



# Versión beta | Beta Version

## Nivel 4, Lección 13 | Level 4, Lesson 13

### Divisiones de 3, 4 y 6 | Divisions of 3, 4, and 6

[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. Notas largas | Long Tones

*♩* = 60 Ewell

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## 2. Escala y arpeggio | Scale and Arpeggio

Ewell

$\text{♩} = 120$

3

6

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

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

Wedge. p. 262

(1)  $\frac{9}{8}$   $\text{♩}$   $\text{♩.}$   $\text{♩♩}$  |  $\text{♩}$   $\text{♩.}$   $\text{♩♩}$  |

(2)  $\text{♩♩}$   $\text{♩.}$   $\text{♩♩♩♩}$  |  $\text{♩♩}$   $\text{♩}$   $\text{♩.}$   $\text{♩♩}$  |

(3)  $\text{♩♩}$   $\text{♩.}$   $\text{♩♩}$  |  $\text{♩}$   $\text{♩♩}$   $\text{♩♩}$   $\text{♩♩}$  |

**1**  $\text{♩.}$   $\text{♩♩♩♩}$   $\text{♩}$  |  $\text{♩♩♩♩}$   $\text{♩.}$   $\text{♩♩♩♩}$  |  $\text{♩.}$   $\text{♩.}$   $\text{♩.}$  ||

**2**  $\text{♩♩♩♩}$   $\text{♩}$   $\text{♩.}$   $\text{♩♩}$  |  $\text{♩♩}$   $\text{♩♩}$   $\text{♩.}$   $\text{♩♩}$  |  $\text{♩.}$   $\text{♩.}$   $\text{♩.}$  ||

**3**  $\text{♩♩}$   $\text{♩}$   $\text{♩.}$   $\text{♩♩}$  |  $\text{♩.}$   $\text{♩}$   $\text{♩.}$   $\text{♩.}$  |  $\text{♩.}$   $\text{♩.}$   $\text{♩.}$  ||

#### 4. Entonación y sincronización | Intonation and Synchronization

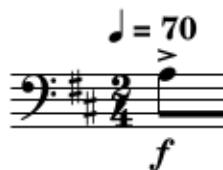
$\text{♩} = 100$  Ewell

The musical score consists of three systems of staves. The first system includes a Bassoon staff and four percussion staves: Snare Drum, Claves, Wood Blocks, and Tambourine. The second system starts at measure 4 and includes a Bassoon staff (labeled 'Bsn.') and the same four percussion staves. The third system starts at measure 7 and includes a Bassoon staff (labeled 'Bsn.') and the same four percussion staves. The tempo is marked as quarter note = 100. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The score ends with a double bar line at the end of the third system.

mp3, percusión (percussion) mm. [80](#) | [90](#) | [100](#) | [120](#)

## 5. 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

Moderato. Jancourt, pp. 38-39

No. 32.

# Melodía | Melody

## Cuba

### Melodia "Cuba Adiós" | Melody "Cuba Goodbye" (1859)

[https://imslp.org/wiki/Melod%C3%ADa\\_'Cuba\\_adi%C3%B3s'\\_%28Ruiz\\_Espadero%2C\\_Nicol%C3%A1s%29](https://imslp.org/wiki/Melod%C3%ADa_'Cuba_adi%C3%B3s'_%28Ruiz_Espadero%2C_Nicol%C3%A1s%29)

Nicolás Ruiz Espadero, arr. Ewell

Musical score for 'Cuba Adiós' in bass clef, 2/4 time, key of D major. The score consists of two staves. The first staff contains measures 1 through 8. The second staff starts at measure 9 and ends with a double bar line. A triplet of eighth notes is marked with a '3' below it in the final measure.

### Chant du Soldat, Op. 23

[https://imslp.org/wiki/Chant\\_du\\_soldat%2C\\_Op.23\\_\(Gottschalk%2C\\_Louis\\_Moreau\)](https://imslp.org/wiki/Chant_du_soldat%2C_Op.23_(Gottschalk%2C_Louis_Moreau))

Louis Moreau Gottschalk, arr. Ewell

Musical score for 'Chant du Soldat, Op. 23' in bass clef, 2/4 time, key of D major. The score is divided into three systems. The first system (measures 1-7) includes the instruction *mf con amore.* and a dynamic change to *p* with *espress.* and a triplet of eighth notes. The second system (measures 8-13) includes a trill (*tr*) in measure 13. The third system (measures 14-17) includes the instruction *p elegante* and sixteenth-note patterns marked with a '6' below them, followed by *con grazia.*

# Danza Cubana No. 1 | Cuban Dance No. 1

[https://vmirror.imslp.org/files/imglnks/usimg/e/e6/IMSLP113592-PMLP231909-39087012632420Six\\_Cuban.pdf](https://vmirror.imslp.org/files/imglnks/usimg/e/e6/IMSLP113592-PMLP231909-39087012632420Six_Cuban.pdf)

Ignacio Cervantes, arr. Ewell

The musical score is written for piano and bass. It begins with a tempo marking of  $\text{♩} = 72$  and a key signature of one sharp (F#). The score is divided into four systems, each with a starting measure number (1, 6, 11, and 16). The first system starts with a piano (*p*) dynamic. The second system includes accents and a piano (*p*) dynamic. The third system features dynamic markings for crescendo (*cresc.*), fortissimo (*f*), and decrescendo (*dim.*). The fourth system starts with piano (*p*) and includes the marking *tranquillo*. The score concludes with a final piano (*p*) dynamic.

The image displays two systems of musical notation for two bassoons. The first system covers measures 22 to 27. The top staff (Bassoon 1) begins with a melodic line in measure 22, marked with a *mf* dynamic. The bottom staff (Bassoon 2) provides a harmonic accompaniment. The second system covers measures 28 to 33. In measure 28, the top staff has a *p* dynamic marking. The bottom staff continues with its accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4.

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

La Comprasa | Carnival Procession (1930, p. 104)

<https://petruccimusiclibrary.ca/files/imglnks/caimg/e/ec/IMSLP581810-PMLP936062-Lecuona--Danzas-afro-cubanas.pdf>

$\text{♩} = 76$   
Moderato

Ernesto Lecuona, arr. Ewell

The image shows a musical score for two bassoon parts. The score is written in treble and bass clefs, with a key signature of two sharps (F# and C#) and a 2/4 time signature. The tempo is marked 'Moderato' with a quarter note equal to 76 beats per minute. The score is arranged in six systems, each with two staves. The first system starts with measure 1. The second system starts with measure 7. The third system starts with measure 14. The fourth system starts with measure 20. The fifth system starts with measure 27. The sixth system starts with measure 33. The music features a mix of eighth and sixteenth notes, often beamed together, and some longer notes with slurs. The arrangement is by Ewell for Ernesto Lecuona's 'Carnival Procession'.

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



## Extracto | Excerpt

### Extractos de fagot con dificultad escalonada | Graded Bassoon Excerpts

Richard Strauss, Don Quixote, Op. 35. Half Note = 52-58.

<http://japanese.imslp.info/files/imglnks/usimg/5/56/IMSLP52192-PMLP04977-StraussR-Op35.Bassoon.pdf>

#### Bassoon 1

598 

603 

608 

613 

**Bassoon 2. Empieza en el compass 598, en la marca de tiempo 3/2 | Start in measure 598, at the 3/2 time signature.**

591

591-593 594-596

*p*

600

604

606

609

*f*

613

*ff*

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

# Ode for St. Cecilia's Day

Bassoon

## Tenor Aria and Chorus: The Trumpet's loud clangor

**Allegro** (♩ = 65)

G. F. Handel (1685-1759)

*Edtion by Moisés Cantos*

7 *mf* TKT TKT

12 TKT *f*

### Reproducción de eco | Echo Playing

#### Jamaican Dances for the Young, Op.85, Book 1, No. 4

[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))

♩ = 70 *f* Joseph Holbrooke, arr. Ewell

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



<https://2reed.net/>

<https://terryewell.com/>

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