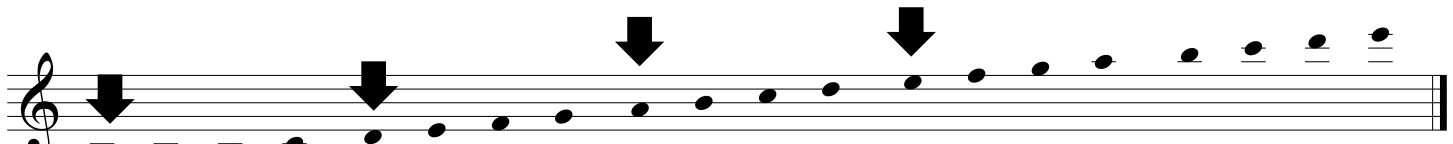


LECTURA MUSICAL VIOLÍN


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



SOL la si do RE mi fa sol LA si do re MI fa sol la si do re mi

AFINACIÓN DE LAS CUERDAS AL AIRE

Audio 1



Sol Re La Mi

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.

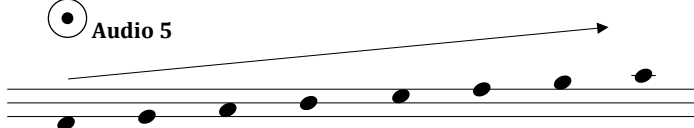
¿Qué sonidos graves, medios y agudos encuentras en tu casa?

¿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.*

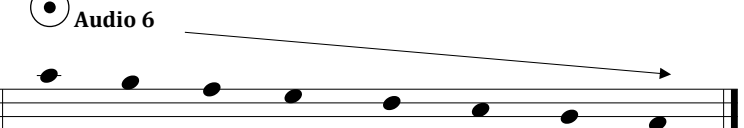
TIPOS BÁSICOS DE MOVIMIENTO MELÓDICO

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

CLAVE DE FA: FA sol la si do mi re do si

CLAVE DE DO: DO re mi fa sol si la sol fa

CLAVE DE RITMO

La usan principalmente:
- Violín
- Guitarra
- Flauta
- Piano

La usan principalmente:
- Violonchelo
- Piano
- Contrabajo

La usan principalmente:
- Viola

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 G major (one sharp) and 4/4 time. The first staff contains the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (half), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half). The second staff contains: G4 (quarter), A4 (quarter), B4 (quarter), C5 (half), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half).

M.2

Musical notation for exercise M.2, consisting of two staves in G major (one sharp) and 4/4 time. The first staff contains: G4 (quarter), B4 (quarter), C5 (quarter), D5 (half), G4 (quarter), B4 (quarter), C5 (quarter), D5 (half), G4 (quarter), B4 (quarter), C5 (quarter), D5 (half), G4 (quarter), B4 (quarter), C5 (quarter), D5 (half). The second staff contains: G4 (quarter), B4 (quarter), C5 (quarter), D5 (half), G4 (quarter), B4 (quarter), C5 (quarter), D5 (half), G4 (quarter), B4 (quarter), C5 (quarter), D5 (half), G4 (quarter), B4 (quarter), C5 (quarter), D5 (half).

M.3

Musical notation for exercise M.3, consisting of two staves in G major (one sharp) and 4/4 time. The first staff contains: G4 (quarter), A4 (quarter), B4 (quarter), C5 (half), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half). The second staff contains: G4 (quarter), A4 (quarter), B4 (quarter), C5 (half), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half).

M.4

Musical notation for exercise M.4, consisting of two staves in G major (one sharp) and 4/4 time. The first staff contains: G4 (quarter), B4 (quarter), C5 (quarter), D5 (half), G4 (quarter), B4 (quarter), C5 (quarter), D5 (half), G4 (quarter), B4 (quarter), C5 (quarter), D5 (half), G4 (quarter), B4 (quarter), C5 (quarter), D5 (half). The second staff contains: G4 (quarter), B4 (quarter), C5 (quarter), D5 (half), G4 (quarter), B4 (quarter), C5 (quarter), D5 (half), G4 (quarter), B4 (quarter), C5 (quarter), D5 (half), G4 (quarter), B4 (quarter), C5 (quarter), D5 (half).

M.5

Exercise M.5 consists of two staves of music in 4/4 time with a key signature of three sharps (F#, C#, G#). The first staff contains four measures: the first measure has a quarter note G4, a quarter note A4, and a half note B4; the second measure has a quarter note C5, a quarter note D5, and a half note E5; the third measure has a quarter note F#5, a quarter note G#5, and a half note A5; the fourth measure has a quarter note B5, a quarter note A5, and a half note G5. The second staff contains four measures: the first measure has a quarter note G4, a quarter note A4, and a half note B4; the second measure has a quarter note C5, a quarter note D5, and a half note E5; the third measure has a quarter note F#5, a quarter note G#5, and a half note A5; the fourth measure has a quarter note B5, a quarter note A5, and a half note G5. The piece ends with a double bar line.

M.6

Exercise M.6 consists of two staves of music in 4/4 time with a key signature of three sharps (F#, C#, G#). The first staff contains four measures: the first measure has a quarter note G4, a quarter note A4, and a half note B4; the second measure has a quarter note C5, a quarter note D5, and a half note E5; the third measure has a quarter note F#5, a quarter note G#5, and a half note A5; the fourth measure has a quarter note B5, a quarter note A5, and a half note G5. The second staff contains four measures: the first measure has a quarter note G4, a quarter note A4, and a half note B4; the second measure has a quarter note C5, a quarter note D5, and a half note E5; the third measure has a quarter note F#5, a quarter note G#5, and a half note A5; the fourth measure has a quarter note B5, a quarter note A5, and a half note G5. The piece ends with a double bar line.

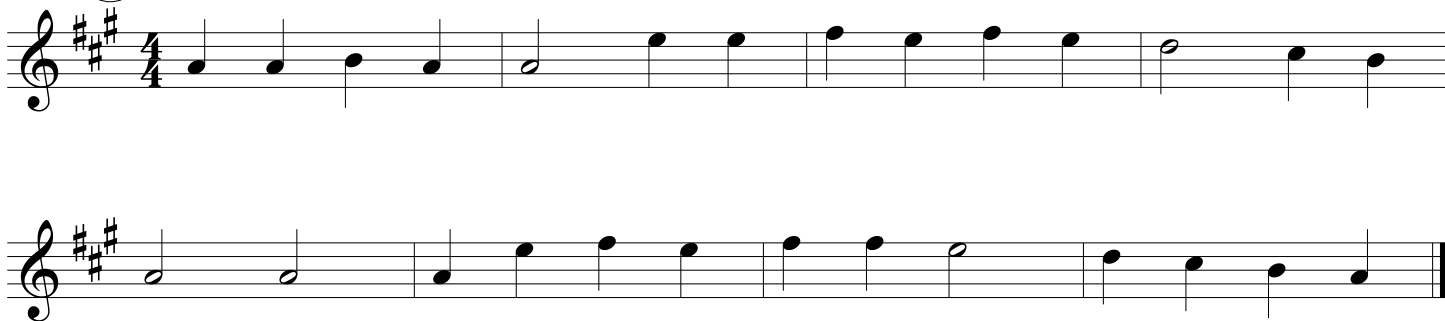
M.7

Exercise M.7 consists of two staves of music in 4/4 time with a key signature of three sharps (F#, C#, G#). The first staff contains four measures: the first measure has a quarter note G4, a quarter note A4, and a half note B4; the second measure has a quarter note C5, a quarter note D5, and a half note E5; the third measure has a quarter note F#5, a quarter note G#5, and a half note A5; the fourth measure has a quarter note B5, a quarter note A5, and a half note G5. The second staff contains four measures: the first measure has a quarter note G4, a quarter note A4, and a half note B4; the second measure has a quarter note C5, a quarter note D5, and a half note E5; the third measure has a quarter note F#5, a quarter note G#5, and a half note A5; the fourth measure has a quarter note B5, a quarter note A5, and a half note G5. The piece ends with a double bar line.

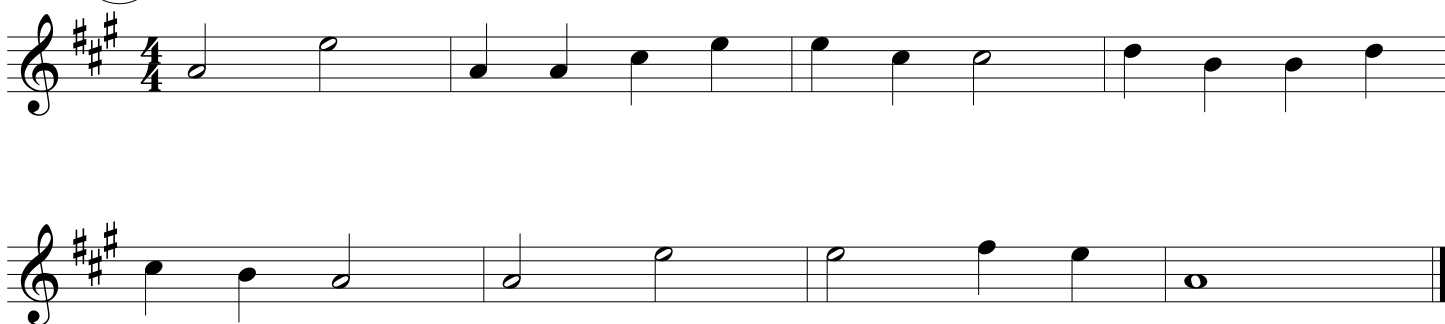
M.8

Exercise M.8 consists of two staves of music in 4/4 time with a key signature of three sharps (F#, C#, G#). The first staff contains four measures: the first measure has a quarter note G4, a quarter note A4, and a half note B4; the second measure has a quarter note C5, a quarter note D5, and a half note E5; the third measure has a quarter note F#5, a quarter note G#5, and a half note A5; the fourth measure has a quarter note B5, a quarter note A5, and a half note G5. The second staff contains four measures: the first measure has a quarter note G4, a quarter note A4, and a half note B4; the second measure has a quarter note C5, a quarter note D5, and a half note E5; the third measure has a quarter note F#5, a quarter note G#5, and a half note A5; the fourth measure has a quarter note B5, a quarter note A5, and a half note G5. The piece ends with a double bar line.

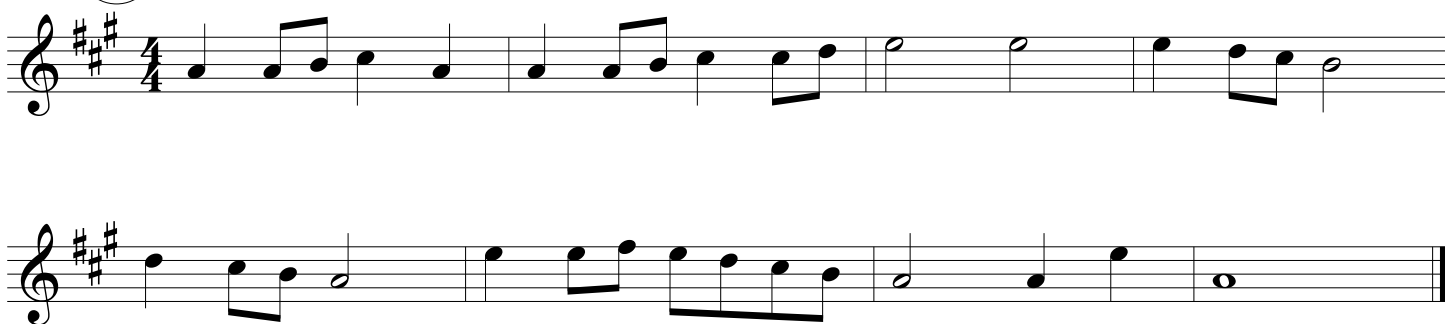
M.9



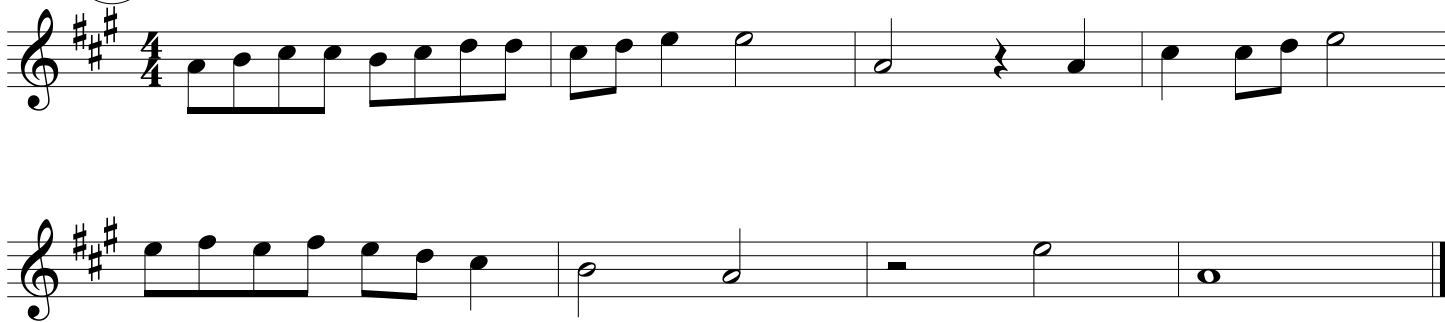
M.10



M.11



M.12



M.13

Musical notation for M.13, consisting of two staves in treble clef, key signature of three sharps (F#, C#, G#), and 4/4 time signature. The first staff contains four measures of eighth-note patterns. The second staff contains four measures, ending with a whole note and a final bar line.

M.14

Musical notation for M.14, consisting of two staves in treble clef, key signature of three sharps (F#, C#, G#), and 2/4 time signature. The first staff contains four measures of eighth-note patterns. The second staff contains four measures, ending with a quarter rest and a final bar line.

M.15

Musical notation for M.15, consisting of two staves in treble clef, key signature of three sharps (F#, C#, G#), and 2/4 time signature. The first staff contains four measures of eighth-note patterns. The second staff contains four measures, ending with a quarter rest and a final bar line.

M.16

Musical notation for M.16, consisting of two staves in treble clef, key signature of three sharps (F#, C#, G#), and 2/4 time signature. The first staff contains four measures of eighth-note patterns with slurs. The second staff contains four measures, ending with a quarter rest and a final bar line.

M.17

Two staves of musical notation in treble clef, key of A major (two sharps), and 4/4 time signature. The first staff contains measures 17 and 18, and the second staff contains measures 19 and 20. The music consists of eighth and quarter notes, with some beamed eighth notes and a final half note in each measure.

M.18

Two staves of musical notation in treble clef, key of A major, and 2/4 time signature. The first staff contains measures 18 and 19, and the second staff contains measures 20 and 21. The music features quarter notes and eighth notes, with some rests and a final quarter note in each measure.

M.19

Two staves of musical notation in treble clef, key of A major, and 4/4 time signature. The first staff contains measures 19 and 20, and the second staff contains measures 21 and 22. The music includes eighth notes, quarter notes, and a final half note in each measure.

M.20

Two staves of musical notation in treble clef, key of A major, and 4/4 time signature. The first staff contains measures 20 and 21, and the second staff contains measures 22 and 23. The music features quarter notes, eighth notes, and a final half note in each measure.

M.21

Exercise M.21 consists of two staves of music in G major (one sharp) and 4/4 time. The first staff contains four measures: a quarter note G, a quarter rest, a half note A, a quarter note B, a quarter rest, a half note C, a quarter note D, and a quarter note E. The second staff contains four measures: a quarter note F#, a quarter note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, and a whole note G.

M.22

Exercise M.22 consists of two staves of music in G major (one sharp) and 4/4 time. The first staff contains four measures: a quarter note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F#, and a quarter note G. The second staff contains four measures: a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F#, a quarter note G, and a whole note G.

M.23

Exercise M.23 consists of two staves of music in G major (one sharp) and 4/4 time. The first staff contains four measures: a quarter note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F#, and a quarter note G. The second staff contains four measures: a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F#, a quarter note G, and a whole note G.

M.24

Exercise M.24 consists of two staves of music in G major (one sharp) and 4/4 time. The first staff contains four measures: a quarter note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F#, and a quarter note G. The second staff contains four measures: a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F#, a quarter note G, and a whole note G.

M.25

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

M.26

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

M.27

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

M.28

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

M.29

Two staves of musical notation. The first staff is for measure 29, starting with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The melody consists of quarter notes with eighth rests: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second staff is for measure 30, continuing the melody: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

M.30

Two staves of musical notation. The first staff is for measure 31, starting with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second staff is for measure 32, continuing the melody: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

M.31

Two staves of musical notation. The first staff is for measure 33, starting with a treble clef, a key signature of three sharps (F#, C#, and G#), and a 3/4 time signature. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second staff is for measure 34, continuing the melody: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

M.32

Two staves of musical notation. The first staff is for measure 35, starting with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second staff is for measure 36, continuing the melody: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

M.33

Two staves of musical notation in G major, 4/4 time. The first staff contains measures 33 and 34. The second staff continues measure 34 and ends with a double bar line. The music features eighth and sixteenth note patterns.

M.34

Two staves of musical notation in G major, 4/4 time. The first staff contains measures 35 and 36. The second staff continues measure 36 and ends with a double bar line. The music features eighth and sixteenth note patterns.

M.35

Two staves of musical notation in G major, 4/4 time. The first staff contains measures 37 and 38. The second staff continues measure 38 and ends with a double bar line. The music features eighth and sixteenth note patterns.

M.36

Two staves of musical notation in G major, 4/4 time. The first staff contains measures 39 and 40. The second staff continues measure 40 and ends with a double bar line. The music features eighth and sixteenth note patterns.

M.37

Two staves of musical notation in treble clef, key of D major (two sharps), and 4/4 time. The first staff contains measures 37 and 38. The second staff continues the melody from measure 38. The music consists of eighth and quarter notes, with some beamed eighth notes.

M.38

Two staves of musical notation in treble clef, key of D major, and 4/4 time. The first staff contains measures 39 and 40. The second staff continues the melody from measure 40. The music features quarter and eighth notes, with some accidentals (flats) appearing in the second staff.

M.39

Two staves of musical notation in treble clef, key of D major, and 3/4 time. The first staff contains measures 41 and 42. The second staff continues the melody from measure 42. The music is primarily composed of quarter and half notes.

M.40

Two staves of musical notation in treble clef, key of D major, and 3/4 time. The first staff contains measures 43 and 44. The second staff continues the melody from measure 44. The music consists of quarter and eighth notes.

M.41

Exercise M.41 consists of two staves of music in G major (one sharp) and 4/4 time. The first staff contains the first four measures, and the second staff contains the next four measures. The melody is composed of quarter and eighth notes, with some rests and a final whole note.

M.42

Exercise M.42 consists of two staves of music in F major (one flat) and 4/4 time. The first staff contains the first four measures, and the second staff contains the next four measures. The melody is composed of quarter and eighth notes, with some rests and a final whole note.

M.43

Exercise M.43 consists of two staves of music in F major (one flat) and 4/4 time. The first staff contains the first four measures, and the second staff contains the next four measures. The melody is composed of eighth and sixteenth notes, with some rests and a final whole note.

M.44

Exercise M.44 consists of two staves of music in G major (one sharp) and 4/4 time. The first staff contains the first four measures, and the second staff contains the next four measures. The melody is composed of quarter and eighth notes, with some rests and a final whole note.

M.45

Musical notation for M.45, consisting of two staves in G minor. The first staff contains a sequence of eighth and quarter notes. The second staff contains a sequence of eighth and quarter notes, including a sixteenth-note triplet and a dotted quarter note.

MATERIAL DE TRABAJO PARA ESTUDIO RÍTMICO (lectura entonada)

R.1

Rhythmic exercise R.1 in 4/4 time, consisting of two staves. The first staff shows a sequence of quarter notes and quarter rests. The second staff shows a sequence of quarter notes and quarter rests, ending with a whole note.

R.2

Rhythmic exercise R.2 in 4/4 time, consisting of two staves. The first staff shows a sequence of quarter notes and quarter rests. The second staff shows a sequence of quarter notes and quarter rests, ending with a whole note.

R.3

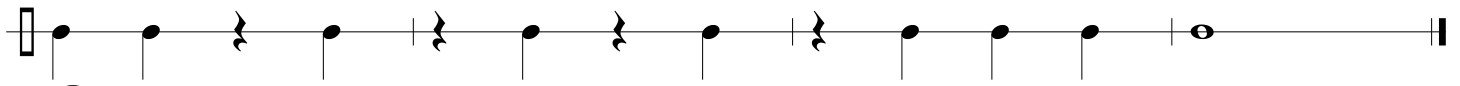
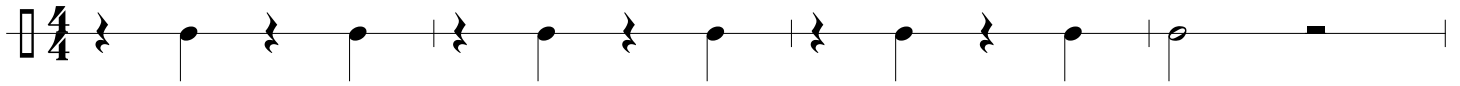
Rhythmic exercise R.3 in 4/4 time, consisting of two staves. The first staff shows a sequence of quarter notes and quarter rests. The second staff shows a sequence of quarter notes and quarter rests, ending with a whole note.

R.4

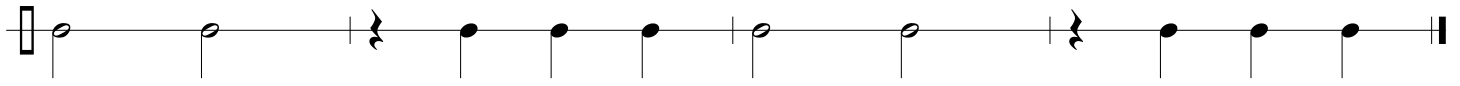
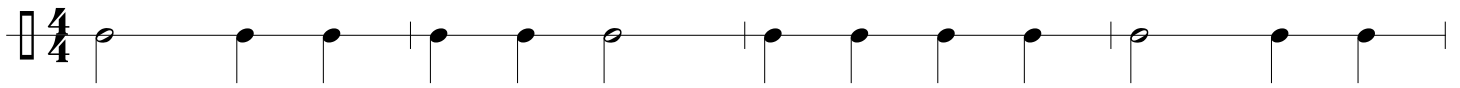
Rhythmic exercise R.4 in 4/4 time, consisting of two staves. The first staff shows a sequence of quarter notes and quarter rests. The second staff shows a sequence of quarter notes and quarter rests, ending with a whole note.

16 (R.5)

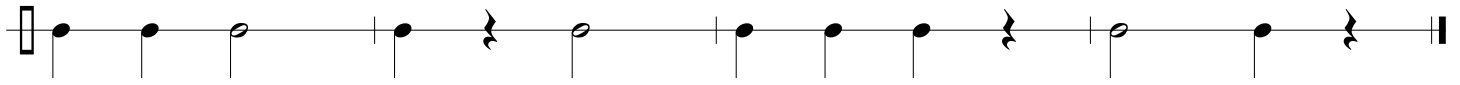
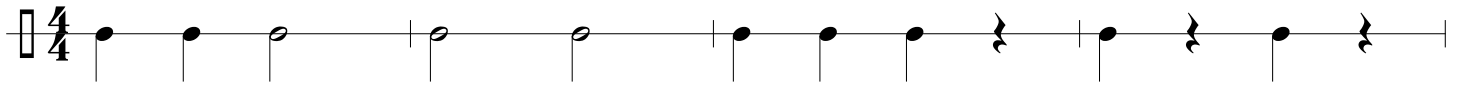
LECTURA MUSICAL (VIOLIN)- PROGRAMA DE FORMACIÓN MUSICAL SUZUKI



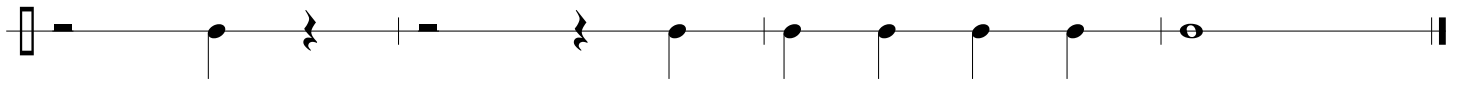
(R.6)



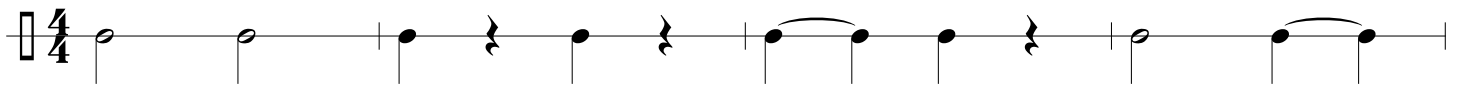
(R.7)



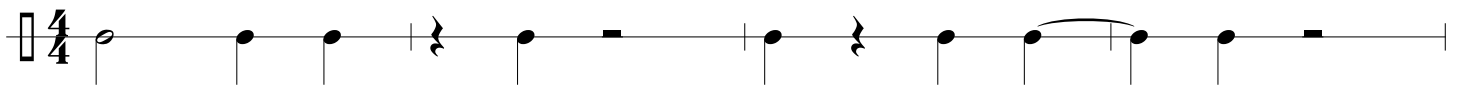
(R.8)



(R.9)

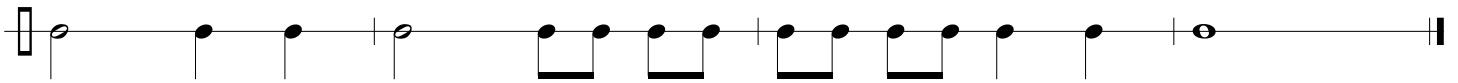
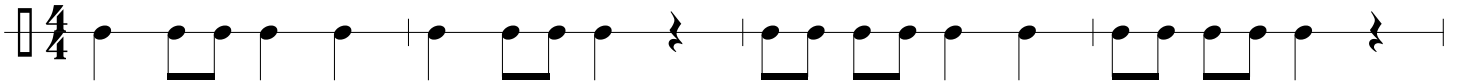


(R.10)

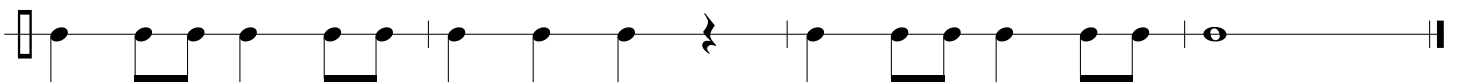
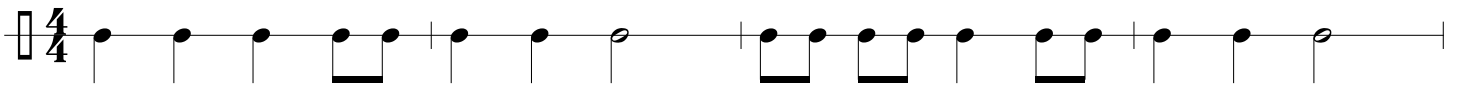




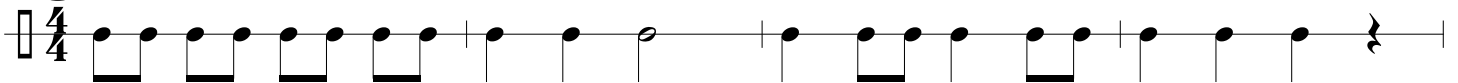
R.11



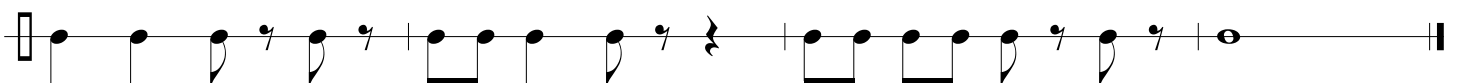
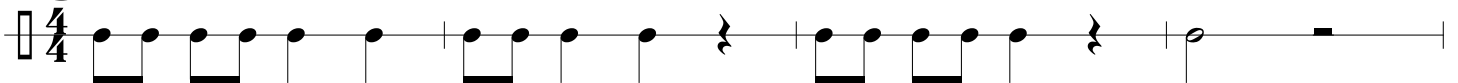
R.12



R.13

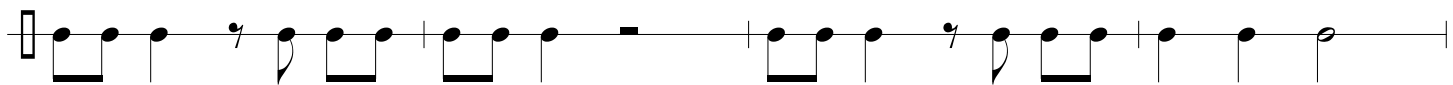


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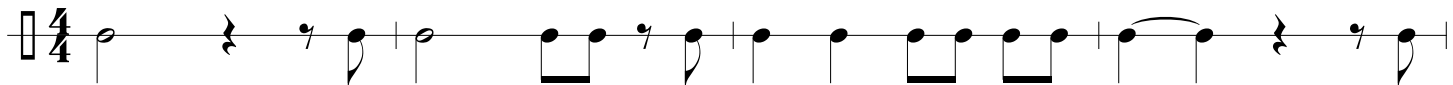


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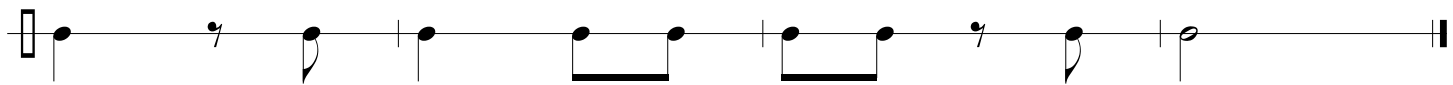
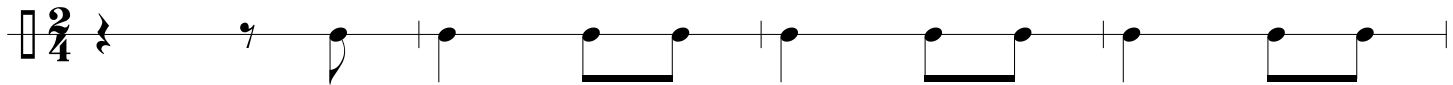




R.16



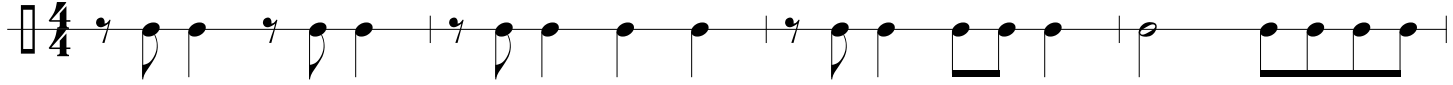
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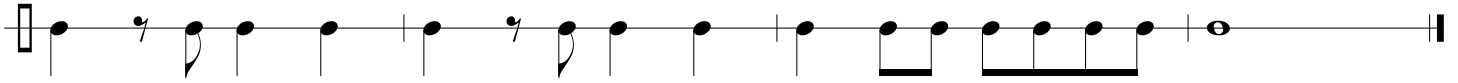


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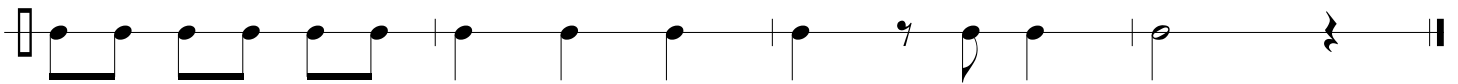
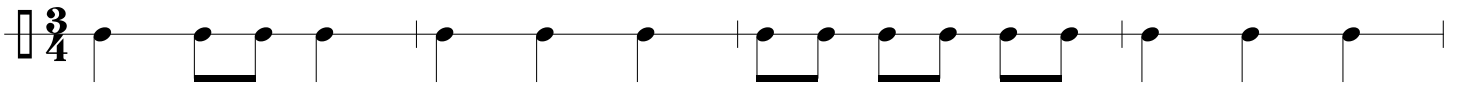


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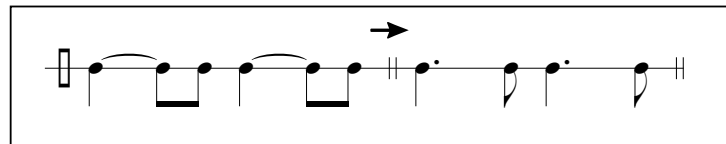
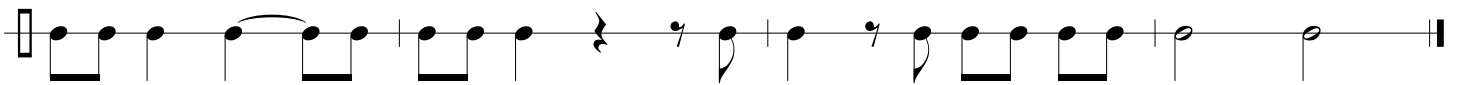
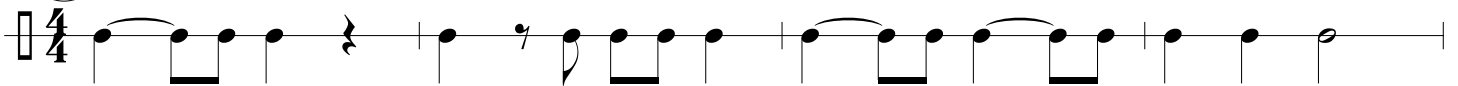




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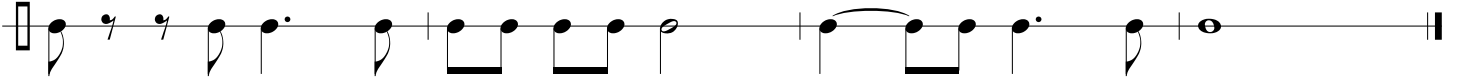


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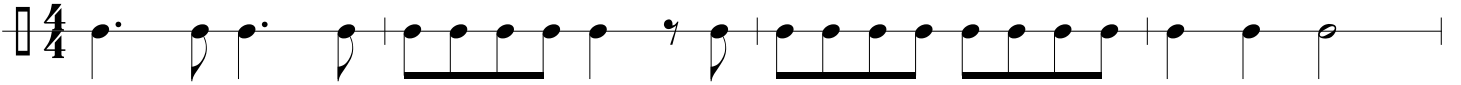


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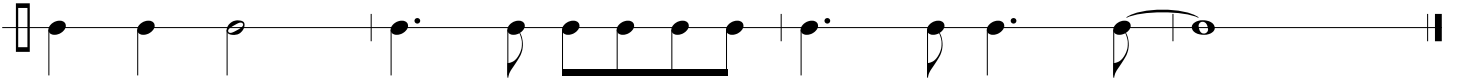
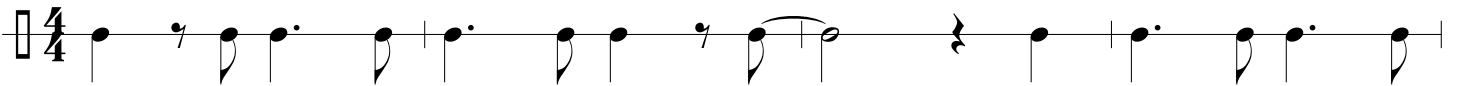




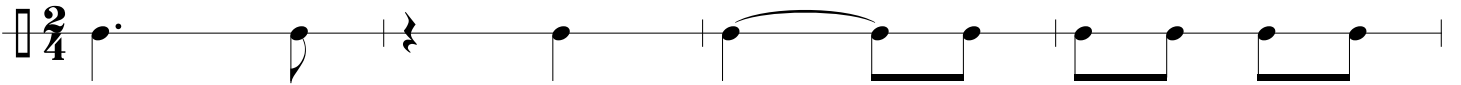
R.23



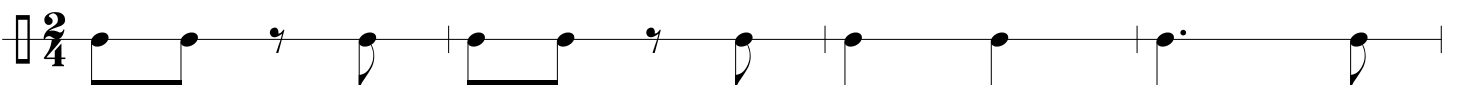
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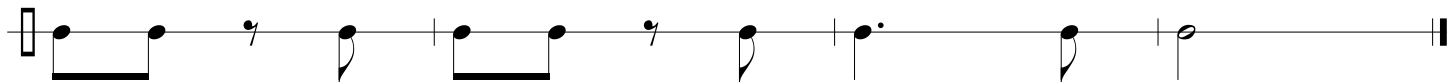


R.25

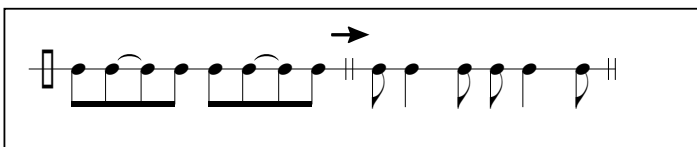
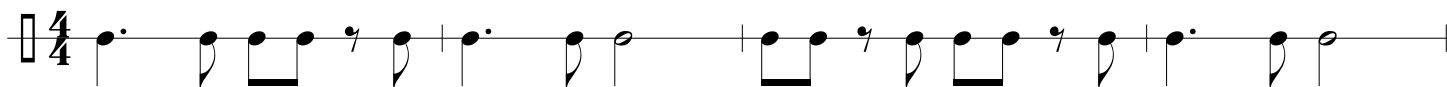


R.26

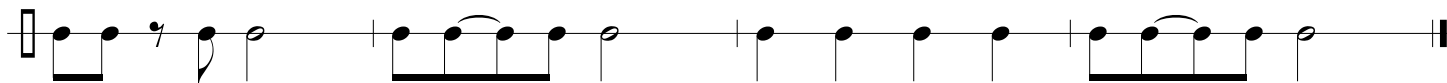
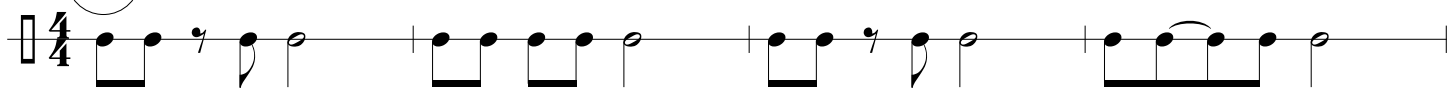




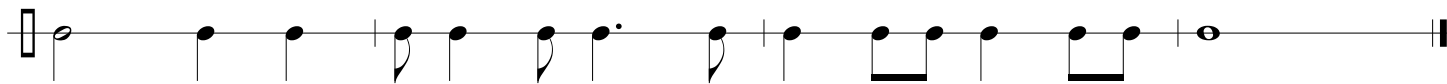
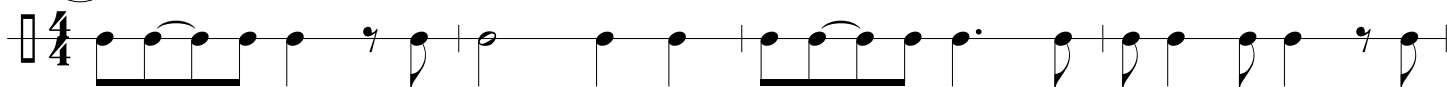
R.27



R.28



R.29



R.30

First system of musical notation for exercise R.30. It consists of two staves in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. The melody starts with a quarter note, followed by eighth notes, and includes a slur over a quarter note and eighth note. The second staff continues the melody with quarter notes, eighth notes, and a final half note.

R.31

First system of musical notation for exercise R.31. It consists of two staves in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. The melody features quarter notes, eighth notes, and a slur over a quarter note and eighth note. The second staff continues with quarter notes, eighth notes, and a slur over a quarter note and eighth note.

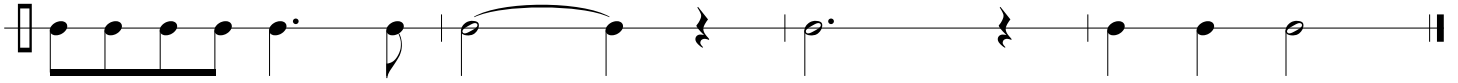
Second system of musical notation for exercise R.31, enclosed in a rectangular box. It shows a continuation of the melody from the first system, featuring a slur over a quarter note and eighth note, followed by a quarter note and a half note.

R.32

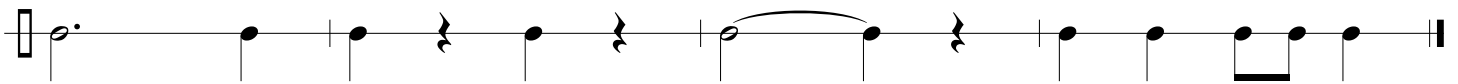
First system of musical notation for exercise R.32. It consists of two staves in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. The melody starts with a half note, followed by quarter notes, eighth notes, and a slur over a quarter note and eighth note. The second staff continues with quarter notes, eighth notes, and a slur over a quarter note and eighth note.

R.33

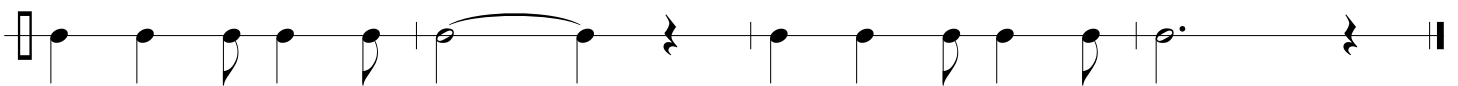
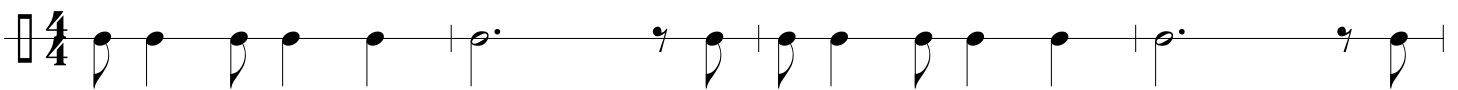
First system of musical notation for exercise R.33. It consists of two staves in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. The melody starts with a half note, followed by quarter notes, eighth notes, and a slur over a quarter note and eighth note. The second staff continues with quarter notes, eighth notes, and a slur over a quarter note and eighth note.



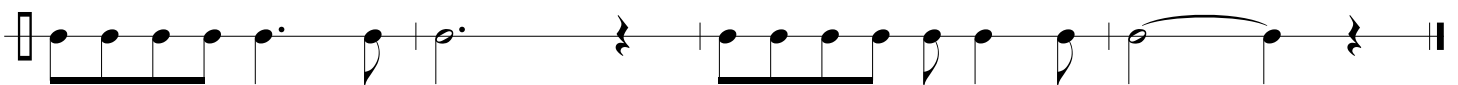
R.34



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.



Gran Chi co Chi qui ti co
Rá pi di to

R.41

Exercise R.41 is in 2/4 time. The first staff begins with a treble clef and a 2/4 time signature. 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

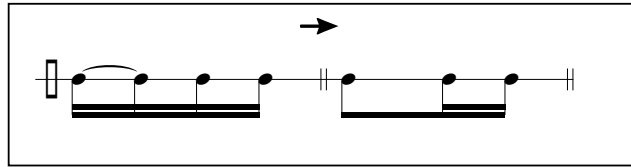
Exercise R.42 is in 2/4 time. The first staff starts with a treble clef and a 2/4 time signature. The melody features quarter notes and eighth-note pairs. The second staff continues the piece, ending with a whole note.

R.43

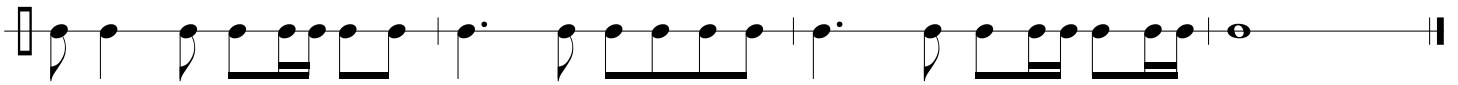
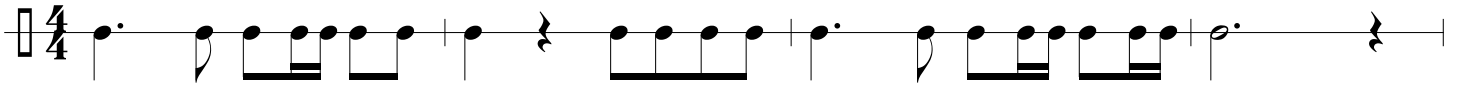
Exercise R.43 is in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. The melody includes quarter notes, eighth-note pairs, and slurs. The second staff continues the exercise, ending with a whole note.

R.44

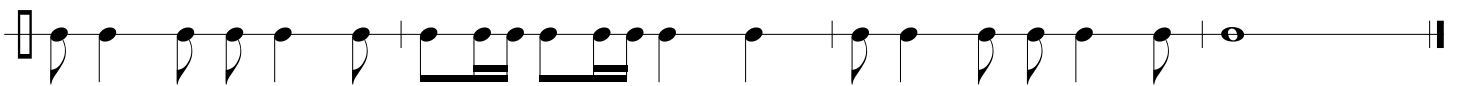
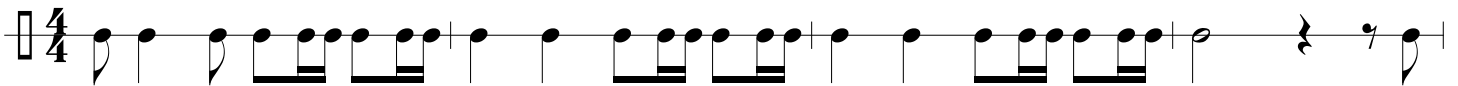
Exercise R.44 is in 4/4 time. The first staff starts with a treble clef and a 4/4 time signature. The melody consists of quarter notes and eighth-note pairs. The second staff continues the exercise, ending with a whole note.



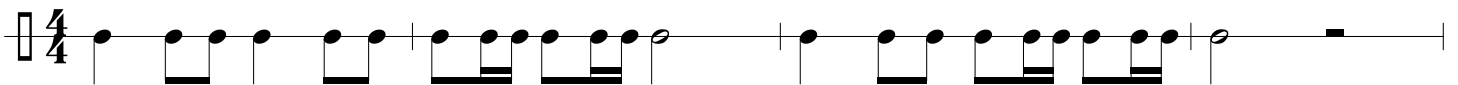
R.45



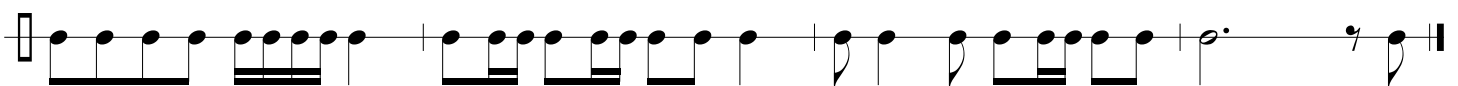
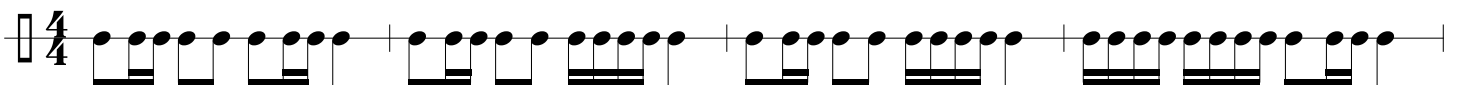
R.46



R.47



R.48



R.49

First system of exercise R.49: A single staff in 4/4 time. It begins with a treble clef and a key signature of one flat. The first four measures contain eighth-note patterns with slurs. The fifth measure has a quarter note with a fermata, followed by a quarter rest. The sixth measure has a quarter note with a fermata, followed by a quarter rest. The seventh measure has a quarter note with a fermata, followed by a quarter rest. The eighth measure has a quarter note with a fermata, followed by a quarter rest. The piece ends with a double bar line.

R.50

First system of exercise R.50: A single staff in 4/4 time. It begins with a treble clef and a key signature of one flat. The first four measures contain eighth-note patterns with slurs. The fifth measure has a quarter note with a fermata, followed by a quarter rest. The sixth measure has a quarter note with a fermata, followed by a quarter rest. The seventh measure has a quarter note with a fermata, followed by a quarter rest. The eighth measure has a quarter note with a fermata, followed by a quarter rest. The piece ends with a double bar line.

Second system of exercise R.50: A single staff in 4/4 time. It begins with a treble clef and a key signature of one flat. The first four measures contain eighth-note patterns with slurs. The fifth measure has a quarter note with a fermata, followed by a quarter rest. The sixth measure has a quarter note with a fermata, followed by a quarter rest. The seventh measure has a quarter note with a fermata, followed by a quarter rest. The eighth measure has a quarter note with a fermata, followed by a quarter rest. The piece ends with a double bar line.

R.51

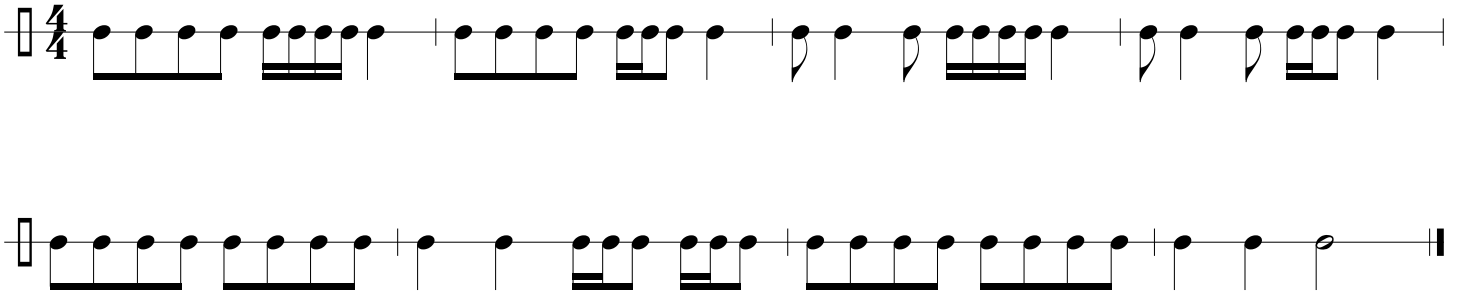
First system of exercise R.51: A single staff in 4/4 time. It begins with a treble clef and a key signature of one flat. The first four measures contain eighth-note patterns with slurs. The fifth measure has a quarter note with a fermata, followed by a quarter rest. The sixth measure has a quarter note with a fermata, followed by a quarter rest. The seventh measure has a quarter note with a fermata, followed by a quarter rest. The eighth measure has a quarter note with a fermata, followed by a quarter rest. The piece ends with a double bar line.

R.52

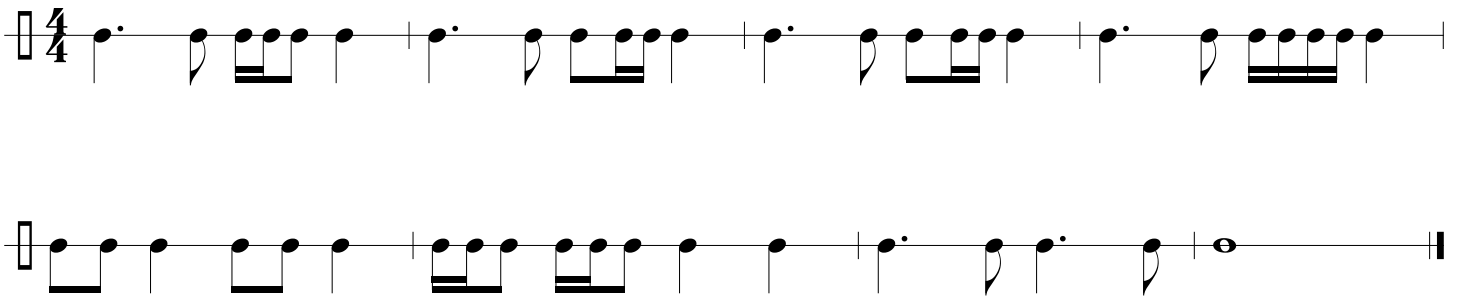
First system of exercise R.52: A single staff in 4/4 time. It begins with a treble clef and a key signature of one flat. The first four measures contain eighth-note patterns with slurs. The fifth measure has a quarter note with a fermata, followed by a quarter rest. The sixth measure has a quarter note with a fermata, followed by a quarter rest. The seventh measure has a quarter note with a fermata, followed by a quarter rest. The eighth measure has a quarter note with a fermata, followed by a quarter rest. The piece ends with a double bar line.

Second system of exercise R.52: A single staff in 4/4 time. It begins with a treble clef and a key signature of one flat. The first four measures contain eighth-note patterns with slurs. The fifth measure has a quarter note with a fermata, followed by a quarter rest. The sixth measure has a quarter note with a fermata, followed by a quarter rest. The seventh measure has a quarter note with a fermata, followed by a quarter rest. The eighth measure has a quarter note with a fermata, followed by a quarter rest. The piece ends with a double bar line.

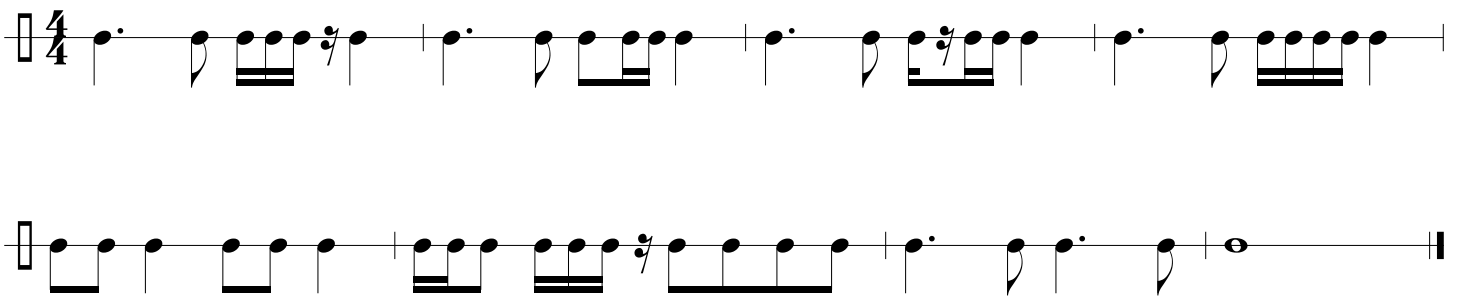
R.53



R.54



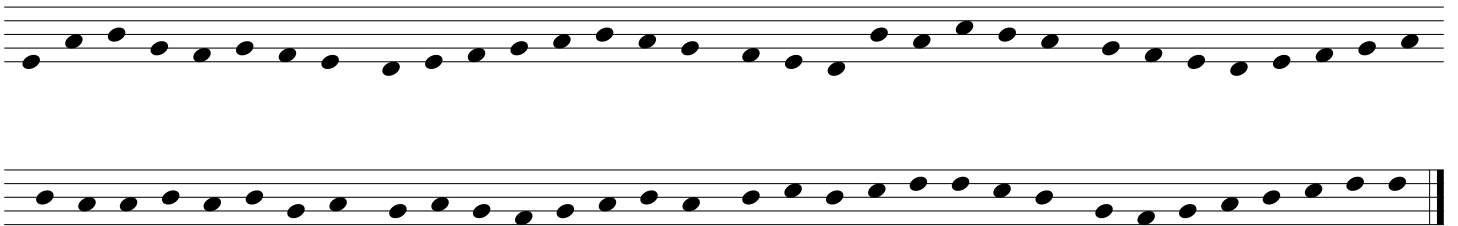
R.55



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 music. The first staff contains two measures of eighth-note patterns: the first measure has a quarter rest followed by eighth notes G4, A4, B4, C5, and the second measure has eighth notes D5, E5, F5, G5. The second staff contains two measures of eighth-note patterns: the first measure has eighth notes G4, A4, B4, C5, and the second measure has eighth notes D5, E5, F5, G5. The exercise concludes with a double bar line.

H.7

Exercise H.7 consists of two staves of music. The first staff contains two measures of quarter-note patterns: the first measure has quarter notes G4, A4, B4, C5, and the second measure has quarter notes D5, E5, F5, G5. The second staff contains two measures of quarter-note patterns: the first measure has quarter notes G4, A4, B4, C5, and the second measure has quarter notes D5, E5, F5, G5. The exercise concludes with a double bar line.

H.8

Exercise H.8 consists of two staves of music. The first staff contains two measures of eighth-note patterns: the first measure has a quarter rest followed by eighth notes G4, A4, B4, C5, and the second measure has eighth notes D5, E5, F5, G5. The second staff contains two measures of eighth-note patterns: the first measure has eighth notes G4, A4, B4, C5, and the second measure has eighth notes D5, E5, F5, G5. The exercise concludes with a double bar line.

H.9

Exercise H.9 consists of two staves of music. The first staff contains two measures of quarter-note patterns: the first measure has quarter notes G4, A4, B4, C5, and the second measure has quarter notes D5, E5, F5, G5. The second staff contains two measures of quarter-note patterns: the first measure has quarter notes G4, A4, B4, C5, and the second measure has quarter notes D5, E5, F5, G5. The exercise concludes with a double bar line.

H.10

Exercise H.10 consists of two staves of music. The first staff begins with a quarter note on G4, followed by eighth notes on A4, B4, and C5. The second staff continues with eighth notes on D5, E5, F5, and G5, followed by quarter notes on F5, E5, D5, and C5, and ends with a quarter note on B4.

H.11

Exercise H.11 consists of two staves of music. The first staff begins with quarter notes on G4, A4, B4, and C5, followed by eighth notes on D5, E5, F5, and G5. The second staff continues with quarter notes on F5, E5, D5, and C5, followed by quarter notes on B4, A4, G4, and F4, and ends with a whole note on E4.


H.12

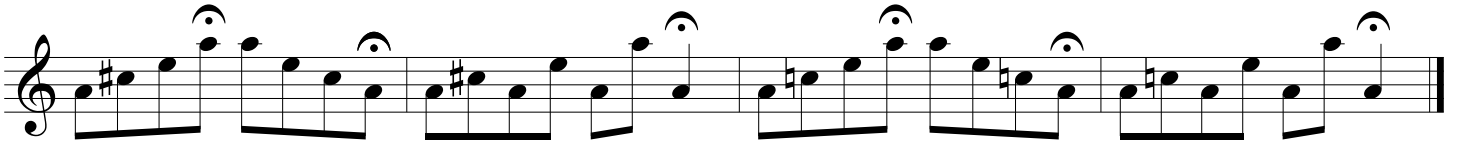
Exercise H.12 consists of two staves of music. The first staff begins with quarter notes on G4, A4, B4, and C5, followed by eighth notes on D5, E5, F5, and G5. The second staff continues with quarter notes on F5, E5, D5, and C5, followed by quarter notes on B4, A4, G4, and F4, and ends with a whole note on E4.


H.13

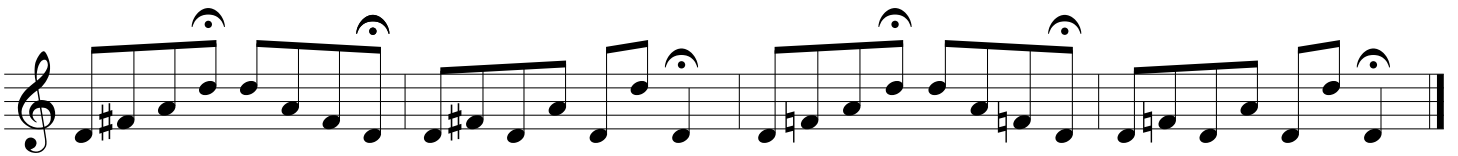
Exercise H.13 consists of two staves of music. The first staff begins with quarter notes on G4, A4, B4, and C5, followed by eighth notes on D5, E5, F5, and G5. The second staff continues with quarter notes on F5, E5, D5, and C5, followed by quarter notes on B4, A4, G4, and F4, and ends with a whole note on E4.


MATERIAL DE TRABAJO ARMÓNICO (lectura entonada)

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




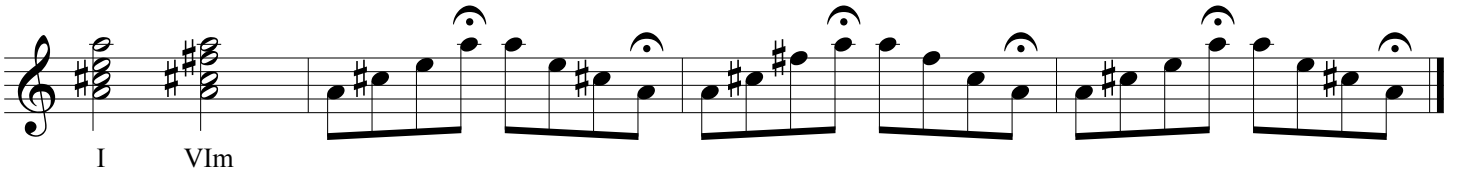
Arpeggios mayor y menor, ascendente y descendente (cuerda Re)  Audio 13




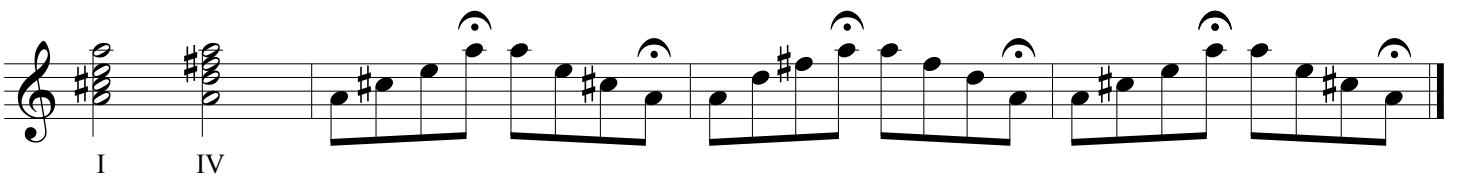
Arpeggios mayor y menor, ascendente y descendente (cuerda Sol)  Audio 14




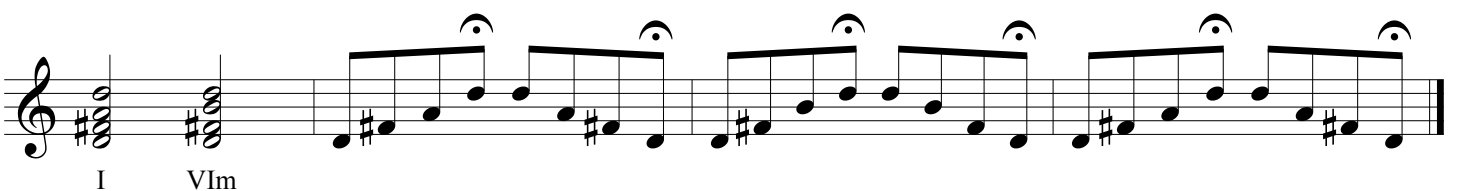
Arpeggios de grados I y VIm , ascendente y descendente (cuerda La)  Audio 15



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



Arpeggios de grados I y VIm , ascendente y descendente (cuerda Re)  Audio 17



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

● Audio 18

I IV

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

● Audio 19

I VIm

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

● 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