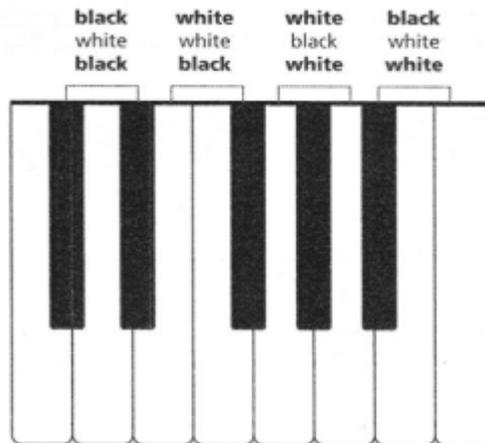


Lección 4

Semitonos y tonos enteros

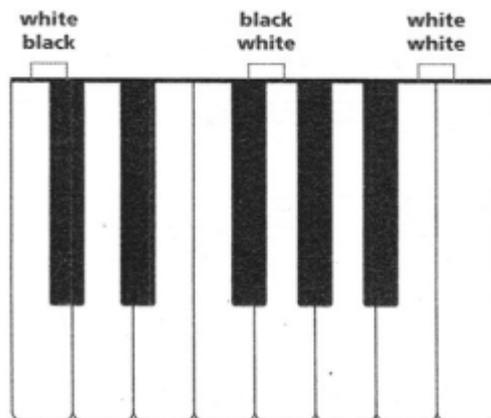
27

Tono (whole step) es la distancia equivalente a dos semitonos (half step). En el teclado son dos teclas entre las cuales hay una tercera, no más, en el medio.



27

Semitono es la menor distancia que puede haber entre dos notas, sobre el teclado es cuando no hay ninguna nota intermedia.



Práctica

En cada uno de los siguientes ejercicios se da el primer compás resuelto como ejemplo.

1. Escriba una nota sobre el pentagrama que se ubique un semitono ascendente respecto de la nota dada. Utilice siempre el nombre de la nota inmediata superior.



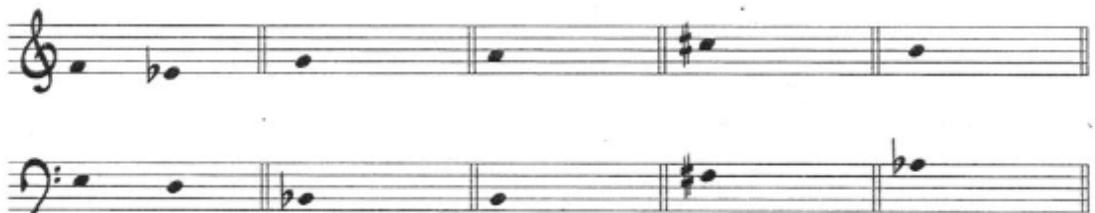
2. Escriba una nota sobre el pentagrama que se ubique un semitono descendente respecto de la nota dada. Utilice siempre el nombre de la nota inmediata inferior.



3. Escriba una nota que se ubique un tono por sobre la nota dada.



4. Utilice una nota que se ubique un tono por debajo de la nota dada.



La escala cromática.

Una serie de notas que se mueven en una dirección constante y comienzan y terminan en una misma nota es denominada **escala**.

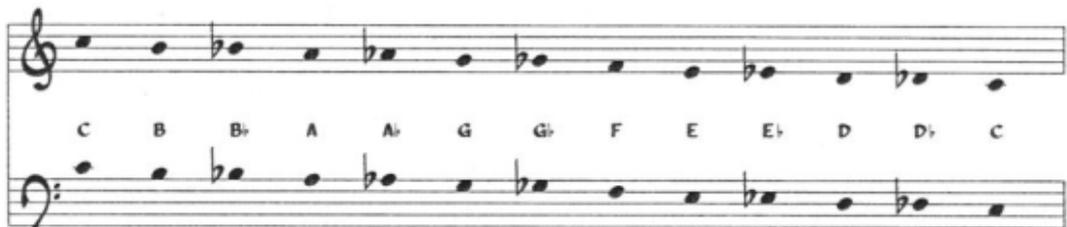
La **escala cromática** se mueve de a semitonos ascendentes o descendentes y puede comenzar en cualquier nota. Tiene las doce notas. Escuche la escala cromática en el track 28.

28

La escala cromática ascendente usa sostenidos ubicados en el sentido ascendente de la escala.

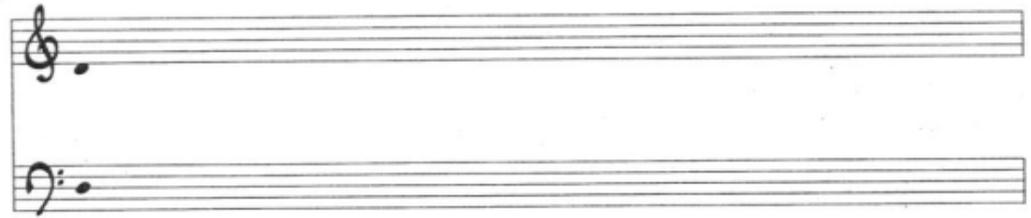


La escala cromática descendente usa bemoles ubicados en el sentido descendente de la escala.

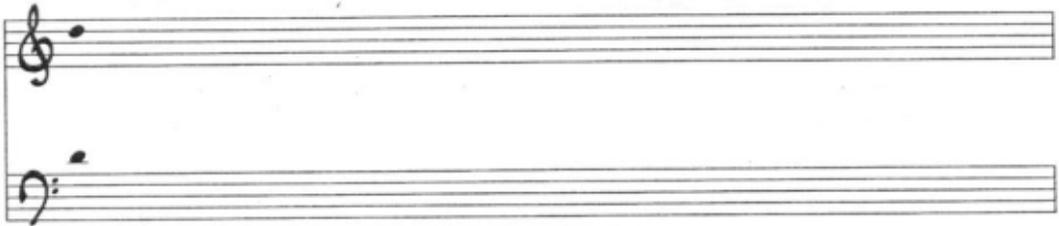


Práctica

1. Escriba una escala cromática ascendente comenzando en la nota dada. Recuerde utilizar los sostenidos de acuerdo con el punto de inicio ascendente.

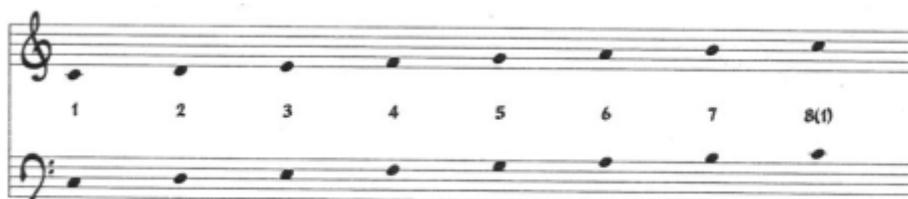


2. Escriba una escala cromática descendente comenzando en la nota dada. Recuerde utilizar los bemoles de acuerdo con el punto de inicio descendente.



Grados de la escala.

Las notas de la escala mayor pueden ser identificadas también con un número, de acuerdo con su ubicación en la escala. Esta ubicación en la escala es denominada **grado de la escala**. Por ejemplo D es la segunda nota de la escala mayor, y es denominada "segundogrado de la escala". La numeración comienza en la primera nota y continúa hasta la séptima. La primera nota es denominada **tónica** y se repite hasta la octava superior.



Práctica

1. En cada compás escriba la nota que se deduce del grado de la escala indicado. Hágalo en ambas claves. Se le da la primera nota.

A musical staff in 4/4 time, treble clef, starting with a whole note F. The staff is divided into seven measures. Below the staff, the degrees 2, 5, 7, G, 3, 6, 4 are written. The bass clef staff is empty.

2. En cada compás escriba el grado de la escala que se deduce de la nota dada.

A musical staff in 4/4 time, treble clef, starting with a whole note F. The staff is divided into seven measures. Below the staff, the degrees 3, 6, 4, G, 2, 5, 7 are written. The bass clef staff is empty.

Lección 4: Praxis musical

Serie

Notas a trabajar

d - r - m - s

1 2 3 5 1 2 5 3 1 3 5 2 1 3 2 5 1 5 3 2 1 5 2 3

2 1 3 5 2 1 5 3 2 3 5 1 2 3 1 5 2 5 3 1 2 5 1 3

3 2 1 5 3 2 5 1 3 1 2 5 3 1 5 2 3 5 2 1 3 5 1 5

5 3 2 1 5 3 1 2 5 2 1 3 5 2 3 1 5 1 2 3 5 1 3 2

1)

Musical notation for exercise 1, 4/4 time signature. The exercise consists of two staves. The first staff begins with a double bar line and a repeat sign. The melody is: C4 (quarter), G4 (quarter), A4-B4-C5 (eighth notes), B4-A4-G4 (eighth notes), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The second staff continues: C4 (quarter), G4 (quarter), A4-B4-C5 (eighth notes), B4-A4-G4 (eighth notes), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), ending with a double bar line.

2)

Musical notation for exercise 2, 2/4 time signature. The exercise consists of two staves. The first staff melody is: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). The second staff melody is: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

3)

Musical notation for exercise 3, 4/4 time signature. The exercise consists of two staves. The first staff melody is: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). The second staff melody is: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

Sol Fa

Los ejercicios del sol fa te ayudaran con las funciones melódicas tonales de las notas sin relacionarlas a ninguna tonalidad. Estos ejercicios son pequeñas melodías dentro de un contexto tonal.

Cantar las alturas con las rítmicas propuestas.

Notas a trabajar

d - r - m

1.

2.

Notas a trabajar

d - r - m - s

3.

El espacio indica una pequeña pausa para respirar.

Para practicar estos ejercicios:

a) Establecer el compás.

b) Marcar el tiempo con la mano, el pie o el metrónomo.

c) Improvisar una rítmica con las alturas dadas.

1. Do Re Mi Do Mi Re Do Sol Do Sol Do Mi Re Do Re Mi Sol Mi Do

2. Do Re Do Re Mi Sol Mi Sol Mi Re Do Re Mi Sol Sol Sol Mi Re Mi Do

Lectura Rítmica

Para este capítulo se trabajan ejercicios con las siguientes figuras:

Figuras rítmicas a emplear



Silencio de negra



Silencio de blanca

Ejercicios Preparatorios 3.1

Las siguientes células rítmicas sirven como preparatorio a los ejercicios rítmicos de la sección. Deben practicarse cada uno por separado.

1)



2)



3)



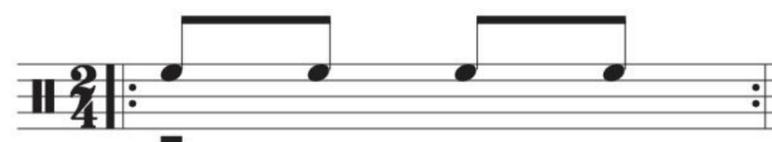
4)



5)



6)



A dos voces

1)



Musical score for exercise 1, first system. It consists of two staves in 2/4 time. The upper staff has a treble clef and the lower staff has a bass clef. The melody in the upper staff starts with a quarter note, followed by a quarter rest, then a quarter note, a quarter rest, a quarter note, a quarter note, a quarter note, and a quarter rest. The bass line consists of a steady quarter-note accompaniment.



Musical score for exercise 1, second system. The upper staff continues the melody with a quarter note, a quarter rest, a quarter note, a quarter rest, a quarter note, a quarter note, a quarter note, and a quarter rest. The bass line continues with a steady quarter-note accompaniment.

2)

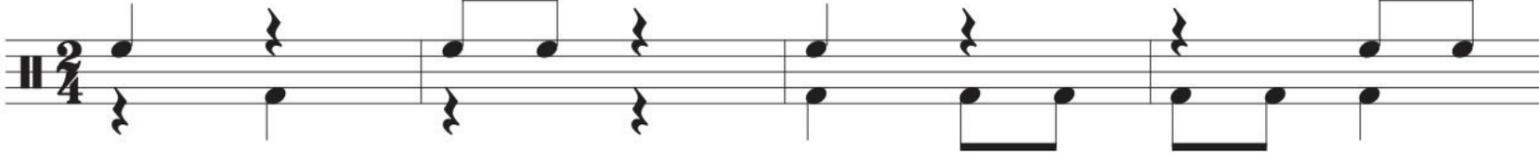


Musical score for exercise 2, first system. It consists of two staves in 2/4 time. The upper staff has a treble clef and the lower staff has a bass clef. The melody in the upper staff starts with a quarter note, followed by a quarter rest, then a quarter note, and a quarter rest. The bass line consists of a steady quarter-note accompaniment.



Musical score for exercise 2, second system. The upper staff continues the melody with a quarter note, a quarter rest, a quarter note, and a quarter rest. The bass line continues with a steady quarter-note accompaniment.

3)

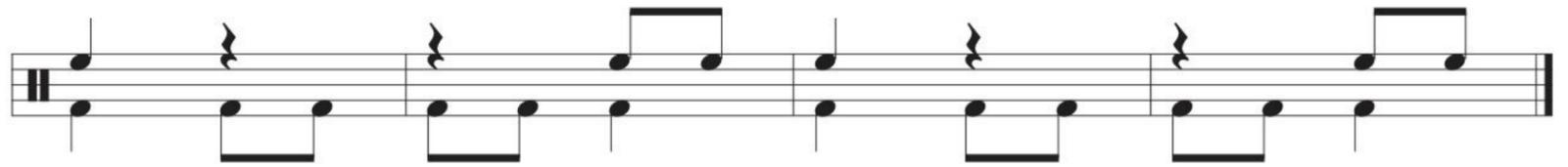


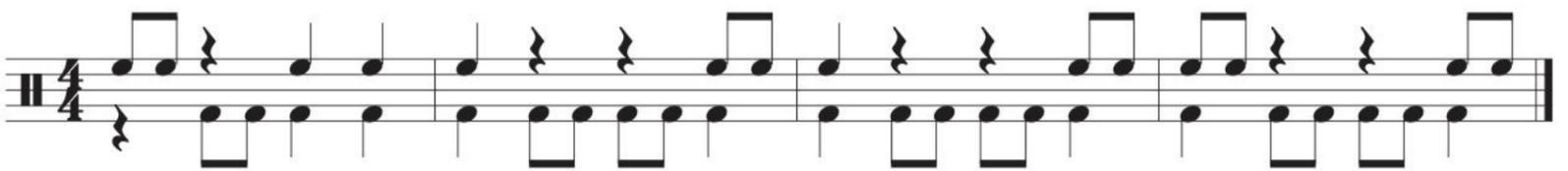
Musical score for exercise 3, first system. It consists of two staves in 2/4 time. The upper staff has a treble clef and the lower staff has a bass clef. The melody in the upper staff starts with a quarter note, followed by a quarter rest, then a quarter note, and a quarter rest. The bass line consists of a steady quarter-note accompaniment.



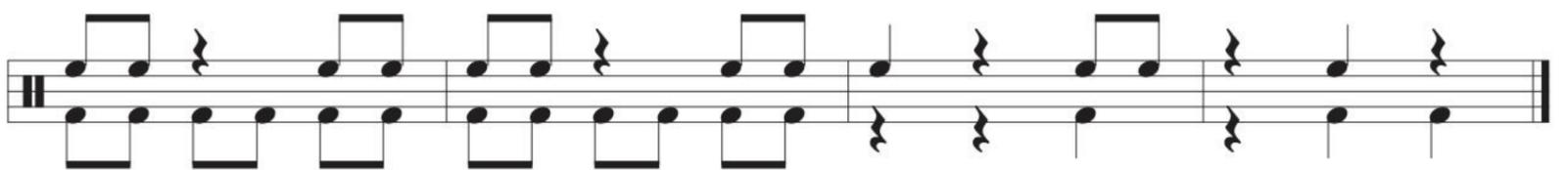
Musical score for exercise 3, second system. The upper staff continues the melody with a quarter note, a quarter rest, a quarter note, and a quarter rest. The bass line continues with a steady quarter-note accompaniment.

4) 

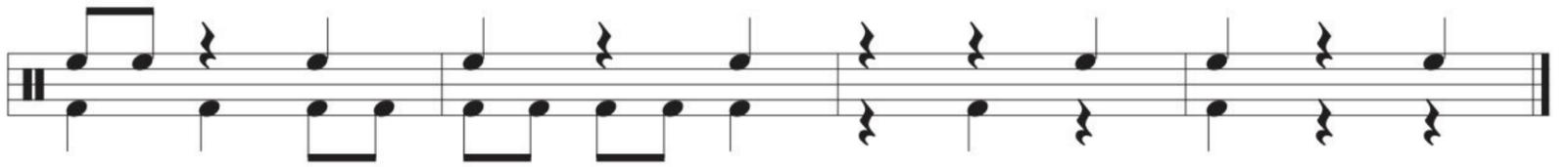


5) 

6) 

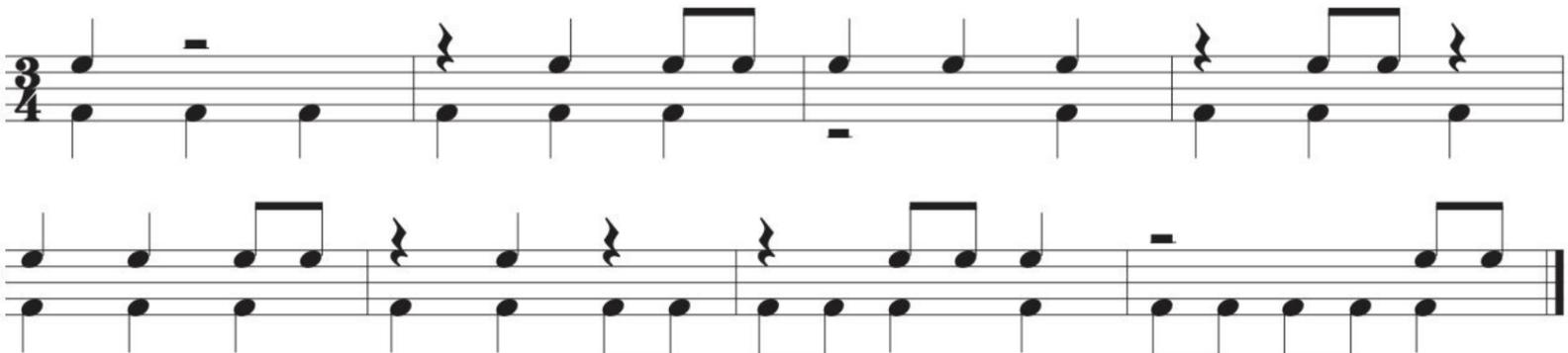


7) 



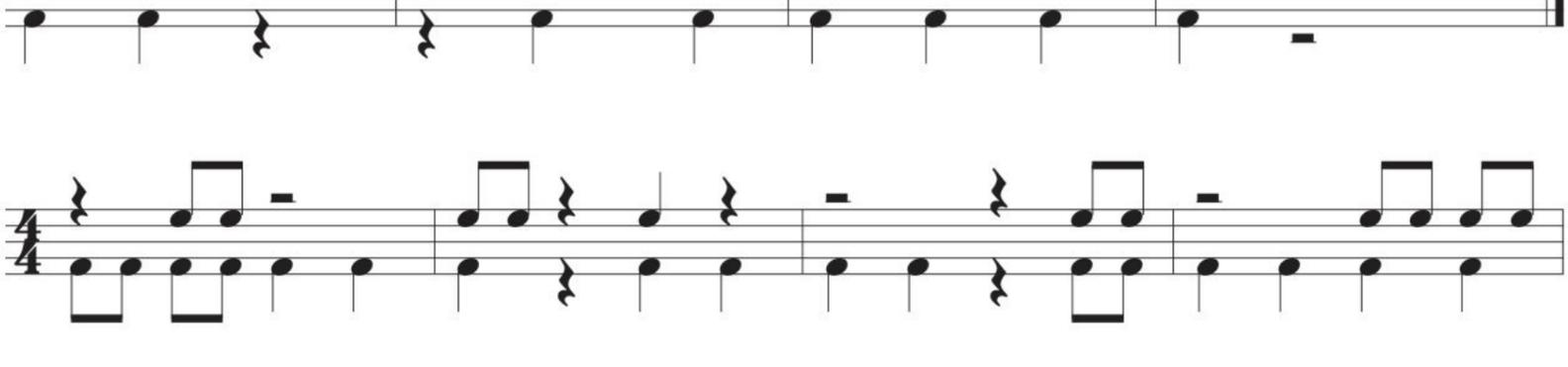
8) 

A dos voces

1)  Musical notation for exercise 1, measures 1-4, 3/4 time signature. The first staff has a whole rest in measure 1, followed by eighth notes in measures 2-4. The second staff has eighth notes in measures 1-2, followed by quarter notes in measures 3-4.

2)  Musical notation for exercise 2, measures 1-4, 3/4 time signature. The first staff has eighth notes in measures 1-2, followed by quarter notes in measures 3-4. The second staff has quarter notes in measures 1-2, followed by eighth notes in measures 3-4.

3)  Musical notation for exercise 3, measures 1-4, 3/4 time signature. The first staff has eighth notes in measures 1-2, followed by quarter notes in measures 3-4. The second staff has quarter notes in measures 1-2, followed by eighth notes in measures 3-4.

4)  Musical notation for exercise 4, measures 1-4, 4/4 time signature. The first staff has eighth notes in measures 1-2, followed by quarter notes in measures 3-4. The second staff has quarter notes in measures 1-2, followed by eighth notes in measures 3-4.

5)  Musical notation for exercise 5, measures 1-2, 4/4 time signature. The first staff has eighth notes in measures 1-2, followed by quarter notes in measures 3-4. The second staff has quarter notes in measures 1-2, followed by eighth notes in measures 3-4.