



# Versión beta | Beta Version

## Nivel 2, Lección 13 | Level 2, Lesson 13

\*\*\* | Syncopation

[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 | Scales

Repase todas las escalas mayores y arpeggios hasta 4 bemoles | Review all scales up to four flats.

#### 2. Ritmos (Toque y realice) | Rhythm (Tap and Perform)

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

Wedge, p. 58

(4) (5) (6)

Ewell

#### 3. Articulación | Articulation

Parar el sonido con la lengua | Stop notes with the tongue. mm. 60, 70, 80.

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4 4 5 5 4 4 5 5 4 4 5 5 4 4

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Two staves of bass clef music. The first staff has a measure rest followed by a sequence of notes with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The second staff starts at measure 4 and has a similar sequence of notes with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1.

#### 4. Entonación y sincronización | Intonation and Synchronization

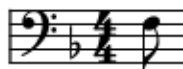
Musical score for Bassoon and Organ. The tempo is marked  $J = 70$ . The score is in 4/4 time and B-flat major. The Bassoon part starts at measure 6 with a dynamic marking *f*. The Organ part provides harmonic support with chords and single notes. The score is by Ewell.

mp3, órgano y pista de clic (organ and click track) mm. 60: [A442](#) | [A440](#);  
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.

♩ = 80



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

## Estudio | Etude

**Andante.** (Cmoll - Tonleiter durch 2 Octaven. - (C minor scale through 2 Octaves.) **Weissenborn, p. 38**

**h.** Mit vollem Ton. *With full tone.*

**i.** **Mässig schnell. - Moderately fast.**

*mf* *f* *mf*

## Melodía | Melody

### Espirituales, EE. UU. | Spirituals, USA

#### Crucifixión | Crucifixion

♩ = 66 **Solemn** **Johnson, p. 174, arr. Ewell**

*mf* *f*

# Aleluya | Hallelujah

Johnson, p. 172, arr. Ewell

Two staves of musical notation in bass clef. The first staff starts with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains a melodic line with eighth and quarter notes, some with slurs. The second staff starts with a measure rest and continues the melody. The piece ends with a double bar line.

# Estos son todos los hijos de mi padre | These are All My Father's Children

Allen, #124, arr. Ewell

Two staves of musical notation in bass clef. The first staff starts with a key signature of two flats (Bb, Eb) and a 2/4 time signature. It contains a melodic line with eighth and quarter notes. The second staff starts with a measure rest and continues the melody. It includes first and second endings, marked '1.' and '2.', and ends with a double bar line.

# Mi ejército cruza | My Army Cross Over

Allen, #49, arr. Ewell

Two staves of musical notation in bass clef. The first staff starts with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with quarter and eighth notes, some with slurs. The second staff continues the melody and ends with a double bar line.

# Nadie sabe el problema que he tenido | Nobody Knows the Trouble I've Had

♩ = 80

Allen, #74, arr. Ewell

Two staves of musical notation in bass clef. The first staff starts with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It contains a melodic line with quarter and eighth notes. The second staff continues the melody and ends with a double bar line.

## Alguien está llamando a tu puerta | Somebody's Knocking at Your Door

$\text{♩} = 80$  arr. Ewell

12

25

*f* *p* *f* *p* *f* *p* *f*

Detailed description: This is a single-staff musical score in bass clef, 2/4 time, with a key signature of one sharp (F#). The tempo is marked as quarter note = 80. The score is arranged by Ewell. It consists of three lines of music. The first line starts with a dynamic marking of *f*. The second line starts with a measure rest and contains dynamic markings of *p*, *f*, *p*, and *f*. The third line starts with a dynamic marking of *p* and ends with a double bar line.

## Las campanas del cielo están sonando | Heaven Bell A-Ringing

Allen, #21, arr. Ewell

4

Detailed description: This is a two-staff musical score in bass clef, 4/4 time, with a key signature of two flats (Bb, Eb). It is arranged by Ewell. The score consists of two systems, each with two staves. The first system starts with a measure rest on the top staff. The second system starts with a measure rest on the top staff. The number '4' is written above the first measure of the second system.

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

**Pedro en el mar | Peter on the Sea**

Fenner, pp. 88-89, arr. Ewell

The image shows a musical score for two bassoons. It consists of two systems of staves. The first system has two staves, and the second system also has two staves. The music is written in bass clef with a key signature of one flat (Bb) and a time signature of 2/4. The first system contains 8 measures, and the second system contains 8 measures, ending with a double bar line. The notation includes various note values such as quarter notes, eighth notes, and rests.

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

# Love Duet from Job's Story

(Hong Kong, c. 1983-84)

Terry B. Ewell, arr. for 2 bassoons, 17 Feb. 2024

♩ = 100

*affettuoso, amore*

**A**

Musical notation for section A, measures 1-7. The score is for two bassoons in 3/4 time. The upper staff begins with a whole rest, while the lower staff plays a rhythmic accompaniment of eighth notes. Dynamics include *mp* (mezzo-piano) and *mp* (mezzo-piano).

**B**

Musical notation for section B, measures 8-14. The upper staff features a melodic line with slurs and accents, while the lower staff continues the accompaniment. Dynamics include *mp* (mezzo-piano).

**C**

Musical notation for section C, measures 15-21. The upper staff has a melodic line with slurs and accents, and the lower staff has an accompaniment. Dynamics include *mf* (mezzo-forte) and *mf* (mezzo-forte).

**D**

Musical notation for section D, measures 22-28. The upper staff has a melodic line with slurs and accents, and the lower staff has an accompaniment. Dynamics include *f* (forte) and *f* (forte). First and second endings are indicated.

Musical notation for section D, measures 29-35. The upper staff has a melodic line with slurs and accents, and the lower staff has an accompaniment. Dynamics include *f* (forte).

36 **E**

mp

mp

41

rall. pp

rall. pp

**Extracto | Excerpt**

**John Philip Sousa “El Capitan” March (1896).**

[https://imslp.org/wiki/El\\_Capitan\\_March\\_\(Sousa%2C\\_John\\_Philip\)](https://imslp.org/wiki/El_Capitan_March_(Sousa%2C_John_Philip))

mp

**Florence Smith Price**

**El roble, EE. UU. | The Oak, USA**

<https://petruccimusiclibrary.ca/files/imglnks/caimg/b/bf/IMSLP203700-SIBLEY1802.17316.877b-39087017291917score.pdf>

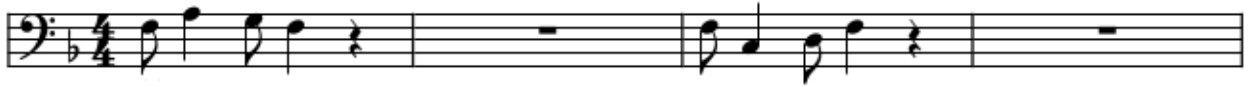
f



## Reproducción de eco | Echo Playing

♩ = 80

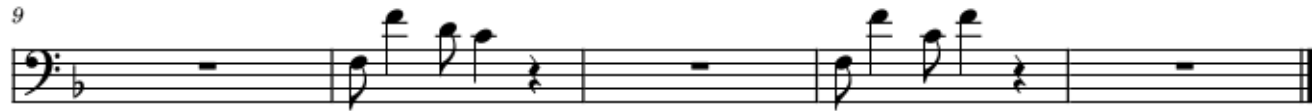
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5



9



Método

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



<https://2reed.net/>

<https://terryewell.com/>

**Versión beta | Beta Version**