

3. Entonación y sincronización | Intonation and Synchronization

$\text{♩} = 60$ Ewell

Bassoon

Piano

mf

4

Bsn.

Pno.

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

4. 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.

$\text{♩} = 50$

3

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

Beethoven 4th Symphony, IV.

<https://s9.imslp.org/files/imglnks/usimg/a/a8/IMSLP440313-PMLP01585-Bassoons.pdf>

Practique en segmentos como en el ejemplo de Mozart más abajo. Use cuatro formas de articular: 1) estacato simple 2) estacato simple blando 3) estacato blando con la formula TKTT 4) estacato blando con la formula TKTK | Practice in segments similar to the Mozart example below. Use four methods of tonguing: 1) staccato single tongue, 2) legato single tongue, 3) legato TKTT, 4) legato TKTK



Vídeo, Tips Fagotísticos: Dedos rítmicos (Gonzalez): [YouTube](#)

Video, Bassoon Tips: Rhythmic Fingering (Gonzalez): English Subtitles [YouTube](#)

Métodos de studio | Practice Methods

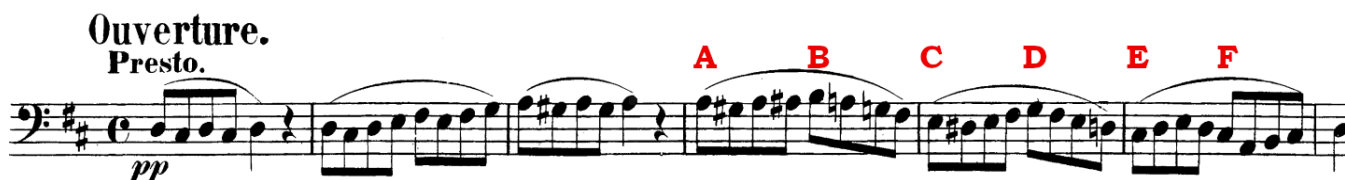
Fin- Comienzo | End-Beginning

Practicar: B después A, después A B C D E F | Practice: B then A; then A B C D E F.

Usa la llave del portavoz | Use the whisper key lock.

W. A. Mozart, *Le nozze di Figaro*, K.492. Obertura Las Bodas de Figaro
Marriage of Figaro Overture

http://vmirror.imslp.org/files/imglnks/usimg/7/7c/IMSLP682999-PMLP3845-Mozart_Marriage_of_Figaro,_K.492_B.H._-Bassoon_1.pdf



Direccionando la articulación | Articulation Drives

El uso de la “dirección” en la articulación puede ser usada como recurso expresivo. Por ejemplo, hay evidencia manuscrita que Beethoven pide a los músicos variar la duración de las notas staccato (ver el artículo de Nicholas Kitchen sobre este tema) | Articulation drives can be used for musical expression. For instance, there is manuscript evidence that Beethoven calls upon musicians to vary the length of their staccato notes (see the Kitchen article).

Utilizar Dirección de 7 (1 el más corto y 7 el más largo) para la frasear con la articulación en “Aimons!” | Use the 7-drive (1 shortest, 7 longest) for articulation phrasing in “Aimons!”

original (numbers by Ewell)

5 6 7 5 6 7 4 4 4 5 5 6 6 7 7

rall.

6 Monótono | Monotone rall.

5 6 7 5 6 7 4 4 4 5 5 6 6 7 7

Estudio | Etude

Langsam. (Amoll-Tonleiter durch 2 Octaven.) - (A minor scale through 2 Octaves.)

Weissenborn, p. 41

a. *Slowly.*

Mit vollem Ton.
With full tone.

Melodía | Melody

Brasil | Brazil

Aimons!

[https://imslp.org/wiki/Aimons!_\(Levy%2C_Alexandre\)](https://imslp.org/wiki/Aimons!_(Levy%2C_Alexandre))

Alexandre Levy, arr. Ewell

Allegretto

5 6 7 5 6 7 4 4 4 5 5 6 6 7 7 7 5 6 7 5 6 7

rall. A tempo

Detailed description: This block shows the first seven measures of the piece 'Aimons!'. The music is in bass clef, 3/4 time, and B-flat major. It features a series of eighth and sixteenth notes. Below the staff, red underlines indicate fingering: 5 6 7, 5 6 7, 4 4 4 5 5 6 6, 7 7, 7, 5 6 7, and 5 6 7. The tempo markings 'Allegretto', 'rall.', and 'A tempo' are placed above and below the staff.

8

ten.

4 4 5 6 7 7 5 6 7 5 6 7 4 4 5 6 7

rall.

Detailed description: This block shows measures 8 through 12. Measure 8 is marked with '8' and 'ten.'. The fingering continues with 4 4 5 6 7, 7, 5 6 7, 5 6 7, and 4 4 5 6 7. A 'rall.' marking is placed below the staff.

Gloriosae Virginis Mariae

[https://imslp.org/wiki/Glorios%C3%A6_Virginis_\(Silva%2C_Francisco_Manuel_da\)](https://imslp.org/wiki/Glorios%C3%A6_Virginis_(Silva%2C_Francisco_Manuel_da))

Francisco Manuel da Silva, arr. Ewell

Andante

p

6

3

f

13

Detailed description: This block shows the first thirteen measures of 'Gloriosae Virginis Mariae'. The music is in bass clef, 3/4 time, and B-flat major. It features a series of eighth and sixteenth notes with slurs. The first measure is marked with 'p' (piano). Measure 6 is marked with '6' and '3' (triple). Measure 13 is marked with '13' and 'f' (forte). The tempo marking 'Andante' is placed above the staff.

Cantigas | Songs

Alberto Nepomuceno, arr. Ewell

$\text{♩} = 66-72$

The musical score is written for two bassoons in 2/4 time, with a tempo of 66-72 beats per minute. The key signature is two sharps (F# and C#). The score is divided into five systems, each with a measure number on the left. The first system starts at measure 1. The second system starts at measure 5. The third system starts at measure 9. The fourth system starts at measure 14. The fifth system starts at measure 19. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Triplet markings (the number '3') are used throughout the piece. Slurs are used to group notes together. The notation includes stems, beams, and various articulation marks.

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

Extracto | Excerpt

Johannes Brahms, Variations on a Theme by Haydn, Op. 56.

<http://japanese.imslp.info/files/imglnks/usimg/1/13/IMSLP44924-PMLP03585-Brahms-Op056a.Bassoon.pdf>

Extractos de fagot con dificultad escalonada | Graded Bassoon Excerpts

Bassoon 1. Var. II quarter note = 120. Var. III. The meter is 2/4. Quarter note = 96.

Var. II
Più vivace

59 *f* *p* *f* *p*

67 *pp* *f* *p*

79 *f* *f* *dim.* *p*

Var. III
Con moto

88 *p dolce e legato* *p*

98 *p molto dolce*

105 *p*

A#4/Bb4

Bassoon 2.

Var. II
Più vivace

59 *f* *p* *f* *p*

67 *pp* *f* *p*

80 *f* *f* *dim.* *p*

Var. III
Con moto

85 *p dolce e legato* *p*

98 *p molto dolce*

104 *p*

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

Reproducción de eco | Echo Playing

$\text{♩} = 50$

Ewell

3 3 3 3

3 3 3 3

3 3 3 3

 https://www.2reed.net/Metodo/	 https://2reed.net/	https://terryewell.com/
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Versión beta | Beta Version