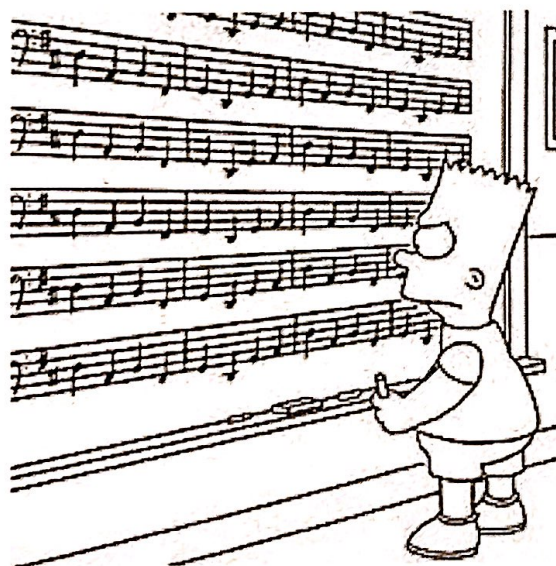


PONTIFICIA UNIVERSIDAD CATÓLICA
FACULTAD DE ARTES

MATERIAL DE APOYO

CURSO

LECTURA Y AUDITIVO II



PROFESOR WINSTON MOYA C.

Repertorio

Didáctico

Musical

Una Propuesta Globalizadora

Silvia Contreras Andrews

1



2



3



4



Silvia Contreras Andrews

5



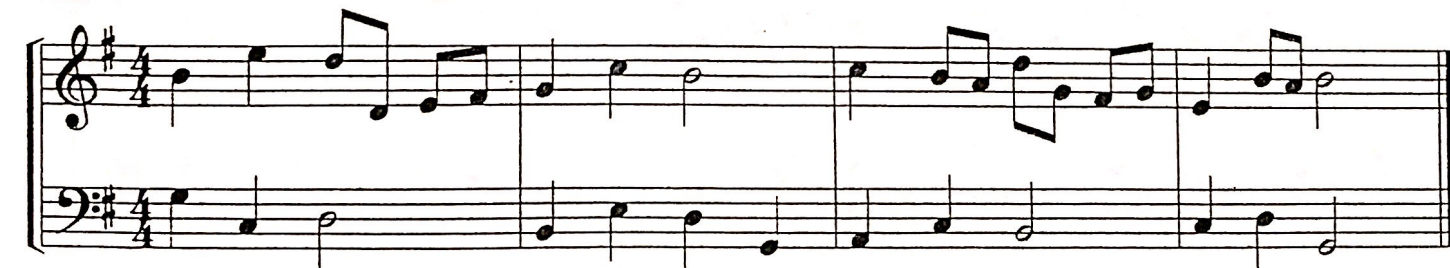
6



7



8



Silvia Contreras Andrews

9



10



11



12



Silvia Contreras Andrews

13



14



15



16



Silvia Contreras Andrews

17



18



19



20



Silvia Contreras Andrews

21



22



23



24



Silvia Contreras Andrews

25



26



27



28



| Silvia Contreras Andrews

29



31



32



Silvia Contreras Andrews

33



34



35



36



Silvia Contreras Andrews

37



38



39



40

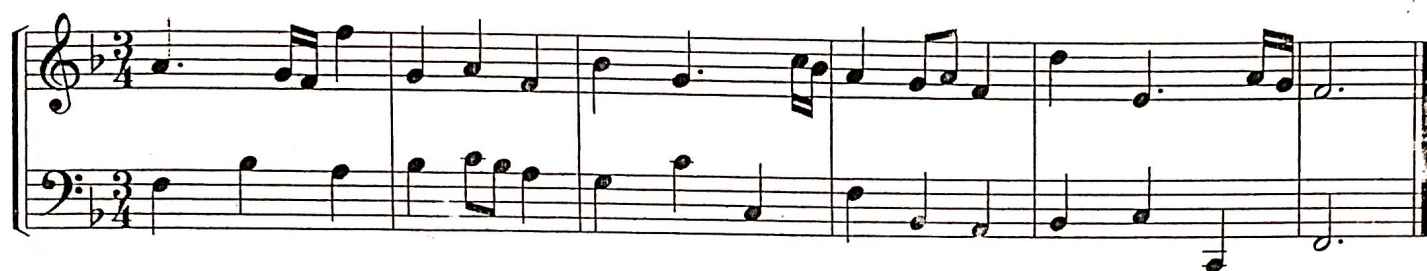


Silvia Contreras Andrews

41



42



43



Silvia Contreras Andrews

44



45



46



47



Silvia Contreras Andrews

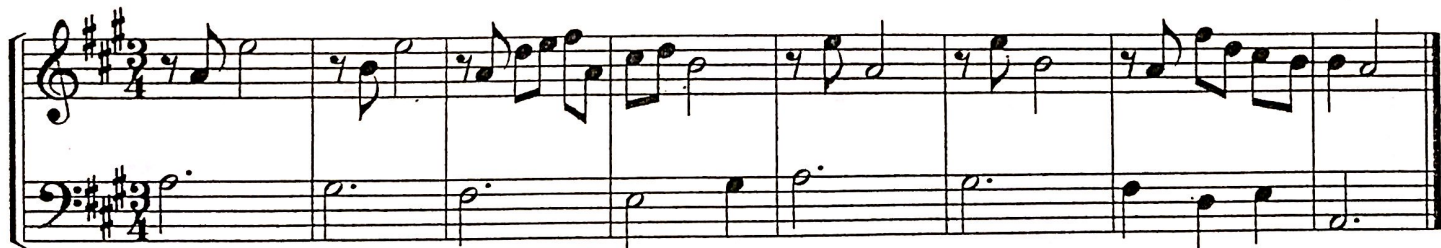
48



49

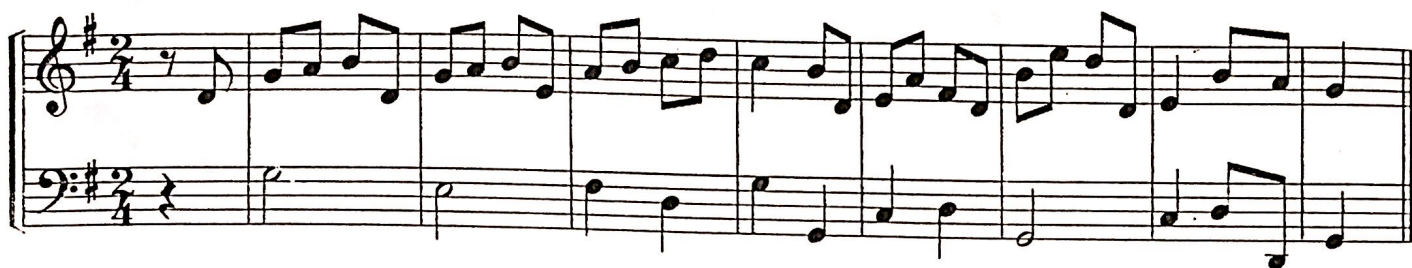


50



Silvia Contreras Andrews

51



52



53



54



Silvia Contreras Andrews

56



57



58



Silvia Contreras Andrews

59



60



61



63



64



65



66



Silvia Contreras Andrews

67



68



69



70



Silvia Contreras Andrews

72



73



74

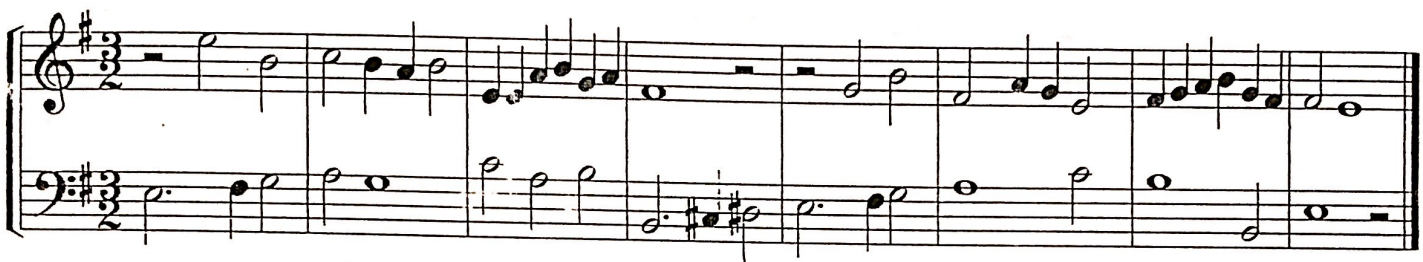


Silvia Contreras Andrews

75



76



77



78



Silvia Contreras Andrews

79



80

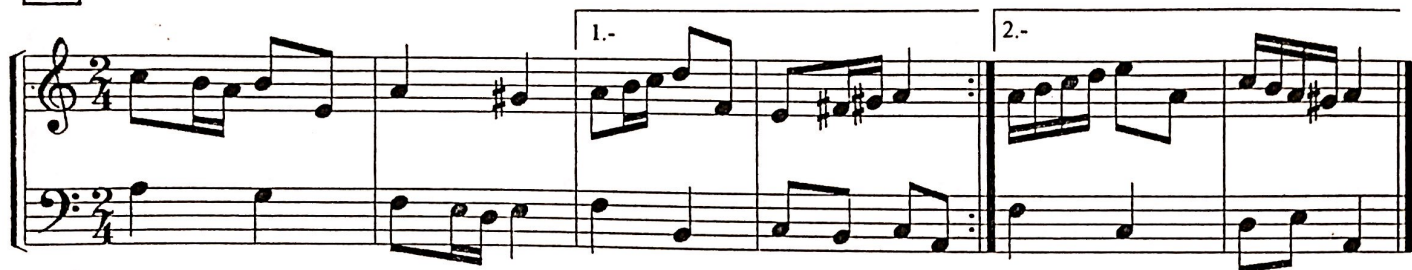


82



Silvia Contreras Andrews

83



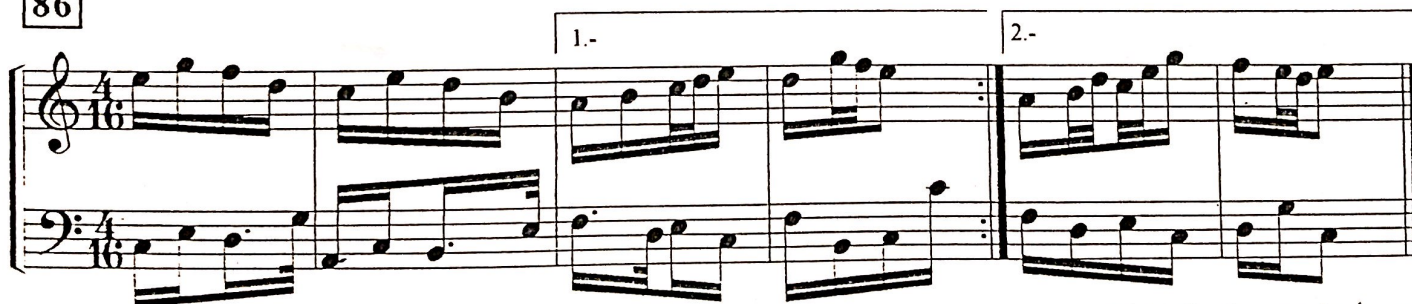
84



85



86



Silvia Contreras Andrews

87



88



89



90



Silvia Contreras Andrews

91



92



Silvia Contreras Andrews

93



94



95



96



Silvia Contreras Andrews

97



98



99



100



Silvia Contreras Andrews

101



102



CLAUDIO ACEVEDO
Método para la enseñanza del solfeo a primera vista

Método para la enseñanza del solfeo a primera vista

Claudio Acevedo Elgueta



Lección N°12

SOLFEOS CANTADOS

Practicar identificación de armaduras y análisis de la melodía.

Claudio Acevedo E.

1

mf

The musical score for 'The Rose Tree' is written for two staves in 4/4 time. The key signature has five flats (B-flat, E-flat, A-flat, D-flat, G-flat). The first staff begins with a circled '1' and a mezzo-forte (*mf*) dynamic marking. The melody consists of eighth and quarter notes, with a fermata over the final note. The second staff continues the melody, also featuring a fermata over the final note. The piece concludes with a double bar line.

[illegible]

3

mf *p*

mf *p*

[illegible]

5

mf

Lección N°13

SOLFEOS HABLADOS: Aplicar velocidad

Claudio Acevedo E.

①

f *mf* *mp* *f*

②

mf

③

pp

④

p *mf* *f* *mp*

⑤

mf

⑥

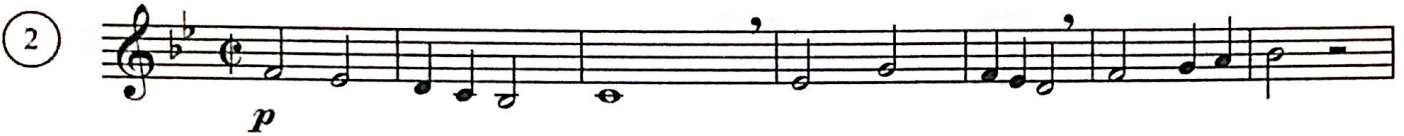
mf

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
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 *mf* *mf*

Lección N°19

SOLFEOS CANTADOS

Analizar previamente.

Claudio Acevedo E.

①

mp

②

mf

③

mp

④

mf *p* *mf* *rit.*

⑤

mf

⑥

mp *mf* *p*

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 *mf* dynamic. The melody in the first staff uses half and quarter notes, while the bass line in the second staff uses quarter and eighth notes. The exercise concludes with a double bar line.

2

Exercise 2 consists of two staves in D major (two sharps) and 3/4 time. The first staff begins with a *mf* dynamic. The melody in the first staff uses quarter and eighth notes, while the bass line in the second staff uses quarter notes. The exercise concludes with a double bar line.

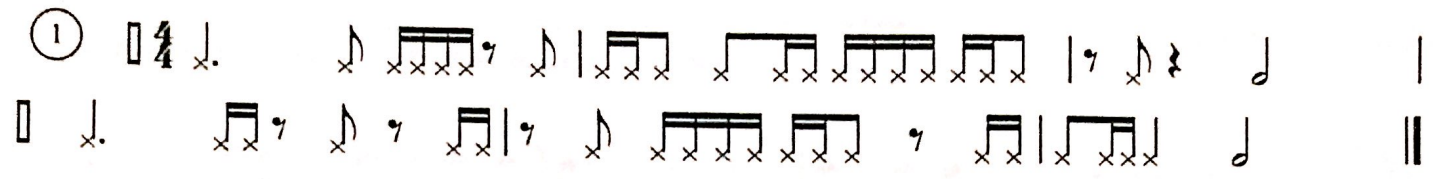
3

Exercise 3 consists of two staves in B-flat major (two flats) and 2/4 time. The first staff begins with a *mp* dynamic. The melody in the first staff uses quarter and eighth notes, while the bass line in the second staff uses quarter notes. The exercise concludes with a double bar line.

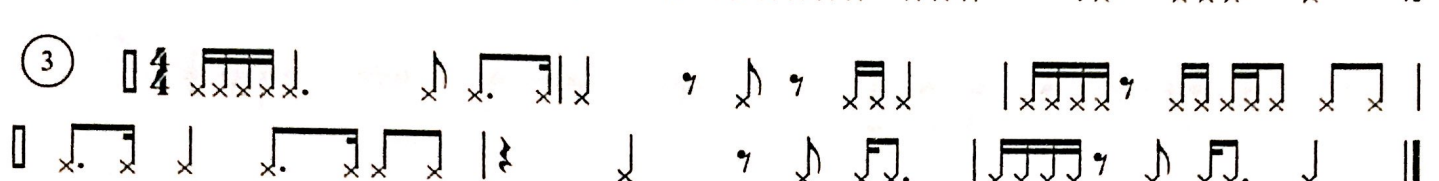
Lección N°22

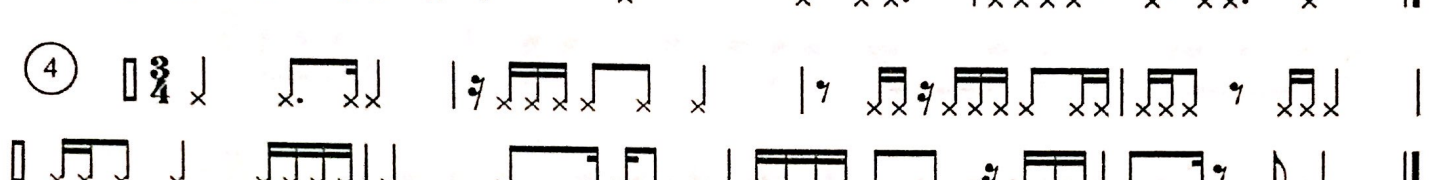
REPASO DE RITMOS: Pulso de división binaria

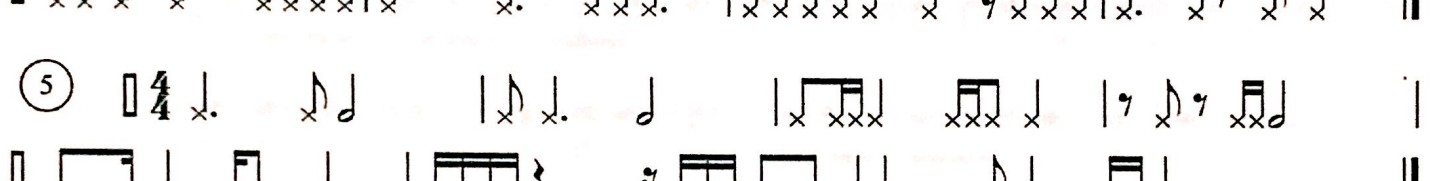
Claudio Acevedo E.

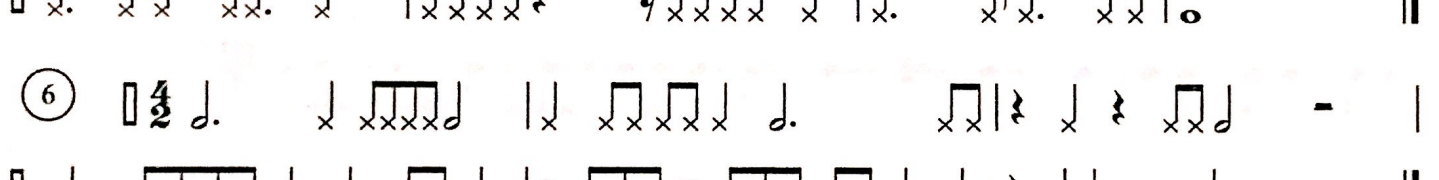
① 

② 

③ 

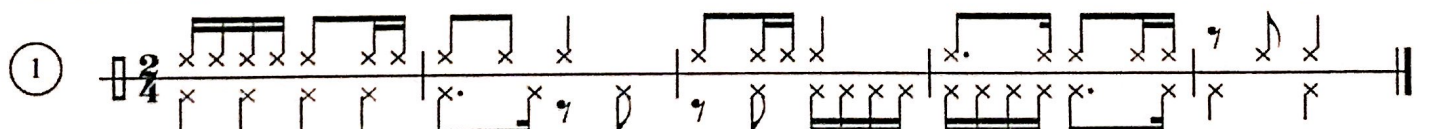
④ 

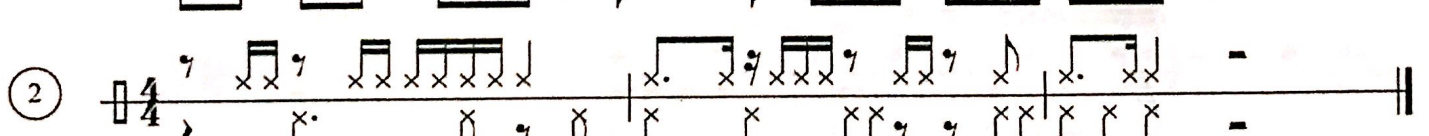
⑤ 

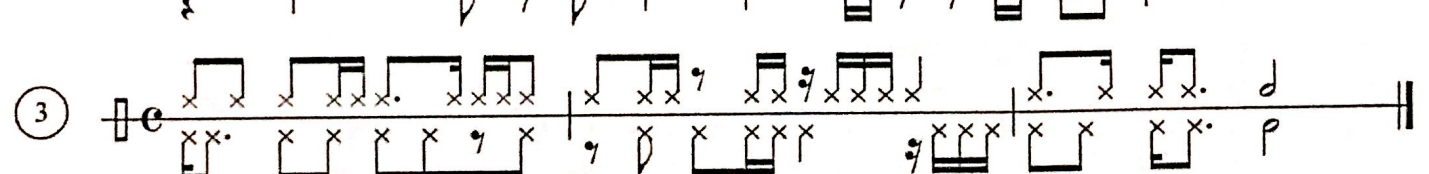
⑥ 

⑦ 

POLIRRITMIAS

① 

② 

③ 

Lección N°23

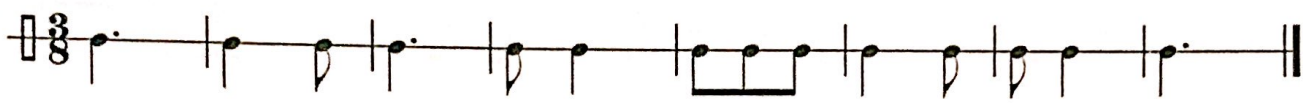
Series Rítmicas en compases compuestos

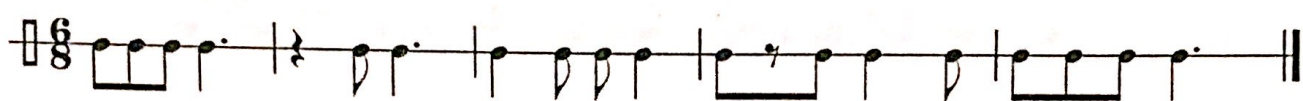
Actividades: percudir y/o tararear el ritmo con distintas dinámicas, aplicando pulso, acento métrico, unidad de compás.

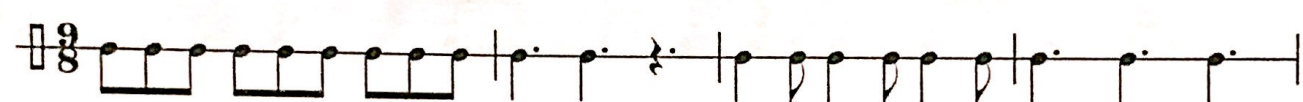
Claudio Acevedo E.

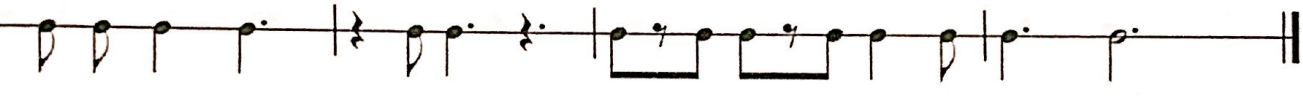
① 

② 

③ 

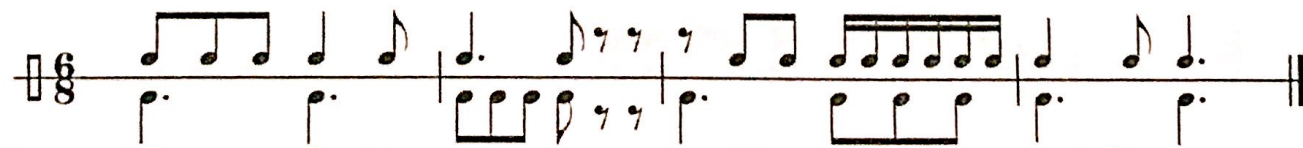
④ 

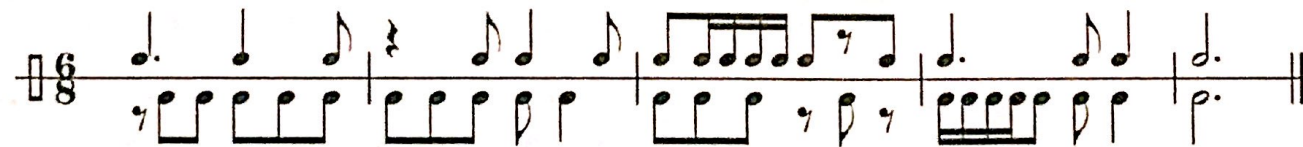
⑤ 

⑥ 

⑦ 

POLIRRITMIAS

① 

② 

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 rhythmic pattern with eighth and sixteenth rests.

2

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

3

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

4

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

5

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

6

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

7

Exercise 7 is in 12/8 time. The first staff contains a melody with eighth and sixteenth notes, including accents on the 4th and 8th beats. The second staff shows the corresponding rhythmic pattern with eighth and sixteenth 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*

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* *pp*

Lección N°30

SOLFEOS CANTADOS: tonalidad mayor y menor
Analizar previamente

Claudio Acevedo E.

①



②



③



④



⑤



⑥



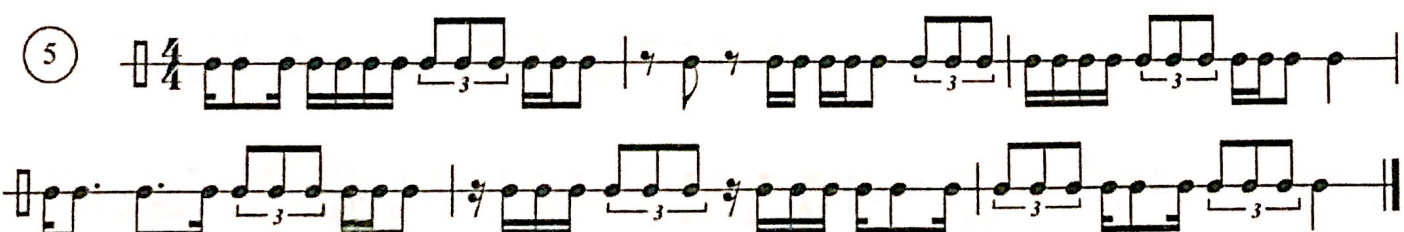
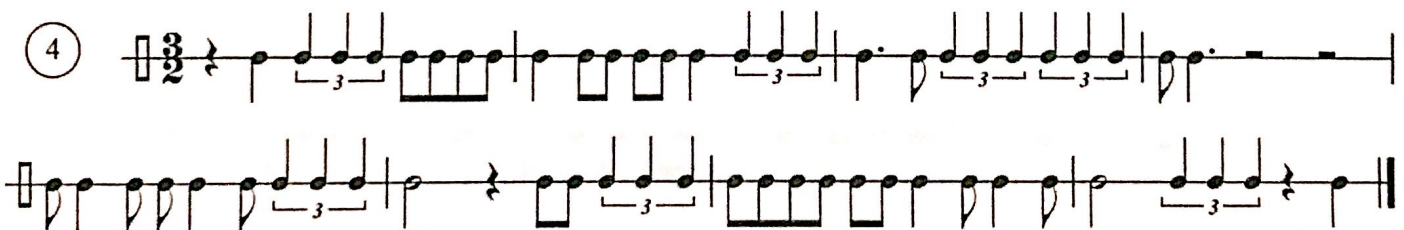
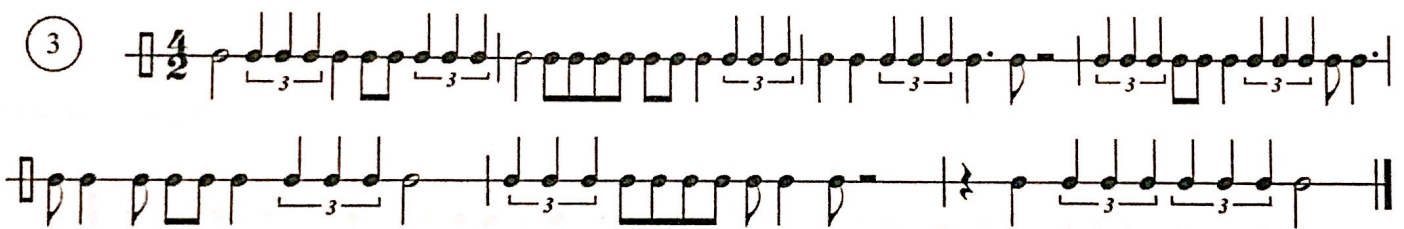
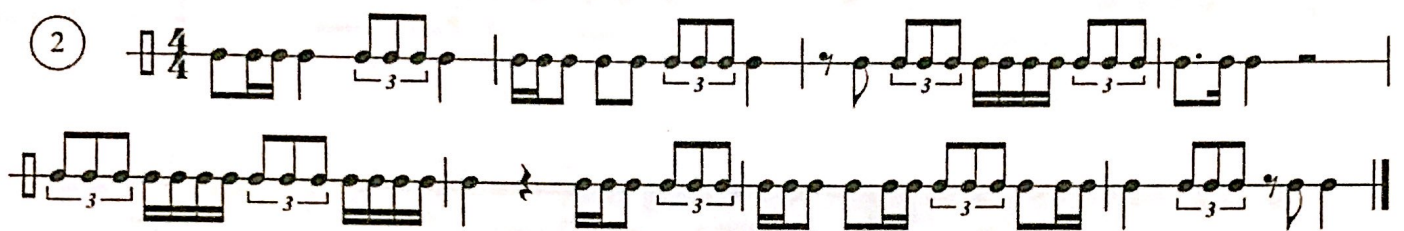
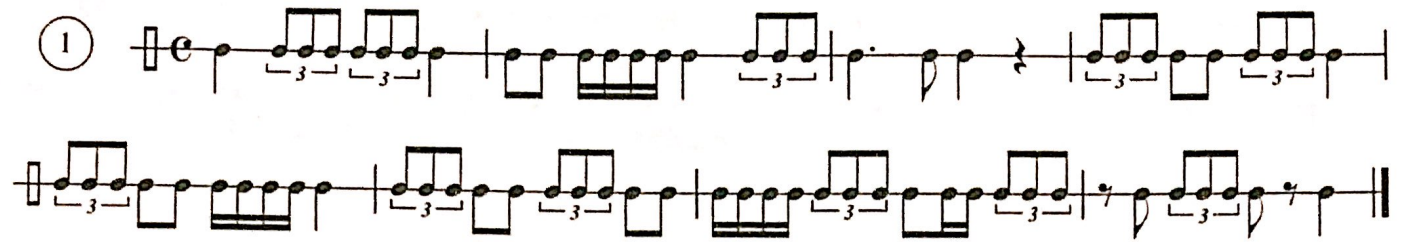
⑦



Lección N°31

SERIES RITMICAS: Tresillo de un tiempo (mano derecha tresillos)
Realizar trocado de manos e incorporar la voz tarareando el ritmo

Claudio Acevedo E.



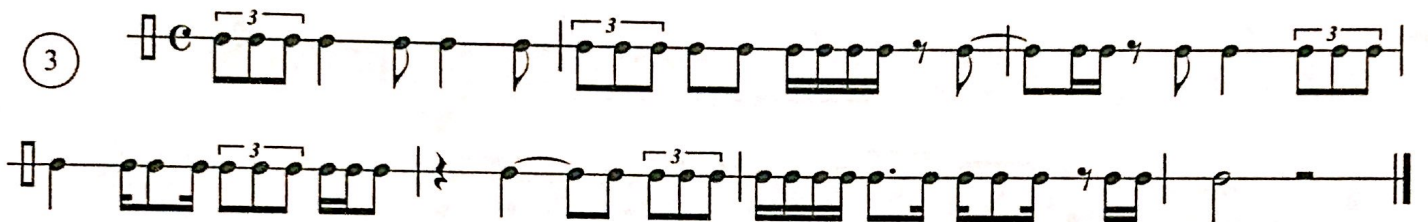
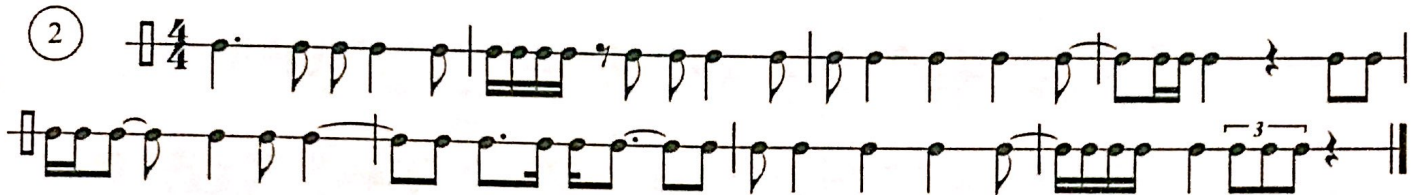
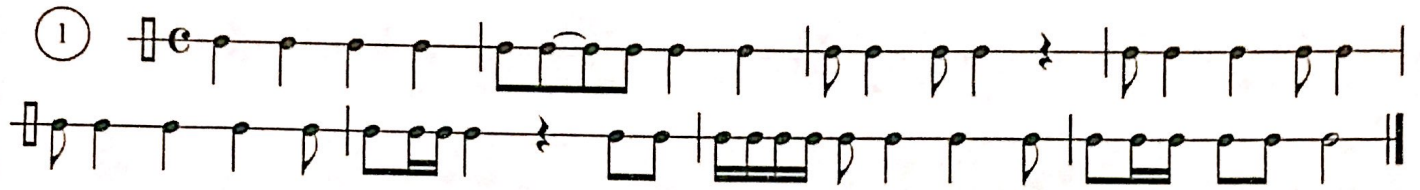
Lección N°32

SERIES RITMICAS

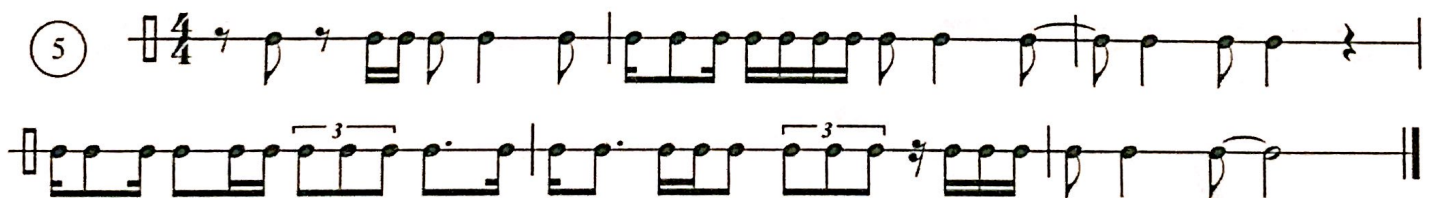
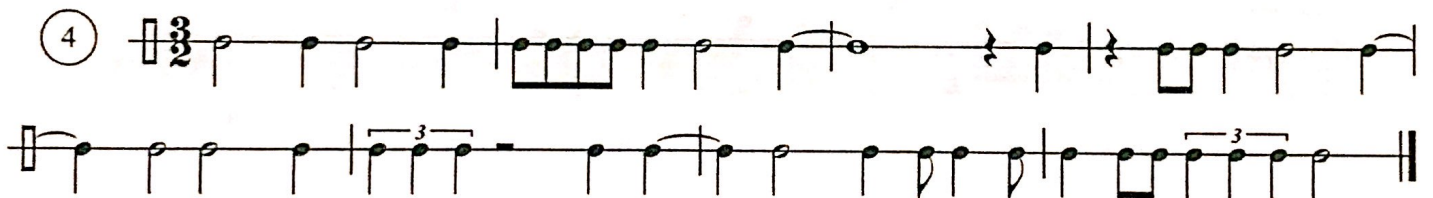
Síncopas de dos y más tiempos.

Ligados de prolongación

Claudio Acevedo E.



Síncopas (mezcladas)



Lección N°33

SOLFEOS CANTADOS EN MODO MENOR.

Analizar previamente

Claudio Acevedo E.

①

mp

rit.

②

mf

rit.

③

mp

rit.

④

mf

mp

f

⑤

mf

p

mf

⑥

mf

rit.

Lección N°34

SERIES RITMICAS

Claudio Acevedo E.

① $\frac{6}{8}$

Exercise 1 is in 6/8 time. The first staff contains four measures: a dotted quarter note, an eighth note, a quarter note, and a dotted quarter note. The second staff contains four measures: a dotted quarter note, an eighth note, a quarter note, and a dotted quarter note. The third staff contains four measures: a dotted quarter note, an eighth note, a quarter note, and a dotted quarter note. The fourth staff contains four measures: a dotted quarter note, an eighth note, a quarter note, and a dotted quarter note.

② $\frac{9}{8}$

Exercise 2 is in 9/8 time. The first staff contains four measures: a dotted quarter note, an eighth note, a quarter note, and a dotted quarter note. The second staff contains four measures: a dotted quarter note, an eighth note, a quarter note, and a dotted quarter note. The third staff contains four measures: a dotted quarter note, an eighth note, a quarter note, and a dotted quarter note. The fourth staff contains four measures: a dotted quarter note, an eighth note, a quarter note, and a dotted quarter note.

③ $\frac{e}{}$

Exercise 3 is in common time. The first staff contains four measures: a dotted quarter note, an eighth note, a quarter note, and a dotted quarter note. The second staff contains four measures: a dotted quarter note, an eighth note, a quarter note, and a dotted quarter note. The third staff contains four measures: a dotted quarter note, an eighth note, a quarter note, and a dotted quarter note. The fourth staff contains four measures: a dotted quarter note, an eighth note, a quarter note, and a dotted quarter note.

④ $\frac{3}{4}$

Exercise 4 is in 3/4 time. The first staff contains four measures: a dotted quarter note, an eighth note, a quarter note, and a dotted quarter note. The second staff contains four measures: a dotted quarter note, an eighth note, a quarter note, and a dotted quarter note. The third staff contains four measures: a dotted quarter note, an eighth note, a quarter note, and a dotted quarter note. The fourth staff contains four measures: a dotted quarter note, an eighth note, a quarter note, and a dotted quarter note.

Lección N°35

SOLFEOS HABLADOS

Claudio Acevedo E.

①



②

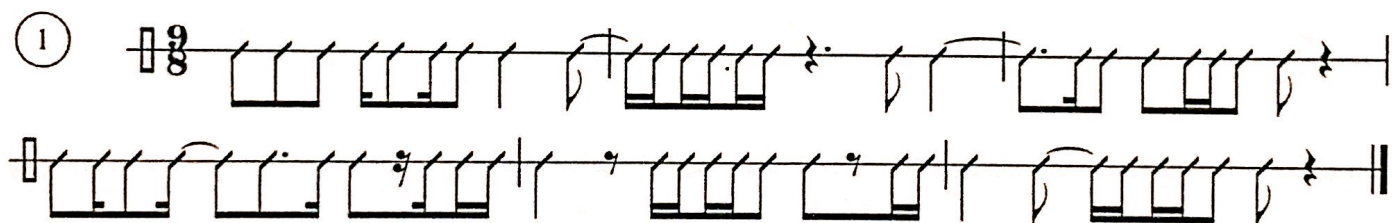


③

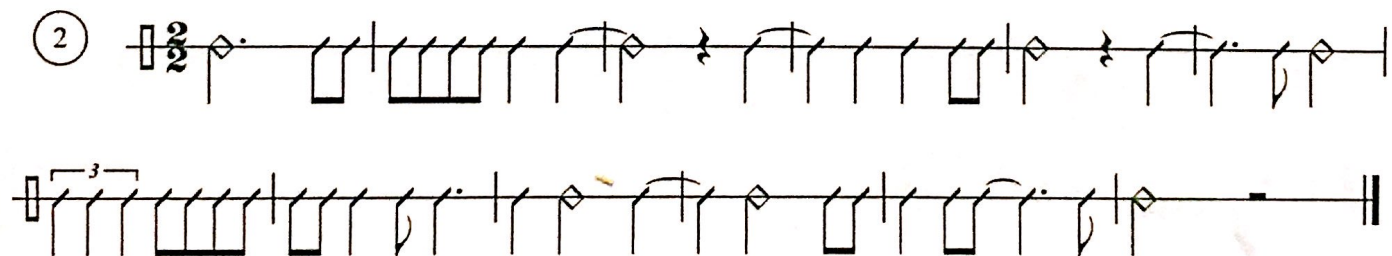


PERCUSIONES

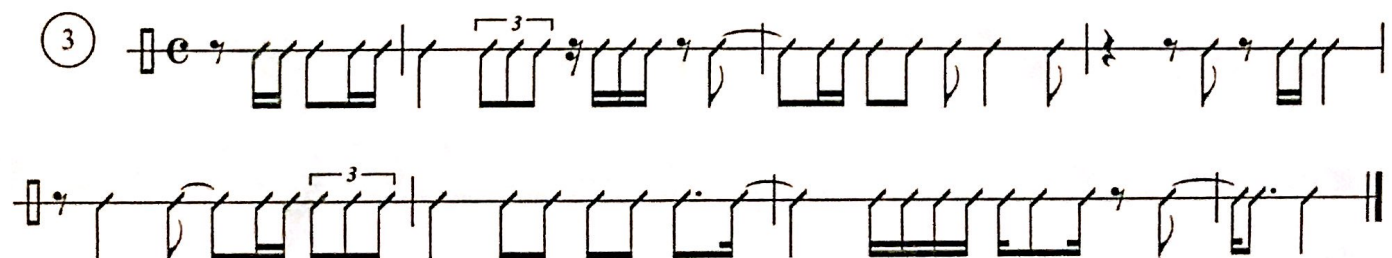
①



②



③



Lección N°36

SOLFEOS CANTADOS

Claudio Acevedo E.

① *mf*

② *mp* *mf* *p* *f*

③ *mf*

④ *mf*

⑤ *mp*

Lección N°37

SOLFEOS CANTADOS
A 2 VOCES

Claudio Acevedo E.

1



2



3



Lección N°38

SOLFEOS CANTADOS

Prof. Claudio Acevedo E.

①

mf

②

mf

③

mp

④

mp *rit.*

⑤

p

Lección N°39

SOLFEOS CANTADOS

Claudio Acevedo E.

①

mf

②

mp

③

mf

④

mp

Lección N°40

SOLFEOS HABLADOS

Claudio Acevedo E.

①

mf

pp

ff

②

f

③

mp

④

mf

mp

mf

ÉTUDE DU RYTHME

ÉTUDE DU RYTHME
MATERIAL 1

ÉTUDE DU RYTHME

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

Agnès CATIL
Jacqueline COURTOIS
Maryse LAFAY-CHOUVELLON
Evelyne LIBMANN
Pascale MAILLARD-CARRÉ
Jocelyne MONTFORT

1^{er} Volume dédié à Mlle P. PELLIER directrice adjointe au C.N.R.
avec toute notre reconnaissance.

Vol I - IM3 (Initiation musicale 3)
et DP (Degré préparatoire 2^e cycle)

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

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

WINSTON MOYA C.

Éditions M. COMBRE

24, Boulevard Poissonnière, Paris-9^e

Tous droits d'exécution, de reproduction, de traduction, et d'arrangements réservés pour tous pays.

Imprimé en France

ETUDE DU RYTHME

Volume I (i.M₃ et D.P.)

OUVRAGE PROTEGE
PHOTOCOPIE
INTERDITE

MEME PARTIELLE
Loi du 11 Mars 1957
constituerait CONTREFACON
(Code Penal Art. 425)

Initiation musicale 3



1



2



Dansons la capucine



3



4



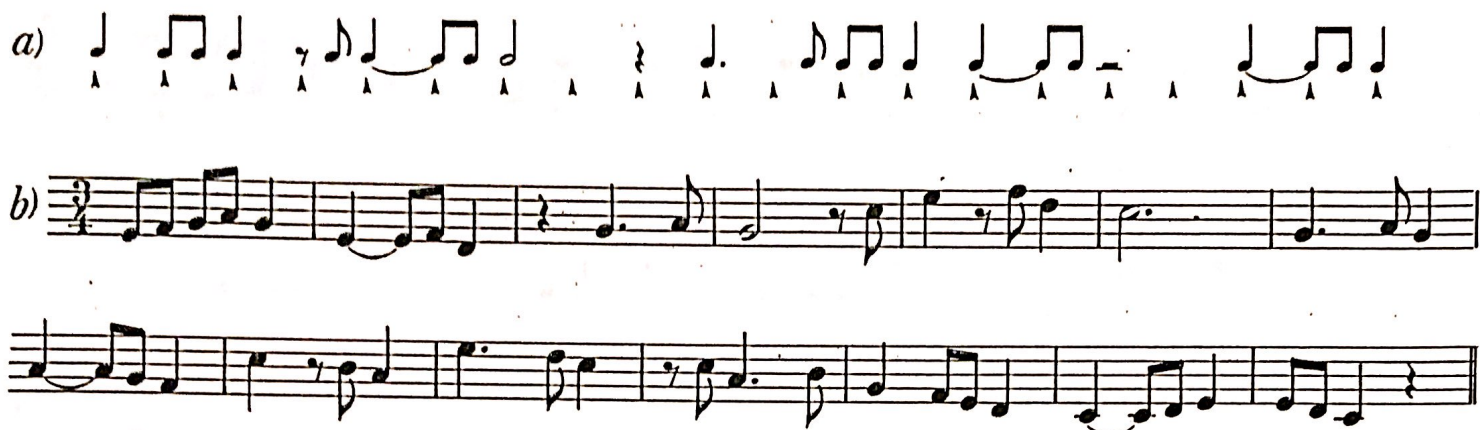
6

8

9



10



11

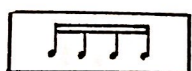
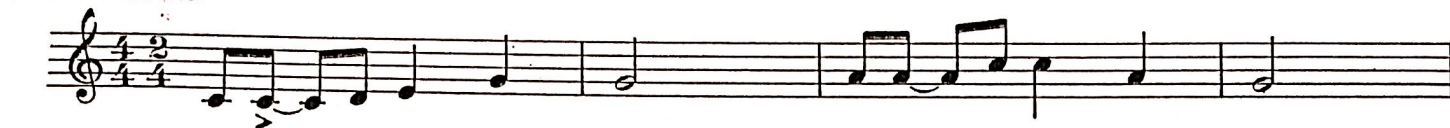


12

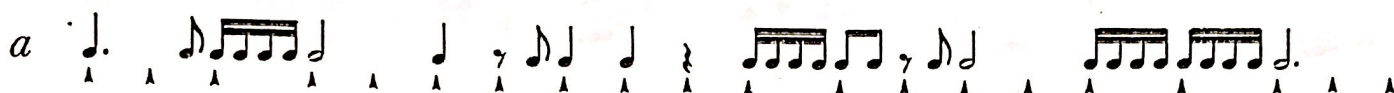




Le ruisseau



14



15



16



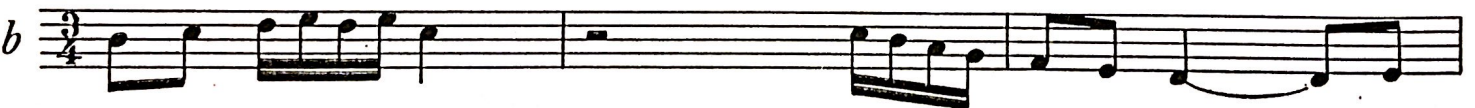
17



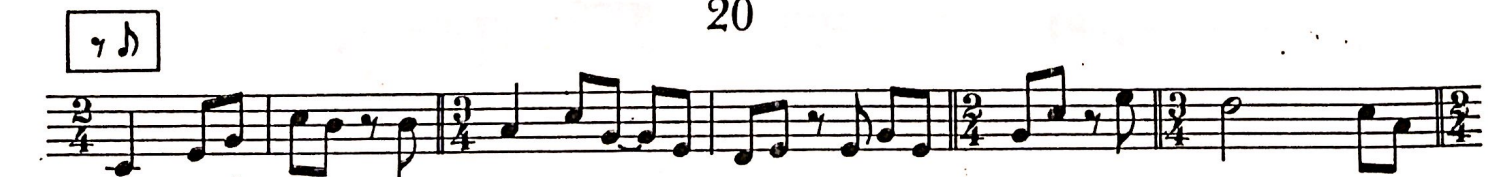
18



19



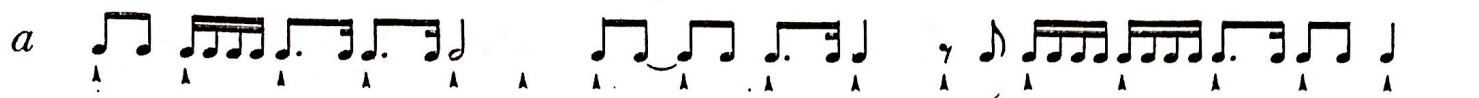
20





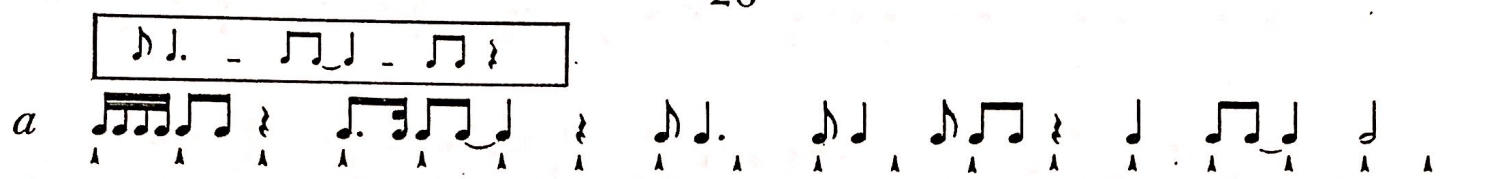
"As tu vu la casquette ?"



a 

b 

c 

a 

b 

c 

a 

b 

Extrait de la Symphonie "MATHIAS LE PEINTRE" P. Hindemith

c 



28

a 

b 

29

a 

b 

c 

"En filant l'aiguille de bois"

30

a 

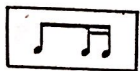
b 

c 

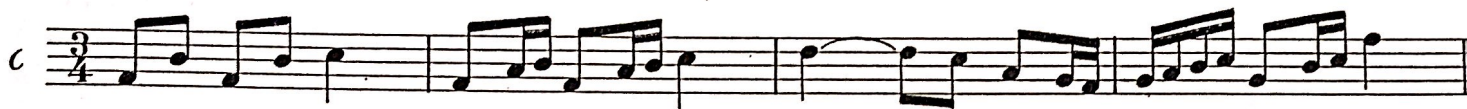
31

a 

b 



32



33



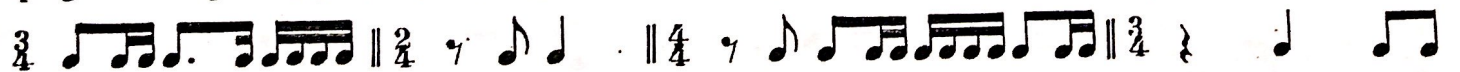
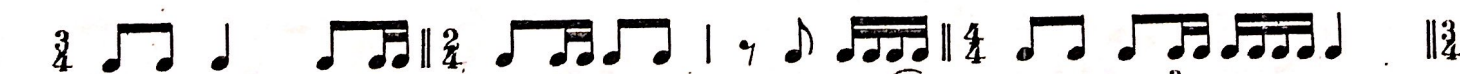
"Pomme de reinette"



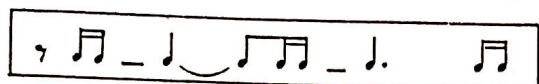
34



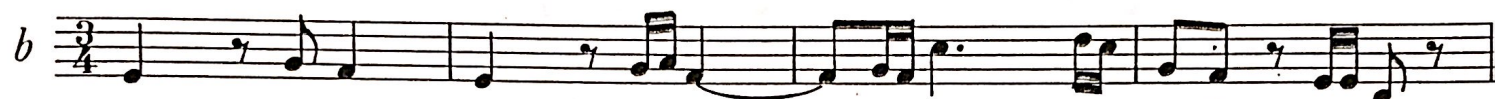
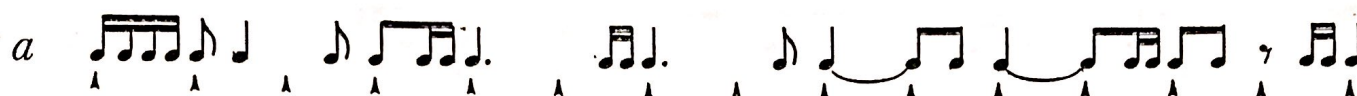
35



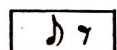
36

l' Air de Papageno (*FLUTE ENCHANTEE* - Mozart)

37



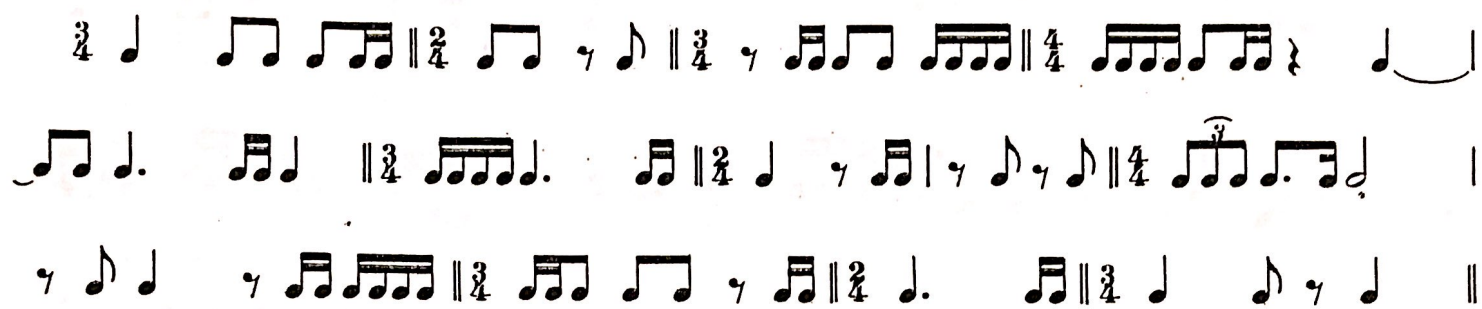
38



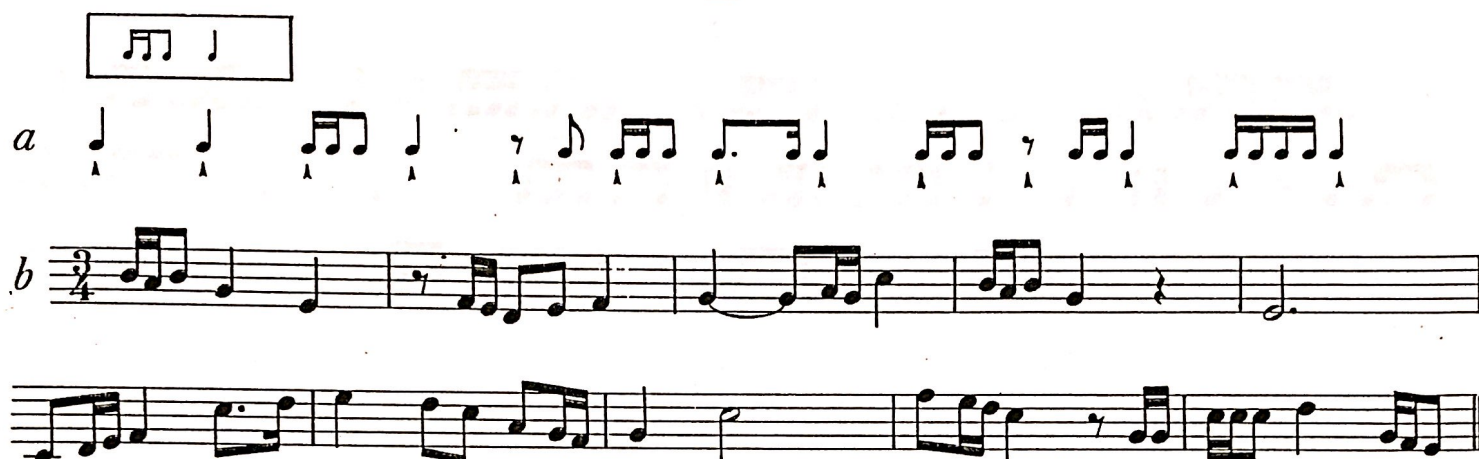
39



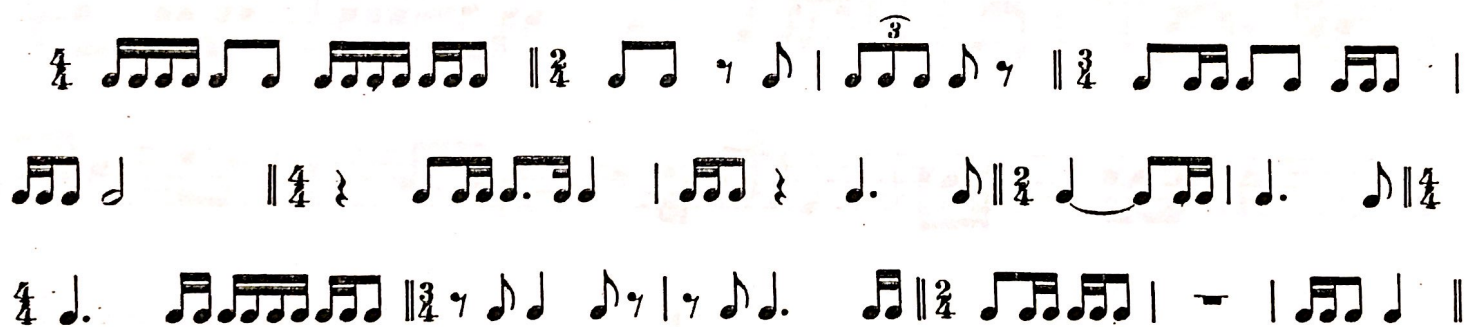
40



41

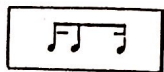


42

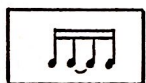
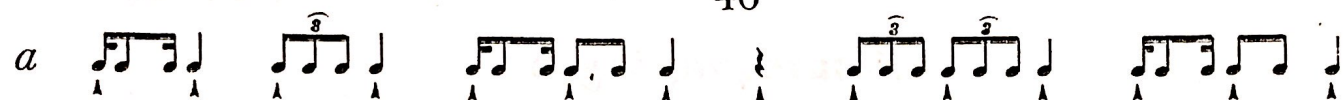
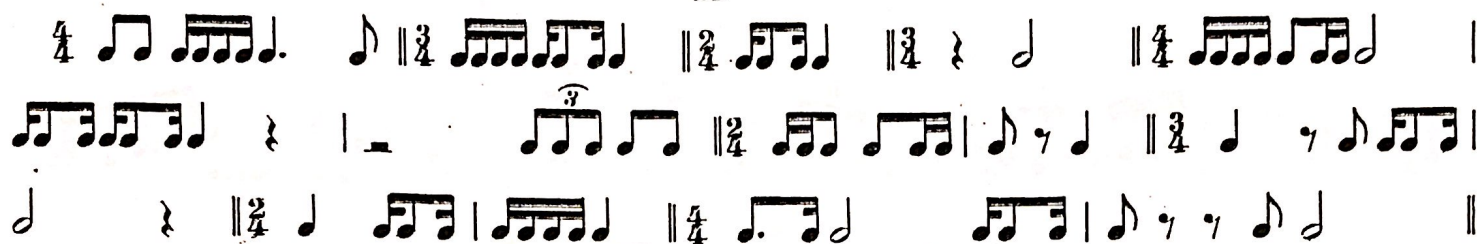


43

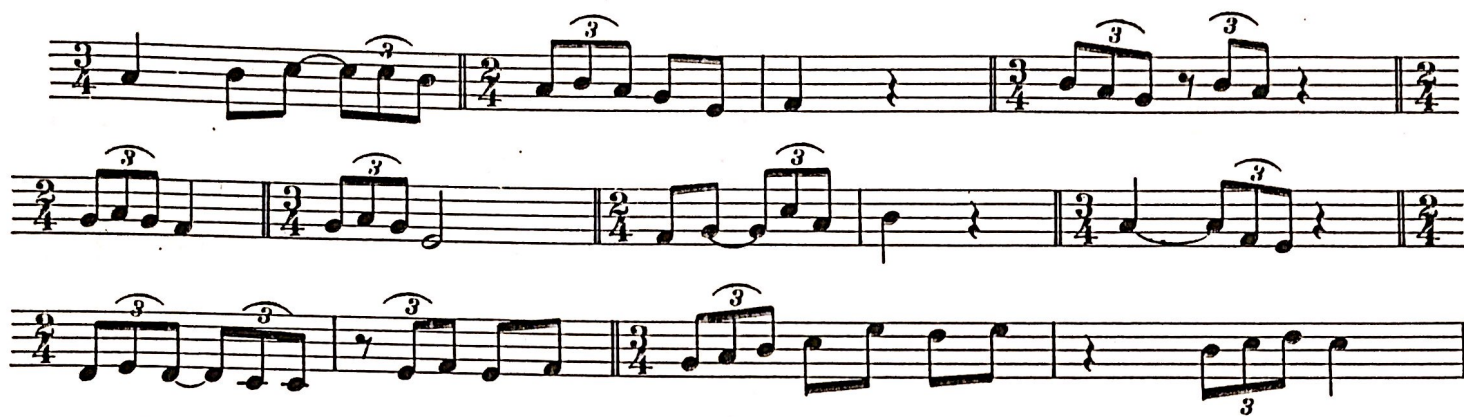




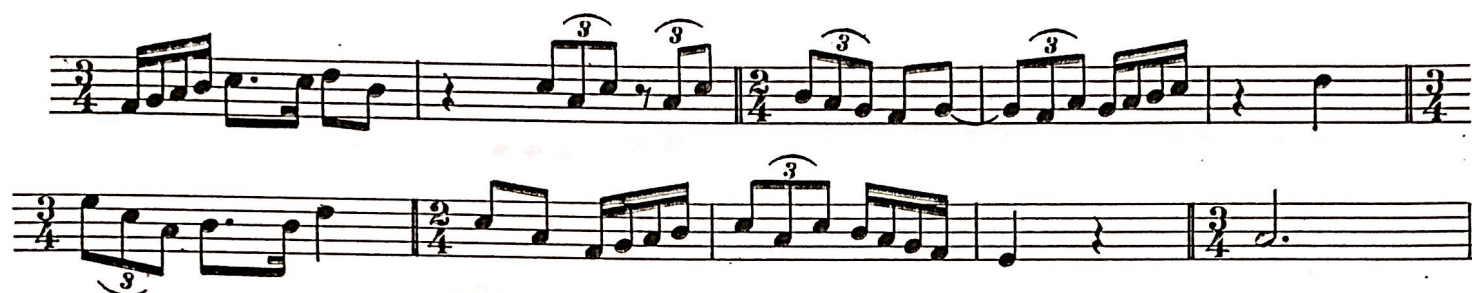
"Le petit nègre" C. Debussy
All' giusto



51

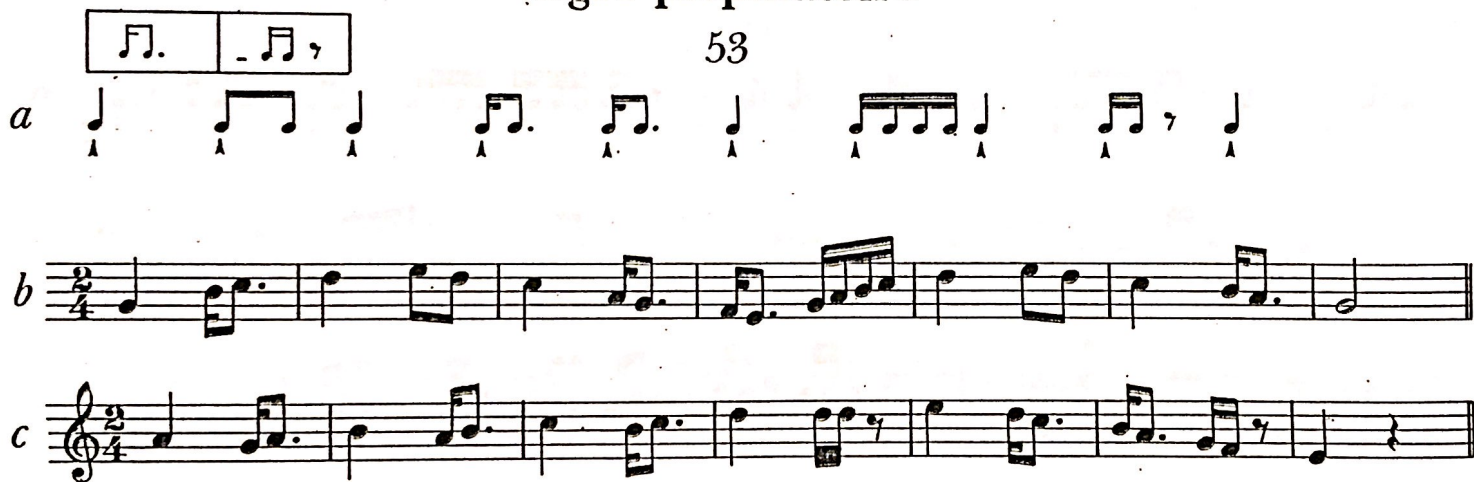


52



degré préparatoire

53



54



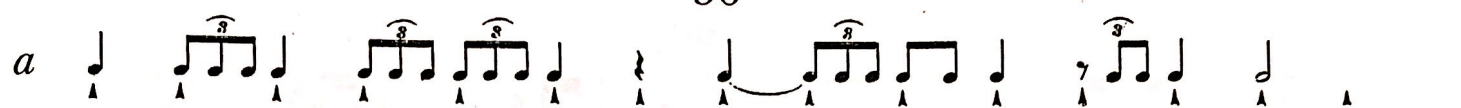
55

a 

b 

c 

56

a 

b 

c 

57

a 

b 

c 

58

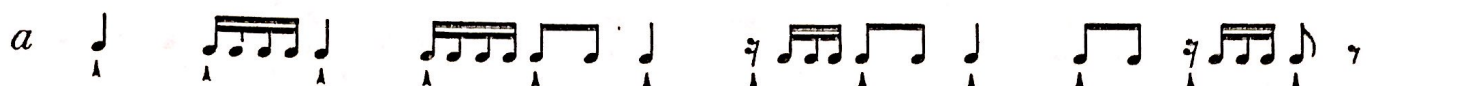


a 

b 

c 

59

a 

b 

c 

60

a 

b 

c 

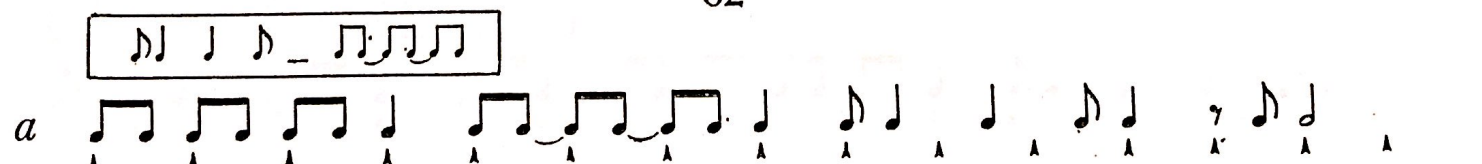
61

a 

b 

c 

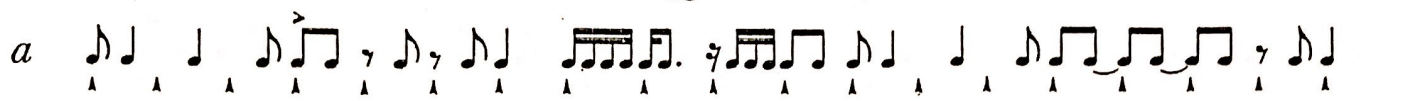
62



b 

c 

63

a 

b 

c 

64



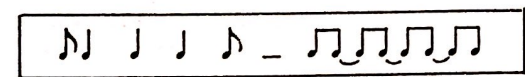
65

a 

b 

c 

66



a 

b 

c 

a

b

c

mesures ternaires

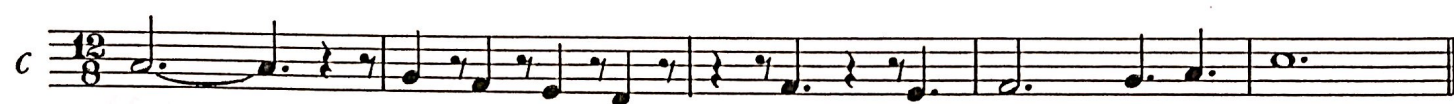
a

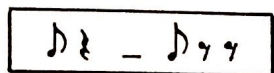
b

c

a 

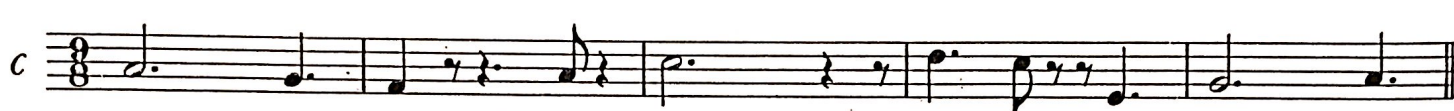
b 

c 



a 

b 

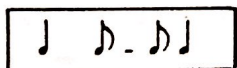
c 

 + Rythmes précédents

a 

b 

c 



a 

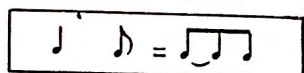
b 

c 

75



76



77



78



Extrait de la 9^e SYMPHONIE (Beethoven)
All assai vivace (♩ = 84)



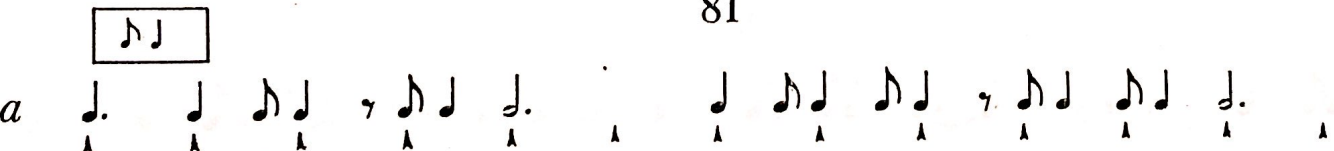
79

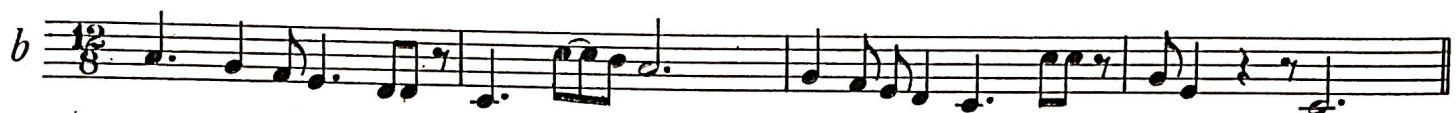
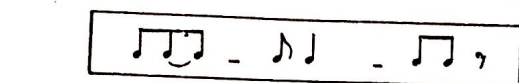


80

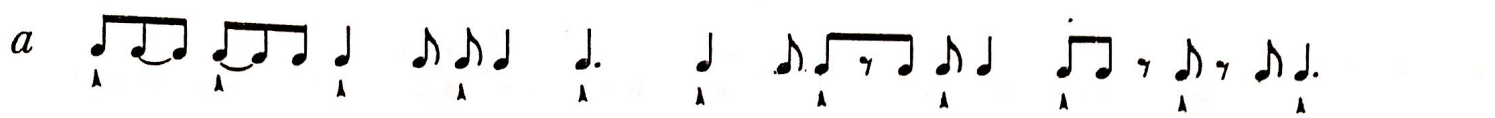


81





86

a 

b 

c 

87





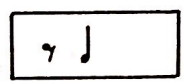
88







89



a 

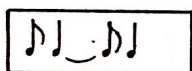
b 

c 

90



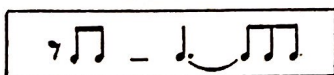
91



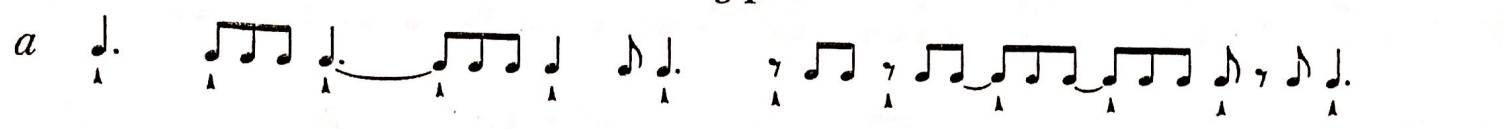
92



93



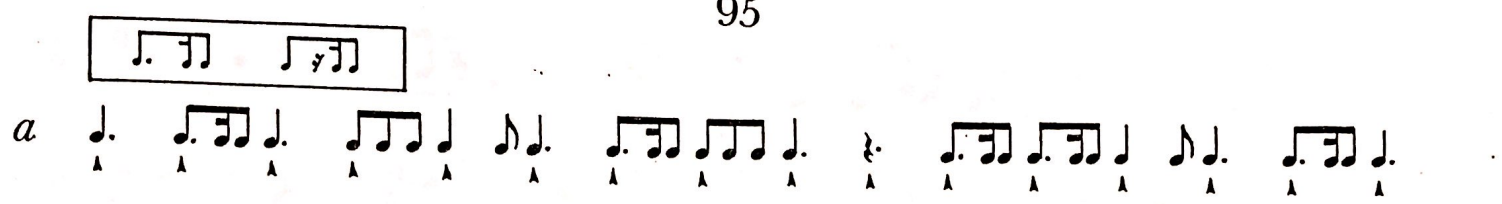
94

a 

b 

c 

95



b 

96



97



99

100

101

♩, = 72

101

♩ = ♩. précéd.

♩ = ♩ précéd.

114

a

b

115

a

b

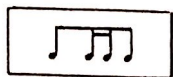
116

①

a

b

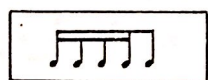
128



129

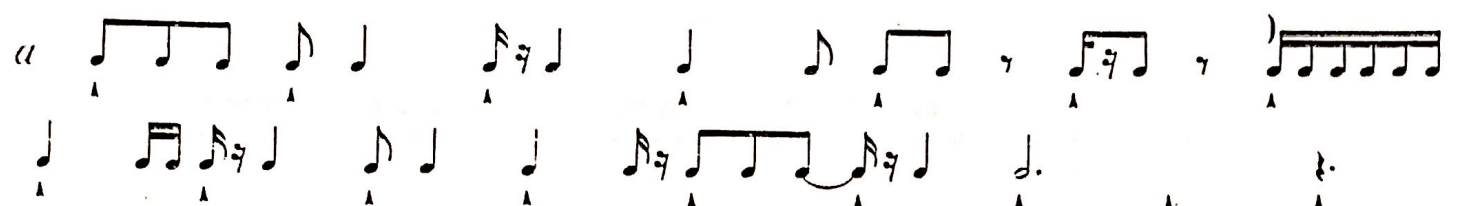


130

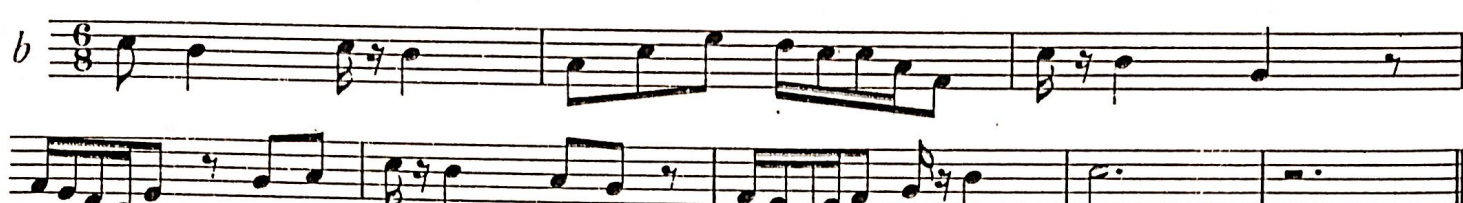


131

a



b



c



132



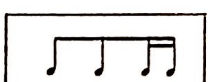
a



b



133



a



b



137

a 

b 

138

a 

b 

139



144

a 

b 

c 

145

a 

b 

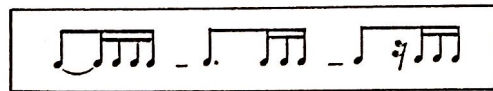
146

a $\frac{12}{8}$ 

b $\frac{12}{8}$ 

c $\frac{12}{8}$ 

147



a 

b 

c 

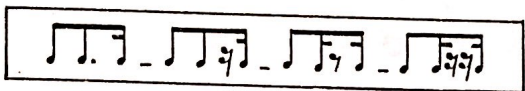
148

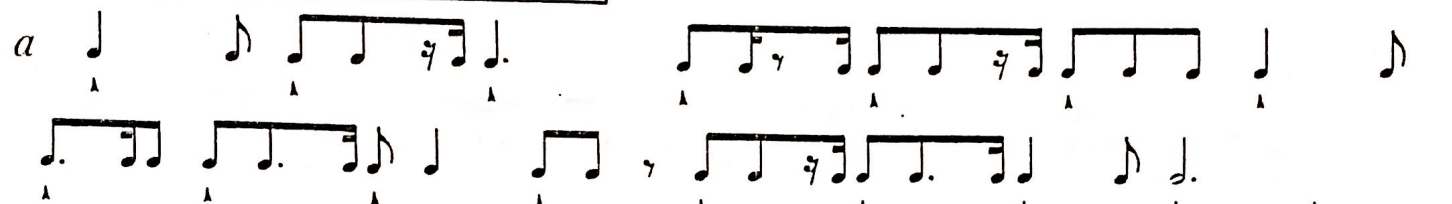
a 

b 

c 

149

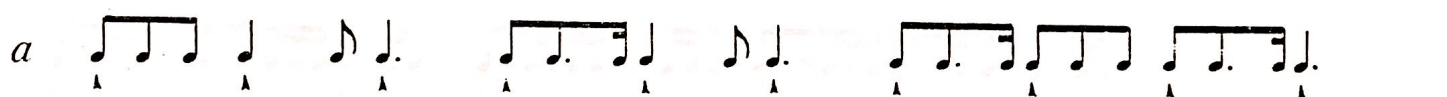


a 

b 

c 

150

a 

b 

c 

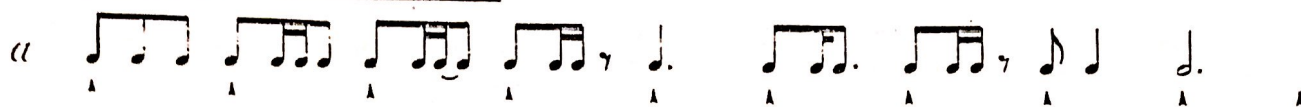
151

a 

b 

c 

152



153



Melange

154



155



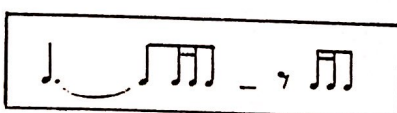
156

a 

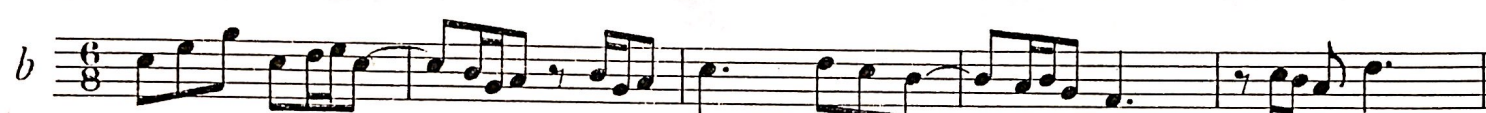
b 

c 

157



a 

b 

c 

158

a 

b 

c 

159



Rounds for Children.

Over 100 rounds in 2, 3, and 4 parts.
Excellent for use in music education programs and
for 'rainy day' activities at home.
Melody lines in standard notation with lyrics. Illustrated.



Birds Are Singing

①

Birds are sing - ing. Birds are sing - ing.

All so cheer - ful - y from bough to bough.

②

Birds are sing - ing. Birds are sing - ing.

All so cheer - full - y from bough to bough.

③

Rivers are flow - ing and blos - soms are blow - ing.

There's no ex - cuse for dull - ness now.

Come Follow

(1)
Come fol - low fol - low fol - low fol - low, fol - low fol - low me

(2)
With - er shall I fol - low, fol - low, fol - low With - er, shall I fol - low, fol - low thee?

(3)
To the green-wood, to the green-wood, to the green-wood, green-wood tree.

Come And Sing A Merry Song

Come and sing a mer - ry song. Wake the cheer - ful glee:

(2)
Now the joy - ous tones pro-long, hap - py hap - py we, oh hap - py

(3)
we, oh hap - py we oh hap - py we.

If Thou Tell

① If thou tell with whom thou go - est then I'll tell thee what thou do - est for

②

③ birds of a feather ev - er flock to - geth - er. for birds of a feather ev - er flock to - geth - er.

Joy And Temperance

① Joy and tem - per - ance and re - pose.

② Slam the door on the doc - tor's nose. Slam the door on the doc - tor's nose, the

③ doc - tor's nose, the doc - tor's nose. Slam, slam the door on the doc - tor's nose.

Laughter Makes The World Go Round

① Laugh - ter makes the world go - round, - so the wise men say.

② Laugh - ter is the re - ci - pe to make us all feel gay:

③ Ha, ha, ha, ha. ha, ha, ha, ha. ho, ho, ho, ho. ho, ho, ho.

Jack, Boy, Ho, Boy

Jack, boy, ho, boy, news! news! The
cat is in the well! Let us ring now for her
knell, ding, dong, ding, dong, bell.

Jane Glover

Go to Jane Glover, and tell her: I love her, And
at the mid of the morn I will come to her.

Jolly Round

Let our voices now ring out, Give we all a jol - ly shout,
Heart-i - ly, heart-i - ly, Sit - ting here to - geth - er, sing, sing.

Little Miss Muffet

① Lit-tle Miss Muf-fet, sat on a tuf-fet, Eat-ing her curds and whey; There

② came a great spi-der, And sat—down be-side her. And frightend Miss Muf-fet a - way. How

③ hor-rid of the spi-der, That ver-y nas-ty spi-der, To fright-en Miss Muf-fet a - way! Oh!

Man's Life

① Man's life's a va - pour, full of woes. He cuts a ca - per -

②

③ down he goes. Down he, down he, down he, down he, down he goes!

The Merry Bells of Hamburg Town

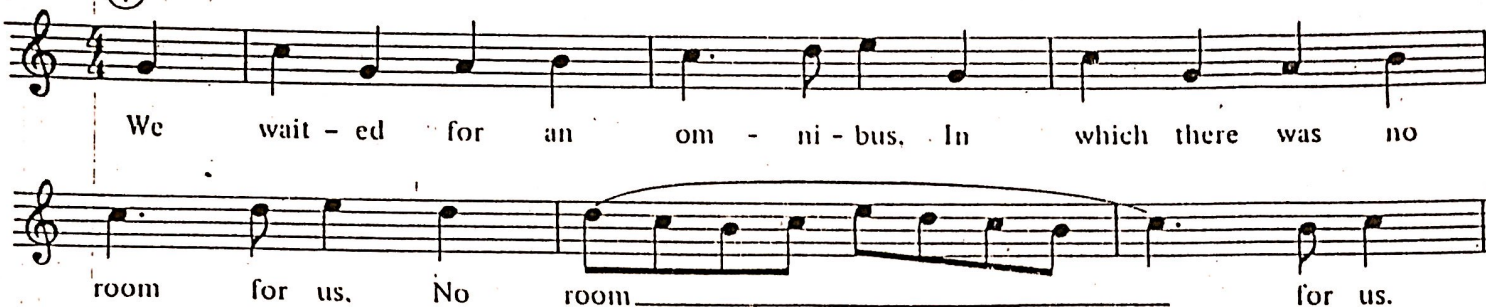
① The mer - ry bells of Ham - burg town, To old and young a -

②

③ like— have— rung. A din-gle, din-gle, din-gle, din-gle, ding, dang, dong.

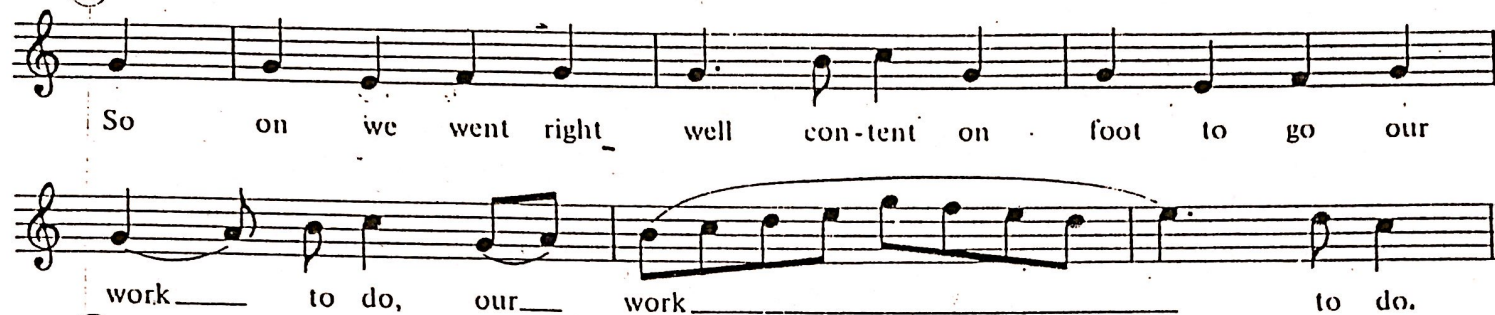
We Waited For An Omnibus

①



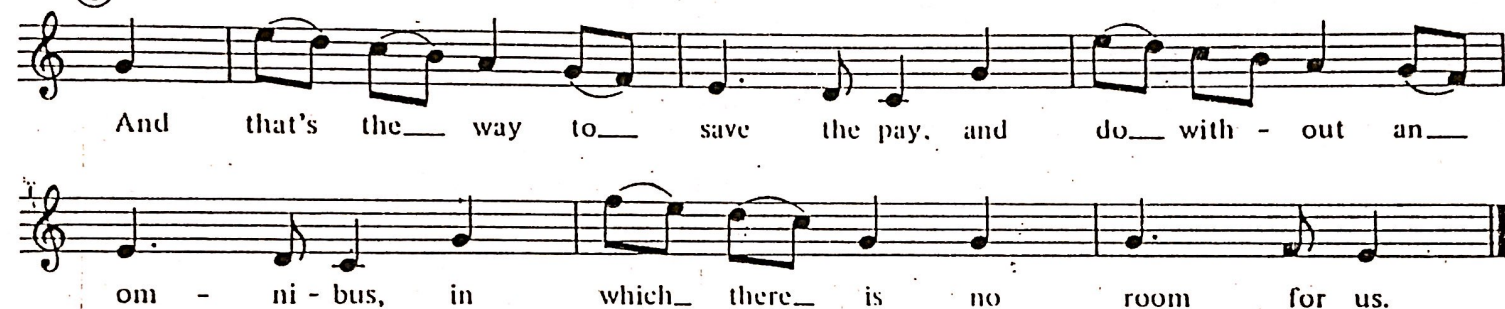
We wait - ed for an om - ni - bus, In which there was no
room for us. No room _____ for us.

②



So on we went right well con - tent on foot to go our
work _____ to do, our _____ work _____ to do.

③



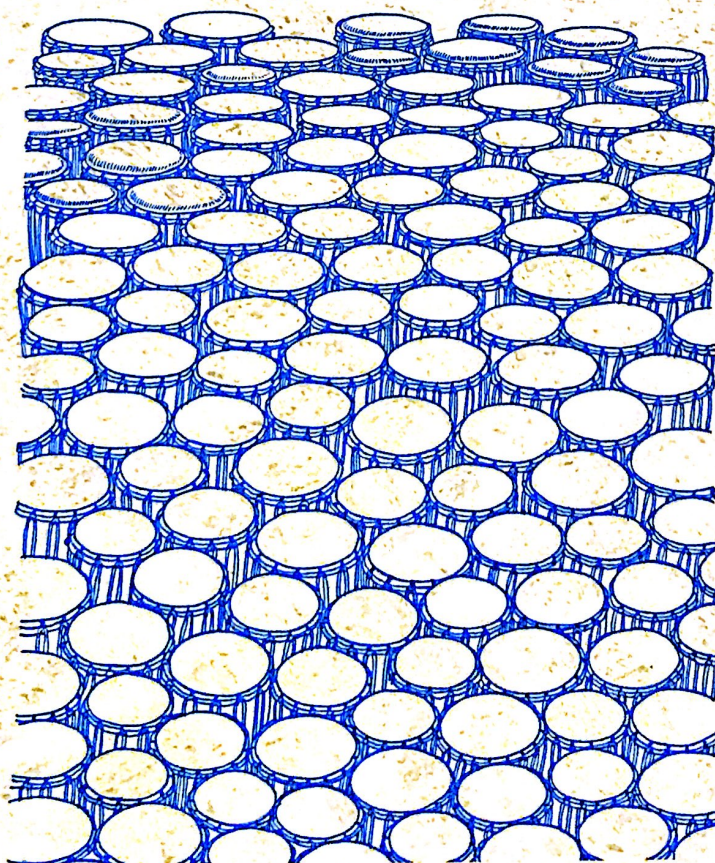
And that's the _____ way to _____ save the pay, and do _____ with - out an _____
om - ni - bus, in which _____ there _____ is no room for us.

WINSTON MOYA
Polirritmias

Poli- rrit- mias

Ejercicios para la enseñanza y la
práctica de la disociación rítmica

Winston Moya



septiembre 2019

Polirritmias

Winston Moya Cortés

Parte 6 - Uso del puntillo en compás compuesto.

34

35

36

37

Polirritmias

Winston Moya Cortés

Parte 7 - Uso del ligados de prolongación.

38 2/4

Exercise 38 in 2/4 time. The first staff (treble clef, one sharp) contains a sequence of eighth and sixteenth notes with ligatures. The second staff (bass clef, one flat) contains a sequence of eighth and sixteenth notes with ligatures and rests.

39 9/8

Exercise 39 in 9/8 time. The first staff (treble clef, one sharp) contains a sequence of eighth and sixteenth notes with ligatures. The second staff (bass clef, one flat) contains a sequence of eighth and sixteenth notes with ligatures and rests.

40 3/16

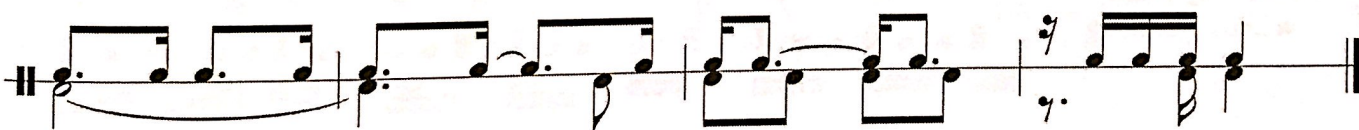
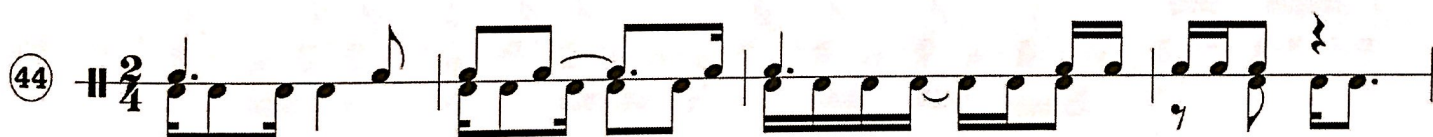
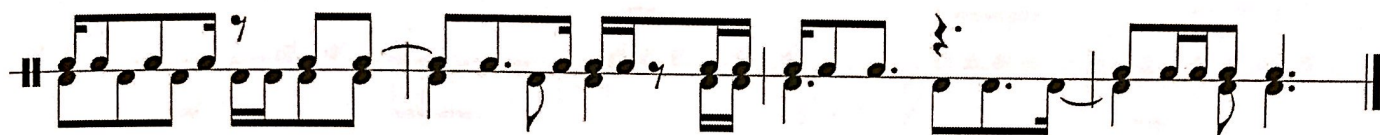
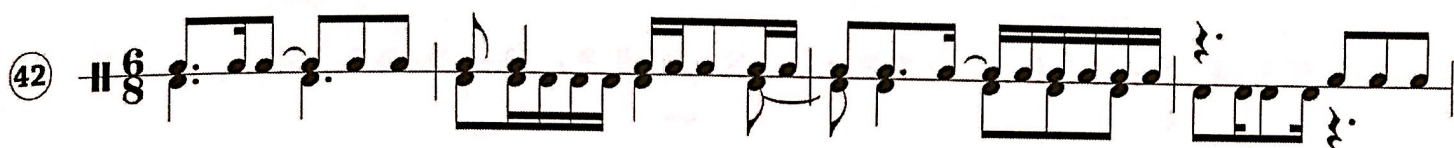
Exercise 40 in 3/16 time. The first staff (treble clef, one sharp) contains a sequence of eighth and sixteenth notes with ligatures. The second staff (bass clef, one flat) contains a sequence of eighth and sixteenth notes with ligatures and rests.

41 4/4

Exercise 41 in 4/4 time. The first staff (treble clef, one sharp) contains a sequence of eighth and sixteenth notes with ligatures. The second staff (bass clef, one flat) contains a sequence of eighth and sixteenth notes with ligatures and rests.

Polirritmias

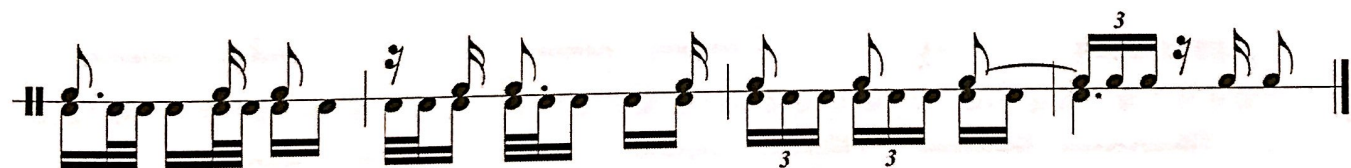
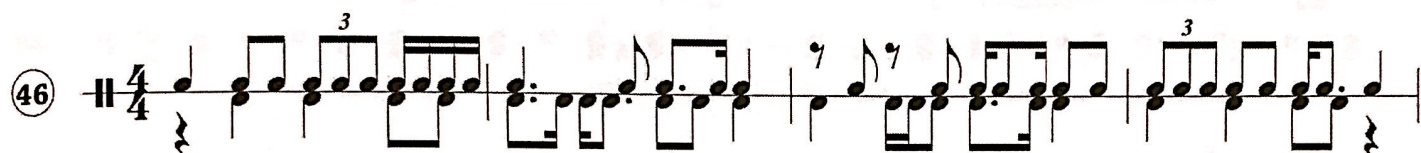
Winston Moya Cortés



Polirritmias

Winston Moya Cortés

Parte 8 - Ritmos irregulares: división ternaria (tresillo) en pulso simple.



Polirritmias

Winston Moya Cortés

Parte 9 - Ritmos irregulares: División binaria (dosillo) en pulso compuesto.

49

50

Parte 10 - Ritmos irregulares: División cuaternaria (cuatrillo) en pulso compuesto.

51

52

GUÍAS DE ESTUDIO

Handwritten musical notation for Solfeos Hablados, Level I. The notation is written on eight staves, each with a different time signature: 3/4, 4/4, 4/2, 3/4, 4/4, 3/4, 3/2, and 4/4. The notation includes various rhythmic values, accidentals, and phrasing slurs.

Rítmicos

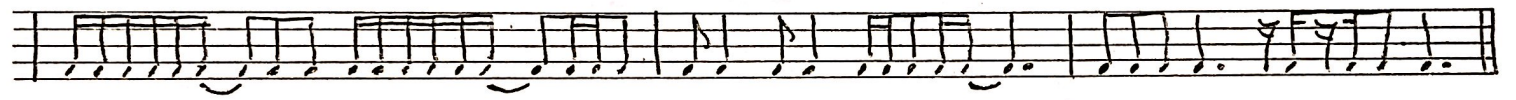
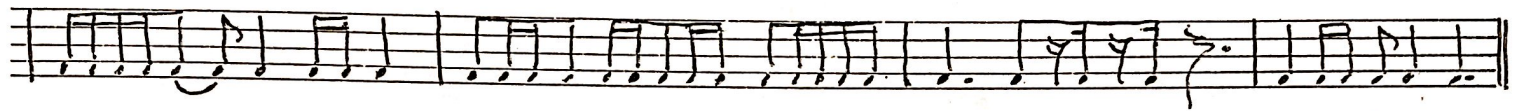
Handwritten musical notation for Rítmicos. The notation is written on three staves, each with a different time signature: 6/8, 9/8, and 12/8. The notation includes various rhythmic values, accidentals, and phrasing slurs.

A handwritten musical score on ten staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The subsequent staves alternate between treble and bass clefs. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The score concludes with a double bar line on the tenth staff.

A handwritten musical score for guitar, consisting of ten staves. The notation is written in black ink on a white background. The staves are arranged in a single column. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music is written in a style that suggests a guitar, with many notes beamed together in groups, often with a '+' sign above them, indicating a specific fingering or a complex rhythmic pattern. The subsequent staves continue this melodic and rhythmic development, with varying time signatures including 3/4, 2/4, and 6/8. The notation includes various note values, rests, and dynamic markings. The final staff ends with a double bar line and a repeat sign.

A handwritten musical score consisting of ten staves. The notation is a mix of treble and bass clefs with various time signatures including 4/4, 12/8, 3/2, 6/8, 3/4, and 2/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and some complex syncopated rhythms. The handwriting is in black ink on a white background.

Handwritten musical score for 'Solfeos Cantados' at 'Nivel I'. The score consists of ten staves of music. The first two staves are in G major (one sharp) and 4/4 time. The next four staves are in F major (one flat) and 3/4 time. The fifth staff is in F major and 2/4 time. The sixth staff is in F major and 4/4 time. The seventh staff is in G major and common time (C). The eighth staff is in G major and 3/4 time. The ninth staff is in G major and 3/2 time. The tenth staff is in G major and 4/4 time. The notation includes various note values, rests, and bar lines, with some notes marked with a '+' sign.



A handwritten musical score for guitar, consisting of ten staves. The notation is written in black ink on a white background. The staves are arranged vertically. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The music is written in a single melodic line. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The score is divided into measures by vertical bar lines. The final measure of the tenth staff ends with a double bar line and repeat dots. The handwriting is clear and legible.

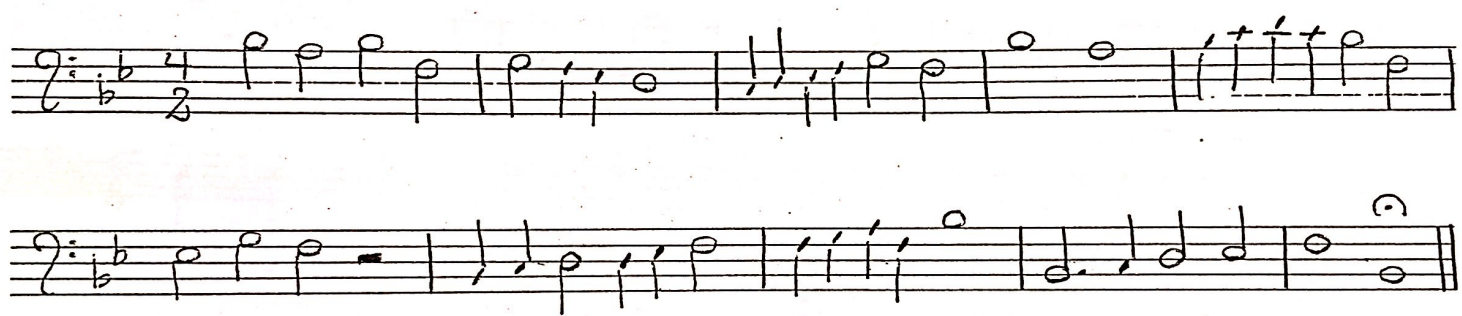
GUÍA Nº 20

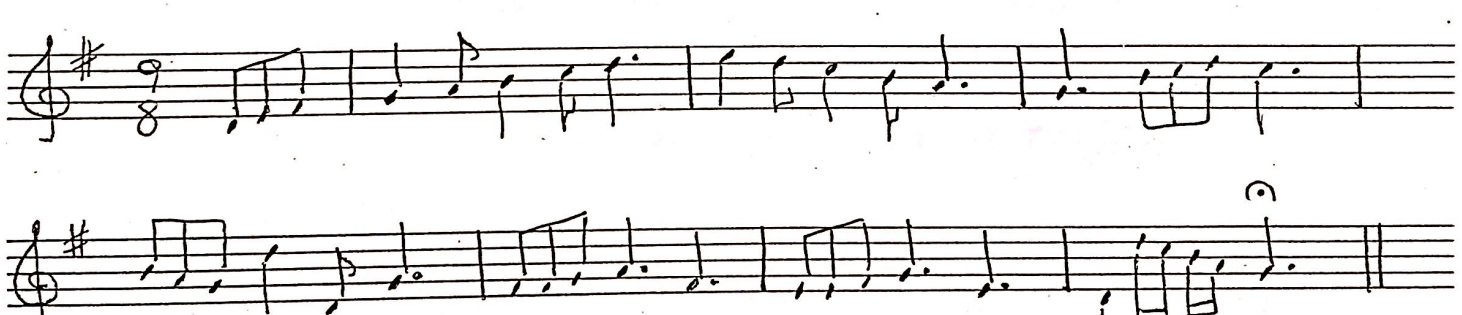
Nivel I

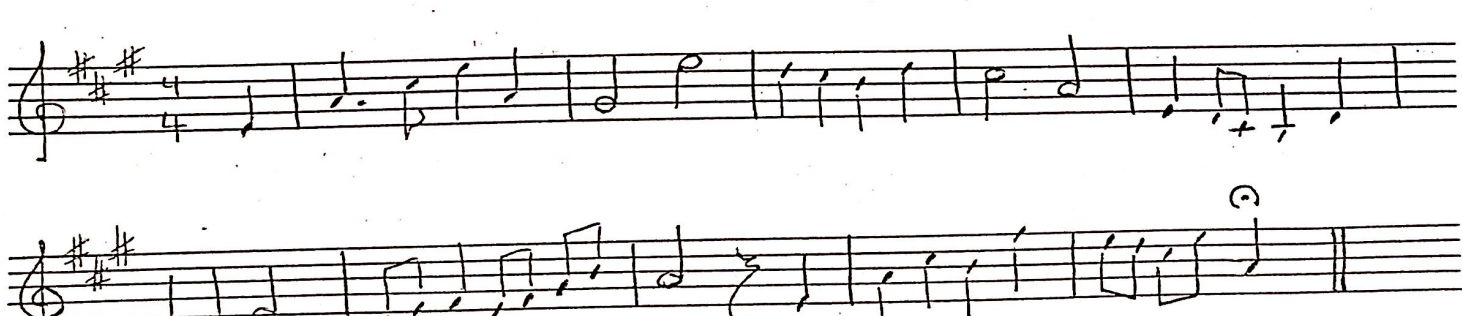
Solfeos Cantados

1 

2 

3 

4 

5 

Prof. WINSTON MOYA C.

Imprenta Facultad de Artes

Guía Nº 21

Nivel I

Solfègeos Cantados

Handwritten musical notation for five exercises (1-5) in solfège format. Each exercise consists of two staves of music, with notes and rests written in a specific key signature and time signature.

- Exercise 1:** Key signature: 3 sharps (F#, C#, G#). Time signature: 3/4. The melody is written on a single staff.
- Exercise 2:** Key signature: 2 flats (Bb, Eb). Time signature: 6/8. The melody is written on a single staff.
- Exercise 3:** Key signature: 2 sharps (F#, C#). Time signature: 6/8. The melody is written on a single staff.
- Exercise 4:** Key signature: 2 flats (Bb, Eb). Time signature: 9/8. The melody is written on a single staff.
- Exercise 5:** Key signature: 2 sharps (F#, C#). Time signature: 12/8. The melody is written on a single staff.

Prof. Winston Moya C.

GUÍA N° 22

NIVEL I

5. HABUADOS

1

2

3

4

5

Prof. WINSTON MOYA C.

Imprenta Facultad de Artes

Guía N° 23

Nivel I

5 CANTADOS

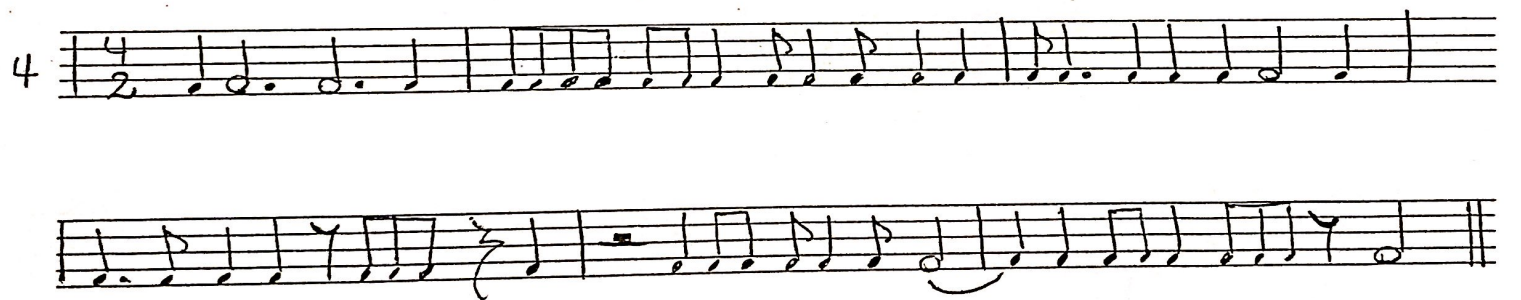
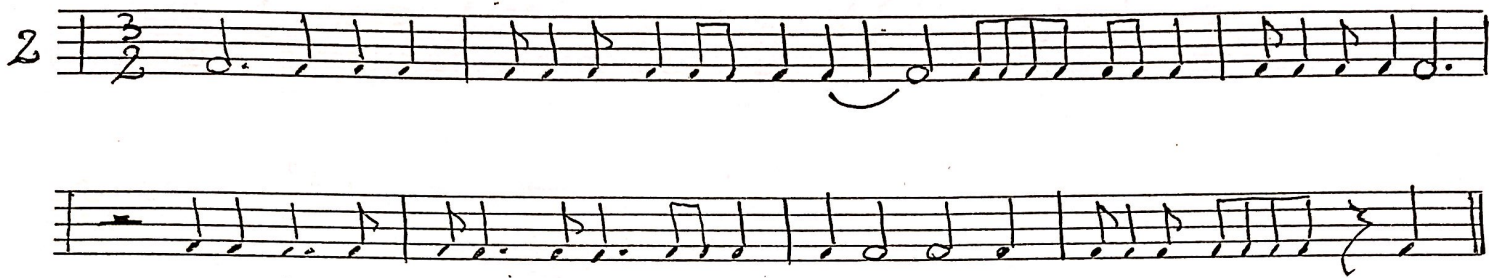
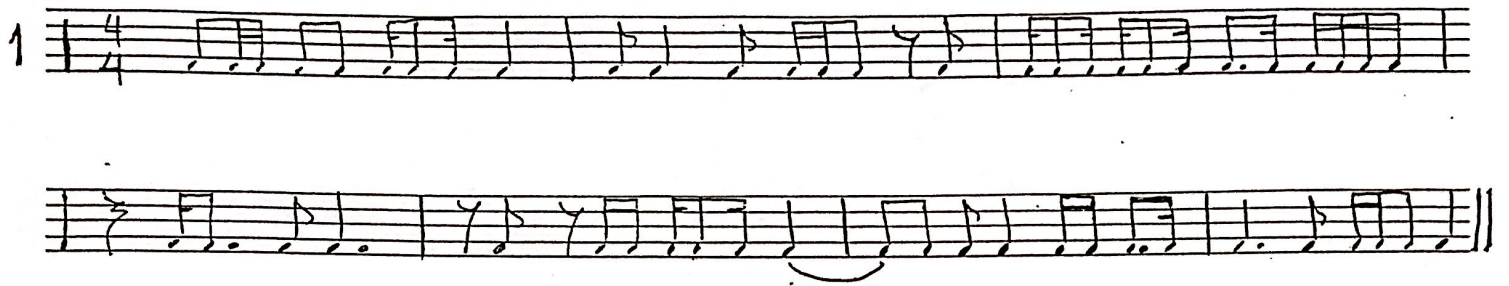
The musical score is written on ten staves, organized into five pairs. Each pair represents a 'cantado'. The notation includes treble and bass clefs, key signatures (one flat and two sharps), and various time signatures (3/4, 6/8, 4/4, 3/8). The music features a variety of note values, including eighth, sixteenth, and quarter notes, as well as rests and accidentals. The handwriting is clear and legible.

Prof. WINSTON MOYA C.

Imprenta Facultad de Artes

GUÍA Nº 24

Nivel I



Profesor Winston Moya C.

Imprenta Facultad de Artes

GUÍA N° 25

NIVEL I

5. CANTADOS

Handwritten musical notation for the 'CANTADOS' section, consisting of 10 staves. The notation includes various musical symbols such as treble and bass clefs, key signatures (one flat, one sharp, two sharps), time signatures (3/4, 6/8, 4/2, 9/8), and various note values (quarter, eighth, sixteenth notes, rests, and accidentals).

RÍTMICOS

Handwritten musical notation for the 'RÍTMICOS' section, consisting of 3 staves. The notation focuses on rhythmic patterns using eighth and sixteenth notes, often grouped together, with various rests and bar lines.

Imprenta Facultad de Artes

Escalas Menor Natural

GUÍA N°26

NIVEL I

1

2

3

4

5

Imprenta Facultad de Artes

Prof. WINSTON MOYA C.

Solfeos Hablados

Guía N° 27

Nivel I

1

2

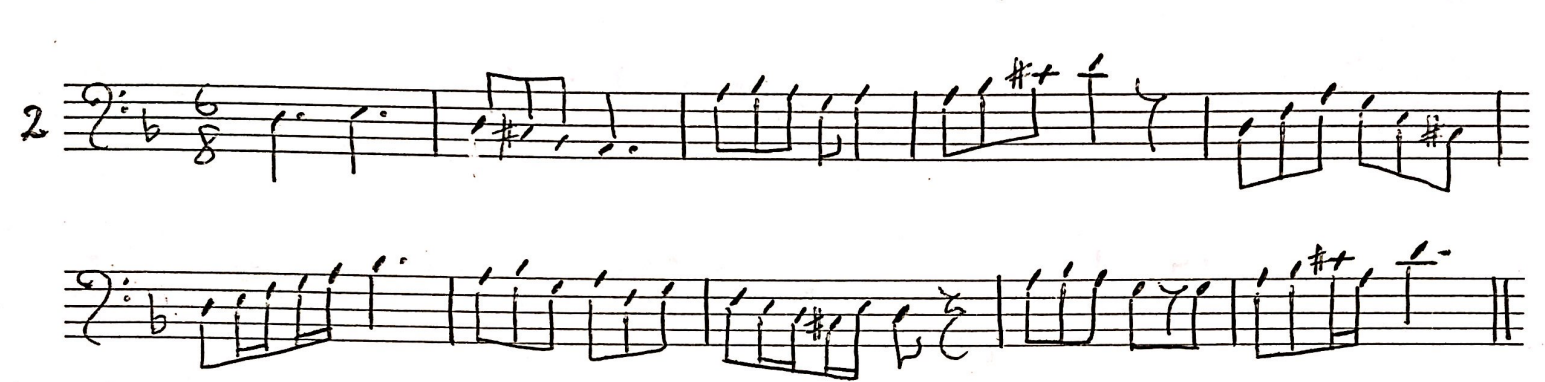
3

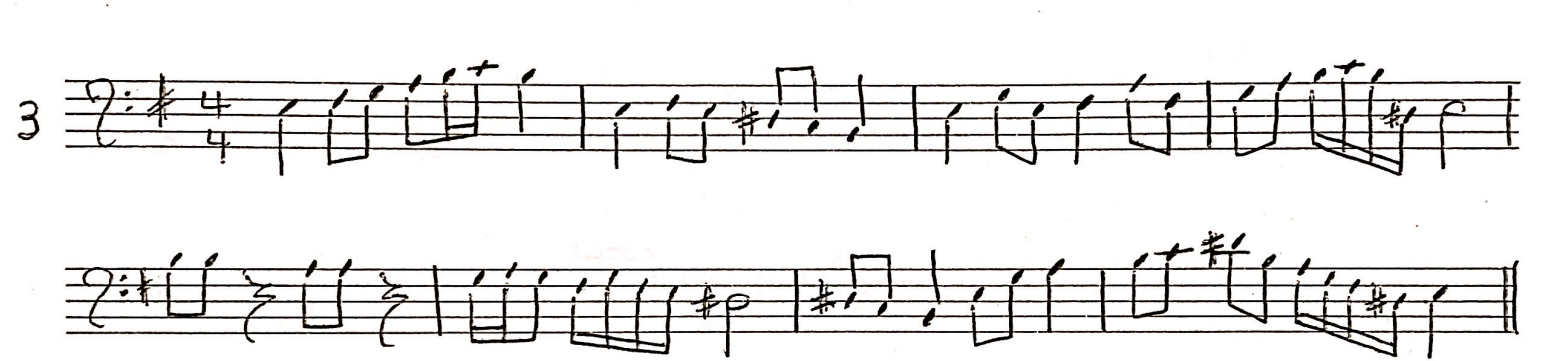
4

5

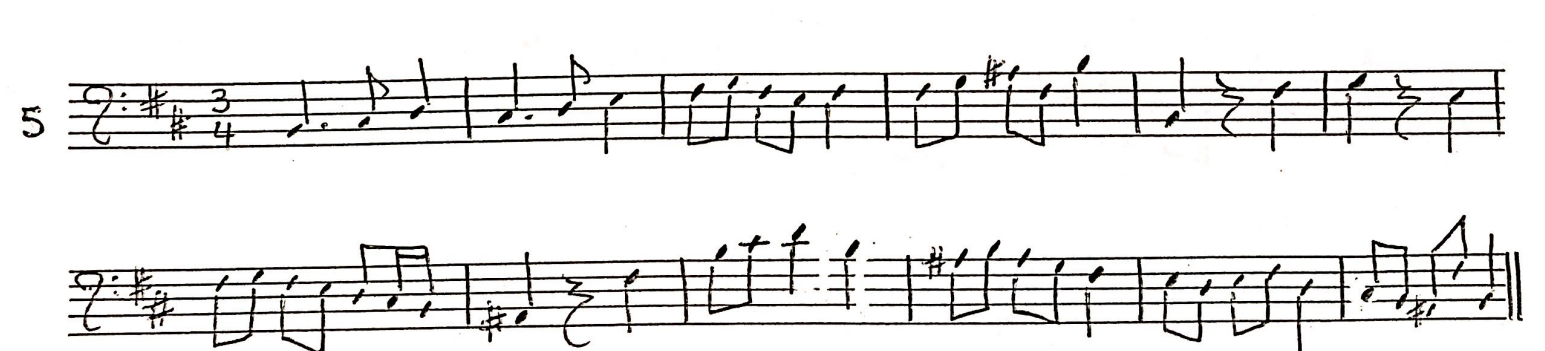
ESCALA MENOR ARMÓNICA

1 

2 

3 

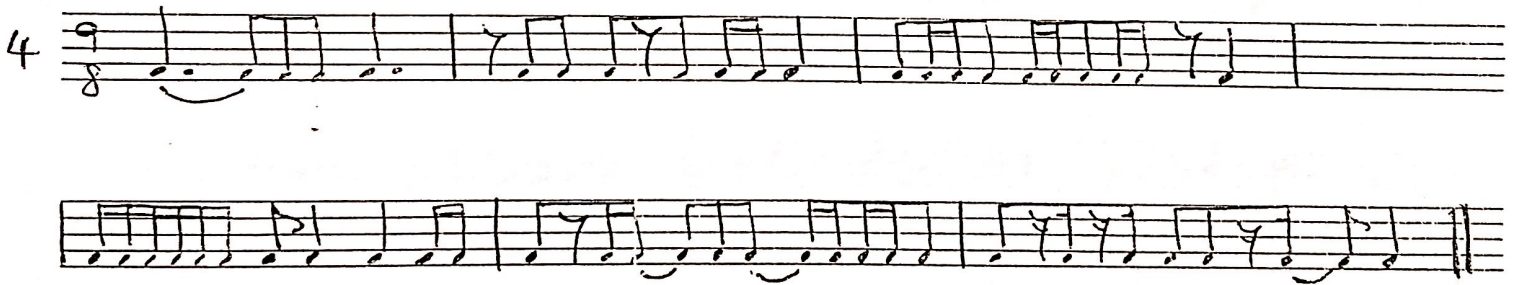
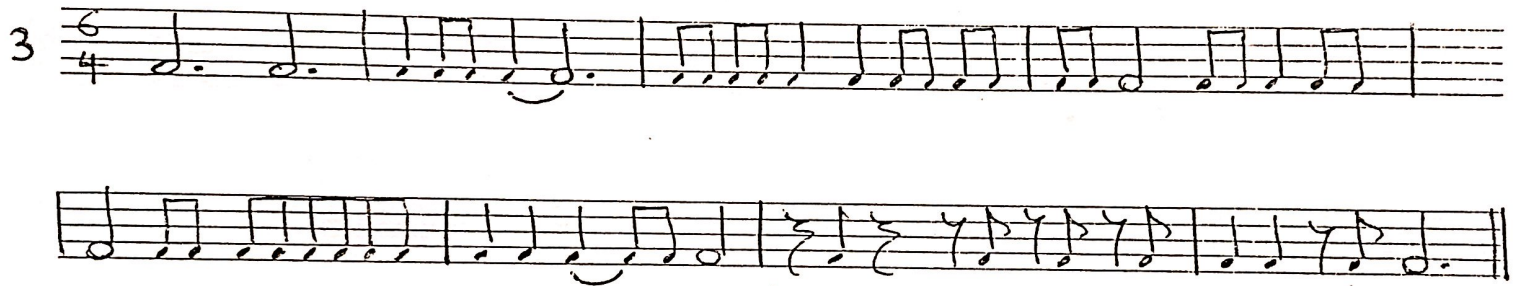
4 

5 

GUÍA N° 29

Nivel I

Handwritten musical score for "The Rose Tree" in G major. The score is organized into five systems, each containing a treble staff and a bass staff. The time signatures vary across the systems: 3/2, 9/4, 4/4, 6/8, and 3/4. The music features complex rhythmic patterns, including triplets, sixteenth notes, and eighth notes, with some measures containing multiple accidentals (sharps and naturals). The notation is written in a clear, legible hand, and the overall structure suggests a single melodic line with a basso continuo part.



Guía DE EJERCICIOS N° 31

Nivel I

óleos cantados (modo menor)

A handwritten musical score consisting of 12 staves. The notation is in a minor mode, indicated by the key signature of one flat (B-flat) and the title. The staves are arranged in pairs, with the first staff of each pair in treble clef and the second in bass clef. The time signature is common time (C). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). The score is written in a clear, legible hand.

Prof. WINSTON MOYA

GUÍA N° 32

NIVEL I

1

2

3

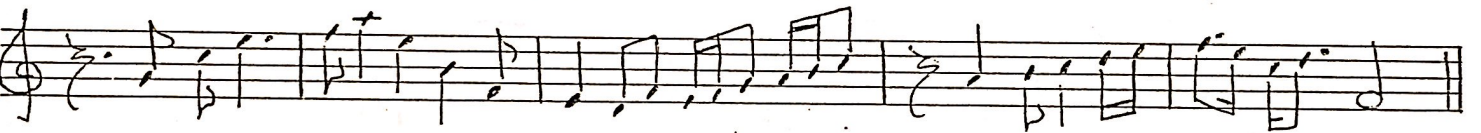
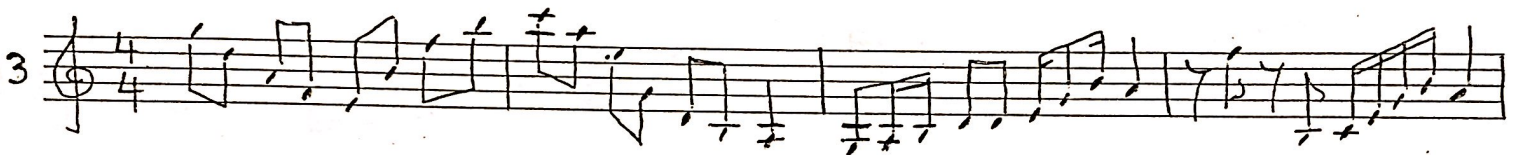
4

5

PROF. WINSTON MOYA C.

GUÍA N° 33

NIVEL I



Prof. WINSTON MOYA C.

1

2

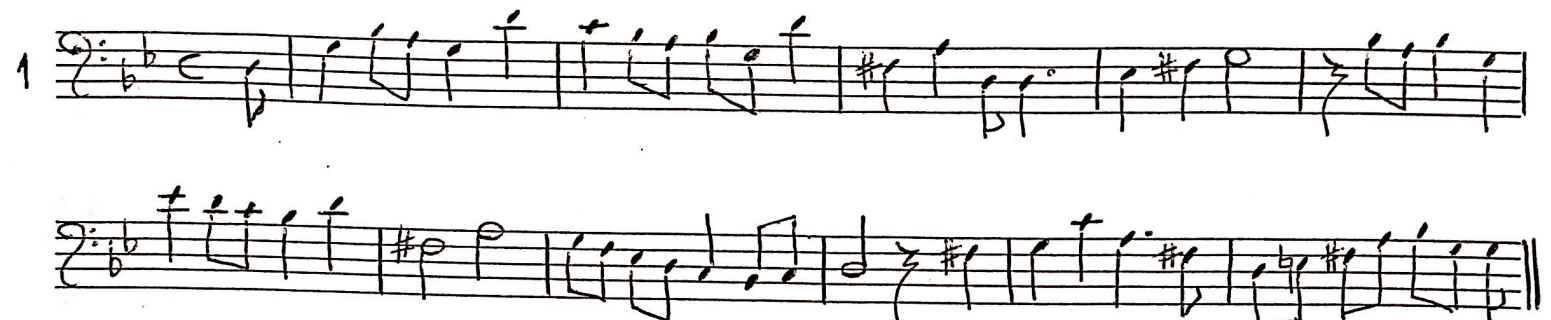
3

4

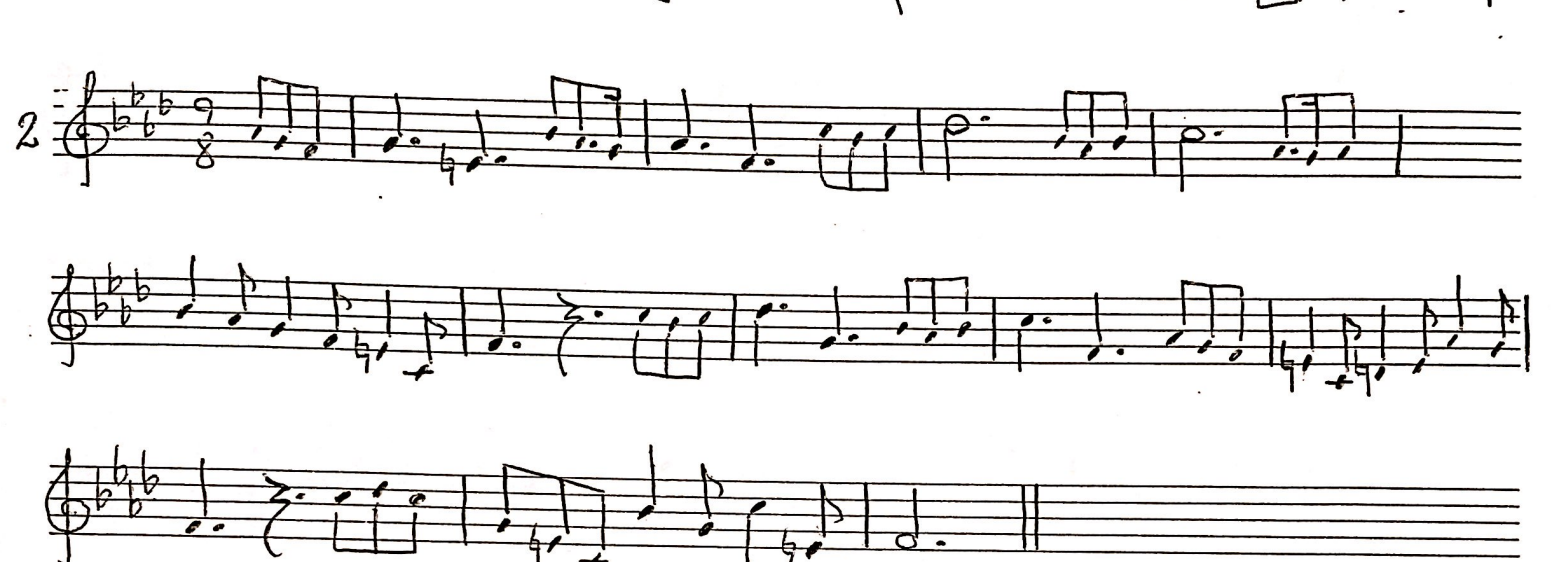
5

Guía N° 35

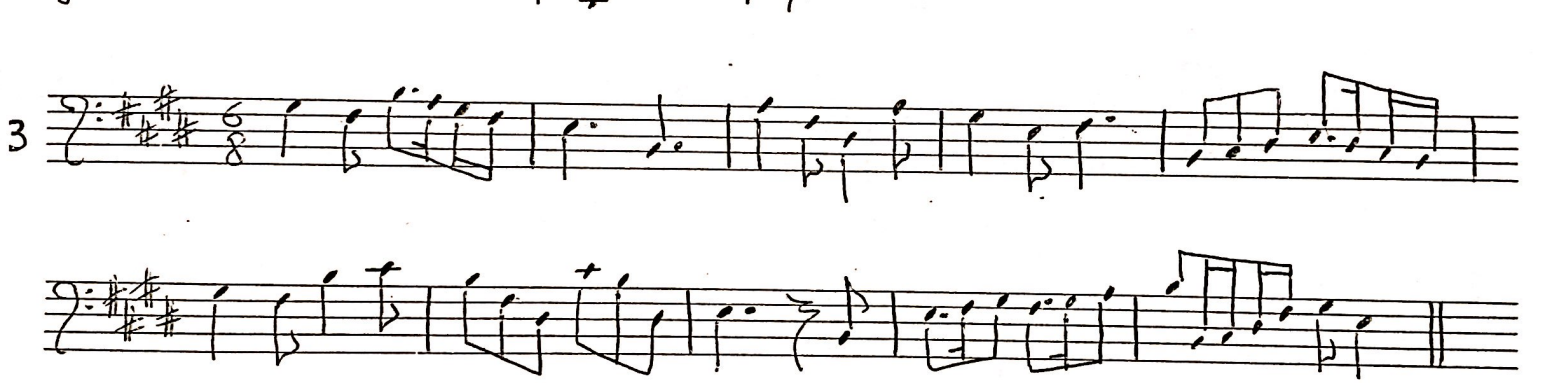
1



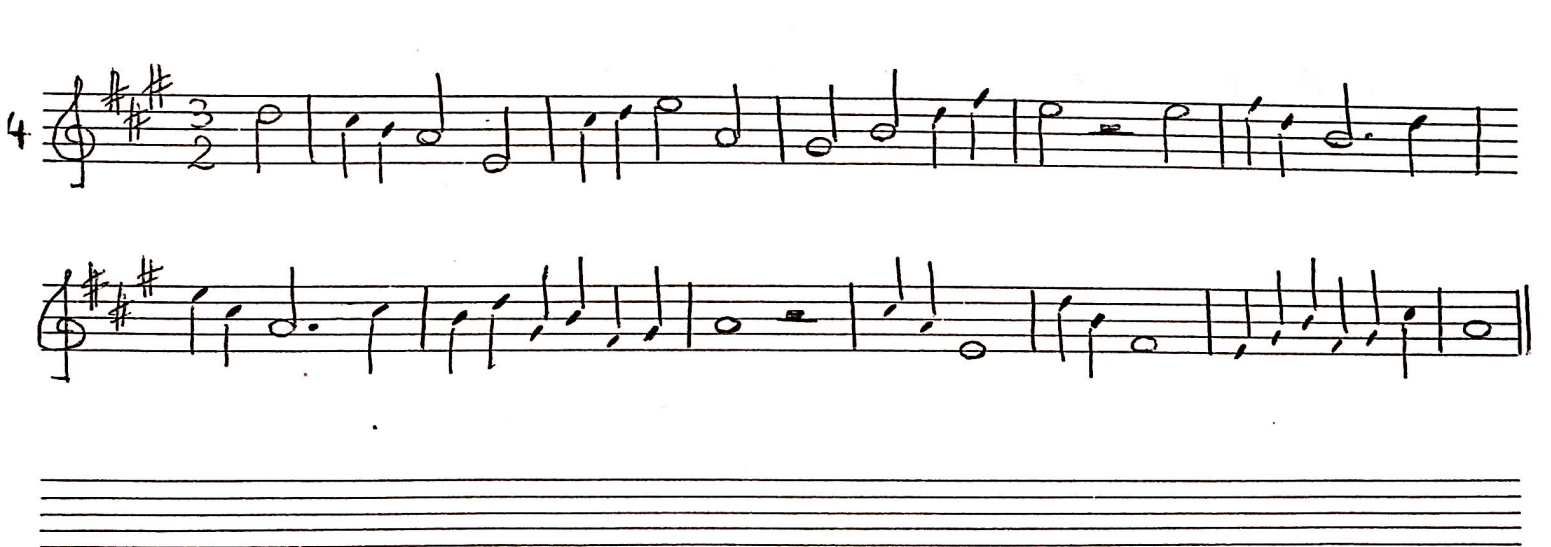
2



3

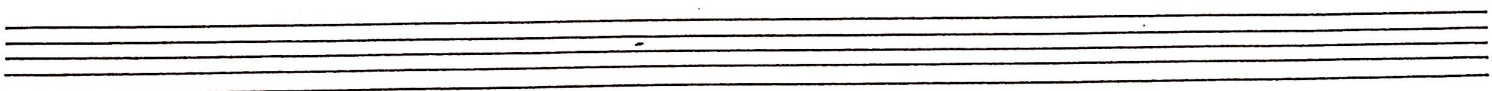
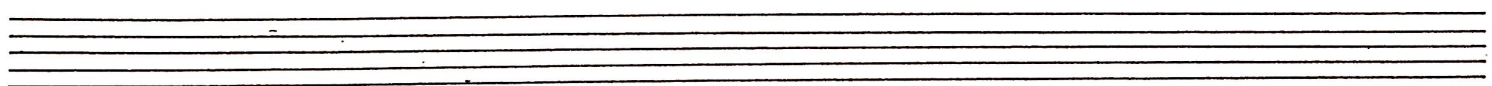


4



Empty musical staves at the bottom of the page.

The musical score is composed of ten staves. The first three staves are in treble clef, key of F# (one sharp), and 2/4 time. The remaining seven staves are in bass clef, key of Bb (two flats), and 3/4 time. The notation includes various note values, rests, and accidentals, typical of solfege exercises for vocal practice.



Guía N° 37

Nivel 1

Handwritten musical score for 'Guía N° 37' at 'Nivel 1'. The score consists of ten staves of music. The first staff is in 6/8 time, the second in 4/4, the third in 4/2, the fourth in 3/4, the fifth in 3/4, the sixth in 4/4, the seventh in 9/8, the eighth in 4/4, the ninth in common time (C), and the tenth in 4/4. The music features various rhythmic patterns, including eighth and sixteenth notes, and includes several triplet markings (indicated by a '3' in a circle). The notation is handwritten in black ink on a white background.

S. HABLADOS

GUÍA N° 38

NIVEL I

Handwritten musical score for guitar, titled "GUÍA N° 38" and "NIVEL I". The score consists of 11 staves of music. The first staff is in 6/8 time, the second in 9/8, the third in 4/4, the fourth in 9/8, the fifth in 9/8, the sixth in 3/2, the seventh in 3/2, the eighth in 12/8, and the ninth in 9/8. The music features various rhythmic patterns, including triplets and sixteenth notes, and ends with a double bar line.

Prof. WINSTON MOYA C.

GUÍA N° 39

The musical score is written on ten staves, alternating between treble and bass clefs. The key signature is one sharp (F#) and one flat (Bb). The time signatures are 3/4, 6/8, 4/2, and 4/4. The notation includes various musical symbols such as notes, rests, and accidentals. The score is written in a clear, legible hand.

Guía de Ejercicios A

Solfeos Cantados

Lenguaje Musical I

Profesor: Winston Moya C.

1

Musical exercise 1: Treble clef, 4/4 time, key of Bb. The exercise consists of two staves. The first staff has a melody starting on G4, moving up stepwise to D5, then down stepwise to G4, with a whole rest. The second staff continues the melody, starting on G4, moving up stepwise to D5, then down stepwise to G4, ending with a whole note G4.

2

Musical exercise 2: Bass clef, 3/4 time, key of D major. The exercise consists of two staves. The first staff has a melody starting on D3, moving up stepwise to G4, then down stepwise to D3, with a whole rest. The second staff continues the melody, starting on D3, moving up stepwise to G4, then down stepwise to D3, ending with a whole note D3.

3

Musical exercise 3: Bass clef, 4/4 time, key of Bb. The exercise consists of two staves. The first staff has a melody starting on G3, moving up stepwise to D4, then down stepwise to G3, with a whole rest. The second staff continues the melody, starting on G3, moving up stepwise to D4, then down stepwise to G3, ending with a whole note G3.

4

Musical exercise 4: Treble clef, 3/4 time, key of D major. The exercise consists of two staves. The first staff has a melody starting on D4, moving up stepwise to G4, then down stepwise to D4, with a whole rest. The second staff continues the melody, starting on D4, moving up stepwise to G4, then down stepwise to D4, ending with a whole note D4.

Profesor Winston Moya C.