

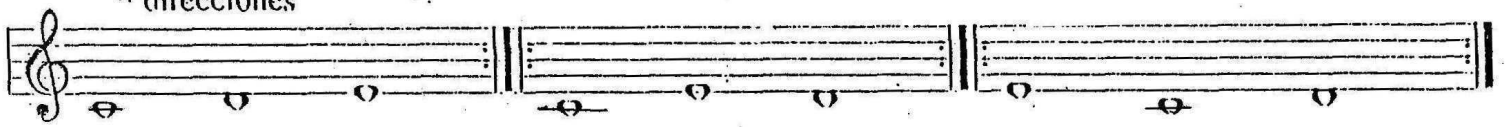
**CUADERNILLO DE LECTURAS
MELODICAS Y RITMICAS**

NIVEL PREPARATORIO

Lectura melódica (3 notas)

Preparación:

→ leer en ambas direcciones ←



A musical staff in treble clef with a 4/4 time signature. It contains three measures of music, each with a whole note. The notes are G4, A4, and B4. Above the first measure, there is a right-pointing arrow and the text 'leer en ambas direcciones'. Above the second measure, there is a left-pointing arrow. The staff is divided into three measures by double bar lines.

Ejercicios en clave de sol:

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1
- 

2
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3
- 

4
- 

5
- 

6
- 

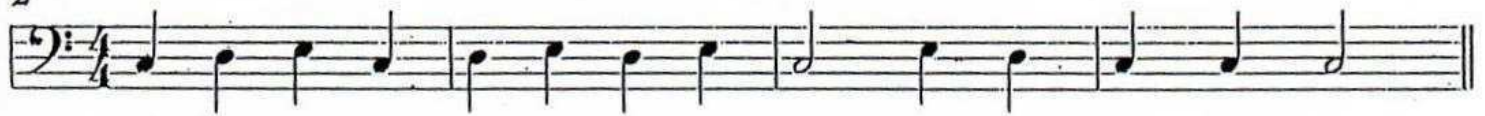
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Ejercicios en clave de fa:

1



2



3



4



5



6



7



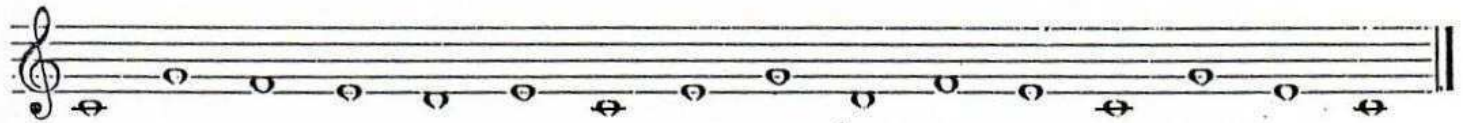
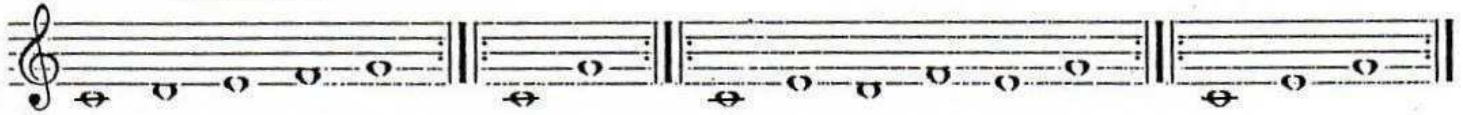
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Lectura melódica (5 notas)

Preparación:

→ leer en ambas direcciones ←



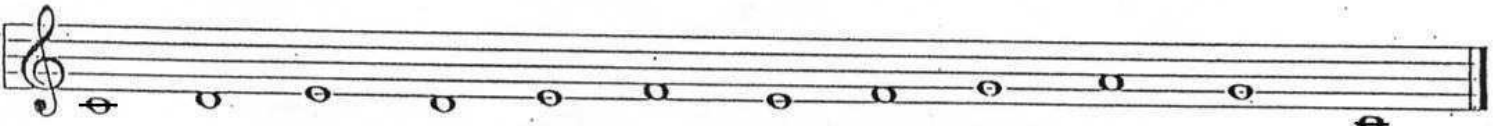
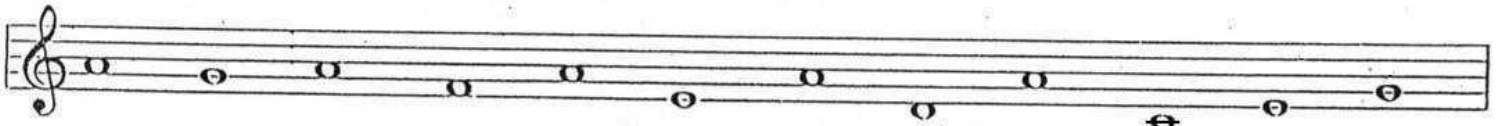
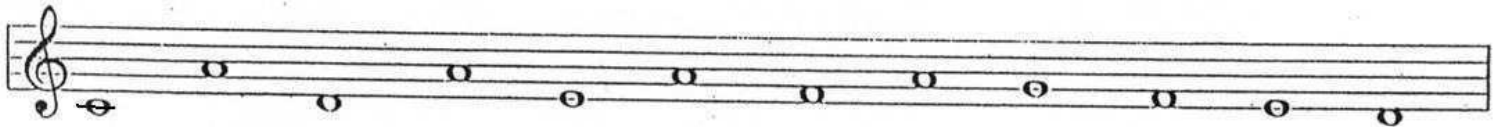
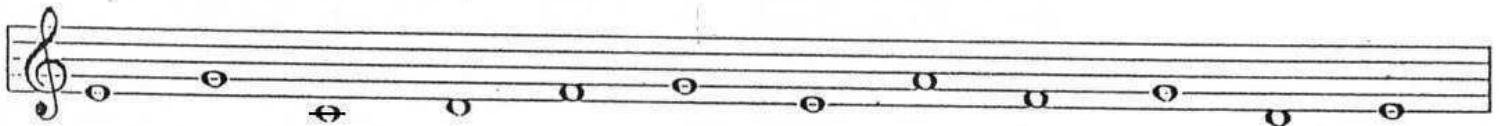
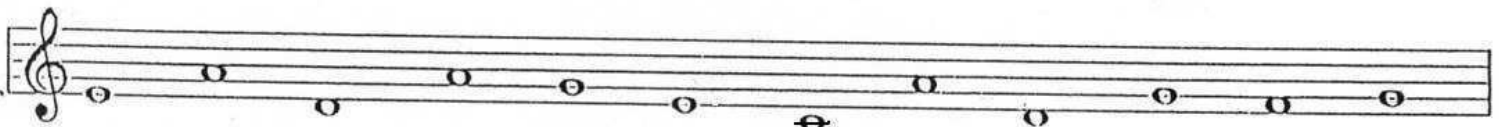
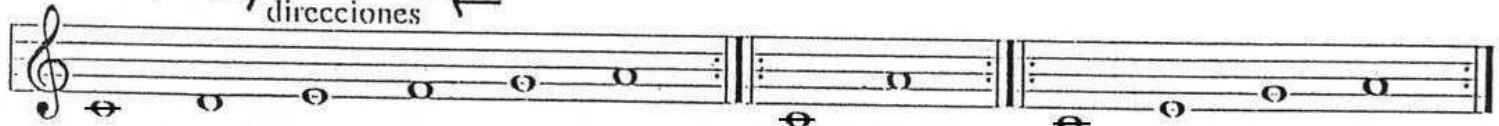
Ejercicios en clave de sol:



Lectura melódica (6 notas)

Preparación:

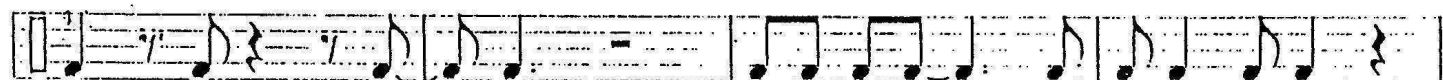
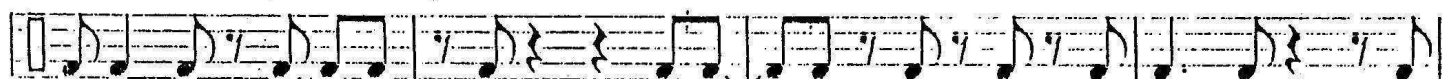
→ leer en ambas direcciones ←



Capítulo 3º

Lectura rítmica

♩ = 120



síncopa y ligadura de prolongación

por Raul Florino

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

37 38 39 40

2 grupos 2 y 1 ligadura

síncopa de 2 pulsos

sincopa de 3 pulsos

sincopa de 4 pulsos

compas de 3 pulsos

sincopa y contraltempo

en 3 pulsos

c contraltempo y ligadura

The musical score consists of ten staves of music. The first two staves are grouped under the heading 'sincopa de 3 pulsos' and 'sincopa de 4 pulsos'. The first staff contains measures 41-44, and the second staff contains measures 45-48. The next two staves are grouped under 'sincopa y contraltempo' and contain measures 49-52 and 53-56. The fifth staff is marked 'en 3 pulsos' and contains measures 57-60. The sixth staff is marked 'c contraltempo y ligadura' and contains measures 61-64. The seventh staff contains measures 65-68, the eighth contains measures 69-72, the ninth contains measures 73-76, and the tenth contains measures 77-80. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs.

grupo divisor 3
compas compuesto

por Raul Fiorini

1 2 3 1 2 3

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 *tempo comp'l* 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

1 2 3 1 2 3

Handwritten musical notation on eight staves, numbered 37 to 68. The notation includes notes, rests, and bar lines. The notes are primarily eighth and sixteenth notes, often beamed together. The staves are arranged in four pairs, with two measures per staff. The numbers in boxes above the staves indicate the measure number for each staff.

Staff	Measure 1	Measure 2
37	38	39
41	42	43
45	46	47
49	50	51
53	54	55
57	58	59
61	62	63
65	66	67

Lecturas y dictados ritmicos
Lenguaje Musical I C.B.

por Raúl Fic

ej.1

Musical notation for exercise 1 in 4/4 time. The first measure contains a quarter rest followed by a quarter note, eighth notes, and a quarter note. The second measure contains eighth notes, quarter notes, and eighth notes. The third measure contains eighth notes, quarter notes, eighth notes, and a quarter note. The fourth measure contains a quarter note, eighth notes, and a quarter note.

ej.2

Musical notation for exercise 2 in 3/4 time. The first measure contains a quarter note, eighth notes, and a quarter note. The second measure contains eighth notes, quarter notes, and eighth notes. The third measure contains eighth notes, quarter notes, eighth notes, and a quarter note. The fourth measure contains a quarter note, eighth notes, and a quarter note.

ej.3

Musical notation for exercise 3 in 4/4 time. The first measure contains a quarter note, eighth notes, and a quarter note. The second measure contains eighth notes, quarter notes, eighth notes, and a quarter note. The third measure contains eighth notes, quarter notes, eighth notes, and a quarter note. The fourth measure contains eighth notes, quarter notes, eighth notes, and a quarter note.

ej.4

Musical notation for exercise 4 in 3/4 time. The first measure contains a quarter note, eighth notes, and a quarter note. The second measure contains eighth notes, quarter notes, eighth notes, and a quarter note. The third measure contains eighth notes, quarter notes, eighth notes, and a quarter note. The fourth measure contains a quarter note, eighth notes, and a quarter note.

ej.5

Musical notation for exercise 5 in 4/4 time. The first measure contains eighth notes, quarter notes, eighth notes, and a quarter note. The second measure contains eighth notes, quarter notes, eighth notes, and a quarter note. The third measure contains eighth notes, quarter notes, eighth notes, and a quarter note. The fourth measure contains eighth notes, quarter notes, eighth notes, and a quarter note.

ej.6

Musical notation for exercise 6 in 3/4 time. The first measure contains a quarter note, eighth notes, and a quarter note. The second measure contains eighth notes, quarter notes, eighth notes, and a quarter note. The third measure contains eighth notes, quarter notes, eighth notes, and a quarter note. The fourth measure contains eighth notes, quarter notes, eighth notes, and a quarter note.

ej.7

Musical notation for exercise 7 in 4/4 time. The first measure contains eighth notes, quarter notes, eighth notes, and a quarter note. The second measure contains eighth notes, quarter notes, eighth notes, and a quarter note. The third measure contains eighth notes, quarter notes, eighth notes, and a quarter note. The fourth measure contains eighth notes, quarter notes, eighth notes, and a quarter note.

ej.8

Musical notation for exercise 8 in 3/4 time. The first measure contains a quarter note, eighth notes, and a quarter note. The second measure contains eighth notes, quarter notes, eighth notes, and a quarter note. The third measure contains eighth notes, quarter notes, eighth notes, and a quarter note. The fourth measure contains eighth notes, quarter notes, eighth notes, and a quarter note.

Lección 1

a.

b.

c.

d.

e.

f.

Lección 2

a

Exercise 'a' is written in 4/4 time. The first staff contains a melody with a dotted quarter note followed by an eighth note triplet, a quarter note, a dotted quarter note, a quarter note, a dotted quarter note, a quarter note, a dotted quarter note, and a quarter note. The second staff features a bass line with a dotted quarter note, a quarter note, a dotted quarter note, a quarter note, a dotted quarter note, a quarter note, a dotted quarter note, and a quarter note. The third staff continues the melody with a dotted quarter note, a quarter note, a dotted quarter note, a quarter note, a dotted quarter note, a quarter note, a dotted quarter note, and a quarter note.

b

Exercise 'b' is written in 3/4 time. The first staff contains a melody with a dotted quarter note, a quarter note, a dotted quarter note, a quarter note, a dotted quarter note, a quarter note, a dotted quarter note, and a quarter note. The second staff features a bass line with a dotted quarter note, a quarter note, a dotted quarter note, a quarter note, a dotted quarter note, a quarter note, a dotted quarter note, and a quarter note.

c

Exercise 'c' is written in 4/4 time. The first staff contains a melody with a dotted quarter note, a quarter note, a dotted quarter note, a quarter note, a dotted quarter note, a quarter note, a dotted quarter note, and a quarter note. The second staff features a bass line with a dotted quarter note, a quarter note, a dotted quarter note, a quarter note, a dotted quarter note, a quarter note, a dotted quarter note, and a quarter note. The third staff continues the melody with a dotted quarter note, a quarter note, a dotted quarter note, a quarter note, a dotted quarter note, a quarter note, a dotted quarter note, and a quarter note.

d

Exercise 'd' is written in 3/4 time. The first staff contains a melody with a dotted quarter note, a quarter note, a dotted quarter note, a quarter note, a dotted quarter note, a quarter note, a dotted quarter note, and a quarter note. The second staff features a bass line with a dotted quarter note, a quarter note, a dotted quarter note, a quarter note, a dotted quarter note, a quarter note, a dotted quarter note, and a quarter note.

Lección 3

a

Exercise 'a' is written in 4/4 time and consists of three staves. The first staff begins with a treble clef and a 4/4 time signature. The melody features eighth and sixteenth notes, with some beamed sixteenth notes. The second staff continues the melody with similar rhythmic patterns. The third staff concludes the exercise with a final note and a double bar line.

b

Exercise 'b' is written in 3/4 time and consists of four staves. The first staff begins with a treble clef and a 3/4 time signature. The melody is characterized by eighth and sixteenth notes. The second and third staves continue the melodic line with various rhythmic groupings. The fourth staff ends with a double bar line.

c

Exercise 'c' is written in 2/4 time and consists of nine staves. The first staff begins with a treble clef and a 2/4 time signature. The melody is primarily composed of eighth and sixteenth notes. The second and third staves feature beamed sixteenth notes. The fourth and fifth staves continue the rhythmic pattern. The sixth and seventh staves show a change in the melodic line. The eighth staff includes dynamic markings: *p* (piano) and *cresc.* (crescendo). The ninth staff concludes the exercise with a final note and a double bar line, marked with *f* (forte).

Lección 4

a.

Exercise 'a' consists of two staves of music in 2/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It contains six measures: a half note G4, a half note F4, a quarter note E4 tied to a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F3. The second staff continues with a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, and a quarter note A1.

b.

Exercise 'b' consists of three staves of music in 2/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It contains six measures: a half note G4, a half note F4, a quarter note E4 tied to a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F3. The second staff continues with a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, and a quarter note A1. The third staff continues with a quarter note G1, a quarter note F1, a quarter note E1, a quarter note D1, a quarter note C1, a quarter note B0, a quarter note A0, a quarter note G0, a quarter note F0, a quarter note E0, a quarter note D0, a quarter note C0, and a quarter note B-1.

c.

Exercise 'c' consists of three staves of music in 2/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It contains six measures: a half note G4, a half note F4, a quarter note E4 tied to a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F3. The second staff continues with a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, and a quarter note A1. The third staff continues with a quarter note G1, a quarter note F1, a quarter note E1, a quarter note D1, a quarter note C1, a quarter note B0, a quarter note A0, a quarter note G0, a quarter note F0, a quarter note E0, a quarter note D0, a quarter note C0, and a quarter note B-1.

d.

Exercise 'd' consists of four staves of music in 2/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It contains six measures: a half note G4, a half note F4, a quarter note E4 tied to a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F3. The second staff continues with a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, and a quarter note A1. The third staff continues with a quarter note G1, a quarter note F1, a quarter note E1, a quarter note D1, a quarter note C1, a quarter note B0, a quarter note A0, a quarter note G0, a quarter note F0, a quarter note E0, a quarter note D0, a quarter note C0, and a quarter note B-1. The fourth staff continues with a quarter note A-1, a quarter note G-1, a quarter note F-1, a quarter note E-1, a quarter note D-1, a quarter note C-1, a quarter note B-2, a quarter note A-2, a quarter note G-2, a quarter note F-2, a quarter note E-2, a quarter note D-2, a quarter note C-2, and a quarter note B-3.

Lección 5

a

Exercise 'a' is written in 4/4 time and consists of three staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter rest, followed by quarter notes G4, A4, and Bb4. The second staff continues with quarter notes Bb4, A4, and G4, followed by eighth-note pairs (A4-G4), (Bb4-A4), and (G4-F4). The third staff concludes with quarter notes F4, E4, and D4, followed by quarter notes C4, Bb3, and A3.

b

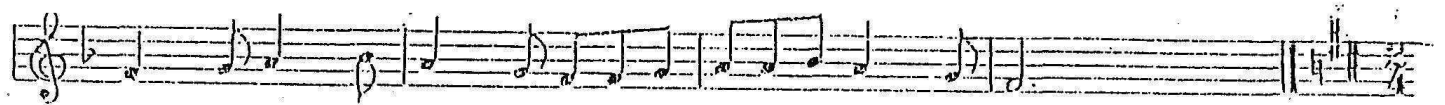
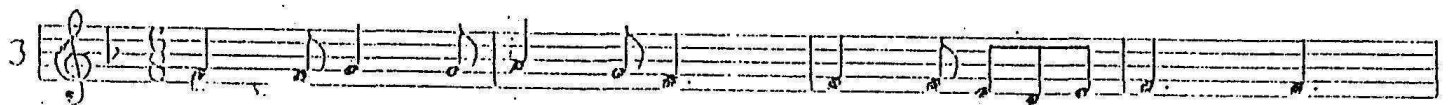
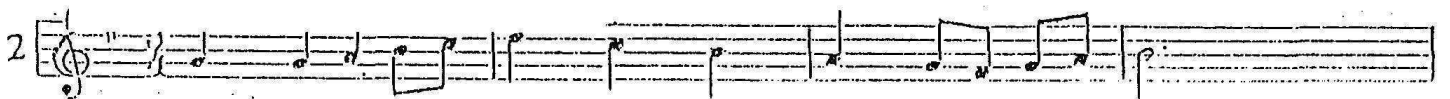
Exercise 'b' is written in 3/4 time and consists of three staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter note G4, followed by quarter notes A4 and Bb4. The second staff continues with quarter notes Bb4, A4, and G4, followed by eighth-note pairs (A4-G4), (Bb4-A4), and (G4-F4). The third staff concludes with quarter notes F4, E4, and D4, followed by quarter notes C4, Bb3, and A3.

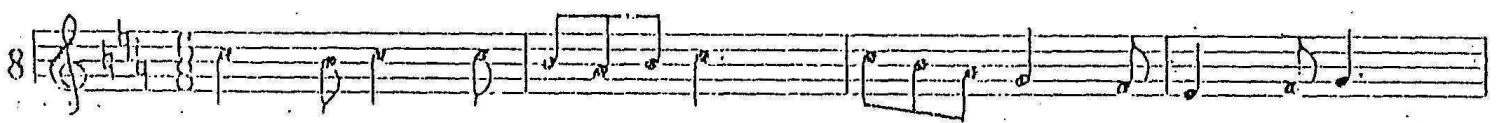
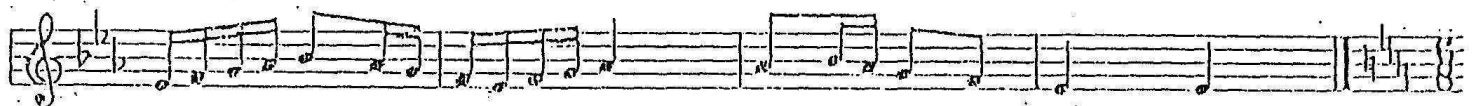
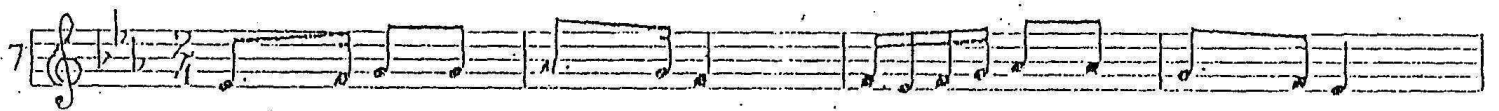
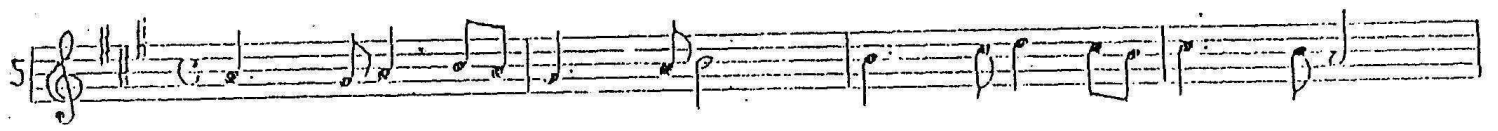
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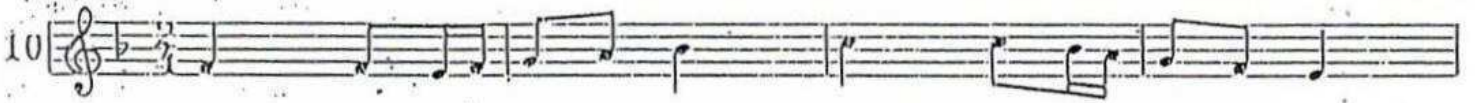
Exercise 'c' is written in 4/4 time and consists of three staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter note G4, followed by quarter notes A4 and Bb4. The second staff continues with quarter notes Bb4, A4, and G4, followed by eighth-note pairs (A4-G4), (Bb4-A4), and (G4-F4). The third staff concludes with quarter notes F4, E4, and D4, followed by quarter notes C4, Bb3, and A3.

d

Exercise 'd' is written in 2/4 time and consists of three staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter note G4, followed by quarter notes A4 and Bb4. The second staff continues with quarter notes Bb4, A4, and G4, followed by eighth-note pairs (A4-G4), (Bb4-A4), and (G4-F4). The third staff concludes with quarter notes F4, E4, and D4, followed by quarter notes C4, Bb3, and A3.

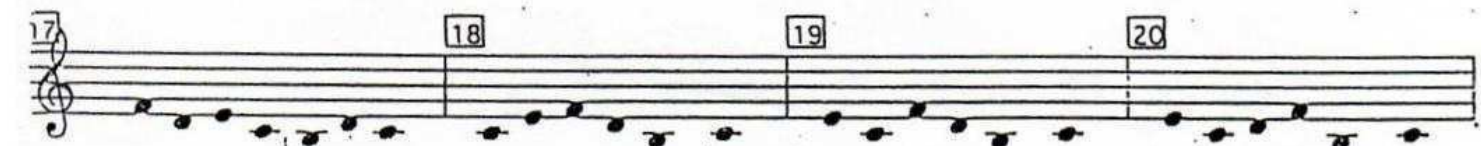
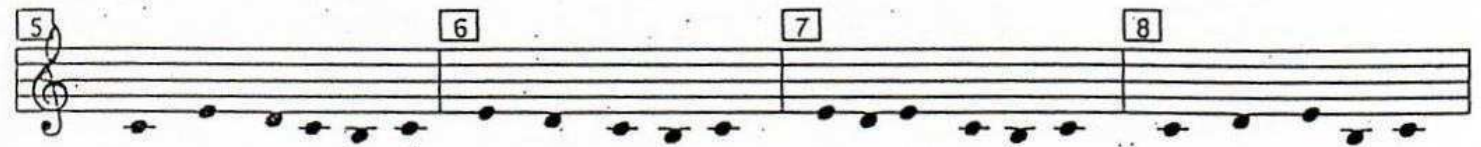
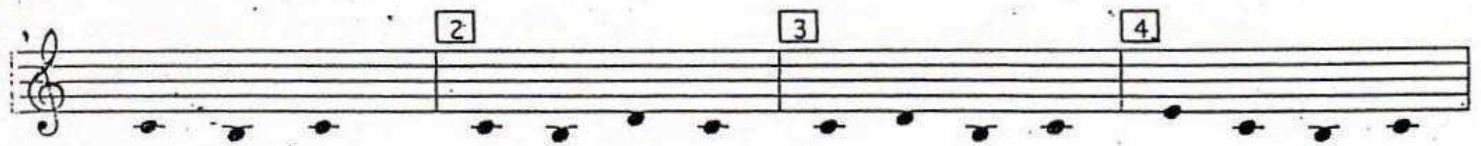






escala mayor

por Raúl R. Fiorino



21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

1.



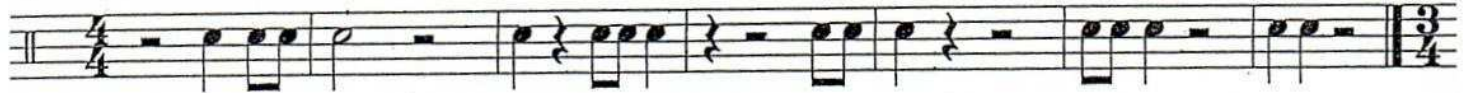
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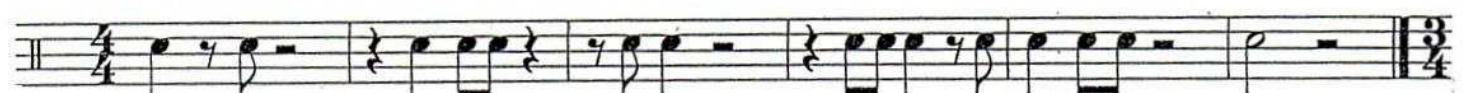
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8.



9.



10.



11.



12.



1.



2.



3.



4.



5.



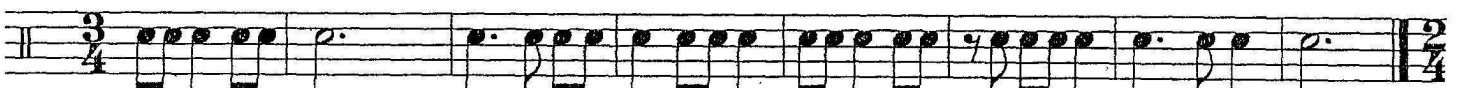
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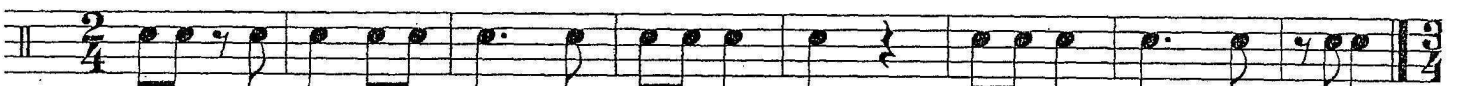
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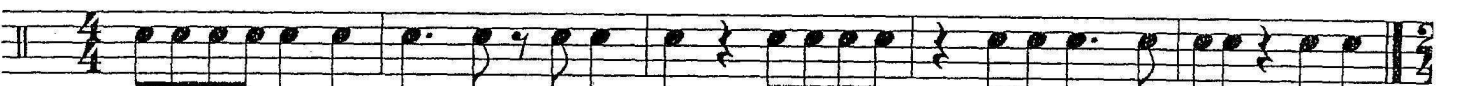
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10.



11.



12.



1.



2.



3.



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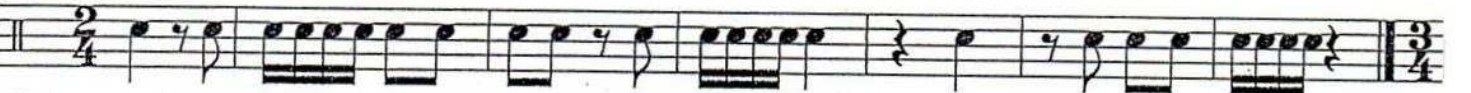
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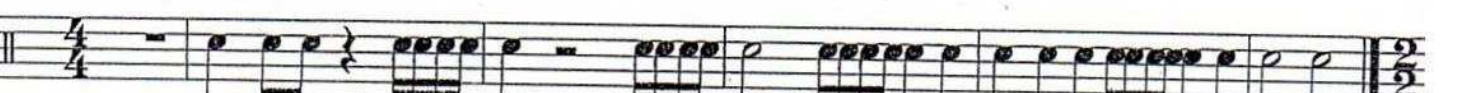
10.



11.



12.



1. compás compuesto 6/8

1. Musical staff with treble clef, 6/8 time signature, and a key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various rests and phrasing slurs.

2.

2. Musical staff with treble clef, 6/8 time signature, and a key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various rests and phrasing slurs.

3.

3. Musical staff with treble clef, 6/8 time signature, and a key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various rests and phrasing slurs.

4.

4. Musical staff with treble clef, 6/8 time signature, and a key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various rests and phrasing slurs.

5.

5. Musical staff with treble clef, 6/8 time signature, and a key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various rests and phrasing slurs.

6.

6. Musical staff with treble clef, 6/8 time signature, and a key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various rests and phrasing slurs.

7.

7. Musical staff with treble clef, 6/8 time signature, and a key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various rests and phrasing slurs.

8.

8. Musical staff with treble clef, 6/8 time signature, and a key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various rests and phrasing slurs.

9.

9. Musical staff with treble clef, 6/8 time signature, and a key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various rests and phrasing slurs.

10.

10. Musical staff with treble clef, 6/8 time signature, and a key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various rests and phrasing slurs.

11.

11. Musical staff with treble clef, 6/8 time signature, and a key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various rests and phrasing slurs.

12.

12. Musical staff with treble clef, 6/8 time signature, and a key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various rests and phrasing slurs.

LECTURAS RÍTMICAS 6/8 continuación

1.



2.



3.



4.



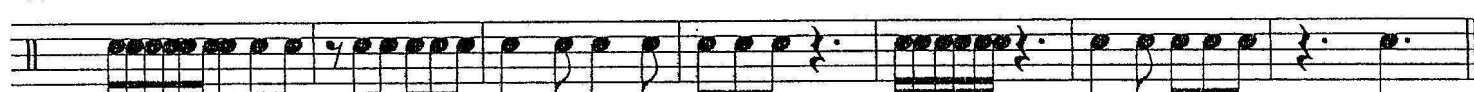
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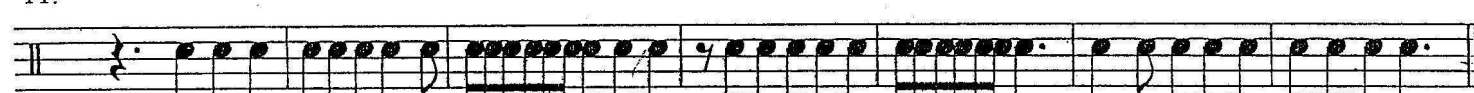
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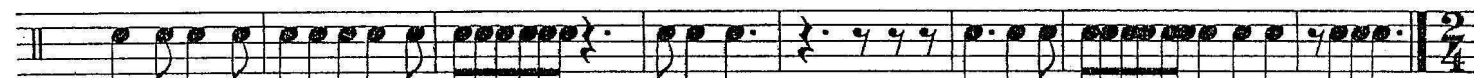
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11.



12.



1.



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9.



10.



11.



12.



LECTURAS EN CLAVE DE FA

1.

Musical staff 1: Bass clef, 4/4 time signature. The melody starts on G2, moving up stepwise to G4, then down to G3, and finally up to G4. The piece ends with a double bar line and a 2/4 time signature.

2.

Musical staff 2: Bass clef, 2/4 time signature. The melody starts on G2, moving up stepwise to G4, then down to G3, and finally up to G4. The piece ends with a double bar line and a 3/4 time signature.

3.

Musical staff 3: Bass clef, 3/4 time signature. The melody starts on G2, moving up stepwise to G4, then down to G3, and finally up to G4. The piece ends with a double bar line and a 2/4 time signature.

4.

Musical staff 4: Bass clef, 2/4 time signature. The melody starts on G2, moving up stepwise to G4, then down to G3, and finally up to G4. The piece ends with a double bar line and a 3/4 time signature.

5.

Musical staff 5: Bass clef, 3/4 time signature. The melody starts on G2, moving up stepwise to G4, then down to G3, and finally up to G4. The piece ends with a double bar line and a 4/4 time signature.

6.

Musical staff 6: Bass clef, 4/4 time signature. The melody starts on G2, moving up stepwise to G4, then down to G3, and finally up to G4. The piece ends with a double bar line and a 3/4 time signature.

7.

Musical staff 7: Bass clef, 3/4 time signature. The melody starts on G2, moving up stepwise to G4, then down to G3, and finally up to G4. The piece ends with a double bar line and a 2/4 time signature.

8.

Musical staff 8: Bass clef, 2/4 time signature. The melody starts on G2, moving up stepwise to G4, then down to G3, and finally up to G4. The piece ends with a double bar line and a 4/4 time signature.

9.

Musical staff 9: Bass clef, 4/4 time signature. The melody starts on G2, moving up stepwise to G4, then down to G3, and finally up to G4. The piece ends with a double bar line and a 3/4 time signature.

10.

Musical staff 10: Bass clef, 3/4 time signature. The melody starts on G2, moving up stepwise to G4, then down to G3, and finally up to G4. The piece ends with a double bar line and a 2/4 time signature.

11.

Musical staff 11: Bass clef, 2/4 time signature. The melody starts on G2, moving up stepwise to G4, then down to G3, and finally up to G4. The piece ends with a double bar line and a 4/4 time signature.

12.

Musical staff 12: Bass clef, 4/4 time signature. The melody starts on G2, moving up stepwise to G4, then down to G3, and finally up to G4. The piece ends with a double bar line and a 2/4 time signature.

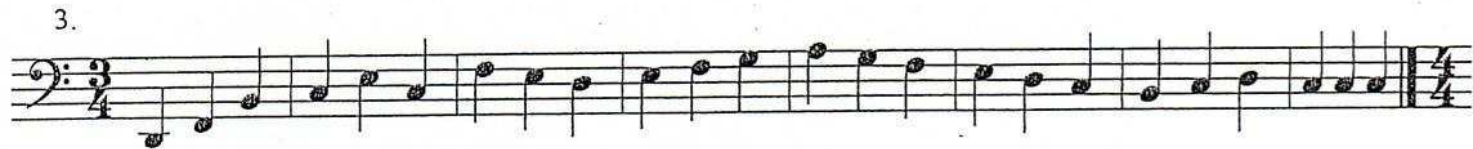
1.



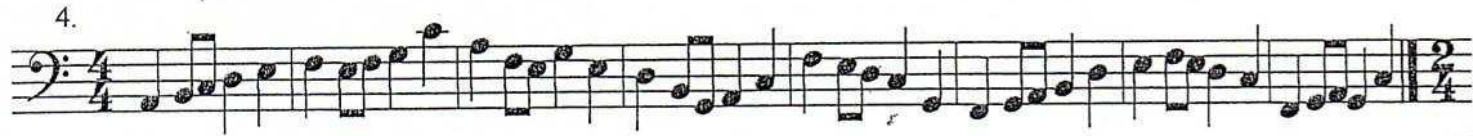
2.



3.



4.



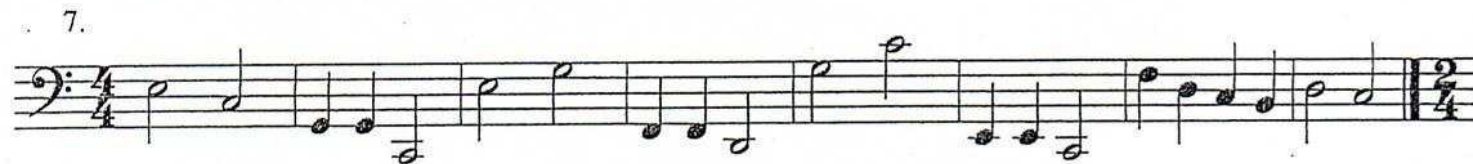
5.



6.



7.



8.



9.



10.



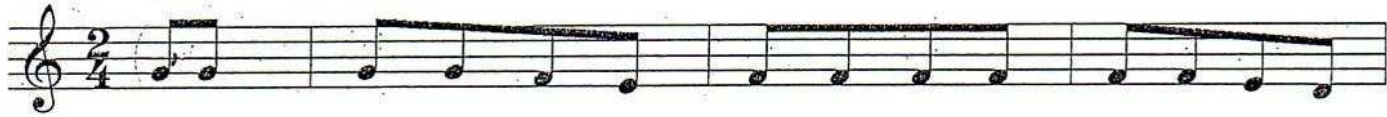
11.



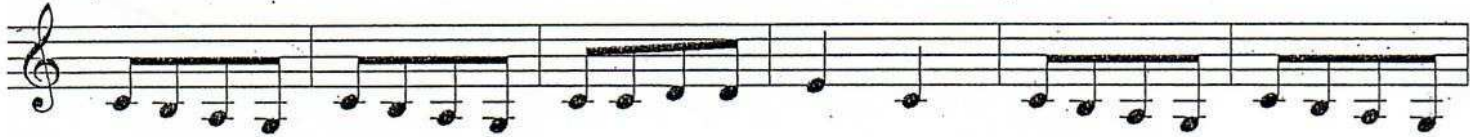
12.



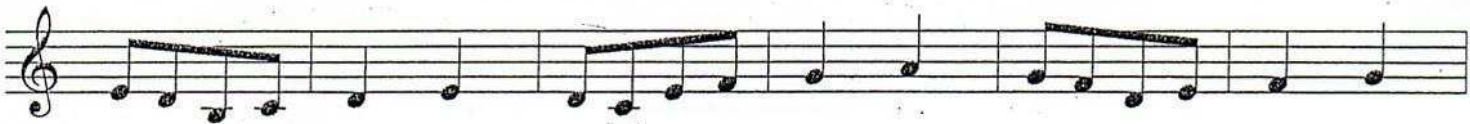
1. Así bailan los chicos



2. Las gotitas



3. Al pasar la barca



4. Arriba Juan

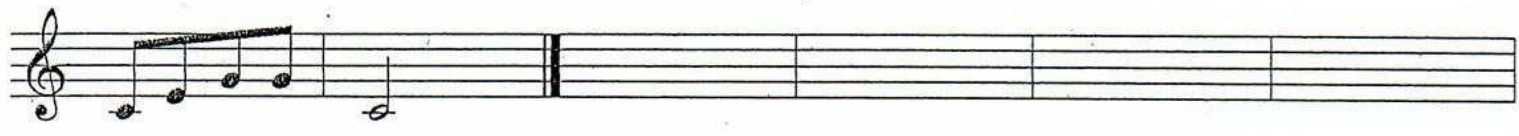


5. Mi zapato pato





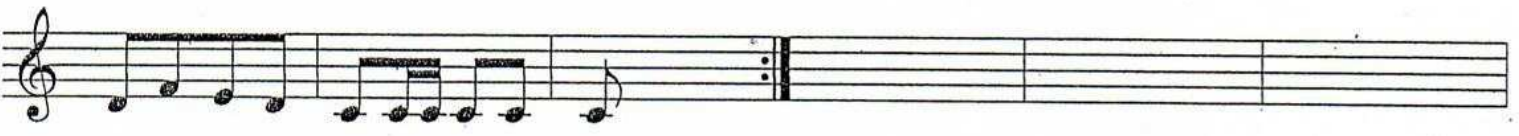
6. Una vez hubo un juez



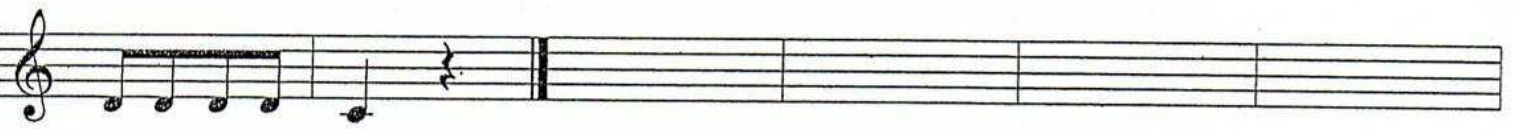
7. Un cocherito



8. En un convento



9. Doña Escoba

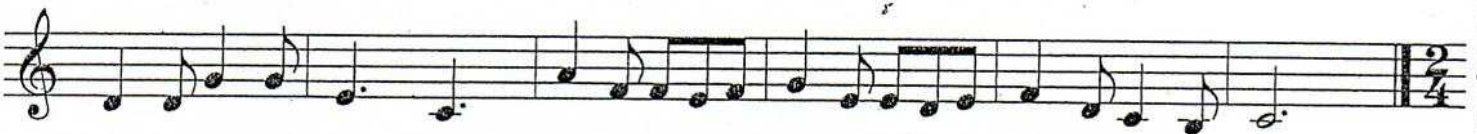
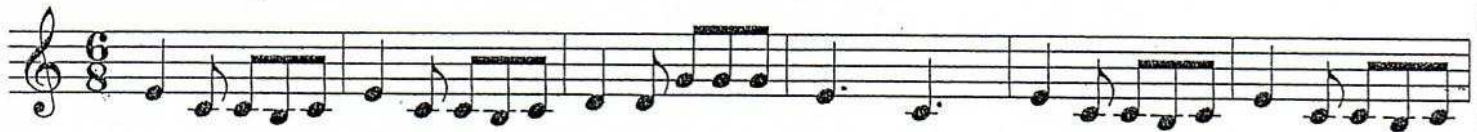


10. Al señor sol

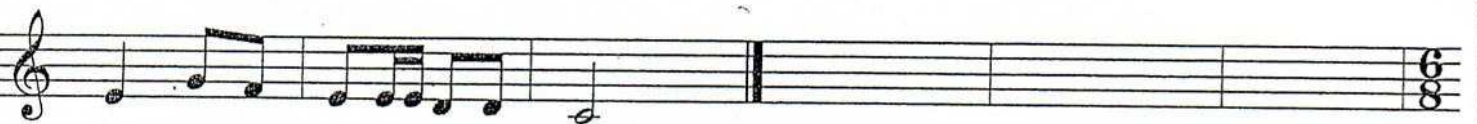
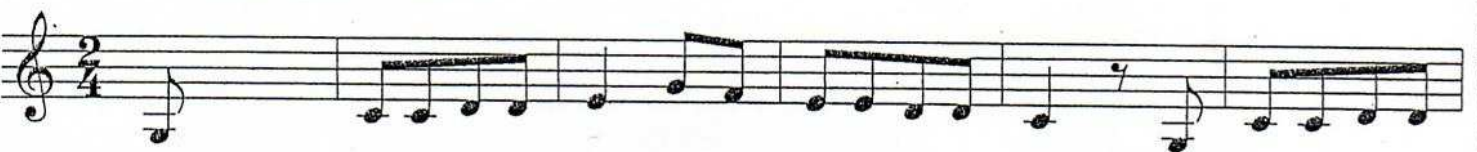




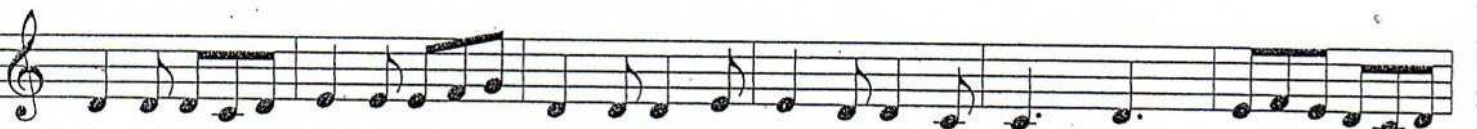
11. Anda, Mónica



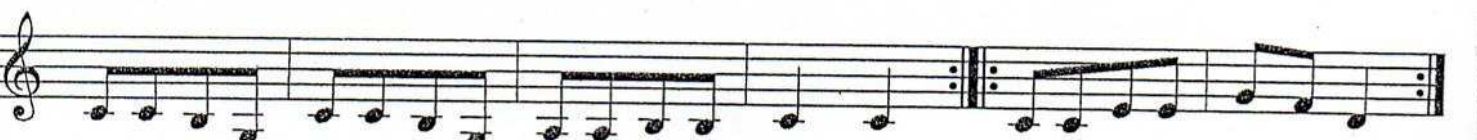
12. Venimos desde Flandes



13. El buen rey don Andrés



14. Vivan los amigos

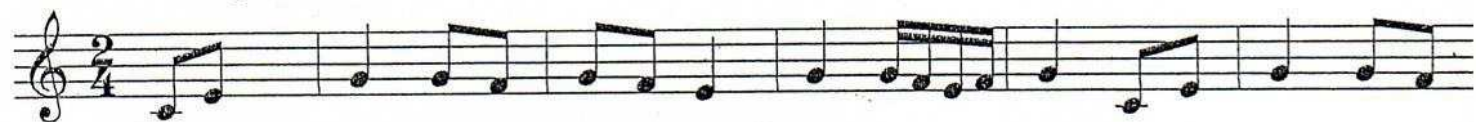




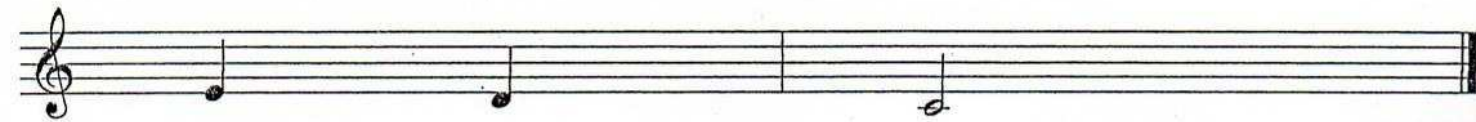
15. Sarasponda



16. Tengo tres cabritillas



17. Domingo de mañana



P | PPPY P PPP | PPPY P P P | PPPY PPPP | P. 4 P P P |
 PY P P P | PPP 3 P P P | PPPY P P P | P. 3. 3. |
 P | P. 3 P P P | P. 3 P P P | PPPY P P P | P. Y P Y P |
 PP 3 P P P | PPPY P P P | P P PPPY P | P. 3. 3. ||
 P P P PY P P | P. Y P P 3 P | PPPY P P 3 P | P. 3 P P P |
 PP 3 P PPP | P. 3 PY P P | PPPY P P P | P. 3. |
 PPPY P | P. Y P | PPPY P | P. P. | PPPY P | PPP | P PY P | P. |
 - P. Y P | P. Y P | P P PPP | P. | P. Y P | P. Y P | P PY P | P. |
 PP | P P PPP PPP P P | P P P P PPP P P | P P PPP P P P P |
 P. Y P P P P P | PPPY P PPP P P | P P PPP PPPY P |
 PPPY P Y P Y P | P. — |

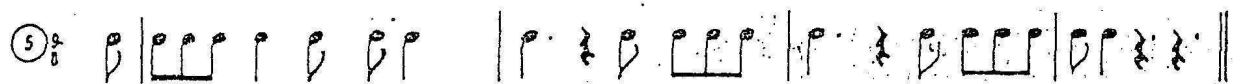
CICIO R.39 – Escriba el ritmo de:

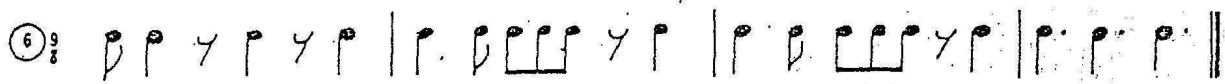
raspá-
 la lata, al latero
 va al monte
 tabá la rana cantando debajo del agua
 re farmér in the dell
 el portal de Belén
 tre San Juan y San Pedro
 alguna tarantela que conozca.

¡CICIO R.40 – Lea, sobre un pulso rápido, cuidando el fraseo. Si tiene problemas, vuelva a realizar el ejercicio

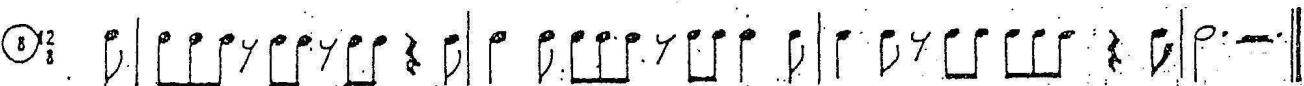
P P P | P P Y P | P. PPP | Y PPP P P | P. 3. |
 P. Y P | P. Y P | P P P P | P. 3. | P Y P | P Y P | P. P P | P. |
 P P P P | P. 3. P | P P P P | P. Y P | P P P | P. Y P | P P P P | P. 3. |

④ $\frac{9}{8}$ 

⑤ $\frac{9}{8}$ 

⑥ $\frac{9}{8}$ 

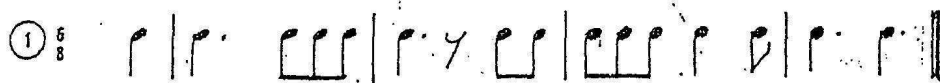
⑦ $\frac{2}{8}$ 

⑧ $\frac{2}{8}$ 


⑨ $\frac{2}{8}$ 

EJERCICIO R.41 – Invente y escriba ritmos en $\frac{6}{8}$, $\frac{9}{8}$ y $\frac{12}{8}$, utilizando silencios. Invente cantando y luego escriba.

EJERCICIO R.42 – Pida que le dicten estas frases. Escríbalas; luego, dicte usted:

① $\frac{6}{8}$ 

② $\frac{6}{8}$ 

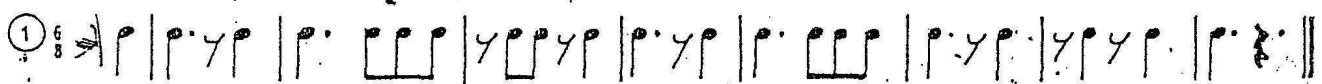
③ $\frac{9}{8}$ 

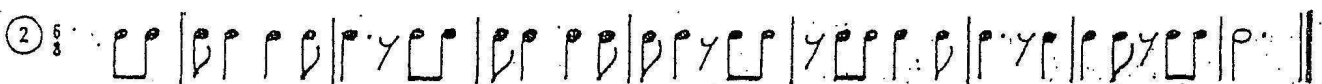
④ $\frac{6}{8}$ 

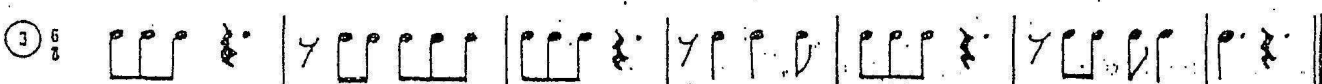
⑤ $\frac{6}{8}$ 

⑥ $\frac{6}{8}$ 

EJERCICIO R.43 – Lea, sobre un pulso rápido, cuidando el fraseo:

① $\frac{6}{8}$ 

② $\frac{6}{8}$ 

③ $\frac{6}{8}$ 

④ $\frac{6}{8}$ 

⑥ $\frac{3}{4}$ P Y P P | P P Y P | P P P P | P P Y P | P Y P P | P P Y P | P P P P | P . |

⑦ $\frac{4}{4}$ P Y P Y P P | P P P Y P P | Y P Y P Y P Y P | O ||

Nótese que ahora hay muchas más figuras por compás, de manera que la lectura se hace más trabajosa. Para facilitarla es importante intentar paulatinamente:

- 1) abarcar con la vista grupos rítmicos que constituyen un tiempo, y no las figuras de a una;
- 2) abarcar de un golpe de vista las frases o semifrases completas, para cantar cada frase con mejor comprensión del total.

LA NEGRA CON PUNTILLO

Cante: "Noche de paz".

Determine el compás y la subdivisión (3 tiempos, simple)

Marcamos las barras de compás

$\frac{3}{4}$ No- che de | paz | No- che dea- | mor | to- do | duer- meen | de- rre- | dor

Ubicamos las figuras que conocemos en las sílabas correspondientes; preste atención al momento en que aparece la sílaba "che" (2a. mitad del 2º tiempo en el 1er. y 3er. compás).

$\frac{3}{4}$ P P | P . | P P | P . | P P | P P | P P | P P | P . |

No- che de paz no- che dea- mor to- do duermeen de- rre- dor

En el 1er. y 3er. compás hace falta una figura que ocupe un tiempo y medio, ya que si usamos P 7, cortaríamos la palabra "noche". Como no existe esa figura, recurrimos al puntillo. Usamos entonces una negra con puntillo (un tiempo y 1/2).

Para conocer la duración exacta de la negra con puntillo, basta "imaginar" auditivamente el momento en que debe aparecer la corchea siguiente.

EJERCICIO R.25 - Lea marcando el compás:

① $\frac{2}{4}$ P . P | P P | P P | P | P . P | P P | P P | P . |

② $\frac{3}{4}$ P | P . P P | P P Y P | P . P P | P Y P | P P P | P P P | P Y P | P . ||

③ $\frac{4}{4}$ P | P . P P P | P P P P | P P P P | P . P | P P P P | P P P P | P . Y P | P . |

④ $\frac{2}{4}$ P P | Y P P | P . P | P P P P | P P P | Y P P | P P | P . |

⑤ $\frac{3}{4}$ P Y P P | P . P P | P Y P P | P . - ||

⑥ $\frac{4}{4}$ P | P Y P P | P . P P P | P Y P P | P P P P |

⑦ $\frac{2}{4}$ P . P | P P | P . P | P Y P | P Y P | P Y P | P . P | P . |