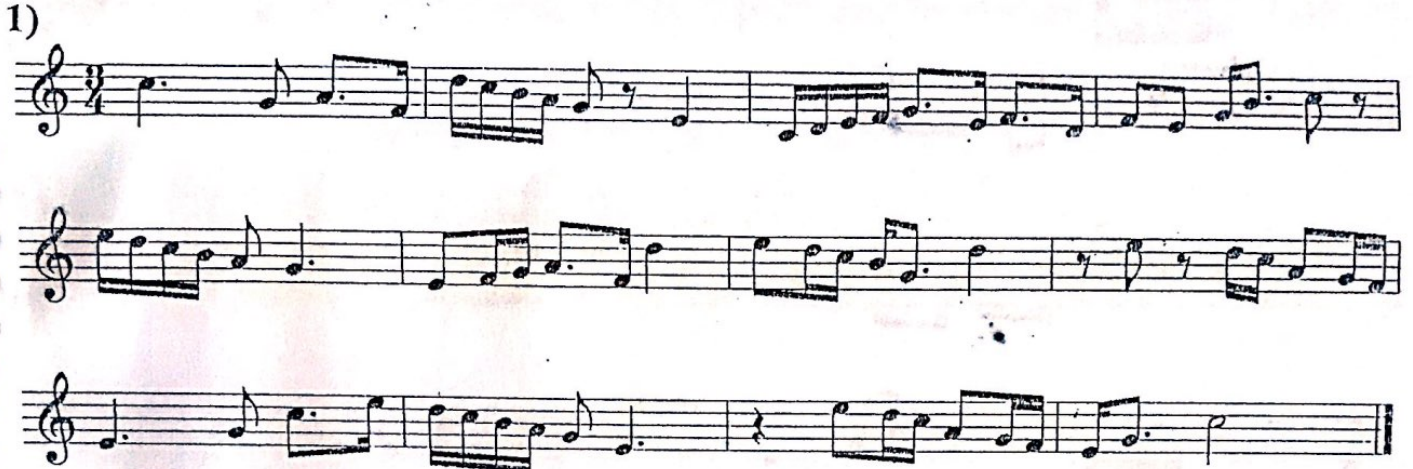


Guía N°

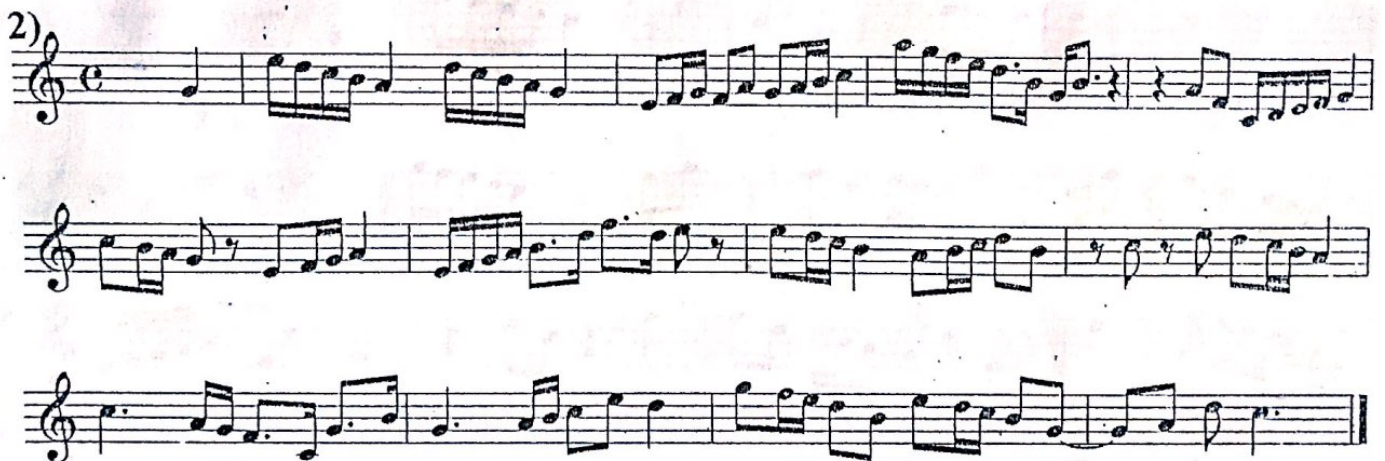
Solfeos Hablados (saltillos y otros ritmos)

1)



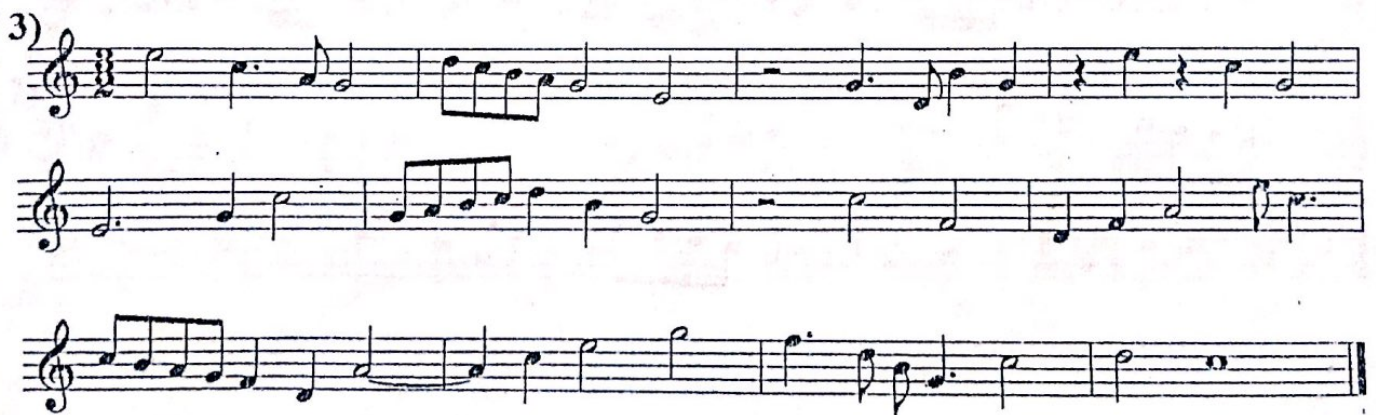
Exercise 1 consists of three measures of music in 3/4 time. The first measure contains a half note G4, a quarter note A4, and a quarter note B4. The second measure contains an eighth note G4, a sixteenth note A4, a quarter note B4, an eighth note A4, a sixteenth note G4, and a quarter rest. The third measure contains an eighth note G4, a sixteenth note A4, a quarter note B4, an eighth note A4, a sixteenth note G4, and a quarter rest.

2)



Exercise 2 consists of three measures of music in common time. The first measure contains a half note G4, a quarter note A4, and a quarter note B4. The second measure contains an eighth note G4, a sixteenth note A4, a quarter note B4, an eighth note A4, a sixteenth note G4, and a quarter rest. The third measure contains an eighth note G4, a sixteenth note A4, a quarter note B4, an eighth note A4, a sixteenth note G4, and a quarter rest.

3)

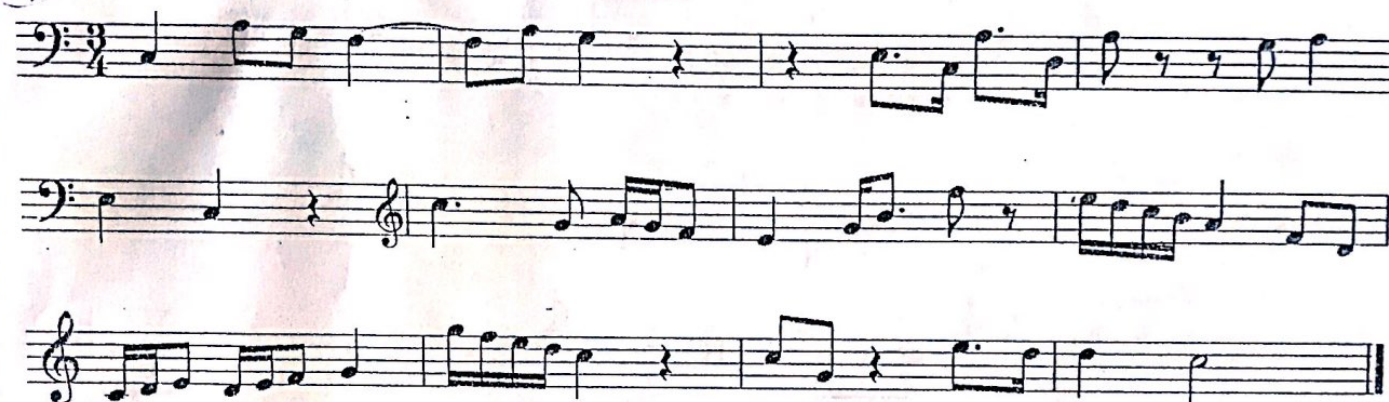


Exercise 3 consists of three measures of music in 2/4 time. The first measure contains a half note G4, a quarter note A4, and a quarter note B4. The second measure contains an eighth note G4, a sixteenth note A4, a quarter note B4, an eighth note A4, a sixteenth note G4, and a quarter rest. The third measure contains an eighth note G4, a sixteenth note A4, a quarter note B4, an eighth note A4, a sixteenth note G4, and a quarter rest.

4)



5) *forte*



6) *forte*



7)



Compás Compuesto

Lectura Musical I

1)

Exercise 1 consists of three staves of music in 6/8 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, with a repeat sign after the fourth measure. The second staff continues the melody with similar rhythmic patterns. The third staff provides a bass line with eighth notes and rests, also featuring a repeat sign after the fourth measure.

2)

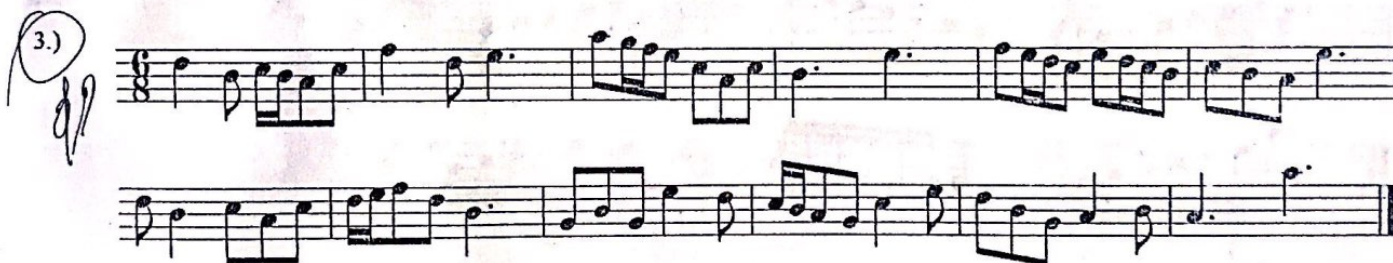
Exercise 2 consists of five staves of music in 6/8 time. The first staff is in treble clef with a key signature of one flat. It features a melody of eighth and sixteenth notes. The second staff continues the melody. The third staff introduces a more complex rhythmic pattern with eighth and sixteenth notes. The fourth and fifth staves provide a bass line with eighth notes and rests, including a repeat sign after the fourth measure.

3)

Exercise 3 consists of three staves of music in 6/8 time. The first staff is in treble clef with a key signature of one flat. It features a melody of eighth and sixteenth notes. The second staff continues the melody. The third staff provides a bass line with eighth notes and rests, including a repeat sign after the fourth measure.

Guía N°

Compas compuesto (rit. básicos)



6)



7)



8) Tercer 7/8



9) Tercer 7/8



Aprender Hablado.



Guía N°

Solfeos Hablados

1.)

2.)

3.)

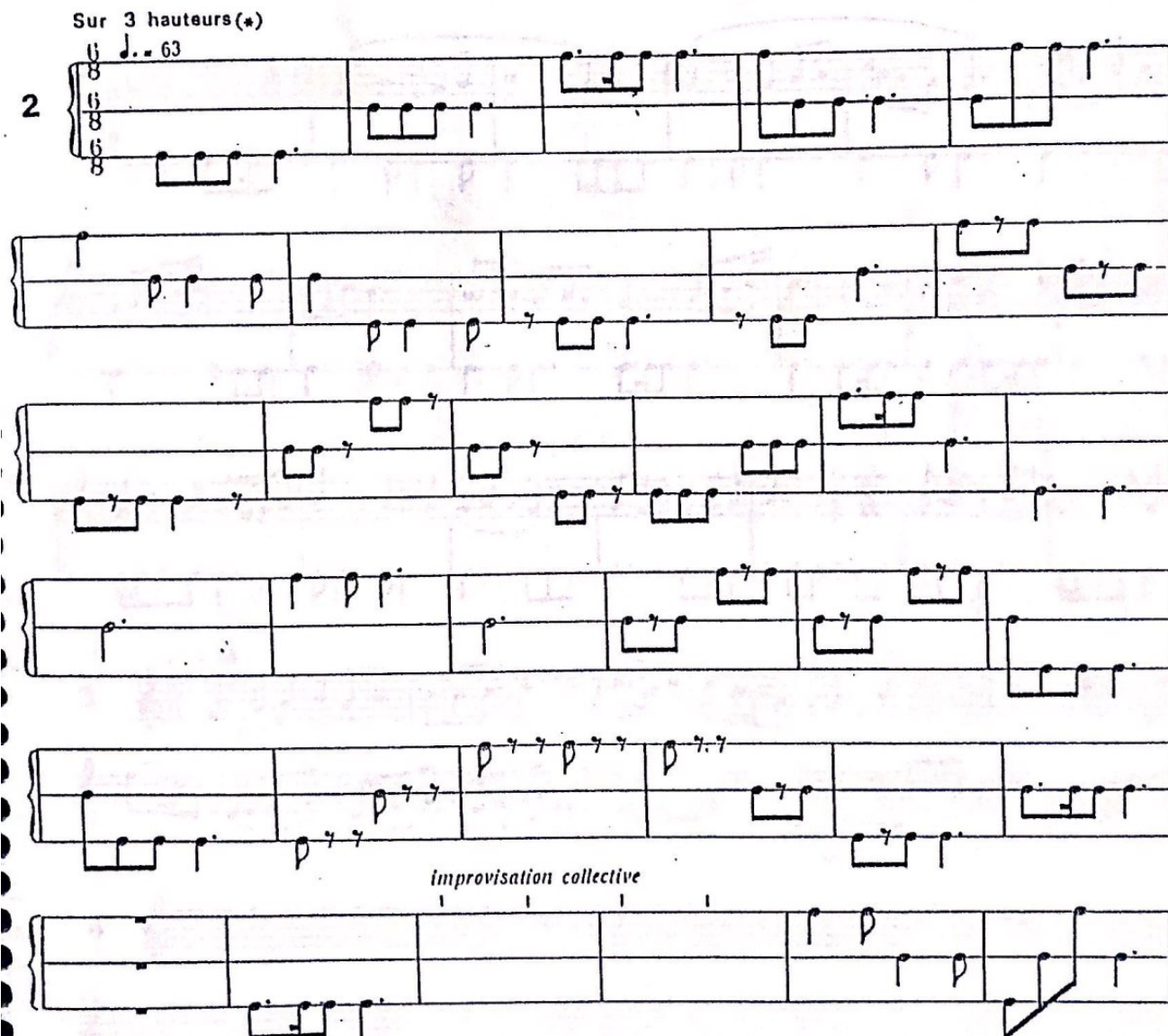
4.)

5.)

Percusiones (compas compuesto)

- ### *Polirritmia*

IIA 77 8, 7 8, 7 8, 7 8, 7 8 77 E. Brunello 9



(*) Ce texte peut être réalisé par trois élèves ou trois groupes d'élèves se répartissant les trois hauteurs (par exemple: onomatopée - claquement de doigt - son frappé etc...) ou bien par tous les élèves interprétant simultanément les trois rythmes (polyrythmie alternée).

G 4122 B

Handwritten: II. A

19

20

1 $J. = 72$

9/8

p *pp*

Detailed description: This block contains the first system of a musical score for piano. It consists of three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 9/8 time signature. The tempo is marked 'J. = 72'. The first measure is a whole note, followed by eighth and sixteenth notes. The second staff continues the melody with eighth and sixteenth notes. The third staff features a bass line with eighth and sixteenth notes. Dynamic markings 'p' and 'pp' are present. A small rectangular stamp is visible on the right side of the third staff.

2 voix

2

6/8

Detailed description: This block contains the second system of the musical score. It consists of three staves. The first staff is for two voices (2 voix) and begins with a treble clef and a 6/8 time signature. The second and third staves are for piano accompaniment, with the second staff in treble clef and the third in bass clef. The piano part features a steady eighth-note accompaniment. The system ends with a double bar line.

3 $J. = 58$

Detailed description: This block contains the third system of the musical score. It consists of two staves. The first staff is in treble clef and the second in bass clef. The tempo is marked 'J. = 58'. The system ends with a double bar line.

4

Detailed description: This block contains the fourth system of the musical score, which consists of two empty staves (treble and bass clef) for piano accompaniment, measures 25-28.

G 4122 B

20
J. = 63
(sans)

1

RHYTHMES
TERNAIRES

2

Lent J. = 56

Canon rythmique à 3 voix
J. = 66

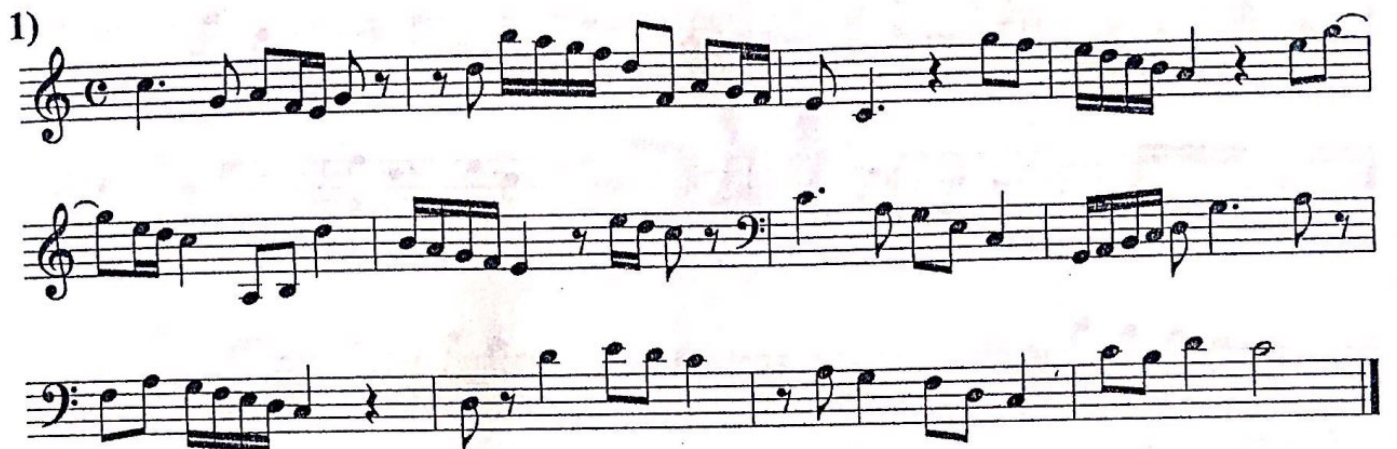
3

G 4122 B

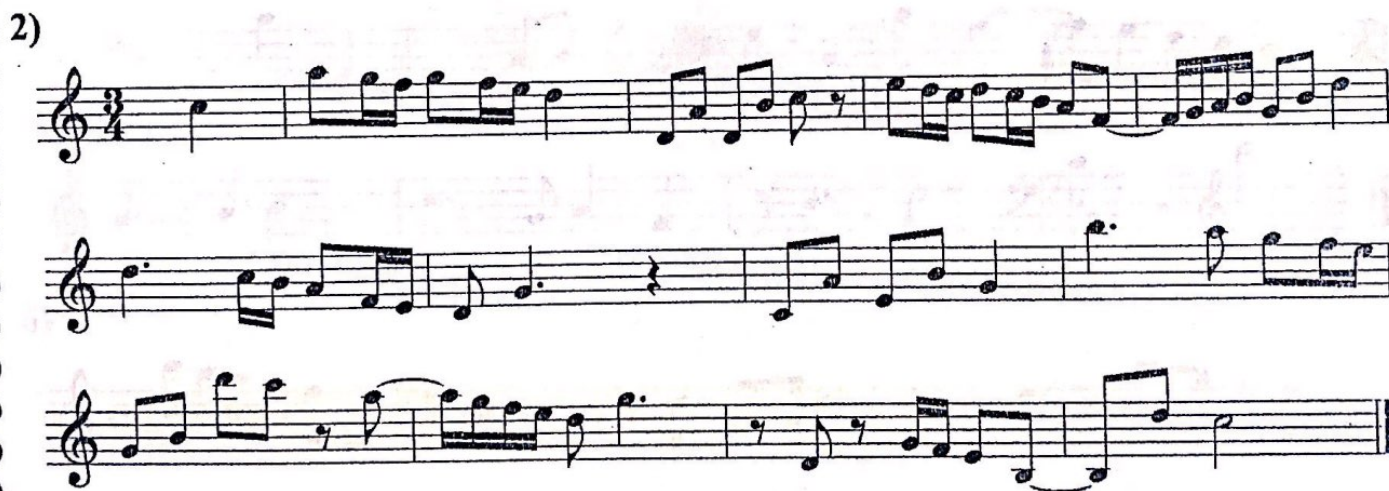
Guía N°

Solfeos Hablados

1)



2)



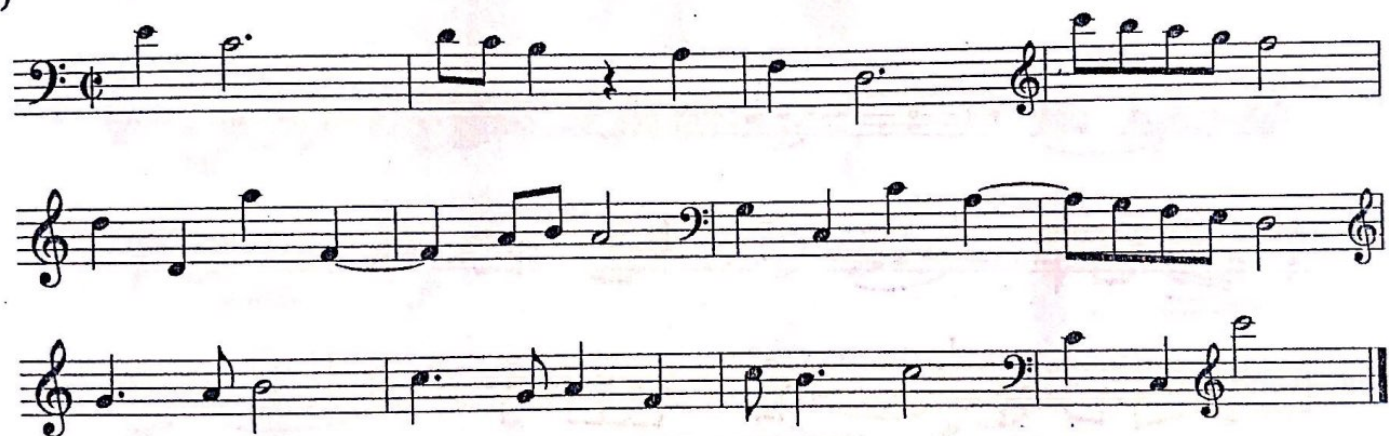
3)



4)



5)



6)



Jeux de rythmes

Jean-Clément JOLLET



Handwritten: 11 - 11 11 11

1 $J = 84$

f *p* *f* *ff*

2 $J = 96$

mf *f* *mf* *f*

3 $J = 72 (*)$ *2 voix*

mf *mf* *p*

(*) $\times$ = Rythme frappé.

Les 2 voix doivent être réalisées par le même élève.



1 $\text{J. } 88$

f *p* *f* *p* *mf* *p* *cres* ... *cen* ... *do* *ff*

2 $(*) \text{ J. } 76$

f *p* *cres* ... *cen* ... *do* *f*

3 *Alterné* $\text{J. } 92$

mf

4 $\text{J. } 80$

f *p* *ff* *poco*

(*) $\text{J. } \text{Rythme frappé ou lu sur une onomatopée}$

G 4122 B

II A - III A 3

2 voix

♩ = 66

1

♩ = 84 (*)

2

Canon rythmique

mf

(*) Exercice à réaliser par 3 groupes d'élèves, ou 3 élèves.

G 4122 B

OCTAVA SERIE

EJERCICIOS EN EL MODO MENOR

El profesor deberá educar al alumno a percibir el modo menor a través de una sucesión de acordes mayores y menores oportunamente alternados.

Para alcanzar pronto este fin podrá ejercitarlo en la entonación sobre un sonido dado tanto de la tercera mayor como de la tercera menor, así como indica el siguiente ejemplo:



Antes de comenzar el dictado será conveniente que el alumno cante con exacta entonación la escala menor, y no será superfluo que durante el ejercicio dirija su atención al 6º y 7º grado, los cuales frecuentemente deben ser anotados con signos de alteración, por más que lleguen a su oído como sonidos naturales.





melodías en modo menor

1)



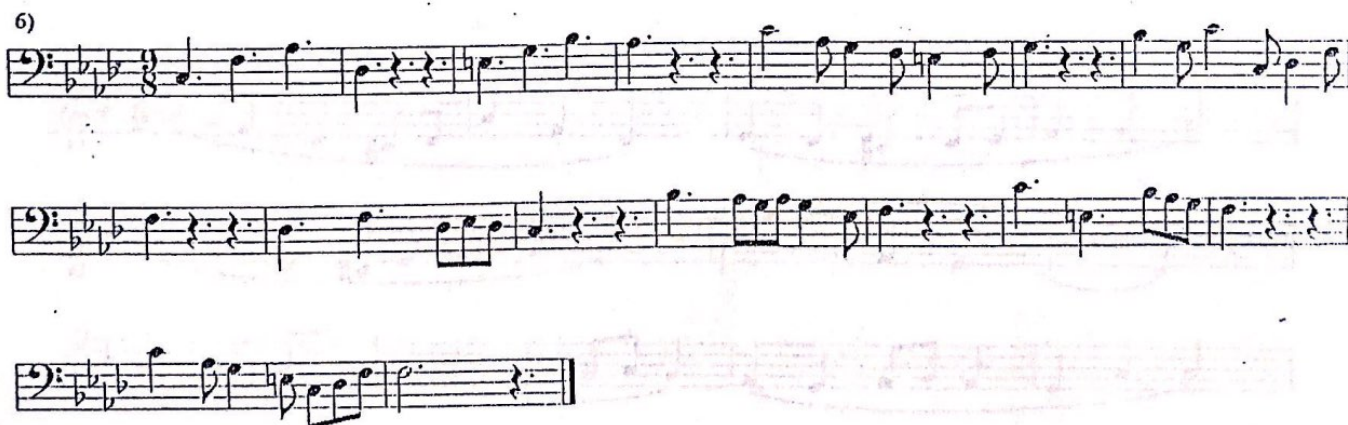
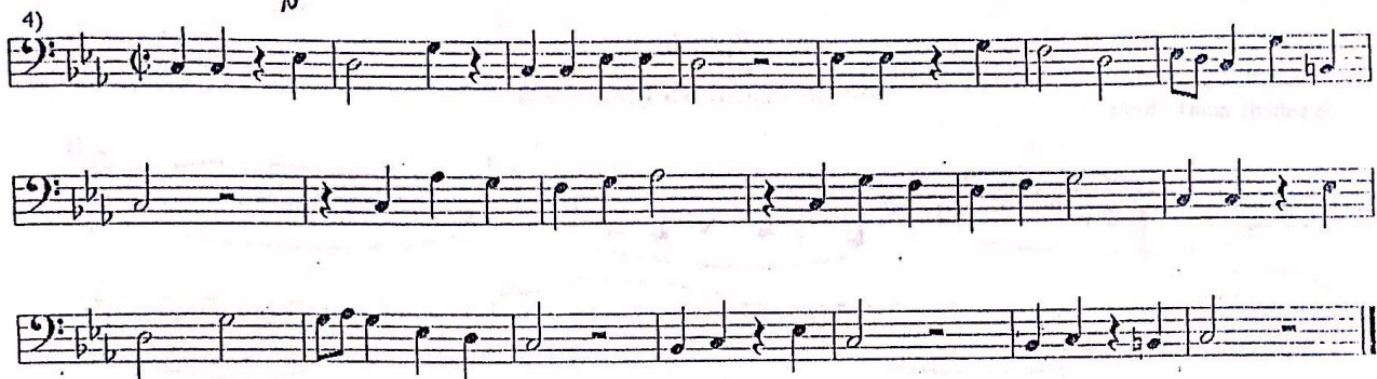
2)



3)



N

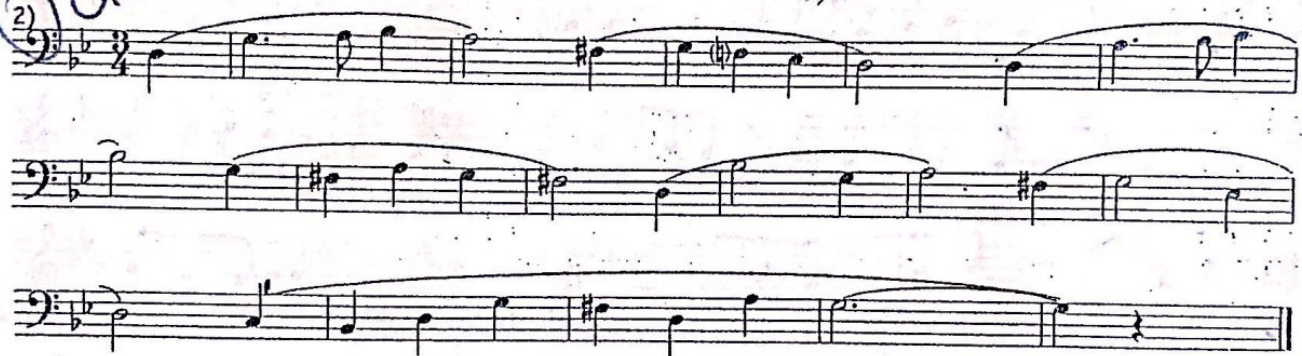


Guía N°
Melodías en modo menor

Rítmica y Solfeo I.
Prof: Tania Ibáñez G.



2) *Canto*

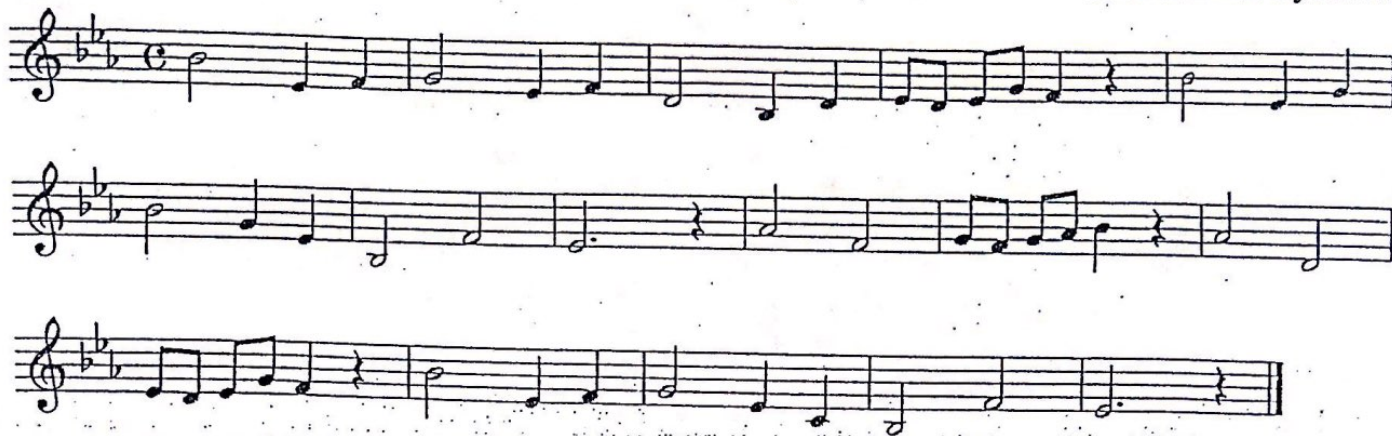




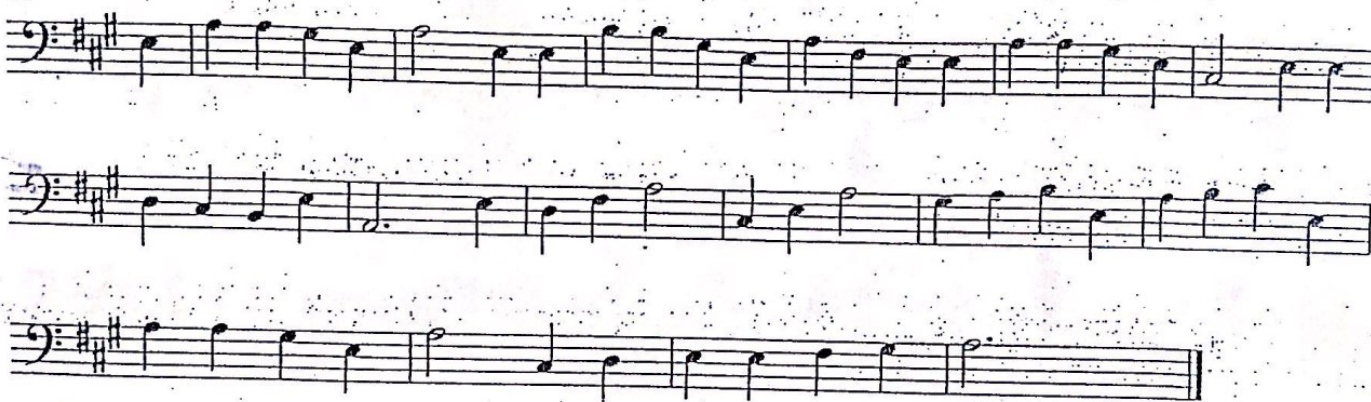
Prof: Tania Ibáñez

Prof: Marcela Oyanedel

1.



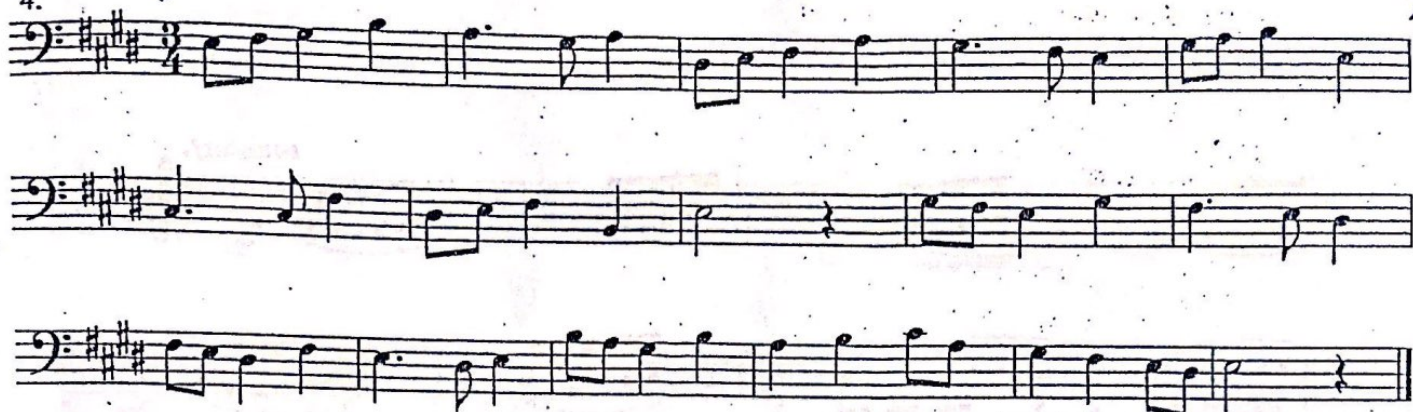
2.



3.



4.



5.



6.



29. *Andante*

p *mf* *f* *p* *mf*

30. *Allegretto*

p *mf* *f*

31. *Allegro*

p *f* *p* *mf* *f* *mf*

Observe that

1. The key is G major. I = G B D.
2. The dominant (V) triad is D F $\sharp$ A.
3. At a (interval, D down to A), the leap is to the scale step above the tonic tone.
4. At b, the intervals outline the V triad.
5. At c, the interval, though large, is simply a skip to the leading tone, the scale step below the tonic tone.

Section 1. Intervals of the third from the V triad; major keys: simple time.

237 Moderato Germany
f 2nd time p
mf

238 Moderato Germany
p
mf

239 Andantino Italy
f
1. 12.
mf

240 Allegro Germany (Brahms)
mf

241 Allegretto Lithuania
p
mf (repeat p)

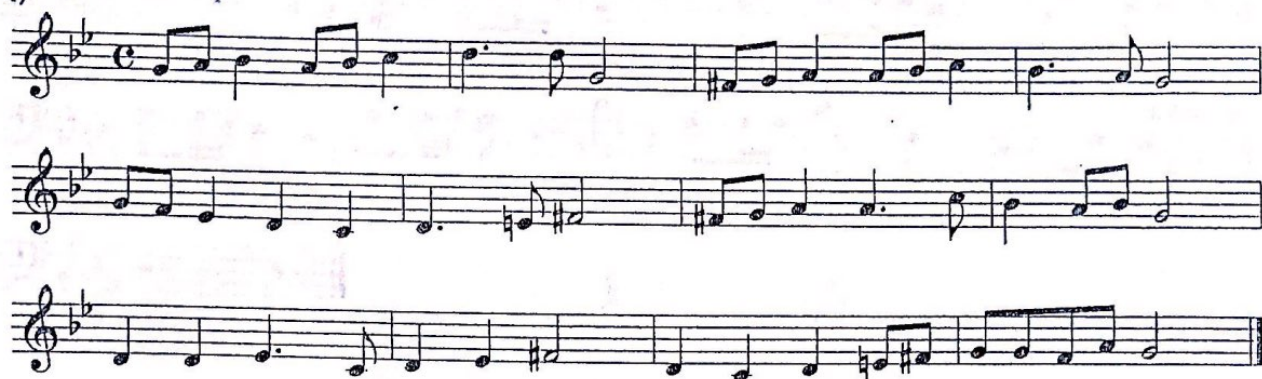
242 Moderato England
mp

243 Allegretto France
fresc.
p
mf

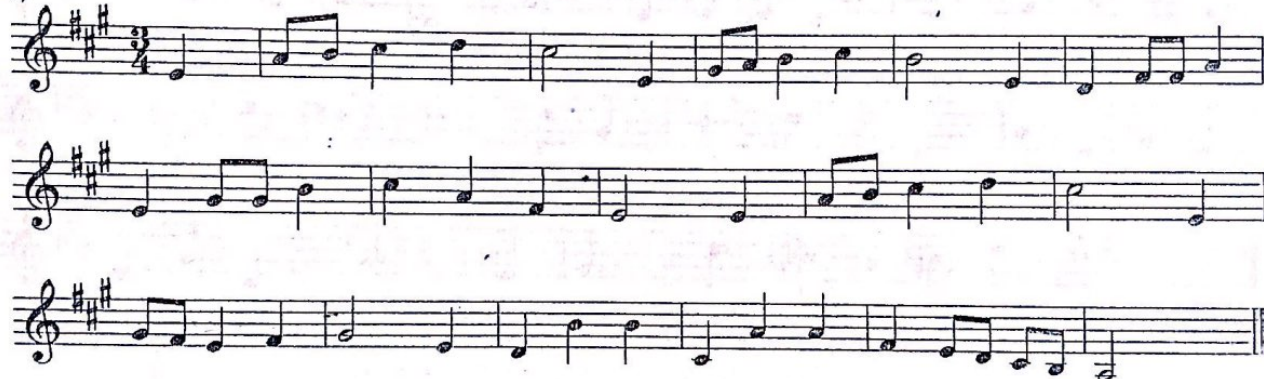
244 Con spirito England
Fine
D.C.

Melodías en modo Mayor y menor

1)



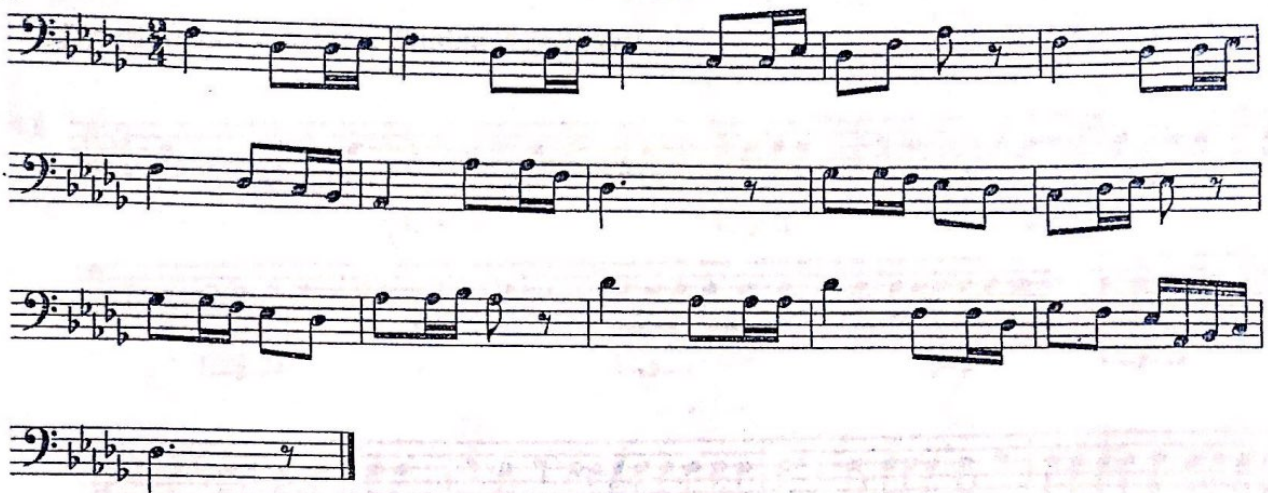
2)



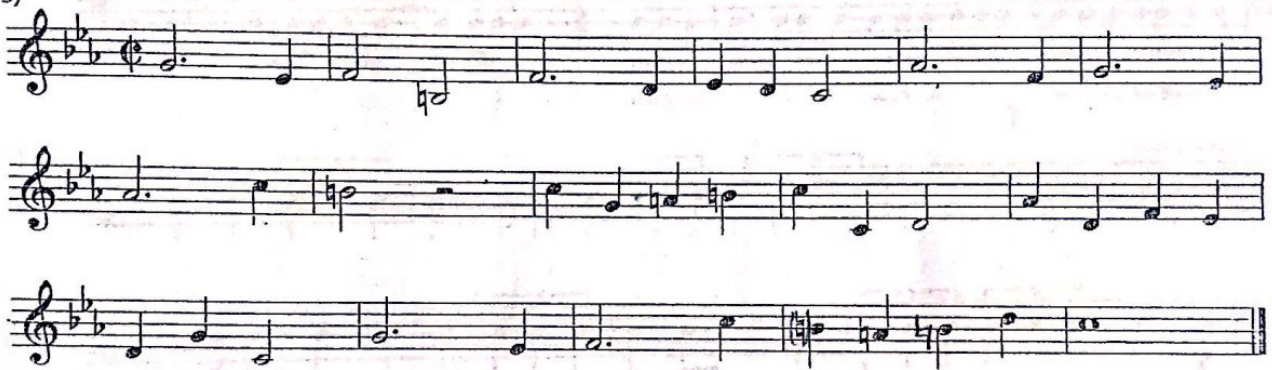
3)



4)



5)



Guía N°

29

Percusiones y solfeos hablados (tresillos)

1.)

2.)

3.)

4.)

5.)



7)



8)



9)



10)



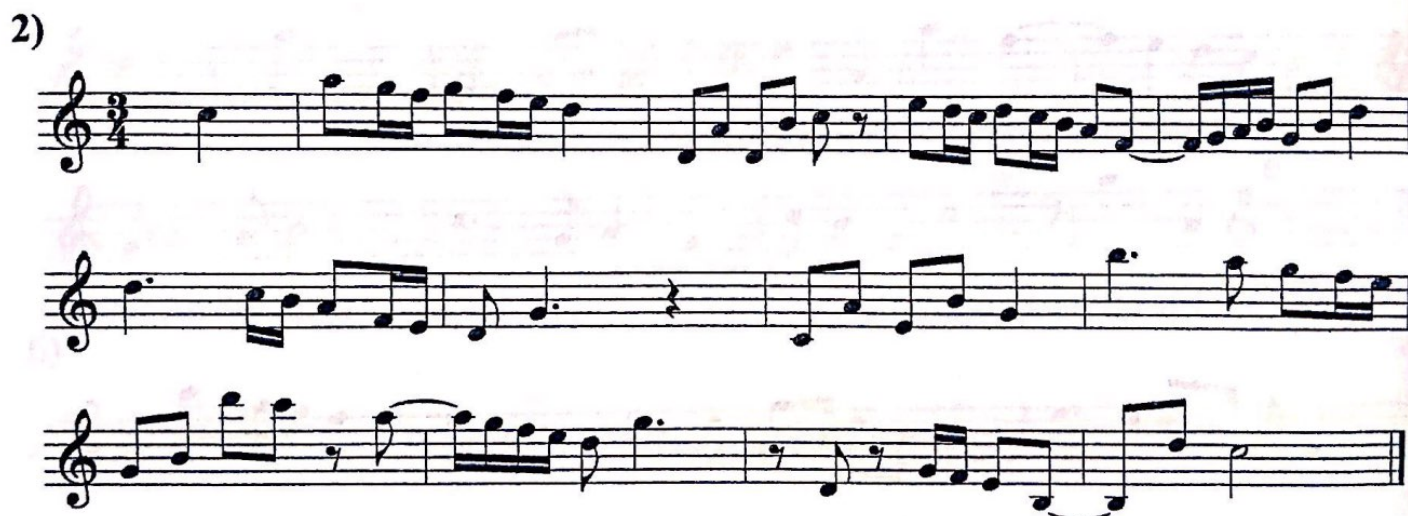
Guía N° 24

Solfeos Hablados

1)



2)



3)



4)



5)

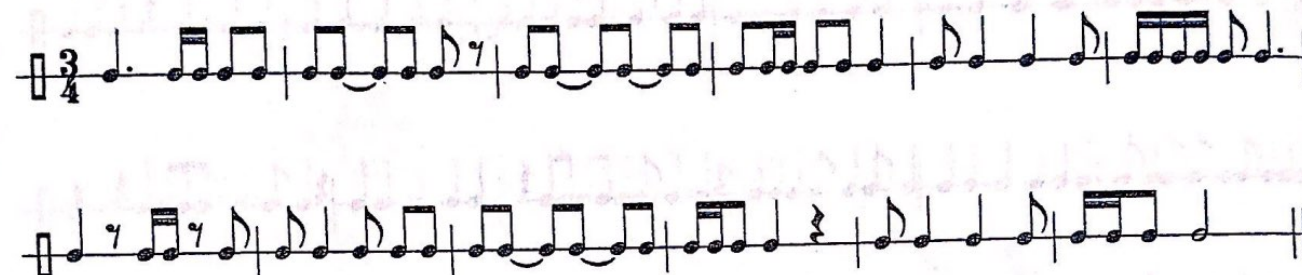
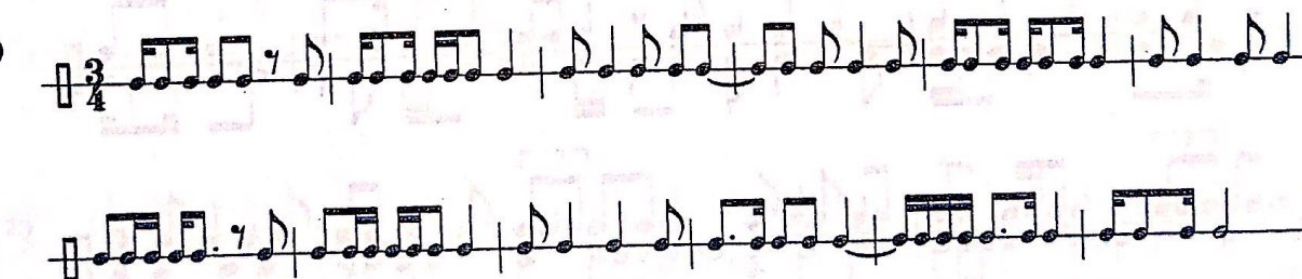


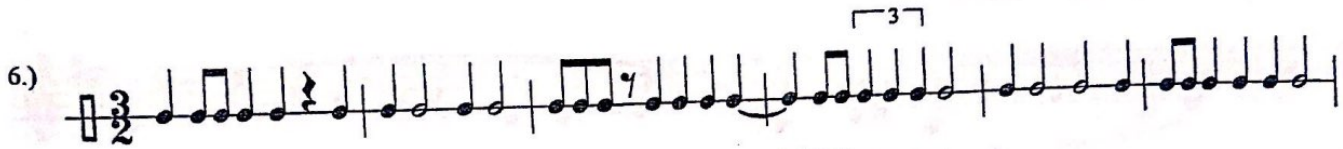
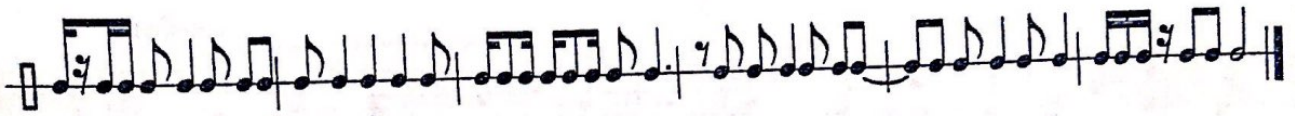
6)



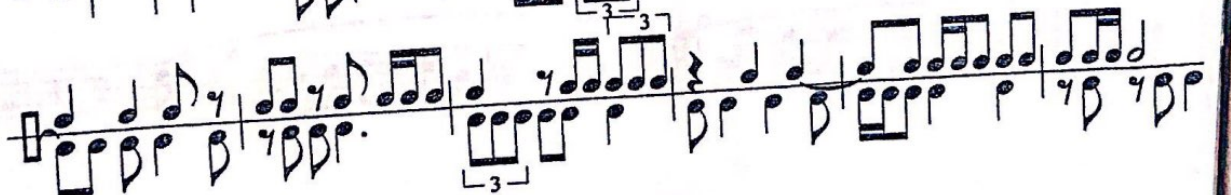
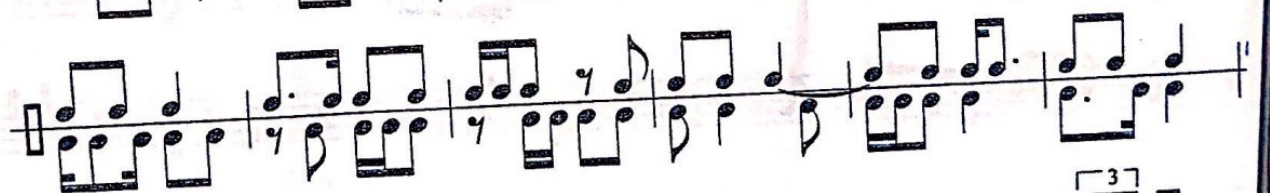
Guía N° 24

Percusiones (síncopas)

- 1.) 
- 2.) 
- 3.) 
- 4.) 



Polirritmias



Guía N° 21

35

Solfeos Cantados

1) Moderato



2) Allegro



3)



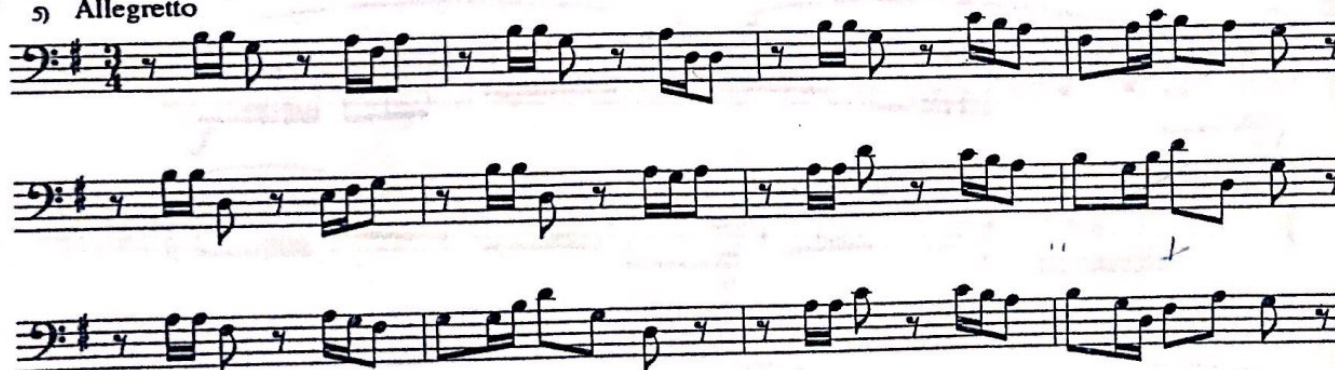
4



4) Moderato



5) Allegretto



Cantemos en otros Tonos

Lectura Musical I
Prof: Marcela Oyanedel.

1) **Moderato**

mp
mf
mp
f
p
mf
rit.

2) **Allegretto**

f
mf
f
mf
f
rit.

3) **Grave**

mf
3
3

Seven staves of musical notation in bass clef, key of D major (two sharps), and 4/4 time. The notation includes various note values, rests, and triplets. The first staff has a triplet of eighth notes. The second staff has two triplets of eighth notes. The third staff has a triplet of eighth notes. The fourth staff has a triplet of eighth notes. The fifth staff has a triplet of eighth notes. The sixth staff has a triplet of eighth notes. The seventh staff ends with a double bar line and a piano (*p*) dynamic marking.

4) Allegro

Four staves of musical notation in treble clef, key of B-flat major (two flats), and 4/4 time. The notation includes various note values, rests, and slurs. The first staff starts with a forte (*f*) dynamic marking. The second staff has a slur over the first two measures. The third staff has a slur over the first two measures. The fourth staff has a slur over the first two measures.

5) Moderato

mf

mp

mf

rit.

6) Andante

mf

mf

mp

mf

mf

rit.

7) Allegretto

f

mf

Five staves of musical notation in G major (one flat). The first staff begins with a treble clef. The music consists of eighth and sixteenth notes. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). The fifth staff includes *mp* (mezzo-piano) and *p* (piano) markings.

8) Allegro

Four staves of musical notation in D major (two sharps). The first staff begins with a bass clef. The music consists of eighth and sixteenth notes. Dynamic markings include *p* (piano) and *mf* (mezzo-forte).

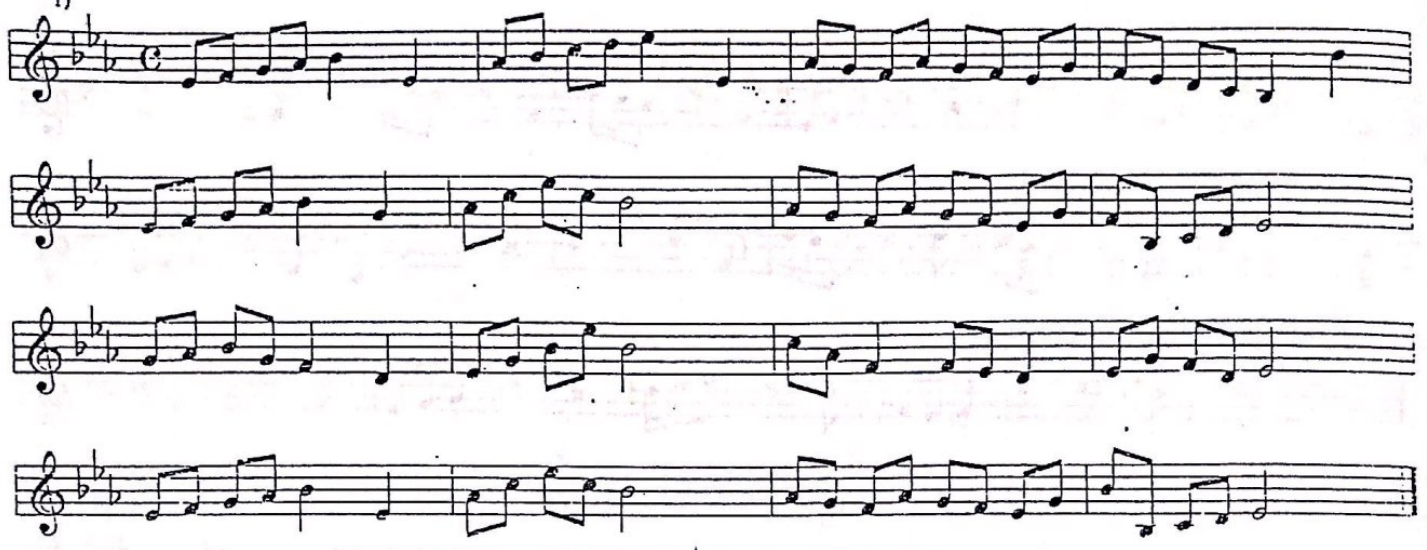
I-C

47

Guía N°32

Cont. Solfeando en otros Tonos

1)



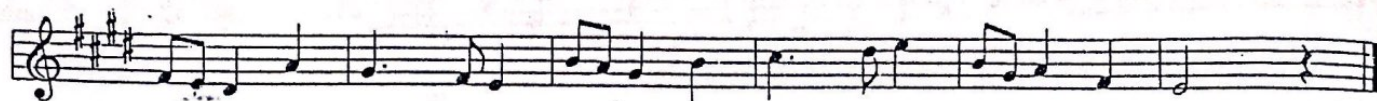
2)



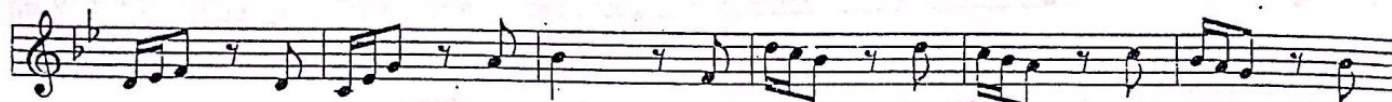
3)



The image displays three musical exercises, each consisting of two staves. Exercise 1 is in C major, 4/4 time, and contains four measures of eighth-note and quarter-note patterns. Exercise 2 is in D major, 4/4 time, and contains four measures of eighth-note and quarter-note patterns. Exercise 3 is in E major, 4/4 time, and contains four measures of eighth-note and quarter-note patterns. Each exercise is marked with a number (1), (2), or (3) at the beginning of the first staff.



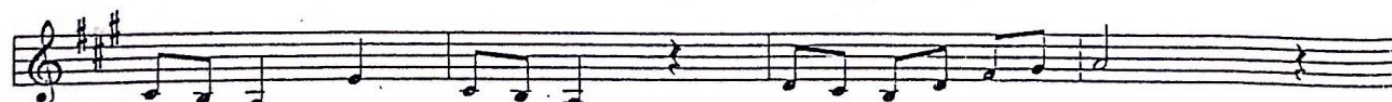
4)

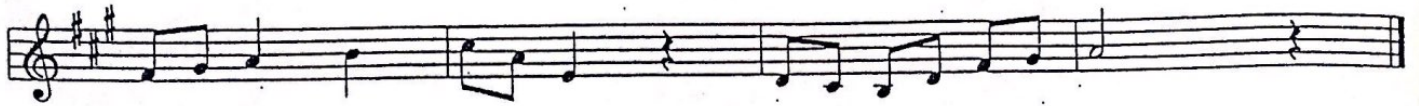


5)

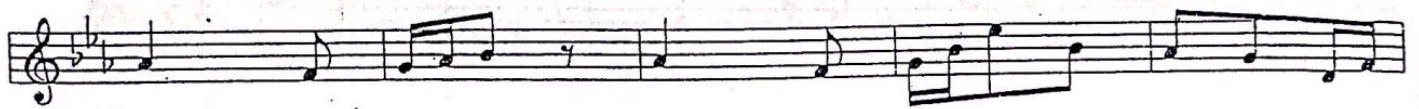
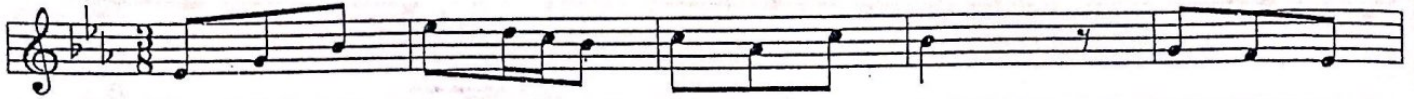


6)

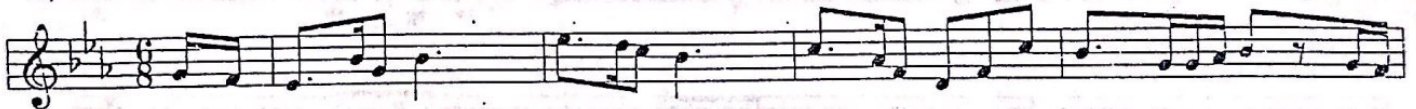




7)



8)



Síncopas en Compás Compuesto
Solfeos Hablados y Cantados

Lectura Musical 139
Prof: Tania Ibáñez G.

44

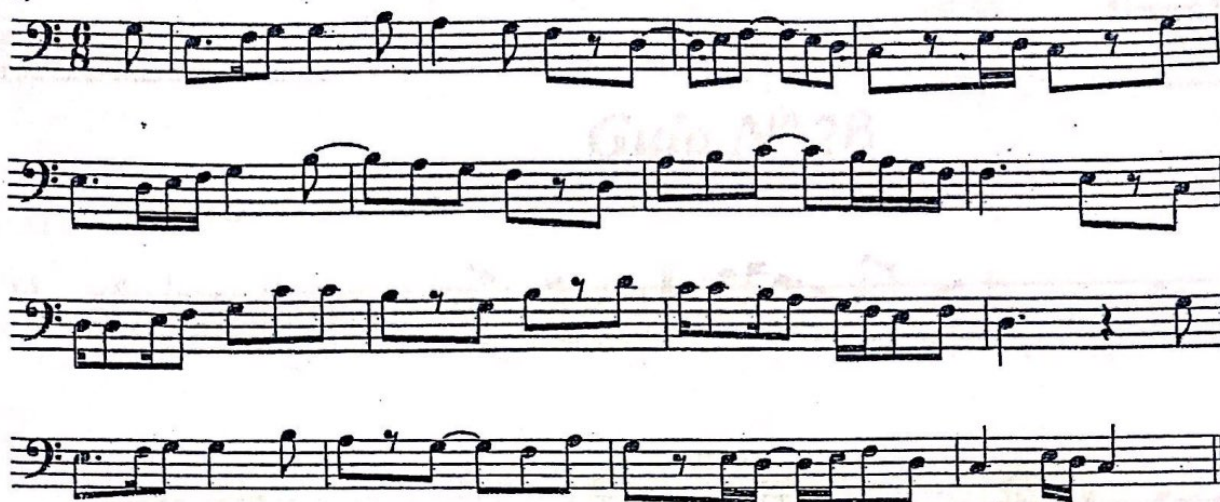
1)

Exercise 1 consists of six measures of music in 3/8 time. The notation is as follows:
Measure 1: Quarter note G4, quarter rest, eighth note A4, eighth note B4, quarter note C5.
Measure 2: Quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4.
Measure 3: Quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3.
Measure 4: Quarter note F3, quarter note E3, quarter note D3, quarter note C3, quarter note B2.
Measure 5: Quarter note A2, quarter note G2, quarter note F2, quarter note E2, quarter note D2.
Measure 6: Quarter note C2, quarter note B1, quarter note A1, quarter note G1, quarter note F1.

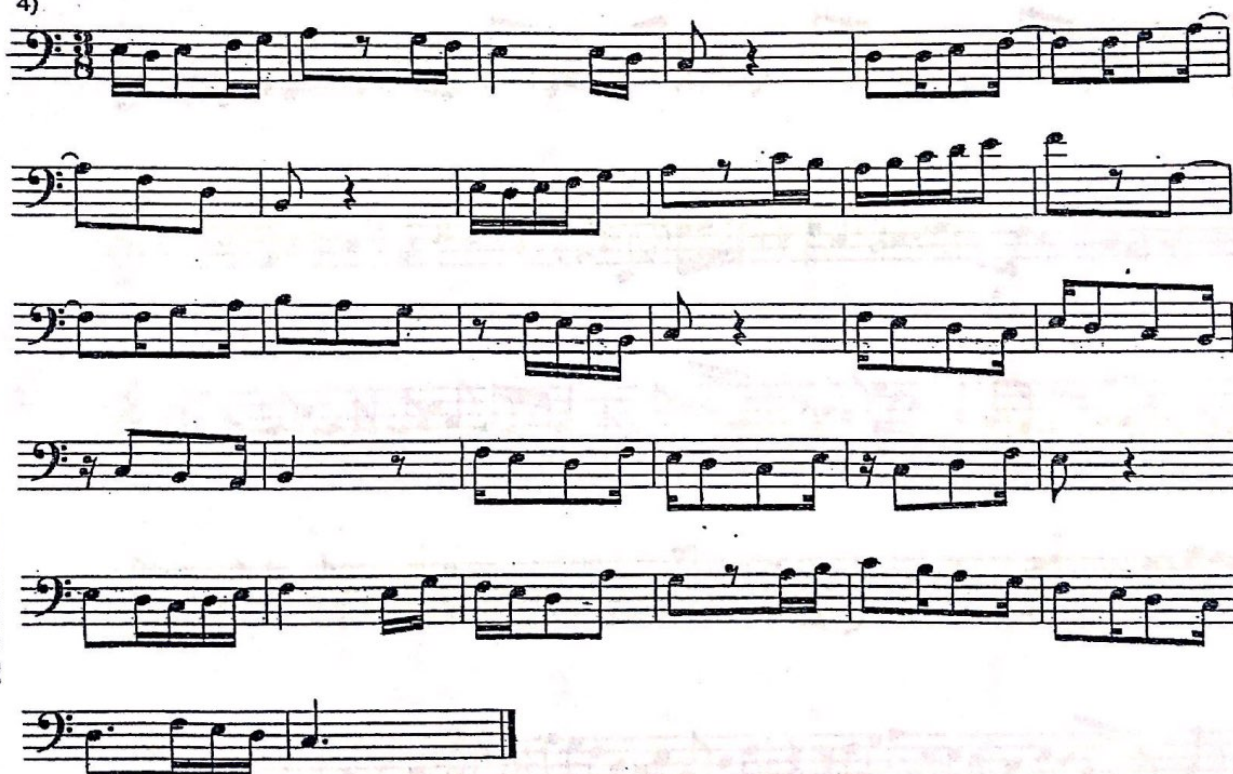
2)

Exercise 2 consists of four measures of music in 6/8 time. The notation is as follows:
Measure 1: Quarter note G4, eighth note A4, eighth note B4, quarter note C5, quarter note B4, eighth note A4, eighth note G4.
Measure 2: Quarter note F4, eighth note E4, eighth note D4, quarter note C4, quarter note B3, eighth note A3, eighth note G3.
Measure 3: Quarter note F3, eighth note E3, eighth note D3, quarter note C3, quarter note B2, eighth note A2, eighth note G2.
Measure 4: Quarter note F2, eighth note E2, eighth note D2, quarter note C2, quarter note B1, eighth note A1, eighth note G1.

3)



4)



5)



Guía N° 28

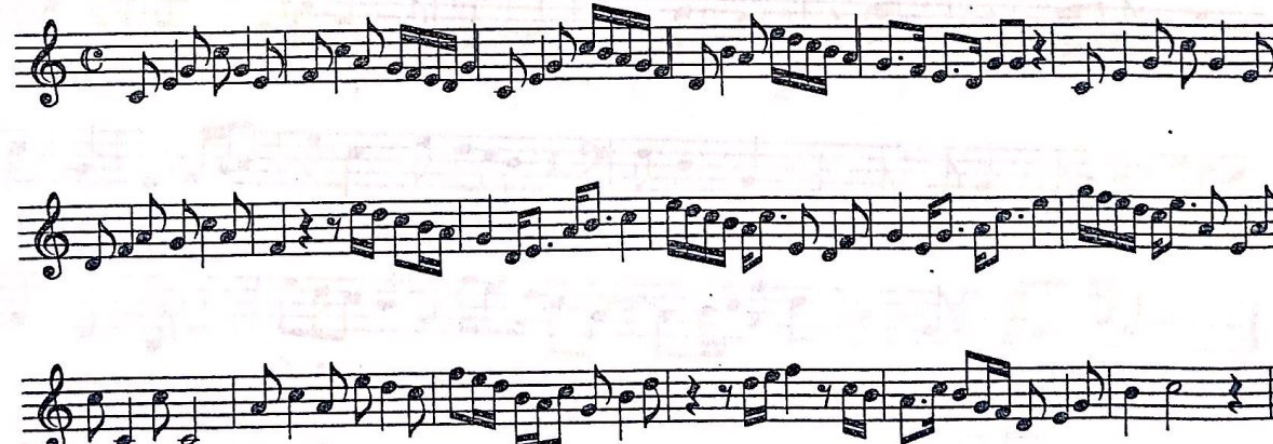
Solfeos Hablados

1.)



Exercise 1 consists of four staves of music in 3/4 time, key of B-flat major. The first staff contains measures 1-4, the second staff measures 5-8, the third staff measures 9-12, and the fourth staff measures 13-16. The melody is written in treble clef and features a mix of eighth and sixteenth notes with rests.

2.)



Exercise 2 consists of three staves of music in 4/4 time, key of B-flat major. The first staff contains measures 1-4, the second staff measures 5-8, and the third staff measures 9-12. The melody is written in treble clef and features a mix of eighth and sixteenth notes with rests.

3.)



Exercise 3 consists of two staves of music in 4/4 time, key of B-flat major. The first staff contains measures 1-4, and the second staff contains measures 5-8. The melody is written in bass clef and features a mix of eighth and sixteenth notes with rests.

Guía N° 34

Solfeos Hablados (Síncopas y ritmos varios)

1)

2)

3)

4)

48



5)



6)



7)

