



Versión beta | Beta Version

Por Terry B. Ewell | By Terry B. Ewell

Traducido por **
Translated by **

Nivel 5, Lección 8 | Level 5, Lesson 8 *** | Harmonics, F5

[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

1 2 3 4 5 6 7 8 9 10 11 12 13 12 11 10 9 8 7 6 5 4 3 2 1

14

1 1 2 3 4 5 6 7 8 9 10 11 12 13 12 11 10 9 8 7 6 5 4 3 2 1

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2. Escala y arpeggio | Scale and Arpeggio

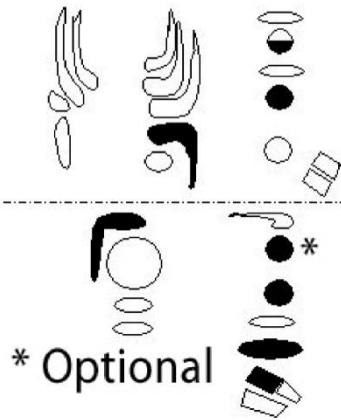
*** | Use circular breathing (') and practice quick breaths.

Ewell

3

6

The first exercise is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of three staves. The first staff shows a scale and arpeggio starting on G2, with a red circled '3' above the first measure and a red 'F5' above the fifth measure. The second staff continues the scale and arpeggio, with red circled '3's above measures 3, 4, 5, and 6, and a '3' below measure 6. The third staff shows a final note on G2 followed by a double bar line.



F5

5

8

The second exercise is written in 4/4 time with a key signature of three sharps (F-sharp, C-sharp, G-sharp). It consists of three staves. The first staff shows a scale and arpeggio starting on F#2, with a red circled '3' above the first measure and a red circled '3' above the fifth measure. The second staff continues the scale and arpeggio, with a red circled '3' above the first measure and a red circled '3' above the fifth measure. The third staff shows a final note on F#2 followed by a double bar line.

3. Articulación | Articulation

Métodos de estudio | Practice Methods

Sprints | Sprints

Practique segmentos (5 notas) con sprints. Luego practique dos segmentos (9 notas) con sprints. Luego practique tres segmentos (13 notas).

| Practice segments (5 notes) with sprints. Then practice two segments (9 notes) with sprints. Then three segments (13 notes) etc.

Prodaná nevěsta | *** | Bartered Bride Overture by Bedřich Smetana

<https://imslp.org/wiki/Special:ImagefromIndex/49006/hfin>

$\text{♩} = 160$



sf

Review

$\text{♩} = 160$



$\text{♩} = 160$



sf non legato sf sf

$\text{♩} = 160$

Solo



sf sf sf sf

4. Entonación y sincronización | Intonation and Synchronization

Ewell

$\text{♩} = 130$

Instrumentation and Dynamics:

- Bassoon:** Rests in the first system; enters in the second system with a *f* dynamic.
- Wood Blocks:** *mf* dynamic throughout.
- Violin 1:** *mf* dynamic throughout.
- Violin 2:** *mf* dynamic throughout.
- Viola:** *mf* dynamic throughout.
- Violoncello:** *mf* dynamic throughout.

Measure 6: The second system begins at measure 6, featuring the Bassoon (Bsn.), Wood Blocks (Wd. Bl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.).

11

Bsn.

Wd. Bl.

Vln. 1

Vln. 2

Vla.

Vc.

16

Bsn.

Wd. Bl.

Vln. 1

Vln. 2

Vla.

Vc.



*** (Accompaniment) mp3, mm. 130: [A442](#) | [A440](#)

5. Multiphonic Study

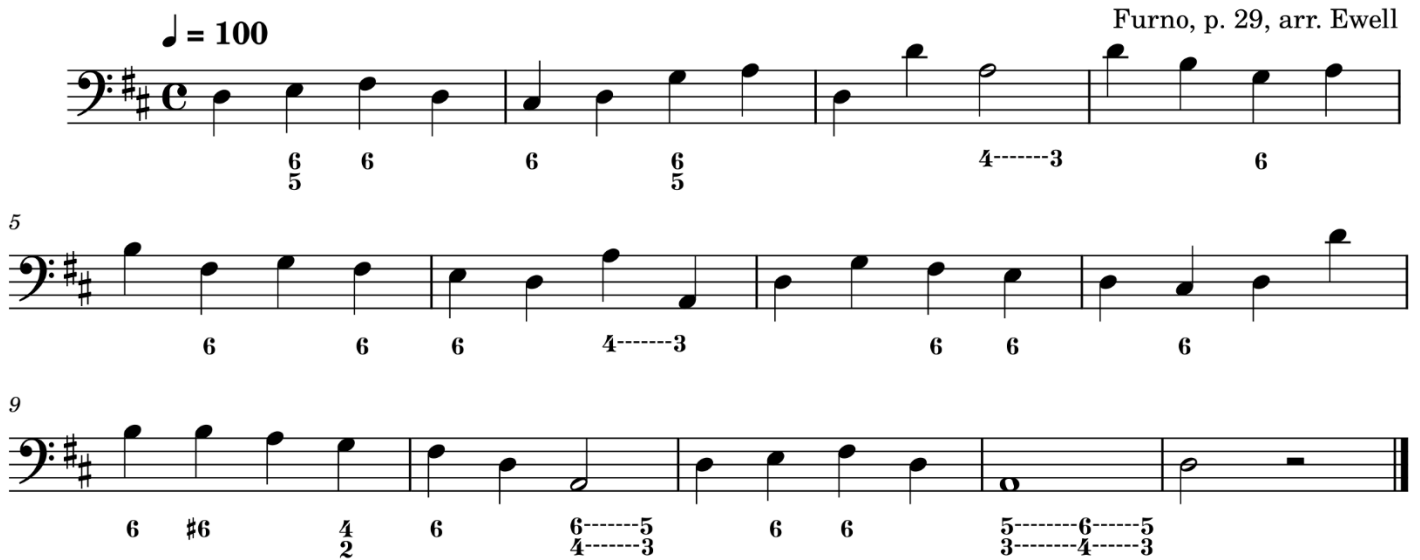
*** | See Lesson 5-5 for Multiphonic Fingerings




Musical notation for Multiphonic Study, featuring a bass clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The piece is by Ewell. The notation shows a series of notes with upward-pointing triangles above them, indicating multiphonic fingerings.

6. Partimenti

*** | Impvise or compose a melodic line. The full realization in C Major is in [Module 2-1](#).



Musical notation for Partimenti, featuring a bass clef, key signature of two sharps (F# and C#), and a common time signature (C). The tempo is marked as ♩ = 100. The piece is by Furno, p. 29, arr. Ewell. The notation shows a series of notes with fingerings (6, 5, 6, 6, 6, 6, 5, 4-----3, 6) and a measure starting with a 5. The notation is divided into three systems, with the first system starting at measure 1, the second at measure 5, and the third at measure 9.

	Re mayor D Major mp3, mm. 60: A442 A440 ; mm. 80: A442 A440 ; mm. 100: A442 A440
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7. Tocar en eco | Echo Playing

Escucha la música y luego tócala. El ejercicio completo está al final de la lección | Listen to the music and then play it. The full exercise is at the end of the lesson.



Musical notation for Echo Playing, featuring a bass clef, key signature of one flat (Bb), and a 2/4 time signature. The tempo is marked as ♩ = 90. The notation shows a series of notes with upward-pointing triangles above them, indicating echo playing.

	Eco Echo: 442 440
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Estudio | Etude

Etude No. 19 (***) | Use Turn Arounds in Lesson 4-17)

<https://ks15.imslp.org/files/imglnks/usimg/4/4a/IMSLP334686-SIBLEY1802.15621.3be5-39087009908791cello.pdf>

$\text{♩} = 100$
Allegro
Hünerfürst, arr. Ewell

The score is written for cello in G major (one sharp) and 2/4 time. It consists of 36 measures. The piece begins with a tempo marking of $\text{♩} = 100$ and the tempo *Allegro*. The first measure is marked with a repeat sign and a first ending bracket. The music is primarily composed of eighth-note triplets, many of which are beamed together and have slurs above them. The dynamic marking *mf* (mezzo-forte) is used throughout. There are two first endings: the first ending leads back to the beginning of the piece, and the second ending leads to the final measure. The score includes various musical notations such as slurs, accents, and dynamic markings. The piece concludes with a *Tempo I* marking and a *poco a poco rit.* (ritardando) instruction, followed by a final *mf* dynamic marking.

5
10
14
18
22
27
32
36

mf

1. 2.

poco a poco rit.

Tempo I

mf

40

44

49

53

f 3 3 3 3 3 3 3 3 3 3

ff 3 3 3 3 3 3 3 3

p 3 3 3 3 3 3 3 3

pp 3 3 3 3 3 3 3 3

Melodía | Melody

Brasil | Brazil

Brejeiro (1893): Tango

https://musicabrasilis.org.br/sites/default/files/en_brejeiro.pdf

$\text{♩} = 92$

Ernesto Nazareth, arr. Ewell

6

12

19

p *pp*

Samba (Suite brasileira) 1890

https://musicabrasilis.org.br/sites/default/files/al_samba_piano.pdf

♩ = 100
Allegro Moderato

Alexandre Levy, arr. Ewell

Musical score for Samba (Suite brasileira) 1890. The score is written in 3/4 time with a key signature of two sharps (F# and C#). It consists of three staves of music. The first staff starts with a piano (*p*) dynamic. The second staff begins at measure 7 and includes a mezzo-forte (*mf*) dynamic. The third staff begins at measure 13. The music features eighth and sixteenth notes, often beamed together, and includes some slurs.

Quen Sao Eles?

https://musicabrasilis.org.br/sites/default/files/js_quem_sao_eles.pdf

J. B. Sliva (Sinho), arr. Ewell

Musical score for Quen Sao Eles?. The score is written in 3/4 time with a key signature of one flat (Bb). It consists of three staves of music. The first staff starts with a tempo marking of ♩ = 80 and includes trills (*tr*) and the instruction "timbral trills". The second staff begins at measure 8 and includes a triplet (*3*). The third staff begins at measure 14. The music features eighth and sixteenth notes, often beamed together, and includes slurs and trills.

Venid a sospirar al verde Prado (1553)

https://musicabrasilis.org.br/sites/default/files/venid_a_sospirar_0_0.pdf

Anonymous, arr. Ewell

$\text{♩} = 72$

5

7

10

Corta-Jaca

https://s9.imslp.org/files/imglnks/usimg/1/15/IMSLP703258-PMLP1123826-score_3654.pdf

Chinquinha Gonzaga, arr. Ewell

♩ = 80

mp

mf

mp

p

Detailed description: This system contains measures 1 through 5. The music is in 2/4 time with a key signature of one flat (B-flat). The tempo is marked as quarter note = 80. The first staff (treble clef) starts with a mezzo-piano (*mp*) dynamic and features a rhythmic pattern of eighth notes with slurs. The second staff (bass clef) provides a steady accompaniment of quarter notes, also starting at *mp*. In measure 5, the first staff changes to mezzo-forte (*mf*) and the second staff changes to piano (*p*).

6

mp

mp

Detailed description: This system contains measures 6 through 11. The first staff (treble clef) continues with eighth-note patterns, marked mezzo-piano (*mp*). The second staff (bass clef) continues with quarter-note accompaniment, also marked *mp*. The key signature remains one flat.

12

mf

p

Detailed description: This system contains measures 12 through 16. The first staff (treble clef) features more complex eighth-note patterns, marked mezzo-forte (*mf*). The second staff (bass clef) continues with quarter-note accompaniment, marked piano (*p*). The key signature remains one flat.

17

mp

Detailed description: This system contains measures 17 through 21. The first staff (treble clef) continues with eighth-note patterns, marked mezzo-piano (*mp*). The second staff (bass clef) continues with quarter-note accompaniment. The key signature changes to two flats (B-flat and E-flat) in measure 21.

22

Fine

f

f

Detailed description: This system contains measures 22 through 25. The first staff (treble clef) features eighth-note patterns, marked forte (*f*). The second staff (bass clef) continues with quarter-note accompaniment, also marked *f*. The piece concludes with a double bar line and the word 'Fine' above the staff.

29

p

35

1. 2.

D.C. al Fine

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

Extracto | Excerpt

Terry B. Ewell, *Gethsemane for Solo Bassoon* (1985). PDF Music:

https://2reed.net/Printed%20Music/Gethsemane_Ewell_2016Edition.pdf

1. PRAYER IN THE GARDEN

TERRY B. EWELL

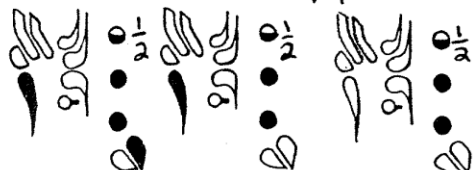
Use harmonic fingerings only →



Tempo 1 ♩ = 54 Molto Rubato



Approximate pitch sounded →



Reproducción de eco | Echo Playing

Boomba

*** | Brazilian Folk Song



Estudio adicional | Further Study

- [Orefici Studi per Fagotto](#). Free music available.
- Orefici 20 Melodic Studies [Videos](#).
- [Weissenborn, Fifty Advanced Studies, Opus 8, No. 2](#) Fifty-five instructional videos.
- Weissenborn, [Fifty Advanced Studies](#) Free music available (imslp and alternative link)
- Grade 5 Solo Accompaniments [A-M](#) | [N-Z](#)
- Grade 6 Solo Accompaniments [A-M](#) | [N-Z](#)



Select Videos on Bassoon Solos:

- Bøddecker, Sonata sopra "La Monica" for Bassoon and Basso Continuo
 - Introduction to Bøddecker's Sonata [YouTube](#) | [Player](#) | [mp4](#) | [transcript](#)
- Mozart, [Concerto in Bb](#), 1st movement (19 videos in the series)
- Osborne, [Rhapsody for Solo Bassoon](#) (3 videos)
- Phillips, *Concert Piece*, [YouTube](#) | [Player](#) | [mp4](#) | [transcript](#)
- Vivaldi, [Bassoon Concerto in Bb](#), "La Notte" [The Night], F VIII, no. 1; RV 501. (2 videos)



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



<https://2reed.net/>

<https://terryewell.com/>

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