

## Versión beta | Beta Version

### Nivel 4, Lección 12 | Level 4, Lesson 12

#### Aplicaciones de Rubato | Rubato Applications

[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

Ewell

$\text{♩} = 120$

3

6

Andrés Riera Esteban

89

94

98

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## 2. Articulación | Articulation

Ewell



TKTTT TKTTT etc.  
TKTKT TKTKT etc.

This musical exercise is written in bass clef, key of D major (one sharp), and 4/4 time. It consists of four measures. The first two measures feature eighth-note patterns: the first has a quarter rest followed by eighth notes, and the second has eighth notes followed by a quarter rest. The last two measures feature sixteenth-note patterns: the third has eighth notes followed by sixteenth notes, and the fourth has sixteenth notes followed by eighth notes. The exercise is repeated twice.

5



TKTTT TKTTT etc.  
TKTKT TKTKT etc.

This musical exercise is identical to the one above, starting at measure 5. It consists of four measures with the same eighth and sixteenth note patterns, repeated twice.

## 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--Gomes



This exercise is written in bass clef, key of B-flat major (two flats), and common time (C). It consists of three staves. The first staff shows the original notation with a melodic line of eighth notes and a bass line of quarter notes. The second and third staves are identical to the first but include red curved arrows above the staff. The first arrow points right from the first measure to the fourth, and the second arrow points left from the fourth measure to the first, indicating a rubato drive.

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

$\text{♩} = 100$  Ewell

Bassoon

Snare Drum

Claves

Wood Blocks

Tambourine

4

Bsn.

SD

Clv.

Wd. Bl.

Tamb.

7

Bsn.

SD

Clv.

Wd. Bl.

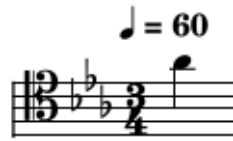
Tamb.

mp3, percusión (percussion) mm. [80](#) | [90](#) | [100](#) | [120](#)

#### 4. 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.

♩ = 60



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

#### Estudio | Etude

Agitato moderato. (♩ = 100.)

Jancourt, p. 38

No. 30.



Largo. (♩ = 46.)

No. 31.

*f*

*p*

*cres*

*f* *p*

cen - do

### Melodía | Melody

#### Andante e Bolero, Brasil | Andante and Bolero (1900), Brazil Trompeta | Trumpet

Tocar con mucho rubato | Perform with much rubato.

Santana Gomes, arr. Ewell

4

tr

tr

tr

7

3

3

3

3

**Caricia a mi madre, Op.1 | Caress My Mother (1875),  
México | Mexico**

[https://vmirror.imslp.org/files/imglnks/usimg/f/fe/IMSLP356449-PMLP575648-Olmedo\\_-\\_Op.1\\_Caricia\\_a\\_mi\\_Madre.pdf](https://vmirror.imslp.org/files/imglnks/usimg/f/fe/IMSLP356449-PMLP575648-Olmedo_-_Op.1_Caricia_a_mi_Madre.pdf)

Guadalupe Olmedo de la Lama, arr. Ewell

con rubato

4

5

7  $\text{♩} = 66$   
Andante

11

14

14

17

17

rall.

rall.

19

19

a tempo

a tempo

22

22

rubato

rubato

25

25

rall.

rall.

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

**Chouconne**  
**Canción folclórica, Haití | Folk Song, Haiti**

**i.e?** | Use rubato, i.e. slow down before fermatas.

♩ = 76 Labastille, pp. 38-39, arr. Ewell

The musical score is written for two staves in bass clef. The key signature is two flats (B-flat and E-flat). The time signature is 2/4. The tempo is marked as ♩ = 76. The score is divided into five systems, each with two staves. The first system starts with a dynamic of *mf* and includes triplet markings. The second system continues with triplet markings and a dynamic of *p*. The third system starts with a dynamic of *p* and includes triplet markings. The fourth system includes a double bar line and dynamic markings of *f* and *mf*, with fingerings of 5. The fifth system includes first and second endings, with a dynamic of *f* and fingerings of 5.



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

**Extracto | Excerpt**

Maurice Ravel, *Alborada del gracioso* (1904-5)

<https://s9.imslp.org/files/imglnks/usimg/9/9e/IMSLP49126-PMLP04225-Ravel-Miroirs4Alborada.Bassoon.pdf>

9 *Plus lent*  
1er Solo  
*espress.*  
*mf quasi recitativo*  
au Mouvt 3  
*Plus lent*

10 au Mouvt 2  
*Plus lent*

11 au Mouvt  
*Plus lent*

12 au Mouvt  
*pressez*  
*rall.*  
*poco dim.*

Nikolay Rimsky-Korsakov, *Scheherazade*, Op.35 (1888)

[https://vmirror.imslp.org/files/imglnks/usimg/5/59/IMSLP534583-PMLP4406-sch\\_bsn1.pdf](https://vmirror.imslp.org/files/imglnks/usimg/5/59/IMSLP534583-PMLP4406-sch_bsn1.pdf)

323 solo  
*lento*  
*f* *lunga*  
*accel. e cresc.*  
*poco rit.*  
*p*  
*f* *lento*

327 *lunga*  
*accel. e cresc.*  
*poco riten.*  
*p*  
*f* *lento*

330 *lunga*  
*accel. e cresc.*  
*riten. molto*  
*p*  
*ten.*

**M**  
331 *Allegro molto ed animato* (♩ = 152)  
*f* Fl. I Cl. I

Henri Büsser, Récit et Thème varié (1909). This is an advanced level composition.

[https://imslp.org/wiki/R%C3%A9cit\\_et\\_Th%C3%A8me\\_vari%C3%A9\\_\(B%C3%BCsser%2C\\_Henri\)](https://imslp.org/wiki/R%C3%A9cit_et_Th%C3%A8me_vari%C3%A9_(B%C3%BCsser%2C_Henri))

Quasi recitativo, poco lento  
(♩ = 76)  
*p espressivo* *f*

*dim.*

Animando  
*f* *dim.* *Rall.*

Modéré (♩ = 72)  
*espress.* *mf* *p*

Poco animando  
*f* *sf*

Più animando  
*f* *dim.* *p* *f* *mf* *esce.*

All<sup>to</sup> (♩ = 120)  
poco vivo 3

## Reproducción de eco | Echo Playing

$\text{♩} = 60$  Ewell

5

10

17

 <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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