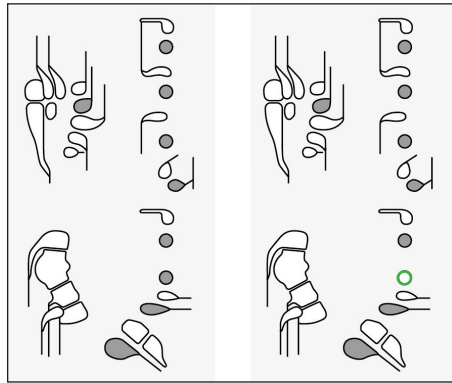
PROPOSAL FOR APPLICATION IN PRACTICE



PASAJES ORQUESTALES / ORCHESTRAL EXCERPTS

CONCERTO FOR ORCHESTRA SZ.116
II. GIUOCO DELLE COPPIE (FAGOT II CC.13-24)

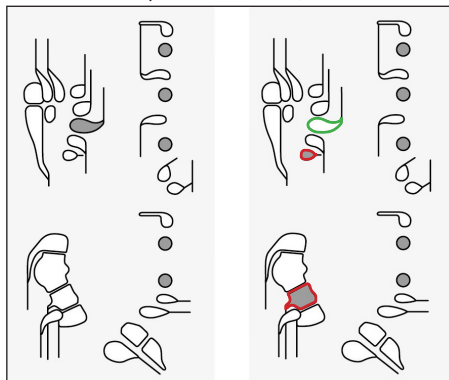
BÉLA BARTÓK



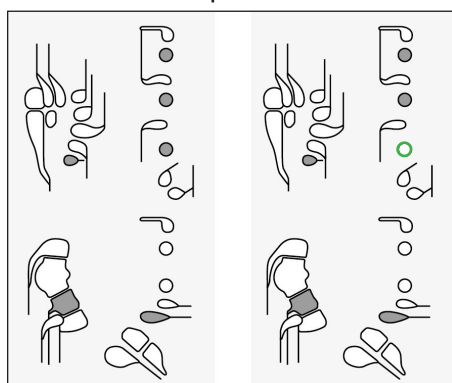


SYMPHONY N°2 OP.36 I. ADAGIO MOLTO (FAGOT II CC.1-5)

LUDWIG VAN BEETHOVEN



IV. ALLEGRO MOLTO (CC.1-2)

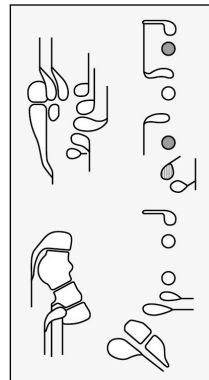




SYMPHONY N°4 OP.60

IV. ALLEGRO MA NON TROPPO (CC.184-187)

LUDWIG VAN BEETHOVEN

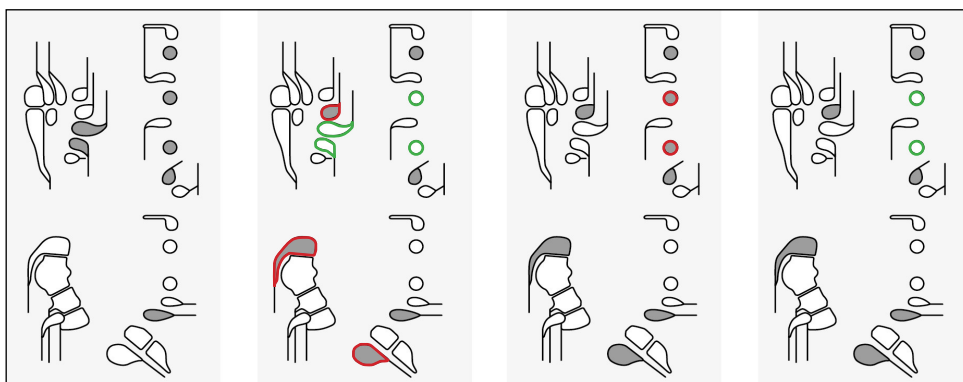
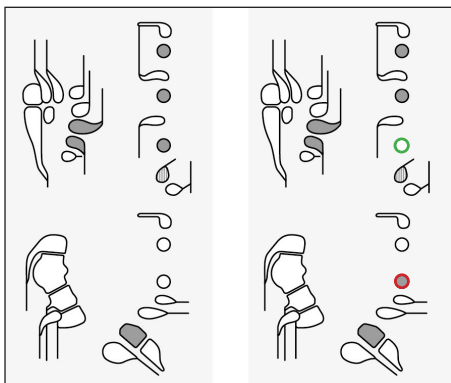




SYMPHONIE FANTASTIQUE

V. SONGE D'UNE NUIT DE SABBAT (CC.455-458)

HECTOR BERLIOZ





VIOLIN CONCERTO OP.77 (II. ADAGIO CC.9-14)

JOHANNES BRAHMS

The image shows a musical score for the second movement of Johannes Brahms' Violin Concerto, Op. 77. The score is in bass clef, 4/4 time, and features a melodic line with a 'pp' dynamic marking. Below the score are four boxes, each containing a diagram of the violinist's hand and bow position corresponding to a specific note in the score.

THE YOUNG PERSON'S GUIDE TO THE ORCHESTRA VARIATION D (FINAL)

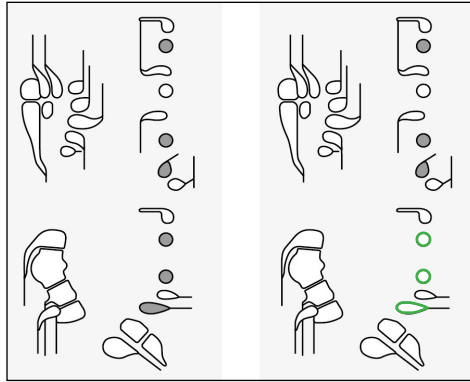
BENJAMIN BRITTEN

The image shows a musical score for Variation D (Final) from 'The Young Person's Guide to the Orchestra' by Benjamin Britten. The score is in bass clef, 12/4 time, and features a melodic line with 'pp' and 'ff' dynamic markings. Below the score are three boxes, each containing a diagram of the violinist's hand and bow position corresponding to a specific note in the score.

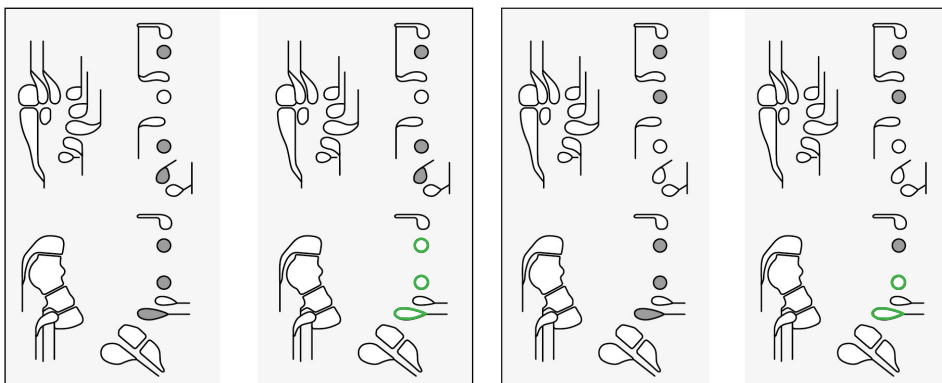
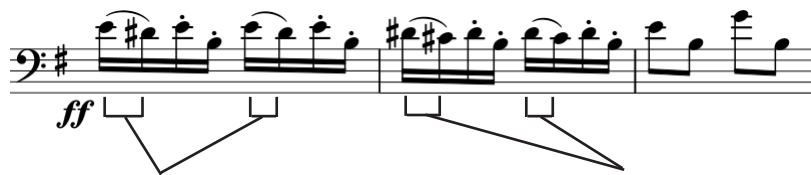


SYMPHONY N°88 (I. ADAGIO. ALLEGRO CC.143-144)

JOSEPH HAYDN



(I. ADAGIO. ALLEGRO CC.165-167)





PAGLIACCI

(ACTO I N°88)

RUGGIERO LEONCAVALLO

Soli Sostenuto

pp

SYMPHONY N°1

(III. FEIERLICH UND GEMESSEN, OHNE ZU SCHLEPPEN CC.9-16)

GUSTAV MAHLER

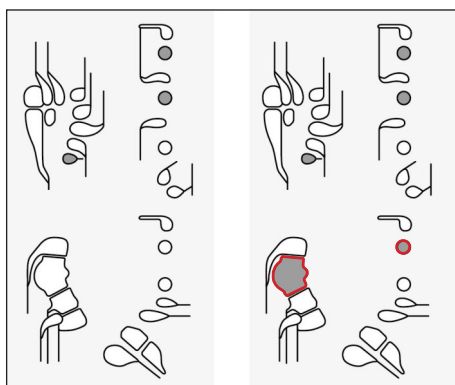
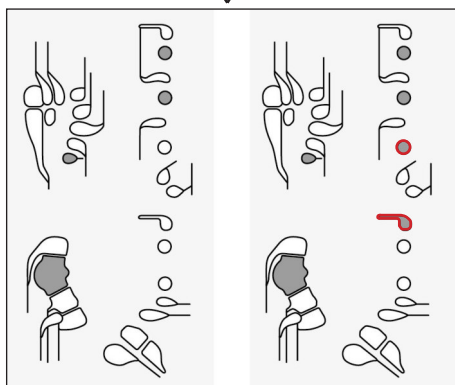
Largo

pp

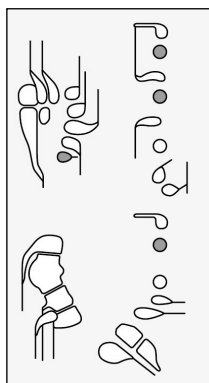


LE NOZZE DI FIGARO (OVERTURE CC.1-3)

WOLFGANG AMADEUS MOZART



(OVERTURE CC.161-164)





PIANO CONCERTO N°23 KV.488

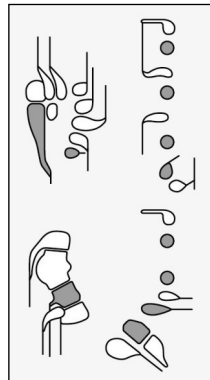
II. ANDANTE (INICIO - FAGOT II)

WOLFGANG AMADEUS MOZART

Andante

11

p





VIOLIN CONCERTO N°1 OP.19 (III. MODERATTO CC.143-FINAL)

SERGEI PROKOFIEV

pp poco cresc.

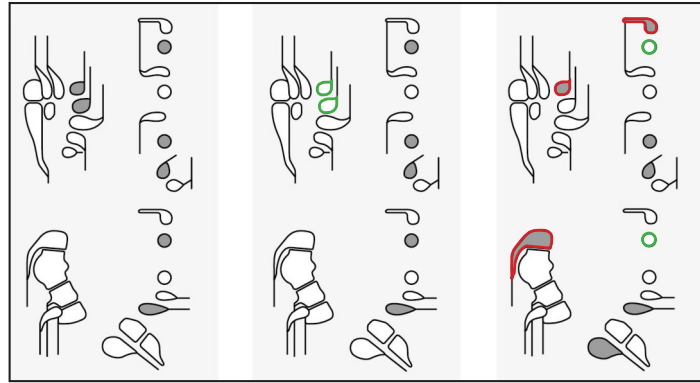
pp poco cresc. pp

poco rit. pp



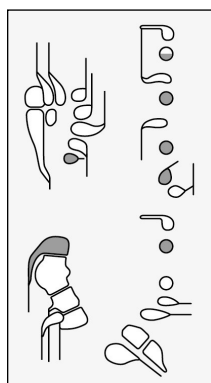
PIANO CONCERTO IN G MAJOR (I. ALLEGRAUMENTE CC.96-106)

MAURICE RAVEL



BOLERO

MAURICE RAVEL





RAPSODIE ESPAGNOLE

I. PRELUDE A LA NUIT (DE N°8 A N°9)

MAURICE RAVEL

Tres modere

Fagot I *p*

Cadenza ad libitum

Fagot II *p*



PINI DI ROMA

(I. I PINI DI VILLA BORGHESE CC.9-14)

OTTORINO RESPIGHI

Allegretto vivace

ff

Two boxes of musical notation for the first two measures of the piece. Each box contains a piano diagram showing hand and finger positions, a musical staff with notes, and a clef. The first box covers the first measure, and the second box covers the second measure, which includes a triplet.



LE SACRE DU PRINTEMPS L'ADORATION DE LA TERRE (INICIO)

IGOR STRAVINSKY

Lento tempo rubato

Solo ad lib. 3 3 poco accel.

Destapar orificio progresivamente

Tempo I

come prima 5



SYMPHONY N°4 OP.36

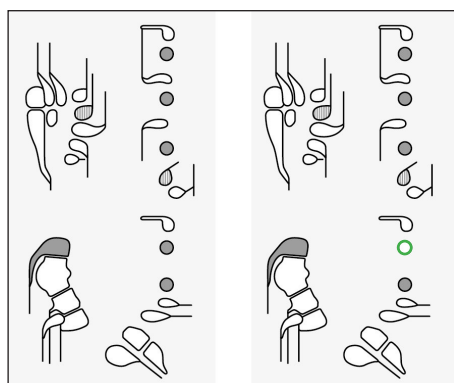
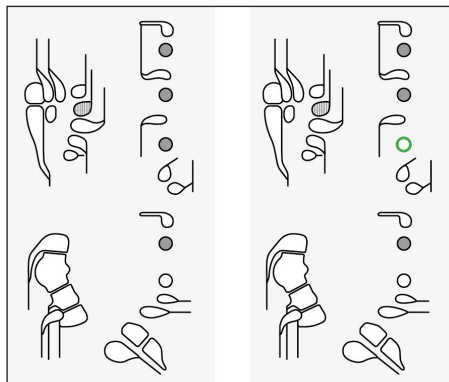
II. ANDANTINO IN MODO DI CANZONA (FINAL)

PYOTR I. TCHAIKOVSKY

— Tapar orificio progresivamente para *dim.*



SYMPHONY N°5 OP.64
II. ANDANTE CANTABILE CON ALCUNA LICENZA (CC.82-86)
PYOTR I. TCHAIKOVSKY

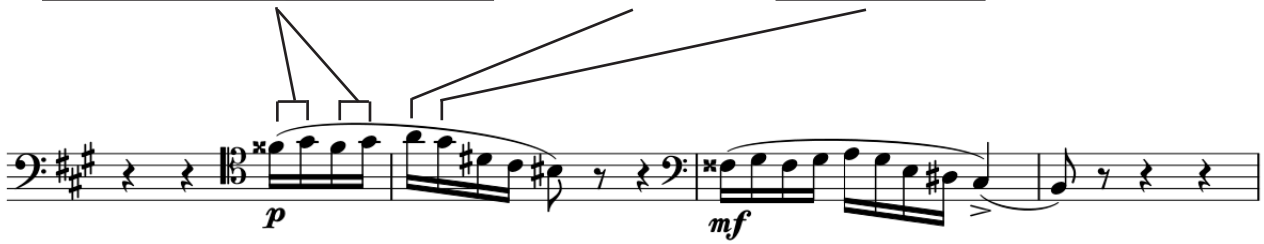
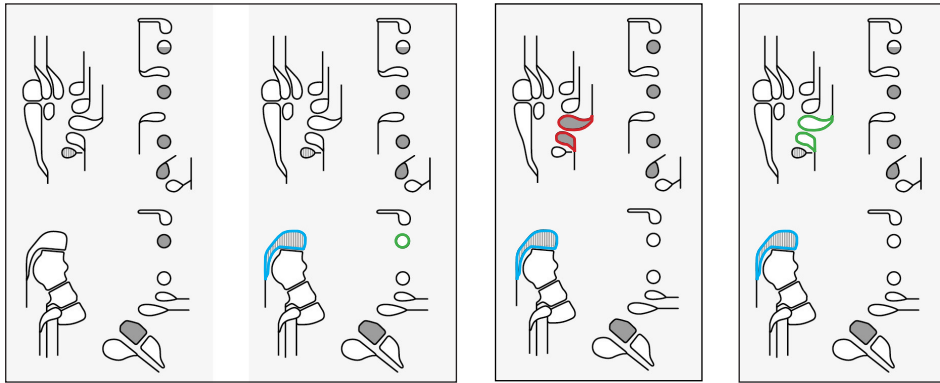




SYMPHONY N°5 OP.64

III. VALSE (CC.98-105)

PYOTR I. TCHAIKOVSKY





SYMPHONY N°6 OP.74 I. ADAGIO (INICIO)

PYOTR I. TCHAIKOVSKY

pp < p < mp < sf > p

pp < p < mp < sf > p

Mantener pulsado todo el pasaje
Keep closed during entire passage

I. ADAGIO (FINAL)

Adagio mosso *rit. molto*

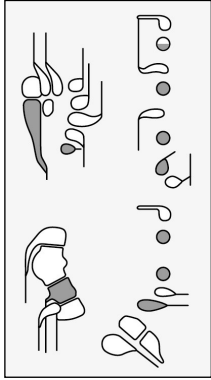
pppppp



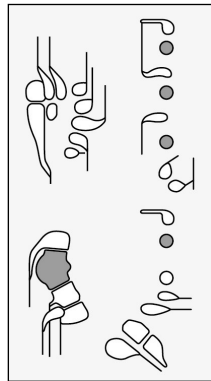
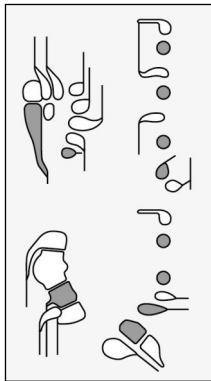
ROMEO AND JULIET

OVERTURE-FANTASIA (CC. 1-5)

PYOTR I. TCHAIKOVSKY



p *poco piu f*

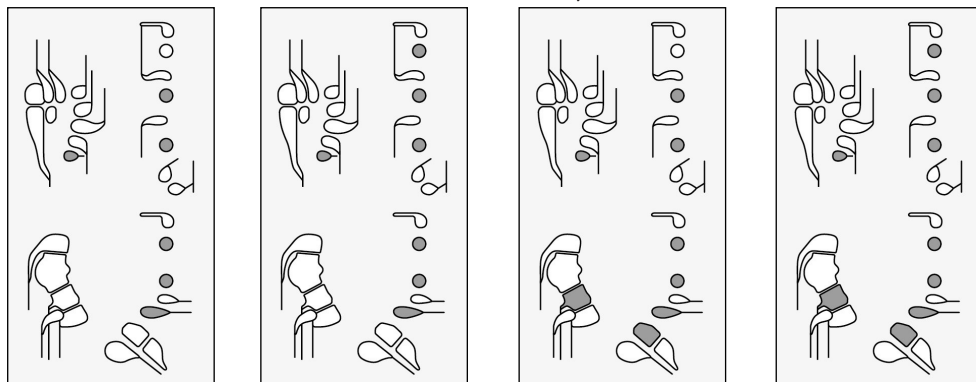




SUITE N°4 OP.61 "MOZARTIANA"

VAR.X (CC. 1-8)

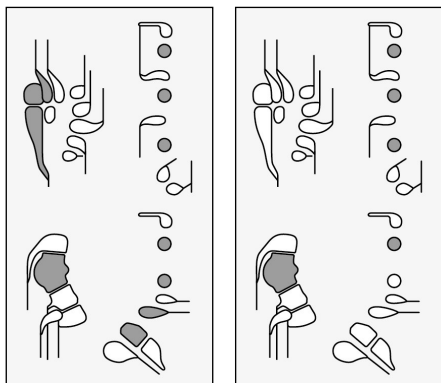
PYOTR I. TCHAIKOVSKY



SIEGFRIED IDYLL

(CC.42-49)

RICHARD WAGNER





DER FREISCHÜTZ, OP.77

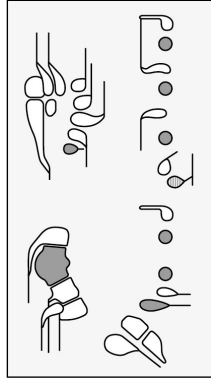
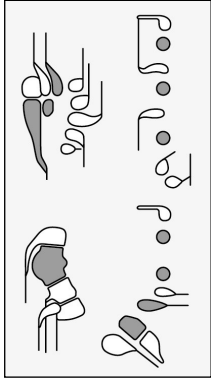
OVERTURE (INICIO - FAGOT II)

CARL MARIA VON WEBER

Adagio

2 **28**

pp < f *pp < f*

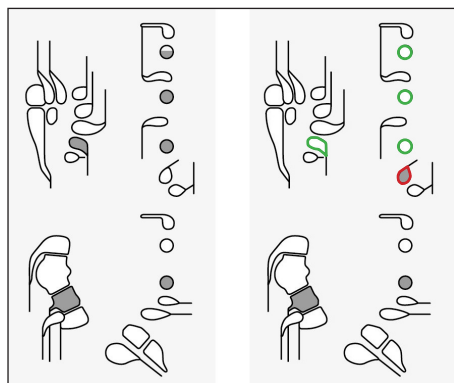




REPERTORIO SOLISTA / SOLO WORKS

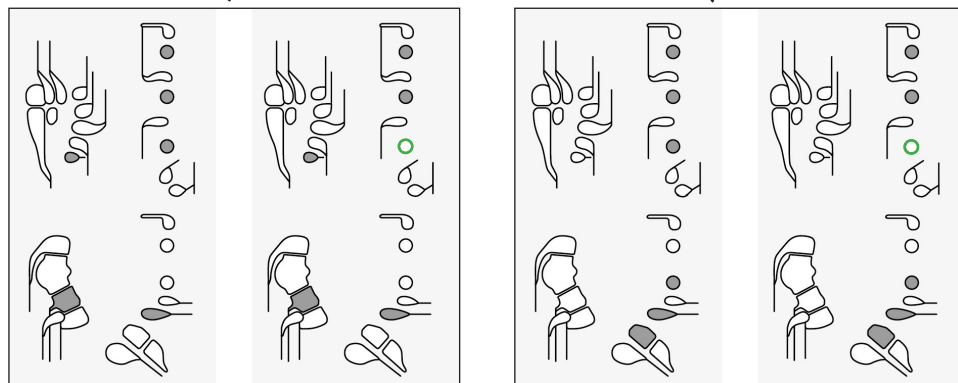
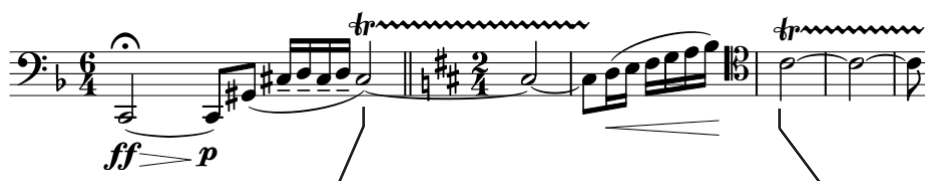
KONZERTSTÜCK FOR BASSOON AND ORCHESTRA ALLEGRO NON TROPPO (CC.52-55)

FRANZ BERWALD



CONCERTINO POUR BASSON ET PIANO (ENLACE DE ANDANTE A ALLEGRO VIVACE)

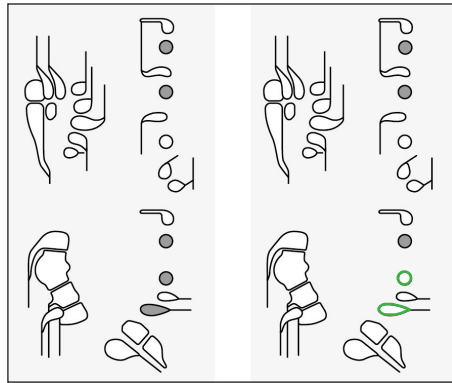
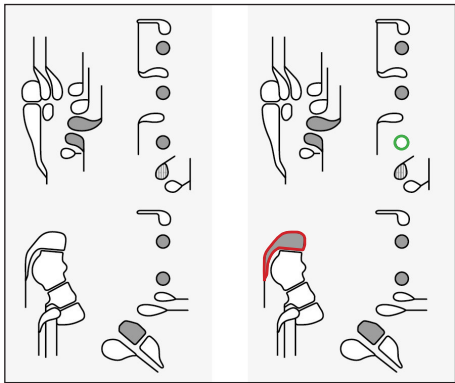
MARCEL BITSCH





M. BITSCH - CONCERTINO (CONT.)

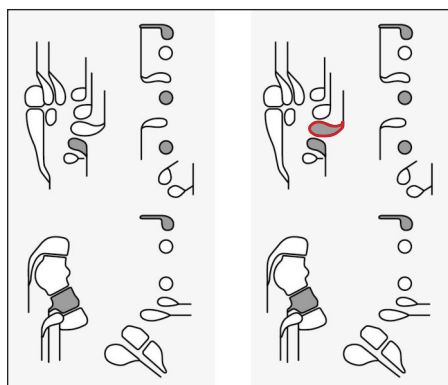
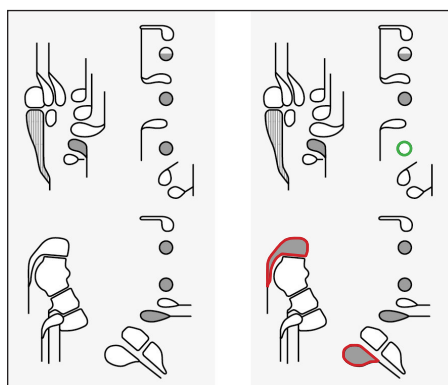
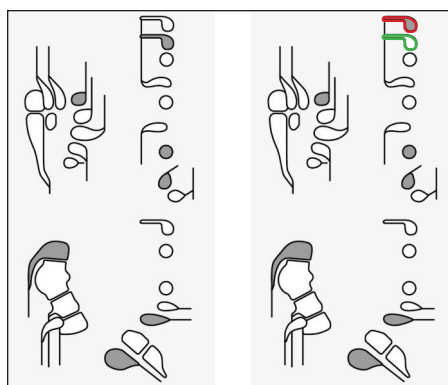
ALLEGRO VIVACE (CC.21-27)





INTERFÉRENCES I POUR BASSON ET PIANO

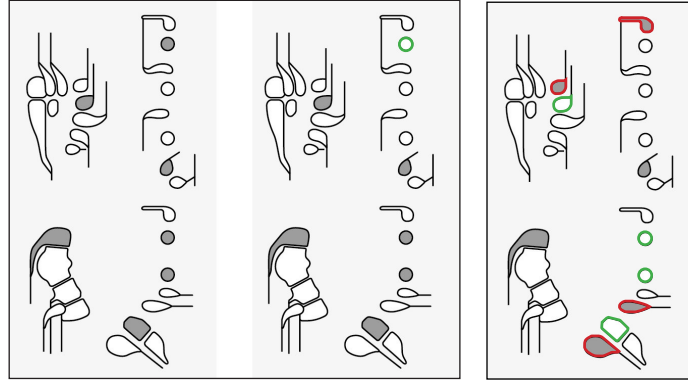
ROGER BOUTRY





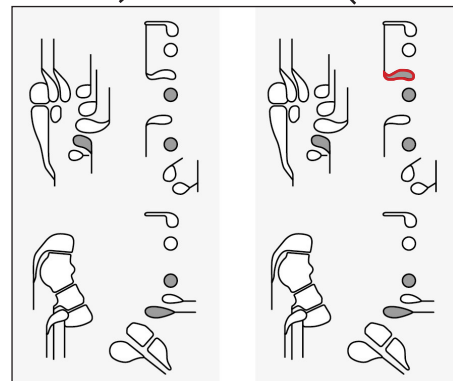
CONCERTINO POUR BASSON ET ORCHESTRE (III. ALLEGRO VIVO CC.32-34)

EUGENE BOZZA



RÉCIT, SICILIENNE ET RODO (ÚLTIMOS COMPASES DE SICILIENNE)

EUGENE BOZZA





SONATINE-TANGO (IV. VIVACCE ÚLTIMOS COMPASES)

PIERRE MAX DUBOIS

(sempre **ff**)

flatt.

SARABANDE ET CORTÈGE (CC. 27-30)

HENRI DUTILLEUX

Ad lib.

a Tempo

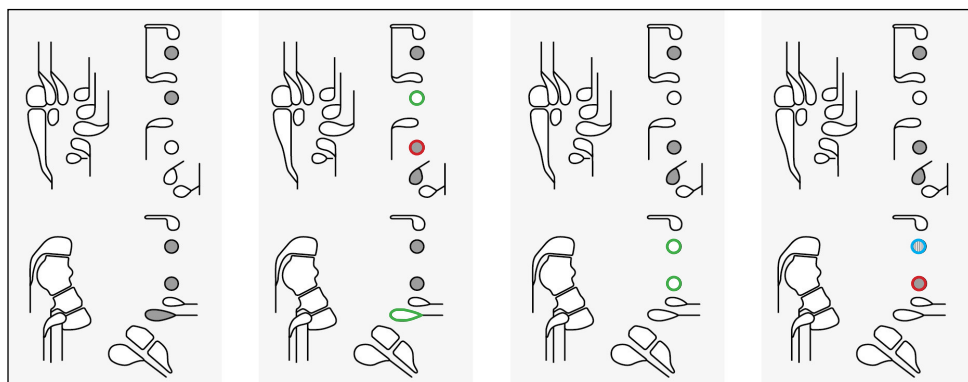
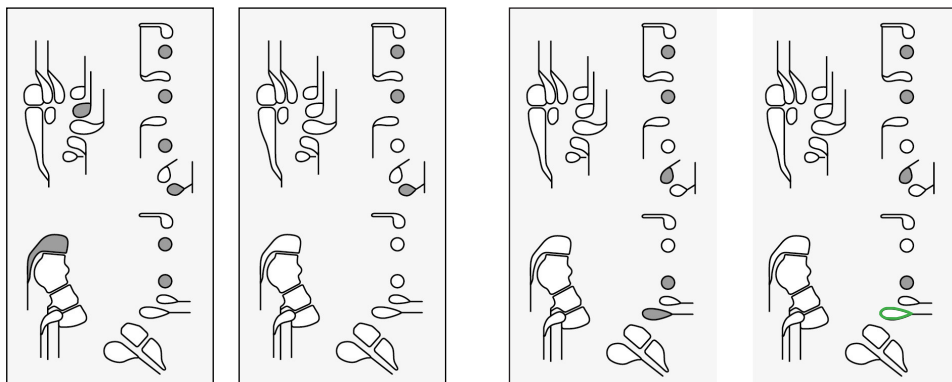
p



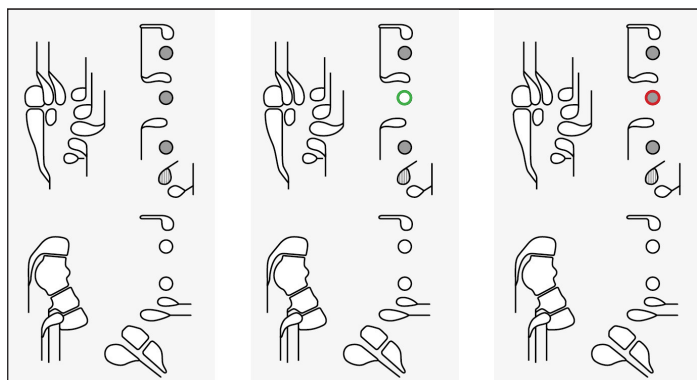
BASSOON CONCERTO KV.191

I. ALLEGRO (CC.35-39)

WOLFGANG AMADEUS MOZART



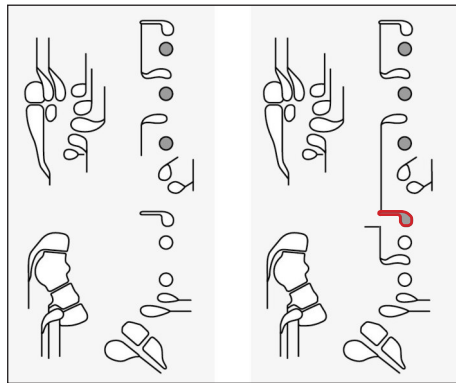
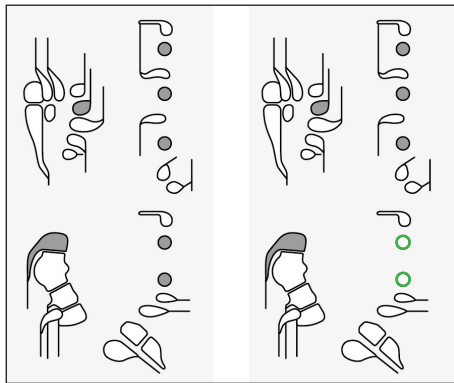
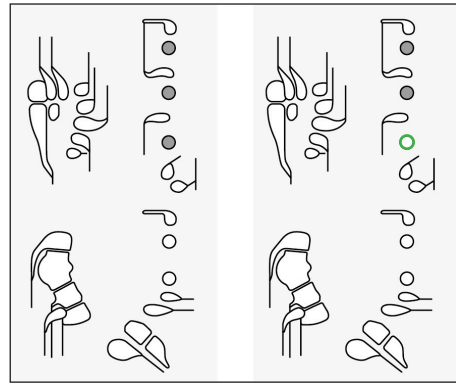
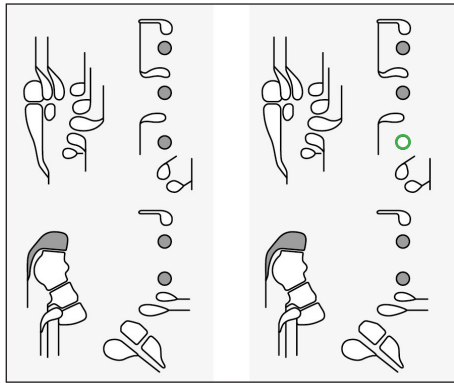
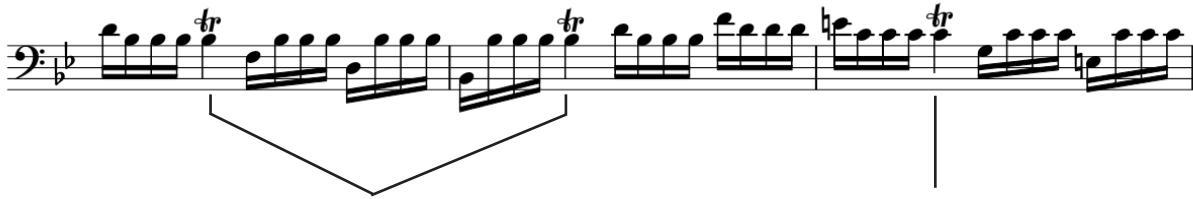
I. ALLEGRO (CC.40-42)



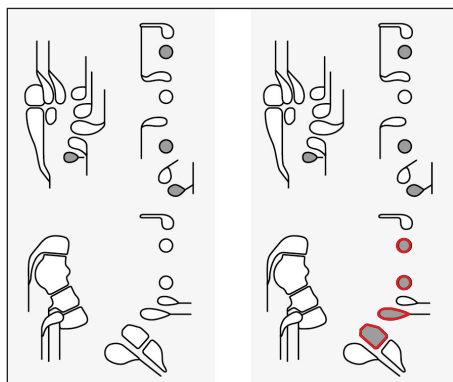


W. A. MOZART - CONCERTO (CONT.)

I. ALLEGRO (CC.51-53)



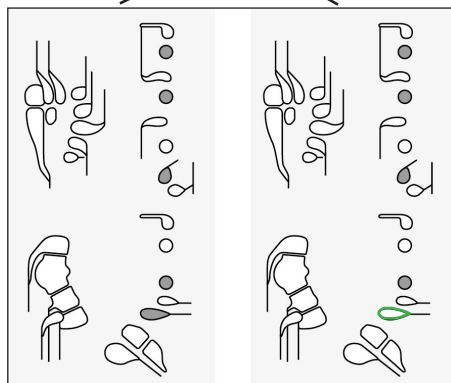
I. ALLEGRO (CC.66-67)



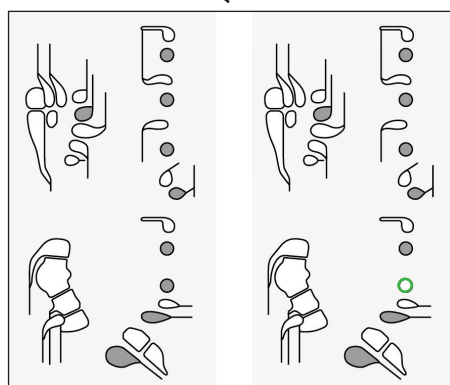


W. A. MOZART - CONCERTO (CONT.)

I. ALLEGRO (C.82)



I. ALLEGRO (CC.114-117)





RAPHSODY FOR BASSOON

(CC.5-8)

WILLSON OSBORNE

inlanczando *poco rit.*

mf

p
molto

(CC.70-72)

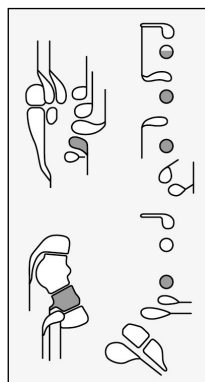
piú lento *sentando*

p
retrospettivamente

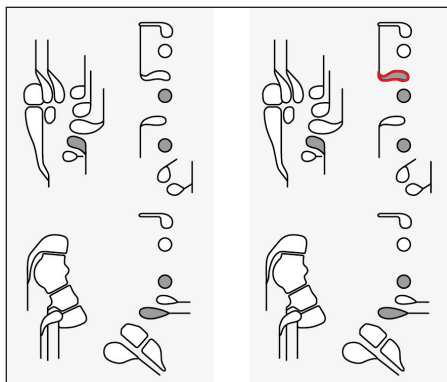


CONCERTO POUR BASSON ET ORCHESTRE DE CHAMBRE I. ANDANTE ET ALLEGRO (CC. 49-57)

HENRI TOMASI



I. ANDANTE ET ALLEGRO (C. 78)





BASSOON CONCERTO IN C MAJOR RV.477 N°13

III. ALLEGRO (CC. 1-17)

ANTONIO VIVALDI

Allegro 12

BASSOON CONCERTO IN E MINOR RV.484 N°6

III. ALLEGRO (CC. 226-228)

ANTONIO VIVALDI



CONCIERTO PARA FAGOT Y ORQUESTA OP.75

I. ALLEGRO MA NON TROPPO (CC. 41-53)

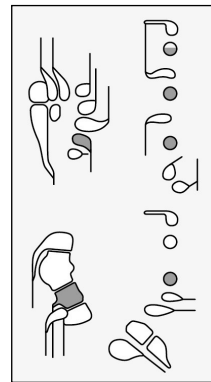
CARL MARIA VON WEBER



MÚSICA DE CÁMARA / CHAMBER MUSIC

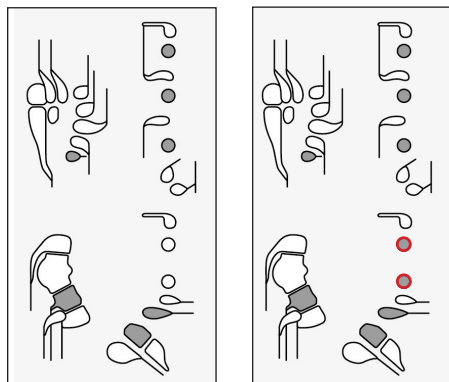
DIÀLEGS SUBTILS OP.50 PER A FAGOT I PERCUSSIÓ (CC.168-172)

SALVADOR BROTONS



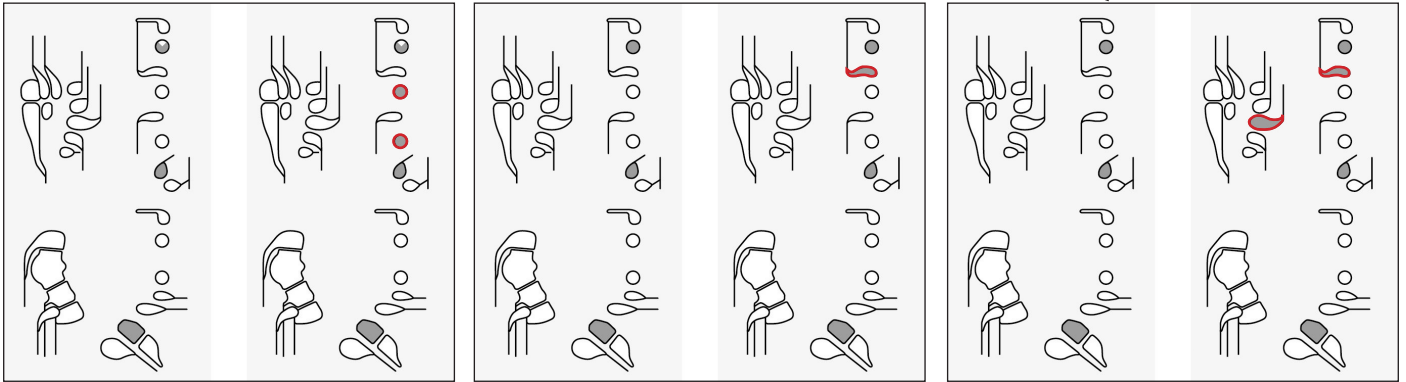
SINAPSIS (III. ALLEGRETTO CC.1-3)

JOSEP VICENT EGEA



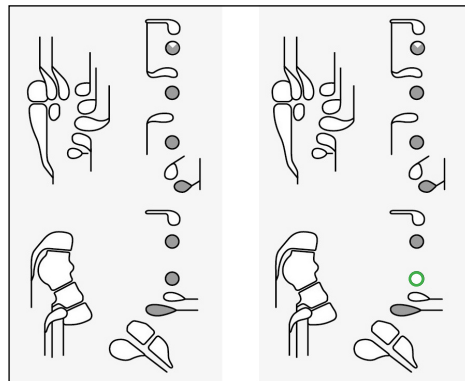
KVINTET OP.95
(III. ALLEGRO SCHERZANDO CC.46-49)

JOSEF BOHUSLAV FOERSTER



TROIS PIÈCES BRÈVES
(I. ALLEGRO CC.85-89)

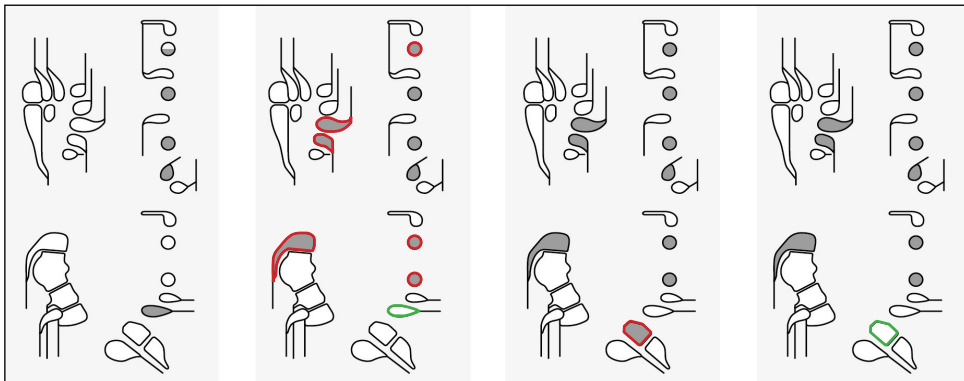
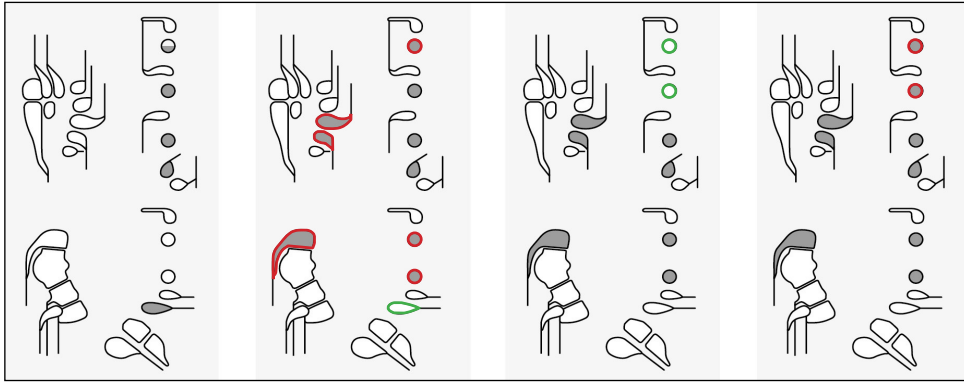
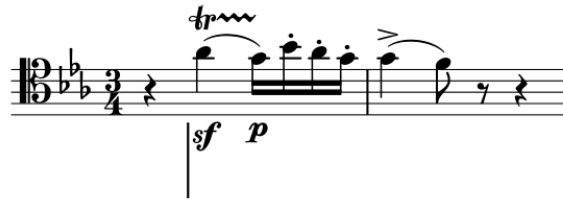
JACQUES IBERT





OCTET

IGOR STRAVINSKY





L'HISTOIRE DU SOLDAT RAGTIME (C.19)

IGOR STRAVINSKY

The image displays a musical score for the bassoon part of 'L'HISTOIRE DU SOLDAT' by Igor Stravinsky. The score is in 3/8 time with a key signature of one sharp (F#). It consists of two staves of music. The first staff contains the main melody, and the second staff contains a lower line, possibly for a second bassoon or a specific fingering exercise. The score is annotated with various fingering diagrams. Two large boxes at the top of the page contain detailed diagrams for the first and second staves, showing fingerings for both hands. A third box at the bottom contains a diagram for the second staff. The diagrams use colored dots (red, blue, green) to highlight specific fingerings. A '5' is written below the second staff, indicating a fifth finger fingering. Lines connect the boxes to the corresponding notes in the score.

BIBLIOGRAFÍA

BIBLIOGRAPHY



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ATLAS DE DIGITACIONES
PARA FAGOT
(SISTEMA ALEMÁN)

BASSOON FINGERINGS ATLAS
(GERMAN SYSTEM)

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MARÍA TERESA DÍAZ MOHEDO

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