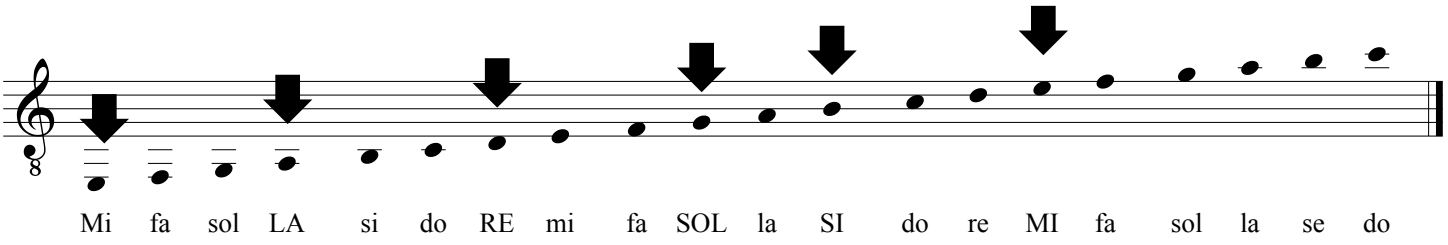
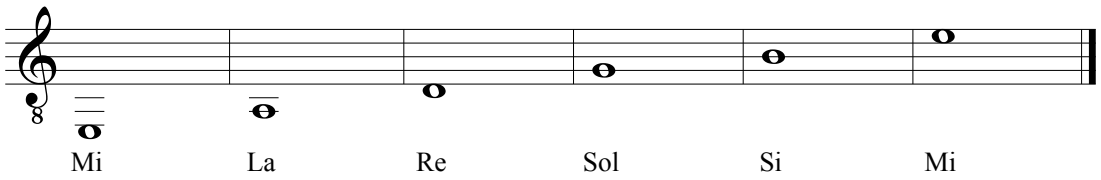
LECTURA MUSICAL GUITARRA

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



AFINACIÓN DE LAS CUERDAS AL AIRE **Audio 1**



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 bateria (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 mayoria 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 triangulo, y también en el vioín, 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?
¿Cúales registros puedes hacer en tu instrumento?

Ejemplos:

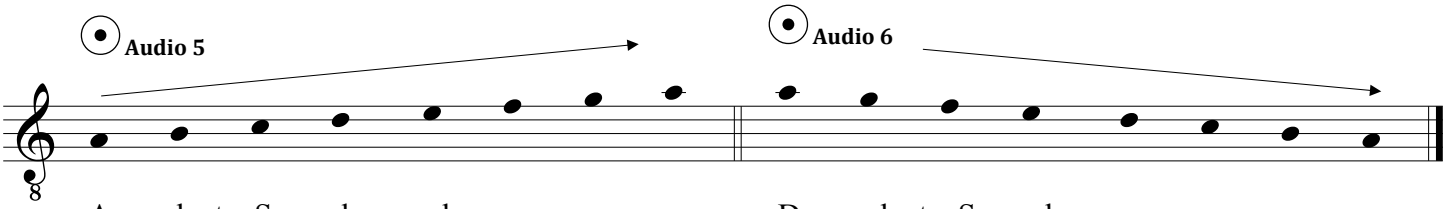
Audio 2 *Sonidos graves: Chelo, contrabajo, piano.*

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

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

TIPOS BÁSICOS DE MOVIMIENTO MELÓDICO

Audio 5 **Audio 6**

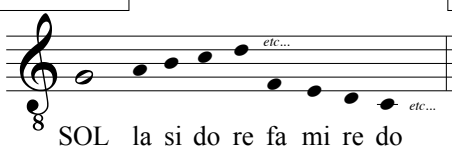


Ascendente: Se vuelve agudo

Descendente: Se vuelve grave

PRINCIPALES CLAVES Y SU UBICACIÓN EN EL PENTAGRAMA

CLAVE DE SOL

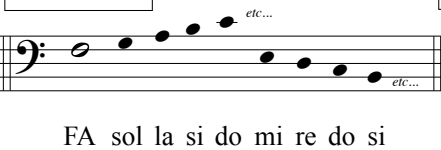


SOL la si do re fa mi re do

La usan principalmente:

- Violín
- Guitarra
- Flauta
- Piano

CLAVE DE FA

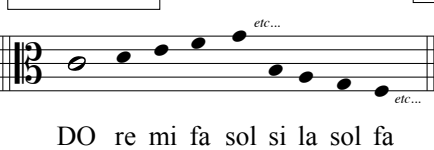


FA sol la si do mi re do si

La usan principalmente:

- Violonchelo
- Piano
- Contrabajo

CLAVE DE DO

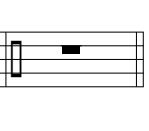


DO re mi fa sol si la sol fa

La usan principalmente:

- Viola

CLAVE DE RITMO



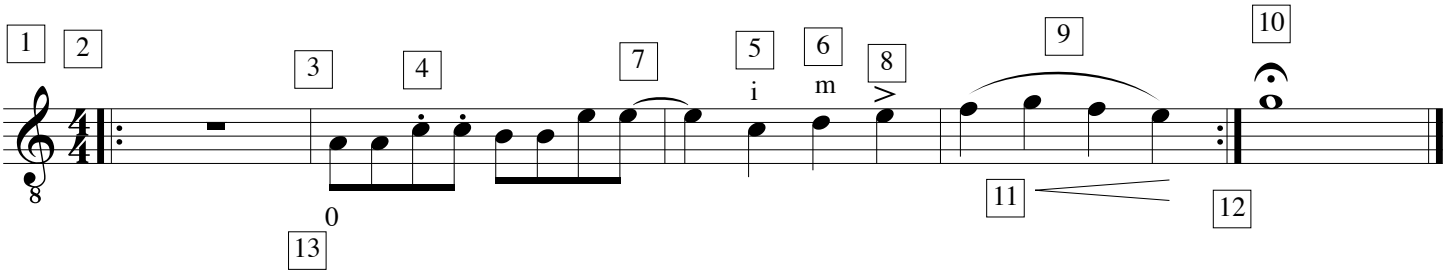
La usan principalmente:

- 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)

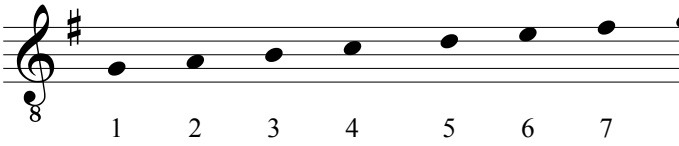


1. Clave.
2. Métrica (cifra métrica).
3. Barra de compás.
4. Staccato.
5 y 6. Indica el dedo que se utiliza, en este caso i y m representan dedos indice y medio. (mano derecha)
7. Ligadura de duración.
8. Acento. (articulación)
9. Ligadura de frase.
10. Calderón (fermatta).
11. Reguladores.
12. Puntos de repetición.
13. Números del 0 al 4: indican los dedos a utilizar, 0 es cuerda al aire y 1-4 los dedos. (mano izquierda)

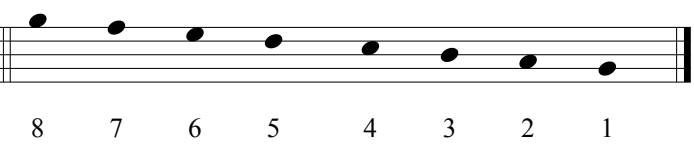
MATERIAL DE TRABAJO MELÓDICO (lectura entonada)

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

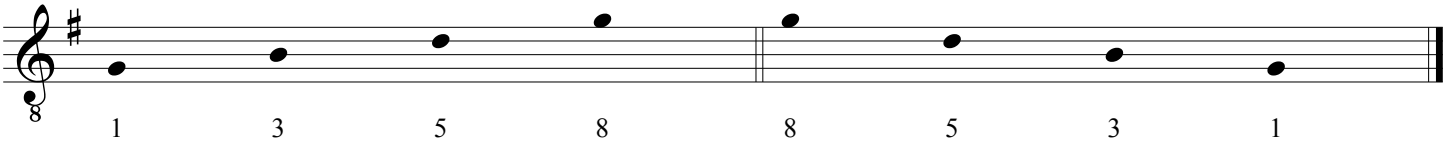
Escala ascendente **Audio 7**



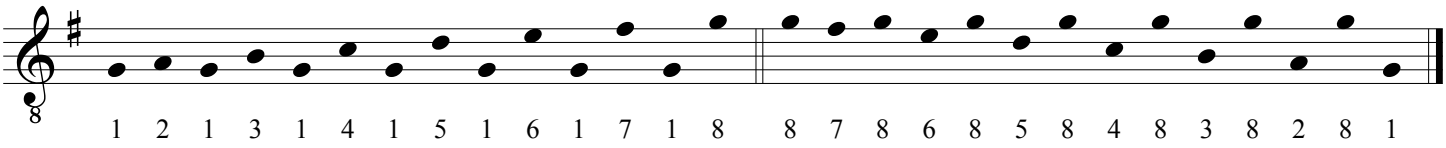
Escala descendente **Audio 8**



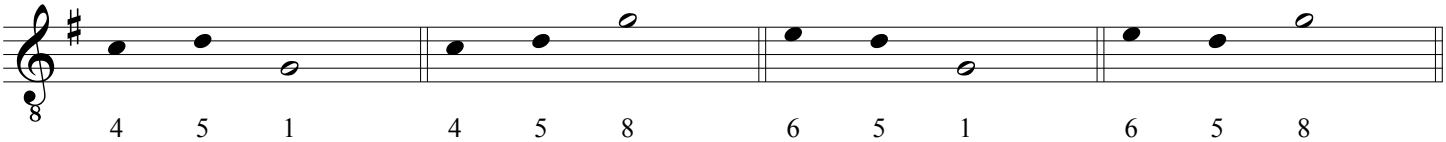
Arpegio ascendente y descendente **Audio 9**

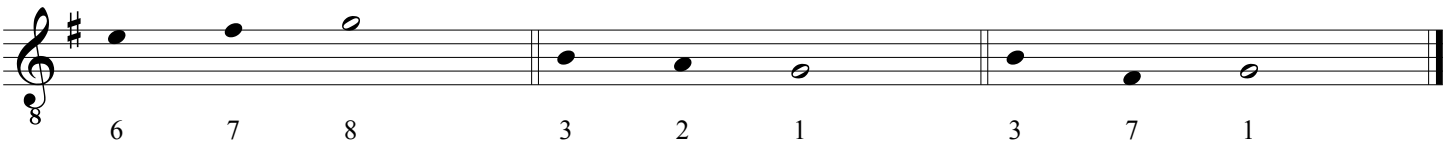


Escala ascendente y descendente con nota pedal **Audio 10**

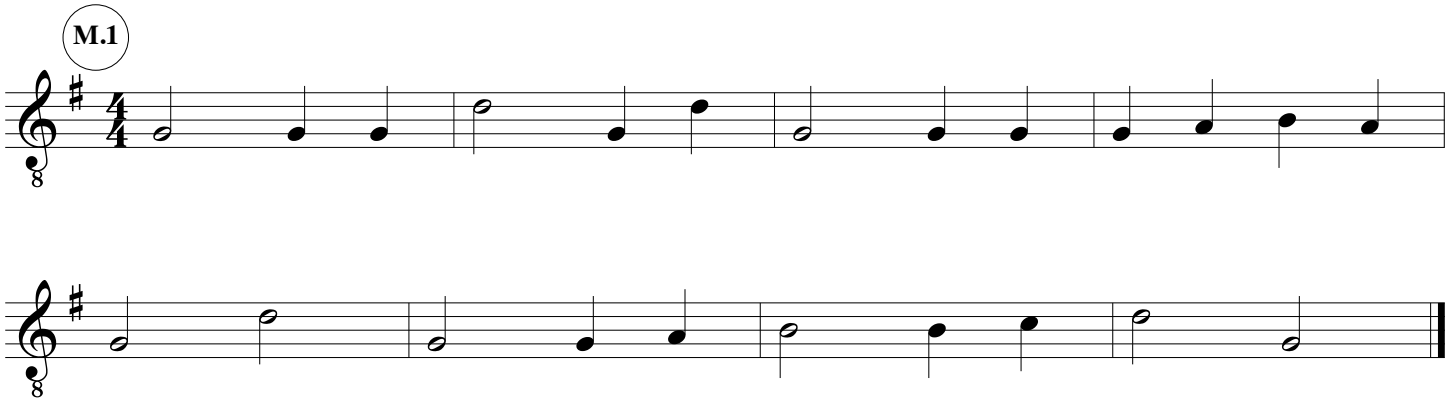


Giros melódicos **Audio 11**

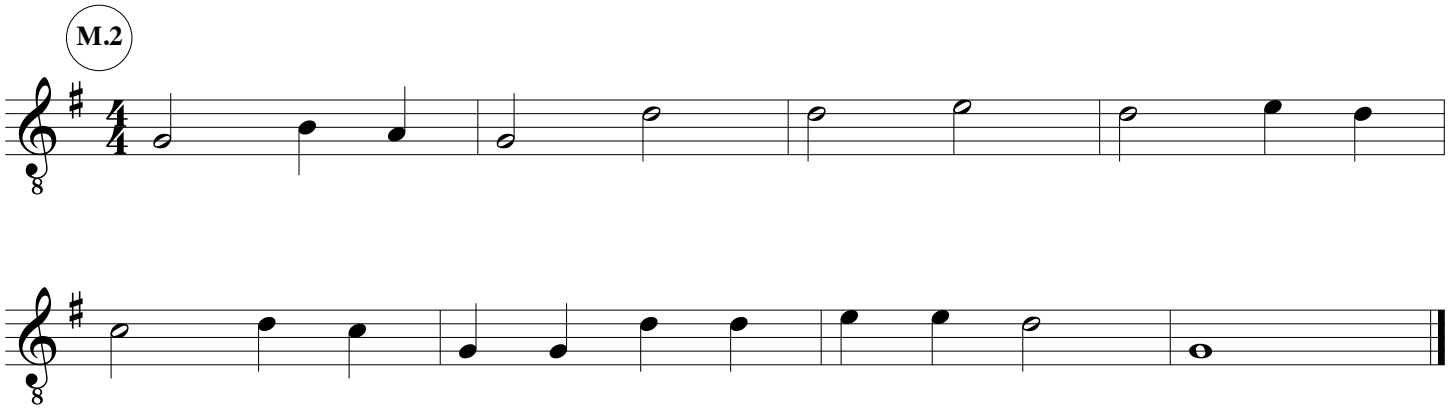




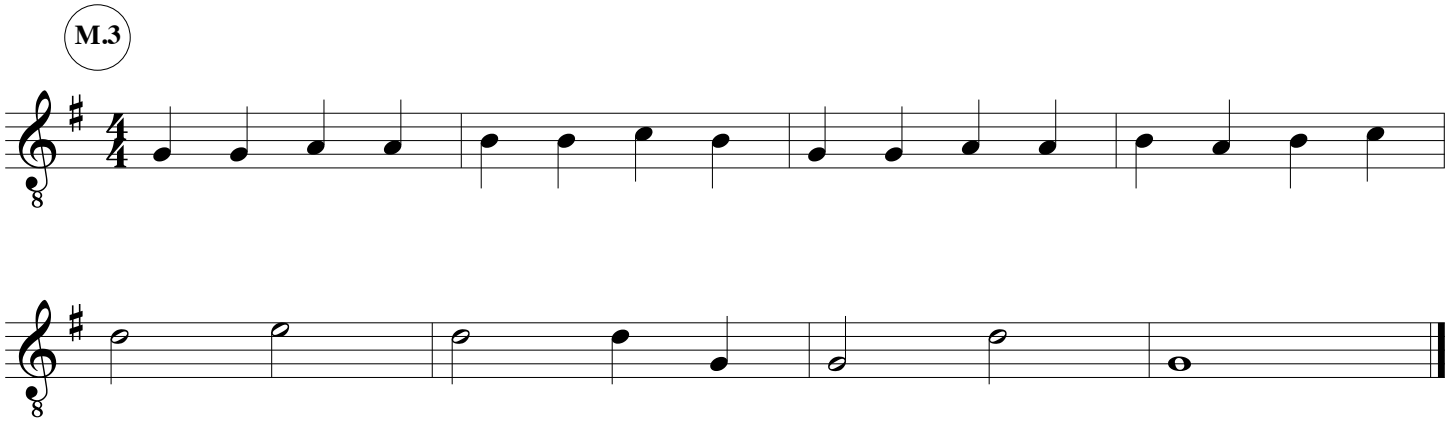
M.1



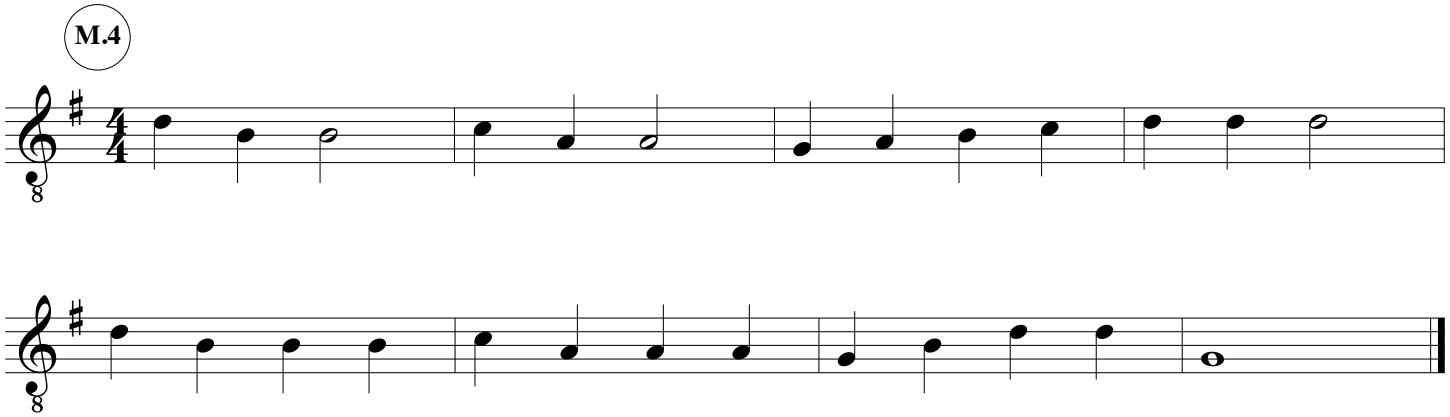
M.2



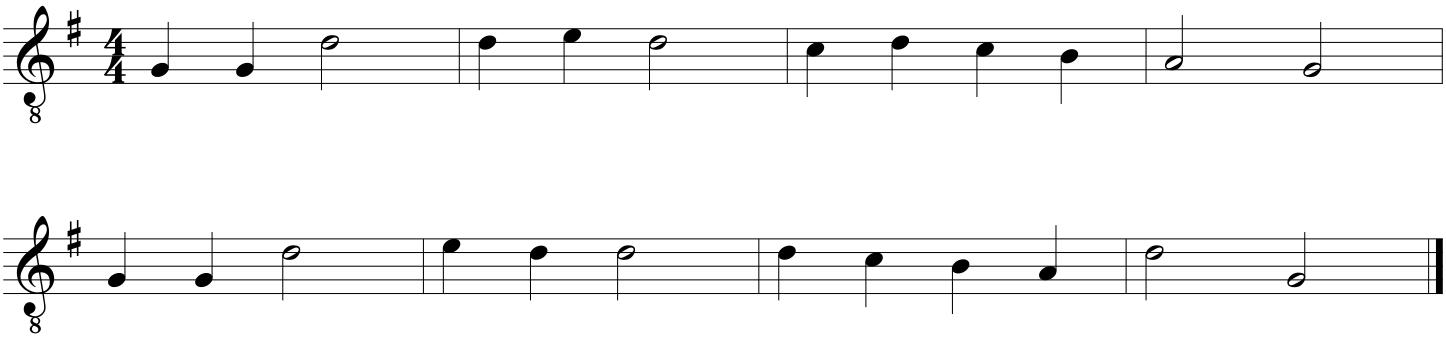
M.3



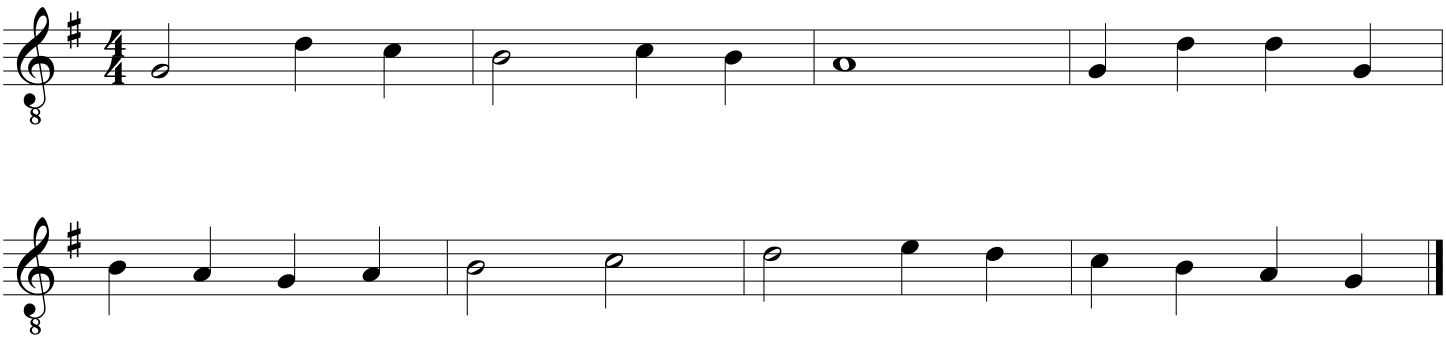
M.4



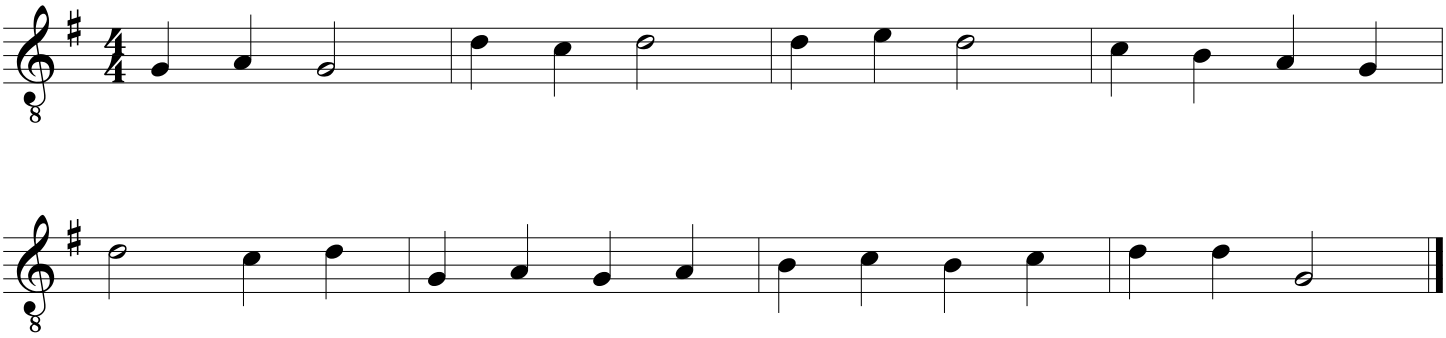
M.5



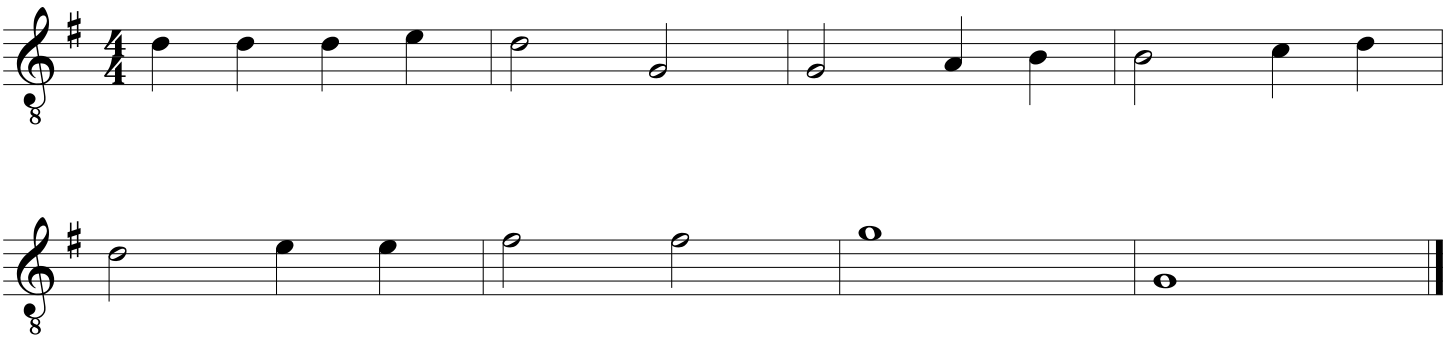
M.6



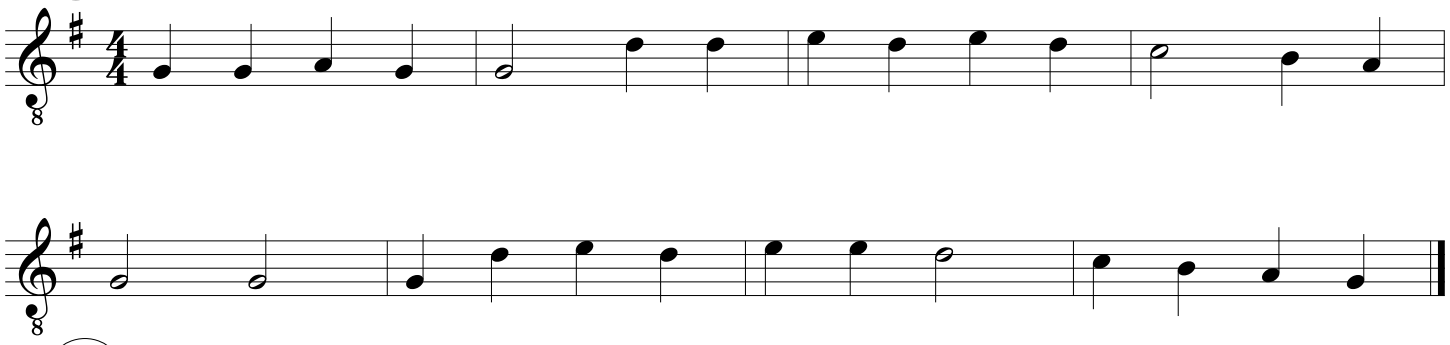
M.7



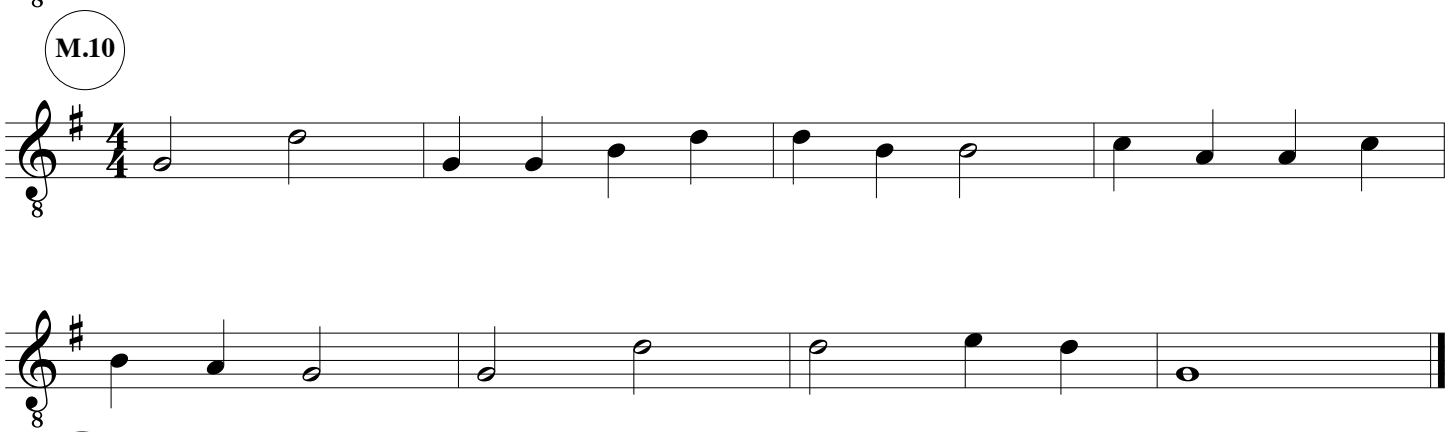
M.8



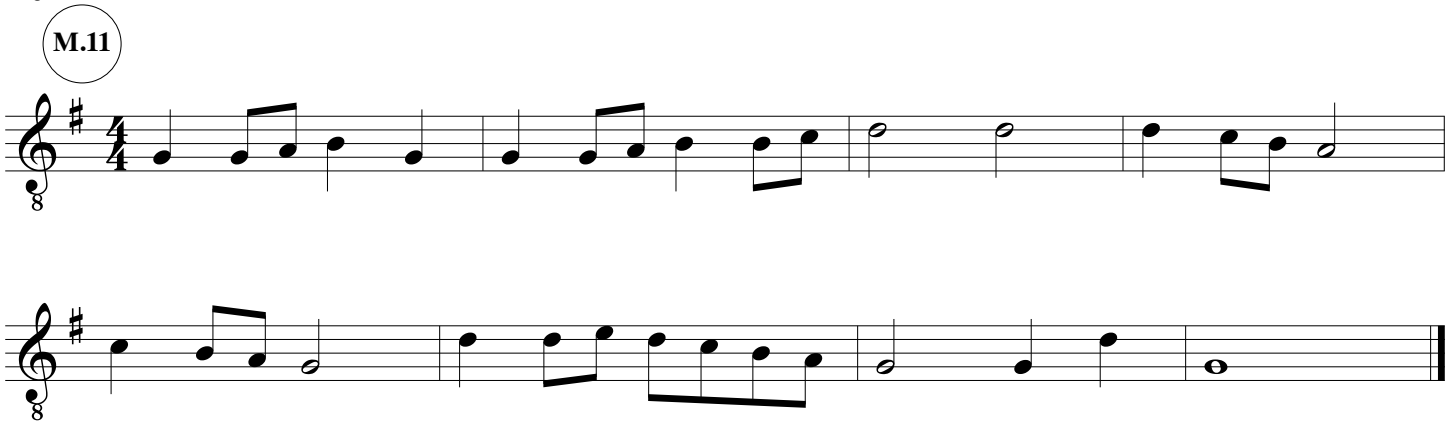
M.9



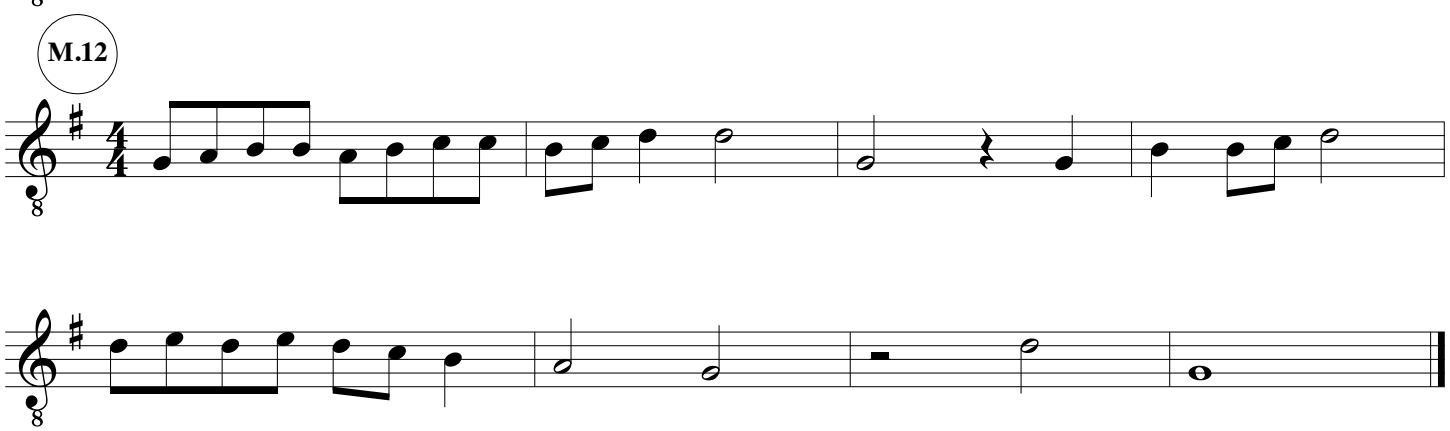
M.10



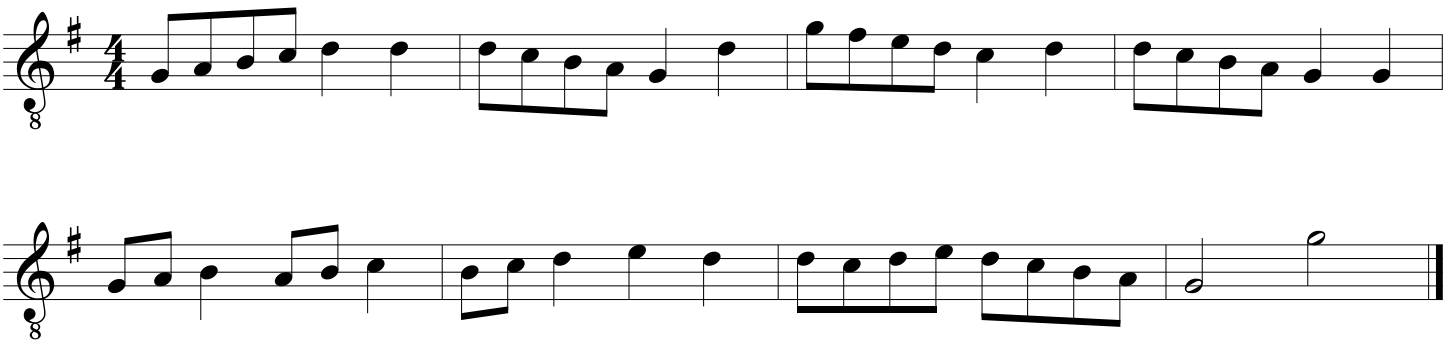
M.11



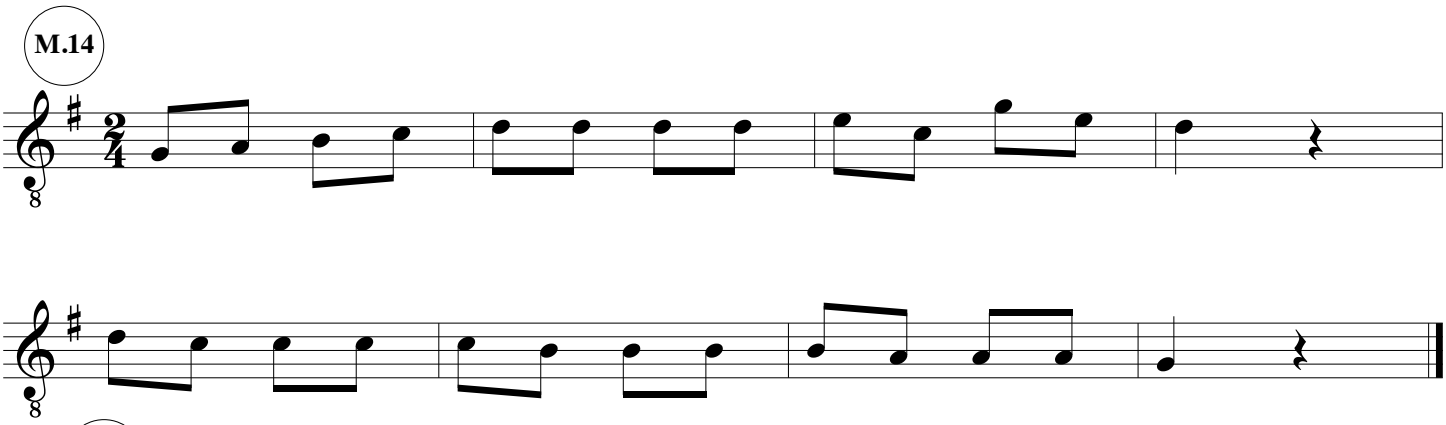
M.12



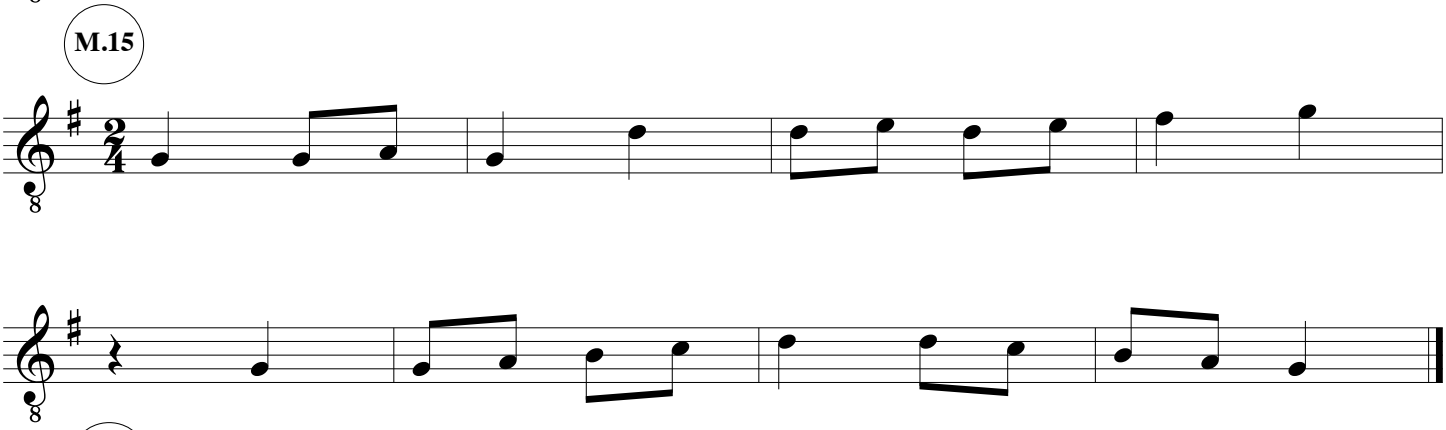
M.13



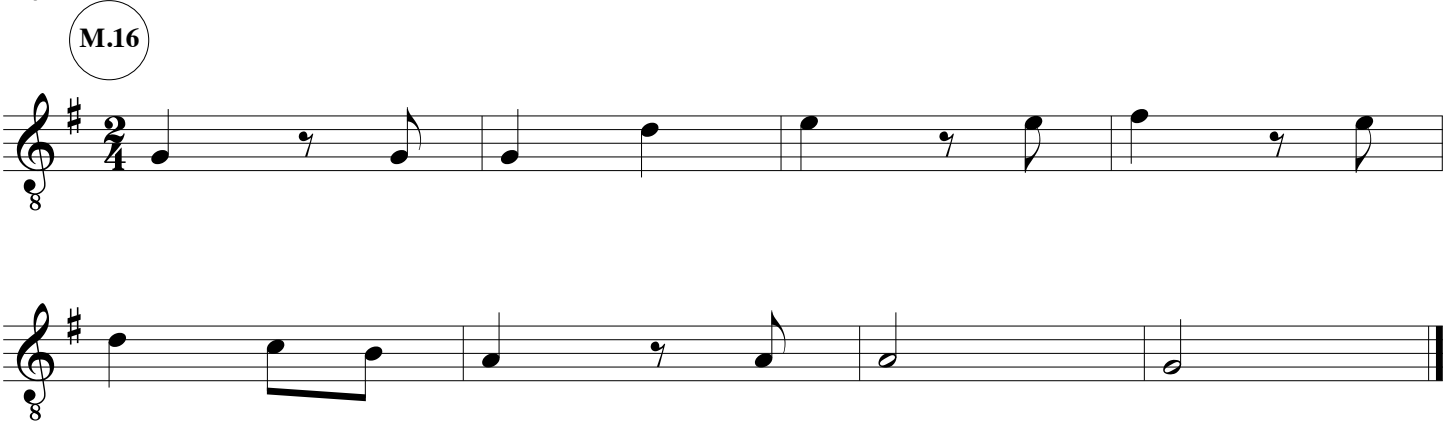
M.14



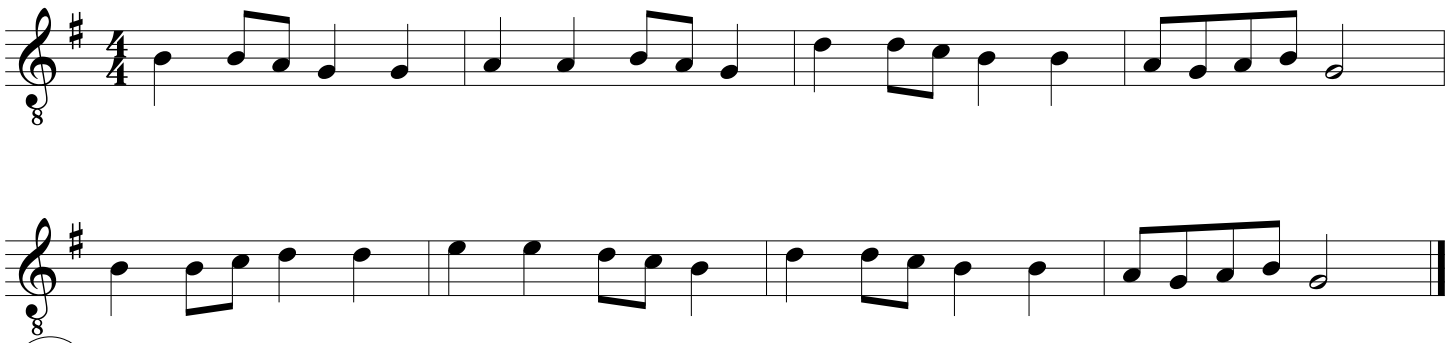
M.15



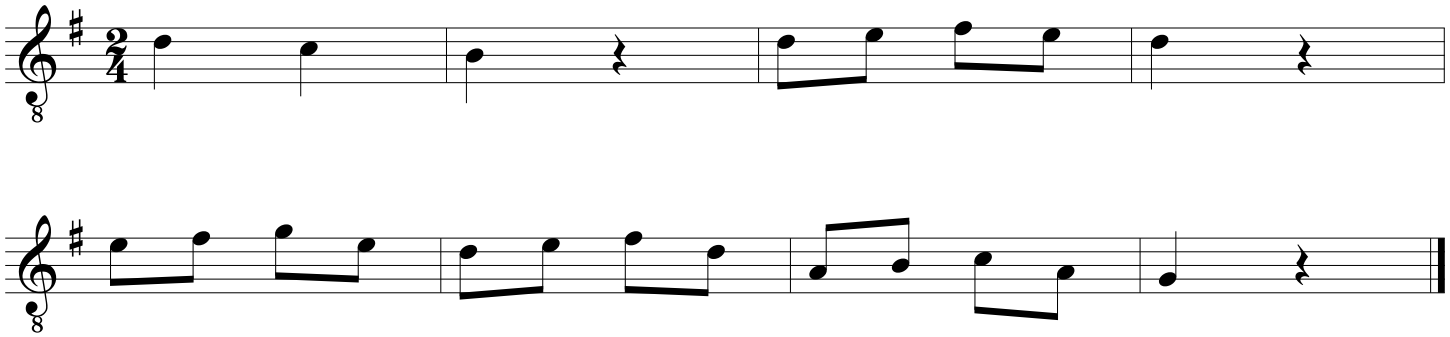
M.16



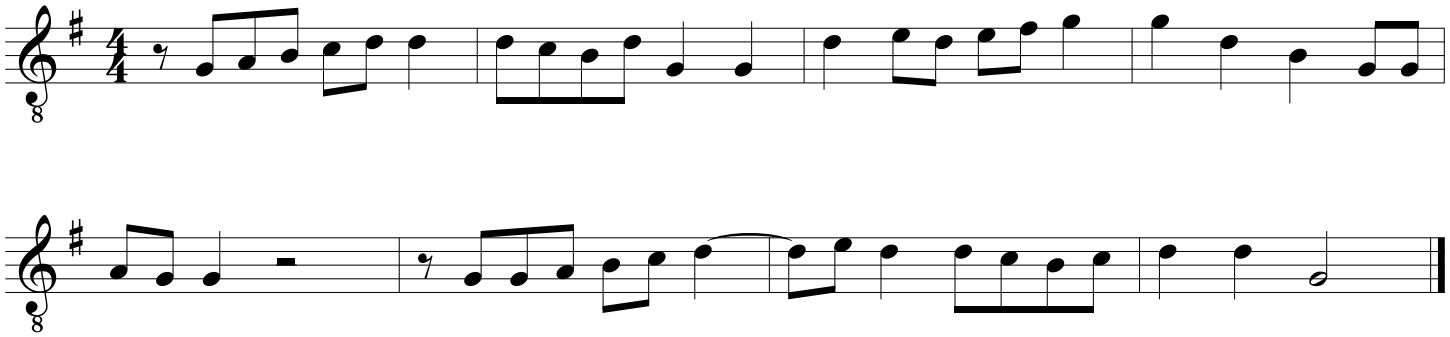
M.17



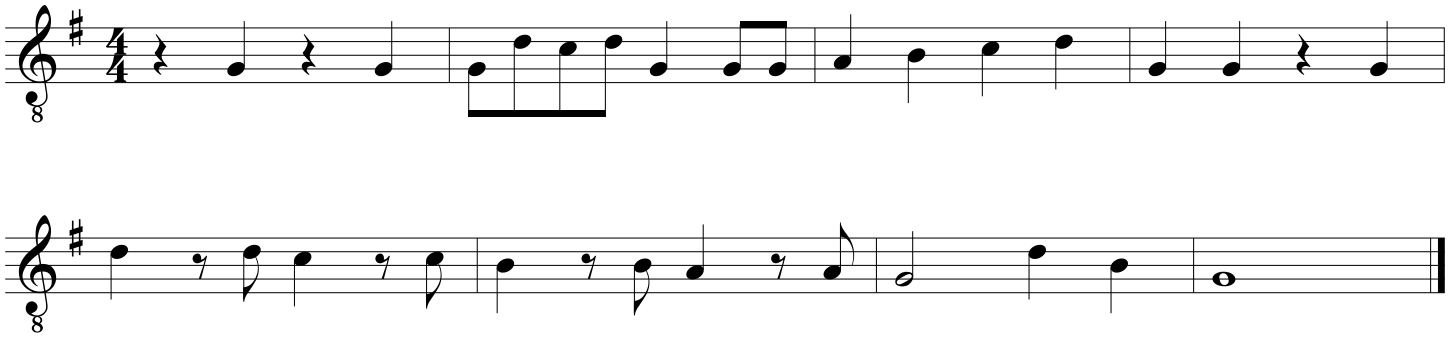
M.18



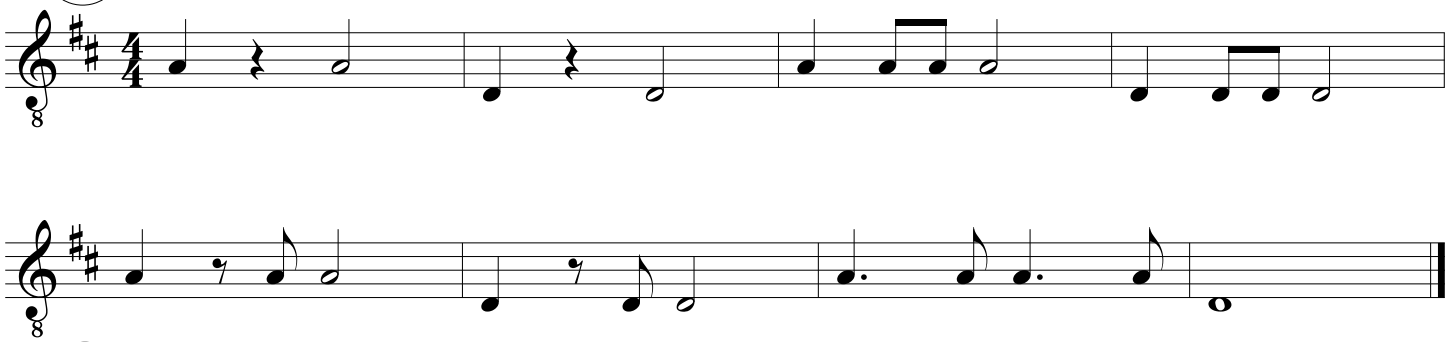
M.19



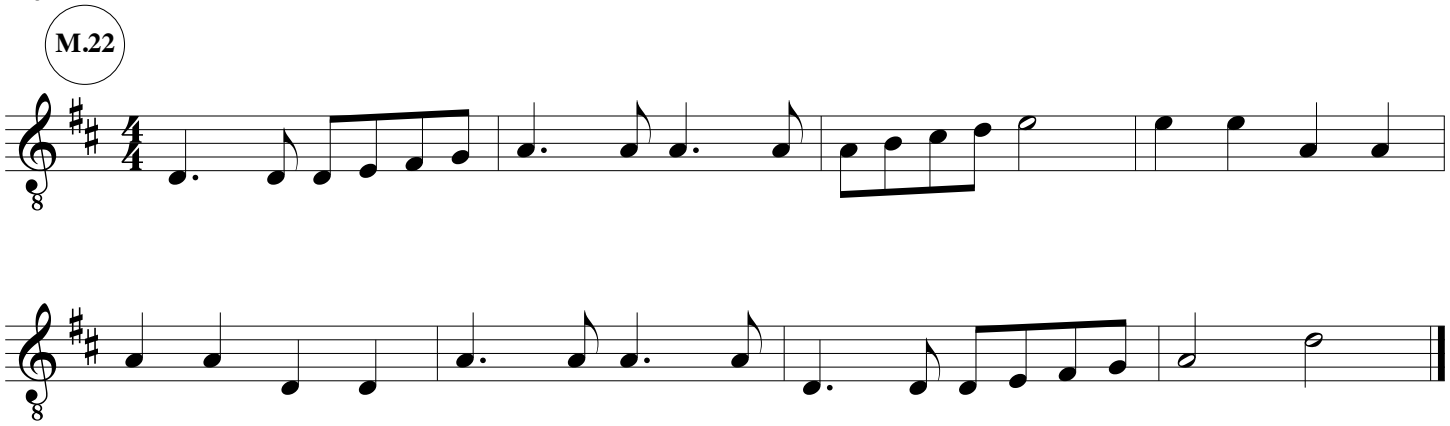
M.20



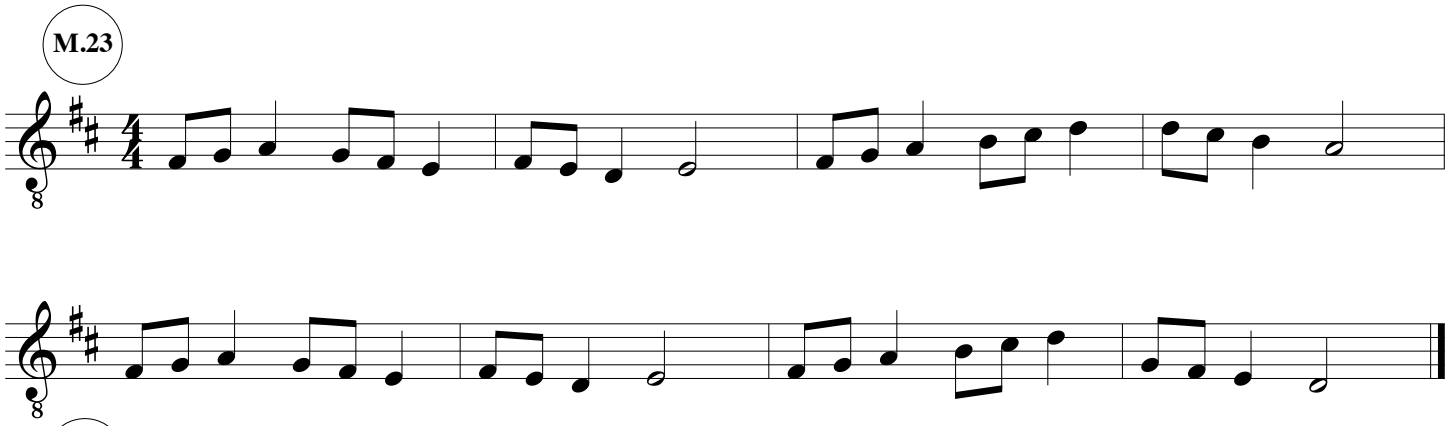
M.21



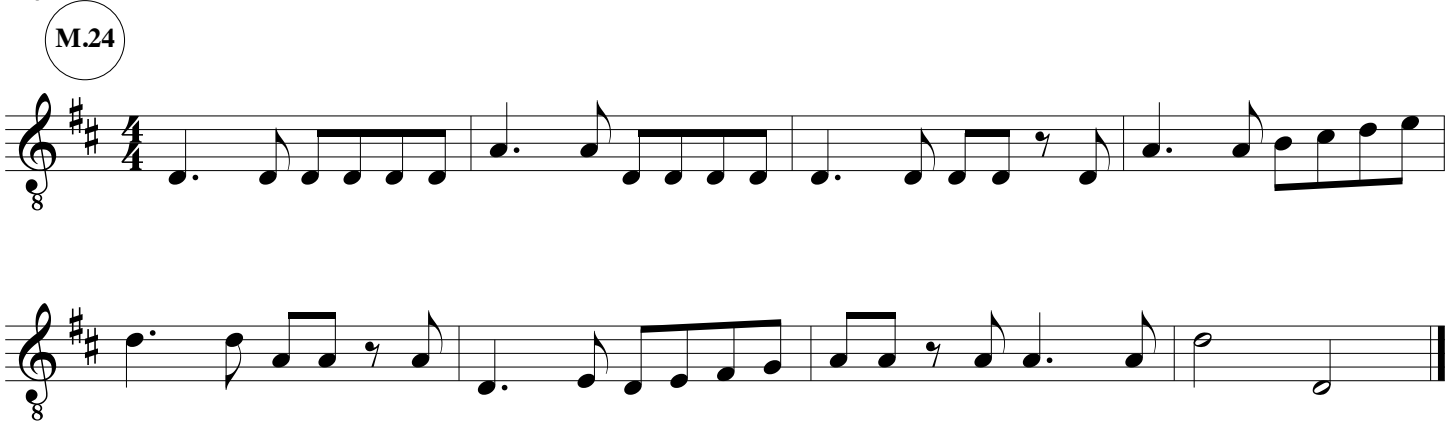
M.22



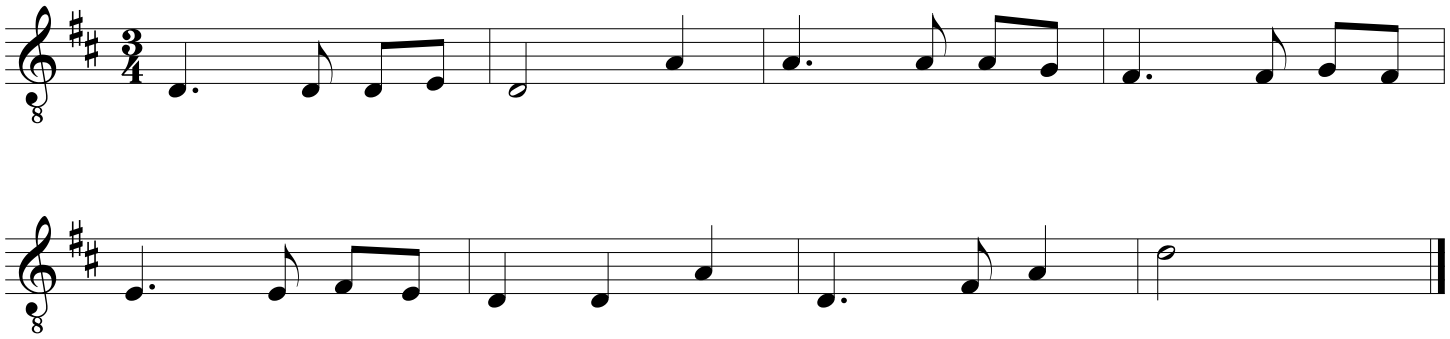
M.23



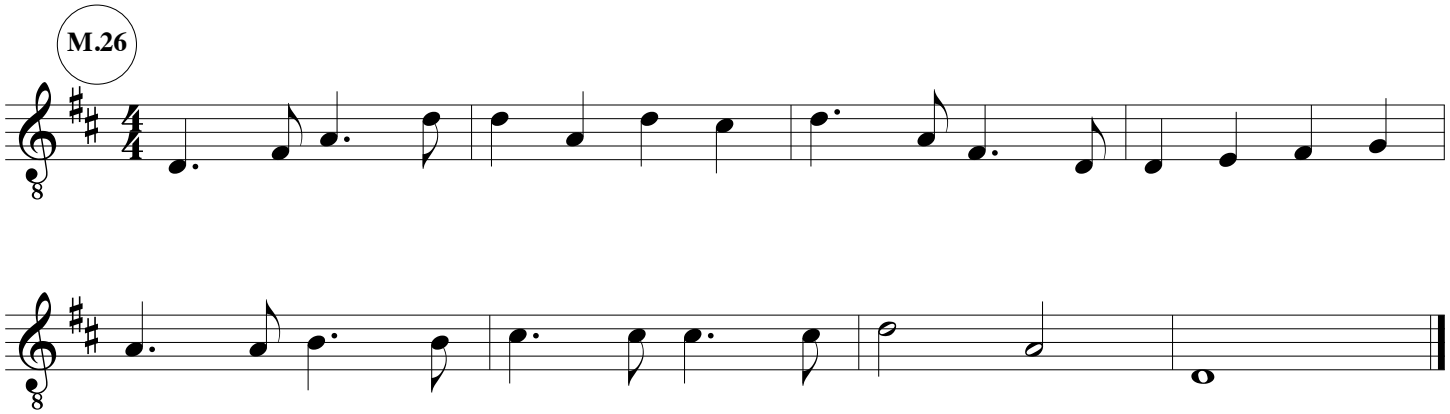
M.24



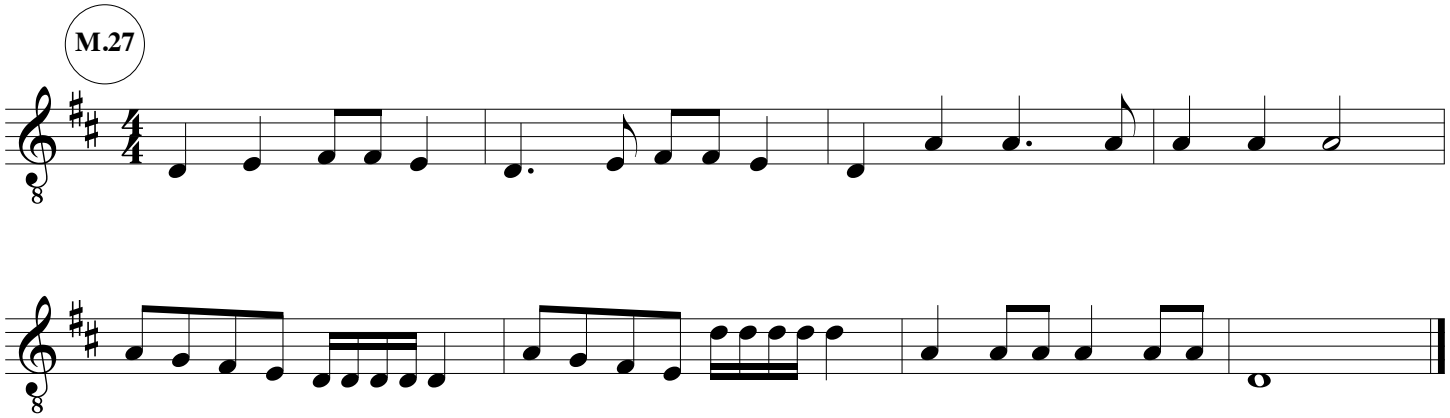
M.25



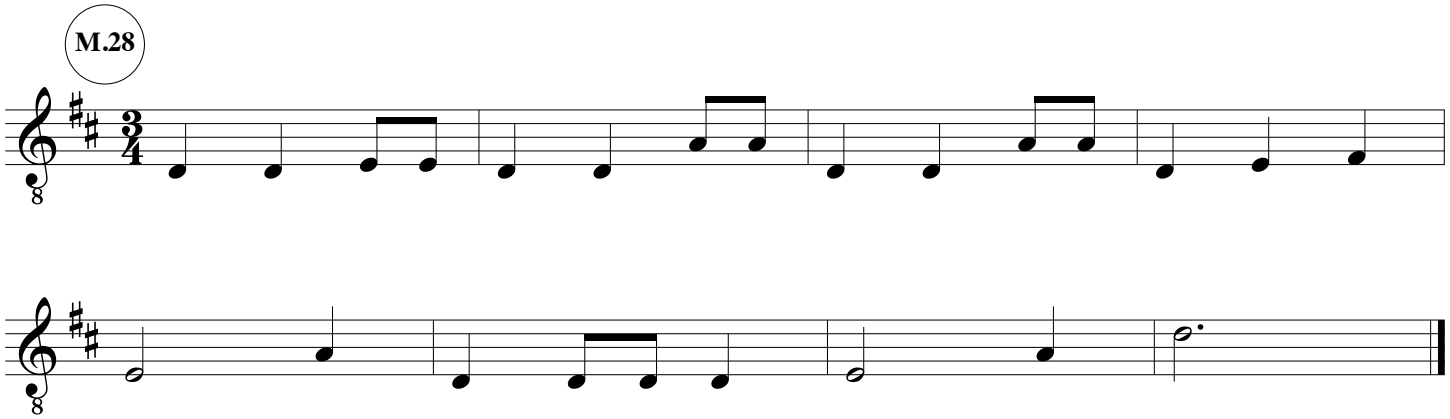
M.26

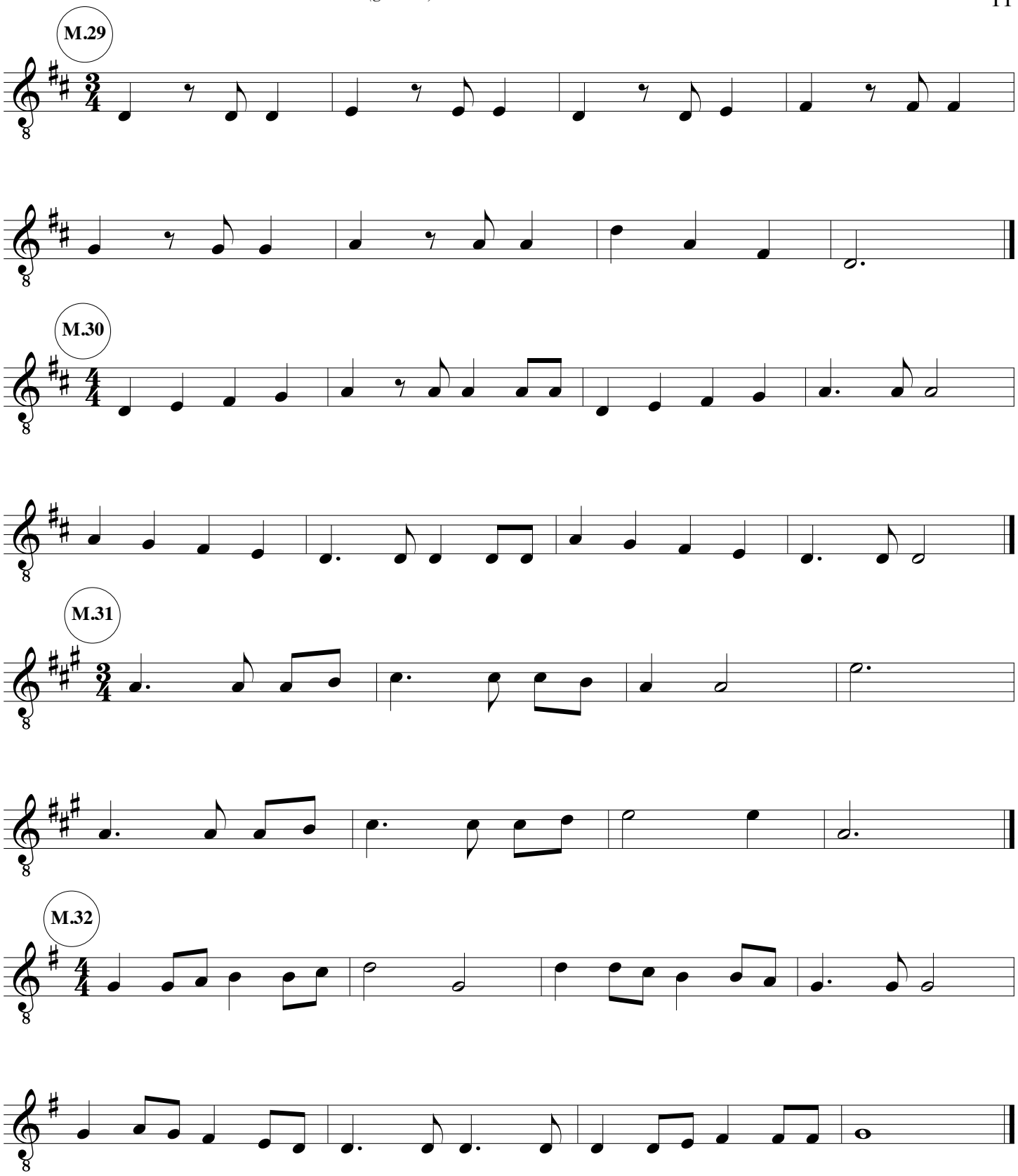


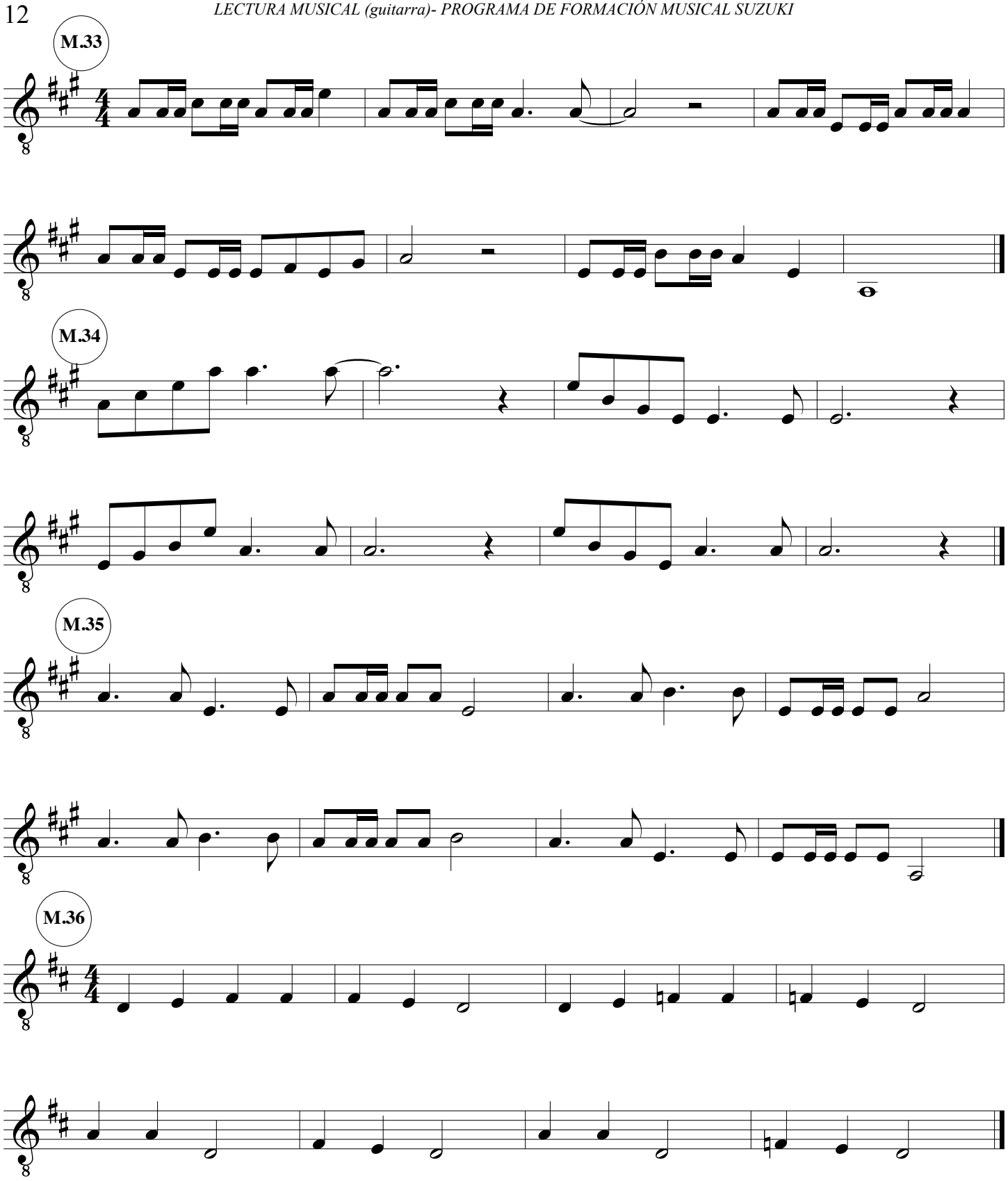
M.27



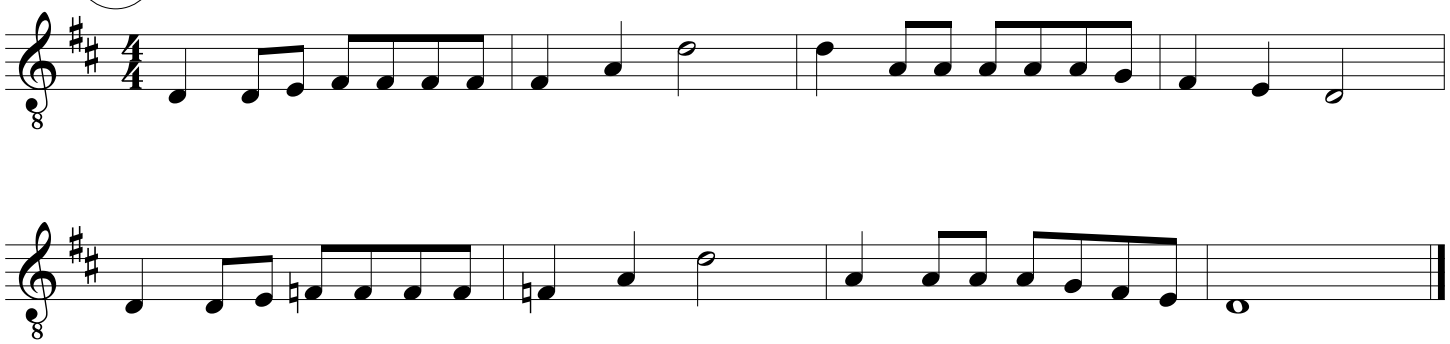
M.28



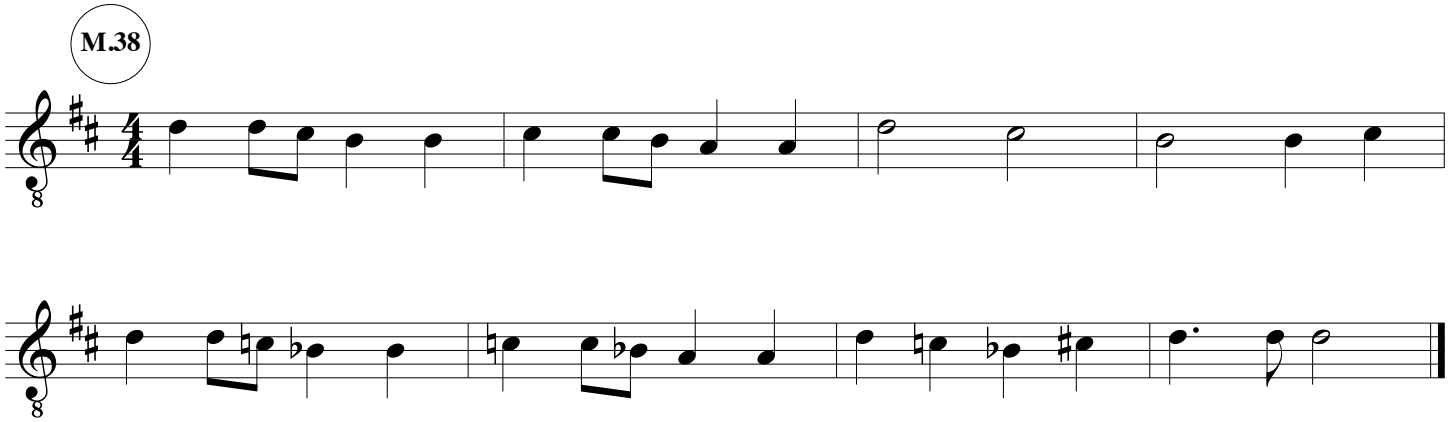

M.29
M.30
M.31
M.32


M.33
M.34
M.35
M.36

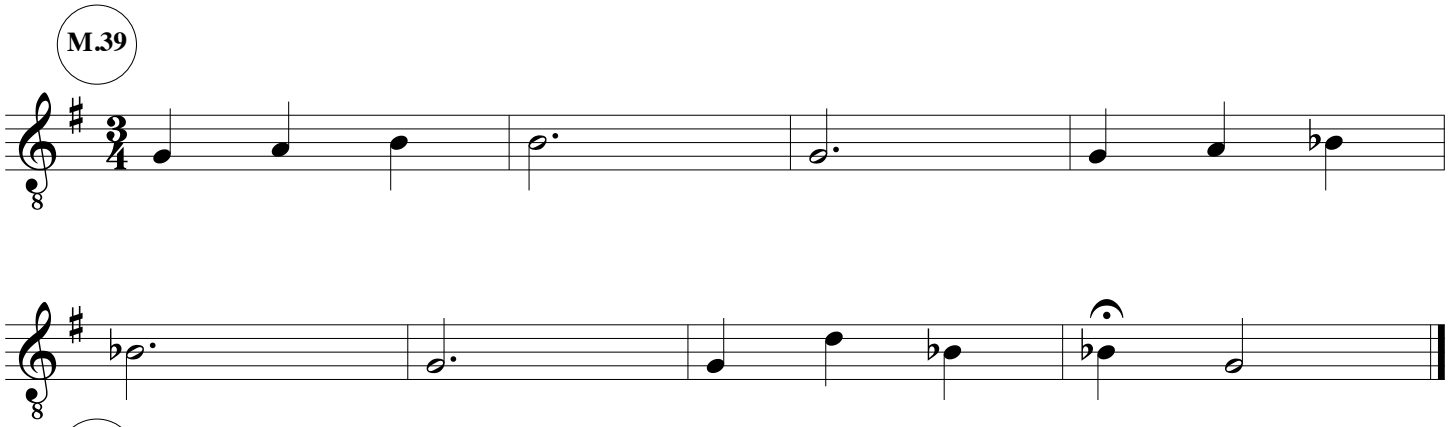
M.37



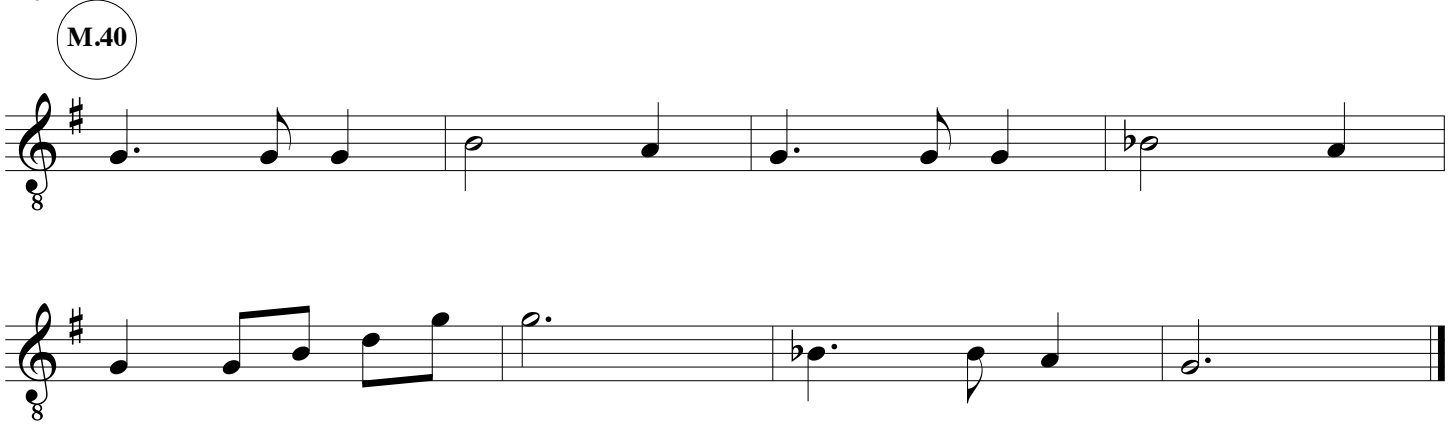
M.38



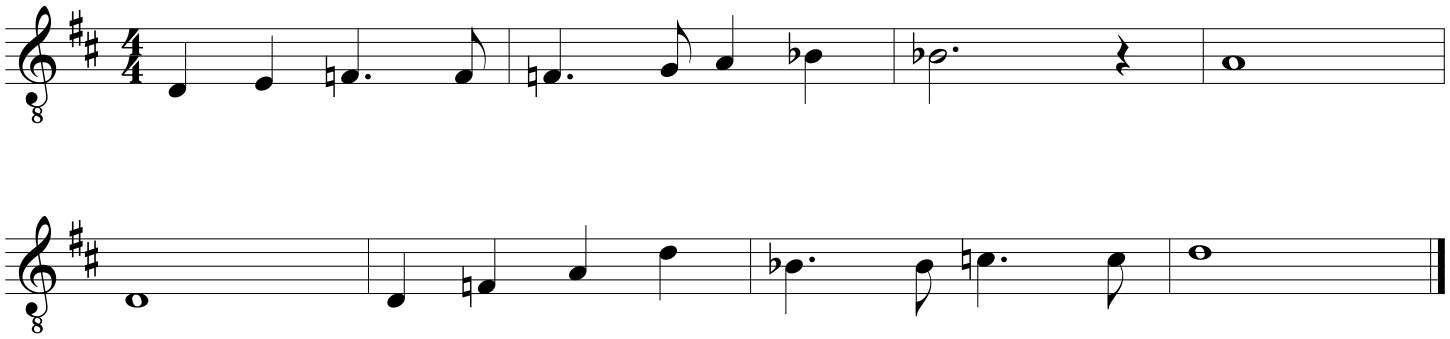
M.39



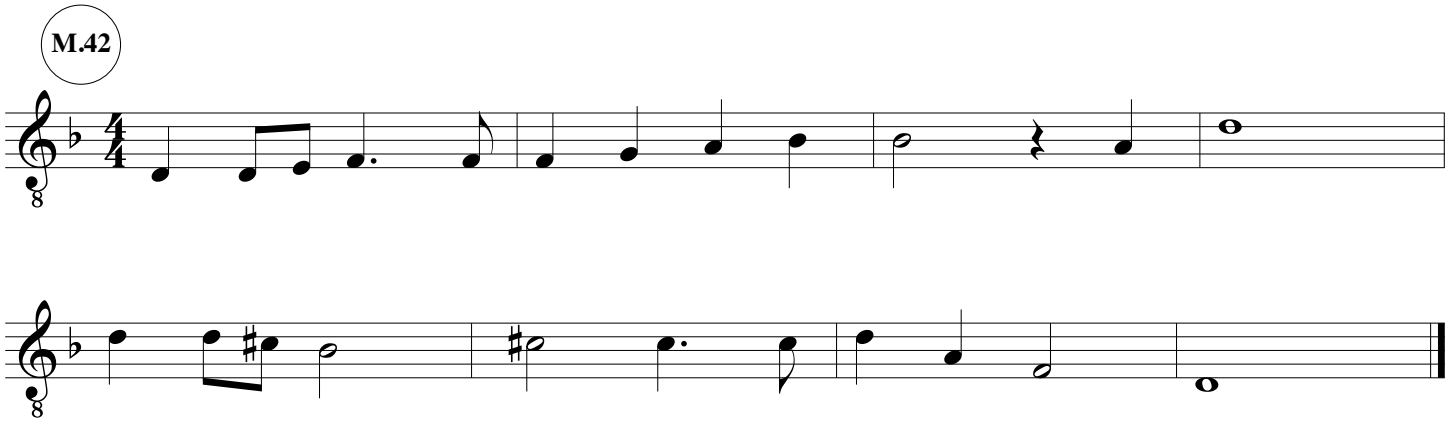
M.40



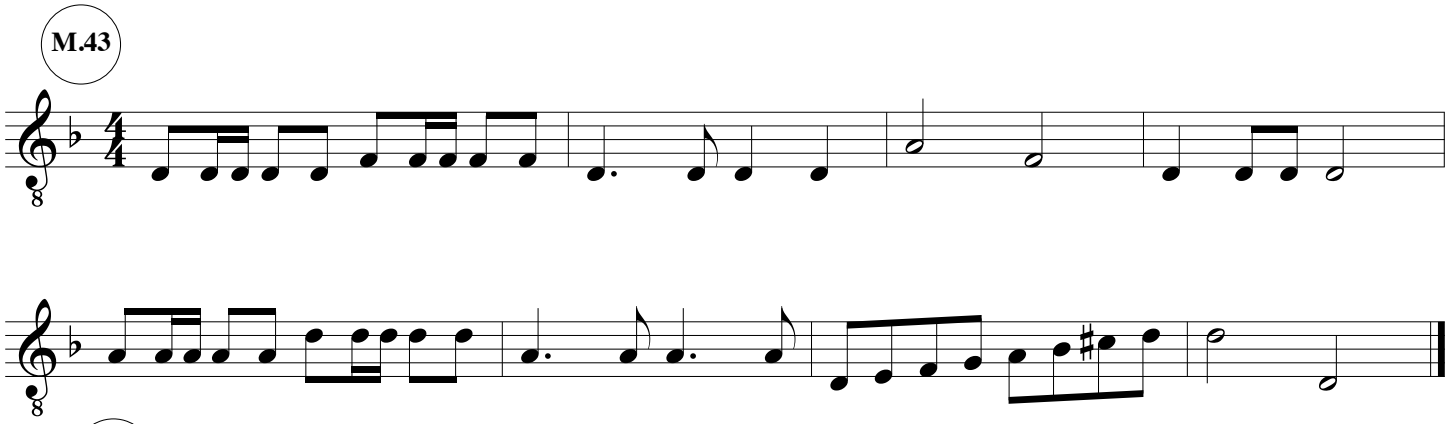
M.41



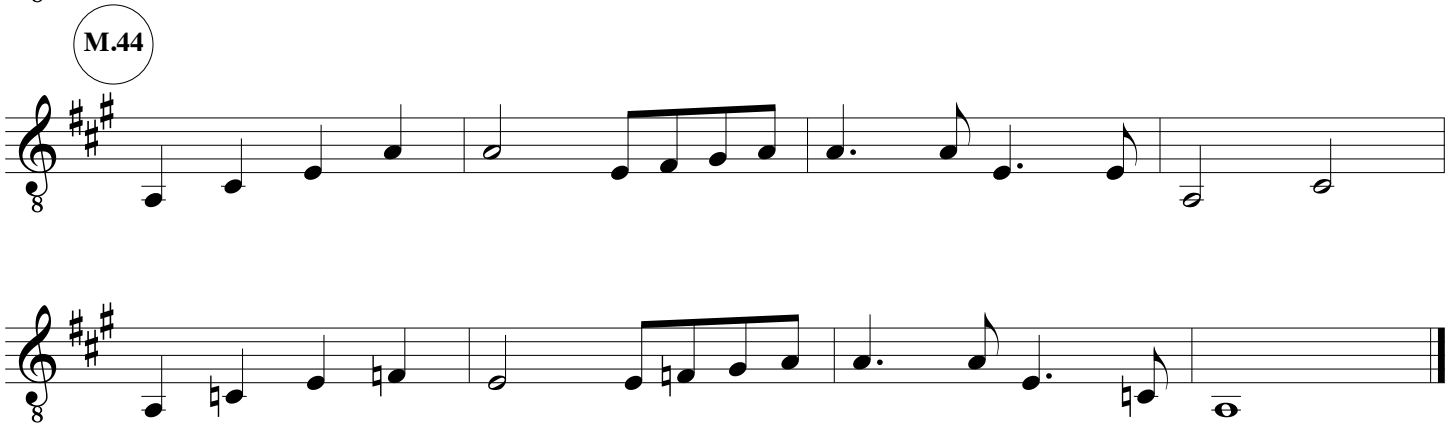
M.42



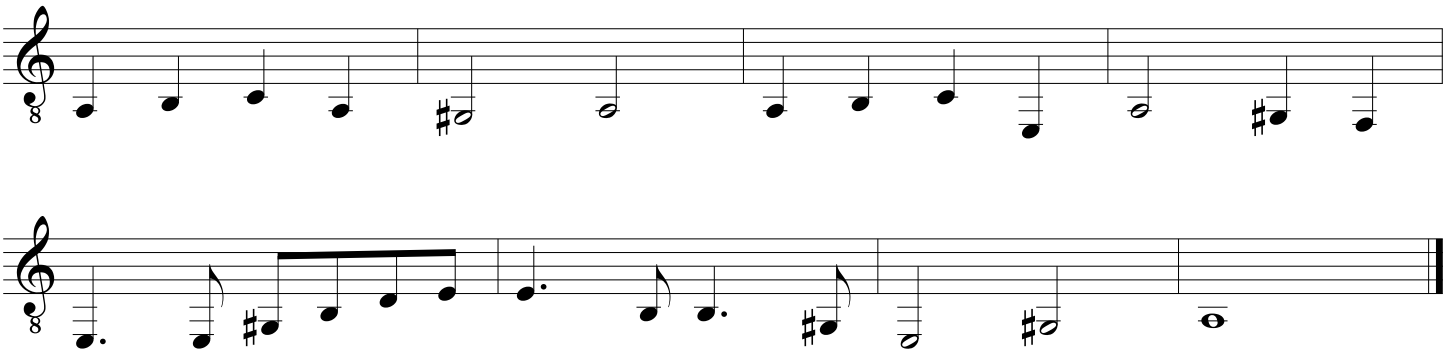
M.43



M.44

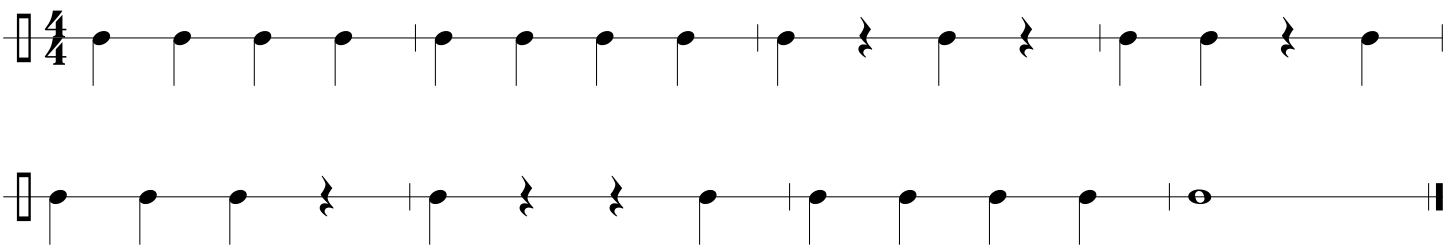


M.45

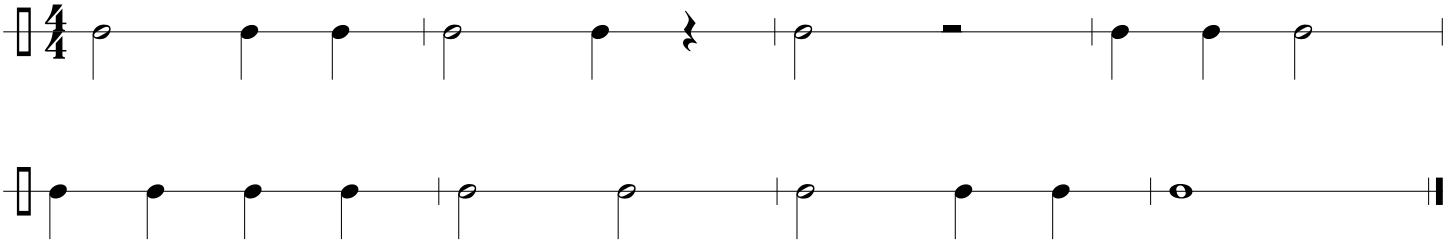


MATERIAL DE TRABAJO PARA ESTUDIO RÍTMICO (lectura entonada)

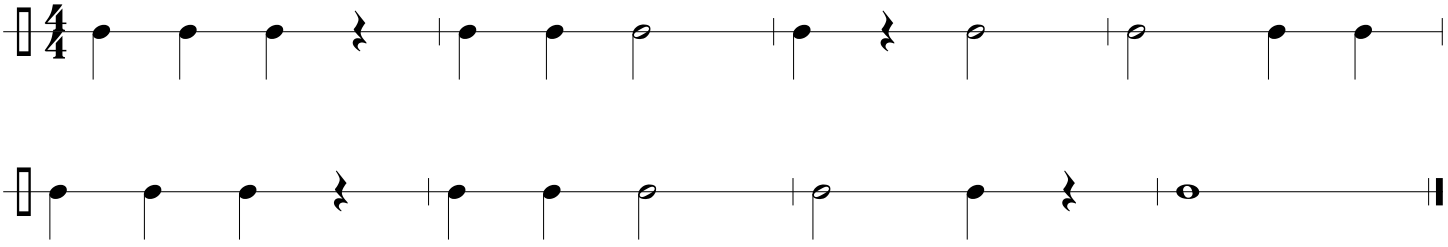
R.1



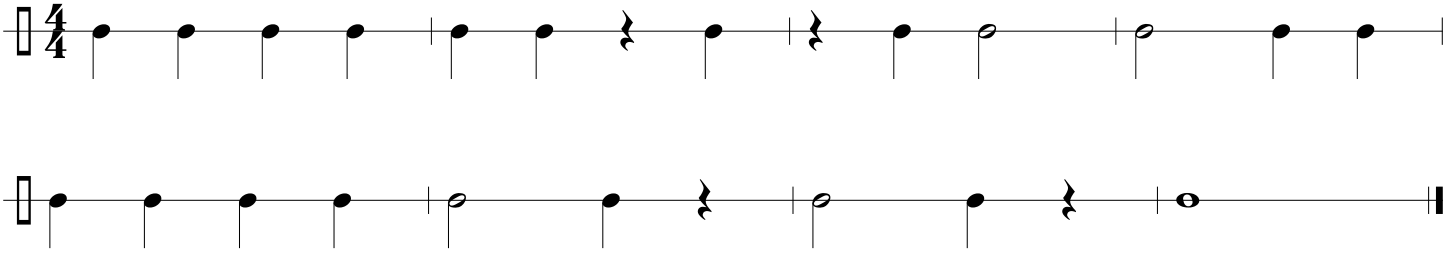
R.2



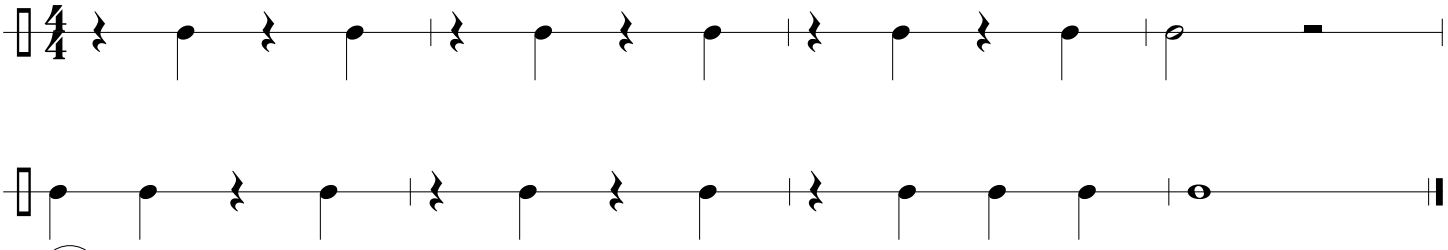
R.3



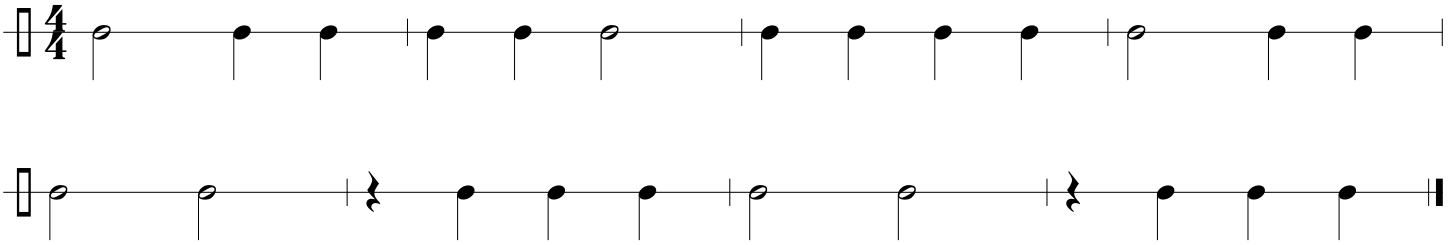
R.4



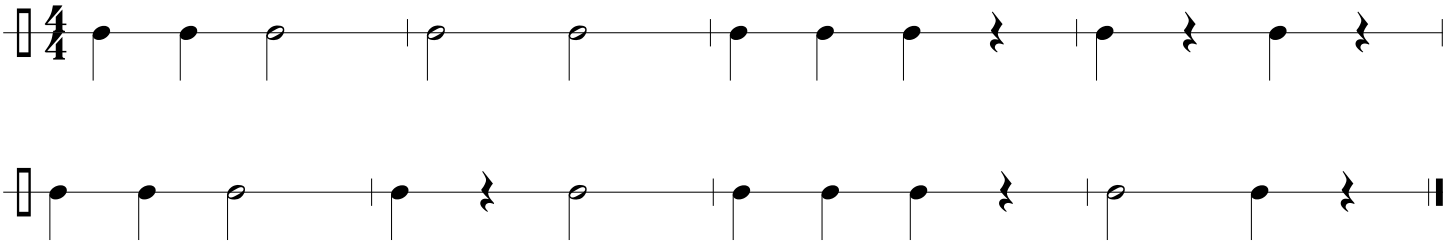
R.5



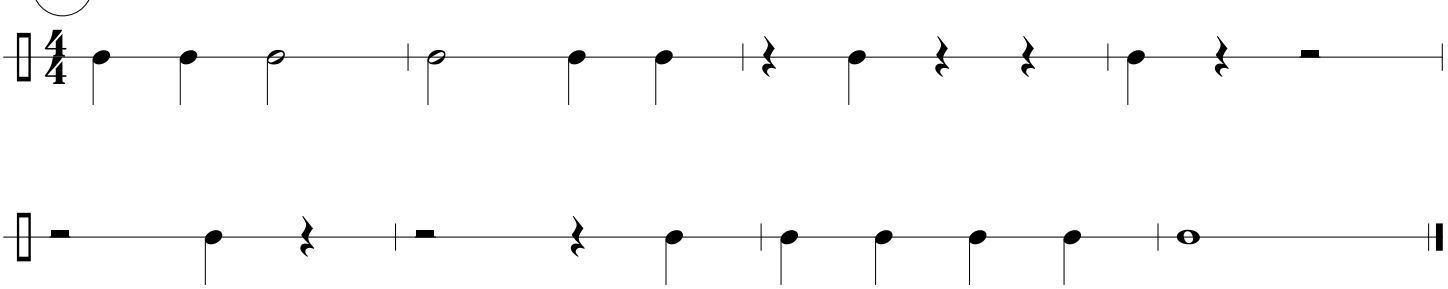
R.6



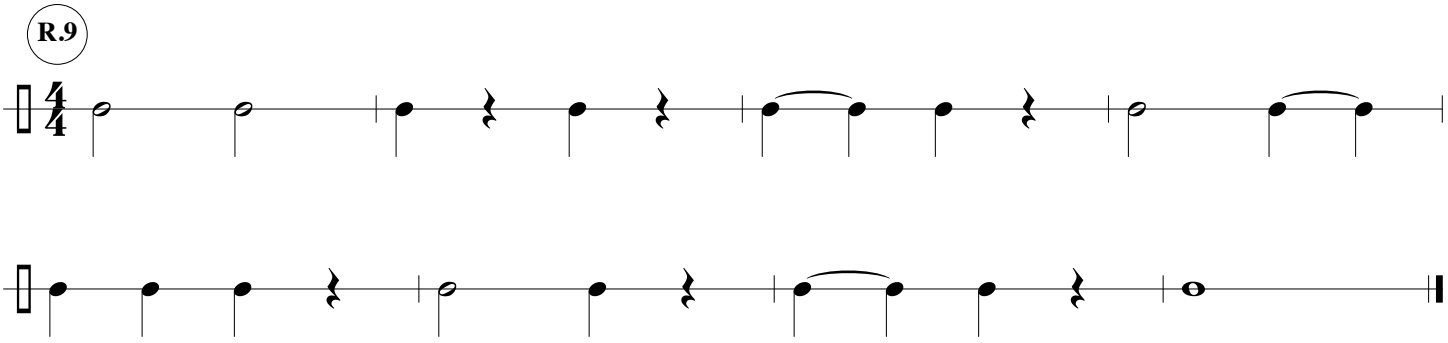
R.7



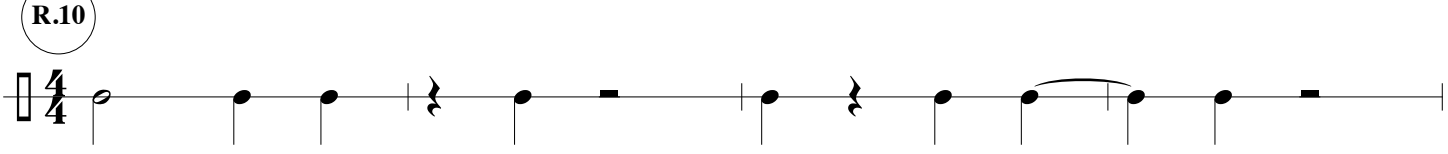
R.8

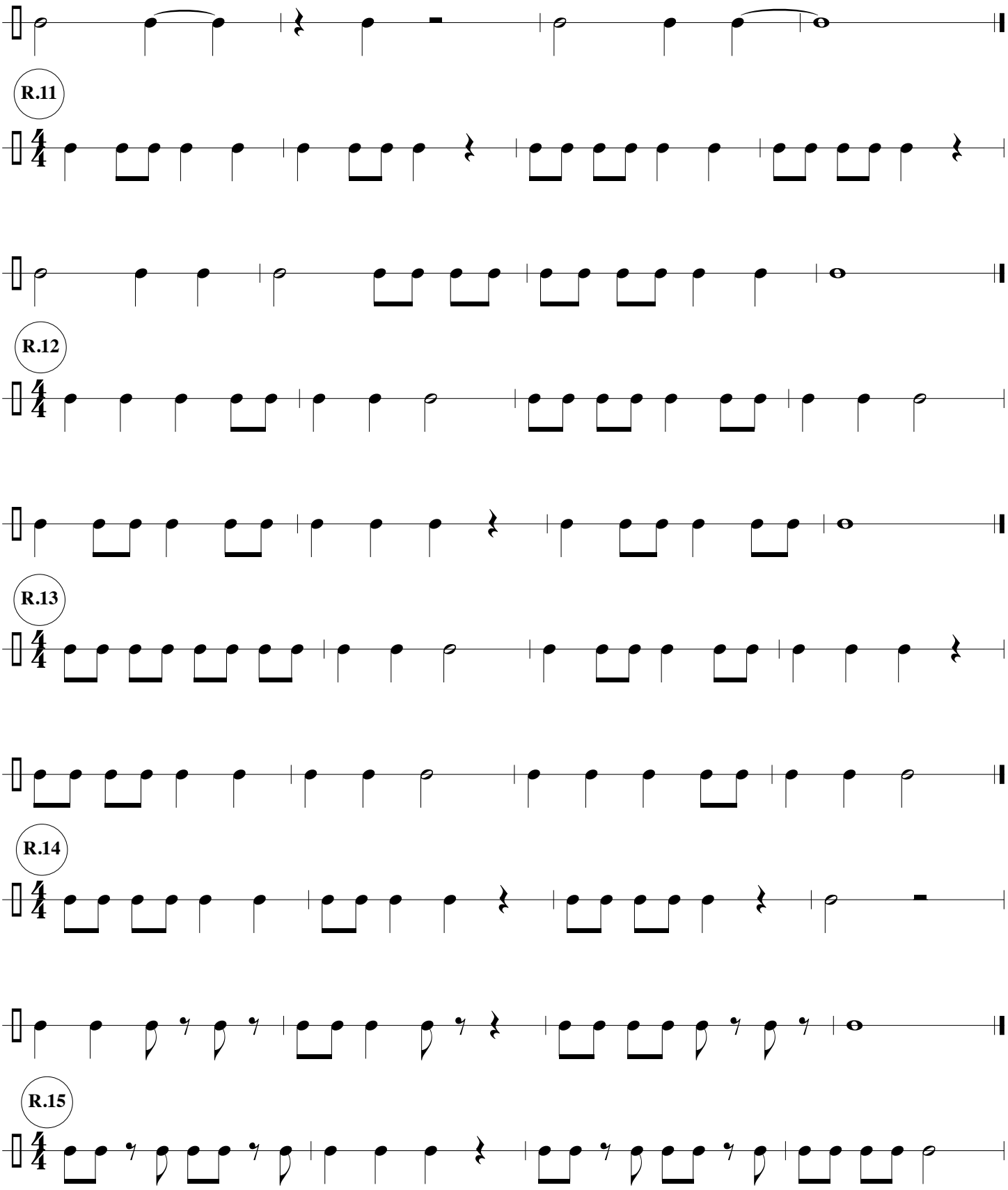


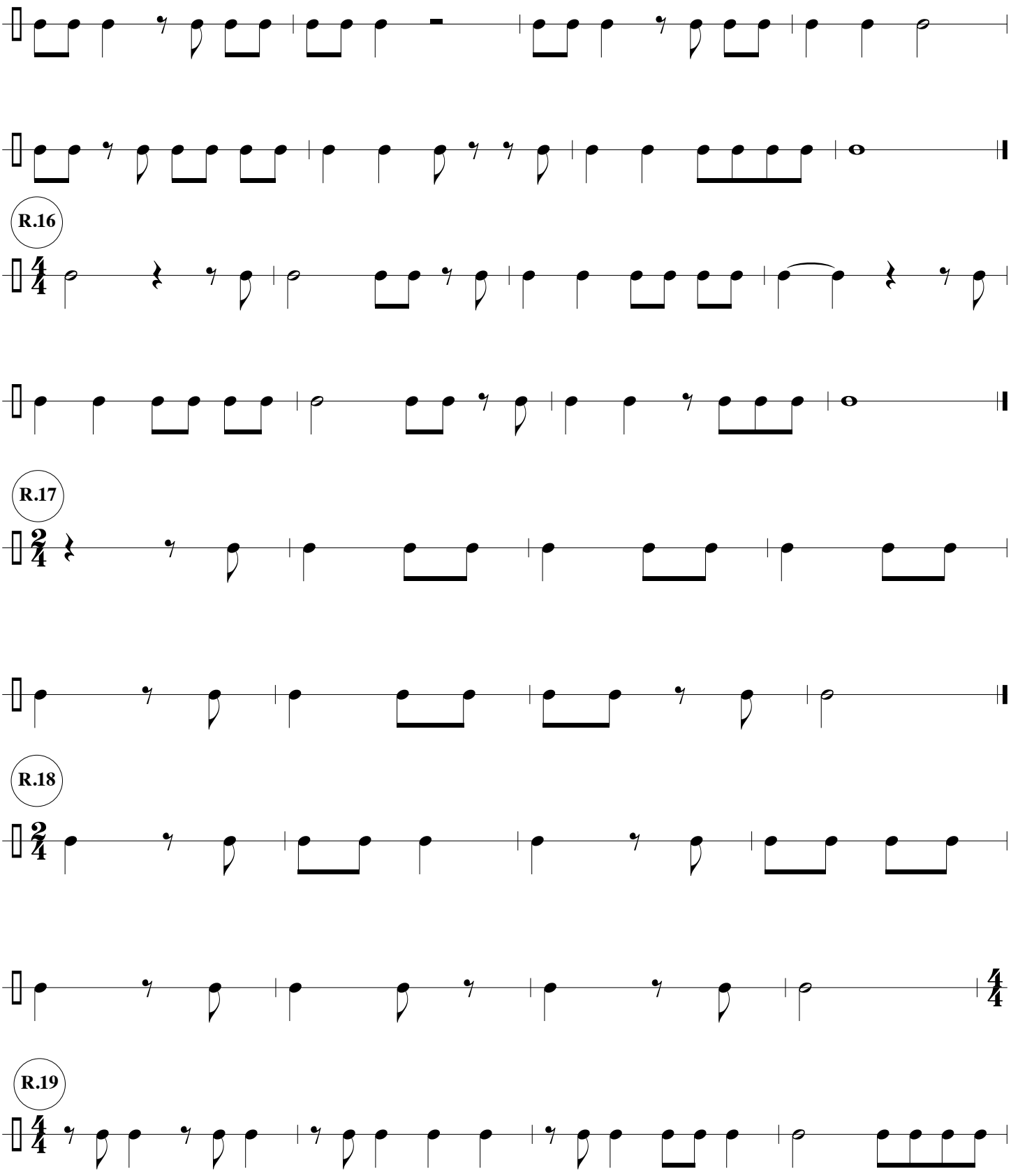
R.9

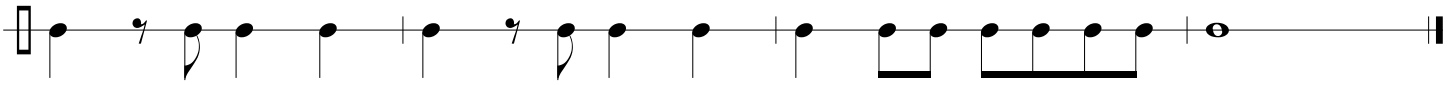


R.10

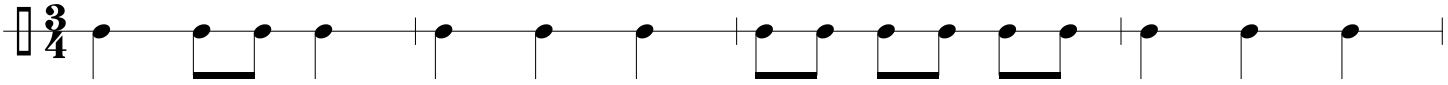


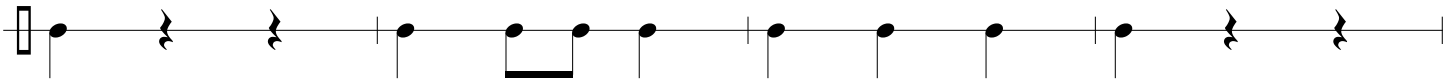

R.11
R.12
R.13
R.14
R.15

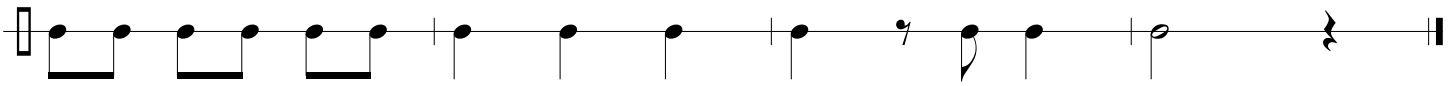

R.16
R.17
R.18
R.19



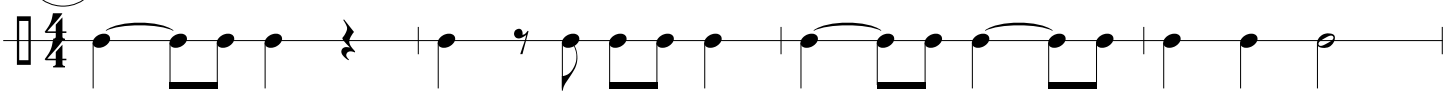
R.20

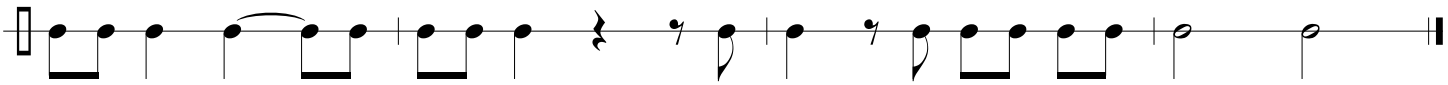


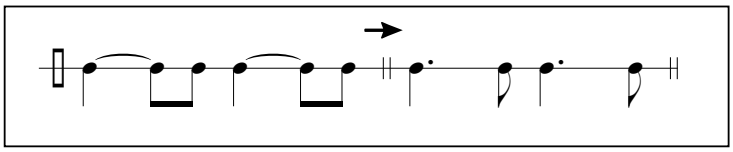




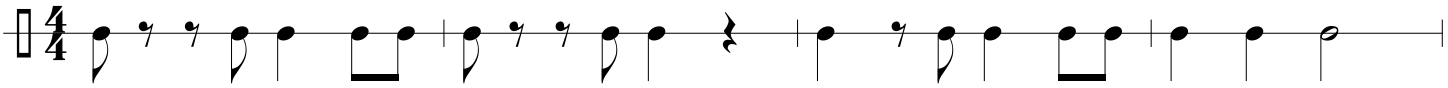
R.21

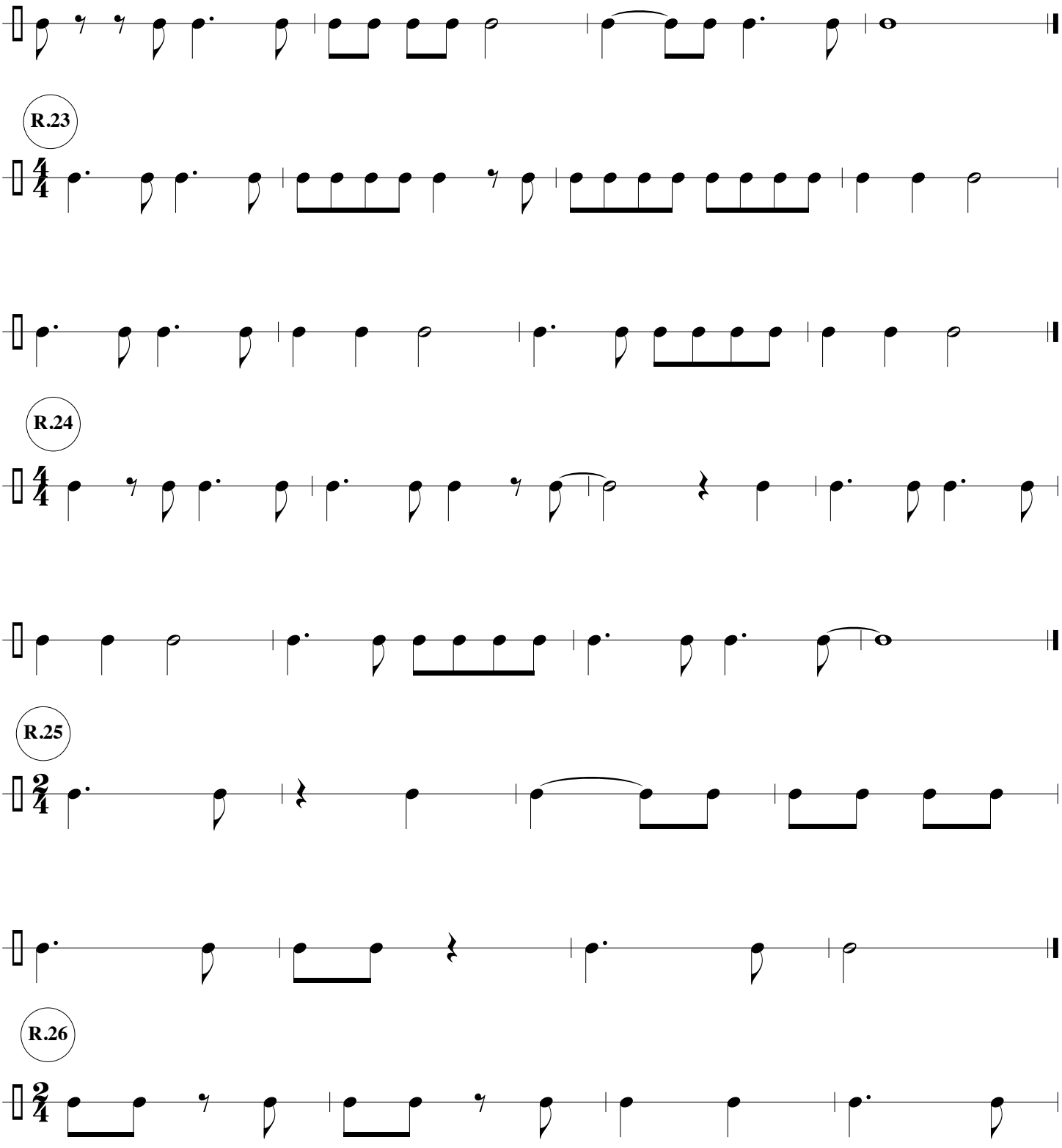


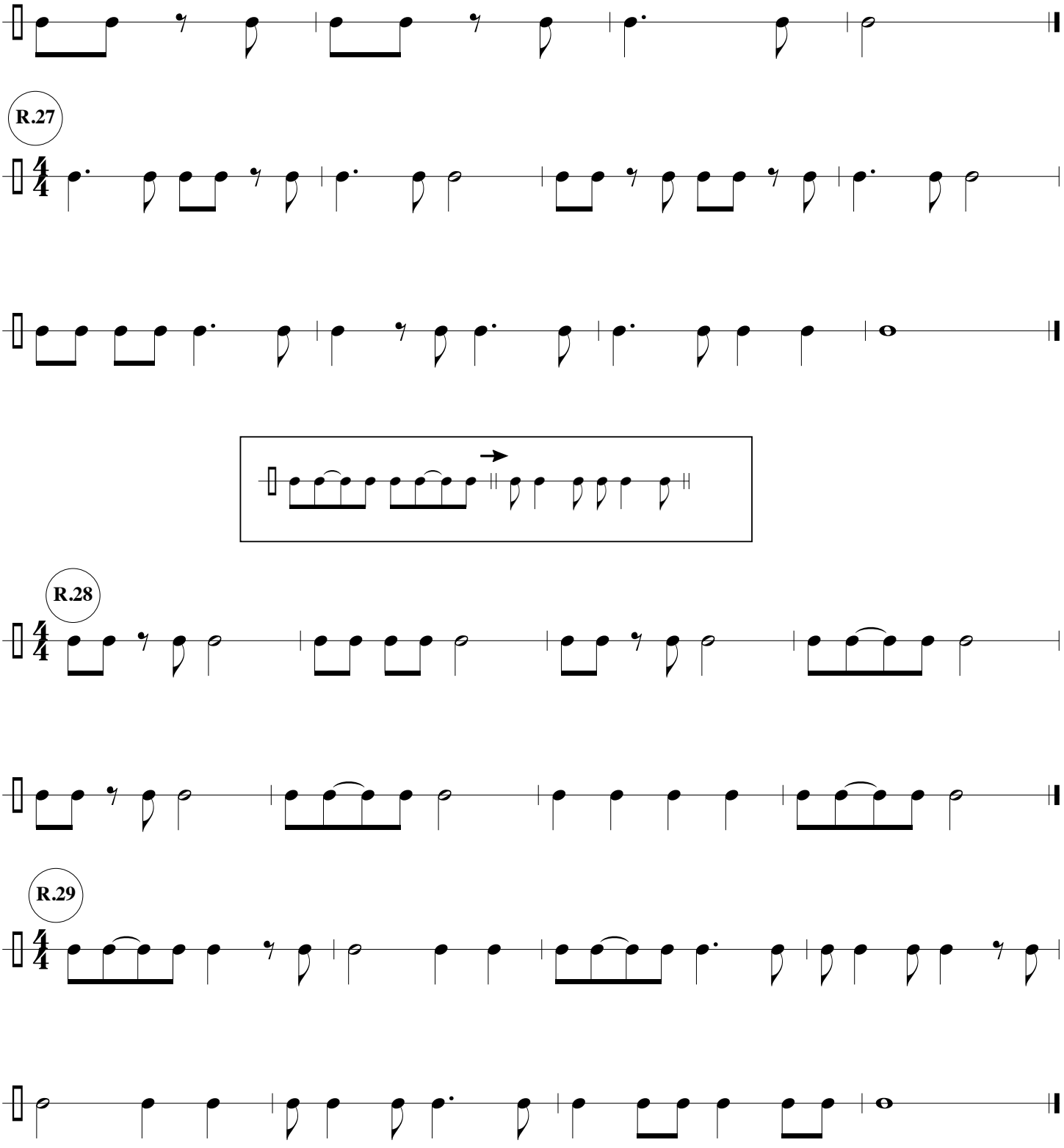




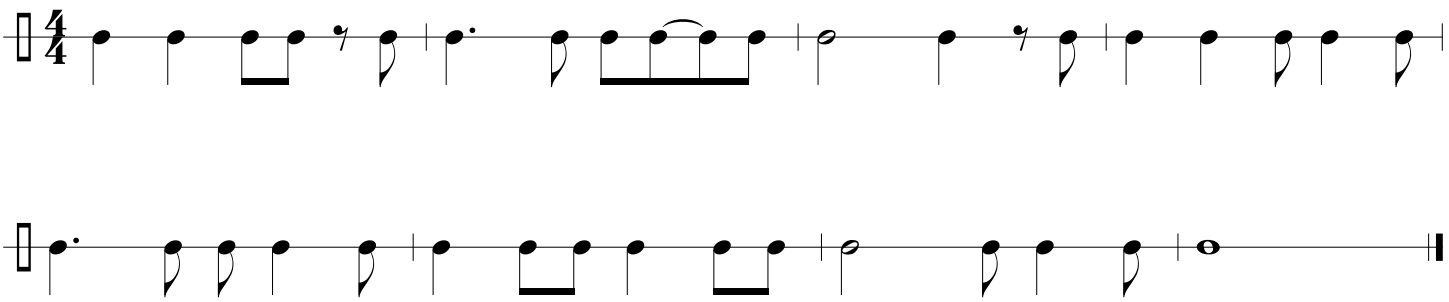
R.22



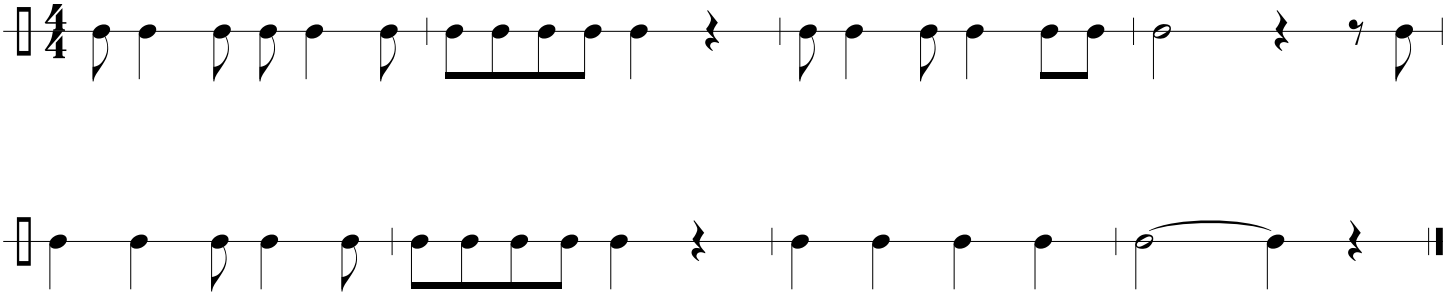

R.23
R.24
R.25
R.26

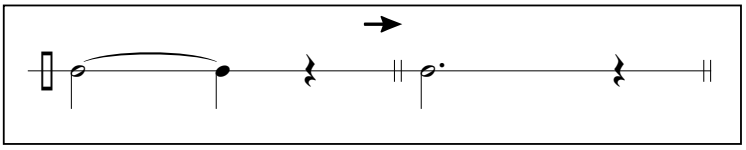

R.27
R.28
R.29

R.30

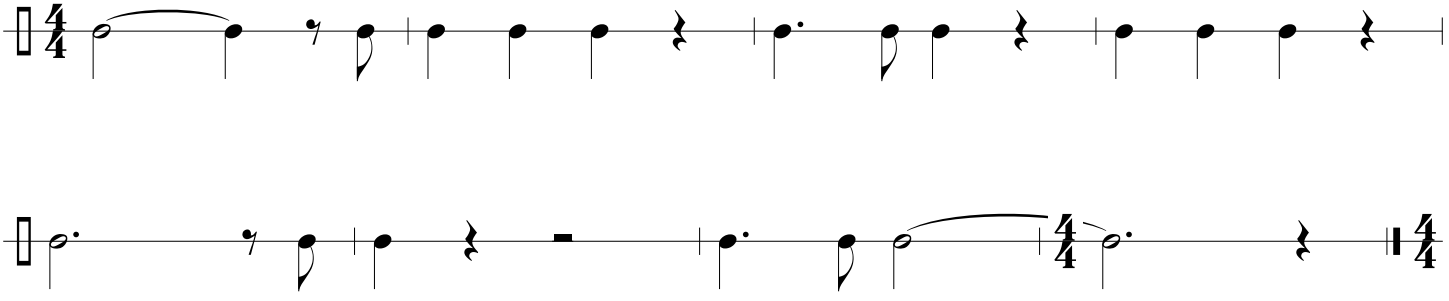


R.31

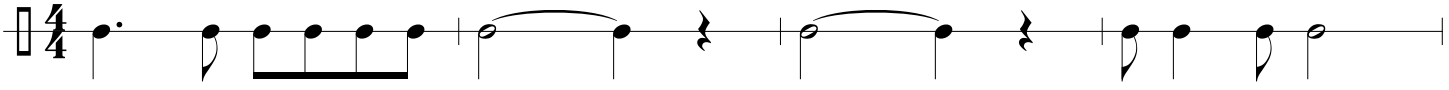


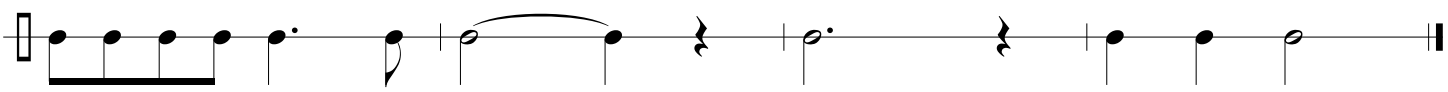


R.32

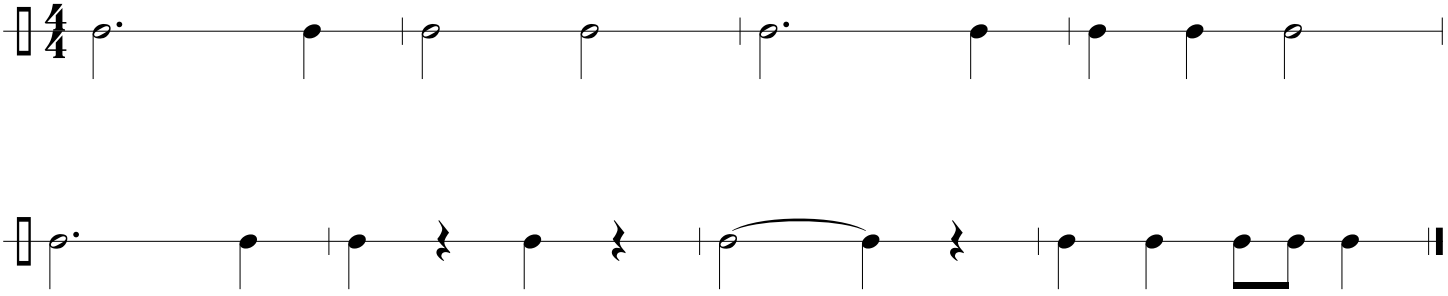


R.33

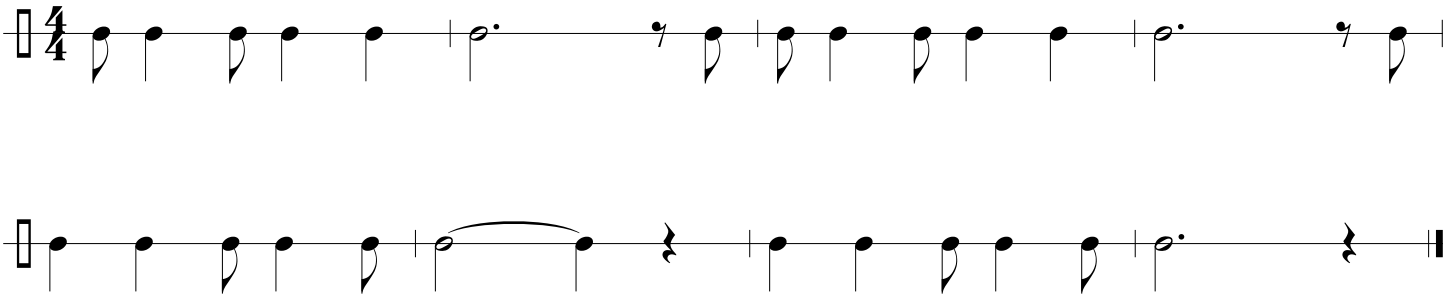




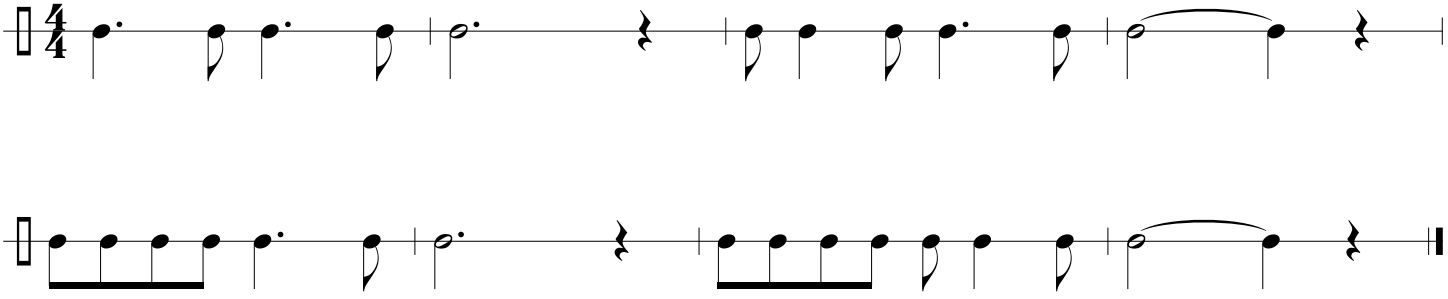
R.34



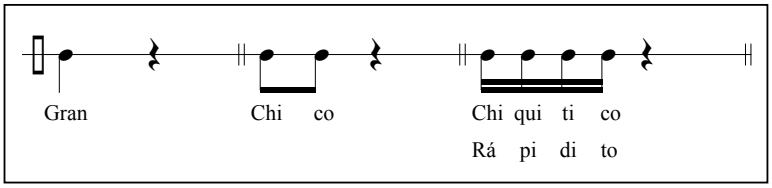
R.35



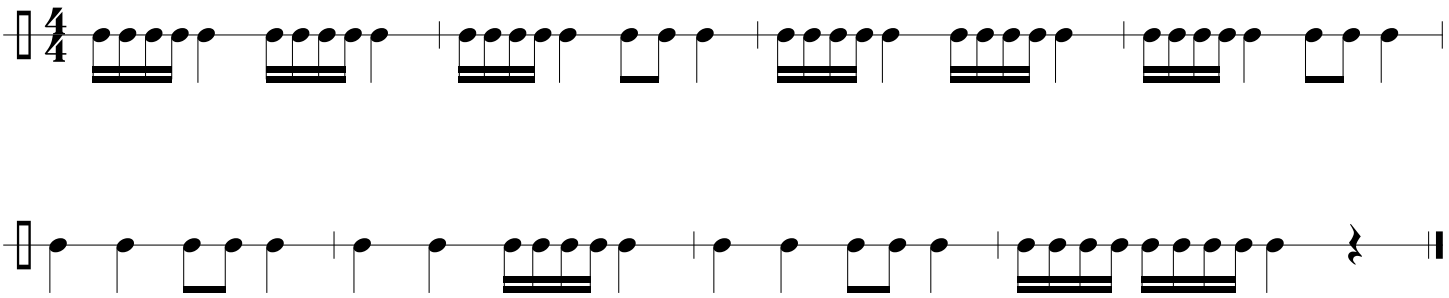
R.36



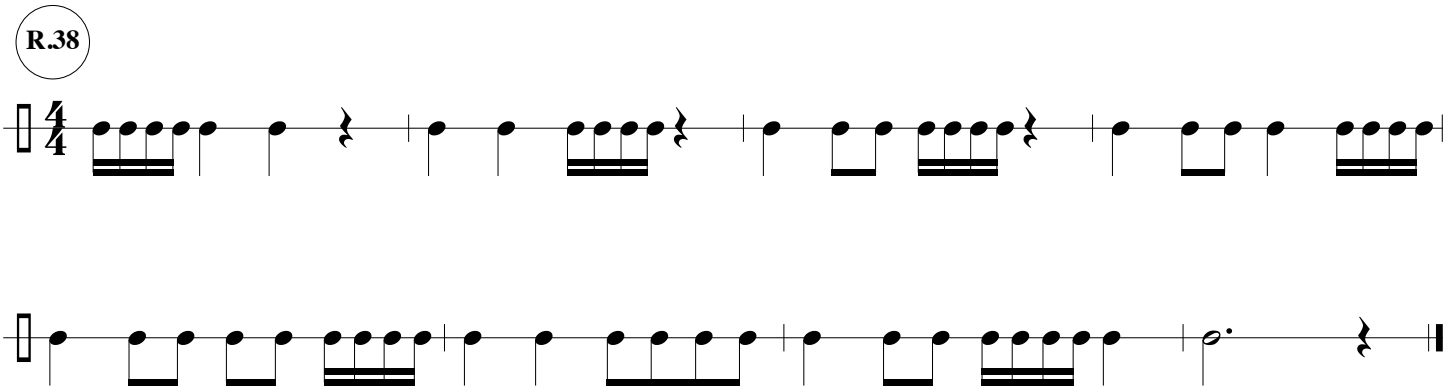
Esta relación de figuras con estas palabras, es únicamente una sugerencia metodológica, y se origina del método de trabajo en la práctica instrumental.



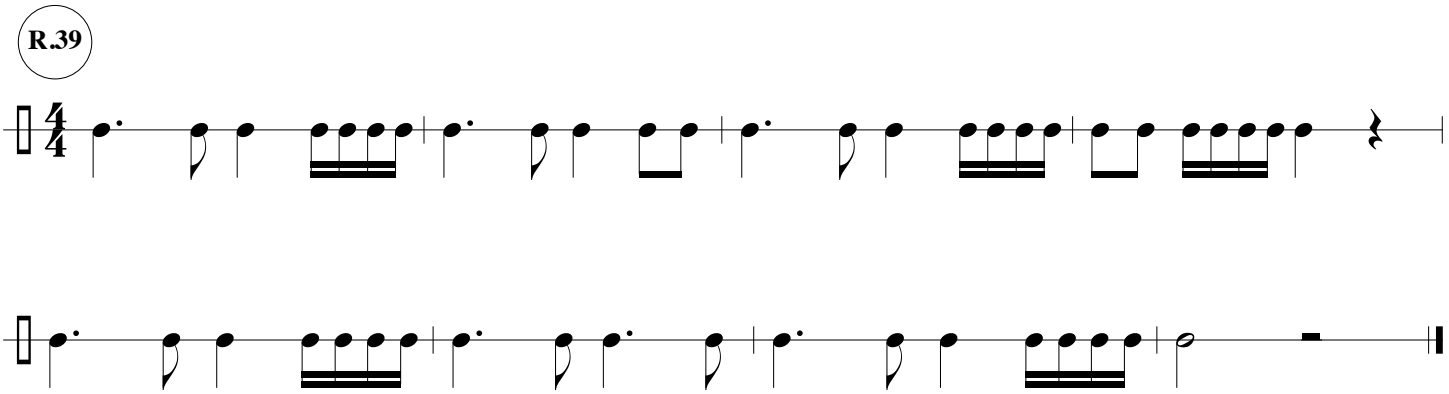
R.37



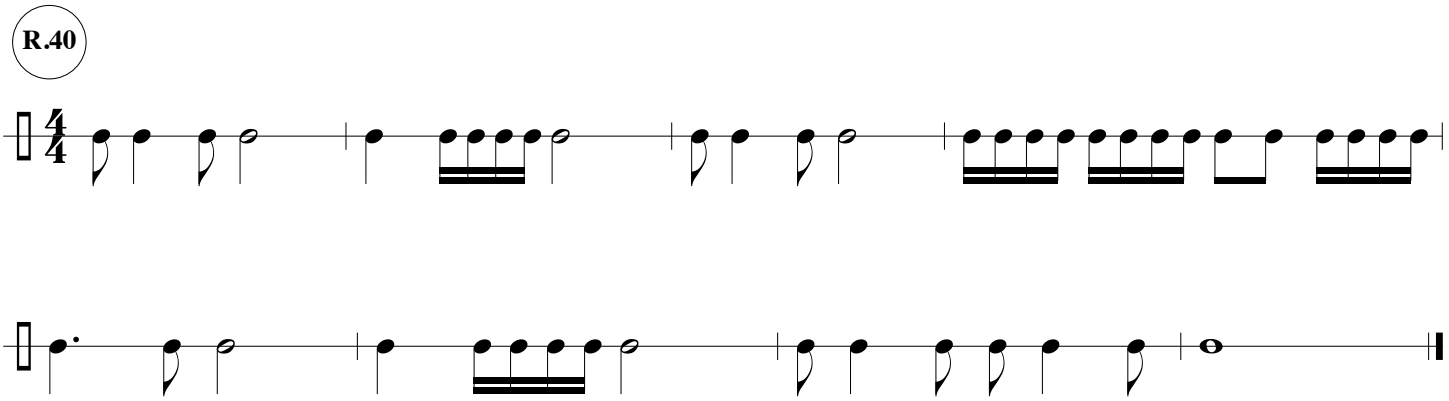
R.38



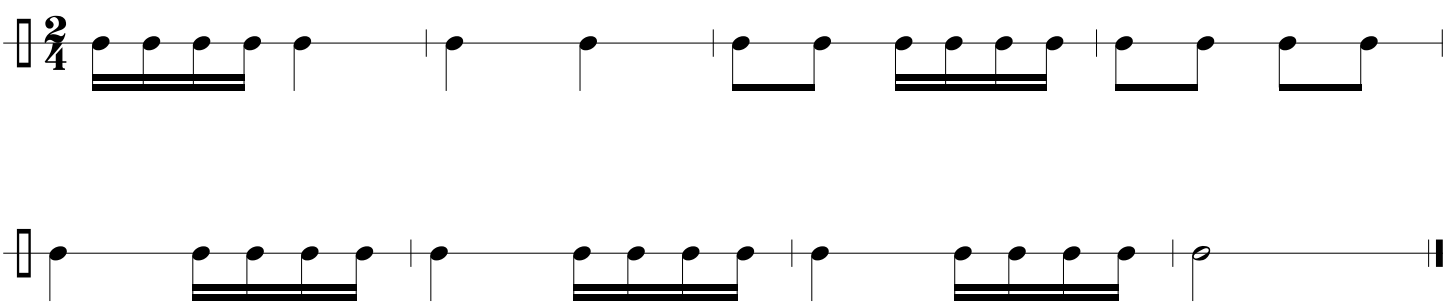
R.39



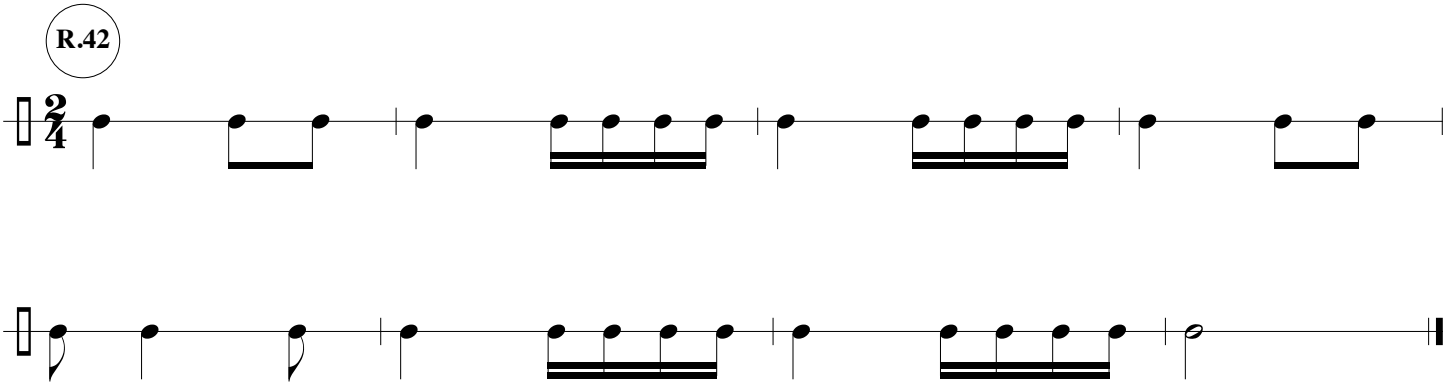
R.40



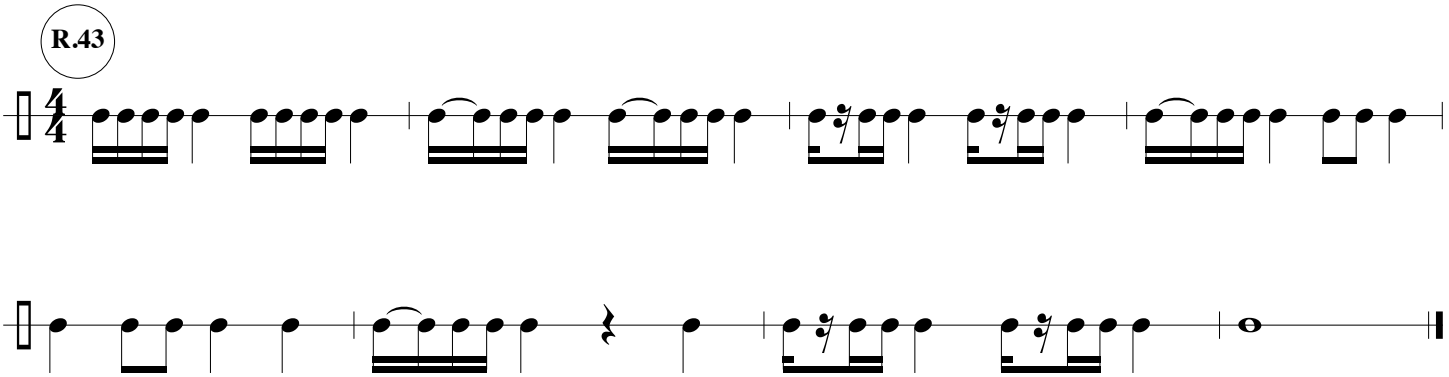
R.41



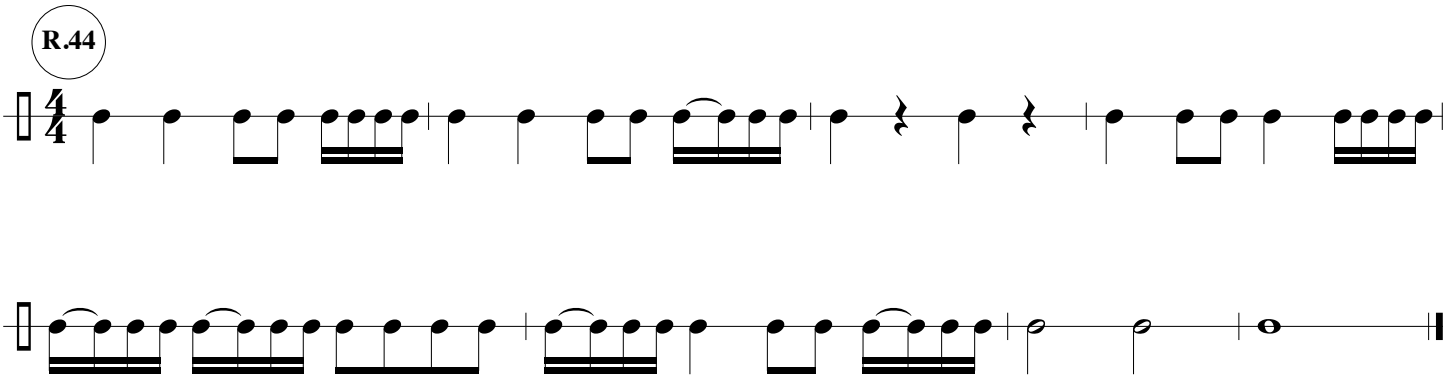
R.42

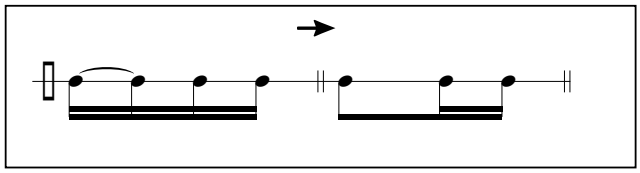


R.43

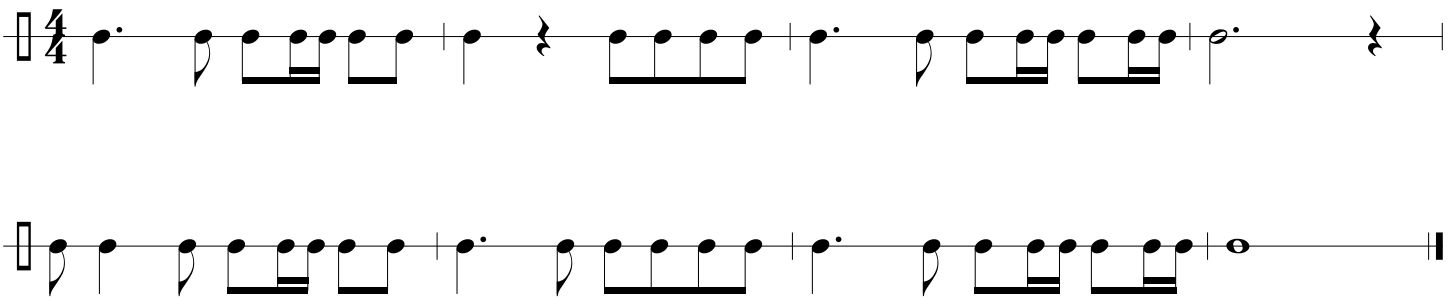


R.44

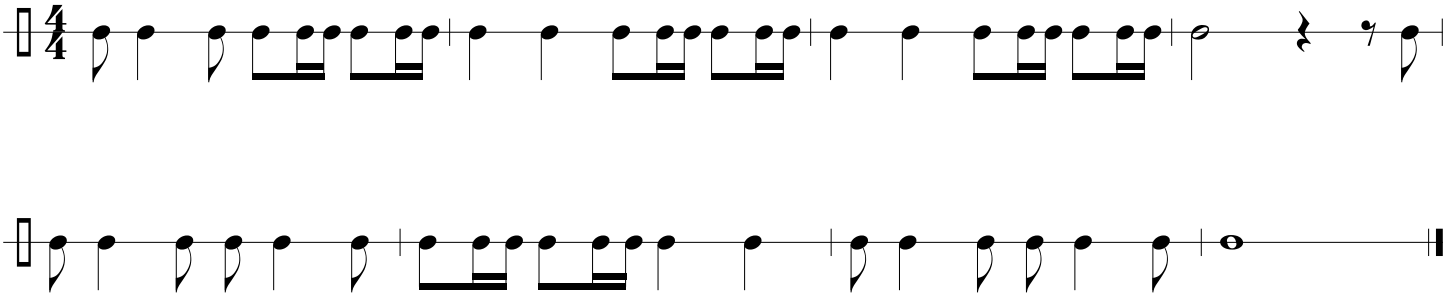




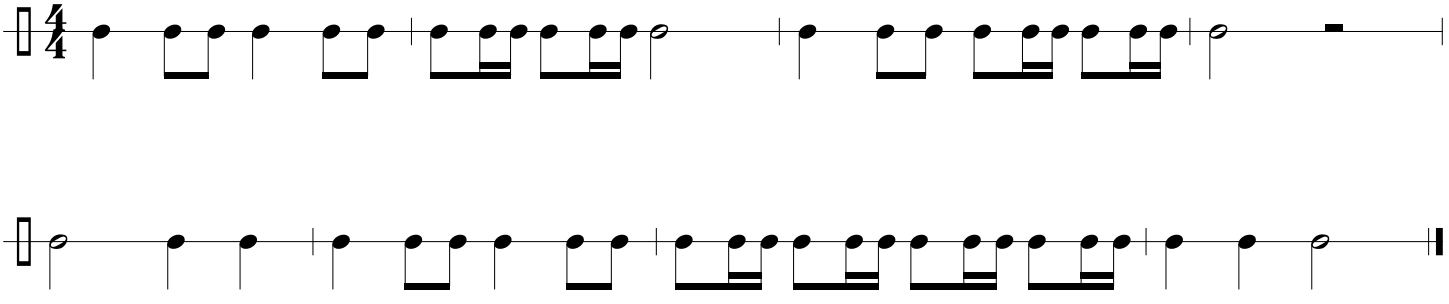
R.45



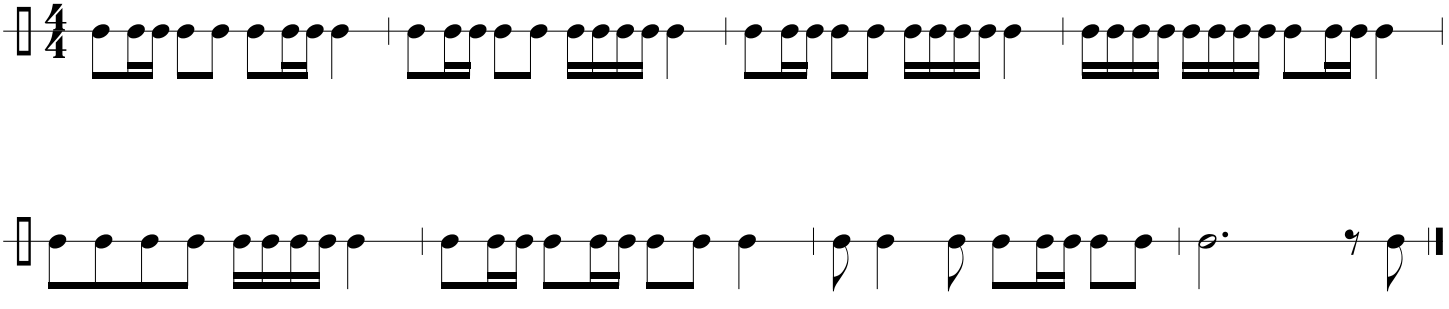
R.46



R.47

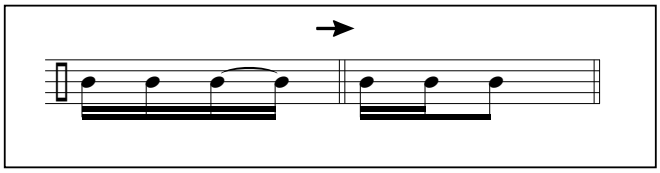


R.48



R.49

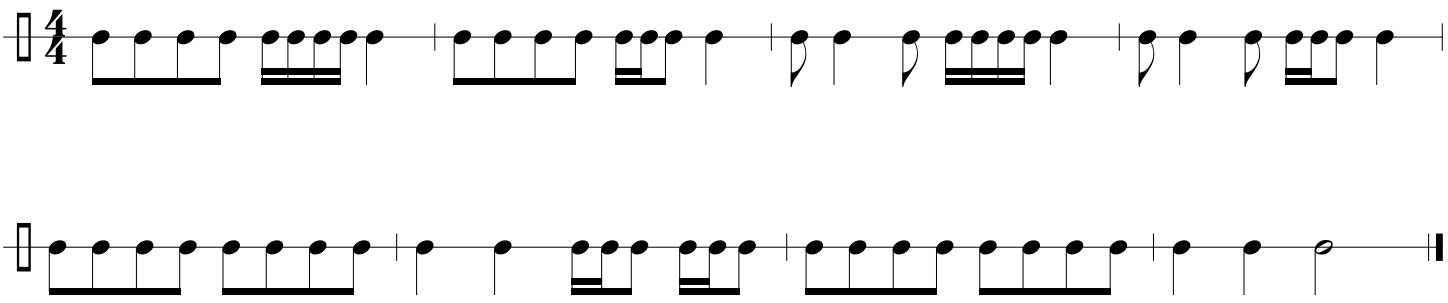
R.50



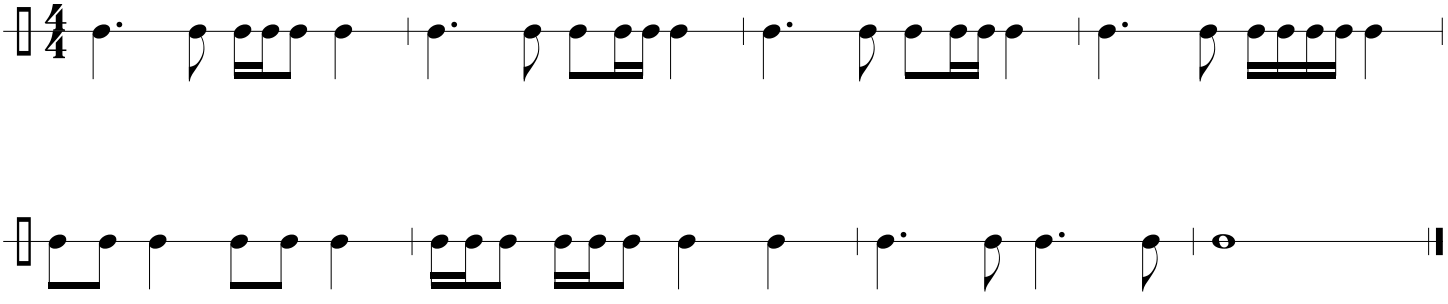
R.51

R.52

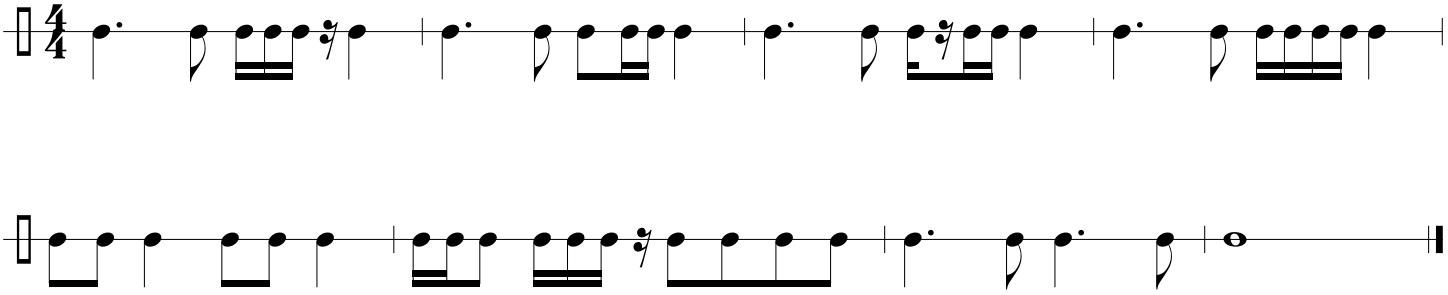
R.53



R.54



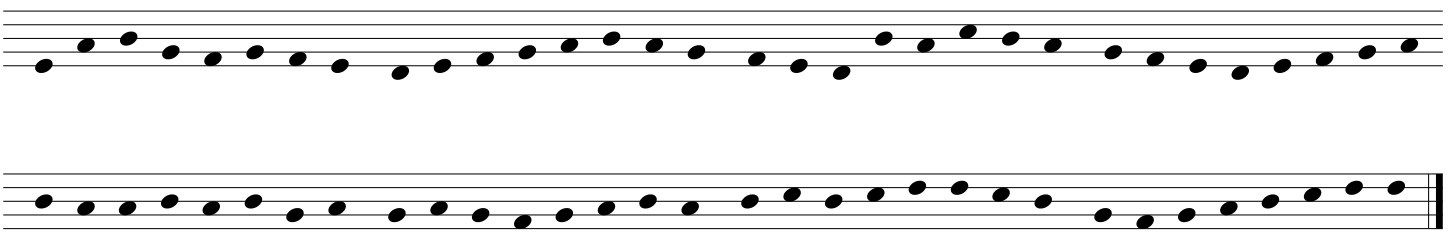
R.55



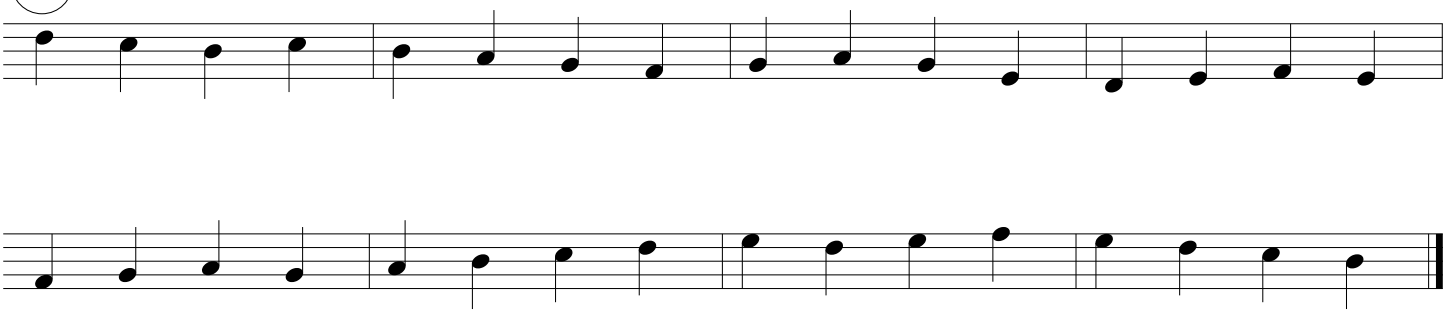
MATERIAL DE SOLFEO HABLADO (lectura sin entonar alturas)

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

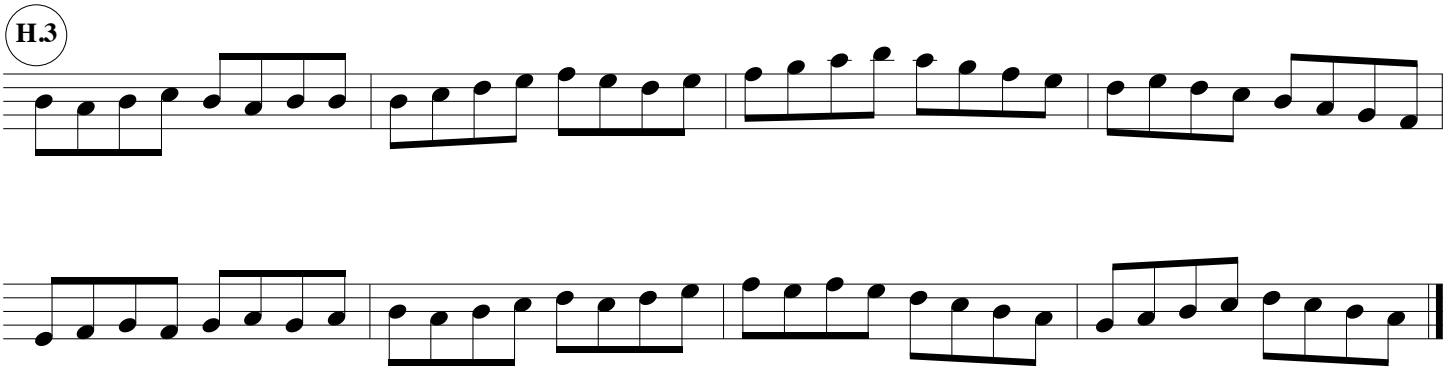
H.1



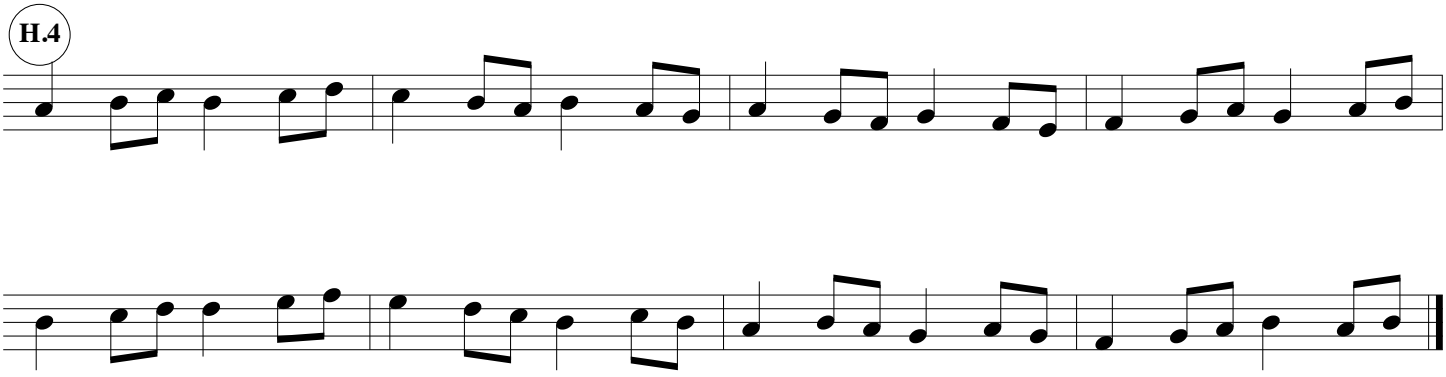
H.2



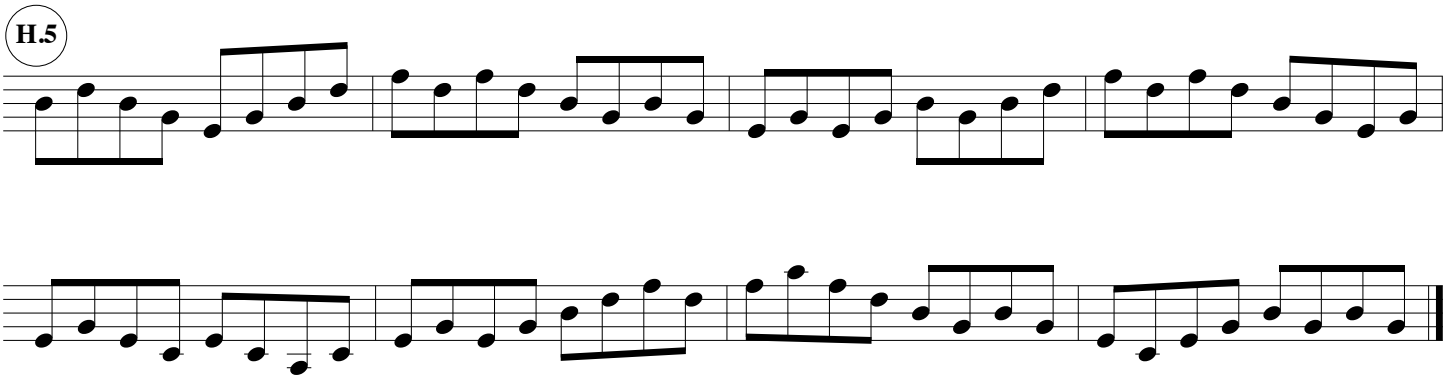
H.3



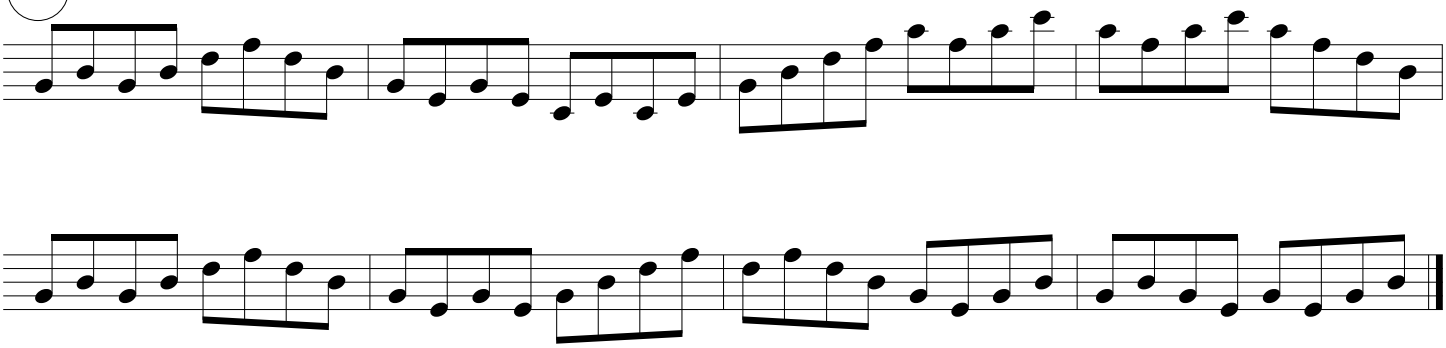
H.4



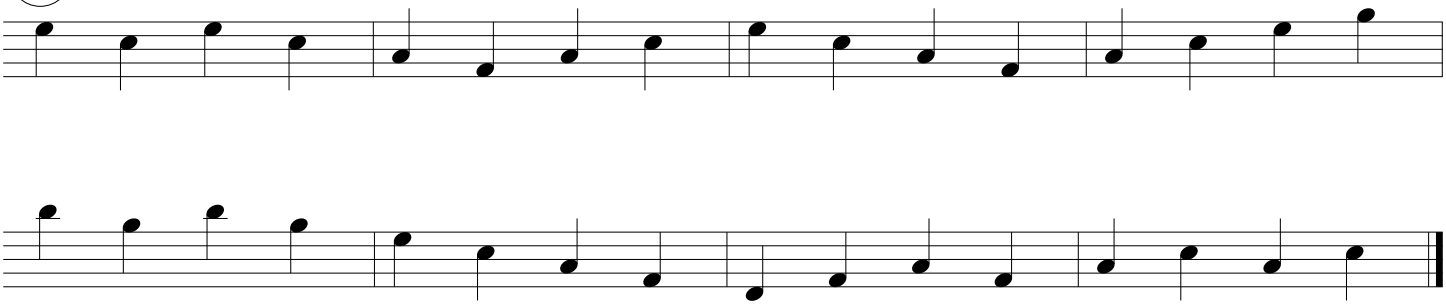
H.5



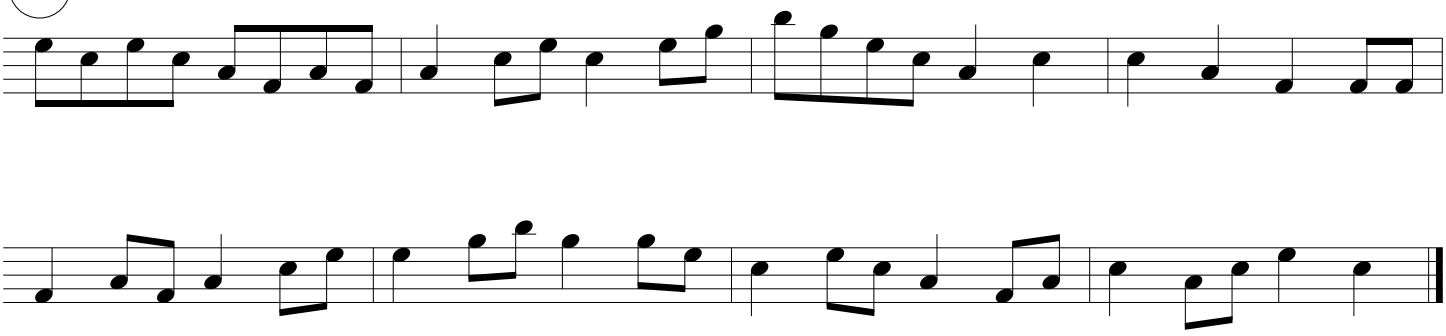
H.6



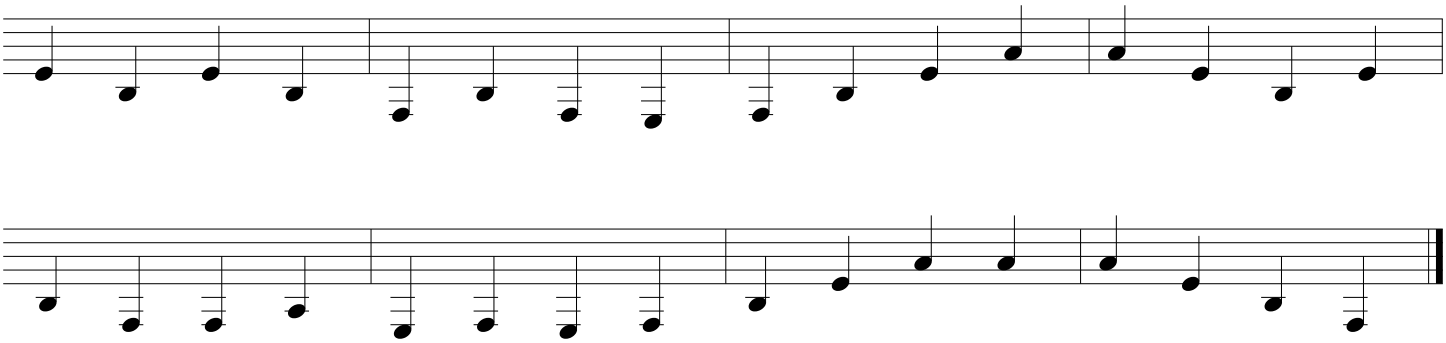
H.7



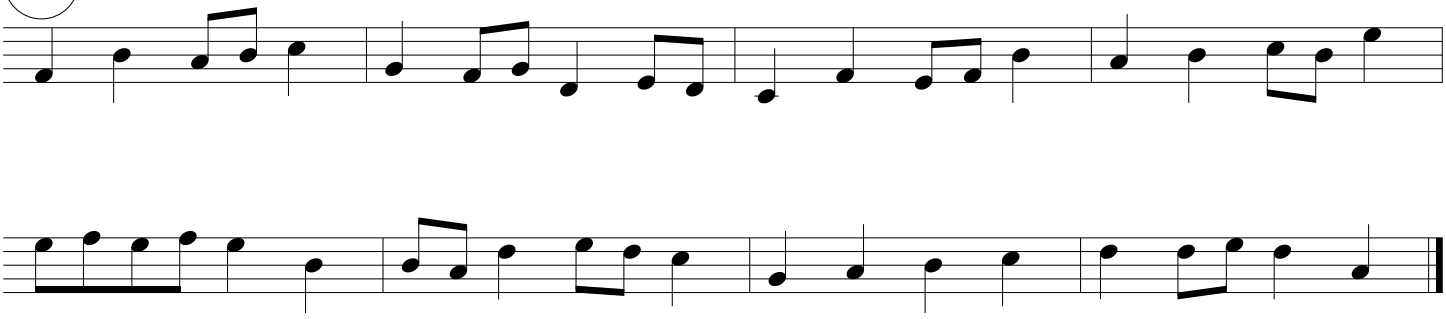
H.8



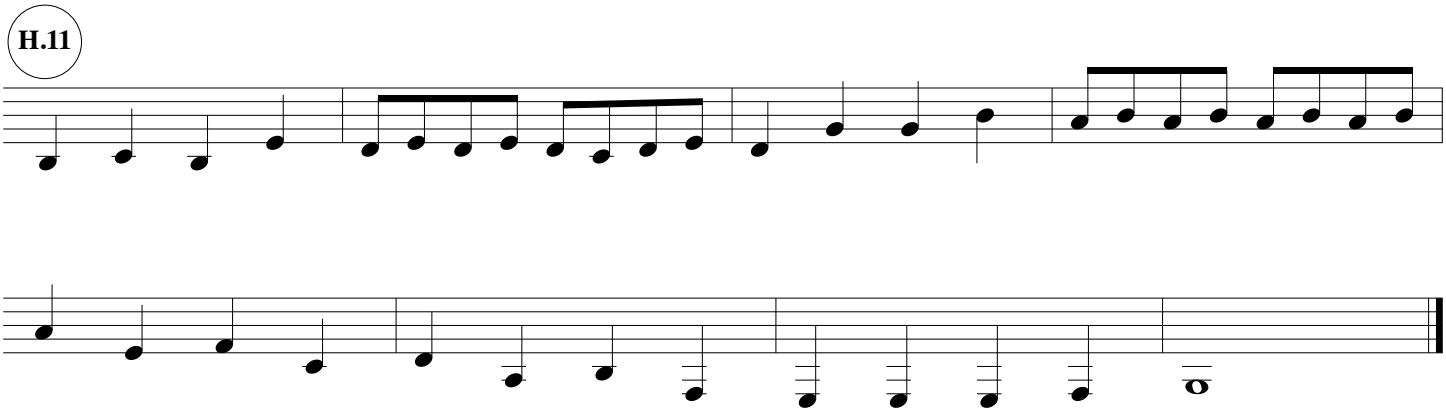
H.9



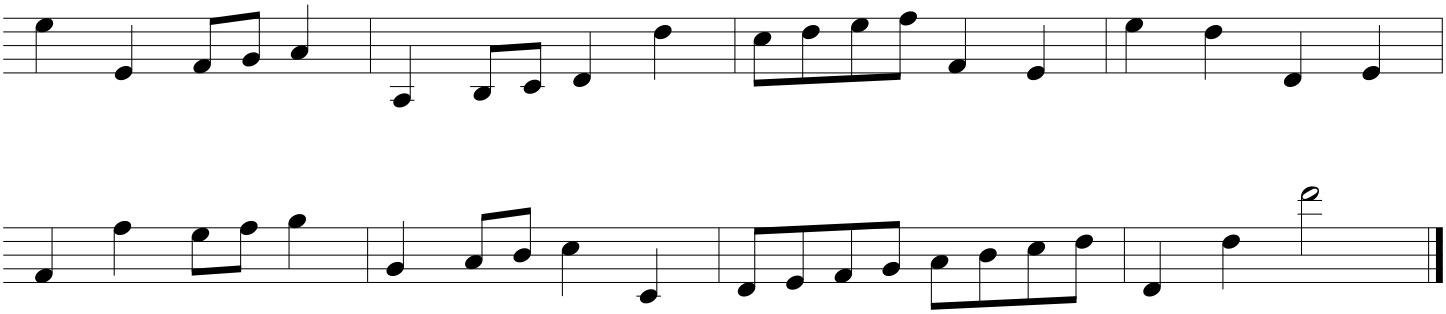
H.10



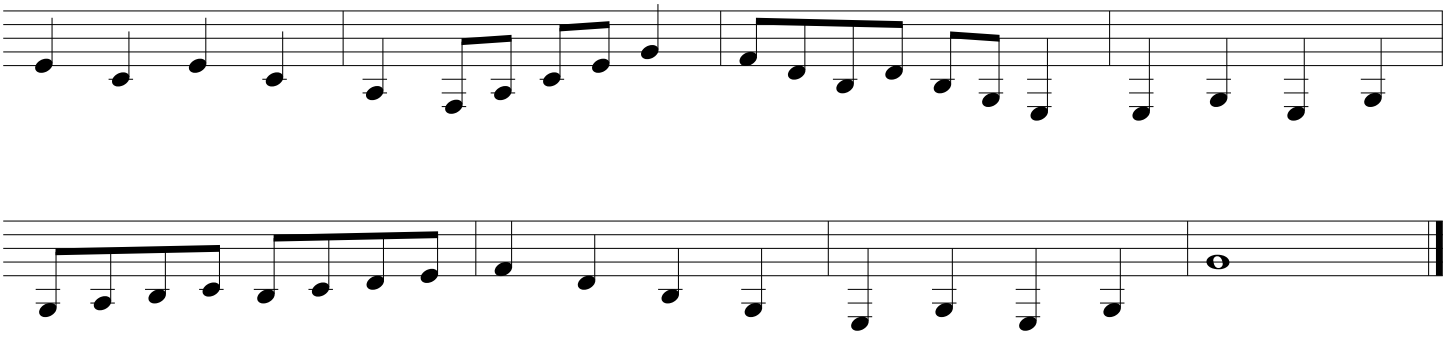
H.11



H.12

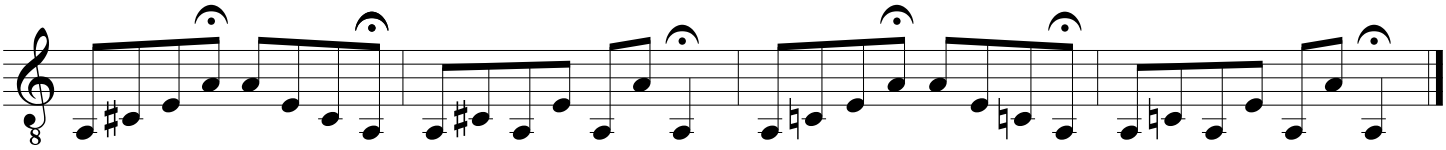


H.13

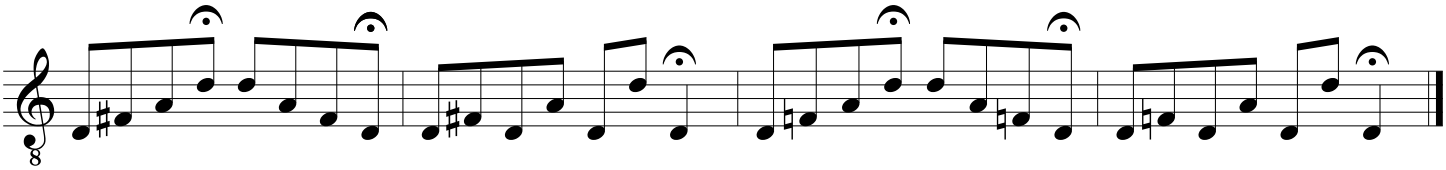


MATERIAL DE TRABAJO ARMÓNICO (lectura entonada)

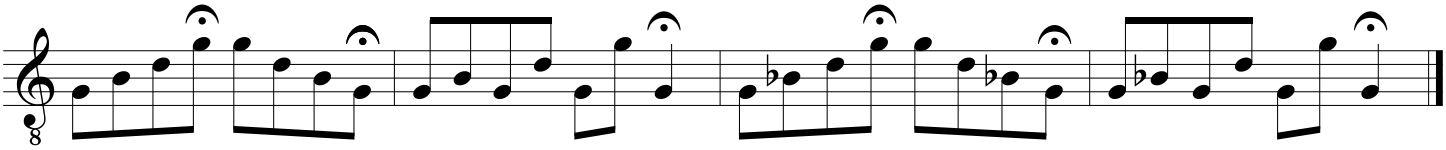
Arpegios mayor y menor, ascendente y descendente (cuerda La) **Audio 12**



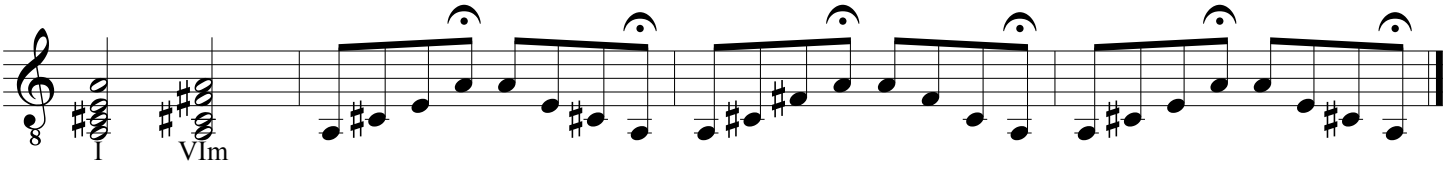
Arpegios mayor y menor, ascendente y descendente (cuerda Re) **Audio 13**



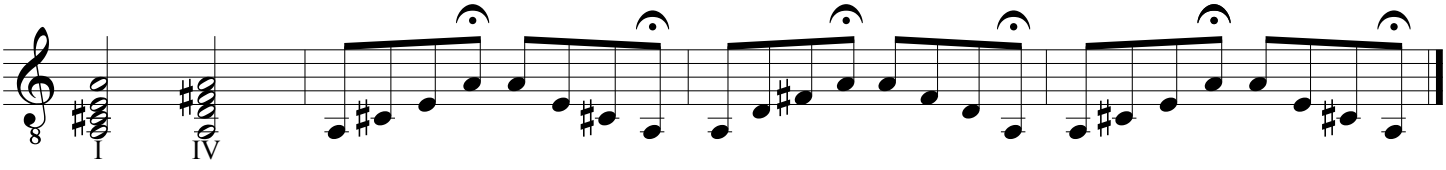
Arpegios mayor y menor, ascendente y descendente (cuerda Sol) **Audio 14**



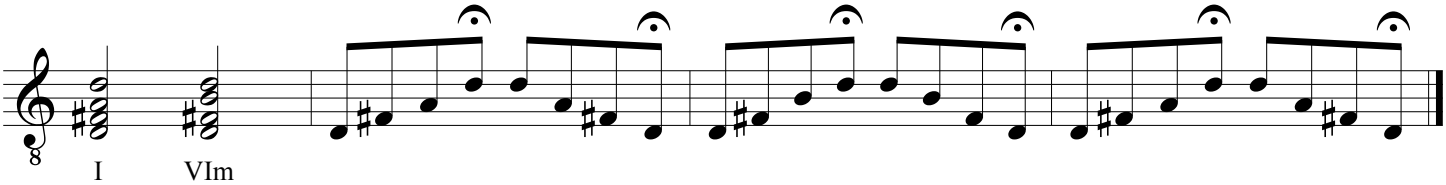
Arpegios de grados I y Vim , ascendente y descendente (cuerda La) **Audio 15**



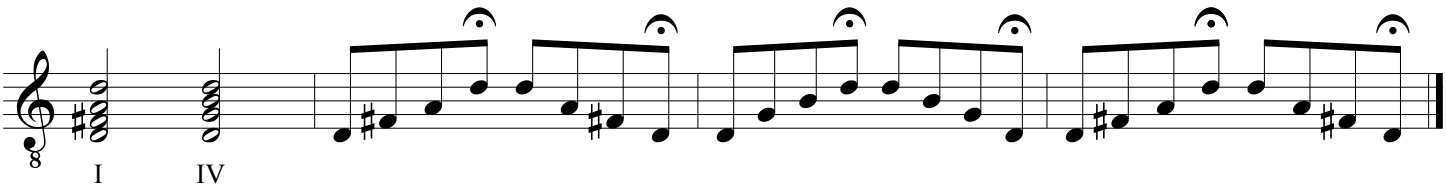
Arpegios de grados I y IV , ascendente y descendente (cuerda La) **Audio 16**



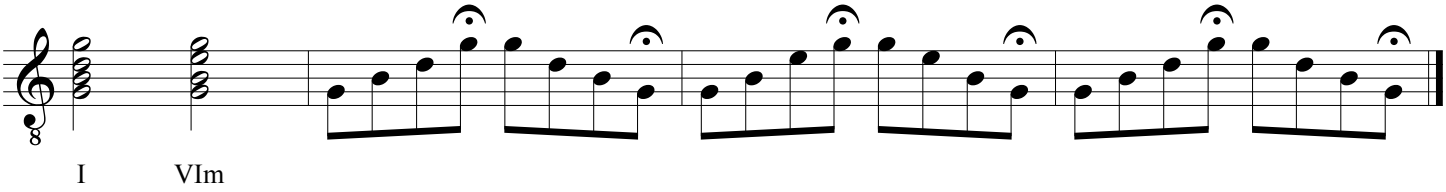
Arpegios de grados I y Vim , ascendente y descendente (cuerda Re) **Audio 17**



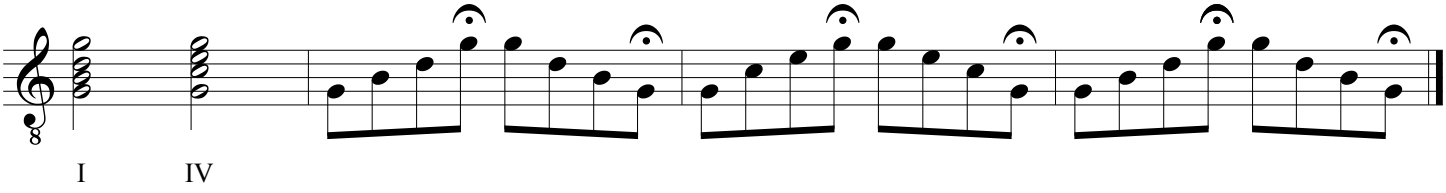
Arpegios de grados I y IV , ascendente y descendente (cuerda Re) **Audio 18**

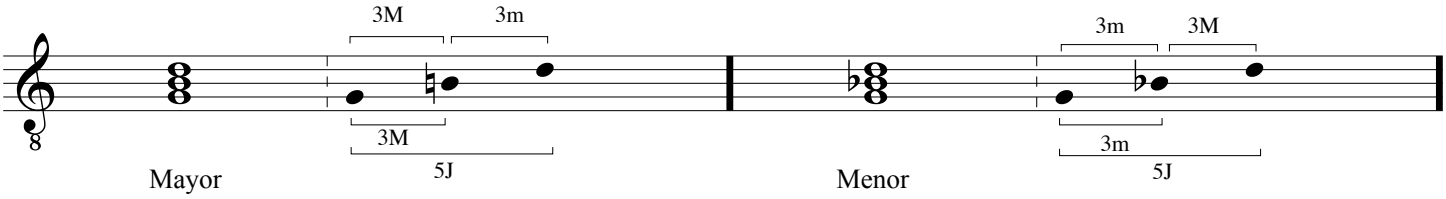


Arpegios de grados I y Vim , ascendente y descendente (cuerda Sol) **Audio 19**



Arpegios de grados I y IV , ascendente y descendente (cuerda Sol) **Audio 20**



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**