

2. Articulación | Articulation

*** | Practice ideas for the Berlioz excerpt.

Ewell

TKTT TKTT TKTT TKTT TKTT TKTT TKTT TKTT

5

TKTT TK TT TKTT TK TT TKTT TKTT TKTT TKTT

3. Embocadura | Embouchure

Brusco, p. 16

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.

$\text{♩} = 80$

ff

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

5. Entonación y sincronización | Intonation and Synchronization

♩ = 100

Ewell

1

Bassoon

Snare Drum

Claves

Wood Blocks

Tambourine

4

Bsn.

SD

Clv.

Wd. Bl.

Tamb.

7

Bsn.

SD

Clv.

Wd. Bl.

Tamb.

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

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

*** | Play the rhythms with various scales and arpeggios.

Wedge, p. 242

(1) $\frac{2}{4}$ Musical notation for exercise (1) in 2/4 time, featuring eighth and sixteenth notes with triplets.

(2) Musical notation for exercise (2) in 2/4 time, featuring eighth and sixteenth notes with triplets.

(3) Musical notation for exercise (3) in 2/4 time, featuring eighth and sixteenth notes with triplets.

(4) Musical notation for exercise (4) in 2/4 time, featuring eighth and sixteenth notes with triplets.

(5) $\frac{3}{4}$ Musical notation for exercise (5) in 3/4 time, featuring quarter and eighth notes with triplets.

(6) Musical notation for exercise (6) in 3/4 time, featuring quarter and eighth notes with triplets.

(7) Musical notation for exercise (7) in 3/4 time, featuring quarter and eighth notes with triplets.

(8) Musical notation for exercise (8) in 3/4 time, featuring quarter and eighth notes with triplets.

7. *** | “Turnarounds”

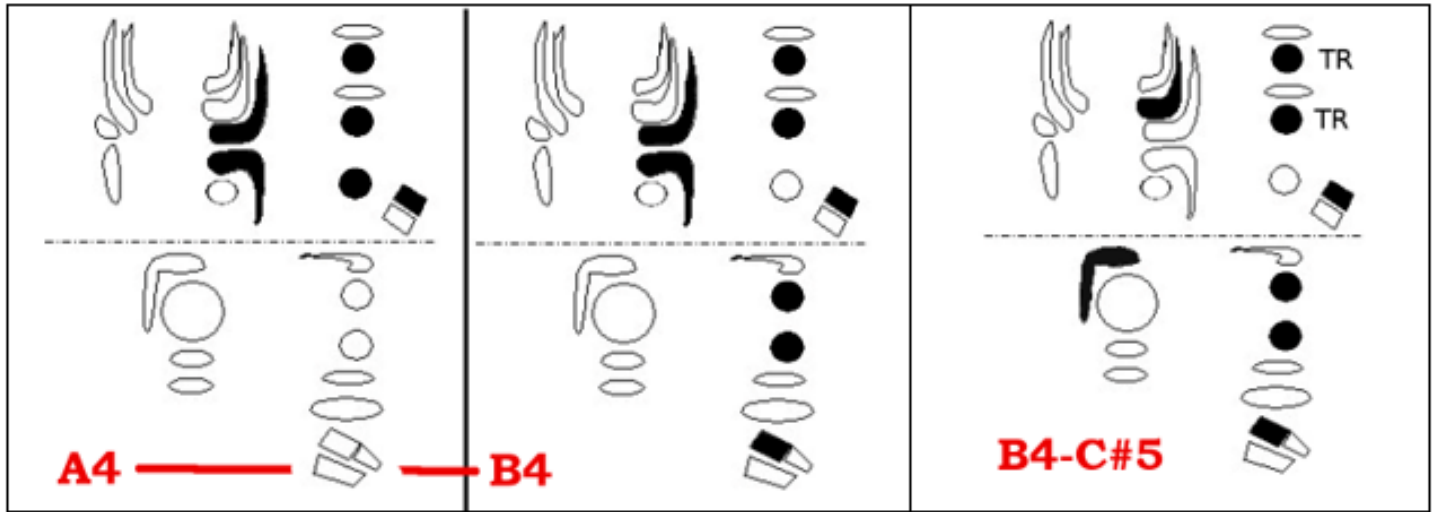
*** | Fingerings for “turnarounds” are not always identical to trill fingerings. Sometimes other fingerings are better.

Turnarounds in bass clef, 4/4 time, with various fingering labels:

- 1-3: D4-E4, Eb4-F4, E4-F#4
- 4-6: F4-G4, F#4-G#4, G4-A4
- 7-9: Ab4-Bb4, A4-B4, Bb4-C5, B4-C#5

Ewell

<p>D4-E4</p>	<p>Eb4-F4</p>	<p>E4-F#4</p>
<p>F4-G4</p>	<p>F#4-G#4</p>	<p>Ab4-Bb4</p>
<p>G4 ——— A4</p>	<p>G4 ——— A4</p>	<p>Bb4-C5</p>



Estudio | Etude

Jancourt, p. 40

No. 36.

Melodía | Melody

Argentina

Estilo Argentino Cancion | Argentine Style Song

$\text{♩} = 70$

Julián Aguirre, arr. Ewell

The musical score is written in bass clef with a 2/4 time signature and a key signature of two flats (B-flat major). The tempo is marked as quarter note = 70. The score is arranged in systems of two staves each. Measure numbers 5, 11, 16, and 22 are indicated at the beginning of their respective systems. The music features various rhythmic patterns, including triplets and slurs. Dynamic markings include *p* (piano), *mp* (mezzo-piano), *f* (forte), and *pp* (pianissimo). The score concludes with a *pp* marking in the final measure.

26

Musical score for measures 26-30. The top staff features a continuous eighth-note triplet pattern. The bottom staff has a simple eighth-note accompaniment.

31

Musical score for measures 31-34. The top staff continues the eighth-note triplet pattern with some grace notes. The bottom staff continues the eighth-note accompaniment.

35

Musical score for measures 35-38. The top staff continues the eighth-note triplet pattern, ending with a long note. The bottom staff continues the eighth-note accompaniment.

mp3 (442): fagot (bassoon) 1 | fagot (bassoon) 2
mp3 (440, Ewell): fagot (bassoon) 1 mm. [60](#) | [70](#) | fagot (bassoon) 2 mm. [60](#) | [70](#)

El Choclo

*** | Make Use of Turn Arounds

Ángel Gregorio Villoldo, arr. Ewell

$\text{♩} = 76$

Forte 1st time, Piano 2nd time

3

Forte 1st time, Piano 2nd time

5

3

3

8

1.

2.

p

f

f

12

p

p

16

1.

2.

20

mf

mf

24

1.

3

3

3

28

2.

3

f

f

32

3

3

35

3

3

39

3

3

mp3 (442): fagot (bassoon) 1 | fagot (bassoon) 2

Extracto | Excerpt

*** | Hector Berlioz, Symphonie Fantastique. Add tonguing, double before 64 and triple at start

[https://imslp.org/wiki/Symphonie_fantastique,_H_48_\(Berlioz,_Hector\)](https://imslp.org/wiki/Symphonie_fantastique,_H_48_(Berlioz,_Hector))

Video (English only): (5 min., 2012, BDP #97) [YouTube](#) | [mp4](#)

Berlioz — Symphonie Fantastique
Fagotti I e III.

8

63 Allegro. (♩ = 104)
4 Clar. *a 2.* **TKTT TKTT**

64 **TKTKTKT** *cresc.* **ff**

*** Translate Carlos Gomes, *Joanna de Flandres* (Continuation of Excerpt in level 4, lesson 10)

[https://imslp.org/wiki/Joanna_de_Flandres_\(Gomes%2C_Carlos\)](https://imslp.org/wiki/Joanna_de_Flandres_(Gomes%2C_Carlos))

55

57

59

61

64

81

92

96

100

6

6

6

6

6

6

6

6

3

3

6

6

12

5

solo

p

ff

The image shows a musical score for a bass clef instrument, likely a cello or double bass, in a key signature of one flat (B-flat major or F minor). The score is divided into measures 55 through 100. Measures 55-63 feature complex sixteenth-note passages with frequent sixths (marked '6') and triplets (marked '3'). Measure 64 contains a twelve-measure rest (marked '12') followed by a dynamic marking of *ff* (fortissimo). Measure 81 begins with a five-measure rest (marked '5') and a 'solo' instruction, followed by a melodic line with accents. Measures 92-95 are marked *p* (piano) and feature sixteenth-note patterns with accents. Measures 96-100 continue with similar rhythmic patterns, ending with a final double bar line.

Reproducción de eco | Echo Playing

Jamaican Dances for the Young, Op.85, Book 3, 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



ff



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



<https://2reed.net/>

<https://terryewell.com/>

Versión beta | Beta Version