



# Versión beta | Beta Version

## Nivel 3, Lección 14 | Level 3, Lesson 14

\*\*\* | Articulation Sprints, Showing Groupings of 2 and 3

[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. Escala y arpeggio | Scale and Arpeggio

The musical score is written in bass clef, 4/4 time, with a key signature of two sharps (F# and C#). It consists of four staves. The first staff begins with a tempo marking of ♩ = 60 and the name 'Ewell' at the end. The first four measures contain a scale: C2, D2, E2, F#2, G2, A2, B2, C3. The next four measures contain an arpeggio: C2, E2, G2, A2, B2, C3, F#2, E2. The second staff starts at measure 4 and continues the scale and arpeggio patterns. The third staff starts at measure 9 and continues the patterns. The fourth staff begins with a tempo marking of ♩ = 60 and the name 'Ewell' at the end, and contains a final scale and arpeggio sequence.

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49

54

58

## 2. Articulación Sprints | Articulation Sprints

### Beethoven, 4<sup>th</sup> Symphony

Legato con picado simple | Legato tonguing      Staccato con picado simple | Staccato tonguing

T T T T T      T T T T T      T T T T T      T T T T T

Legato

Legato

3

T K T T T      T K T T T      T K T K T      T K T K T

### 3. Articulación | Articulation

Parar el sonido con la lengua, no mueva la mandíbula. Stop with the tongue only, don't move the jaw. mm. 60, 70, 80, 90.

1 1 1 1 2 2 2 2 Ewell  
*f* *mf*

3 3 3 3 4 4 4 4 5 5 5 5  
*mp* *p* *pp*

6 4 4 4 4 3 3 3 3 2 2 2 2  
*p* *mp* *mf*

9 1 1 1 1  
*f*

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

$\text{♩} = 120$  Ewell

Bassoon

Timpani

Bass Drum

7 Bsn.

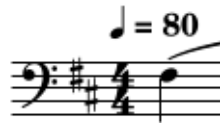
Timp.

BD

mp3, percusión (percussion) mm. [80](#) | [100](#) | [110](#) | [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

b. *Langsam. - Slowly.*  
*poco forte* Weissenborn, p. 39

d. *Moderato.* *Mit vollem Ton. - With full tone.* Weissenborn, p. 39

e. *Moderato.* *mf* Weissenborn, p. 39

**Melodía | Melody**

**México | Mexico**

\*\*\* | Showing groupings of 2 and 3:

7

**Las Mañanitas | Birthday Song**

Alfonso Esparza Oteo, arr. Ewell

$\text{♩} = 60$

7

13

**Carmen Camella**

arr. Ewell

8

18

# La Golondrina | The Swallow (1862)

Canción popular | Folk Song

arr. Ewell

$\text{♩} = 60$

*espressivo*

The first staff of music is in bass clef, key of D major (one sharp), and 4/4 time. It begins with a tempo marking of quarter note = 60. The music features a series of eighth and sixteenth notes, many with slurs and accents, creating a flowing, expressive melody. The word 'espressivo' is written below the staff.

5

The second staff continues the melody from the first staff, starting at measure 5. It maintains the same rhythmic and melodic patterns, with slurs and accents over the notes.

9

The third staff begins at measure 9 and introduces triplet markings. There are two triplets of eighth notes and two triplets of sixteenth notes, indicated by a '3' above or below the notes.

14

The fourth staff begins at measure 14 and concludes the piece with a double bar line. It features a triplet of eighth notes and a triplet of sixteenth notes, similar to the previous staff.

# Concepcion by Jerusalem

N. S. de la Concepcion Asump., Guadalupe de la que es Reyna

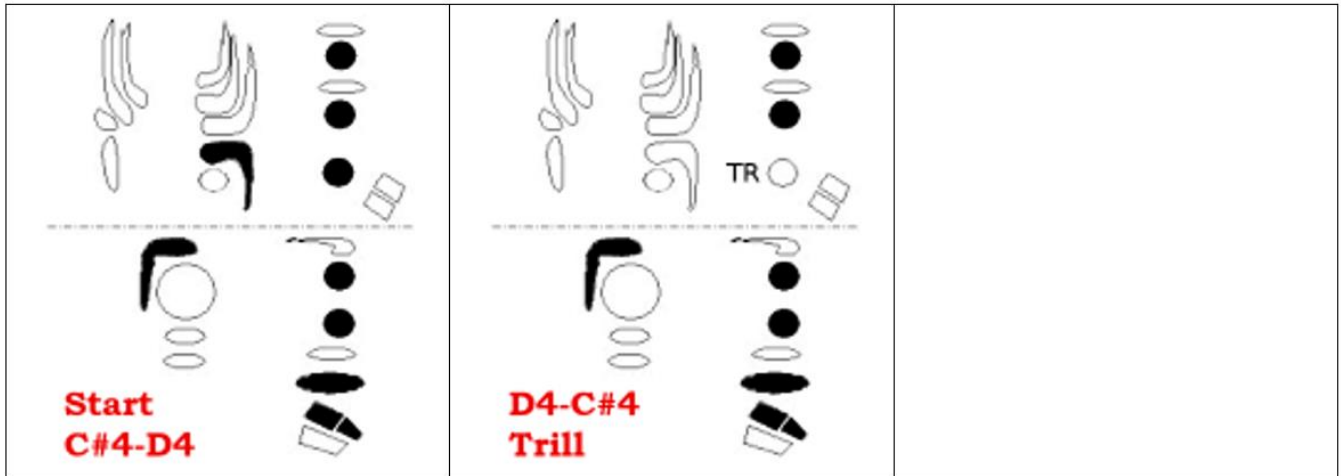
Modified and Arr. Ewell

Ignacio de Jerusalem, arr. Ewell

The musical score is written for piano in G major and 2/4 time. It begins with a tempo marking of quarter note = 60. The score is divided into six systems, each with a measure number (7, 13, 20, 27, 33) at the start of the first staff. The notation includes various dynamics such as *f* (forte), *p* (piano), and *tr* (trills). There are also markings for *fine* and a double repeat sign (*2x*). The piece concludes with a final trill and a *p* dynamic marking.







**Extracto | Excerpt**

**Luis Felipe Ramírez Santillán, *Concierto a Dios*, Segundo Movimiento  
*Concerto to God*, Second Movement (2011)**

[https://imslp.org/wiki/Bassoon\\_Concerto\\_\(Ram%C3%ADrez\\_Santill%C3%A1n%2C\\_Luis\\_Felipe\)](https://imslp.org/wiki/Bassoon_Concerto_(Ram%C3%ADrez_Santill%C3%A1n%2C_Luis_Felipe))

Largo quasi morendo ♩ = 40

perdendosi

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## Reproducción de eco | Echo Playing

### Jamaican Dances for the Young, Op. 85, Book 2, No. 5

$\text{♩} = 80$  Joseph Holbrooke, arr. Ewell



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