

Universidad Panamericana

Escuela de Bellas Artes

Licenciatura en Música e Innovación

Temario para la prueba de acceso al primer módulo del Curso Propedéutico

1. Lectura y entonación

- 1.1. Lectura entonada de melodías en modo mayor, construidas con giros melódicos por grado conjunto y figuras rítmicas con una dificultad máxima de subdivisión a 2 partes por tiempo. (Ej. Berkowitz, pp. 5 a 8)
- 1.2. Lectura de líneas rítmicas construidas con figuras con una dificultad máxima de subdivisión a 2 partes por tiempo. (Ej. Berkowitz, pp. 162 a 164)
- 1.3. Entonación de intervalos de 4ª justa, 5ª justa, 8ª justas y 2^{as} mayores y 2^{as} menores en dirección ascendente y descendente.

2. Audición

- 2.1. Reconocimiento auditivo de intervalos de 4ª justa, 5ª justa, 8ª justa, 2^{as} mayores y 2^{as} menores.
- 2.2. Reconocer auditivamente triadas mayores, menores, disminuidas y aumentadas.
- 2.3. Reconocimiento auditivo de grados de la escala diatónica mayor.

3. Teoría

- 3.1. Construcción de la escala diatónica mayor y menor armónica.
- 3.2. Armaduras.
- 3.3. Construcción de intervalos simples en el contexto de la escala diatónica mayor.
- 3.4. Construcción de triadas mayores, menores, disminuidas y aumentadas.

Bibliografía sugerida

Abromont, Claude & Monyalembert, Eugene. *Teoría de la música: Una guía*, traducción al español: Alejandro Pérez Sáenz, Alianza Editorial, México, 2005.

-Berkowitz, Sol; Fontrier, Gabriel; Fraft, Leo; Smaldone, Edward & Godlstein, Perry. *A New Approach to Sight Singing, Fifth Edition*. New York/London: W. W. Norton & Company, 2011.

MELODIES ■ SECTION I

To be used with Section I of all other chapters

The first melodies in this book emphasize the basic aspects of tonality. They are designed to include easily recognizable scale and chordal patterns. These diatonic melodies are based on both major and minor modes.

The phrases are usually symmetrical and short enough to be understood at a glance. However, the

diversity of rhythms, keys, modes, tempos, dynamics, and clefs should provide a variety of musical experiences. The treble, bass, and alto clefs are introduced in this section. You should conduct all exercises (see p. 2).

■ ■ ■ The first melodies are based entirely on stepwise motion. The largest range is a single octave. Note values include $\circ$ ♩ ♪ ♩♪ . (Additional practice in these rhythms may be found in exercises 1–7 in Chapter Two.)

All of these melodies begin with the tonic of the key. Students are encouraged to hear the harmonic implications of the melodies throughout the text. The following melody and several others in Chapter One model roman numeral harmonizations, which you should play at the piano in block chords. (If you have limited keyboard skills, even playing just the root of the appropriate triad in the bass will provide a harmonic reference point.) Harmonizing other melodic exercises (including the duets) as well as transposing this type of exercise are both recommended.

1. *Moderato*

C: I ii 6 V I

mf

V I

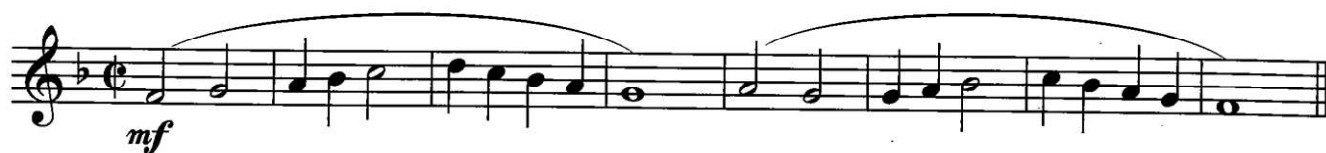
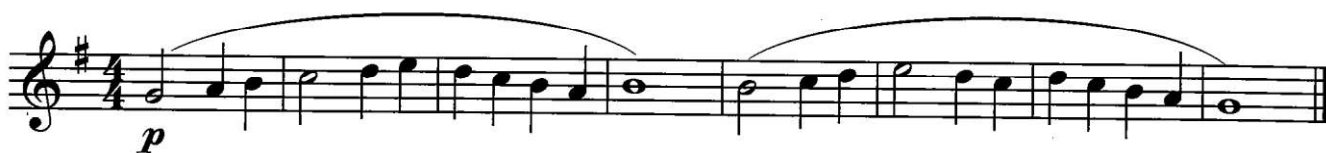
2. *Andante*

f

3. *Allegretto*

p

■ ■ ■ Conduct cut time in 2. For additional cut time practice, see rhythm exercise 20 and beyond in Chapter Two.

4. *Allegro*5. *Andante cantabile*6. *Moderato*7. *Allegro*8. *Largo*9. *Andantino*

10. *Allegretto*11. *Moderato*

Each of the next four melodies is built in two phrases. Scan the melody for the peak of each phrase.

12. *Con moto*13. *Allegro*14. *Allegro*15. *Allegro deciso*

■ ■ ■ The pattern of two short phrases and one longer one is found in the next four melodies.

16. *Allegretto*



17. *Allegro*



18. *Andante*



19. *Andante con moto*



■ ■ ■ The following eleven melodies introduce skips in the tonic triad.

20. *Allegro*



21. *Andante con moto*



RHYTHM ■ SECTION I

To be used with Section I of all other chapters

The essential elements in the study of rhythm are the development of the concept of the beat, how that beat is notated in a particular meter, and how the surface rhythms relate to that beat. The first exercises in this section are confined to three basic rhythms: the quarter note, two eighths, and the quarter rest. The beat is represented by the shaded

area. Conduct each exercise. As an introduction to conducting, you can tap the desk or table with your right hand. Each tap should represent one beat, or one shaded box. Conducting with a pattern of 2, 3, or 4 is simply a matter of applying the appropriate direction to the "tap." For conducting diagrams, see page 2.

1.



2.



3.



4.



5.



6.



7.



■ ■ ■ The next group of exercises adds the eighth rest and eighth note to the existing patterns. Feel free to add shading to the notation to help coordinate conducting and singing.

8.

etc.



■ ■ ■ This rhythm repeats the previous one, but the notation makes it harder to see the relationship between the beats and rhythms. If you shade the beats, do so carefully to show how the flagged eighth notes occupy the second half of the shading, and the second half of the beat.

9.

etc.



10.



11.



12.





■ ■ ■ The next exercise repeats the attack points of the previous one, with some of the rhythms notated differently.

13.



14.



■ ■ ■ If you are having trouble with the conducting pattern, try tapping the same spot on your desk as you “sing” the rhythms. When you are comfortable with this, try moving your hand in the appropriate direction as you tap, then switch to the conducting pattern without tapping. See page 2 for conducting diagrams.

The next exercise can be performed as a four-part round. (Each voice enters at four-measure intervals.)

15.

