



Versión beta | Beta Version

Nivel 2, Lección 20 | Level 2, Lesson 20

*** | Varied Articulations 3, 4, and 5

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

Técnica | Technique

1. Escala y arpeggio | Scale and Arpeggio

$\text{♩} = 80$ Ewell

$\text{♩} = 80$ Ewell

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2. Articulación | Articulation

Detener y comenzar con la lengua | Stop and Start with the Tongue

$\text{♩} = 60$
also mm. 70 & 80

Ewell

3. Entonación y sincronización | Intonation and Synchronization

$\text{♩} = 70$

Ewell

Para La Guitarra de 11 Cuedas; Estudio No. 25

Antonio Manjon

mp3, guitarra (guitar), mm. 60: [A442](#) | [A440](#) || mm. 70: [A442](#) | [A440](#)

4. 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.



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

Estudio | Etude

4. **3** 4 4 4 4 **3** 4 4 4 4 Weissenborn, p. 8
Andantino.

Melodía | Melody

Cuba

Valse-Caprice, Op.5 (1884)

[https://imslp.org/wiki/Valse-Caprice%2C_Op.5_\(Jim%2C%A9nez_Berroa%2C_Jos%2C%A9_Manuel\)](https://imslp.org/wiki/Valse-Caprice%2C_Op.5_(Jim%2C%A9nez_Berroa%2C_Jos%2C%A9_Manuel))

Tempo giusto José Manuel Jimenez Berroa, arr. Ewell

Consolation (1885)

[https://imslp.org/wiki/Consolation%2C_Op.5_\(Brindis_de_Salas%2C_Claudio_Jos%C3%A9_Domingo\)](https://imslp.org/wiki/Consolation%2C_Op.5_(Brindis_de_Salas%2C_Claudio_Jos%C3%A9_Domingo))

Claudio José Domingo Brindis de Salas, arr. Ewell

The image shows a musical score for the piece 'Consolation' in bass clef with a 12/8 time signature. The score is divided into two systems. The first system contains the first five measures of the piece, featuring a melodic line with various note values and rests. The second system, starting with a measure number '4' at the beginning, contains measures 6 through 10, continuing the melodic development. The piece concludes with a double bar line at the end of the second system.

Capricho Español (1851)

[https://imslp.org/wiki/Capricho_espa%C3%B1ol_\(Gottschalk%2C_Louis_Moreau\)](https://imslp.org/wiki/Capricho_espa%C3%B1ol_(Gottschalk%2C_Louis_Moreau))

Allegro

Louis Moreau Gottschalk, arr. Ewell

Measures 1-5 of the score. The music is in bass clef with a key signature of one flat (Bb) and a 3/4 time signature. The right hand (RH) plays a melodic line with eighth notes and quarter notes, while the left hand (LH) provides a rhythmic accompaniment with eighth notes. Trills are indicated by a '3' over the notes in measures 3 and 4.

Measures 6-10 of the score. The RH continues with a melodic line, and the LH features a more active accompaniment with eighth notes and quarter notes. Trills are present in measures 7 and 8.

Measures 11-14 of the score. The RH has a melodic line with some grace notes, and the LH continues with eighth notes and quarter notes. Trills are present in measures 12 and 13.

Measures 15-19 of the score. The RH has a melodic line with grace notes, and the LH continues with eighth notes and quarter notes. Trills are present in measures 16, 17, and 18.

Measures 20-24 of the score. The RH has a melodic line with grace notes, and the LH continues with eighth notes and quarter notes. Trills are present in measures 21, 22, and 23. The piece concludes with a final cadence in measure 24.

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

La Celosa. La Jalouse (1898)

[https://imslp.org/wiki/3_Dances_\(Cervantes%2C_Ignacio\)](https://imslp.org/wiki/3_Dances_(Cervantes%2C_Ignacio))

Ignacio Cervantes, arr. Ewell

$\text{♩} = 80$

mp

3

p

7

marcato il basso

13

f

19

mp

p

f

mp

24

f

mp

p

29

dim.

dim.

1. 2.

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

El Pensamiento, Danza (c. 1904)

[https://imslp.org/wiki/El_Pensamiento_\(White%2C_Joseph\)](https://imslp.org/wiki/El_Pensamiento_(White%2C_Joseph))

J. White, arr. Ewell

$\text{♩} = 80$

mp *sustained*

p *staccato*

8

1. 2. *staccato*

mf

f *sustained*

15

22

1. D.C. 2. Fine

3 3

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

Extracto | Excerpt

[Extractos de fagot con dificultad escalonada | Graded Bassoon Excerpts](#)

Wolfgang Amadeus Mozart, Serenade No. 12, K. 388, mvt. 3, Menuetto

Quarter note = 96. Arranged by Terry B. Ewell.

7

14

21

f

f

p

sfp

sfp

f

sfp

sfp

f

28

35

39

44

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

Reproducción de eco | Echo Playing

Davison and Apel, *Historical Anthology of Music*
(Cambridge, Harvard University Press, 1949), p. 12.

arr. Ewell



The logo for 'Método' is written in a blue, cursive script. A small, stylized character with a hat is positioned above the letter 'o'.

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



<https://2reed.net/>

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