



# Método del fagot de las Américas

## Bassoon Method of the Americas

**Versión beta | Beta Version**

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**Módulo 1-3 | Module 1-3**

**Contexto para la ornamentación | Considering Context**

[Digitaciones](#) | [Fingerings](#) | | [Drones](#) | | [Métodos de estudio](#) | [Practice Methods](#)

Recursos del Barroco | Baroque Resources: [https://2reed.net/bdp/bdp\\_baroque.html](https://2reed.net/bdp/bdp_baroque.html)

Vídeo (BDP # 60) Español Ornamentación 3: Contexto para la ornamentación.

[YouTube](#) | [mp4](#) | [wmv](#) | [Transcripción](#)

Ornamentation 3: Considering Context. [YouTube](#) | [mp4](#) | [Transcript](#)

\*\*\* | **Bass Line as a Melody**

Por eso es importante entender la cultura barroca, las composiciones barrocas son realmente muy distintas de la cultura que encontramos en la música clásica y romántica, y luego la música de los siglos XX y XXI. La sonata solística barroca puede realmente ser considerada una composición de dos partes con dos melodías.

So, it's important to understand that the Baroque culture, the Baroque compositions are really quite different than the culture we find in Classical and Romantic music and later music into the 20th and 21st centuries. The Baroque solo sonata really can be considered a two-part composition with two melodies.

\*\*\* | Observe in Figure 1 how the bass line is an independent melody. This is often the case in Baroque compositions.

SONATA I

Melodia 1/Melody 1

Cantabile

Melodia 2/Melody 2

**Figure 1. Galliard, Sonata 1, 1st Movement**

\*\*\* | Ornamentation in the solo part should be reflected in the bass line. This is like a conversation.

### \*\*\* | Figured Bass

\*\*\* | “Figured bass” is also known as “thoroughbass.” As seen in Figure 1, it is a bass line with numbers, that are also called figures. Here I will give a brief overview of how to read the numbers. But you should consider reading about this further in other sources. A quick search online or reading in music theory books will help you with this.

\*\*\* | The numbers indicate the interval above the bass. The first note of the bassline in the red box doesn’t have any numbers or figures. When this occurs, assume the numbers 3 and 5. In this case, the notes C and E are indicated above the A in the bass. A sharp, #, by itself indicates that the 3<sup>rd</sup> above the case is raised half a step. A “6” indicates a six above the bass and the octaves above it. For instance, the first 6 in Figure 1, F3, indicates a sixth above the bass, which is D. Also, the 3<sup>rd</sup> above the bass is added. This is the case with any notes with the 6. A sharp or flat without a number indicates the 3<sup>rd</sup> above the bass.

\*\*\* | When the solo instrument adds notes or ornaments, the notes must match the figures or the harmonies.

### \*\*\* | Basso Continuo

\*\*\* | The figured bass indicates music performed by two instruments not just one. A harpsichord or organ would play the bass line and then realize, or add, the harmonies indicated by the figures. Keyboard players would do this on sight since this is a skill they practiced as students and professionals. In addition, a second instrument such as cello or bassoon would play the bass line.

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