



BARTOLOMÉ MAYOR CATALÁ

MARÍA TERESA DÍAZ MOHEDO

ATLAS DE DIGITACIONES
PARA FAGOT
(SISTEMA ALEMÁN)

BASSOON FINGERINGS
ATLAS
(GERMAN SYSTEM)

BARTOLOMÉ MAYOR CATALÁ

MARÍA TERESA DÍAZ MOHEDO

ATLAS DE DIGITACIONES PARA FAGOT

(SISTEMA ALEMÁN)

BASSOON FINGERINGS ATLAS (GERMAN SYSTEM)

DL: SE 2253-2022

Edita: Consejería de Turismo, Cultura y Deporte. Junta de Andalucía

© de la edición: Consejería de Turismo, Cultura y Deporte. Junta de Andalucía

© texto: Bartolomé Mayor Catalá y María Teresa Díaz Mohedo

© diseño: Bartolomé Mayor Catalá

© fotografía: Juanjo Mayor

Coordina: Centro de Documentación Musical de Andalucía

Carrera del Darro, 29 - 18010 Granada

www.centrodedocumentacionmusicaldeandalucia.es

AGRADECIMIENTOS

La realización de este trabajo ha sido posible gracias a muchas personas a las que queremos expresar nuestra gratitud.

En primer lugar, debemos destacar la colaboración desinteresada de todos los fagotistas que nos han ayudado a darle forma: Álvaro Prieto, Antonio Lozano, Antonio Ruano, Ismael Forner, David Tomás, Elena Román, Enrique Abargues, Fco. Manuel Puyana, Jaume Iborra, Joaquín Morales, John Falcone, José Giner, José Miguel Rodilla, Julio Pallàs, Lourdes Gázquez, Luis Alberto Rodríguez, Luis Castillo, Lydia Alea, M^a Ángeles Hidalgo, Miguel Puchol, Ovidio Giménez, Ramiro García, Reynold Cárdenas, Santi Ríos, Silvia Coricelli, Vicent Mascarell, Vicente Merenciano, Vicente Palomares y Vincenzo Menghini.

A todos ellos les damos las gracias por el especial interés que mostraron por compartir con nosotros sus reflexiones sobre las digitaciones y por todo lo que hemos aprendido juntos sobre este instrumento.

Del mismo modo, queremos agradecer a los responsables y personal del Centro de Documentación Musical de Andalucía, especialmente a Antonia Riquelme Gómez y a Reynaldo Fernández Manzano, por su interés por difundir esta investigación ya que gracias a su apoyo ha sido posible la publicación de este libro.

A todos ellos, y a los que desde el ámbito familiar siempre están ahí entendiendo nuestras inquietudes y apoyándonos en nuestro trabajo, muchas gracias.

ACKNOWLEDGEMENTS

The present work was made possible thanks to the collaboration of many individuals to whom we would like to express our thanks.

Firstly, we must mention a number of bassoonists whose selfless cooperation helped the project take shape: Álvaro Prieto, Antonio Lozano, Antonio Ruano, Ismael Forner, David Tomás, Elena Román, Enrique Abargues, Fco. Manuel Puyana, Jaume Iborra, Joaquín Morales, John Falcone, José Giner, José Miguel Rodilla, Julio Pallàs, Lourdes Gázquez, Luis Alberto Rodríguez, Luis Castillo, Lydia Alea, M^a Ángeles Hidalgo, Miguel Puchol, Ovidio Giménez, Ramiro García, Reynold Cárdenas, Santi Ríos, Silvia Coricelli, Vicente Merenciano, Vicent Mascarell, Vicente Palomares and Vincenzo Menghini.

We thank all of the aforementioned for the special effort they made to share with us their reflections on fingering, and for all that we have learned together about this instrument.

Likewise, we would like to thank the management and entire staff of the Andalusian Musical Documentation Centre; especially Antonia Riquelme Gómez and Reynaldo Fernández Manzano, for their efforts in disseminating the research and making the publication of this book possible. To all of these colleagues, as well as to our families and friends who have lent nothing but unending support, we express our most heartfelt thanks.

ÍNDICE

INDEX

ÍNDICE / INDEX

Prólogo de los autores Authors' foreword	11
Introducción Introduction	15
Digitaciones Fingerings	25
Propuesta de aplicación práctica Proposal for application in practice	195
- Pasajes orquestales / Orchestral excerpts	197
Bartok, B. Concerto for orchestra Sz.116	
Beethoven, L. Symphony N°2 Op.36	
Beethoven, L. Symphony N°4 Op.60	
Berlioz, H. Symphonie fantastique	
Brahms, J. Violin Concerto Op.77	
Britten, B. The Young Person's Guide to the Orchestra	
Haydn, J. Symphony n°88	
Leoncavallo, R. Pagliacci	
Mahler, G. Symphony N°1	
Mozart, W. A. Le nozze di Figaro	
Mozart, W. A. Piano Concerto n°23 Kv.488	
Prokofiev, S. Violin Concerto N°1 Op.19	
Ravel, M. Piano Concerto in G Major	
Ravel, M. Bolero	
Ravel, M. Rapsodie espagnole	
Respighi, O. Pini di Roma	
Stravinsky, I. Le Sacre du Printemps	

- Pasajes orquestales / Orchestral excerpts (cont.)

- Tchaikovsky, P. I. Symphony nº4 Op.36
Tchaikovsky, P. I. Symphony nº5 Op.64
Tchaikovsky, P. I. Symphony nº6 Op.74
Tchaikovsky, P. I. Romeo and Juliet
Tchaikovsky, P. I. Suite nº4 Op.61 "Mozartiana"
Wagner, R. Siegfried Idyll
Weber, C. M. Der Freischütz, Op.77

- Repertorio solista / Solo works _____ 218

- Berwald, F. Konzertstück for Bassoon and Orchestra
Bitsch, M. Concertino pour Basson et piano
Boutry, R. Interférences I pour Basson et piano
Bozza, E. Concertino pour Basson et orchestre
Bozza, E. Récit, Sicilienne et Rodo
Dubois, P. M. Sonatine-Tango
Dutilleux, H. Sarabande et Cortège
Françaix, J. Concerto pour Basson
Mozart, W. A. Bassoon Concerto Kv.191
Osborne, W. Rhapsody for Bassoon
Tomasi, H. Concerto pour Basson et Orchestre de chambre
Vivaldi, A. Bassoon Concerto in C Major RV.477 nº13
Vivaldi, A. Bassoon Concerto in E minor RV.484 nº6
Weber, C. M. Concierto para fagot y orquesta Op.75

- Música de cámara / Chamber music _____ 231

- Brotons, S. Diàlegs subtils Op.50
Egea, J. V. Sinapsis
Foerster, J. B. Kvintet Op.95
Ibert, J. Trois pièces brèves
Stravinsky, I. Octet
Stravinsky, I. L'Historie du Soldat

Bibliografía

Biblbiography _____ 235

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 Almenräder (1824) o el *Método para fagot* de Antonio Romero (1873). Entre estos trabajos, hay que destacar especialmente la contribución de Almenräder —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 Almenräder (1824) and *Método para fagot* by Antonio Romero (1873). Amongst these works, that produced by Almenräder —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 indican las llaves utilizadas o los orificios cubiertos



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

Las áreas ralladas indican el uso optional 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 TRÉMOLO

TRIL AND TREMOLO FINGERINGS

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

Rojo - Presionar (llave) o cubrir (orificio)

Verde - Levantar (llave) o destapar (orificio)

Azul - Cambio opcional

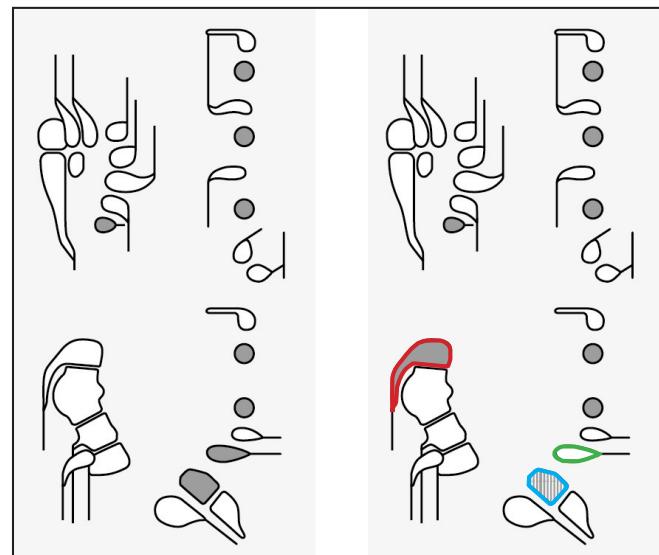
In trill or tremolo fingering, the changing keys or holes are color coded, as follows:

Red - Press (key) or cover (hole)

Green - Lift (key) or uncover (hole)

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.

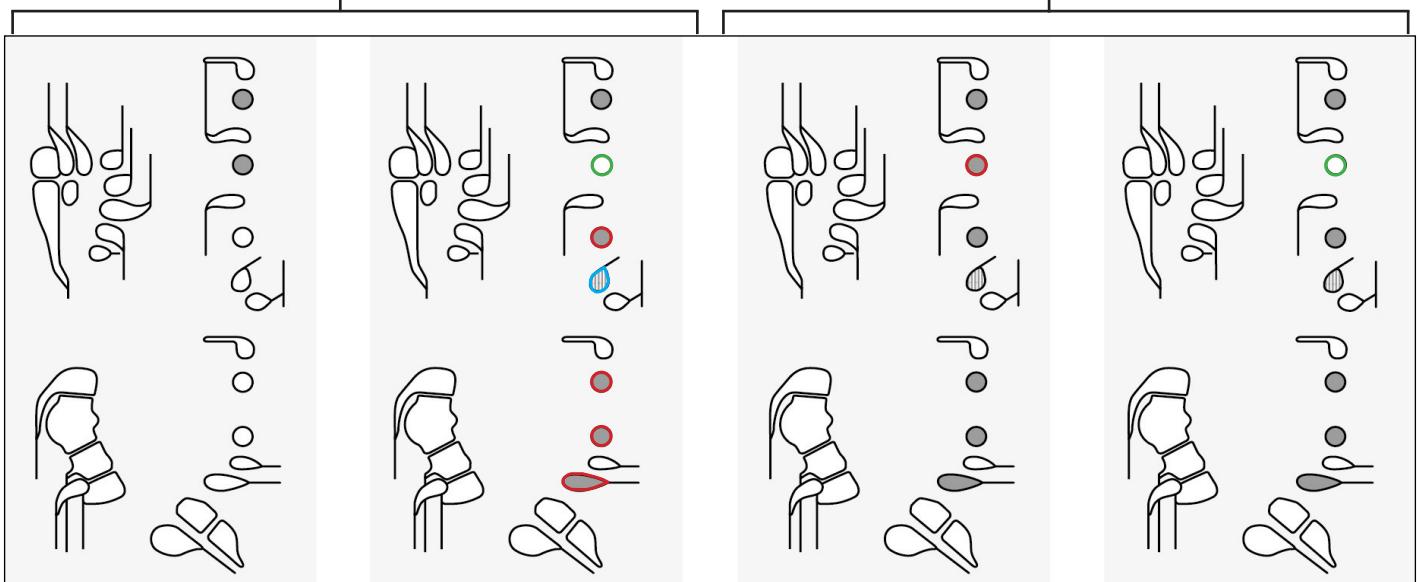
For trills and tremolos that need a “preparatory” fingering to get the figure started, the first two fingerings show the preparation or start, and the next two show how to continue the trill or tremolo.

Ejemplo / Example



Preparación o inicio / Preparatory or start

Batidas / Trill or tremolo



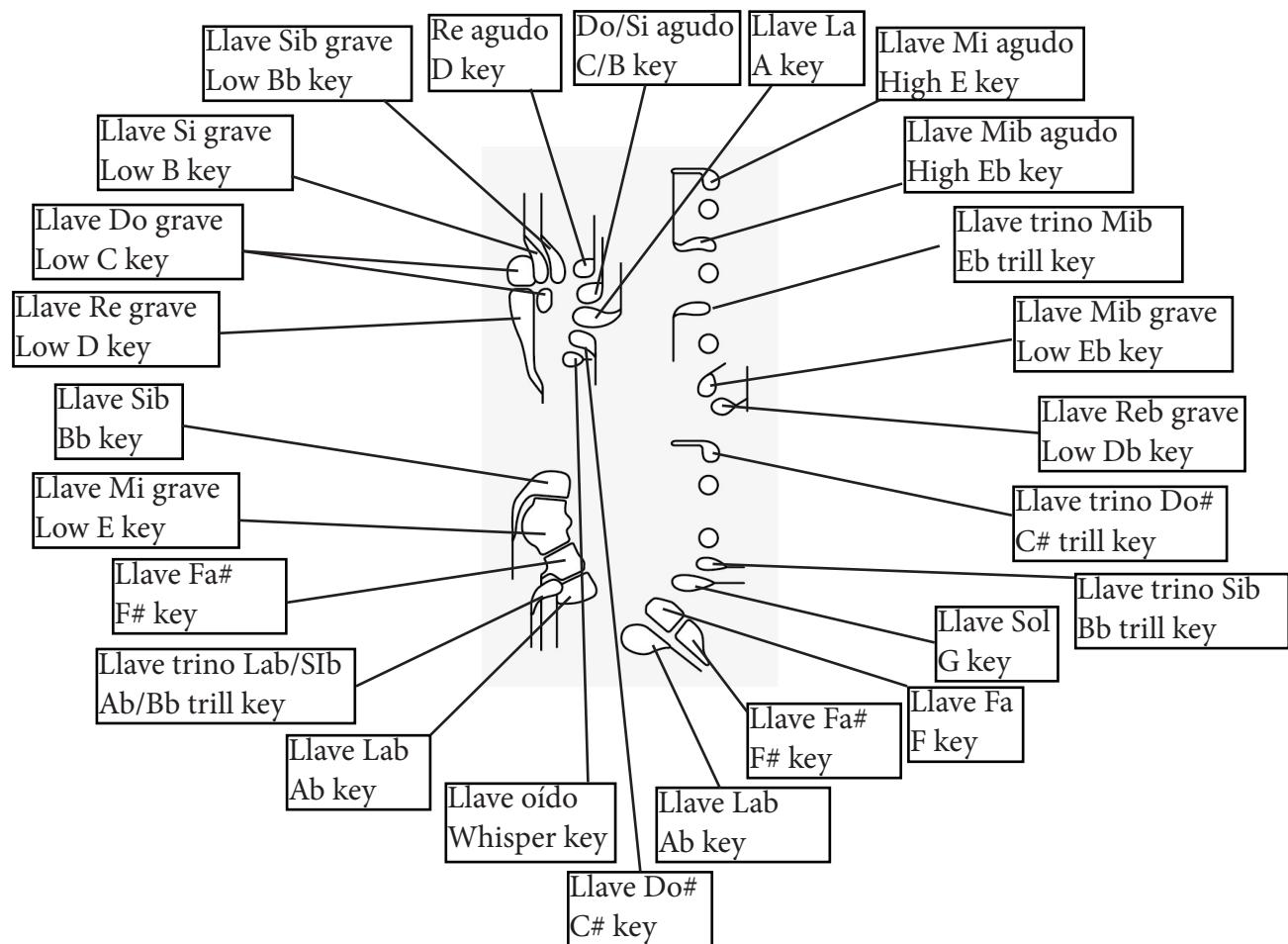
Digitación de trémolo / Tremolo fingering



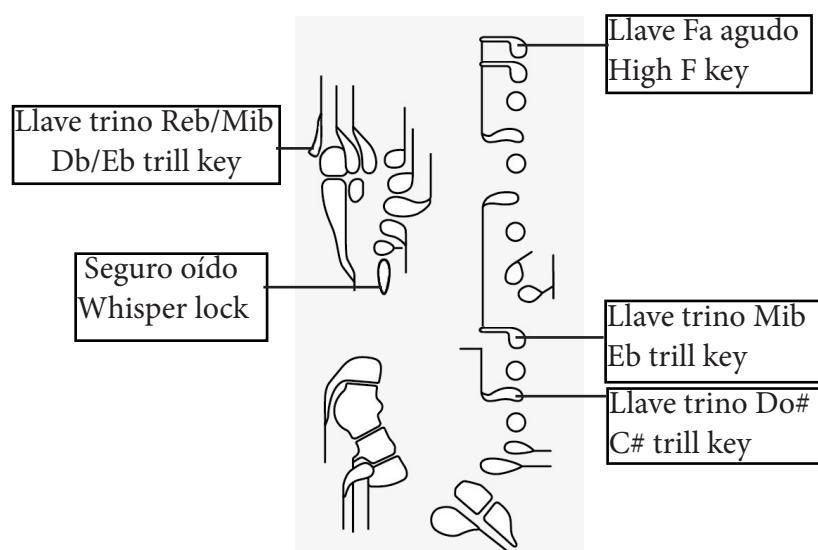
Sobre las digitaciones de trémolo, esta figuración no indica necesariamente un trémolo. En algunos casos tan solo indica la unión entre dos notas, pero solo una vez, ya que no siempre es posible cambiar rápidamente de una a otra. Dichos casos están marcados con un asterisco de color rojo. *

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

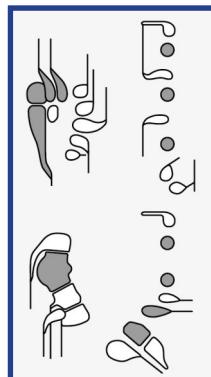


DIGITACIONES

FINGERINGS

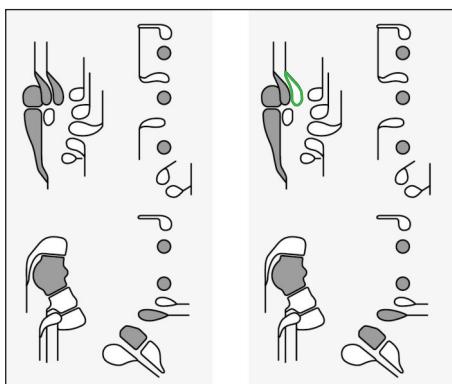


Bass clef
Key signature: B-flat major (two flats)

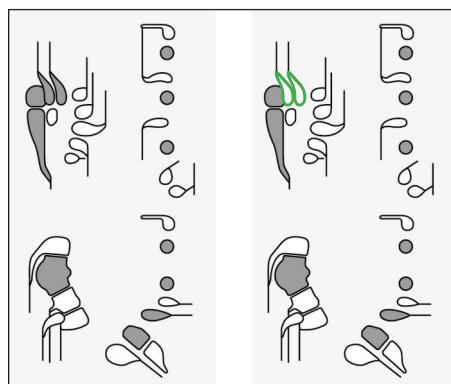


Básica*

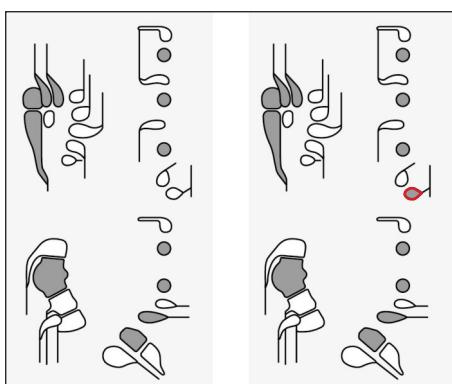
Bass clef
Key signature: B-flat major (two flats)
Trill: G4 - B4



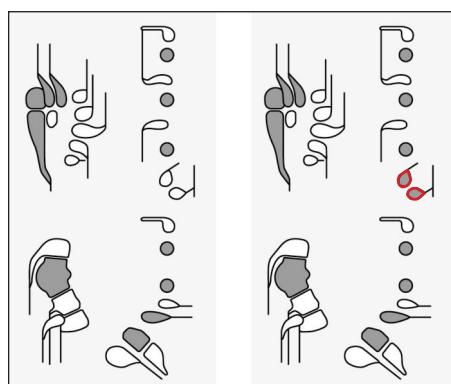
Bass clef
Key signature: B-flat major (two flats)
Trill: B4 - D5



Bass clef
Key signature: B-flat major (two flats)
Trill: D5 - F5



Bass clef
Key signature: B-flat major (two flats)
Trill: F5 - A5



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



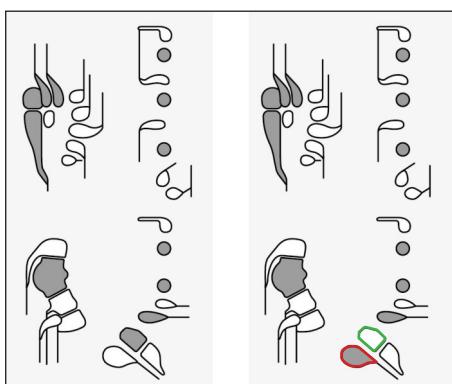
The diagram illustrates the effect of a lateral femoral cut on the femur and the resulting changes in joint reaction forces. It consists of two panels, each showing a side view of a knee joint and a corresponding graph below it.

Left Panel: Shows a knee joint with a lateral femoral cut. The graph below shows the following joint reaction force (JRF) components over time:

- Vertical force (Y-axis): A large positive peak at the start, followed by a smaller negative dip and then a steady-state positive value.
- Lateral force (X-axis): A small positive peak at the start, followed by a steady-state positive value.
- Anterior-posterior force (Z-axis): A small negative dip at the start, followed by a steady-state negative value.

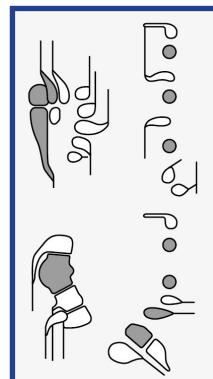
Right Panel: Shows a knee joint with a lateral femoral cut and a green-shaded area indicating a reduced contact area. The graph below shows the following joint reaction force (JRF) components over time:

- Vertical force (Y-axis): A much larger positive peak at the start, followed by a steady-state positive value.
- Lateral force (X-axis): A small positive peak at the start, followed by a steady-state positive value.
- Anterior-posterior force (Z-axis): A small negative dip at the start, followed by a steady-state negative value.



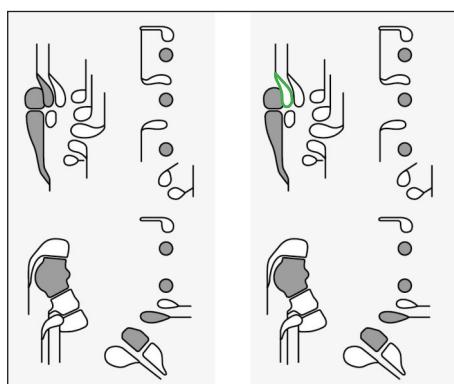


B

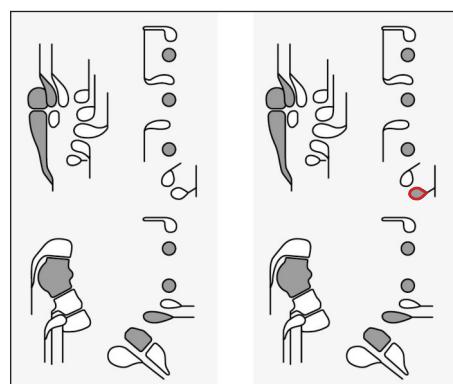


Básica*

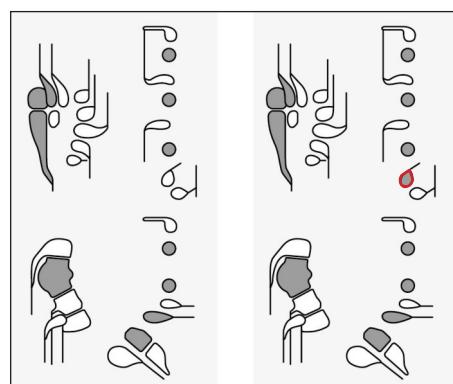
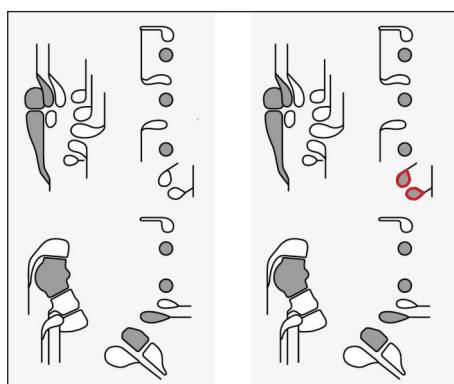
B



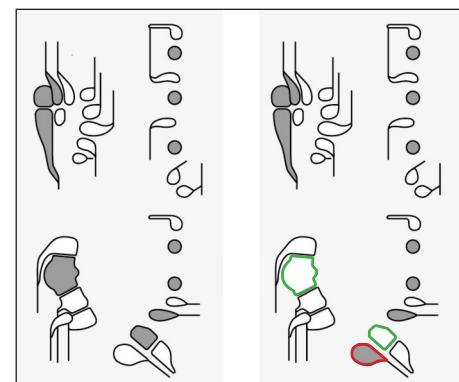
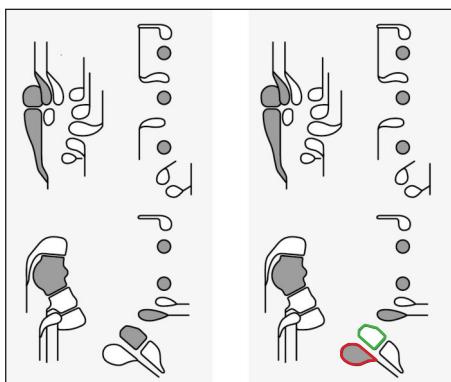
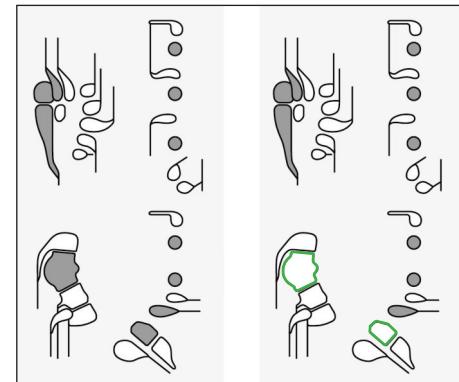
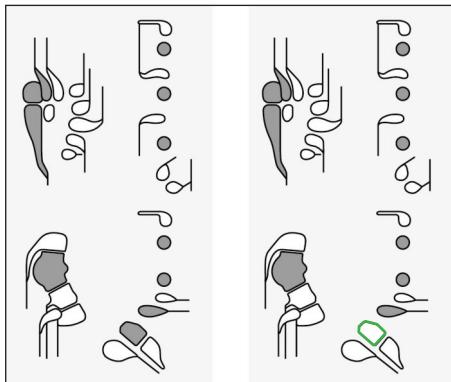
B

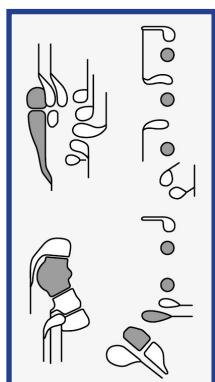
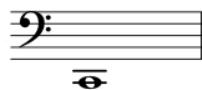


B

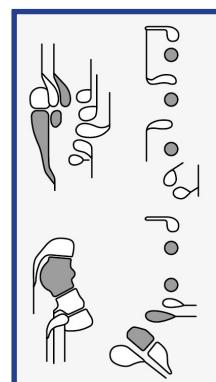


* No existe digitación alternativa / There is no alternate fingering.

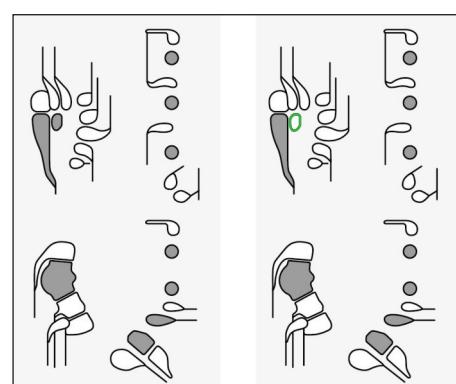
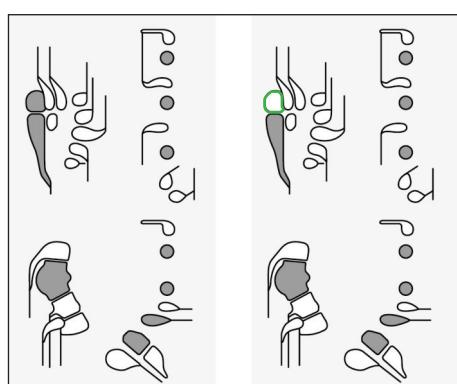
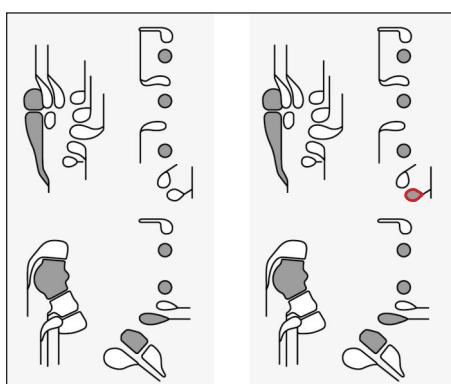


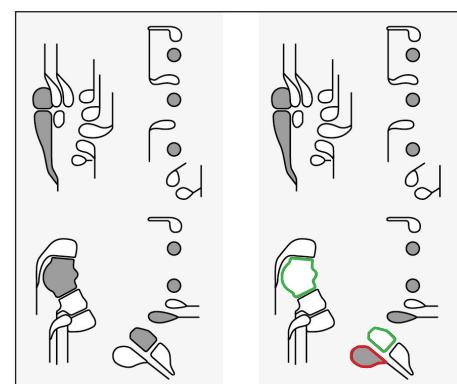
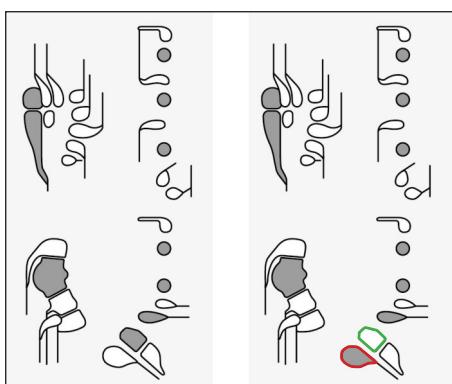
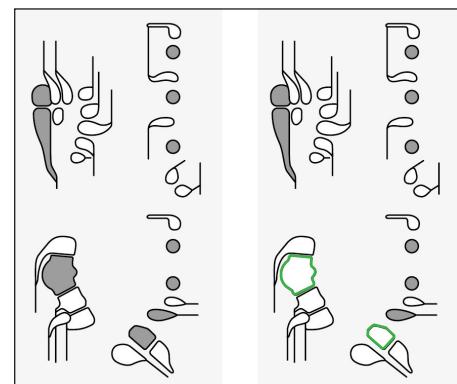
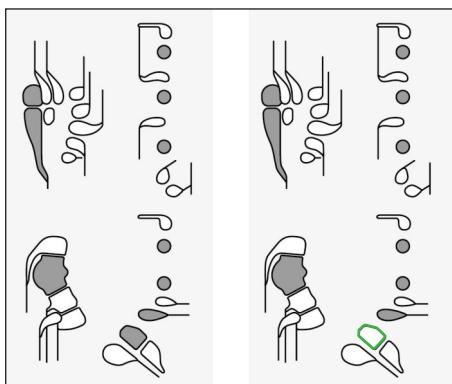
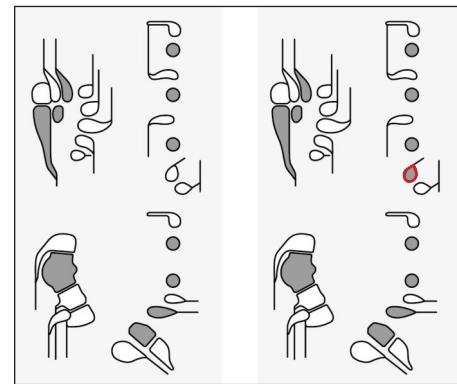
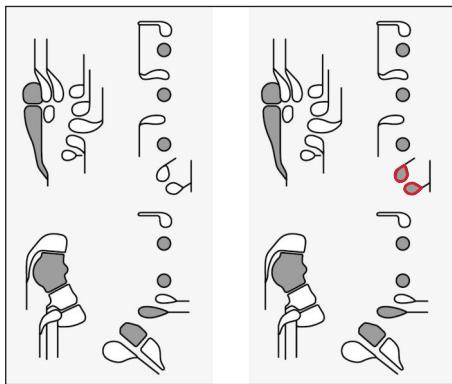


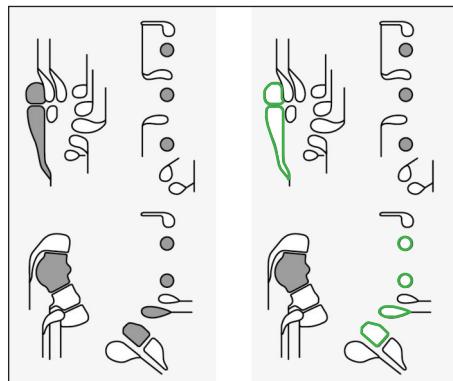
Básica

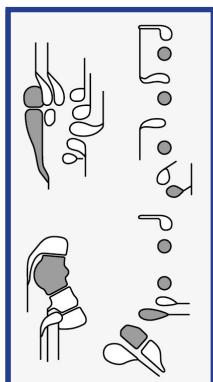


Básica / Muda

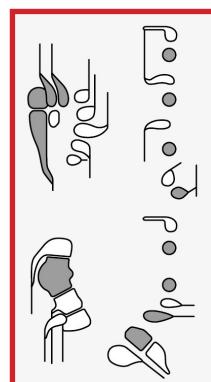




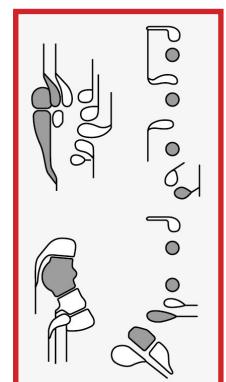




Básica



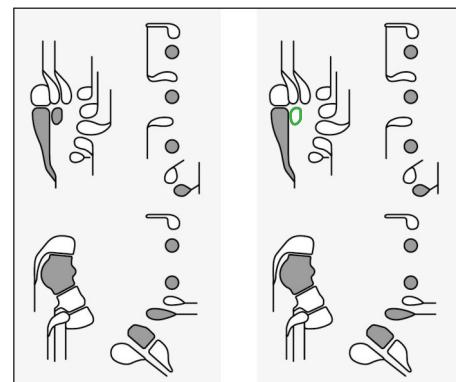
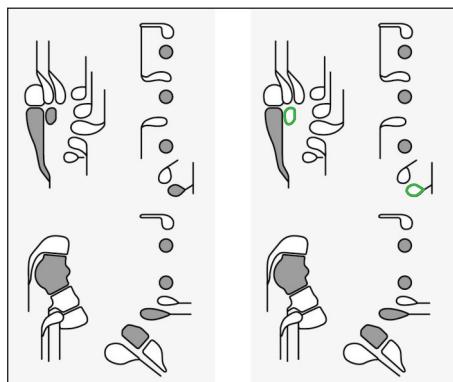
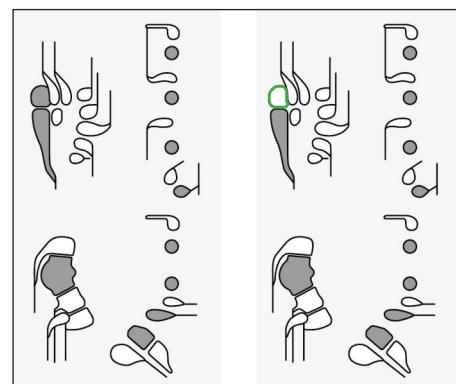
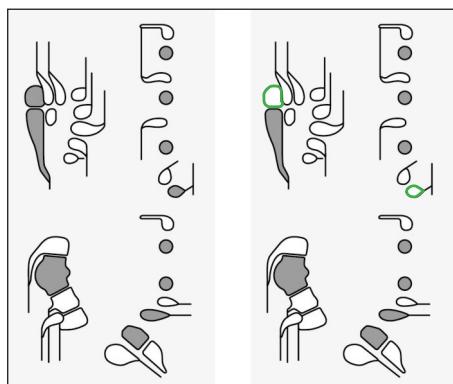
Básica / Muda

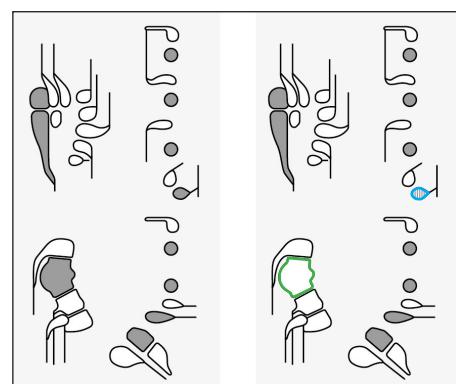
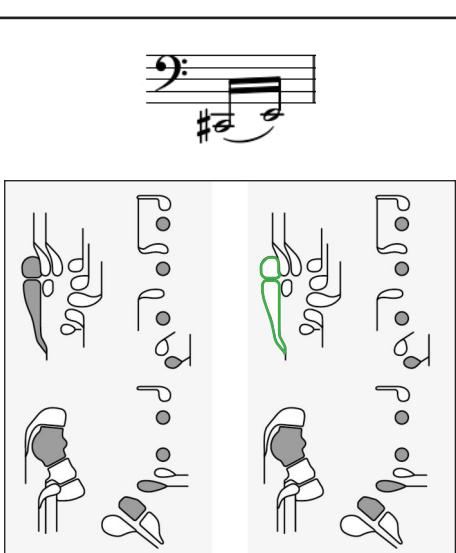
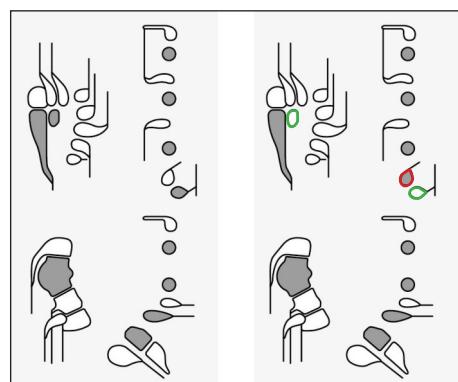
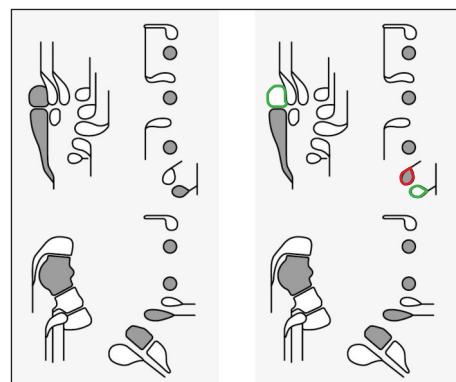
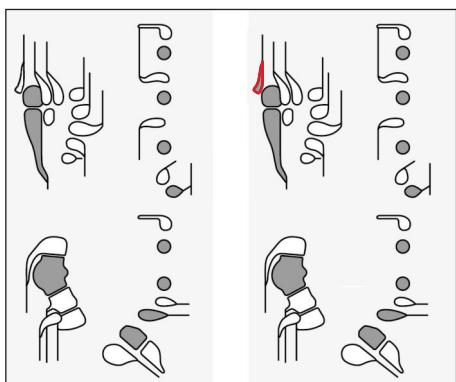


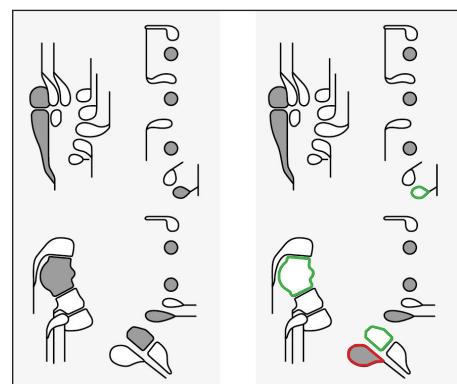
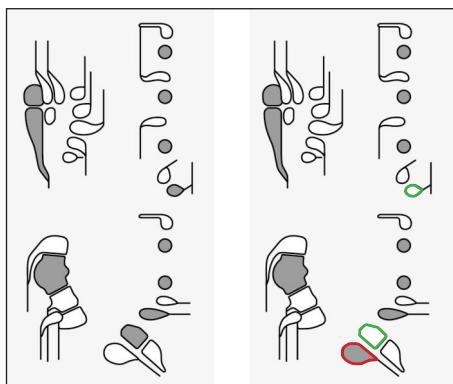
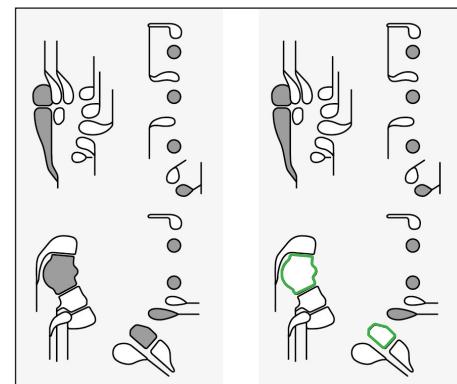
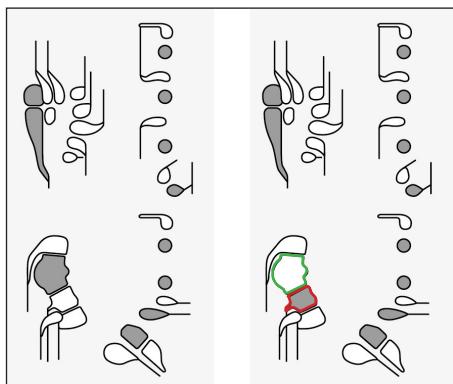
Básica / Muda

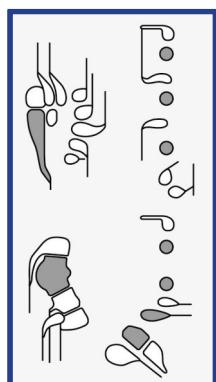
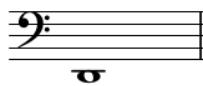
*PAP: Trémolo desde Sib₀

PAP: Trino desde Si₀

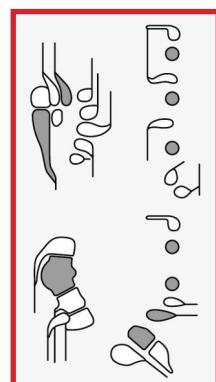




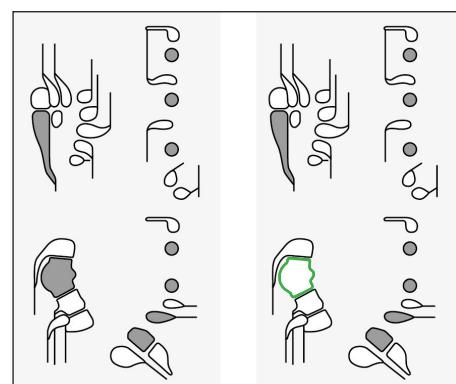
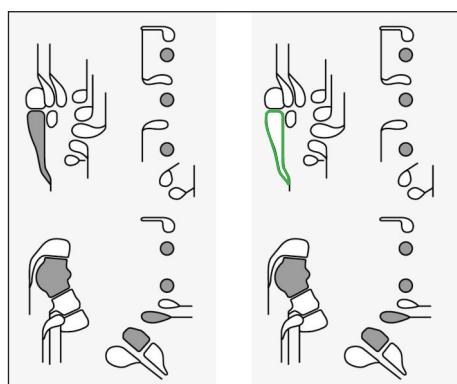
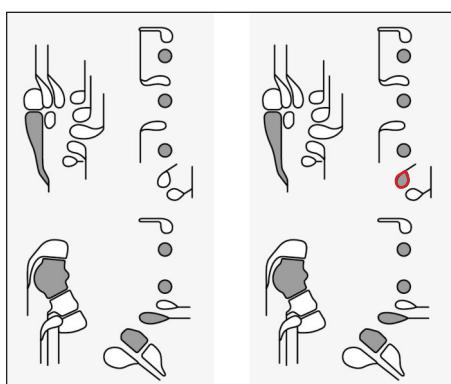
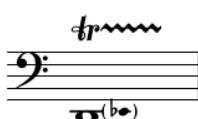


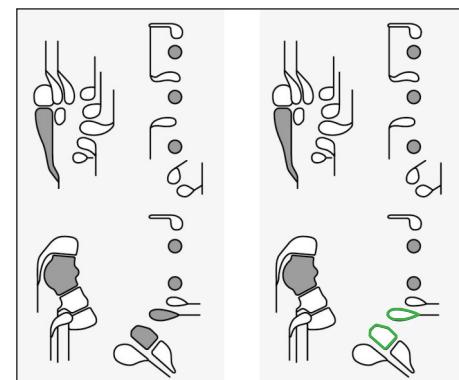
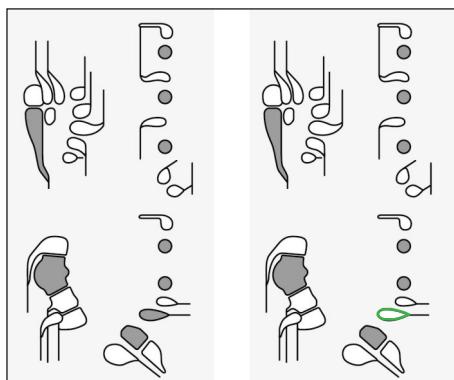
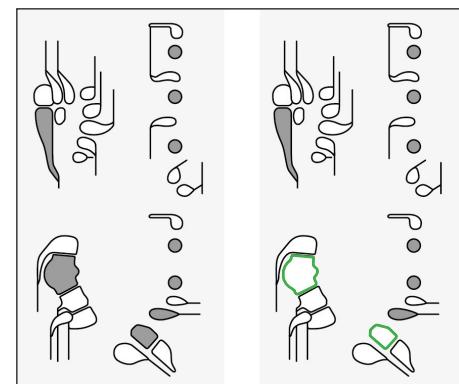
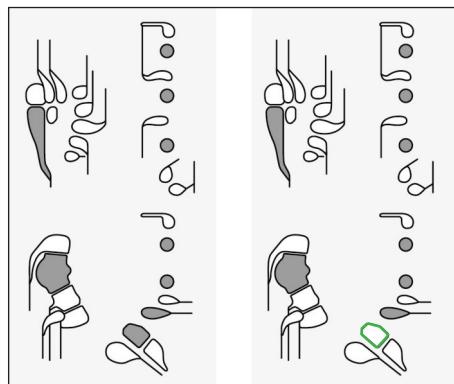
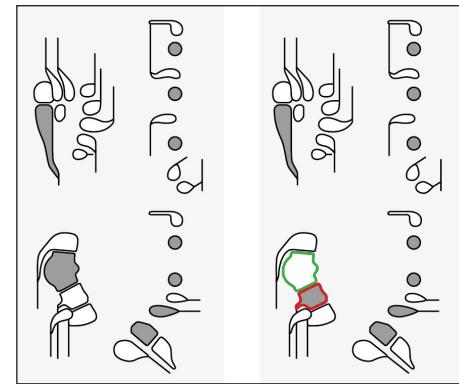
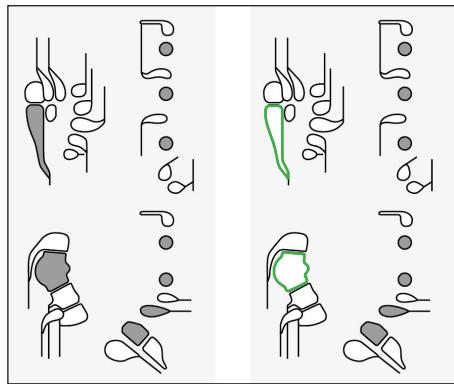


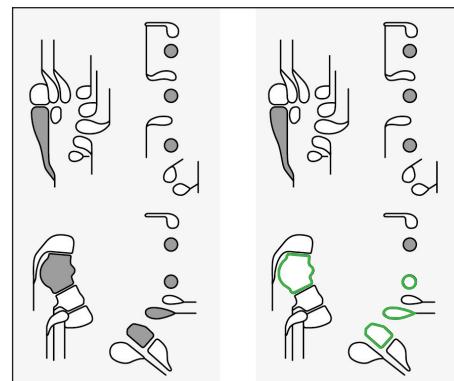
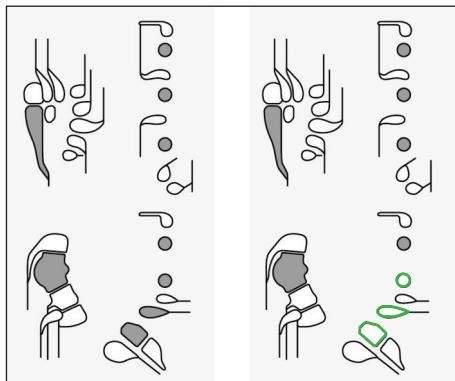
Básica

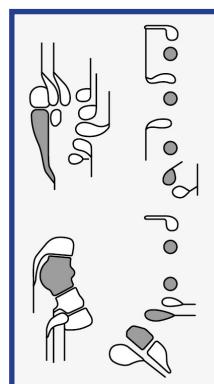


Básica / Muda

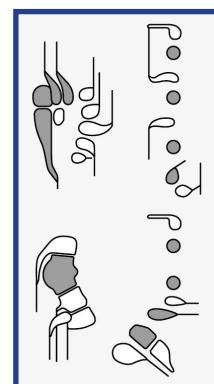




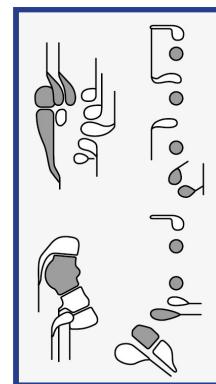




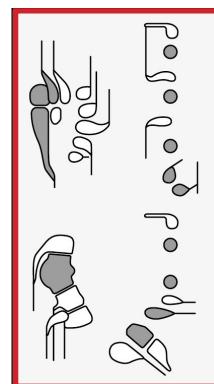
Básica



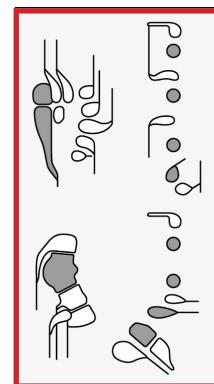
Básica / Muda
PAP: Trémolo desde Sib₀



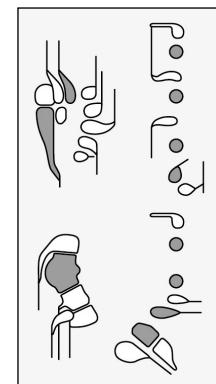
Básica / Muda
PAP: Trémolo desde Sib₀



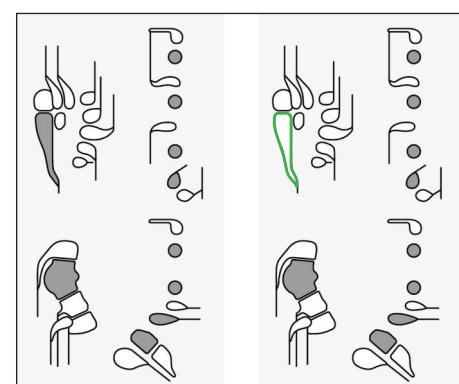
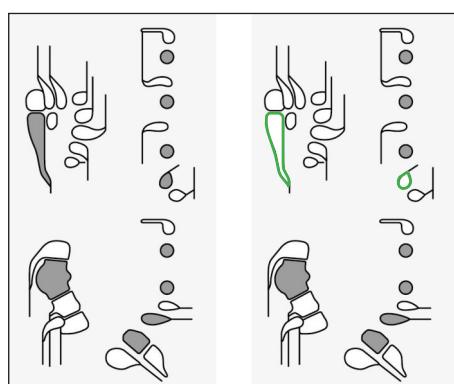
Básica / Muda
PAP: Trémolo desde Si₀

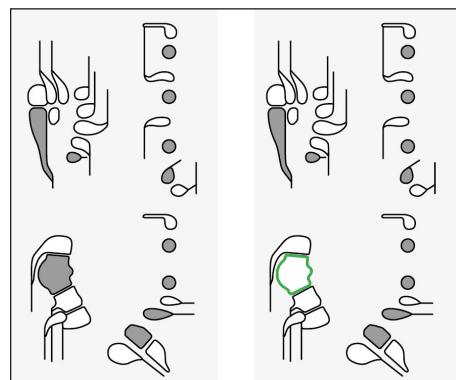
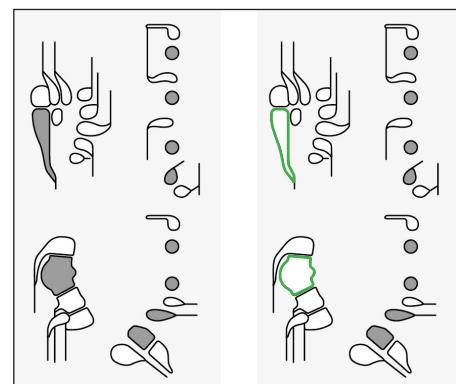
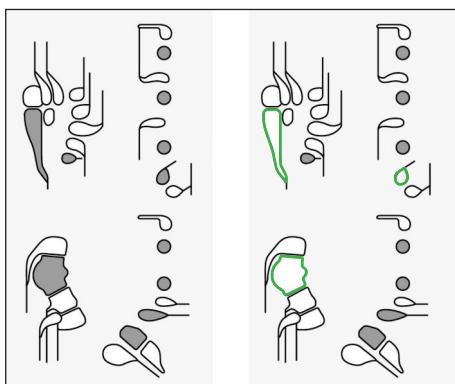
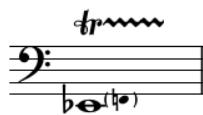


Básica / Muda
PAP: Trémolo desde Do₁

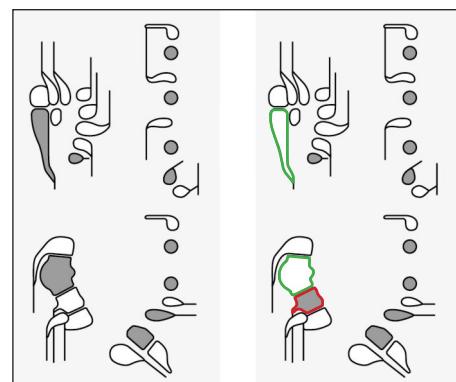
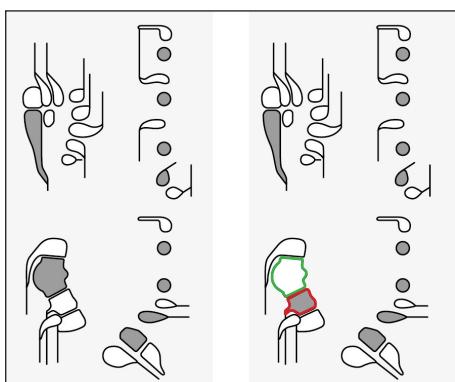


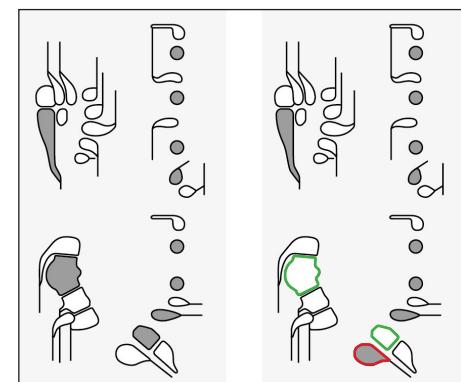
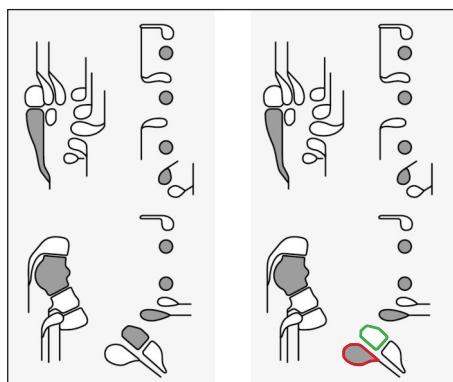
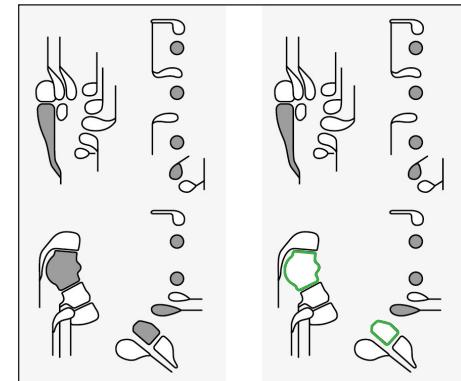
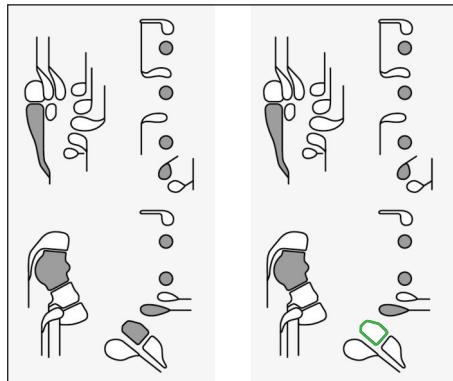
Básica / Muda

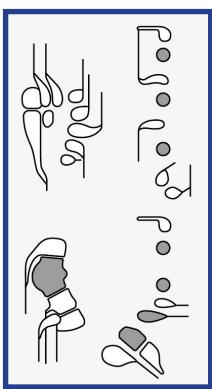
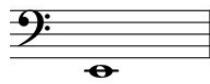




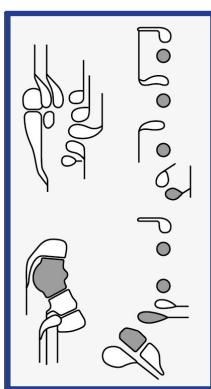
Afinación baja



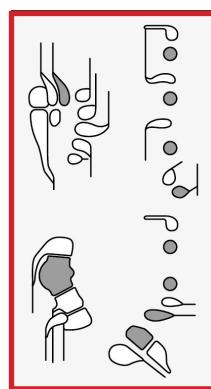




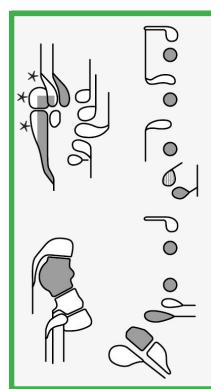
Básica



Básica / Resonancia

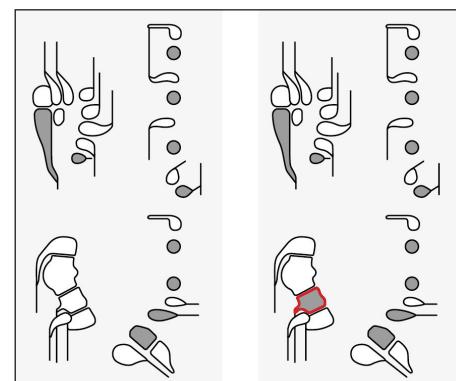
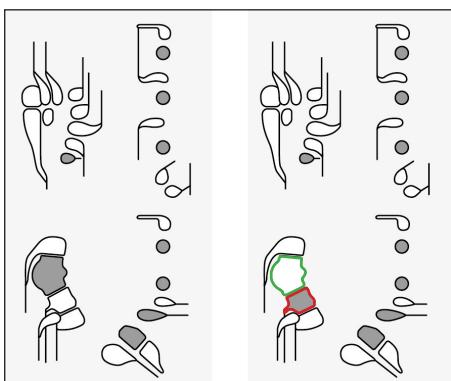
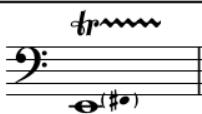
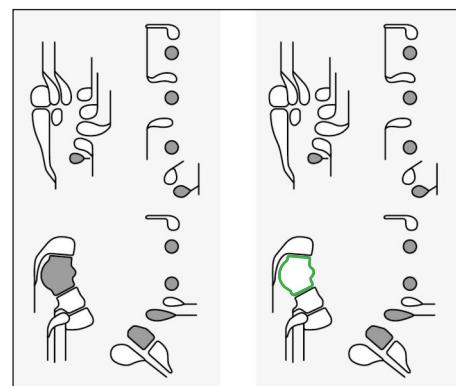
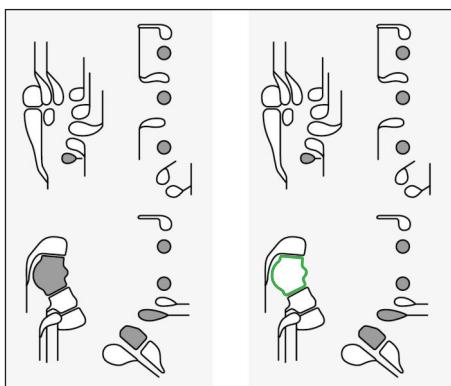
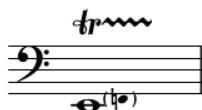


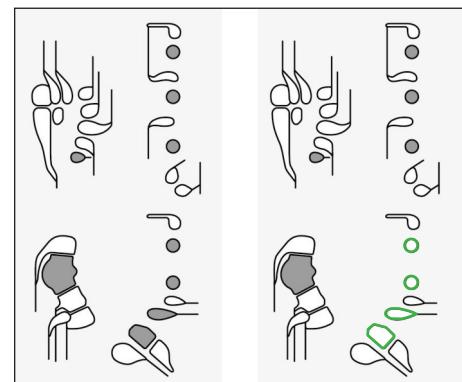
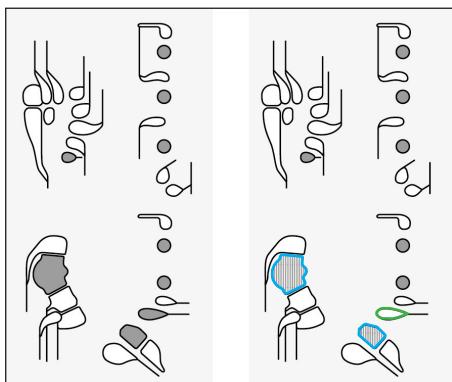
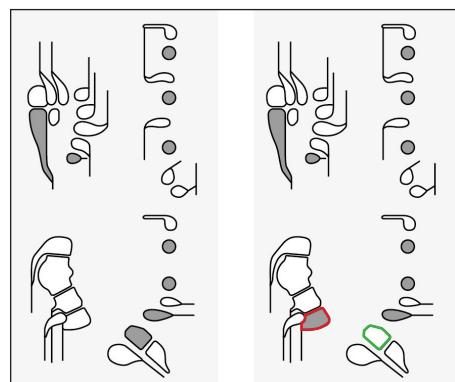
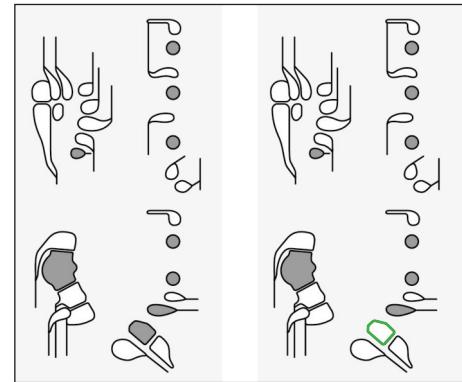
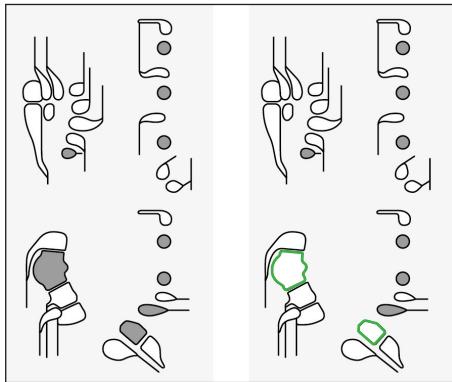
Básica / Muda

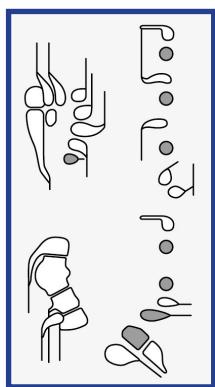
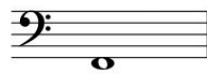


Avanzada / Muda

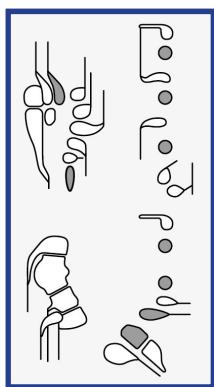
*Presionar parcialmente
sin llegar a tapar



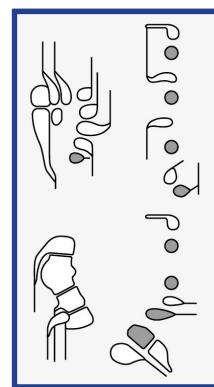




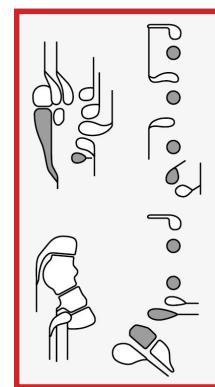
Básica



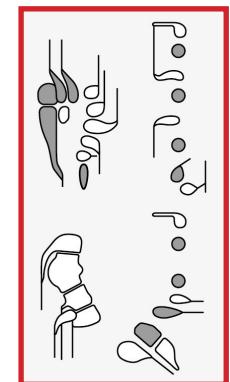
Básica / Muda



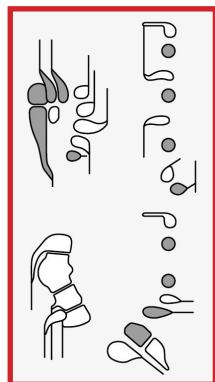
Básica / Resonancia



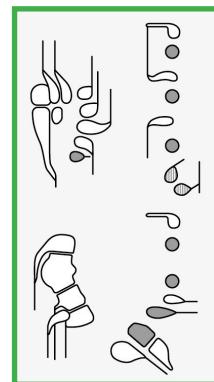
Básica / Resonancia
PAP: Afinación baja.
Trino desde Mib₁



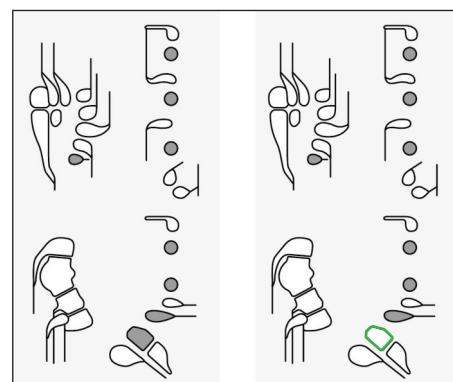
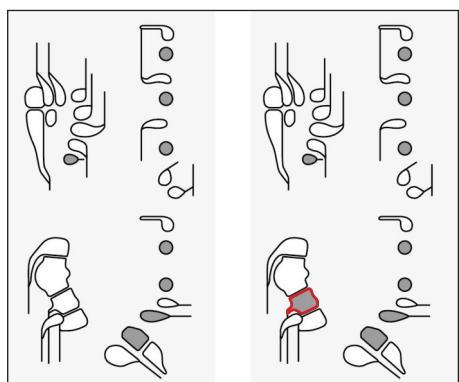
Avanzada / Muda
PAP: Trémolo desde Sib₀

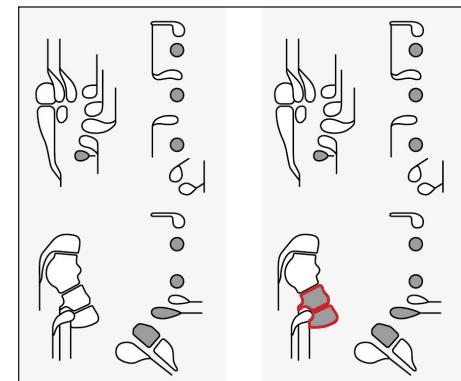
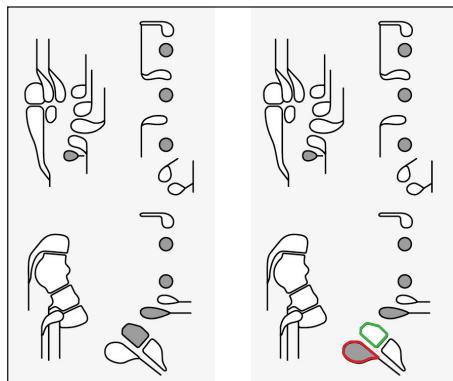


Básica / Muda
PAP: Trémolo desde Sib₀

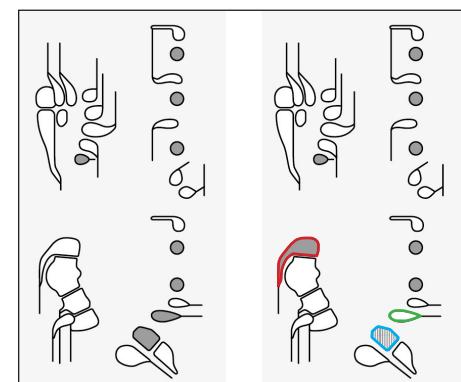
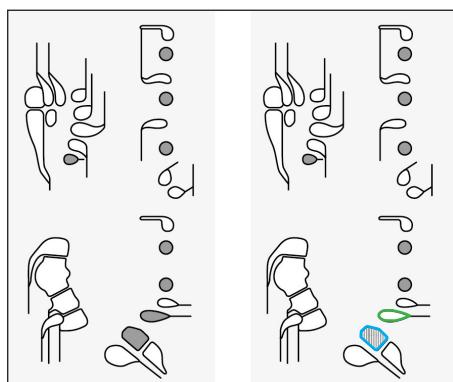


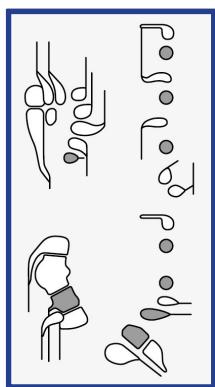
Avanzada / Resonancia



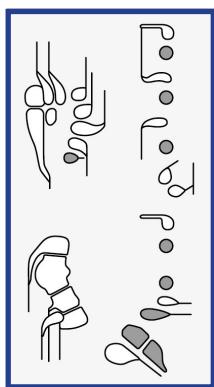


Afinación baja

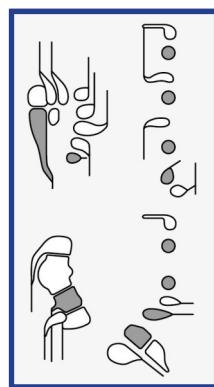




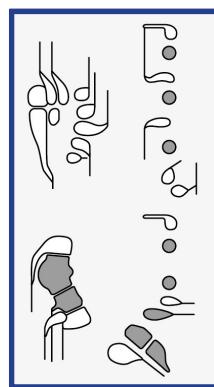
Básica



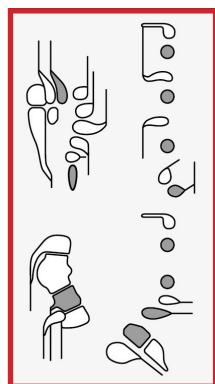
Básica / Técnica
PAP: Legato a La#/Sib₁



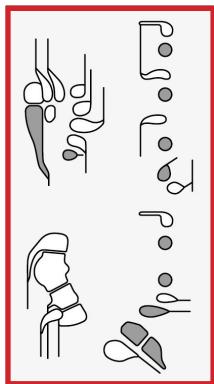
Básica / Muda
PAP: Trémolo desde Mib₁



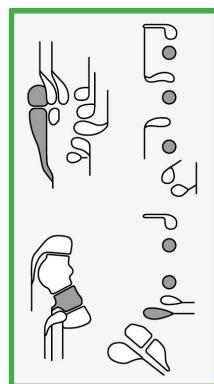
Avanzada / Muda



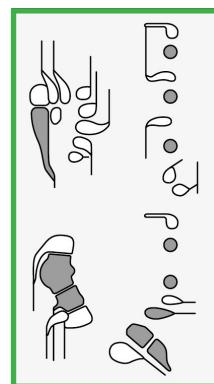
Avanzada / Muda



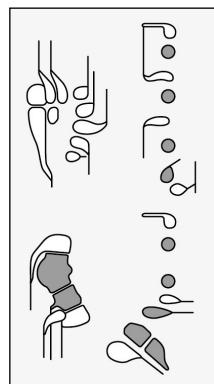
Avanzada / Muda
PAP: Trémolo desde Mib₁
Afinación baja



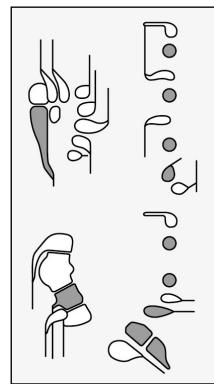
Avanzada / Muda
PAP: Trémolo desde Do₁



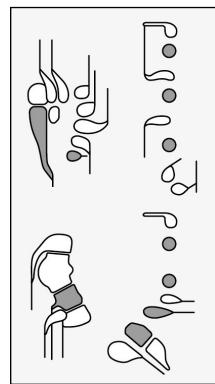
Avanzada / Muda
PAP: Afinación alta



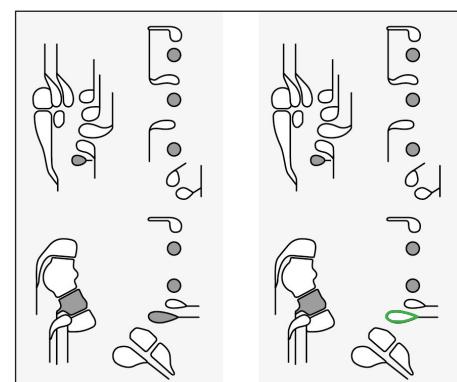
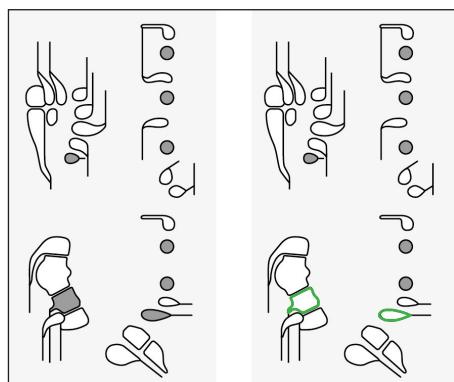
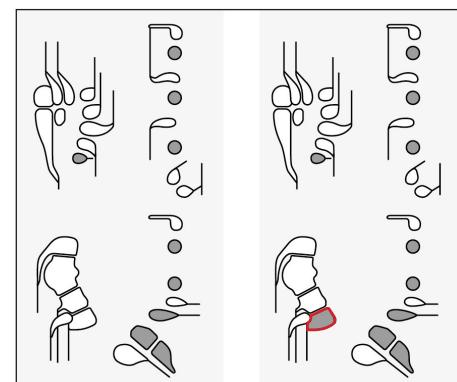
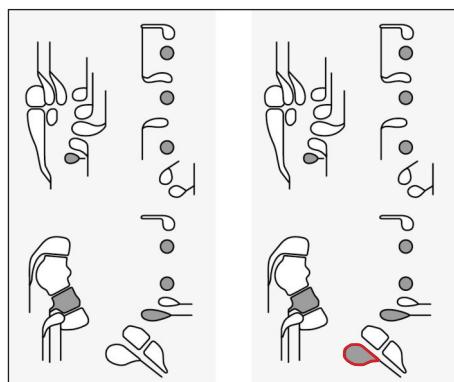
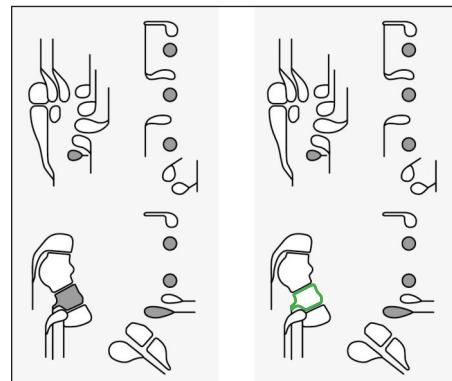
Avanzada / Muda

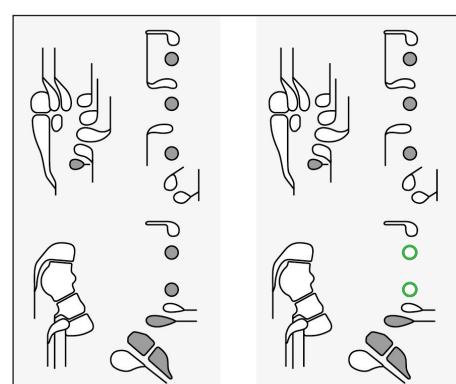
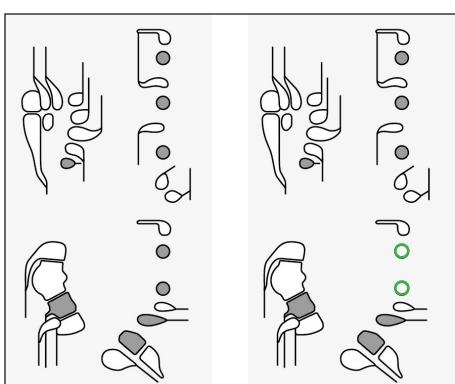
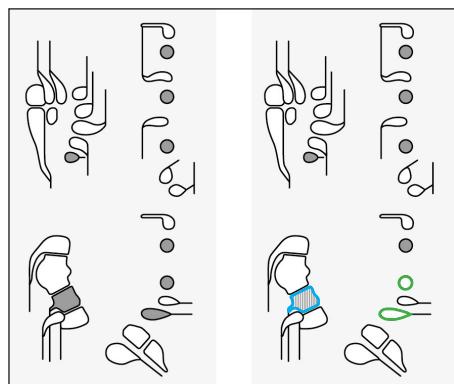
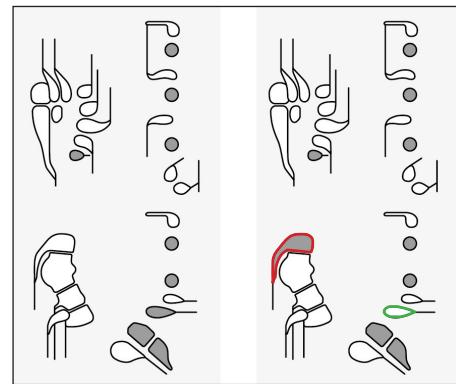
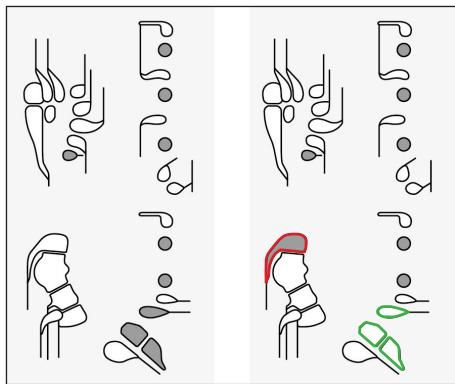


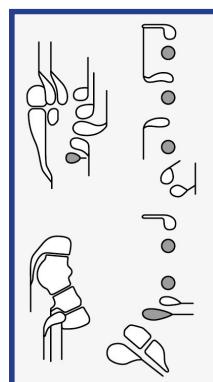
Avanzada / Muda



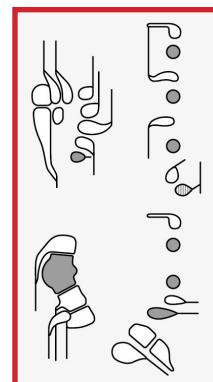
Avanzada / Muda
PAP: Trémolo desde Re₁



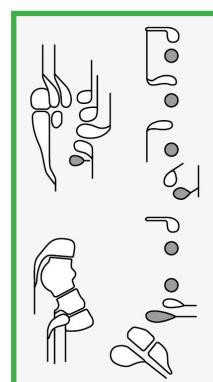




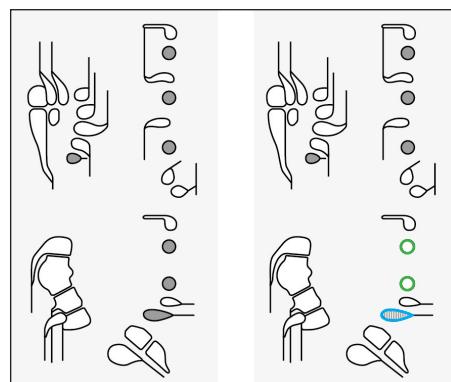
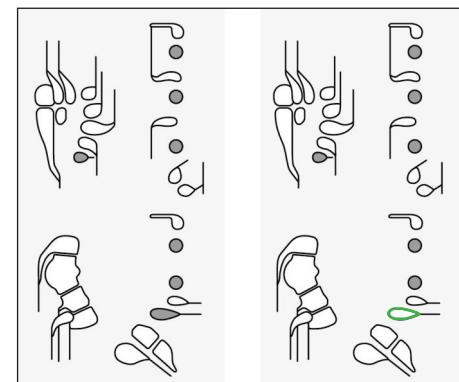
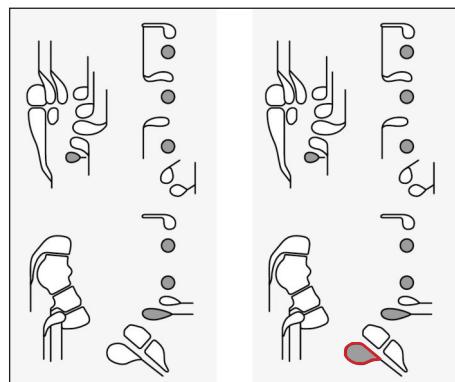
Básica

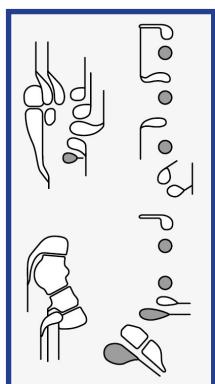


Básica / Muda
PAP: Trémolo desde Mi₁

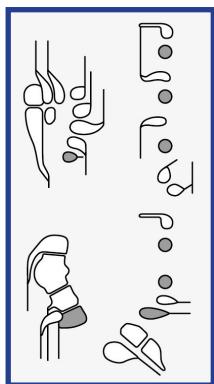


Básica / Resonancia

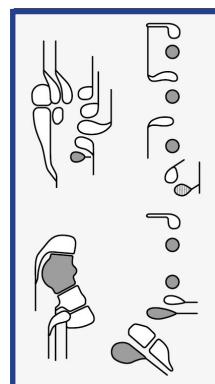




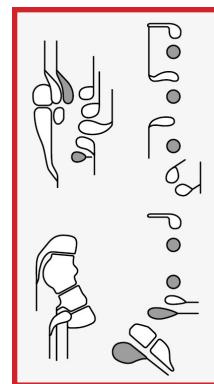
Básica



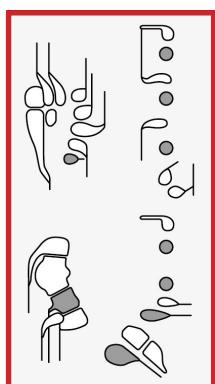
Básica / Tremolo
PAP: Trémolo desde Fa₁



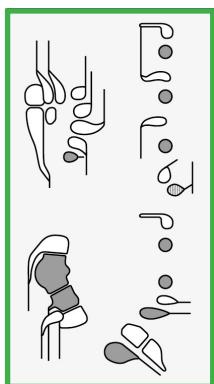
Básica / Muda



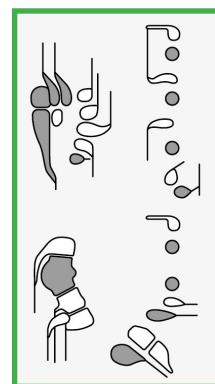
Básica / Muda



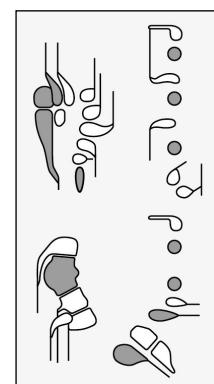
Avanzada / Muda
PAP: Trino desde Fa#₁



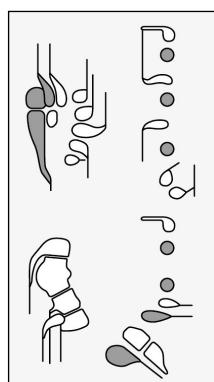
Avanzada / Muda
PAP: Trémolo desde Fa#₁
Afinación baja



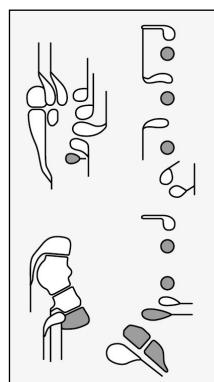
Avanzada / Muda
PAP: Trémolo desde Sib₀
PAP: Trémolo desde Sib₀



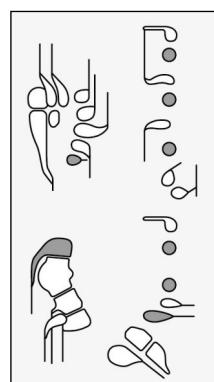
Avanzada / Muda
PAP: Trémolo desde Sib₀



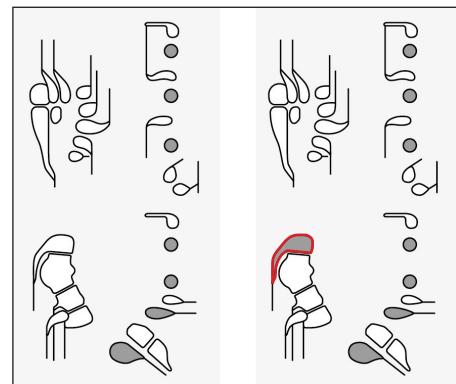
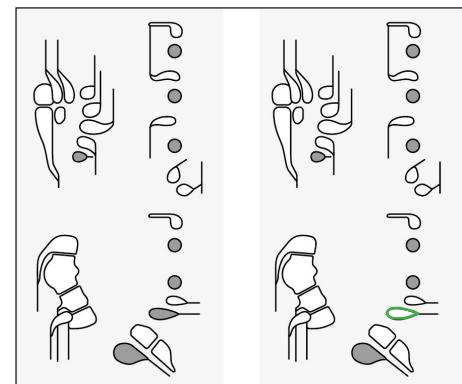
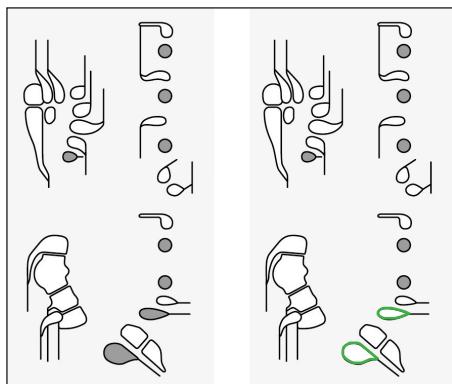
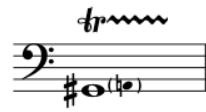
Avanzada / Muda
PAP: Trémolo desde Si₀



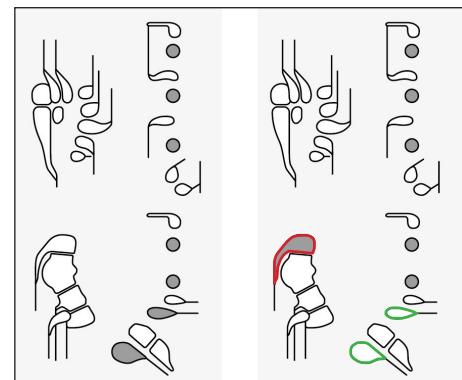
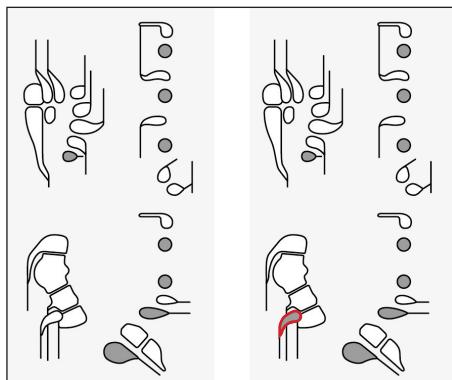
Avanzada / Muda
PAP: Trino desde Fa#₁

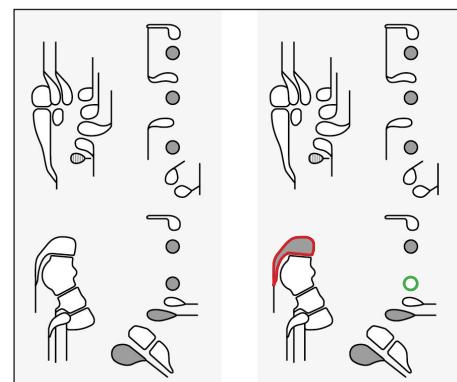
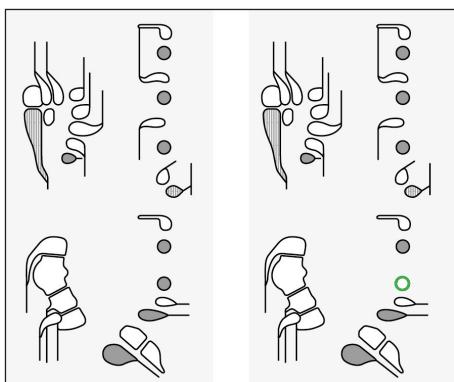


Avanzada / Técnica
PAP: Trino desde Sib₁

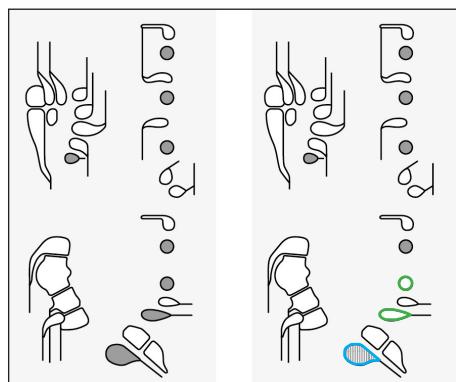
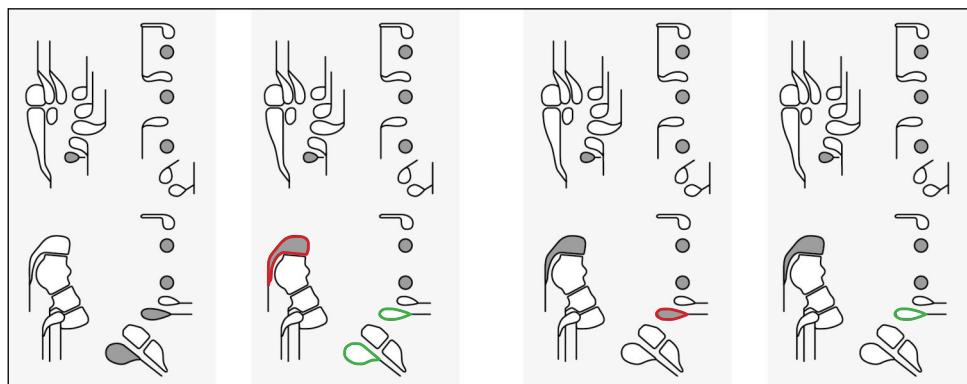


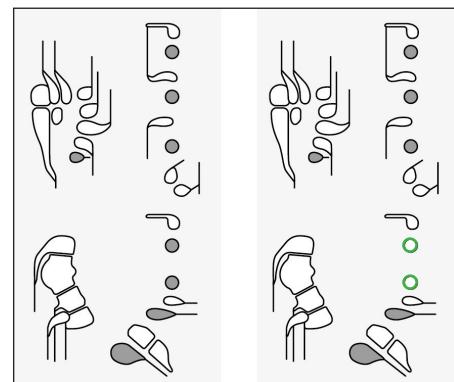
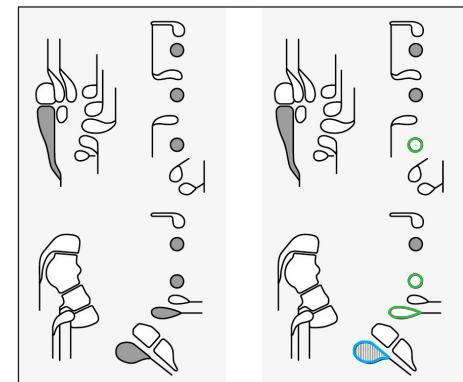
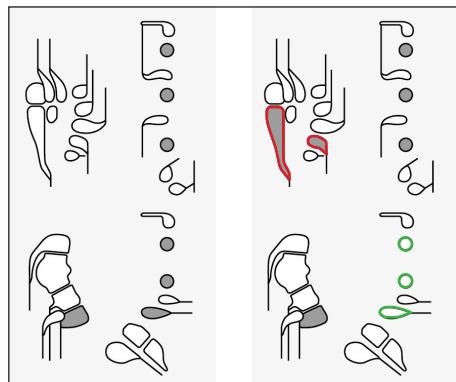
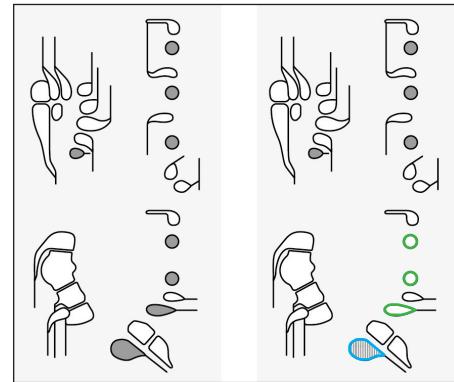
—

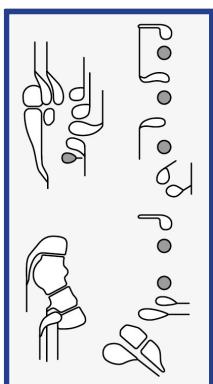




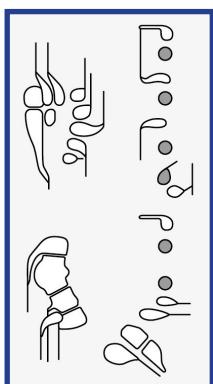
Afinación alta



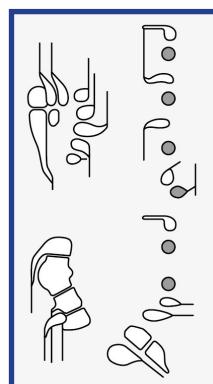




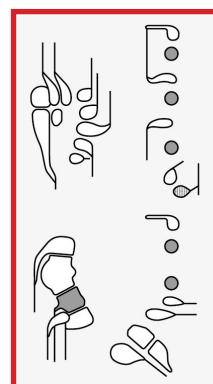
Básica



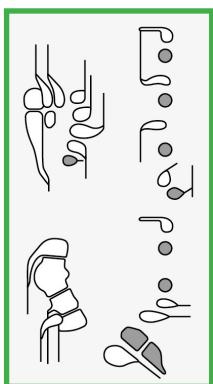
Básica / Resonancia



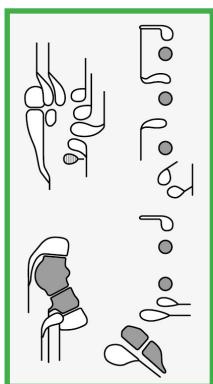
Básica / Resonancia
PAP: Afinación baja



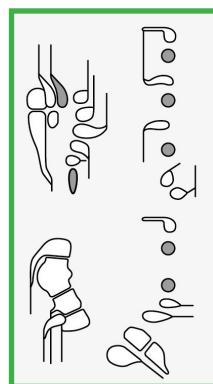
Básica / Muda
PAP: Afinación baja.
Trémolo desde Fa#₁



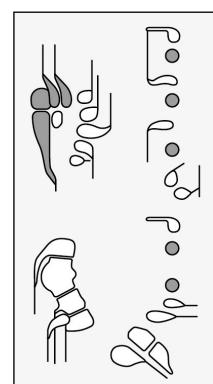
Avanzada / Muda
PAP: Afinación baja.
Tremolo desde Fa#₁



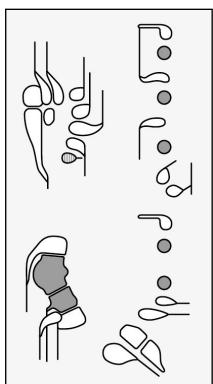
Avanzada / Muda



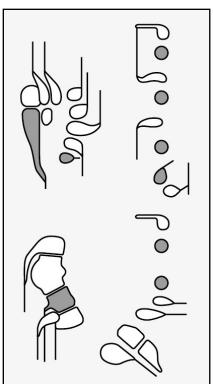
Básica / Muda



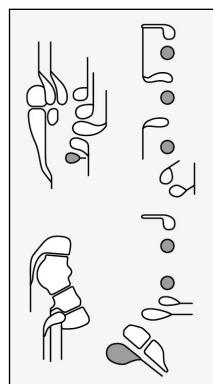
Básica / Muda
PAP: Trémolo desde Sib₀



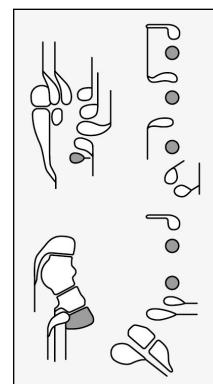
Avanzada / Resonancia
PAP: Afinación baja.
Trémolo desde Fa#₁



Avanzada / Muda
PAP: Afinación baja



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



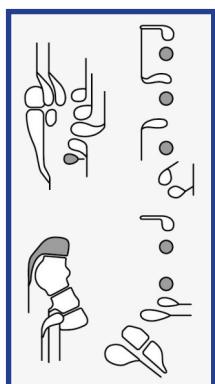
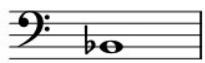
Avanzada / Técnica
PAP: Trino desde Sol#₁
Afinación alta



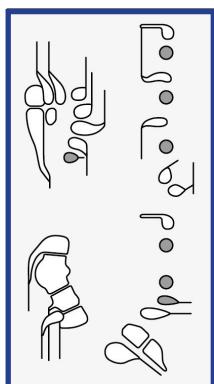
The diagram illustrates the anatomical changes in the cervical plexus nerve roots (C3 and C4) following a lateral cervical spine fracture. On the left, the roots descend vertically from the cervical spine. On the right, the roots are shifted laterally by the fracture, causing them to cross over each other before descending. A red shaded area highlights the region of crossing.

The figure consists of two side-by-side diagrams of the human cervical spine in lateral view. Each diagram includes a small anatomical drawing of the head and neck at the top. The left diagram, representing a healthy subject, shows a relatively straight cervical spine with a slight anterior (forward) curve. The right diagram, representing a patient with cervical spondylosis, shows a significantly curved cervical spine. This curvature is characterized by a large forward bend (anterior cervical curve) and a smaller backward bend (posterior cervical curve) compared to the healthy spine. Additionally, the normal lordotic curve (the inward curve of the cervical spine) appears reduced or lost in the patient's spine.

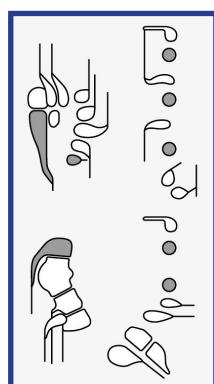
56



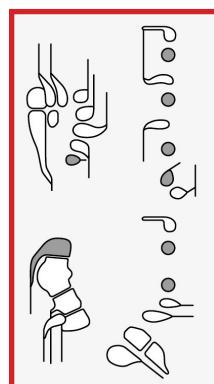
Básica



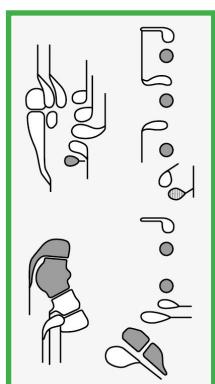
Básica / Técnica
PAP: Trino desde La₁



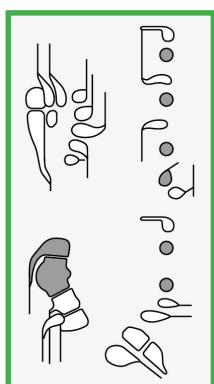
Básica / Muda



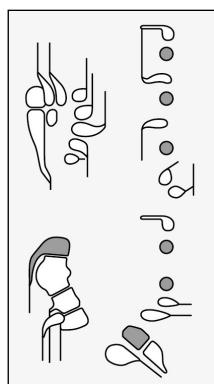
Básica / Resonancia



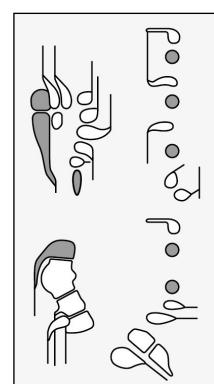
Avanzada / Muda



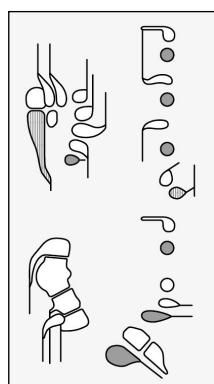
Avanzada / Resonancia



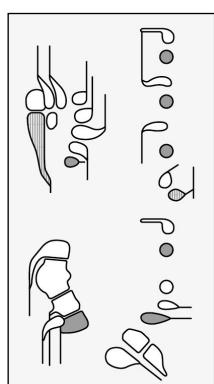
Avanzada / Resonancia



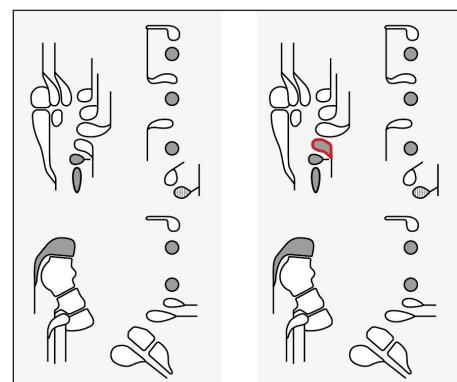
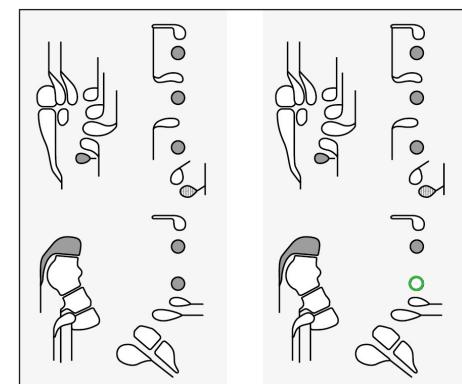
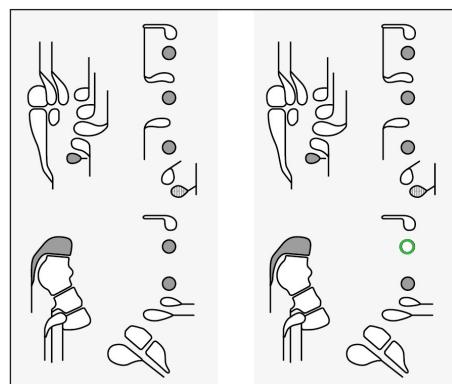
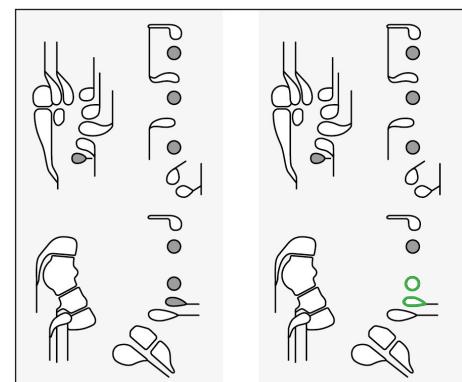
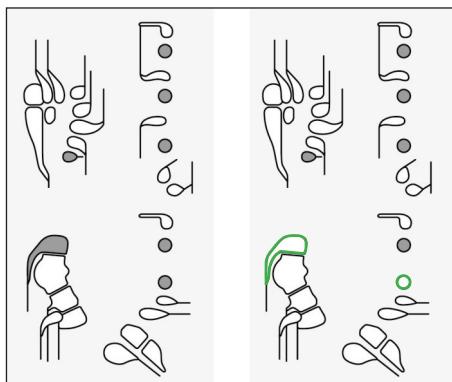
Avanzada / Muda
PAP: Trémolo desde Do₁

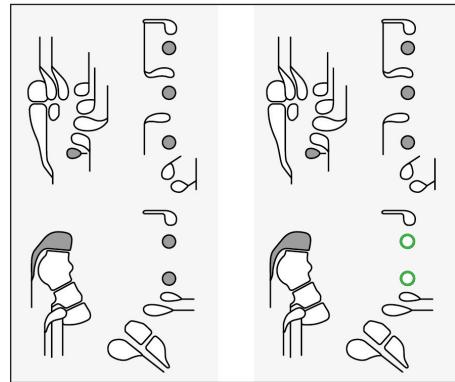
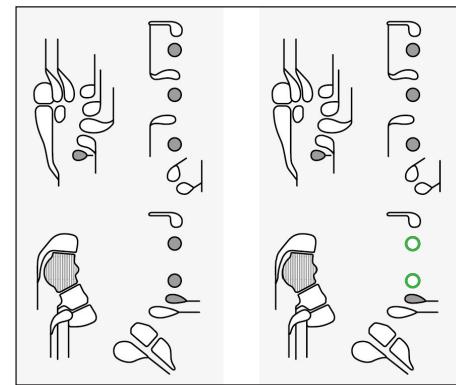
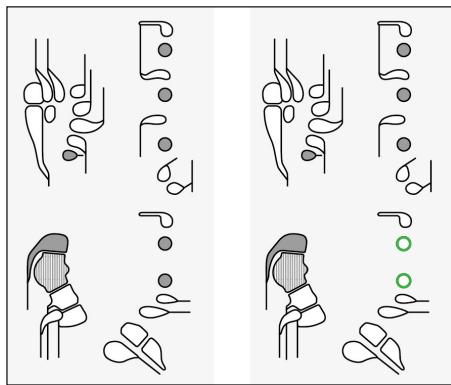
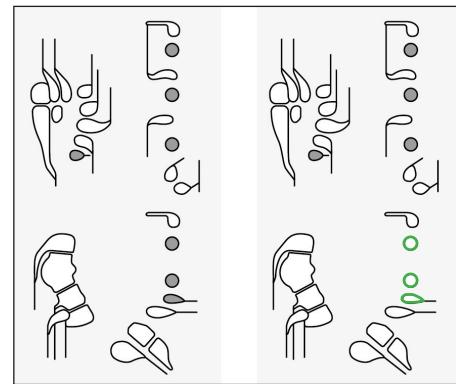
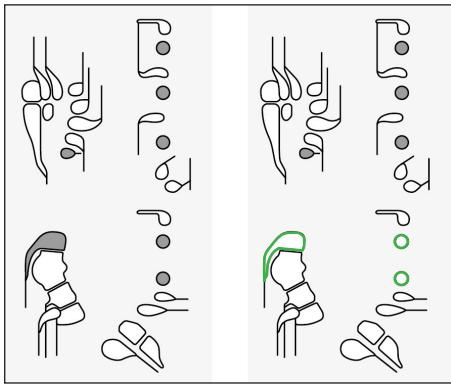


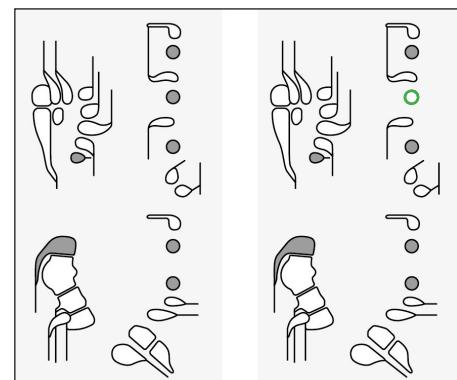
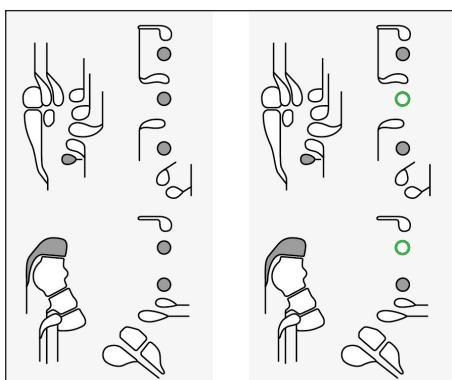
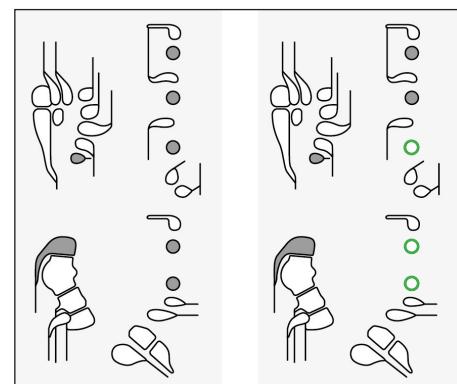
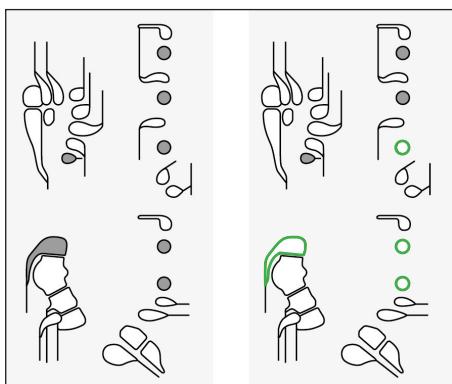
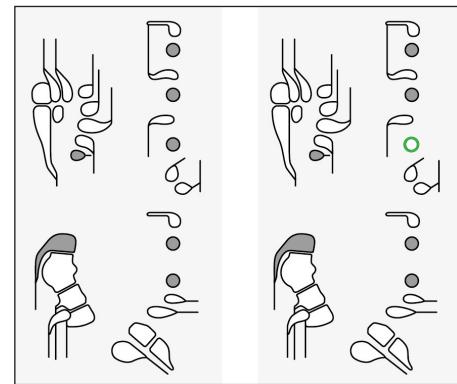
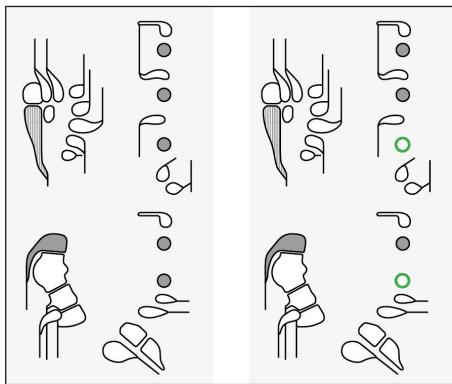
Avanzada / Técnica
PAP: Trino desde Lab₁

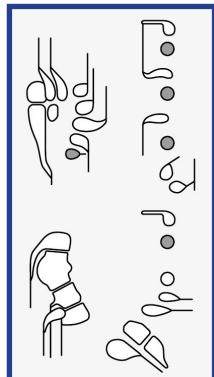


Avanzada / Técnica
PAP: Trino desde Lab₁

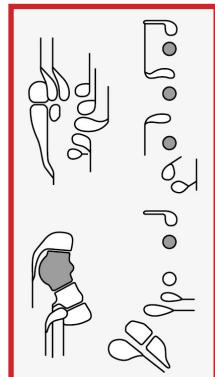




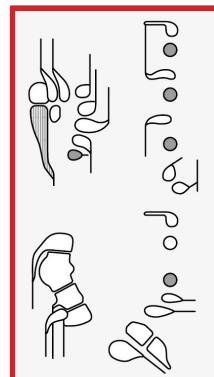




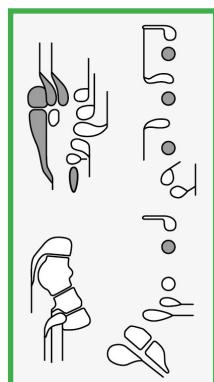
Básica



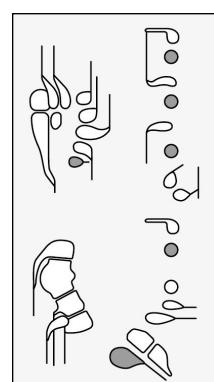
Básica / Muda
PAP: Trémolo desde Mi₁



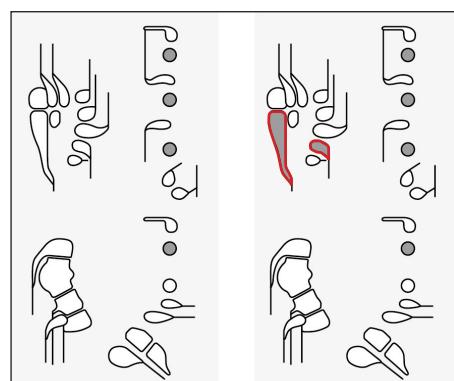
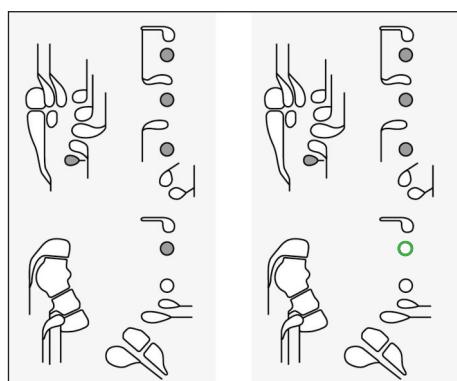
Básica / Muda
PAP: Trino a Do#₂

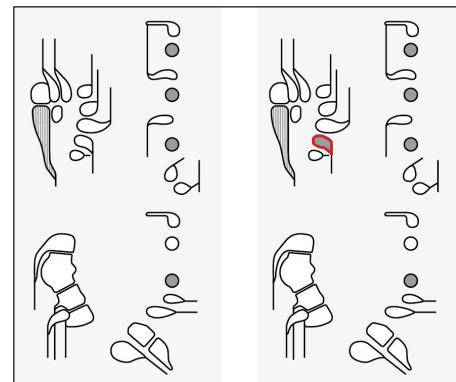
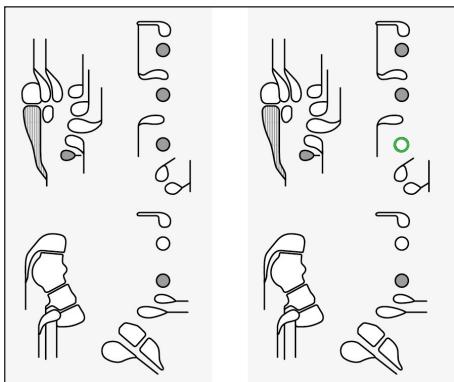
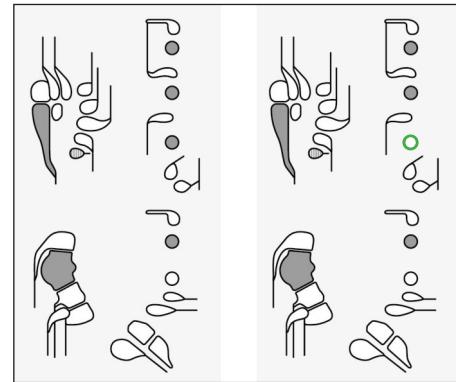
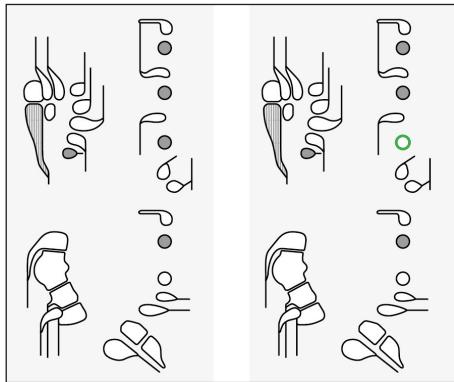


Avanzada / Muda

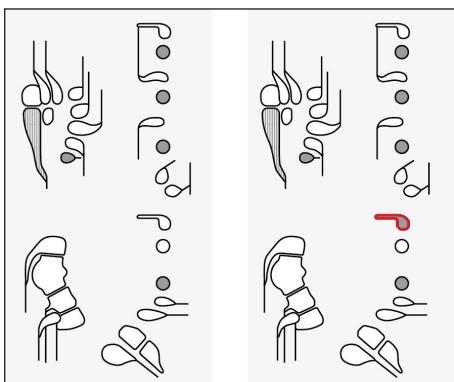


Avanzada / Resonancia
PAP: Trémolo desde Sol#₁

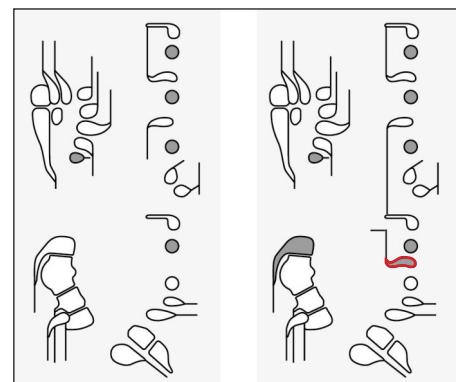


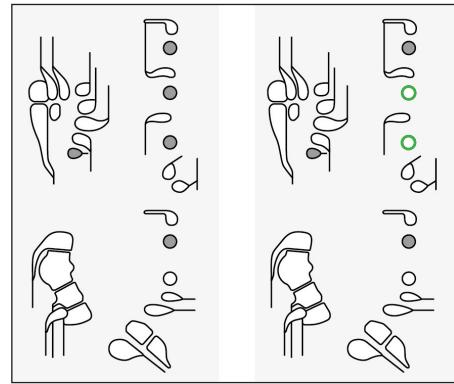
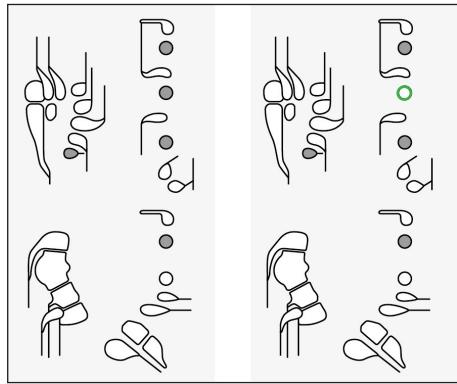


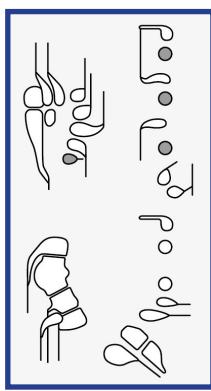
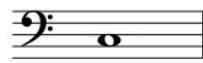
Afinación baja



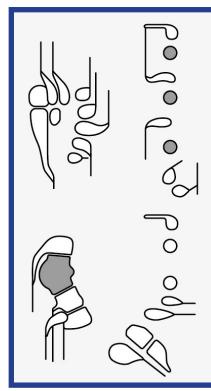
Afinación baja



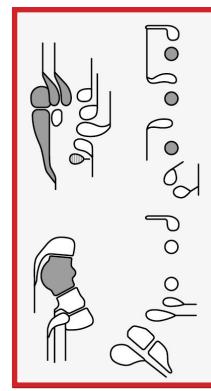




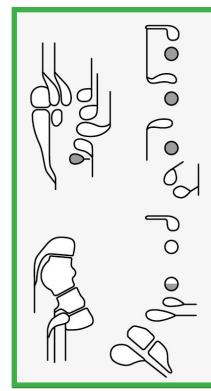
Básica



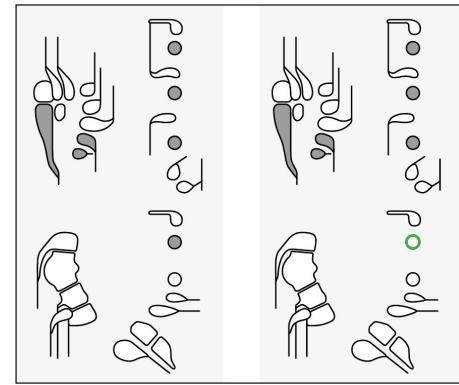
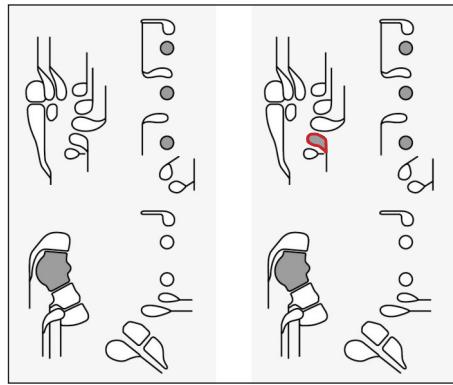
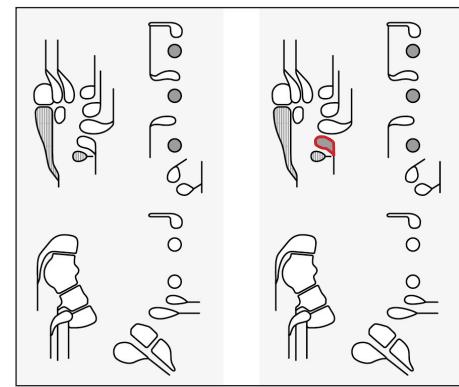
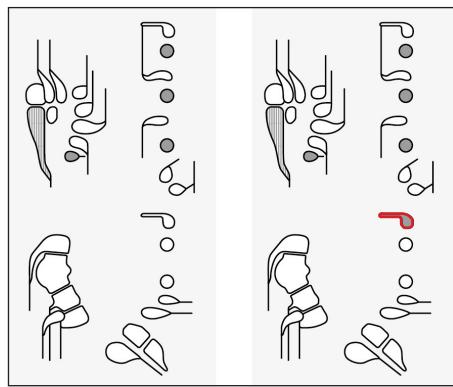
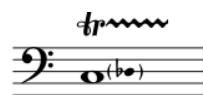
Básica / Muda

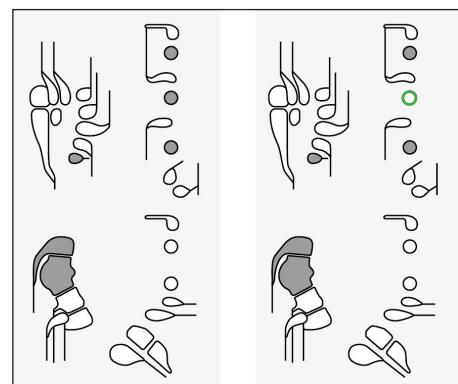
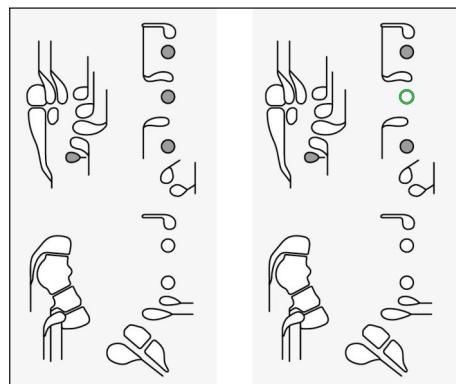
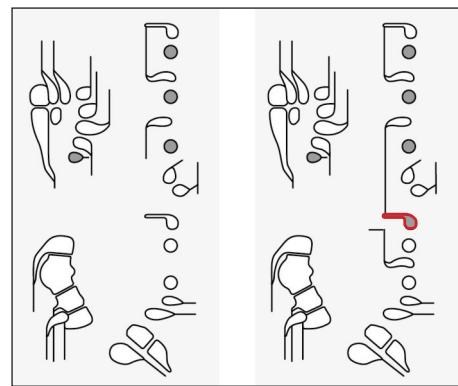
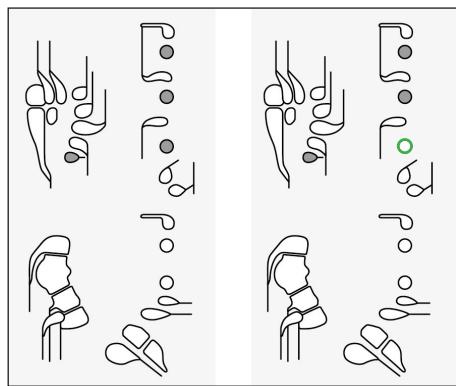
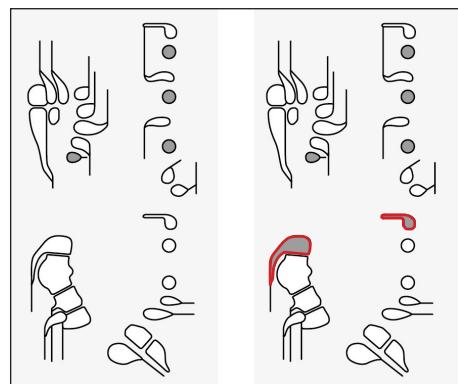


Básica / Muda

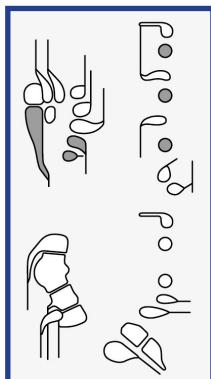
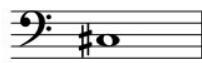


Avanzada / Muda

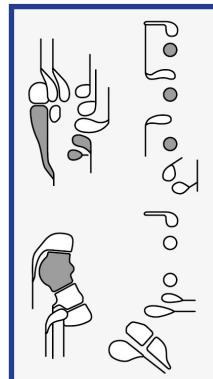




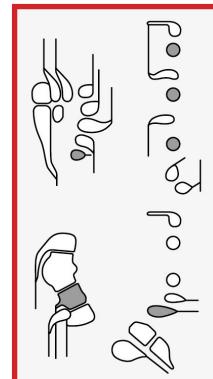
Afinación alta



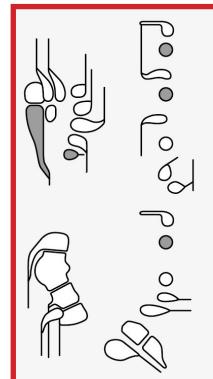
Básica



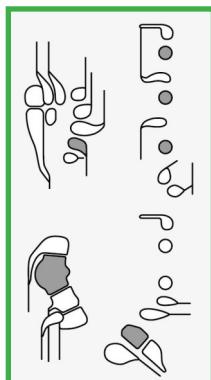
Básica / Muda



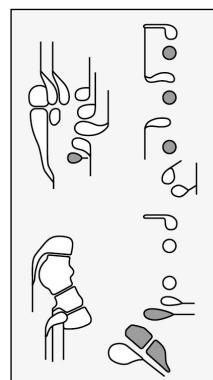
Básica / Resonancia
PAP: *ff*, Trino a Re₂



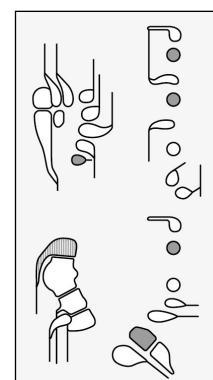
Avanzada / Muda
PAP: Trémolo.
Trino desde Si₁



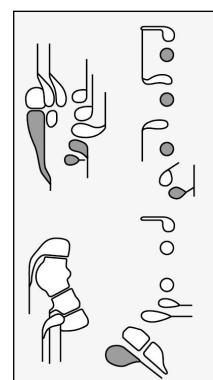
Avanzada / Técnica
PAP: *ff*, Trémolo,
Trino a Re#₂



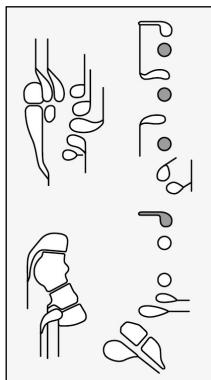
Avanzada / Técnica
PAP: Trémolo desde Fa#₁
Trino a Re₂



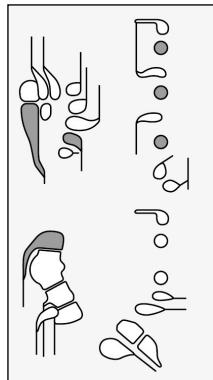
Avanzada / Técnica
PAP: Trémolo.
Trino desde Si₁



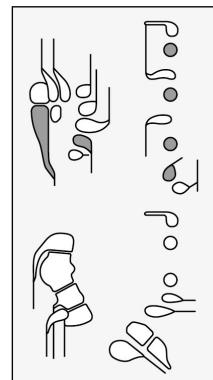
Avanzada / Resonanica
PAP: Trémolo desde Lab₁



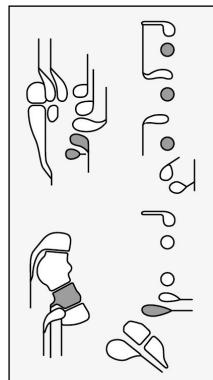
Básica / Técnica
PAP: Trémolo.
Trino desde Do₂



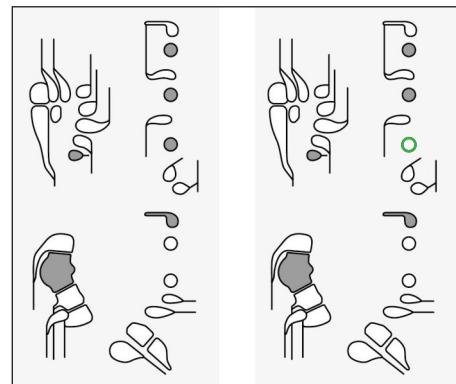
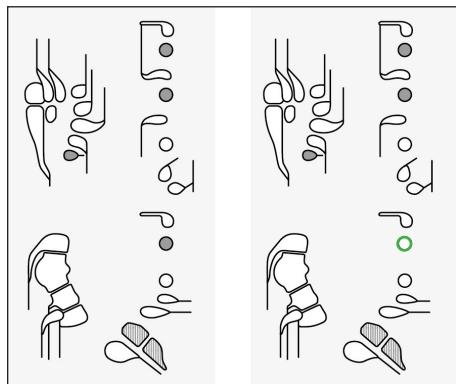
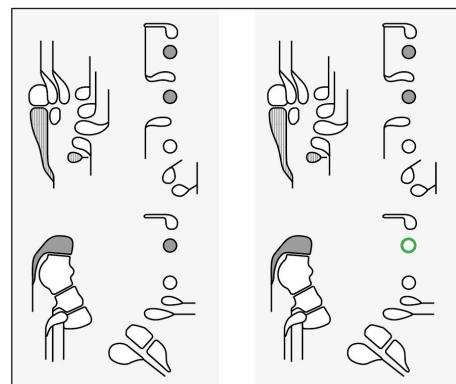
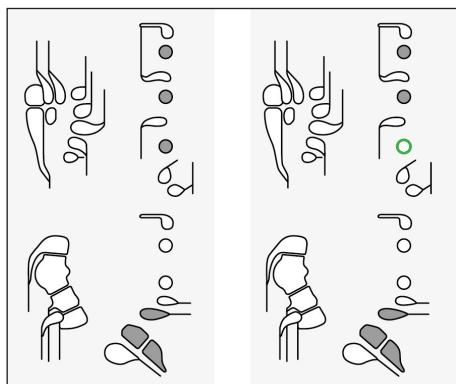
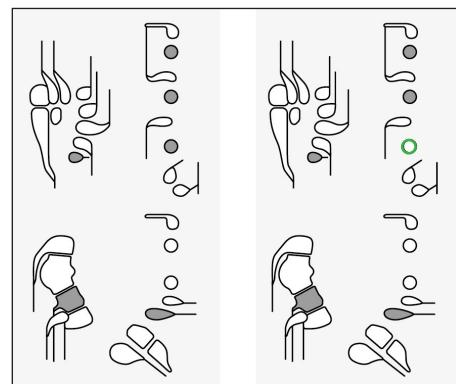
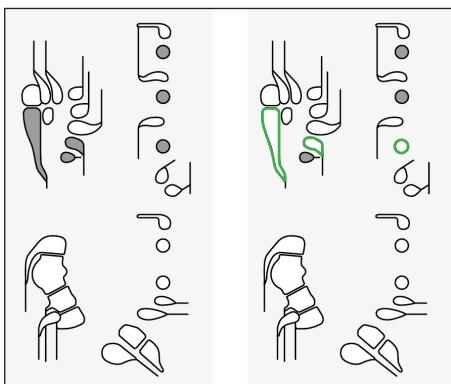
Avanzada / Técnica
PAP: Trino a Re#₂

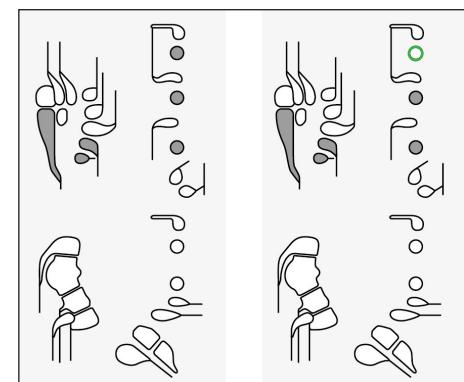
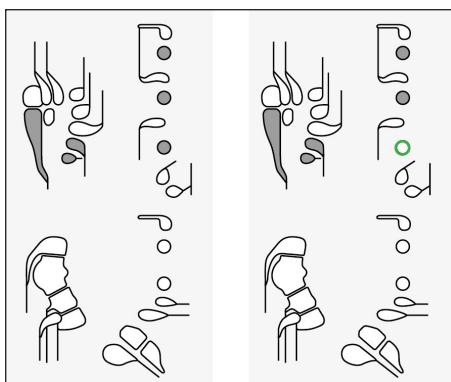
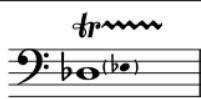
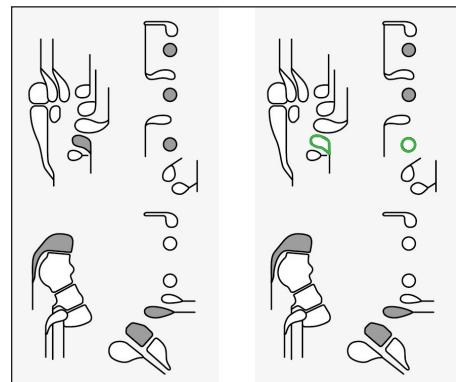
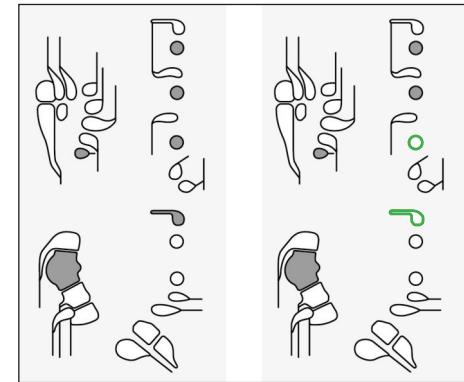
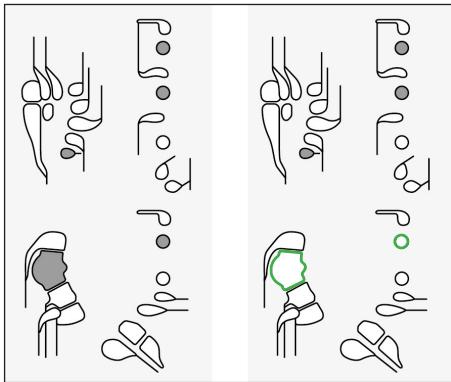


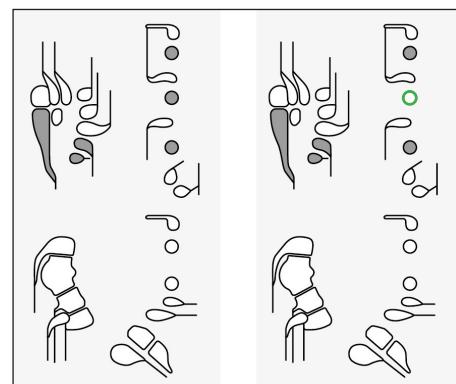
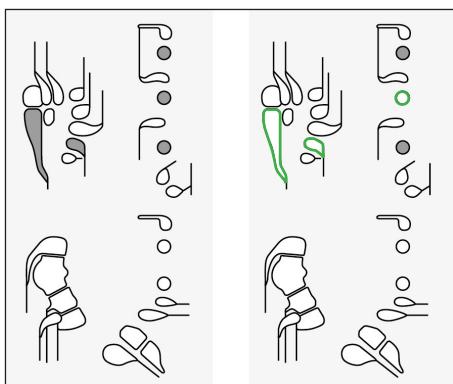
Avanzada / Resonanica



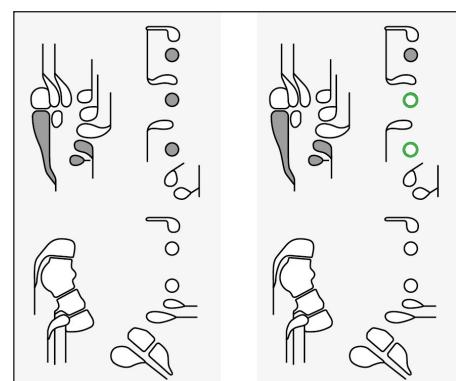
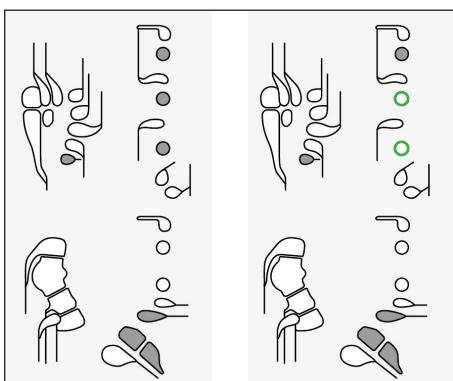
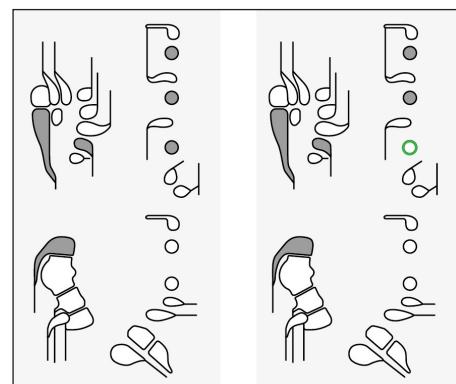
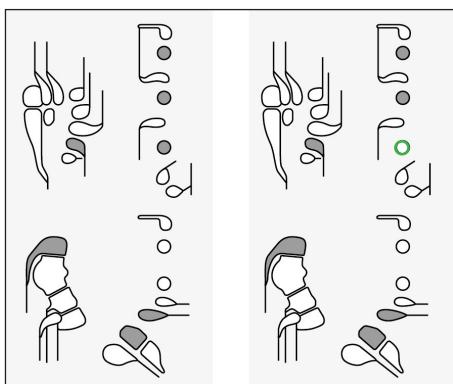
Avanzada / Técnica



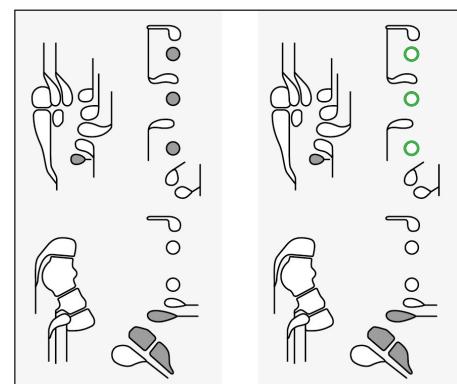
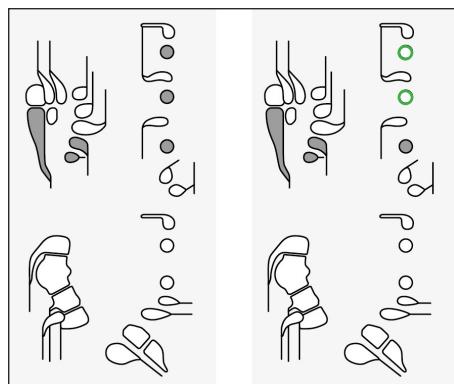
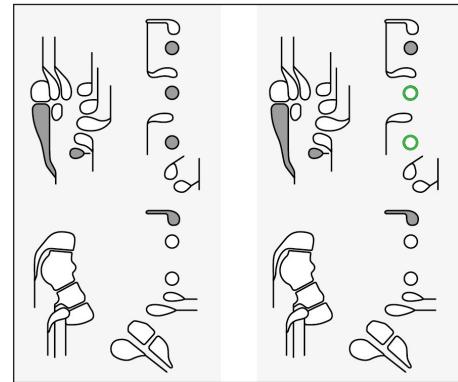


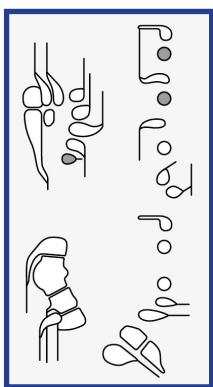


Afinación alta

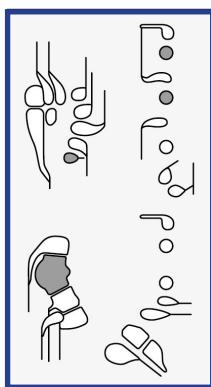


Afinación alta

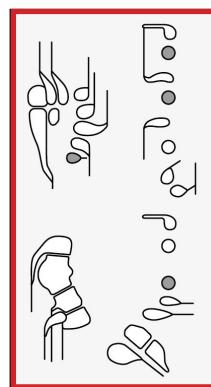




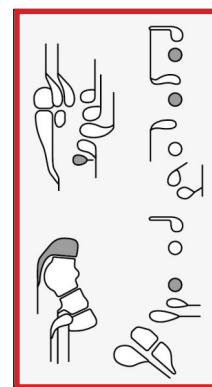
Básica



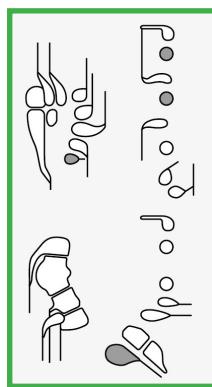
Básica / Muda



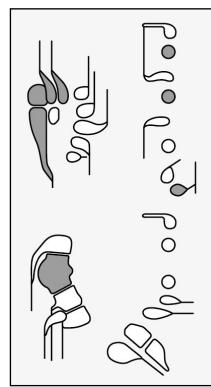
Básica / Muda



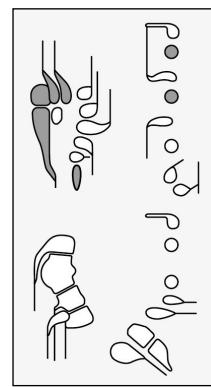
Básica / Muda



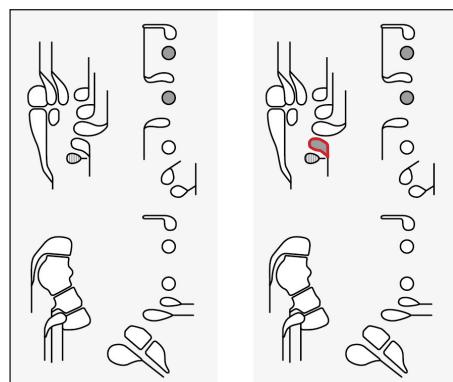
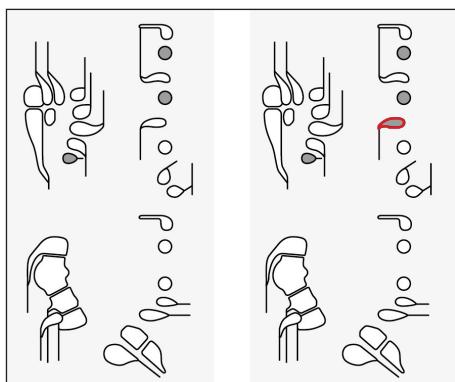
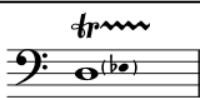
Básica / Resonancia

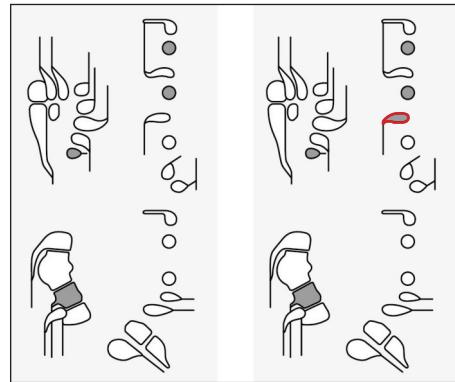


Avanzada / Muda

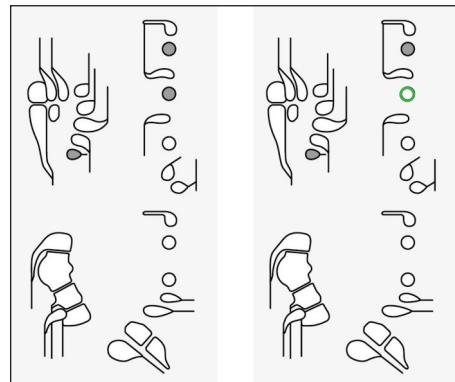


Avanzada / Muda

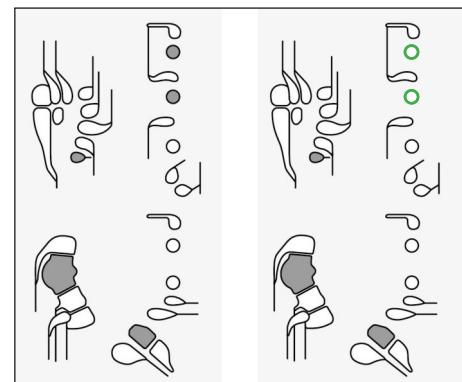
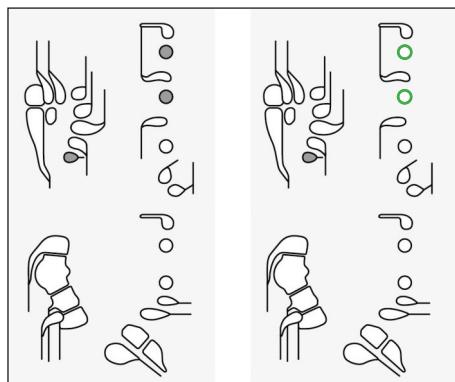


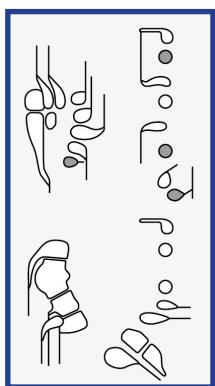
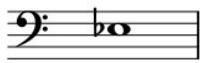


tr~~~~~
Bass clef, one sharp, common time.

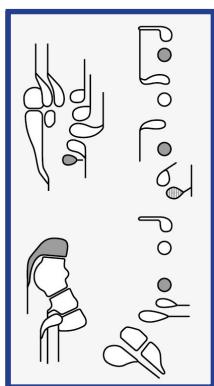


Bass clef, one sharp, common time.

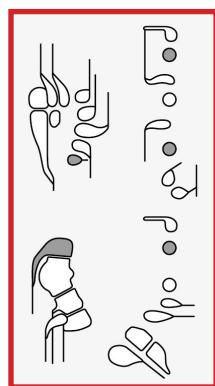




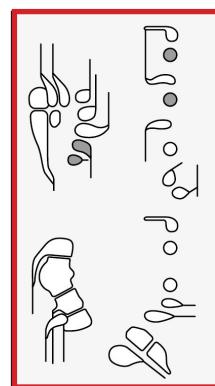
Básica / Técnica



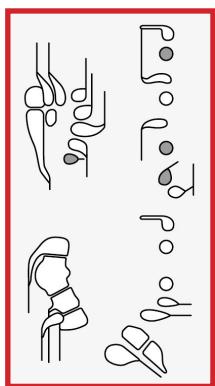
Básica / Resonancia



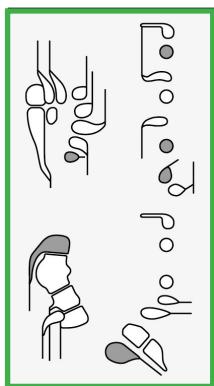
Básica / Muda



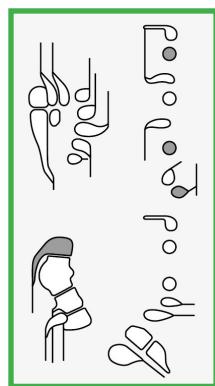
Avanzada / Técnica
PAP: Trnio desde Reb₂



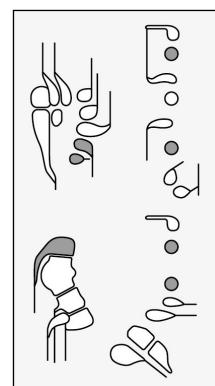
Básica / Técnica



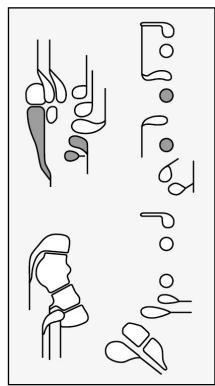
Avanzada



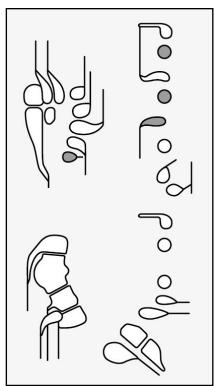
Avanzada / Técnica
PAP: Trémolo desde Sib₁



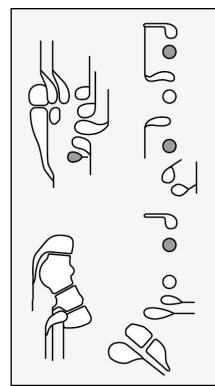
Avanzada / Técnica
PAP: Trémolo desde Sib₁



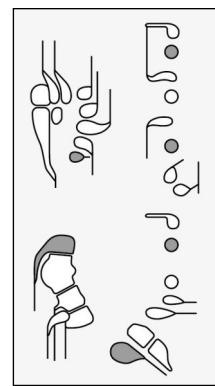
Avanzada / Técnica
PAP: Trnio desde Do#₂



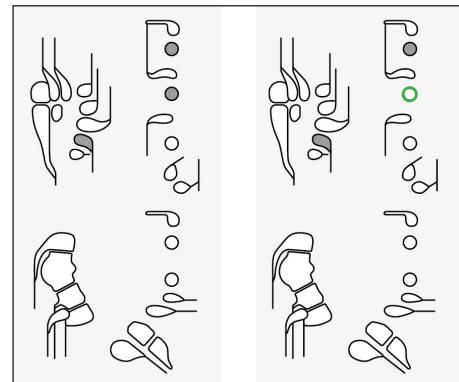
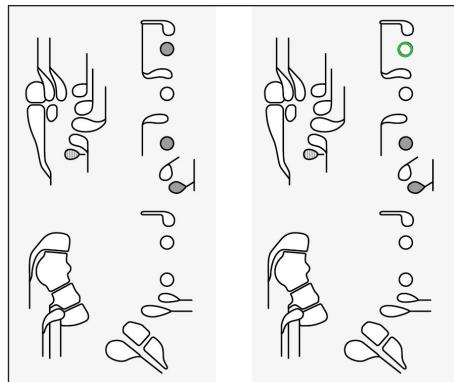
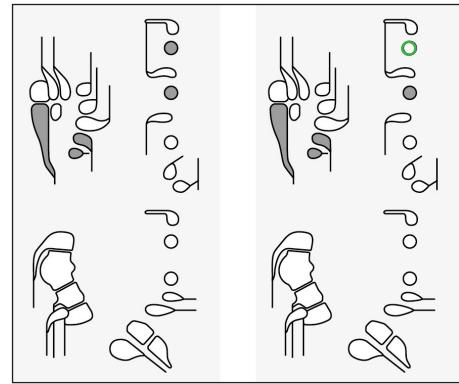
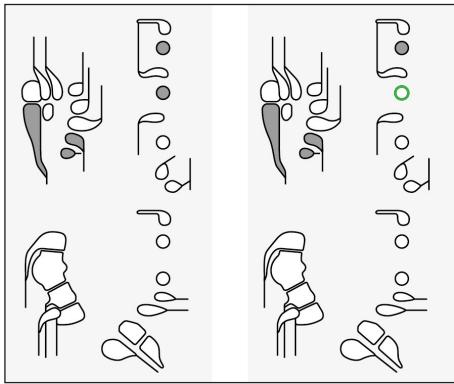
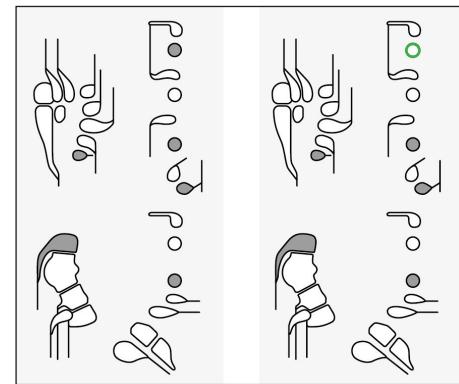
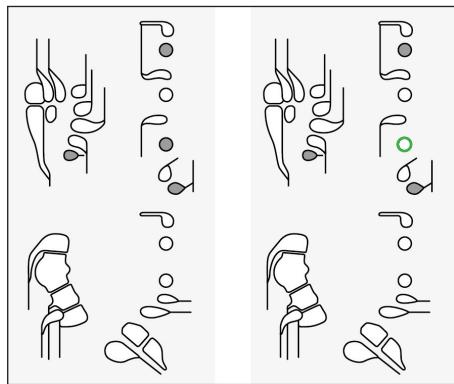
Avanzada / Técnica
PAP: Trnio desde Re₂



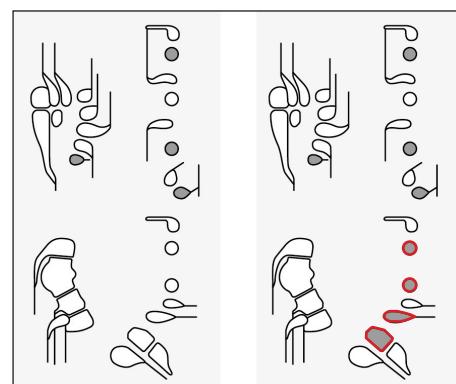
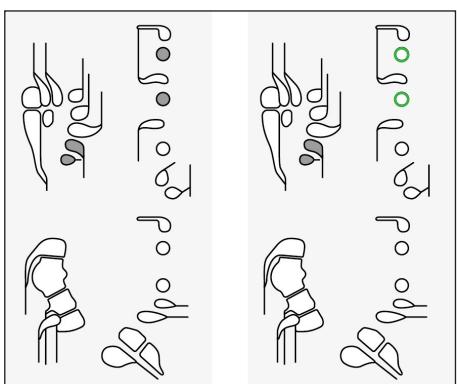
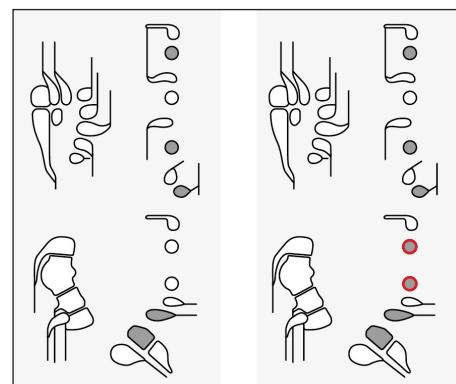
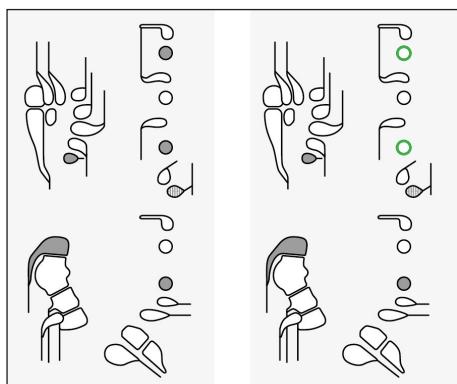
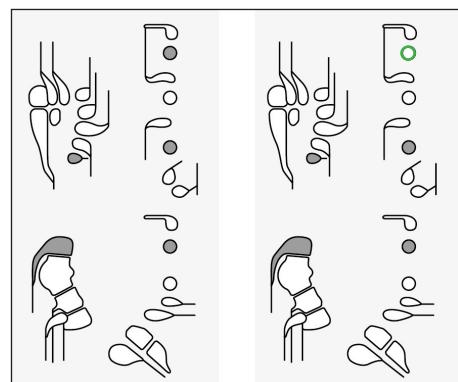
Avanzada / Muda
PAP: Trémolo desde Si₁

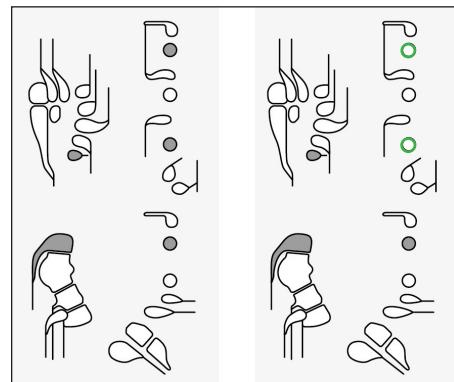
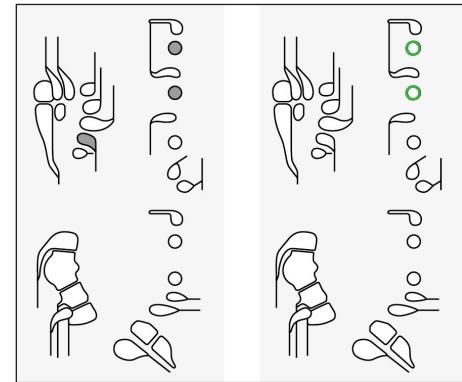
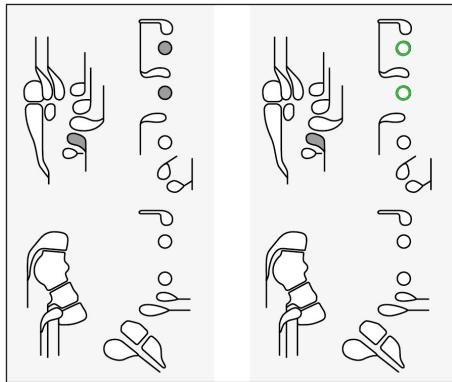


Avanzada / Muda

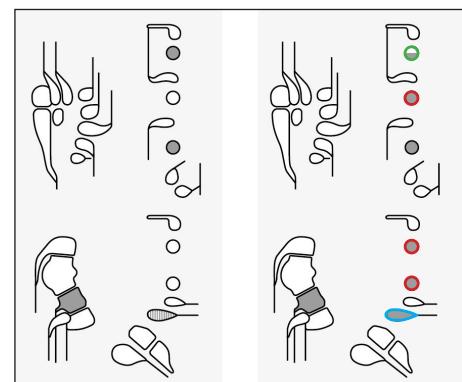
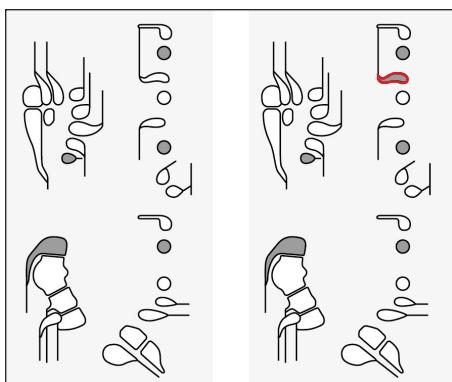


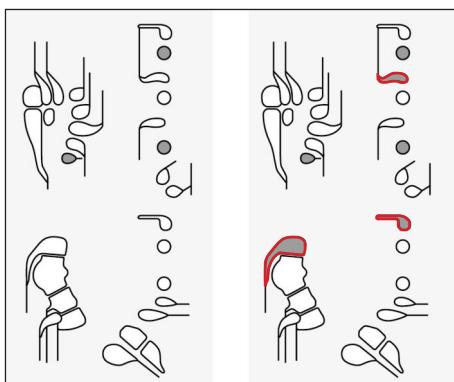
Afinación alta



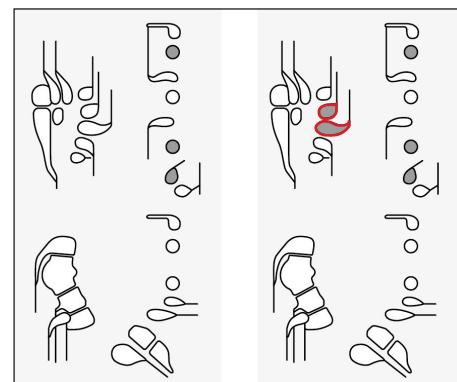
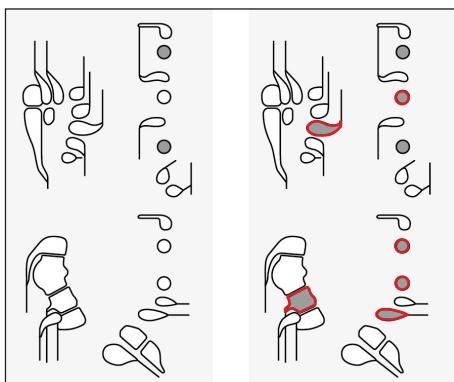
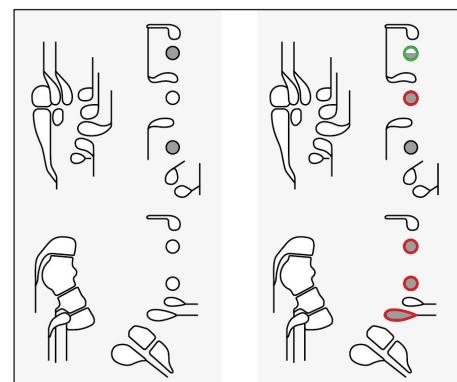
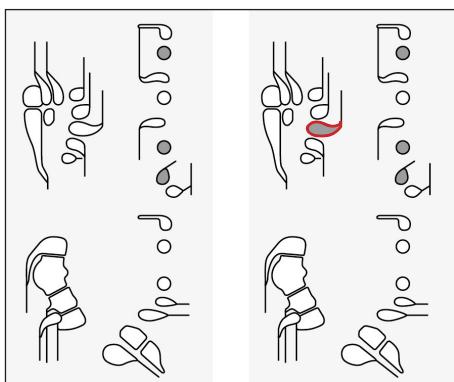
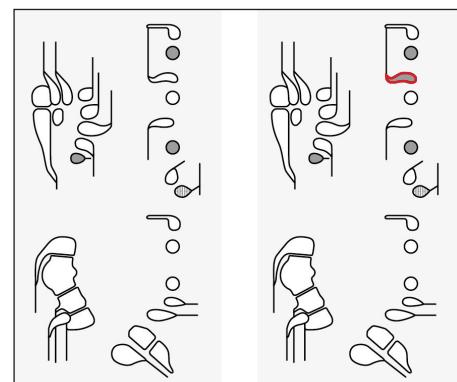


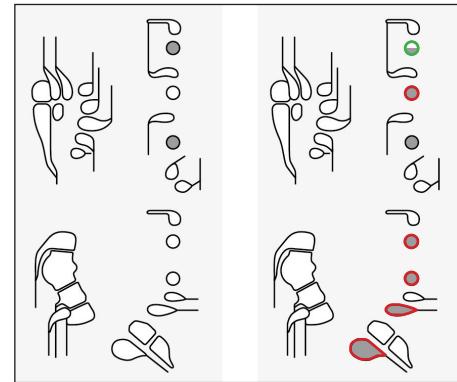
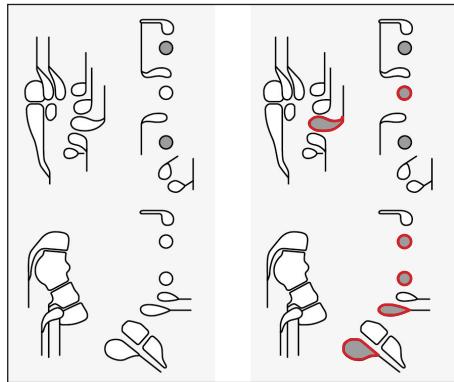
—

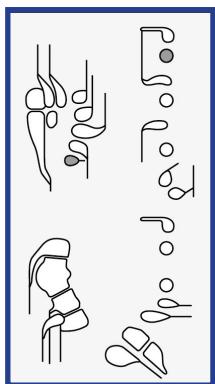




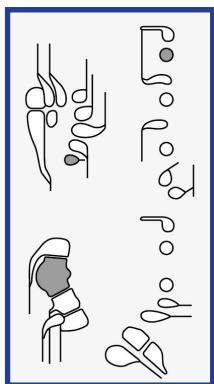
Afinación baja



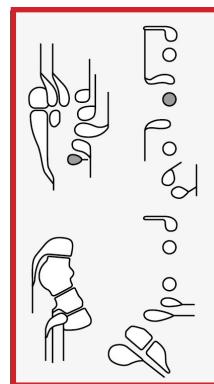




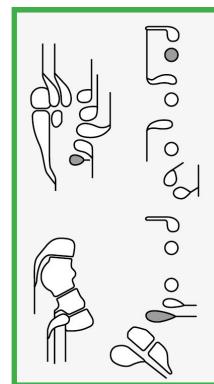
Básica



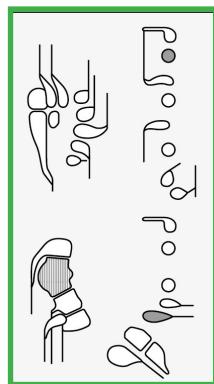
Básica / Muda



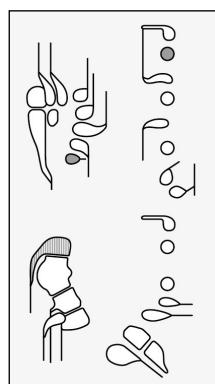
Básica / Muda
PAP: Trino desde Re₂
Trino a Fa₂



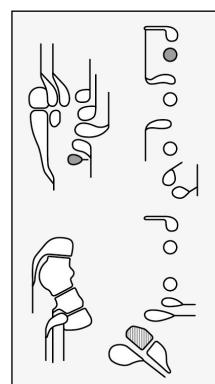
Básica / Resonancia
PAP: Estable, notas largas



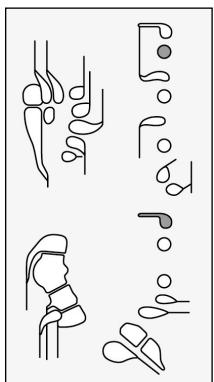
Avanzada / Resonancia
PAP: Trémolo desde Sol₁
Trémolo a Sol₂



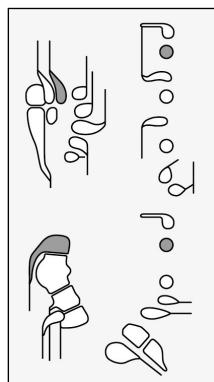
Avanzada / Resonancia
PAP: Trémolo desde Sib₁



Avanzada / Resonancia



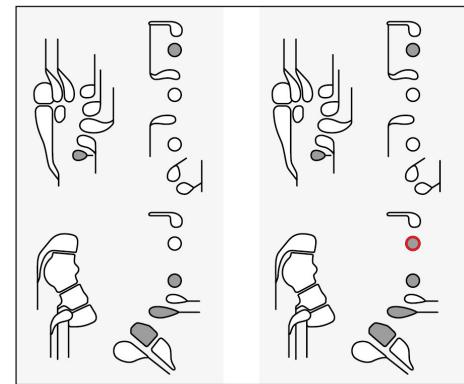
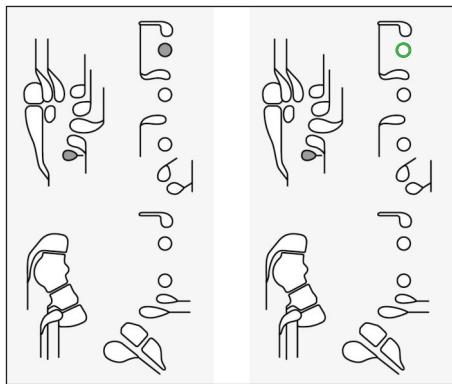
Avanzada / Técnica
PAP: Trémolo desde Do#₂



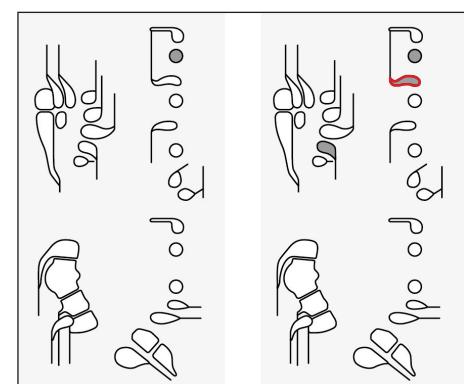
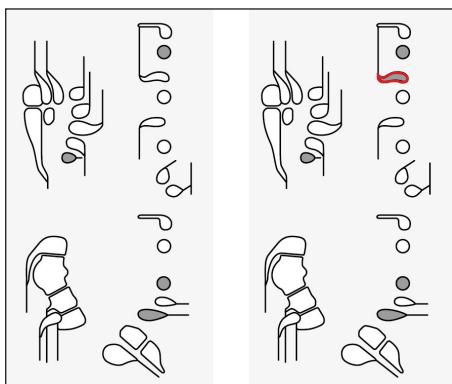
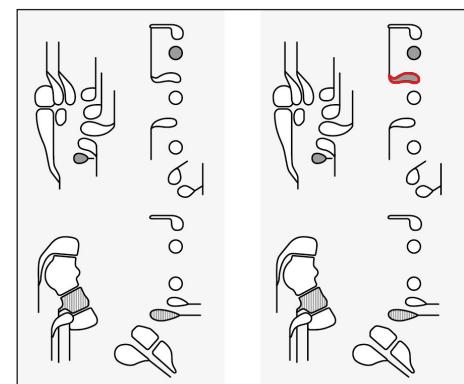
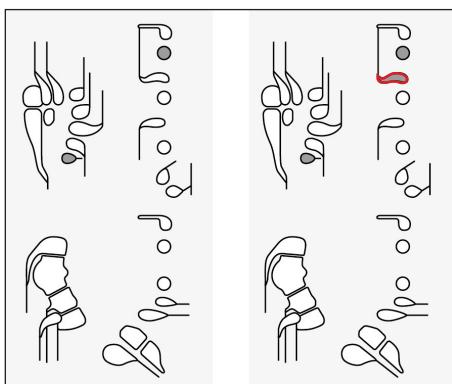
Avanzada / Muda
PAP: Trémolo desde Sib₁

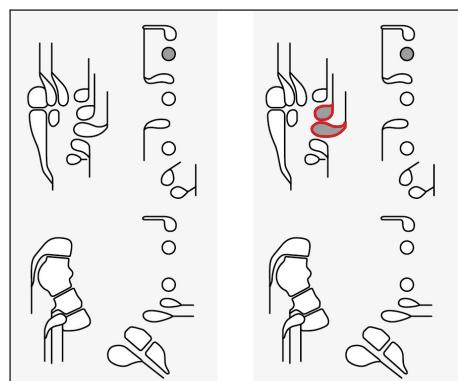
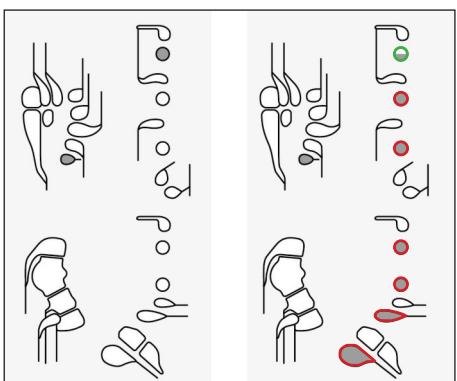
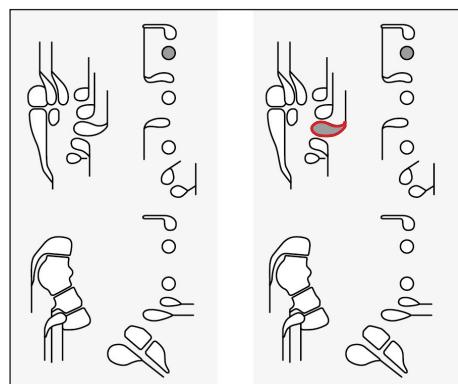
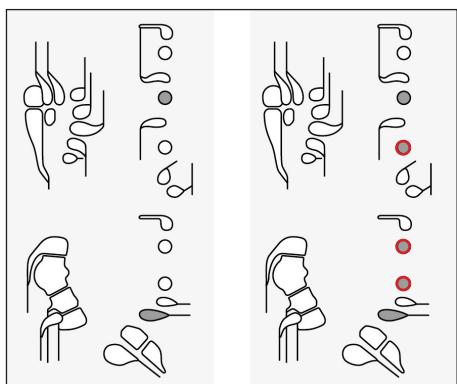
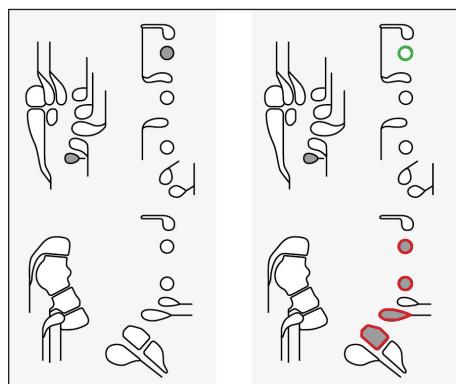


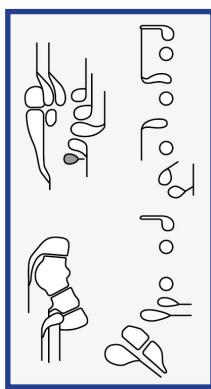
tr
tr
~~~~~  
**B:** **•(♯)**



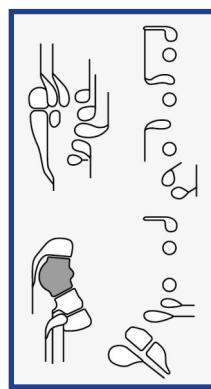
**tr**  
**tr**  
~~~~~  
B: **•(♯)**



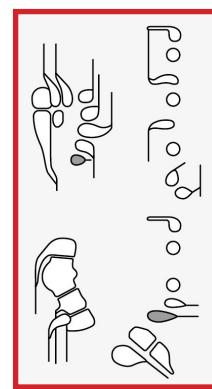




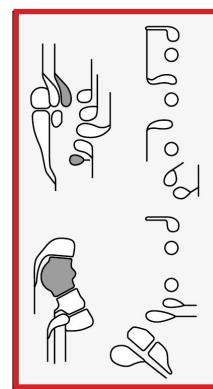
Básica



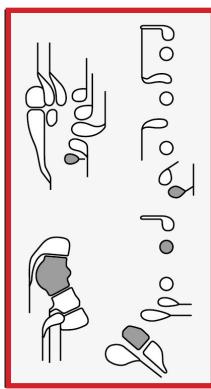
Básica / Muda



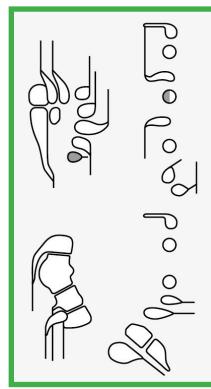
Básica / Resonancia



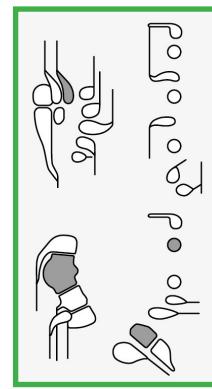
Básica / Muda



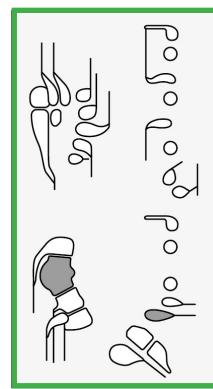
Básica / Muda



Avanzada / Muda

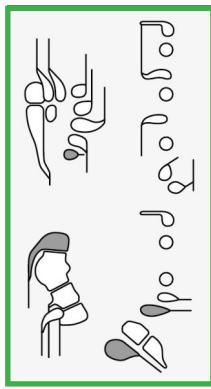


Avanzada / Muda

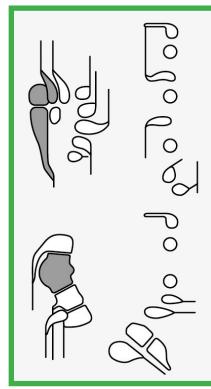


Avanzada / Muda

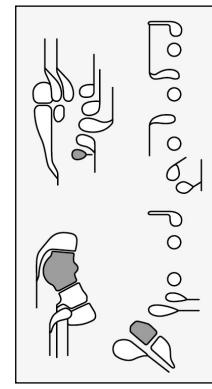
PAP: Afinación alta



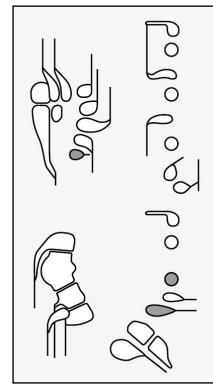
Avanzada / Muda



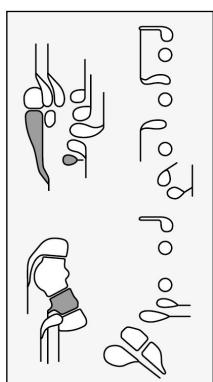
Básica / Muda



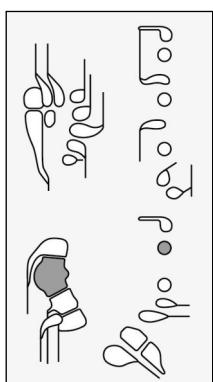
Avanzada / Muda



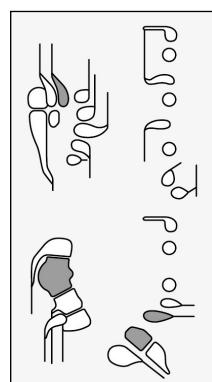
Avanzada / Resonancia



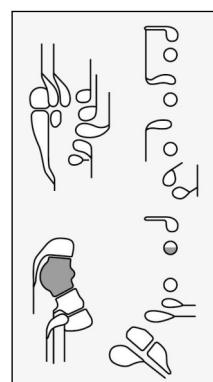
Avanzada / Resonancia



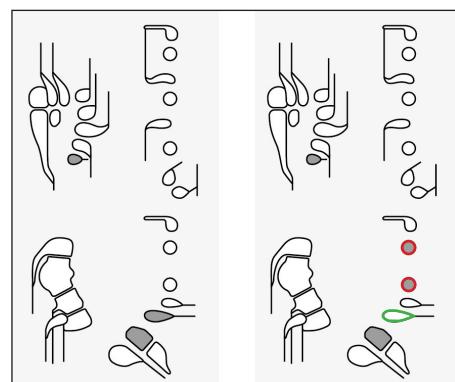
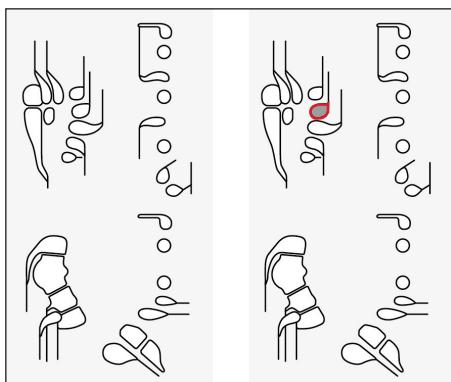
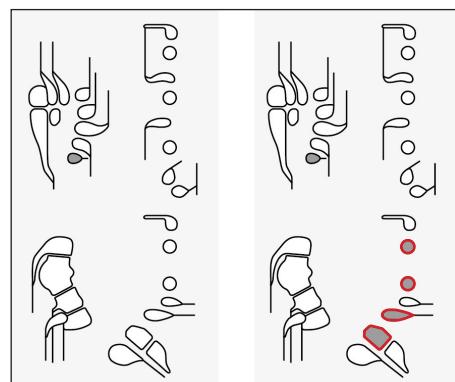
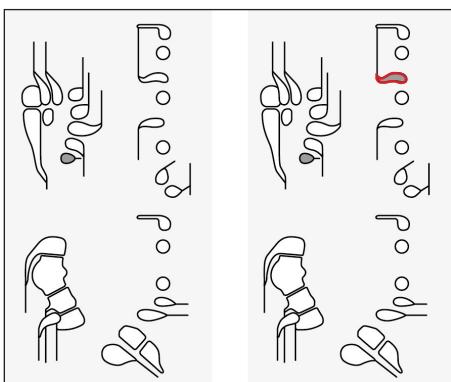
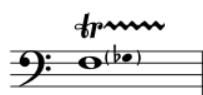
Avanzada / Muda

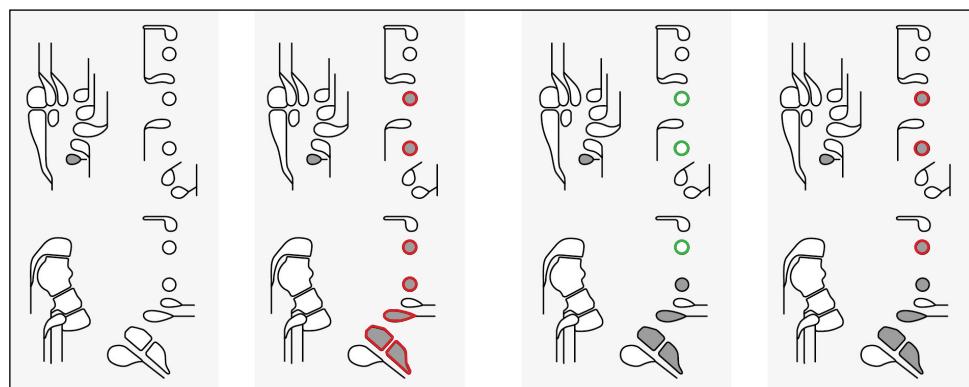
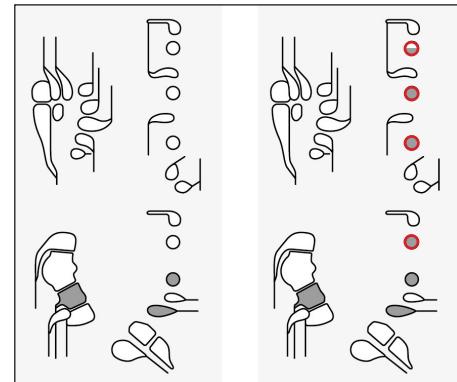
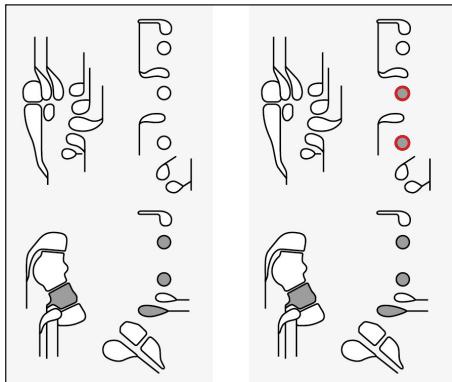


Avanzada / Muda

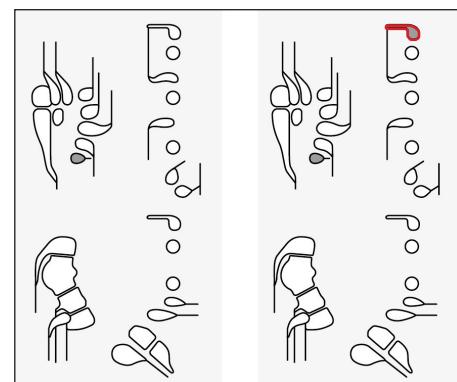
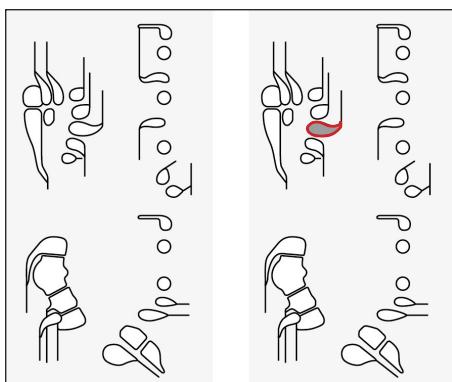


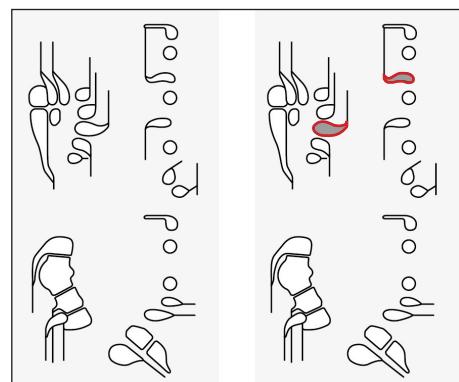
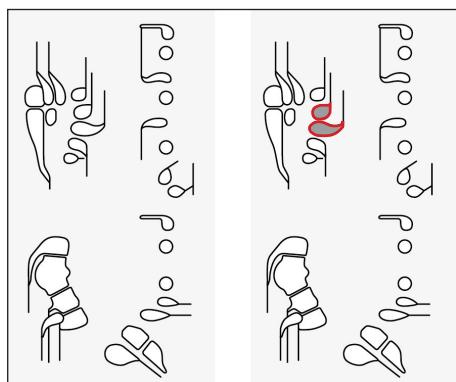
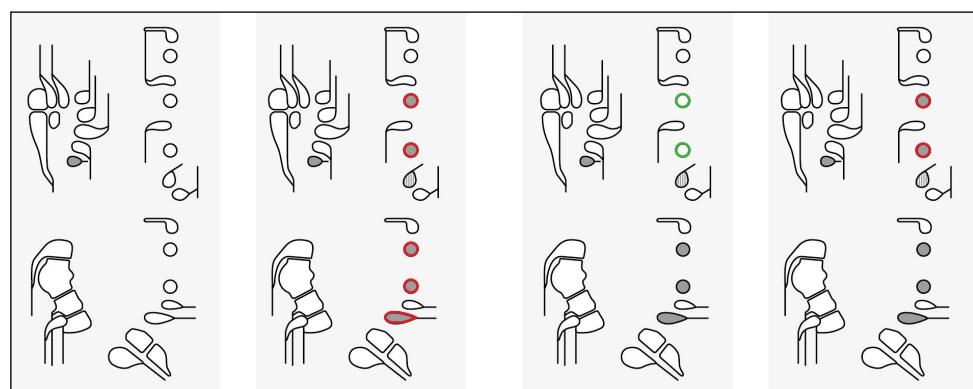
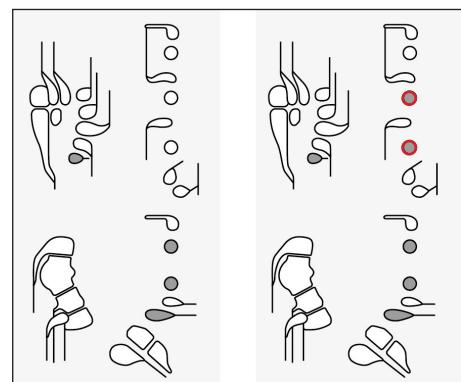
Avanzada / Muda

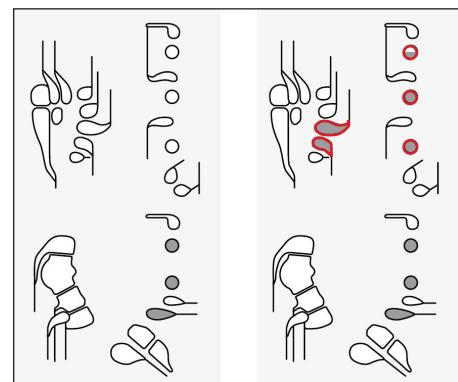
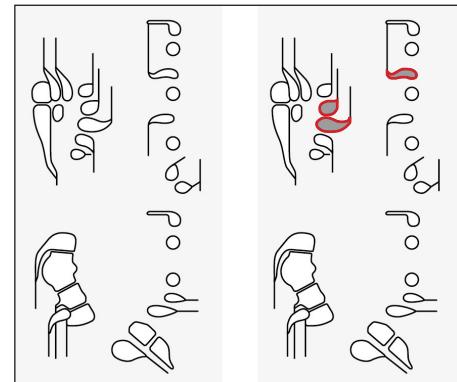
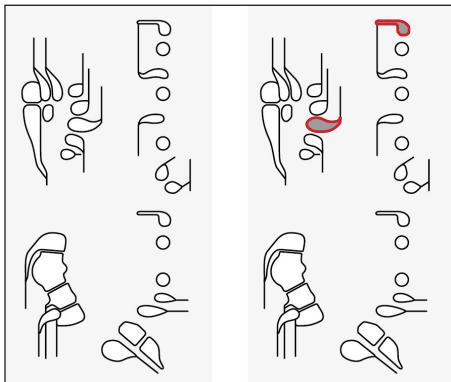




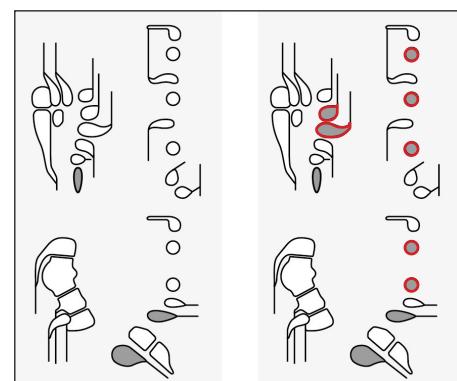
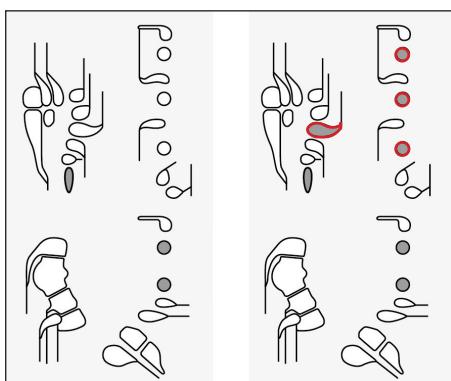
tr
Bass clef
F# key signature

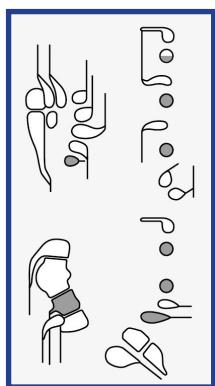




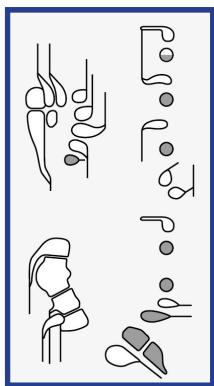


—

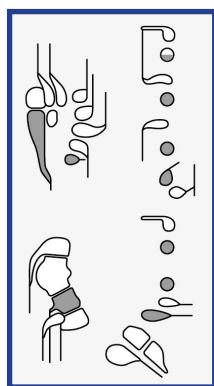




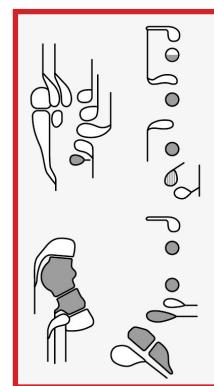
Básica



Básica

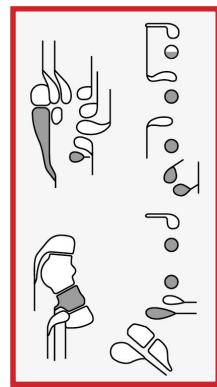


Básica / Muda

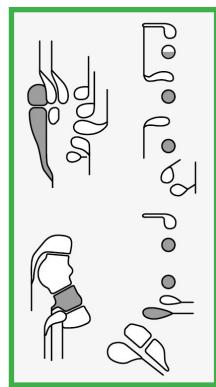


Básica / Muda

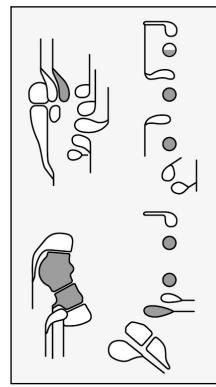
PAP: Legato a La#/Sib



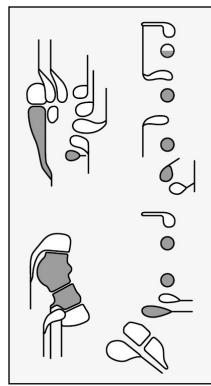
Básica / Resonancia



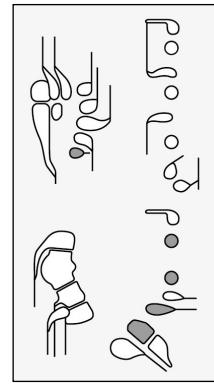
Avanzada / Muda



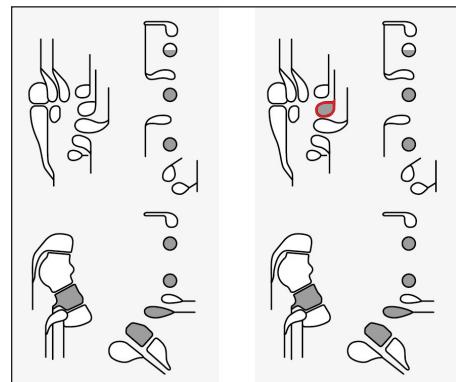
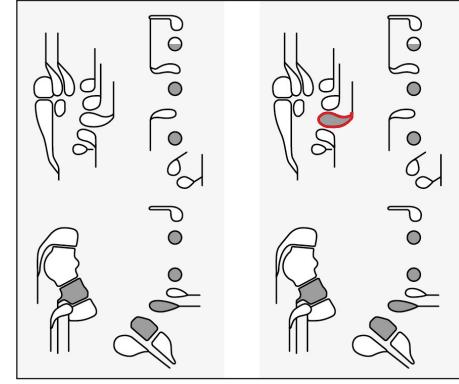
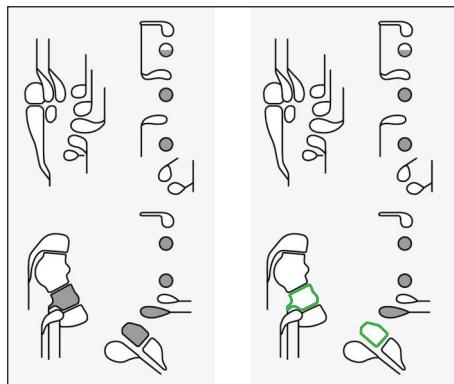
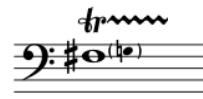
Avanzada / Muda



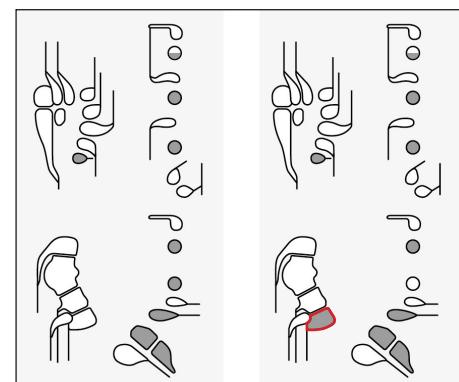
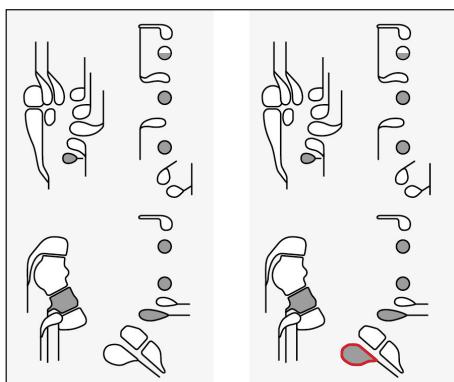
Avanzada / Muda

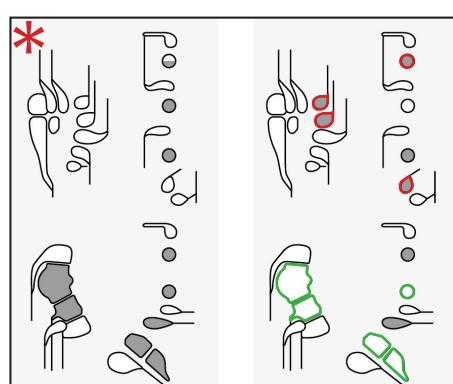
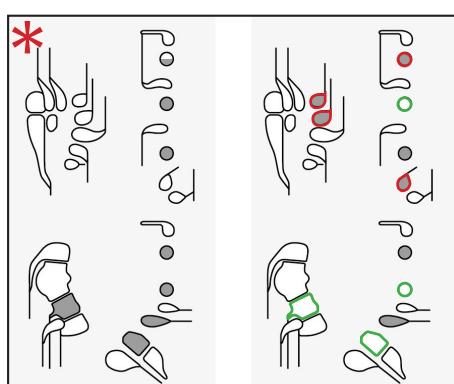
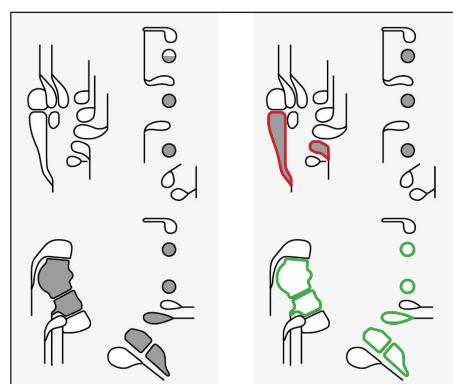
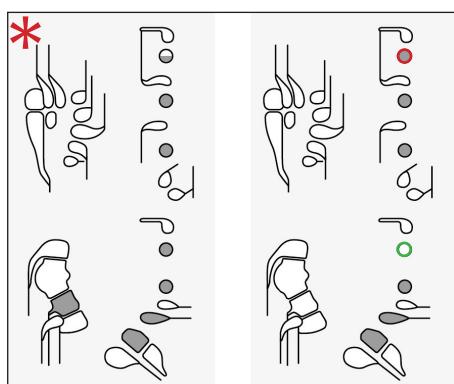
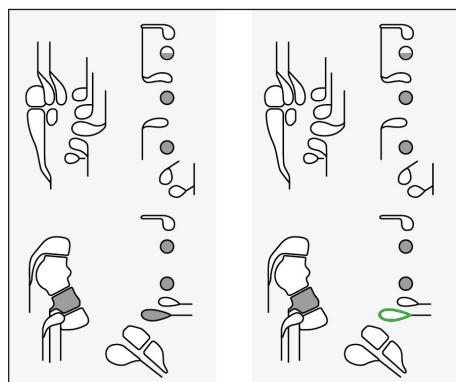


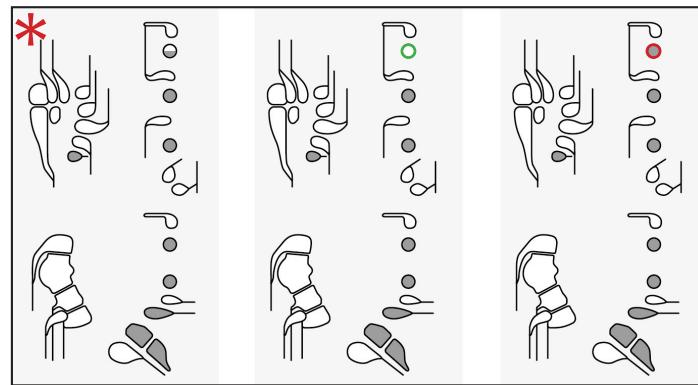
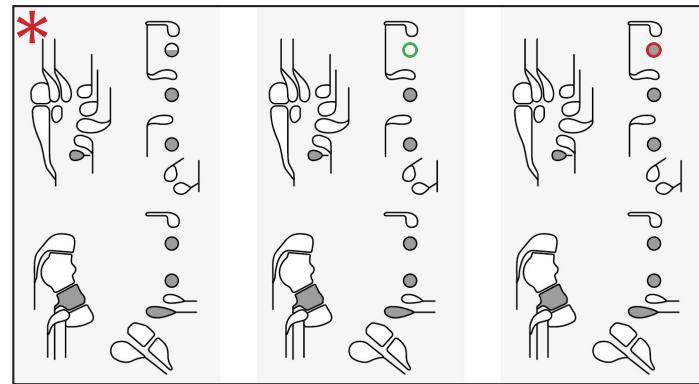
Avanzada / Técnica

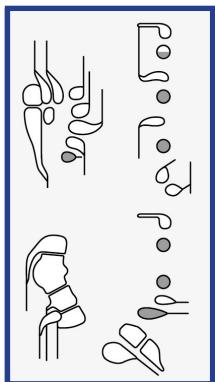


Afinación baja

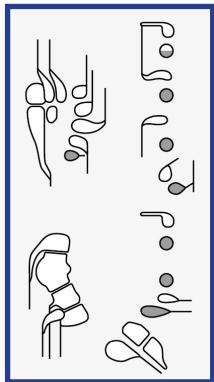




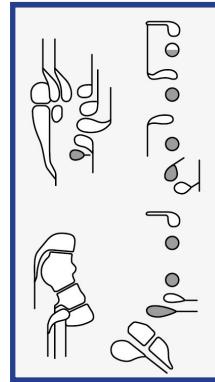




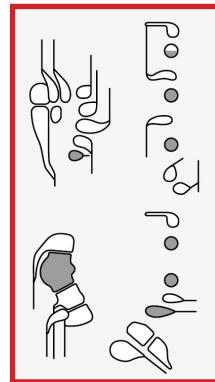
Básica



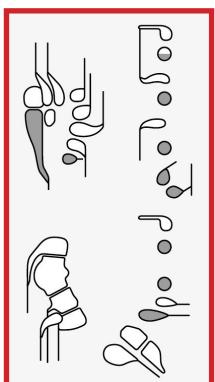
Básica / Resonancia



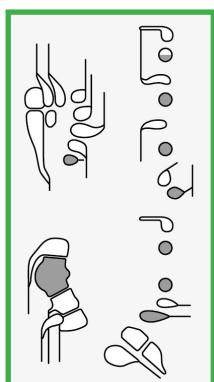
Básica / Resonancia



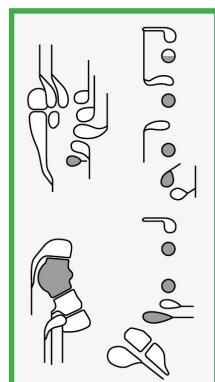
Básica / Muda



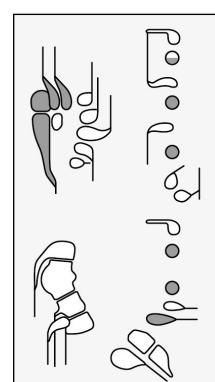
Básica / Resonancia



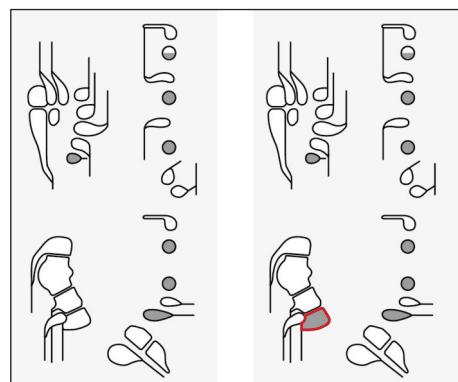
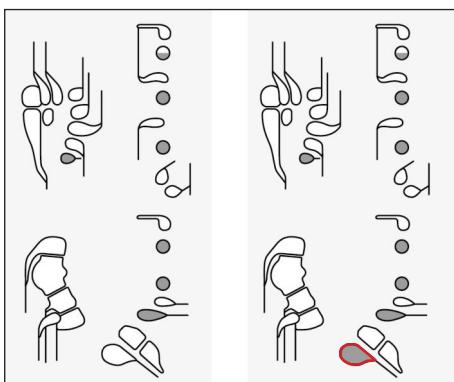
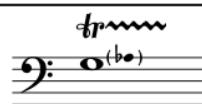
Avanzada / Muda

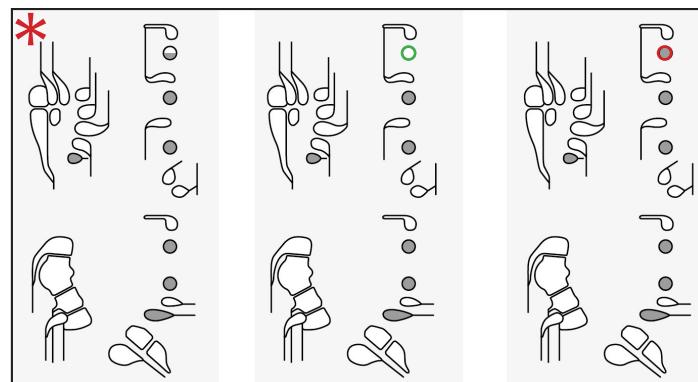
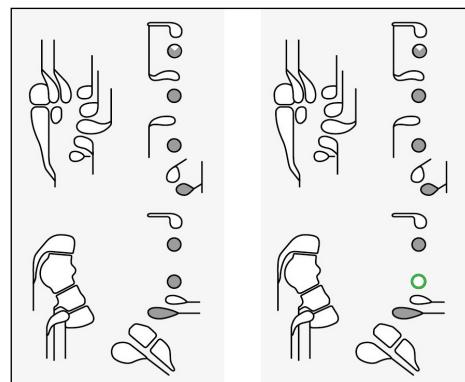
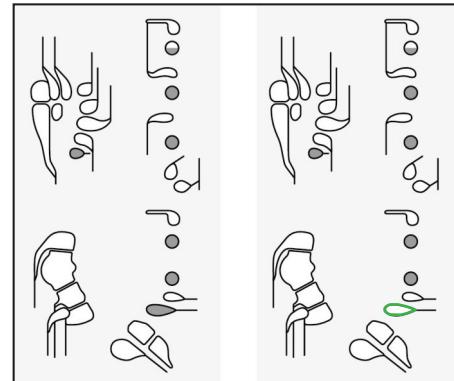


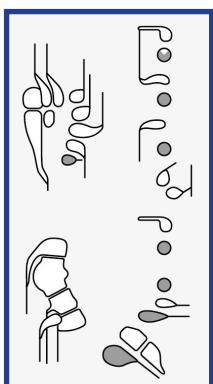
Avanzada / Muda



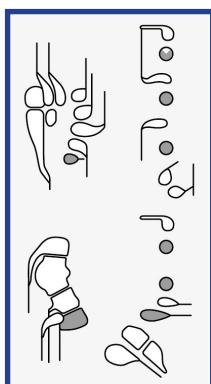
Avanzada / Muda



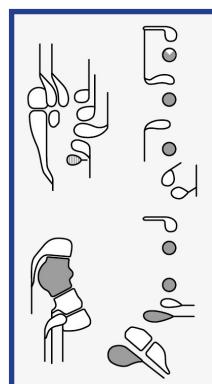




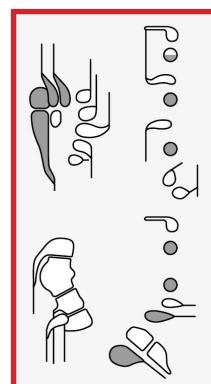
Básica



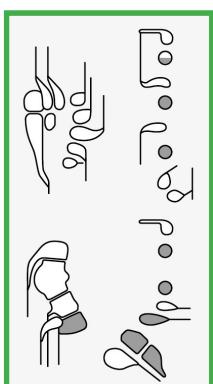
Básica / Técnica
PAP: Trinos



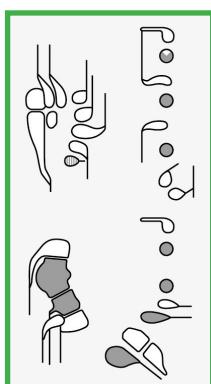
Básica / Muda



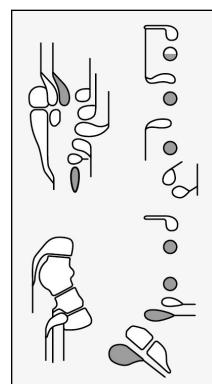
Básica / Muda



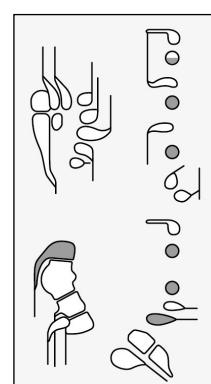
Avanzada / Técnica
PAP: Trinos desde Fa#₂



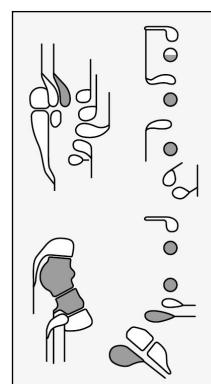
Avanzada / Muda
PAP: Trinos desde Fa#₂



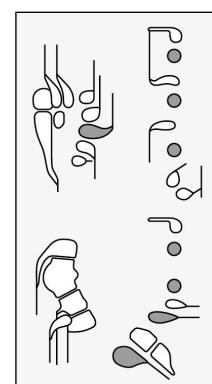
Avanzada / Muda



Avanzada / Técnica
PAP: Trinos desde Sib₂



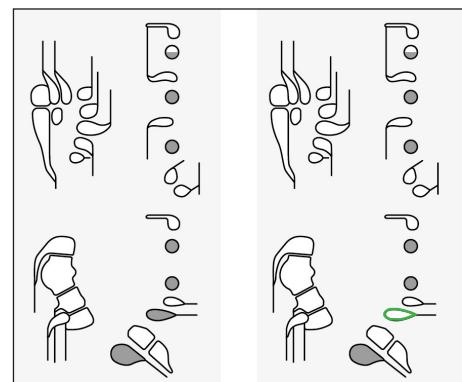
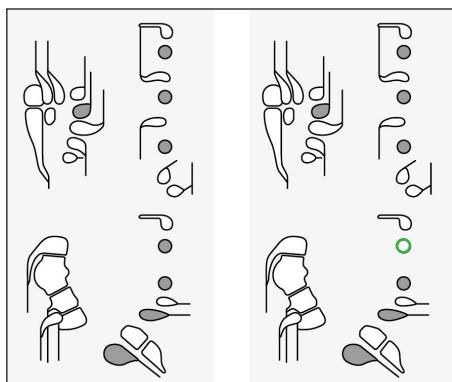
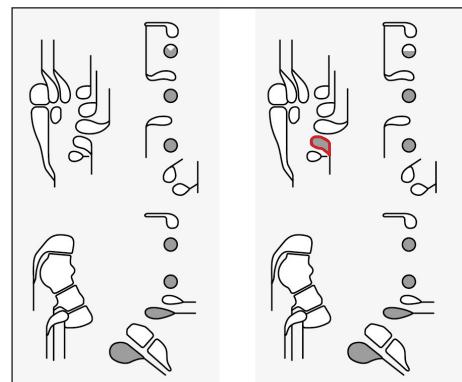
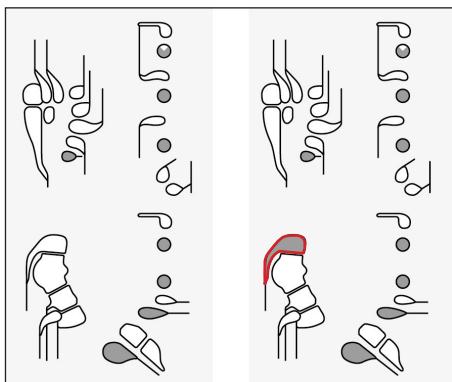
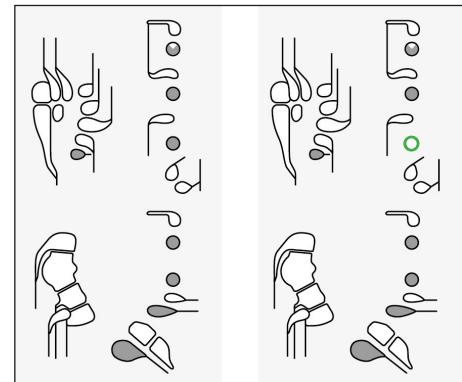
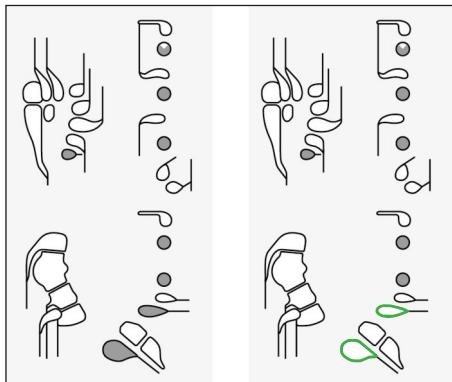
Avanzada / Muda
PAP: Trinos desde Fa#₂

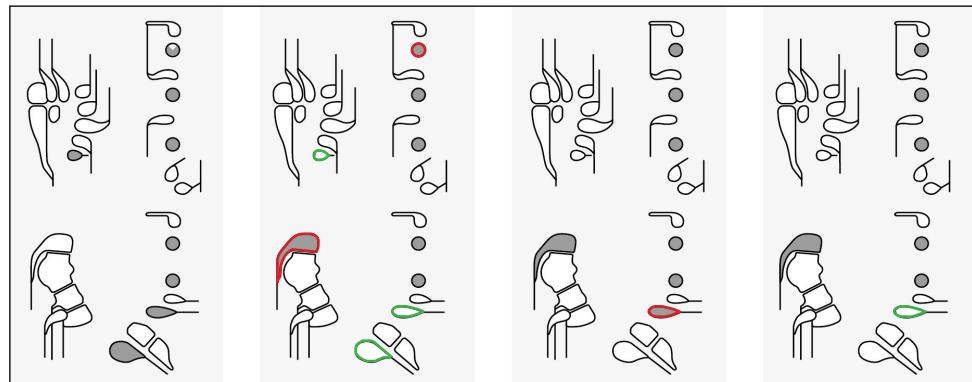
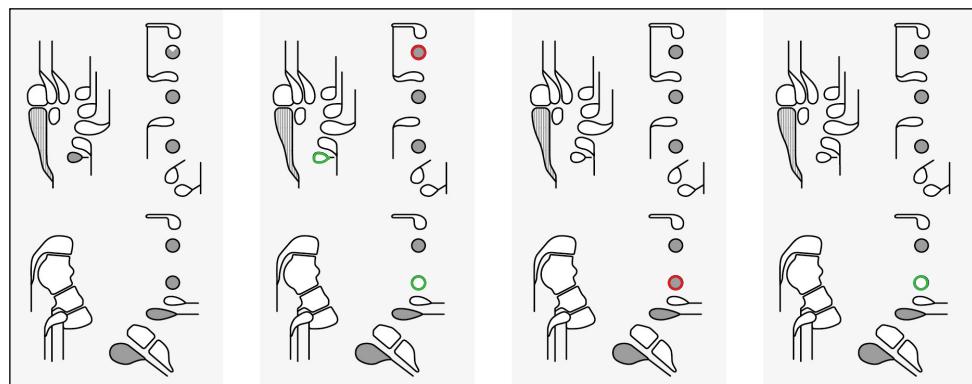
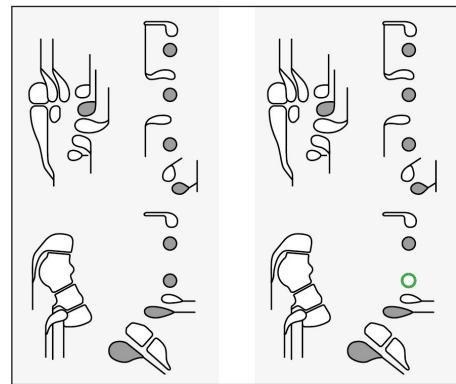
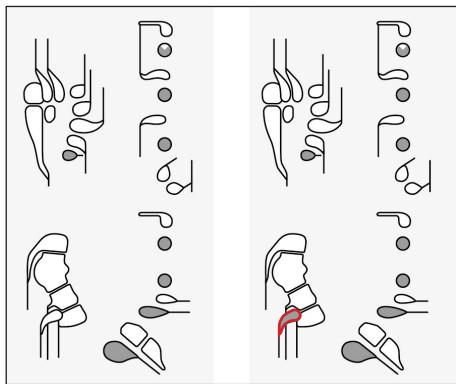


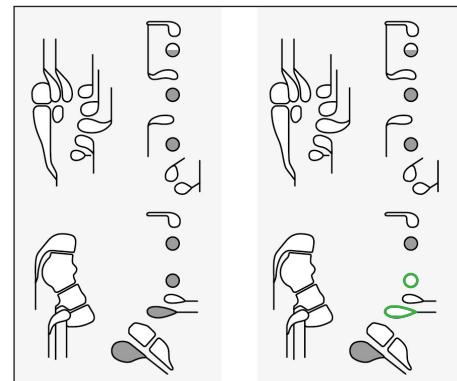
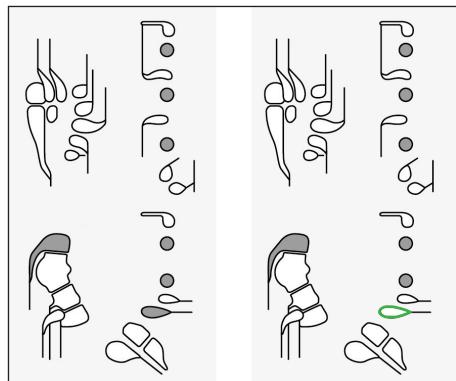
Avanzada / Técnica
PAP: Trinos desde Fa#₂

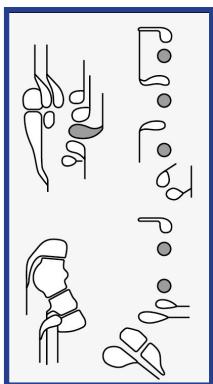


A musical dynamic instruction consisting of the letter 'f' followed by a wavy line indicating a very strong or rapid performance.

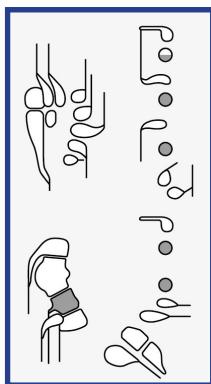




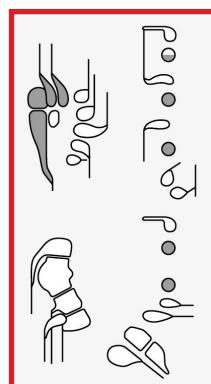




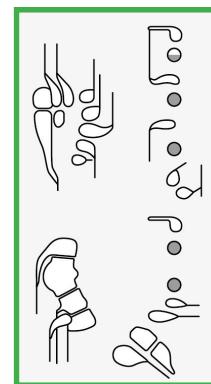
Básica



Básica / Muda

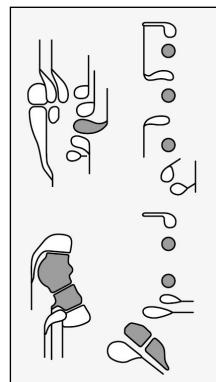


Básica / Muda

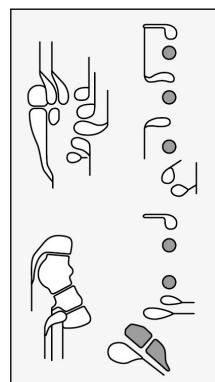


Avanzada / Técnica

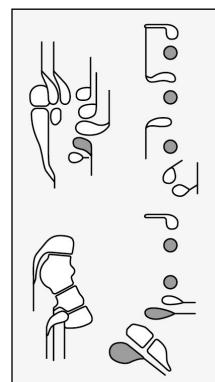
PAP: Ligadura desde
notas vecinas



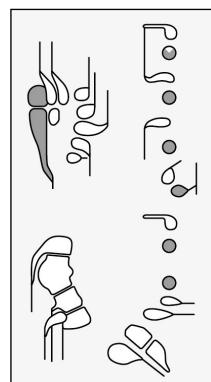
Avanzada / Técnica
PAP: Trinos desde Fa#₂



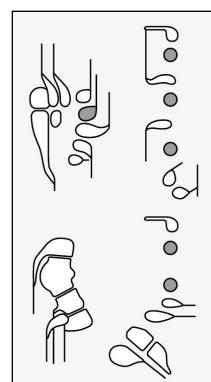
Avanzada / Técnica
PAP: Trinos desde Fa#₂



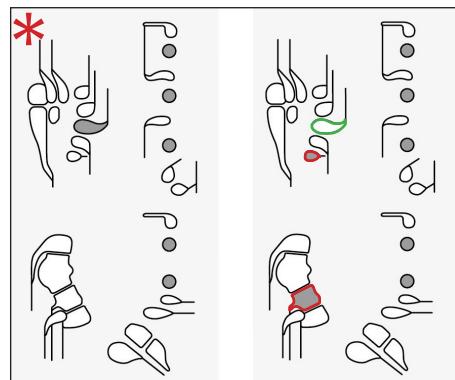
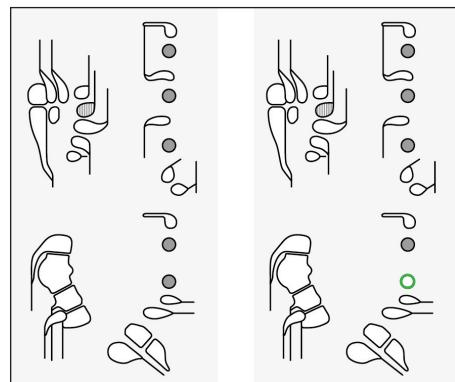
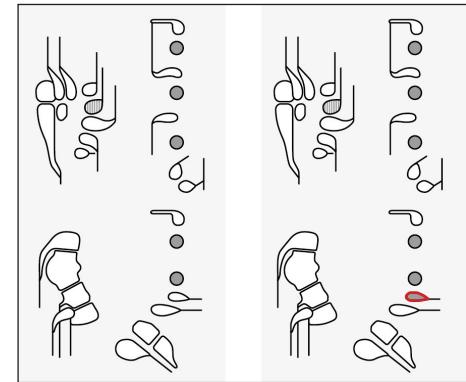
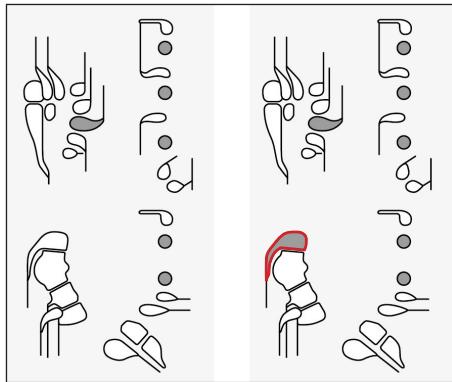
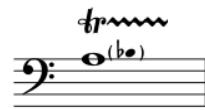
Avanzada / Técnica
PAP: Trinos desde Sol#₂

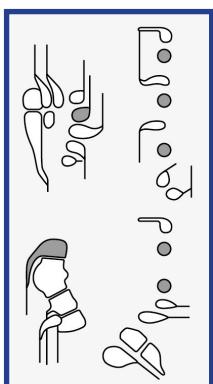


Avanzada / Muda

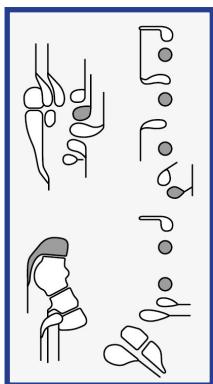


Avanzada / Técnica
PAP: Trinos a Si₂

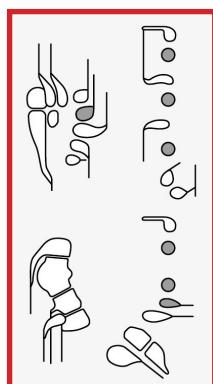




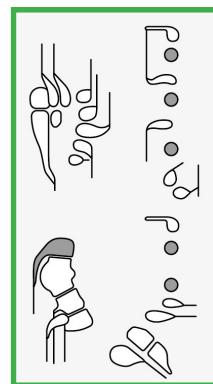
Básica



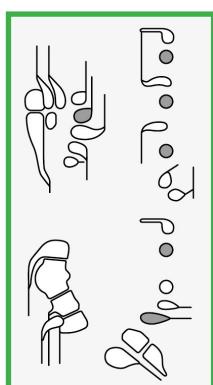
Básica / Resonancia



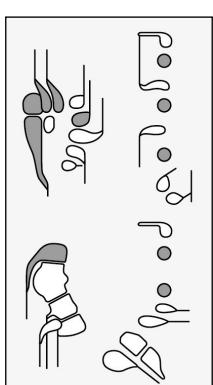
Básica / Técnica
PAP: Trino desde La₂



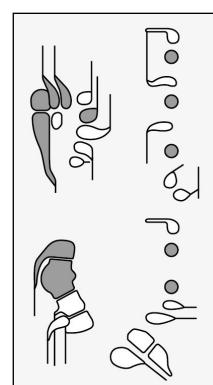
Avanzada / Técnica



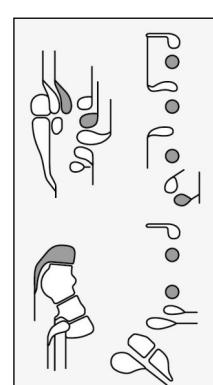
Avanzada / Técnica
PAP: Trémolo desde Sol₂
Trino desde Lab₂



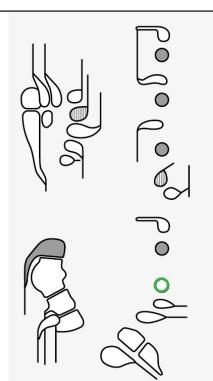
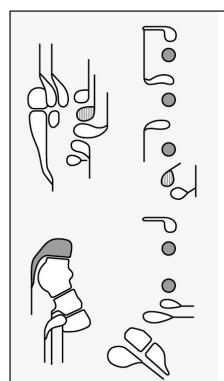
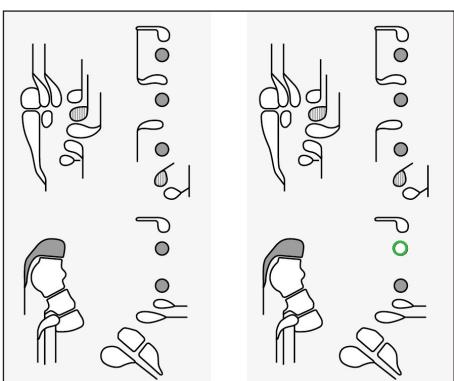
Básica / Muda

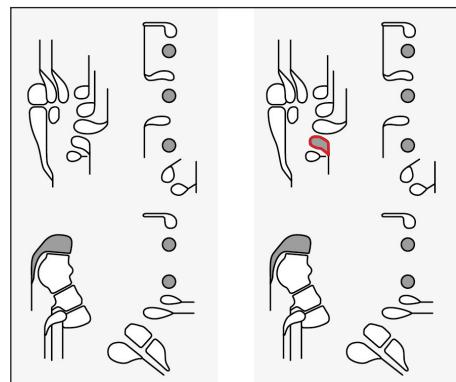
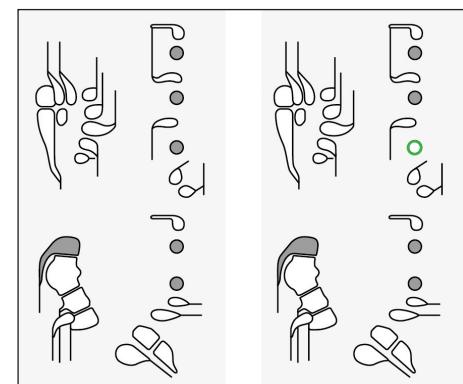
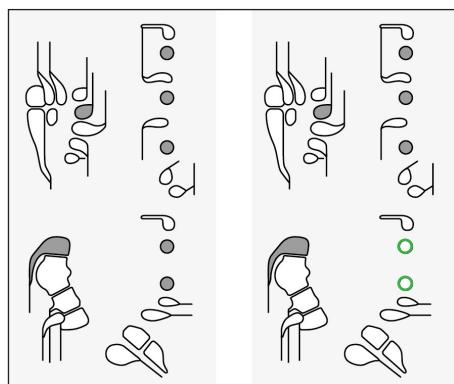
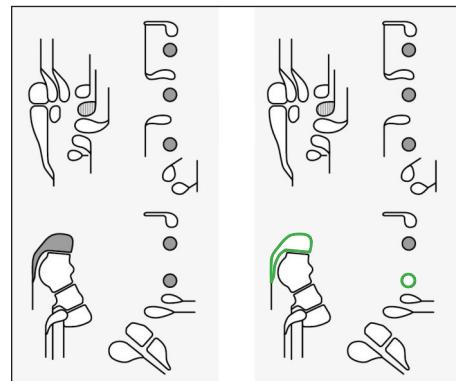


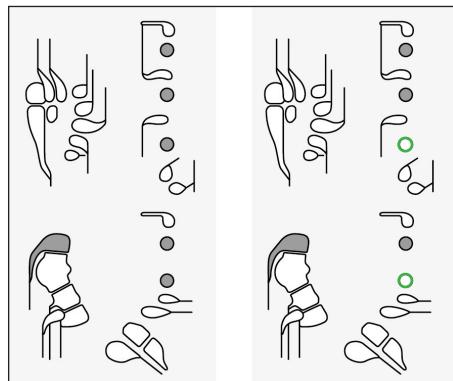
Avanzada / Muda

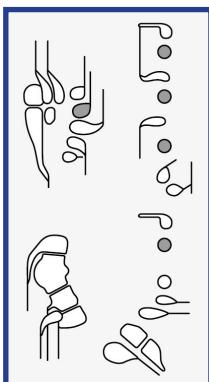


Avanzada / Muda

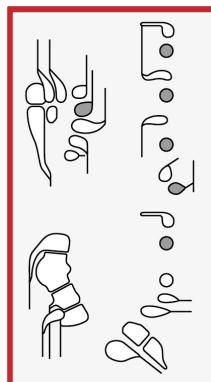




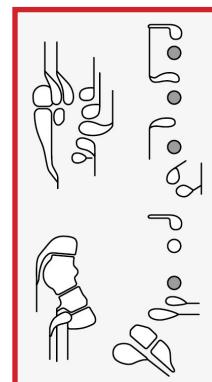




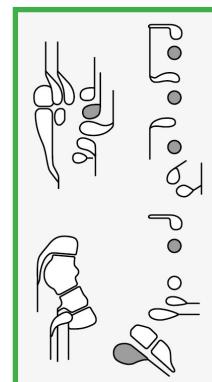
Básica



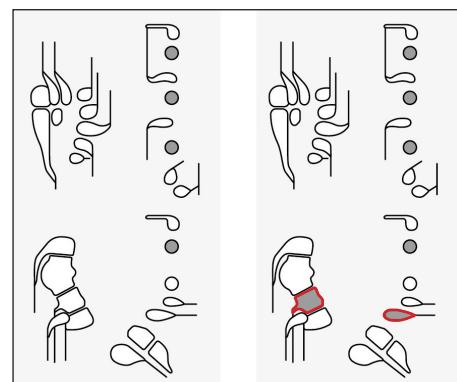
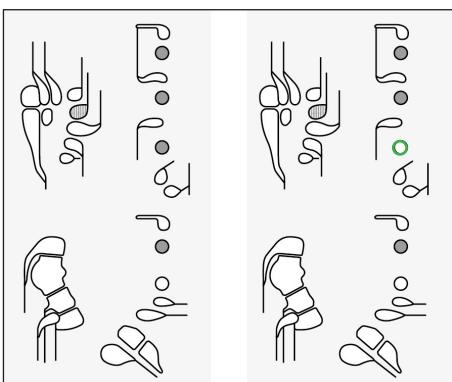
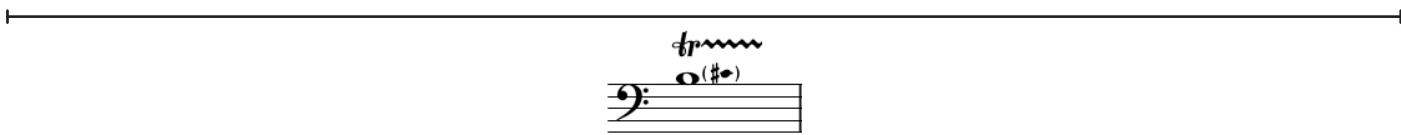
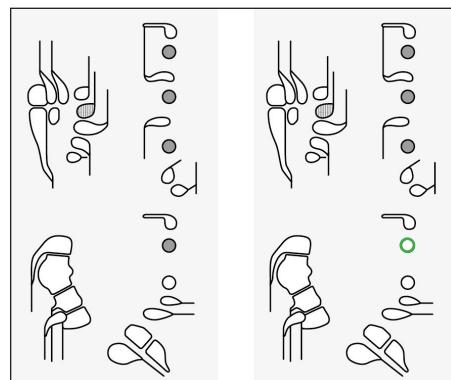
Básica / Resonancia

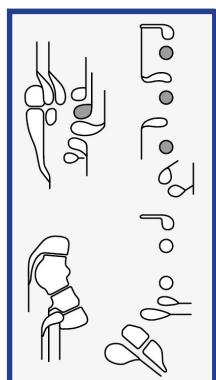


Básica / Muda

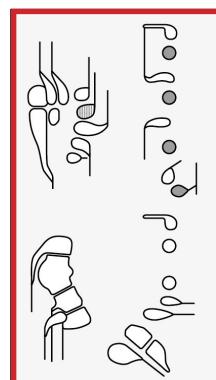


Avanzada / Resonancia

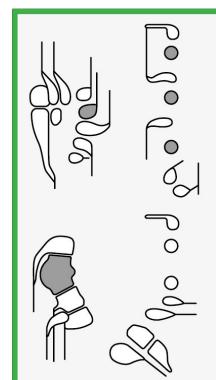




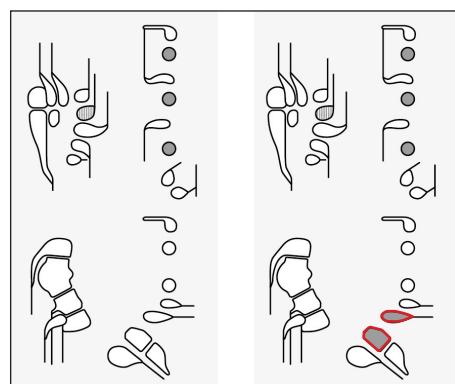
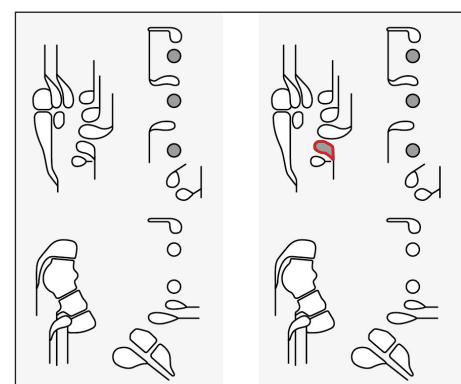
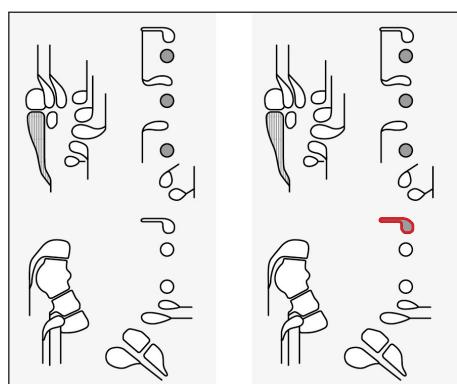
Básica

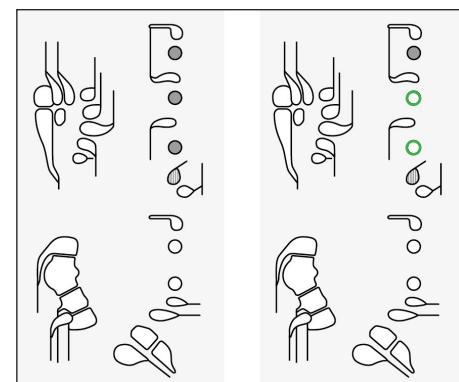
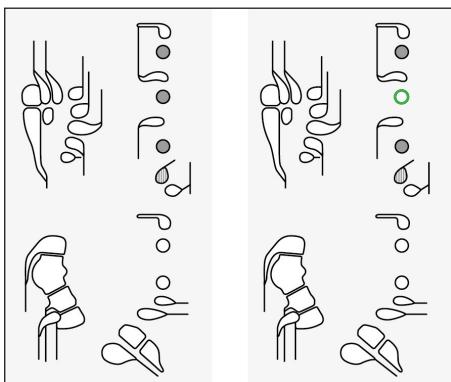
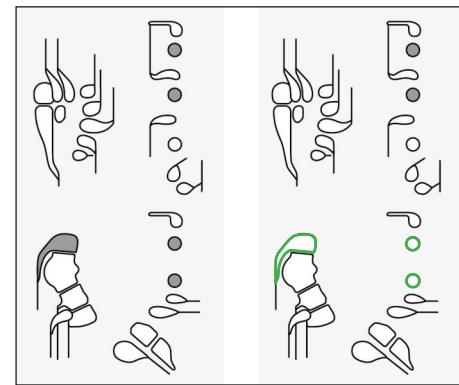
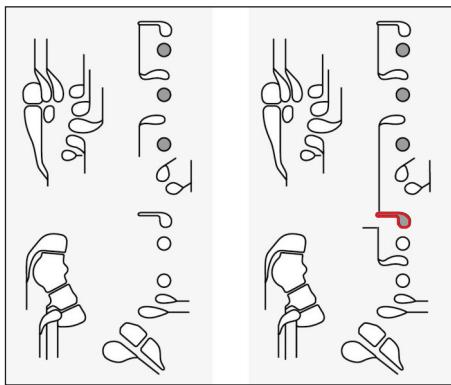
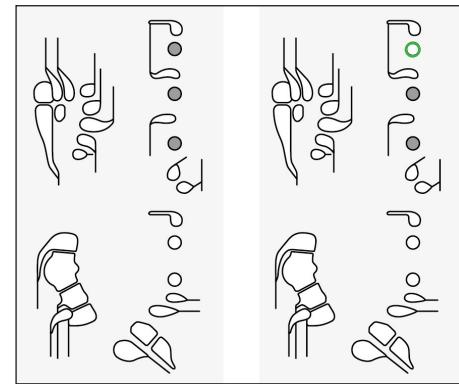
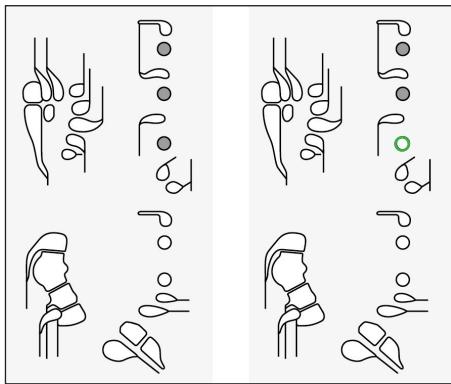


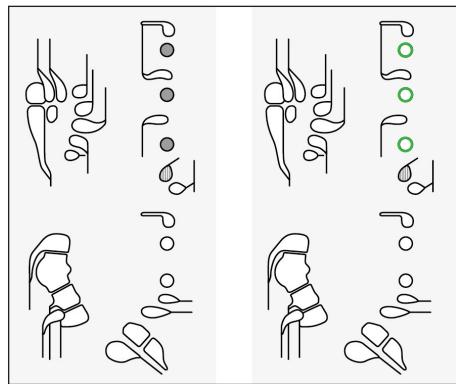
Básica / Resonancia

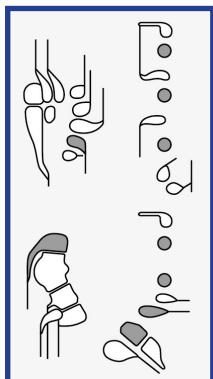


Básica / Muda

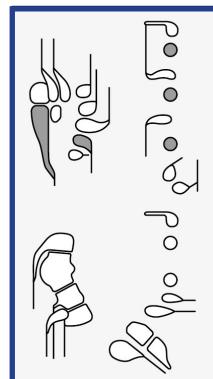




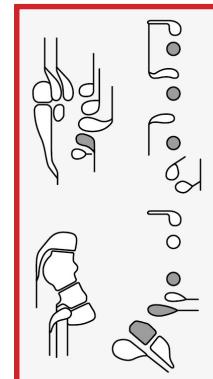




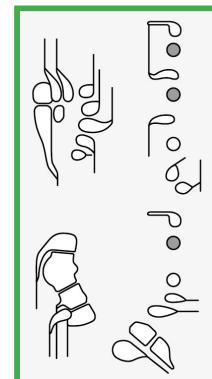
Básica / Resonancia
PAP: Trino a Re₃



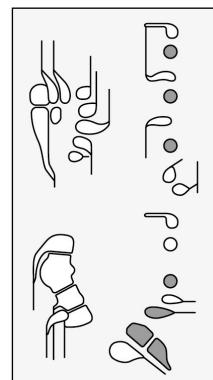
Básica / Muda
PAP: Trino a Mib₃



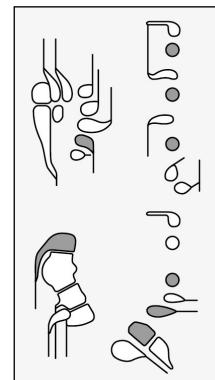
Básica / Resonancia
PAP: Trino a Re₃



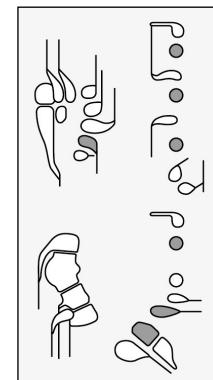
Básica / Técnica
PAP: Trino desde Si₂



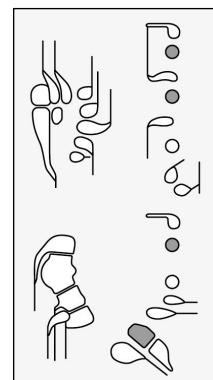
Avanzada / Resonancia



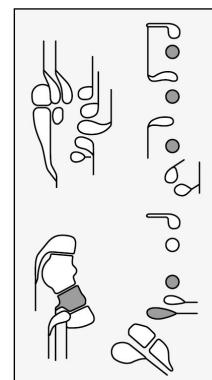
Avanzada / Resonancia



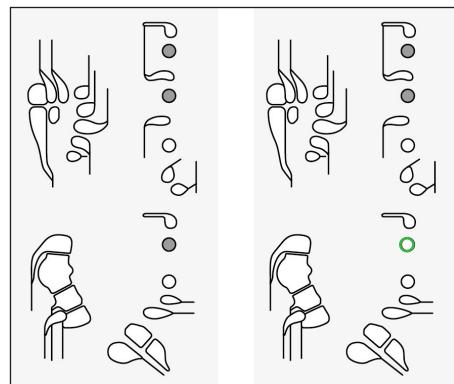
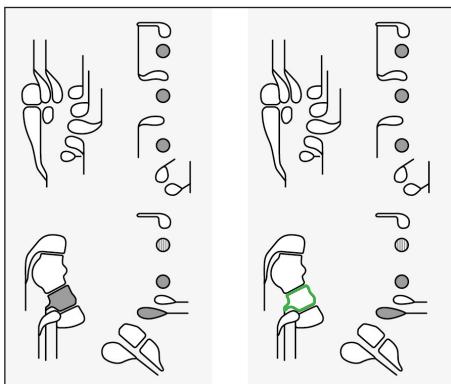
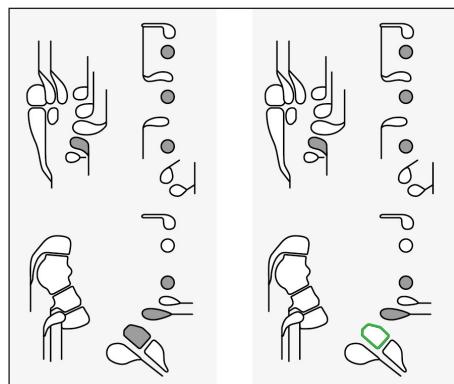
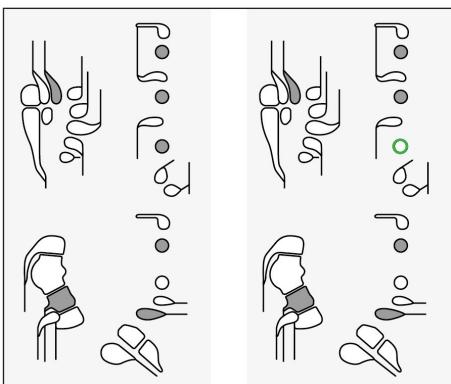
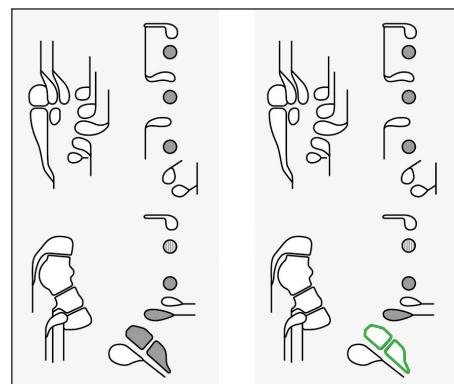
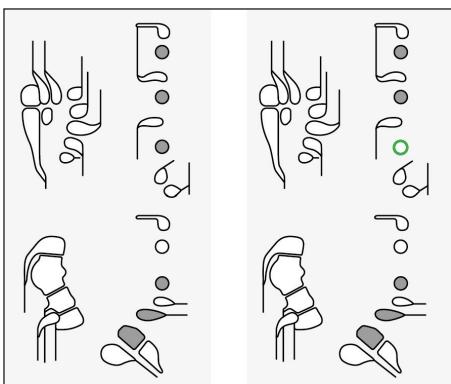
Avanzada / Resonancia

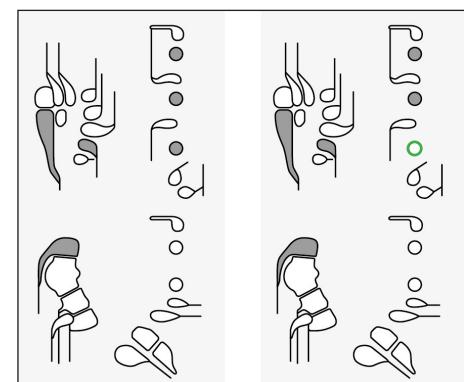
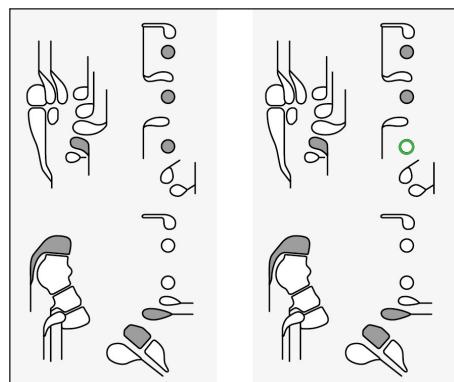
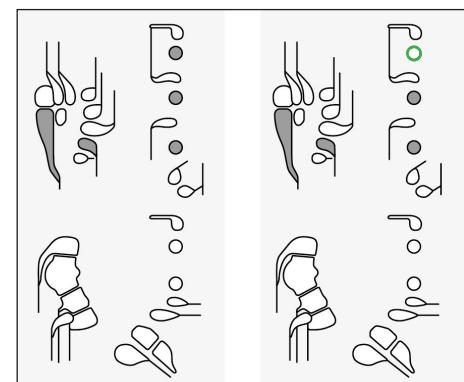
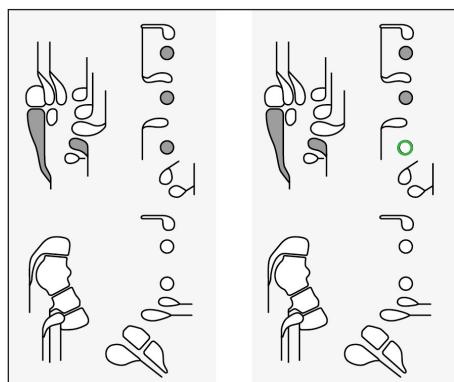
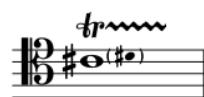
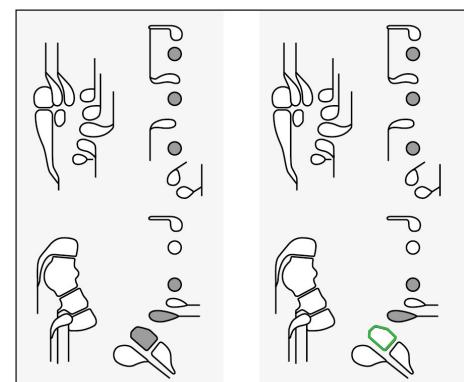
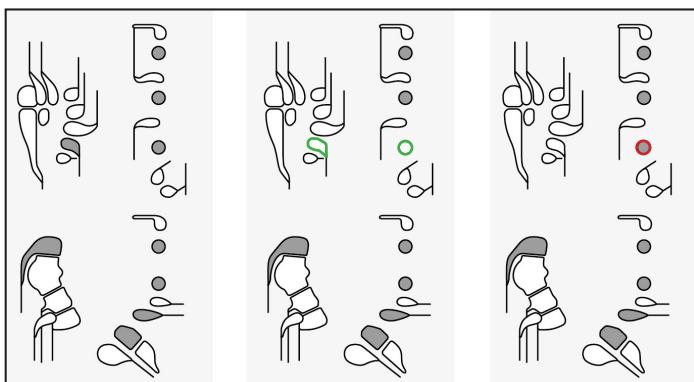


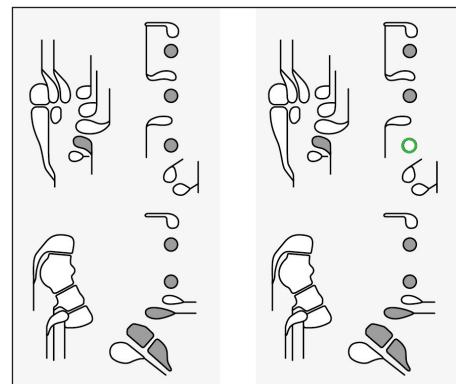
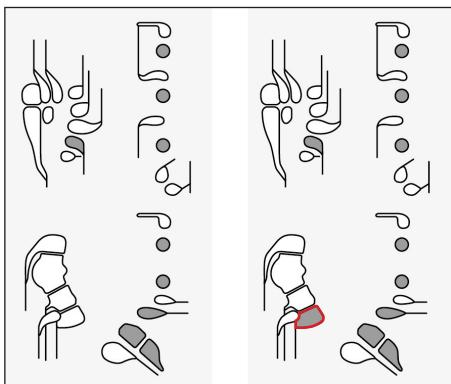
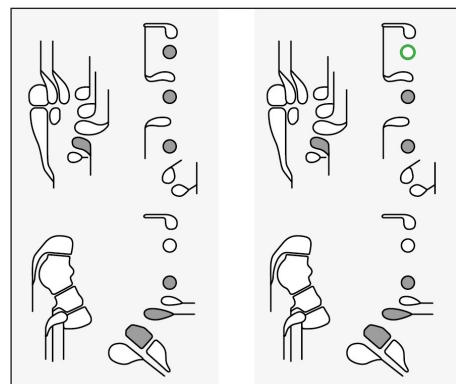
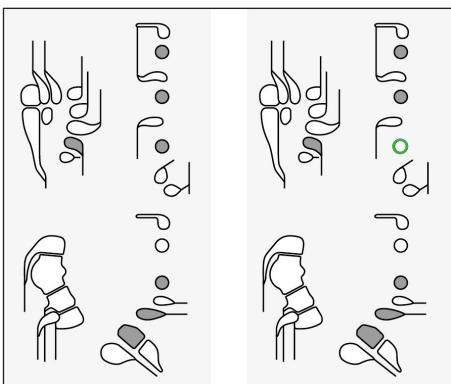
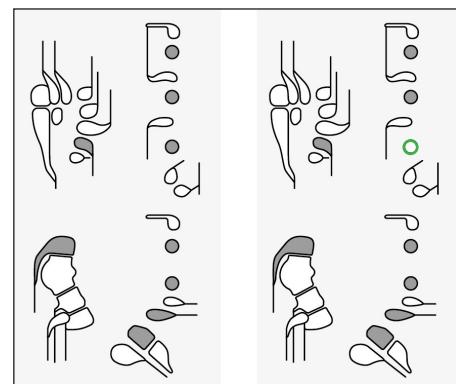
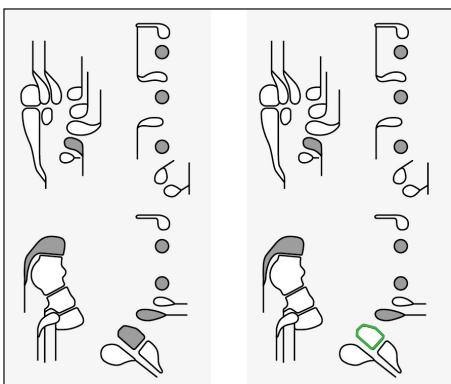
Avanzada / Técnica

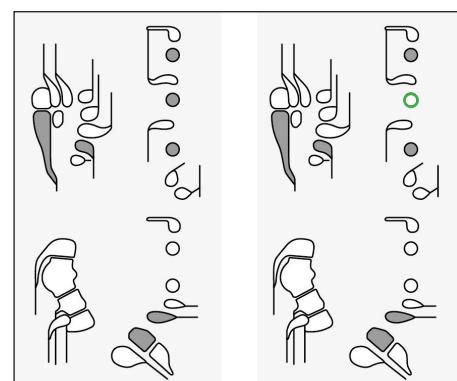
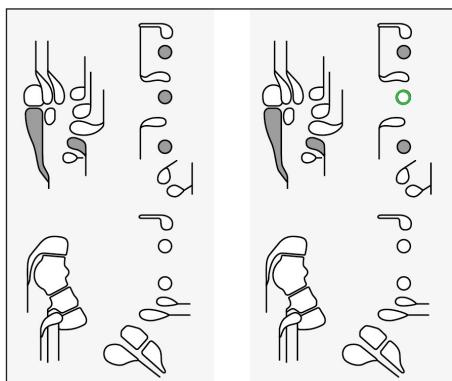
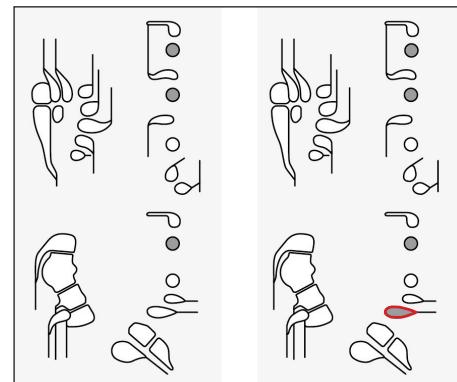
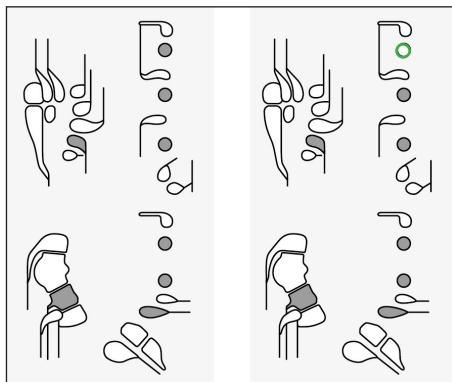
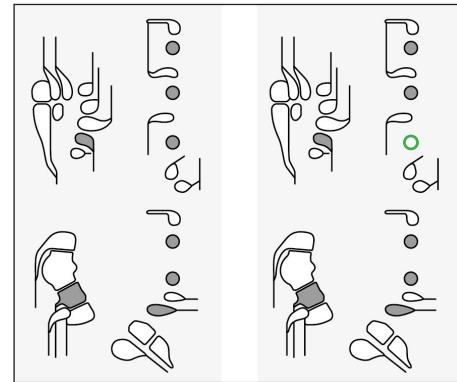
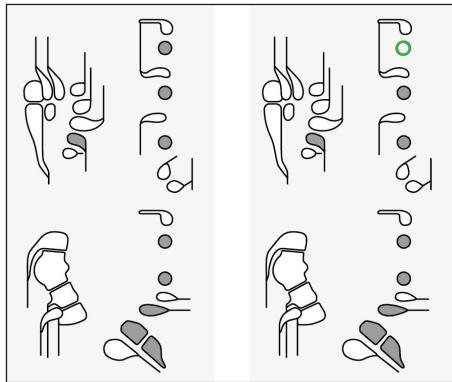


Avanzada / Técnica

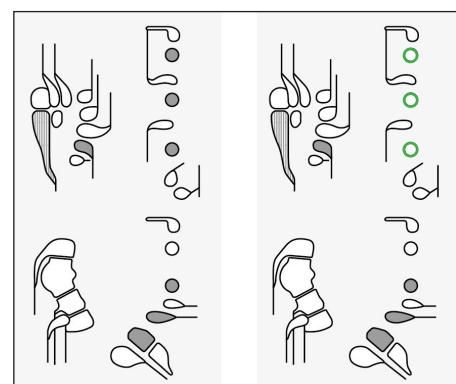
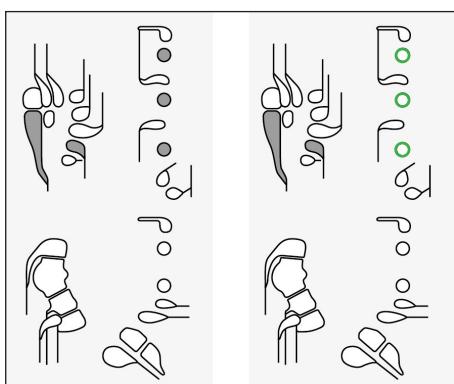
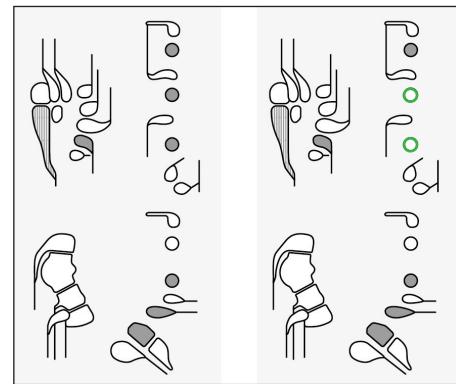
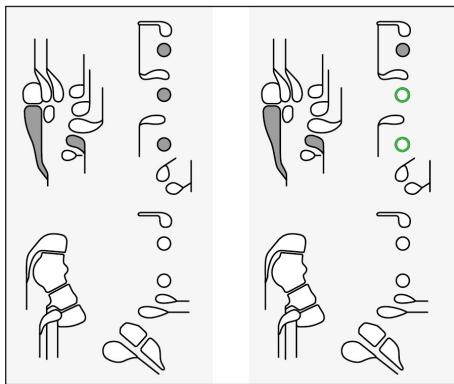


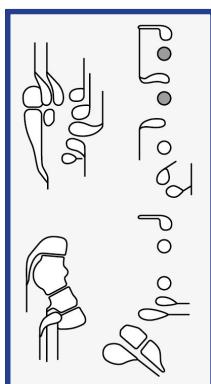




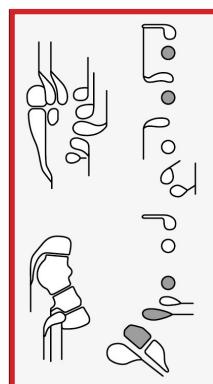


Afinación baja

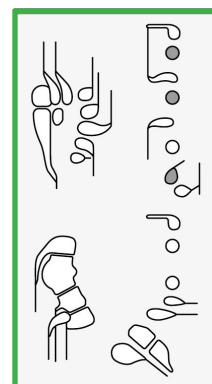




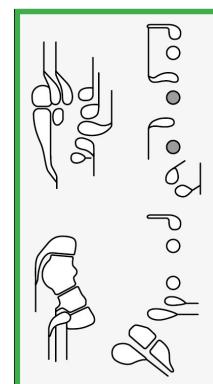
Básica / Técnica



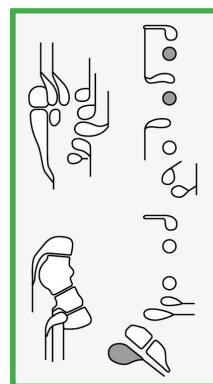
Básica / Resonancia
PAP: Trino desde Do \sharp_3



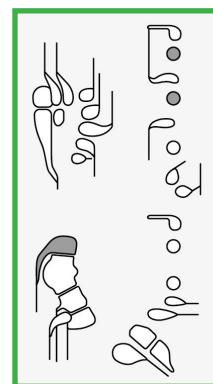
Básica / Resonancia
PAP: Trino a Mi $_3$



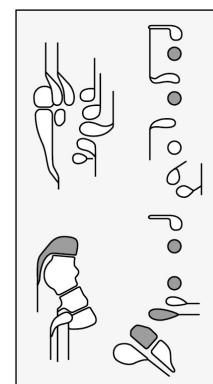
Básica / Resonancia
PAP: Trino desde Do $_3$



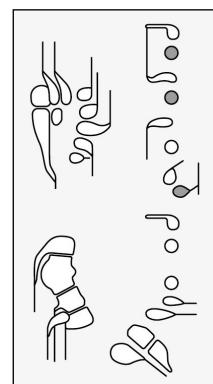
Básica / Resonancia



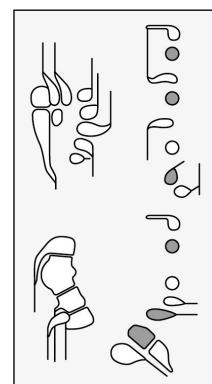
Básica / Resonancia



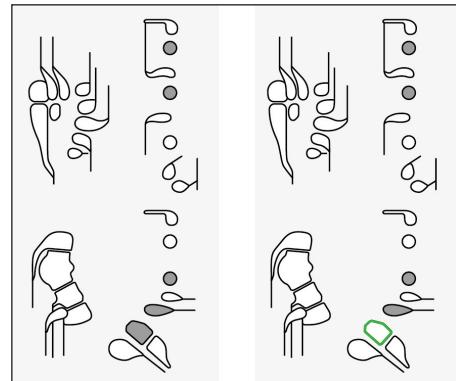
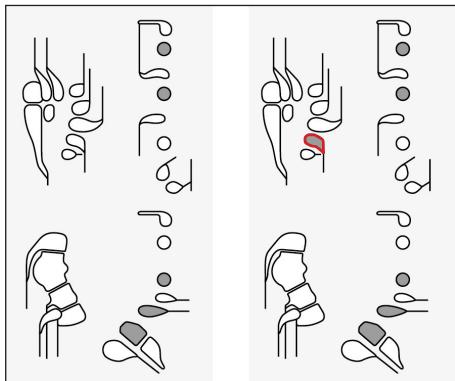
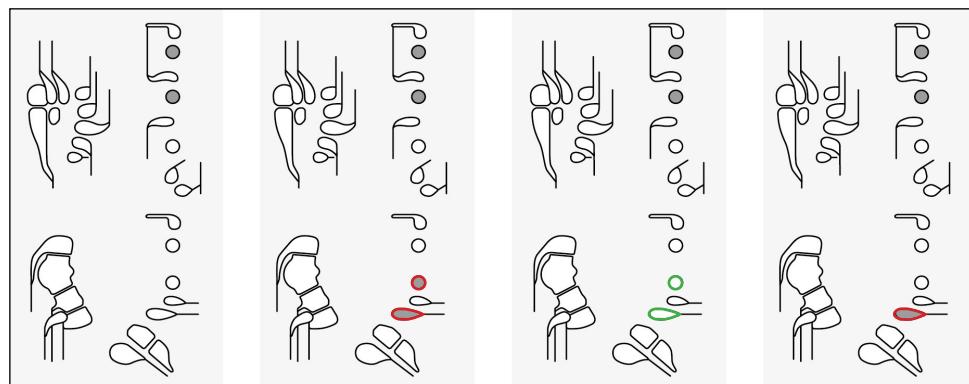
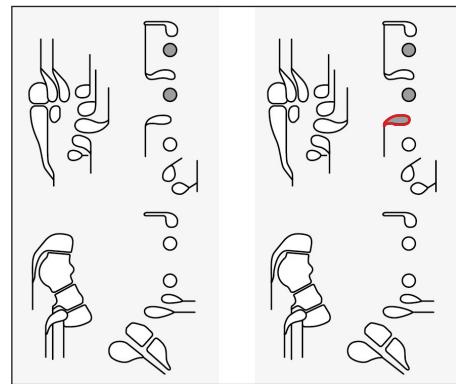
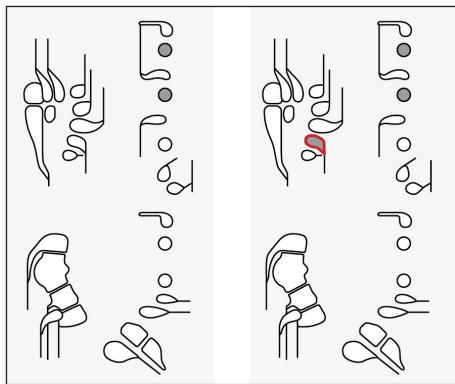
Avanzada / Muda

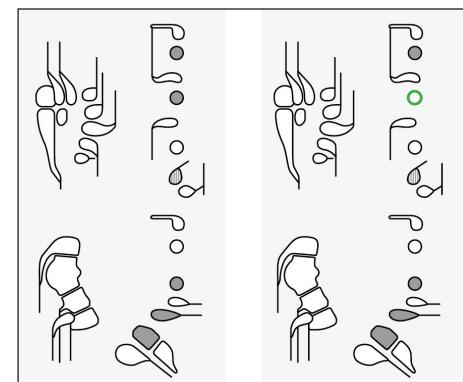
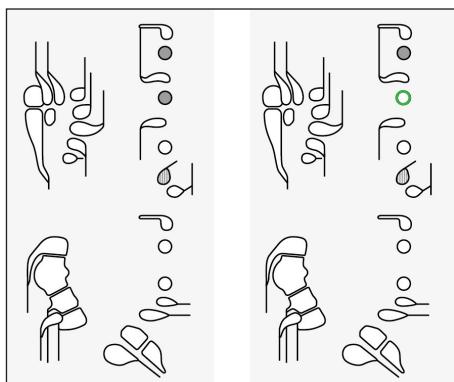
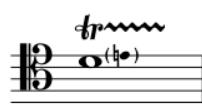
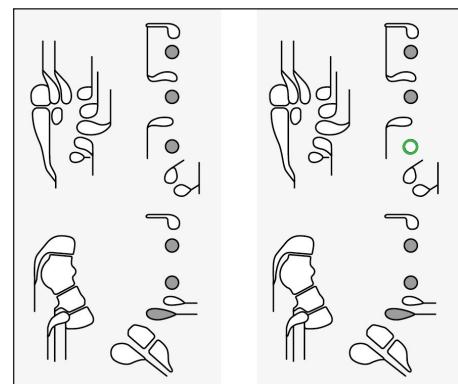
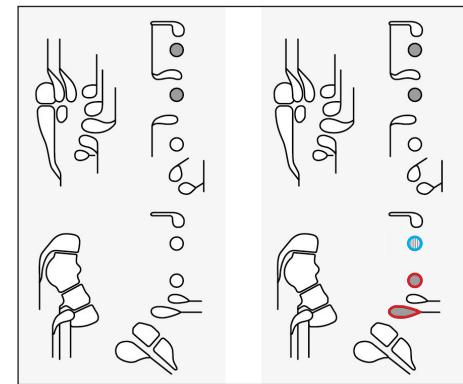
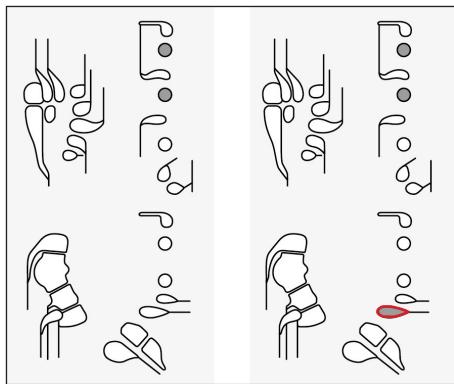


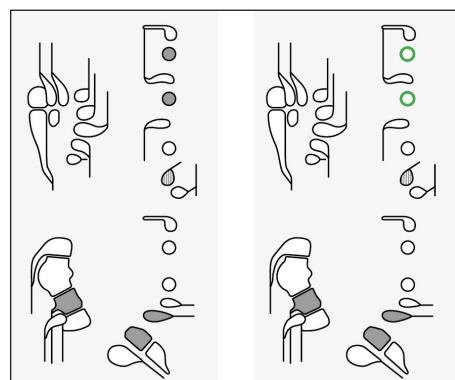
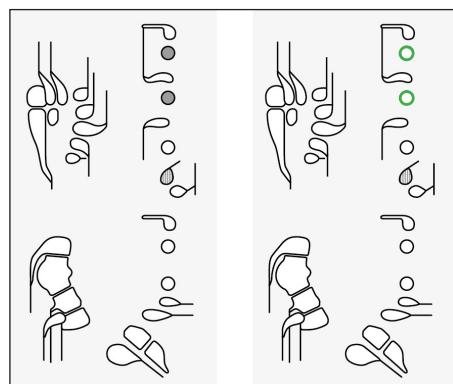
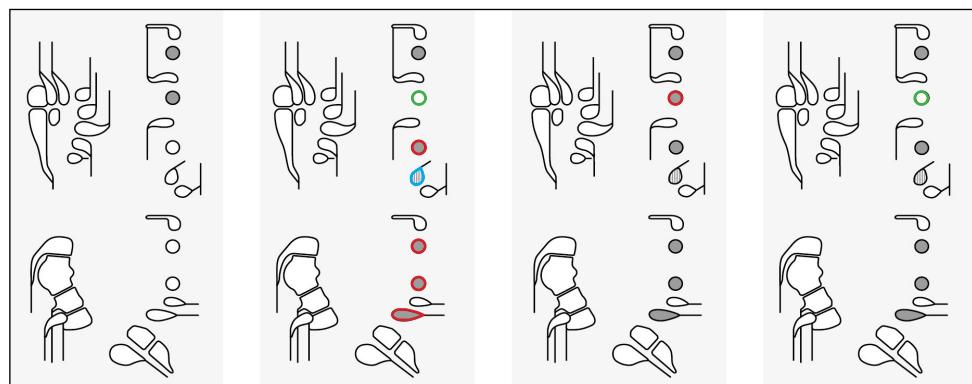
Básica / Resonancia



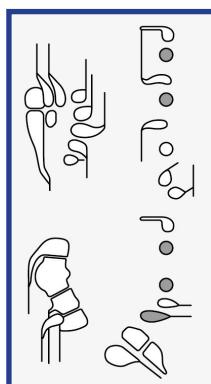
Avanzada / Resonancia



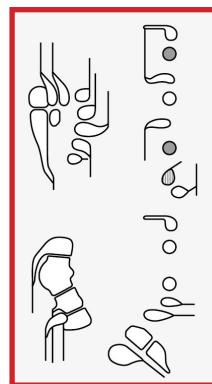




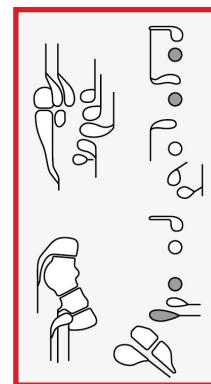
Afinación baja



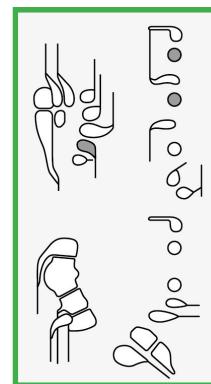
Básica / Técnica



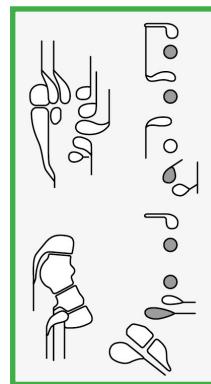
Básica / Técnica



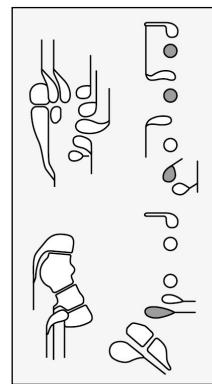
Básica / Legato
PAP: Trino a Fa₃
Ligadura intervalos



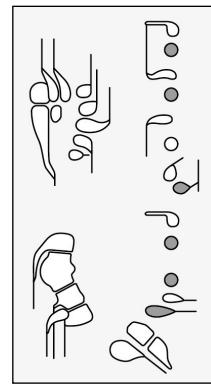
Básica / Técnica
PAP: Trino desde Re₃,
Trino desde Do#₃



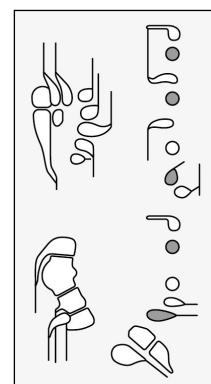
Básica / Técnica



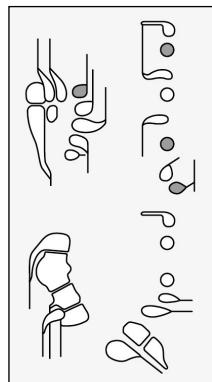
Básica / Técnica
PAP: Trino desde Re₃



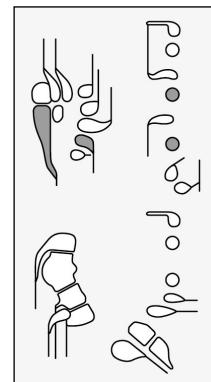
Avanzada / Resonancia



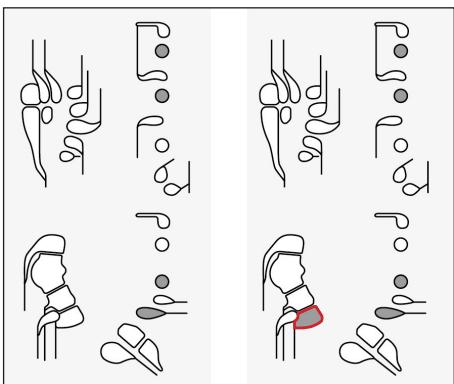
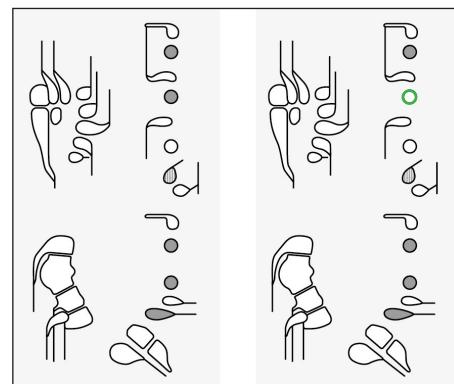
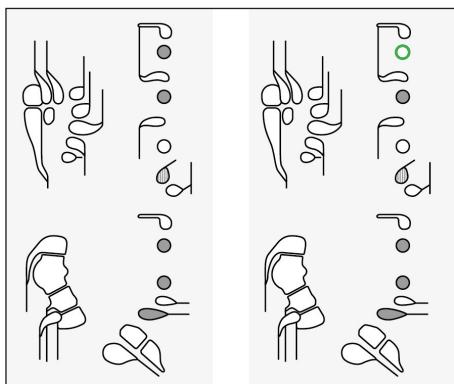
Avanzada / Técnica



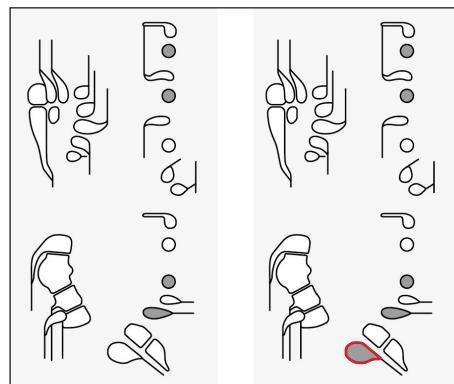
Avanzada / Muda
PAP: Trémolo desde Do₃



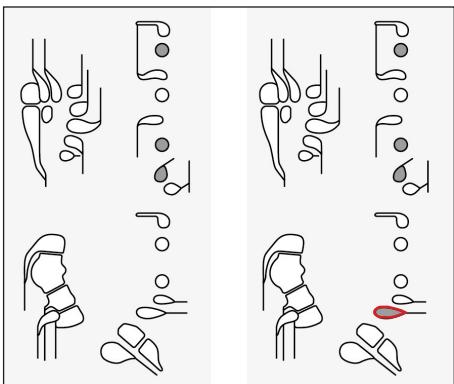
Básica / Técnica
PAP: Trino desde Reb₃



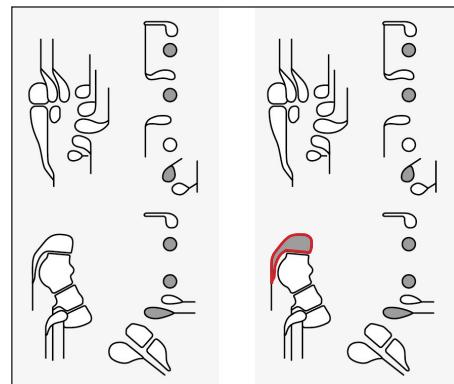
Afinación baja

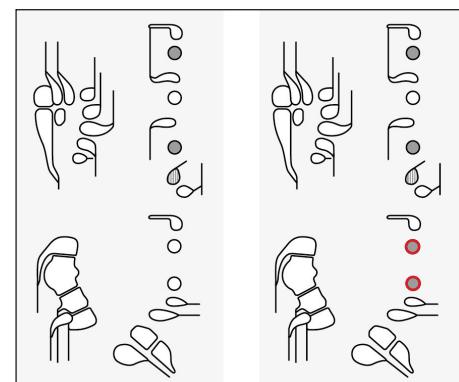
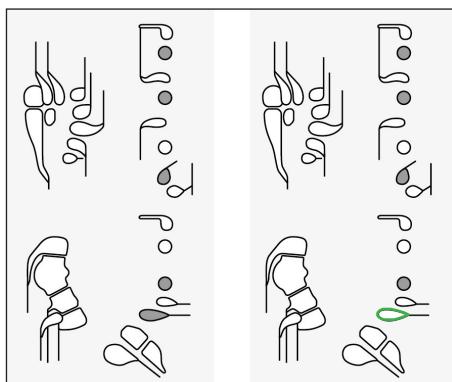
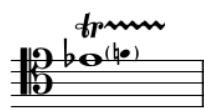
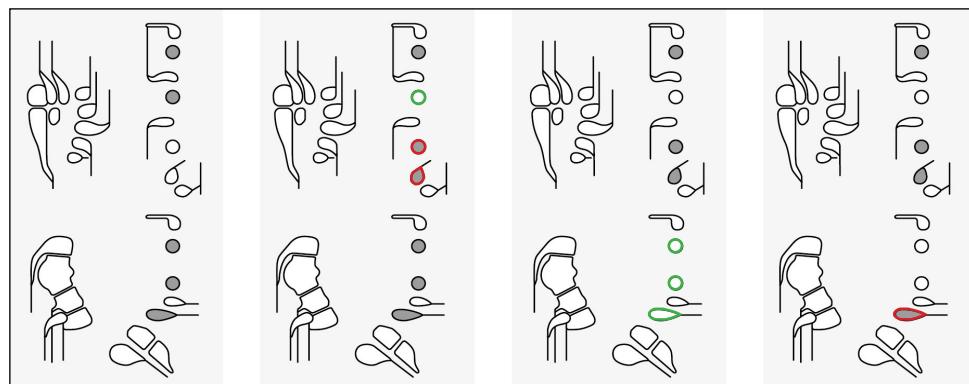
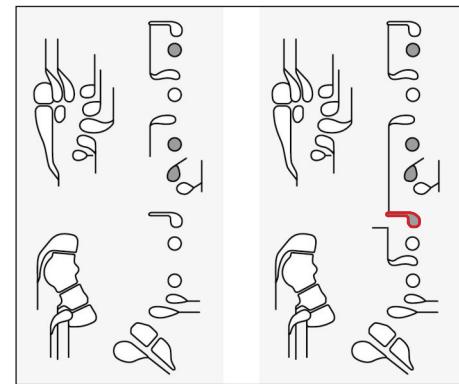
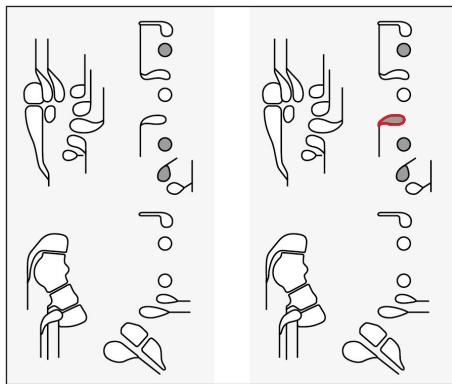


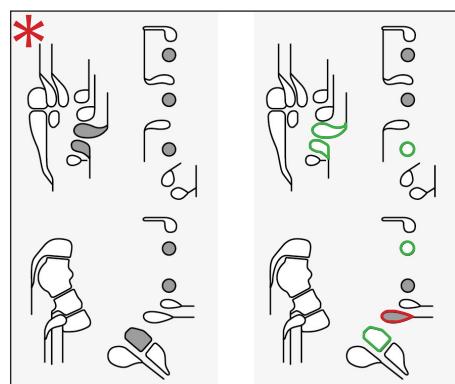
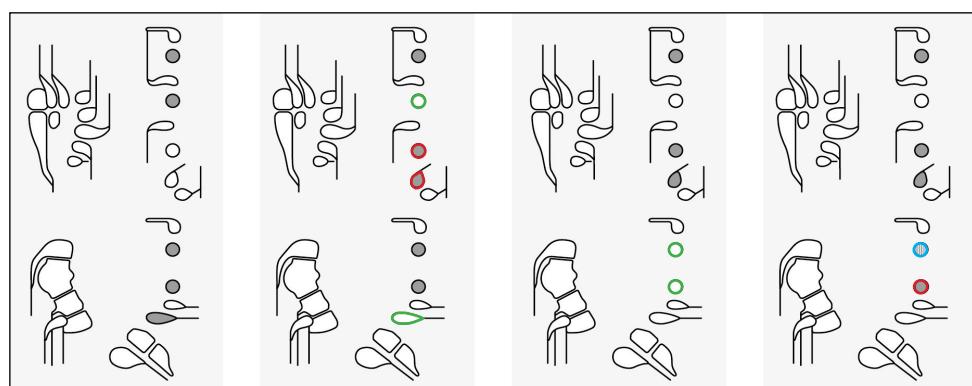
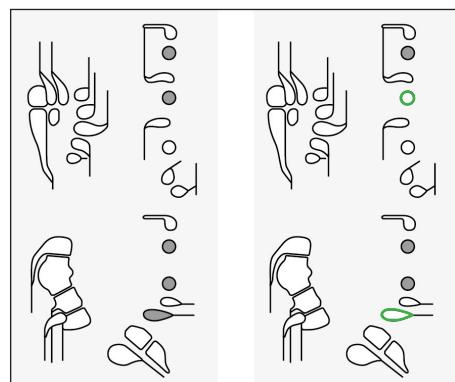
Afinación baja

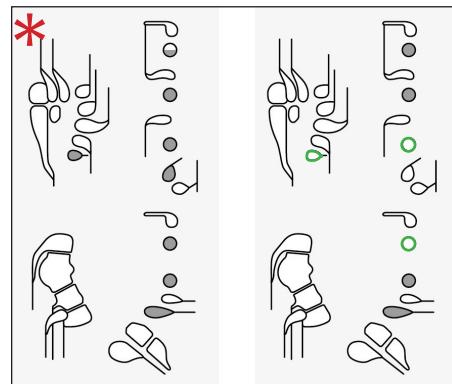


Afinación baja

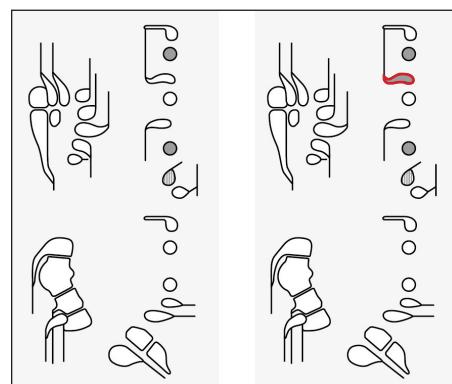




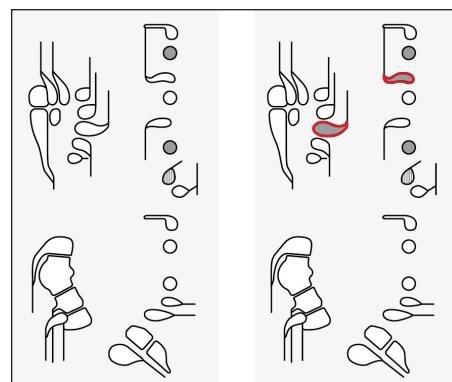


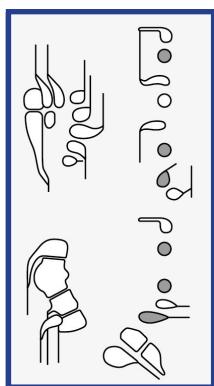


—

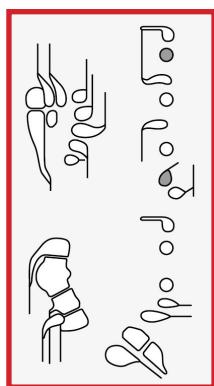


—

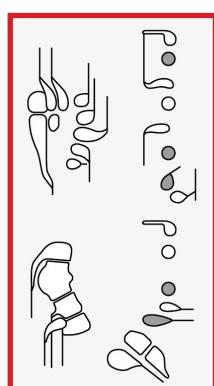




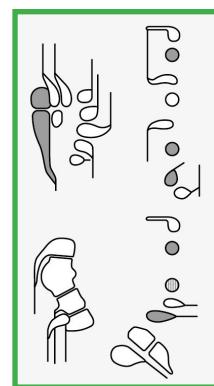
Básica



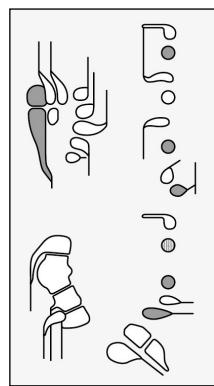
Básica / Técnica
PAP: Trino desde Re_3



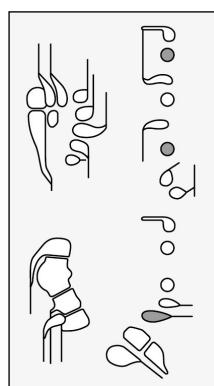
Básica / Legato
PAP: Trino a Fa_3
Ligadura intervalos



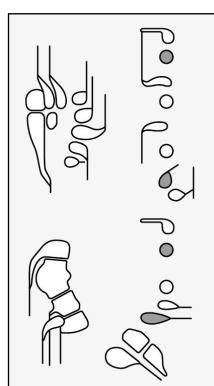
Básica / Muda



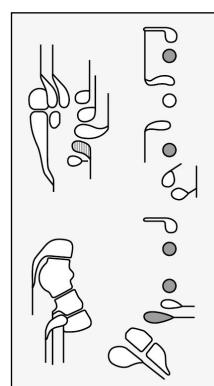
Básica / Muda



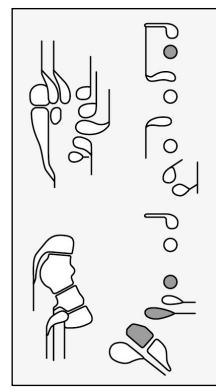
Básica / Técnica
PAP: Trino desde $\text{Re}^{\#}_3$



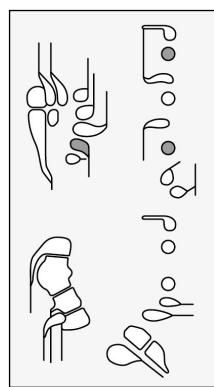
Avanzada / Técnica
PAP: Afinación alta



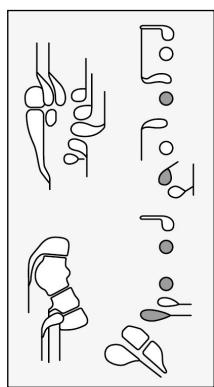
Avanzada / Técnica



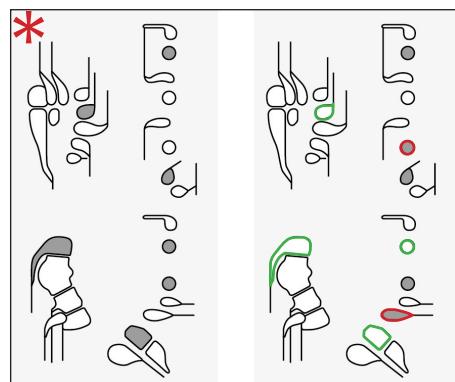
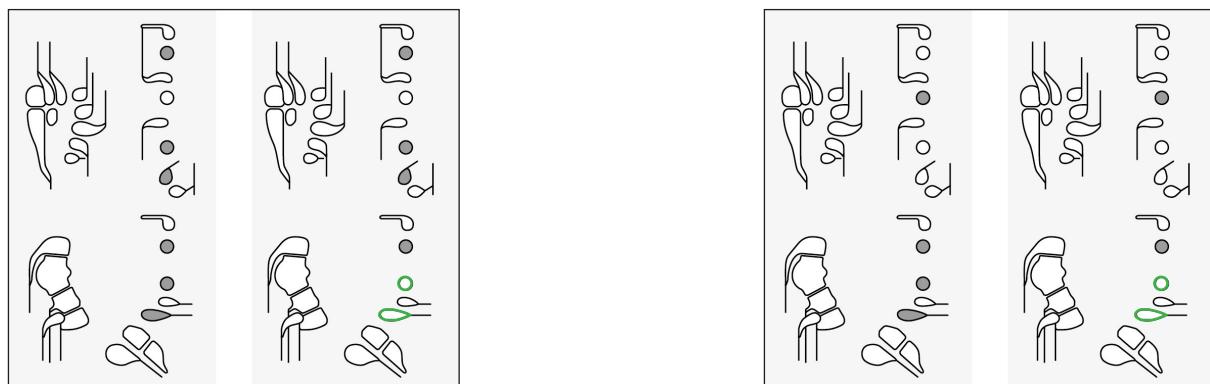
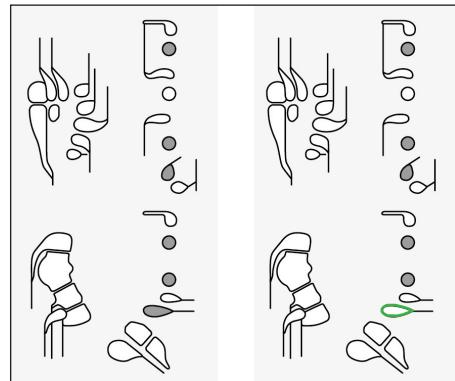
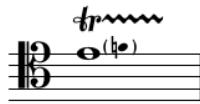
Básica / Técnica
PAP: Trino desde Re_3

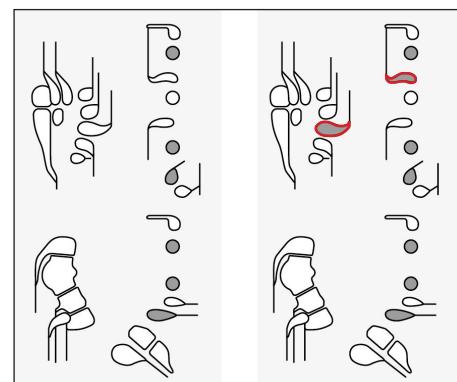
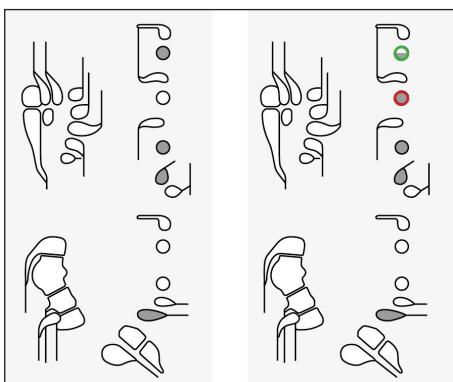
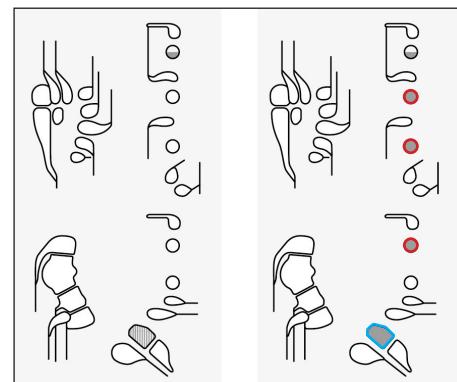
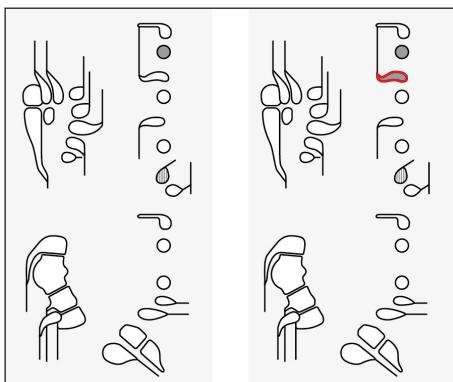


Básica / Técnica
PAP: Trino desde $\text{Re}^{\#}_3$

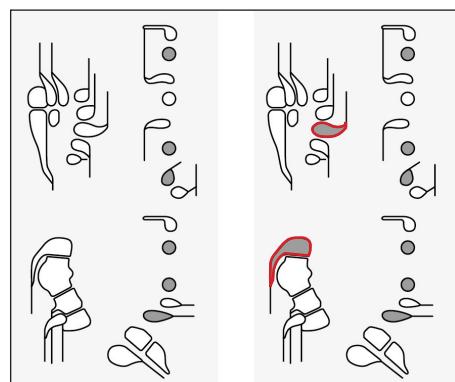


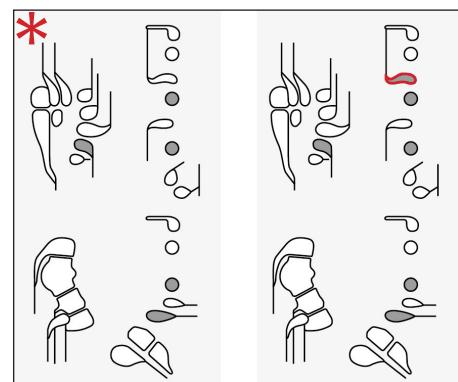
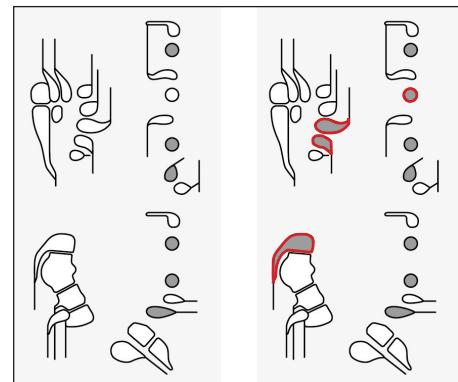
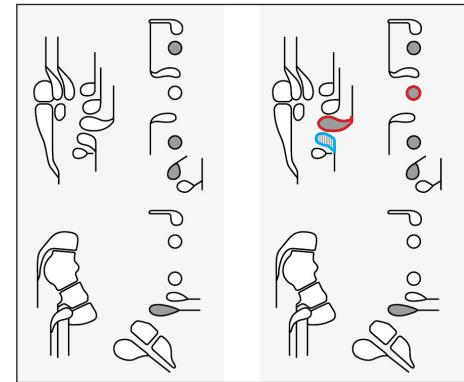
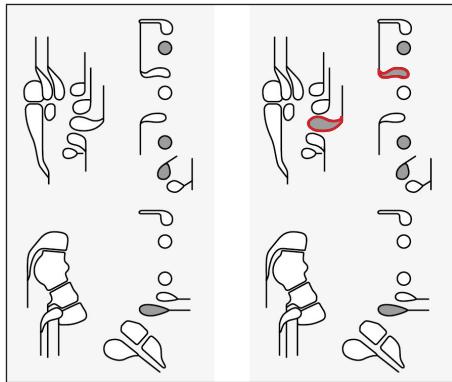
Básica / Técnica
PAP: Trino desde $\text{Re}^{\#}_3$
Trino a $\text{Fa}^{\#}_3$

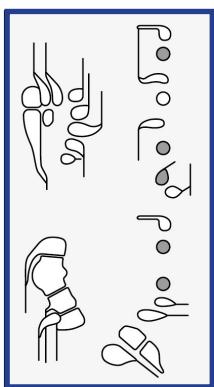




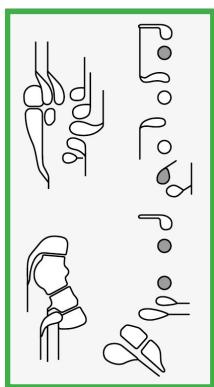
Afinación alta



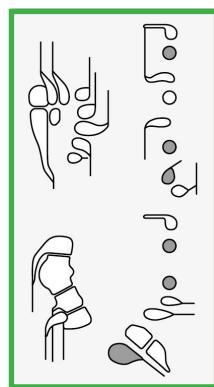




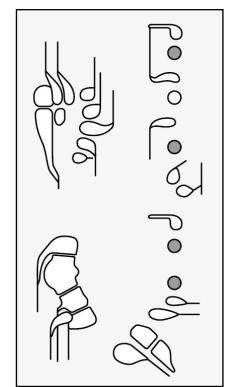
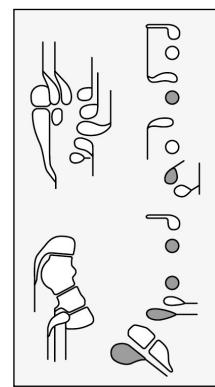
Básica



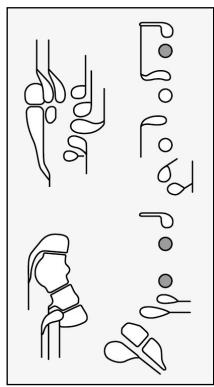
Avanzada / Resonancia



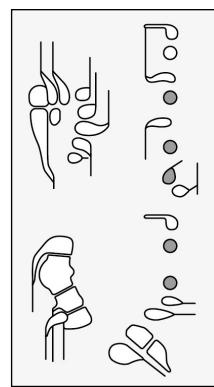
Avanzada / Resonancia
PAP: Atacar en *ff*



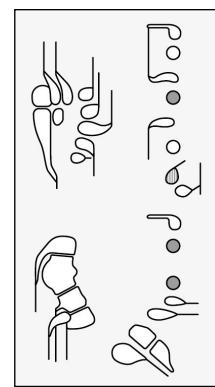
Avanzada / Técnica



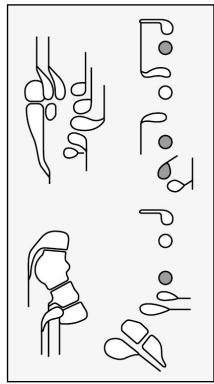
Avanzada / Técnica
PAP: Trino desde Mib₃
Trino a Sol₃



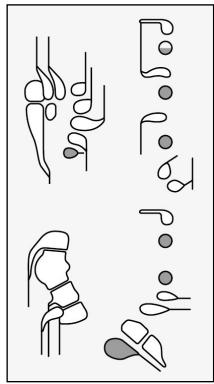
Básica / Técnica
PAP: Trino a Solb₃



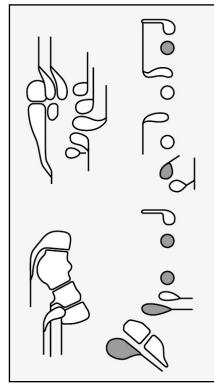
Avanzada / Técnica
PAP: Trino desde Mib₃
Trino a Solb₃



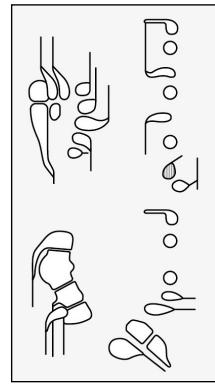
Avanzada / Técnica
PAP: Trino desde Mib₃
Afinación alta



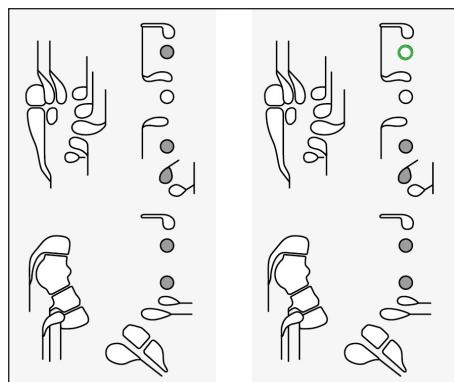
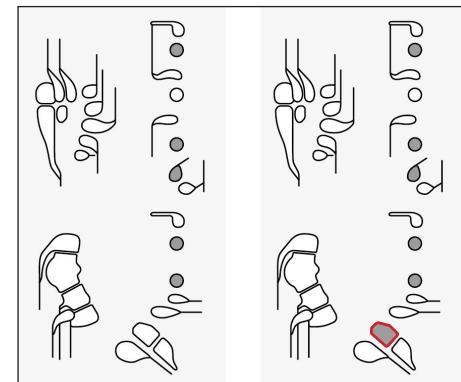
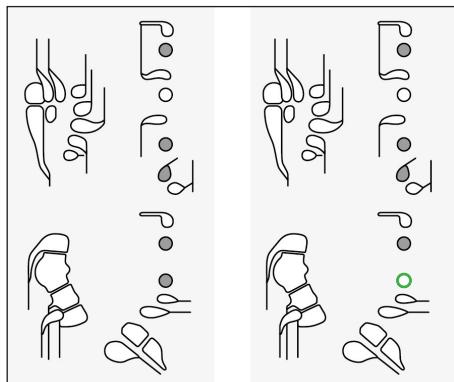
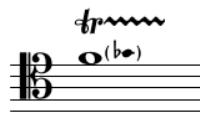
Avanzada / Técnica
PAP: Trinos Mib₃ y Sol₃
Afinación alta



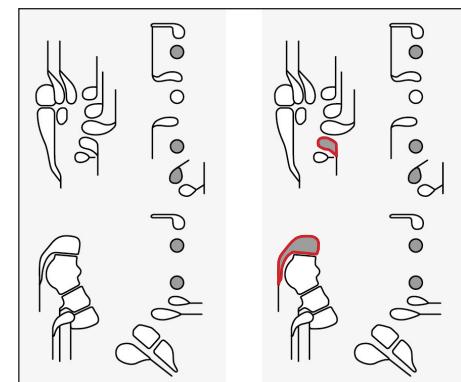
Avanzada / Resonancia



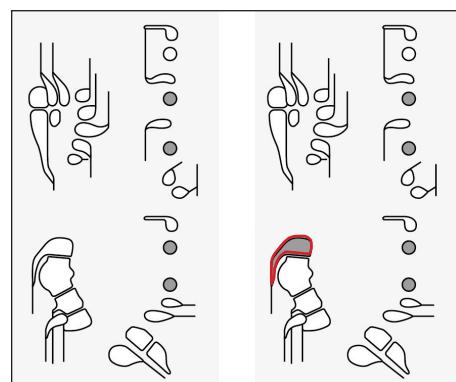
Avanzada / Técnica
PAP: Trémolo notas cercanas

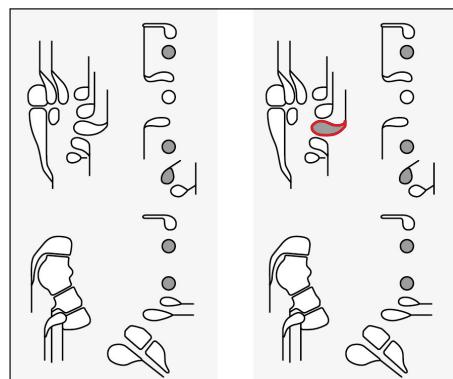
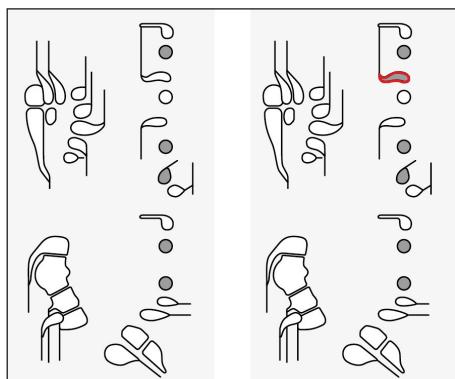
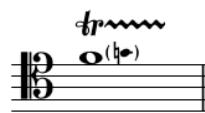
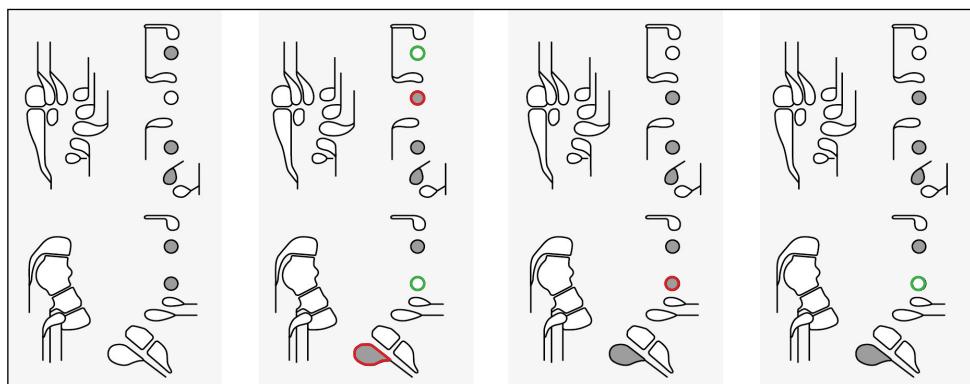


Afinación baja

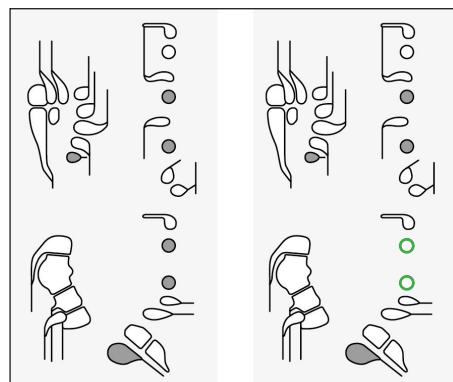
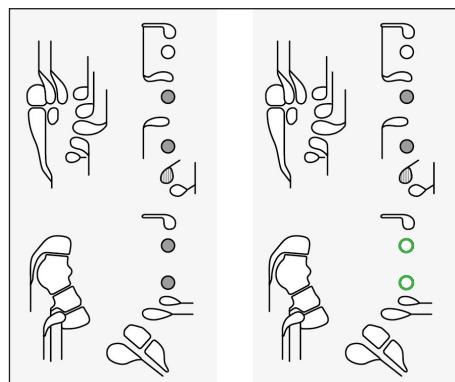


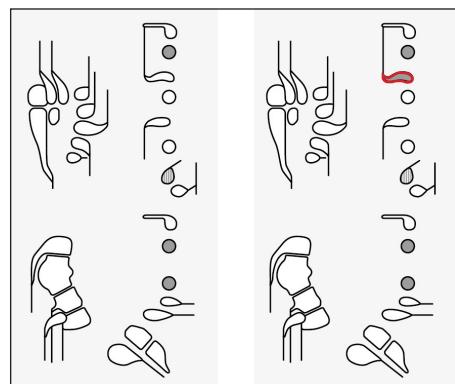
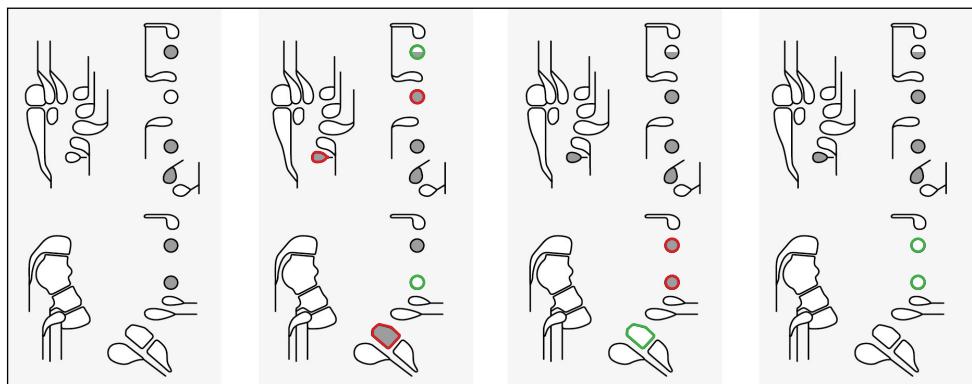
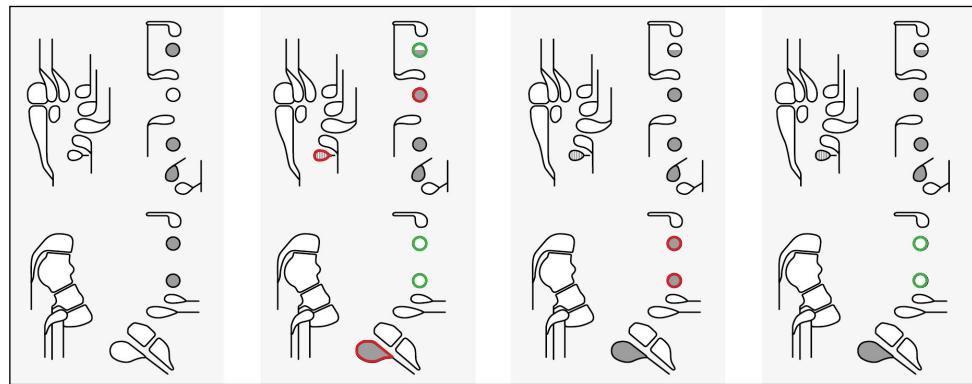
Afinación baja

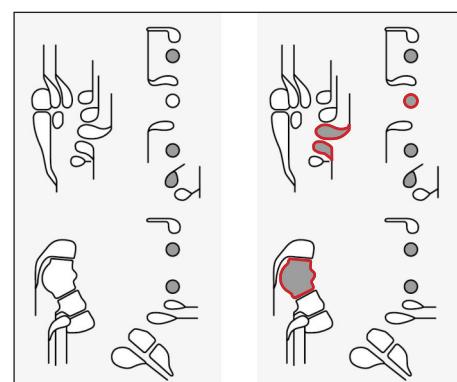
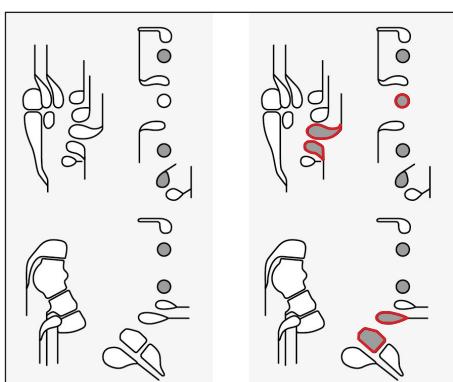
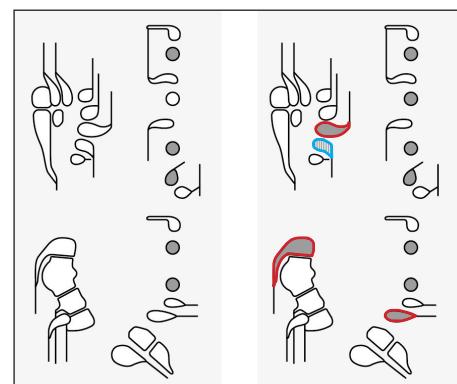
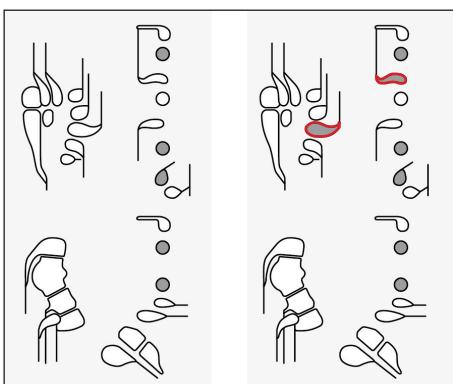
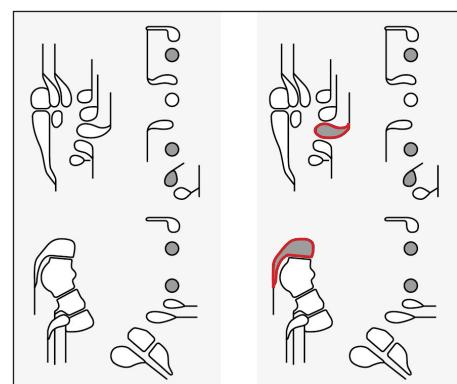
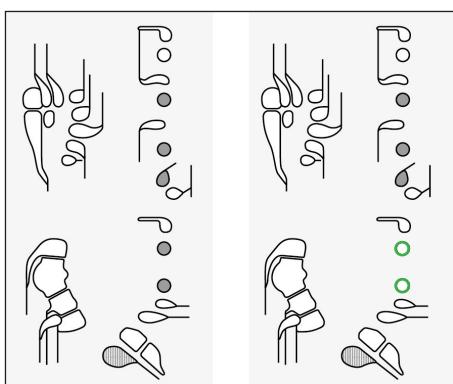


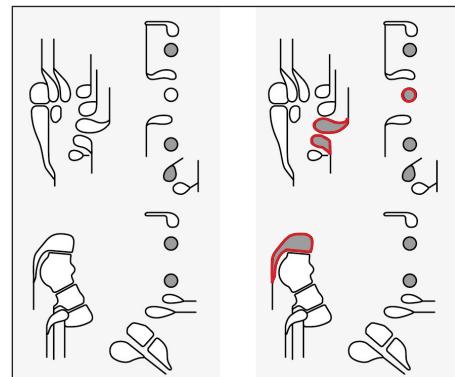


Afinación baja

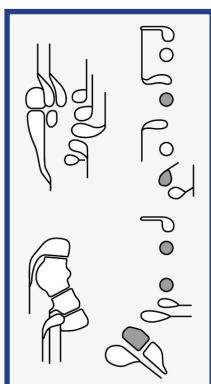




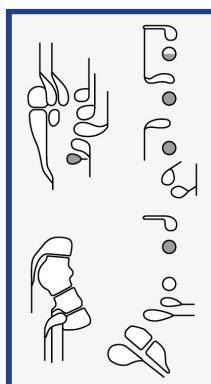




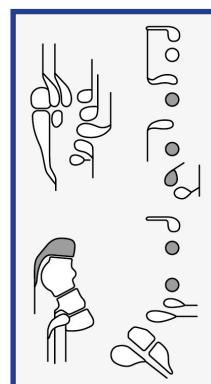
Afinación baja



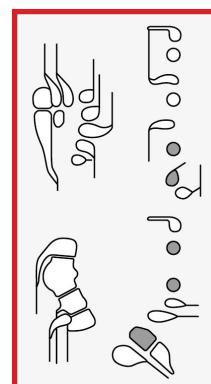
Básica



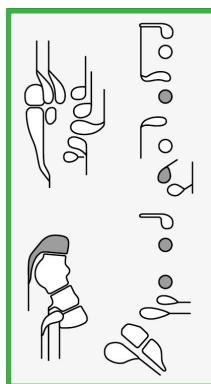
Básica / Técnica
PAP: Trino a Sol₃



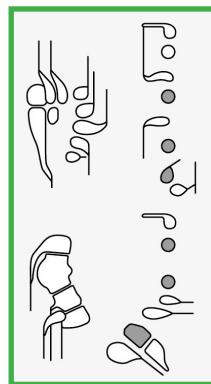
Básica / Resonancia



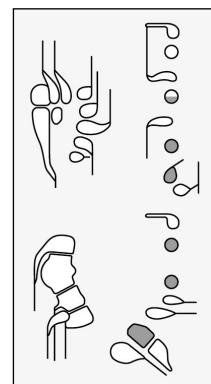
Básica / Legato
PAP: Ligadura descendente



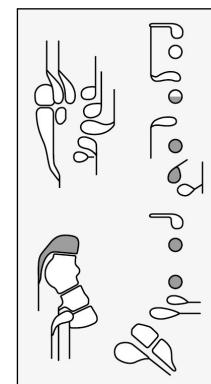
Básica / Técnica



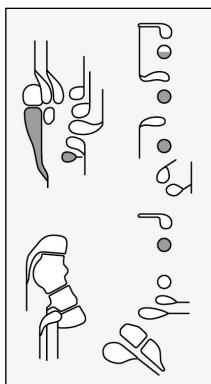
Avanzada / Técnica



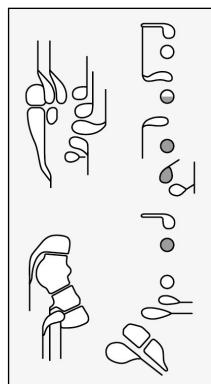
Avanzada / Muda



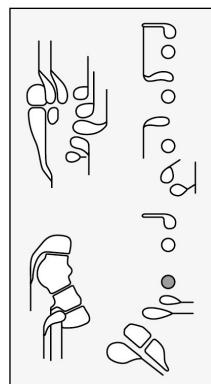
Avanzada / Muda



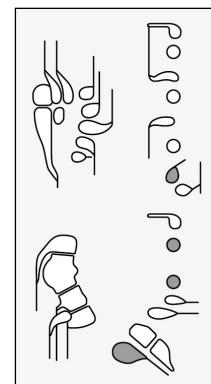
Avanzada / Muda



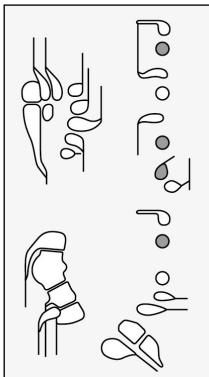
Avanzada / Muda



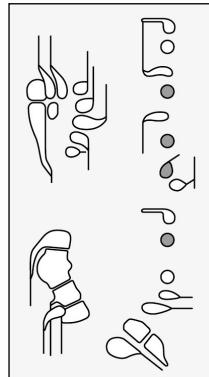
Avanzada / Técnica



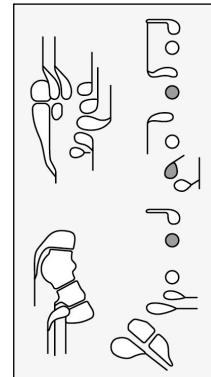
Avanzada / Técnica
PAP: Afinación alta



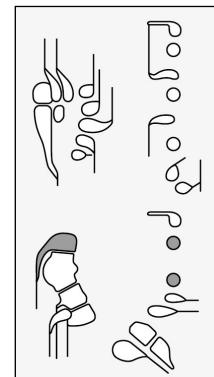
Avanzada / Técnica
PAP: Trino desde Mi



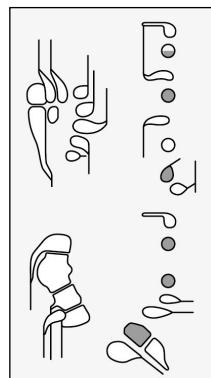
Avanzada / Técnica
PAP: Trino a Sol



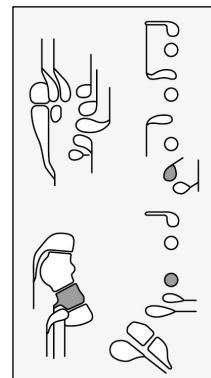
Avanzada / Técnica



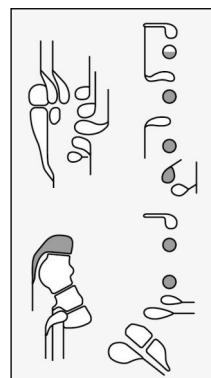
Avanzada / Técnica
Afinación alta



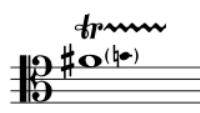
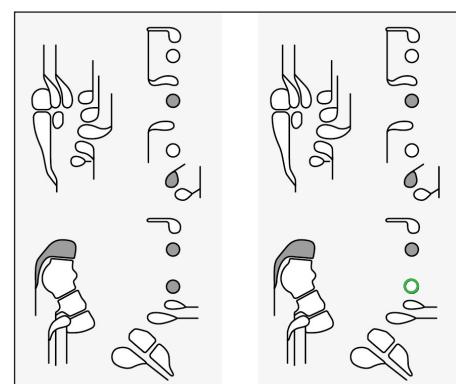
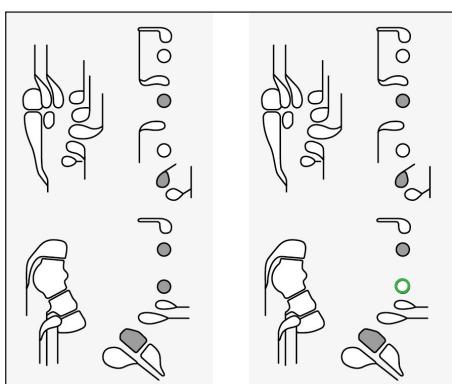
Avanzada / Muda

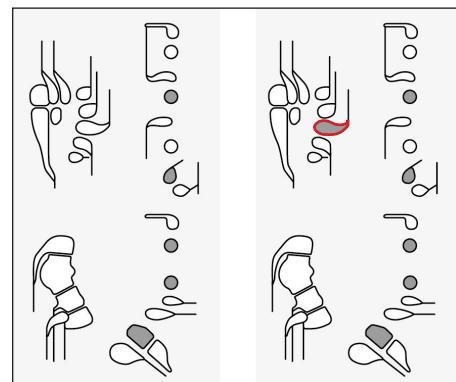
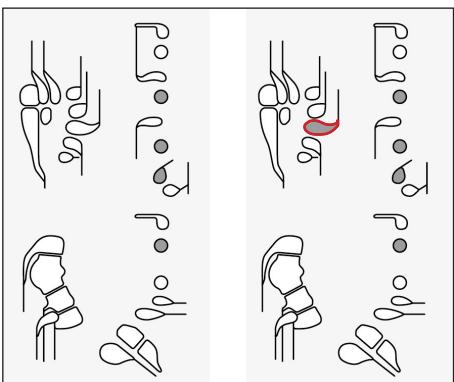
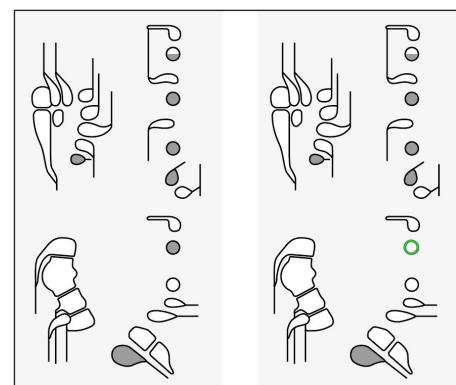
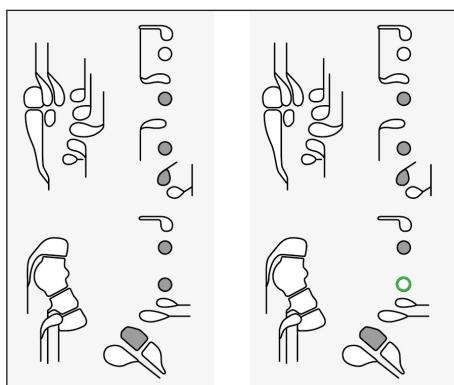
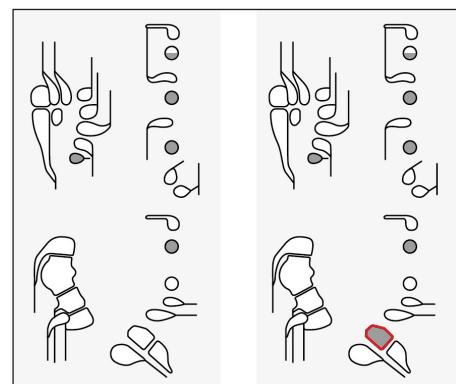
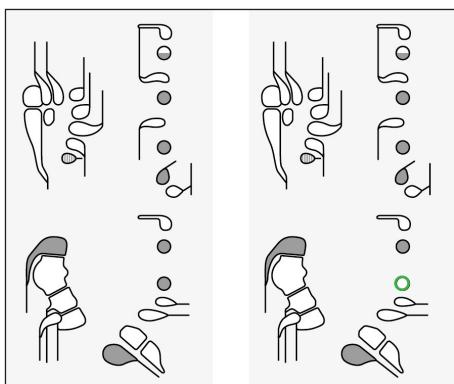


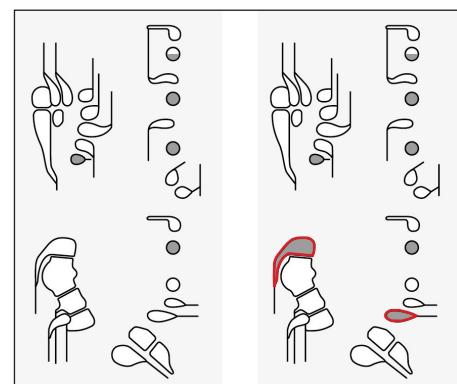
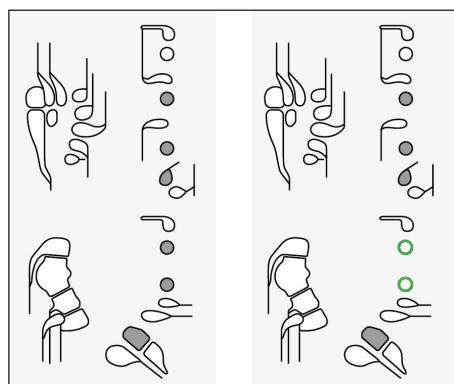
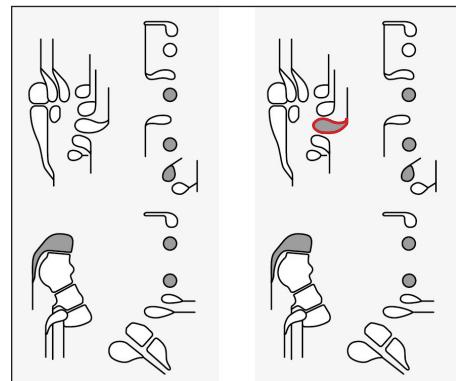
Avanzada / Legato
PAP: Trino desde Fa₃



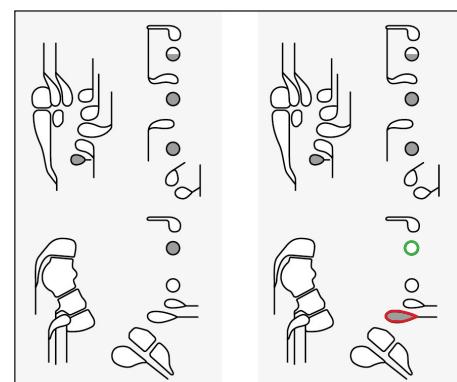
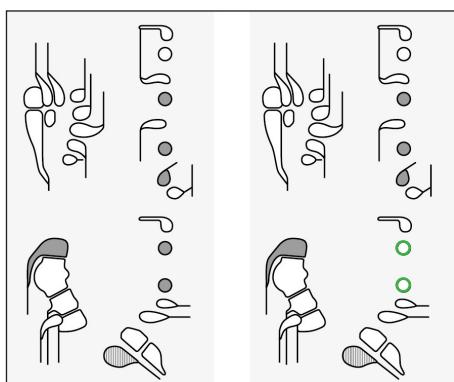
Avanzada / Muda



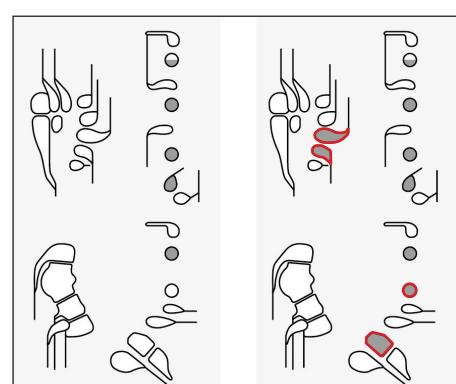
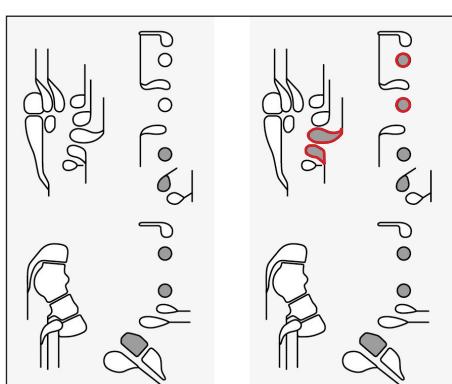
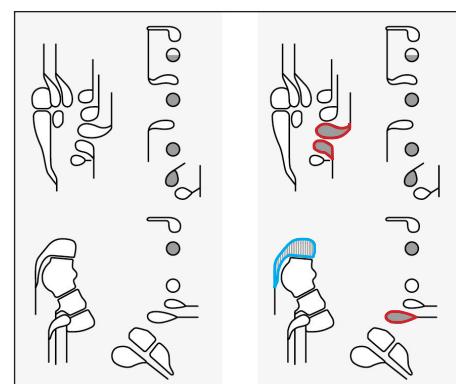
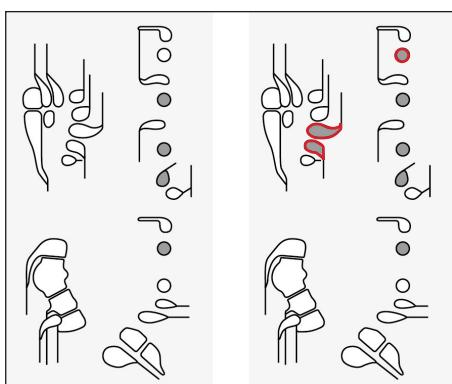
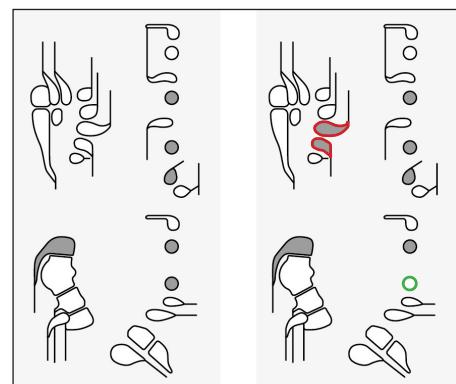
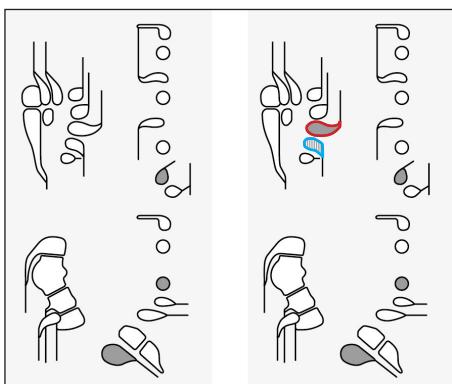


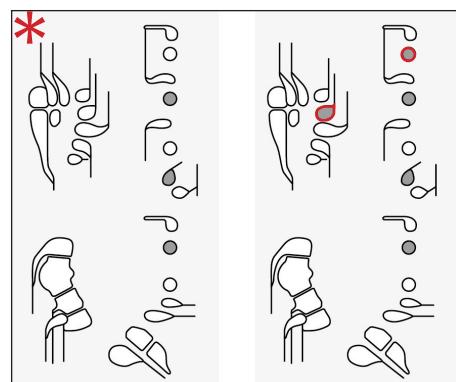
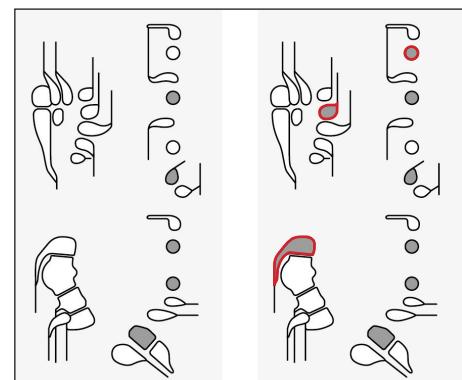
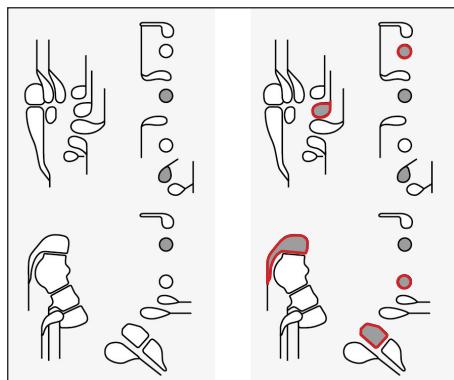
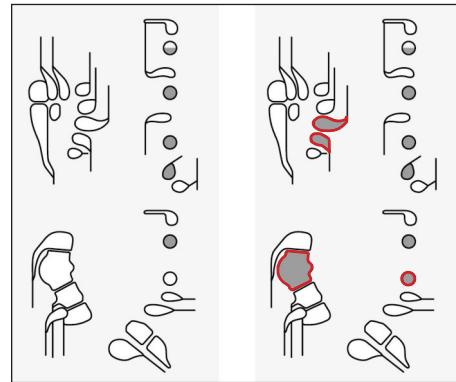


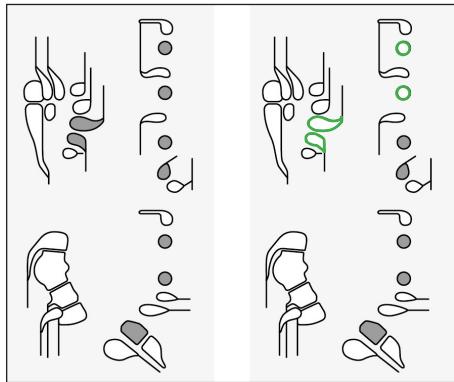
Afinación baja

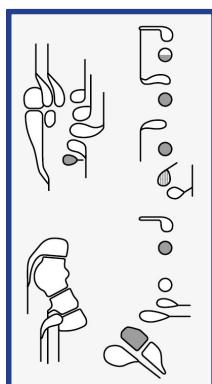
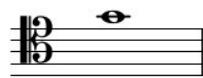


Afinación baja

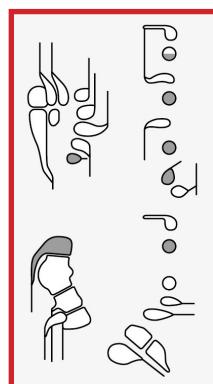




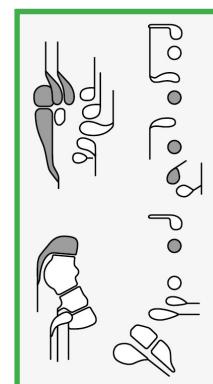




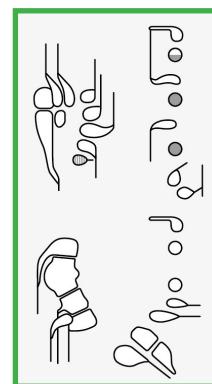
Básica



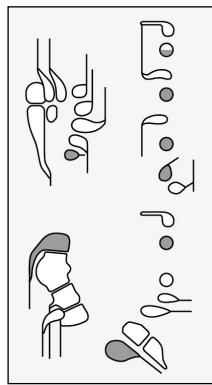
Avanzada / Resonancia



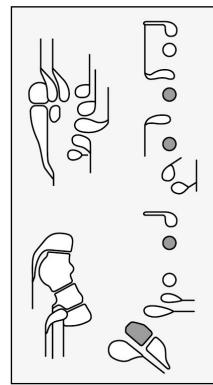
Avanzada / Muda



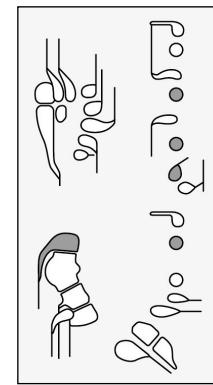
Avanzada / Técnica



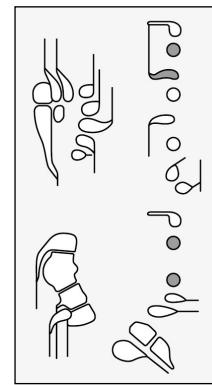
Avanzada / Resonancia



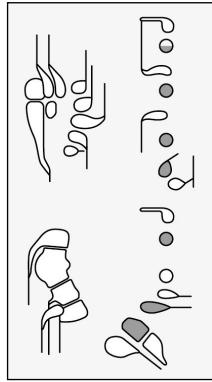
Avanzada / Técnica



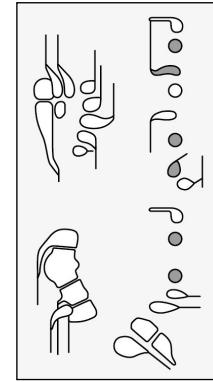
Avanzada / Técnica



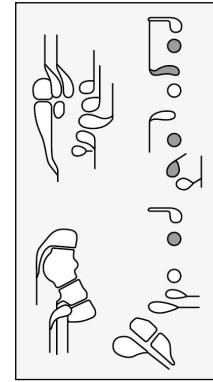
Avanzada / Técnica
PAP: Trino desde Fa₃



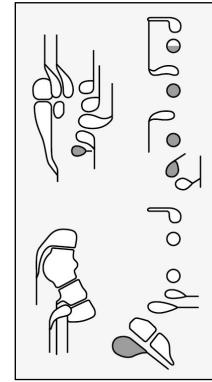
Avanzada / Técnica



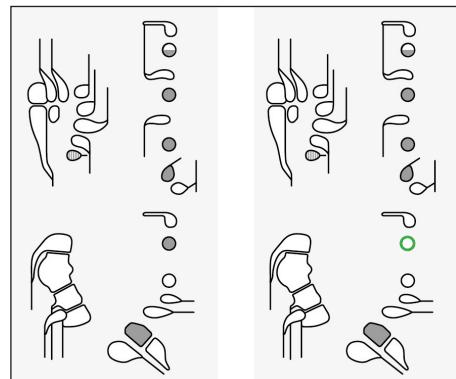
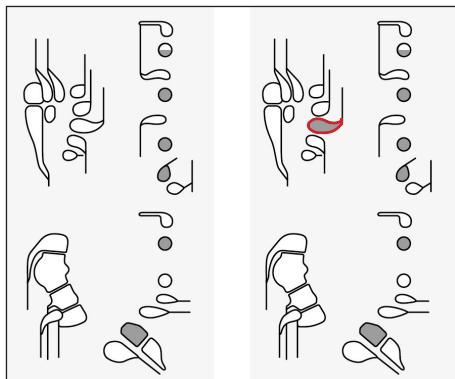
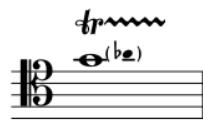
Avanzada / Técnica
PAP: Trino desde Fa₃



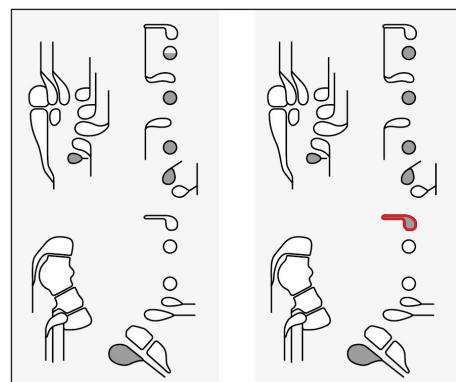
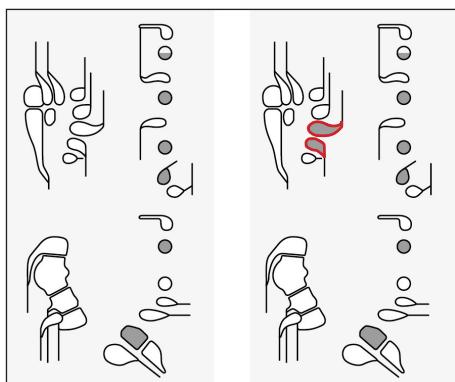
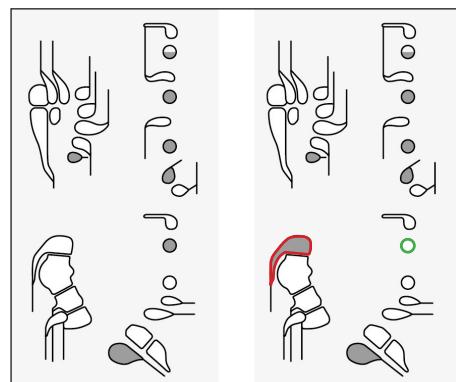
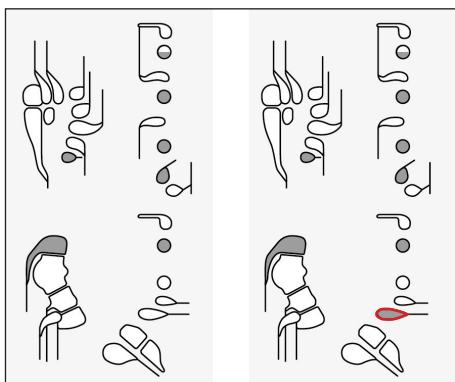
Avanzada / Técnica
PAP: Trino desde Fa[#]₃

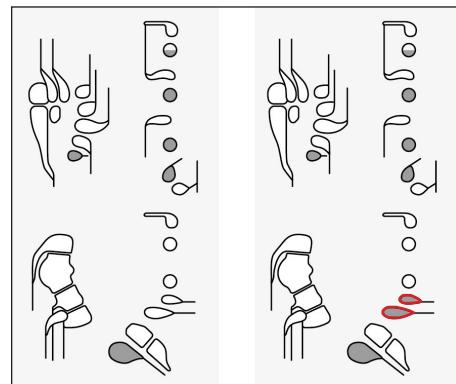
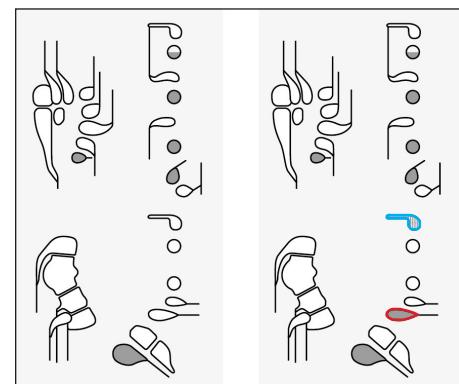
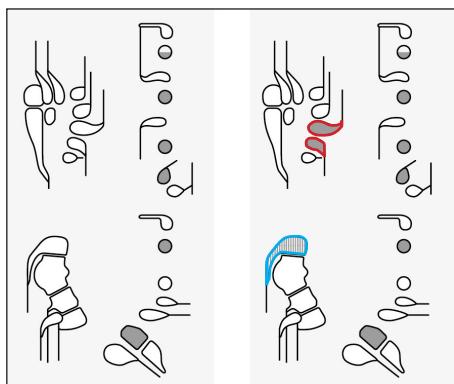
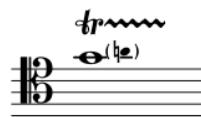
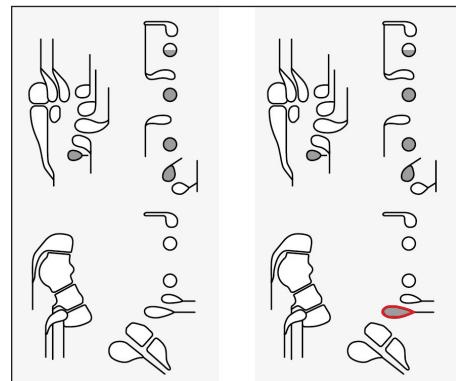


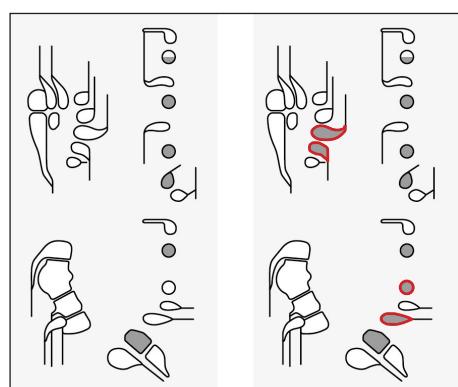
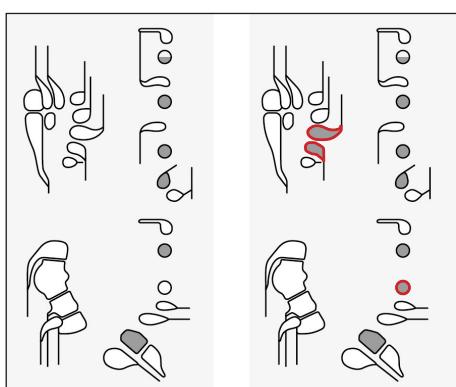
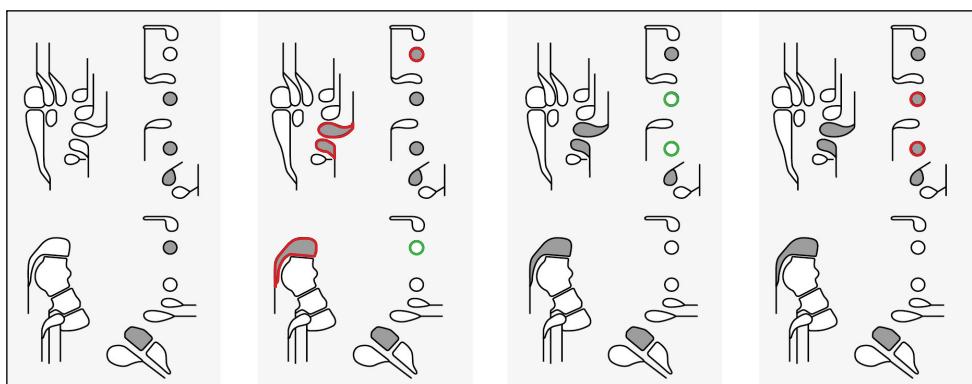
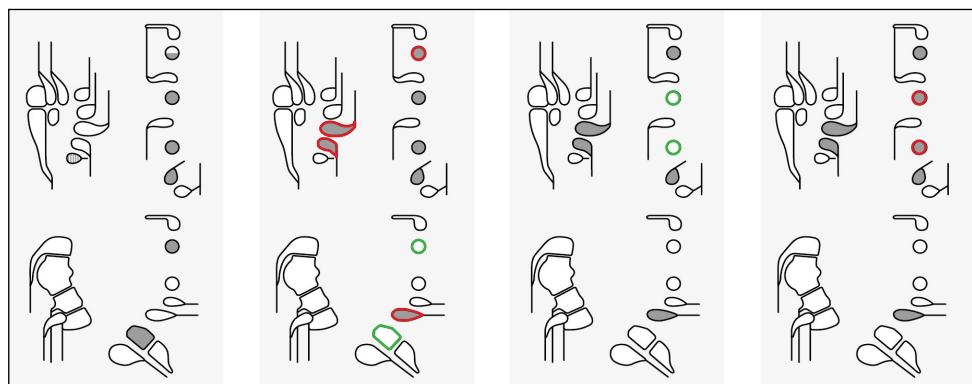
Avanzada / Técnica
PAP: Trino a La₃

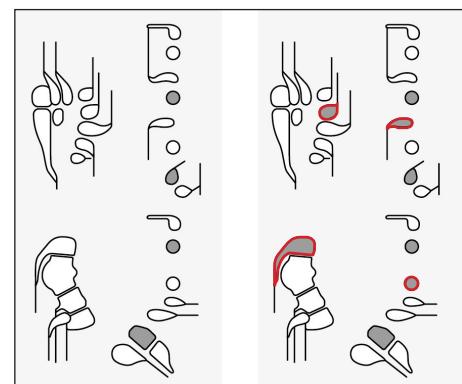
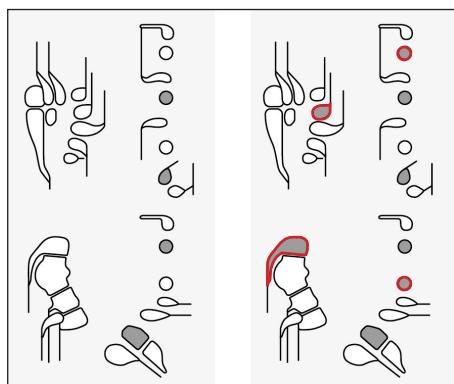
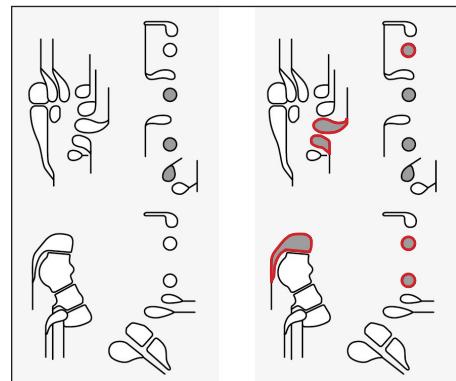


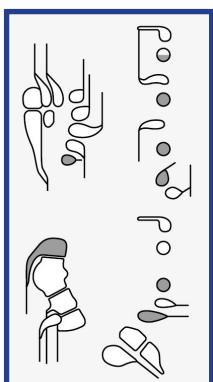
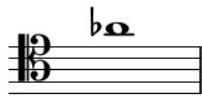
Afinación baja



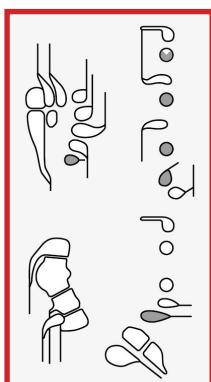




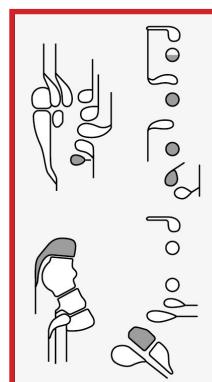




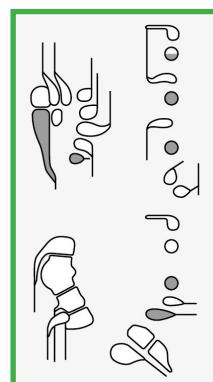
Básica / Resonancia
PAP: Legato



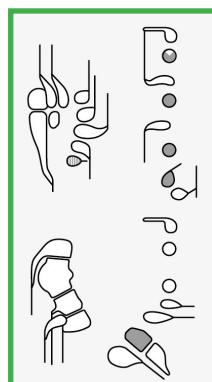
Básica / Técnica



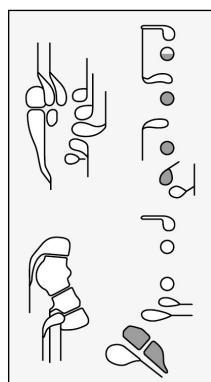
Básica / Técnica



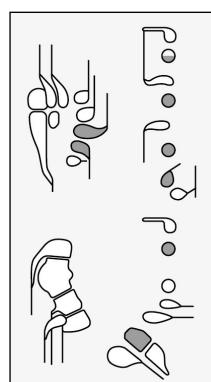
Avanzada / Muda



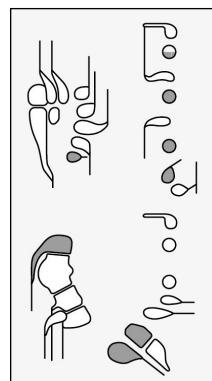
Básica / Técnica
PAP: Trino desde Sol₃
Afinación baja



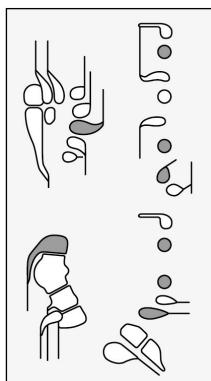
Avanzada / Técnica
PAP: Trino a Sib₃



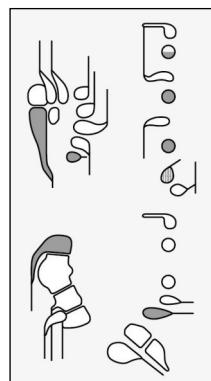
Avanzada / Técnica
PAP: Trino desde Sol₃



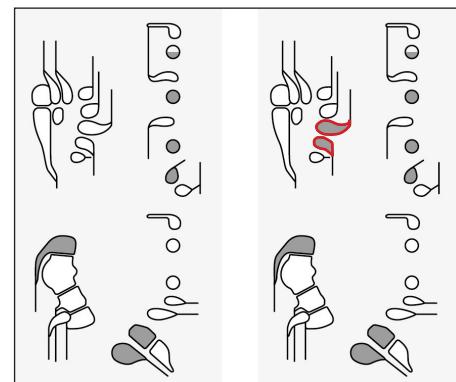
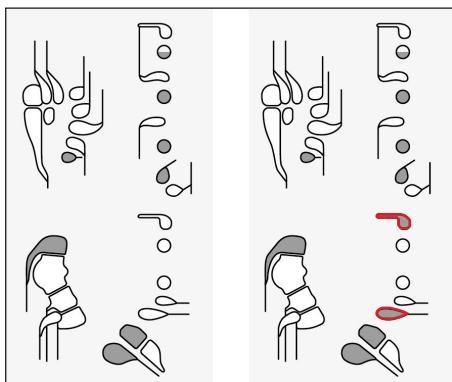
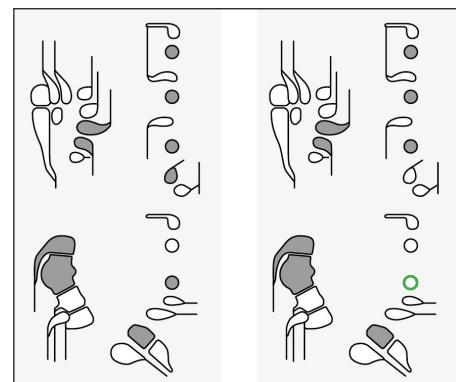
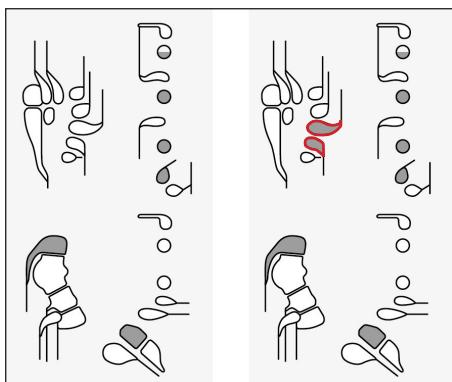
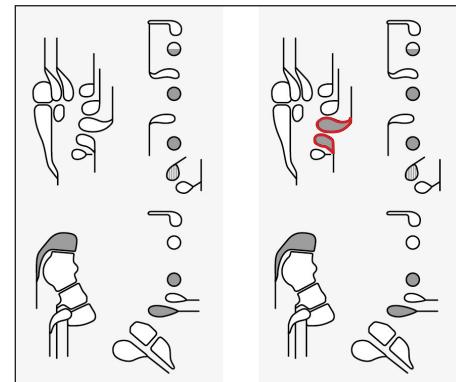
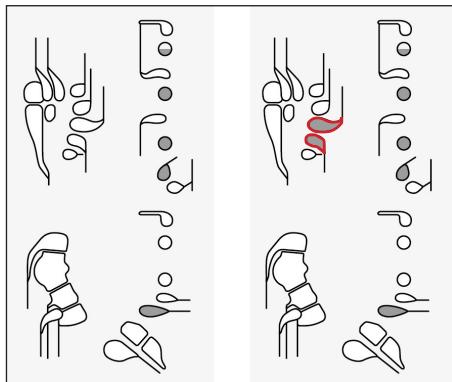
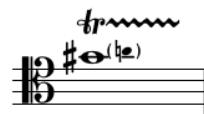
Avanzada / Técnica
PAP: Trino desde Solb₃
Estable en ff



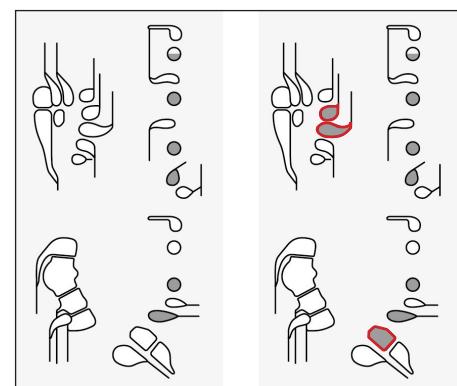
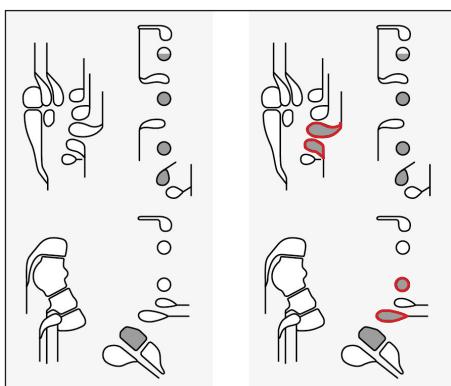
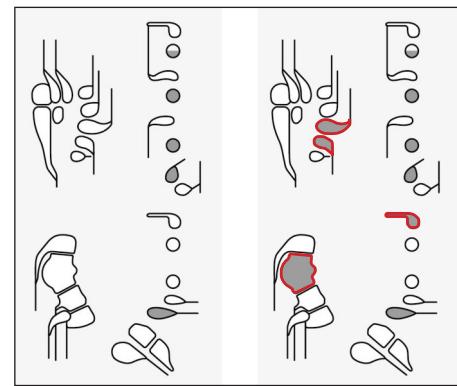
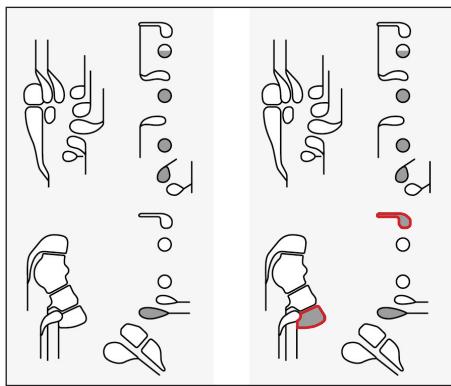
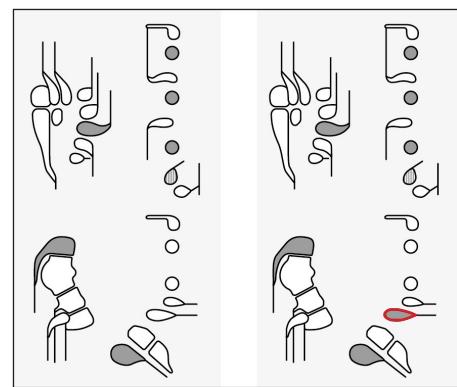
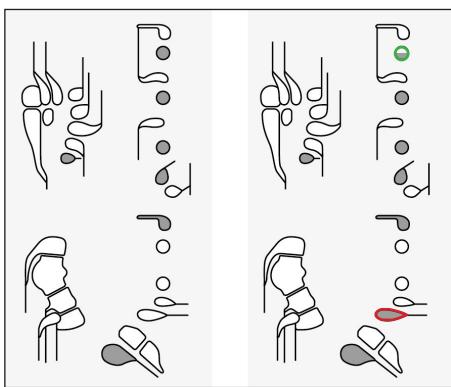
Avanzada / Técnica
PAP: Tremolo desde Mi₃

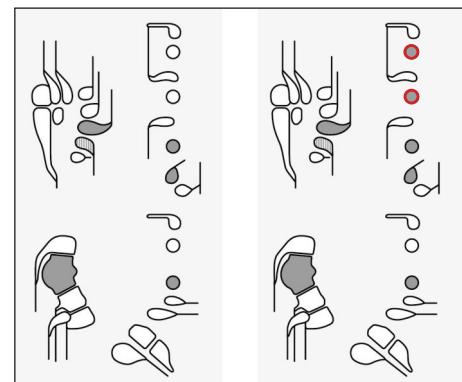
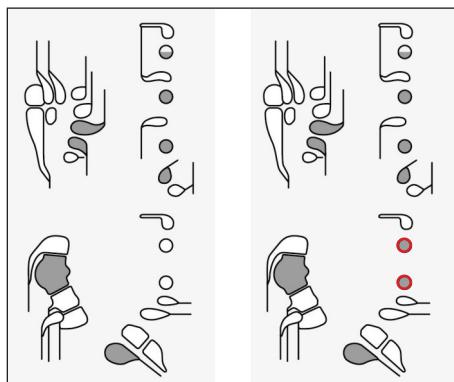
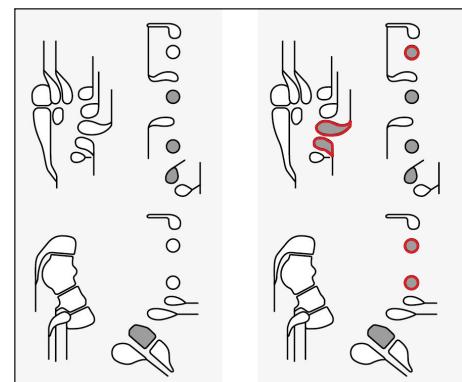
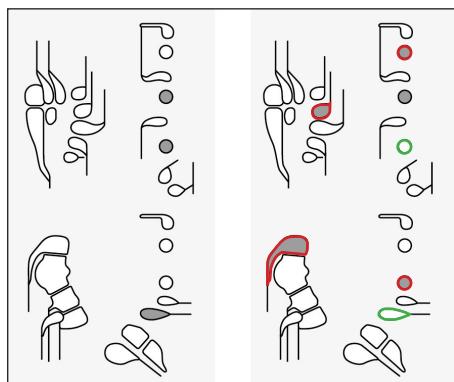
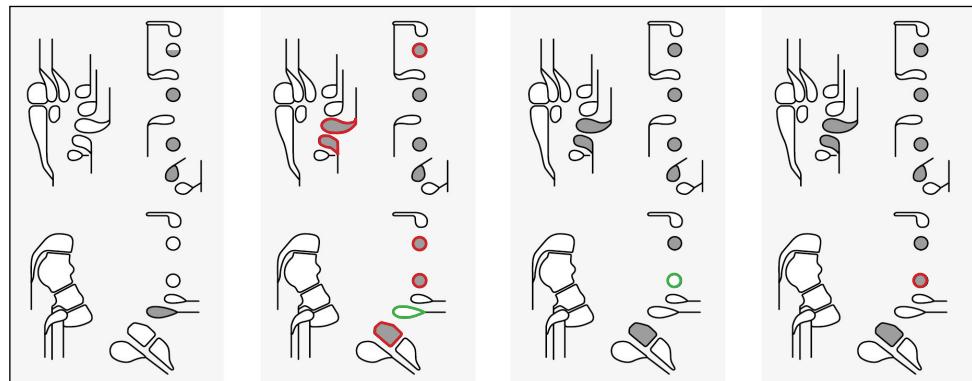


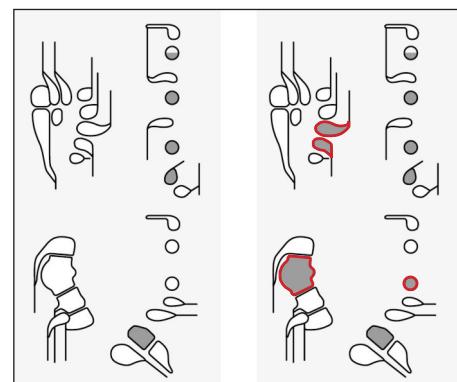
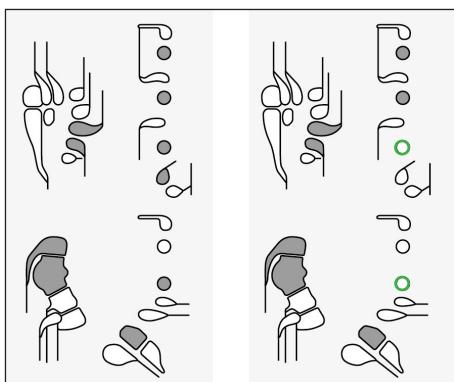
Avanzada / Resonancia



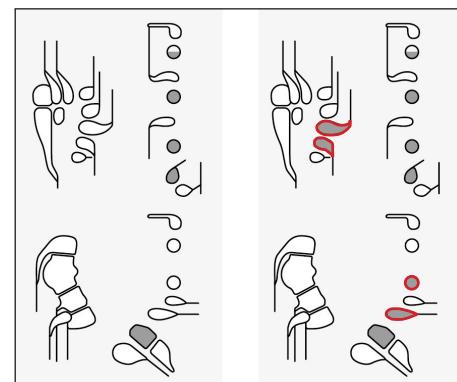
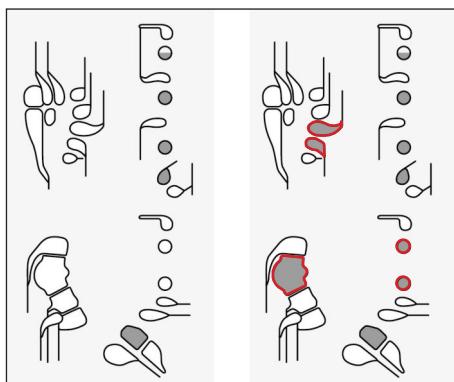
Afinación baja



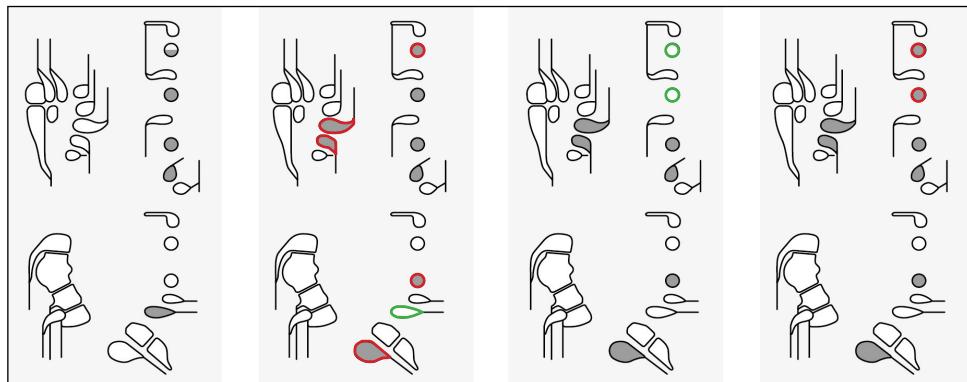


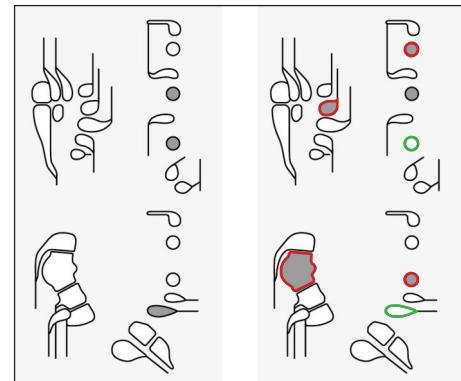
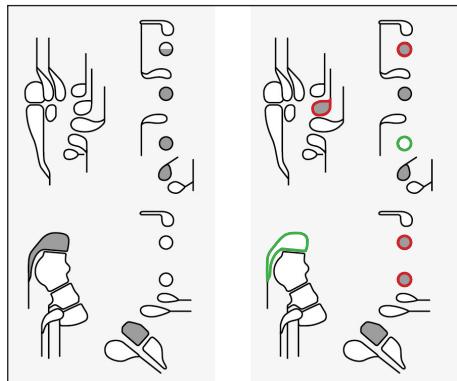
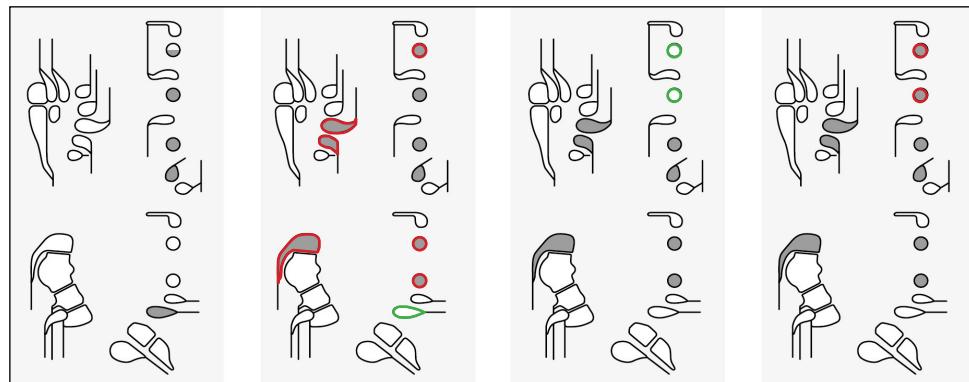
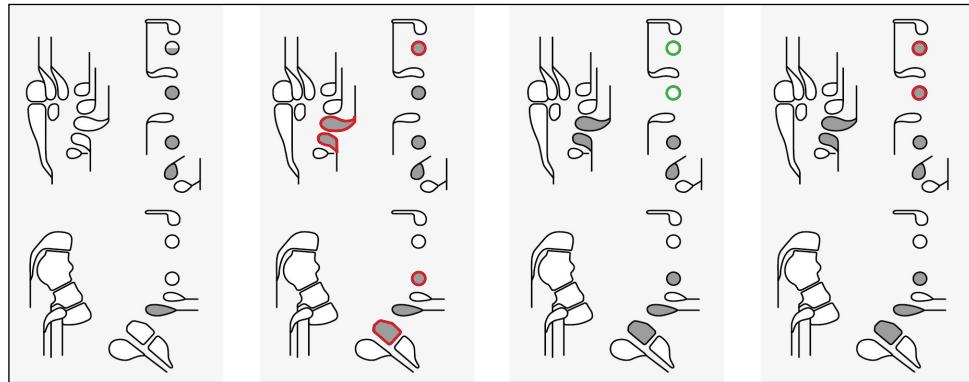


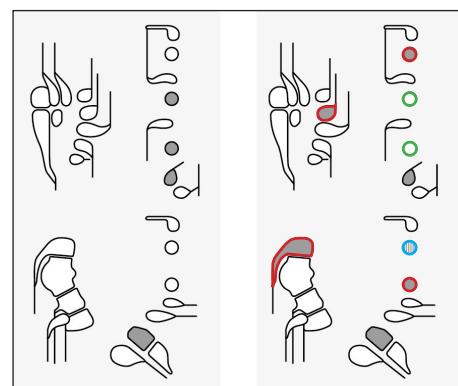
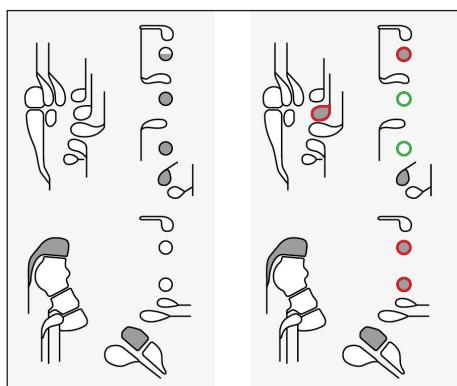
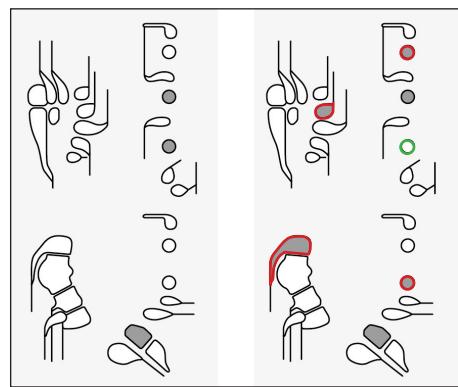
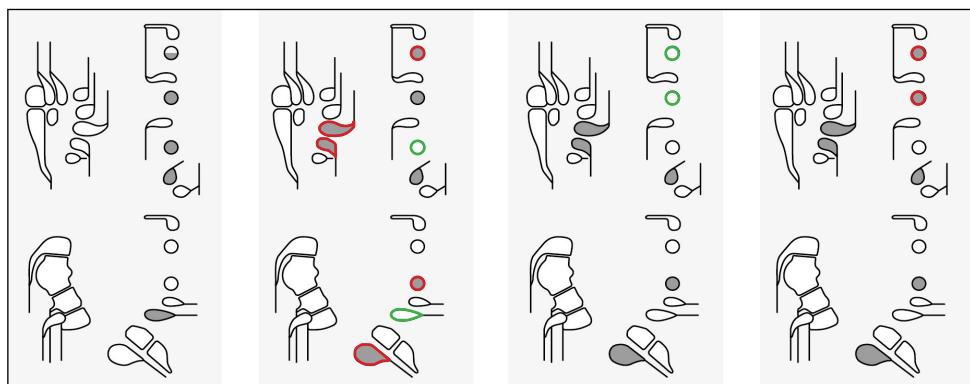
Afinación baja

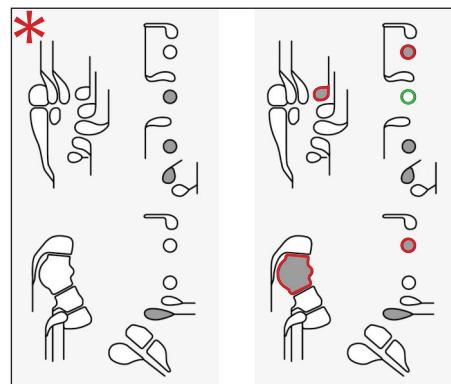


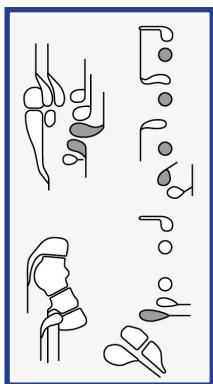
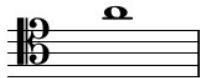
Afinación baja



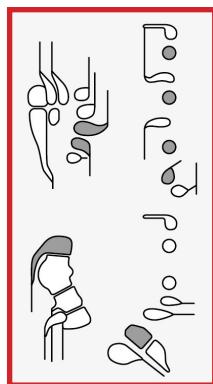




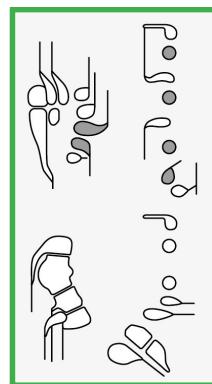




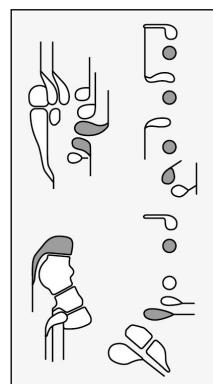
Básica



Básica / Técnica

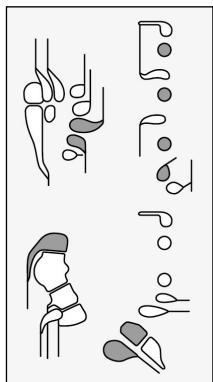


Avanzada / Técnica

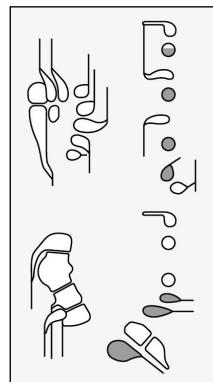


Avanzada / Resonancia

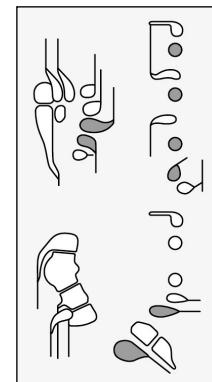
PAP: Legato, *pp*
Afinación baja



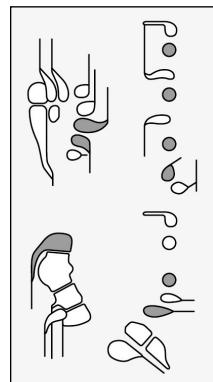
Avanzada / Técnica
PAP: Trino desde Sol#₃
ff



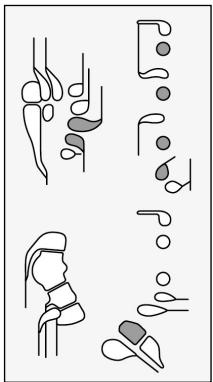
Avanzada / Técnica
PAP: Trino desde Sol₃



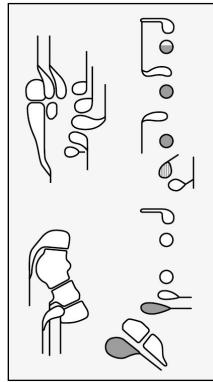
Básica / Técnica
PAP: Trino a Sib₃



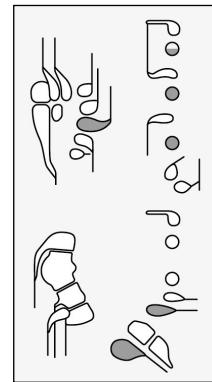
Básica / Resonancia
PAP: Trino desde Sol#₃
Legato



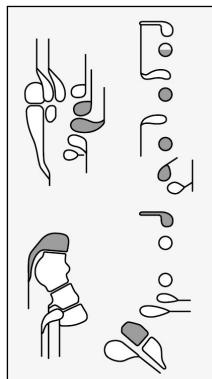
Básica / Técnica
PAP: Trino desde Sol#₃
Afinación baja



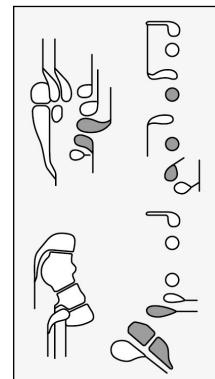
Básica / Técnica
PAP: Trino desde Sol₃
Afinación baja



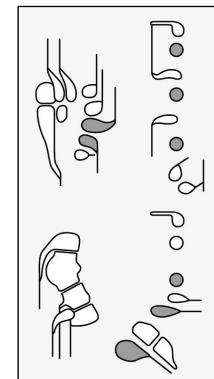
Básica / Técnica
PAP: Trino desde Sol₃
Afinación baja



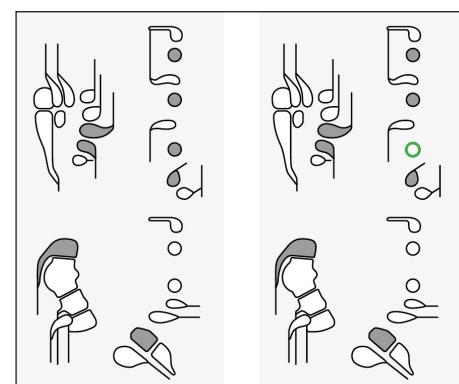
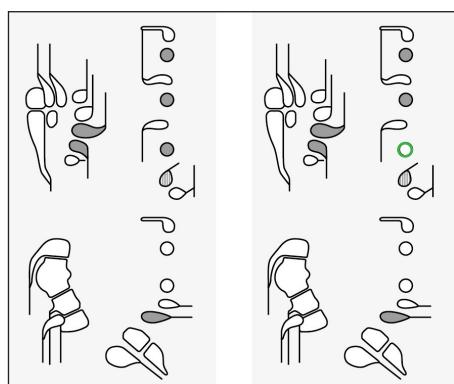
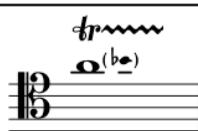
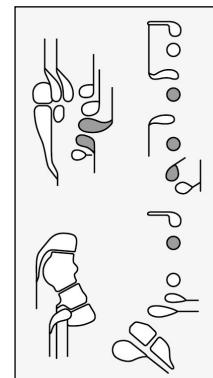
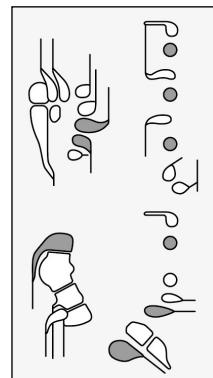
Afinación alta

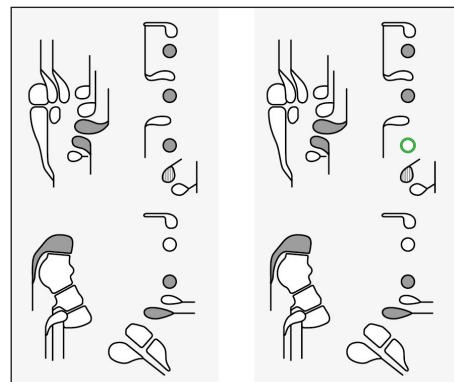
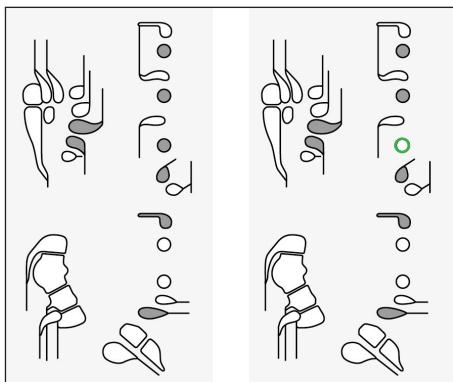
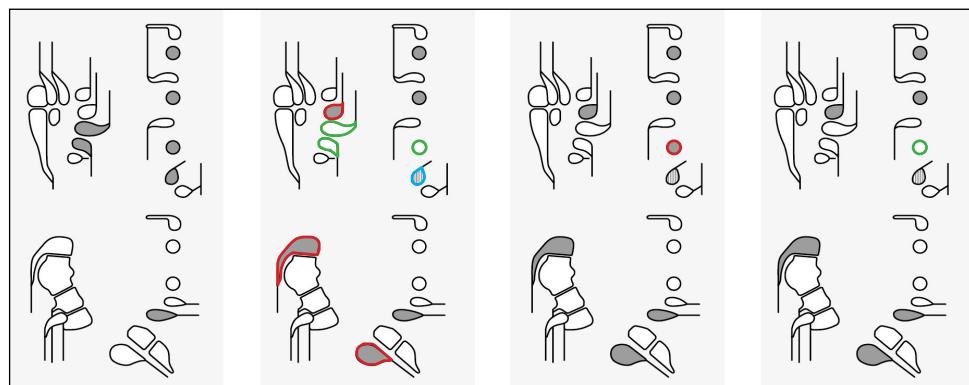
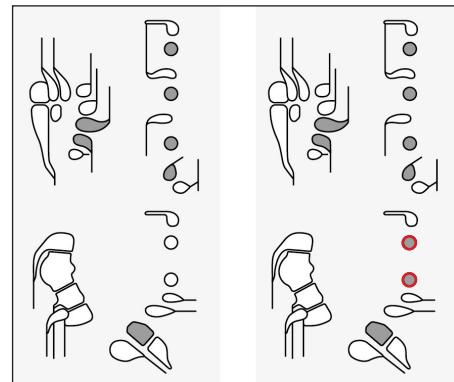
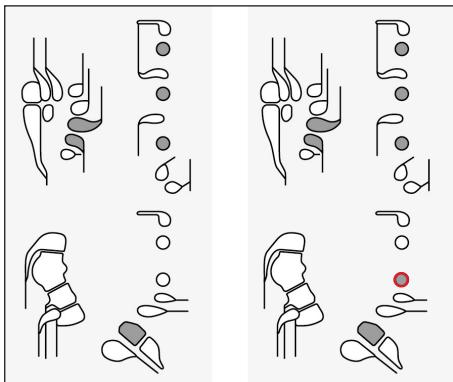


Afinación baja

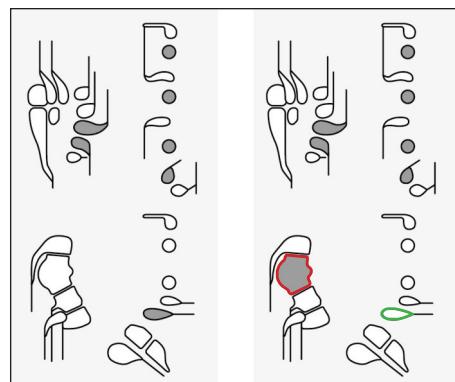
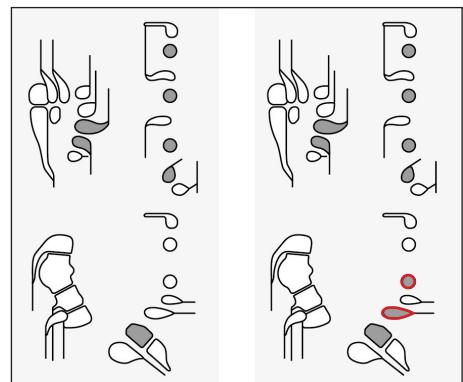
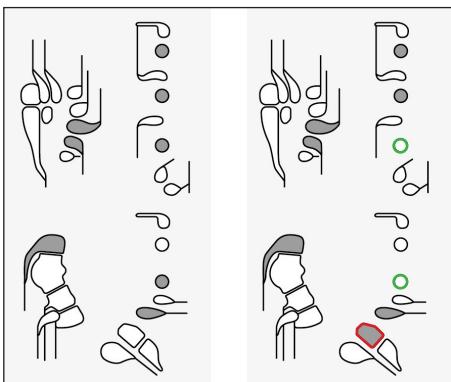
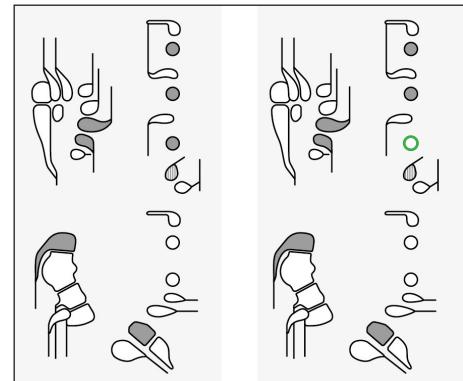
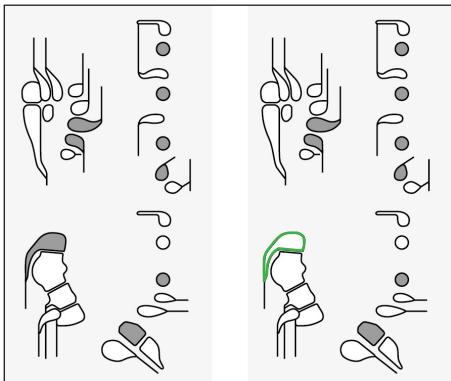


Avanzada / Técnica
PAP: Legato

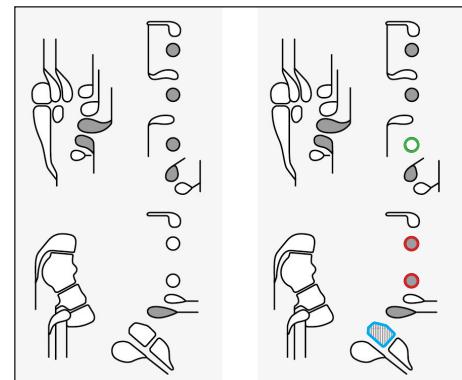
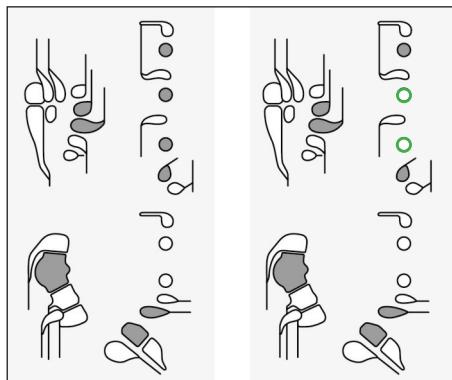
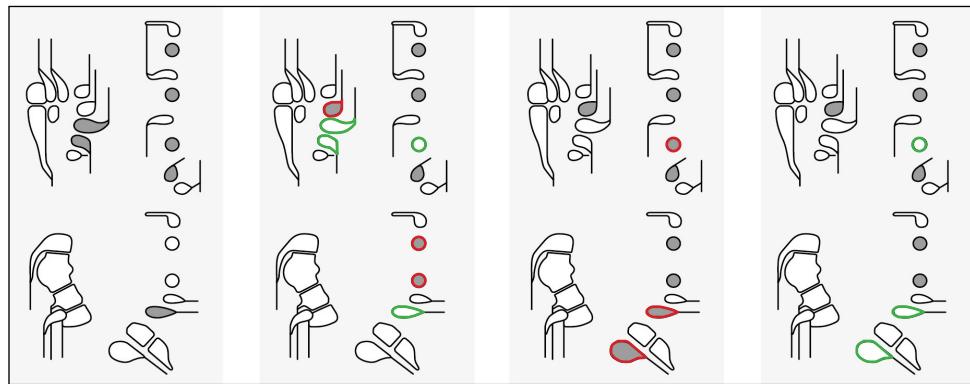




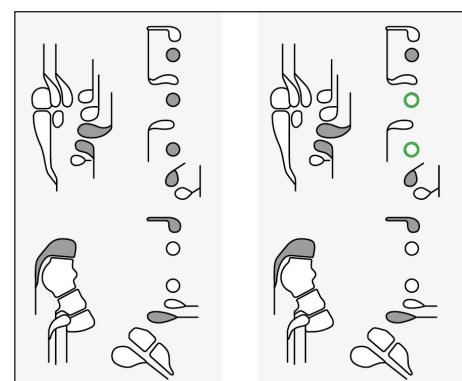
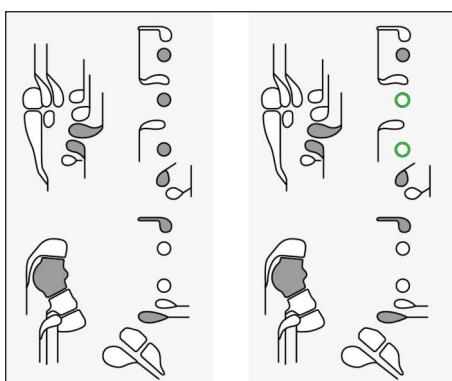
Afinación baja

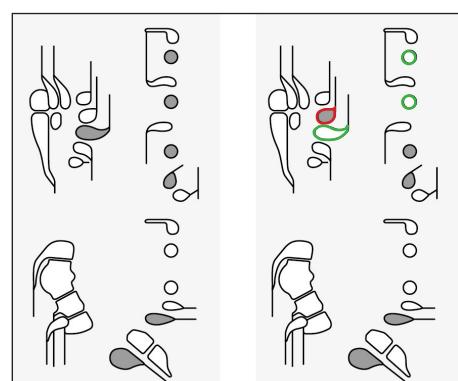
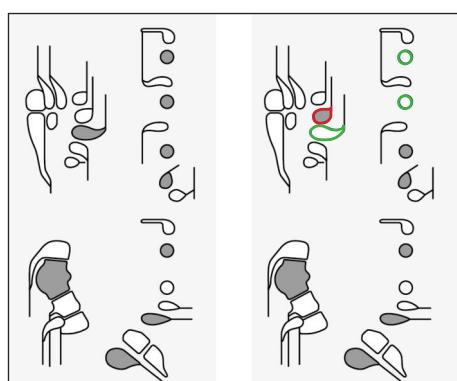
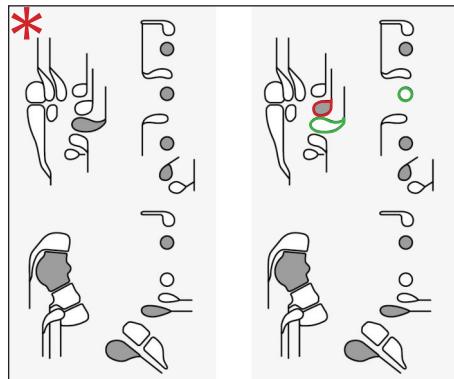


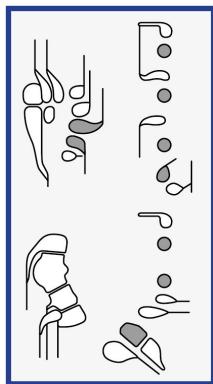




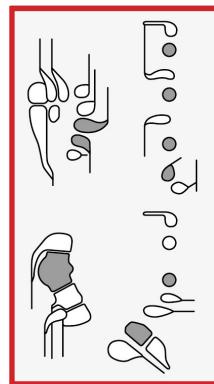
Afinación baja



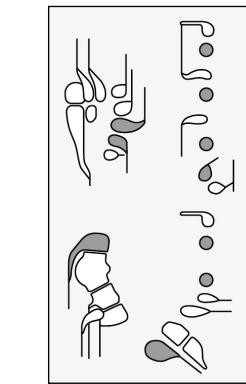
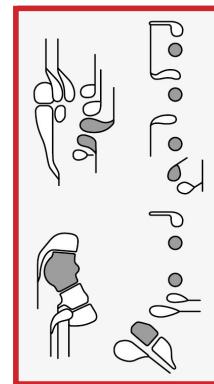




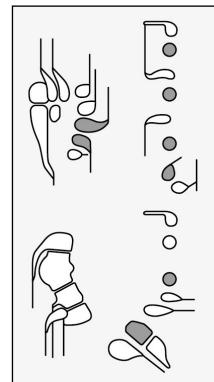
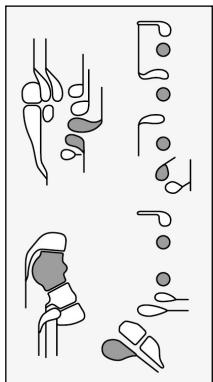
Básica



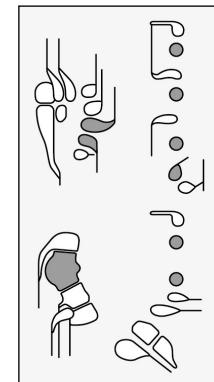
Avanzada / Técnica
PAP: *sf, accent*



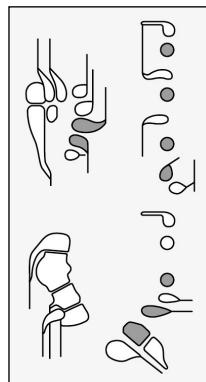
Básica / Técnica
PAP: Trino desde La₄



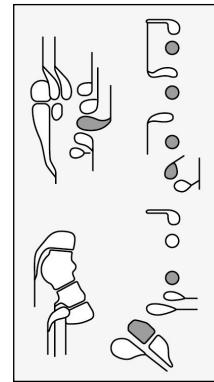
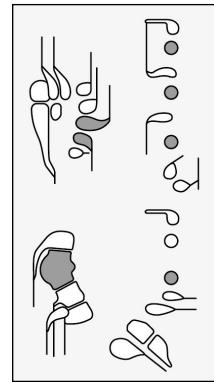
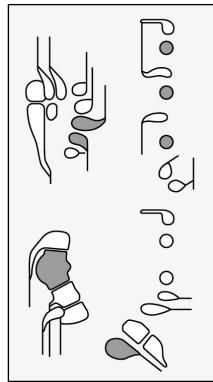
Básica / Muda
PAP: Trino a Do₄

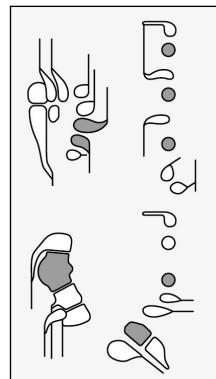


Avanzada / Técnica
PAP: Trino desde Lab₃
Trino a Si₃

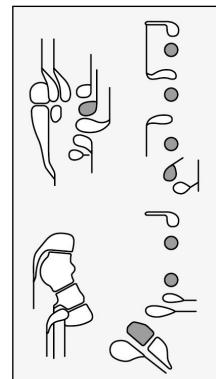


Avanzada / Técnica
PAP: Trino desde Lab₃
Afinación baja

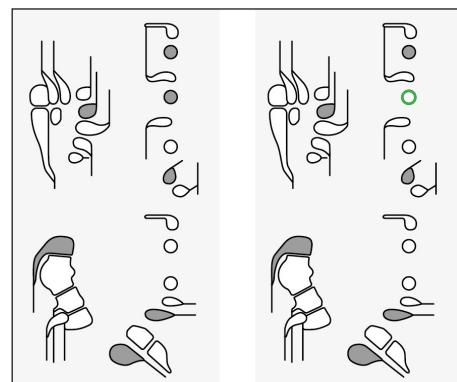
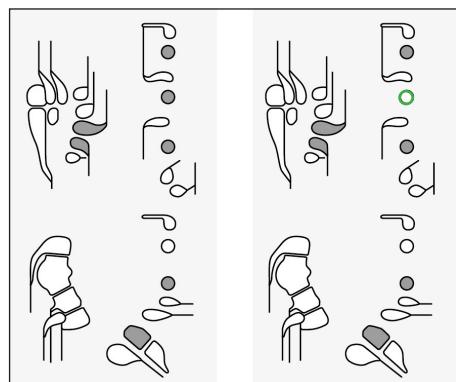
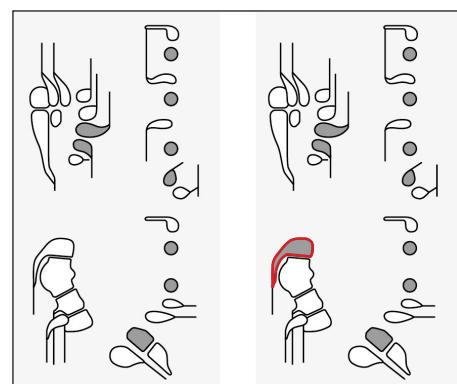
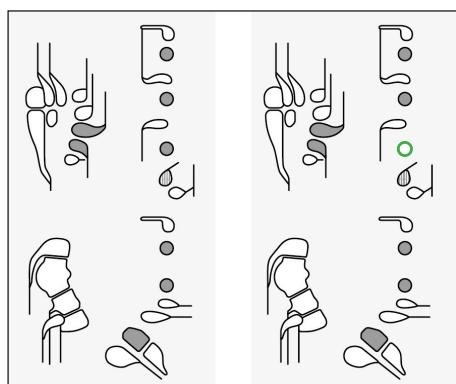
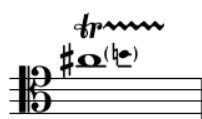


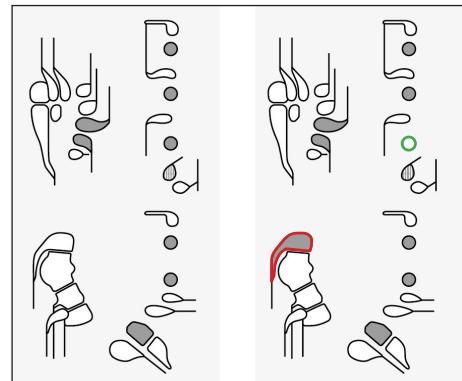
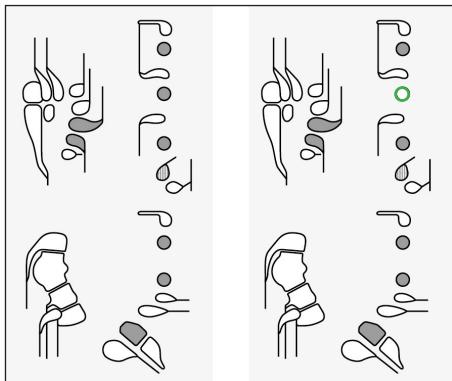
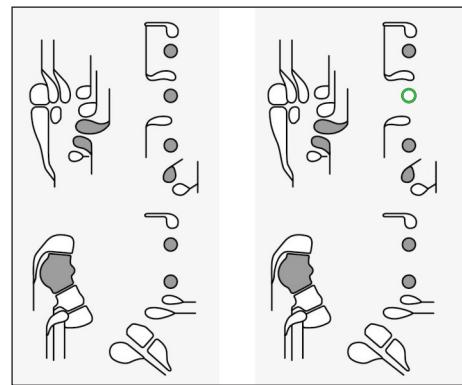
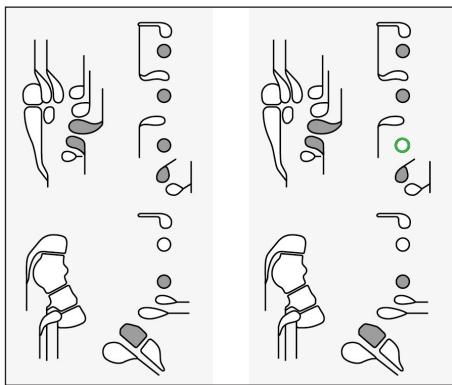
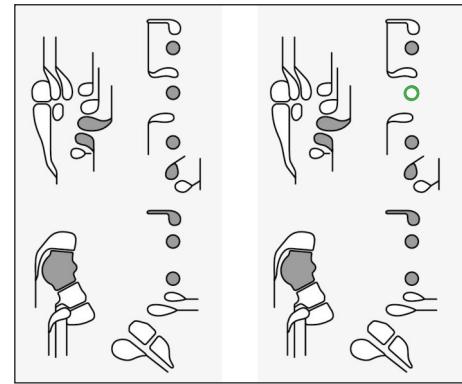
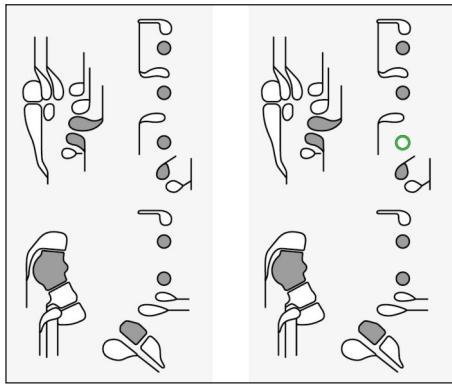


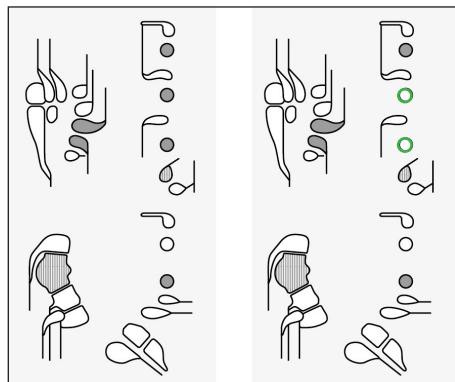
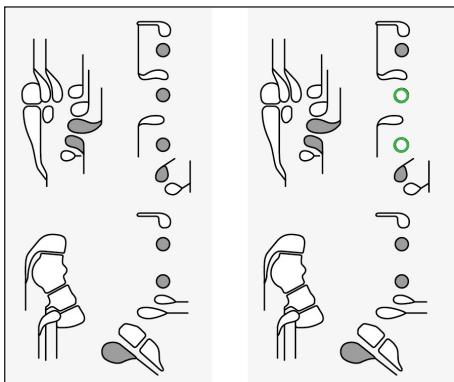
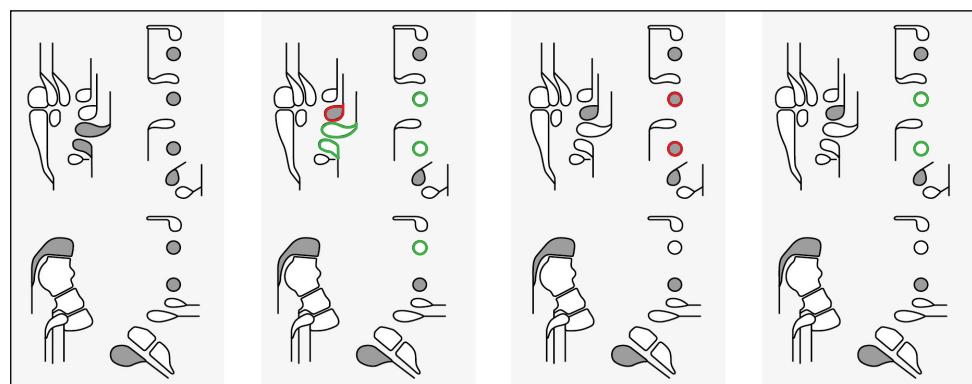
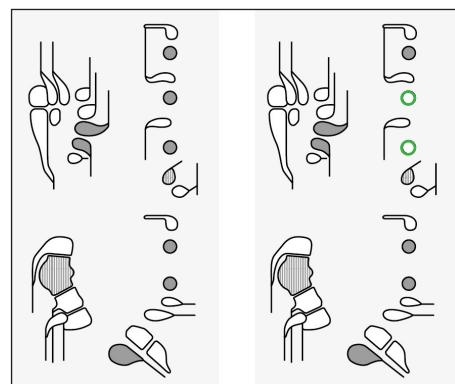
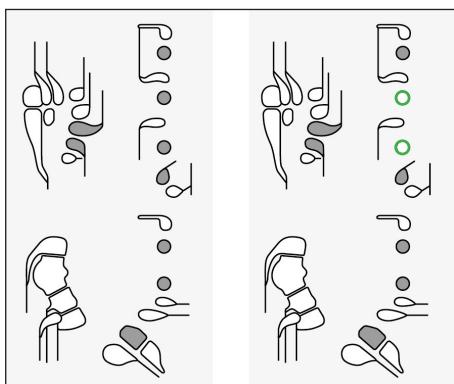
Afinación baja

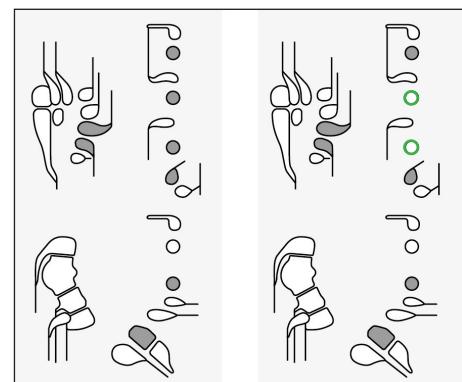
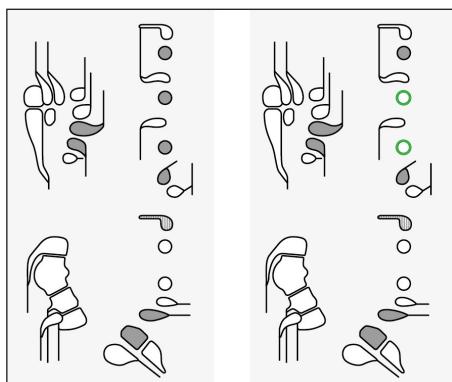
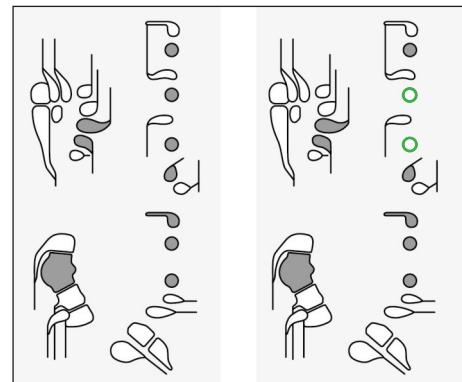
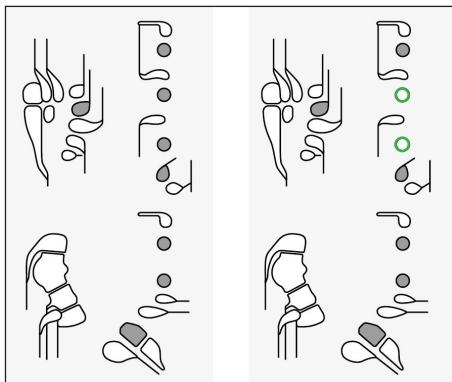
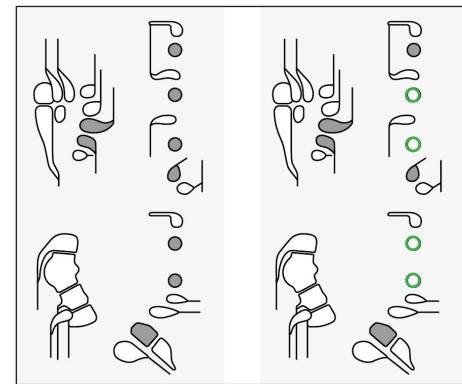
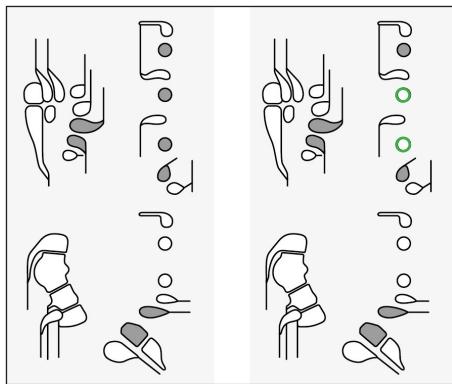


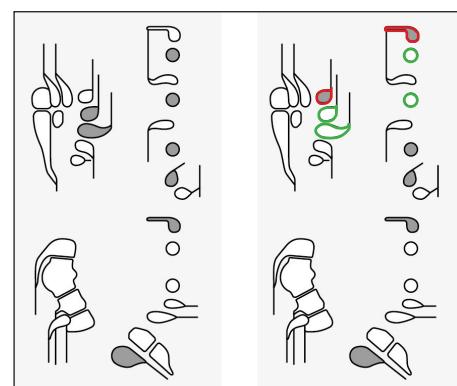
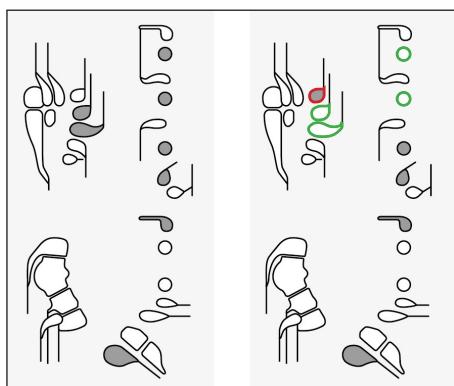
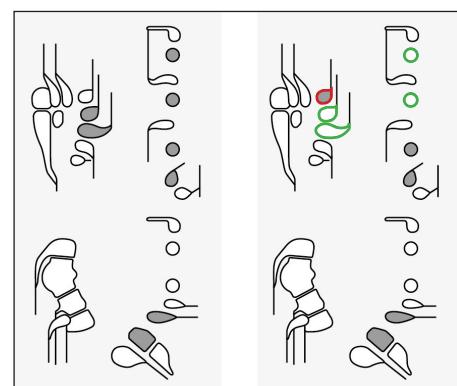
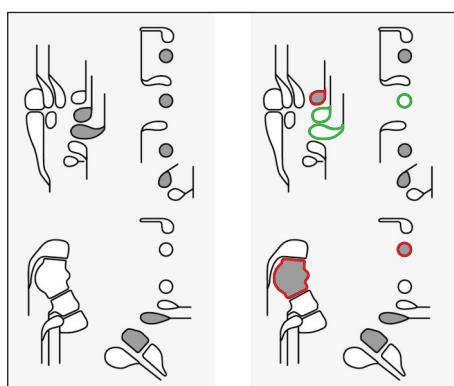
Avanzada / Técnica
PAP: Trino a Do₄

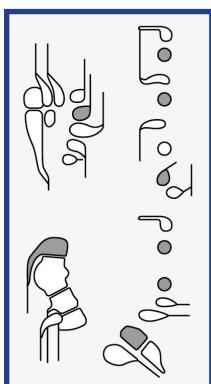
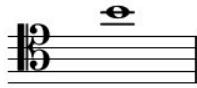




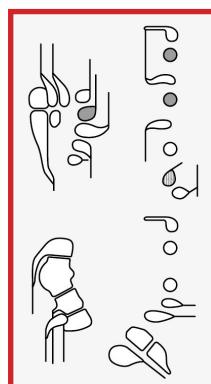




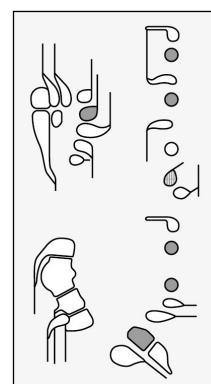
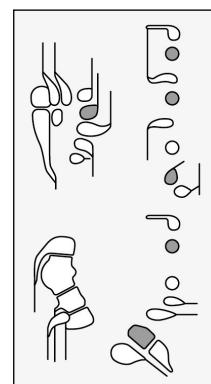




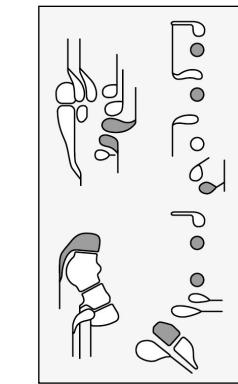
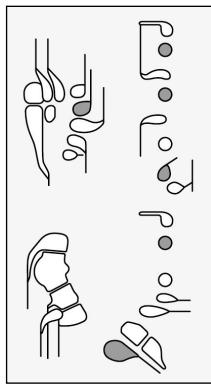
Básica



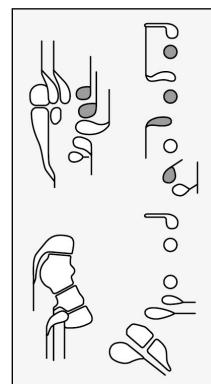
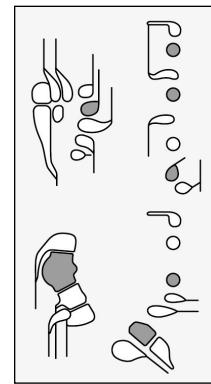
Avanzada / Técnica
PAP: Trino a Do₄



Básica / Muda
Afinación baja

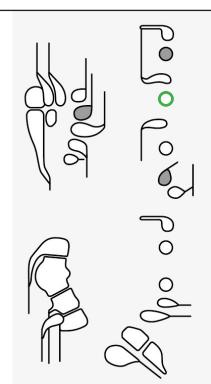
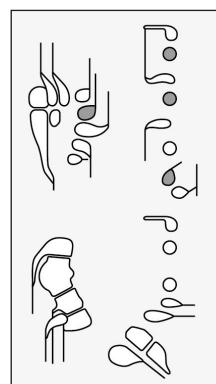
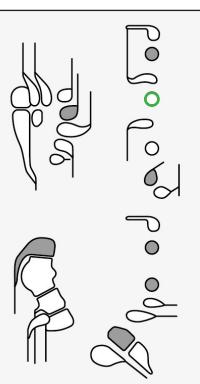
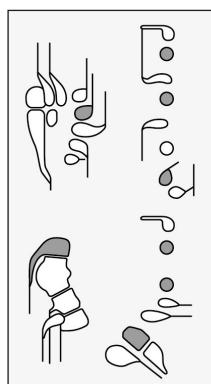
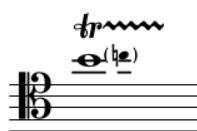


Avanzada / Técnica
PAP: Trino desde La#₃

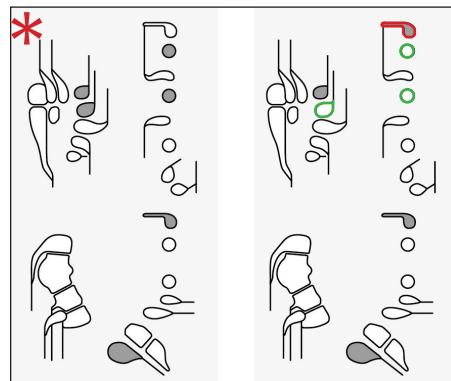
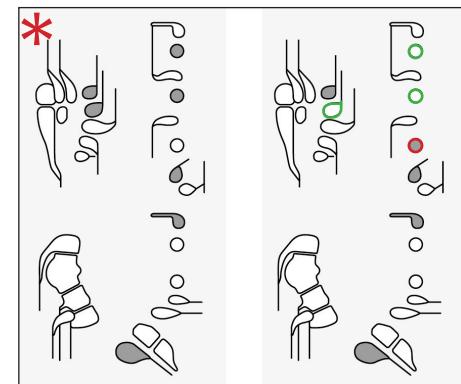
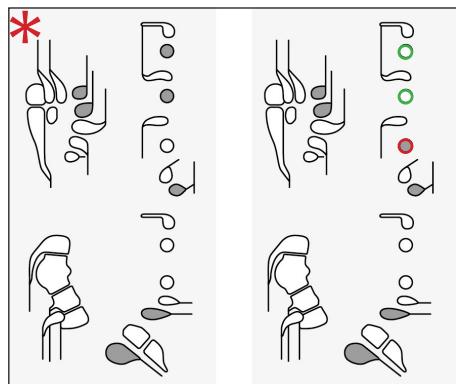


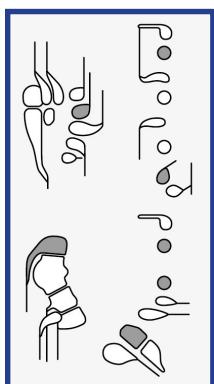
Avanzada / Resonancia
Afinación baja

Avanzada / Técnica
PAP: Trino a Do#₄

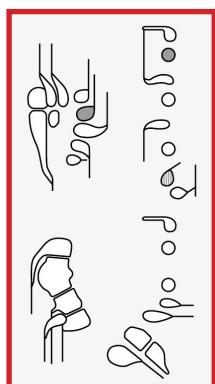




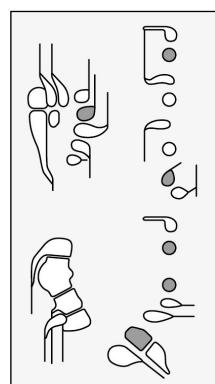




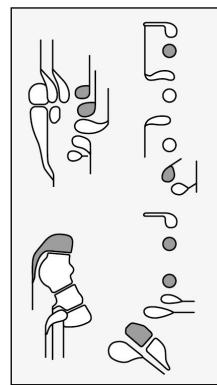
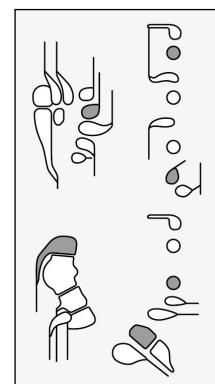
Básica



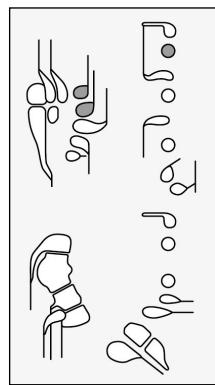
Avanzada / Técnica



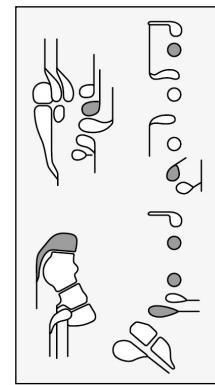
Avanzada / Muda
Afinación baja



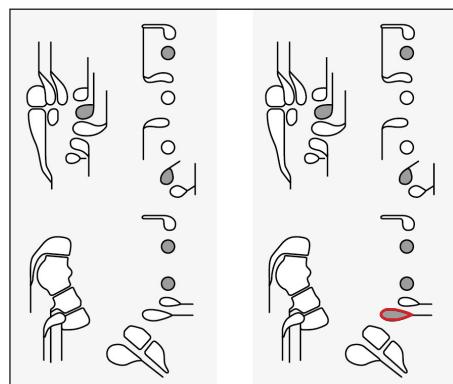
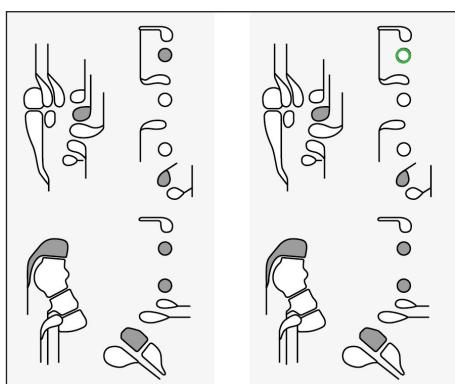
Afinación alta

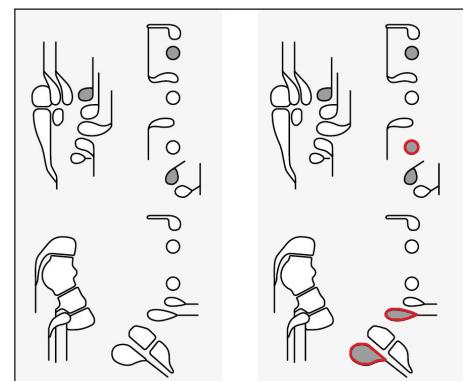
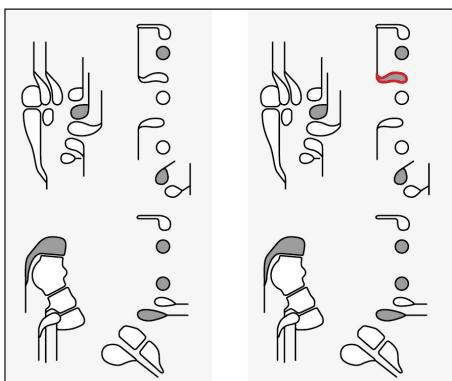
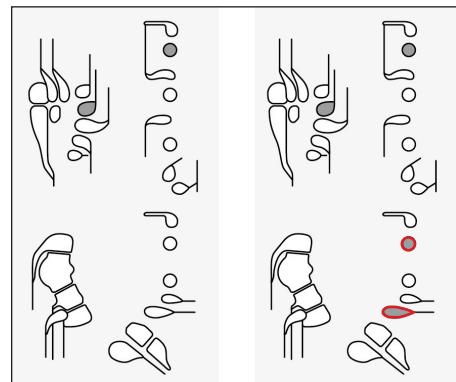
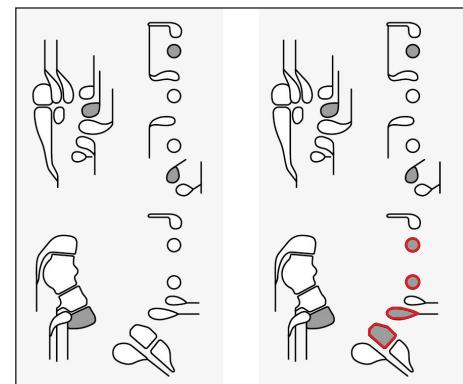
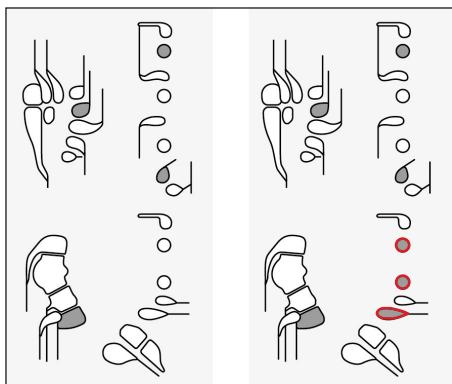


Avanzada / Muda
Afinación alta

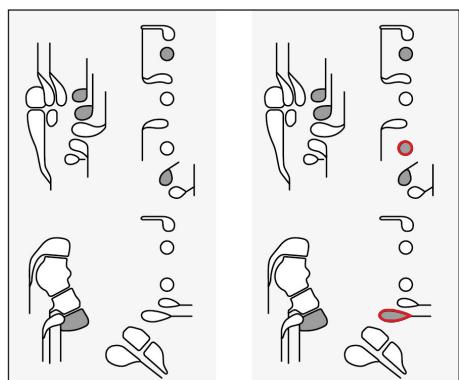
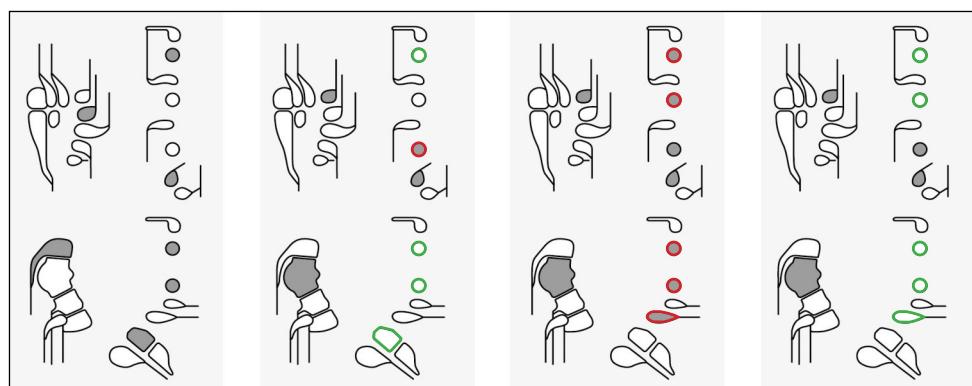


Avanzada / Técnica
PAP: Trino a Re₄

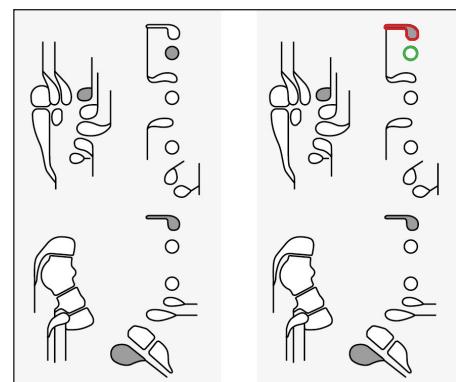
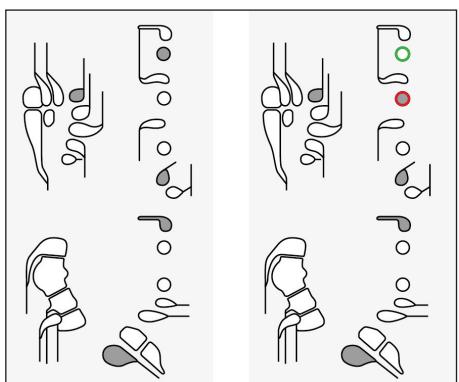
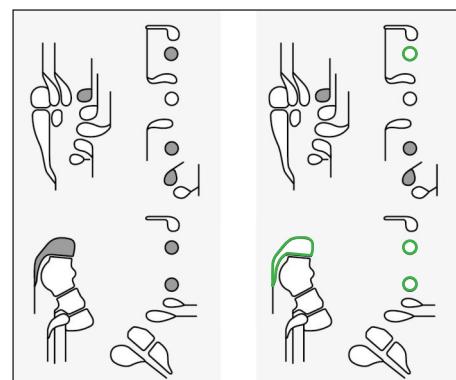


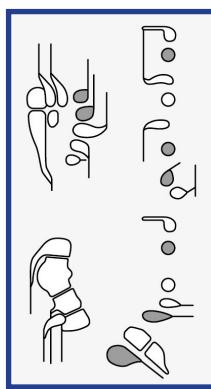


Afinación baja

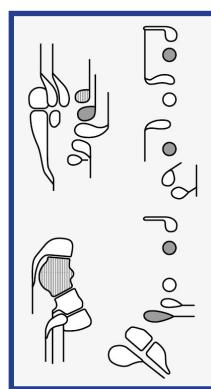


Afinación baja

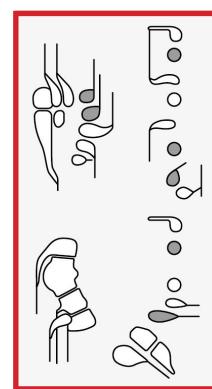




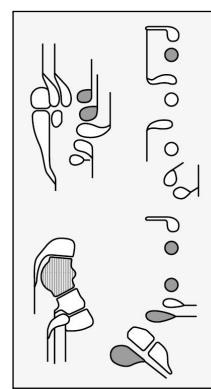
Básica / Técnica
PAP: Trino a Re₄
Trino a Re#₄



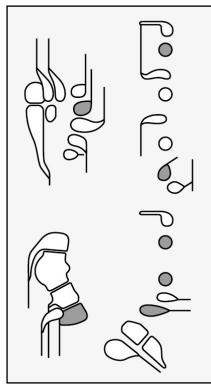
Básica / Resonancia



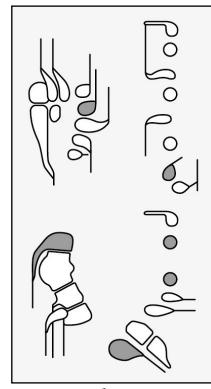
Básica / Técnica



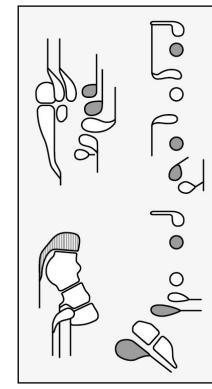
Básica / Resonancia
PAP: Trino a Re₄
Trino a Re#₄



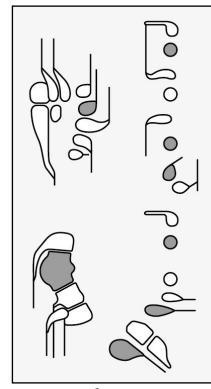
Avanzada / Técnica



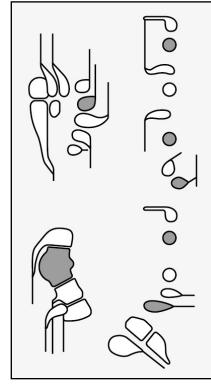
Avanzada / Técnica



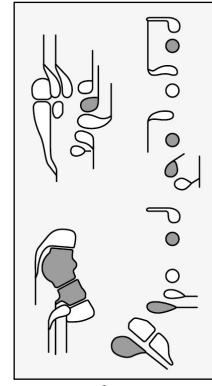
Avanzada / Muda



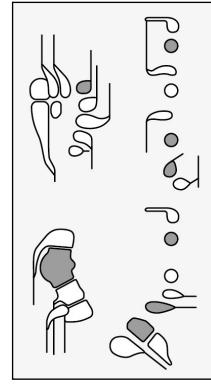
Avanzada / Técnica
PAP: Trino a Re₄
Trino a Re#₄



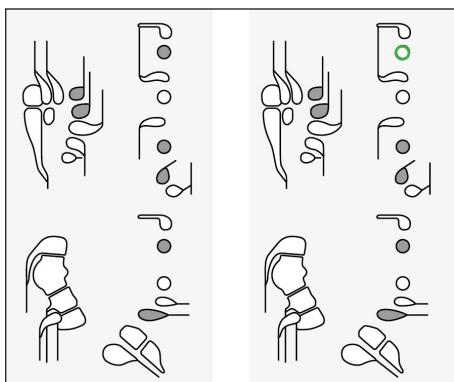
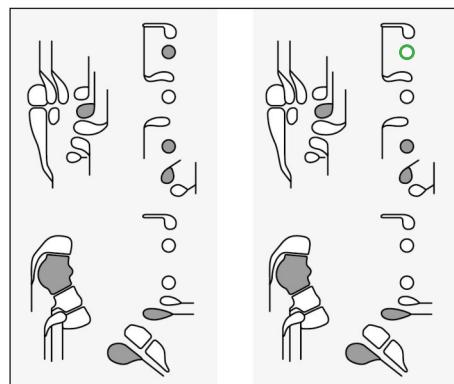
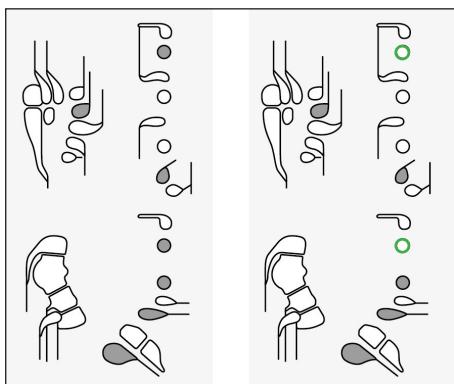
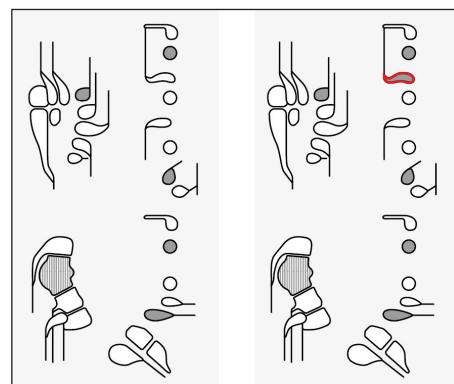
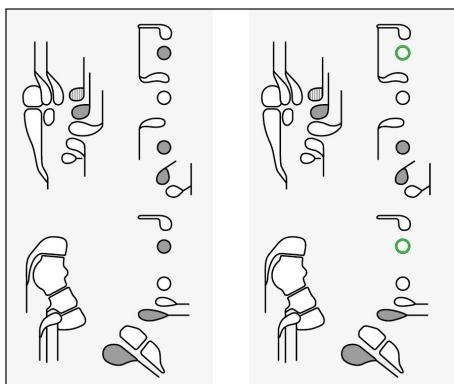
Avanzada / Resonancia
Afinación baja



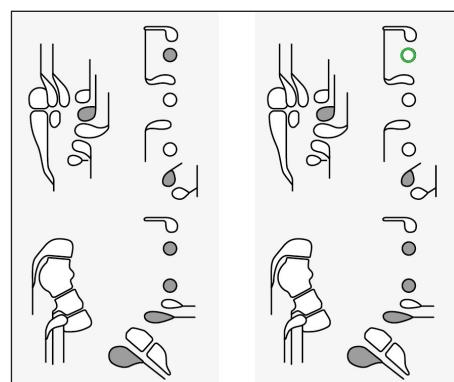
Avanzada / Técnica



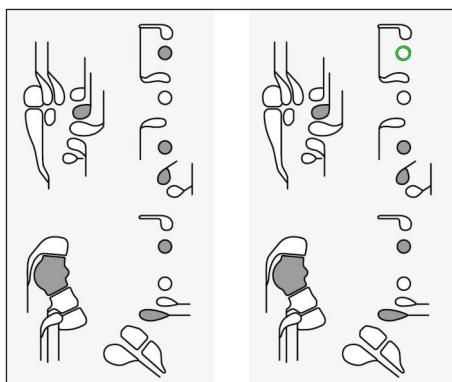
Avanzada / Técnica
Afinación baja



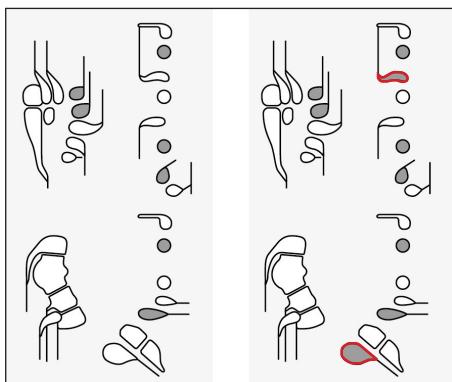
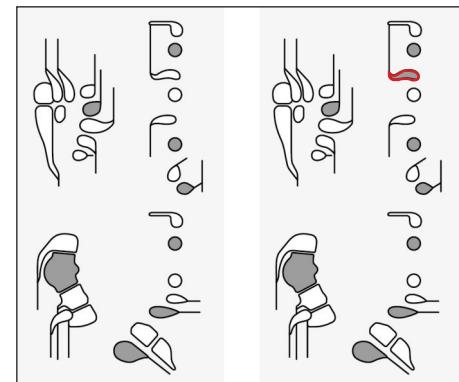
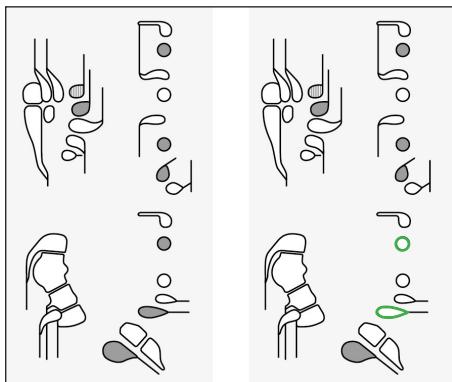
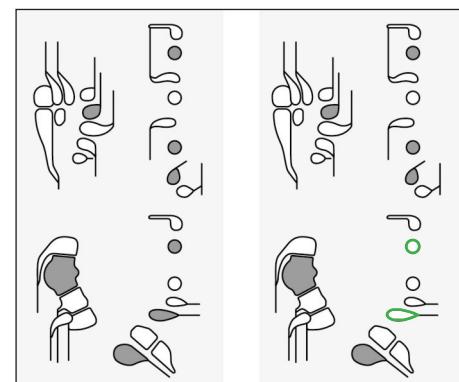
Afinación baja



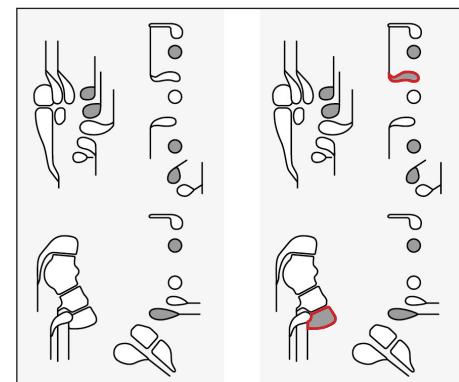
Afinación baja



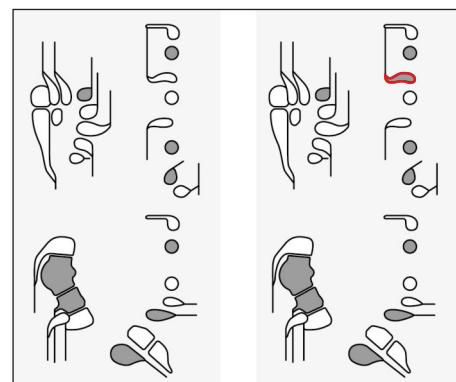
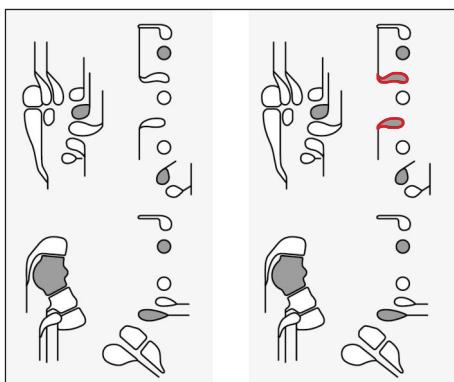
Afinación baja



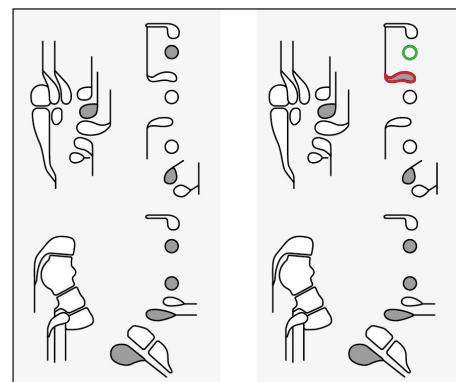
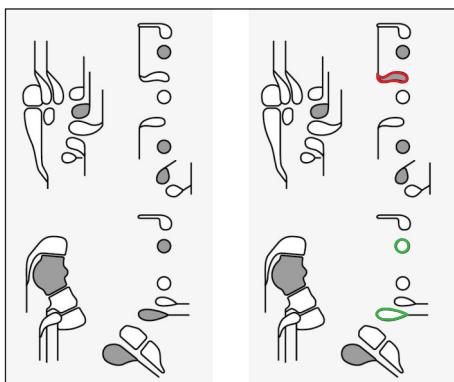
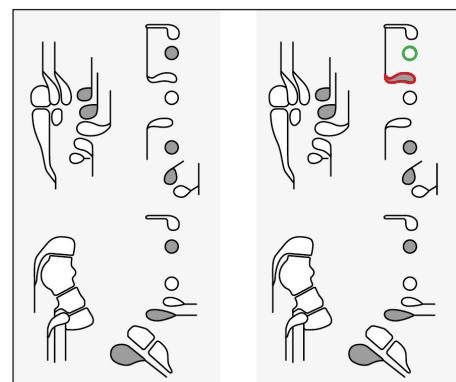
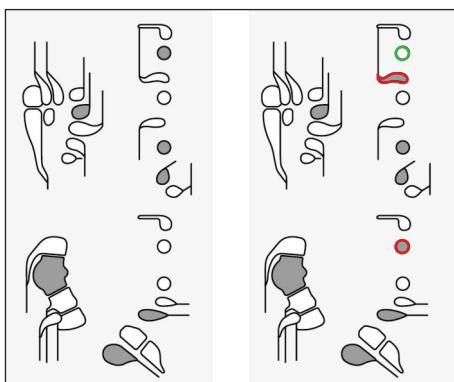
Afinación alta

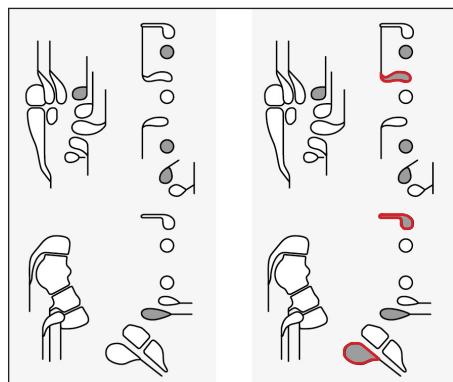
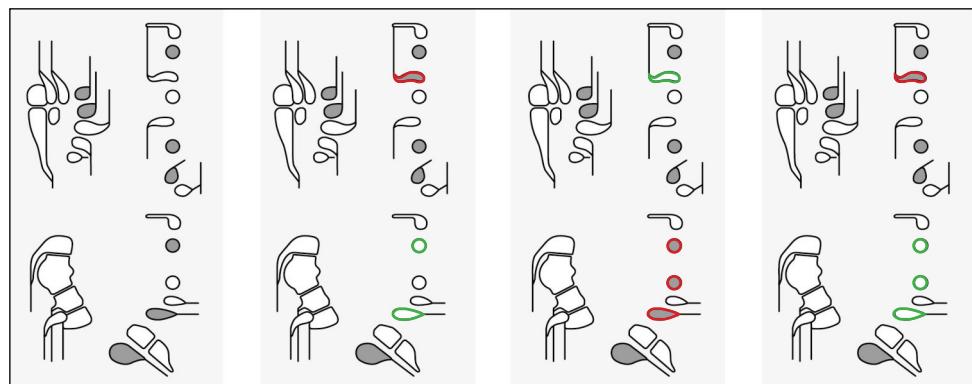
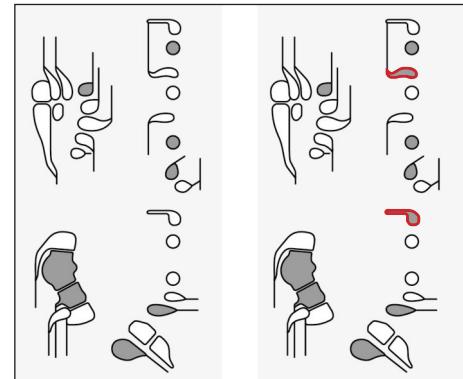
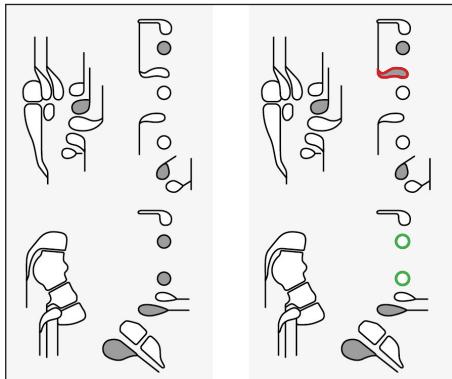


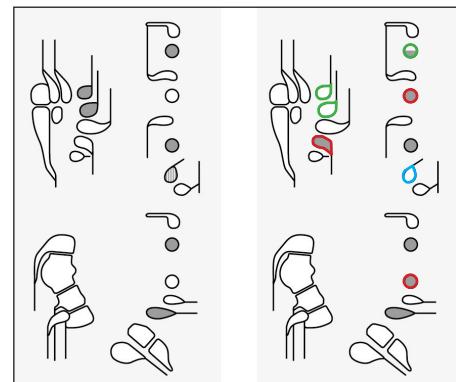
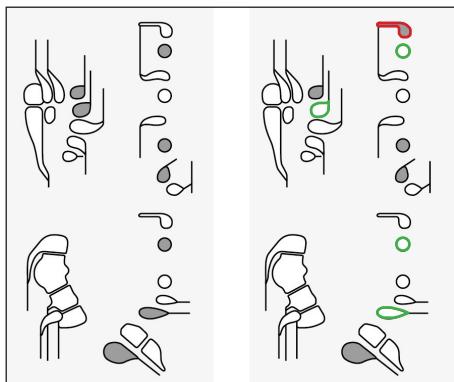
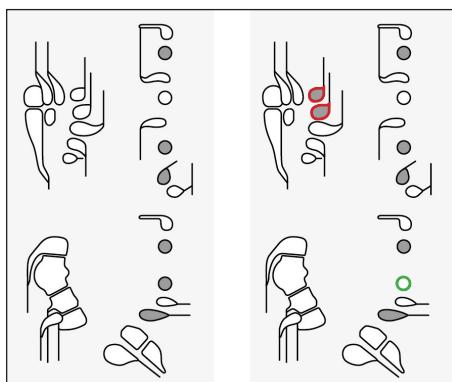
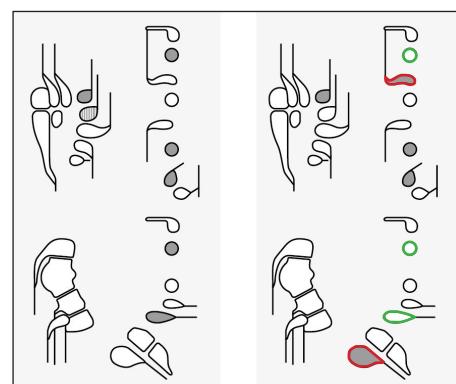
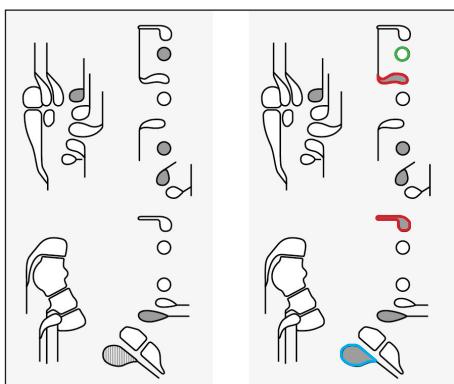
Afinación alta

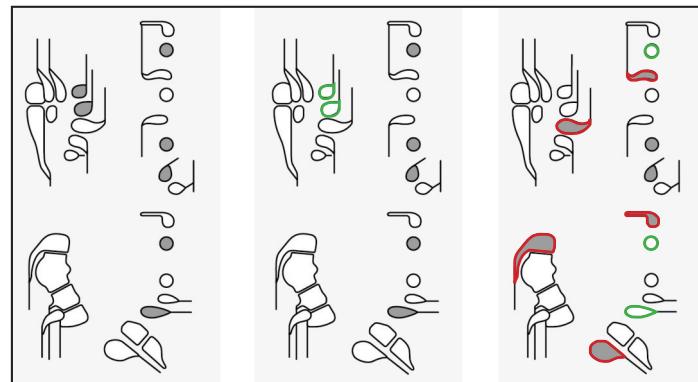
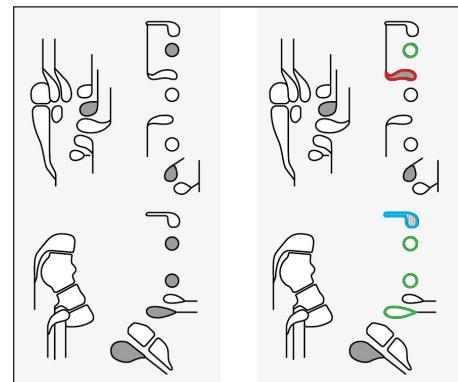
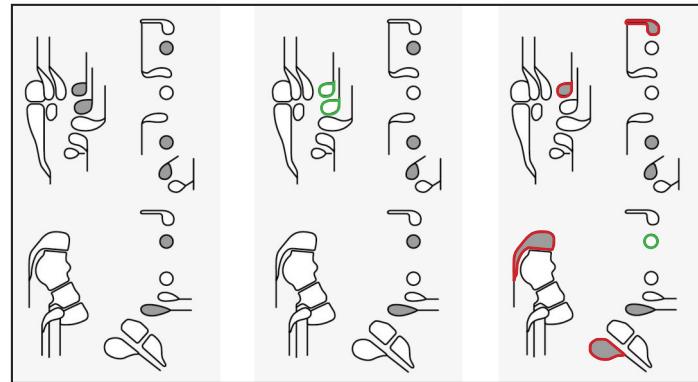


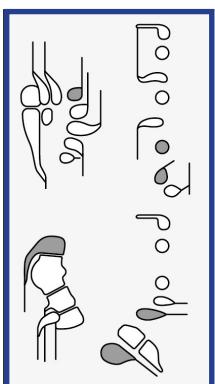
Afinación alta



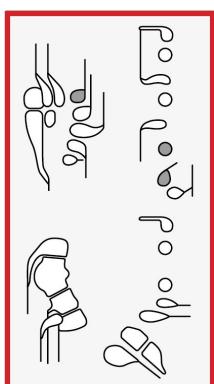




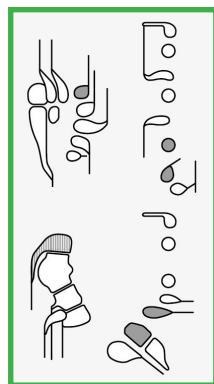




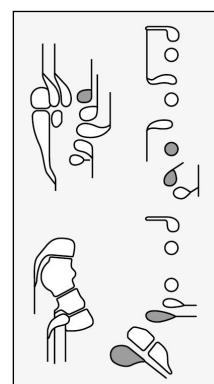
Básica



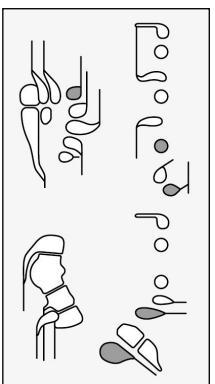
Básica / Técnica



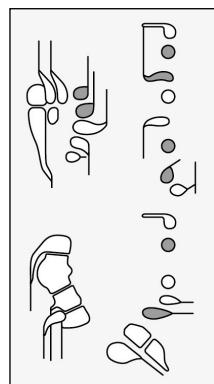
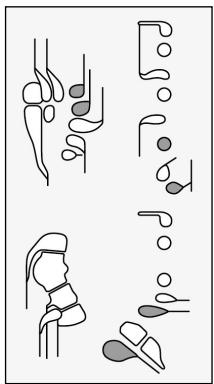
Básica / Muda



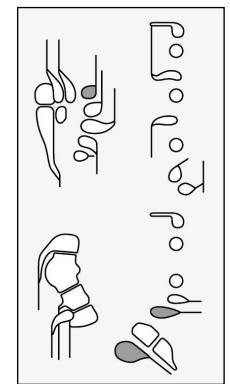
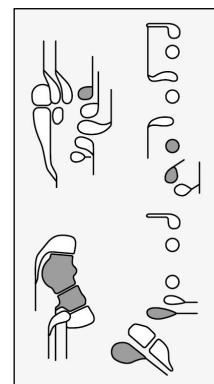
Básica / Técnica
PAP: Trino desde Do#₄



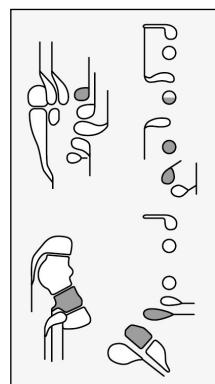
Avanzada / Resonancia



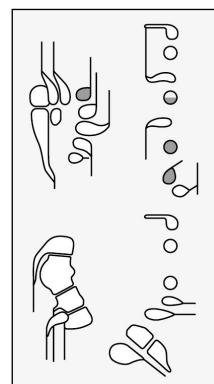
Avanzada / Técnica
PAP: Trino desde Do#₄

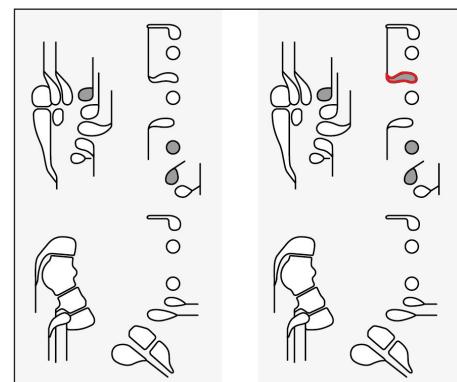
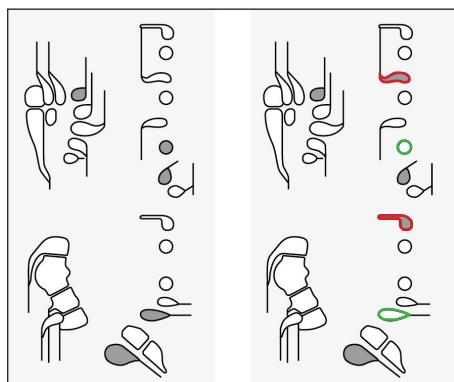
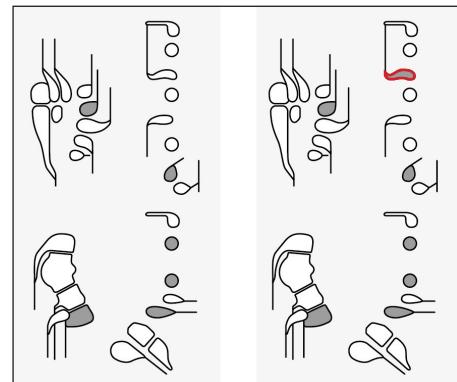
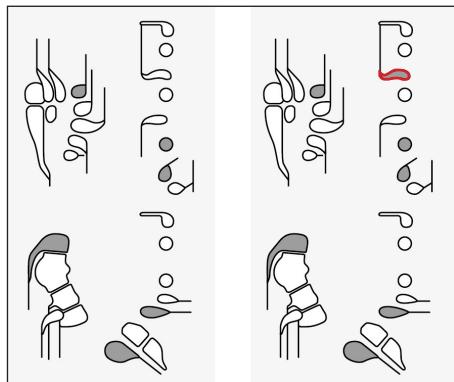
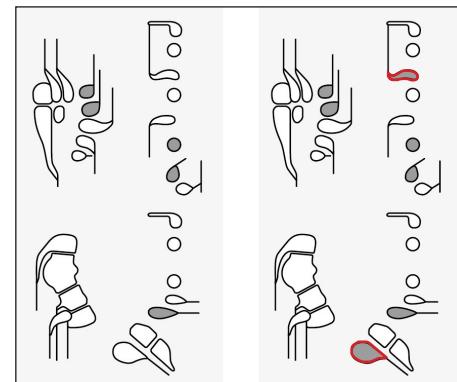
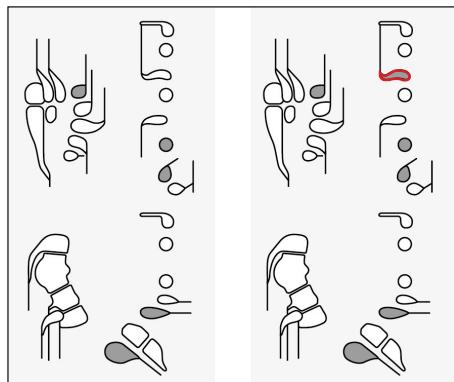


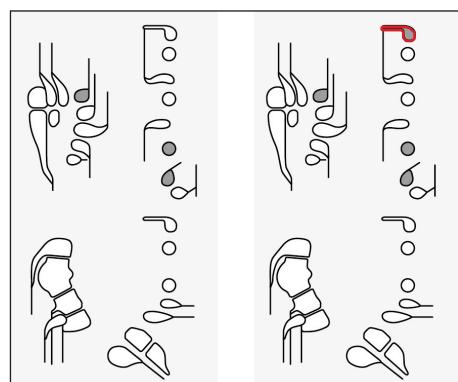
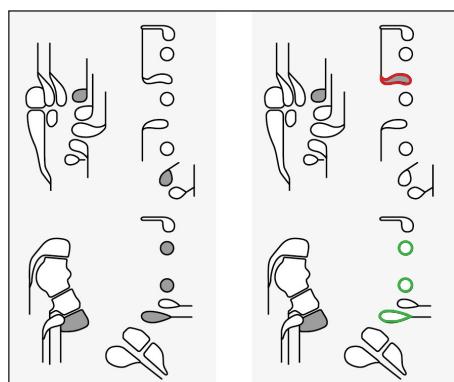
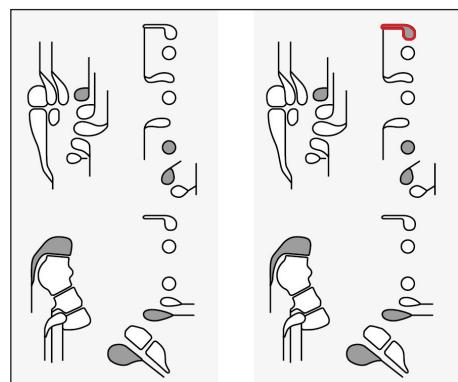
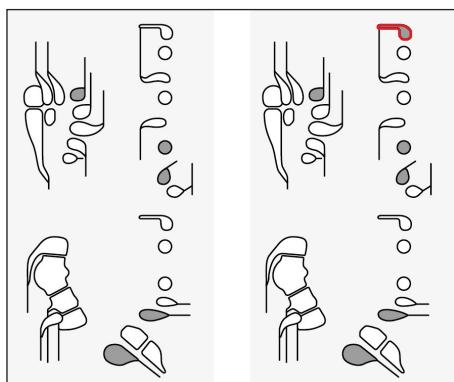
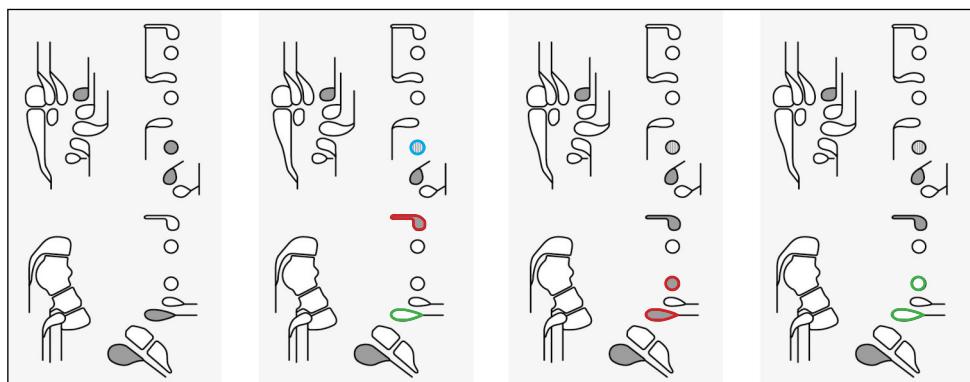
Avanzada / Técnica



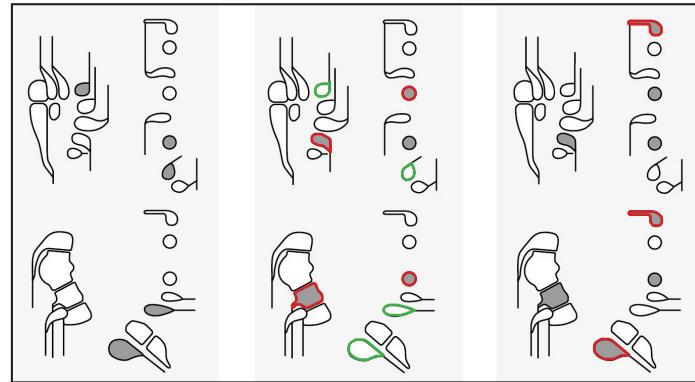
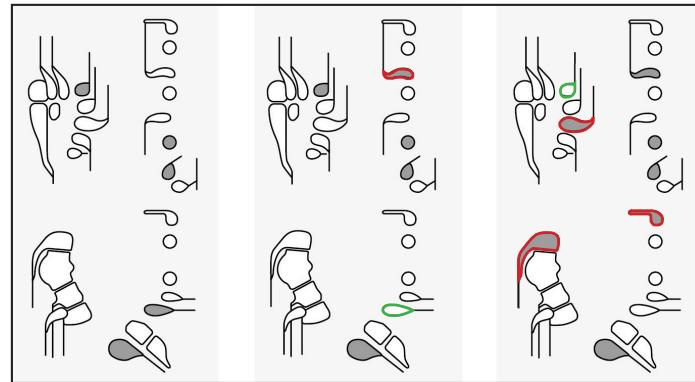
Avanzada / Muda

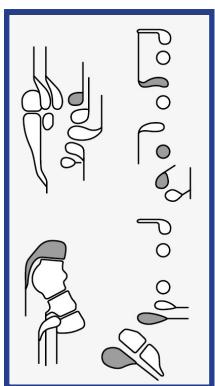




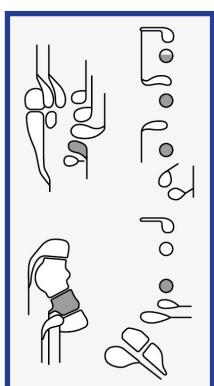


Afinación baja

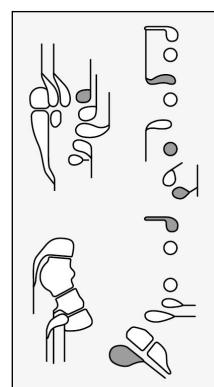
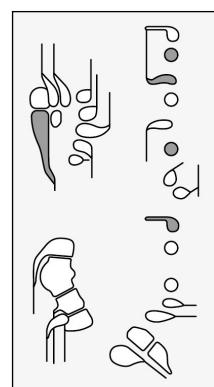
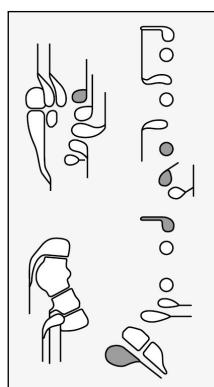
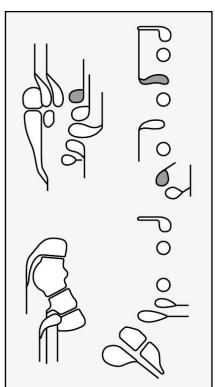
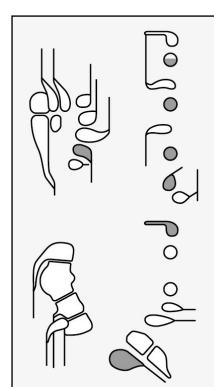
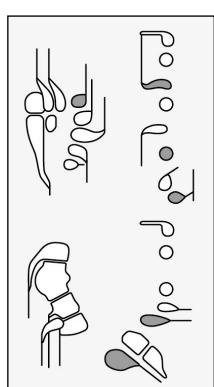
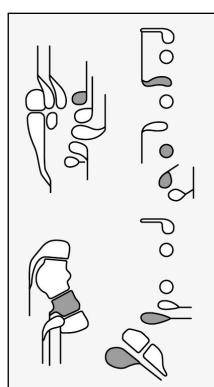
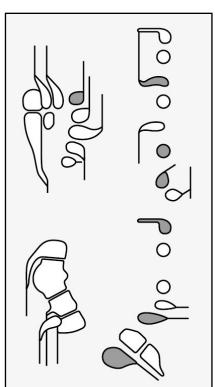
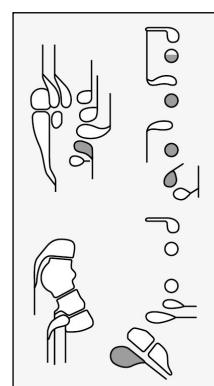
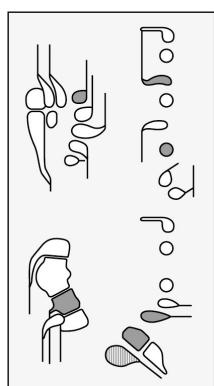


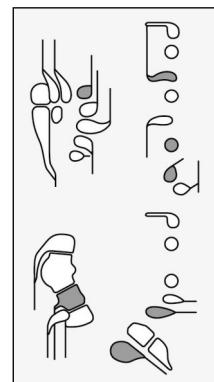
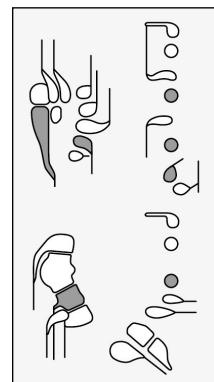
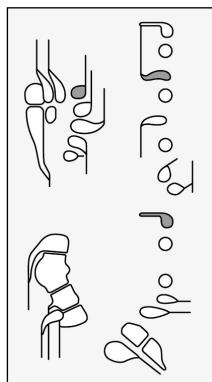
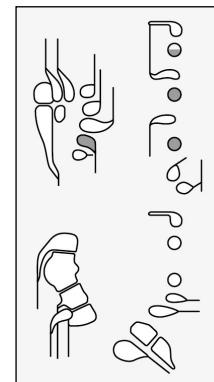
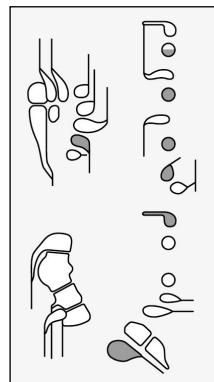
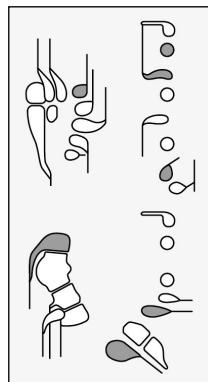
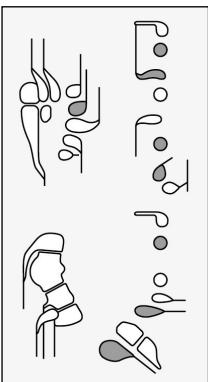
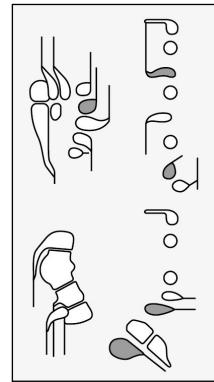
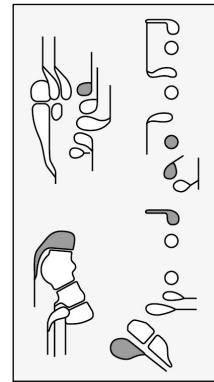
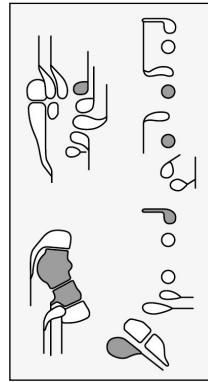
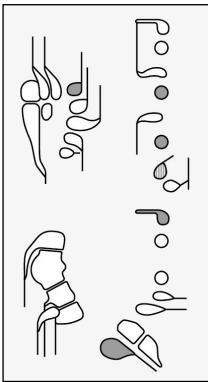


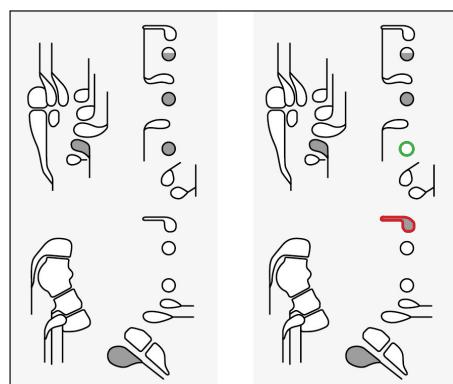
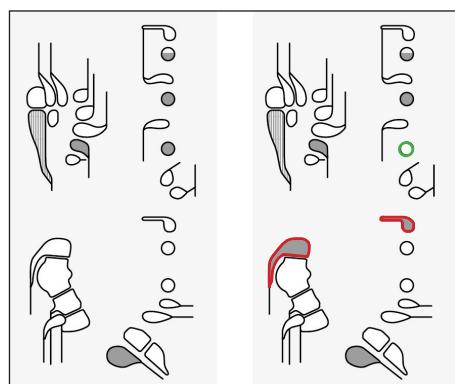
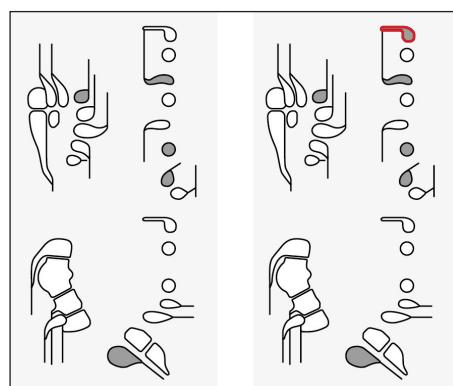
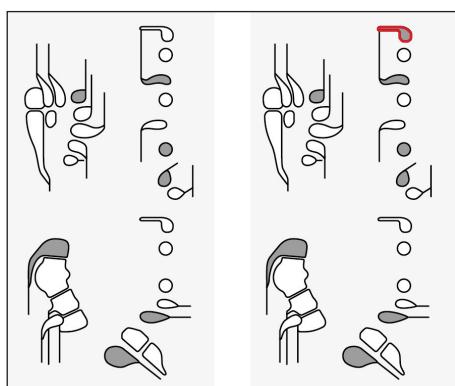
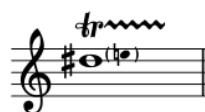
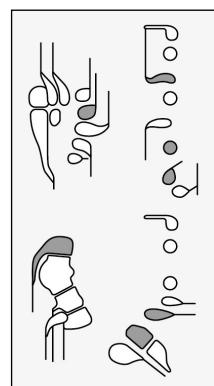
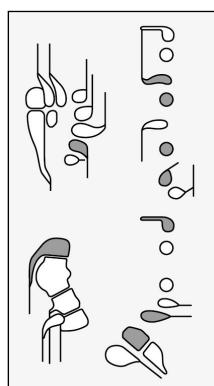
Básica

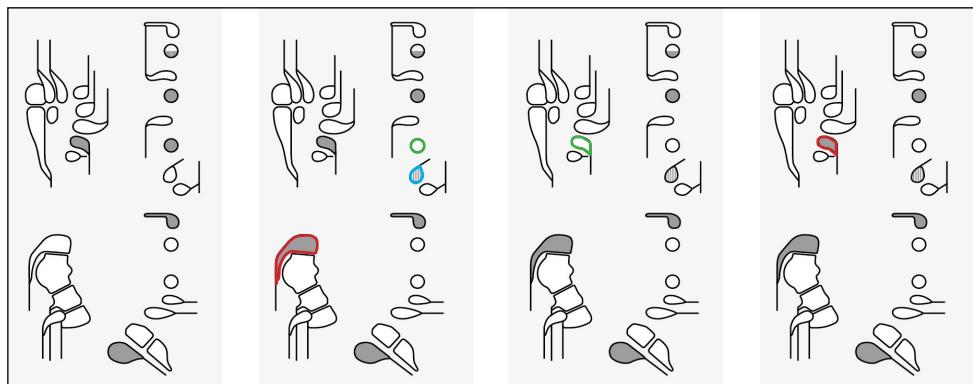
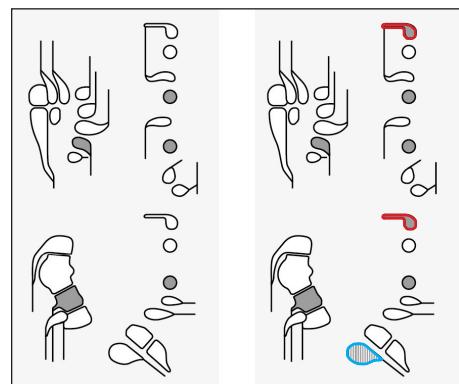
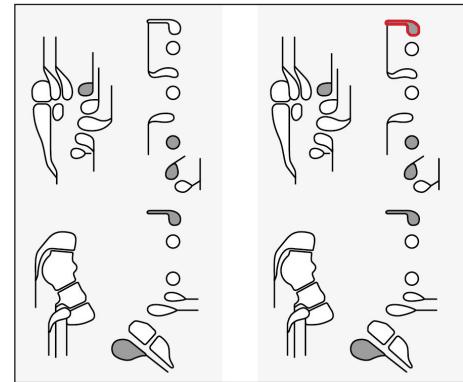
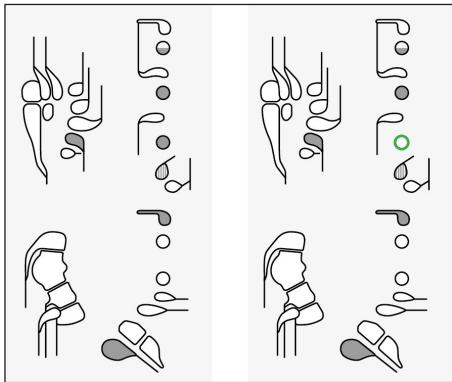


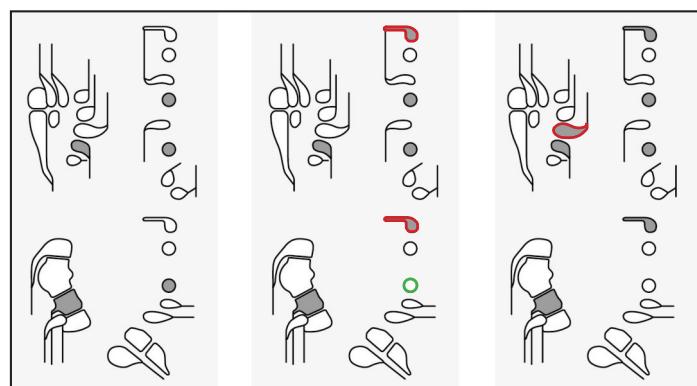
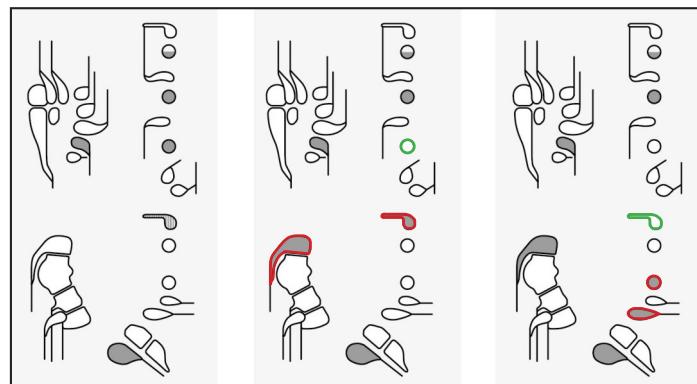
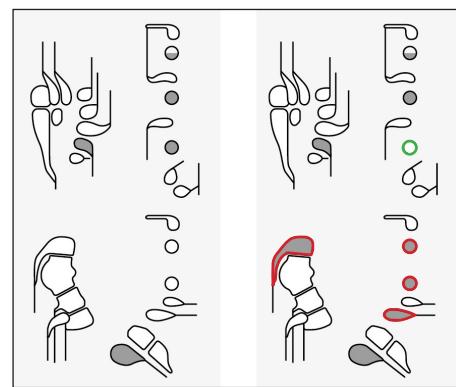
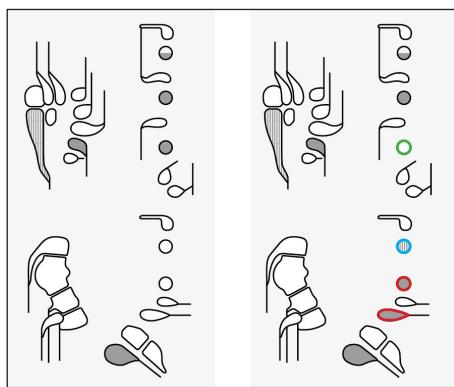
Básica / Técnica
PAP: Ataque directo

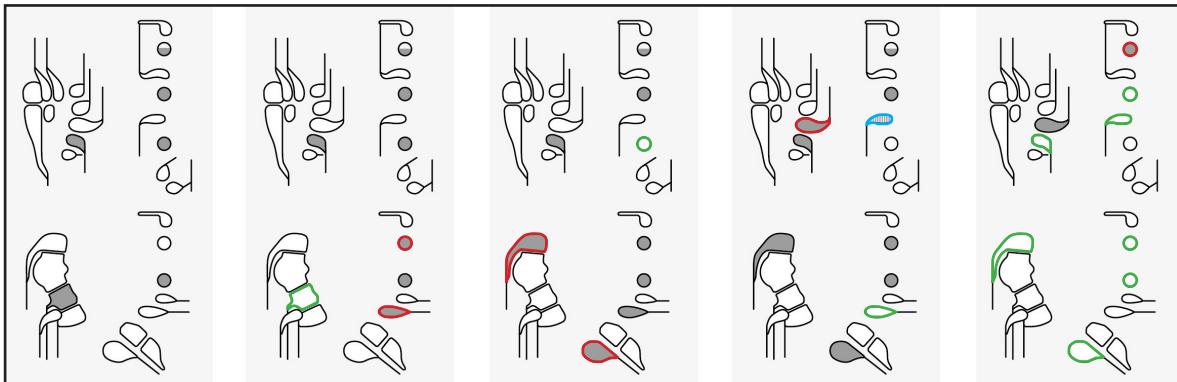


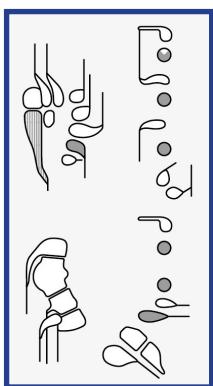




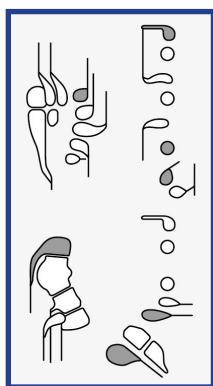




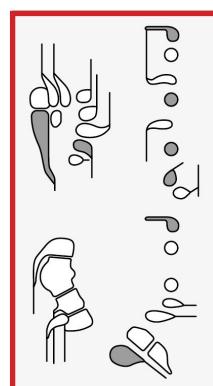




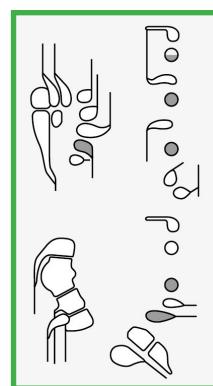
Básica



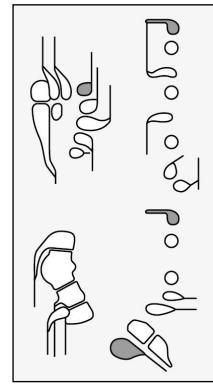
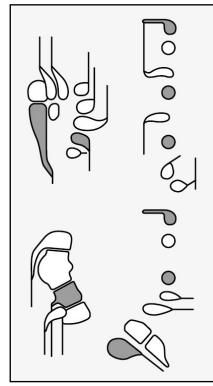
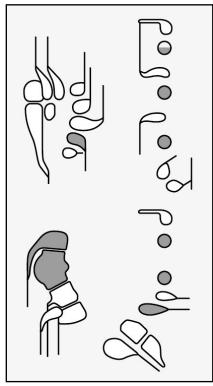
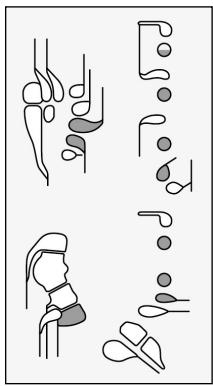
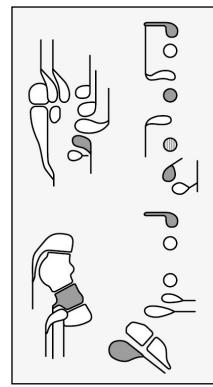
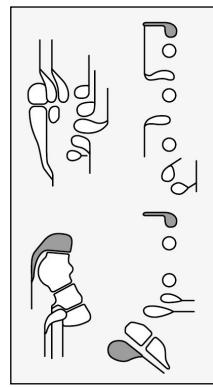
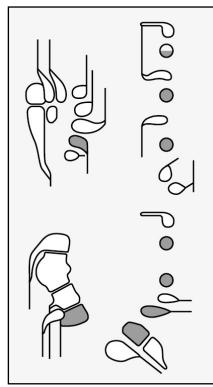
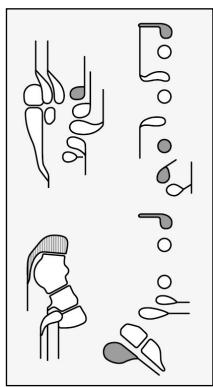
Básica

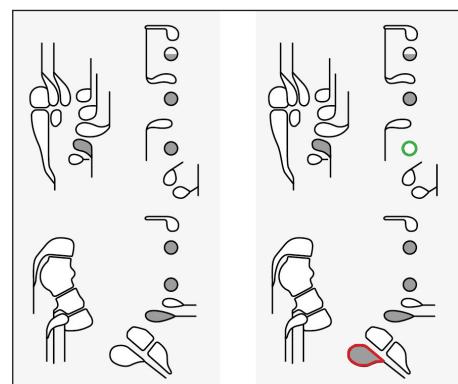
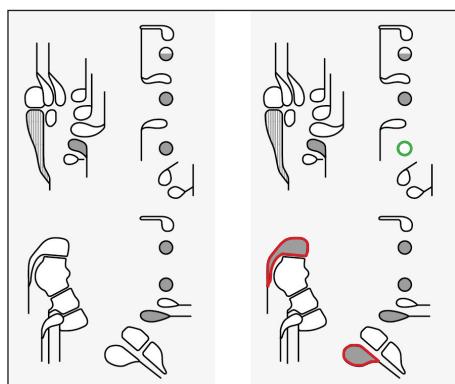
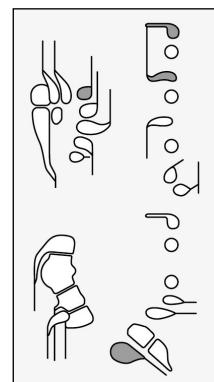
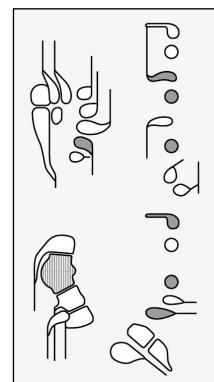
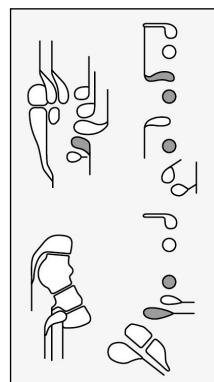
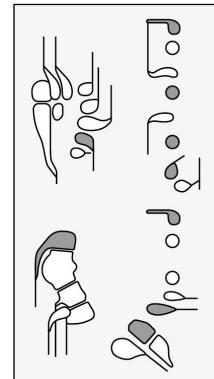
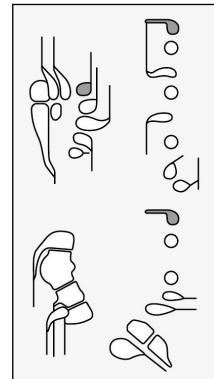
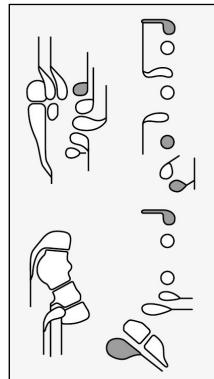


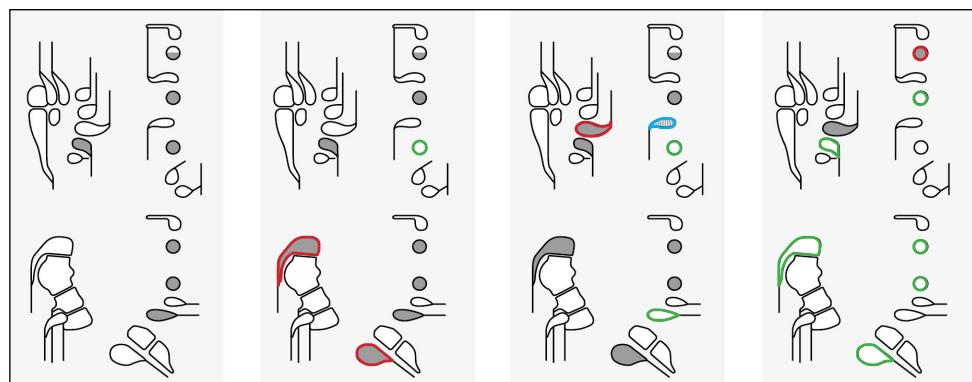
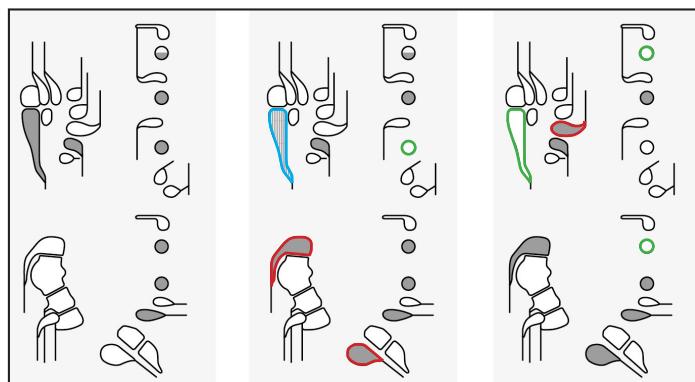
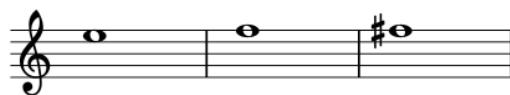
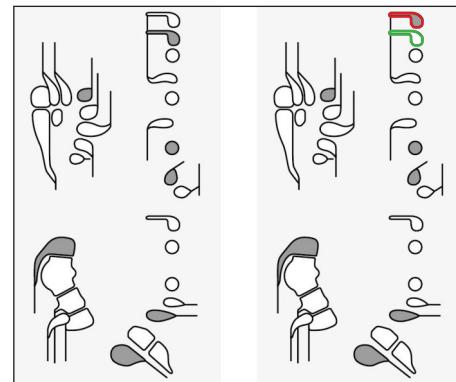
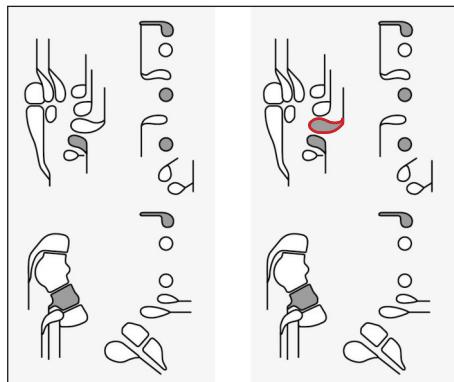
Avanzada / Resonancia
PAP: Ataque directo

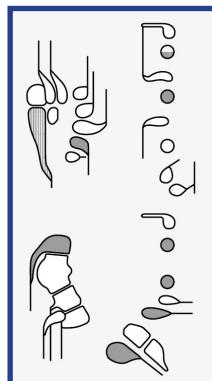
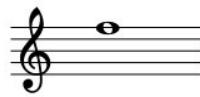


Avanzada / Técnica

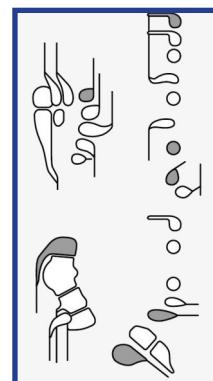




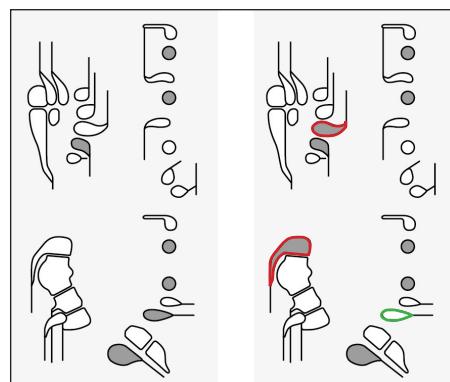
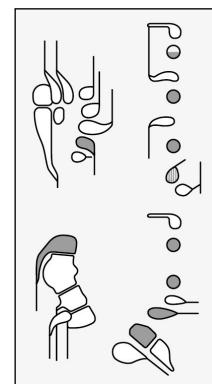
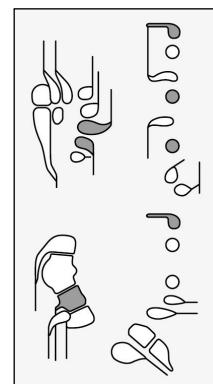
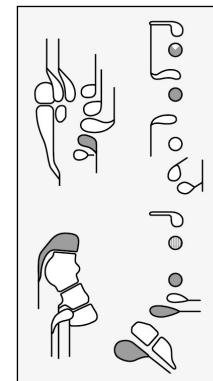


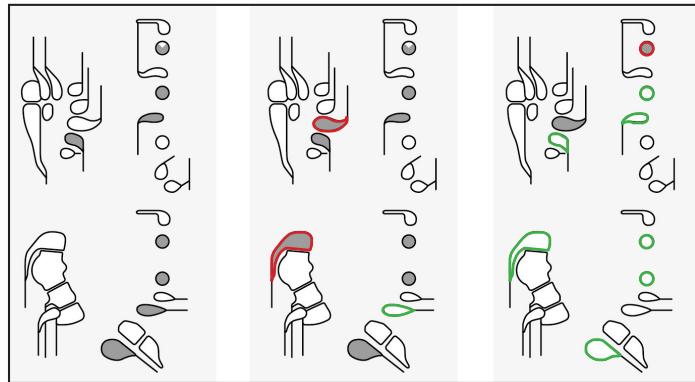


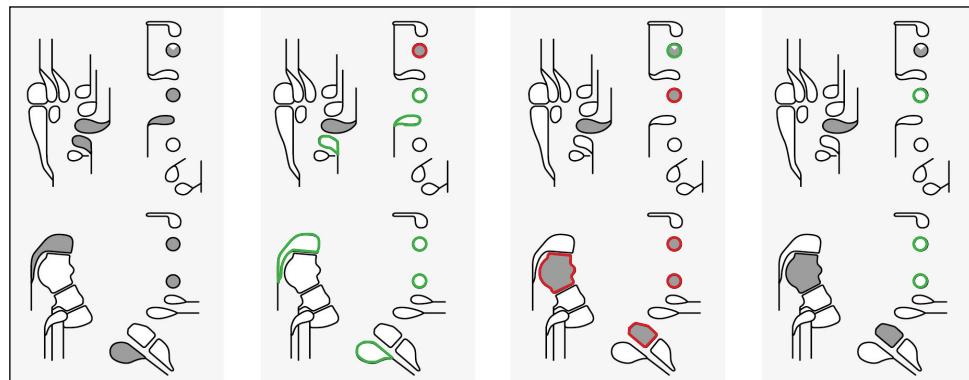
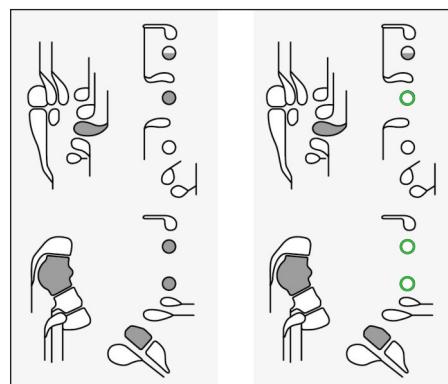
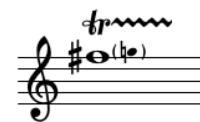
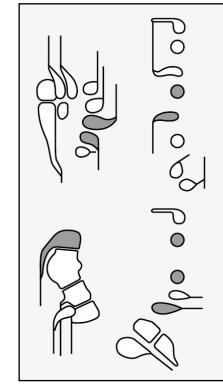
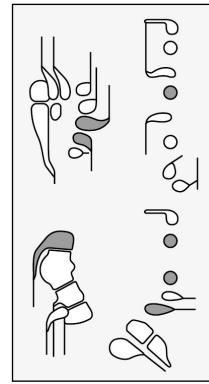
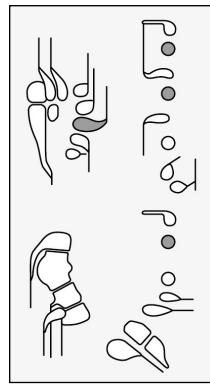
Básica

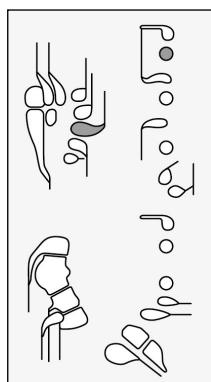


Básica

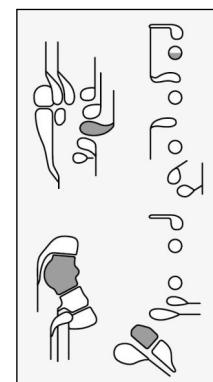
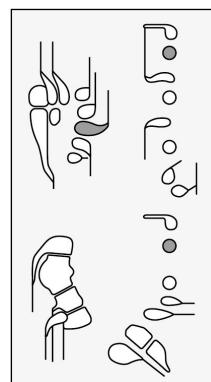




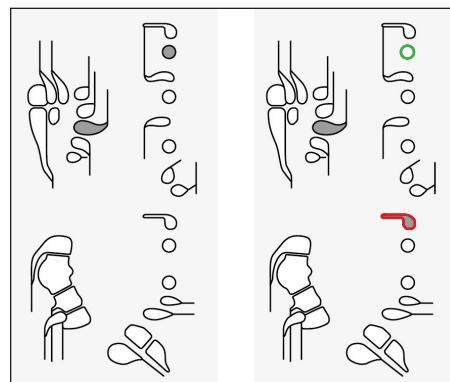




Básica



Avanzada / Técnica
PAP: Trino desde Fa#₄



PROUESTA DE APLICACIÓN PRÁCTICA

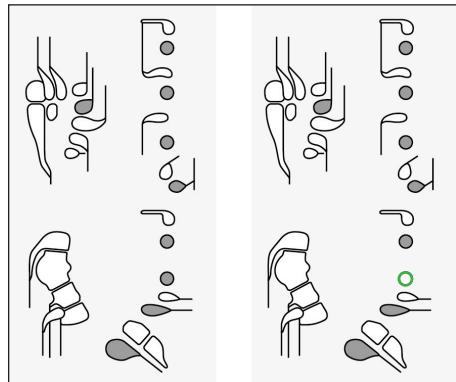
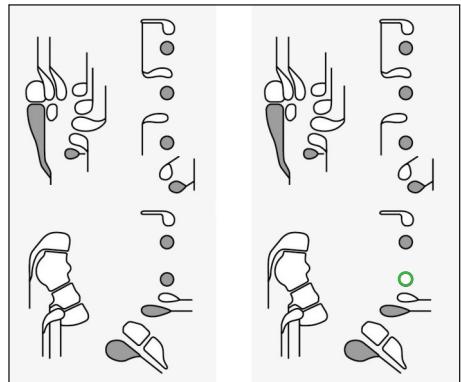
PROPOSAL FOR APPLICATION IN PRACTICE



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

Musical score for Bassoon II, measures 1-5. The score shows a dynamic range from **ff** to **p** and **ff**. Fingerings are indicated by colored dots on the fingers: green on the 3rd finger of the left hand in the first measure, red on the 3rd finger of the right hand in the second measure, and red on the 3rd finger of the left hand in the third measure.

IV. ALLEGRO MOLTO (CC.1-2)

Musical score for Bassoon II, measures 1-2. The score shows a dynamic range from **p** to **tr**. Fingerings are indicated by colored dots: green on the 3rd finger of the left hand in the first measure, and green on the 3rd finger of the right hand in the second measure.



SYMPHONY N°4 OP.60
IV. ALLEGRO MA NON TROPPO (CC.184-187)
LUDWIG VAN BEETHOVEN

Solo

p dolce

p



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

HECTOR BERLIOZ

Sheet music for Bassoon:

The chart illustrates fingerings for a specific melodic line from Berlioz's score. It consists of two rows of diagrams, each showing a cross-section of the bassoon's bore with colored dots indicating which fingers are closed. The first row shows fingerings for measures 455-458, while the second row shows fingerings for measures 459-462. Each diagram includes a small silhouette of a person playing the instrument below it.



VIOLIN CONCERTO OP.77

(II. ADAGIO CC.9-14)

JOHHANES BRAHMS

Musical notation for Violin Concerto Op. 77, II. Adagio, measures 9-14. The notation shows a violin part with dynamic markings *pp* and *ff*, connected by a bracket, above four small illustrations of a violinist playing.

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

BENJAMIN BRITTEN

Musical notation for The Young Person's Guide to the Orchestra, Variation D (Final). The notation shows a bassoon part with dynamic markings *pp*, *ppp*, and *ff*, connected by a bracket, above three small illustrations of a bassoonist playing.



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

JOSEPH HAYDN

Musical notation for bassoon, dynamic ff, showing a sequence of notes and rests. Below the notation are two diagrams of a bassoon with fingerings indicated by colored dots (black, grey, green) on the keys.

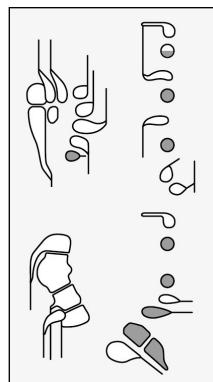
(I. ADAGIO. ALLEGRO CC.165-167)

Musical notation for bassoon, dynamic ff, showing a sequence of notes and rests. Below the notation are two diagrams of a bassoon with fingerings indicated by colored dots (black, grey, green) on the keys.



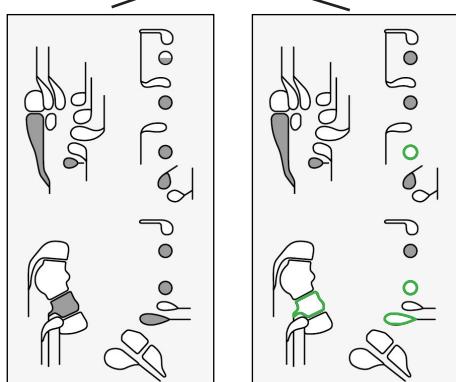
PAGLIACCI
(ACTO I N°88)

RUGGIERO LEONCAVALLO



Soli Sostenuto

pp

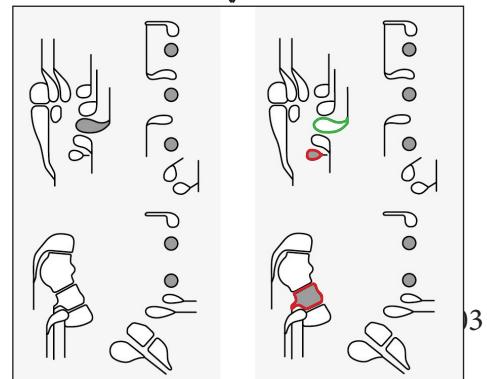
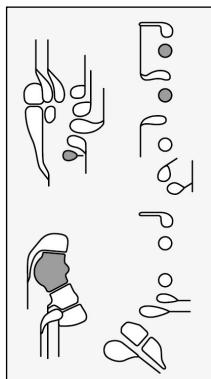


SYMPHONY N°1
(III. FEIERLICH UND GEMESSEN, OHNE ZU SCHLEPPEN CC.9-16)

GUSTAV MAHLER

Largo

pp

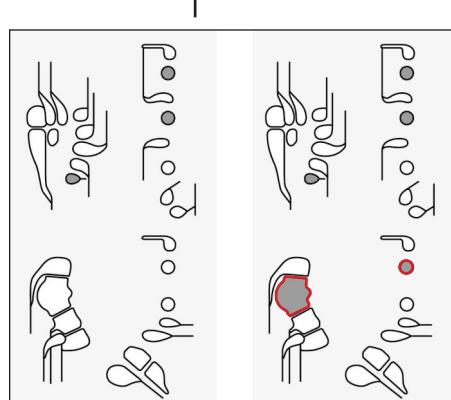
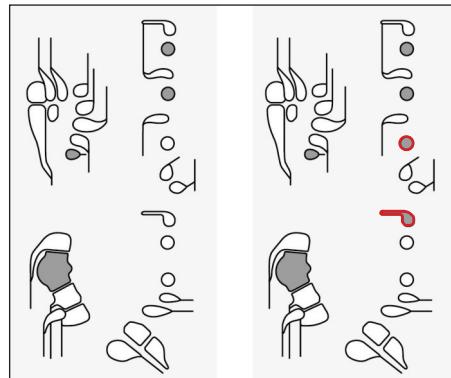




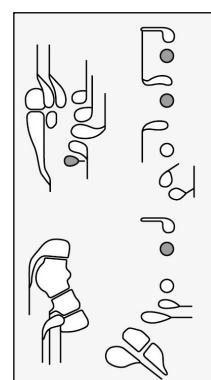
LE NOZZE DI FIGARO
(OVERTURE CC.1-3)

WOLFGANG AMADEUS MOZART

Presto



(OVERTURE CC.161-164)



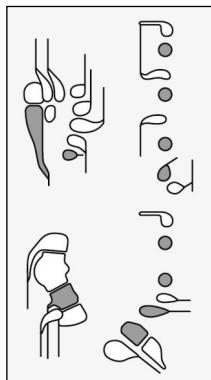
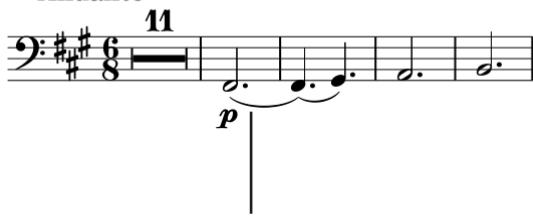


PIANO CONCERTO N°23 KV.488

II. ANDANTE (INICIO - FAGOT II)

WOLFGANG AMADEUS MOZART

Andante

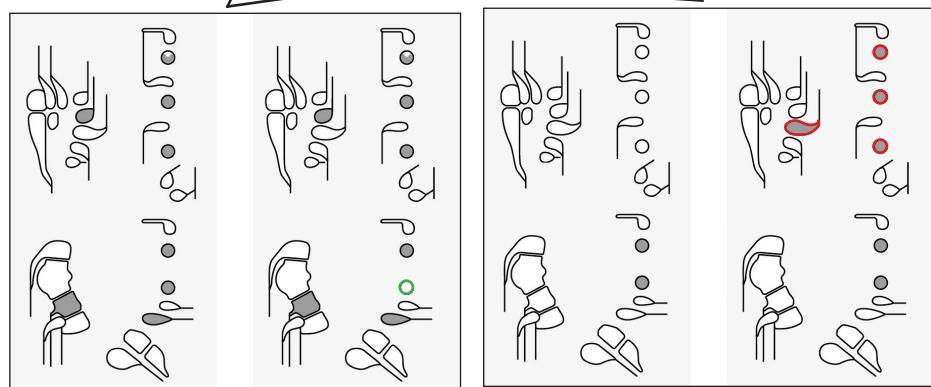


VIOLIN CONCERTO N°1 OP.19
(III. MODERATTO CC.143-FINAL)

SERGEI PROKOFIEV

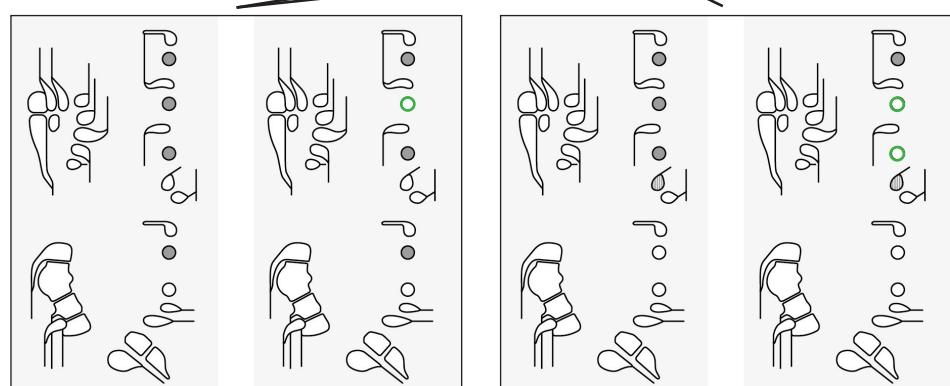
Bassoon part:

poco cresc.



Bassoon part:

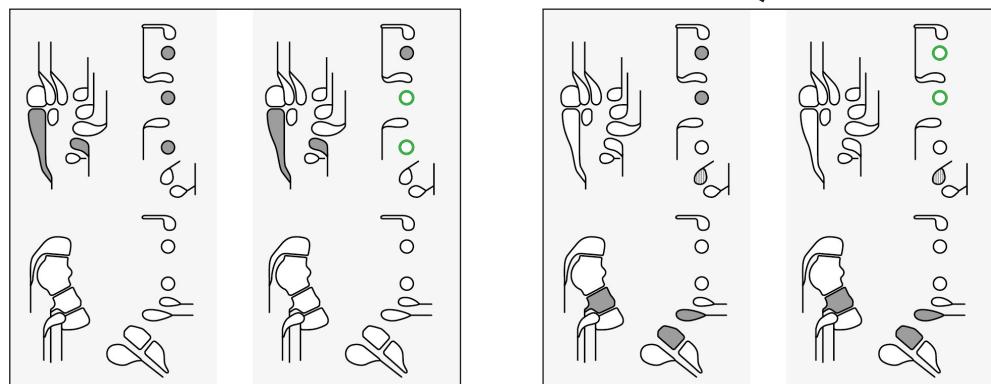
poco cresc. *pp*



Bassoon part:

poco meno mosso

poco rit. *pp*





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

MAURICE RAVEL

Solo

mf vibrato

BOLERO

MAURICE RAVEL



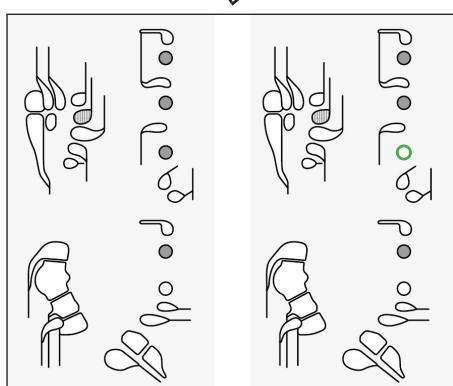
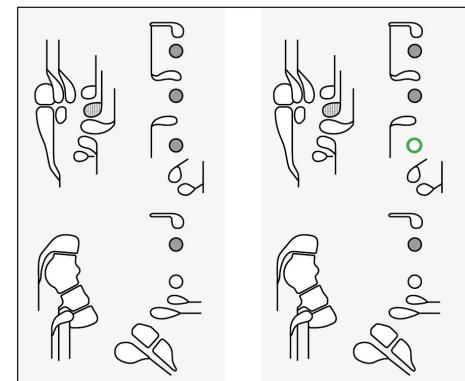
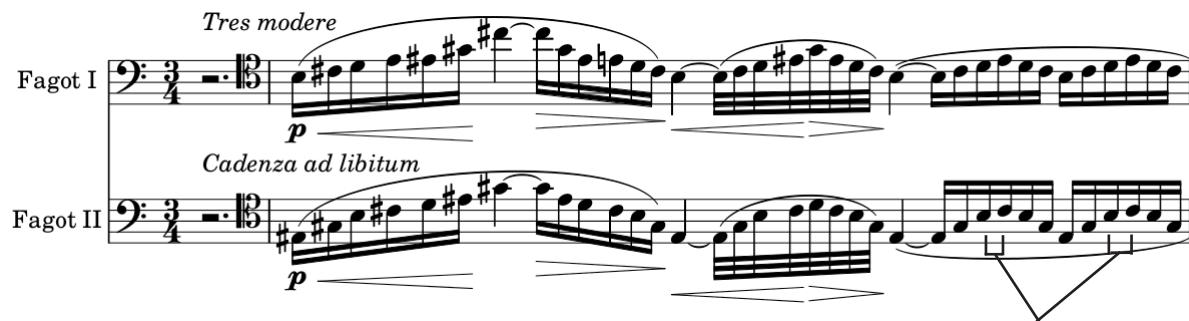
RAPSODIE ESPAGNOLE

I. PRELUDE A LA NUIT (DE N°8 A N°9)

MAURICE RAVEL

Fagot I *Tres modere*
p

Fagot II *Cadenza ad libitum*
p





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

OTTORINO RESPIGHI

Allegretto vivace

ff

The musical score shows a bass clef, a key signature of one flat, and a common time signature. It consists of four measures of music, each starting with a bass note followed by a series of eighth notes. Measure 3 contains a dynamic marking 'ff' (fortissimo) and a '3' below it, indicating a three-measure repeat. Below the score are two rectangular boxes containing stylized symbols. The left box contains a profile of a person's head facing right, a pine cone, and a pine needle. The right box contains a similar profile, a pine cone, and a pine needle, with a small circle at the bottom right.

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

IGOR STRAVINSKY

Lento tempo rubato

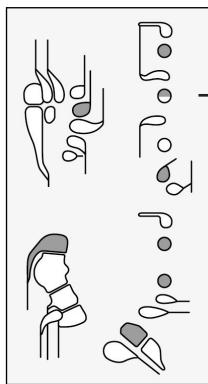
Solo ad lib.

poco accel.

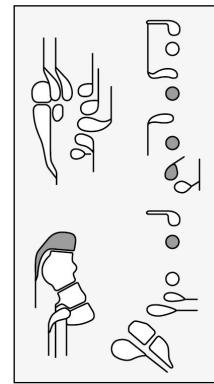
3

3

4



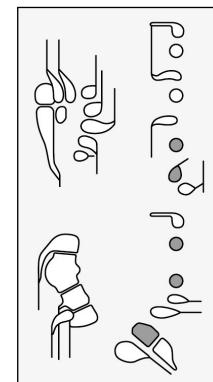
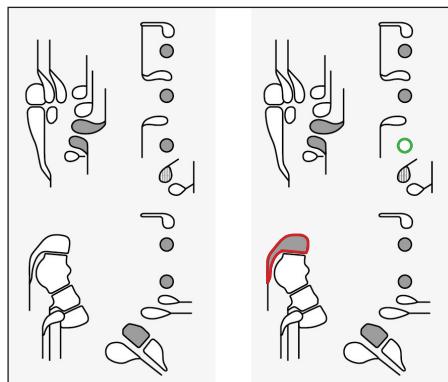
Destapar orificio progresivamente

**Tempo I**

come prima

5

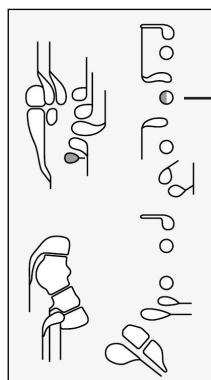
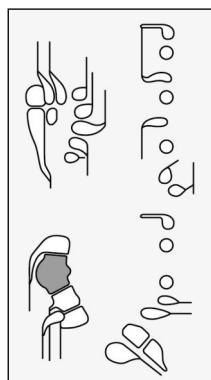
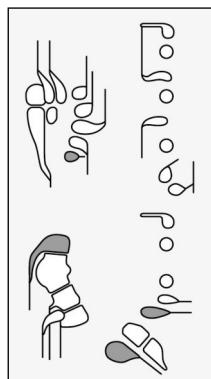
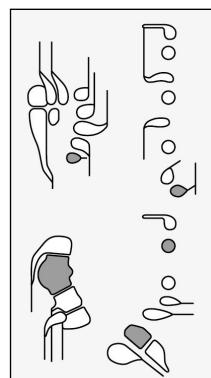
5





SYMPHONY N°4 OP.36
II. ANDANTINO IN MODO DI CANZONA (FINAL)
PYOTR I. TCHAIKOVSKY

13 9 *solo*
pp | *morendo*



Tapar orificio progresivamente para *dim.*

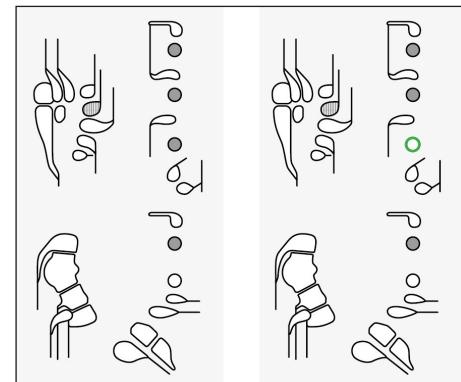


SYMPHONY N°5 OP.64

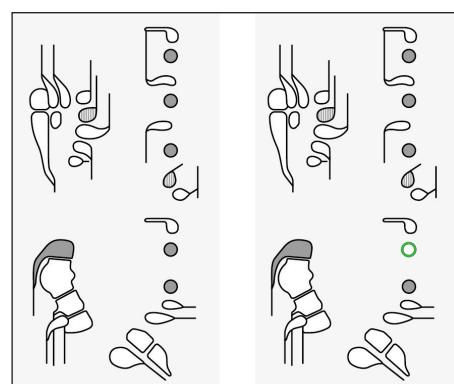
II. ANDANTE CANTABILE CON ALCUNA LICENZA (CC.82-86)

PYOTR I. TCHAIKOVSKY

Musical score for bassoon, page 212, measures 82-86. The score shows a bassoon part with various fingerings and dynamics (f, ff). Measure 86 is labeled '9'.



Musical score for bassoon, page 212, measures 87-90. The score shows a bassoon part with various fingerings and dynamics (ff). Measure 89 is labeled '9'.





SYMPHONY N°5 OP.64

III. VALSE (CC.98-105)

PYOTR I. TCHAIKOVSKY

Musical score for Symphony No. 5, Op. 64, III. Valse (Measures 98-105). The score consists of two staves: Treble clef (G-clef) and Bass clef (F-clef). The key signature is A major (three sharps). The time signature is common time (indicated by '3'). Dynamics include **p** (pianissimo) and **mf** (mezzo-forte).

The score is annotated with four boxes showing ballroom dancing steps:

- Box 1:** Shows a man in a white shirt and dark trousers, and a woman in a light dress. They are performing a step where the man's right leg is extended back and the woman's left leg is extended back.
- Box 2:** Shows the same couple in a different position, likely a turn or a step change.
- Box 3:** Shows the man's right leg highlighted in red and the woman's left leg highlighted in green.
- Box 4:** Shows the man's right leg highlighted in blue and the woman's left leg highlighted in grey.

Arrows point from these boxes to specific measures in the musical score, indicating the correspondence between the music and the dance steps.



SYMPHONY N°6 OP.74

I. ADAGIO (INICIO)

PYOTR I. TCHAIKOVSKY

The musical score shows two staves of music in 4/4 time with a key signature of one sharp. The first staff starts with dynamic *pp*, followed by *p*, *mp*, *sf*, and *p*. The second staff follows a similar pattern. Below the score are three diagrams of a bassoon's fingerboard. The first diagram has a red box highlighting the left-hand fingers (thumb, index, middle, ring, pinky) which are all shown in a closed position. The second diagram shows the fingers partially closed. The third diagram shows the fingers fully open.

Mantener pulsado todo el pasaje
Keep closed during entire passage

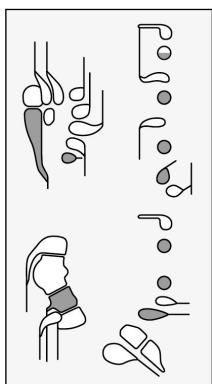
I. ADAGIO (FINAL)

The musical score shows a single staff in common time with a key signature of one sharp. It features a dynamic marking *Adagio mosso rit. molto* above the notes, and *pppppp* below the notes. Four lines connect this marking to four diagrams of a bassoon's fingerboard. Each diagram shows a different finger position, illustrating the sequence of fingerings required for the final section of the movement.



ROMEO AND JULIET
OVERTURE-FANTASIA (CC. 1-5)

PYOTR I. TCHAIKOVSKY

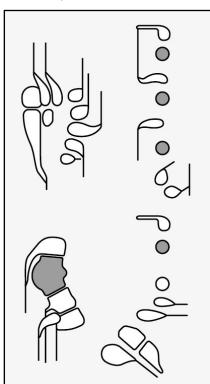
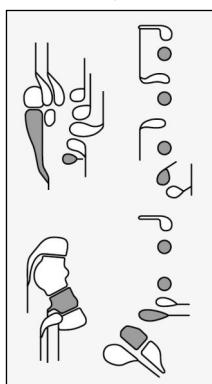


C **#** **#** **c**

p **poco piu f**

C **#** **#** **c**

p **poco piu f**





SUITE N°4 OP.61 “MOZARTIANA”
VAR.X (CC. 1-8)

PYOTR I. TCHAIKOVSKY

Musical score for Suite N°4 Op.61 “MOZARTIANA” (Var.X CC. 1-8) by PYOTR I. TCHAIKOVSKY. The score is in 2/8 time, key of G major. The dynamic ff is indicated at the beginning. The score consists of four measures of sixteenth-note patterns followed by a measure of eighth notes. Four sets of fingerings are provided, each enclosed in a box. Each set includes a top view of the hand and fingers, a side view of the hand, and a diagram of the finger positions on the keys.

2
ff

SIEGFRIED IDYLL
(CC.42-49)

RICHARD WAGNER

Musical score for SIEGFRIED IDYLL (CC.42-49) by RICHARD WAGNER. The score is in 4/4 time, key of A major. The dynamics p, cresc., and più f are indicated. The score consists of a series of measures with sixteenth-note patterns. Two sets of fingerings are provided, each enclosed in a box. Each set includes a top view of the hand and fingers, a side view of the hand, and a diagram of the finger positions on the keys.

p cresc. più **f**



DER FREISCHÜTZ, OP.77

OVERTURE (INICIO - FAGOT II)

CARL MARIA VON WEBER

Adagio

2

28

pp < f

pp < f

The musical score shows two measures of a bassoon part from the overture. Measure 2 begins with a dynamic marking of **pp < f**. Measure 28 begins with a similar dynamic marking. The bassoon part consists of eighth-note patterns.



REPERTORIO SOLISTA / SOLO WORKS

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

FRANZ BERWALD

Musical notation: Bassoon part in 4/4 time, key signature of one flat. Dynamics: *sf*. Fingerings: The first two fingers are shown in black, the third finger is green, and the fourth finger is red.

Fingerings diagram:

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

MARCEL BITSCH

Musical notation: Bassoon part in 6/4 time, dynamic *ff=p*. Fingerings: The first three fingers are shown in black, the fourth finger is green, and the fifth finger is grey.

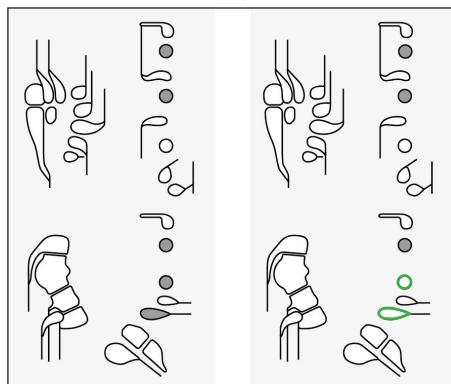
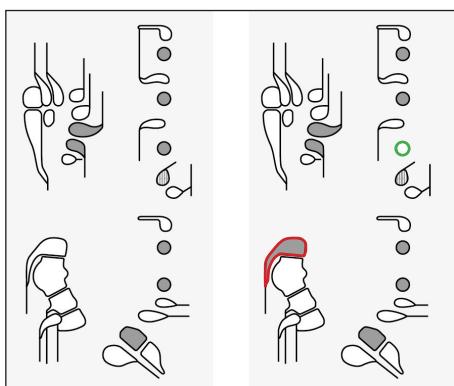
Fingerings diagram:



M. BITSCH - CONCERTINO (CONT.)

ALLEGRO VIVACE (CC.21-27)

Musical score excerpt showing a melodic line in bass clef, 2/4 time, with dynamic *mf*. The melody consists of eighth-note patterns.

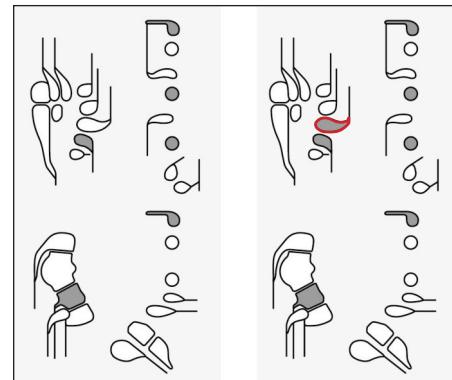
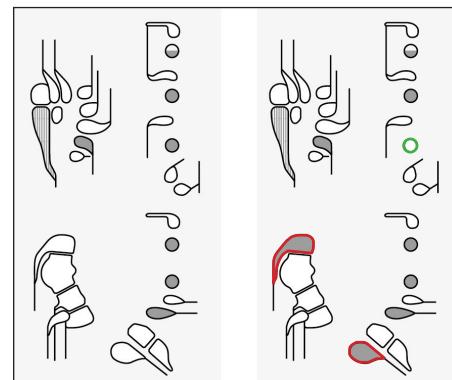
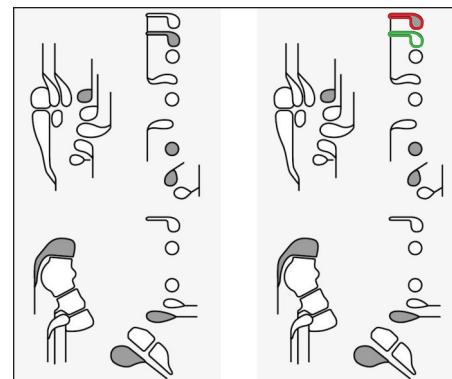


Musical score excerpt showing a melodic line in bass clef, 3/4 time, with dynamic markings. The melody consists of eighth-note patterns.



INTERFÉRENCES I POUR BASSON ET PIANO

ROGER BOUTRY





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

EUGENE BOZZA

The musical score shows a bassoon part in 6/8 time with various dynamics and fingerings. Three embouchure diagrams are provided, each showing a profile of a person's mouth with colored circles indicating air flow and pressure points. The first diagram shows a simple embouchure. The second diagram adds green circles at the top and bottom lips. The third diagram adds red circles at the top and bottom lips.

RÉCIT, SICILIENNE ET RODO
(ÚLTIMOS COMPASES DE SICILIENNE)

EUGENE BOZZA

The musical score shows a bassoon part in 6/8 time, marked "Plus lent" and "p a piacere". It then changes to 2/4 time and "pp". Three embouchure diagrams are provided, each showing a profile of a person's mouth with colored circles indicating air flow and pressure points. The first diagram shows a simple embouchure. The second diagram adds a red circle at the top lip. The third diagram adds red circles at both the top and bottom lips.



SONATINE-TANGO
(IV. VIVACCE ÚLTIMOS COMPASES)

PIERRE MAX DUBOIS

Musical score for Sonatine-Tango (IV. Vivacce Últimos Compases) by Pierre Max Dubois. The score is in 3/4 time, bass clef, and includes dynamic markings (sempre ff) and performance instructions (tr, flatt.). Below the score are two diagrams of a bassoon hand. The left diagram shows fingers 1-4 on the keys, with the 4th finger pointing down. The right diagram shows fingers 1-4 on the keys, with the 4th finger pointing up. Arrows from the musical score point to each diagram.

SARABANDE ET CORTÈGE
(CC. 27-30)

HENRI DUTILLEUX

Musical score for Sarabande et Cortège by Henri Dutilleux. The score is in 3/4 time, bass clef, and includes dynamic markings (Ad lib., a Tempo, p). Below the score are two diagrams of a bassoon hand. The left diagram shows fingers 1-4 on the keys, with the 4th finger pointing down. The right diagram shows fingers 1-4 on the keys, with the 4th finger pointing up. Arrows from the musical score point to each diagram.



CONCERTO POUR BASSON
(I. ALLEGRO CC.85-89)

JEAN FRANÇAIX

The musical score shows two measures of bassoon music in B-flat major (B♭) and common time (C). The first measure starts with a rest followed by a dynamic instruction 'p' with a crescendo arrow. The second measure begins with a dynamic 'f' with a decrescendo arrow. The performance diagram consists of four vertical columns, each containing a profile of a person playing a bassoon. The first column shows the person's hands moving from a closed position to an open position. The second column shows the person's hands moving from an open position to a closed position. The third column shows the person's hands moving from a closed position to an open position. The fourth column shows the person's hands moving from an open position to a closed position. The hands are represented by stylized shapes with dots indicating finger placement.

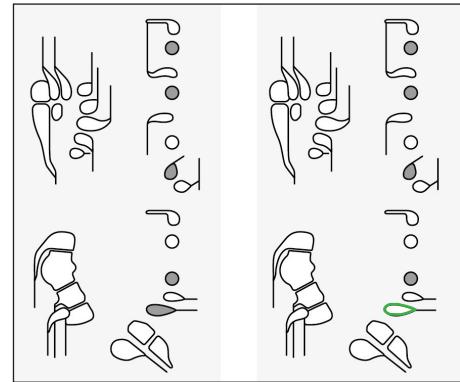
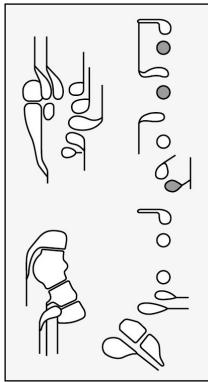
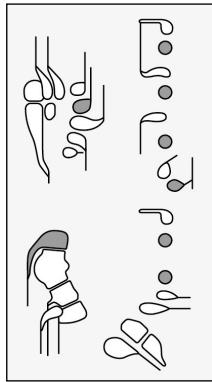


BASSOON CONCERTO Kv.191

I. ALLEGRO (CC.35-39)

WOLFGANG AMADEUS MOZART

Musical score for measures 35-39 of the Bassoon Concerto, showing a treble clef, a key signature of one flat, and a common time signature.



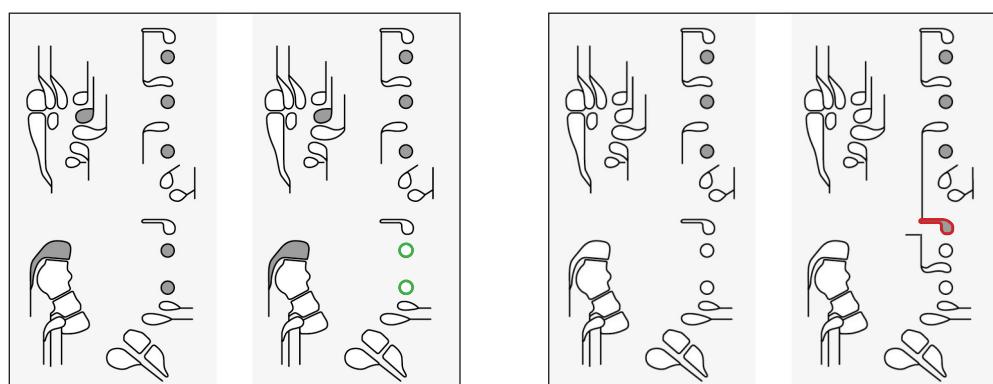
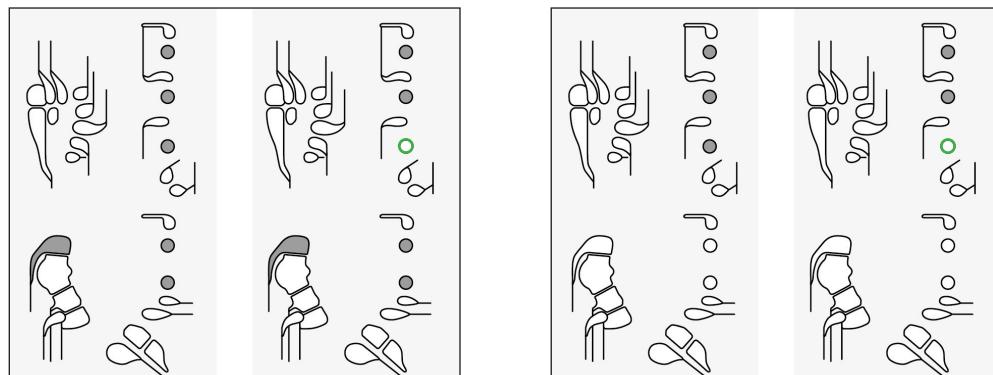
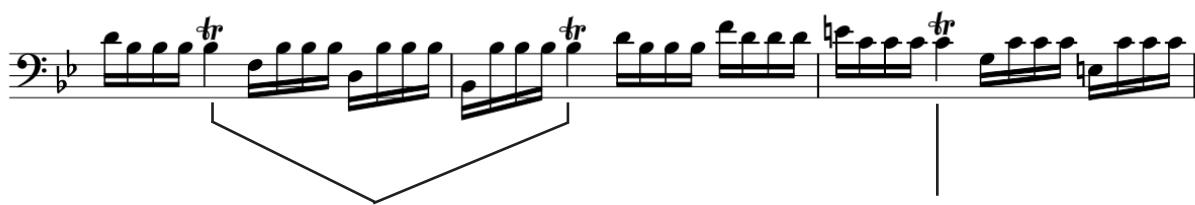
Continuation of the fingering chart for measures 35-39, showing the progression of fingerings across four boxes. The diagrams illustrate the movement of fingers over time.

I. ALLEGRO (CC.40-42)

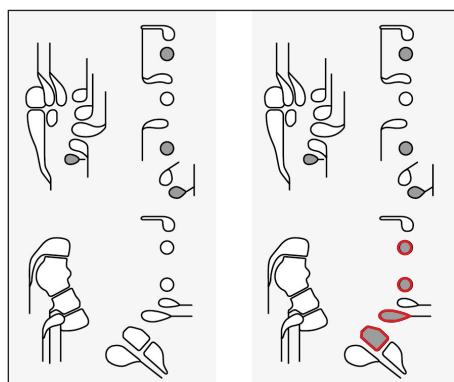
Musical score for measures 40-42 of the Bassoon Concerto, showing a treble clef, a key signature of one flat, and a common time signature.

Diagram of hand positions for measures 40-42, showing the progression of fingerings across four boxes. The diagrams illustrate the movement of fingers over time.

I. ALLEGRO (CC.51-53)



I. ALLEGRO (CC.66-67)





W. A. MOZART - CONCERTO (CONT.)

I. ALLEGRO (C.82)

Musical notation for measure C.82 of Mozart's Concerto I, featuring a bass clef, a key signature of one flat, and a tempo marking of Allegro. The notation consists of two measures of sixteenth-note patterns. Below the notation is a diagram showing three fingerings for each measure. The first fingering shows fingers 1, 2, 3, and 4. The second fingering shows fingers 1, 2, 3, and 4 with a green dot above the third finger. The third fingering shows fingers 1, 2, 3, and 4 with a green dot above the fourth finger. Each fingering is accompanied by a small illustration of a person's hand and fingers.

I. ALLEGRO (CC.114-117)

Musical notation for measures CC.114-117 of Mozart's Concerto I, featuring a bass clef, a key signature of one flat, and a tempo marking of Allegro. The notation consists of four measures of various note values and dynamics. Below the notation is a diagram showing three fingerings for each measure. The first fingering shows fingers 1, 2, 3, and 4. The second fingering shows fingers 1, 2, 3, and 4 with a green dot above the third finger. The third fingering shows fingers 1, 2, 3, and 4 with a green dot above the fourth finger. Each fingering is accompanied by a small illustration of a person's hand and fingers.



RAPSODY FOR BASSOON

(CC.5-8)

WILLSON OSBORNE

inalcanzando

poco rit.

mf

3

p

molto

(CC.70-72)

*piú lento**sentando*

p

retrospettivamente

5



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

HENRI TOMASI

The image shows a musical score for three voices (Soprano, Alto, Tenor) in common time. The vocal parts are written in soprano, alto, and tenor clefs. The piano part is written in a treble clef. The score includes dynamic markings such as f (fortissimo) and p (pianissimo). Below the score is a rectangular frame containing a black-and-white line drawing of a person from the side, wearing a long, flowing robe and a headpiece, playing a traditional bowed string instrument with a bow and a small bell-shaped sound共鸣器 at the end of the bow.

I. ANDANTE ET ALLEGRO (C. 78)

The image shows a musical score on a single page. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. It consists of six measures. The first measure contains eighth-note pairs. The second measure contains eighth-note pairs followed by a sixteenth-note pair. The third measure contains eighth-note pairs followed by a sixteenth-note pair. The fourth measure contains eighth-note pairs followed by a sixteenth-note pair. The fifth measure contains eighth-note pairs followed by a sixteenth-note pair. The sixth measure contains eighth-note pairs followed by a sixteenth-note pair. Below the musical staff, there are two columns of hand gestures. Each column corresponds to a measure in the music. The first column shows a hand with fingers spread wide, followed by a hand with fingers in a more closed position, followed by a hand with fingers spread wide again, followed by a hand with fingers in a more closed position, followed by a hand with fingers spread wide again, and finally a hand with fingers in a more closed position. The second column shows a hand with fingers spread wide, followed by a hand with fingers in a more closed position, followed by a hand with fingers spread wide again, followed by a hand with fingers in a more closed position, followed by a hand with fingers spread wide again, and finally a hand with fingers in a more closed position. A red vertical bar highlights the second measure of the music and its corresponding hand gesture.



BASSOON CONCERTO IN C MAJOR RV.477 N°13

III. ALLEGRO (CC. 1-17)

ANTONIO VIVALDI

Allegro

12

f

BASSOON CONCERTO IN E MINOR RV.484 N°6

III. ALLEGRO (CC. 226-228)

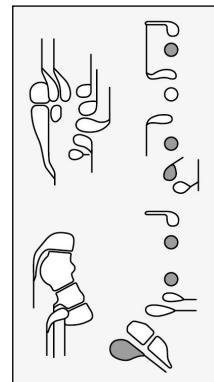
ANTONIO VIVALDI



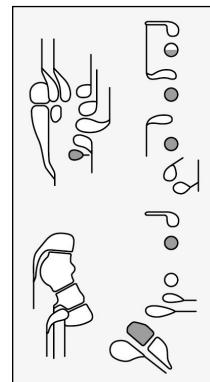
CONCIERTO PARA FAGOT Y ORQUESTA OP.75

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

CARL MARIA VON WEBER



40



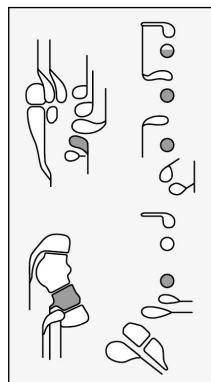


MÚSICA DE CÁMARA / CHAMBER MUSIC

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

SALVADOR BROTONS

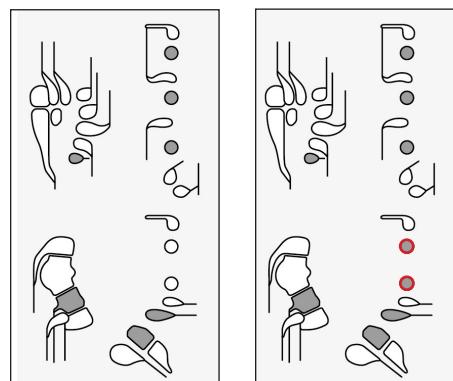
The musical score consists of two staves. The top staff is for bassoon, starting with a dynamic **ff**. The bottom staff is for percussion, starting with a dynamic **fff**. The music is in common time.



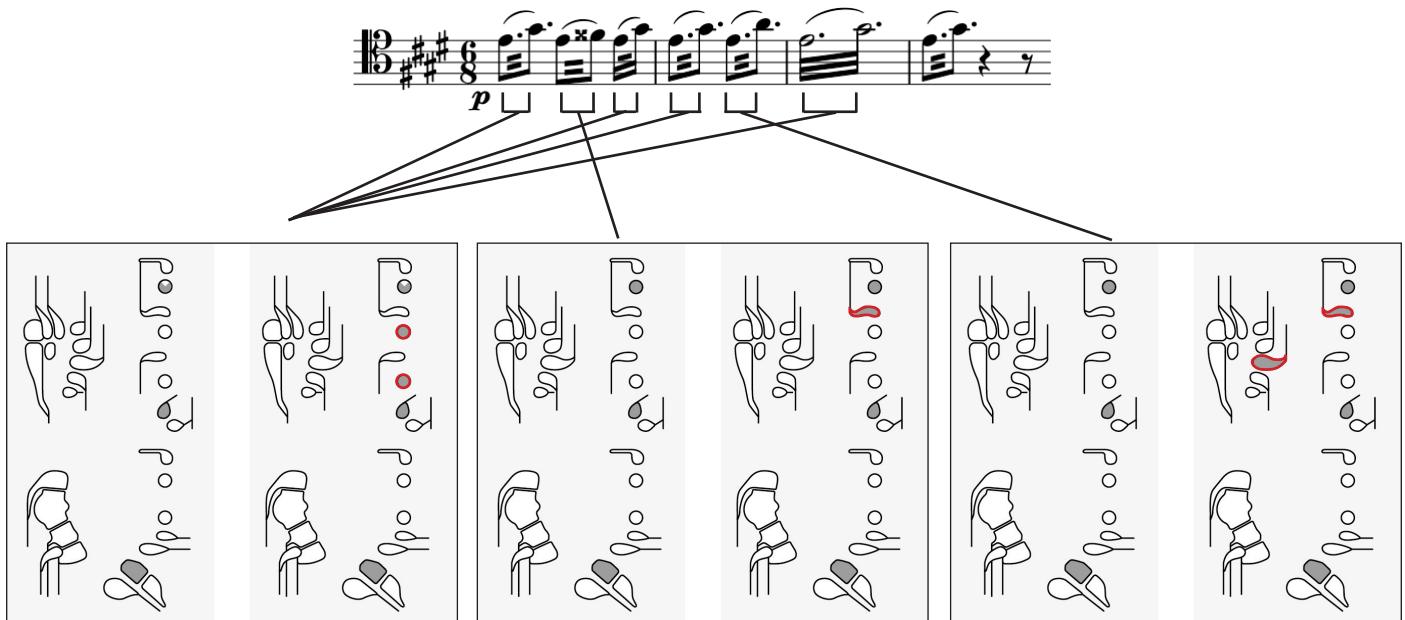
SINAPSIS (III. ALLEGRETTO CC.1-3)

JOSEP VICENT EGEA

The musical score consists of two staves. The top staff is for bassoon, starting with a dynamic **ff**. The bottom staff is for percussion, also starting with a dynamic **ff**. The music is in common time.

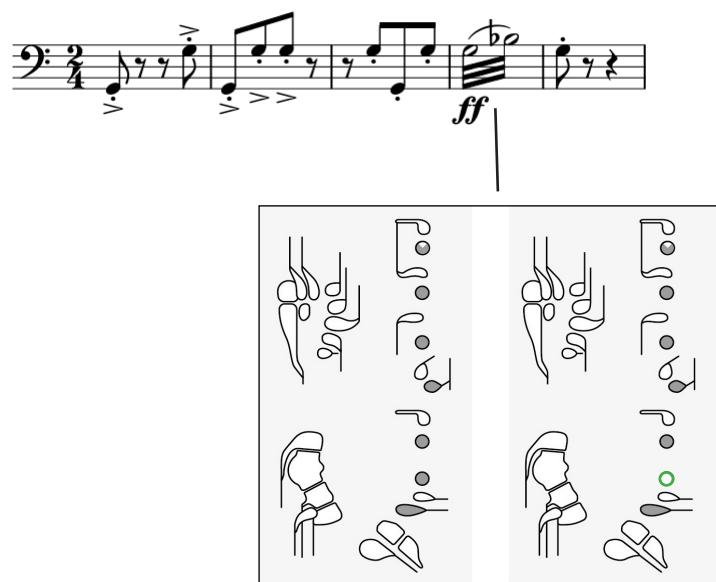


KVINTET OP.95
 (III. ALLEGRO SCHERZANDO CC.46-49)
 JOSEF BOHUSLAV FOERSTER



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

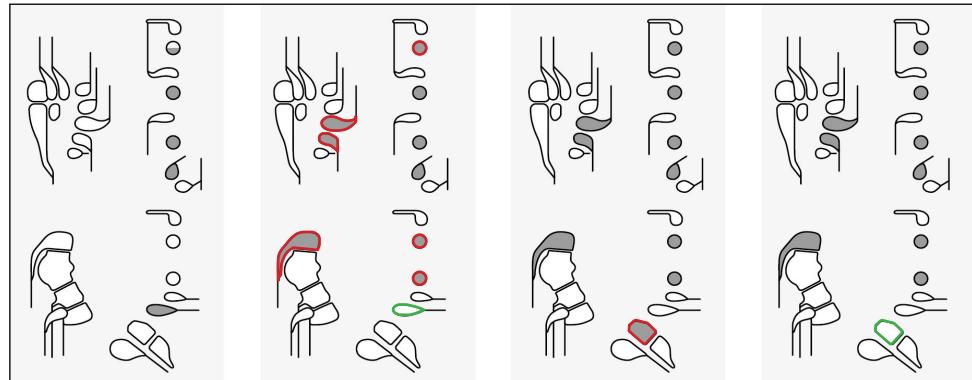
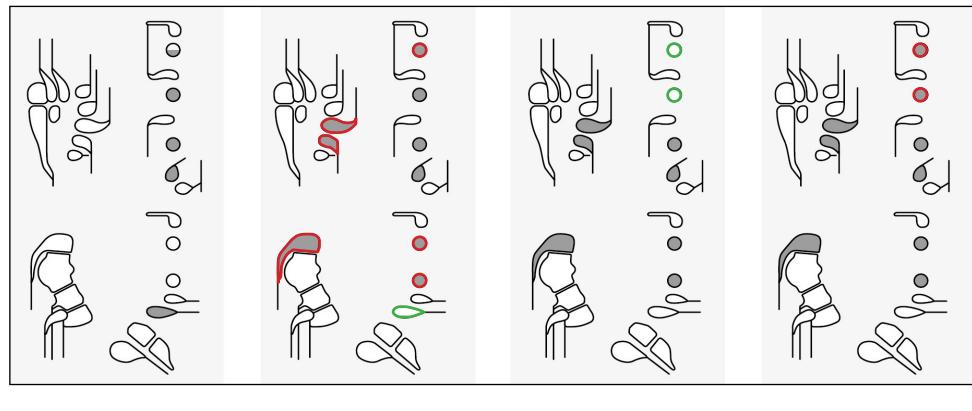
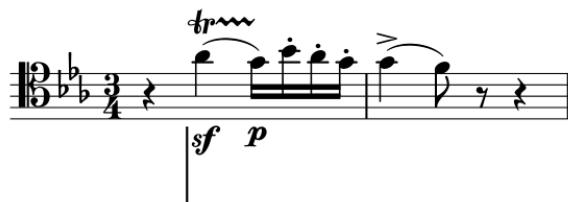
JACQUES IBERT





OCTET

IGOR STRAVINSKY





L'HISTORIE DU SOLDAT
RAGTIME (C.19)

IGOR STRAVINSKY

The diagram illustrates a musical score for bassoon, specifically for the Ragtime section of 'L'Historie du Soldat'. The score is in 12/8 time, with a key signature of one sharp (F#). It consists of two staves of music. Above the music, two boxes show fingerings for specific notes. The top-left box shows fingerings for the first four measures, with red and blue highlights indicating specific finger positions. The top-right box shows fingerings for the next four measures, with green and red highlights. Below the score, a third box provides a detailed view of the fingerings for the first measure, showing the exact placement of fingers on the keys.

BIBLIOGRAFÍA

BIBLIOGRAPHY



BIBLIOGRAFÍA / BIBLIOGRAPHY

- BRUNS, M. J. (2007). Response issues on the bassoon. *The Double Reed*, 30 (4), 71-75.
- COOPER, L. H., & TOPLANSKY, H. (1968). *Essentials of bassoon technique (German system)*. New Jersey: Howard Toplansky.
- COREY, G. E. (2002). *Bassoon trills, shakes and skills*. Ottawa: Lucian Badian Editions.
- DABBENE, C. (2014). *Piccoli libri delle diteggiature per fagotto e contrafagotto di sistema tedesco. Libro I*. Florencia: Edición propia del autor.
- ENGUÍDANOS, J. (s.f.). *Libreta de anotaciones*. Valencia.
- EWELL, T. B. (2002). A Guide of Pianissimo fingerings on the Heckel-system bassoon. *The Double Reed*, 25 (1), 47-50.
- FOX, H. (2000). *Let's play bassoon*. Indiana: Fox Products Corporation.
- GALLOIS, P. (2009). *The Techniques of Bassoon Playing*. Kassel: Bärenreiter.
- GRISWOLD, H. E. (1979). Comparing fingerings for evolving bassoons from the second half of the 18th Century to the beginning of the 19th Century. *The Double Reed*, 2 (2), 18-24.
- HERZBERG, N. (1995). Years of Innocence, Ignorance, Neglect and Denial: The Importance of Speaker Key Use on the Bassoon. *The Double Reed*, 18 (3), 53-63.
- JANSEN, W. (1978). *The Bassoon*. Buren: Frits Knuf.
- KOPP, J. B. (2012). *The Bassoon*. Cornwall: Yale University Press.
- KOPP, J. B. (2006). The not-quite-harmonic overblowing on the bassoon. *The Double Reed*, 29 (2), 61-75.
- MESZAROS, J. (2006). *Grifftabelle*. Biebrich: Heckel Biebrich.
- MORITZ, F. (1985). A dissertation on the use of alternative fingerings for some of the high registe ron the Heckel and Heckel-type bassons. *The Double Reed*, 8 (3), 26-37.
- MUCCELLI, E. (1956). *Grifftabelle für Fagott*. Biebrich: Heckel Biebrich.
- NELSON, E. (2006). *Mell Bay's Bassoon Fingering and Scale Chart*. Fenton: Pacific, Mel Bay Publications.
- PENAZZI, S. (1982). *Il fagotto*. Milano: Ricordi.
- RAPOORT, R. (2010). *Vollständige Grifftabelle für Fagott und Kontrafagott*. Warngau: Accolade.
- RIEDELBAUCH, H. (1984). *Bassonographische Grifftabelle für Fagott mit Trillengriffen*. Frankfurt: Zimmermann.
- RODILLA, J. M. (1990). *Tabla de Trinos para el Fagot Sistema alemán o Heckel*. Valencia.
- SATZENHOFER, J. (1900). *Praktische Fagott-Schule*. Leipzig: Zimmermann.
- SELMANN, W., & ANGERHÖFER, G. (1978). *Das Fagott (Vol. II)*. Leipzig: Deutscher Verlag für Musik.
- SPENCER, W. (1958). *The Art of Bassoon Playing*. Evanston: Summy-Birchard Music.



- STEWART, L. (2014). Alternate Fingerings! Do I Have to Learn Them?. *The Double Reed*, 37 (1), 123-133.
- VOORHEES, J. R. (2003). *The development of woodwind fingering systems in the nineteenth and twentieth centuries*. Hammond: Voorhees Pub. Co.
- WATERHOUSE, W. (2003). *Bassoon*. London: Kahn & Averill.
- WILLIAMS, R. S. (1995). Bassoon basics for the flicking bassoonist!. *The Double Reed*, 18 (2), 41-47.
- WILLIAMS, R. S. (2005). Bad Notes on the Bassoon... And what you can do about them!. *The Double Reed*, 28 (2), 133-139.
- WINTER, H. (1971). *Grifftabellen Fagott*. Frankfurt: Zimmermann.





ATLAS DE DIGITACIONES

PARA FAGOT

(SISTEMA ALEMÁN)

BASSOON FINGERINGS ATLAS

(GERMAN SYSTEM)

BARTOLOMÉ MAYOR CATALÁ
MARÍA TERESA DÍAZ MOHEDO

DL: SE 2253-2022

Edita: Consejería de Turismo, Cultura y Deporte. Junta de Andalucía
© de la edición: Consejería de Turismo, Cultura y Deporte. Junta de Andalucía
© Bartolomé Mayor Catalá y María Teresa Díaz Mohedo
Coordina: Centro de Documentación Música de Andalucía
Carrera del Darro, 29 - 18010 Granada
www.centrededocumentacionmusicaldeandalucia.es



Junta de Andalucía

Consejería de Turismo,
Cultura y Deporte