

UNIVERSIDAD NACIONAL DE SAN JUAN

FFHA - DEPARTAMENTO DE MÚSICA

Curso de Ingreso al Nivel Universitario

2024

ASIGNATURA: Guitarra

CARRERA: Prof. y Lic. en Educación Musical

Jefe de Cátedra: Prof. Gabriela Pérez

Programación, coordinación, control didáctico y evaluación

Auxiliar de la Docencia Primera Categoría: Prof: Gerardo Siere

Planificación de contenidos, estructuración y evaluación

Docente a cargo: Lic. Laura Elisa Villagra

Dictado de clases y evaluación

ÍTEMS DE EVALUACIÓN

- Conocer y ubicar sonidos en el instrumento.
- Conocer y ubicar acordes en el instrumento.
- Entonar melodías en Do mayor y Sol mayor.
- Cantar melodías al unísono o a la octava junto con el instrumento.
- Repentizar melodías infantiles cortas.
- Armonizar espontáneamente melodías infantiles.
- Adquirir un esquema de acción para leer a primera vista.
- Interpretar un repertorio para guitarra solista.
- Adquirir hábitos de práctica con énfasis en la paciencia, la atención y la disciplina.

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EJE N° 1: LECTURA Y UBICACIÓN EN LA GUITARRA

Sonidos naturales en la guitarra: do 3 a do 4, do 4 a sol 4, mi 2 a do 3.

Escala Do Mayor en I Posición.

Compás 2/4, 3/4 y 4/4. Ritmos: blancas, negras y corcheas. Silencios y ligaduras.

Notas alteradas con # y b. Escalas Sol Mayor y Fa Mayor en I Posición.

Ritmos: semicorcheas y tresillos.

EJE N° 2: ARMONÍA EN LA GUITARRA

Concepto de acorde y arpegio. Acordes de la tonalidad de Do Mayor: I M, II m, III m, IV M, V7, VI m y VIIº (ascender con arpegio y descender con escala)

Armonización con I, IV, V y V7 en Do Mayor.

Acordes transportables, con tónica en sexta, quinta y cuarta cuerda (mayor, menor y dominante).

EJE N° 3: ENTONACIÓN DE MELODÍAS CON ACOMPAÑAMIENTO INSTRUMENTAL

Canciones infantiles sencillas para tocar en la guitarra y duplicar cantado al unísono o a la octava.

Canciones infantiles sencillas para cantar y acompañar armónicamente en Do Mayor.

Repentización de canciones.

Memorización de 2 canciones (incluyendo letra).

EJE N° 4: GUITARRA SOLISTA INSTRUMENTAL.

Interpretación de 4 piezas solistas sencillas

Leavitt 1st Solo

Leavitt 2nd Solo

Leavitt Waltz en F

Carcassi Andantino op 59

BIBLIOGRAFÍA

Jiří Jirmal. Škola hry na kytaru pro zácatecniky

Leavitt. A modern method for guitar vol. 1 Berklee Press.

The Frederick Harris Music (Editor) (2004) Guitar Series Third Edition. Guitar repertoire and studies Vol 1.

Documentación de cátedra.

CVIČENÍ NA PRÁZDNÝCH STRUNÁCH

Cvičení na prázdných strunách prováděme střídavým úhozem, tj. pravidelným střídáním dvou prstů (1. a 2. prst nebo 2. a 1. prst). Význam cvičení dále spočívá v přesném dodržování určitého tempa a správného rytmu.

Repetice je hudební značka ohraňující úsek notového zápisu, který musíme opakovat.

ÜBUNGEN AUF DEN LEEREN SAITEN

Die Übungen auf den leeren Saiten spielen wir durch wechselnden Anschlag, d. h. durch regelmäßiges Wechseln zweier Finger (1. und 2. Finger oder 2. und 1. Finger). Die Bedeutung der Übung besteht auch in der genauen Einhaltung eines bestimmten Tempos und richtigen Rhythmus.

Die Repetition ist das Zeichen, das einen bestimmten Abschnitt der Notenaufzeichnung abgrenzt, der wiederholt werden muß.

e ①

1

h ②

2

g ③

3

D ④

4

A ⑤

5

*) *simile* — podobně — ähnlich

E ⑥

6

7

5

9

10

11

12

13

Notu g cvičíme ukazováčkem i palcem.

Die Note (den Ton) g üben wir mit dem Zeigefinger und dem Daumen.

Notu d hrajeme jen palcem.

Die Note (den Ton) d üben wir nur mit dem Daumen.

15

simile

simile

simile

Musical score for piano, page 16, measures 16-19. The score consists of two staves. The left staff is treble clef, common time, dynamic forte (f). The right staff is bass clef, common time, dynamic forte (f). Measure 16: Treble staff has eighth-note pairs (i m i), bass staff has eighth-note pairs (d o d). Measure 17: Treble staff has eighth-note pairs (simile), bass staff has eighth-note pairs (d o d). Measure 18: Treble staff has eighth-note pairs (m i simile), bass staff has eighth-note pairs (d o d). Measure 19: Treble staff has eighth-note pairs (m i simile), bass staff has eighth-note pairs (p p p p).

Musical score for piano, page 17, measures 17-20. The score consists of two staves. The top staff is treble clef, common time, dynamic p. The bottom staff is bass clef, common time, dynamic p. Measure 17: Treble staff has eighth-note triplets (im) (i). Bass staff has eighth-note triplets (im) (i). Measure 18: Treble staff has eighth-note triplets (simile). Bass staff has eighth-note triplets (simile). Measure 19: Treble staff has eighth-note triplets (im). Bass staff has eighth-note triplets (im). Measure 20: Treble staff has eighth-note triplets (simile). Bass staff has eighth-note triplets (simile).

A musical score for three staves. The top staff is in treble clef, 3/4 time, and features lyrics "i m a m i" above the notes, with "simile" markings above the second and third measures. The middle staff is in bass clef, and the bottom staff is also in bass clef. Both middle and bottom staves have dynamic markings "p" and "f" at the beginning of each measure. All staves consist of eighth-note patterns separated by vertical bar lines.

HRA LEVÉ RUKY

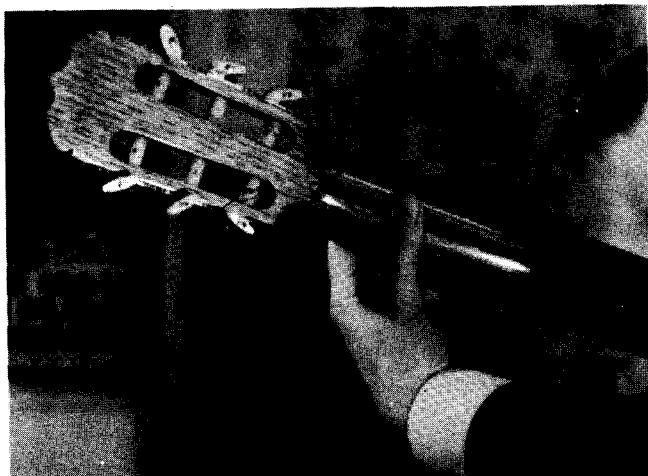
Palec je pod hmatníkem a ruku držíme tak, aby se dlaň nedotýkala hmatníku. Zá�stí a dlaňové klouby jsou mírně vyklenuty, prsty směřují šikmo na hmatník (obr. č. 4) Prsty levé ruky hmatají vždy těsně k pravému pražci, ne doprostřed polohy a ne k levému pražci (obr. č. 6).



4. Držení levé ruky
4. Haltung der linken Hand

DAS SPIEL MIT DER LINKEN HAND

Der Daumen bleibt unter dem Griffbrett und die Hand halten wir so, daß die Handfläche das Griffbrett nicht berührt. Das Handgelenk und die Handflächengelenke sind mäßig gekrümmmt, die Finger stehen schräg zum Griffbrett (Abb. Nr. 4) Die Finger der linken Hand werden immer unmittelbar neben dem rechten Bund aufgesetzt, nicht in der Mitte zwischen den Bünden, und auch nicht zum linken Bund. (Abb. Nr. 6).



5. Správné držení palce levé ruky
5. Richtige Haltung des Daumens der linken Hand

Prstoklad levé ruky:

ukazováček 1
prostředník 2
prsteník 3
malíček 4

Prsty klademe do polohy vedle sebe.

I. poloha — 1. prst
II. poloha — 2. prst
III. poloha — 3. prst
IV. poloha — 4. prst

Der Fingersatz der linken Hand:

Zeigefinger — 1
Mittelfinger — 2
Ringfinger — 3
Kleiner Finger — 4

Die Finger setzen wir nebeneinander auf das Griffbrett.

I. Lage — 1. Finger
II. Lage — 2. Finger
III. Lage — 3. Finger
IV. Lage — 4. Finger



6. Držení prstů levé ruky
6. Haltung der Finger der linken Hand

19 *i m i m i m simile*

20 *i m i m simile*

21 *i m i m simile*

22 *i m i m i m simile*

23 *i m i m simile*

24 *i m i m i m simile*

25 *i m i m simile*

26 *i m i m i m simile*

27 *i m i m simile*

28 *i m simile i m i m simile*

29 *i m simile*

30 *i m simile i m i m simile*

Cvičení na struně e — h Übungen auf der Saite e — h

Cvičení na struně e — h — g Übungen auf der Saite e — h — g

Basové struny **Die Baß-Saiten**

Musical score for page 37, measures 1-10. The score consists of ten staves of music in common time (indicated by 'c') and treble clef. The vocal line is as follows:

i m i m *simile* i m i m i m i m i

The lyrics are written above the notes, with 'simile' in italics. Below the notes, the numbers 0, 1, 2, 3 are placed under specific notes, likely indicating fingerings or performance techniques.

39

i m *simile*

i m i m i m i m i

Cvičení na struně g — D

Übungen auf der Saite g — D

i m i m i m i m simile

Cvičení na struně D — A

Übungen auf der Saite D — A

i m i m i m i m i m i m i m i m i m i

Cvičení na struně A — E

Übungen auf der Saite A — E

i m i m i m i m i m i m i m i m i m i

i m i m simile

i m i m simile

Moderato

Lidové písň — Volkslieder

i m i i m i m simile

i m i m i m i m i m i m i m i m i m i m

Ach, synku (česká)

i m i m i m i m i m i m i m i m i m i m

i m i m i m i m i m i m i m i m i m i m

Holka modrooká (česká)

A musical score for a string quartet. The top staff shows a treble clef, a common time signature, and a key signature of one sharp. The bottom staff shows a bass clef, a common time signature, and a key signature of one sharp. The music consists of two staves, each with four measures. The first ending begins with a forte dynamic. The strings play eighth-note patterns, with the first measure featuring eighth-note pairs and the subsequent measures featuring eighth-note triplets. Fingerings are indicated above the notes: 'i m i' for the first measure, 'i m i m' for the second, 'i m i m' for the third, and 'i m i m' for the fourth. The bass staff has fingerings below the notes: '3 2' for the first measure, '0 3 2 0' for the second, '0 3 2 0' for the third, and '2' for the fourth.

Hrály dudy (česká)

Musical score for 'The Star-Spangled Banner'. The page shows measures 50 and 51. The key signature is one sharp (F#). The time signature is common time (C). The vocal line consists of eighth notes and sixteenth-note patterns. The lyrics 'i m i m i m i' are repeated in measure 50, followed by 'i m i m i m i' in measure 51. Measure 51 also includes a bass line with eighth notes. The measure numbers 50 and 51 are written above the staff.

A musical score for 'The Star-Spangled Banner' in G major. The lyrics 'i m i m i m' are written above a treble clef staff. The staff consists of eight measures, each containing a quarter note followed by a eighth note. The eighth notes are grouped together by a vertical bar line. The measure numbers 4, 2, and 0 are written at the bottom right of the staff.

Jede, jede poštovský panáček (česká)

51

Vyletěla holubička (česká)

Musical score for page 52, measures 1-10. The score consists of ten measures of music for a single instrument. The key signature is one sharp (F#). The time signature is common time (C). The measure numbers are 1 through 10. Each measure contains two notes. The first note in each measure is labeled with a circled 'i' and the second with a circled 'm'. Below the staff, the note values are indicated: measure 1 has '0' over the first note and '2' over the second; measure 2 has '0' over the first note and '1' over the second; measure 3 has '3' over both notes; measure 4 has '0' over the first note and '2' over the second; measure 5 has '3' over both notes; measure 6 has '3' over the first note and '2' over the second; measure 7 has '0' over the first note and '2' over the second; measure 8 has '0' over the first note and '3' over the second; measure 9 has '0' over the first note and '2' over the second; measure 10 has '0' over the first note and '3' over the second.

A musical score for 'I'm a Little Teapot' in G major. The lyrics are: "I'm a little teapot, short and stout, I have a little basin, here's my handle, here's my spout, when I open my mouth, here comes the steam." Below the score is a piano-roll style rhythm chart with numbers indicating the timing of each note.

i m i m i m i m i m i m i m i m i m i m i m i

1 0 1 2 0 3 0 0 2 3 4 0 1 2 0 3 0 0 2 0

COMPLETE METHOD: GUITAR

METHOD

BERKLEE PRESS

WILLIAM LEAVITT

VOLUMES

1

**A MODERN
METHOD
FOR
GUITAR**

2

3

COMPLETE

Semana 1

TIME SIGNATURES: Next to the clef sign (at the beginning of a composition) are found two numbers (like a fraction) or a symbol which represents these numbers. The top number tells how many beats (or counts) in a measure, and the bottom number indicates what kind of note gets one beat.

EXAMPLE: $\frac{4}{4}$ means four quarters, or four beats per measure with a quarter note receiving one beat, or count. The symbol is... **C**

Notes In The First Position

(No sharps or flats.. KEY of C Major)

Order of the notes going up the scale

A B C D E F G, A B C D E F G, A B etc..

Start at any point, read left to right

frets and fingers

stgs 5 4 3 2 1
count 1 2 3 4 1 2 3 4 etc...
1 0 2 0 3 0 2 0 3

EXERCISE 1

3 0 2 3
2 3 0 2
0 2 0 1
0 2 0 1

count 1 2 3 4

"READ" the notes, NOT the fingering, as these numbers will eventually be omitted. . . .

EXERCISE 2

Fingerings: 3, 2, 0; 3, 2, 1
Brackets: *— hold notes down —|| *— —||

EXERCISE 3

Fingerings: 3, 4, 2; 0, 0, 0
Brackets: *— —|| *— —||

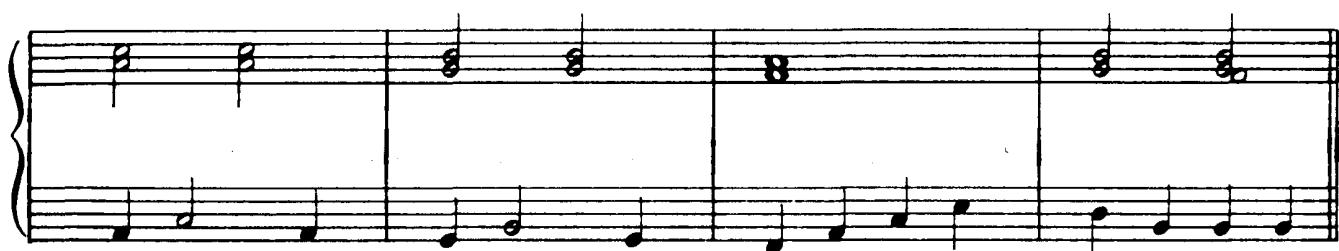
EXERCISE 4

Fingerings: 3, 0, 2, 3, 0; 0, 2, 3, 0, 2; 2, 3, 0, 2, 0; 3, 0, 2, 0, 1
Count: 1 2 3 4 | 1 2 | 3 4 etc.
Brackets: *— —|| *— —|| *— —|| *— —||

Sea To Sea (duet)

(1st Guitar)

The musical score consists of four staves of music, each representing a guitar part. The top staff is labeled '(1st Guitar)' and the second staff from the top is labeled '(2nd Guitar)'. The other two staves are unlabeled. The music is written in common time (indicated by '4') and uses standard musical notation with quarter notes and eighth notes. The first two staves (labeled and unlabeled) show a harmonic progression of chords: G major, C major, F major, and B major. The third and fourth staves (unlabeled) provide harmonic support with sustained notes and eighth-note patterns.



Semana 2

..... Starting on C one OCTAVE higher than C found on the 5th string, we complete the UPPER REGISTER of the 1st position

EXERCISE 5

1 C D 2 E 0 F 1 G 3 A 2
1 3 0 1 1 2
1 3 0 1 1 2
1 3 0 1 1 2
1 3 0 1 1 2
1 3 0 1 1 2

EXERCISE 6

1 3 0 * 1 3 0 * 1 3 0 * 1 3 0 * 1 3 0 *
1 3 0 * 1 3 0 * 1 3 0 * 1 3 0 * 1 3 0 *
1 3 0 * 1 3 0 * 1 3 0 * 1 3 0 * 1 3 0 *

Note And Chord Review

(Regular review of all material is a must!)

EXERCISE 7

Exercise 7 consists of six staves of musical notation. The first staff is in common time (indicated by a '4') and uses a treble clef. It contains notes with stems pointing down, and below each note is a circled number: 5, 4, 3, 2, and 1 from left to right. The subsequent five staves are in common time and use a bass clef. Each staff contains a single note per measure, with stems pointing up. The circled numbers correspond to the notes in the first staff: 5, 4, 3, 2, and 1.

EXERCISE 8

Exercise 8 consists of two staves of musical notation. Both staves are in common time and use a bass clef. The top staff features a continuous sequence of quarter notes. The bottom staff features a continuous sequence of eighth notes. The notes are grouped by vertical bar lines, and each group is followed by a vertical brace that spans both staves, indicating they are played simultaneously.

One, Two, Three, Four (duet)

Tempo - Moderate 4
(speed)

(1st GTR)

(2nd GTR)



Rhythm Accompaniment

(CHORD SYMBOL
- OR NAME)

STRUM AGAIN FOR EACH DIAGONAL LINE

HOLD 2 BEATS LIKE A HALF NOTE

(*) A BETTER RHYTHMIC PULSE IS PRODUCED IF YOU RELAX LEFT HAND PRESSURE AT THESE POINTS ('). HOWEVER, DO NOT REMOVE FINGERS FROM STRINGS. ALSO, IF OPEN STRINGS ARE INVOLVED, MUTE THEM WITH THE SIDE OF THE RIGHT HAND AT THE SAME INSTANT THAT YOU RELAX LEFT HAND PRESSURE.

"LEDGER" lines are added below or above the staff for notes too low or too high to appear on the staff.

Semana 3

EXERCISE 9

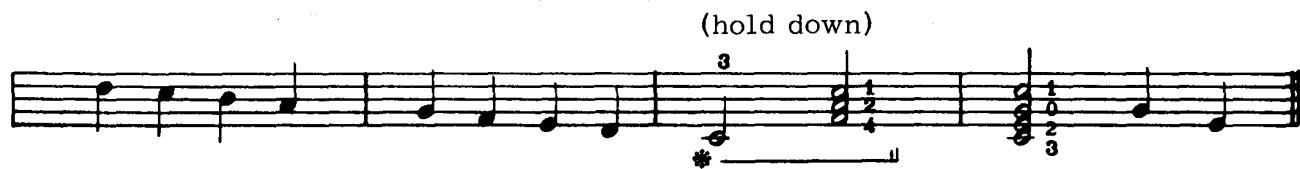
The sheet music consists of ten staves of musical notation. Staff 1: Treble clef, 4/4 time, note heads with stems. Staff 2: Note heads with stems. Staff 3: Note heads with stems. Staff 4: Note heads with stems. Staff 5: Note heads with stems. Staff 6: Note heads with stems. Staff 7: Note heads with stems. Staff 8: Note heads with stems. Staff 9: Note heads with stems. Staff 10: Note heads with stems. The notation includes ledger lines for notes too low or too high for the staff.

(hold down)

Review

Complete 1st position. . Key of C Major

EXERCISE 10



Imitation Duet

(1st Guitar)

(2nd Guitar)

4/4

4/4

4/4

4/4

Here We Go Again (duet)

(1st GTR)

Musical score for 'Here We Go Again' duet, featuring two staves. The top staff is labeled '(1st GTR)' and the bottom staff is labeled '(2nd Gtr)'. Both staves are in common time (indicated by '4') and treble clef.

"MUTE" OR DEADEN THE 5th STRING BY LIGHTLY TOUCHING IT WITH THE SIDE OF THE 3rd FINGER SO IT WILL NOT SOUND

Continuation of the musical score. The top staff continues from the previous section. The bottom staff begins with a new measure. A performance instruction is present: "MUTE" OR DEADEN THE 5th STRING BY LIGHTLY TOUCHING IT WITH THE SIDE OF THE 3rd FINGER SO IT WILL NOT SOUND. A circled '⑥' is above the 5th string, and a circled '3' with an arrow is below it, indicating the mute technique.

Continuation of the musical score. The top staff continues from the previous section. The bottom staff begins with a new measure.

Continuation of the musical score. The top staff continues from the previous section. The bottom staff begins with a new measure.

Continuation of the musical score. The top staff continues from the previous section. The bottom staff begins with a new measure.

The image shows three staves of musical notation for guitar, illustrating specific techniques:

- Staff 1:** Shows a standard rhythmic pattern with eighth and sixteenth notes.
- Staff 2:** Shows a rhythmic pattern with a dynamic instruction: "(gradually louder)" indicated by a diagonal line.
- Staff 3:** Shows a rhythmic pattern with a dynamic instruction: "'GLIDE' pick across strings-so notes sound one after the other".
- Staff 4:** Shows a rhythmic pattern with a dynamic instruction: "(grad. softer)" indicated by a diagonal line.
- Staff 5:** Shows a rhythmic pattern with a dynamic instruction: "Ritard (grad. slower)" indicated by a diagonal line.

Rhythm Accompaniment

BASS NOTES AND CHORDS

All chord symbols (names) appearing as only a letter are assumed to be MAJOR chords. A letter followed by the numeral "7" represents DOMINANT 7th chords. A letter followed by a small "m" are MINOR

A staff of musical notation in G major (indicated by a treble clef and a 'G' key signature). The staff shows the following progression of bass notes and chords:

- Measure 1: C (bass note), G7 (chord)
- Measure 2: Em (bass note), C (chord)
- Measure 3: F (bass note), Am (chord)
- Measure 4: Dm (bass note), Dm (chord)
- Measure 5: Em (bass note), Em (chord)
- Measure 6: G7 (bass note), G7 (chord)
- Measure 7: C (bass note), C (chord)
- Measure 8: F (bass note), F (chord)
- Measure 9: C (bass note), C (chord)

Chord symbols include: C, Em, F, C, G7, Am, Dm, Em, G7, C, F, C.

(Do not skip or "slight" any lesson material)

Toque alternado: Todas las corcheas que se tocan en la misma cuerda, toque alternado.

Eighth Notes - Counting and Picking

■ means pick downward

V means pick upward

EXERCISE 1

EXERCISE 2

"FERMATA"
means "hold" ↓

(Review of all material is a must)

(EIGHTH NOTES... counting and picking)

EXERCISE 3

□ V □ V

The musical score consists of nine staves of eighth-note patterns. The first staff starts with a treble clef and a 'C' time signature. Above the staff are two small square symbols followed by a 'V' symbol, indicating a specific picking pattern. The subsequent eight staves do not have any symbols above them. Each staff contains eighth-note patterns, primarily consisting of eighth-note pairs connected by beams, with occasional single eighth notes or sixteenth-note patterns.

Etude No. 1 (duet)

The sheet music consists of four staves of musical notation, likely for two pianos or two players. The staves are separated by curly braces. The top staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a bass clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#). Measure 1 starts with eighth-note patterns in both staves. Measures 2 and 3 show more complex patterns, including sixteenth-note figures and grace notes. Measure 4 concludes with a final cadence. The word "fine" and "(The end)" are written at the end of the fourth measure.

Semana 6

“Rests”, “Tied Notes”, “Dotted Notes”

COMMON TIME VALUES OF "RESTS" (periods of silence)

Whole note rest half note rests quarter note rests eighth note rests
4 beats - or one 2 beats each 1 beat each 1/2 beat each
complete measure

"TIED" NOTES.. When two notes are "tied" together with a curved line, only the first note is picked.. the second note is merely held and counted

(pick) (hold)
count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

"DOTTED" NOTES.. A "dot" placed after any note increases the time value of the note by one-half. Or you may say a "dot" found next to any note receives half the time value of the note itself.

count 1 2 3 4 1 2 3 4 1 2 & 3 4 1 2 3 4
This is the same example as shown above but using "tied" notes....
count 1 2 3 4 1 2 3 4 1 2 & 3 4 1 2 3 4

EXERCISE (count aloud as you play)

count 1 2 3 4 1 2 3 4 etc.
1 2 & 3 4

Etude No. 2 (duet)

Musical score for Etude No. 2 (duet), featuring two staves of music for two guitars. The top staff is for the 1st GTR and the bottom staff is for the 2nd GTR.

The score consists of five measures:

- Measure 1:** The 1st GTR plays eighth-note chords (G major). The 2nd GTR remains silent, indicated by the instruction "2nd GTR 'TACET' (remain silent)".
- Measure 2:** The 1st GTR continues eighth-note chords. The 2nd GTR begins playing eighth-note chords.
- Measure 3:** Both guitars play eighth-note chords.
- Measure 4:** Both guitars play eighth-note chords.
- Measure 5:** Both guitars play eighth-note chords. The 2nd GTR ends with a sixteenth-note flourish, followed by a fermata and the word "fine".

Serмана 7

Obra impuesta para pasar....

First Solo

Concepto de "voces". Dirección de las plicas.

Solo arrangement. . . with melody AND accompaniment.

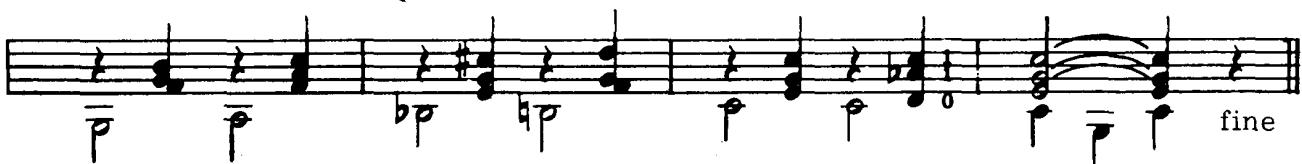
BE SURE TO HOLD ALL NOTES FOR THEIR FULL TIME VALUES

ACCOMPANIMENT CHORD IS
PLAYED ON THE 2nd BEAT



MELODY NOTE IS PICKED ON THE 1st BEAT
AND HELD WHILE CHORD IS PLAYED

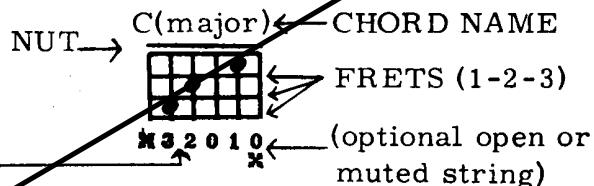
A musical staff in G major, 4/4 time. It shows a repeating pattern where a single melody note (quarter note) is played on the first beat of each measure and held through to the second beat, while an accompaniment chord (three notes) is played on the second beat. An arrow points to the first note of the first measure with the text "MELODY NOTE IS PICKED ON THE 1st BEAT AND HELD WHILE CHORD IS PLAYED".



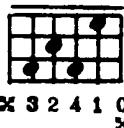
Rhythm Accompaniment

CHORD DIAGRAMS

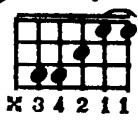
1. Vertical lines represent strings
2. Horizontal lines represent frets
(see illustration, page 3)
3. Dots represent finger placement
4. Numbers indicate fingers to be used
5. Zero means open string
6. X means muted string



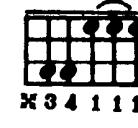
C7(dom. 7th)



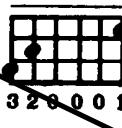
F(major)



Fm(minor)



G7(dom. 7th)

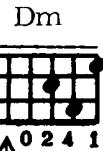
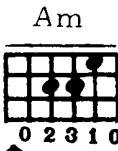


EXERCISE

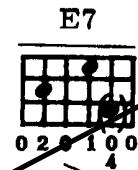
(USE ONLY THE CHORD FORMS SHOWN ABOVE)

C7 F Fm
etc.
C G7 C
etc.

IF NO NUMBER, ZERO OR X IS FOUND BELOW THE DIAGRAM DO NOT ALLOW THE PICK TO STRIKE THE STRING



OPTIONAL FINGERED NOTE OR OPEN STRING



EXERCISE

Am Dm E7 Am
etc.
Dm E7 Am Dm
etc.

THIS EXERCISE COMBINES ALL FORMS SHOWN ABOVE, AND SHOULD NOT BE ATTEMPTED UNTIL THE PRECEDING CHORD SEQUENCES ARE, AT LEAST, PARTIALLY MASTERED.

EXERCISE

C E7 F Fm C C7
etc.
F Em C Am Dm G7 C

ALL CHORD FORMS MUST BE MEMORIZED

Semana 8

Obra impuesta

Second Solo

Solo arr. with melody above (as well as below) the chord accompaniment.

HOLD ALL NOTES FOR THEIR FULL VALUE

C = $\frac{4}{4}$

Ritard -

fine

Semana 9

Etude No. 3 (duet)

count 1 2 3 4 &

count 1 2 3 & 4 &

1 2 & 3 4

Ritard fine

Picking Etude No. 1

(for development of the right hand)

PREPARATION

Ritard

* 1st stg, 3rd fret
2nd stg, 5th fret

** 1st stg, 5th fret
2nd stg, 6th fret

Etude

Tempo-Moderately Slow 4

A tempo (back to Tempo)

Two, Two (duet)

C = 2 A HALF NOTE GETS ONE BEAT

8

count 1 2 1.... 2....

count 1 & 2 & ah 1 & 2 & 1 & 2 & etc.

count 1 &ah 2 &

count 1 & 2 &

(C is often mis-used to represent 4/4 in popular music)

al coda

1 & 2 &

al coda

3 4 2

count 1 & 2 &

count 1 &ah 2 &

D. S. al coda

This means to play again from the (X) sign to the al coda . . . then skip to the coda (O)

D. S. al coda

coda

coda

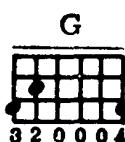
3 4 2

fine

Key of G (1st position)

(All F's are sharped)

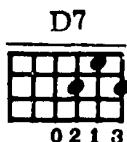
Rhythm Accompaniment



G



G°7 (diminished 7th)
This chord structure is also indicated by the abbreviation "dim". Even though the numeral 7 is often omitted from the symbol - diminished 7th is intended.



D7

EXERCISE
G

G

D7

G

C

G



Em

EXERCISE
Em

"Hold 2 beats
like a half note"

(Rhythm Acc.)

EXERCISE

G G° Am B7 Em C

G G° Am D G C G

Sixteenth Notes

= or

Slowly and evenly

count 1 & 2 & 3 & 4 & 1 a & ah 2 a & ah 3 a & ah 4 a & ah

Duet in G

Semana 12

Picking Etude No. 2

FOR ALTERNATE PICKING... WHILE SKIPPING STRINGS

PAY VERY STRICT ATTENTION TO "DOWN" & "UP"
PICKING ON ALL 8th NOTE PASSAGES

The sheet music consists of six staves of 8th-note picking patterns. Staff 1 starts with a 'D' pick (up) and ends with a 'V' pick (down). A repeat sign with 'Back to Measure 1' points to Staff 2, which begins with a 'V' pick (down). A bracket indicates 'hold bottom notes full value'. Staff 3 is a continuation of Staff 2. Staff 4 starts with a 'V' pick (down) and ends with a 'D' pick (up). Staff 5 starts with a 'D' pick (up) and ends with a 'V' pick (down). Staff 6 concludes with a 'D' pick (up) and a 'fine' instruction.

REPEAT sign
(Back to Measure 1)

(hold bottom notes full value)

Repeat from preceding sign
(facing opposite direction)

V (hold down top note)

D

0

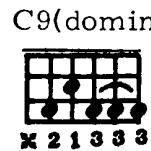
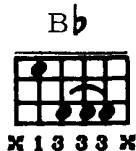
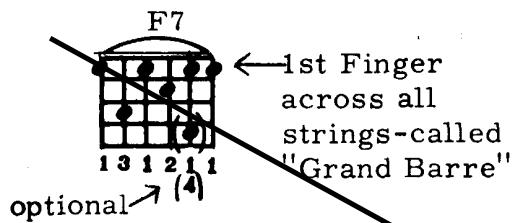
fine

Key of F (1st position)

(All B's are flattened)

Four lines of musical notation in G clef, 4/4 time, showing fingerings 3, 3, 1, and 5.

Rhythm Accompaniment



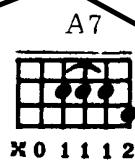
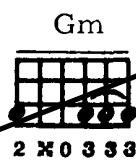
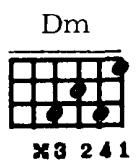
This C9 chord has the same function as C7 and is often substituted for it.

EXERCISE

F, C 7 , F, F 7
B \flat , C 9 , etc.

(F) 1 1 1 1 1 1 1 1

Note the slight difference in this D Minor fingering from the one on page 24



EXERCISE

Dm, Gm, A 7 , Dm

Several of the forms presented above will take some time to play clearly. Be patient and keep at them...

Duet in F

The sheet music consists of five staves of musical notation, likely for a duet of two pianos or two players on a single piano. The music is in common time (indicated by '4') and F major (indicated by a 'F' with a sharp sign). The notation includes various note heads, stems, and rests, with some specific fingerings indicated (e.g., '4 1 2', 'hold down 1st finger'). The first staff begins with a quarter note followed by eighth-note pairs. The second staff starts with eighth-note pairs. The third staff features a melodic line with grace notes and a dynamic instruction 'p' (piano). The fourth staff continues the melodic line with grace notes. The fifth staff concludes with a final instruction 'fine'.

hold down 1st finger

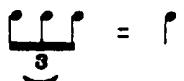
4 1 2

p

fine

Semana 13

The Triplet



There are two ways to pick consecutive sets of Triplets.
Practice the entire exercise thoroughly, using first the
picking marked TYPE 1 . . . then practice using TYPE 2 . . .

(practice slowly)

TYPE 1 □ V □ □ V □ □ V □ □ V □
TYPE 2 □ V □ V □ V □ V □ V □ V

count 1 2 3 4 1 & ah 2 & ah 3 & ah 4 & ah

EXERCISE

fine

REVIEW ALL MATERIAL

Waltz in F (solo)

(A "Waltz" has 3 beats per measure)

notes appearing before the beginning measure are called "PICK-UPS"

Canciones en 2/4 o en 4/4

(Para, leer, cantar, tocar y digitar utilizando Posición I o Posición II)

- ## 1 Que lindo es el canto.

Musical notation for the song 'Que lindo es el cantor'. The music is in 2/4 time with a treble clef. The lyrics are: Que lindo es el cantor com-pa-ñie-ros Que lindo es el cantor va-mos a can-tar.

- ## 2 Arroz con leche

A musical score for the song "A - rroz con le - che". The score consists of a single staff with a treble clef, a key signature of two sharps, and a time signature of 2/4. The melody is primarily composed of eighth notes and sixteenth notes. The lyrics are written below the staff: "A - rroz con le - che me quie - ro ca - zar con u - na se - ño - ri - ta de San Ni-co - lá s. que". The vocal line includes several grace notes and slurs.

A musical score for a single voice, featuring a treble clef, a common time signature, and a key signature of one sharp. The vocal line consists of ten measures. The lyrics are: "se - pa co - ser, que se - pa bor - dar, que se - pa a-brir la puer - ta pa - ra ir a ju - gar." The music includes various note values such as eighth and sixteenth notes, and rests.

- ### 3 Yo soy el panadero

A musical score for a single melodic line. The key signature is G major (one sharp). The time signature starts at 2/4. The melody consists of eighth and sixteenth note patterns. The lyrics are written below the notes.

A musical score for a single melodic line. The key signature is common C. The melody consists of eighth and sixteenth notes, primarily on the B, A, G, and F strings. The lyrics "La la la" are repeated three times, followed by a short vocal break indicated by a fermata over the last note of the first section.

- #### 4 Planta las habas

Musical notation for the first line of the song. The melody consists of eighth notes and sixteenth-note pairs, primarily in common time. The lyrics are: Plan - ta las ha - bas la be - lla quin - te - ra, cuan - do las plan - ta las.

A musical score for a single melodic line. The key signature is A major (no sharps or flats). The time signature is common time (indicated by a 'C'). The melody consists of eighth notes and sixteenth notes. The lyrics are: "plan - ta a - sí.", "plan - ta a - sí.", "plan - ta a - sí.". The vocal line starts on a quarter note, followed by a eighth note, another eighth note, a quarter note, a half note, another half note, and so on. The lyrics are placed below the notes.

El aljibe

(5)

Duer - mo en el al - - jí - be, con mi ca - mi - són a - po - li - lla - do,

M.E.Walsh

don do - lón do - lón, duer - mo en el al - - jí - be con mi ca - mi - són.

El chaparrón.

(6)

Kurt Phalen

Re-lam - pa - gue - a, ¡Que nu - ba - rrón! El sa - po cro - a hu - ye el go - rrón

Luna, lunita

(7)

Lu - ni - ta re - don - da que lin - da que es - tás por que tu no ba - jas te in - vi - to a ju - gar El

cíe - lo es gran - do - te y te pue - des per - der a -quí yo - te cui - do y te doy de co -

mer Un dí - a en la no - che llo - rán - do te ví lu - ni - ta re - don - da ven ha - cia mí.

(8) Arrroró

Anon.

A - rro - rró mi ni - ño a - rro - rró mi sol, a - rro - rró pe - da - zo de mi co - ra - zón.

Las gotitas

(9)

Las go - ti - tas pi - can pi - can so - bre la ve - re - da, yo me pon - goel - im - per - mea - ble y mis bo - tas nue - vas

(10) El burro y el cucú

El bu - rro y el cu - cú pu - sié - ron - se a pen - sar cuál po - dría can - tar me - jor, cuál po -

dría can - tar me - jor. En tiem - po de ca - lor, en tiem - po de ca - lor.

(11)

A - yer fuí al pue - bло a ver a la Ma - ry y la Ma - ry me en - se - ñó a bai - lar el chi - pi chi - pi.

Bai - la el chi - pi chi - pi, bai - la el chi - pi chi - pi Bai - la el chi - pi chi - pi pe - ro bái - la - lo bien.

(12) En una despensa

En u - na des - pen - sa un ra - tón en - tró en - car - gó un que - si - to dul - ces y ja - mó - n,
En la me - sa lar - ga del gran co - me - dor, al - mor - za - ron jun - tos ga - to y ra - tón.

(13) Debajo de un botón

De - ba - jo un bo - ton, ton, ton, que en - con - tró Mar - tín, tin, tin x3

ha - bi a a un ra - tón, tón, tón, ay que chi - qui - tin, tin, tin

(14) El patio de mi casa

El pa - tio de mi ca - sa es par - ti - cu - lar, Si llue - ve se mo - ja co - mo los de - mas. A - ga - cha - te ni - ño y

vuel - ve - te a ga - char, que si no te a - ga - chas no sa - bes ju - gar.

(15) Endunda

En - dun - da si uh - ala uh - asi pem - be, en - dun - da si uh - ala uh - asi pe, en - dun - da si uh - ala uh - asi

pem - be, eh, eh, si uh - ala uh - asi pe, eh, eh, si uh - ala uh - asi pe.

(16) Este puente se cayó

Es - te puen - te se ca - yó, se ca - yó, se ca - yó. Es - te puen - te se ca - yó, sí se - ño - res.

(17) Himno a la Alegría

Es - cu - cha her - ma - no la can - ción de la a - le - grí - a

El can - to a - le - gre del que es - pe - ra un nue - vo dí - a.

Ven, can - ta, sue - ña can - tan - do. Vi - ve so - ñan - do el nue - vo Sol

en que los hom - bres vol - ve - rán a ser her - ma - nos.

(18) La cucaracha

La cu - ca - ra - cha, la cu - ca - ra - cha
ya no pue - de ca - mi nar, por que le

fel - ta por que no tie - ne la pa - ti - ca prin - ci - pal

(19) Los pollitos

Los po - lli - tos di - cen pí - o, pí - o, pí - o, cuan - do tie - nen ham - bre, cuan - do tie - nen frío.

(20) Verde, verde

Ver - de, ver - de es to - do lo que ten - go. Ver - de, ver - de, ten - go to - do yo. Por - que yo a - mo
to - do lo que es ver - de, por - que mi pa - dre es un le - ña - dor.

(21) Mary tiene un carnerín

Ma - ry tie - ne un car - ne - rín, chi - qui - tín, chi - qui - tín. Ma - ry tie - ne un car - ne - rín que se da un vo - lan - tín.

(22) Estrellita

Es - tre - lli - ta, ¿don - de es - tás? Quie - ro ver - te cen - te - llar En el cie - lo so - bre el mar

un dia - man - te de ver - dad. Es - tre - lli - ta ¿don - de es - tás?, quie - ro ver - te cen - te - llar. -

(23) Se va, se va el ratón.

Se va, se va el ra - tón, co-rre, co-rre, por a -quí, se va, se va el ra - tón, co-rre, co-rre por a - llí.

(24) La estrellita

Al-to, al-to des-de el cie-lo la es-tre - lli-ta se ca - yó. Des-pa - ci-to voy su-bien-do pa-ra no ca-er-me yo.

(25) Diez Negritos

Los diez ne - gri - tos sa -len a pa - sear con sus bas - to - nes mar - can el com - pas.

Un pa-so al fren - te o - tro ha - cia a - trás, vuel - tas y vuel - tas bai - lan-do es - tán.

(26) El tren

¡El tren se va, el tren se va! ¡Com-pen los bo - le - tos! ¡Su-ban ya! ¡Su-ban ya! ¡Ya se va!

(27) Que llueva

Que llue - va que llue - va la bru - ja es - tá en la cue - va los pa - ja - ri - tos can - tan, las

nu - bes se le - van - tan, que sí, que no, que cai - ga un cha - pa - rrón

(28) Estando la pastora

Es - tán-do la pas - to ra, La - ri la-ri la - ri - to, es - tán-do la pas - to - ra ha - cien-do su que - si to. La u-

ñi - ta le hin - có La - ri la-ri - la - ri - to. La u - ñi - ta le hin - có y el ho-ci - qui-to le cor - tó

(29) Arroz con leche

A - rroz con le - che me quie - ro ca - zar con u - na se - ño - ri - ta de San Ni-co - láls. que

se - pa co - ser, que se - pa bor - dar, que se - pa a-brir la puer - ta pa - ra ir a ju - gar.

Canciones en 2/4 o en 4/4

(Para, leer, cantar, tocar y digitar utilizando Posición I o Posición II)

Que lindo es el canto.

1

Musical notation for the first section of the song 'Que lindo es el cantor'. The music is in 2/4 time, key of G major. The lyrics are: Que lindo es el cantor com-pa-ñe - ros Que lindo es el cantor va-mos a can-tar.

Que lindo es el can - to com - pa - ñe - ros Que lindo es el can - to va - mos a can - tar.

Arroz con leche

2

A musical score for a single melodic line. The key signature is one sharp, indicating G major. The time signature is 2/4. The melody consists of eighth and sixteenth notes, primarily on the G, B, and D strings. The lyrics are written below the notes: "A - rroz con le - che me quie - ro ca - zar con u - na se - ño - ri - ta de San Ni-co - lás. que". The music ends with a final note on the 'que' in the last word.

A - rroz con le - che me quie - ro ca - zar con u - na se - ño - ri - ta de San Ni - co - láis. que

A musical score for 'La Puerata' in G major, 2/4 time. The melody is in soprano range, primarily using quarter notes and eighth-note pairs. The lyrics are written below the notes.

se - pa co - ser, que se - pa bor - dar, que se - pa a-brir la puer - ta pa - ra ir a ju - gar.

3 Yo soy el panadero

1

A musical score for piano, featuring two staves. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and a key signature of one sharp (F#). Measure 11 starts with a quarter note in the treble staff followed by eighth-note pairs. Measure 12 begins with a half note in the bass staff, followed by eighth-note pairs in the treble staff.

Yo soy el pa - na - de - ro de Tim - bu - rum - bí, y to - das las tor - ti - tas ha - go pa - ra ti.

Yo soy La la - van - de - ra de Tim - bu - rum - bí, y to - das las ca - mi - sas plan - cho pa - ra ti.

4 Planta las habas

■

A musical score for a single melodic line. The key signature is one sharp, indicating G major. The time signature is common time (indicated by a 'C'). The melody consists of eighth and sixteenth notes. The lyrics are written below the notes. The first line of lyrics is: "Plan - ta las ha - bas la be - lla quin - te - ra, cuan - do las plan - ta las". The notes correspond to the following approximate pitch levels: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, 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Plan - ta las ha - bas la be - lla quin - te - ra, cuan - do las plan - ta las

1

D,
1 2 3 4 5 6 7 8 9 10 11 12

plan - ta a - sí, plan - ta a - sí, plan - ta a - sí.

El aljibe

(5)

Duer - mo en el al - ji - be, con mi ca - mi - són a - po - li - lla - do,

M.E.Walsh

don do - lón do - lón, duer - mo en el al - ji - be con mi ca - mi - són.

El chaparrón.

(6)

Kurt Phalen

Re-lam-pa - gue - a, ¡Que nu - ba - rrón! El sa - po cro - a hu - yeEl go - rión

Luna, lunita

(7)

Lu - ni - ta re - don - da que lin - da que es - tás por que tu no ba - jas te in - vi - to a ju - gar El

cie - lo es gran - do - te y te pue - des per - der a - qui yo - te cui - do y te doy de co -

mer Un dí - a en la no - che llo - rán - do te ví lu - ni - ta re - don - da ven ha - cia mí.

(8) Arrrorró

Anon.

A - rro - rró mi ni - ño a - rro - rró mi sol, a - rro - rró pe - da - zo de mi co - ra - zón.

Las gotitas

(9)

Musical notation for 'Las gotitas' in 2/4 time with a key signature of one sharp. The melody consists of eighth and sixteenth notes.

Las go - ti - tas pi - can pi - can so - bre la ve - re - da, yo me pon - goel - im - per - mea - ble y mis bo - tas nue - vas

El burro y el cucú

(10)

Musical notation for 'El burro y el cucú' in 4/4 time with a key signature of one sharp. The melody consists of eighth and sixteenth notes.

El bu - rro y el cu - cú pu - sié - ron - se a pen - sar cuál po - dría can - tar me - jor, cuál po -

Continuation of musical notation for 'El burro y el cucú' in 4/4 time with a key signature of one sharp. The melody continues with eighth and sixteenth notes.

dría can - tar me - jor. En tiem - po de ca - lor, en tiem - po de ca - lor.

(11)

Musical notation for 'Ayer fui al pueblo' in 4/4 time with a key signature of one sharp. The melody consists of eighth and sixteenth notes.

A - yer fuí al pue - bло a ver a la Ma - ry y la Ma - ry me en - se - ñó a bai - lar el chi - pi chi - pi.

Continuation of musical notation for 'Ayer fui al pueblo' in 4/4 time with a key signature of one sharp. The melody continues with eighth and sixteenth notes.

Bai - la el chi - pi chi - pi, bai - la el chi - pi chi - pi Bai - la el chi - pi chi - pi pe - ro bá - la - lo bien.

En una despensa

(12)

Musical notation for 'En una despensa' in 2/4 time with a key signature of one sharp. The melody consists of eighth and sixteenth notes.

En u - na des - pen - sa un ra - tón en - tró en - car - gó un que - si - to dul - ces y ja - mó - n, En la me - sa lar - ga del gran co - me - dor, al - mor - za - ron jun - tos ga - to y ra - tón.

x3

Debajo de un botón

(13)

Musical notation for 'Debajo de un botón' in 4/4 time with a key signature of one sharp. The melody consists of eighth and sixteenth notes.

De - ba - jo un bo - ton, ton, ton, que en - con - tró Mar - tín, tín, tín

Continuation of musical notation for 'Debajo de un botón' in 4/4 time with a key signature of one sharp. The melody continues with eighth and sixteenth notes.

ha - bi a a un ra - tón, tón, tón, ay que chi - qui - tín, tín, tín

(14) El patio de mi casa

El pa - tio de mi ca - sa es par - ti - cu - lar, Si llue - ve se mo - ja co - mo los de - mas. A - ga - cha - te ni - ño y

vuel - ve - te a ga - char, que si no te a - ga - chas no sa - bes ju - gar.

(15) Endunda

En - dun - da si uh - ala uh - asi pem - be, en - dun - da si uh - ala uh - asi pe, en - dun - da si uh - ala uh - asi

pem - be, eh, eh, si uh - ala uh - asi pe, eh, eh, si uh - ala uh - asi pe.

Este puente se cayó

Es - te puen - te se ca - yó, se ca - yó, se ca - yó. Es - te puen - te se ca - yó, sí se - ño - res.

(17) Himno a la Alegría

Es - cu - cha her - ma - no la can - ción de la a - le - grí - a

El can - to a - le - gre del que es - pe - ra un nue - vo dí - a.

Ven, can - ta, sue - ña can - tan - do. Vi - ve so - ñan - do el nue - vo Sol

en que los hom - bres vol - ve - rán a a ser her - ma - nos.

(18) La cucaracha

La cu - ca - ra - cha, la cu - ca - ra - cha
ya no pue - de ca - mi - nar, por que le

(19) Los pollitos

Los polli - tos di - cen pí - o, pí - o, cuan - do tie - nen ham - bre, cuan - do tie - nen frío.

(20) Verde, verde

Ver - de, ver - de es to - do lo que ten - go. Ver - de, ver - de, ten - go to - do yo. Por - que yo a - mo

(21) Mary tiene un carnerín

Ma - ry tie - ne un car - ne - rín, chi - qui - tín, chi - qui - tín. Ma - ry tie - ne un car - ne - rín que se da un vo - lan - tín.

(22) Estrellita

Es - tre - lli - ta, ¿don - de es - tás? Quie - ro ver - te cen - te - llrear En el cie - lo so - bre el mar

(23) Se va, se va el ratón.

Musical notation for 'Se va, se va el ratón.' in 2/4 time with a key signature of one sharp. The melody consists of eighth and sixteenth notes.

Se va, se va el ra - tón, co-rrre, co-rrre, por a -quí, se va, se va el ra - tón, co-rrre, co-rrre por a - llí.

(24) La estrellita

Musical notation for 'La estrellita' in 2/4 time with a key signature of one sharp. The melody consists of eighth and sixteenth notes.

Al-to, al-to des-de el cie-lo la es-tre - lli-ta se ca - yó. Des-pa - ci-to voy su-bien-do pa-ra no ca-er-me yo.

(25) Diez Negritos

Musical notation for 'Diez Negritos' in 2/4 time with a key signature of one sharp. The melody consists of eighth and sixteenth notes.

Los diez ne - gri - tos sa-len a pa - sear con sus bas - to - nes mar - can el com - pás.

Continuation of musical notation for 'Diez Negritos' in 2/4 time with a key signature of one sharp. The melody continues with eighth and sixteenth notes.

Un pa-so al fren - te o - tro ha - cia a - trás, vuel - tas y vuel - tas bai - lan-do es - tán.

(26) El tren

Musical notation for 'El tren' in 4/4 time with a key signature of one sharp. The melody consists of eighth and sixteenth notes.

¡El tren se va, el tren se va! ¡Com-pen los bo - le - tos! ¡Su-ban ya! ¡Su-ban ya! ¡Ya se va!

(27) Que llueva

Musical notation for 'Que llueva' in 2/4 time with a key signature of one sharp. The melody consists of eighth and sixteenth notes.

Que llue - va que llue - va la bru - ja es - tá en la cue - va los pa - ja - ri - tos can - tan, las

Continuation of musical notation for 'Que llueva' in 2/4 time with a key signature of one sharp. The melody continues with eighth and sixteenth notes.

nu - bes se le - van - tan, que sí, que no, que cai - ga un cha - pa - rrón

28 Estando la pastora

Es - tán - do la pas - to ra, La - ri la-ri la - ri - to, es - tán - do la pas - to - ra ha - cien - do su que - si to. La u-

29 Arroz con leche

A musical score for a single melodic line. The key signature is one sharp (F#). The time signature is common time. The melody consists of eighth and sixteenth notes. The lyrics are written below the notes: "A - rroz con le - che me quie - ro ca - zar" followed by a repeat sign, then "con u - na se - ño - ri - ta de San Ni-co - lázs. que".

A musical score for 'La Puerata' in G major. The melody is in common time, featuring eighth and sixteenth notes. The lyrics are written below the notes: 'se - pa co - ser, que se - pa bor - dar, que se - pa a-brir la puer - ta pa - ra ir a ju - gar.'

Canciones en 3/4

(1)

El lagarto y la lagartija

Francia

El lagarto y la lagartija
en la - gar - to y la la - gar - ti - ja van jun - ti - tos a to - mar sol,
in - vier - no cuan - do ha - ce frí - o, en ve - ra - no con el ca - lor.

(2)

Soy morena

Mo - re - ni - ta soy se - ño - res Mo - re - na de Tu - cu - mán.
A - si mo - re - no es el tri - go. Pe - ro blan - co sa - le el pan.

(3)

Caballito de cartón

Co - corre co - corre ca - ba - lli - to co - corre co - corre sin pa - rar co - corre co - corre y al pa - si to te e cha - ras a des - can - sar

(4)

Canción de cuna

Duer - me ya duer - me bien mi ca - pu - llo de nar - do. Des - pa - cio, duer - me - te co - mo la a - be - je en la flor, duer - me
ya dul - ce bien duer - me ya dul - ce a - mor Dul - ce sue - ños ten - drás al o - ir mi can - ción.

(5)

Lluvia y sol

El sol ya sa - lió y no llue - ve más a - ho - ra - los ni - ños que -
re - mos can - tar con - ten - tos es - ta - mos que - re - mos ju - gar

Pablo Bensaya

re - mos can - tar con - ten - tos es - ta - mos que - re - mos ju - gar

A musical score for 'Los patitos'. It features a treble clef, a 3/4 time signature, and a key signature of one sharp. The melody consists of eighth and sixteenth notes. The lyrics are: 'To-dos los pa - ti - tos sa - len a na - dar con la co-la en al - to y el pi-co en el mar'. The number 6 is enclosed in a circle at the top left.

7 Soy un coya chiquito

Con mi bu - rro y con mi pe - rro ya me voy ca - mi-no al ce - rro cuan-do to - co con mi que - na se me
van to - das las pe - nas cuan-do to - co con mi que - na se me van to - das las pe - nas

8
El alirón

Tan - to ves - ti - do blan - co, tan - ta pa - ro - la. Y el pu - che - ro a la lum - bre con a - gua so - la. A - li -

rón ti - ra del cor - dón si vas a Va - len - cia. Don - de i-rás a - mor mí - o sin mi li - cen - cia.

9 Una tarde fresquita de mayo.

U - na tar - de fres - qui - ta de Ma - yo co - gó mi ca - ba - llo y me fui a pa - sear

The musical score consists of a treble clef staff with a 3/4 time signature. The melody is composed of eighth and sixteenth notes. The lyrics are written below the staff, corresponding to the musical notes. The number '9' is enclosed in a circle at the beginning of the line.

Musical notation for the first section of the song 'Por la senda donde'. The music is in common time with a treble clef. The notes are primarily eighth notes, with some sixteenth-note patterns and quarter notes. The lyrics are written below the notes.

Por la sen - da don - de mi mo - re na gra - cio - sa y her - mo sa so - lí - a pa - sar.

10 Nana Caliche

Musical score for 'Nana Caliche' in 3/4 time, treble clef. The lyrics are:

Na - na Ca - li - che no sa - le de ca - sa,
Na - ca Ca - li - che no sa-le al ser - món __
por que los po - llos le co - men la ma - sa.
por que su pe - rro le co-me el tu - rrón. __

Mexico

(11) El cucú.

Can - ta, can - ta, can - ta el cu - cú, to - do flo - re - ce

Alemania

en la pra - de - ra, pri - ma - ve - ra ya vie - nes tú.

(12) ¿Dónde vas caballero?

¿Dón - de vas buen ca - ba - lle - ro? ¿Don - de vas tris - te - de ti?

Voy en bus - ca de mi a - ma - da qua a - yer tar - de la per - dí

(13) Que los cumplas

Que los cum - plas fe - liz que los cum - plas fe - liz que los cum - plas fe - liz.

cum - plas que los cum - plas que los cum - plas fe - liz.

(14) El monigote

Com - pre - lo Do - ña Jua - na, que le ven - do co - sa bue - na

Se a - li - men - ta con ja - ra - be, con ba - ta - ta y be - ren - je - na

(15) Canción del pastor

Su - be el pas - tor por la mon - ta - ña, se o - ye le - ja - na su flau - ta de ca - ña.

(16) Pobres Patitos

Po - bres pa - ti - tos que frí - o ten - drán, pues sin za - pa - ti - tos al rí - o se - van
Do - ña ga - lli - na se va a e - no - jar, por que los pa - ti - tos se han i - do a ba - ñar.

(17) Cantaron tres niños

Can - ta - ron tres ni - ños tan dul - ce can su - ción,
Re - sue - nan los ni - cie - ños tal son - de su voz,

que los Dios án - en - su glo - - ria los es la - do cu - - chó.
los án ge - les glo - can los es la - do cu de - - chós.

(18) Bailamos

!Bai - la - mos, bai - la - mos a - qui y a - llá! ¿Me pres - tas tu ni - ña? La mí - a no es - tá, La
Con - ti - go, con - ti - go no quie - ro bai - lar, ni hoy ni ma - ña - na ni nun - ca ja - más, ni

mí - a no es - tá, la mí - a no es - tá. ¿Me pres - tas tu ni - ña? La mí - a no es - tá.
nun - ca ja - más, ni nun - ca ja - más. ni hoy ni ma - ña - na ni nun - ca ja - más.

(19) Todos mis patitos

To - dos mis - pa - ti - tos ha - cen cua - cue - co cua - cua - co. To - dos mis pa - ti - tos ha - cen cua - cua - cua - co.

(20) Yo tenía un gatito

Yo te - ní - a un ga - ti - to que ju - ga - ba con la - bo - la,
y me dis - tra - í - a mu - cho cuan - do me en con - tra ba so - la.

Colombia

(21)

El testament d'Amelia

La A - me - lia es - tá ma - lal - ta, la fi - lla del bon rei.

Com - tes la van a veu - re. Com - tes i no - ble - gent.

Ai, que el meu cor se'm nu - a com um pom de cla - vells.

(22)

Pote pote pan.

Un ga - to ca - yó en un pla - to, un pla - to de ma - za pán, a -

México
irre po - te po - te po - te a - irre po - te po - te pan.

(23)

Dulce Lavanda

Dul - ce la - van - da, la - ri - la ver - de y a - zul, tu se - rás rei - na la - ri - la cuan - do yo rey.

(24)

Some day my prince will come

Some day my prince will come, Some day we'll meet a - gain and a -

way to his cas - tle we'll go to be ha - ppy for e - ver I know. _____
Frank Churchill

(25)

Pajarito del cielo

Musical notation for 'Pajarito del cielo' in 3/4 time, treble clef. The melody consists of eighth and sixteenth notes.

Pa - ja ri - to del cie - lo a mis pies se lle - gó, de ma - mi - ta u - na car - ta de su pi - co ca - jó.
Con un be - so re - gre - sa pa - ja - ri - to a - llí, ir con - ti - go no pue - do, tirs - te que do a - qui

(26)

Las horas

Musical notation for 'Las horas' in 3/4 time, treble clef. The melody consists of eighth and sixteenth notes.

Las ho - ras van pa - san - do, tic - tac me di - ce el re - loj

Musical notation for 'Las horas' in 3/4 time, treble clef. The melody continues with eighth and sixteenth notes.

Y mien - tras co - rre el tiem - po, yo can tolu - na dul - ce can - ción

(27)

La trompeta

Musical notation for 'La trompeta' in 3/4 time, treble clef. The melody consists of eighth and sixteenth notes.

Ta - ra - ri, ta - ra - ra, to - ca - to - ca la trom - pe - ta, ta - ra -

Musical notation for 'La trompeta' in 3/4 time, treble clef. The melody continues with eighth and sixteenth notes.

ri, ta - ra - ra, a ho - ra sa - le el ca - pi - tán

(28)

La llorona (Versión Chavela Vargas)

Musical notation for 'La llorona' (Versión Chavela Vargas) in 3/4 time, treble clef. The melody consists of eighth and sixteenth notes.

No se que tie - nen las flo - res Llo - ro - na las flo - res del cam - po san - to

1

Musical notation for 'La llorona' (Versión Chavela Vargas) in 3/4 time, treble clef. The melody continues with eighth and sixteenth notes.

Que cuan - do las mue - ve el vien - to Llo - ro na pa - re - cen que es - tán llo - ran do Que

Fin

Musical notation for 'La llorona' (Versión Chavela Vargas) in 3/4 time, treble clef. The melody continues with eighth and sixteenth notes.

2

Duer - me ya duer - me bien Mi ca - pu - llo de nar - do. Des - pa - cio, duer - me - te co - mo la a - be - je en la

Musical notation for 'Canción de cuna' in 3/4 time, treble clef. The melody consists of eighth and sixteenth notes.

flor. Duer - me ya dul - ce bien Duer - me ya dul - ce a - mor Dul - ce sue - ños ten - drás al o - ir mi can - ción.

(30)

La Barba

Musical score for 'La Barba' in 3/4 time, treble clef. The score consists of two staves of music. The first staff begins with a dotted half note followed by a half note, then continues with eighth notes. The lyrics are: Mi bar - ba tie - ne tres pe - los Tres pe - los tie - ne mi bar - ba. The second staff begins with a half note, followed by eighth notes. The lyrics are: si no tu - bie - ra tres pe - los ya no se - rí - a mi bar - ba.

Canciones en 3/4

(1)

El lagarto y la lagartija

Francia

El lagarto y la lagartija
en la - gar - to y la la - gar - ti - ja, van jun - ti - tos a to - mar sol,
en in - vier - no cuan-do ha - ce frí - o, en ve - ra - no con el ca - lor.

(2)

Soy morena

Mo - re - ni - ta soy se - ño - res Mo - re - na de Tu - cu - mán.
A - si mo - re - no es el tri - go. Pe - ro blan - co sa - le el pan.

(3)

Caballito de cartón

Co - rre co - rre ca - ba - lli - to co - rre co - rre sin pa - rar co - rre co - rre y al pa - si to te e cha - ras a des - can - sar

(4)

Canción de cuna

Duer - me ya duer - me bien mi ca - pu - llo de nar - do. Des - pa - cio, duer - me - te co - mo la a - be - je en la flor, duer - me
ya dul - ce bien duer - me ya dul - ce a - mor Dul - ce sue - ños ten - drás al o - ir mi can - ción.

(5)

Lluvia y sol

El sol ya sa - lió y no llue - ve más a - ho - ra - los ni - ños que -
re - mos can - tar con - ten - tos es - ta - mos que - re - mos ju - gar
Pablo Bensaya

(6) Los patitos

To-dos los pa - ti - tos sa - len a na - dar con la co-la en al - to y el pi-co en el mar

(7) Soy un coya chiquito

Con mi bu-rro y con mi pe - rro ya me voy ca - mi-no al ce - rro cuan-do to - co con mi que - na se me van to - das las pe - nas cuan-do to - co con mi que - na se me van to - das las pe - nas

(8) El alirón

Tan - to ves-ti-do blan - co, tan - ta pa - ro - la. Y el pu - che-ro a la lum - bre con a - gua so - la. A - li -

rón ti - ra del cor - dón si vas a Va - len - cia. Don - de i - rás a - mor mí - o sin mi li - cen - cia.

(9) Una tarde fresquita de mayo.

U - na tar - de fres - qui - ta de Ma - yo co - gó mi ca - ba - llo y me fuí a pa - sear

Por la sen - da don - de mi mo - re na gra - cio - sa y her - mo sa so - lí - a pa - sar.

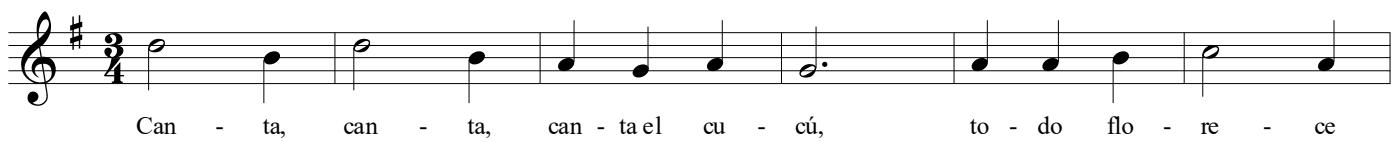
(10) Nana Caliche

Na - na Ca - li - che no sa - le de ca - sa, por que los po - lllos le co - men la ma - sa.
Na - ca Ca - li - che no sa - le al ser - món __ por que su pe - rro le co - me el tu - rrón __

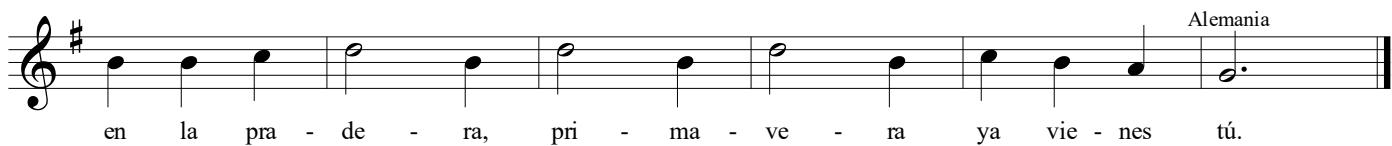
Mexico

(11)

El cucú.



Can - ta, can - ta, can - ta el cu - cú, to - do flo - re - ce



en la pra - de - ra, pri - ma - ve - ra ya vie - nes tú.
Alemania

(12)

¿Dónde vas caballero?



¿Dón - de vas buen ca - ba - lle - ro? ¿Don - de vas tris - te - de ti?



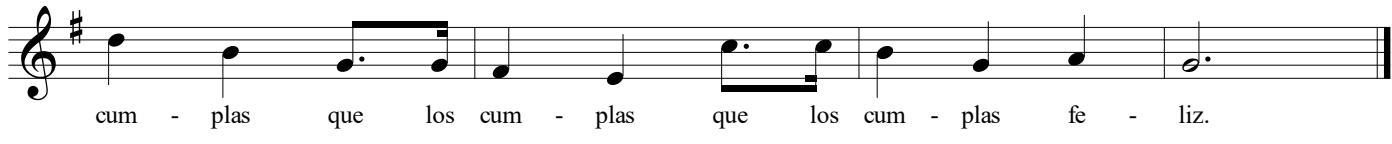
Voy en bus - ca de mi a - ma - da qua a - yer tar - de la per - dí

(13)

Que los cumplas



Que los cum - plas fe - liz que los cum - plas fe - liz que los



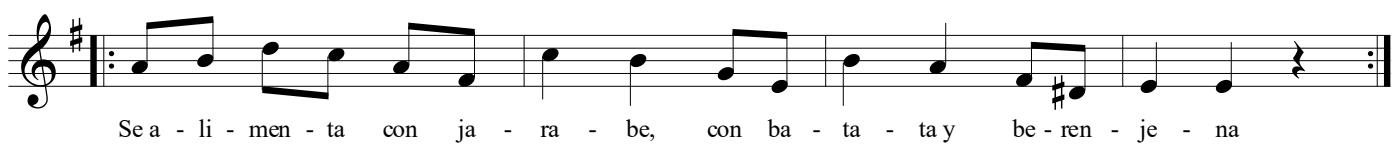
cum - plas que los cum - plas que los cum - plas fe - liz.

(14)

El monigote



Com - pre - lo Do - ña Jua - na, que le ven - do co - sa bue - na



Se a - li - men - ta con ja - ra - be, con ba - ta - ta y be - ren - je - na

(15)

Canción del pastor

Su - be el pas - tor por la mon - ta - - ña, se o - ye le - ja - na su flau - ta de ca - ña.

(16)

Pobres Patitos

Po - bres pa - ti - tos que frí - o ten - drán, pues sin za - pa - ti - tos al rí - o se van.
Do - ña ga - lli - na se va a e - no - jar, por que los pa - ti - tos se han í - do a ba - ñar.

(17)

Cantaron tres niños

Can - - ta - - ron tres ni - - ños tan dul - ce can su - ción,
Re - - sue - - nan los ncie - - los al son - de su voz,

que los Dios án - en ge - su les glo - - ria can los al es la - do cu - - chó. Dios.

(18)

Bailamos

!Bai - la-mos, bai - la-mos a - quí y a - llá! ¿Me pres-tas tu ni - ñia? La mí - a no es - tá,
Con - ti - go, con - ti - go no quie - ro bai - lar, ni hoy ni ma - ña - na ni nun - ca ja - más, ni mí - a no es - tá.

(19)

Todos mis patitos

To-dos mis-pa - ti - tos ha-cen cua-cue-co cua-cua-co. To-dos mis pa - ti - tos ha-cen cua-cua-cua - co.

(20)

Yo tenía un gatito

Yo te - ní - a un ga - ti - to que ju - ga - ba con la - bo - la,
Colombia
y me dis - tra - í - a mu - cho cuan - do me en con - tra ba so - la.

(21)

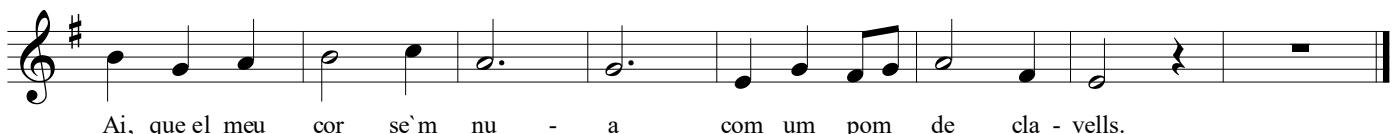
El testament d'Amelia



La A - me - lia es - tá ma - lal - ta, la fi - lla del bon rei.



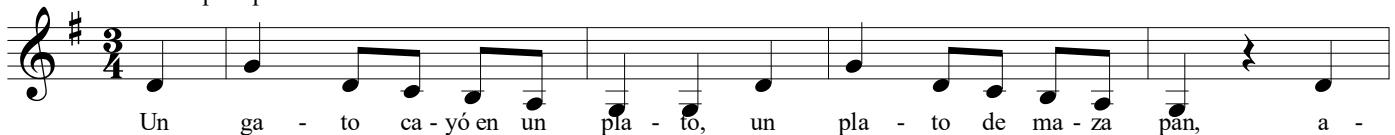
Com - tes la van a veu - re. Com - tes i no - ble - gent.



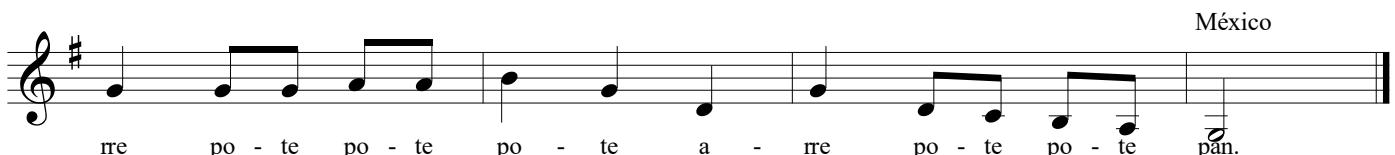
Ai, que el meu cor se'm nu - a com um pom de cla - vells.

(22)

Pote pote pan.



Un ga - to ca - yó en un pla - fo, un pla - to de ma - za pan, a - .



México
irre po - te po - te po - te a - irre po - te po - te pan.

(23)

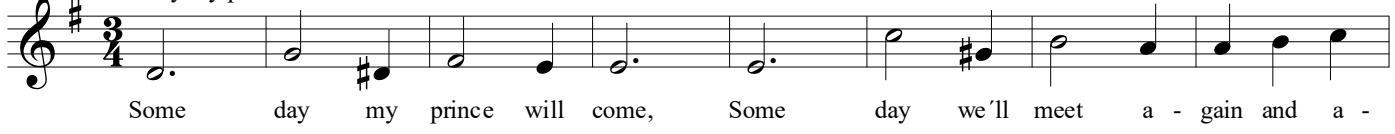
Dulce Lavanda



Dul - ce la - van - da, la - ri - la ver - de y a - zul, tu se - rás rei - na la - ri - la cuan - do yo rey.

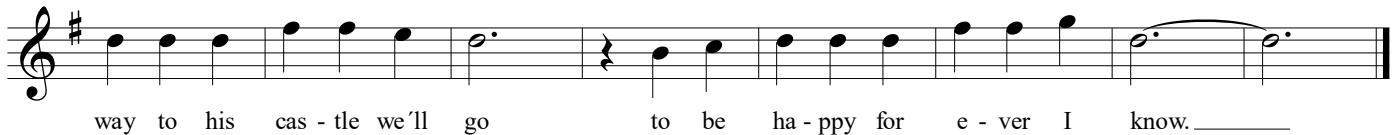
(24)

Some day my prince will come



Some day my prince will come, Some day we'll meet a - gain and a - .

Frank Churchill



way to his cas - tle we'll go to be ha - ppy for e - ver I know. _____

(25)

Pajarito del cielo

Musical notation for 'Pajarito del cielo' in 3/4 time, key of G major. The melody consists of eighth and sixteenth notes.

Pa - ja ri - to del cie - lo a mis pies se lle - gó, de ma - mi-ta u-na car - ta de su pi - co ca - jó.
Con un be - so re - gre-sa pa - ja - ri - to a - llí, ir con - ti - go no pue - do, tirs - te que do a - qui

(26)

Las horas

Musical notation for 'Las horas' in 3/4 time, key of G major. The melody consists of eighth and sixteenth notes.

Las ho - ras van pa - san - do, tic - tac me di - celel re - loj

Musical notation for 'Las horas' in 3/4 time, key of G major. The melody continues with eighth and sixteenth notes.

Y mien - tras co - rre el tiem - po, yo can tolu - na dul - ce can - ción

(27)

La trompeta

Musical notation for 'La trompeta' in 3/4 time, key of G major. The melody consists of eighth and sixteenth notes.

Ta - ra - ri, ta - ra - ra, to - ca - to - ca la trom - pe - ta, ta - ra -

Musical notation for 'La trompeta' in 3/4 time, key of G major. The melody continues with eighth and sixteenth notes.

ri, ta - ra - ra, a ho - ra sa - le el ca - pi - tán

(28)

La llorona (Versión Chavela Vargas)

Musical notation for 'La llorona (Versión Chavela Vargas)' in 3/4 time, key of G major. The melody consists of eighth and sixteenth notes.

No se que tie - nen las flo - res Llo - ro - na las flo - res del cam - po san - to

Musical notation for 'La llorona (Versión Chavela Vargas)' in 3/4 time, key of G major. The melody continues with eighth and sixteenth notes.

1

Fin

Que cuan - do las mue - ve el vien - to Llo - ro na pa - re - cen que es - tán llo - ran do Que

(29)

Canción de cuna.

Musical notation for 'Canción de cuna.' in 3/4 time, key of G major. The melody consists of eighth and sixteenth notes.

Duer - me ya duer - me bien Mi ca - pu - llo de nar - do. Des - pa - cio, duer - me te co - mo la a - be - je en la

Musical notation for 'Canción de cuna.' in 3/4 time, key of G major. The melody continues with eighth and sixteenth notes.

flor. Duer - me ya dul - ce bien Duer - me ya dul - ce a - mor Dul - ce sue - ños ten - drás al o - ir mi can - ción.

(30)

La Barba

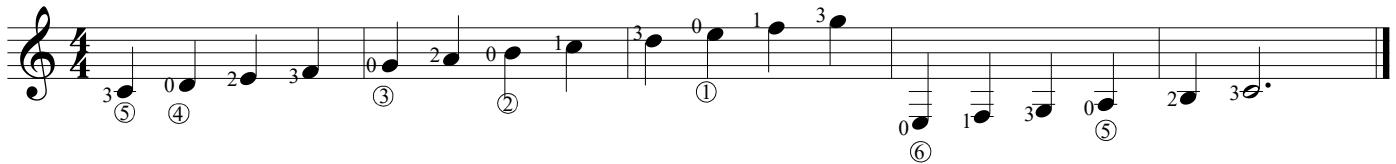
Mi bar - ba tie - ne tres pe - los Tres pe - los tie - ne mi bar - ba.

si no tu - bie - ra tres pe - los ya no se - ri - a mi bar - ba.

Apéndice de escalas mayores y menores Pos I y II

POSICIÓN I

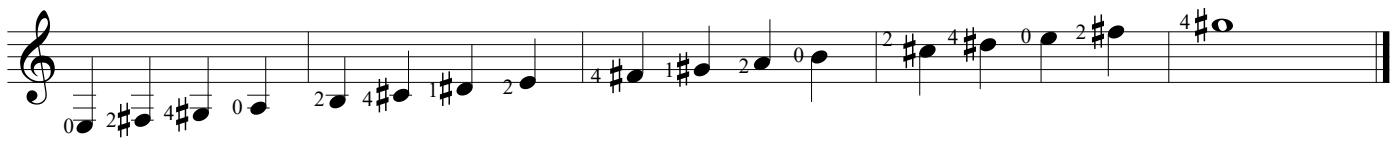
Do mayor



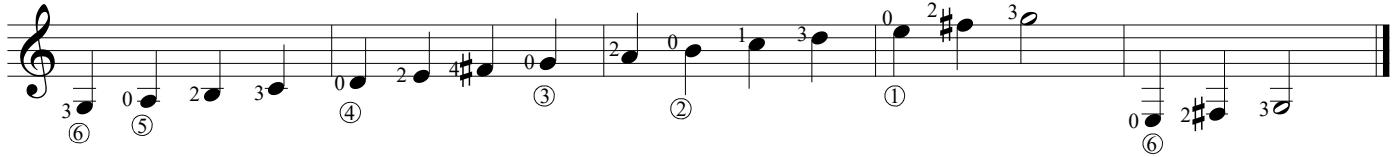
Re mayor



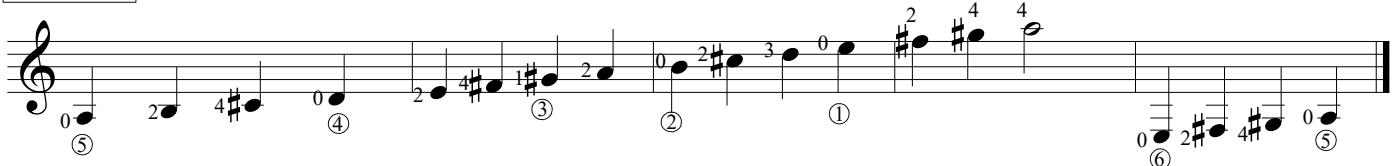
Mi mayor



Sol mayor



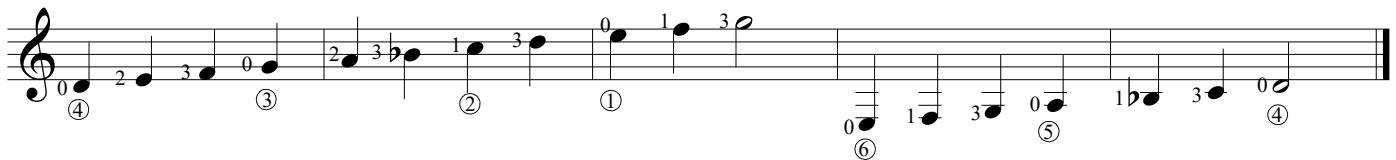
La mayor



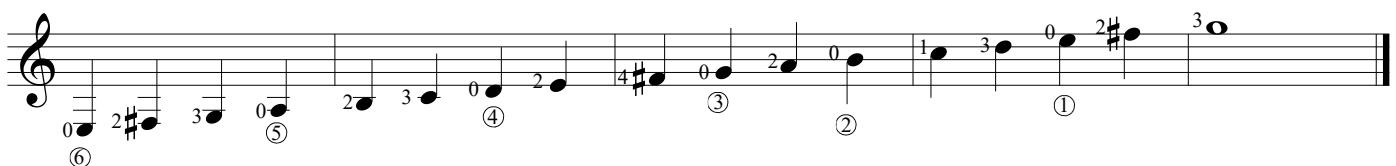
La menor

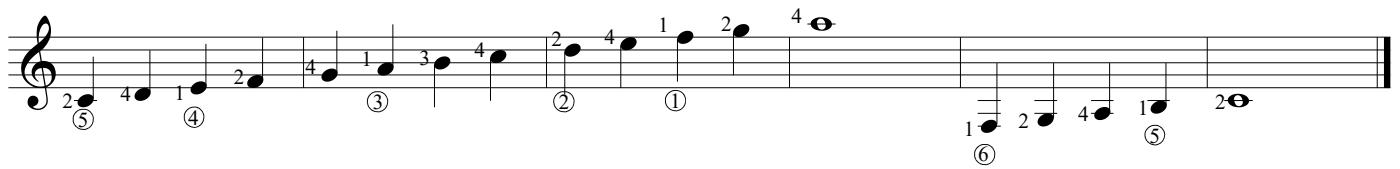
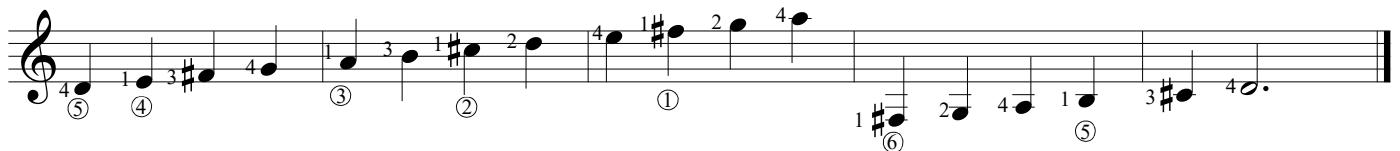
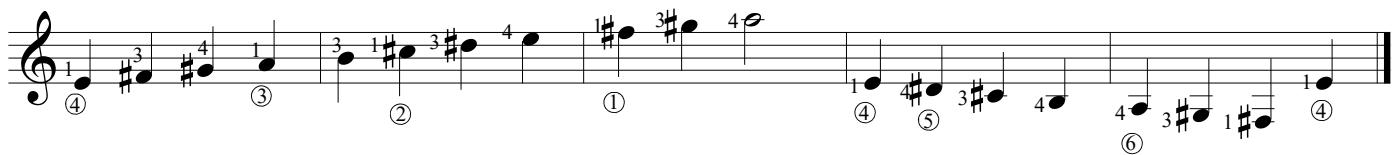
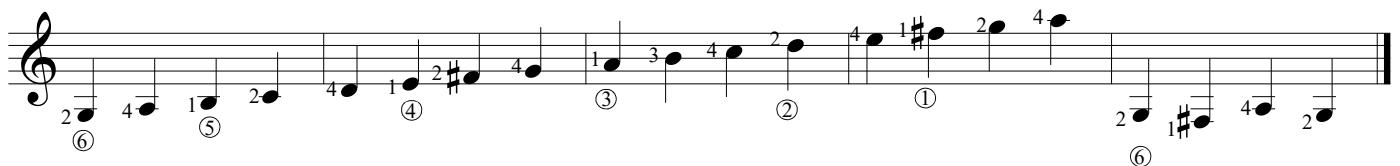
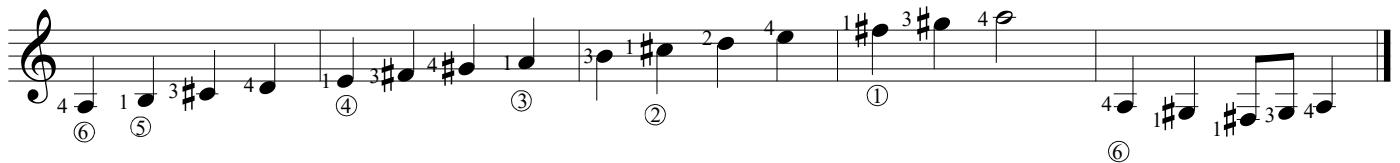
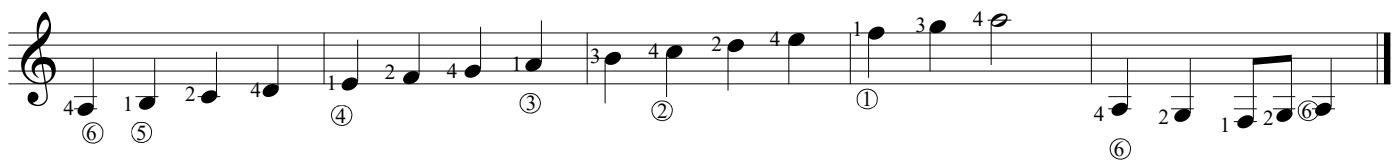
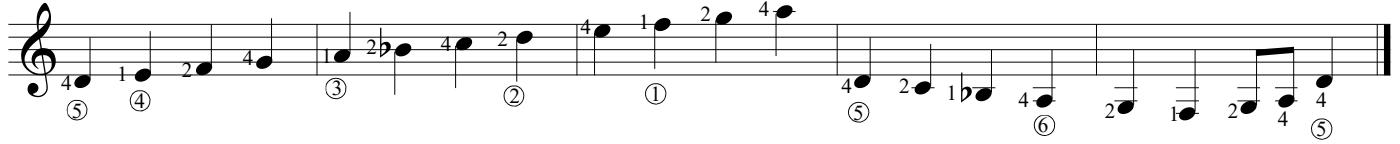


Re menor



Mi menor



Do mayor**POSICIÓN II****Re mayor****Mi mayor****Sol mayor****La mayor****La menor****Re menor****Mi menor**