



# Versión beta | Beta Version

## Nivel 2, Lección 20 | Level 2, Lesson 20

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

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

### Técnica | Technique

#### 1. Escala y arpegio | Scale and Arpeggio

$\text{♩} = 80$

Ewell

3

5

7

$\text{♩} = 80$

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

The musical example consists of four measures of eighth-note patterns. Red dashes are placed under the fourth note of each measure, indicating where the tongue should stop and start again.

## 3. Entonación y sincronización | Intonation and Synchronization

$\text{♩} = 70$

Ewell

The musical example shows two measures of eighth-note patterns with slurs. Below it is a single measure of a bass staff with eighth notes.

Para La Guitarra de 11 Cuerdas; Estudio No. 25

Antonio Manjon

This block contains two staves of musical notation for guitar. The top staff is in treble clef and the bottom is in bass clef. Fingerings (1, 2, 3) and dynamic markings (m, p, i) are indicated above the notes.

This block continues the musical notation from the previous page, showing two staves of musical notation for guitar with fingerings and dynamic markings.

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 puedes 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

3 4 4 4 4  
Andantino.

3 4 4 4 4 Weissenborn, p. 8

4.

#### Melodía | Melody

#### Cuba

##### Valse-Caprice, Op.5 (1884)

[https://imslp.org/wiki/Valse-Caprice%2C\\_Op.5\\_\(Jim%C3%A9nez\\_Berroa%C2C\\_Jos%C3%A9\\_Manuel\)](https://imslp.org/wiki/Valse-Caprice%2C_Op.5_(Jim%C3%A9nez_Berroa%C2C_Jos%C3%A9_Manuel))

Tempo guisto  
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 musical score is for a bassoon or cello. It features two staves. The first staff begins with a dotted half note, followed by a dotted quarter note with a sharp, then a dotted eighth note. The second staff begins at measure 4 with a dotted quarter note, followed by a series of eighth notes with various slurs and grace notes.

## Capricho Español (1851)

[https://imslp.org/wiki/Capricho\\_esp%C3%A1ol\\_\(Gottschalk%2C\\_Louis\\_Moreau\)](https://imslp.org/wiki/Capricho_esp%C3%A1ol_(Gottschalk%2C_Louis_Moreau))

Allegro

Louis Moreau Gottschalk, arr. Ewell

The musical score consists of five staves of bassoon music. Staff 1 starts with a treble clef, a key signature of one flat, and a 2/4 time signature. It features a series of eighth-note patterns with grace notes and slurs. Staff 2 begins with a bass clef and a 3/4 time signature, followed by a section with a bass clef and a 2/4 time signature. Staff 3 continues with a bass clef and a 2/4 time signature. Staff 4 begins with a bass clef and a 3/4 time signature. Staff 5 concludes with a bass clef and a 2/4 time signature. Measure numbers 6, 11, and 15 are visible above the staves.

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

1

7

13

19

24

mp

p

f

marcato il basso

mp

f

p

f

mp

f

mp

p



**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

The musical score consists of four staves of music. The top staff is for the bassoon, starting with a dynamic of *mp* and a instruction *sustained*. The second staff is for the piano, starting with a dynamic of *p* and a instruction *staccato*. The third staff continues the bassoon line, with measure 8 starting with a dynamic of *mf* and a instruction *staccato*. Measure 15 starts with a dynamic of *f* and a instruction *sustained*. The fourth staff continues the piano line. Measures 22 start with a dynamic of *3* and a instruction *3*. The score concludes with a repeat sign and endings: ending 1 leads to *D. C.* (Da Capo), and ending 2 leads to *Fine*.

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.

Musical score for bassoon, page 1, measures 1-6. The score consists of two systems of music. The top system starts with a dynamic *f*. The bottom system starts with a dynamic *f*.

Musical score for bassoon, page 1, measures 7-12. The score consists of two systems of music. Measure 7 begins with a dynamic *f*.

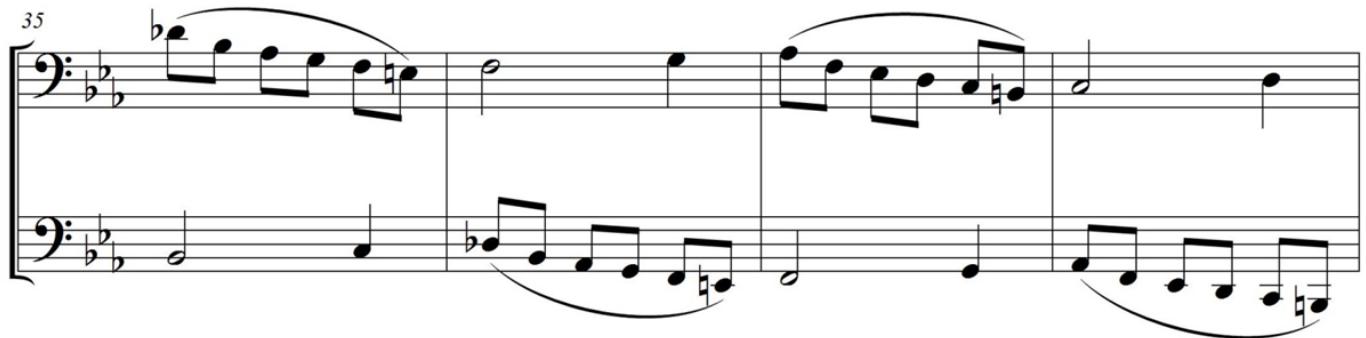
Musical score for bassoon, page 2, measures 13-18. The score consists of two systems of music. Measure 14 begins with a dynamic *p*.

Musical score for bassoon, page 2, measures 19-24. The score consists of two systems of music. Measures 21 and 22 begin with dynamics *sfp*. Measures 23 and 24 begin with dynamics *f*.

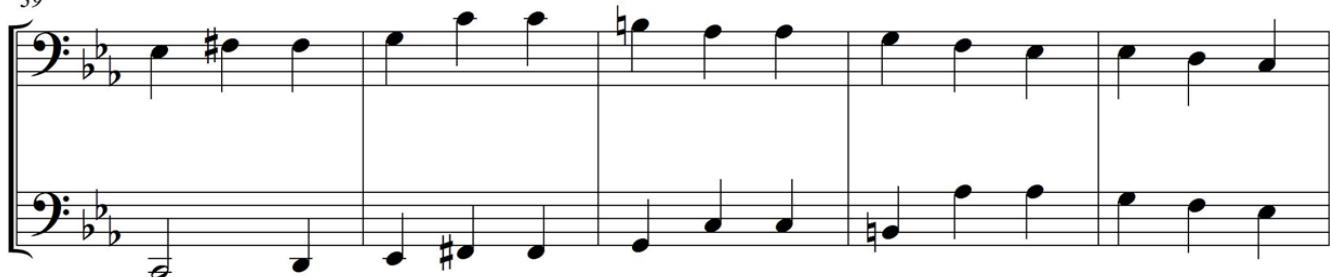
28



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



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