

## Versión beta | Beta Version

### Nivel 3, Lección 6 | Level 3, Lesson 6

\*\*\* | Rubato Drives

[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

♩ = 60

Ewell

4

♩ = 60

Ewell

Andrés Riera Esteban

6

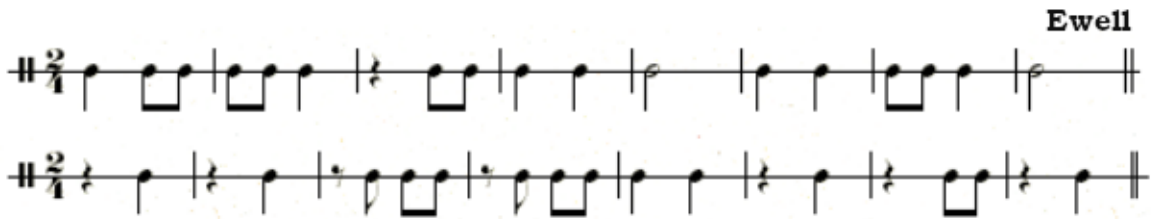
10

**2. Componer o improvisar en esta escala con ritmos**  
**Compose or Improvise on this Scale with these Rhythms**

**Escala pentatónica | Pentatonic Scale**



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



**4. Embocadura | Embouchure**



**5. Articulación y Dinámica 5- Dirección | Articulation and Dynamics 5-Drives**  
**mm. 60, 70, 80. Detener y comenzar con la lengua | Stop and Start with Tongue**



## 6. Entonación y sincronización | Intonation and Synchronization

$\text{♩} = 80$

Ewell

### ESTUDIO N.º 27

Antonio Manjon

Siendo el anular un dedo naturalmente débil debe darsele un impulso mayor a fin de igualar el sonido de las notas por él pulsadas al de las demás.

Manjon

mp3, guitarra (guitar), mm. 80: [A442](#) | [A440](#)

## 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.

$\text{♩} = 50$

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

## Métodos de estudio | Practice Methods

### Articulación Sprints | Articulation Sprints

Vídeo (BPD #236): **Presentación de dos métodos para dominar el doble picado** [YouTube](#) | [mp4](#) | [Transcripción](#)

**Practice Methods for Double Tonguing (BDP #19)** [YouTube](#) | [mv4](#)

Comience lentamente y luego más rápido con el metrónomo. Una vez lleguéis a un tempo en el que no podáis continuar, reducid el tempo y haced algunas repeticiones exitosas.

Start slowly then faster with the metronome. Once you reach a tempo when you can't continue, reduce the tempo and do some successful repetitions.

Ewell

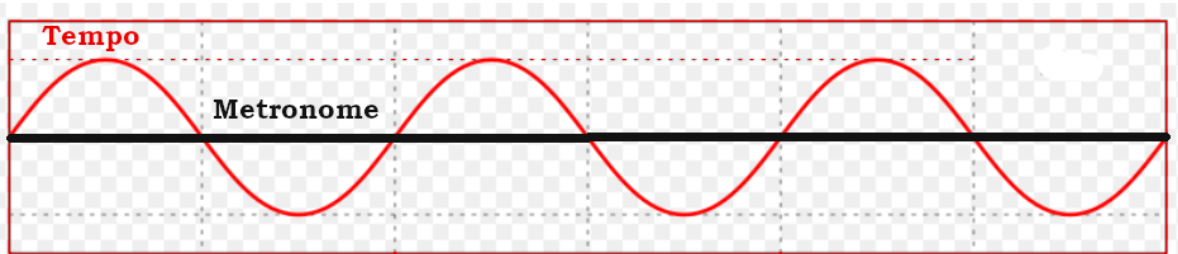
The image displays two systems of musical notation for articulation sprints in bass clef, 6/4 time. Each system consists of two measures of eighth-note patterns. The first system has articulation letters 'T TTT TTTKTTTKTTT' under the first measure and 'T TTT TTTKTTTKTTT' under the second. The second system, marked with a '3', has 'T TTT TT TKTTTKTTT' under the first measure and 'T TTT TTTKTTTKTTT' under the second.

## Direccionando el Rubato | Rubato Drives

Videos (BDP#147): [YouTube](#) (at 1.40 min.) | [mp4](#) (at 1.40 min.)

Video: [YouTube](#) | [mp4](#) (at 1.40 min.)

Las transiciones en el tempo deberan ser tan progresivas como sea posible |  
Transitions in tempo should be as smooth as possible.



Modified from [https://en.wikipedia.org/wiki/Sine\\_wave#/media/File:Waveforms.svg](https://en.wikipedia.org/wiki/Sine_wave#/media/File:Waveforms.svg)

Original "Adam," from Paradise Lost, Ewell

5  $\text{♩} = 100$   $\text{♩} = 120$   $\text{♩} = 100$   $\text{♩} = 80$  (Monotone)  
*accel.* *rall.* *accel.*

9  $\text{♩} = 100$   $\text{♩} = 120$   $\text{♩} = 100$   $\text{♩} = 80$   
*accel.* *rall.* *accel.*

## Estudio | Etude

Satzenhofer, p. 20

## Melodía | Melody

### Espiritual, EE. UU. | Spiritual, USA La escalera de Jacob | Jacob's Ladder

Allen, #117, arr. Ewell

Three staves of musical notation in bass clef, 4/4 time, key of D major. The first staff starts at measure 1. The second staff starts at measure 6. The third staff starts at measure 11. The music consists of eighth notes with slurs and accents.

### Josué hizo la batalla de Jericó | Joshua Fit de Battle ob Jerico

Part 1  
♩ = 126

Johnson, pp. 56-57, arr. Ewell

Three staves of musical notation in bass clef, 4/4 time, key of B-flat major. The first staff starts at measure 1 with a forte (f) dynamic. The second staff starts at measure 5 and is labeled 'Part 2'. The third staff starts at measure 11. The music features eighth notes with slurs and accents.

\*\*\* | This song is often performed with “swing” rhythm to the eighth notes:

A single staff of musical notation in bass clef, 4/4 time, key of B-flat major. It shows a sequence of eighth notes with a swing feel. Above the staff is a tempo marking of ♩ = 126. Below the staff are rhythmic markings: L3 J L3 J L3 J L3 J. The first measure is marked with a forte (f) dynamic.

\*\*\* | This song can also be performed by two as a “round.” **Part 1** starts in the beginning. **Part 2** starts at measure 9 playing with Part 1. **Part 2** repeats the beginning.

# Columpiarse bajo, dulce carro | Swing Low, Sweet Chariot

\*\*\* | Play lyrically, with sustained notes.

$\text{♩} = 60$  arr. Ewell

7 1. 2. Fine

12 D.C. al Fine

# Nosotros Dame esa religión de antaño | Gimme Dat Ol' Time Religion

Continuar con negras #4 en dirección de 5 notas | Continuous quarter notes use #4 in 5-Drive.

♩ = 80

Johnson, p. 75, arr. Ewell

The musical score is written for two bass staves in a 5/4 time signature. The key signature consists of four sharps (F#, C#, G#, D#). The tempo is marked as ♩ = 80. The score is divided into six systems, each containing two staves. The first system starts with a *mf* dynamic and includes a red underlined '4 4 4 4' above the first four notes of the upper staff. The second system begins at measure 6 and ends with a red underlined '4 4' above the last two notes of the upper staff. The third system starts at measure 11 and also features a red underlined '4 4 4 4' above the first four notes of the upper staff. The fourth system begins at measure 17 and includes a *f* dynamic marking. The fifth system starts at measure 21. The sixth system begins at measure 26 and includes *mf* dynamic markings in both staves. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and slurs.



32

The image shows a musical score for two bassoons, measures 32 through 35. The music is written in bass clef with a key signature of three sharps (F#, C#, G#). The time signature is 3/4. The score consists of two staves. The first staff (top) has dynamics *mf*, *f*, and *mf* in measures 32, 33, and 34 respectively. The second staff (bottom) has dynamics *f*, *mf*, and *f* in measures 32, 33, and 34 respectively. The music features eighth and quarter notes, some with slurs and accents.

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

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[https://imslp.org/wiki/Follow\\_Me\\_\(Dett%2C\\_Robert\\_Nathaniel\)](https://imslp.org/wiki/Follow_Me_(Dett%2C_Robert_Nathaniel))

Robert Nathaniel Dett, arr. Ewell

The image shows a musical score for two bassoon parts. The score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a tempo of quarter note = 40. The music is in 2/4 time. The score is divided into five systems, each with a measure number (1, 4, 8, 11, 15) at the beginning. The first system includes dynamic markings *mf* and *p*, and a performance instruction: *\*Don't tongue twice*. The notation includes various note values, rests, and articulation marks such as accents and slurs. The second system starts at measure 4, the third at measure 8, the fourth at measure 11, and the fifth at measure 15. The score concludes with a double bar line at the end of the fifth system.

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

**Extracto | Excerpt**

**Adam de "Paradise Lost" de Terry B. Ewell  
Adam from "Paradise Lost" by Terry B. Ewell**

**Vídeo:** [YouTube](#) | [mp4](#) (3 min.)

# Adam

<https://www.terryewell.com/ParadiseLost>

From *Paradise Lost*

Terry B. Ewell

**Molto Rubato** ♩ = 104

*f* *accel.* *molto accel.* *quasi cadenza*

Bassoon

5 *rall.* **Dance** ♩ = 88 *mf*

9

13 *mp*

17 *rall.* **Molto Rubato** ♩ = 104 *f* *freely and fast*

21 *accel.* *rall.* *cresc.* *dim. to end*

25 *a tempo* *p*

## Reproducción de eco | Echo Playing

♩ = 50

Ewell



5



9



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