

LECTURA MUSICAL VIOLONCHELO

Programa de Formación Musical para niños y niñas - Universidad Nacional de Colombia.

DO re mi fa SOL la si do RE mi fa sol LA si do re mi fa sol la.

AFINACIÓN DE LAS CUERDAS AL AIRE

Audio 1

Do Sol Re La.

REGISTROS EN LOS SONIDOS (GRAVE, MEDIO Y AGUDO)

Los sonidos graves los encontramos en los truenos, el sonido del motor de un avión, el rugir de un león, nuestros pies cuando pisamos suelo de madera y en instrumentos musicales lo encontramos en el violonchelo, en el piano (cuando tocamos a la izquierda del instrumento, el bombo de la batería (el tambor mas grande que tocamos con el pie) y son sonidos pesados y bajos.

Los sonidos medios son los mas presentes en nuestro entorno, los encontramos en la mayoría de las voces de las personas, la viola, el piano cuando tocas en el centro, flauta, guitarra y muchos tambores, entre muchas cosas.

Los sonidos agudos los encontramos en el canto de los pájaros, el sonido de los mosquitos y los grillos, en la risa de los niños, el triángulo, y también en el violín, la viola, guitarra, el piano cuando tocas a la derecha del teclado, los platillos y muchos otros lugares.

¿Qué sonidos graves, medios y agudos encuentras en tu casa?

¿Cuáles registros puedes hacer en tu instrumento?

Ejemplos: Audio 2 *Sonidos graves:*
Chelo, contrabajo,
piano.

Audio 3 *Sonidos medios:*
Chelo, violín, guitarra.

Audio 4 *Sonidos agudos:*
Violín, piano,
flauta.

TIPOS BÁSICOS DE MOVIMIENTO MELÓDICO

Audio 5

Ascendente: Se vuelve agudo

Audio 6

Descendente: Se vuelve grave

PRINCIPALES CLAVES Y SU UBICACIÓN EN EL PENTAGRAMA

CLAVE DE SOL
SOL la si do re fa mi re do
La usan principalmente:
- Violín
- Guitarra
- Flauta
- Piano

CLAVE DE FA
FA sol la si do mi re do si
La usan principalmente:
- Violonchelo
- Piano
- Contrabajo

CLAVE DE DO
DO re mi fa sol si la sol fa
La usan principalmente:
- Viola

CLAVE DE RITMO
La usan principalmente:
- Batería
- Percusión

LAS FIGURAS MUSICALES

| Nombre de la figura | Figura | Nombre del silencio | Silencio | Valor |
|---------------------|--------|-------------------------|----------|-------|
| Cuadrada | | Silencio de cuadrada | | |
| Redonda | | Silencio de redonda | | 1 |
| Blanca | | Silencio de blanca | | 2 |
| Negra | | Silencio de negra | | 4 |
| Corchea | | Silencio de corchea | | 8 |
| Semicorchea | | Silencio de semicorchea | | 16 |
| Fusa | | Silencio de fusa | | 32 |


**ELEMENTOS Y SÍMBOLOS BÁSICOS QUE ENCONTRAREMOS EN LOS LIBROS.
(Articulaciones, dinámicas y alteraciones rítmicas)**


① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫

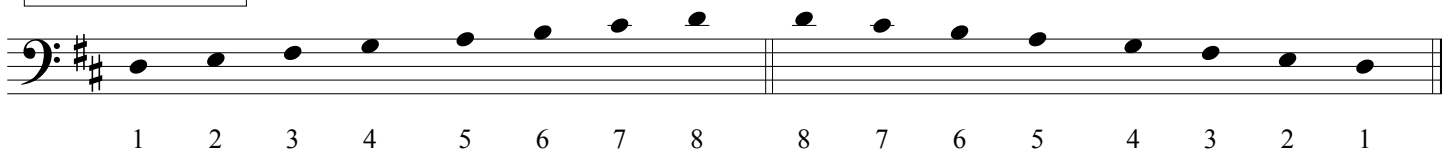
1. Clave.
2. Métrica (cifra métrica).
3. Barra de compás.
4. Staccato.
5. Arco arriba.
6. Arco abajo.
7. Ligadura de duración.
8. Acento.
9. Ligadura de frase.
10. Calderón (fermata).
11. Reguladores.
12. Puntos de repetición.

MATERIAL DE TRABAJO MELÓDICO (lectura entonada)


Entonar inicialmente con los números de los grados, y alternar con los nombres de las notas, eventualmente transportar también a otras tonalidades. (Re mayor, Sol mayor y Do mayor principalmente)

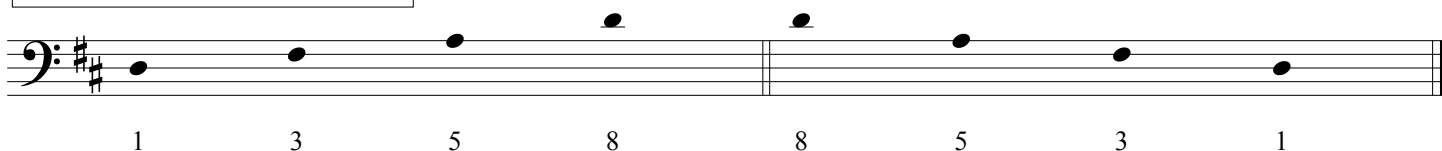
Escala ascendente  Audio 7

Escala descendente  Audio 8




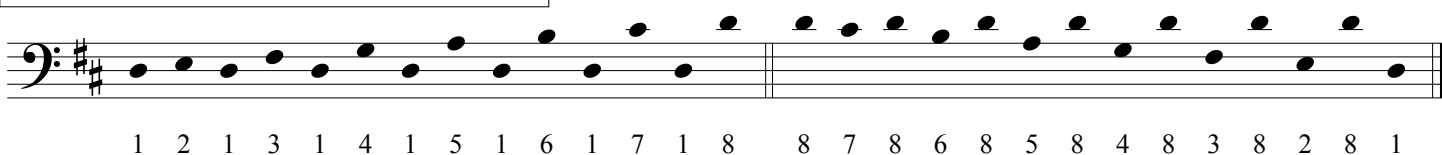
1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

Arpeggio ascendente y descendente  Audio 9




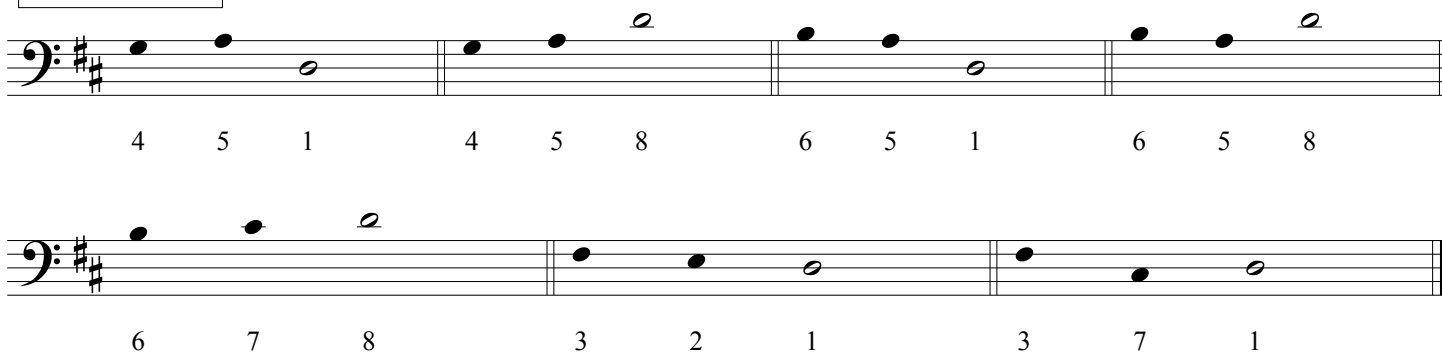
1 3 5 8 8 5 3 1

Escala ascendente y descendente con nota pedal  Audio 10



1 2 1 3 1 4 1 5 1 6 1 7 1 8 8 7 8 6 8 5 8 4 8 3 8 2 8 1

Giros melódicos  Audio 11



4 5 1 4 5 8 6 5 1 6 5 8

6 7 8 3 2 1 3 7 1

M.1

Musical notation for exercise M.1, consisting of two staves in bass clef, 4/4 time, with a key signature of two sharps (F# and C#). The first staff contains four measures of music: a half note G2, a quarter note A2, a quarter note B2, and a half note C3. The second staff contains four measures: a half note D3, a quarter note E3, a quarter note F#3, and a half note G3.

M.2

Musical notation for exercise M.2, consisting of two staves in bass clef, 4/4 time, with a key signature of two sharps (F# and C#). The first staff contains four measures: a half note G2, a quarter note A2, a quarter note B2, and a half note C3. The second staff contains four measures: a half note D3, a quarter note E3, a quarter note F#3, and a half note G3.

M.3

Musical notation for exercise M.3, consisting of two staves in bass clef, 4/4 time, with a key signature of two sharps (F# and C#). The first staff contains four measures: a half note G2, a quarter note A2, a quarter note B2, and a half note C3. The second staff contains four measures: a half note D3, a quarter note E3, a quarter note F#3, and a half note G3.

M.4

Musical notation for exercise M.4, consisting of two staves in bass clef, 4/4 time, with a key signature of two sharps (F# and C#). The first staff contains four measures: a half note G2, a quarter note A2, a quarter note B2, and a half note C3. The second staff contains four measures: a half note D3, a quarter note E3, a quarter note F#3, and a half note G3.

M.5

Musical notation for exercise M.5, consisting of two staves in bass clef, 4/4 time, with a key signature of two sharps (F# and C#). The first staff contains the first four measures, and the second staff contains the last two measures.

M.6

Musical notation for exercise M.6, consisting of two staves in bass clef, 4/4 time, with a key signature of two sharps (F# and C#). The first staff contains the first three measures, and the second staff contains the last three measures.

M.7

Musical notation for exercise M.7, consisting of two staves in bass clef, 4/4 time, with a key signature of two sharps (F# and C#). The first staff contains the first four measures, and the second staff contains the last four measures.

M.8

Musical notation for exercise M.8, consisting of two staves in bass clef, 4/4 time, with a key signature of two sharps (F# and C#). The first staff contains the first four measures, and the second staff contains the last four measures.

M.9

Musical notation for exercise M.9, consisting of two staves in bass clef, 4/4 time, key of D major. The first staff contains a sequence of quarter notes: D2, E2, F#2, G2, A2, B2, C3, D3. The second staff contains a sequence of quarter notes: E2, F#2, G2, A2, B2, C3, D3, E3.

M.10

Musical notation for exercise M.10, consisting of two staves in bass clef, 4/4 time, key of D major. The first staff contains a sequence of quarter notes: D2, E2, F#2, G2, A2, B2, C3, D3. The second staff contains a sequence of quarter notes: E2, F#2, G2, A2, B2, C3, D3, E3.

M.11

Musical notation for exercise M.11, consisting of two staves in bass clef, 4/4 time, key of D major. The first staff contains a sequence of eighth notes: D2, E2, F#2, G2, A2, B2, C3, D3. The second staff contains a sequence of eighth notes: E2, F#2, G2, A2, B2, C3, D3, E3.

M.12

Musical notation for exercise M.12, consisting of two staves in bass clef, 4/4 time, key of D major. The first staff contains a sequence of eighth notes: D2, E2, F#2, G2, A2, B2, C3, D3. The second staff contains a sequence of eighth notes: E2, F#2, G2, A2, B2, C3, D3, E3.

M.13

Two staves of musical notation in bass clef, 4/4 time, key of D major. The first staff contains four measures of eighth-note patterns. The second staff contains four measures, ending with a half note and a quarter note.

M.14

Two staves of musical notation in bass clef, 2/4 time, key of D major. The first staff contains four measures of eighth-note patterns. The second staff contains four measures, ending with a quarter note and a quarter rest.

M.15

Two staves of musical notation in bass clef, 2/4 time, key of D major. The first staff contains four measures of eighth-note patterns. The second staff contains four measures, starting with a quarter rest and ending with a quarter note.

M.16

Two staves of musical notation in bass clef, 2/4 time, key of D major. The first staff contains four measures, with eighth notes and quarter rests. The second staff contains four measures, ending with a half note.

M.17

Two staves of musical notation in bass clef, 4/4 time, key of D major. The first staff contains four measures of eighth and quarter notes. The second staff contains four measures of eighth and quarter notes, ending with a double bar line.

M.18

Two staves of musical notation in bass clef, 2/4 time, key of D major. The first staff contains four measures with quarter notes and rests. The second staff contains four measures of eighth notes, ending with a double bar line.

M.19

Two staves of musical notation in bass clef, 4/4 time, key of D major. The first staff contains four measures of eighth and quarter notes. The second staff contains four measures of eighth and quarter notes, ending with a double bar line.

M.20

Two staves of musical notation in bass clef, 4/4 time, key of D major. The first staff contains four measures with quarter notes and rests. The second staff contains four measures of eighth notes with grace notes, ending with a double bar line.

M.21

Musical notation for exercise M.21, consisting of two staves in bass clef, 4/4 time, key of D major. The first staff contains four measures of music, and the second staff contains four measures, ending with a double bar line.

M.22

Musical notation for exercise M.22, consisting of two staves in bass clef, 4/4 time, key of D major. The first staff contains four measures of music, and the second staff contains four measures, ending with a double bar line.

M.23

Musical notation for exercise M.23, consisting of two staves in bass clef, 4/4 time, key of D major. The first staff contains four measures of music, and the second staff contains four measures, ending with a double bar line.

M.24

Musical notation for exercise M.24, consisting of two staves in bass clef, 4/4 time, key of D major. The first staff contains four measures of music, and the second staff contains four measures, ending with a double bar line.

M.25

Musical notation for exercise M.25, consisting of two staves in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The first staff contains 8 measures of music, and the second staff contains 4 measures, ending with a double bar line.

M.26

Musical notation for exercise M.26, consisting of two staves in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The first staff contains 8 measures of music, and the second staff contains 4 measures, ending with a double bar line.

M.27

Musical notation for exercise M.27, consisting of two staves in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The first staff contains 8 measures of music, and the second staff contains 4 measures, ending with a double bar line.

M.28

Musical notation for exercise M.28, consisting of two staves in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The first staff contains 8 measures of music, and the second staff contains 4 measures, ending with a double bar line.

M.29

Musical notation for exercise M.29, consisting of two staves in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The first staff contains four measures of music, each starting with a quarter rest followed by a quarter note. The second staff contains four measures of music, each starting with a quarter rest followed by a quarter note, with the final measure ending with a double bar line.

M.30

Musical notation for exercise M.30, consisting of two staves in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The first staff contains four measures of music. The second staff contains four measures of music, ending with a double bar line.

M.31

Musical notation for exercise M.31, consisting of two staves in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The first staff contains four measures of music. The second staff contains four measures of music, ending with a double bar line.

M.32

Musical notation for exercise M.32, consisting of two staves in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The first staff contains four measures of music. The second staff contains four measures of music, ending with a double bar line.

M.33

Exercise M.33 consists of two staves of music in bass clef, 4/4 time. The first staff contains a sequence of eighth and sixteenth notes, including a triplet. The second staff continues the sequence and ends with a double bar line and a common time signature 'C' below it.

M.34

Exercise M.34 consists of two staves of music in bass clef. The first staff features a sequence of eighth notes followed by a dotted quarter note and a half note. The second staff continues with eighth notes and quarter notes, ending with a double bar line.

M.35

Exercise M.35 consists of two staves of music in bass clef. The first staff contains a sequence of quarter and eighth notes. The second staff continues the sequence and ends with a double bar line.

M.36

Exercise M.36 consists of two staves of music in bass clef, with a key signature of one sharp (F#) and a 4/4 time signature. The first staff contains a sequence of quarter notes. The second staff continues the sequence and ends with a double bar line.

M.37

Exercise M.37 consists of two staves of music in bass clef, 4/4 time, with a key signature of one sharp (F#). The first staff contains two measures of eighth-note patterns: the first measure has a quarter rest followed by eighth notes G2, A2, B2, C3, D3, E3, F3, G3; the second measure has a quarter rest followed by eighth notes G3, F3, E3, D3, C3, B2, A2, G2. The second staff contains two measures: the first measure has a quarter rest followed by eighth notes G2, A2, B2, C3, D3, E3, F3, G3; the second measure has a quarter rest followed by eighth notes G3, F3, E3, D3, C3, B2, A2, G2.

M.38

Exercise M.38 consists of two staves of music in bass clef, 4/4 time, with a key signature of one sharp (F#). The first staff contains two measures of eighth-note patterns: the first measure has a quarter rest followed by eighth notes G2, A2, B2, C3, D3, E3, F3, G3; the second measure has a quarter rest followed by eighth notes G3, F3, E3, D3, C3, B2, A2, G2. The second staff contains two measures: the first measure has a quarter rest followed by eighth notes G2, A2, B2, C3, D3, E3, F3, G3; the second measure has a quarter rest followed by eighth notes G3, F3, E3, D3, C3, B2, A2, G2.

M.39

Exercise M.39 consists of two staves of music in bass clef, 3/4 time, with a key signature of one flat (Bb). The first staff contains two measures of quarter notes: the first measure has G2, A2, B2; the second measure has C3, D3, E3. The second staff contains two measures: the first measure has F3, G3, A3; the second measure has B3, C4, D4.

M.40

Exercise M.40 consists of two staves of music in bass clef, 4/4 time, with a key signature of one flat (Bb). The first staff contains two measures of quarter notes: the first measure has G2, A2, B2; the second measure has C3, D3, E3. The second staff contains two measures: the first measure has F3, G3, A3; the second measure has B3, C4, D4.

M.41

Musical notation for exercise M.41, consisting of two staves in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The first staff contains a sequence of notes: G2, A2, Bb2, C3, Bb2, A2, G2, F#2, E2, D2, C2. The second staff continues with: D2, E2, F#2, G2, A2, Bb2, C3, Bb2, A2, G2, F#2, E2, D2, C2.

M.42

Musical notation for exercise M.42, consisting of two staves in bass clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The first staff contains a sequence of notes: G2, A2, Bb2, C3, Bb2, A2, G2, F#2, E2, D2, C2. The second staff continues with: D2, E2, F#2, G2, A2, Bb2, C3, Bb2, A2, G2, F#2, E2, D2, C2.

M.43

Musical notation for exercise M.43, consisting of two staves in bass clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The first staff contains a sequence of notes: G2, A2, Bb2, C3, Bb2, A2, G2, F#2, E2, D2, C2. The second staff continues with: D2, E2, F#2, G2, A2, Bb2, C3, Bb2, A2, G2, F#2, E2, D2, C2.

M.44

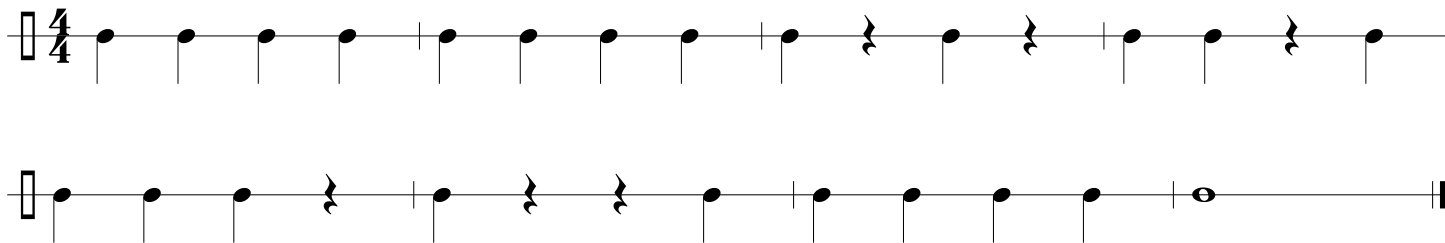
Musical notation for exercise M.44, consisting of two staves in bass clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The first staff contains a sequence of notes: G2, A2, Bb2, C3, Bb2, A2, G2, F#2, E2, D2, C2. The second staff continues with: D2, E2, F#2, G2, A2, Bb2, C3, Bb2, A2, G2, F#2, E2, D2, C2.

M.45

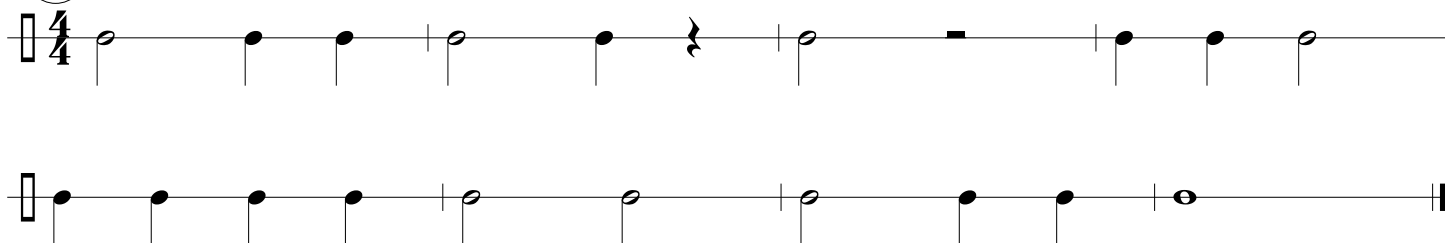


MATERIAL DE TRABAJO PARA ESTUDIO RÍTMICO (lectura entonada)

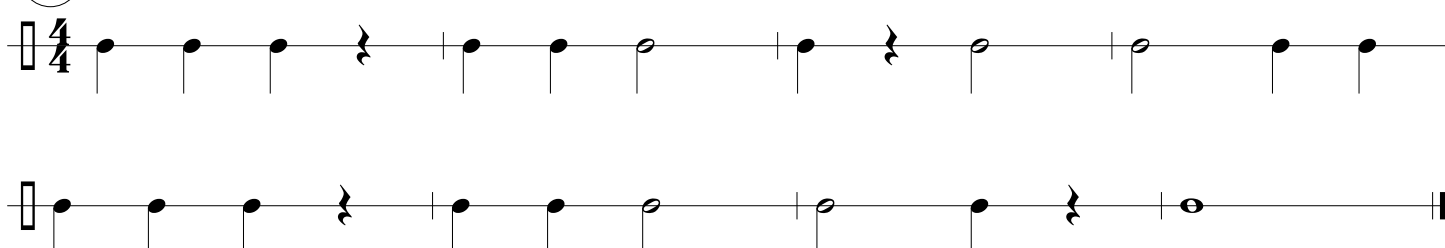
R.1



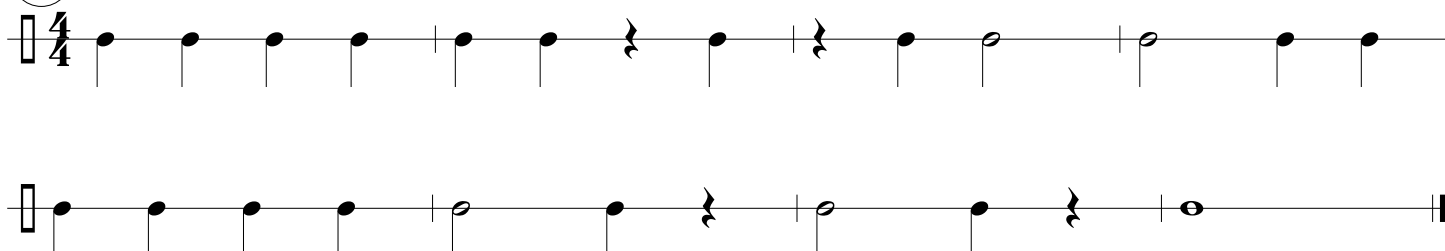
R.2



R.3



R.4



First staff of R.5, 4/4 time signature. The melody consists of a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. There are quarter rests before the first, second, third, fourth, and fifth notes. The piece ends with a whole note C4.

Second staff of R.5. The melody continues with a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. There are quarter rests before the first, second, third, and fourth notes. The piece ends with a whole note C4.

First staff of R.6, 4/4 time signature. The melody starts with a whole note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, C5. There are quarter rests before the second, fourth, sixth, eighth, and tenth notes.

Second staff of R.6. The melody continues with quarter notes D4, E4, F4, G4, A4, B4, C5. There are quarter rests before the first, second, fourth, and sixth notes. The piece ends with a whole note C4.

First staff of R.7, 4/4 time signature. The melody starts with a whole note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, C5. There are quarter rests before the second, fourth, sixth, eighth, and tenth notes.

Second staff of R.7. The melody continues with quarter notes D4, E4, F4, G4, A4, B4, C5. There are quarter rests before the first, second, fourth, and sixth notes. The piece ends with a whole note C4.

First staff of R.8, 4/4 time signature. The melody starts with a whole note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, C5. There are quarter rests before the second, fourth, sixth, eighth, and tenth notes.

Second staff of R.8. The melody continues with quarter notes D4, E4, F4, G4, A4, B4, C5. There are quarter rests before the first, second, fourth, and sixth notes. The piece ends with a whole note C4.

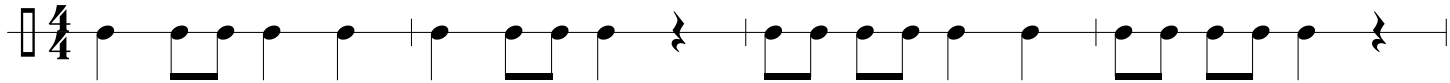
First staff of R.9, 4/4 time signature. The melody starts with a whole note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, C5. There are quarter rests before the second, fourth, sixth, eighth, and tenth notes.

Second staff of R.9. The melody continues with quarter notes D4, E4, F4, G4, A4, B4, C5. There are quarter rests before the first, second, fourth, and sixth notes. The piece ends with a whole note C4.

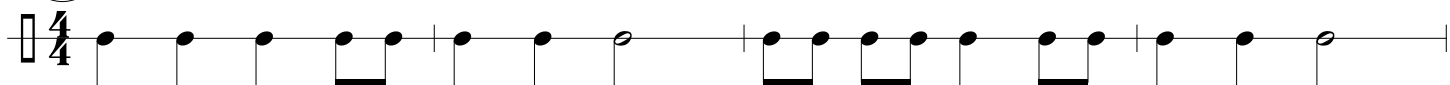
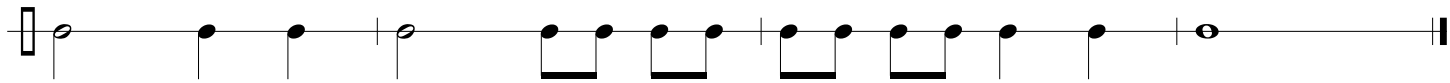
First staff of R.10, 4/4 time signature. The melody starts with a whole note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, C5. There are quarter rests before the second, fourth, sixth, eighth, and tenth notes.



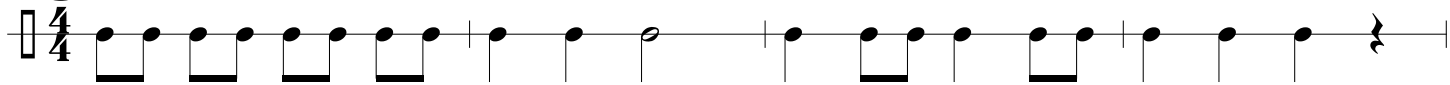
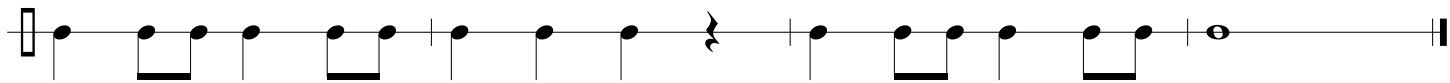
R.11



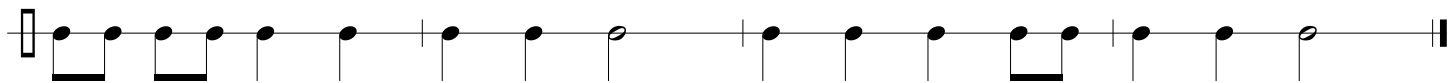
R.12



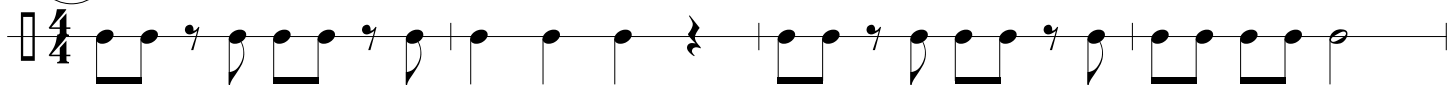
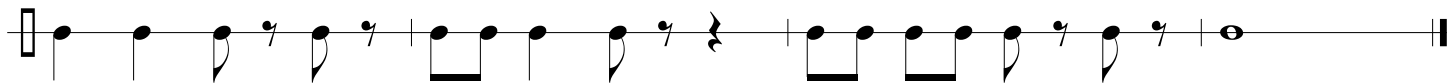
R.13

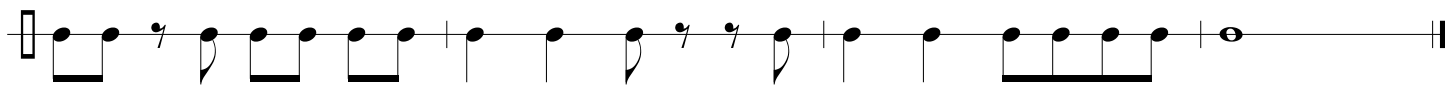
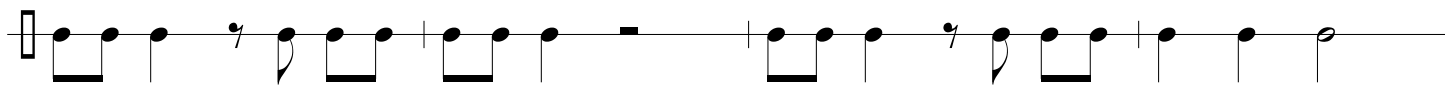


R.14



R.15

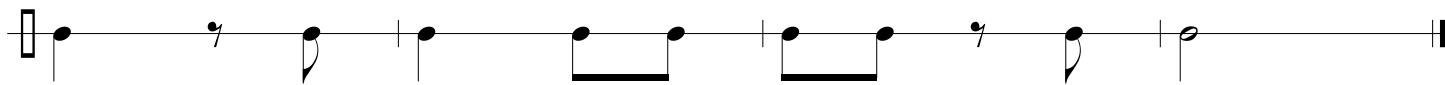
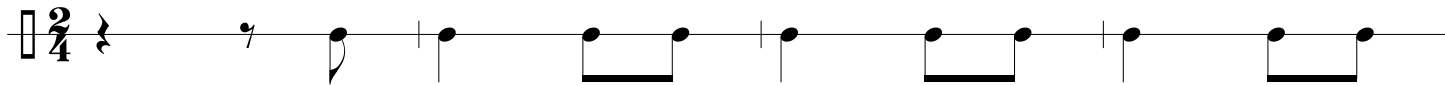




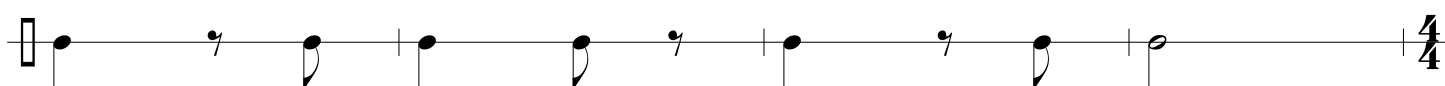
R.16



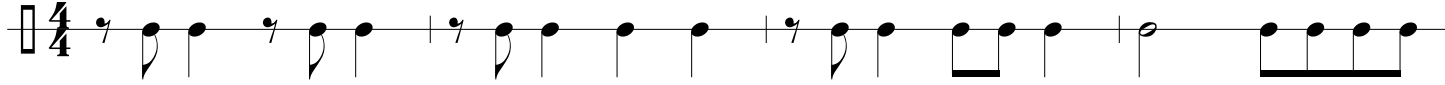
R.17

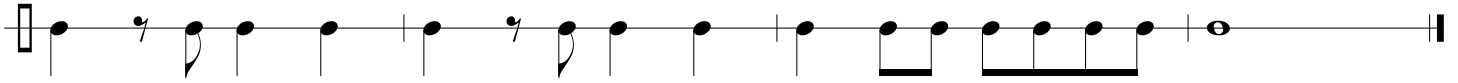


R.18

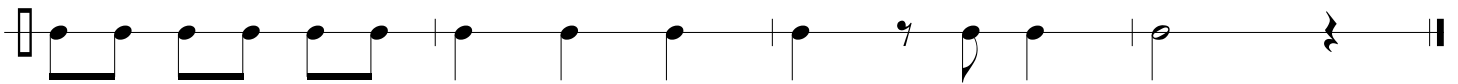
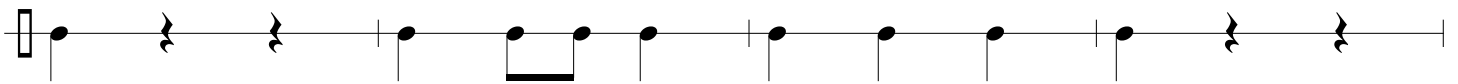
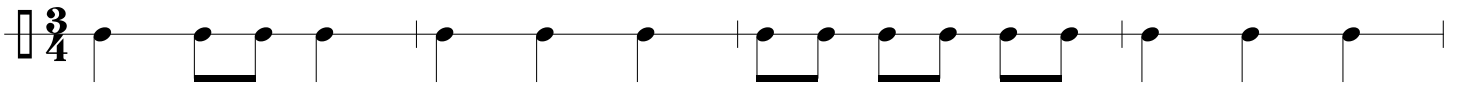


R.19

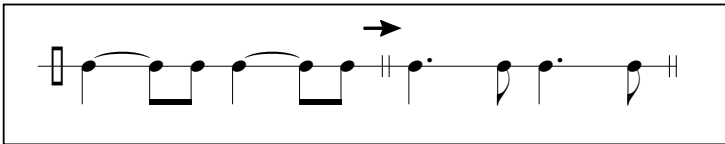
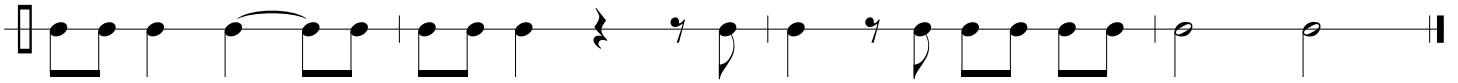
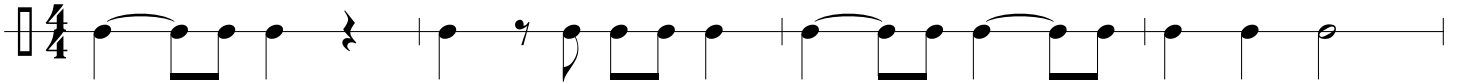




R.20



R.21

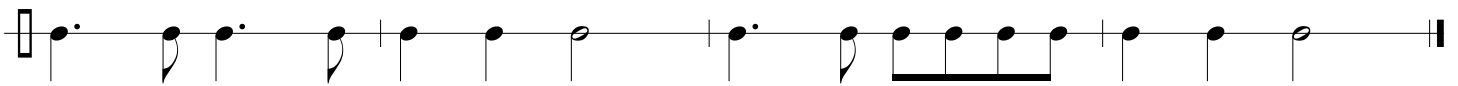
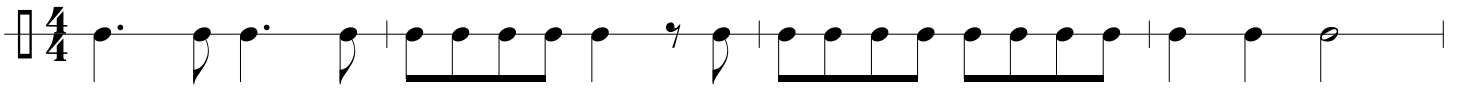


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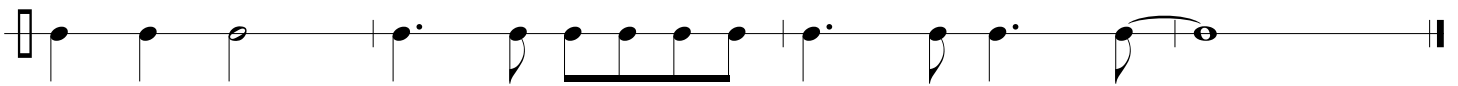
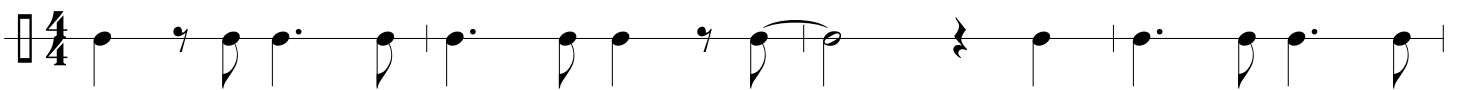




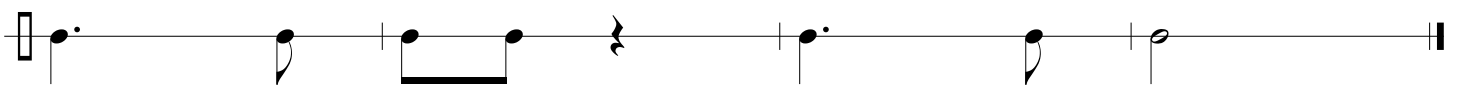
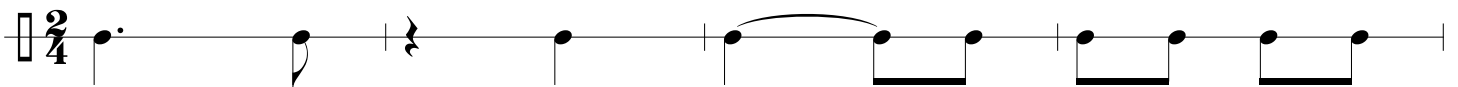
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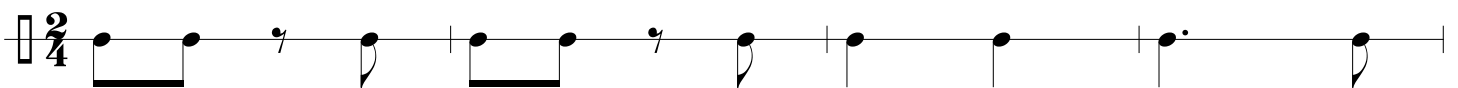
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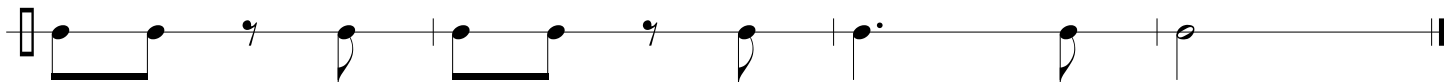


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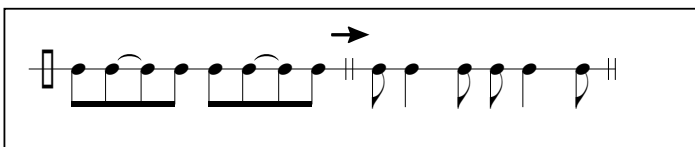
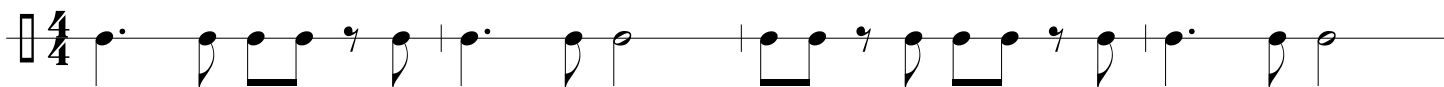


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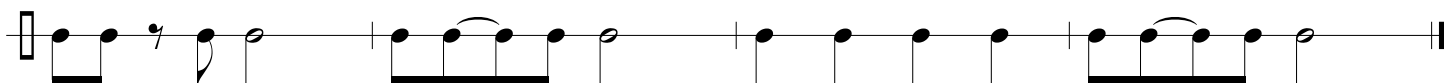
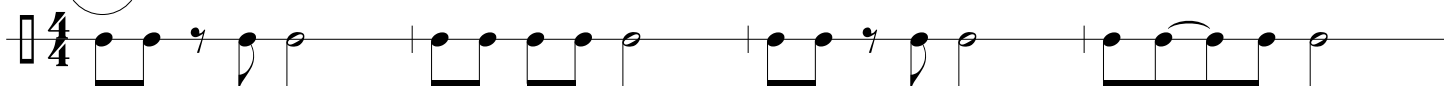




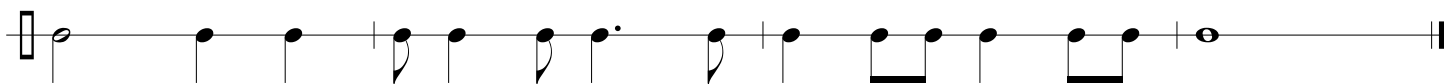
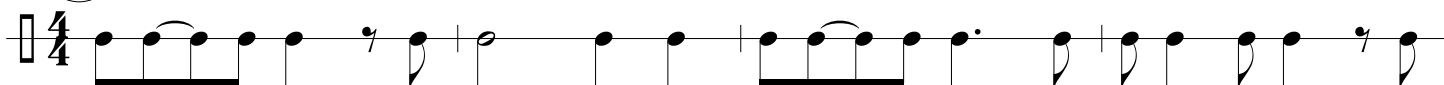
R.27



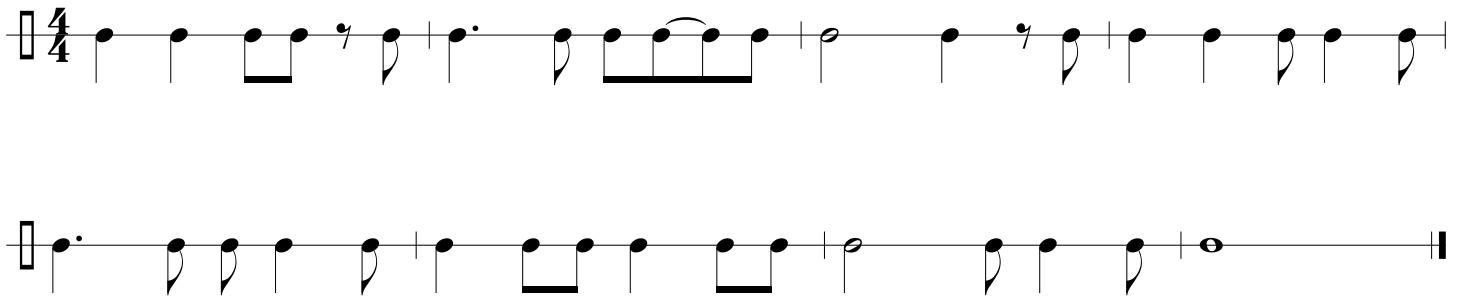
R.28



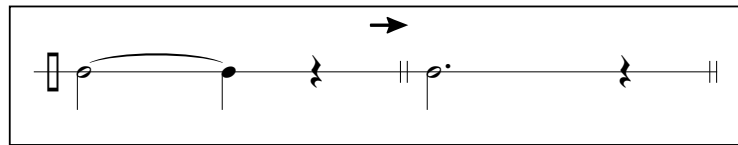
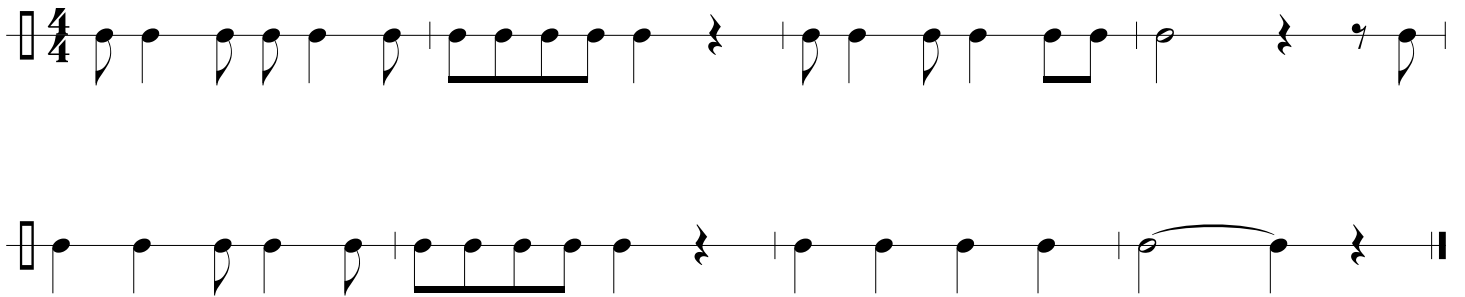
R.29



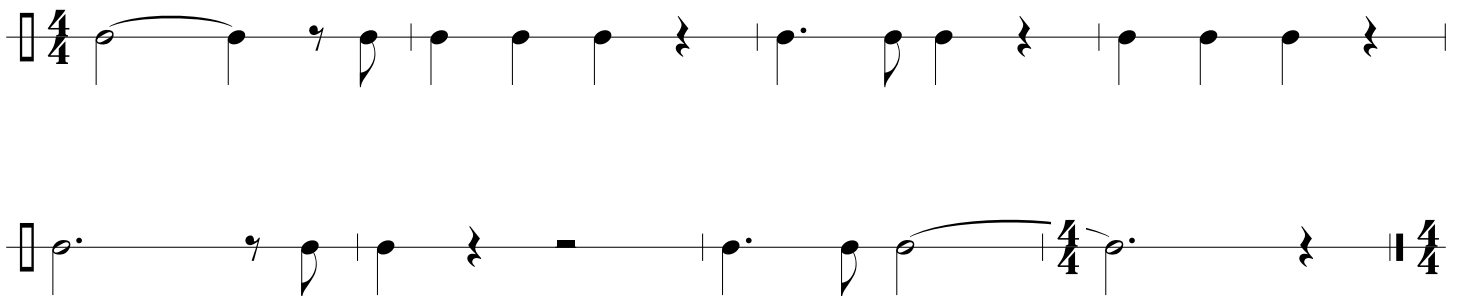
R.30



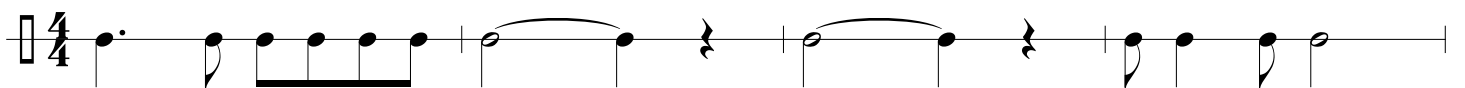
R.31

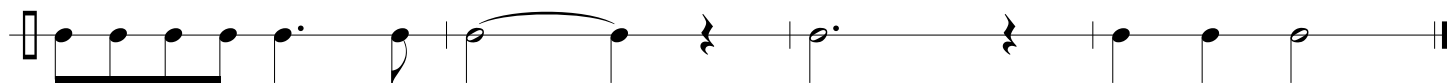


R.32

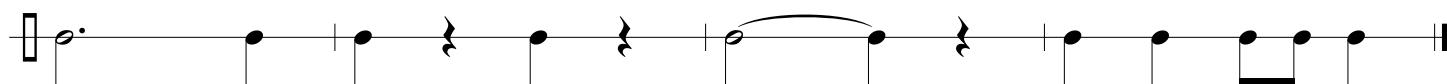


R.33

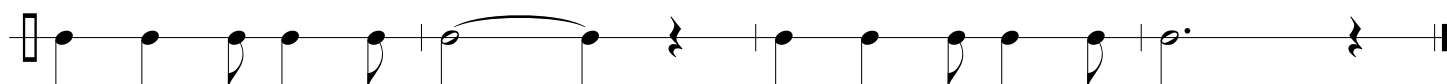
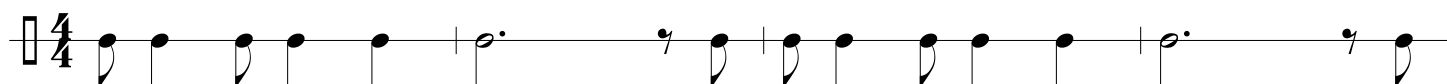




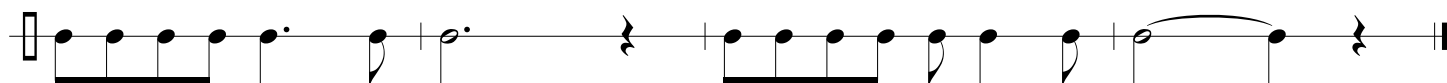
R.34



R.35



R.36

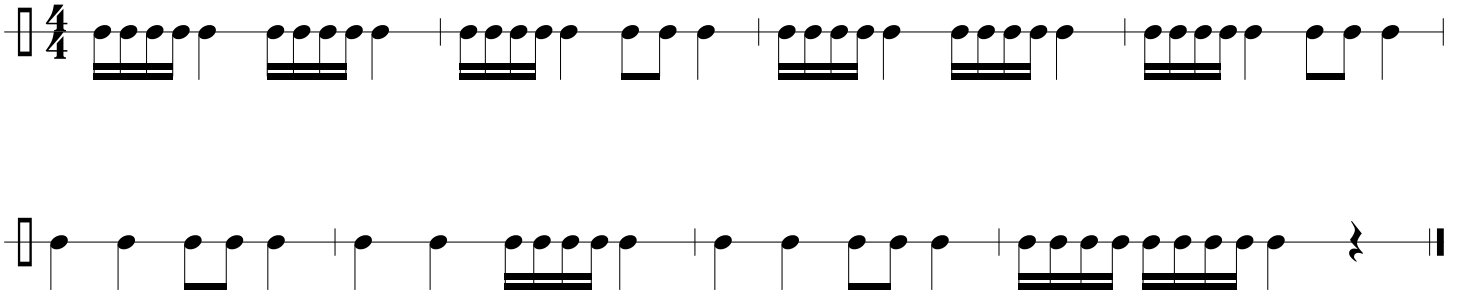


Esta relación de figuras con estas palabras, es únicamente una sugerencia metodológica, y se origina del método de trabajo en la práctica instrumental.

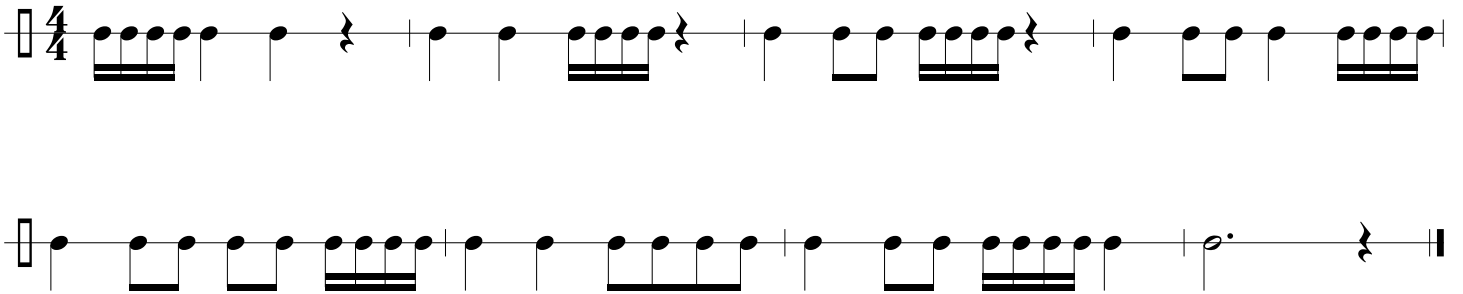


A musical staff with three measures. The first measure has a quarter note. The second measure has two eighth notes with a slur over them. The third measure has four eighth notes with a slur over them. Below the staff are the words: Gran, Chi co, Chi qui ti co, and Rá pi di to.

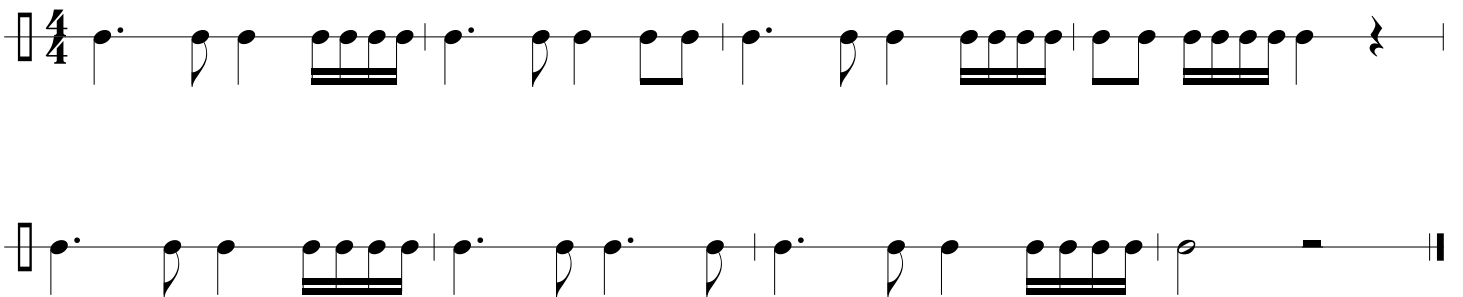
R.37



R.38



R.39



R.40



R.41

Exercise R.41 is written in 2/4 time. The first staff begins with a treble clef and a key signature of one flat (Bb). The melody consists of quarter notes and eighth-note pairs. The second staff continues the melody with similar rhythmic patterns, ending with a whole note.

R.42

Exercise R.42 is written in 2/4 time. The first staff begins with a treble clef and a key signature of one flat (Bb). The melody features quarter notes and eighth-note pairs. The second staff continues the melody, ending with a whole note.

R.43

Exercise R.43 is written in 4/4 time. The first staff begins with a treble clef and a key signature of one flat (Bb). The melody consists of quarter notes and eighth-note pairs. The second staff continues the melody, ending with a whole note.

R.44

Exercise R.44 is written in 4/4 time. The first staff begins with a treble clef and a key signature of one flat (Bb). The melody consists of quarter notes and eighth-note pairs. The second staff continues the melody, ending with a whole note.

A diagram enclosed in a rectangular box. It shows a musical phrase on a single staff. The phrase consists of a quarter note followed by an eighth-note pair, then a quarter note, and a final eighth-note pair. An arrow points to the right above the second measure. The phrase is repeated after a double bar line.

R.45

Musical notation for exercise R.45, consisting of two staves in 4/4 time. The first staff begins with a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The melody starts with a quarter note, followed by two eighth-note pairs, then a quarter note, and a final eighth-note pair. The second staff continues the melody with similar rhythmic patterns, ending with a half note.

R.46

Musical notation for exercise R.46, consisting of two staves in 4/4 time. The first staff begins with a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The melody starts with a quarter note, followed by two eighth-note pairs, then a quarter note, and a final eighth-note pair. The second staff continues the melody with similar rhythmic patterns, ending with a half note.

R.47

Musical notation for exercise R.47, consisting of two staves in 4/4 time. The first staff begins with a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The melody starts with a quarter note, followed by two eighth-note pairs, then a quarter note, and a final eighth-note pair. The second staff continues the melody with similar rhythmic patterns, ending with a half note.

R.48

Musical notation for exercise R.48, consisting of two staves in 4/4 time. The first staff begins with a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The melody starts with a quarter note, followed by two eighth-note pairs, then a quarter note, and a final eighth-note pair. The second staff continues the melody with similar rhythmic patterns, ending with a half note.

R.49

Exercise R.49 consists of two staves of music in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. It contains a sequence of eighth-note patterns: four groups of four eighth notes with a slur, followed by two groups of four eighth notes with a slur and an accent (>), and finally two groups of four eighth notes with a slur. The second staff continues with a quarter note, a group of four eighth notes with a slur and an accent, a quarter rest, a quarter note, another group of four eighth notes with a slur and an accent, a quarter rest, and a whole note.

R.50

Exercise R.50 consists of two staves of music in 4/4 time. The first staff starts with a treble clef and a 4/4 time signature. It features a sequence of eighth-note patterns: a quarter note, a group of four eighth notes with a slur, a quarter note, a group of four eighth notes with a slur, a quarter note, a group of four eighth notes with a slur, a quarter rest, a quarter note, a quarter rest, a quarter note, a group of four eighth notes with a slur, and a group of four eighth notes with a slur. The second staff continues with a group of four eighth notes with a slur, a group of four eighth notes with a slur, a group of four eighth notes with a slur, a group of four eighth notes with a slur, a quarter note, a quarter note, and a whole note.

A boxed musical diagram showing a sequence of eighth notes on a staff. The notes are on the first, second, and third lines. An arrow points to the right above the notes, indicating a sliding motion.

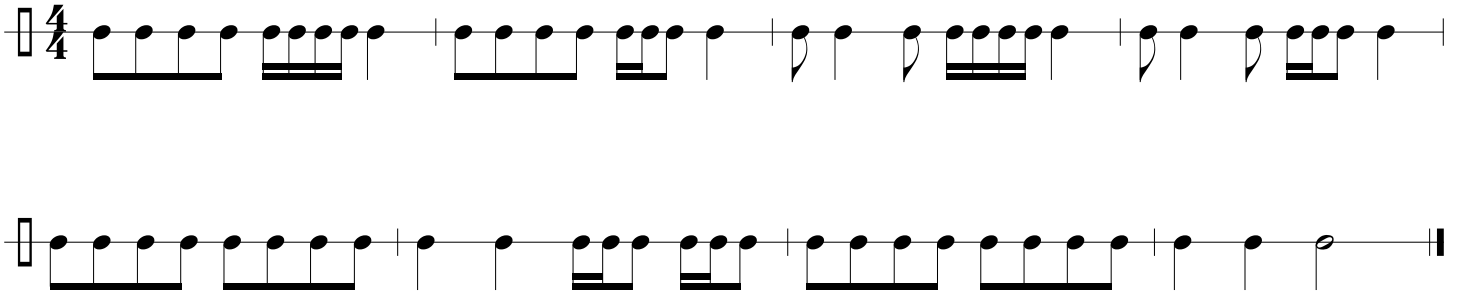
R.51

Exercise R.51 consists of two staves of music in 4/4 time. The first staff starts with a treble clef and a 4/4 time signature. It shows a sequence of eighth-note patterns: a quarter note, a group of four eighth notes with a slur, a group of four eighth notes with a slur, a quarter note, a group of four eighth notes with a slur, a group of four eighth notes with a slur, a quarter note, a group of four eighth notes with a slur, and a group of four eighth notes with a slur. The second staff continues with a quarter note, a group of four eighth notes with a slur, a group of four eighth notes with a slur, a group of four eighth notes with a slur, a group of four eighth notes with a slur, a quarter note, and a whole note.

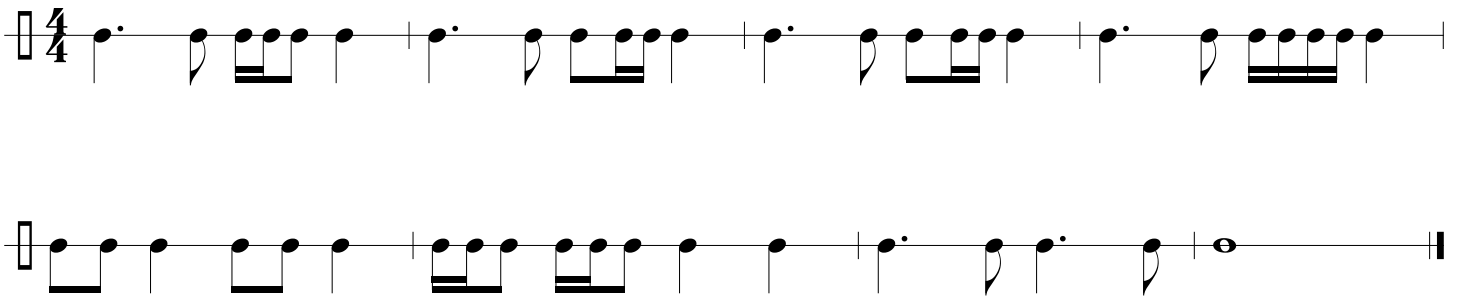
R.52

Exercise R.52 consists of two staves of music in 4/4 time. The first staff starts with a treble clef and a 4/4 time signature. It features a sequence of eighth-note patterns: a quarter note, a group of four eighth notes with a slur and an accent, a group of four eighth notes with a slur and an accent, a quarter rest, a quarter note, a group of four eighth notes with a slur and an accent, a group of four eighth notes with a slur and an accent, a quarter rest, and a quarter note. The second staff continues with a quarter note, a group of four eighth notes with a slur and an accent, a group of four eighth notes with a slur and an accent, a quarter rest, a group of four eighth notes with a slur and an accent, a group of four eighth notes with a slur and an accent, a group of four eighth notes with a slur and an accent, a group of four eighth notes with a slur and an accent, a quarter note, and a whole note.

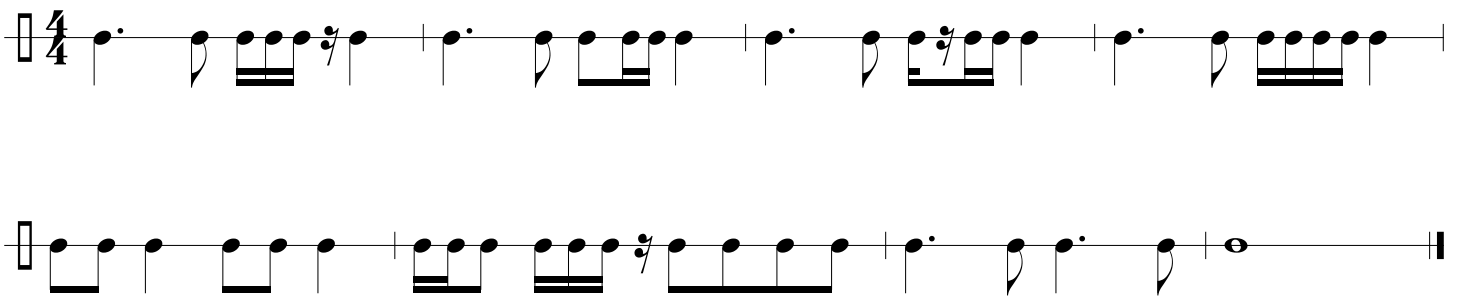
R.53



R.54



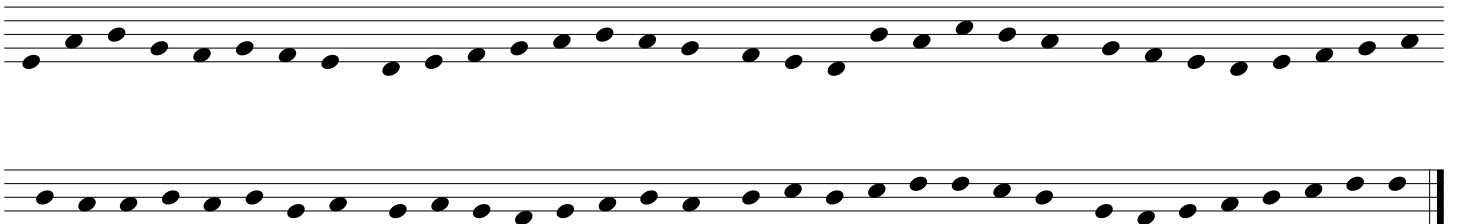
R.55



MATERIAL DE SOLFEO HABLADO (lectura sin entonar alturas)

Preparar y presentar los distintos ejercicios en claves variadas, ojalá diferentes a las de su instrumento principal.

H.1



H.2

Exercise H.2 consists of two staves of music. The first staff contains a sequence of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The second staff contains a sequence of quarter notes: G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8.

H.3

Exercise H.3 consists of two staves of music. The first staff contains a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The second staff contains a sequence of eighth notes: G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8.

H.4

Exercise H.4 consists of two staves of music. The first staff contains a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The second staff contains a sequence of eighth notes: G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8.

H.5

Exercise H.5 consists of two staves of music. The first staff contains a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The second staff contains a sequence of eighth notes: G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8.

H.6

Exercise H.6 consists of two staves of musical notation. The first staff contains two measures of eighth-note patterns: the first measure has notes G4, A4, B4, C5, and the second measure has notes D5, C5, B4, A4, G4. The second staff contains two measures of eighth-note patterns: the first measure has notes F4, G4, A4, B4, and the second measure has notes C5, B4, A4, G4, F4. The exercise concludes with a double bar line.

H.7

Exercise H.7 consists of two staves of musical notation. The first staff contains two measures of quarter-note patterns: the first measure has notes G4, A4, B4, C5, and the second measure has notes D5, C5, B4, A4, G4. The second staff contains two measures of quarter-note patterns: the first measure has notes F4, G4, A4, B4, and the second measure has notes C5, B4, A4, G4, F4. The exercise concludes with a double bar line.

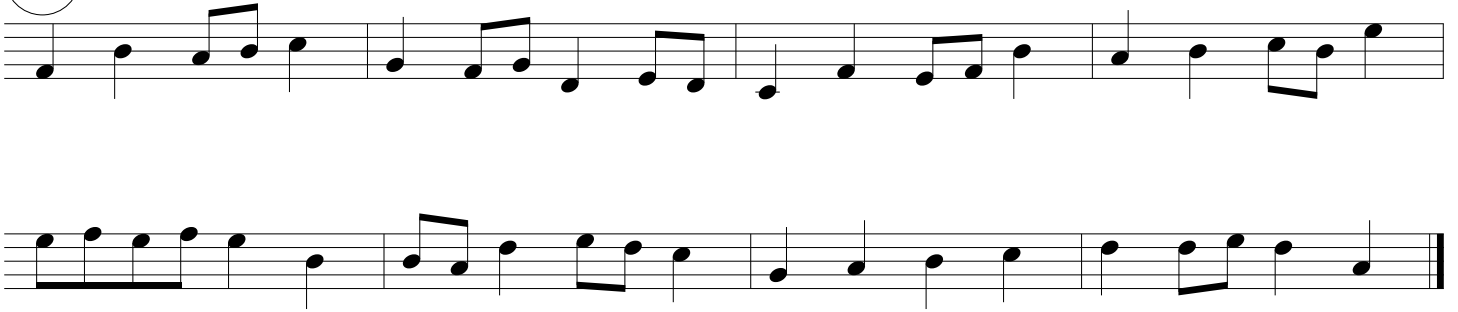
H.8

Exercise H.8 consists of two staves of musical notation. The first staff contains two measures of eighth-note patterns: the first measure has notes G4, A4, B4, C5, and the second measure has notes D5, C5, B4, A4, G4. The second staff contains two measures of eighth-note patterns: the first measure has notes F4, G4, A4, B4, and the second measure has notes C5, B4, A4, G4, F4. The exercise concludes with a double bar line.

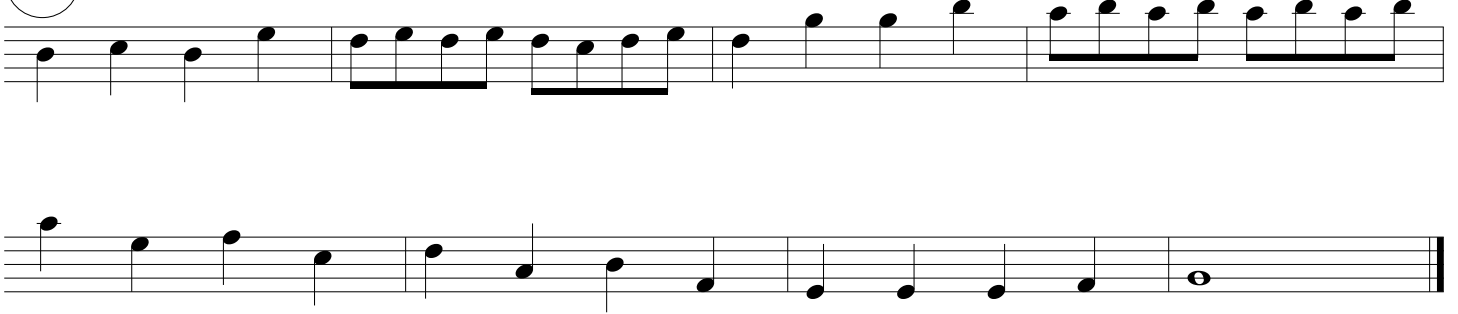
H.9

Exercise H.9 consists of two staves of musical notation. The first staff contains two measures of quarter-note patterns: the first measure has notes G4, A4, B4, C5, and the second measure has notes D5, C5, B4, A4, G4. The second staff contains two measures of quarter-note patterns: the first measure has notes F4, G4, A4, B4, and the second measure has notes C5, B4, A4, G4, F4. The exercise concludes with a double bar line.

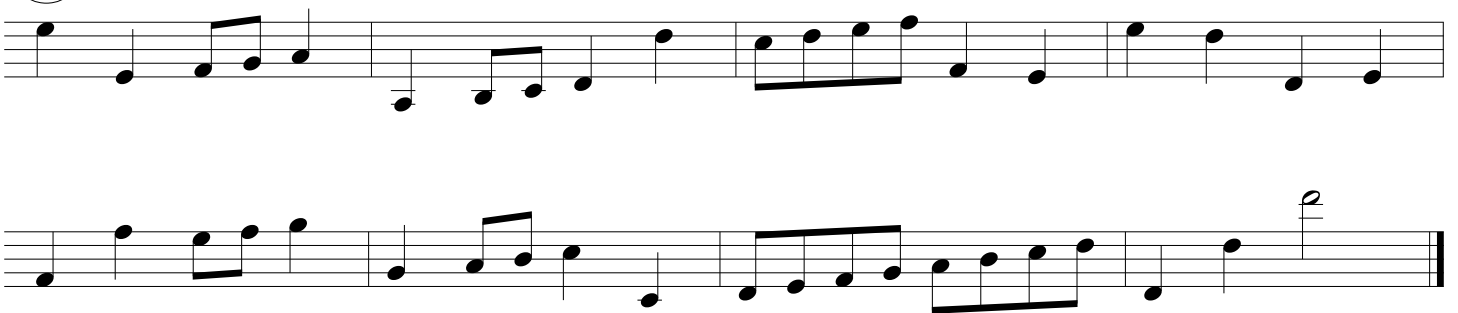
H.10



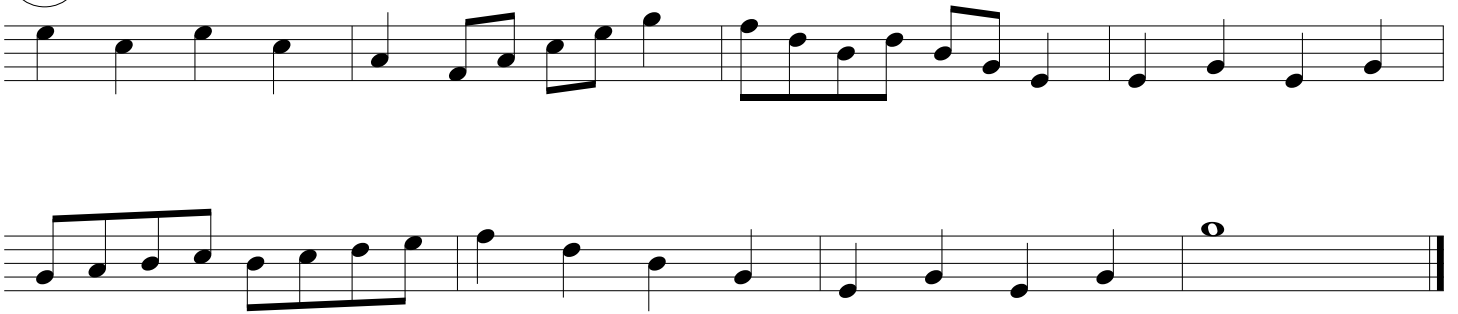
H.11



H.12



H.13



MATERIAL DE TRABAJO ARMÓNICO (lectura entonada)

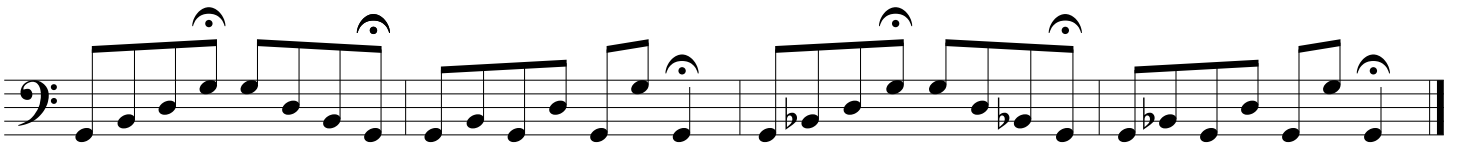
Arpeggios mayor y menor, ascendente y descendente (cuerda Re)

● Audio 12



Arpeggios mayor y menor, ascendente y descendente (cuerda Sol)

● Audio 13



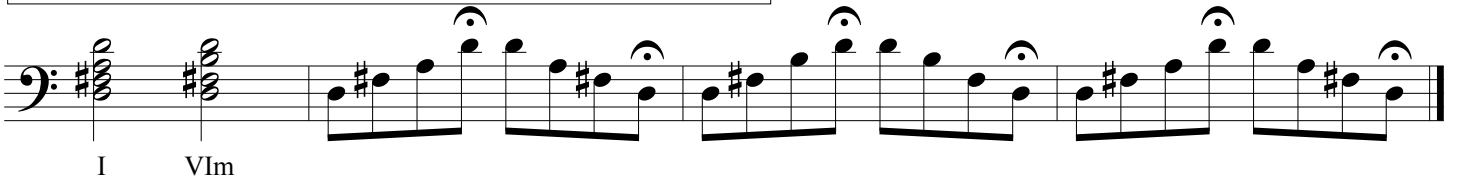
Arpeggios mayor y menor, ascendente y descendente (cuerda Do)

● Audio 14



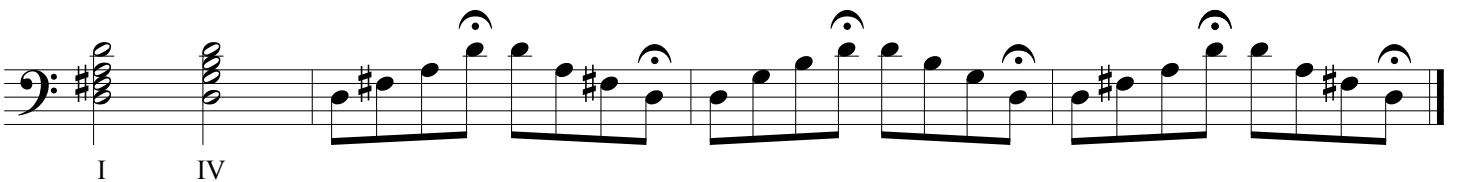
Arpeggios de grados I y VIm , ascendente y descendente (cuerda Re)

● Audio 15



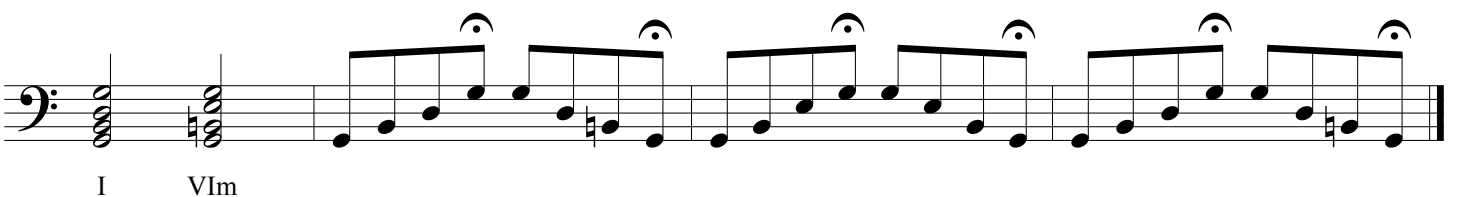
Arpeggios de grados I y IV , ascendente y descendente (cuerda Re)

● Audio 16



Arpeggios de grados I y VIm , ascendente y descendente (cuerda Sol)

● Audio 17



Arpeggios de grados I y IV , ascendente y descendente (cuerda Sol)

Audio 18

I IV

Arpeggios de grados I y VIm , ascendente y descendente (cuerda Do)

Audio 19

I VIm

Arpeggios de grados I y IV , ascendente y descendente (cuerda Do)

Audio 20

I IV

Triada: Estructura acórdica formada por dos terceras superpuestas, o por una tercera y una quinta a partir de una nota fundamental.

Audio 21

Audio 22

Mayor Menor