



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.

Copyright © 2023-24 by Terry B. Ewell.

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

Wedge, p. 108

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

(2) 

(3) 

4. Entonación y sincronización | Intonation and Synchronization

$\text{♩} = 100$ Ewell

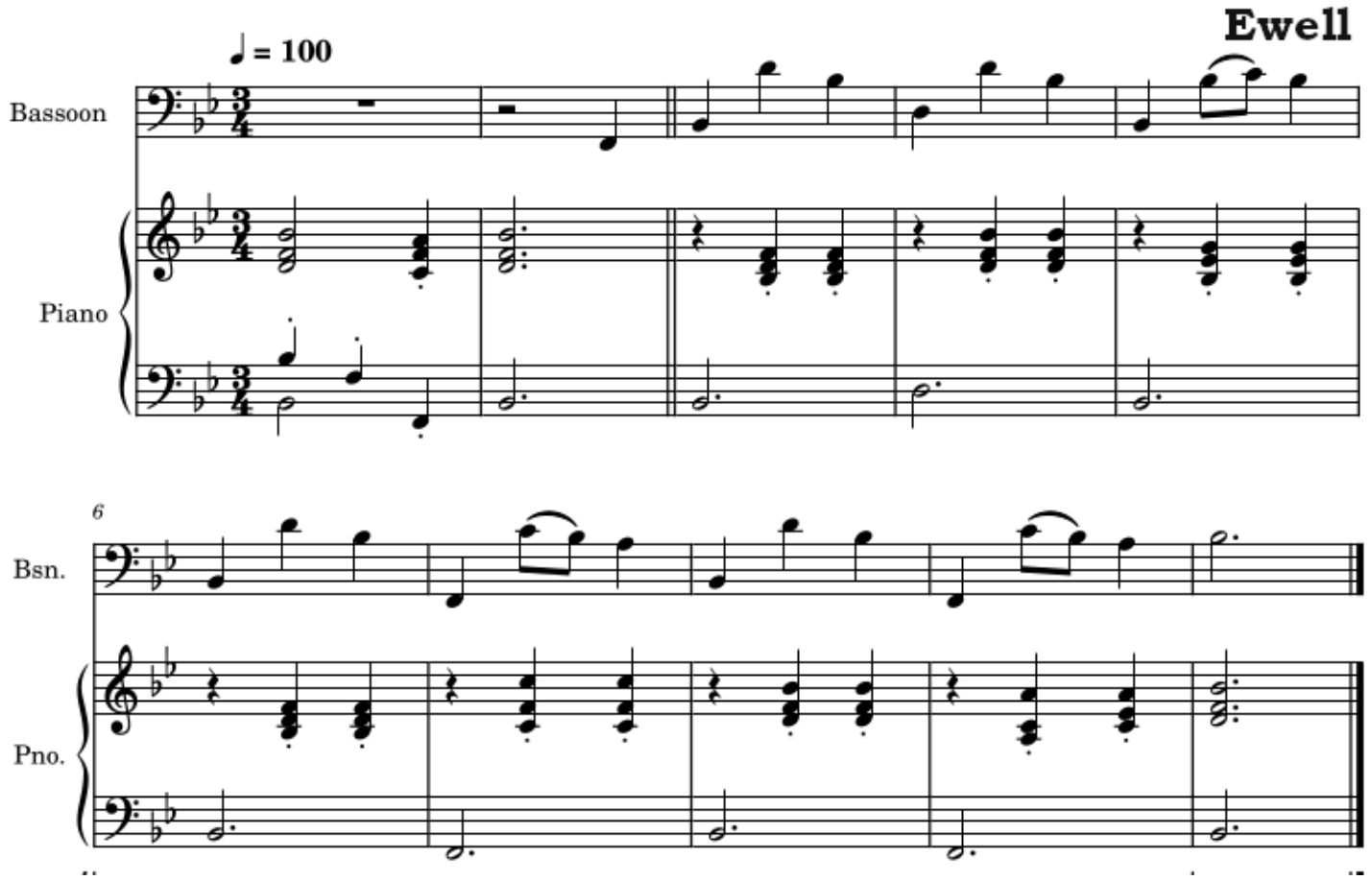
Bassoon

Piano

6

Bsn.

Pno.

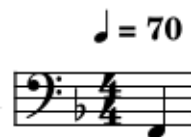


mp3, Piano, mm. 100: [A442](#) | [A440](#)

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.

$\text{♩} = 70$



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

Señor, que mañana | My Lord, What a Morning

Fenner, p. 4, arr. Ewell



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

Allen #75, arr. Ewell



8



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

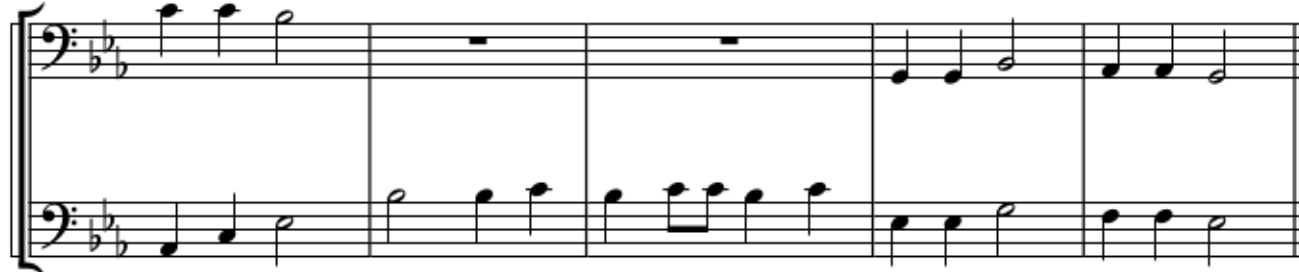
Fenner, pp. 63-64, arr. Ewell



6



12



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

** | Deep River

arr. Ewell

♩ = 88

The musical score is written for two bassoon parts in bass clef, 4/4 time, with a key signature of one flat (Bb). The tempo is marked as quarter note = 88. The score is divided into four systems of two staves each. The first system starts with a dynamic of *f* in the upper staff and *p* in the lower staff. The second system begins at measure 5. The third system begins at measure 9 and features a dynamic of *p* in the upper staff and *f* in the lower staff. The fourth system begins at measure 13 and includes performance markings: *rall. e dim.* in the upper staff, *pp a tempo* in the lower staff, and a dynamic of *p a tempo* at the end. An asterisk (*) is placed above a note in the upper staff of the first system and below a note in the lower staff of the third system. A footnote at the bottom left reads: * original F4.

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. I. Allegro.

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

p

Ludwig van Beethoven, Symphony 5, IV, Bassoon

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

Allegro ($\text{♩} = 84$)

ff

8

16

Reproducción de eco | Echo Playing

$\text{♩} = 70$

Ewell

7

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

Versión beta | Beta Version