

Monográfico “Lectura a vista”

(10 años de pruebas de acceso)

Se recogen aquí una serie de obras escritas para valorar la **capacidad de aprendizaje** y nivel de **análisis interpretativo** (dirigido al objetivo de la Interpretación instrumental) de los alumnos que acceden a las enseñanzas oficiales del RCSMM en la especialidad de Acordeón.

Las obras están pensadas para que puedan integrarse simultáneamente ambas pruebas: Análisis (interpretativo) y “Lectura a vista”.

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

Se valora principalmente la relación entre los siguientes factores: cantidad/calidad de Aprendizaje/Tiempo.

El concepto de “lectura a vista”, entendido como habilidad para repentizar, en **tiempo real**, la “ejecución” de una obra escrita, se interpreta aquí como la capacidad de aprender a interpretar comprensivamente, una obra escrita, en un **tiempo limitado**, permitiendo valorar más objetivamente la relación factorial de aprendizaje: **Calidad/Tiempo**, determinante en sus futuros estudios.

Metamorfosis II

(Actualización de Metamorfosis 8)

Lectura a vista: páginas de referencia:

<http://acordeon.eresmas.net/meta4/lectura/home.html>

<http://acordeon.eresmas.net/acceso2002/prueba.html>

<http://acordeon.eresmas.net/acceso2002/1.html>

<http://www.terra.es/personal/marcos54>

PRUEBA DE LECTURA A VISTA

Curso 2002/2003

Musical notation system 1, measures 1-2. Treble clef, 12/8 time signature. The piece begins with a circled treble clef and a circled bass clef. The first system consists of two staves. The treble staff contains chords and some melodic lines, while the bass staff contains a continuous eighth-note accompaniment.

Musical notation system 2, measures 3-4. Treble clef, 12/8 time signature. The second system continues the piece with more complex chordal textures in the treble and eighth-note accompaniment in the bass.

Musical notation system 3, measures 5-6. Treble clef, 12/8 time signature. The third system features a more active treble staff with eighth-note patterns and a steady eighth-note bass accompaniment.

STACC.

Musical notation system 4, measures 7-8. Treble clef, 12/8 time signature. The fourth system is marked with the instruction "EXPRESIVO". The treble staff features chords with slurs, and the bass staff continues with eighth-note accompaniment.

Musical notation system 5, measures 9-10. Treble clef, 12/8 time signature. The fifth system features a treble staff with a dense texture of chords and eighth notes, and a bass staff with eighth-note accompaniment.

11

13

LEGATO

POCO RIT

15

loco

PERDIÉNDOSE, POCO A POCO DIM.

STACC.

17

19

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

PRUEBA DE LECTURA A VISTA

Cuervo 2002/2005

Musical score for 'Prueba de Lectura a Vista' by Cuervo 2002/2005. The score is written for guitar and consists of 9 staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 4/8 time signature. The first two staves are marked with a circled '1' and contain the main melody. The third and fourth staves are marked with a circled '2' and contain a rhythmic accompaniment. The fifth and sixth staves are marked with a circled '3' and contain a more complex accompaniment. The seventh and eighth staves are marked with a circled '4' and contain a final accompaniment. The ninth staff is marked with a circled '5' and contains the final notes of the piece. Performance markings include 'SINCR.' at the beginning of the fifth staff, 'EXPRESIVO' at the beginning of the seventh staff, and 'FIN' at the end of the ninth staff.

Continuation of the musical score for 'Prueba de Lectura a Vista'. It consists of 6 staves, numbered 11 to 16. The key signature changes to two flats (B-flat and E-flat) at the beginning of the second staff. The first staff (11) continues the melody. The second staff (12) is marked 'LEJANO' and contains a new melodic line. The third staff (13) is marked 'LOCO' and contains a rhythmic accompaniment. The fourth staff (14) is marked 'POCO RIT.' and contains a rhythmic accompaniment. The fifth staff (15) is marked 'RECIDIÓNDSE, PORA A POCO DIN.' and contains a rhythmic accompaniment. The sixth staff (16) is marked 'STACC.' and contains a rhythmic accompaniment. The score ends with a circled '15' and the word 'FIN'.

SEMINARIO DE ACCORDÓN PRUEBA DE ACCESO CUERVO 2002/05 MIÉRCOLES 5 DE JULIO
METADICCIÓN: [HTTP://WWW.TECCA.ES/PERSONAL/74000](http://WWW.TECCA.ES/PERSONAL/74000)
PROGRAMA : [HTTP://WWW.TECCA.ES/PERSONAL/740054](http://WWW.TECCA.ES/PERSONAL/740054)
CULMINA: WWW.ZEIL-CONGREG-MICROD.ES

PRUEBA DE LECTURA A VISTA

Curso 2003/2004

⊖

p

+ \pm

MIII ⊖

2^a A FIN Δ

+ \pm

2^a 8^a baja

+ *p*

MII

○	○
○	○

MIII \odot 2ª 8ª baja

MII $\boxed{\begin{matrix} \circ \\ \circ \end{matrix}}$

FIN

+ f POCO A POCO DIM. Y RIT.

© Tito Melero

MII $\boxed{\begin{matrix} \circ \\ \circ \end{matrix}}$

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

PRUEBA DE LECTURA A VISTA

CUESO 2008/2004

Musical score for the first system, measures 1-3. It consists of a treble clef staff with a key signature of one flat (Bb) and a common time signature (C). The music features a melodic line with eighth notes and a bass line with chords. Dynamics include piano (p) and fortissimo (ff). A first ending bracket labeled '1.' spans measures 2 and 3.

Musical score for the second system, measures 4-5. It continues the melody and bass line. Measure 4 includes a fortissimo (ff) dynamic. Measure 5 is marked '2.ª FIN' and ends with a double bar line. A first ending bracket labeled '1.' spans measures 4 and 5.

Musical score for the third system, measures 6-7. It continues the melody and bass line. Measure 6 includes a piano (p) dynamic. Measure 7 ends with a double bar line. A first ending bracket labeled '1.' spans measures 6 and 7.

Musical score for the fourth system, measures 8-9. It continues the melody and bass line. Measure 8 includes a fortissimo (ff) dynamic. Measure 9 ends with a double bar line. A first ending bracket labeled '1.' spans measures 8 and 9.

Musical score for the fifth system, measures 10-11. It continues the melody and bass line. Measure 10 includes a piano (p) dynamic. Measure 11 ends with a double bar line. A first ending bracket labeled '1.' spans measures 10 and 11.

Musical score for the sixth system, measures 12-13. It continues the melody and bass line. Measure 12 includes a fortissimo (ff) dynamic. Measure 13 ends with a double bar line. A first ending bracket labeled '1.' spans measures 12 and 13.

SEMINARIO DE ACCESIÓN PRUEBA DE ACCESO 2008/04 LUNES 7 DE JULIO
MEFANAGORÉSIS: [HTTP://WWW.TEERA.ES/PERSONAL/MARCOS54](http://www.teera.es/personal/marcos54)
PROGRAMA: [HTTP://WWW.TEERA.ES/TEERA/](http://www.teera.es/teera/)
ECSMIM: [WWW.TEERA.ES/TEERA/](http://www.teera.es/teera/)

PRUEBA DE LECTURA A VISTA

Curso 2004/2005

Musical notation for the first system, measures 1-2. Treble and bass clefs. Key signature: one sharp (F#). Tempo: *CÓMICO*. Measure 1 contains a treble clef with a circle above it and a bass clef with a circle below it.

Musical notation for the second system, measures 3-4. Treble and bass clefs. Key signature: one sharp (F#). Measure 3 contains a treble clef with a circle above it and a bass clef with a circle below it.

Musical notation for the third system, measures 5-6. Treble and bass clefs. Key signature: one sharp (F#). Measure 5 contains a treble clef with a circle above it and a bass clef with a circle below it.

Musical notation for the fourth system, measures 7-8. Treble and bass clefs. Key signature: one sharp (F#). Measure 7 contains a treble clef with a circle above it and a bass clef with a circle below it.

Musical notation for the fifth system, measures 9-10. Treble and bass clefs. Key signature: one sharp (F#). Tempo: *POCO RIT.* Measure 9 contains a treble clef with a circle above it and a bass clef with a circle below it.

PRUEBA DE LECTURA A VISTA

Curso 2005/2006



Polka



rítmico

Vals Lento

articulado (staccato)

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METAMORFOSIS: [HTTP://WWW.TERRA.ES/PERSONAL/TMC000](http://www.terra.es/personal/tmc000)

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

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/MARCO654](http://www.terra.es/personal/marco654)
RCSMM: [HTTP://WWW.EDUCA.MADRID.ORG/WEB/CSM.REALCONSERVATORIO.MADRID](http://www.educa.madrid.org/web/csm.realconservatorio.madrid)

Musical notation for measures 7 and 8. The system consists of two staves. Measure 7 features a melodic line in the upper staff with a slur over the final two notes and a bass line with a steady eighth-note accompaniment. Measure 8 continues the melodic line with some chromaticism and a bass line with a similar accompaniment.

Musical notation for measures 9, 10, and 11. Measure 9 shows a melodic line with chromatic movement and a bass line. Measure 10 continues the melodic line with a sharp sign and a bass line. Measure 11 concludes with a melodic line ending in a fermata and a bass line with a final chord.

Musical notation for measures 12, 13, and 14. Measure 12 starts with a treble clef, a key signature change to E major, and a dynamic marking of *8*. It includes a first ending bracket with a repeat sign and a measure rest. Measure 13 is a second ending with a measure rest and a dynamic marking of *4*. Measure 14 is a final ending with a measure rest and a dynamic marking of *2*.

12 *espresivo*

F

Musical notation for measures 15 and 16. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a sequence of chords: F major (F-A-C), G minor (G-Bb-D), A minor (A-C-E), Bb major (Bb-D-F), C minor (C-Eb-G), D minor (D-F-A), E minor (E-G-Bb), F major (F-A-C), G minor (G-Bb-D), A minor (A-C-E), Bb major (Bb-D-F), C minor (C-Eb-G), D minor (D-F-A), E minor (E-G-Bb), and F major (F-A-C). The lower staff is in bass clef and contains a continuous eighth-note bass line starting on C4 and moving up stepwise to C5.

15

Musical notation for measures 17, 18, and 19. The system consists of two staves. The upper staff continues the chord sequence from measure 16. Measure 19 features a chromatic sequence: Bb major (Bb-D-F), C minor (C-Eb-G), D minor (D-F-A), E minor (E-G-Bb), F major (F-A-C), G minor (G-Bb-D), A minor (A-C-E), Bb major (Bb-D-F), C minor (C-Eb-G), D minor (D-F-A), E minor (E-G-Bb), and F major (F-A-C). The lower staff continues the eighth-note bass line. Measure 19 includes a triplet of eighth notes (F, G, A) and a pair of eighth notes (Bb, C) in the upper staff, with corresponding notes in the lower staff.

17

B

Musical notation for measures 20, 21, and 22. The system consists of two staves. The upper staff contains chords: F major (F-A-C), G minor (G-Bb-D), A minor (A-C-E), Bb major (Bb-D-F), C minor (C-Eb-G), D minor (D-F-A), E minor (E-G-Bb), F major (F-A-C), G minor (G-Bb-D), A minor (A-C-E), Bb major (Bb-D-F), C minor (C-Eb-G), D minor (D-F-A), E minor (E-G-Bb), and F major (F-A-C). The lower staff continues the eighth-note bass line. Measure 20 includes a sharp sign (#) above the bass line. Measure 22 includes a triplet of eighth notes (F, G, A) and a pair of eighth notes (Bb, C) in the upper staff, with corresponding notes in the lower staff.

21

0

Musical notation for measures 24 and 25. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 8/8. The lower staff is in bass clef. Measure 24 begins with a piano (p) dynamic marking. The music features a steady eighth-note melody in the upper staff and a corresponding eighth-note accompaniment in the lower staff.

24

Musical notation for measures 26 and 27. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a time signature of 8/8. The lower staff is in bass clef. Measure 26 begins with a piano (p) dynamic marking. The melody in the upper staff continues with eighth notes, while the accompaniment in the lower staff follows a similar rhythmic pattern.

26

Musical notation for measures 28 and 29. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 8/8. The lower staff is in bass clef. Measure 28 begins with a piano (p) dynamic marking. The melody in the upper staff includes a sharp sign (#) on the eighth note of the second measure. Measure 29 concludes with a fermata over the final note in both staves.

28

8

30

9

33

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x 4

PRUEBA DE LECTURA A VISTA

Curso 2006 /2007

A
MI = MIII
MIII = MI

8
MI = MIII
MIII = MI

④ 5 ② 3 5

B

3

C

5

D

7

E

9

E

x 3

12

expresivo

F

15

Musical notation for measures 17-20. Measure 17 starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. The right hand plays a series of chords, and the left hand plays a steady eighth-note bass line. Measure 18 continues the bass line and chord progression. Measure 19 features a triplet of eighth notes in the right hand. Measure 20 ends with a half note and a fermata.

Musical notation for measures 21-23. Measure 21 starts with a treble clef, a key signature of one flat, and a common time signature. The right hand plays a series of chords, and the left hand plays a steady eighth-note bass line. Measure 22 continues the bass line and chord progression. Measure 23 features a triplet of eighth notes in the right hand and ends with a half note and a fermata.

Musical notation for measures 24-25. Measure 24 starts with a treble clef, a key signature of one flat, and a common time signature. The right hand plays a series of chords, and the left hand plays a steady eighth-note bass line. Measure 25 continues the bass line and chord progression.

Musical notation for measures 26-27. Measure 26 starts with a treble clef, a key signature of one flat, and a common time signature. The right hand plays a series of chords, and the left hand plays a steady eighth-note bass line. Measure 27 continues the bass line and chord progression.

Musical notation for measures 28-29. Measure 28 starts with a treble clef, a key signature of one flat, and a common time signature. The right hand plays a series of chords, and the left hand plays a steady eighth-note bass line. Measure 29 features a triplet of eighth notes in the right hand and ends with a half note and a fermata.

Musical notation for measures 30-32. Measure 30 starts with a treble clef, a key signature of one flat, and a common time signature. The right hand plays a series of chords, and the left hand plays a steady eighth-note bass line. Measure 31 continues the bass line and chord progression. Measure 32 features a triplet of eighth notes in the right hand and ends with a half note and a fermata.

Musical notation for measures 33-36. Measure 33 starts with a treble clef, a key signature of one flat, and a common time signature. The right hand plays a series of chords, and the left hand plays a steady eighth-note bass line. Measure 34 continues the bass line and chord progression. Measure 35 features a triplet of eighth notes in the right hand. Measure 36 ends with a half note and a fermata. The piece concludes with a double bar line and a repeat sign.

PRUEBA DE LECTURA A VISTA

CURSO 2007/2008

First system of musical notation. The top staff is in treble clef and contains a melody with eighth and sixteenth notes, some beamed together. The bottom staff is in bass clef and contains a bass line with eighth notes. The tempo/mood is indicated as "CON SWING". There are two circled symbols at the beginning of the system, one above and one below the staves. The system ends with a double bar line and repeat dots.

Second system of musical notation. The top staff is in treble clef and contains a melody with eighth and sixteenth notes. The bottom staff is in bass clef and contains a bass line with eighth notes. A diamond symbol is used to indicate alternative notes, with the text ": NOTAS ALTERNATIVAS" below it. The system ends with a double bar line and repeat dots.

Third system of musical notation. The top staff is in treble clef and contains a melody with eighth and sixteenth notes, some beamed together. The bottom staff is in bass clef and contains a bass line with eighth notes. The system ends with a double bar line and repeat dots.

PRUEBA DE LECTURA A VISTA

Curso 2007/2008

First system of musical notation. It consists of a treble clef staff and a bass clef staff. The treble staff contains a series of chords and melodic fragments, with some notes beamed together. The bass staff contains a steady bass line with eighth notes. The tempo marking "CON SWING" is written below the bass staff. There are two circled symbols, one above and one below the treble staff.

Second system of musical notation. It consists of a treble clef staff and a bass clef staff. The treble staff features a more active melodic line with eighth and sixteenth notes. The bass staff continues with a steady bass line.

Third system of musical notation. It consists of a treble clef staff and a bass clef staff. The treble staff has a complex melodic line with many beamed notes. The bass staff has a steady bass line.

Fourth system of musical notation. It consists of a treble clef staff and a bass clef staff. The treble staff has a long, flowing melodic line with many beamed notes. The bass staff has a steady bass line.

Fifth system of musical notation. It consists of a treble clef staff and a bass clef staff. The treble staff has a complex melodic line with many beamed notes. The bass staff has a steady bass line.

Sixth system of musical notation. It consists of a treble clef staff and a bass clef staff. The treble staff has a long, flowing melodic line with many beamed notes. The bass staff has a steady bass line. The tempo marking "POCO RIT." is written below the bass staff. A circled symbol is present above the treble staff.

PRUEBA DE LECTURA A VISTA

Curso 2008/2009

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/ACCESO2002/1.HTML](http://acordeon.eresmas.net/acceso2002/1.html)

[HTTP://WWW.TERRA.ES/PERSONAL/MARCO54](http://www.terra.es/personal/marco54)

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and a few quarter notes. The lower staff is in bass clef and contains a series of chords, primarily triads and dyads, corresponding to the notes in the upper staff. The music is written in a key with one sharp (F#) and a common time signature.

The second system of the musical score also consists of two staves. The upper staff is in treble clef and features a more complex melodic line with many sixteenth notes, some beamed together, and a few quarter notes. The lower staff is in bass clef and contains a series of chords, including triads and dyads, corresponding to the notes in the upper staff. The music is written in a key with one sharp (F#) and a common time signature.

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/ACCESO2002/1.HTML](http://ACORDEON.ERESMAS.NET/ACCESO2002/1.HTML)
[HTTP://WWW.TERRA.ES/PERSONAL/MARCO554](http://WWW.TERRA.ES/PERSONAL/MARCO554)

PRUEBA DE LECTURA A VISTA

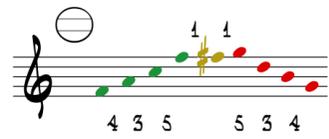
Curso 2008/2009

PULSACIÓN

MODELO ARMÓNICO



ARTICULACIÓN MELÓDICA



MODELO IMPROVISACIÓN



DESARROLLO MELÓDICO: PROGRESIÓN A



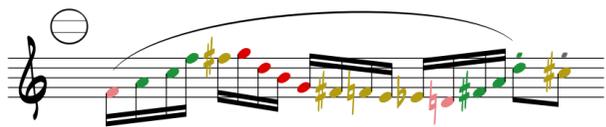
ELABORACIÓN MÚLTIPLE: COMBINACIÓN A



EJEMPLO IMPROVISACIÓN



DESARROLLO MELÓDICO: ELABORACIÓN B



ELABORACIÓN MÚLTIPLE: COMBINACIÓN B



MODELO ARMÓNICO



ARTICULACIÓN RÍTMICA



CONTORNO MELÓDICO



CONTORNO Y DIRECCIÓN MELÓDICA



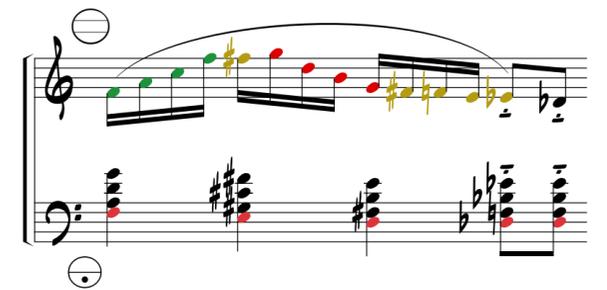
EJEMPLO



COMBINACIÓN DE MODOS...



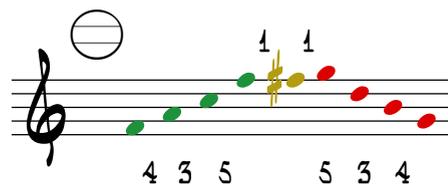
ELABORACIÓN MÚLTIPLE: COMBINACIÓN B: CONCLUSIÓN...



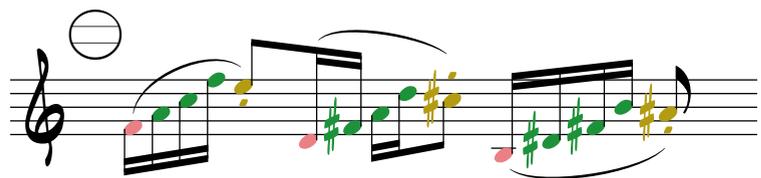
MODELO ARMÓNICO



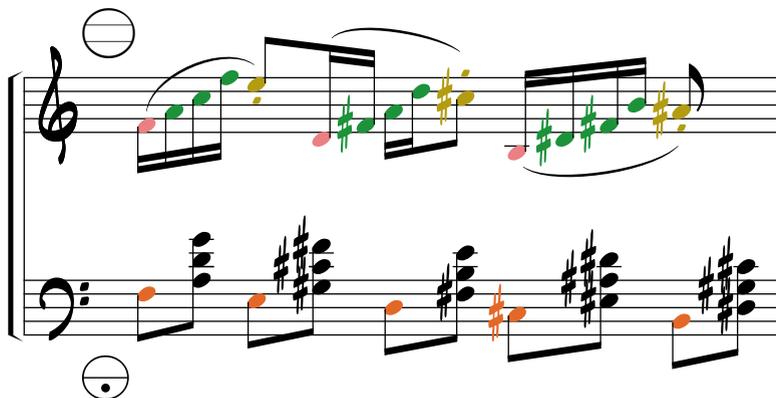
ARTICULACIÓN MELÓDICA



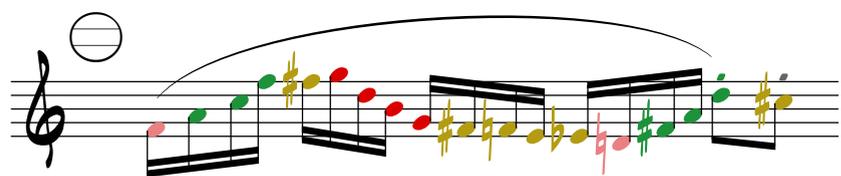
DESARROLLO MELÓDICO: PROGRESIÓN A



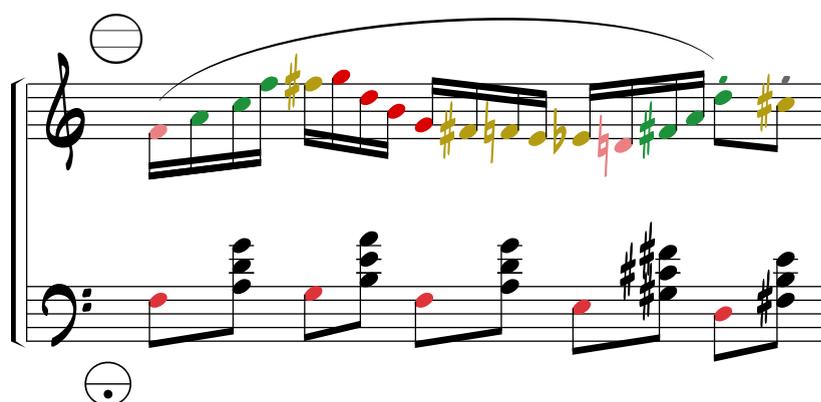
ELABORACIÓN MÚLTIPLE: COMBINACIÓN A



DESARROLLO MELÓDICO: ELABORACIÓN B



ELABORACIÓN MÚLTIPLE: COMBINACIÓN B



MODELO ARMÓNICO



ARTICULACIÓN RÍTMICA



CONTORNO MELÓDICO



CONTORNO Y DIRECCIÓN MELÓDICA



EJEMPLO



MODELO IMPROVISACIÓN

Musical notation for 'MODELO IMPROVISACIÓN'. The top staff shows a melody line with notes: G4, A4, Bb4, C5, D5, Eb5, F5. The bottom staff shows a chord progression: Gm7, Fm7, Eb7, Dm7, C7, Bb7, A7, G7. The chord progression is highlighted in a yellow box.

EJEMPLO IMPROVISACIÓN

Musical notation for 'EJEMPLO IMPROVISACIÓN'. The top staff shows a complex improvisation with many notes and slurs. The middle staff shows a chord progression: Gm7, Fm7, Eb7, Dm7, C7, Bb7, A7, G7. The bottom staff shows a pulse line labeled 'PULSACIÓN' with vertical lines indicating the pulse.

COMBINACIÓN DE MODOS...

Musical notation for 'COMBINACIÓN DE MODOS...'. The top staff shows a sequence of notes: G4, A4, Bb4, C5, D5, Eb5, F5, G5, A5, Bb5, C6, D6, Eb6, F6, G6, A6, Bb6, C7, D7, Eb7, F7, G7, A7, Bb7, C8, D8, Eb8, F8, G8, A8, Bb8, C9, D9, Eb9, F9, G9, A9, Bb9, C10, D10, Eb10, F10, G10, A10, Bb10, C11, D11, Eb11, F11, G11, A11, Bb11, C12, D12, Eb12, F12, G12, A12, Bb12, C13, D13, Eb13, F13, G13, A13, Bb13, C14, D14, Eb14, F14, G14, A14, Bb14, C15, D15, Eb15, F15, G15, A15, Bb15, C16, D16, Eb16, F16, G16, A16, Bb16, C17, D17, Eb17, F17, G17, A17, Bb17, C18, D18, Eb18, F18, G18, A18, Bb18, C19, D19, Eb19, F19, G19, A19, Bb19, C20, D20, Eb20, F20, G20, A20, Bb20, C21, D21, Eb21, F21, G21, A21, Bb21, C22, D22, Eb22, F22, G22, A22, Bb22, C23, D23, Eb23, F23, G23, A23, Bb23, C24, D24, Eb24, F24, G24, A24, Bb24, C25, D25, Eb25, F25, G25, A25, Bb25, C26, D26, Eb26, F26, G26, A26, Bb26, C27, D27, Eb27, F27, G27, A27, Bb27, C28, D28, Eb28, F28, G28, A28, Bb28, C29, D29, Eb29, F29, G29, A29, Bb29, C30, D30, Eb30, F30, G30, A30, Bb30, C31, D31, Eb31, F31, G31, A31, Bb31, C32, D32, Eb32, F32, G32, A32, Bb32, C33, D33, Eb33, F33, G33, A33, Bb33, C34, D34, Eb34, F34, G34, A34, Bb34, C35, D35, Eb35, F35, G35, A35, Bb35, C36, D36, Eb36, F36, G36, A36, Bb36, C37, D37, Eb37, F37, G37, A37, Bb37, C38, D38, Eb38, F38, G38, A38, Bb38, C39, D39, Eb39, F39, G39, A39, Bb39, C40, D40, Eb40, F40, G40, A40, Bb40, C41, D41, Eb41, F41, G41, A41, Bb41, C42, D42, Eb42, F42, G42, A42, Bb42, C43, D43, Eb43, F43, G43, A43, Bb43, C44, D44, Eb44, F44, G44, A44, Bb44, C45, D45, Eb45, F45, G45, A45, Bb45, C46, D46, Eb46, F46, G46, A46, Bb46, C47, D47, Eb47, F47, G47, A47, Bb47, C48, D48, Eb48, F48, G48, A48, Bb48, C49, D49, Eb49, F49, G49, A49, Bb49, C50, D50, Eb50, F50, G50, A50, Bb50, C51, D51, Eb51, F51, G51, A51, Bb51, C52, D52, Eb52, F52, G52, A52, Bb52, C53, D53, Eb53, F53, G53, A53, Bb53, C54, D54, Eb54, F54, G54, A54, Bb54, C55, D55, Eb55, F55, G55, A55, Bb55, C56, D56, Eb56, F56, G56, A56, Bb56, C57, D57, Eb57, F57, G57, A57, Bb57, C58, D58, Eb58, F58, G58, A58, Bb58, C59, D59, Eb59, F59, G59, A59, Bb59, C60, D60, Eb60, F60, G60, A60, Bb60, C61, D61, Eb61, F61, G61, A61, Bb61, C62, D62, Eb62, F62, G62, A62, Bb62, C63, D63, Eb63, F63, G63, A63, Bb63, C64, D64, Eb64, F64, G64, A64, Bb64, C65, D65, Eb65, F65, G65, A65, Bb65, C66, D66, Eb66, F66, G66, A66, Bb66, C67, D67, Eb67, F67, G67, A67, Bb67, C68, D68, Eb68, F68, G68, A68, Bb68, C69, D69, Eb69, F69, G69, A69, Bb69, C70, D70, Eb70, F70, G70, A70, Bb70, C71, D71, Eb71, F71, G71, A71, Bb71, C72, D72, Eb72, F72, G72, A72, Bb72, C73, D73, Eb73, F73, G73, A73, Bb73, C74, D74, Eb74, F74, G74, A74, Bb74, C75, D75, Eb75, F75, G75, A75, Bb75, C76, D76, Eb76, F76, G76, A76, Bb76, C77, D77, Eb77, F77, G77, A77, Bb77, C78, D78, Eb78, F78, G78, A78, Bb78, C79, D79, Eb79, F79, G79, A79, Bb79, C80, D80, Eb80, F80, G80, A80, Bb80, C81, D81, Eb81, F81, G81, A81, Bb81, C82, D82, Eb82, F82, G82, A82, Bb82, C83, D83, Eb83, F83, G83, A83, Bb83, C84, D84, Eb84, F84, G84, A84, Bb84, C85, D85, Eb85, F85, G85, A85, Bb85, C86, D86, Eb86, F86, G86, A86, Bb86, C87, D87, Eb87, F87, G87, A87, Bb87, C88, D88, Eb88, F88, G88, A88, Bb88, C89, D89, Eb89, F89, G89, A89, Bb89, C90, D90, Eb90, F90, G90, A90, Bb90, C91, D91, Eb91, F91, G91, A91, Bb91, C92, D92, Eb92, F92, G92, A92, Bb92, C93, D93, Eb93, F93, G93, A93, Bb93, C94, D94, Eb94, F94, G94, A94, Bb94, C95, D95, Eb95, F95, G95, A95, Bb95, C96, D96, Eb96, F96, G96, A96, Bb96, C97, D97, Eb97, F97, G97, A97, Bb97, C98, D98, Eb98, F98, G98, A98, Bb98, C99, D99, Eb99, F99, G99, A99, Bb99, C100, D100, Eb100, F100, G100, A100, Bb100, C101, D101, Eb101, F101, G101, A101, Bb101, C102, D102, Eb102, F102, G102, A102, Bb102, C103, D103, Eb103, F103, G103, A103, Bb103, C104, D104, Eb104, F104, G104, A104, Bb104, C105, D105, Eb105, F105, G105, A105, Bb105, C106, D106, Eb106, F106, G106, A106, Bb106, C107, D107, Eb107, F107, G107, A107, Bb107, C108, D108, Eb108, F108, G108, A108, Bb108, C109, D109, Eb109, F109, G109, A109, Bb109, C110, D110, Eb110, 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F269, G269, A269, Bb269, C270, D270, Eb270, F270, G270, A270, Bb270, C271, D271, Eb271, F271, G271, A271, Bb271, C272, D272, Eb272, F272, G272, A272, Bb272, C273, D273, Eb273, F273, G273, A273, Bb273, C274, D274, Eb274, F274, G274, A274, Bb274, C275, D275, Eb275, F275, G275, A275, Bb275, C276, D276, Eb276, F276, G276, A276, Bb276, C277, D277, Eb277, F277, G277, A277, Bb277, C278, D278, Eb278, F278, G278, A278, Bb278, C279, D279, Eb279, F279, G279, A279, Bb279, C280, D280, Eb280, F280, G280, A280, Bb280, C281, D281, Eb281, F281, G281, A281, Bb281, C282, D282, Eb282, F282, G282, A282, Bb282, C283, D283, Eb283, F283, G283, A283, Bb283, C284, D284, Eb284, F284, G284, A284, Bb284, C285, D285, Eb285, F285, G285, A285, Bb285, C286, D286, Eb286, F286, G286, A286, Bb286, C287, D287, Eb287, F287, G287, A287, Bb287, C288, D288, Eb288, F288, G288, A288, Bb288, C289, D289, Eb289, F289, G289, A289, Bb289, C290, D290, Eb290, F290, G290, A290, Bb290, C291, D291, Eb291, F291, G291, A291, Bb291, C292, 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Bb314, C315, D315, Eb315, F315, G315, A315, Bb315, C316, D316, Eb316, F316, G316, A316, Bb316, C317, D317, Eb317, F317, G317, A317, Bb317, C318, D318, Eb318, F318, G318, A318, Bb318, C319, D319, Eb319, F319, G319, A319, Bb319, C320, D320, Eb320, F320, G320, A320, Bb320, C321, D321, Eb321, F321, G321, A321, Bb321, C322, D322, Eb322, F322, G322, A322, Bb322, C323, D323, Eb323, F323, G323, A323, Bb323, C324, D324, Eb324, F324, G324, A324, Bb324, C325, D325, Eb325, F325, G325, A325, Bb325, C326, D326, Eb326, F326, G326, A326, Bb326, C327, D327, Eb327, F327, G327, A327, Bb327, C328, D328, Eb328, F328, G328, A328, Bb328, C329, D329, Eb329, F329, G329, A329, Bb329, C330, D330, Eb330, F330, G330, A330, Bb330, C331, D331, Eb331, F331, G331, A331, Bb331, C332, D332, Eb332, F332, G332, A332, Bb332, C333, D333, Eb333, F333, G333, A333, Bb333, C334, D334, Eb334, F334, G334, A334, Bb334, C335, D335, Eb335, F335, G335, A335, Bb335, C336, D336, Eb336, F336, G336, A336, Bb336, C337, D337, Eb337, F337, G337, A337, Bb337, C338, D338, Eb338, F338, G338, A338, Bb338, C339, D339, Eb339, F339, G339, A339, Bb339, C340, D340, Eb340, F340, G340, A340, Bb340, C341, D341, Eb341, F341, G341, A341, Bb341, C342, D342, Eb342, F342, G342, A342, Bb342, C343, D343, Eb343, F343, G343, A343, Bb343, C344, D344, Eb344, F344, G344, A344, Bb344, C345, D345, Eb345, F345, G345, A345, Bb345, C346, D346, Eb346, F346, G346, A346, Bb346, C347, D347, Eb347, F347, G347, A347, Bb347, C348, D348, Eb348, F348, G348, A348, Bb348, C349, D349, Eb349, F349, G349, A349, Bb349, C350, D350, Eb350, F350, G350, A350, Bb350, C351, D351, Eb351, F351, G351, A351, Bb351, C352, D352, Eb352, F352, G352, A352, Bb352, C353, D353, Eb353, F353, G353, A353, Bb353, C354

The image displays a musical score for an accordion, consisting of four systems of two staves each (treble and bass clef). The music is written in 2/4 time and features a complex rhythmic pattern with frequent changes in meter (3/8, 2/4, 3/8, 2/4, 3/8, 2/4, 3/8, 2/4). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like accents (^). Measure numbers 9 and 17 are indicated at the beginning of the third and fourth systems, respectively. There are also circled symbols at the top of the first and third systems.

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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 with treble clefs, featuring a melody in the upper staff and a bass line in the lower staff. The second system consists of two staves with treble clefs, primarily containing block chords. The third system consists of two staves, with the upper staff in treble clef and the lower staff in bass clef, continuing the melodic and bass line. The score includes various musical notations such as notes, rests, slurs, and accidentals.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The top two staves feature complex chordal textures with many notes beamed together, often spanning across bar lines. The bottom two staves provide a bass line with chords and some melodic movement. There are several slurs and triplet markings throughout the system.

The second system of the musical score consists of two staves. The top staff is in treble clef and the bottom is in bass clef. The music is in the same key and time signature as the first system. The top staff features a melodic line with several triplet markings (indicated by the number '3' above the notes). The bottom staff provides a bass line with chords and some melodic movement. There is a copyright notice '© Tito Matos' in the bottom right corner of the system.

6

poco a poco stacc. y accel.

First system, left part: Treble and bass staves. Treble clef, key signature of one flat (Bb). The music consists of a sequence of chords in the treble and corresponding chords in the bass. The treble part starts with a whole note chord, followed by a half note chord, and then a quarter note chord. The bass part follows a similar rhythmic pattern with chords.

First system, right part: Treble and bass staves. Treble clef, key signature of one flat (Bb). The music continues with a sequence of chords. The treble part features a half note chord followed by a quarter note chord. The bass part has a half note chord followed by a quarter note chord. The system ends with a fermata over the final chord.

Second system, left part: Treble and bass staves. Treble clef, key signature of one flat (Bb). The music continues with a sequence of chords. The treble part starts with a whole note chord, followed by a half note chord, and then a quarter note chord. The bass part follows a similar rhythmic pattern with chords.

Second system, right part: Treble and bass staves. Treble clef, key signature of one flat (Bb). The music continues with a sequence of chords. The treble part features a half note chord followed by a quarter note chord. The bass part has a half note chord followed by a quarter note chord. The system ends with a fermata over the final chord.

Third system, left part: Treble and bass staves. Treble clef, key signature of one flat (Bb). The music consists of a sequence of notes in the treble and corresponding notes in the bass. The treble part starts with a quarter note, followed by a half note, and then a quarter note. The bass part follows a similar rhythmic pattern with notes.

Third system, middle part: Treble and bass staves. Treble clef, key signature of one flat (Bb). The music continues with a sequence of notes. The treble part features a quarter note, followed by a half note, and then a quarter note. The bass part has a quarter note, followed by a half note, and then a quarter note. The system ends with a fermata over the final chord.

Third system, right part: Treble and bass staves. Treble clef, key signature of one flat (Bb). The music continues with a sequence of notes. The treble part features a quarter note, followed by a half note, and then a quarter note. The bass part has a quarter note, followed by a half note, and then a quarter note. The system ends with a fermata over the final chord.

Fourth system: Treble and bass staves. Treble clef, key signature of one flat (Bb). The music consists of a sequence of notes in the treble and corresponding notes in the bass. The treble part starts with a quarter note, followed by a half note, and then a quarter note. The bass part follows a similar rhythmic pattern with notes. The system ends with a fermata over the final chord.

First system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a melodic line in the treble and a bass line in the bass, with some chords in the final measures.

Second system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats. The music continues with a melodic line and a bass line, ending with chords.

Third system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats. The music continues with a melodic line and a bass line, ending with a final note in the treble staff.

Fourth system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats. The music continues with a melodic line and a bass line, ending with a final note in the treble staff.

SEMINARIO DE ACORDEÓN PRUEBA DE ACCESO CURSO 2010/11 MARTES 14 DE SEPTIEMBRE
[HTTP://ACORDEON.ERESMAS.NET/META4/LECTURA/HOME.HTML](http://ACORDEON.ERESMAS.NET/META4/LECTURA/HOME.HTML)
[HTTP://ACORDEON.ERESMAS.NET/ACCESO2002/1.HTML](http://ACORDEON.ERESMAS.NET/ACCESO2002/1.HTML)
[HTTP://WWW.TERRA.ES/PERSONAL/MARCOS54](http://WWW.TERRA.ES/PERSONAL/MARCOS54)

PRUEBA DE LECTURA Y ANÁLISIS

CURSO 2011/2012

The first system of musical notation consists of two staves. The top staff begins with a circled minus sign (⊖) above it. The bottom staff begins with a circled plus sign (⊕) below it. Both staves contain a sequence of eighth notes, with some notes beamed together and others separated by rests. The notation is presented in a simplified manner, focusing on the rhythmic and melodic structure.

The second system of musical notation starts with a double bar line and a key signature change to one sharp (F#). It consists of two staves. The top staff features a melodic line with eighth notes, some beamed together, and a final note with a sharp sign. The bottom staff provides a rhythmic accompaniment with eighth notes and rests. A circled plus sign (⊕) is located below the first staff of this system.

The third system of musical notation is a duplicate of the second system. It begins with a double bar line and a key signature change to one sharp (F#). It consists of two staves with a circled plus sign (⊕) below the first staff. The notation is identical to the second system.

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

13

Musical notation for measures 13-15. The system consists of two staves. The upper staff features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 13. The lower staff provides a harmonic accompaniment with chords and moving lines.

16

Musical notation for measures 16-18. The system consists of two staves. The upper staff continues the melodic development with eighth notes and rests. The lower staff maintains the accompaniment with rhythmic patterns.

19

Musical notation for measures 19-21. The system consists of two staves. The upper staff shows a melodic line with some rests and a final measure ending with a fermata. The lower staff continues the accompaniment.

22

perdiéndose

Musical notation for measures 22-24. The system consists of two staves. The upper staff has a melodic line with rests and a fermata. The lower staff continues the accompaniment. The word *perdiéndose* is written below the first measure of the lower staff.

Fin

25

Musical notation for measures 25-28. The system consists of two staves. The upper staff has a melodic line with rests and a fermata. The lower staff continues the accompaniment. A copyright notice "© Tito Mates" is visible in the bottom right corner of the system.

♩ = ♩.

1 2 3 4 5 6

7 8 9 10 11 12

13 14 15 16 17 18

19 20 21 22 23 24

24

System 1: Measures 24-29. Treble clef, 7/8 time signature. The music features a melodic line in the upper voice and a supporting bass line. Measure 29 ends with a fermata.

30

System 2: Measures 30-34. Treble clef, 7/8 time signature. The music continues with similar melodic and harmonic patterns. Measure 34 ends with a fermata.

35

System 3: Measures 35-39. Treble clef, 7/8 time signature. The music continues with similar melodic and harmonic patterns. Measure 39 ends with a fermata.

41

System 4: Measures 40-46. Treble clef, 7/8 time signature. The music continues with similar melodic and harmonic patterns. Measure 46 ends with a fermata.

$d. = d$

a Fin

47

System 5: Measures 47-50. Treble clef, 7/8 time signature. The music consists of a series of chords in the upper voice and a bass line. Measure 50 ends with a double bar line and repeat dots.

PRUEBA DE LECTURA Y ANÁLISIS

(para MI botones)

Curso 2012/2013

loco



irónico

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and sixteenth notes, some beamed together, and a final note with a smiley face above it. The lower staff is in bass clef and contains a bass line with chords and single notes, ending with a smiley face above the final note.



... (simile)

The second system of music is similar to the first, with two staves. The upper staff continues the melodic line with eighth and sixteenth notes, ending with a smiley face above the final note. The lower staff continues the bass line with chords and single notes, ending with a smiley face above the final note.

...

The third system of music is more complex, with two staves. The upper staff features a melodic line with eighth and sixteenth notes, some beamed together, and a final note with a smiley face above it. The lower staff contains a bass line with chords and single notes, ending with a smiley face above the final note. There are double bar lines and repeat signs at the end of the system.

...

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)

[HTTP://ACORDEON.ERESMAS.NET/ACCESO2002/1.HTML](http://acordeon.eresmas.net/acceso2002/1.html)

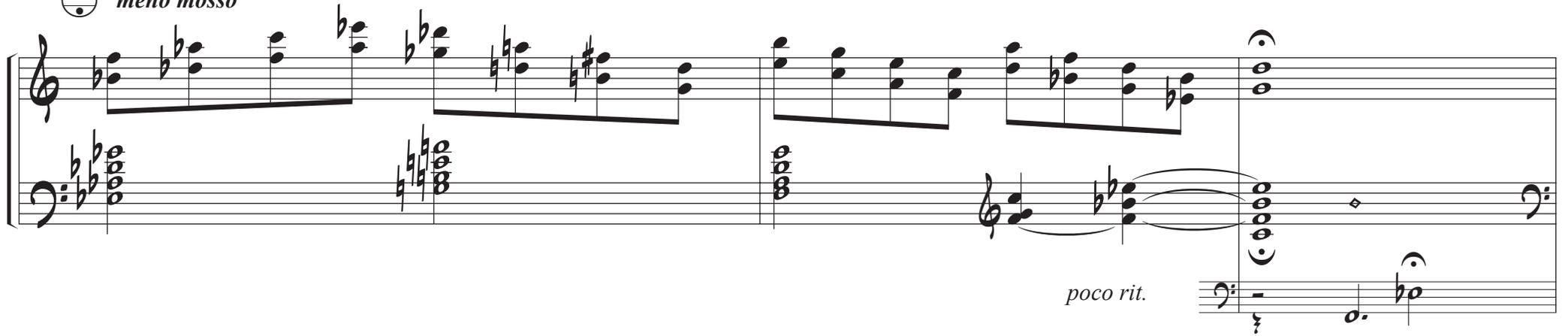
[HTTP://WWW.TERRA.ES/PERSONAL/MARCOS54](http://www.terra.es/personal/marcos54)

loco



(voz inferior opcional)

loco
 *meno mosso*



poco rit.

(Relación MII/III: C/e^b) **MII MIII**



poco rit.

MII

loco *cadenza*

accel.

(opcional)

MII (Relación MII/III: C/eb)

RCSMM: SEMINARIO DE ACOARDEÓN: 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)
[HTTP://ACORDEON.ERESMAS.NET/ACCESO2002/1.HTML](http://acordeon.eresmas.net/acceso2002/1.html)
[HTTP://WWW.TERRA.ES/PERSONAL/MARCO654](http://www.terra.es/personal/marco654)

LECTURA A VISTA: consideraciones sobre un caso de “prueba de lectura a vista”

SEGUNDA PRUEBA DE ACCESO LOGSE (Curso 02/03):

Fecha de la prueba: 3/7/2002.

Lugar: Real Conservatorio Superior de Música de Madrid.

Obra: *Prueba de lectura a vista* Curso 2002/2003

Condiciones de la prueba: 10 minutos de lectura (con instrumento, sin hacerlo sonar) previa a la interpretación.

Baremación: 70% interpretación, 15% análisis y 15% lectura a vista.

Análisis: Obra: *Sonata fantasía* (primera hoja)

Alumnos presentados: 2 (pasan los dos). Tres preinscritos (todos botones en MI)

Modalidad instrumental: botones

PLANTEAMIENTOS

La Obra, original, compuesta específicamente para la prueba se basa en dos consideraciones principales:

Modalidad instrumental: MI/MIII. Se excluye el MII (incluido en la prueba de análisis) y se considera el MI como *genérico* (teclas y/o botones)

Función (objetivo) de la prueba: valoración sobre el conocimiento de contenidos conceptual/procedimentales, especialmente: rítmicos, armónicos y estrategias procedimentales relativas a la tarea en cuestión.

CONTENIDOS OBSERVADOS

Comprensivos: dirigidos hacia la comprensión de la Obra como ordenación de ideas (unidad) con un fin estético/expresivo.

Expresivos: los contenidos expresivos, algunos indicados explícitamente (marcas de expresión), son introducidos como el elemento de mayor dificultad de realización puesto que su ejecución implica un nivel comprensivo más general e integrado y un mayor control de los elementos (tanto conceptuales como motores) requiriendo una mayor profundidad (tiempo...) del procesamiento. De ahí su incompatibilidad con el concepto más *mecánico* de “lectura a vista”, que hace que en algunos casos pasen desapercibidos o, en el peor de los casos, se omitan deliberadamente...

Procedimentales: estrategias: creación de un plan en función de las condiciones de la prueba (ver arriba), procedimientos derivados del análisis guiado por los datos o guiado conceptualmente (abajo/arriba o arriba/abajo respectivamente), etc. La Obra está pensada, por concepciones pedagógicas y metodológicas, para que se facilite su procesamiento (tanto motor como comprensivo) a través de un análisis guiado conceptualmente (top/down). Ejemplo: en los compases 7/8, escribir el número del dedo que cambia la posición del acorde en el MIII (2 o 5) o sea, digitar los cambios de posición (estrategia de memorización visual), puede ayudar a resolver la textura rítmica de tal fragmento y del siguiente, facilitando la automatización (estrategia de liberación de atención...) del diseño rítmico/motor en el MIII. Para ello el “lector” deberá primero “comprender” (agru-

pamiento de entrada/salida) las dos posiciones en que se basa el acompañamiento (inversión una de la otra) y seguidamente integrar este esquema rítmico (distribución de tres sonidos en dos posiciones) dentro de la pulsación del esquema métrico (12/8) con el fin de automatizarlo e integrarlo finalmente con el esquema rítmico/armónico en progresión del MI (estrategias de ordenación rítmica).

Motores (repertorio motor): La Obra hace hincapié en la coordinación rítmica entre manuales de esquemas motores básicos (*primitivos motores*): octavas, quintas, inversiones, progresiones o transportes (cromáticas, modales, terceras menores, etc.), etc. Aquí habría que tener en cuenta las diferencias topográfico/motoras de las distintas modalidades de MI (teclas/botones) que, por ejemplo, en los compases 7/8 (MI), facilitaría la realización del motivo armónico en progresión en un manual de teclas, propiciando un agrupamiento de salida (motor) más simple que en un manual de botones (a pesar de la mayor capacidad de transporte del mismo...). Tanto este como otros problemas inherentes a la concepción heterogénea del instrumento deberían tenerse en cuenta en la realización de este tipo de pruebas debido a la transcendencia de las mismas...

Rítmico/polirrítmicos: contenidos polirrítmicos planteados tanto desde su perspectiva gráfica, (escritura/percepción visual), como desde su distribución y coordinación entre manuales. En general, excepto en la introducción, el MIII tiene un carácter más *automatizable*, más de *fondo* (requiriendo más práctica intensiva...), siendo el MI el que consume más “atención rítmica”.

Armónicos: Se tienen en cuenta distintos elementos: modales (MIII c. 1), armonía de quintas (MI cc. 1, 2 y MIII c. 3...), armónico tonales (MI c. 7/8), etc.

Desarrollos estructurales: progresiones cromáticas (MI c. 1, MIII c. 3), tonales (MI cc. 7/8), transporte: de tercera MI/III c. 11/12, etc.

Lectura a vista...: aunque pensada a un *Tempo* de 60, se ha omitido tal indicación (eliminando el condicionamiento temporal) con el fin de que el intérprete resolviera el problema del *Tempo* en función de diversos valores: expresión de unidad, calidad interpretativa, valores estéticos, etc., en función de sus capacidades de “lectura”.

Topografía sonora: Se tienen en cuenta las topografías sonoras básicas en ambos manuales: cc. 1, 2, 7/8, etc. de manera que se facilite en lo posible el agrupamiento de salida (motor). Por ejemplo, en los cc. 1/2 MIII, el “lector” deberá procesar ambos compases como una unidad junto con su contorno y dirección melódicas, liberando el máximo de atención de la misma.

VALORACIÓN

La evaluación debería considerarse como elemento complementario dentro de la Prueba General (15%) teniendo en cuenta, entre otros, los siguientes valores:

Velocidad de lectura: desde la perspectiva (como expresión) de la velocidad comprensiva

Capacidad de síntesis conceptual/motora: agrupamientos de entrada/salida (conceptual/motora).

Capacidad de análisis: tanto de la situación global de la prueba, como de los detalles de su realización.

Análisis: rítmico (polirrítmias), armónico (quintas, modal, tonal, etc.), desarrollos (procedimientos compositivos), estructural (texturas, forma, etc.), etc.

Coordinación rítmica: coordinación e independencia de los manuales desde la perspectiva de su control rítmico: MI/III c. 7

Automatización motora: velocidad de asimilación: cc. 5, 7 MIII

Capacidad de procesamiento "arriba/abajo" (guiado conceptualmente), evidencia de sus "conocimientos previos".

Repertorio motor: disponibilidad de esquemas motores a los que se adapten (o con los que se identifiquen) los diversos motivos musicales de la Obra.

Capacidad de lectura analítica: con el objeto de expresar valores estéticos: estructuración y articulación de las ideas y secciones, puntos de tensión expresiva, seguimiento del contorno y movimiento melódico, etc.

OBSERVACIONES

Falta de estrategias cognitivas y procesamiento guiado conceptualmente.

Falta de "expresividad" (como expresión de la falta de comprensión): en general se omiten las indicaciones (marcas) expresivas (tanto implícitas como explícitas) a causa de un análisis guiado básicamente por los datos (abajo/arriba) que imposibilita (debido a las limitaciones temporales de la prueba) la llegada a los esquemas comprensivos generales, especialmente en obras donde las referencias a los conocimientos previos del alumno son limitadas.

Posible falta de una ordenación y estructuración de los conocimientos previos en el alumno que permitan (en este tipo de pruebas) una rápida y clara activación en la MLP (memoria a largo plazo) de los contenidos (conceptuales y motores) cuando estos son identificados en el procesamiento dentro de la MO (memoria operativa).

EJEMPLO DE ESTRATEGIA:

No se tienen en cuenta los procesamientos más automáticos: Manuales, Registración, Compás (métrica), tonalidad (armaduras), etc.

Se parte de un procesamiento guiado conceptualmente (arriba/abajo): búsqueda de esquemas unificadores: armónicos, rítmicos, estructurales, etc., alternándose con el procesamiento contrario (guiado por los datos), cuando el agrupamiento lo requiera, tanto de entrada (comprensivo) como de salida (motor), liberando atención mediante estrategias de: "troceo" (*chunks* más pequeños)/repetición (automatización)/unión (*chunks* mayores de salida), repetición acumulativa, etc.

Elemento unificador estructural: dos secciones:

1ª: 5 ideas, la primera como elemento con función introductoria/reexpositivo/conclusiva

2ª: desarrollo (dinámico...) conclusivo de la 5ª idea.

Elemento unificador del lenguaje: armonía de quintas: acorde de quintas: armónico/arpegiado

Desarrollo en MI: armónico, movimiento cromático: cc.1, 2

Desarrollo en MIII:

1º: armónico (arpegiado-acumulativo-), movimiento cromático: cc. 3/4

2º: desarrollo en dos posiciones (octavas): cc. 5/12 (integración métrica, automatización..., marcas visuales en los cambios de posición, etc.); ver ejemplo en el punto 3 de los Contenidos.

Serie modal en MIII: cc.1/2; ver último punto de los Contenidos.

Desarrollos rítmicos: integración rítmica de los elementos dentro de la métrica del compás (12/8)

integración métrica: MI cc.3/4

integración métrica: MI cc.5/6

integración métrica: MI cc.7/8

integración métrica: MI cc.9/10

Desarrollos polirrítmicos de las 5 ideas

Distribución temporal de dificultades en función del procesamiento anterior dirigido hacia el objetivo final en función de las limitaciones temporales...

Etc.

Evidentemente las estrategias se configurarán en función de los esquemas y niveles de conocimiento, procedimientos, estrategias, experiencia y práctica en este tipo de pruebas, estados internos (motivación, concentración, etc.), factores, que, entre otros, deberán concurrir hacia las demandas de la prueba, a menudo mal definidas por parte de los tribunales encargados de su valoración...

PRUEBA DE LECTURA A VISTA

CURSO 2002/2003

Musical notation for the first system, measures 1-2. The piece is in 12/8 time. The first staff (treble clef) contains chords and melodic lines, with a circled '1' above the first measure. The second staff (bass clef) contains a bass line. A circled '2' is below the first measure.

Musical notation for the second system, measures 3-4. The first staff (treble clef) contains chords and melodic lines. The second staff (bass clef) contains a bass line. A circled '3' is below the first measure.

Musical notation for the third system, measures 5-6. The first staff (treble clef) contains chords and melodic lines. The second staff (bass clef) contains a bass line. A circled '5' is below the first measure. The word "STACC." is written below the first staff.

Musical notation for the fourth system, measures 7-8. The first staff (treble clef) contains chords and melodic lines. The second staff (bass clef) contains a bass line. The word "EXPRESIVO" is written below the first staff. A circled '7' is below the first measure.

Musical notation for the fifth system, measures 9-10. The first staff (treble clef) contains chords and melodic lines. The second staff (bass clef) contains a bass line. A circled '9' is below the first measure.

Musical score system 11, measures 11-12. Treble clef with chords and eighth notes. Bass clef with eighth notes.

Musical score system 13, measures 13-14. Treble clef with chords and a fermata. Bass clef with eighth notes. Includes the instruction "LEGATO".

Musical score system 15, measures 15-16. Treble clef with chords and a "loco" marking. Bass clef with eighth notes. Includes the instruction "PERDIÉNDOSE, POCO A POCO DIM." and "POCO RIT".

Musical score system 17, measures 17-18. Treble clef with chords and eighth notes. Bass clef with eighth notes. Includes the instruction "STACC.".

Musical score system 19, measures 19-20. Treble clef with chords and eighth notes. Bass clef with eighth notes. Includes the copyright notice "© Tito Marcos".

Acordeón y lectura a vista

Introducción

Pruebas de acceso Logse

Contexto legal

• Obras para las pruebas de acceso: Cursos 2002/2010 formatos: [HTML](#),  y 

Material de trabajo: 

Material de trabajo: Kleine Stücke für Akkordeon Fughetta 3 ricercari Impertinence

BIBLIOGRAFÍA



INTRODUCCIÓN

La lectura a vista, contemplada como contenido de la asignatura **Repentización, Improvisación y Acompañamiento**, dentro del currículo del grado superior de las enseñanzas de Música, plantea algunos problemas tanto desde el punto de vista de su concepción como de su enseñanza y función pedagógica. Con este trabajo pretendemos iniciar un estudio de carácter interdisciplinar donde se analicen concepciones, metodologías y posibles finalidades y funciones de esta materia en el marco del aprendizaje instrumental y en concreto del acordeón (tema específico de nuestro interés), en sus distintas modalidades.

Debido a su complejidad hemos comenzado limitándonos al ámbito de aplicación de la *enseñanza LOGSE* en la comunidad de Madrid, teniendo en cuenta los distintos niveles de enseñanza (elemental/medio/superior) y su próxima impartición (prevista para el año académico 2003/2004) en los Cursos 3º y 4º (12 créditos -120 horas-) del ciclo superior.

Por supuesto, este trabajo está abierto a cualquier tipo de colaboración personal y desde cualquier área de investigación.

A continuación se presentan unos puntos de arranque, a modo de índice temático a partir de los cuales se irán organizando los temas desarrollando el material:

Concepto de "*lectura a vista*":

Como indicador del nivel de desarrollo global (interdisciplinar...) de la capacidad de aprendizaje (capacidad correlacional...):

Facilidad para "leer" repertorio (factor velocidad...)

Indicador de "repertorio motor" y técnica instrumental

Indicador de la capacidad de "agrupamiento": de entrada (comprensivo) y de salida (expresivo/motor)

Facilidad para "estudiar" (factor tiempo...)

Indicador de la capacidad de recursos para *adaptarse al objetivo*, disposición de variedad de procesos y estrategias, etc.

Etc.

Como capacidad para *leer* a un determinado tipo de escritura con uno o varios manuales combinados (modalidad instrumental): MI, MIII, MII, MI/II, MI/III, etc.

Como determinante del factor "Tiempo"...como variante de la lectura cantada (*solfeo*): igual agrupamiento de entrada/distinto agrupamiento de salida (vocal/*subvocal*-motor/*submotor*)

Concepción de la lectura como *lectura comprensiva* o como *decodificación* de símbolos

Concepción LOGSE...

Características de la "lectura a vista" en el acordeón:

Tres manuales combinables

Dos tipos de escritura: MI/III y MII, éste con distintas notaciones...

Problemas derivados de la falta de estandarización de las *infraestructuras no sustituibles* (D. A. Norman, *El ordenador invisible*, Paidós 1998, p. 139)

Diversificación de *Pedagogías*...

Etc.

Tipos de lectura: características

Musicales: melodía, ritmo, armonía, etc.

Instrumentales: manuales visuales: un sistema (*lineal*), dos sistemas (*zigzagueante*)

Interna: movimientos oculares regresivos: más comprensión...; *externa*: sin regresiones... (énfasis en el aspecto expresivo más que el comprensivo...)

Etc.

Planteamientos pedagógicos:

Material que facilite el procesamiento arriba/abajo.

Adaptación del material al conocimiento del alumno.

Ejercicios de decodificación específicos del lenguaje acordeonístico: alturas, acordes, distribución de las partes entre los manuales, etc.

Práctica dirigida al desarrollo de la lectura a vista de las características más empleadas en la grafía del repertorio acordeonístico.

CONSIDERACIONES:

Facilidad: factores: Distinta *facilidad/velocidad* de agrupación *visual/comprensiva* y *facilidad/velocidad* de agrupación/*expresión* motora.

Análisis de la *audición* (feedback auditivo): como factor facilitador de la *visión*...: **inferencias** sonoras y *visuales*

Diferencias del lector experto y el inexperto (iguales limitaciones visuales-distinta cantidad/calidad de procesamiento): en qué se diferencian, cómo desarrollar los procedimientos que emplea el experto (menor regresión, mayor agrupamiento, etc.): creación de ejercicios: ver ejemplos en música original...: selección de material

instrumentales: en función del tipo de manual

temporales: cantidad de información (*bits*...)

musicales: tipo de información, texturas, lenguajes, esquemas compositivos, etc.

Ejercicios (desarrollo del agrupamiento de entrada y de salida):

Tocar cada parte (manual/mano) procesando sólo un parámetro: ver velocidad de lectura: notas, sin ritmo, en un solo manual; ritmos sin entonación; etc.

Ejercicios de decodificación: ritmos, acordes, contornos, etc. tocar adaptando el *Tempo* (*taps*) a la lectura, controlando la entrada de información (autoadministrando el *input*)

Comprobar la velocidad de lectura en cada (mano/manual) con distintos tipos de *lenguajes*

Preguntas:

¿es más fácil leer en MI o MIII?:

Depende de la información: diferentes dificultades de procesamiento en función del agrupamiento de salida (motor): acordes disminuidos, progresiones, transporte, series cromáticas, modales, etc.

Ver ejemplos...

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PRUEBA DE ACCESO LOGSE (Curso 01/02)

Primera prueba de acceso Logse: REAL DECRETO 617/1995, de 21 de abril. BOE núm. 134 Martes 6 junio 1995, y ORDEN de 1754/2001, de 11 de mayo, del Consejero de Educación, por la que se establece el currículo del grado superior de las enseñanzas de Música. (B.O.C.M. Núm. 120 martes 22 de mayo de 2001).

Fecha de la prueba: 25/9/2001.

Lugar: Real Conservatorio Superior de Música de Madrid: Auditorio Manuel de Falla.

Obra: **Kleine Stücke für Akkordeon**

Condiciones de la prueba: 5 minutos de lectura (sin instrumento) previa a la interpretación.

Baremación: 70% interpretación, 20% análisis y 10% lectura a vista.

Análisis: Obra: **Kleine Stücke für Akkordeon**

Alumnos presentados: 3 (ingresan los tres).

Modalidad instrumental: teclas

PRUEBA DE ACCESO LOGSE (Curso 02/03)

Fecha de la prueba: 3/7/2002

Lugar: Real Conservatorio Superior de Música de Madrid: Auditorio Manuel de Falla.

Obra: **Prueba de lectura a vista Curso 2002/2003**

Condiciones de la prueba: 10 minutos de lectura (con instrumento, sin hacerlo sonar) previa a la interpretación.

Baremación: 70% interpretación, 15% análisis y 15% lectura a vista.

Análisis: Obra: **Sonata fantasía (primera hoja)**

Alumnos presentados: 2 (pasan los dos).

Modalidad instrumental: botones

PRUEBA DE ACCESO LOGSE (Curso 03/04)

Fecha de la prueba: 7/7/2002

Lugar: Real Conservatorio Superior de Música de Madrid: Auditorio Manuel de Falla.

Obra: **Prueba de lectura a vista Curso 2003/2004**

Condiciones de la prueba: 10 minutos de lectura (con instrumento, sin hacerlo sonar) previa a la interpretación.

Baremación: 70% interpretación, 15% análisis y 15% lectura a vista.

Análisis: Obra: **Prueba de lectura a vista**

Alumnos presentados: 4 (pasan los dos).

Modalidad instrumental: botones

CONTEXTO LEGAL

Anexos I (materias) y II (contenidos): ORDEN de 1754/2001, de 11 de mayo, del Consejero de Educación, por la que se establece el currículo del grado superior de las enseñanzas de Música.

ANEXO I (MATERIAS): ver [enlace](#)

Currículo de grado superior. (Desarrollo curricular)

ANEXO II (CONTENIDOS)

Descripción de los Contenidos de las asignaturas obligatorias correspondientes al currículo del grado superior de las enseñanzas musicales en la presente norma.

Repentización.-Desarrollo de la habilidad de lectura a vista de obras de dificultad progresiva, que permita perfeccionar tanto la capacidad de automatismo y velocidad en la lectura del texto musical como la comprensión inmediata del sentido de sus elementos esenciales -formales, armónicos, temáticos, etcétera-. y su interpretación en el instrumento a medida que se lee la obra. Práctica de la transposición, tanto escrita como repentizada, a todas las tonalidades.

Repentización, Improvisación y Acompañamiento. -Desarrollo de la habilidad de repetir obras de dificultad progresiva, que permita perfeccionar tanto la capacidad de automatismo y velocidad en la lectura del texto musical como la comprensión inmediata del sentido de sus elementos esenciales -formales, armónicos, temáticos, etcétera-, y su interpretación en el instrumento a medida que se lee la obra. La improvisación como medio de expresión. Improvisación a partir de elementos musicales derivados del análisis (estructuras armónico-formales, melódicas y rítmicas, tonales o no tonales). Aplicación de la improvisación a la práctica del acompañamiento

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• [Angus Gellatly \(compilador\)](#)

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