

PONTIFICIA UNIVERSIDAD CATÓLICA
FACULTAD DE ARTES

MATERIAL DE APOYO

CURSO

LECTURA Y AUDITIVO I



PROFESOR WINSTON MOYA C.

7-101644

P894
100
ER 1151
c.2

POZZOLI

SOLFEO

HABLADOS Y CANTADOS

PRIMER CURSO



RICORDI

SOLFEOS HABLADOS

1^{er} CURSO

HECTOR POZZOLI

Pentagrama para Piano, Organo y Arpa; formado por la línea de la clave, cinco sobrelíneas y cinco bajolíneas.

Nº1.

Diagrama de la pentagrama con las líneas y sus nombres:

- sobrelíneas (5a, 4a, 3a, 2a, 1a)
- línea de la clave
- bajolíneas (1a, 2a, 3a, 4a, 5a)

Se muestra la escala de solfeo hablado en la pentagrama:

do mi fa sol la si re fa do

Primera línea de la escala de solfeo hablado en la pentagrama.

Segunda línea de la escala de solfeo hablado en la pentagrama.

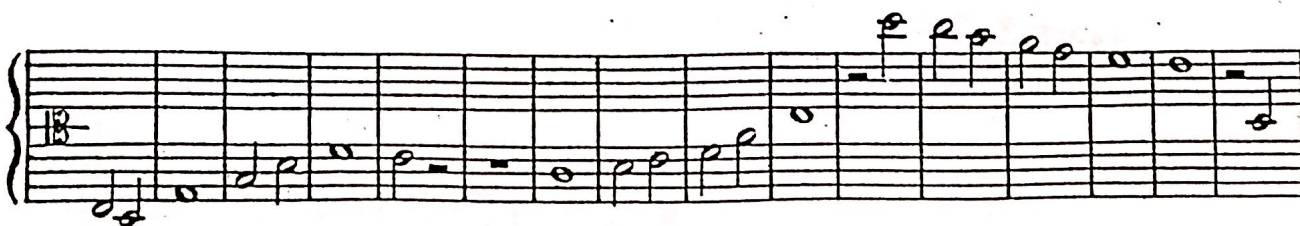
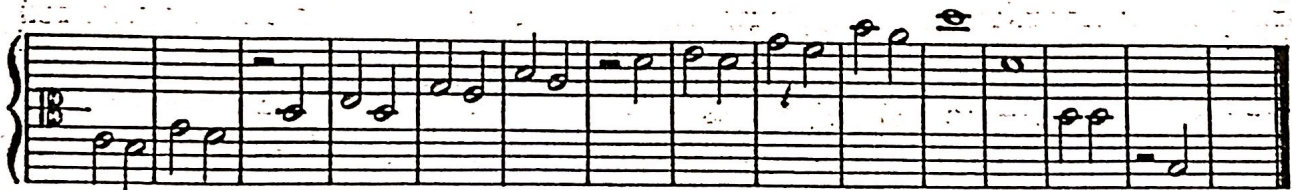
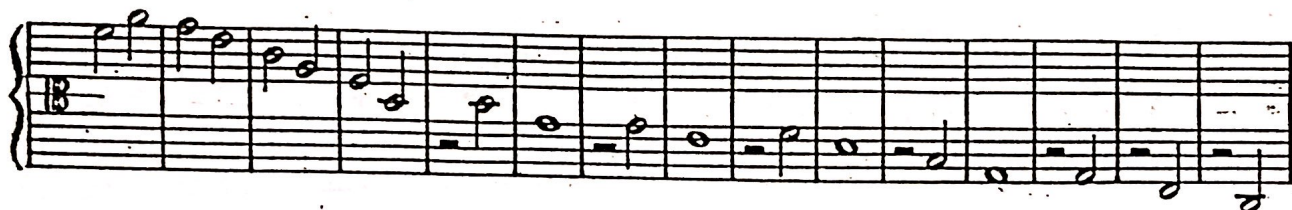
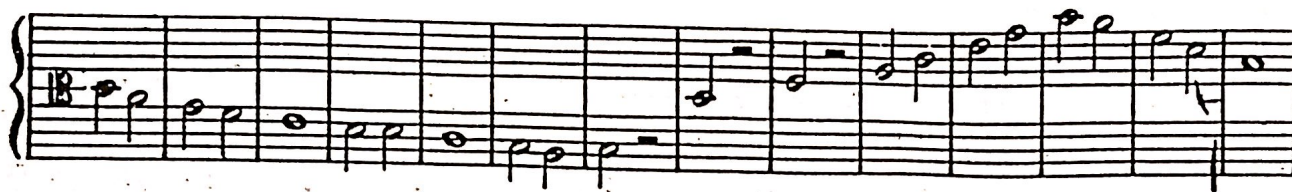
Tercera línea de la escala de solfeo hablado en la pentagrama.

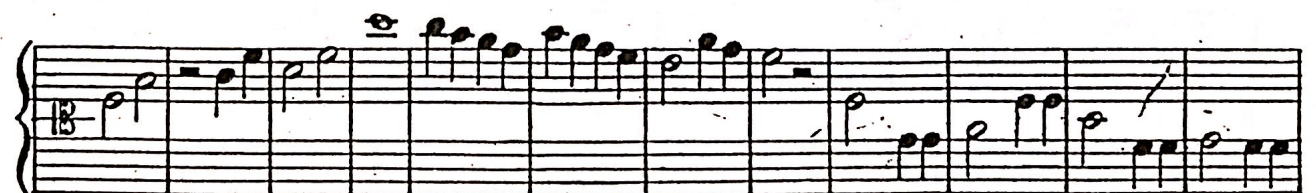
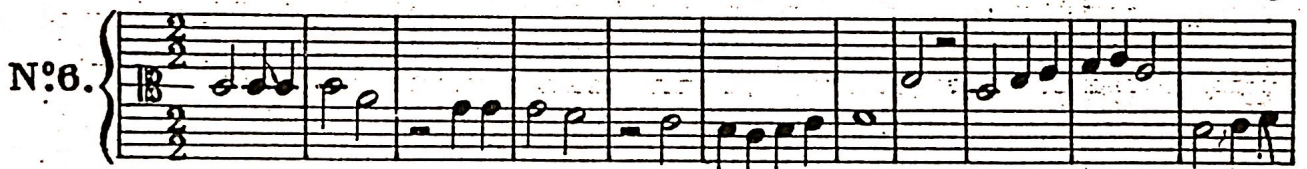
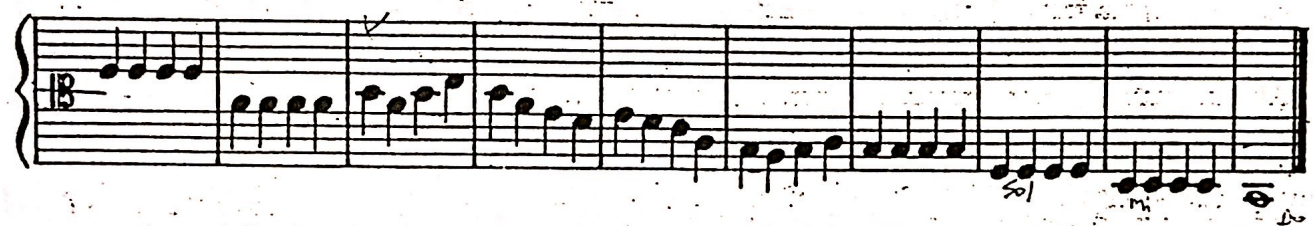
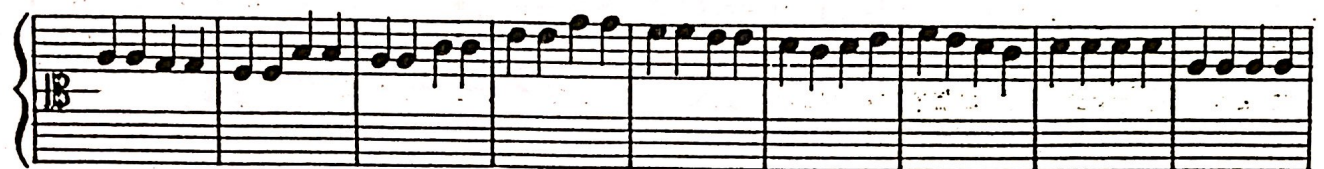
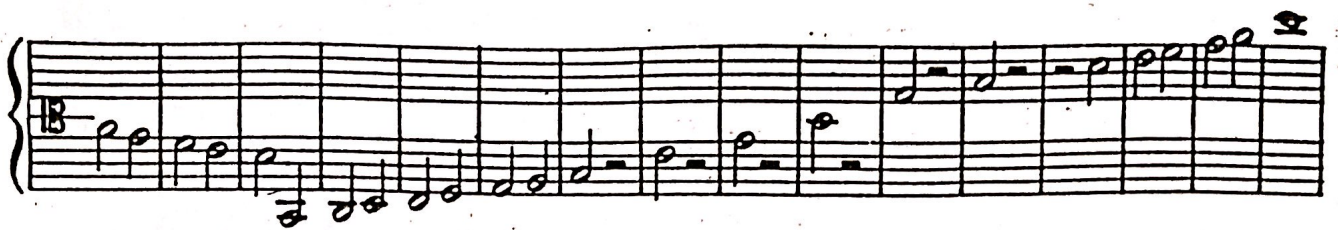
Cuarta línea de la escala de solfeo hablado en la pentagrama.

Nº2. Quinta línea de la escala de solfeo hablado en la pentagrama.

Primera línea de la escala de solfeo hablado en la pentagrama.

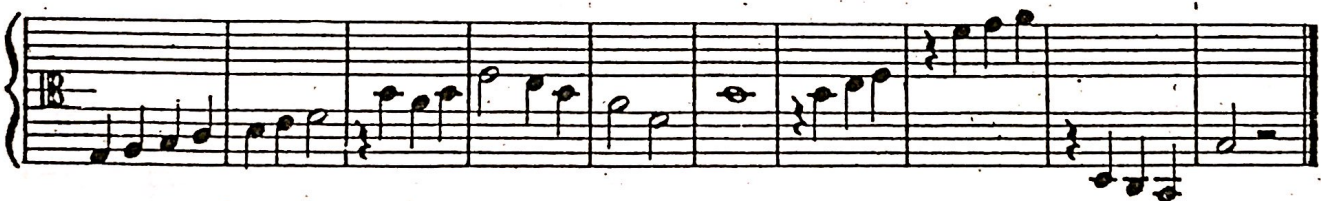
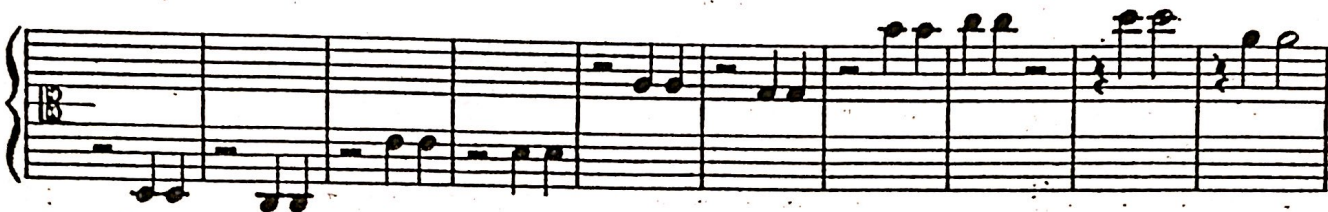
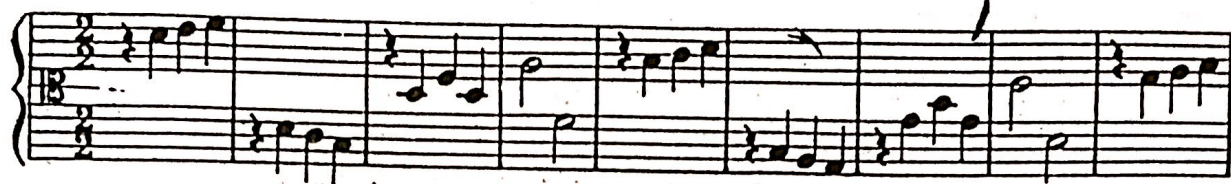
Segunda línea de la escala de solfeo hablado en la pentagrama.





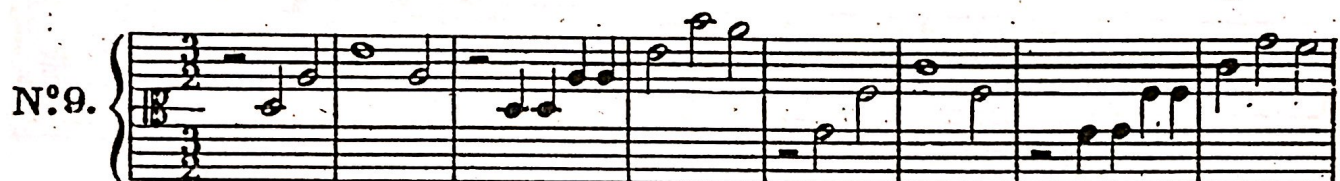


Nº 7.



Nº 8.





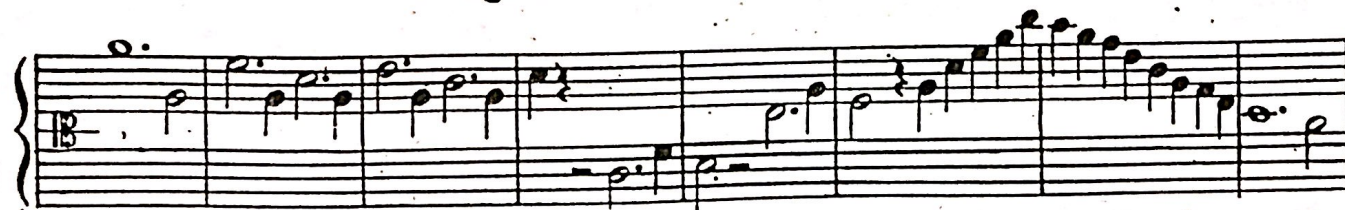
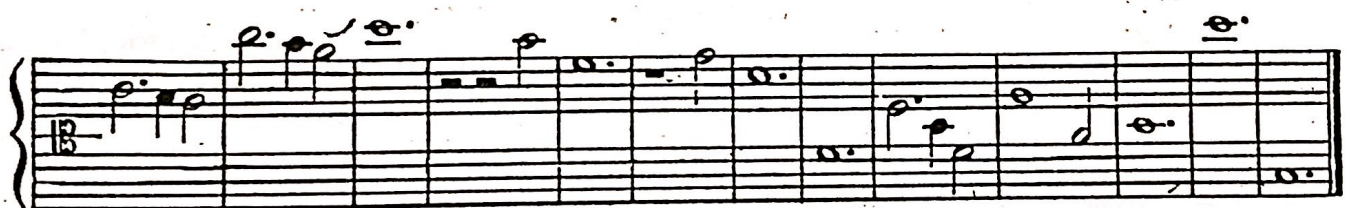
Nº10.

Nº 11.



Nº 12.





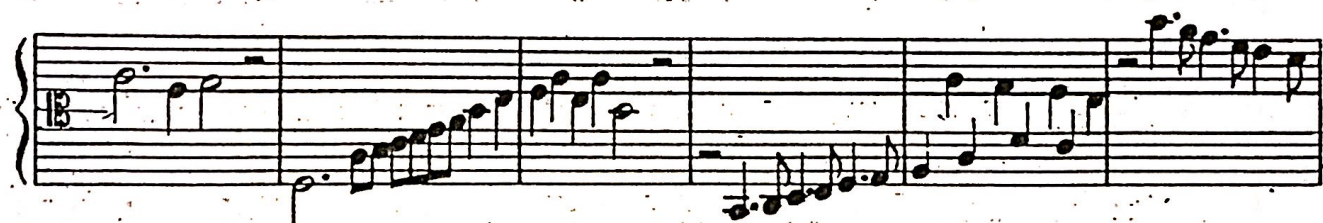


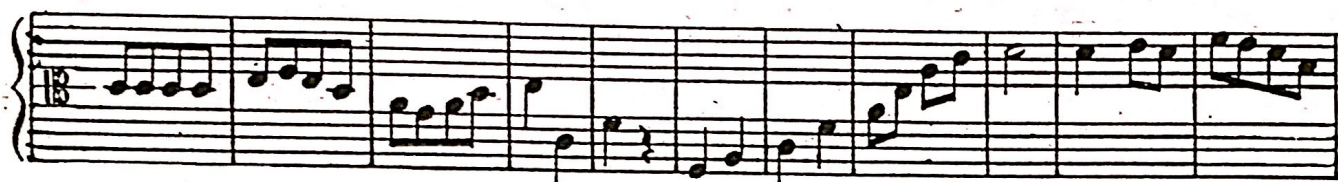
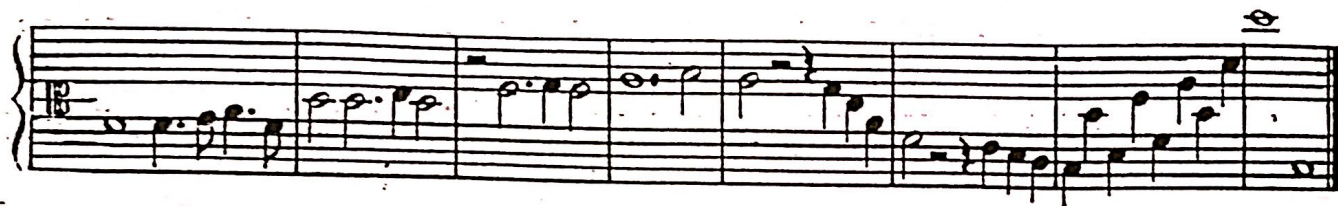
Nº 16.



Nº 17.



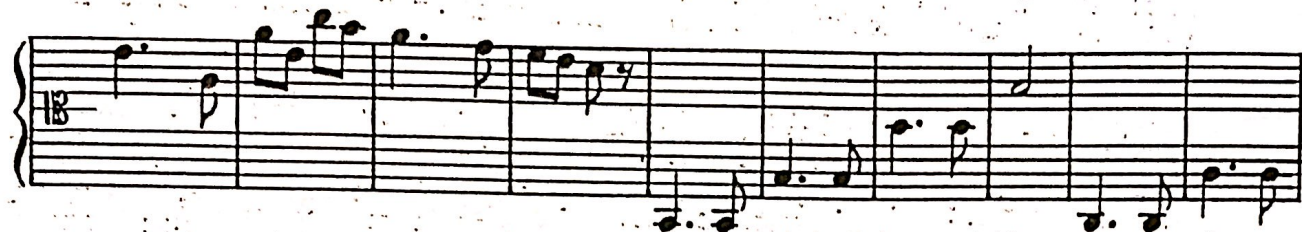




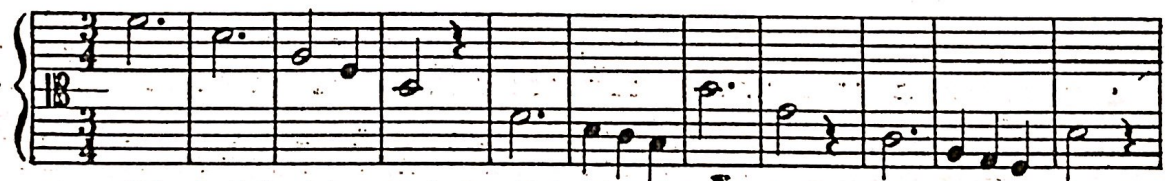
) N° 20.

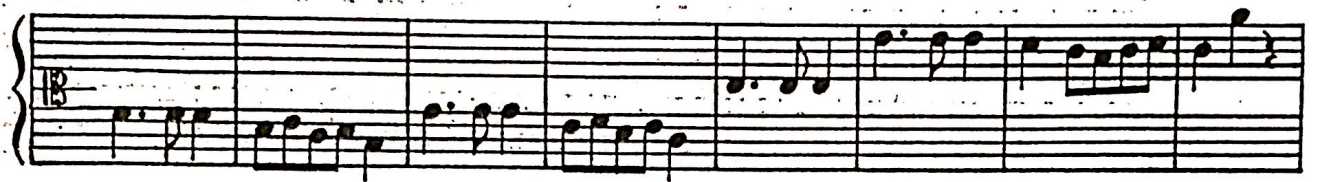
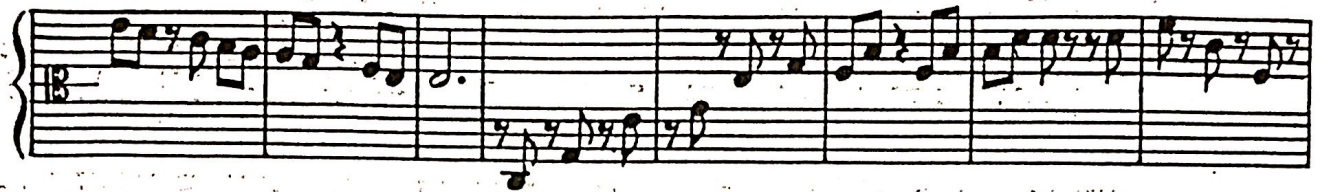
The musical score for N° 20 is presented on ten staves. Each staff is a grand staff, combining a treble clef and a bass clef. The music is written in a single system, with the staves connected by a brace on the left. The notation includes various musical symbols such as notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a single system, with the staves connected by a brace on the left. The notation includes various musical symbols such as notes, rests, and accidentals. The score is a single system of ten staves, each with a treble and bass clef. The music is written in a single system, with the staves connected by a brace on the left. The notation includes various musical symbols such as notes, rests, and accidentals.

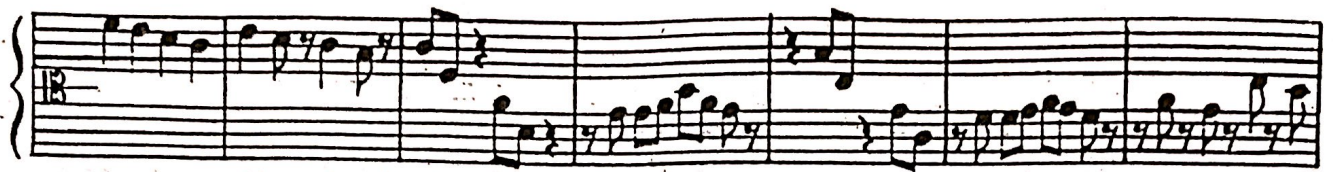
Nº21.



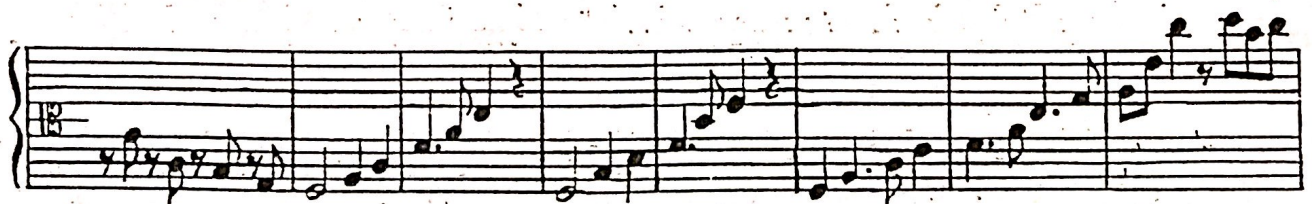
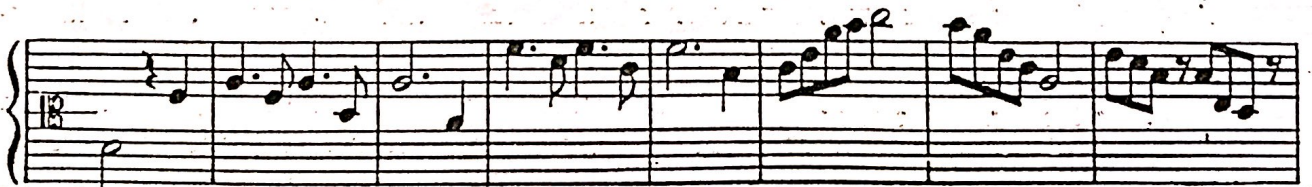
Nº22.

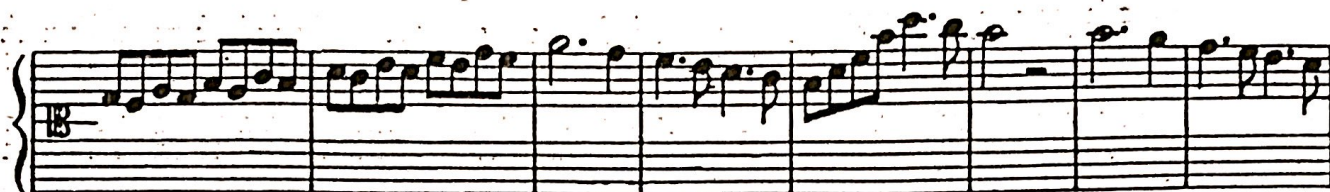




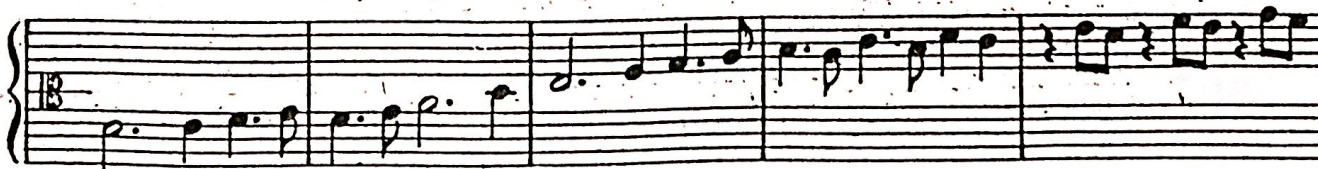
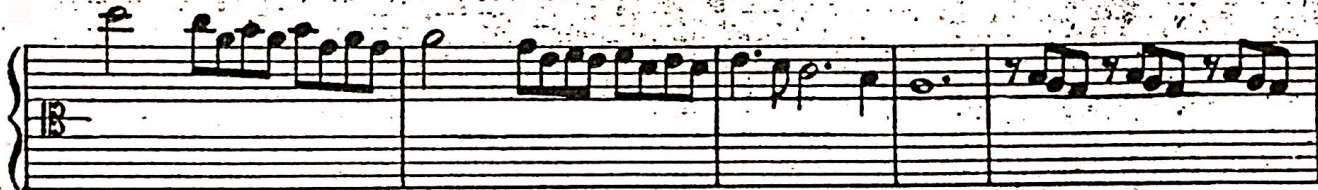


Nº 24.



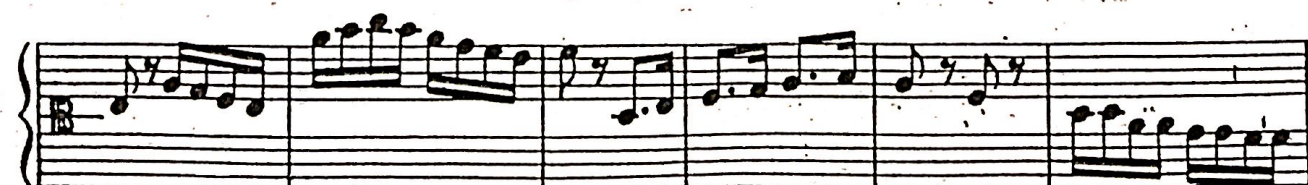


Nº 25.





Nº 26.



NOEL GALLON
CIEN DICTADOS MUSICALES PROGRESIVOS A DOS VOCES

Cent Dictées musicales progressives à deux parties

6

NOËL GALLON

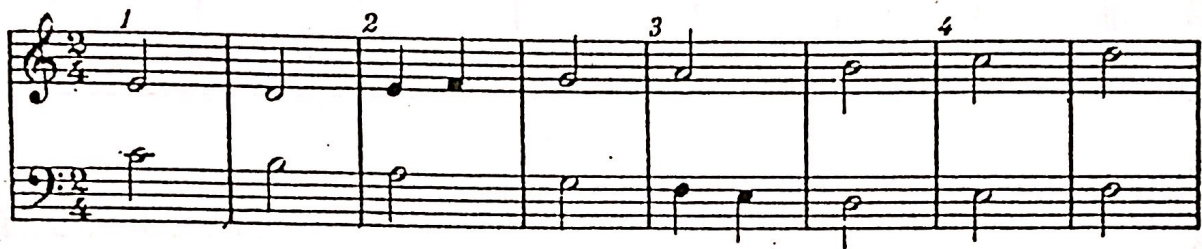
1^{ère} Série (de 1 à 20)

DICTÉES FACILES

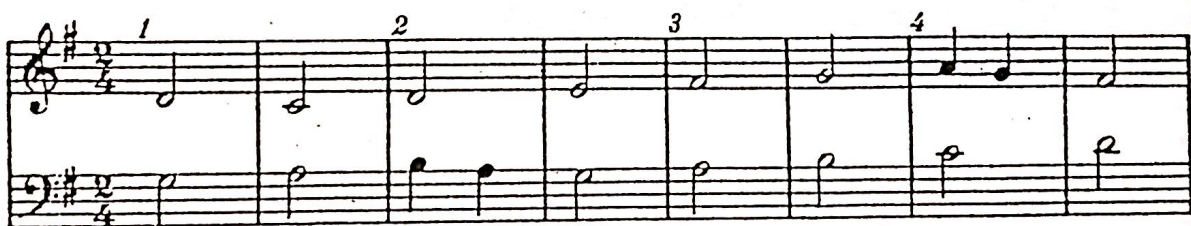


Universidad
Facultad
BIBLIOTEC.

Nº 1 - en Ut majeur



Nº 2 - en Sol majeur



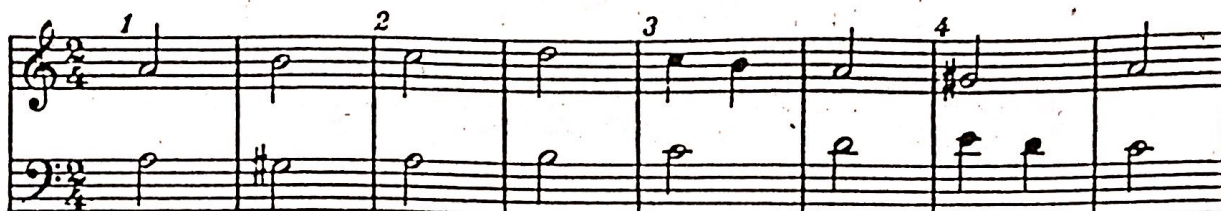
Copyright by J. JOBERT 1924.

Paris, J. JOBERT, Editeur, 44, rue du Colisée.

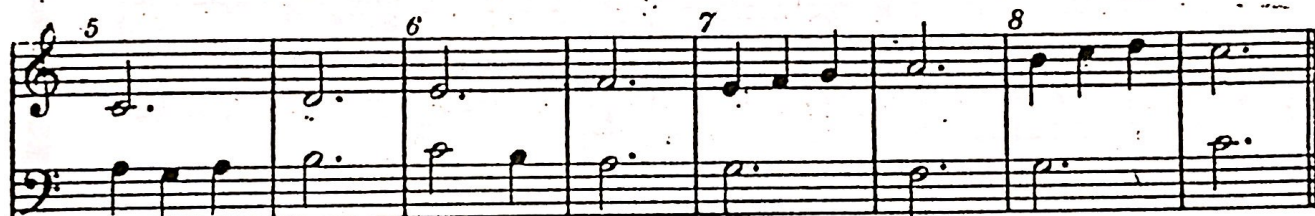
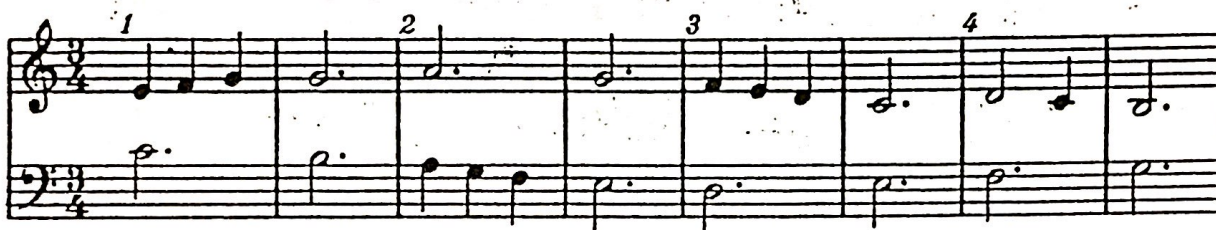
J.J. 271

Tous droits d'exécution, de reproduction
et d'arrangements réservés.

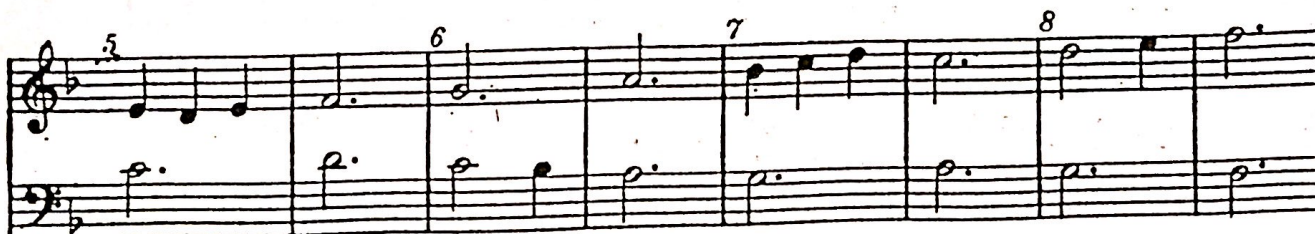
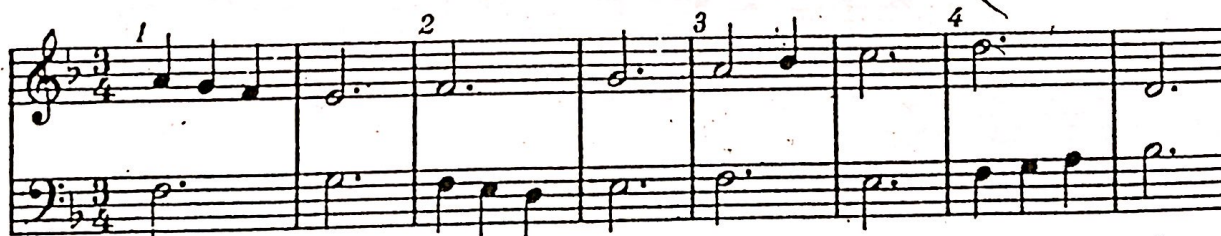
N° 3 - en La mineur



N° 4 - en Ut majeur



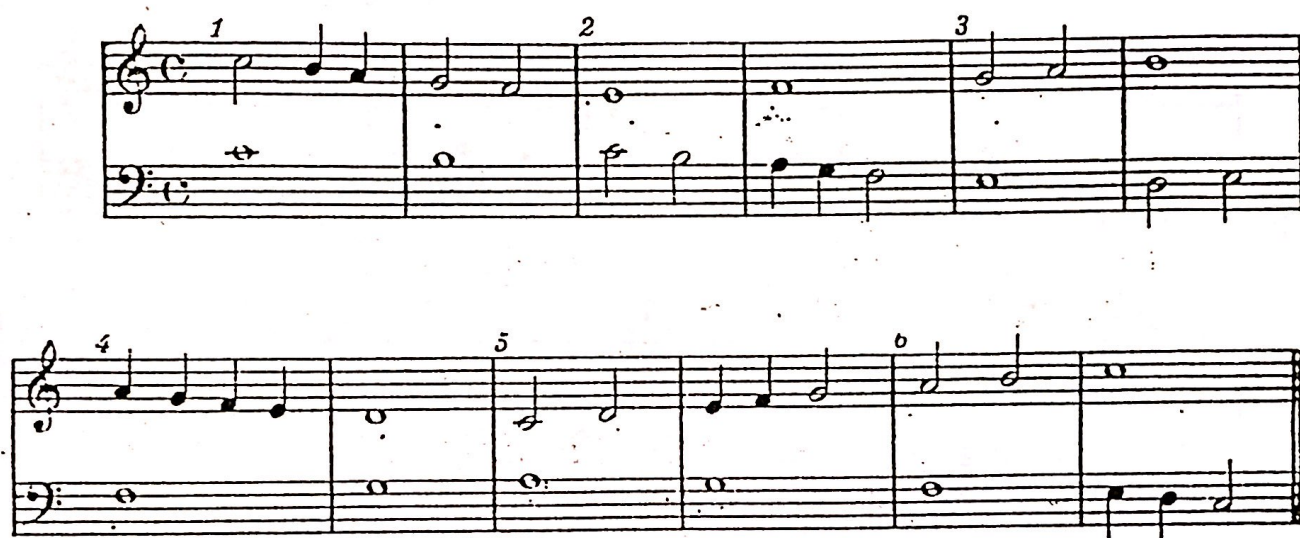
N° 5 - en Fa majeur



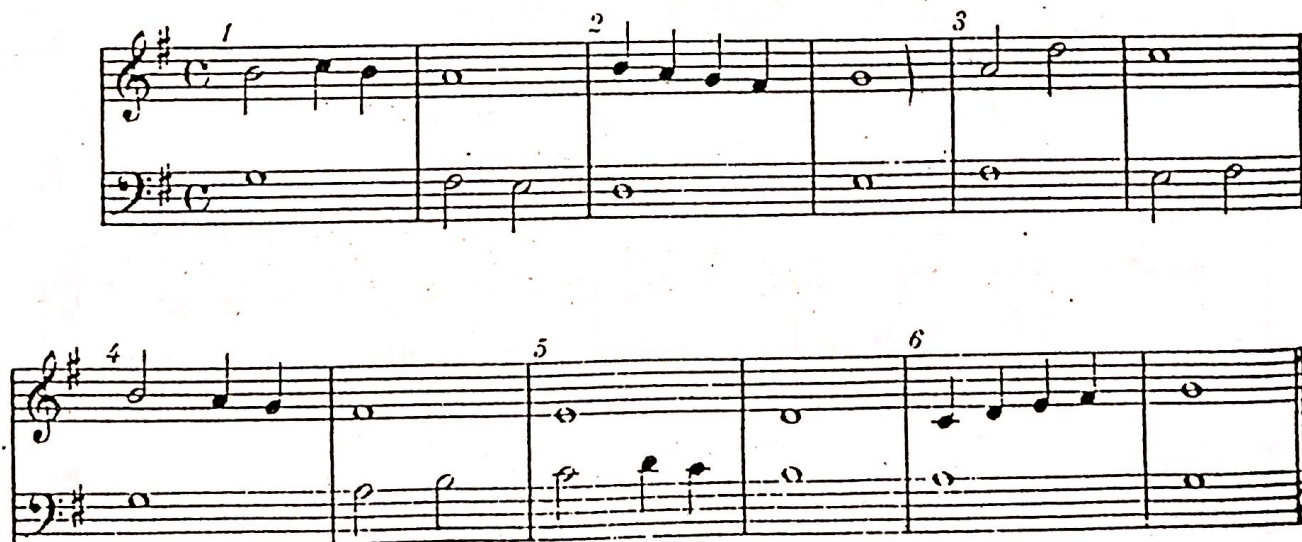
N° 6 - en La mineur



N° 7 - en Ut majeur



N° 8 - en Sol majeur



N° 9 - en Fa majeur

First system (measures 1-3): Treble clef has a whole note F4 (measure 1), a quarter note G4 (measure 2), and a quarter note A4 (measure 3). Bass clef has a whole note F3 (measure 1), a quarter note G3 (measure 2), and a quarter note A3 (measure 3).
Second system (measures 4-6): Treble clef has a whole note Bb4 (measure 4), a quarter note C5 (measure 5), and a quarter note D5 (measure 6). Bass clef has a whole note Bb3 (measure 4), a quarter note C4 (measure 5), and a quarter note D4 (measure 6).

N° 10 - en Ut majeur

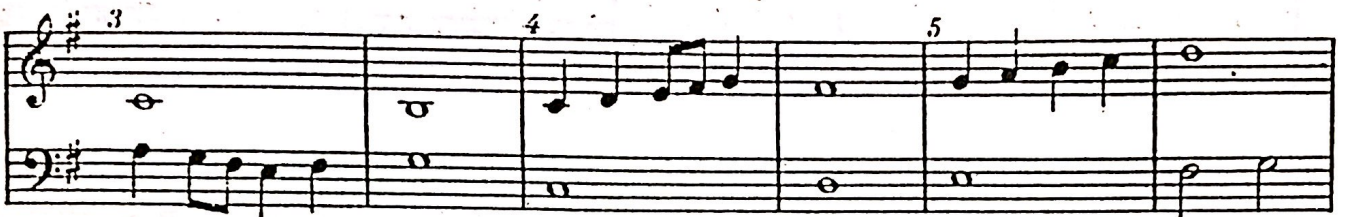
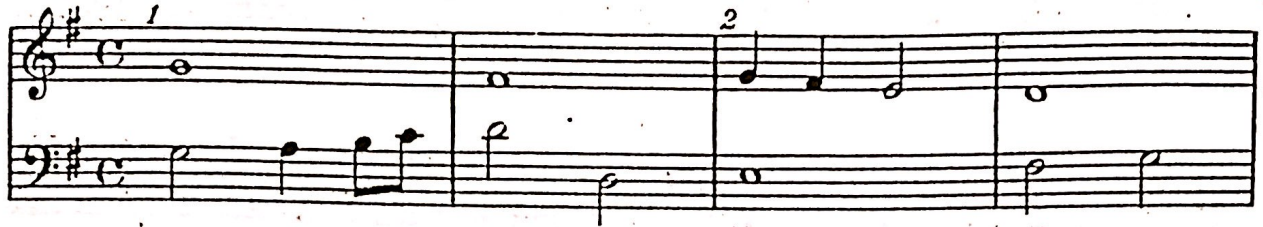
First system (measures 1-3): Treble clef has a quarter note C4 (measure 1), a quarter note D4 (measure 2), and a quarter note E4 (measure 3). Bass clef has a whole note C3 (measure 1), a quarter note D3 (measure 2), and a quarter note E3 (measure 3).
Second system (measures 4-6): Treble clef has a quarter note F4 (measure 4), a quarter note G4 (measure 5), and a quarter note A4 (measure 6). Bass clef has a whole note F3 (measure 4), a quarter note G3 (measure 5), and a quarter note A3 (measure 6).
Third system (measures 7-8): Treble clef has a quarter note Bb4 (measure 7), a quarter note C5 (measure 8). Bass clef has a whole note Bb3 (measure 7), a quarter note C4 (measure 8).

N° 11 - en La mineur

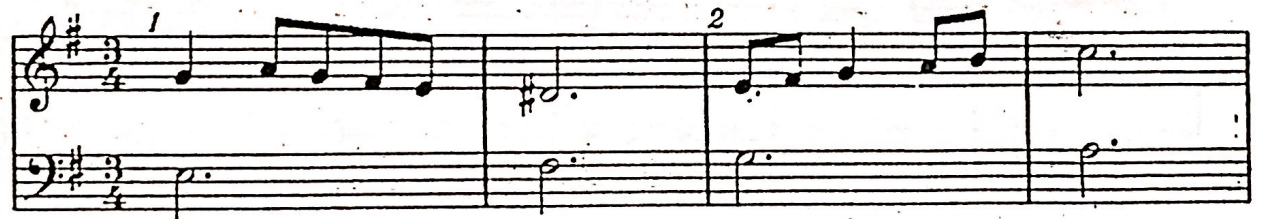
First system (measures 1-3): Treble clef has a quarter note A3 (measure 1), a quarter note B3 (measure 2), and a quarter note C4 (measure 3). Bass clef has a whole note A2 (measure 1), a quarter note B2 (measure 2), and a quarter note C3 (measure 3).
Second system (measures 4-5): Treble clef has a quarter note D4 (measure 4), a quarter note E4 (measure 5). Bass clef has a whole note D3 (measure 4), a quarter note E3 (measure 5).



N° 12 - en Sol majeur



N° 13 - en Mi mineur



N° 14 - en Fa majeur

Musical score for N° 14 in F major, measures 1 through 8. The score is written in 3/4 time with a key signature of one flat (Bb). The melody is in the treble clef, and the bass line is in the bass clef. Measures 1-3 are marked with a '1' above the first measure, measures 4-5 with a '2' above the first measure, and measures 6-8 with a '3' above the first measure. The melody consists of eighth and quarter notes, while the bass line features half notes and quarter notes.

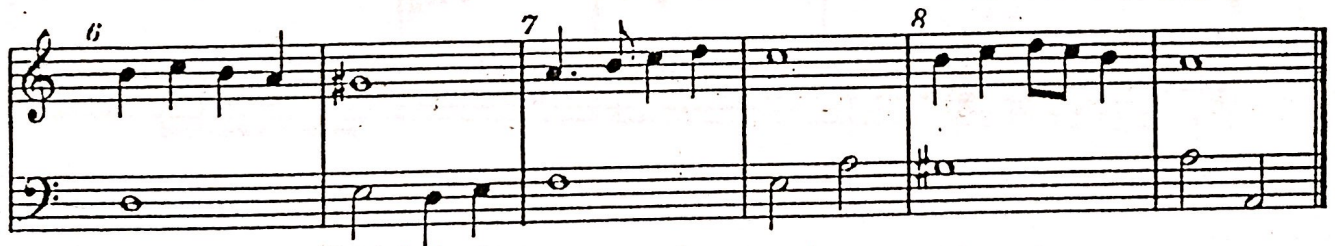
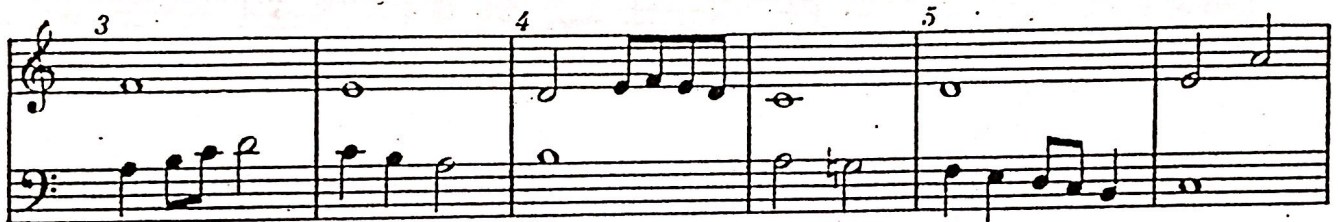
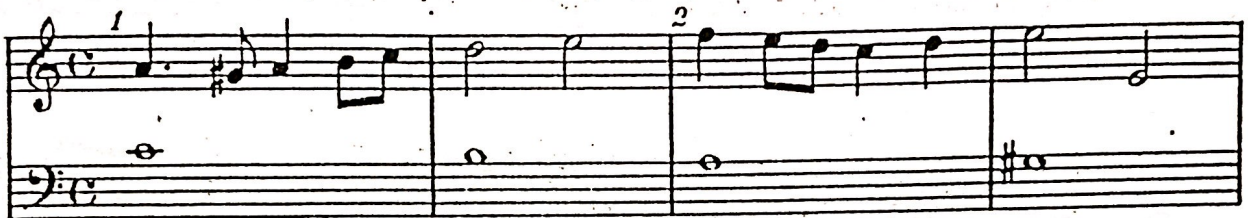
N° 15 - en Ré mineur

Musical score for N° 15 in D minor, measures 1 through 8. The score is written in 3/4 time with a key signature of two flats (Bb, Eb). The melody is in the treble clef, and the bass line is in the bass clef. Measures 1-3 are marked with a '1' above the first measure, measures 4-5 with a '2' above the first measure, and measures 6-8 with a '3' above the first measure. The melody consists of eighth and quarter notes, while the bass line features half notes and quarter notes. A sharp sign (#) is visible above the first measure of measure 3 in the treble clef.

Nº 16 - en Ut majeur

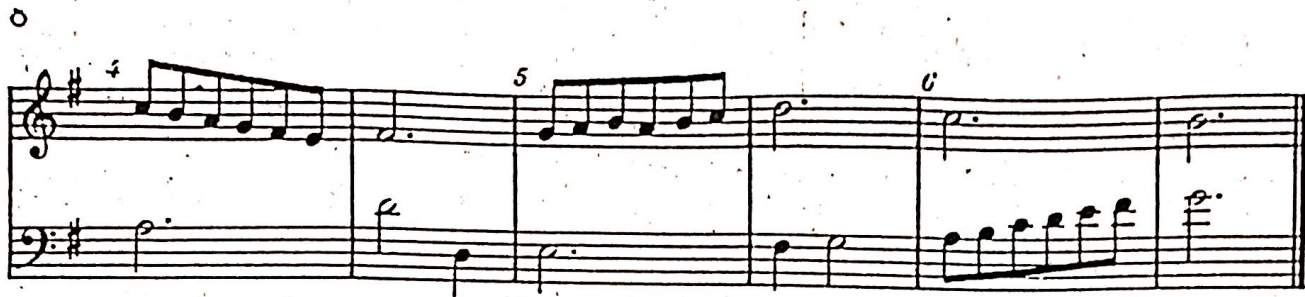


Nº 17 - en La mineur

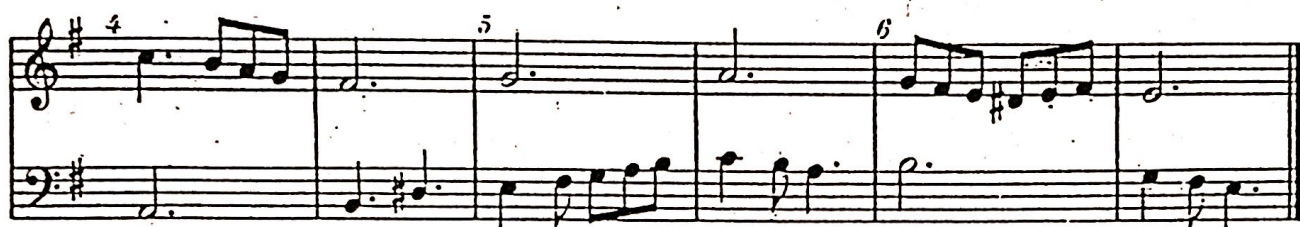


Nº 18 - en Sol majeur





Nº 19_ en Mi mineur



Nº 20_ en Ré mineur



Método para la enseñanza del solfeo a primera vista

Claudio Acevedo Elgueta



Lección N°1

SERIES RÍTMICAS (Percutir o tararear el ritmo)
Incorporar pulso, acento métrico, unidad de compás)

Claudio Acevedo E.

① $\frac{4}{4}$

② $\frac{3}{4}$

③ $\frac{2}{2}$

④ $\frac{4}{2}$

⑤ $\frac{2}{4}$

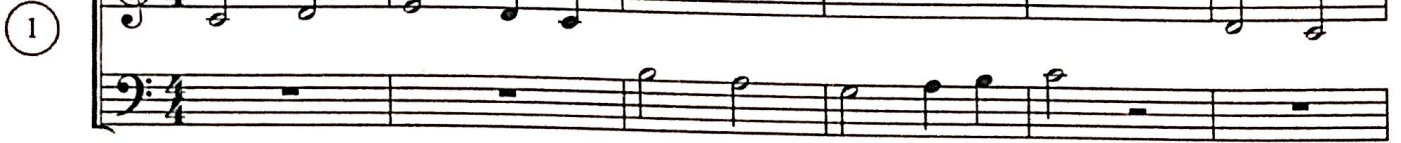
⑥ $\frac{3}{2}$

Lección N°2

SOLFEOS HABLADOS:

Leer siguiendo la trayectoria de las notas

Claudio Acevedo E.



Lección N°3

Claudio Acevedo E.

SOLFEOS HABLADOS

a) Leer solo llave de sol b) Leer solo llave de Fa c) Leer alternando un compás en cada llave

1

Exercise 1, measures 1-8, in 4/4 time. The treble clef part starts on G4 and ascends stepwise to G5, then descends to G4. The bass clef part starts on G3 and ascends stepwise to G4, then descends to G3.

Exercise 1, measures 9-16, in 4/4 time. The treble clef part continues the ascending and descending scale. The bass clef part continues the ascending and descending scale.

2

Exercise 2, measures 1-8, in 3/4 time. The treble clef part starts on G4 and ascends stepwise to G5, then descends to G4. The bass clef part starts on G3 and ascends stepwise to G4, then descends to G3.

Exercise 2, measures 9-16, in 3/4 time. The treble clef part continues the ascending and descending scale. The bass clef part continues the ascending and descending scale.

3

Exercise 3, measures 1-8, in 3/2 time. The treble clef part starts on G4 and ascends stepwise to G5, then descends to G4. The bass clef part starts on G3 and ascends stepwise to G4, then descends to G3.

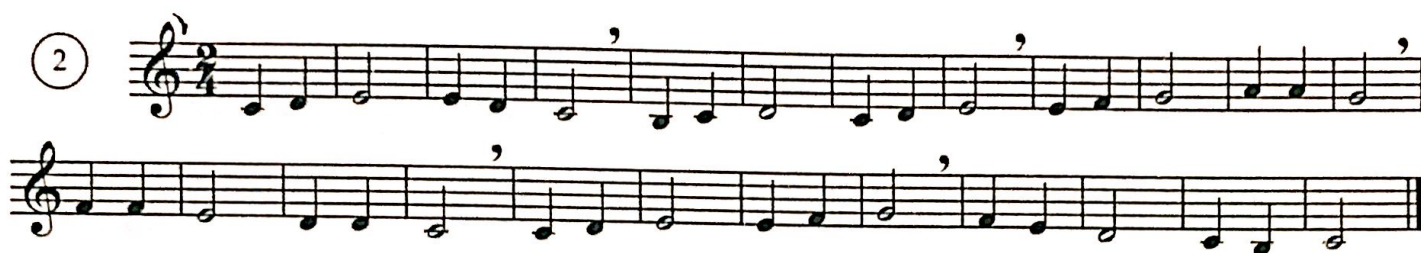
Exercise 3, measures 9-16, in 3/2 time. The treble clef part continues the ascending and descending scale. The bass clef part continues the ascending and descending scale.

Lección N°4

SOLFEOS CANTADOS

Do Mayor

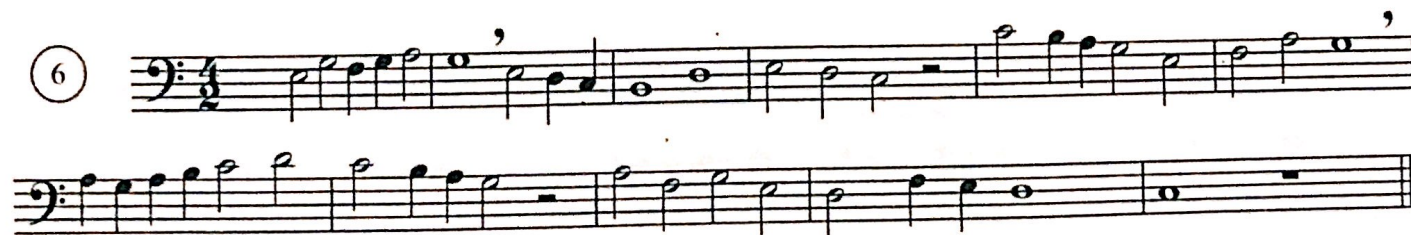
Claudio Acevedo E.



Lección N°5

SOLFEOS CANTADOS EN DO MAYOR

Claudio Acevedo E.



Lección N°6

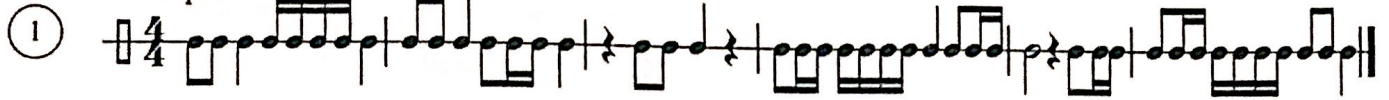
Percutir Plicas hacia arriba con mano derecha

Percutir Plicas hacia abajo con mano izquierda

Trocar percusión con las manos y tararear el ritmo

Claudio Acevedo E.

Galopa



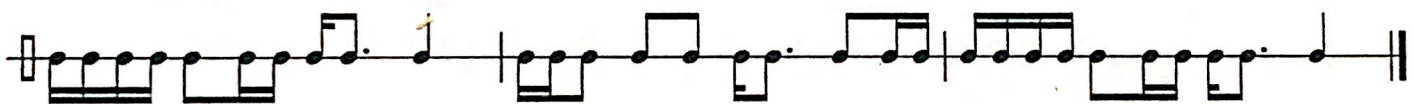
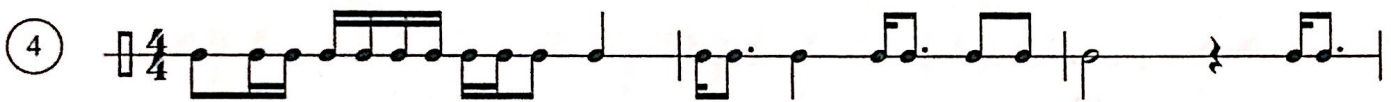
Galopa inversa



Saltillo



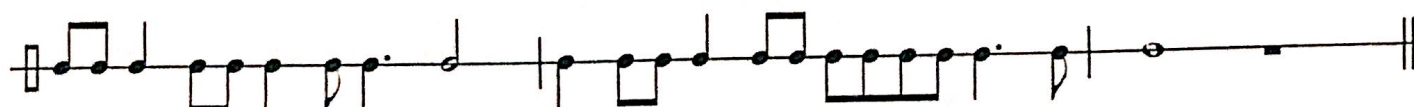
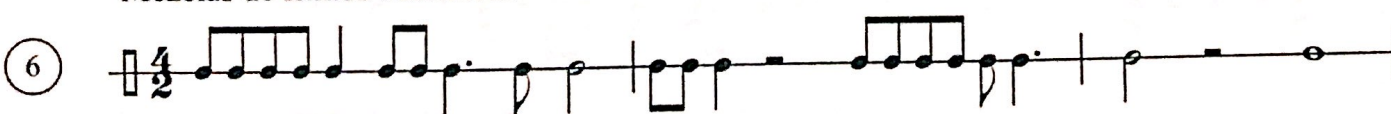
Saltillo inverso



Mezclas de ritmos anteriores



Mezclas de ritmos anteriores



Lección N°7

Claudio Acevedo E.

POLIRRITMIAS: usar ambas manos (con trocado) o bien percutir una voz y tararear la otra.

①

Exercise 1 is in 4/4 time. The top staff features a melody of eighth and quarter notes, while the bottom staff provides a harmonic accompaniment of eighth and quarter notes. The exercise concludes with a double bar line.

②

Exercise 2 is in 4/4 time. The top staff contains a melody with eighth and quarter notes, and the bottom staff has a corresponding accompaniment. The exercise ends with a double bar line.

③

Exercise 3 is in 3/2 time. The top staff shows a melody with eighth and quarter notes, and the bottom staff has an accompaniment. The exercise concludes with a double bar line.

④

Exercise 4 is in 4/4 time. The top staff features a melody with eighth and quarter notes, and the bottom staff has an accompaniment. The exercise ends with a double bar line.

⑤

Exercise 5 is in 3/4 time. The top staff contains a melody with eighth and quarter notes, and the bottom staff has an accompaniment. The exercise concludes with a double bar line.

Lección N°8

SOLFEOS CANTADOS EN DO MAYOR

Claudio Acevedo E.

①

mf

②

mf

rit.

③

mp

mf

④

mf

⑤

mp

⑥

mf

Lección N°9

SOLFEOS HABLADOS
Práctica de Contratiempos

Claudio Acevedo E.



Lección N°10

SOLFEOS CANTADOS

Claudio Acevedo E.

①

mp *mf*

②

mf

③

p *mf*

④

mf *rit.*

Lección N°11

SOLFEOS CANTADOS
A DOS VOCES

Claudio Acevedo E.

1



2



3



Lección N°13

SOLFEOS HABLADOS: Aplicar velocidad

Claudio Acevedo E.

①

f *mf* *mp* *f*

②

mf

③

pp

④

p *mp* *mf* *f*

⑤

mf

⑥

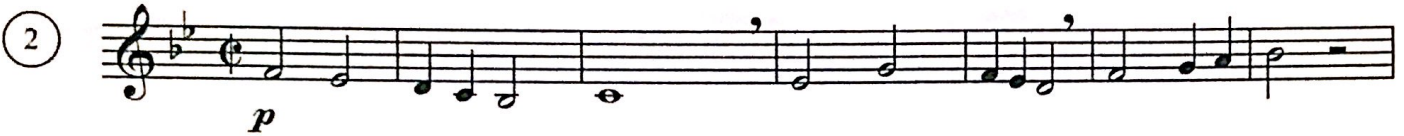
mf

Lección N°14

SOLFEOS CANTADOS:

Claudio Acevedo E.

Practicar identificación de armaduras y análisis de melodías.



Lección N°15

SOLFEOS HABLADOS

Claudio Acevedo E.

①

f
mp
f

②

mf

③

mf
p
mf

④

mf

⑤

mf
p
mf

Lección N°16

SOLFEOS CANTADOS:
Analizar armadura y melodía.

Claudio Acevedo E.

①

mf

②

mp

mf

③

mf

④

mp

Lección N°17

SOLFEOS CANTADOS:
Analizar previamente.

Claudio Acevedo E.

①

mp *f* *mp* *p*

②

mf

③

mp *f* *mf*

④

p *mf* *mp*

Lección N°18

SOLFEOS HABLADOS:

Llaves de Sol y Fa (cambios de llave)

Claudio Acevedo E.

①

pp *mp* *mf*

②

p *mf* *f*

③

mf *p* *mf*

④

mp

Lección N°19

SOLFEOS CANTADOS
Analizar previamente.

Claudio Acevedo E.

①

Lección N°20

SOLFEOS HABLADOS

Claudio Acevedo E.

①

f

②

mf

③

mp

④

mf

⑤

mp
mf
f *ff*

Lección N°21

SOLFEOS CANTADOS A 2 VOCES

Claudio Acevedo E.

1

Exercise 1 consists of two staves in G major (one sharp) and common time. The first staff begins with a treble clef and a *mf* dynamic marking. The second staff begins with a bass clef and a *mf* dynamic marking. The melody in the first staff is: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (half). The bass line in the second staff is: G3 (quarter), A3 (quarter), B3 (quarter), A3-G3 (beamed eighth notes), F#3 (quarter), E3 (half). The exercise concludes with a double bar line after four measures.

2

Exercise 2 consists of two staves in D major (two sharps) and 3/4 time. The first staff begins with a treble clef and a *mf* dynamic marking. The second staff begins with a bass clef and a *mf* dynamic marking. The melody in the first staff is: D4 (quarter), E4 (quarter), F#4 (quarter), D4 (half). The bass line in the second staff is: D3 (quarter), E3 (quarter), F#3 (quarter), D3 (half). The exercise concludes with a double bar line after four measures.

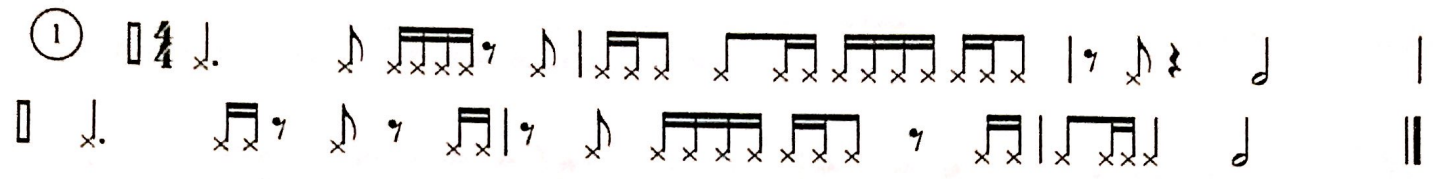
3

Exercise 3 consists of two staves in B-flat major (two flats) and 2/4 time. The first staff begins with a treble clef and a *mp* dynamic marking. The second staff begins with a bass clef and a *mp* dynamic marking. The melody in the first staff is: Bb4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The bass line in the second staff is: Bb3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (half). The exercise concludes with a double bar line after four measures.

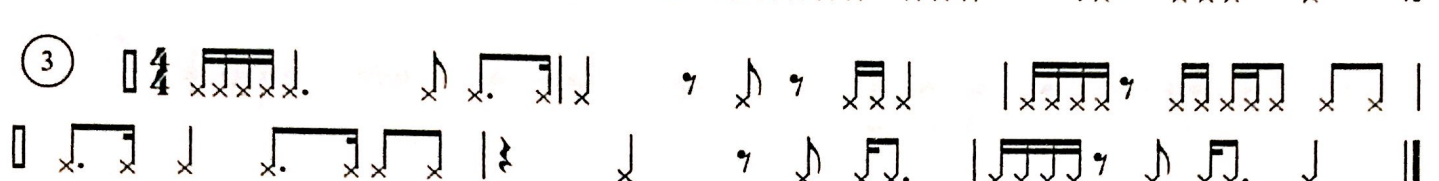
Lección N°22

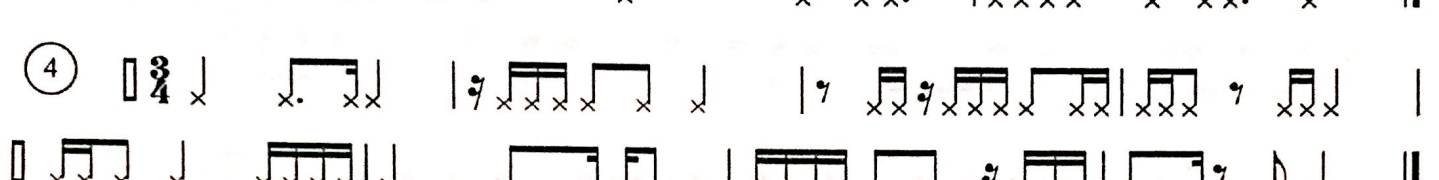
REPASO DE RITMOS: Pulso de división binaria

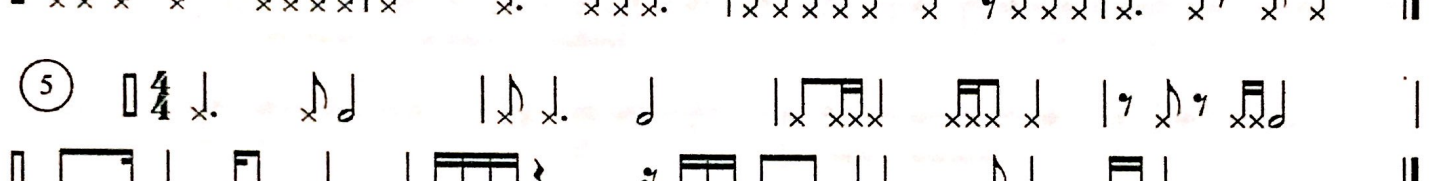
Claudio Acevedo E.

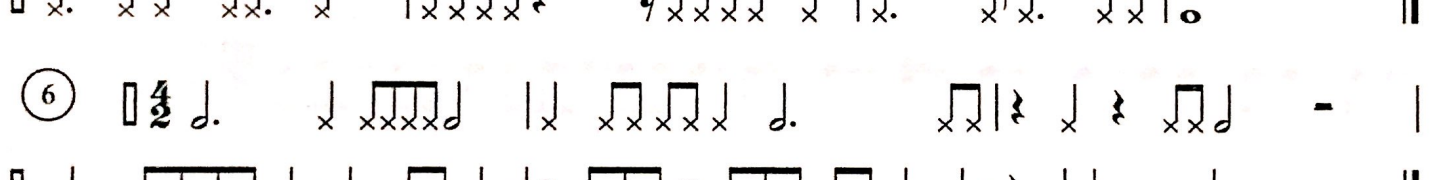
① 

② 

③ 

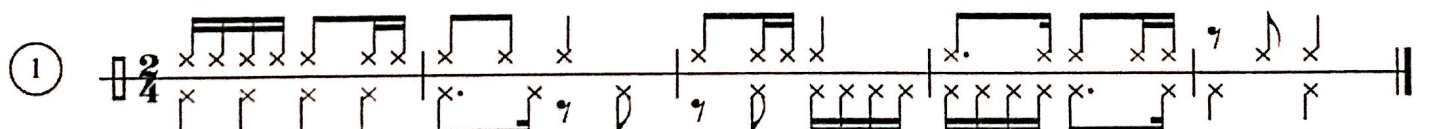
④ 

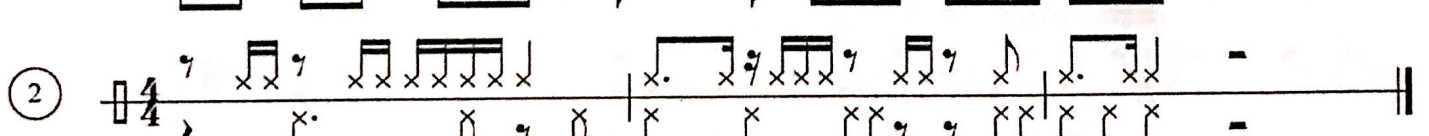
⑤ 

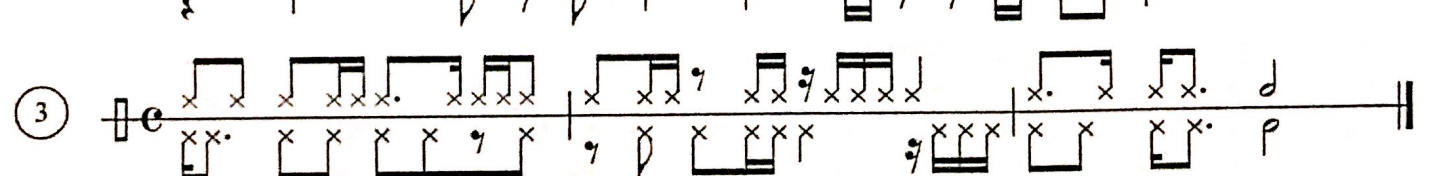
⑥ 

⑦ 

POLIRRITMIAS

① 

② 

③ 

Lección N°23

Series Rítmicas en compases compuestos

Actividades: percutir y/o tararear el ritmo con distintas dinámicas, aplicando pulso, acento métrico, unidad de compás.

Claudio Acevedo E.

POLIRRITMIAS

[illegible]

Lección N°24

Series Rítmicas en compases compuestos:

Claudio Acevedo E.

Percutir y/o tararear el ritmo, ejercitar pulso, acento métrico y unidad de compás.

1

Exercise 1 is in 6/8 time. The first staff contains a melody with eighth and sixteenth notes, including accents on the 4th and 6th beats. The second staff shows the corresponding bass line with eighth notes and rests.

2

Exercise 2 is in 3/8 time. The first staff contains a melody with eighth notes and rests. The second staff shows the corresponding bass line with eighth notes and rests.

3

Exercise 3 is in 9/8 time. The first staff contains a melody with eighth notes and rests. The second staff shows the corresponding bass line with eighth notes and rests.

4

Exercise 4 is in 12/8 time. The first staff contains a melody with eighth notes and rests. The second staff shows the corresponding bass line with eighth notes and rests.

5

Exercise 5 is in 6/8 time. The first staff contains a melody with eighth notes and rests. The second staff shows the corresponding bass line with eighth notes and rests.

6

Exercise 6 is in 9/8 time. The first staff contains a melody with eighth notes and rests. The second staff shows the corresponding bass line with eighth notes and rests.

7

Exercise 7 is in 12/8 time. The first staff contains a melody with eighth notes and rests. The second staff shows the corresponding bass line with eighth notes and rests.

Lección N°25

SOLFEOS HABLADOS
Compases Compuestos

Claudio Acevedo E.

①

p

②

mf

③

mp

④

mf

Lección N°26

SOLFEOS CANTADOS

Compases simples y compuestos
Analizar previamente

Claudio Acevedo E.

①

mf *rit.*

②

mf *rit.*

③

mp *rit.*

④

mf *rit.*

⑤

mf *rit.*

Lección N°27

SOLFEOS CANTADOS EN MODO MENOR

Claudio Acevedo E.

Analizar previamente

①

mp

②

mp

rit.

③

mf *p* *mf*

④

mp

Lección N°28

SOLFEOS HABLADOS: Compases Compuestos

Práctica de líneas adicionales

Claudio Acevedo E.

①

mf *mp* *pp* *f*

②

mf

③

mp *mf*

④

pp *mf* *f*

Lección N°29

SOLFEOS HABLADOS: Compases simples y compuestos

Claudio Acevedo E.

1

mf

2

p *mp* *f*

3

mf

4

p

5

mf *ff* *mf* *pp*

Lección N°30

SOLFEOS CANTADOS: tonalidad mayor y menor
Analizar previamente

Claudio Acevedo E.

①

p

②

p
mf
rit.

③

mf

④

mf
rit.

⑤

f

⑥

mp
rit.

⑦

mf

Lección N°37

SOLFEOS CANTADOS
A 2 VOCES

Claudio Acevedo E.

1



2



3



74

LAZ

784.94
L222
v. 1
C 14

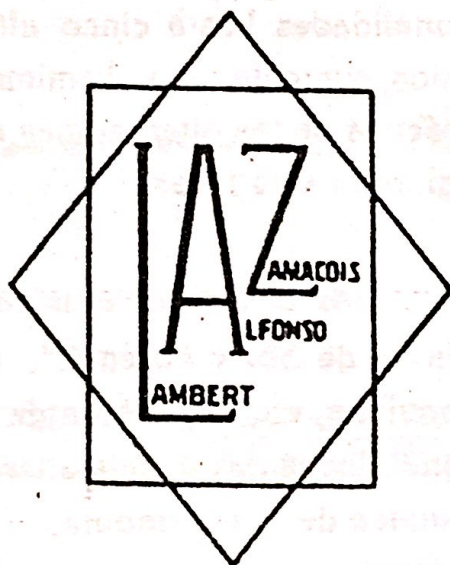
METODO GRADUADO DE SOLFEO

(De texto en el Conservatorio Superior Municipal de Música de Barcelona)

Lecciones originales

Canciones populares, nacionales y extranjeras

Composiciones de Bach, Beethoven, Chopin, Gluck, Hændel, Haydn, Lully,
Mendelssohn, Mozart, Rameau, Schubert, Schumann, etc.



Universidad de Chile
Facultad de Artes
BIBLIOTECA MUSICA

LIBRO I

La parte de
ACOMPANAMIENTO
de todo el contenido de este libro
está publicada en edición especial

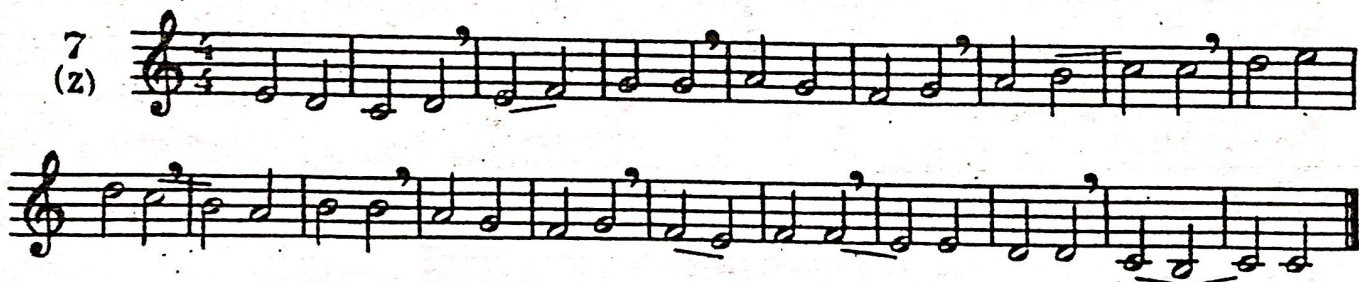
Depósito legal. B. 44.758 - 1968

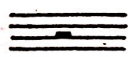
CASA EDITORIAL DE MÚSICA
BOILEAU

Provenza, 287 - Teléfono 215 53 34
BARCELONA - 37

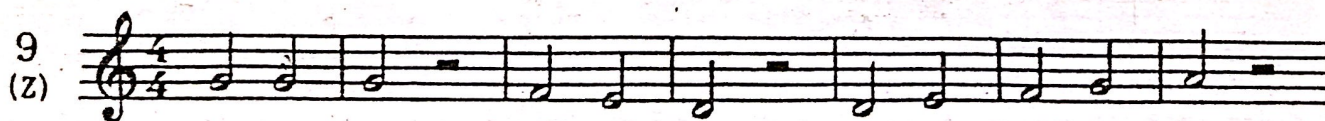
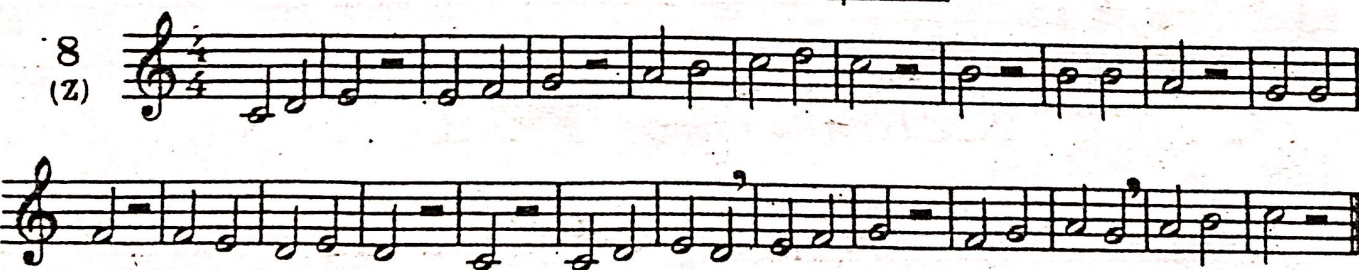
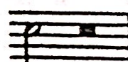


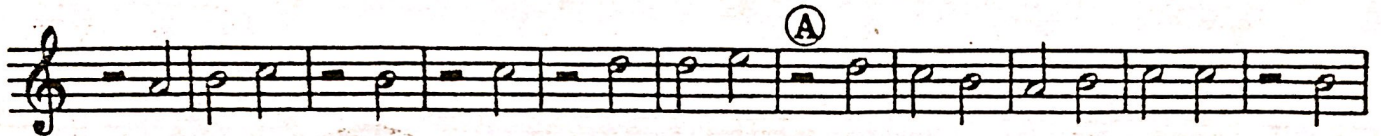
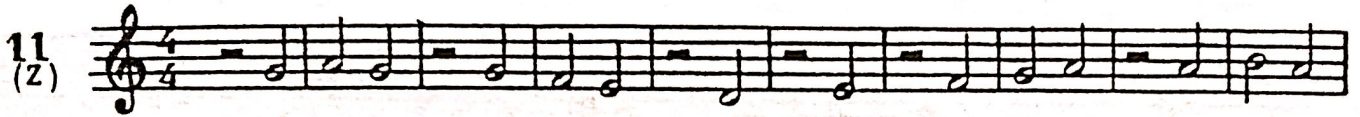
Blancas  Entren dos en un compás $\frac{4}{4}$. Cada una vale dos tiempos.



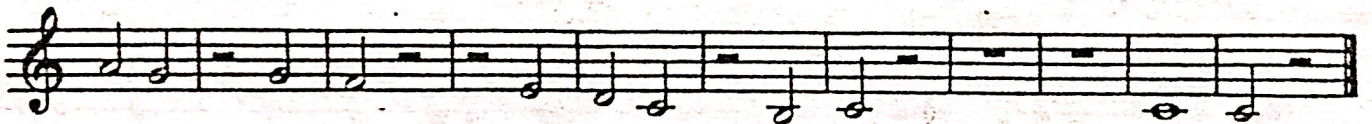
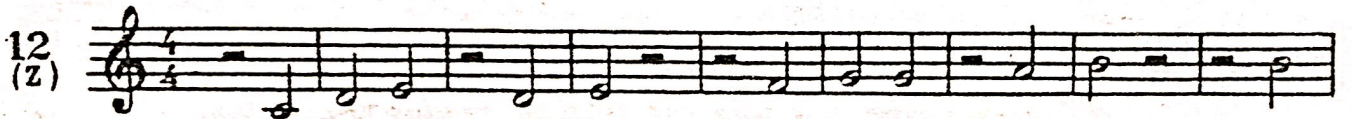
Pausa de blanca  Vale 2 tiempos de silencio

Fórmula rítmica

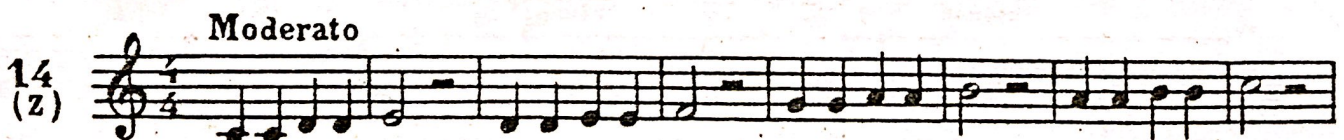
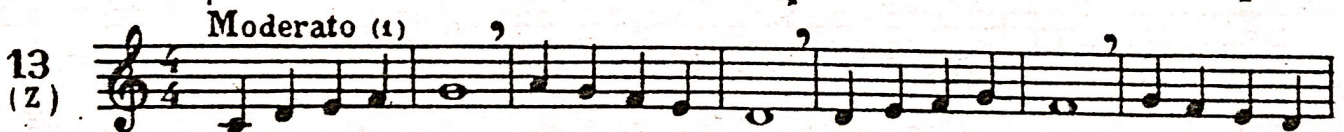


Fórmula rítmica: 

Las combinaciones anteriores, reunidas

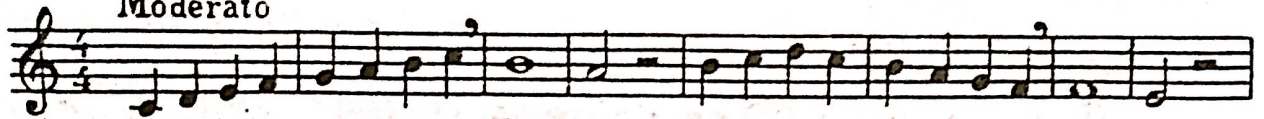


Negras  Entren 4 en un compás $\frac{4}{4}$. Cada una vale un tiempo.



(1) Desde esta lección empezamos a indicar movimiento. *Moderato* es un término italiano que expresa un movimiento pausado, sin exageración.

Moderato

-15
(Z)

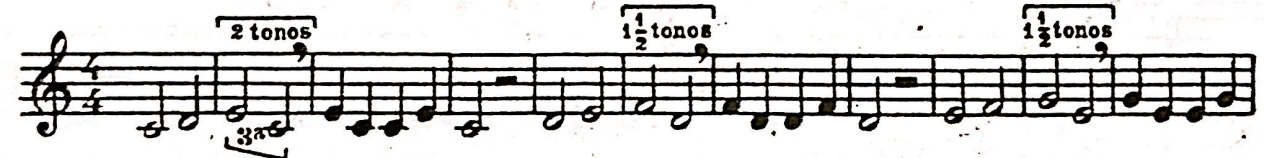
Moderato

- 16
(Z)

Moderato

- 17
(Z)

Intervalos de 3ª

*3.ª preparadas por una sucesión de grados conjuntos.*18
(Z)

3^{as} tomadas directamente, en forma de progresión

19⁽¹⁾
(2)

2 tonos, $1\frac{1}{2}$ tonos, $1\frac{1}{2}$ tonos, 2 tonos, 2 tonos, $1\frac{1}{2}$ tonos, $1\frac{1}{2}$ tonos

3^a 3^a

20⁽¹⁾
(2)

2 tonos, $1\frac{1}{2}$ tonos, $1\frac{1}{2}$ tonos, 2 tonos, 2 tonos, $1\frac{1}{2}$ tonos, $1\frac{1}{2}$ tonos, 2 tonos

3^a 3^a

21⁽¹⁾
(2)

Moderato

22⁽¹⁾
(2)

Mod^{to} 3^{as} combinadas libremente con las 2^{as}

Pausa de negra ⁽¹⁾ Vale un tiempo de silencio

Fórmula rítmica 

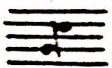
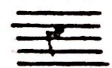
23⁽¹⁾
(2)

Moderato

Fórmula rítmica 

24⁽¹⁾
(2)

Moderato

(1) También se usan estos otros signos  

TERCERA SERIE

EJERCICIOS CON INTERVALOS DE SEGUNDA Y TERCERA ALTERNADOS

Nº 1.



Nº 2.



Nº 3.



Nº 4.



Nº 5.



Nº 6.

