

Versión beta | Beta Version

Nivel 4, Lección 19 | Level 4, Lesson 19

*** | Monotone for Phrasing

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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

Ewell

♩ = 120

3

6

Andrés Riera Esteban

6

6

10

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2. Estudio de vibrato | Vibrato Study

$\text{♩} = 60$ Tono sonoro La/ Drone A Ewell

p *f* *p* *f* *p* *f* *p*

*** | If possible, increase the drive to 6 pulses per beat (2, 3, 4, 5, 6, 5, 4, 3, 2)

5. Entonación y sincronización | Intonation and Synchronization

Esperanza para la eternidad | Hope for Eternity (2023 Dec. 26)

Ecclésiastés 3:11 | Ecclesiastes 3:11

$\text{♩} = 80$ Ewell

The musical score is arranged in three systems. Each system contains a Bassoon (Bsn.) part and a Harpsichord (Hch.) part. The Harpsichord part is written in grand staff notation (treble and bass clefs). The Bassoon part is in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measure numbers 6, 11, and 16 are indicated at the start of their respective systems. The score includes various musical notations such as slurs, ties, and dynamic markings.

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

Métodos de studio | Practice Methods

Monótono | Monotone

*** | Practice the phrasing of the Tchaikovsky solo on a monotone.

Original Tchaikovsky, Numbers Ewell

2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1 1 2 3 4 5 6 7 8 7 6 5 5 4 3 2

9

1

Monotone

2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1 1 2 3 4 5 6 7 8 7 6 5 5 4 3 2

9

1

Estudio | Etude

Allegro.

Jancourt, p. 41

No. 38. *f*

Melodía | Melody

Brasil | Brazil

Romance 1

http://vmirror.imslp.org/files/imglnks/usimg/d/dc/IMSLP631243-PMLP1012943-mas1069545_02.pdf

Francisco Manuel Silva, arr. Ewell

$\text{♩} = 66$ Andante

p

8

15

21

26

31

33

Realtá: meditazione

http://vmirror.imslp.org/files/imglnks/usimg/0/05/IMSLP627980-PMLP1008046-cg_realta_voz_e_piano.pdf

Carlos Gomes, arr. Ewell

$\text{♩} = 80$

3 3 3 animando sempre di piu 3

6 3 Piu mosso *ten.* rimettendosi al I Tempo

11 Come prima *ff* tutta Forza *p* cupo e funebre

17 *pianissimo* *lunghissima*

Tango Brasileiro (1890)

Alexandre Levy, arr. Ewell

$\text{♩} = 70$

f

7

12

p

rall.

3

17

a tempo

rall. poco

22

rall. poco

27

32

38

pp ³ *rall.*

p ³ ³

f

pp ³

f

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

mp3 (440, Ewell, no tempo changes): fagot (bassoon) 1 mm. [60](#) | [70](#) | fagot (bassoon) 2 mm. [60](#) | [70](#)

Extracto | Excerpt

Pyotr Tchaikovsky, Symphony No.4, Op.36, II.

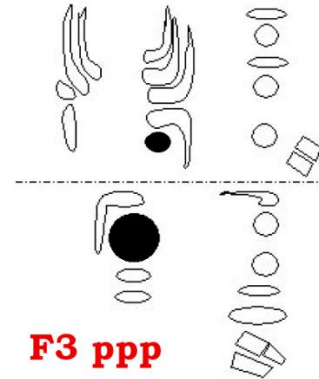
<https://s9.imslp.org/files/imglnks/usimg/0/0d/IMSLP724025-PMLP02735-2190-08.bn1.pdf>

SOLO.
pp

espress.

SOLO.
pp morendo

*** | In the ending solo use the ppp embouchure presented in lesson 4-6. For the ppp last note, F3, use the fingering to the right and then slowly close the low B key (or also low Bb key) to further mute the ending.



Reproducción de eco | Echo Playing

Jamaican Dances for the Young, Op.85, Book 4, 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))

♩ = 70

Joseph Holbrooke, arr. Ewell

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



<https://2reed.net/>

<https://terryewell.com/>

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