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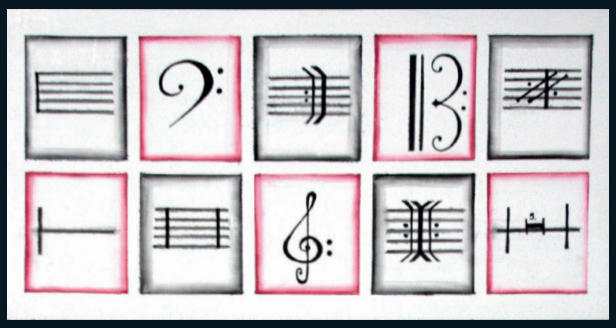
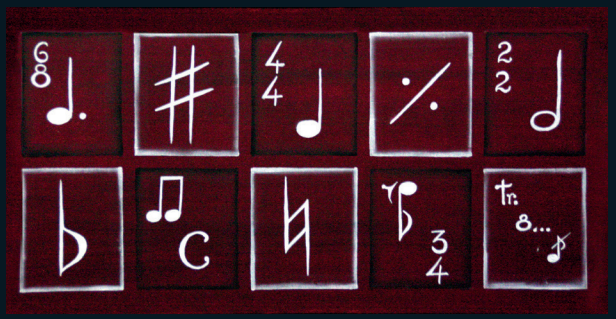
Método de Solfeo

Formación Teórico–Auditiva / Niveles I - II - III





Fabio Ernesto Martínez Navas

UNIVERSIDAD PEDAGOGICA 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
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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
Aplicadas a la Educación
Universidad Pedagógica Nacional (2008)

Profesor Asociado
Universidad Pedagógica Nacional
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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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.

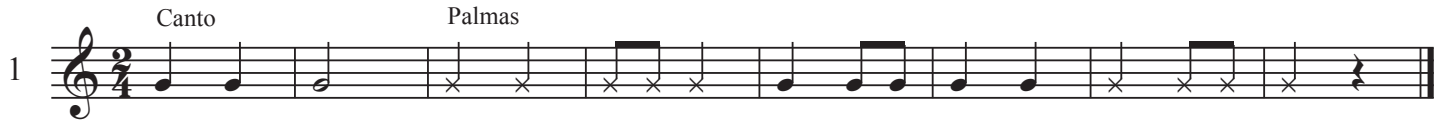
Algunas melodías se anotan con el cifrado armónico y las que no están cifradas son para que el estudiante las cifre de acuerdo al análisis de las funciones armónicas correspondientes.

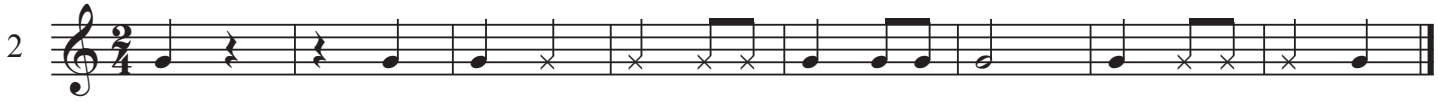
Se incluyen algunas composiciones célebres tales como temas de películas, villancicos, canciones infantiles y obras de los grandes maestros de la música universal.

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





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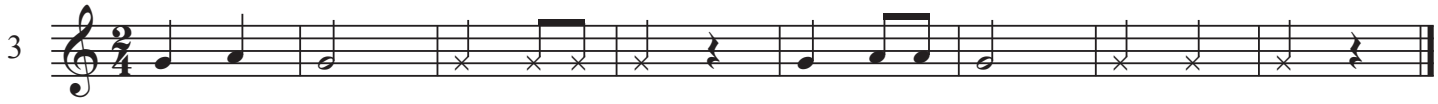

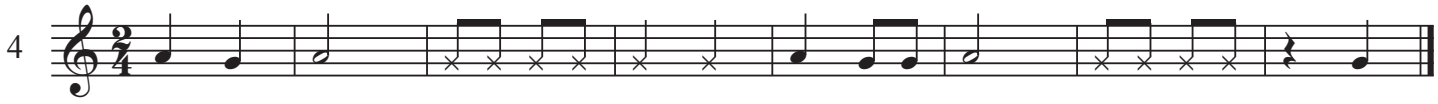

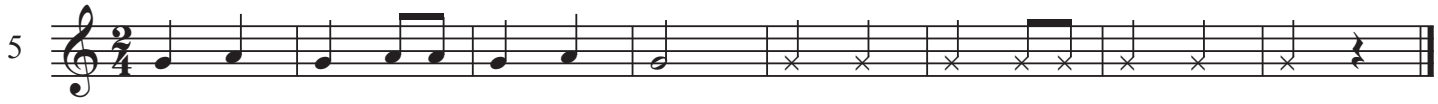

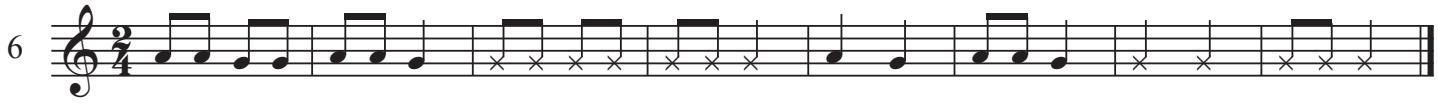

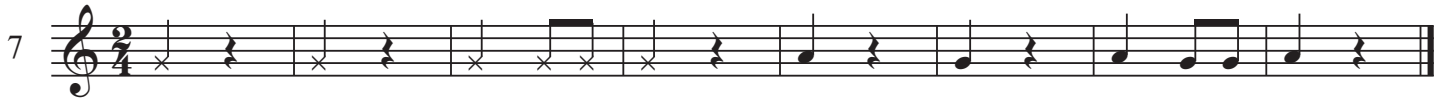

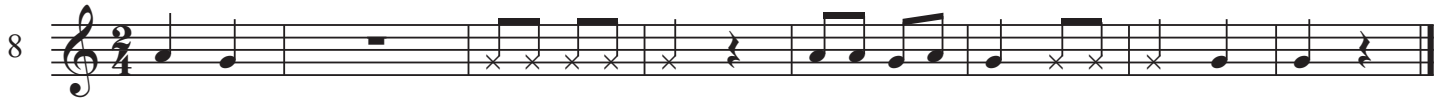

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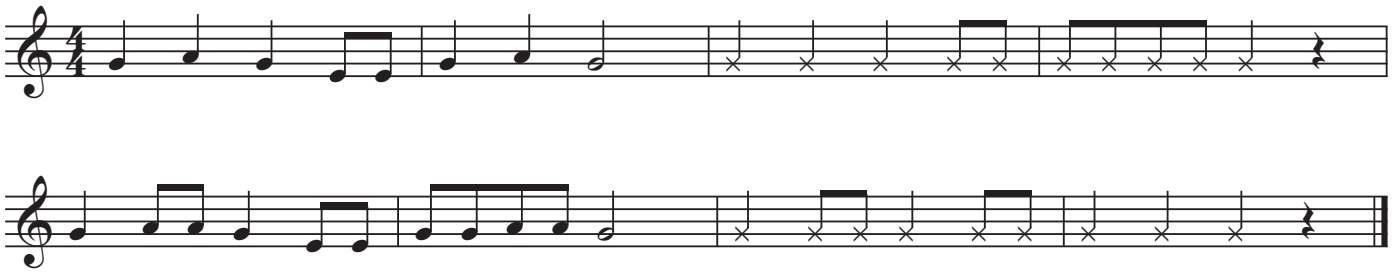

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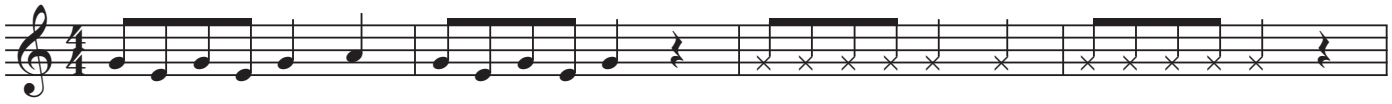

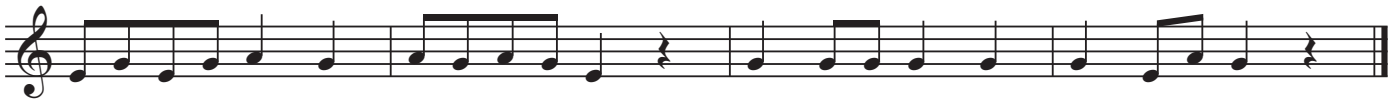

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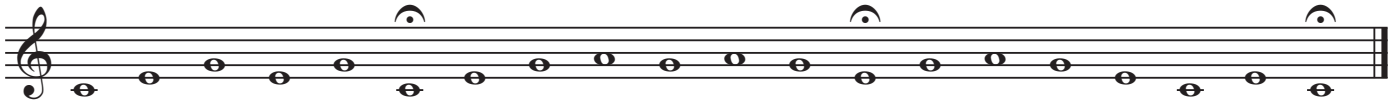

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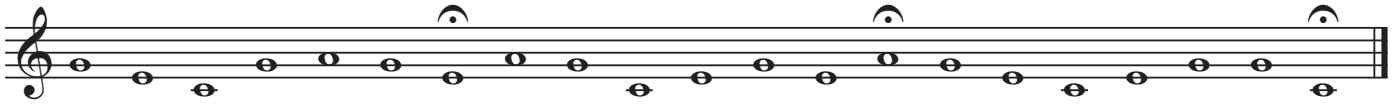

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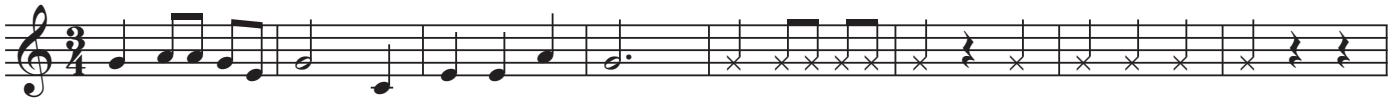

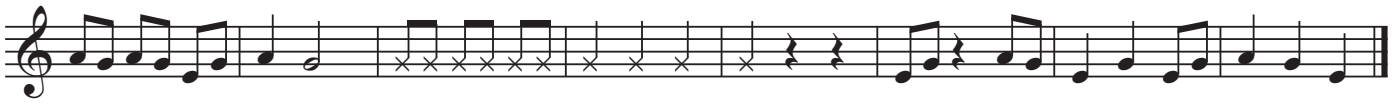

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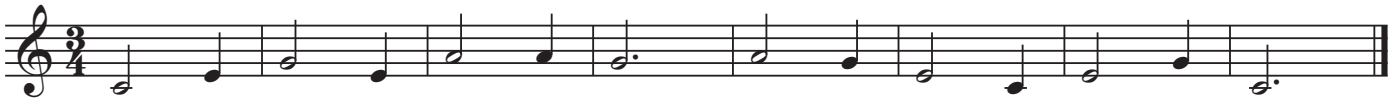

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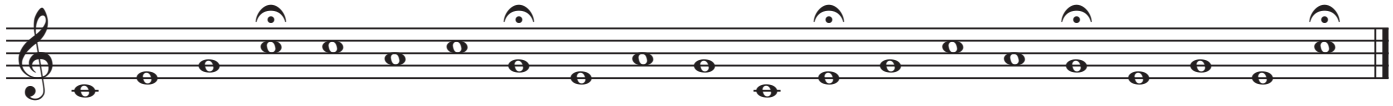

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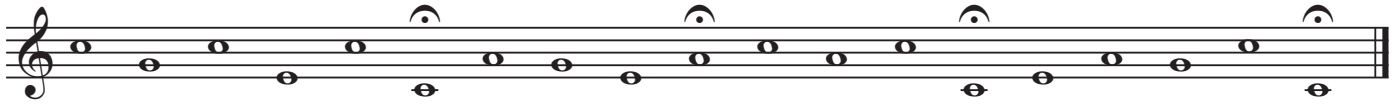

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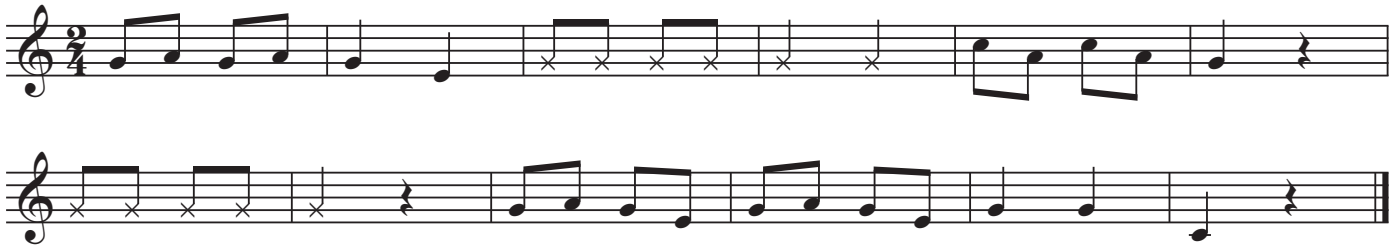

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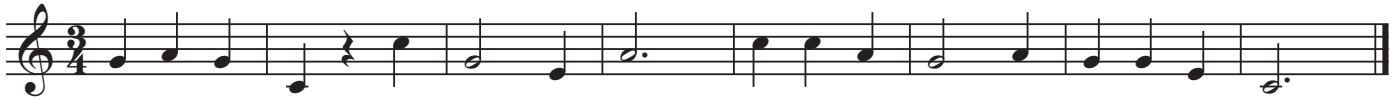

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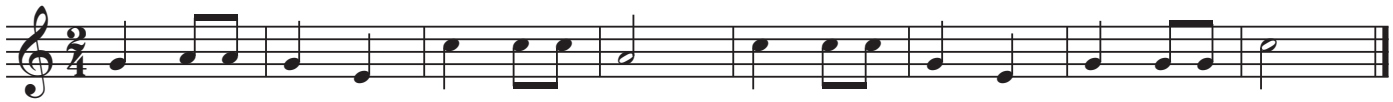

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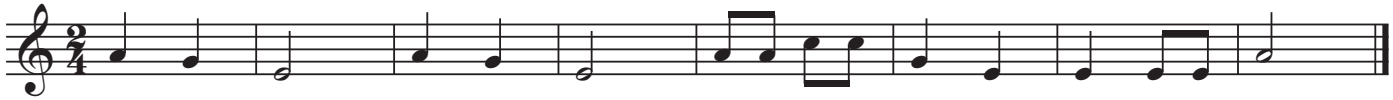

Antecompás

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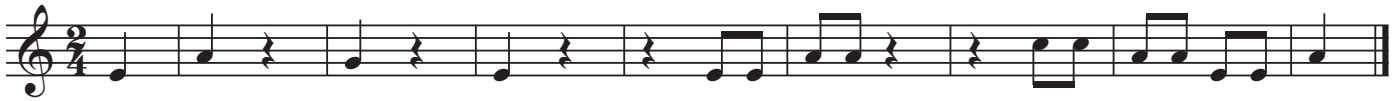

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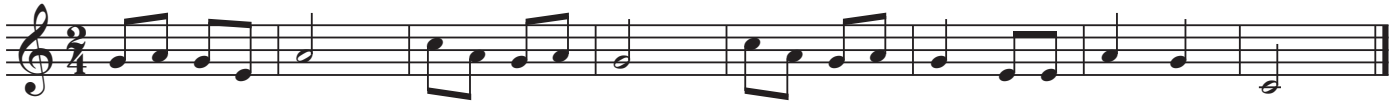

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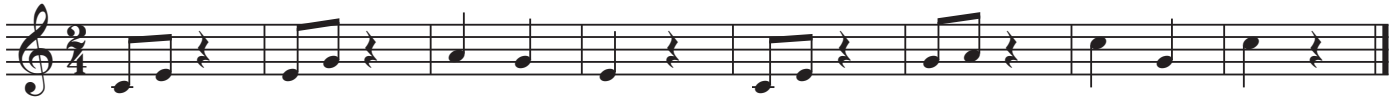

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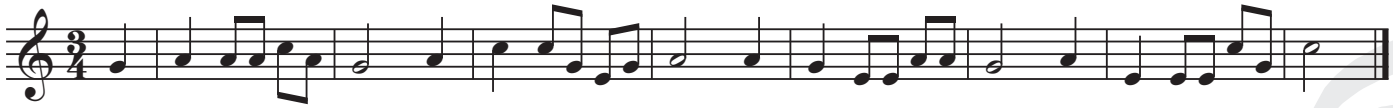

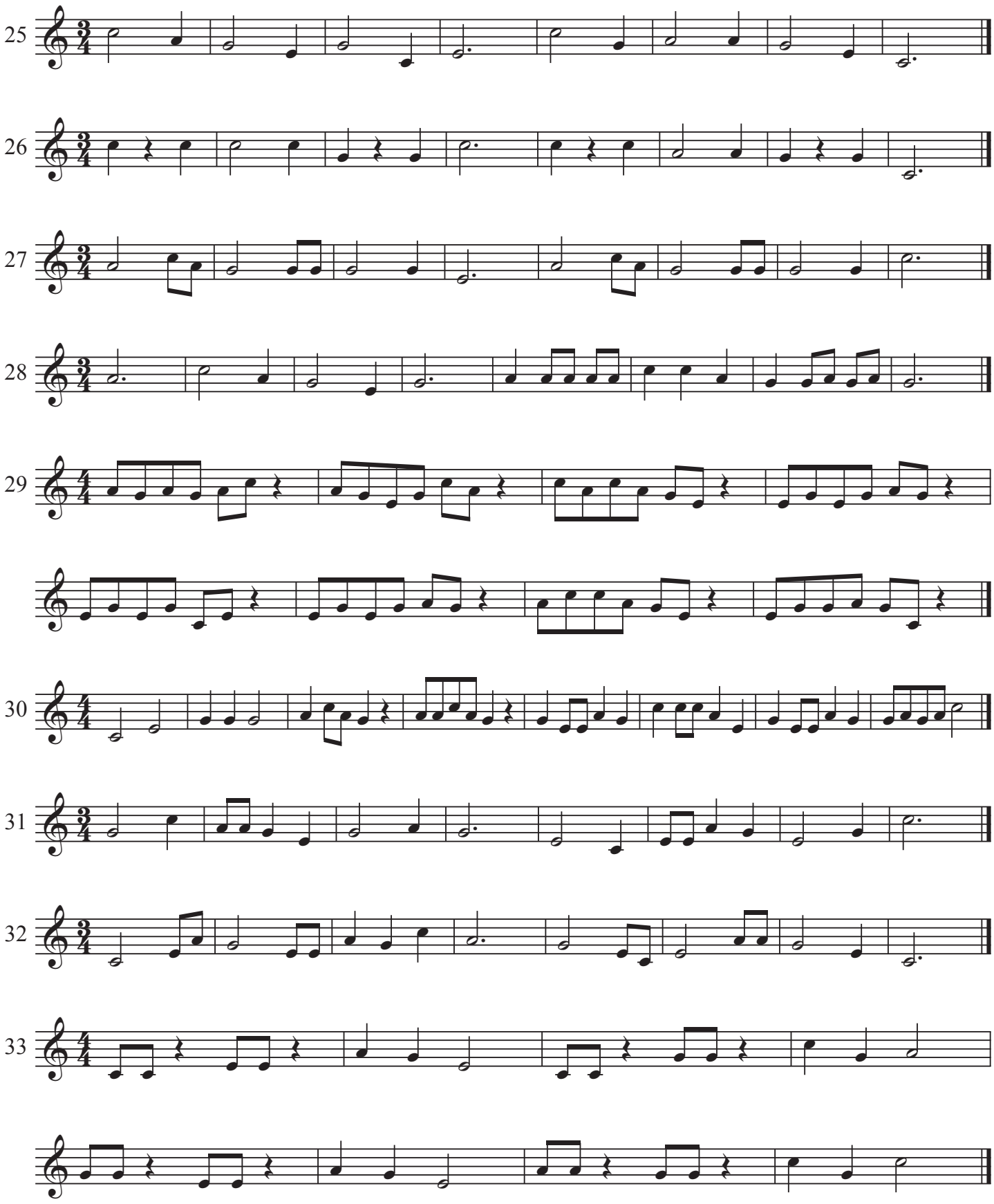
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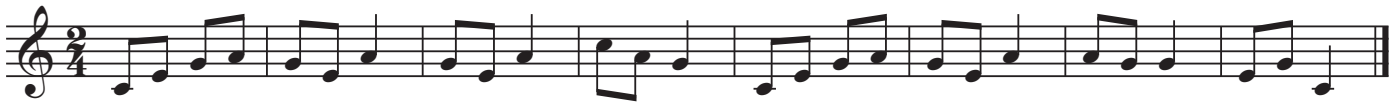

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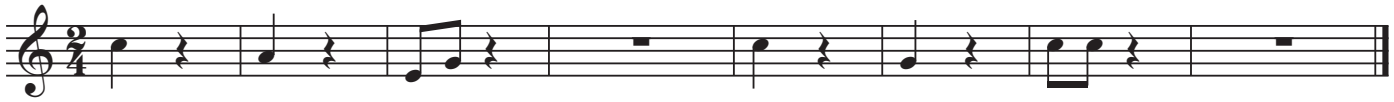

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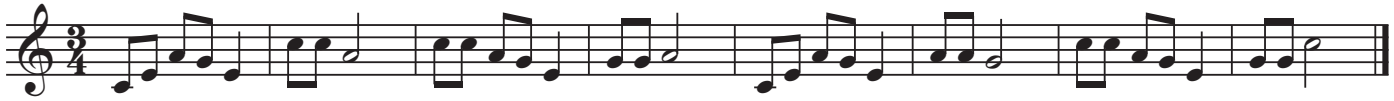

Sonido Re

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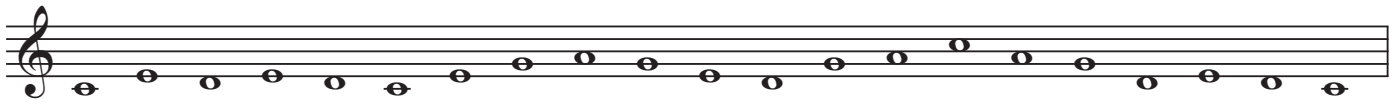

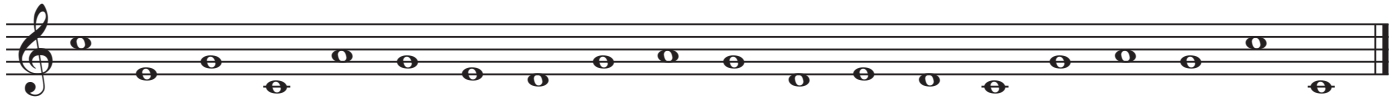

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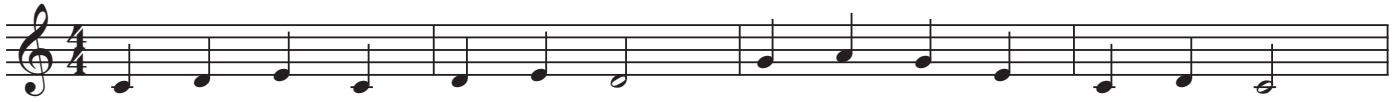
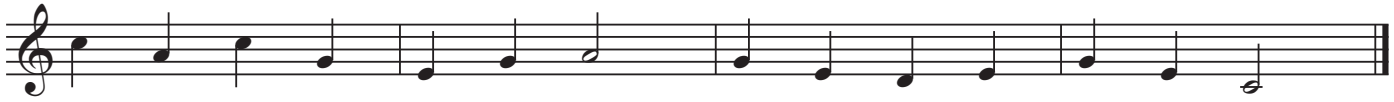
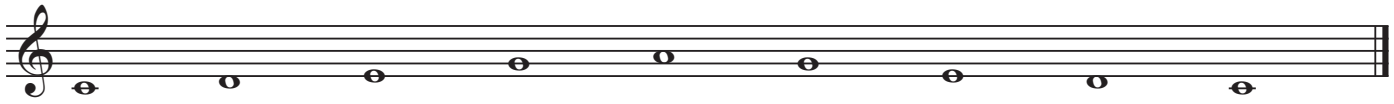




Escala pentatónica



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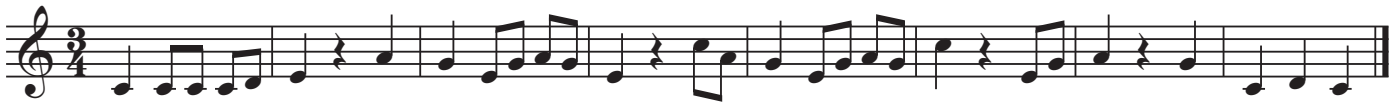

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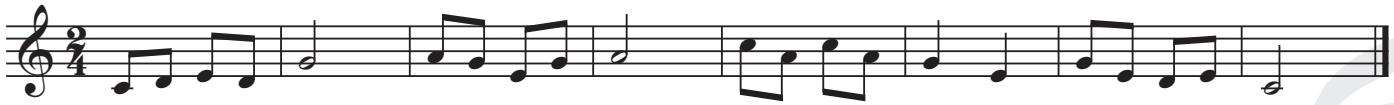
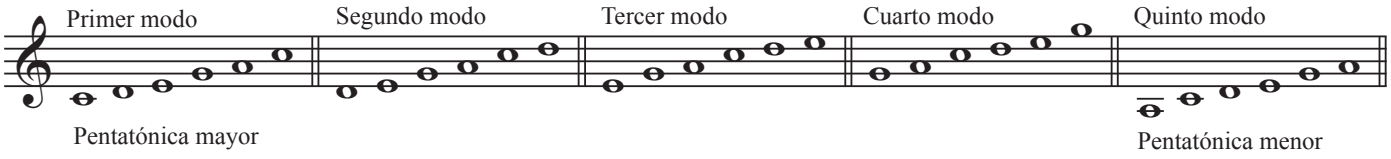
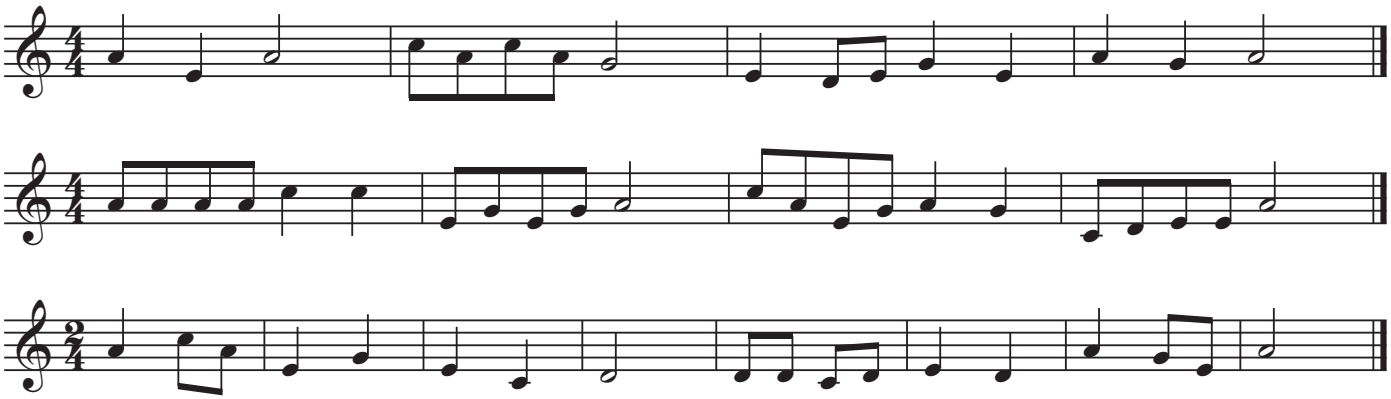


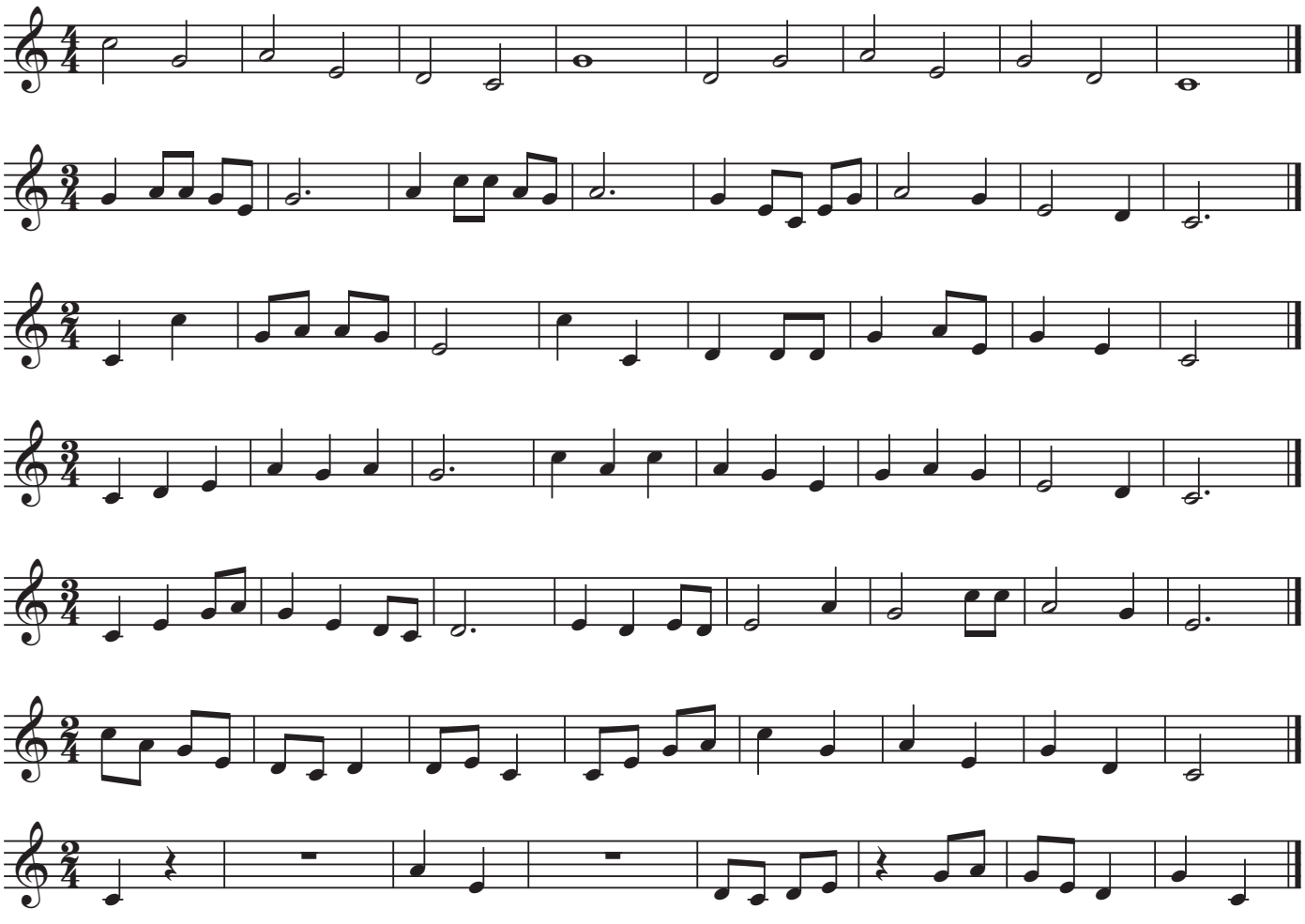
Los cinco modos de la escala pentatónica

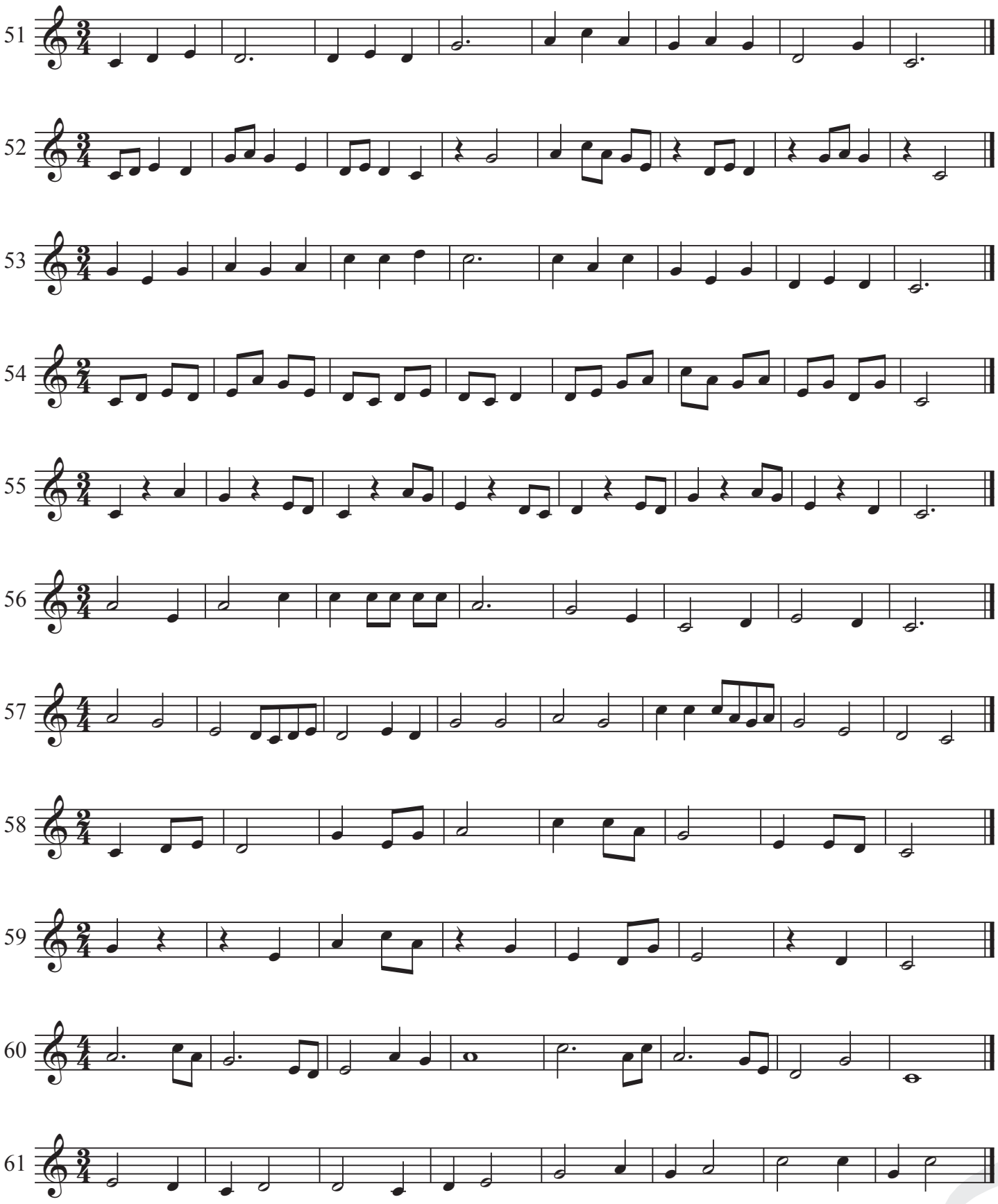


Quinto modo pentatónico



Primer modo pentatónico

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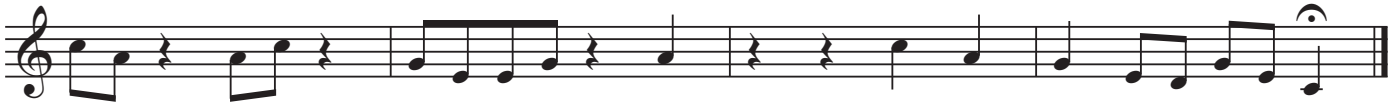

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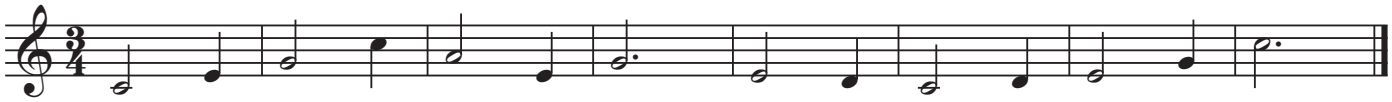

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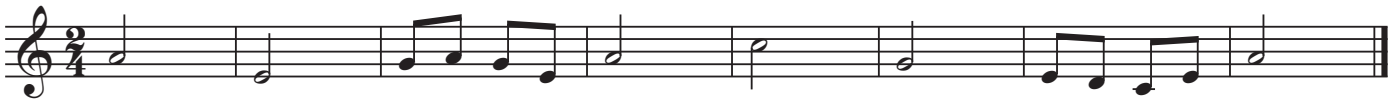

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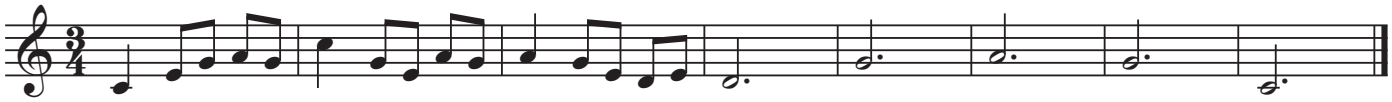

Segundo modo pentatónico

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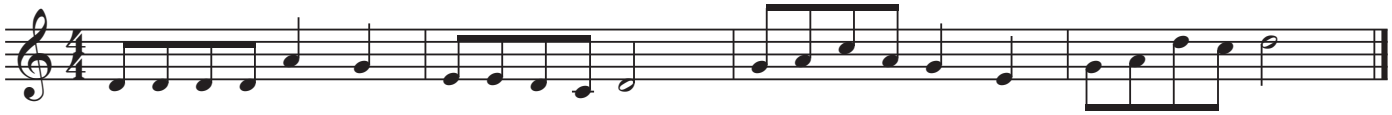

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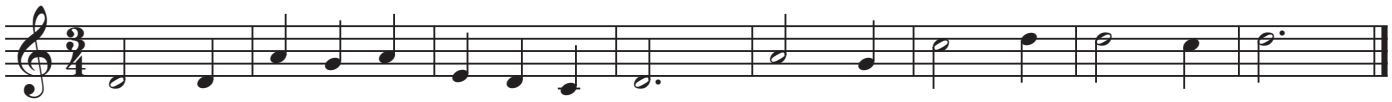

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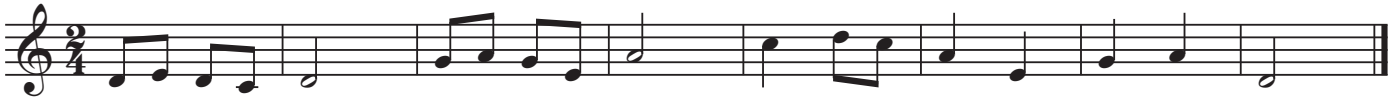

Tercer modo pentatónico

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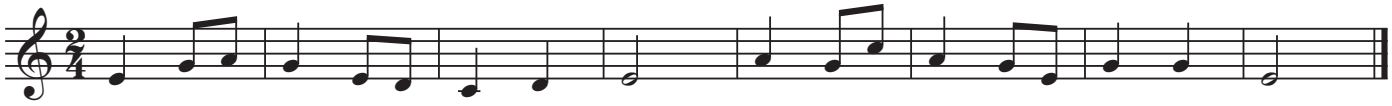

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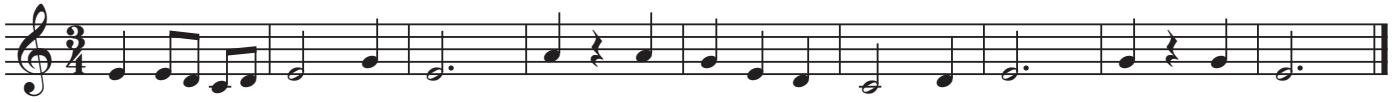

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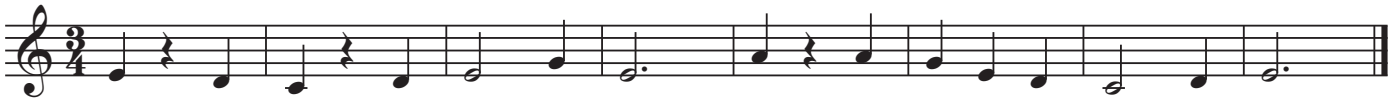

Cuarto modo pentatónico

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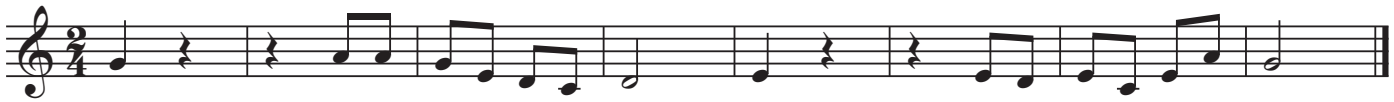

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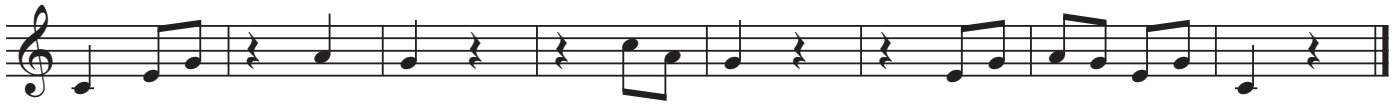

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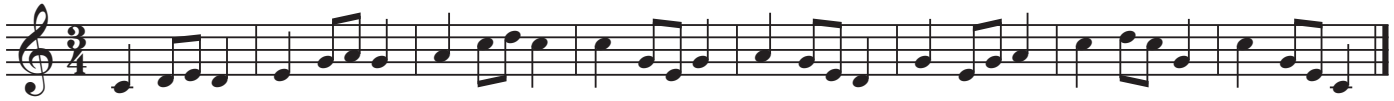

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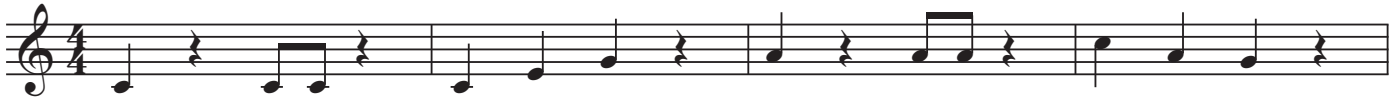

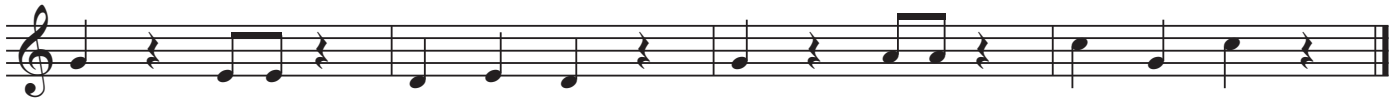

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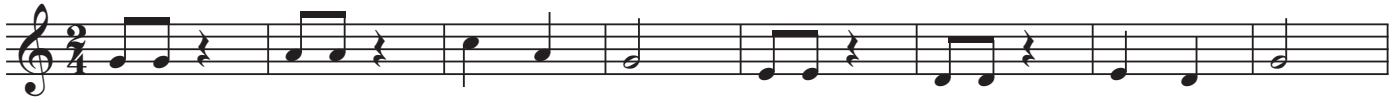

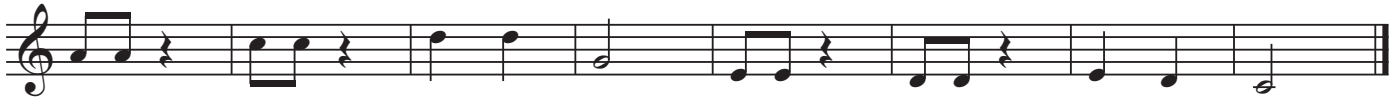

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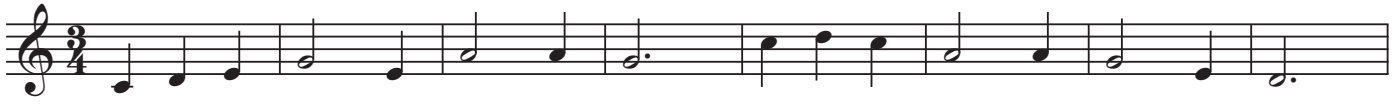

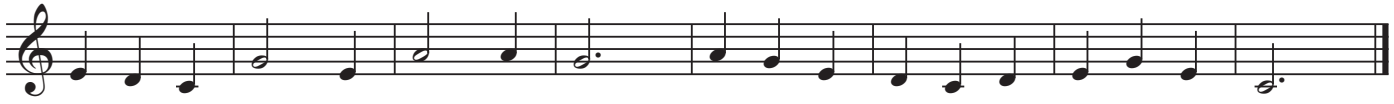

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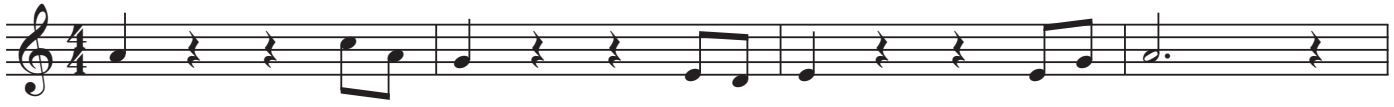

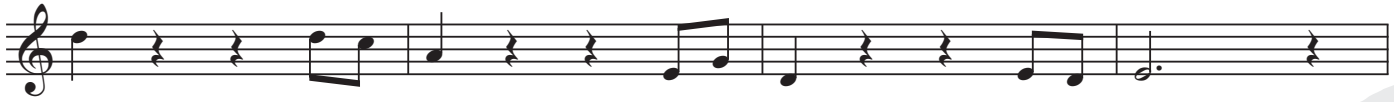

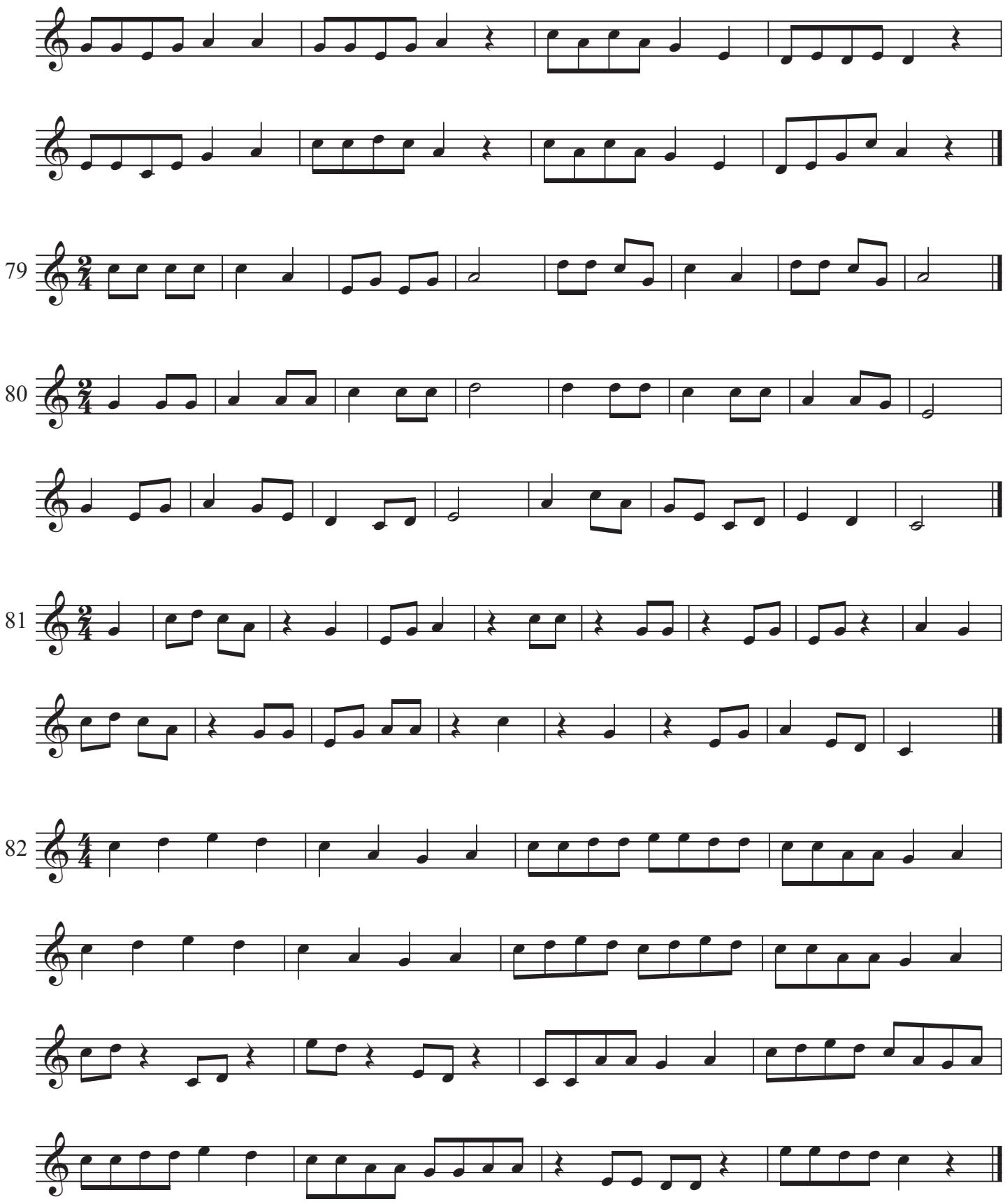
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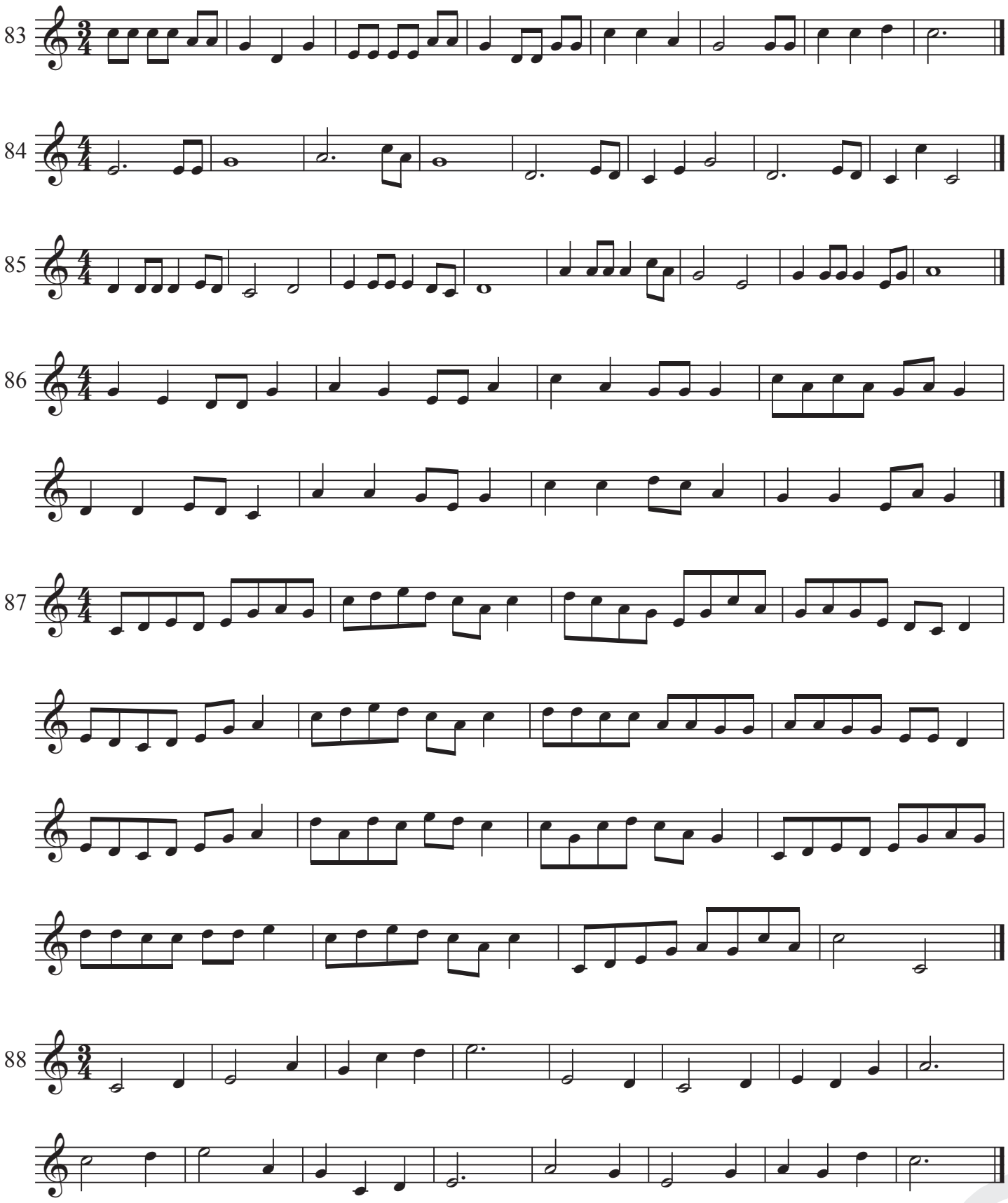
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Tonalidad mayor

Grados conjuntos

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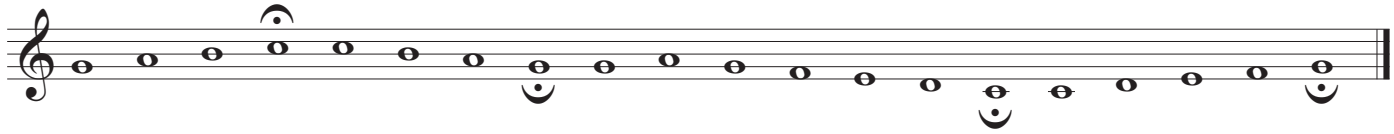

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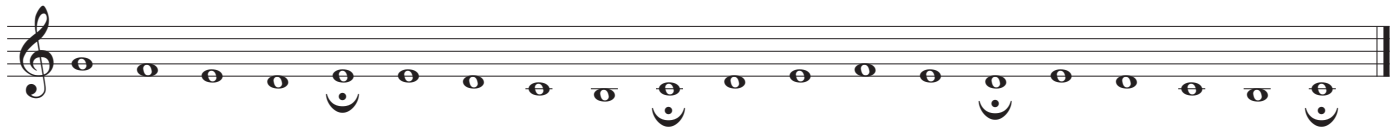

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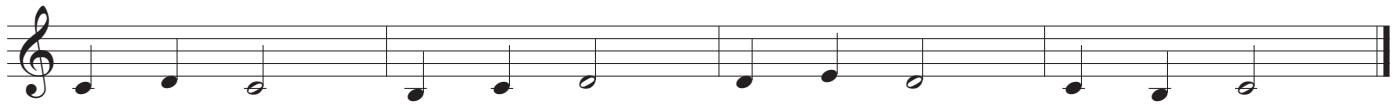

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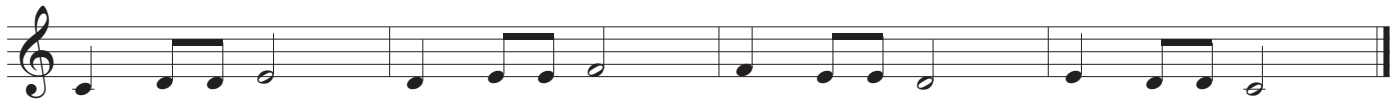

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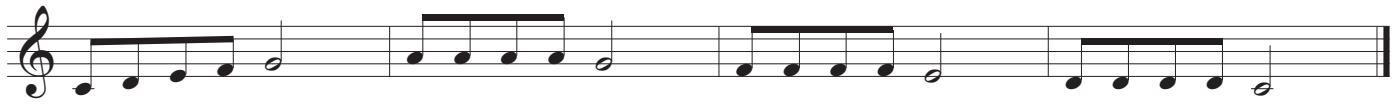

Saltos sobre el acorde de tónica

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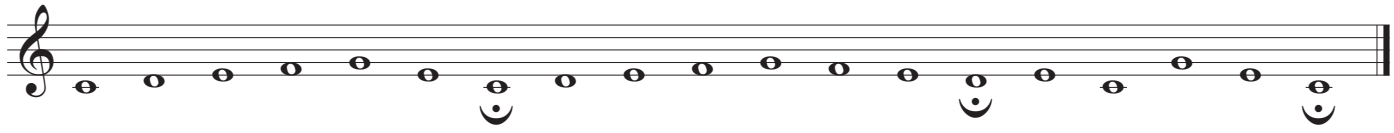

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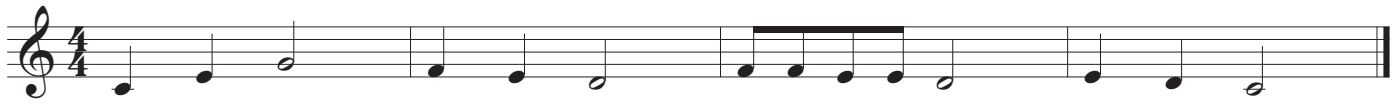

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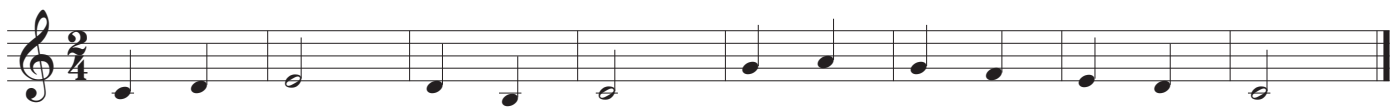

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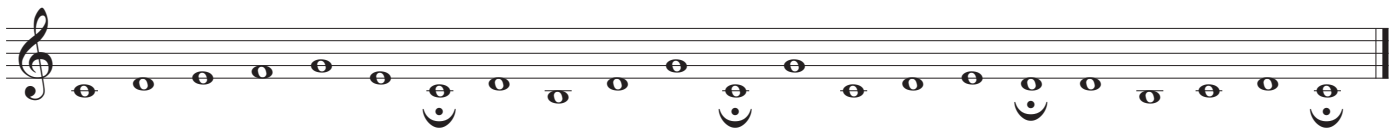
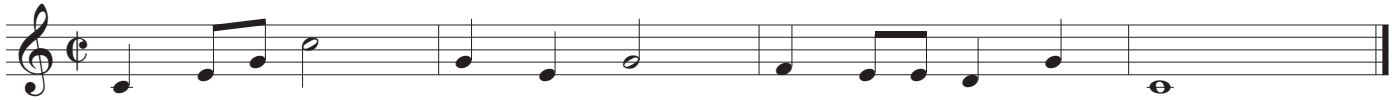
98 

Compás *alla breve*

99 

Tonalidad de do mayor en clave de fa

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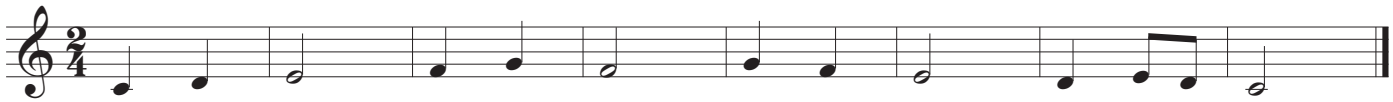
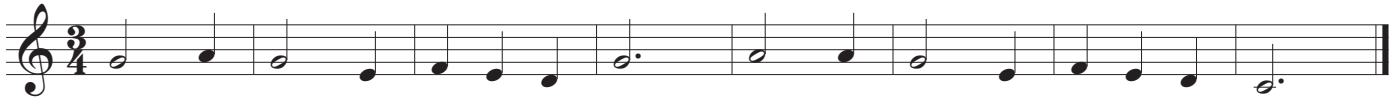
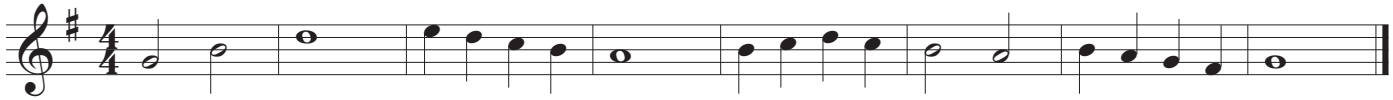
101 

102 

Tonalidad de sol mayor en clave de sol

103 

Tonalidad de fa mayor en clave de fa

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Tonalidad de do mayor en clave de do

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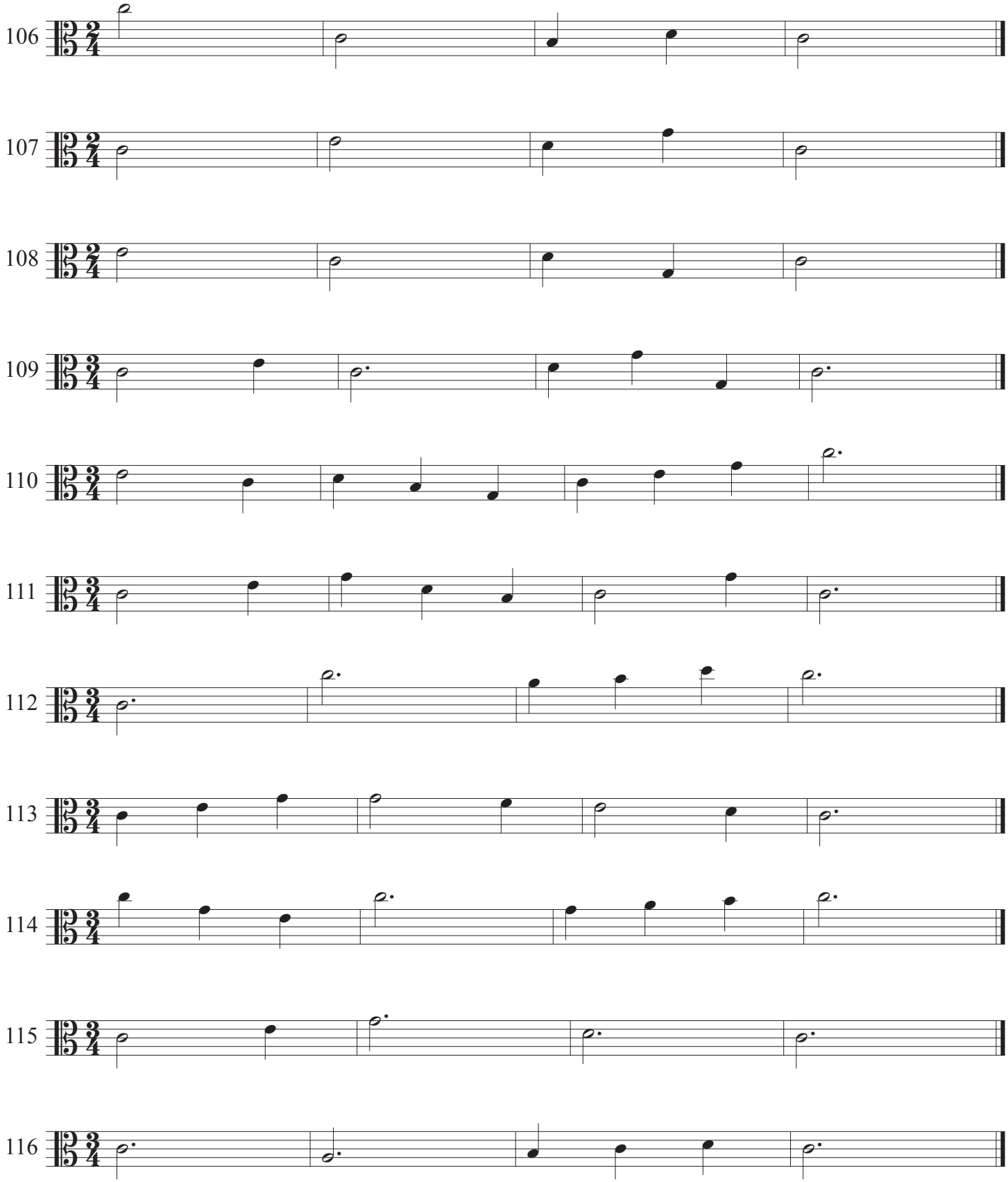
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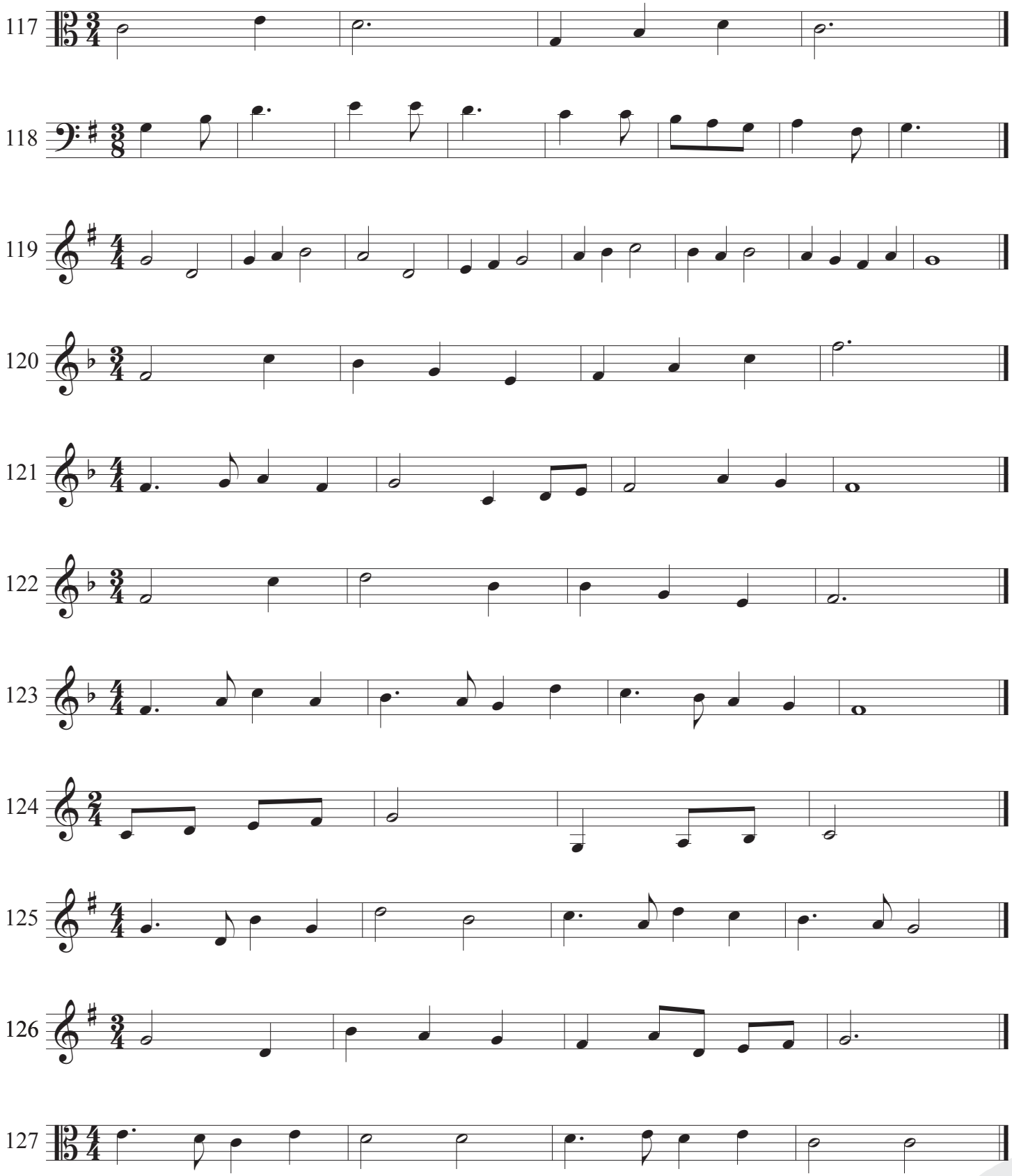
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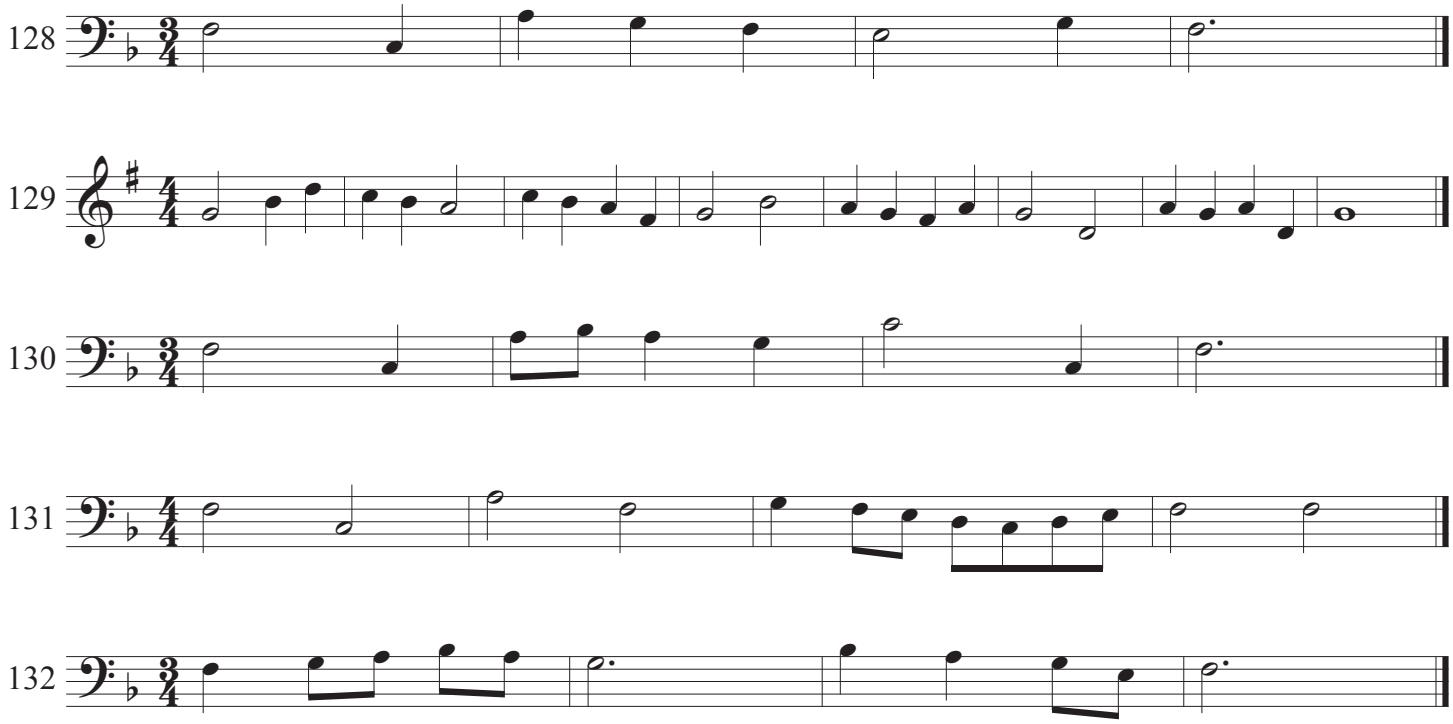
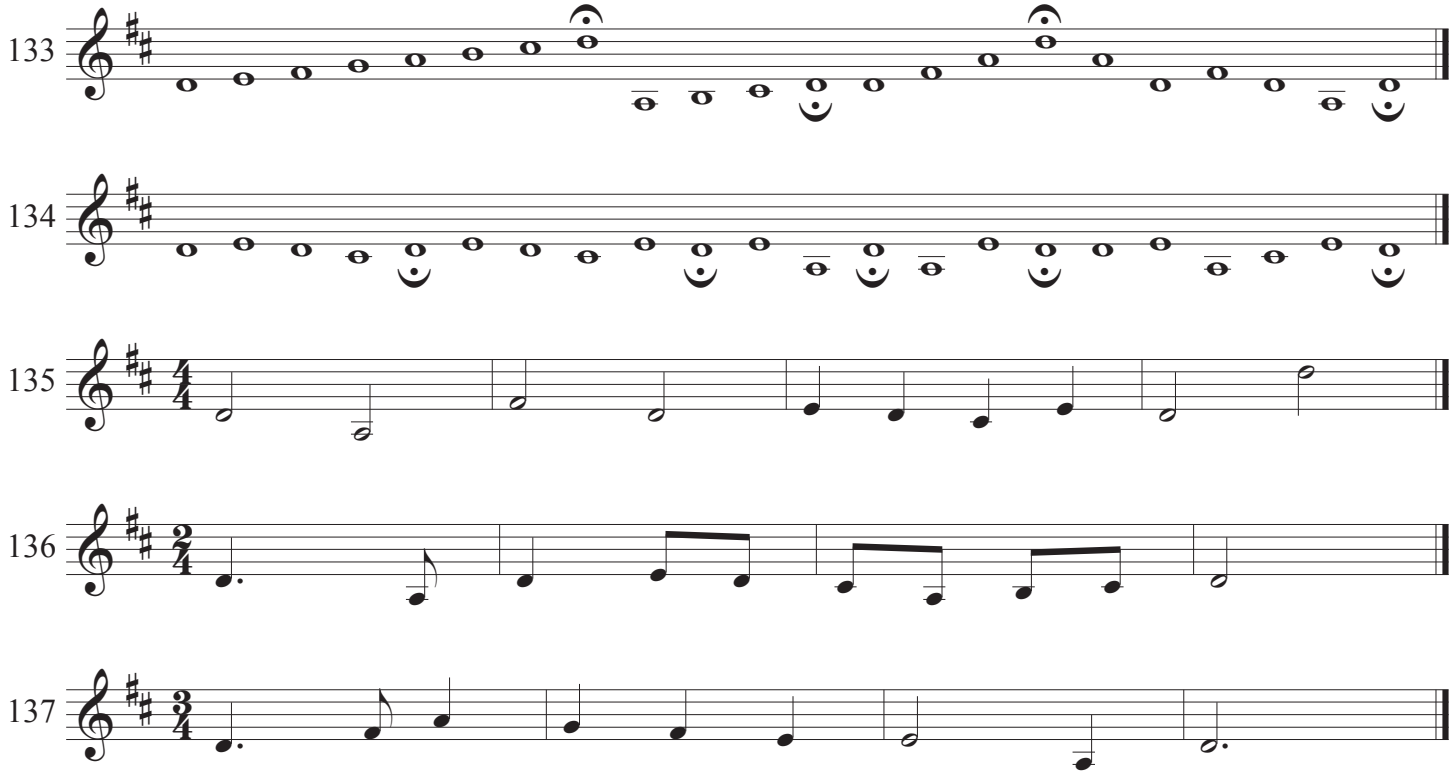
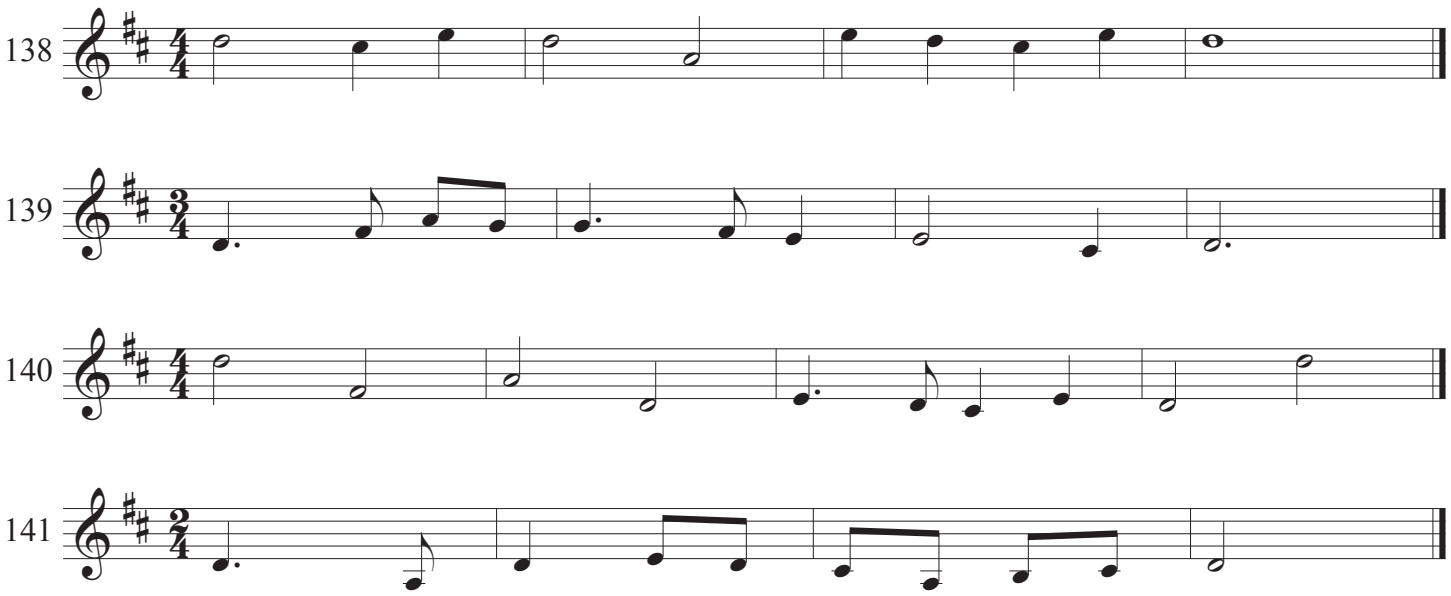
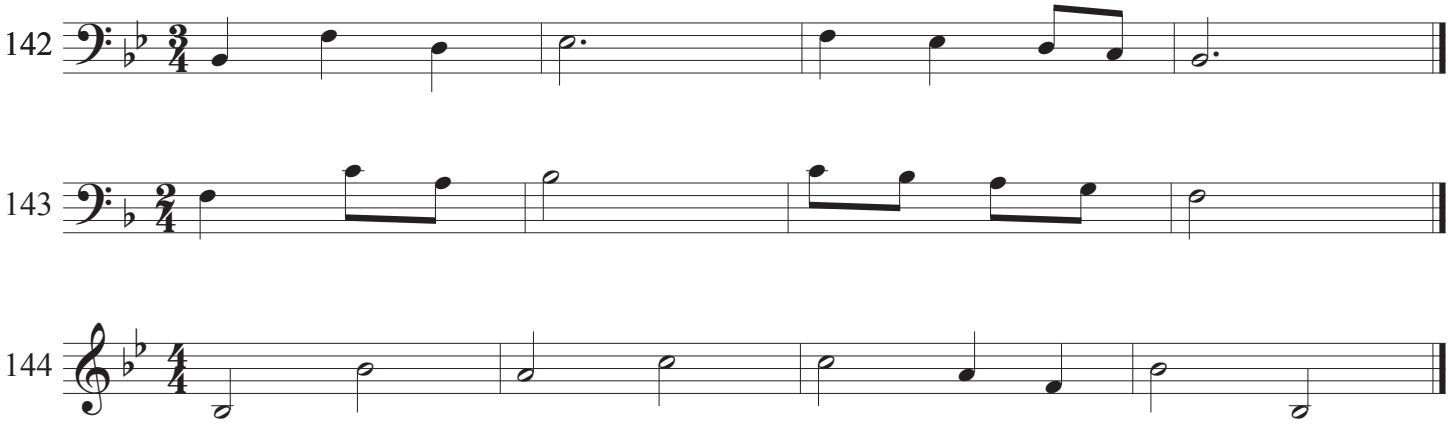


Tonalidad de re mayor

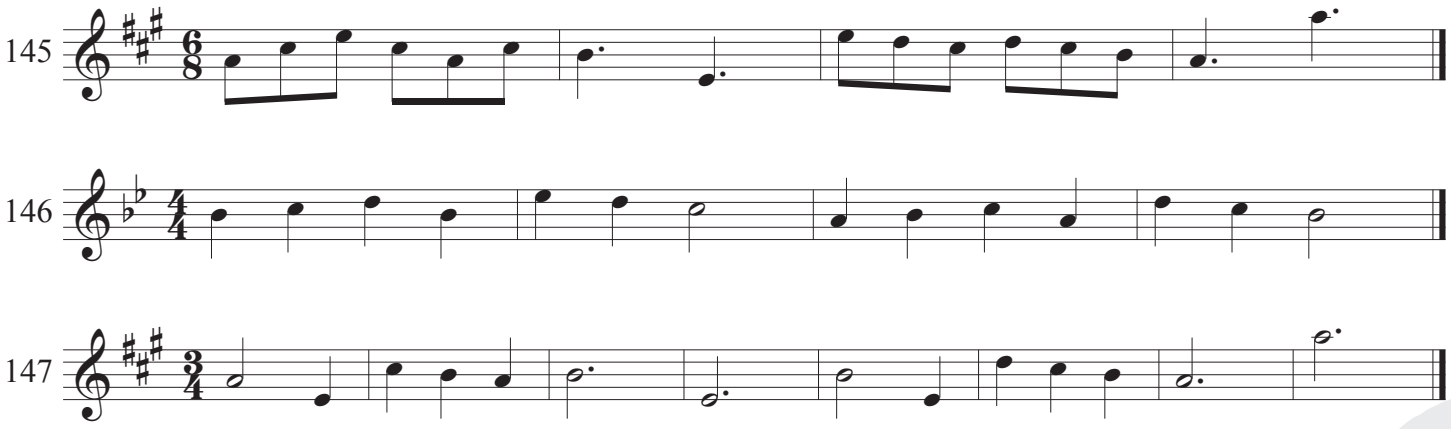




Tonalidad de si bemol mayor



Tonalidad de la mayor



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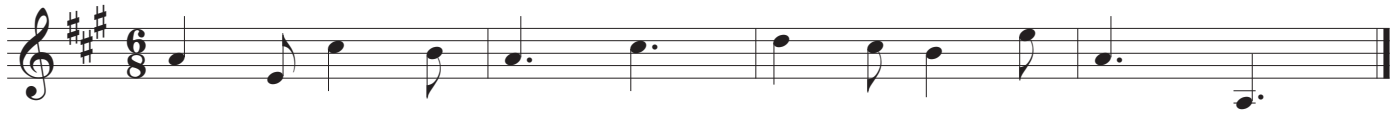

Tonalidad de mi bemol mayor

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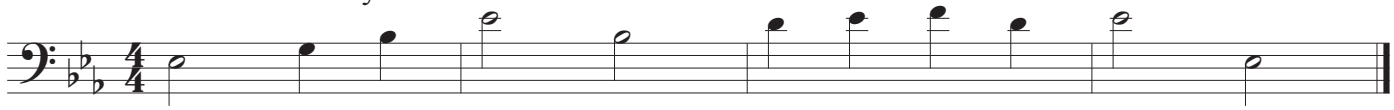

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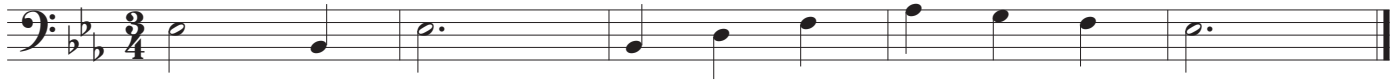

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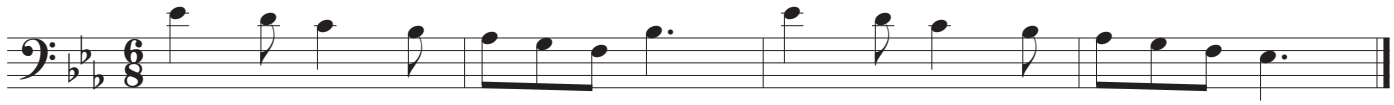

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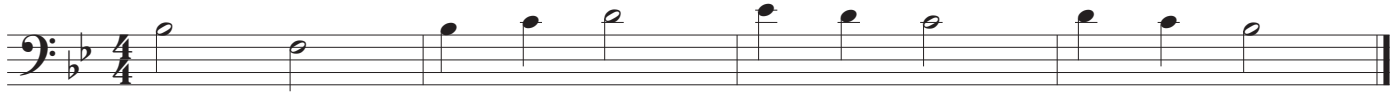

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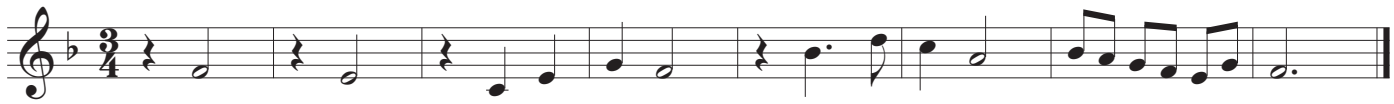

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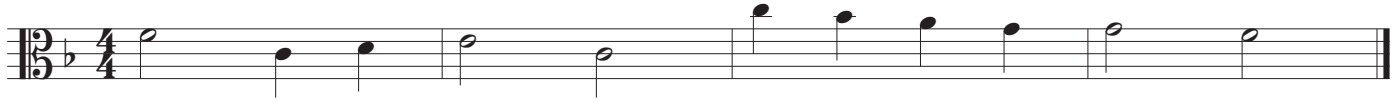

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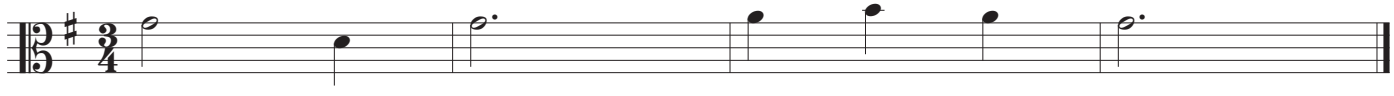

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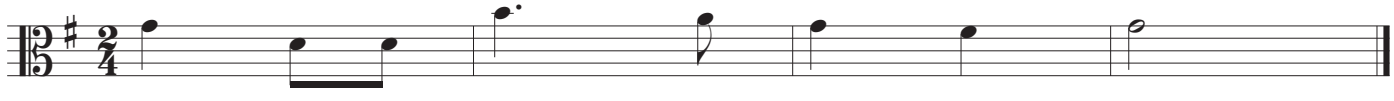

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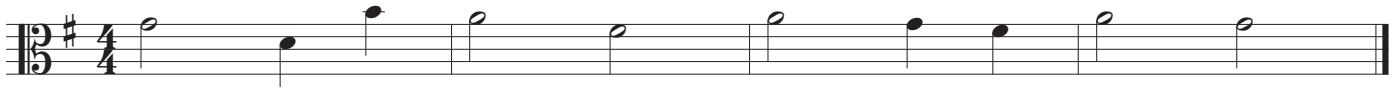

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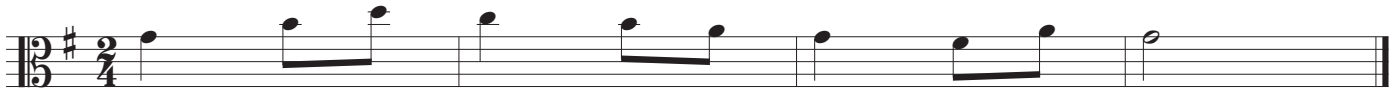

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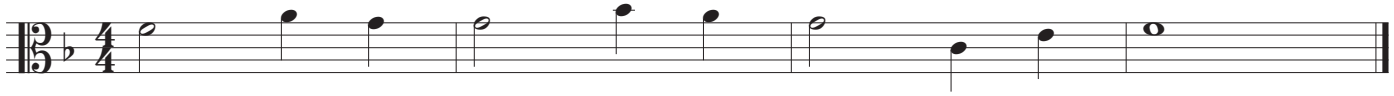

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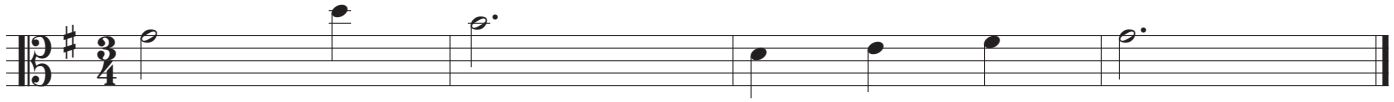

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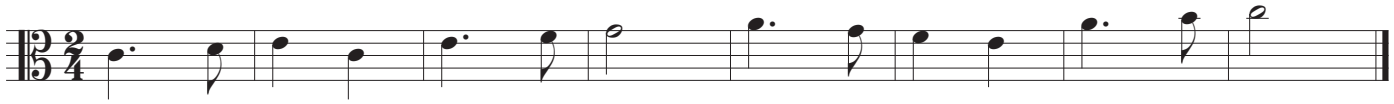

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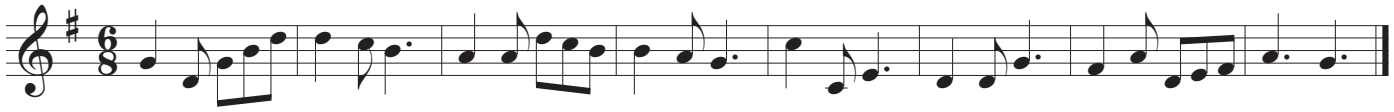
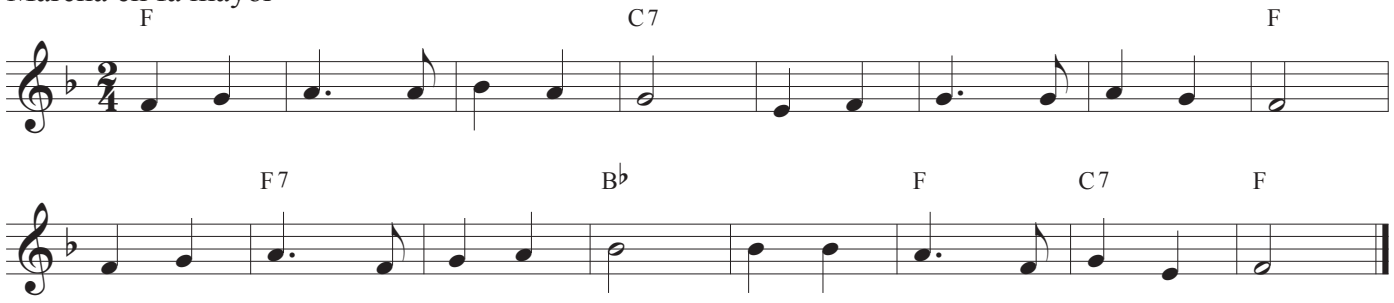


Toque los acordes en el piano y/o guitarra y cante

Marcha en fa mayor

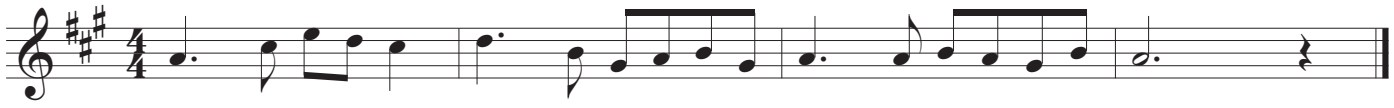
164



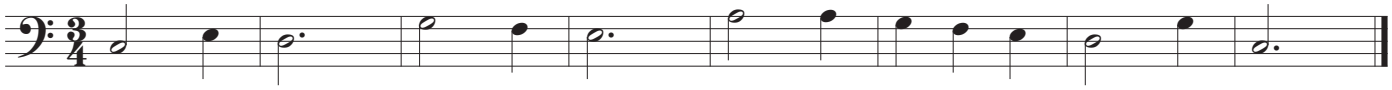
Determine los acordes y escriba el cifrado correspondiente

Danza en la mayor

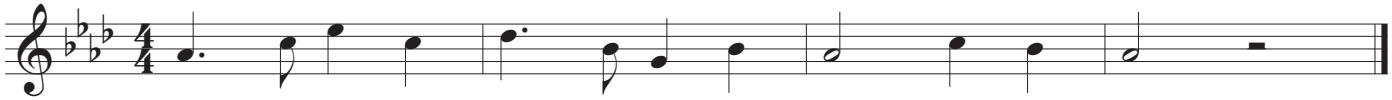
165



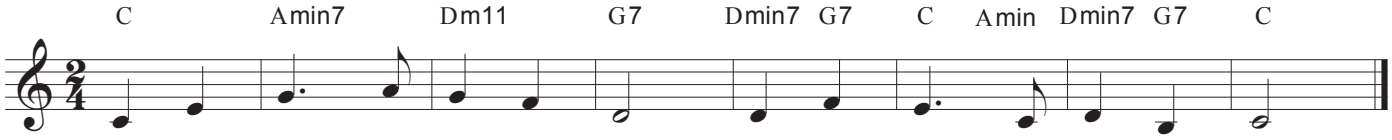
Vals en do mayor

166 

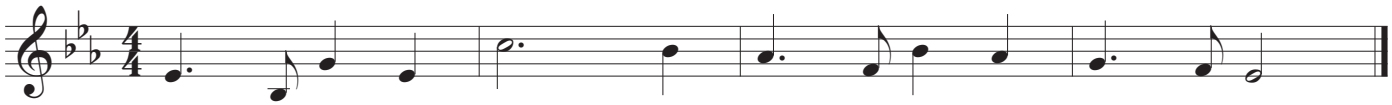
Danza en la bemol mayor

167 

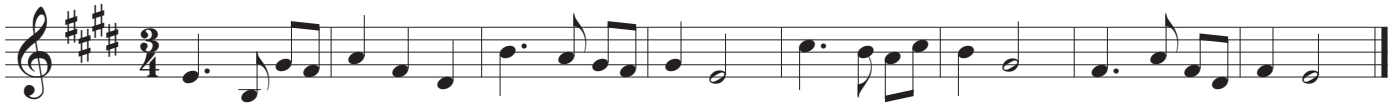
Marcha

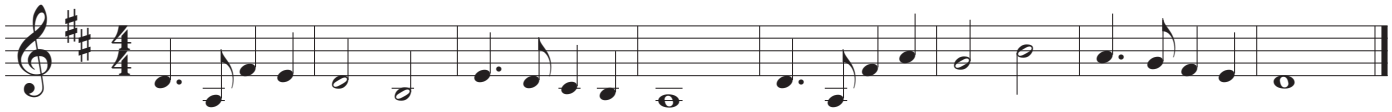
168 

Danza en mi bemol mayor

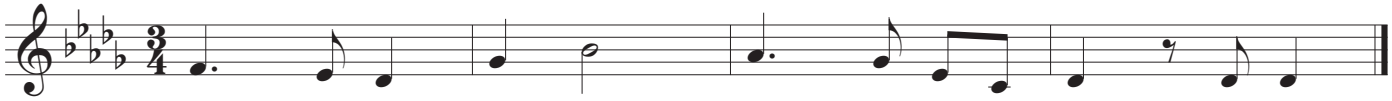
169 

Vals en mi mayor

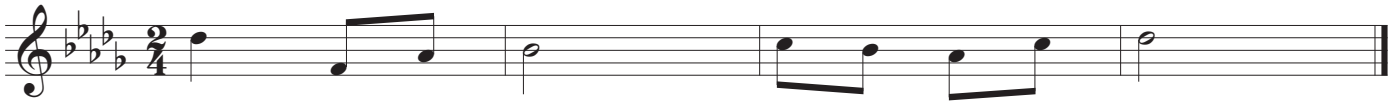
170 

171 

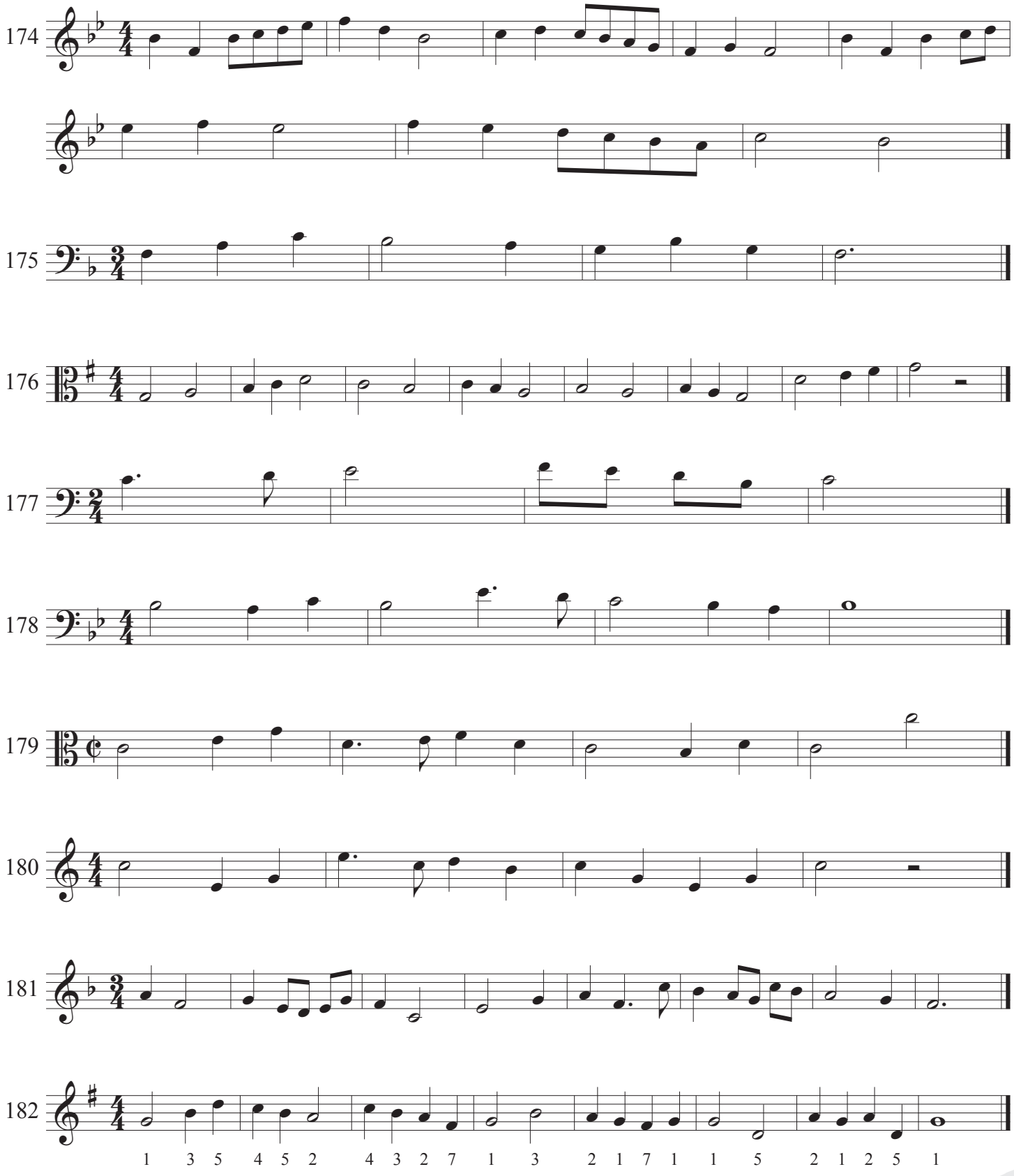
Pasillo en re bemol mayor

172 

Marcha

173 

Determine las funciones armónicas y el ritmo de acompañamiento



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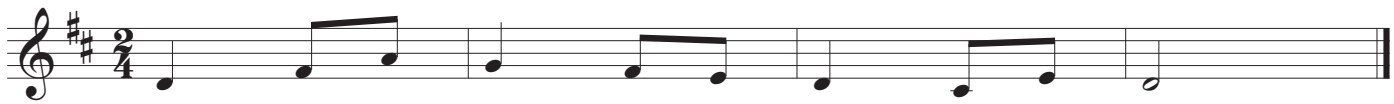

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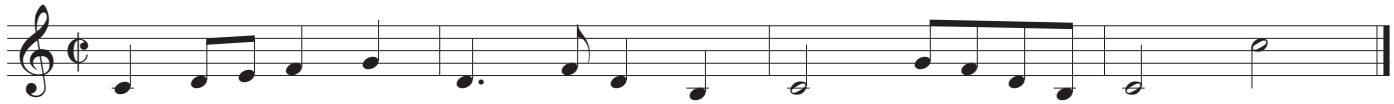

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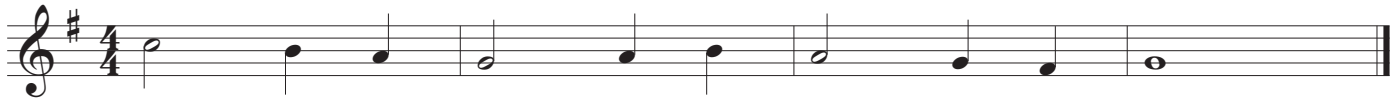

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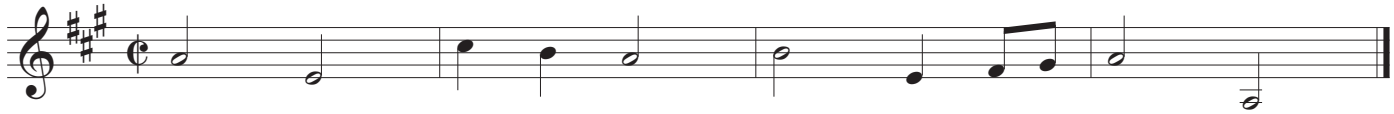

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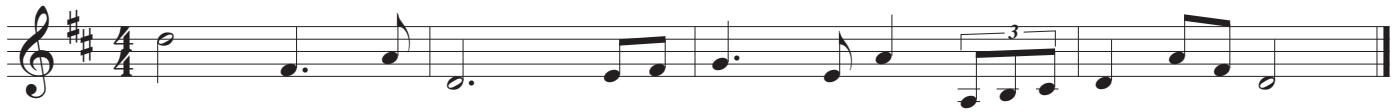

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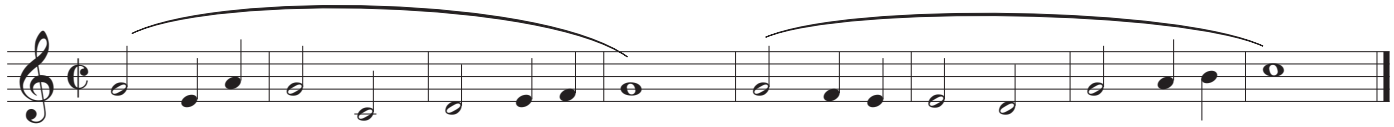
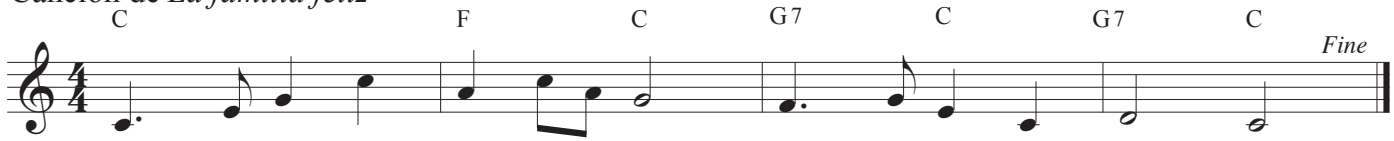
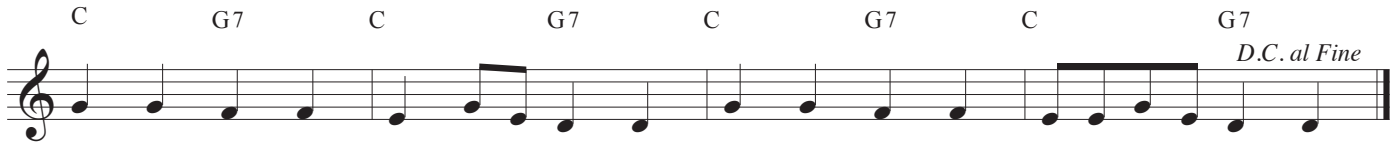


Modo mayor

Canción de *La familia feliz*

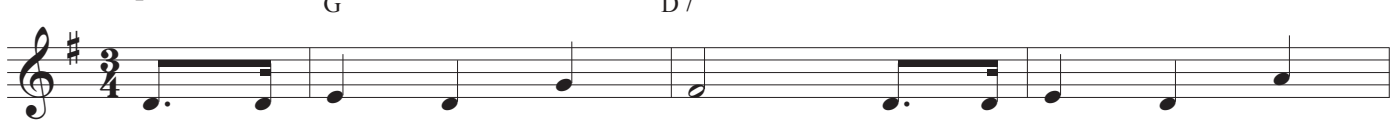
189

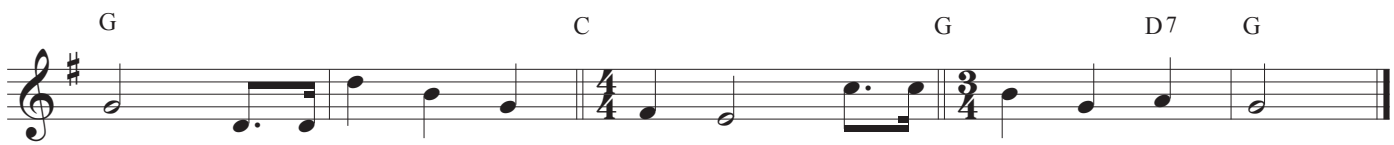




Feliz cumpleaños

190





Himno de la alegría

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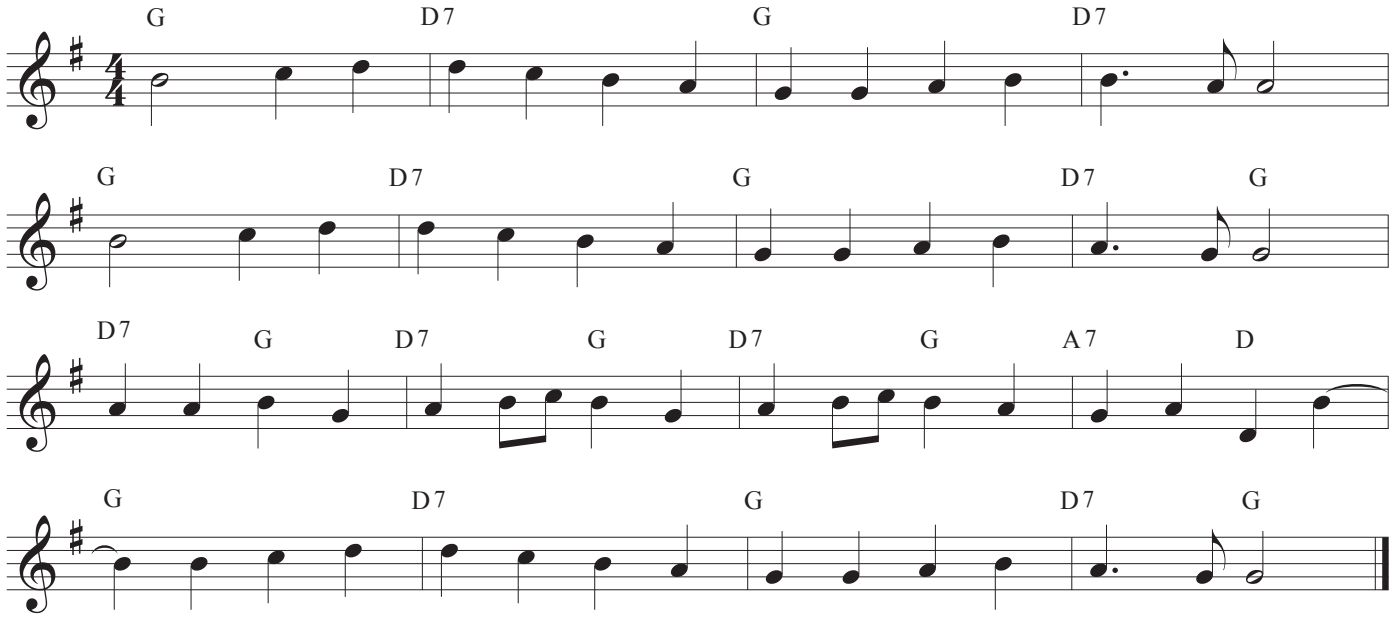

Tutaina villancico

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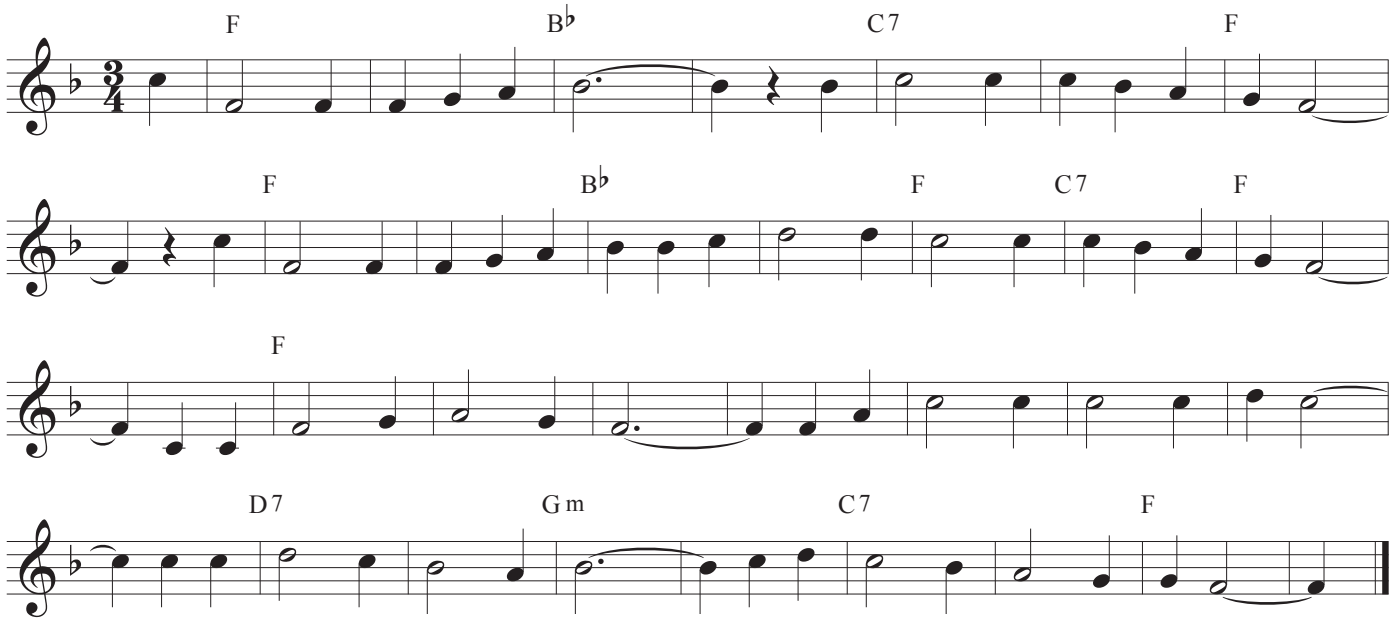

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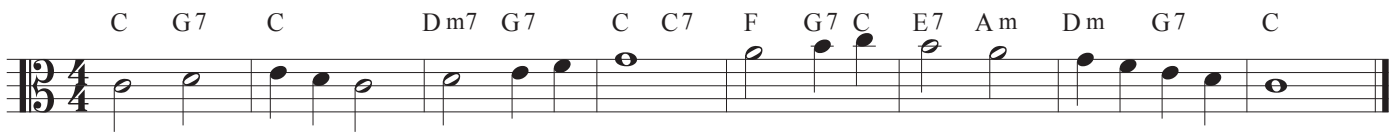

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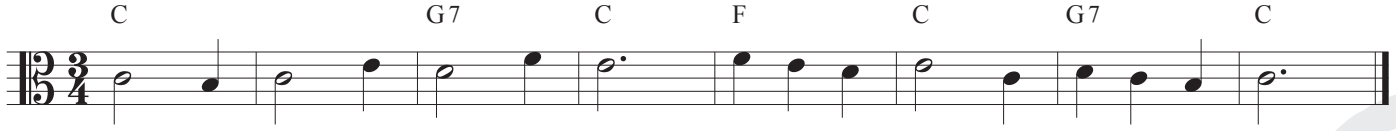
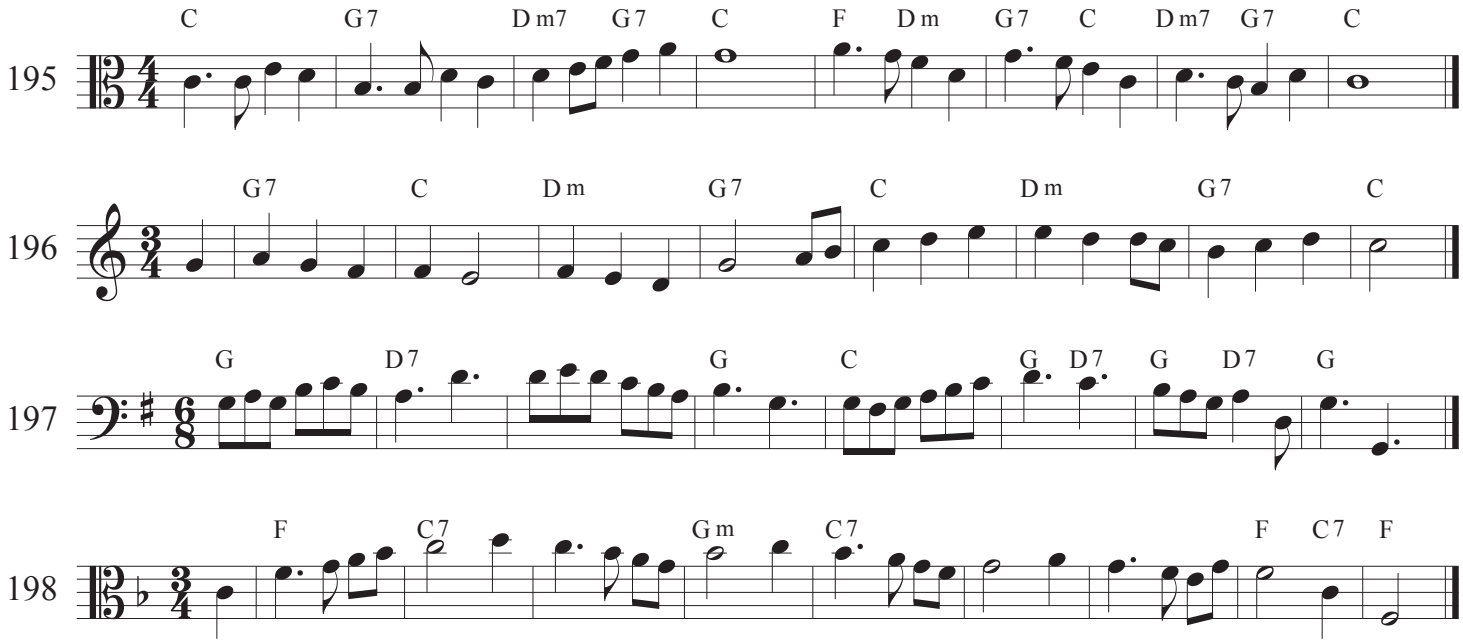
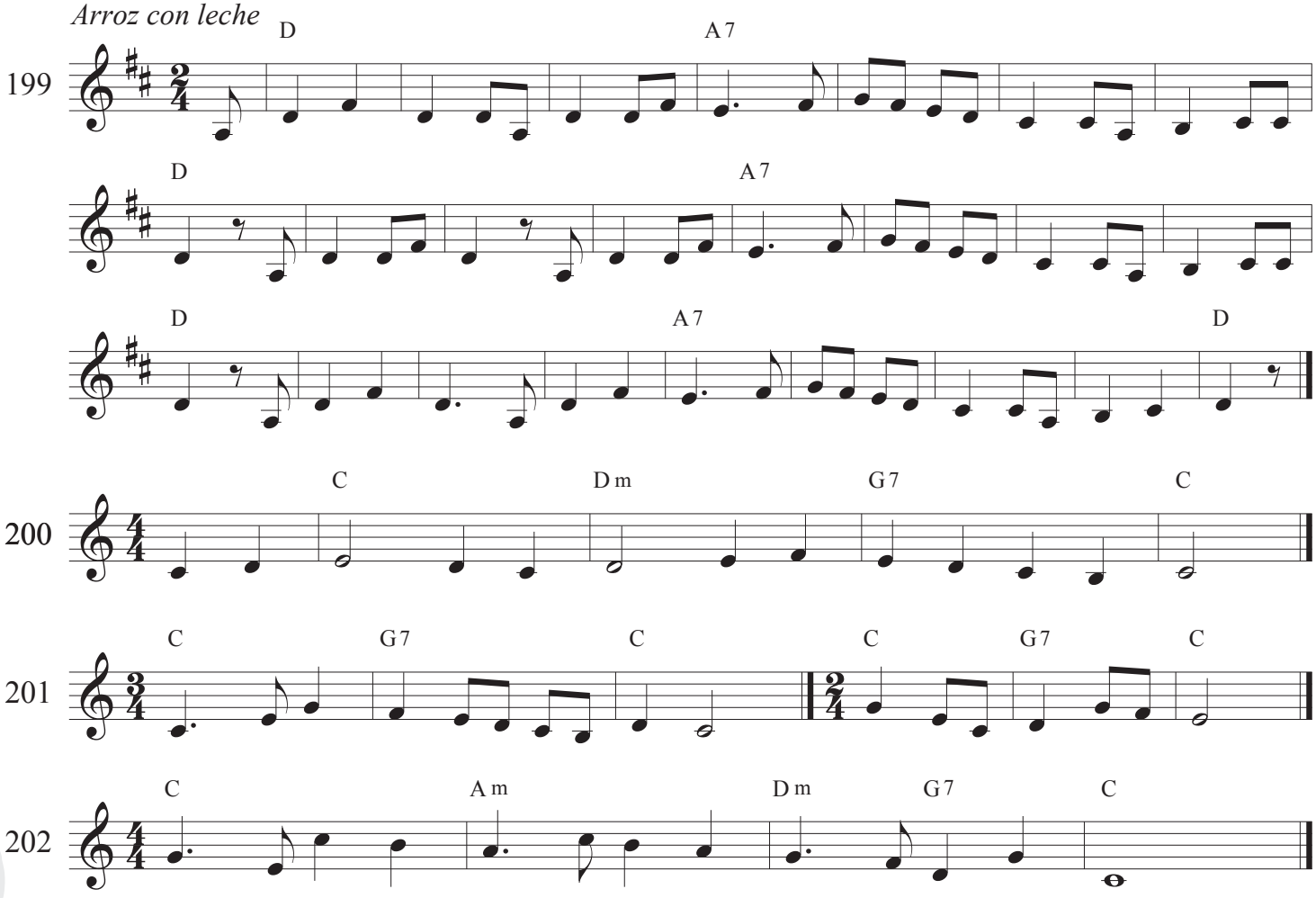
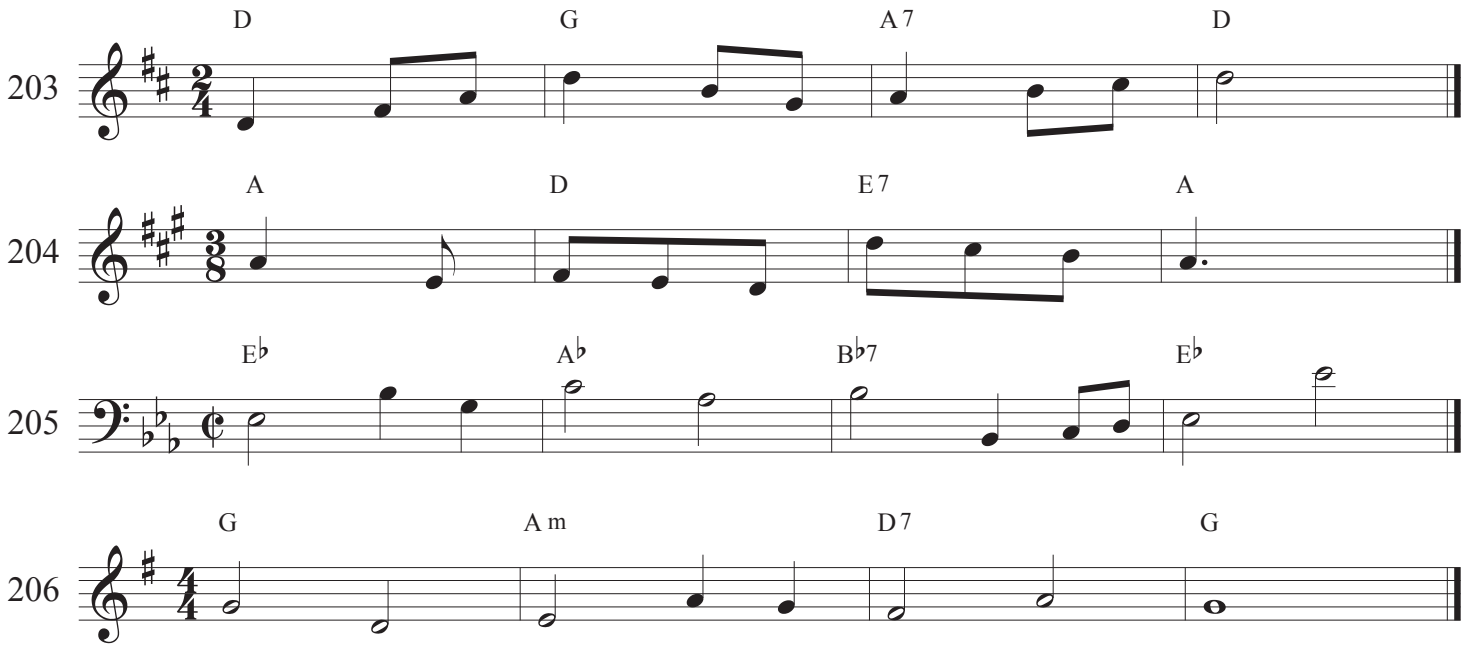




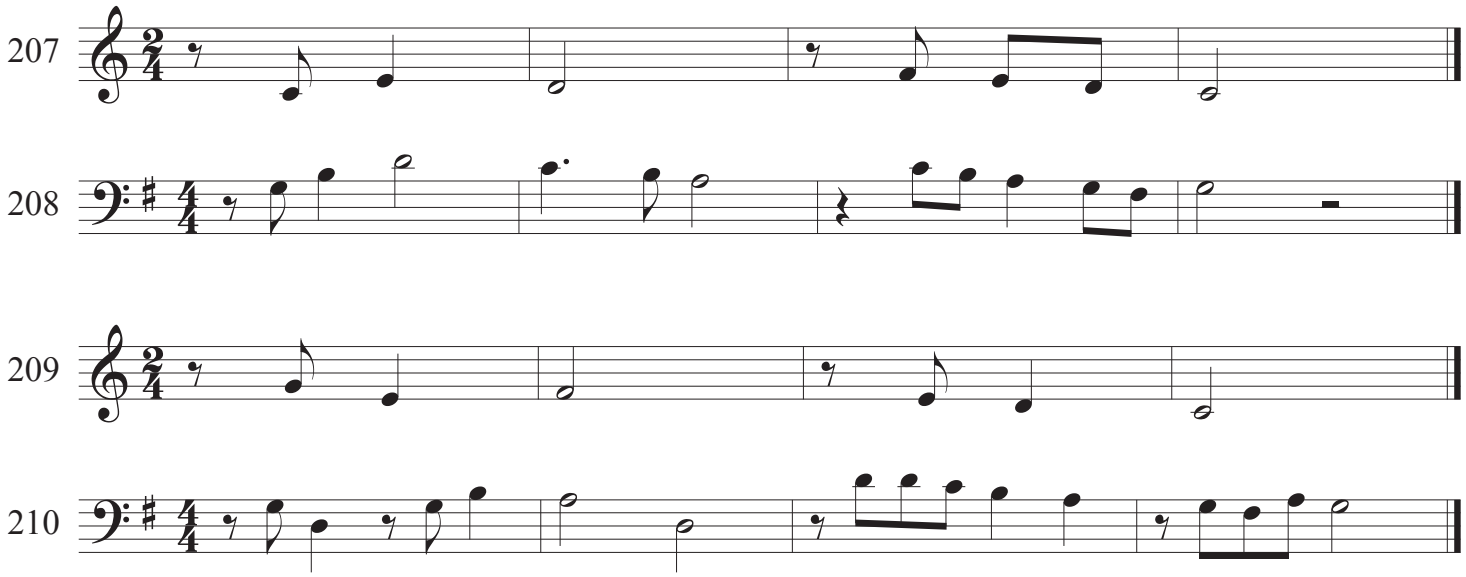
Arroz con leche



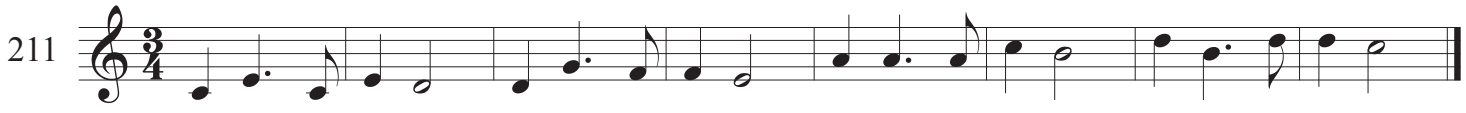


Coloque el cifrado de los siguientes ejercicios

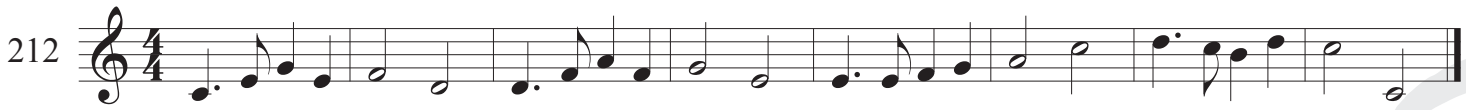
El contratiempo



Guabina

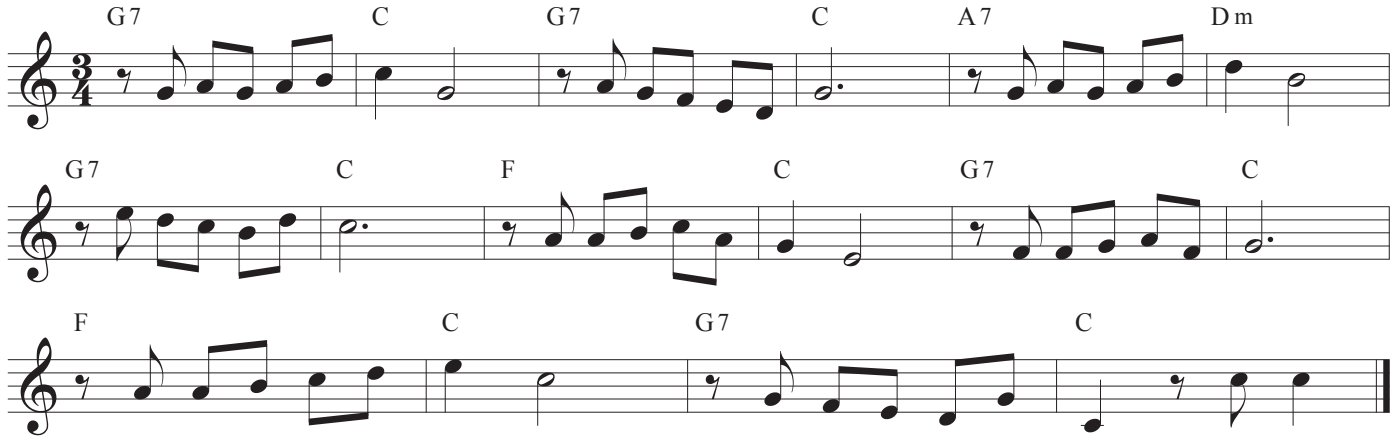


Danza



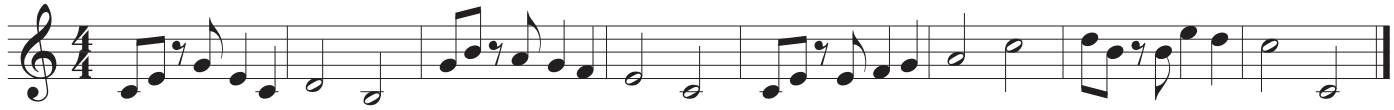
Pasillo

213



Danza

214



Pasillo

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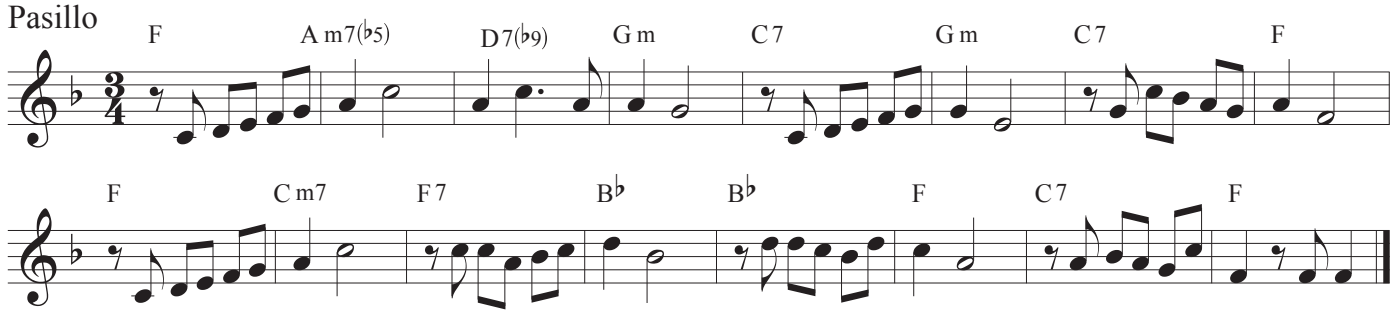
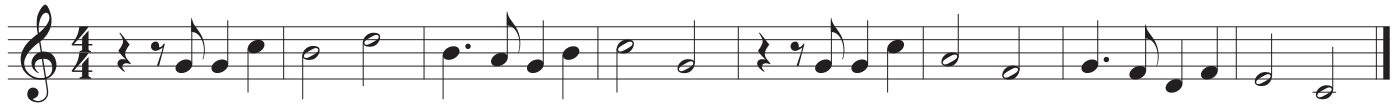


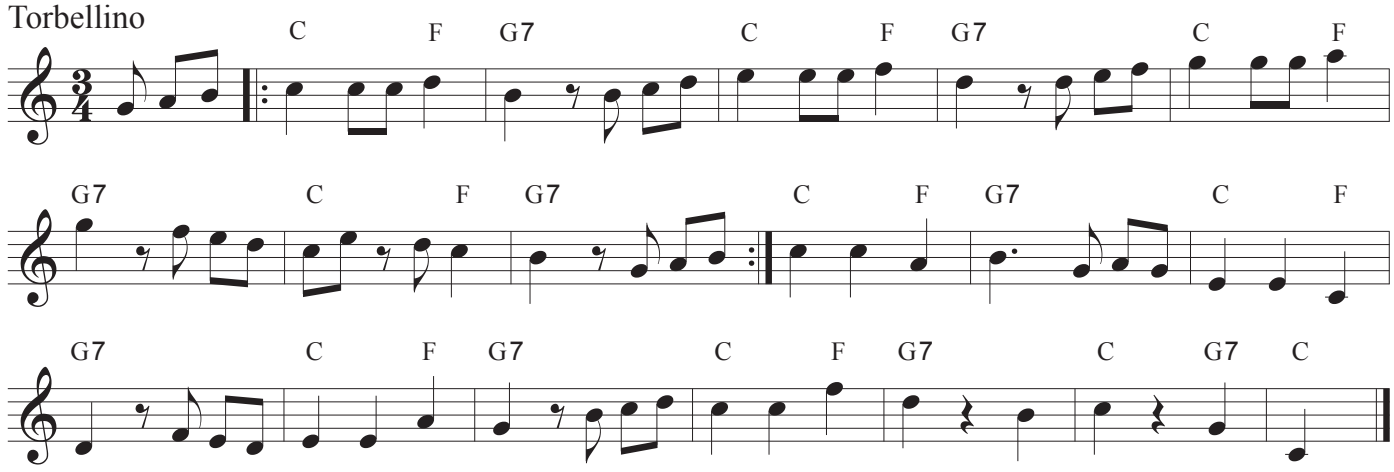
Danza

216

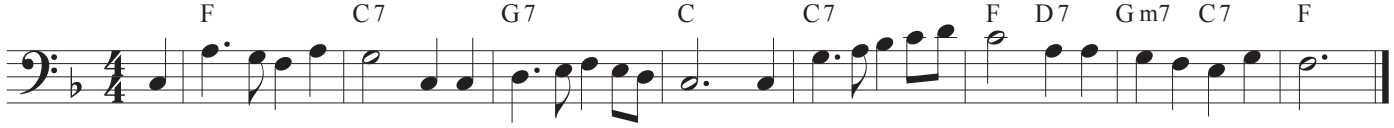


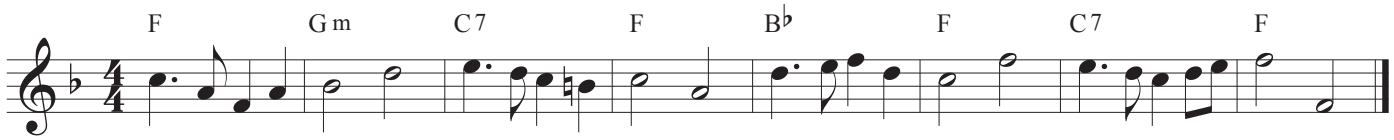
Torbellino

217



Modulación a la dominante

218


219


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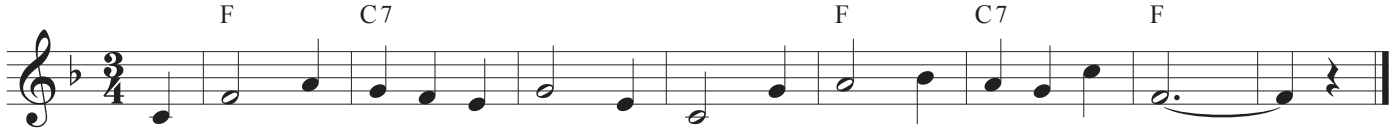

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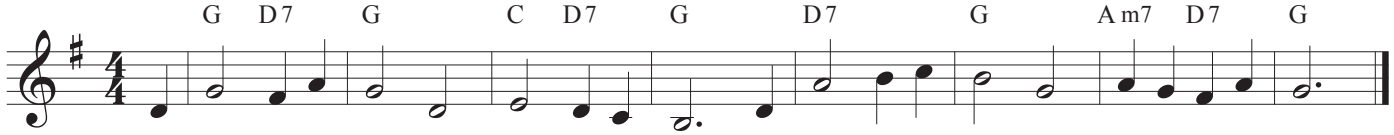
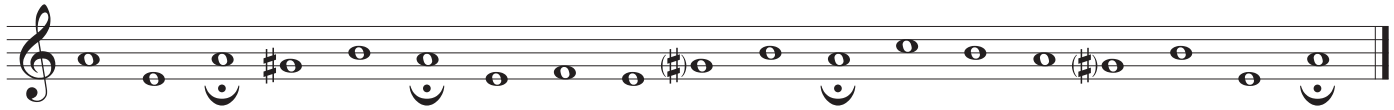
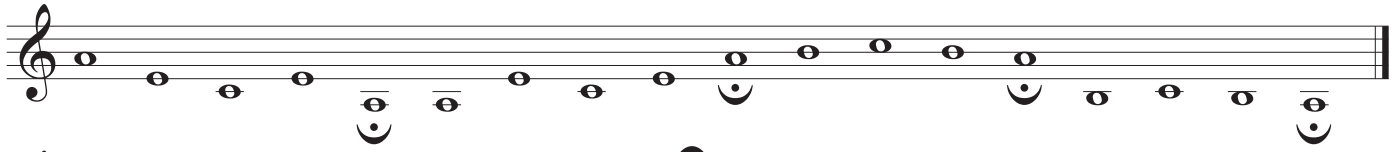


Modo menor

Tonalidad de la menor

222


223


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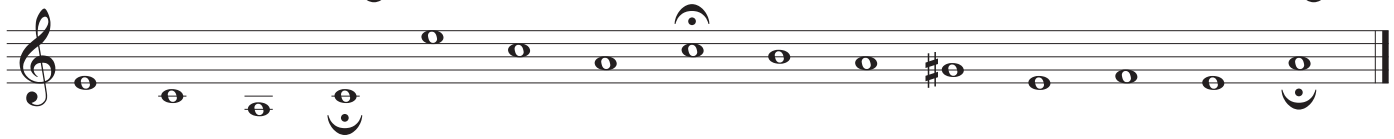
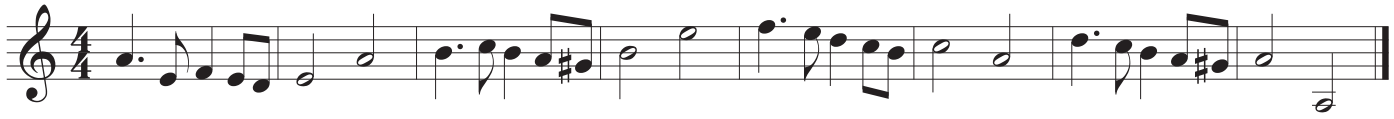
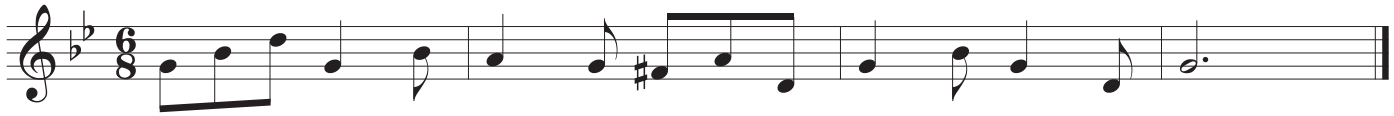


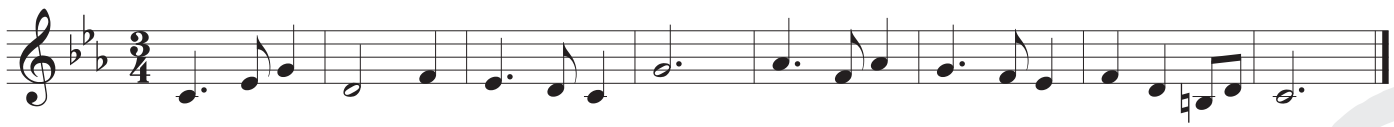
Cifre las siguientes melodías

225


Sol menor

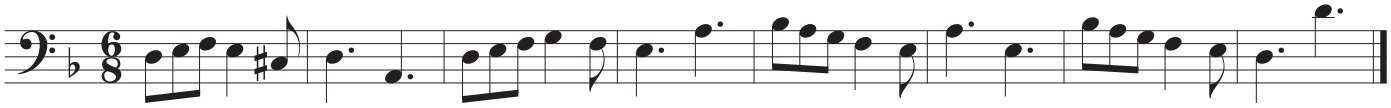
226


Do menor

227


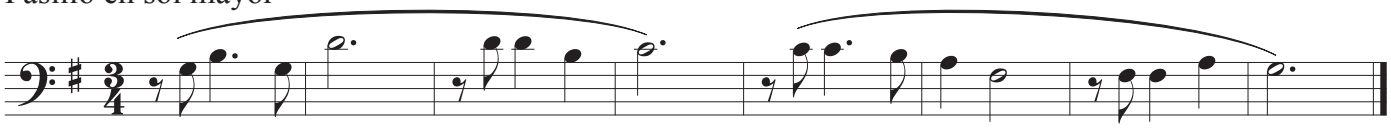
Re menor

228



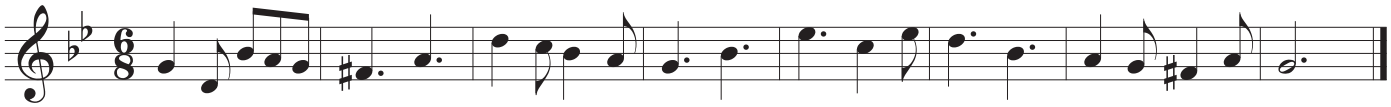
Pasillo en sol mayor

229

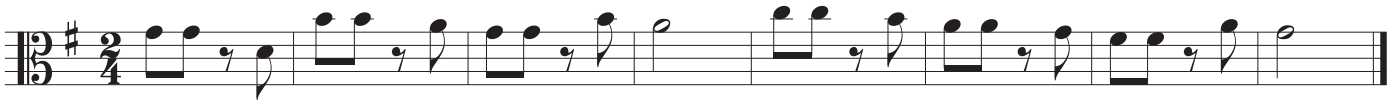


Sol menor

230

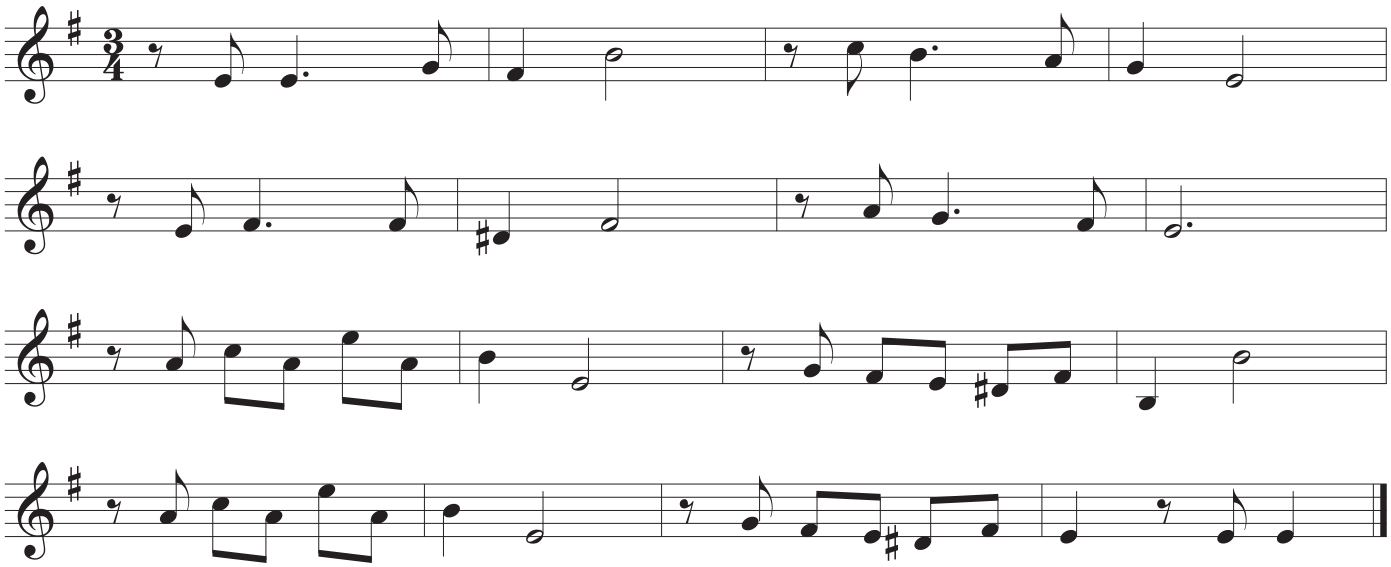


231



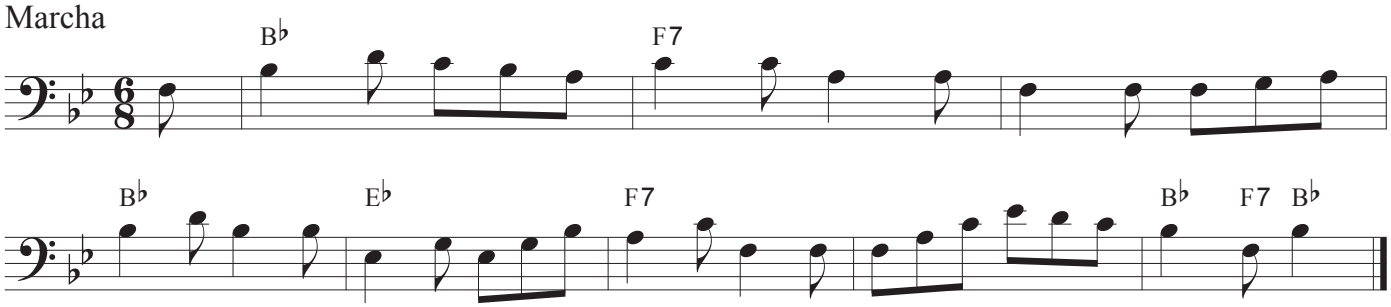
Mi menor

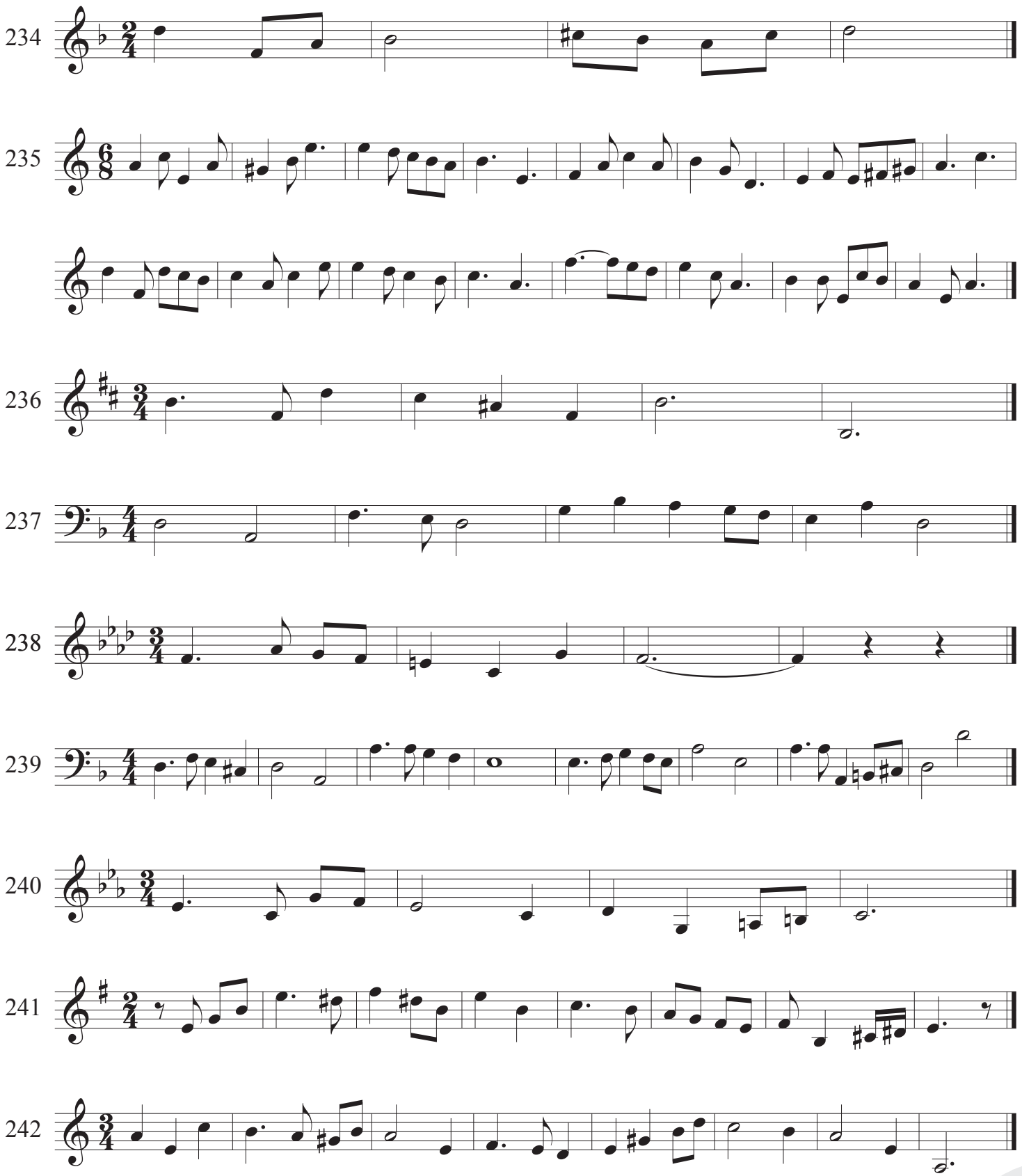
232



Marcha

233

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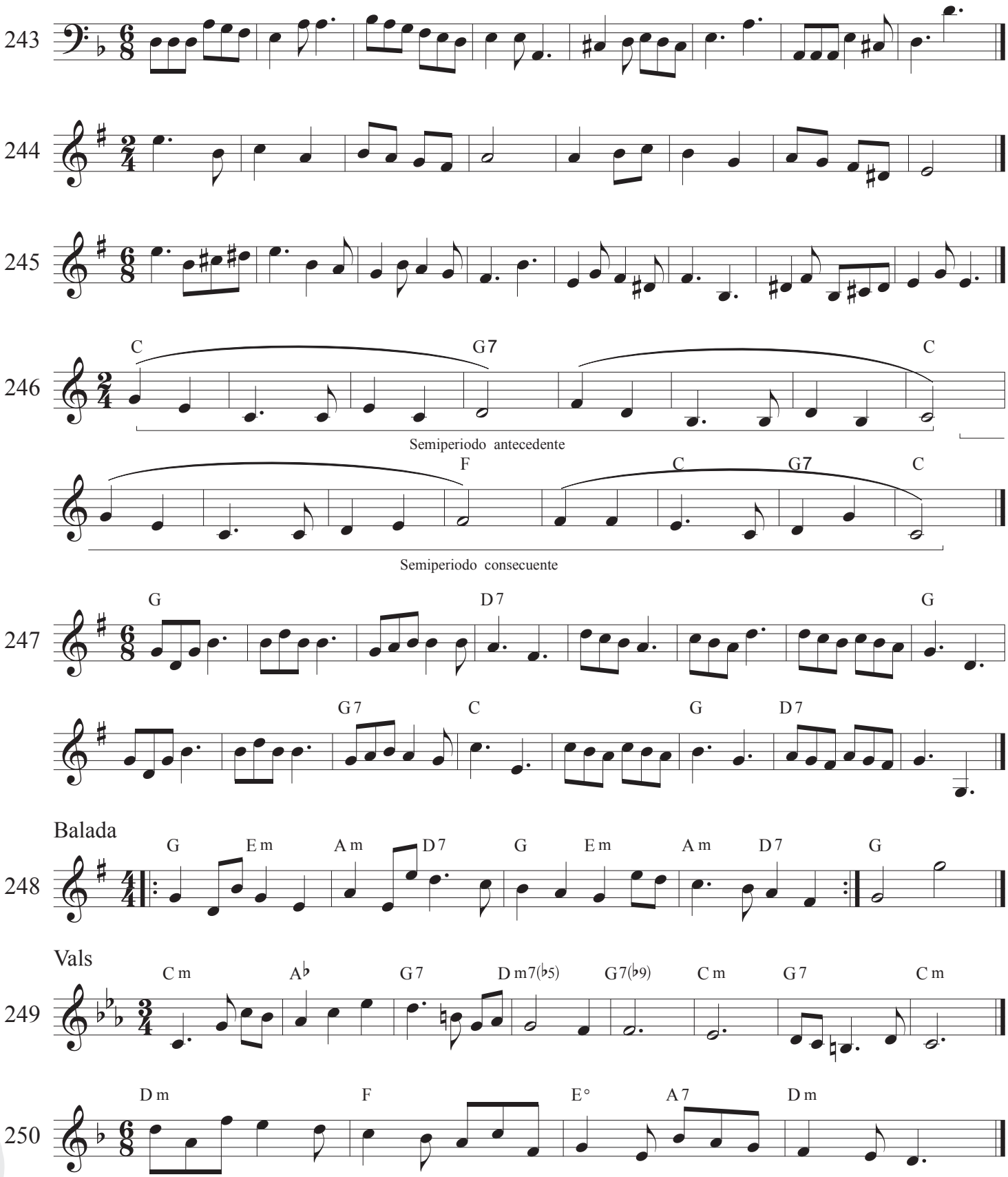
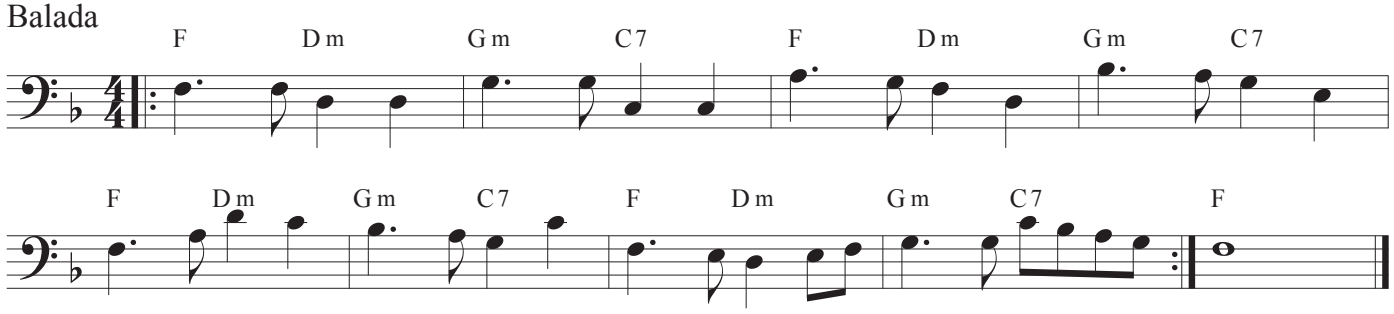
242


243
244
245
246
C
G7
C
Semiperiodo antecedente
F
C
G7
C
Semiperiodo consecuente
247
G
D7
G
G7
C
G
D7
Balada
248
G
Em
Am
D7
G
Em
Am
D7
G
Vals
249
Cm
A♭
G7
Dm7(♭5)
G7(♭9)
Cm
G7
Cm
250
Dm
F
E°
A7
Dm

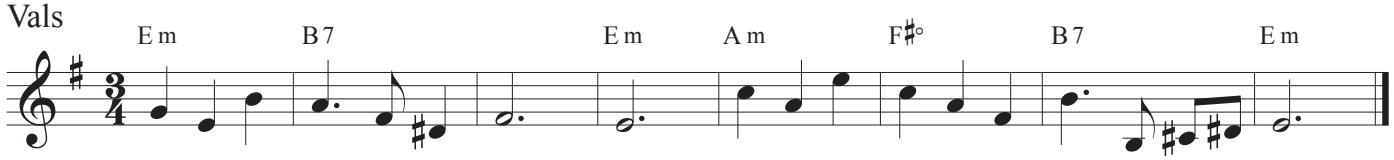
Balada

251



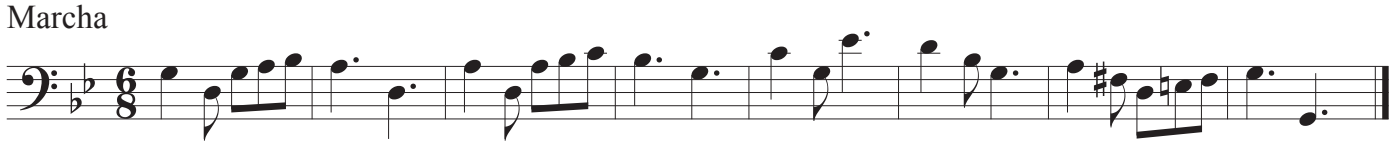
Vals

252



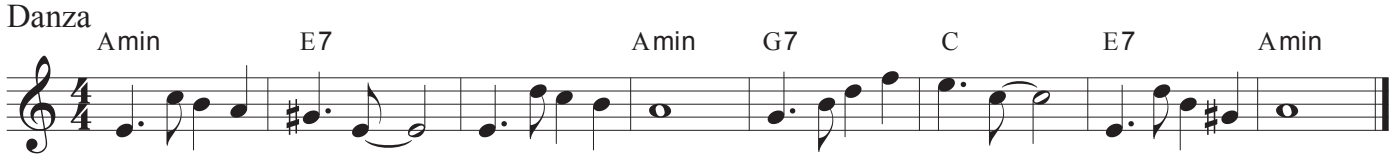
Marcha

253



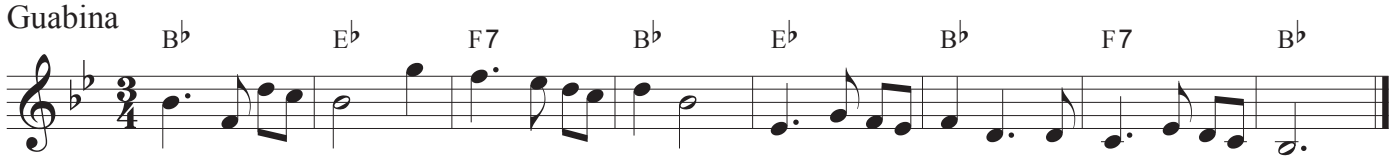
Danza

254



Guabina

255



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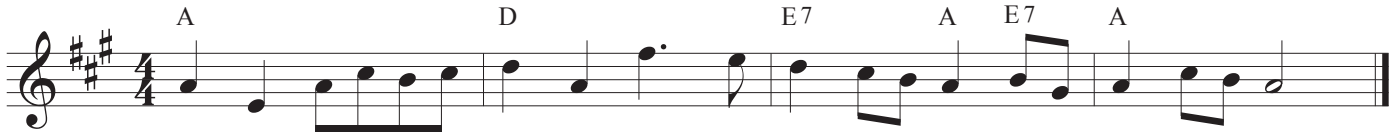

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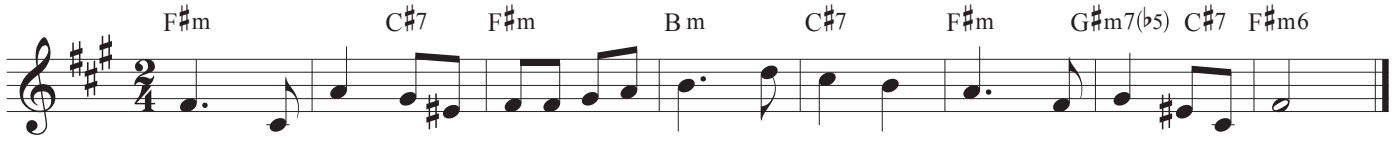
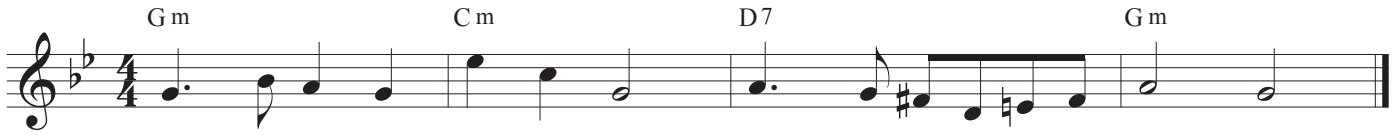


258



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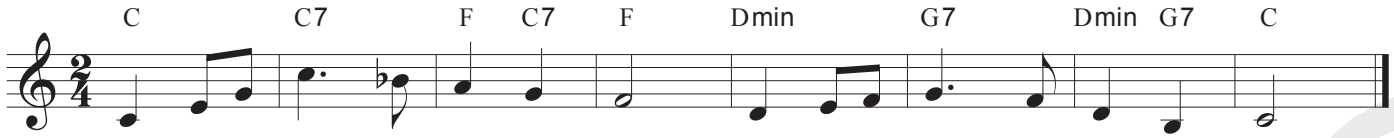

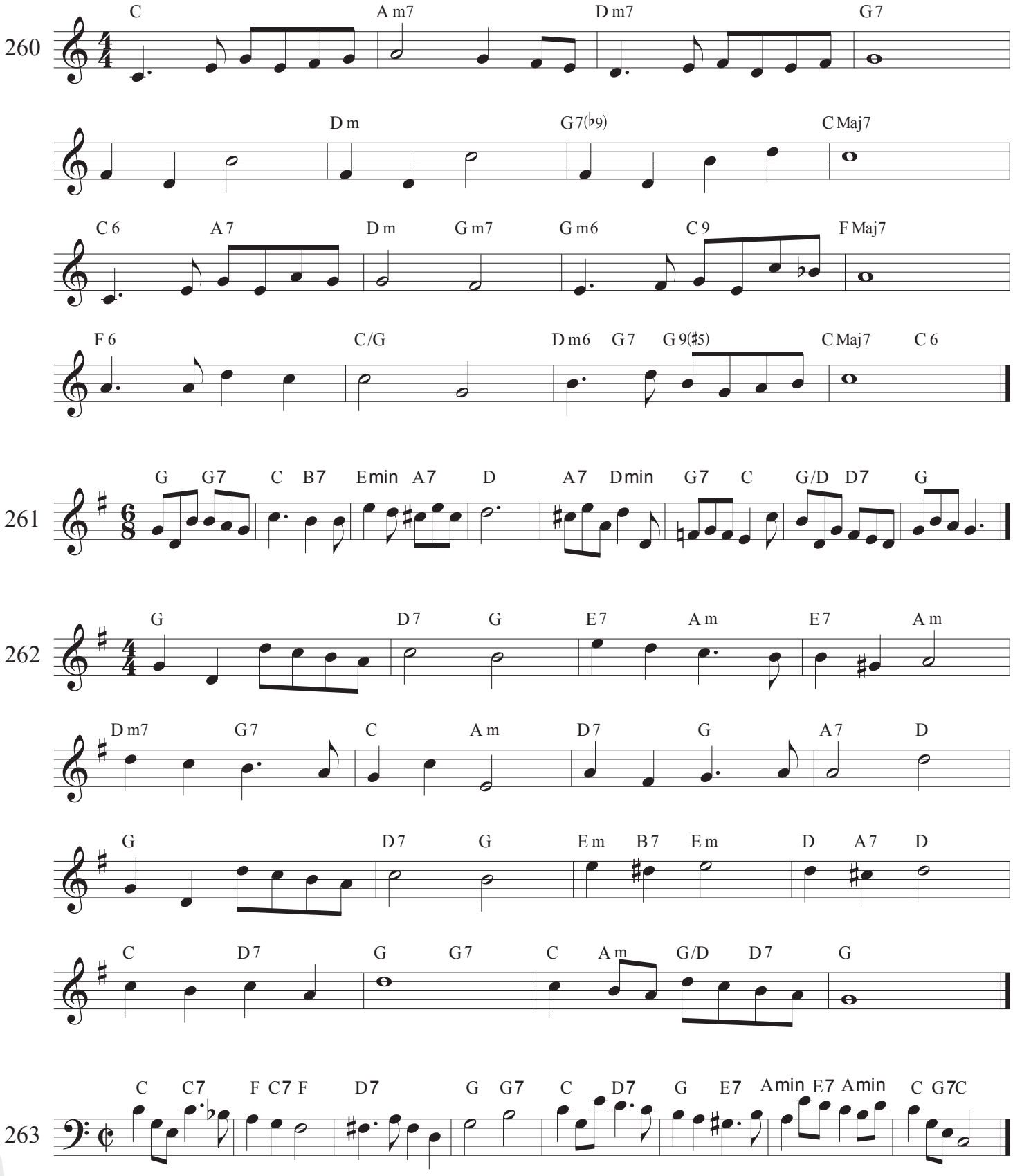
260
C
A m7
D m7
G 7
D m
G 7(♭9)
C Maj7
C 6
A 7
D m
G m7
G m6
C 9
F Maj7
F 6
C/G
D m6
G 7
G 9(♯5)
C Maj7
C 6
261
G
G7
C
B7
Emin
A7
D
A7
Dmin
G7
C
G/D
D7
G
262
G
D 7
G
E7
A m
E7
A m
D m7
G 7
C
A m
D7
G
A7
D
G
D 7
G
E m
B7
E m
D
A7
D
C
D7
G
G7
C
A m
G/D
D7
G
263
C
C7
F
C7
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D7
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D7
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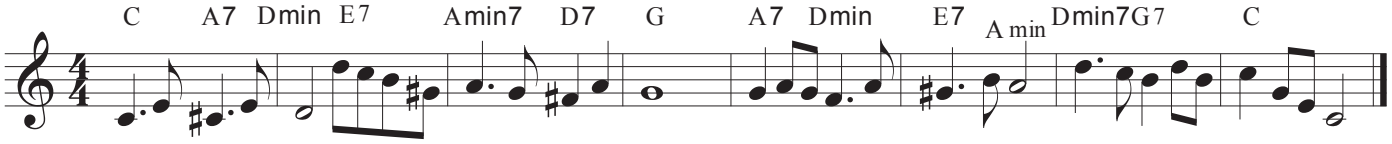
E7
Amin
E7
Amin
C
G7
C

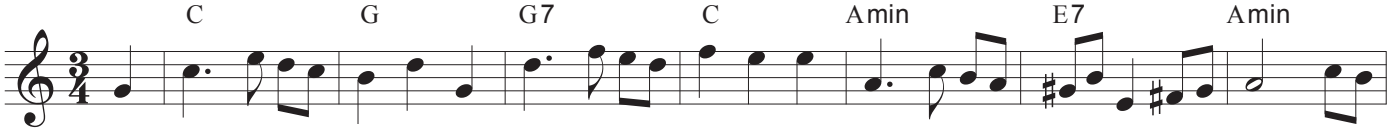
Modulación a la dominante

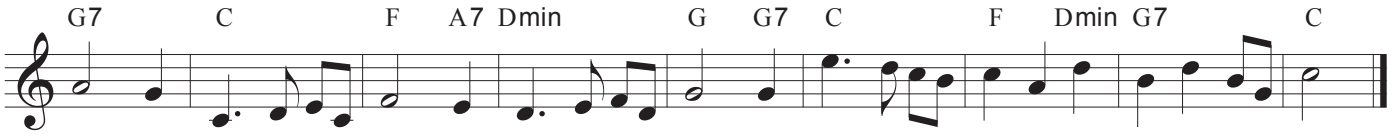
264



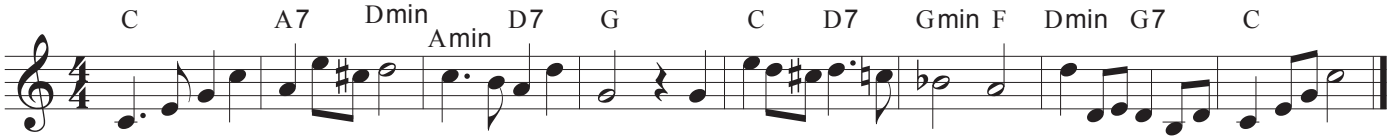
Modulación a la tonalidad relativa

265



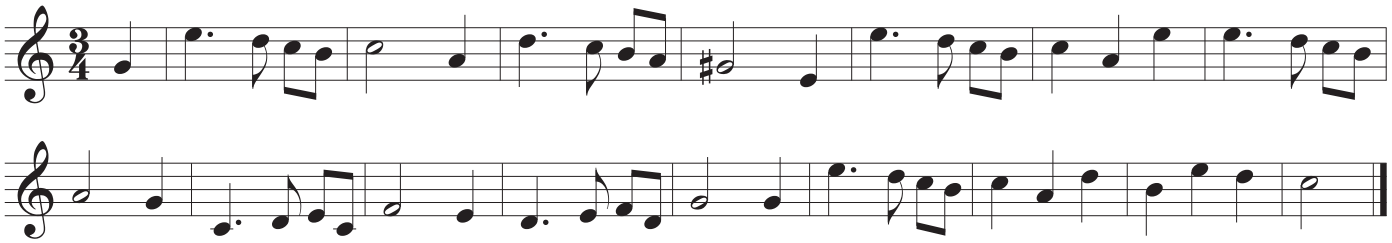


266



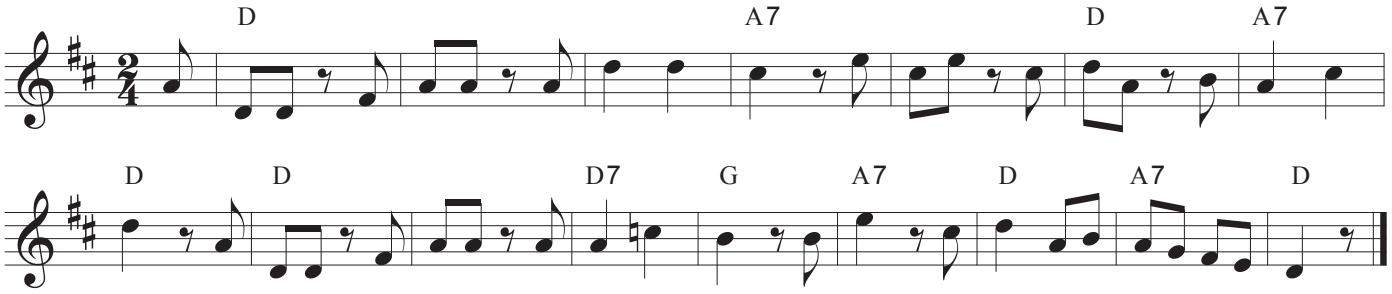
Cifre la siguiente melodía

267



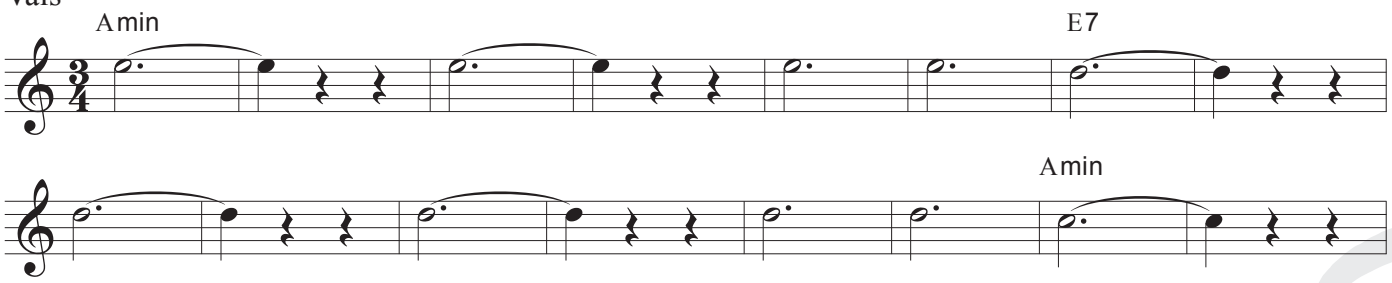
Canción infantil - *escriba un texto*

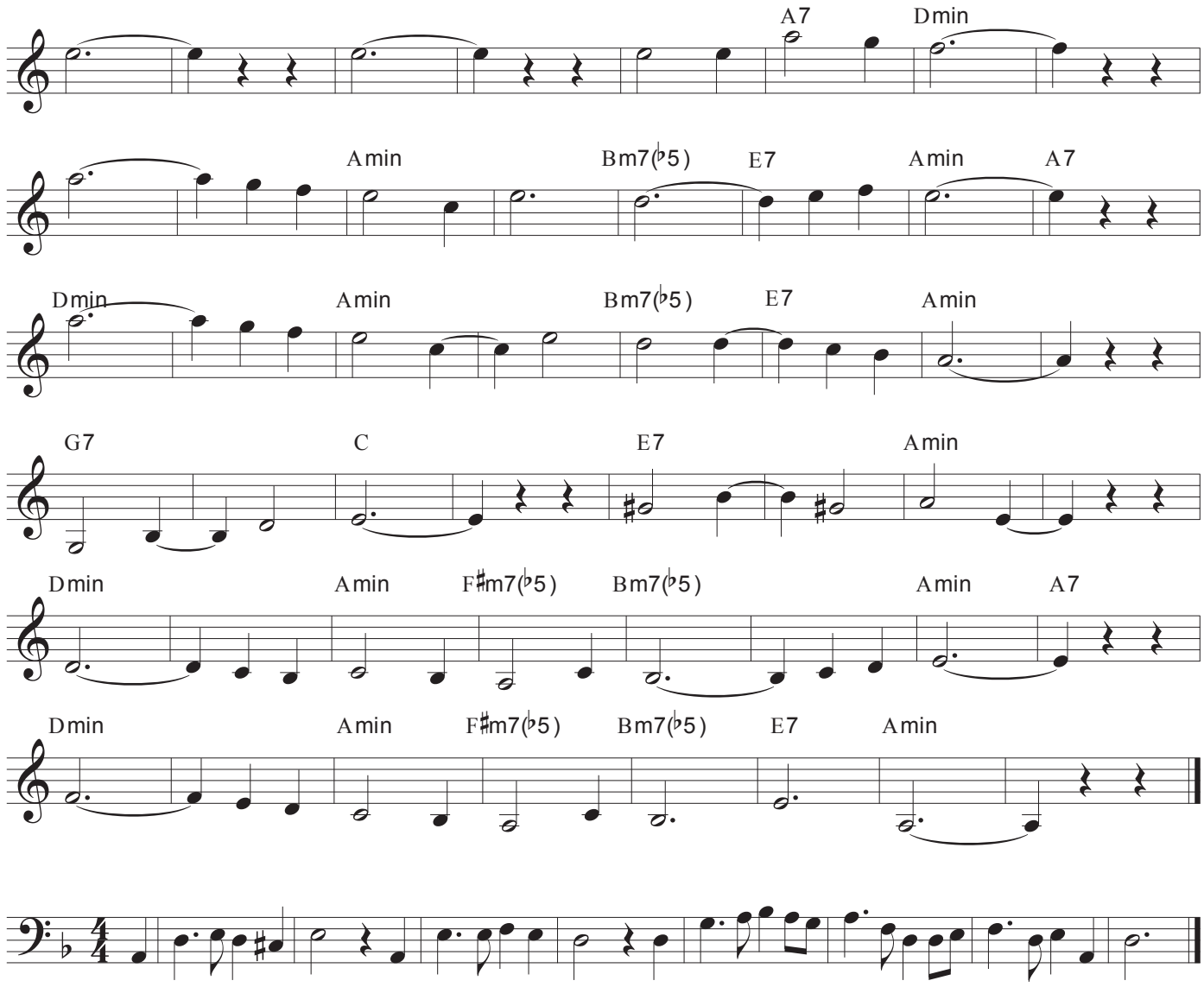
268



Vals

269



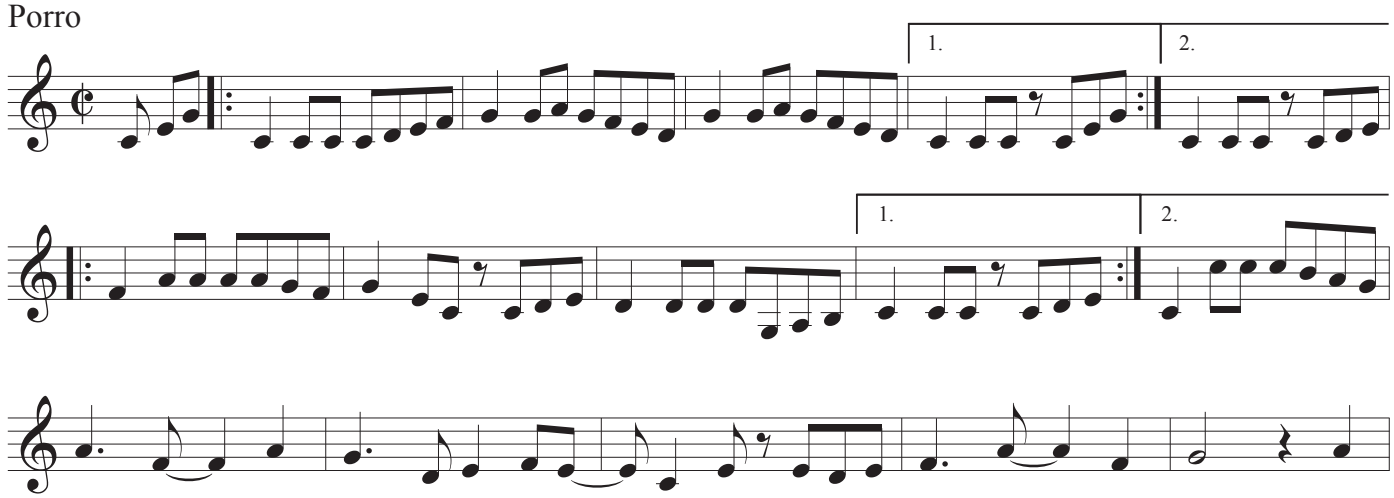


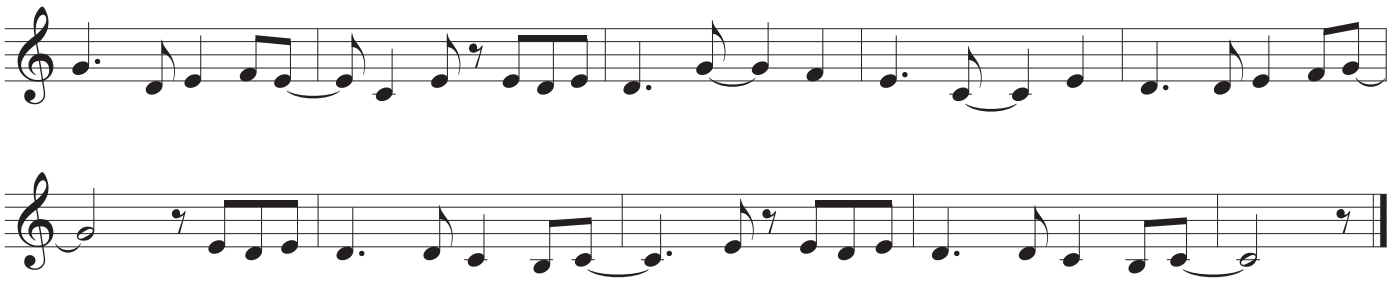
270

Cifre la melodía y escriba un texto

Porro

271

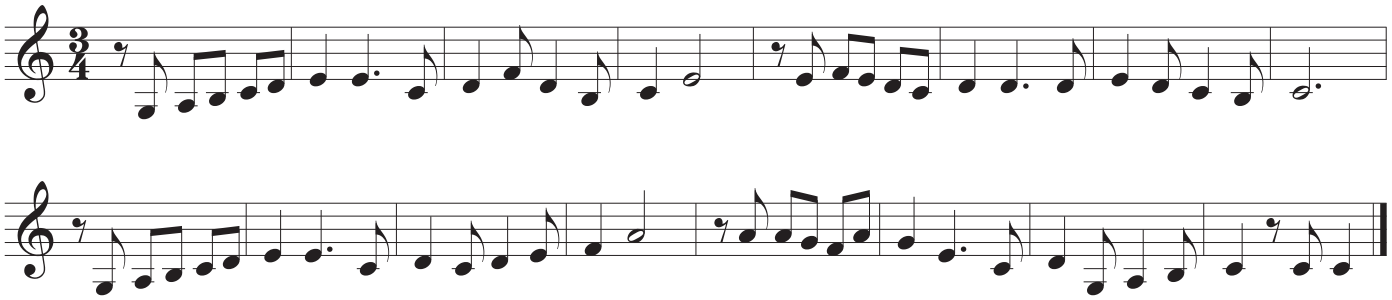




Cifre todas las melodías

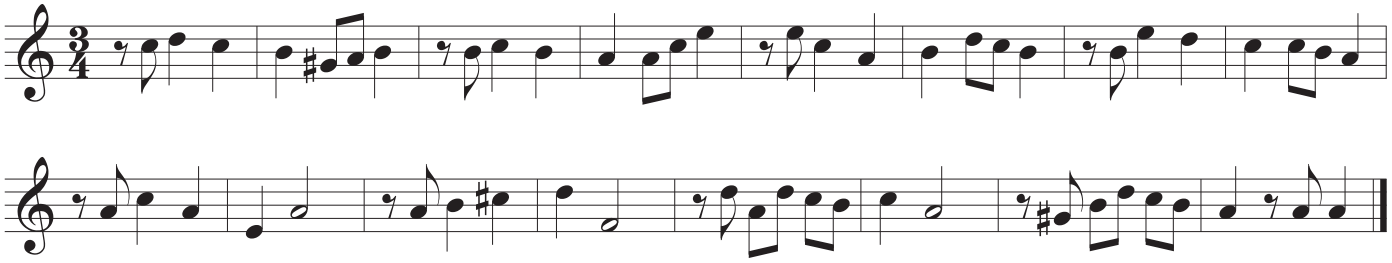
Pasillo

272



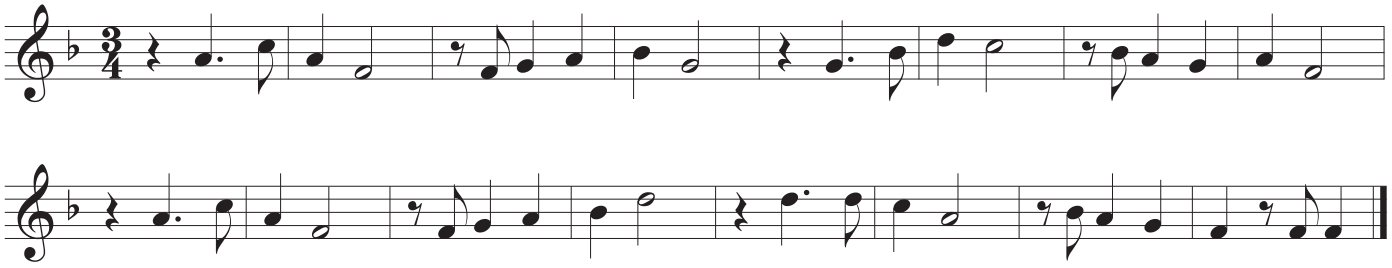
Pasillo

273



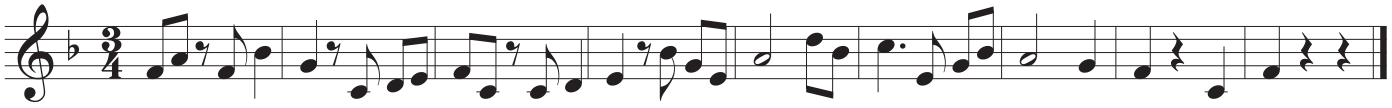
Pasillo

274



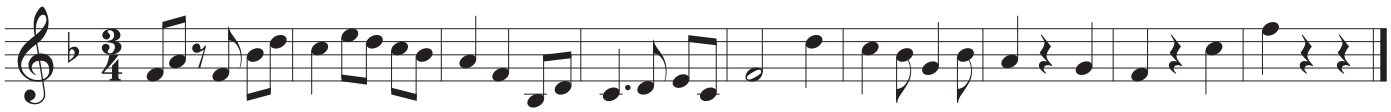
Torbellino

275



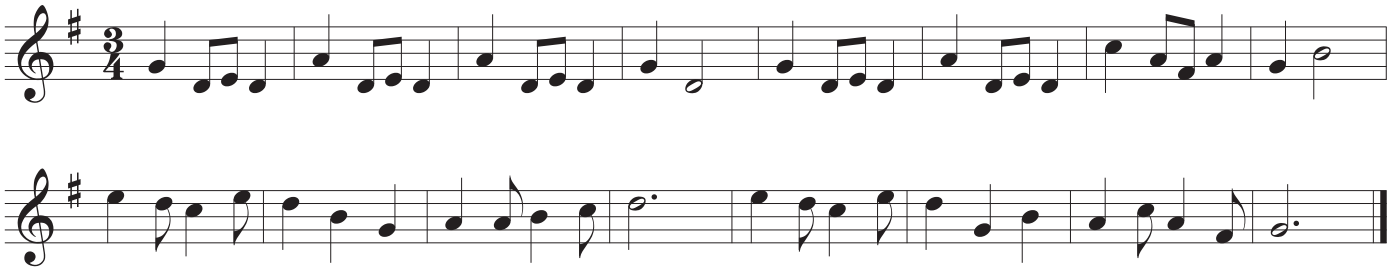
Torbellino

276



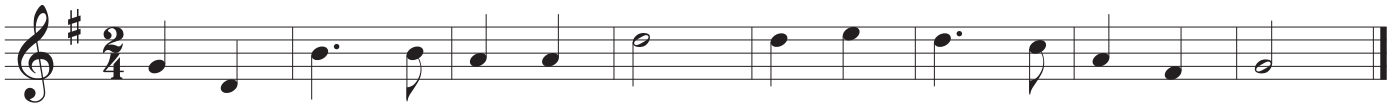
Pasillo

277



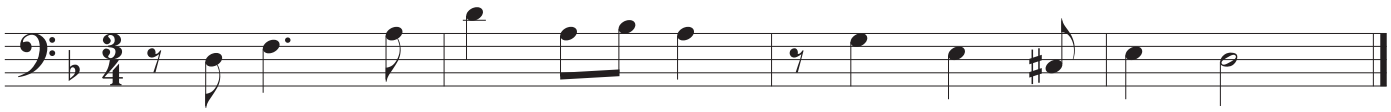
Marcha

278

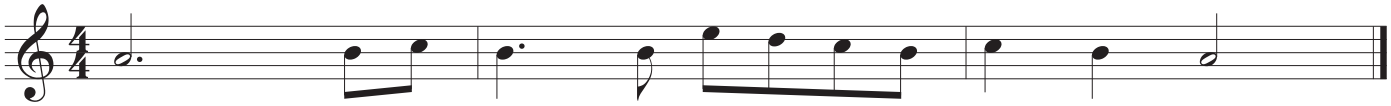


Pasaje

279

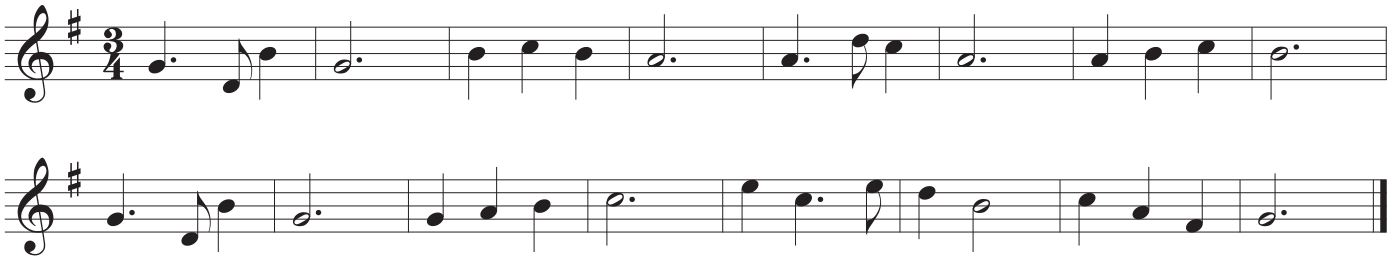


280

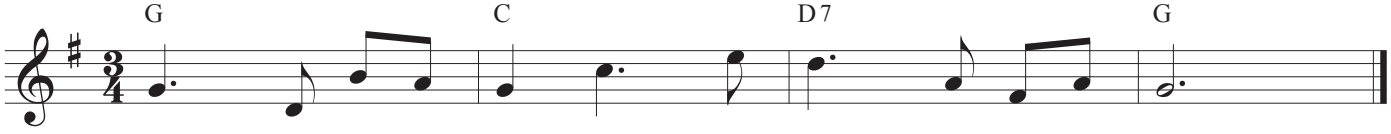


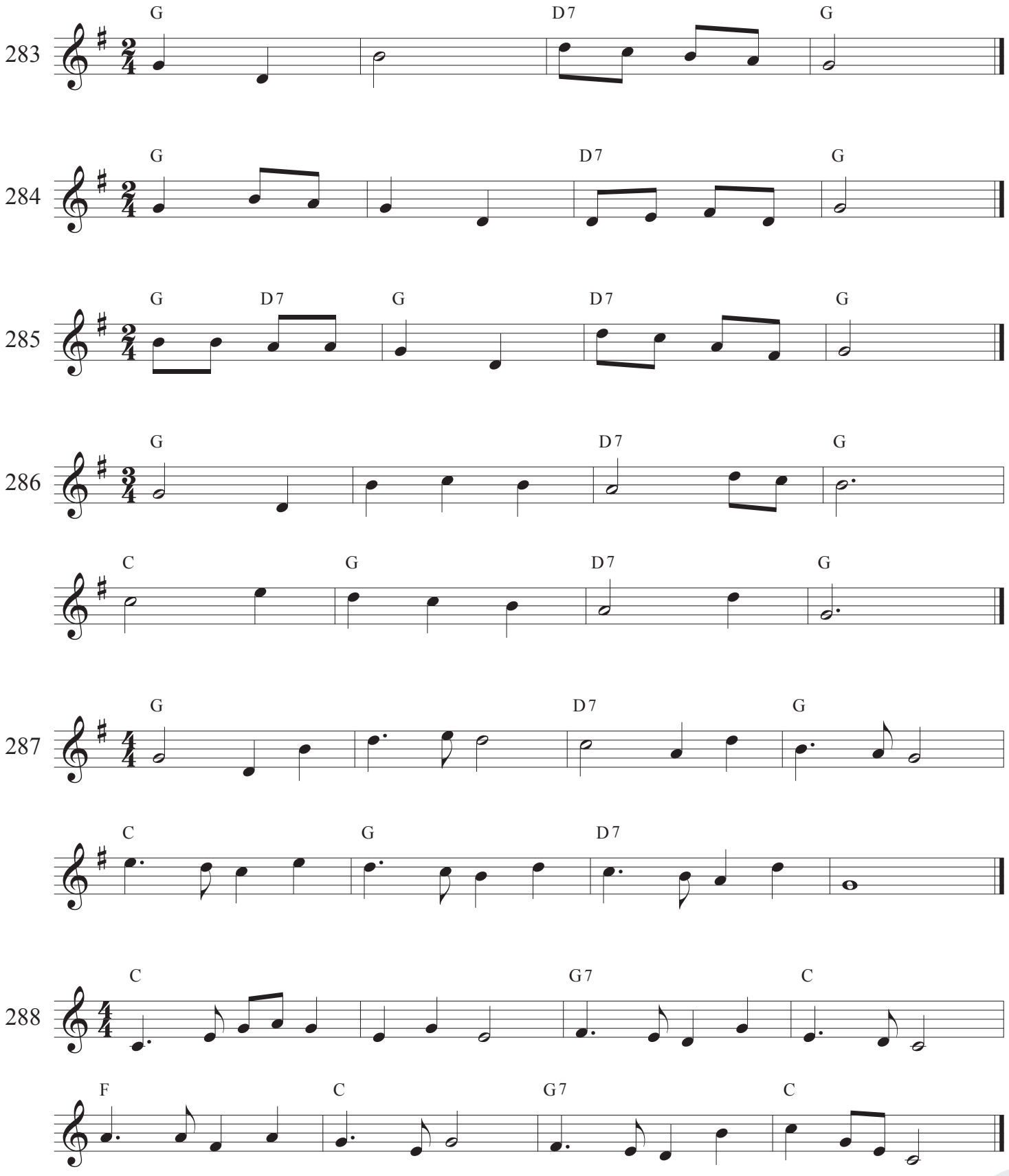
Vals

281



282




283
G
D7
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C

Ejercicios Rítmico-Melódicos

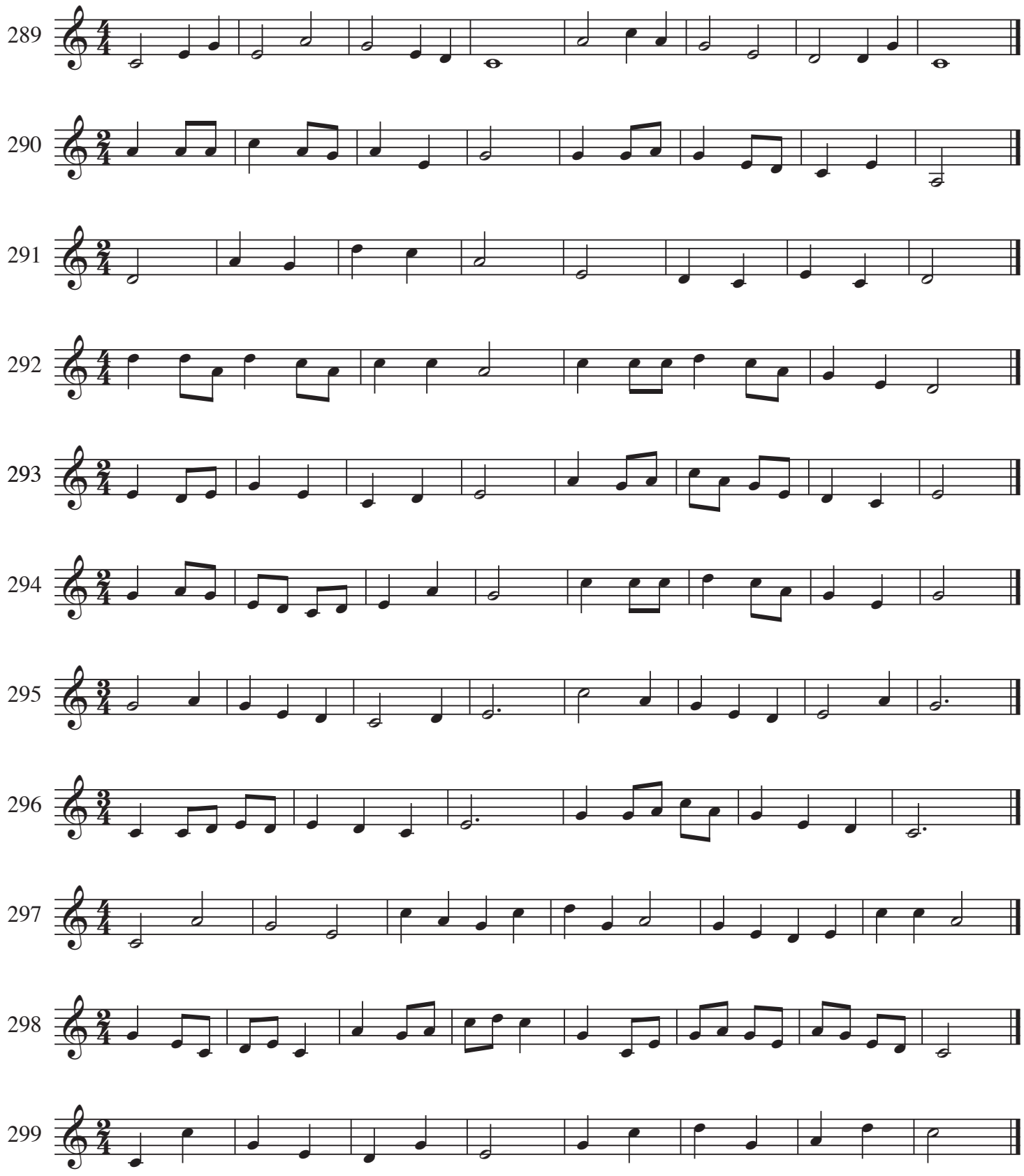
Nivel II

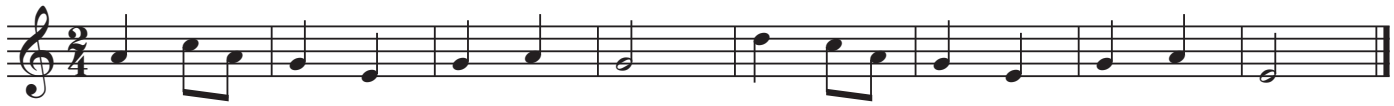
Ejercicios rítmico–melódicos. Nivel II

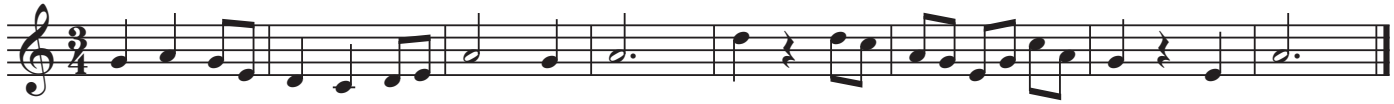
El segundo nivel inicia con el afianzamiento del sistema pentatónico como un preámbulo de la continuación del estudio de la tonalidad en modo mayor y menor. Según se ha visto en el primer nivel, este *Método de solfeo* no estudia tonalidad por tonalidad, ni en modo mayor ni en modo menor, es un proceso 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.

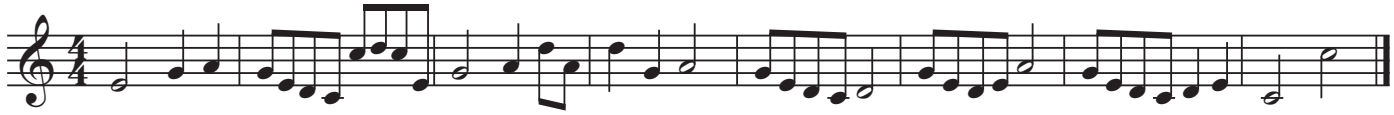
El tema de la modulación a tonalidades cercanas se incluye en esta sección. Los ejercicios del nivel II deben ser estudiados en forma simultánea con los duetos del nivel II.

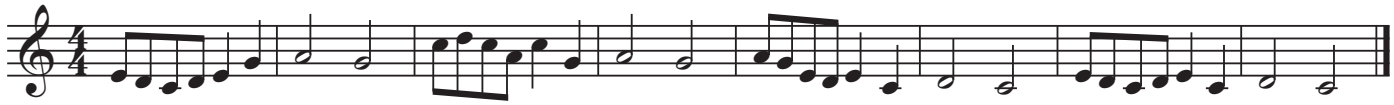
Melodías Pentatónicas

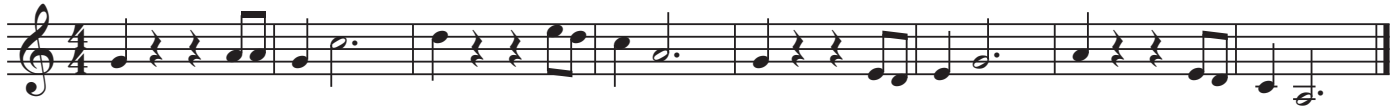


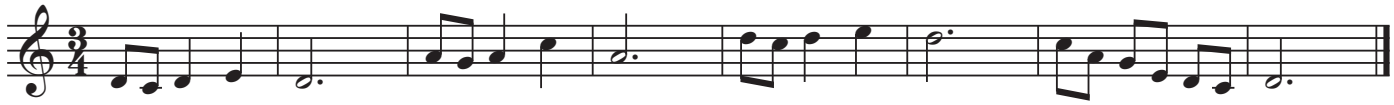
300 

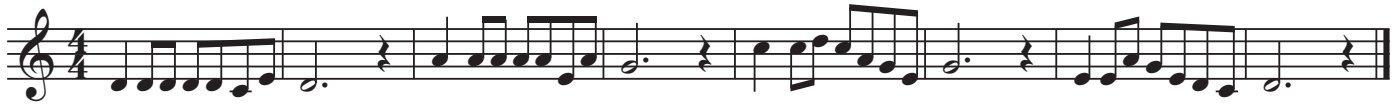
301 

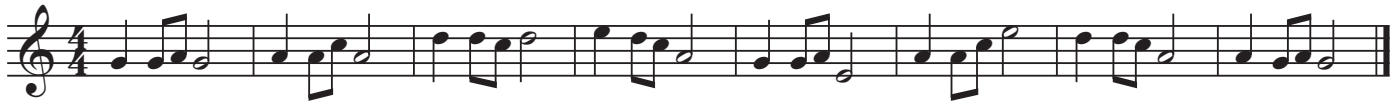
302 

303 

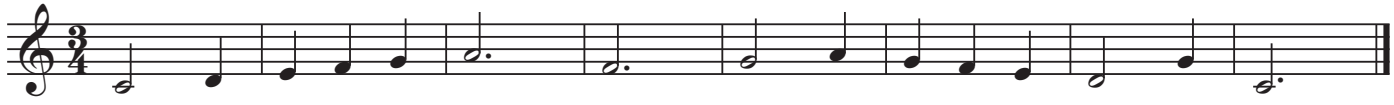
304 

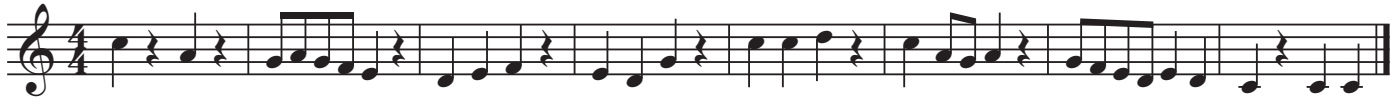
305 

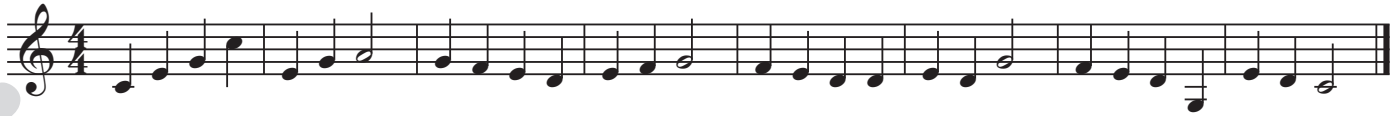
306 

307 

Melodías en do mayor

308 

309 

310 

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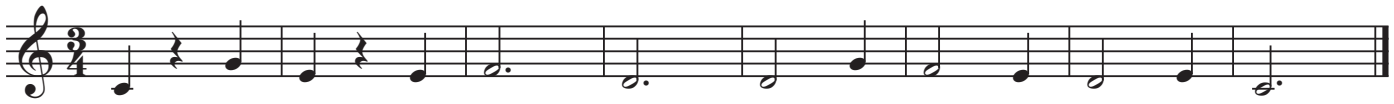

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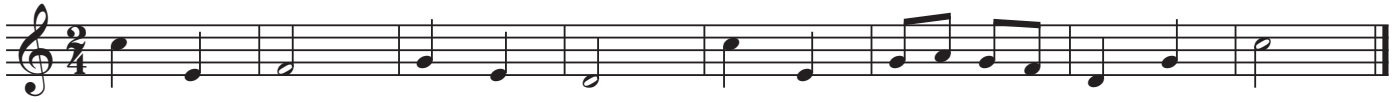

Soy tolimense (guabina)

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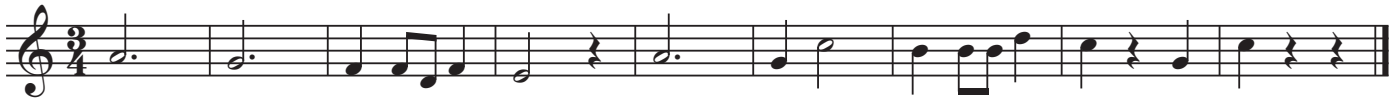

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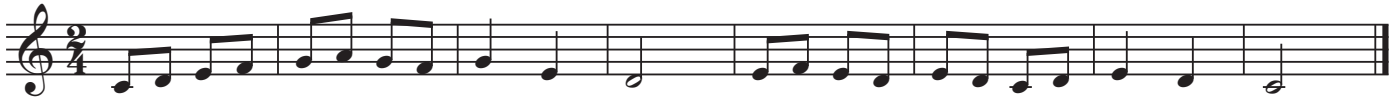

Que bonita es la tarde (canon)

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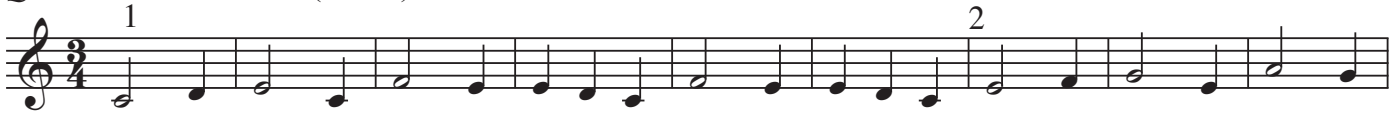

Cuatro saltos en bajada (canon)

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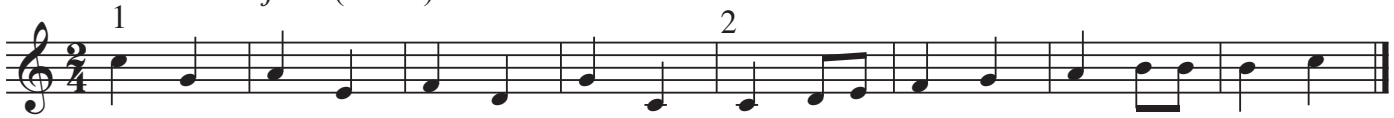

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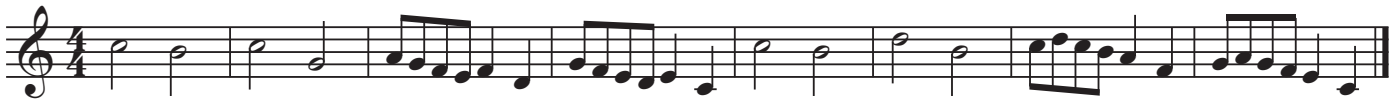

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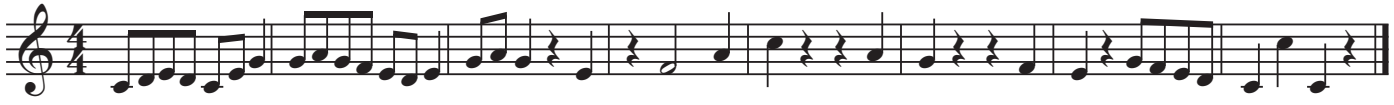

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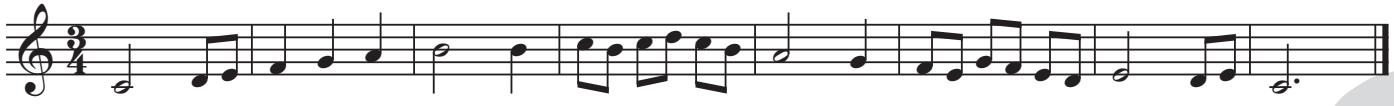

Guabina

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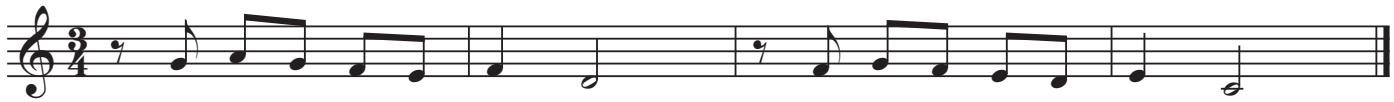

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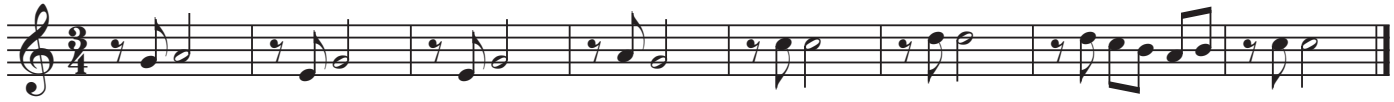

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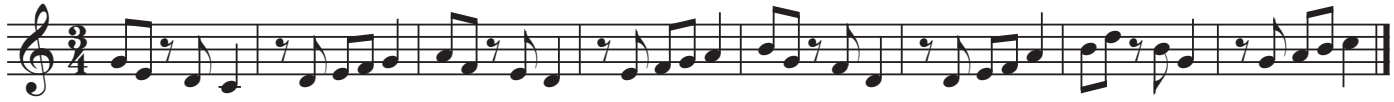

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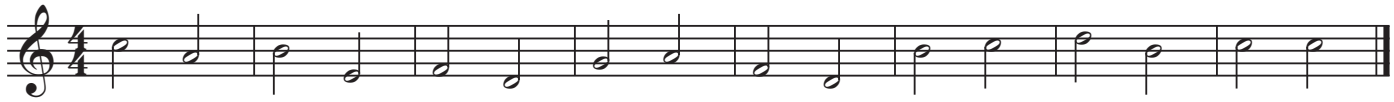

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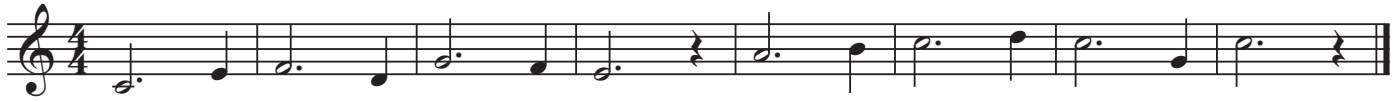

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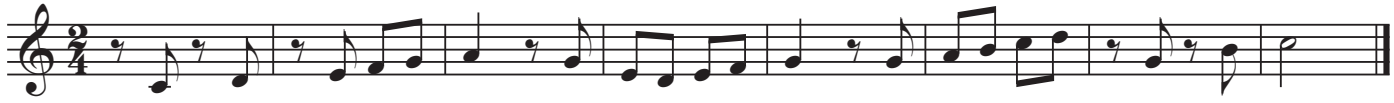

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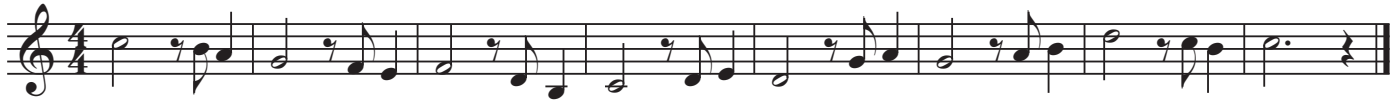

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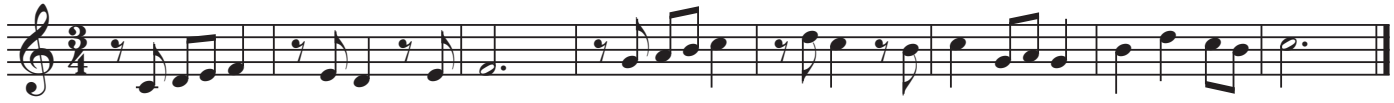

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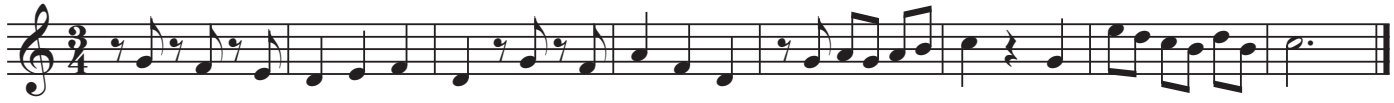

Recordando al bunde

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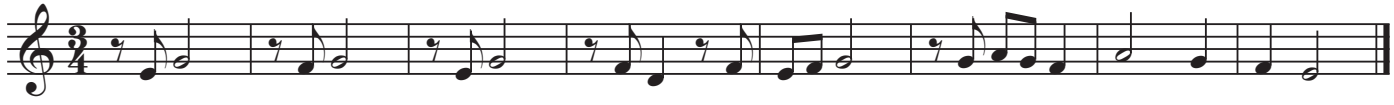

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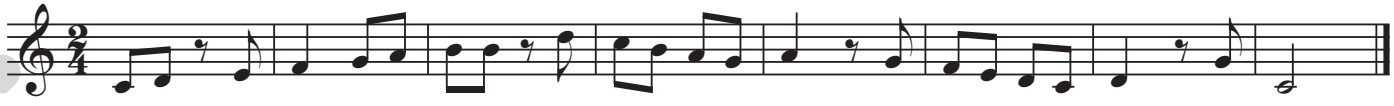

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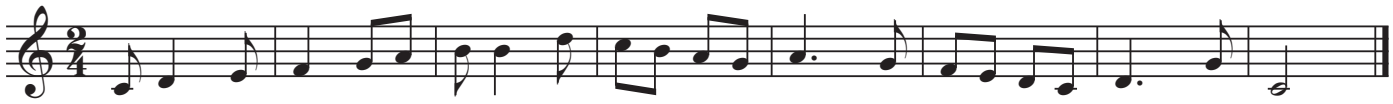

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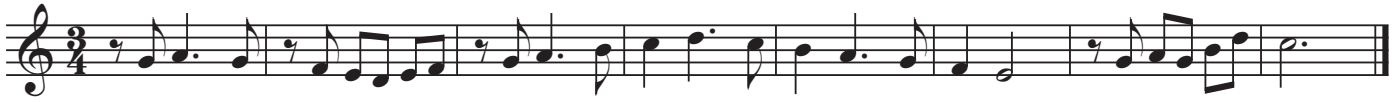

Torbellino

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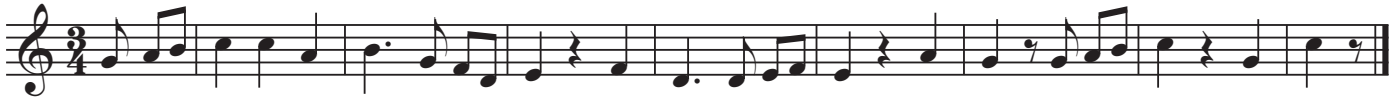

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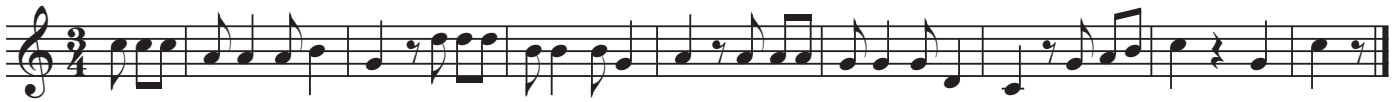

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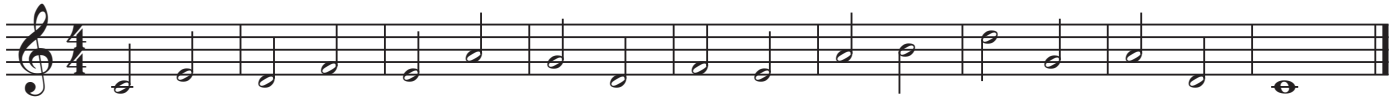

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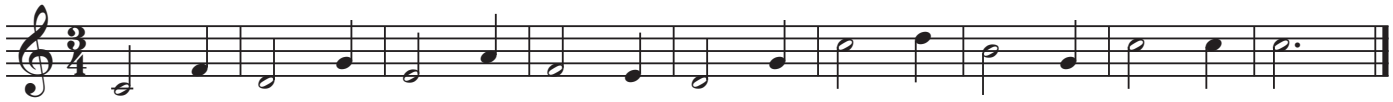

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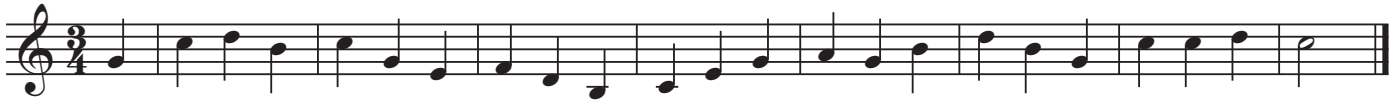

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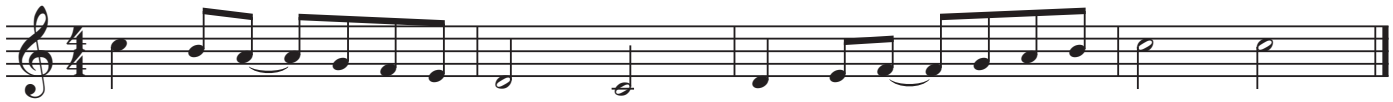

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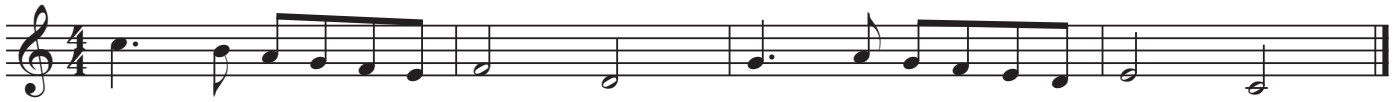

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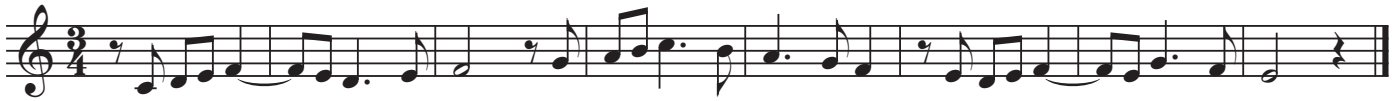

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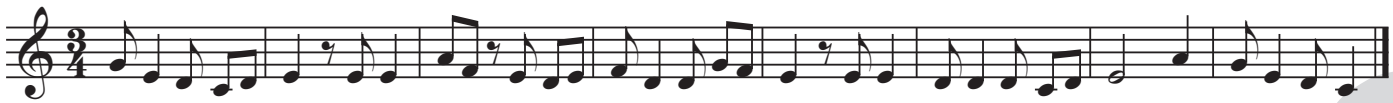

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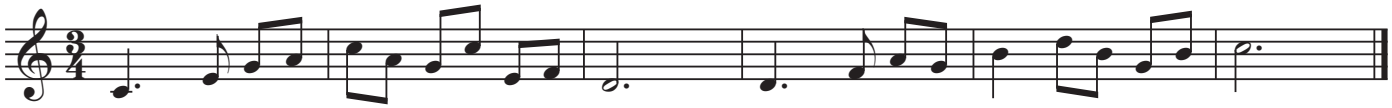

Torbellino

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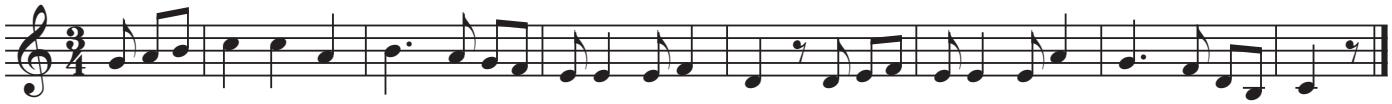

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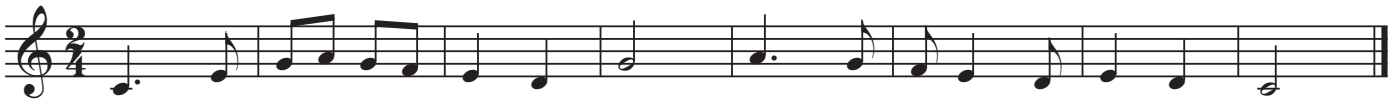

Intervalos Modulantes

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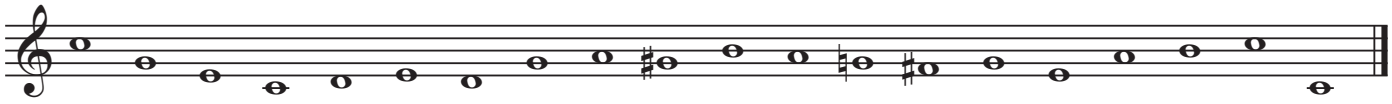

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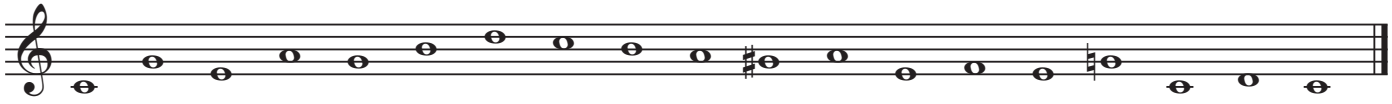

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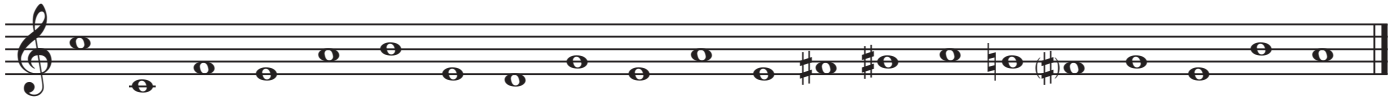

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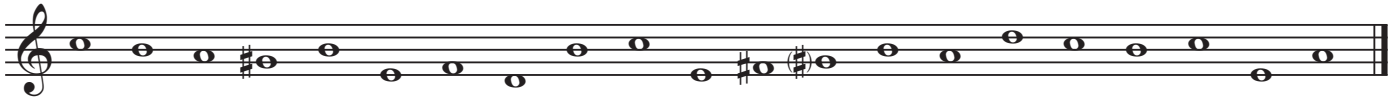

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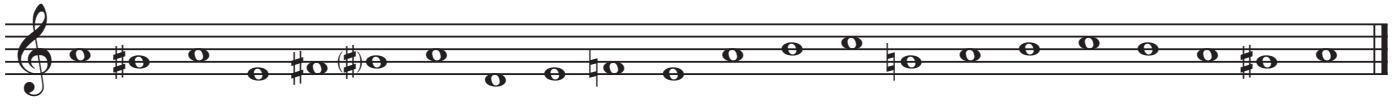

Melodías Modulantes

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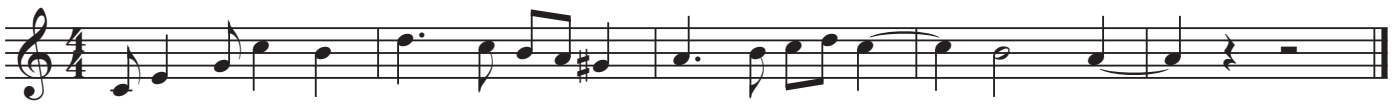

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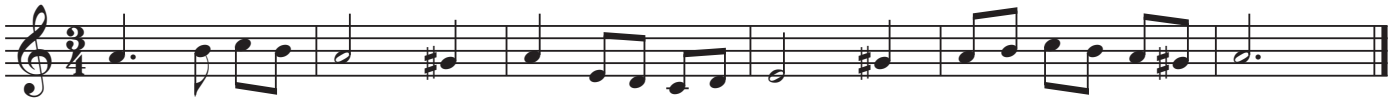

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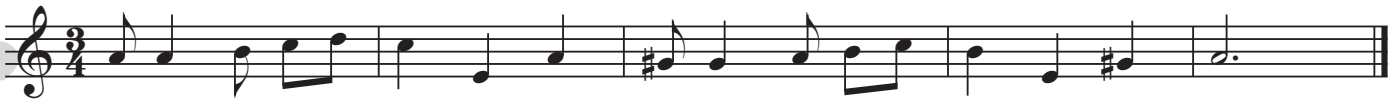

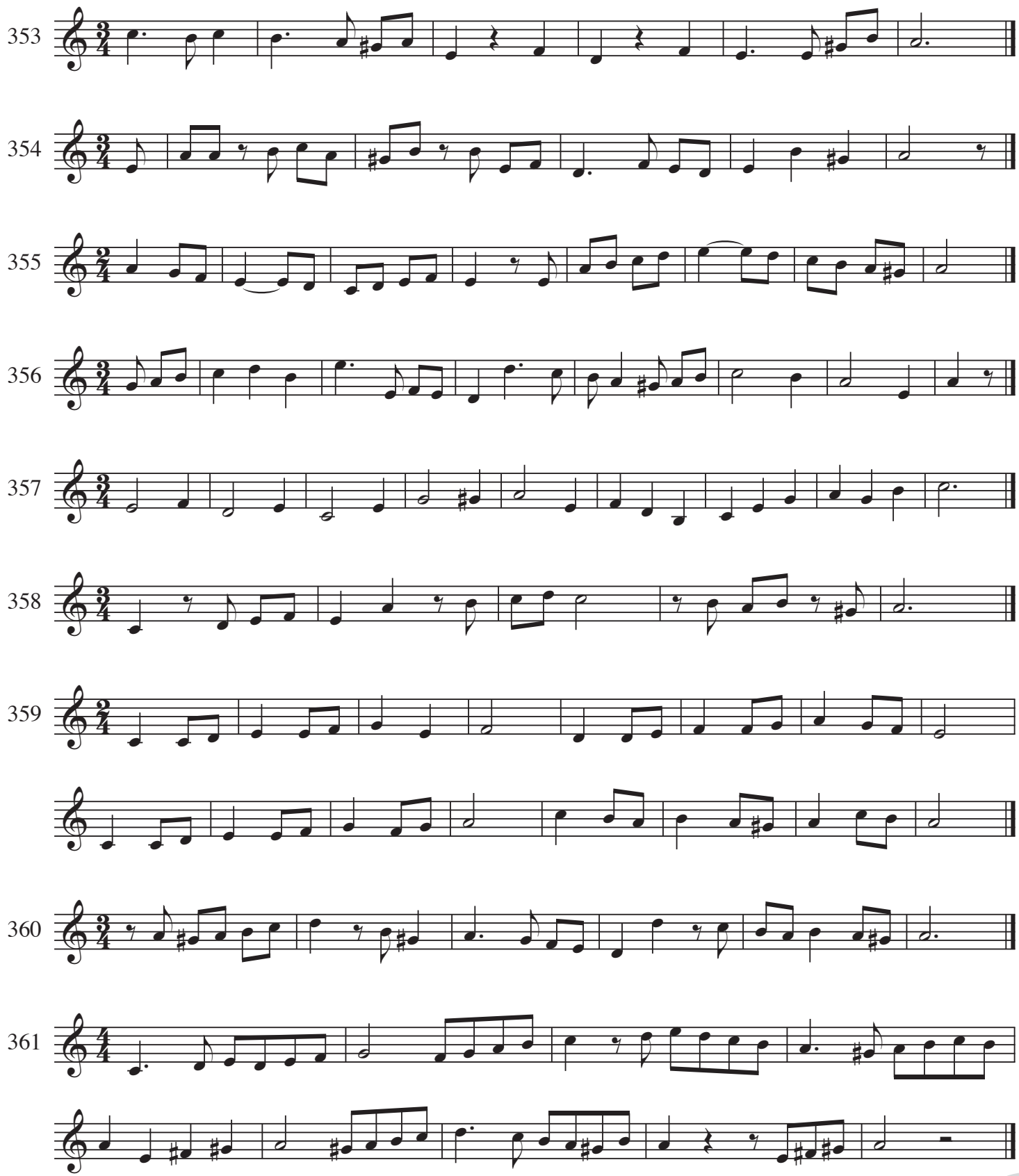
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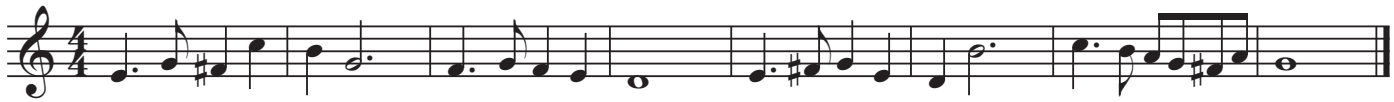
Cifre las siguientes melodías

362



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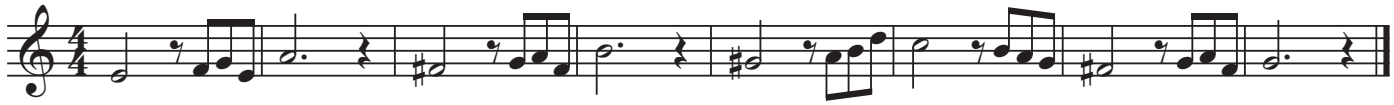

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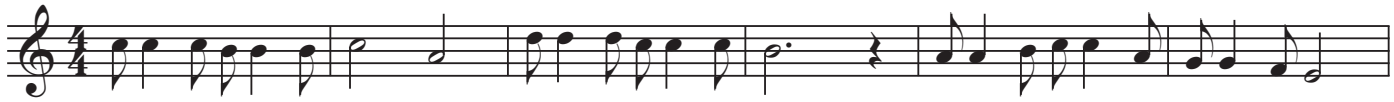

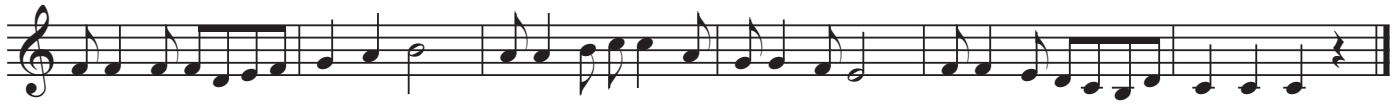

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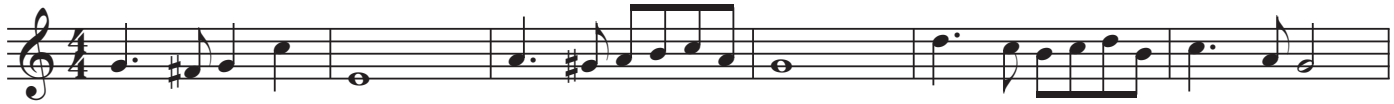

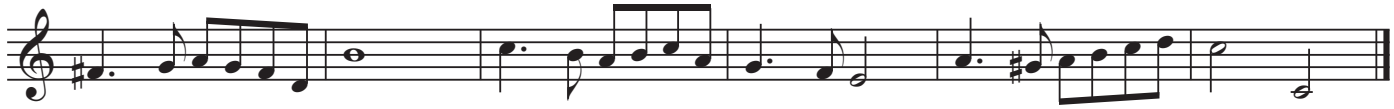

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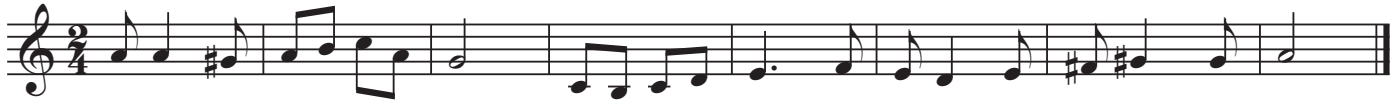

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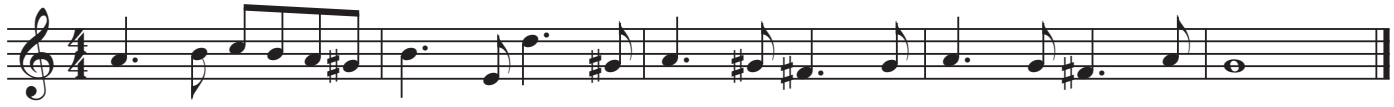

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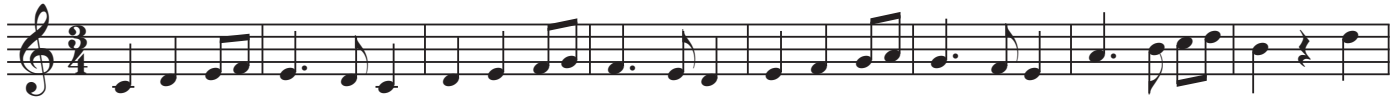

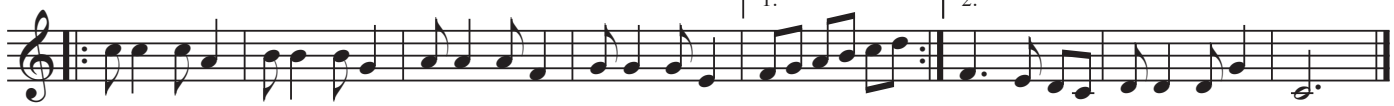

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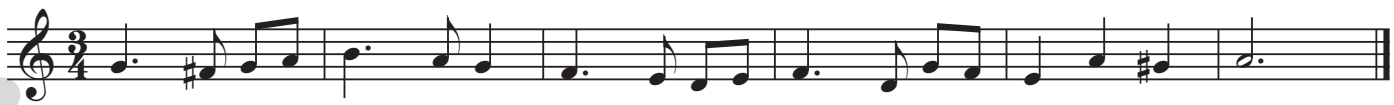

Modulación a la subdominante

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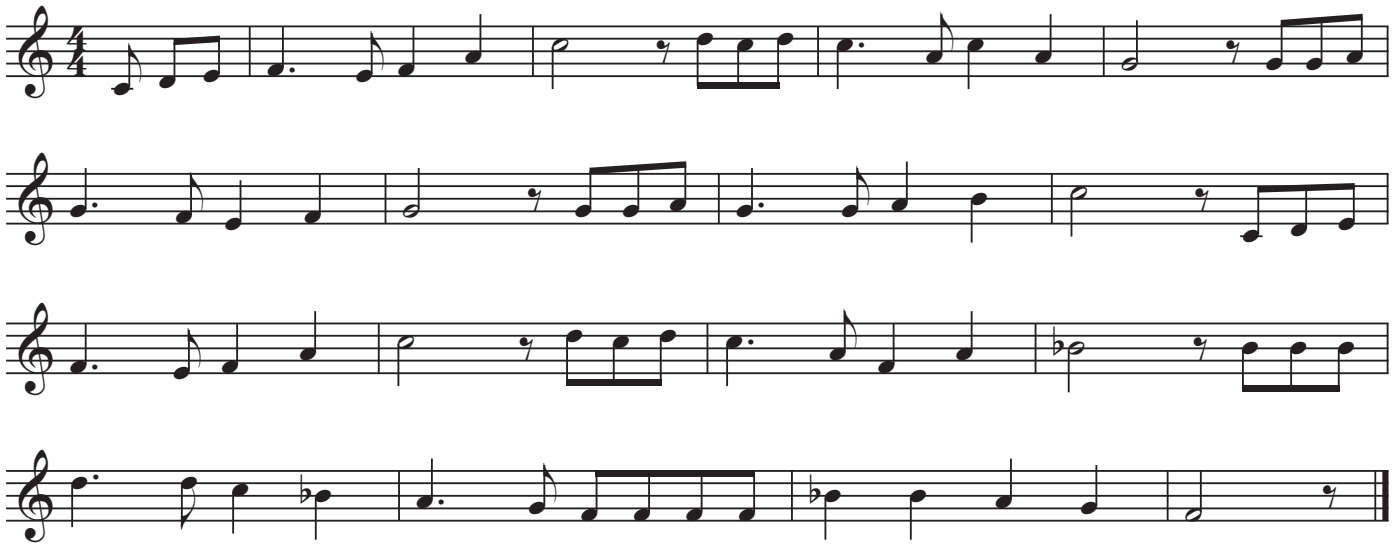

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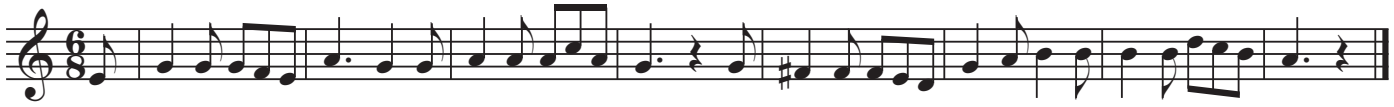

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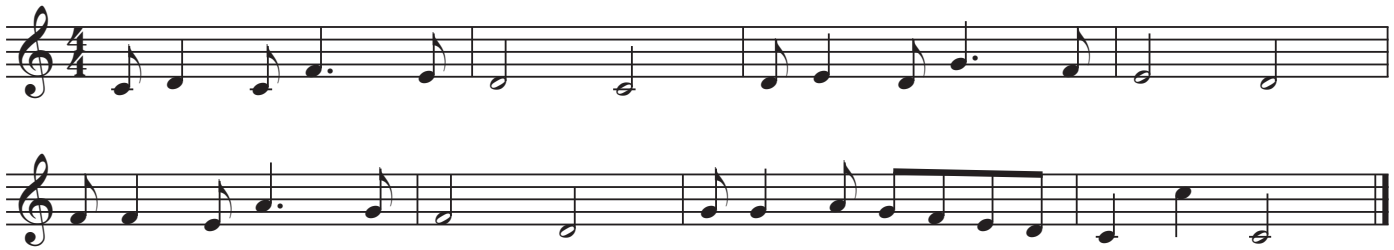

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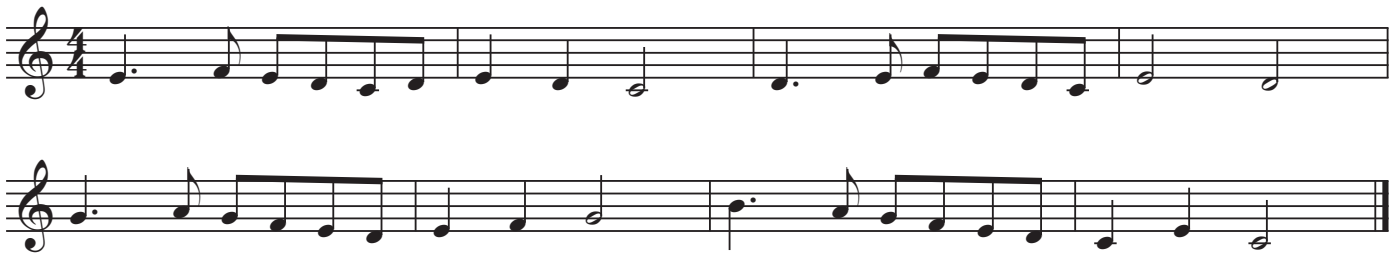
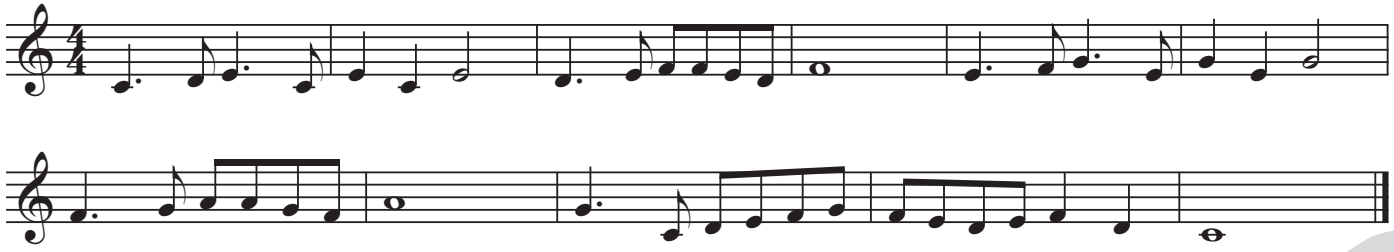


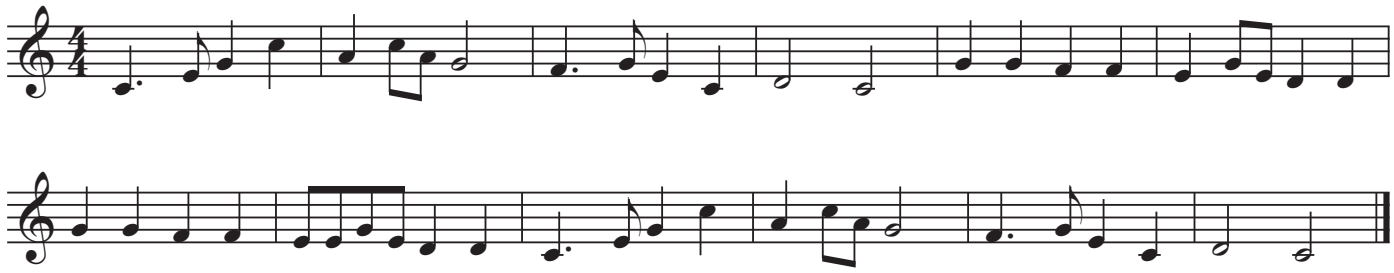
La novicia rebelde (fragmento del tema)

374



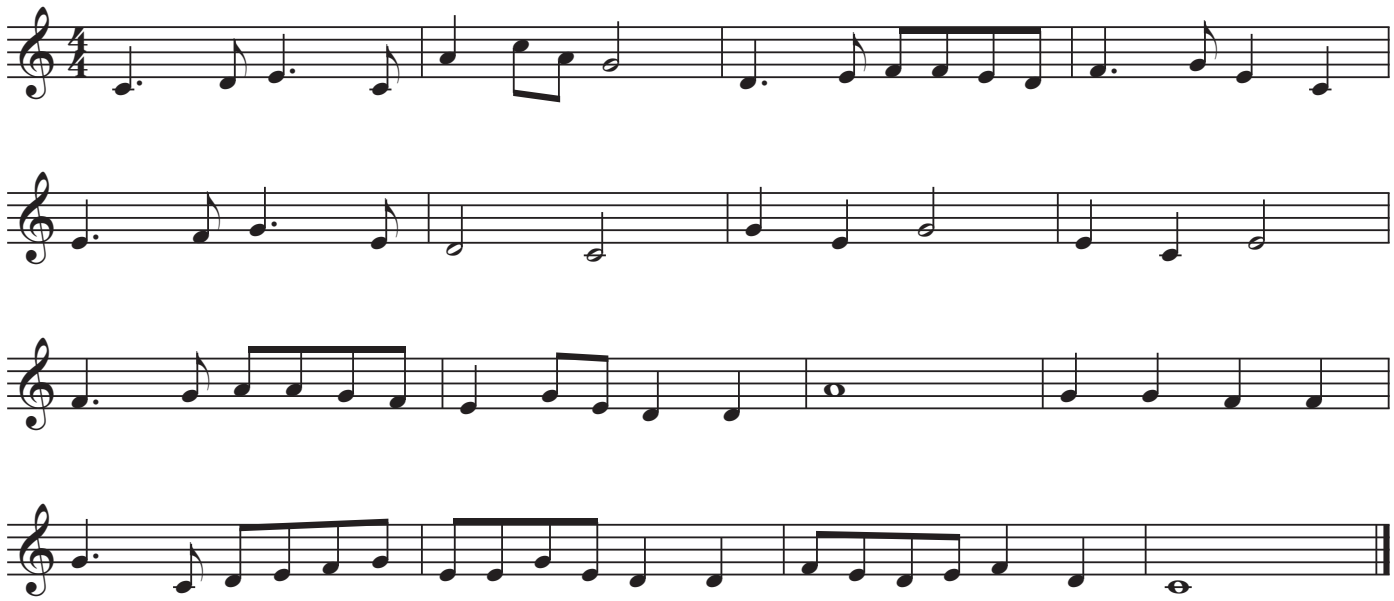
Canción de *La familia feliz*

375



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

376



Bambuco

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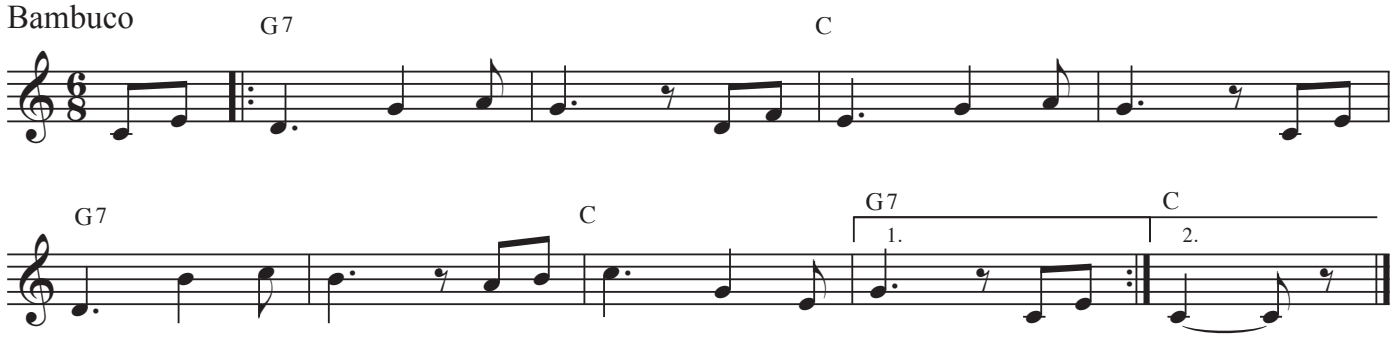

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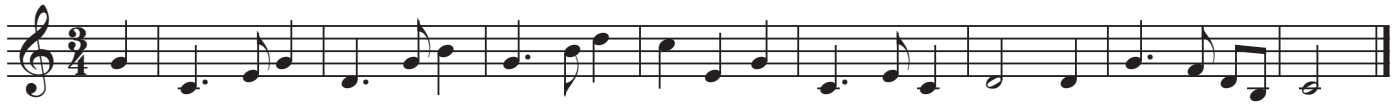

Bambuco

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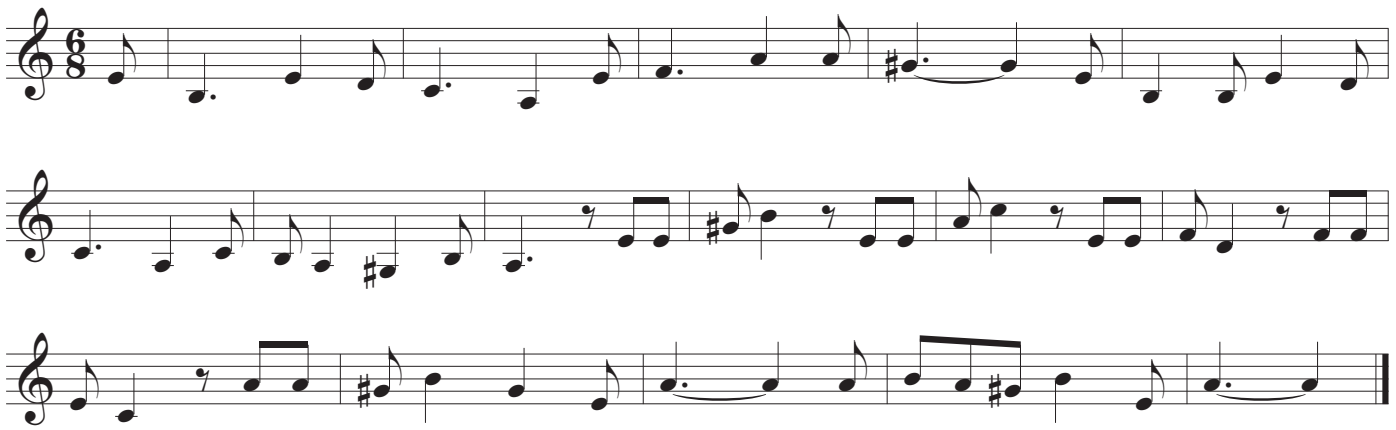

Porro

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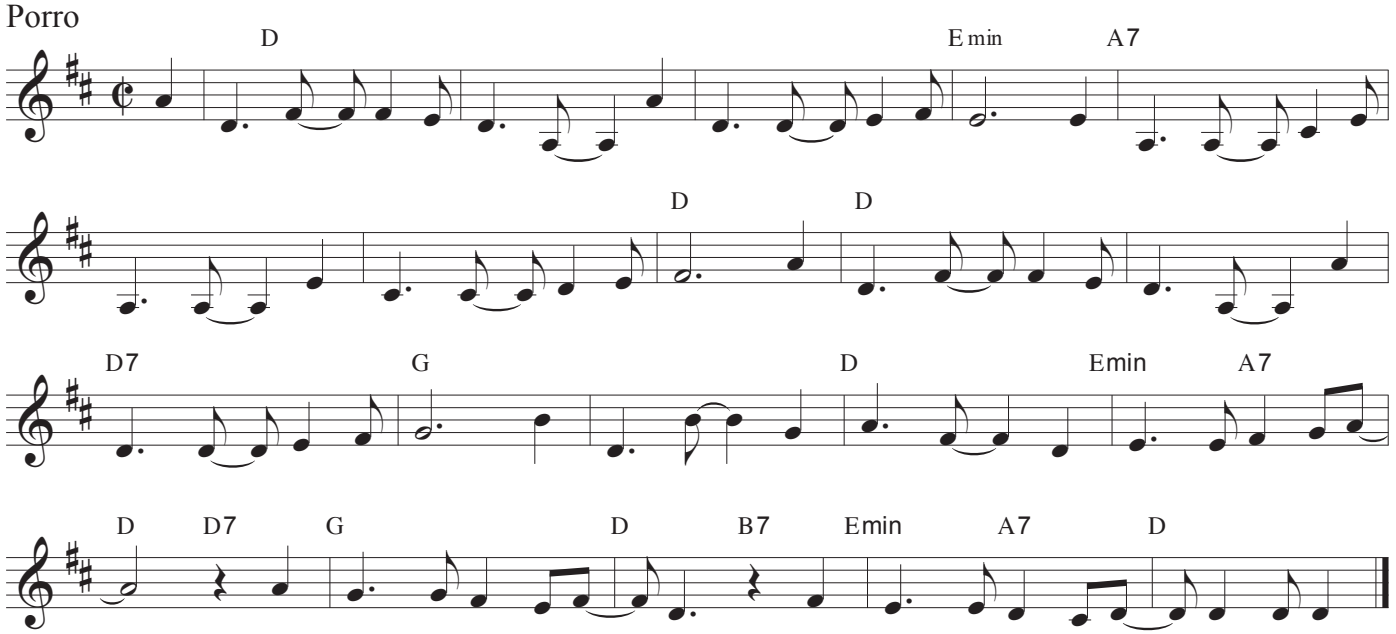

Bambuco

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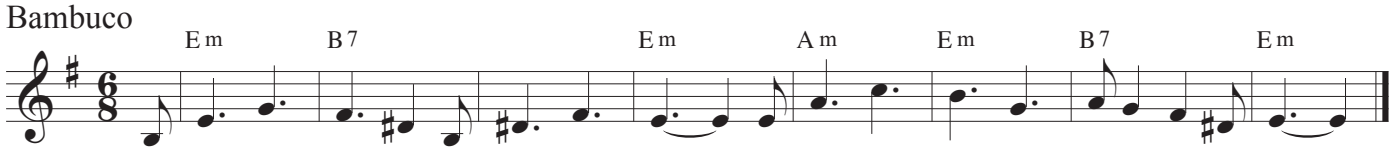
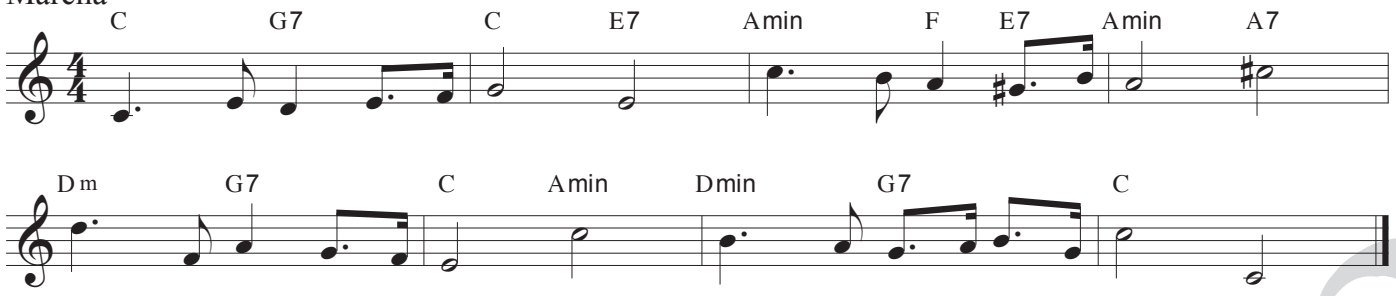


Marcha

382



Bambuco

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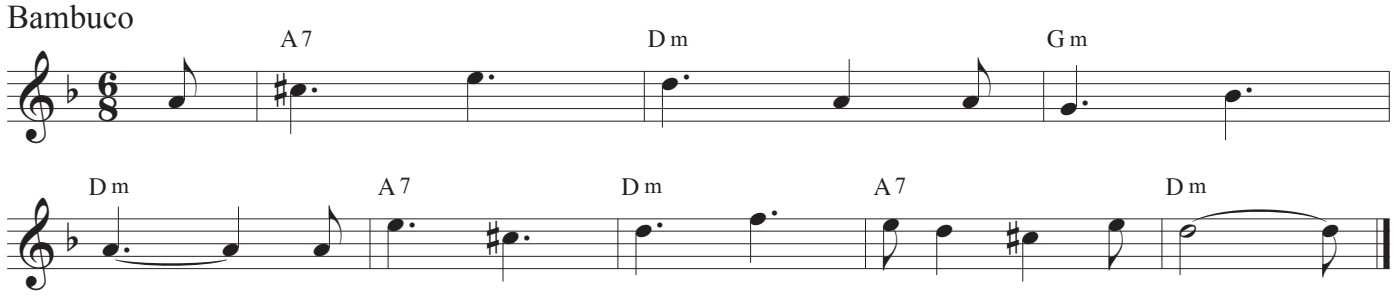
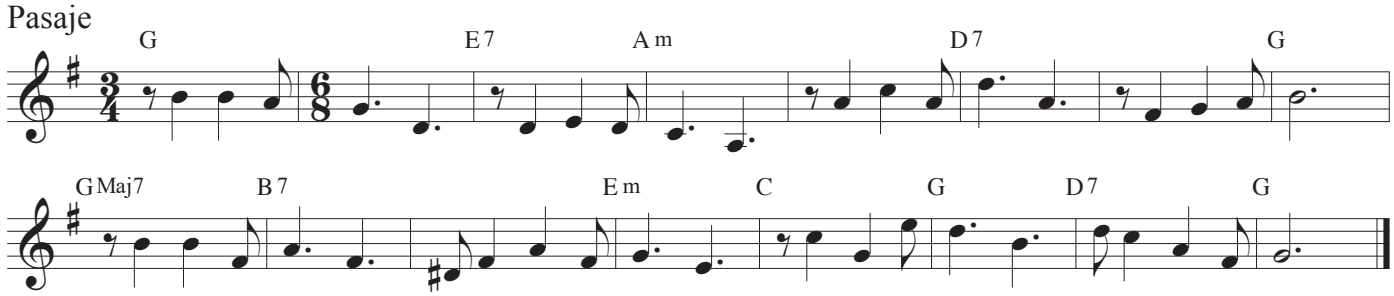


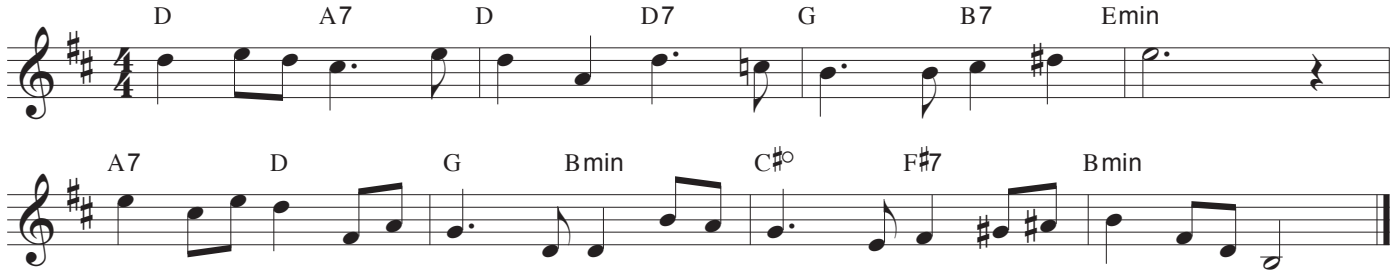
Pasaje

384



Modulación a la tonalidad relativa

385



Bambuco

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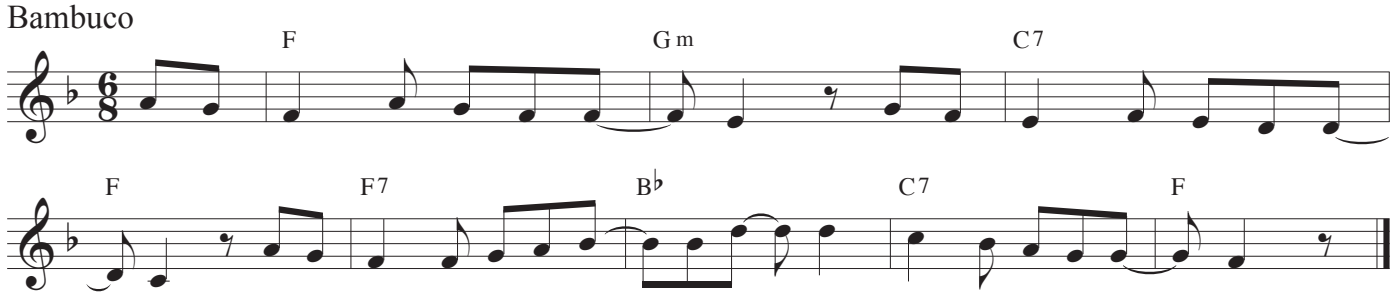

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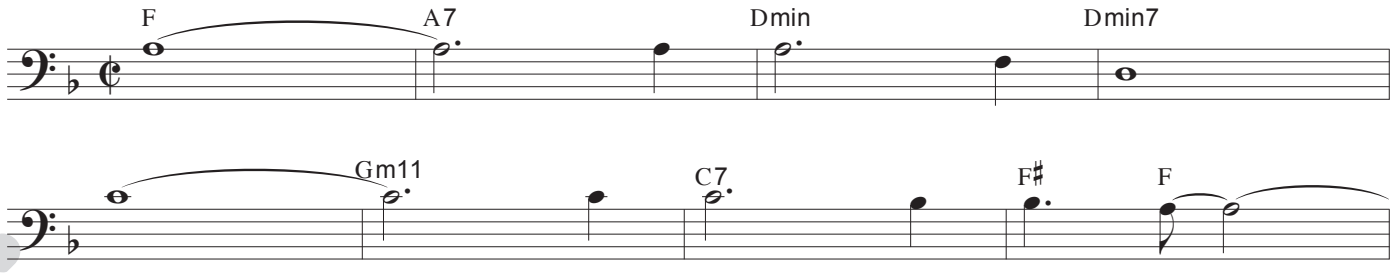
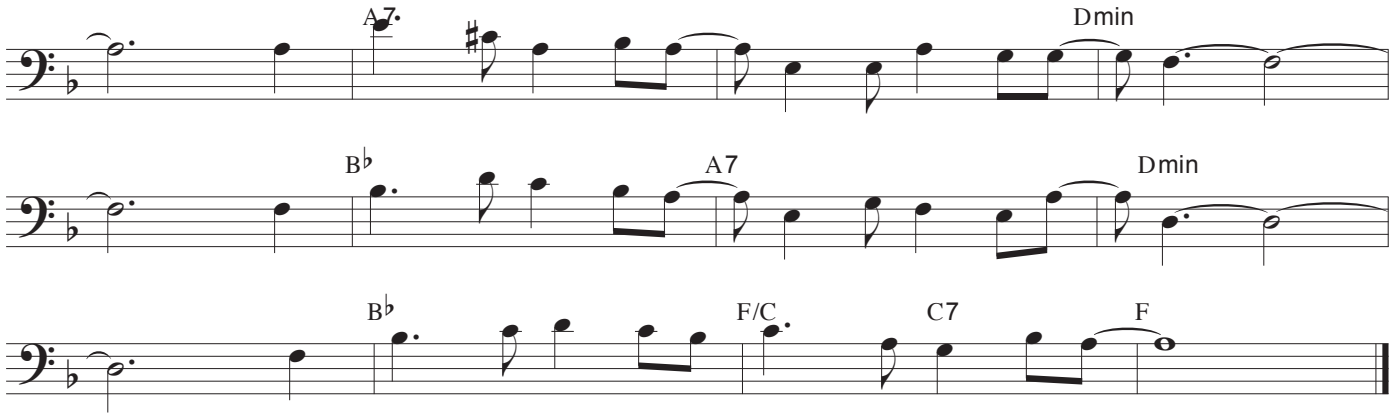
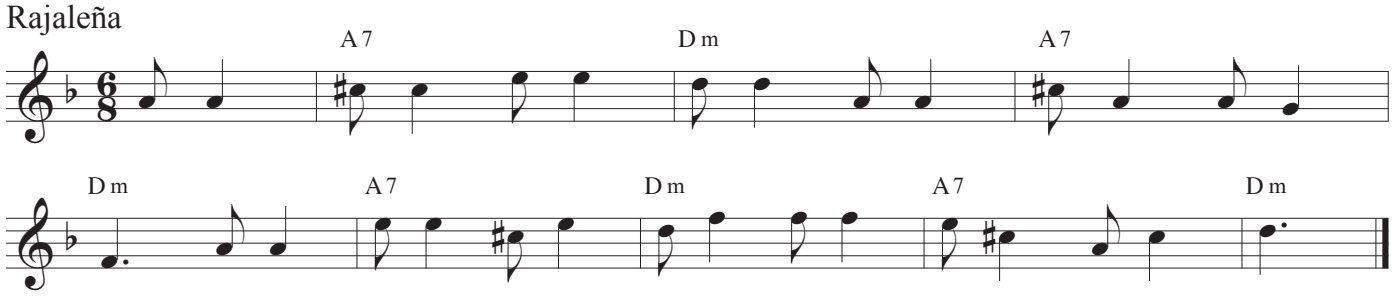




Rajaleña

388



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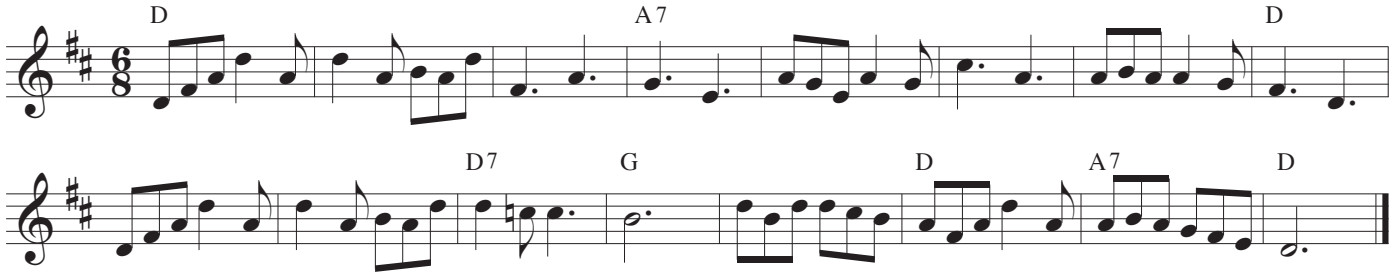

Bambuco

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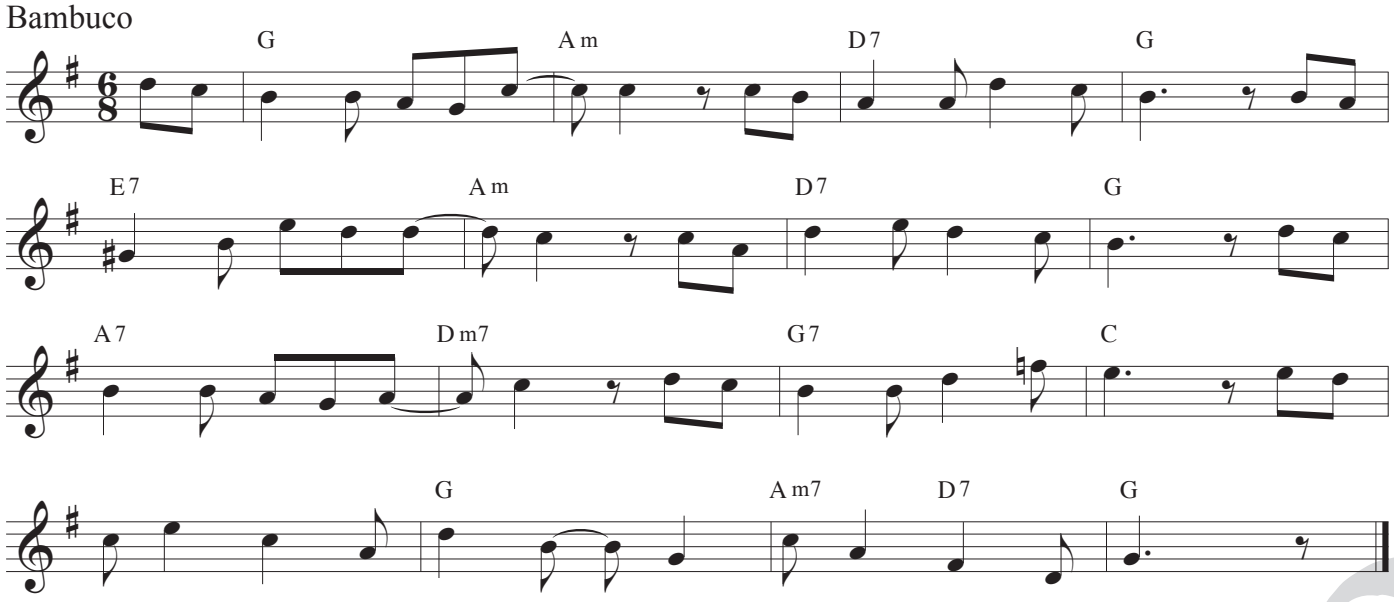

Danza

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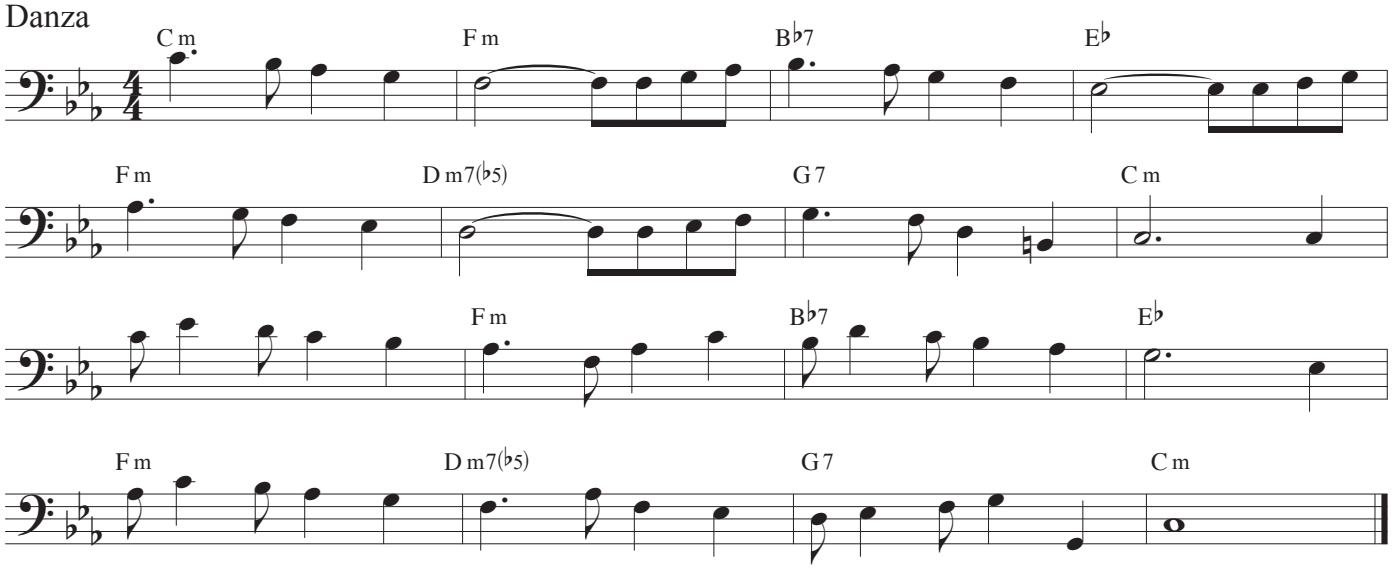

Cifre las melodías

Joropo

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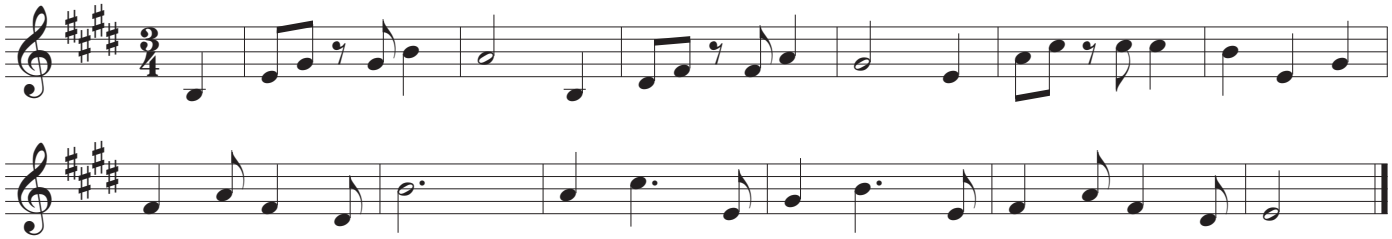
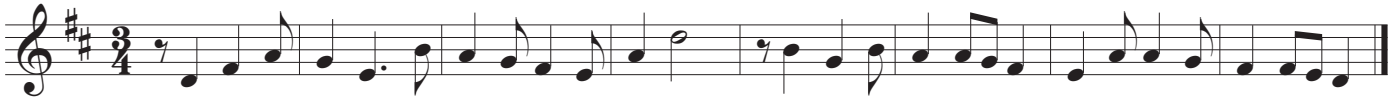


Danza

393

Pasaje

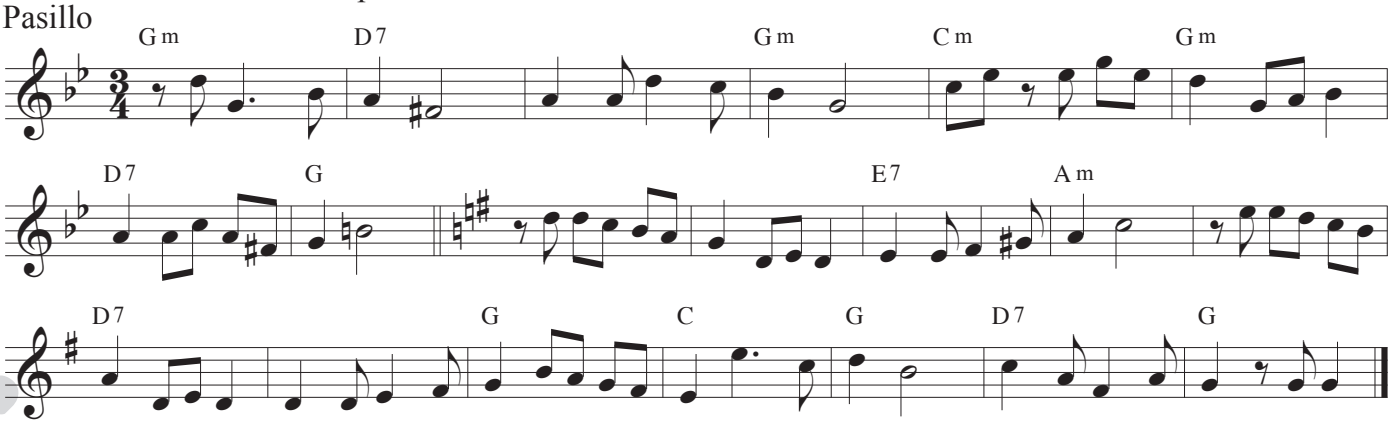
394



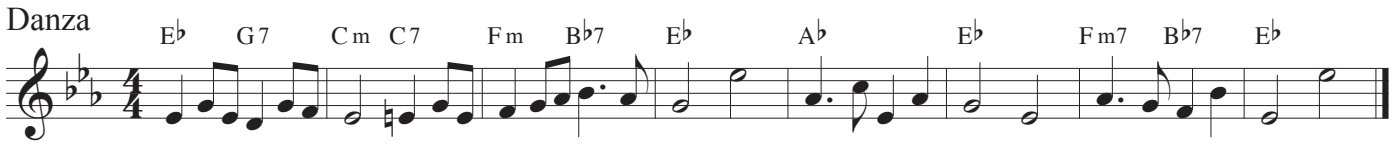
Modulación a la tonalidad paralela

Pasillo

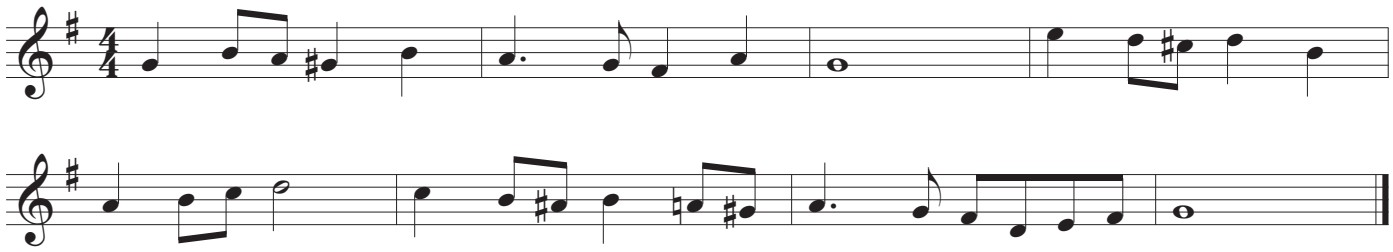
395



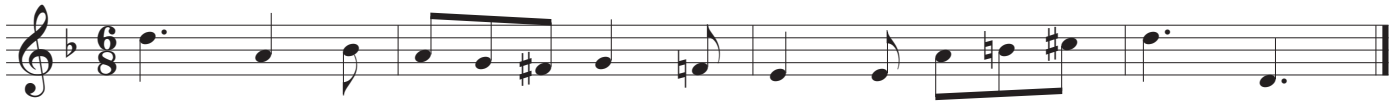
Danza

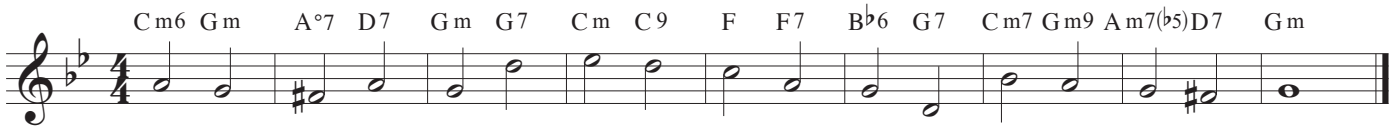
396 

Balada

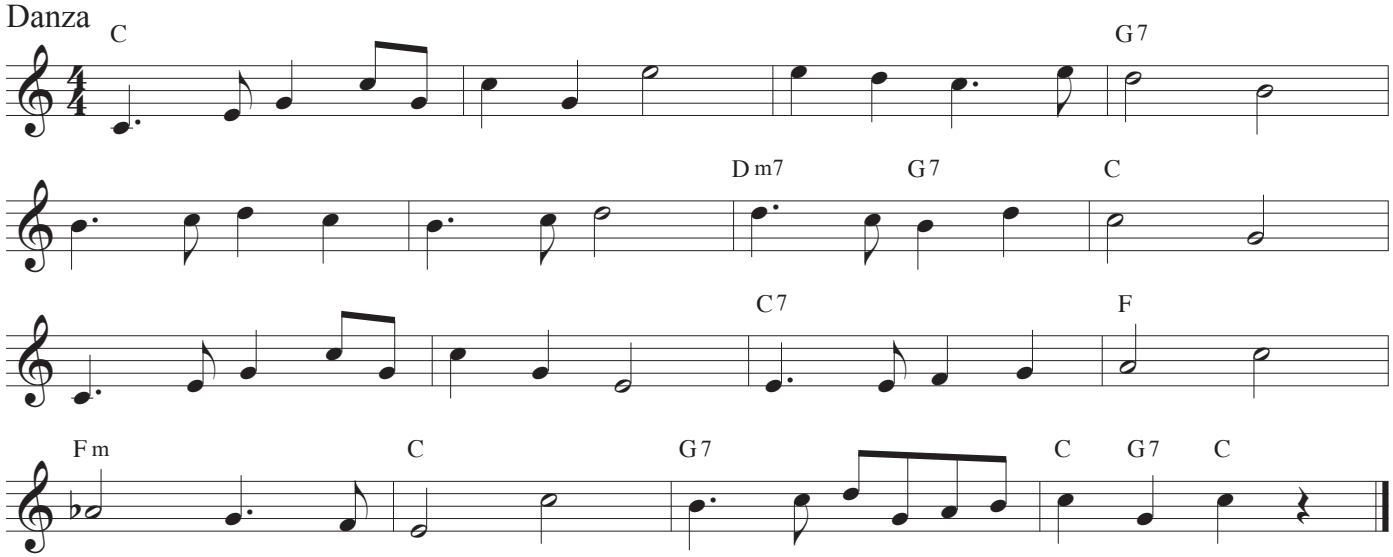
397 

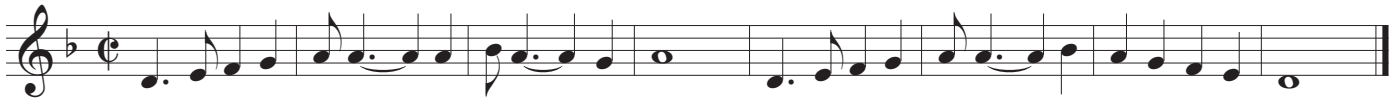
Marcha

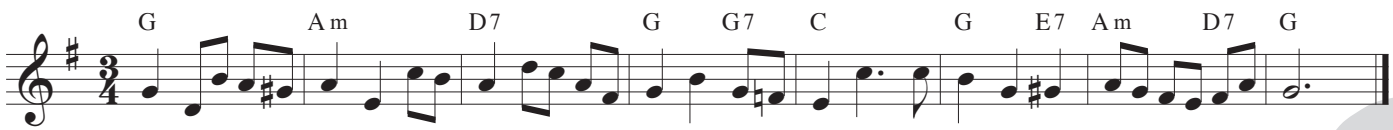
398 

399 

Danza

400 

401 

402 

Danza

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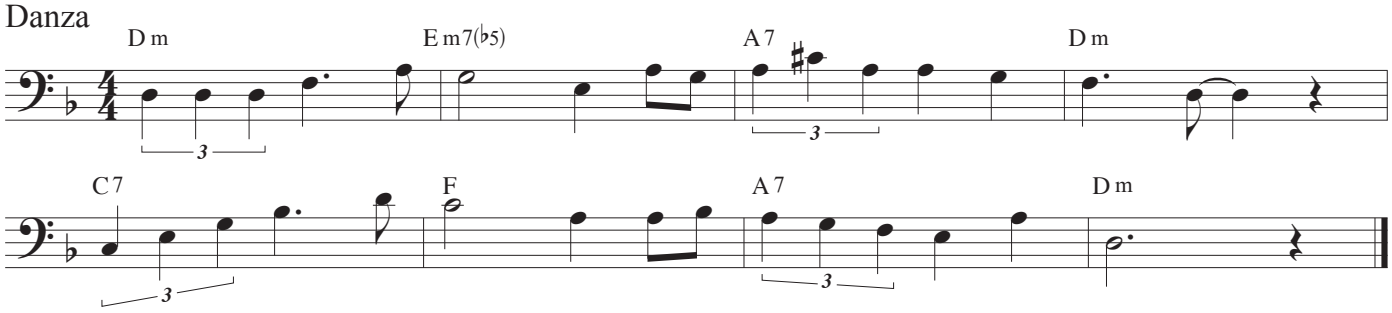

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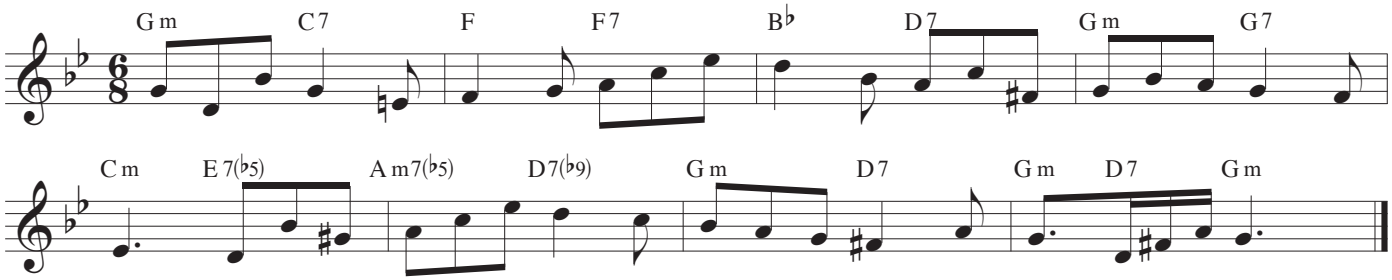

Danza

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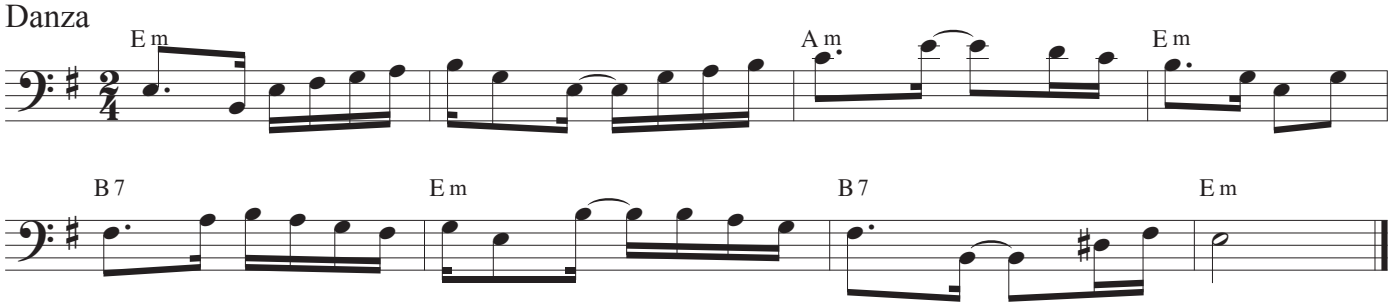

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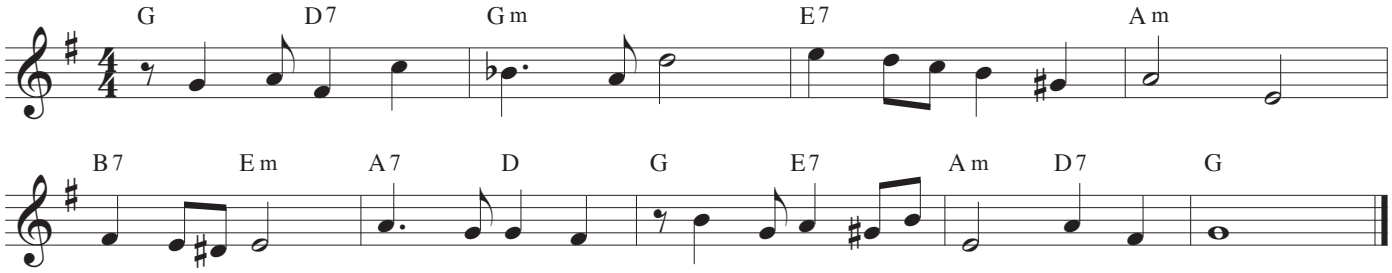

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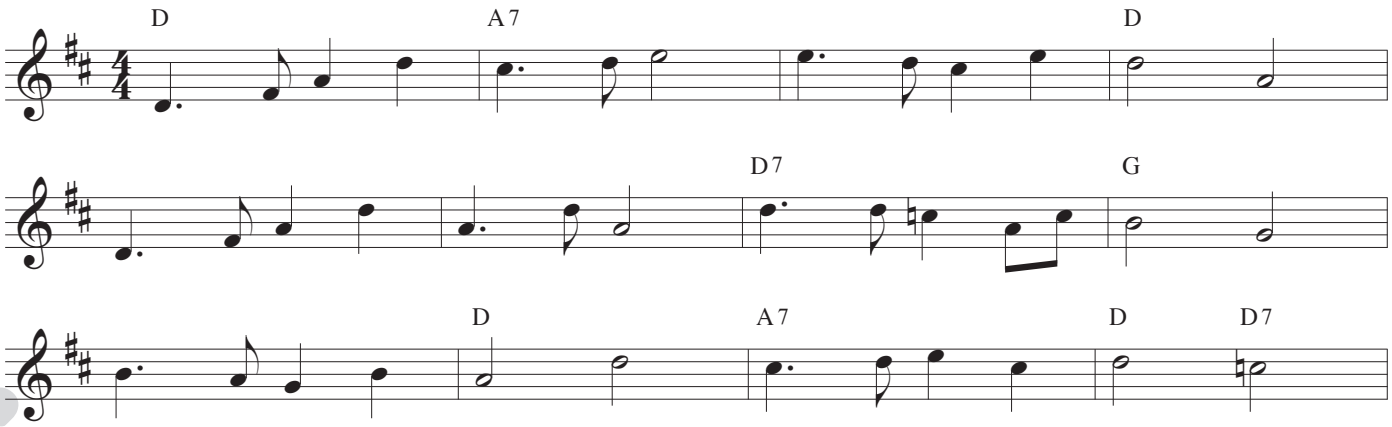

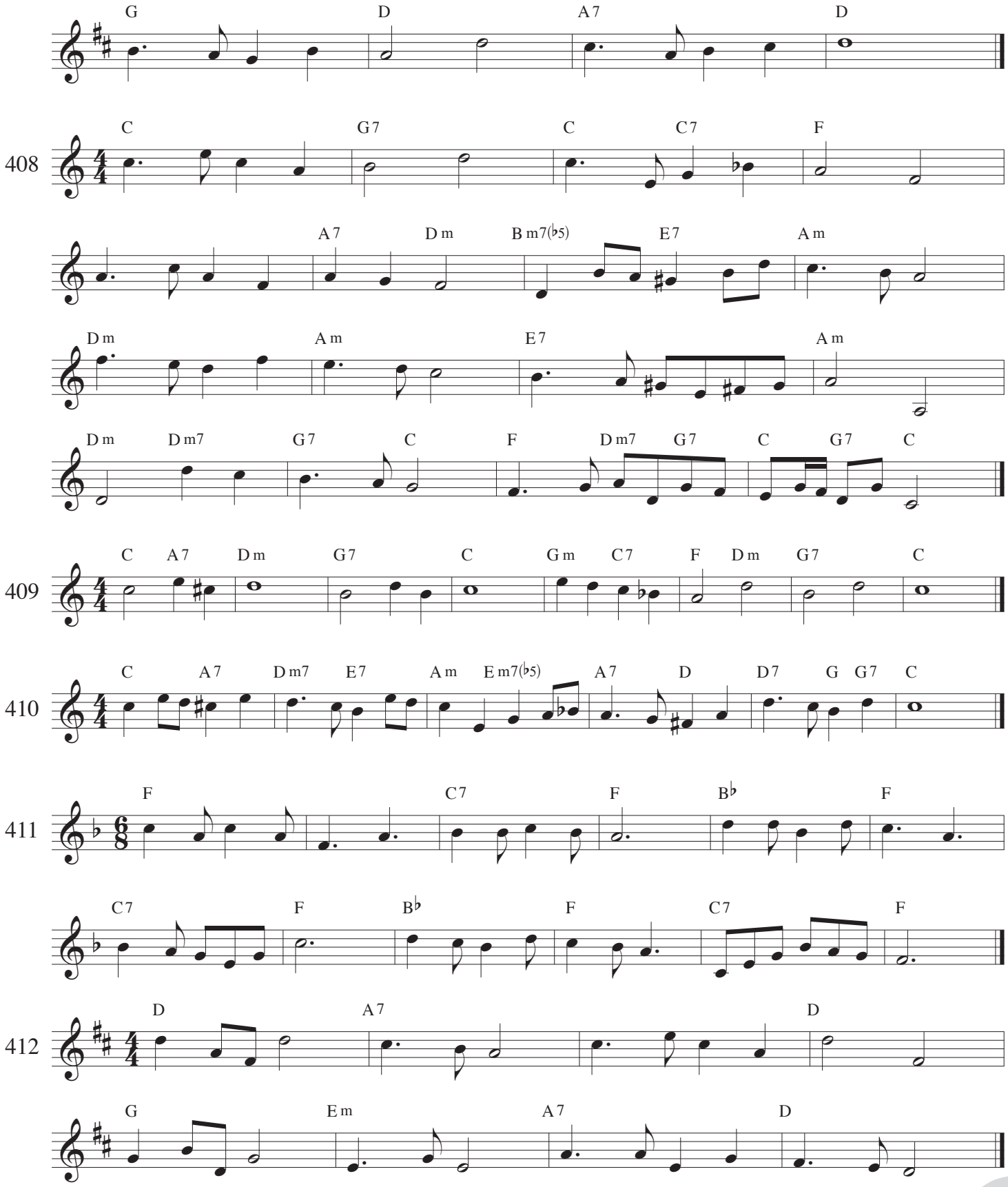
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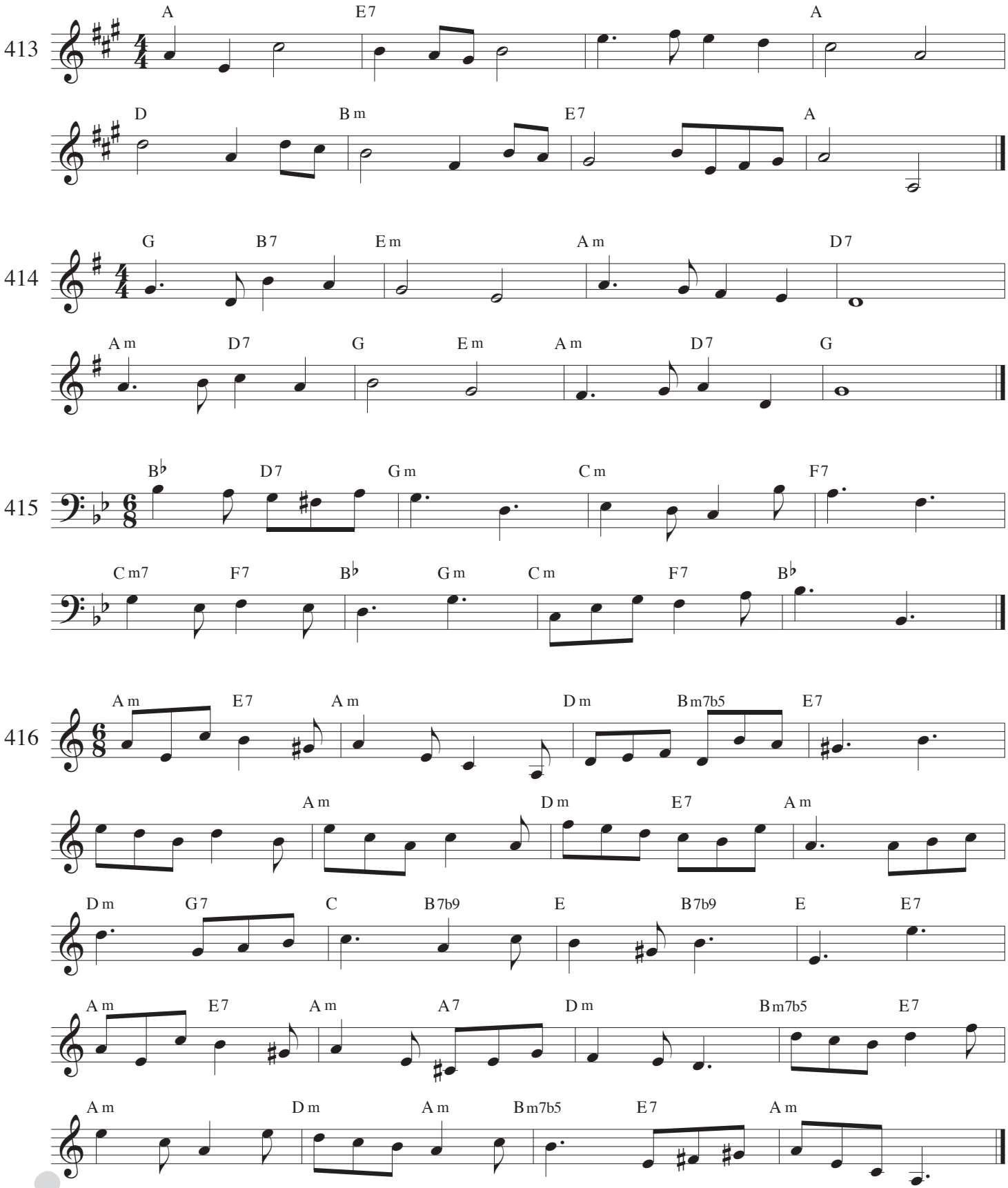
408
C G7 C C7 F
A7 Dm Bm7(♭5) E7 Am
Dm Am E7 Am
Dm Dm7 G7 C F Dm7 G7 C G7 C
409
C A7 Dm G7 C Gm C7 F Dm G7 C
410
C A7 Dm7 E7 Am Em7(♭5) A7 D D7 G G7 C
411
F C7 F B♭ F
C7 F B♭ F C7 F
412
D A7 D
G Em A7 D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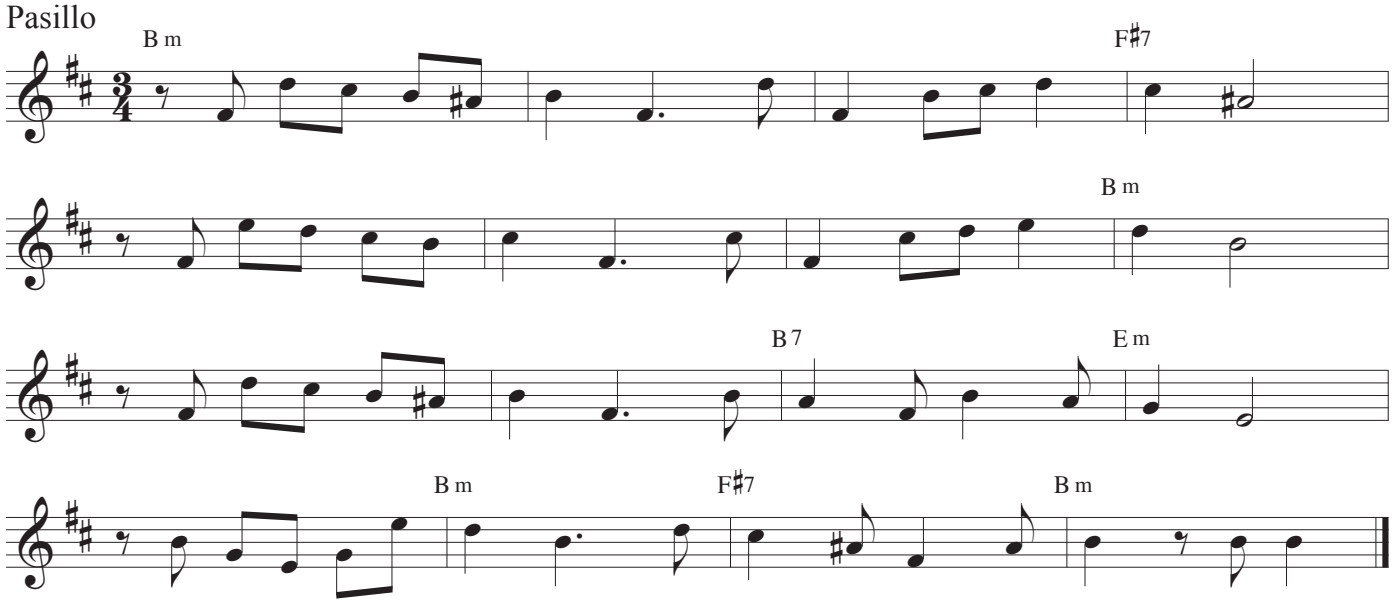
D Bm E7 A
414
G B7 Em Am D7
Am D7 G Em Am D7 G
415
B♭ D7 Gm Cm F7
Cm7 F7 B♭ Gm Cm F7 B♭
416
Am E7 Am Dm Bm7b5 E7
Am Dm E7 Am
Dm G7 C B7b9 E B7b9 E E7
Am E7 Am A7 Dm Bm7b5 E7
Am Dm Am Bm7b5 E7 Am

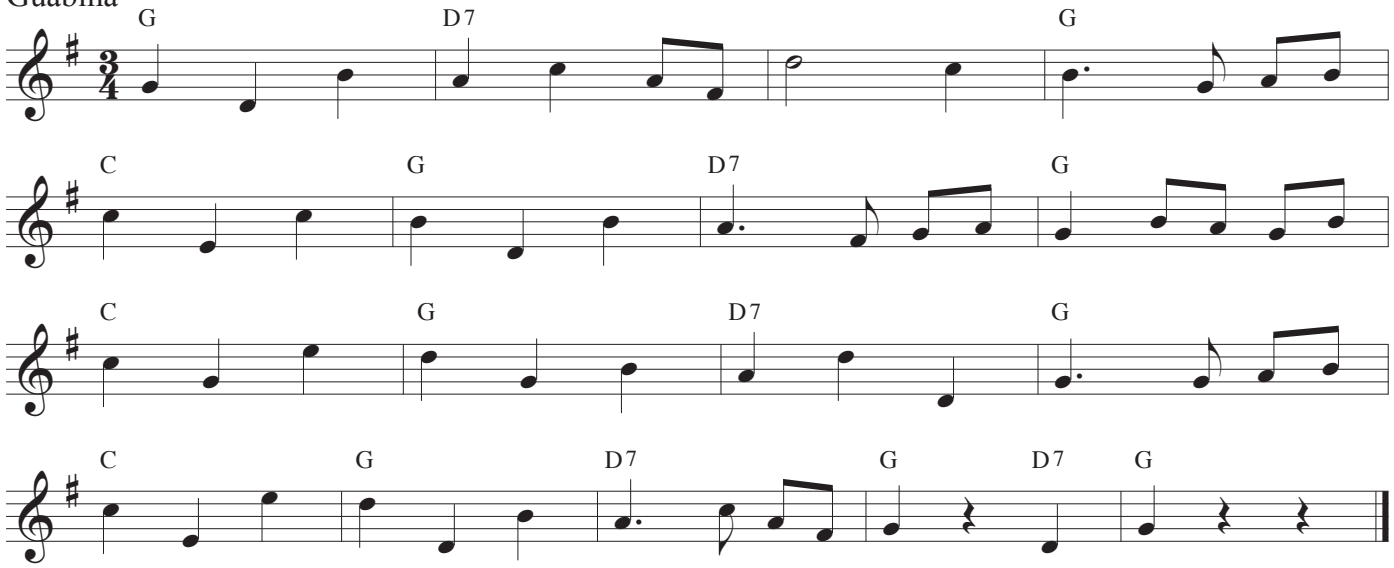
Pasillo

417



Guabina

418



Pasillo

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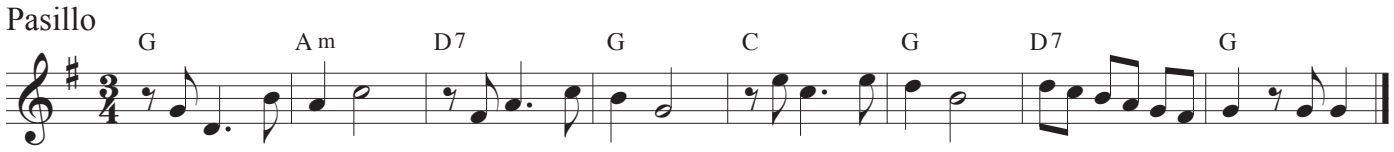

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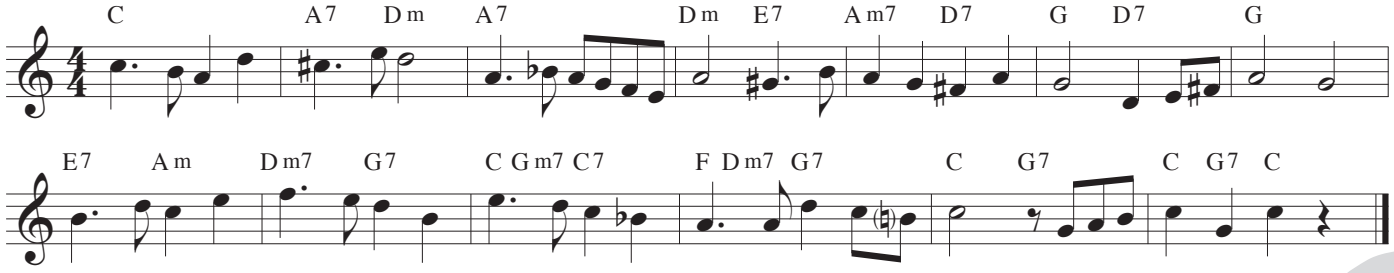

Cifre las melodías

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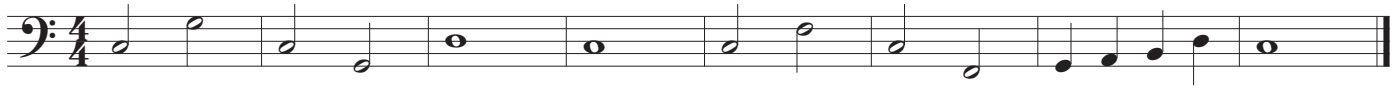

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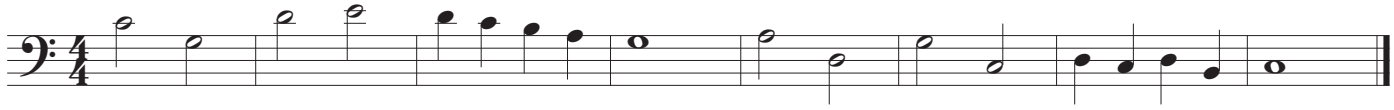

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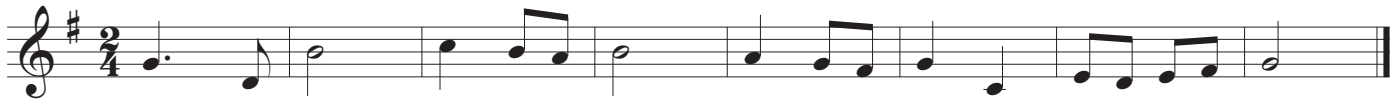

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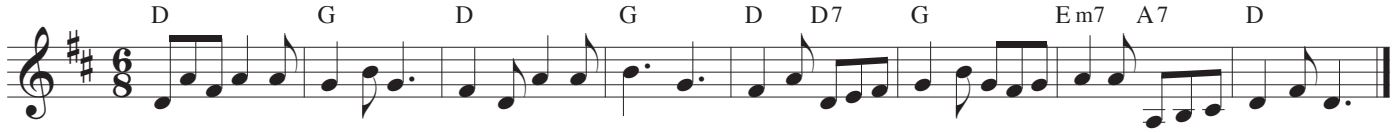

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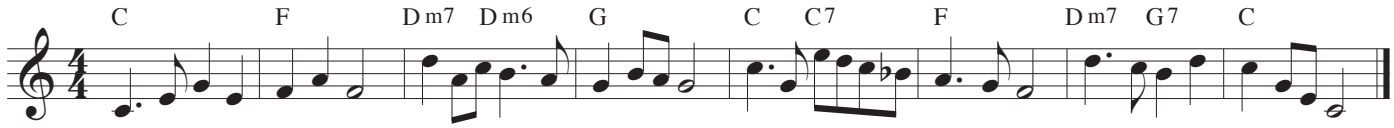

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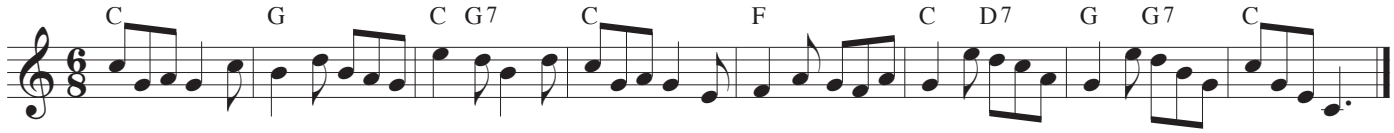
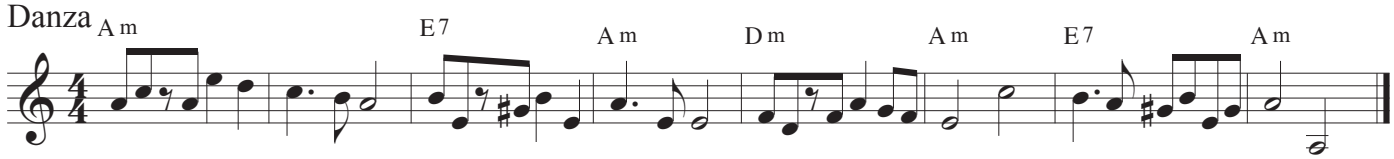


Danza

427



Vals

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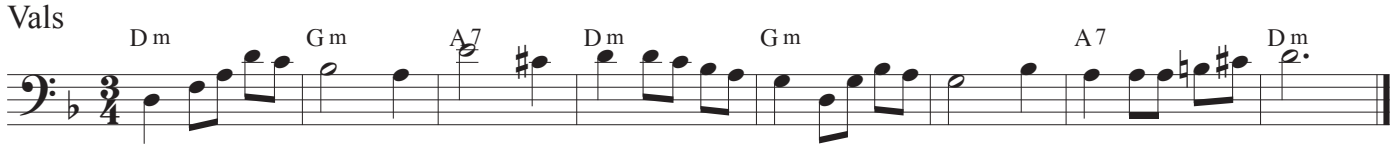

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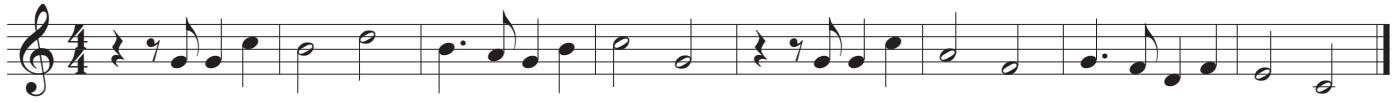

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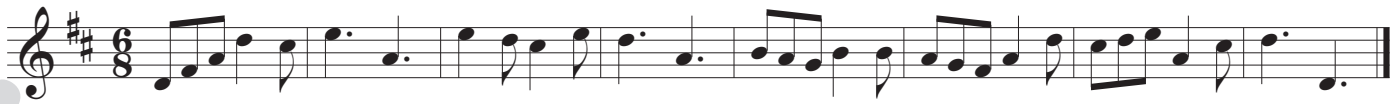

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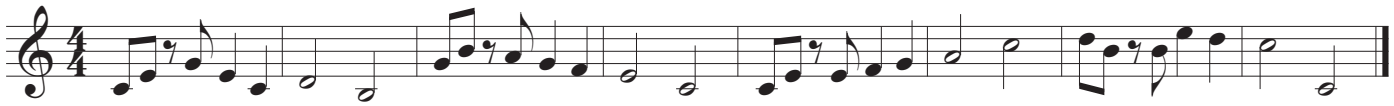

Guabina

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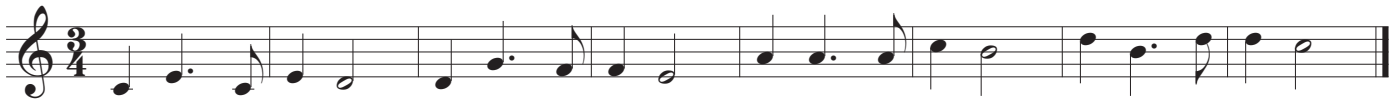

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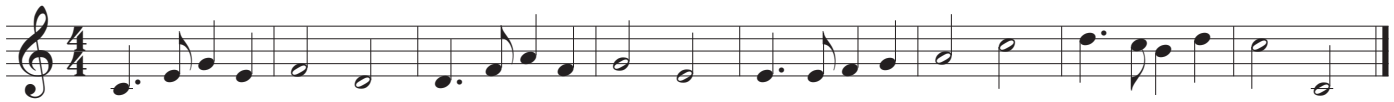

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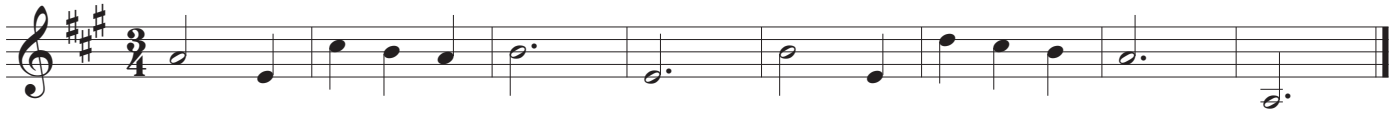

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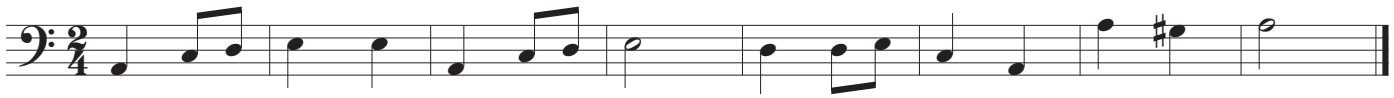

Melodía pentatónica

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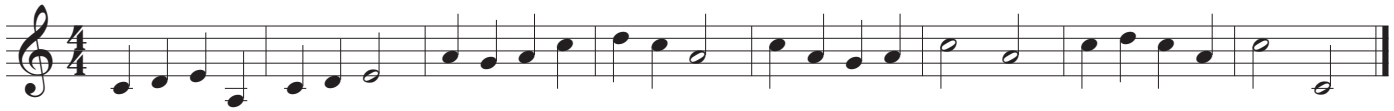

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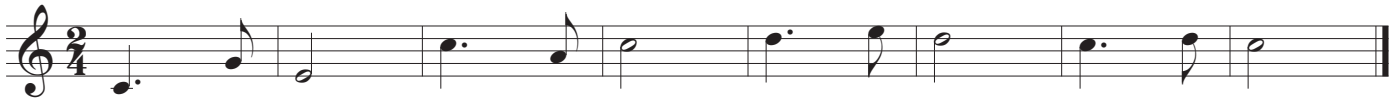

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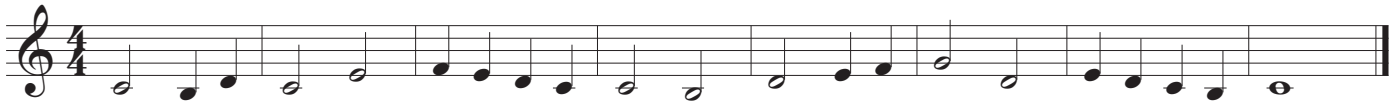

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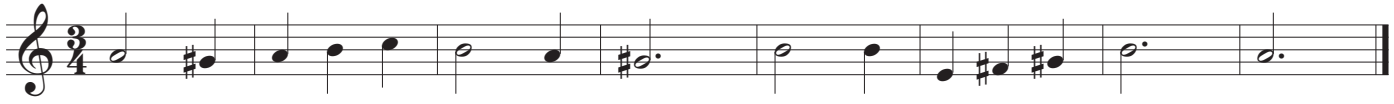

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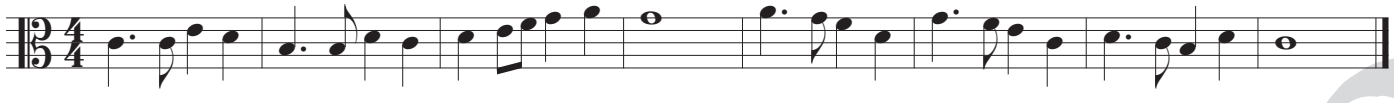

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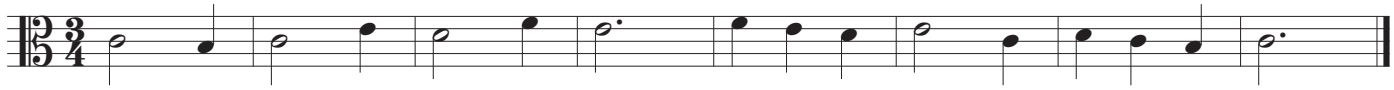

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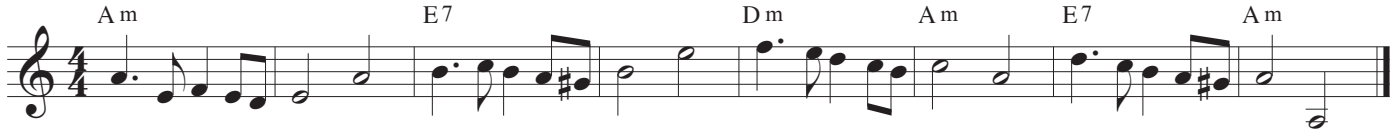

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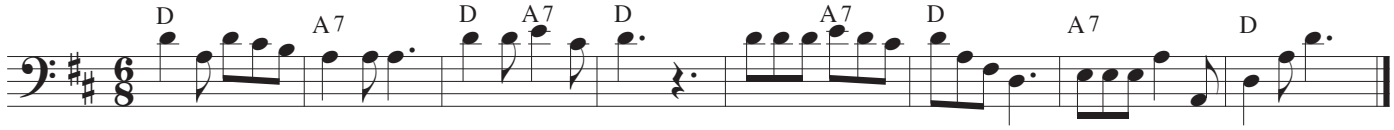

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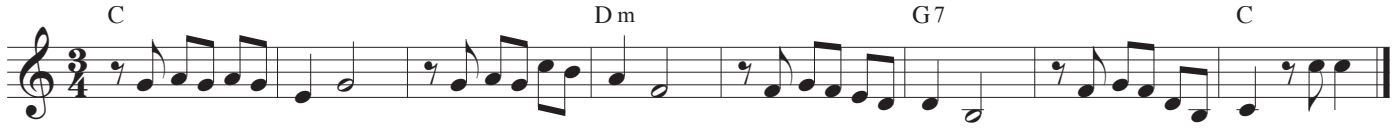

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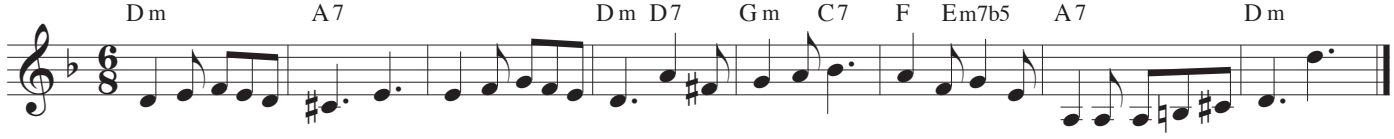

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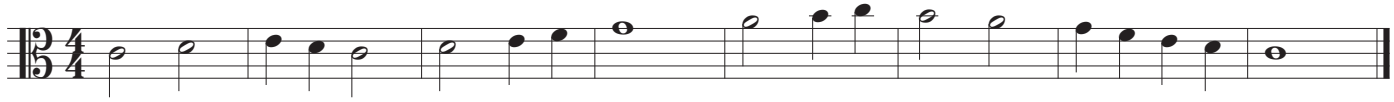

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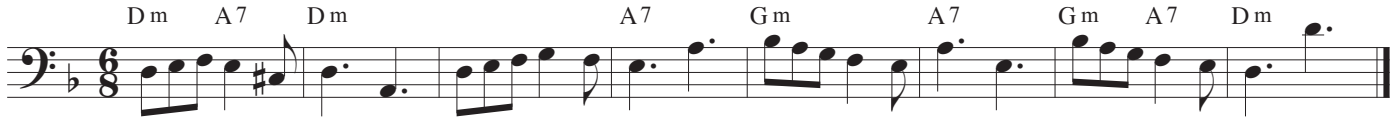

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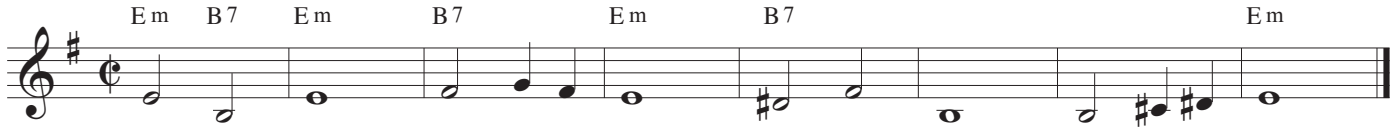

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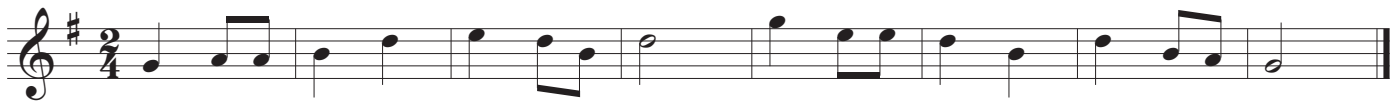

Himno de la alegría

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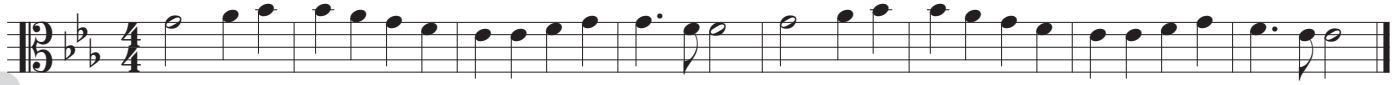
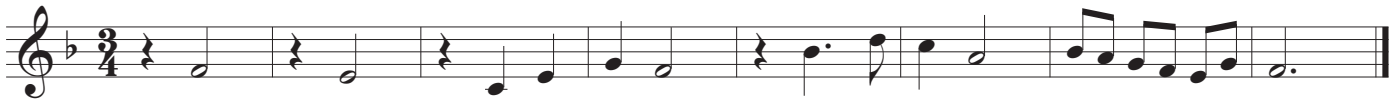


451

Guabina

452



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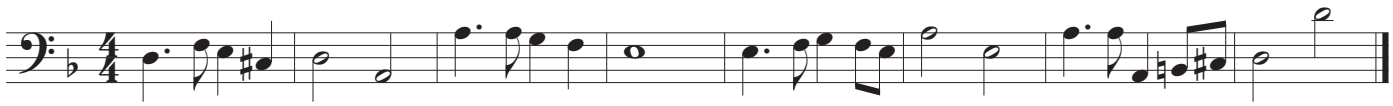

Pasillo

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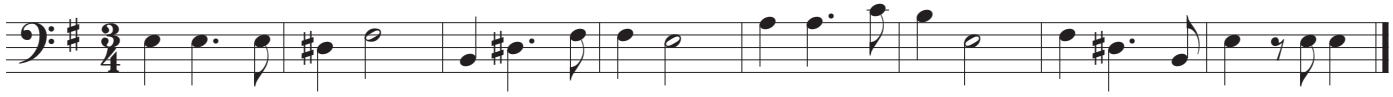

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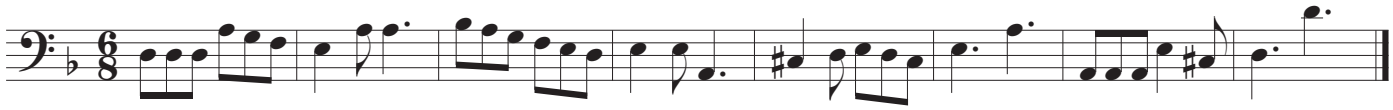

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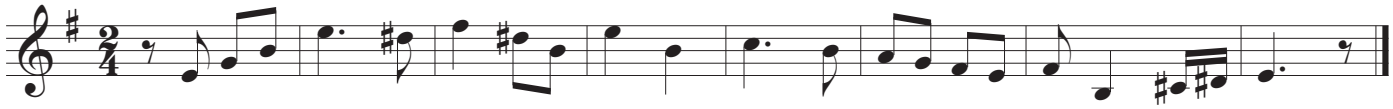

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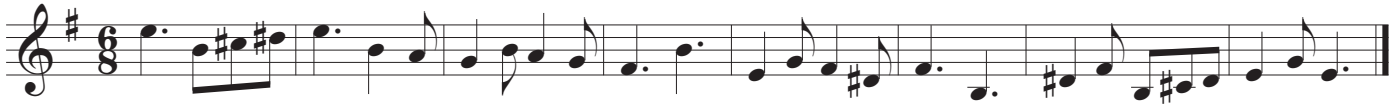

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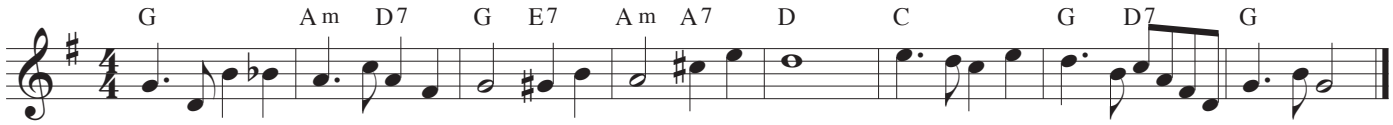

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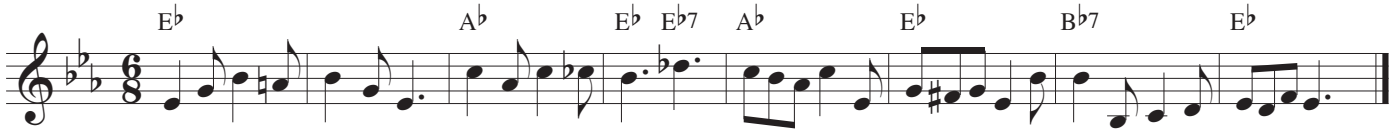

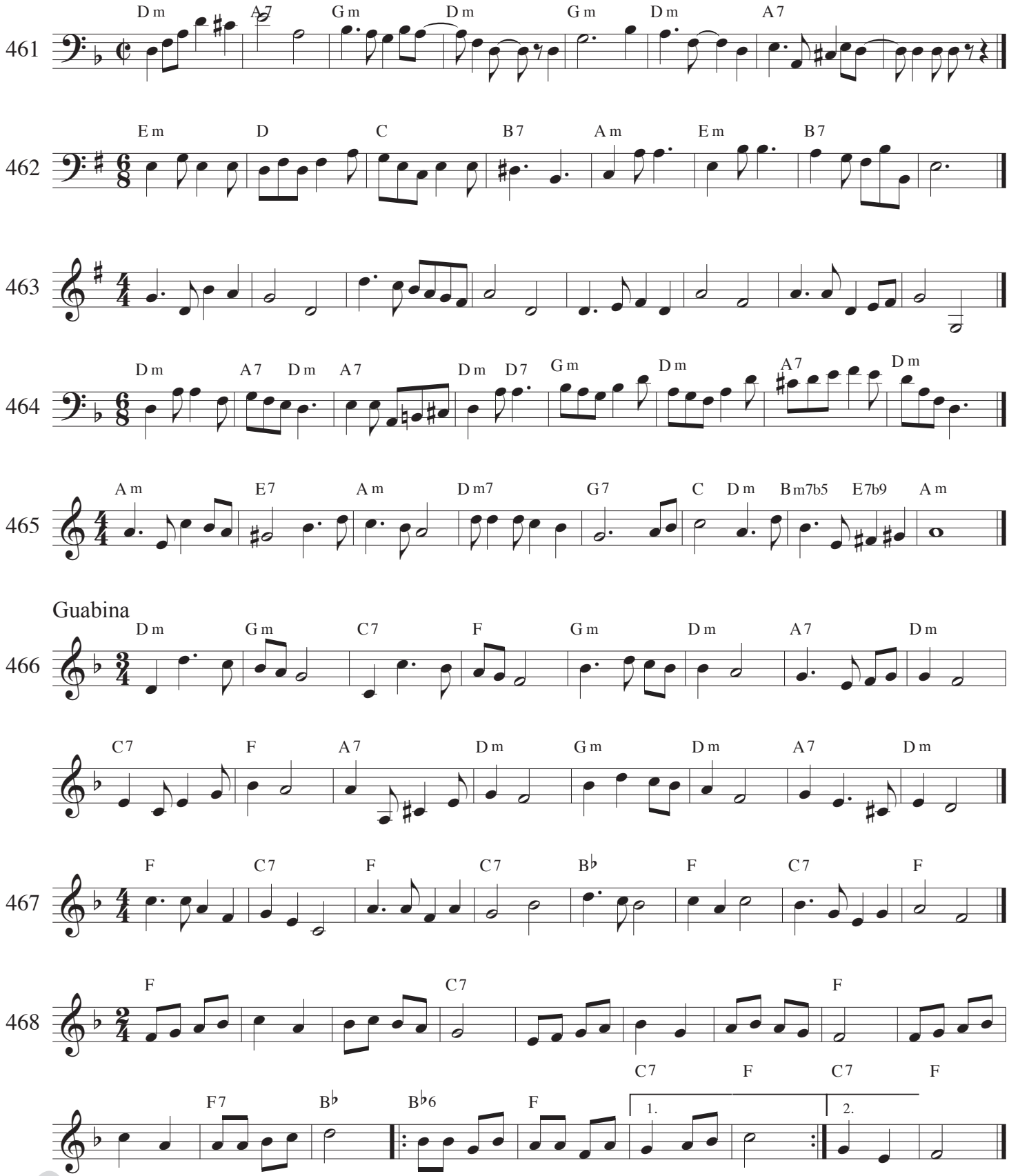
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464
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465
Am E7 Am Dm7 G7 C Dm Bm7b5 E7b9 Am
Guabina
466
Dm Gm C7 F Gm Dm A7 Dm
C7 F A7 Dm Gm Dm A7 Dm
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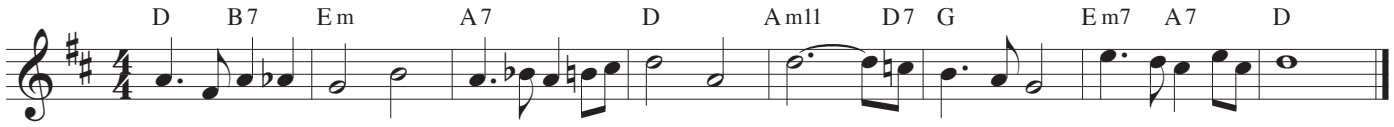
468
F C7 F
C7 F C7 F
F7 B♭ B♭6 F
1. 2.

469



Vals

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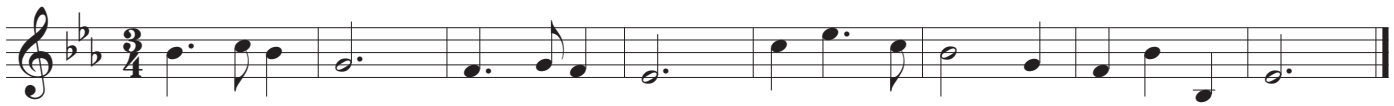

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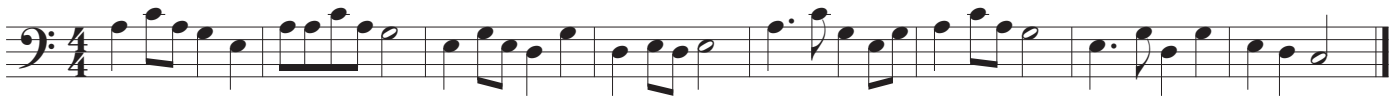

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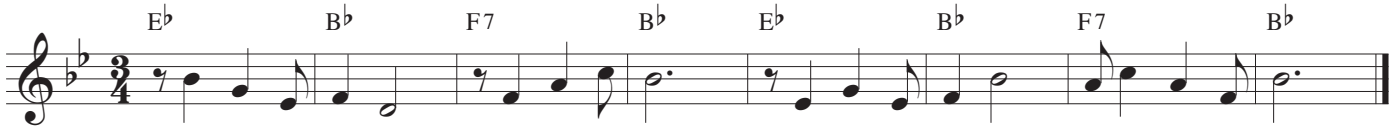

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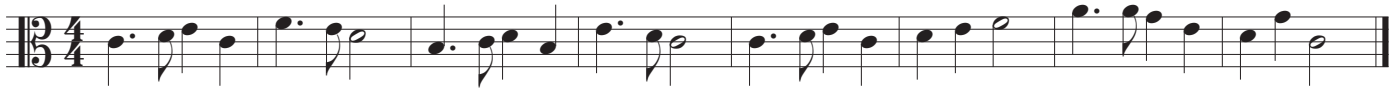

Pasillo

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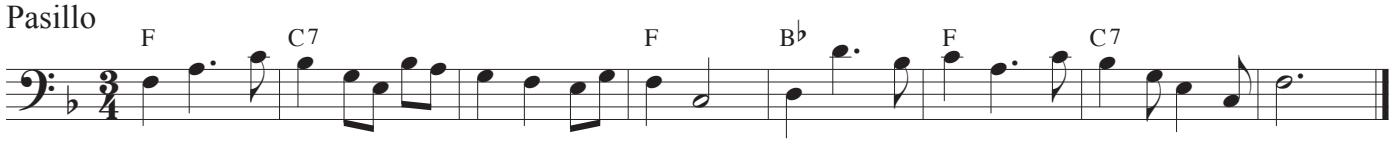

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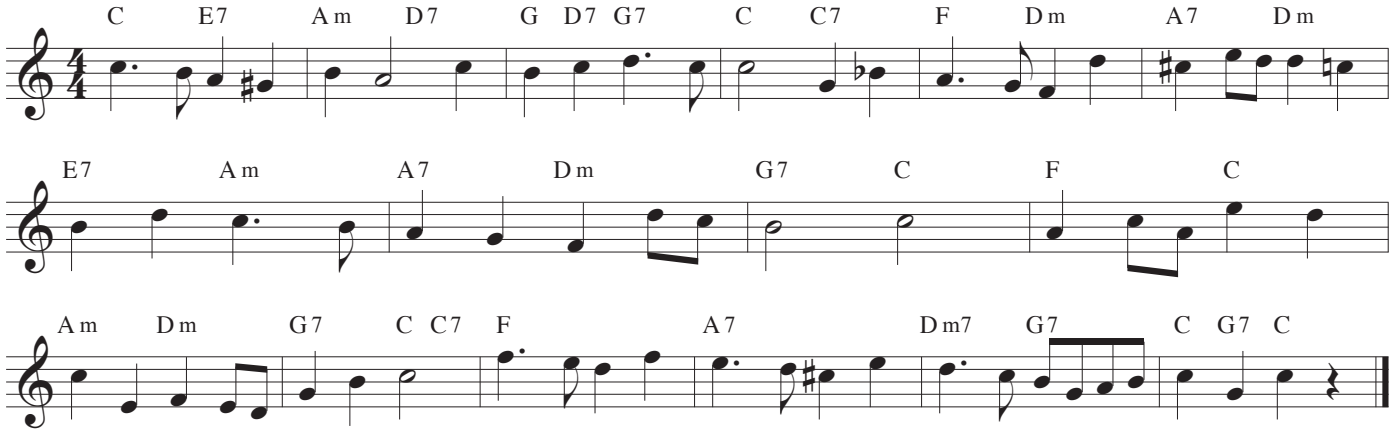

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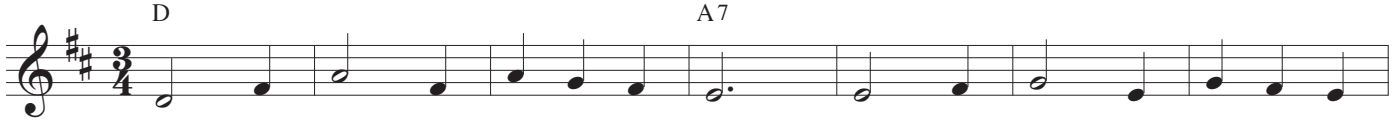

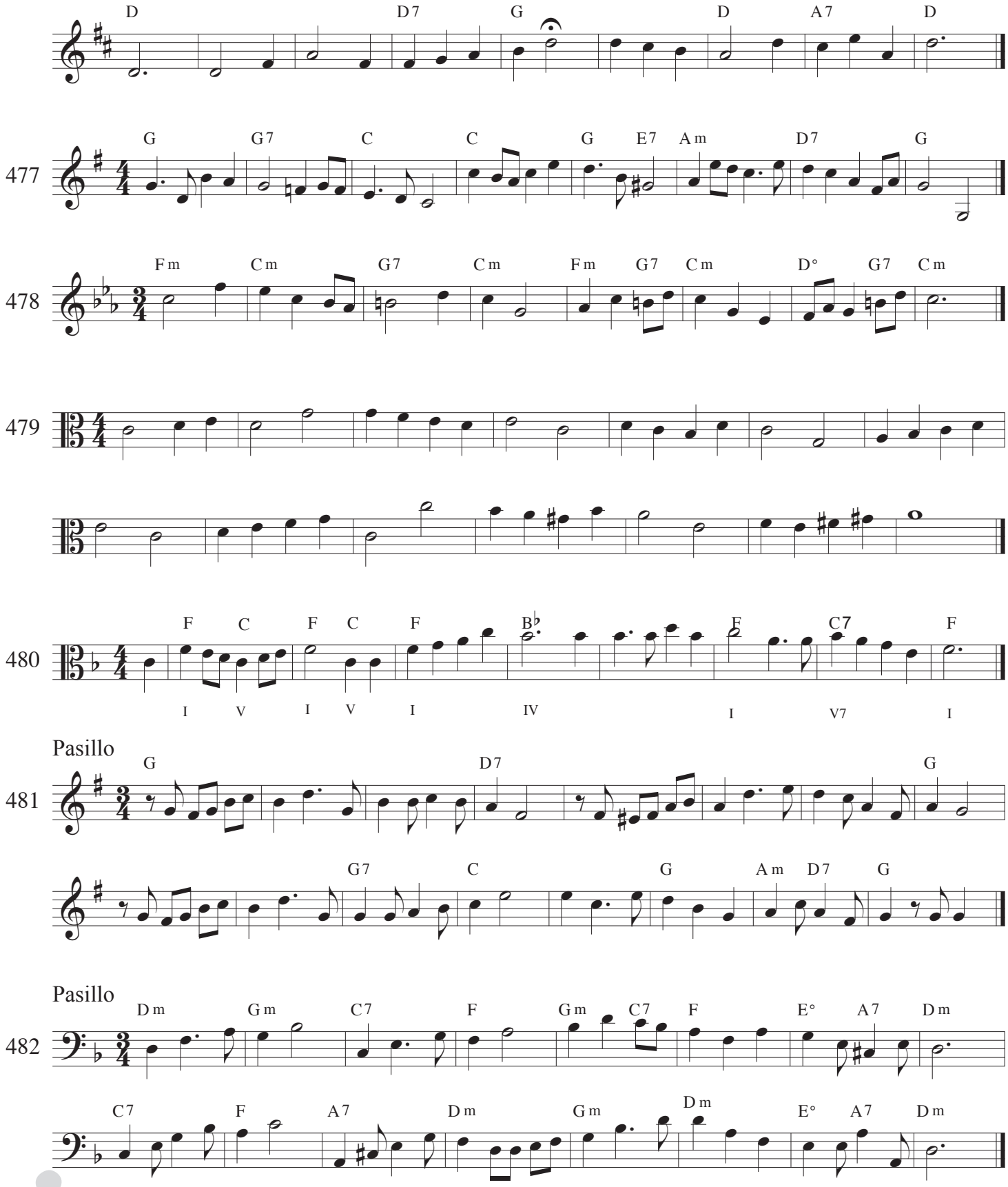
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480
F C F C F B♭ F C7 F
I V I V I IV I V7 I
Pasillo
481
G D7 G
G7 C G Am D7 G
Pasillo
482
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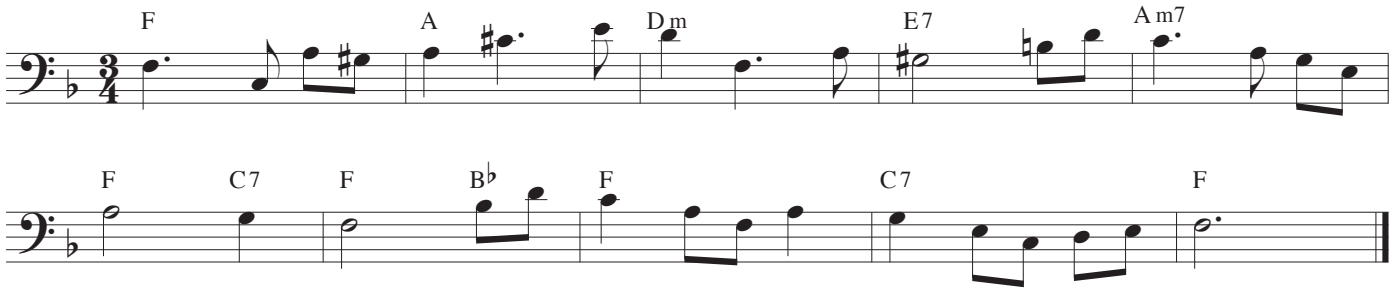
C7 F A7 Dm Gm Dm E° A7 Dm

483



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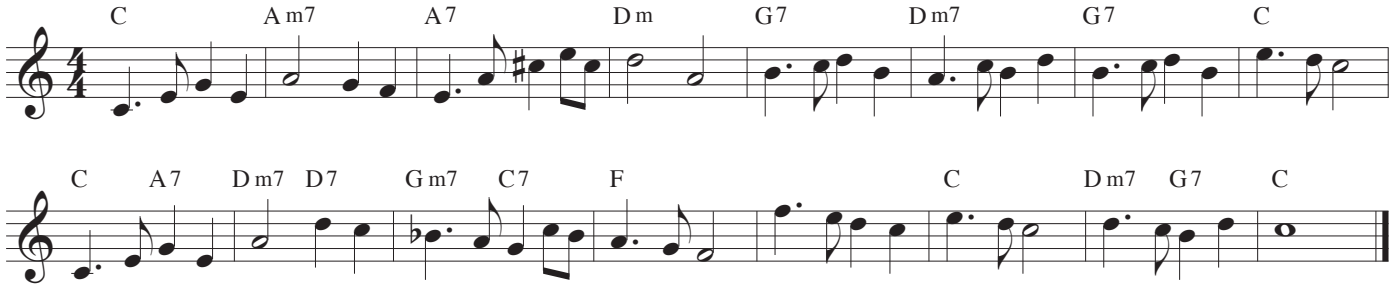
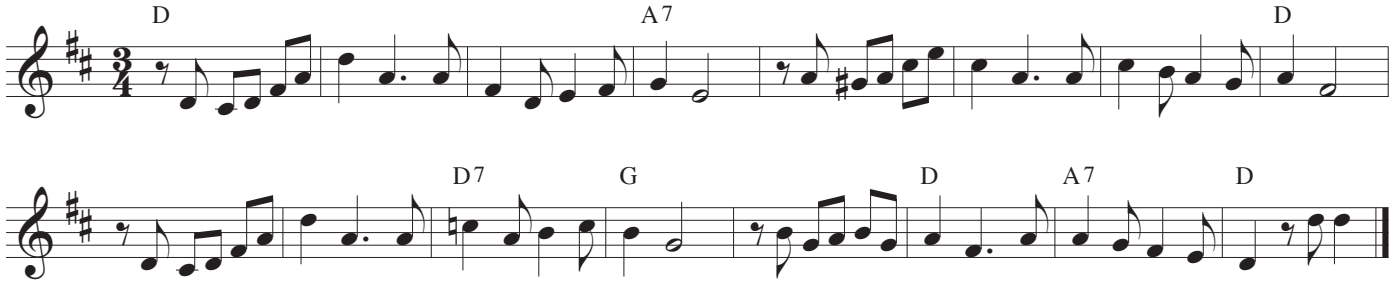


Pasillo

485



Danza

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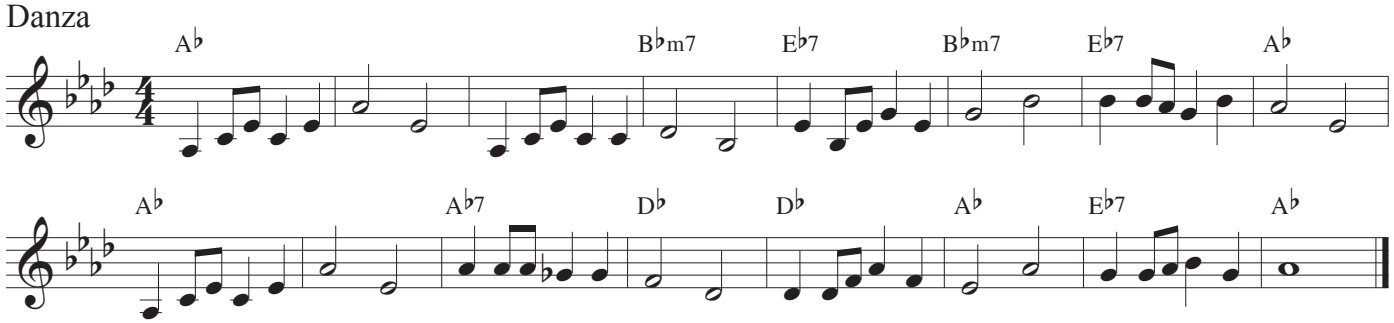

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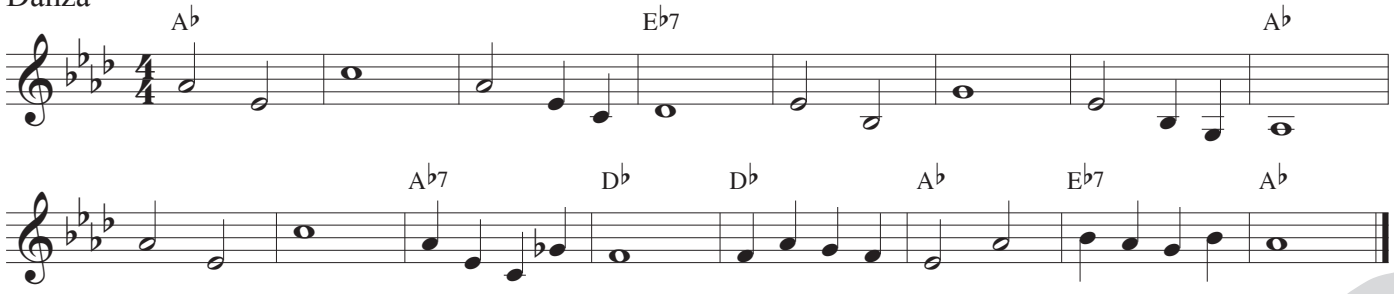

Ejercicios Rítmico-Melódicos

Nivel III

Ejercicios rítmico–melódicos. Nivel III

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 intervalos

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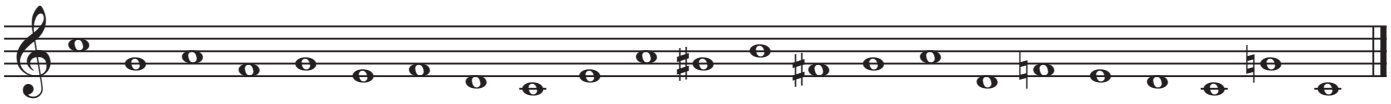

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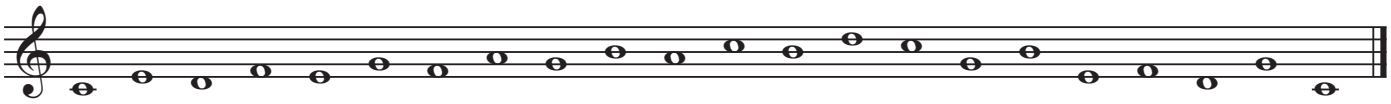

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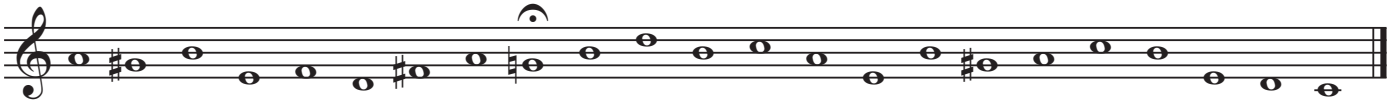

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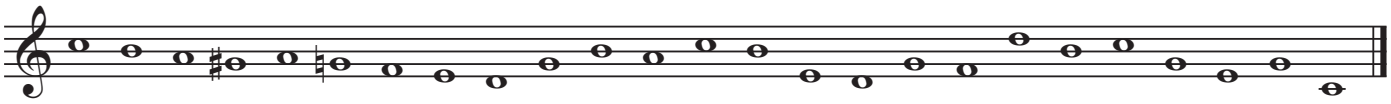

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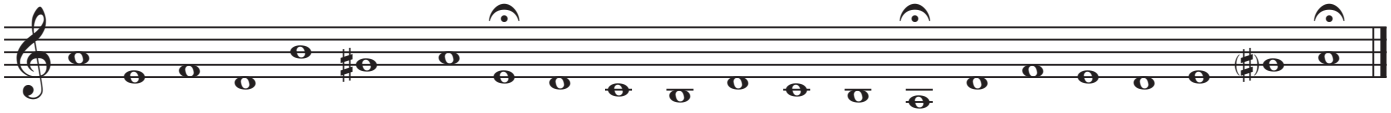

La clave de fa

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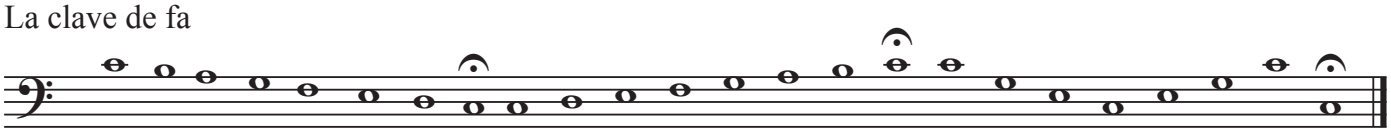

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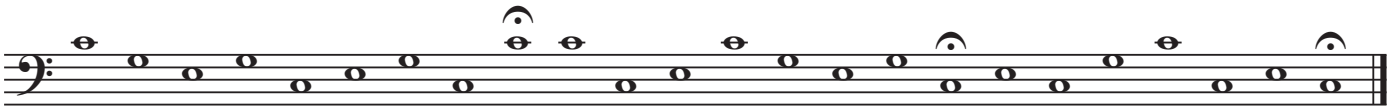

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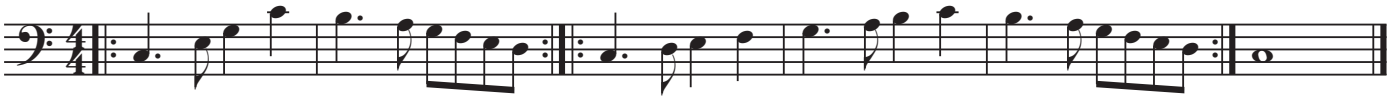

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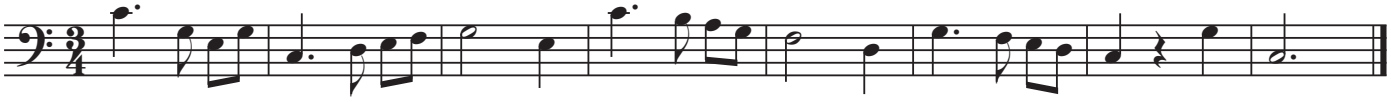

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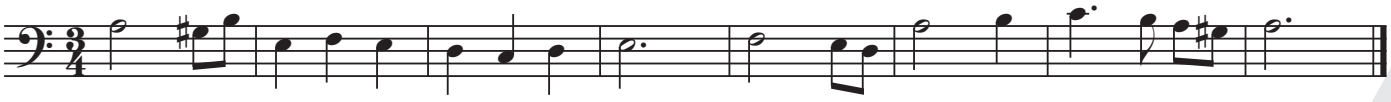

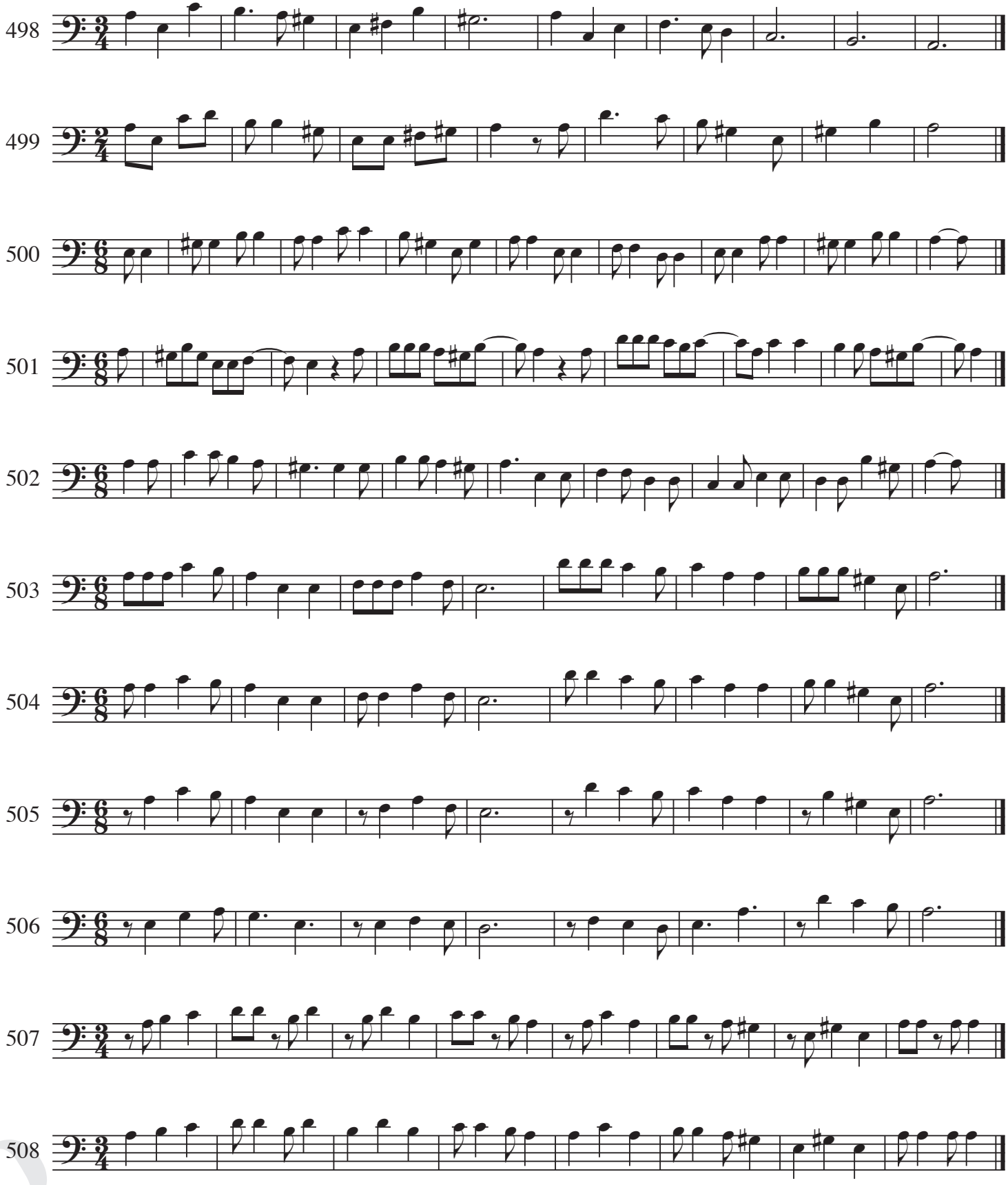
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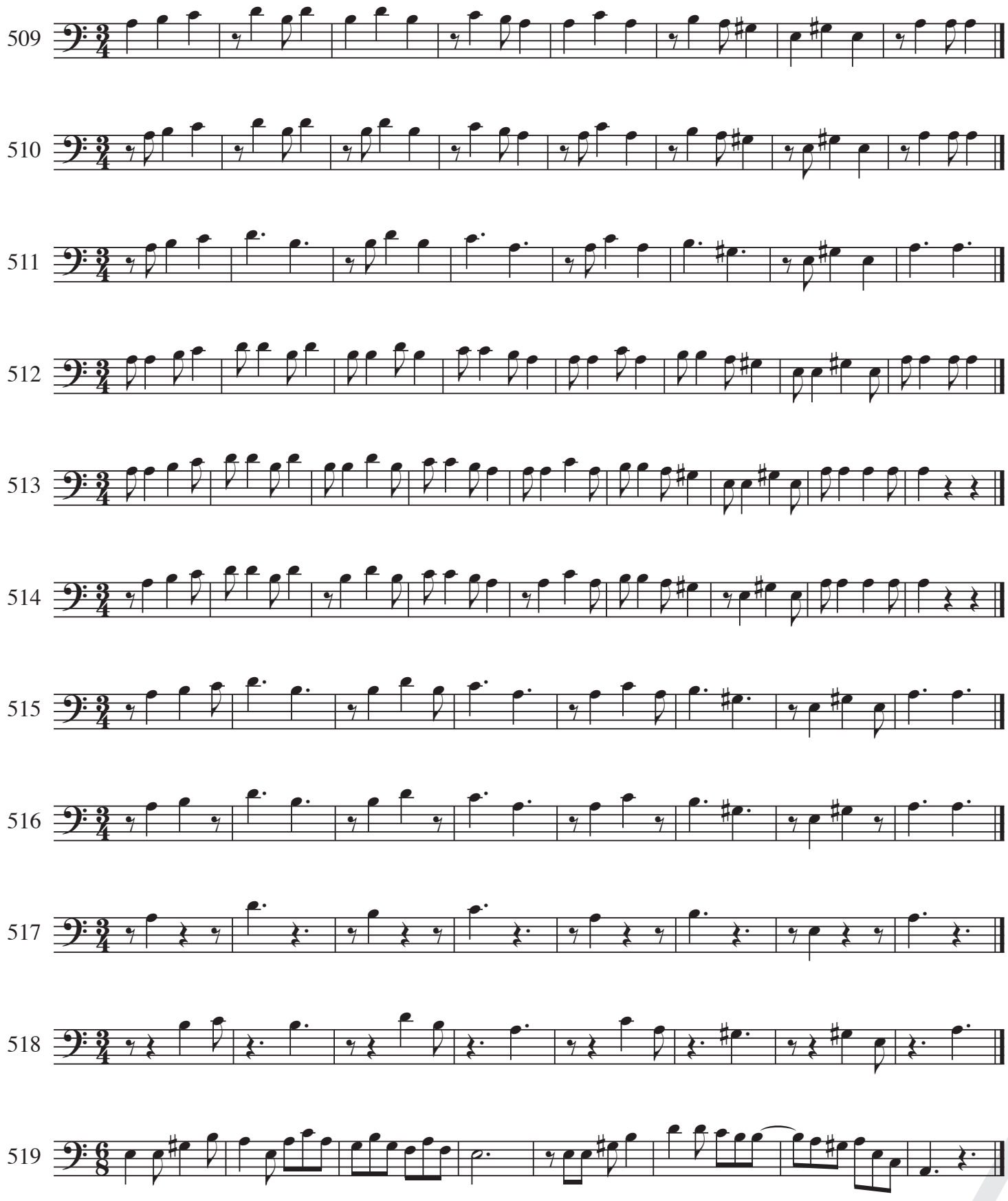
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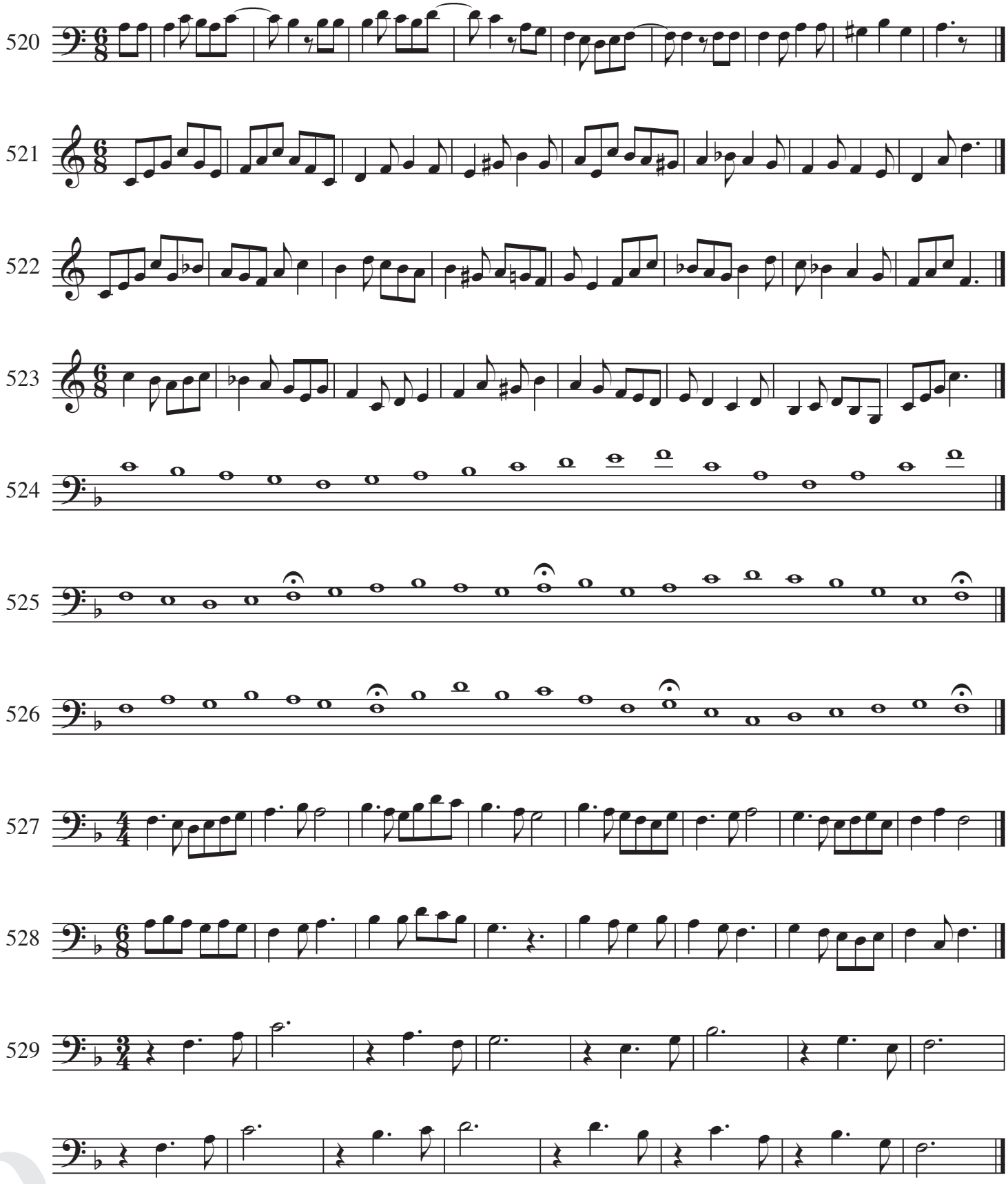
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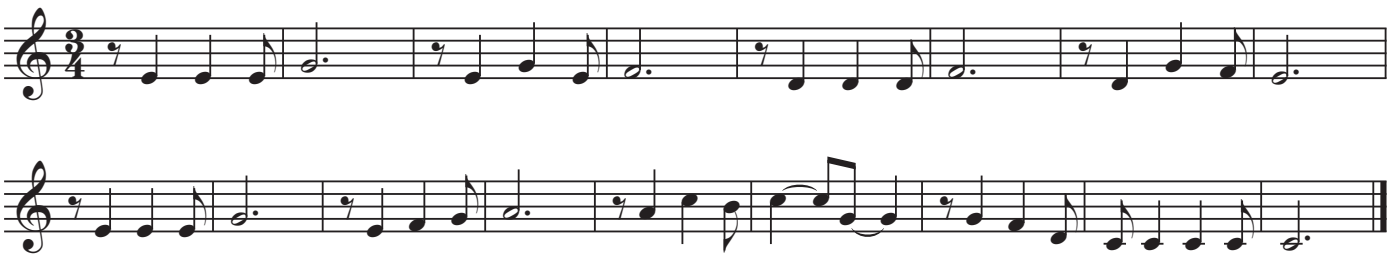

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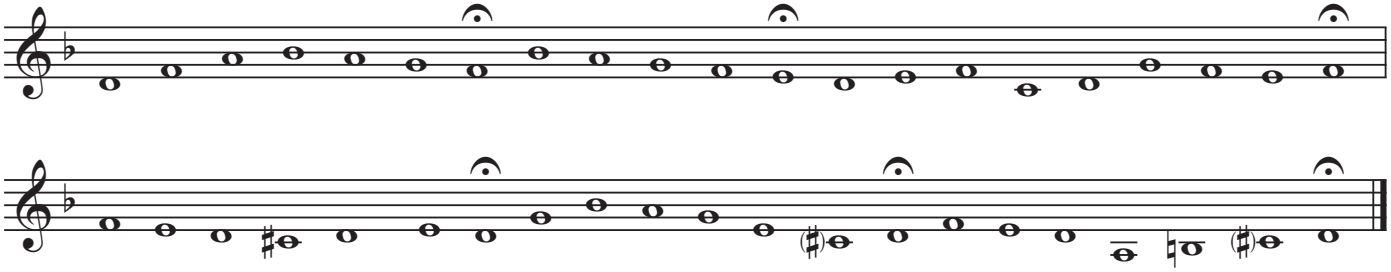

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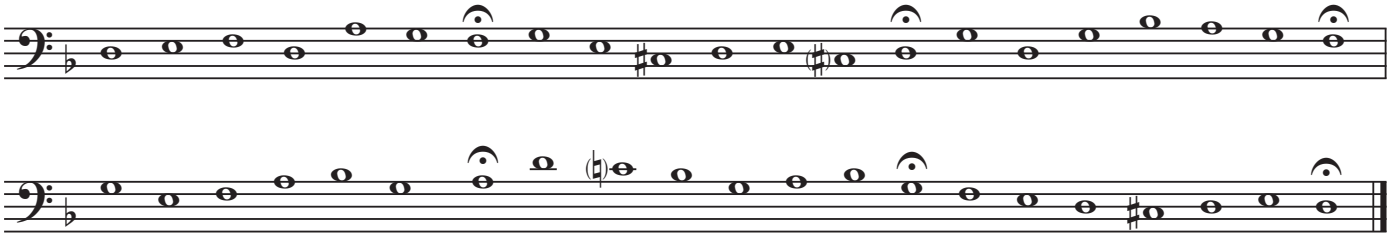

Pasaje llanero

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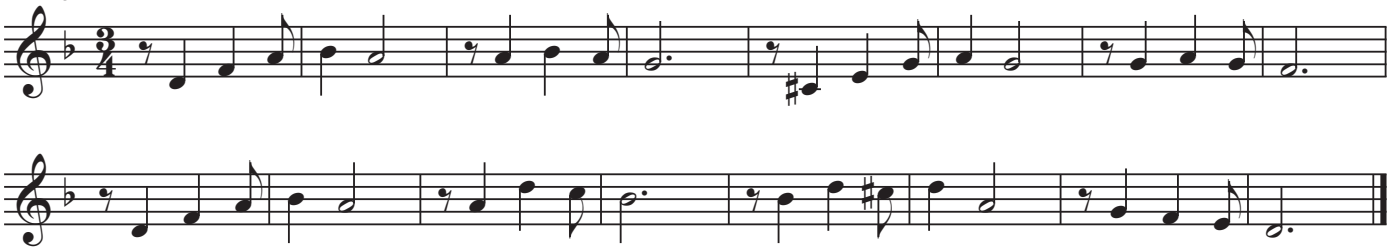

Pasillo

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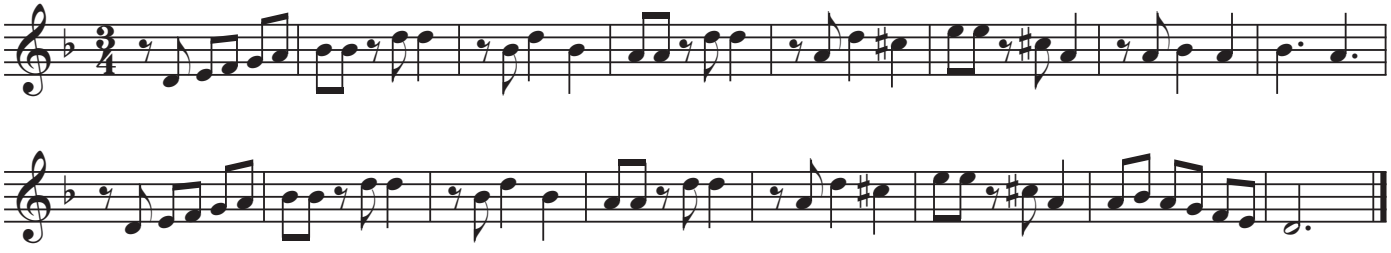

Bambuco

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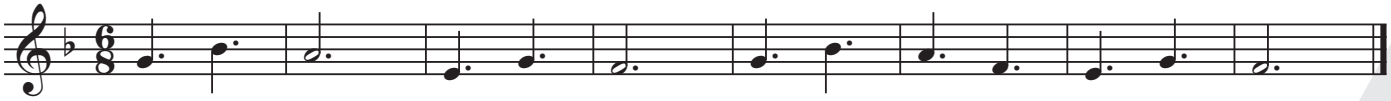

Variaciones

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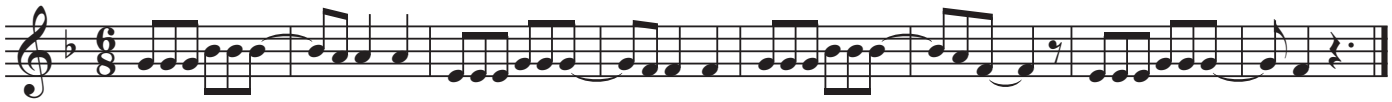

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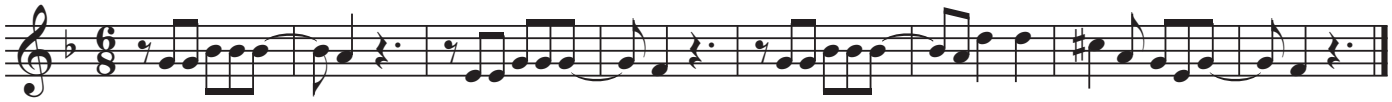

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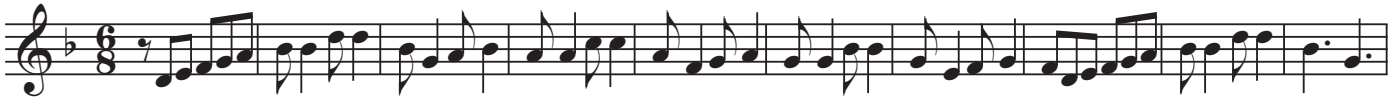

Bambuco

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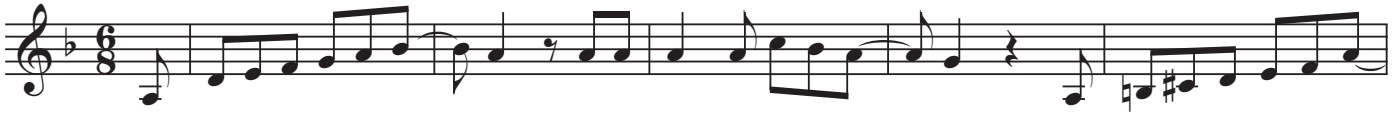

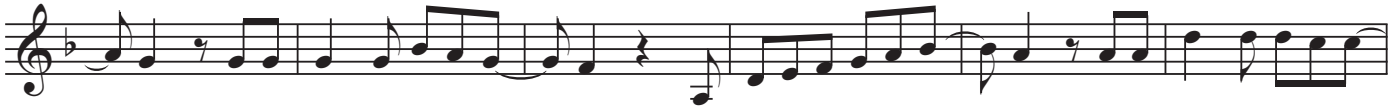

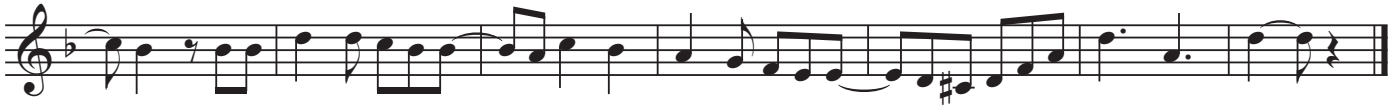

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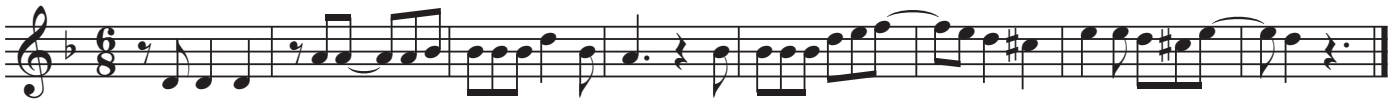

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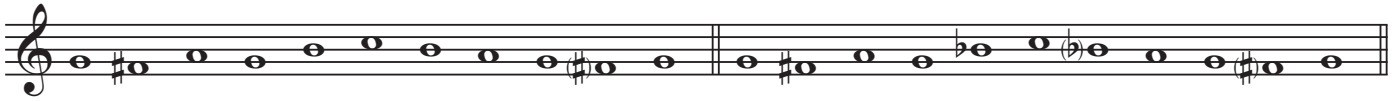

Pasaje

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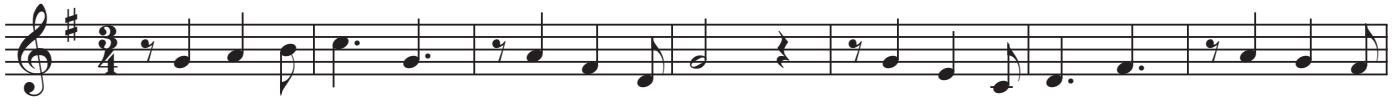

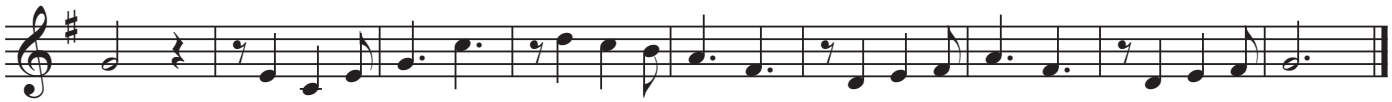

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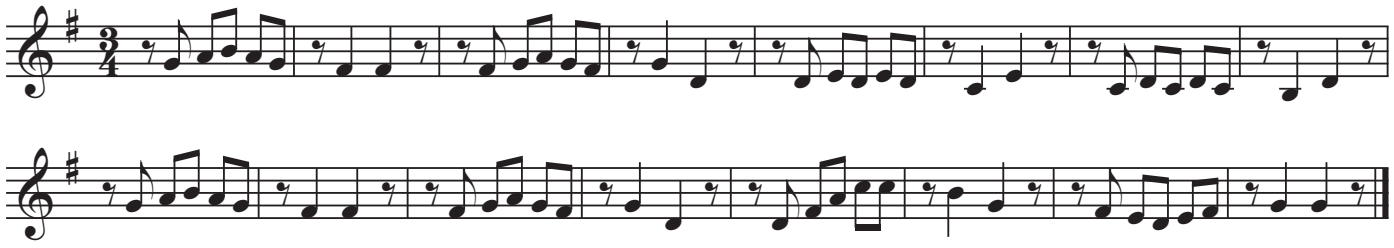

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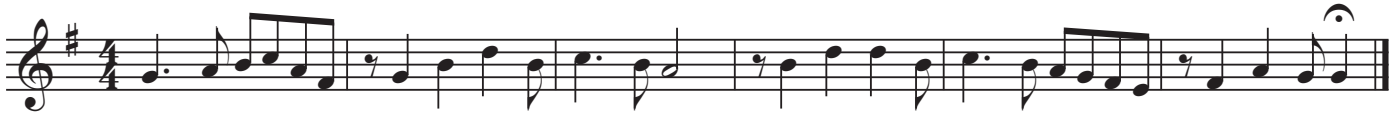

Tonalidad de sol menor sin armadura

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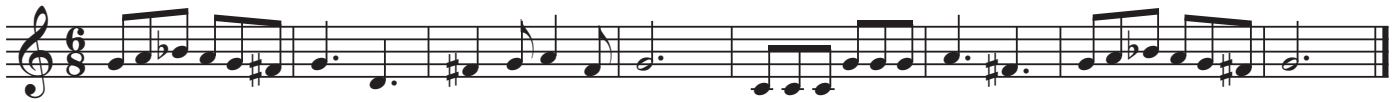

Ejercicios modulantes

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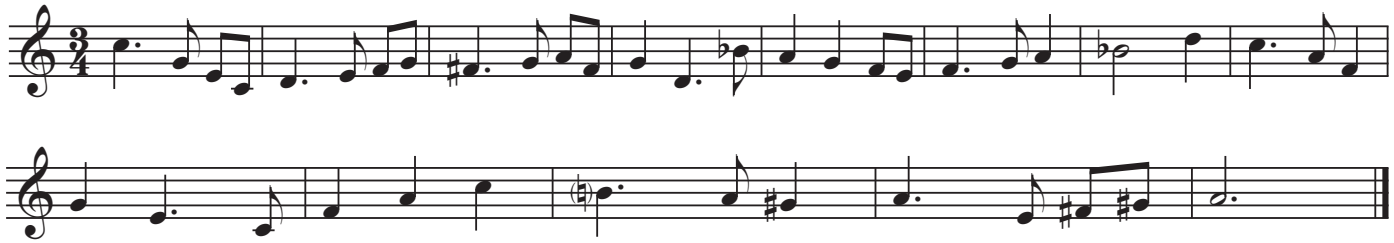

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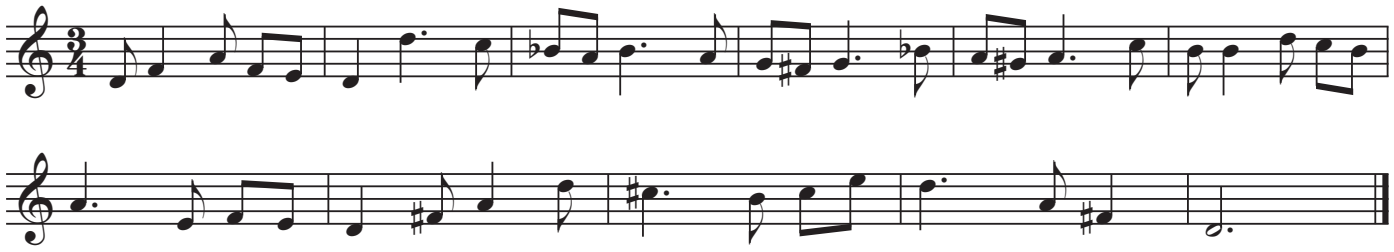

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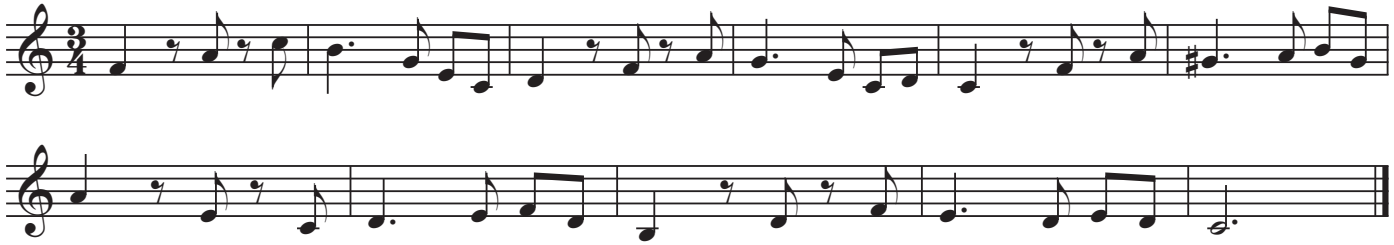

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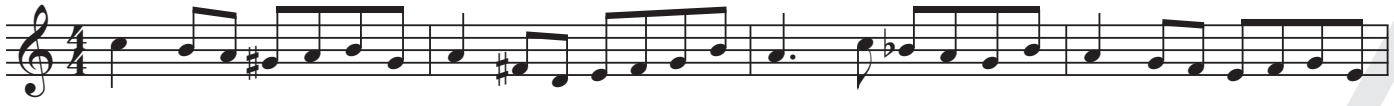

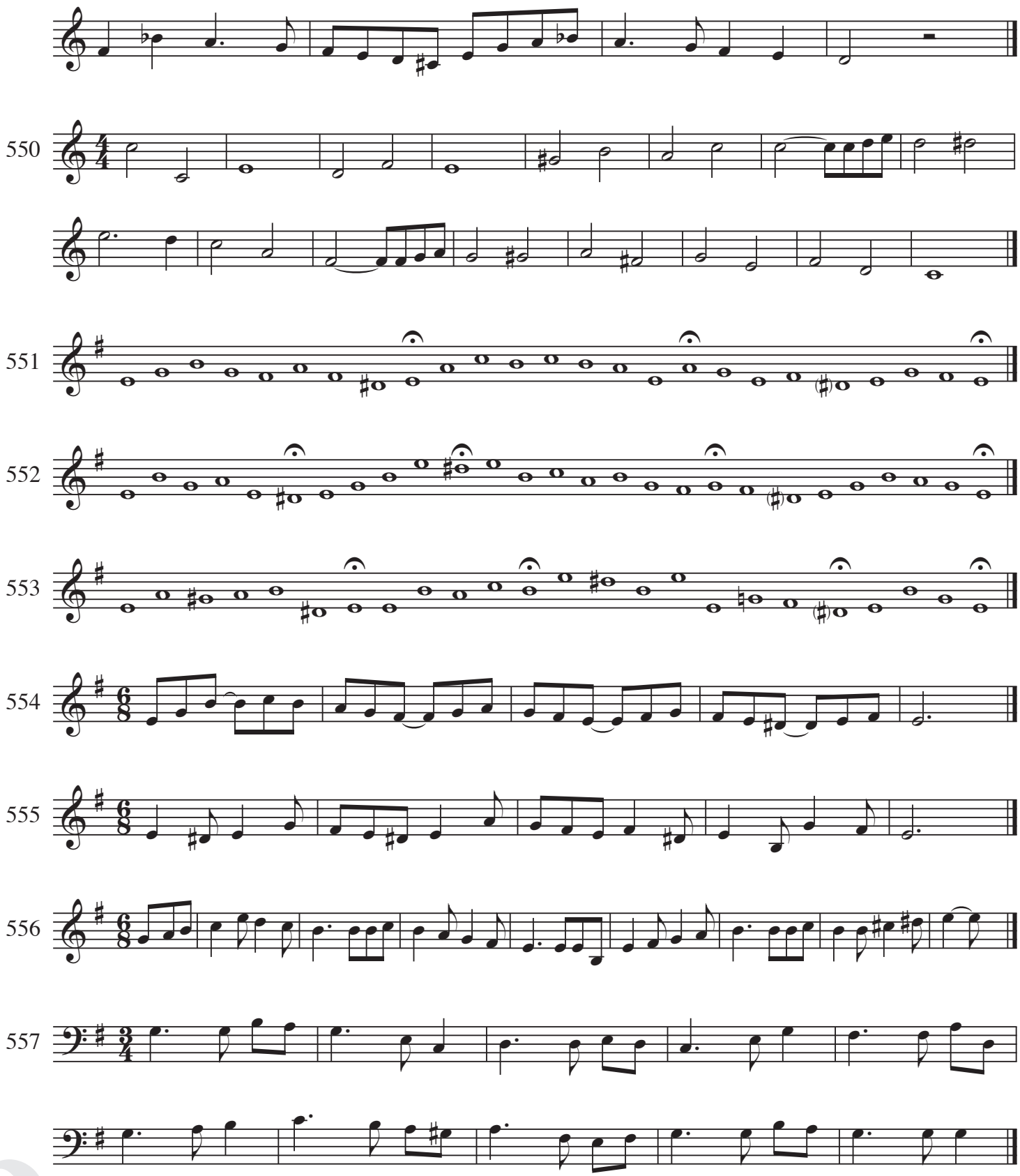
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Pasillo

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Pasillo

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Pasaje

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Pasaje

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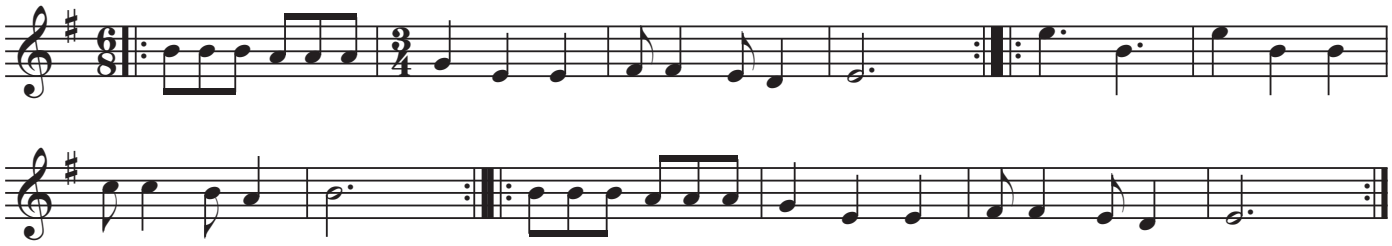
Modo eólico

564



Bambuco - Cadencia Frigia o Andaluza

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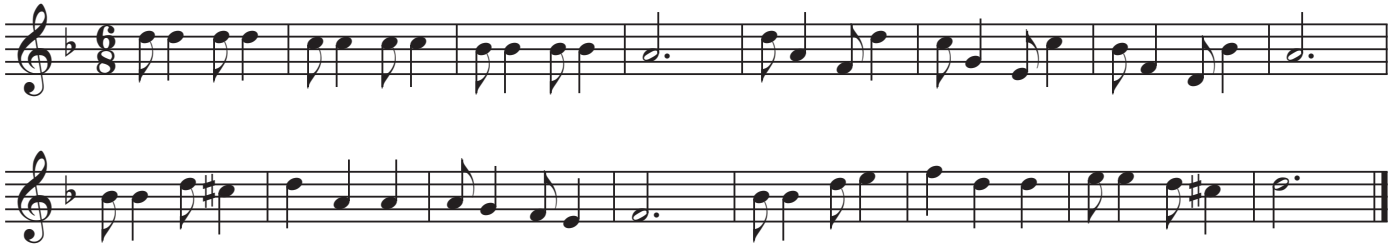

Pasaje

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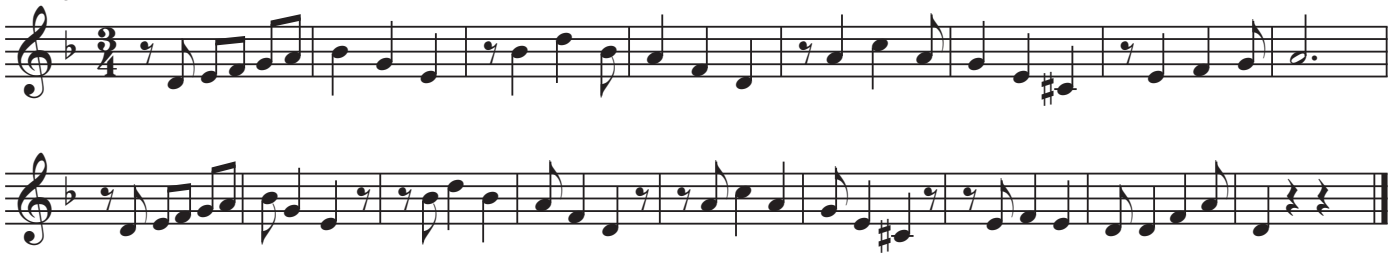

Bambuco

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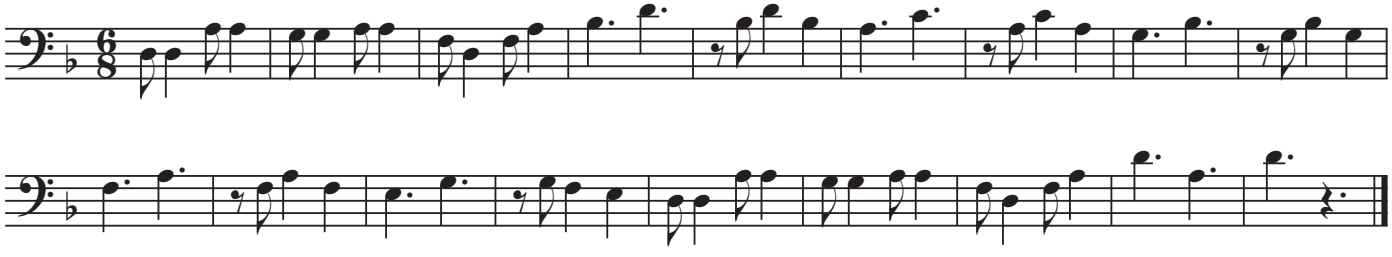

Bambuco

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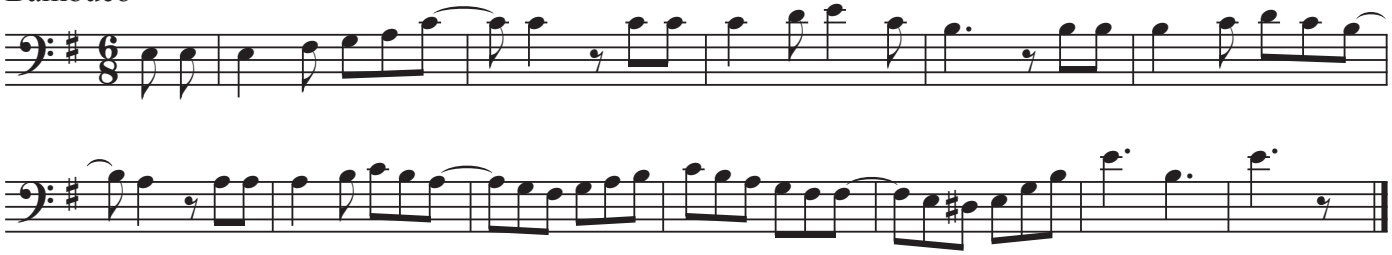

Joropo

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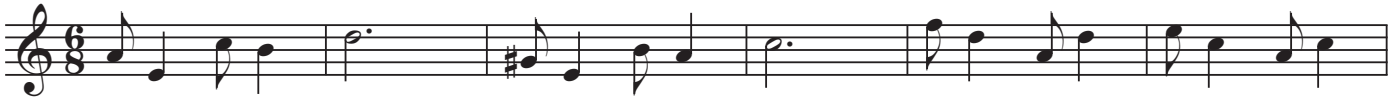

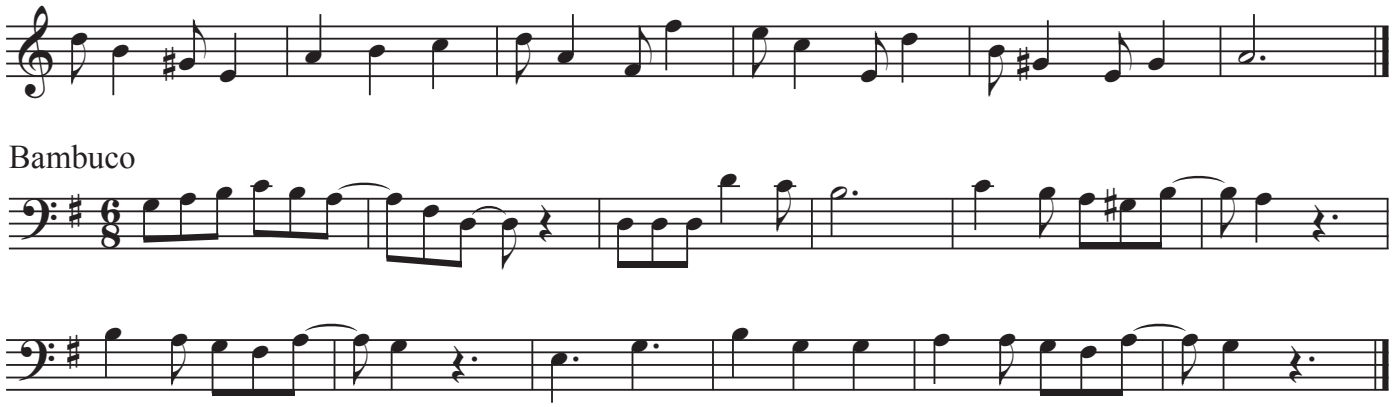

Bambuco

570

Bambuco

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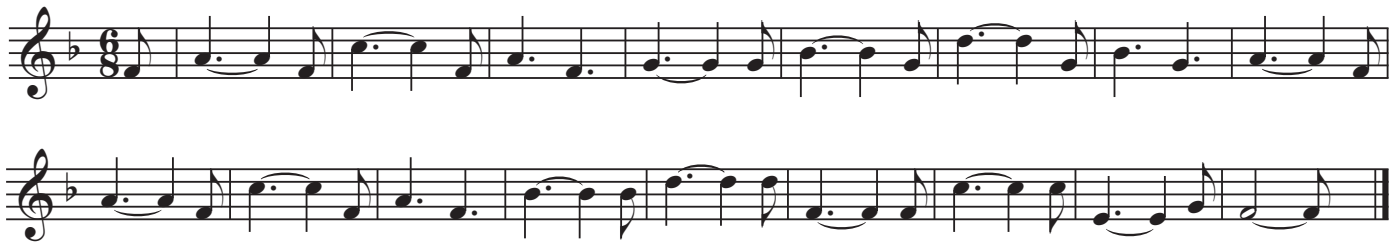

Caña

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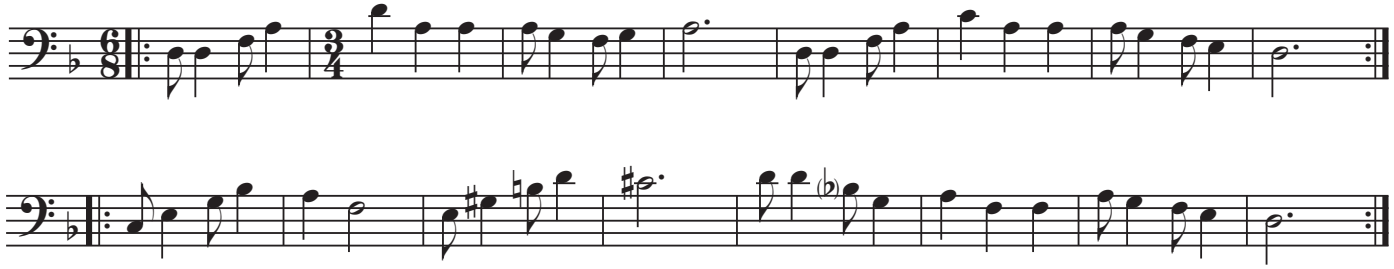

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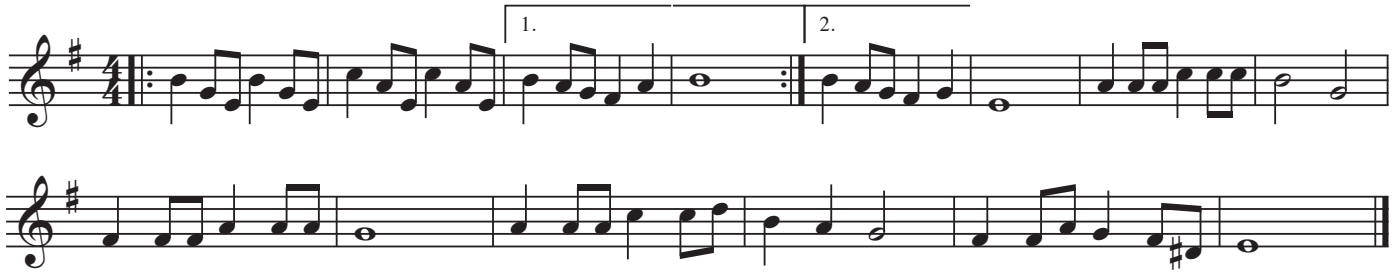

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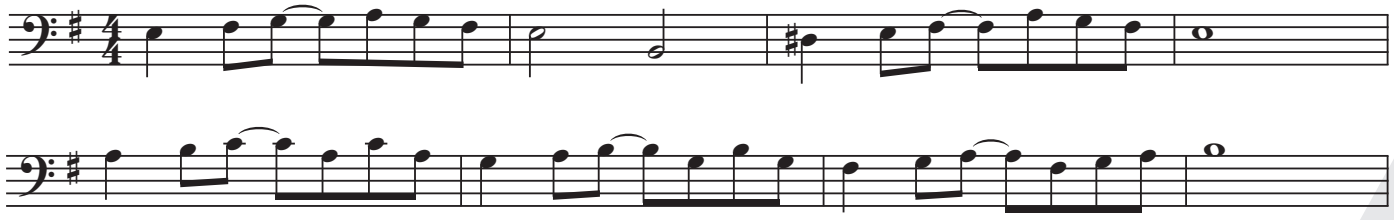

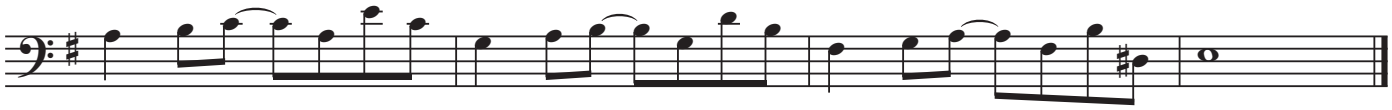

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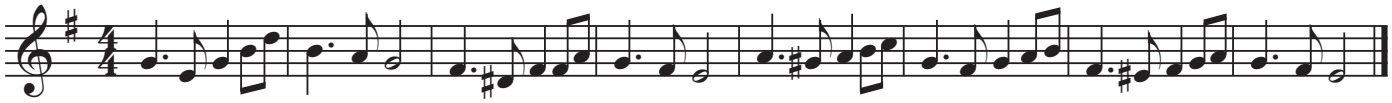
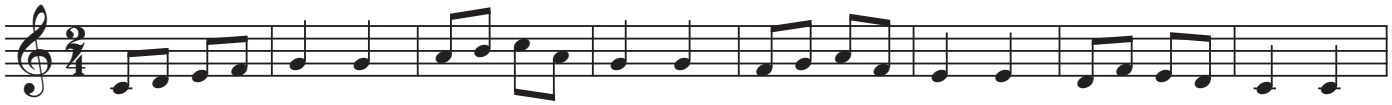
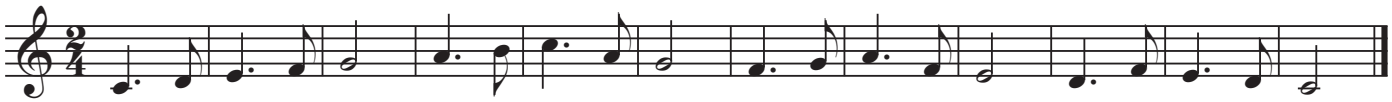


Tema *Los pollitos*

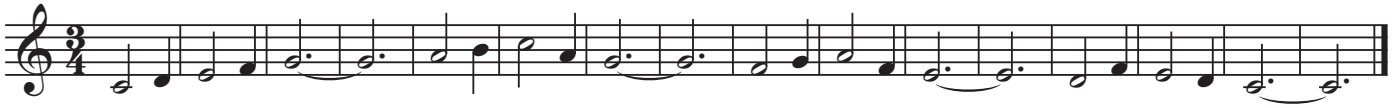
576



Variación 1



Variación 2



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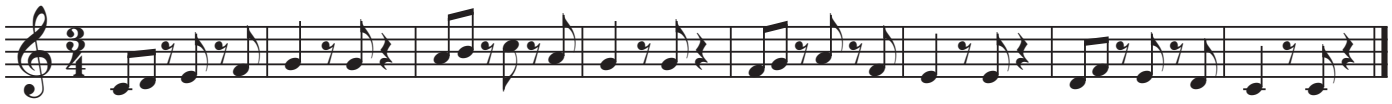

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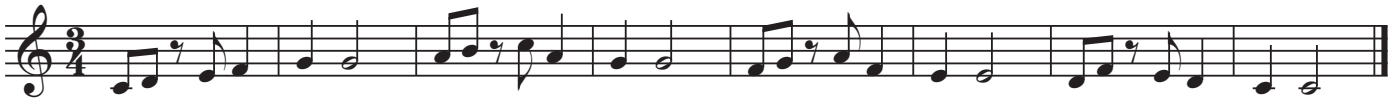

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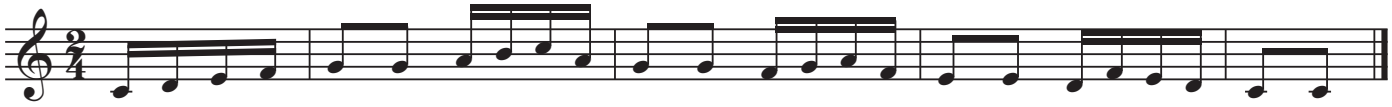

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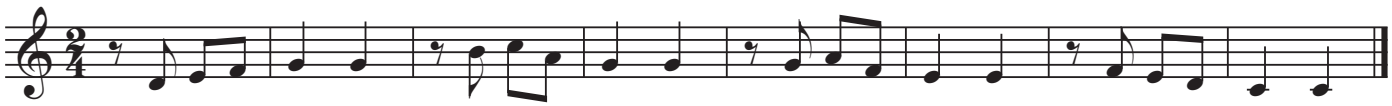

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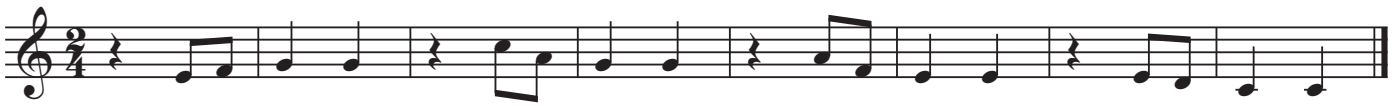

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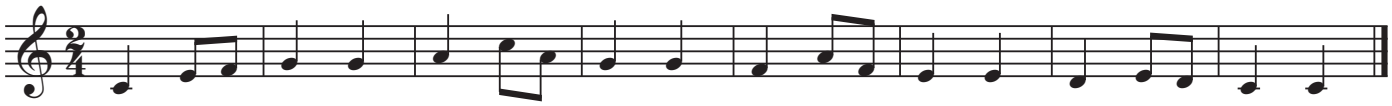

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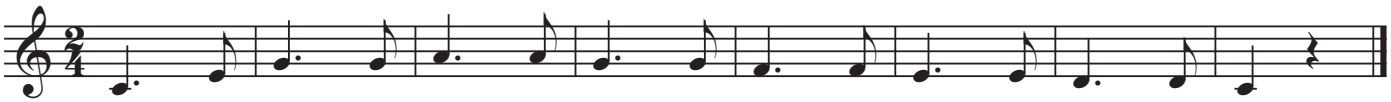

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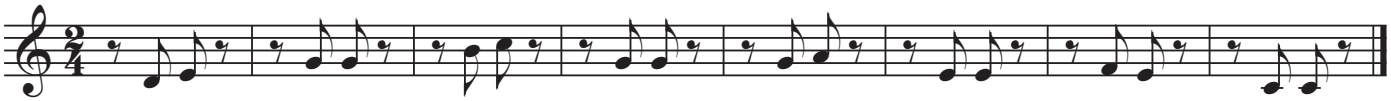

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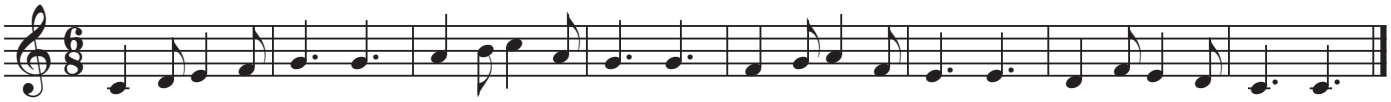

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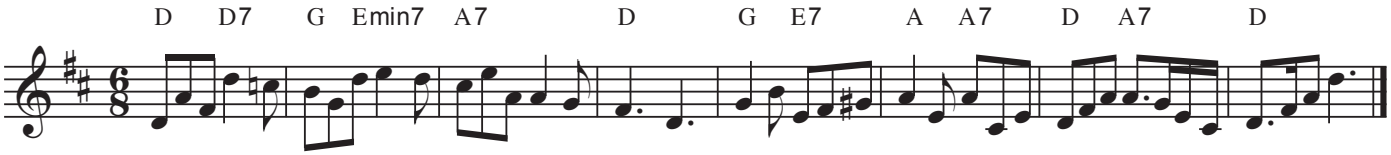

Escala mayor armónica

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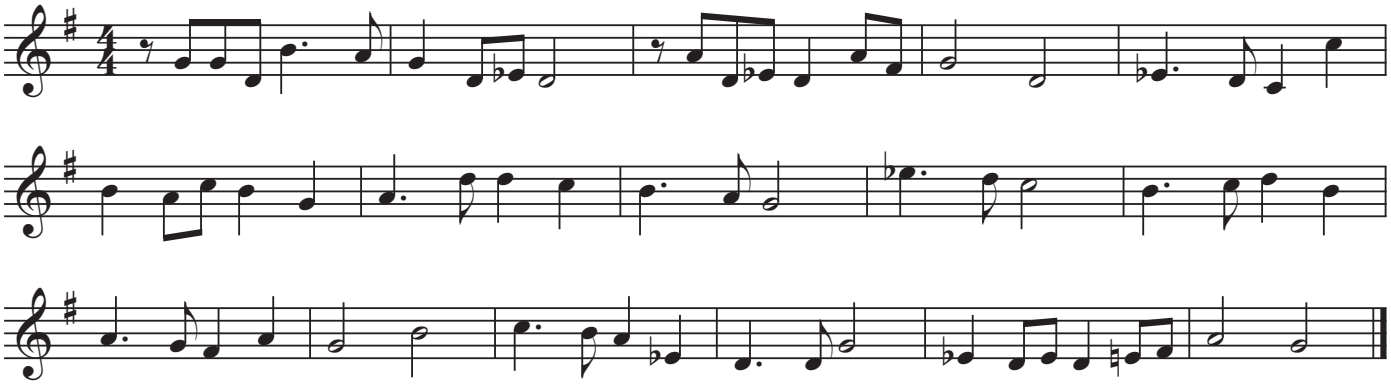

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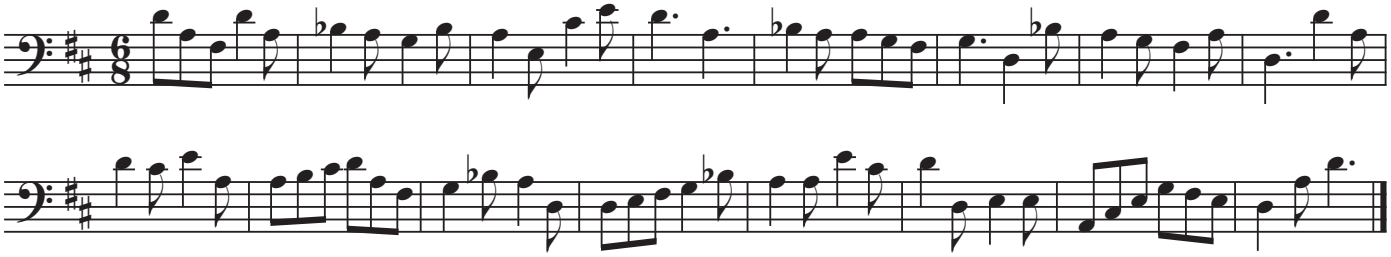

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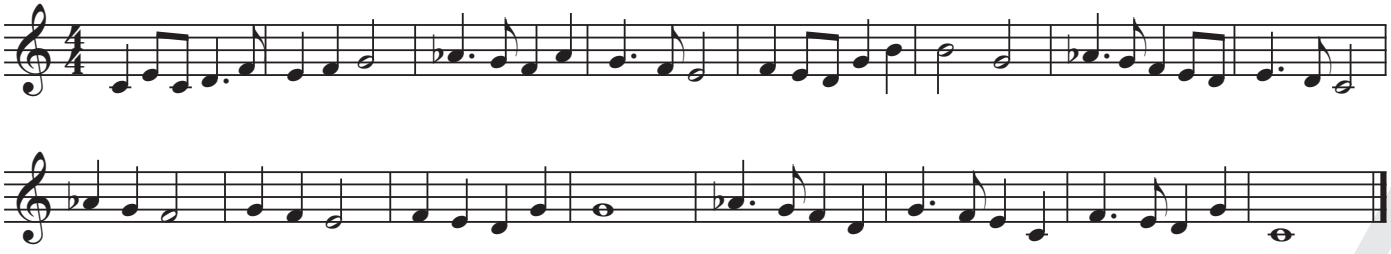

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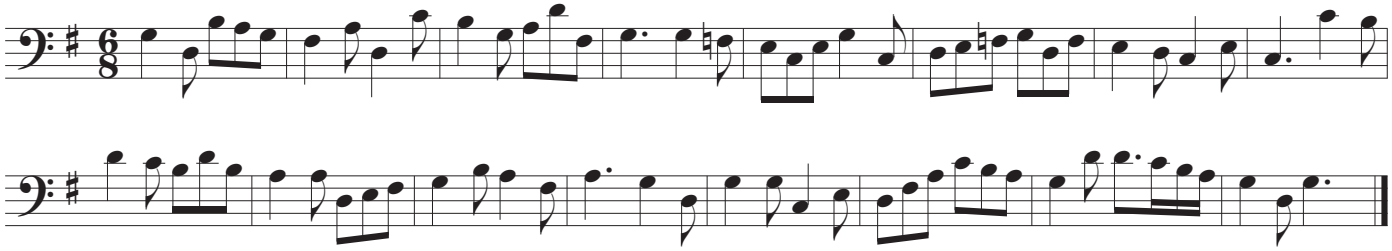

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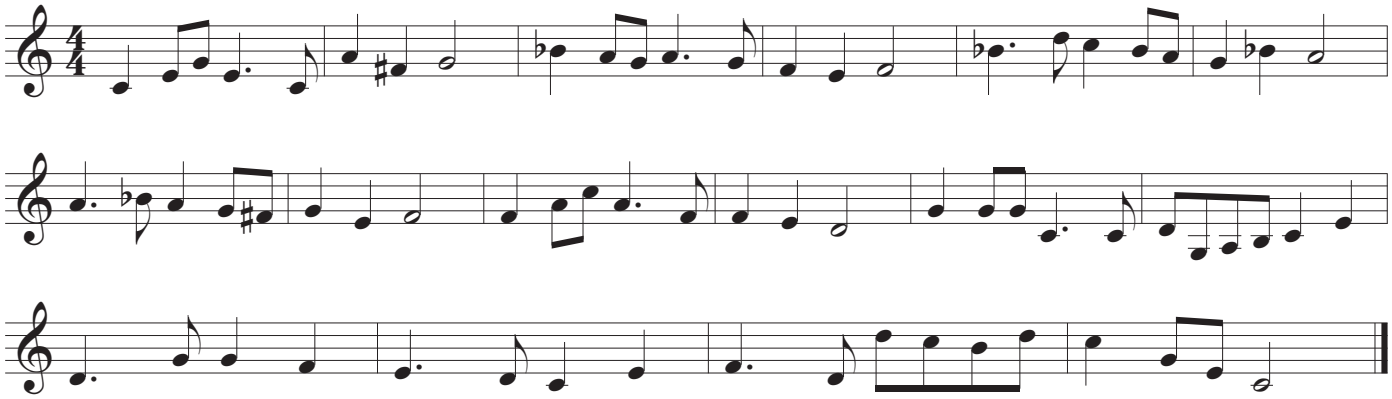
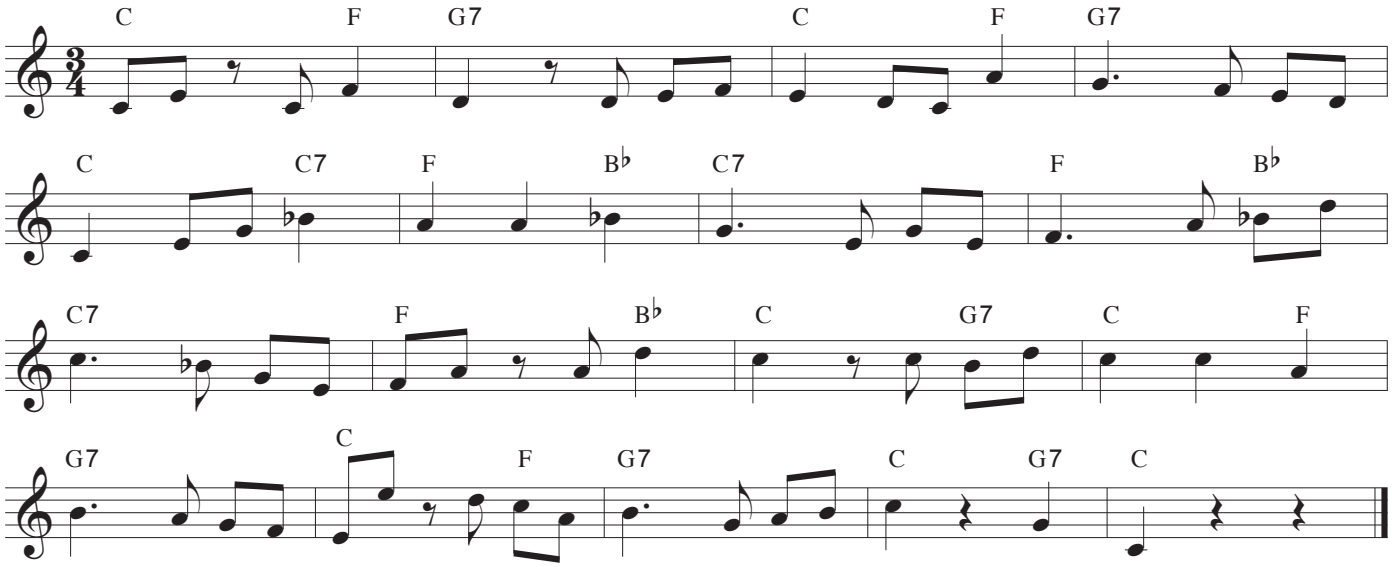


Torbellino modulante

583



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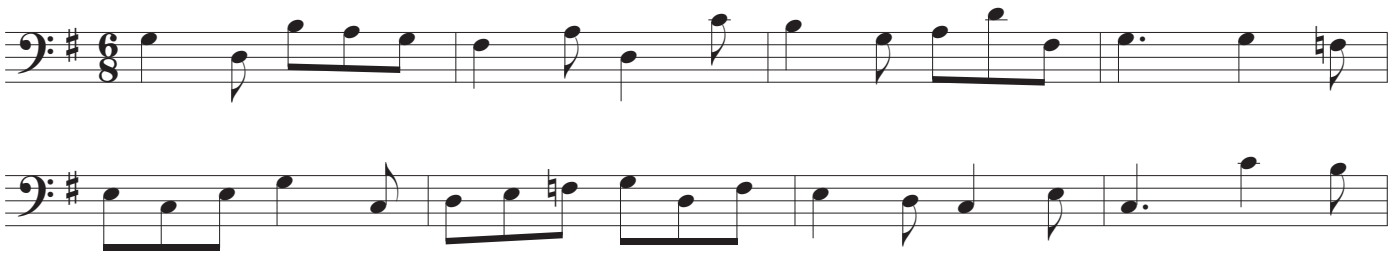
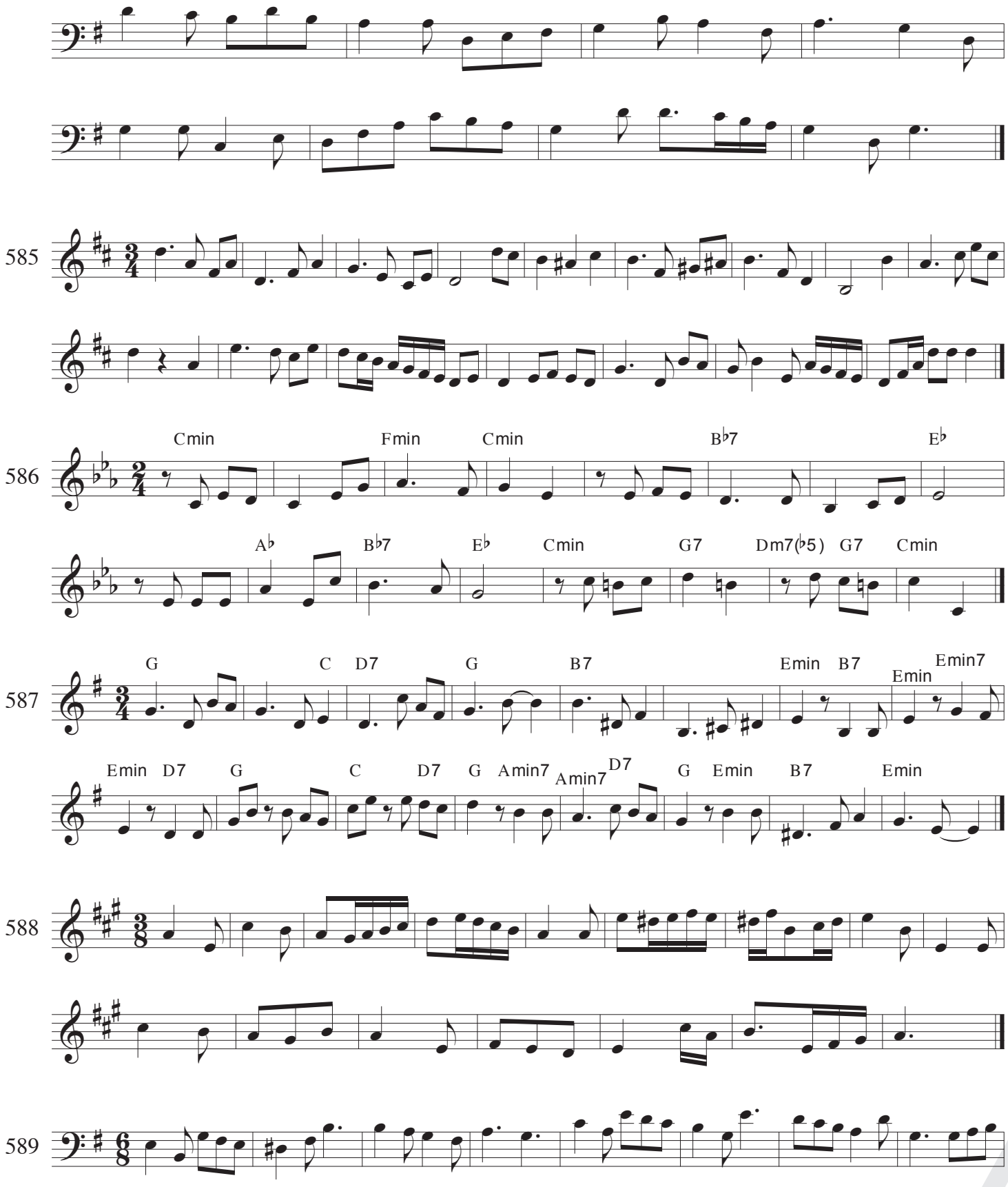
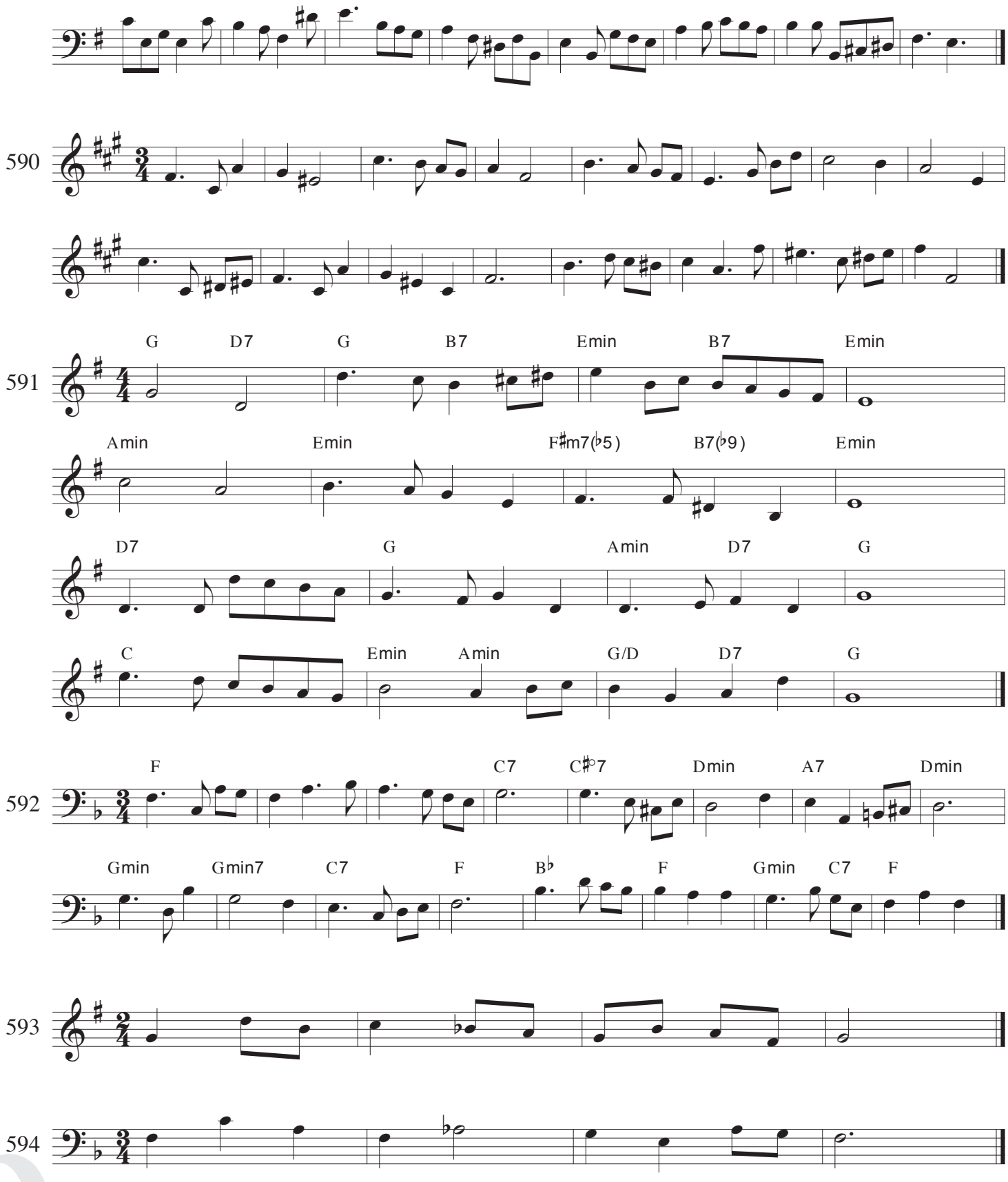
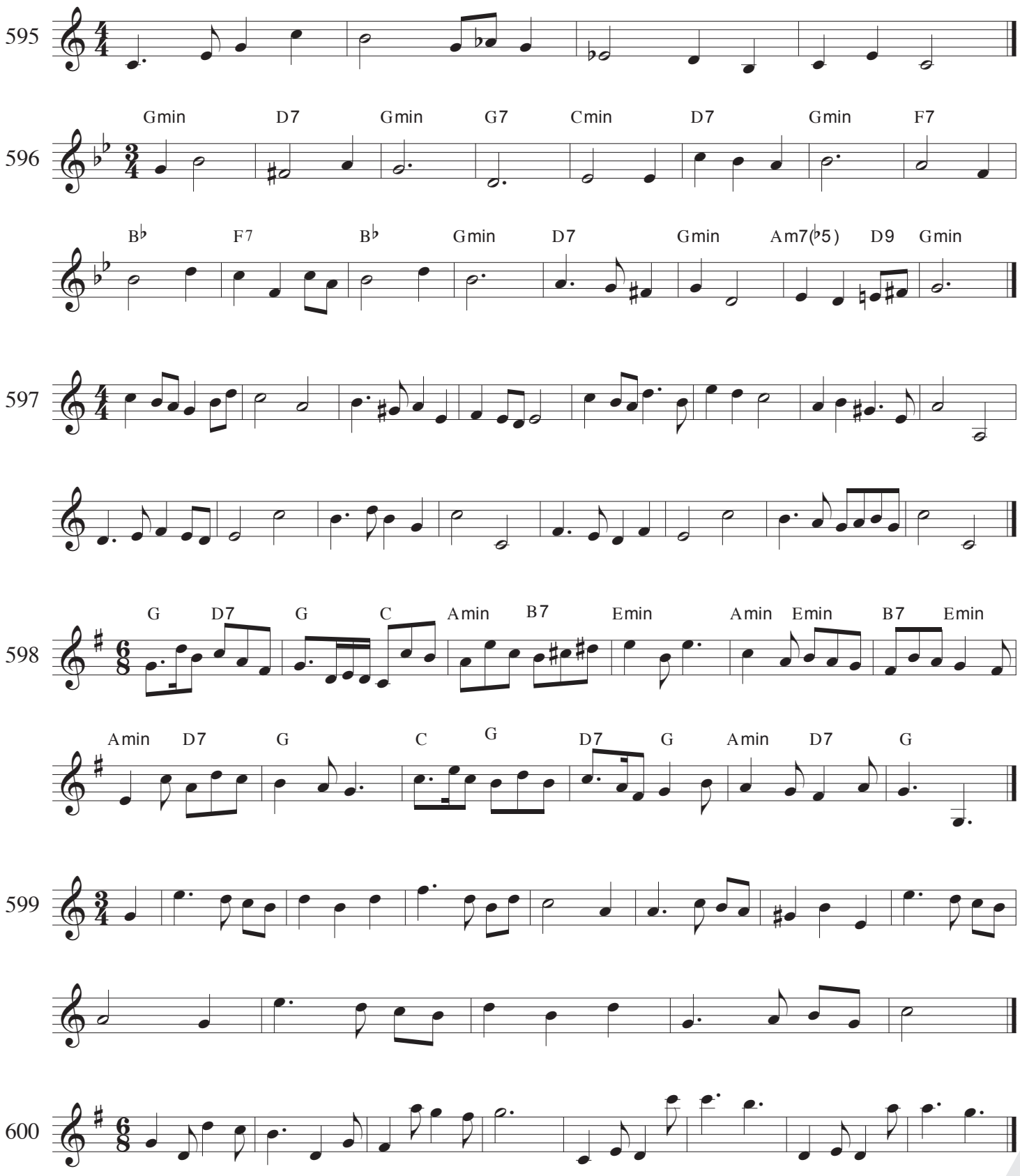
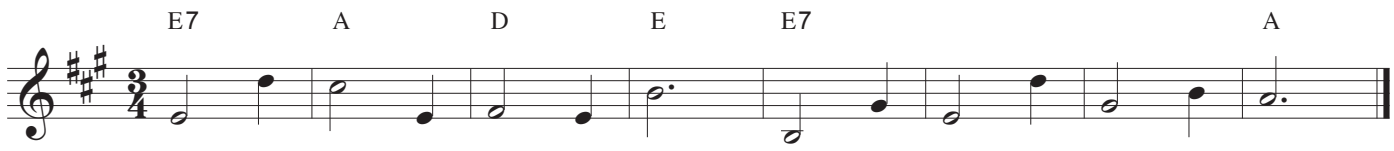



585
586
Cmin
Fmin
Cmin
B♭7
E♭
A♭
B♭7
E♭
Cmin
G7
Dm7(♭5)
G7
Cmin
587
G
C
D7
G
B7
Emin
B7
Emin
Emin7
Emin
D7
G
C
D7
G
Amin7
Amin7
D7
G
Emin
B7
Emin
588
589


590
591
G D7 G B7 Emin B7 Emin
Amin Emin F♯m7(♭5) B7(♭9) Emin
D7 G Amin D7 G
C Emin Amin G/D D7 G
592
F C7 C♯7 Dmin A7 Dmin
Gmin Gmin7 C7 F B♭ F Gmin C7 F
593
594

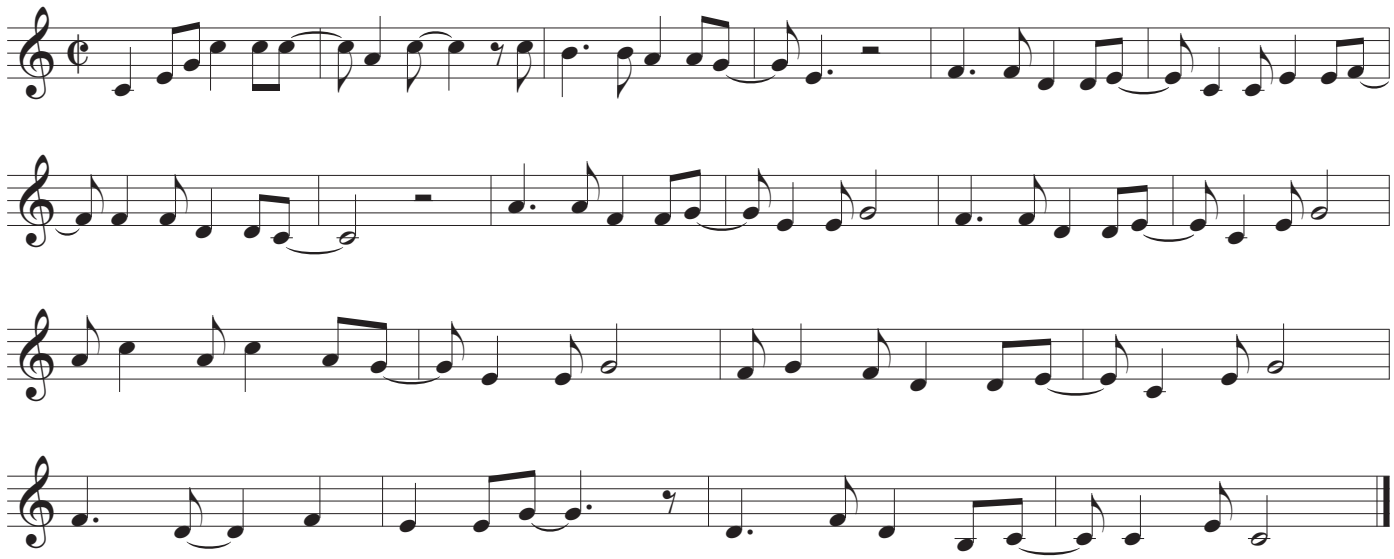

595
596
Gmin D7 Gmin G7 Cmin D7 Gmin F7
B♭ F7 B♭ Gmin D7 Gmin Am7(♭5) D9 Gmin
597
598
G D7 G C Amin B7 Emin Amin Emin B7 Emin
Amin D7 G C G D7 G Amin D7 G
599
600

601



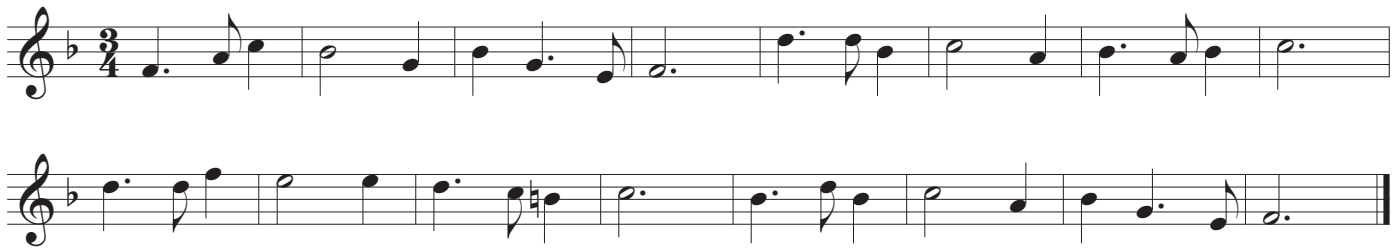
Porro

602



Modulación a la dominante

603



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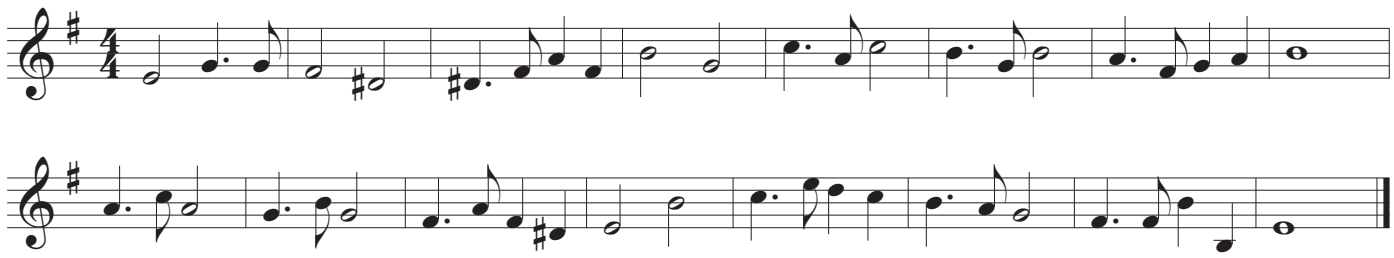

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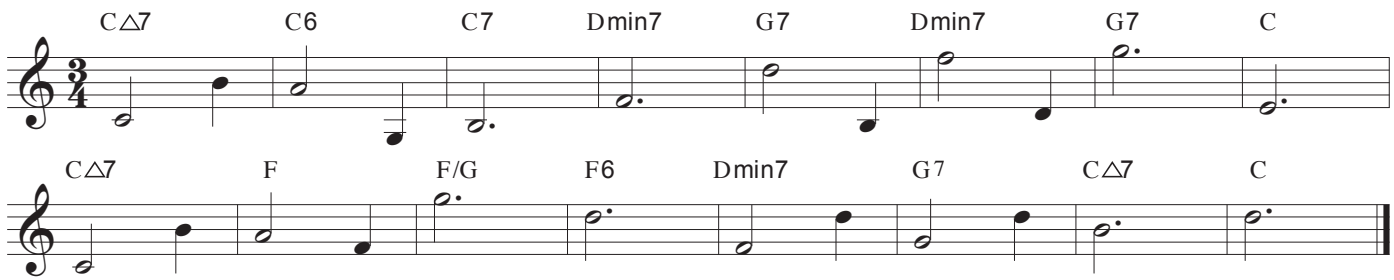

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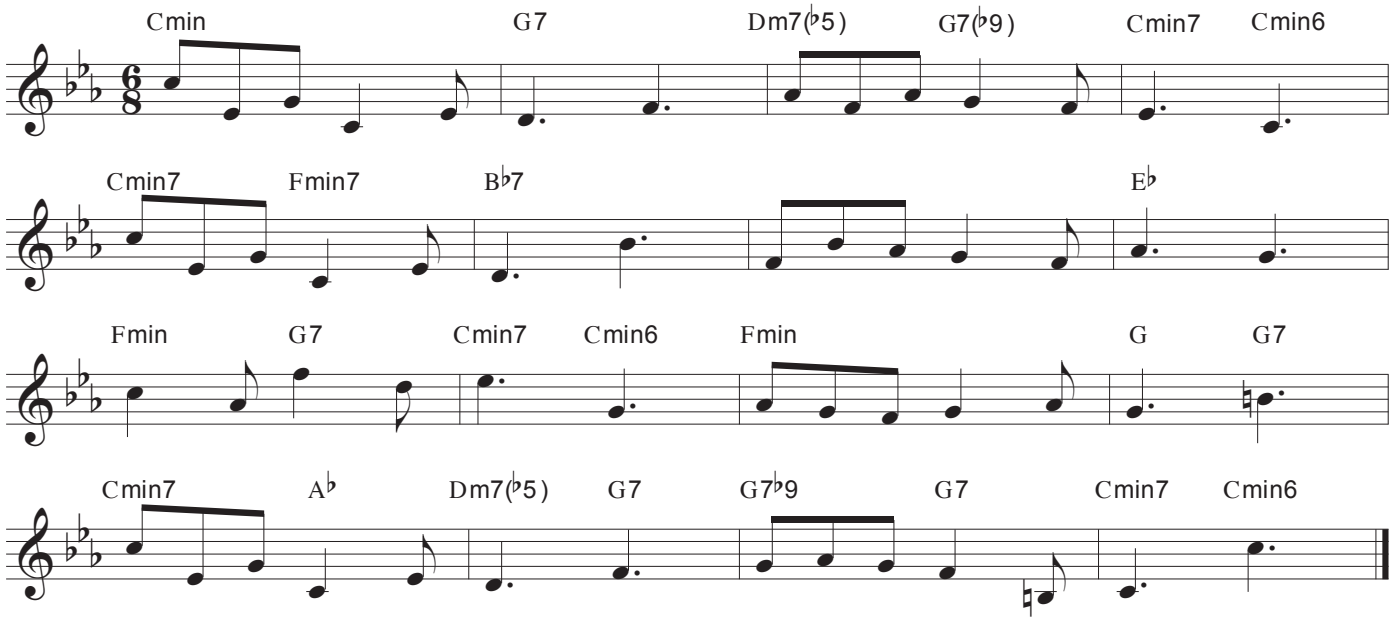

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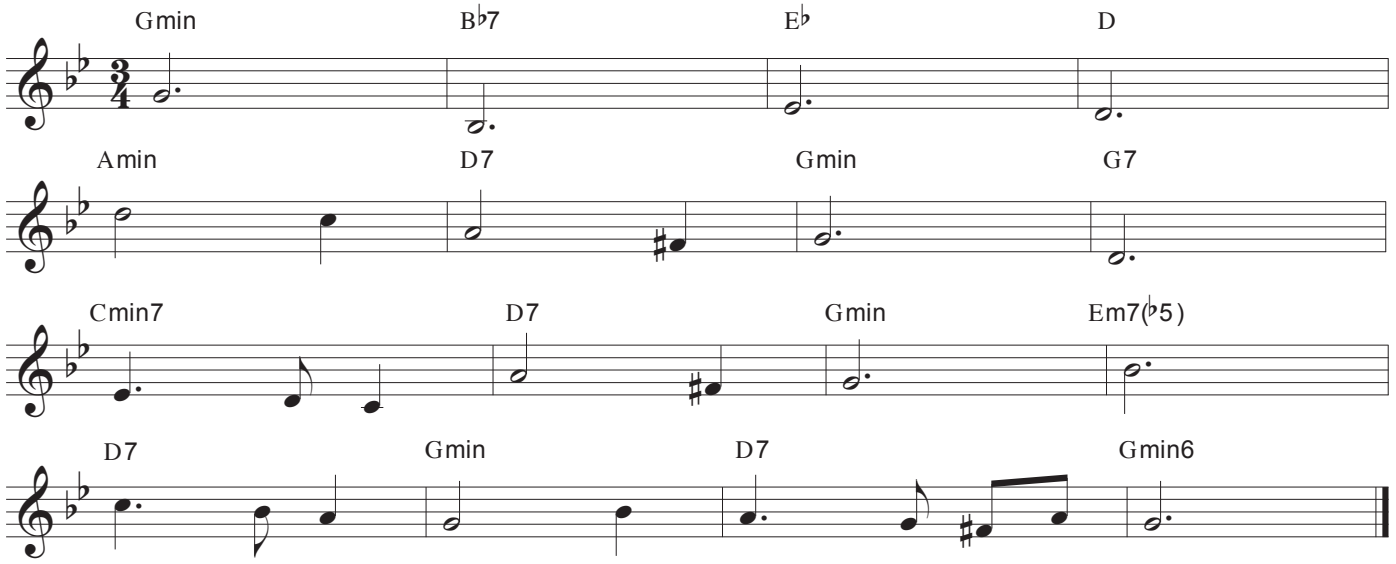
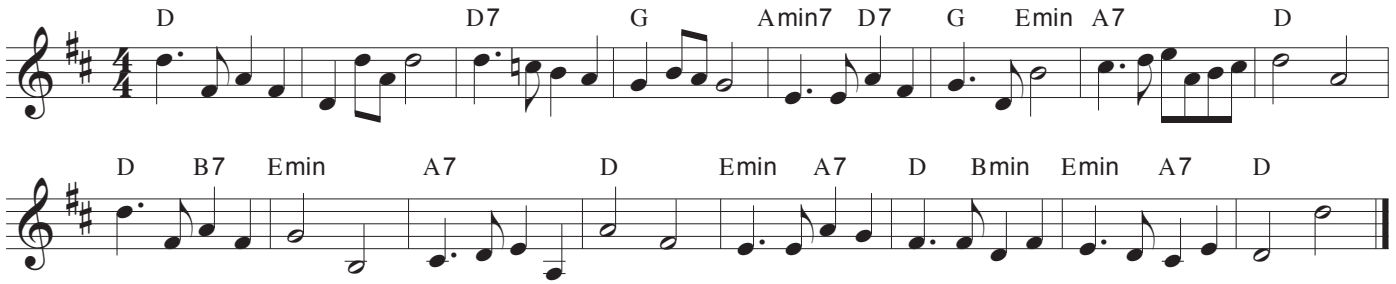
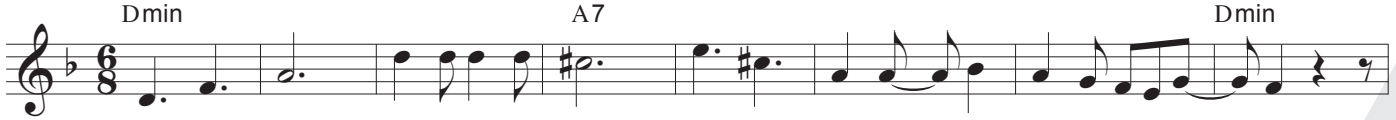


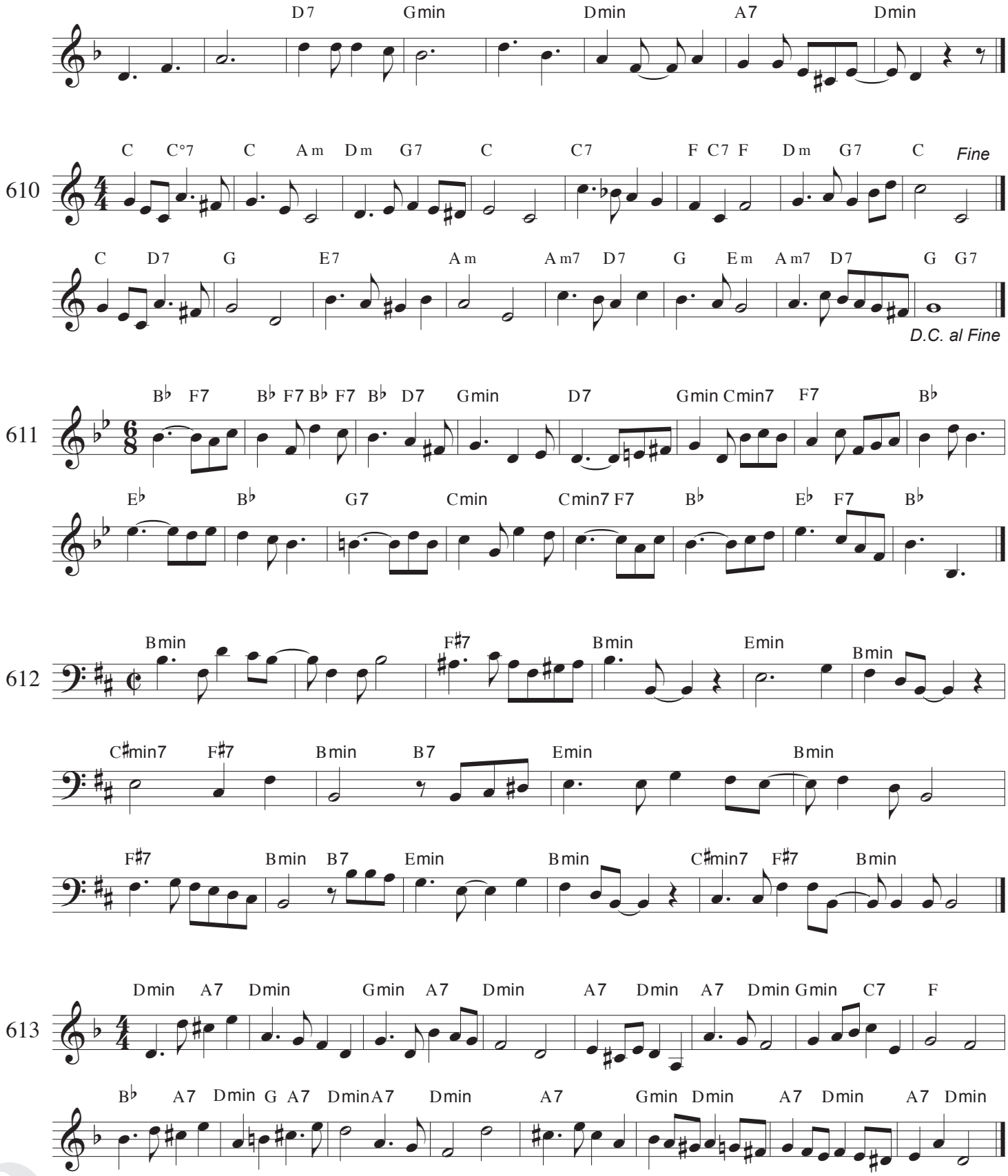
608



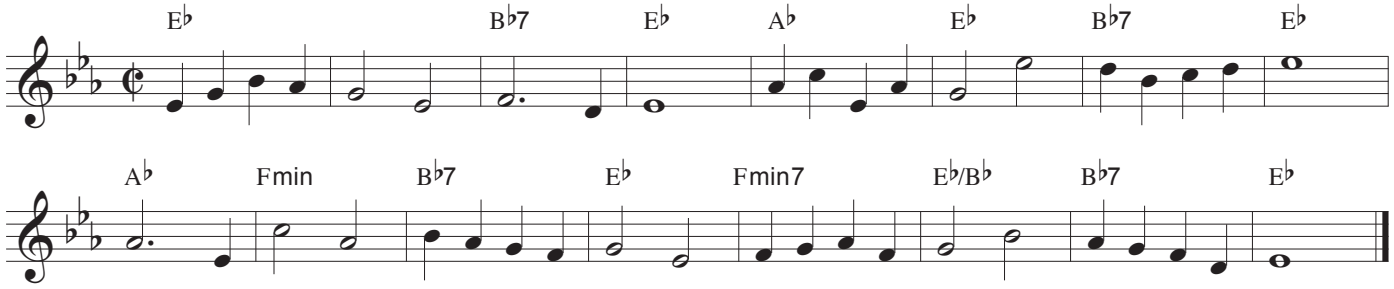
Bambuco

609



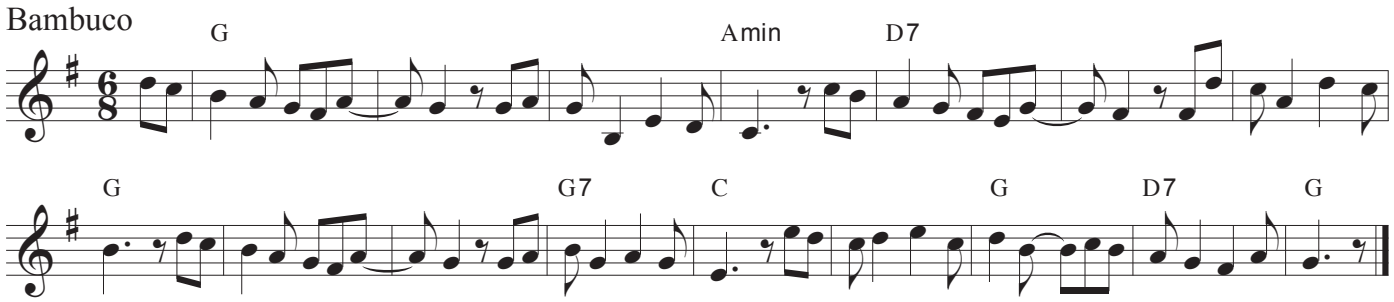

D7 Gmin Dmin A7 Dmin
610
C C°7 C Am Dm G7 C C7 F C7 F Dm G7 C
Fine
C D7 G E7 Am Am7 D7 G Em Am7 D7 G G7
D.C. al Fine
611
B♭ F7 B♭ F7 B♭ F7 B♭ D7 Gmin D7 Gmin Cmin7 F7 B♭
E♭ B♭ G7 Cmin Cmin7 F7 B♭ E♭ F7 B♭
612
Bmin F♯7 Bmin Emin Bmin
C♯min7 F♯7 Bmin B7 Emin Bmin
F♯7 Bmin B7 Emin Bmin C♯min7 F♯7 Bmin
613
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



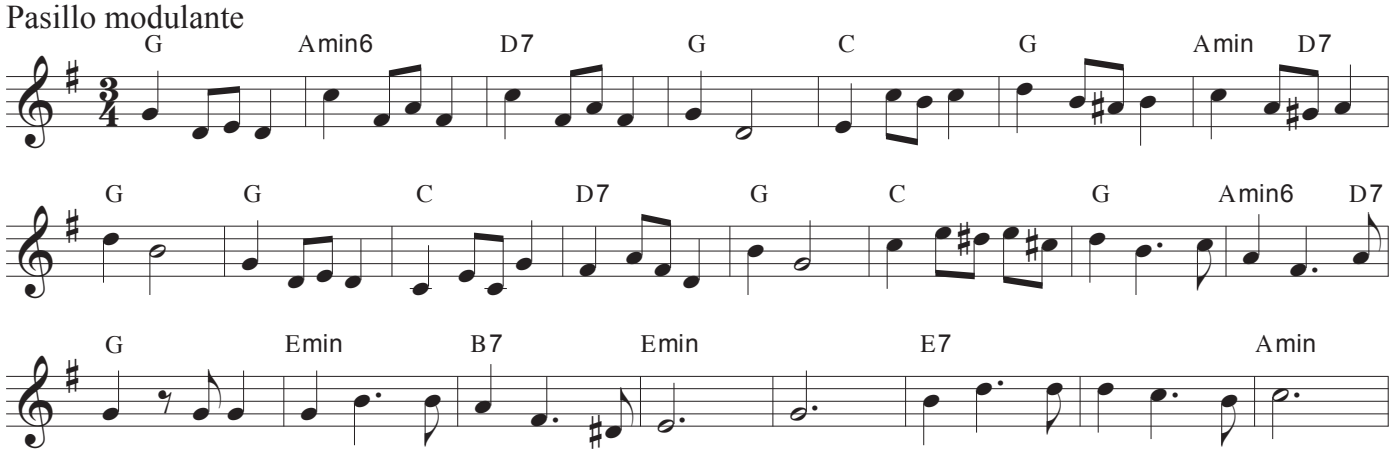
Bambuco

615



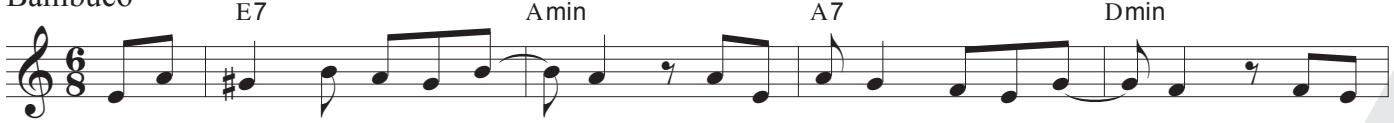
Pasillo modulante

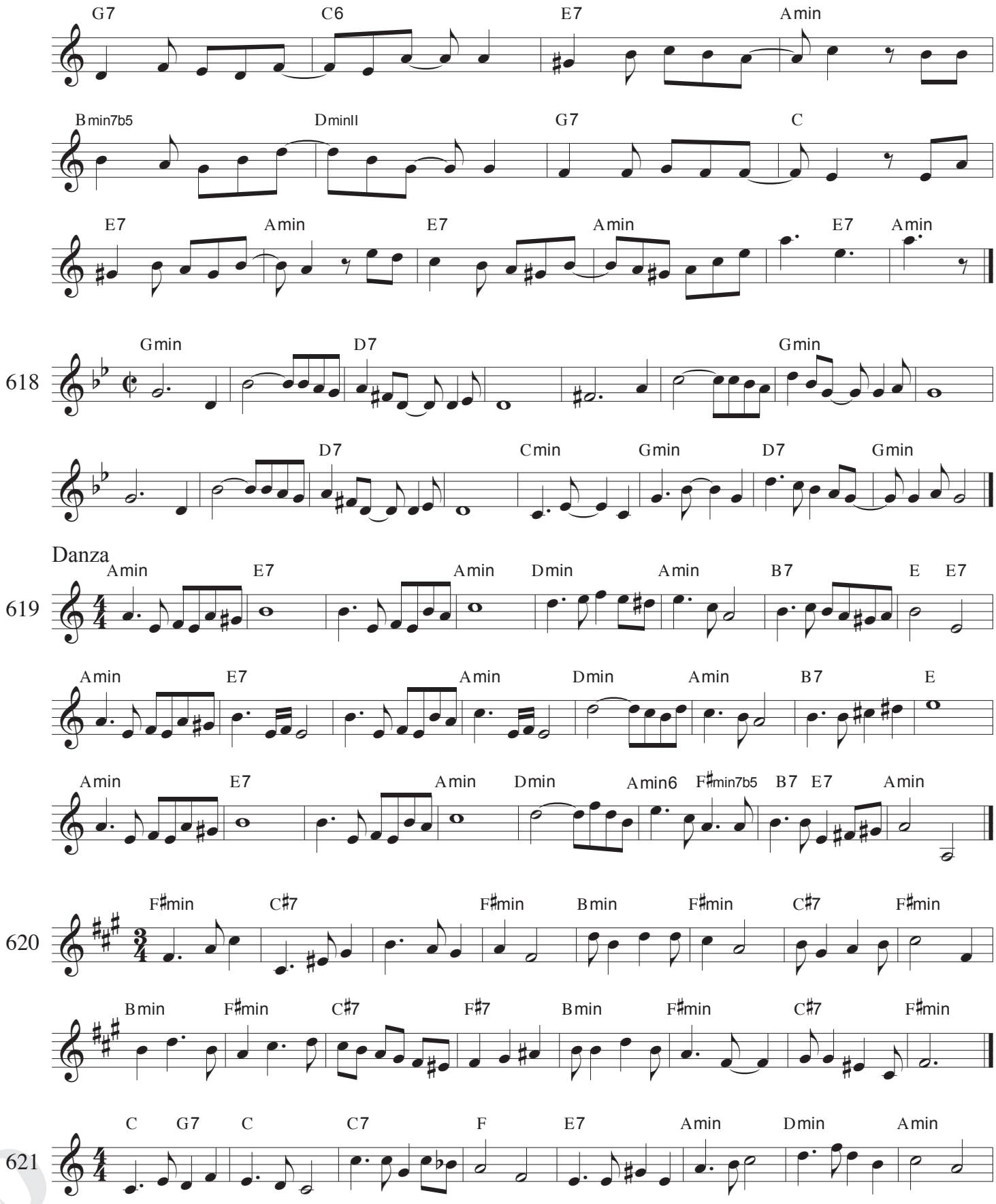
616

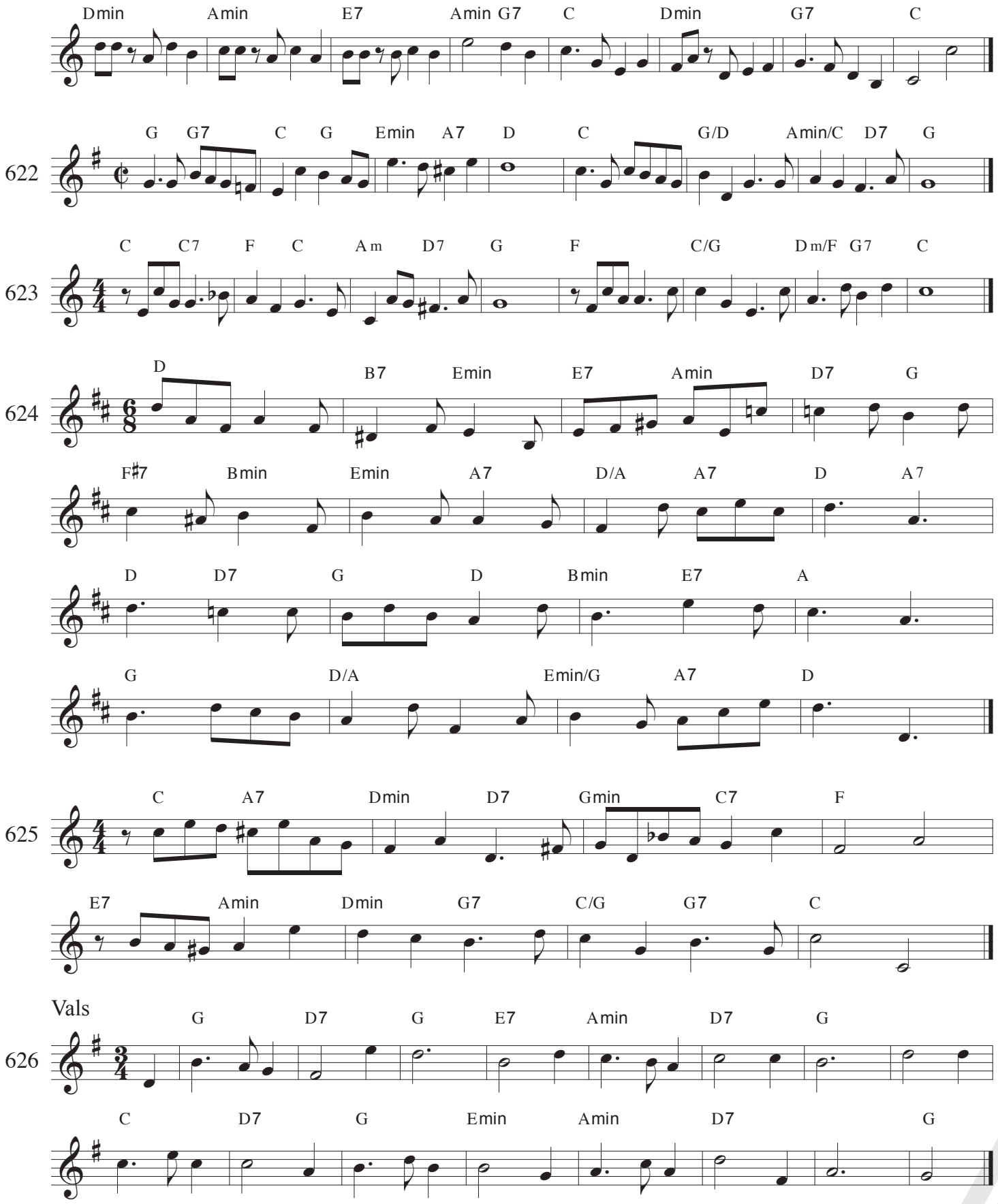


Bambuco

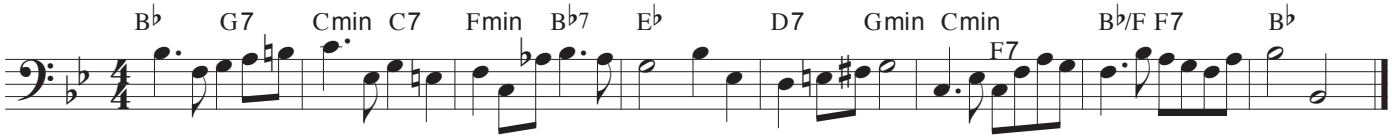
617




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

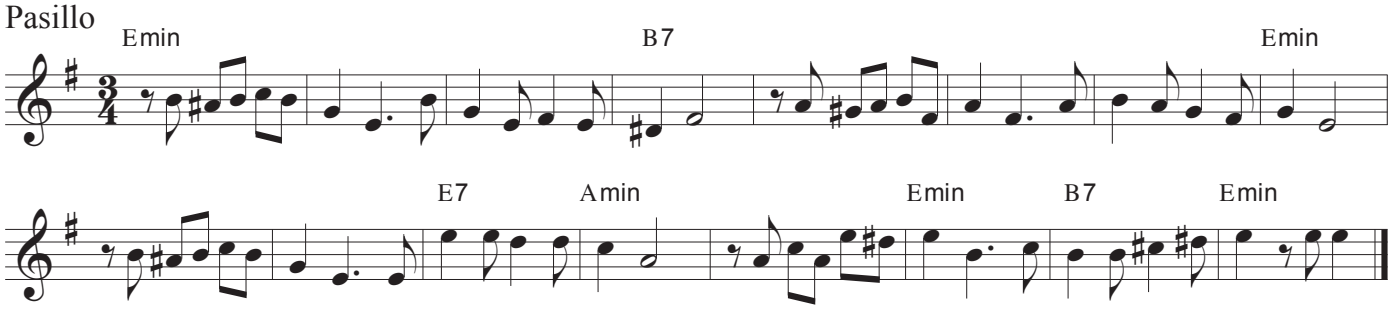

Dmin Amin E7 Amin G7 C Dmin G7 C
622
G G7 C G Emin A7 D C G/D Amin/C D7 G
623
C C7 F C Am D7 G F C/G Dm/F G7 C
624
D B7 Emin E7 Amin D7 G
F♯7 Bmin Emin A7 D/A A7 D A7
D D7 G D Bmin E7 A
G D/A Emin/G A7 D
625
C A7 Dmin D7 Gmin C7 F
E7 Amin Dmin G7 C/G G7 C
Vals
626
G D7 G E7 Amin D7 G
C D7 G Emin Amin D7 G

627



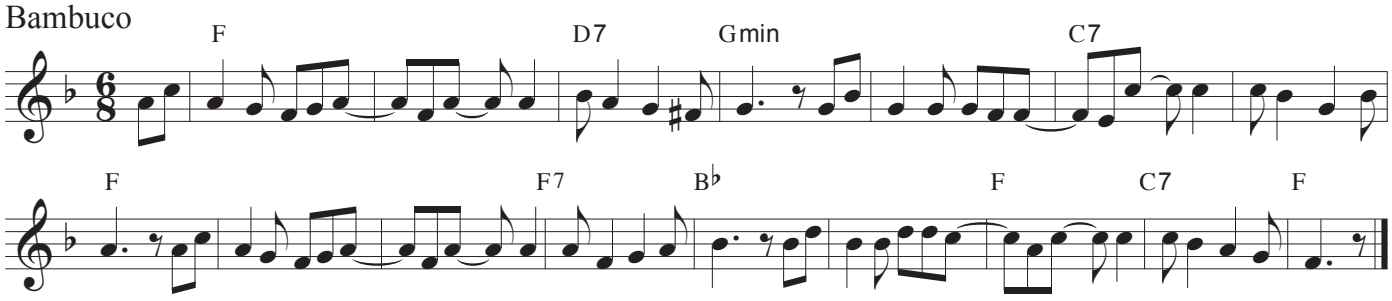
Pasillo

628



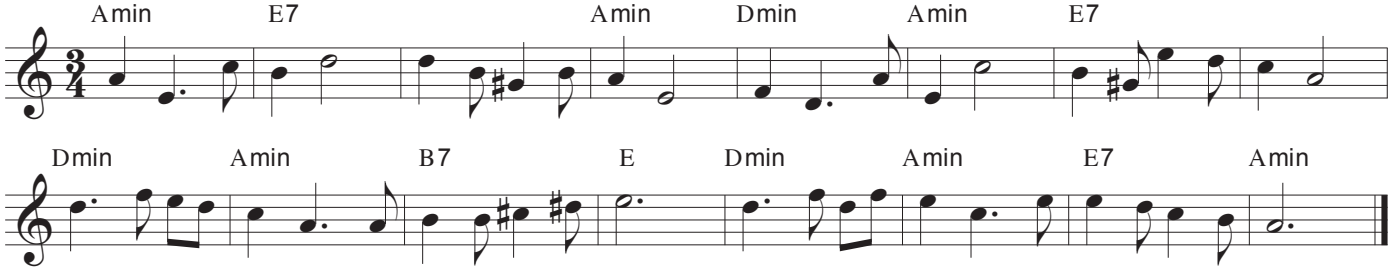
Bambuco

629



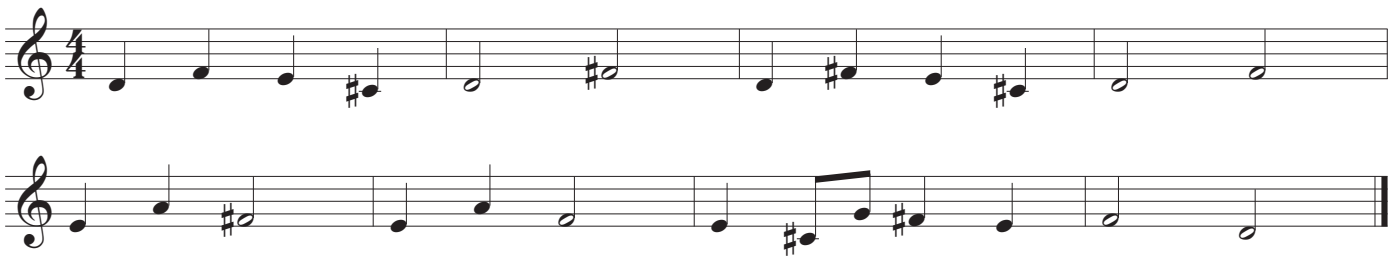
Guabina

630



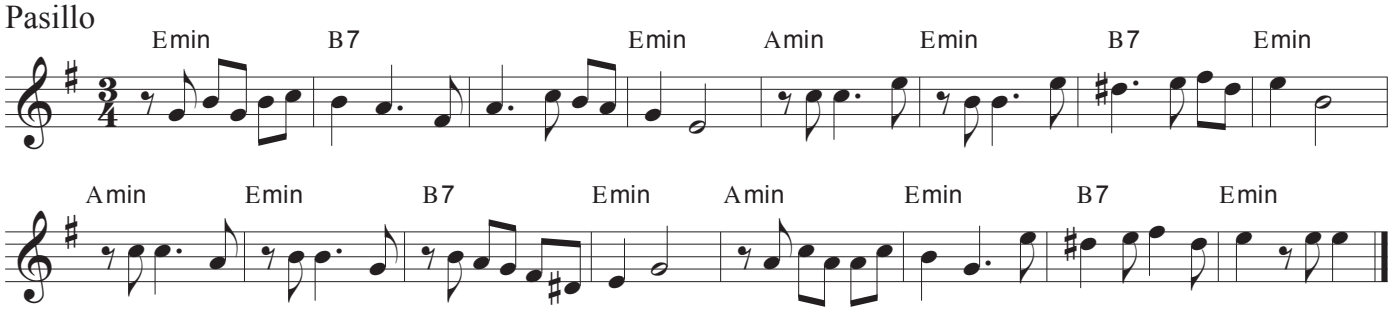
Cifre la siguiente melodía

631



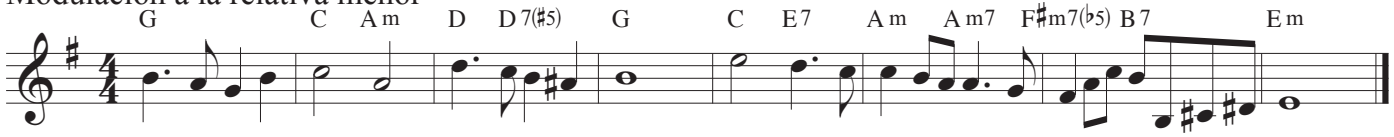
Pasillo

632

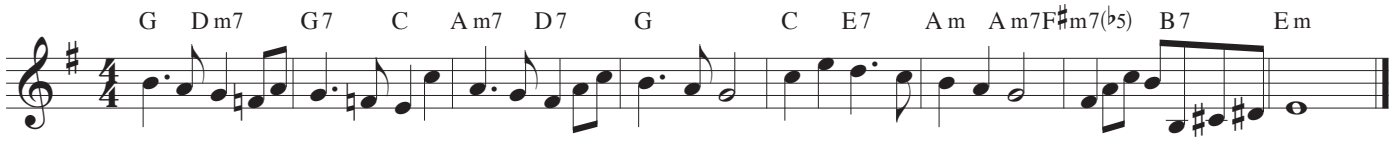


Modulación a la relativa menor

633

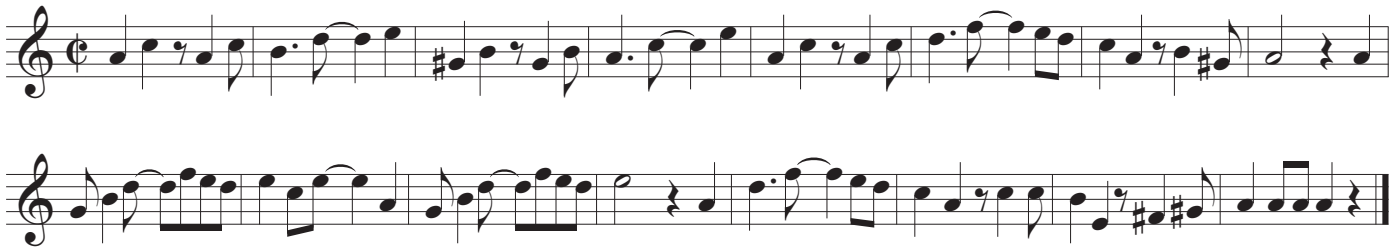


634

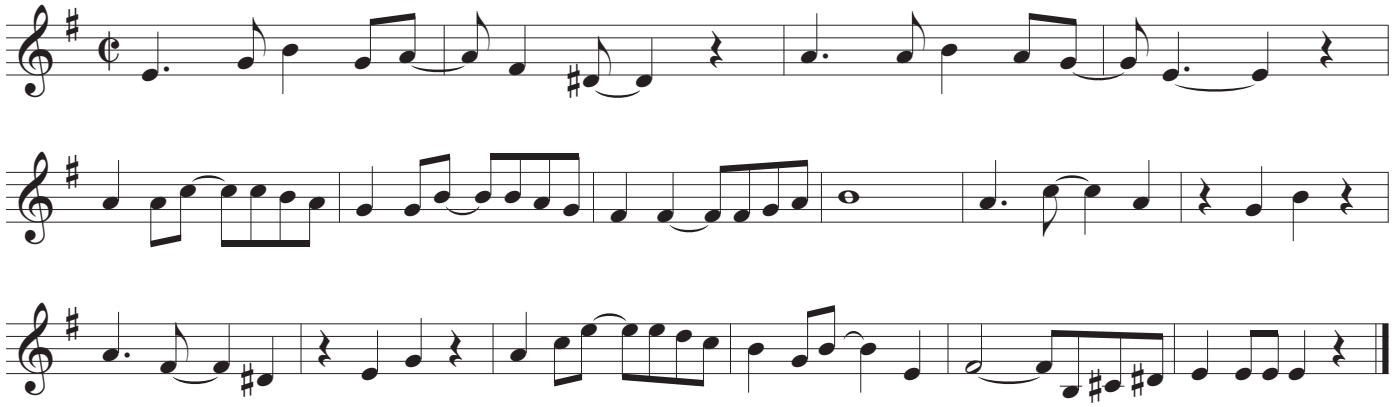


Cifre las siguientes melodías en ritmo de porro

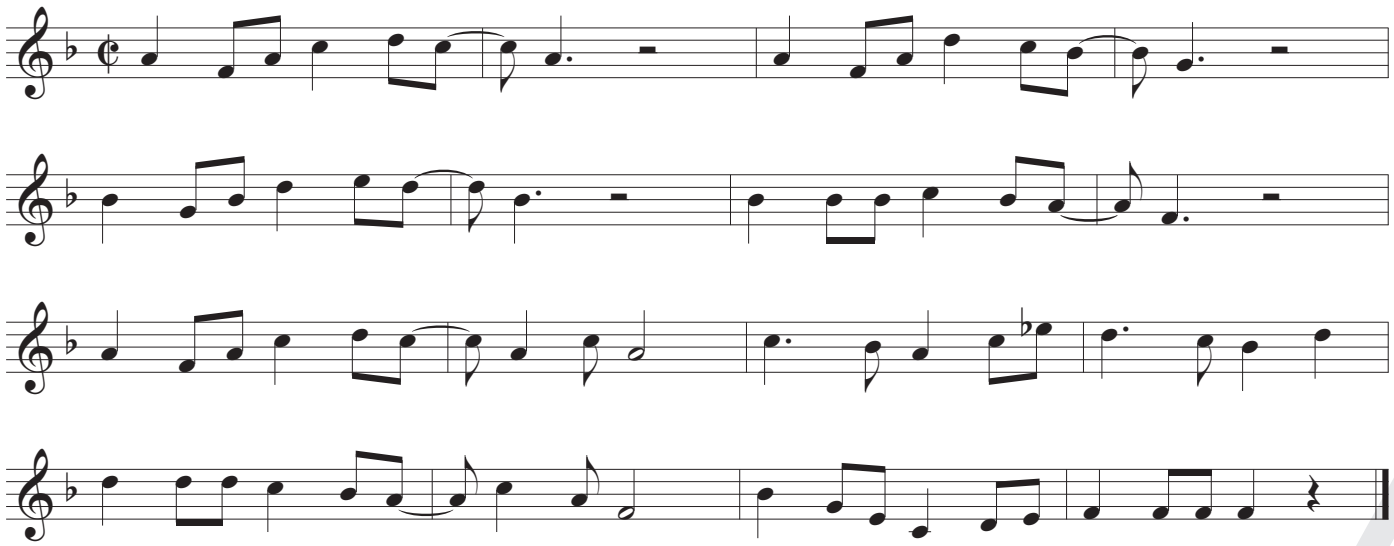
635



636

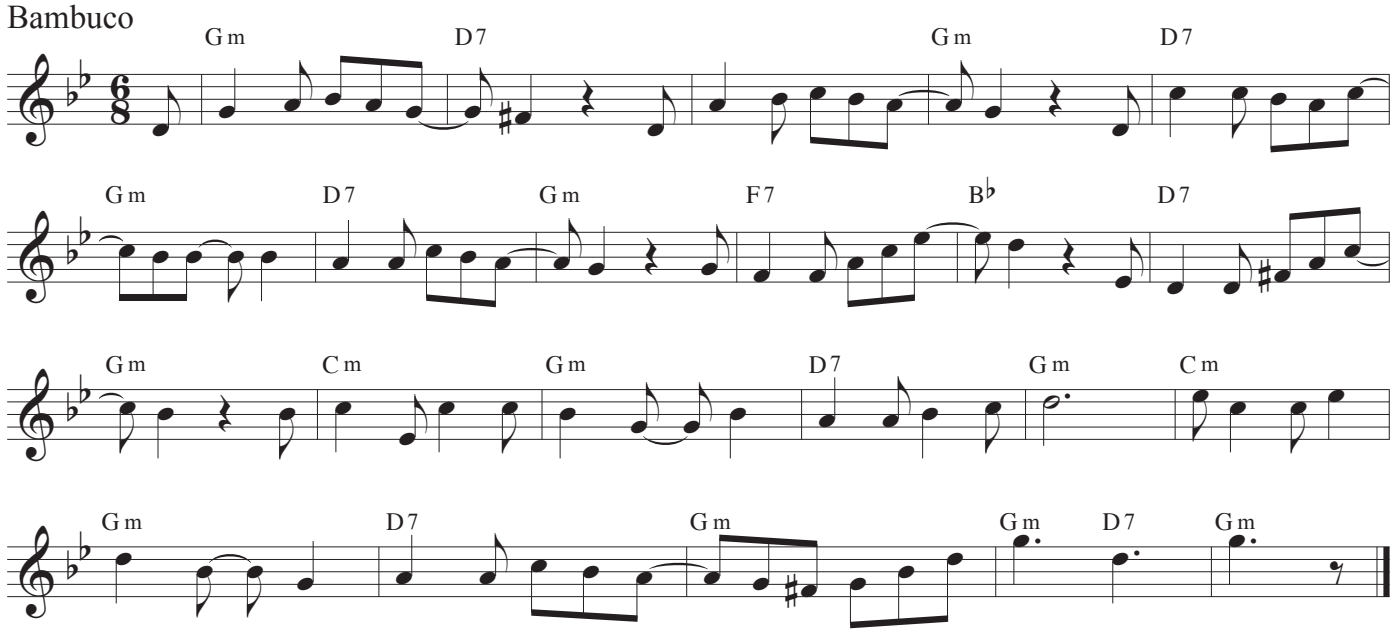


637



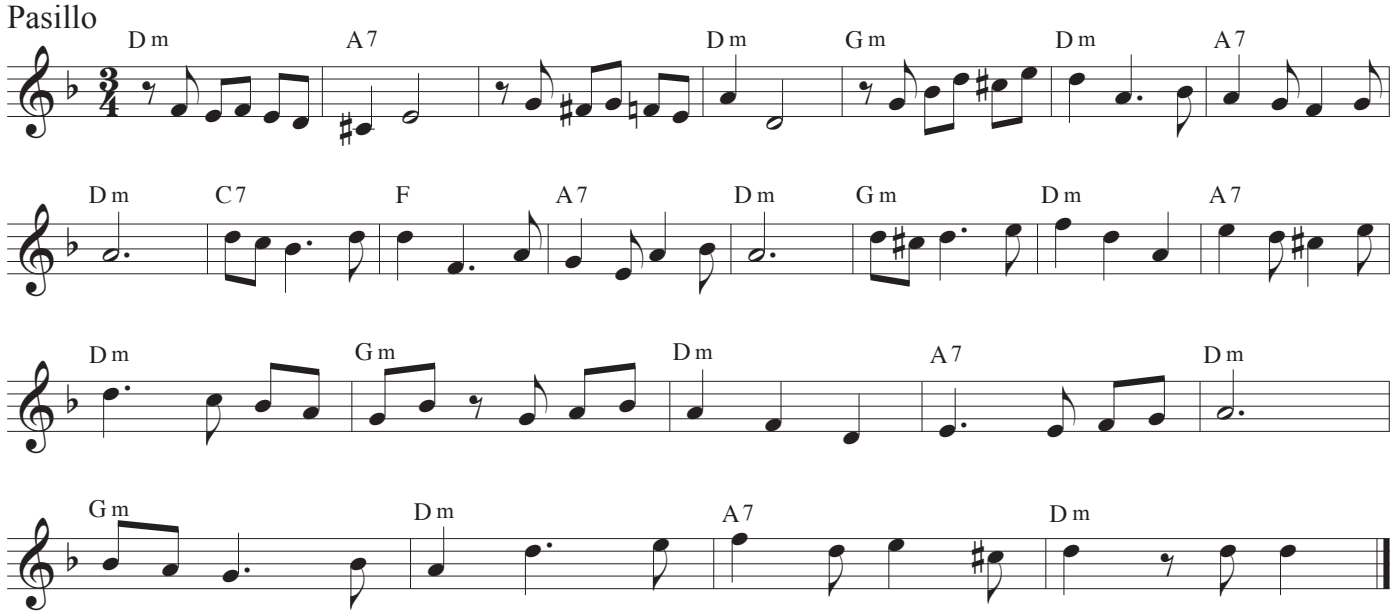
Bambuco

638



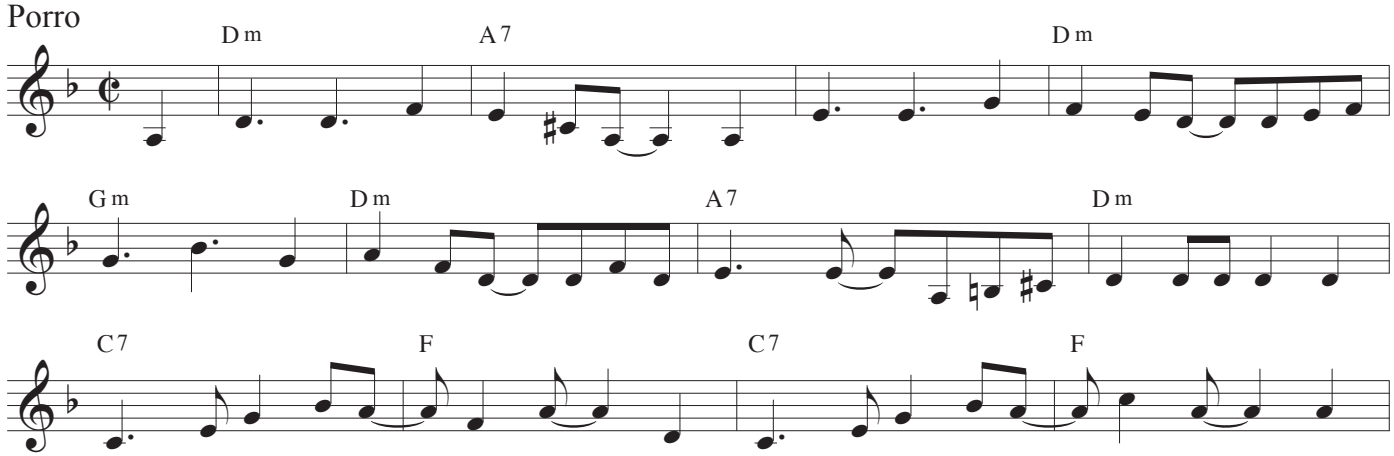
Pasillo

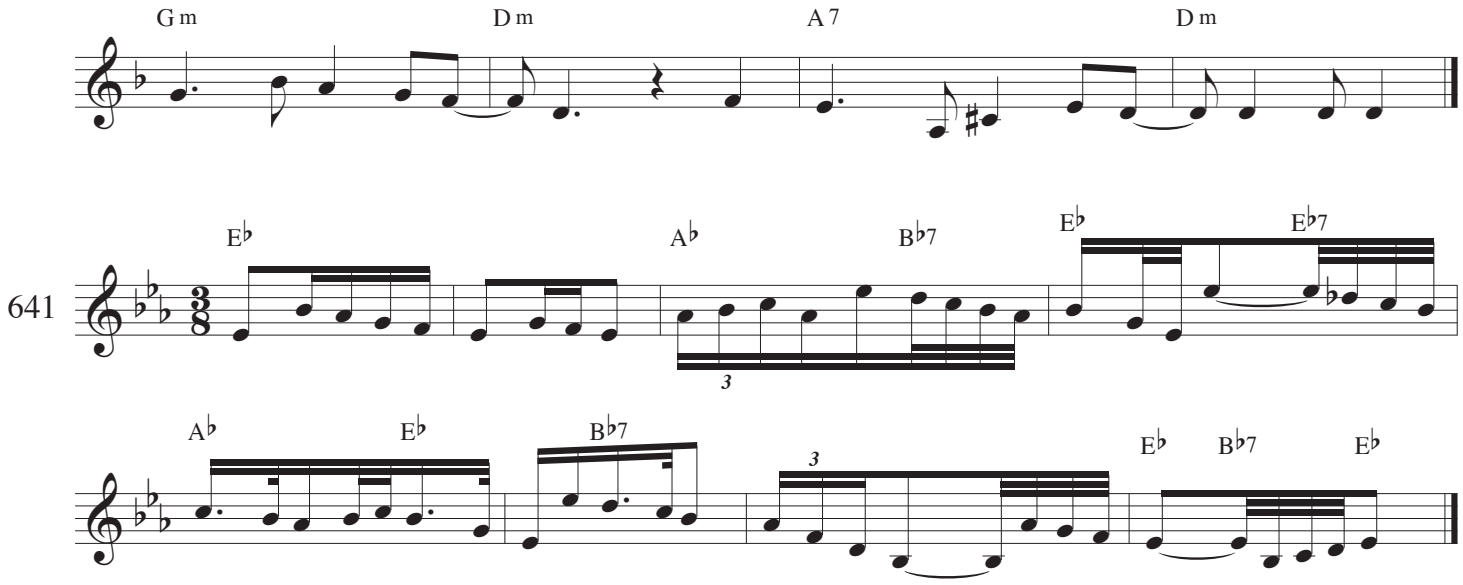
639



Porro

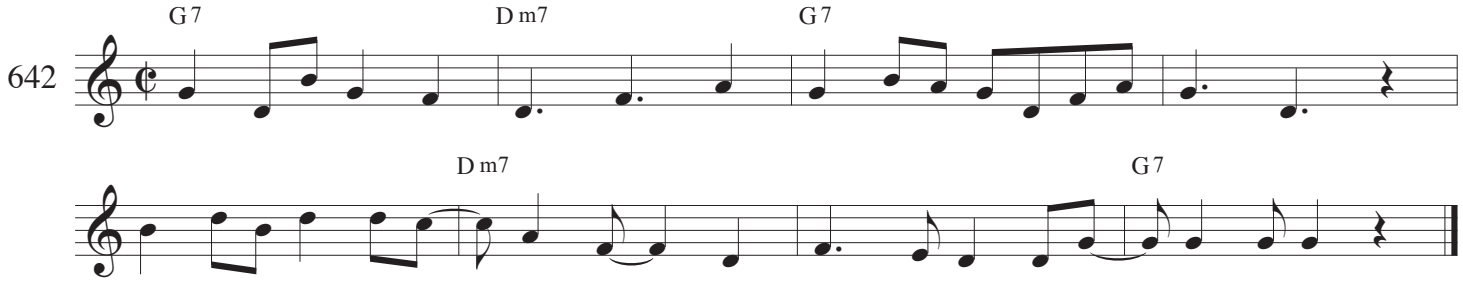
640



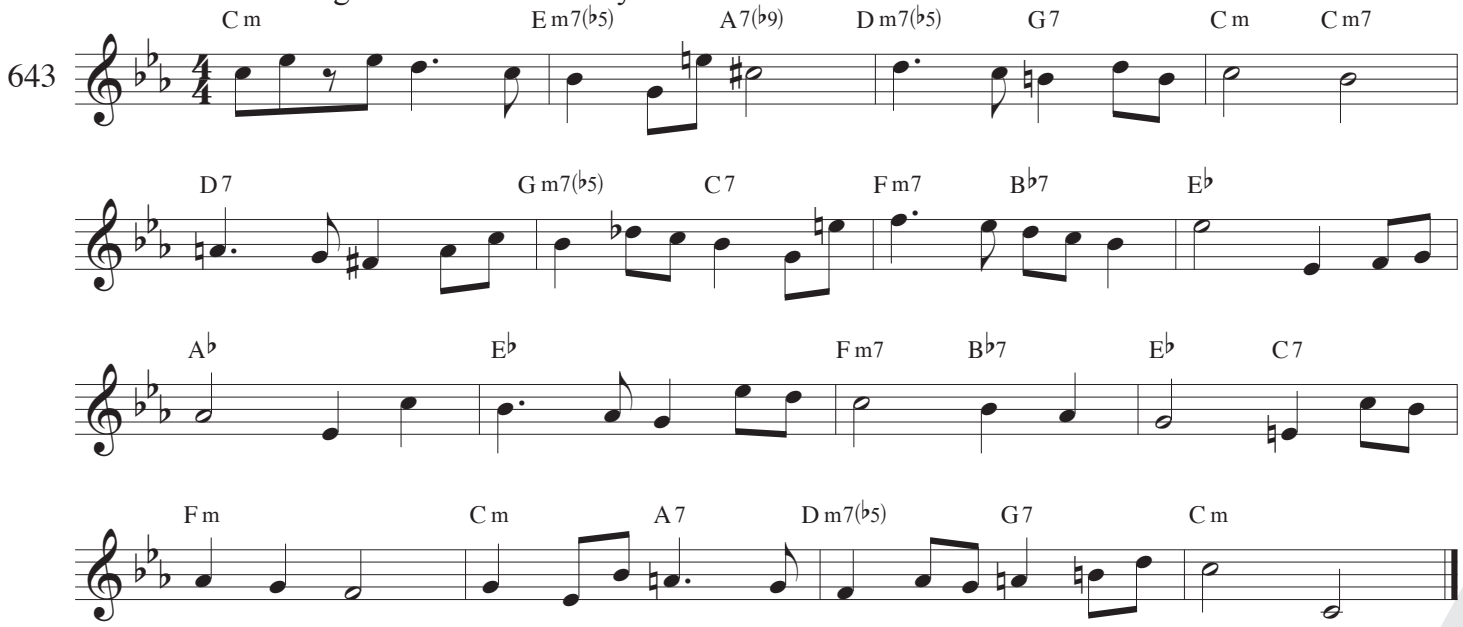


Sol mixolidio

Cumbia

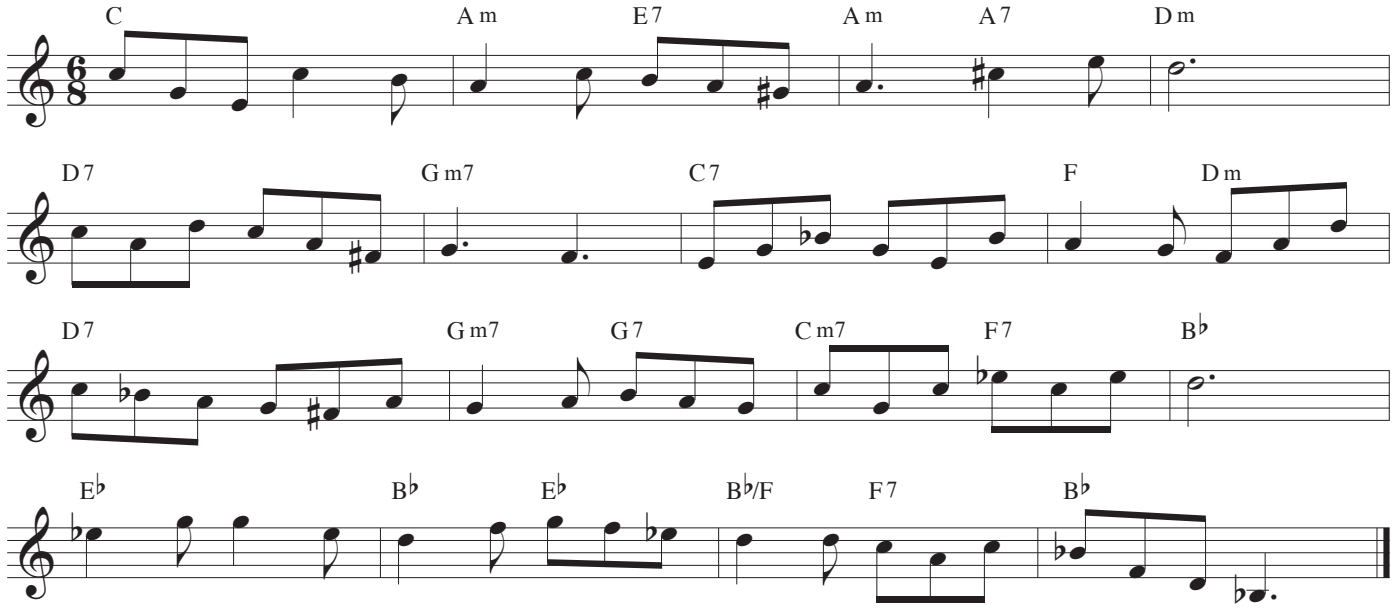


Modulación convergente a la relativa mayor



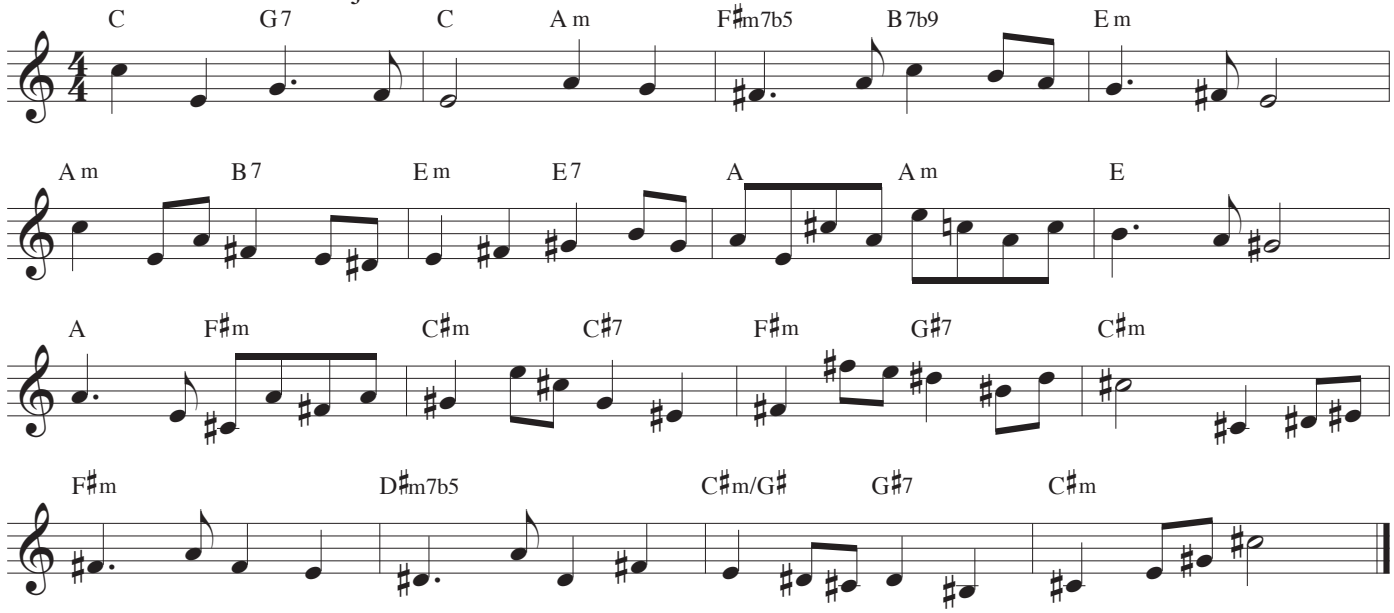
Modulación, un tono abajo

644



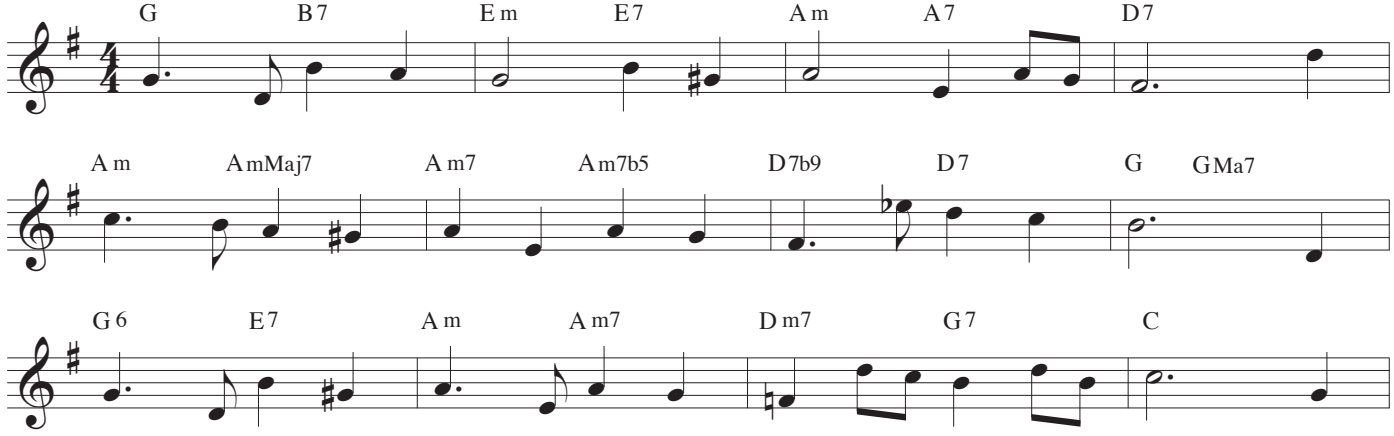
Modulación a tonalidad lejana

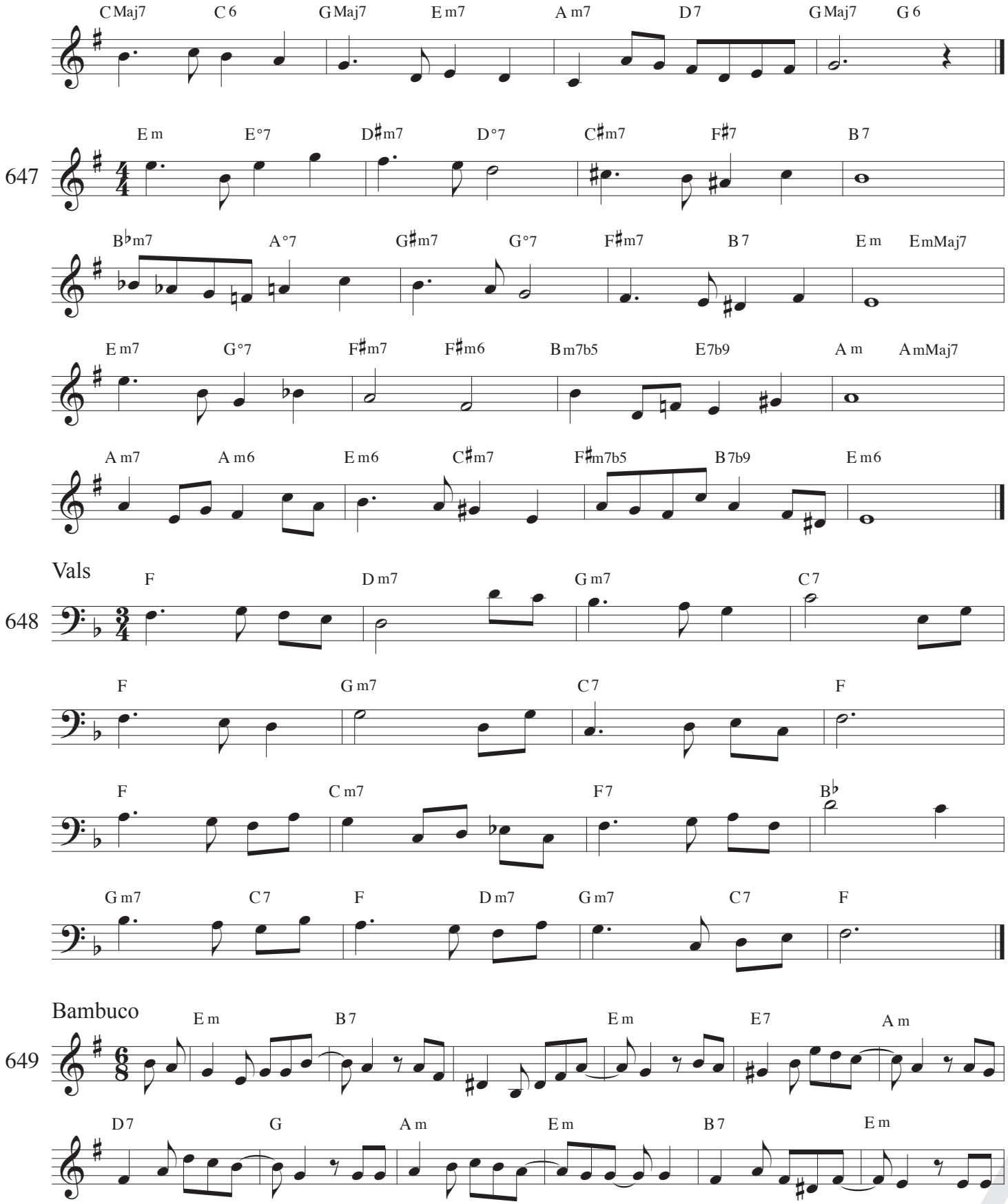
645

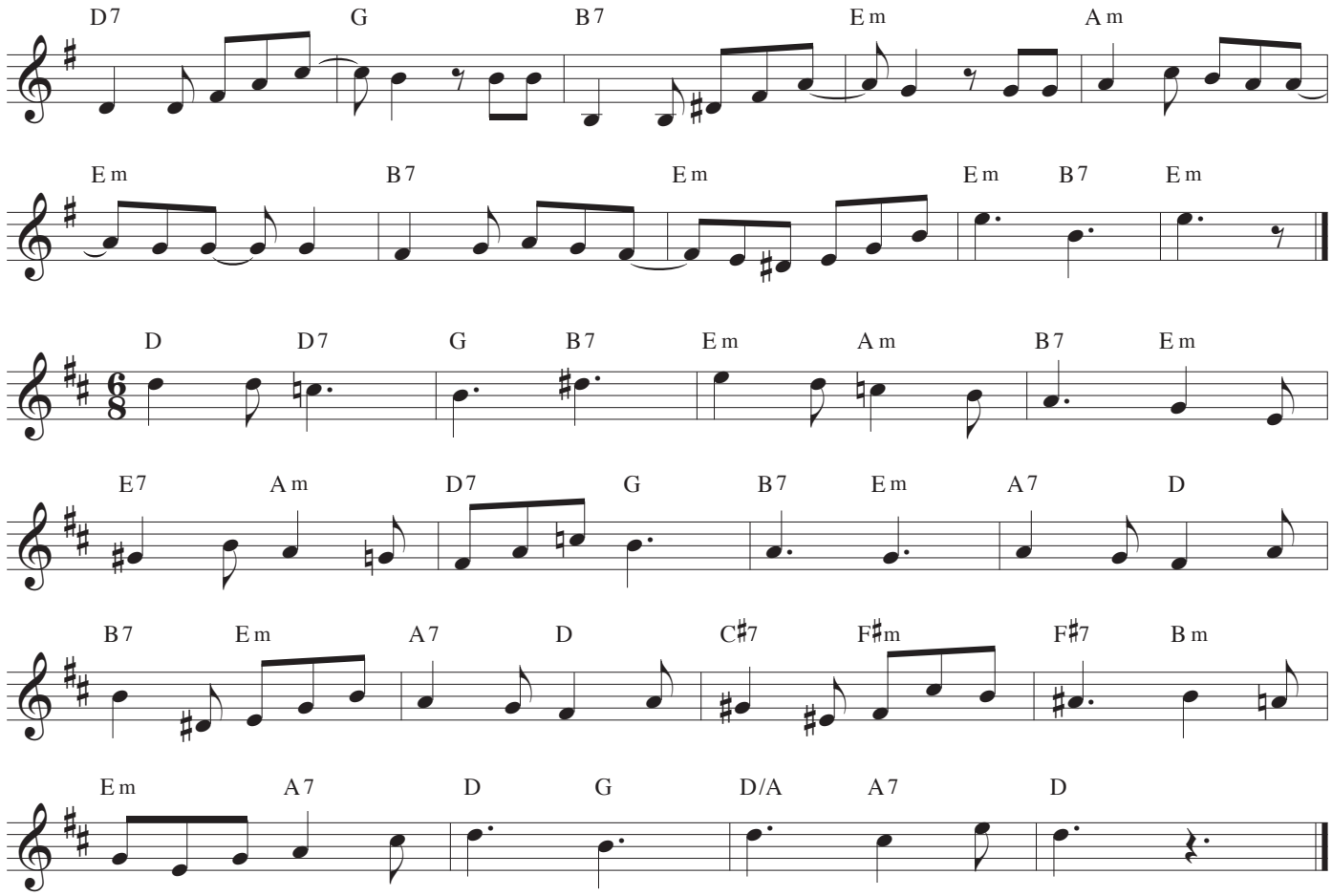


Melodías modulantes

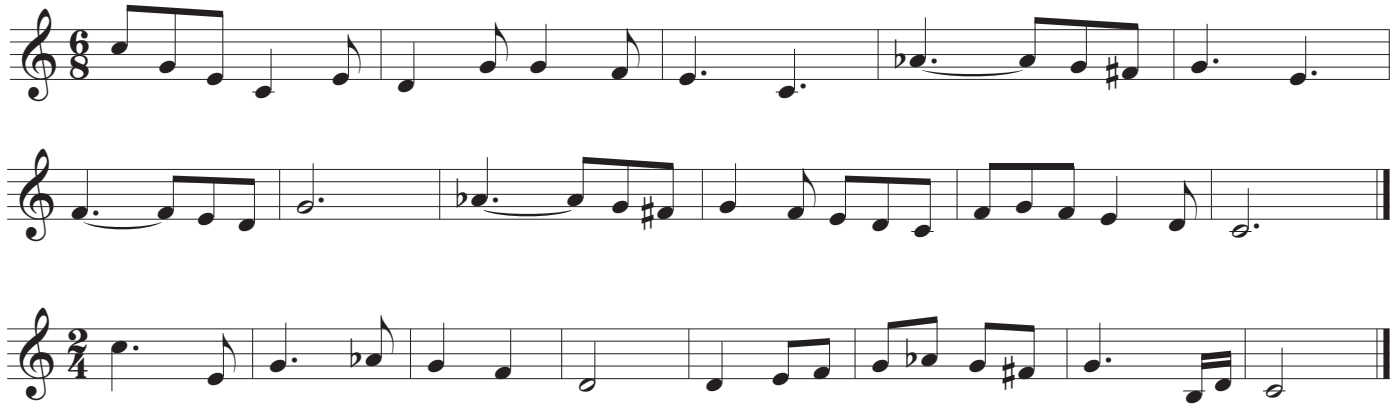
646



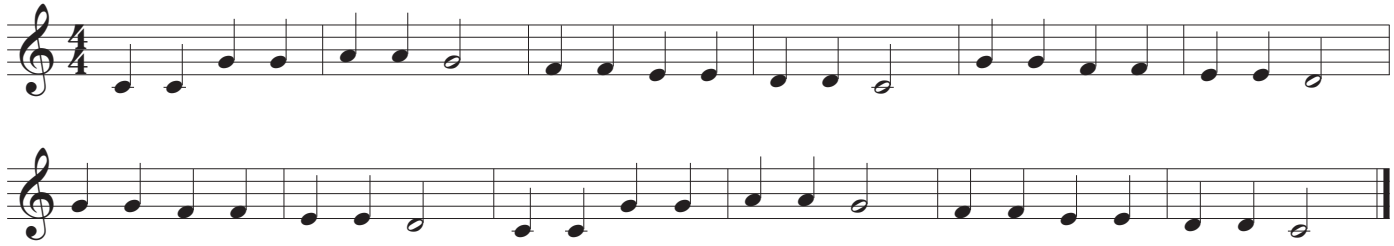

C Maj7 C 6 G Maj7 E m7 A m7 D 7 G Maj7 G 6
647
E m E°7 D♯m7 D°7 C♯m7 F♯7 B 7
B♭m7 A°7 G♯m7 G°7 F♯m7 B 7 E m EmMaj7
E m7 G°7 F♯m7 F♯m6 B m7b5 E7b9 A m AmMaj7
A m7 A m6 E m6 C♯m7 F♯m7b5 B 7b9 E m6
Vals
648
F D m7 G m7 C 7
F G m7 C 7 F
F C m7 F 7 B♭
G m7 C 7 F D m7 G m7 C 7 F
Bambuco
649
E m B 7 E m E7 A m
D 7 G A m E m B 7 E m



Cifre las siguientes melodías

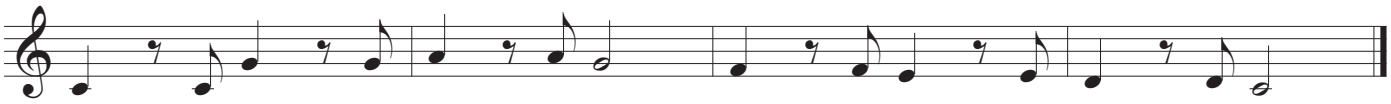


Tema *Estrellita*

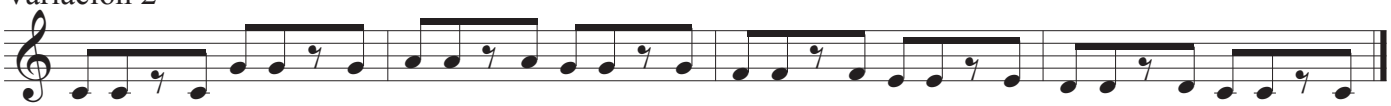


Complete las melodías de las siguientes variaciones

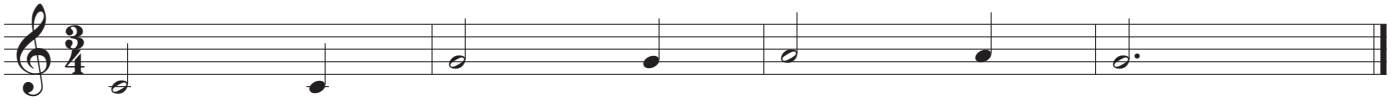
Variación 1



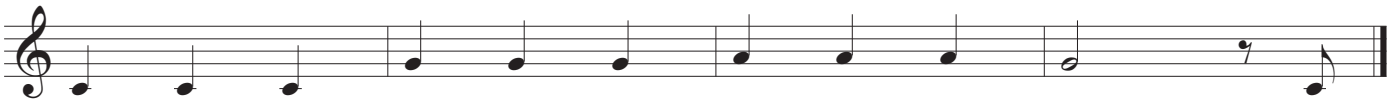
Variación 2



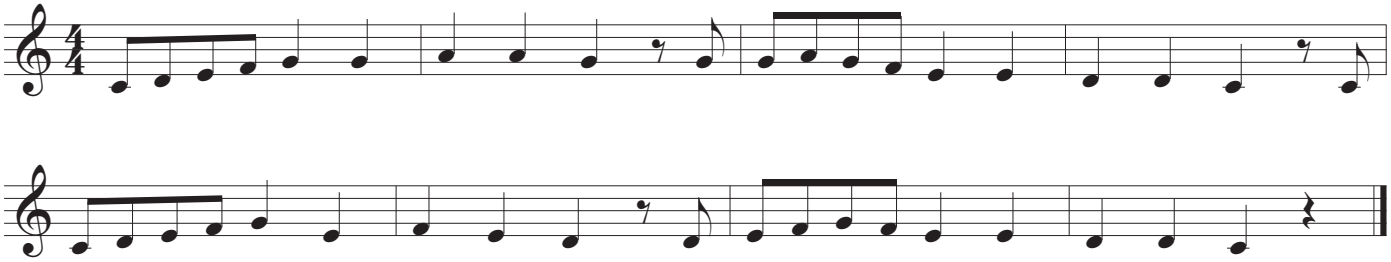
Variación 3



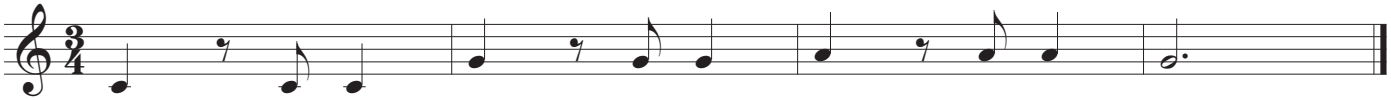
Variación 4



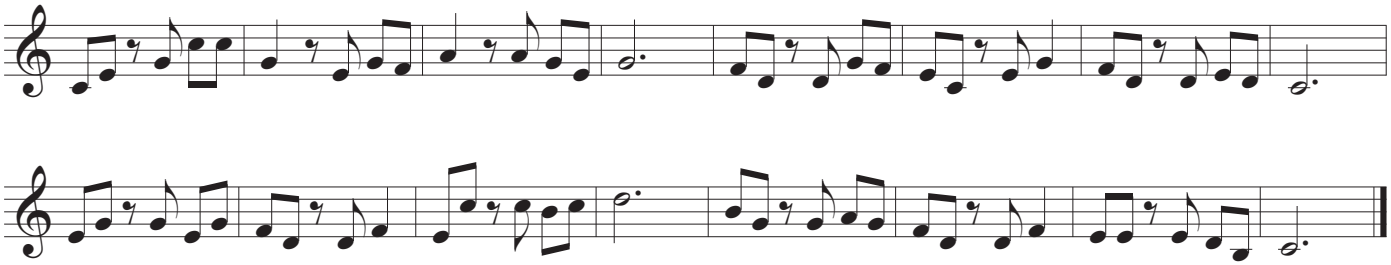
Variación 5



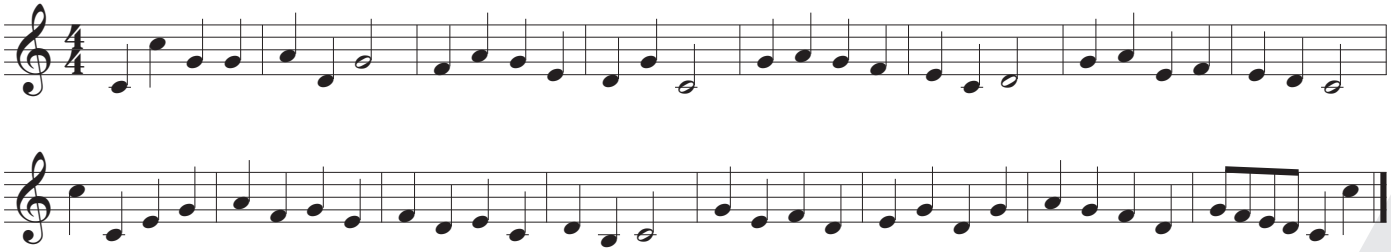
Variación 6



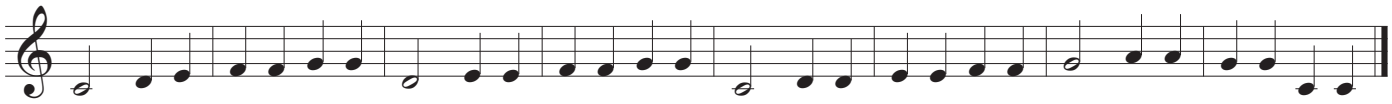
Variación 7



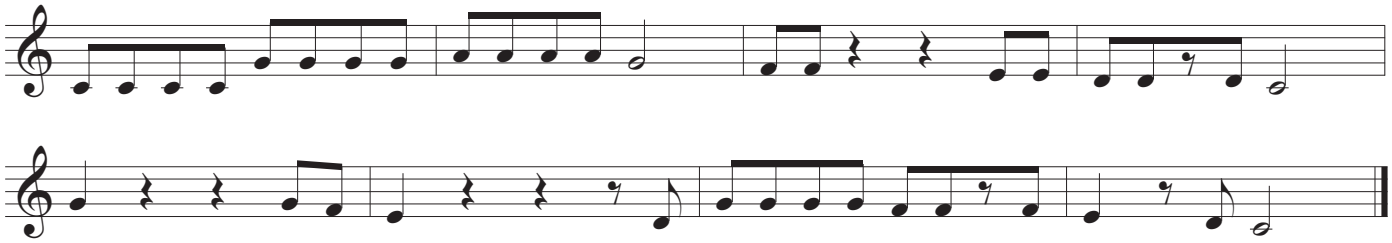
Variación 8



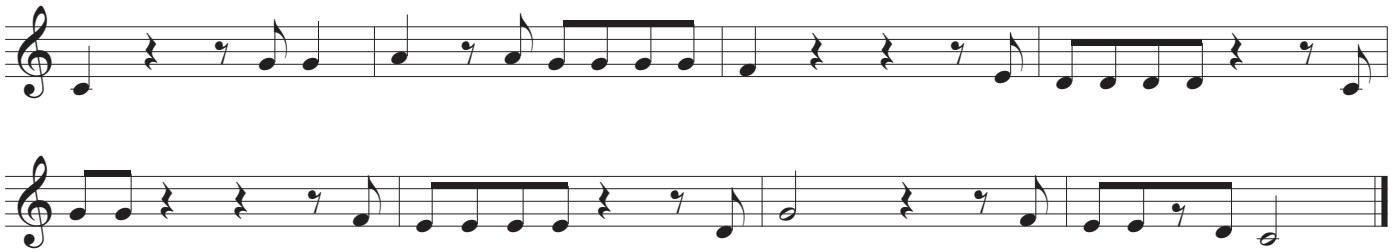
Variación 9 *cancrizante*



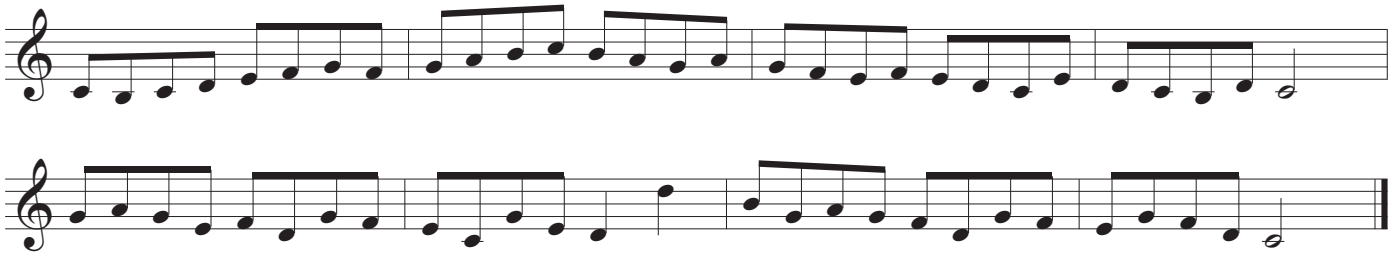
Variación 10



Variación 11

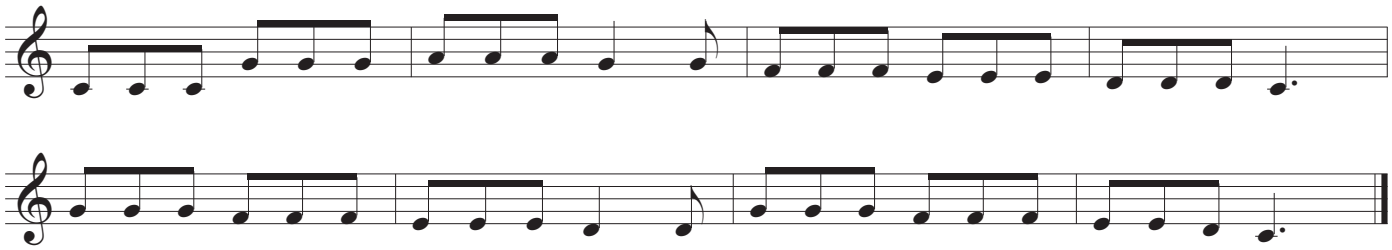


Variación 12

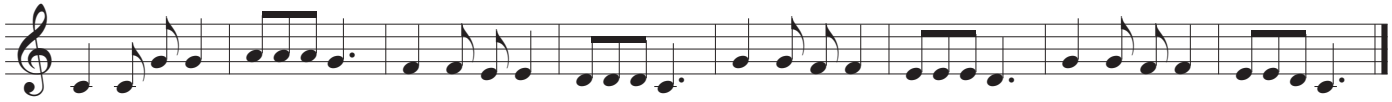


Variación 13

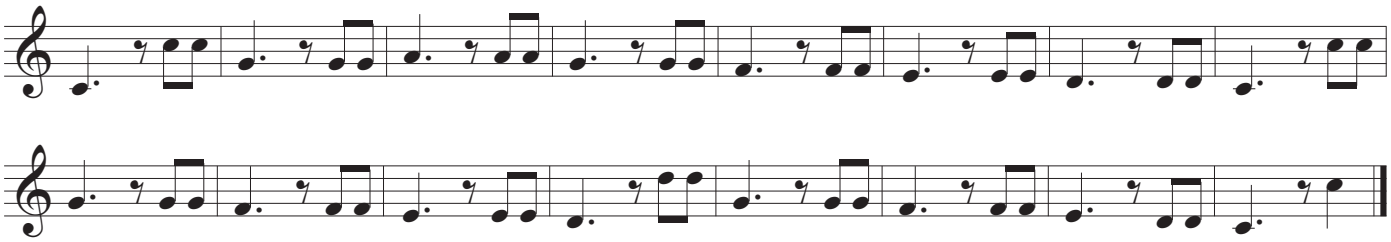
Variación 14



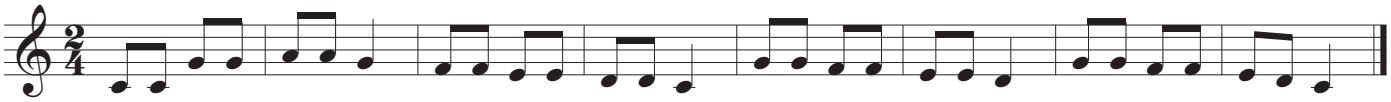
Variación 15



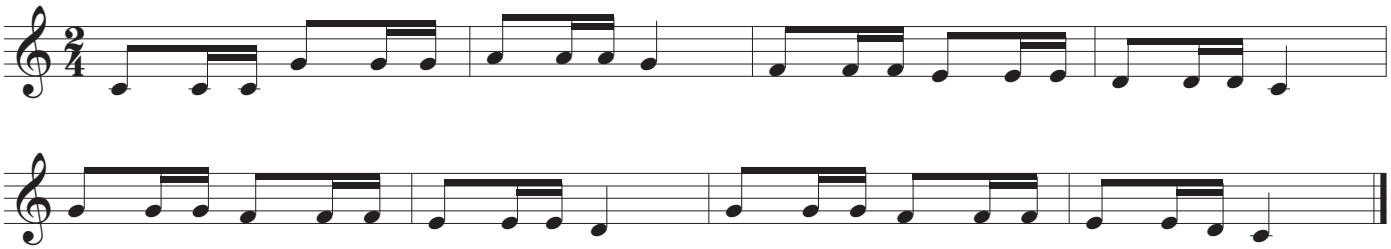
Variación 16



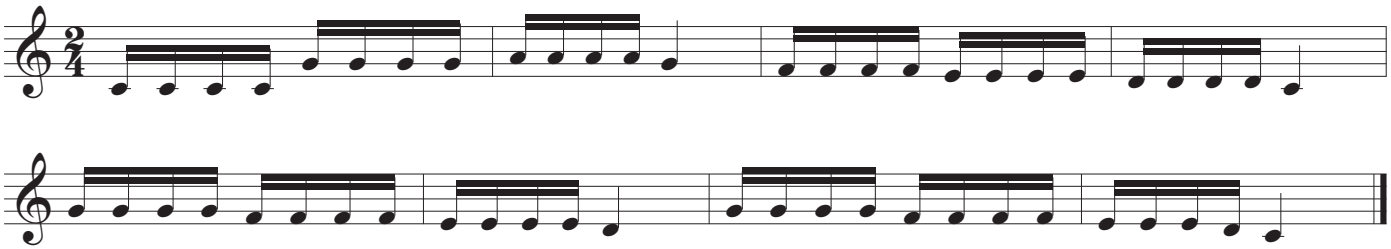
Variación 17



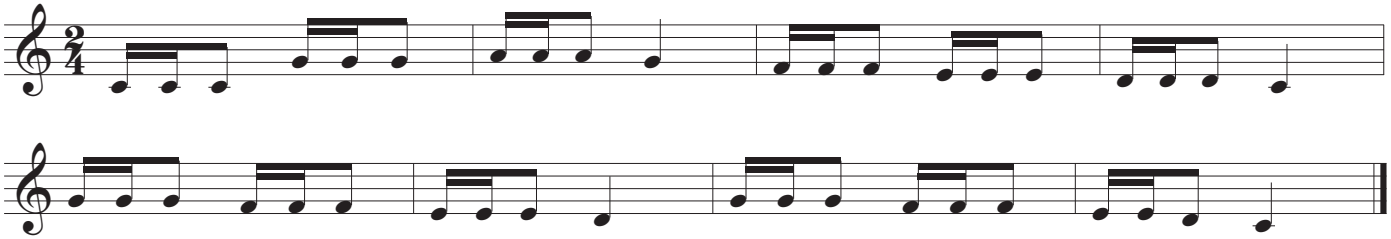
Variación 18



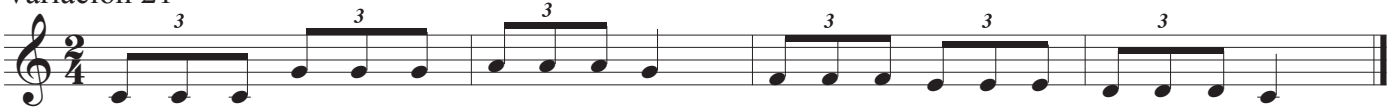
Variación 19



Variación 20



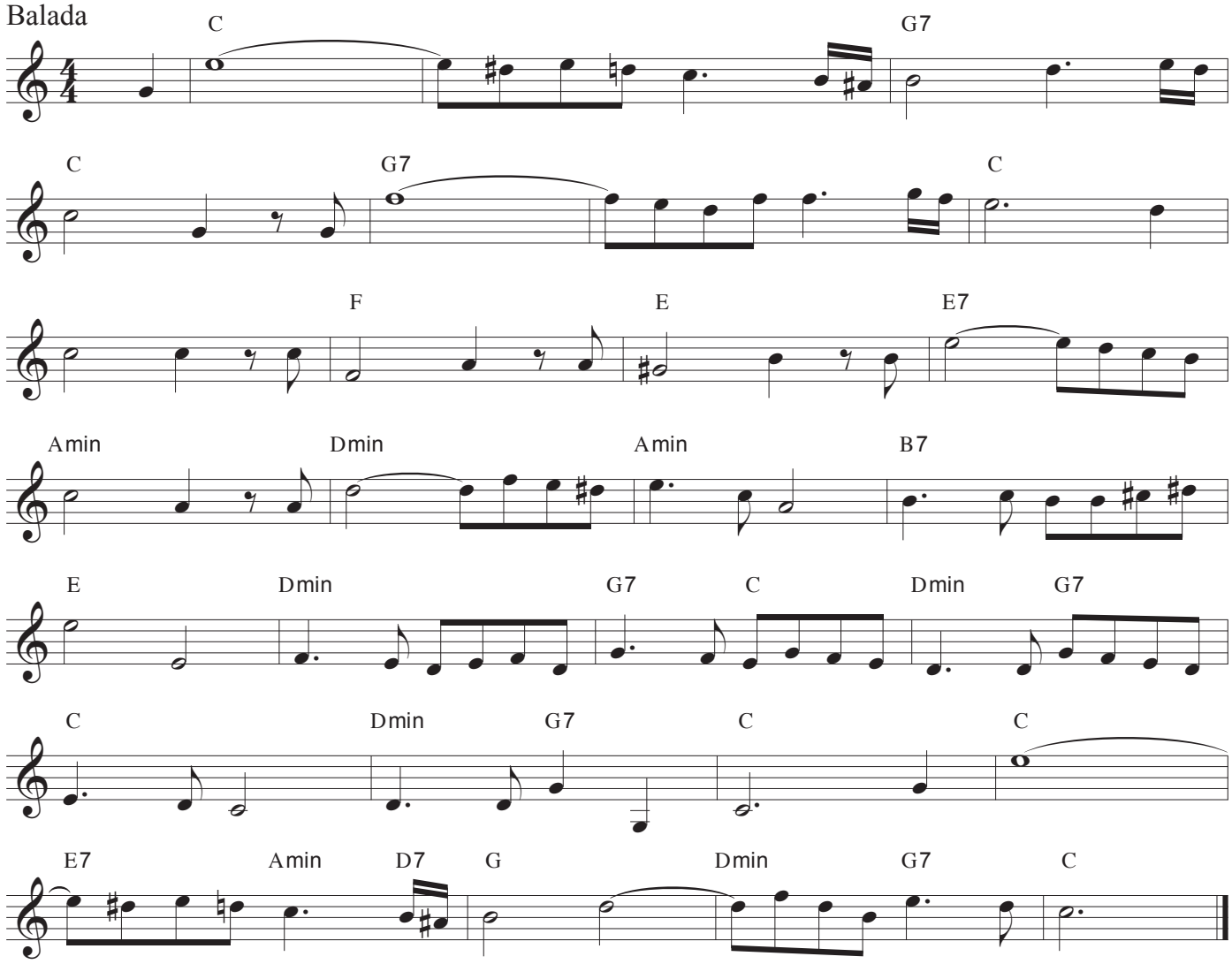
Variación 21



Variación 22

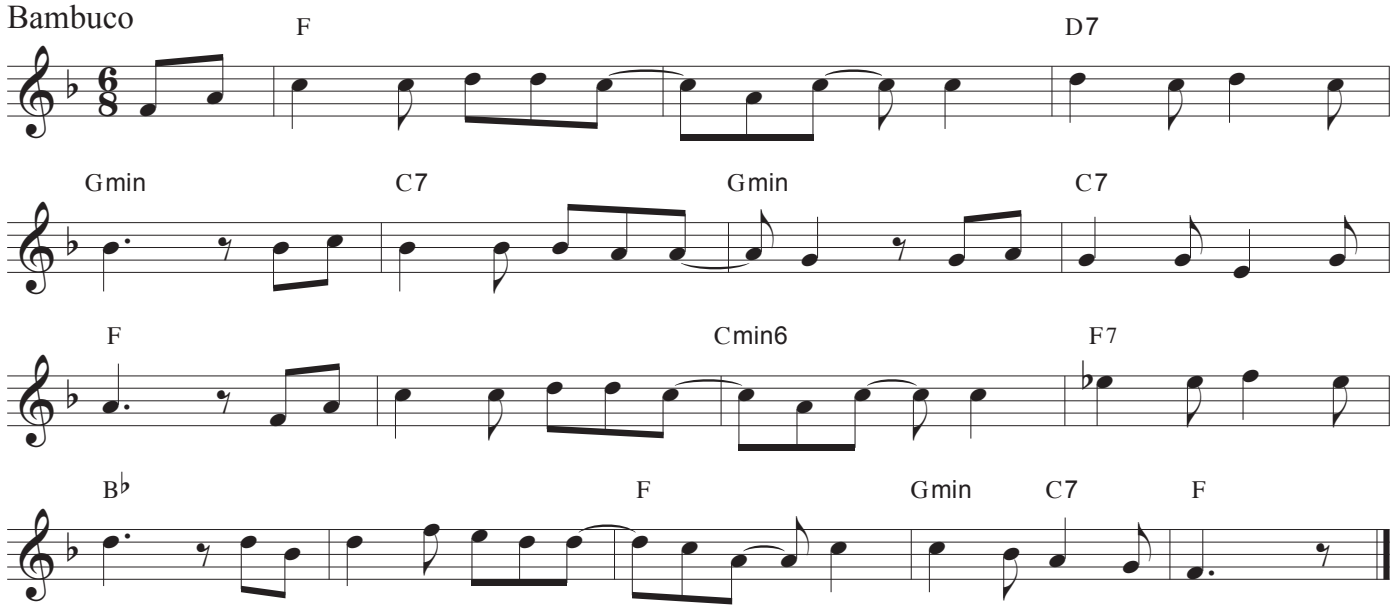
Balada

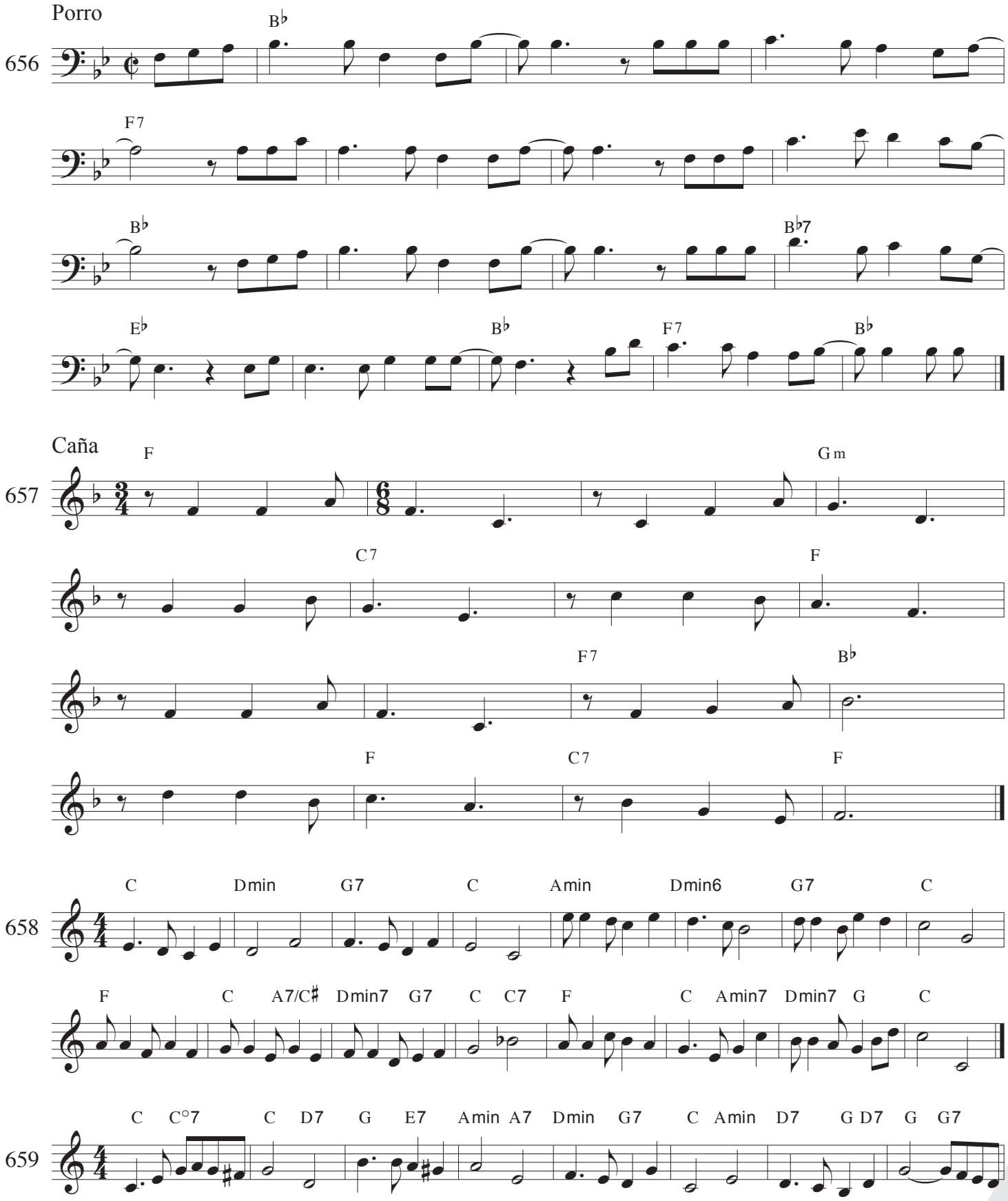
654



Bambuco

655




Porro
656
B♭
F7
B♭
B♭7
E♭
B♭
F7
B♭
Caña
657
F
Gm
C7
F
F7
B♭
F
C7
F
658
C
Dmin
G7
C
Amin
Dmin6
G7
C
F
C
A7/C♯
Dmin7
G7
C
C7
F
C
Amin7
Dmin7
G
C
659
C
C°7
C
D7
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E7
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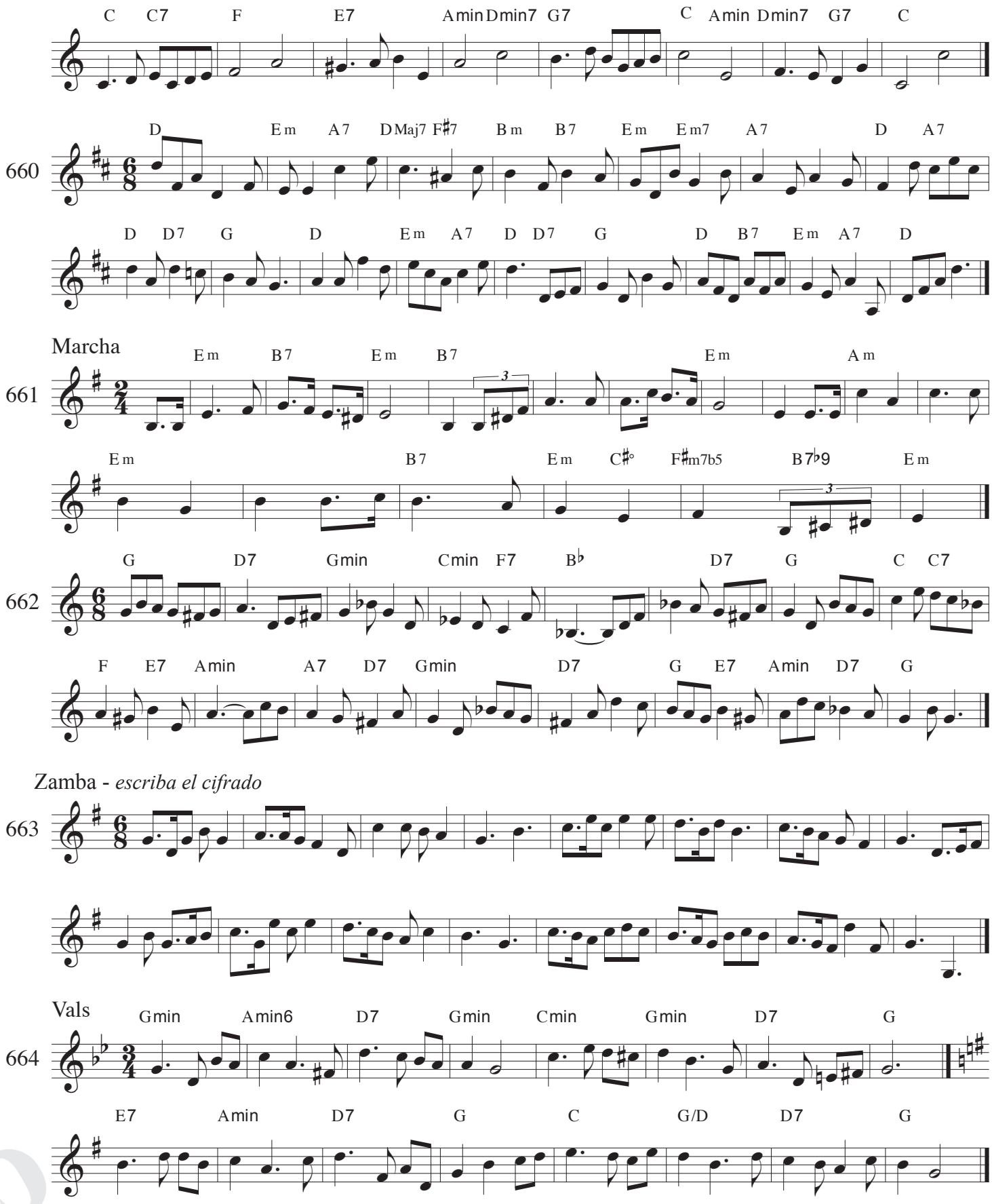
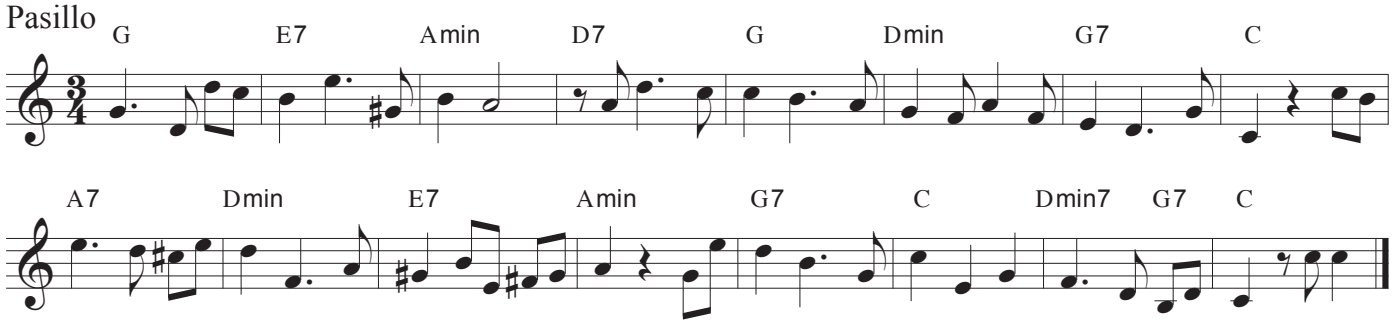
C
Amin
D7
G
D7
G
G7


C C7 F E7 Amin Dmin7 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
661
Em B7 Em B7 Em Am
Em B7 Em C♯° F♯m7b5 B7♭9 Em
662
G D7 Gmin Cmin F7 B♭ D7 G C C7
F E7 Amin A7 D7 Gmin D7 G E7 Amin D7 G
Zamba - escriba el cifrado
663
Vals
664
Gmin Amin6 D7 Gmin Cmin Gmin D7 G
E7 Amin D7 G C G/D D7 G

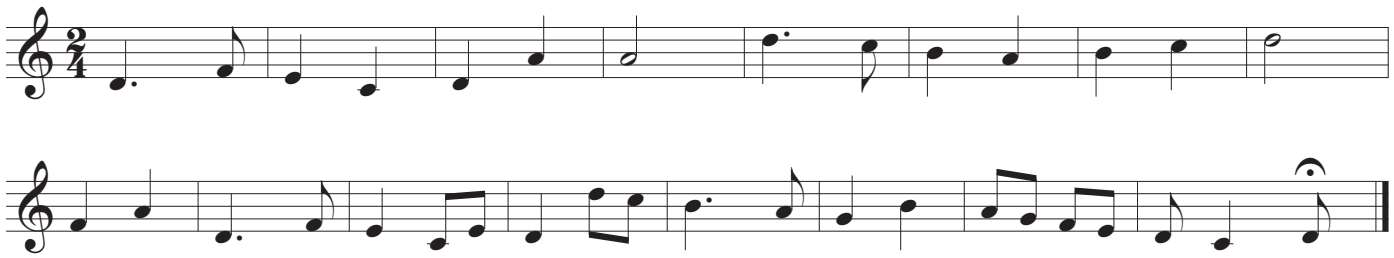
Pasillo

665



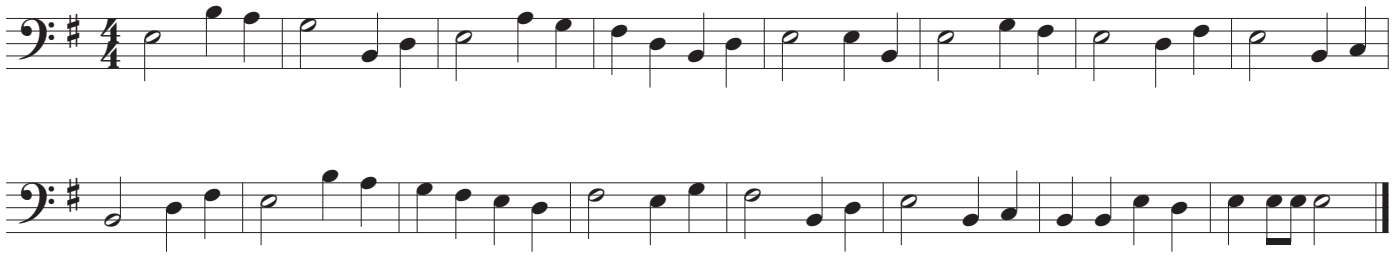
Modo dórico

666

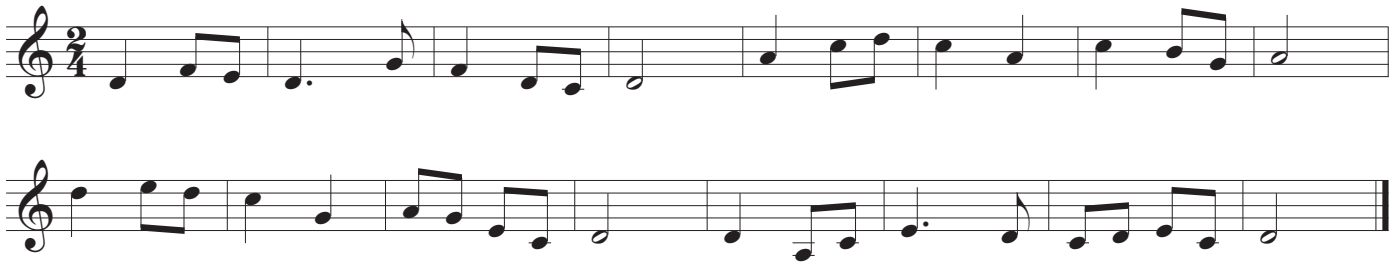


Modo eólico

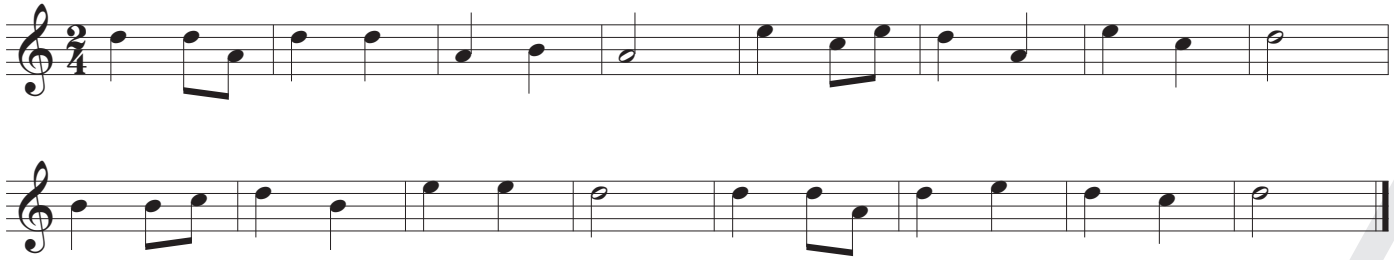
667



668

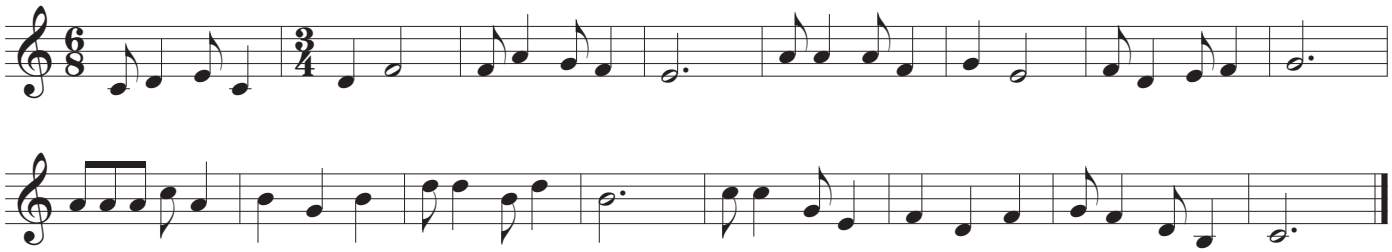


669



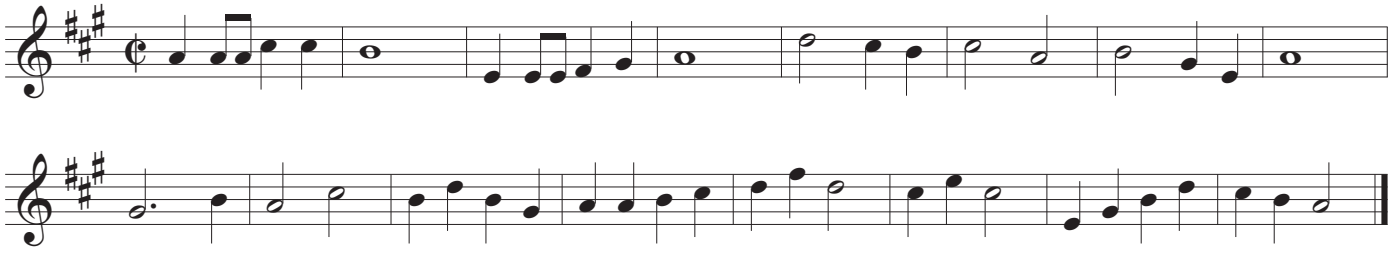
Caña - *escriba el cifrado*

670

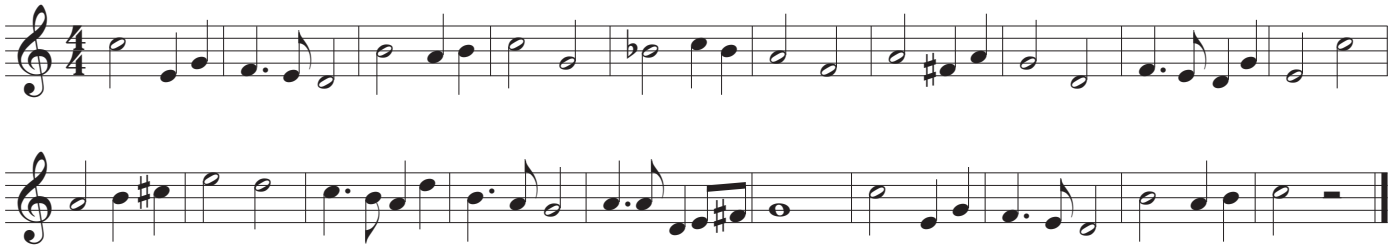


Cifre las siguientes melodías

671

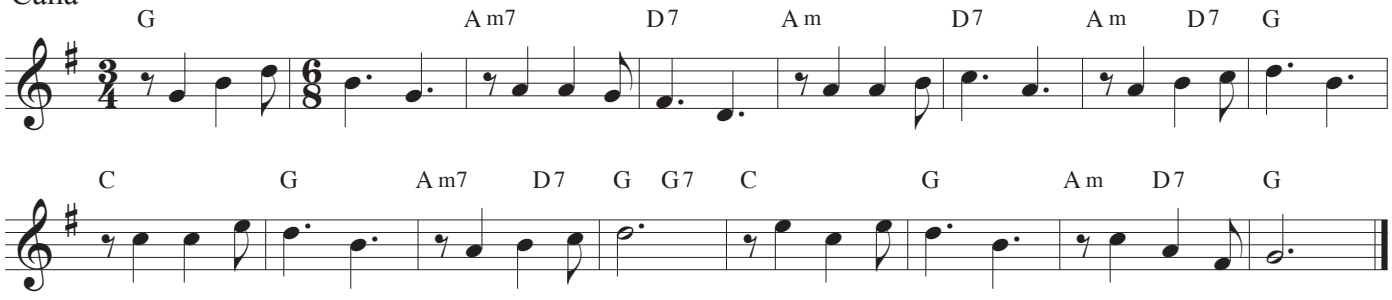


672



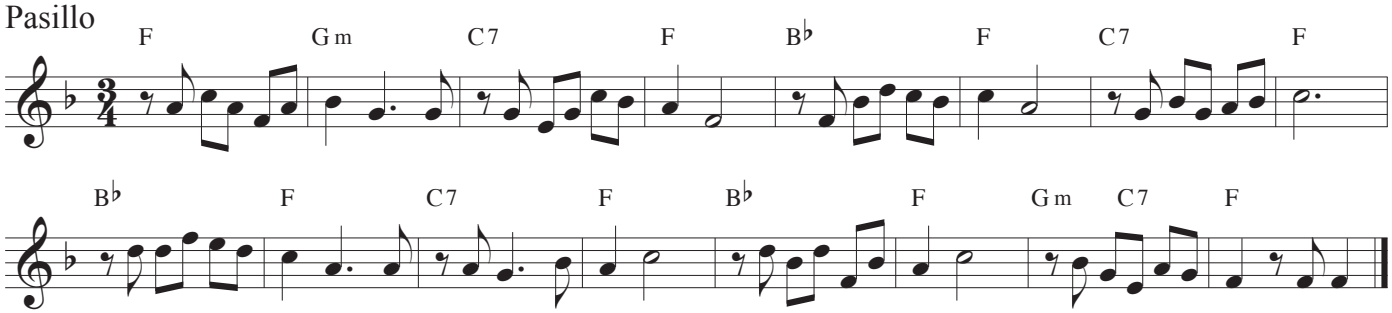
Caña

673



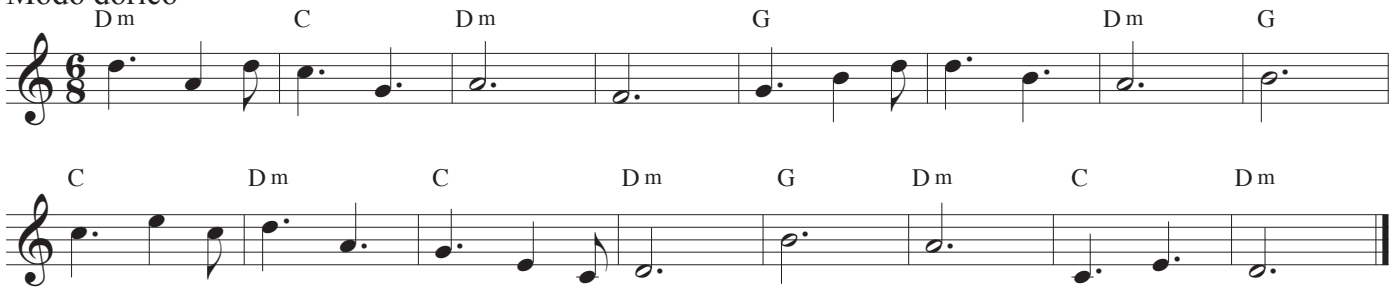
Pasillo

674



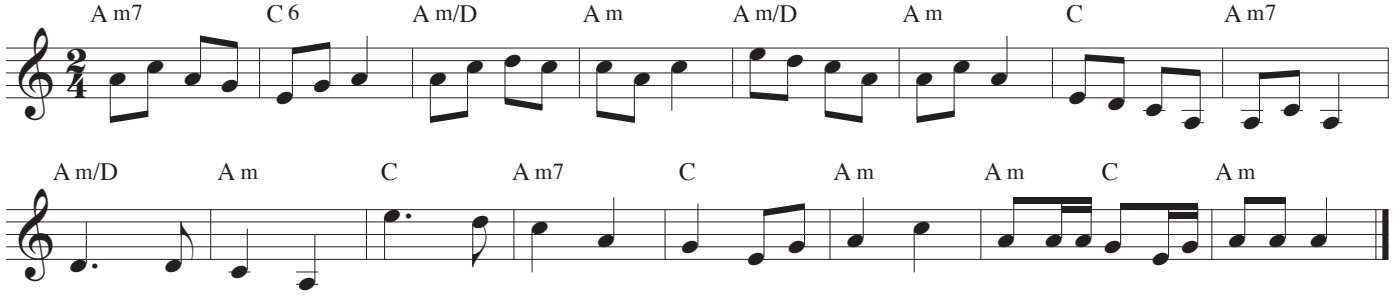
Modo dórico

675



Modo eólico

676



Torbellino - *escriba el cifrado*

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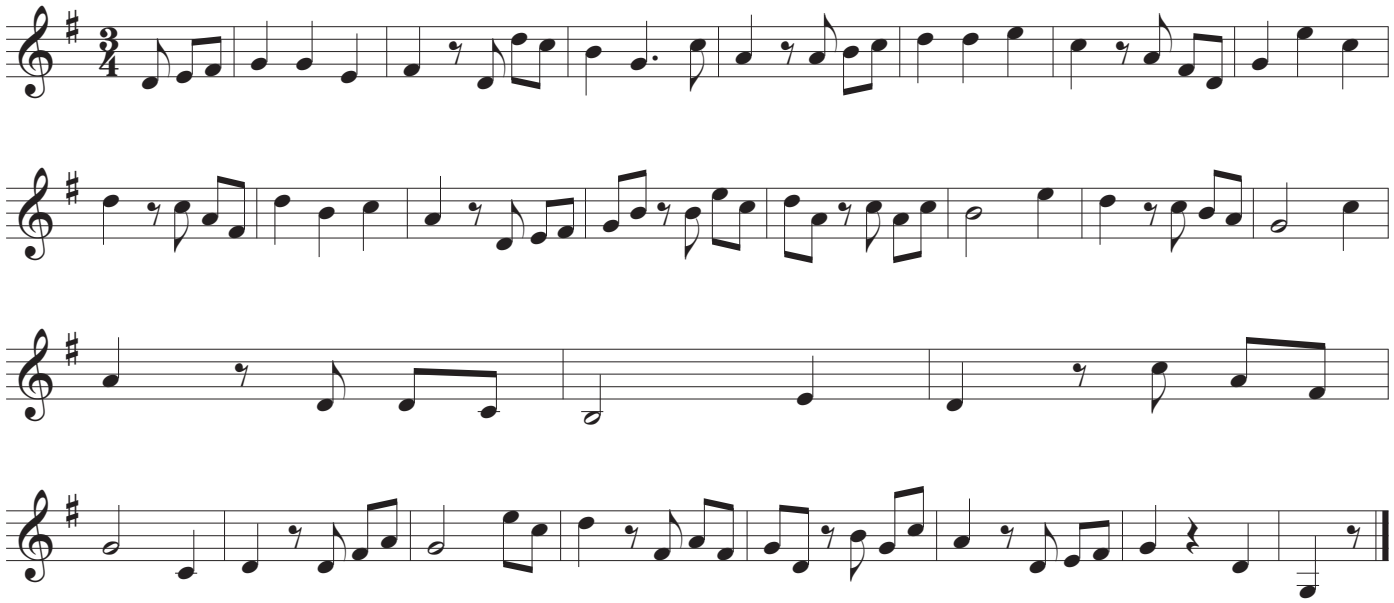

Marcha

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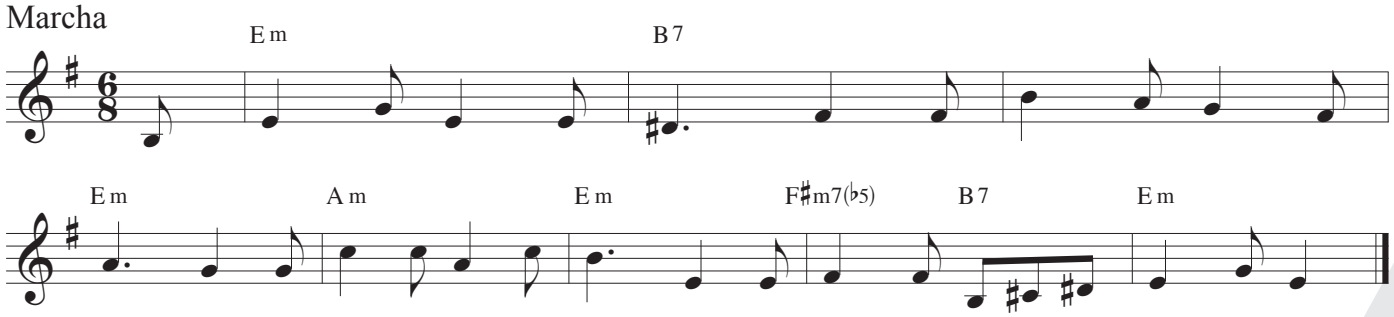

Marcha

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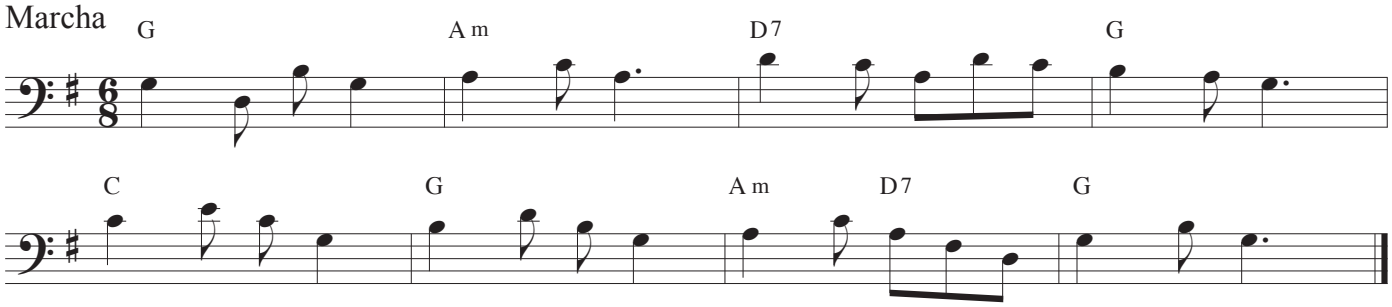

Pasillo

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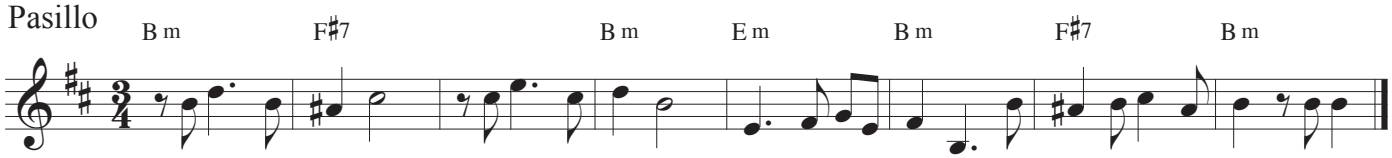

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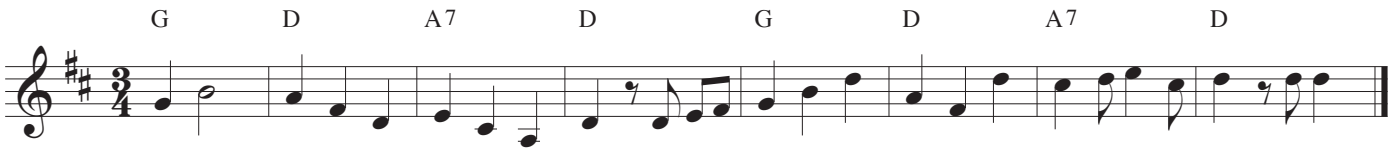

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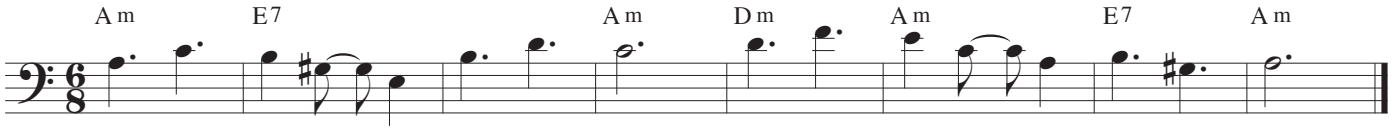

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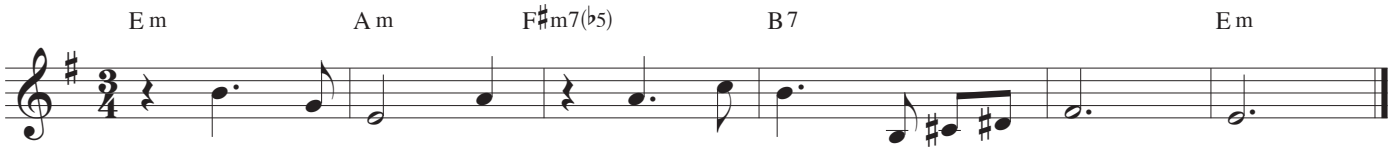

Vals

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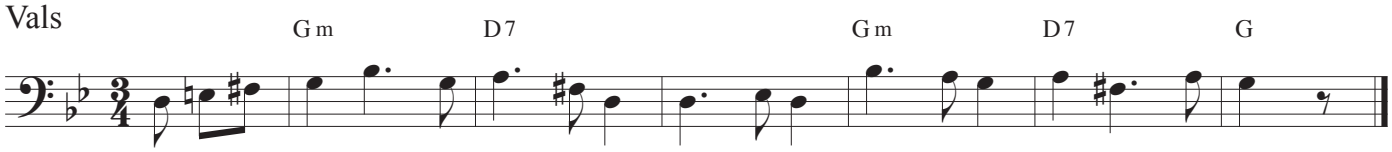

Pasillo

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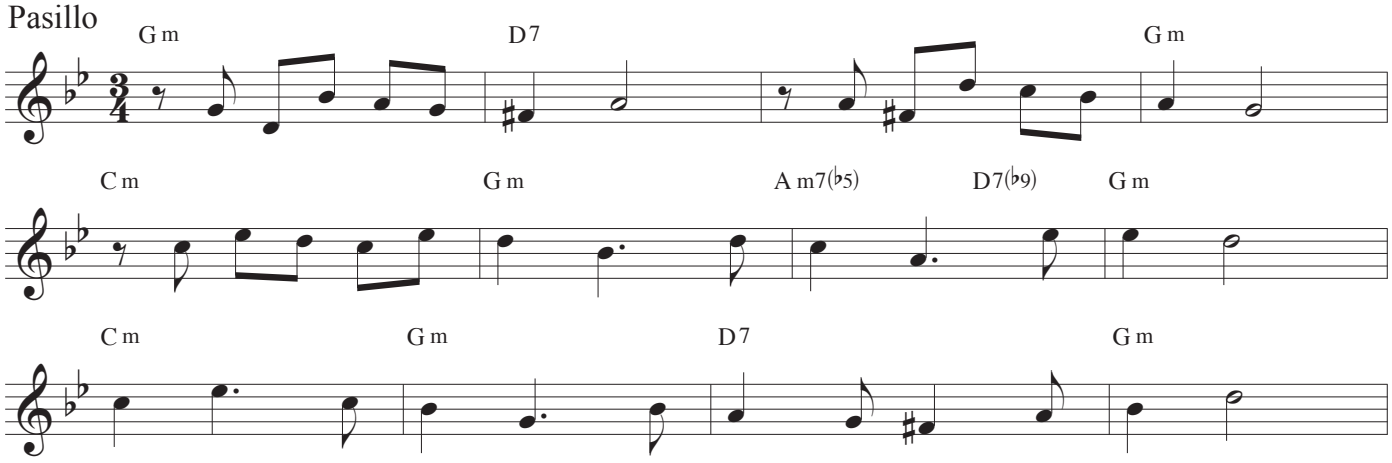

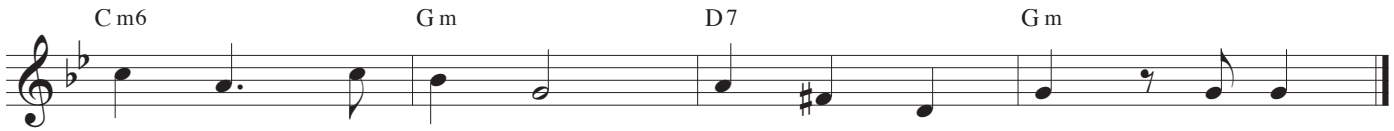

Marcha

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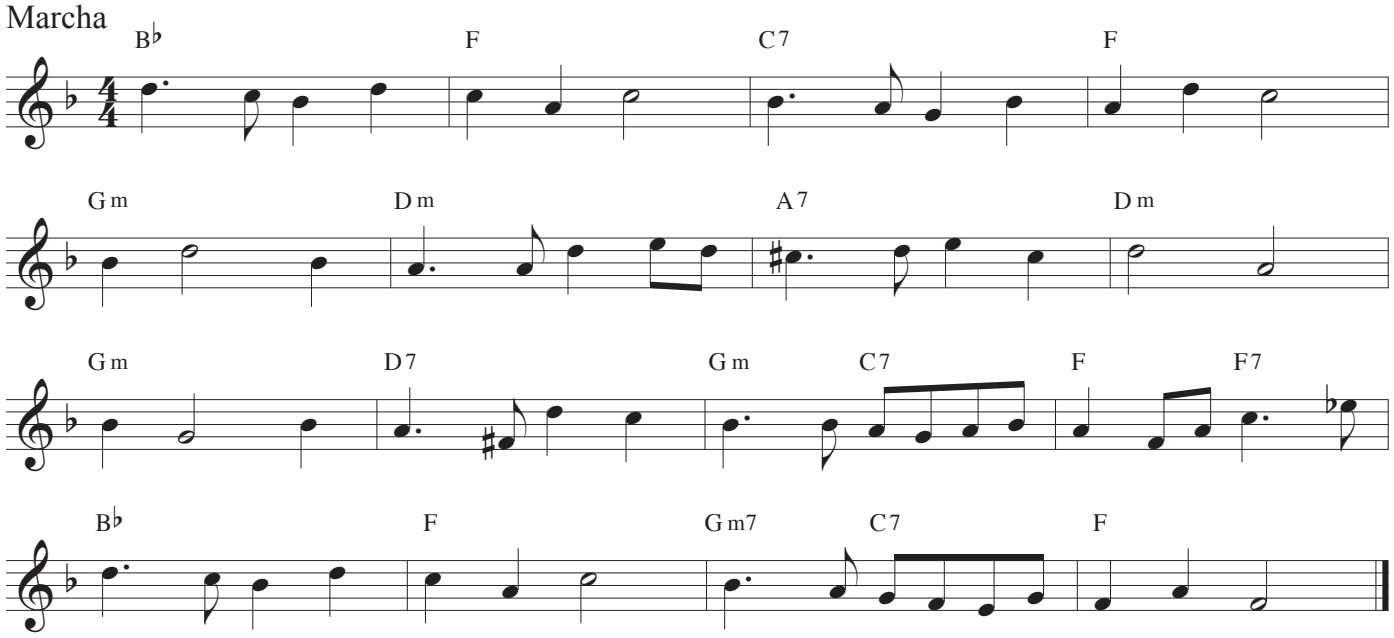

Marcha

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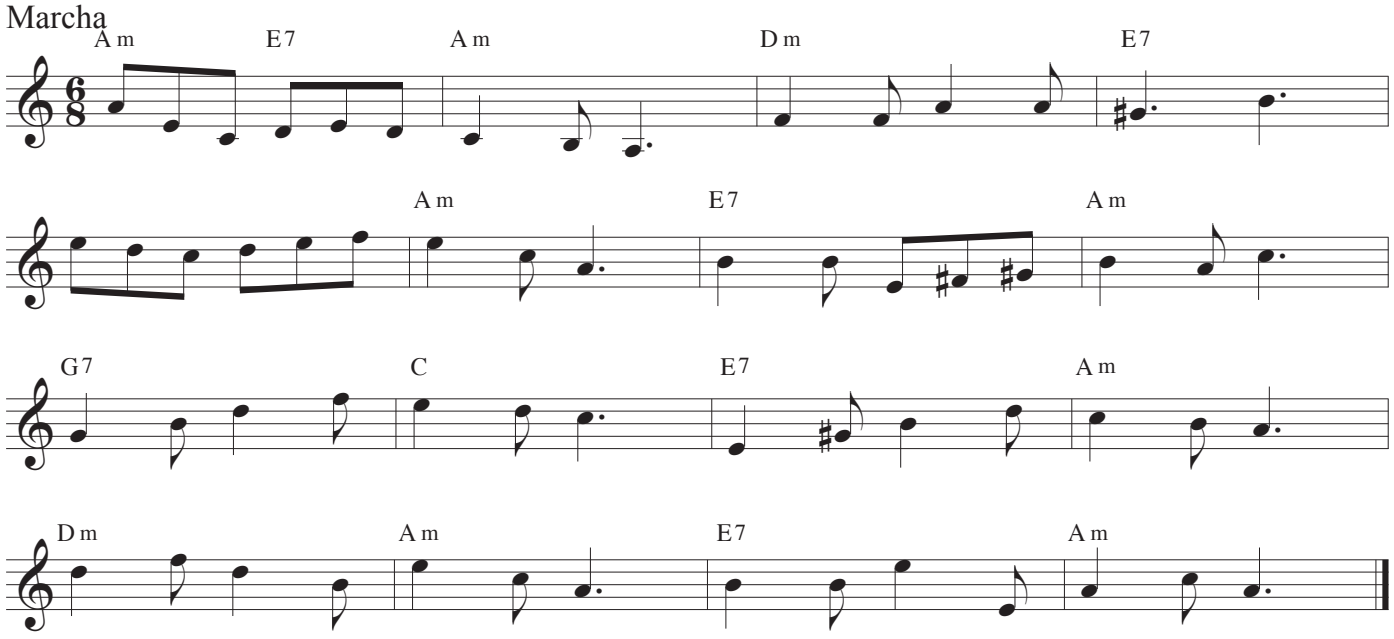
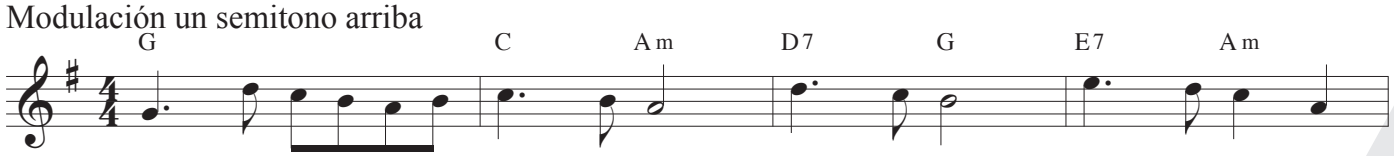
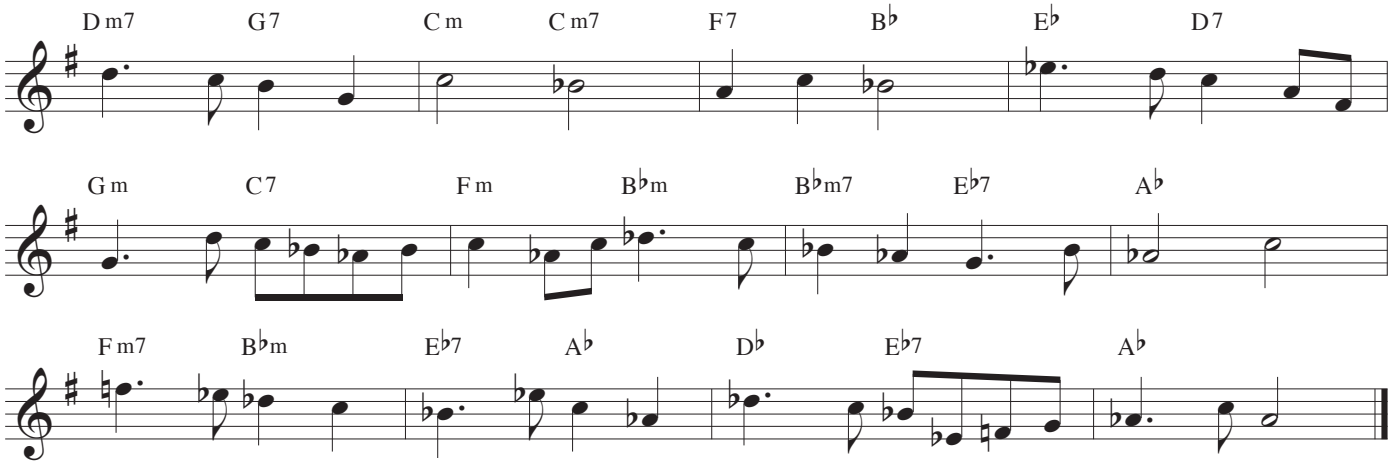


Modulación un semitono arriba

688





Modulación una tercera menor arriba

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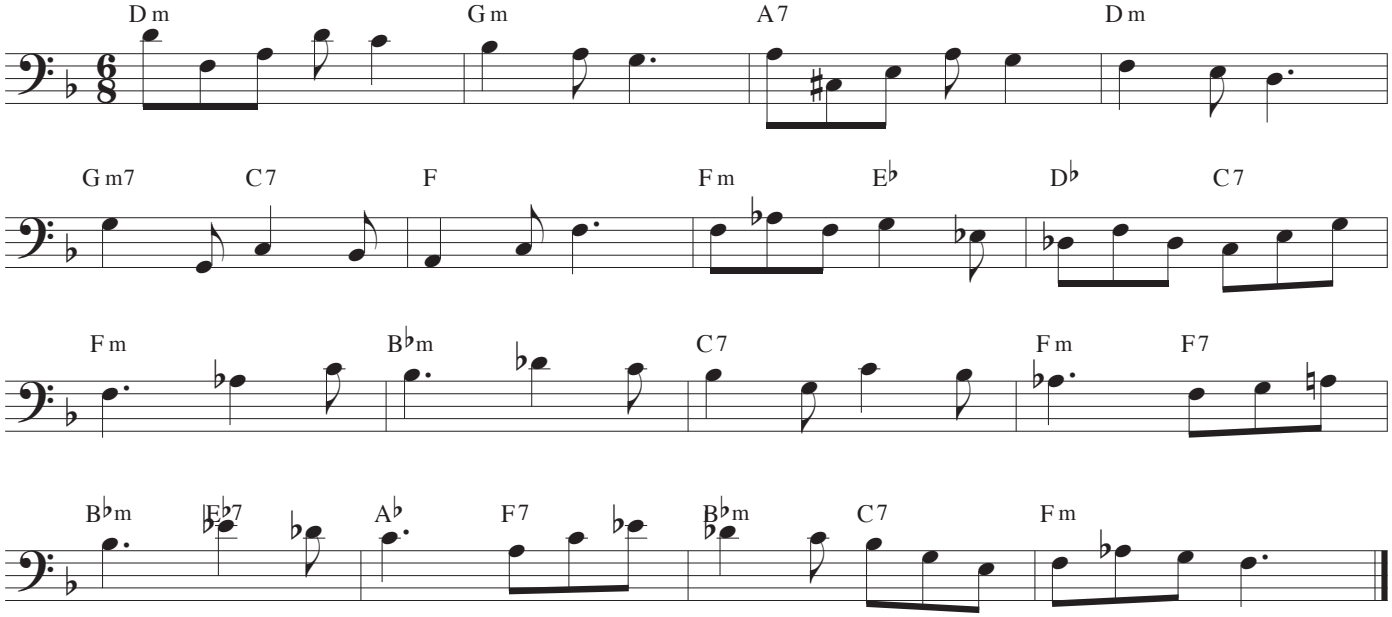

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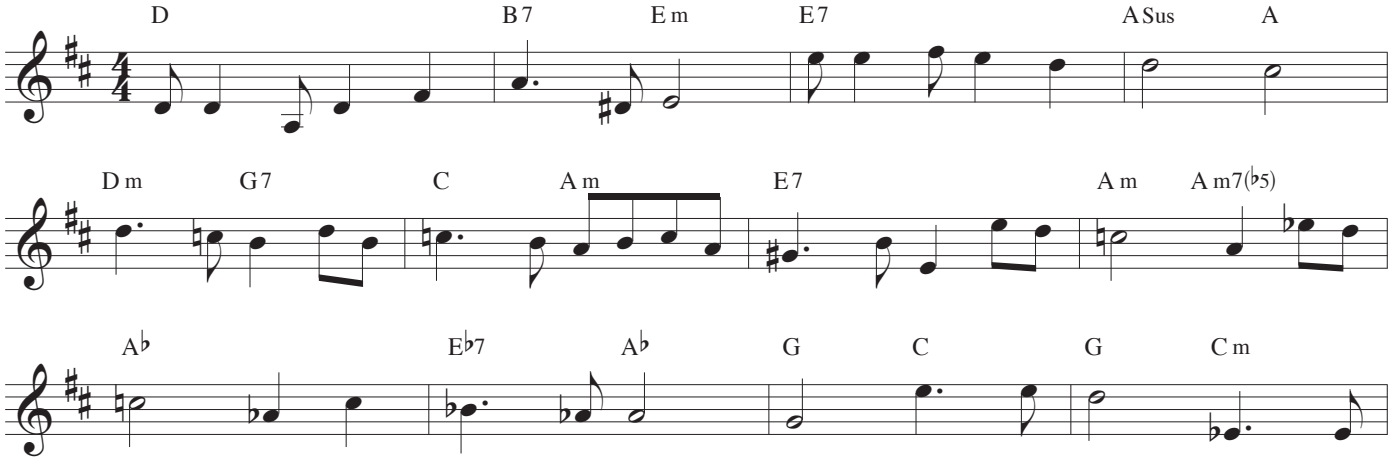
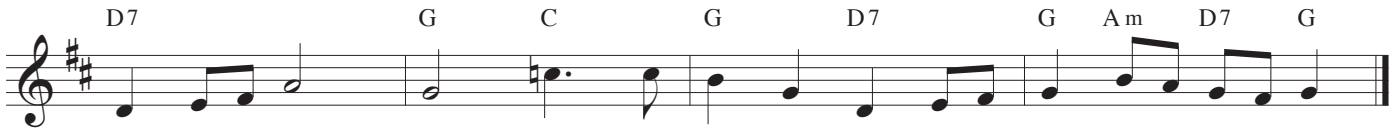
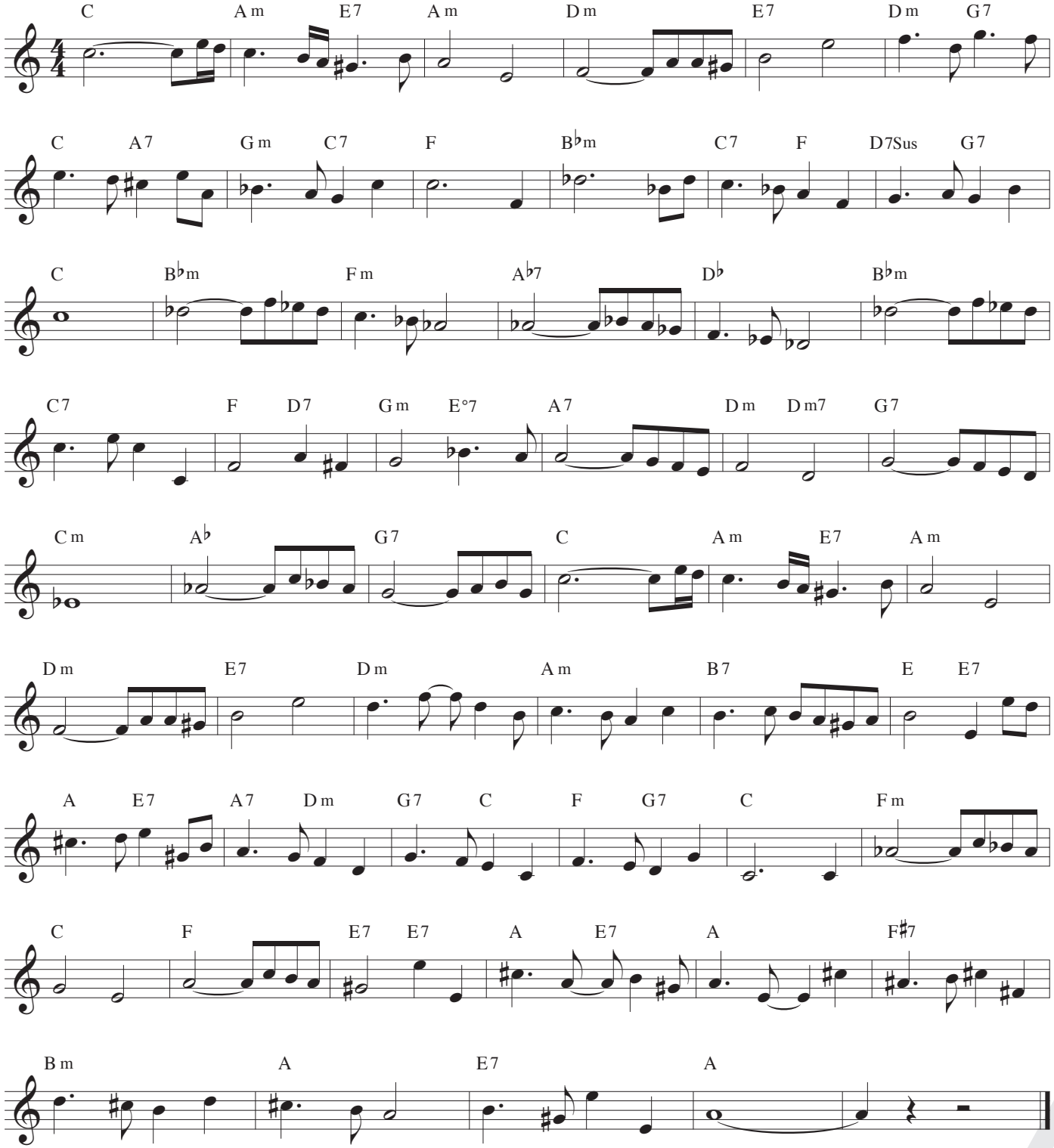




Estudio de modulación

691



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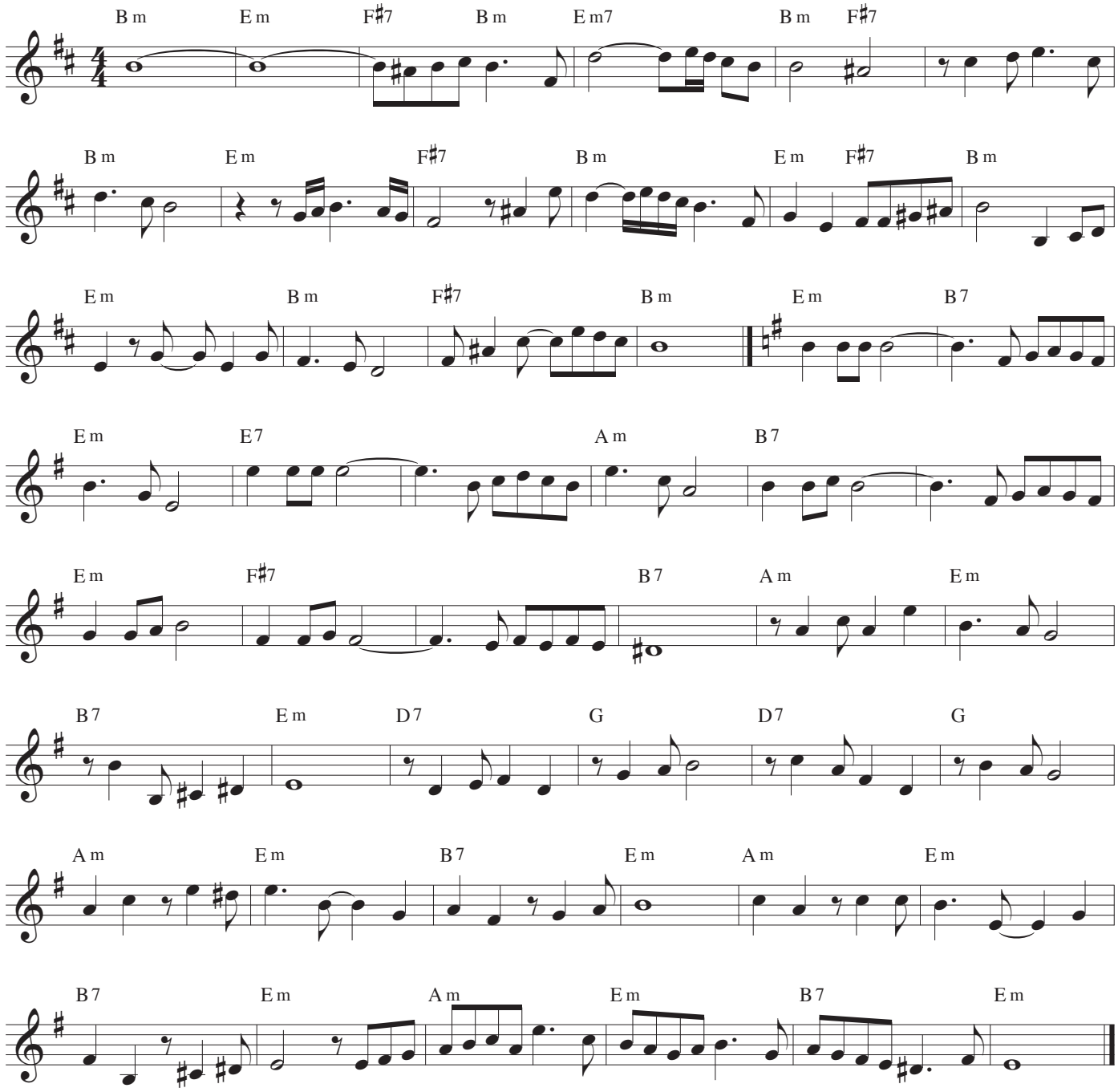
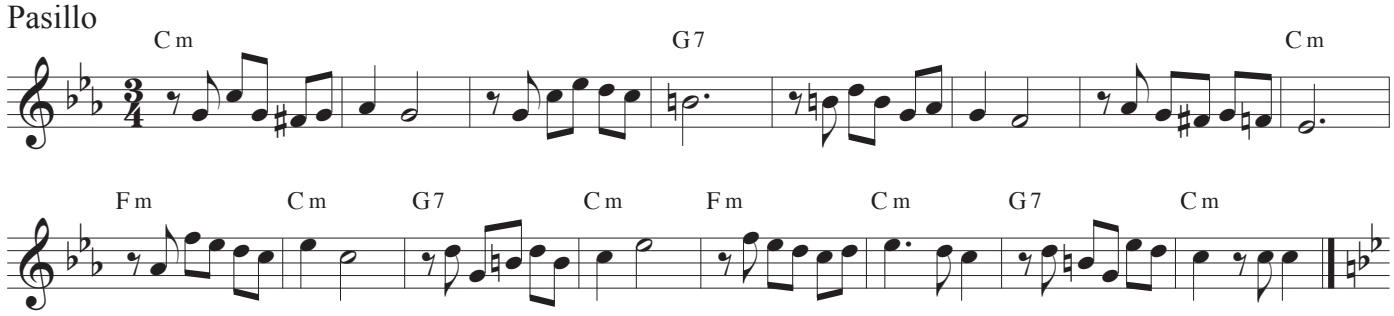
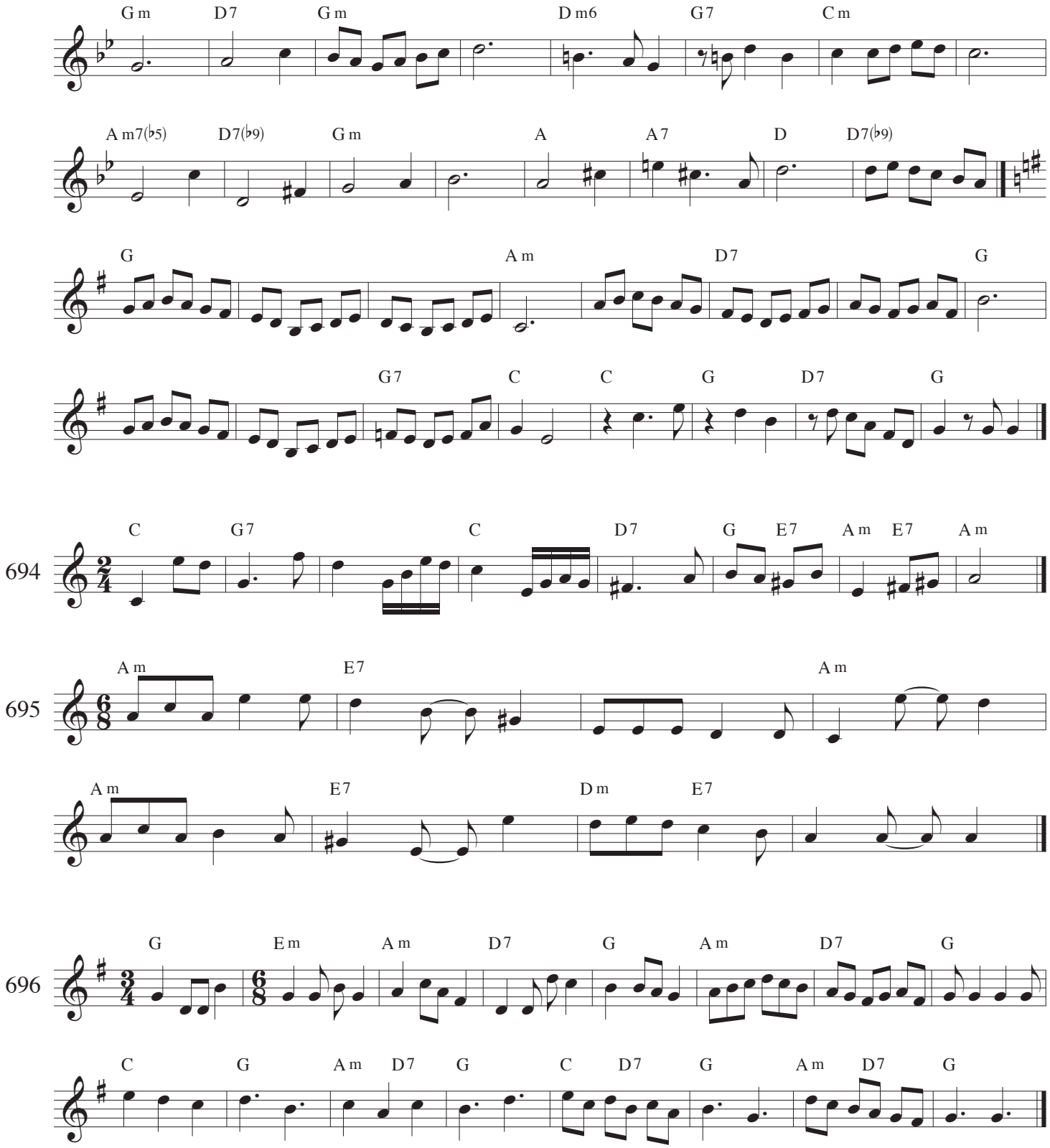


Pasillo

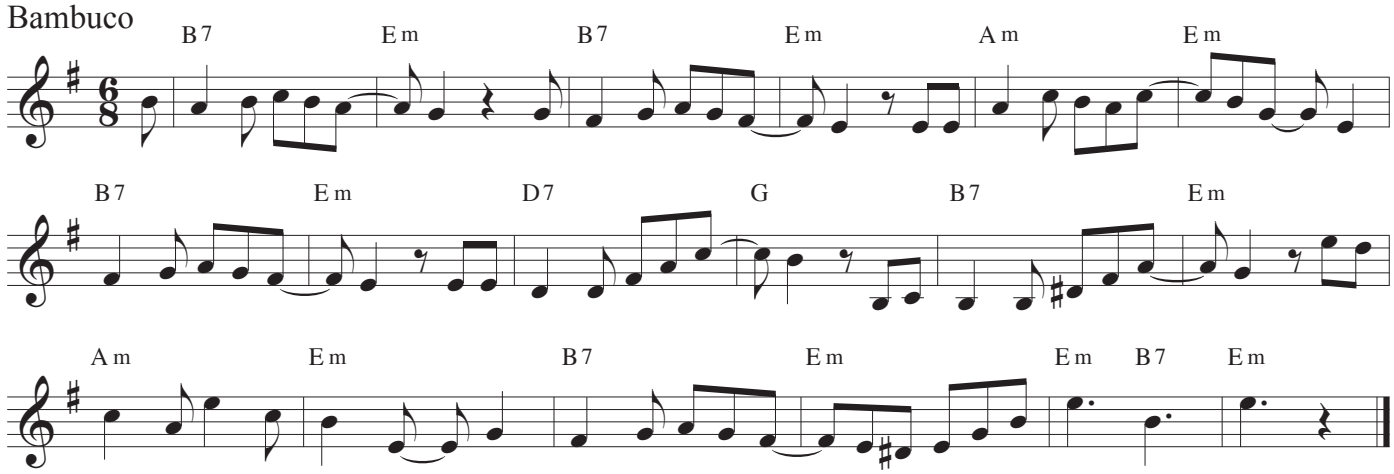
693




Gm D7 Gm Dm6 G7 Cm
Am7(♭5) D7(♭9) Gm A A7 D D7(♭9)
G Am D7 G
G7 C C G D7 G
694
C G7 C D7 G E7 Am E7 Am
695
Am E7 Am
Am E7 Dm E7
696
G Em Am D7 G Am D7 G
C G Am D7 G C D7 G Am D7 G

Bambuco

697



Bambuco

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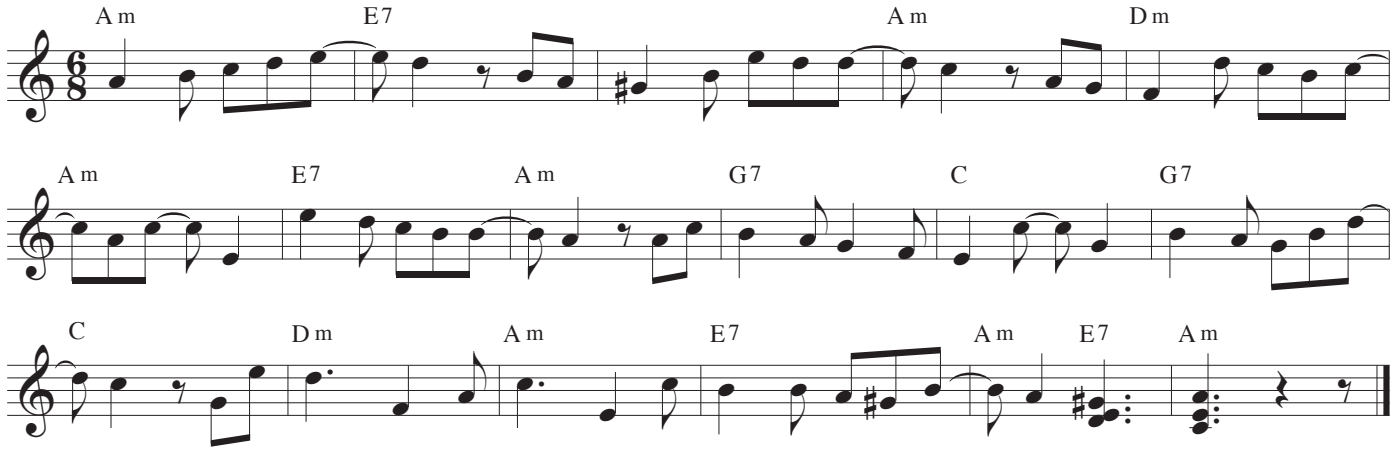
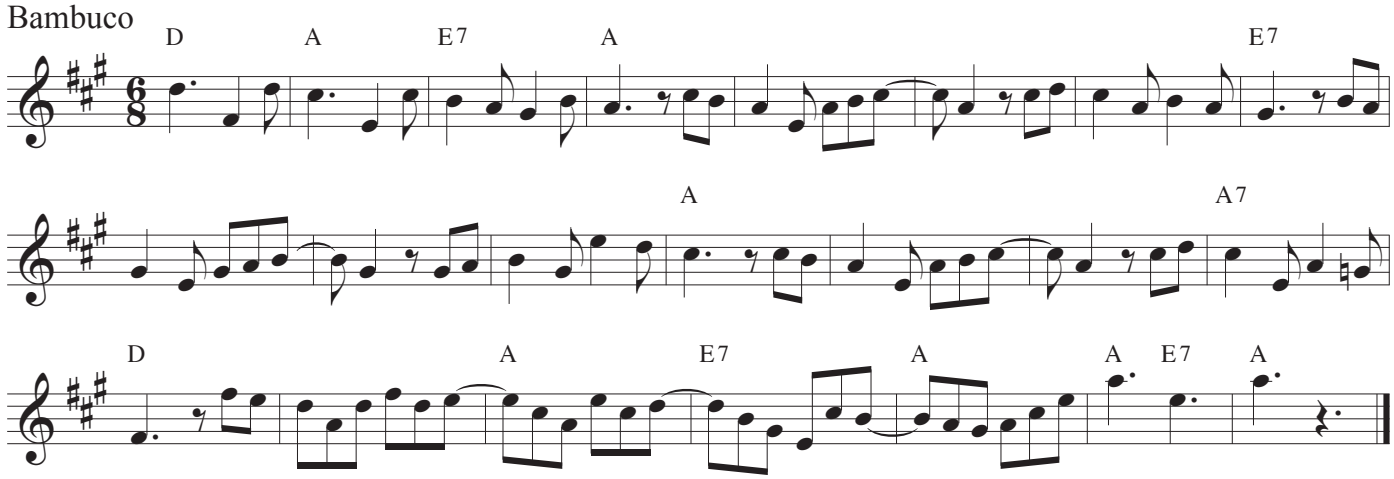


Bambuco

699



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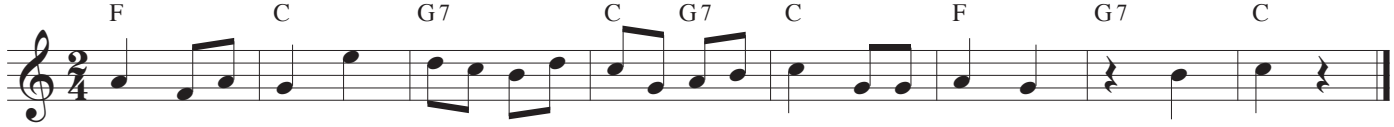


Duetos

Nivel I

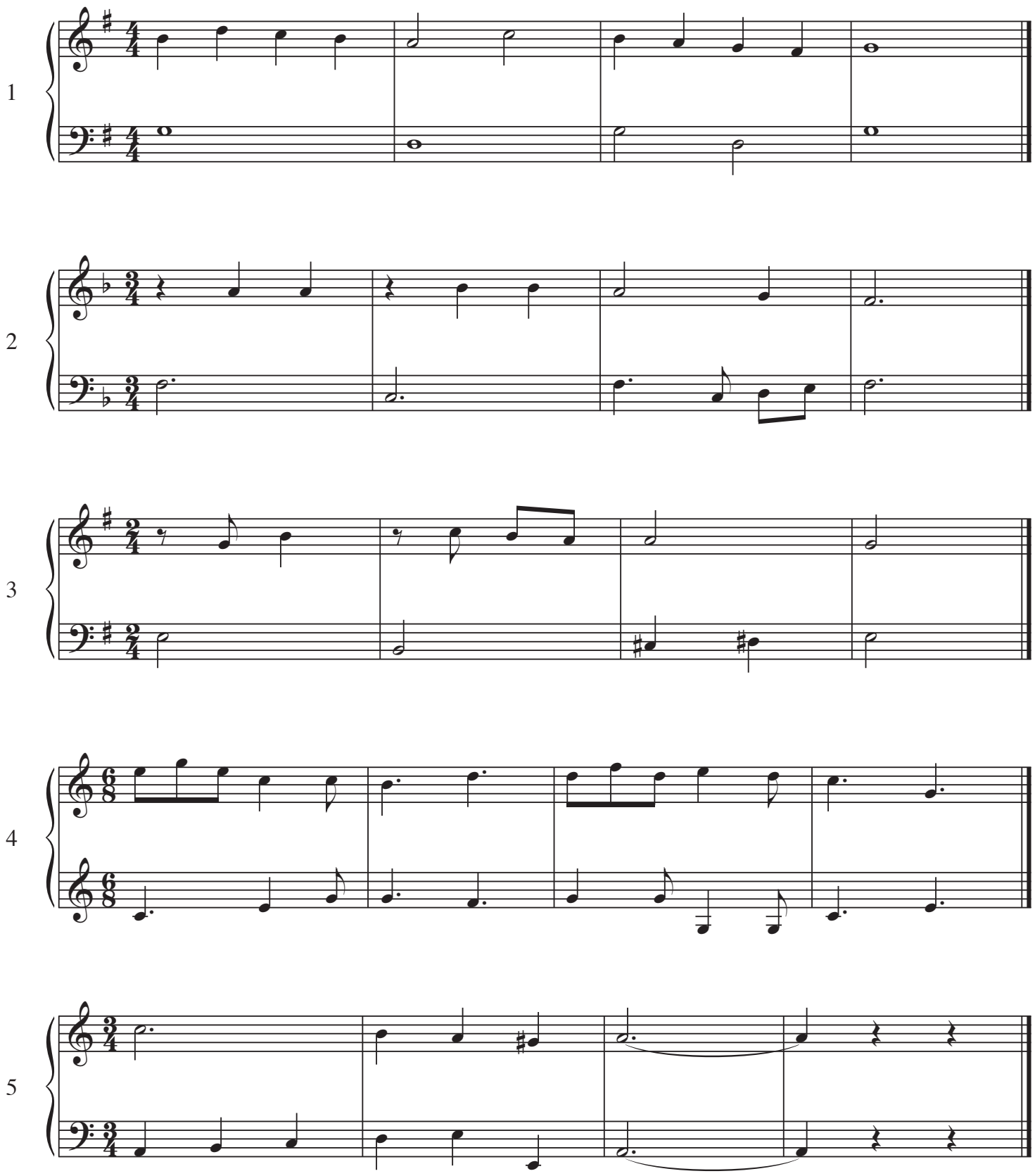
Duetos. Nivel I

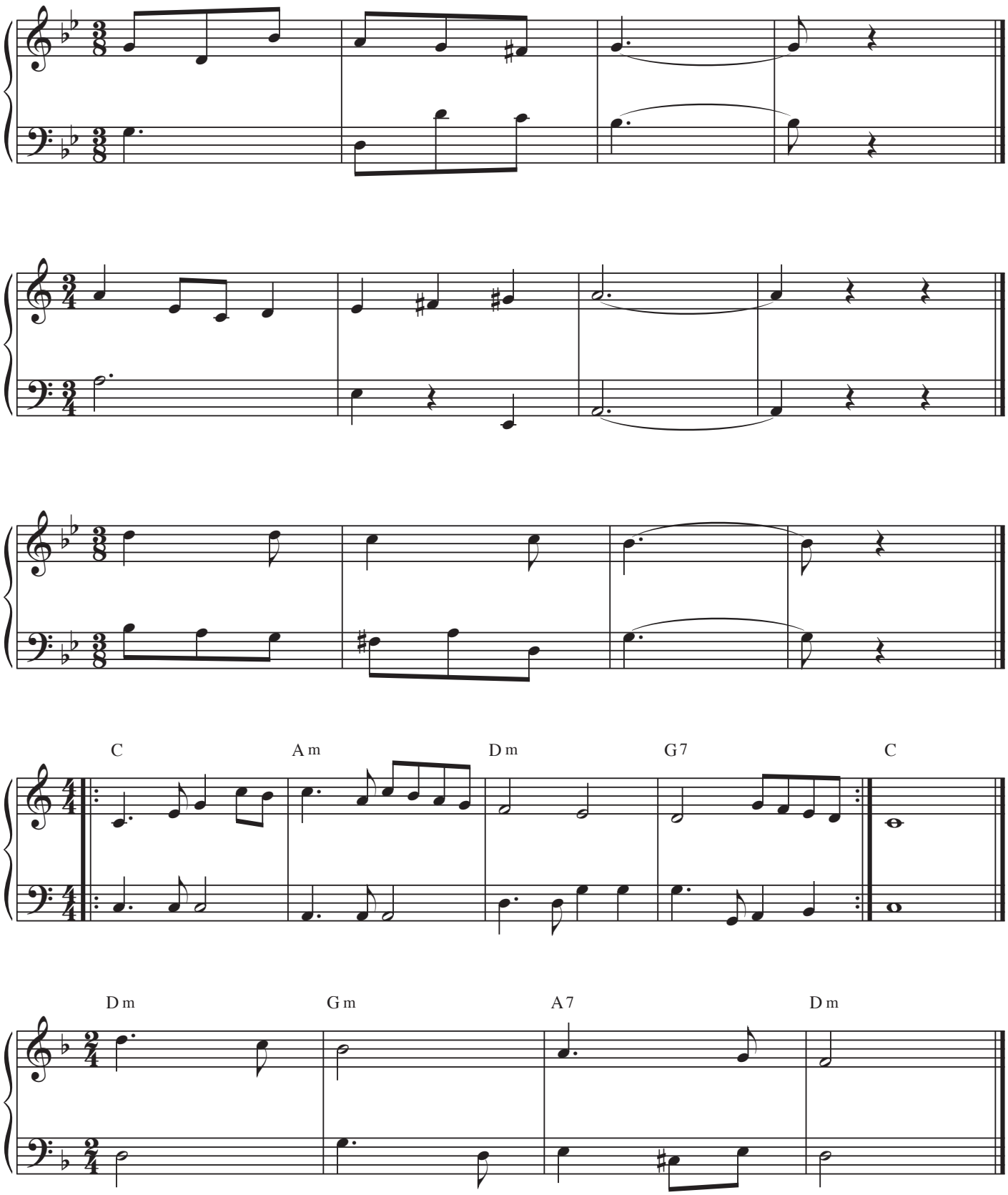
Los duetos sirven para afianzar e independizar la lectura rítmica y melódica, para desarrollar el oído armónico y contrapuntístico, del mismo modo, ayudan a disfrutar del canto coral a dos voces con o sin acompañamiento rítmico de instrumentos de percusión, o acompañamiento armónico con instrumentos 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.

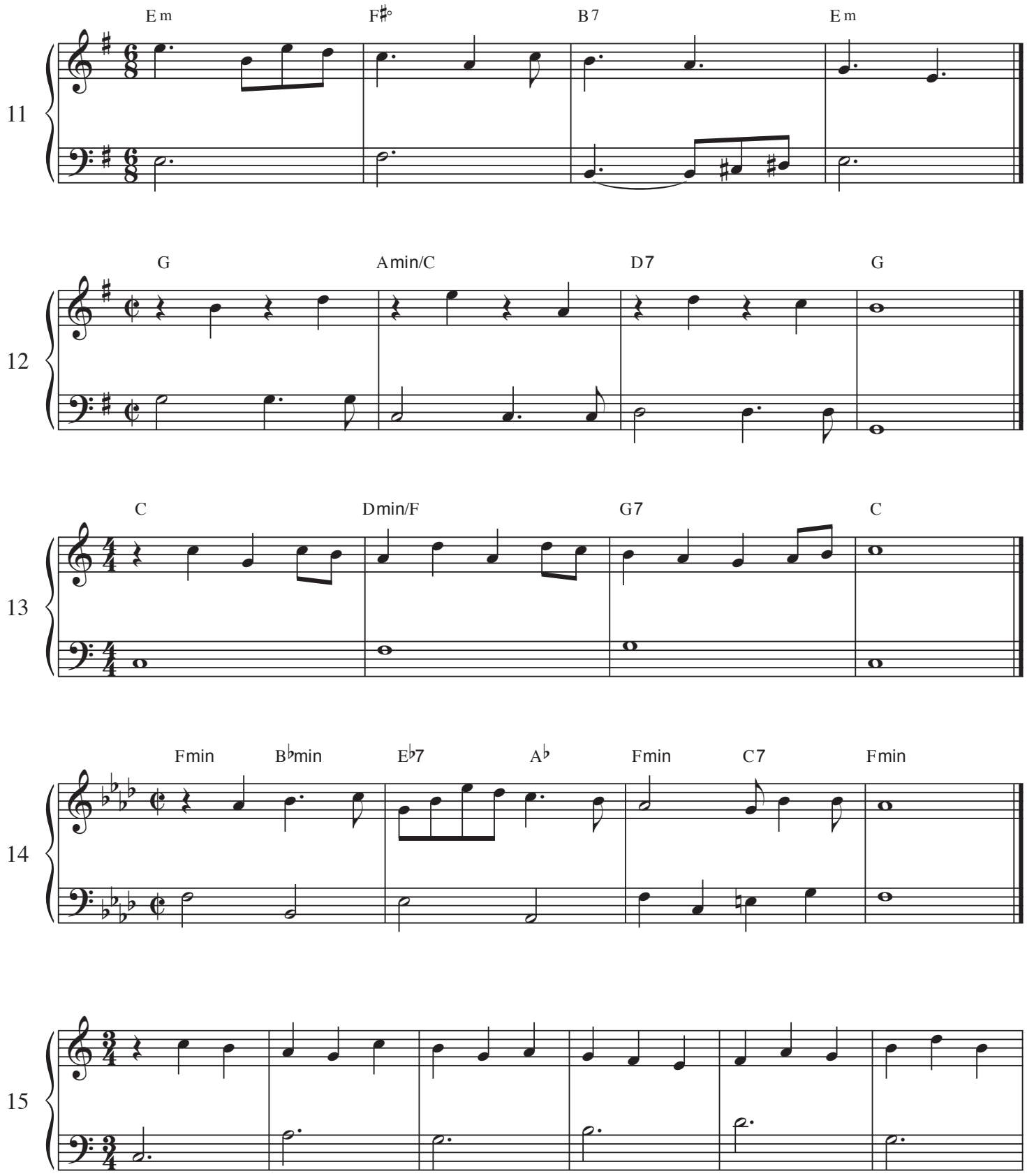
Al cantar a dos voces conviene que se repita y se inviertan las voces.

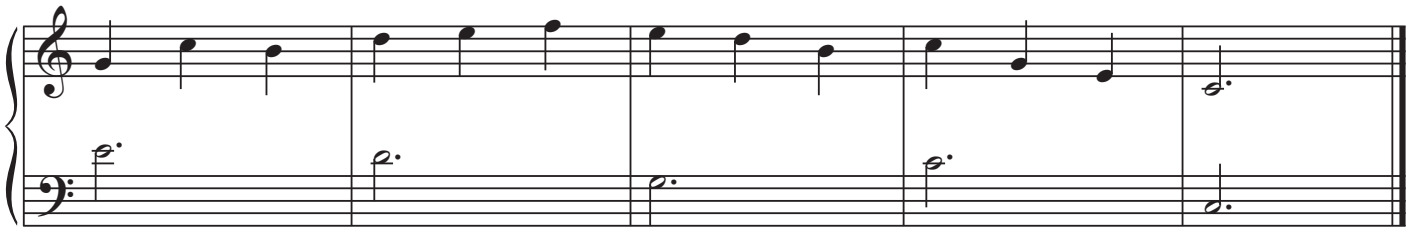
El maestro puede tocar la armonía en el piano mientras los estudiantes cantan. Conviene estudiar los enlaces armónicos en el teclado y practicar el acompañamiento de los ejercicios rítmico-melódicos y de los duetos. También se recomienda practicar el cante y toque cantando la primera voz y tocando la 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
2
3
4
5


6
7
8
C
A m
D m
G 7
C
9
D m
G m
A 7
D m
10


11
Em
F♯°
B7
Em
12
G
Amin/C
D7
G
13
C
Dmin/F
G7
C
14
Fmin
B♭min
E♭7
A♭
Fmin
C7
Fmin
15



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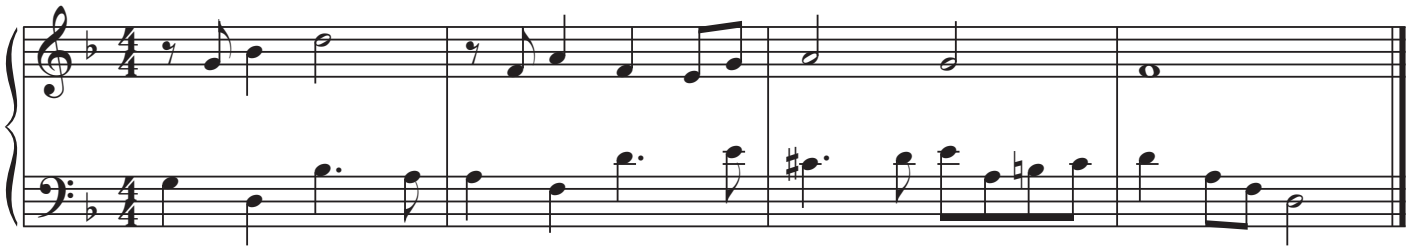

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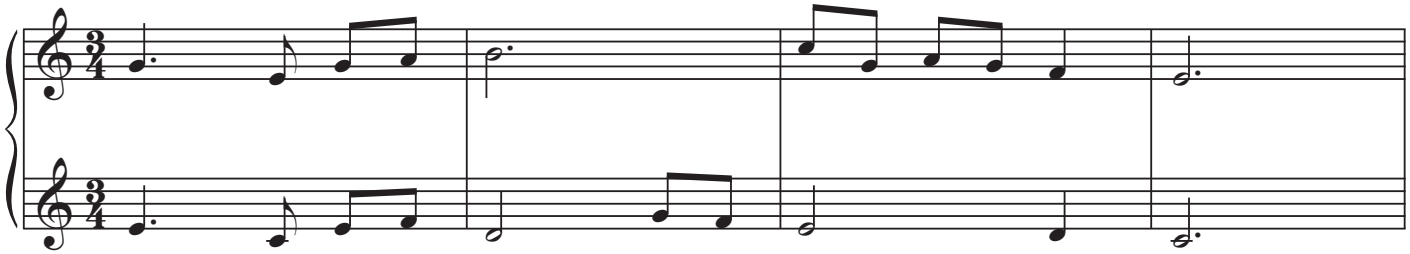
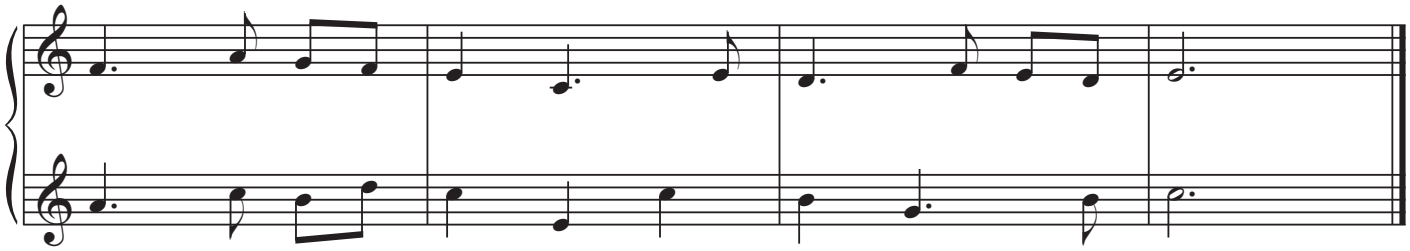
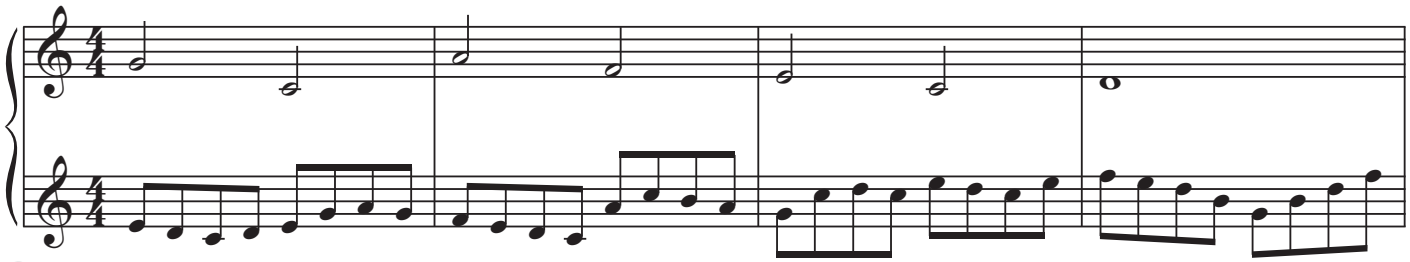
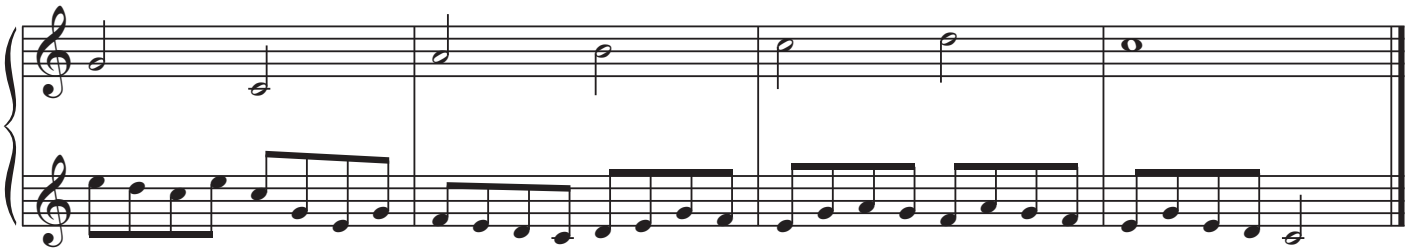




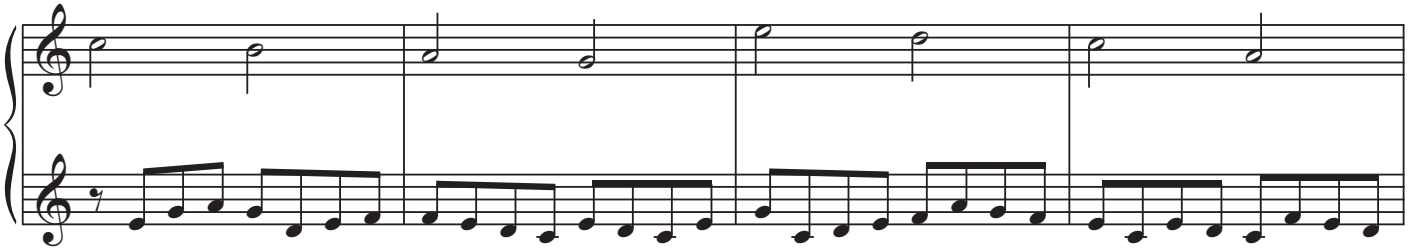
Tema de la película *La novicia rebelde*

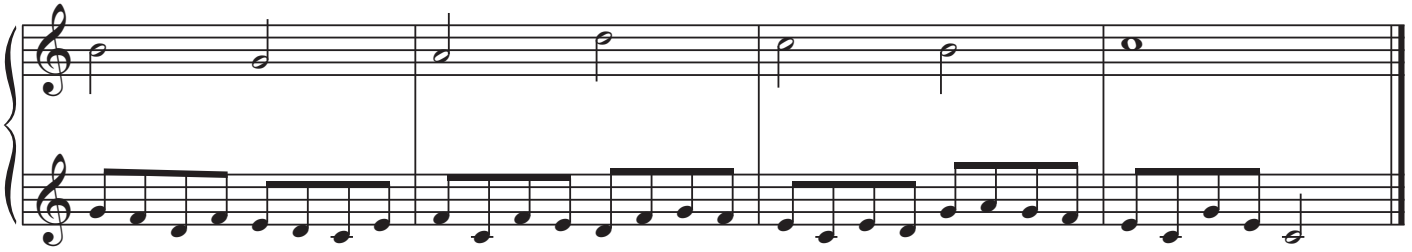
18

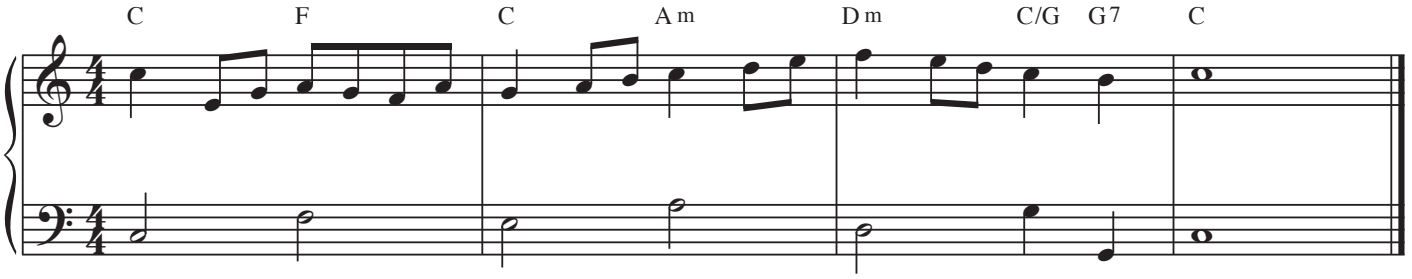




Variación







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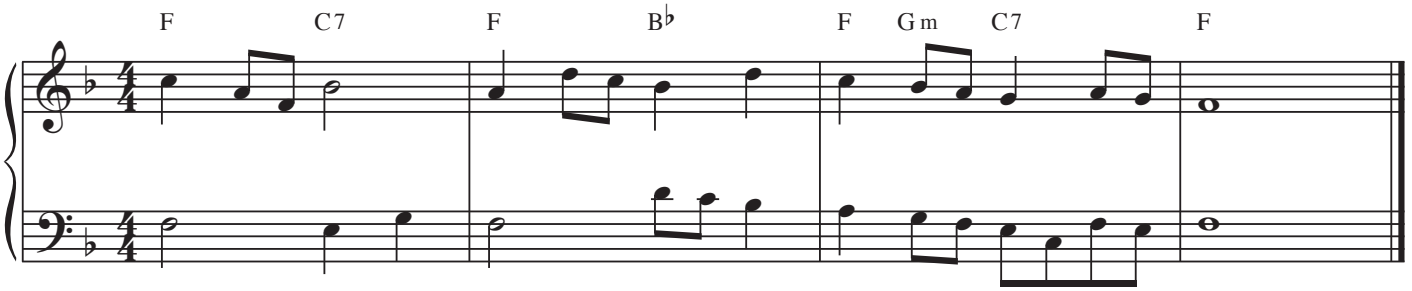

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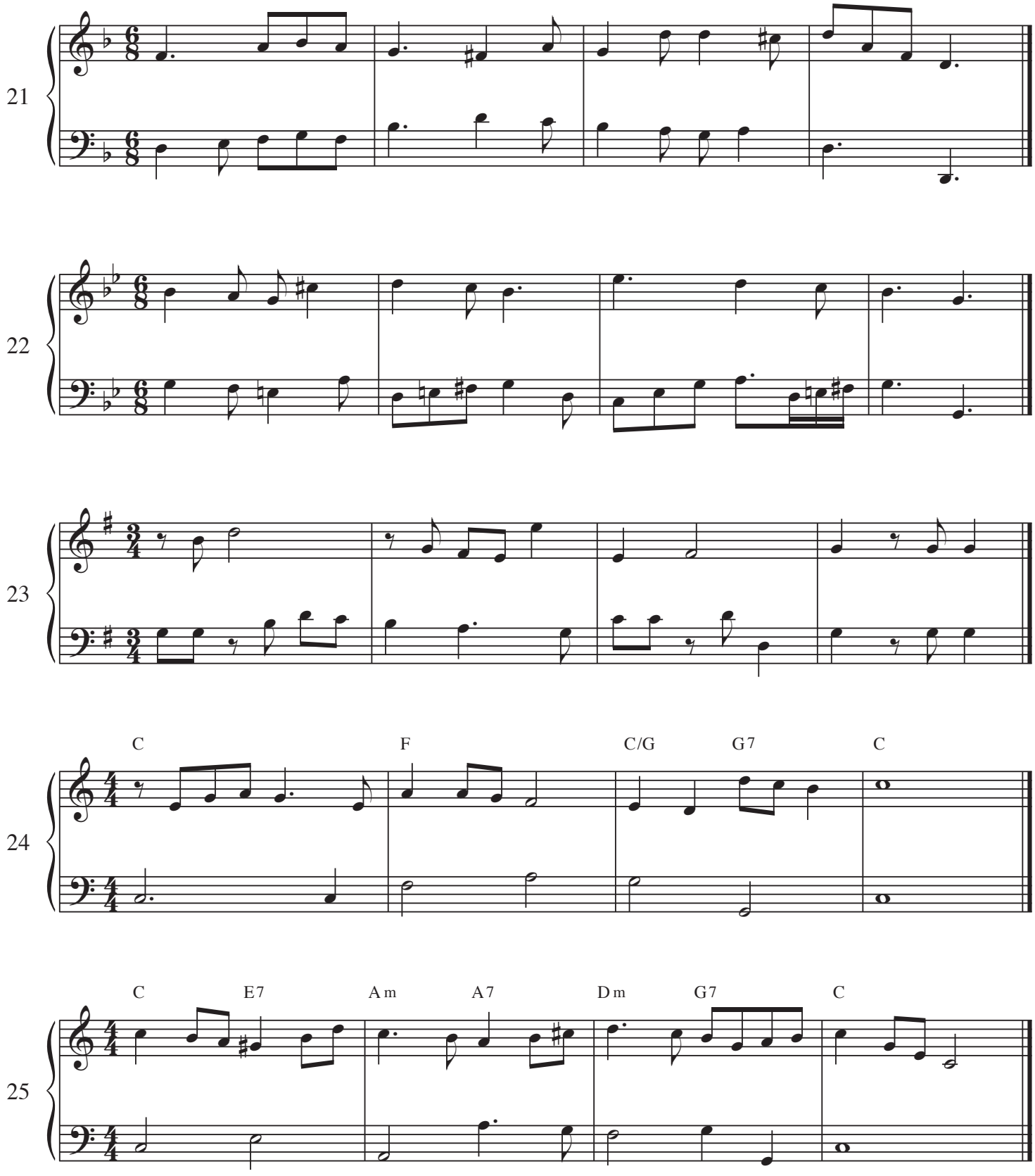
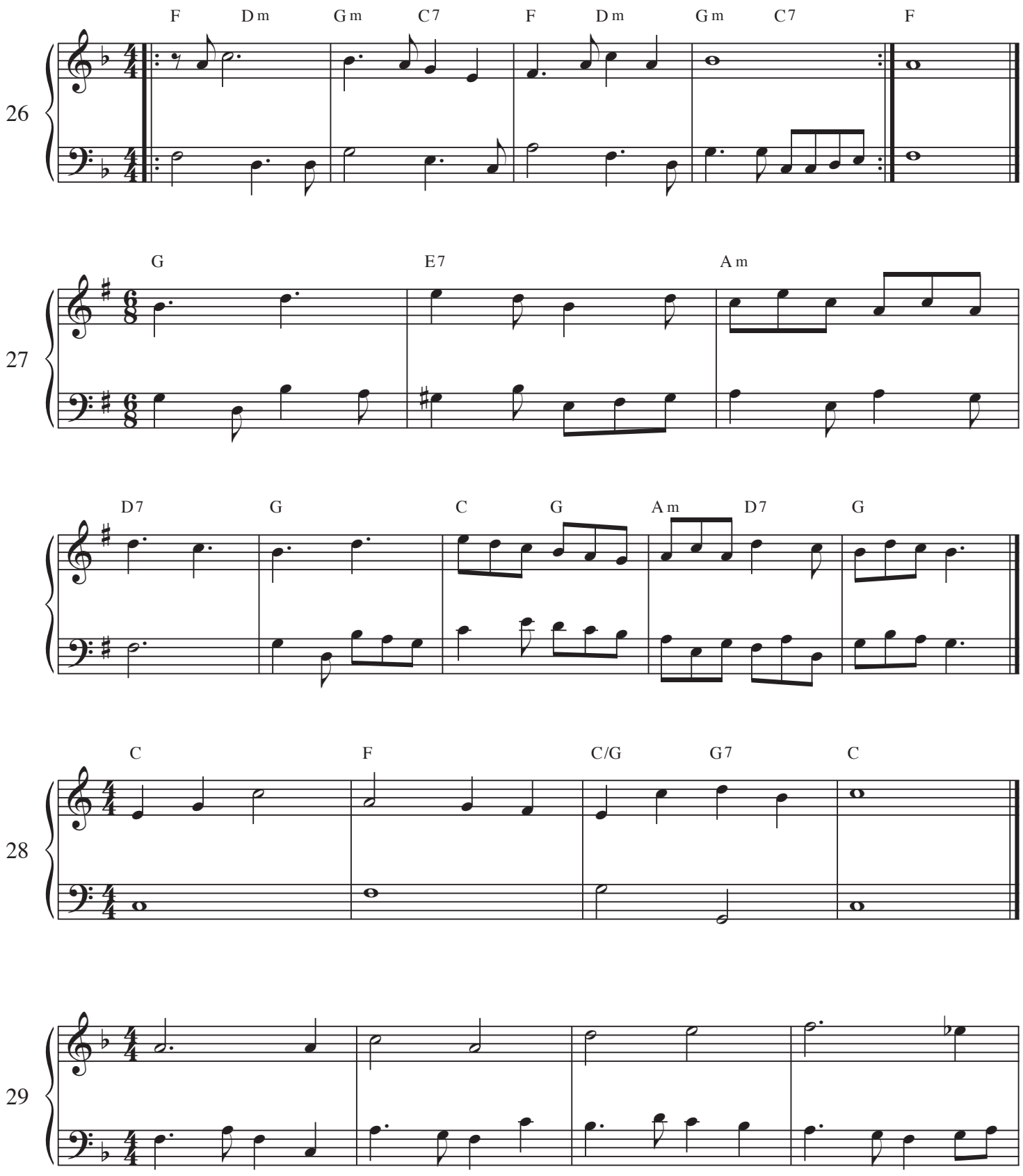
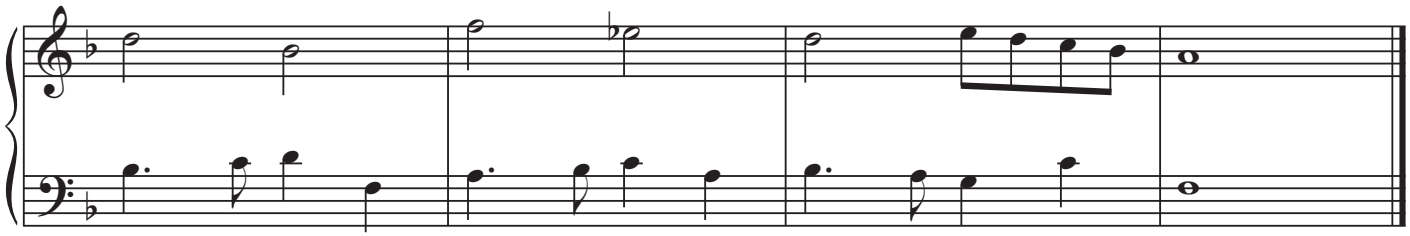
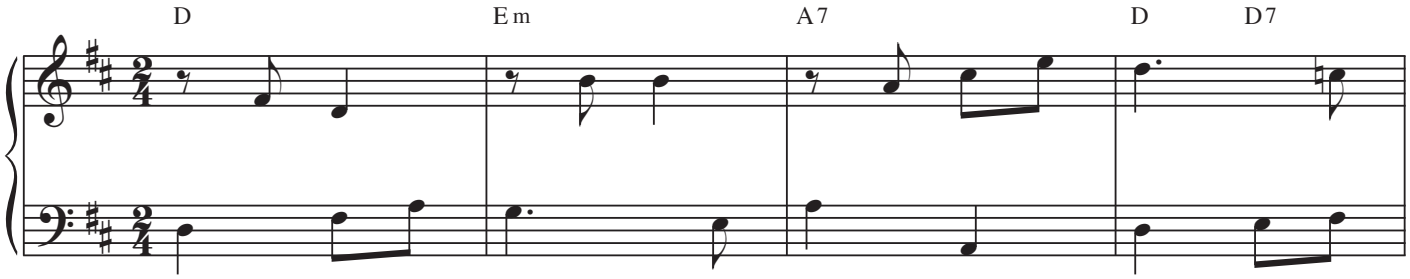

21
22
23
C
F
C/G
G7
C
24
C
E7
Am
A7
Dm
G7
C
25


26
F Dm Gm C7 F Dm Gm C7 F
27
G E7 Am
D7 G C G Am D7 G
28
C F C/G G7 C
29





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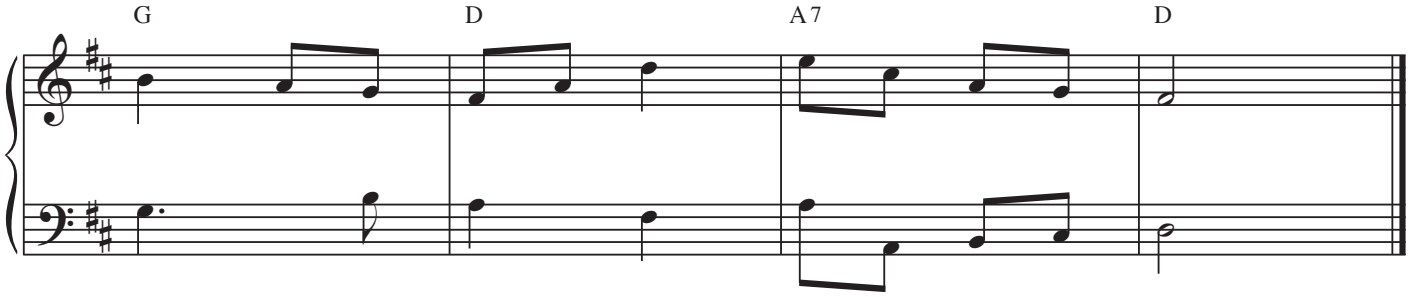

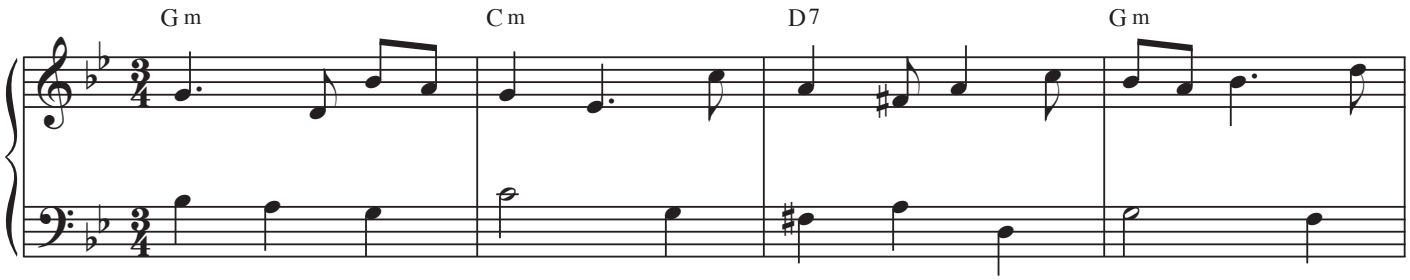

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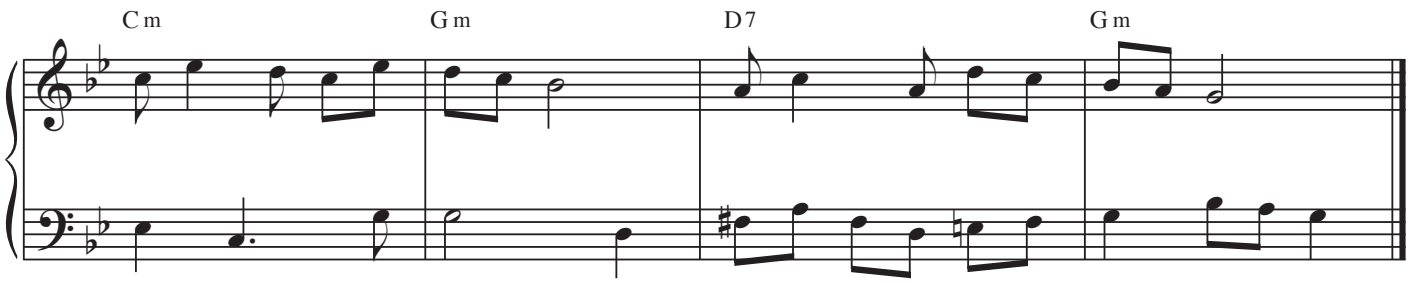
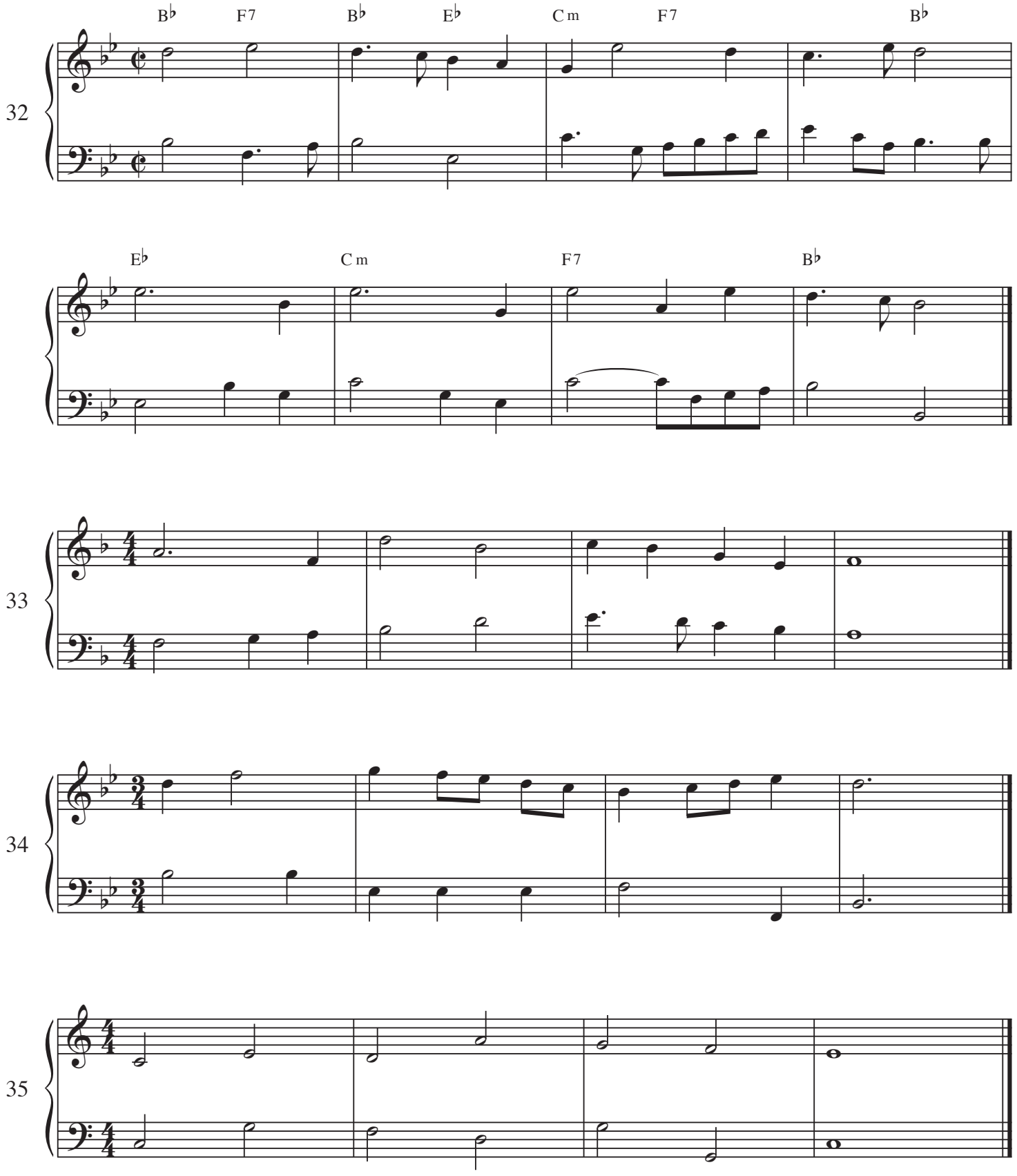
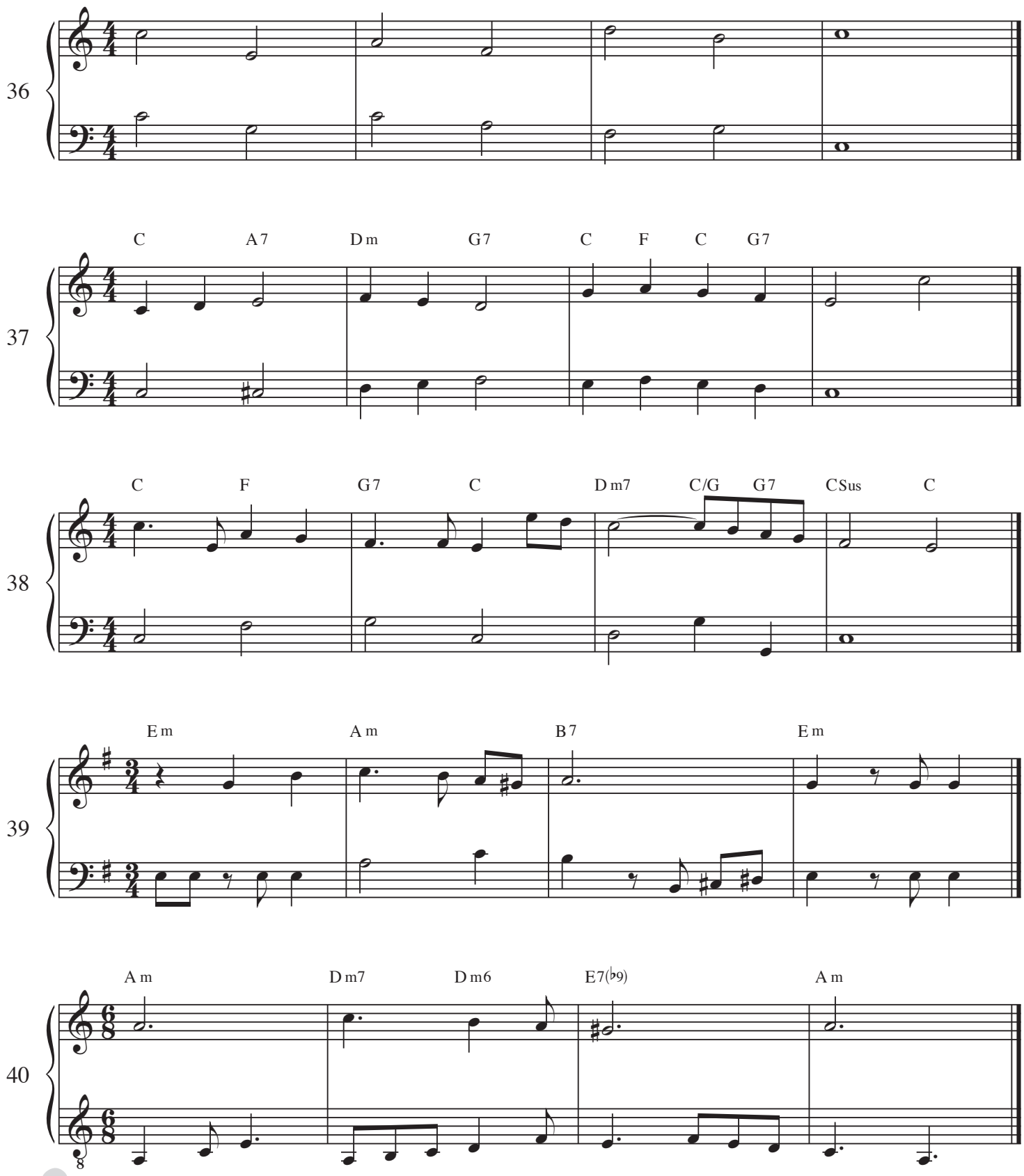
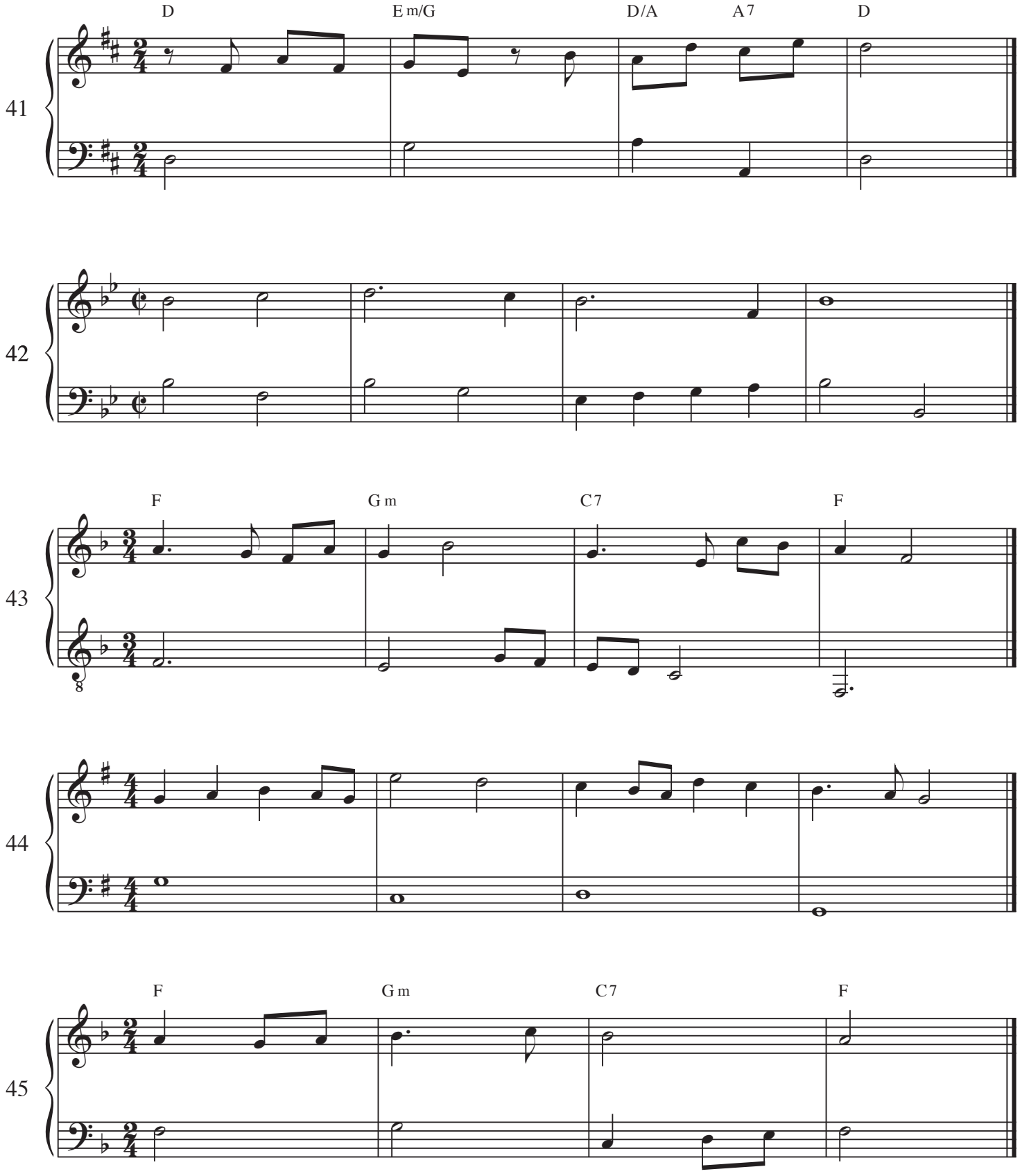



B♭ F7 B♭ E♭ C m F7 B♭
32
E♭ C m F7 B♭
33
34
35


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(♭9) Am


D
E m/G
D/A
A 7
D
41
42
F
G m
C 7
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8
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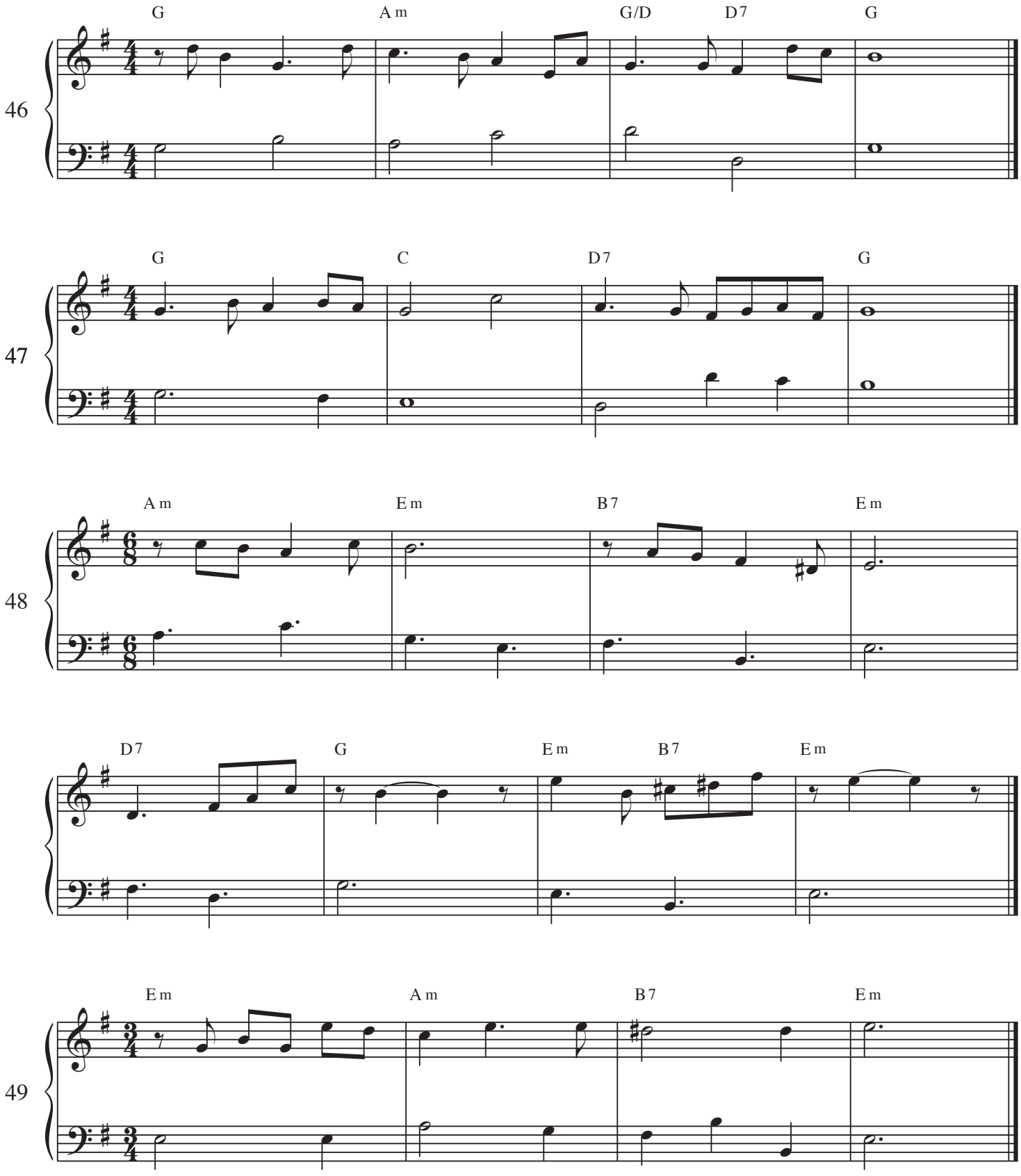
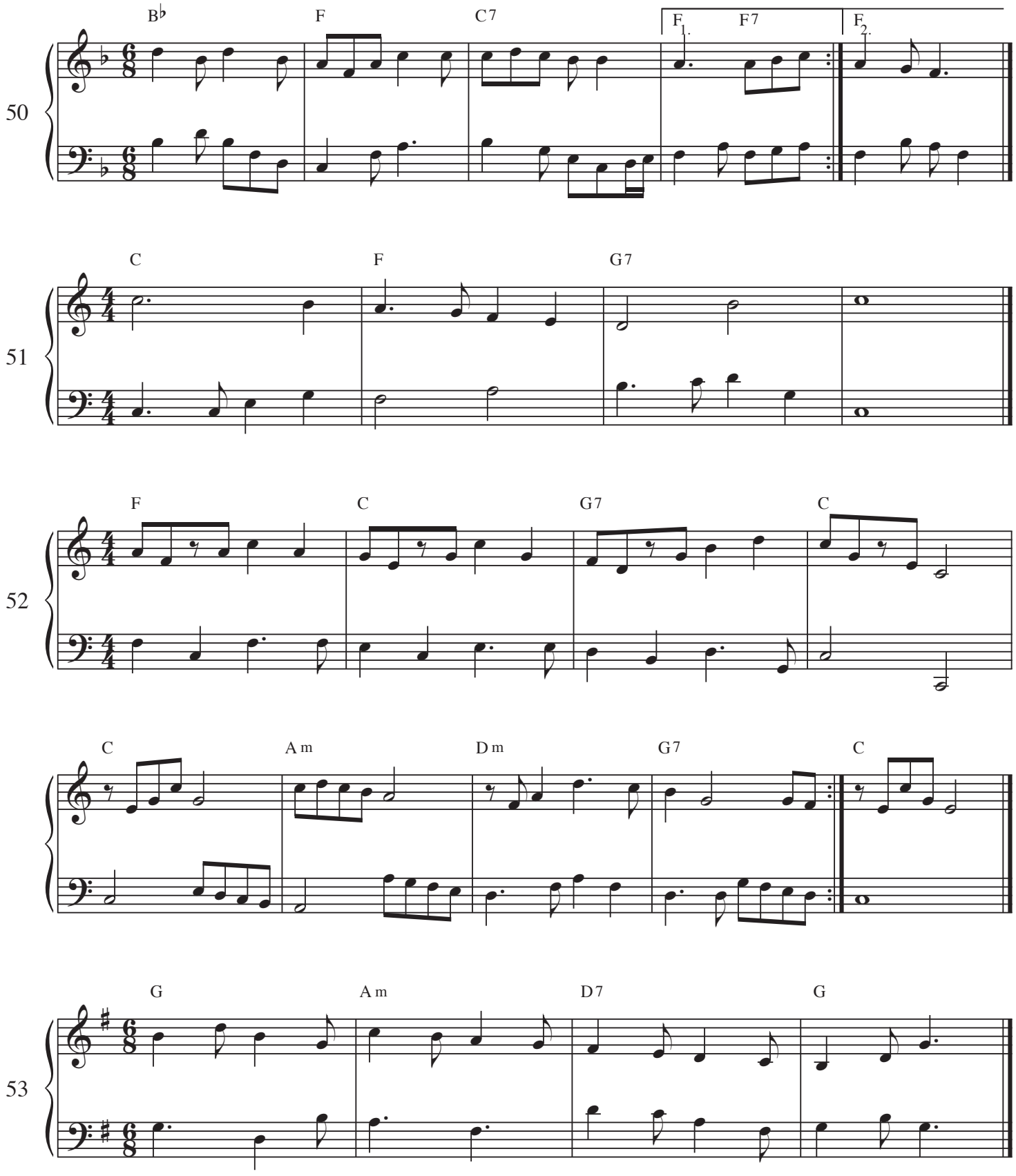
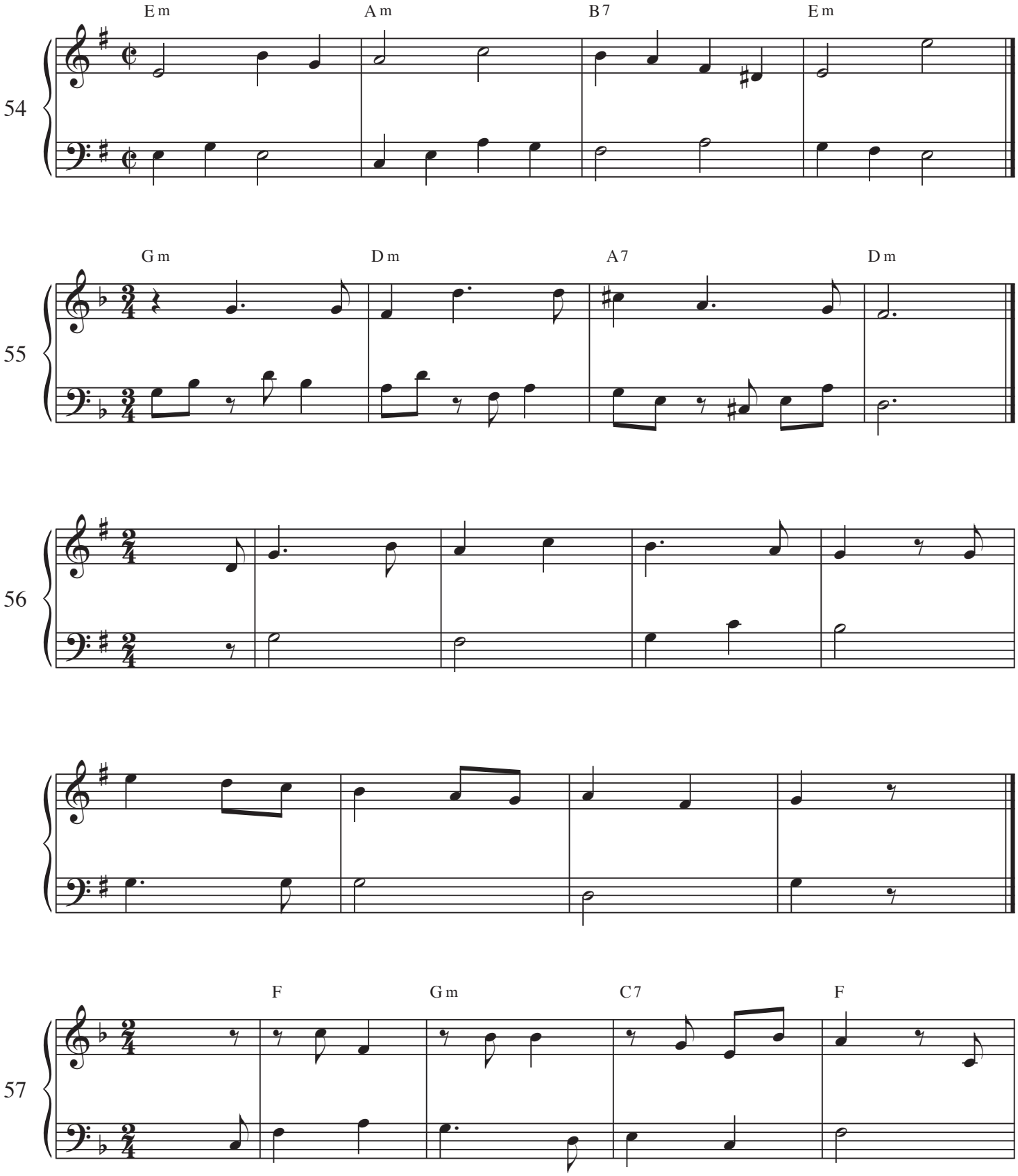
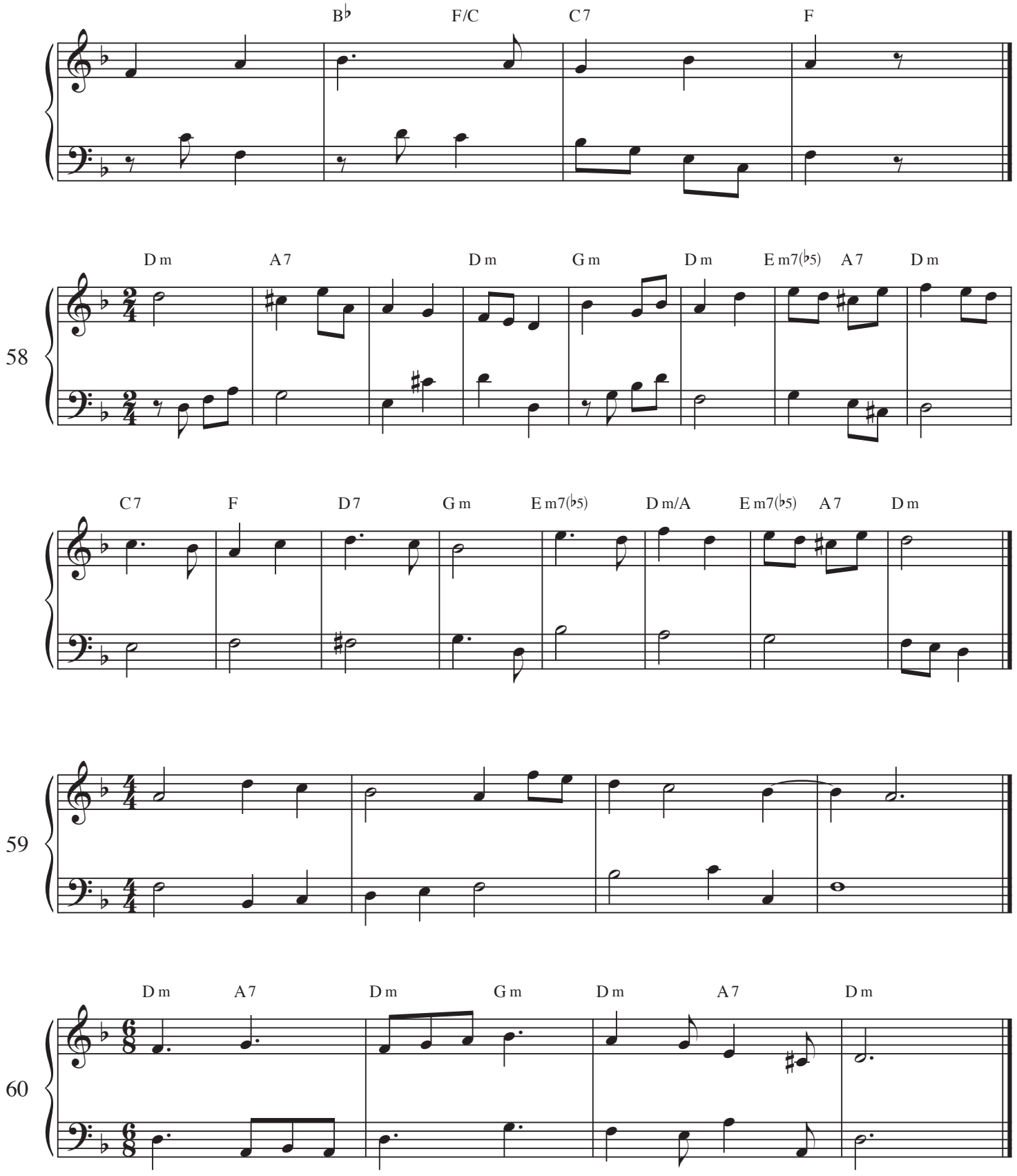
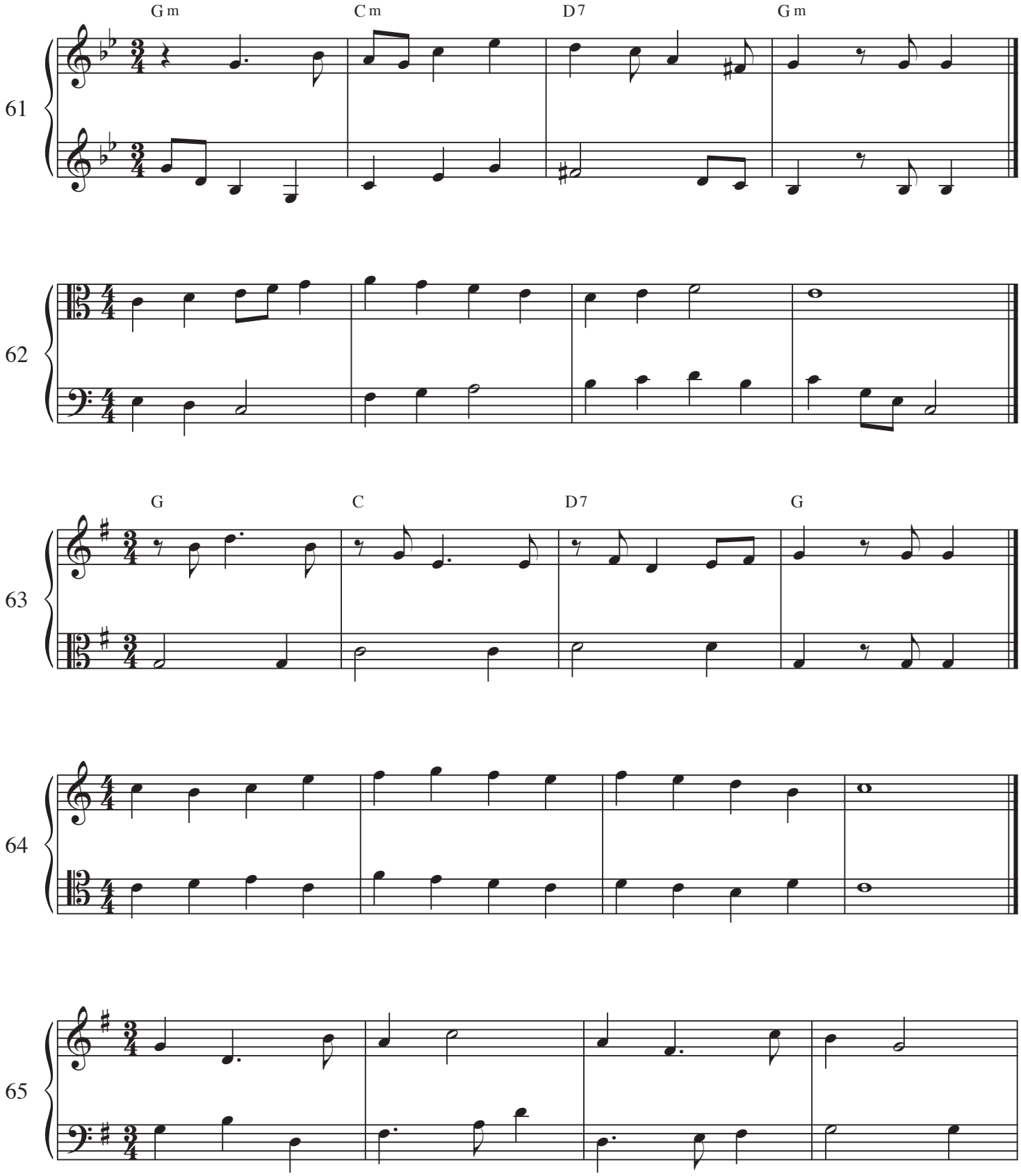
G m
C 7
F
45

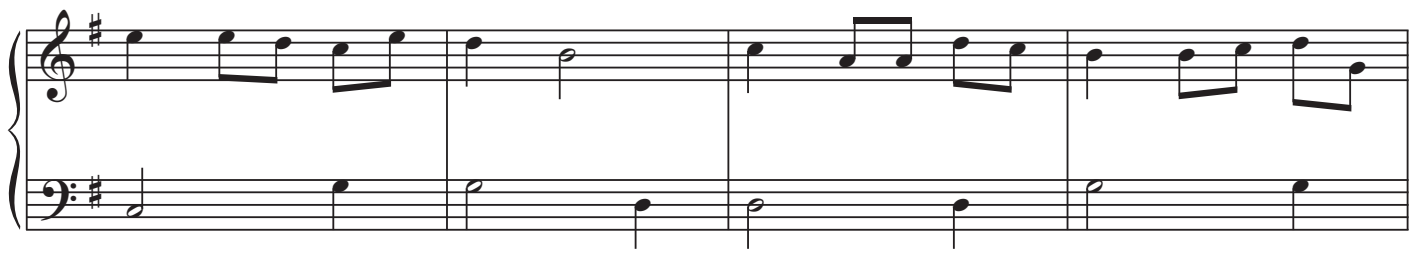

46
G
Am
G/D
D7
G
47
G
C
D7
G
48
Am
Em
B7
Em
D7
G
Em
B7
Em
49
Em
Am
B7
Em

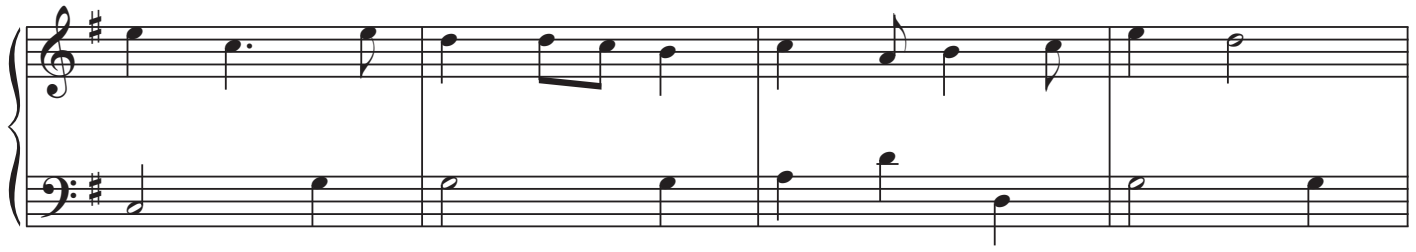

50
B♭
F
C7
F1.
F7
F2.
51
C
F
G7
52
F
C
G7
C
C
A m
D m
G7
C
53
G
A m
D7
G

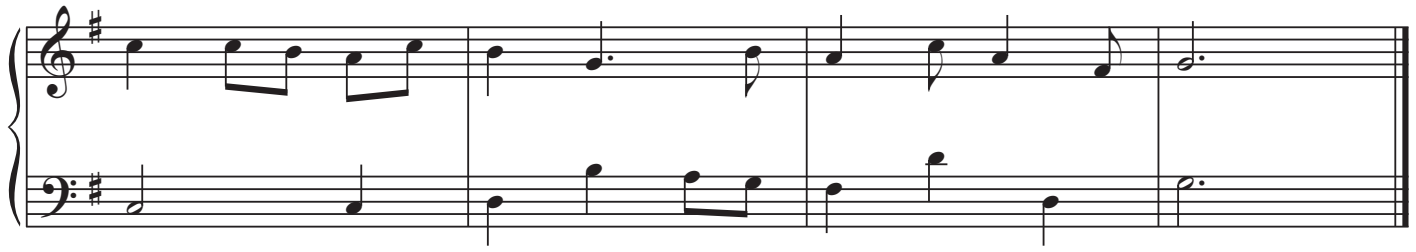

Em
Am
B7
Em
54
Gm
Dm
A7
Dm
55
56
F
Gm
C7
F
57

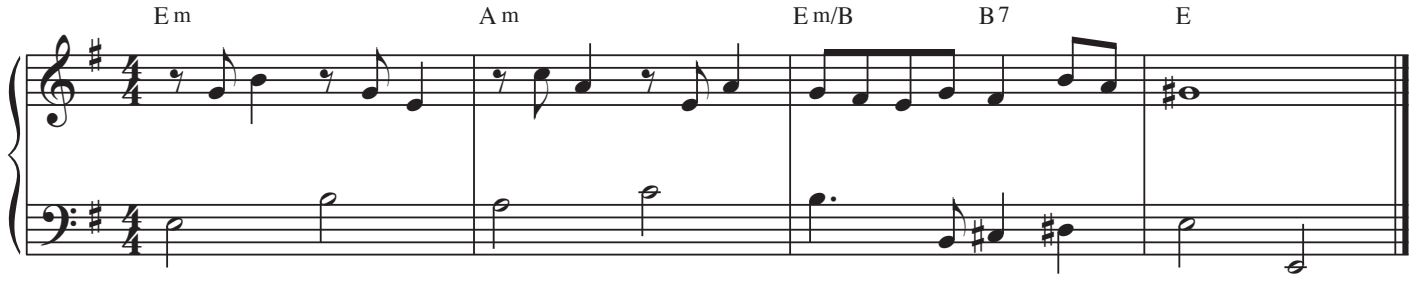

B♭
F/C
C7
F
58
Dm
A7
Dm
Gm
Dm
Em7(♭5)
A7
Dm
C7
F
D7
Gm
Em7(♭5)
Dm/A
Em7(♭5)
A7
Dm
59
60
Dm
A7
Dm
Gm
Dm
A7
Dm

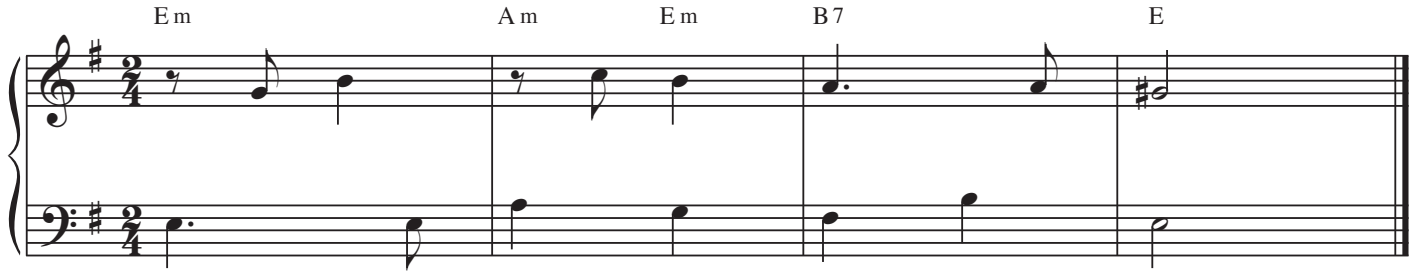

Gm
Cm
D7
Gm
61
62
G
C
D7
G
63
64
65

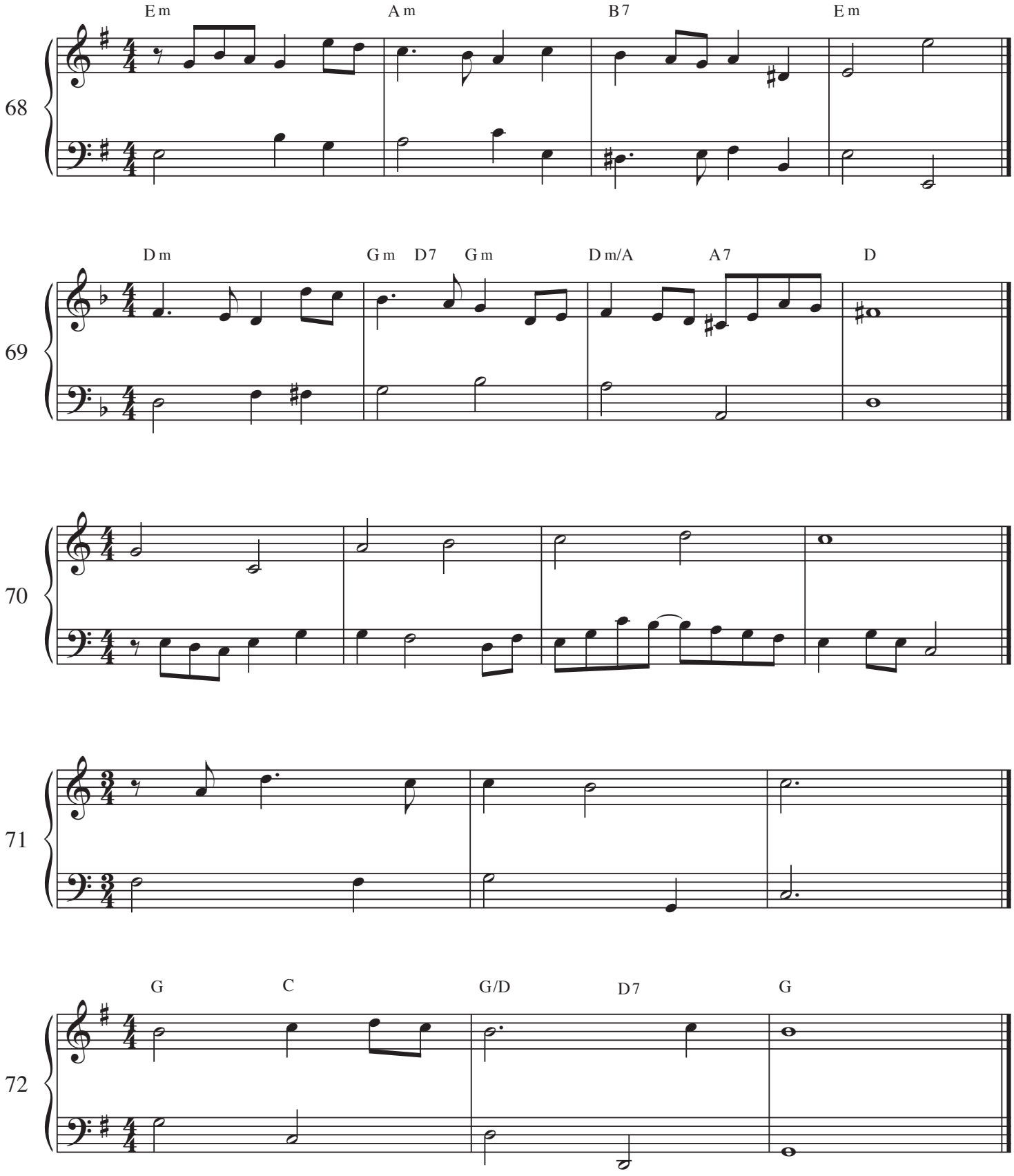


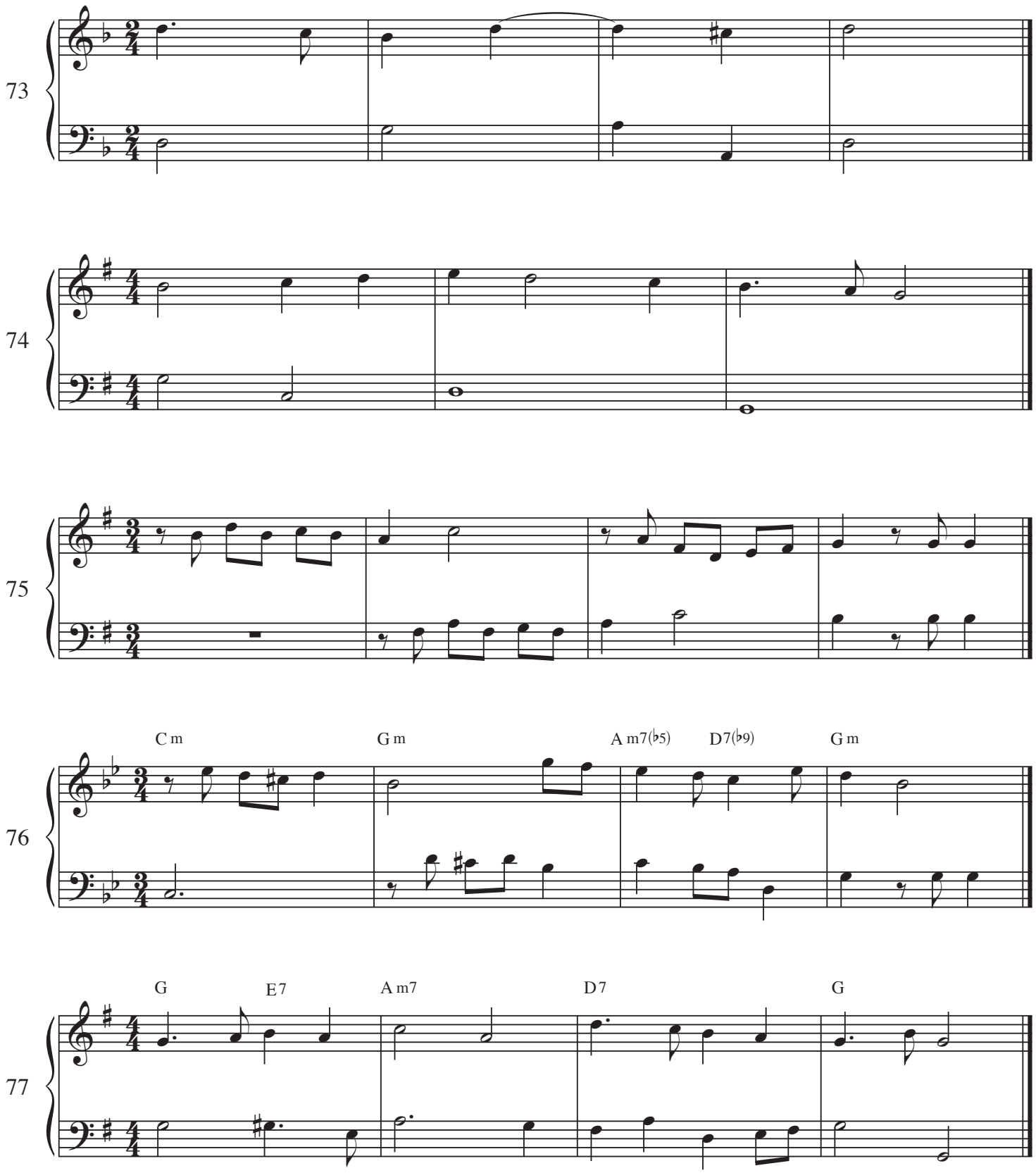


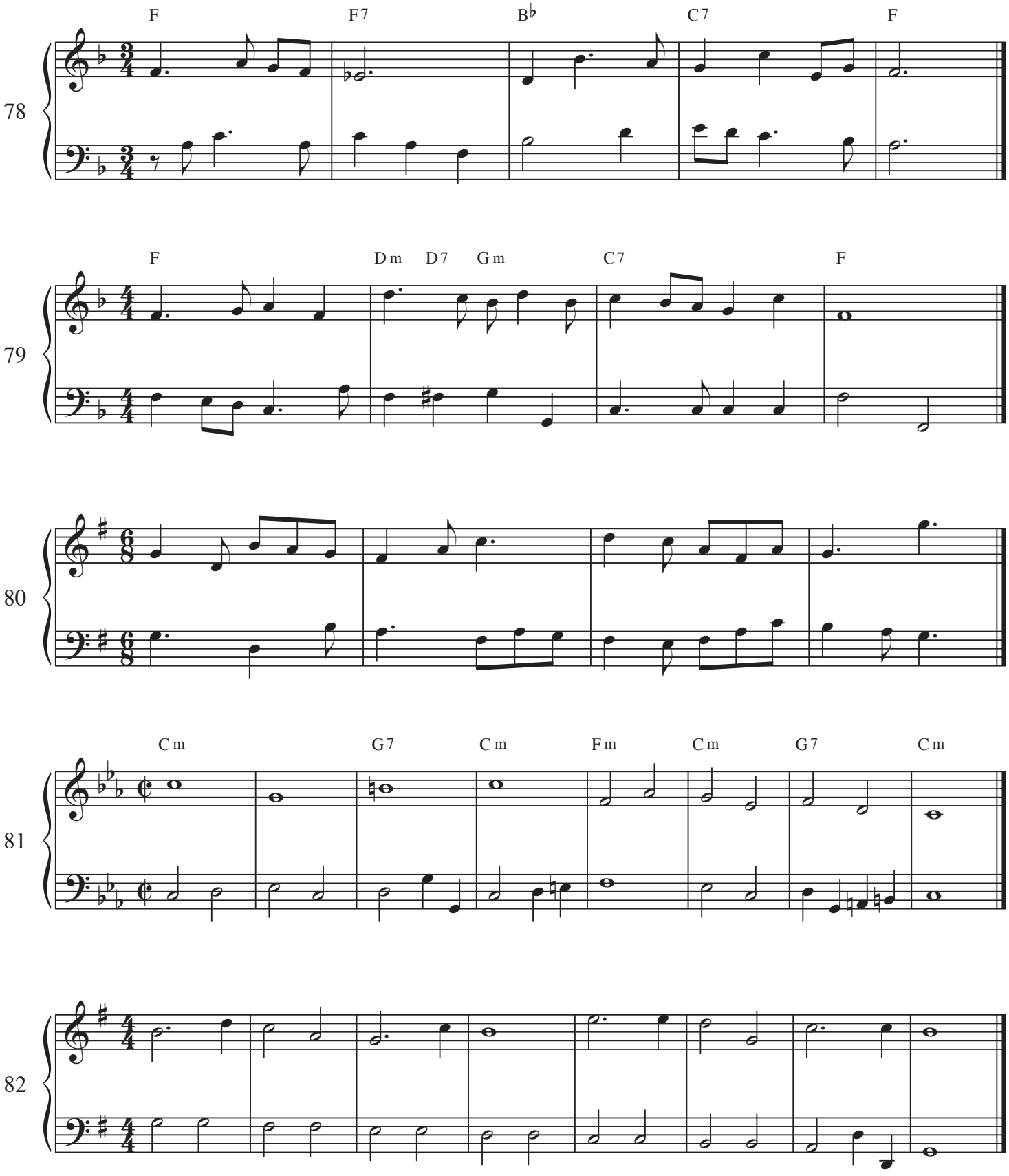


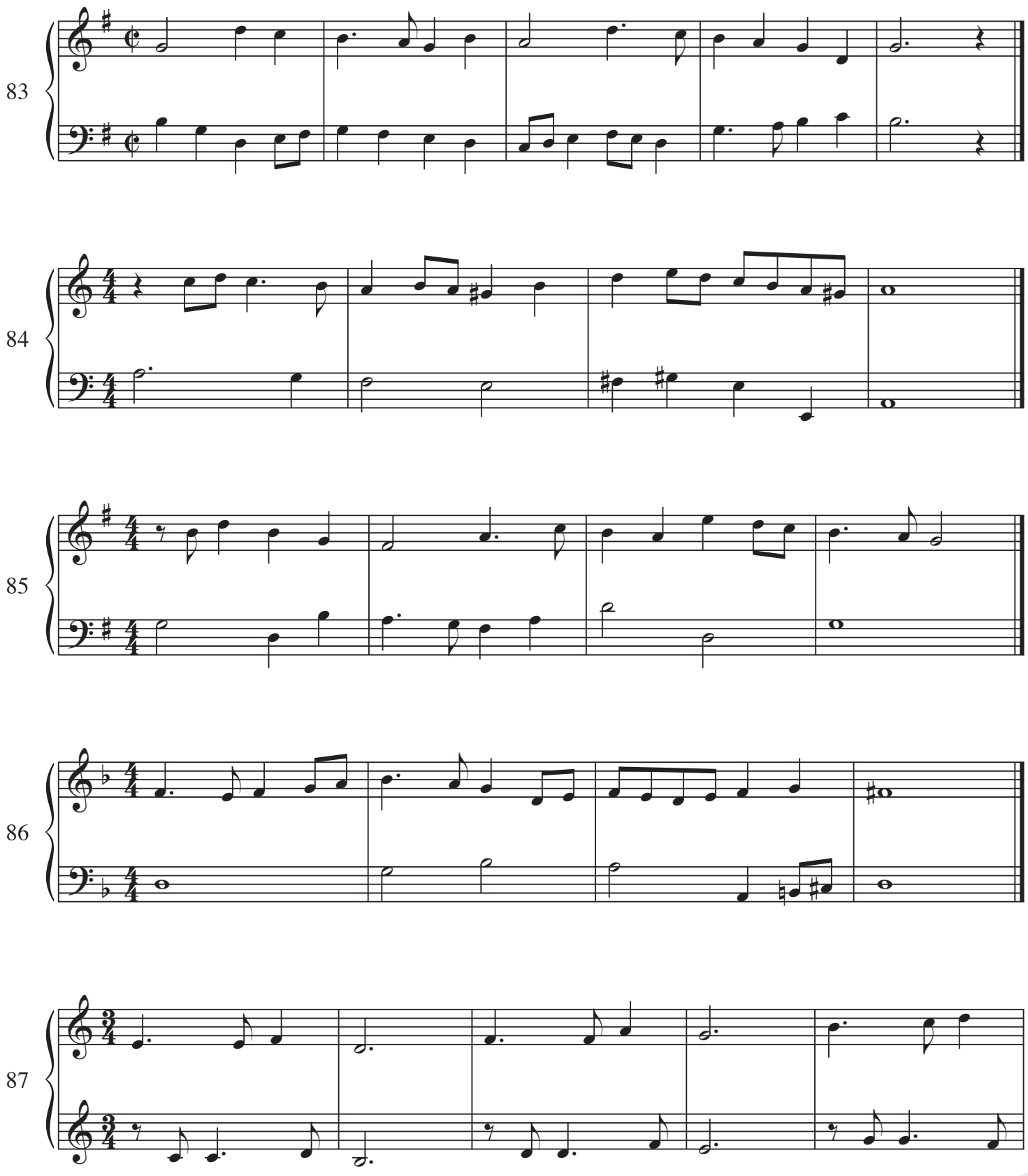

Em
Am
Em/B
B7
E
66

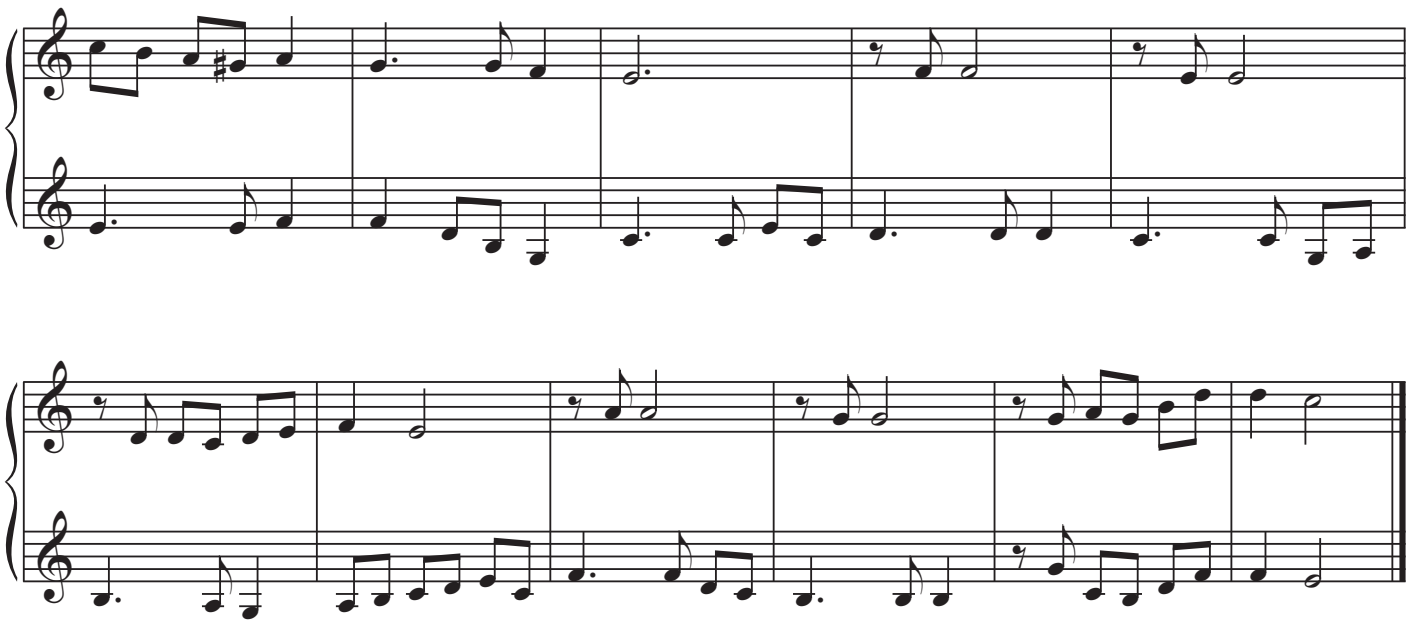

Em
Am
Em
B7
E
67


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
C m
G m
A m7(♭5)
D7(♭9)
G m
76
G
E7
A m7
D7
G
77


78
F
F7
B♭
C7
F
79
F
Dm
D7
Gm
C7
F
80
81
Cm
G7
Cm
Fm
Cm
G7
Cm
82


83
84
85
86
87



Duetos

Nivel II

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.

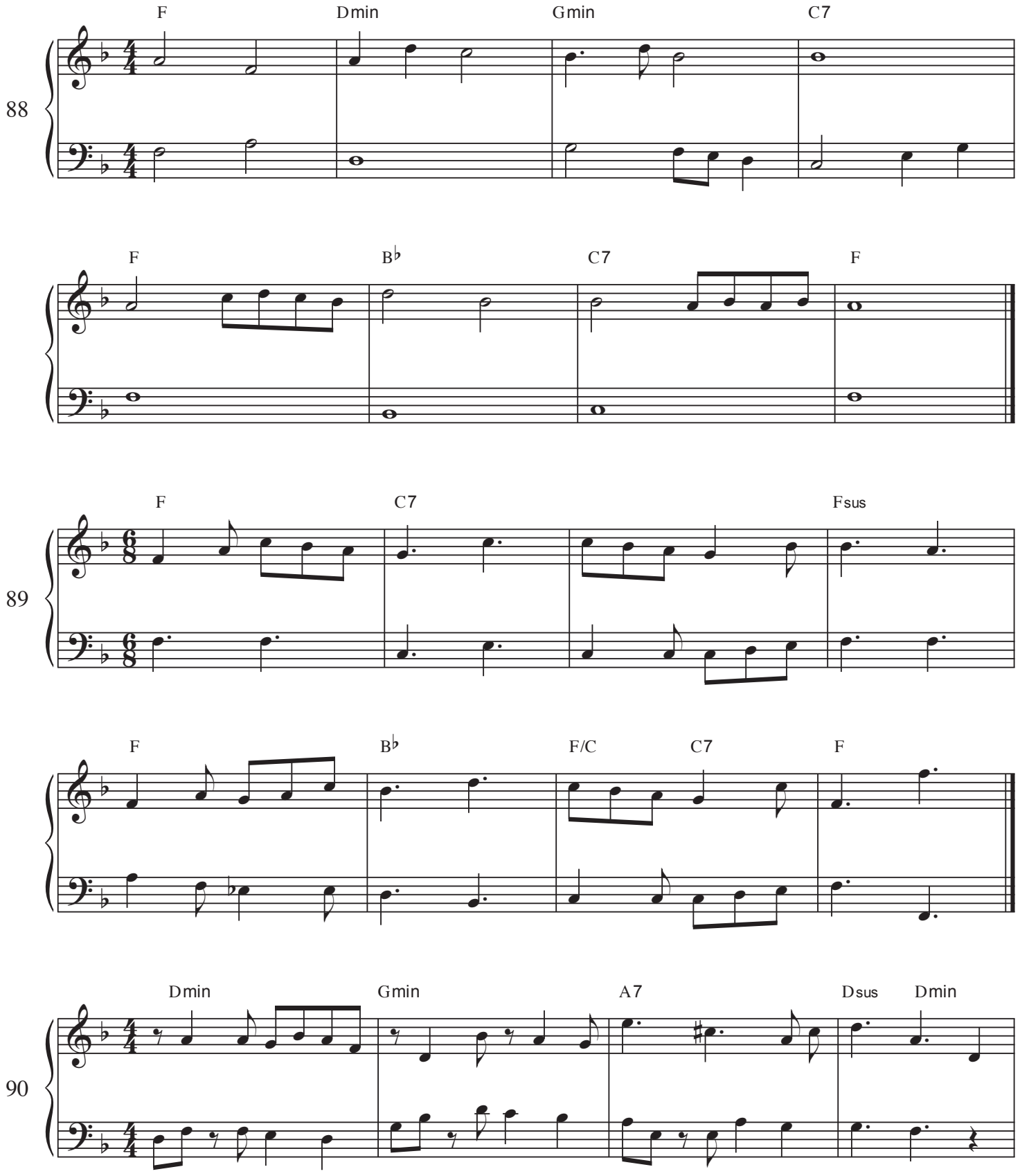
Al cantar a dos voces conviene que se repita y se inviertan las voces.

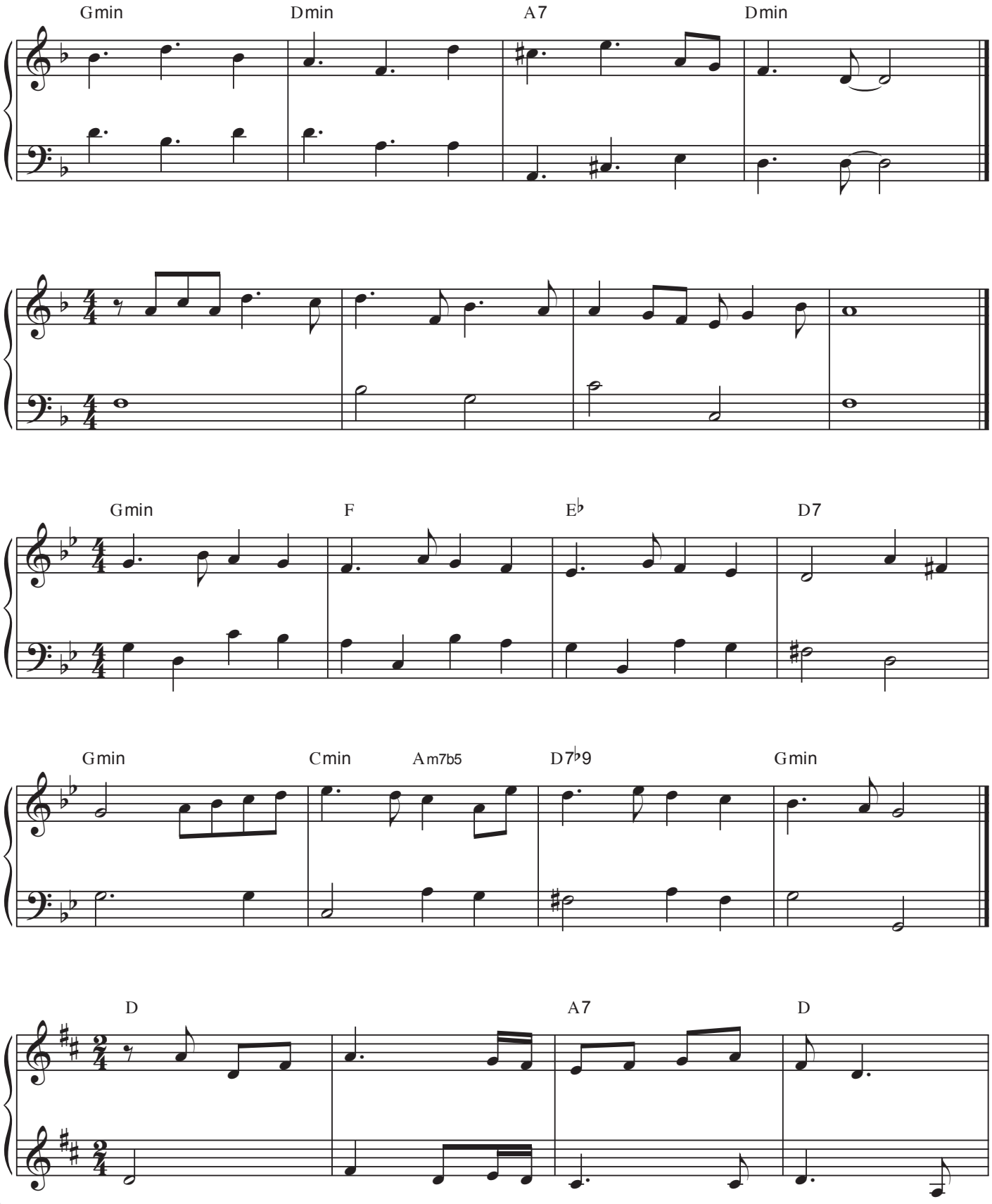
El maestro puede tocar la armonía en el piano mientras los estudiantes cantan. Conviene estudiar los enlaces armónicos en el teclado y practicar el acompañamiento de los ejercicios rítmico-melódicos y de los duetos. También se recomienda practicar el cante y toque cantando la primera voz y tocando la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

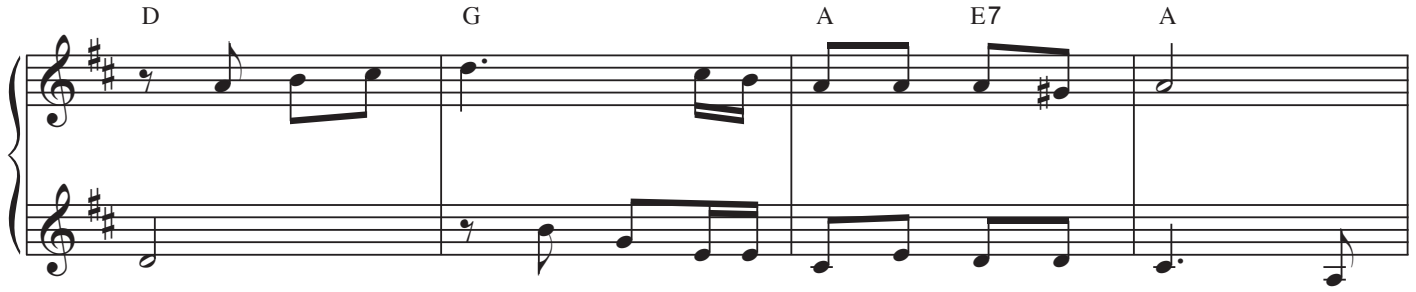
Estos ejercicios se desarrollan sobre las mismas temáticas que los rítmico-melódicos de ahí que las dificultades sean casi las mismas, pero sirven para lograr controlar el tempo, no correr, mantener el pulso, mejorar la afinación y la entonación precisa de los intervalos melódicos y armónicos.

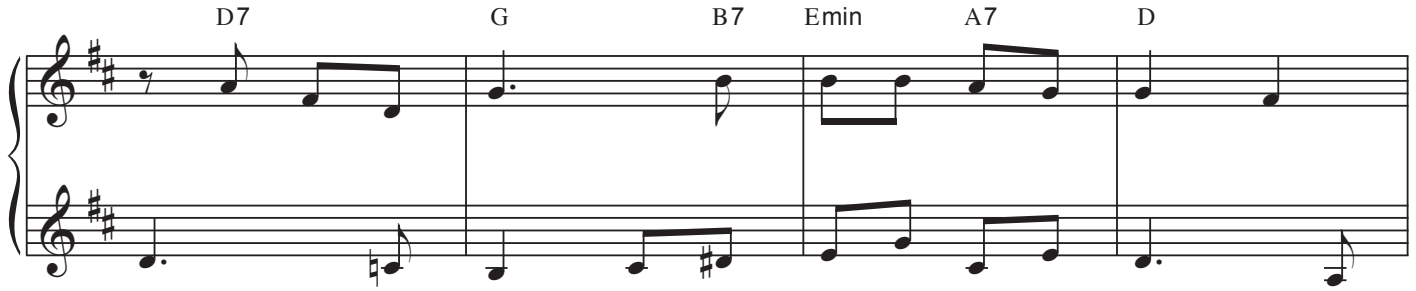
La temática de este segundo nivel se basa en el contrapunto de mezcla de las especies, al igual que el contrapunto imitativo y el contrapunto libre.

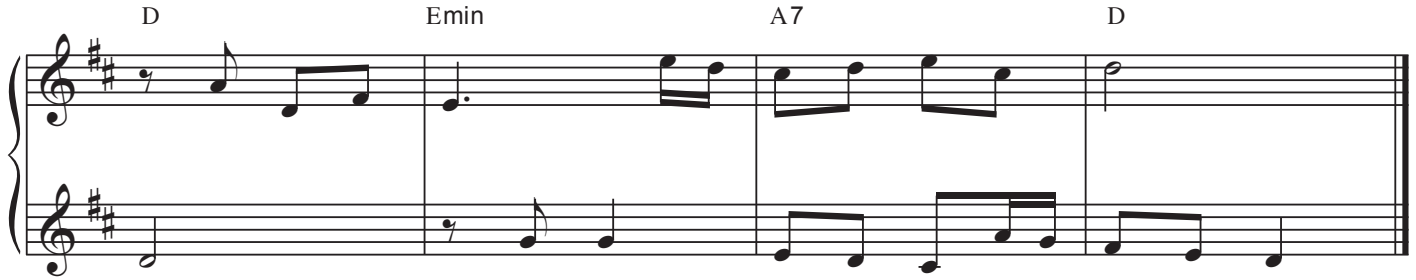
Además, hay que tener en cuenta que en este nivel las dificultades en la entonación de ciertos intervalos, la complejidad rítmica y la modulación son evidentes.


88
F
Dmin
Gmin
C7
F
B♭
C7
F
89
F
C7
Fsus
F
B♭
F/C
C7
F
90
Dmin
Gmin
A7
Dsus
Dmin

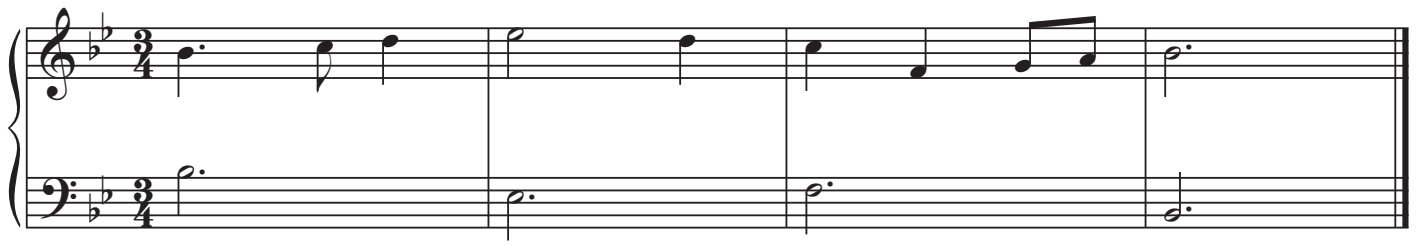

Gmin
Dmin
A7
Dmin
91
Gmin
F
E♭
D7
92
Gmin
Cmin
Am7b5
D7♭9
Gmin
D
A7
D
93



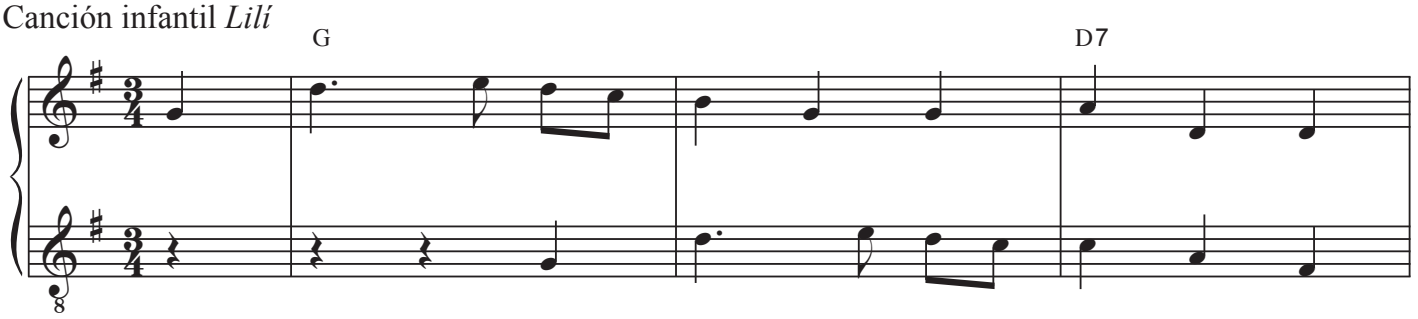




94



Canción infantil *Lilí*



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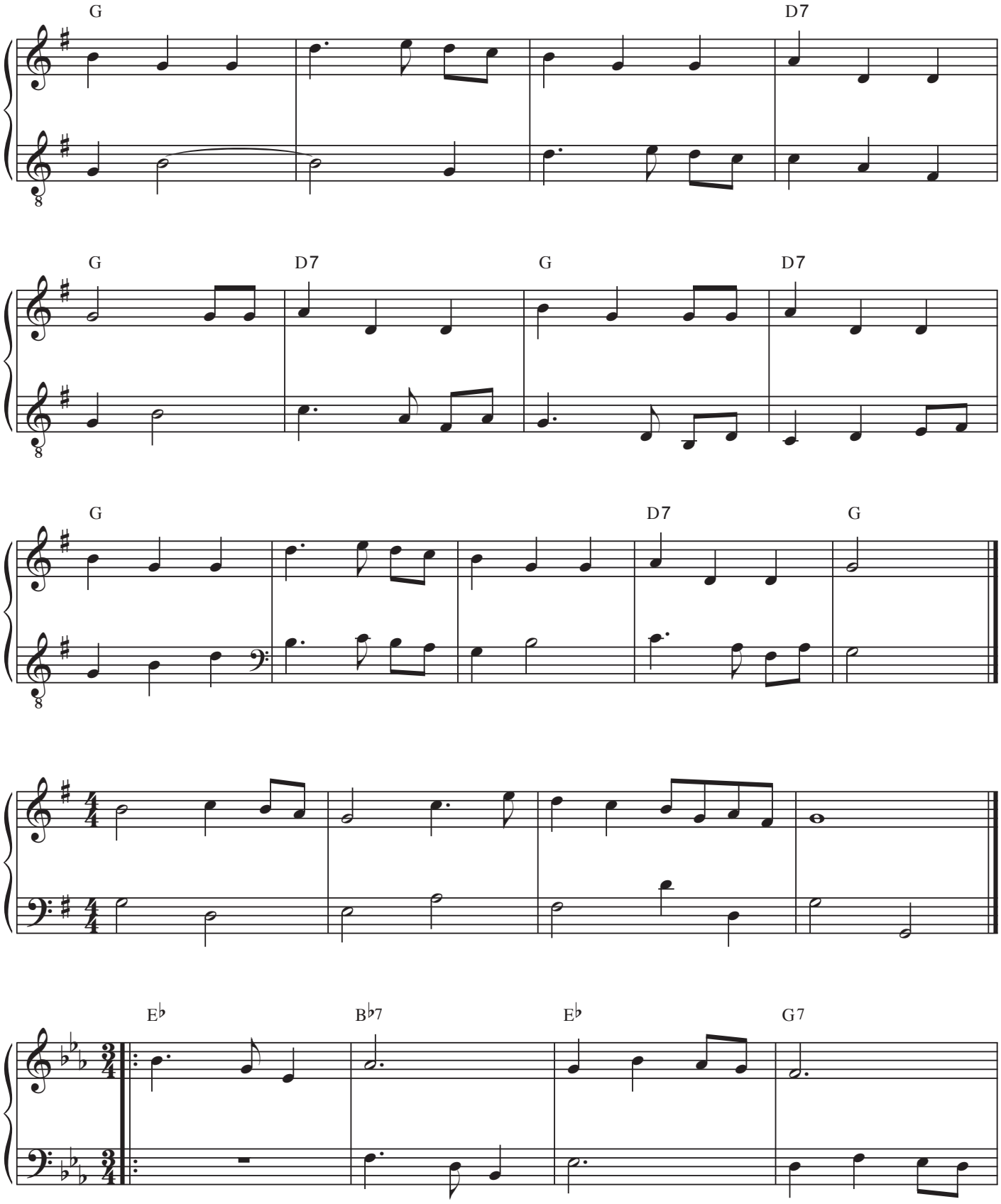
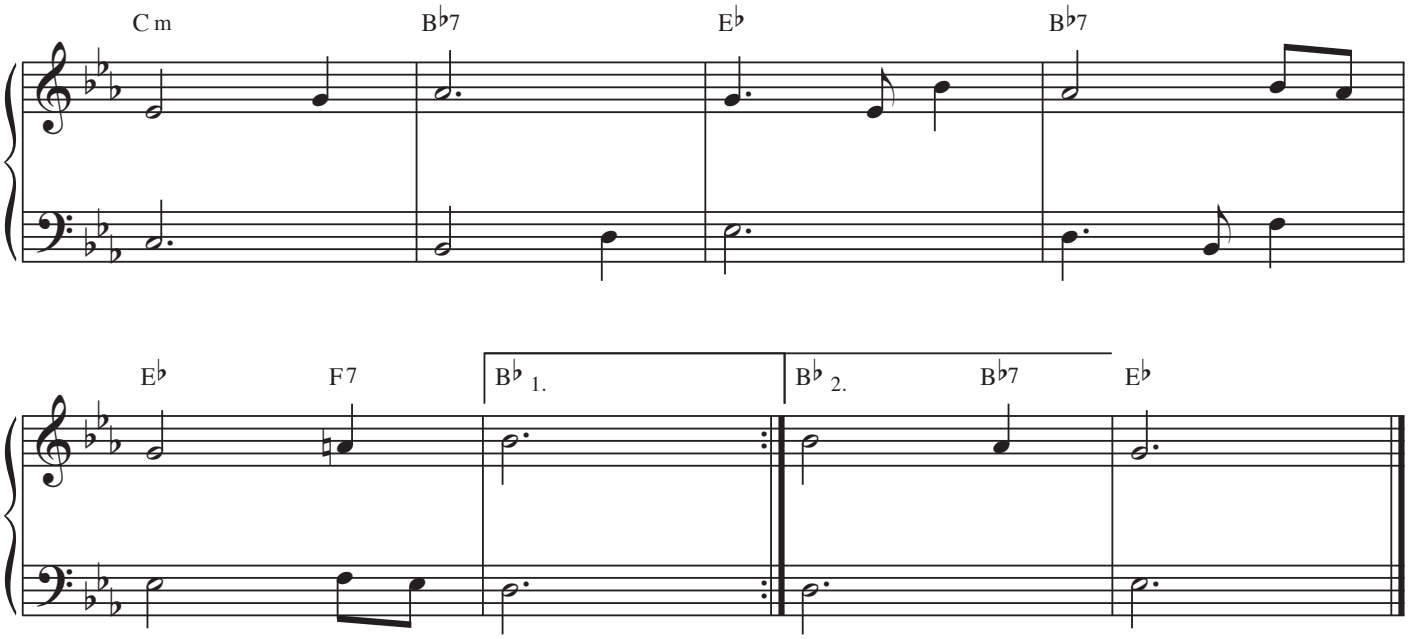
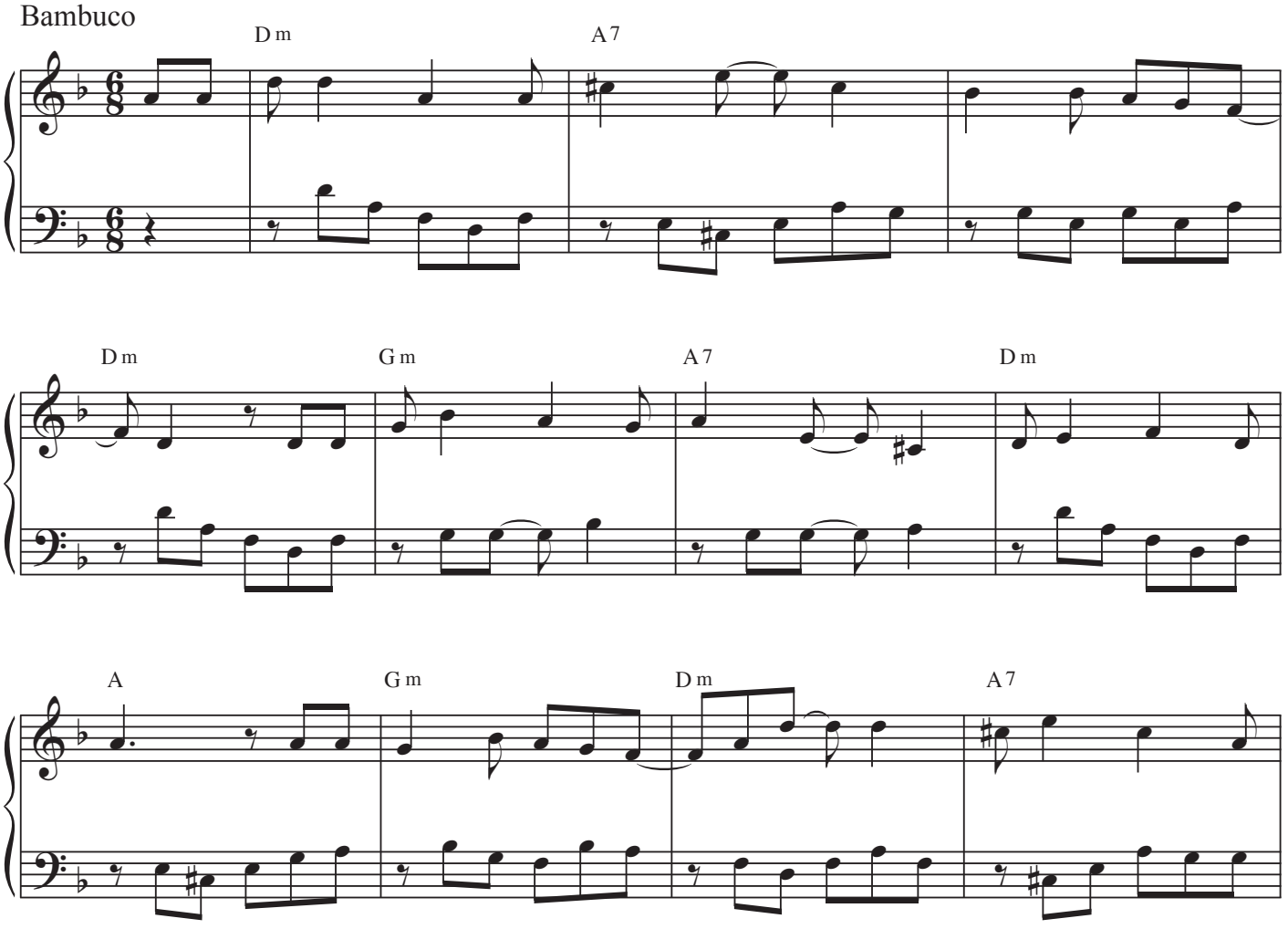
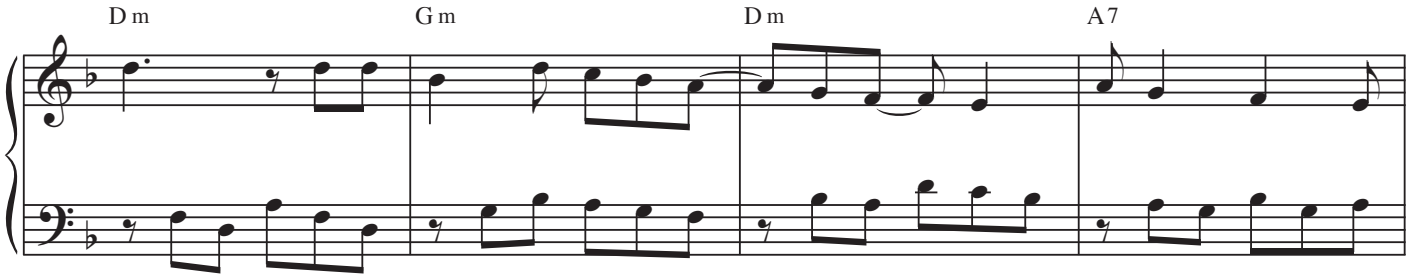

G
D7
G
D7
G
D7
G
D7
G
96
E♭
B♭7
E♭
G7
97

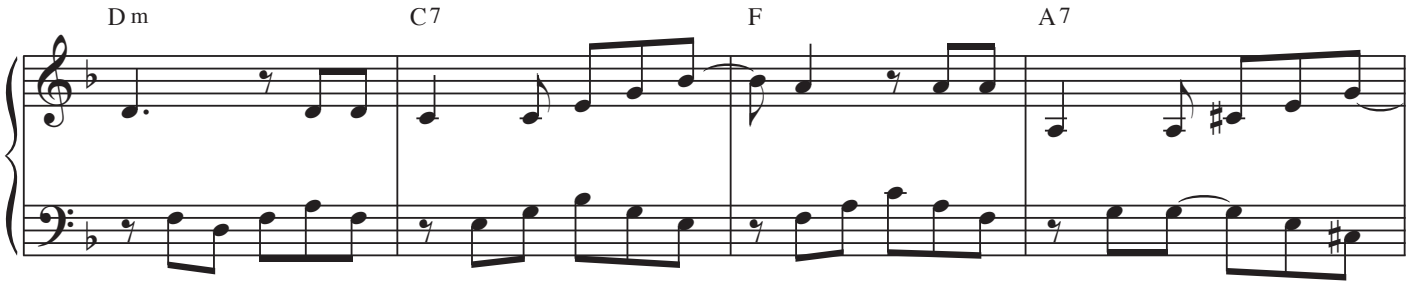


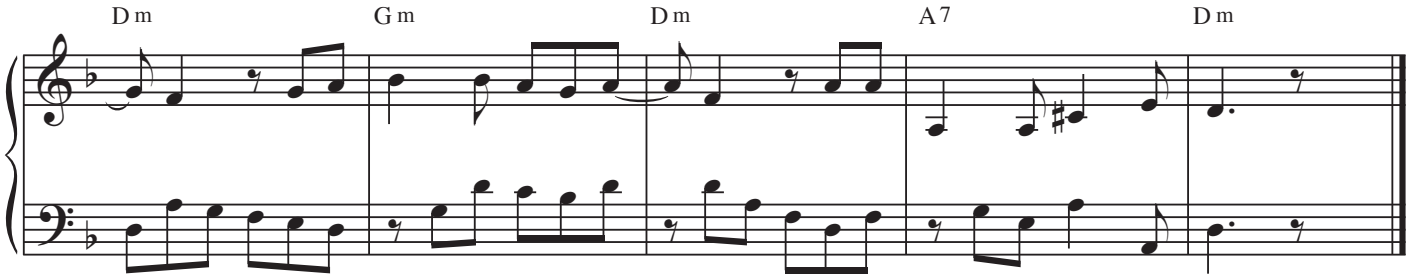
Bambuco

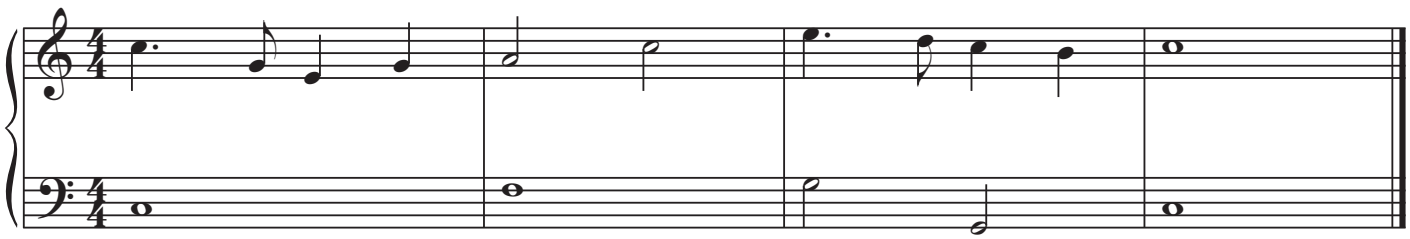
98

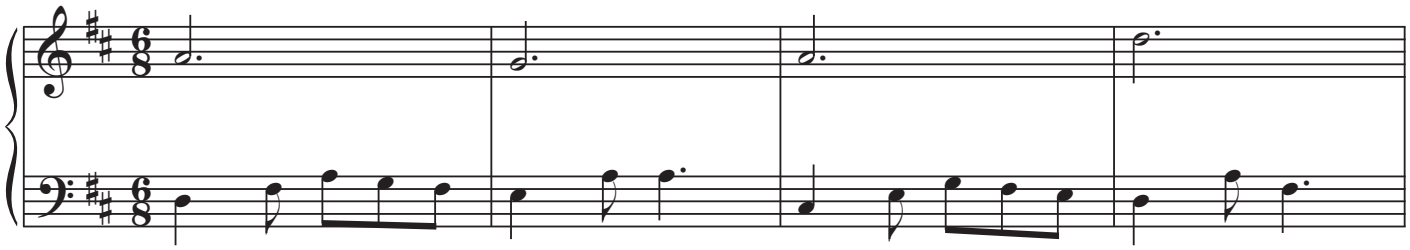


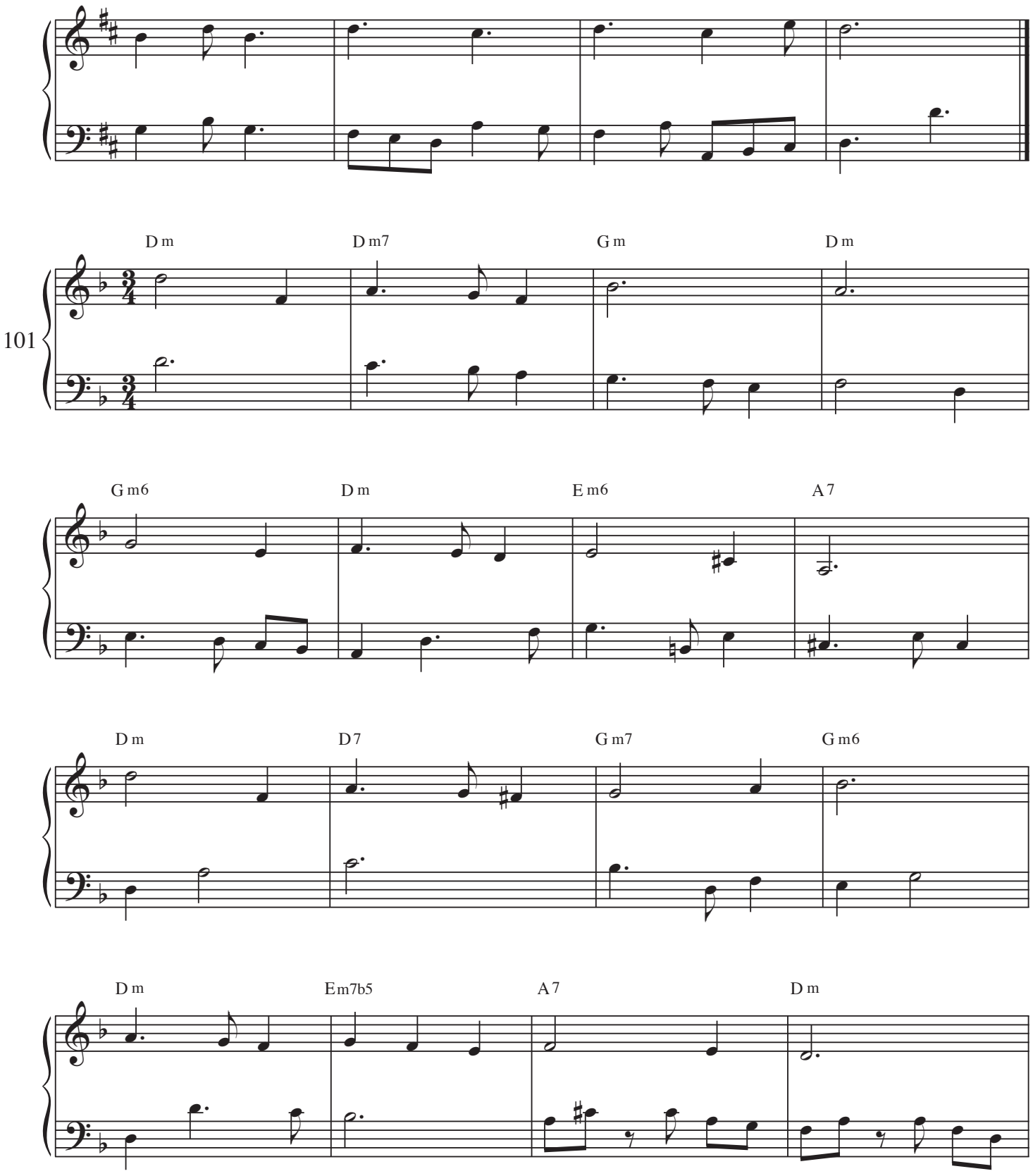

D m
G m
D m
A 7

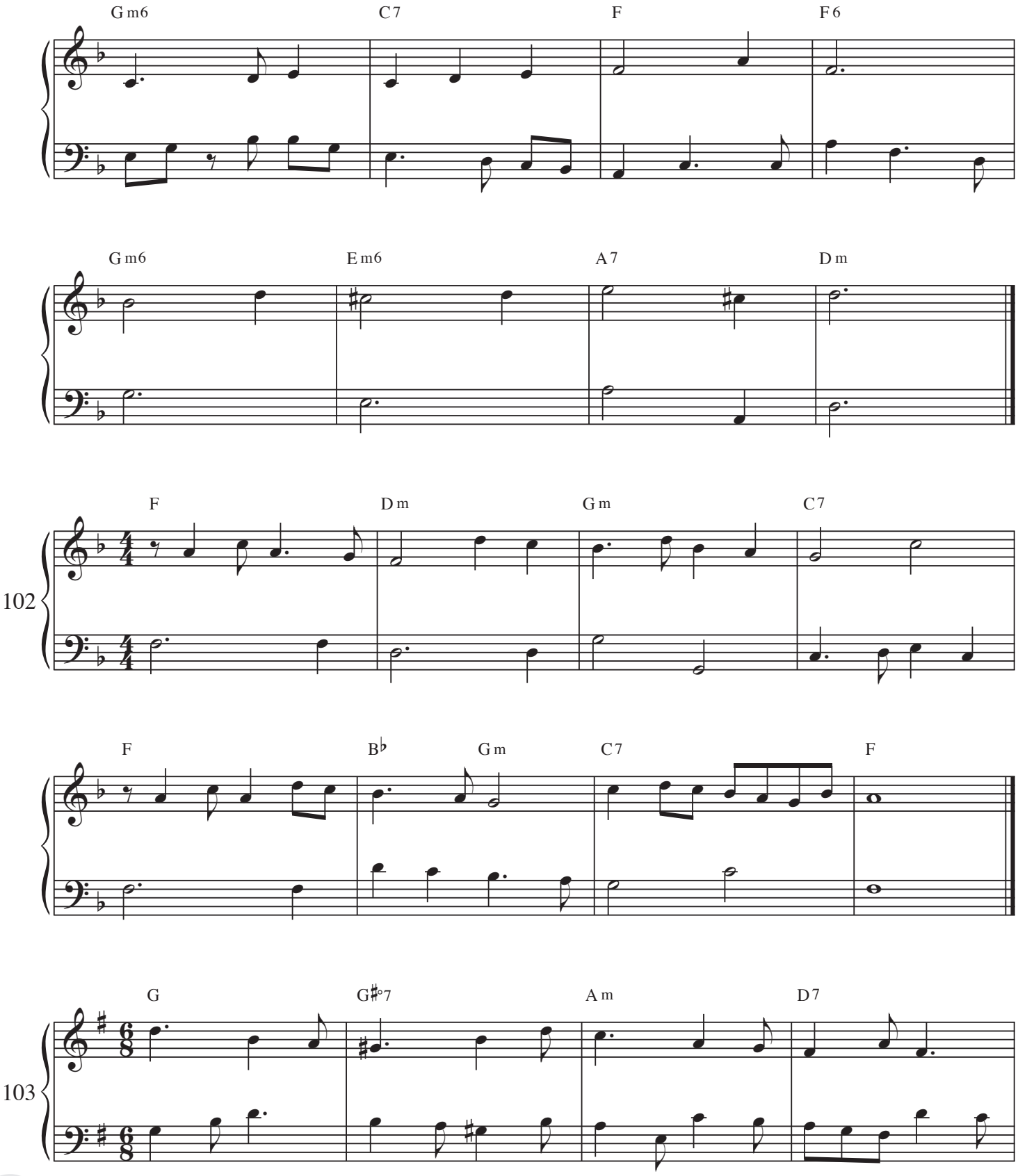

D m
C 7
F
A 7

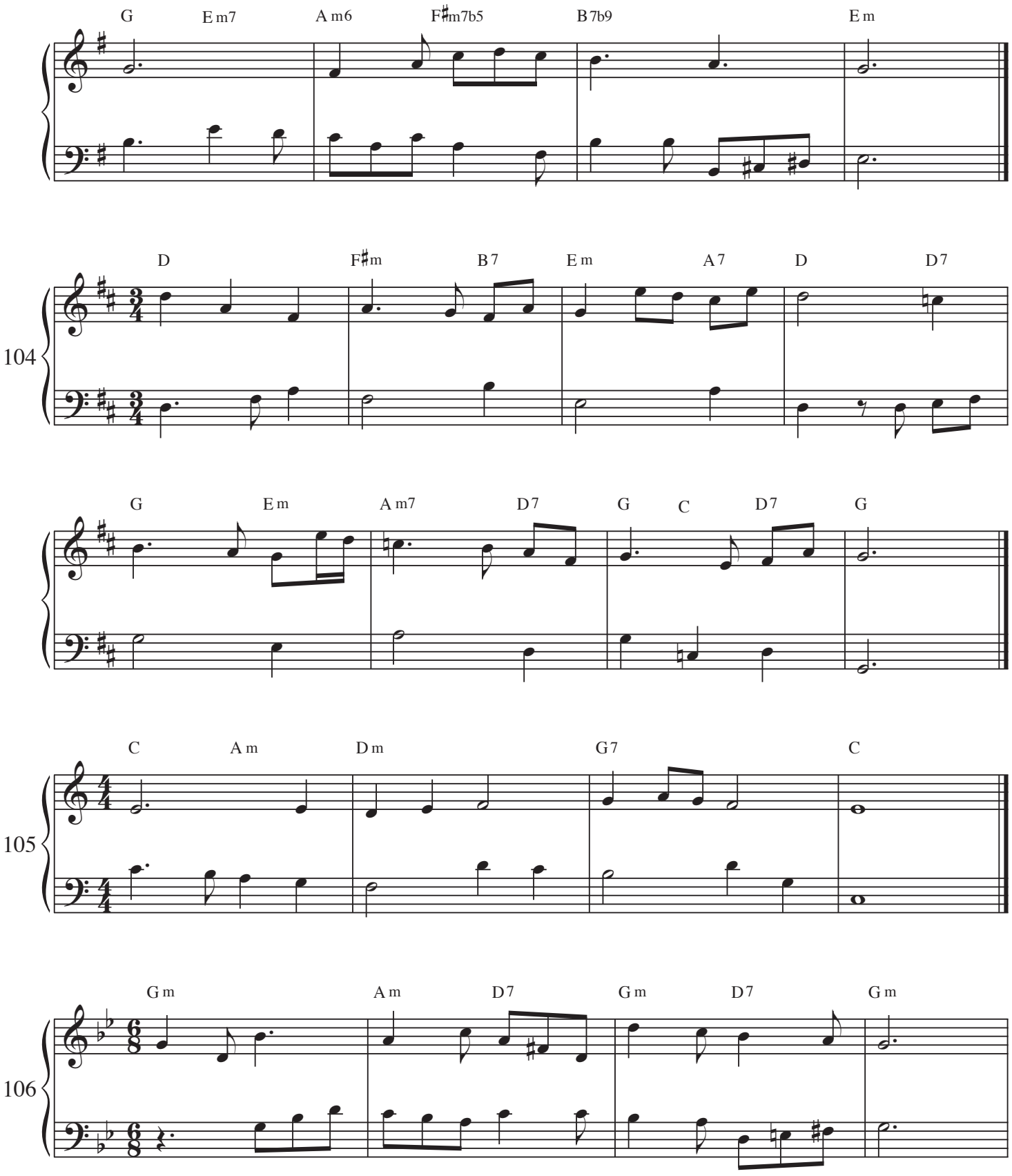

D m
G m
D m
A 7
D m

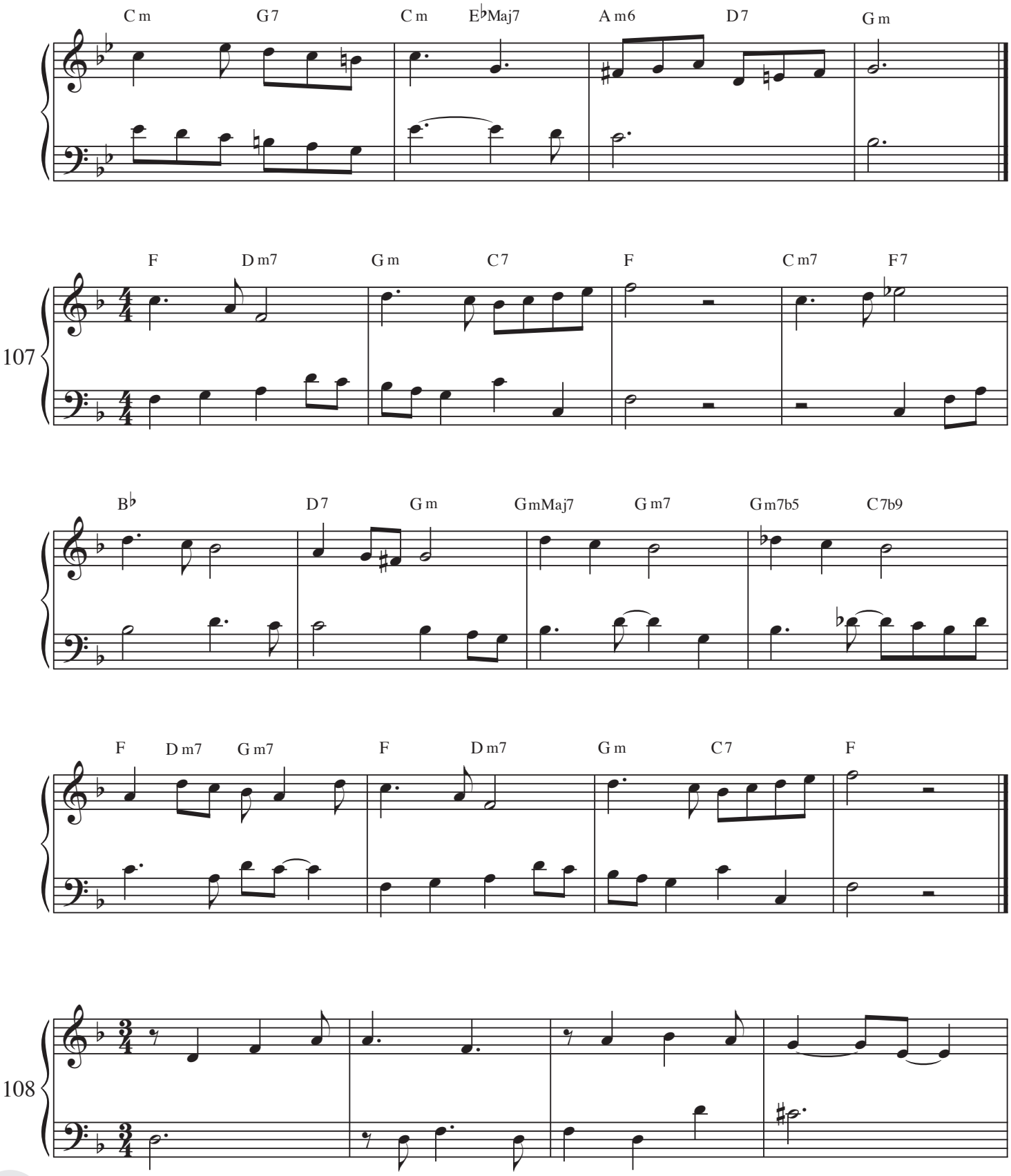

99

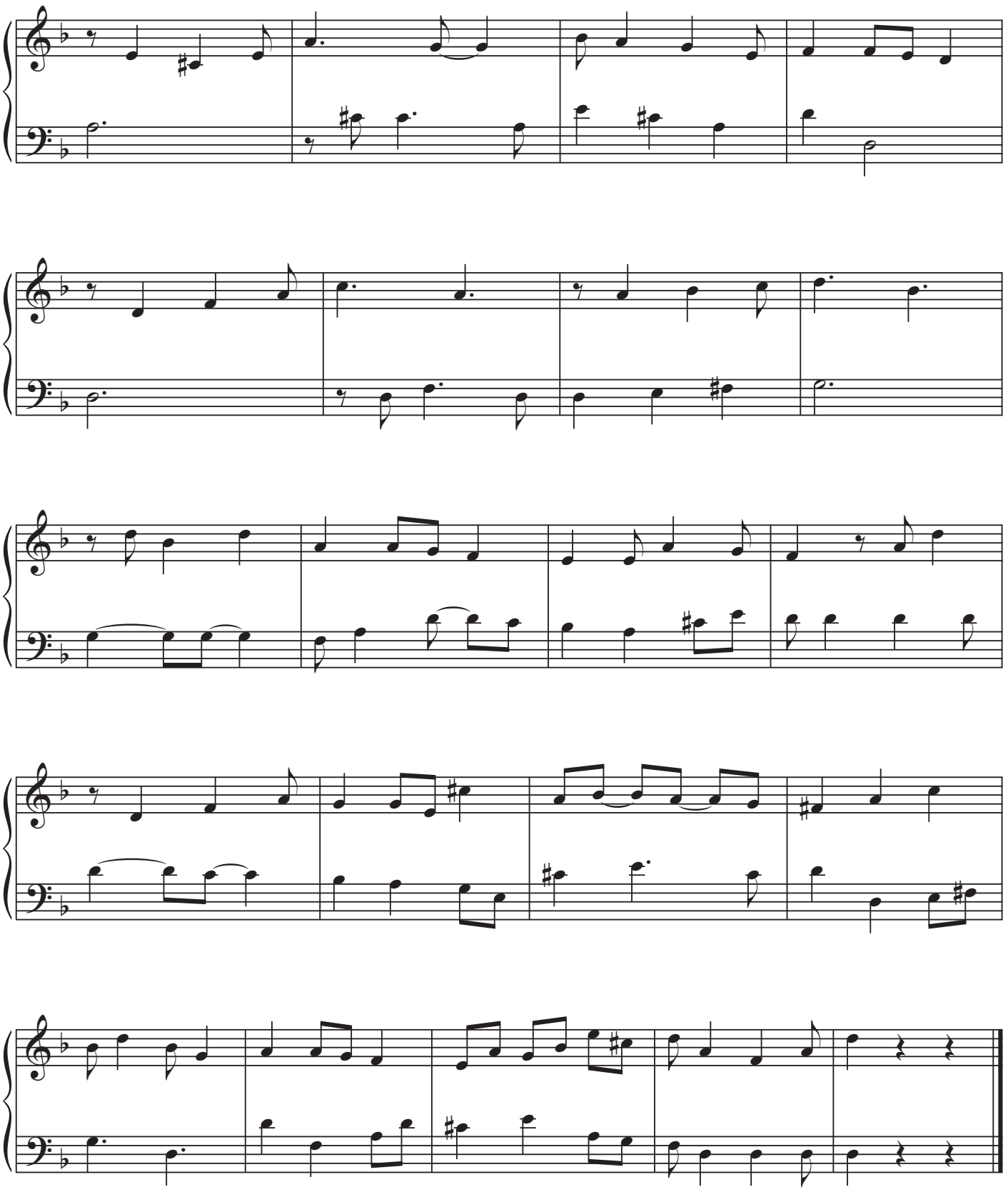

100

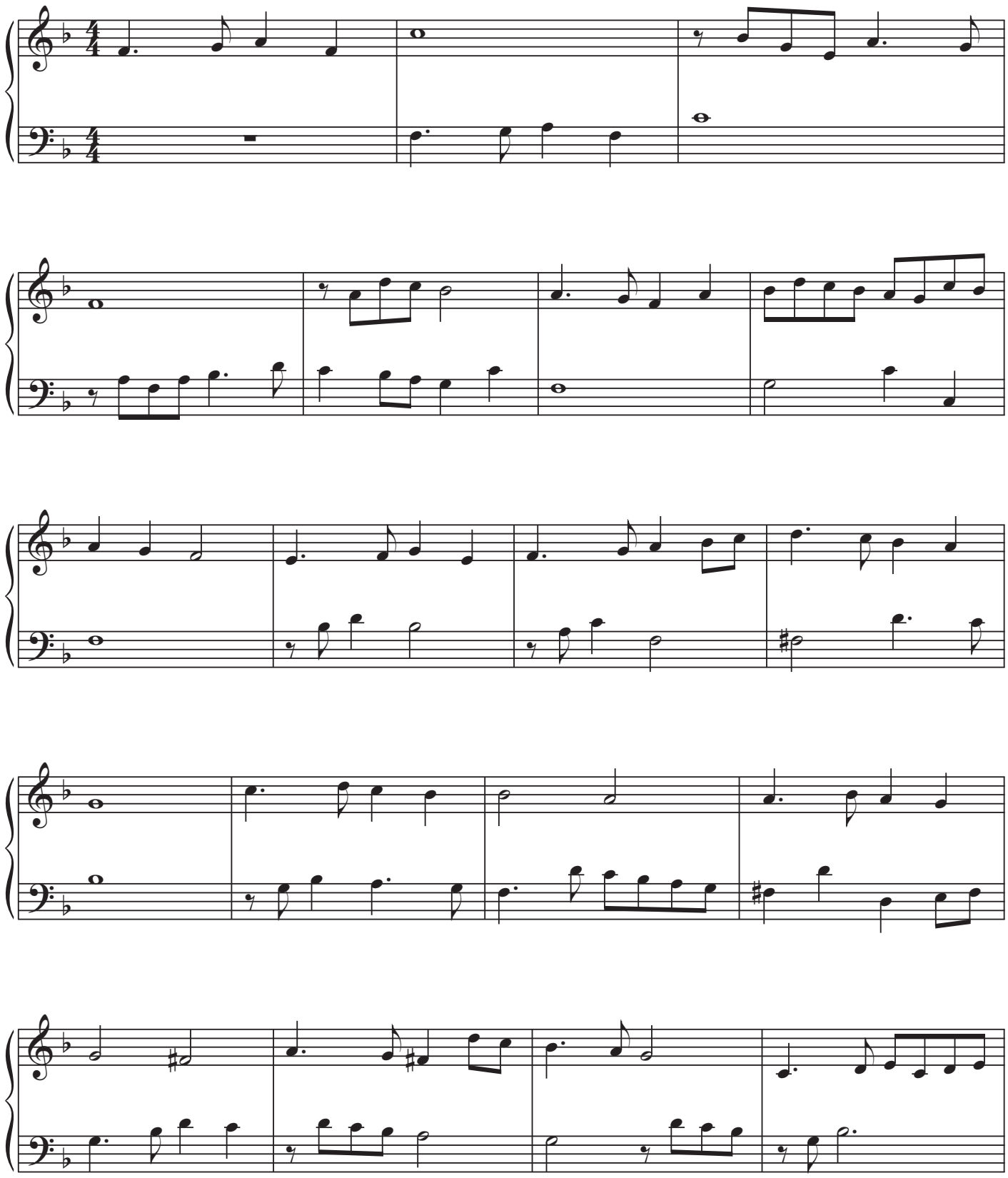

101
D m
D m7
G m
D m
G m6
D m
E m6
A 7
D m
D 7
G m7
G m6
D m
Em7b5
A 7
D m


Gm6
C7
F
F6
Gm6
Em6
A7
Dm
F
Dm
Gm
C7
102
F
B♭
Gm
C7
F
G
G♯°7
Am
D7
103


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


C m
G 7
C m
E♭Maj7
A m6
D 7
G m
107
F
D m7
G m
C 7
F
C m7
F7
B♭
D 7
G m
GmMaj7
G m7
Gm7b5
C7b9
F
D m7
G m7
F
D m7
G m
C 7
F
108

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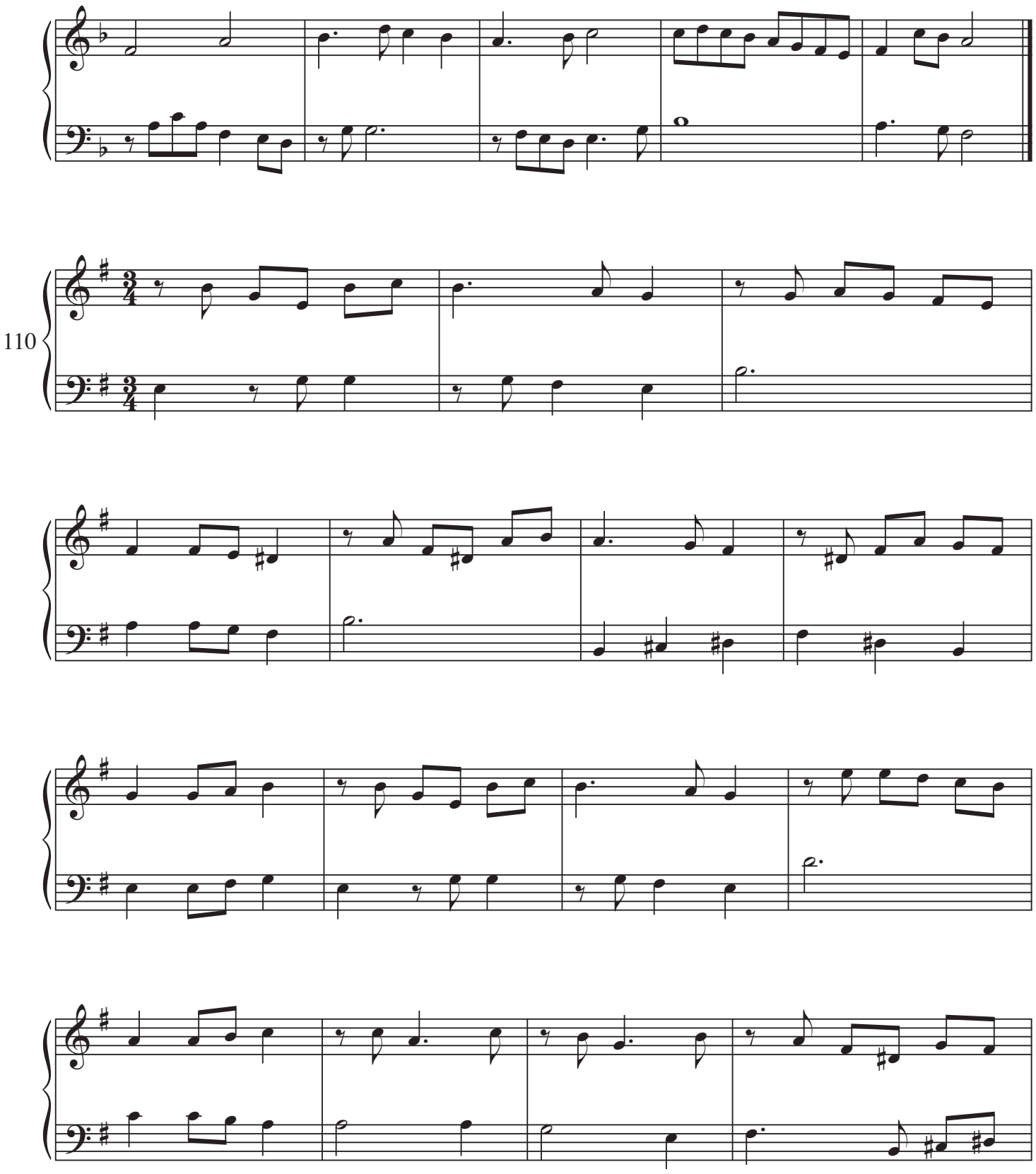
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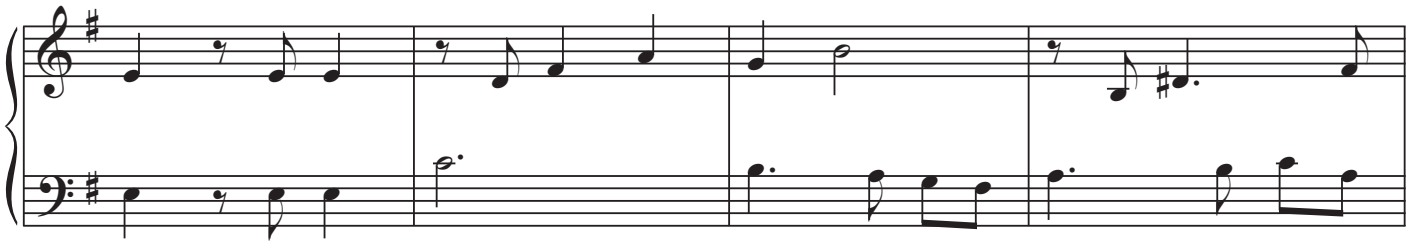

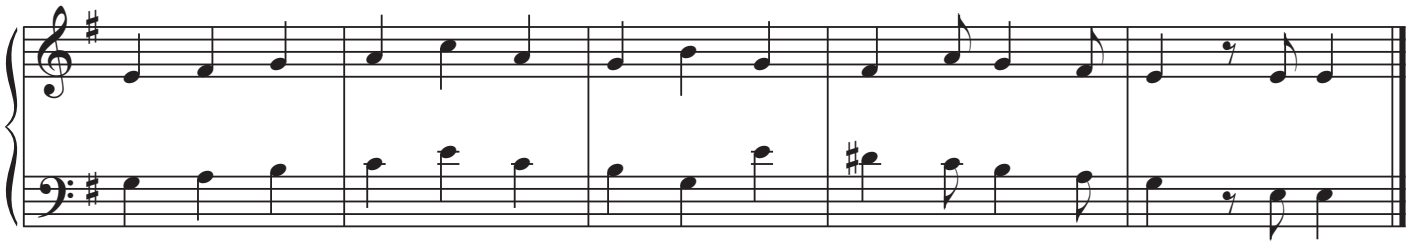

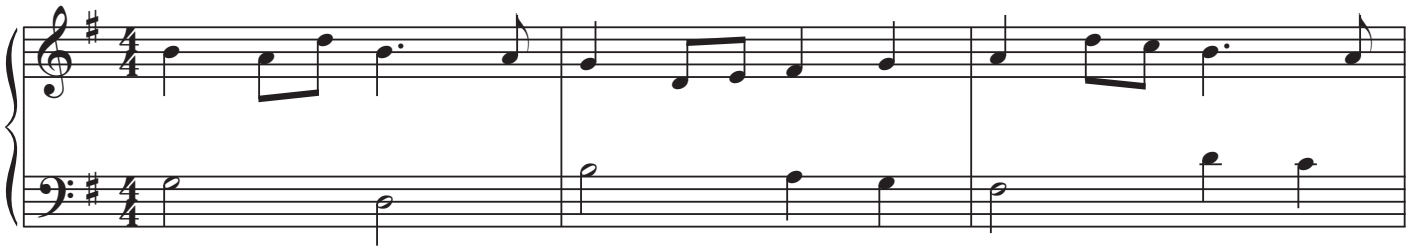
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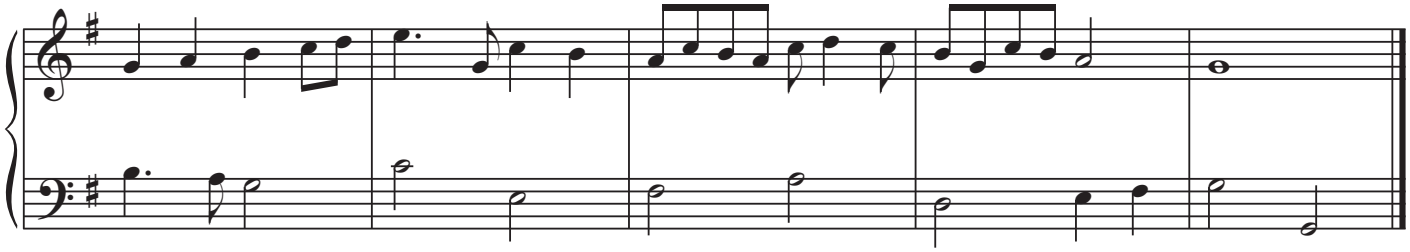

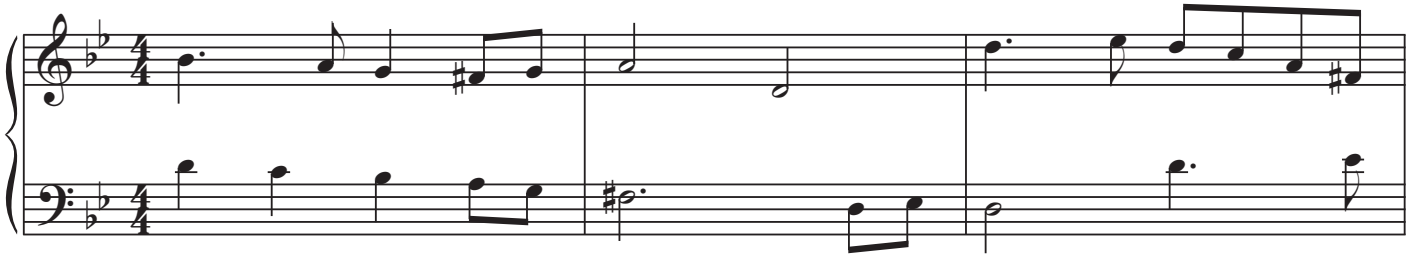
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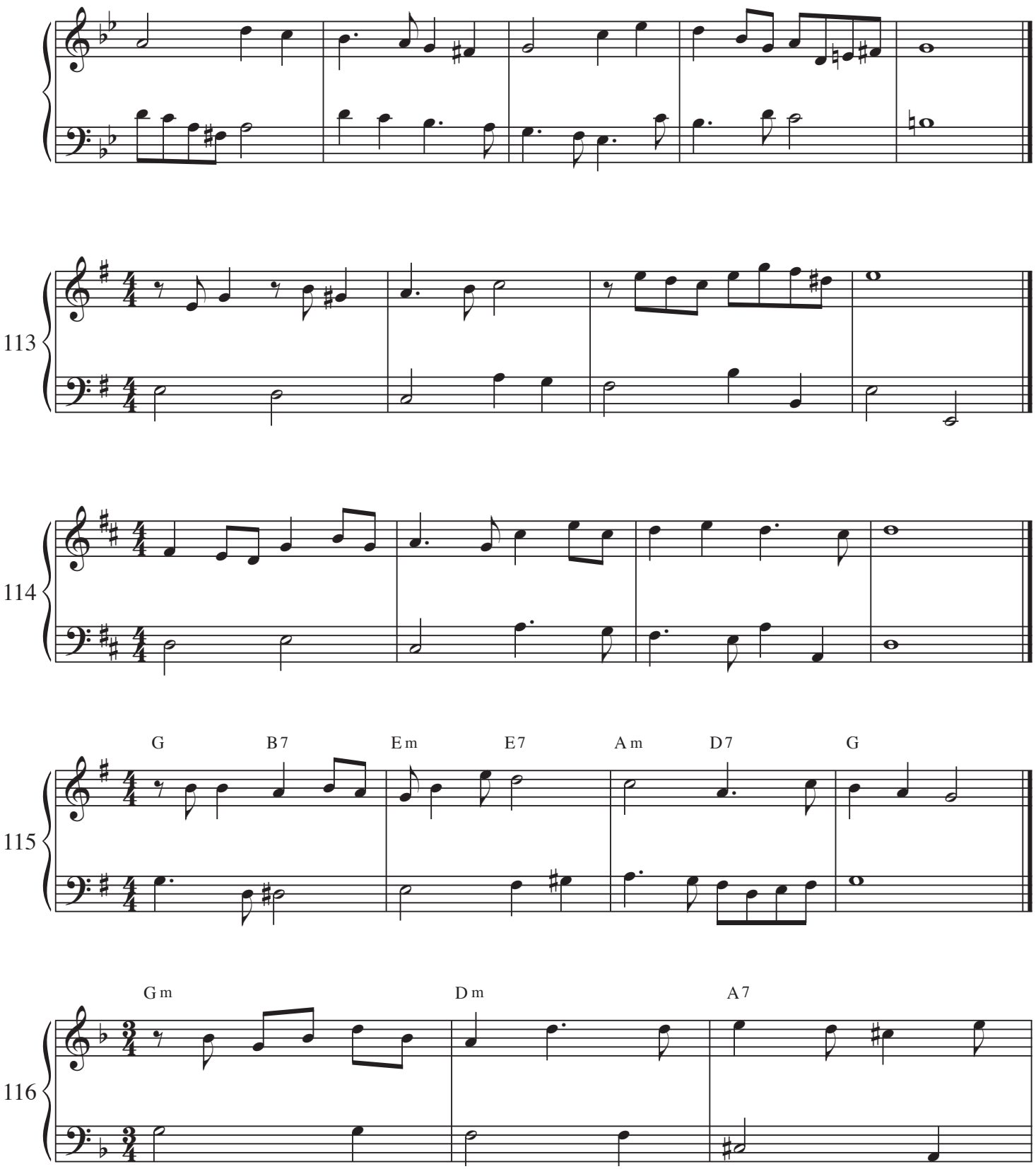
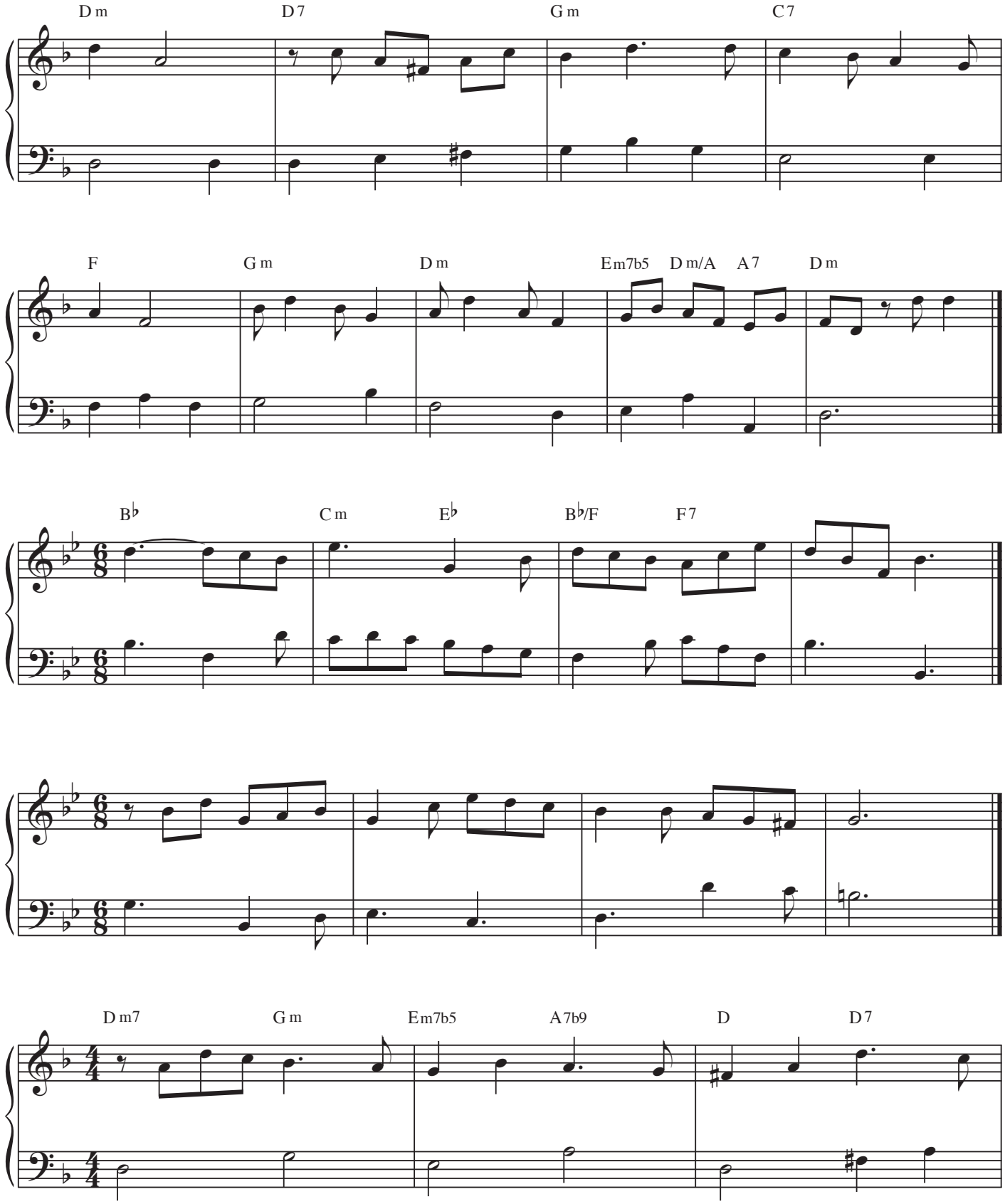
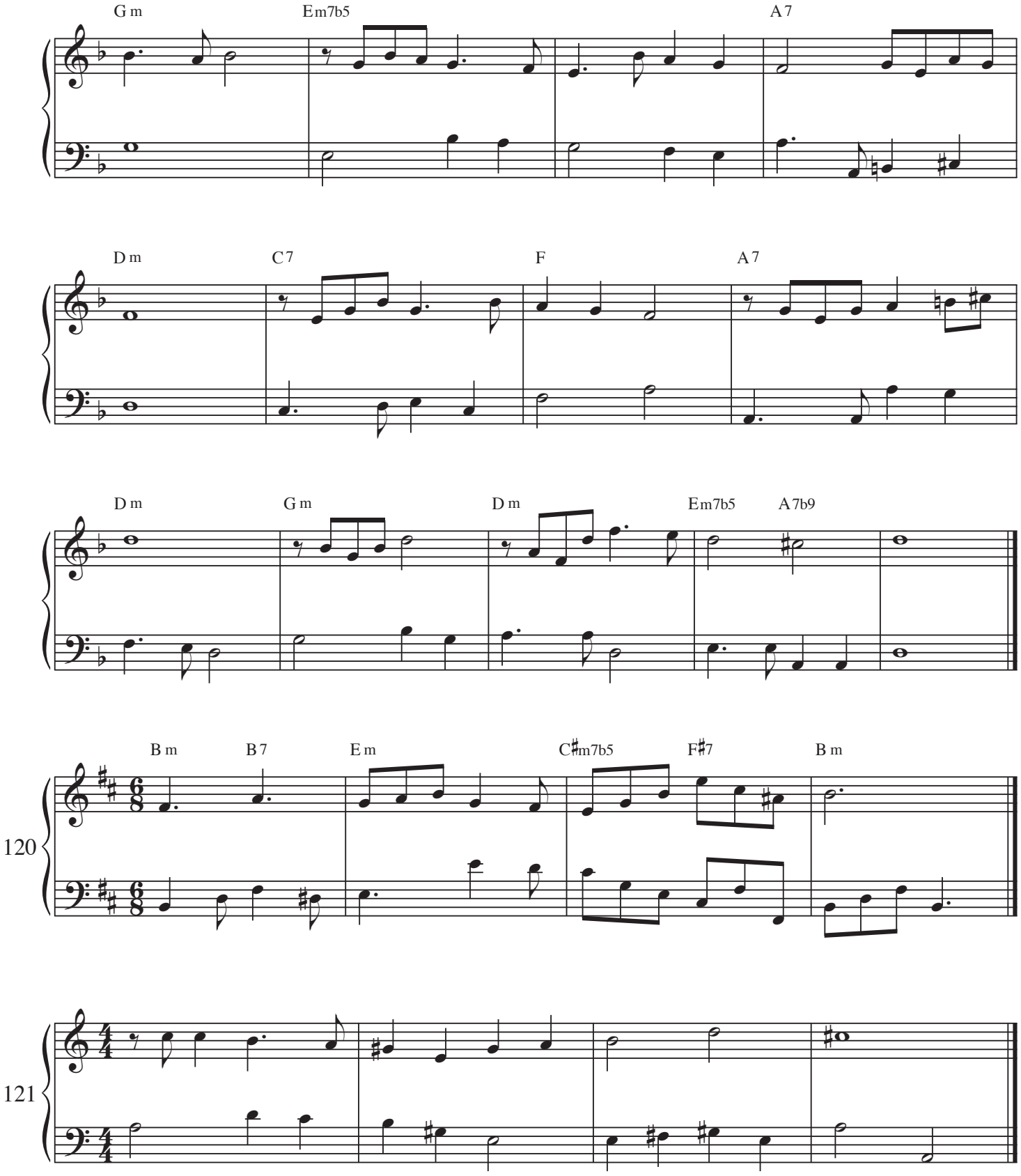
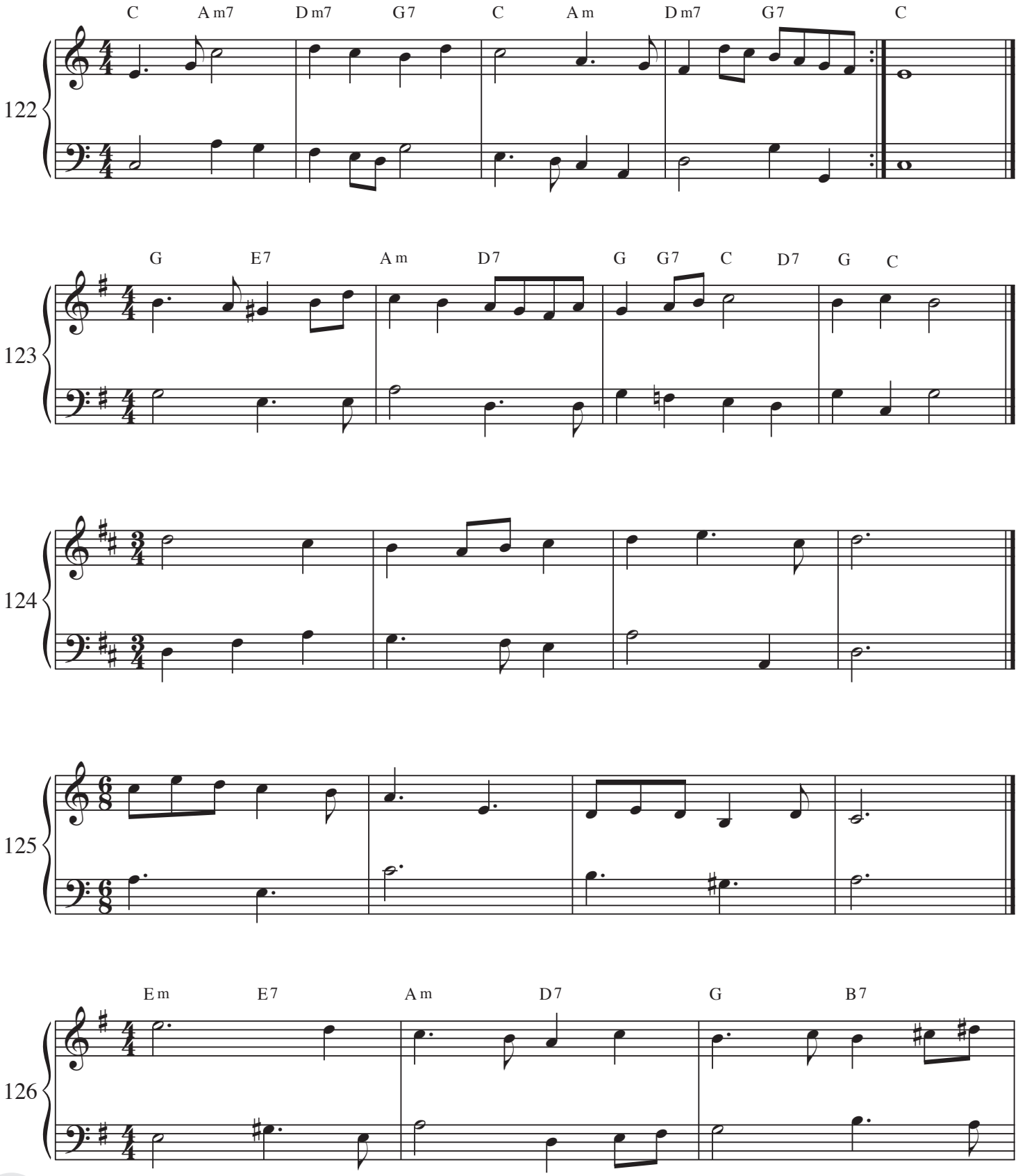
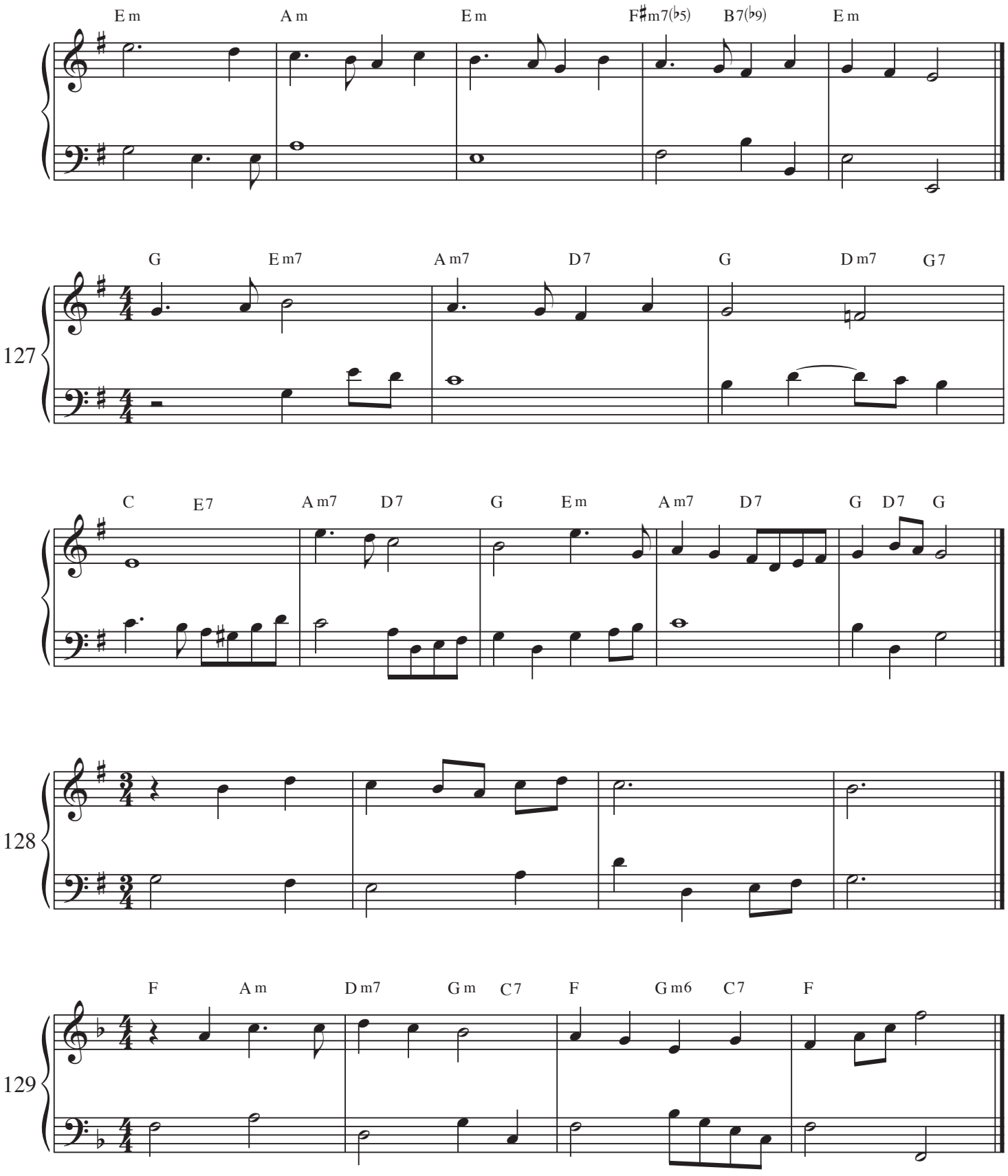
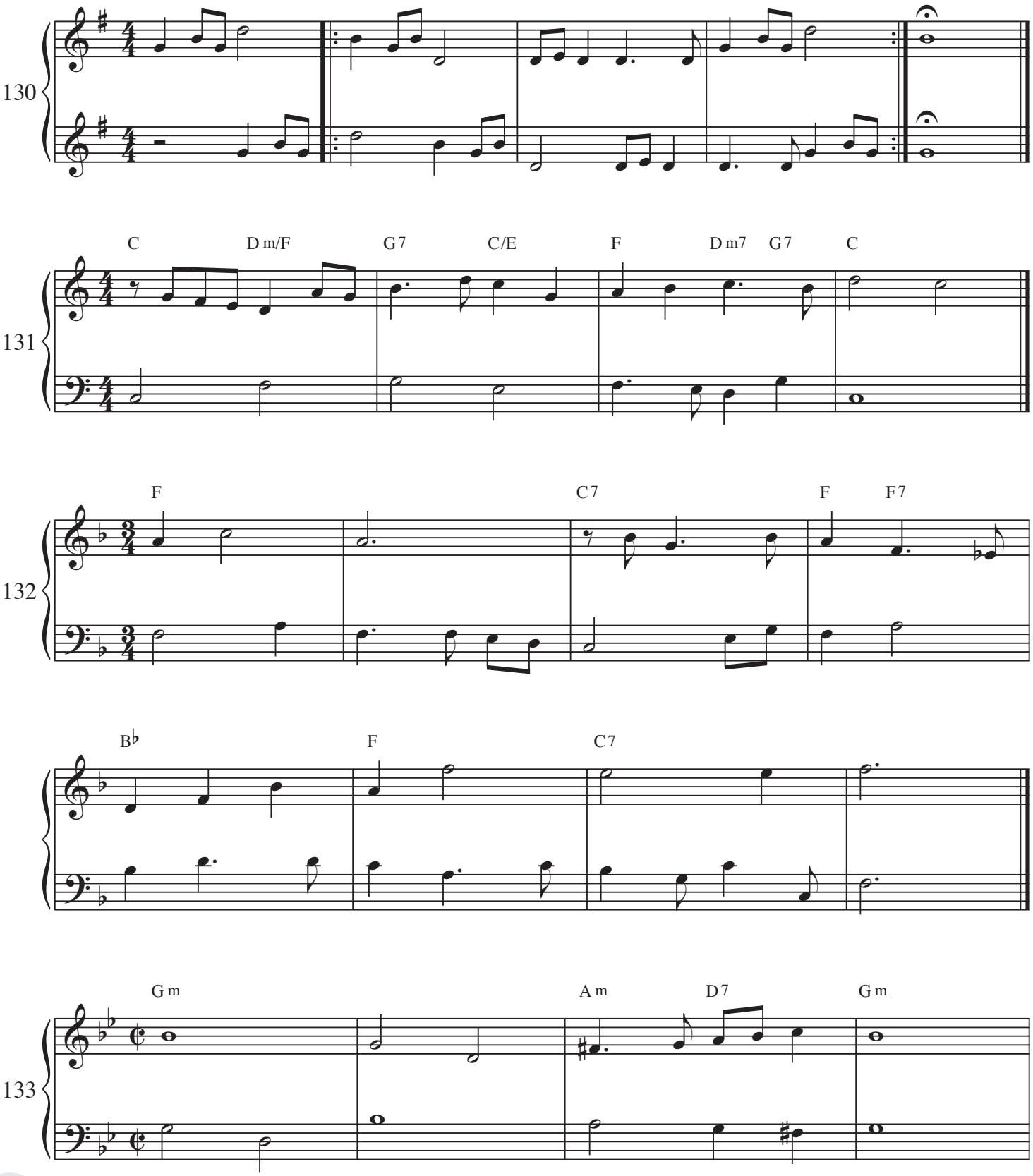

113
114
G
B7
Em
E7
Am
D7
G
115
Gm
Dm
A7
116

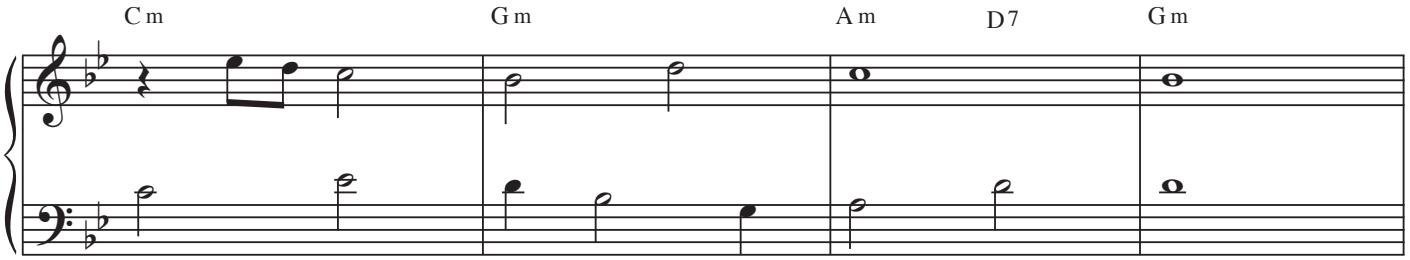

Dm
D7
Gm
C7
F
Gm
Dm
Em7b5
Dm/A
A7
Dm
B♭
Cm
E♭
B♭/F
F7
117
118
Dm7
Gm
Em7b5
A7b9
D
D7
119

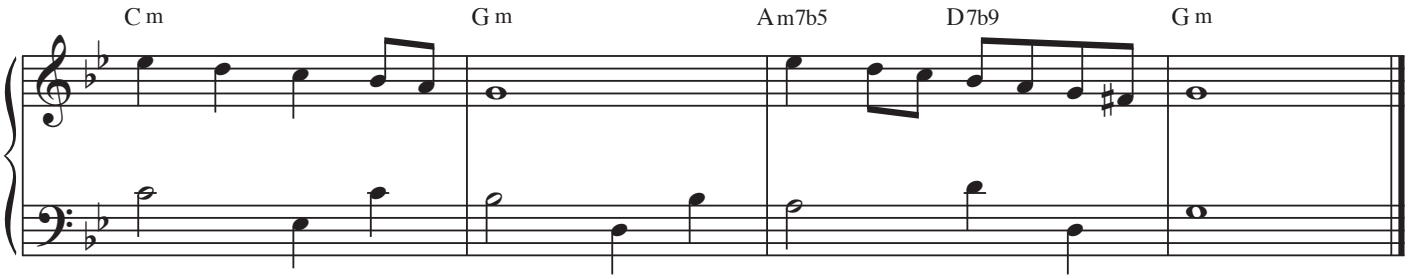

G m
Em7b5
A 7
D m
C 7
F
A 7
D m
G m
D m
Em7b5
A7b9
B m
B 7
E m
C♯m7b5
F♯7
B m
120
121

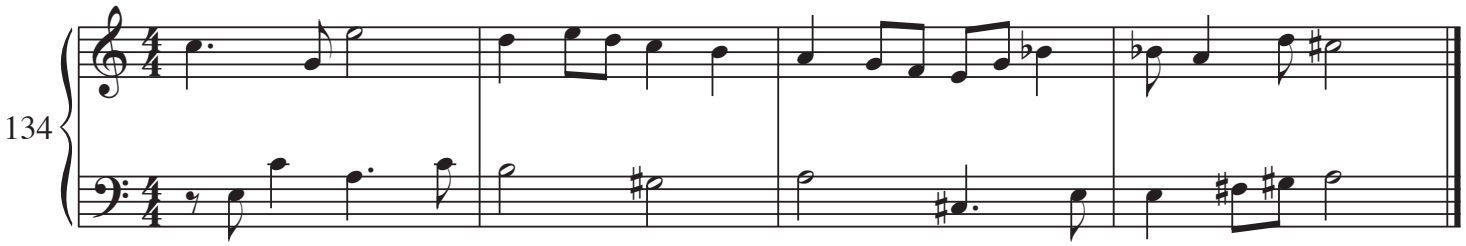

122
C Am7 Dm7 G7 C Am Dm7 G7 C
123
G E7 Am D7 G G7 C D7 G C
124
125
126
Em E7 Am D7 G B7

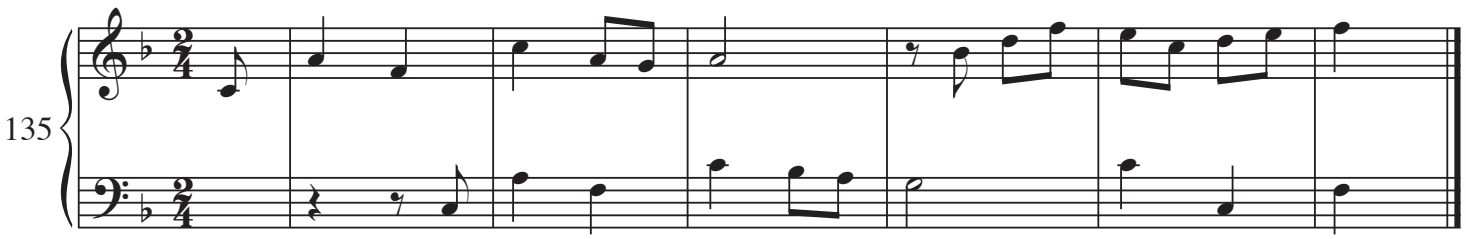

Em
Am
Em
F♯m7(♭5)
B7(♭9)
Em
127
G
Em7
Am7
D7
G
Dm7
G7
C
E7
Am7
D7
G
Em
Am7
D7
G
D7
G
128
129
F
Am
Dm7
Gm
C7
F
Gm6
C7
F


130
131
C
D m/F
G 7
C/E
F
D m7
G 7
C
132
F
C 7
F
F 7
133
B♭
F
C 7
G m
A m
D 7
G m

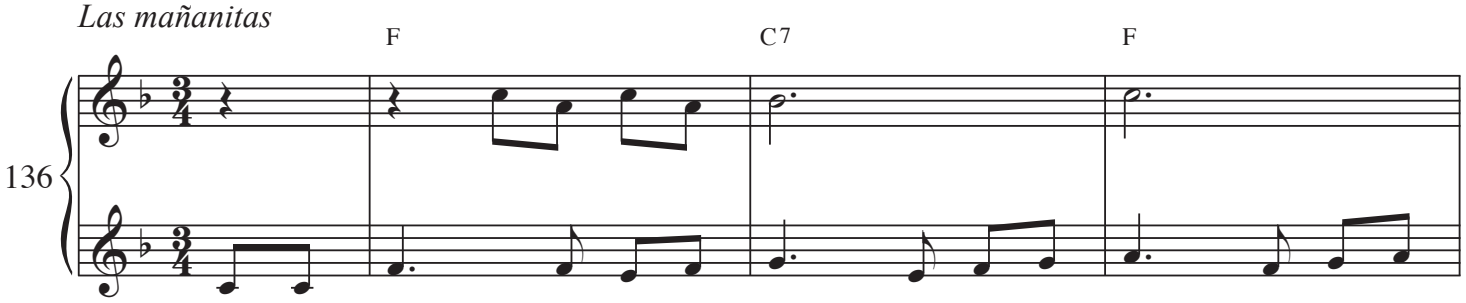


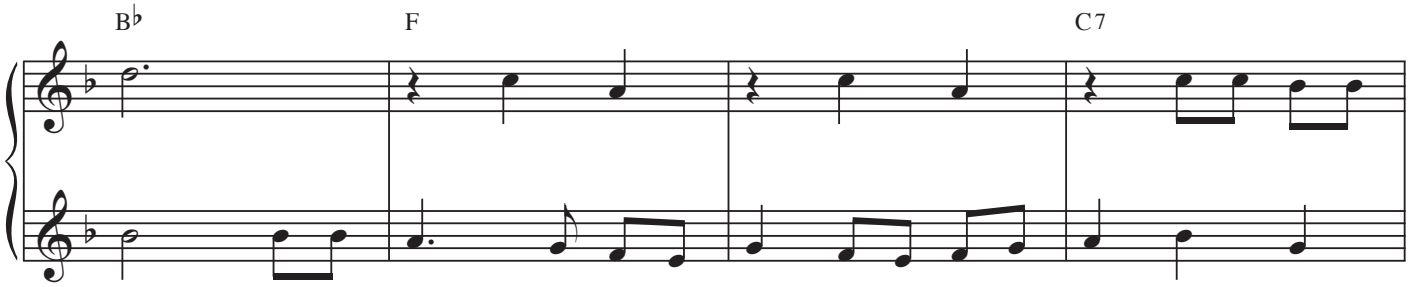


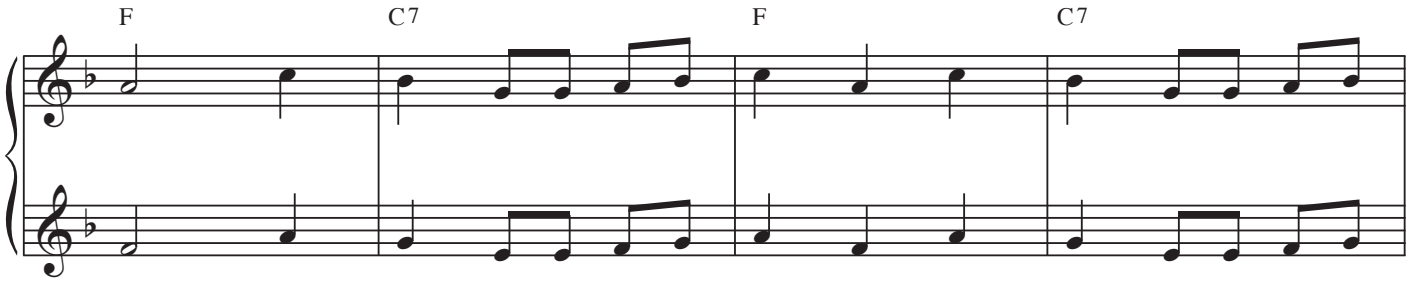


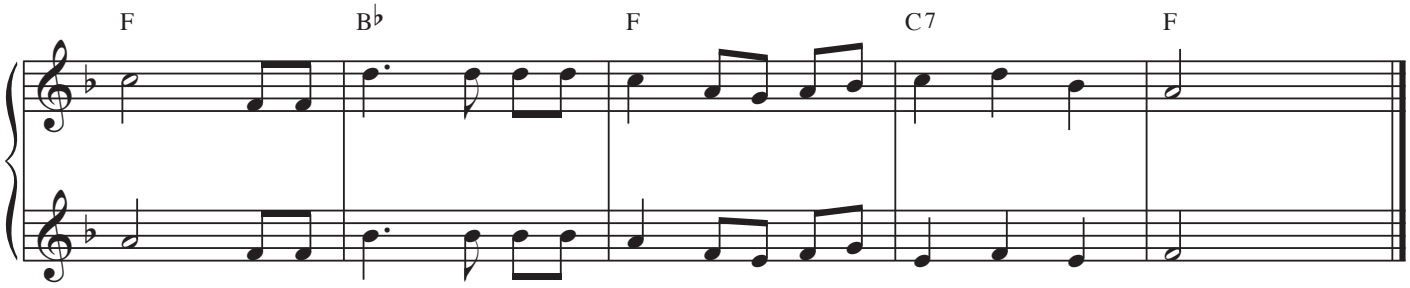


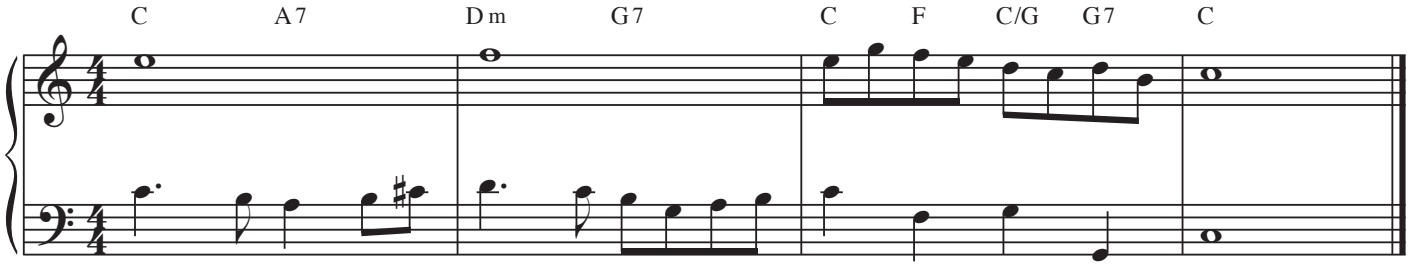
Las mañanitas



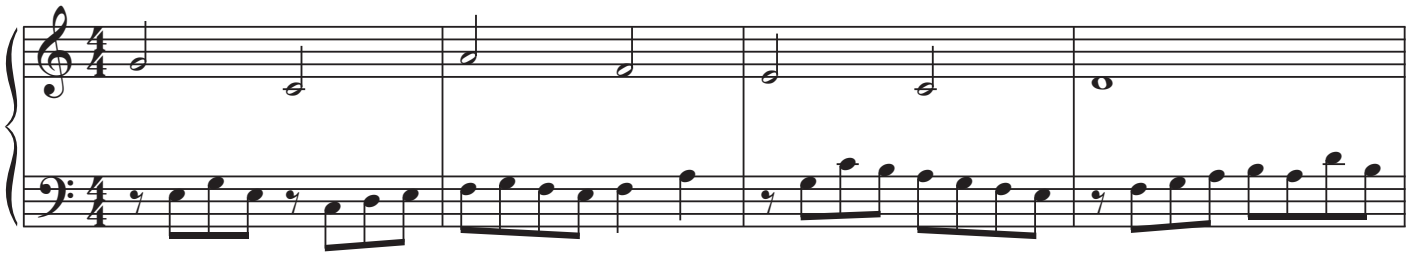


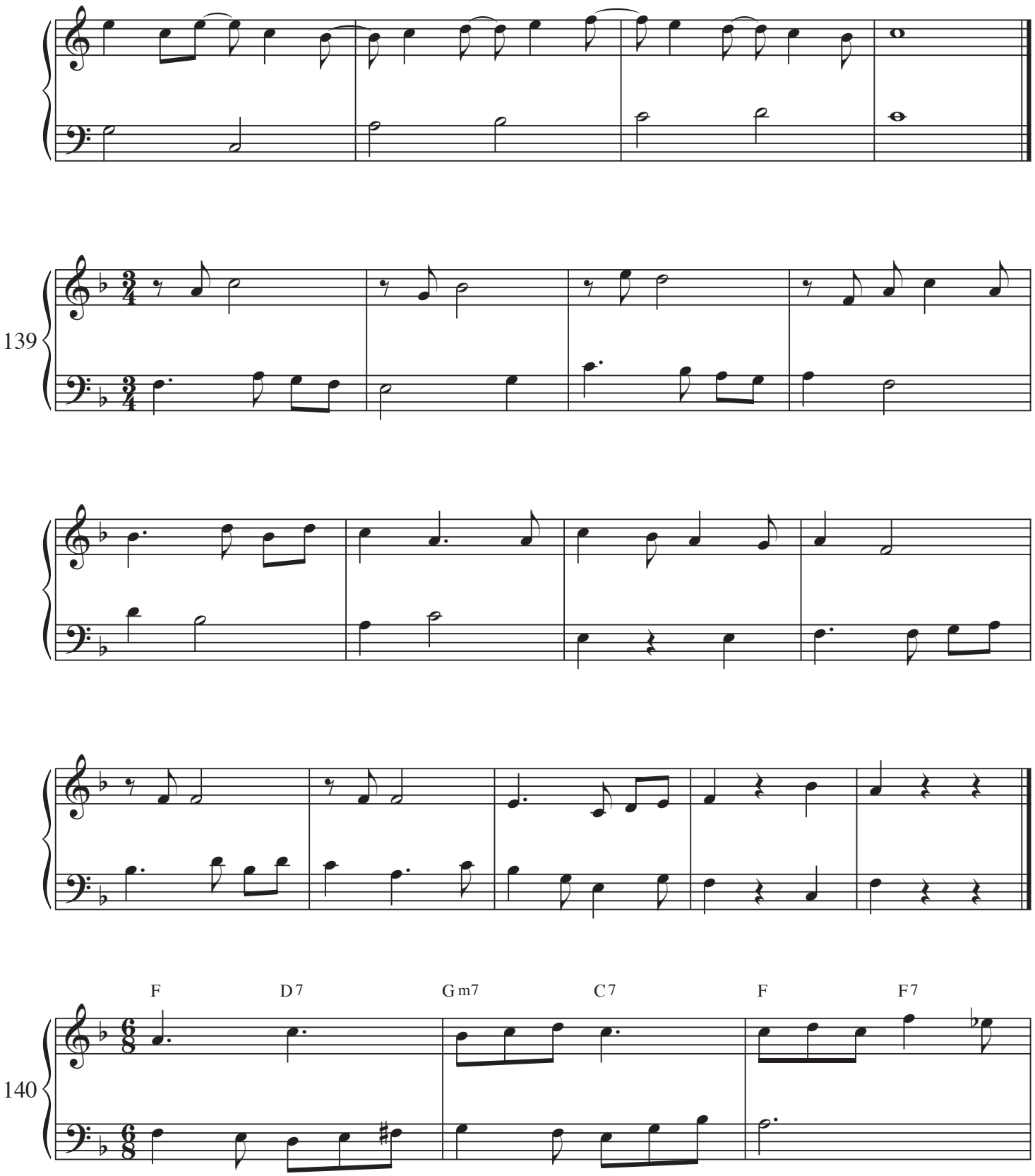


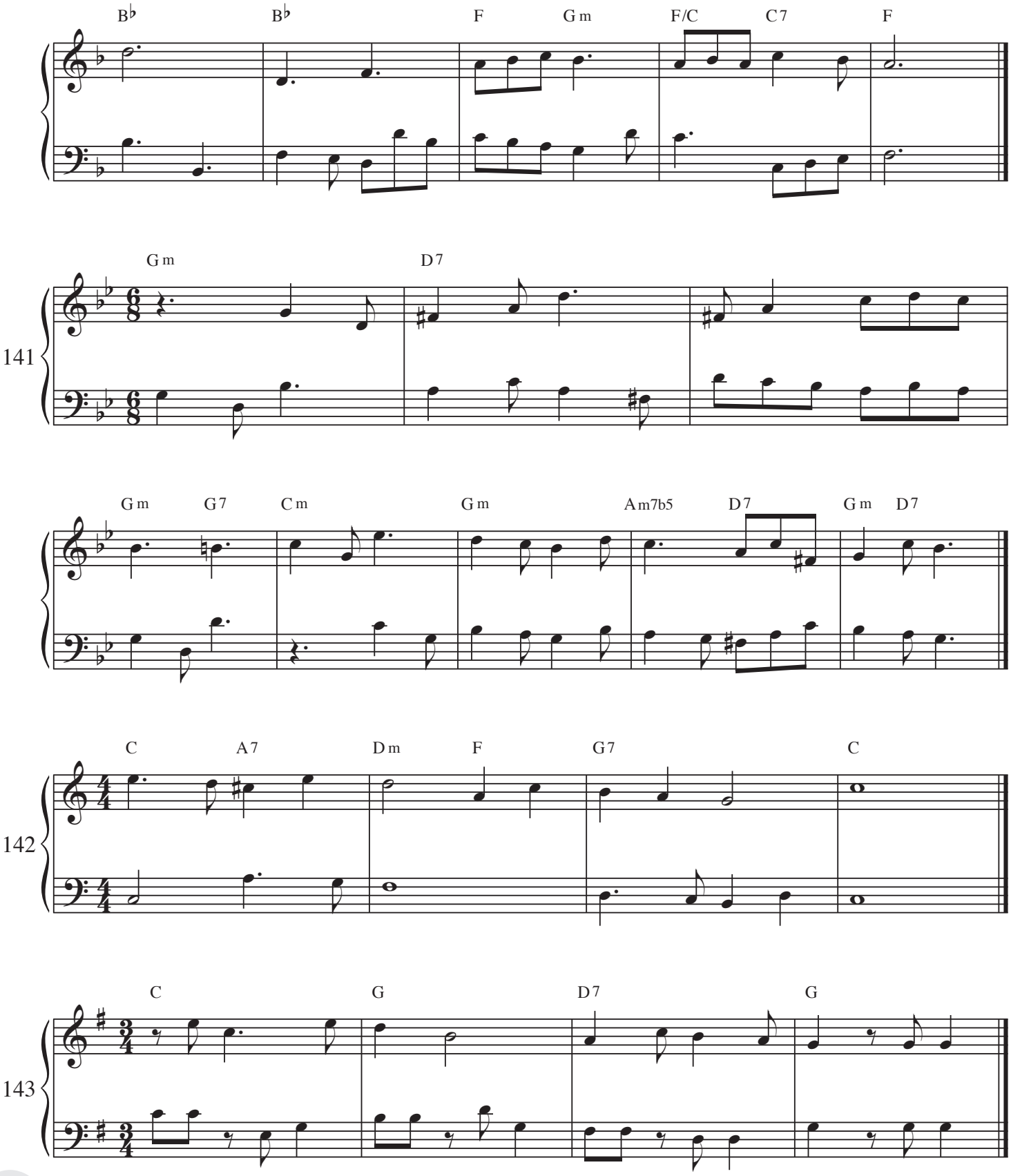


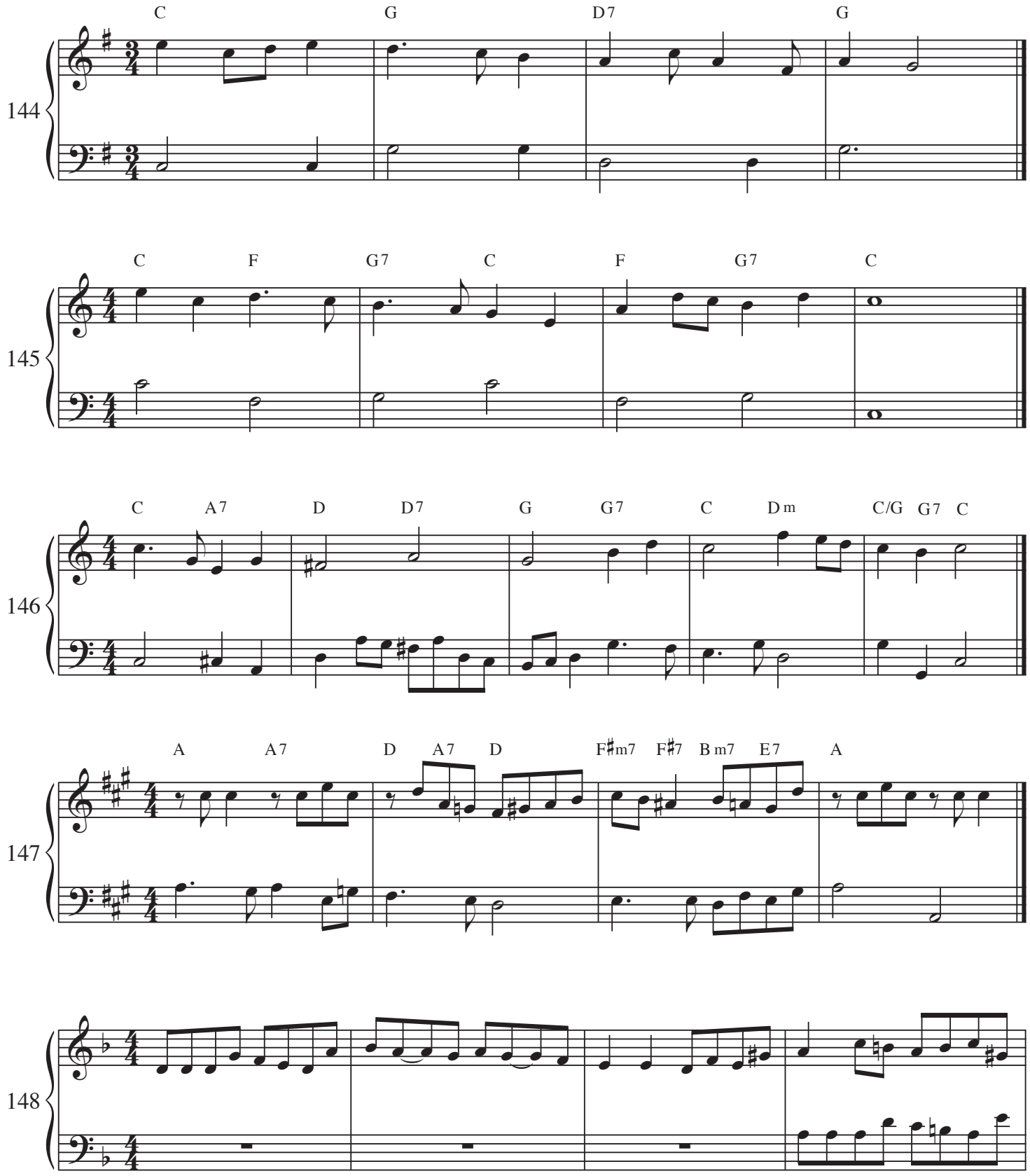


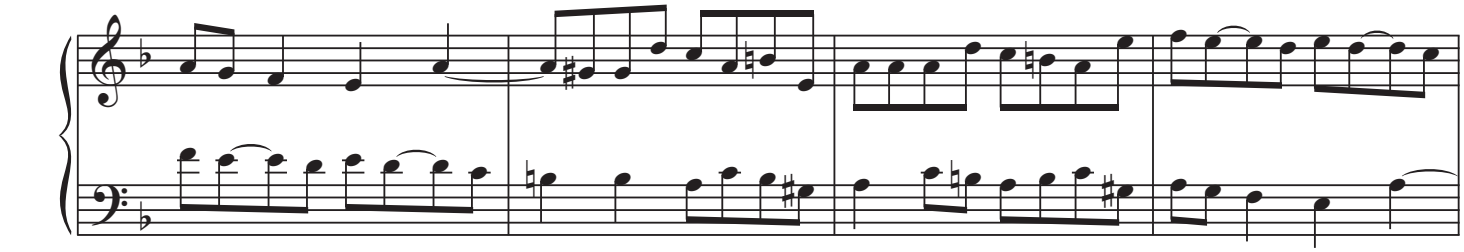
La novicia rebelde

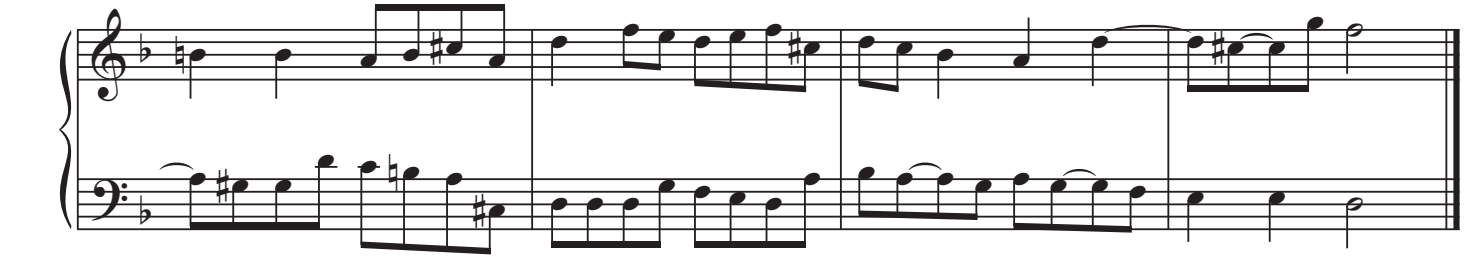


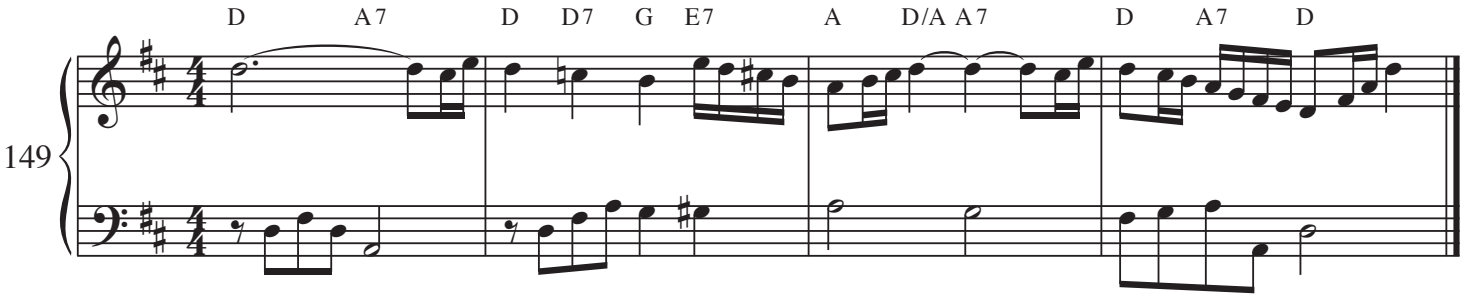

139
140
F
D7
Gm7
C7
F
F7

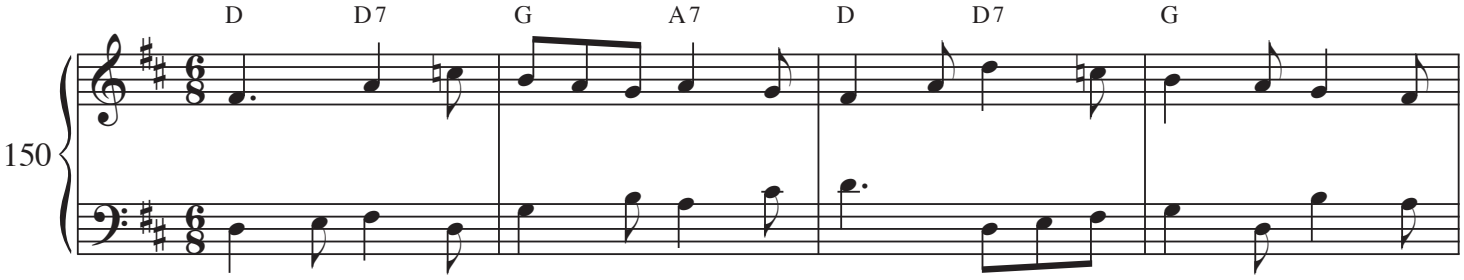

B♭ B♭ F Gm F/C C7 F
141
Gm D7
Gm G7 Cm Gm Am7b5 D7 Gm D7
142
C A7 Dm F G7 C
143
C G D7 G

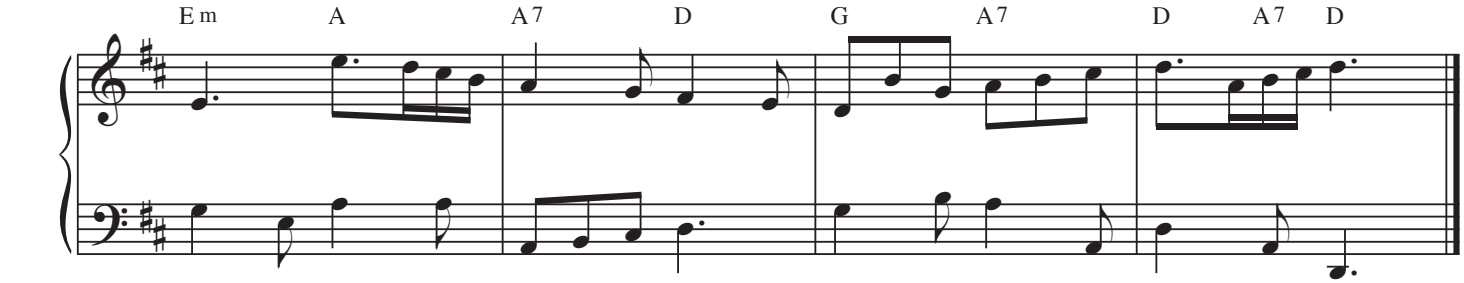

144
C G D7 G
145
C F G7 C F G7 C
146
C A7 D D7 G G7 C Dm C/G G7 C
147
A A7 D A7 D F♯m7 F♯7 B m7 E7 A
148

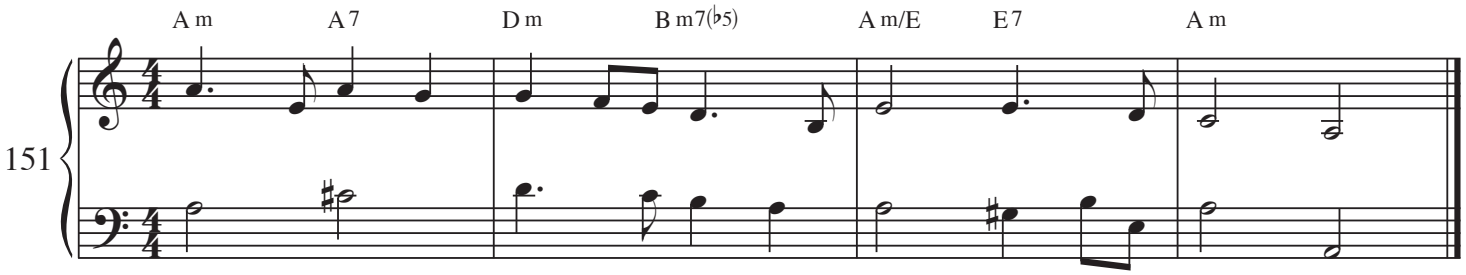


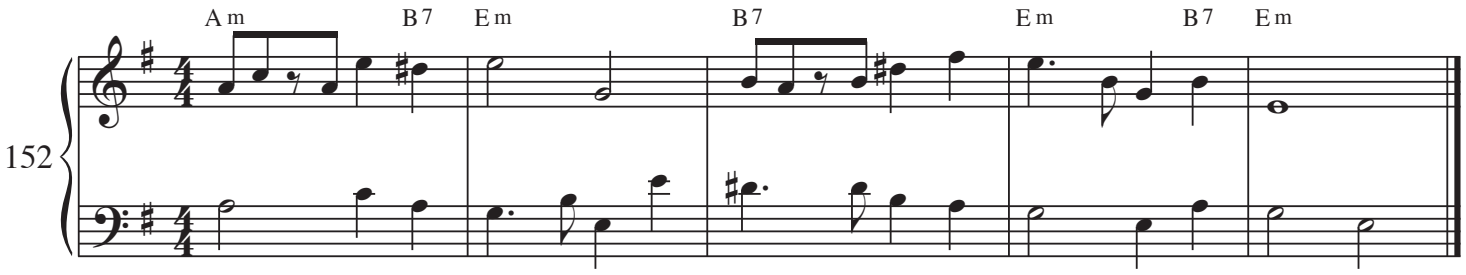



D A7 D D7 G E7 A D/A A7 D A7 D
149

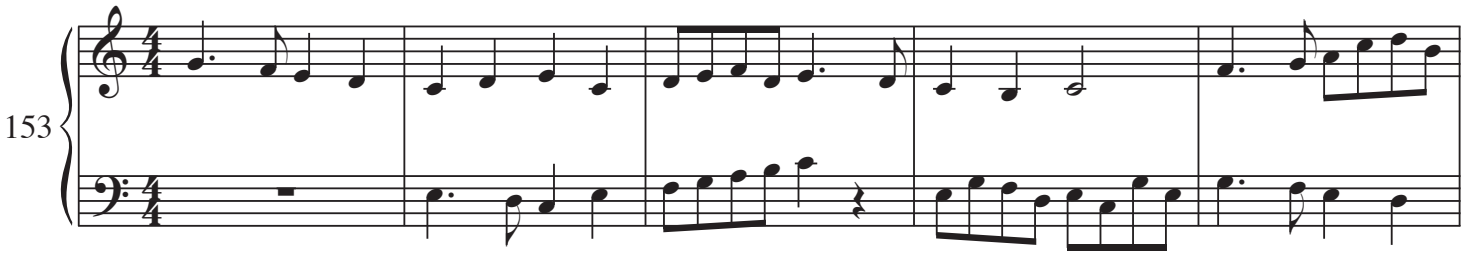

D D7 G A7 D D7 G
150

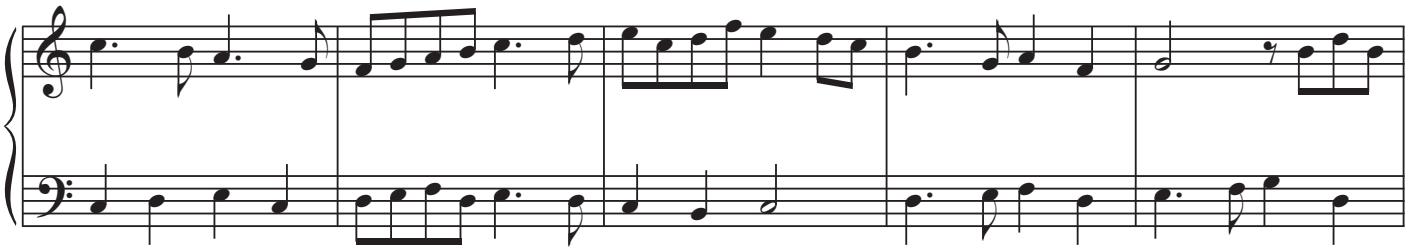

Em A A7 D G A7 D A7 D

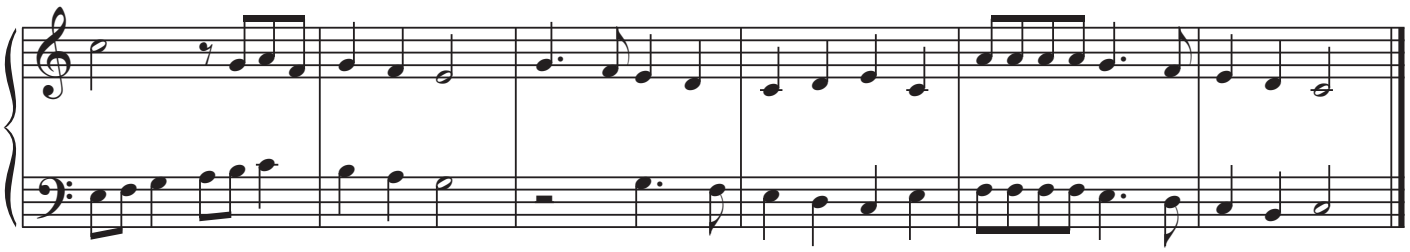


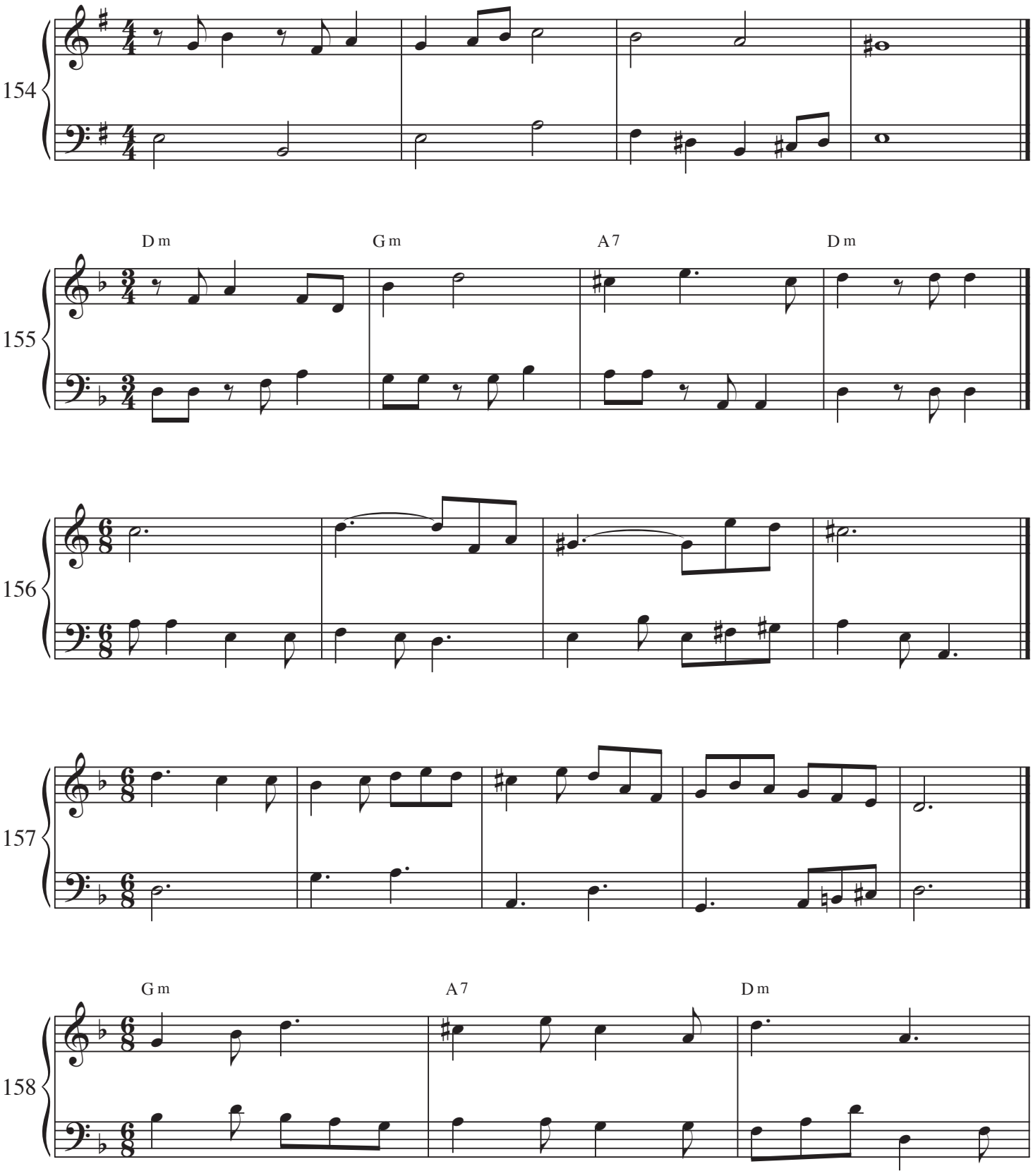


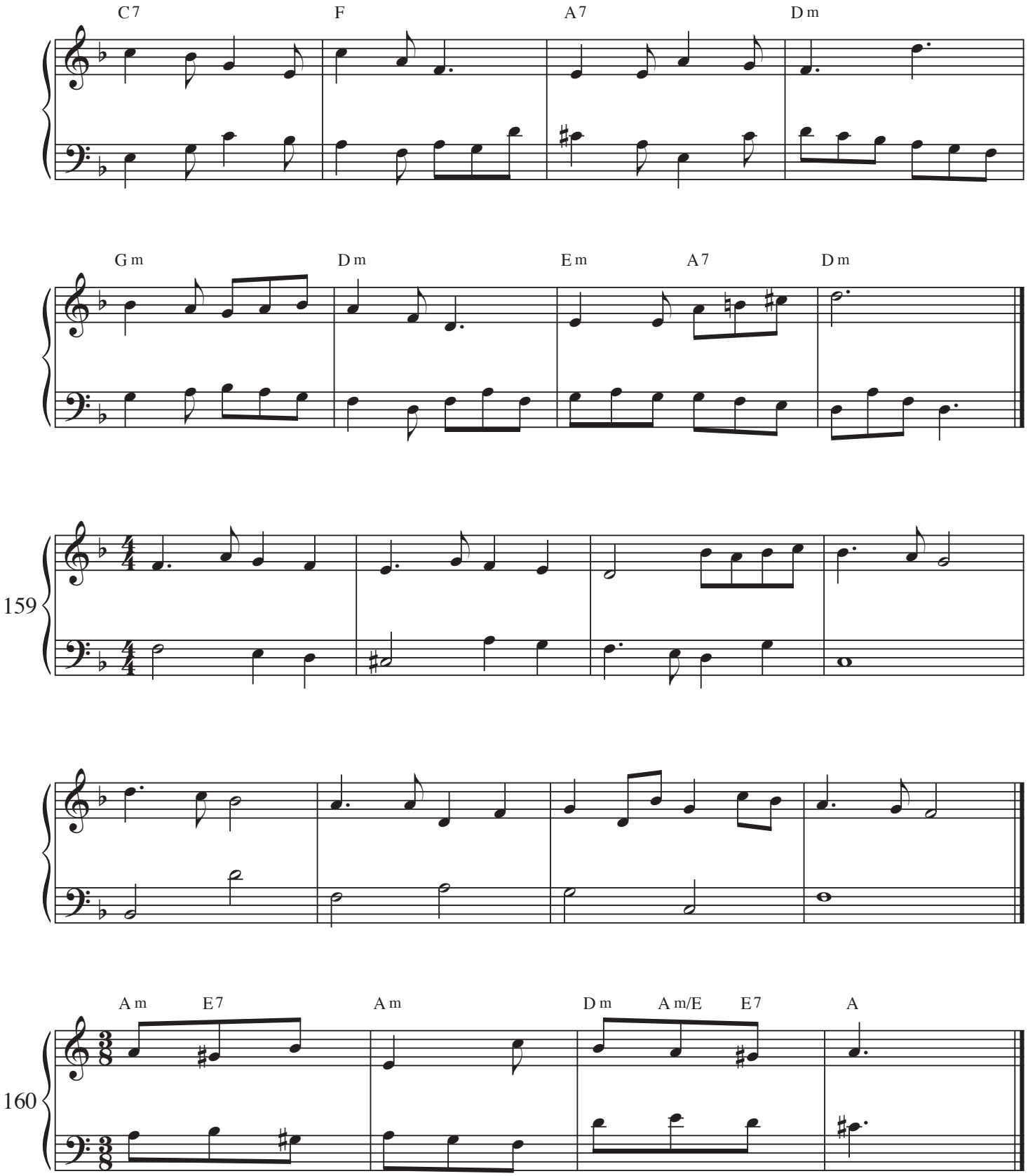
Villancico

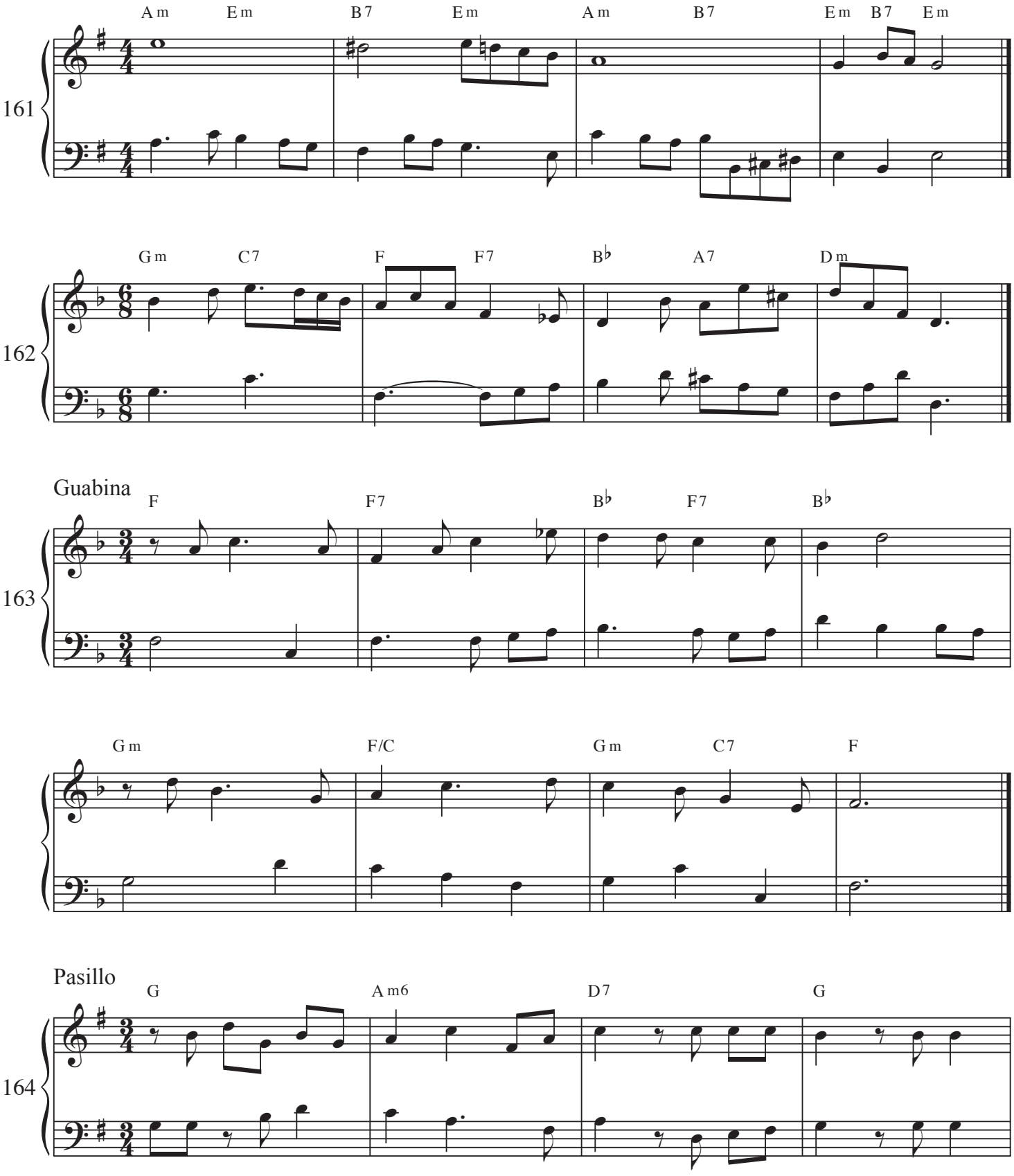


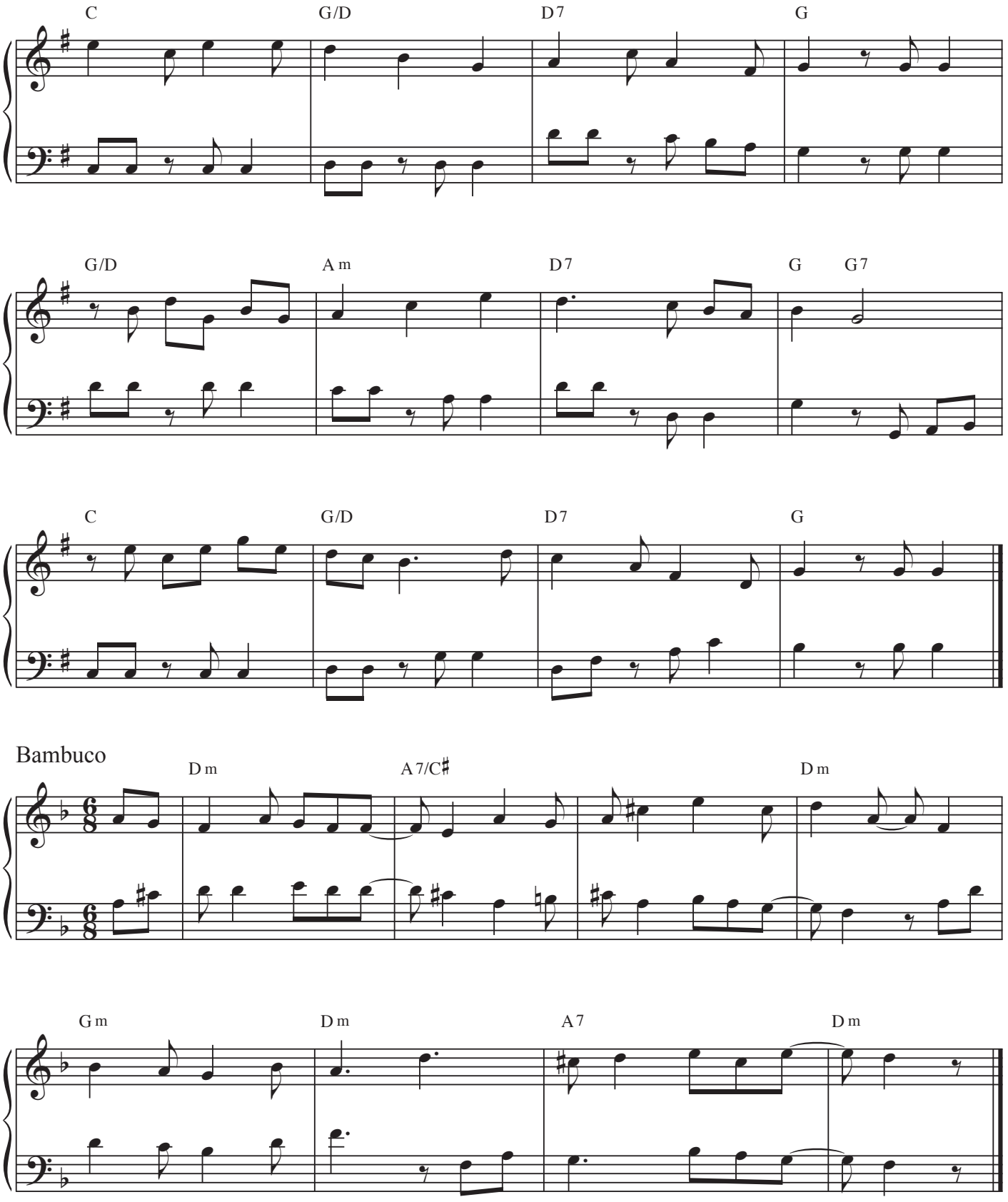


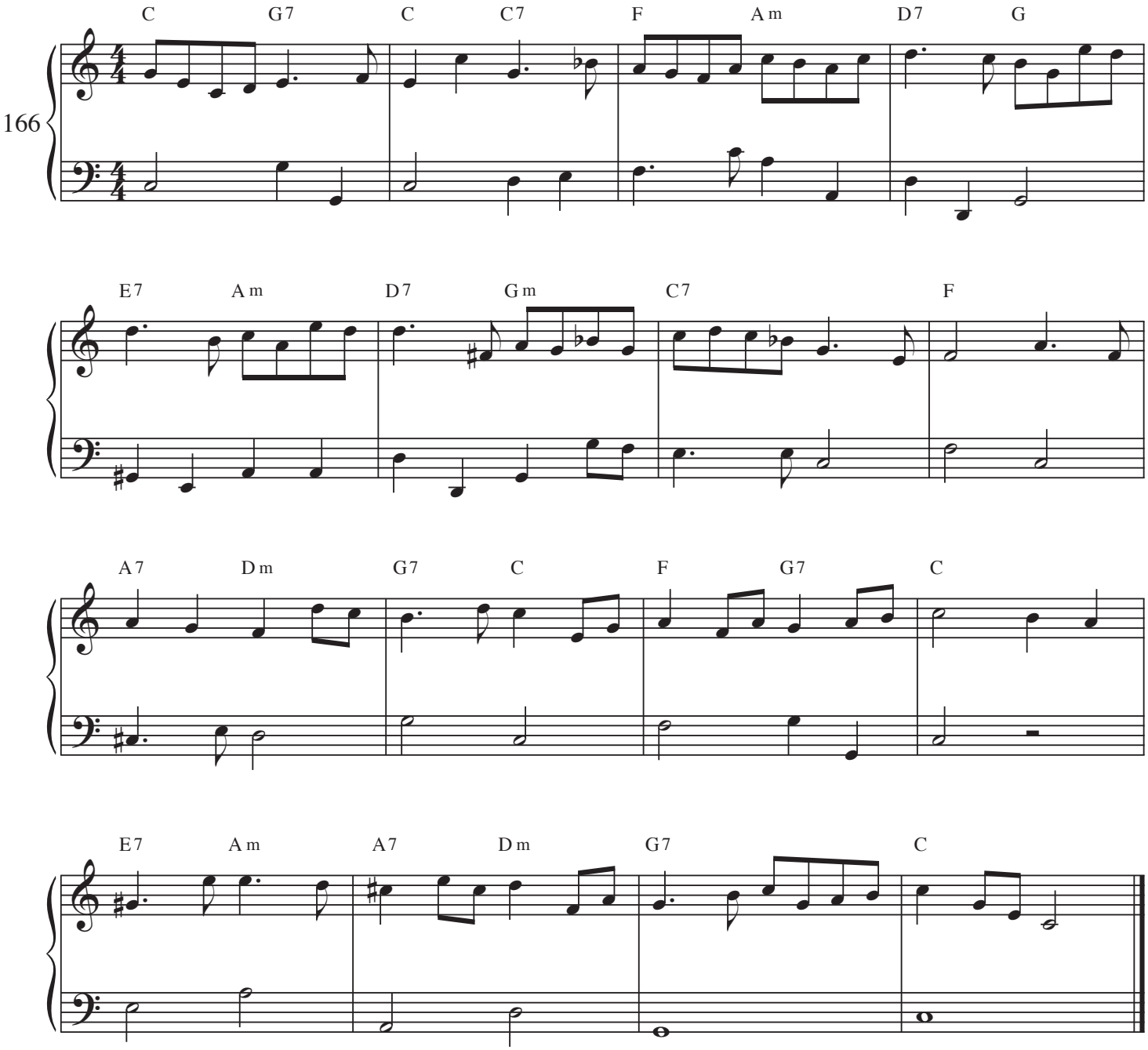



154
155
Dm
Gm
A7
Dm
156
157
158
Gm
A7
Dm

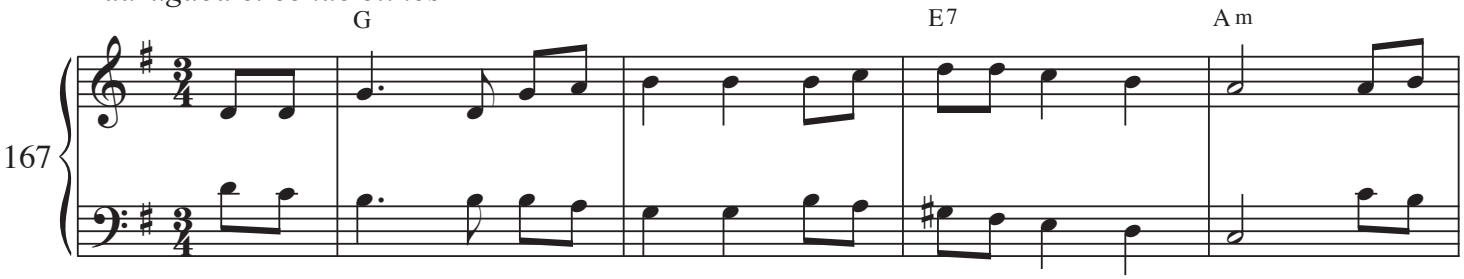

C7
F
A7
Dm
Gm
Dm
Em
A7
Dm
159
Am
E7
Am
Dm
Am/E
E7
A
160

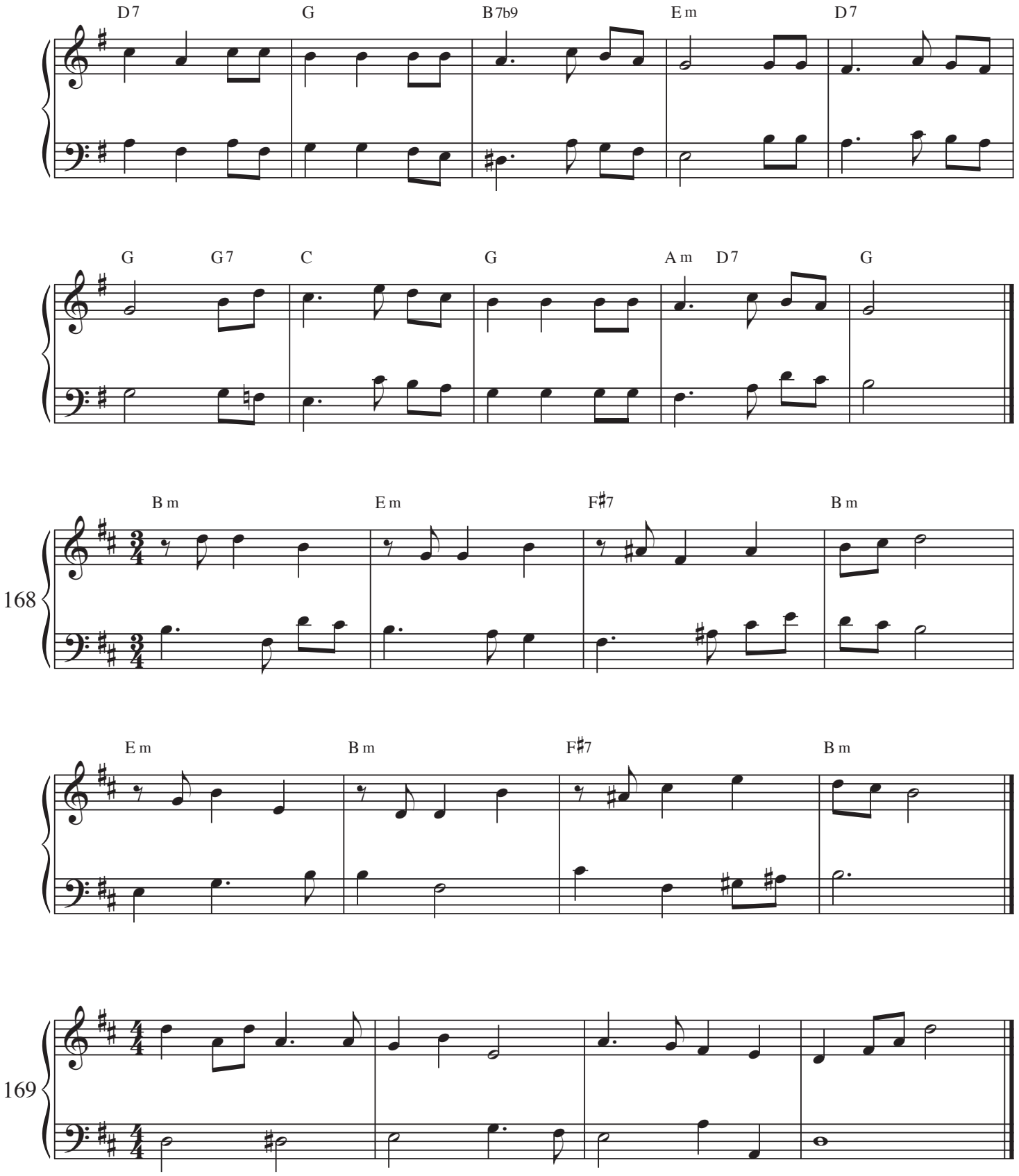

Am Em B7 Em Am B7 Em B7 Em
161
Gm C7 F F7 B♭ A7 Dm
162
Guabina
F F7 B♭ F7 B♭
163
Gm F/C Gm C7 F
Pasillo
G Am6 D7 G
164


C
G/D
D7
G
G/D
A m
D7
G
G7
C
G/D
D7
G
Bambuco
165
D m
A 7/C♯
D m
G m
D m
A 7
D m

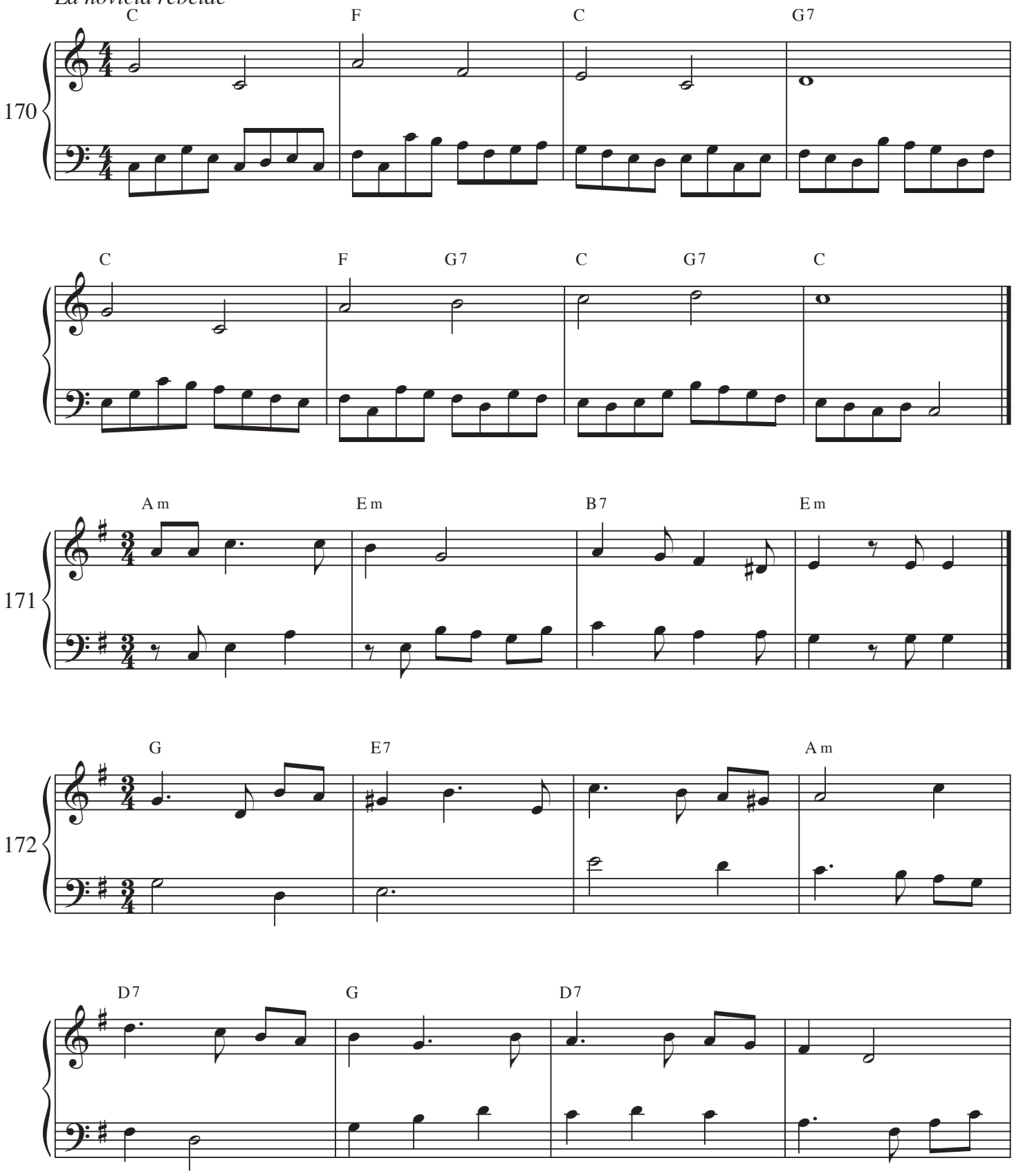


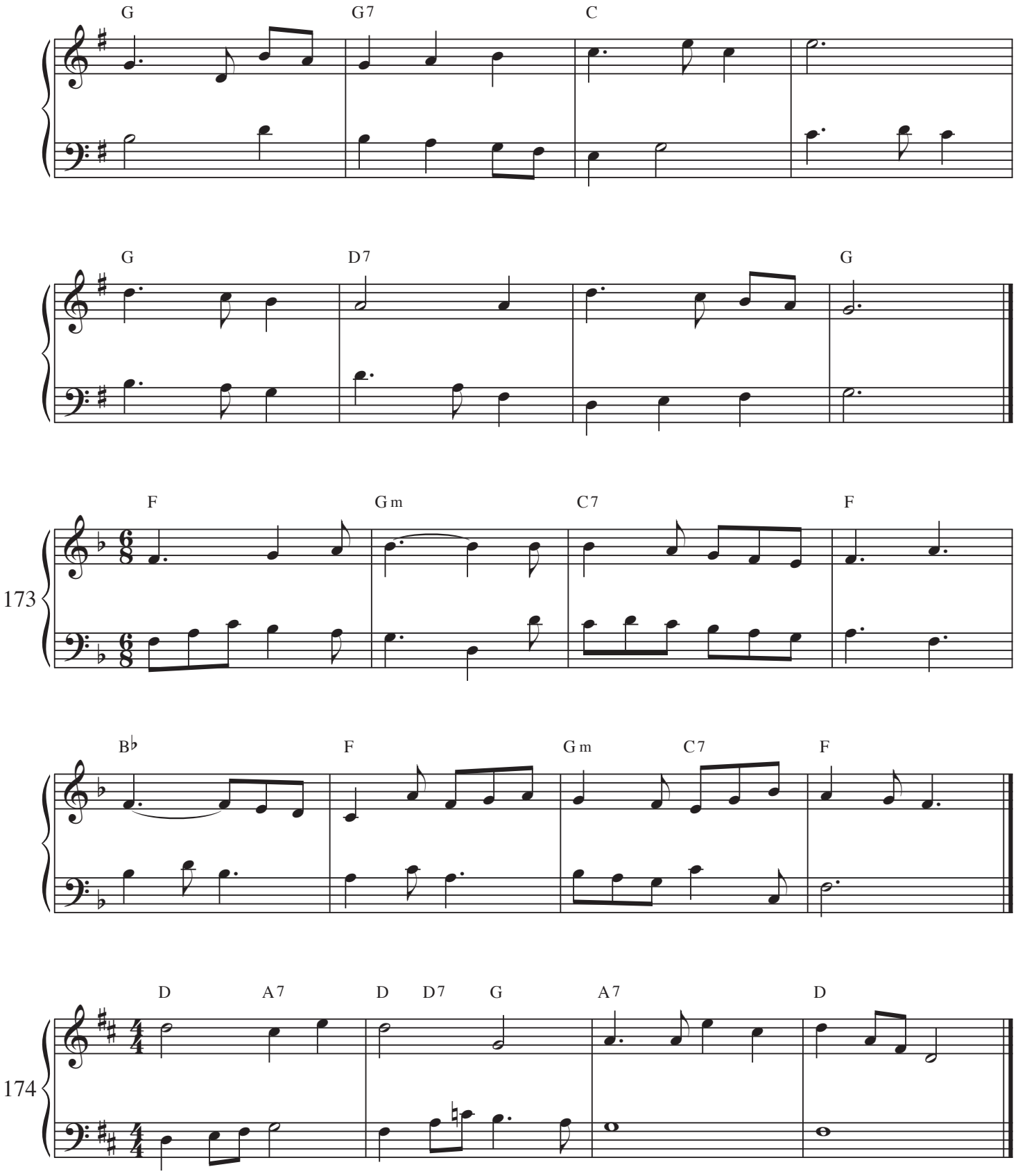
Madrugaba el conde olinos

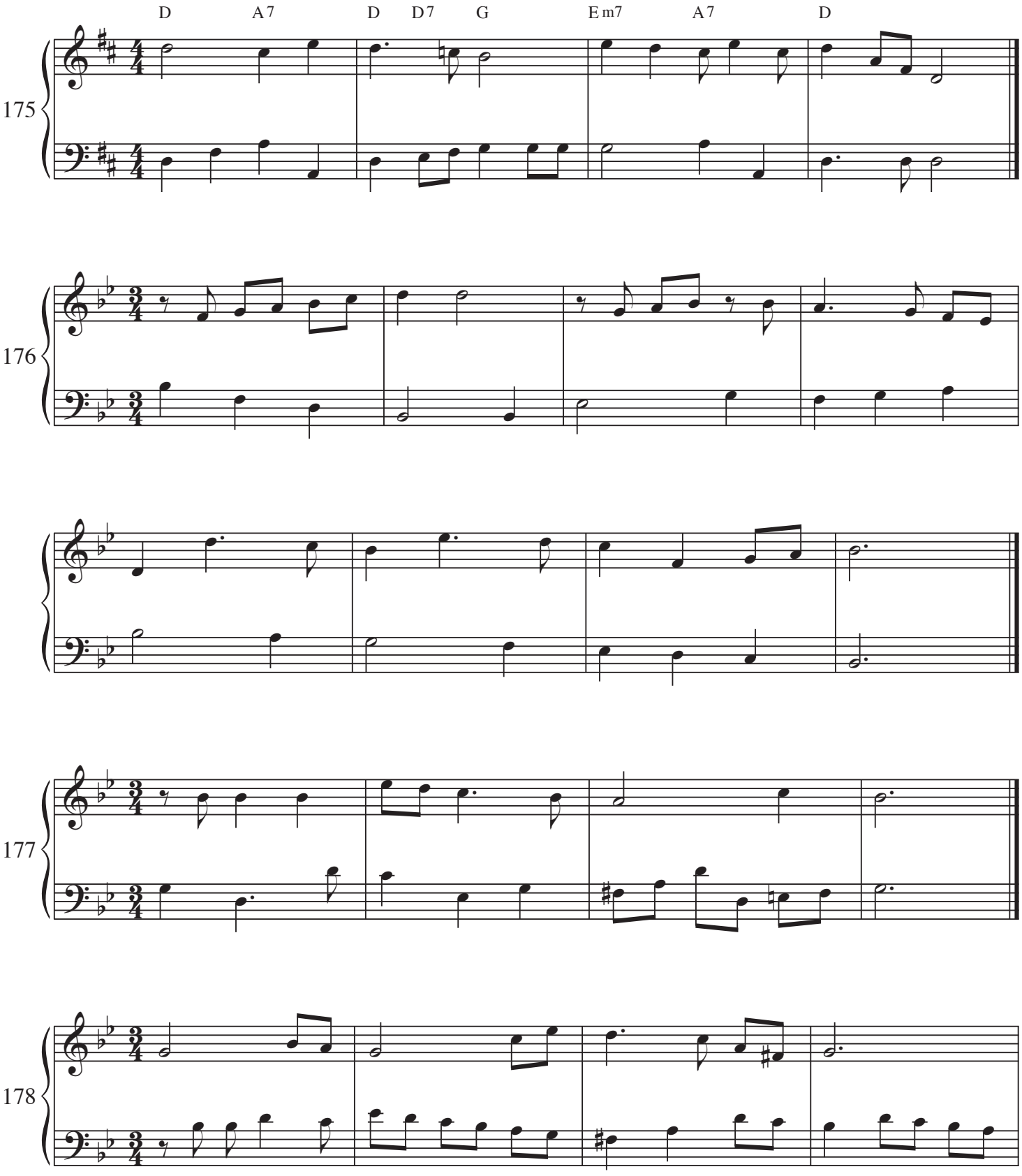


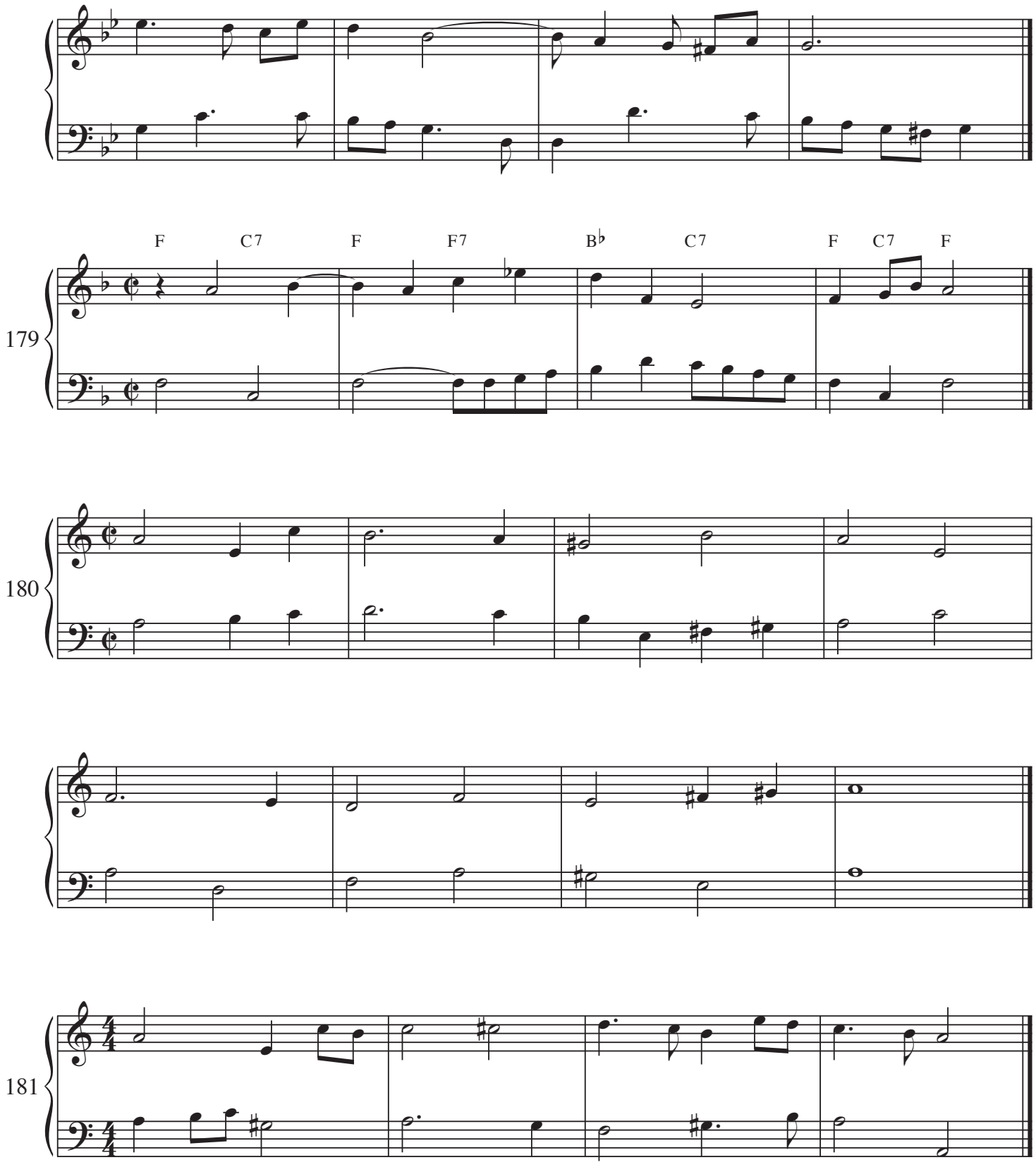

D7
G
B7b9
Em
D7
G
G7
C
G
Am
D7
G
168
Bm
Em
F♯7
Bm
Em
Bm
F♯7
Bm
169

La novicia rebelde



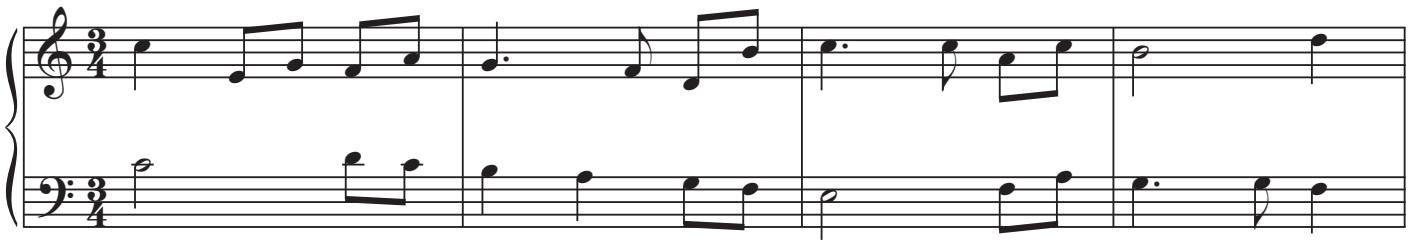

G
G7
C
G
D7
G
F
Gm
C7
F
173
B♭
F
Gm
C7
F
D
A7
D
D7
G
A7
D
174

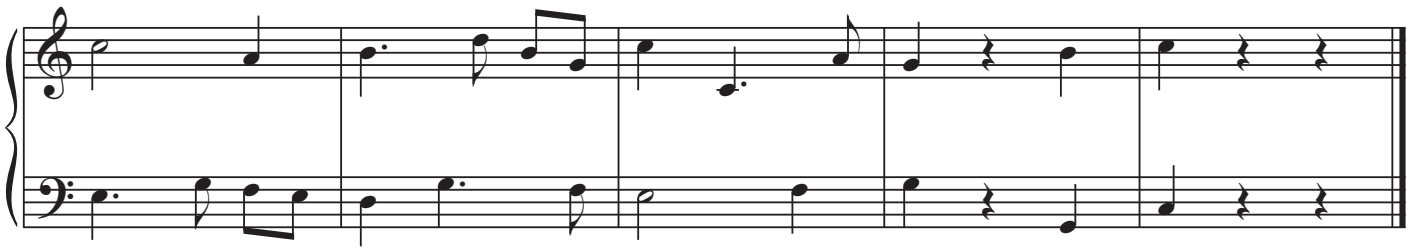

D A7 D D7 G Em7 A7 D
175
176
177
178


F C7 F F7 B♭ C7 F C7 F
179
180
181

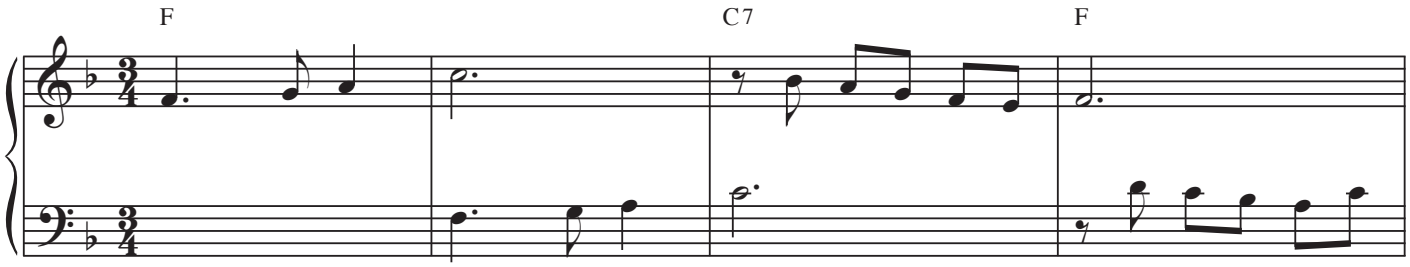
Torbellino

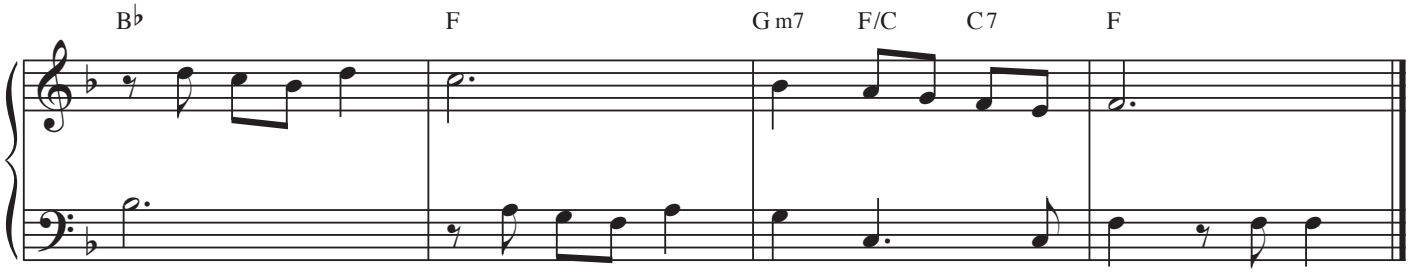
182



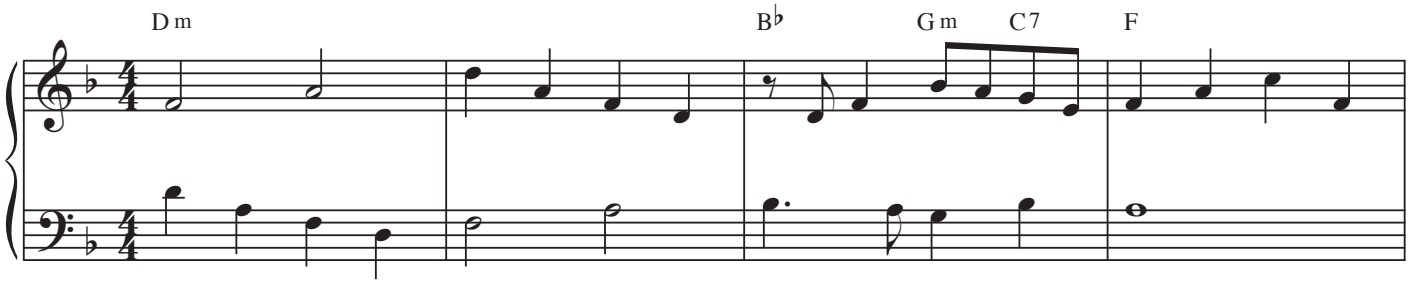


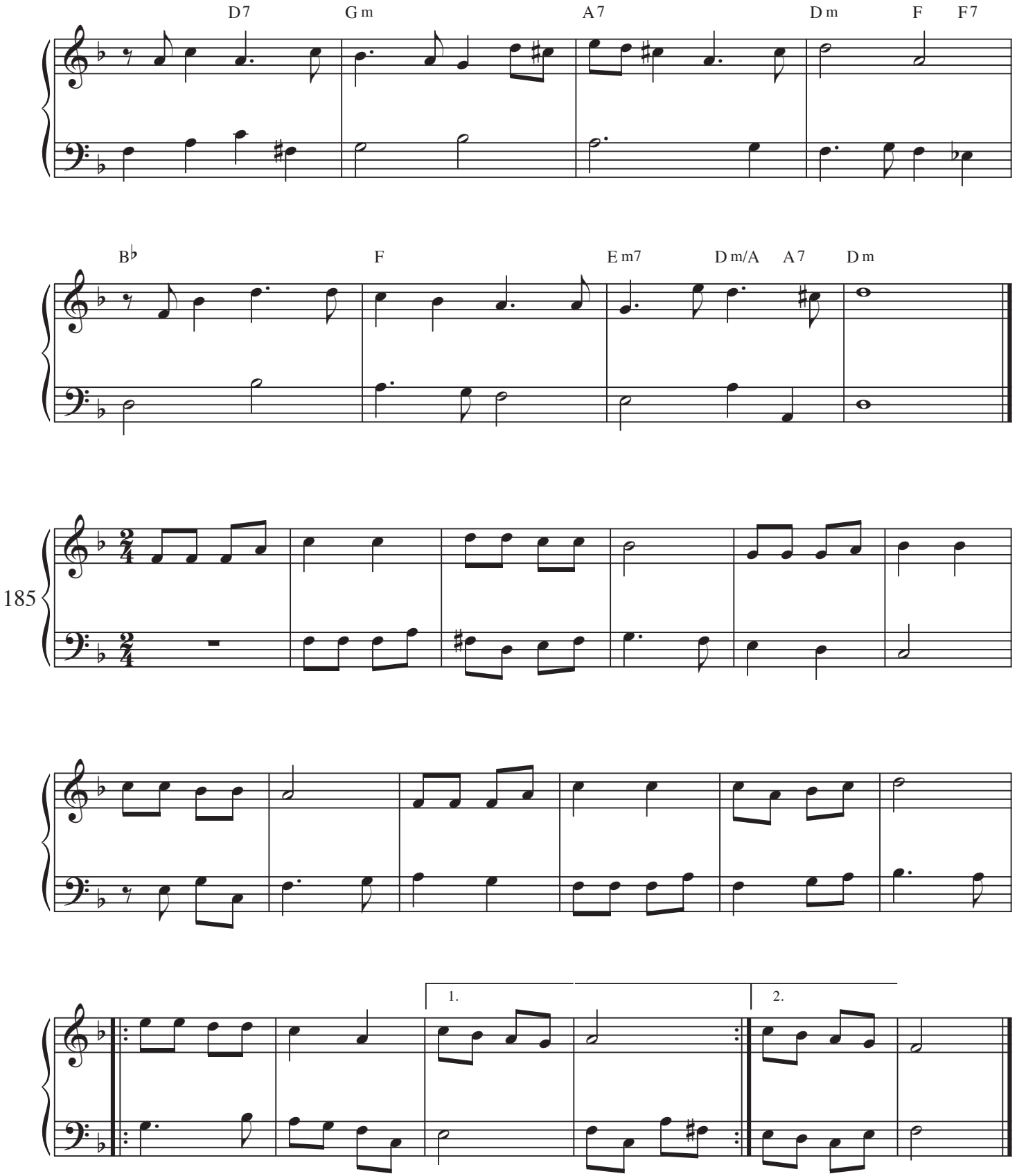
183

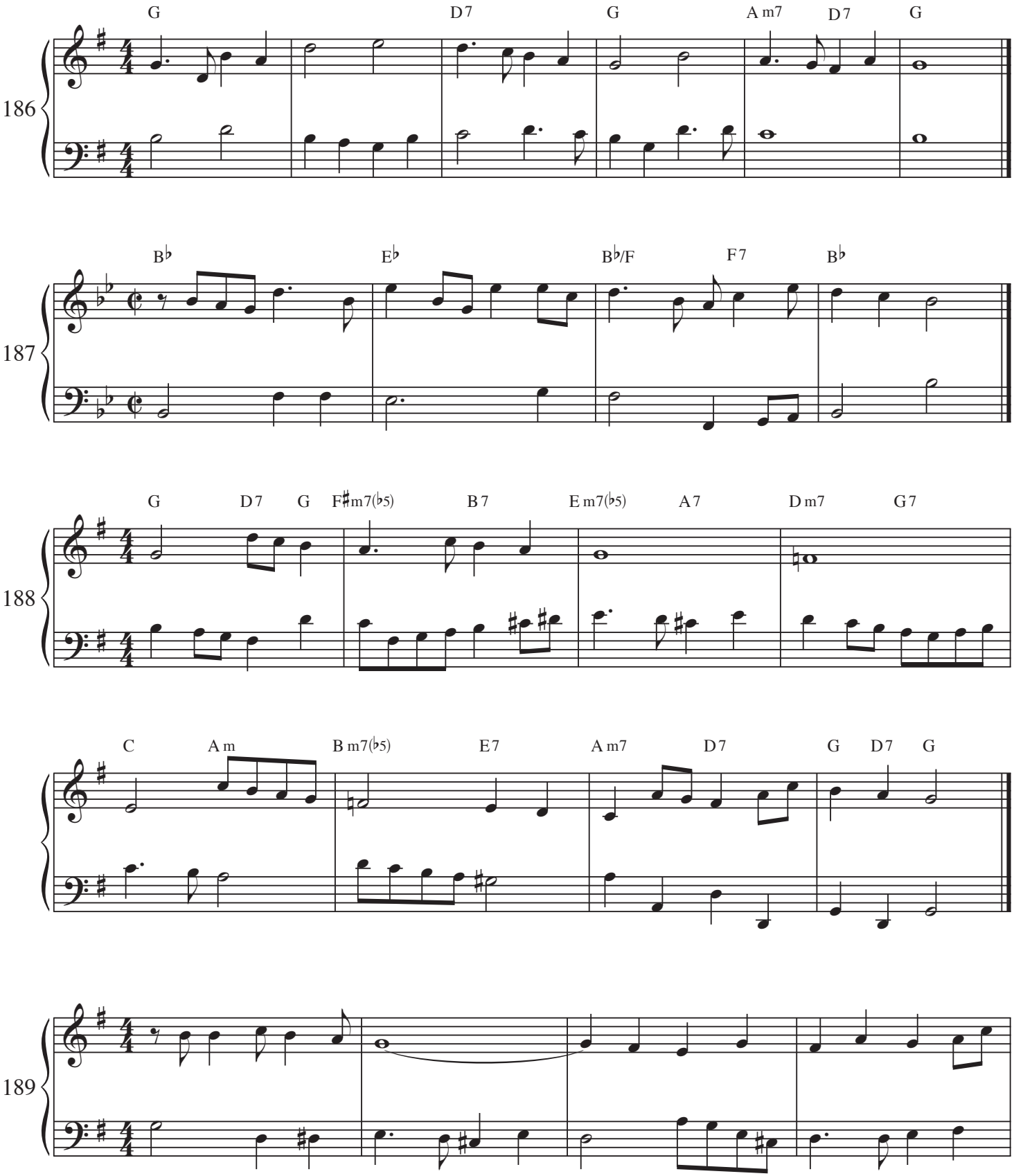


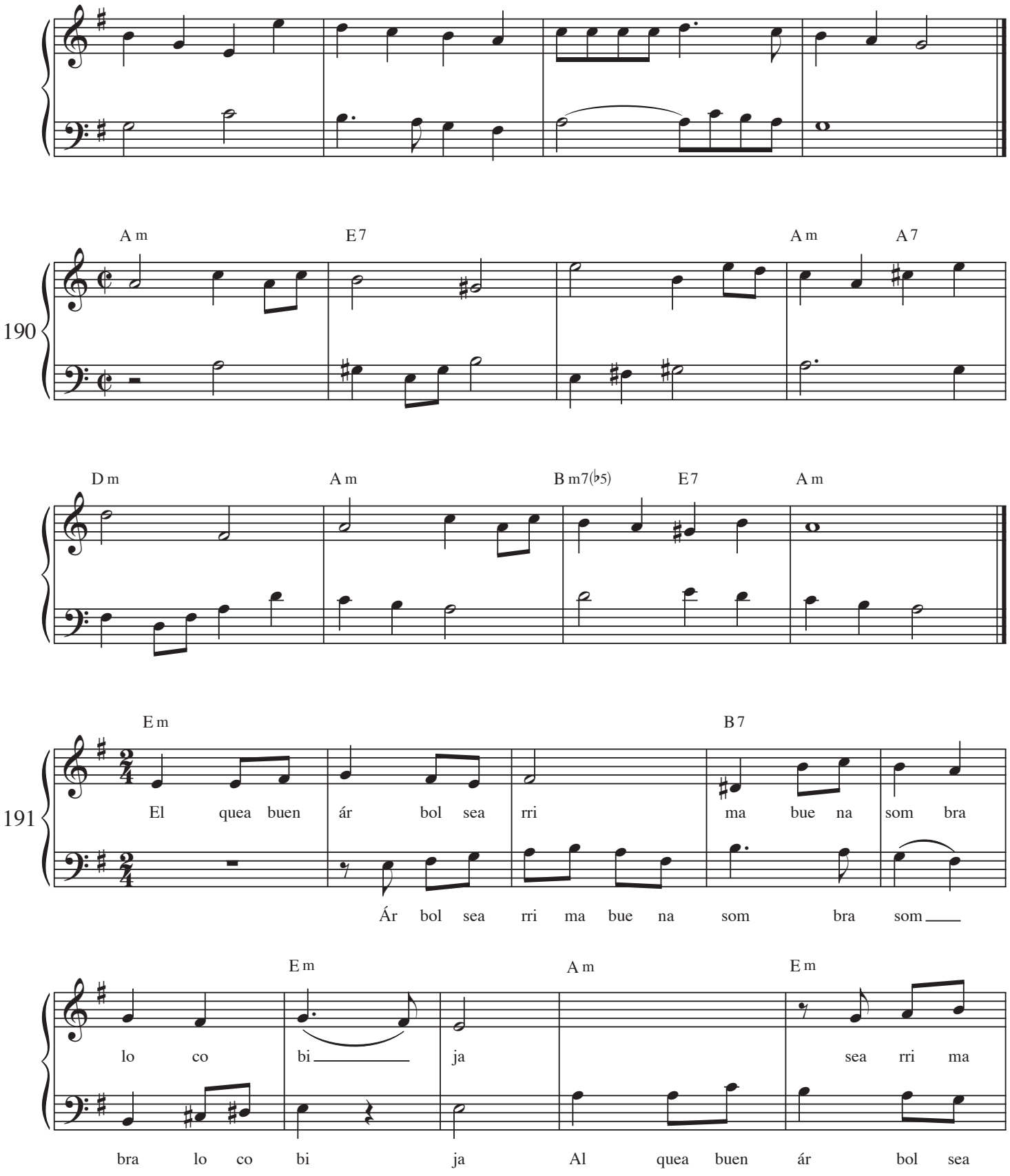


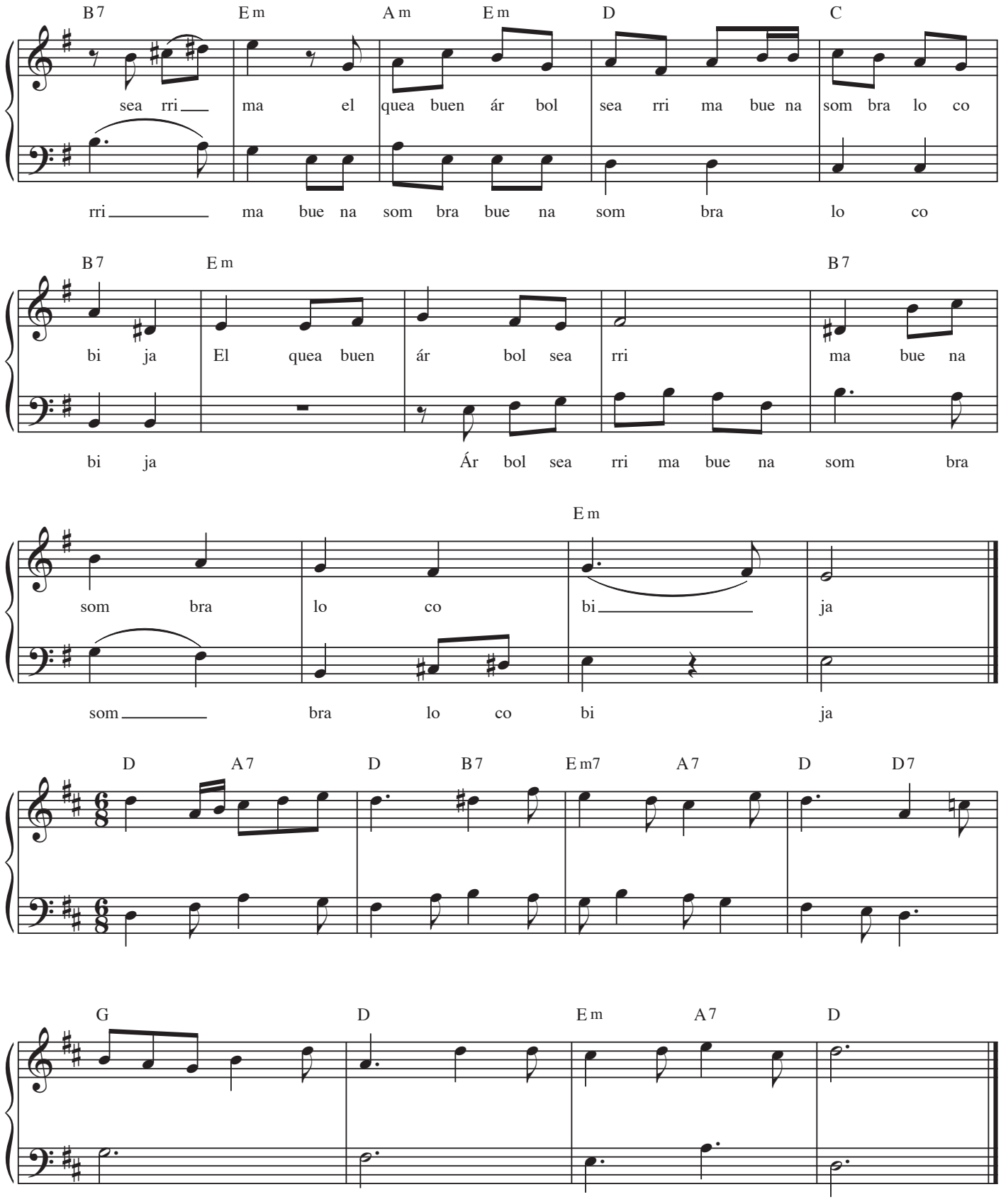
184




D7
Gm
A7
Dm
F
F7
B♭
F
Em7
Dm/A
A7
Dm
185
1.
2.


186
G
D7
G
Am7
D7
G
187
B♭
E♭
B♭/F
F7
B♭
188
G
D7
G
F♯m7(♭5)
B7
Em7(♭5)
A7
Dm7
G7
189
C
Am
Bm7(♭5)
E7
Am7
D7
G
D7
G


A m
E 7
A m
A 7
190
D m
A m
B m7(♭5)
E 7
A m
E m
B 7
191
El quea buen ár bol sea rri ma bue na som bra
Ár bol sea rri ma bue na som bra som
E m
A m
E m
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
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
G D Em A7 D

Duetos

Nivel III

Duetos. Nivel III

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.

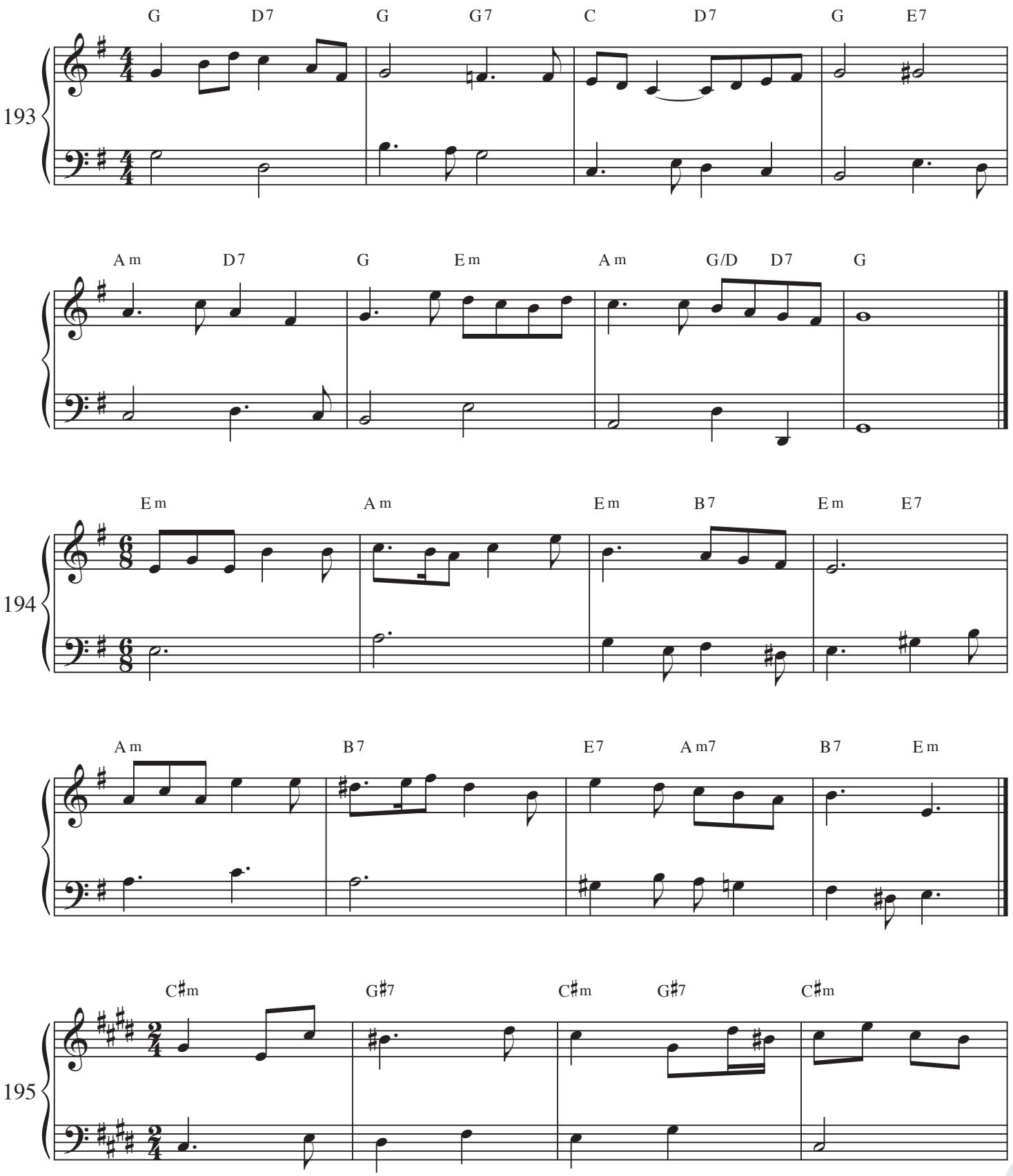
El maestro puede tocar la armonía en el piano mientras los estudiantes cantan. Conviene estudiar los enlaces armónicos en el teclado y practicar el acompañamiento de los ejercicios rítmico-melódicos y de los duetos. También se recomienda practicar el cante y toque cantando la primera voz y tocando la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

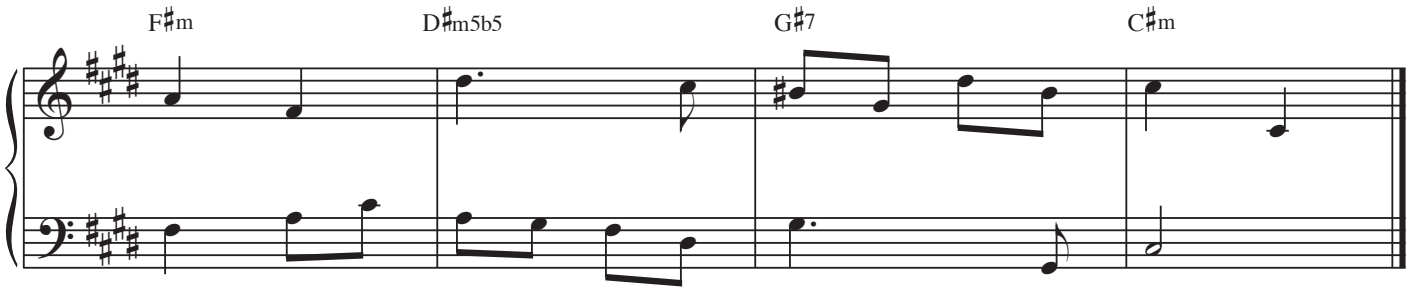
Estos ejercicios se desarrollan sobre las mismas temáticas que los rítmico-melódicos de ahí que las dificultades sean casi las mismas, pero sirven para lograr controlar el tempo, no correr, mantener el pulso, mejorar la afinación y la entonación precisa de los intervalos melódicos y armónicos.

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.

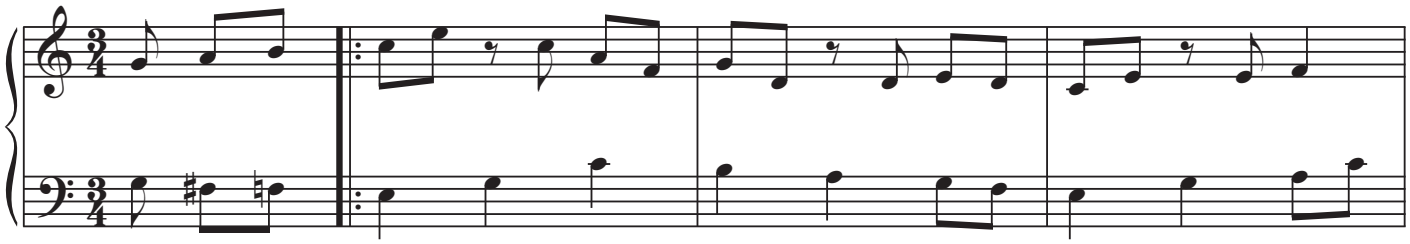
Determine el patrón de los ejercicios, es decir, si es un vals, una marcha, un pasillo o un bambuco.

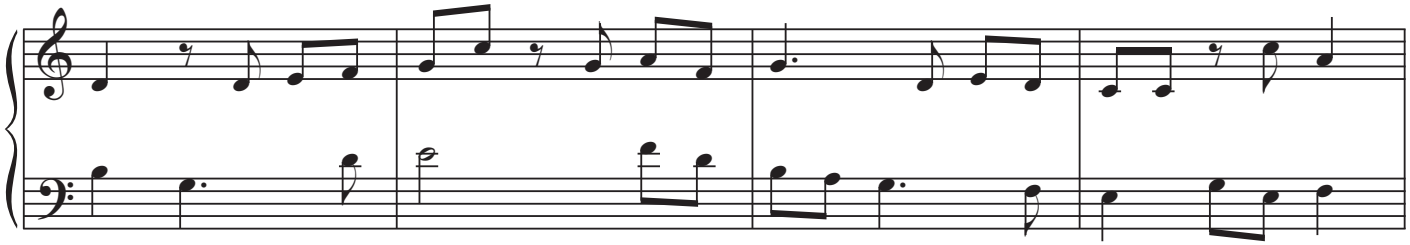

193
G D7 G G7 C D7 G E7
Am D7 G Em Am G/D D7 G
194
Em Am Em B7 Em E7
Am B7 E7 Am7 B7 Em
195
C♯m G♯7 C♯m G♯7 C♯m

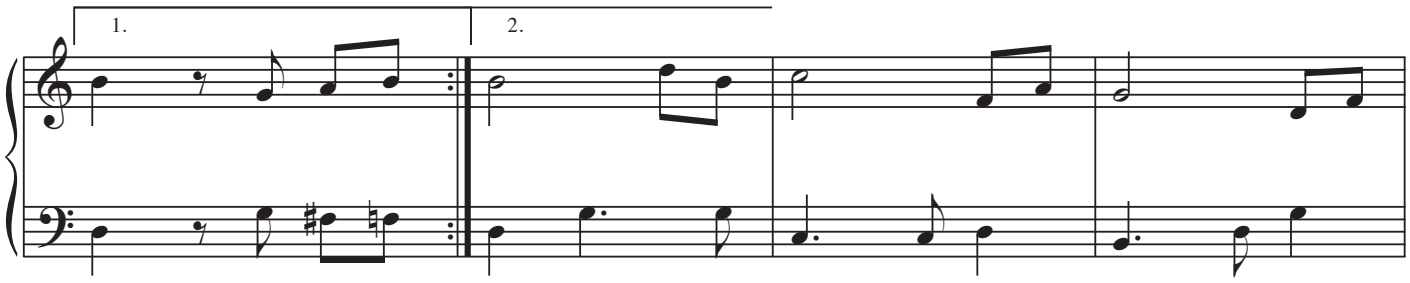


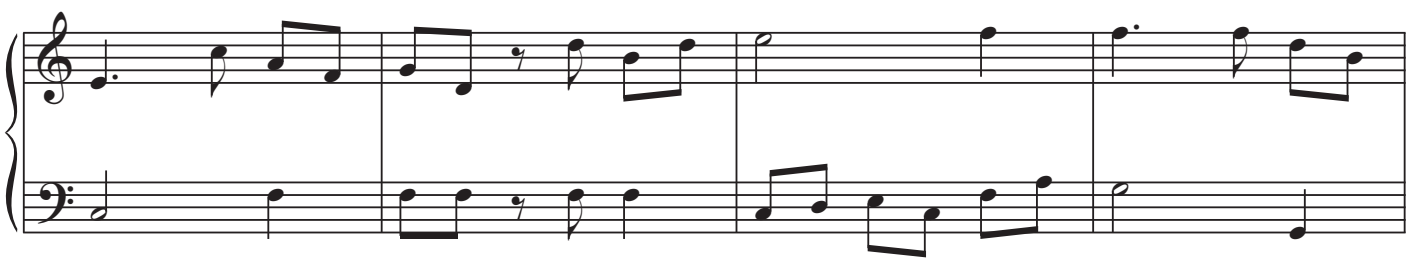
Torbellino

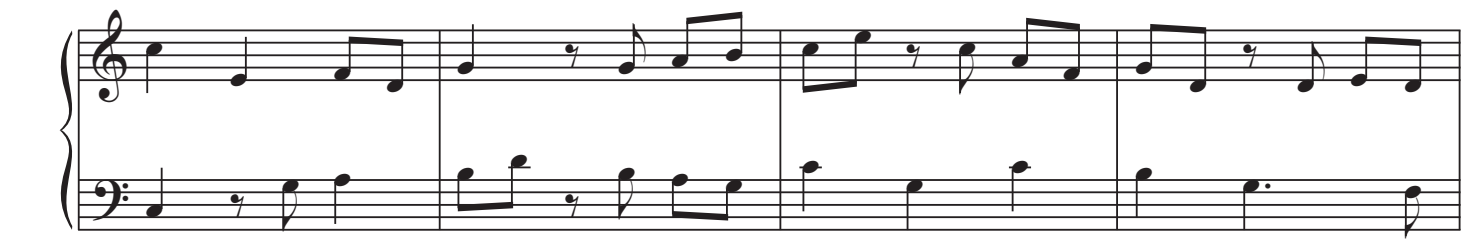
196

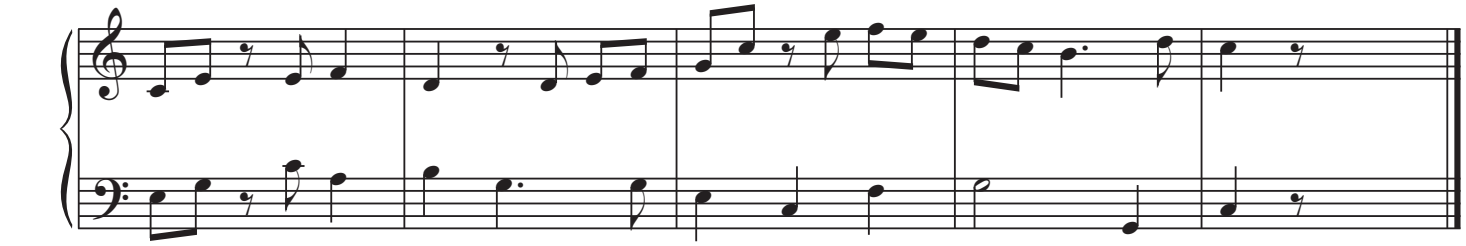


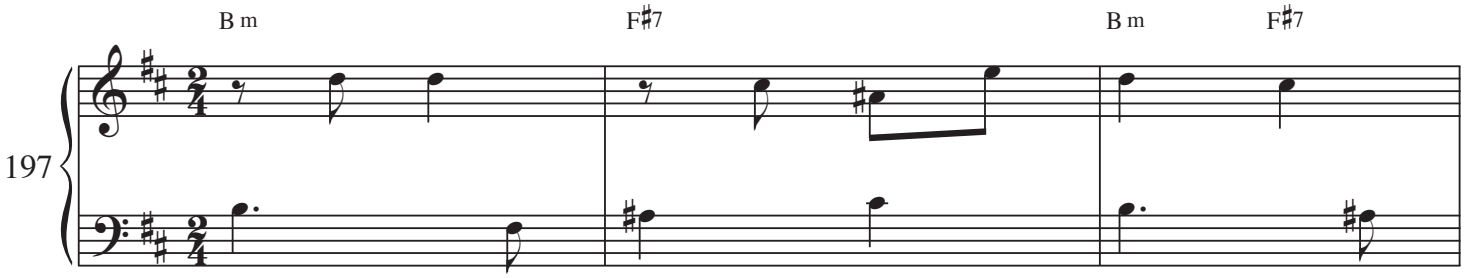


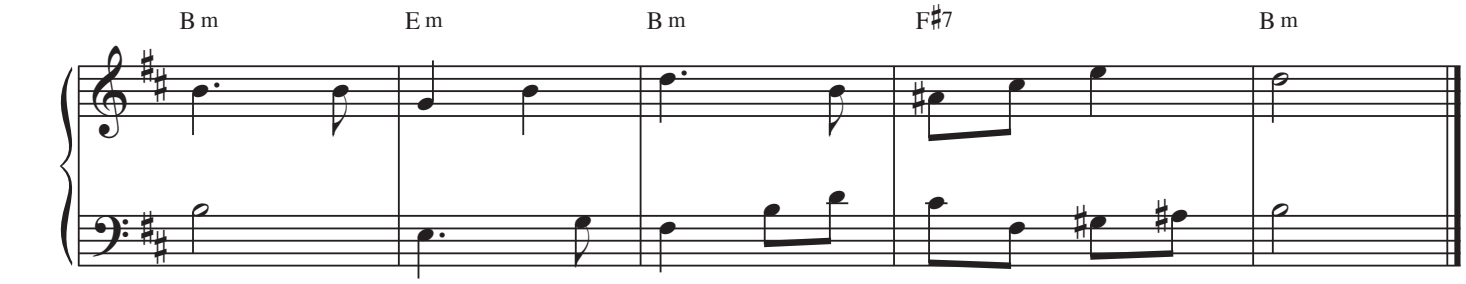


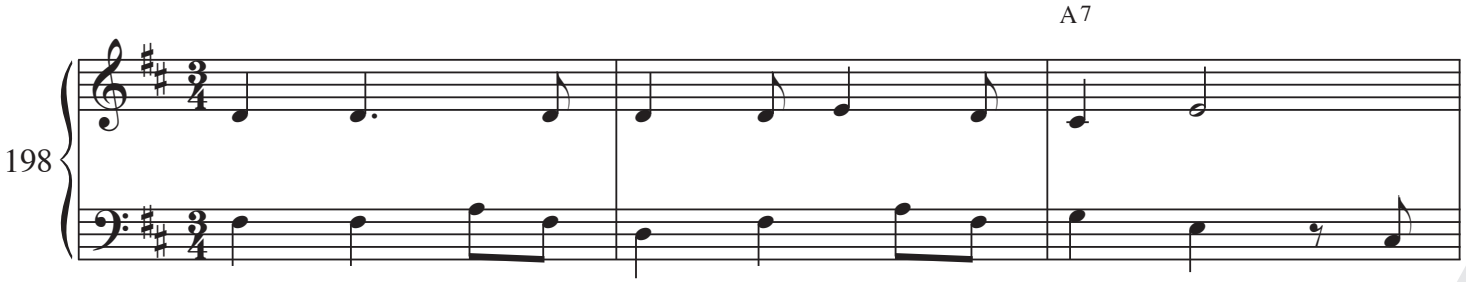


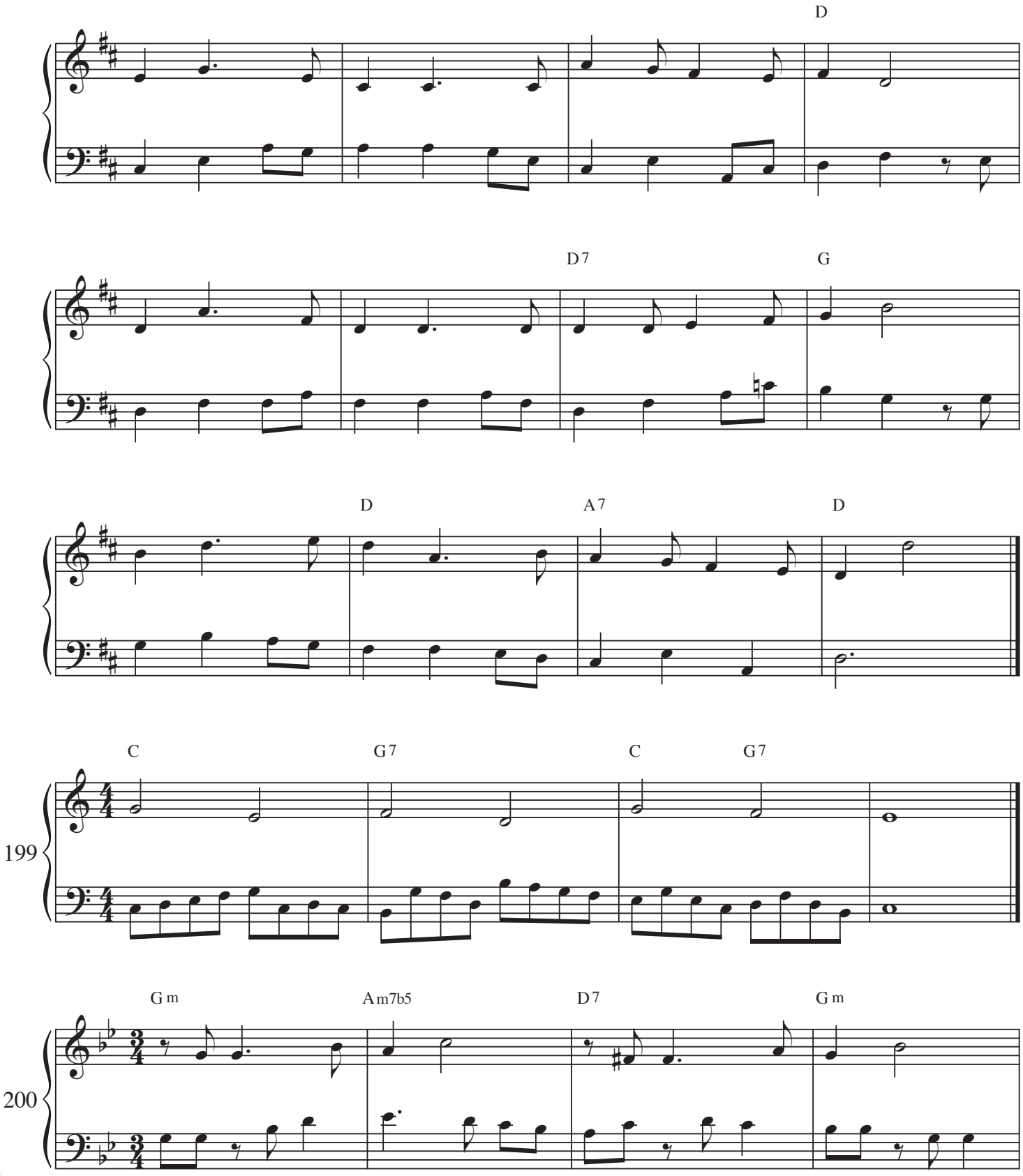


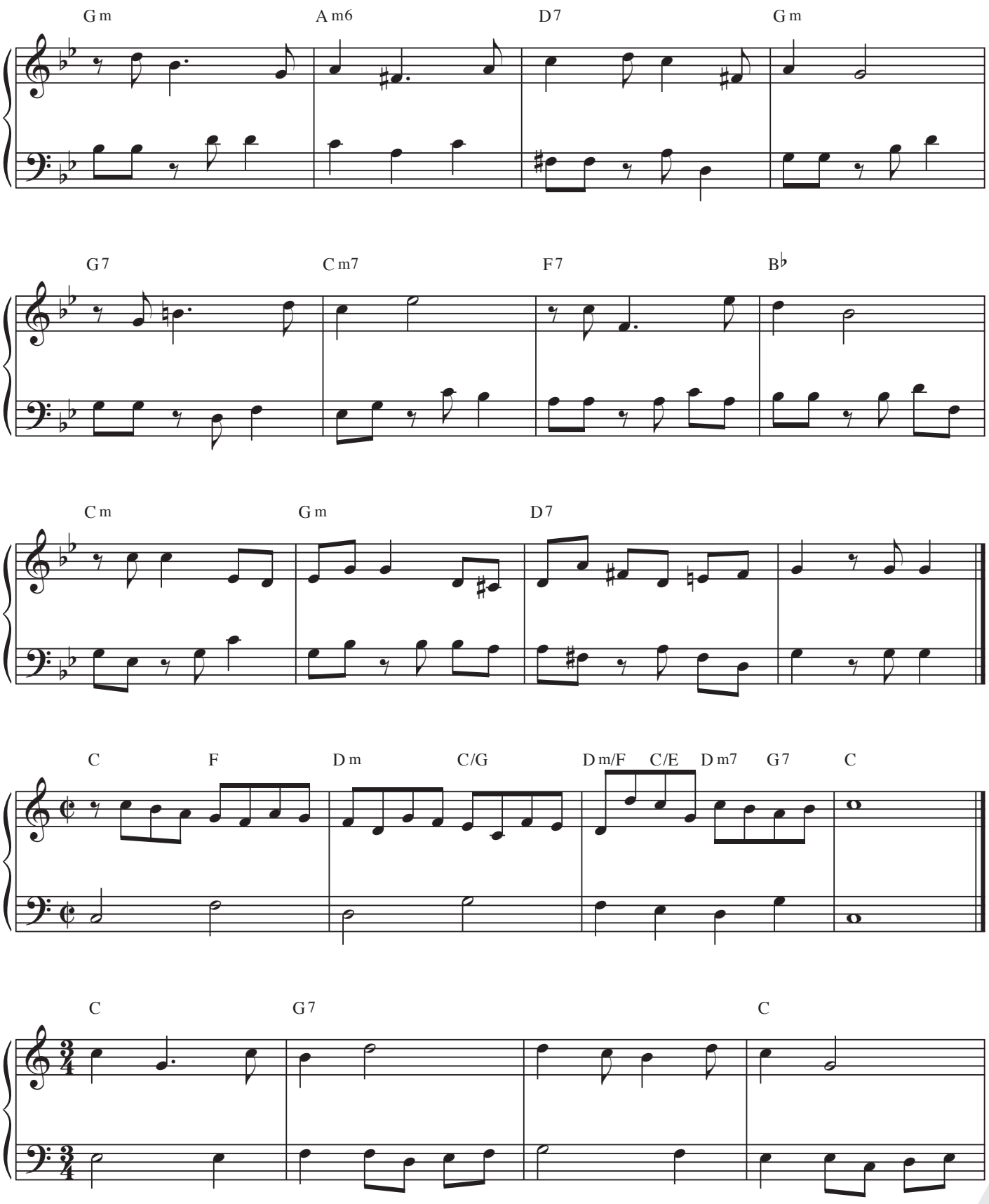


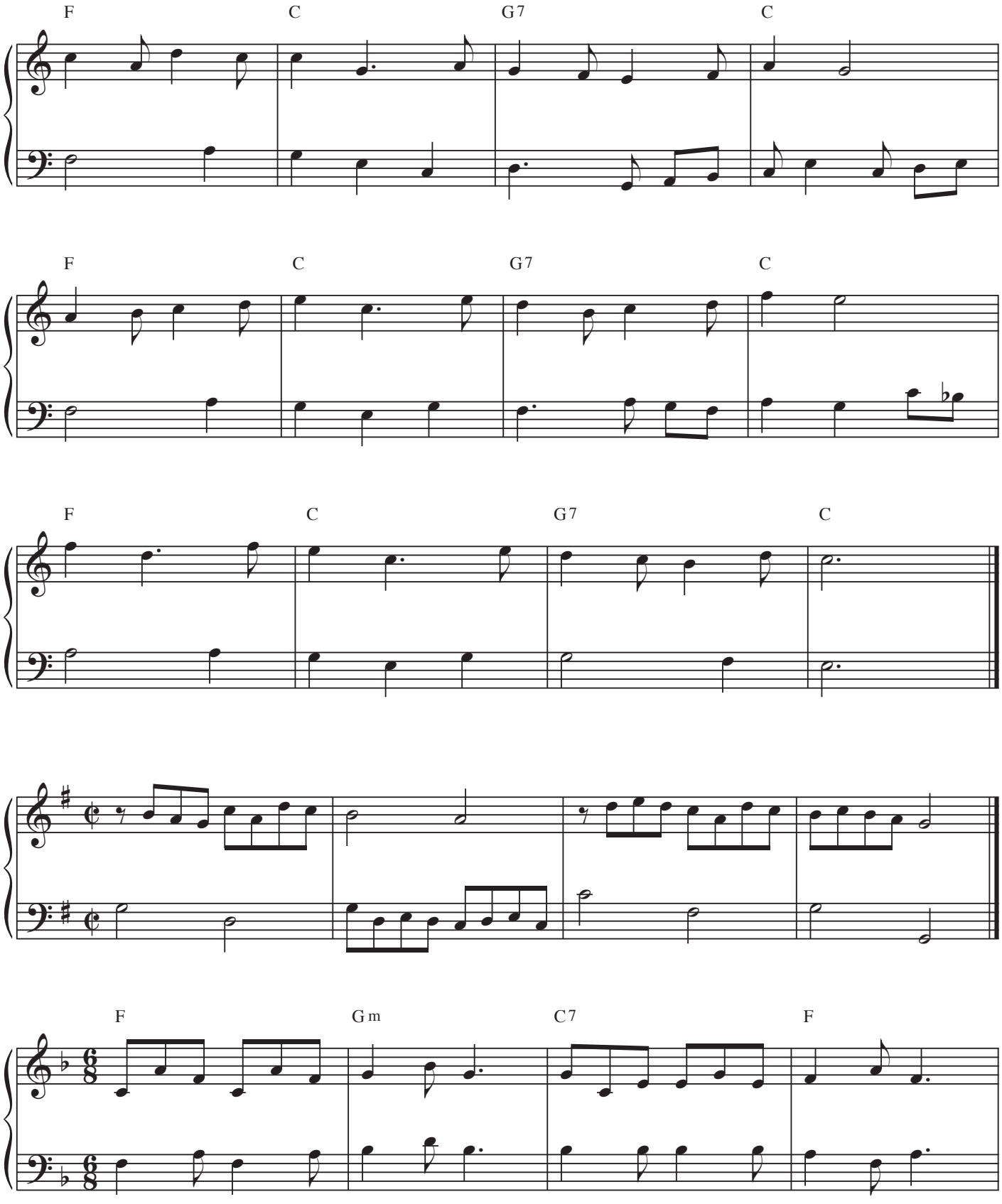

B m
F♯7
B m
F♯7
197

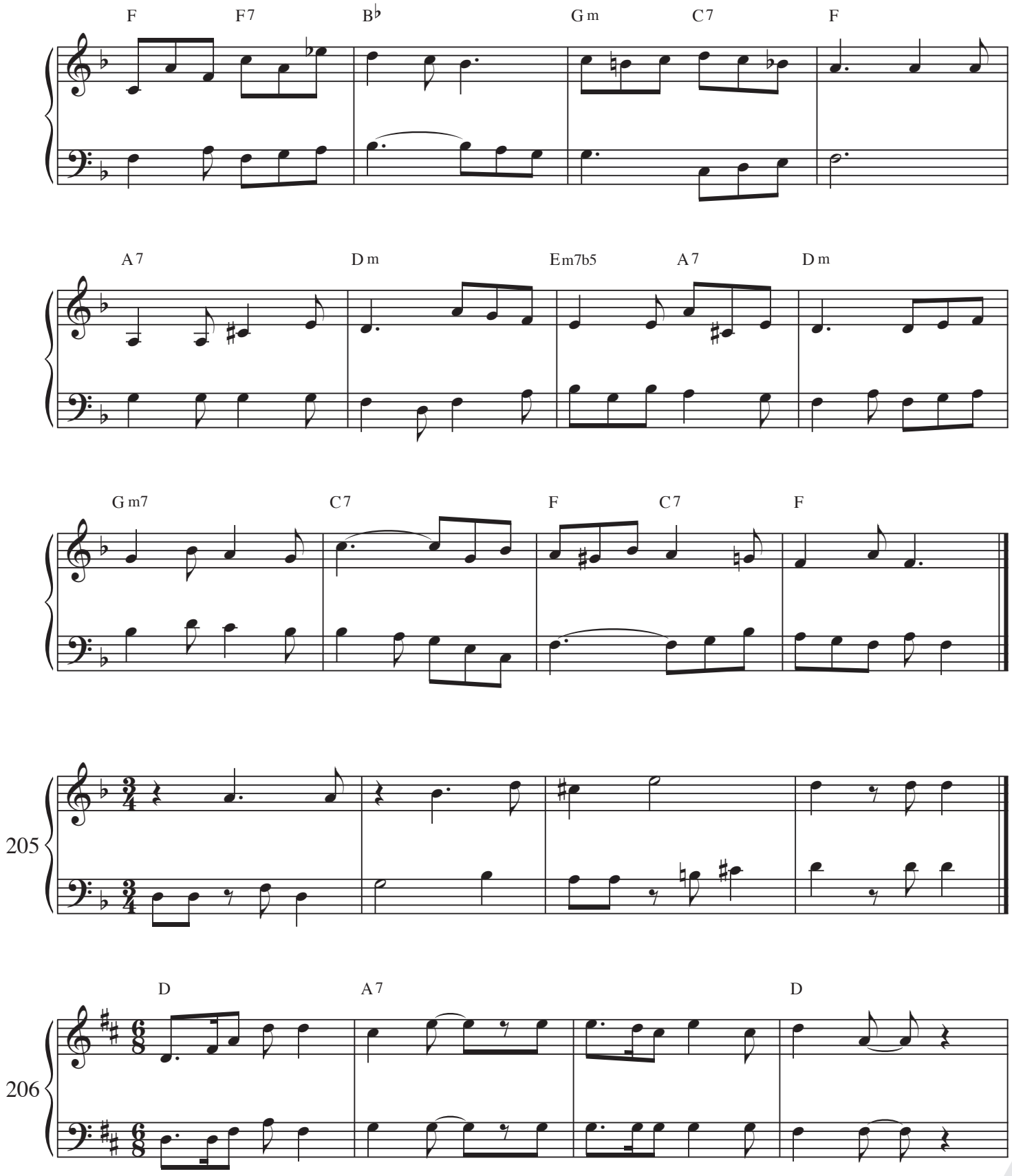

B m
E m
B m
F♯7
B m

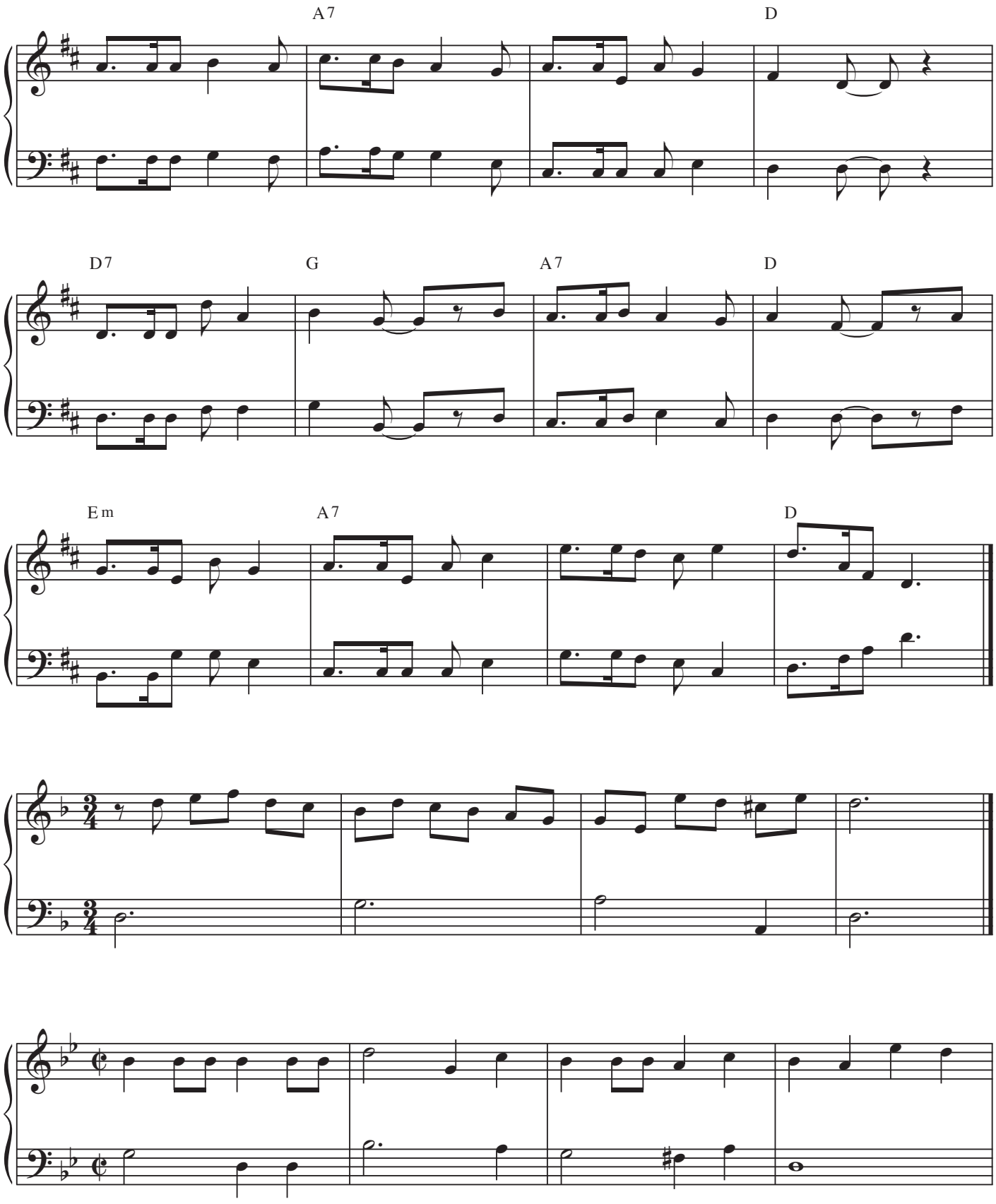

A 7
198

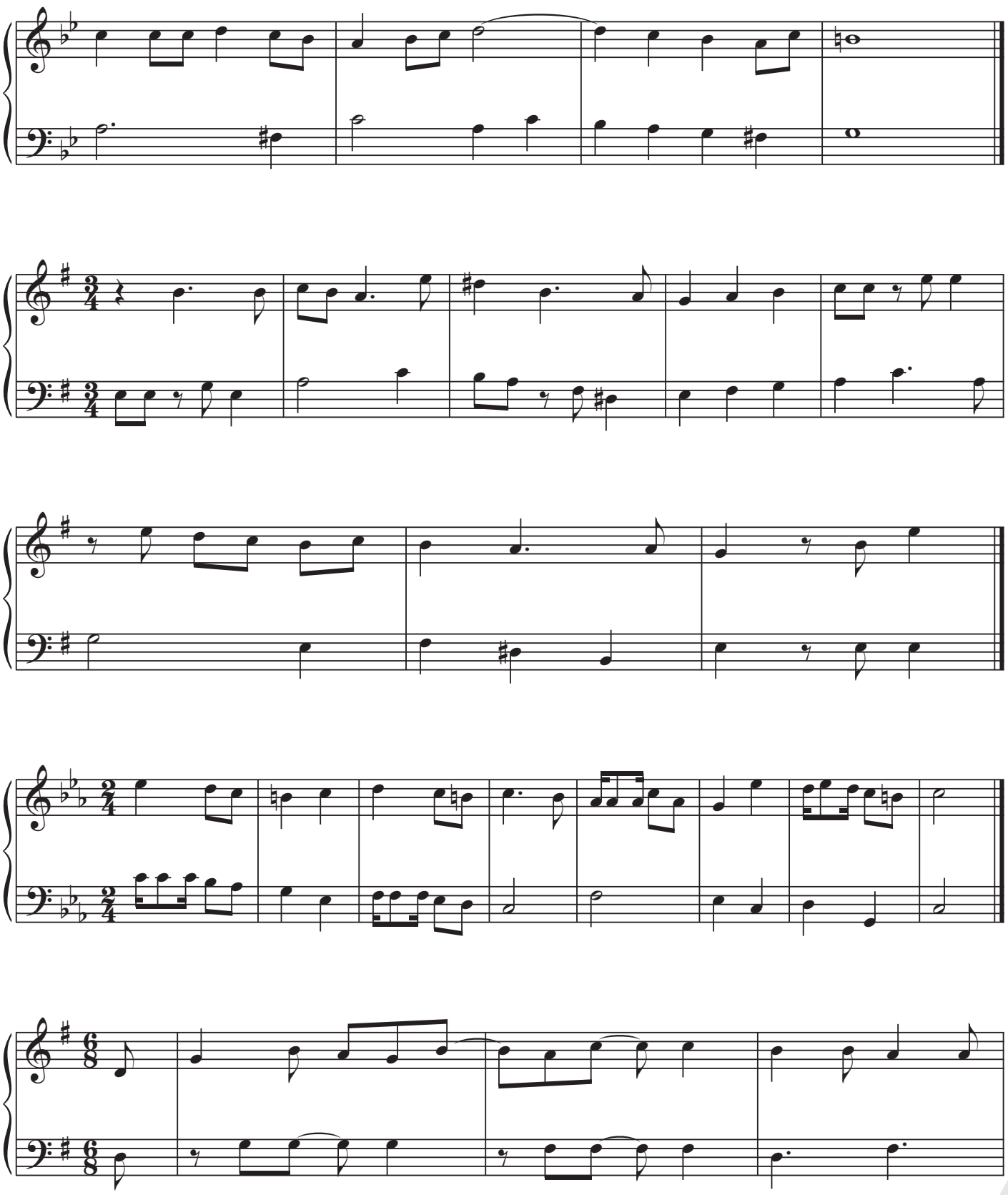

D
D7
G
D
A7
D
C
G7
C
G7
199
Gm
Am7b5
D7
Gm
200

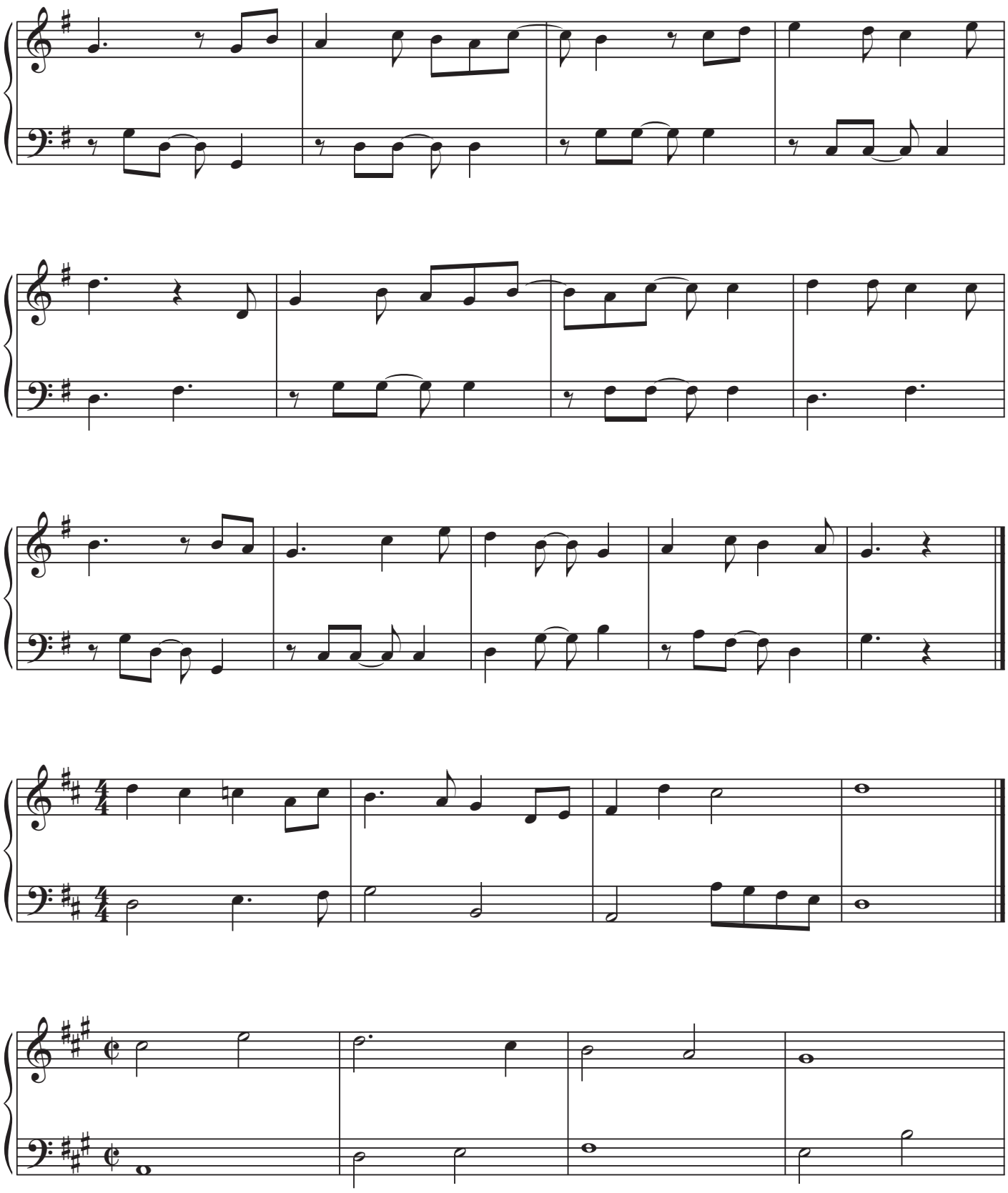

Gm
Am6
D7
Gm
G7
Cm7
F7
B♭
Cm
Gm
D7
C
F
Dm
C/G
Dm/F
C/E
Dm7
G7
C
201
C
G7
C
202

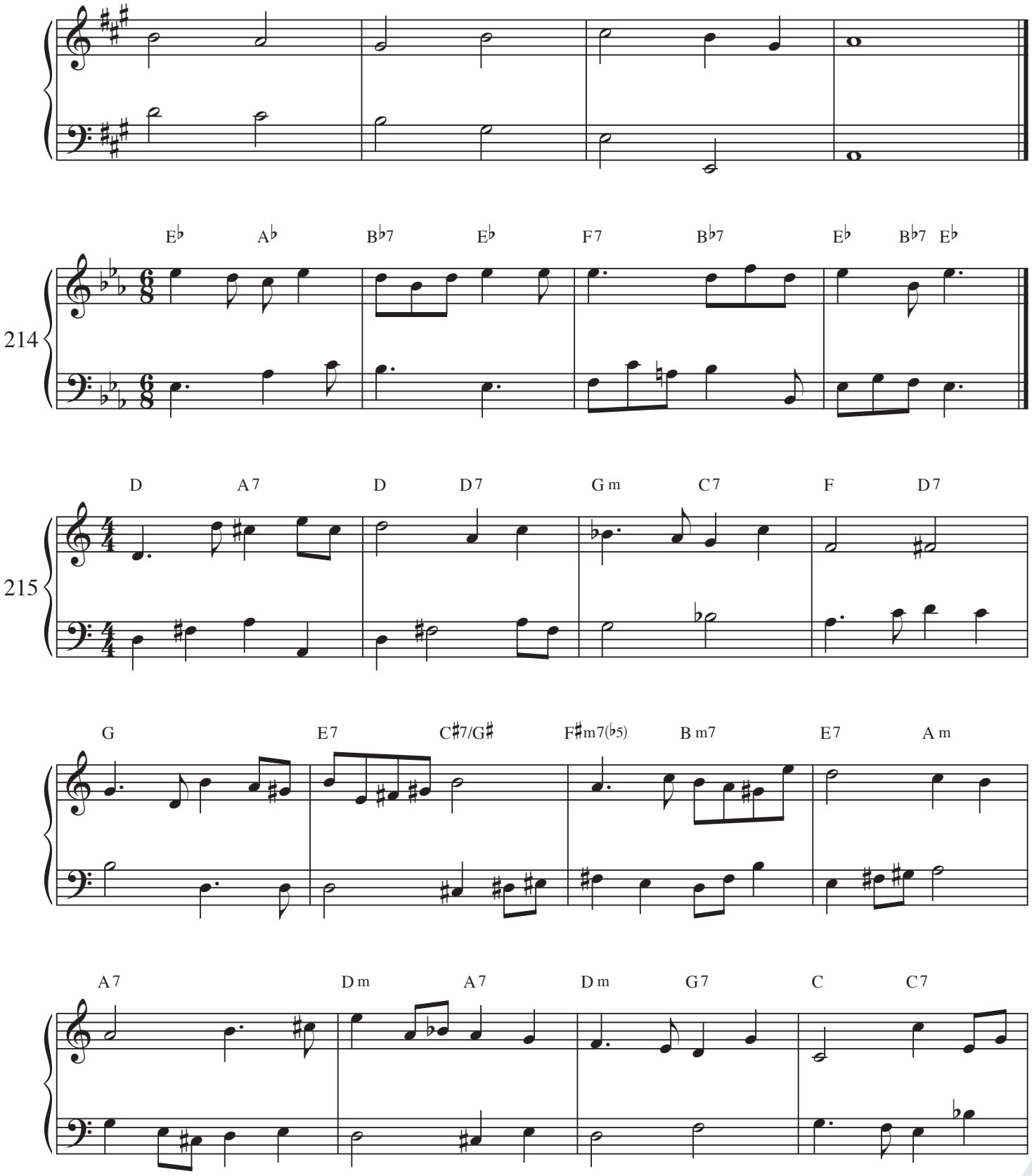

F
C
G7
C
F
C
G7
C
F
C
G7
C
203
F
Gm
C7
F
204

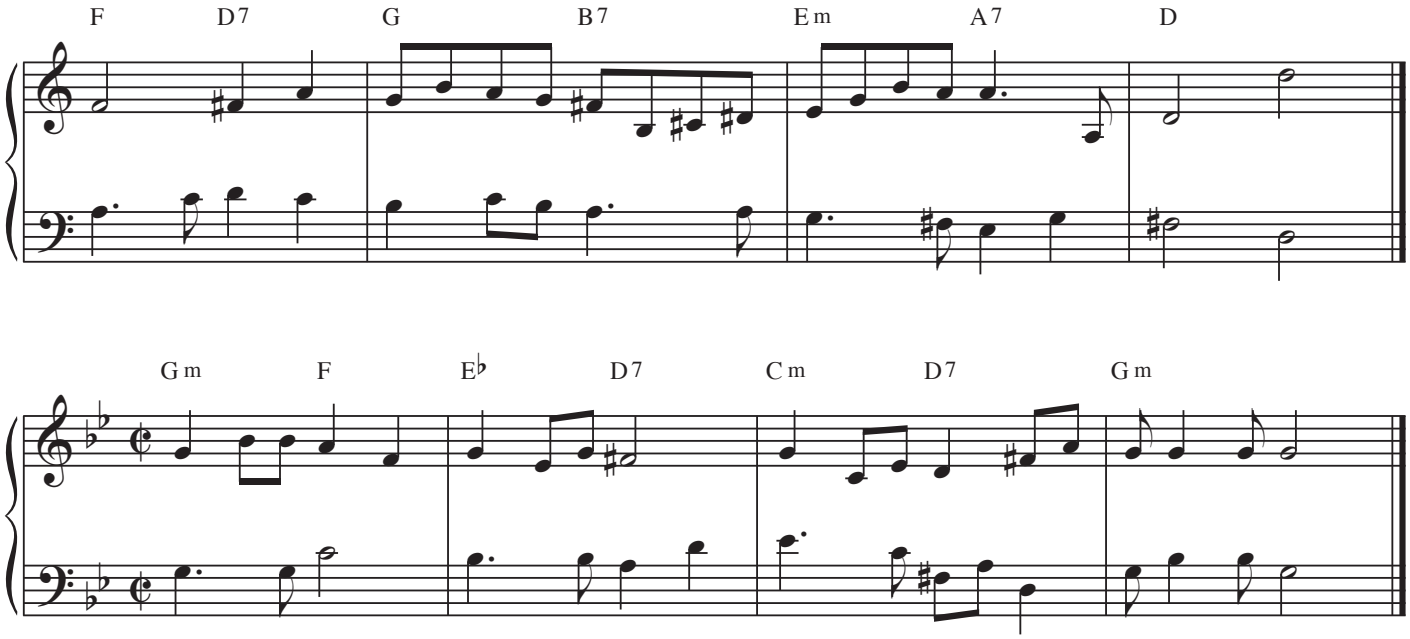

F F7 B♭ G m C7 F
A 7 D m Em7b5 A 7 D m
G m7 C7 F C7 F
205
D A 7 D
206


A7
D
D7
G
A7
D
Em
A7
D
207
208

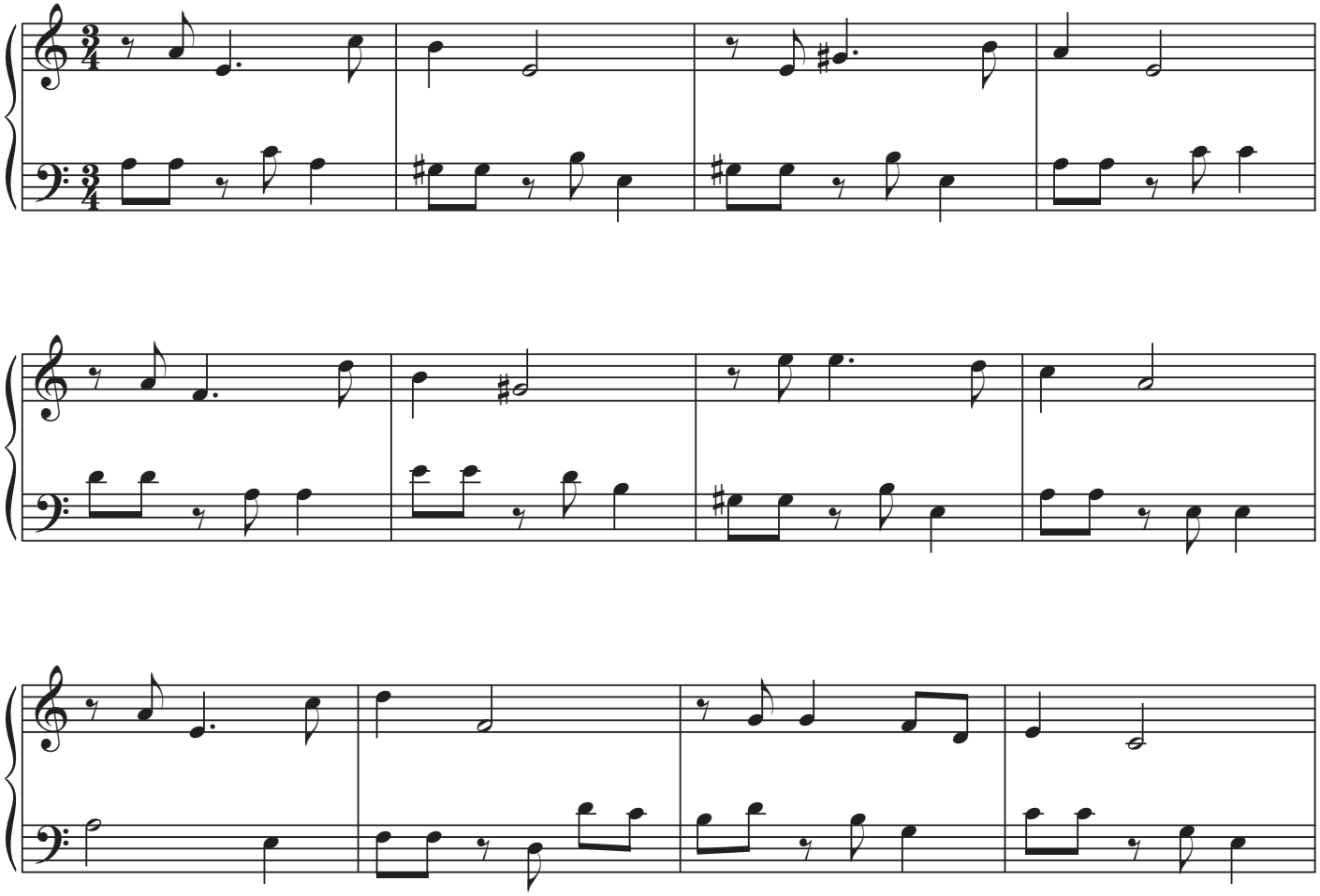

209
210
211

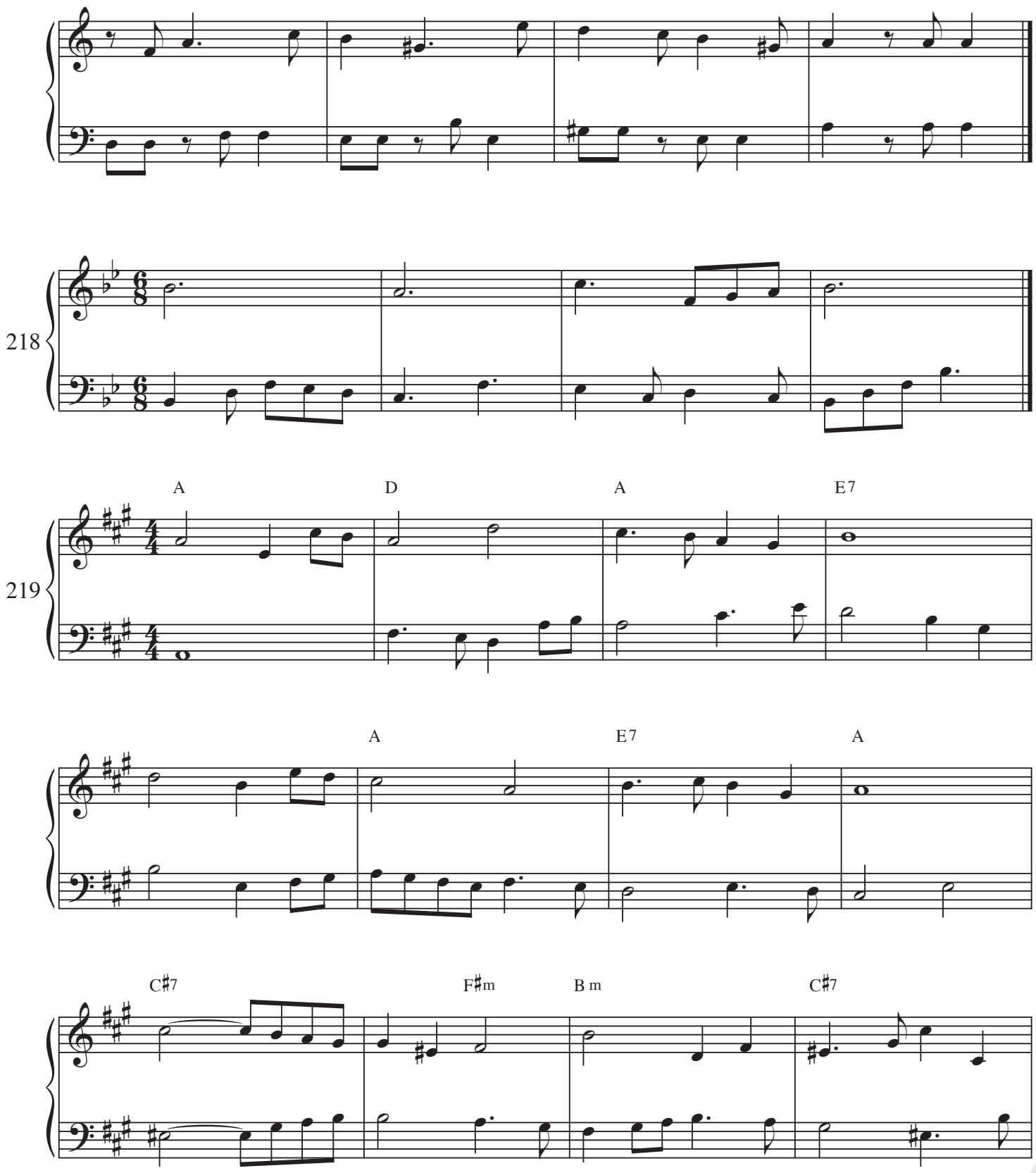

212
213

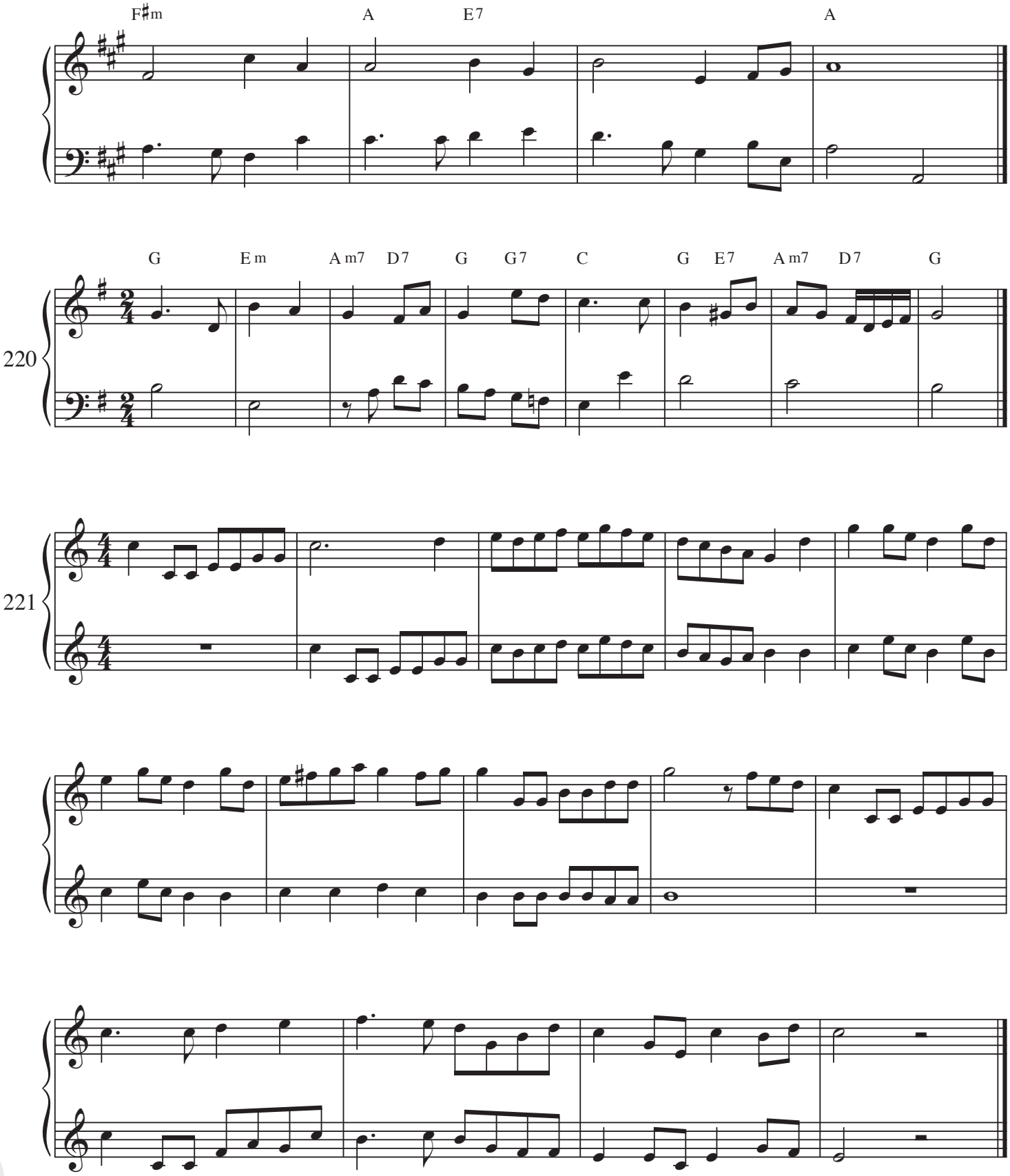

E♭ A♭ B♭7 E♭ F7 B♭7 E♭ B♭7 E♭
214
D A7 D D7 G m C7 F D7
215
G E7 C♯7/G♯ F♯m7(♭5) B m7 E7 A m
A7 D m A7 D m G7 C C7

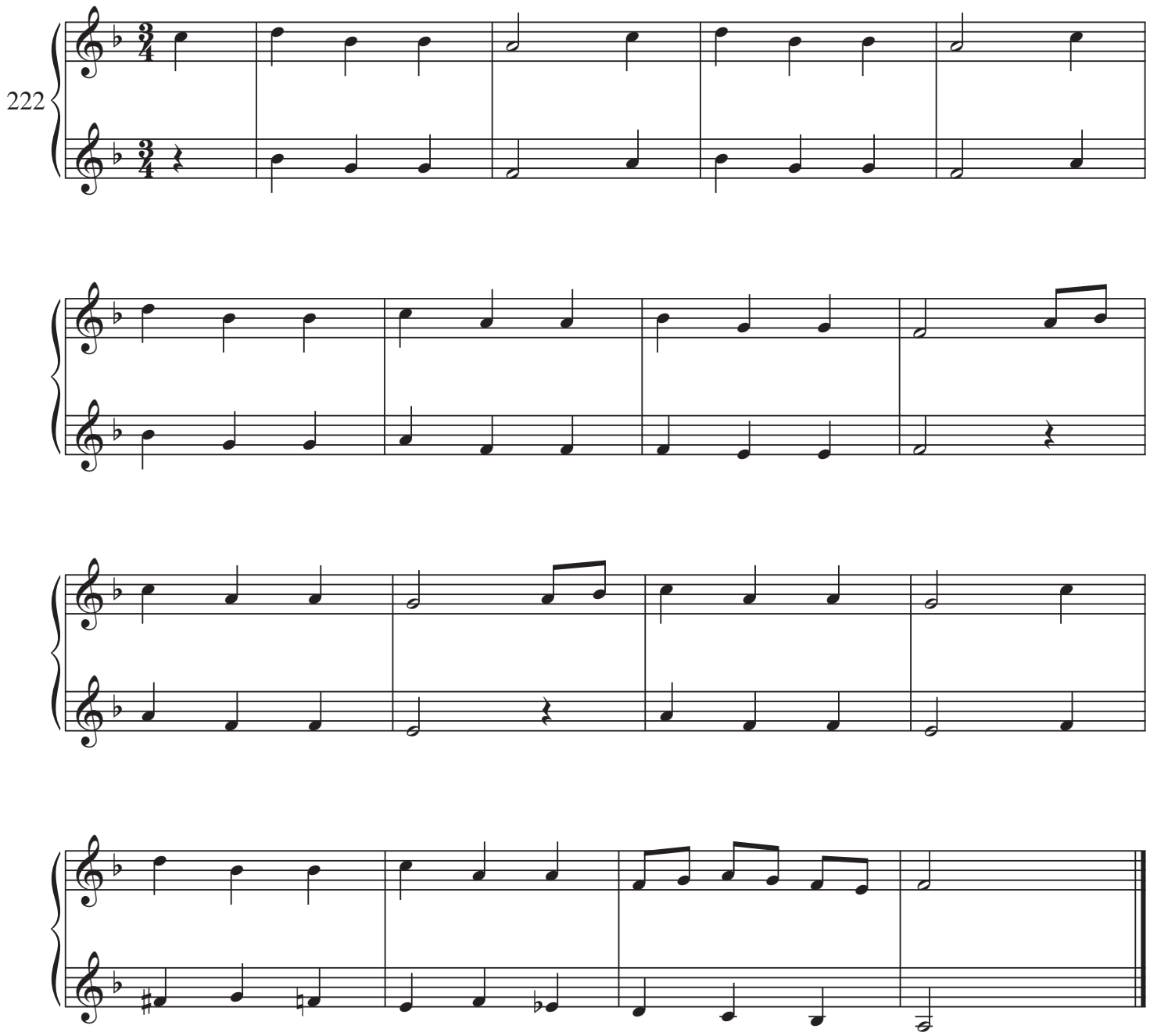


Pasillo

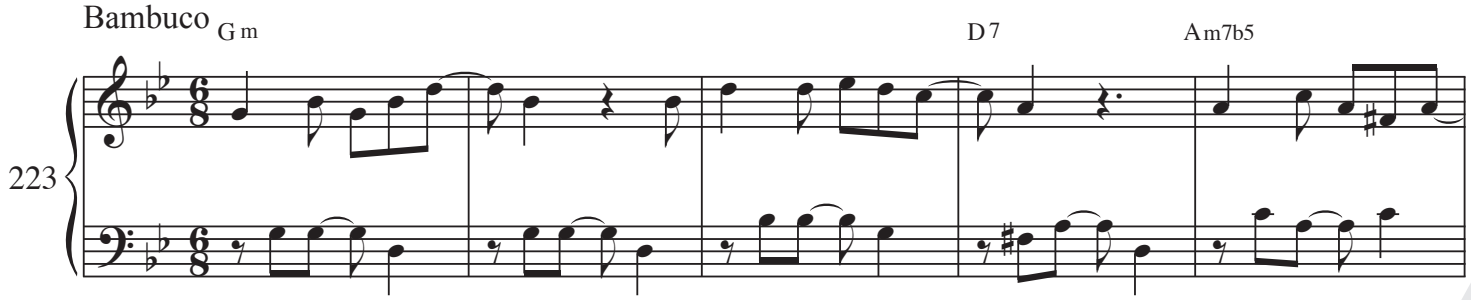


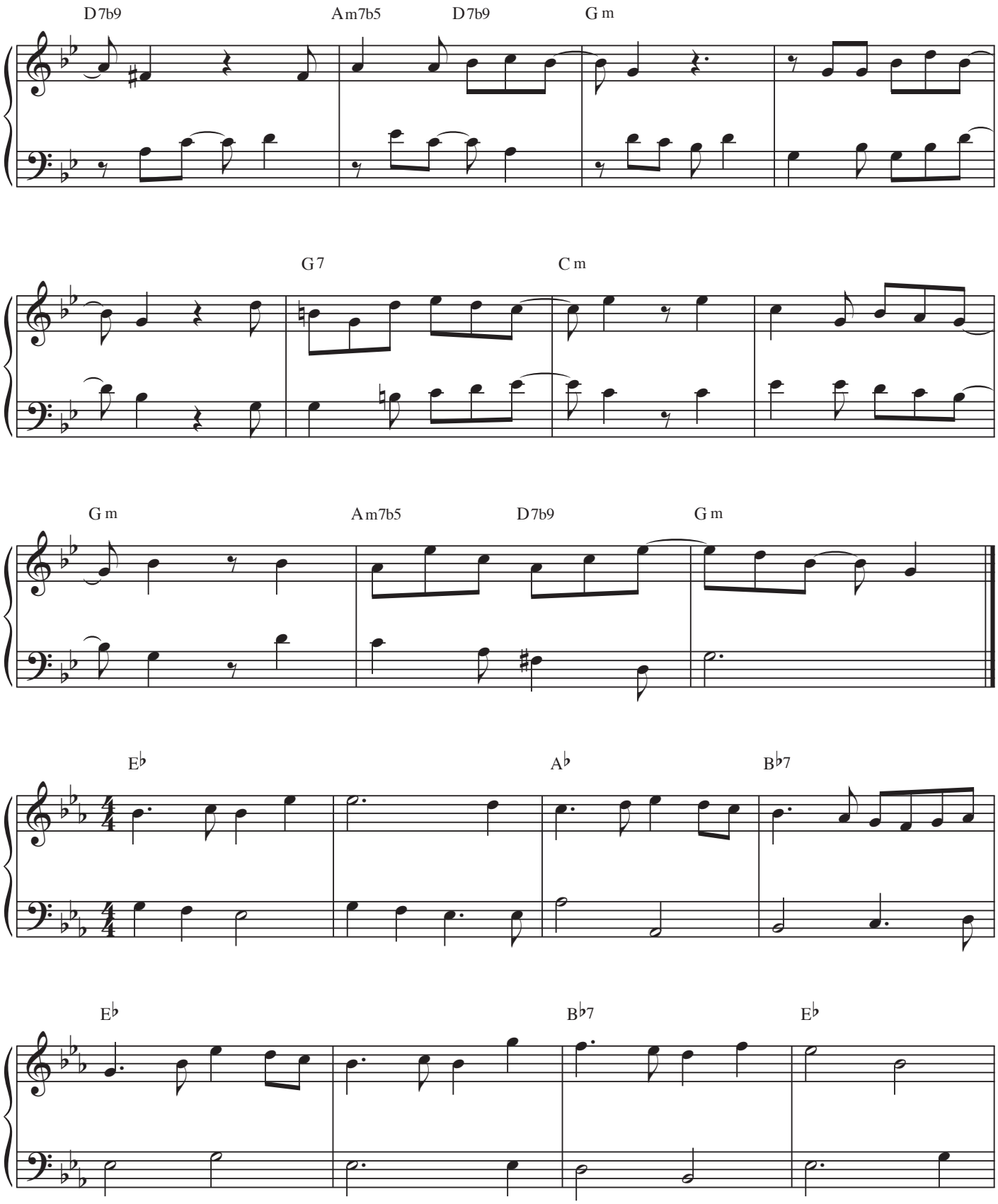

218
219
A
D
A
E7
A
E7
A
C♯7
F♯m
B m
C♯7

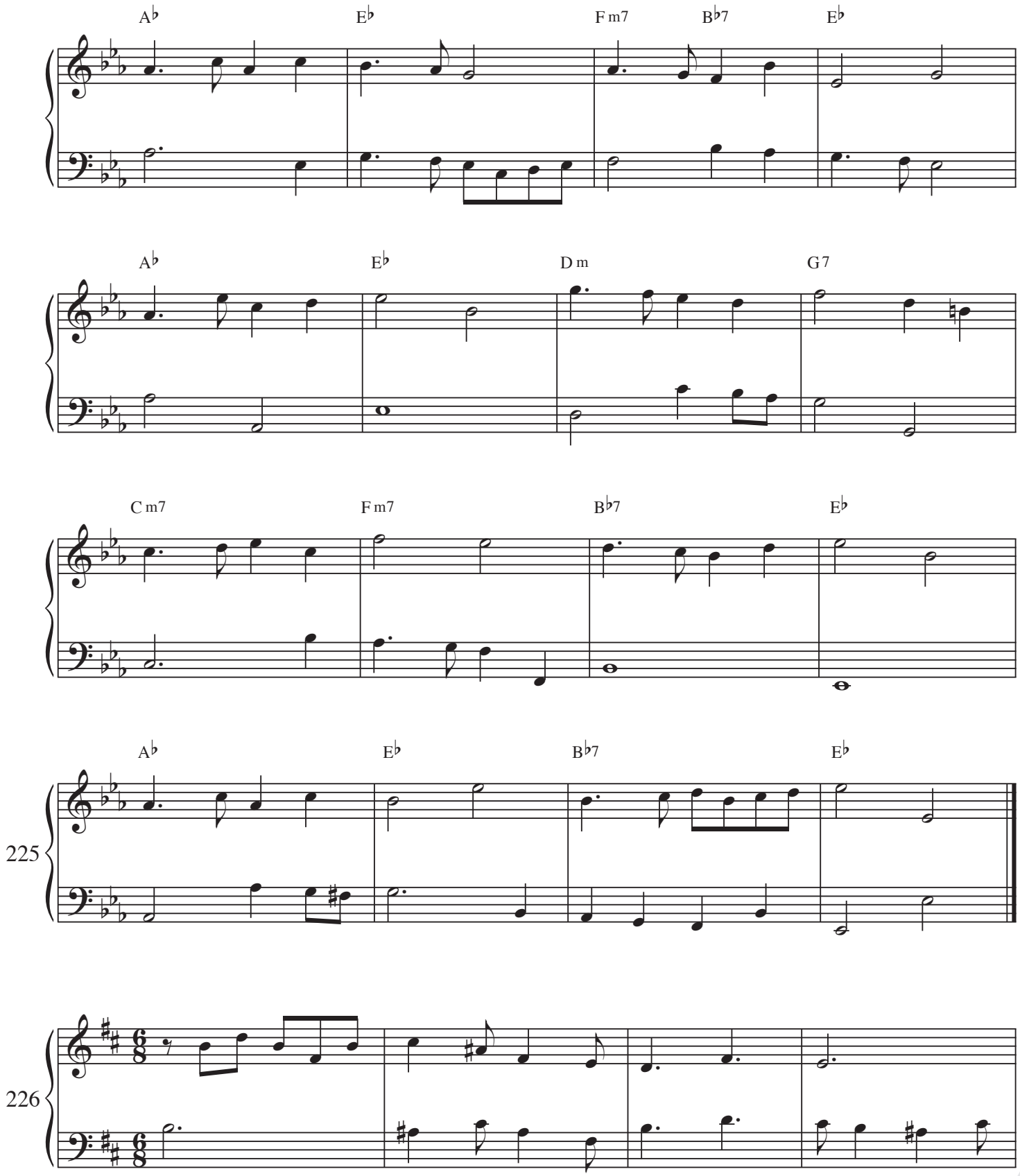

F♯m
A
E7
A
220
G
E m
A m7
D7
G
G7
C
G
E7
A m7
D7
G
221

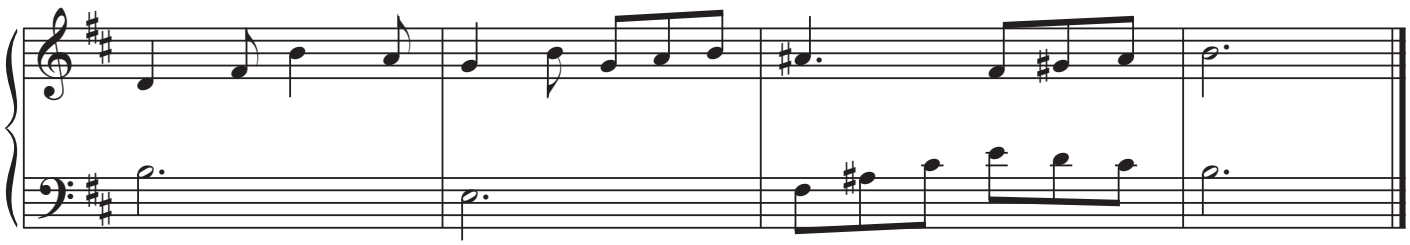


Bambuco




D7b9
Am7b5
D7b9
G m
G 7
C m
G m
Am7b5
D7b9
G m
E♭
A♭
B♭7
224
E♭
B♭7
E♭


A♭
E♭
F m7
B♭7
E♭
A♭
E♭
D m
G 7
C m7
F m7
B♭7
E♭
A♭
E♭
B♭7
E♭
225
226



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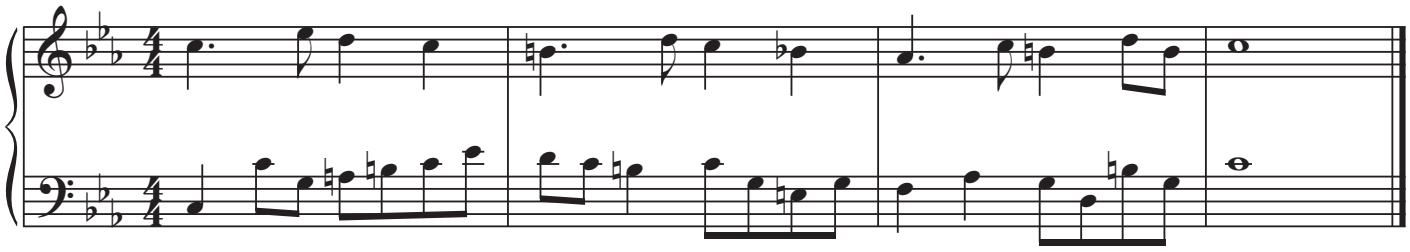

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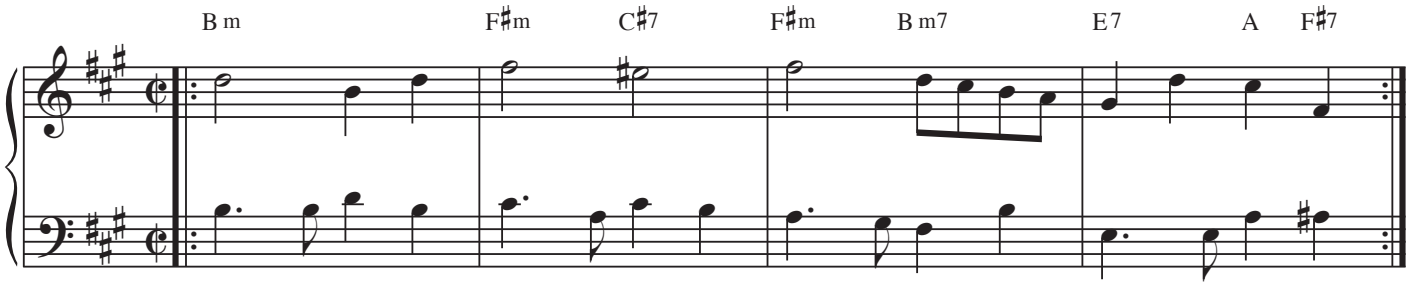

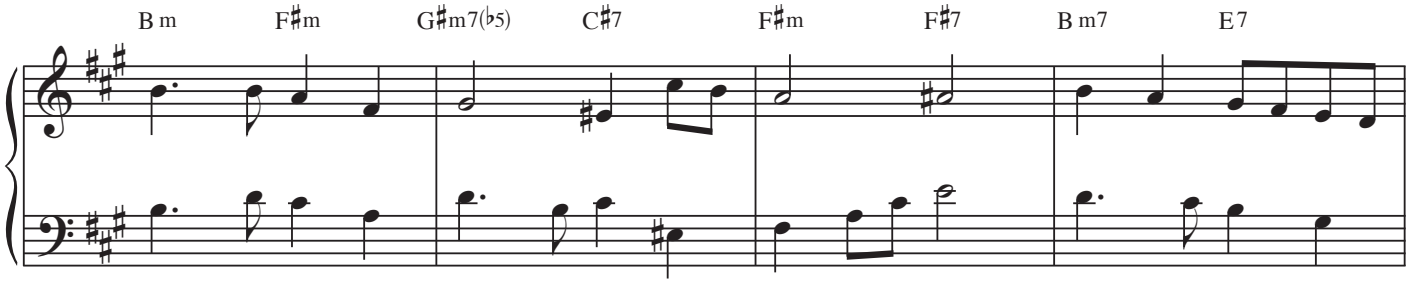

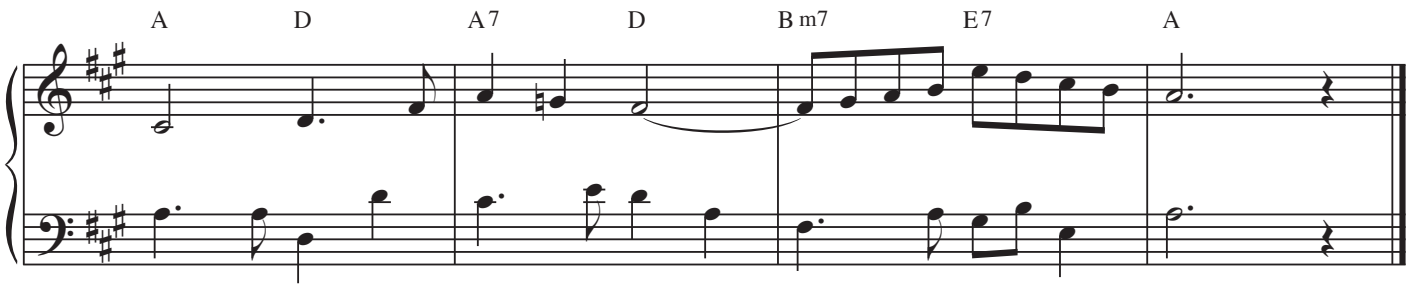

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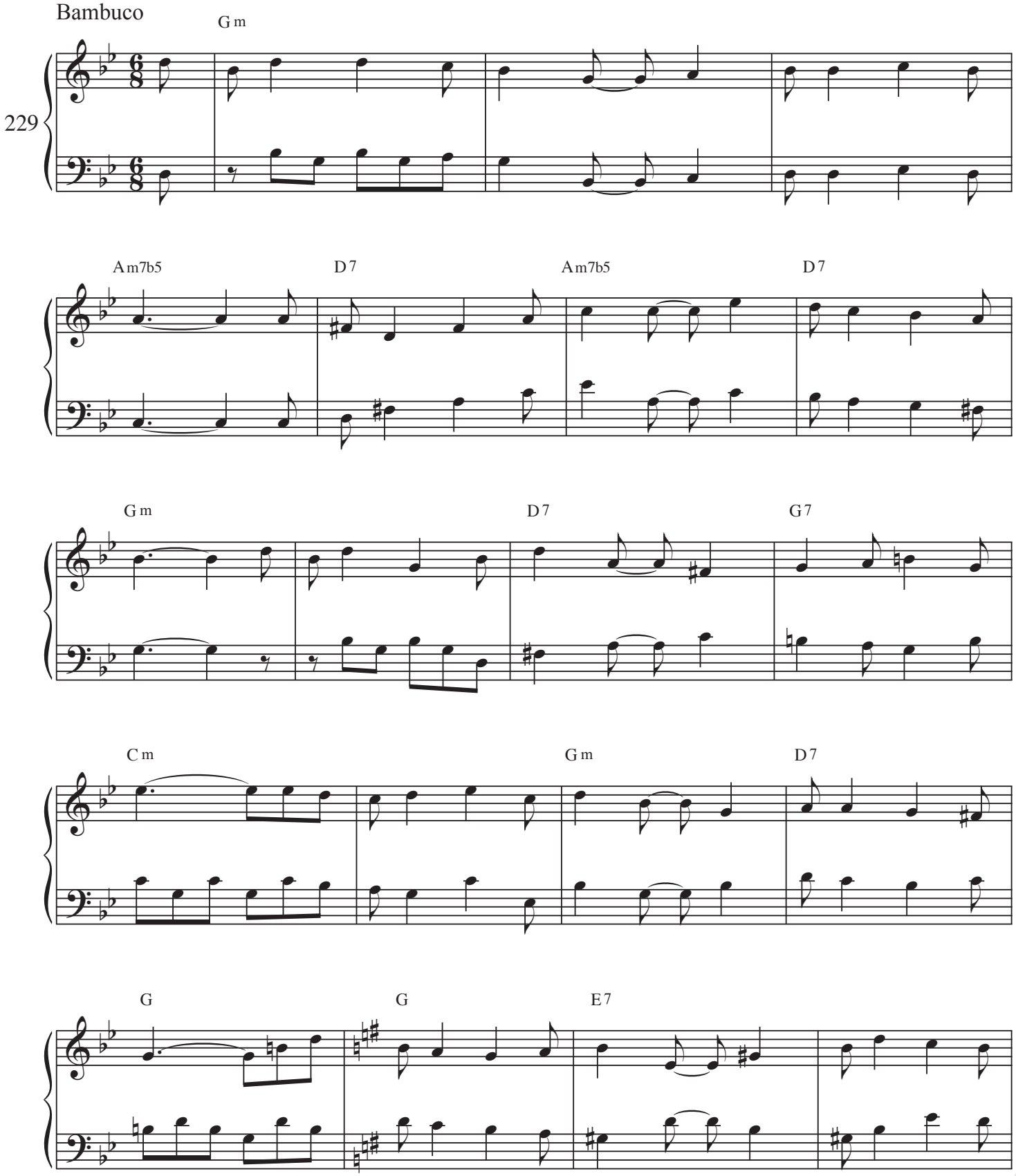
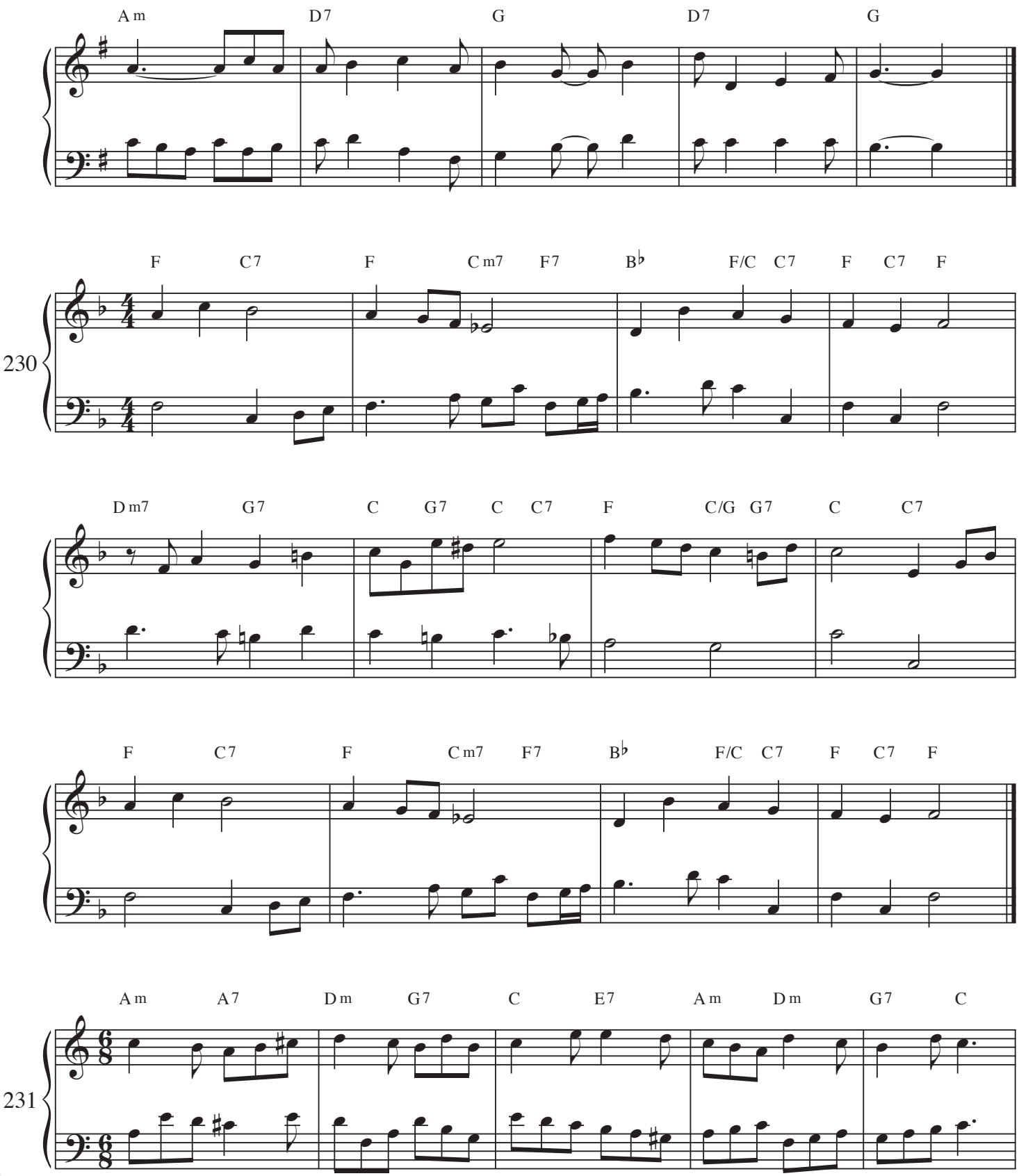
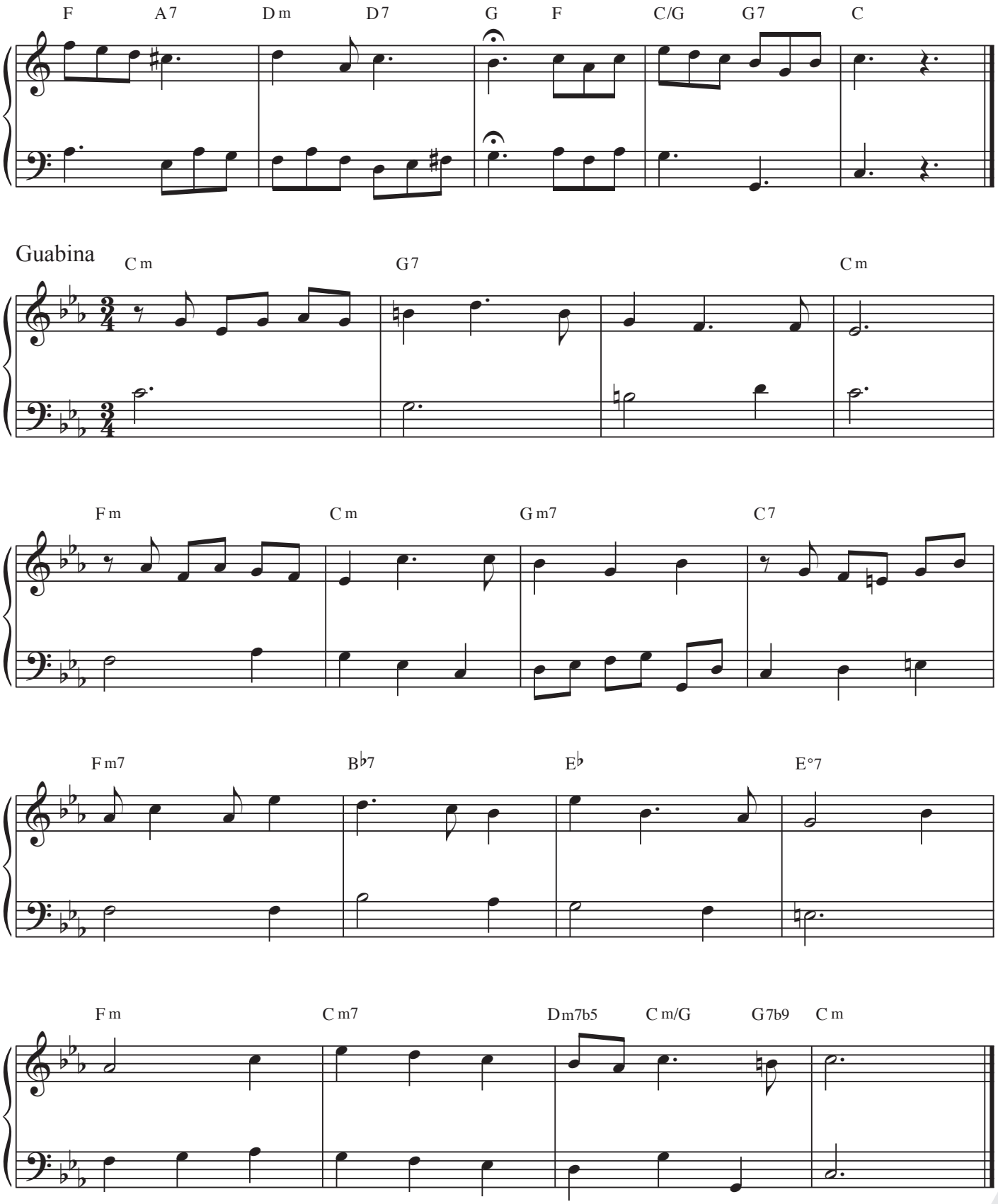
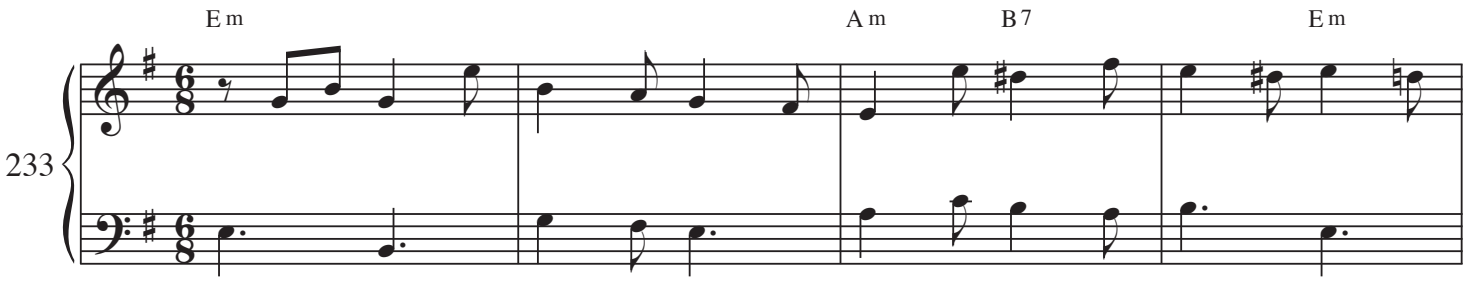
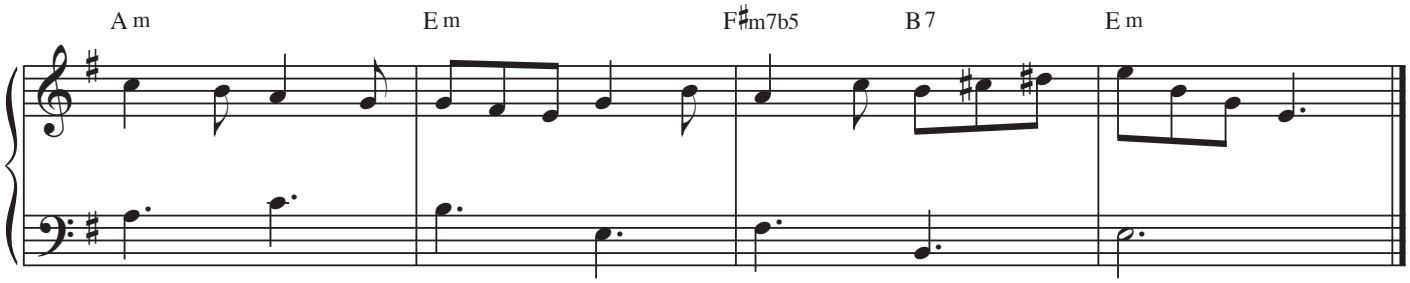


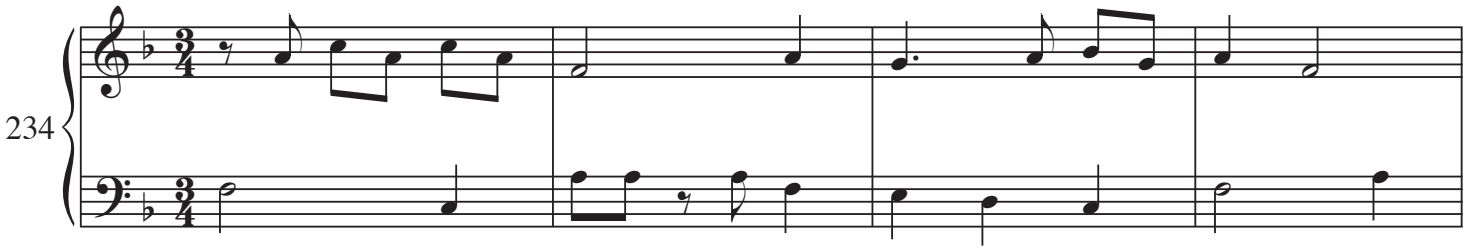

Am D7 G D7 G
230
F C7 F Cm7 F7 B♭ F/C C7 F C7 F
Dm7 G7 C G7 C C7 F C/G G7 C C7
F C7 F Cm7 F7 B♭ F/C C7 F C7 F
231
Am A7 Dm G7 C E7 Am Dm G7 C

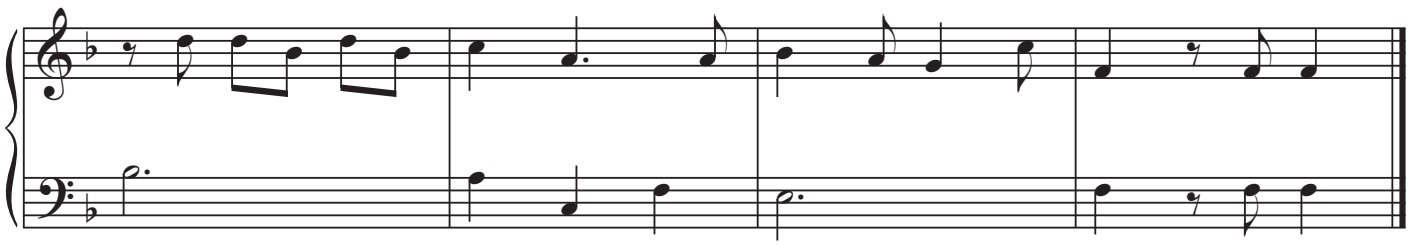

F
A7
Dm
D7
G
F
C/G
G7
C
Guabina
Cm
G7
Cm
232
Fm
Cm
Gm7
C7
Fm7
B♭7
E♭
E°7
Fm
Cm7
Dm7b5
Cm/G
G7b9
Cm



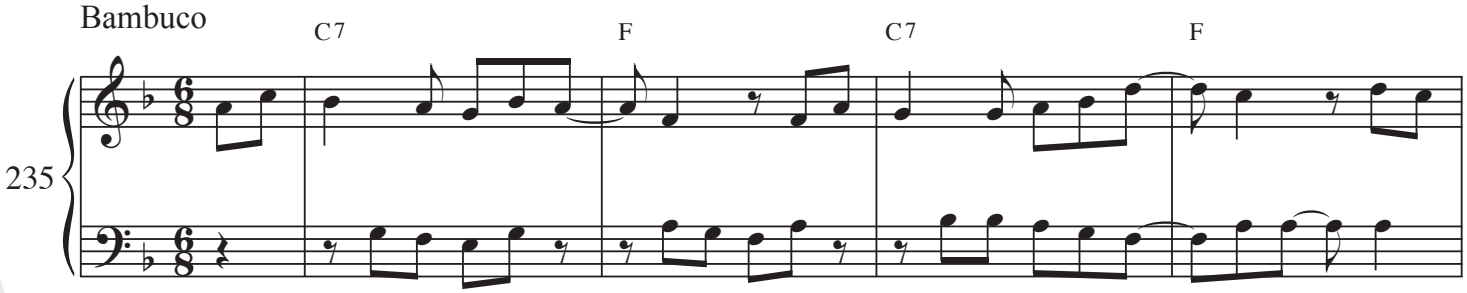


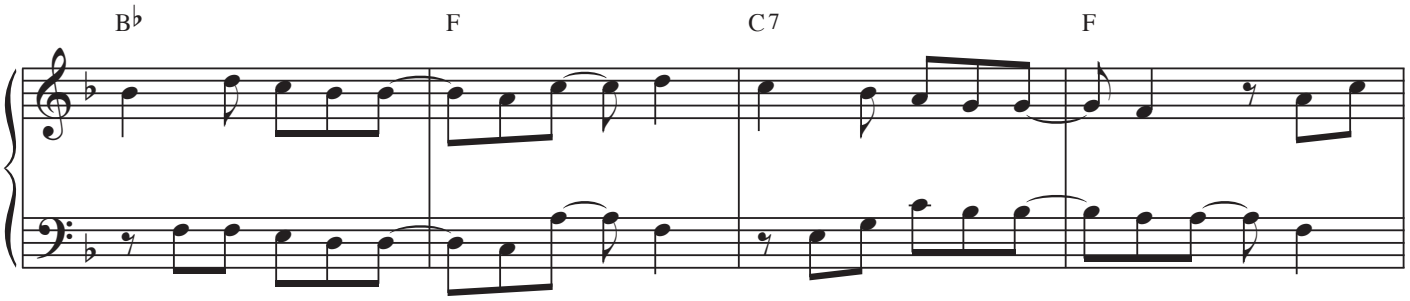
Pasillo

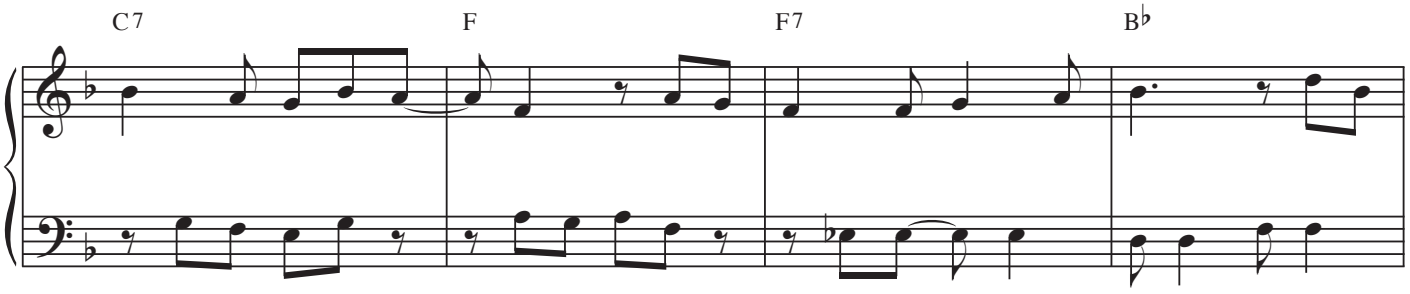


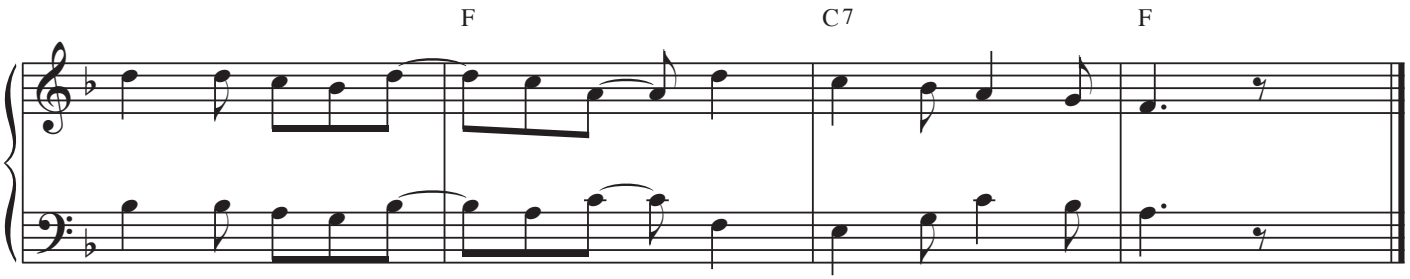


Bambuco

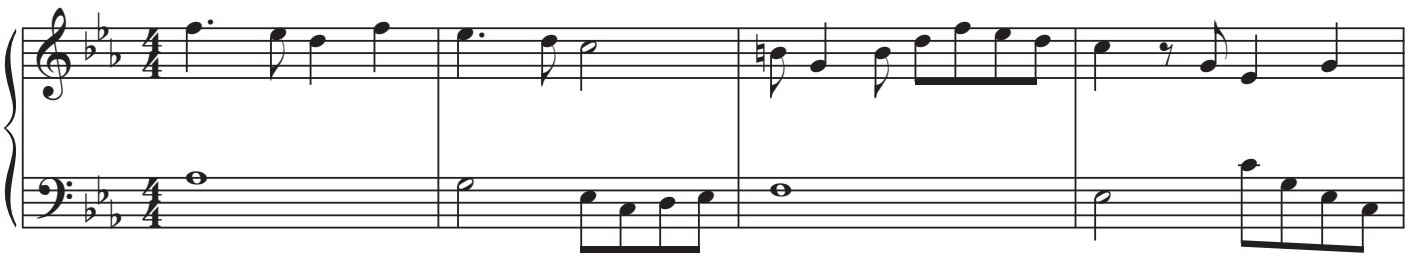


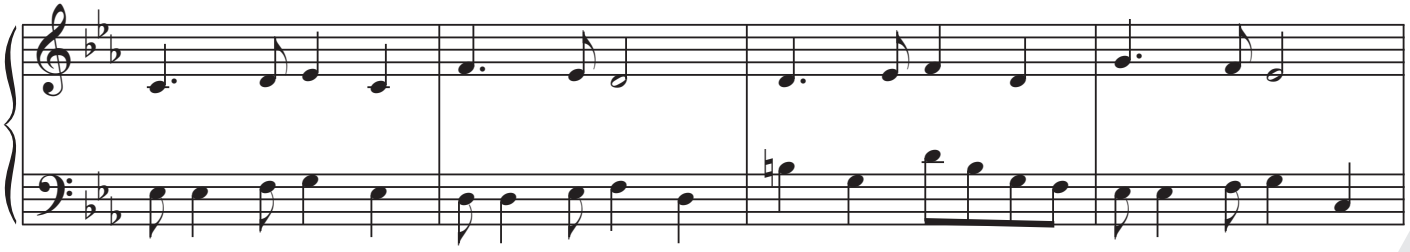


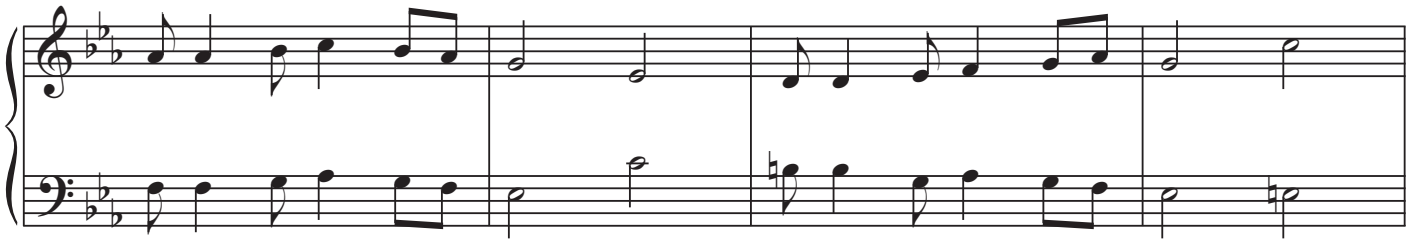


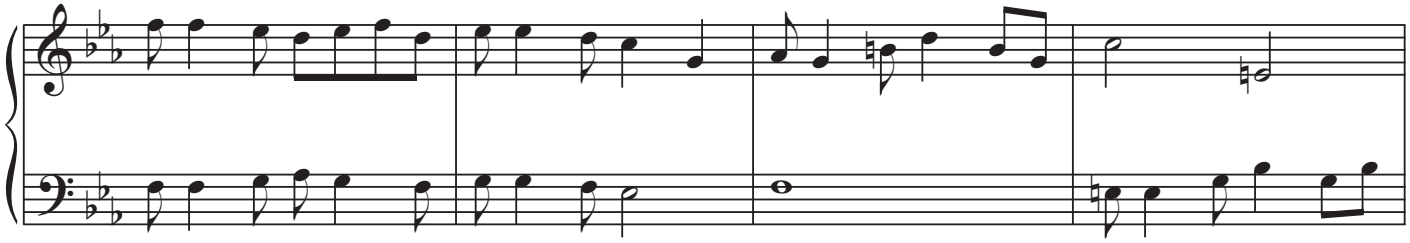


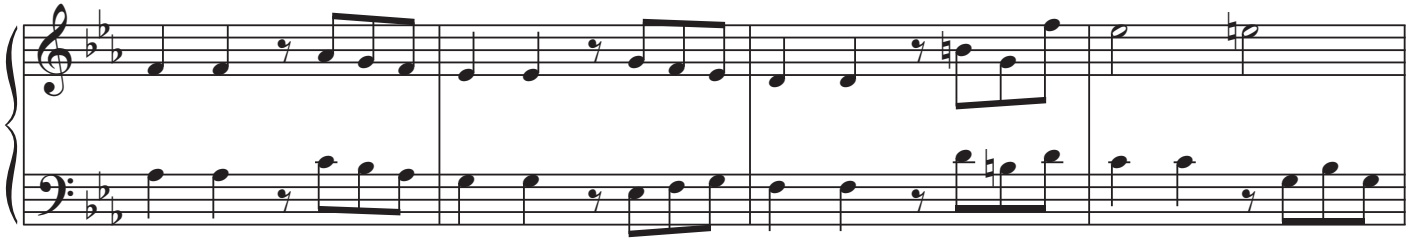
Danza

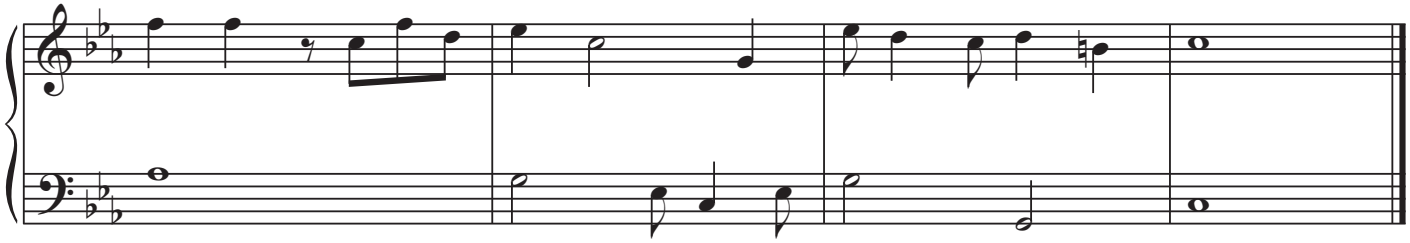












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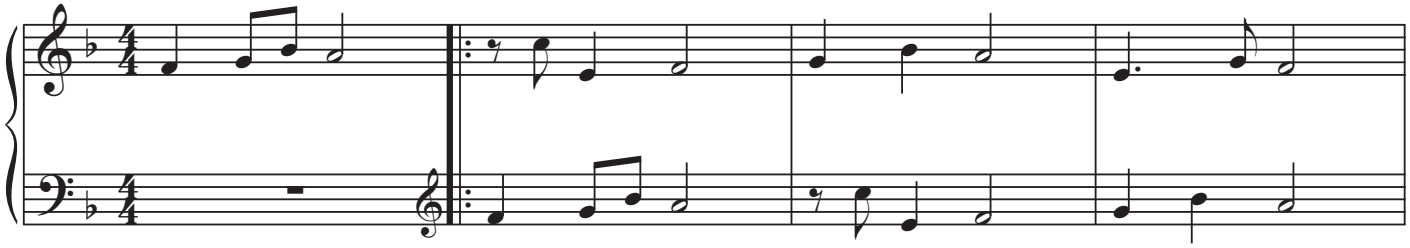
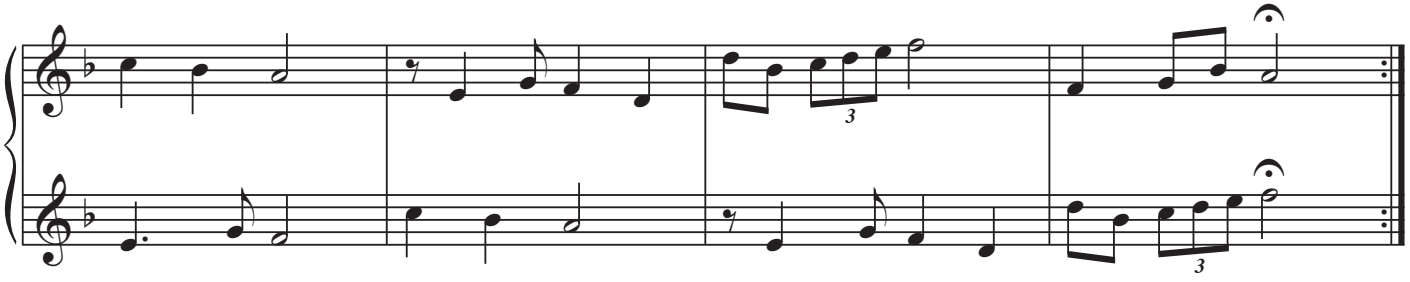
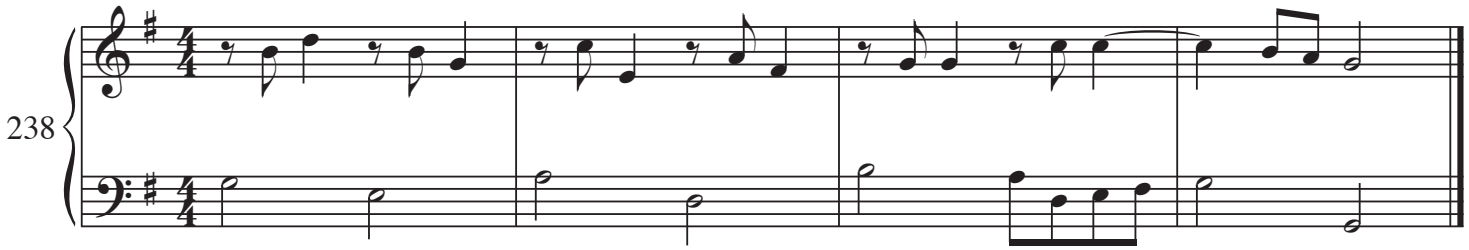
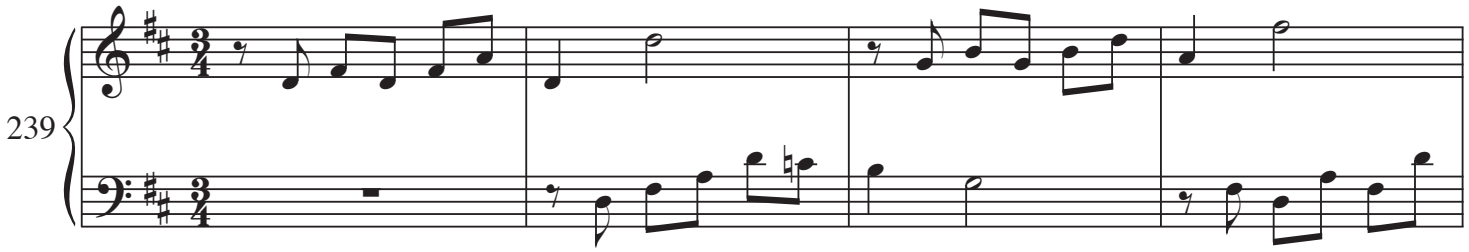
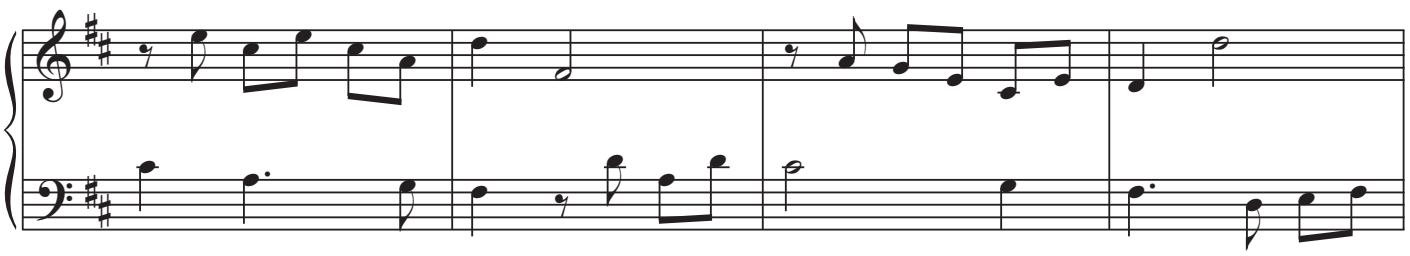


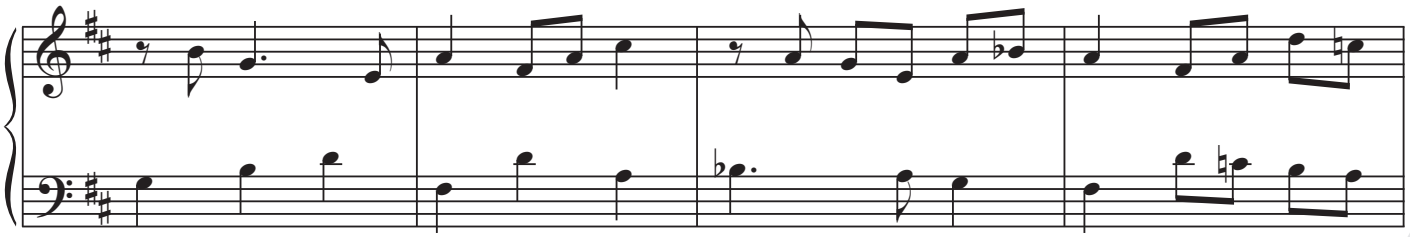


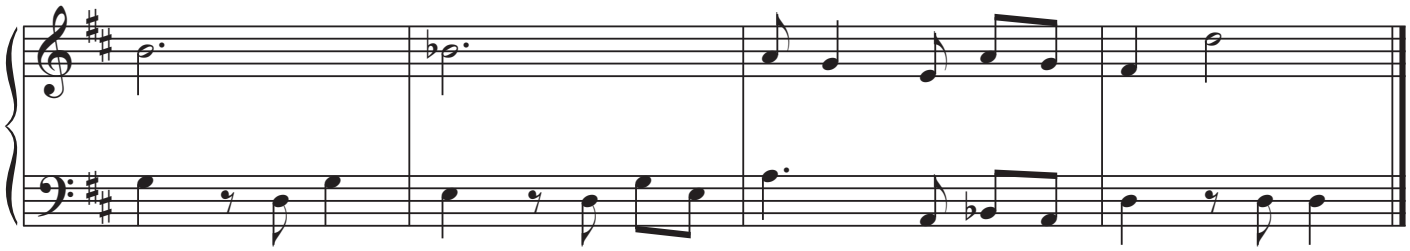


Pasillo



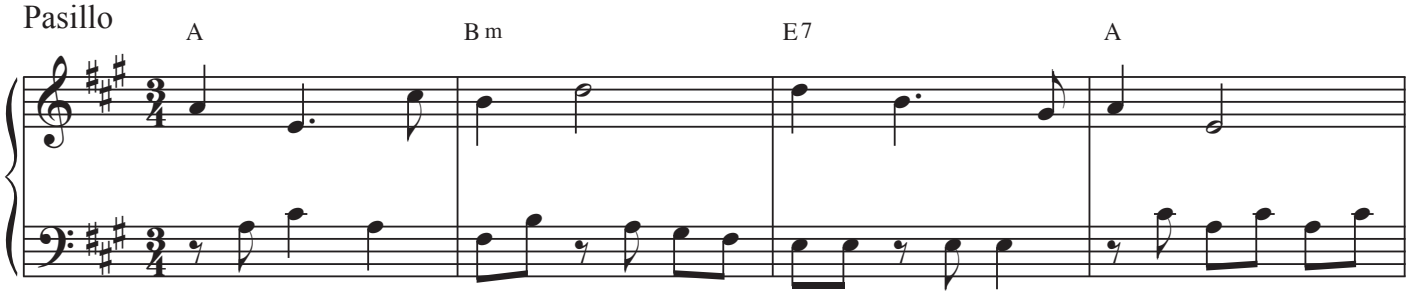


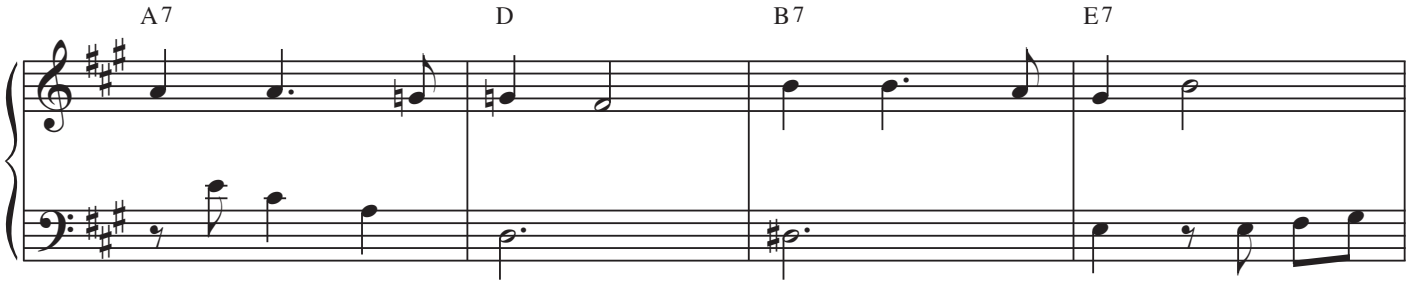


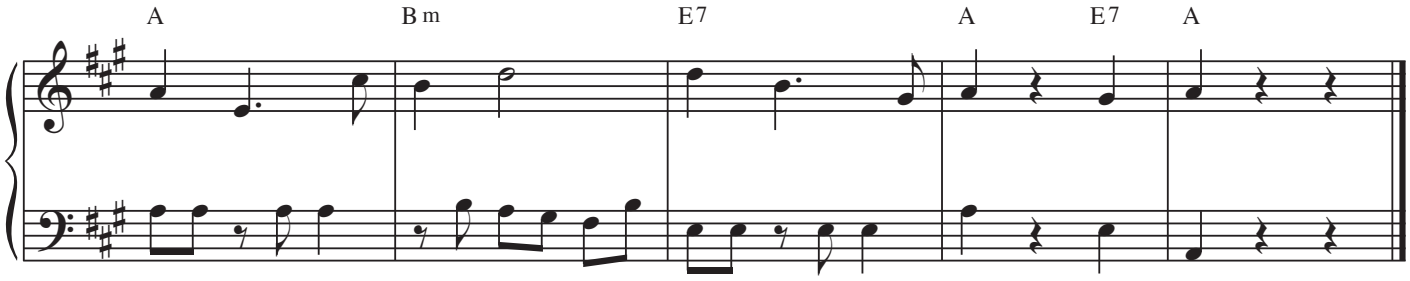


Pasillo

240







Pasillo

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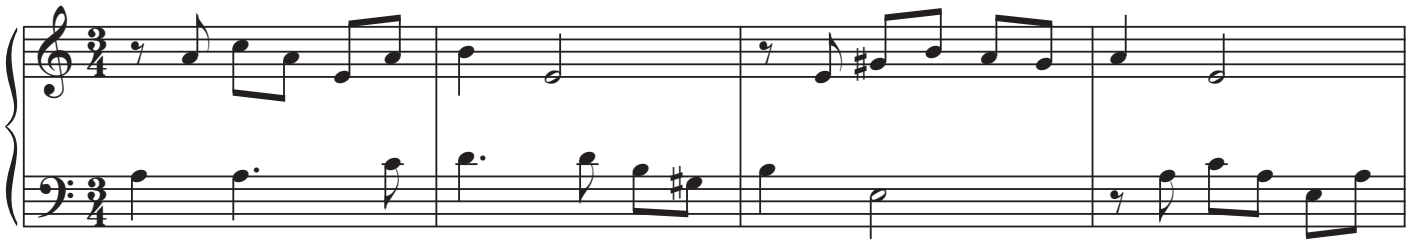
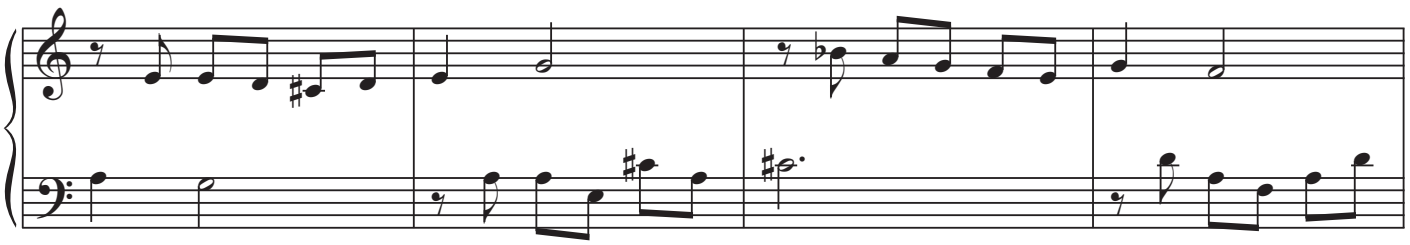
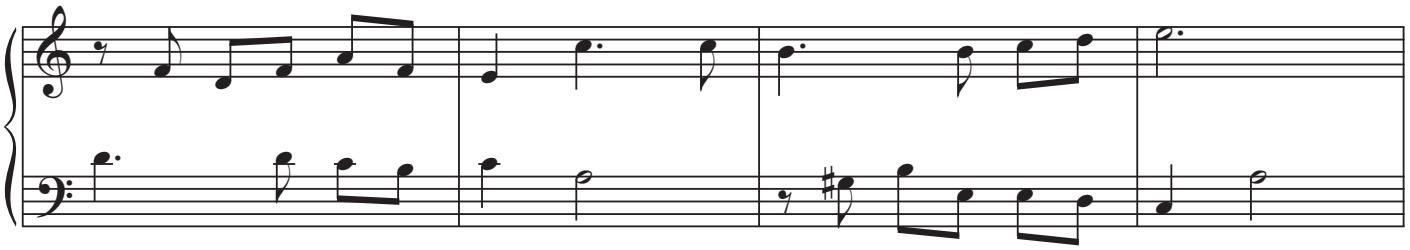
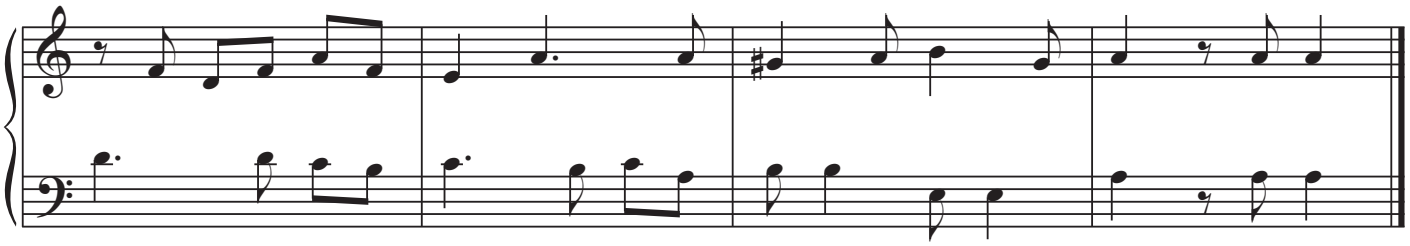
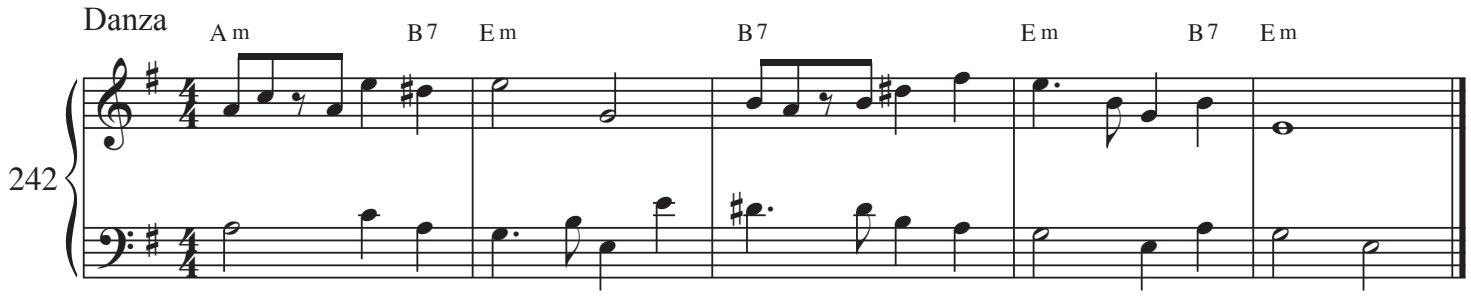








Danza



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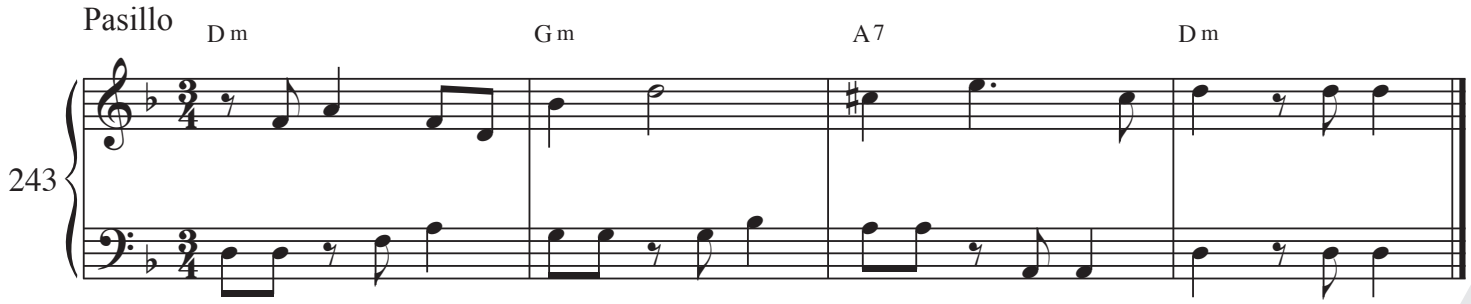
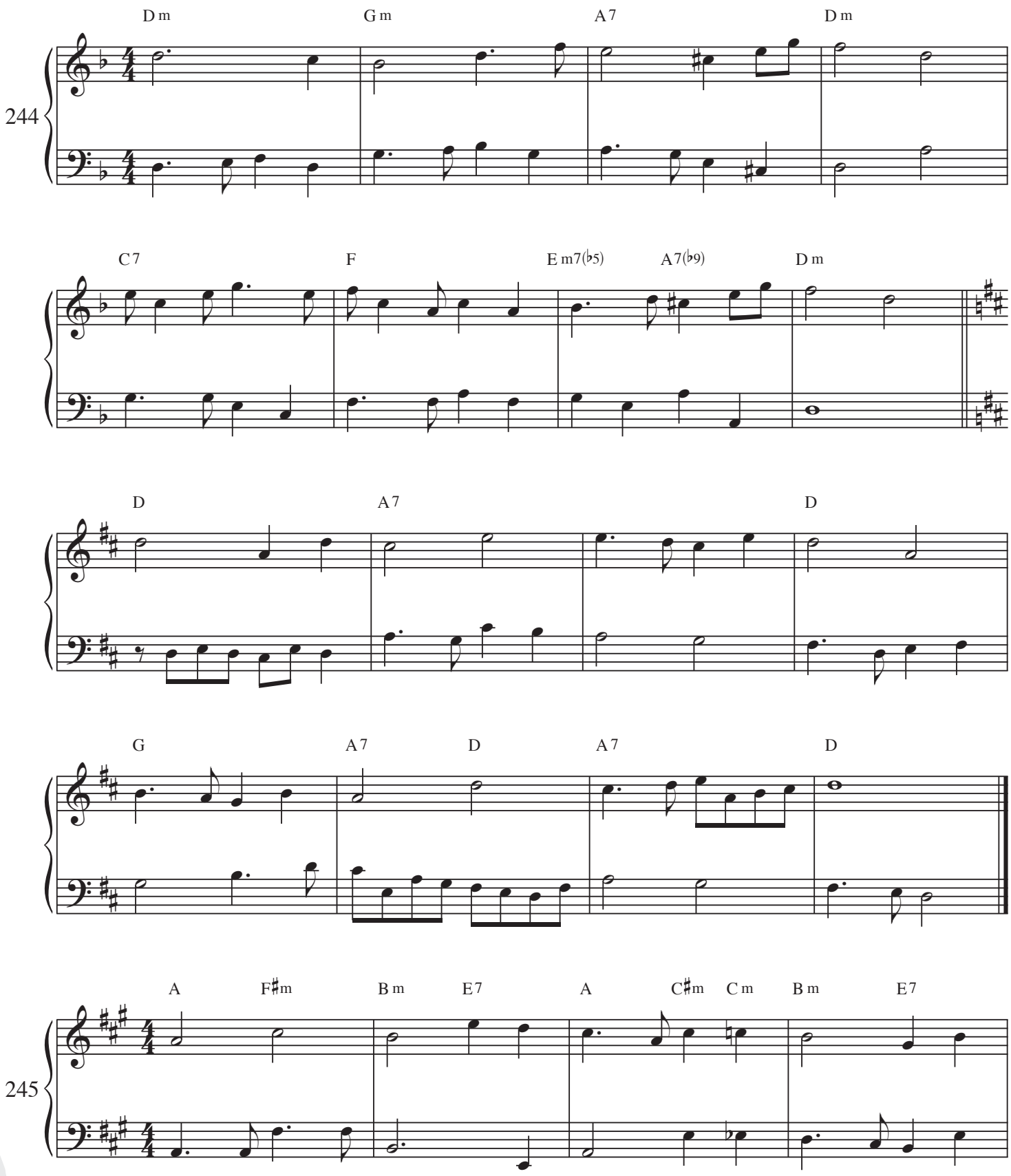
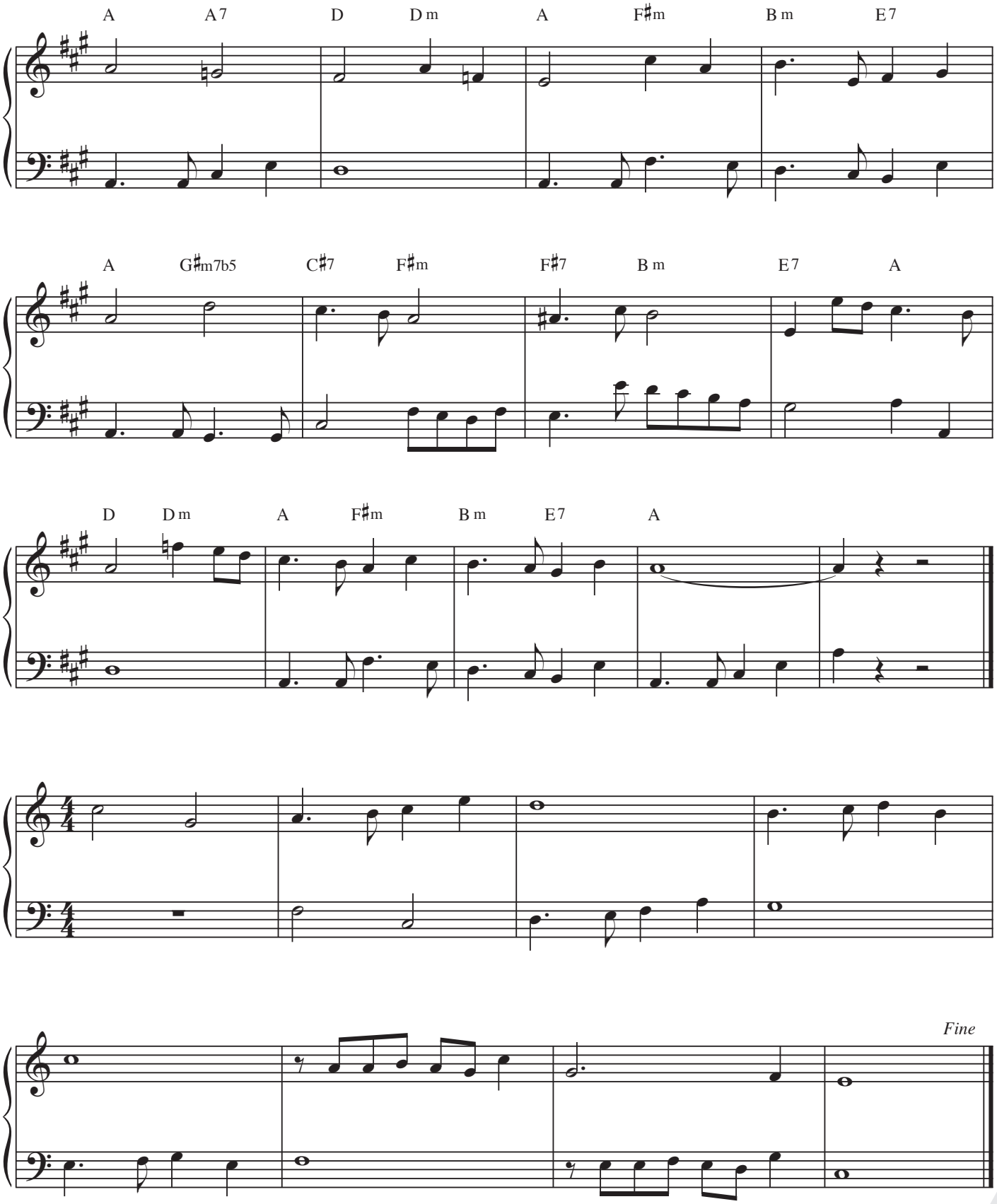



D m
G m
A 7
D m
244
C 7
F
E m7(♭5)
A 7(♭9)
D m
D
A 7
D
G
A 7
D
A 7
D
A
F♯m
B m
E7
A
C♯m
C m
B m
E7
245


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

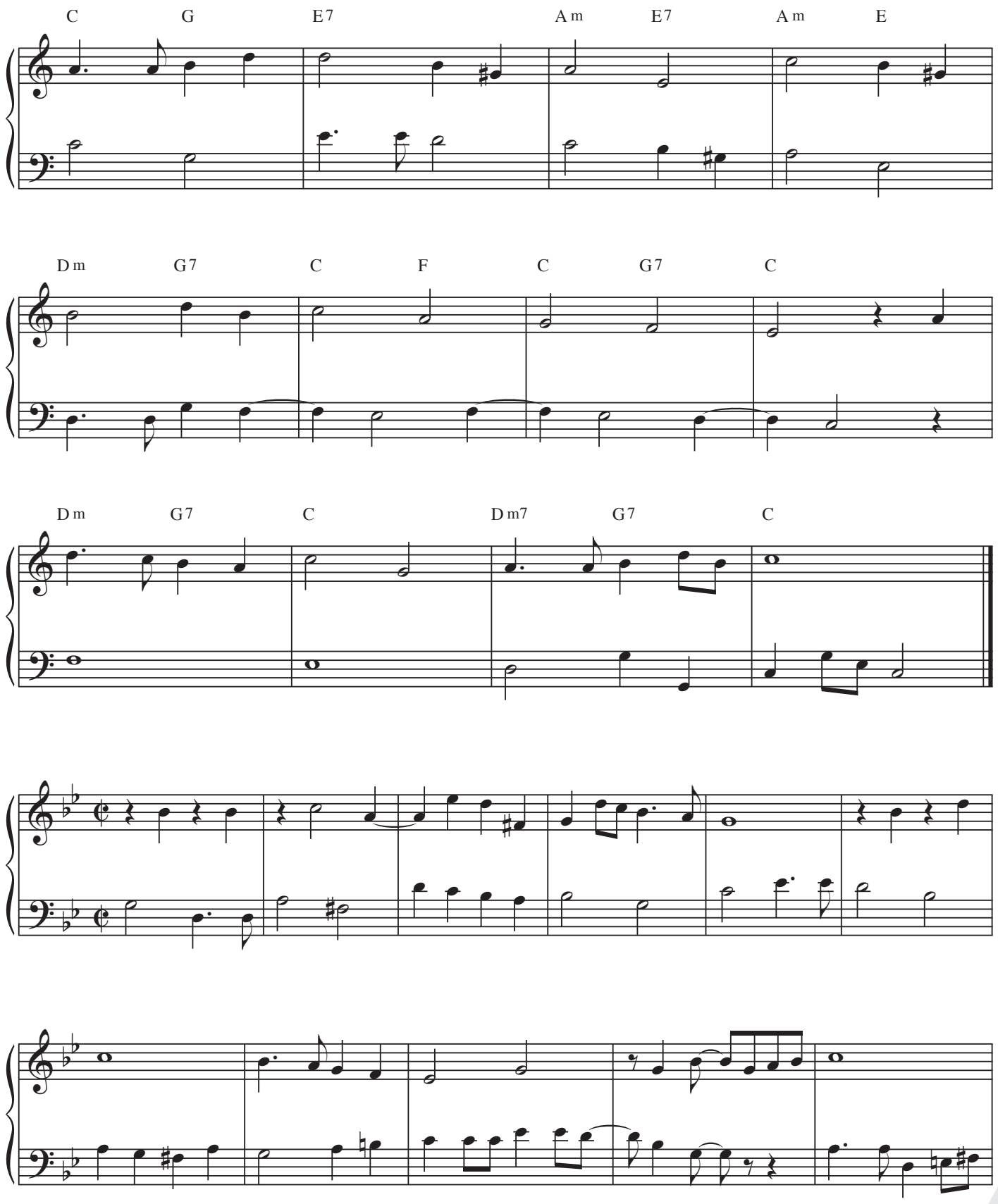
Para seguir

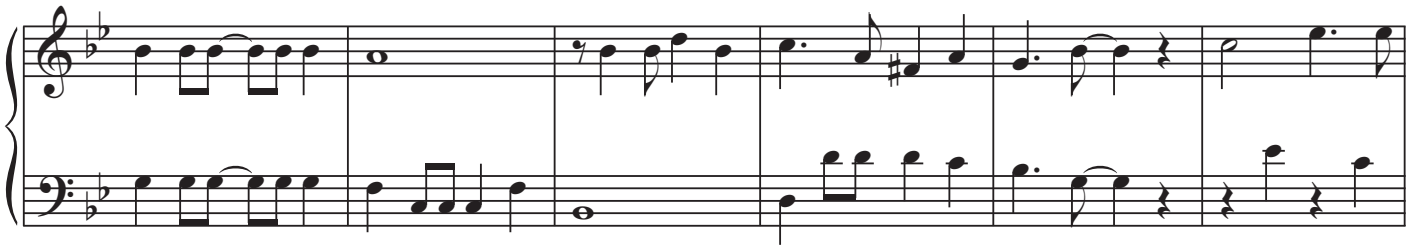
D.C. al Fine

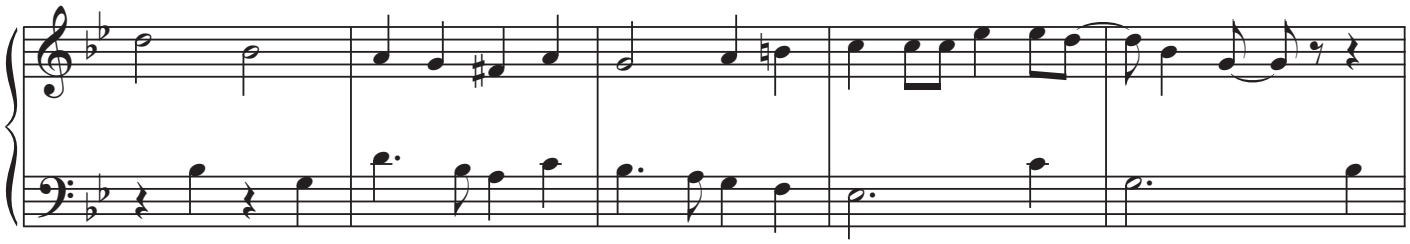
247

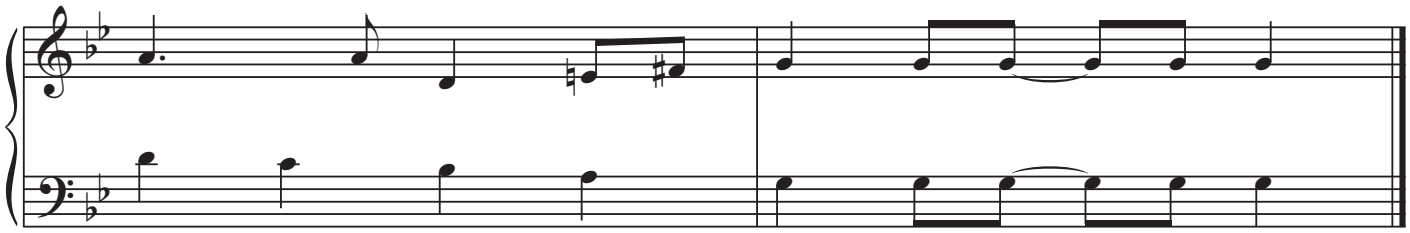
248

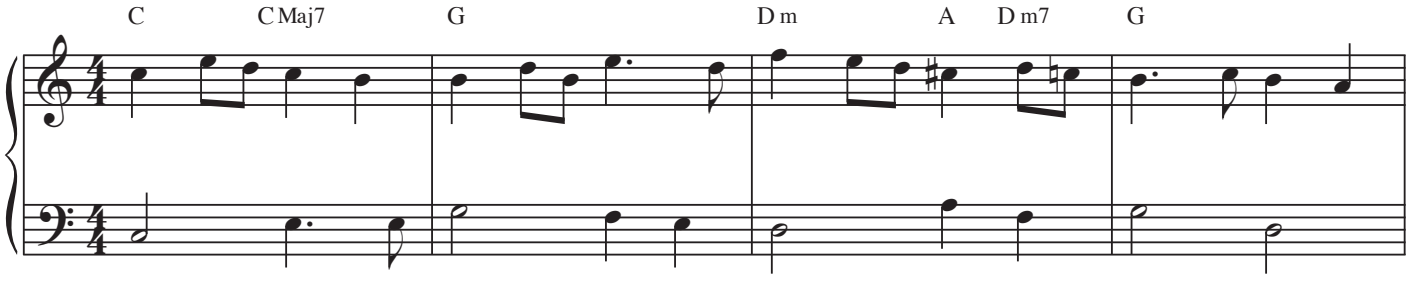
C F Dm G7 C G7

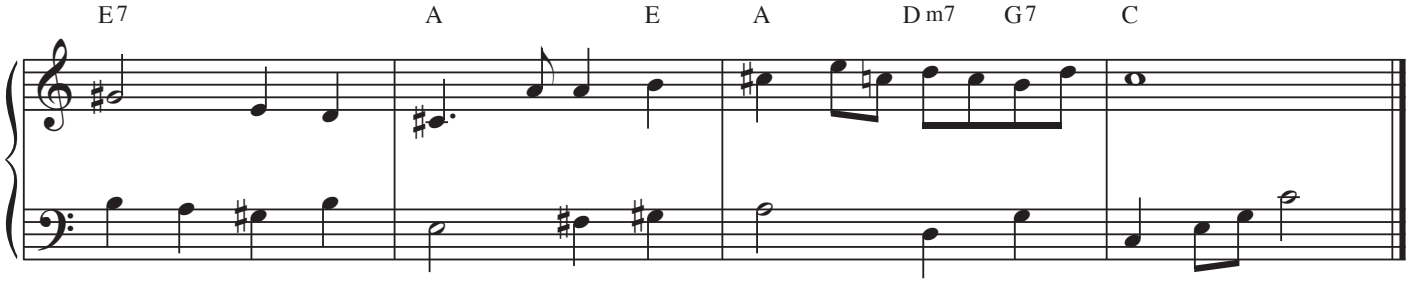

C G E7 Am E7 Am E
Dm G7 C F C G7 C
Dm G7 C Dm7 G7 C
249








C
C Maj7
G
D m
A
D m7
G
250


E 7
A
E
A
D m7
G 7
C

Método de Solfeo
Se editó en la Universidad Pedagógica Nacional
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Bogotá, Colombia, 2015

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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