

# Educación Auditiva I. Repertorio de lectura.

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# EDUCACIÓN AUDITIVA I

## Repertorio de lectura

Catedra de Educación Auditiva I  
Facultad de Bellas Artes  
Universidad Nacional de La Plata



Material recopilado por docentes de la Cátedra de Educación Auditiva I


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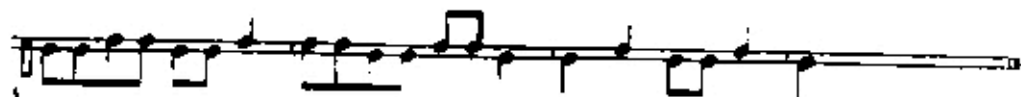
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## Capítulo I: Lecturas Rítmicas

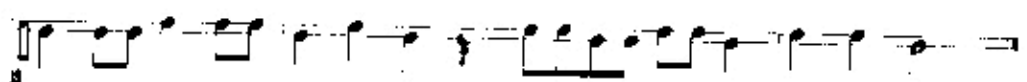
Percutir las siguientes lecturas con dos timbres diferentes.


⌚ Ejecutar sobre las grabaciones en las pistas 1, 2 y 3

1  Musical notation for exercise 1, first staff. It begins with a treble clef and a common time signature (C). The melody consists of quarter and eighth notes.

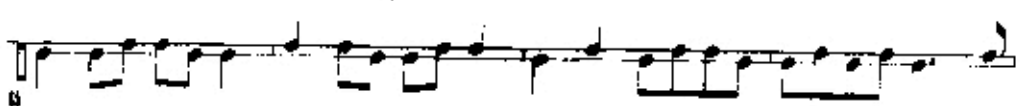
 Musical notation for exercise 1, second staff. It continues the melody from the first staff with quarter and eighth notes.

2  Musical notation for exercise 2, first staff. It begins with a treble clef and a common time signature (C). The melody consists of quarter and eighth notes.

 Musical notation for exercise 2, second staff. It continues the melody from the first staff with quarter and eighth notes.

3  Musical notation for exercise 3, first staff. It begins with a treble clef and a common time signature (C). The melody consists of quarter and eighth notes.

 Musical notation for exercise 3, second staff. It continues the melody from the first staff with quarter and eighth notes.

4  Musical notation for exercise 4, first staff. It begins with a treble clef and a common time signature (C). The melody consists of quarter and eighth notes.

 Musical notation for exercise 4, second staff. It continues the melody from the first staff with quarter and eighth notes.

Percutir el ritmo de ambas voces simultáneamente

⊕ Ejecutar sobre las grabaciones en las pistas 1, 2 y 3

5

### Canto de la Tribu "Piro" (Loreto - Perú)

Recopilado por R. Holzman

*Suave*

*p*

The musical score consists of two systems of piano accompaniment. Each system has a treble and bass staff. The first system is marked 'Suave' and 'p'. The melody in the treble staff is characterized by grace notes and a gentle, flowing line. The bass staff provides a steady accompaniment with eighth and sixteenth notes.

⊕ Ejecutar sobre la grabación de la pista 4

6

### Klezmer

A

B

C

The musical score for 'Klezmer' consists of three staves labeled A, B, and C. Each staff is in a single treble clef with a 6/8 time signature. The music is characterized by a rhythmic, repetitive pattern of eighth and sixteenth notes, typical of Klezmer music. Staff A starts with a key signature of one flat. Staff B and C continue the melodic and rhythmic development.

⊕ Ejecutar sobre la grabación de la pista 5

7.

## Zorba, el griego

Sobre música de M. Teodorakis

### Intro (8 tiempos)

The musical score consists of seven staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). It contains an 8-measure introduction. The second and third staves continue the melody. The fourth staff is labeled 'B (accelerando)' and features a 6/8 time signature. The fifth and sixth staves continue this section. The sixth staff is labeled 'C (Rápido)' and features a 2/4 time signature. The seventh staff continues the final section.

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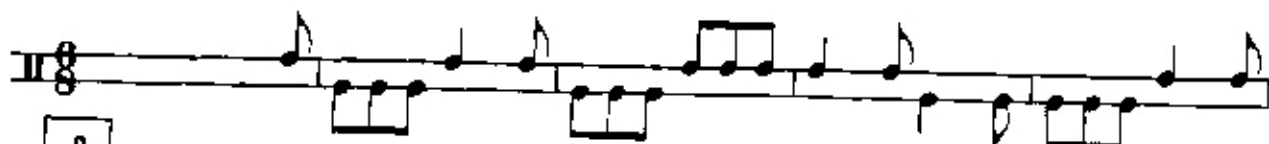
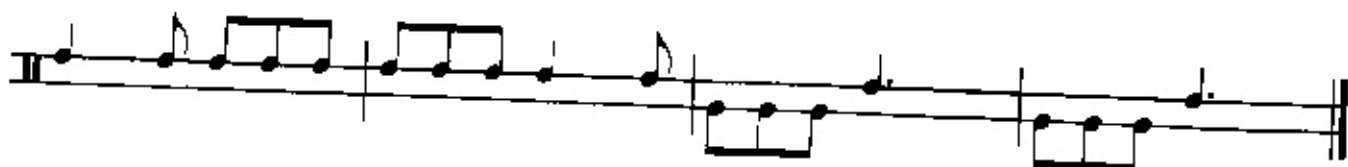
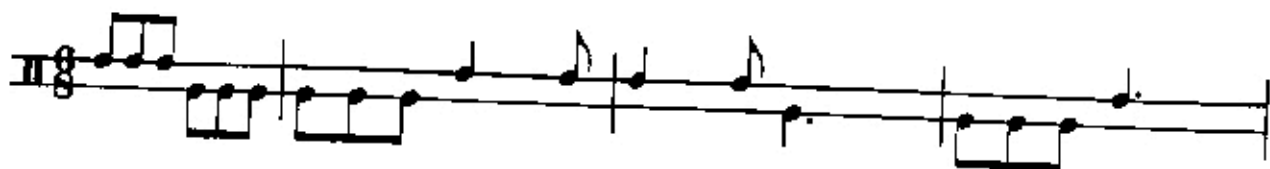
100

*E (rápido) Repite hasta el final*

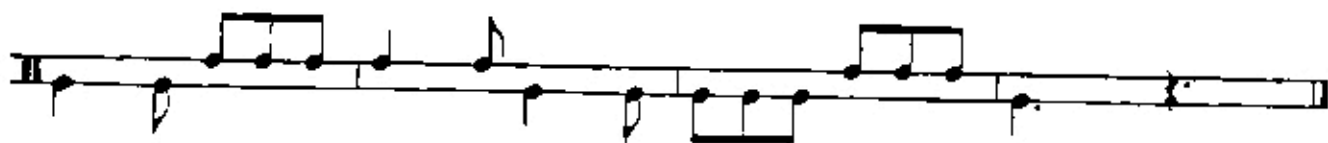
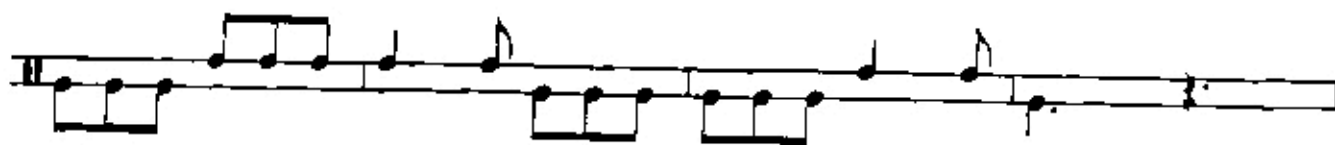
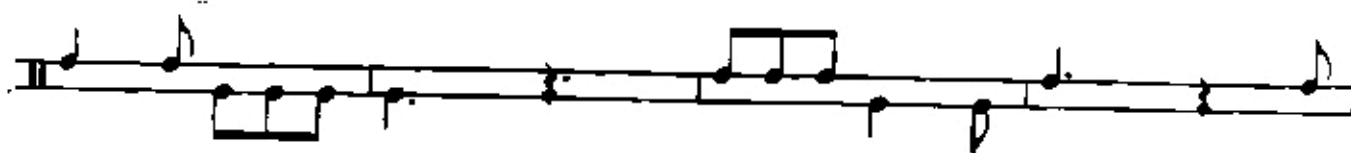
*Fine*

Percutir las siguientes lecturas con dos timbres diferentes.  
⊕ Ejecutar sobre las grabaciones en las pistas 6, 7 y 8

8

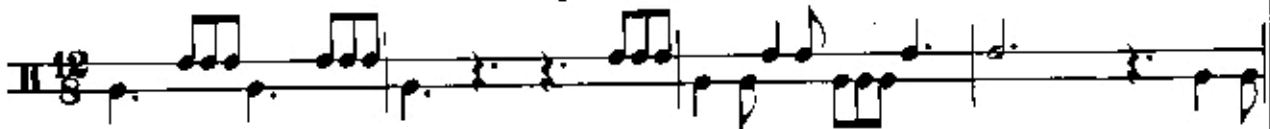


9

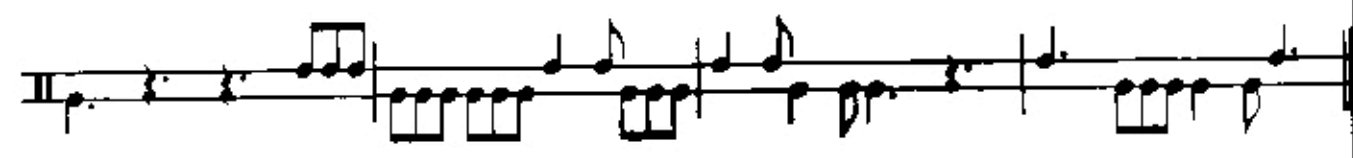
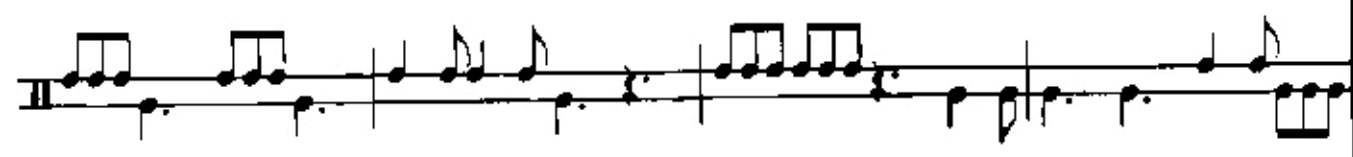
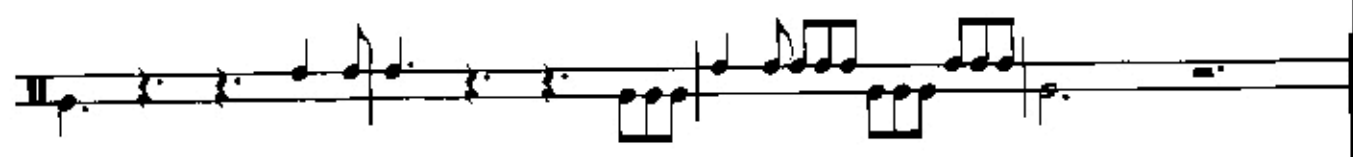




II  $\frac{12}{8}$

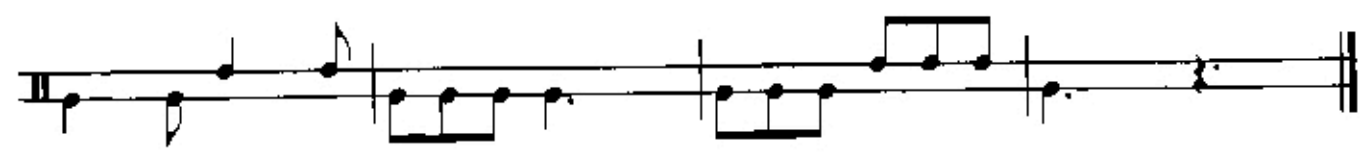
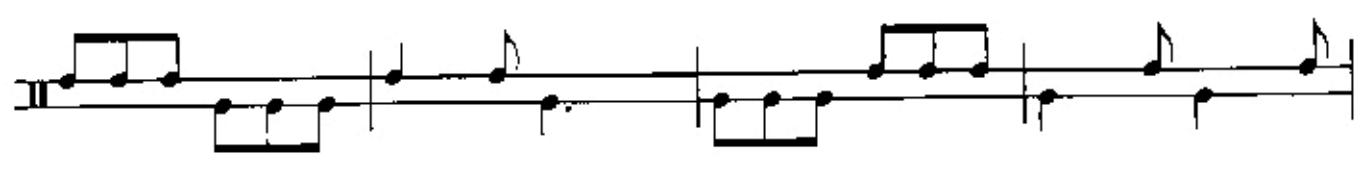
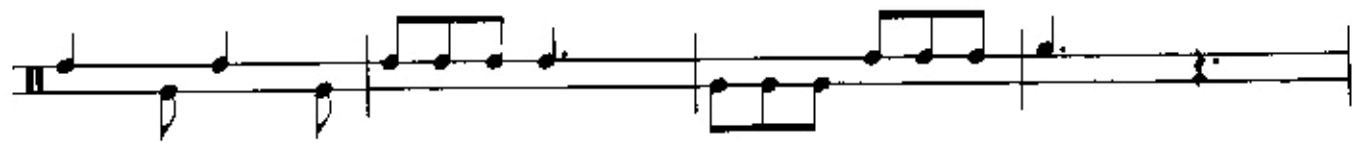
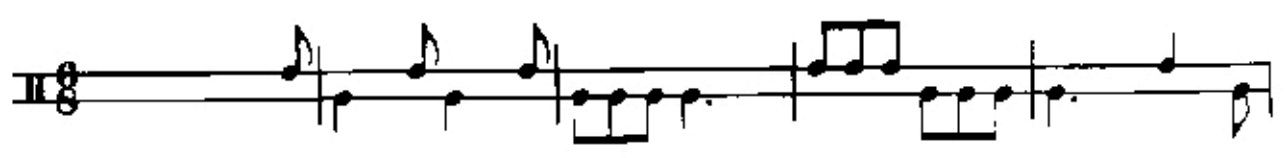


10



11

II  $\frac{9}{8}$



12

Exercise 12 consists of two staves of music. The top staff is in treble clef with a 12/8 time signature. The bottom staff is in bass clef. The music features a mix of eighth and sixteenth notes with rests.

13

Exercise 13 consists of two staves of music. The top staff is in treble clef with a 12/8 time signature. The bottom staff is in bass clef. The music features a mix of eighth and sixteenth notes with rests.

14

Exercise 14 consists of two staves of music. The top staff is in treble clef with a 6/8 time signature. The bottom staff is in bass clef. The music features a mix of eighth and sixteenth notes with rests.

12/8

15

1

2

16

17

Percutir las siguientes lecturas con dos timbres diferentes.

Ⓜ Ejecutar sobre las grabaciones en las pistas 9, 10 y 11

18



19

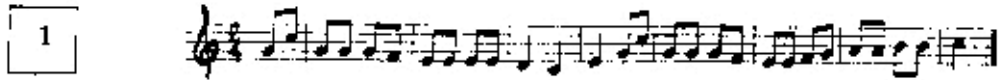


## Capítulo II: Lecturas Melódicas a 1 parte

Leer las siguientes melodías

Muria Passageira

Bahia

1 

Anel de pedra verde

Minas Gerais

2 

Popular Italiana

3 

Zim, Zim

Anónimo Español

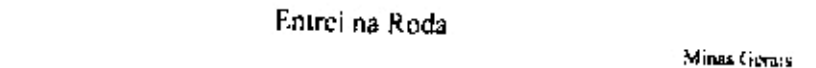
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Tradicional Capoeira

5  Musical notation for exercise 5, consisting of a single staff with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in eighth notes with a slur over the first four notes and another slur over the last four notes.

6 *Allegretto* Tradicional Capoeira  Musical notation for exercise 6, consisting of two staves with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked *Allegretto*. The melody is written in eighth notes with a slur over the first four notes of the first staff and another slur over the last four notes of the second staff.

7 *Allegretto* Tradicional Pimba  Musical notation for exercise 7, consisting of two staves with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked *Allegretto*. The melody is written in eighth notes with a slur over the first four notes of the first staff and another slur over the last four notes of the second staff.

8 *Entre na Roda* Minas Gerais  Musical notation for exercise 8, consisting of two staves with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The title is *Entre na Roda* and the origin is Minas Gerais.

 Musical notation for exercise 8, consisting of four staves with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in eighth notes across all four staves.

Tradicional Mexicana

9

Allegro

Tradicional mexicana

10

Allegro

Tradicional Inglesa

11

Allegro con grazia

allegro

Serranilla

Romancero Español (S. XV)

12

ESENTANZ

TRADICIONAL HELMOER

13

Three staves of musical notation for the piece 'ESENTANZ'. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of eighth and sixteenth notes, with some beamed sixteenth notes. The second and third staves continue the melody with similar rhythmic patterns.

ALKI-DANTLA

FRANZOS VOGEL

TEMPO DI MARCHA

14

Three staves of musical notation for the piece 'ALKI-DANTLA'. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a rhythmic pattern of eighth and sixteenth notes, characteristic of a march tempo. The second and third staves continue the melody.

Arroz com leite

Minas Gerais

15

Three staves of musical notation for the piece 'Arroz com leite'. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of eighth and sixteenth notes. The second and third staves continue the melody.



# MOTILCANTIA

MULTI-VOCAL

16

ALLEGRO

Musical notation for Motilcantia, measures 16-17. The notation is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of eighth and sixteenth notes, with some rests. The first line (measure 16) ends with a double bar line. The second line (measure 17) continues the melody and also ends with a double bar line.

### Capítulo III: Lecturas Melódicas con acompañamiento rítmico

Leer las siguientes melodías percutiendo el ritmo simultáneamente

#### Danza Alemana

Siglo XV

1

*Allegretto cantabile*

Musical score for exercise 1, 'Danza Alemana'. It consists of two systems of music. The first system has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff, and the accompaniment is on a bass staff. The second system continues the melody and accompaniment, with a first ending bracket over the first two measures and a second ending bracket over the next two measures.

FIN

2

Musical score for exercise 2. It consists of two systems of music. The first system has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff, and the accompaniment is on a bass staff. The second system continues the melody and accompaniment.

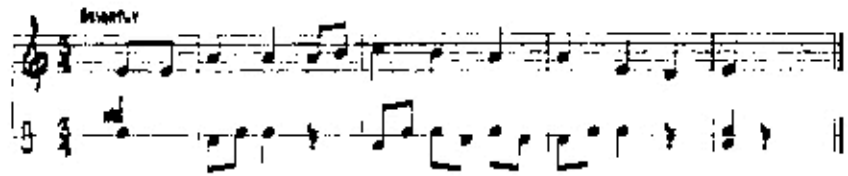
FIN

3

Musical score for exercise 3. It consists of two systems of music. The first system has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff, and the accompaniment is on a bass staff. The second system continues the melody and accompaniment.

4

*Brasile*



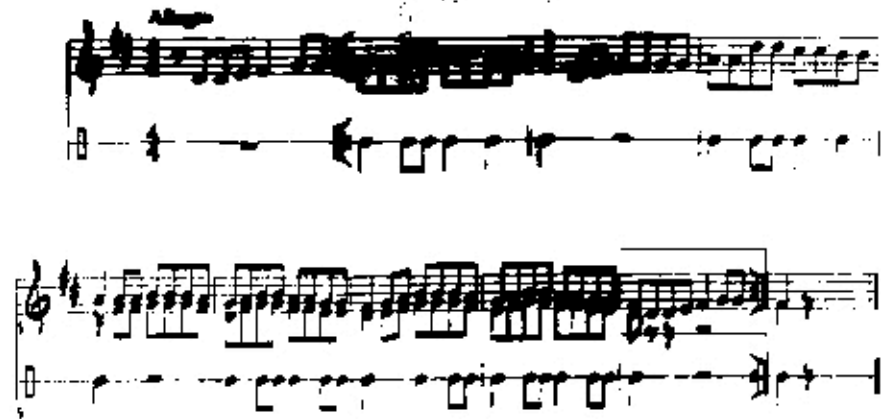
5

*CON REALIA*



6

*Allegro*



# Farandole

Danza Provenzale

7

Musical score for Farandole, a Provençal dance. The score consists of three systems of two staves each. The top staff of each system is in treble clef, and the bottom staff is in bass clef. The music is in 2/4 time and features a lively, rhythmic melody with many eighth and sixteenth notes. The first system ends with a double bar line. The second system continues the melody. The third system concludes with a final double bar line and a fermata over the last note.

Lea las siguientes melodías percutiendo el ritmo del acompañamiento que ejecuta  
acordes

Scale Capers I

8



Scale Capers II



**Capítulo IV: Lecturas Melódicas a más de una parte  
(para concertar en grupo)**

Leer las siguientes melodías concertando las voces en dúo, trío, etc. según corresponda

Melodía con varios acompañamientos

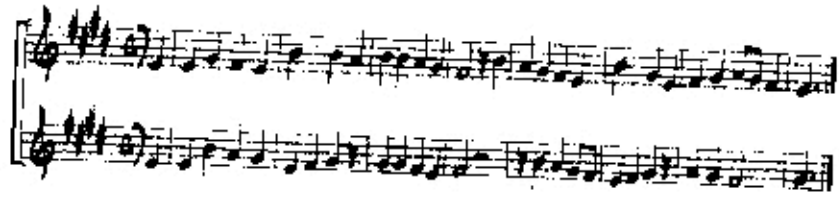
1



Canción Folclórica Alemana

Siglo XVI

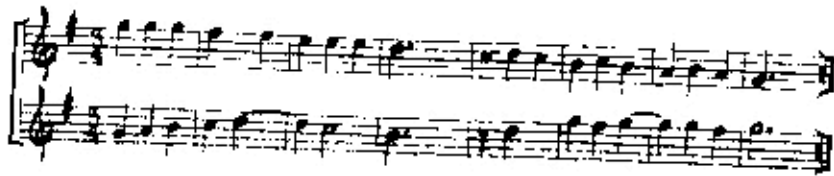
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C'est pas la baigne

Folclore francés de Louisiana

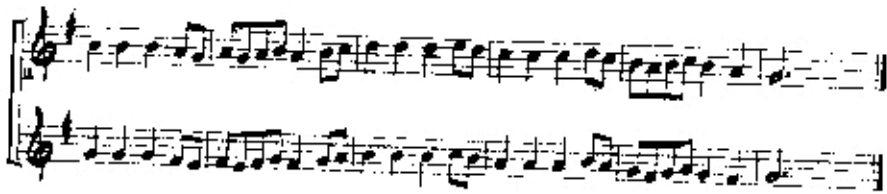
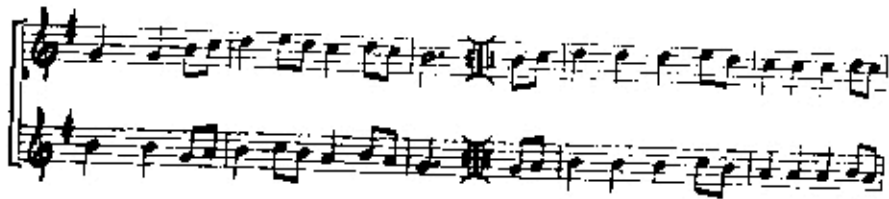
3



Marcha

Chédeville

4





Danza

Melchior Franck

5

Musical score for 'Danza' by Melchior Franck, measures 5-6. The score is written for two staves in G major and 3/4 time. Measure 5 contains a melodic line in the upper staff and a bass line in the lower staff. Measure 6 continues the melody and bass line.

Sally Go' Round

Tradicional Inglesa

6

Musical score for 'Sally Go' Round' by Traditional English, measures 6-7. The score is written for two staves in G major and 3/4 time. Measure 6 shows a melodic line in the upper staff and a bass line in the lower staff. Measure 7 continues the melody and bass line.

Ländler

7

Musical score for 'Ländler' consisting of three systems of two staves each. The first system is marked with a box containing the number 7. The music is written in treble and bass clefs with a key signature of one flat and a 3/4 time signature. The notation includes eighth and sixteenth notes, rests, and bar lines.

Minuet de la Partita en Sol, HWV 450

(Handel)

8

Musical score for 'Minuet de la Partita en Sol, HWV 450' consisting of two systems of two staves each. The first system is marked with a box containing the number 8. The music is written in treble and bass clefs with a key signature of one sharp and a 3/4 time signature. The notation includes quarter, eighth, and sixteenth notes, rests, and bar lines.

FUGA A 5

J. S. BACH (1685-1750)

9

Danza

Silesia

10

Dreikönigsmarsch

Stiefenark

11

Musical score for 'Dreikönigsmarsch' (Measures 11-15). The score consists of three systems, each with three staves. The first system (measures 11-13) is in 3/4 time and features a melody in the upper voice with accompaniment in the lower voices. The second system (measures 14-15) continues the piece with similar rhythmic patterns.

Los Pequeños Mellizos

D. Kabalevsky

12

Musical score for 'Los Pequeños Mellizos' (Measures 12-15). The score consists of three systems, each with two staves. The first system (measures 12-13) includes dynamic markings *f* and *suavemente simile*. The second system (measures 14-15) includes dynamic markings *p* and *crescendo*. The third system (measures 16-17) includes dynamic markings *f* and *rit.*

TRABEIRO

13

The first system of musical notation consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The second and third staves are piano accompaniment, also with treble clefs and one sharp. The bottom staff is a bass line with a bass clef and one sharp. The music is in 2/4 time and features a mix of eighth and sixteenth notes.

The second system of musical notation also consists of four staves, continuing the piece. It maintains the same instrumental arrangement and key signature as the first system. The notation includes various rhythmic patterns and rests, typical of a folk-style melody.

## Capítulo V: Lecturas Melódicas con acompañamiento, vocal o instrumental

(para concertar con grabaciones)

Cantar la melodía

- Ⓐ Cantar sobre la grabación de la pista 12 (se escuchan 3 acordes que introducen en el tempo y la tonomodalidad)

1

The musical score consists of four systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The first system is marked with a box containing the number '1'. The score is written in a common time signature and features a melodic line with eighth and sixteenth notes, and a piano accompaniment with chords and moving lines in both hands.

Cantar los cánticos 1, 2 y 4 de la voz de soprano

☺ Cantar sobre la grabación de la pista 13

Ach bleib bei uns, Herr Jesu Christ

J. S. Bach

2



Cantar los calderones 1. 2 v 5 de la voz de soprano

🎧 Cantar sobre la grabación de la pista 14

Allein Got in der Hön' sei ehr

J. S. Bach

3

The image displays three systems of musical notation for the piano accompaniment of the chorale 'Allein Got in der Hön' sei ehr' by J.S. Bach. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a 4/4 time signature with a key signature of one sharp (F#). The first system is marked with a box containing the number '3'. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and dynamic markings like 'p' (piano).



Cantar la voz de soprano

🎧 Cantar sobre la grabación de la pista 15

Herr, wie du will't, so schick's mit mir

J. S. Bach

4



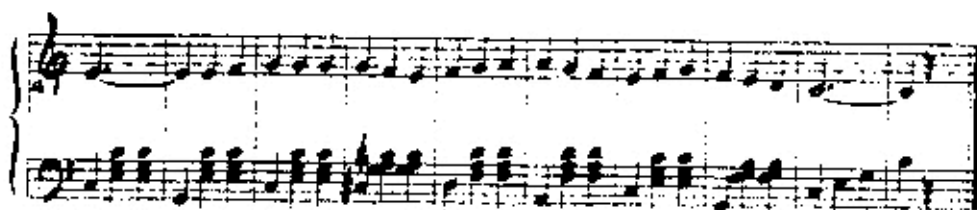
Cantar la melodía y los tiempos fuertes del bajo

Cantar sobre la grabación de la pista 16 (después de escuchar la introducción)

Por aquí... Por allá... (vals festivo)

Calzadilla y E. Rodríguez

5



Cantar la segunda voz

🎧 Cantar sobre la grabación de la pista 17

### Más vale trocar...

Juan de Encina

6

*p* Más va - le tro - car más vale por do - lo - res  
*p* Más va - le tro - car más vale por do - lo - res  
*p* Más va - le tro - car más vale por do - lo - res

Más va - le tro - car más vale por do - lo - res

Des - can - sa - do - de - do - de - do - del - ce - lo - no - rir

Des - can - sa - do - de - do - de - do - del - ce - lo - no - rir

Cantar la melodía y el bajo

- 2) Concertar sobre la grabación de la pista 18 (luego de escuchar los tres primeros compases)

La mariage des roses

César Franck

Poco allegretto

7

guy - mond - re - ven - ture - se - pou - voir la - ré - voir. Ah!

et - hy - men - se - char - nare

Continúa

Cantar el bajo

2) Cantar sobre la grabación de la pista 19

8

### María a la pradera fue

Cristian Lahaen

Ma - ri a la pra - de - ra fue yal ni fueen el m -  
Ma - ri a la pra - de - ra fue yal ni fueen el m -  
of a la - tu  
d - o la tu A - - - - - tu Ma a