



# Versión beta | Beta Version

## Nivel 4, Lección 2 | Level 4, Lesson 2

Posiciones de la embocadura: paralela y desplazada; Transposición desde Si bemol utilizando la clave de Do | Embouchure positions: parallel and offset; Bb transposition using tenor clef

[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

♩ = 80

Ewell

4

9

♩ = 60

Ewell

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## 2. Articulación | Articulation

W. A. Mozart Symphony No. 35, "Haffner."

<http://vmirror.imslp.org/files/imglnks/usimg/8/89/IMSLP51376-PMLP01567-Mozart-K385.Bassoon.pdf>

Ewell

T T T K T T T K T T T K T T T K T T T K T T T K

4

T T T K T T T K T T T K T T T K T T T K T T T K T

168

TTTK etc.

176

*sf* *p* *fp*

## 3. Embocadora | Embouchure

Vídeo (BDP # 142) \*\*\*: [Youtube](#) (5:45) | [mp4](#) (5:45)

Video (BDP # 142), Embouchure positions: [YouTube](#) | [mp4](#) (5:45)

**Posiciones de la embocadura.** Tocar el fagot siendo flexible con la posición de la embocadura mejora la respuesta en el registro agudo y grave, nos da un gran rango dinámico y permitiéndonos cambiar el color y el timbre del sonido.

Adaptar la embocadura a estas necesidades es algo complejo: 1) Posición de los dientes: paralelos o desplazados, 2) Profundidad del agarre de la caña: cercano al primer alambre o cercano a la punta, y 3) embocaduras abiertas o cerradas. Estas posiciones nos dan diferentes resultados en cuanto a la respuesta, dinámicas y color. Una descripción más completa sobre este tema está disponible en mi artículo "Embocaduras en la doble caña" listado en las citas y el video de más arriba.

Embocadura 1A (Figura 4) Ayuda a la respuesta en el registro agudo, especialmente desde el Si bemol 4 ascendiendo hasta el Mi 5.

La respuesta y afinación en el registro grave se ven favorecidas con la embocadura 2B y 2C. Sin embargo, posicionar la embocadura entre la 1A y 1B es la mejor opción para cambios rápidos en el ejercicio de Brusco más adelante. No deslice la embocadura sobre la caña, en lugar de eso introduzca la caña para el registro agudo y retírela para el registro grave.

**Embouchure positions.** Performing the bassoon with flexible embouchures can enhance response in the high and low registers, create greater dynamic range, and provide for color or timbre changes. Embouchure placement is quite complex: 1) position of the teeth: parallel or offset, 2) placement of the embouchure on the reed: closer to the first wire or closer to the tip of the reed, and 3) open or closed embouchures. These positions produce different responses, dynamics, and tone color. A more complete description is given in my article “Double Reed Embouchures” listed in the Citations and the video above.

Embouchure 1A (Figure 4) aids high note response, especially for Bb4 and above up to E5. Low note response and tuning favors embouchures 2B and 2C. However, an embouchure position between 1A and 1B is best for quick changes between the registers in the exercise by Brusco below. Don't slide the embouchure over the surface of the reed, rather push the reed in for the highest notes and pull the reed out for the lowest notes.



Figure 4. Parallel Embouchure Positions.



Figure 5. Offset Embouchure Positions.

**QUINTAS**

**Brusco, p. 14**

Relajar embocadura al bajar . Incrementar levemente la sonoridad hacia el registro grave.  
 Reforzar el soplo en los cambios de notas



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

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

Red 1 is a continuation of (1), Red 2 is a continuation of (2), etc.

Wedge, p. 99

The image shows three rhythmic exercises labeled (1), (2), and (3), each in 4/4 time. Exercise (1) consists of a sequence of eighth and sixteenth notes. Exercise (2) features eighth notes with slurs and accents. Exercise (3) includes eighth notes with slurs and accents. Below these are three continuations labeled 1, 2, and 3 in red, which extend the patterns from the exercises above. Each exercise and continuation ends with a double bar line and repeat dots.

#### 5. Estudio de vibrato | Vibrato Study

The image shows a vibrato study in bass clef, 4/4 time, with a tempo of 60 bpm. The title is "Tono sonoro Do / Drone C" and the composer is "Ewell". The study is divided into four systems of music. The first system starts with a dynamic marking of *mf* and includes fingerings 2, 2, 3, 3, 4, 4, 5, 5, 4, 4, 3, 3. The second system starts at measure 4 and includes fingerings 2, 2, 3, 3, 5, 5. The third system starts at measure 7 and includes fingerings 3, 3, 3, 3. The fourth system starts at measure 10 and includes fingerings 5, 5, 3, 3. The study concludes with a double bar line.

De ser posible, incremente el envi3n hasta 6 oscilaciones por pulso (2, 3, 4, 5, 6, 5, 4, 3, 2) | If possible, increase the drive to 6 pulses per beat (2, 3, 4, 5, 6, 5, 4, 3, 2)

## 6. Entonación y sincronización | Intonation and Synchronization

$\text{♩} = 80$  Ewell

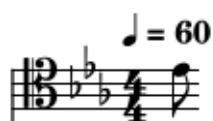


mp3, piano, mm. 80: [A442](#) | [A440](#)

## 7. 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](#)

## Estudio | Etude

Ewell recommends mm. 80.

*Cantabile.* ( $\text{♩} = 160.$ ) Jancourt, pp. 32-33

No. 17. *p*



Musical score for 'A la Rueda de San Miguel' in 3/4 time, key of D major. The score consists of three staves. The first staff features a melody with sixteenth-note runs and a trill, marked with a piano (*p*) dynamic. The second and third staves provide a rhythmic accompaniment with eighth-note patterns. A tempo marking *Più lento.* is placed above the second staff.

**Melodía | Melody**

**México | Mexico**

**A la Rueda de San Miguel | The Wheel of Saint Michael**

**Canción infantil | Children's Folk Song**

arr. Ewell

Musical score for 'A la Rueda de San Miguel' in 3/4 time, key of D major. The score consists of two staves. The first staff shows a melody with eighth-note patterns and triplets. The second staff provides a rhythmic accompaniment with eighth-note patterns and triplets. A measure number '6' is written at the beginning of the second staff.

**Huapango**

**Canción folclórica | Folk Song**

[http://vmirror.imslp.org/files/imglnks/usimg/b/b1/IMSLP264067-PMLP405310-Ivan\\_Dances\\_the\\_Mexican\\_Huapango-kv.pdf](http://vmirror.imslp.org/files/imglnks/usimg/b/b1/IMSLP264067-PMLP405310-Ivan_Dances_the_Mexican_Huapango-kv.pdf)

arr. Ewell

Musical score for 'Huapango' in 6/8 time, key of D major. The score consists of three staves. The first staff shows a melody with eighth-note patterns and accents, marked with a mezzo-forte (*mf*) dynamic. The second and third staves provide a rhythmic accompaniment with eighth-note patterns and accents. A tempo marking  $\text{♩} = 80$  is written at the beginning of the first staff. A measure number '7' is written at the beginning of the second staff, and a measure number '15' is written at the beginning of the third staff. A forte (*f*) dynamic marking is placed below the second staff.

**El Corrico de Cananea | The Captured Bandit**  
Canción folclórica | Folk Song

\*\*\* | The speed of 8<sup>th</sup> notes remains the same.

arr. Ewell

The musical score is written in a single system with three staves. The key signature is two flats (B-flat and E-flat), and the tempo is marked as quarter note = 92. The time signature is 12/8. The score includes first and second endings for several phrases. The first system (measures 1-6) starts with a repeat sign and includes first and second endings. The second system (measures 7-11) continues the melody with eighth notes and includes a first ending. The third system (measures 12-15) concludes the piece with a first ending and a final cadence.

# De la Bella Aurora Maria Divina

[https://imslp.org/wiki/Al desnudo ynfante que oy nace en la tierra \(Zumaya%2C Manuel de\)](https://imslp.org/wiki/Al_desnudo_ynfante_que_oy_nace_en_la_tierra_(Zumaya%2C_Manuel_de))

♩. = 66

Manuel de Sumaya (Zumaya), arr. Ewell

*f*

5

11

*p*

17

*f*

22

27



33

*p*

38

*f*

42

46

*f*

50

*rall.*

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

## Extracto | Excerpt

Transpote partes desde Si bemol y en clave de sol leyendo en clave de Do, sacando dos sostenidos y agregando dos bemoles a la armadura | Transpose treble clef Bb parts by reading in tenor clef and subtracting two sharps or adding two flats to the key signature.

### H. Villa-Lobos. *Chôros No. 3, Pica-Páo.*

[https://imslp.org/wiki/Ch%C3%B4ros\\_No.3%2C\\_W206\\_\(Villa-Lobos%2C\\_Heitor\)](https://imslp.org/wiki/Ch%C3%B4ros_No.3%2C_W206_(Villa-Lobos%2C_Heitor))

## CHÔROS (N° 3) (PICA-PÁO)

CLARINETTE en SI $\flat$

Pas trop vite ( $\text{♩} = 96$ )

H. VILLA-LOBOS

S. Paulo 1925

Musical score for Clarinet in B-flat, measures 1-3. The score is in 3/2 time and B-flat major. Measure 1 starts with a 4-measure rest, followed by a melodic line starting on G4. Measure 2 continues the melodic line. Measure 3 features a triplet of eighth notes (G4, A4, B4) marked 'SOLO' and 'f'. The piece concludes with a double bar line and a repeat sign.

Transportado | Transposed:

Transposed musical score for Clarinet in B-flat, measures 1-8. The score is in 3/2 time and B-flat major. Measure 1 starts with a 4-measure rest, followed by a melodic line starting on G4. Measure 2 continues the melodic line. Measure 3 features a triplet of eighth notes (G4, A4, B4) marked 'SOLO' and 'f'. Measure 4 is a 5-measure rest. Measure 5 starts with a 'Ball' marking and a melodic line. Measure 6 continues the melodic line. Measure 7 features a triplet of eighth notes (G4, A4, B4) marked 'ff'. Measure 8 continues the melodic line. The piece concludes with a double bar line and a repeat sign.

Transportado | Transposed:

Transposed musical score for Clarinet in B-flat, measure 6. The score is in 3/2 time and B-flat major. Measure 6 starts with a 9-measure rest, followed by a melodic line starting on G4. The measure is marked 'SOLO' and 'mf'. The piece concludes with a double bar line and a repeat sign.

## Reproducción de eco | Echo Playing

Ewell

$\text{♩} = 60$

6

10

*Método*

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



<https://2reed.net/>

<https://terryewell.com/>

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