



Versión beta | Beta Version

Nivel 3, Lección 3 | Level 3, Lesson 3

Divisiones Mixtas de 2 y 3 | Mixed Divisions of 2 and 3

Técnica | Technique

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

*** | Everyday practice:

Tuning with drones, duets

Timing with metronome, duets

Technique with scales, arpeggios, finger patterns, articulation

Tone with long tones, vibrato, listening, reed finishing

Musicality with phrasing, dynamics, rubato, duets, etc.

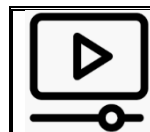
1. Escala de si bemol mayor con el estudio ritmico #2 de Wedge | Bb Major Scale with the Wedge Rhythmic Study #2 below. Drone Sib/Bb.

♩ = 80

arr. Ewell

6

2. Estudio de vibrato | Vibrato Study



Vídeo (BPD #225): Introducción al vibrato [YouTube](#) | [mp4](#) | [Transcripción](#)
Introduction to Vibrato [YouTube](#) | [Player](#) | [mp4](#) | [transcript](#)

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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 1 1 2 2 3 3 4 4

Ewell

3

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

Tocar estos ritmos con distintas escalas y arpeggios. | Play the rhythms with various scales and arpeggios.

Wedge, p. 194

(1) $\frac{3}{4}$ (2) (3) (4) (5) (6) (7) (8) $\frac{5}{8}$ (9) $\frac{5}{8}$

*** | Use Subdivisions

(2)

4. Partimenti

*** | See Level 3 Lesson 1 for the full version in C Major. Play in D and A major by memory.

Furno p. 9, Ewell

(1,2,3,4 | 2)

① ② ③ ④ ⑤ ⑥ ⑦

8

① ① ⑦ ⑥ ⑤ ④ ③ ② ①

17

④ ③ ⑥ ④ ⑤

22

⑥ ③ ④ ⑤ ①



Re mayor | D Major mp3, mm. 60: [A442](#) | [A440](#); mm. 80: [A442](#) | [A440](#); mm. 100: [A442](#) | [A440](#); mm. 120: [A442](#) | [A440](#)
 La mayor | A Major mp3, mm. 60: [A442](#) | [A440](#); mm. 80: [A442](#) | [A440](#); mm. 100: [A442](#) | [A440](#); mm. 120: [A442](#) | [A440](#)

5. Entonación y sincronización | Intonation and Synchronization

$\text{♩} = 120$ Ewell

Bassoon

Harpsichord

Bsn.

Hch.

5

9

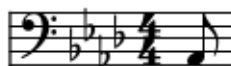
The musical score consists of three systems, each with a Bassoon (Bsn.) and Harpsichord (Hch.) part. The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo is marked as quarter note = 120. The first system (measures 5-8) shows the Bassoon playing a triplet of eighth notes in measures 5 and 8, and a triplet of quarter notes in measures 6 and 7. The Harpsichord part starts with a forte (f) dynamic, playing a series of eighth notes in the right hand and a sustained bass line in the left hand. The second system (measures 9-12) continues the Bassoon's melodic line with triplets and a long note in measure 12. The Harpsichord part continues with a similar pattern, featuring a long note in the left hand in measure 12.



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



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

6. Articulation | Articulation



Estudio | Etude

Allegro poco Agitato. (♩ = 80.) Jancourt, p. 29

No. 5.

p *f* *sf* *f* *p* *rall.* *a tempo*

Melodía | Melody

El arpa sagrada, EE.UU. | The Sacred Harp (1816/1844), USA

Melodía con vibrato | Melody with Vibrato

Idumea



**Arpa Sagrada (Notación original con notas de forma) |
Sacred Harp (Original Notation with Shape Notes)**

https://s9.imslp.org/files/imglnks/usimg/a/a1/IMSLP104884-PMLP214197-Sacred_Harp_1860.pdf

Vieja cien | “Old One Hundred, L. M.” by Guil. Franc (1541), p. 49



America | “America. S.M.” by Whitmore (1832), p. 36



Salmo 93 | “93rd Psalm. S.M.” by Jeremiah Ingalls (1805), p. 31



Monte Si3n | Mount Zion
Sacred Harp

$\text{♩} = 70$ J. Massengale, p. 88, arr. Ewell

Three systems of two staves each, in treble and bass clefs, 4/4 time. The key signature has two sharps (F# and C#). The tempo is marked as quarter note = 70. The score includes measure numbers 6 and 11.

Calvario | Calvary (1806)

Daniel Read; Cobb, Appendix B, arr. Ewell

♩ = 92

8

14

Lamento de David | David's Lamentation (c. 1800)

Williams Billings; Cobb, Appendix B, arr. Ewell

$\text{♩} = 52$

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

Extracto | Excerpt

Anton Reicha, *Bläserquintett Es-Dur*, Op. 88/2, (1818) First Movement.

2. Reicha Op. 88. FAGOTTO .

QUINTETTO II. Lento. Tenuto. All^o. Moderato. solo

Johannes Brahms, Symphony 1, (1854) IV, Bassoon 1.

<https://s9.imslp.org/files/imglnks/usimg/d/d7/IMSLP37948-PMLP01662-Brahms-Op068.Bassoon.pdf>

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BASSOON I

P

342

349

354

360

Reproducción de eco | Echo Playing

♩ = 50

Ewell

5

10

Estudio adicional | Further Study

- **Rubank Advanced Method Duets** Part of the "Play Along" series. Students practice duets from this etude book with recordings by Dr. Ewell.
- Satzenhofer, ***Praktische Fagott-Schule*** (Method for the Bassoon), pp. 50-100. Free music available.
- **Weissenborn, Opus 8, No. 1.** Free music available.
- **Weissenborn, Fifty Advanced Studies, Opus 8, No. 2 (beginning portion)** Fifty-five instructional videos.

- Weissenborn, [Fifty Advanced Studies](#) Free music available (imslp and alternative link)
- Grade 4 Solo Accompaniments [A-M](#) | [N-Z](#)

	Select Videos on Bassoon Solos: • Hindemith, Sonata (4 videos) • Mozart, Concerto in Bb, 2nd and 3rd movements (19 videos in the series) • Telemann, Sonata in F Dorian (F Minor, 5 videos)
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