



Versión beta | Beta Version

Nivel 2, Lección 11 | Level 2, Lesson 11

*** | Practice Method: Fragmentation-Concatenation

[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. Escalas y arpeggios | Scale and Arpeggio

Repase todas las escalas mayores y arpeggios hasta 4 sostenidos. | Review all major scales and arpeggios up to four sharps.

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

Wedge, p. 47

Two lines of musical notation in 6/8 time. The first line is labeled (4) and the second line is labeled (5). Both lines consist of eighth and sixteenth notes with rests.

3. Articulación | Articulation

mm. 60, 70, 80

Ewell

Three lines of musical notation in bass clef, 4/4 time. Each line has red underlines below the notes indicating fingerings. The first line has fingerings 1, 1, 1, 1, 2, 2, 2, 2, 3, 3, 3, 3. The second line has fingerings 4, 4, 4, 4, 5, 5, 5, 5, 4, 4, 4, 4, 3, 3, 3, 3. The third line has fingerings 2, 2, 2, 2, 1, 1, 1, 1.

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4. Entonación y sincronización | Intonation and Synchronization

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$\text{♩} = 70$

Bassoon

Organ

7

Bsn.

Org.

mp3, órgano y pista de clic (organ and click track) mm. 70: [A442](#) | [A440](#);
órgano (organ), mm. 70: [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.

$\text{♩} = 60$

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

Métodos de estudio | Practice Methods

Fragmentación-Concatenación | Fragmentation-Concatenation

Practicar los pasajes difíciles en segmentos. Luego tocarlos completos.
Practice difficult passages in segments. Then put together.

Original-Branton

Ewell



Estudio | Etude

Andante amoroso.

Satzenhoffer, p. 28



Melodía | Melody

EE.UU. | USA

Valle del río rojo | Red River Valley

Canción de vaquero | Cowboy Song



Llévate bien, ganado | Git Along, Little Dogies (~1893, published 1910)
Canción de vaquero | Cowboy Song

arr. Ewell

Musical score for 'Git Along, Little Dogies' in bass clef, 3/4 time, C Major key signature. The score consists of six staves of music. The first staff is labeled 'C Major'. The second staff is labeled '9'. The third staff is labeled '19' and 'F Major'. The fourth staff is labeled '27'. The fifth staff is labeled '35'. The sixth staff is labeled '43'. The music features a mix of eighth and quarter notes, with some rests and accents.

Shu, vuela, no me molestes | Shoo, Fly, Don't Bother Me
Canción folk | Folk Song

arr. Ewell

Musical score for 'Shoo, Fly, Don't Bother Me' in bass clef, 2/4 time, B-flat major key signature. The score consists of one staff of music. The music features a mix of eighth and quarter notes, with some rests and accents.

Soldado vagabundo | Ramble Soldier
Canción folk | Folk Song

♩ = 120

Sandburg, p. 284, arr. Ewell

The image shows a musical score for two bassoon parts. The score is written in bass clef with a 3/4 time signature. The tempo is marked as quarter note = 120. The score is divided into three systems of two staves each. The first system contains measures 1-6, the second system contains measures 7-12, and the third system contains measures 13-18. The music features a steady eighth-note accompaniment in the lower staff and a melody in the upper staff. The melody consists of eighth and quarter notes, often beamed together. The piece concludes with a double bar line at the end of the third system.

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

El picnic del oso de peluche | The Teddy Bear's Picnic (1907)

♩ = 90

John Walter Bratton, arr. Ewell

The musical score is written for two bassoon parts. It begins with a tempo marking of quarter note = 90. The key signature has three sharps (F#, C#, G#) and the time signature is 6/8. The score is divided into five systems, each with two staves. Measure numbers 1, 6, 11, 16, and 22 are indicated at the start of their respective systems. Dynamics include piano (*p*), pianissimo (*pp*), mezzo-piano (*mp*), and forte (*f*). A first and second ending are shown between measures 16 and 19. The piece concludes with a double bar line at the end of measure 22.

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

No. 2, "Afterbeats" | No. 2, "Afterbeats"
Christopher Weait, Duets for New Bassoonists, Vol. 3, weaitmusic.com
Used by Permission

$\text{♩} = 116$

Bn1

Bn2

f

mf

mp

f

p

mp

f *mp* *f* *mp* *f* *p*

f *mf*

f

1

9

18

27

36

13

25

37

44

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

Extracto | Excerpt

Semper Fidelis March (1888)

<https://s9.imslp.org/files/imglnks/usimg/4/49/IMSLP16668-Sousa-SempFidelis.Pts.pdf>

Reproducción de eco | Echo Playing

 https://www.2reed.net/Metodo/	 https://2reed.net/	https://terryewell.com/
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