



Versión beta | Beta Version

Nivel 4, Lección 20 | Level 4, Lesson 20

*** | Cadenzas

[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

157 Andrés Riera Esteban

162

166

2. Articulación | Articulation

*** | W. A. Mozart Symphony 41, IV. Use four methods of tonguing for the eighth note passages: 1) staccato single tongue, 2) legato single tongue, 3) legato TKTT, 4) legato TKTK. Identify the tempos at which each type of tonguing works best.

<https://vmirror.imslp.org/files/imglnks/usimg/2/23/IMSLP751821-PMLP1573-04 MOZART SYM 41 - Bassoon I.pdf>

25

30

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104

111

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

Wedge, pp. 317-318

Tschaikowsky Path.

(1) $\frac{5}{4}$

(2) $\frac{5}{4}$

(3) $\frac{5}{4}$

(4) $\frac{5}{4}$

Debussy

(5) $\frac{5}{4}$ $\frac{15}{8}$

(6) $\frac{15}{8}$

Elgar D. of G.

(7) $\frac{5}{8}$

Voice part

(8) $\frac{5}{8}$

(9) $\frac{5}{8}$

Edward Elgar, The Dream of Gerontius

4. Entonación y sincronización | Intonation and Synchronization

Five/Eight Plus (2023 Dec. 27)

Puntuación musical | Score

Terry B. Ewell

rápida (fast)

The musical score is divided into two systems. The first system includes parts for Flute, Bassoon, Drumset, and Harpsichord. The Flute and Bassoon parts are marked with a forte (*f*) dynamic and feature melodic lines starting in the fifth measure. The Drumset part provides a steady rhythmic accompaniment with eighth notes. The Harpsichord part consists of chords and moving lines in both hands, also marked with a forte (*f*) dynamic. The second system includes parts for Flute (Fl.), Bassoon (Bsn.), Drumset (D. Set), and Harpsichord (Hch.). The Flute and Bassoon parts continue their melodic lines, with the Flute part starting at measure 6. The Drumset and Harpsichord parts continue their accompaniment. The score concludes with a double bar line and repeat signs.

This musical score is divided into two systems, each containing four staves. The instruments are Flute (Fl.), Bassoon (Bsn.), Drum Set (D. Set), and Harp (Hch.).

System 1 (Measures 10-13):

- Fl.:** Treble clef, key signature of two flats. Measures 10-11 feature eighth-note patterns with slurs. Measure 12 has a whole note chord. Measure 13 has eighth-note patterns with slurs.
- Bsn.:** Bass clef, key signature of two flats. Measures 10-11 feature eighth-note patterns with slurs. Measure 12 has a whole note chord. Measure 13 has eighth-note patterns with slurs.
- D. Set:** Drum set notation with eighth-note patterns and rests.
- Hch.:** Grand staff (treble and bass clefs), key signature of two flats. Measures 10-11 feature chords and eighth notes. Measure 12 has a whole note chord. Measure 13 has eighth-note patterns.

System 2 (Measures 14-17):

- Fl.:** Treble clef, key signature of two flats. Measure 14 has eighth-note patterns with slurs. Measure 15 has a whole note chord. Measures 16-17 are a first ending (1.) with eighth notes, followed by a second ending (2.) with a quarter note and a half note.
- Bsn.:** Bass clef, key signature of two flats. Measure 14 has eighth-note patterns with slurs. Measure 15 has a whole note chord. Measures 16-17 are a first ending (1.) with eighth notes, followed by a second ending (2.) with a quarter note and a half note.
- D. Set:** Drum set notation with eighth-note patterns and rests.
- Hch.:** Grand staff (treble and bass clefs), key signature of two flats. Measure 14 has chords and eighth notes. Measure 15 has a whole note chord. Measures 16-17 are a first ending (1.) with eighth notes, followed by a second ending (2.) with a quarter note and a half note.

Five/Eight Plus (2023 Dec. 27)

Fagot | Bassoon

$\text{♩} = 120$ Terry B. Ewell

8

13

**mp3, clave (harpsichord), mm. 160: [A442](#) | [A440](#) || mm. 200: [A442](#) | [A440](#)
rápida | fast: [A442](#) | [A440](#)**

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.

$\text{♩} = 60$

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

Métodos de estudio | Practice Methods

Direccionando el Rubato | Rubato Drives

*** | Practice various rubato drives, speeding up with the right pointing arrows and slowing down with the left pointing arrows.

Original--Ravel



Estudio | Etude

Satzenhoffer, p. 38

A musical score for bass clef, consisting of seven staves. The first four staves contain a rhythmic exercise with eighth and sixteenth notes. The fifth staff is marked 'Lento, doloroso' and features a more melodic line with slurs and accents. The sixth and seventh staves continue the melodic exercise.

Melodía | Melody

W' Ay!, Ayes!; 4 Canciones Incaicas

Peru

[https://imslp.org/wiki/4_Canciones_Incaicas_\(Valc%C3%A1rcel%2C_Theodoro\)](https://imslp.org/wiki/4_Canciones_Incaicas_(Valc%C3%A1rcel%2C_Theodoro))

Moderato semplice Theodoro Valcárcel, arr. Ewell

6

sf *rall.*

H'Acuchu!, Vamos!; 4 Canciones Incaicas

Peru

[https://imslp.org/wiki/4_Canciones_Incaicas_\(Valc%C3%A1rcel%2C_Theodoro\)](https://imslp.org/wiki/4_Canciones_Incaicas_(Valc%C3%A1rcel%2C_Theodoro))

Theodoro Valcárcel, arr. Ewell

Vivace

5

legg. *ten.* *rall.* *dim.*

*** | Write Your Own Classical Cadenza!

Cadenza 1 Video *** | With Performance of Igusa's Cadenza:

Español [YouTube](#) | [mp4](#) | [Transcripción](#)
English [YouTube](#) | [mp4](#) | [transcript](#)
[Cadenza Examples](#)

Cadenza 2 Video: Español [YouTube](#) | [mp4](#) | [Transcripción](#)
English [YouTube](#) | [mp4](#) | [transcript](#)

Cadenza 3 Video: Español [YouTube](#) | [mp4](#) | [Transcripción](#)
English [YouTube](#) | [mp4](#) | [transcript](#)

Cadenza for the Mozart Bassoon Concerto, 1st Mov. by Vincent Igusa

The musical score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a cursive, handwritten style. It features various musical notations, including slurs, trills (tr), and a fermata. The notes are primarily eighth and sixteenth notes, with some longer notes and rests. The overall style is that of a personal manuscript or a working draft.

Vincent Igusa 2-16-17

Cadenza for the Mozart Bassoon Concerto, 1st Mov. by Terry B. Ewell

meas. 160

Handwritten musical score for a bassoon cadenza, measures 160-170. The score is written on ten staves in bass clef with a key signature of one flat. It includes various musical notations such as trills (tr), triplets (3), and dynamic markings (mf, p, f). Performance instructions like 'rubato', 'a tempo', 'fast', 'rall.', and 'accl.' are written throughout. A bracket at the bottom of the staves indicates a seven-measure phrase.

Created and First Performed in Fall 1977 or Spring 1978

Cadenza for the Hummel Bassoon Concerto, 2nd Mov. by Terry B. Ewell

Kent State University, Oct. 1997, live recording, mp3 files
Hummel Bassoon Concerto, with Peter Amstutz, fortepiano [2nd Mov.](#)

The image displays a handwritten musical score for bassoon, consisting of six staves. The notation is in bass clef with a key signature of two flats (B-flat and E-flat). The score includes various musical notations such as slurs, ties, and trills. Handwritten annotations include 'f' (forte), 'rit' (ritardando), 'accel' (accelerando), 'tr' (trill), and 'largo' (slowly). There are also numerical markings like '3' above some notes, likely indicating triplets. The handwriting is fluid and characteristic of a composer's draft.

Extracto | Excerpt

Maurice Ravel, *Rhapsodie Espagnole*. Rapsodia española | Spanish Rhapsody Spanish Rhapsody.

<https://vmirror.imslp.org/files/imglnks/usimg/0/04/IMSLP35093-PMLP05166-Ravel-RhapsodieEspagnol.Bassoons.pdf>

*** | Perform with rubato.

Ravel — Rhapsodie Espagnole
1^{er} et 2^e BASSONS

2

8 B^{ns} SOLI C#5

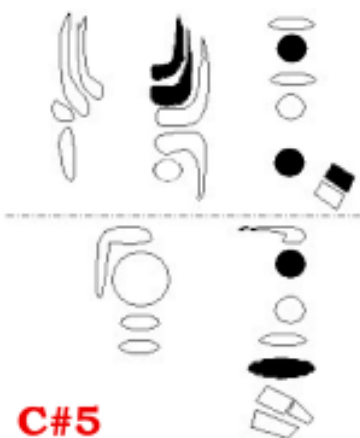
Très ral.

9 1^{er} Mouvt

(long)

6

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



W. A. Mozart, Symphony No. 41, IV.

<https://s9.imslp.org/files/imglnks/usimg/6/69/IMSLP51182-PMLP01573-Mozart-K551.Bassoon.pdf>

Molto Allegro.

FINALE. *f*

8

17

3

4

2

f

p

f

f

f

2

p *p* *f* *p*

Reproducción de eco | Echo Playing

Psalmody for Psalm 24

<https://divineoffice.org/1224-adv-w04-sun-or/?date=20231224> (3:55)

arr. Ewell

$\text{♩} = 60$

p

| | | |
|--|--|--|
| <p>https://www.2reed.net/Metodo/</p> | <p>https://2reed.net/</p> | <p>https://terryewell.com/</p> |
|--|--|--|

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