

Versión beta | Beta Version

Nivel 3, Lección 13 | Level 3, Lesson 13

*** | Beat Displacement, Monotones

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

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. Escala y arpeggio | Scale and Arpeggio

♩ = 60

Ewell

4

9

♩ = 60

Ewell

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2. Embocadura | Embouchure

CROMÁTICOS

Brusco, p. 37

♩ = 60, 80, 100

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

Toque estos ritmos con varias escalas y arpeggios | Play the rhythms with various scales and arpeggios.

Wedge, 279

4. Entonación y sincronización | Intonation and Synchronization

$\text{♩} = 60$

Bassoon

Organ

Ewell

6

Bsn.

Org.

mp3, órgano (organ), mm. 60: [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.

$\text{♩} = 50$

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

Métodos de estudio | Practice Methods

Vídeo (BDP #130): Desplazamiento de pulsos [YouTube](#) (1.08 min.) | [mp4](#) (1.08 min.)
Beat Displacement [YouTube](#) | [mp4](#) (1.08 min.)

Desplazamiento del pulso | Beat Displacement Mozart, *Piano Concerto No. 20*

Original Ewell

5

9

13

Dirección, Monótono | Drives, Monotone

Friedman, "Déjame llamarte cariño" | "Let Me Call You Sweetheart"

Practíquelo en principio con una sola nota "monotono" (como está escrito). Todas las "direcciones" deben ser sutiles, sin cambios bruscos.

- 1) Practica las "direcciones" por separado, dinámicas, vibrato, rubato, usando la llegada al Mi bemol 4 como clímax.
- 2) Practica "direcciones" con dos objetivos a la vez: dinámica y vibrato, dinámica y rubato, vibrato y rubato llegando al clímax en el mi bemol 4.
- 3) Practica las "direcciones" con los tres objetivos a la vez.

Practice first with the monotone then as written. All of the drives should be smooth, without sudden changes.

- 1) Practice single drives separately with dynamics, vibrato, and rubato climaxing on Eb4.
- 2) Practice paired drives: dynamics and vibrato, dynamics and rubato, vibrato and rubato climaxing on Eb4.
- 3) Practice with all three drives at the same time climaxing on Eb4.

Original Eb4 Ewell

Monótono | Monotone

f

Estudio | Etude

Allegro moderato. (♩ = 108.) Jancourt p. 30

No. 10.

p

mf

p

Melodía | Melody

Componer o improvisar una canción en esta escala
Compose or Improvise a Song on this Scale

Escala pentatónica | Pentatonic Scale

Ewell

Tin Pan Alley, USA

Déjame llamarte cariño | Let Me Call You Sweetheart (1910)

https://library.indstate.edu/about/units/rbsc/kirk/pdfs/sm1910_let.pdf

♩ = 136 Leo Friedman, arr. Ewell

11

21 *f*

Dale mis saludos a Broadway | Give My Regards to Broadway (1904)

https://s9.imslp.org/files/imglnks/usimg/4/4a/IMSLP289770-PMLP470457-Cohan_Broadway_ed.pdf

♩ = 120 George M. Cohan, arr. Ewell

11

22

A la luz de la luna plateada | By the Light of the Silvery Moon (1909)

https://library.indstate.edu/about/units/rbsc/kirk/PDFs/sm1909_by_the_light.pdf

Gus Edwards, arr. Ewell

Three staves of musical notation in bass clef, key of D major, and 2/4 time. The first staff starts at measure 1. The second staff starts at measure 8. The third staff starts at measure 15. The music features a mix of eighth and sixteenth notes, often beamed together, with some notes marked with accents.

Extracto | Excerpt

Wolfgang Amadeus Mozart, *Piano Concerto No. 20* (1785), 1st Mov.

Quarter note = 116-126.

<http://petrucci.mus.auth.gr/imglnks/usimg/0/0c/IMSLP55330-PMLP15389-Mozart-K466.Bassoon.pdf>

Usar desplazamiento de pulsos. Use beat displacements.

Four staves of musical notation in bass clef, key of D major, and 2/4 time. The first staff starts at measure 32. The second staff starts at measure 46. The third staff starts at measure 55. The fourth staff starts at measure 63. The music features complex rhythmic patterns, including sixteenth-note runs and triplet figures. Dynamics markings include *f* (forte), *p* (piano), and *fz* (forzando). A section marked 'A' begins at measure 32. A triplet of eighth notes is marked with a '3' at the end of the fourth staff.

Banda de Ragtime de Alexander | Alexander Ragtime Band (1911)

<https://www.loc.gov/item/ihas.100004621/>

Irving Berlin, Arr. by Ewell

♩ = 120

The image displays a musical score for two bassoon parts, labeled 'mp3: fagot (bassoon) 1 | fagot (bassoon) 2'. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked as quarter note = 120. The score is divided into systems, with measure numbers 5, 9, 15, 20, 24, and 30 indicated at the beginning of each system. The first system (measures 1-4) features a dynamic of *f* for the first part and *mf* for the second. The second system (measures 5-8) has a dynamic of *mf* for the first part and *f* for the second. The third system (measures 9-14) has a dynamic of *mf* for the first part and *f* for the second. The fourth system (measures 15-19) has a dynamic of *f* for the first part and *mf* for the second. The fifth system (measures 20-23) has a dynamic of *f* for the first part and *mf* for the second. The sixth system (measures 24-29) has a dynamic of *f* for the first part and *mf* for the second. The seventh system (measures 30-32) has a dynamic of *f* for the first part and *mf* for the second. The score includes various musical notations such as slurs, ties, and dynamic markings.

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

Improvisado en dos claves | Impromptu in Two Keys

[IMSLP555936-PMLP896250-Gershwin - Impromptu in two keys.pdf](#)

♩ = 100

Moderato

George Gershwin, arr. Ewell

First system of musical notation, measures 1-4. The top staff (treble clef) begins with a dynamic marking of *f*. The bottom staff (bass clef) begins with a dynamic marking of *mf* and includes the text "etc." below it.

Second system of musical notation, measures 5-8. The top staff continues the melodic line, and the bottom staff continues the accompaniment.

Third system of musical notation, measures 9-12. The top staff begins with a dynamic marking of *mf* and includes the text "etc." below it. The bottom staff begins with a dynamic marking of *f*.

Fourth system of musical notation, measures 13-16. The top staff begins with a dynamic marking of *f*. The bottom staff begins with a dynamic marking of *mf*.

Fifth system of musical notation, measures 17-20. The top staff begins with a dynamic marking of *mf*. The bottom staff begins with a dynamic marking of *f*.

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

Extracto | Excerpt

Luis Sambucetti, *Tarantella*, Flicorno Baritono, pp. 17-21. Uruguay

[https://imslp.org/wiki/Tarantella_\(Sambucetti%2C_Luis\)](https://imslp.org/wiki/Tarantella_(Sambucetti%2C_Luis))

$\text{♩} = 120$
Presto

Luis Sambucetti

Reproducción de eco | Echo Playing

$\text{♩} = 50$ Ewell

5

9

Método

<https://www.2reed.net/Metodo/>



<https://2reed.net/>

<https://terryewell.com/>

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