

## FASE 3: 110 PUNTOS

SEMANA #	7 Octubre 4 - 10	8 Octubre 11 - 17	9 Octubre 18 - 24	10 Octubre 25 - 31
ESTUDIO DE TONALIDAD	Presentar los 6 pasos del estudio de tonalidad, en Db		Presentar los 6 pasos del estudio de tonalidad, en Dbm	
COMPONENTE RÍTMICO	Presentar un ejercicio a un plano y uno a dos planos	Presentar un ejercicio a un plano y uno a dos planos	Presentar un ejercicio a un plano y uno a dos planos	
UN PLANO	10.D - 10.F	11.1 - 11.F	12.1 - 12.G	
DOS PLANOS	9.I - 10.J	11.G - 11.I	11.J.- 12.I	
MELÓDICO	Presentar un ejercicio por cada clave (Sol, Do)	Presentar un ejercicio por cada clave (Sol, Do, Fa)	Presentar un ejercicio por cada clave (Sol, Do, Fa)	
	170 - 179	180 - 193	194 - 203	
ARMÓNICO	Presentar un Sing and Play y dos melodías armonizadas	Presentar un Sing and Play y dos melodías armonizadas	Presentar un Sing and Play y dos melodías armonizadas	
SING AND PLAY	48 - 51	52a - 55	56 - 60	
Armonización de Melodía	Presentar 2 melodías armonizadas (Elegirlas del rango - componente meódico - que sean diferentes a las presentadas en ese componente) Deben tocar los acordes en el piano y cantar la melodía	Presentar 2 melodías armonizadas (Elegirlas del rango - componente meódico - que sean diferentes a las presentadas en ese componente) Deben tocar los acordes en el piano y cantar la melodía	Presentar 2 melodías armonizadas (Elegirlas del rango - componente meódico - que sean diferentes a las presentadas en ese componente) Deben tocar los acordes en el piano y cantar la melodía	

# FASE 3

(1 PLANO)

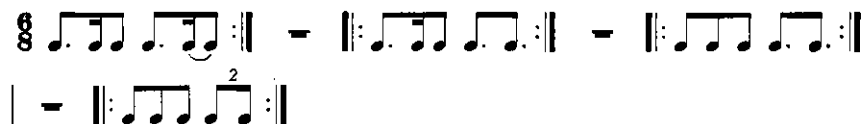
# COMPONENTE RITMICO

**SEMANA 1**

10. D) Adagio (♩. = 40)



10. 2) ♩. = 54 - 96



10. E) Allegretto (♩. = 60)



10. F) Allegro (♩. = 88)



**SEMANA 2**

# 11. NINE-EIGHT AND TWELVE-EIGHT METER

Nine-eight and twelve-eight meter combine the compound beat patterns of six-eight with the three and four beats of three-four and four-four meter; hence there are no new problems here. In Exercise 11.3 especially, single beats should be repeated until they seem easy before whole measures are attempted.

11. 1) ♩. = 40 - 66



11. A) Allegro vivo (♩. = 120)



11. B) Con moto (♩. = 60)



11. C) Allegretto (♩. = 63)



11. 2) ♩. = 56 - 76



11. D) Allegro maestoso (♩. = 104)



11. E) Andante con moto (♩. = 66)



11. F) Andante (♩. = 56)



**SEMANA 3**



When alternating different divisions of the beat, it is helpful to use a metronome enough to ensure that the beat stays constant.

A common tendency, when moving from duplet to triplet eighth-notes, is to make the first note of a triplet too long. It may help to realize that a third of a beat is closer in length to a quarter of a beat than to half a beat, so triplet eighths are more like sixteenth-notes in length than they are like eighth-notes. When beginning a triplet after a duplet, we must move quickly to its second note, rather than sit on the first note.

When the basic division of the quarter-note beat is duple, then a sextuplet of sixteenths (as in Study 12.G) is performed as two triplets of sixteenths:



### 12. 1) ♩ = 60 - 120



### 12. A) Allegro (♩ = 120)



### 12. B) Allegro ma non troppo (♩ = 112)



### 12. C) Moderato (♩ = 88)



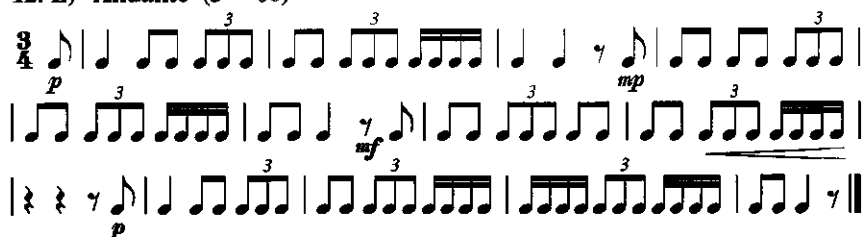
12. D) Andante con moto (♩ = 76)



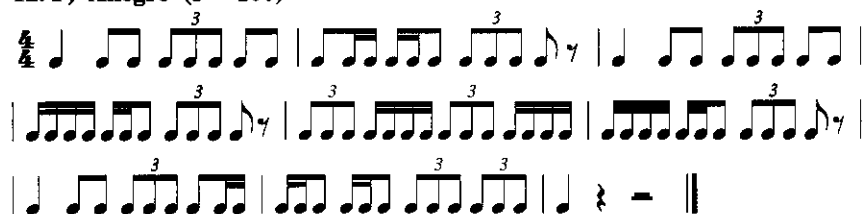
12. 2) ♩ = 60 - 100



12. E) Andante (♩ = 66)



12. F) Allegro (♩ = 100)

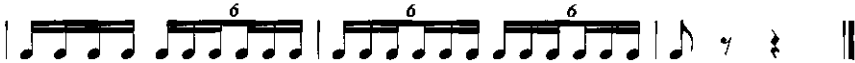
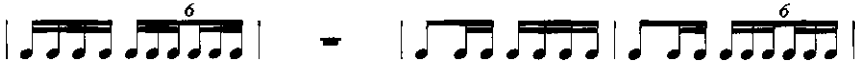


12. 3) ♩ = 50 - 80



12. G) Allegretto (♩ = 72)





# FASE 3

(2 PLANOS)

## COMPONENTE RITMICO

**SEMANA 1**

9. I) Allegro (♩ = 92)



9. J) Allegretto (♩ = 72)



10. G) Allegretto (♩. = 56)



10. H) Andante (♩. = 48)

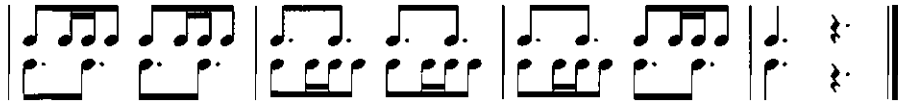
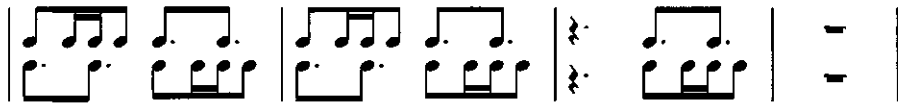
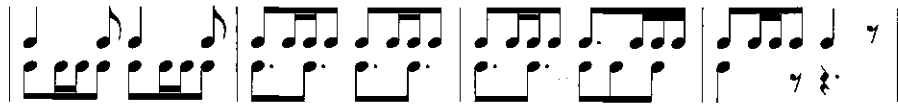


10. I) Moderato (♩. = 56)



10. J) Allegro (♩. = 63)







**SEMANA 2**

11. G) Allegro non troppo (♩. = 88)



11. H) Andante (♩. = 56)



11. I) Allegretto (♩. = 60)



*Da capo al fine*

**SEMANA 3**

11. J) Adagio (♩. = 48)

12/8

12/8

Musical score for 11. J) Adagio (♩. = 48). The score is written for two staves, likely piano and a second instrument or voice. The time signature is 12/8. The tempo is Adagio, with a quarter note equal to 48 beats. The score consists of four measures, each with a repeat sign at the end. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings (p, f). The first measure of each system shows a piano (p) dynamic. The second measure of each system shows a forte (f) dynamic. The score is written in a single system with four measures, each with a repeat sign at the end.

12. 4)  $\text{♩} = 48 - 84$



12. H) Andante ( $\text{♩} = 80$ )



12. I) Andante ( $\text{♩} = 60$ )



FASE 3

COMPONENTE  
MELÓDICO

**SEMANA 1**

170. *Allegro*





171. *Allegro*



172. *Alla marcia*



173. *Andante*



■ ■ ■ The next six melodies begin with upbeats ♪ or ♪♪.

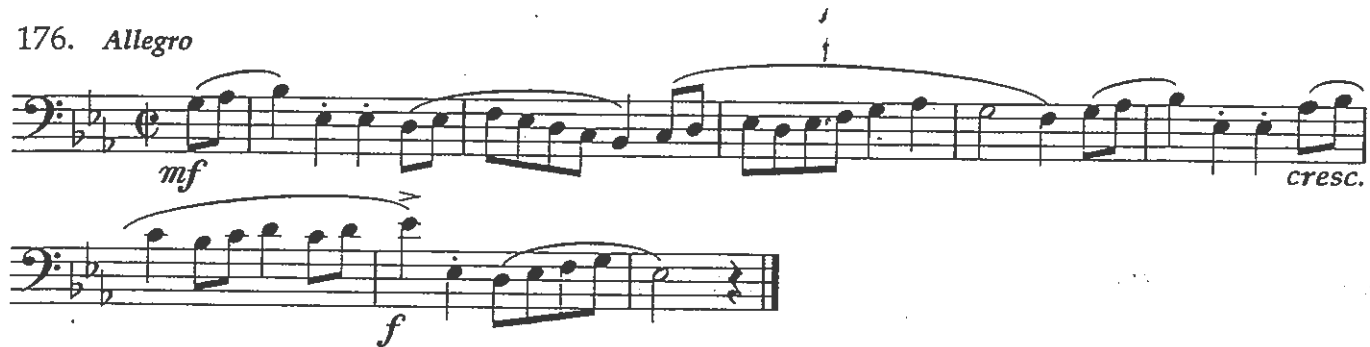
174. *Allegro marziale*



175. *Andante pastorale*



176. *Allegro*



177. *Con moto*



178. *Allegro*



179. *Gaio*



**SEMANA 2**

Syncopations are introduced in the next six melodies.

180. *Allegro*



181. *Sustained*



182. *Gaio*



183. *Largo*



184. *Lively*



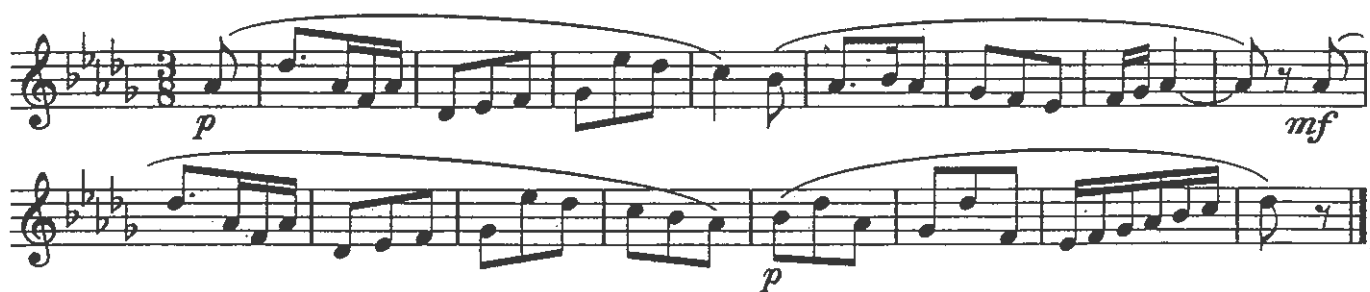
185. *Brisk*



186. *Andante*



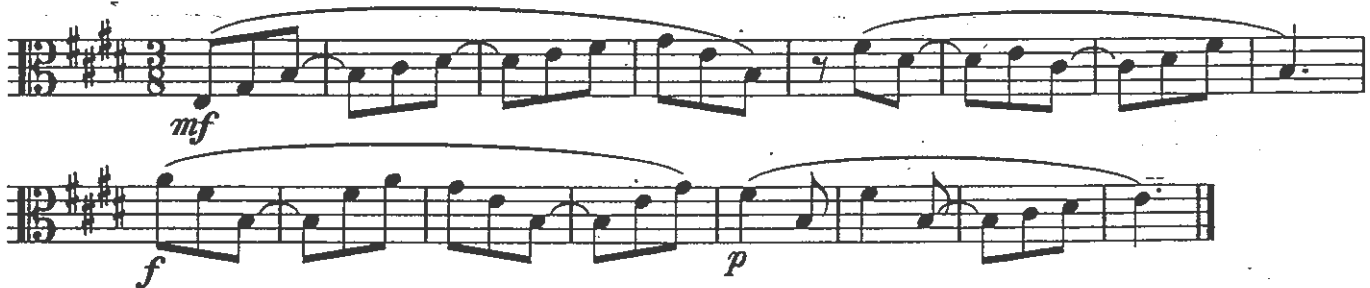
187. *Andantino* (in one)



188. *Andante*



189. ♩ = 60



190. *Allegretto*



191. *Allegro*



192. *Valse (in one)*



193. *Andantino grazioso*





**SEMANA 3**

■ ■ ■ The next four melodies include chromatic neighbor notes.

194. *Andante*



195. *Andante*



196. *Andantino piacevole*



197. *Moderato*



198. *Mässig und zart*



199. *Lively*



200. *Moderato con moto*



201. *Allegretto*



202. *Cheerful*



■ ■ ■ The next four melodies, in the minor mode, move through the relative major. Before singing, find the point where that motion begins.

203. *Allegro*



# FASE 3

## COMPONENTE ARMÓNICO

**SEMANA 1**

48. *Allegro*

First system of musical notation. The treble staff (15-line grand staff) contains a melody in 3/4 time, marked *mf* (mezzo-forte) and *p* (piano). The piano accompaniment (grand staff) features a steady eighth-note accompaniment, marked *mf* and *p*.

Second system of musical notation. The treble staff (15-line grand staff) continues the melody, marked *mf*. The piano accompaniment (grand staff) continues the eighth-note accompaniment, marked *mf*.



50. *Lento*

$\text{3/8}$   $\text{B}\flat$   $p$

$poco\ rit.$

51. *Allegro*

$\text{3/8}$   $\text{F}\sharp$   $\text{C}\sharp$   $f$

**SEMANA 2**

52a. *Andantino* (maggiore)

Exercise 52a is in 3/4 time, major key, and Andantino tempo. The score consists of three staves. The top staff is a single melodic line in bass clef, marked *mp*, featuring a continuous eighth-note scale with two long slurs. The middle staff is a piano accompaniment in treble clef, marked *p*, consisting of a steady eighth-note chordal accompaniment. The bottom staff is a piano accompaniment in bass clef, marked *p*, consisting of a steady eighth-note bass line.

52b. *Andantino* (minore)

Exercise 52b is in 3/4 time, minor key, and Andantino tempo. The score consists of three staves. The top staff is a single melodic line in bass clef, marked *mp*, featuring a continuous eighth-note scale with two long slurs. The middle staff is a piano accompaniment in treble clef, marked *p*, consisting of a steady eighth-note chordal accompaniment. The bottom staff is a piano accompaniment in bass clef, marked *p*, consisting of a steady eighth-note bass line.

53. *Andante*

Exercise 53 is in common time, minor key, and Andante tempo. The score consists of two staves. The top staff is a single melodic line in treble clef, marked *p*, featuring a continuous eighth-note scale with two long slurs. The bottom staff is a piano accompaniment in bass clef, marked *p*, consisting of a steady eighth-note bass line.

54. *Moderato*

54. *Moderato*

First system: Treble clef staff has a whole rest followed by a half note G4. Grand staff has a piano (*p*) accompaniment of eighth notes.

Second system: Treble clef staff continues with a half note G4. Grand staff continues with a piano (*p*) accompaniment, ending with a forte (*f*) dynamic.

55. *Allegretto*

55. *Allegretto*

First system: Bass clef staff has a piano (*p*) accompaniment of eighth notes. Grand staff has a piano (*p*) accompaniment. A crescendo (*cresc.*) leads to a mezzo-forte (*mf*) dynamic.

Second system: Bass clef staff continues with a piano (*p*) accompaniment. Grand staff continues with a piano (*p*) accompaniment. A decrescendo (*dim.*) leads to a piano (*p*) dynamic.

**SEMANA 3**

56. *Lento*

Exercise 56 is in 3/4 time with a key signature of two sharps (F# and C#). It consists of two systems of three staves each. The first system features a melody in the bass clef with slurs and a dynamic shift from *p* to *f*, and piano accompaniment in the grand staff with chords and a dynamic shift from *p* to *f*. The second system continues the melody with a *rit.* marking and a *p* dynamic, while the piano accompaniment also includes a *rit.* and *p* dynamic marking.

57. *Allegro ma non troppo*

Exercise 57 is in common time with a key signature of two sharps (F# and C#). It consists of three staves. The melody in the top staff features slurs and a *f* dynamic. The piano accompaniment in the grand staff consists of chords and a steady bass line, also marked with a *f* dynamic.

58. *Andante*

Exercise 58 is in common time with a key signature of one flat (Bb). It consists of three staves. The melody in the bass clef has a *p* dynamic and is marked with a slur. The piano accompaniment in the grand staff features chords and a steady bass line, also marked with a *p* dynamic.

59. *Adagio*

Exercise 59 is in 3/4 time, B-flat major, and marked *Adagio*. The first system consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It contains a melodic line starting on G4, moving stepwise up to D5, with a *mf* dynamic marking. The lower staff, indicated by a brace, contains a piano accompaniment of dotted half notes, also marked *mf*. The second system continues the melodic line in the upper staff, which concludes with a double bar line. The piano accompaniment in the lower staff continues with dotted half notes, also concluding with a double bar line.

60. *Allegro*

Exercise 60 is in 4/4 time, D major, and marked *Allegro*. The first system consists of two staves. The upper staff begins with a treble clef, a key signature of two sharps (D major), and a 4/4 time signature. It contains a melodic line starting on D4, moving stepwise up to A4, with a *p* dynamic marking. The lower staff, indicated by a brace, contains a piano accompaniment of dotted half notes, also marked *p*. The second system continues the melodic line in the upper staff, which concludes with a double bar line. The piano accompaniment in the lower staff continues with dotted half notes, also concluding with a double bar line.