

## Nivel 1, Lección 10 | Level 1, Lesson 10

\*\*\* | New Notes Ab2 and 3, Db2 and 3

**Versión beta | Beta Version**

[Digitaciones](#) | [Fingerings](#) || [Drones](#)

Vídeo Español Lección 7A: [YouTube](#) | [mp4](#) | [Transcripción](#)

Video English Lesson 7A: [YouTube](#) | [mp4](#) | [Transcript](#)

[Artículo \(English\)](#) | [Article](#)

### Técnica | Technique

Todos los estudios técnicos se deben tocar con drones y metrónomo.  
All technical studies should be played with drones and the metronome.

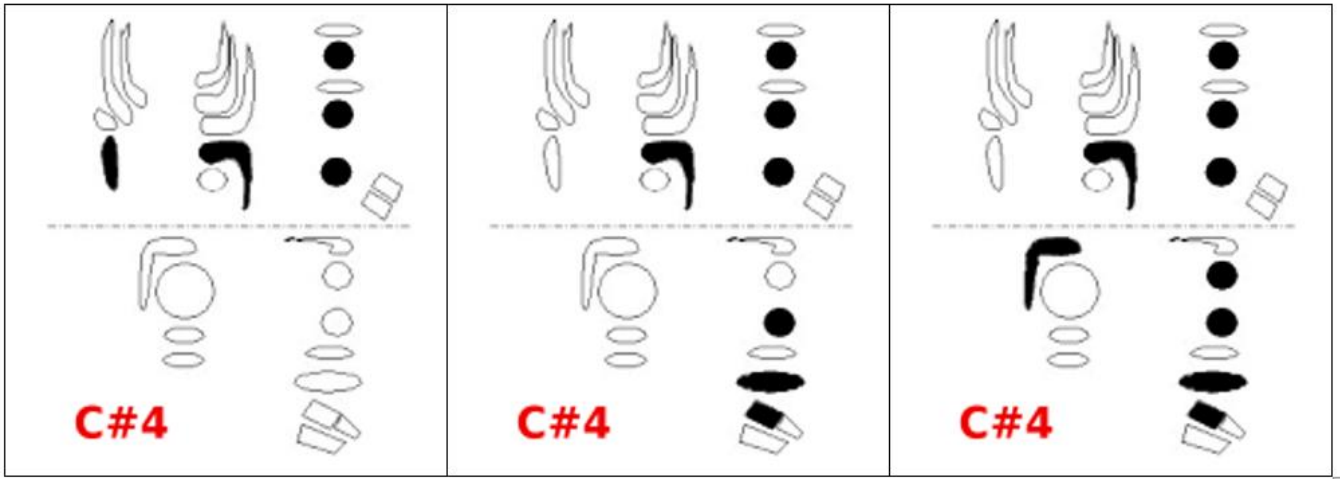
#### 1. Nuevas notas | New Notes

♩ = 80

Ab2 G#2 Db3 C#3 Ab3 G#3 Db4 C#4 E3 F3 Eb3 Db3 C3 Bb2 Ab2

 <b>Ab2</b>	 <b>C#3</b>	 <b>Ab3</b>
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## 2. Escalas | Scales

♩ = 120 Ewell

8

## 3. 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.

♩ = 70

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

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

$\text{♩} = 70$  **Ewell**

Bassoon

Piano

4

Bsn.

Pno.

mp3, piano, mm. 70: [A442](#) | [A440](#)

# Ejercicio musical | Etude

a. Adagio.

Portamento

Weissenborn, p. 13

b. Lento.

k. Andante.

Weissenborn, p. 25

♩ = 80 Tono sonoro Do / Drone C

Ewell

♩ = 80

Ewell

## Melodía | Melody

### Espiritual, EE. UU. | Spiritual, USA

Nadie sabe el problema que veo | Nobody Knows De Trouble I See (before 1925)

Johnson, p.140, arr. Ewell

Two staves of musical notation in bass clef, 2/4 time, key of B-flat major. The first staff contains measures 1-7, and the second staff contains measures 8-14. The melody is simple and characteristic of early spirituals.

Quién se sumará a la Unión | Who'll Jine de Union? (before 1909)

Fenner, p. 48, arr. Ewell

Two staves of musical notation in bass clef, 4/4 time, key of D major. The first staff contains measures 1-8, and the second staff contains measures 9-16. The melody is more complex than the first piece, featuring eighth and sixteenth notes.

Pedro en el mar | Peter on the Sea (before 1909)

Fenner, pp. 88-89, arr. Ewell

Two systems of musical notation in bass clef, 2/4 time, key of B-flat major. Each system consists of two staves. The first system contains measures 1-8, and the second system contains measures 9-16. The piece is a duet, with the upper staff playing a melody and the lower staff providing a rhythmic accompaniment.

mp3, Ewell, fagot (bassoon) 1 mm. 76 [442](#) [440](#) | fagot (bassoon) 2 mm. 76 [442](#) [440](#)

**Destellos brillantes en el cementerio | Bright Sparkles in de Churchyard**

Fenner, pp.28-29, arr. Ewell

10

19

27

mp3, Ewell, fagot (bassoon) 1 mm. 90 [442](#) [440](#) | fagot (bassoon) 2 mm. 90 [442](#) [440](#)

## Extracto | Excerpt

John Philip Sousa, *Hands Across the Sea*, (1899) Bassoon, modified.

[https://imslp.org/wiki/Hands\\_Across\\_the\\_Sea\\_\(Sousa%2C\\_John\\_Philip\)](https://imslp.org/wiki/Hands_Across_the_Sea_(Sousa%2C_John_Philip))

Musical score for Bassoon, John Philip Sousa's *Hands Across the Sea*. The score is in bass clef, 2/4 time, and B-flat major. It starts at measure 302 with a dynamic marking of *ff* and a tempo marking of *a due.*. The music features eighth and sixteenth notes with accents. A second line of music shows a similar passage with a dynamic marking of *pp*.

Pyotr Tchaikovsky, *Symphony No. 2*, (1872) Bassoon 1.

<https://s9.imslp.org/files/imglnks/usimg/a/a9/IMSLP38164-PMLP02723-Tchaikovsky-Op17.Bassoon.pdf>

Musical score for Bassoon 1, Pyotr Tchaikovsky's *Symphony No. 2*. The score is in bass clef, 3/4 time, and B-flat major. It starts with a dynamic marking of *pp* and a tempo marking of *Andante sostenuto.*. The music features eighth and sixteenth notes with accents. A second line of music shows a similar passage with a dynamic marking of *ppp* and a tempo marking of *morendo*.

## Reproducción de eco | Echo Playing

Musical score for Echo Playing, Ewell. The score is in bass clef, 4/4 time, and B-flat major. It starts with a tempo marking of  $\text{♩} = 70$  and a dynamic marking of *pp*. The music features eighth and sixteenth notes with accents. A second line of music shows a similar passage with a dynamic marking of *ppp*. The score is attributed to Ewell.

 <a href="https://www.2reed.net/Metodo/">https://www.2reed.net/Metodo/</a>	 <a href="https://2reed.net/">https://2reed.net/</a>	<a href="https://terryewell.com/">https://terryewell.com/</a>
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