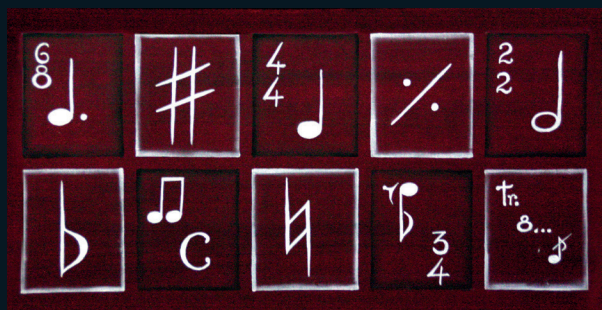
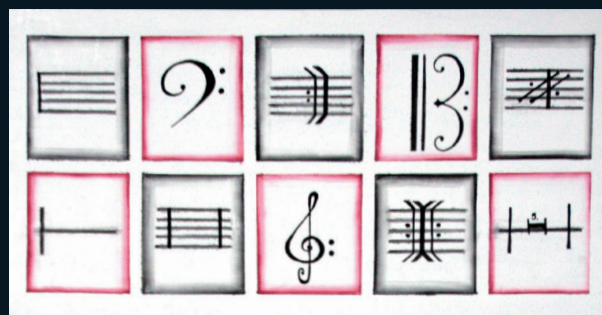


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# Método de Solfeo

Formación Teórico–Auditiva / Niveles I - II - III



Fabio Ernesto Martínez Navas



UNIVERSIDAD PEDAGÓGICA  
NACIONAL  
*Educadora de educadores*

# Método de Solfeo

Formación Teórico-Auditiva / Niveles I - II - III

Fabio Ernesto Martínez Navas

Facultad de Bellas Artes  
Departamento de Educación Musical

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MÉTODO DE SOLFEO  
Formación Teórico-Auditiva  
Niveles I - II - III

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## PRÓLOGO

Las ideas sobre educación para el siglo XXI, extraídas del informe de la Unesco a mediados de los noventa, reveladoras en su momento, han cobrado importancia y relevancia en la concepción del aprendizaje-enseñanza de nuestros días. De los cuatro tipos de aprendizaje señalados por el informe (aprender a conocer, aprender a hacer, aprender a convivir y aprender a ser) se desprende una dimensión imperativa del conocimiento: aprender a hacer en contexto. Es ahí en donde el trabajo del maestro Fabio Martínez incrementa su valor y pertinencia, debido a que esta “oportunidad de aprendizaje” se cimienta sobre las experiencias vividas en aulas de clase colombianas, de las que, debo confesar, hice y hago parte, enmarcadas en la búsqueda incansable del éxito docente: el aprendizaje de los estudiantes. No creo que haya una intención más importante en cada actividad audioperceptiva que presenta este libro que la intención de que el usuario del material (sea docente o estudiante) alcance competencias musicales profesionales, resuelva dudas y dificultades propias de la entonación y la transcripción, potencie sus debilidades auditivas y supere sus limitaciones musicales de orden audioperceptivo.

Es radical anotar que la propuesta del maestro Fabio Martínez excede la tradición de los materiales de solfeo, los cuales, en su mayoría, pueden definirse como una seria (o no tan seria, en casos puntuales) dedicación a la selección minuciosa, transcripción, adaptación y sistematización de melodías, fragmentos y temas rítmico-melódicos de reconocidas piezas musicales del repertorio universal, folclórico, tradicional, erudito, popular y académico. Este material trasciende los límites de la recopilación porque se trata de la creación consciente de “música-ejercicios” soportados sobre la tridimensionalidad de la música tonal, para los niveles definidos en el método, es decir, cada melodía o dueto propuestos se conciben desde una lógica de progresiones armónicas definidas, una textura melódica acorde a la dificultad sistemática de la didáctica del método y una riqueza rítmica articulada con las músicas tradicionales colombianas, que ofertan dificultades métricas, de síncopa y contratiempo, podría decirse, “deliciosas” para el trabajo del desarrollo de competencias audioperceptivas.

Por otra parte, puesto que he conocido y trabajado con el maestro Fabio Martínez, cuento con alguna autoridad para afirmar que no puede dudarse del peso de 35 años de experiencia en aula de clase y la dedicación, empeño y esfuerzo del autor en el ejercicio de su trabajo, lo cual garantiza que cada actividad del método ha sido elaborada, revisada, editada y puesta a prueba en contextos diferentes, por lo que es imprescindible su publicación en este texto musical.

Cada docente, estudiante o aficionado que se acerque al método propuesto puede estar seguro de que la dinámica sugerida en el libro corresponde a emprender un camino exitoso hacia el desarrollo auditivo-musical. La meta es lograr músicos competentes para la entonación, la toma de dictado y la afinación. Este libro dejará sembrada una semilla de creatividad musical y pedagógica cuyo fruto, a largo y mediano plazo, será una generación de músicos, compositores y docentes proactivos, dinámicos y recursivos.

David Martínez Rodríguez  
**Licenciado en Música**  
**Universidad Pedagógica Nacional**  
**Noviembre de 2014**

## INTRODUCCIÓN

El presente libro es fruto de los ejercicios hechos en clase de Formación Teórico-auditiva en el transcurso de los últimos 35 años (1980-2014), ejercicios realizados en diferentes instituciones tales como la Academia Luis A. Calvo, la Universidad Incca de Colombia, la Academia Superior de Artes de Bogotá (ASAB) - Universidad Distrital, la Universidad El Bosque, la Escuela de Música y Audio Fernando Sor y, principalmente, la Universidad Pedagógica Nacional, donde he sido maestro de esta área del conocimiento los últimos 17 años (1997-2014). Por la anterior razón, este es un libro académico, resultado de una experiencia de creación de ejercicios, melodías y duetos clasificados en tres niveles: Iniciación (nivel I), intermedio (nivel II) y avanzado (nivel III).

El método de solfeo se divide en dos grandes secciones, la primera está conformada por ejercicios y melodías a una voz, es lo que comúnmente denominamos ejercicios *rítmico-melódicos*, algunos de ellos están cifrados para que los maestros y estudiantes acompañen armónicamente las melodías y de esta manera se comprenda mucho mejor la conducción de la armonía y se mejore la calidad en cuanto a la afinación y la entonación de las melodías.

Un aporte significativo de este nuevo libro de solfeo es que utiliza algunos ritmos autóctonos colombianos como el pasillo, el bambuco, la danza, la guabina, el pasaje llanero, entre otros.

La segunda sección está conformada por ejercicios y melodías a dos voces, es lo que comúnmente denominamos *duetos*, también se elaboraron sobre técnicas contrapuntísticas creadas con ritmos colombianos, la mayoría de los cuales están cifrados armónicamente, de ahí que se puedan interpretar cantando o tocando en dos instrumentos melódicos con acompañamiento armónico.

Fabio Ernesto Martínez Navas  
**Profesor Asociado**  
**Universidad Pedagógica Nacional**

## **Fabio Ernesto Martínez Navas**

14 de agosto de 1951

Licenciado en Pedagogía Musical  
Universidad Pedagógica Nacional (1977)

Especialista en Educación a Distancia  
Universidad El Bosque (2000)

Magíster en Tecnologías de la Información  
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Universidad Pedagógica Nacional (2008)

Profesor Asociado  
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Facultad de Bellas Artes

Profesor Emérito  
Universidad Pedagógica Nacional (2015)

### **Profesor de espacios académicos modalidad presencial**

Formación Teórico-auditiva  
Manejo del Instrumento en el Aula

**Proyecto de Educación Virtual**  
**Facultad de Bellas Artes**  
Coordinador Proyecto  
Preuniversitario Virtual en Música

### **Profesor de cursos virtuales como espacios académicos electivos**

Entrenamiento Auditivo

Guitarra

### **Autor de libros didácticos de música**

- Transporte armónico y melódico (1984)
- Cómo tocar guitarra con acordes disonantes (1992)
- Teoría simplificada de la música (2001)
- Czerny aplicado a la música colombiana (2009)
- Memoria musical y entrenamiento auditivo (2011)

## DEDICATORIA

Al gran maestro de maestros

**Alejandro Zuleta Jaramillo**  
(1958-2015)

*Un sencillo reconocimiento:  
por su labor como docente de solfeo,  
entrenamiento auditivo, armonía y  
formador de directores corales.*





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---

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# Ejercicios Rítmico-Melódicos

Nivel

I

## EJERCICIOS RÍTMICO-MELÓDICOS. NIVEL I

---

La iniciación musical natural parte, por lo general, del sonido dominante: sol, y se combina con el ritmo para afianzar la lectura de negras, identificadas por el pulso y la pareja de corcheas que representan la doble velocidad o la primera división del pulso.

El acento se presenta en el primer tiempo del compás.

La combinación de los sonidos sol, la y mi forman la escala tritónica A: la-sol-mi.

Por otra parte, la combinación de los sonidos mi, re, do forman la escala tritónica B. La unión de las dos escalas tritónicas, A y B, conforma las escalas pentatónicas mayor y menor: do-re-mi-sol-la-do (pentatónica mayor) y la-do-re-mi-sol-la (pentatónica menor).

En la etapa inicial se trabajan las figuras musicales: negra, pareja de corcheas, blanca, silencio de negra, blanca con puntillo y redonda, la negra con puntillo seguida de una corchea suelta; más tarde se introduce el contratiempo, la síncopa interna y externa, la ligadura de prolongación y el calderón, esto en cuanto al ritmo; los intervalos se involucran desde el concepto del grado conjunto, los saltos sobre la tónica y la dominante, los giros melódicos y los grados de atracción estudiados desde la función armónica dominante hacia la tónica. Las melodías pentatónicas son el punto de partida y luego se llega al estudio de la tonalidad mayor y menor.

Un valor agregado que tiene el *Método de solfeo* es la inclusión de ritmos de la música popular y tradicional de Colombia: la marcha, el vals, la guabina, el torbellino, el pasillo, la danza, el pasaje llanero, el porro, la cumbia, la caña, el rajaleña y el bambuco, entre otros.

Algunas melodías se anotan con el cifrado armónico y las que no están cifradas son para que el estudiante las cifre de acuerdo al análisis de las funciones armónicas correspondientes.

Se incluyen algunas composiciones célebres tales como temas de películas, villancicos, canciones infantiles y obras de los grandes maestros de la música universal.

Se recomienda practicar el cante y toque de la siguiente forma: cante un ejercicio rítmico melódico y toque el acompañamiento armónico con el piano, la guitarra, el tiple o el cuatro.

Los ejercicios no se deben aprender de memoria, son ideales para practicar la lectura a primera vista. El estudio del ritmo se puede realizar con métodos especializados en ese aspecto. Paralelo al estudio de los ejercicios rítmico-melódicos, nivel I, se deben practicar los duetos del nivel I.

Sonido sol

1 Canto Palmas

Exercise 1 consists of two staves. The first staff is labeled 'Canto' and the second 'Palmas'. Both are in 2/4 time. The melody for 'Canto' is: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter). The 'Palmas' part consists of: two rests (quarter), two eighth notes (quarter), two eighth notes (quarter), two eighth notes (quarter), two eighth notes (quarter), two eighth notes (quarter), two eighth notes (quarter), two eighth notes (quarter), two eighth notes (quarter), two eighth notes (quarter), two eighth notes (quarter), two eighth notes (quarter), two eighth notes (quarter), two eighth notes (quarter), two eighth notes (quarter), two eighth notes (quarter).

Sonido la

3

Exercise 3 consists of eight staves, numbered 3 to 8. All are in 2/4 time. The melody for 'Canto' is: A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter). The 'Palmas' part consists of: two eighth notes (quarter), two eighth notes (quarter), two eighth notes (quarter), two eighth notes (quarter), two eighth notes (quarter), two eighth notes (quarter), two eighth notes (quarter), two eighth notes (quarter), two eighth notes (quarter), two eighth notes (quarter), two eighth notes (quarter), two eighth notes (quarter), two eighth notes (quarter), two eighth notes (quarter), two eighth notes (quarter), two eighth notes (quarter).

Sonido mi

9

10

Sonido do central

11

12

13

14

Sonido do alto (5)

15

15

16

16

17

17

18

18

18

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20

Antecompás

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24






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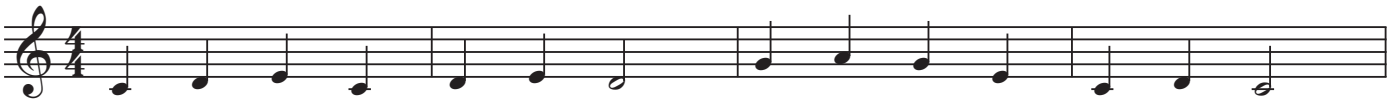
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Sonido Re

37 




38 



Escala pentatónica



39 

40 

## Los cinco modos de la escala pentatónica

Primer modo      Segundo modo      Tercer modo      Cuarto modo      Quinto modo

Pentatónica mayor      Pentatónica menor

### Quinto modo pentatónico

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### Primer modo pentatónico

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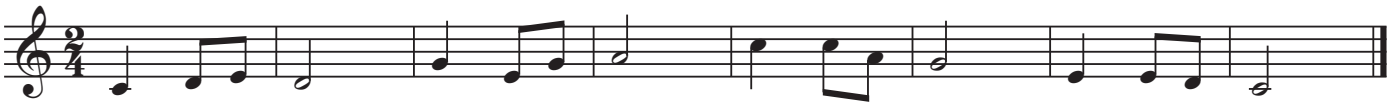
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Segundo modo pentatónico

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Tercer modo pentatónico

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Cuarto modo pentatónico



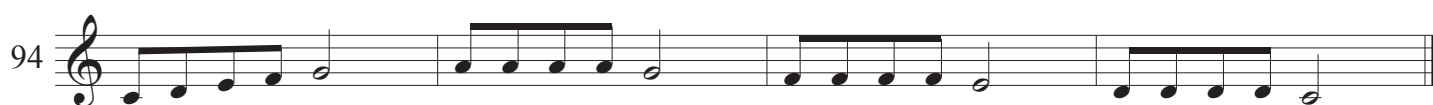
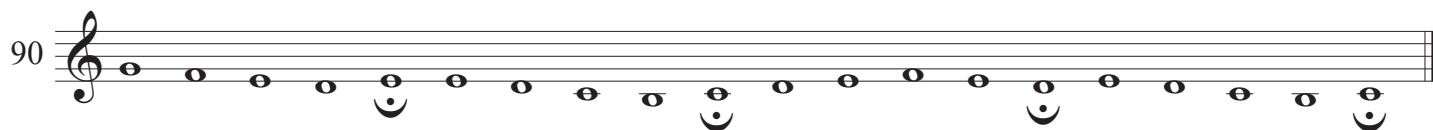
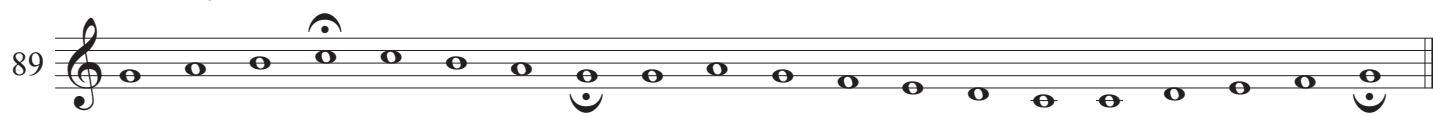
The image displays ten staves of musical notation for solfège exercises. The first two staves are in 2/4 time. The third staff, labeled 79, is in 3/4 time. The fourth staff, labeled 80, is in 2/4 time. The fifth and sixth staves, labeled 81, are in 3/4 time. The seventh and eighth staves, labeled 82, are in 4/4 time. The ninth and tenth staves are in 4/4 time. The exercises consist of various rhythmic patterns, including eighth and sixteenth notes, rests, and slurs.



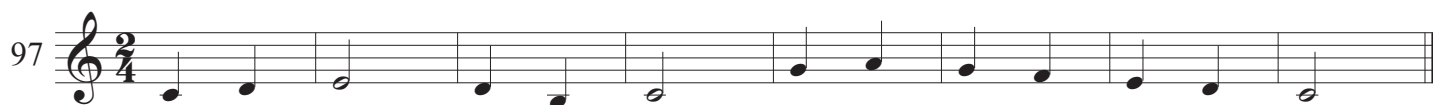
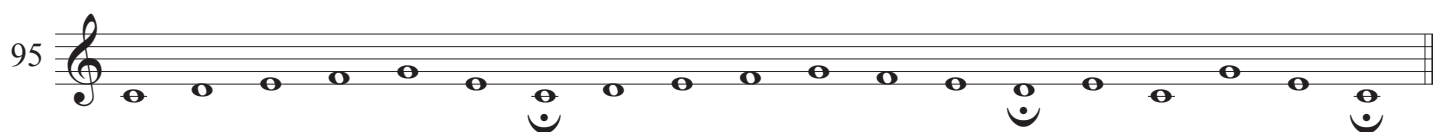


## Tonalidad mayor

## Grados conjuntos



## Saltos sobre el acorde de tónica



Saltos sobre el acorde de dominante

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Compás *alla breve*

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Tonalidad de do mayor en clave de fa

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Tonalidad de sol mayor en clave de sol

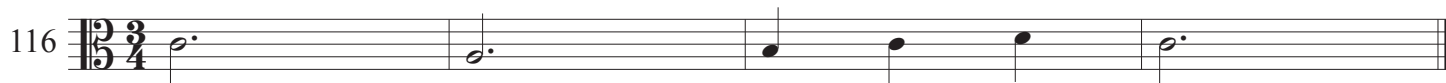
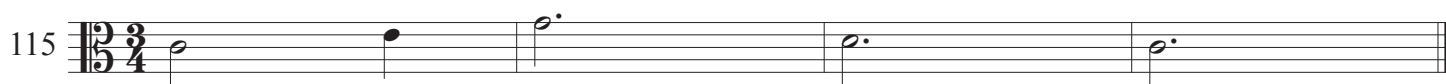
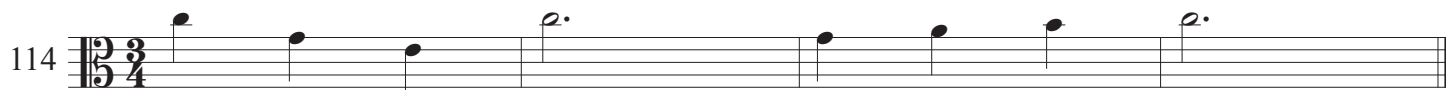
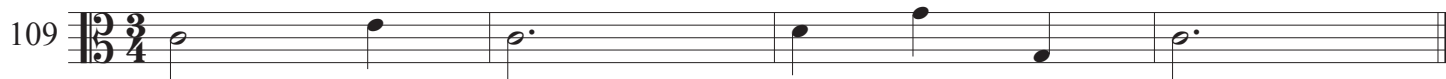
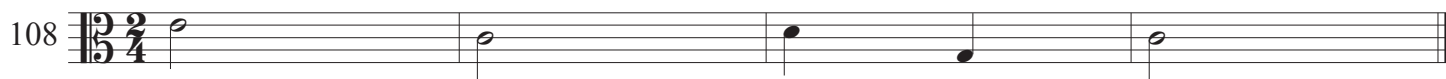
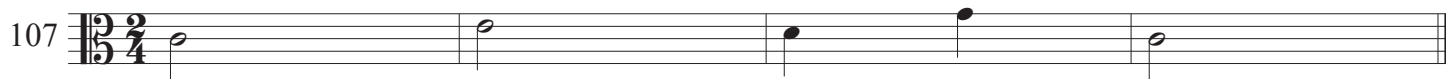
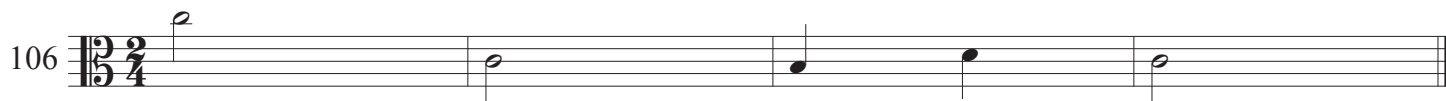
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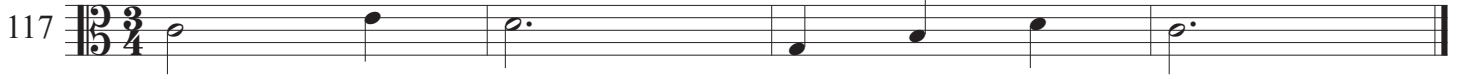
Tonalidad de fa mayor en clave de fa

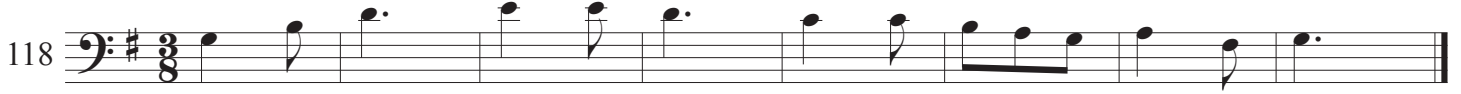
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Tonalidad de do mayor en clave de do

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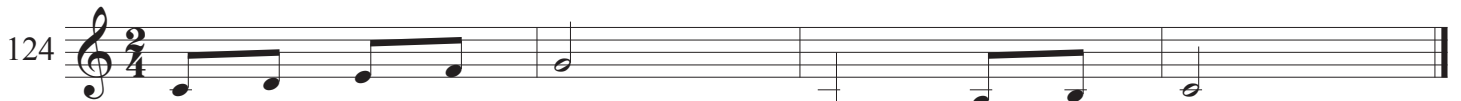
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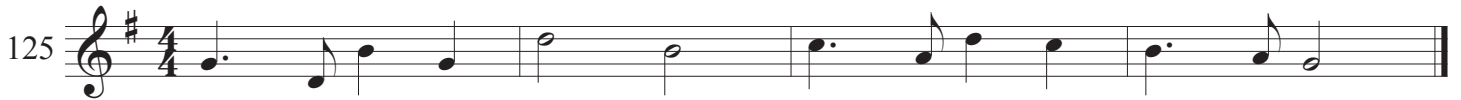
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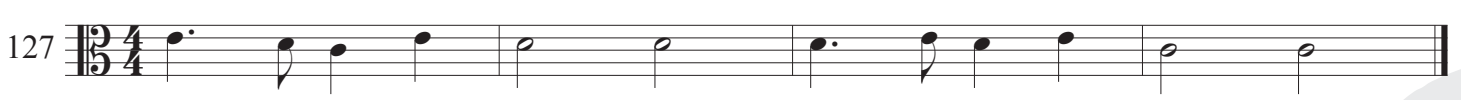
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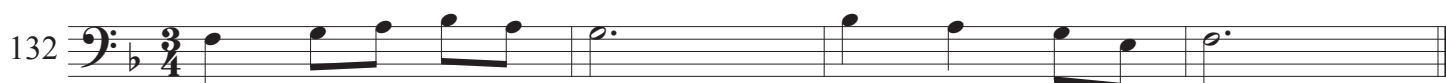
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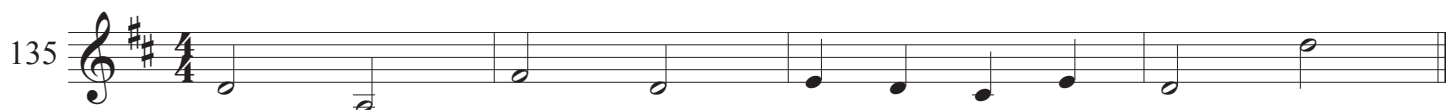
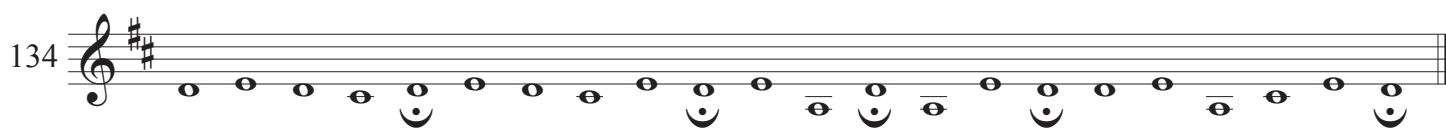
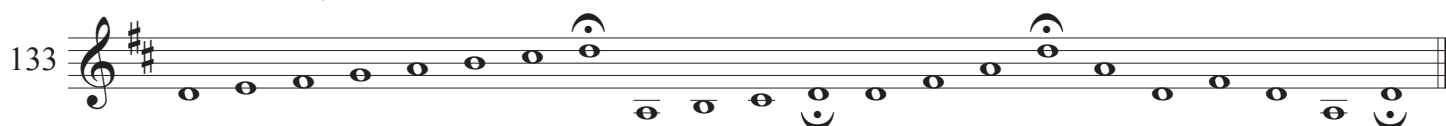
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Tonalidad de re mayor



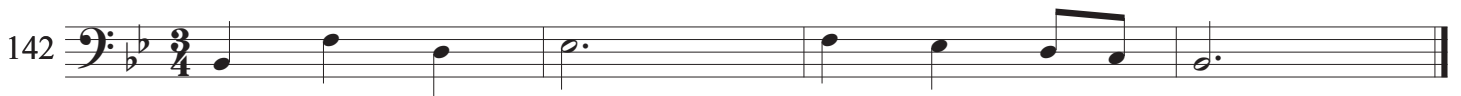
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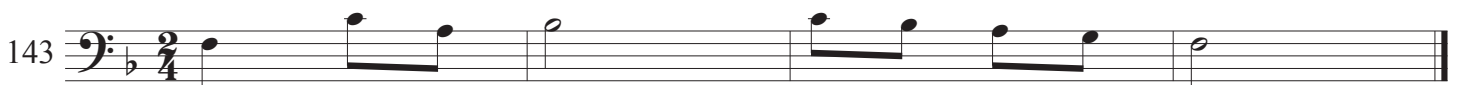
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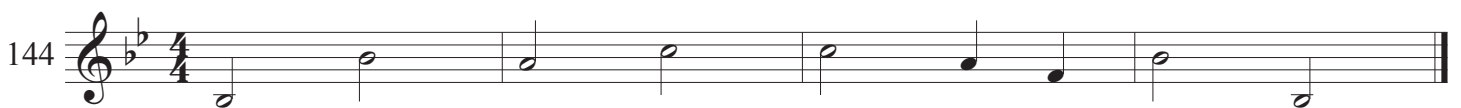
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Tonalidad de si bemol mayor

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Tonalidad de la mayor

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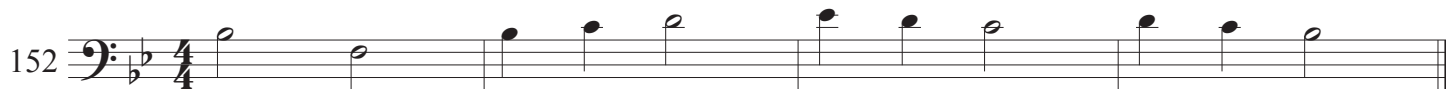
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Tonalidad de mi bemol mayor

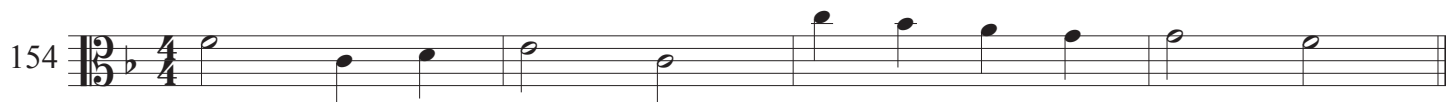
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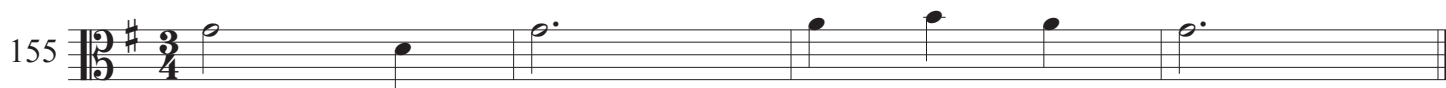
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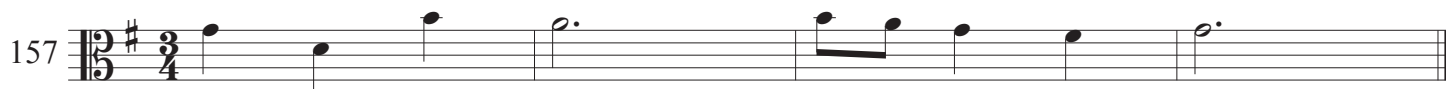
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*Toque los acordes en el piano y/o guitarra y cante*

Marcha en fa mayor

164

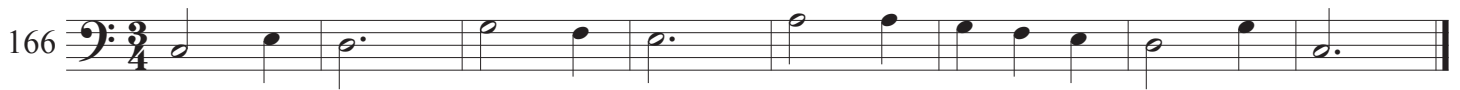
*Determine los acordes y escriba el cifrado correspondiente*

Danza en la mayor

165



## Vals en do mayor



## Danza en la bemol mayor



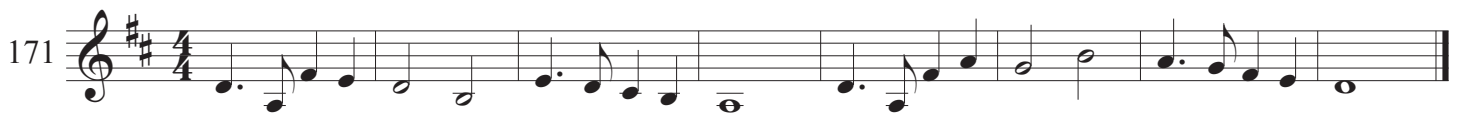
## Marcha



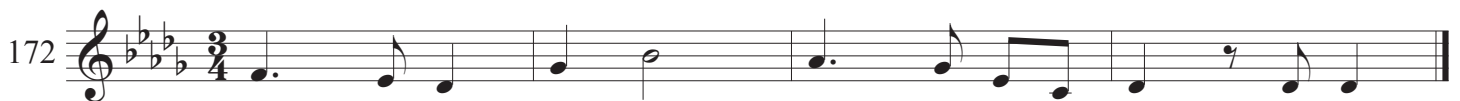
## Danza en mi bemol mayor



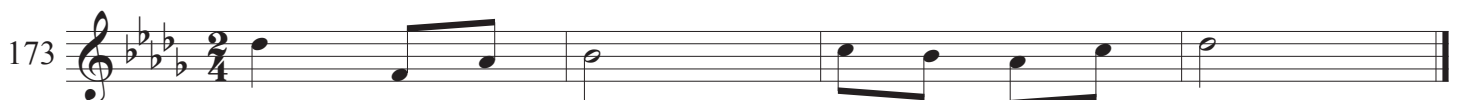
## Vals en mi mayor



## Pasillo en re bemol mayor



## Marcha



Determine las funciones armónicas y el ritmo de acompañamiento

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

Modo mayor

Canción de *La familia feliz*

189

*Feliz cumpleaños*

190

*Himno de la alegría*

191

Chords: G, D7, G, D7, G, D7, G, A7, D, G, D7, G, D7, G

*Tutaina villancico*

192

Chords: F, Bb, C7, F, F, Bb, F, C7, F, D7, Gm, C7, F

193

Chords: C, G7, C, Dm7, G7, C, C7, F, G7, C, E7, Am, Dm, G7, C

194

Chords: C, G7, C, F, C, G7, C

195 *C G7 Dm7 G7 C F Dm G7 C Dm7 G7 C*

196 *G7 C Dm G7 C Dm G7 C*

197 *G D7 G C G D7 G D7 G*

198 *F C7 Gm C7 F C7 F*

*Arroz con leche*

199 *D A7*

*D A7*

*D A7 D*

200 *C Dm G7 C*

201 *C G7 C C G7 C*

202 *C Am Dm G7 C*

203 

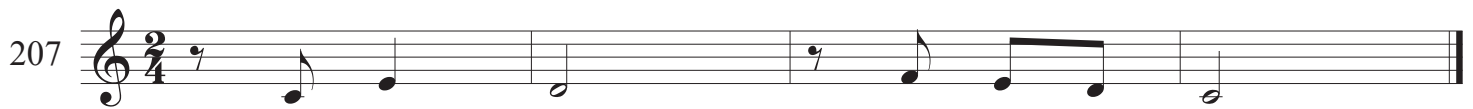
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205 

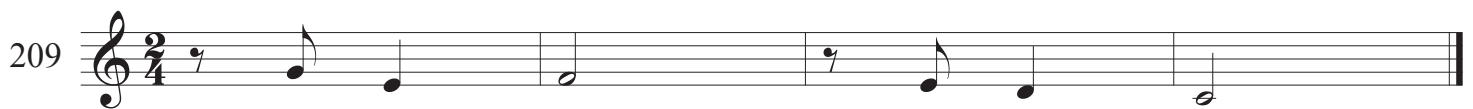
206 

*Coloque el cifrado de los siguientes ejercicios*

El contratiempo

207 

208 

209 

210 

Guabina

211 

Danza

212 

Pasillo

213

G7 C G7 C A7 Dm

G7 C F C G7 C

F C G7 C

Danza

214

Pasillo

215

F Am7(b5) D7(b9) Gm C7 Gm C7 F

F Cm7 F7 B<sup>b</sup> B<sup>b</sup> F C7 F

Danza

216

Torbellino

217

C F G7 C F G7 C F

G7 C F G7 C F G7 C F

G7 C F G7 C F G7 C G7 C

Modulación a la dominante

218

219

220

221

Modo menor

Tonalidad de la menor

222

223

224

Cifre las siguientes melodías

225

Sol menor

226

Do menor

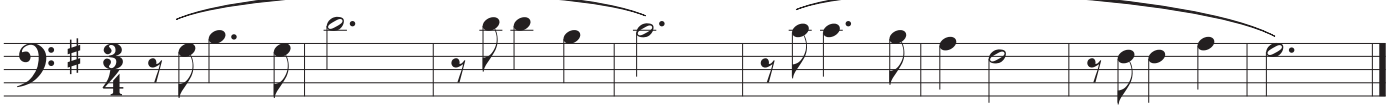
227



Re menor

228 

Pasillo en sol mayor

229 

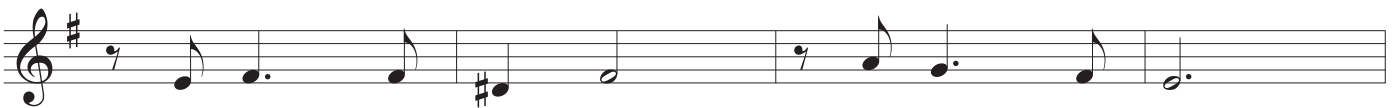
Sol menor

230 

231 

Mi menor

232 



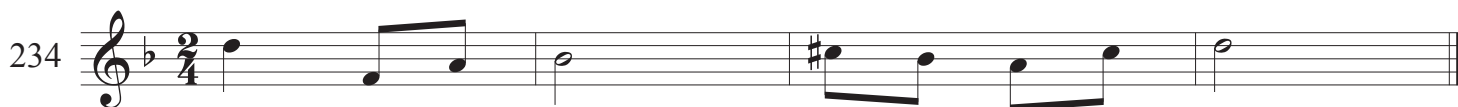




Marcha

233 

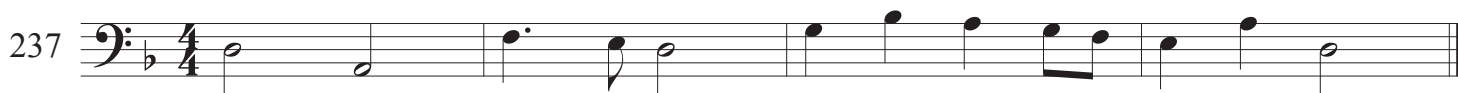


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235 




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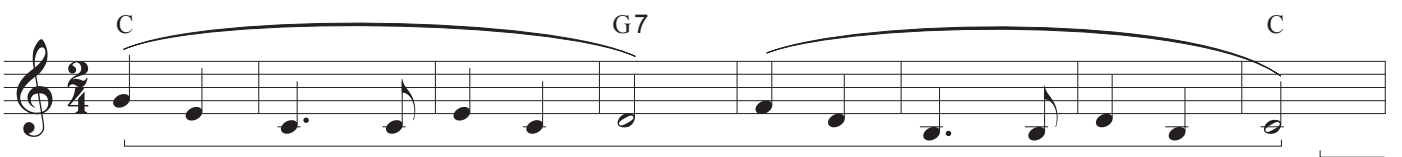
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242 

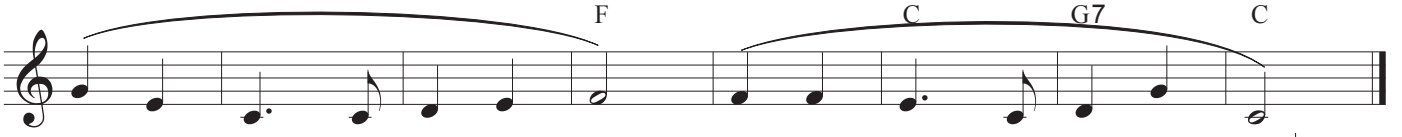
243 

244 

245 

246 

Semiperiodo antecedente



Semiperiodo consecuente

247 



Balada

248 

Vals

249 

250 

Balada

251

F Dm Gm C7 F Dm Gm C7

Vals

252

Em B7 Em Am F#° B7 Em

Marcha

253

Danza

254

Amin E7 Amin G7 C E7 Amin

Guabina

255

Bb Eb F7 Bb Eb Bb F7 Bb

256

A D E7 A E7 A

257

F#m C#7 F#m Bm C#7 F#m G#m7(b5) C#7 F#m6

258

Gm Cm D7 Gm

259

C C7 F C7 F Dmin G7 Dmin G7 C

260

C Am7 Dm7 G7

Dm G7(b9) CMaj7

C6 A7 Dm Gm7 Gm6 C9 FMaj7

F6 C/G Dm6 G7 G9(#5) CMaj7 C6

261

G G7 C B7 Emin A7 D A7 Dmin G7 C G/D D7 G

262

G D7 G E7 Am E7 Am Dm7 G7 C Am D7 G A7 D G D7 G Em B7 Em D A7 D C D7 G G7 C Am G/D D7 G

263

C C7 F C7 F D7 G G7 C D7 G E7 Amin E7 Amin C G7C

Modulación a la dominante

264

C A7 Dmin E7 Amin7 D7 G A7 Dmin E7 Amin Dmin7G7 C

Modulación a la tonalidad relativa

265

C G G7 C Amin E7 Amin

G7 C F A7 Dmin G G7 C F Dmin G7 C

266

C A7 Dmin Amin D7 G C D7 Gmin F Dmin G7 C

Cifre la siguiente melodía

267

Canción infantil - escriba un texto

268

D A7 D A7

D D D7 G A7 D A7 D

Vals

269

Amin E7

Amin

Chords: A7, Dmin, Amin, Bm7(b5), E7, Amin, A7, Dmin, Amin, Bm7(b5), E7, Amin, G7, C, E7, Amin, Dmin, Amin, F#m7(b5), Bm7(b5), Amin, A7, Dmin, Amin, F#m7(b5), Bm7(b5), E7, Amin.

270

*Cifre la melodía y escriba un texto*  
Porro

271

*Cifre todas las melodías*  
Pasillo

272

Pasillo

273

Pasillo

274

Torbellino

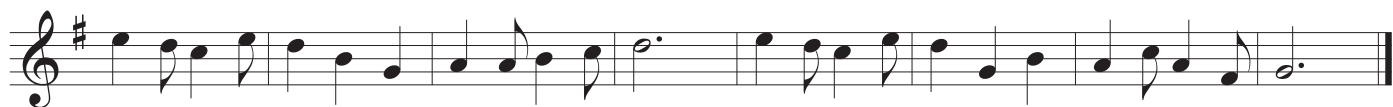
275



## Torbellino



## Pasillo



## Marcha



## Pasaje



## Vals



283 

284 

285 

286 



287 



288 







# Ejercicios Rítmico-Melódicos

Nivel

**II**

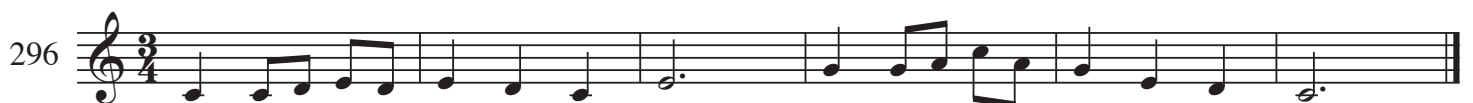
## EJERCICIOS RÍTMICO–MELÓDICOS. NIVEL II

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El segundo nivel inicia con el afianzamiento del sistema pentatónico como un preámbulo de la continuación del estudio de la tonalidad en modo mayor y menor. Según se ha visto en el primer nivel, este *Método de solfeo* no estudia tonalidad por tonalidad, ni en modo mayor ni en modo menor, es un proceso que se sale de lo que se hace siempre, es un trabajo orientado a la lectura de melodías creadas sobre rítmicas colombianas, por tanto, se pueden agregar instrumentos de percusión propios de cada uno de los patrones rítmicos involucrados, al igual que instrumentos tales como el tiple, la guitarra, la bandola, la flauta, el violín, entre otros. Al incluir instrumentos transpositores como el clarinete, el saxo o la trompeta, se puede trabajar el transporte melódico directo con cambio de clave.

El tema de la modulación a tonalidades cercanas se incluye en esta sección. Los ejercicios del nivel II deben ser estudiados en forma simultánea con los duetos del nivel II.

## Melodías Pentatónicas





Melodías en do mayor



311 

312 

*Soy tolimense (guabina)*

313 

314 

*Que bonita es la tarde (canon)*

315 

316 

*Cuatro saltos en bajada (canon)*

317 

318 

319 



## Guabina

*Recordando al bunde*



Torbellino



342 

Torbellino

343 

344 

Intervalos Modulantes

345 

346 

347 

348 

349 

Melodías Modulantes

350 

351 

352 





## Modulación a la subdominante

370

371

372

373

*La novicia rebelde* (fragmento del tema)

374

Canción de *La familia feliz*

375

Musical notation for 'Canción de La familia feliz' in 4/4 time. It consists of two staves of music. The first staff starts with a treble clef, a 4/4 time signature, and a key signature of one flat (Bb). The melody begins with a quarter rest, followed by a series of eighth and quarter notes. The second staff continues the melody, ending with a double bar line.

Mezcla del tema de *La novicia rebelde* con la melodía de *La familia feliz*

376

Musical notation for 'Mezcla del tema de La novicia rebelde con la melodía de La familia feliz' in 4/4 time. It consists of four staves of music. The first staff starts with a treble clef, a 4/4 time signature, and a key signature of one flat (Bb). The melody is a mix of the two themes mentioned in the header. The second and third staves continue the melody with various rhythmic patterns. The fourth staff concludes the piece with a double bar line.

Bambuco

G7

C

377

Musical notation for 'Bambuco' in 6/8 time. It consists of two staves of music. The first staff starts with a treble clef, a 6/8 time signature, and a key signature of one flat (Bb). The melody is characterized by a syncopated rhythm. Above the staff, the chords G7 and C are indicated. The second staff continues the melody, ending with a double bar line.

G7

C

G7

C

Musical notation for 'Bambuco' in 6/8 time. This staff continues the melody from the previous staff. It features a first ending (1.) and a second ending (2.). Above the staff, the chords G7 and C are indicated. The piece concludes with a double bar line.

378

Musical notation for 'Bambuco' in 3/4 time. It consists of one staff of music. The first staff starts with a treble clef, a 3/4 time signature, and a key signature of one flat (Bb). The melody is a variation of the previous piece. The piece concludes with a double bar line.

Bambuco

379

Musical notation for exercise 379, Bambuco. It consists of three staves of music in 6/8 time signature. The melody is written in treble clef with a key signature of one sharp (F#). The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12, ending with a double bar line.

Porro

380

Musical notation for exercise 380, Porro. It consists of four staves of music in 2/4 time signature. The melody is written in treble clef with a key signature of two sharps (F# and C#). Chord markings are placed above the notes: D, Emin, A7, D, D, D7, G, D, Emin, A7, D, D7, G, D, B7, Emin, A7, D.

Bambuco

381

Musical notation for exercise 381, Bambuco. It consists of one staff of music in 6/8 time signature. The melody is written in treble clef with a key signature of one sharp (F#). Chord markings are placed above the notes: Em, B7, Em, Am, Em, B7, Em.

Marcha

382

Musical notation for exercise 382, Marcha. It consists of two staves of music in 4/4 time signature. The melody is written in treble clef with a key signature of one sharp (F#). Chord markings are placed above the notes: C, G7, C, E7, Amin, F, E7, Amin, A7, Dm, G7, C, Amin, Dmin, G7, C.



Bambuco

383

A7 Dm Gm

Dm A7 Dm A7 Dm

Pasaje

384

G E7 Am D7 G

GMaj7 B7 Em C G D7 G

Modulación a la tonalidad relativa

385

D A7 D D7 G B7 Emin

A7 D G Bmin C#o F#7 Bmin

Bambuco

386

F Gm C7

F F7 B<sup>b</sup> C7 F

387

F A7 Dmin Dmin7

Gm11 C7 F# F

Three staves of bass clef musical notation. The first staff has chords A7 and Dmin. The second staff has chords Bb and A7. The third staff has chords Bb, F/C, C7, and F.

Rajaleña

388

Two staves of treble clef musical notation in 6/8 time. The first staff has chords A7, Dm, and A7. The second staff has chords Dm, A7, Dm, A7, and Dm.

389

Two staves of treble clef musical notation in 6/8 time. The first staff has chords D, A7, and D. The second staff has chords D7, G, D, A7, and D.

Bambuco

390

Four staves of treble clef musical notation in 6/8 time. The first staff has chords G, Am, D7, and G. The second staff has chords E7, Am, D7, and G. The third staff has chords A7, Dm7, G7, and C. The fourth staff has chords G, Am7, D7, and G.

Danza

391

Chords: Cm, Fm, Bb7, Eb, Fm, Dm7(b5), G7, Cm, Fm, Bb7, Eb, Fm, Dm7(b5), G7, Cm.

*Cifre las melodías*

Joropo

392

Danza

393

Pasaje

394

Modulación a la tonalidad paralela

Pasillo

395

Chords: Gm, D7, Gm, Cm, Gm, D7, G, E7, Am, D7, G, C, G, D7, G.

Danza

396 Musical notation for exercise 396, labeled 'Danza'. It is in 4/4 time and the key signature has two flats (Bb, Eb). The melody consists of eighth and quarter notes. Chords are indicated above the staff: Eb, G7, Cm, C7, Fm, Bb7, Eb, Ab, Eb, Fm7, Bb7, Eb.

Balada

397 Musical notation for exercise 397, labeled 'Balada'. It is in 4/4 time and the key signature has one sharp (F#). The melody consists of quarter and eighth notes.

Marcha

398 Musical notation for exercise 398, labeled 'Marcha'. It is in 6/8 time and the key signature has two flats (Bb, Eb). The melody consists of quarter and eighth notes.

399 Musical notation for exercise 399. It is in 4/4 time and the key signature has two flats (Bb, Eb). The melody consists of quarter and eighth notes. Chords are indicated above the staff: Cm6, Gm, A7, D7, Gm, G7, Cm, C9, F, F7, Bb6, G7, Cm7, Gm9, Am7(b5), D7, Gm.

Danza

400 Musical notation for exercise 400, labeled 'Danza'. It is in 4/4 time and the key signature has two flats (Bb, Eb). The melody consists of quarter and eighth notes. Chords are indicated above the staff: C, G7, Dm7, G7, C, C7, F, Fm, C, G7, C, G7, C.

401 Musical notation for exercise 401. It is in 2/4 time and the key signature has two flats (Bb, Eb). The melody consists of quarter and eighth notes.

402 Musical notation for exercise 402. It is in 3/4 time and the key signature has one sharp (F#). The melody consists of quarter and eighth notes. Chords are indicated above the staff: G, Am, D7, G, G7, C, G, E7, Am, D7, G.

Danza

403

Chords: Dm, Em7(b5), A7, Dm

404

Chords: Gm, C7, F, F7, B $\flat$ , D7, Gm, G7

Danza

405

Chords: Em, Am, Em, B7, Em, B7, Em

406

Chords: G, D7, Gm, E7, Am, B7, Em, A7, D, G, E7, Am, D7, G

407

Chords: D, A7, D, D7, G, D, A7, D, D7

408

409

410

411

412

413

A E7 A

D Bm E7 A

414

G B7 Em Am D7

Am D7 G Em Am D7 G

415

Bb D7 Gm Cm F7

Cm7 F7 Bb Gm Cm F7 Bb

416

Am E7 Am Dm Bm7b5 E7

Am Dm E7 Am

Dm G7 C B7b9 E B7b9 E E7

Am E7 Am A7 Dm Bm7b5 E7

Am Dm Am Bm7b5 E7 Am

Pasillo

417

Bm F#7  
Bm B7 Em  
Bm F#7 Bm

Guabina

418

G D7 G  
C G D7 G  
C G D7 G  
C G D7 G D7 G

Pasillo

419

G Am D7 G C G D7 G  
C A7 Dm A7 Dm E7 Am7 D7 G D7 G  
E7 Am Dm7 G7 C Gm7 C7 F Dm7 G7 C G7 C G7 C



*Cifre las melodías*

421

422

423

424

425

426

427 *Danza*

428 *Vals*

429 *Danza*

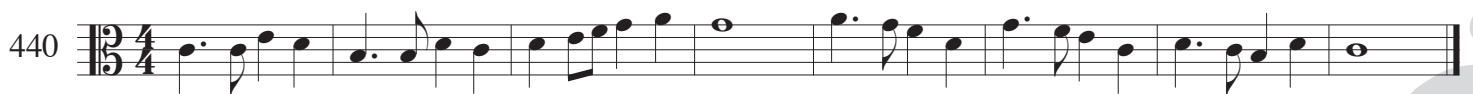
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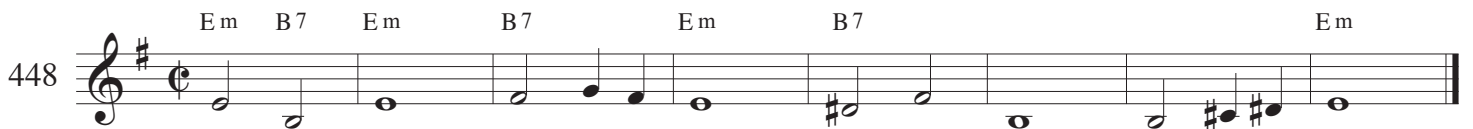
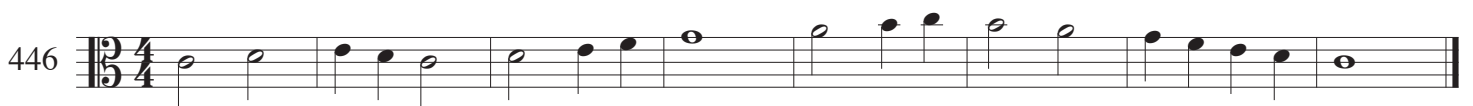
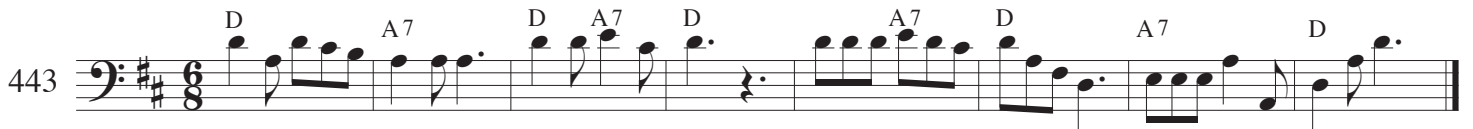
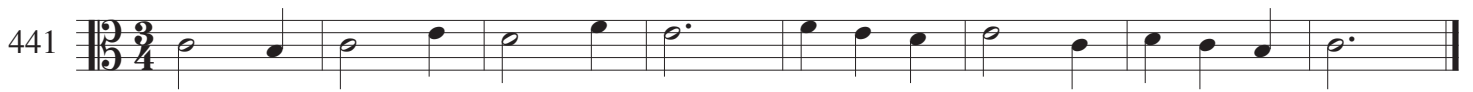


## Guabina



## Melodía pentatónica





*Himno de la alegría*



451

Guabina

452

453

Pasillo

454

455

456

457

458

459

460

461 *Dm A7 Gm Dm Gm Dm A7*

462 *Em D C B7 Am Em B7*

463

464 *Dm A7 Dm A7 Dm D7 Gm Dm A7 Dm*

465 *Am E7 Am Dm7 G7 C Dm Bm7b5 E7b9 Am*

Guabina

466 *Dm Gm C7 F Gm Dm A7 Dm*

*C7 F A7 Dm Gm Dm A7 Dm*

467 *F C7 F C7 Bb F C7 F*

468 *F C7 F*

*C7 F C7 F*  
*F7 Bb Bb6 F* 1. 2.

469 D B7 Em A7 D Am11 D7 G Em7 A7 D

Vals

470

471

472 Eb Bb F7 Bb Eb Bb F7 Bb

473

Pasillo

474 F C7 F Bb F C7

475 C E7 Am D7 G D7 G7 C C7 F Dm A7 Dm

E7 Am A7 Dm G7 C F C

Am Dm G7 C C7 F A7 Dm7 G7 C G7 C

476 D A7

D D7 G D A7 D

477 G G7 C C G E7 Am D7 G

478 Fm Cm G7 Cm Fm G7 Cm D° G7 Cm

479

480 F C F C F Bb F C7 F

I V I V I IV I V7 I

Pasillo

481 G D7 G

G7 C G Am D7 G

Pasillo

482 Dm Gm C7 F Gm C7 F E° A7 Dm

C7 F A7 Dm Gm Dm E° A7 Dm

483

F A Dm E7 Am7

F C7 F B<sup>b</sup> F C7 F

484

C Am7 A7 Dm G7 Dm7 G7 C

C A7 Dm7 D7 Gm7 C7 F C Dm7 G7 C

Pasillo

485

D A7 D

D7 G D A7 D

Danza

486

A<sup>b</sup> B<sup>b</sup>m7 E<sup>b</sup>7 B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup>

A<sup>b</sup> A<sup>b</sup>7 D<sup>b</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup>

Danza

487

A<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup>

A<sup>b</sup>7 D<sup>b</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup>







# Ejercicios Rítmico-Melódicos

Nivel

III

## EJERCICIOS RÍTMICO–MELÓDICOS. NIVEL III


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El tercer nivel inicia con el afianzamiento del estudio de los intervalos, se refuerza la práctica en la lectura en clave de fa, se trabajan variaciones sobre el bambuco, la canción infantil *Los pollitos* y el reconocido tema musical *Estrellita*. Se involucra el sistema modal con melodías elaboradas en modo dórico, mixolidio, eolio, entre otros, se incluyen algunas melodías modulantes.

Los ejercicios del nivel III deben ser estudiados en forma simultánea con los duetos del nivel III.

Repaso de intervallos

488 

489 

490 

491 

492 

La clave de fa

493 

494 

495 

496 

497 

498 Musical staff 498: Bass clef, 3/4 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8.

499 Musical staff 499: Bass clef, 3/4 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8.

500 Musical staff 500: Bass clef, 6/8 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8.

501 Musical staff 501: Bass clef, 6/8 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8.

502 Musical staff 502: Bass clef, 6/8 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8.

503 Musical staff 503: Bass clef, 6/8 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8.

504 Musical staff 504: Bass clef, 6/8 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8.

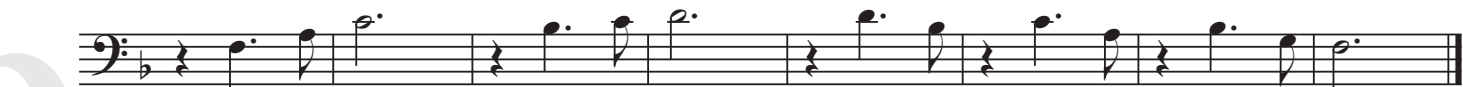
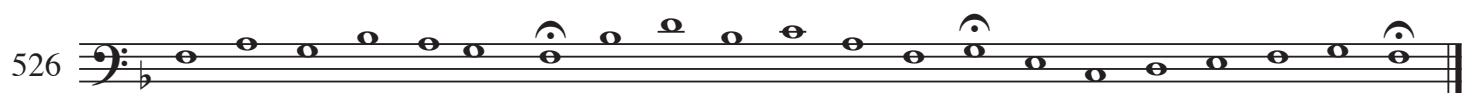
505 Musical staff 505: Bass clef, 6/8 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8.

506 Musical staff 506: Bass clef, 6/8 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8.

507 Musical staff 507: Bass clef, 3/4 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8.

508 Musical staff 508: Bass clef, 3/4 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8.





530

531

Pasaje llanero

533

Pasillo

534

Bambuco

535



## Variaciones



## Bambuco



## Pasaje



## Pasaje

543 



544 

## Tonalidad de sol menor sin armadura

545 

## Ejercicios modulantes

546 



547 



548 



549 

550

551

552

553

554

555

556

557

Pasillo

558

559

560

Pasillo

561

Pasaje

562

Pasaje

563

## Modo eólico

564

Two staves of music in treble clef, key of D major. The first staff starts with a 6/8 time signature, then changes to 3/4. The second staff continues the melody with repeat signs.

## Bambuco - Cadencia Frigia o Andaluza

565

Two staves of music in treble clef, key of B-flat major. The first staff is in 6/8 time. The second staff continues the melody with repeat signs.

## Pasaje

566

Two staves of music in treble clef, key of B-flat major. The first staff is in 3/4 time. The second staff continues the melody with repeat signs.

## Bambuco

567

Two staves of music in bass clef, key of B-flat major. The first staff is in 6/8 time. The second staff continues the melody with repeat signs.

## Bambuco

568

Two staves of music in bass clef, key of D major. The first staff is in 6/8 time. The second staff continues the melody with repeat signs.

## Joropo

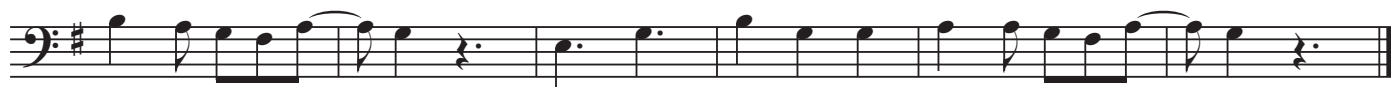
569

One staff of music in treble clef, key of D major. The time signature is 6/8.



Bambuco

570



Bambuco

571



Caña

572



573



574





Tema *Los pollitos*



Variación 1



Variación 2



Variación 3



Variación 4



Variación 5



Variación 6



Variación 7



Variación 8



Variación 9

Variación 10

Variación 11

D D7 G Emin7 A7 D G E7 A A7 D A7 D

577

Escala mayor armónica

578

579

580



581

582

Torbellino modulante

583

584

585

586

Cmin Fmin Cmin B<sup>b</sup>7 E<sup>b</sup>

A<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> Cmin G7 Dm7(b5) G7 Cmin

587

G C D7 G B7 Emin B7 Emin Emin7

Emin D7 G C D7 G Amin7 Amin7 D7 G Emin B7 Emin

588

589

590

591

592

593

594

595 

596 



597 



598 



599 



600 

601

E7 A D E E7 A

Porro

602

Modulación a la dominante

603

604

605

CΔ7 C6 C7 Dmin7 G7 Dmin7 G7 C

CΔ7 F F/G F6 Dmin7 G7 CΔ7 C

606

Cmin G7 Dm7(b5) G7(b9) Cmin7 Cmin6  
 Cmin7 Fmin7 Bb7 Eb  
 Fmin G7 Cmin7 Cmin6 Fmin G G7  
 Cmin7 Ab Dm7(b5) G7 G7(b9) G7 Cmin7 Cmin6

607

Gmin Bb7 Eb D  
 Amin D7 Gmin G7  
 Cmin7 D7 Gmin Em7(b5)  
 D7 Gmin D7 Gmin6

608

D D7 G Amin7 D7 G Emin A7 D  
 D B7 Emin A7 D Emin A7 D Bmin Emin A7 D

609

Bambuco

Dmin A7 Dmin

610

D7 Gmin Dmin A7 Dmin

C C°7 C Am Dm G7 C C7 F C7 F Dm G7 C *Fine*

C D7 G E7 Am Am7 D7 G Em Am7 D7 G G7

*D.C. al Fine*

611

B♭ F7 B♭ F7 B♭ F7 B♭ D7 Gmin D7 Gmin Cmin7 F7 B♭

E♭ B♭ G7 Cmin Cmin7 F7 B♭ E♭ F7 B♭

612

Bmin F#7 Bmin Emin Bmin

C#min7 F#7 Bmin B7 Emin Bmin

F#7 Bmin B7 Emin Bmin C#min7 F#7 Bmin

613

Dmin A7 Dmin Gmin A7 Dmin A7 Dmin A7 Dmin Gmin C7 F

B♭ A7 Dmin G A7 DminA7 Dmin A7 Gmin Dmin A7 Dmin A7 Dmin

614

E<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup> E<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>

A<sup>b</sup> F<sup>min</sup> B<sup>b</sup>7 E<sup>b</sup> F<sup>min</sup>7 E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>

Bambuco

615

G A<sup>min</sup> D7

G G7 C G D7 G

Pasillo modulante

616

G A<sup>min</sup>6 D7 G C G A<sup>min</sup> D7

G G C D7 G C G A<sup>min</sup>6 D7

G E<sup>min</sup> B7 E<sup>min</sup> E7 A<sup>min</sup>

F#m7b5 B7 Esus E<sup>min</sup> A<sup>min</sup> E<sup>min</sup> E<sup>min</sup>7 B7

E<sup>min</sup> C A7 D<sup>min</sup> G7

C C7 F C D<sup>min</sup> C/G D<sup>min</sup>7 G7 C

Bambuco

617

E7 A<sup>min</sup> A7 D<sup>min</sup>



615

G7 C6 E7 Amin

Bmin7b5 DminII G7 C

E7 Amin E7 Amin E7 Amin

618

Gmin D7 Gmin

D7 Cmin Gmin D7 Gmin

Danza

619

Amin E7 Amin Dmin Amin B7 E E7

Amin E7 Amin Dmin Amin B7 E

Amin E7 Amin Dmin Amin6 F#min7b5 B7 E7 Amin

620

F#min C#7 F#min Bmin F#min C#7 F#min

Bmin F#min C#7 F#7 Bmin F#min C#7 F#min

621

C G7 C C7 F E7 Amin Dmin Amin

Dmin Amin E7 Amin G7 C Dmin G7 C

Musical staff for exercise 621 in C major, 4/4 time. The melody consists of eighth and quarter notes. Chords are indicated above the staff.

622 G G7 C G Emin A7 D C G/D Amin/C D7 G

Musical staff for exercise 622 in G major, 4/4 time. The melody consists of eighth and quarter notes. Chords are indicated above the staff.

623 C C7 F C Am D7 G F C/G Dm/F G7 C

Musical staff for exercise 623 in C major, 4/4 time. The melody consists of eighth and quarter notes. Chords are indicated above the staff.

624 D B7 Emin E7 Amin D7 G

Musical staff for exercise 624 in D major, 6/8 time. The melody consists of eighth and quarter notes. Chords are indicated above the staff.

F#7 Bmin Emin A7 D/A A7 D A7

Musical staff for exercise 624 continuation in D major, 6/8 time. The melody consists of eighth and quarter notes. Chords are indicated above the staff.

D D7 G D Bmin E7 A

Musical staff for exercise 624 continuation in D major, 6/8 time. The melody consists of eighth and quarter notes. Chords are indicated above the staff.

G D/A Emin/G A7 D

Musical staff for exercise 624 continuation in D major, 6/8 time. The melody consists of eighth and quarter notes. Chords are indicated above the staff.

625 C A7 Dmin D7 Gmin C7 F

Musical staff for exercise 625 in C major, 4/4 time. The melody consists of eighth and quarter notes. Chords are indicated above the staff.

E7 Amin Dmin G7 C/G G7 C

Musical staff for exercise 625 continuation in C major, 4/4 time. The melody consists of eighth and quarter notes. Chords are indicated above the staff.

626 Vals G D7 G E7 Amin D7 G

Musical staff for exercise 626 in G major, 3/4 time. The melody consists of quarter and half notes. Chords are indicated above the staff.

C D7 G Emin Amin D7 G

Musical staff for exercise 626 continuation in G major, 3/4 time. The melody consists of quarter and half notes. Chords are indicated above the staff.

627

B $\flat$  G7 Cmin C7 Fmin B $\flat$ 7 E $\flat$  D7 Gmin Cmin B $\flat$ /F F7 B $\flat$

Pasillo

628

Emin B7 Emin

E7 Amin Emin B7 Emin

Bambuco

629

F D7 Gmin C7

F F7 B $\flat$  F C7 F

Guabina

630

Amin E7 Amin Dmin Amin E7

Dmin Amin B7 E Dmin Amin E7 Amin

*Cifre la siguiente melodía*

631


Pasillo

632

Emin B7 Emin Amin Emin B7 Emin

Amin Emin B7 Emin Amin Emin B7 Emin

Modulación a la relativa menor

633 

634 

Cifre las siguientes melodías en ritmo de porro


635 



636 





637 







Bambuco

638

Chords: Gm, D7, Gm, D7, Gm, D7, Gm, F7, B $\flat$ , D7, Gm, C $\flat$ , Gm, D7, Gm, C $\flat$ , Gm, D7, Gm, D7, Gm.

Pasillo

639

Chords: D $\flat$ m, A7, D $\flat$ m, G $\flat$ m, D $\flat$ m, A7, D $\flat$ m, C7, F, A7, D $\flat$ m, G $\flat$ m, D $\flat$ m, A7, D $\flat$ m, G $\flat$ m, D $\flat$ m, A7, D $\flat$ m, G $\flat$ m, D $\flat$ m, A7, D $\flat$ m.

Porro

640

Chords: D $\flat$ m, A7, D $\flat$ m, G $\flat$ m, D $\flat$ m, A7, D $\flat$ m, C7, F, C7, F.

641

G m D m A 7 D m

E b A b B b 7 E b E b 7

A b E b B b 7 E b B b 7 E b

Sol mixolidio

Cumbia

642

G 7 D m 7 G 7

D m 7 G 7

Modulación convergente a la relativa mayor

643

C m E m 7(b 5) A 7(b 9) D m 7(b 5) G 7 C m C m 7

D 7 G m 7(b 5) C 7 F m 7 B b 7 E b

A b E b F m 7 B b 7 E b C 7

F m C m A 7 D m 7(b 5) G 7 C m

Modulación, un tono abajo

644

C A m E7 A m A7 D m

D7 G m7 C7 F D m

D7 G m7 G7 C m7 F7 B<sup>b</sup>

E<sup>b</sup> B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>/F F7 B<sup>b</sup>

Modulación a tonalidad lejana

645

C G7 C A m F<sup>#</sup>m7b5 B7b9 E m

A m B7 E m E7 A A m E

A F<sup>#</sup>m C<sup>#</sup>m C<sup>#</sup>7 F<sup>#</sup>m G<sup>#</sup>7 C<sup>#</sup>m

F<sup>#</sup>m D<sup>#</sup>m7b5 C<sup>#</sup>m/G<sup>#</sup> G<sup>#</sup>7 C<sup>#</sup>m

Melodías modulantes

646

G B7 E m E7 A m A7 D7

A m A m Maj7 A m7 A m7b5 D7b9 D7 G G M a7

G 6 E7 A m A m7 D m7 G7 C

647

C<sup>Maj</sup>7 C<sup>6</sup> G<sup>Maj</sup>7 E<sup>m</sup>7 A<sup>m</sup>7 D<sup>7</sup> G<sup>Maj</sup>7 G<sup>6</sup>

E<sup>m</sup> E<sup>°</sup>7 D<sup>#m</sup>7 D<sup>°</sup>7 C<sup>#m</sup>7 F<sup>#</sup>7 B<sup>7</sup>

B<sup>b</sup>m<sup>7</sup> A<sup>°</sup>7 G<sup>#m</sup>7 G<sup>°</sup>7 F<sup>#m</sup>7 B<sup>7</sup> E<sup>m</sup> E<sup>m</sup>Maj<sup>7</sup>

E<sup>m</sup>7 G<sup>°</sup>7 F<sup>#m</sup>7 F<sup>#m</sup>6 B<sup>m</sup>7b<sup>5</sup> E<sup>7</sup>b<sup>9</sup> A<sup>m</sup> A<sup>m</sup>Maj<sup>7</sup>

A<sup>m</sup>7 A<sup>m</sup>6 E<sup>m</sup>6 C<sup>#m</sup>7 F<sup>#m</sup>7b<sup>5</sup> B<sup>7</sup>b<sup>9</sup> E<sup>m</sup>6

648

Vals

F D<sup>m</sup>7 G<sup>m</sup>7 C<sup>7</sup>

F G<sup>m</sup>7 C<sup>7</sup> F

F C<sup>m</sup>7 F<sup>7</sup> B<sup>b</sup>

G<sup>m</sup>7 C<sup>7</sup> F D<sup>m</sup>7 G<sup>m</sup>7 C<sup>7</sup> F

649

Bambuco

E<sup>m</sup> B<sup>7</sup> E<sup>m</sup> E<sup>7</sup> A<sup>m</sup>

D<sup>7</sup> G A<sup>m</sup> E<sup>m</sup> B<sup>7</sup> E<sup>m</sup>



650

Chords for exercise 650: D7, G, B7, Em, Am, Em, B7, Em, D, D7, G, B7, Em, Am, B7, Em, E7, Am, D7, G, B7, Em, A7, D, B7, Em, A7, D, C#7, F#m, F#7, Bm, Em, A7, D, G, D/A, A7, D.

*Cifre las siguientes melodías*

651

652

*Tema Estrellita*

653

Complete las melodías de las siguientes variaciones

Variación 1



Variación 2



Variación 3



Variación 4



Variación 5



Variación 6



Variación 7



Variación 8

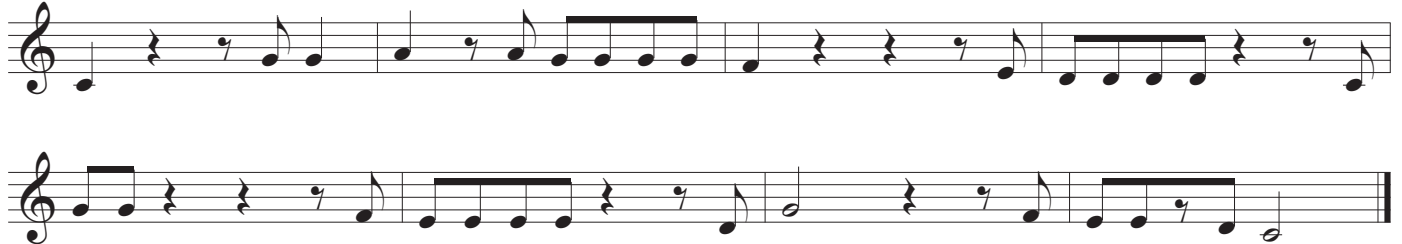


Variación 9 *cancrizante*

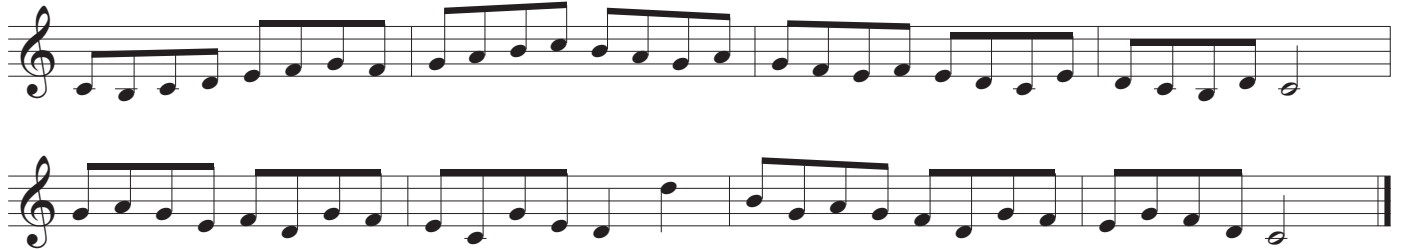
## Variación 10



## Variación 11



## Variación 12



## Variación 13



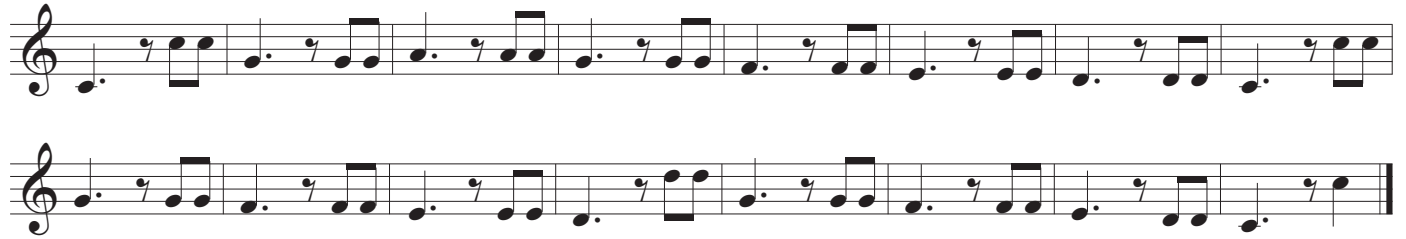
## Variación 14



## Variación 15



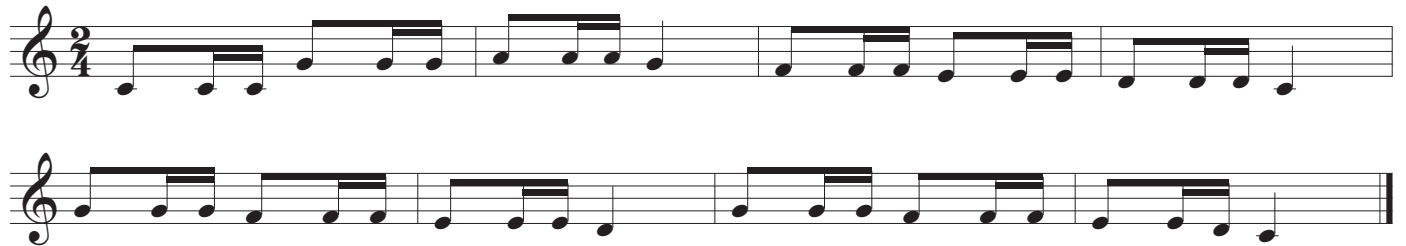
## Variación 16



## Variación 17



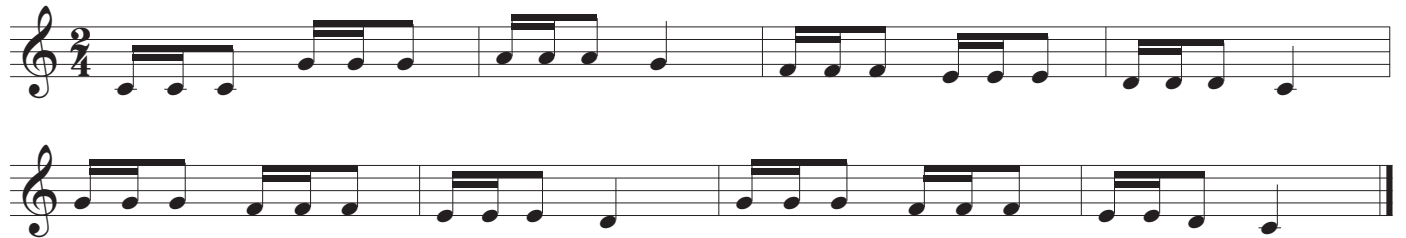
## Variación 18



## Variación 19



## Variación 20



## Variación 21



## Variación 22



Balada

654

Chords for Balada (measures 654-663):  
 C, G7, C, G7, F, E, E7, Amin, Dmin, Amin, B7, E, Dmin, G7, C, Dmin, G7, C, Dmin, G7, C, E7, Amin, D7, G, Dmin, G7, C

Bambuco

655

Chords for Bambuco (measures 655-663):  
 F, D7, Gmin, C7, Gmin, C7, F, Cmin6, F7, Bb, F, Gmin, C7, F

Porro

656

B $\flat$

F7

B $\flat$  B $\flat$ 7

E $\flat$  B $\flat$  F7 B $\flat$

Caña

657

F Gm

C7 F

F7 B $\flat$

F C7 F

658

C Dmin G7 C Amin Dmin6 G7 C

F C A7/C $\sharp$  Dmin7 G7 C C7 F C Amin7 Dmin7 G C

659

C C $^{\circ}$ 7 C D7 G E7 Amin A7 Dmin G7 C Amin D7 G D7 G G7

C C7 F E7 AminDmin7 G7 C Amin Dmin7 G7 C

660 D Em A7 DMaj7 F#7 Bm B7 Em Em7 A7 D A7

D D7 G D Em A7 D D7 G D B7 Em A7 D

Marcha Em B7 Em B7 Em Am

661 Em B7 Em C# F#m7b5 B7b9 Em

G D7 Gmin Cmin F7 Bb D7 G C C7

F E7 Amin A7 D7 Gmin D7 G E7 Amin D7 G

Zamba - escriba el cifrado

663

Vals Gmin Amin6 D7 Gmin Cmin Gmin D7 G

E7 Amin D7 G C G/D D7 G

Pasillo

665

G E7 Amin D7 G Dmin G7 C

A7 Dmin E7 Amin G7 C Dmin7 G7 C

Modo dórico

666

Modo eólico

667

668

669



Caña - escriba el cifrado

670

Cifre las siguientes melodías

671

672

Caña

673

G                      A m7                      D7                      A m                      D7                      A m                      D7                      G

C                      G                      A m7                      D7                      G                      G7                      C                      G                      A m                      D7                      G

Pasillo

674

F                      G m                      C7                      F                      Bb                      F                      C7                      F

Bb                      F                      C7                      F                      Bb                      F                      G m                      C7                      F

Modo dórico

675

Dm C Dm G Dm G

C Dm C Dm G Dm C Dm

Modo eólico

676

Am7 C6 Am/D Am Am/D Am C Am7

Am/D Am C Am7 C Am Am C Am

Torbellino - escriba el cifrado

677

Marcha

678

Em B7

Em Am Em F#m7(b5) B7 Em

Marcha

679

G Am D7 G

C G Am D7 G

Pasillo

680

B m F#7 B m E m B m F#7 B m

G D A7 D G D A7 D

681

A m E7 A m D m A m E7 A m

682

E m A m F#m7(b5) B7 E m

Vals

684

G m D7 G m D7 G

Pasillo

685

G m D7 G m

C m G m A m7(b5) D7(b9) G m

C m G m D7 G m

C m6 G m D7 G m

686 **Marcha** B $\flat$  F C7 F

G m D m A7 D m

G m D7 G m C7 F F7

B $\flat$  F G m7 C7 F

687 **Marcha** A m E7 A m D m E7

A m E7 A m

G7 C E7 A m

D m A m E7 A m

688 **Modulación un semitono arriba** G C A m D7 G E7 A m

Dm7 G7 Cm Cm7 F7 B $\flat$  E $\flat$  D7  
 Gm C7 Fm B $\flat$ m B $\flat$ m7 E $\flat$ 7 A $\flat$   
 Fm7 B $\flat$ m E $\flat$ 7 A $\flat$  D $\flat$  E $\flat$ 7 A $\flat$

Modulación una tercera menor arriba

689

Dm Gm A7 Dm  
 Gm7 C7 F Fm E $\flat$  D $\flat$  C7  
 Fm B $\flat$ m C7 Fm F7  
 B $\flat$ m E $\flat$ 7 A $\flat$  F7 B $\flat$ m C7 Fm

690

D B7 Em E7 ASus A  
 Dm G7 C Am E7 Am Am7(b5)  
 A $\flat$  E $\flat$ 7 A $\flat$  G C G Cm

D7 G C G D7 G Am D7 G

Estudio de modulación

691 C Am E7 Am Dm E7 Dm G7

C A7 Gm C7 F Bbm C7 F D7Sus G7

C Bbm Fm Ab7 Db Bbm

C7 F D7 Gm E7 A7 Dm Dm7 G7

Cm Ab G7 C Am E7 Am

Dm E7 Dm Am B7 E E7

A E7 A7 Dm G7 C F G7 C Fm

C F E7 E7 A E7 A F#7

Bm A E7 A

692

Chord progressions for exercise 692:

- Staff 1: B m, E m, F#7, B m, E m7, B m, F#7
- Staff 2: B m, E m, F#7, B m, E m, F#7, B m
- Staff 3: E m, B m, F#7, B m, E m, B7
- Staff 4: E m, E7, A m, B7
- Staff 5: E m, F#7, B7, A m, E m
- Staff 6: B7, E m, D7, G, D7, G
- Staff 7: A m, E m, B7, E m, A m, E m
- Staff 8: B7, E m, A m, E m, B7, E m

Pasillo

693

Chord progressions for exercise 693:

- Staff 1: C m, G7, C m
- Staff 2: F m, C m, G7, C m, F m, C m, G7, C m

G m D7 G m D m6 G7 C m

A m7(b5) D7(b9) G m A A7 D D7(b9)

G A m D7 G

G7 C C G D7 G

694 C G7 C D7 G E7 A m E7 A m

695 A m E7 A m

A m E7 D m E7

696 G E m A m D7 G A m D7 G

C G A m D7 G C D7 G A m D7 G



Bambuco

697

B7 Em B7 Em Am Em

B7 Em D7 G B7 Em

Am Em B7 Em Em B7 Em

Bambuco

698

Am E7 Am Dm

Am E7 Am G7 C G7

C Dm Am E7 Am E7 Am

Bambuco

699

D A E7 A E7

A A7

D A E7 A A E7 A

700

F C G7 C G7 C F G7 C

The background of the page is a light gray gradient with a pattern of white musical notation. This includes various notes (quarter, eighth, and sixteenth notes), rests, and stems, all arranged in a flowing, overlapping manner across the page. The notation is semi-transparent, allowing the background color to show through.

Duetos

Nivel

**I**

## DUETOS. NIVEL I

---

Los duetos sirven para afianzar e independizar la lectura rítmica y melódica, para desarrollar el oído armónico y contrapuntístico, del mismo modo, ayudan a disfrutar del canto coral a dos voces con o sin acompañamiento rítmico de instrumentos de percusión, o acompañamiento armónico con instrumentos como la guitarra o el piano, entre otros. Cada dueto puede ser convertido en un trío para ser interpretado en dos instrumentos melódicos con acompañamiento armónico.

Al cantar a dos voces conviene que se repita y se inviertan las voces.

El maestro puede tocar la armonía en el piano mientras los estudiantes cantan. Conviene estudiar los enlaces armónicos en el teclado y practicar el acompañamiento de los ejercicios rítmico-melódicos y de los duetos. También se recomienda practicar el cante y toque cantando la primera voz y tocando la segunda y posteriormente hacer lo contrario.

Estos ejercicios se desarrollan sobre las mismas temáticas que los rítmico-melódicos de ahí que las dificultades sean casi las mismas, pero sirven para lograr controlar el tempo, no correr, mantener el pulso, mejorar la afinación y la entonación precisa de los intervalos melódicos y armónicos. La temática de este primer nivel se basa en el contrapunto de primera, segunda y tercera especie, es decir, nota contra nota, dos notas contra una, tres notas contra una, cuatro notas contra una. El contrapunto imitativo y el contrapunto libre se manifiestan permanentemente.

1

Musical notation for exercise 1, 4/4 time signature, key of D major. The exercise consists of four measures. The right hand starts with a quarter note D4, followed by quarter notes E4, F#4, G4, A4, B4, C#5, and D5. The left hand starts with a whole note D3, followed by quarter notes E3, F#3, G3, and A3.

2

Musical notation for exercise 2, 3/4 time signature, key of B minor. The exercise consists of four measures. The right hand starts with a quarter rest, followed by quarter notes B3, C4, D4, E4, F4, G4, and A4. The left hand starts with a half note B2, followed by quarter notes C3, D3, E3, and F3.

3

Musical notation for exercise 3, 2/4 time signature, key of D major. The exercise consists of four measures. The right hand starts with a quarter rest, followed by quarter notes D4, E4, F#4, G4, A4, B4, and C#5. The left hand starts with a half note D3, followed by quarter notes E3, F#3, G3, and A3.

4

Musical notation for exercise 4, 6/8 time signature, key of C major. The exercise consists of four measures. The right hand starts with a quarter note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, and C5. The left hand starts with a quarter note C3, followed by quarter notes D3, E3, F3, G3, A3, and B3.

5

Musical notation for exercise 5, 3/4 time signature, key of D major. The exercise consists of four measures. The right hand starts with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, and C#5. The left hand starts with a quarter note D3, followed by quarter notes E3, F#3, G3, and A3.

6

7

8

9

10

11

Em F#m B7 Em

12

G Amin/C D7 G

13

C Dmin/F G7 C

14

Fmin Bbmin Eb7 Ab Fmin C7 Fmin

15

16

17

Tema de la película *La novicia rebelde*

18

Musical notation for the first system, featuring a treble and bass staff with a piano accompaniment.

Variación

Musical notation for the second system, labeled 'Variación', featuring a treble and bass staff with a piano accompaniment.

Musical notation for the third system, featuring a treble and bass staff with a piano accompaniment.

19

Musical notation for the fourth system, starting at measure 19, with a treble and bass staff and a piano accompaniment. Chords are indicated above the staff: C, F, C, Am, Dm, C/G, G7, C.

20

Musical notation for the fifth system, starting at measure 20, with a treble and bass staff and a piano accompaniment. Chords are indicated above the staff: F, C7, F, B $\flat$ , F, G $\flat$ m, C7, F.



21

Exercise 21 consists of four measures in 6/8 time, key of B-flat major. The treble clef part features a melodic line with eighth and quarter notes, including a sharp sign on the second measure. The bass clef part provides a steady accompaniment with eighth and quarter notes.

22

Exercise 22 consists of four measures in 6/8 time, key of B-flat major. The treble clef part has a melodic line with eighth and quarter notes. The bass clef part features a more active accompaniment with eighth and quarter notes, including some beamed eighth notes.

23

Exercise 23 consists of four measures in 3/4 time, key of C major. The treble clef part has a melodic line with quarter and eighth notes, including rests. The bass clef part features a steady accompaniment with quarter and eighth notes.

24

Exercise 24 consists of four measures in 4/4 time, key of C major. The treble clef part has a melodic line with quarter and eighth notes. The bass clef part features a steady accompaniment with quarter notes. Chord symbols are placed above the treble staff: C, F, C/G, G7, and C.

25

Exercise 25 consists of four measures in 4/4 time, key of C major. The treble clef part has a melodic line with quarter and eighth notes. The bass clef part features a steady accompaniment with quarter notes. Chord symbols are placed above the treble staff: C, E7, Am, A7, Dm, G7, and C.

26

F Dm Gm C7 F Dm Gm C7 F

27

G E7 A m

D7 G C G A m D7 G

28

C F C/G G7 C

29

30

D Em A7 D D7

G D A7 D

31

Gm Cm D7 Gm

Cm Gm D7 Gm

32

B $\flat$  F7 B $\flat$  E $\flat$  C m F7 B $\flat$

E $\flat$  C m F7 B $\flat$

33

34

35

36

37

C A7 Dm G7 C F C G7

38

C F G7 C Dm7 C/G G7 CSus C

39

Em Am B7 Em

40

Am Dm7 Dm6 E7(b9) Am

41

D E m/G D/A A7 D

Musical notation for system 41, measures 41-44. Treble clef, key of D major, 2/4 time. Chords: D, E m/G, D/A, A7, D.

42

Musical notation for system 42, measures 45-48. Treble clef, key of B minor, 2/4 time.

43

F G m C7 F

Musical notation for system 43, measures 49-52. Treble clef, key of F major, 3/4 time. Chords: F, G m, C7, F.

44

Musical notation for system 44, measures 53-56. Treble clef, key of D major, 4/4 time.

45

F G m C7 F

Musical notation for system 45, measures 57-60. Treble clef, key of F major, 2/4 time. Chords: F, G m, C7, F.

46

G Am G/D D7 G

Musical score for exercise 46, measures 46-49. Treble clef, key of G major, 4/4 time. Chords: G, Am, G/D, D7, G.

47

G C D7 G

Musical score for exercise 47, measures 50-53. Treble clef, key of G major, 4/4 time. Chords: G, C, D7, G.

48

Am Em B7 Em

Musical score for exercise 48, measures 54-57. Treble clef, key of G major, 6/8 time. Chords: Am, Em, B7, Em.

D7 G Em B7 Em

Musical score for exercise 48, measures 58-61. Treble clef, key of G major, 4/4 time. Chords: D7, G, Em, B7, Em.

49

Em Am B7 Em

Musical score for exercise 49, measures 62-65. Treble clef, key of G major, 3/4 time. Chords: Em, Am, B7, Em.

50

B $\flat$  F C7 F<sub>1.</sub> F7 F<sub>2.</sub>

51

C F G7

52

F C G7 C

53

C Am Dm G7 C

53

G Am D7 G



54

Em Am B7 Em

55

Gm Dm A7 Dm

56

57

F Gm C7 F

B $\flat$  F/C C7 F

Musical notation for measures 56-57. Treble clef, bass clef, 2/4 time signature. Chords: B $\flat$ , F/C, C7, F.

58 Dm A7 Dm Gm Dm Em7(b5) A7 Dm

Musical notation for measures 58-59. Treble clef, bass clef, 2/4 time signature. Chords: Dm, A7, Dm, Gm, Dm, Em7(b5), A7, Dm.

C7 F D7 Gm Em7(b5) Dm/A Em7(b5) A7 Dm

Musical notation for measures 60-61. Treble clef, bass clef, 2/4 time signature. Chords: C7, F, D7, Gm, Em7(b5), Dm/A, Em7(b5), A7, Dm.

59

Musical notation for measures 62-63. Treble clef, bass clef, 4/4 time signature.

60 Dm A7 Dm Gm Dm A7 Dm

Musical notation for measures 64-65. Treble clef, bass clef, 6/8 time signature. Chords: Dm, A7, Dm, Gm, Dm, A7, Dm.

61

G m C m D7 G m

62

63

G C D7 G

64

65

Musical notation for the first system, measures 1-4. The key signature is one sharp (F#) and the time signature is 4/4. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a simple harmonic accompaniment with quarter notes.

Musical notation for the second system, measures 5-8. The notation continues with similar rhythmic patterns in both staves.

Musical notation for the third system, measures 9-12. The piece concludes this section with a final chord in the treble clef.

66

Musical notation for the fourth system, measures 13-16. The key signature is one sharp (F#) and the time signature is 4/4. Chord symbols are placed above the treble clef staff: Em, Am, Em/B, B7, and E. The melody features eighth notes and quarter notes, with a final half note E in the treble clef.

67

Musical notation for the fifth system, measures 17-20. The key signature is one sharp (F#) and the time signature is 2/4. Chord symbols are placed above the treble clef staff: Em, Am, Em, B7, and E. The melody consists of quarter notes, and the bass clef provides a simple accompaniment.

68

Em Am B7 Em

69

Dm Gm D7 Gm Dm/A A7 D

70

71

72

G C G/D D7 G

73

74

75

76

C m                      G m                      A m7(b5)    D7(b9)                      G m

77

G                      E7                      A m7                      D7                      G

78

F F7 B $\flat$  C7 F

Musical score for exercise 78, measures 1-5. Treble clef, 3/4 time, key of B-flat major. Chords: F, F7, B $\flat$ , C7, F.

79

F Dm D7 Gm C7 F

Musical score for exercise 79, measures 1-5. Treble clef, 4/4 time, key of B-flat major. Chords: F, Dm, D7, Gm, C7, F.

80

Musical score for exercise 80, measures 1-5. Treble clef, 6/8 time, key of D major. No chord labels.

81

Cm G7 Cm Fm Cm G7 Cm

Musical score for exercise 81, measures 1-7. Treble clef, common time, key of C minor. Chords: Cm, G7, Cm, Fm, Cm, G7, Cm.

82

Musical score for exercise 82, measures 1-8. Treble clef, 4/4 time, key of D major. No chord labels.

83

Musical notation for measures 83-84. The system consists of two staves, treble and bass clef. The key signature has one sharp (F#). The time signature is common time (C). The music features a melodic line in the treble and a supporting bass line.

84

Musical notation for measures 85-86. The system consists of two staves, treble and bass clef. The key signature has one sharp (F#). The time signature is 4/4. The music continues with a melodic line in the treble and a supporting bass line.

85

Musical notation for measures 87-88. The system consists of two staves, treble and bass clef. The key signature has one sharp (F#). The time signature is 4/4. The music continues with a melodic line in the treble and a supporting bass line.

86

Musical notation for measures 89-90. The system consists of two staves, treble and bass clef. The key signature has two flats (Bb, Eb). The time signature is 4/4. The music continues with a melodic line in the treble and a supporting bass line.

87

Musical notation for measures 91-92. The system consists of two staves, treble and bass clef. The key signature has two flats (Bb, Eb). The time signature is 3/4. The music continues with a melodic line in the treble and a supporting bass line.



The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff is in bass clef and contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are connected by stems and beams, indicating a melodic line.

The second system of musical notation consists of two staves. The upper staff is in treble clef and contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff is in bass clef and contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are connected by stems and beams, indicating a melodic line.

The background of the page is a light gray gradient with a complex pattern of white musical notation. This includes various notes (quarter, eighth, and sixteenth notes), rests, and stems, all arranged in a way that creates a sense of movement and rhythm. The notation is layered, with some elements appearing more prominent than others, giving it a three-dimensional feel. The overall aesthetic is clean and modern, typical of a contemporary music book cover.

Duetos

Nivel

**III**

## DUETOS. NIVEL II

---

Los duetos sirven para afianzar e independizar la lectura rítmica y melódica, para desarrollar el oído armónico y contrapuntístico, del mismo modo, ayudan a disfrutar del canto coral a dos voces con o sin acompañamiento rítmico de instrumentos de percusión, o acompañamiento armónico con instrumentos como la guitarra o el piano, entre otros. Cada dueto puede ser convertido en un trío para ser interpretado en dos instrumentos melódicos con acompañamiento armónico.

Al cantar a dos voces conviene que se repita y se inviertan las voces.

El maestro puede tocar la armonía en el piano mientras los estudiantes cantan. Conviene estudiar los enlaces armónicos en el teclado y practicar el acompañamiento de los ejercicios rítmico-melódicos y de los duetos. También se recomienda practicar el canto y toque cantando la primera voz y tocando la segunda y posteriormente hacer lo contrario.

Estos ejercicios se desarrollan sobre las mismas temáticas que los rítmico-melódicos de ahí que las dificultades sean casi las mismas, pero sirven para lograr controlar el tempo, no correr, mantener el pulso, mejorar la afinación y la entonación precisa de los intervalos melódicos y armónicos.

La temática de este segundo nivel se basa en el contrapunto de mezcla de las especies, al igual que el contrapunto imitativo y el contrapunto libre.

Además, hay que tener en cuenta que en este nivel las dificultades en la entonación de ciertos intervalos, la complejidad rítmica y la modulación son evidentes.

88

F Dmin Gmin C7

Musical notation for measure 88, showing a piano accompaniment in 4/4 time. The treble clef contains a melody starting on G4, and the bass clef contains a bass line. The chords indicated above the staff are F, Dmin, Gmin, and C7.

F B♭ C7 F

Musical notation for measure 89, showing a piano accompaniment in 4/4 time. The treble clef contains a melody starting on G4, and the bass clef contains a bass line. The chords indicated above the staff are F, B♭, C7, and F.

89

F C7 Fsus

Musical notation for measure 90, showing a piano accompaniment in 6/8 time. The treble clef contains a melody starting on G4, and the bass clef contains a bass line. The chords indicated above the staff are F, C7, and Fsus.

F B♭ F/C C7 F

Musical notation for measure 91, showing a piano accompaniment in 4/4 time. The treble clef contains a melody starting on G4, and the bass clef contains a bass line. The chords indicated above the staff are F, B♭, F/C, C7, and F.

90

Dmin Gmin A7 Dsus Dmin

Musical notation for measure 92, showing a piano accompaniment in 4/4 time. The treble clef contains a melody starting on G4, and the bass clef contains a bass line. The chords indicated above the staff are Dmin, Gmin, A7, Dsus, and Dmin.

Gmin Dmin A7 Dmin

Musical notation for exercise 90, measures 1-4. Treble and bass clefs, 4/4 time signature. Chords: Gmin, Dmin, A7, Dmin.

91

Musical notation for exercise 91, measures 1-4. Treble and bass clefs, 4/4 time signature.

92

Gmin F Eb D7

Musical notation for exercise 92, measures 1-4. Treble and bass clefs, 4/4 time signature. Chords: Gmin, F, Eb, D7.

Gmin Cmin Am7b5 D7b9 Gmin

Musical notation for exercise 93, measures 1-4. Treble and bass clefs, 4/4 time signature. Chords: Gmin, Cmin, Am7b5, D7b9, Gmin.

93

D A7 D

Musical notation for exercise 93, measures 1-4. Treble and bass clefs, 2/4 time signature. Chords: D, A7, D.

D G A E7 A

D7 G B7 Emin A7 D

D Emin A7 D

94

Canción infantil *Lili*

G D7

95

G D7

8

G D7 G D7

8

G D7 G

8

96

E♭ B♭7 E♭ G7

97

Cm B $\flat$ 7 E $\flat$  B $\flat$ 7

E $\flat$  F7 B $\flat$  1. B $\flat$  2. B $\flat$ 7 E $\flat$

Bambuco 98 Dm A7

Dm Gm A7 Dm

A Gm Dm A7



D m G m D m A7

Musical notation for measures 95-98. Treble clef, key signature of one flat, 4/4 time. Chords: Dm, Gm, Dm, A7.

D m C7 F A7

Musical notation for measures 99-102. Treble clef, key signature of one flat, 4/4 time. Chords: Dm, C7, F, A7.

D m G m D m A7 D m

Musical notation for measures 103-106. Treble clef, key signature of one flat, 4/4 time. Chords: Dm, Gm, Dm, A7, Dm.

99

Musical notation for measures 99-102. Treble clef, 4/4 time. Bass clef, 4/4 time.

100

Musical notation for measures 100-103. Treble clef, key signature of two sharps, 6/8 time. Bass clef, key signature of two sharps, 6/8 time.

101

D m      D m7      G m      D m

G m6      D m      E m6      A7

D m      D7      G m7      G m6

D m      E m7b5      A7      D m

G m6 C7 F F6

G m6 E m6 A7 D m

102 F D m G m C7

F Bb G m C7 F

103 G G#7 A m D7

G Em7 Am6 F#m7b5 B7b9 Em

104 D F#m B7 Em A7 D D7

G Em Am7 D7 G C D7 G

105 C Am Dm G7 C

106 Gm Am D7 Gm D7 Gm

Cm G7 Cm E♭Maj7 Am6 D7 Gm

107 F Dm7 Gm C7 F Cm7 F7

B♭ D7 Gm GmMaj7 Gm7 Gm7b5 C7b9

F Dm7 Gm7 F Dm7 Gm C7 F

108

First system of musical notation, consisting of a treble and bass staff. The treble staff begins with a quarter rest, followed by a quarter note G4, a quarter note A4 with a sharp sign, a quarter note B4, and a quarter note C5. The bass staff begins with a half note G3, followed by a quarter note A3 with a sharp sign, a quarter note B3, and a quarter note C4.

Second system of musical notation. The treble staff begins with a quarter rest, followed by a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The bass staff begins with a half note G3, followed by a quarter note A3, a quarter note B3, and a quarter note C4 with a sharp sign.

Third system of musical notation. The treble staff begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass staff begins with a half note G3, followed by a quarter note A3, a quarter note B3, and a quarter note C4 with a sharp sign.

Fourth system of musical notation. The treble staff begins with a quarter rest, followed by a quarter note D5, a quarter note E5, a quarter note F5 with a sharp sign, and a quarter note G5. The bass staff begins with a half note G3, followed by a quarter note A3, a quarter note B3, and a quarter note C4 with a sharp sign.

Fifth system of musical notation. The treble staff begins with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass staff begins with a half note G3, followed by a quarter note A3, a quarter note B3, and a quarter note C4 with a sharp sign. The system concludes with a double bar line.

109

First system of musical notation for exercise 109. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (Bb) and the time signature is 4/4. The treble staff contains a melody starting with a quarter note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5. The bass staff contains a bass line starting with a whole rest, followed by quarter notes G3, F3, and E3, then a half note D3.

Second system of musical notation for exercise 109. The treble staff continues the melody with a quarter note D5, followed by quarter notes C5, Bb4, and A4, then a half note G4. The bass staff continues with quarter notes D3, C3, and Bb2, then a half note A2.

Third system of musical notation for exercise 109. The treble staff continues with a quarter note G4, followed by quarter notes F4, E4, and D4, then a half note C4. The bass staff continues with quarter notes G2, F2, and E2, then a half note D2.

Fourth system of musical notation for exercise 109. The treble staff continues with a quarter note C4, followed by quarter notes D4, E4, and F4, then a half note G4. The bass staff continues with quarter notes G2, A2, and Bb2, then a half note C3.

Fifth system of musical notation for exercise 109. The treble staff continues with a quarter note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5. The bass staff continues with quarter notes G2, F2, and E2, then a half note D2.

Musical notation for the first system, measures 105-109. The system consists of two staves (treble and bass clef) in a 2/4 time signature with a key signature of one flat (B-flat major). The melody in the treble clef starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass clef accompaniment features a rhythmic pattern of eighth notes: G3, A3, Bb3, C4, D4, E4, F4, G4.

110

Musical notation for the second system, measures 110-114. The system consists of two staves in a 3/4 time signature with a key signature of two sharps (D major). The treble clef melody begins with a quarter rest, followed by quarter notes E4, F#4, G4, and A4. The bass clef accompaniment starts with a half note D3, followed by quarter notes E3, F#3, and G4.

Musical notation for the third system, measures 115-119. The system consists of two staves in a 3/4 time signature with a key signature of two sharps (D major). The treble clef melody continues with quarter notes A4, B4, C5, and D5. The bass clef accompaniment features a rhythmic pattern of quarter notes: D3, E3, F#3, G4.

Musical notation for the fourth system, measures 120-124. The system consists of two staves in a 3/4 time signature with a key signature of two sharps (D major). The treble clef melody continues with quarter notes E4, F#4, G4, and A4. The bass clef accompaniment features a rhythmic pattern of quarter notes: D3, E3, F#3, G4.

Musical notation for the fifth system, measures 125-129. The system consists of two staves in a 3/4 time signature with a key signature of two sharps (D major). The treble clef melody continues with quarter notes B4, C5, D5, and E5. The bass clef accompaniment features a rhythmic pattern of quarter notes: D3, E3, F#3, G4.



Exercise 110, measures 1-4. The piece is in G major (one sharp) and 4/4 time. The melody in the treble clef starts with a quarter rest, followed by quarter notes G, A, B, and C. The bass clef accompaniment consists of quarter notes G, A, B, and C. The fourth measure features a half note G in the treble and a half note C in the bass.

Exercise 110, measures 5-8. The melody in the treble clef continues with quarter notes D, E, F, and G. The bass clef accompaniment continues with quarter notes G, A, B, and C. The eighth measure features a quarter rest in the treble and a quarter note G in the bass.

111

Exercise 111, measures 1-3. The piece is in G major (one sharp) and 4/4 time. The melody in the treble clef starts with a quarter note G, followed by quarter notes A, B, and C. The bass clef accompaniment consists of quarter notes G, A, B, and C. The third measure features a quarter note G in the treble and a quarter note C in the bass.

Exercise 111, measures 4-7. The melody in the treble clef continues with quarter notes D, E, F, and G. The bass clef accompaniment continues with quarter notes G, A, B, and C. The seventh measure features a half note G in the treble and a half note C in the bass.

112

Exercise 112, measures 1-3. The piece is in G minor (two flats) and 4/4 time. The melody in the treble clef starts with a quarter note G, followed by quarter notes A, B, and C. The bass clef accompaniment consists of quarter notes G, A, B, and C. The third measure features a quarter note G in the treble and a quarter note C in the bass.

Musical notation for the first system, featuring a treble and bass clef with a key signature of one flat and a 4/4 time signature.

113

Musical notation for system 113, featuring a treble and bass clef with a key signature of one sharp and a 4/4 time signature.

114

Musical notation for system 114, featuring a treble and bass clef with a key signature of two sharps and a 4/4 time signature.

115

G B7 Em E7 Am D7 G

Musical notation for system 115, featuring a treble and bass clef with a key signature of one sharp and a 4/4 time signature. Chord symbols G, B7, Em, E7, Am, D7, and G are placed above the treble staff.

116

Gm Dm A7

Musical notation for system 116, featuring a treble and bass clef with a key signature of one flat and a 3/4 time signature. Chord symbols Gm, Dm, and A7 are placed above the treble staff.

D m                      D7                      G m                      C7

Exercise 116: Four measures of music in B-flat major. The first measure has a Dm chord, the second a D7 chord, the third a Gm chord, and the fourth a C7 chord. The melody consists of quarter and eighth notes.

F                      G m                      D m                      Em7b5    D m/A    A7                      D m

Exercise 117: Six measures of music in B-flat major. The chords are F, Gm, Dm, Em7b5, Dm/A, A7, and Dm. The melody features quarter and eighth notes.

117                      B $\flat$                       C m                      E $\flat$                       B $\flat$ /F                      F7

Exercise 118: Four measures of music in B-flat major. The chords are B $\flat$ , C m, E $\flat$ , B $\flat$ /F, and F7. The melody consists of quarter and eighth notes.

118

Exercise 119: Four measures of music in B-flat major. The chords are D m7, G m, E m7b5, A7b9, D, and D7. The melody consists of quarter and eighth notes.

119                      D m7                      G m                      E m7b5                      A7b9                      D                      D7

Exercise 120: Six measures of music in B-flat major. The chords are D m7, G m, E m7b5, A7b9, D, and D7. The melody consists of quarter and eighth notes.

G m                      Em7b5                      A7

D m                      C7                      F                      A7

D m                      G m                      D m                      Em7b5                      A7b9

120

B m                      B7                      E m                      C#m7b5                      F#7                      B m

121

122

C Am7 Dm7 G7 C Am Dm7 G7 C

123

G E7 Am D7 G G7 C D7 G C

124

125

126

Em E7 Am D7 G B7

Em Am Em F#m7(b5) B7(b9) Em

127 G Em7 Am7 D7 G Dm7 G7

C E7 Am7 D7 G Em Am7 D7 G D7 G

128

129 F Am Dm7 Gm C7 F Gm6 C7 F

130

131

C Dm/F G7 C/E F Dm7 G7 C

132

F C7 F F7

Bb F C7

133

Gm Am D7 Gm

Cm Gm Am D7 Gm

Cm Gm Am7b5 D7b9 Gm

134

135

*Las mañanitas* F C7 F

136



B $\flat$  F C7

F C7 F C7

F B $\flat$  F C7 F

137 C A7 Dm G7 C F C/G G7 C

*La novicia rebelde*

138

139

140

F D7 Gm7 C7 F F7

B $\flat$  B $\flat$  F G $m$  F/C C7 F

141 G $m$  D7

G $m$  G7 C $m$  G $m$  Am7b5 D7 G $m$  D7

142 C A7 D $m$  F G7 C

143 C G D7 G

144

C G D7 G

145

C F G7 C F G7 C

146

C A7 D D7 G G7 C Dm C/G G7 C

147

A A7 D A7 D F#m7 F#7 Bm7 E7 A

148

149

D A7 D D7 G E7 A D/A A7 D A7 D

150

D D7 G A7 D D7 G

E m A A7 D G A7 D A7 D

151

A m A7 D m B m7(b5) A m/E E7 A m

152

A m B7 E m B7 E m B7 E m

Villancico

153

154

155

D m                      G m                      A7                      D m

156

157

158

G m                      A7                      D m

C7 F A7 Dm

Musical notation for measures 155-158. Treble clef, key signature of one flat (Bb), 4/4 time signature. Chords: C7, F, A7, Dm.

G m D m E m A7 D m

Musical notation for measures 159-162. Treble clef, key signature of one flat (Bb), 4/4 time signature. Chords: G m, D m, E m, A7, D m.

159

Musical notation for measures 163-166. Treble clef, key signature of one flat (Bb), 4/4 time signature.

Musical notation for measures 167-170. Treble clef, key signature of one flat (Bb), 4/4 time signature.

160

A m E7 A m D m A m/E E7 A

Musical notation for measures 171-174. Treble clef, key signature of one flat (Bb), 3/4 time signature. Chords: A m, E7, A m, D m, A m/E, E7, A.



161

A m    E m    B7    E m    A m    B7    E m    B7    E m

162

G m    C7    F    F7    B $\flat$     A7    D m

163

Guabina

F    F7    B $\flat$     F7    B $\flat$

G m    F/C    G m    C7    F

164

Pasillo

G    A m6    D7    G

C G/D D7 G

G/D A m D7 G G7

C G/D D7 G

Bambuco 165 D m A7/C# D m

G m D m A7 D m

166

C G7 C C7 F Am D7 G

E7 Am D7 Gm C7 F

A7 Dm G7 C F G7 C

E7 Am A7 Dm G7 C

*Madrugaba el conde olinos*

167

G E7 Am

D7 G B7b9 Em D7

G G7 C G Am D7 G

168 Bm Em F#7 Bm

Em Bm F#7 Bm

169

*La novicia rebelde*

170

C F C G7

Musical score for measures 170-173, system 1. Treble clef, 4/4 time. Chords: C, F, C, G7.

C F G7 C G7 C

Musical score for measures 170-173, system 2. Treble clef, 4/4 time. Chords: C, F, G7, C, G7, C.

171

A m E m B7 E m

Musical score for measures 171-174, system 1. Treble clef, 3/4 time. Chords: A m, E m, B7, E m.

172

G E7 A m

Musical score for measures 171-174, system 2. Treble clef, 3/4 time. Chords: G, E7, A m.

D7 G D7

Musical score for measures 171-174, system 3. Treble clef, 3/4 time. Chords: D7, G, D7.

G G7 C

G D7 G

173

F Gm C7 F

Bb F Gm C7 F

174

D A7 D D7 G A7 D

175

D A7 D D7 G Em7 A7 D

Musical score for exercise 175, measures 1-4. Treble clef, key of D major, 4/4 time. Chords: D, A7, D, D7, G, Em7, A7, D.

176

Musical score for exercise 176, measures 1-4. Treble clef, key of B minor, 3/4 time.

Musical score for exercise 177, measures 1-4. Treble clef, key of B minor, 3/4 time.

177

Musical score for exercise 177, measures 5-8. Treble clef, key of B minor, 3/4 time.

178

Musical score for exercise 178, measures 1-4. Treble clef, key of B minor, 3/4 time.

Musical notation for measures 175-178. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The melody in the treble clef starts with a dotted quarter note, followed by eighth notes, and includes a sharp sign (F#) in the fourth measure. The bass line consists of quarter and eighth notes.

179

Musical notation for measures 179-182. Above the treble staff, the following chord symbols are written: F, C7, F, F7, B $\flat$ , C7, F, C7, F. The notation includes a whole rest in the first measure of the treble staff. The bass line continues with quarter and eighth notes.

180

Musical notation for measures 183-186. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The melody in the treble clef features quarter and eighth notes, with a sharp sign (F#) in the third measure. The bass line consists of quarter notes.

Musical notation for measures 187-190. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The melody in the treble clef features quarter and eighth notes, with sharp signs (F# and C#) in the third and fourth measures. The bass line consists of quarter notes.

181

Musical notation for measures 191-194. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 4/4. The key signature has two flats. The melody in the treble clef features quarter and eighth notes, with sharp signs (F# and C#) in the second and third measures. The bass line consists of quarter notes.



Torbellino

182

Musical notation for measures 182-185. Treble clef, 3/4 time signature. Bass clef accompaniment.

Musical notation for measures 186-189. Treble clef, 3/4 time signature. Bass clef accompaniment.

183

F C7 F

Musical notation for measures 183-186. Treble clef, 3/4 time signature. Bass clef accompaniment. Chord symbols: F, C7, F.

B $\flat$  F G m7 F/C C7 F

Musical notation for measures 187-190. Treble clef, 3/4 time signature. Bass clef accompaniment. Chord symbols: B $\flat$ , F, G m7, F/C, C7, F.

184

D m B $\flat$  G m C7 F

Musical notation for measures 191-194. Treble clef, 4/4 time signature. Bass clef accompaniment. Chord symbols: D m, B $\flat$ , G m, C7, F.

D7 Gm A7 Dm F F7

B $\flat$  F Em7 Dm/A A7 Dm

185

1. 2.

186

G D7 G Am7 D7 G

187

B $\flat$  E $\flat$  B $\flat$ /F F7 B $\flat$

188

G D7 G F $\sharp$ m7(b5) B7 E m7(b5) A7 Dm7 G7

C Am B m7(b5) E7 Am7 D7 G D7 G

189

190

A m E7 A m A7

D m A m B m7(b5) E7 A m

191

Em B7

El quea buen ár bol sea rri ma bue na som bra

Ár bol sea rri ma bue na som bra som\_\_

Em A m Em

lo co bi ja sea rri ma

bra lo co bi ja Al quea buen ár bol sea

B7 Em Am Em D C

sea rri ma el quea buen ár bol sea rri ma bue na som bra lo co

rri ma bue na som bra bue na som bra lo co

B7 Em B7

bi ja El quea buen ár bol sea rri ma bue na som bra

bi ja Ár bol sea rri ma bue na som bra

Em

som bra lo co bi ja

som bra lo co bi ja

192

D A7 D B7 Em7 A7 D D7

som bra lo co bi ja

G D Em A7 D

som bra lo co bi ja



# Duetos

Nivel

# III

## DUETOS. NIVEL III

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Los duetos sirven para afianzar e independizar la lectura rítmica y melódica, para desarrollar el oído armónico y contrapuntístico, del mismo modo, ayudan a disfrutar del canto coral a dos voces con o sin acompañamiento rítmico de instrumentos de percusión, o acompañamiento armónico con instrumentos como la guitarra o el piano, entre otros. Cada dueto puede ser convertido en un trío para ser interpretado en dos instrumentos melódicos con acompañamiento armónico.

Al cantar a dos voces conviene que se repita y se inviertan las voces.

El maestro puede tocar la armonía en el piano mientras los estudiantes cantan. Conviene estudiar los enlaces armónicos en el teclado y practicar el acompañamiento de los ejercicios rítmico-melódicos y de los duetos. También se recomienda practicar el cante y toque cantando la primera voz y tocando la segunda y posteriormente hacer lo contrario.

Estos ejercicios se desarrollan sobre las mismas temáticas que los rítmico-melódicos de ahí que las dificultades sean casi las mismas, pero sirven para lograr controlar el tempo, no correr, mantener el pulso, mejorar la afinación y la entonación precisa de los intervalos melódicos y armónicos.

La temática de este tercer nivel se basa en el contrapunto libre, se incluye el canon y el contrapunto imitativo, el ritmo es un poco más difícil, y se utilizan los sistemas pentatónico, tonal y modal. La modulación a tonalidades cercanas y lejanas se exige en los ejercicios.

No olvide cifrar los ejercicios rítmico-melódicos y los duetos.

Determine el patrón de los ejercicios, es decir, si es un vals, una marcha, un pasillo o un bambuco.

193

G D7 G G7 C D7 G E7

A m D7 G E m A m G/D D7 G

194

E m A m E m B7 E m E7

A m B7 E7 A m7 B7 E m

195

C#m G#7 C#m G#7 C#m



F#m D#m5b5 G#7 C#m

Torbellino

196

1. 2.

Musical notation for the first system, measures 1-4. The music is in treble and bass clefs, 2/4 time signature. The melody in the treble clef consists of eighth and quarter notes. The bass line consists of quarter and eighth notes.

Musical notation for the second system, measures 5-8. The music continues in treble and bass clefs, 2/4 time signature. The melody in the treble clef continues with eighth and quarter notes. The bass line continues with quarter and eighth notes.

197

Musical notation for the third system, measures 9-12. The music is in treble and bass clefs, 2/4 time signature. The key signature has two sharps (F# and C#). The melody in the treble clef starts with a quarter rest. The bass line starts with a quarter note. Chord symbols are placed above the staff: B m, F#7, B m, F#7.

Musical notation for the fourth system, measures 13-16. The music is in treble and bass clefs, 2/4 time signature. The key signature has two sharps (F# and C#). The melody in the treble clef starts with a quarter note. The bass line starts with a quarter note. Chord symbols are placed above the staff: B m, E m, B m, F#7, B m.

198

Musical notation for the fifth system, measures 17-19. The music is in treble and bass clefs, 3/4 time signature. The key signature has two sharps (F# and C#). The melody in the treble clef starts with a quarter note. The bass line starts with a quarter note. A chord symbol A7 is placed above the staff.

D

Musical notation for measure 196, featuring a treble and bass clef with a key signature of two sharps (D major). The treble staff contains a sequence of notes: D4, E4, F#4, G4, A4, B4, C5. The bass staff contains a sequence of notes: D3, E3, F#3, G3, A3, B3, C4.

D7 G

Musical notation for measure 197, featuring a treble and bass clef with a key signature of two sharps (D major). The treble staff contains a sequence of notes: D4, E4, F#4, G4, A4, B4, C5. The bass staff contains a sequence of notes: D3, E3, F#3, G3, A3, B3, C4.

D A7 D

Musical notation for measure 198, featuring a treble and bass clef with a key signature of two sharps (D major). The treble staff contains a sequence of notes: D4, E4, F#4, G4, A4, B4, C5. The bass staff contains a sequence of notes: D3, E3, F#3, G3, A3, B3, C4.

199 C G7 C G7

Musical notation for measure 199, featuring a treble and bass clef with a key signature of one sharp (F# major) and a 4/4 time signature. The treble staff contains a sequence of notes: C4, D4, E4, F#4, G4, A4, B4, C5. The bass staff contains a sequence of notes: C3, D3, E3, F#3, G3, A3, B3, C4.

200 G m Am7b5 D7 G m

Musical notation for measure 200, featuring a treble and bass clef with a key signature of one flat (F major) and a 3/4 time signature. The treble staff contains a sequence of notes: G3, A3, B3, C4, D4, E4, F4. The bass staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3.

G m                      A m6                      D7                      G m

G7                      C m7                      F7                      B $\flat$

C m                      G m                      D7

201

C                      F                      D m                      C/G                      D m/F                      C/E                      D m7                      G7                      C

202

C                      G7                      C

F C G7 C

F C G7 C

F C G7 C

203

204

F Gm C7 F

F F7 B<sup>b</sup> Gm C7 F

A7 Dm Em7b5 A7 Dm

Gm7 C7 F C7 F

205

206

D A7 D

A7 D

D7 G A7 D

Em A7 D

207

208

Musical score for piano, measures 207-208. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with quarter and eighth notes.

209

Musical score for piano, measures 209-210. The piece is in 3/4 time with a key signature of one sharp (F-sharp). The right hand has a melodic line with quarter and eighth notes, and the left hand has a bass line with quarter and eighth notes.

Musical score for piano, measures 211-212. The piece is in 3/4 time with a key signature of one sharp (F-sharp). The right hand features a melodic line with quarter and eighth notes, and the left hand has a bass line with quarter and eighth notes.

210

Musical score for piano, measures 213-214. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). The right hand has a melodic line with quarter and eighth notes, and the left hand has a bass line with quarter and eighth notes.

211

Musical score for piano, measures 215-216. The piece is in 6/8 time with a key signature of one sharp (F-sharp). The right hand has a melodic line with quarter and eighth notes, and the left hand has a bass line with quarter and eighth notes.



Exercise 208, measures 1-4. The music is in G major (one sharp) and 4/4 time. The first staff (treble clef) contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The second staff (bass clef) contains a bass line of quarter notes: G2, F2, E2, D2, C2, B1, A1.

Exercise 208, measures 5-8. The first staff (treble clef) contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The second staff (bass clef) contains a bass line of quarter notes: G2, F2, E2, D2, C2, B1, A1.

Exercise 208, measures 9-12. The first staff (treble clef) contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The second staff (bass clef) contains a bass line of quarter notes: G2, F2, E2, D2, C2, B1, A1.

212

Exercise 212, measures 1-4. The music is in G major (one sharp) and 4/4 time. The first staff (treble clef) contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The second staff (bass clef) contains a bass line of quarter notes: G2, F2, E2, D2, C2, B1, A1.

213

Exercise 213, measures 1-4. The music is in G major (one sharp) and 4/4 time. The first staff (treble clef) contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The second staff (bass clef) contains a bass line of quarter notes: G2, F2, E2, D2, C2, B1, A1.

E $\flat$  A $\flat$  B $\flat$ 7 E $\flat$  F7 B $\flat$ 7 E $\flat$  B $\flat$ 7 E $\flat$

214

D A7 D D7 G m C7 F D7

215

G E7 C#7/G# F#m7(b5) B m7 E7 A m

A7 D m A7 D m G7 C C7

F D7 G B7 Em A7 D

216 Gm F Eb D7 Cm D7 Gm

Pasillo

217

Musical notation for the first system, measures 215-218. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#) and the time signature is 4/4. The melody in the treble clef starts with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The bass line consists of quarter notes G3, F3, E3, and D3.

218

Musical notation for the second system, measures 219-222. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (Bb, Eb) and the time signature is 6/8. The melody in the treble clef starts with a half note G4, followed by quarter notes A4, B4, and C5. The bass line consists of quarter notes G3, F3, E3, and D3.

219

Musical notation for the third system, measures 223-226. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Chord symbols A, D, A, and E7 are placed above the treble staff. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line consists of quarter notes G3, F3, E3, and D3.

Musical notation for the fourth system, measures 227-230. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Chord symbols A, E7, and A are placed above the treble staff. The melody in the treble clef starts with a half note G4, followed by quarter notes A4, B4, and C5. The bass line consists of quarter notes G3, F3, E3, and D3.

Musical notation for the fifth system, measures 231-234. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Chord symbols C#7, F#m, Bm, and C#7 are placed above the treble staff. The melody in the treble clef starts with a half note G4, followed by quarter notes A4, B4, and C5. The bass line consists of quarter notes G3, F3, E3, and D3.

F#m A E7 A

220 G Em Am7 D7 G G7 C G E7 Am7 D7 G

221

222

Musical notation for system 222, measures 1-5. Treble and bass staves in 3/4 time, key of B-flat major.

Musical notation for system 222, measures 6-10. Treble and bass staves in 3/4 time, key of B-flat major.

Musical notation for system 222, measures 11-15. Treble and bass staves in 3/4 time, key of B-flat major.

Musical notation for system 222, measures 16-20. Treble and bass staves in 3/4 time, key of B-flat major.

Bambuco  $G_m$

D7

Am7b5

223

Musical notation for system 223, measures 1-5. Treble and bass staves in 6/8 time, key of B-flat major.

D7b9                      Am7b5                      D7b9                      G m

G7                      C m

G m                      Am7b5                      D7b9                      G m

224                      E♭                      A♭                      B♭7

E♭                      B♭7                      E♭

Chords: A<sup>b</sup> E<sup>b</sup> F m7 B<sup>b</sup>7 E<sup>b</sup>

Chords: A<sup>b</sup> E<sup>b</sup> D m G7

Chords: C m7 F m7 B<sup>b</sup>7 E<sup>b</sup>

225 Chords: A<sup>b</sup> E<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>

226



227

228

B m F#m C#7 F#m B m7 E7 A F#7

B m F#m G#m7(b5) C#7 F#m F#7 B m7 E7

A D A7 D B m7 E7 A

Bambuco

G m

229

First system of musical notation for Bambuco, measures 1-4. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music is written for piano in grand staff notation. The first measure starts with a G minor chord.

Am7b5

D7

Am7b5

D7

Second system of musical notation for Bambuco, measures 5-8. The key signature remains two flats. The music continues in grand staff notation. Chord changes are indicated above the staff: Am7b5, D7, Am7b5, and D7.

G m

D7

G7

Third system of musical notation for Bambuco, measures 9-12. The key signature remains two flats. The music continues in grand staff notation. Chord changes are indicated above the staff: G minor, D7, and G7.

C m

G m

D7

Fourth system of musical notation for Bambuco, measures 13-16. The key signature changes to one flat (B-flat). The music continues in grand staff notation. Chord changes are indicated above the staff: C minor, G minor, and D7.

G

G

E7

Fifth system of musical notation for Bambuco, measures 17-20. The key signature remains one flat. The music continues in grand staff notation. Chord changes are indicated above the staff: G, G, and E7.

A m                      D7                      G                      D7                      G

230

F                      C7                      F                      Cm7                      F7                      Bb                      F/C                      C7                      F                      C7                      F

D m7                      G7                      C                      G7                      C                      C7                      F                      C/G                      G7                      C                      C7

F                      C7                      F                      Cm7                      F7                      Bb                      F/C                      C7                      F                      C7                      F

231

A m                      A7                      D m                      G7                      C                      E7                      A m                      D m                      G7                      C

F A7 Dm D7 G F C/G G7 C

232 Guabina Cm G7 Cm

Fm Cm Gm7 C7

Fm7 Bb7 Eb E°7

Fm Cm7 Dm7b5 Cm/G G7b9 Cm

233

Em Am B7 Em

Musical score for exercise 233, measures 1-4. Treble and bass clefs, key signature of one sharp (F#), 6/8 time signature. Chords: Em, Am, B7, Em.

Am Em F#m7b5 B7 Em

Musical score for exercise 233, measures 5-8. Treble and bass clefs, key signature of one sharp (F#), 6/8 time signature. Chords: Am, Em, F#m7b5, B7, Em.

Pasillo

234

Musical score for exercise 234, measures 1-4. Treble and bass clefs, key signature of two flats (Bb, Eb), 3/4 time signature.

Musical score for exercise 234, measures 5-8. Treble and bass clefs, key signature of two flats (Bb, Eb), 3/4 time signature.

Bambuco

235

C7 F C7 F

Musical score for exercise 235, measures 1-4. Treble and bass clefs, key signature of two flats (Bb, Eb), 6/8 time signature. Chords: C7, F, C7, F.

B $\flat$  F C7 F

C7 F F7 B $\flat$

F C7 F

Danza

236

Canon al unísono

237

238

Pasillo

239



Pasillo

240

A B m E7 A

A7 D B7 E7

A B m E7 A E7 A

Pasillo

241

First system of musical notation, measures 1-4. Treble clef, 4/4 time signature. The melody starts with a quarter rest, followed by quarter notes G4, A4, B4, C5, and a half note D5. The bass line consists of quarter notes G3, F3, E3, D3, and a half note C3.

Second system of musical notation, measures 5-8. Treble clef, 4/4 time signature. The melody continues with quarter notes D5, E5, F5, G5, and a half note A5. The bass line continues with quarter notes B2, C3, D3, E3, and a half note F3.

Third system of musical notation, measures 9-12. Treble clef, 4/4 time signature. The melody continues with quarter notes G5, F5, E5, D5, and a half note C5. The bass line continues with quarter notes B2, A2, G2, F2, and a half note E2.

242

Danza

Am B7 Em B7 Em B7 Em

Fourth system of musical notation, measures 13-16. Treble clef, 4/4 time signature. The melody starts with a quarter rest, followed by quarter notes G4, A4, B4, C5, and a half note D5. The bass line consists of quarter notes G3, F3, E3, D3, and a half note C3.

243

Pasillo

Dm Gm A7 Dm

Fifth system of musical notation, measures 17-20. Treble clef, 3/4 time signature. The melody starts with a quarter rest, followed by quarter notes G4, A4, B4, and a half note C5. The bass line consists of quarter notes G3, F3, E3, and a half note D3.

244

Dm Gm A7 Dm

Musical score for exercise 244, measures 1-4. Treble and bass clefs, 4/4 time signature. Chords: Dm, Gm, A7, Dm.

C7 F E m7(b5) A7(b9) Dm

Musical score for exercise 244, measures 5-8. Treble and bass clefs, 4/4 time signature. Chords: C7, F, E m7(b5), A7(b9), Dm.

D A7 D

Musical score for exercise 244, measures 9-11. Treble and bass clefs, 4/4 time signature. Chords: D, A7, D.

G A7 D A7 D

Musical score for exercise 244, measures 12-15. Treble and bass clefs, 4/4 time signature. Chords: G, A7, D, A7, D.

245

A F#m Bm E7 A C#m Cm Bm E7

Musical score for exercise 245, measures 1-4. Treble and bass clefs, 4/4 time signature. Chords: A, F#m, Bm, E7, A, C#m, Cm, Bm, E7.

A A7 D Dm A F#m B m E7

A G#m7b5 C#7 F#m F#7 B m E7 A

D Dm A F#m B m E7 A

246

*Fine*

*Para seguir*

*D.C. al Fine*

247

C

F

Dm

G7

C

G7

248

C G E7 A m E7 A m E

Dm G7 C F C G7 C

Dm G7 C Dm7 G7 C

249

250

C CMaj7 G Dm A Dm7 G

E7 A E A Dm7 G7 C





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El *Método de Solfeo* se divide en dos grandes secciones, la primera está conformada por ejercicios y melodías a una voz, es lo que comúnmente denominamos ejercicios rítmico-melódicos, algunos de ellos están cifrados para que los maestros y estudiantes acompañen armónicamente las melodías y de esta manera se comprenda mucho mejor la conducción de la armonía y se mejore la calidad en cuanto a la afinación y la entonación de las melodías.

Un aporte significativo de este nuevo libro de solfeo es que utiliza algunos ritmos autóctonos colombianos como el pasillo, el bambuco, la danza, la guabina, el pasaje llanero entre otros.

La segunda sección está conformada por ejercicios y melodías a dos voces, es lo que comúnmente denominamos duetos, también se elaboraron sobre técnicas contrapuntísticas creadas con ritmos colombianos, la mayoría de los cuales están cifrados armónicamente, de ahí que se puedan interpretar cantando o tocando en dos instrumentos melódicos con acompañamiento armónico.

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