

	UNIDAD 1	
	FASE 1: 25 PUNTOS	
SEMANA #	1 (AGOSTO 27 - 29)	2 (AGOSTO 30 - SEPTIEMBRE 5)
ESTUDIO DE TONALIDAD	Presentar los 6 pasos del estudio de tonalidad, en E MAYOR	Presentar los 6 pasos del estudio de tonalidad, en E MENOR
COMPONENTE RITMICO	Presentar un ejercicio a un plano del rango estipulado para la fase	
UN PLANO	8.1 - 8.F	
DOS PLANOS	Estudiar los ejercicios establecidos (8.2 - 8.J), pero solo debe entregar la transcripción del ejercicio a dos planos compartido por el tutor en el foro	
COMPONENTE MELÓDICO	Presentar un ejercicio en cada clave (Sol, Do, Fa) del rango establecido	
	142 - 152	
COMPONENTE ARMÓNICO	Presentar un Sing and Play del rango establecido	
	33-37	
	Cifrar y ejecutar una melodía del rango establecido en el componente melódico	

FASE DE RECONOCIMIENTO



COMPONENTE
RITMICO

SEMANAS 1 Y 2

When learning six-eight patterns, we may first count the eighths and articulate the sixteenths, while clapping the rhythm, but we then proceed to count the beats and articulate the eighths, and finally we just count the beats:

clap: 
 count: 1 & 2 & 3 & 4 & 5 & 6 & 1 & e 2 & e 1 2

The convention of notation that sixteenth-notes within a beat be beamed together makes it difficult in some patterns to see the basic three eighth-notes of the

dotted-quarter beat.  has to be understood as , for example.

In Exercise 8.3, voice and hands reverse parts within each measure. Therefore, the single beats should be practiced until they can be performed easily; only then should whole measures be attempted.

8. 1) $\text{♩} = 40 - 76$



8. A) Grazioso ($\text{♩} = 66$)



8. B) Adagio ($\text{♩} = 52$)



8. C) Allegro (♩. = 88)



8. D) Allegretto (♩. = 66)



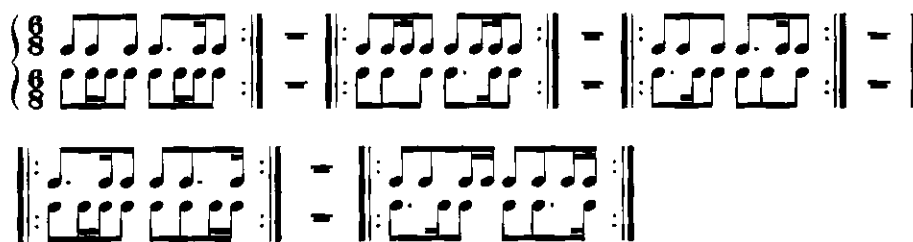
8. E) Allegro (♩. = 80)



8. F) Andante (♩. = 60)



8. 2) $\text{♩} = 40 - 66$



8. G) Allegro ($\text{♩} = 88$)



8. H) Andante ($\text{♩} = 48$)



8. 3) $\text{♩} = 40 - 60$

8. 3) $\text{♩} = 40 - 60$

8. I) Allegretto ($\text{♩} = 56$)

8. I) Allegretto ($\text{♩} = 56$)

8. J) Adagio ($\text{♩} = 44$)

8. J) Adagio ($\text{♩} = 44$)

FASE DE RECONOCIMIENTO

COMPONENTE
MELÓDICO

SEMANAS 1 Y 2

MELODIES ■ SECTION II

To be used with Section II of all other chapters

These melodies contain simple modulations, more complex rhythms, and diatonic skips in a variety of contexts. As in Melodies, Section I, the tonality of

each melody is clearly defined. Some phrases are longer; some are less symmetrical; syncopations are introduced; and the vocal range is extended.

■ ■ ■ The next six melodies introduce skips in the V7 chord, in both major and minor.

142. *Andante*



143. *Andante*



144. *Andante con moto*



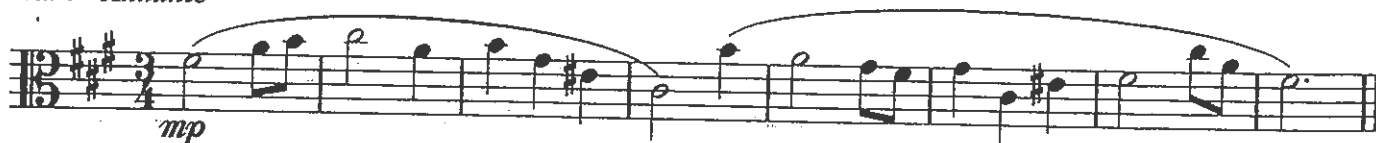
145. *Langsam*

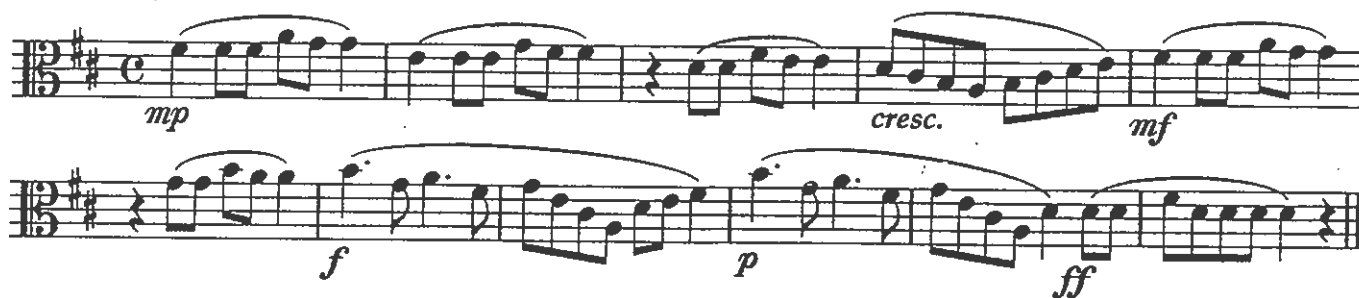


146. *Allegretto*



147. *Andante*



148. *Con moto*149. *Larghetto*150. *Allegro*151. *Andantino*152. *Con moto*

FASE DE RECONOCIMIENTO

COMPONENTE
ARMÓNICO

SEMANAS 1 Y 2

SING AND PLAY ■ SECTION II

33. Moderato

Exercise 33 is in D major (two sharps) and 4/4 time. The tempo is Moderato. The melody is written in the treble clef, starting on D4 and moving stepwise up to A4, then down to D4. The piano accompaniment is in the grand staff (treble and bass clefs), starting on D3 and moving stepwise up to A3, then down to D3. Both parts are marked with a forte (*f*) dynamic.

34. Andantino

Exercise 34 is in D major (two sharps) and 4/4 time. The tempo is Andantino. The melody is written in the treble clef, starting on D4 and moving stepwise up to A4, then down to D4. The piano accompaniment is in the grand staff (treble and bass clefs), starting on D3 and moving stepwise up to A3, then down to D3. Both parts are marked with a mezzo-forte (*mf*) dynamic.

35. Allegro

Exercise 35 is in D major (two sharps) and 6/8 time. The tempo is Allegro. The melody is written in the treble clef, starting on D4 and moving stepwise up to A4, then down to D4. The piano accompaniment is in the grand staff (treble and bass clefs), starting on D3 and moving stepwise up to A3, then down to D3. Both parts are marked with a piano (*p*) dynamic, and the melody part includes a crescendo (*cresc.*) and a forte (*f*) dynamic marking.

This block shows the continuation of exercise 35, featuring the melody and piano accompaniment in D major, 6/8 time. The melody is written in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The dynamics are piano (*p*), crescendo (*cresc.*), and forte (*f*).

36. *Allegretto*

Exercise 36, *Allegretto*, is in 3/4 time. The melody is written in the treble clef with a key signature of one flat (B-flat). It consists of eight measures. The first four measures are marked *p* (piano) and the last four are marked *f* (forte). The melody features eighth and sixteenth notes, often beamed together, with some measures containing rests. The accompaniment is in the grand staff (treble and bass clefs). It consists of eighth and sixteenth notes, often beamed together, with some measures containing rests. The first four measures are marked *p* and the last four are marked *f*. The piece ends with a double bar line.

37. *Andantino*

Exercise 37, *Andantino*, is in common time (C). The melody is written in the treble clef with a key signature of one sharp (F-sharp). It consists of eight measures. The first four measures are marked *p* (piano) and the last four are marked *f* (forte). The melody features eighth and sixteenth notes, often beamed together, with some measures containing rests. The accompaniment is in the grand staff (treble and bass clefs). It consists of eighth and sixteenth notes, often beamed together, with some measures containing rests. The first four measures are marked *p* and the last four are marked *f*. The piece ends with a double bar line.