



Versión beta | Beta Version

Nivel 3, Lección 2 | Level 3, Lesson 2

*** | Double tonguing, slurring downward

[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. Nuevas notas | New Notes

$\text{♩} = 80$

E4 F4 F#4 G4 G#4 A4 G#4 G4

Ewell

2. Notas largas 9- Dirección | Long Tones 9-Drive

$\text{♩} = 60$

1234 5678 9876 5432 1

p — *f* — *p*

1234 5678 9876 5432 1

p — *f* — *p*

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11

1234 5678 9876 5432 1

p — *f* — *p*

1234 5678 9876 5432 1

p — *f* — *p*

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3. Escala y arpeggio | Scale and Arpeggio

$\text{♩} = 60$ Ewell

Utilizar el meñique para del F# para F#2 y F#3 | Use little Finger F# for F#2 and F#3.

$\text{♩} = 60$ Ewell

F#2/Gb2 Alternate

4. Estudio de vibrato | Vibrato Study

Interpretar con vibrato en varias notas con estos patrones de dirección | Perform vibrato on various notes with these drives:

mm. 60: 1 1 2 2 3 3 4 4 3 3 2 2 1 1

mm. 60: 4 4 3 3 2 2 1 1 2 2 3 3 4 4

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

Wedge, p. 203

6. Articulation | Articulacion

Vídeo (BPD #235): Principios del Doble Picado [YouTube](#) | [mp4](#) | [Transcripción](#)
Principals of Double Tonguing (BDP #18) [YouTube](#) | [mv4](#) | [Windows media video](#)

T K T K T K T K T K T K T K T K T K T

3
T K T K T K T K T K T K T K T K T K T

7. Embocadura | Embouchure

Hacer ligaduras descendentes en el fagot es complicado. Aquí hay dos cosas que ayudarán: 1) mantenga los dientes paralelos y mueva la mandíbula hacia abajo y ligeramente hacia adelante para la ligadura hacia abajo. 2) En ciertas situaciones, toque con la lengua ligeramente la esquina derecha de la caña para ayudar a la respuesta.

Slurring downward on the bassoon is difficult to do. Here are two things that will help: 1) keep the teeth parallel and move the jaw downward and slightly forward for the down slur. 2) In certain situations, lightly tongue the right-hand corner of the reed to help the note speak.

Brusco, p. 16

8. Entonación y sincronización | Intonation and Synchronization

$\text{♩} = 120$ Ewell

Bassoon

Harpsichord

6

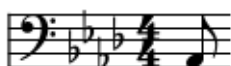
Bsn.

Hch.

mp3, clave (harpsichord), mm. 80: [A442](#) | [A440](#); mm. 100: [A442](#) | [A440](#); mm. 120: [A442](#) | [A440](#)

9. 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](#)

Ejercicio musical | Etude

Andante grazioso. ($\text{♩} = 72$) Jancourt, p. 29

No. 6. *p*

f

tr.

rall. poco *p a tempo*

1. 2.

1. 2.

Melodía | Melody

El sapo | The Toad Canción folclórica, Honduras | Folk Song, Honduras

arr. Ewell

6

En roulant ma boule Rodando mi pelota | Rolling My Ball Canción folclórica, Canadá | Folk Song, Canada

arr. Ewell

5

Canción de la Danza Fantasma | Song of the Ghost Dance

Nativo americano, EE. UU. | Native American, USA

♩ = 70

Arapaho, Fletcher, p. 98, arr. Ewell

Musical score for 'Canción de la Danza Fantasma' in bass clef, 3/4 time. The score consists of three staves of music. The first staff starts with a *mf* dynamic and a fermata. The second staff begins at measure 8, with dynamics *mf*, *f*, and *f*. The third staff begins at measure 17, with dynamics *mf* and *p*.

Extracto | Excerpt

Pastoral para Quinteto de Viento Madera | Pastorale for Woodwind Quintet
Op.151 (1921/1941)

PASTORALE

Bassoon

Woodwind Quintet

Mrs. H. H. A. Beach

Musical score for 'Pastorale' Bassoon part. It includes a key signature of one sharp (F#) and a time signature of 6/8. The score features a treble clef with an 8va marking. There are three numbered boxes: box 1 at measure 5, box 2 at measure 6, and box 3 at measure 10. Dynamics include *f* and *p*.

Allá baja Jesucristo | Down there Jesus Christ

Canción folclórica, Peru | Folk Song, Peru

<https://www.youtube.com/watch?v=9kbhC8bL8nE>

$\text{♩} = 90$ arr. Ewell

The musical score is written in bass clef with a key signature of one flat (Bb) and a time signature of 2/4. The tempo is marked as quarter note = 90. The score is arranged by Ewell. It consists of four systems of two staves each. The first system (measures 1-7) features a melodic line in the upper staff and a bass line in the lower staff. The second system (measures 8-14) includes two first endings (1. and 2.) and a 3/4 time signature change. The third system (measures 15-20) also includes two first endings (1. and 2.) and a 3/4 time signature change. The fourth system (measures 21-27) concludes the piece with a final cadence.

Reproducción de eco | Echo Playing

♩ = 50

Ewell



5



10



Método

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



<https://2reed.net/>

<https://terryewell.com/>

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