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26a. ed.
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MI AMIGO EL PIANO

Iniciación musical del niño

ELENA WAISS

Universidad de Chile
Facultad de Artes
BIBLIOTECA MUSICA

Vigésima sexta
edición

Música
MARGARITA FRIEDEMANN LTDA
MAC-IVER 334-F 337856-STGO.

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Señor profesor:

El colaborador más importante en nuestra tarea de enseñar música a un niño, es el mismo niño. Esto no debemos olvidarlo nunca: desde la primera a la última lección debemos contar con el interés y el entusiasmo del alumno. Esperamos que este libro contribuya a ello evitando la monotonía del método antiguo que, pese a su buena intención, despertaba en poco tiempo el aburrimiento del alumno y, a veces, un mortal odio hacia la música.

En lo posible, debe enseñarse "música", no solamente "piano". Para ello hemos señalado frases, matices y tiempos. En cuanto a técnica pianística, se ha dado gran importancia a la total independencia de las manos y a la formación de un correcto dedaje.

Este libro es el resultado de las experiencias obtenidas con libros similares de enseñanza, se han incluido en él canciones populares y obras de diversos autores con el fin de formar un pequeño repertorio al alcance de las posibilidades del niño, como también algunos trozos de música contemporánea, que esperamos despierten el interés del alumno por estas manifestaciones artísticas.

En esta nueva edición se han cambiado algunos trozos, como asimismo el orden de ellos, con el fin de obtener un mejor resultado en los estudios. Con el mismo objeto se han agregado, al final del libro, algunos ejercicios técnicos que servirán de pauta al profesor para crear a su vez, otros estudios similares.

Los cambios y agregados que diferencian esta edición de las anteriores, no significan de ninguna manera olvidar o desconocer el valioso e importante aporte que tuvo en este libro el compositor chileno René Amengual (fallecido prematuramente en 1954).

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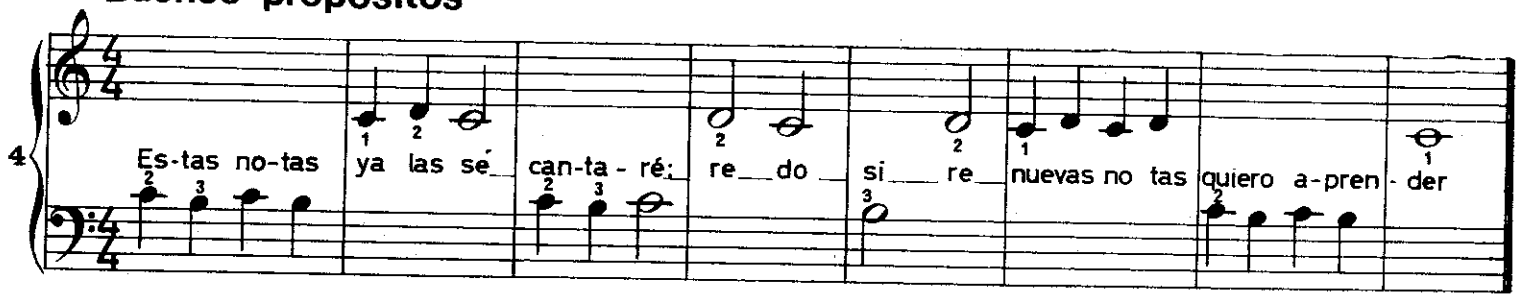
Caligrafía musical y diagramación: *Emiliano Donaire*

Buenos propósitos



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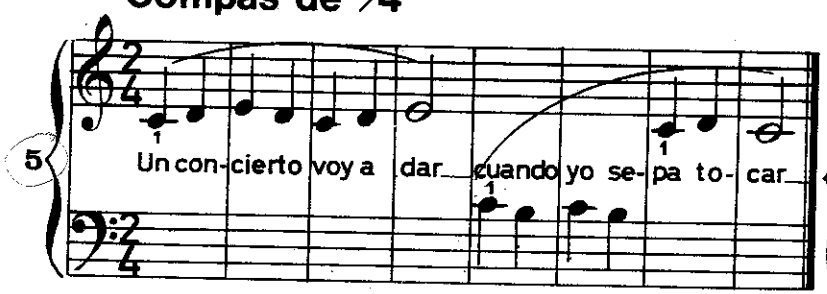
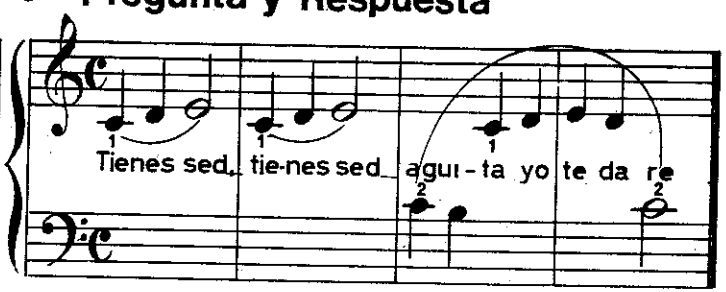


6 Pregunta y Respuesta



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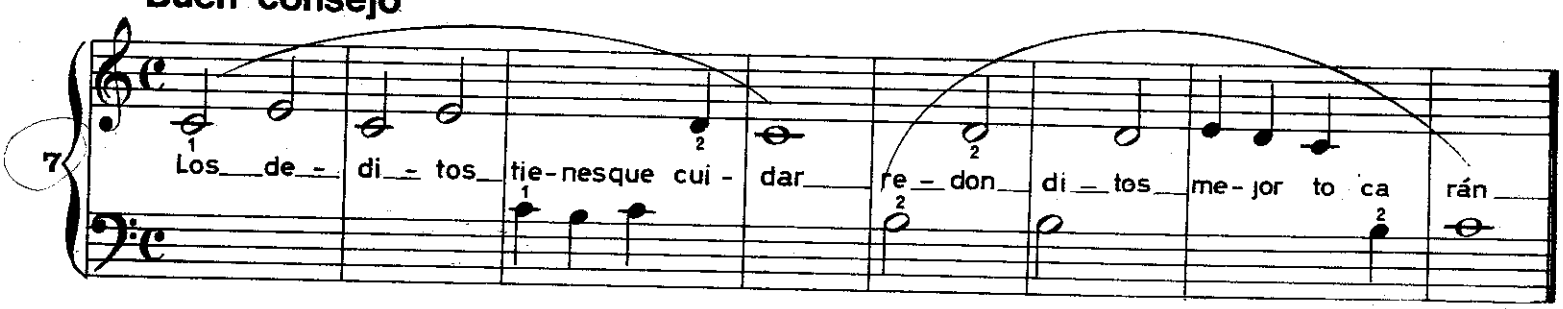

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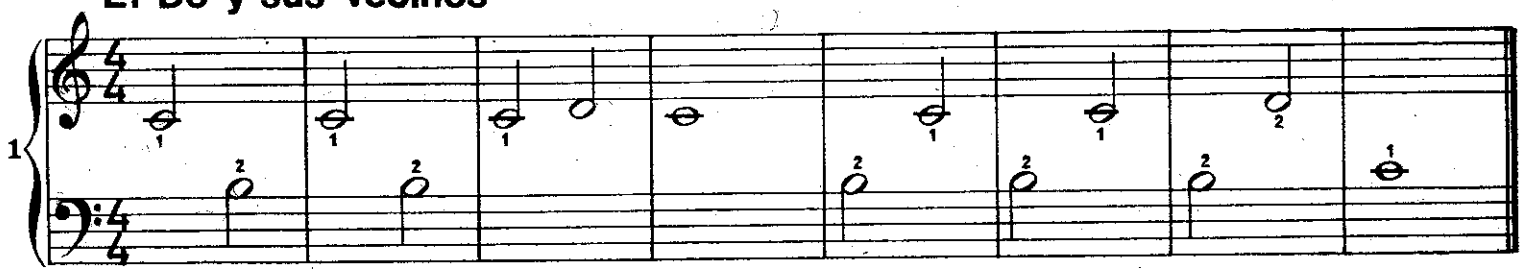

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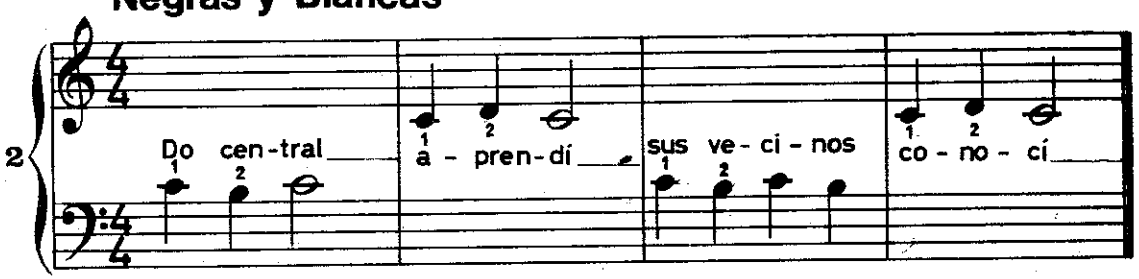

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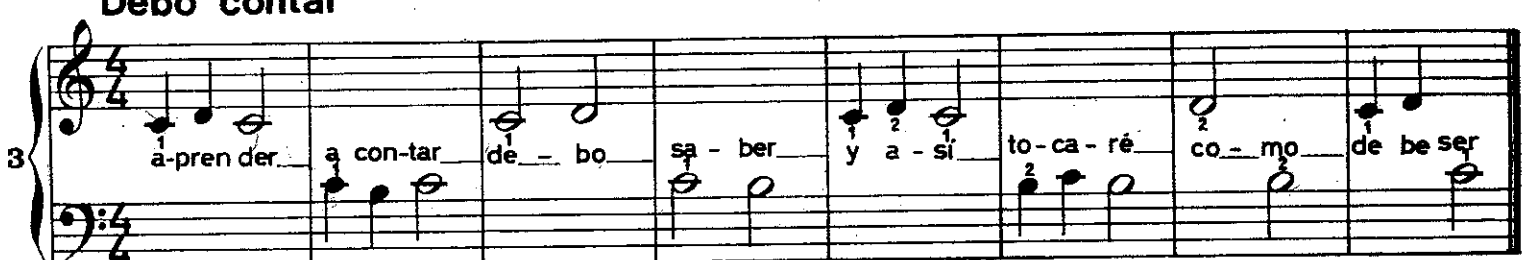

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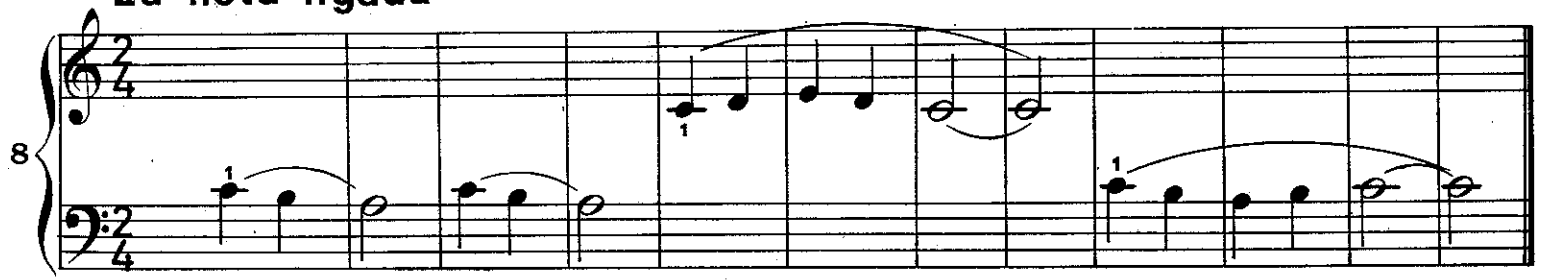

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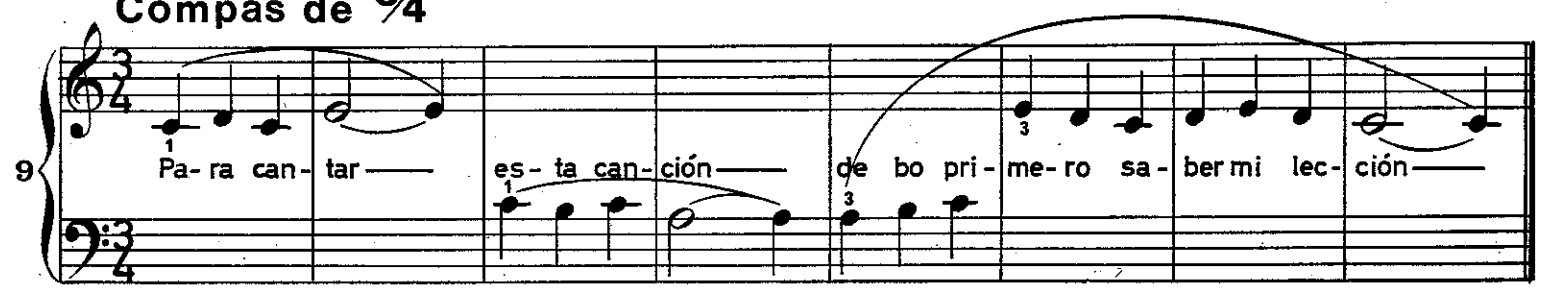

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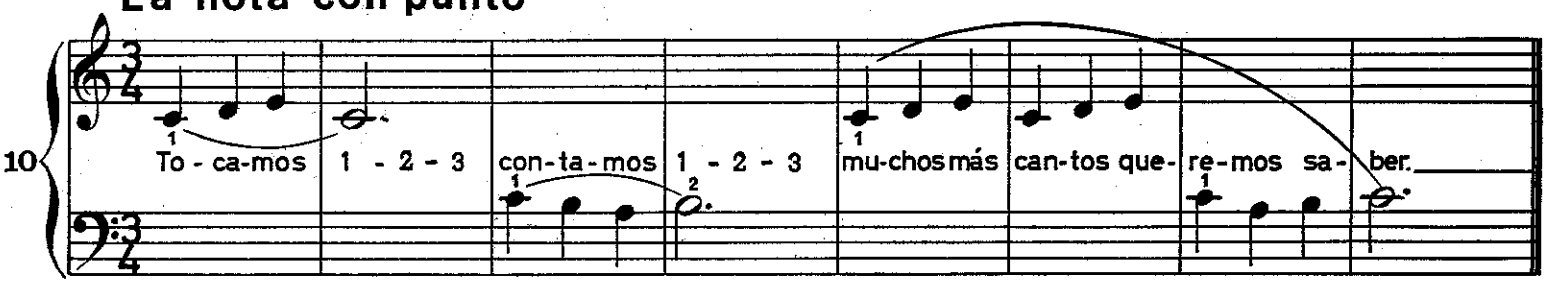

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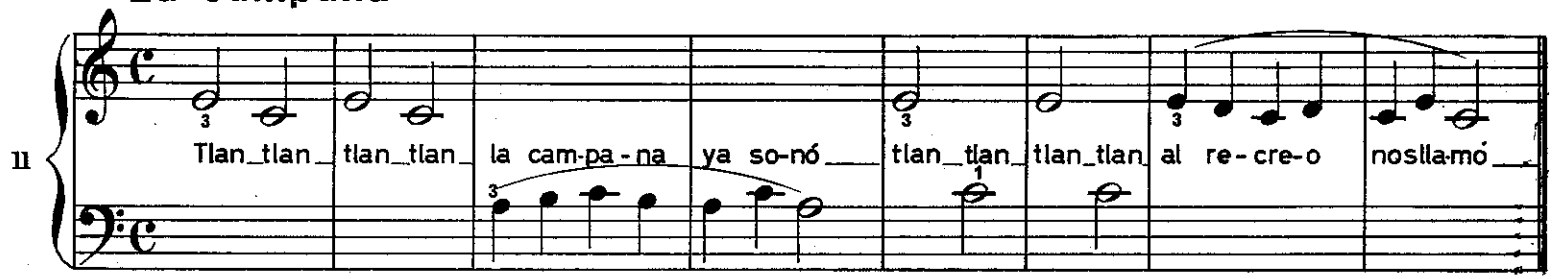

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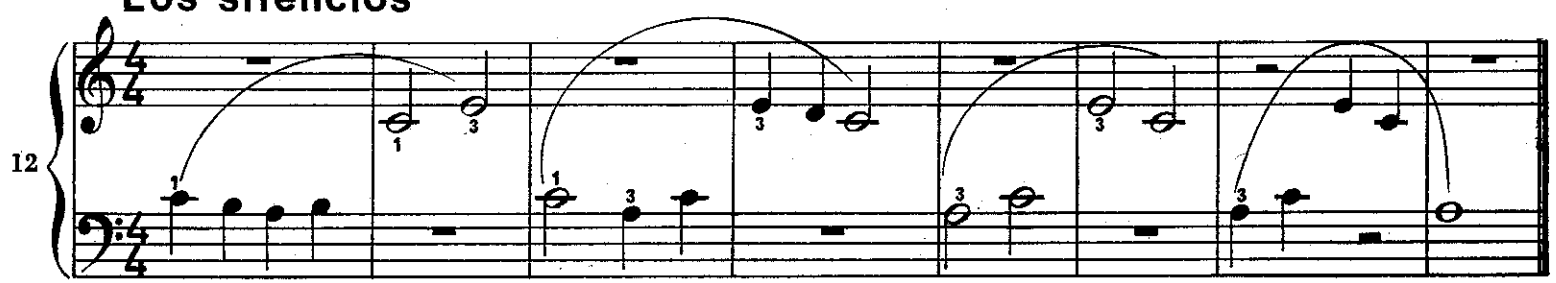

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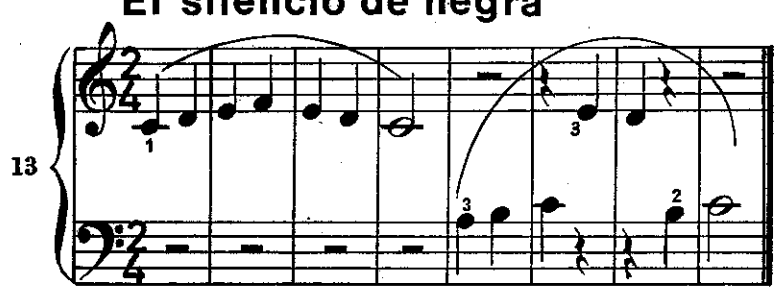

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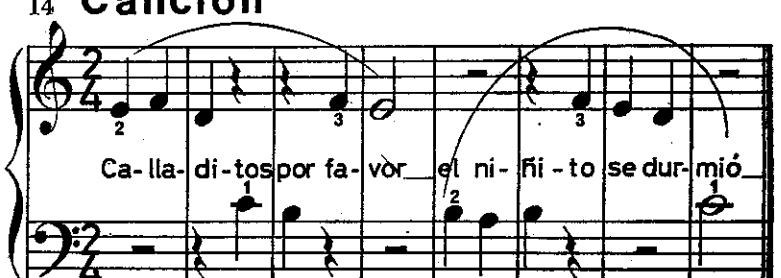

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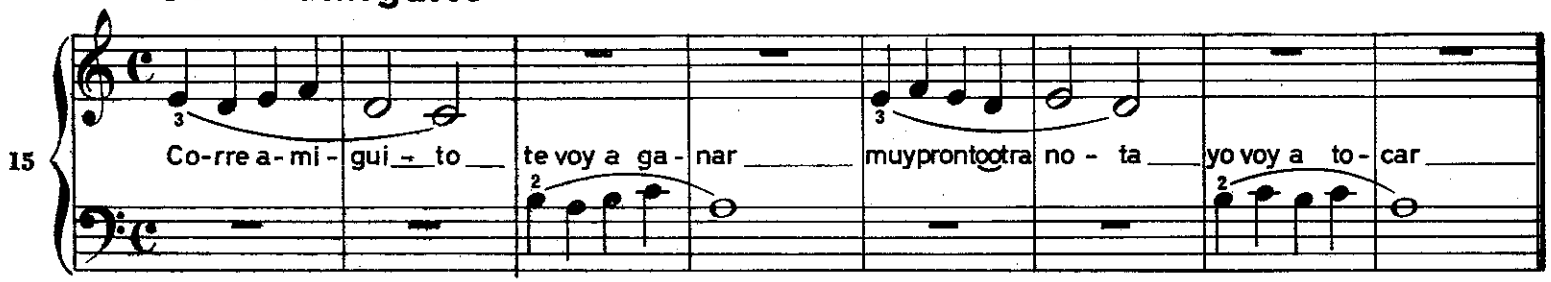

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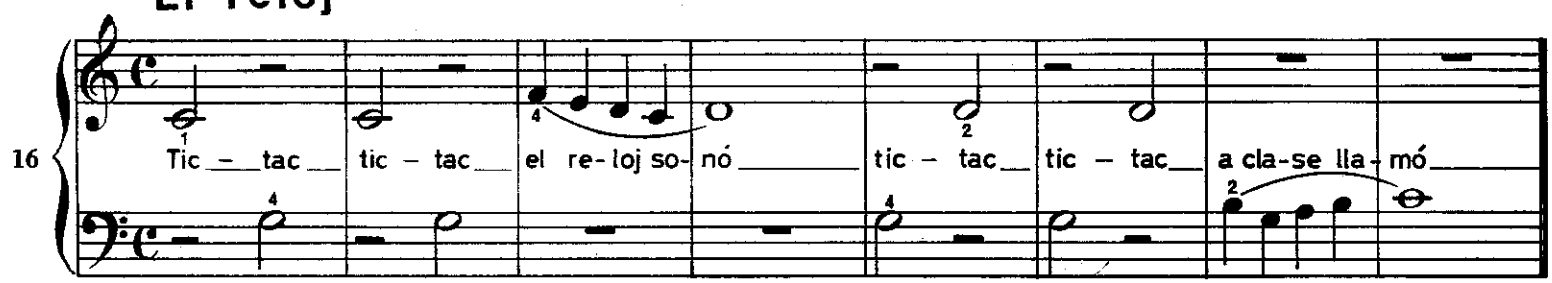

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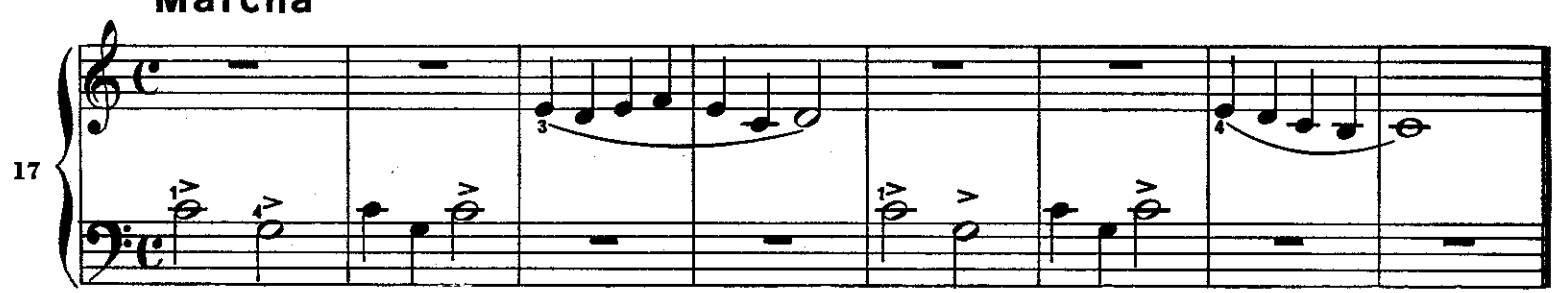

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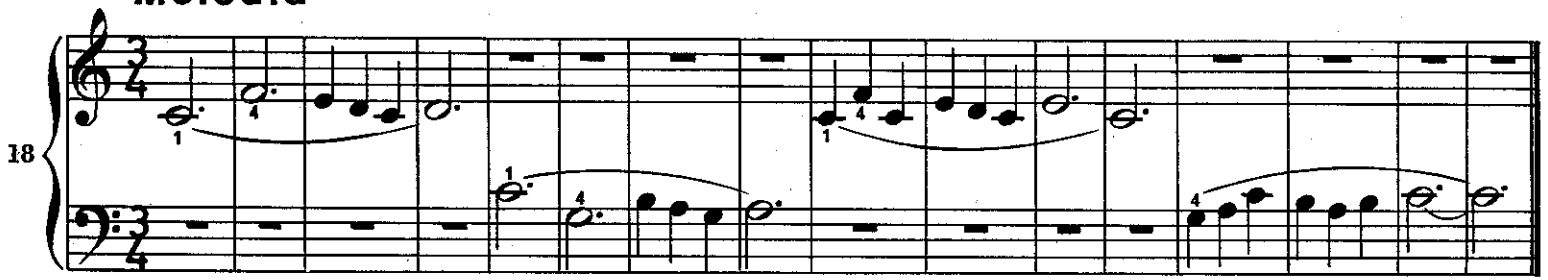

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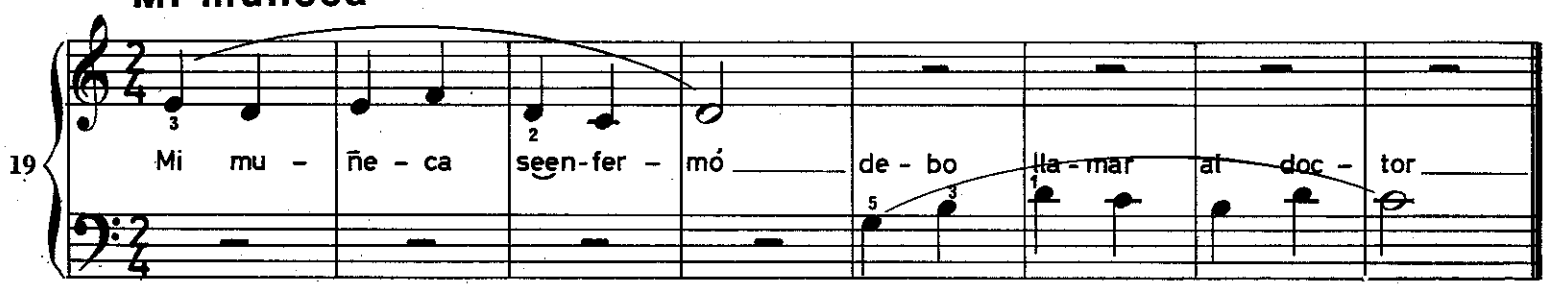

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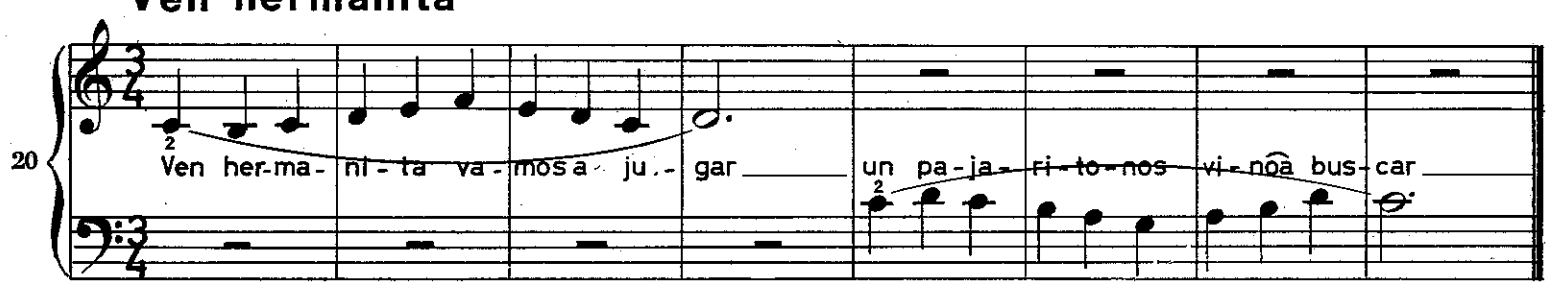

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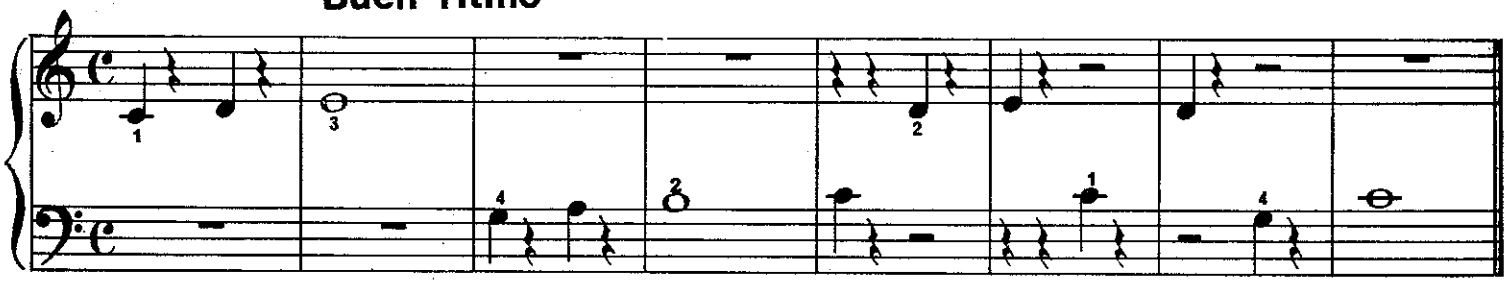

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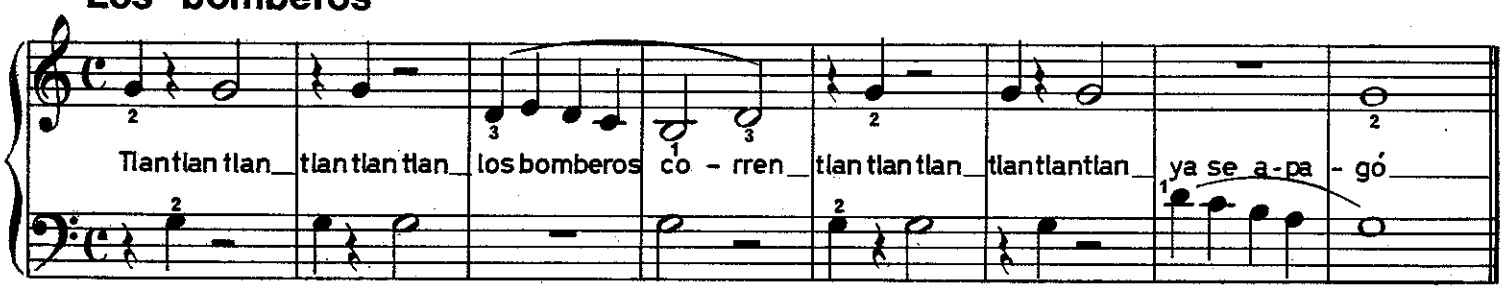

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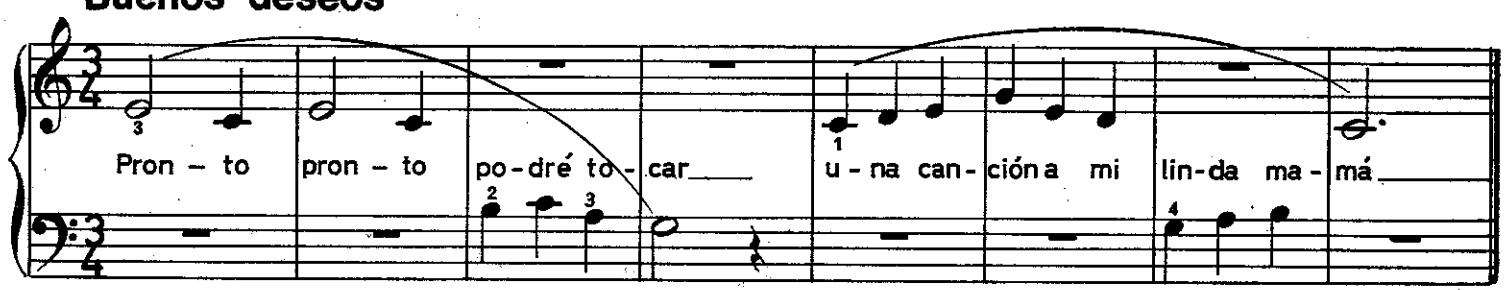

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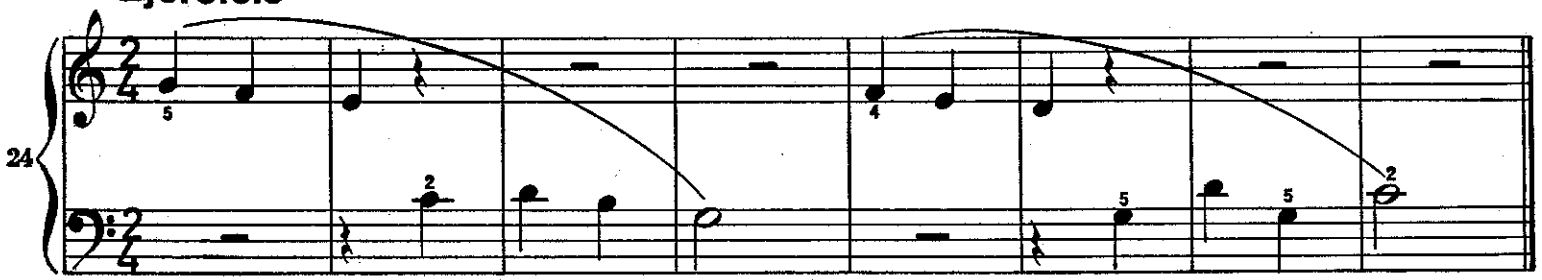

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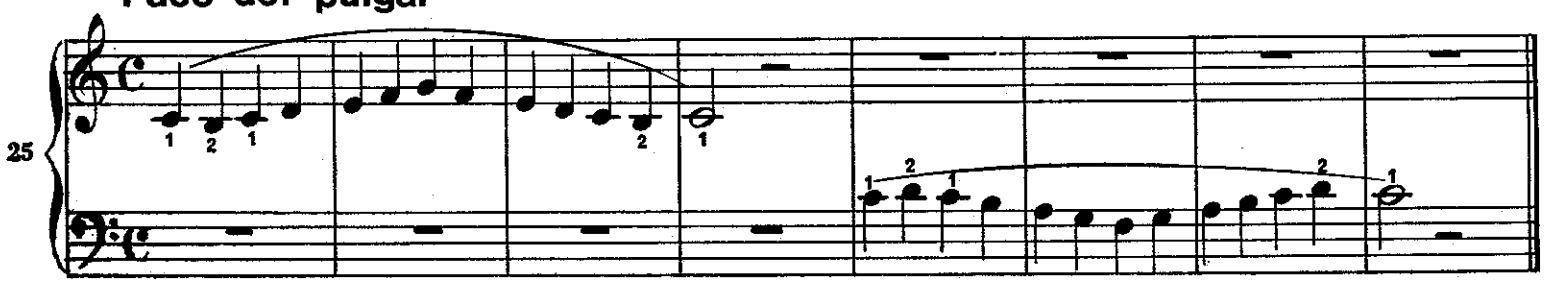

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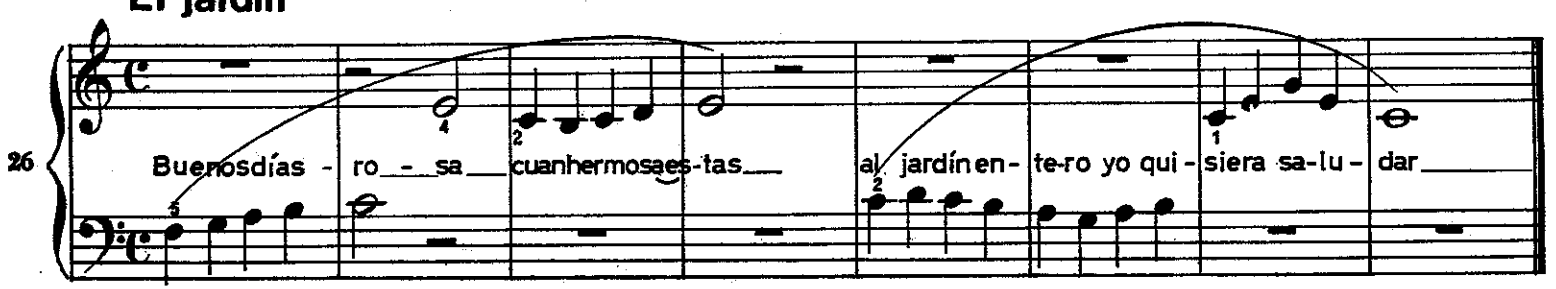

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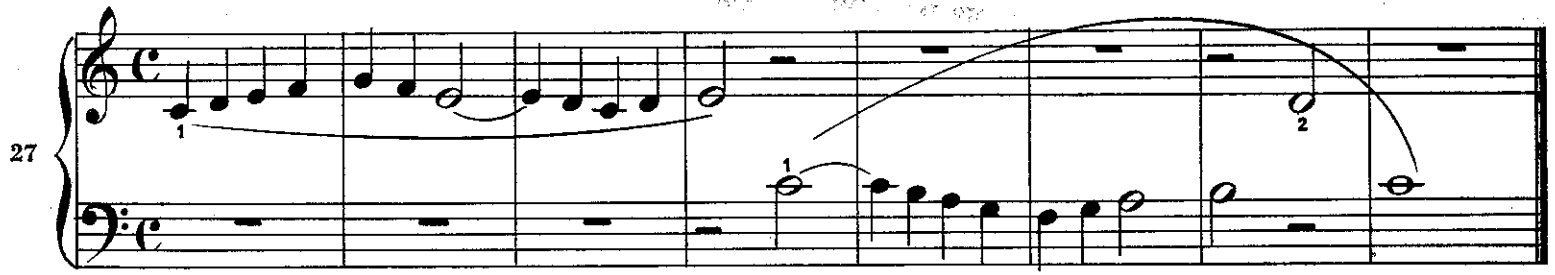
Lección difícil



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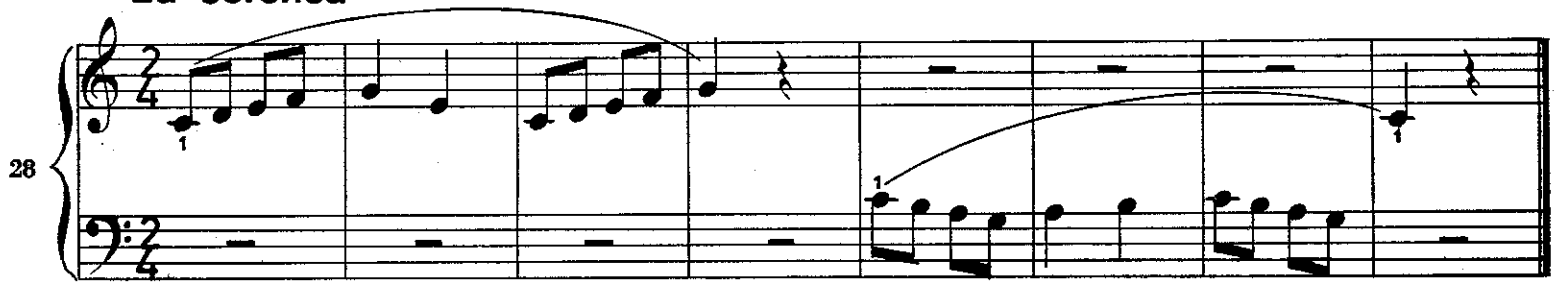

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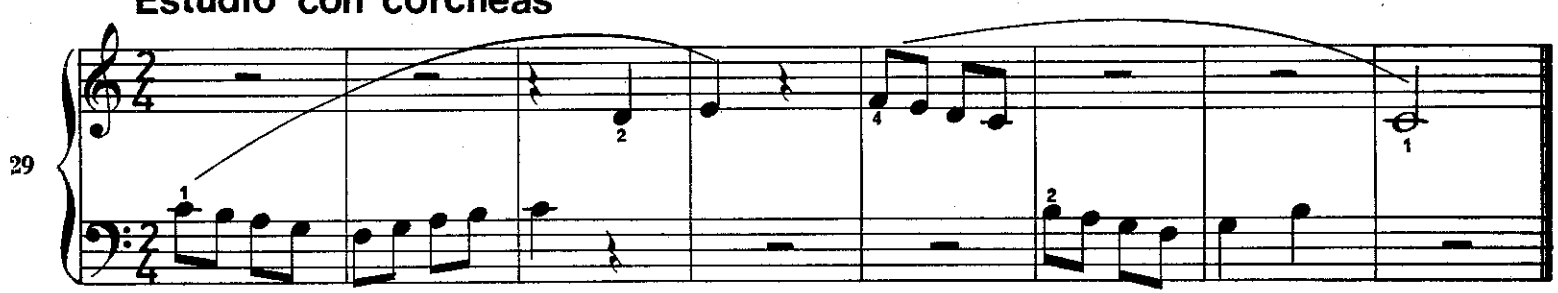

Escala de Sol Mayor

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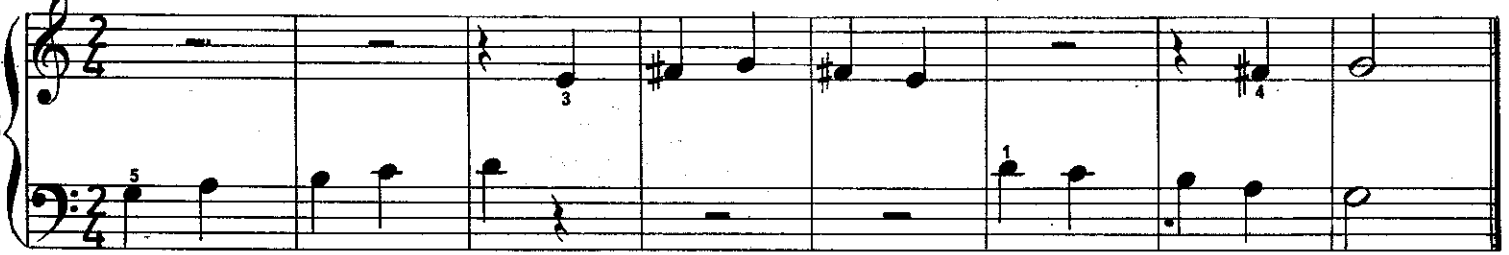

¡Cuidado!

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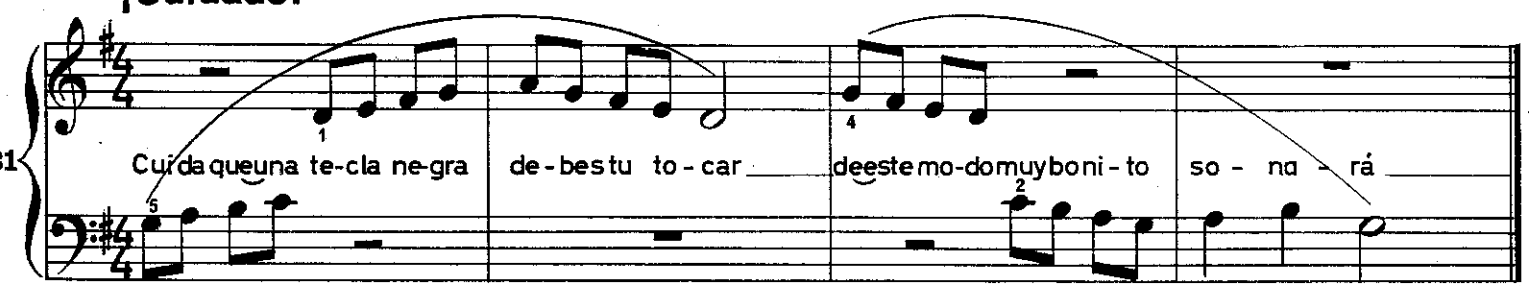

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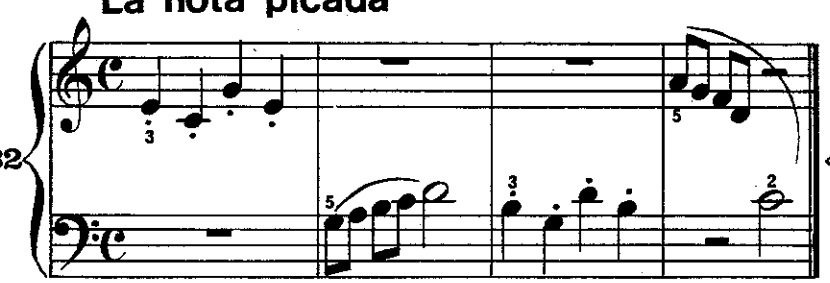

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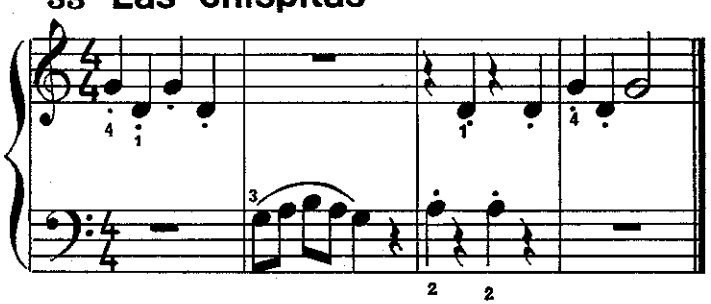

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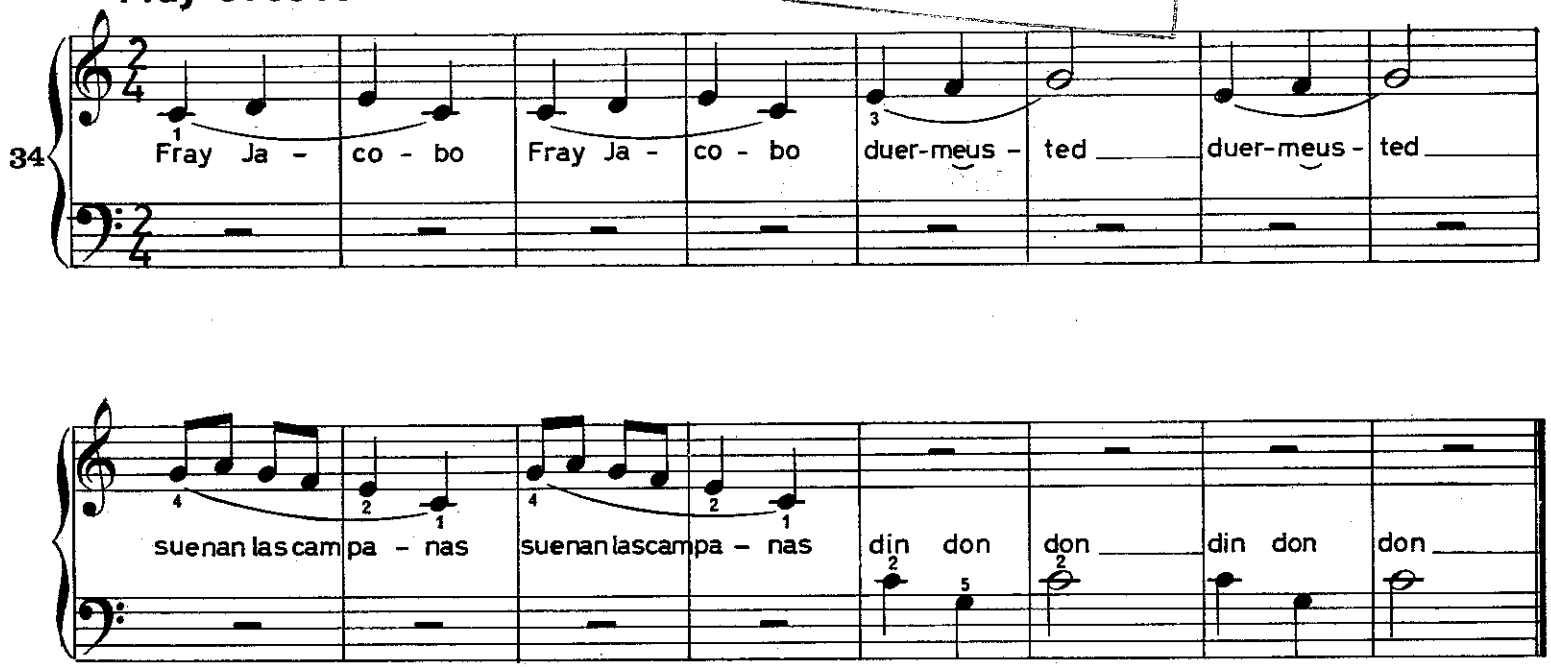

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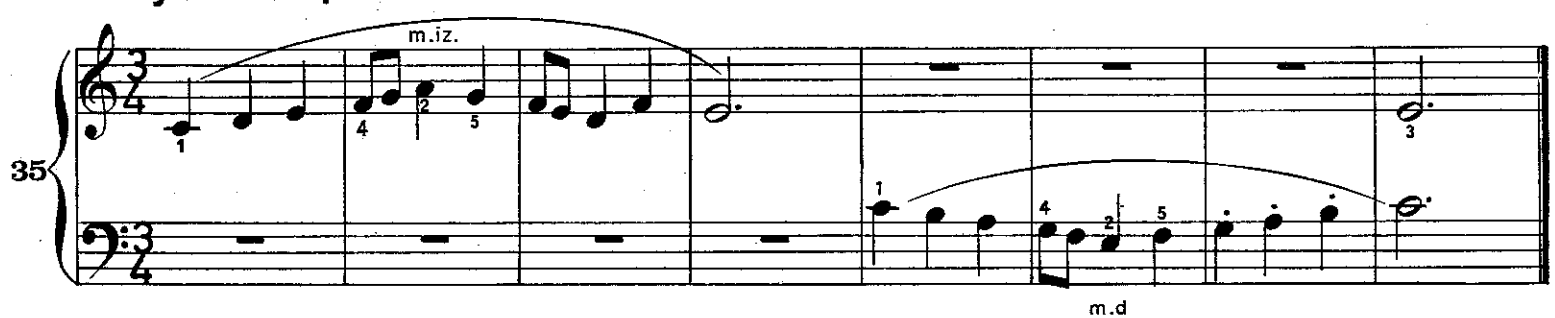

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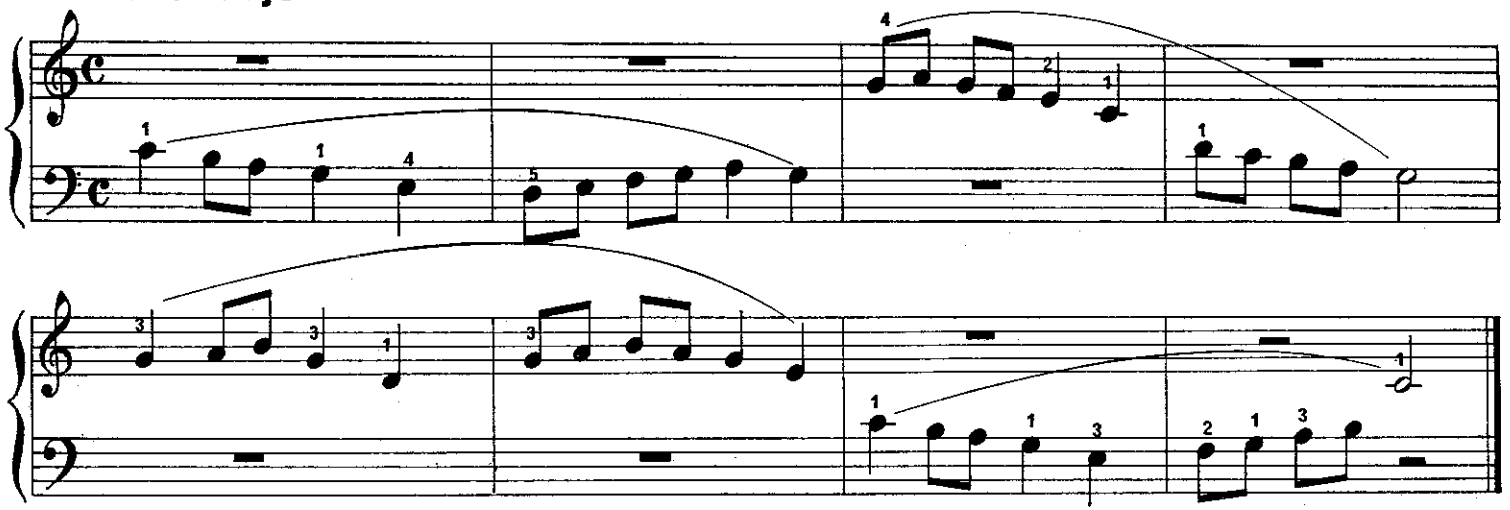

Melodía en Sol Mayor

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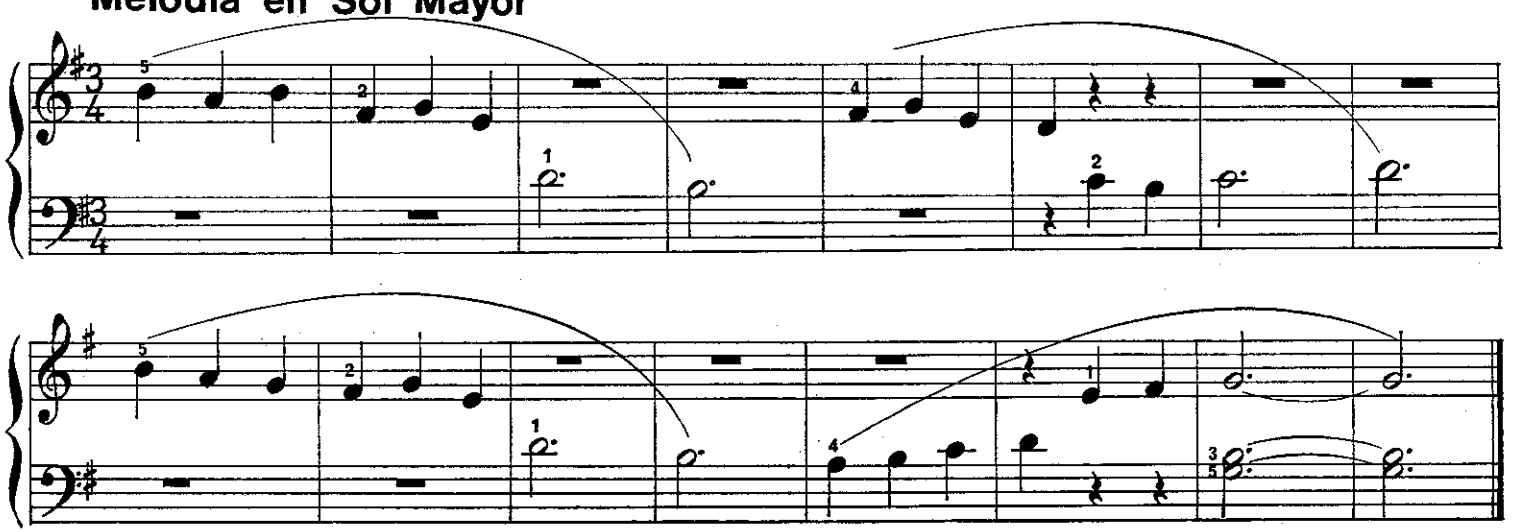

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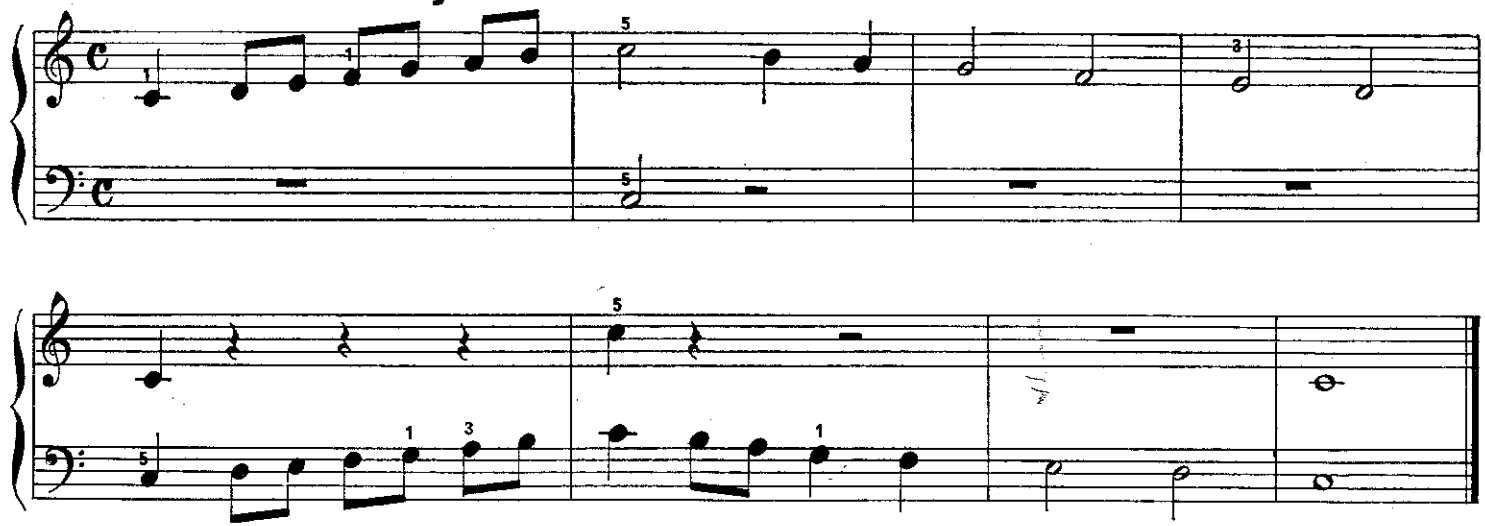

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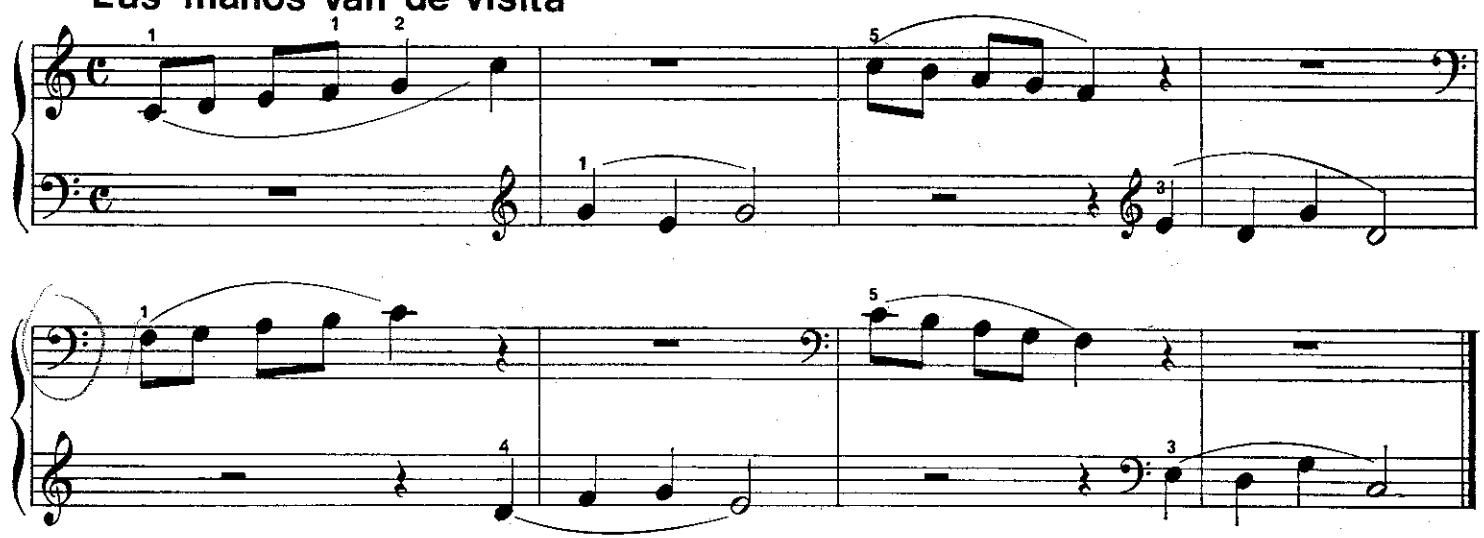

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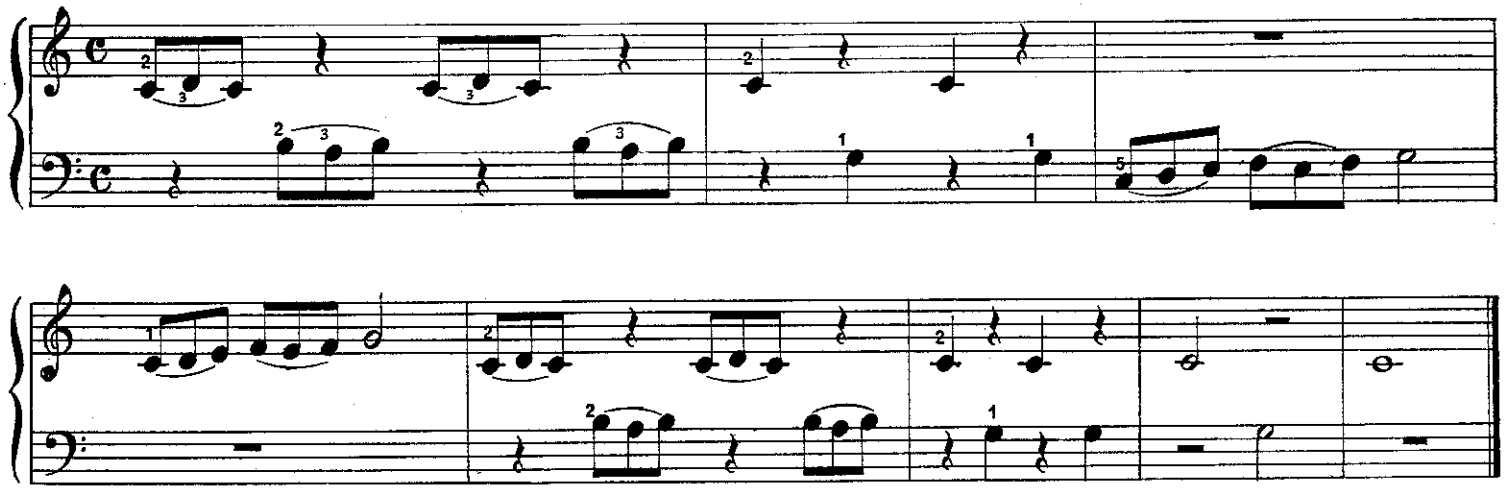

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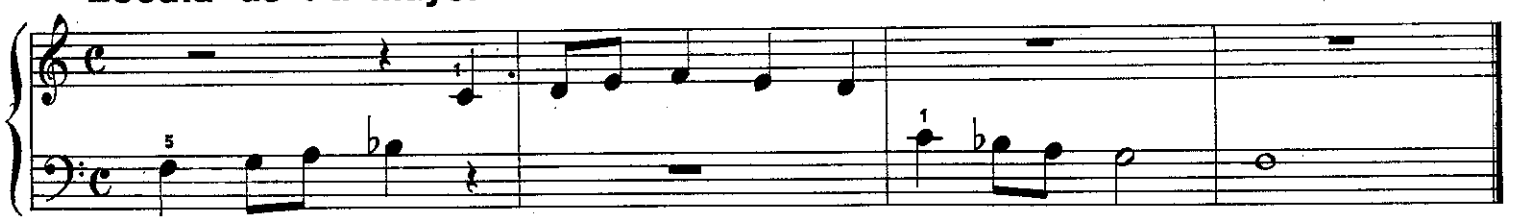

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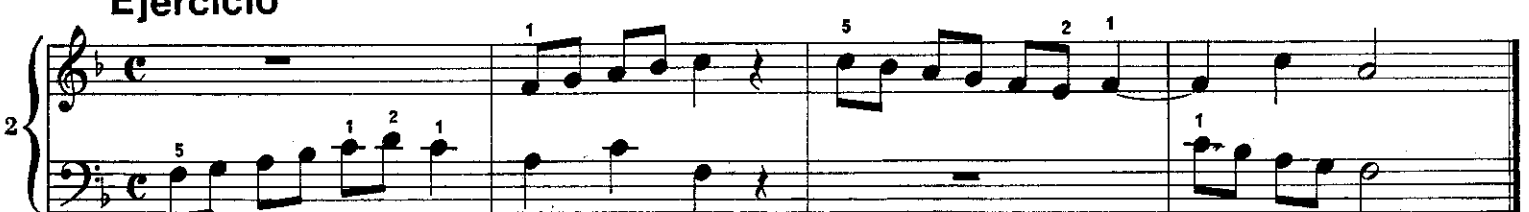

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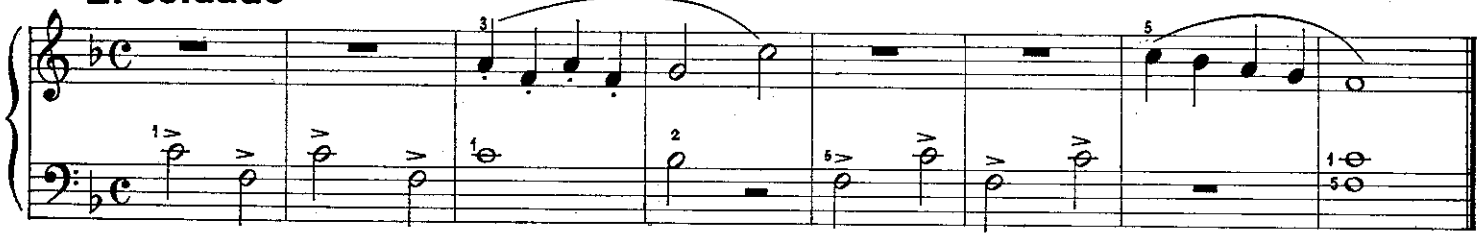

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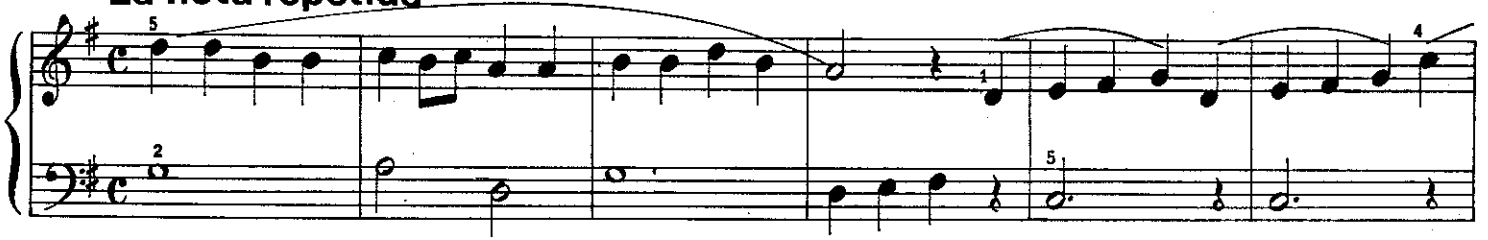

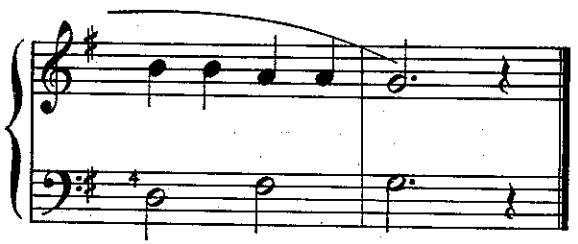

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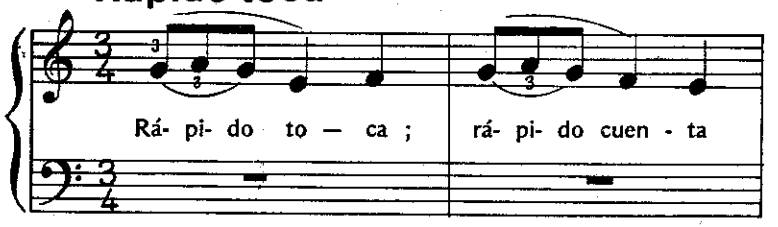

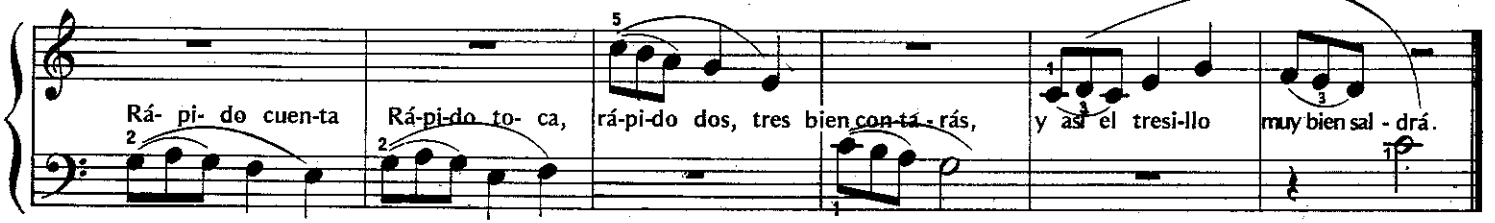

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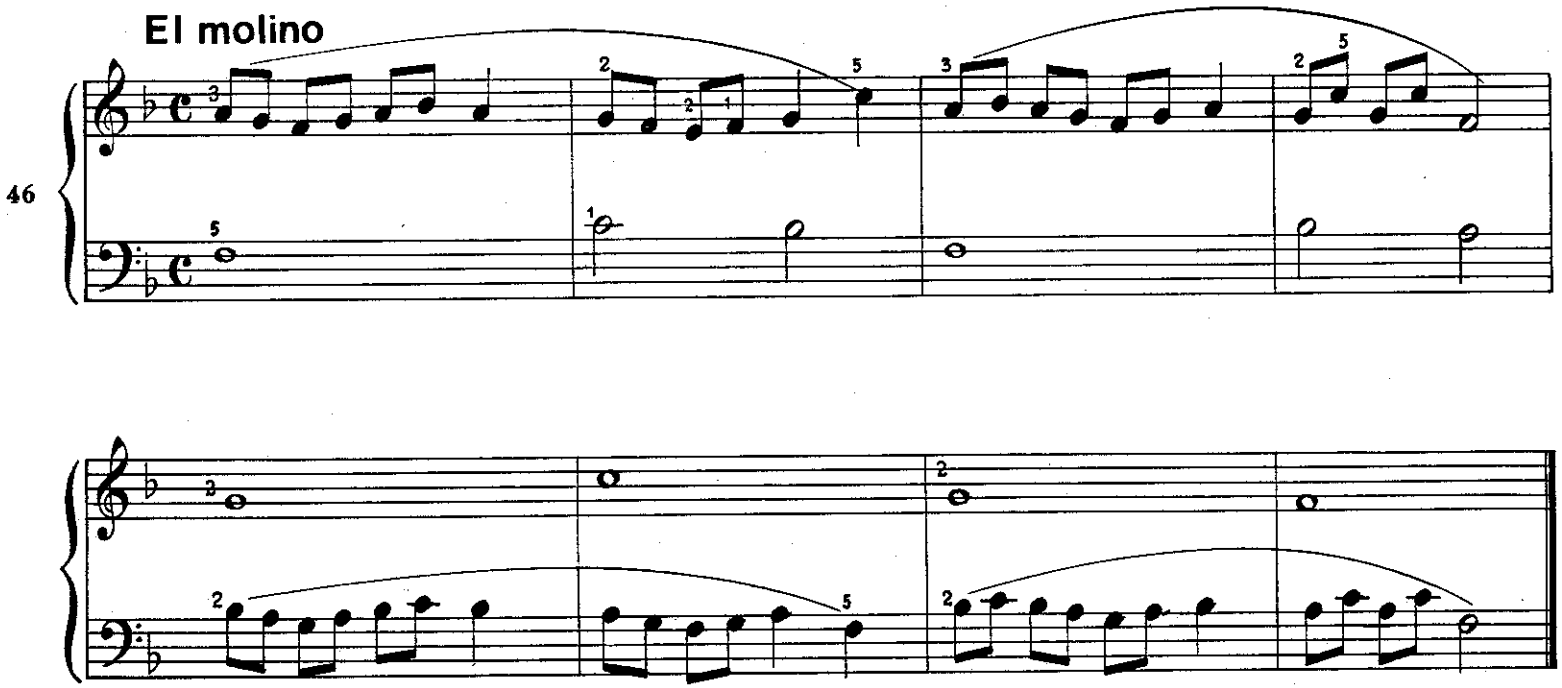
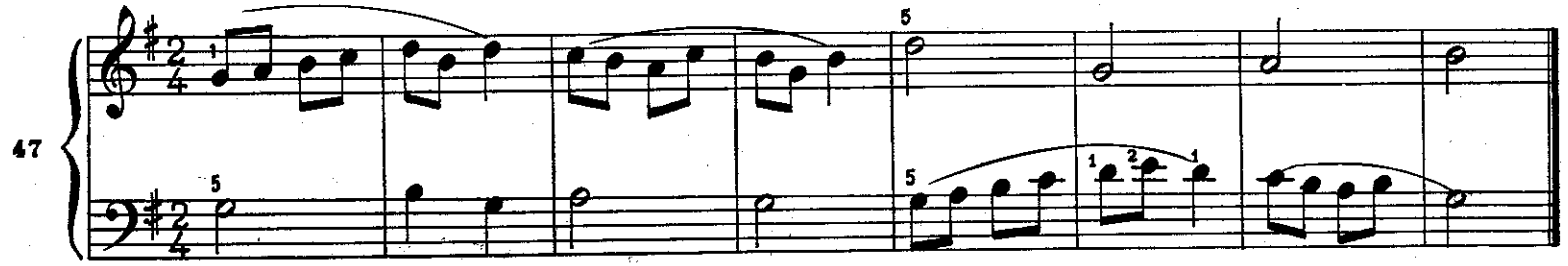
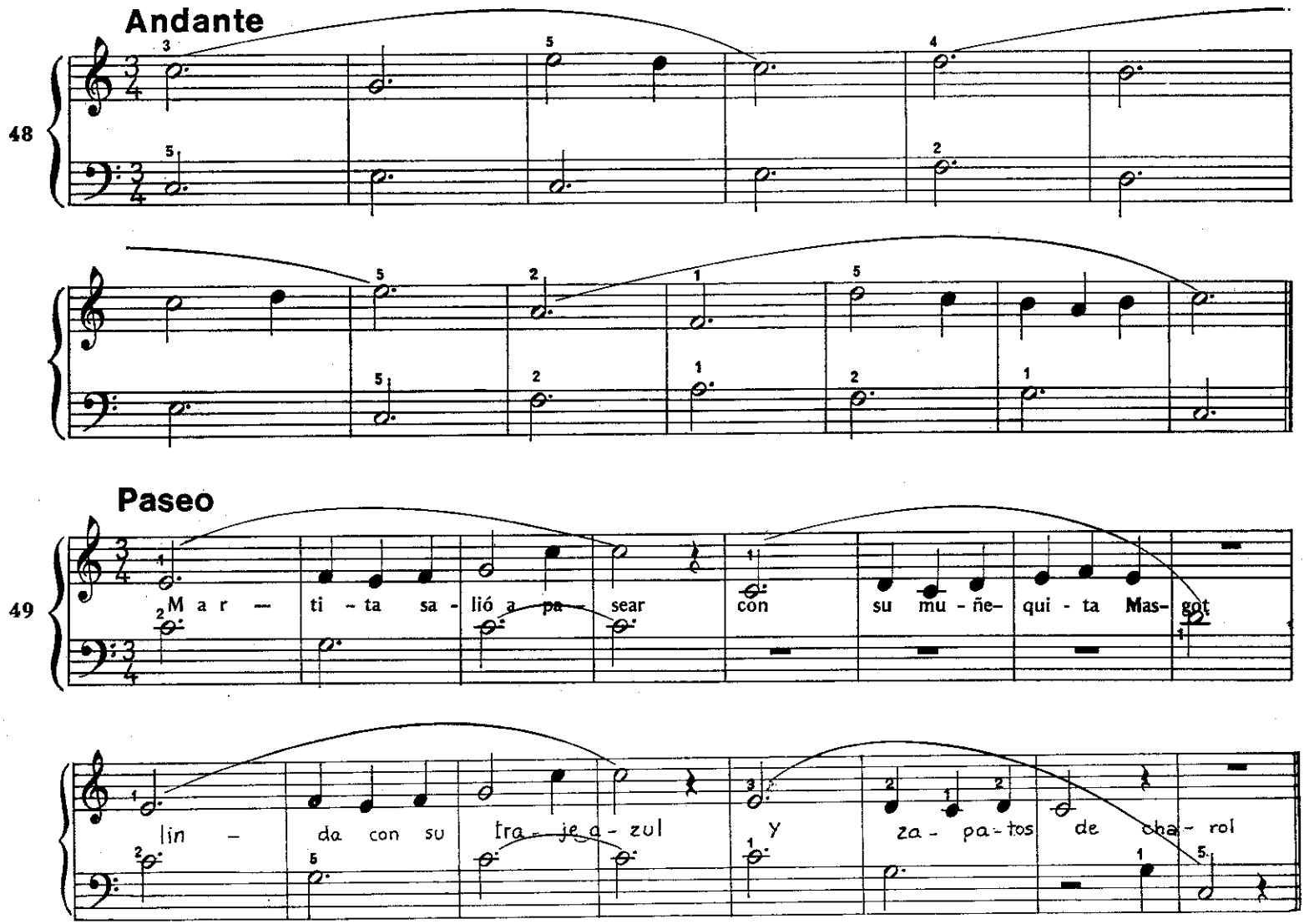


Una bonita lección




Andante
48
Paseo
49
Mar - ti - ta sa - lió a pa - sear con su mu - ñe- qui - ta Mas- got
lin - da con su fra - je a - zul y za - pa - tos de cha - rol

Pequeño valse

50

Estudio

51

Allegro

52

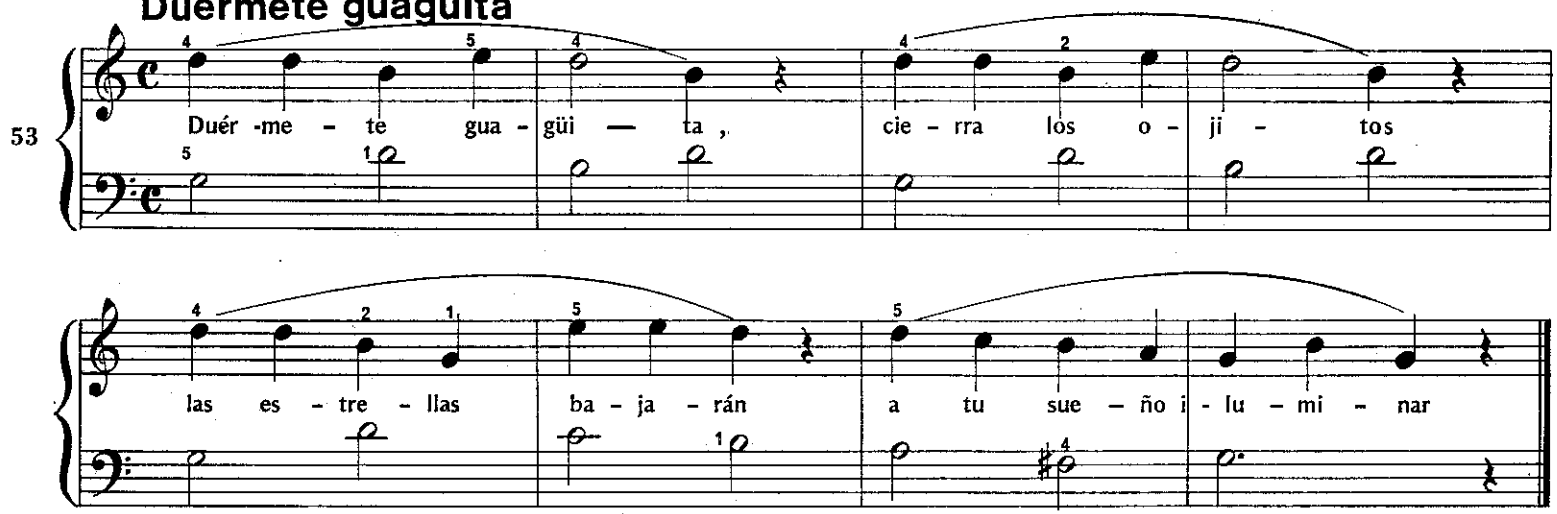
p

Fine

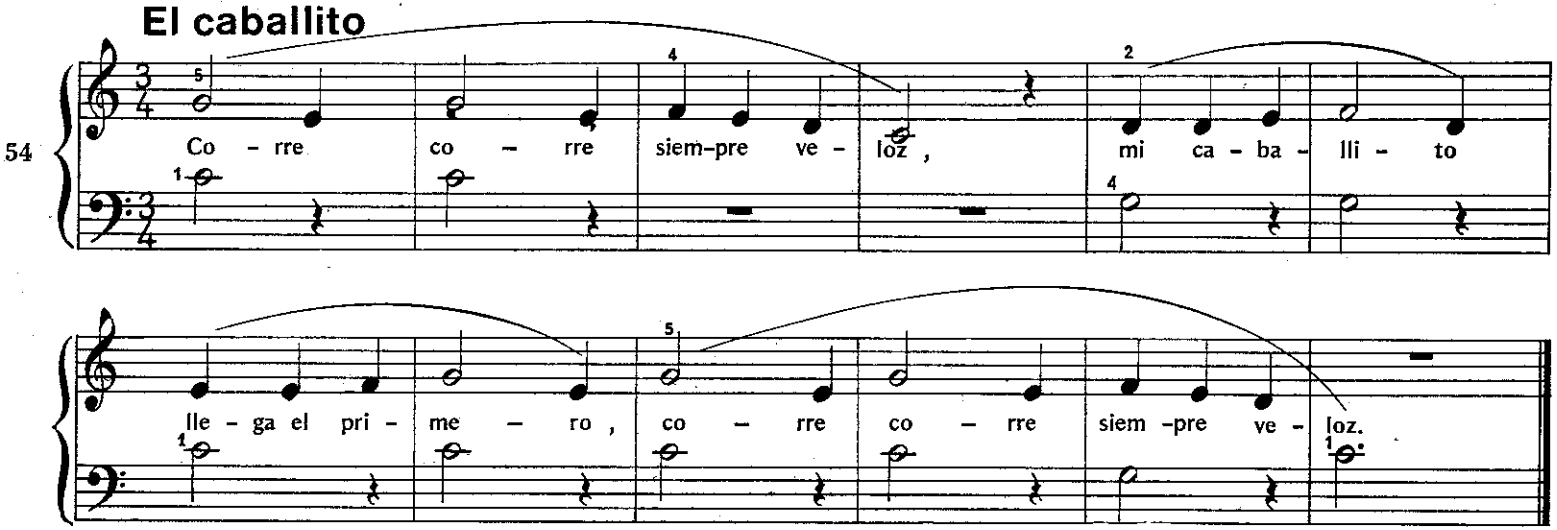
Legato

D.C. al Fine

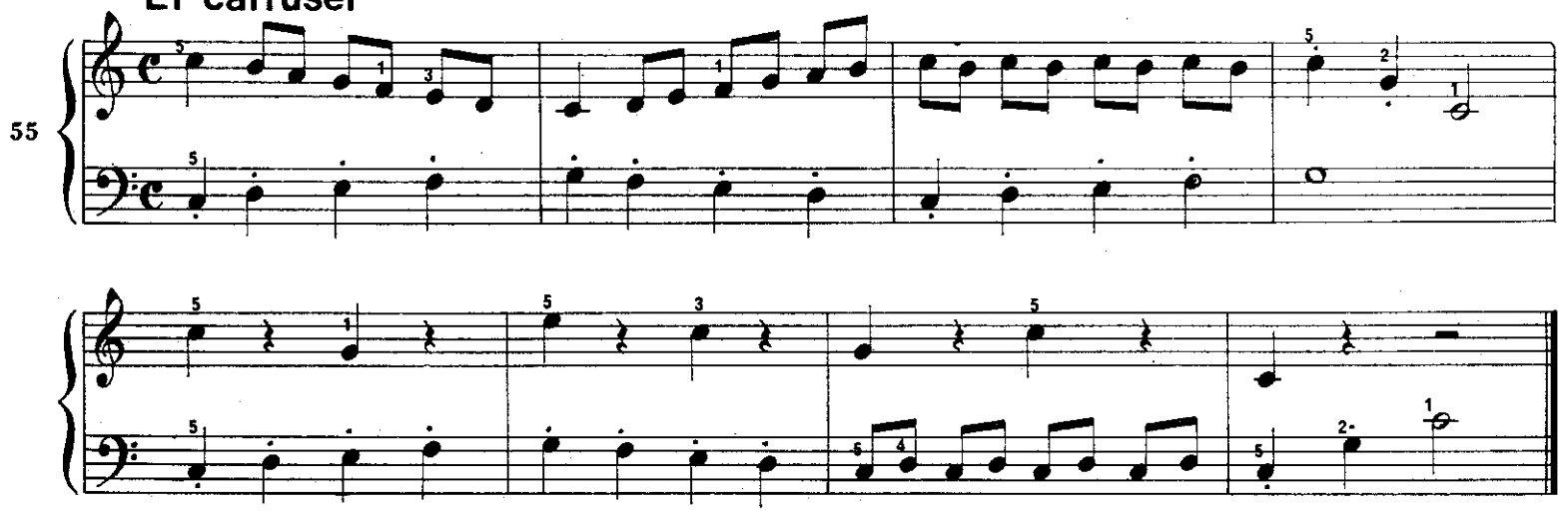
Duérmete guagüita



El caballito

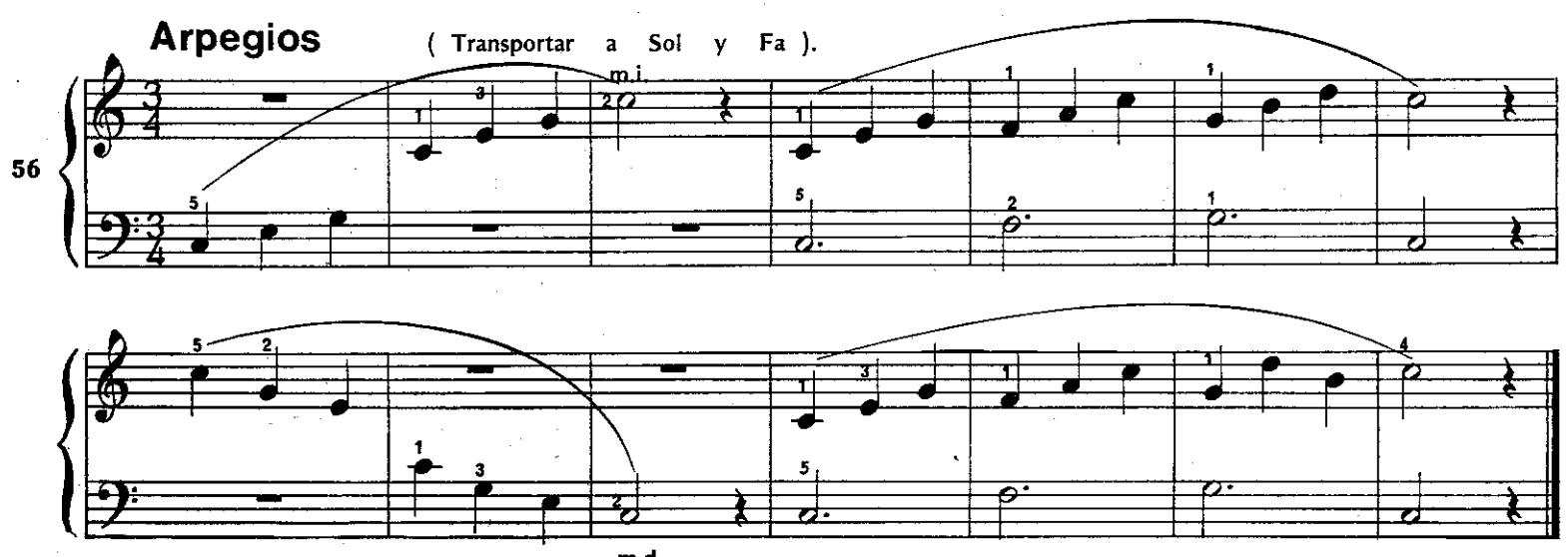


El carrusel

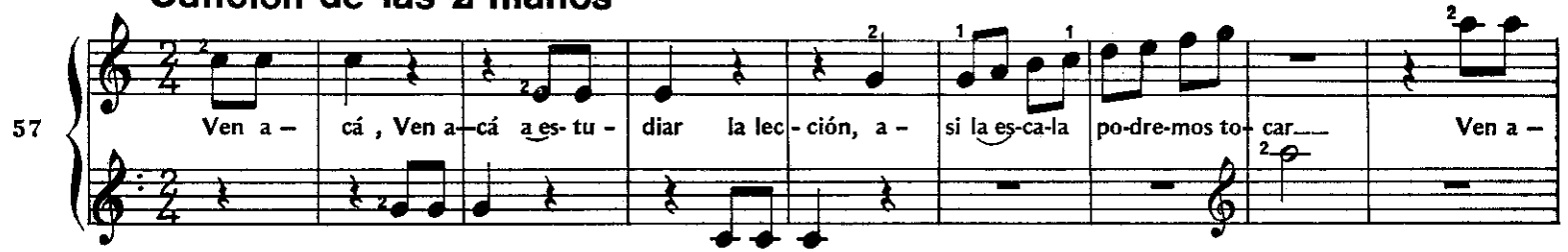


Arpegios

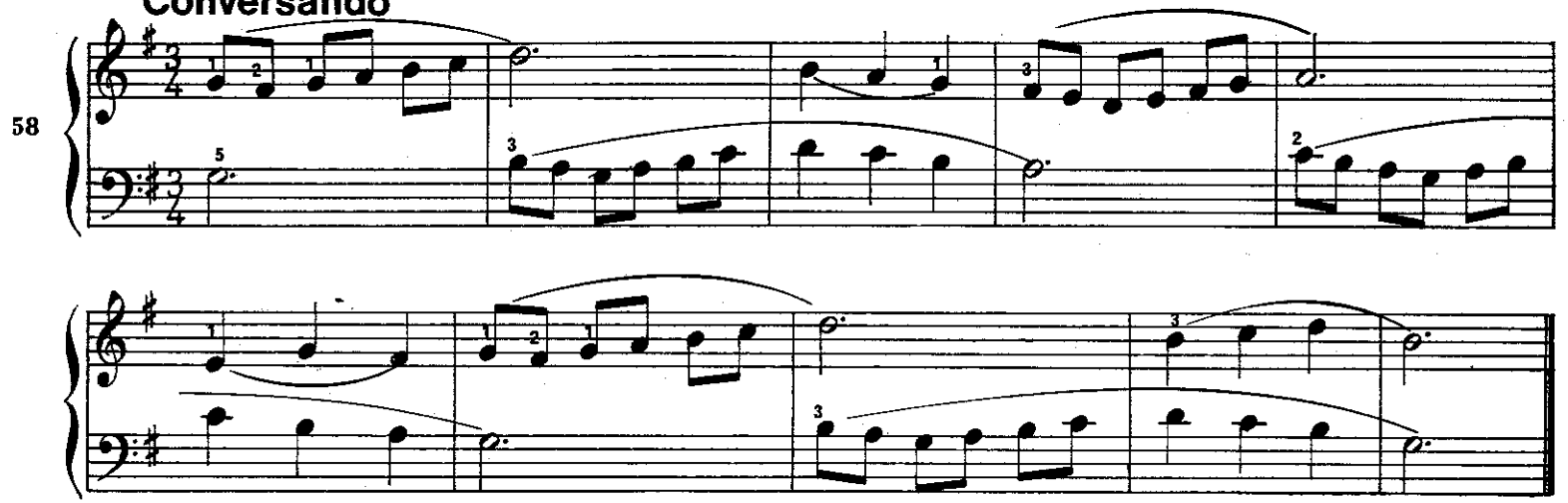
(Transportar a Sol y Fa).



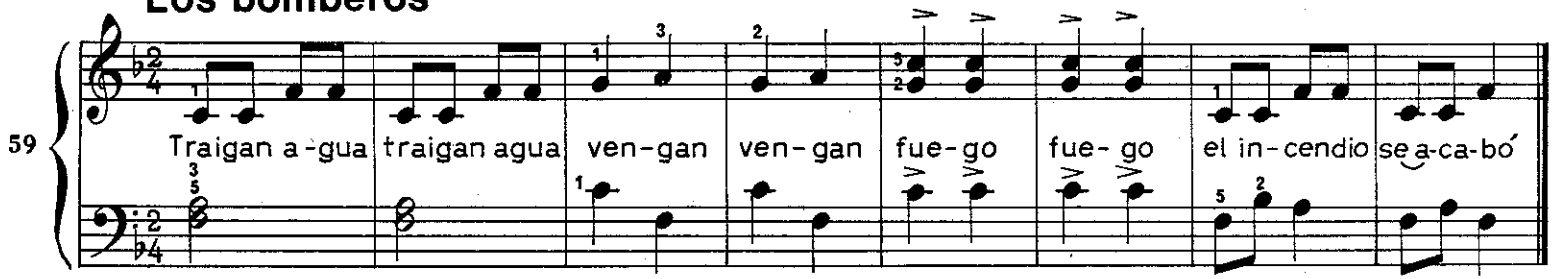
Canción de las 2 manos



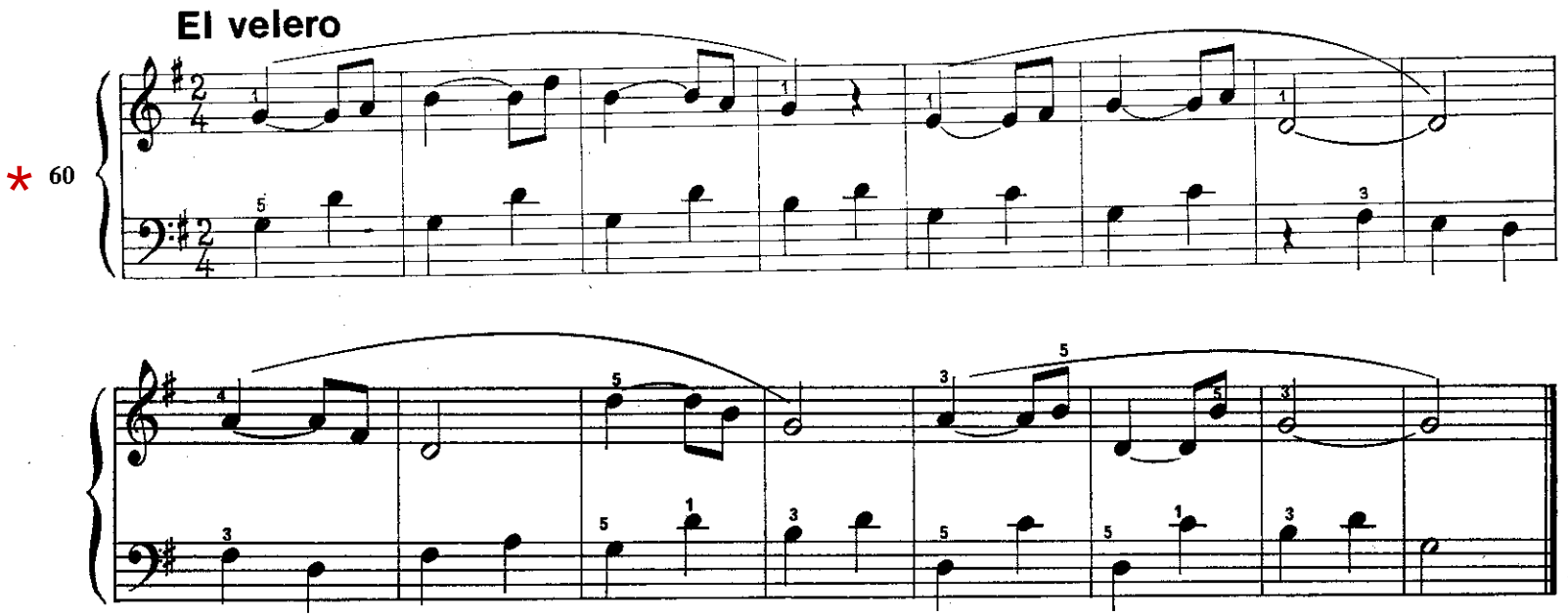
Conversando



Los bomberos

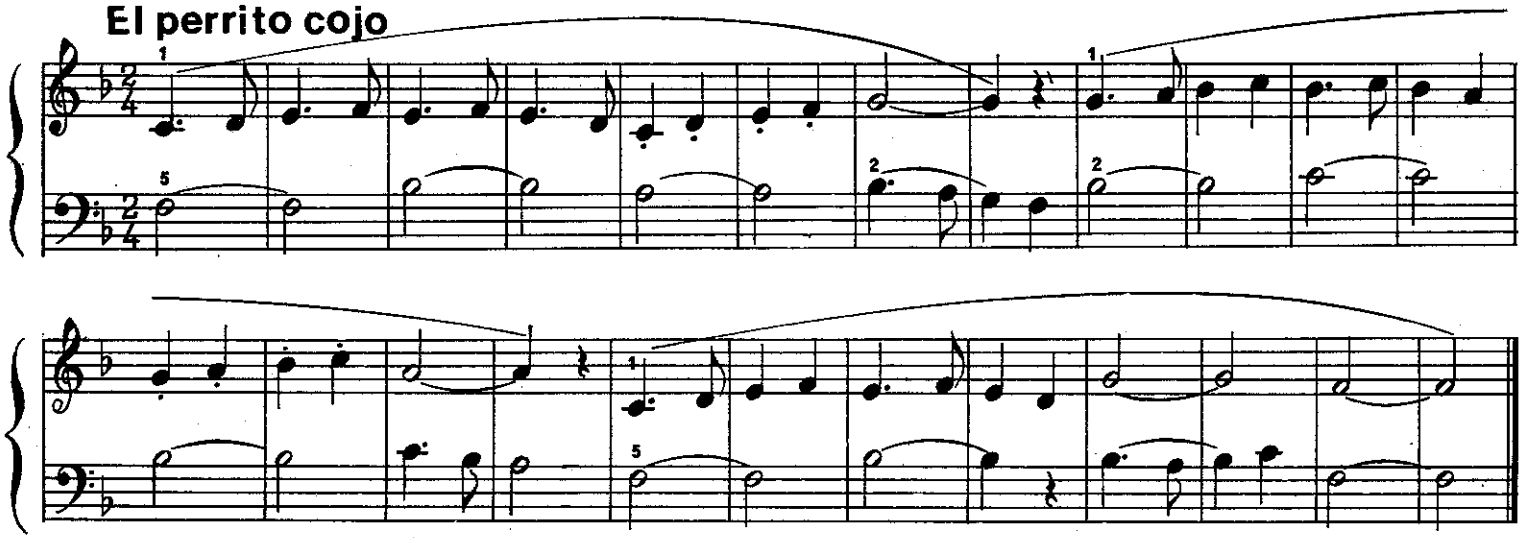


El velero



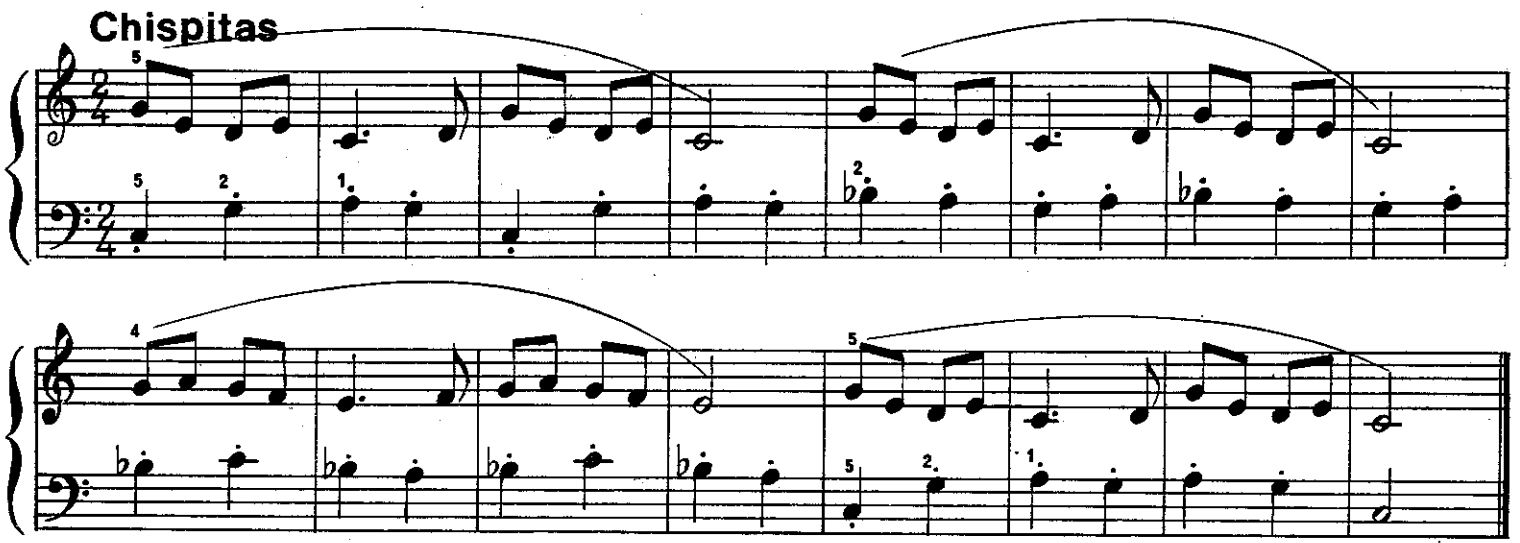
El perrito cojo

61

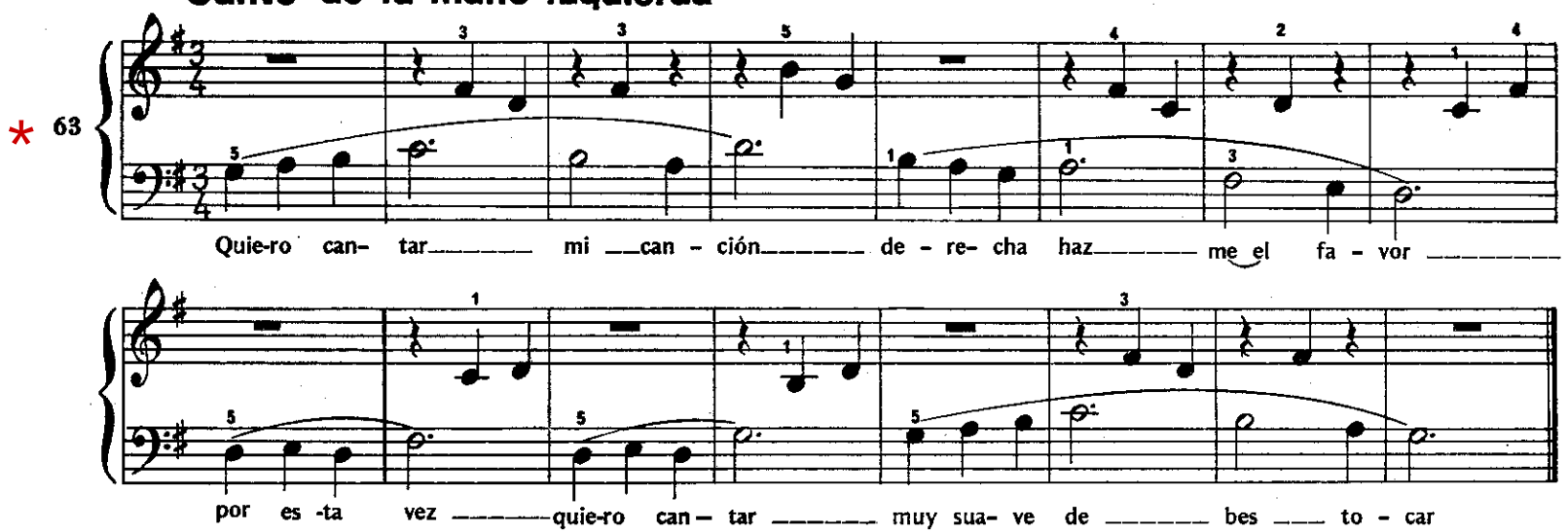


Chispitas

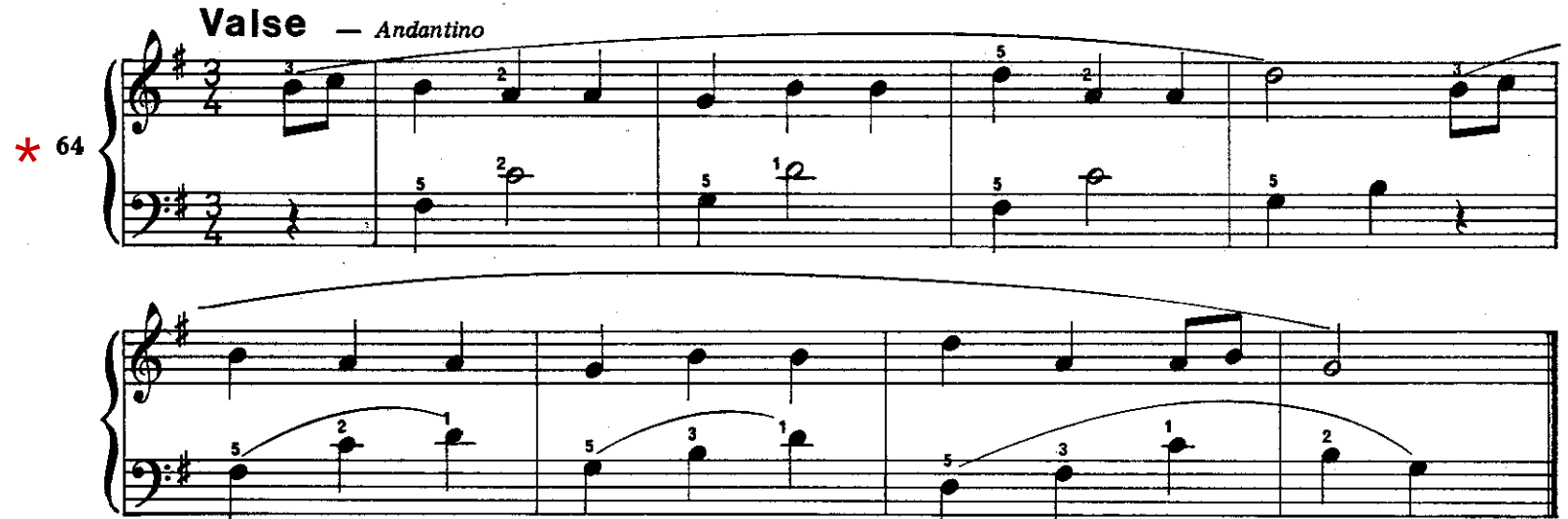
* 62



Canto de la mano izquierda



Valse — *Andantino*

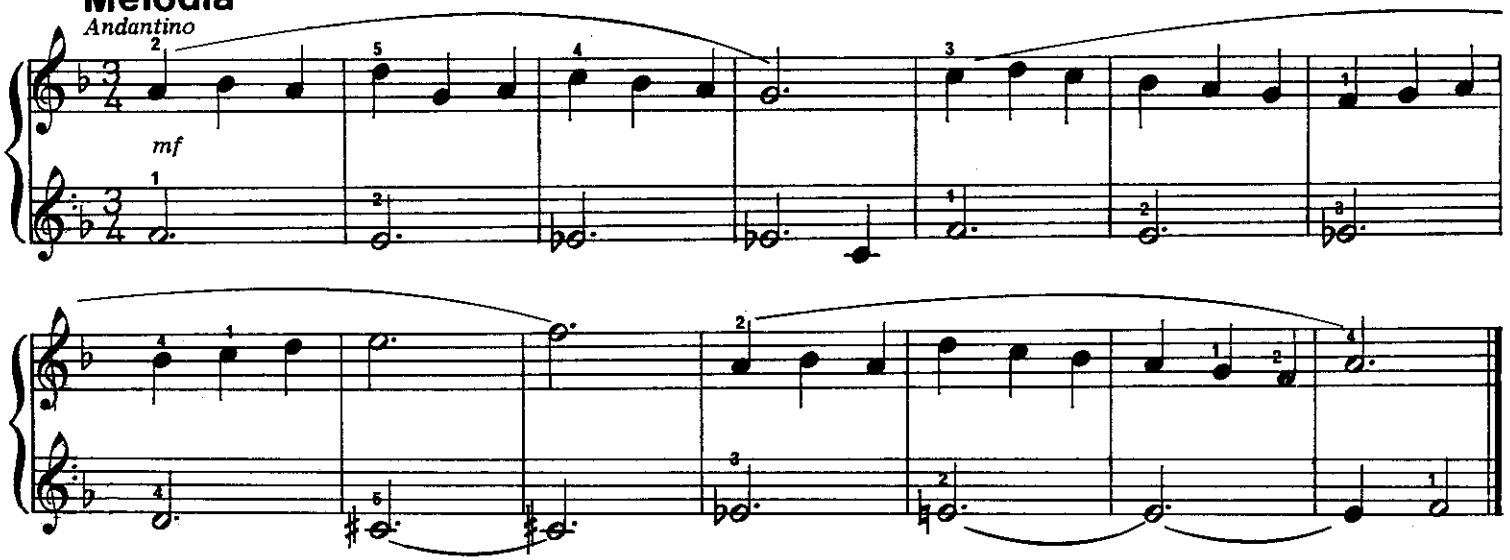


Melodía

Andantino

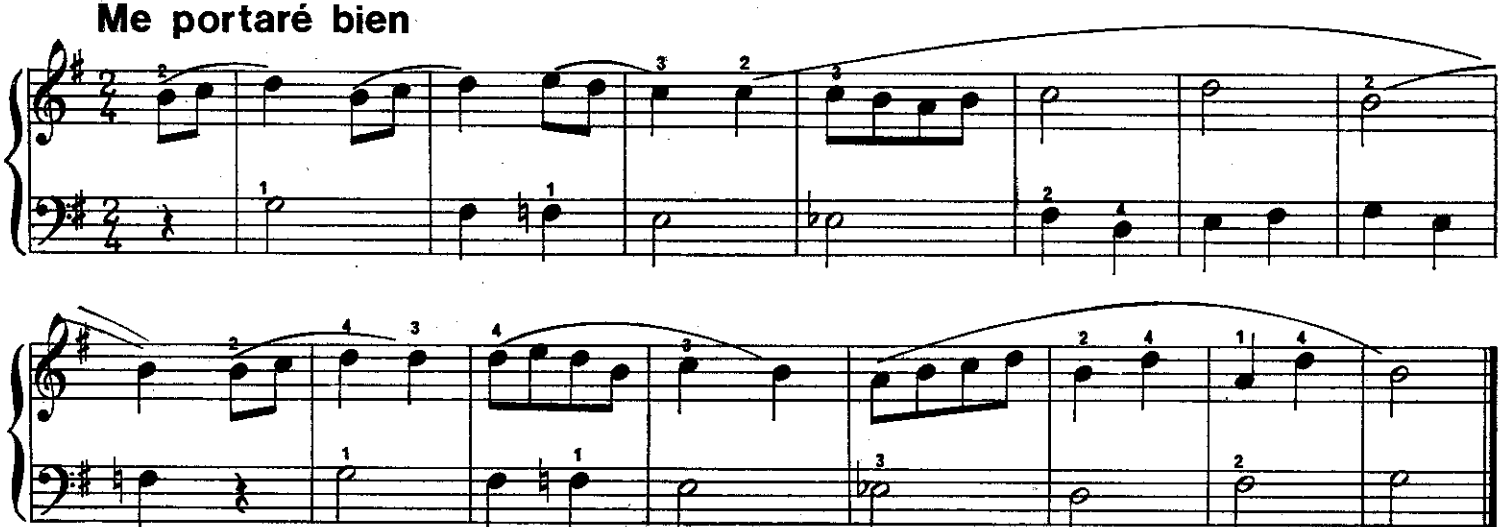
65

mf

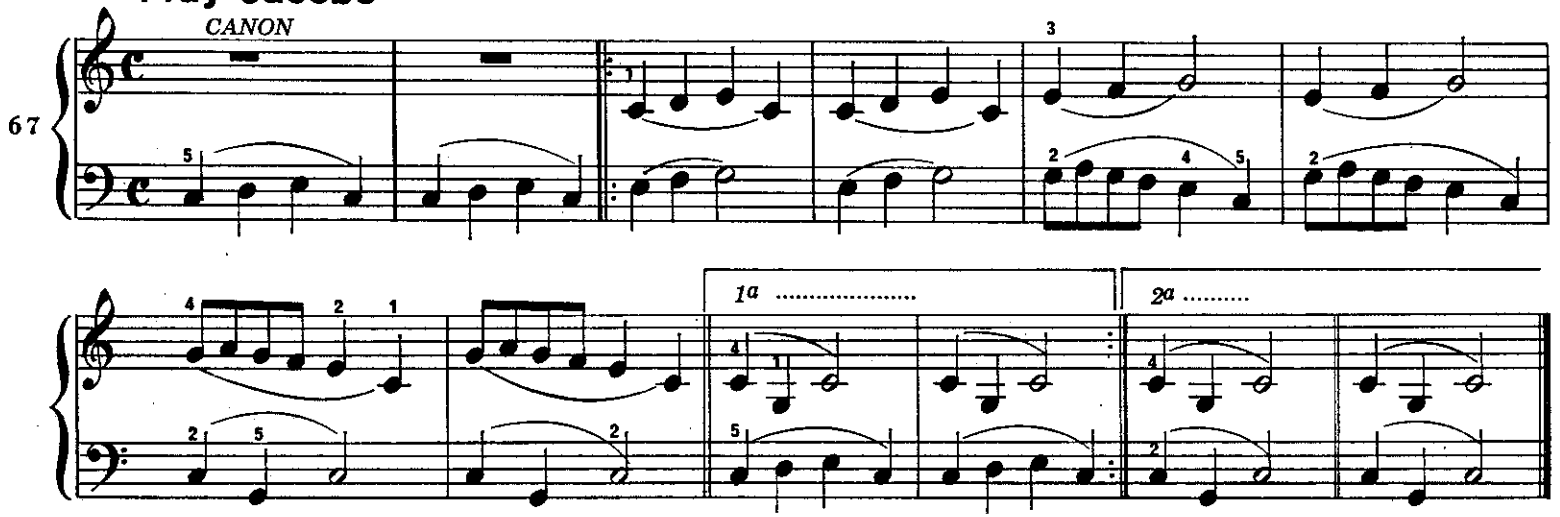


Me portaré bien

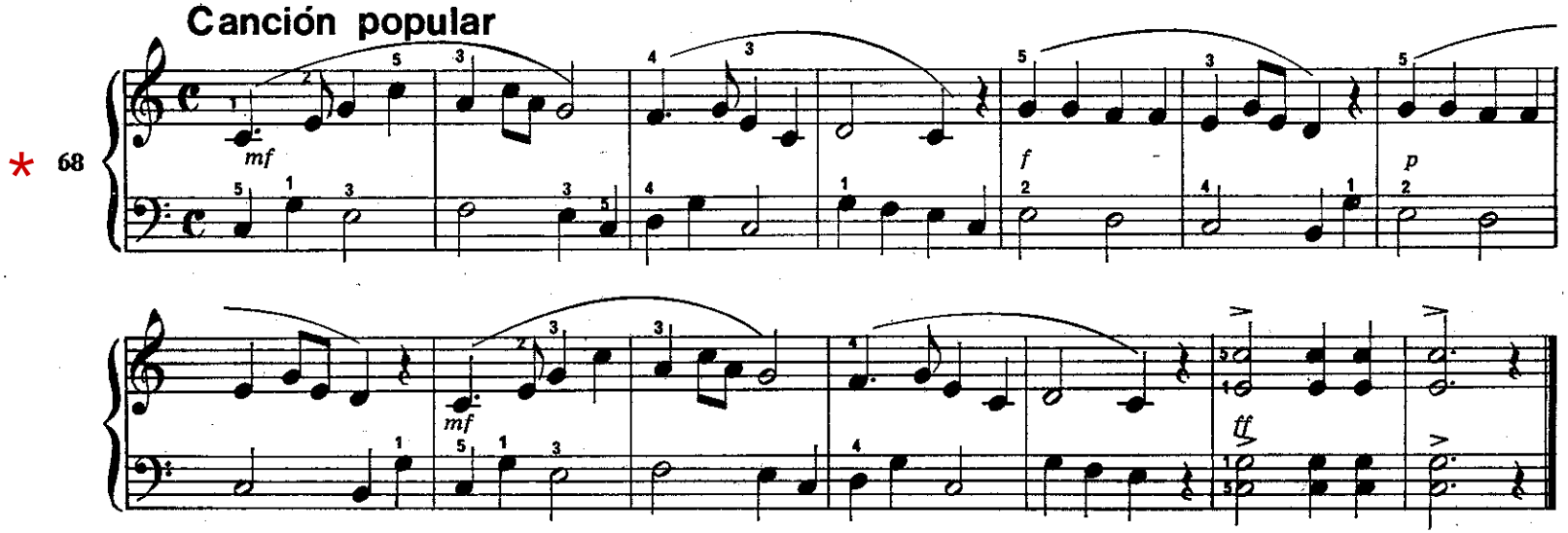
66

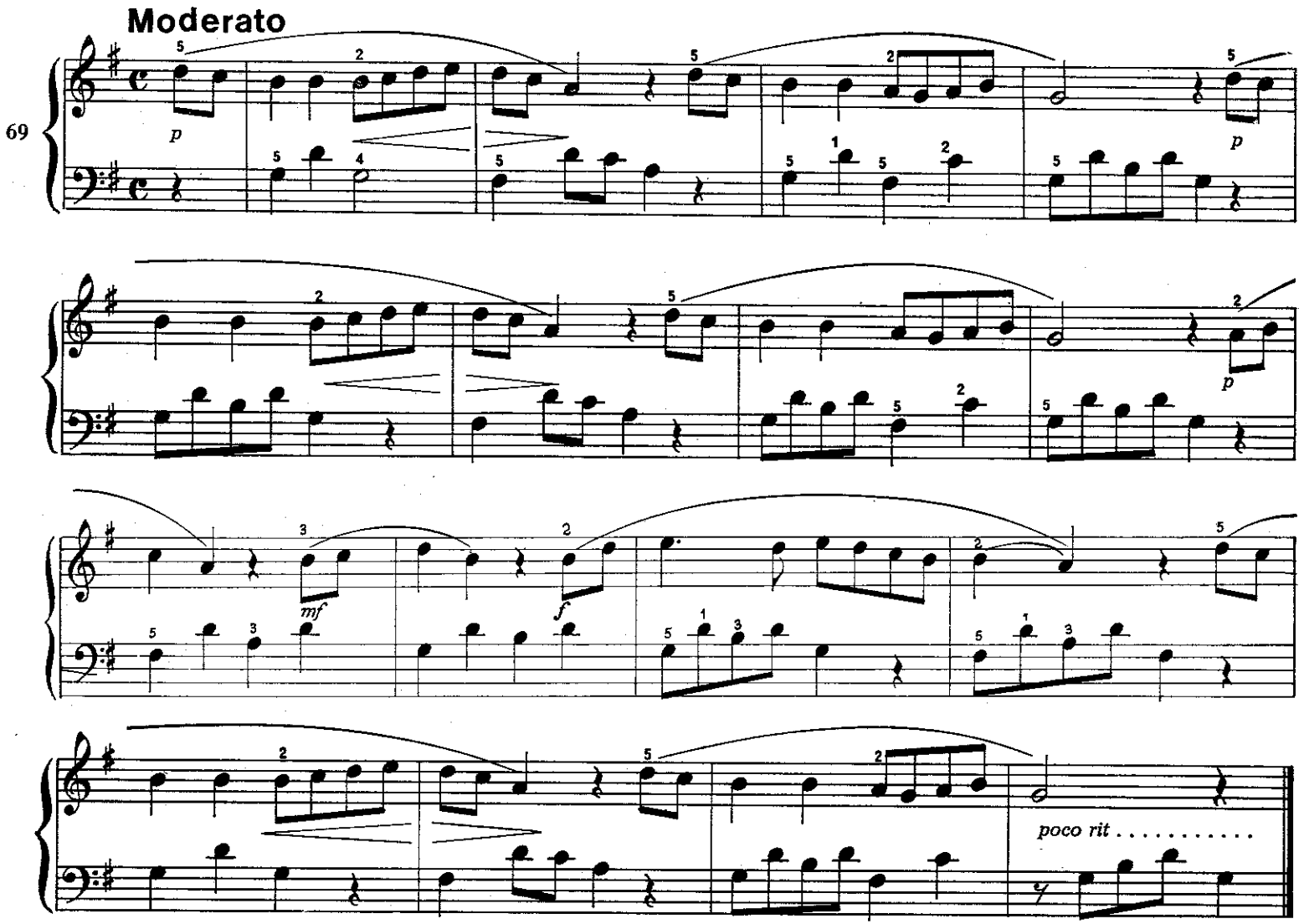


Fray Jacobo

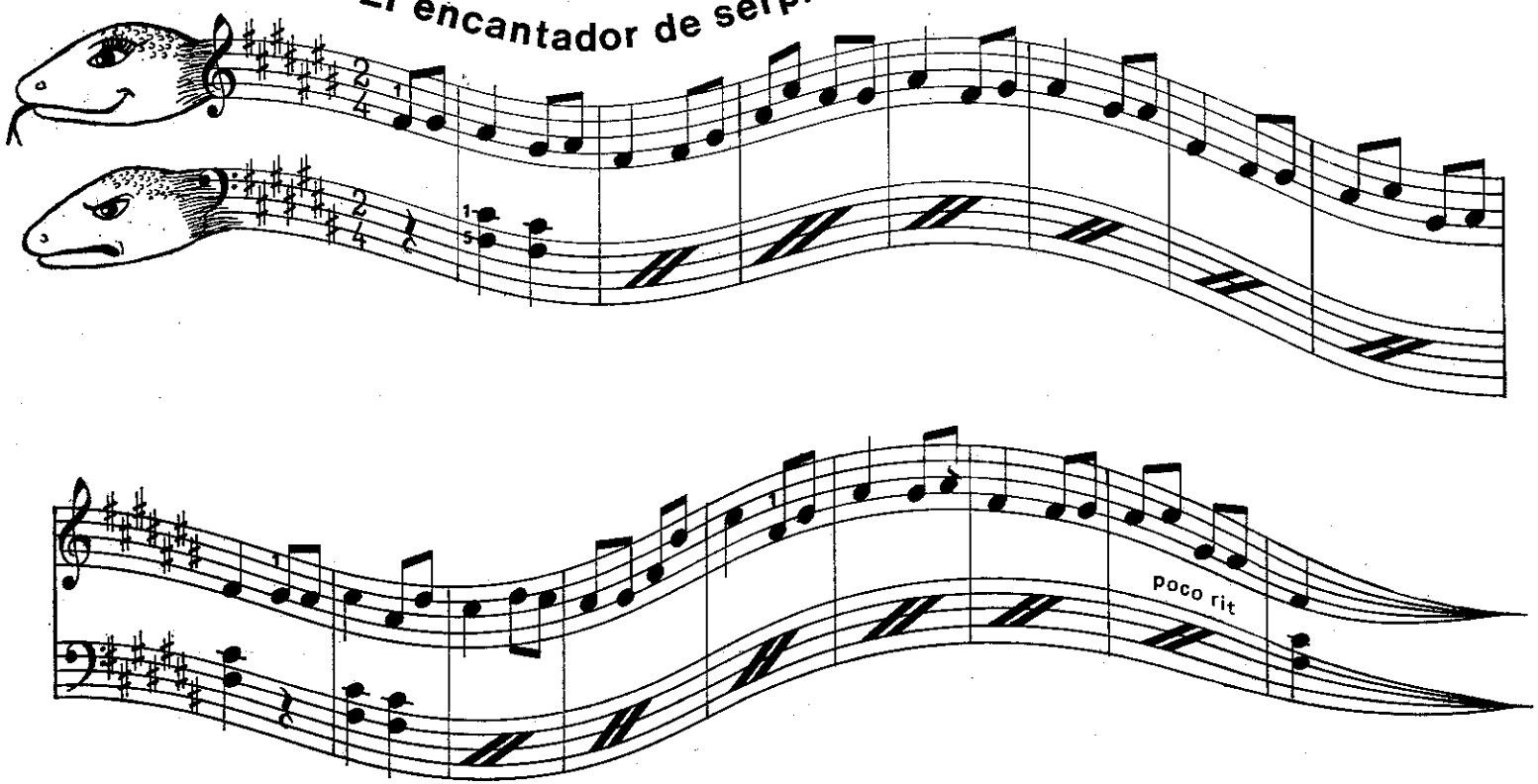


Canción popular

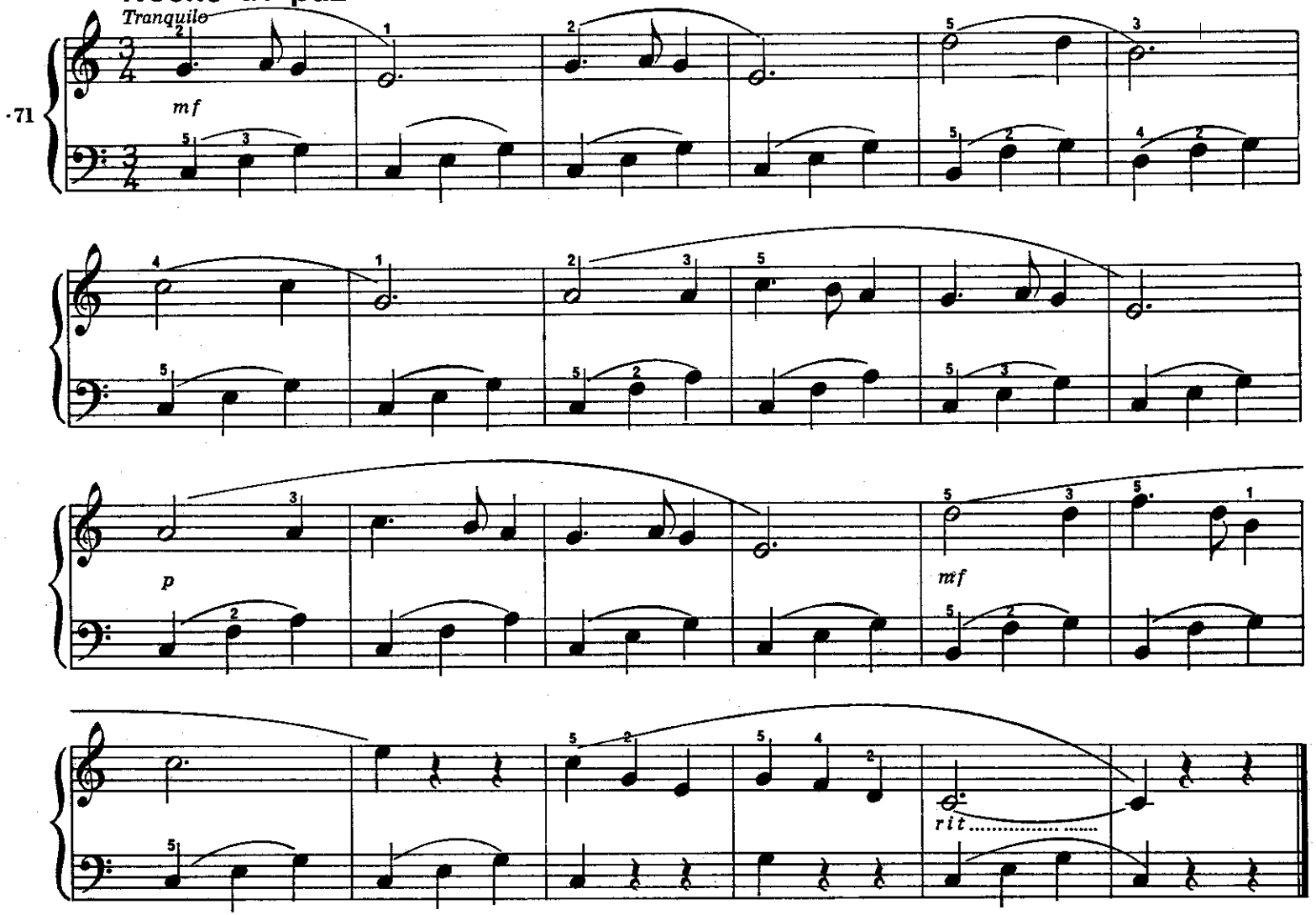


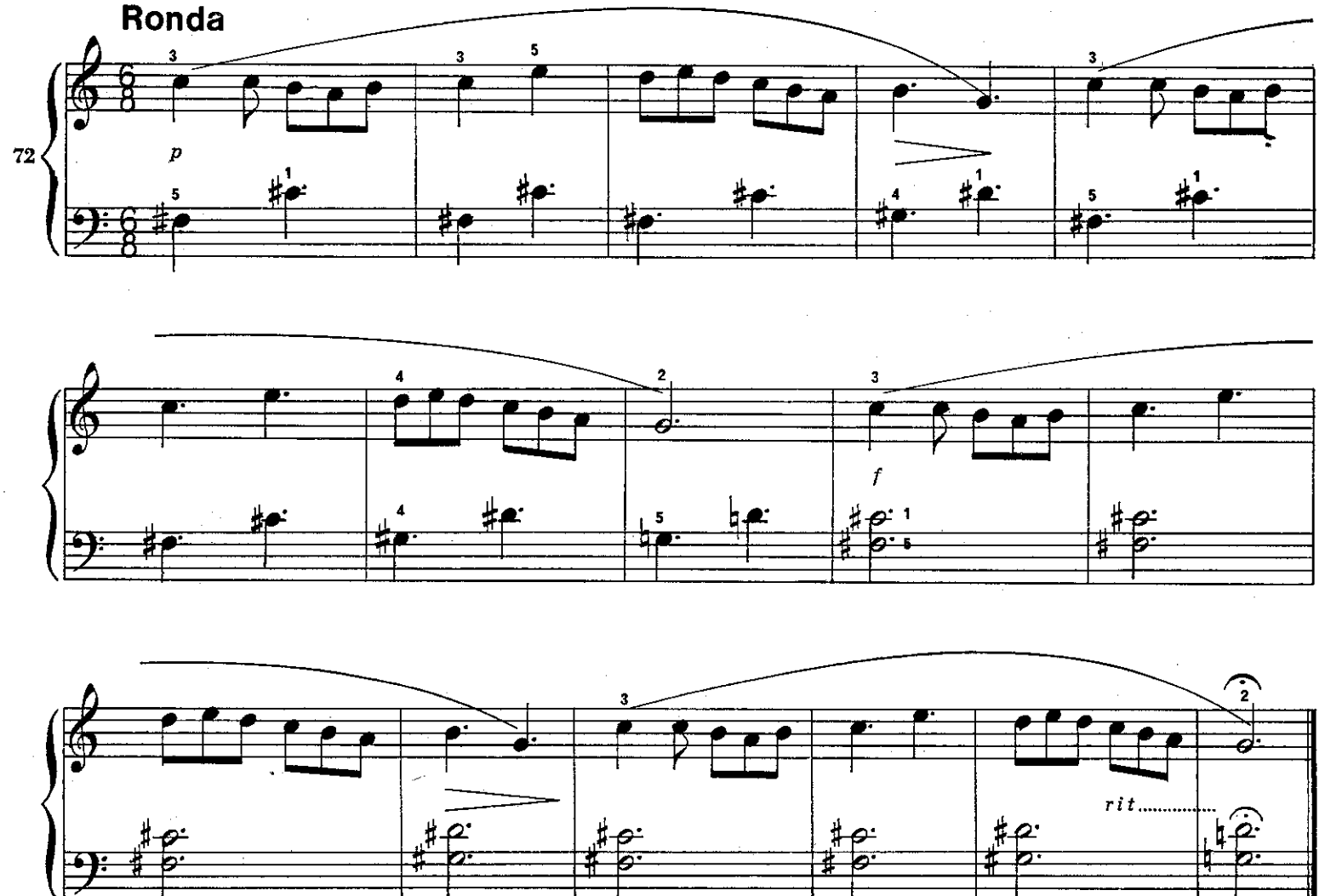

Moderato
69
p
mf
f
poco rit . . . . . .

70 **El encantador de serpientes**



Noche de paz

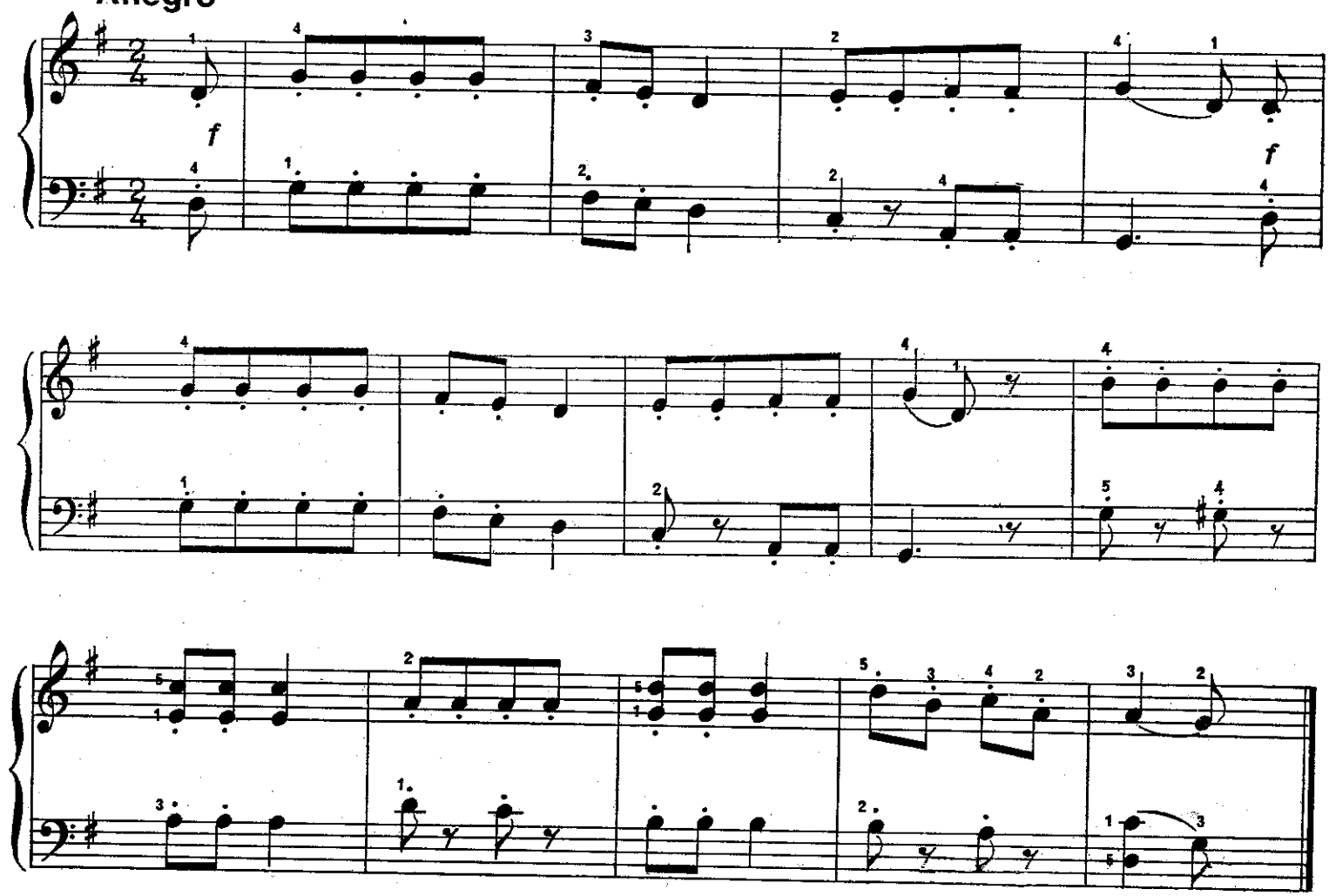


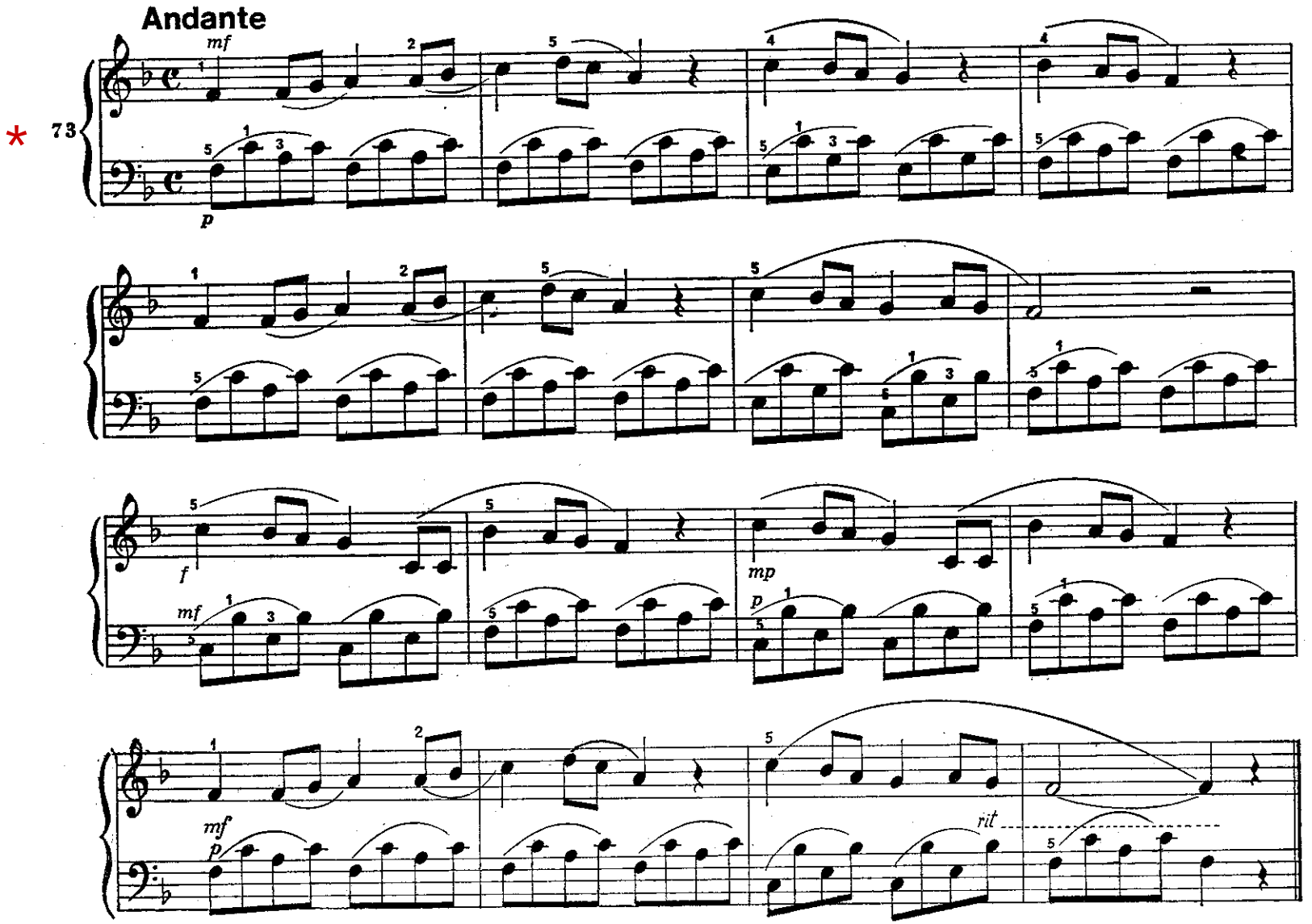


La mano derecha debe ligar la melodía mientras la mano izquierda suelta las teclas para poder repetir el acorde

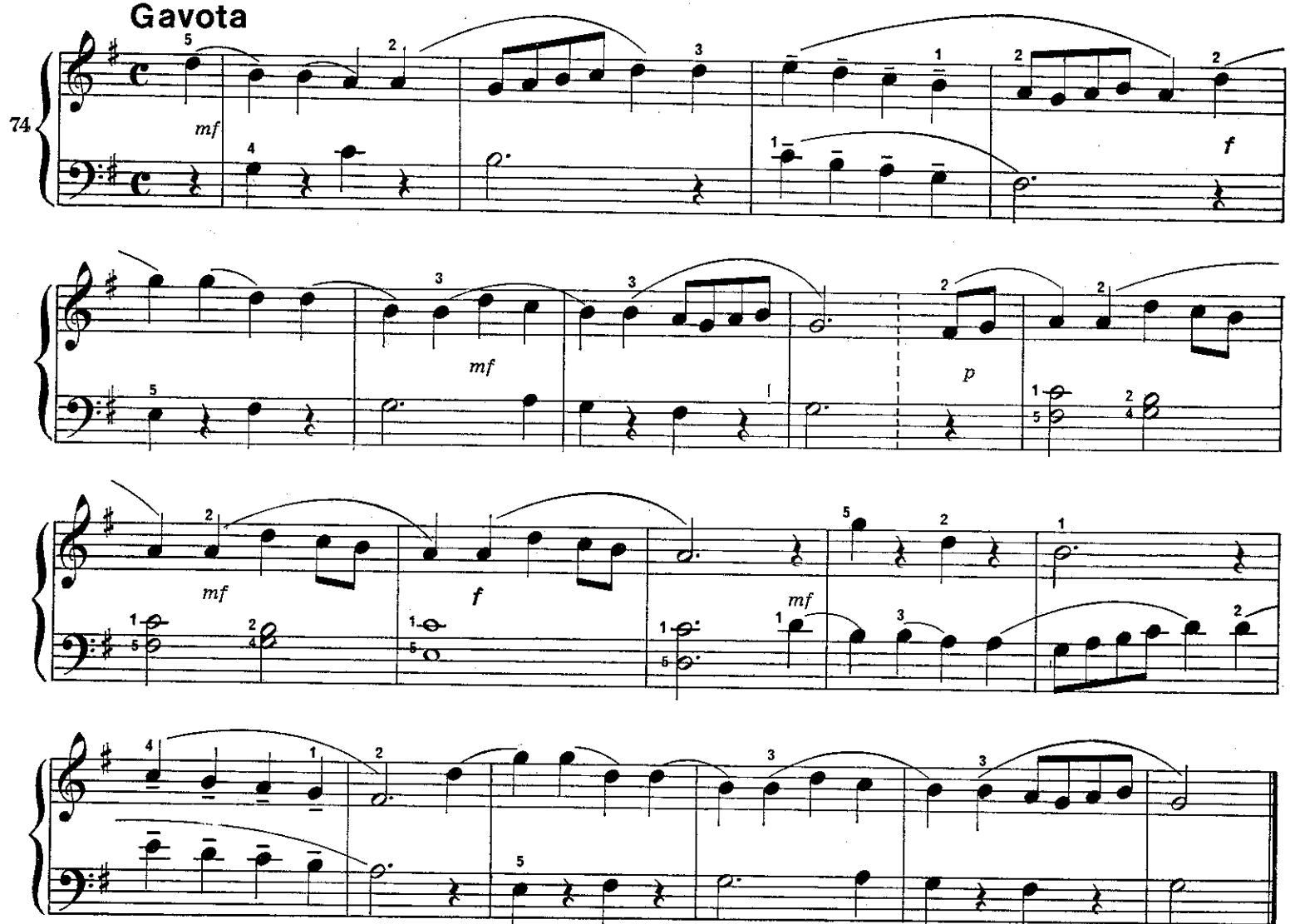
Allegro

72




Andante
mf
p
f
mp
mf
p
mf
p
rit

Gavota

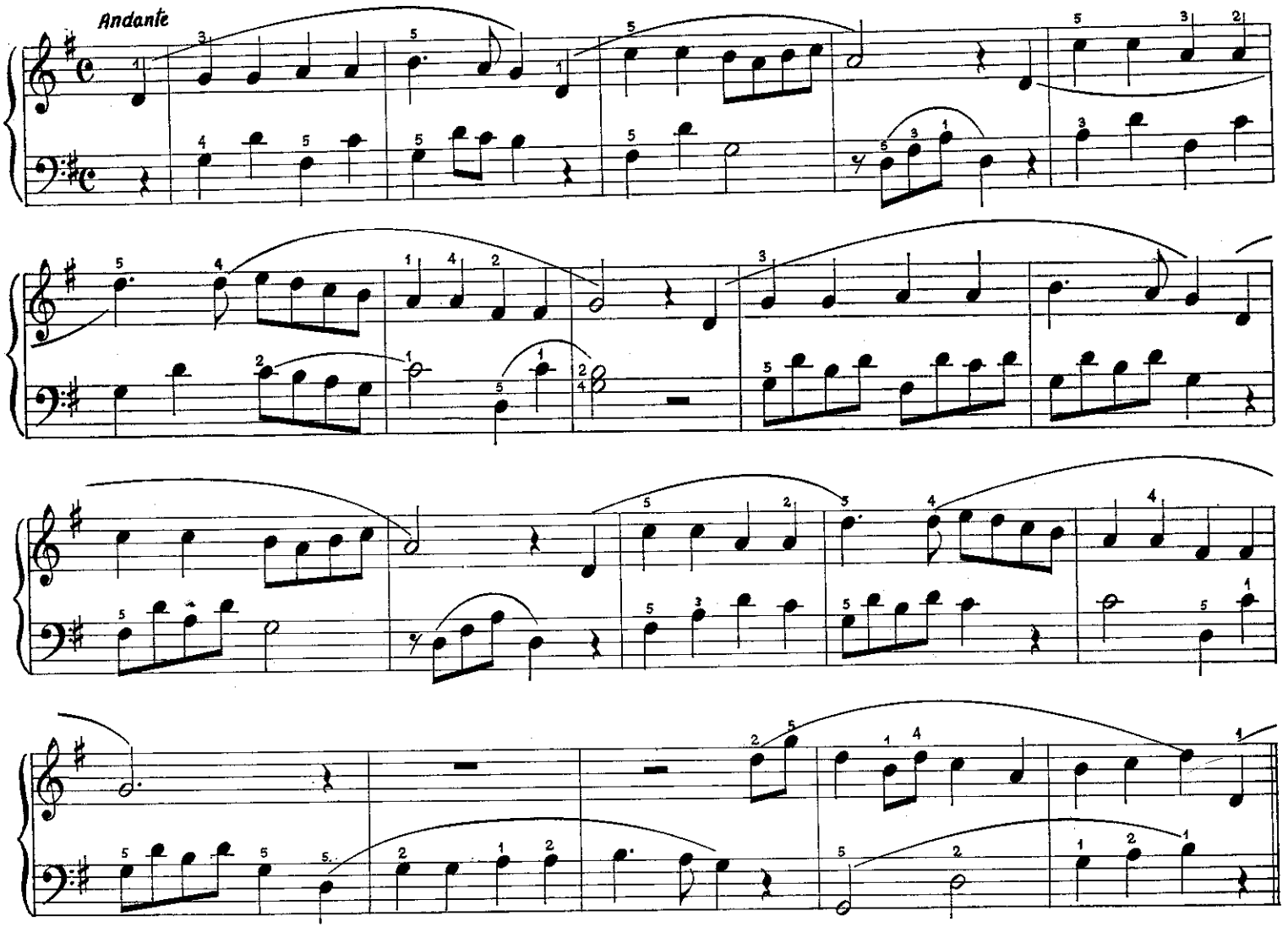


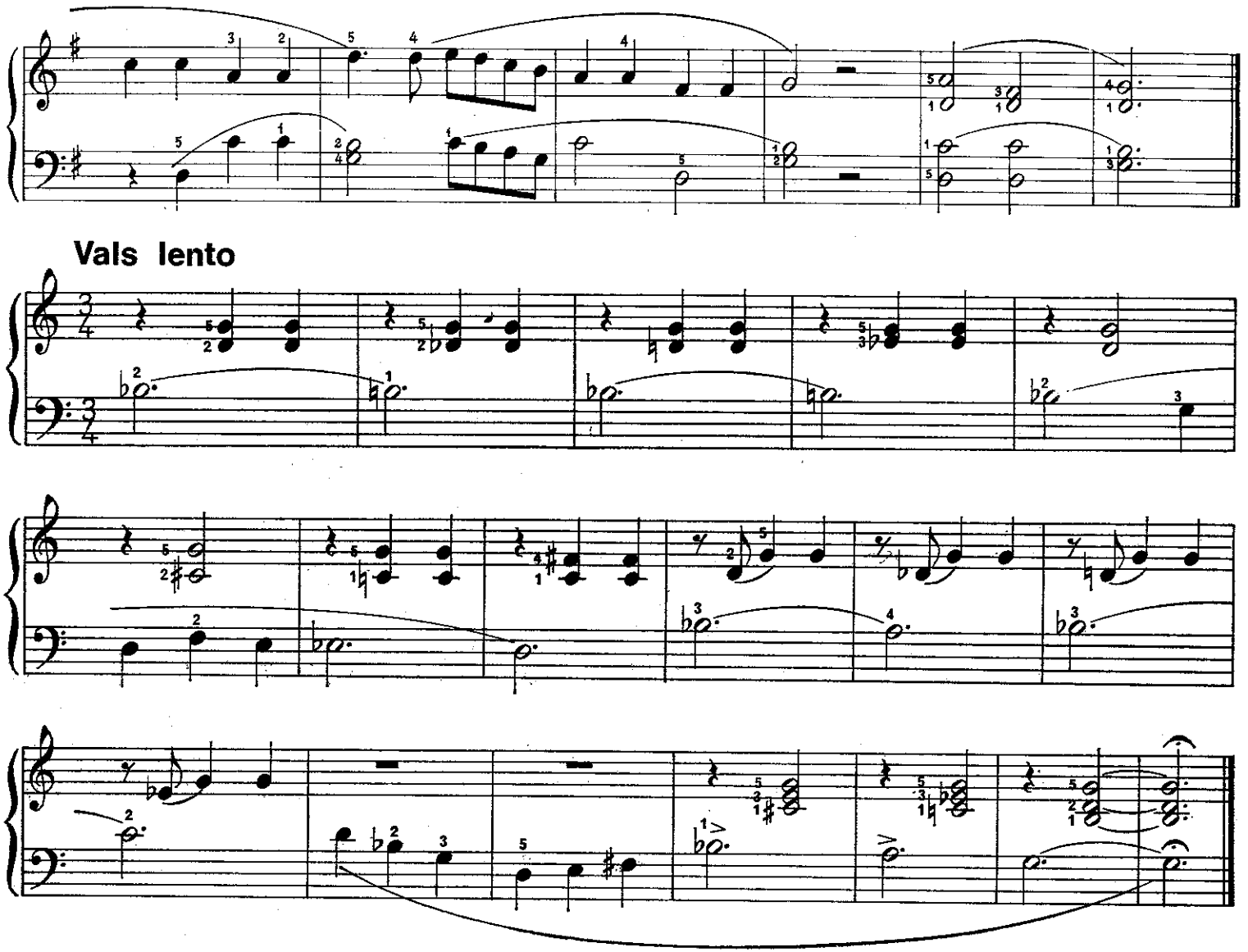
La flauta mágica

Mozart

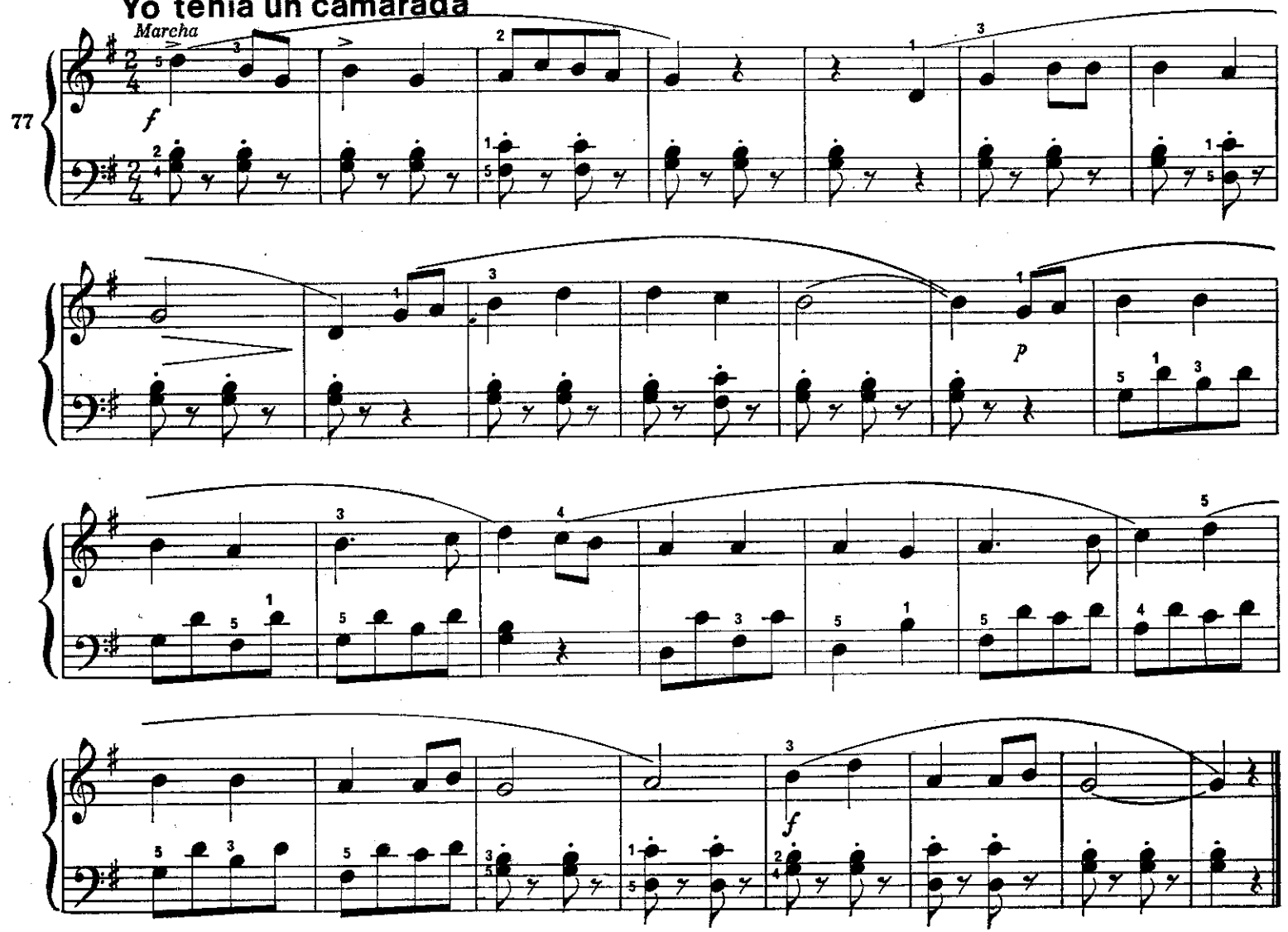
Andante

75

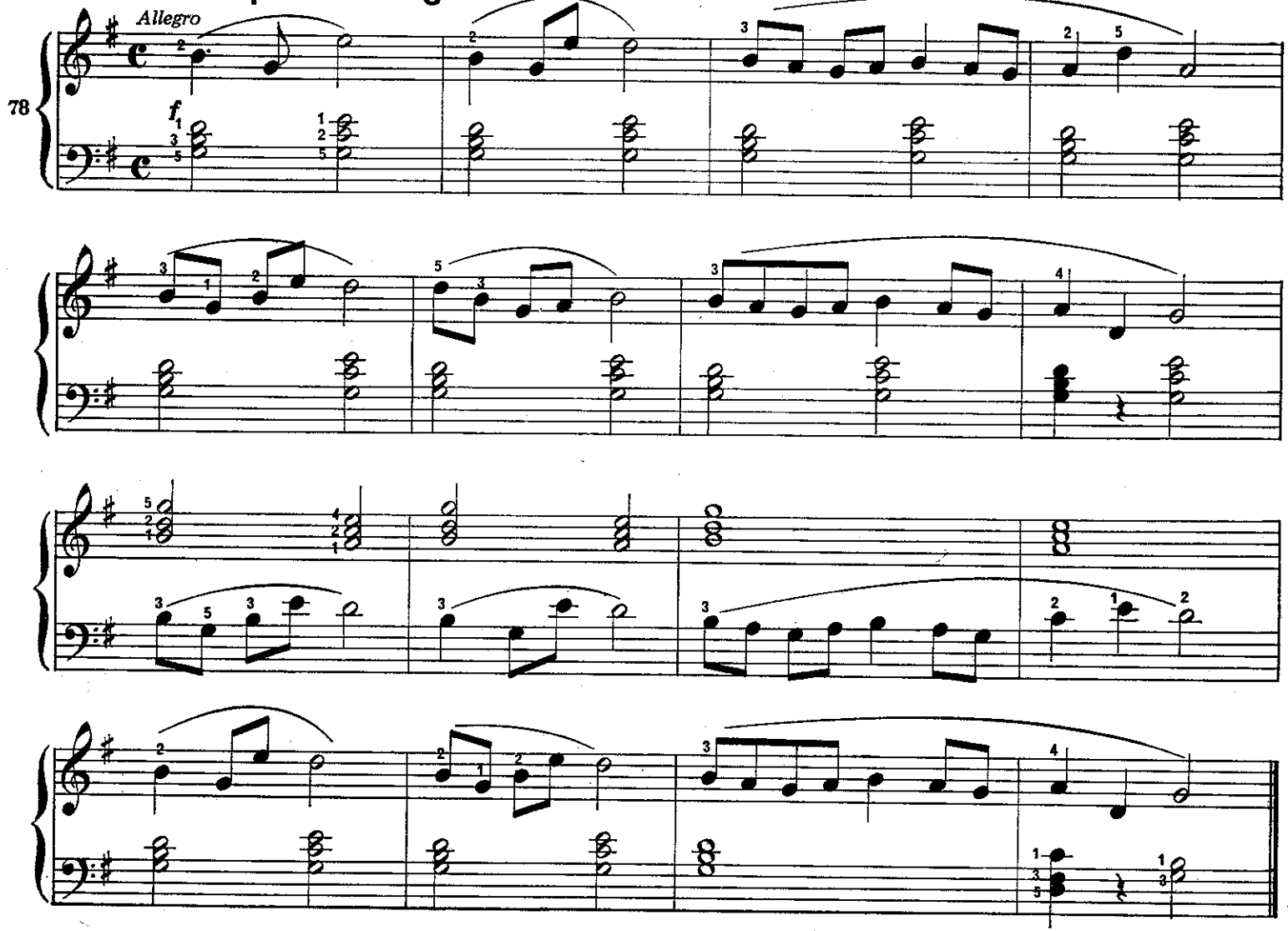


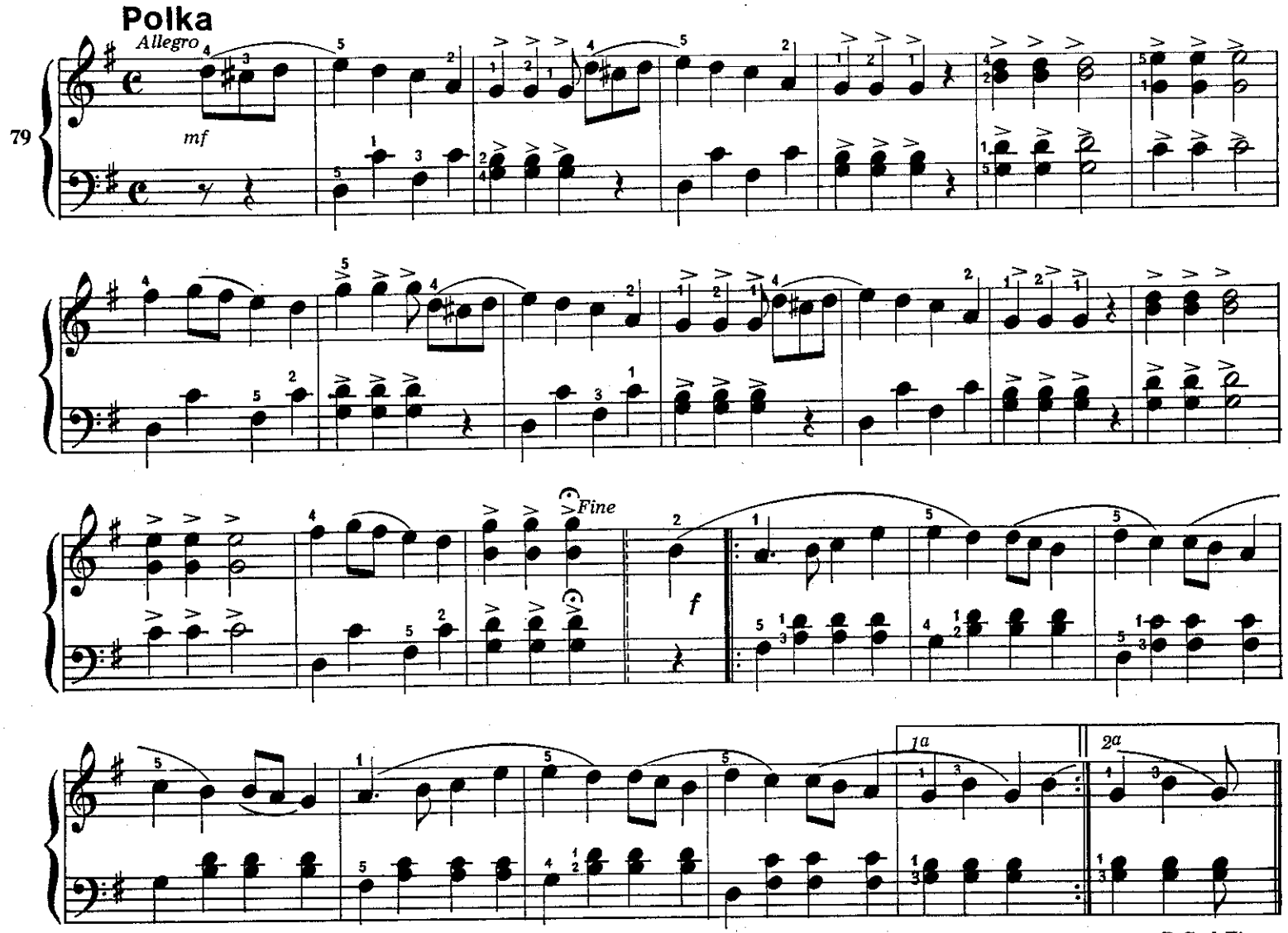

Vals lento
* 76

Yo tenía un camarada

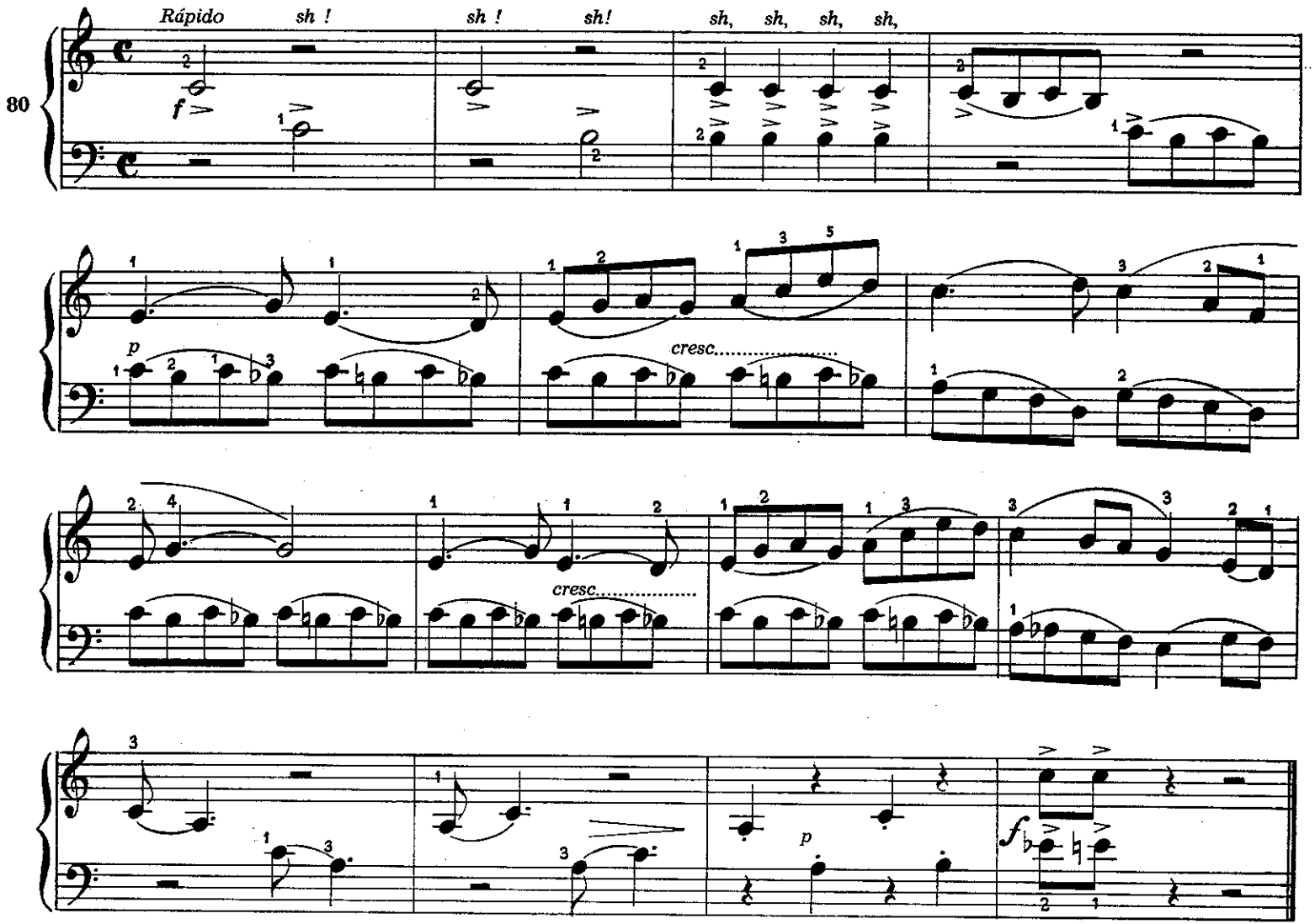


El trompeta del regimiento



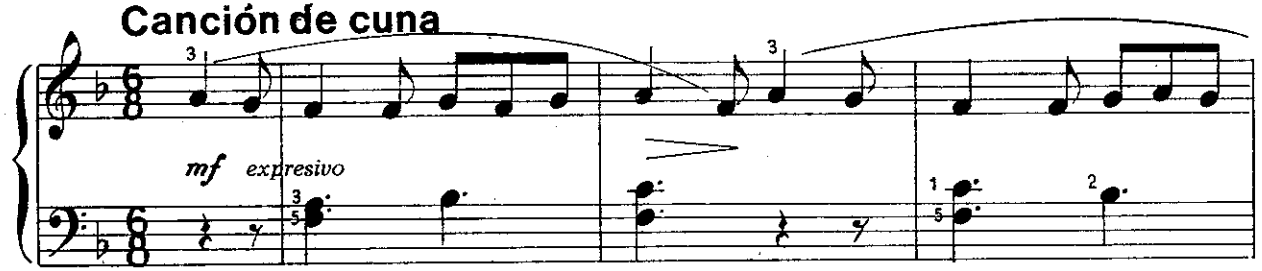

Polka
Allegro
mf
79
Fine
f
1a
2a
D.C al Fine.

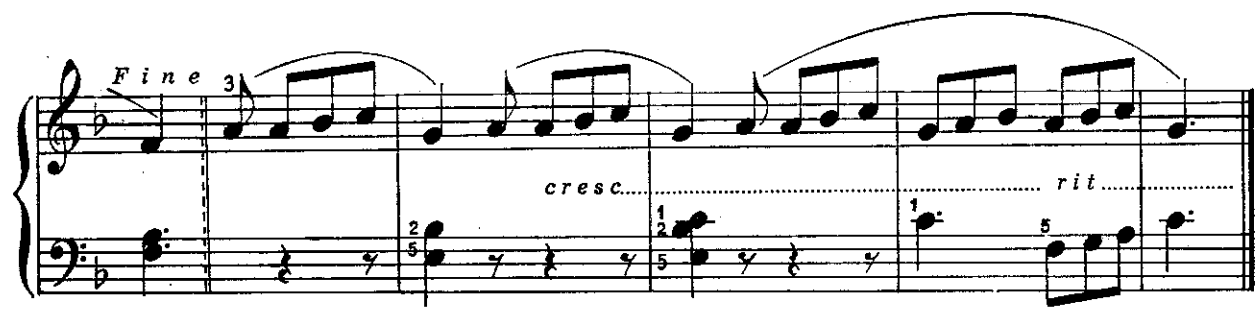
El tren del sur



Canción de cuna

81



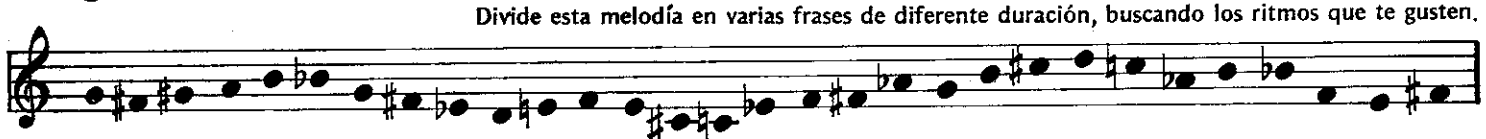


D.C al Fine.

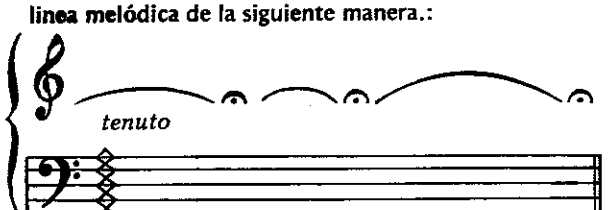
82 Juego musical

R. BOESCH.

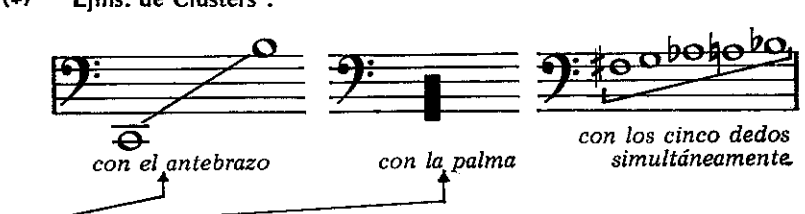
Divide esta melodía en varias frases de diferente duración, buscando los ritmos que te gusten.



Después de improvisar como quieras, divide la línea melódica de la siguiente manera.:



(*) Ejms. de Clusters :

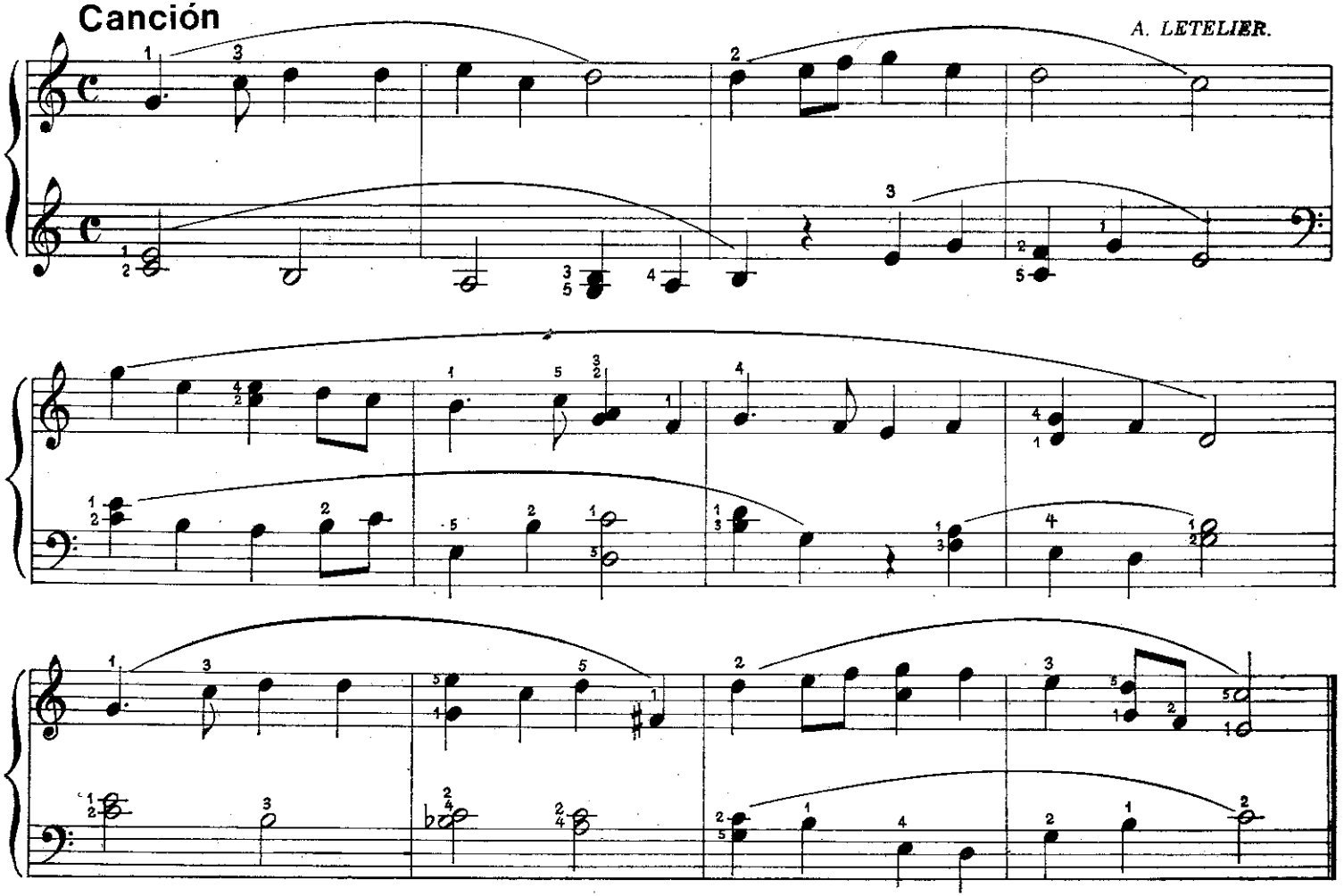


(*) CLUSTER : Se ejecuta en el teclado blanco (los dos primeros), hundiendo las teclas que abarcan las notas extremas sín hacerlas sonar, con los dedos, la palma de la mano o el antebrazo y se mantienen presionadas mientras se toca la melodía con la mano derecha.

Canción

A. LETELIER.

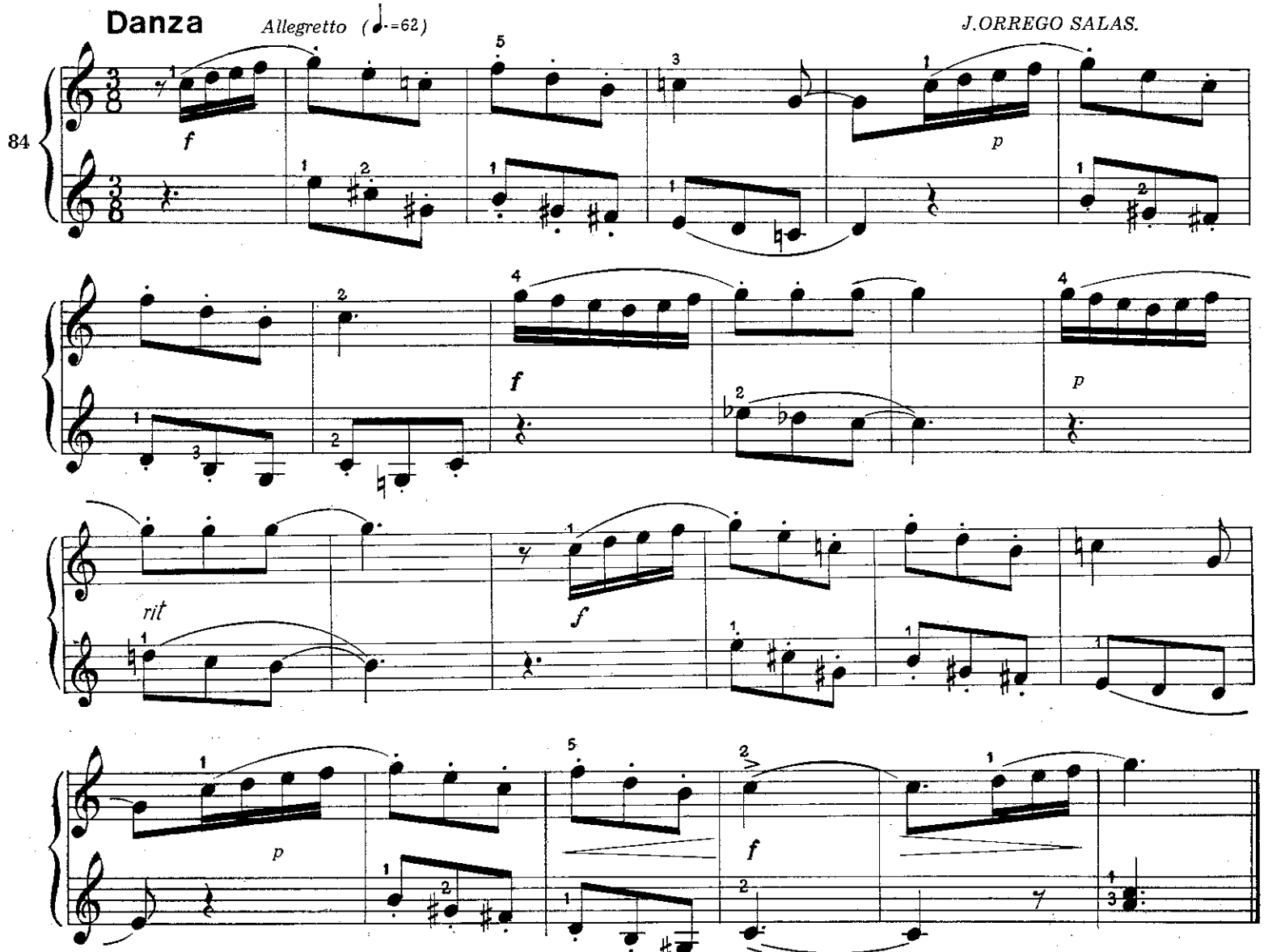
83



Danza

Allegretto (♩.=62)

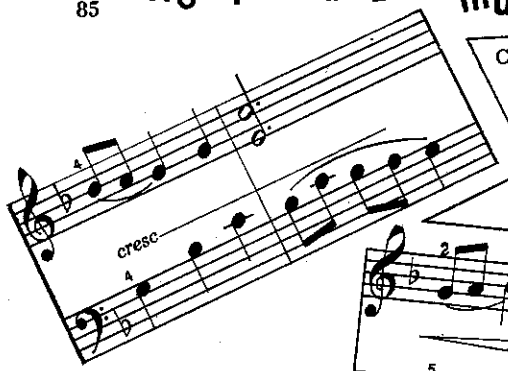
J.ORREGO SALAS.

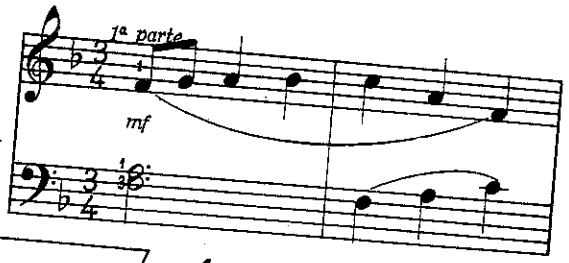


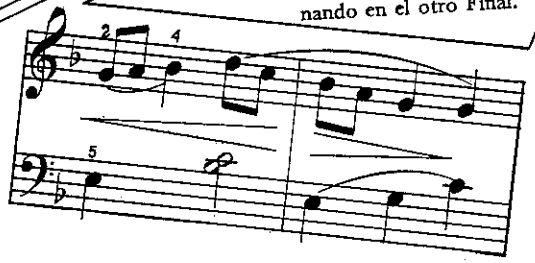
85

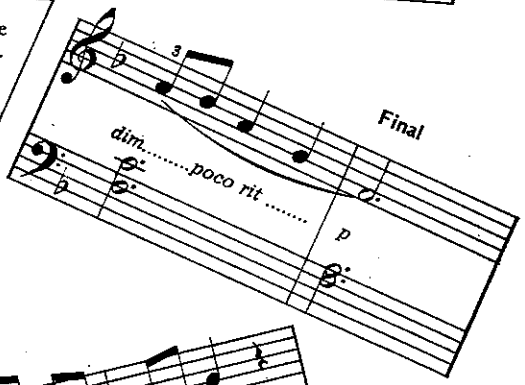
Rompecabezas musical

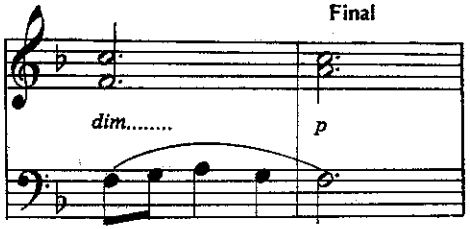
Comienza la primera parte y sigue el camino que quieras, terminando en uno de los dos finales,
Continúa en la segunda parte y sigue en el orden que desees, terminando en el otro Final.

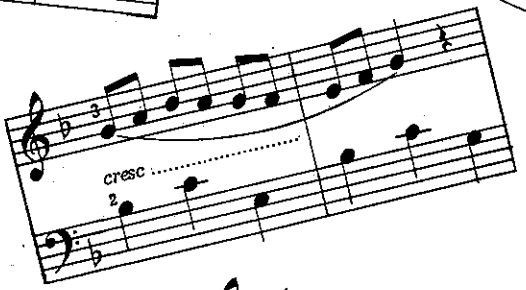


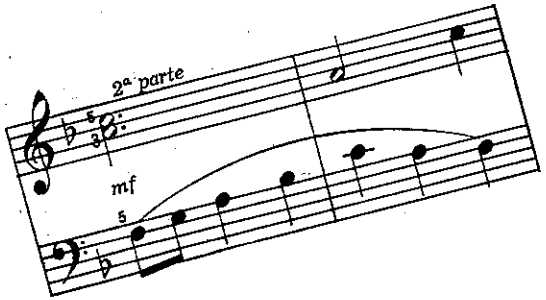


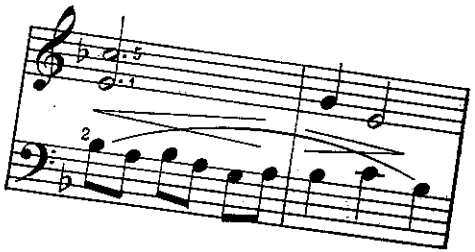








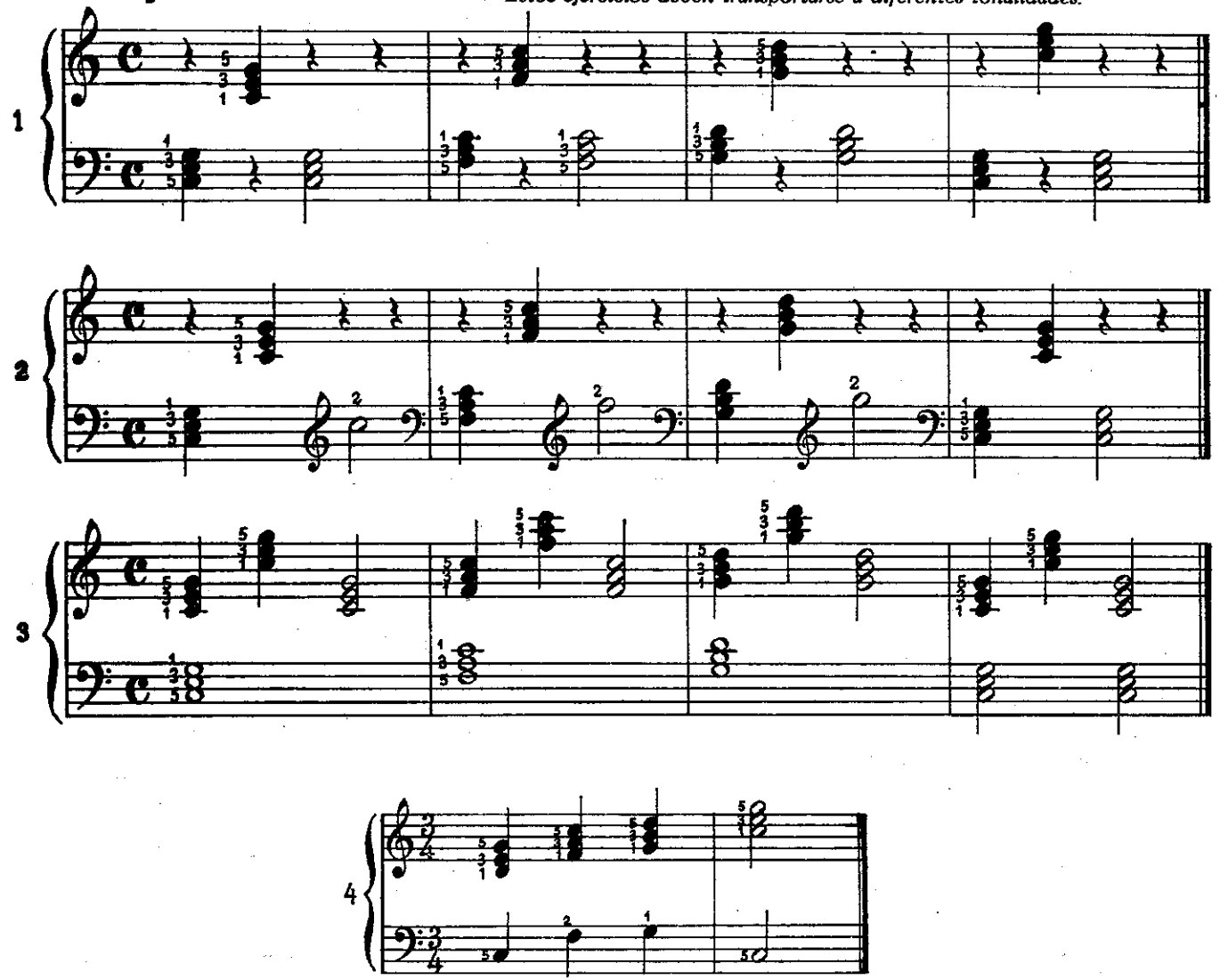
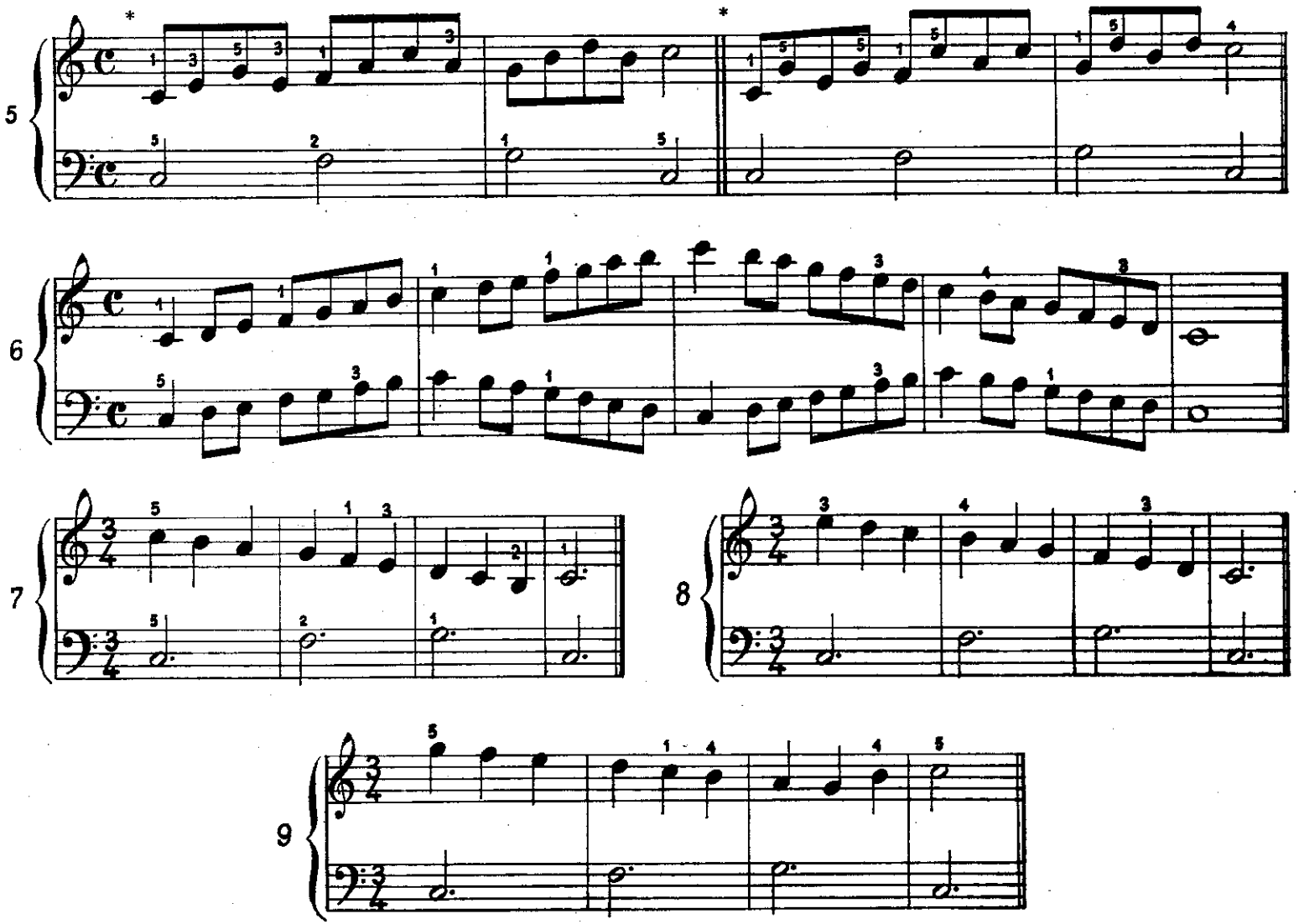




Ejercicios

* *El profesor puede inventar otros similares.*

* *Estos ejercicios deben transportarse a diferentes tonalidades.*



* *Pueden combinarse también ambos ejercicios*