

Monográfico *Lectura a vista*

(14 años de pruebas de acceso)

Se recogen aquí una serie de ejercicios escritos para valorar la capacidad de aprendizaje y nivel de análisis interpretativo (dirigido a la Interpretación instrumental) de los alumnos que en su momento (durante los Cursos 2002-2015) accedieron a las enseñanzas oficiales del *rCsMm* en la especialidad de Acordeón.

Los ejercicios se pensaron para que pudiesen integrarse simultáneamente ambas pruebas: *Análisis* (interpretativo) y *Lectura a vista*.

Las condiciones de realización de las pruebas permitieron disponer al alumno de un tiempo aproximado de 60/90 minutos para que distribuyera libremente ambas tareas (*análisis e interpretación*) según su sistema de estudio y estrategias de aprendizaje personales.

Se valoró principalmente la relación entre los siguientes factores: *cantidad-calidad de aprendizaje-tiempo*.

El concepto de *lectura a vista*, entendido como la habilidad para *re-
pentizar* -en tiempo real- la ejecución de una obra escrita, se interpreta aquí como la capacidad de aprender a interpretar *comprensivamente*, una obra dada, en un *tiempo limitado* de estudio, permitiendo valorar más objetivamente la relación factorial de aprendizaje: *calidad-tiempo*, determinante en los futuros estudios de tales alumnos.

Metamorfosis II

(Actualización de Metamorfosis 8)

rCsMm: Pruebas de acceso: Cursos 2002-2015

Páginas de referencia:

<http://www.acordeon.xyz/Public/eresmas/meta4/lectura/home.html>

<http://www.acordeon.xyz/Public/eresmas/acceso2002/prueba.html>

<http://www.acordeon.xyz/Public/eresmas/acceso2002/1.html>

<http://www.acordeon.xyz/Public/programa/nove/home.html>

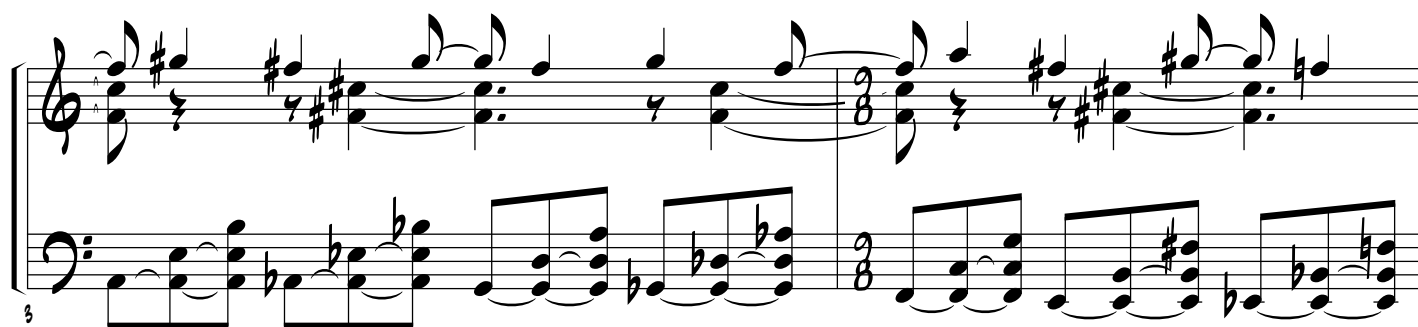
<http://improacordeon.com>

PRUEBA DE LECTURA A VISTA

Curso 2002/2003



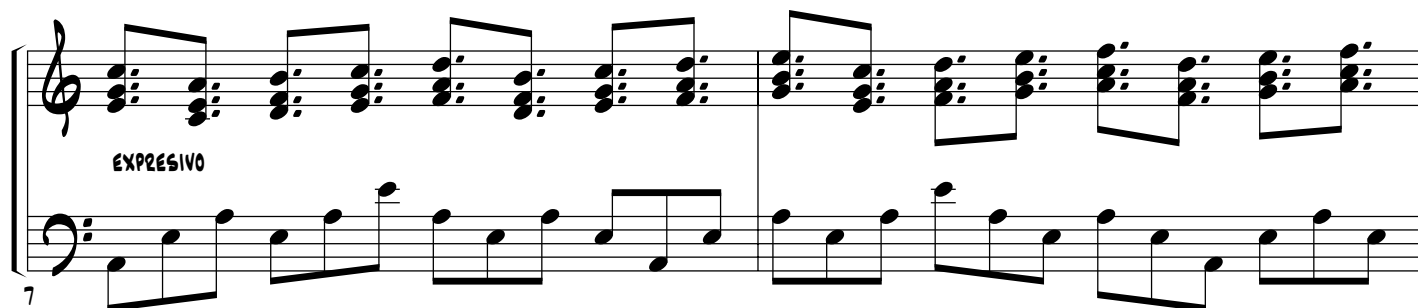
First system of musical notation, measures 1-2. Treble and bass staves. Treble staff has a circled 'X' above the first measure. Bass staff has a circled 'X' below the first measure. The key signature has one flat (B-flat). The time signature is 12/8. The first measure contains a whole note chord in the treble and a whole note in the bass. The second measure contains a whole note chord in the treble and a whole note in the bass.



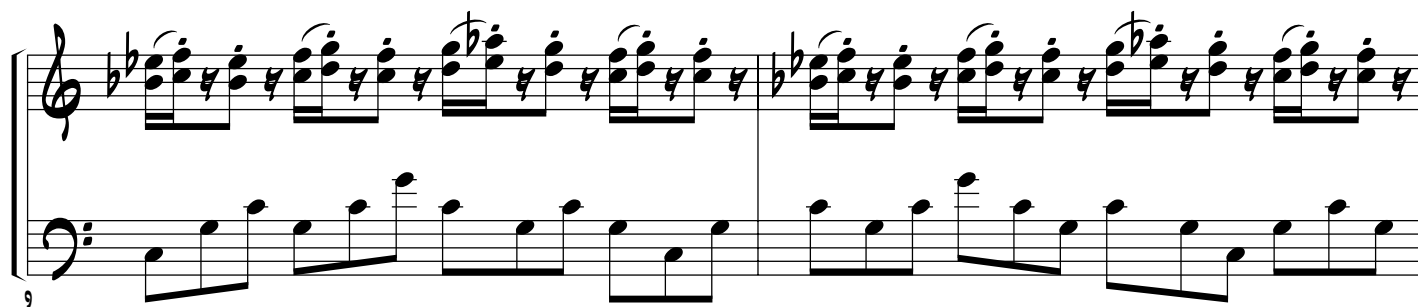
Second system of musical notation, measures 3-4. Treble and bass staves. The key signature has one flat (B-flat). The time signature is 12/8. The third measure contains a whole note chord in the treble and a whole note in the bass. The fourth measure contains a whole note chord in the treble and a whole note in the bass.



Third system of musical notation, measures 5-6. Treble and bass staves. The key signature has one flat (B-flat). The time signature is 12/8. The fifth measure contains a whole note chord in the treble and a whole note in the bass. The sixth measure contains a whole note chord in the treble and a whole note in the bass. The word "STACC." is written below the bass staff.



Fourth system of musical notation, measures 7-8. Treble and bass staves. The key signature has one flat (B-flat). The time signature is 12/8. The seventh measure contains a whole note chord in the treble and a whole note in the bass. The eighth measure contains a whole note chord in the treble and a whole note in the bass. The word "EXPRESIVO" is written above the treble staff.



Fifth system of musical notation, measures 9-10. Treble and bass staves. The key signature has one flat (B-flat). The time signature is 12/8. The ninth measure contains a whole note chord in the treble and a whole note in the bass. The tenth measure contains a whole note chord in the treble and a whole note in the bass.

System 11: Treble and bass staves. Treble staff features a continuous eighth-note chordal pattern. Bass staff features a continuous eighth-note melodic line.

System 13: Treble and bass staves. Treble staff has a **LEGATO** marking. Bass staff has a **POCO RIT** marking. The system concludes with a fermata over a chord in the treble staff.

System 15: Treble and bass staves. Treble staff has a **loco** marking with a circled dot. The system includes the instruction **PERDIÉNDOSE, POCO A POCO DIM.** and ends with a **STACC.** marking.

System 17: Treble and bass staves. Treble staff features a continuous eighth-note chordal pattern. Bass staff features a continuous eighth-note melodic line.

System 19: Treble and bass staves. Treble staff features a continuous eighth-note chordal pattern. Bass staff features a continuous eighth-note melodic line. The system ends with a double bar line. A small copyright notice "© Tito Marcos" is visible in the treble staff.

SEMINARIO DE ACORDEÓN PRUEBA DE ACCESO CURSO 2002/03 MIÉRCOLES 3 DE JULIO
 METAMORFOSIS: [HTTP://WWW.TERRA.ES/PERSONAL3/TMC000](http://www.terra.es/personal3/tmc000)
 PROGRAMA : [HTTP://WWW.TERRA.ES/PERSONAL/MARCOS54](http://www.terra.es/personal/marcos54)
 RCSMM: [WWW.REAL-CONSEJO-MADRID.ES](http://www.real-consejo-madrid.es)

PRUEBA DE LECTURA A VISTA

Cueto 2002/2005

Musical score for 'Prueba de Lectura a Vista' by Cueto 2002/2005. The score is written for guitar and consists of 10 staves. It begins with a treble clef and a key signature of one flat (B-flat). The first staff contains a circled '1' and a treble clef. The second staff contains a circled '2' and a bass clef. The third staff contains a circled '3' and a treble clef. The fourth staff contains a circled '4' and a bass clef. The fifth staff contains a circled '5' and a treble clef. The sixth staff contains a circled '6' and a bass clef. The seventh staff contains a circled '7' and a treble clef. The eighth staff contains a circled '8' and a bass clef. The ninth staff contains a circled '9' and a treble clef. The tenth staff contains a circled '10' and a bass clef. The score includes various musical notations such as notes, rests, and accidentals.

Musical score for 'Prueba de Lectura a Vista' by Cueto 2002/2005. The score is written for guitar and consists of 10 staves. It begins with a treble clef and a key signature of one flat (B-flat). The first staff contains a circled '1' and a treble clef. The second staff contains a circled '2' and a bass clef. The third staff contains a circled '3' and a treble clef. The fourth staff contains a circled '4' and a bass clef. The fifth staff contains a circled '5' and a treble clef. The sixth staff contains a circled '6' and a bass clef. The seventh staff contains a circled '7' and a treble clef. The eighth staff contains a circled '8' and a bass clef. The ninth staff contains a circled '9' and a treble clef. The tenth staff contains a circled '10' and a bass clef. The score includes various musical notations such as notes, rests, and accidentals.

PRUEBA DE LECTURA A VISTA

CURSO 2003/2004

⊖

p

+ *f*

MIII ⊖

2ª A FIN
^

+ *f*

2ª 8ª baja

+ *p*

MII

MIII 2^a 8^a baja

MII D.C.

FIN

+ f POCO A POCO DIM. Y RIT.

MII

SEMINARIO DE ACORDEÓN PRUEBA DE ACCESO CURSO 2003/04 LUNES 7 DE JULIO
 METAMORFOSIS: [HTTP://WWW.TERRA.ES/PERSONAL3/TMC000](http://www.terra.es/personal3/tmc000)
 PROGRAMA : [HTTP://WWW.TERRA.ES/PERSONAL/MARCO54](http://www.terra.es/personal/marcos54)
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PRUEBA DE LECTURA A VISTA

CUESO 2008/2004

First system of musical notation, treble clef, key signature of one flat, 2/4 time signature. Dynamics: *p*, *f*. Ends with a repeat sign.

Second system of musical notation, treble clef, key signature of one flat, 2/4 time signature. Dynamics: *f*, *p*. Ends with a repeat sign.

Third system of musical notation, treble clef, key signature of one flat, 2/4 time signature. Dynamics: *p*. Ends with a repeat sign.

Fourth system of musical notation, treble clef, key signature of one flat, 2/4 time signature. Dynamics: *f*, *p*. Ends with a repeat sign.

SEMINARIO DE ACCORDIÓN PRUEBA DE ACCESO 2008/04 LUNES 7 DE JULIO
METAMORFOSIS: [HTTP://WWW.TEELA.ES/PERSONAL/MARCOS54](http://www.teela.es/personal/marcos54)
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EUSMIL: UNOD REAL-CONSEJO-MADED ES

PRUEBA DE LECTURA A VISTA

CURSO 2004/2005

CÓMICO

3

5

7

POCO RIT.

9

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RCSMM: [WWW.REAL-CONSERV-MADRID.ES](http://www.real-conserv-madrid.es)

PRUEBA DE LECTURA A VISTA

Curso 2005/2006

Polka

artificado (staccato)

rítmico

molto rit.

Vals Lento

expresivo

artificado (staccato)

poco a poco rit.

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PROGRAMA: [HTTP://WWW.TERRA.ES/PERSONAL/MARCOS54](http://www.terra.es/personal/marcos54)
RCSMM: [WWW.REAL-CONSERV-MADRID.ES](http://www.real-conserv-madrid.es)

PRUEBA DE LECTURA A VISTA

CURSO 2006 /2007

A

MI = MIII

MIII = MI

④ 5 ② 3 5

B

C

3

D

5

SEMINARIO DE ACORDEÓN PRUEBA DE ACCESO CURSO 2006/07 LUNES 3 DE JULIO
 METAMORFOSIS: [HTTP://WWW.TERRA.ES/PERSONAL3/TMC000](http://www.terra.es/personal3/tmc000)
 PROGRAMA : [HTTP://WWW.TERRA.ES/PERSONAL/MARCO54](http://www.terra.es/personal/marco54)
 RCSMM: [HTTP://WWW.EDUCA.MADRID.ORG/WEB/CSM.REALCONSERVATORIO.MADRID](http://www.educa.madrid.org/web/csm.realconservatorio.madrid)

7

Musical score for measures 7 and 8. Measure 7 features a treble staff with a melodic line and a bass staff with a steady eighth-note accompaniment. Measure 8 continues the melody with some chromaticism and a sustained note in the bass.

9

Musical score for measures 9 and 10. Measure 9 shows a more complex melodic line with accidentals. Measure 10 ends with a fermata on the treble staff and a sustained note in the bass.

12

Musical score for measures 12, 13, and 14. Measure 12 is marked with a repeat sign and a forte dynamic. Measure 13 has a "x 3" marking above it. Measure 14 ends with a fermata on the treble staff and a sustained note in the bass.

espressivo

F

15

17

B

21

0

24

26

28

B

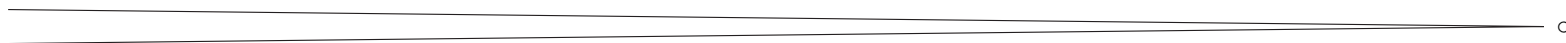
30

G

33

x 4

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PRUEBA DE LECTURA A VISTA

Curso 2006 /2007

A
MI = MIII
MIII = MI

B

C

D

E
x 3
expresivo

F

SEMINARIO DE ACORDEÓN PRUEBA DE ACCESO CURSO 2006/07 LUNES 3 DE JULIO
METAMORFOSIS: [HTTP://WWW.TERRA.ES/PERSONAL/TA0000](http://WWW.TERRA.ES/PERSONAL/TA0000)
PROGRAMA : [HTTP://WWW.TERRA.ES/PERSONAL/MARCO654](http://WWW.TERRA.ES/PERSONAL/MARCO654)
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17

8

21

0

24

26

28

8

30

9

33

x 4

© Tim Mason

PRUEBA DE LECTURA A VISTA

CURSO 2007/2008

CON SWING

2 2 4

◇ : NOTAS ALTERNATIVAS

1

1

PRUEBA DE LECTURA A VISTA

Curso 2007/2008

CON SWING

POCO RIT.

PRUEBA DE LECTURA A VISTA

CURSO 2008/2009



The musical score is divided into three systems, each consisting of a treble and bass staff. The first system includes a 'PULSACIÓN' (Pulsation) line with vertical strokes. The second system includes a 'PULSACIÓN' line with vertical strokes. The third system includes a 'PULSACIÓN' line with vertical strokes. The score is written in a key with one sharp (F#) and a 2/4 time signature. The first system features a complex melody in the treble and a bass line with many chords. The second system features a melody in the treble and a bass line with many chords. The third system features a complex melody in the treble and a bass line with many chords.

SEMINARIO DE ACORDEÓN PRUEBA DE ACCESO CURSO 2008/09 LUNES 7 DE JULIO

[HTTP://ACORDEON.ERESMAS.NET/META4/LECTURA/HOME.HTML](http://acordeon.eresmas.net/meta4/lectura/home.html)

[HTTP://ACORDEON.ERESMAS.NET/ACCESO2008/1.HTML](http://acordeon.eresmas.net/acceso2008/1.html)

[HTTP://WWW.TERRA.ES/PERSONAL/MARCOS54](http://www.terra.es/personal/marcos54)

The image displays a musical score for two systems. The first system consists of a treble staff with a melody and a bass staff with chords. The second system continues the melody and bass line with more complex figures.

SEMINARIO DE ACORDEÓN PRUEBA DE ACCESO CURSO 2008/09 LUNES 7 DE JULIO

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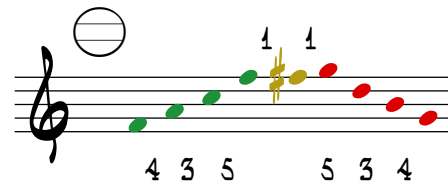
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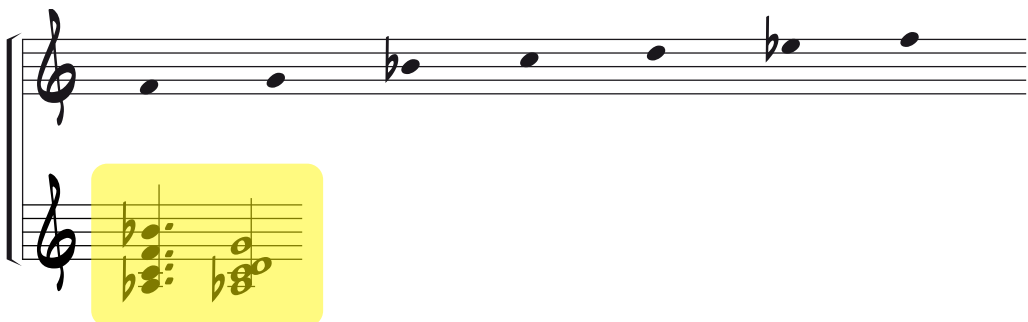
MODELO ARMÓNICO



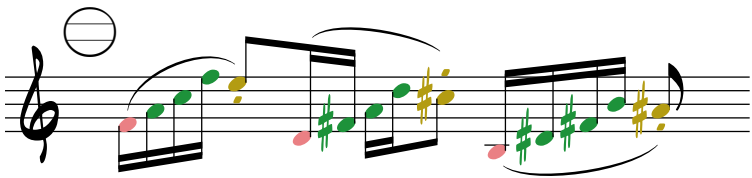
ARTICULACIÓN MELÓDICA



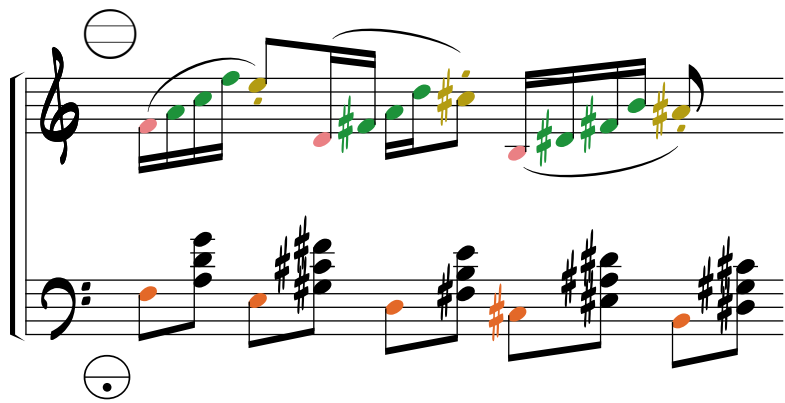
MODELO IMPROVISACIÓN



DESARROLLO MELÓDICO: PROGRESIÓN A



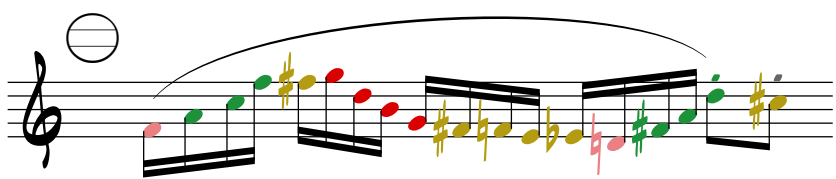
ELABORACIÓN MÚLTIPLE: COMBINACIÓN A



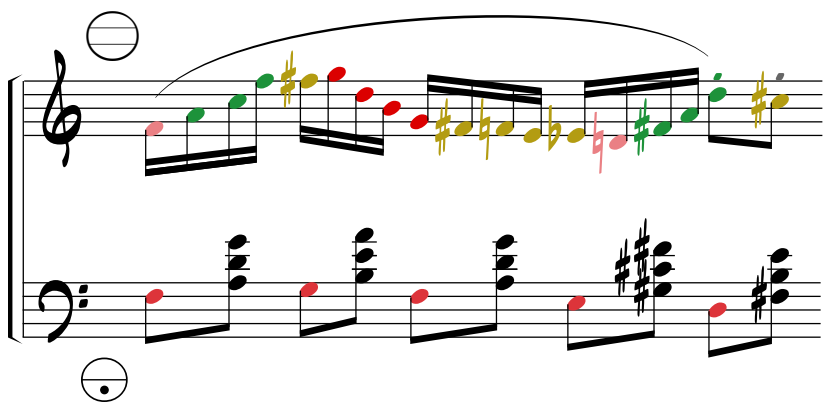
EJEMPLO IMPROVISACIÓN



DESARROLLO MELÓDICO: ELABORACIÓN B



ELABORACIÓN MÚLTIPLE: COMBINACIÓN B



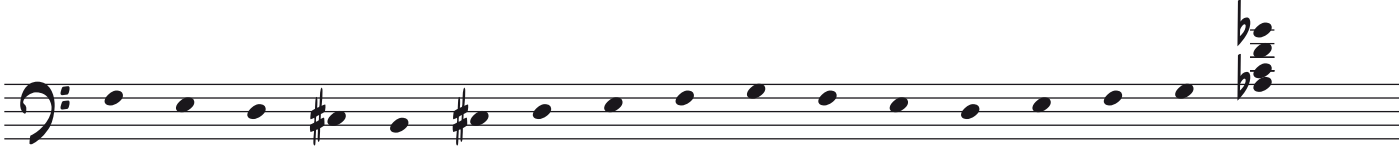
MODELO ARMÓNICO



ARTICULACIÓN RÍTMICA



CONTORNO MELÓDICO



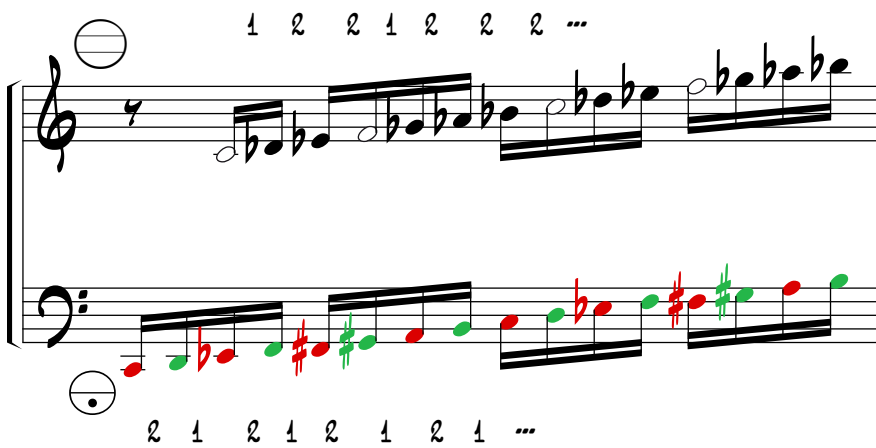
CONTORNO Y DIRECCIÓN MELÓDICA



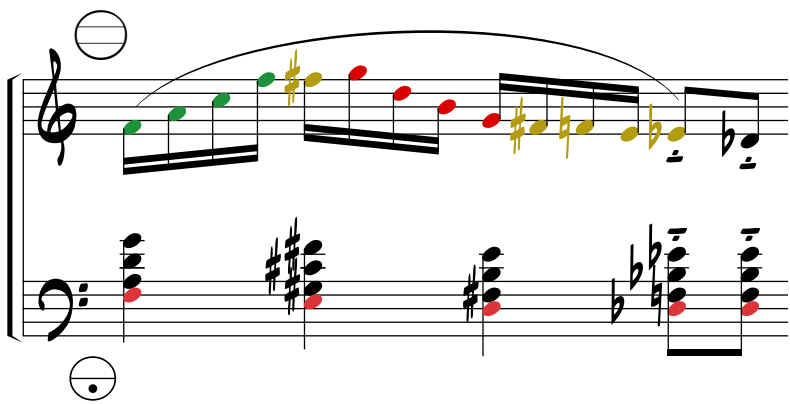
EJEMPLO



COMBINACIÓN DE MODOS...



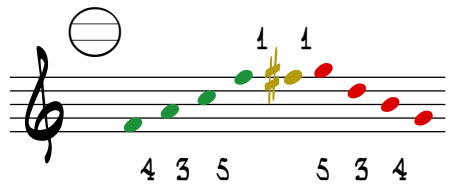
ELABORACIÓN MÚLTIPLE: COMBINACIÓN B: CONCLUSIÓN...



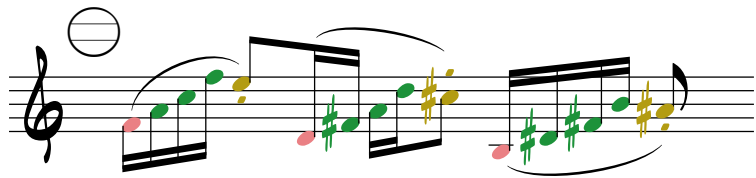
MODELO ARMÓNICO



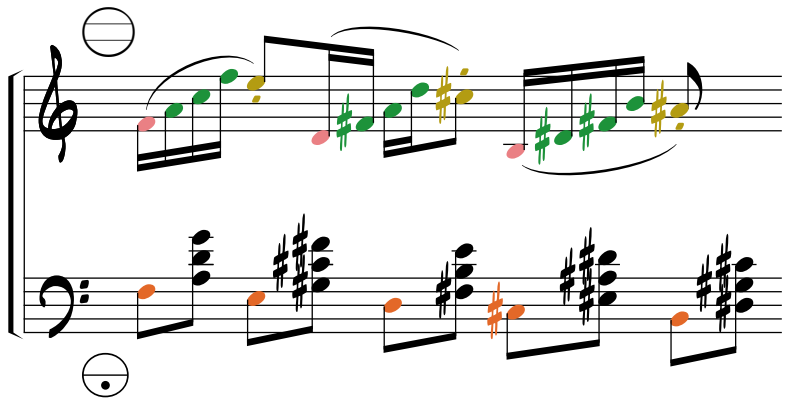
ARTICULACIÓN MELÓDICA



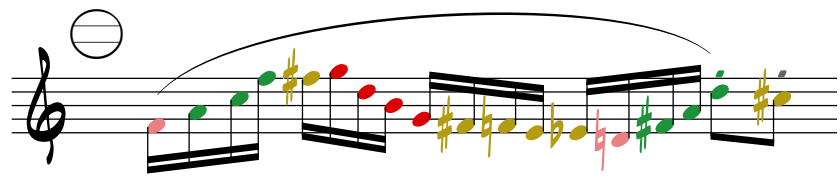
DESARROLLO MELÓDICO: PROGRESIÓN A



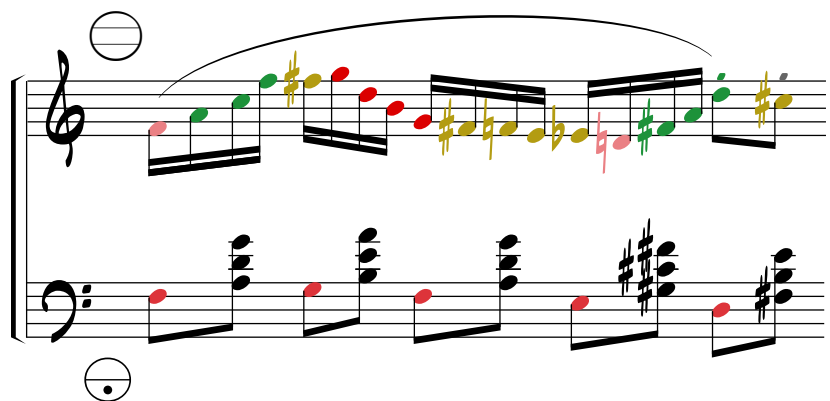
ELABORACIÓN MÚLTIPLE: COMBINACIÓN A



DESARROLLO MELÓDICO: ELABORACIÓN B



ELABORACIÓN MÚLTIPLE: COMBINACIÓN B



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ARTICULACIÓN RÍTMICA



CONTORNO MELÓDICO



CONTORNO Y DIRECCIÓN MELÓDICA



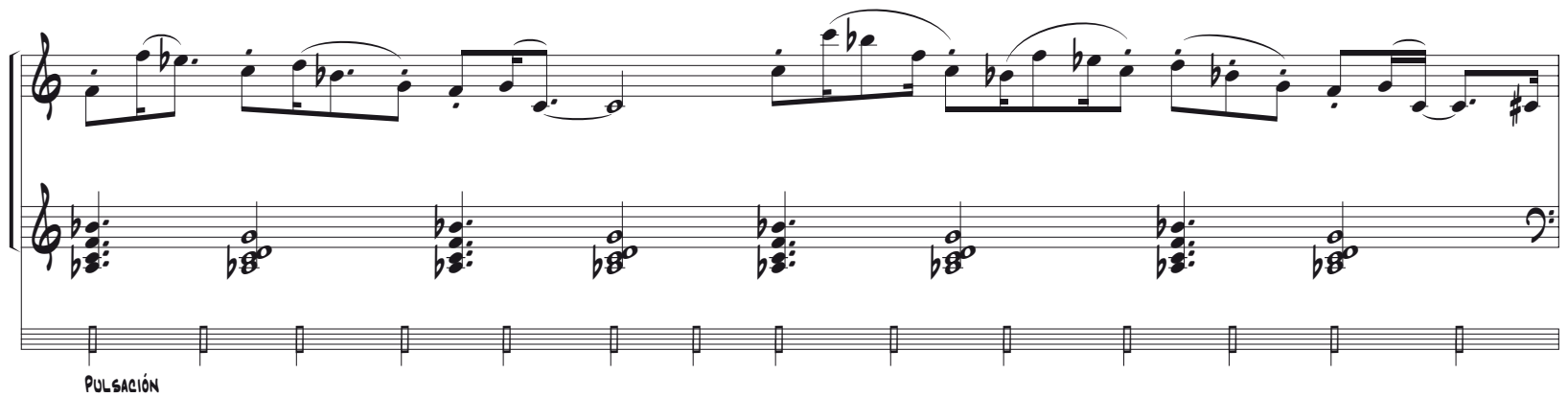
EJEMPLO



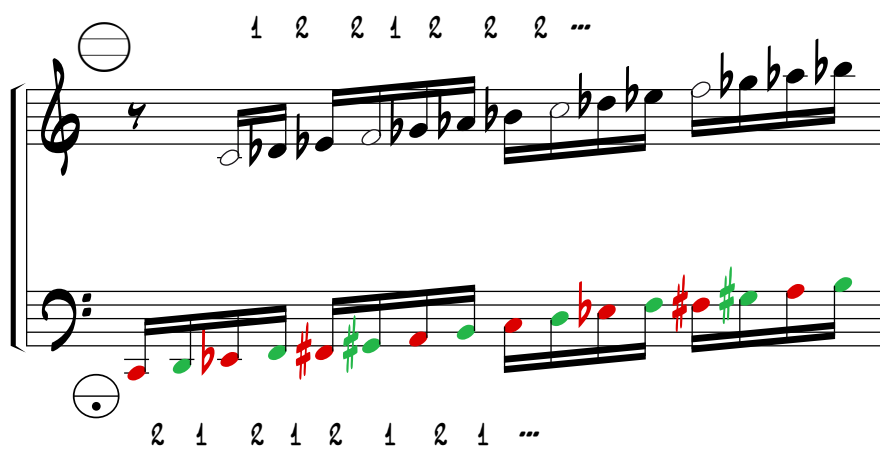
MODELO IMPROVISACIÓN



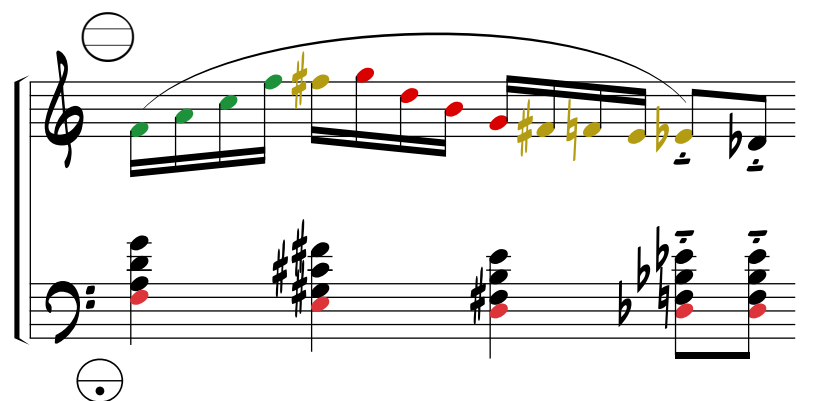
EJEMPLO IMPROVISACIÓN



COMBINACIÓN DE MODOS...



ELABORACIÓN MÚLTIPLE: COMBINACIÓN B: CONCLUSIÓN...



1

9

17

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¹ LECTURA A VISTA: PARA INTERPRETAR DIRECTAMENTE, SIN PREPARACIÓN PREVIA

The musical score is divided into three systems. The first system consists of two staves (treble and bass clef) with eighth and sixteenth notes, including various accidentals (sharps, flats, and naturals). The second system also consists of two staves (treble and bass clef) but is primarily composed of chords and rests. The third system consists of two staves (treble and bass clef) with eighth and sixteenth notes, including various accidentals. The score is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature.

The musical score is written for an accordion. It consists of two systems, each with two staves. The first system features a series of chords in the left hand and a melodic line in the right hand. The second system continues the piece, with the right hand featuring a melodic line that includes several triplet markings (indicated by a '3' over the notes). The left hand continues with chords. The key signature is two flats (B-flat and E-flat). The score ends with a double bar line and repeat dots.

poco a poco stacc. y accel.

SEMINARIO DE ACORDEÓN PRUEBA DE ACCESO CURSO 2009/10 LUNES 1 DE JULIO

[HTTP://ACORDEON.ERESMAS.NET/META4/LECTURA/HOME.HTML](http://acordeon.eresmas.net/meta4/lectura/home.html)

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[HTTP://WWW.TIERRA.ES/PERSONAL/MARCOS54](http://www.tierra.es/personal/marcos54)

First system of musical notation, featuring a treble and bass staff with a key signature of one flat and a common time signature. The treble staff contains a series of chords and a final melodic phrase. The bass staff contains a series of chords.

Second system of musical notation, continuing the first system. It features a treble and bass staff with a key signature of one flat and a common time signature. The treble staff contains a series of chords and a final melodic phrase. The bass staff contains a series of chords.

Third system of musical notation, continuing the first system. It features a treble and bass staff with a key signature of one flat and a common time signature. The treble staff contains a series of chords and a final melodic phrase. The bass staff contains a series of chords.

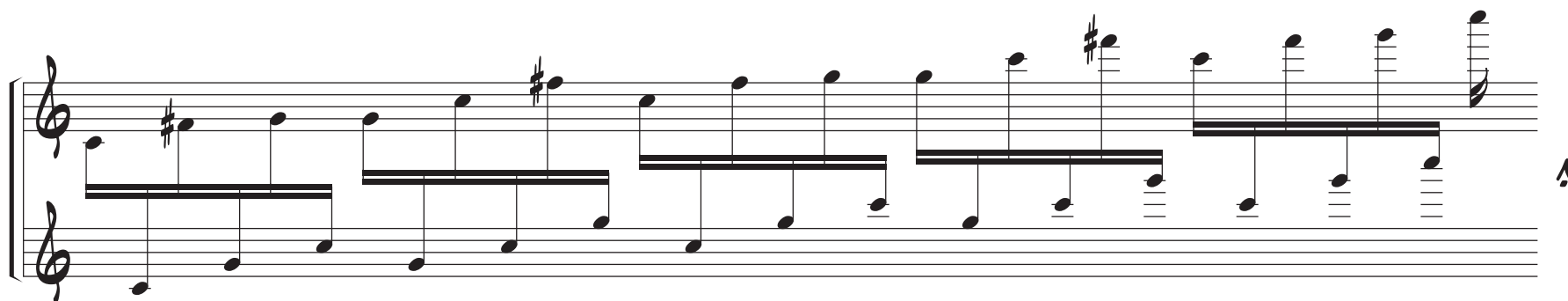
Fourth system of musical notation, continuing the first system. It features a treble and bass staff with a key signature of one flat and a common time signature. The treble staff contains a series of chords and a final melodic phrase. The bass staff contains a series of chords.

Fifth system of musical notation, continuing the first system. It features a treble and bass staff with a key signature of one flat and a common time signature. The treble staff contains a series of chords and a final melodic phrase. The bass staff contains a series of chords.

Sixth system of musical notation, continuing the first system. It features a treble and bass staff with a key signature of one flat and a common time signature. The treble staff contains a series of chords and a final melodic phrase. The bass staff contains a series of chords.

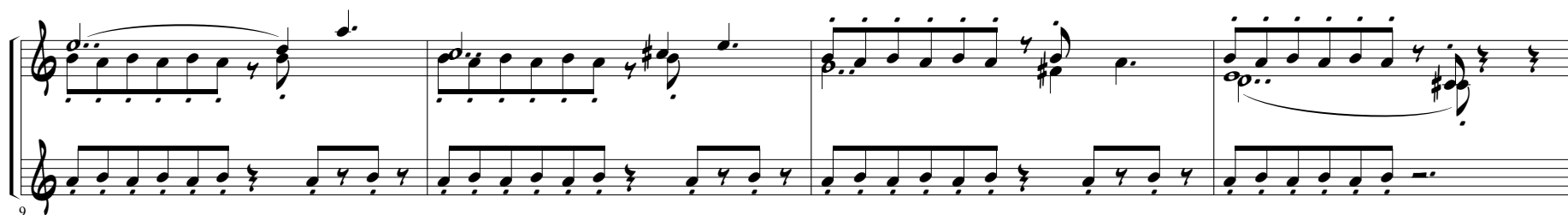
Seventh system of musical notation, continuing the first system. It features a treble and bass staff with a key signature of one flat and a common time signature. The treble staff contains a series of chords and a final melodic phrase. The bass staff contains a series of chords.

Eighth system of musical notation, continuing the first system. It features a treble and bass staff with a key signature of one flat and a common time signature. The treble staff contains a series of chords and a final melodic phrase. The bass staff contains a series of chords.



PRUEBA DE LECTURA Y ANÁLISIS

CURSO 2011/2012



SEMINARIO DE ACORDEÓN PRUEBA DE ACCESO CURSO 2011/12. LUNES 4 DE JULIO
[HTTP://ACORDEON.EREMAS.NET/META4/LECTURA/HOME.HTML](http://acordeon.eremas.net/meta4/lectura/home.html)
[HTTP://ACORDEON.EREMAS.NET/ACCESO2002/1.HTML](http://acordeon.eremas.net/acceso2002/1.html)
[HTTP://WWW.TERRA.ES/PERSONAL/MARCOS54](http://www.terra.es/personal/marcos54)

13

16

19

22

perdiéndose

Fin

25

Handwritten musical notation, first system. It consists of two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The bottom staff begins with a bass clef. The notation includes various note values, rests, and accidentals (sharps and naturals). A measure rest is present at the end of the system.

Handwritten musical notation, second system. It consists of two staves. The top staff begins with a treble clef and a key signature of one flat (Bb). The bottom staff begins with a bass clef. The notation includes various note values, rests, and accidentals (flats and naturals). A measure rest is present at the end of the system.

Handwritten musical notation, third system. It consists of two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The bottom staff begins with a bass clef. The notation includes various note values, rests, and accidentals (sharps and naturals). A measure rest is present at the end of the system.

Handwritten musical notation, fourth system. It consists of two staves. The top staff begins with a treble clef and a key signature of one flat (Bb). The bottom staff begins with a bass clef. The notation includes various note values, rests, and accidentals (flats and naturals). A measure rest is present at the end of the system.

24

30

35

41

47

$\text{♩} = \text{♩}$

a Fin

PRUEBA DE LECTURA Y ANÁLISIS

(para MI botones)

Curso 2012/2013

loco



irónico



... (simile)

...

...

RCSMM: SEMINARIO DE ACORDEÓN: PRUEBA DE ACCESO CURSO 2012/13: MIÉRCOLES 27 DE JUNIO DEL 2012

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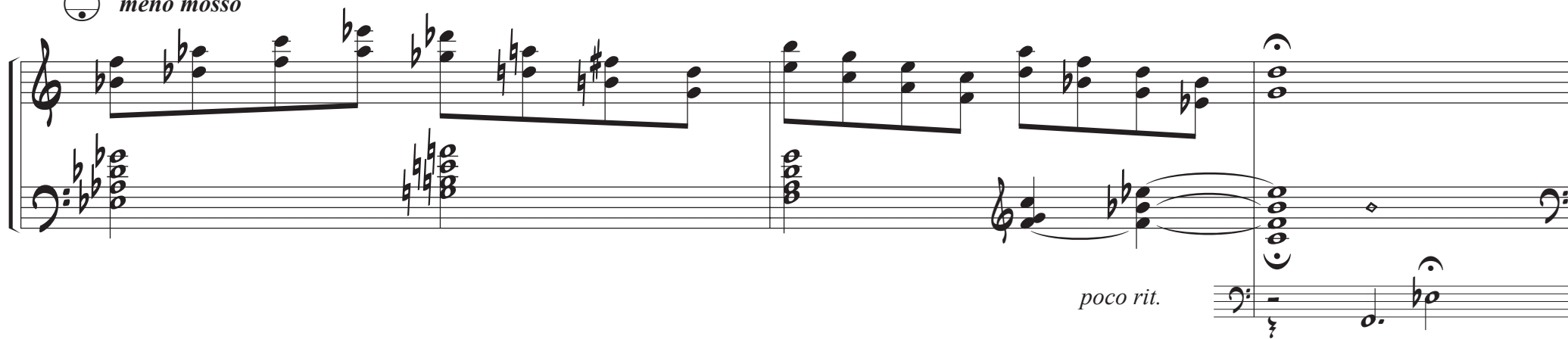
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[HTTP://WWW.TERRA.ES/PERSONAL/MARCOS54](http://www.terra.es/personal/marcos54)

loco

(voz inferior opcional)

loco
 *meno mosso*



poco rit.

(Relación MII/III: C/e $\flat$) **MI** **MI**



poco rit.

MI

loco *cadenza*

accel.

(opcional)

3

MII (Relación MII/III: C/e^b)

RCSMM: SEMINARIO DE ACORDEÓN: PRUEBA DE ACCESO CURSO 2012/13: MIÉRCOLES 27 DE JUNIO DEL 2012

[HTTP://ACORDEON.ERESMAS.NET/META4/LECTURA/HOME.HTML](http://acordeon.eresmas.net/meta4/lectura/home.html)

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[HTTP://WWW.TERRA.ES/PERSONAL/MARCOS654](http://www.terra.es/personal/marcos654)

PRUEBA DE LECTURA Y ANÁLISIS

(ejercicio pensado para MI botones)

CURSO 2013/2014

2 2

2 1 2 1 ...

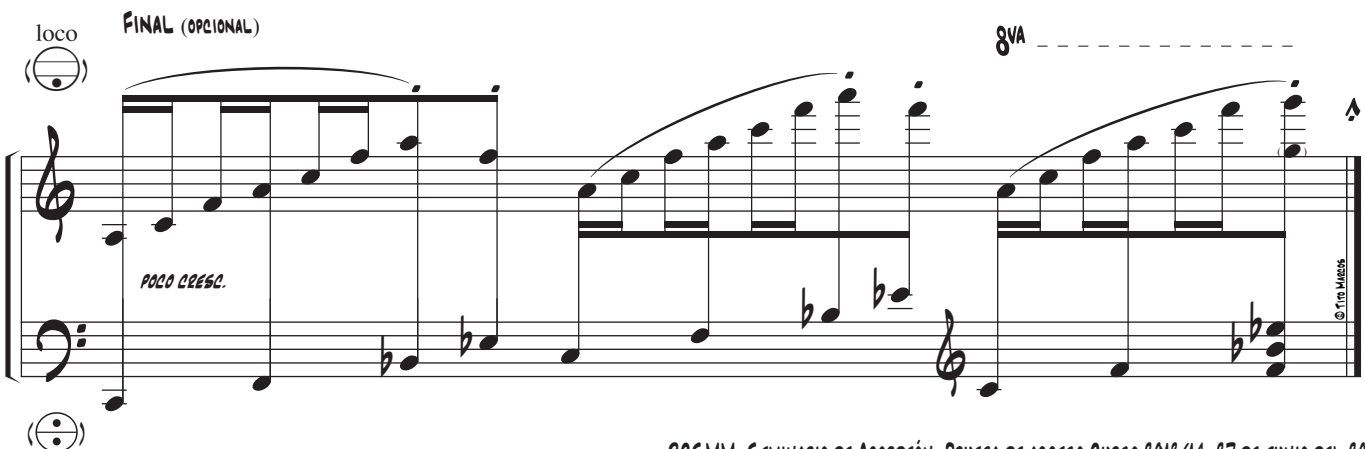
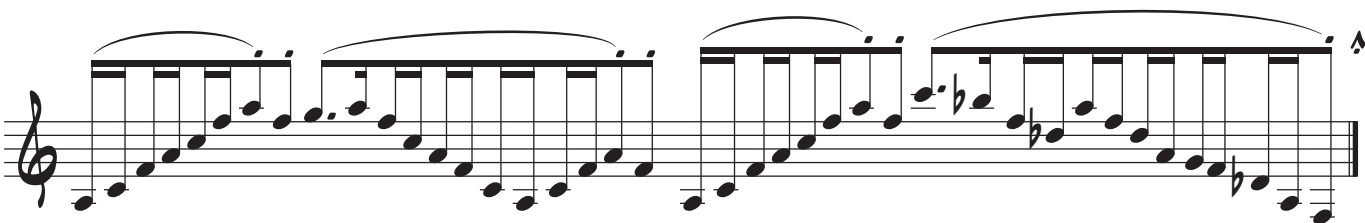
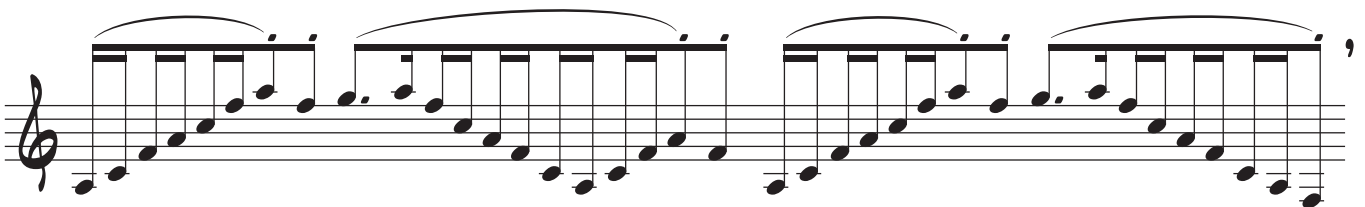
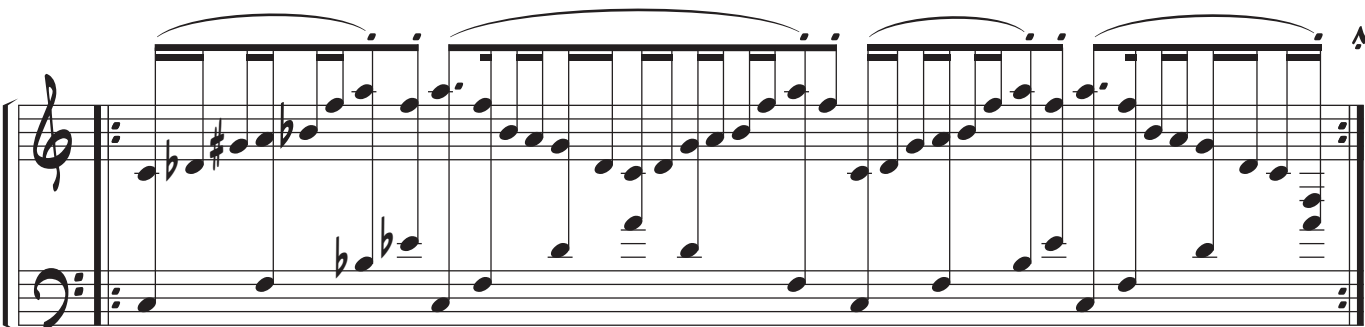
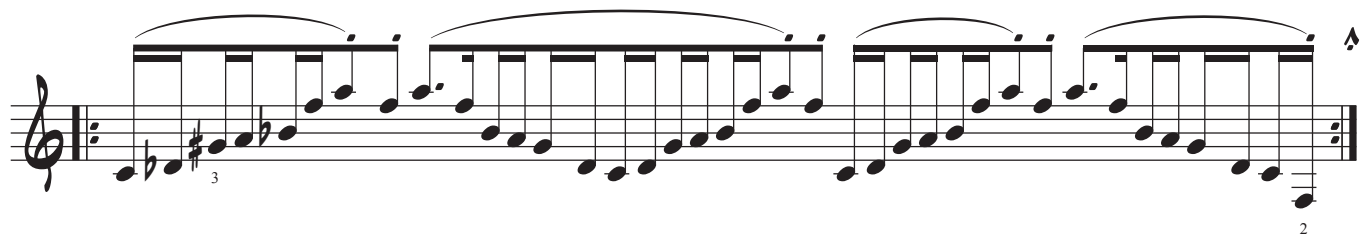
MIII (MI/III al unísono opcional)

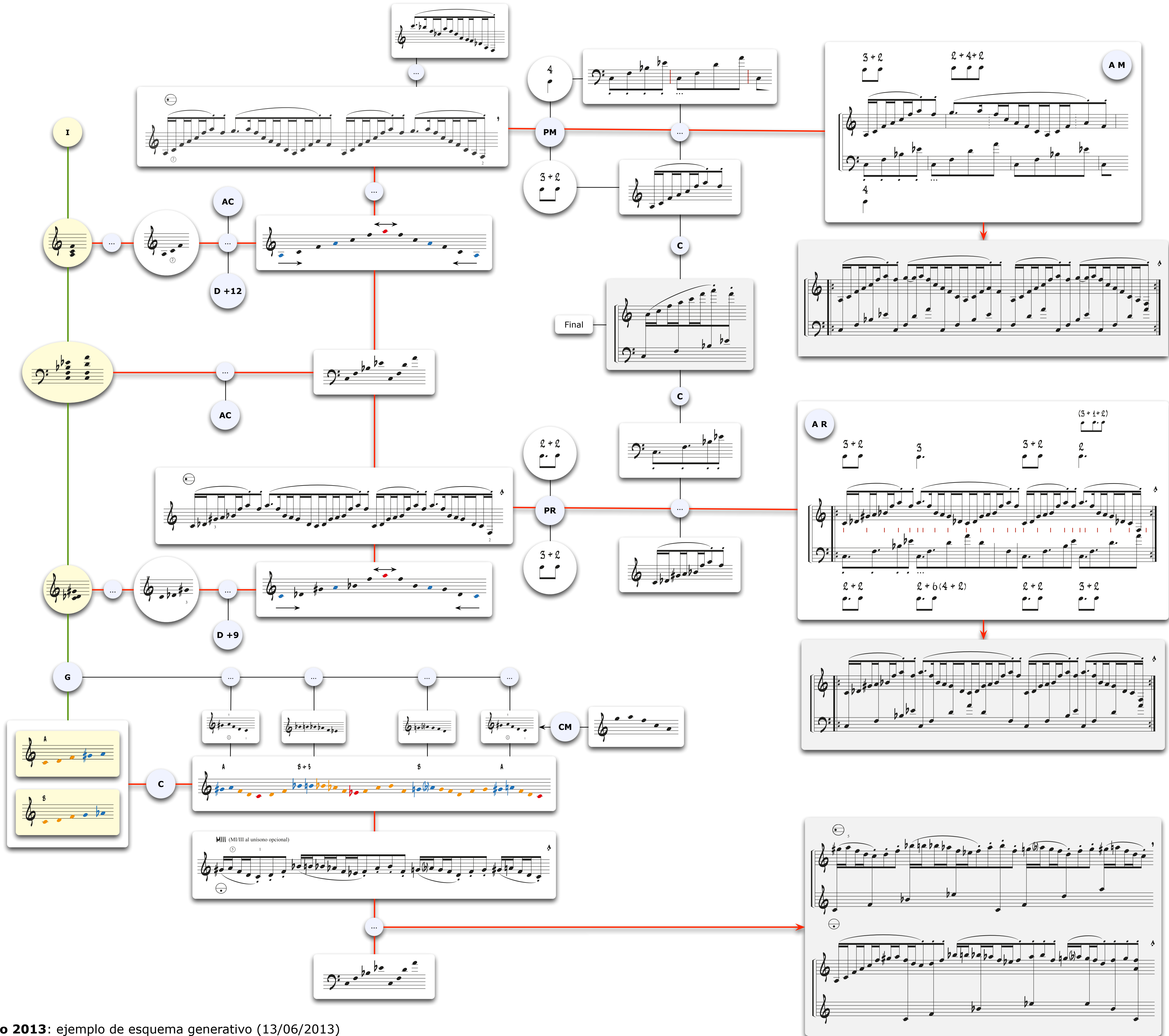
5 1

PRUEBA DE LECTURA Y ANÁLISIS

(ejercicio pensado para MI botones)

CURSO 2013/2014





Símbolos:

- I** Iniciares
- G** Generadores
- ...** Fórmulas generativas
- D + 9** Desplazamiento +9 (6ª M)
- A C** Articulación Correlativa
- C** Combinación
- PR** Polirritmia
- PM** Polimetría
- CM** Contorno Melódico
- A R** Análisis Rítmico
- A M** Análisis Métrico

ANÁLISIS MÉTRICO/RÍTMICO: POLIMETRÍA/POLIRRITMIA

3 + 2 2 + 4 + 2 3 + 2 2 + 3 + 2

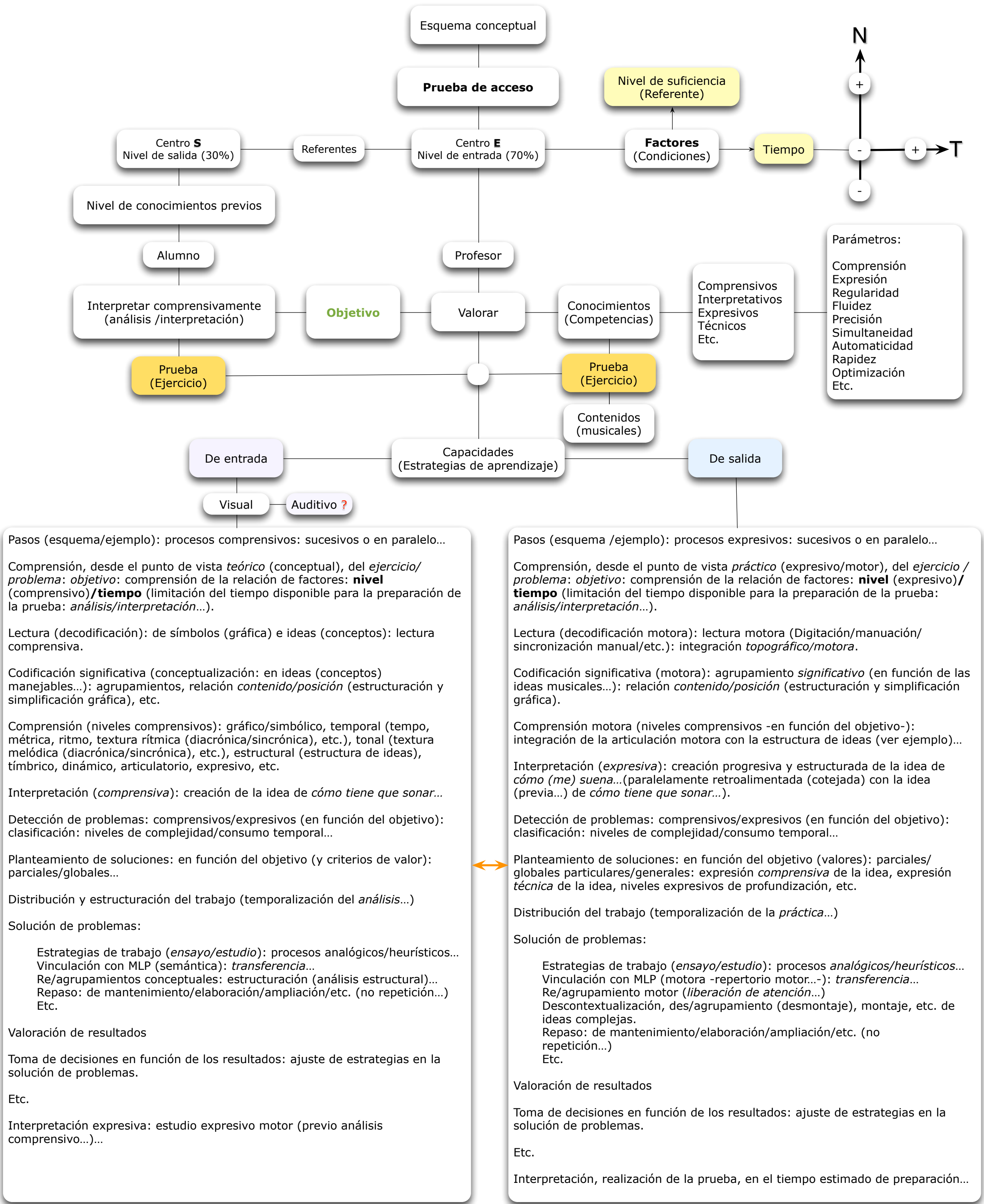
4

3 + 2 3 3 + 2 2 (3 + 1 + 2)

4

2 + 2 2 + 6 (4 + 2) 2 + 2 3 + 2

4



A

8ª

ENÉRGICO ♩ = 120 ca.

loco

8ª

loco

FIN 1ª A **B** - 2ª A CODA (OPCIONAL)

Registación opcional

8ª

8ª

8ª

sempre staccato

2 ④ 5 ② 3

2ª poco rit.

simili (registración)

8ª

8ª

8ª

8ª

8ª

8ª

4

4

loco

loco

8ª

DA CAPO A FIN

2 3 ④ 5 ② 3 ⑤

4

4

B

8ª

CONTEMPLATIVO ♩ = 70 ca.

3 5 (4) 4 (3) 4 ③ 3
1 ② 1 1 2 1

legato

1

2-4

8ª (opcional)

2ª poco rit.



SCHERZANDO ♩ = 80 ca.

First system of musical notation for Scherzando. It consists of a treble and bass staff. The treble staff has a key signature of two flats and a common time signature. The bass staff has a key signature of two flats and a common time signature. The music is marked 'staccato' and '2ª poco rit.'. Below the bass staff, there are fingerings: 2, ④, 5, ②, ⑤, ②, 5, ④, 4, 4. There are also two circles with a dot inside, labeled '8ª'.



Second system of musical notation. It continues the treble and bass staves. The treble staff has a key signature of two flats and a common time signature. The bass staff has a key signature of two flats and a common time signature. The music is marked 'CONCLUSIVO ♩ = 60 ca.'. Below the bass staff, there are fingerings: 4, 3, 5, 4, 2, 5, 1, 2.

2

Third system of musical notation. It continues the treble and bass staves. The treble staff has a key signature of two flats and a common time signature. The bass staff has a key signature of two flats and a common time signature. The music is marked 'DA CAPO A FIN' and 'poco rit.'. Below the bass staff, there are fingerings: 4, 5, 4, 5, 2, 1, 2, 1.



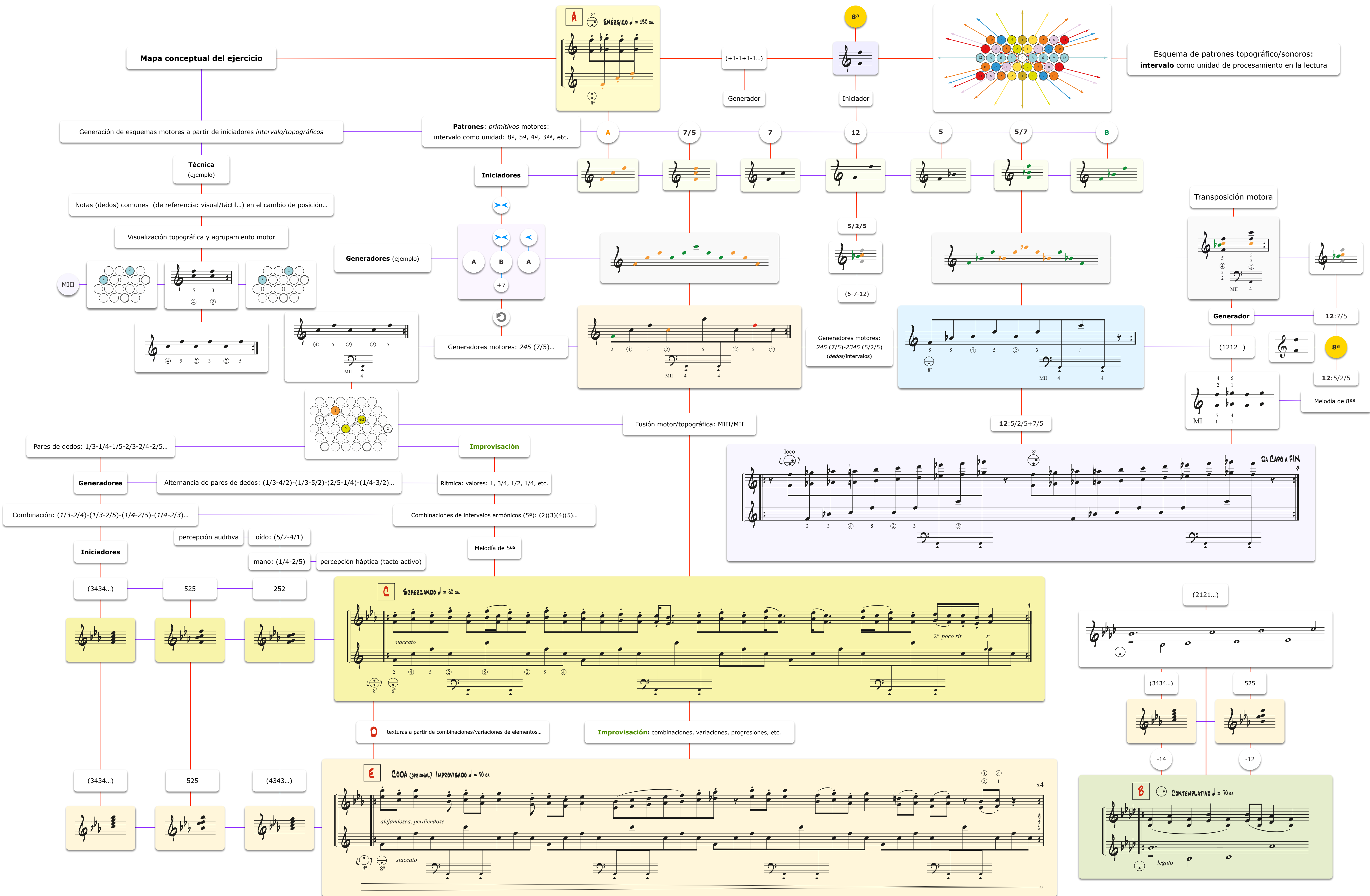
CODA (OPCIONAL) IMPROVISADO ♩ = 90 ca.

Fourth system of musical notation. It continues the treble and bass staves. The treble staff has a key signature of two flats and a common time signature. The bass staff has a key signature of two flats and a common time signature. The music is marked 'alejándose, perdiéndose' and 'staccato'. Below the bass staff, there are fingerings: ③, ④, ②, 1. There are also two circles with a dot inside, labeled '8ª'.

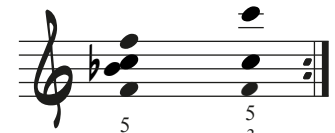
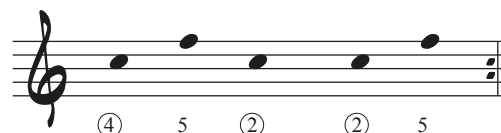
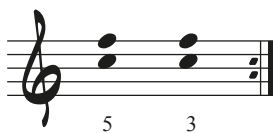
x4

© Tito Melero

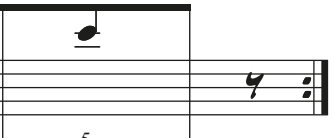
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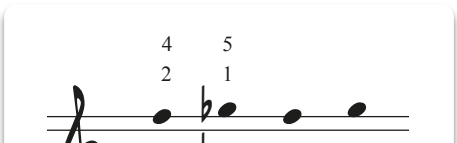
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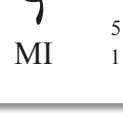


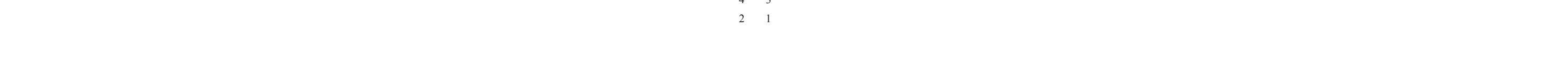
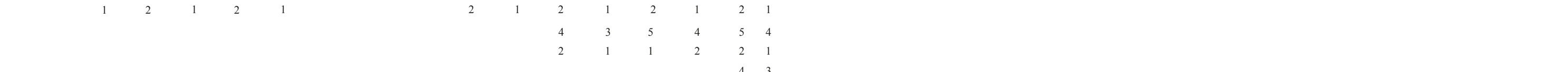
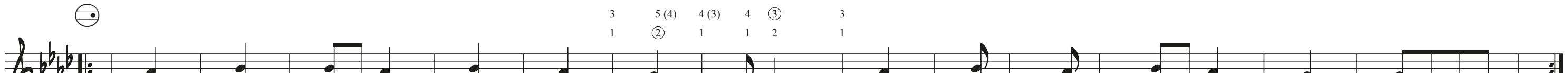


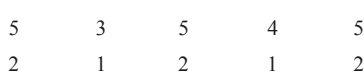












[HTTP://PRUEBAS DE ACCESO 2002/2015](http://pruebas.de.acceso.2002/2015)

José Ignacio Wert: "*Hay asignaturas (léase músicas) que distraen (léase sobran)*"...

Musical notation system 1 (first system).

Musical notation system 2 (second system).

8ª

MII

Musical notation system 3 (third system).

Musical notation system 4 (fourth system).

8ª

Musical notation system 5 (fifth system).

3ª y 4ª repetir sólo el 2º motivo x4

Opcional

∅: percusión fuelle, +: percusión registros MIII (hundiéndolos, con cambio de sonido -8ª-), ■: percusión caja acústica derecha, ♯: glissando registros MIII o MI

Musical notation system 6 (sixth system).

✕: percusión pie derecho (pie o talón: Hip Hop -Old School-) ◇: percusión pie izquierdo

A

Reggaetón Remix Mash-up...*

loco
Articulado (portato)

MII

Tenuto

B¹

B²

8ª

C

C¹

MII

MIII

* Este ejercicio trata de representar una parodia crítica desmitificadora (*Reggaetón Remix Mash-up...*) de la actual concepción del sistema de enseñanza en el rCsMm, tan cercano en todo al espíritu de la *lomce*.

José Ignacio Wert: "*Hay asignaturas (léase músicas) que distraen (léase sobran)*"...

8ª

MII

notas alternativas opcionales

Dembow
Portato rítmico

3ª y 4ª repetir sólo el 2º motivo

x: pulsar en el borde del manual

Opcional

legato

(fin)

x: percusión pie derecho (pie o talón: Hip Hop -Old School-) ◇: percusión pie izquierdo

20/6/2015

