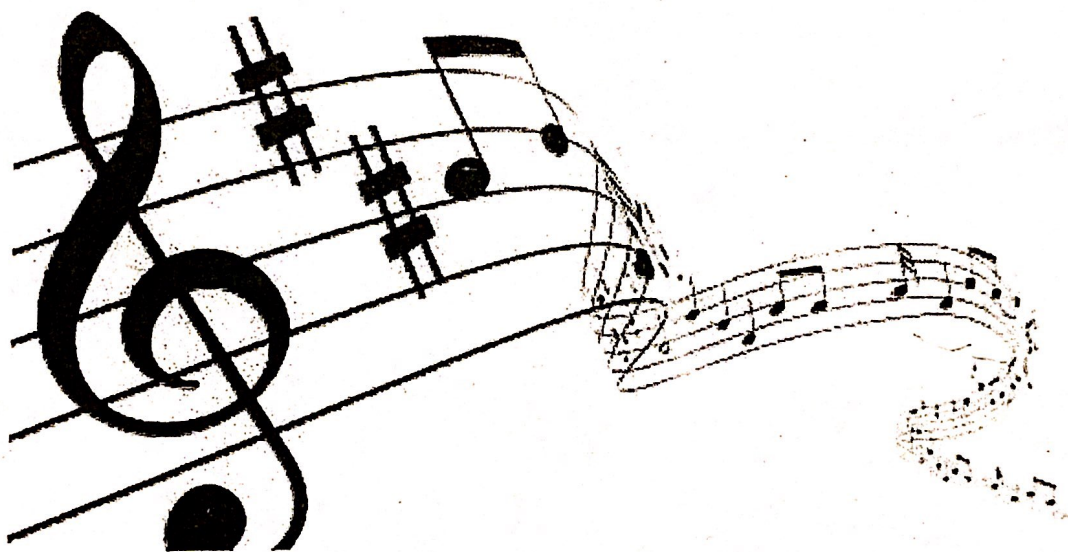


PONTIFICIA UNIVERSIDAD CATÓLICA DE CHILE
FACULTAD DE ARTES

MATERIAL DE APOYO

LECTURA Y AUDITIVO

AVANZADO II



PROFESOR:
WINSTON MOYA C.

ÉTUDE DU RYTHME
LECTURA CON HETEROMETRÍA

ÉTUDE DU RYTHME

par
L'association des enseignants
du C.N.R. de LYON

VOL II

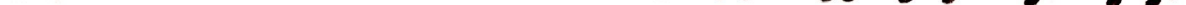
En 4 Volumes

VOLUME Initiation-(IM 1-IM 2) 1^{er} cycle

VOLUME I- IM 3 (Initiation musicale 3)
et DP (Degré préparatoire 2^e cycle)

* VOLUME II- DE 1 (Degré élémentaire 1^{re} année, 2^e cycle)

VOLUME III- DE 2 (Degré élémentaire 2^e année, fin du 2^e cycle)

a 

191

[illegible]

192

193

$\frac{6}{8} = \frac{2}{4} = \frac{6}{8}$

$J. = J.$

$J. = J. \text{ préc.}$

$\frac{6}{8} = \frac{3}{4} = \frac{2}{4}$

$J. = J.$

$J. = J.$

$\frac{2}{4} = \frac{6}{8} = \frac{3}{4} = \frac{3}{4}$

$J. = J.$

$J. = J. \text{ préc.}$

$J. = J. \text{ préc.}$

197

$\frac{4}{8} = \frac{6}{8} = \phi$
 $\text{J.} = \text{J.}$

198

$\frac{3}{4} = \frac{6}{8} = \frac{9}{8}$
 $\text{J.} = \text{J.}$ préc

199

$\frac{3}{2} = \frac{2}{4} = \frac{12}{8}$
 $\text{J.} = \text{J.}$

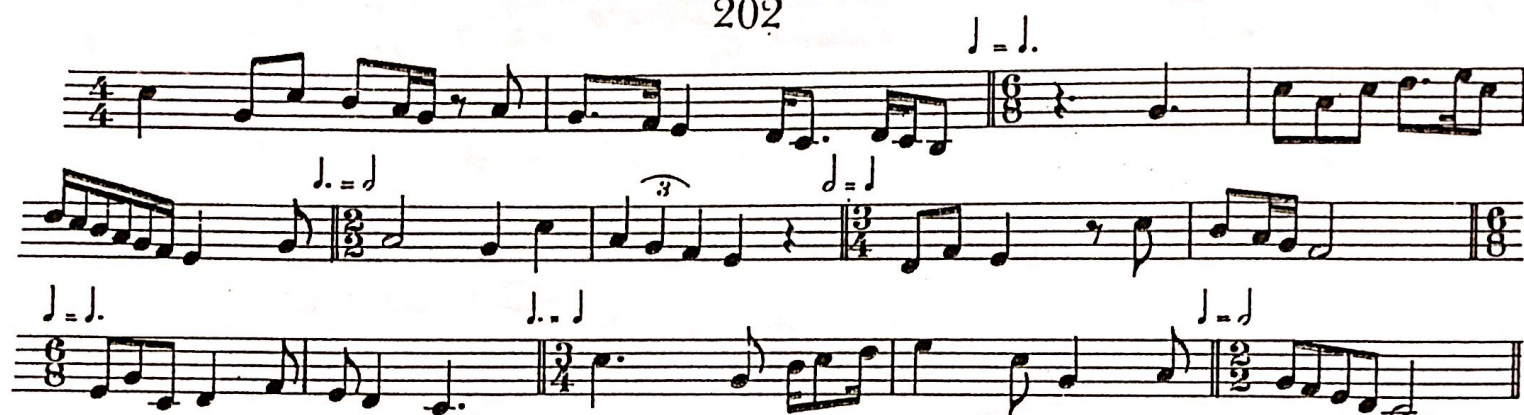
200

$\frac{2}{4} = \frac{6}{8}$
 $\text{J.} = \text{J.}$ préc.

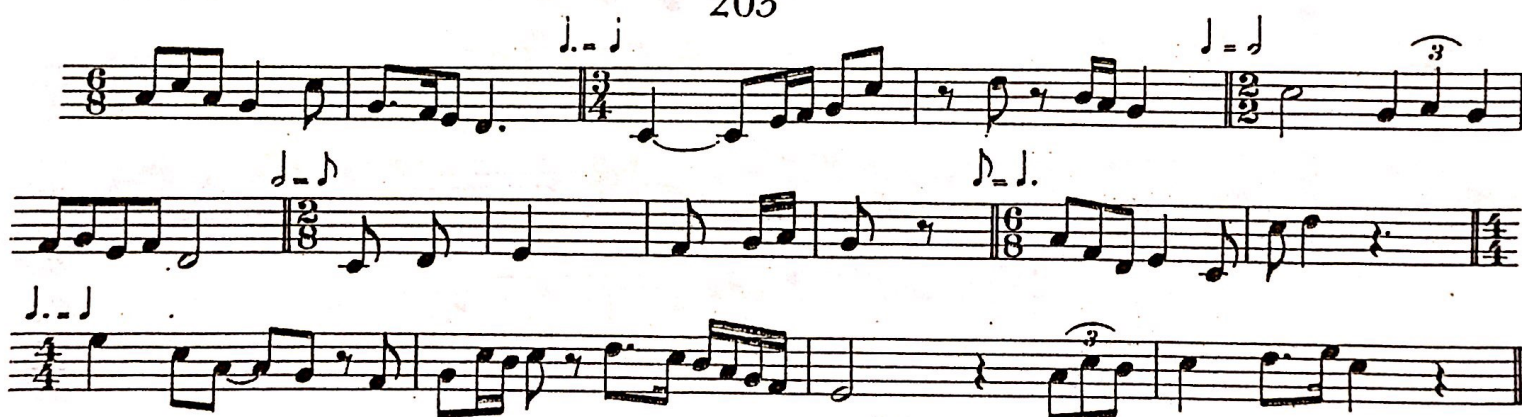
201



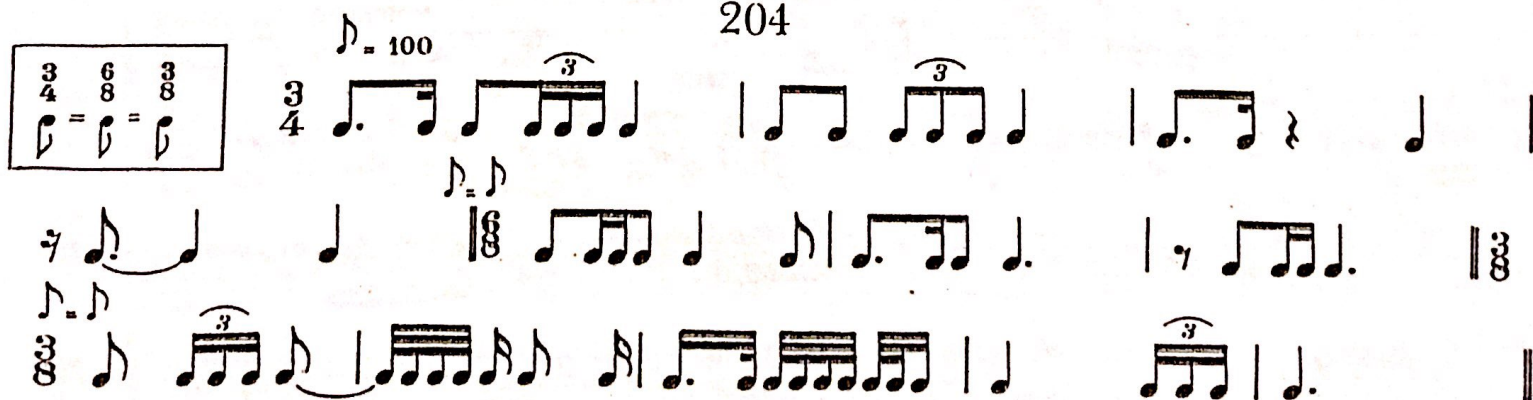
202



203



204



205

J. 46

$\frac{2}{4} = \frac{3}{8} = \frac{6}{8}$

206

temps = temps

207

temps = temps

208

temps = temps



219



220



221

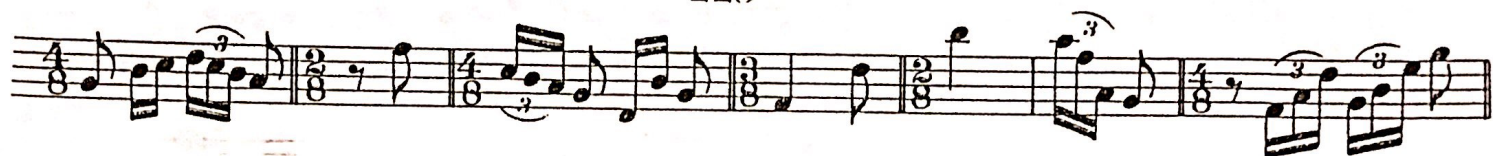


222

♩ = U.T.



223



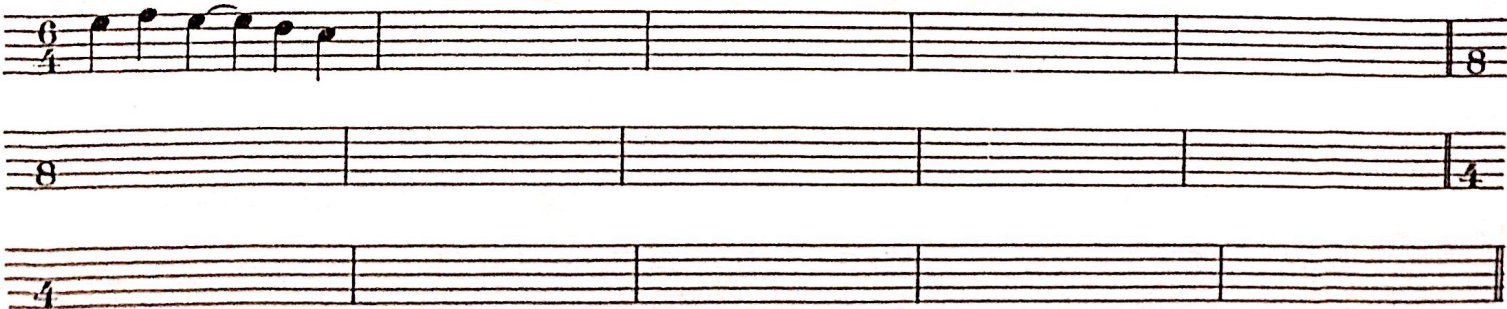
224



225



Exercice : transcrire ci dessous le N°225, en ayant comme nouveau dénominateur : $\frac{4}{4}$ puis $\frac{8}{8}$ puis $\frac{4}{4}$
 (Ne pas tenir compte des équivalences)



$\frac{3}{2}$	$\frac{2}{2}$	$\frac{9}{8}$	$\frac{2}{8}$
$\dot{p} = \dot{p} = \dot{p} = \dot{p}$			

Exercise 226 consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat. It contains a series of eighth and sixteenth notes, with a triplet of eighth notes marked with a '3' and a slur. The second staff continues the melody with similar rhythmic patterns. The third staff introduces a change in rhythm with a dotted quarter note and an eighth note, followed by a triplet of eighth notes. The fourth staff concludes the exercise with a final triplet of eighth notes.

227

$\frac{2}{4}$	$\frac{6}{8}$	$\frac{3}{8}$
$\dot{p} = \dot{p} = \dot{p}$		

Exercise 227 consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat. It contains a series of eighth and sixteenth notes, with a triplet of eighth notes marked with a '3' and a slur. The second staff continues the melody with similar rhythmic patterns. The third staff introduces a change in rhythm with a dotted quarter note and an eighth note, followed by a triplet of eighth notes. The fourth staff concludes the exercise with a final triplet of eighth notes.

228

$\frac{3}{2}$	$\frac{3}{8}$	$\frac{4}{4}$
$\dot{p} = \dot{p} = \dot{p}$		

Exercise 228 consists of three staves of music. The first staff begins with a treble clef and a key signature of one flat. It contains a series of eighth and sixteenth notes, with a triplet of eighth notes marked with a '3' and a slur. The second staff continues the melody with similar rhythmic patterns. The third staff concludes the exercise with a final triplet of eighth notes.

360

Exercise 1: A musical staff with a treble clef and a key signature of one sharp (F#). The notation consists of a quarter note G4, a half note F#4, and a quarter note E4.

a

b

Equivalences

361

(♩ = 92)

The musical score is presented on three staves. The first staff begins with a tempo marking of $\text{♩} = 92$ and a 2/4 time signature. It contains several measures of music, including a double bar line and a key signature change to one flat (F major or D minor). The second staff continues the melody, featuring a 3/8 time signature and a key signature change to two flats (B-flat major or F minor). The third staff also includes a tempo marking of $\text{♩} = \text{♩}$ and a 3/4 time signature, with triplets indicated by a '3' in a circle. The score concludes with a final double bar line.

362

Handwritten musical score for "The Merry Widow" by Franz Lehár. The score consists of four staves of music, each beginning with a treble clef and a key signature of one flat (B-flat). The time signatures vary throughout the piece: 2/2, 3/8, 3/4, 4/4, and 3/8. The notation includes various musical symbols such as notes, rests, bar lines, and dynamic markings like "f" (forte) and "p" (piano). The music is written in a clear, legible hand, with some corrections and annotations visible. The score is titled "The Merry Widow" and "by Franz Lehár" at the top.

363



364



365



366

♩ = ♩.

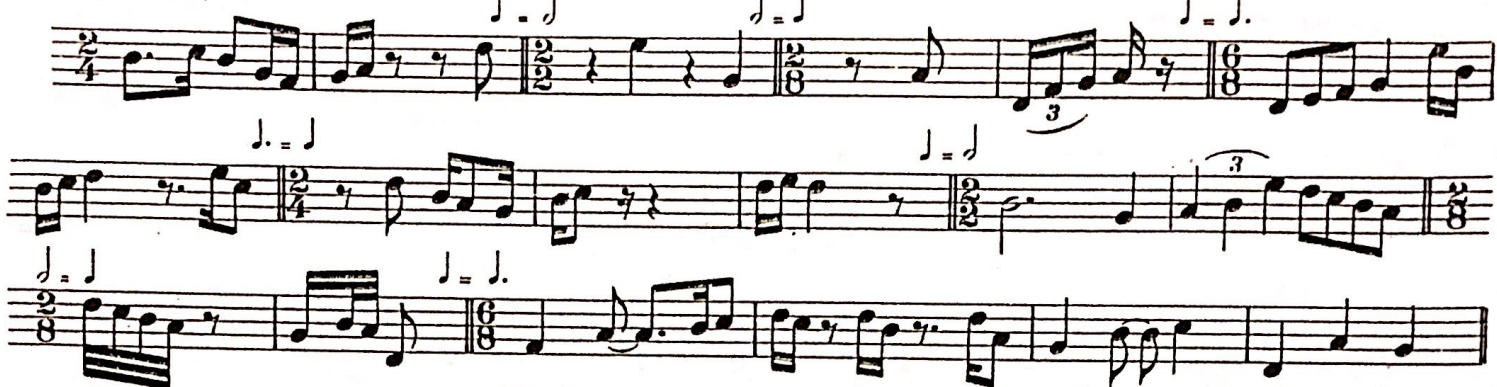


(♩ = 69)

367

♩ = ♩

♩ = ♩.



(♩ = 76)

368

♩ = ♩.



(♩ = 72)

369

♩ = ♩



370

(♩ = ♩ = 152)



371

(♩ = ♩ = 126)



372

(♩ = 92)



373

(♩ = 88)

Exercise 373 is a musical piece consisting of three staves. The first staff begins with a tempo marking of (♩ = 88) and a 5/8 time signature. It contains several measures with eighth and sixteenth notes, some grouped with slurs and triplets. The second staff starts with a 4/4 time signature and continues with similar rhythmic patterns. The third staff begins with a 3/2 time signature and concludes the exercise. The piece is marked with a common time signature of C throughout.

374

(♩ = 72)

Exercise 374 consists of three staves. The first staff is in 3/4 time and features a tempo marking of (♩ = 72). It includes eighth and sixteenth notes with slurs and triplets. The second staff starts with a 9/8 time signature and continues the melodic and rhythmic development. The third staff begins with a 3/2 time signature and ends the exercise. The piece is marked with a common time signature of C throughout.

375

(♩ = 50 - 60)

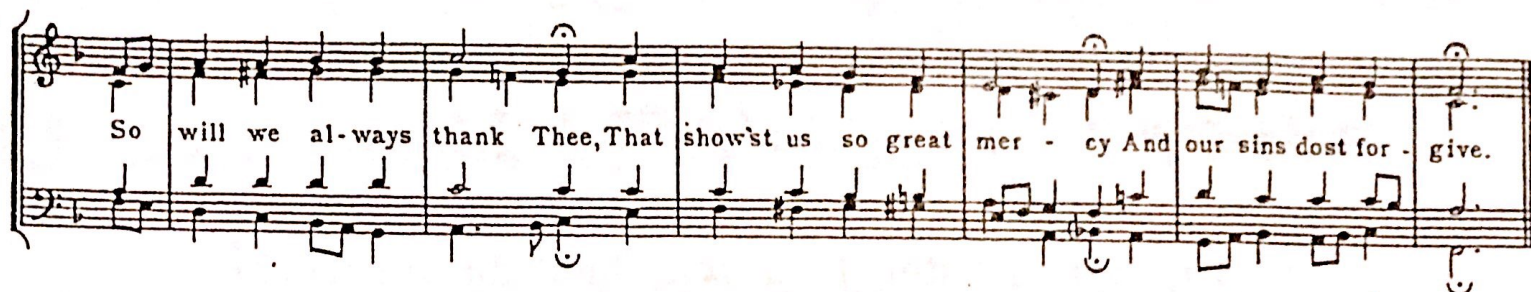
Exercise 375 is a musical piece consisting of three staves. The first staff begins with a tempo marking of (♩ = 50 - 60) and a 4/8 time signature. It contains eighth and sixteenth notes with slurs and triplets. The second staff starts with a 3/4 time signature and continues the melodic and rhythmic development. The third staff begins with a 5/8 time signature and ends the exercise. The piece is marked with a common time signature of C throughout.

376

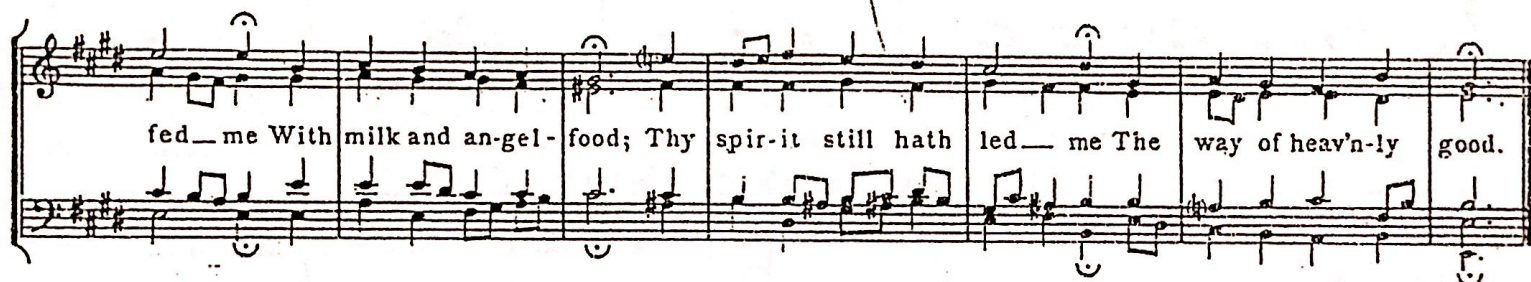
(♩ = 56)

Exercise 376 consists of three staves. The first staff is in 5/4 time and features a tempo marking of (♩ = 56). It includes eighth and sixteenth notes with slurs and triplets. The second staff starts with a 4/4 time signature and continues the melodic and rhythmic development. The third staff begins with a 3/2 time signature and ends the exercise. The piece is marked with a common time signature of C throughout.

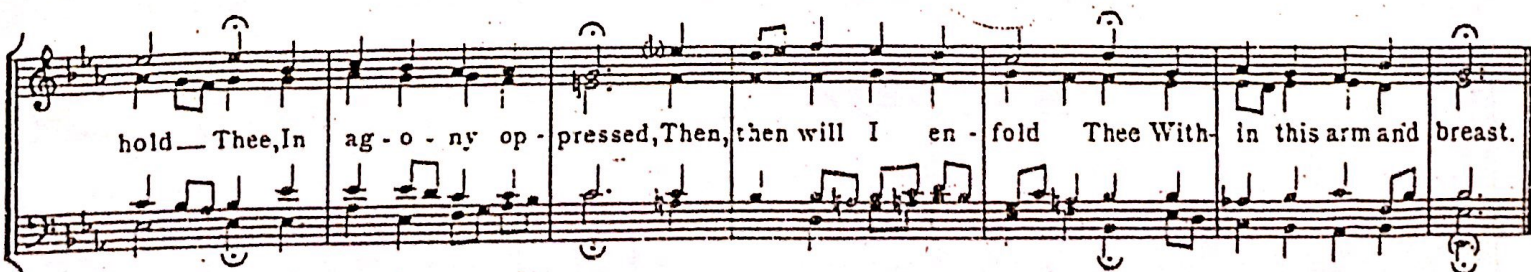
CORALES
J. S. BACH



14. Herzlich thut mich verlangen
"Acknowledge me, my Keeper"



15. Herzlich thut mich verlangen
"Beside Thee, Lord"



lan - guish, All oth - er com - fort vain, — Then draw me out of an - guish, Through Thy vic - to - rious pain.

19. Herzliebster Jesu, was hast du verbrochen

"Alas, dear Lord, what evil hast Thou done now"

A - las, dear Lord, what e - vil hast Thou done now, That such sharp sen - tence falls up - on Thy

pure brow? What are His crimes, and what trans - ges - sion? Oh, ——— tell Where - in ——— He ——— fell.

20. Jesu Leiden, Pein und Tod

"Peter, who doth not recall"

Pe - ter, who doth not re - call, Hence his God de - ni - eth;

When God's glance doth him ap - pall, Bit - ter - ly he cri - eth. Je - sus, pray Thee, look on me

When through sin I sick - en; Should I from Thy pres - ence flee, Make me con - science - strick - en.

14. Herzlich thut mich verlangen

"Acknowledge me, my Keeper"

From the "St. Matthew Passion"

Er - ken - ne mich, mein Hü - ter, mein Hir - te, nimm mich an, Von

6 6 6 9 8 6 5 6 5 4 #

dir, Quell al - ler Gü - ter, ist mir viel. Guts ge - than. Dein Mund hat mich ge - la - bet mit

6 6 6 9 8 6 5 6 5 4 # 6 5 8 7 5 6 6 4 5 3

Milch und sü - sser. Kost, dein Geist hat mich be - ga - bet mit man - cher Him - mels - lust.

9 6 # 6 5 6 5 6 5 # 6 6 6 5

15. Herzlich thut mich verlangen
"Beside Thee, Lord"

From the "St. Matthew Passion"

Ich will hier bei dir ste - hen: ver - ach - te mich doch nicht! Von

dir will ich nicht ge - hen, wenn dir dein Her - ze bricht. Wann dein Herz wird er - blas - sen im

letz - ten To - des - stoss, als - dann will ich dich fas - sen in mei - nen Arm und Schooss.

18. Herzlich thut mich verlangen "When I too am departing"

From the "St. Matthew Passion"

When ich ein-mal soll schei - den, so schei - de nicht von mir! Wenn
ich den Tod soll lei - den, so tritt du dann her-für! Wenn mir am al-ler-bäng - sten wird
um das Her-ze sein, so reiss mich aus den Aeng-sten kraft dei-ner Angst und Pein!

The musical score is written for four staves (Soprano, Alto, Tenor, and Bass) in G major (one sharp) and common time (C). The lyrics are in German and English. The score includes fingerings (e.g., 5, 6, 6, 7, 6) and breath marks (circles with a dot) throughout the piece.

19. Herzliebster Jesu, was hast du verbrochen "Alas, dear Lord, what evil hast Thou done now"

From the "St. Matthew Passion"

Herz-lieb-ster Je - su, was hast du ver-bro-chen, dass man ein solch hart Ur-theil hat ge-

The musical score is written for four staves (Soprano, Alto, Tenor, and Bass) in G major (one sharp) and common time (C). The lyrics are in German and English. The score includes fingerings (e.g., 6, #, 6, #, 5, #) and breath marks (circles with a dot) throughout the piece.

spro - chen? Was ist die Schuld, in was für Mis - se - tha - ten bist du ge - ra - then?

20. Jesu Leiden, Pein und Tod

"Peter, who doth not recall"

From the "St. John Passion"

Pe - trus, der nicht denkt zu - rück, sei - nen Gott ver - nei - - net,

der doch auf ein'n ern - sten Blick bit - ter - li - chen wei - net. Je - su, bli - cke mich auch an,

wenn ich nicht will bü - ssen; wenn ich Bö - ses hab' ge - than, rüh - re mein Ge - wis - sen.

Du, o schönes Weltgebäude (9)

J. S. Bach

Profesor Winston Moya

Piano

Tenor



4

Bajo

Contralto



8

Soprano



11

Tenor



Herzlich thut mich verlangen (16)

J. S. Bach

Profesor Winston Moya

Piano

Tenor

Bajo

Soprano

Contralto

10

Freu' dich sehr, o meine Seele (11-29)

J. S. Bach

Profesor Winston Moya

Piano

Contralto



4 Error 1

Bajo



7 Error 2

Tenor



10 Error 3

Soprano



Valet will ich dir geben 108

Chorale

J. S. Bach

Piano

Contralto

The first system of the musical score is for the piano accompaniment. It features a grand staff with a treble and bass clef. The key signature is B-flat major (two flats) and the time signature is 4/4. The piano part begins with a whole rest in the first measure, followed by a series of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. The system concludes with a half note in the right hand and a whole note in the left hand.

Bajo

The second system of the musical score continues the piano accompaniment. It follows the same key signature and time signature. The right hand features a more active melody with eighth and sixteenth notes, while the left hand provides a supporting bass line. The system ends with a half note in the right hand and a whole note in the left hand.

7

Soprano

The third system of the musical score introduces the vocal parts. It begins with a measure number '7' at the start of the treble staff. The Soprano part is written in the treble clef, starting with a half note followed by a series of eighth notes. The piano accompaniment continues in the grand staff below. The system ends with a half note in the Soprano part and a whole note in the piano part.

10

Tenor

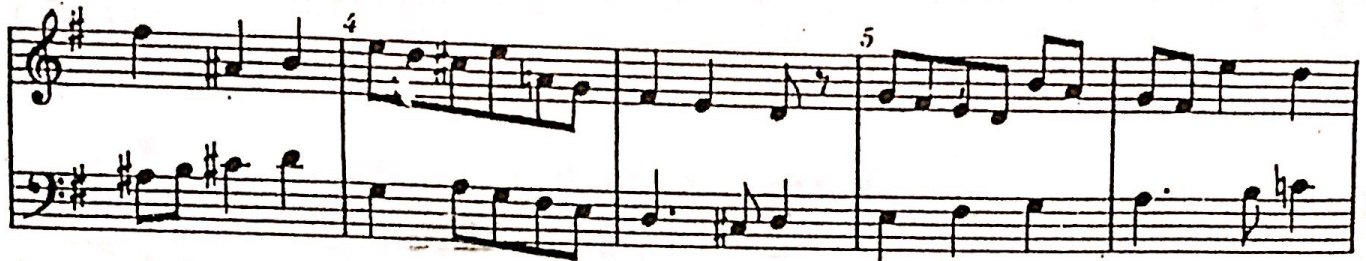
The fourth system of the musical score introduces the Tenor part. It begins with a measure number '10' at the start of the treble staff. The Tenor part is written in the treble clef, starting with a half note followed by a series of eighth notes. The piano accompaniment continues in the grand staff below. The system ends with a half note in the Tenor part and a whole note in the piano part.

NOEL GALLON
CIEN DICTADOS MUSICALES
PROGRESIVOS A DOS VOCES

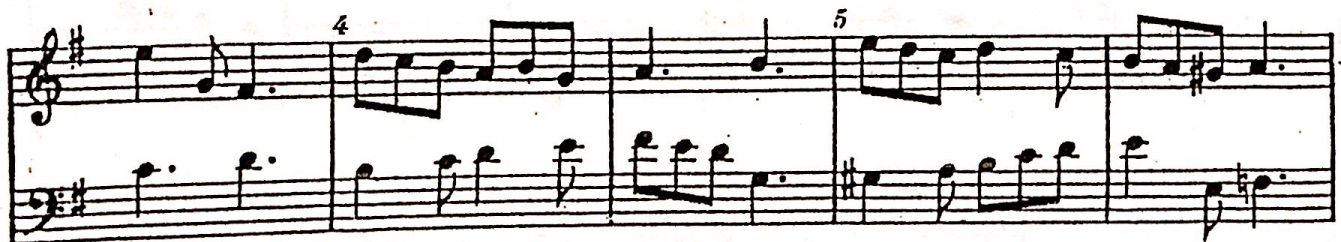
DICTÉES ASSEZ DIFFICILES

N^o 41 - en Ut majeurN^o 42 - en La mineur

N° 43 - en Sol majeur



N° 44 - en Mi mineur



Nº 45_ en Ré majeur

Handwritten musical score for N° 45 in D major. The score is written on two staves (treble and bass clef) with a key signature of two sharps (F# and C#) and a 3/8 time signature. The first system contains measures 1 and 2, with measure numbers 1 and 2 written above the treble staff. The second system contains measures 3 and 4, with measure numbers 3 and 4 written above the treble staff. The third system contains measures 5 and 6, with measure numbers 5 and 6 written above the treble staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Nº 46_ en Si mineur

Handwritten musical score for N° 46 in B minor. The score is written on two staves (treble and bass clef) with a key signature of two sharps (F# and C#) and a 2/4 time signature. The first system contains measures 1 and 2, with measure numbers 1 and 2 written above the treble staff. The second system contains measures 3 and 4, with measure numbers 3 and 4 written above the treble staff. The third system contains measures 5 and 6, with measure numbers 5 and 6 written above the treble staff. The fourth system contains measures 7 and 8, with measure numbers 7 and 8 written above the treble staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

N° 47 - en Si $\flat$ majeur



N° 48 - en Sol mineur





Nº 49 - en La majeur



N° 50 - en Fa# mineur

Musical score for N° 50 in F# minor. The score is written for two staves (treble and bass clef) in 2/4 time. The key signature has two sharps (F# and C#). The piece consists of 8 measures, numbered 1 through 8. The melody is primarily in the treble staff, featuring eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with quarter and eighth notes.

N° 51 - en Mib majeur

Musical score for N° 51 in E-flat major. The score is written for two staves (treble and bass clef) in 2/4 time. The key signature has three flats (Bb, Eb, and Ab). The piece consists of 5 measures, numbered 1 through 5. The melody is primarily in the treble staff, featuring eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with quarter and eighth notes.

N° 52 - en Ut mineur



N° 53 - en Mi majeur



Nº 54 - en Ut # mineur



Nº 55 - en La b majeur



Nº 56_ en Fa mineur



Nº 57_ en Si majeur



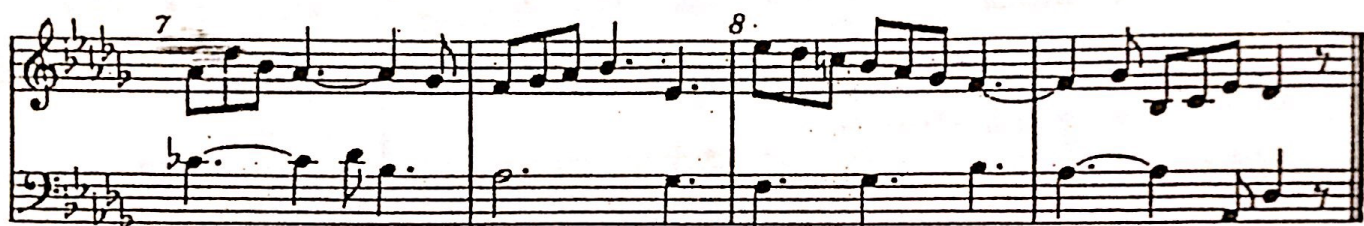


Nº 58_ en Sol # mineur

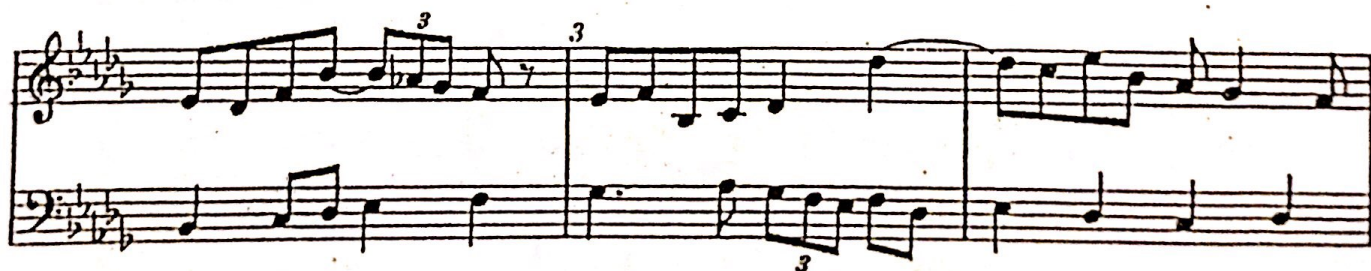


Nº 59_ en Ré b majeur





Nº 60 - en Si b mineur



ALBERT BEAUCAMP
SOLFEOS CONTEMPORÁNEOS
SEGUNDO VOLUMEN

LE SOLFÈGE CONTEMPORAIN

EN CINQ VOLUMES
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Albert BEAUCAMP

Directeur du Conservatoire National de Rouen

-
- I Volume - Clé de sol

II Volume - Deux clés mélangées

III Volume - Trois clés mélangées

IV Volume - Cinq clés mélangées

V Volume - Sept clés mélangées

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Allegretto ($\text{♩} = 84$)

p

cresc. . . scen.

3 do f p

p cresc.

rit. a Tempo

f p

3

p cresc. f

en ralentissant jusqu'à la fin

3 3 p e dim. 3 3 pp

10.

PAULE MAURICE

Calme, comme un Negro Spiritual

2
mf
f p
f p cresc. poco a 3 poco
f p
mf 3
p mf p

11.

RENÉ DUCLOS

Allegretto

p f p

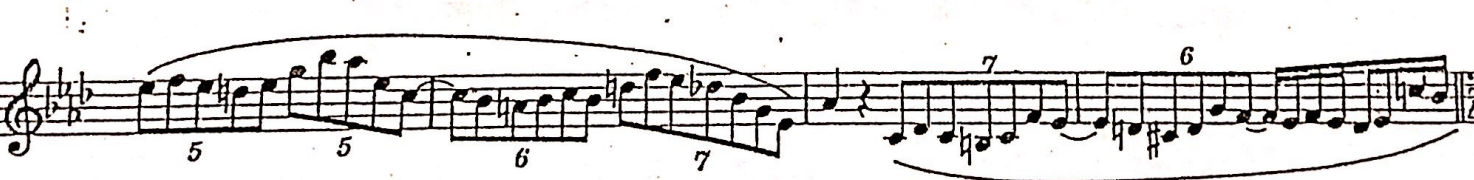
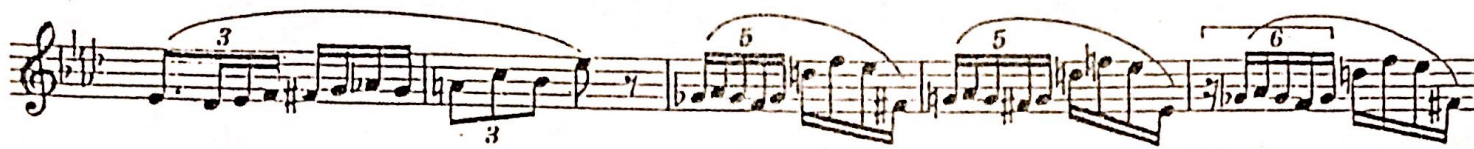
Allegro giusto (♩ = 108)

fz *p* *f* *mf* *Molto rit.* *a Tempo* *p* *mf* *pp* *mf* *f* *p* *ff* *p*

POZZOLI
APÉNDICE TERCER CURSO

And. molto tranquillo $\text{♩} = 63$

10.



Per l'intonazione dell'intervallo di 4^a diminuita

Andante espressivo ♩ = 66

13.

p *mf* *f* *dim.* *p* *mf* *rall.*

Per l'intonazione dell'intervallo di 5^a giusta

Allegro con brio ♩ = 92

14.

mf *p* *mf* *cresc.* *p* *f* *mf* *p* *f* *p*

Per l'intonazione dell'intervallo di 5^a eccedente

Andante moderato ♩ = 66

15.

p espressivo *mf*

p *cresc. sempre*

f

dim. *p*

più p *dim. sempre* *opp.*

Per l'intonazione dell'intervallo di 5^a diminuita

Allegro giusto ♩ = 120

16.

f deciso

più f

p *mf*

cresc. molto *p*

p *f*

Per l'intonazione dell'intervallo di 6^a maggiore

17. Andantino mosso ♩ = 76

p con tenerezza

p

più p

mp

cresc. a poco a poco.....

p

f

Per l'intonazione dell'intervallo di 6^a minore

18. Andantino mosso ♩ = 80

mf con semplicità

mf

p

cresc.

rall. molto

a tempo

f

dim.

mf

Per l'intonazione dell'intervallo di 6^a eccedente

19. Allegro energico ♩ = 100

f *più f*
dim. a poco a poco
p *rall. molto.....*

Per l'intonazione degli intervalli di 7^a maggiore e minore

20. Andantino mosso ♩ = 84

p dolce
p *cresc. molto*
f espressivo *p*

Andantino tranquillo ♩ = 70

21. *mf dolce*

p *p* *cresc. molto* *dim.* *rall:.....*
a tempo *p* *f* *rall:.....*

Per l'intonazione dell'intervallo di 7^a diminuita

22. Quasi adagio ♩ = 58

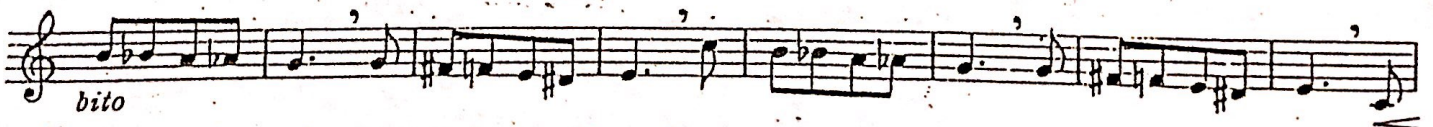
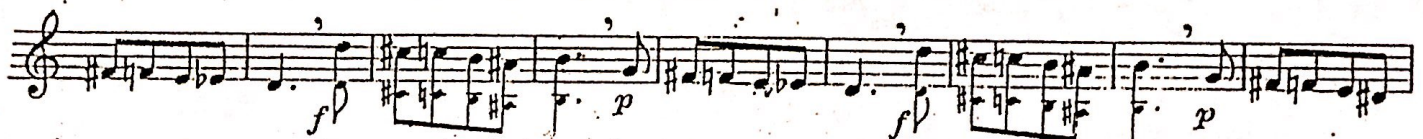
mf *f*
dim *p*

Il ♩ eguale alla ♩ della misura precedente



Per l'intonazione della Scala cromatica

Allegro vivace $\text{♩} = 152$



(Scala esatonale)

Moderato con calma $\text{♩} = 66$

38.

*p misterioso**cresc. e sempre più agitato**a poco a poco calmandosi e**dimin:**p calmo**più p**cresc. e stringendo a poco a poco**più f**ff**Calmo**p**pp vagamente**Più lento**sempre pp come un mormorio**perdendosi*

REPERTORIO DIDÁCTICO MUSICAL
VOL II
SILVIA CONTRERAS

7

This musical score is for the 7th measure of the piece. It features a treble and bass staff with a 2/4 time signature and a key signature of one flat. The treble staff begins with a treble clef and a key signature change to one flat. The melody continues with a quarter note G4, an eighth note A4, and a quarter note B4. The bass staff begins with a bass clef and a key signature change to one flat. The bass line continues with a quarter note G3, an eighth note F3, and a quarter note E3. The measure is divided into four beats by vertical bar lines.

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in the key of B-flat major (two flats). The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece is in 4/4 time. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note G4. The bass line starts with a half note G3, followed by a half note Bb3. The melody continues with a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The bass line continues with a half note A3, followed by a half note G3. The melody then has a quarter note Bb4, a quarter note A4, a quarter note G4, and a quarter note F#4. The bass line has a half note F#3, followed by a half note E3. The melody ends with a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note Bb4. The bass line ends with a half note Bb3, followed by a half note A3. The piece concludes with a double bar line.

8

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass, with a large brace on the left. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The melody is in the Treble staff, and the bass line is in the Bass staff. The music is in common time (C). The score is handwritten on aged paper.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The melody is written in the treble staff, and the bass line is in the bass staff. The score is divided into three measures by vertical bar lines. The first measure contains a quarter note G#4, an eighth note F#4, and a quarter note E4. The second measure contains a quarter note D4, an eighth note C#4, a quarter note B3, and a quarter note A3. The third measure contains a quarter note G#3, an eighth note F#3, and a quarter note E3. The bass line consists of a single note G#2 in the first measure, followed by a half note D3 in the second measure, and a half note G#2 in the third measure.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody is written in the treble staff, and the bass line is in the bass staff. The score is divided into three measures by vertical bar lines. The first measure contains a quarter note G#4, an eighth note A4, and a quarter note B4. The second measure contains a quarter note A4, an eighth note G#4, and a quarter note F#4. The third measure contains a quarter note E4, an eighth note D#4, and a quarter note C#4. The bass line consists of a single note G#3 in the first measure, followed by a half note F#3 in the second measure, and a half note E3 in the third measure.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The melody is written in the treble staff, and the bass line is in the bass staff. The music consists of a single line of notes, likely representing the vocal melody. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half), B3 (half), A3 (half), G3 (half), F#3 (half), E3 (half), D3 (half), C3 (half), B2 (half), A2 (half), G2 (half), F#2 (half), E2 (half), D2 (half), C2 (half), B1 (half), A1 (half), G1 (half), F#1 (half), E1 (half), D1 (half), C1 (half), B0 (half), A0 (half), G0 (half), F#0 (half), E0 (half), D0 (half), C0 (half), B-1 (half), A-1 (half), G-1 (half), F#-1 (half), E-1 (half), D-1 (half), C-1 (half), B-2 (half), A-2 (half), G-2 (half), F#-2 (half), E-2 (half), D-2 (half), C-2 (half), B-3 (half), A-3 (half), G-3 (half), F#-3 (half), E-3 (half), D-3 (half), C-3 (half), B-4 (half), A-4 (half), G-4 (half), F#-4 (half), E-4 (half), D-4 (half), C-4 (half), B-5 (half), A-5 (half), G-5 (half), F#-5 (half), E-5 (half), D-5 (half), C-5 (half), B-6 (half), A-6 (half), G-6 (half), F#-6 (half), E-6 (half), D-6 (half), C-6 (half), B-7 (half), A-7 (half), G-7 (half), F#-7 (half), E-7 (half), D-7 (half), C-7 (half), B-8 (half), A-8 (half), G-8 (half), F#-8 (half), E-8 (half), D-8 (half), C-8 (half), B-9 (half), A-9 (half), G-9 (half), F#-9 (half), E-9 (half), D-9 (half), C-9 (half), B-10 (half), A-10 (half), G-10 (half), F#-10 (half), E-10 (half), D-10 (half), C-10 (half), B-11 (half), A-11 (half), G-11 (half), F#-11 (half), E-11 (half), D-11 (half), C-11 (half), B-12 (half), A-12 (half), G-12 (half), F#-12 (half), E-12 (half), D-12 (half), C-12 (half), B-13 (half), A-13 (half), G-13 (half), F#-13 (half), E-13 (half), D-13 (half), C-13 (half), B-14 (half), A-14 (half), G-14 (half), F#-14 (half), E-14 (half), D-14 (half), C-14 (half), B-15 (half), A-15 (half), G-15 (half), F#-15 (half), E-15 (half), D-15 (half), C-15 (half), B-16 (half), A-16 (half), G-16 (half), F#-16 (half), E-16 (half), D-16 (half), C-16 (half), B-17 (half), A-17 (half), G-17 (half), F#-17 (half), E-17 (half), D-17 (half), C-17 (half), B-18 (half), A-18 (half), G-18 (half), F#-18 (half), E-18 (half), D-18 (half), C-18 (half), B-19 (half), A-19 (half), G-19 (half), F#-19 (half), E-19 (half), D-19 (half), C-19 (half), B-20 (half), A-20 (half), G-20 (half), F#-20 (half), E-20 (half), D-20 (half), C-20 (half), B-21 (half), A-21 (half), G-21 (half), F#-21 (half), E-21 (half), D-21 (half), C-21 (half), B-22 (half), A-22 (half), G-22 (half), F#-22 (half), E-22 (half), D-22 (half), C-22 (half), B-23 (half), A-23 (half), G-23 (half), F#-23 (half), E-23 (half), D-23 (half), C-23 (half), B-24 (half), A-24 (half), G-24 (half), F#-24 (half), E-24 (half), D-24 (half), C-24 (half), B-25 (half), A-25 (half), G-25 (half), F#-25 (half), E-25 (half), D-25 (half), C-25 (half), B-26 (half), A-26 (half), G-26 (half), F#-26 (half), E-26 (half), D-26 (half), C-26 (half), B-27 (half), A-27 (half), G-27 (half), F#-27 (half), E-27 (half), D-27 (half), C-27 (half), B-28 (half), A-28 (half), G-28 (half), F#-28 (half), E-28 (half), D-28 (half), C-28 (half), B-29 (half), A-29 (half), G-29 (half), F#-29 (half), E-29 (half), D-29 (half), C-29 (half), B-30 (half), A-30 (half), G-30 (half), F#-30 (half), E-30 (half), D-30 (half), C-30 (half), B-31 (half), A-31 (half), G-31 (half), F#-31 (half), E-31 (half), D-31 (half), C-31 (half), B-32 (half), A-32 (half), G-32 (half), F#-32 (half), E-32 (half), D-32 (half), C-32 (half), B-33 (half), A-33 (half), G-33 (half), F#-33 (half), E-33 (half), D-33 (half), C-33 (half), B-34 (half), A-34 (half), G-34 (half), F#-34 (half), E-34 (half), D-34 (half), C-34 (half), B-35 (half), A-35 (half), G-35 (half), F#-35 (half), E-35 (half), D-35 (half), C-35 (half), B-36 (half), A-36 (half), G-36 (half), F#-36 (half), E-36 (half), D-36 (half), C-36 (half), B-37 (half), A-37 (half), G-37 (half), F#-37 (half), E-37 (half), D-37 (half), C-37 (half), B-38 (half), A-38 (half), G-38 (half), F#-38 (half), E-38 (half), D-38 (half), C-38 (half), B-39 (half), A-39 (half), G-39 (half), F#-39 (half), E-39 (half), D-39 (half), C-39 (half), B-40 (half), A-40 (half), G-40 (half), F#-40 (half), E-40 (half), D-40 (half), C-40 (half), B-41 (half), A-41 (half), G-41 (half), F#-41 (half), E-41 (half), D-41 (half), C-41 (half), B-42 (half), A-42 (half), G-42 (half), F#-42 (half), E-42 (half), D-42 (half), C-42 (half), B-43 (half), A-43 (half), G-43 (half), F#-43 (half), E-43 (half), D-43 (half), C-43 (half), B-44 (half), A-44 (half), G-44 (half), F#-44 (half), E-44 (half), D-44 (half), C-44 (half), B-45 (half), A-45 (half), G-45 (half), F#-45 (half), E-45 (half), D-45 (half), C-45 (half), B-46 (half), A-46 (half), G-46 (half), F#-46 (half), E-46 (half), D-46 (half), C-46 (half), B-47 (half), A-47 (half), G-47 (half), F#-47 (half), E-47 (half), D-47 (half), C-47 (half), B-48 (half), A-48 (half), G-48 (half), F#-48 (half), E-48 (half), D-48 (half), C-48 (half), B-49 (half), A-49 (half), G-49 (half), F#-49 (half), E-49 (half), D-49 (half), C-49 (half), B-50 (half), A-50 (half), G-50 (half), F#-50 (half), E-50 (half), D-50 (half), C-50 (half), B-51 (half), A-51 (half), G-51 (half), F#-51 (half), E-51 (half), D-51 (half), C-51 (half), B-52 (half), A-52 (half), G-52 (half), F#-52 (half), E-52 (half), D-52 (half), C-52 (half), B-53 (half), A-53 (half), G-53 (half), F#-53 (half), E-53 (half), D-53 (half), C-53 (half), B-54 (half), A-54 (half), G-54 (half), F#-54 (half), E-54 (half), D-54 (half), C-54 (half), B-55 (half), A-55 (half), G-55 (half), F#-55 (half), E-55 (half), D-55 (half), C-55 (half), B-56 (half), A-56 (half), G-56 (half), F#-56 (half), E-56 (half), D-56 (half), C-56 (half), B-57 (half), A-57 (half), G-57 (half), F#-57 (half), E-57 (half), D-57 (half), C-57 (half), B-58 (half), A-58 (half), G-58 (half), F#-58 (half), E-58 (half), D-58 (half), C-58 (half), B-59 (half), A-59 (half), G-59 (half), F#-59 (half), E-59 (half), D-59 (half), C-59 (half), B-60 (half), A-60 (half), G-60 (half), F#-60 (half), E-60 (half), D-60 (half), C-60 (half), B-61 (half), A-61 (half), G-61 (half), F#-61 (half), E-61 (half), D-61 (half), C-61 (half), B-62 (half), A-62 (half), G-62 (half), F#-62 (half), E-62 (half), D-62 (half), C-62 (half), B-63 (half), A-63 (half), G-63 (half), F#-63 (half), E-63 (half), D-63 (half), C-63 (half), B-64 (half), A-64 (half), G-64 (half), F#-64 (half), E-64 (half), D-64 (half), C-64 (half), B-65 (half), A-65 (half), G-65 (half), F#-65 (half), E-65 (half), D-65 (half), C-65 (half), B-66 (half), A-66 (half), G-66 (half), F#-66 (half), E-66 (half), D-66 (half), C-66 (half), B-67 (half), A-67 (half), G-67 (half), F#-67 (half), E-67 (half), D-67 (half), C-67 (half), B-68 (half), A-68 (half), G-68 (half), F#-68 (half), E-68 (half), D-68 (half), C-68 (half), B-69 (half), A-69 (half), G-69 (half), F#-69 (half), E-69 (half), D-69 (half), C-69 (half), B-70 (half), A-70 (half), G-70 (half), F#-70 (half), E-70 (half), D-70 (half), C-70 (half), B-71 (half), A-71 (half), G-71 (half), F#-71 (half), E-71 (half), D-71 (half), C-71 (half), B-72 (half), A-72 (half), G-72 (half), F#-72 (half), E-72 (half), D-72 (half), C-72 (half), B-73 (half), A-73 (half), G-73 (half), F#-73 (half), E-73 (half), D-73 (half), C-73 (half), B-74 (half), A-74 (half), G-74 (half), F#-74 (half), E-74 (half), D-74 (half), C-74 (half), B-75 (half), A-75 (half), G-75 (half), F#-75 (half), E-75 (half), D-75 (half), C-75 (half), B-76 (half), A-76 (half), G-76 (half), F#-76 (half), E-76 (half), D-76 (half), C-76 (half), B-77 (half), A-77 (half), G-77 (half), F#-77 (half), E-77 (half), D-77 (half), C-77 (half), B-78 (half), A-78 (half), G

13



14



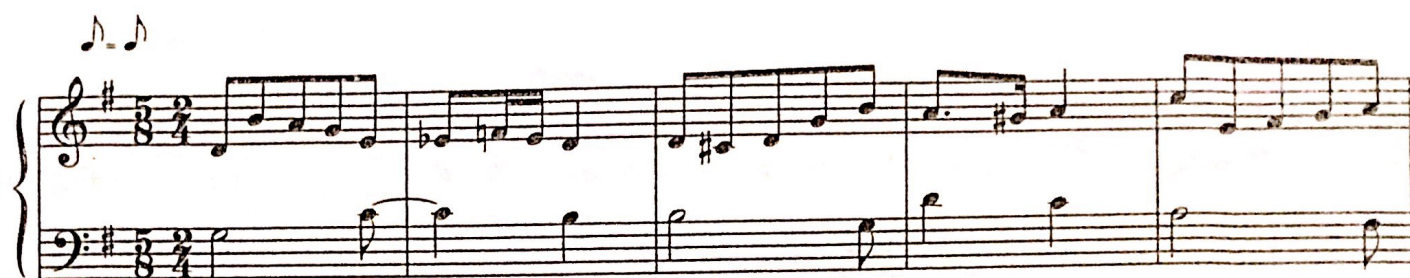
19



20



23



24



27

Measures 27-30. Treble clef: Measure 27 has a whole note D4 and a half note E4. Measure 28 has a quarter note F#4, eighth notes G4, A4, B4, and a quarter note C5. Measure 29 has a quarter note B4, eighth notes A4, G4, F#4, and a quarter note E4. Measure 30 has a quarter note D4, eighth notes C4, B3, A3, and a quarter note G3. Bass clef: Measure 27 has a whole note D3. Measure 28 has a quarter note E3, eighth notes F#3, G3, and a quarter note A3. Measure 29 has a quarter note B3, eighth notes C4, D4, and a quarter note E4. Measure 30 has a quarter note F#4, eighth notes G4, A4, and a quarter note B4.

Measures 31-34. Treble clef: Measure 31 has a quarter note D4, eighth notes E4, F#4, and a quarter note G4. Measure 32 has a quarter note A4, eighth notes B4, C5, and a quarter note D5. Measure 33 has a quarter note E5, eighth notes D5, C5, and a quarter note B4. Measure 34 has a quarter note A4, eighth notes G4, F#4, and a quarter note E4. Bass clef: Measure 31 has a whole note D3. Measure 32 has a quarter note E3, eighth notes F#3, G3, and a quarter note A3. Measure 33 has a quarter note B3, eighth notes C4, D4, and a quarter note E4. Measure 34 has a quarter note F#4, eighth notes G4, A4, and a quarter note B4.

Measures 35-38. Treble clef: Measure 35 has a quarter note D4, eighth notes E4, F#4, and a quarter note G4. Measure 36 has a quarter note A4, eighth notes B4, C5, and a quarter note D5. Measure 37 has a quarter note E5, eighth notes D5, C5, and a quarter note B4. Measure 38 has a quarter note A4, eighth notes G4, F#4, and a quarter note E4. Bass clef: Measure 35 has a whole note D3. Measure 36 has a quarter note E3, eighth notes F#3, G3, and a quarter note A3. Measure 37 has a quarter note B3, eighth notes C4, D4, and a quarter note E4. Measure 38 has a quarter note F#4, eighth notes G4, A4, and a quarter note B4.

28

Measures 39-42. Treble clef: Measure 39 has a quarter note D4, eighth notes E4, F#4, and a quarter note G4. Measure 40 has a quarter note A4, eighth notes B4, C5, and a quarter note D5. Measure 41 has a quarter note E5, eighth notes D5, C5, and a quarter note B4. Measure 42 has a quarter note A4, eighth notes G4, F#4, and a quarter note E4. Bass clef: Measure 39 has a whole note D3. Measure 40 has a quarter note E3, eighth notes F#3, G3, and a quarter note A3. Measure 41 has a quarter note B3, eighth notes C4, D4, and a quarter note E4. Measure 42 has a quarter note F#4, eighth notes G4, A4, and a quarter note B4.

Measures 43-46. Treble clef: Measure 43 has a quarter note D4, eighth notes E4, F#4, and a quarter note G4. Measure 44 has a quarter note A4, eighth notes B4, C5, and a quarter note D5. Measure 45 has a quarter note E5, eighth notes D5, C5, and a quarter note B4. Measure 46 has a quarter note A4, eighth notes G4, F#4, and a quarter note E4. Bass clef: Measure 43 has a whole note D3. Measure 44 has a quarter note E3, eighth notes F#3, G3, and a quarter note A3. Measure 45 has a quarter note B3, eighth notes C4, D4, and a quarter note E4. Measure 46 has a quarter note F#4, eighth notes G4, A4, and a quarter note B4.

Measures 47-50. Treble clef: Measure 47 has a quarter note D4, eighth notes E4, F#4, and a quarter note G4. Measure 48 has a quarter note A4, eighth notes B4, C5, and a quarter note D5. Measure 49 has a quarter note E5, eighth notes D5, C5, and a quarter note B4. Measure 50 has a quarter note A4, eighth notes G4, F#4, and a quarter note E4. Bass clef: Measure 47 has a whole note D3. Measure 48 has a quarter note E3, eighth notes F#3, G3, and a quarter note A3. Measure 49 has a quarter note B3, eighth notes C4, D4, and a quarter note E4. Measure 50 has a quarter note F#4, eighth notes G4, A4, and a quarter note B4.

31

31

32

32

O. GARTENLAUB

Professeur au Conservatoire National
Supérieur de Musique de Paris

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à jouer ou à dicter

en trois volumes

I

PONTIFICIA UNIVERSIDAD CATOLICA DE CHILE
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① ♩ = 66

4

f

③

p

④

cresc.

⑤

f

⑥

p

⑦

p

① ♩ = 60

②

p *mf*

③

f

⑤

mf *p*

① ♩ = 69

②

25

$\frac{2}{4}$ *p*

③

④

⑤

③

④

⑤

f

p

⑥

⑦

f

p

⑧

⑨

f

p

GUÍAS DE ESTUDIO

Lento.



Andantino



Andante



Adagio

3 PIZZICCI



Handwritten musical score on ten staves. The notation includes various rhythmic patterns, rests, and accidentals. The staves are numbered 1 through 10. The music is written in treble clef. The first staff has a 6/8 time signature. The second staff has a 3/4 time signature. The third staff has a 4/4 time signature. The fourth staff has a 3/4 time signature. The fifth staff has a 4/4 time signature. The sixth staff has a 4/4 time signature. The seventh staff has a 4/4 time signature. The eighth staff has a 4/4 time signature. The ninth staff has a 4/4 time signature. The tenth staff has a 4/4 time signature.

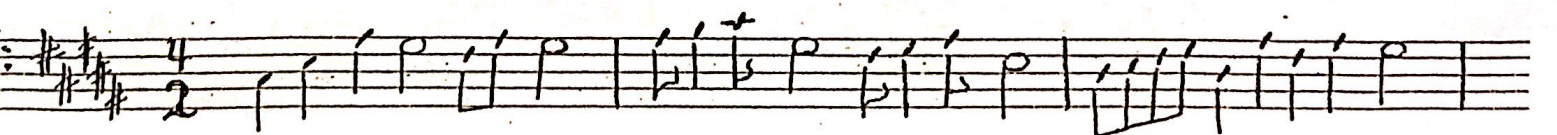
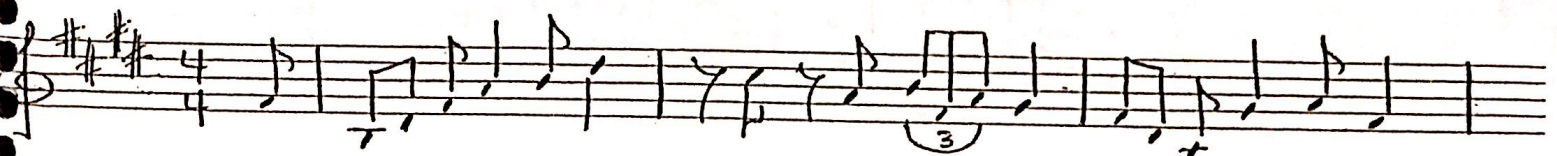
Solfeos Modales

1

2

3

4



1

2

3

4

GUÍA 6

51.

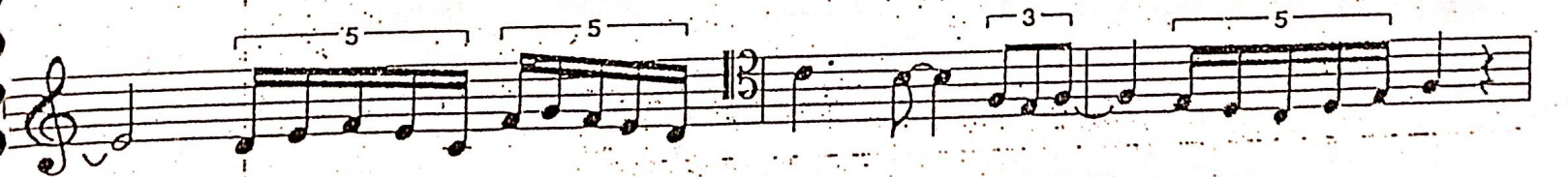
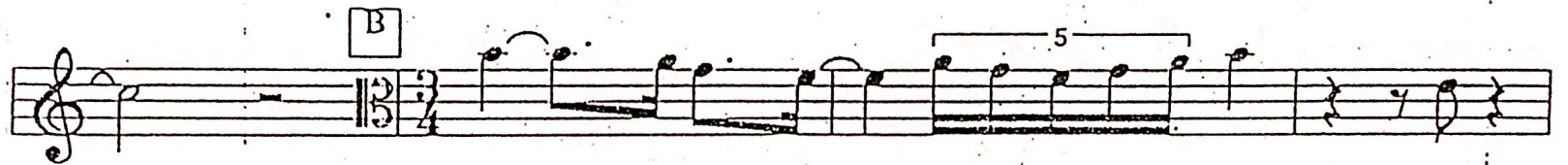
The musical score for exercise 51 consists of ten staves of music, primarily in treble clef with a 4/4 time signature. The notation includes various fretting techniques indicated by numbers above notes, such as '5' for the fifth fret and '3' for the third fret. Brackets are used to group notes, often indicating a single finger (e.g., the index finger) moving across multiple strings. The exercise is divided into sections labeled A, B, and C. Section A spans the third and fourth staves, Section B spans the fifth and sixth staves, and Section C spans the seventh and eighth staves. The music features a mix of eighth and sixteenth notes, often beamed together, and includes rests and repeat signs. The final two staves continue the melodic and technical patterns established in the previous sections.

GUÍA 7

164.

Handwritten musical score for guitar, numbered 164. The score consists of ten staves of music in bass clef, 4/4 time. It includes various musical notations such as eighth and sixteenth notes, rests, and fingerings. Specific sections are marked with letters A, B, and C in boxes. Fingerings are indicated by numbers 3, 5, and 3 above the notes. The music is written in a single system across ten staves.

Guia 8



HABLA DO

Guia 9

①

②

③

④

⑤

⑥

REPASO
SOLFEO
HABLADOS
CON RITMOS IRREGULARES

GUÍA 10

Leot. Uv.

①

②

③

④

Softcos GUÍA DE EJERCICIOS 11

Hasados

[illegible]

Handwritten musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It begins with a treble clef-like symbol, followed by a series of eighth and sixteenth notes, including a triplet of eighth notes. The melody is written in a simple, folk-like style with some slurs and ties.

Handwritten musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of several measures, including a triplet of eighth notes, a quarter note, and a half note. The piece concludes with a double bar line.

Handwritten musical notation for the first system of 'The Rose Tree'. It consists of a single staff with a treble clef. The key signature has one flat (B-flat). The time signature is 7/8. The melody begins with a triplet of eighth notes (G4, A4, Bb4), followed by a quarter note (C5), an eighth note (Bb4), and a quarter rest. The second measure contains a quarter note (G4), an eighth note (F4), and a quarter rest. The third measure contains a quarter note (E4), an eighth note (D4), and a quarter rest. The fourth measure contains a quarter note (C4), an eighth note (Bb3), and a quarter rest. The system ends with a double bar line.

Handwritten musical notation for the first system of 'The Merry Widow'. It features a grand staff with a treble and bass clef, a 4/4 time signature, and a key signature of one flat (B-flat). The melody is written in the treble clef, starting with a quarter rest, followed by a series of eighth and sixteenth notes. The bass line provides a harmonic accompaniment with various note values and rests. The system concludes with a double bar line.

A single staff of handwritten musical notation. The notation begins with a treble clef and a key signature of one flat (B-flat). It contains several measures of music with various note values, including eighth and sixteenth notes, and rests. There is a key signature change to two flats (B-flat and E-flat) indicated by two flat symbols. The notation is written in brown ink on aged, slightly stained paper.

4) 

Handwritten musical notation on a single staff. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings like 'f' and 'p'. There are also some handwritten annotations and a circled '3' at the end.

Solfeo Hablado

The musical score is a vocal exercise titled 'Solfeo Hablado' by Winston Moya. It is written for a single voice part in treble clef, 2/4 time. The exercise consists of ten staves of music. The melody is composed of eighth and quarter notes, with various intervals and melodic lines. Brackets above the notes indicate fingerings: 3, 5, 5, 6, 7, 5, 5, 7, 7, 3, 3, 7, 7, 5, 3, 5, 5, 7, 7, 2, 5, 4, 4, 5, 2, 7, 2, 5, 3, 5, 2, 5. The score ends with a double bar line and a repeat sign.

Guía de estudio nº 13

Modulaciones - Intercambio modal

Profesor Winston Moya C.

1

2

3

Guía de estudio n° 4

Modulación - Intercambio modal

Profesor Winston Moya C.

1

Exercise 1 consists of three measures in treble clef, key of D major (two sharps), and 3/8 time. The first measure contains a half note D4, a quarter note E4, and a quarter note F#4. The second measure contains a half note G4, a quarter note A4, and a quarter note B4. The third measure contains a half note C5, a quarter note B4, and a quarter note A4. A slur covers the first two measures, and another slur covers the third measure.

2

Exercise 2 consists of three measures in treble clef, key of B minor (two sharps), and 3/4 time. The first measure contains a half note B3, a quarter note C4, and a quarter note D4. The second measure contains a half note E4, a quarter note F#4, and a quarter note G4. The third measure contains a half note A4, a quarter note B4, and a quarter note C5. A slur covers the first two measures, and another slur covers the third measure.

3

Exercise 3 consists of three measures in treble clef, key of D major (two sharps), and 3/8 time. The first measure contains a half note D4, a quarter note E4, and a quarter note F#4. The second measure contains a half note G4, a quarter note A4, and a quarter note B4. The third measure contains a half note C5, a quarter note B4, and a quarter note A4. A slur covers the first two measures, and another slur covers the third measure.

GUÍA DE ESTUDIO 15

Ejercicios con modulación a Intercambios Modales

Profesor Winston Moya

Camilo Henríquez

1



Magdalena Pacheco

2



Camila del Pozo

3



Jesús Solís

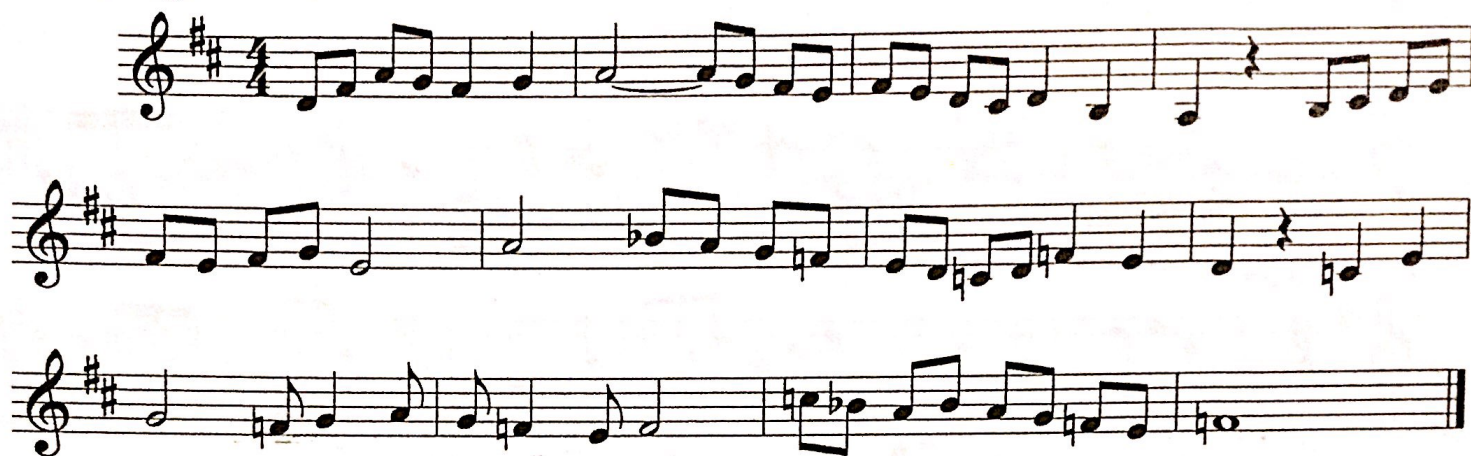
4



Guía confeccionada por los alumnos 16

Lectura y Auditivo avanzado

1. Pablo Vega



2. Nicolas Ross



3. Tomás Moreno



4. Camilo Henríquez



Guía Solfeos Cantados

2012

Ejercicios creados por alumnos del curso

Profesor Winston Moya C.

Felipe Muñoz



Pedro Robert



Joaquin Lopez



Florencia Hernandez



Felipe Painean



Guía de ejercicios 18

Modulación por enarmonía

Profesor Winston Moya C.

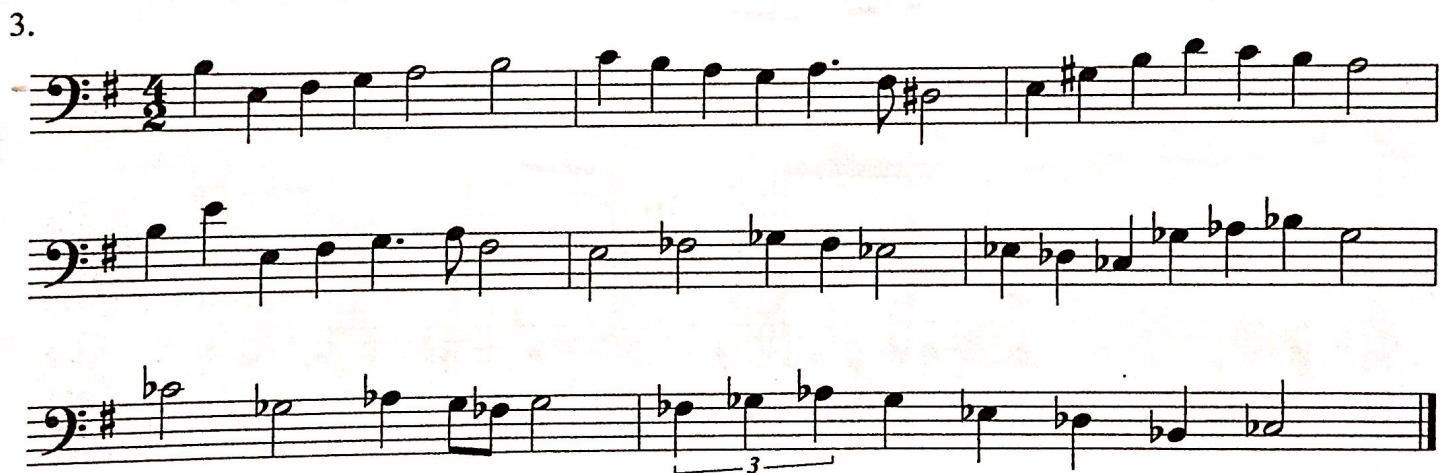
1.



2.



3.



4.



Guía de Solfeos Cantados

19

Distintos recursos de modulación

Profesor Winston Moya

1.

Musical exercise 1: A three-staff melody in B-flat major, 4/4 time. The first staff contains the first line of music, including a triplet of eighth notes. The second and third staves continue the melody, featuring various intervals and a key signature change to C major in the third staff.

2.

Musical exercise 2: A three-staff melody in D major, 6/8 time. The first staff contains the first line of music. The second and third staves continue the melody, featuring various intervals and a key signature change to C major in the third staff.

3.

Musical exercise 3: A three-staff melody in B-flat major, 3/2 time. The first staff contains the first line of music. The second and third staves continue the melody, featuring various intervals and a key signature change to C major in the third staff.



resinos de un tiempo formados con valores desiguales.

Larghetto (M.M. $J=50$)

35 (2)

36 (A)

Maestoso. Diferenciación entre $J=66$ y $J=60$

36 (A)

FIN

D.C.



34 (A)

35

(M.M. $J=60$)
Andante

35

36

Guia 21

①

Handwritten musical notation for exercise 1, measures 1-6. The notation is written on a grand staff (treble and bass clefs). Measure 1 is in 3/4 time, measure 2 in 3/8, measure 3 in 2/4, measure 4 in 3/8, measure 5 in 2/4, and measure 6 in 6/8. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some markings like 'J = J' above the staff.

②

Handwritten musical notation for exercise 2, measures 1-6. The notation is written on a grand staff. Measure 1 is in 9/8 time, measure 2 in 2/4, measure 3 in 4/4, measure 4 in 2/4, measure 5 in 3/4, and measure 6 in 3/4. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some markings like 'J = J' above the staff.

③

Handwritten musical notation for exercise 3, measures 1-6. The notation is written on a grand staff. Measure 1 is in 3/8 time, measure 2 in 3/8, measure 3 in 3/8, measure 4 in 3/8, measure 5 in 3/8, and measure 6 in 3/8. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some markings like 'J = J' above the staff.

GUÍA Nº 22

①

②

8)

Exercise 8 consists of four staves of music. The first staff is in common time (C) and features several triplet markings (3). The second staff is in 6/8 time and includes a doublet marking (2). The third staff is in 3/4 time and contains a triplet marking (3). The fourth staff is also in 3/4 time and features a triplet marking (3). The music is written in a single melodic line on a five-line staff.

9)

Exercise 9 consists of four staves of music. The first staff is in 12/8 time and includes a triplet marking (3). The second staff is in 5/4 time and includes a triplet marking (3). The third staff is in 3/4 time and includes a triplet marking (3). The fourth staff is in 6/8 time and includes a triplet marking (3). The music is written in a single melodic line on a five-line staff.

10)

Exercise 10 consists of three staves of music, all in 4/4 time. The first staff includes a triplet marking (3). The second staff includes two triplet markings (3). The third staff includes a triplet marking (3). The music is written in a single melodic line on a five-line staff.

11)



12)



13)



14)



15)



16)



17)

Exercise 17 consists of four measures of music. The first measure is in treble clef, 3/4 time, and contains a half note G4, a quarter note A4, and a half note B4. The second measure is in treble clef, 3/4 time, and contains a quarter note C5, a quarter note D5, a quarter note E5, and a half note F5. The third measure is in bass clef, 3/4 time, and contains a half note G4, a quarter note A4, and a half note B4. The fourth measure is in bass clef, 3/4 time, and contains a quarter note C5, a quarter note D5, a quarter note E5, and a half note F5. Fingering numbers 5, 3, 5, 5, and 3 are indicated above or below the notes.

18)

Exercise 18 consists of four measures of music. The first measure is in bass clef, 6/8 time, and contains a half note G4, a quarter note A4, and a half note B4. The second measure is in bass clef, 6/8 time, and contains a quarter note C5, a quarter note D5, a quarter note E5, and a half note F5. The third measure is in bass clef, 6/8 time, and contains a quarter note G5, a quarter note A5, a quarter note B5, and a half note C6. The fourth measure is in bass clef, 6/8 time, and contains a quarter note D6, a quarter note E6, a quarter note F6, and a half note G6. Fingering numbers 5, 2, 5, 5, 5, 5, 5, 3, and 2 are indicated above or below the notes.

19)

Exercise 19 consists of two measures of music. The first measure is in treble clef, common time, and contains a half note G4, a quarter note A4, and a half note B4. The second measure is in treble clef, common time, and contains a quarter note C5, a quarter note D5, a quarter note E5, and a half note F5. Fingering numbers 6, 5, 5, and 5 are indicated above or below the notes.

20)

Exercise 20 consists of two measures of music. The first measure is in bass clef, 3/4 time, and contains a half note G4, a quarter note A4, and a half note B4. The second measure is in bass clef, 3/4 time, and contains a quarter note C5, a quarter note D5, a quarter note E5, and a half note F5. Fingering numbers 3, 5, 3, 3, and 3 are indicated above or below the notes.

