



Versión beta | Beta Version

Nivel 2, Lección 7 | Level 2, Lesson 7

*** | Rhythmic and Melodic Studies in 6/8

[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

Two musical staves in bass clef, 6/8 time, with a tempo marking of ♩ = 60. The first staff contains a scale and arpeggio exercise, and the second staff contains another similar exercise. Both are attributed to Ewell.

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

Three rhythmic patterns labeled (d), (e), and (f) in 6/8 time. Pattern (d) consists of eighth notes, (e) of sixteenth notes, and (f) of eighth notes. They are attributed to Wedge, p. 20.

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3. Articulación | Articulation

Vídeo, El ataque en el fagot – parte 3 (Riera): [YouTube](#)

Video, Articulation (Attack) on the Bassoon (Riera): No English

mm. 60, 70, 80

Ewell

1 2 3 4 5 4 3 2 1

4

1 2 3 4 5 4 3 2 1

Estudio | Etude

Satzenhoffer, pp. 22-23

Allegretto.
con grazia

* * *

* Original note B1

4. Entonación y sincronización | Intonation and Synchronization

Pidiendo Posada | Asking for an Inn

México | Mexico

$\text{♩} = 120$ arr. Ewell

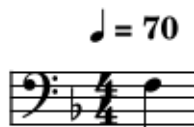
The score is written for Bassoon and Piano in 3/4 time. It consists of four systems of music. The first system shows the beginning of the piece, with a piano introduction marked *f* and a bassoon entry marked *f*. The second system starts at measure 7, the third at measure 12, and the fourth at measure 18. The piano part provides harmonic support with chords and a rhythmic bass line, while the bassoon plays a melodic line with various articulations and dynamics.

mp3, bassoon and piano, mm. 120: [A442](#) | [A440](#)

5. Tocar en eco | Echo Playing

*** | Melodic Fragments from Christmas Music

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](#)

Melodía | Melody

Adviento & Navidad | Advent & Christmas

Dulce Jesus Mío | My Sweet Jesus Ecuador

♩ = 72

Salvador Bustemonte Celi, arr. Ewell

Llegó sobre el claro de medianoche | It Came upon the Midnight Clear (1850) Himno, EE.UU. | Hymn, USA

Richard Storrs Willis, arr. Ewell

La Marimorena Canción navideña, México | Christmas Song, Mexico

arr. Ewell

Un villancico | A Christmas Carol, #100
EE.UU. | USA

[https://s9.imslp.org/files/imglnks/usimg/1/10/IMSLP29684-PMLP66688-Ives - 114 Songs.pdf](https://s9.imslp.org/files/imglnks/usimg/1/10/IMSLP29684-PMLP66688-Ives_-_114_Songs.pdf)

Larghetto Charles E. Ives, arr. Ewell

p

7

Los Peces en el Rio | The Fish in the River
Canción navideña, España | Christmas Song, Spain

♩ = 100

arr. Ewell

First system of musical notation, measures 1-8. The piece is in 2/4 time with a key signature of two sharps (F# and C#). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation, measures 9-16. The right hand continues the melodic line with more complex rhythmic patterns, including slurs and ties. The left hand maintains the accompaniment.

Third system of musical notation, measures 17-25. The right hand features a series of slurred eighth notes, creating a flowing melodic texture. The left hand continues with the accompaniment.

Fourth system of musical notation, measures 26-33. The right hand has a more active melodic line with frequent eighth notes. The left hand accompaniment becomes more rhythmic with groups of eighth notes.

Fifth system of musical notation, measures 34-41. The right hand continues with a melodic line, ending with a final cadence. The left hand accompaniment concludes the piece.

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

Heilige Nacht
Noche de paz | Silent Night (1818)
Canción navideña, Austria | Christmas Song, Austria

♩ = 100

Franz Xaver Gruber, arr. Ewell

The musical score is written for two bassoons in 3/4 time, with a tempo of 100 beats per minute. The key signature is one flat (B-flat). The score is divided into five systems, each with two staves. The first system starts with a piano (*p*) dynamic and includes a mezzo-forte (*mf*) dynamic. The second system begins at measure 10. The third system begins at measure 20 and includes a piano (*p*) dynamic. The fourth system begins at measure 30. The fifth system begins at measure 42 and ends with a double bar line. The music consists of a simple, melodic line in the upper staff and a supporting bass line in the lower staff.

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

Extracto | Excerpt

Johann Sebastian Bach, Weihnachtsoratorium, BWV 248/2 Sinfonia; * | Christmas Oratorio**

<https://vmirror.imslp.org/files/imglnks/usimg/e/e1/IMSLP450447-PMLP06314-BWV248-II-Continuo.pdf>

Continuo **Und es waren Hirten in der selben Gegend**

io.Sinfonia BWV 248/2
Kantate für den 2.Weihnachtstag

Arcangelo Corelli, Weihnachtsmusik: Concerto grosso No. 8. | Christmas Concerto.

[https://vmirror.imslp.org/files/imglnks/usimg/5/58/IMSLP34807-PMLP28008-Corelli - Concerto grosso No8 \(Weihnachtskonzert\) for 2 SoloVln Solo Cello and strings - cello.pdf](https://vmirror.imslp.org/files/imglnks/usimg/5/58/IMSLP34807-PMLP28008-Corelli - Concerto grosso No8 (Weihnachtskonzert) for 2 SoloVln Solo Cello and strings - cello.pdf)

Aufführungsrecht
vorbehalten.

Violoncello e Contrabasso.

3

PASTORALE
aus der Weihnachtsmusik: Concerto grosso N° 8.

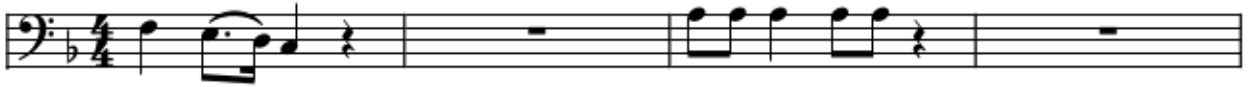
Largo. (*Ruhig bewegt, nicht schleppend.*)

Arcangelo Corelli.
Für den prakt. Gebrauch bearb. v. A.Schering.

Reproducción de eco | Echo Playing
***** | Christmas Melodic Fragments**

♩ = 70

Ewell



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