

# El Ritmo se **NOTA**

*Julio  
Castillo Gómez*

**Libro para el estudio del solfeo hablado  
basado en la música del Caribe Colombiano**





# **EL RITMO SE NOTA**

**LIBRO PARA EL ESTUDIO DEL SOLFEO HABLADO BASADO EN  
LA MÚSICA DEL CARIBE COLOMBIANO**

**JULIO ROBERTO CASTILLO GÓMEZ**



**DOCENTE TITULAR DE LA UNIVERSIDAD DE CÓRDOBA**

**2015**

## El ritmo se nota

Autor

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Composición de todas las melodías  
Julio Roberto Castillo Gómez

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X  
2



X  
8



4. ELEMENTOS RÍTMICOS A DESARROLLAR: ..... 75

X  
2



X  
8



5) ELEMENTOS RÍTMICOS A DESARROLLAR: ..... 93

X  
2



X  
8



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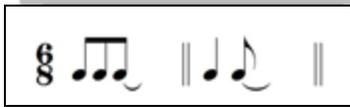
X  
2



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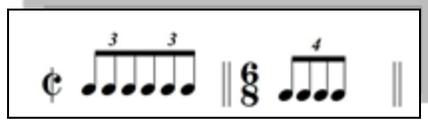
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## **PRESENTACIÓN**

El presente texto es el resultado de las experiencias obtenidas de la interacción pedagógica del autor en el desarrollo de la asignatura “Sistemas de estructuración musical” del programa de licenciatura en Educación artística-Música de la Universidad de Córdoba; con este recurso metodológico se pretende desarrollar en los estudiantes las habilidades necesarias para leer, sin entonación, el ritmo con nombres de notas y llevar a cabo un proceso formativo basado en la música tradicional del Caribe colombiano que permita, entre muchos aspectos, la valoración de la cultura regional como base para la consolidación de una identidad musical nacional. Por otro lado, en su parte didáctica y musical, está sustentado por ejercicios elaborados a partir de modelos compositivos de la región privilegiando, de esta manera, el sentido musical ante la práctica meramente mecánica.

Es necesario mencionar también, que este material de estudio es el segundo, en un orden metodológico, de tres textos articulados entre sí cuyos objetivos están encaminados, también, a estructurar una formación musical contextualizada. El libro está rítmica y formalmente diseñado sobre la obra titulada: “A buen ritmo: libro de lectura rítmica”, e intenta, además, preparar al estudiante para el estudio del texto “Mi sol Sinú: texto para la iniciación al solfeo entonado”, ambos basados en la música del Caribe colombiano y elaborados también por el autor de esta propuesta.

En este libro encontrará, además, una distribución gradual de los ejercicios que van desde una prevalencia en la utilización de grados conjuntos hasta la inclusión de todo tipo intervalos, de igual forma, presenta una serie de ejercicios para la lectura simultánea en las claves de Sol y Fa y ejercicios denominados “Multiclaves” que permiten una práctica de la lectura en el resto de las claves.

Finalmente, deseamos que sea este un motivo para estudiar, entender, amar y divertirnos, desde la academia, con nuestra inmensa herencia musical.

*JULIO CASTILLO GÓMEZ*

*Docente Titular de la Universidad de Córdoba-Colombia*

## I. DESCRIPCIÓN GENERAL

Como así se mencionó, este texto está estructurado rítmicamente en el libro “A buen ritmo: libro de lectura rítmica<sup>1</sup>” y pretende preparar al estudiante en la lectura entonada de los ejercicios que conforman la propuesta “Mi sol Sinú: texto para la iniciación al solfeo entonado<sup>2</sup>”, sin embargo, puede ser utilizado de manera independiente y con otros objetivos, de acuerdo con los intereses de cada docente, en el caso de que no se cuente con dichos materiales.

Por otro lado, si bien es cierto que el texto fue concebido con el fin de desarrollar el solfeo hablado, es pertinente aclarar, también, que sus ejercicios, melódicamente, están elaborados en consonancia con el estilo compositivo de la región, por consiguiente, sugerimos que una vez agotado los contenidos del libro “Mi sol Sinú: texto para la iniciación al solfeo entonado” se prosiga, a manera de refuerzo y profundización, a cantar los ejercicios aquí suministrados, lo cual nos permite afirmar entonces, que este texto tiene lugar en varios momentos del aprendizaje: en la Preparación y Profundización del estudio del solfeo entonado y en el refuerzo de los conocimientos rítmicos adquiridos:

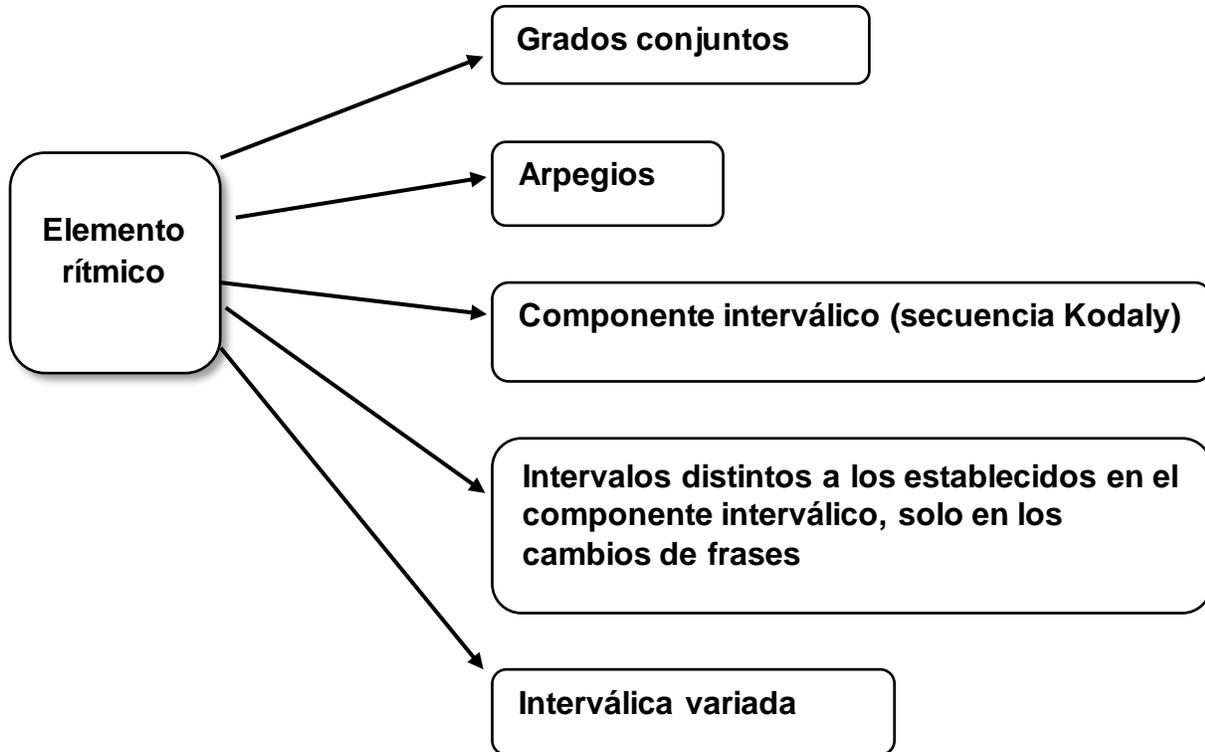


<sup>1</sup> Libro de lectura rítmica basado en la música del Caribe colombiano, Castillo, J (2013): Editorial Zenú.

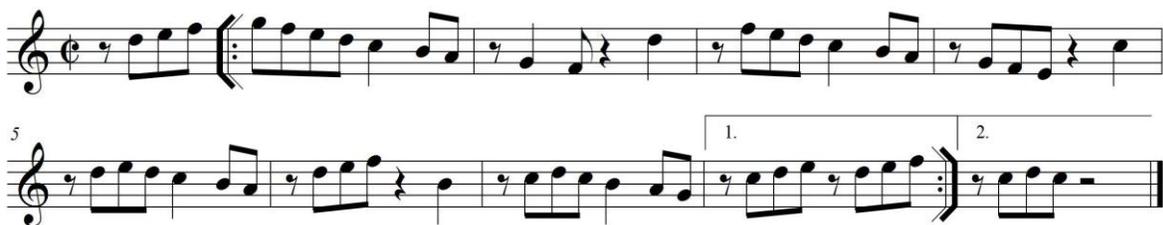
<sup>2</sup> Texto de iniciación al solfeo tonal basado en la música del Caribe colombiano, Castillo, J (2014): Editorial Zenú.

## II. DESCRIPCIÓN DE LOS EJERCICIOS

A continuación, y para un mayor aprestamiento de la metodología del texto, describiremos la manera cómo se diseñaron los ejercicios; primeramente, podemos decir que el aspecto rítmico se apareó con los siguientes elementos melódicos:



- Grados conjuntos



- Arpeggios:



- Componente interválico determinado por la secuencia Kodaly:

**Componente interválico: grados conjuntos e intervalos de:  
3ra y 4ta**

**Texto: Mi sol Sinú**

A single staff of musical notation in treble clef showing a sequence of notes: C4, E4, G4, A4, B4, C5. A bracket above the notes from G4 to C5 is labeled '4ta' (fourth). A bracket below the notes from E4 to G4 is labeled '3ra' (third).

- **Intervalos distintos a los establecidos en el componente interválico, solo en los cambios de frases:**

6ta

Frase

Frase

Frase

- **Interválica variada:**

4

8

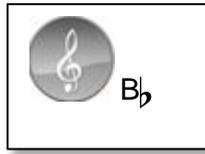
11

1.

2.

Es preciso aclarar, también, que se optó por tonalidades distintas a las de Do mayor, ya que el cambio de tónica permite más y variadas posibilidades de ubicación de los neumas en el pentagrama. De igual forma, los ejercicios aquí planteados no tienen armadura, esencialmente, por no perder de vista nuestro principal objeto: el desarrollo del solfeo hablado y, paralelamente, por no ejercer algún tipo de presión al estudiante en su proceso de adquisición de las habilidades entonativas. Es necesario decir, además,

que se dispuso del siguiente icono para indicar la tonalidad en la cual se diseñó un determinado ejercicio:



Entonces, Indicar la tonalidad cobra importancia cuando el estudiante, una vez haya vivenciado, cantado, interiorizado y conceptualizado los grados y sus relaciones, tanto de la escala mayor diatónica como de las distintas escalas menores, se disponga a estudiar este texto con la intención de perfeccionar sus destrezas en el solfeo entonado.

**Ejemplo:**

Una imagen que muestra un ejemplo de una escala musical. En la parte superior derecha, hay un icono rectangular con un borde gris que contiene una clave de sol y un sostenido en la segunda línea, con la notación "D<sub>b</sub>". Debajo del icono, hay dos líneas de música en clave de sol. La primera línea comienza con una clave de sol y un sostenido en la segunda línea, y contiene una escala ascendente y descendente. La segunda línea comienza con un número "5" y una clave de sol, y contiene una escala ascendente y descendente similar a la primera.

En lo que respecta a las tonalidades menores, además de indicar su tónica, se especifican las alteraciones encima de la nota que así lo requiera, dependiendo del tipo de escala utilizada:

Una imagen que muestra un ejemplo de una escala musical. En la parte superior derecha, hay un icono rectangular con un borde gris que contiene una clave de sol y la notación "Am". Debajo del icono, hay dos líneas de música en clave de sol. La primera línea comienza con una clave de sol y contiene una escala ascendente y descendente. La segunda línea comienza con un número "5" y una clave de sol, y contiene una escala ascendente y descendente similar a la primera. Hay un sostenido (#) encima de la nota G en la primera línea y un sostenido (#) encima de la nota G en la segunda línea.

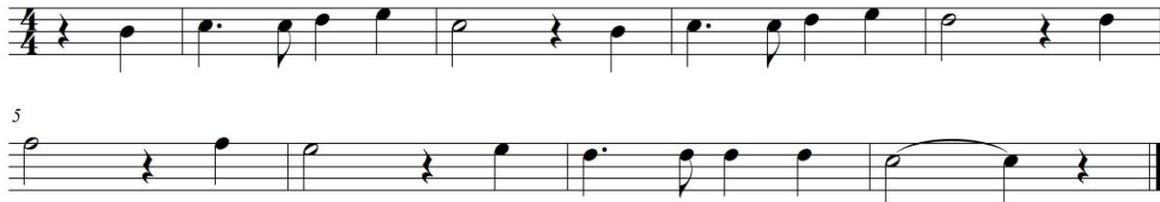
También, se especifican los modos:



Otra de las estrategias aquí planteada es la lectura simultánea en las claves de Sol y Fa, denominada “CLAVES SIMULTÁNEAS”<sup>3</sup> con la cual se desea que el estudiante se aproxime, por un lado, a la asimilación de partituras pianísticas, y por el otro, a la lectura de partituras corales o Scores de formatos instrumentales diversos.

<sup>3</sup> Metodología adaptada de *Lecture Simultanée pour débutants en 3 cahiers*, autor Yves Le Monnier, Alphonse Leduc editions musicales, París 1978

Por último, se determinó que era importante elaborar unos ejercicios en los cuales se pudiesen utilizar el resto de las claves existentes, esto debido a que en las bandas de viento, que son numerosas en la región y de las cuales se nutre el programa del recurso humano a formar, predominan los instrumentos transpositores, principalmente: Clarinete en Bb; Trompeta en Bb, Eufonio (Bombardino en Bb); Trombón de pistones en Bb; Tuba en Bb; Saxofón alto en Eb y Saxofón tenor en Bb, ejemplo:



Como se puede notar, el ejercicio no tiene una clave en particular, la escogencia de esta depende de las necesidades de formación de cada estudiante. Por ejemplo, a un estudiante de trompeta en Bb le será más útil el estudio de la clave de Do en tercera línea puesto que con ella podrá leer directamente una partitura escrita en tonalidad de concierto; y para un estudiante de Saxofón alto en Eb le será más conveniente el aprendizaje de la clave de Fa en tercera línea ya que le permitiría leer las partes de un Clarinete en Bb o un Saxofón tenor en Bb sin necesidad de reescribirlas.

### III. RECOMENDACIONES FINALES:

En caso de contar con el disco compacto suministrado en el texto “A buen ritmo: libro de lectura rítmica”, los ejercicios podrán trabajarse con el acompañamiento de las pistas, la forma de cómo hacerlo y la descripción de estas son ilustradas a continuación:

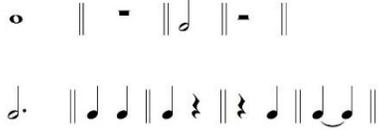
En la siguiente tabla se especifican los compases en los cuales fueron diseñados los ejercicios y los tempos asociados a cada una de las pistas:

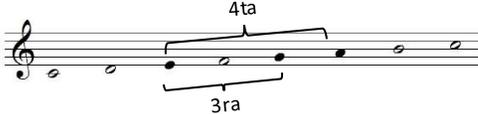
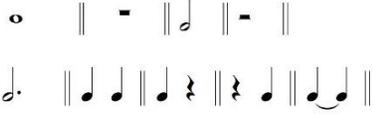
<b>Compases</b>	<b>Tempo</b>	<b>Número de la pista</b>	<b>Patrón de acompañamiento</b>
2/2, 4/4	Lento	52	Cumbia
	Medio	53	Porro
	Rápido	54	Paseo
3/4	Lento	55	Vals lento
	Rápido	56	Vals rápido
6/8	Lento	57	Fandango lento
	Medio	58	Fandango medio
	Rápido	59	Fandango rápido

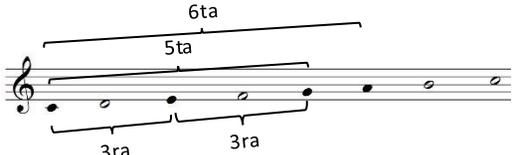
Se recomienda iniciar el estudio de los ejercicios sin las pistas de acompañamiento, posteriormente, se podrá comenzar con la pista que corresponda al compás y con el tempo lento para así aumentar, de manera gradual, hasta llegar al rápido; las pistas son lo suficientemente largas, un minuto 10 segundos, aproximadamente, como para que cada ejercicio se repita un número significativo de veces.

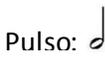
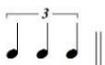
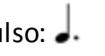
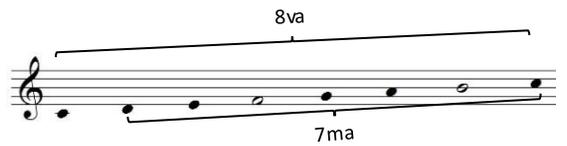
Finalmente, Los ejercicios pueden ser complementados con la ubicación de matices dinámicos a consideración del docente.

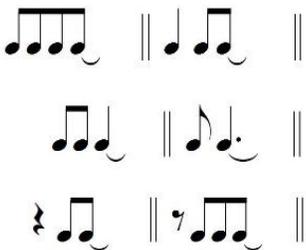
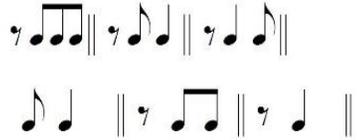
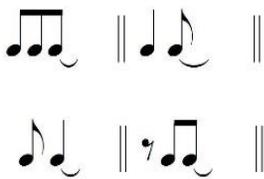


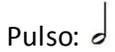
CONTENIDOS "A buen ritmo"	CONTENIDOS "El ritmo se nota"	CONTENIDOS "Mi sol Sinú"
<p><b>Componente rítmico:</b></p>	<p><b>Componente rítmico:</b></p>	
<p>Pulso: </p> 	<p></p> <p><b>Componente interválico:</b></p> <ul style="list-style-type: none"> <li>• Grados conjuntos, intervalos de 3ra determinados por las relaciones de los grados 5 y 3 de la escala mayor diatónica (Mi sol Sinú) y Arpeggios</li> </ul> 	

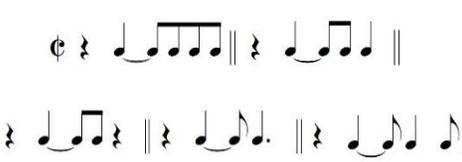
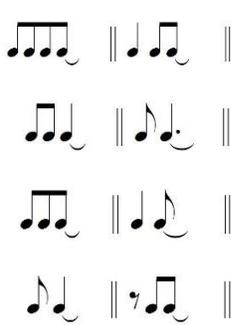
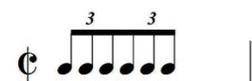
CONTENIDOS "A buen ritmo"	CONTENIDOS "El ritmo se nota"	CONTENIDOS "Mi sol Sinú"
<b>Componente rítmico:</b>	<b>Componente rítmico:</b>	<b>Componente rítmico:</b>
<p>Pulso: </p> <p></p> <p>Pulso: </p> <p></p>	<p></p> <p><b>Componente interválico:</b></p> <ul style="list-style-type: none"> <li>• Grados conjuntos, intervalos de: 3ra y 4ta y arpeggios</li> </ul> <p></p>	<p></p> <p><b>Componente melódico:</b></p> <ul style="list-style-type: none"> <li>• Grados 3 y 5 de la escala mayor diatónica</li> </ul> <p></p>

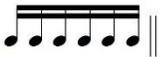
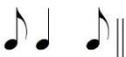
CONTENIDOS "A buen ritmo"	CONTENIDOS "El ritmo se nota"	CONTENIDOS "Mi sol Sinú"
<b>Componente rítmico:</b>	<b>Componente rítmico:</b>	<b>Componente rítmico:</b>
<p>Pulso: </p>  <p>Pulso: </p> 	  	
	<b>Componente interválico:</b>	<b>Componente melódico:</b>
		

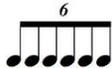
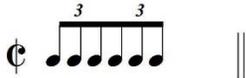
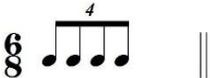
CONTENIDOS "A buen ritmo"	CONTENIDOS "El ritmo se nota"	CONTENIDOS "Mi sol Sinú"
<p><b>Componente rítmico:</b></p>	<p><b>Componente rítmico:</b></p>	<p><b>Componente rítmico:</b></p>
<p>Pulso: </p> <p></p> <p></p> <p>Pulso: </p> <p></p>	<p></p> <p></p>	<p></p> <p></p> <p></p>
	<p><b>Componente interválico:</b></p>	<p><b>Componente melódico:</b></p>
	<p></p>	<ul style="list-style-type: none"> <li>• Los grados 1, 3, 5 y 6</li> </ul> <p></p>

CONTENIDOS "A buen ritmo"	CONTENIDOS "El ritmo se nota"	CONTENIDOS "Mi sol Sinú"
<p><b>Componente rítmico:</b></p>	<p><b>Componente rítmico:</b></p>	<p><b>Componente rítmico</b></p>
<p>Pulso: </p> 		
<p>Pulso: </p> 	<p><b>Componente interválico:</b></p> <ul style="list-style-type: none"> <li>• Grados conjuntos en tresillo y dosillo y diversos intervalos en las derivaciones a desarrollar</li> </ul>	<p><b>Componente melódico</b></p> <ul style="list-style-type: none"> <li>• Los grados 1, 2, 3, 5 y 6 (Pentatónica mayor)</li> </ul>  <ul style="list-style-type: none"> <li>• Los grados 1, 2, 3, 5, 6 y 8</li> </ul> 

CONTENIDOS "A buen ritmo"	CONTENIDOS "El ritmo se nota"	CONTENIDOS "Mi sol Sinú"
<b>Componente rítmico:</b>	<b>Componente rítmico:</b>	<b>Componente rítmico</b>
<p>Pulso: </p> <p></p> <p></p>	<p></p>	<p></p> <p></p>
	<b>Componente interválico:</b>	<b>Componente melódico:</b>
<p>Pulso: </p> <p></p>	<ul style="list-style-type: none"> <li>Variado, predominio de arpeggios</li> </ul>	<ul style="list-style-type: none"> <li>Los grados 5´, 1, 2, 3, 5, 6, 8 (Pentatónica extendida)</li> </ul> <p></p>

CONTENIDOS "A buen ritmo"	CONTENIDOS "El ritmo se nota"	CONTENIDOS "Mi sol Sinú"
<p><b>Componente rítmico:</b></p>	<p><b>Componente rítmico:</b></p>	<p><b>Componente rítmico:</b></p>
 <ul style="list-style-type: none"> <li>Síncopa entre derivaciones rítmicas incluyendo al "Matriz ternaria" </li> </ul>		
	<p><b>Componente interválico:</b></p>	<p><b>Componente melódico:</b></p>
	<ul style="list-style-type: none"> <li>Variado, predominio de arpeggios</li> </ul>	<ul style="list-style-type: none"> <li>Los grados: 6', 1, 2, 3, 5, 6, 8 (Pentatónica menor)</li> </ul> 

CONTENIDOS "A buen ritmo"	CONTENIDOS "El ritmo se nota"	CONTENIDOS "Mi sol Sinú"
<p><b>Componente rítmico:</b></p>	<p><b>Componente rítmico:</b></p>	<p><b>Componente rítmico:</b></p>
<ul style="list-style-type: none"> <li>Síncopa entre  y sus Derivaciones rítmicas</li> <li>El pulso se divide en seis: Segunda división del pulso Ternario</li> </ul> 	 <p><b>Componente interválico:</b></p> <ul style="list-style-type: none"> <li>Variado, predominio de arpeggios</li> </ul>	 <p><b>Componente melódico:</b></p> <ul style="list-style-type: none"> <li>Los grados:1,2,3,4,5,6,8</li> </ul> 

CONTENIDOS "A buen ritmo"	CONTENIDOS "El ritmo se nota"	CONTENIDOS "Mi sol Sinú"
<p><b>Componente rítmico:</b></p>	<p><b>Componente rítmico:</b></p>	<p><b>Componente rítmico:</b></p>
<ul style="list-style-type: none"> <li>Segunda división del pulso Ternario utilizada como división irregular(Seisillo)</li> </ul> 	 	<ul style="list-style-type: none"> <li>Aplicación de toda la temática abordada</li> </ul>
	<p><b>Componente melódico:</b></p>	<p><b>Componente melódico:</b></p>
	<ul style="list-style-type: none"> <li>Variado, grados conjuntos en los tresillos y cuatrillos</li> </ul>	<ul style="list-style-type: none"> <li>La escala mayor diatónica: 1,2,3,4,5,6,7 y 8</li> </ul>  <ul style="list-style-type: none"> <li>La escala menor natural</li> </ul> 

CONTENIDOS "A buen ritmo"	CONTENIDOS "El ritmo se nota"	CONTENIDOS "Mi sol Sinú"
	<ul style="list-style-type: none"><li>• Como refuerzo al proceso del solfeo entonado, se sugiere cantar los ejercicios del texto</li></ul> 	<ul style="list-style-type: none"><li>• La escala menor armónica</li></ul>  <ul style="list-style-type: none"><li>• La escala menor melódica</li></ul> 



## A. LOS NOMBRES DE NOTA

**LA SOLMIZACIÓN:** Guido D'arezzo (991-1050), monje y maestro de música que innovó en la didáctica de la música motivado por las dificultades de los cantantes en recordar las melodías Gregorianas. Uno de sus grandes aportes fueron los nombres de las notas con los cuales se solfea hoy día, para ello se basó en el himno, en Latín, de San Juan Bautista (Ut queant laxis), y cuya característica melódica consistía en que cada sílaba con la que se iniciaba una nueva frase era más alta que su antecesora conformando así una escala.

	<b>Sancte Joannes</b>		<b>SI</b>	San Juan
	<b>L</b> Abii reatum			De nuestros labios impuros
	<b>S</b> OLve polluti			Perdona la falta
	<b>F</b> Amuli tuorum			Estos siervos tuyos
	<b>M</b> ira gestorum			Las maravillas
	<b>R</b> Esonari Fibris			A pleno pulmón
<b>UT</b> quean laxis	<b>UT</b>			Para que puedan exaltar

(Versión basada en la escritura moderna, solo como referencia para el docente):

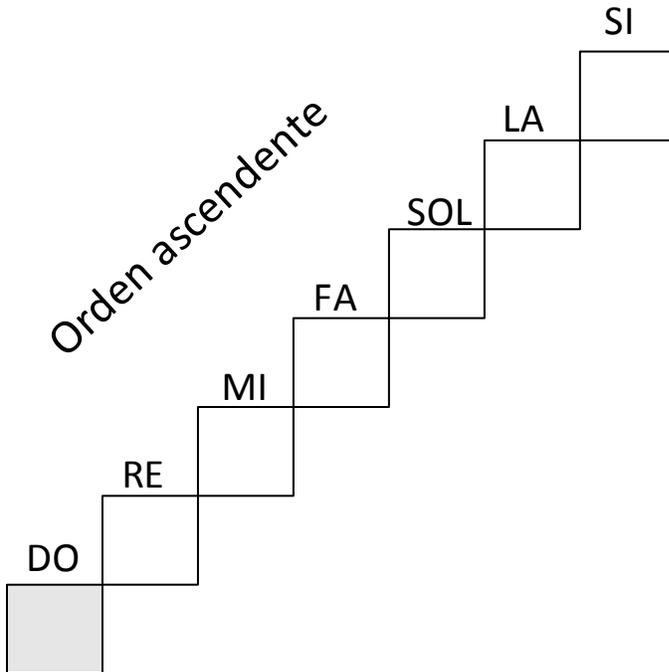
The image shows three staves of musical notation for the Gregorian chant 'Ut queant laxis'. Each staff contains a sequence of notes with lyrics underneath and solfège syllables above. The notes are connected by lines, indicating a continuous melodic line. The lyrics are: 'UT que ant la xis, RE so na ri fi bris, MI ra ges tuo rum, FA mu li tu o rum, SOL ve po llu ti, LA bi i re a tum, San te Jo an nes'.

Posteriormente, en el Concilio de Trento (1545-1563), entre muchos cambios acaecidos en la música, se reemplazó el **UT** por el **DO** y se admitió el uso de la nota **SI**, sonido que tiene una atracción física hacia **DO** y que hasta aquel entonces era considerada pecaminosa.

De esa manera se configuraron los nombres de notas conocidos y utilizados en la actualidad: **DO RE MI FA SOL LA SI**; sin embargo, no es la única manera, en los países Sajones y Germánicos se utilizan las letras: A B C D E F G para denominar LA SI DO RE MI FA SOL respectivamente.

## B. EJERCICIOS PRELIMINARES

### I. Series de nombres de notas ascendentes





- Leer, consecutivamente, todas las filas manteniendo un pulso constante, asegúrese de que a cada pulso le corresponda un nombre.

- Utilizar ritmos, ejemplo:

1. DO RE MI FA SOL LA SI DO	1. DO RE MI FA SOL LA SI DO

- Leer una fila a la vez de manera aleatoria.
- Leer dos o más filas escogidas aleatoriamente.
- Decir las series de memoria, sin referencia visual.

= 60 - 120

								SI	DO	RE	MI	FA	SOL	LA	SI
							LA	SI	DO	RE	MI	FA	SOL	LA	
						SOL	LA	SI	DO	RE	MI	FA	SOL		
					FA	SOL	LA	SI	DO	RE	MI	FA			
			MI	FA	SOL	LA	SI	DO	RE	MI					
	RE	MI	FA	SOL	LA	SI	DO	RE							
DO	RE	MI	FA	SOL	LA	SI	DO								

- Complete las series:

DO		MI		SOL		SI	DO
----	--	----	--	-----	--	----	----

RE			SOL			DO	
----	--	--	-----	--	--	----	--

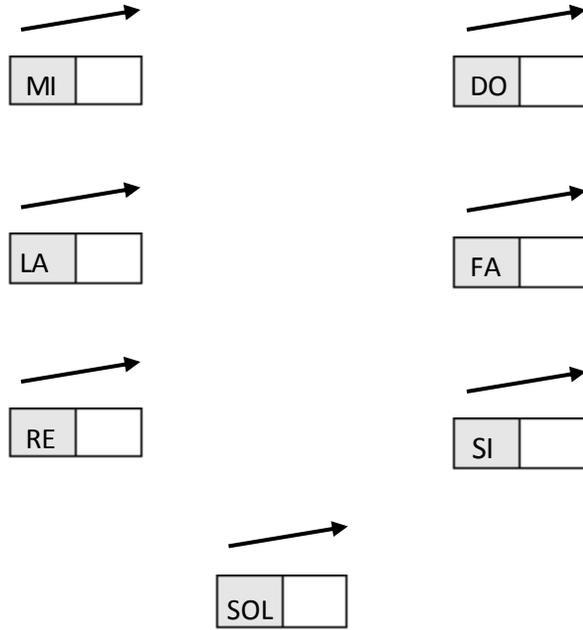
MI			LA				MI
----	--	--	----	--	--	--	----

FA	SOL		SI		RE		
----	-----	--	----	--	----	--	--

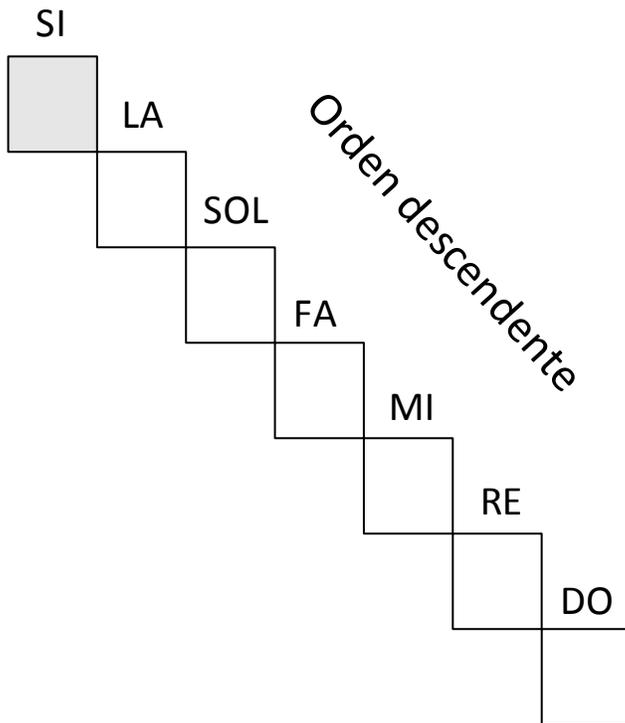
SOL		SI		RE		FA	
-----	--	----	--	----	--	----	--

LA			RE			SOL	
----	--	--	----	--	--	-----	--

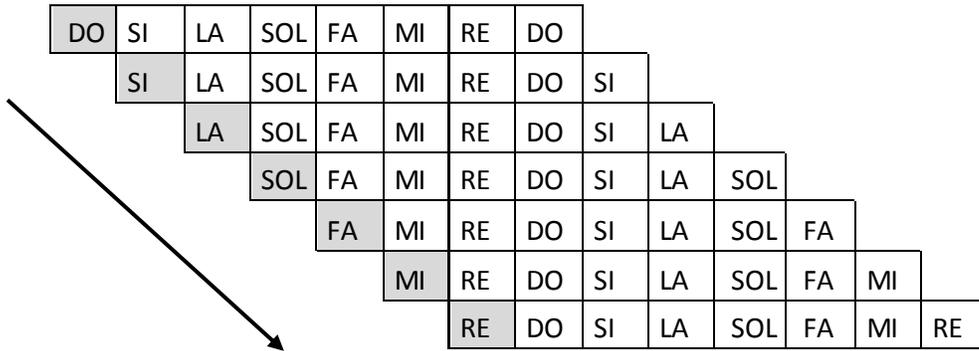
SI		RE		FA			
----	--	----	--	----	--	--	--



## II. Series de nombres de notas descendentes



♩ = 60 - 120



- Complete las series:

DO       LA       FA          DO

RE          LA          MI         

MI          SI                MI

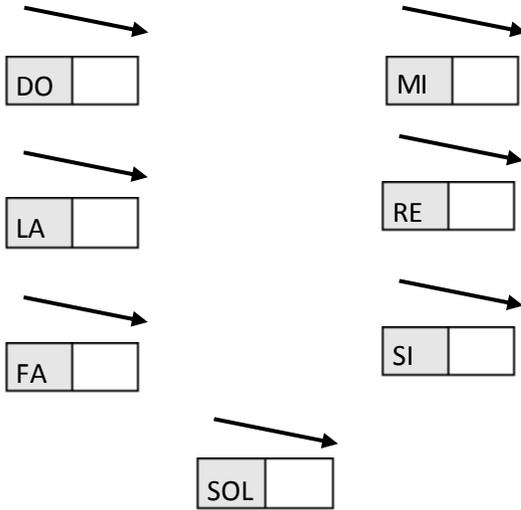
FA    MI       DO       LA         

SOL       MI       DO       LA         

LA          MI             SI         

SI       SOL       MI

- Deduzca la nota que antecede:



- Deduzca la dirección y complete las siguientes secuencias:

DO SI

DO RE

RE FA

RE DO

RE DO

MI SOL

FA SOL

FA MI

SOL LA

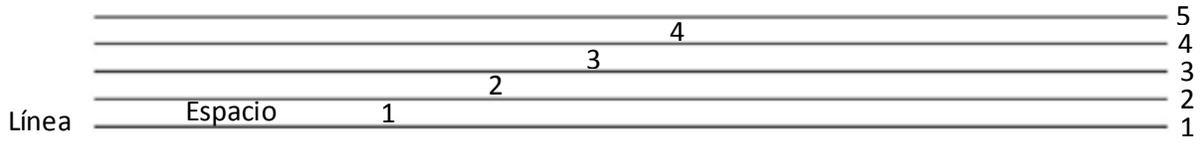
RE FA

LA SOL

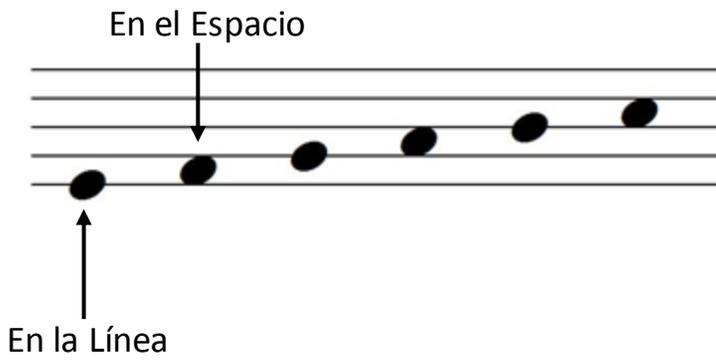
RE DO

SI RE

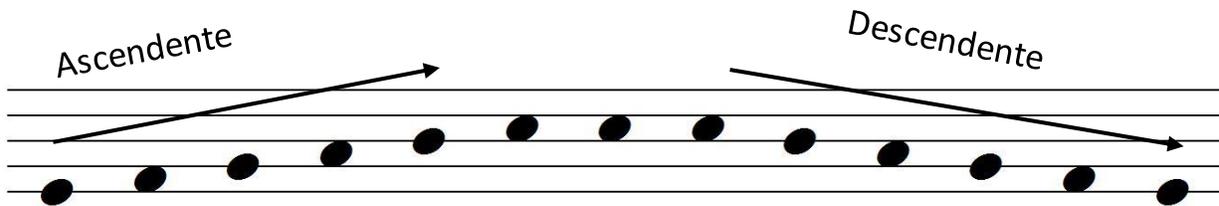
### C. EL PENTAGRAMA



#### I. Ubicación de los neumas en el pentagrama:



#### II. Dirección melódica:



### III. Ejercicios:



- Leer las siguientes secuencias cambiando, cada vez, el nombre de la primera nota, para ello tenga en cuenta lo aprendido en las series de nombres de nota, ejemplo:



DO	RE	<input type="text"/>
RE	MI	<input type="text"/>



### IV. Las líneas adicionales (siguen la misma lógica: línea-espacio):

V. Ejercicios:

1) 

2) 

D. LAS CLAVES DE:



SOL



FA



DO

I. Ubicación de las claves de sol y fa en el pentagrama

## II. Otras claves y sus ubicaciones en el pentagrama:

1)  Clave de FA en  
tercera línea

4)  Clave de DO en  
tercera línea

2)  Clave de DO en  
primera línea

5)  Clave de DO en  
cuarta línea

3)  Clave de DO en  
segunda línea

## 1) ELEMENTOS RÍTMICOS A DESARROLLAR:

X  
2

Puntillo

Ligadura de prolongación

## EJERCICIOS

a) Grados conjuntos:



Todos los ejercicios de esta sección están escritos en la tonalidad de C

1)

2)

3)

9

4)

5

b) Grados conjuntos e intervalos de 3ra:

5)

5

9

6)

5

7)

Exercise 7 consists of four staves of music in 2/4 time. The first staff contains measures 1-4, the second staff measures 5-8, the third staff measures 9-12, and the fourth staff measures 13-16. The melody in the first staff features quarter notes and rests. The accompaniment in the other staves consists of eighth and quarter notes.

8)

Exercise 8 consists of two staves of music in 3/4 time. The first staff contains measures 1-4, and the second staff contains measures 5-8. The melody in the first staff features quarter notes and eighth notes. The accompaniment in the second staff consists of eighth and quarter notes.

9)

Exercise 9 consists of two staves of music in 4/4 time. The first staff contains measures 1-4, and the second staff contains measures 5-8. The melody in the first staff features quarter notes and eighth notes. The accompaniment in the second staff consists of eighth and quarter notes.

c) Arpeggios:

10)

Exercise 10 consists of two staves of music in 4/4 time. The first staff contains measures 1-4, and the second staff contains measures 5-8. The melody in the first staff features quarter notes and eighth notes. The accompaniment in the second staff consists of eighth and quarter notes.

11)

Musical notation for exercise 11, measures 1-4. Treble clef, 4/4 time. Staff 1: G4 quarter, A4 quarter, B4 quarter, C5 quarter, D5 quarter, E5 quarter, F5 quarter, G5 quarter. Staff 2: G4 quarter, A4 quarter, B4 quarter, C5 quarter, D5 quarter, E5 quarter, F5 quarter, G5 quarter.

12)

Musical notation for exercise 12, measures 1-4. Treble clef, 4/4 time. Staff 1: G4 quarter, A4 quarter, B4 quarter, C5 quarter, D5 quarter, E5 quarter, F5 quarter, G5 quarter. Staff 2: G4 quarter, A4 quarter, B4 quarter, C5 quarter, D5 quarter, E5 quarter, F5 quarter, G5 quarter.

13)

Musical notation for exercise 13, measures 1-5. Treble clef, 3/4 time. Staff 1: G4 quarter, A4 quarter, B4 quarter, C5 quarter, D5 quarter, E5 quarter, F5 quarter, G5 quarter. Staff 2: G4 quarter, A4 quarter, B4 quarter, C5 quarter, D5 quarter, E5 quarter, F5 quarter, G5 quarter.

d) Grados conjuntos:

14)

Musical notation for exercise 14, measures 1-8. Bass clef, 4/4 time. Staff 1: G2 quarter, A2 quarter, B2 quarter, C3 quarter, D3 quarter, E3 quarter, F3 quarter, G3 quarter. Staff 2: G2 quarter, A2 quarter, B2 quarter, C3 quarter, D3 quarter, E3 quarter, F3 quarter, G3 quarter.





15)

9



16)

9



17)

9

e) Grados conjuntos e intervalos de 3ra:



Todos los ejercicios de esta sección están escritos en la tonalidad de C

18)

19)

20)

21)



g) Claves simultáneas

26)

Musical notation for exercise 26, measures 1-8. Treble clef, 4/4 time. Bass clef, 4/4 time.

9

Musical notation for exercise 26, measures 9-16. Treble clef, 4/4 time. Bass clef, 4/4 time.

27)

17

Musical notation for exercise 27, measures 17-24. Treble clef, 3/4 time. Bass clef, 3/4 time.

25

Musical notation for exercise 27, measures 25-32. Treble clef, 3/4 time. Bass clef, 3/4 time.

 Tonalidad mayor

28)

Musical notation for exercise 28, measures 1-4. Treble clef, 4/4 time.

5

Musical notation for exercise 28, measures 5-8. Treble clef, 4/4 time.

2) ELEMENTOS RÍTMICOS A DESARROLLAR:



EJERCICIOS

a) Grados conjuntos:

 Todos los ejercicios de esta sección están escritos en la tonalidad de C

29)  $\text{♩} = 60-80$

30)

31)

Exercise 31 consists of four staves of music in 2/4 time. The first staff contains measures 1-4. The second staff, starting with a measure number '5', contains measures 5-8. The third staff, starting with a measure number '9', contains measures 9-12. The fourth staff, starting with a measure number '13', contains measures 13-16. The melody is primarily composed of eighth and quarter notes with some slurs.

32)

Exercise 32 consists of two staves of music in 3/4 time. The first staff contains measures 1-4. The second staff, starting with a measure number '5', contains measures 5-8. The melody features eighth and quarter notes with slurs.

b) Grados conjuntos e intervalos de: 3ra; 4ta; 5ta y 6ta

33)

Exercise 33 consists of four staves of music in C major, 4/4 time. The first staff contains measures 1-4. The second staff, starting with a measure number '5', contains measures 5-8. The third staff, starting with a measure number '9', contains measures 9-12. The fourth staff, starting with a measure number '13', contains measures 13-16. The exercise focuses on conjunct motion and intervals of 3rd, 4th, 5th, and 6th degrees.

34)



Exercise 34 consists of three staves of music in 3/4 time. The first staff starts with a treble clef and a 3/4 time signature. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a half note G4. The second staff starts at measure 5 and continues the melody with quarter notes: D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, followed by a half note B5. The third staff starts at measure 9 and continues with quarter notes: G5, F5, E5, D5, C5, B4, A4, G4, F4, E4, D4, C4, followed by a half note C4.



35)



Exercise 35 consists of three staves of music in 4/4 time. The first staff starts with a treble clef and a 4/4 time signature. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a half note G4. The second staff starts at measure 5 and continues the melody with quarter notes: D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, followed by a half note B5. The third staff starts at measure 9 and continues with quarter notes: G5, F5, E5, D5, C5, B4, A4, G4, F4, E4, D4, C4, followed by a half note C4.



36)



Exercise 36 consists of four staves of music in 6/8 time. The first staff starts with a treble clef and a 6/8 time signature. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a half note G4. The second staff starts at measure 5 and continues the melody with quarter notes: D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, followed by a half note B5. The third staff starts at measure 9 and continues with quarter notes: G5, F5, E5, D5, C5, B4, A4, G4, F4, E4, D4, C4, followed by a half note C4. The fourth staff starts at measure 13 and continues with quarter notes: G5, F5, E5, D5, C5, B4, A4, G4, F4, E4, D4, C4, followed by a half note C4.



37)



38)



39)

d) Grados conjuntos:



40)



41)



42)



43)

e) Grados conjuntos e intervalos de: 3ra;4ta;5ta y 6ta



44)



45)



D eólico

46)



A eólico

47)

f) Arpeggios:



48)

Exercise 48 consists of three staves of music in bass clef, 4/4 time, and C major. The first staff contains measures 1-4. The second staff, starting with a measure number '5', contains measures 5-8. The third staff, starting with a measure number '9', contains measures 9-12. The music features eighth and quarter notes, with some rests.



49)

Exercise 49 consists of four staves of music in bass clef, 6/8 time, and F major. The first staff contains measures 1-4. The second staff, starting with a measure number '5', contains measures 5-8. The third staff, starting with a measure number '9', contains measures 9-12. The fourth staff, starting with a measure number '13', contains measures 13-16. The music features quarter and eighth notes, with some rests.



g) Claves simultáneas:

52)



5



53)



5



Multiclaves:

 Tonalidad mayor

54) 

The musical notation for exercise 54 consists of two staves in 4/4 time. The first staff contains five measures: a quarter rest, a quarter note G4, a dotted quarter note A4, an eighth note B4, a quarter note C5, a quarter rest, a quarter note G4, a dotted quarter note A4, an eighth note B4, a quarter note C5, a quarter rest, and a quarter note G4. The second staff starts with a fermata over a quarter note G4, followed by a quarter rest, a quarter note A4, a quarter rest, a quarter note B4, a dotted quarter note C5, an eighth note B4, a quarter note A4, a quarter note G4, a half note G4, and a quarter rest.

 Tonalidad mayor

55) 

The musical notation for exercise 55 consists of two staves in 4/4 time. The first staff contains five measures: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a dotted quarter note B4, a quarter rest, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a dotted quarter note D4, a quarter rest, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The second staff starts with a fermata over a quarter note G4, followed by a quarter rest, a quarter note A4, a quarter rest, a quarter note B4, a dotted quarter note C5, an eighth note B4, a quarter note A4, a quarter note G4, a quarter rest, and a quarter note G4.





57)

5

9

1. 2.



58)

3

5

7



59)

5

9



60)

5

9

13



61)

5

9

b) Grados conjuntos e intervalos de: 3ra;4ta;5ta y 6ta



62)



63)



64)



65)



66)



67)



68)



69)

c) Arpeggios:



70)





74)



75)



76)



77)



78)



79)



80)



81)



82)



83)



84)



85)

d) Claves simultáneas:

86)

87)

7

13

Multiclaves:

 Tonalidad mayor

88)



 Tonalidad mayor

89)



4) ELEMENTOS RÍTMICOS A DESARROLLAR:

X  
2



X  
8



EJERCICIOS

a) Grados conjuntos:

90)





91)

Musical notation for exercise 91, consisting of three staves in 4/4 time. The first staff contains the melody with a sharp sign above the final measure. The second staff starts at measure 4 and contains a bass line. The third staff starts at measure 7 and contains a bass line. Sharp signs are placed above measures 4, 5, and 6.

92)

Musical notation for exercise 92, consisting of three staves in 4/4 time. The first staff contains the melody. The second staff starts at measure 5 and contains a bass line with a repeat sign. The third staff starts at measure 9 and contains a bass line. Sharp signs are placed above measures 3, 5, 6, and 7.

93)

Musical notation for exercise 93, consisting of three staves in 4/4 time. The first staff contains the melody. The second staff starts at measure 5 and contains a bass line with a repeat sign. The third staff starts at measure 10 and contains a bass line with two first endings. Sharp signs are placed above measures 3, 4, 5, 6, 7, and 8.



94)



95)



96)



97)



98)



99)





100)

5

9

13



101)



102)

5

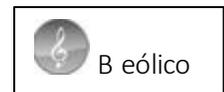
9



103)



104)



105)



b) Grados conjuntos e intervalos de: 3ra;4ta; 5ta y 6ta



106)



107)



108)



109)



110)



111)



112)



113)



114)





115)



116)



117)

c) Arpeggios:

118) 



119) 



120) 





121)

1.

5

2.

9



122)

5

9

13



123)

5



124)



125)



126)



127)

5

9

1.

2.



128)

5



129)

5

9

1.

2.

1.

2.



130)



131)



132)



133)

4

8

12

15

d) Claves simultáneas:

134)

4

1.

2.

8

1.

2.

135)

The image displays a musical score for exercise 135, consisting of four systems of piano accompaniment. Each system is written in 6/8 time and features a treble and bass clef. The first system (measures 1-5) begins with a treble clef and a key signature of one flat. The second system (measures 6-9) includes a first ending bracket. The third system (measures 10-13) continues the piece. The fourth system (measures 14-17) includes a second ending bracket and concludes with a double bar line. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs.

e) Multiclaves:

 Tonalidad mayor

136) 

 Tonalidad mayor

137) 

### 5) ELEMENTOS RÍTMICOS A DESARROLLAR:

X  
2

X  
8

### EJERCICIOS

a) Grados conjuntos (Aplica para el tresillo y Dosillo solamente):

138)

C

139)

B $\flat$



140)



141)



142)



143)

Musical score for exercise 143, consisting of three staves. The first staff begins with a treble clef and a 6/8 time signature. The music features a sequence of eighth and sixteenth notes, with a repeat sign at the beginning. The second staff starts at measure 4 and includes a first ending bracket. The third staff starts at measure 9 and includes second ending brackets and fingerings (2, 2, 2, 2).

144)

Musical score for exercise 144, consisting of three staves. The first staff begins with a treble clef and a 6/8 time signature. The music features a sequence of eighth and sixteenth notes, with a repeat sign at the beginning. The second staff starts at measure 4 and includes a first ending bracket. The third staff starts at measure 9 and includes a second ending bracket and a fingering (2).

145)

Musical score for exercise 145, consisting of three staves. The first staff begins with a treble clef and a 6/8 time signature. The music features a sequence of eighth and sixteenth notes. The second staff starts at measure 5 and includes a second ending bracket and a fingering (2). The third staff starts at measure 9 and includes second ending brackets and fingerings (2, 2, 2).



146)

6

1. 2.



147)

5

9



148)

5

9

13



149)

5



150)

5

9



151)

5

10

14



152)

Exercise 152 is written in 6/8 time. It consists of three staves of music. The first staff contains measures 1 through 4. The second staff contains measures 5 through 8, with a double bar line and repeat sign at the end. The third staff contains measures 9 through 12, with first and second endings indicated by '1.' and '2.' above the notes.



153)

Exercise 153 is written in 6/8 time. It consists of three staves of music. The first staff contains measures 1 through 4. The second staff contains measures 5 through 8, with first and second endings indicated by '1.' and '2.' above the notes. The third staff contains measures 9 through 12, with first and second endings indicated by '1.' and '2.' above the notes.



154)

Exercise 154 is written in 6/8 time. It consists of three staves of music. The first staff contains measures 1 through 5. The second staff contains measures 6 through 10, with fingerings '2' indicated below the notes. The third staff contains measures 11 through 14, with first and second endings indicated by '1.' and '2.' above the notes.



155)

b) Grados conjuntos e intervalos de: 7ma y 8va



156)



157)

 B dórico

158)



 B dórico

159)



 E<sub>b</sub>

160)





161)



162)



163)



D eólico

164)

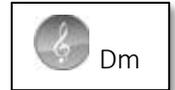
Musical score for exercise 164 in D Aeolian mode. It consists of three staves of music in bass clef with a 7/8 time signature. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The piece features several triplet markings and first/second ending brackets.



F eólico

165)

Musical score for exercise 165 in F Aeolian mode. It consists of four staves of music in bass clef with a 7/8 time signature. The first staff contains measures 1-4, the second staff contains measures 5-8, the third staff contains measures 9-12, and the fourth staff contains measures 13-16. The piece features several triplet markings and first/second ending brackets.



166)

Musical notation for exercise 166, consisting of three staves in treble clef. The first staff starts with a treble clef and a key signature of one sharp (F#). The music features eighth and sixteenth notes, with triplets indicated by a '3' and a bracket. The second and third staves continue the melody with similar rhythmic patterns and triplet markings. The piece concludes with a double bar line and repeat dots.

167)

Musical notation for exercise 167, consisting of five staves in bass clef. The first staff starts with a bass clef and a key signature of one sharp (F#). The music features eighth and sixteenth notes, with triplets indicated by a '3' and a bracket. The second through fifth staves continue the melody with similar rhythmic patterns and triplet markings. The piece concludes with a double bar line and repeat dots.



168)

Musical notation for exercise 168, consisting of five staves of bass clef music in 6/8 time. The first staff starts with a treble clef and a flat sign on the second line (F). The second staff has a sharp sign on the second line (F#). The notation includes eighth and sixteenth notes, rests, and fingerings (2). The piece ends with a double bar line and repeat dots.



169)

Musical notation for exercise 169, consisting of three staves of bass clef music in 6/8 time. The notation includes eighth and sixteenth notes, rests, and fingerings (2). The piece features first and second endings, indicated by '1.' and '2.' above the notes. The piece ends with a double bar line and repeat dots.

170) 



c) Arpeggios:

171) 





172)

Musical score for exercise 172 in Am. It consists of three staves. The first staff has a treble clef and a key signature of one sharp (F#). It contains a sequence of eighth notes with triplets. The second staff starts at measure 5 and continues the sequence. The third staff starts at measure 9 and concludes with a double bar line and repeat dots.



173)

Musical score for exercise 173 in Bb. It consists of three staves. The first staff has a treble clef and a key signature of two flats (Bb). It contains a sequence of eighth notes with triplets. The second and third staves continue the sequence.



174)

Musical score for exercise 174 in F#. It consists of three staves. The first staff has a treble clef and a key signature of one sharp (F#). It contains a sequence of eighth notes with triplets. The second and third staves continue the sequence.



175)



176)



177)



178)



179)



180)



181)



182)



183)



184)



185)



186)

e) Claves simultáneas:

187)

188)

Musical score for exercise 188, consisting of four systems of piano accompaniment in 6/8 time. The first system (measures 1-4) features a treble clef with a melody of quarter notes and eighth notes, and a bass clef with a simple accompaniment. The second system (measures 5-8) continues the melody and accompaniment. The third system (measures 9-12) introduces a double fingering (2) on the treble clef. The fourth system (measures 13-16) concludes the exercise with a final double fingering (2) and a repeat sign.

f) Multiclaves:

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189)

Musical score for exercise 189, featuring a single melodic line in common time. The score is divided into three systems. The first system (measures 1-4) includes a first ending bracket. The second system (measures 5-8) includes a second ending bracket and a first ending bracket. The third system (measures 9-12) includes a first ending bracket and a second ending bracket. The score includes various rhythmic values, including eighth and sixteenth notes, and rests. Fingering numbers (1, 2, 3) are indicated above the notes.

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190)



## 6) ELEMENTOS RÍTMICOS A DESARROLLAR:

X  
2



### EJERCICIOS

a) Grados conjuntos:



191)



192)



193) 



194) 



195) 





196)





197)



198)

b) Interválica variada:



199)

Exercise 199 is a three-staff piece in C major. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The music features a variety of intervals, including thirds, fourths, and fifths, and concludes with a double bar line and repeat dots.



200)

Exercise 200 is a two-staff piece in E-flat major. The first staff contains measures 1-4, and the second staff contains measures 5-8. The second staff includes first and second endings, indicated by '1.' and '2.' above the notes. The piece concludes with a double bar line and repeat dots.



201)

5

9

13

17



202)

5

9

13

17

21



203)

4

8 1. 2.

11 1. 2.



204)

1.

5 2.

9



205)

Musical notation for exercise 205, consisting of three staves in bass clef with a common time signature. The first staff contains the main melody. The second and third staves are marked with a '5' and a '9' respectively, indicating fingering for the fifth and ninth notes of the chord.

206)

Musical notation for exercise 206, consisting of four staves in bass clef with a common time signature. The first staff contains the main melody. The second, third, and fourth staves are marked with a '5', a '9', and a '13' respectively, indicating fingering for the fifth, ninth, and thirteenth notes of the chord.

207)

Musical notation for exercise 207, consisting of two staves in treble clef with a common time signature. The first staff contains the main melody. The second staff is marked with a '5', indicating fingering for the fifth note of the chord.



208)

c) Arpeggios:



209)



210)



211)

 G mixolidio

212)



 C

213)





214)

Exercise 214 consists of four staves of music in bass clef, 6/8 time. The first staff contains measures 1-4. The second staff, starting with a measure rest, contains measures 5-8. The third staff, starting with a measure rest, contains measures 9-12, with accents (>) over the first notes of measures 9, 10, and 11. The fourth staff, starting with a measure rest, contains measures 13-16.

d) Claves simultáneas:

215)

Exercise 215 consists of three systems of grand staff notation (treble and bass clefs). The first system contains measures 1-4. The second system, starting with a measure rest, contains measures 5-8 and includes a first ending bracket labeled "1." over measures 7 and 8. The third system, starting with a measure rest, contains measures 9-10 and includes a second ending bracket labeled "2." over measures 9 and 10.

216)

Musical score for exercise 216, consisting of three systems of piano accompaniment. The first system has two staves (treble and bass clef) with a 4/4 time signature. The second system has two staves with a first ending bracket over measures 5-8. The third system has two staves with a second ending bracket over measures 9-10.

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217)

Musical score for exercise 217, consisting of four systems of piano accompaniment. The first system has one staff (treble clef). The second system has one staff (treble clef). The third system has one staff (treble clef). The fourth system has one staff (treble clef). The piece concludes with a double bar line.





220)

Musical notation for exercise 220, consisting of two staves in treble clef. The top staff contains a melodic line with eighth and quarter notes, and the bottom staff contains a bass line with eighth and quarter notes. The piece concludes with a double bar line and repeat dots.

221)

Musical notation for exercise 221, consisting of four staves in bass clef. The notation includes various rhythmic values and accidentals, with sharp symbols (#) placed above specific notes in the second and third staves. The piece ends with a double bar line.

222)

Musical notation for exercise 222, consisting of two systems of grand staff notation (treble and bass clefs). The first system has four measures, and the second system has four measures. The notation includes various rhythmic patterns and rests, ending with a double bar line.

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223)



5

9

13

## 8) ELEMENTOS RÍTMICOS A DESARROLLAR:



### EJERCICIOS

224)



225)





226)

Musical score for exercise 226 in bass clef, 6/8 time. It consists of three staves. The first staff contains measures 1-5. The second staff starts at measure 6 and includes a first ending bracket over measures 7-8. The third staff starts at measure 10 and includes a first ending bracket over measures 11-12 and a second ending bracket over measures 13-14.

227)

Musical score for exercise 227 in treble clef, 6/8 time. It consists of four staves. The first staff contains measures 1-4. The second staff starts at measure 5 and includes a sharp sign (#) above the second measure. The third staff starts at measure 9 and includes a repeat sign at the beginning. The fourth staff starts at measure 13 and ends with a double bar line and repeat sign.

228)

Musical score for exercise 228, consisting of four systems of piano accompaniment in 6/8 time. The first system (measures 1-4) features a treble clef with a key signature of one flat and a bass clef with a key signature of one flat. The second system (measures 5-8) continues the piece. The third system (measures 9-12) includes a first ending bracket labeled '1.' and a repeat sign. The fourth system (measures 13-14) includes a second ending bracket labeled '2.' and a repeat sign.

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229)

Musical score for exercise 229, consisting of two systems of piano accompaniment in 6/8 time. The first system (measures 1-4) is written in a single staff with a treble clef and a key signature of one flat. The second system (measures 5-8) continues the piece in the same staff.





E mixolidio

232)



D dórico

233)

234)

Musical score for exercise 234, consisting of four systems of piano accompaniment. Each system has a treble and bass clef. The first system starts with a treble clef and a bass clef. The second system starts with a treble clef and a bass clef. The third system starts with a treble clef and a bass clef. The fourth system starts with a treble clef and a bass clef. The score includes various rhythmic patterns and dynamics, such as a forte (f) dynamic in the first system.



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235)

Musical score for exercise 235, consisting of three systems of piano accompaniment. Each system has a treble and bass clef. The first system starts with a treble clef and a bass clef. The second system starts with a treble clef and a bass clef. The third system starts with a treble clef and a bass clef. The score includes various rhythmic patterns and dynamics, such as a forte (f) dynamic in the first system.

## 10) ELEMENTOS RÍTMICOS A DESARROLLAR:



### EJERCICIOS

236)

Am

237)

D



238)

Musical score for exercise 238, consisting of three staves in 6/8 time. The first staff contains the melody with notes G4, A4, B4, A4, G4, F4, E4, D4. The second staff contains a rhythmic accompaniment with notes G4, A4, B4, A4, G4, F4, E4, D4. The third staff contains a bass line with notes G3, A3, B3, A3, G3, F3, E3, D3, and includes first and second endings.



239)

Musical score for exercise 239, consisting of four staves in 6/8 time. The first staff contains the melody with notes G3, A3, B3, A3, G3, F3, E3, D3. The second staff contains a rhythmic accompaniment with notes G3, A3, B3, A3, G3, F3, E3, D3. The third staff contains a bass line with notes G3, A3, B3, A3, G3, F3, E3, D3. The fourth staff contains a bass line with notes G3, A3, B3, A3, G3, F3, E3, D3.

240)

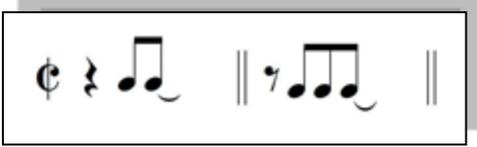
Musical score for exercise 240, measures 1-9. The score is in 6/8 time and consists of three systems. The first system (measures 1-3) shows a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4 in the first measure; a quarter note C5, a quarter note B4, and a quarter note A4 in the second measure; and a quarter rest, a quarter note G4, and a quarter note F4 in the third measure. The bass clef has a quarter note G3, a quarter note A3, and a quarter note B3 in the first measure; a quarter note C4, a quarter note B3, and a quarter note A3 in the second measure; and a quarter note G3, a quarter note F3, and a quarter note E3 in the third measure. The second system (measures 4-6) starts with a measure rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4 in the first measure; a quarter note C5, a quarter note B4, and a quarter note A4 in the second measure; and a quarter note G4, a quarter note F4, and a quarter note E4 in the third measure. The bass clef has a quarter note G3, a quarter note F3, and a quarter note E3 in the first measure; a quarter note D3, a quarter note C3, and a quarter note B2 in the second measure; and a quarter note A2, a quarter note G2, and a quarter note F2 in the third measure. The third system (measures 7-9) has a quarter note G4, a quarter note A4, and a quarter note B4 in the first measure; a quarter note C5, a quarter note B4, and a quarter note A4 in the second measure; and a quarter note G4, a quarter note F4, and a quarter note E4 in the third measure. The bass clef has a quarter note G3, a quarter note F3, and a quarter note E3 in the first measure; a quarter note D3, a quarter note C3, and a quarter note B2 in the second measure; and a quarter note A2, a quarter note G2, and a quarter note F2 in the third measure.

 Modo eólico

241)

Musical score for exercise 241, measures 1-11. The score is in 6/8 time and consists of three systems. The first system (measures 1-5) shows a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4 in the first measure; a quarter note C5, a quarter note B4, and a quarter note A4 in the second measure; a quarter note G4, a quarter note F4, and a quarter note E4 in the third measure; a quarter note D4, a quarter note C4, and a quarter note B3 in the fourth measure; and a quarter note A3, a quarter note G3, and a quarter note F3 in the fifth measure. The bass clef has a quarter note G3, a quarter note F3, and a quarter note E3 in the first measure; a quarter note D3, a quarter note C3, and a quarter note B2 in the second measure; a quarter note A2, a quarter note G2, and a quarter note F2 in the third measure; a quarter note E2, a quarter note D2, and a quarter note C2 in the fourth measure; and a quarter note B1, a quarter note A1, and a quarter note G1 in the fifth measure. The second system (measures 6-8) starts with a measure rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4 in the first measure; a quarter note C5, a quarter note B4, and a quarter note A4 in the second measure; and a quarter note G4, a quarter note F4, and a quarter note E4 in the third measure. The bass clef has a quarter note G3, a quarter note F3, and a quarter note E3 in the first measure; a quarter note D3, a quarter note C3, and a quarter note B2 in the second measure; and a quarter note A2, a quarter note G2, and a quarter note F2 in the third measure. The third system (measures 9-11) has a quarter note G4, a quarter note A4, and a quarter note B4 in the first measure; a quarter note C5, a quarter note B4, and a quarter note A4 in the second measure; and a quarter note G4, a quarter note F4, and a quarter note E4 in the third measure. The bass clef has a quarter note G3, a quarter note F3, and a quarter note E3 in the first measure; a quarter note D3, a quarter note C3, and a quarter note B2 in the second measure; and a quarter note A2, a quarter note G2, and a quarter note F2 in the third measure.

### 11) ELEMENTOS RÍTMICOS A DESARROLLAR:



### EJERCICIOS

242)

6

11

243)

5

9



244)

Musical notation for exercise 244 in D Dórico mode. It consists of three staves of music in bass clef with a common time signature. The first staff contains measures 1-4, the second staff (starting at measure 5) contains measures 5-8, and the third staff (starting at measure 9) contains measures 9-12. The melody is written in a single voice.

245)

Musical notation for exercise 245 in A Aeólio mode. It consists of four staves of music in bass clef with a common time signature. The first staff contains measures 1-4, the second staff (starting at measure 5) contains measures 5-8 with first and second endings, the third staff (starting at measure 10) contains measures 10-13, and the fourth staff (starting at measure 14) contains measures 14-17. The melody is written in a single voice.

246)

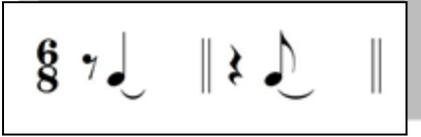
Musical score for exercise 246, consisting of three systems of piano accompaniment. Each system has a treble and bass clef. The first system starts with a treble clef and a bass clef. The second system starts with a treble clef and a bass clef. The third system starts with a treble clef and a bass clef. The music is in 4/4 time and features a mix of eighth and quarter notes.

 Modo eólico

247)

Musical score for exercise 247, consisting of four systems of piano accompaniment. Each system has a treble and bass clef. The first system starts with a treble clef and a bass clef. The second system starts with a treble clef and a bass clef. The third system starts with a treble clef and a bass clef. The fourth system starts with a treble clef and a bass clef. The music is in 4/4 time and features a mix of eighth and quarter notes. There are first and second endings marked with '1.' and '2.'.

## 12) ELEMENTOS RÍTMICOS A DESARROLLAR:



### EJERCICIOS



248)



249)



250)

Musical notation for exercise 250, consisting of three staves in 8/8 time. The first staff starts with a treble clef and a key signature of one sharp (F#). The second and third staves are marked with '7' and '11' respectively, indicating measure numbers. The piece concludes with a double bar line and repeat dots.



251)

Musical notation for exercise 251, consisting of four staves in 6/8 time. The first staff starts with a bass clef and a key signature of one sharp (F#). The second, third, and fourth staves are marked with '5', '9', and '13' respectively, indicating measure numbers. The piece concludes with a double bar line and repeat dots.



252)

Musical notation for exercise 252, consisting of three staves in 8/8 time. The first staff starts with a treble clef and a key signature of one sharp (F#). The second and third staves are marked with '5' and '9' respectively, indicating measure numbers. The piece concludes with a double bar line and repeat dots.

253)

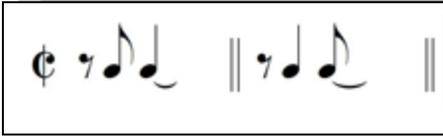


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254)



### 13) ELEMENTOS RÍTMICOS A DESARROLLAR:



### EJERCICIOS



255)



256)



257)

Musical notation for exercise 257, consisting of four staves of bass clef music in 7/8 time. The first staff contains the first four measures. The second staff starts with a measure number '4' and contains measures 5-8, with a sharp sign above the first measure. The third staff starts with a measure number '8' and contains measures 9-12. The fourth staff starts with a measure number '12' and contains measures 13-16, ending with a double bar line.

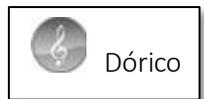


258)

Musical notation for exercise 258, consisting of three staves of treble clef music in 7/8 time. The first staff contains the first four measures. The second staff starts with a measure number '4' and contains measures 5-8. The third staff starts with a measure number '8' and contains measures 9-12, ending with a double bar line.

259)

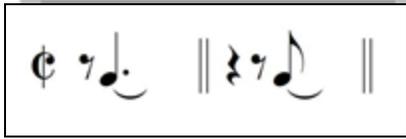
Musical score for exercise 259, consisting of four systems of piano accompaniment in 6/8 time. The first system (measures 1-3) features a treble clef with a melody of quarter notes and eighth notes, and a bass clef with a similar accompaniment. The second system (measures 4-6) includes a first ending (1.) and a second ending (2.) in the treble clef. The third system (measures 7-9) continues the melodic and accompaniment lines. The fourth system (measures 10-13) concludes the exercise with a final cadence.



260)

Musical score for exercise 260, consisting of three systems of piano accompaniment in 6/8 time. The first system (measures 1-4) shows a treble clef with a melody of quarter notes and eighth notes, and a bass clef with a similar accompaniment. The second system (measures 5-8) continues the melodic and accompaniment lines. The third system (measures 9-12) concludes the exercise with a final cadence.

## 14) ELEMENTOS RÍTMICOS A DESARROLLAR:



### EJERCICIOS

261)



262)





263)

Exercise 263 consists of two staves in treble clef with a common time signature. The first staff contains a melodic line with eighth and quarter notes, including rests. The second staff, starting at measure 5, provides a harmonic accompaniment with eighth and quarter notes.



264)

Exercise 264 consists of four staves in bass clef with a common time signature. The first staff contains a melodic line with eighth and quarter notes, including rests. The second staff, starting at measure 5, provides a harmonic accompaniment. The third staff, starting at measure 9, continues the accompaniment. The fourth staff, starting at measure 13, includes first and second endings for a repeat section.



265)

Exercise 265 consists of four staves in bass clef with a common time signature. The first staff contains a melodic line with eighth and quarter notes, including rests. The second staff, starting at measure 5, provides a harmonic accompaniment. The third staff, starting at measure 9, continues the accompaniment. The fourth staff, starting at measure 13, includes first and second endings for a repeat section.

266)

5

9

13

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267)

5





270)

Musical notation for exercise 270, consisting of four staves of music in treble clef. The first staff contains measures 1-4, the second staff measures 5-8, the third staff measures 9-12, and the fourth staff measures 13-16. The piece concludes with a double bar line and repeat signs. A sharp sign (#) is placed above the notes in measures 4, 8, 12, and 13.

271)

Musical notation for exercise 271, consisting of three staves of music in bass clef. The first staff contains measures 1-4, the second staff measures 5-8, and the third staff measures 9-12. The piece concludes with a double bar line and repeat signs.

272)

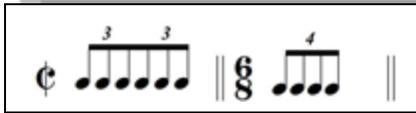
The musical score for exercise 272 consists of three systems of piano accompaniment. Each system has a treble and bass clef. The first system (measures 1-4) features a treble line with quarter and eighth notes and a bass line with a triplet of eighth notes, a quarter note, and a quarter note. The second system (measures 5-8) has a treble line with quarter and eighth notes and a bass line with pairs of eighth notes. The third system (measures 9-12) has a treble line with quarter and eighth notes and a bass line with quarter notes and a sixteenth-note triplet.

 Tonalidad menor

273)

The musical score for exercise 273 consists of two systems of piano accompaniment. The first system (measures 1-4) has a treble line with quarter and eighth notes and a bass line with quarter notes. The second system (measures 5-8) has a treble line with quarter and eighth notes and a bass line with quarter notes and a quarter note.

## 16)ELEMENTOS RÍTMICOS A DESARROLLAR:



### EJERCICIOS

274) 

 A eólico

275) 

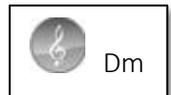
 E $\flat$



276)



277)



278)



279)



280)

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281) 

 Am

282) 

 F

283) 



284)

Musical score for exercise 284 in bass clef, 6/8 time. It consists of three staves. The first staff contains the main melody. The second staff, starting at measure 5, features a complex rhythmic pattern with four-measure slurs. The third staff continues the melody from measure 9.

285)

Musical score for exercise 285 in treble clef, 6/8 time. It consists of four staves. The first three staves show the main melody. The fourth staff, starting at measure 13, includes a four-measure slur and two first/second endings.



286)



287)

288)

Musical score for exercise 288, consisting of three systems of piano accompaniment in 6/8 time. The first system (measures 1-4) features a bass line with eighth-note patterns and a treble line with quarter notes. The second system (measures 5-8) includes a treble line with sixteenth-note runs marked with a '4' (quartet) and a bass line with eighth-note patterns. The third system (measures 9-12) continues the sixteenth-note runs in the treble and eighth-note patterns in the bass, ending with a double bar line.

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289)

Musical score for exercise 289, consisting of two systems of piano accompaniment in 6/8 time. The first system (measures 1-4) features a treble line with quarter notes and a bass line with eighth notes. The second system (measures 5-8) includes a treble line with quarter notes and a bass line with sixteenth-note runs marked with a '4' (quartet). The piece concludes with a double bar line.

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