

# Método de Flauta Travesera

Segundo Libro



Juan Ramón Arias Echeverría



# Índice

|                                             |   |     |
|---------------------------------------------|---|-----|
| Índice                                      | ▶ | 1   |
| Práctica Diaria                             | ▶ | 2   |
| Utilización                                 | ▶ | 3   |
| Unidad 13                                   | ▶ | 4   |
| El Abedúl                                   | ▶ | 7   |
| Minueto                                     | ▶ | 8   |
| Unidad 14                                   | ▶ | 9   |
| Hace Mucho, Mucho Tiempo                    | ▶ | 12  |
| Polca                                       | ▶ | 13  |
| Unidad 15                                   | ▶ | 14  |
| Hogar, Dulce Hogar                          | ▶ | 17  |
| Alouette                                    | ▶ | 18  |
| Unidad 16                                   | ▶ | 19  |
| Ya Viene La Vieja                           | ▶ | 22  |
| Bourrée                                     | ▶ | 23  |
| Test de Teoría 4                            | ▶ | 24  |
| Andante                                     | ▶ | 25  |
| Divertimento                                | ▶ | 26  |
| Ritornello                                  | ▶ | 28  |
| Frère Jacques                               | ▶ | 30  |
| Unidad 17                                   | ▶ | 32  |
| Minueto                                     | ▶ | 35  |
| Bicinium                                    | ▶ | 36  |
| Unidad 18                                   | ▶ | 37  |
| Minueto                                     | ▶ | 40  |
| Londonderry Air                             | ▶ | 41  |
| Unidad 19                                   | ▶ | 42  |
| Air                                         | ▶ | 45  |
| Entrada                                     | ▶ | 46  |
| Unidad 20                                   | ▶ | 47  |
| Picnic                                      | ▶ | 50  |
| Danza                                       | ▶ | 51  |
| Test de Teoría 5                            | ▶ | 52  |
| Cuando la Estrella Cae                      | ▶ | 53  |
| Canon                                       | ▶ | 54  |
| Greensleeves                                | ▶ | 56  |
| Unidad 21                                   | ▶ | 58  |
| Gabota Alemana                              | ▶ | 61  |
| Polonesa                                    | ▶ | 62  |
| Unidad 22                                   | ▶ | 63  |
| Polonesa                                    | ▶ | 66  |
| Cantata nº 147                              | ▶ | 67  |
| Unidad 23                                   | ▶ | 68  |
| Pequeña Fuga                                | ▶ | 71  |
| Marcha de los Soldados                      | ▶ | 72  |
| Unidad 24                                   | ▶ | 73  |
| Kum Ba Ya                                   | ▶ | 76  |
| Suite para Laúd                             | ▶ | 78  |
| Test de Teoría 6                            | ▶ | 79  |
| Control de Escritura                        | ▶ | 80  |
| Control de Lectura                          | ▶ | 81  |
| La Primavera (score)                        | ▶ | 82  |
| Funiculi Funicula (score)                   | ▶ | 84  |
| Sonatina (score)                            | ▶ | 88  |
| Partes para Concierto                       | ▶ | 91  |
| La Primavera - Funiculi Funicula - Sonatina | ▶ | 92  |
| Digitaciones                                | ▶ | 108 |

# PRÁCTICA DIARIA

| Semana | Fecha | Tiempo previsto | Lun. | Mar. | Mie. | Jue. | Vie. | Sab. | Dom. | Total |
|--------|-------|-----------------|------|------|------|------|------|------|------|-------|
| 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     |       |                 |      |      |      |      |      |      |      |       |

# Utilización del Libro

Este método está pensado para seguir paso a paso cada uno de los apartados que presentamos.

Desde la Unidad 13 y siempre en el mismo orden, nos encontramos con los siguientes temas.

**A-Teoría:** Es imprescindible algunos conocimientos mínimos de teoría para acceder a la música escrita, por esta razón prestaremos atención al material de este apartado.

**B-Escritura:** Escribiremos música (con lápiz) respetando las distancias entre notas y silencios, procurando limpieza. Es aconsejable para empezar, copiar un fragmento musical que se adapte al compás y tono del ejercicio.

**C-Lectura:** Leeremos el ejercicio sin entonar y midiendo la longitud de las notas y silencios a la velocidad máxima que alcancemos.

**D-Sonido:** Ya con el instrumento, tocaremos lentamente prestando especial atención a la calidad de nuestro sonido y limpieza en la ejecución.

**E-Mecanismo:** Los ejercicios de mecanismo trabajan las dificultades que aparecen posteriormente en las canciones de nuestro repertorio. Venciendo este apartado, lograremos una ejecución adecuada de las canciones del método.

**F-Ritmo:** En los ejercicios rítmicos es imprescindible un buen metrónomo.

**G-Escalas y Arpeggios:** Uno de los apartados más importantes en el estudio de un instrumento.

**H-Repertorio:** El paso anterior es para conseguir tocar nuestro repertorio con destreza pero aquí debemos añadir sensibilidad para que con un bello sonido y limpia ejecución consigamos nuestra meta.

**Primero** determinamos un tiempo de estudio diario (50 min.).

**Segundo** adjudicamos un tiempo (+/-) para cada apartado, ejemplo:

A-5 min. B-5 min. C-5 min. D-5 min. E-10 min. F-5 min. G-5 min. H-10 min.

**Tercero** los resultados de este sistema son a corto plazo, así que ponte a funcionar con ilusión y confianza.



13-D Atención a la DINÁMICA

13-D Atención a la DINÁMICA

5 *mē* *f* *ff* *fff*

9 *mē* *p* *pp* *ppp*

13 *f* *ffff* *f* *ffff*

15 *p* *pppp* *p* *pppp*

13-E

13-E

# 13-F

Estudia este ejercicio con el metrónomo algo más rápido

Musical exercise 13-F in D major, 4/4 time. The exercise consists of four staves of music. The first staff begins with a bass clef and a common time signature, then changes to a treble clef. The second staff is in treble clef. The third and fourth staves are also in treble clef. The exercise features a sequence of eighth notes, quarter notes, and eighth-note beamed pairs, all within a D major key signature.

# 13-G

Escala y Arpeggio de Re Mayor

Musical exercise 13-G in D major, 4/4 time. The exercise consists of four staves of music. The first staff starts with a treble clef and a 4/4 time signature. The second staff is in treble clef. The third and fourth staves are also in treble clef. The exercise features a sequence of eighth notes, quarter notes, and eighth-note beamed pairs, all within a D major key signature.







# Unidad 14

## Articulación

### 14-A

**Staccato:** Es un punto debajo o encima de la nota, y debe tocarse corto y marcado.

Escrito Interpretado

**Portato:** Se escribe de dos maneras, una pequeña línea debajo o encima de cada nota o una ligadura expresiva y un punto. Debe tocarse majestuosa y solemnemente.

**Acento:** Es una ( V ) horizontal encima o debajo de la nota e indica que se debe tocar con más énfasis.

### 14 - B

Escribe utilizando semicorcheas y silencios de semicorchea.

### 14 - C Lectura sin entonar

14-D Toca despacio, escuchándote y procurando la máxima calidad de tu sonido.

5  
9  
13  
17

14 - E

5  
9  
13  
17

# 14-F

Estudia siempre con metrónomo.

The exercise consists of four staves of music in 2/4 time, with a key signature of two flats (B-flat and E-flat). The first staff begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The melody is composed of eighth and quarter notes, with some slurs and accents. The second and third staves continue the melodic line with similar rhythmic patterns. The fourth staff concludes the exercise with a final whole note chord and a double bar line.

# 14-G

Escala y Arpeggio de Sib Mayor

The exercise consists of four staves of music in 4/4 time, with a key signature of one flat (B-flat). The first staff shows the scale and arpeggio of B-flat major, starting with a treble clef, a key signature of one flat, and a 4/4 time signature. The second staff continues the scale and arpeggio. The third and fourth staves provide further practice with slurs and accents, focusing on the ascending and descending lines of the scale and arpeggio.

# Hace Mucho, Mucho Tiempo

T.H.Bayly

The musical score is written for two flutes, labeled FLAUTA 1 and FLAUTA 2. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is divided into six systems, each containing two staves. Measure numbers 5, 9, 13, and 17 are indicated at the beginning of their respective systems. The notation includes various note values, rests, and phrasing slurs. The piece concludes with a 'FINE' marking in a box at the end of the fifth system, and a 'D.C. AL FINE' instruction in a box at the end of the sixth system. The dynamics 'p' (piano) are marked at the beginning of the sixth system for both flutes.

# Polca

ALLEGRO

FLUTA 1

FLUTA 2

mf

mf

FL. 1

FL. 2

FL. 1

FL. 2

FL. 1

FL. 2

tr

# Unidad 15

## 15-A

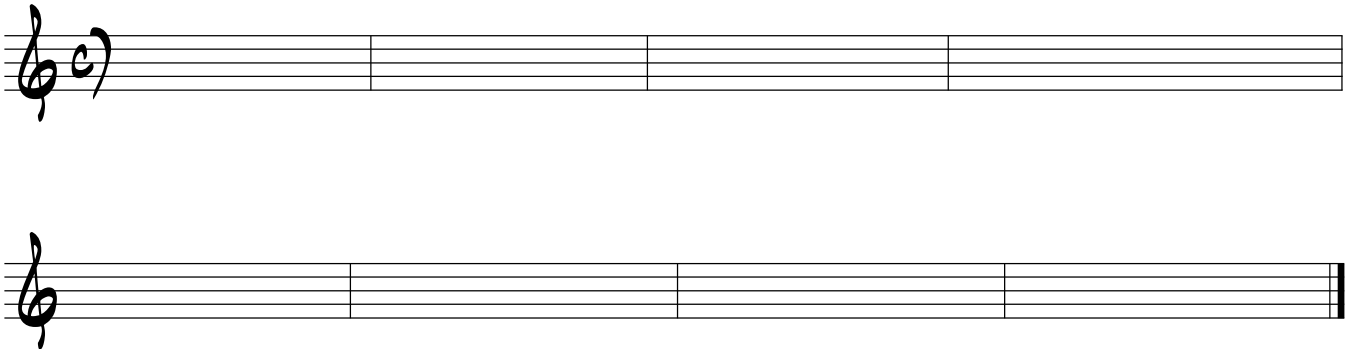
## Tempo

Hay dos maneras de indicar el tempo: utilizando números o terminos italianos. Generalmente en la parte superior izquierda de las obras, puedes encontrar una indicación como esta ♩ = 120, en este caso colocaremos el metrónomo a 120 siendo este el valor de la negra.

Otra manera de indicar el tempo es con palabras en italiano:

| Italiano | Significado   | Metrónomo |
|----------|---------------|-----------|
| Presto   | Muy rápido    | +/- 200   |
| Allegro  | Rápido        | +/- 160   |
| Moderato | Moderadamente | +/- 120   |
| Andante  | Comodamente   | +/- 100   |
| Adagio   | Lento         | +/- 70    |
| Largo    | Muy lento     | +/- 50    |

## 15-B



## 15-C ♩ = 80





# 15-D

Toca despacio, escuchándote y procurando la máxima calidad de tu sonido.

Musical score for exercise 15-D, consisting of five staves of music in treble clef with a common time signature. The music is slow and features a simple melodic line with quarter notes and rests.

# 15-E

Musical score for exercise 15-E, consisting of four staves of music in treble clef with a common time signature. The music is more complex, featuring eighth and sixteenth notes with slurs and accents.

# 15-F

Estudia siempre con metrónomo.

The musical score for exercise 15-F consists of four staves of music. The key signature has one flat (Bb) and the time signature is 2/4. The first staff contains four measures of music, each starting with a dotted quarter note followed by an eighth note, then a quarter note, and ending with a quarter note. The second staff continues with similar rhythmic patterns. The third staff features a sequence of eighth notes. The fourth staff concludes the exercise with a final measure containing a whole note.

# 15-G

Escala y Arpeggio de Fa Mayor

The musical score for exercise 15-G consists of four staves of music. The key signature has one flat (Bb) and the time signature is 4/4. The first staff shows the ascending and descending scales of F major, with a fermata over the final notes. The second staff continues with eighth-note patterns. The third and fourth staves feature arpeggiated chords, with the first staff of the fourth row showing a descending arpeggio and the second staff of the fourth row showing an ascending arpeggio.

# Hogar, dulce hogar

MODERATO  $\text{♩} = 96$

The score is written for two flutes, labeled FLUTA 1 and FLUTA 2. It is in the key of D major (two sharps) and common time (C). The tempo is marked MODERATO with a quarter note equal to 96 beats per minute. The music begins with a dynamic marking of *p* (piano). A first ending bracket is placed over the first measure of the first system. The score is divided into four systems, each with two staves. Measure numbers 6, 10, and 14 are indicated at the start of their respective systems. The first ending bracket also appears in the second system. The piece concludes with a Coda section, which consists of two empty staves. A box labeled "D.S. AL CODA" is placed at the end of the main musical passage.

FLUTA 1

FLUTA 2

FL. 1

FL. 2

FL. 1

FL. 2

FL. 1

FL. 2

FL. 1

FL. 2

CODA

D.S. AL CODA

# Alouette

FLAUTA 1

FLAUTA 2

FL. 1

FL. 2

FL. 1

FL. 2


FL. 1


FL. 2

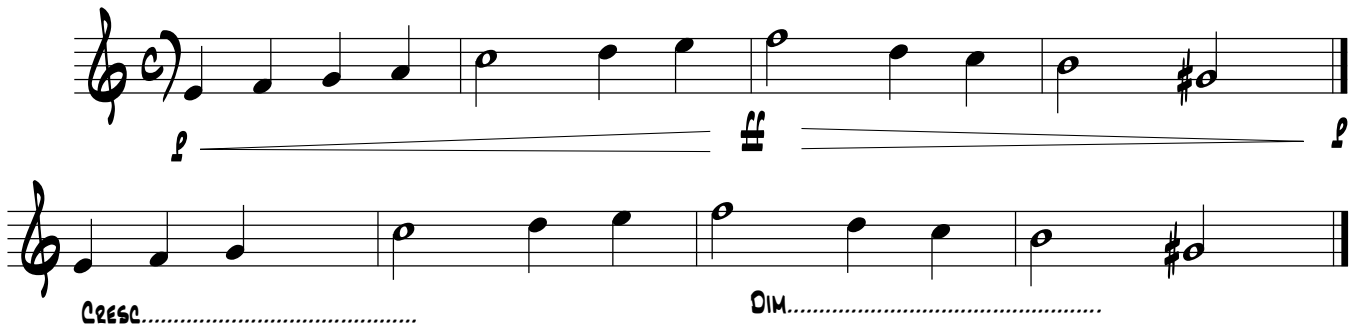
# Unidad 16

16-A

Dinámica 2

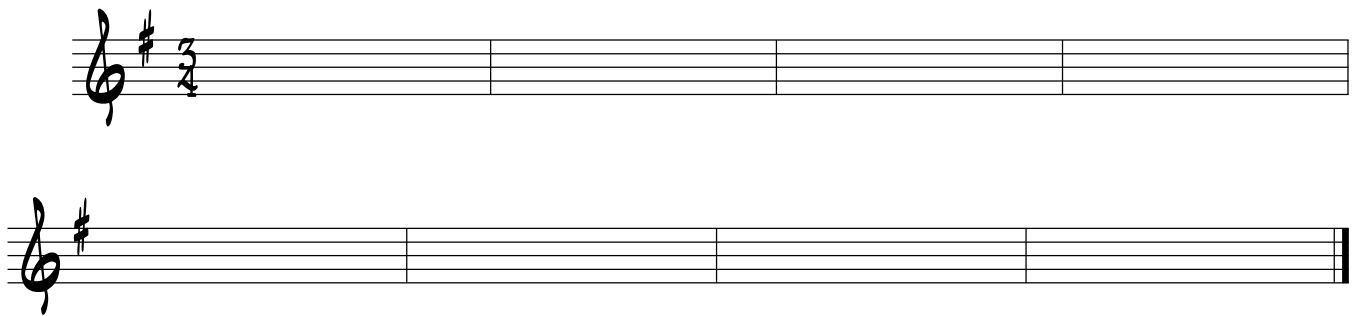
**Crescendo** (creciendo), palabra italiana que indica, que tenemos que aumentar el volumen de forma gradual. Aparece como dos líneas divergentes  o con la abreviatura *Cresc.*.....

**Decrescendo** (Decreciendo), palabra italiana que indica disminución del volumen. Aparece como dos líneas convergentes.  también en abreviado *decresc.*..... o *Diminuendo (dim.)*.



Two staves of music in treble clef, 2/4 time. The first staff shows a crescendo from piano (p) to fortissimo (ff) with a diverging line. The second staff shows a decrescendo from fortissimo (ff) to piano (p) with a converging line. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

16-B Utiliza articulaciones.



Two empty staves in treble clef, key of D major (one sharp), 3/4 time signature.

16-C



Three staves of music in treble clef, key of D major (one sharp), 3/4 time signature. The first staff contains eighth notes with accents. The second and third staves contain sixteenth notes with accents.

16-D

Especial atención a los reguladores.

Musical score for exercise 16-D, consisting of five staves of music in treble clef with a common time signature. The music features a sequence of notes with slurs and fermatas, focusing on articulation.

16-E

Musical score for exercise 16-E, consisting of four staves of music in treble clef with a common time signature. The music features a sequence of notes with slurs and fermatas, focusing on articulation.

# 16-F

Estudia siempre con metrónomo.

Musical score for exercise 16-F, consisting of four staves of music in treble clef, key of D major (two sharps), and 8/8 time signature. The first staff contains 8 measures of eighth-note patterns. The second staff contains 8 measures of eighth-note patterns. The third staff contains 8 measures of eighth-note patterns with some beamed eighth notes. The fourth staff contains 8 measures of eighth-note patterns, ending with a double bar line and repeat dots.

# 16-G

Escalas y Arpeggios de Sol y Fa Mayor

Musical score for exercise 16-G, consisting of four staves of music in treble clef, key of D major (two sharps), and 4/4 time signature. The first staff shows a scale-like pattern with a slur over the first four notes. The second staff shows a similar pattern with a slur. The third and fourth staves show arpeggiated patterns with slurs over groups of notes.

# Ya viene la Vieja

FLAUTA 1

FLAUTA 2

♩ = 78

FL. 1

FL. 2

FL. 1

FL. 2

FL. 1

FL. 2



# Bourrée

G. F. Handel, 1685

The image displays a musical score for two flutes, labeled FLAUTA 1 and FLAUTA 2. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piece is titled "Bourrée" and is attributed to G. F. Handel, 1685. The score is divided into five systems, each containing two staves. The first system shows the beginning of the piece with a repeat sign. The second system includes measure numbers 6 and 11, and features a first ending bracket with two endings. The third system includes measure number 15. The fourth system includes measure number 20. The fifth system concludes the piece with a repeat sign and two endings. Dynamics markings such as *mp* and *mf* are present throughout the score. The notation includes various rhythmic values, slurs, and articulation marks.

# Test de Teoría 4

1. ¿Qué es la dinámica?

2. Escribe el significado de éstas abreviaturas:

p.....;f.....;mf.....

ppp.....;ff.....;mp.....

3. ¿Explica como se toca el STACCATO?

4. ¿Explica como se toca el PORTATO?

5. ¿Qué es y como se toca el ACENTO?

6. ¿A qué se llama en música, ARTICULACIÓN?

7. El TEMPO indica la "velocidad" aproximada de una canción.  
Escribe diferentes TEMPOS indicando su significado.

8. ¿Qué indica la palabra CRESCENDO y con qué signo se escribe?

9. ¿Qué indica la palabra DECRESCENDO y con qué signo se escribe?

10. ¿Qué es un METRÓNOMO y para qué sirve?

# Andante

W. A. Mozart

$\text{♩} = 108$

FLAUTA 1

FLAUTA 2

FLAUTA 3

FL. 1

FL. 2

FL. 3

A

FL. 1

FL. 2

FL. 3

12

RIT.

1

# Divertimento

G. P. Telemann, 1681

FLAUTA 1  
FLAUTA 2  
FLAUTA 3

Three staves of music for Flute 1, Flute 2, and Flute 3. The music is in common time (C) and begins with a repeat sign. The first staff (Flute 1) has a melodic line with a slur over the last two notes. The second and third staves (Flute 2 and Flute 3) have a more rhythmic accompaniment.

FL. 1  
FL. 2  
FL. 3

Three staves of music for Flute 1, Flute 2, and Flute 3. Measure 5 is marked with a '5'. The first staff (Flute 1) has a melodic line with a slur. The second and third staves (Flute 2 and Flute 3) have a more rhythmic accompaniment.

FL. 1  
FL. 2  
FL. 3

Three staves of music for Flute 1, Flute 2, and Flute 3. Measure 9 is marked with a '9'. The first staff (Flute 1) has a melodic line with a slur. The second and third staves (Flute 2 and Flute 3) have a more rhythmic accompaniment.

FL. 1  
FL. 2  
FL. 3

Three staves of music for Flute 1, Flute 2, and Flute 3. Measure 13 is marked with a '13'. The first staff (Flute 1) has a melodic line with a slur. The second and third staves (Flute 2 and Flute 3) have a more rhythmic accompaniment.

FL. 1  
17

FL. 2

FL. 3

FL. 1  
21

FL. 2

FL. 3

FL. 1  
25

FL. 2

FL. 3

FL. 1  
29

FL. 2

FL. 3

# Ritornello

V. Rathgeber, 1787

FLAUTA 1

FLAUTA 2

FLAUTA 3

This system contains the first four measures of the Ritornello. It features three staves for Flute 1, Flute 2, and Flute 3. The key signature has one sharp (F#) and the time signature is 3/4. Flute 1 plays a melodic line with eighth and sixteenth notes. Flute 2 plays a similar line, often in harmony with Flute 1. Flute 3 provides a bass line with longer note values and rests.

FL. 1

FL. 2

FL. 3

This system contains measures 5 through 8. Flute 1 has a fingering '5' indicated at the start of the first measure. The musical notation continues with various note values and rests across the three staves.

FL. 1

FL. 2

FL. 3

This system contains measures 9 through 12. Flute 1 has a fingering '9' indicated at the start of the first measure. The musical notation continues with various note values and rests across the three staves.

FL. 1  
13

FL. 2

FL. 3

This system contains measures 13 through 16. Flute 1 (FL. 1) starts with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes with slurs and accents. Flute 2 (FL. 2) plays a similar melodic line with slurs and accents. Flute 3 (FL. 3) provides a harmonic accompaniment with slurs and accents. The system concludes with a double bar line.

FL. 1  
17

FL. 2

FL. 3

This system contains measures 17 through 20. Flute 1 (FL. 1) continues the melodic line with slurs and accents. Flute 2 (FL. 2) plays a melodic line with slurs and accents. Flute 3 (FL. 3) provides a harmonic accompaniment with slurs and accents. The system concludes with a double bar line.

FL. 1  
21

FL. 2

FL. 3

This system contains measures 21 through 24. Flute 1 (FL. 1) continues the melodic line with slurs and accents. Flute 2 (FL. 2) plays a melodic line with slurs and accents. Flute 3 (FL. 3) provides a harmonic accompaniment with slurs and accents. The system concludes with a double bar line.

# Frère Jacques

FLAUTA 1

FLAUTA 2

FLAUTA 3

FL. 1

FL. 2

FL. 3

FL. 1

FL. 2

FL. 3



FL. 1  
13

FL. 2

FL. 3

FL. 1  
18

FL. 2

FL. 3

FL. 1  
22

FL. 2

FL. 3

# Unidad 17

17-A

## Intervalos ( I )

**Intervalo** es la distancia en altura entre dos sonidos musicales.

La distancia mínima entre dos notas es el **semitono**.

La distancia de dos semitonos se denomina **tono**.

Los intervalos se dividen en **armónicos** y **melódicos**.

Intervalo **armónico**: Los dos sonidos suenan **simultáneamente**.

Intervalo **melódico**: Los dos sonidos suenan **consecutivamente**.



Los intervalos se miden según el **número de grados** que contienen.

Los grados se cuentan desde el inferior hasta el superior, **ambos inclusive**.

### Intervalos de la escala mayor

The image shows a treble clef staff with a C-clef and a common time signature. It contains a sequence of notes: C, D, E, F, G, A, B. Below the staff, the intervals between consecutive notes are labeled: Segunda Mayor (2 M), Tercera Mayor (3 M), Cuarta Justa (4 J), Quinta Justa (5 J), Sexta Mayor (6 M), and Séptima Mayor (7 M).

|               |               |              |              |             |               |
|---------------|---------------|--------------|--------------|-------------|---------------|
| Segunda Mayor | Tercera Mayor | Cuarta Justa | Quinta Justa | Sexta Mayor | Séptima Mayor |
| 2 M           | 3 M           | 4 J          | 5 J          | 6 M         | 7 M           |

17-B

Two musical staves. The first staff is a treble clef staff with a key signature of two sharps (F# and C#) and a 3/4 time signature. It is currently empty. The second staff is a treble clef staff with a key signature of two sharps (F# and C#) and is also empty.

17-C

Two musical staves. The first staff is a treble clef staff with a key signature of two sharps (F# and C#) and a 3/4 time signature. It contains a sequence of notes: C, D, E, F, G, A, B, C. The second staff is a treble clef staff with a key signature of two sharps (F# and C#) and a 3/4 time signature. It contains a sequence of notes: C, D, E, F, G, A, B, C.

17-D Especial atención a los reguladores.

Musical score for exercise 17-D, consisting of five staves of music. The key signature is one flat (B-flat) and the time signature is common time (C). The exercise focuses on articulation and dynamics, indicated by slurs and hairpins.

17-E

Musical score for exercise 17-E, consisting of four staves of music. The key signature is two sharps (F# and C#) and the time signature is common time (C). The exercise features eighth-note patterns and slurs.

# 17-F

Estudia siempre con metrónomo.

Musical score for exercise 17-F, consisting of four staves of music in treble clef, key of D major (two sharps), and 3/4 time signature. The first three staves contain rhythmic patterns with eighth and sixteenth notes, and the fourth staff contains a melodic line with a long slur.

# 17-G

Escalas y Arpeggios de La y Sib Mayor

Musical score for exercise 17-G, consisting of four staves of music in treble clef. The first two staves are in D major (two sharps) and the last two are in B-flat major (two flats). Each staff shows ascending and descending scales and arpeggios.

# Minueto

G.P. Telemann

FLAUTA 1

FLAUTA 2

FL. 1

FL. 2

FL. 1

FL. 2

FL. 1

FL. 2

FL. 1

FL. 2

FL. 1

FL. 2

♩ = 100

*mf*

*mf*

*p*

*p*

*mf*

*mf*

1<sup>9</sup>

2<sup>9</sup>

1

2

10

16

22

1

2

Rit.

Rit.

# Bicinium

O. di Lasso

$\text{♩} = 100$

FLAUTA 1

FLAUTA 2

FL. 1

FL. 2

FL. 1

FL. 2

FL. 1

FL. 2

FL. 1

FL. 2

# Unidad 18

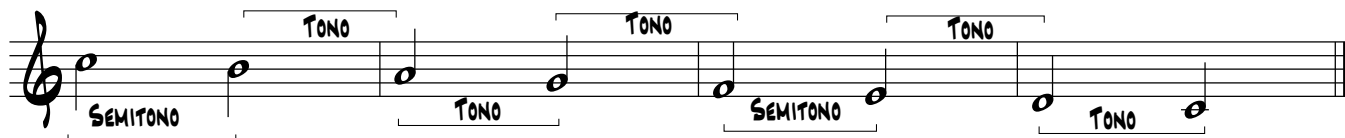
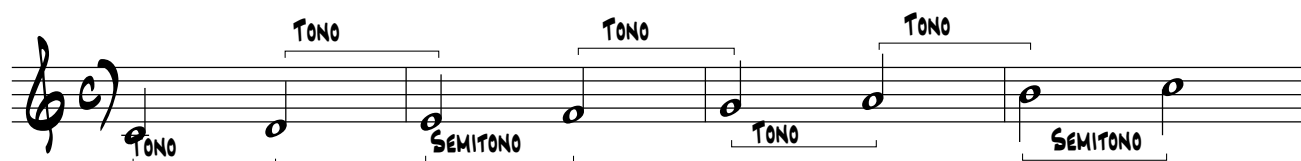
18-A

## Escalas mayores

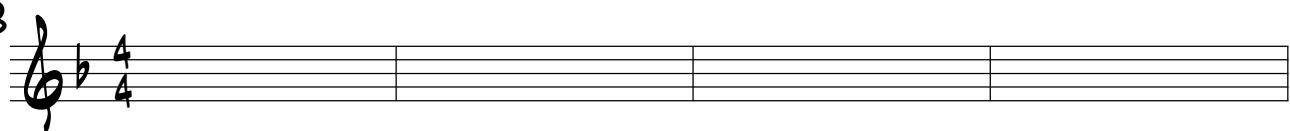
La escala es una sucesión de sonidos correlativos que se desplazan en sentido ascendente o descendente.

La escala mayor, tiene la siguiente distribución de tonos y semitonos:

Tono - Tono - Semitono - Tono - Tono - Tono - Semitono.



18-B



18-C



18-D

Lento

18-E



# 18-F

Estudia siempre con metrónomo.

Musical score for exercise 18-F, consisting of four staves of music in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The first staff contains a sequence of eighth notes and quarter notes, some beamed together. The second staff features a series of eighth notes with slurs. The third staff continues with eighth notes and quarter notes. The fourth staff concludes with a half note and a quarter note.

# 18-G

Escalas y Arpeggios de Mi y Mib Mayor

Musical score for exercise 18-G, consisting of four staves of music in treble clef. The first two staves are in the key of D major (two sharps) and 4/4 time, showing ascending and descending eighth-note scales. The last two staves are in the key of D minor (two flats) and 4/4 time, also showing ascending and descending eighth-note scales.

# Minueto

J.S.Bach

FLAUTA 1

FLAUTA 2

FL. 1

FL. 2

FL. 1

FL. 2

FL. 1

FL. 2

# Londonderry air

Cantabile

FLAUTA 1

FLAUTA 2

FL. 1

FL. 2

FL. 1

FL. 2

FL. 1

FL. 2

# Unidad 19

19-A

Acorde y arpeggio

Un acorde se forma superponiendo dos terceras o más, sobre cualquier nota de la escala.

El acorde triada está formado por : FUNDAMENTAL; TERCERA y QUINTA.

El acorde cuatriada está formado por : FUNDAMENTAL; TERCERA; QUINTA y SEPTIMA.

El ARPÉGIO es el acorde tocando sus notas consecutivamente.

C    Dm    Em    F    G    Am    Bm<sup>b5</sup>    C

CMA<sup>7</sup>    Bm<sup>7</sup>(<sup>b5</sup>)    Am<sup>7</sup>    G<sup>7</sup>    FMA<sup>7</sup>    Em<sup>7</sup>    Dm<sup>7</sup>    CMA<sup>7</sup>

Acorde TRIADA                      Acorde CUATRIADA

Quinta  
Tercera  
Fundamental

Septima  
Quinta  
Tercera  
Fundamental

19-B

19-C



# 19-F

Estudia siempre con metrónomo.

Musical score for exercise 19-F, consisting of four staves of music in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The first staff contains two measures of eighth-note patterns. The second staff contains two measures of eighth-note patterns with accents. The third staff contains two measures of eighth-note patterns. The fourth staff contains two measures of eighth-note patterns with accents.

# 19-G

Escalas y Arpeggios de Lab y La Mayor

Musical score for exercise 19-G, consisting of four staves of music in treble clef. The first two staves are in a key signature of three flats (Bb, Eb, Ab) and 4/4 time, showing ascending and descending eighth-note scales. The last two staves are in a key signature of three sharps (F#, C#, G#) and 4/4 time, showing ascending and descending eighth-note scales.

# Aire

J. Sigismund, 1745

The musical score is written for two flutes, labeled FLAUTA 1 and FLAUTA 2. It is in the key of D major (one sharp) and 2/4 time. The tempo is marked as quarter note = 100. The score consists of five systems, each with two staves. The first system is labeled FLAUTA 1 and FLAUTA 2. The second system is labeled FL. 1 and FL. 2, with a measure number of 6. The third system is labeled FL. 1 and FL. 2, with a measure number of 10. The fourth system is labeled FL. 1 and FL. 2, with a measure number of 15. The fifth system is labeled FL. 1 and FL. 2, with a measure number of 16. The score ends with a double bar line.

# Entrada

M. Franck-(1580-1639)

Allegretto

FLAUTA 1

FLAUTA 2

FL. 1

FL. 2

FL. 1

FL. 2

FL. 1

FL. 2



# Unidad 20

20-A

## Síncopa y contratiempo

Hacen **SÍNCOPA** las notas que empiezan en tiempo o parte débil y se prolongan más allá del tiempo o parte del que han empezado.

Hacen **CONTRATIEMPO** las notas que están precedidas de silencio y empiezan en tiempo o parte más débil que el silencio y no hacen sincopa.

The image shows two musical staves. The first staff is labeled 'SÍNCOPAS' and shows a melody in 4/4 time with notes starting on the weak part of the beat and extending past the next beat. The second staff is labeled 'CONTRATIEMPOS' and shows a melody in 4/4 time with notes starting on the weak part of the beat after a rest on the previous beat.

20-B

Escribe síncopas y contratiempos

Two blank musical staves in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/2 time signature. The first staff has a 3-measure rest at the beginning. The second staff is completely blank.

20-C

Three musical staves in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/2 time signature. The first staff shows a melody with syncopation. The second staff shows a melody with contra-temps. The third staff shows a melody with syncopation.

20-D

Musical score for exercise 20-D, consisting of five staves of music in treble clef, key of A major (three sharps), and 3/4 time signature. The melody is simple, featuring quarter and half notes with slurs and accents.

20-E

Musical score for exercise 20-E, consisting of four staves of music in treble clef, key of A major (three sharps), and 2/4 time signature. The melody is more rhythmic, featuring eighth and quarter notes with slurs and accents.

# 20-F

El Tresillo son tres notas o silencios, ejecutadas en el tiempo de dos.

The exercise consists of four staves of music in 2/4 time. Each staff illustrates a 'tresillo' (trill) pattern, which is a group of three notes or rests lasting for the duration of two beats. The first staff shows a quarter note followed by a tresillo of two eighth notes and a quarter note, with an accent mark above the first eighth note. The second staff shows a quarter note followed by a tresillo of two eighth notes and a quarter note, with an accent mark above the first eighth note. The third staff shows a quarter note followed by a tresillo of two eighth notes and a quarter note, with an accent mark above the first eighth note. The fourth staff shows a quarter note followed by a tresillo of two eighth notes and a quarter note, with an accent mark above the first eighth note.

# 20-G

Escalas y Arpeggios mayores

The exercise consists of four staves of music in 2/4 time, each showing a major scale and its corresponding arpeggio. The first staff is in G major (one sharp) and shows the scale and arpeggio. The second staff is in B-flat major (two flats) and shows the scale and arpeggio. The third staff is in D major (two sharps) and shows the scale and arpeggio. The fourth staff is in E major (three sharps) and shows the scale and arpeggio.

# Picnic

ALLEGRETTO

FLAUTA 1

FLAUTA 2

FL. 1

FL. 2

FL. 1

FL. 2

FL. 1

FL. 2

FL. 1

FL. 2

FL. 1

FL. 2

# Danza

Allegro

Anónimo(XVII)

FLAUTA 1

FLAUTA 2

FL. 1

FL. 2

FL. 1

FL. 2

FL. 1

FL. 2

# Test de Teoría 5

1. ¿Qué es un intervalo armónico y un intervalo melódico?
2. ¿Qué es un tono y un semitono?
3. ¿Cómo se miden los intervalos?
4. ¿Qué distribución de tonos y semitonos tiene la escala mayor?
5. ¿Cómo se forma un acorde?
6. ¿Qué grados forman un acorde triada?
7. ¿Qué grados forman un acorde cuatriada?
8. ¿Qué es un arpégio?
9. ¿Qué notas hacen síncopa?
10. ¿Qué notas hacen contratiempo?

# Cuando la estrella cae

Espiritual Negro

The musical score is arranged in four systems, each with three staves for Flute 1 (FL. 1), Flute 2 (FL. 2), and Flute 3 (FL. 3). The key signature is one sharp (F#) and the time signature is 4/4. The first system is labeled 'FLAUTA 1', 'FLAUTA 2', and 'FLAUTA 3'. The second system is labeled 'FL. 1', 'FL. 2', and 'FL. 3'. The third system is labeled 'FL. 1', 'FL. 2', and 'FL. 3'. The fourth system is labeled 'FL. 1', 'FL. 2', and 'FL. 3'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The first system starts with a double bar line and a repeat sign. The second system has a measure rest in the first measure. The third system has a measure rest in the first measure. The fourth system has a measure rest in the first measure and includes first and second endings in the final two measures.

# Cannon

J. Pachelbel

$\text{♩} = 72$

FLAUTA 1 *mp*

FLAUTA 2

FLAUTA 3 *mp*

Measures 1-5 of the Cannon for Flutes 1, 2, and 3. The tempo is marked as quarter note = 72. Flute 1 and 3 play a melody of quarter notes, while Flute 2 is silent. A boxed 'A' is above measure 5.

FL. 1

FL. 2

FL. 3

Measures 6-10 of the Cannon for Flutes 1, 2, and 3. Flute 1 has a sixteenth-note figure starting at measure 8. A boxed 'B' is above measure 8.

FL. 1 *mf*

FL. 2 *mf*

FL. 3 *mf*

Measures 11-15 of the Cannon for Flutes 1, 2, and 3. Flute 1 has a sixteenth-note figure starting at measure 11. A boxed 'C' is above measure 11.



FL. 1  
16

FL. 2

FL. 3

FL. 1  
22

FL. 2

FL. 3

F

FL. 1  
28

FL. 2

FL. 3

G

# Greensleeves

FLAUTA 1

FLAUTA 2

FLAUTA 3

This system shows the first five measures of the piece for three flutes. Flute 1 (FLAUTA 1) has a treble clef and a 3/4 time signature. It starts with a whole rest in the first measure, followed by a series of eighth and quarter notes. Flute 2 (FLAUTA 2) and Flute 3 (FLAUTA 3) both have treble clefs and 3/4 time signatures. They play a simple harmonic accompaniment of quarter and eighth notes. A slur is placed under the notes in the fifth measure of all three parts.

FL. 1

FL. 2

FL. 3

This system shows measures 6 through 10. Flute 1 (FL. 1) has a treble clef and a 3/4 time signature. A measure rest '6' is written at the beginning. It plays a melodic line with eighth and quarter notes. Flute 2 (FL. 2) and Flute 3 (FL. 3) have treble clefs and 3/4 time signatures. They play a harmonic accompaniment. A slur is placed under the notes in the eighth measure of all three parts.

FL. 1

FL. 2

FL. 3

This system shows measures 11 through 15. Flute 1 (FL. 1) has a treble clef and a 3/4 time signature. A measure rest '11' is written at the beginning. It plays a melodic line with eighth and quarter notes, including a sharp sign in the final measure. Flute 2 (FL. 2) and Flute 3 (FL. 3) have treble clefs and 3/4 time signatures. They play a harmonic accompaniment. A slur is placed under the notes in the thirteenth measure of all three parts.

FL. 1  
16

FL. 2

FL. 3

FL. 1  
22

FL. 2

FL. 3

FL. 1  
28

FL. 2

FL. 3

Rit.

Rit.

Rit.



21-D

LENTO

Musical score for exercise 21-D, titled "LENTO". It consists of four staves of music. The first staff begins with a treble clef and a common time signature (C). The notes are: G4, A4, B4, C5, B4, A4, G4, F4. The second staff continues with: E4, D4, C4, B3, A3, G3, F3. The third staff contains: G4, #A4, B4, #C5, D5, E5, #F5, G5. The fourth staff contains: G4, bA4, B4, C5, bD5, E5, bF5, G5. The piece concludes with a double bar line.

21-E

Escala Cromática

Musical score for exercise 21-E, titled "Escala Cromática". It consists of six staves of music. The first staff begins with a treble clef and a common time signature (C), with a fingering number "17" below the first note. The notes are: G4, #A4, B4, #C5, D5, E5, #F5, G5. The second staff continues with: #A4, B4, #C5, D5, E5, #F5, G5, #A5. The third staff continues with: #A4, B4, #C5, D5, E5, #F5, G5, #A5, B5. The fourth staff continues with: #A4, B4, bC5, D5, E5, bF5, G5, bA5. The fifth staff continues with: bA4, B4, bC5, D5, bE5, F5, bG5, A5, bB5. The sixth staff concludes with: bA4, B4, bC5, D5, bE5, F5, bG5, A5, bB5. The piece concludes with a double bar line.

## 21-F

El Tresillo son tres notas o silencios, ejecutadas en el tiempo de dos.

Musical notation for exercise 21-F, showing four staves of music in 3/4 time with a key signature of one flat. The exercise demonstrates the 'Tresillo' rhythm, which consists of three notes or rests in the time of two. The first staff shows a quarter note followed by a tresillo of eighth notes. The second staff shows a quarter note followed by a tresillo of eighth notes, then a quarter note. The third staff shows a quarter note followed by a tresillo of eighth notes, then a quarter note. The fourth staff shows a quarter note followed by a tresillo of eighth notes, then a quarter note.

## 21-G

Escalas y Arpeggios mayores

Musical notation for exercise 21-G, showing four staves of music in 2/4 time. The exercise demonstrates major scales and arpeggios. The first staff shows a major scale in G major (one sharp) and a major arpeggio. The second staff shows a major scale in B-flat major (two flats) and a major arpeggio. The third staff shows a major scale in D major (two sharps) and a major arpeggio. The fourth staff shows a major scale in E-flat major (three flats) and a major arpeggio.

# Gabota Alemana

Chedeville

FLAUTA 1

FLAUTA 2

FL. 1

FL. 2

FL. 1

FL. 2

FL. 1

FL. 2

# Polonesa

J. S. Bach

FLAUTA 1

FLAUTA 2

FL. 1

FL. 2

FL. 1

FL. 2

FL. 1

FL. 2



# Unidad 22

22-A

Tresillo

Tresillo es un grupo de notas y/o silencios, con un signo 3, colocado encima o debajo. El valor del tresillo es el mismo que el dos figuras de la misma clase.

Two musical staves illustrating triplets. The first staff is in common time (C) and shows a triplet of eighth notes, a triplet of quarter notes, and a triplet of eighth notes. The second staff is in 3/4 time and shows a triplet of quarter notes and a triplet of eighth notes.

22-B

Escribe incorporando tresillos y silencios en los tresillos

Two blank musical staves in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The first staff has four measures, and the second staff has four measures.

22-C

Three musical staves in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The first staff shows a triplet of eighth notes and a triplet of quarter notes. The second staff shows a triplet of quarter notes and a triplet of eighth notes. The third staff shows a triplet of eighth notes, a triplet of quarter notes, and a triplet of eighth notes.

## 22-D

El ejercicio de los armónicos naturales desarrollan el oído interno; ejercitan la embocadura; desarrollan el control de flujo de aire; corrigen problemas de afinación dominando la amplitud sonora, versatilidad tímbrica y dinámica. Todo esto imprescindible para una sonoridad expresiva, al mismo tiempo crean el camino para el registro sobreagudo.

Sonido real    Digitación

Musical notation for exercise 22-D, showing three staves of music in 3/2 time. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

## 22-E C Mayor

Musical notation for exercise 22-E, showing five staves of music in C major. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

F Mayor

G Mayor

Bb Mayor

D Mayor

## 22-F

El Tresillo son tres notas o silencios, ejecutadas en el tiempo de dos.

Musical notation for exercise 22-F, showing four staves of music in 3/4 time with a key signature of one sharp (F#). The exercise demonstrates the 'Tresillo' rhythm, which consists of three notes or rests in the time of two. The notation includes various rhythmic patterns and rests, with a '3' written below the notes to indicate the triplet.

## 22-G

Escalas y Arpeggios de Si, Fa#, Do# y Cromática.

Musical notation for exercise 22-G, showing four staves of music in 3/4 time with a key signature of three sharps (F#, C#, G#). The exercise demonstrates scales and arpeggios for Si, Fa#, Do#, and chromatic.

# Polonesa

Leopold Mozart, 1762

FLAUTA 1

FLAUTA 2

The first system of the score shows the beginning of the piece. Flute 1 (FLAUTA 1) starts with a treble clef and a 3/4 time signature. It plays a series of eighth notes with slurs, starting on a G4. Flute 2 (FLAUTA 2) plays a similar eighth-note pattern, starting on a C4. The music is in a simple, rhythmic style characteristic of a minuet.

FL. 1

FL. 2

The second system continues the piece. Flute 1 (FL. 1) has a measure rest in the first measure, indicated by a '5' below the staff. It then resumes its eighth-note pattern. Flute 2 (FL. 2) continues its eighth-note accompaniment. The system ends with repeat signs in both staves.

FL. 1

FL. 2

The third system continues the piece. Flute 1 (FL. 1) has a measure rest in the first measure, indicated by a '9' below the staff. It then resumes its eighth-note pattern. Flute 2 (FL. 2) continues its eighth-note accompaniment. The system ends with repeat signs in both staves.

FL. 1

FL. 2

The fourth system continues the piece. Flute 1 (FL. 1) has a measure rest in the first measure, indicated by a '13' below the staff. It then resumes its eighth-note pattern. Flute 2 (FL. 2) continues its eighth-note accompaniment. The system ends with repeat signs in both staves.

# Cantata N° 147

J.S. Bach

FLAUTA 1

FLAUTA 2

FL. 1

FL. 2

FL. 1

FL. 2

FL. 1

FL. 2

# Unidad 23

23-A

## Tonalidad (I)

Tonalidad es el conjunto de sonidos que se rigen por un **sonido principal** llamado TÓNICA.

En la tonalidad destacan **dos modos**: Mayor y menor.

Grados tonales definen el tono y son: I, IV y V.

Grados modales definen el modo y son: III, II, VI y VII.

**Grados tonales: Tónica Subdominante Dominante**

A musical staff in C major showing the seven degrees of the scale. The notes are C, D, E, F, G, A, B. Lines connect the notes to their respective labels: I (Tónica), II (Supertónica), III (Mediante), IV (Subdominante), V (Dominante), VI (superdominante), and VII (sensible).

**Grados tonales: Tónica Subdominante Dominante**

**Grados modales: Supertónica Mediante superdominante sensible**

23-B

23-C Presta especial atención a los tiempos

## 23-D

Sonido real    Digitación

Musical score for exercise 23-D, showing three staves of music in treble clef with a 3/2 time signature. The first staff includes labels 'Sonido real' and 'Digitación' with arrows pointing to specific notes and diamond-shaped fingering symbols.

## 23-E Eb Mayor

Musical score for exercise 23-E, showing five staves of music in treble clef with a common time signature. Each staff is labeled with a different key signature: Eb Mayor, A Mayor, Ab Mayor, E Mayor, and Db Mayor.

### 23-F

Trabajamos el puntillo sin olvidar el metrónomo.

Musical score for exercise 23-F, consisting of four staves of music in G major (one sharp) and 2/4 time. The first staff features eighth-note patterns with rests. The second staff features dotted quarter notes with rests. The third staff features eighth-note patterns with rests. The fourth staff features eighth-note patterns with rests.

### 23-G

Escalas en diferentes tonos.

Musical score for exercise 23-G, consisting of four staves of music in various keys. Each staff shows an ascending and descending scale pattern with a slur over the notes and a whole note rest at the end.

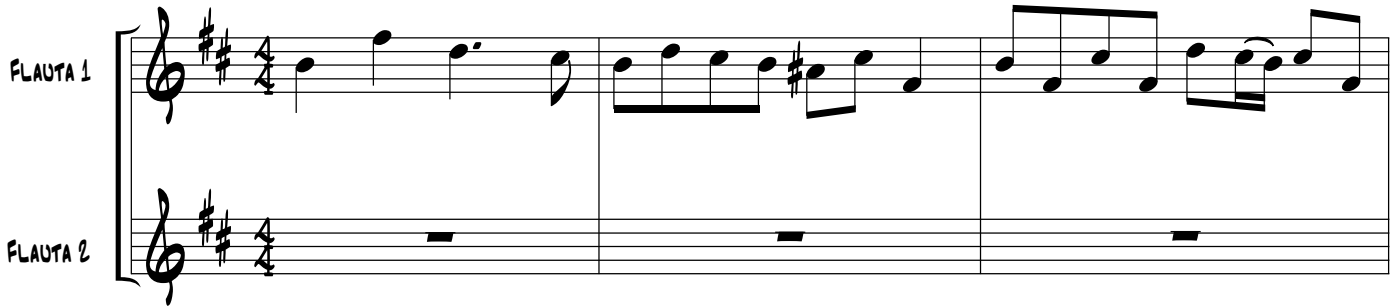


# Pequeña Fuga

J.S. Bach

FLAUTA 1

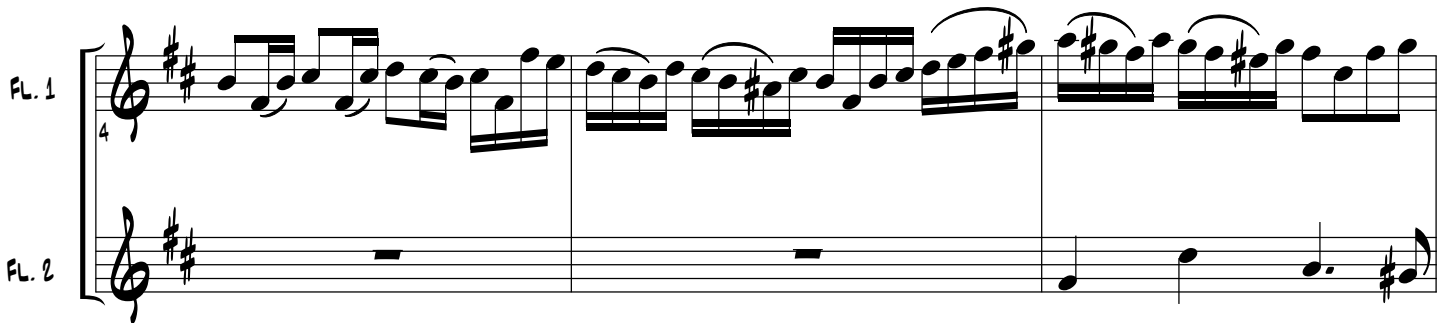
FLAUTA 2



Measures 1-3 of the score. Flute 1 (FLAUTA 1) plays a melodic line starting with a quarter rest, followed by a series of eighth and sixteenth notes. Flute 2 (FLAUTA 2) is silent, indicated by a whole rest.

FL. 1

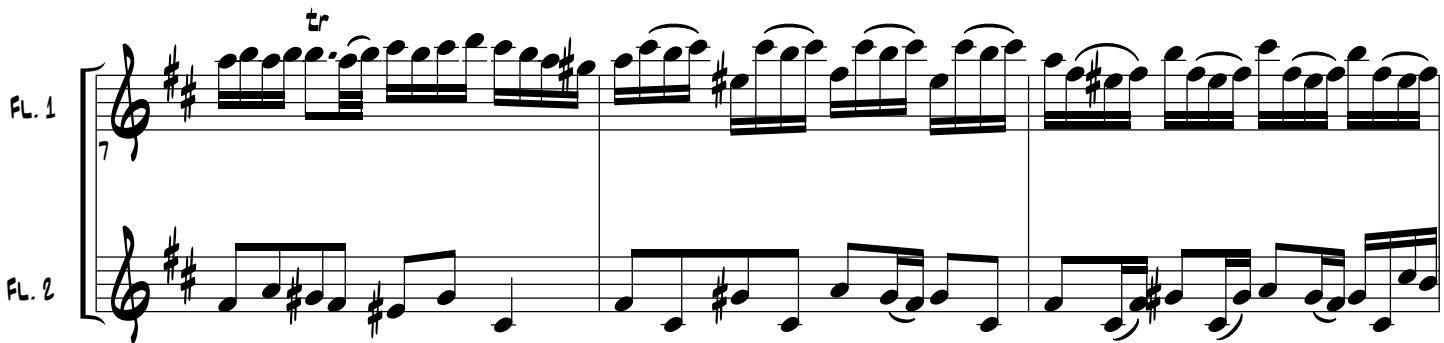
FL. 2



Measures 4-6. Flute 1 (FL. 1) continues with a complex melodic line featuring slurs and ties. Flute 2 (FL. 2) provides a simple accompaniment with quarter notes and rests.

FL. 1

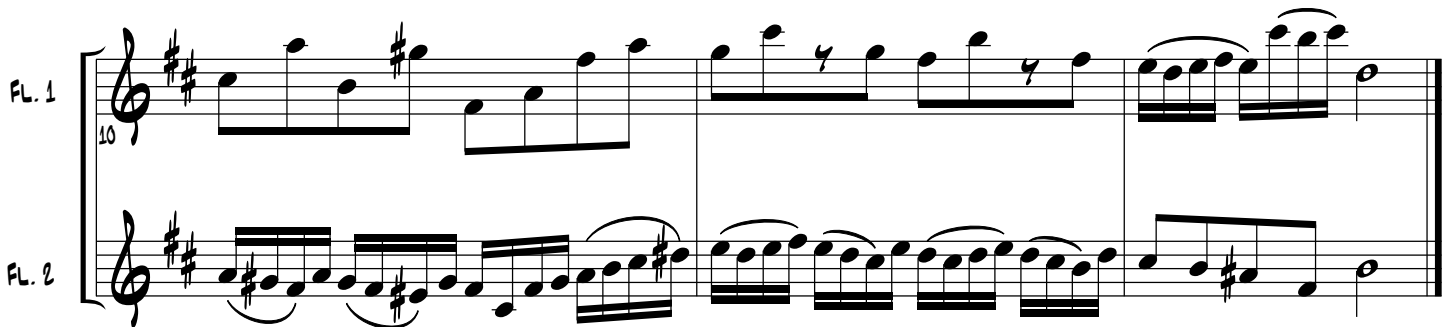
FL. 2



Measures 7-9. Flute 1 (FL. 1) features a highly technical passage with trills and slurs. Flute 2 (FL. 2) continues with a steady accompaniment.

FL. 1

FL. 2



Measures 10-12. Flute 1 (FL. 1) has a melodic line with slurs. Flute 2 (FL. 2) has a complex accompaniment with slurs.



# Unidad 24

24-A

## Intervalos ( II )

| - un tono        | - medio tono | Intervalo base | + medio tono | + un tono       |
|------------------|--------------|----------------|--------------|-----------------|
| Disminuido       | Menor        | Mayor          | Aumentado    | Doble aumentado |
| Doble disminuido | Disminuido   | Menor          | Mayor        | Aumentado       |
| Doble disminuido | Disminuido   | Justo          | Aumentado    | Doble aumentado |

Tabla de relación entre intervalos.

Sexta mayor      Sexta mayor + medio tono  
sexta aumentada

Quinta Justa      Quinta justa - medio tono  
quinta disminuida

24-B

24-C

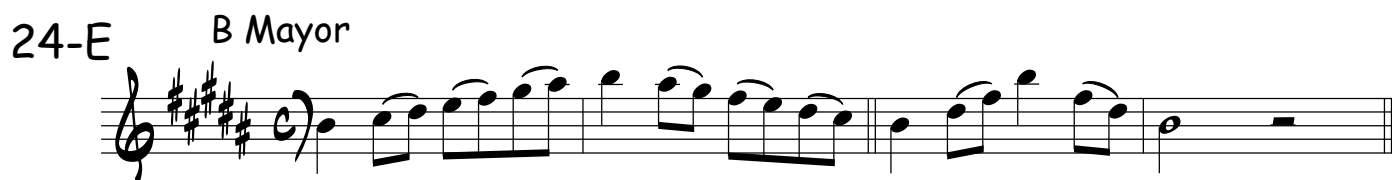
24-D

Sonido real    Digitación



The exercise consists of three staves of music in 3/2 time. The notes are: G4, A4, B4, C#5, D5, E5, F#5, G6, A6, B6, C#7, D7. Diamond-shaped symbols are placed below the notes on the first two staves to indicate fingering: the first diamond is under G4, the second under A4, the third under B4, the fourth under C#5, and the fifth under D5. The third staff ends with a double bar line.

24-E    B Mayor



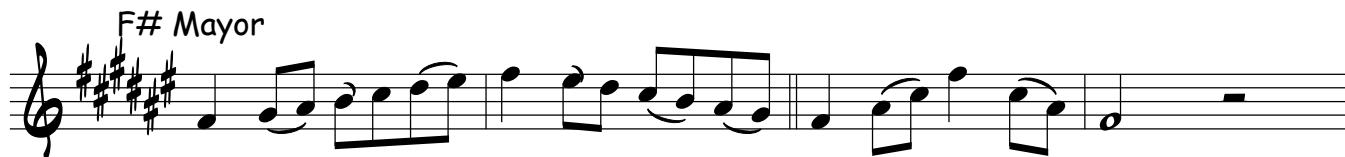
The first staff of exercise 24-E is in B major (three sharps). It features a sequence of eighth notes: B2, C3, D3, E3, F#3, G4, A4, B4, C5, D5, E5, F#5, G6, A6, B6. The staff ends with a whole rest and a double bar line.

Gb Mayor



The second staff of exercise 24-E is in Gb major (two flats). It features a sequence of eighth notes: Gb2, Ab2, Bb2, C3, Db3, Eb3, F3, G3, Ab3, Bb3, C4, Db4, Eb4, F4, G4. The staff ends with a whole rest and a double bar line.

F# Mayor



The third staff of exercise 24-E is in F# major (four sharps). It features a sequence of eighth notes: F#2, G#2, A#2, B#2, C#3, D#3, E#3, F#4, G#4, A#4, B#4, C#5, D#5, E#5, F#6. The staff ends with a whole rest and a double bar line.

Cb Mayor



The fourth staff of exercise 24-E is in Cb major (seven flats). It features a sequence of eighth notes: Cb2, Dbb2, Eb2, Fbb2, Gbb2, Ab2, Bb2, Cb3, Dbb3, Ebb3, Fbb3, Gbb3, Ab3, Bb3, Cb4. The staff ends with a whole rest and a double bar line.

C# Mayor



The fifth staff of exercise 24-E is in C# major (one sharp). It features a sequence of eighth notes: C#2, D#2, E#2, F#2, G#2, A#2, B#2, C#3, D#3, E#3, F#3, G#3, A#3, B#3, C#4. The staff ends with a whole rest and a double bar line.

# 24-F

Contratiempo.

Musical score for exercise 24-F, Contratiempo. It consists of four staves of music in 3/4 time, featuring eighth and sixteenth notes in a descending and ascending pattern.

# 24-G

Escalas en diferentes tonos y cromática

Musical score for exercise 24-G, Escalas en diferentes tonos y cromática. It consists of four staves of music showing various scales and chromatic patterns.

# Kum Ba Ya

FLAUTA 1

FLAUTA 2

FL. 1

FL. 2

FL. 1

FL. 2

FL. 1

FL. 2

FL. 1

FL. 2

FL. 1

FL. 2

FL. 1  
34

FL. 2

FL. 1  
40

FL. 2

FL. 1  
45

FL. 2

FL. 1  
50

FL. 2

FL. 1  
56

FL. 2

FL. 1  
61

FL. 2

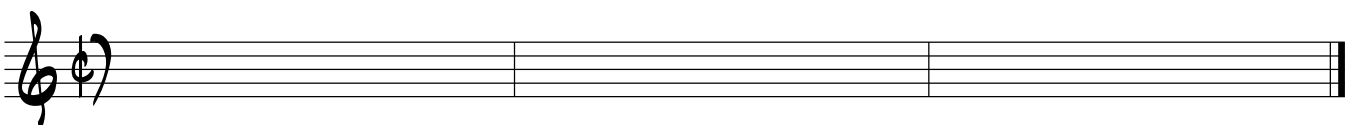
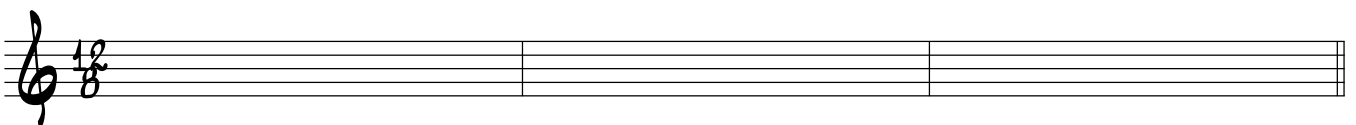
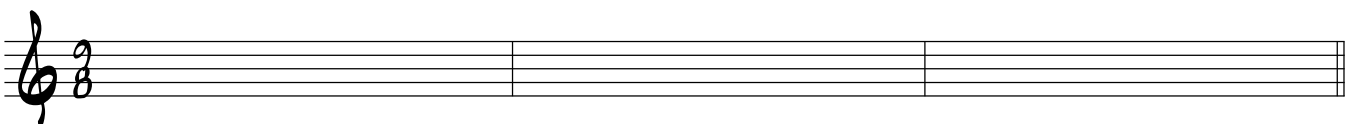
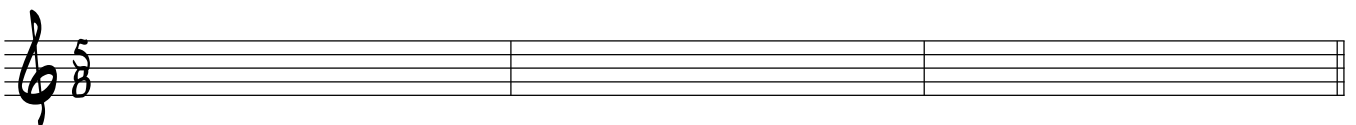
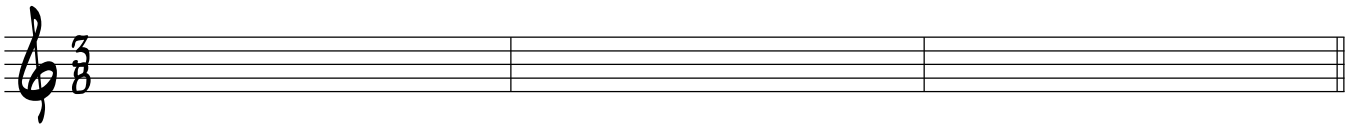
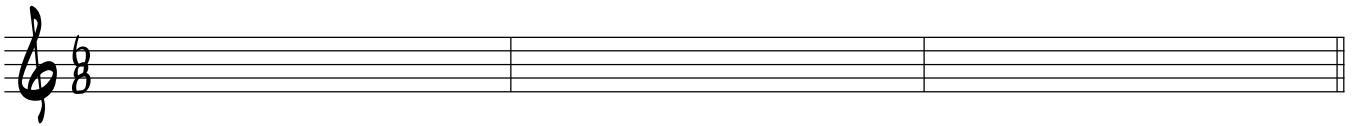
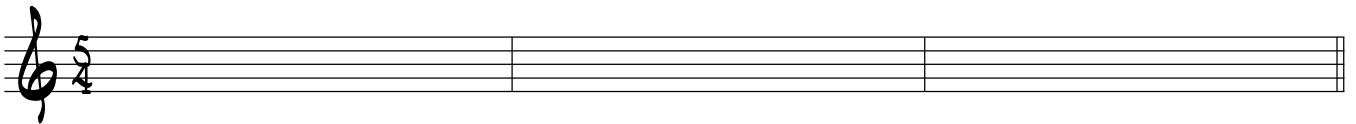
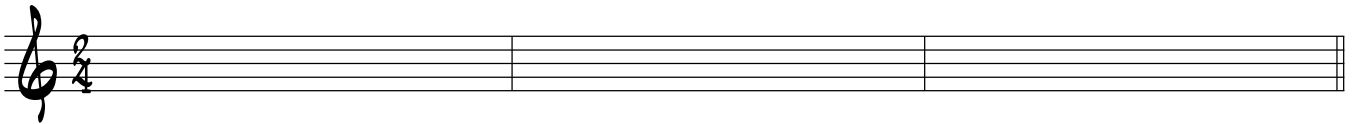
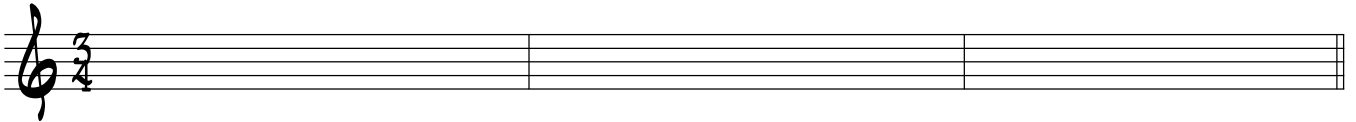
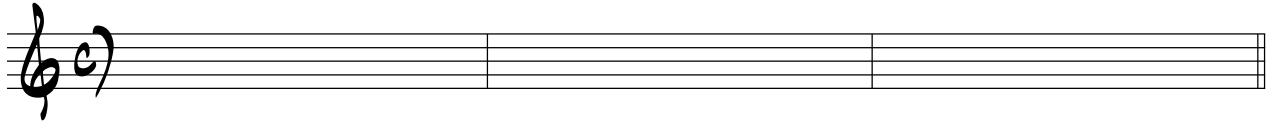




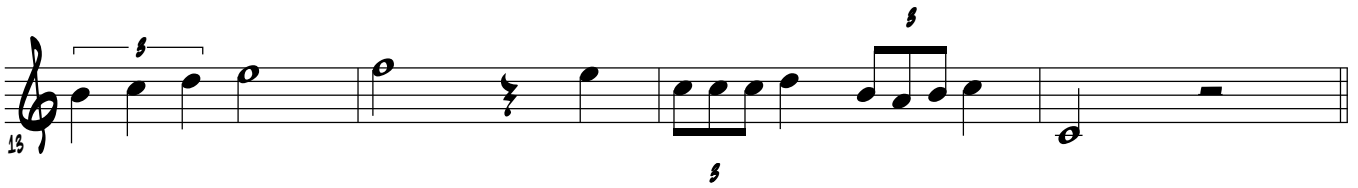
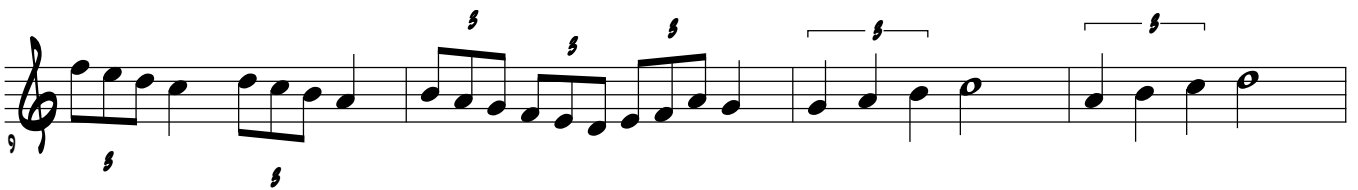
# Test de Teoría 6

1. ¿Qué significa ( Tr ) y como se interpreta?
2. ¿Qué sabes sobre el SEMITRINO?
3. ¿Qué es y como se toca el MORDENTE?
4. ¿Explica qué es un tresillo?
5. ¿Qué es la TONALIDAD?
6. ¿Cuáles son los grados tonales y los grados modales?
7. ¿Cual es la TÓNICA en la escala de SOL mayor?
8. Si a un intervalo de tercera menor le colocas un bemol en la nota superior, ¿en qué se convierte este intervalo?
9. Si a una cuarta justa le colocas un sostenido, ¿en qué se convierte este intervalo?
10. Si a una sexta mayor le colocas un sostenido, ¿en qué se convierte este intervalo?

# Control de Escritura 2º



# Control de lectura ritmica 2º



# La Primavera

A. VIVALDI (1678-1741)

FLAUTA 1  
FLAUTA 2  
FLAUTA 3  
FLAUTA 4

This block shows the first five measures of the flute part. The key signature is one sharp (F#) and the time signature is common time (C). A repeat sign is present at the beginning of the first measure. The notation includes various note values, rests, and phrasing slurs.

FL. 1  
FL. 2  
FL. 3  
FL. 4

This block shows the next five measures of the flute part. The notation continues with various note values, rests, and phrasing slurs. A finger number '6' is indicated for the first flute in the first measure of this section.

FL. 1  
12

FL. 2

FL. 3

FL. 4

FL. 1  
18

FL. 2

FL. 3

FL. 4

FL. 1  
22

FL. 2

FL. 3

FL. 4

RIT.

1 2

1 2

1 2

1 2

# Funiculi Funicula

FLAUTA 1

FLAUTA 2

FLAUTA 3

FL. 1

FL. 2

FL. 3

FL. 1

FL. 2

FL. 3

FL. 1

FL. 2

FL. 3

♩ = 112

5

10

15

A

FL. 1  
20

FL. 2

FL. 3

FL. 1  
26

FL. 2

FL. 3

FL. 1  
32

FL. 2

FL. 3

**B**

*mf*

*mf*

*mf*

FL. 1  
37

FL. 2

FL. 3

*p*

*p*

*p*

FL. 1  
42

FL. 2

FL. 3

FL. 1  
47

FL. 2

FL. 3

FL. 1  
52

FL. 2

FL. 3

FL. 1  
57

FL. 2

FL. 3



FL. 1  
62

FL. 2

FL. 3

FL. 1  
67

FL. 2

FL. 3

FL. 1  
72

FL. 2

FL. 3

FL. 1  
78

FL. 2

FL. 3

# Sonatina

W.A.Mozart

FLAUTA 1

FLAUTA 2

FLAUTA 3

FL. 1

FL. 2

FL. 3

FL. 1

FL. 2

FL. 3

FL. 1

FL. 2

FL. 3

FL. 1  
21

FL. 2

FL. 3

FL. 1  
26

FL. 2

FL. 3

FL. 1  
31

FL. 2

FL. 3

FL. 1  
36

FL. 2

FL. 3

FL. 1  
41

FL. 2

FL. 3

FL. 1  
46

FL. 2

FL. 3

FL. 1  
52

FL. 2

FL. 3

FL. 1  
58

FL. 2

FL. 3

# Partes para Concierto

La Primavera - A. Vivaldi (1678 - 1741)  
Funiculi Funicula - Luigi Denza (1846 - 1922)  
Sonatina - W.A. Mozart (1756 - 1791)

# La Primavera

A. VIVALDI (1678-1741)

## FLAUTA 1

6

10

14

18

22

26

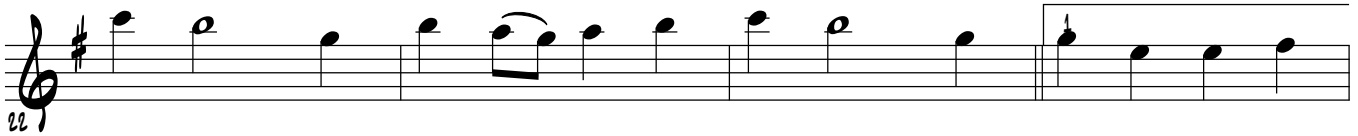
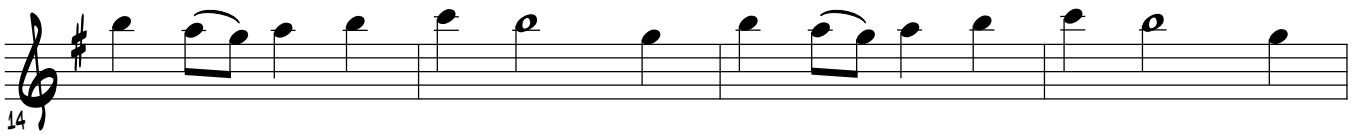
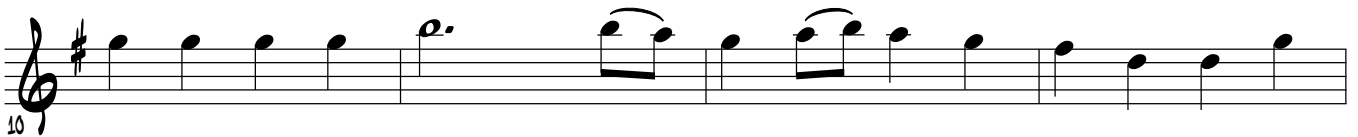
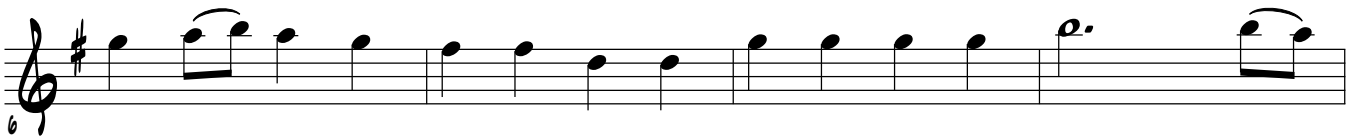
rit.

trm

# La Primavera

FLAUTA 2

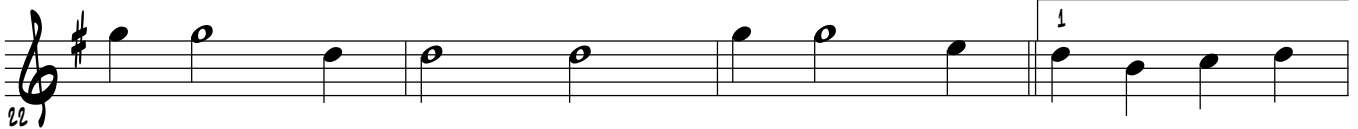
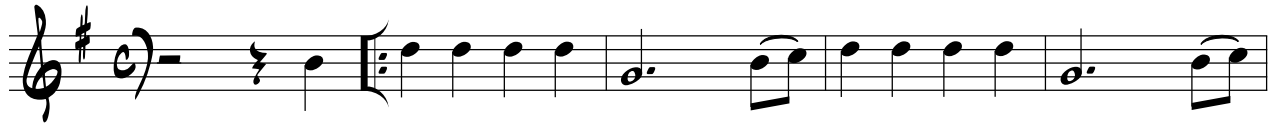
A. VIVALDI (1678-1741)



# La Primavera

FLAUTA 3

A. VIVALDI (1678-1741)



Rit.



# La Primavera

A. VIVALDI (1678-1741)

FLAUTA 4

6

10

14

18

22

26

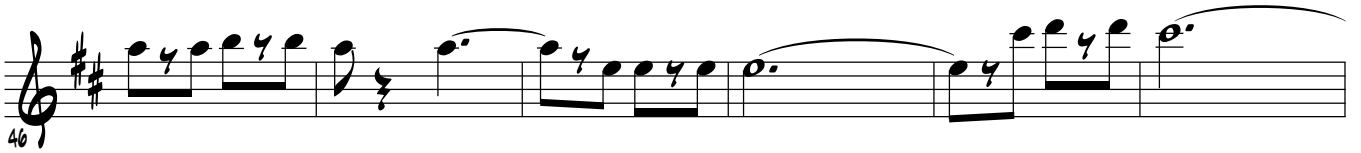
RIT.

# Funiculi Funicula

## FLAUTA 1

Musical score for Flute 1, titled "Funiculi Funicula". The score is written in treble clef, key signature of two sharps (D major), and 8/8 time signature. The tempo is marked as quarter note = 112. The score consists of seven staves of music, with measure numbers 5, 11, 17, 23, 29, and 35 indicated at the beginning of each staff. The music features a mix of eighth and sixteenth notes, often beamed together, and includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte). There are also hairpins indicating crescendos and decrescendos. The score concludes with a boxed letter 'B' at the end of the seventh staff.

41 *p* 


46 

52 *p* 

57 *mf* *p* 

63 *p* 

69 *f* 

75 *p* 

81 *ff* 

# Funiculi Funicula

## FLAUTA 2

Musical score for Flute 2, titled "Funiculi Funicula". The score is written in treble clef, key signature of two sharps (D major), and 8/8 time signature. The tempo is marked as 112. The score consists of seven staves of music, with measure numbers 5, 11, 17, 23, 29, and 35 indicated at the beginning of their respective staves. The music features a mix of eighth and sixteenth notes, often beamed together, and includes various articulations such as slurs and accents. A dynamic marking of *p* (piano) is present in the second staff, and *mf* (mezzo-forte) is present in the seventh staff. There are also some performance markings like a hairpin crescendo and decrescendo. A section labeled 'A' begins at measure 17, and a section labeled 'B' begins at measure 35. The score ends with a double bar line at the end of the seventh staff.

41 *p*

46

51

56 *mf* *p*

62

68

75 *p*

79

# Funiculi Funicula

## FLAUTA 3

$\text{♩} = 112$

The musical score is written for Flute 3 in G major (one sharp) and 8/8 time. It consists of seven staves of music. The tempo is marked as quarter note = 112. The score includes various musical notations such as eighth notes, quarter notes, and rests. There are dynamic markings including *f* (forte) and *mf* (mezzo-forte). There are also two repeat signs with first and second endings. The first ending is marked with a circled 'A' and the second ending with a circled 'B'. The piece concludes with a final cadence.

5

10

15

20

26

32

**A**

**B**

*f*

*mf*

37 *p*

43 *f*

48

53

59 *mf* *p*

64

69

75 *p*

80 *ff*

# Sonatina

FLAUTA 1

W.A.Mozart

4

7

10

13

16

19

22

25

28





# Sonatina

W.A.Mozart

FLAUTA 2

4

7

10

13

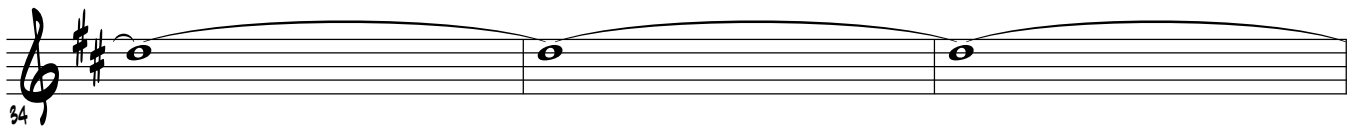
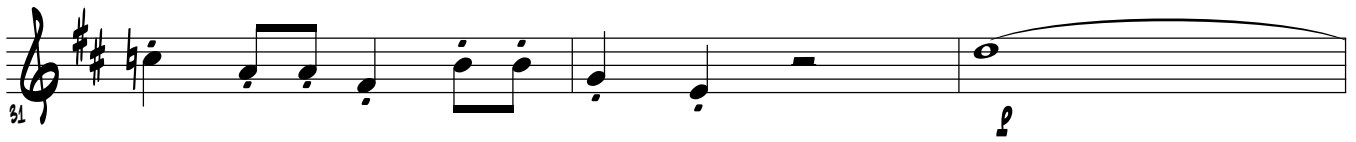
16

19

22

25

28



# Sonatina

FLAUTA 3

W.A.Mozart

4

7

10

13

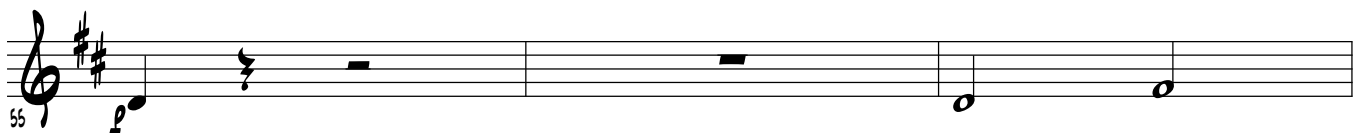
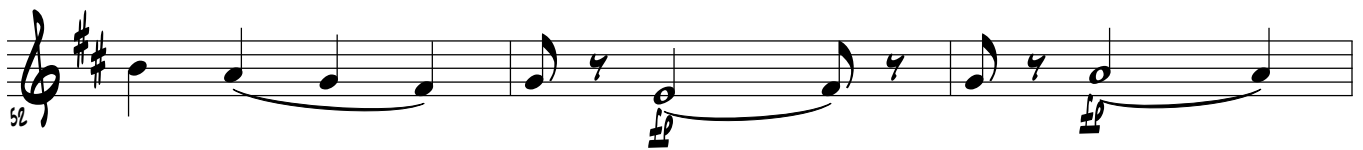
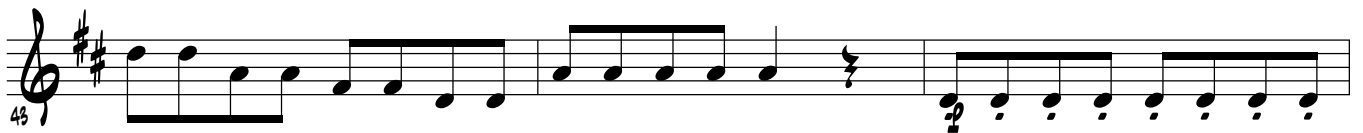
16

19

22

25

28



# Digitaciones de la Flauta Travesera

 Llave o Plato Pulsado

 Llave o Plato sin Pulsar

Si#/Do      Do#/Reb      Re      Re#/Mib

Mi/Fab      Mi#/Fa      Fa#/Solb      Sol

Sol#/Lab      La      La#/Sib      Si/Dob

Si#/Do      Do#/Reb      Re      Re#/Mib

Mi/Fab      Mi#/Fa      Fa#/Solb      Sol

Sol#/Lab      La      La#/Sib      Si/Dob