



Método: Música de las Américas para fagot

Método: Music of the Americas for Bassoon

Versión beta | Beta Version

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Nivel 3, Lección 1 | Level 3, Lesson 1
*** | Tabuteau's "Drives"; Vibrato; Tenor Clef

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

Video (English spoken, Español –use auto translate), Drives (BPD #100): [YouTube](#) | [mp4](#) (2:07)

Artículo | Article: Ewell, Terry B. "A Bassoonist's Expansions upon Marcel Tabuteau's "Drive," The Journal of the International Double Reed Society 20 (July 1992): 27-30. [Link](#) (no graphics)

Técnica | Technique

Todos los estudios técnicos se deben tocar con drones y metrónomo.
All technical studies should be played with drones and the metronome.

Vídeo, Usar los drones (BDP#140): [YouTube](#) (at 2 min, 8 seconds) | [mp4](#) (at 2 min, 8 seconds)

Video, Using Drones: [YouTube](#) | [mp4](#) (at 2 min, 8 seconds)

1. Estudio del registro grave | Low Note Study. Drone Sib/Bb

♩ = 80

Ewell

F2 E2 Eb2 D2 Db2 C2 B1 Bb1 B1 C2 C#2 D2 D#2 E2 Gb2 F2

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♩ = 80

Ewell

F2 E2 Eb2 D2 Db2 C2 B1 Bb1

4

2. Embocadura | Embouchure

Brusco, p. 23

3. Estudio de vibrato | Vibrato Study

Vídeo (BPD #227): Desarrollando vibrato [YouTube](#) | [mp4](#) | [Transcripción](#)
 Developing Vibrato [YouTube](#) | [Player](#) | [mp4](#) | [transcript](#)

de pulsos por latido | # of Pulses per Beat

♩ = 60 Tono sonoro Do / Drone C

Ewell

mf 3 3 3 3

4

3 3 3 3

7

3 3 3 3

4. Articulación | Articulation

Ewell

1 1 1 1 2 2 2 2 3 3 3 3

4

7

Ewell

Orefici
Melodic Study #16

5. Entonación y sincronización | Intonation and Synchronization

$\text{♩} = 120$ Ewell

Bassoon

Harpsichord

7

Bsn.

Hch.

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

6. Tocar en eco | Echo Playing

Escucha la melodía una o dos veces y luego trata de tocarla. En caso no puedas hacerlo, escucha entonces la versión del eco. La melodía está al final de la lección | Listen to the melody once or twice and then try to play it. If unable to play the melody, listen then to the echo playing. The melody is at the end of the lesson.

$\text{♩} = 80$

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

Métodos de estudio | Practice Methods

Perfeccionar las [diez técnicas de estudio](#) es uno de los objetivos para su trabajo con “Método: Música de las Américas para fagot”. Los estudios de vibrato arriba presentados es un ejemplo del envión con monótono.

Mastering the [ten Practice Methods](#) will be one goal of your work with “Método: Music of the Americas for Bassoon.” The vibrato study above is an example of a Drive on a Monotone.

Ejercicio musical | Etude

c. Andante. Weissenborn, p. 32

d. Andante.

sonoro

p dolce

sonoro

Melodía | Melody

Niño Manuelito | Child Manuelito Canción folclórica, Bolivia | Folk Song, Bolivia

arr. Ewell



Marcario remero Canción folclórica, México | Folk Song, Mexico

arr. Ewell



Componer o improvisar una canción en esta escala
Composer or Improvise a Song on this Scale

Escala pentatónica | Pentatonic Scale



Extracto | Excerpt

Gustav Mahler, *Symphony No. 1*, mvt. 1.

Half note = 100. <http://petrucci.mus.auth.gr/imglnks/usimg/8/88/IMSLP43235-PMLP15427-Mahler-Sym1.Bassoon.pdf>

Allmählich etwas lebhafter

1 2 p mf cresc. f ff 29 1 f 1 30 ff 1 31 f

Baile de "Paradise Lost" | Dance from "Paradise Lost" (2011)

♩. = 80

<https://www.terryewell.com/ParadiseLost/> Terry B. Ewell

The image displays a piano score for a dance piece. It consists of six systems of two staves each (treble and bass clef). The music is in 6/8 time and B-flat major. The first system includes a dynamic marking of *mf* and a hairpin crescendo. The second system is marked with a '7' at the beginning. The third system is marked with a '13' at the beginning and features accents (>) on several notes. The fourth system is marked with a '20' at the beginning and also features accents. The fifth system is marked with a '27' at the beginning. The sixth system is marked with a '33' at the beginning. The score concludes with a final cadence in the sixth system.

38

Musical score for measures 38-43. The score is written for two staves in bass clef with a key signature of one flat. It features a piano accompaniment with dynamic markings: *dim.* (diminuendo) and *p* (piano) in measures 38-40, and *cresc.* (crescendo) in measures 41-43. Accents are present on many notes.

44

Musical score for measures 44-49. The score is written for two staves in bass clef with a key signature of one flat. It features a piano accompaniment with a dynamic marking of *f* (forte) in measure 44. Accents are present on many notes.

50

Musical score for measures 50-54. The score is written for two staves in bass clef with a key signature of one flat. It features a piano accompaniment with a dynamic marking of *f* (forte) in measure 50. Accents are present on many notes.

55

Musical score for measures 55-60. The score is written for two staves in bass clef with a key signature of one flat. It features a piano accompaniment with a dynamic marking of *f* (forte) in measure 55. Accents are present on many notes.

61

Musical score for measures 61-66. The score is written for two staves in bass clef with a key signature of one flat. It features a piano accompaniment with a dynamic marking of *ff* (fortissimo) in measure 61. Accents are present on many notes.

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

No. 6, "Sarabande"

Christopher Weait, Duets for New Bassoonists, Vol. 3, weaitmusic.com

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Frase sobre los silencios. Phrase over the rests.

$\text{♩} = 63$

1

mf f

5 9 *simile* p *simile* p

10 mp mf mp mf

15 17 mp mf mf

20

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

Reproducción de eco | Echo Playing

Jamaican Dances for the Young, Op.85, Book 1, No. 1

[https://imslp.org/wiki/Jamaican_Dances_for_the_Young%2C_Op.85_\(Holbrooke%2C_Joseph\)](https://imslp.org/wiki/Jamaican_Dances_for_the_Young%2C_Op.85_(Holbrooke%2C_Joseph))

♩ = 80

Joseph Holbrooke, arr. Ewell

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