



Versión beta | Beta Version

Nivel 1, Lección 14 | Level 1, Lesson 14

*** | Tongue Position for Intonation

[Digitaciones](#) | [Fingerings](#) || [Drones](#)

Video: [Lección 9A](#) | [Lesson 9A](#) || [Artículo](#) | [Article](#)

Técnica | Technique

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

1. Ubicación de la lengua para la entonación | Tongue Position for Intonation

La ubicación de la lengua es importante para la correcta entonación en el fagot. Para hispanohablantes puede ser de ayuda pensar en vocalizar una letra “o” teniendo la sensación de abrir la garganta, bajando la lengua, favoreciendo el paso del aire y bajando la afinación. Cuando vocalizamos la letra “e” pasa lo opuesto, la lengua sube, la afinación es un poco más alta y favorece el registro medio/agudo. Aprenda a posicionar la lengua para lograr mejorar la entonación en el fagot.

The tongue position is important for tuning notes on the bassoon. English speakers may find it helpful to consider the word "coffee." The "o" vowel creates more room in the mouth. When the tongue is put in that position while playing the bassoon, the pitch is lower. The "ee" vowel does the opposite for the pitch and raises it. Learn to match the proper tongue positions to play notes better in tune.



Español o e o e o e o e o e
English o/ah ee/i o/ah ee/i o/ah ee/i o/ah ee/i o/ah ee/i

2. Escalas | Scales

Toque La mayor de rango completo de memoria. Play A major scale full range by memory.

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

Wedge, p. 108

(1) $\frac{2}{4}$ 

(2) 

(3) 


*** | Practice rhythms with subdivisions.




(1) $\frac{2}{4}$ 


4. Entonación y sincronización | Intonation and Synchronization


$\text{♩} = 100$ Ewell

Bassoon 

Piano 

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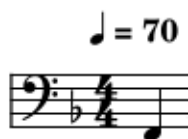
Bsn. 

Pno. 

mp3, Piano, mm. 100: [A442](#) | [A440](#)

5. Tocar en eco | Echo Playing

Escucha la música y luego tócala. El ejercicio completo está al final de la lección | Listen to the music and then play it. The full exercise is at the end of the lesson.



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

Estudio | Etude

Moderato. Weissenborn, p. 24

Andantino. dolce

Melodía | Melody

Para las melodías utiliza drones y colocación de vocales.
For the melodies use drones and placement of vowels.

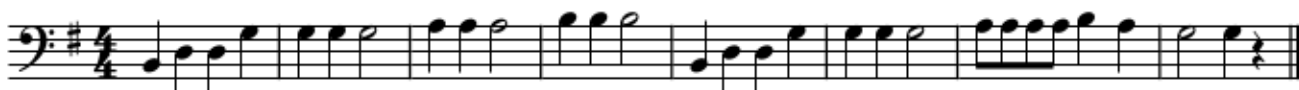
Espiritual, EE. UU. | Spirituals, USA

El hermano Moisés se fue | Brother Moses Gone (1867)

Allen #49, arr. Ewell

Juan vio | John Saw (1927)

arr. Ewell



Baja Moisés | Go Down Moses

arr. Ewell



Señor, que mañana | My Lord, What a Morning (1801)

Fenner, p. 4, arr. Ewell



¿Quién está del lado del Señor? | Who Is on the Lord's Side? (1878)

Allen #75, arr. Ewell



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En esa gran mañana de levantarse | En Dat Great Gittin-Up Mornin'

Fenner, pp. 63-64, arr. Ewell

First system of musical notation (measures 1-5) for bassoon. The key signature is two flats (B-flat and E-flat) and the time signature is 4/4. The upper staff contains a melodic line with eighth-note patterns, while the lower staff provides a harmonic accompaniment with quarter and eighth notes.

Second system of musical notation (measures 6-11) for bassoon. The upper staff continues the melodic line, and the lower staff provides accompaniment. Measure 6 is marked with a '6' above the staff.

Third system of musical notation (measures 12-16) for bassoon. The upper staff continues the melodic line, and the lower staff provides accompaniment. Measure 12 is marked with a '12' above the staff. The system concludes with a double bar line.

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

** | Deep River (1876)

arr. Ewell

♩ = 88

The musical score is written for two bassoons in 4/4 time. It consists of four systems of music. The first system starts with a tempo marking of ♩ = 88. The first staff (top) begins with a dynamic of *f* and contains a melodic line with a fermata and an asterisk. The second staff (bottom) begins with a dynamic of *p* and contains a rhythmic accompaniment. The second system (measures 5-8) continues the melodic and accompaniment lines. The third system (measures 9-12) features a dynamic of *p* in the first staff and *f* in the second staff. The fourth system (measures 13-16) includes performance instructions: *rall. e dim.* in the first staff, *pp a tempo* in the second staff, and an asterisk in the first staff. Below the score, there are additional markings: ** original F4*, *rall. e dim*, and *p a tempo*.

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

Extracto | Excerpt

[Extractos de fagot con dificultad escalonada | Graded Bassoon Excerpts](#)

Wolfgang Amadeus Mozart, Divertimento No. 3, K. 166. (1773)

I. Allegro.

Quarter note = 116-126. http://petrucci.mus.auth.gr/imglnks/usimg/9/94/IMSLP80737-PMLP164179-Mozart_Werke_Breitkopf_Serie_09_KV166.pdf

Musical score for Bassoon, Mozart Divertimento No. 3, K. 166, I. Allegro. The score consists of three staves of music in bass clef, 4/4 time, and B-flat major. The first staff begins with a piano (*p*) dynamic marking. The music features a mix of eighth and quarter notes, with some rests and a final measure ending with a fermata.

Ludwig van Beethoven, Symphony 5, IV, (1804-1808) Bassoon

https://imslp.eu/files/imglnks/euimg/4/4b/IMSLP862877-PMLP1586-beethoven_5b_bn1-2-cbn.pdf

Allegro ($\text{♩} = 84$)

Musical score for Bassoon, Beethoven Symphony 5, IV, Allegro. The score consists of three staves of music in bass clef, 2/4 time, and C major. The first staff begins with a fortissimo (*ff*) dynamic marking. The music features a mix of quarter and eighth notes, with some rests and a final measure ending with a fermata. The second staff starts at measure 8 and the third at measure 16.

Reproducción de eco | Echo Playing

♩ = 70

Ewell



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