DICTADO MUSICAL PROGRESIVO

Juan David Santander Syro

Libro del Profesor

PRÓLOGO

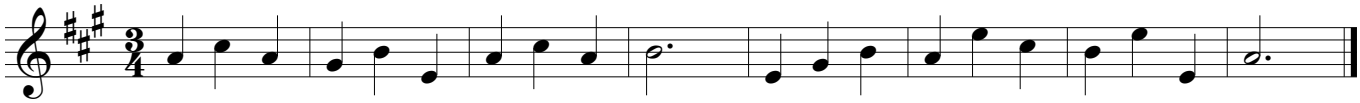
Este método proporciona un material que facilita el estudio del dictado y que integra coherentemente aspectos de la teoría musical (armonía, contrapunto y morfología). Su diseño permite al estudiante crear un hábito para adquirir habilidades en el entrenamiento auditivo, siendo este fundamental en la formación de cualquier músico.

Tiene un total de 330 dictados que gradualmente y acumulativamente van aumentado el nivel de dificultad de acuerdo con la aparición de nuevos temas. Son dos textos: uno, el empleado por el profesor y el otro, por el estudiante. Los dos textos están sincronizados para ser trabajados simultáneamente por parte del profesor y del estudiante. El número total de capítulos en los dos textos es de siete y están clasificados por números romanos; cada capítulo ha sido diseñado para ser trabajado en, aproximadamente, un semestre académico. Los tres primeros capítulos son ejercicios en una voz, los capítulos IV y V en dos voces y los capítulos VI y VII en cuatro voces.

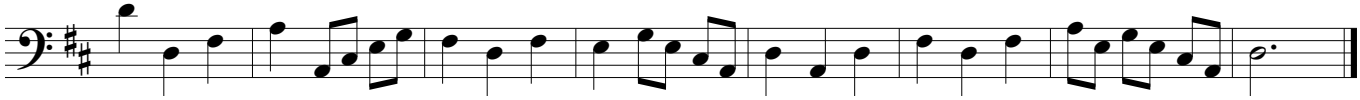
Capítulo I

1 En tonalidad mayor, I. Notas cordales.

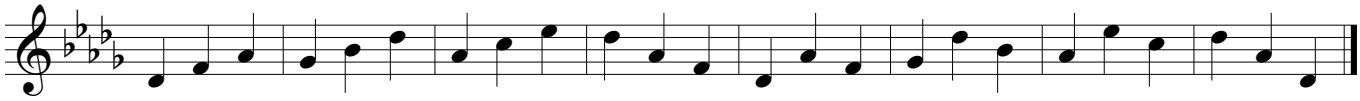
2 En tonalidad mayor, V.



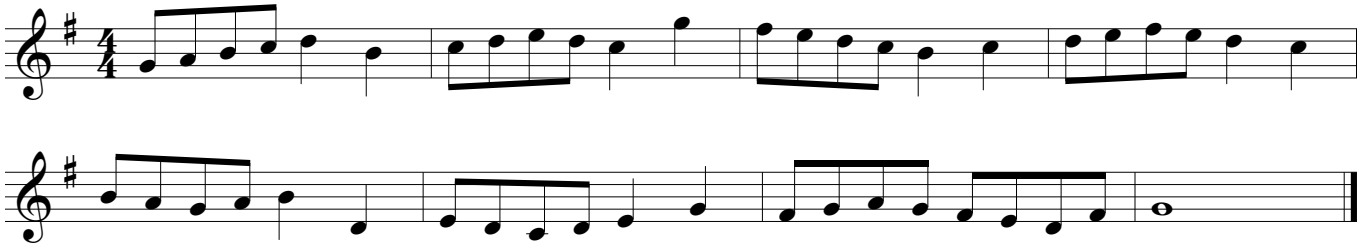
3 En tonalidad mayor, V7.



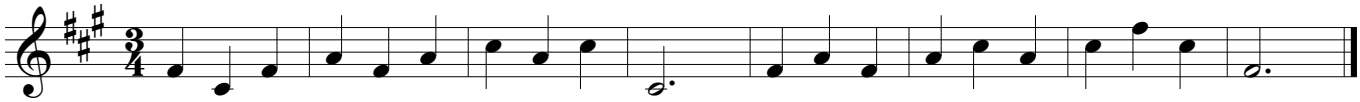
4 En tonalidad Mayor, IV.



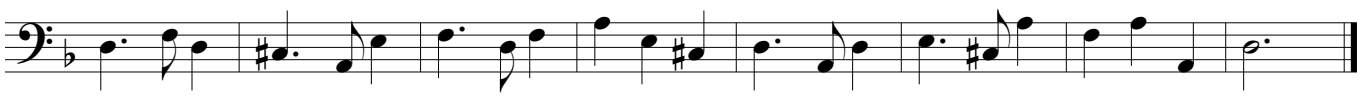
5 En tonalidad mayor, notas de paso.



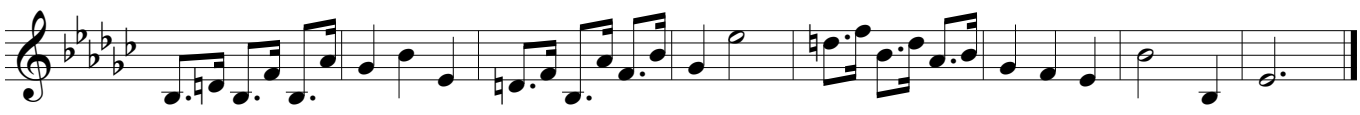
6 En tonalidad menor, i. Notas cordales.



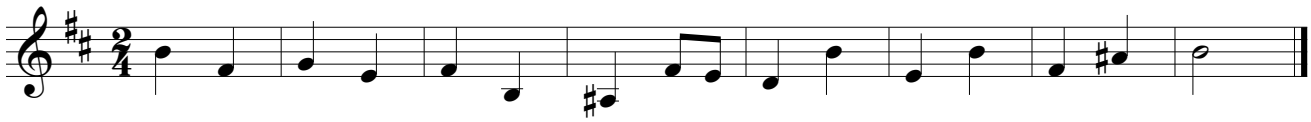
7 En tonalidad menor, V.



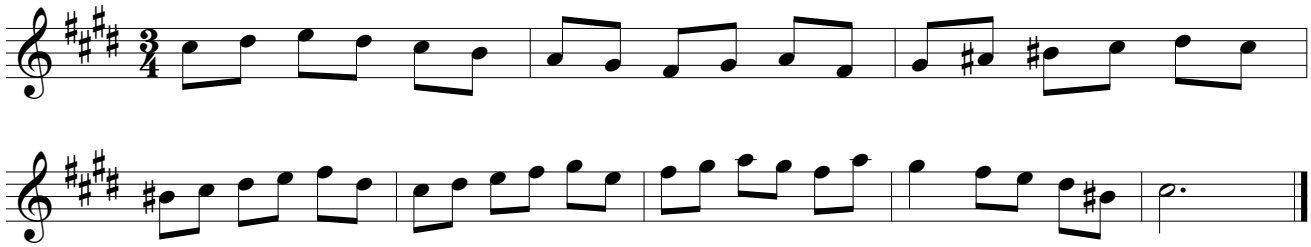
8 En tonalidad menor, V7.



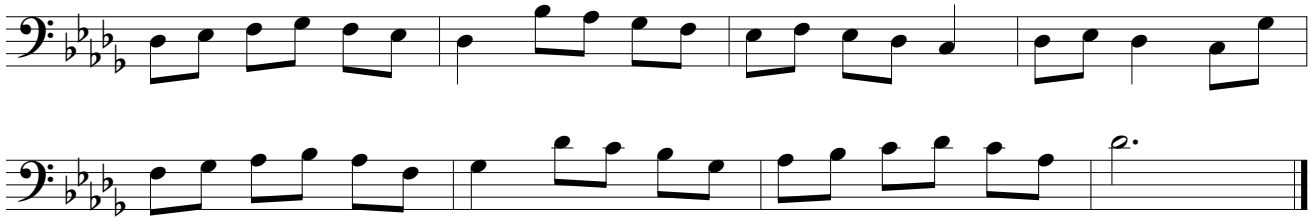
9 En tonalidad menor, iv.



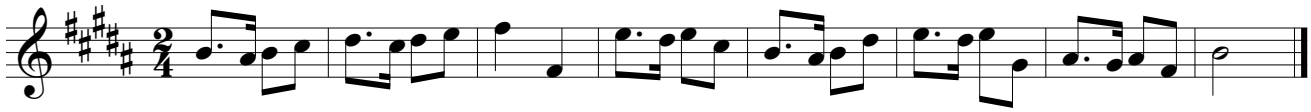
10 En tonalidad menor, notas de paso.



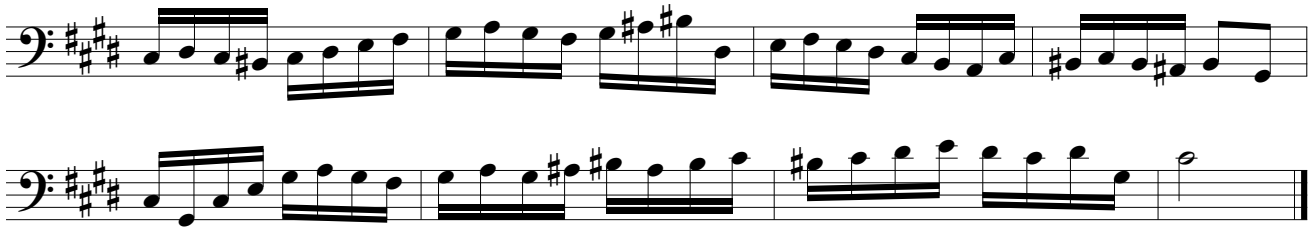
11 Notas bordantes superiores.



12 Notas bordantes inferiores.

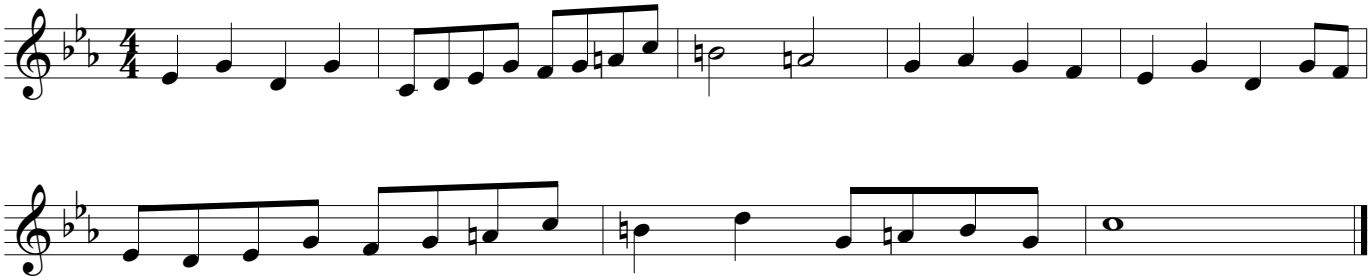


13 Resumen.

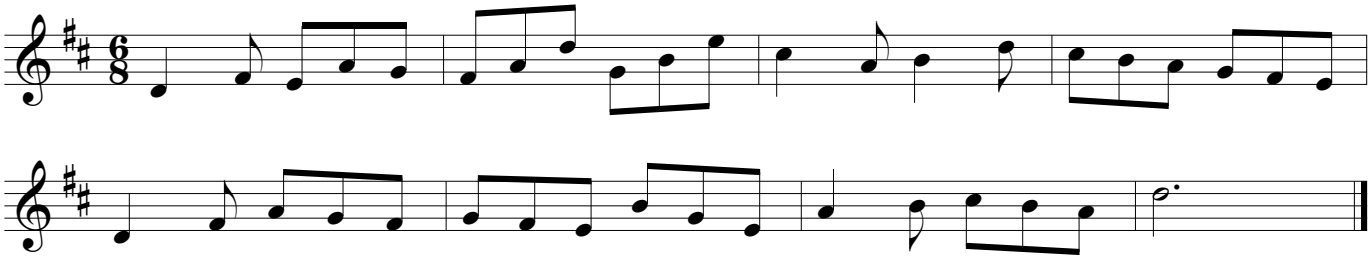


Capítulo II

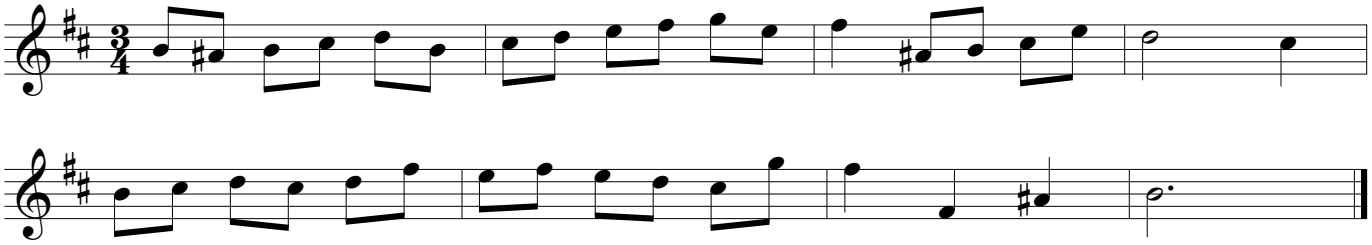
1 En tonalidad menor, IV.



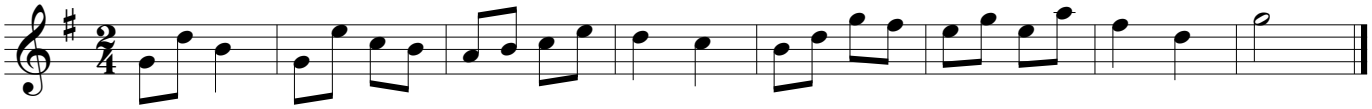
2 En tonalidad mayor, ii como sustituto de IV.



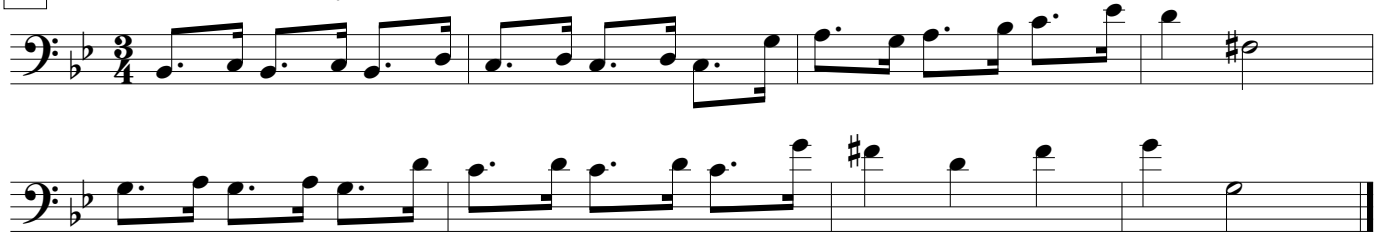
3 En tonalidad menor, ii° como sustituto de iv.



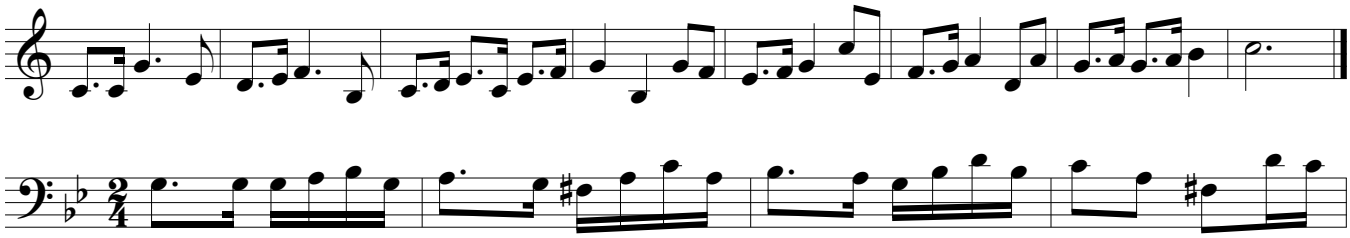
4 En tonalidad mayor, IV y ii.



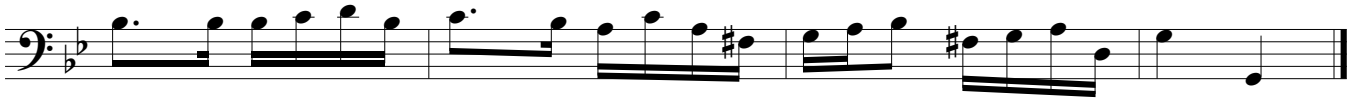
5 En tonalidad menor, iv y ii°.



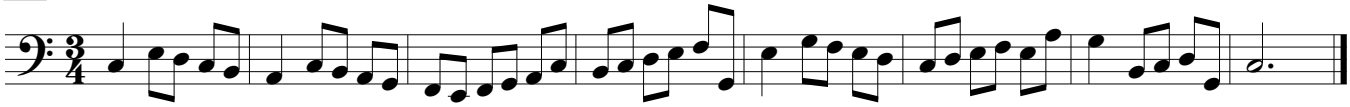
6 En tonalidad mayor, vii° entre dos I.



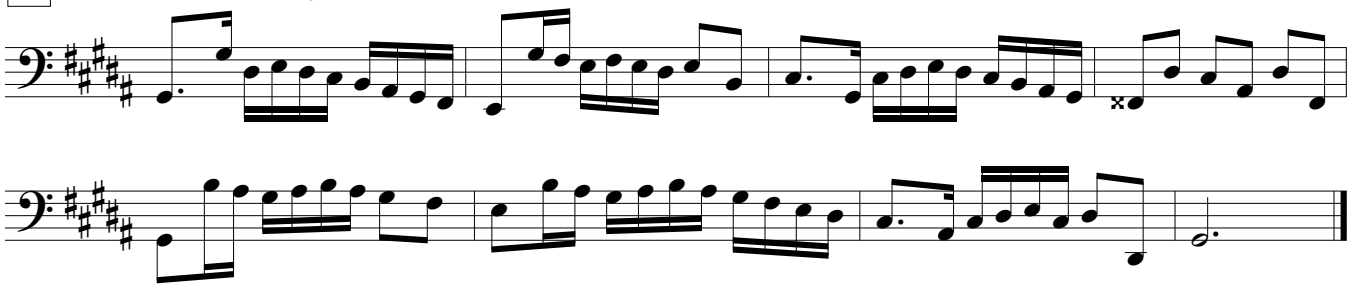
7 La fundamental del vii° debe estar alterada medio tono hacia arriba para que se convierta en sensible.



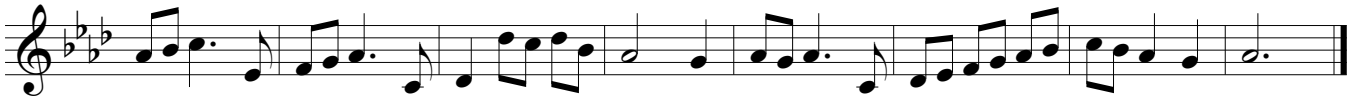
8 En tonalida mayor, I y vi.



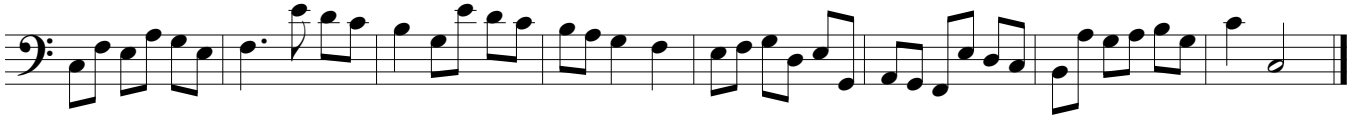
9 En tonalida menor, i y bVI.



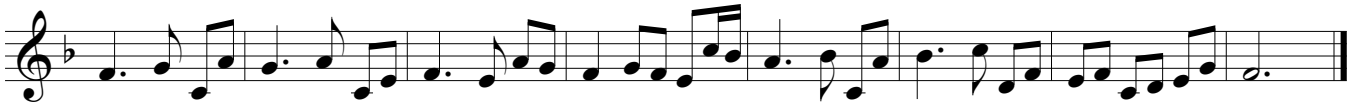
10 En tonalidad mayor y menor, I6/4 y i6/4 respectivamente.



11 Notas cambiadas.

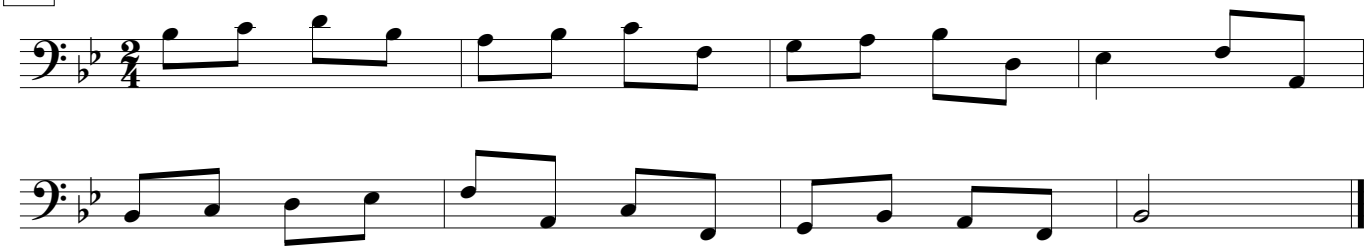


12 Notas escapadas.

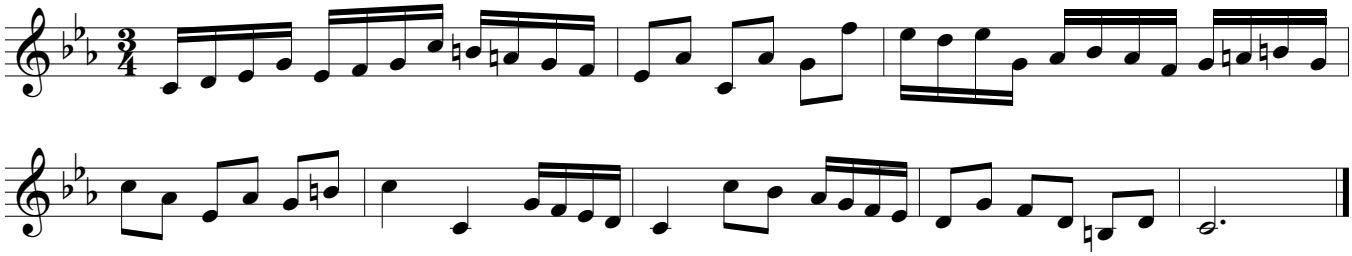


Capítulo III

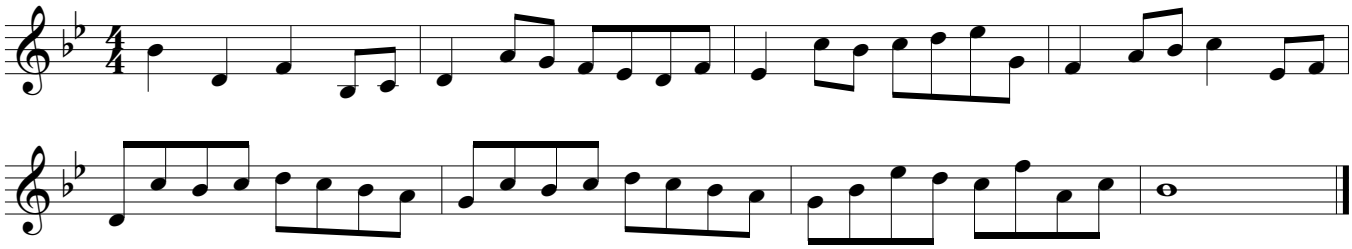
1 En tonalidad mayor, vi como sustituto de I



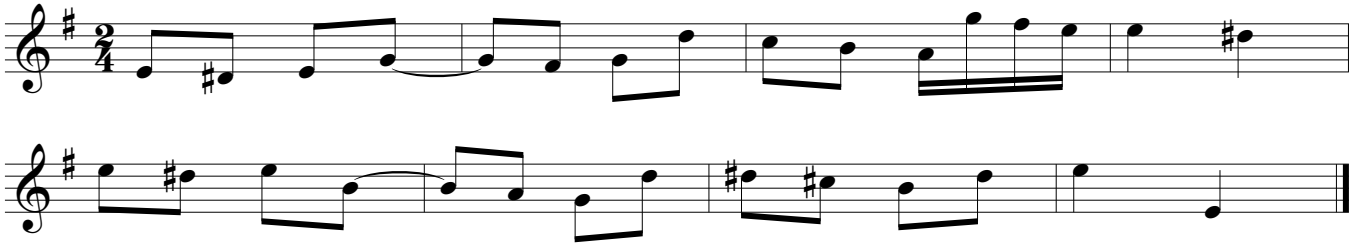
2 En tonalidad menor, bVI como sustituto de i.



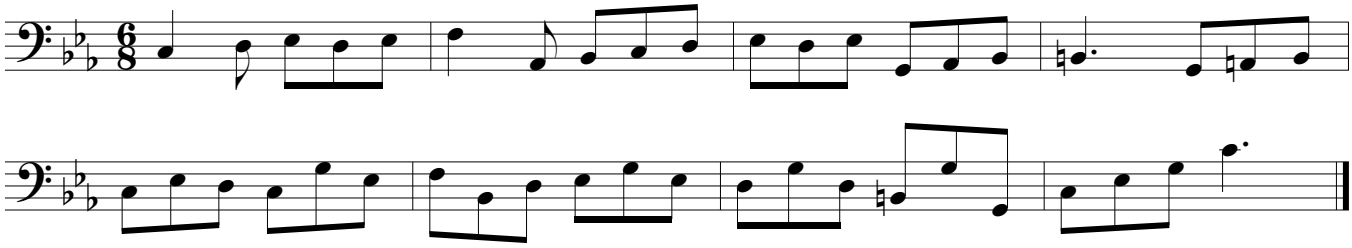
3 En tonalidad mayor, iii.



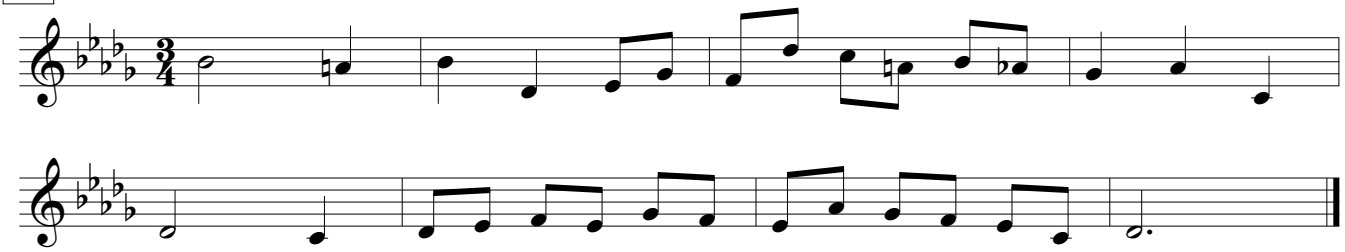
4 En tonalidad menor, bIII.



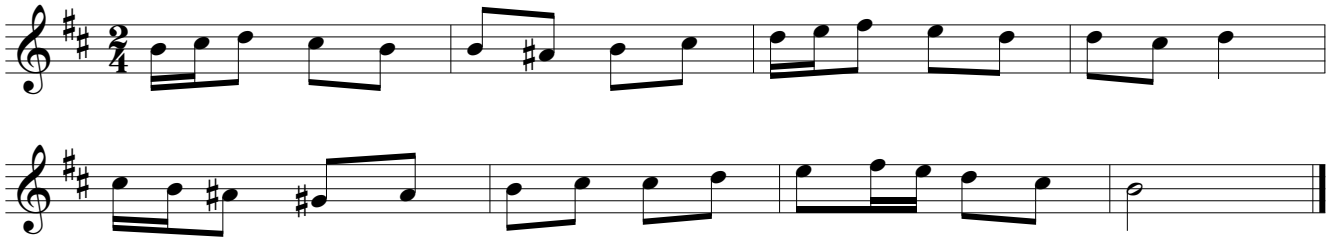
5 En tonalidad menor, bVII que conduce a bIII.



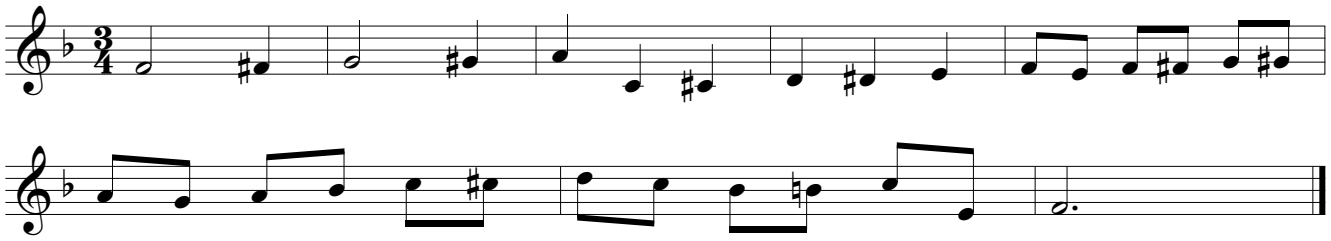
6 En tonalidad menor, modulación al relativo mayor.



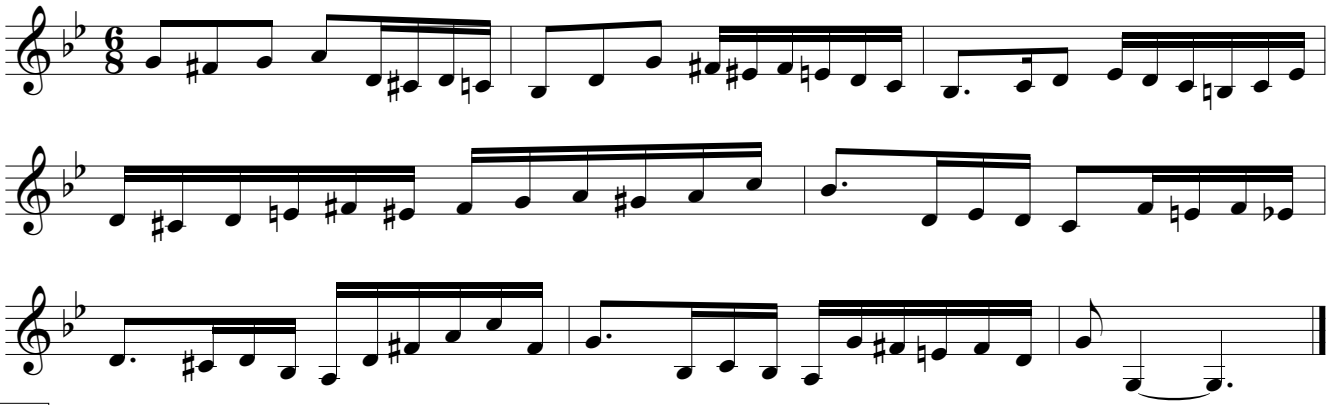
7 Notas apoyantes.



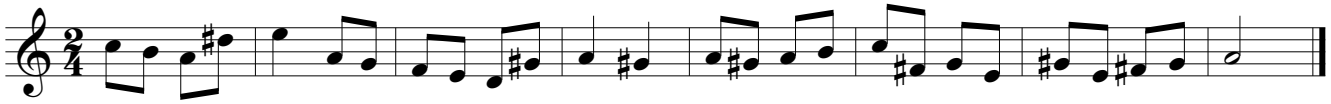
8 Notas de paso cromáticas.



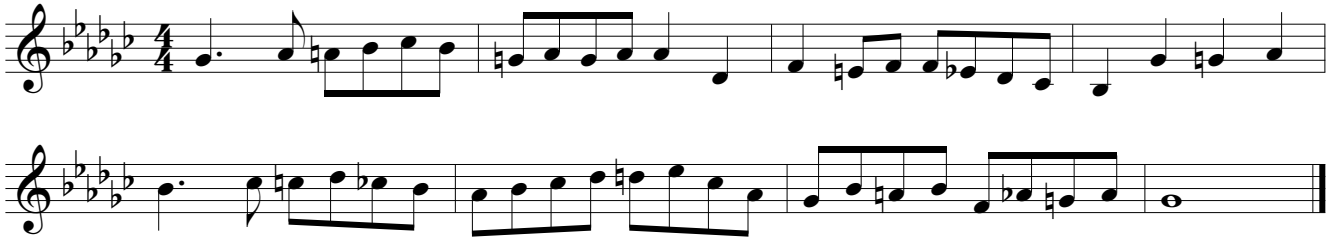
9 Notas bordantes cromáticas.



10 Nota cambiada cromática.

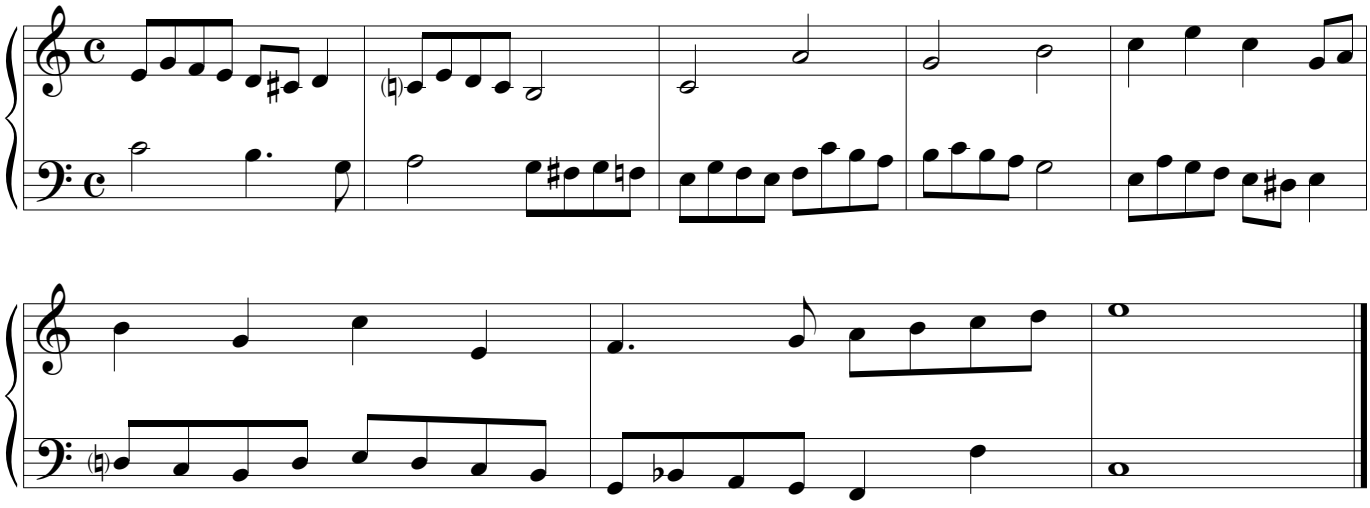


11 Nota apoyante cromática.

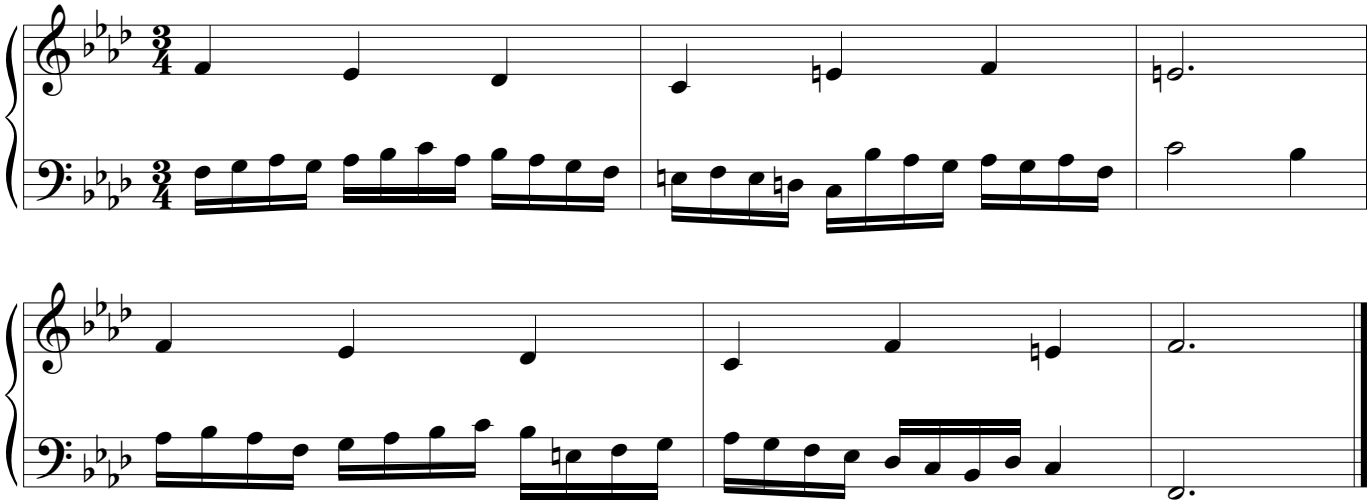


Capítulo IV

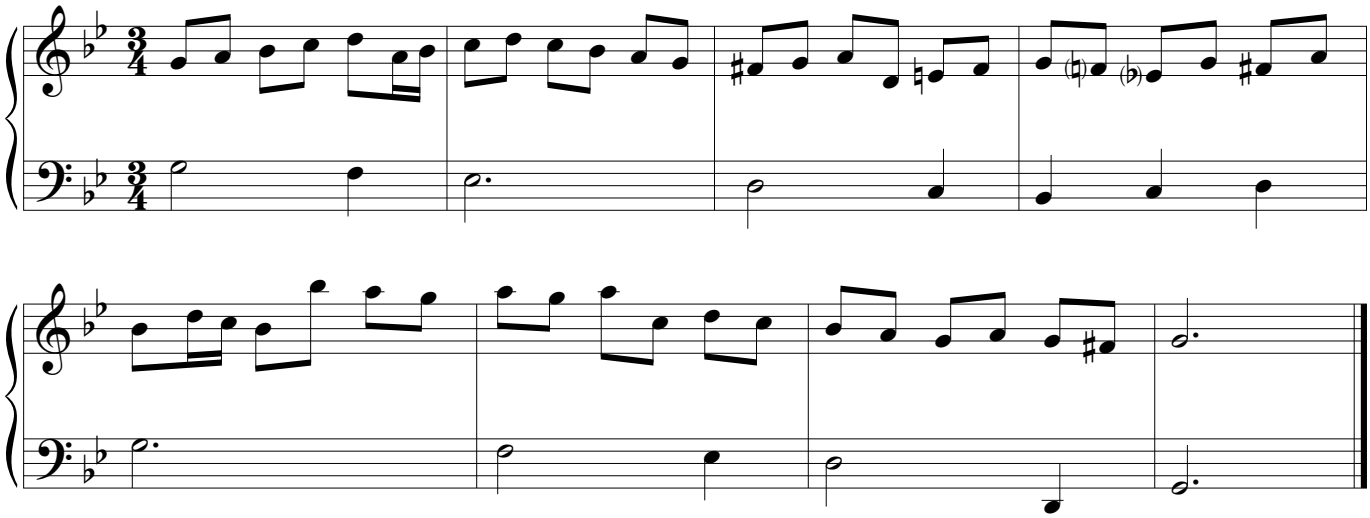
1 Cadencia rota, cadencia plagal y semicadencia.



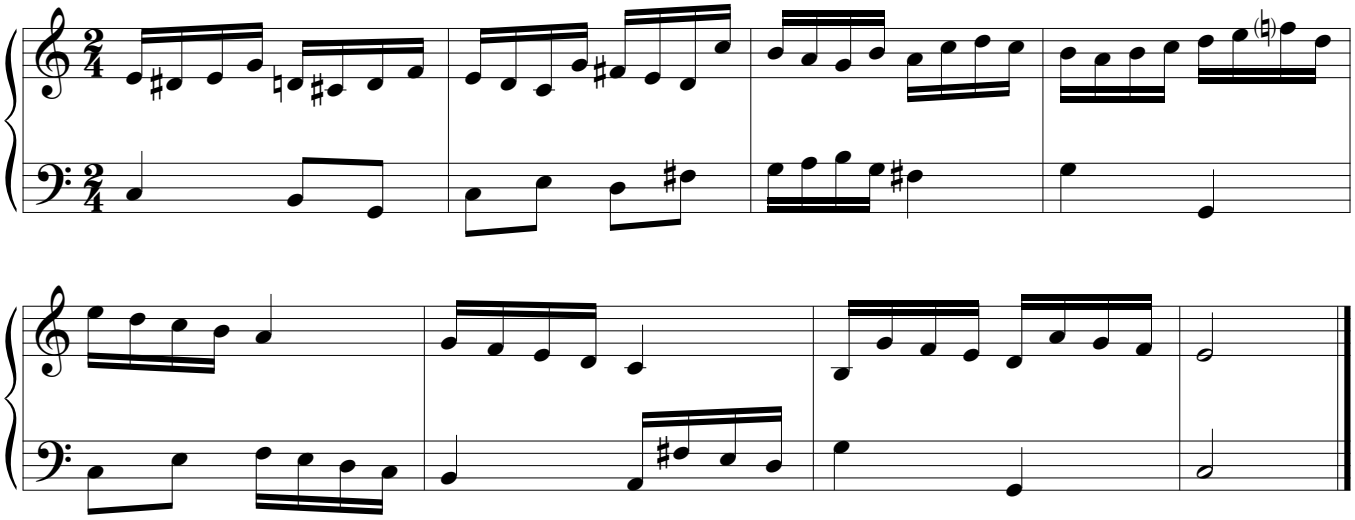
2 En tonalidad menor, cadencia frigia en la voz superior.



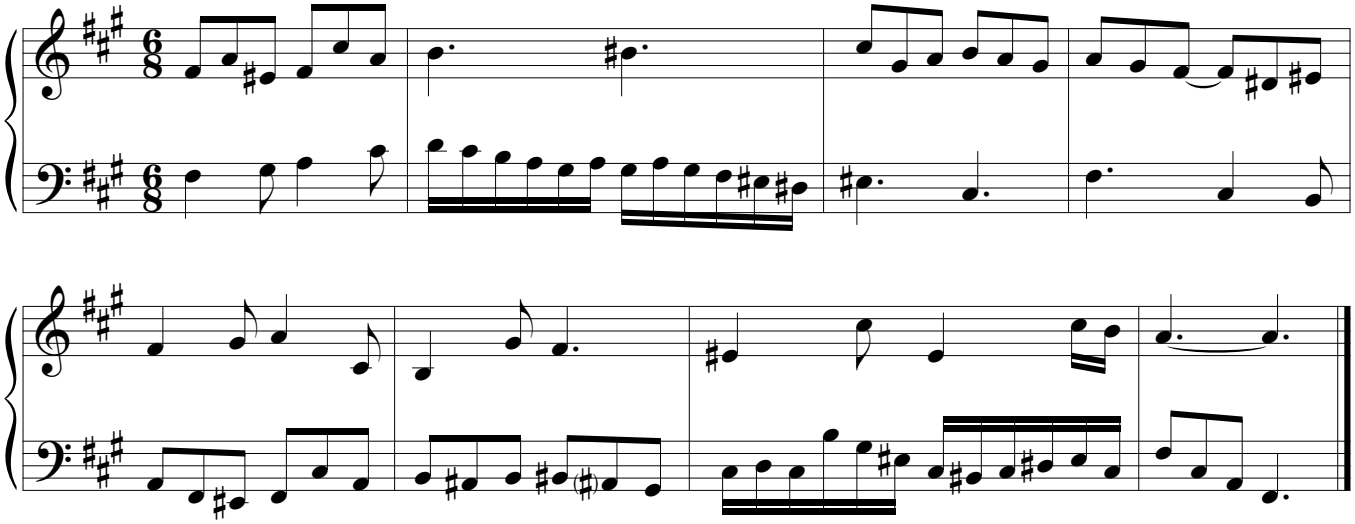
3 En tonalidad menor, cadencia frigia en la voz inferior.



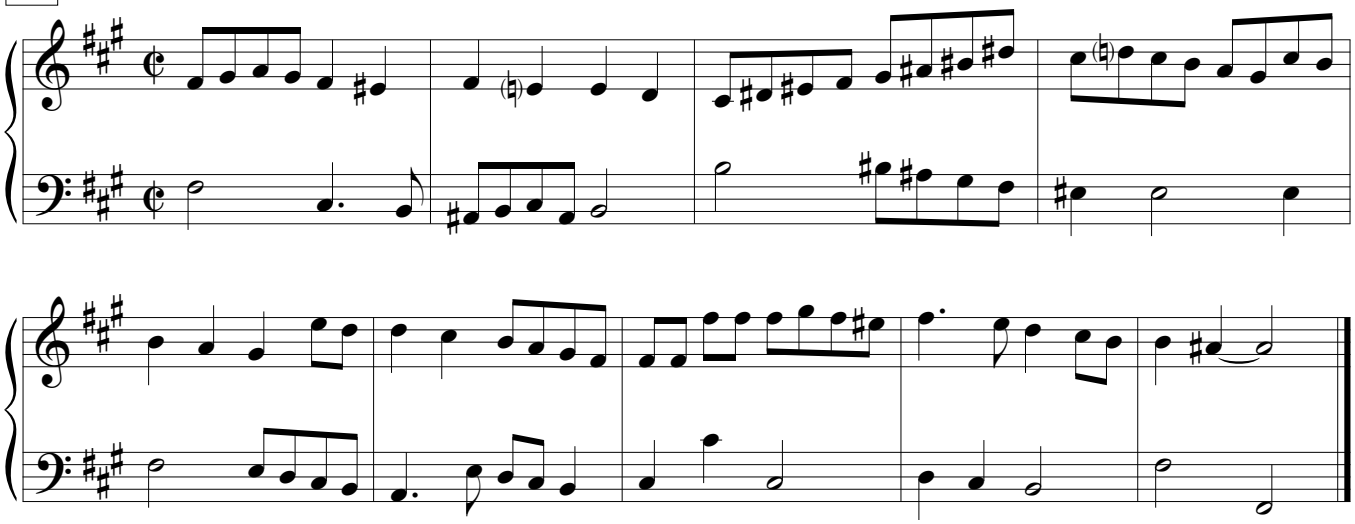
4 En tonalidad mayor, V7 de V.



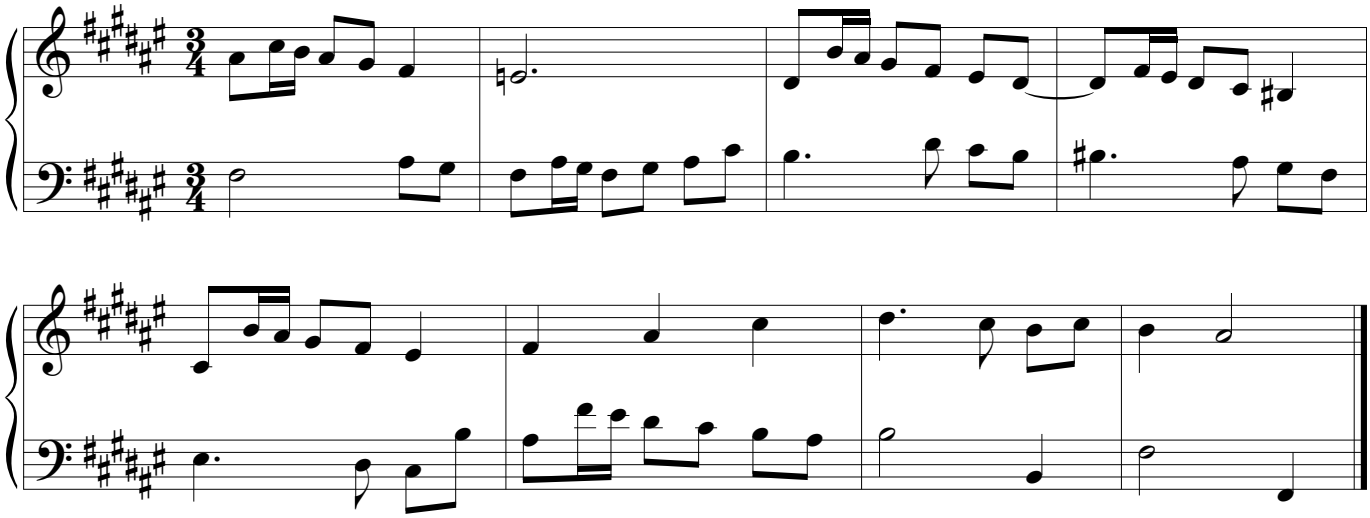
5 En tonalidad menor, V7 de V.



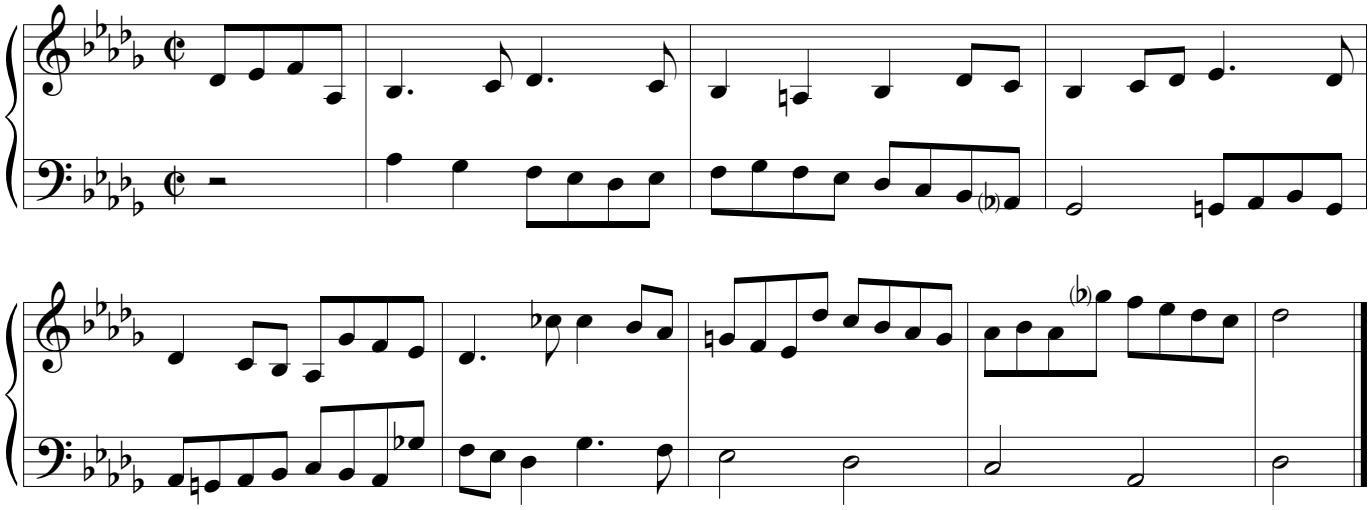
6 En tonalidad mayor, V7 de IV



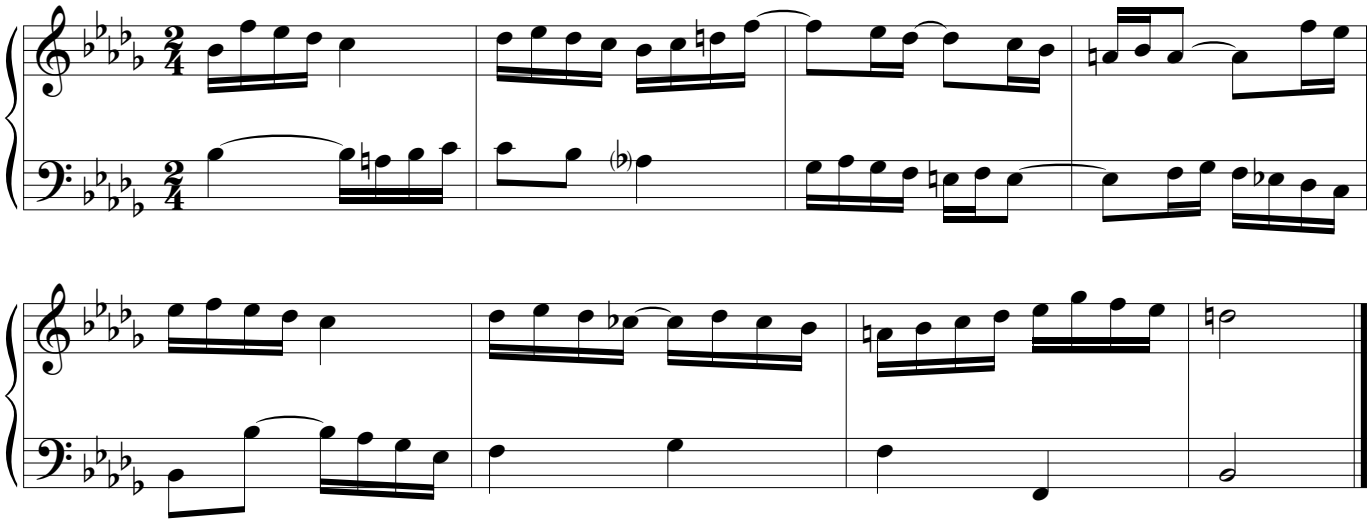
7 En tonalidad menor, V7 de iv.



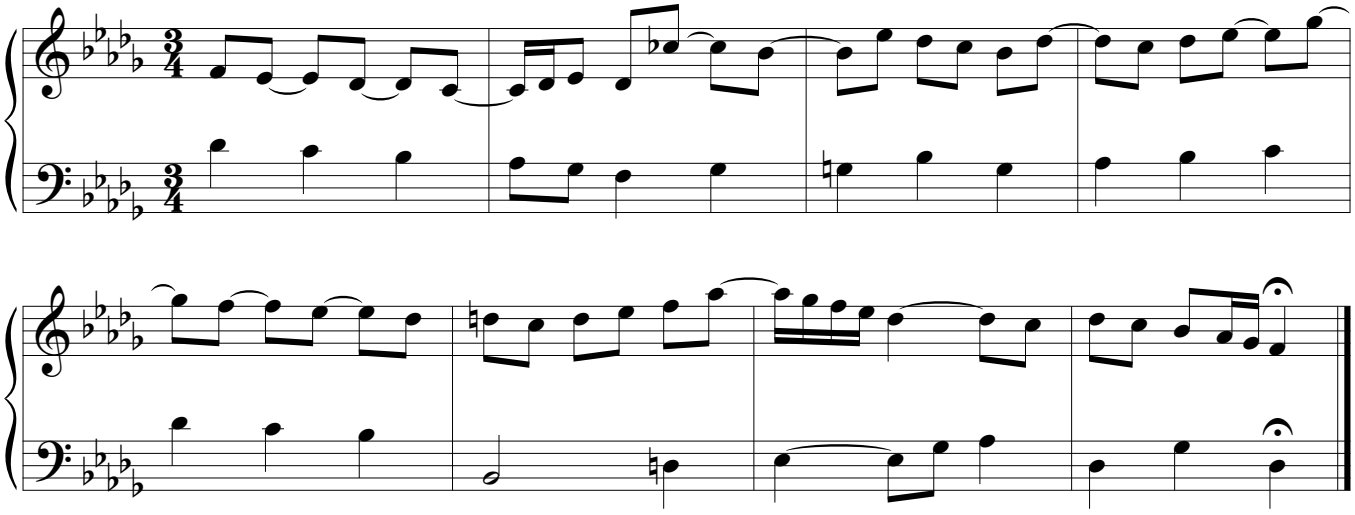
8 En tonalidad mayor, V7 de vi.



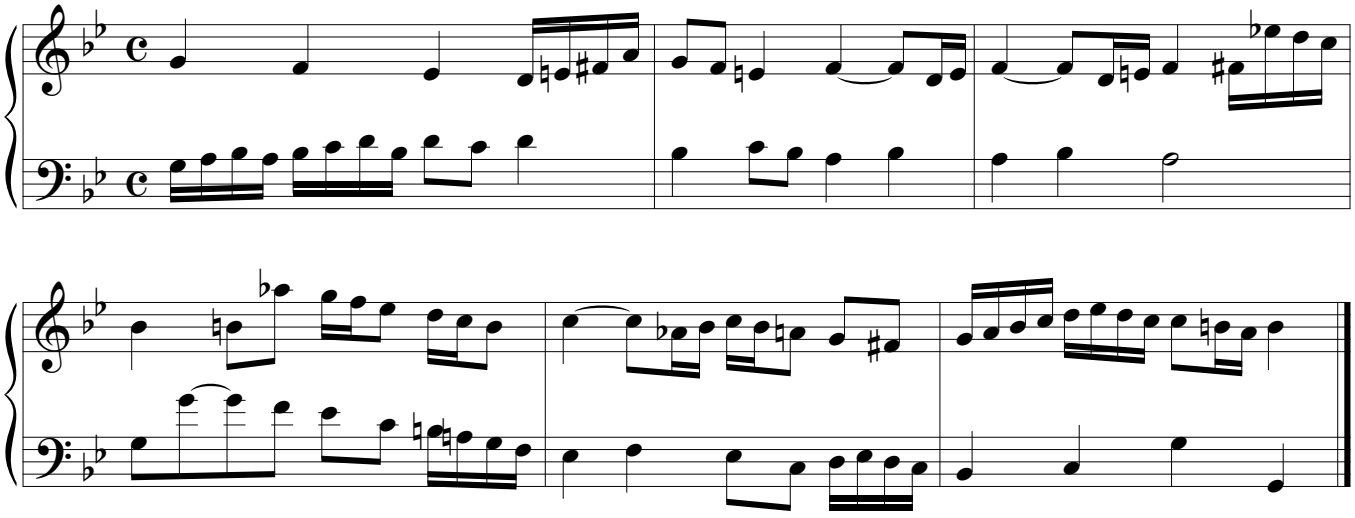
9 En tonalidad menor, V7 de bVI.



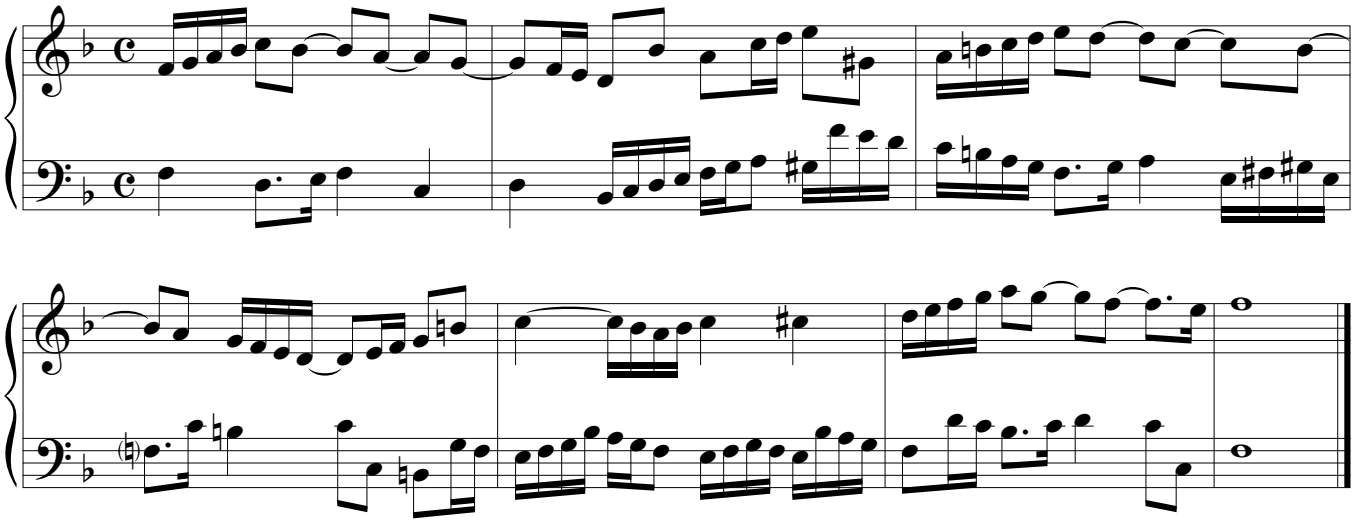
10 En tonalidad mayor, V7 de ii.



11 En tonalidad menor, V7 de bVII.

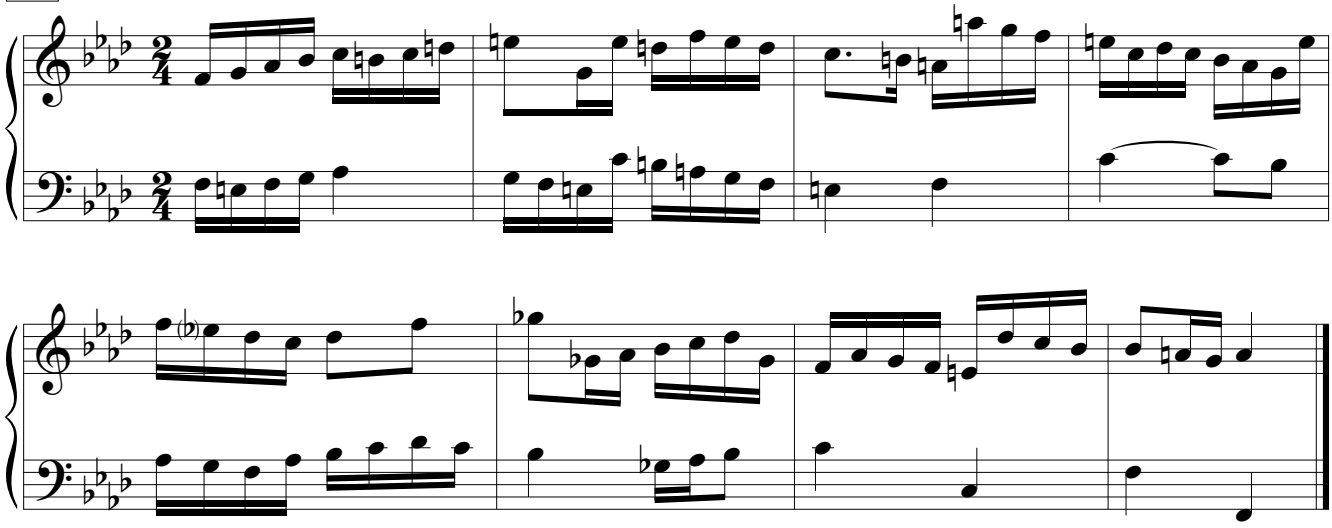


12 En tonalidad mayor, V7 de iii.

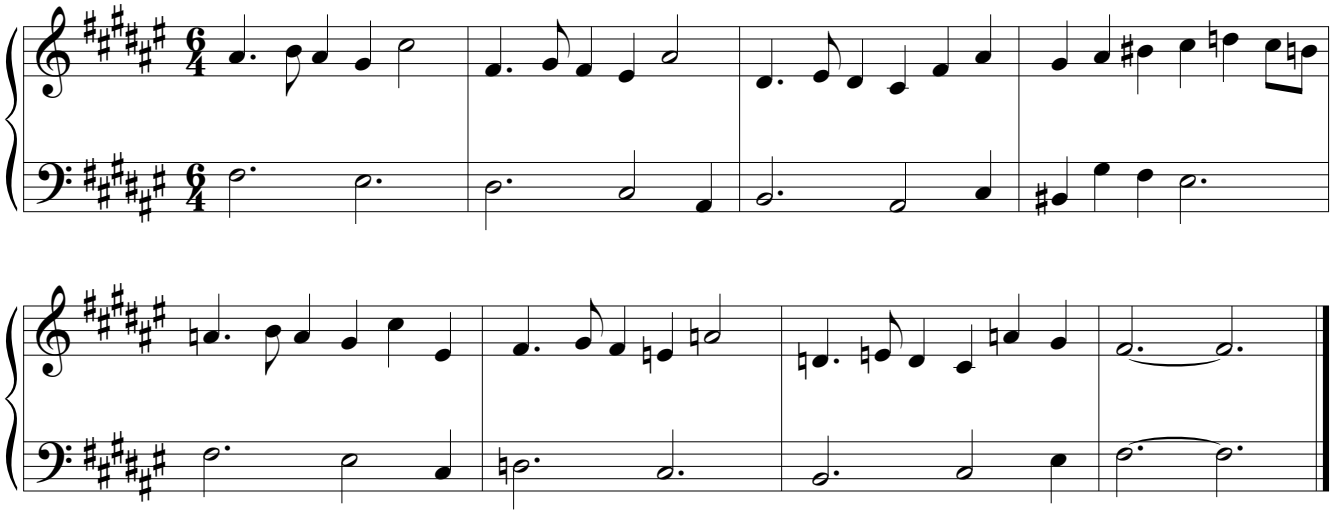


Capítulo V

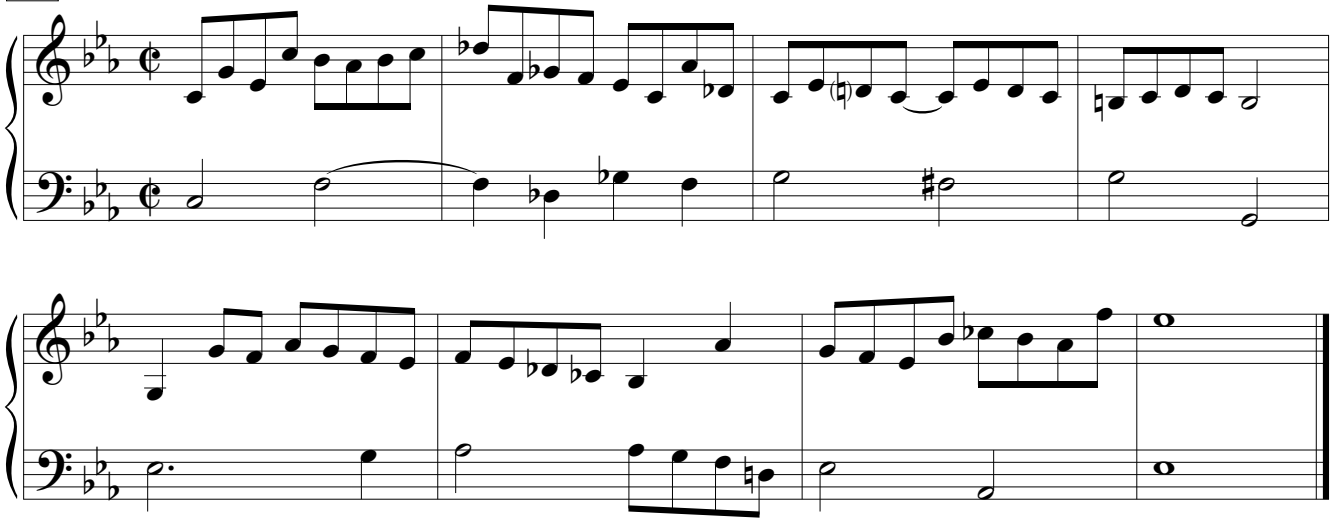
1 En tonalidad menor, bII (Napolitano, mixtura modal).



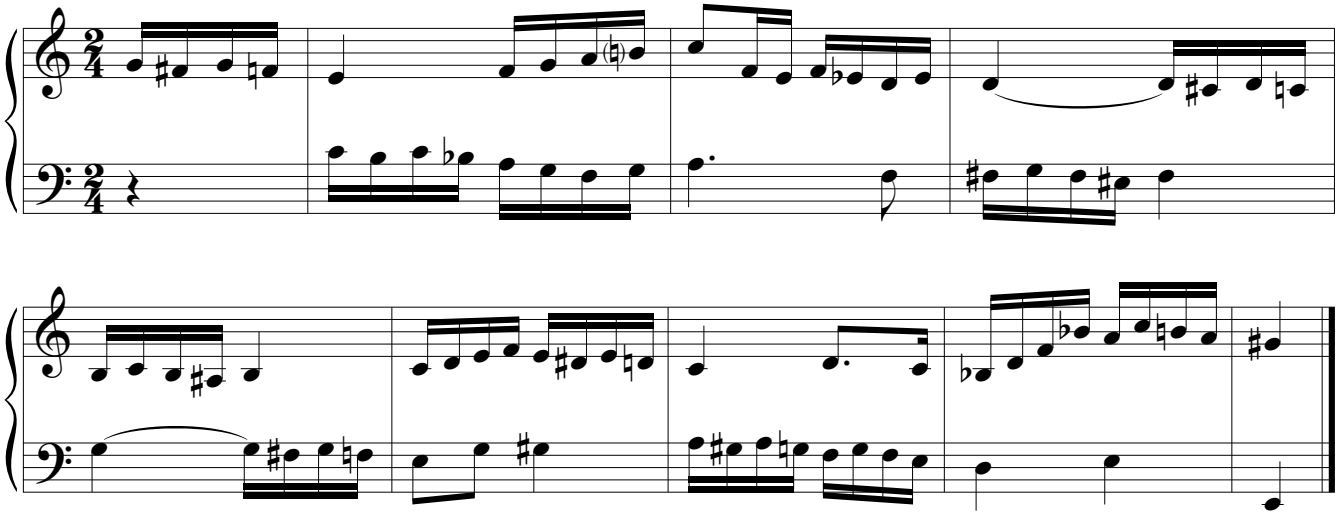
2 En tonalidad mayor, modulación al paralelo menor.



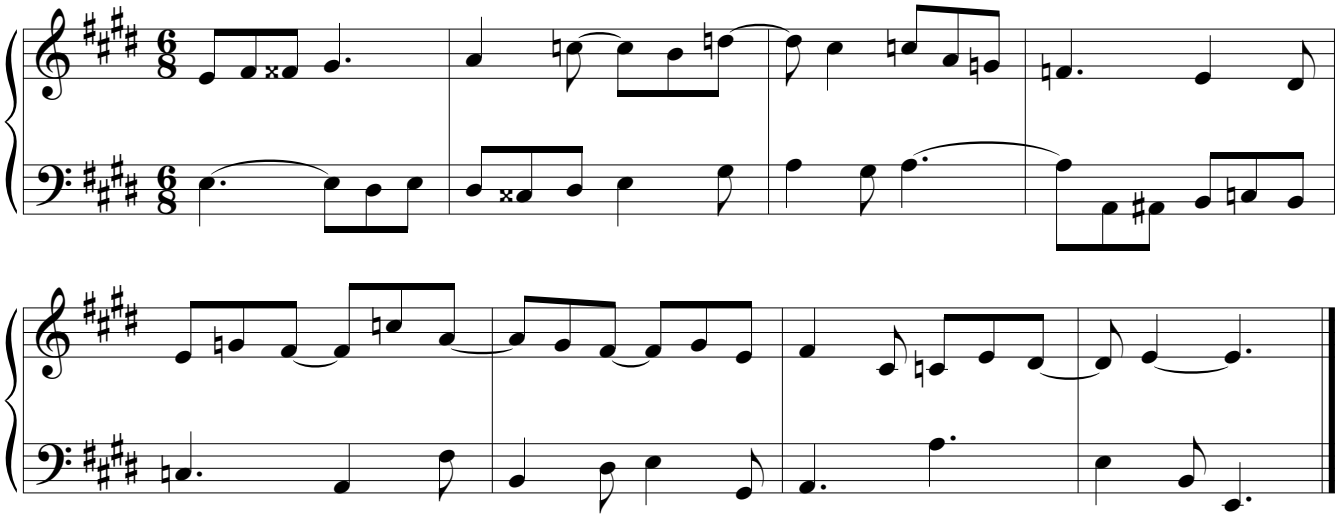
3 En tonalidad mayor, ii° (mixtura tonal).



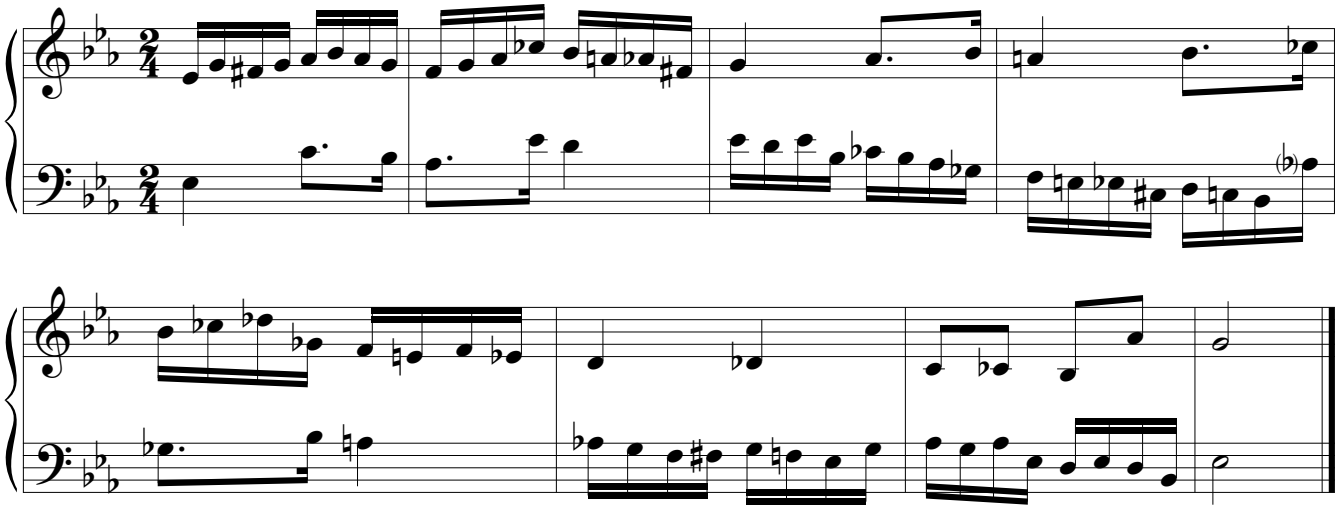
4 En tonalidad mayor, iv (mixtura tonal).



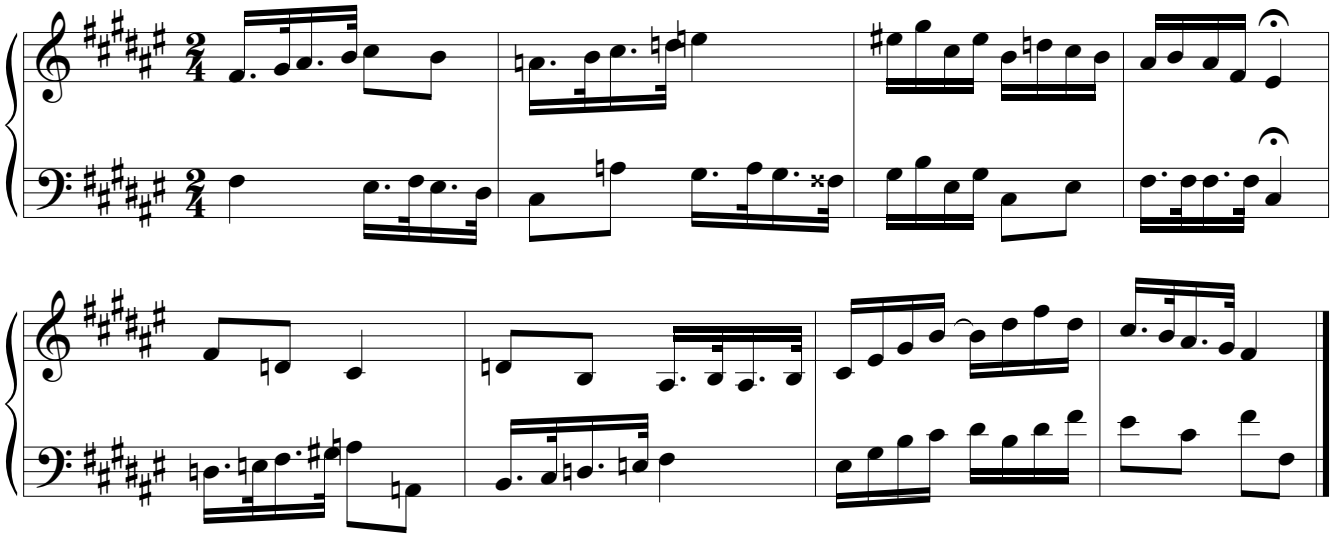
5 En tonalidad mayor bVI (mixtura tonal).



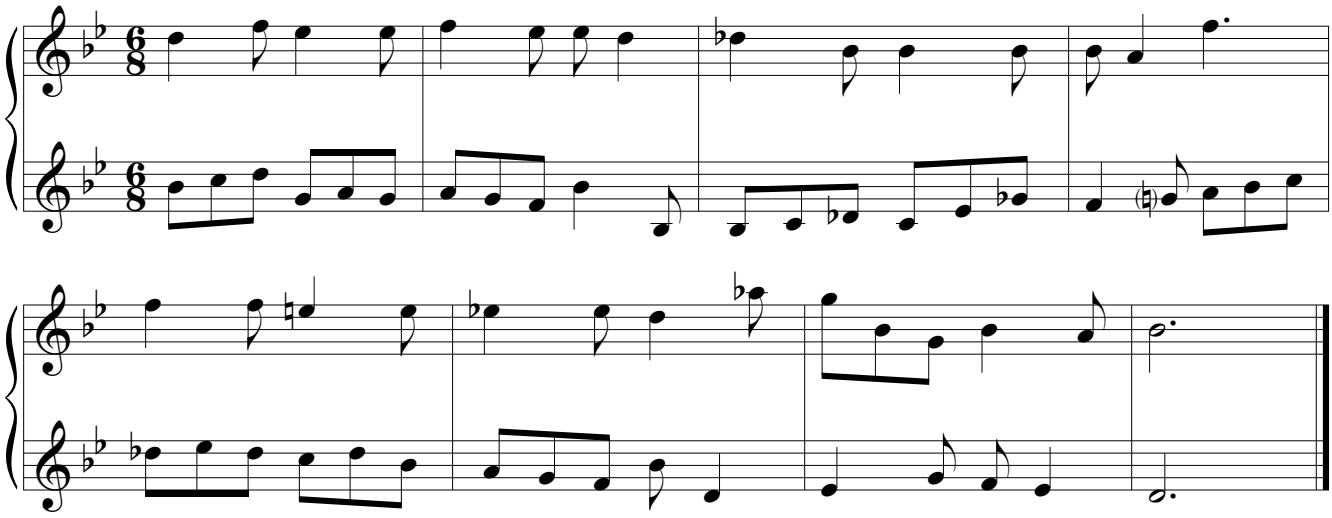
6 En tonalidad mayor, bIII (mixtura tonal).



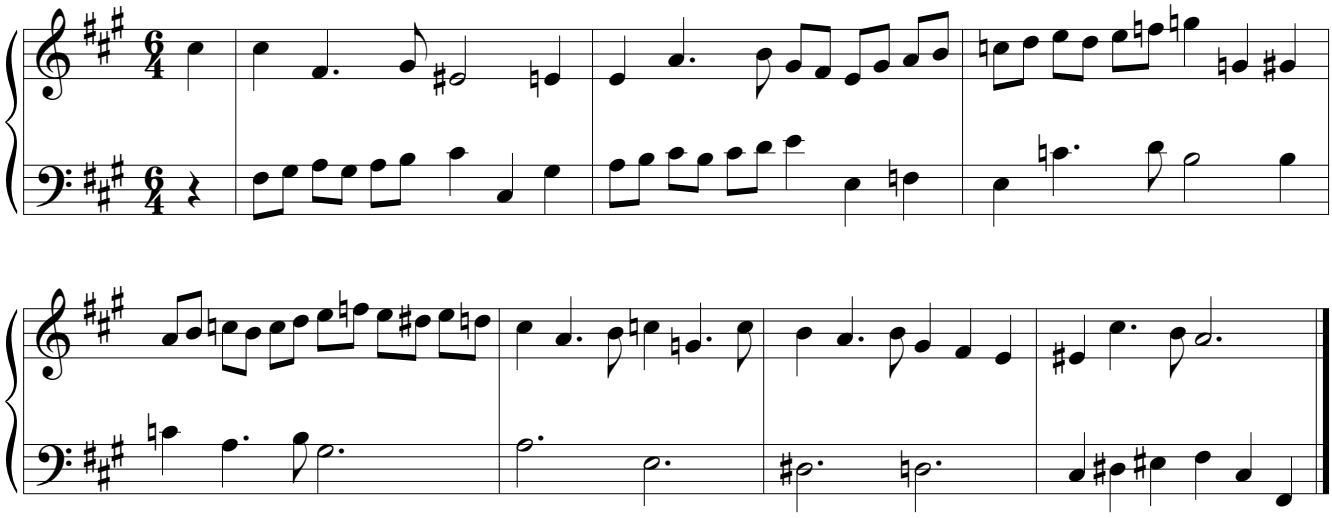
7 En tonalidad mayor bVII.



8 En tonalidad mayor, i (mixtura tonal).

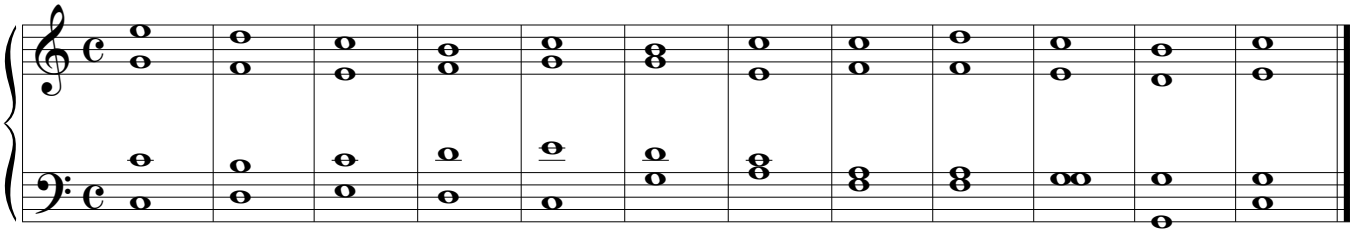


9 Acordes de mixtura que se convierten en acordes diatónicos de una nueva tonalidad.

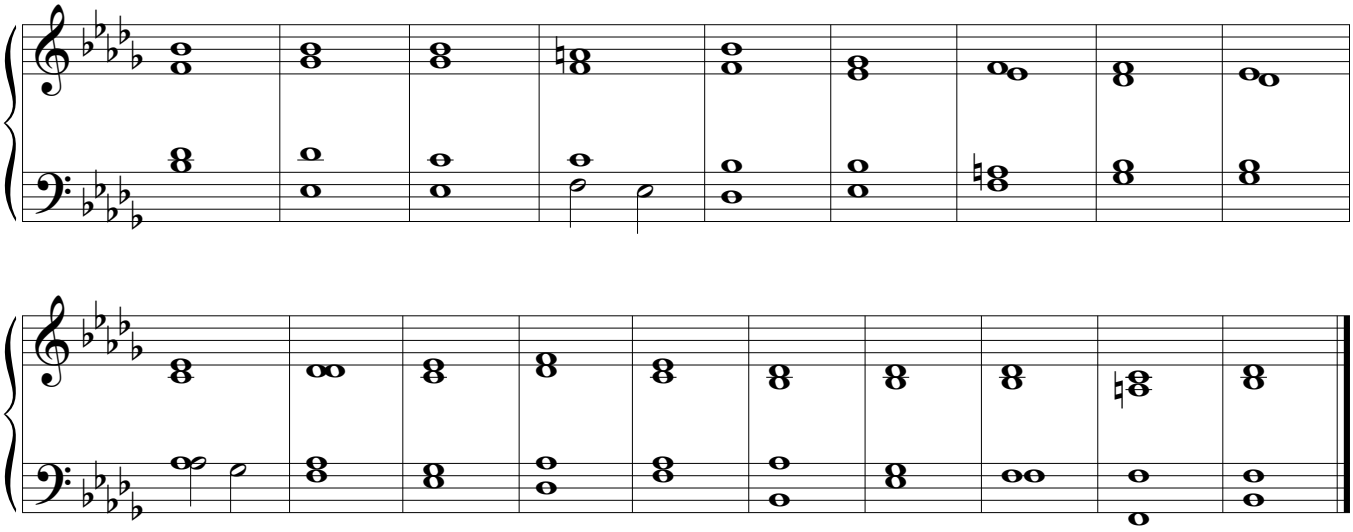


Capítulo VI

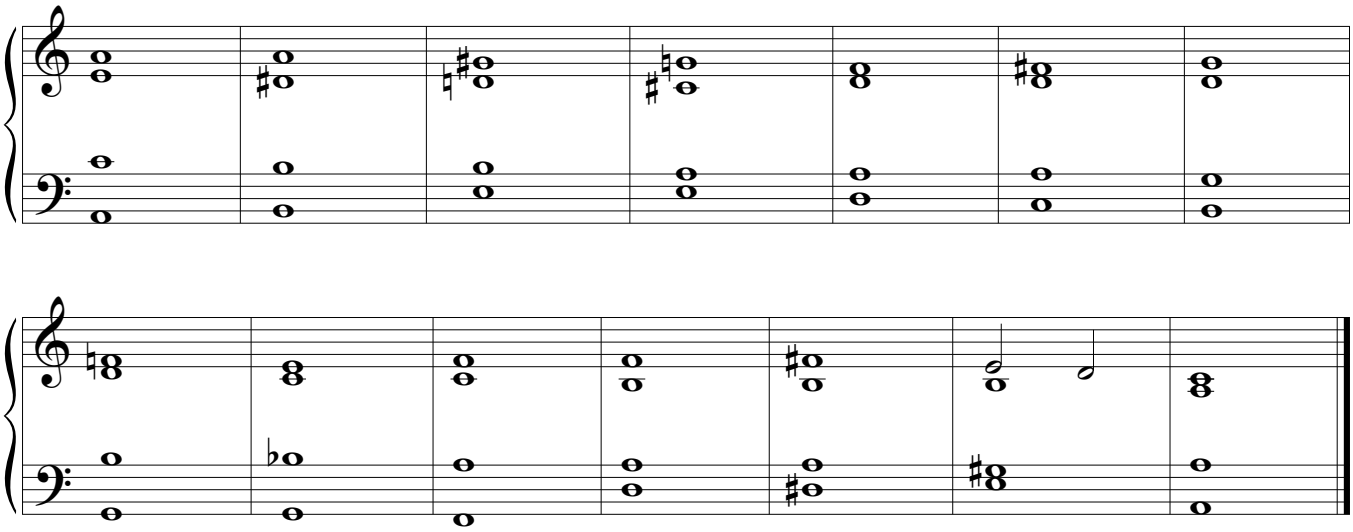
1 Enlaces de acordes diatónicos.



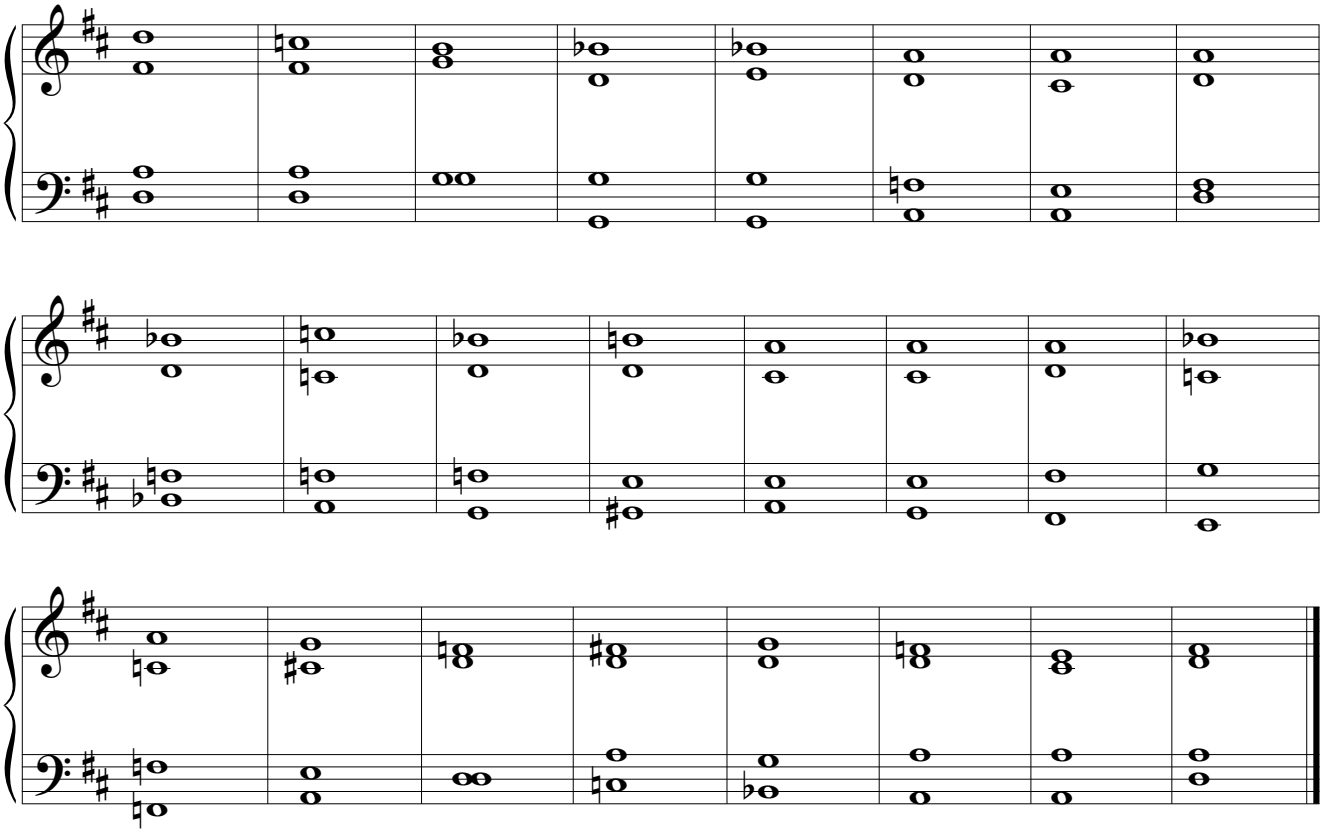
2 Enlaces de acordes diatónicos con séptima.



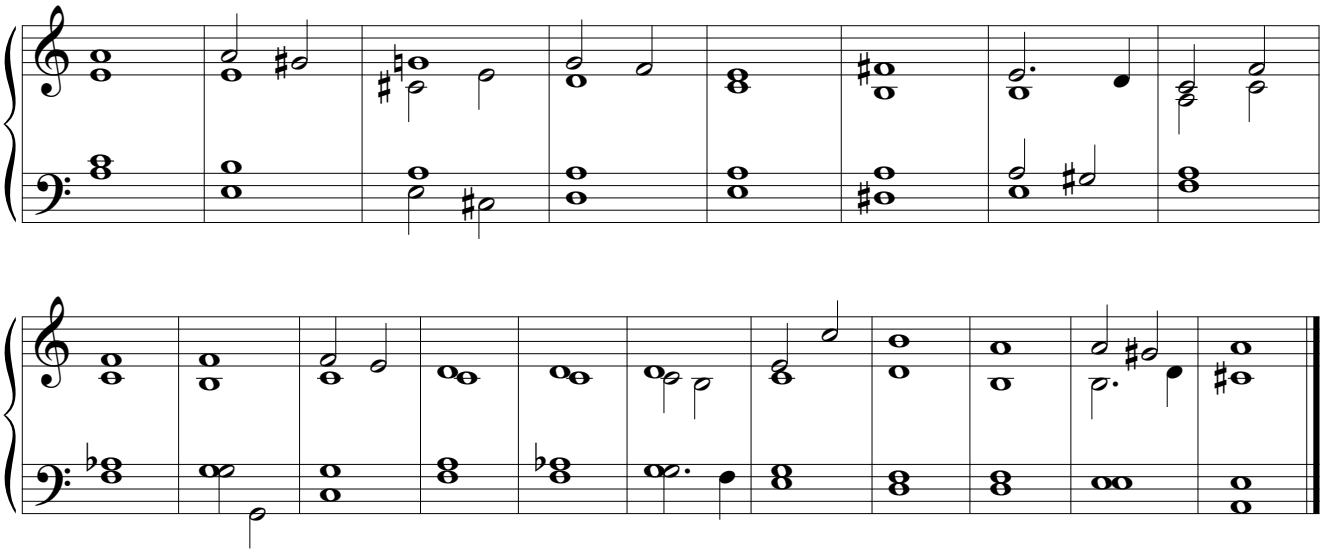
3 Dominantes aplicadas a todos los acordes diatónicos.



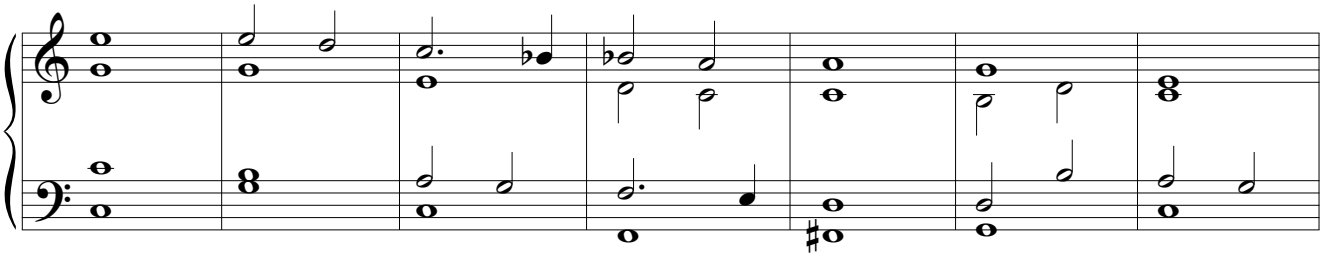
4 Mixtura tonal.

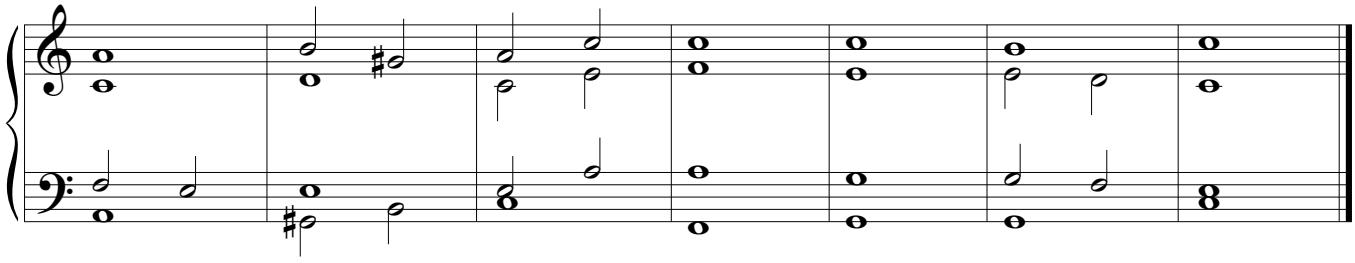


5 Retardo 4-3.

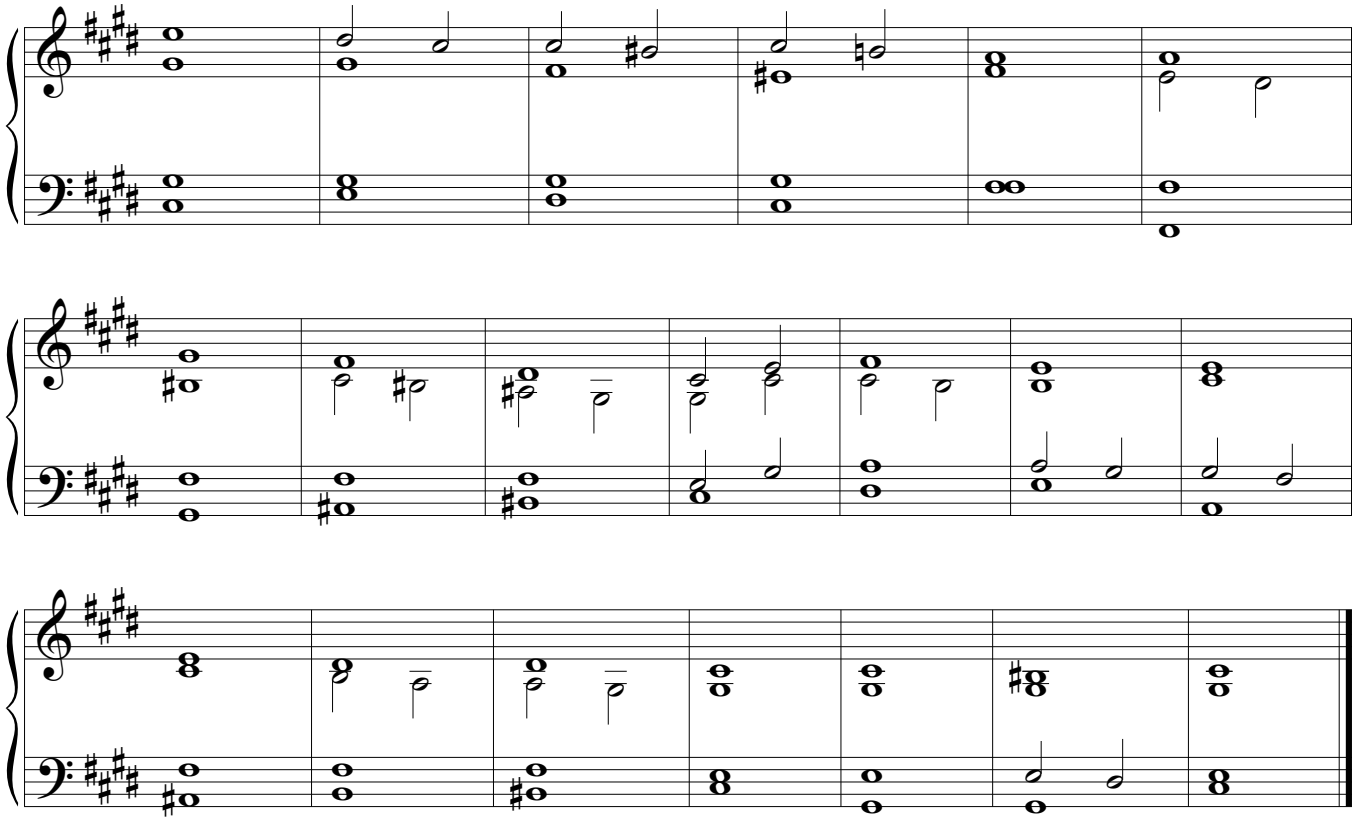


6 Retardo 6-5.

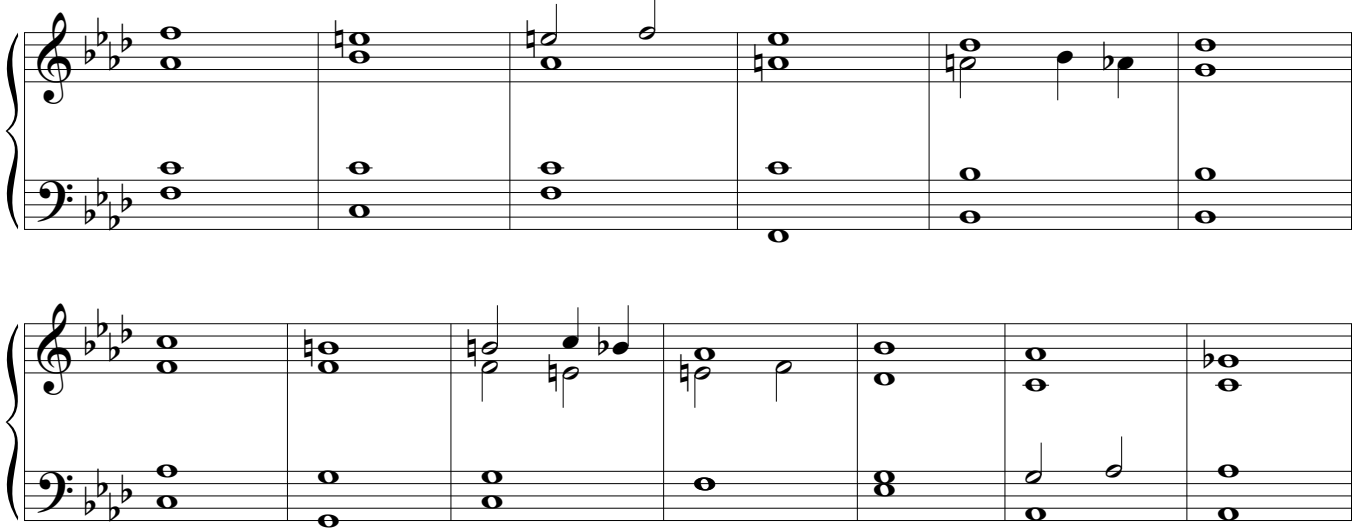


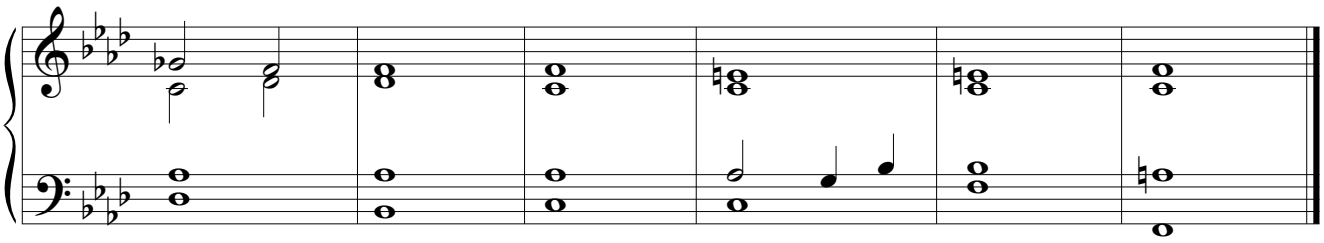


7 Retardo 7-6

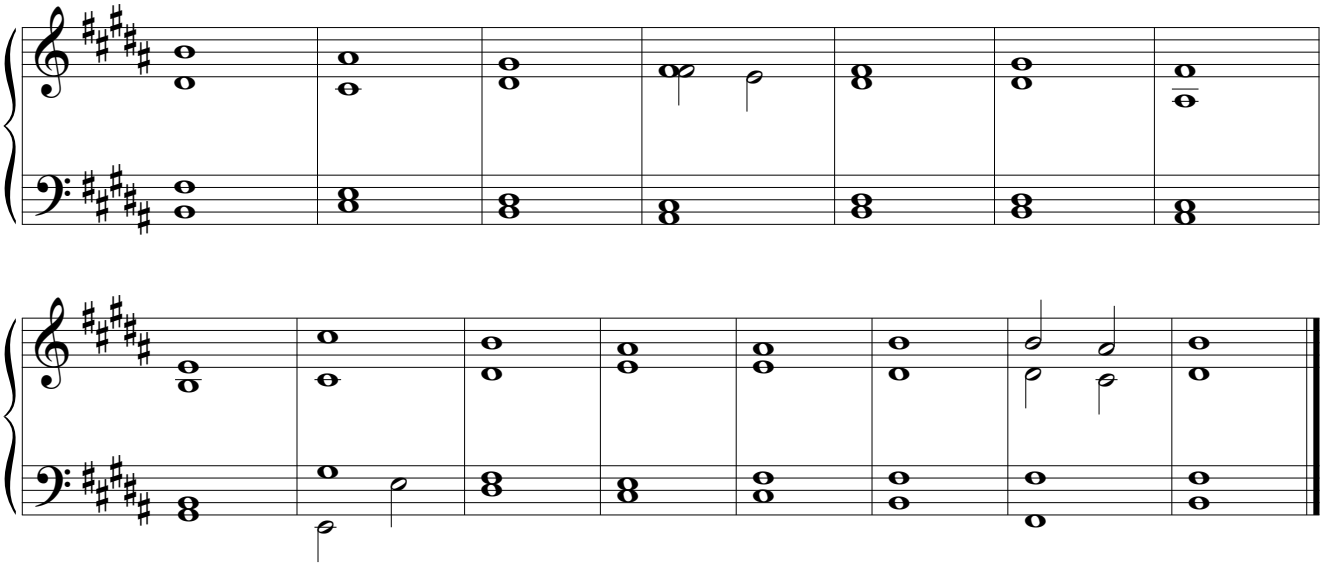


8 Retardo 7-8

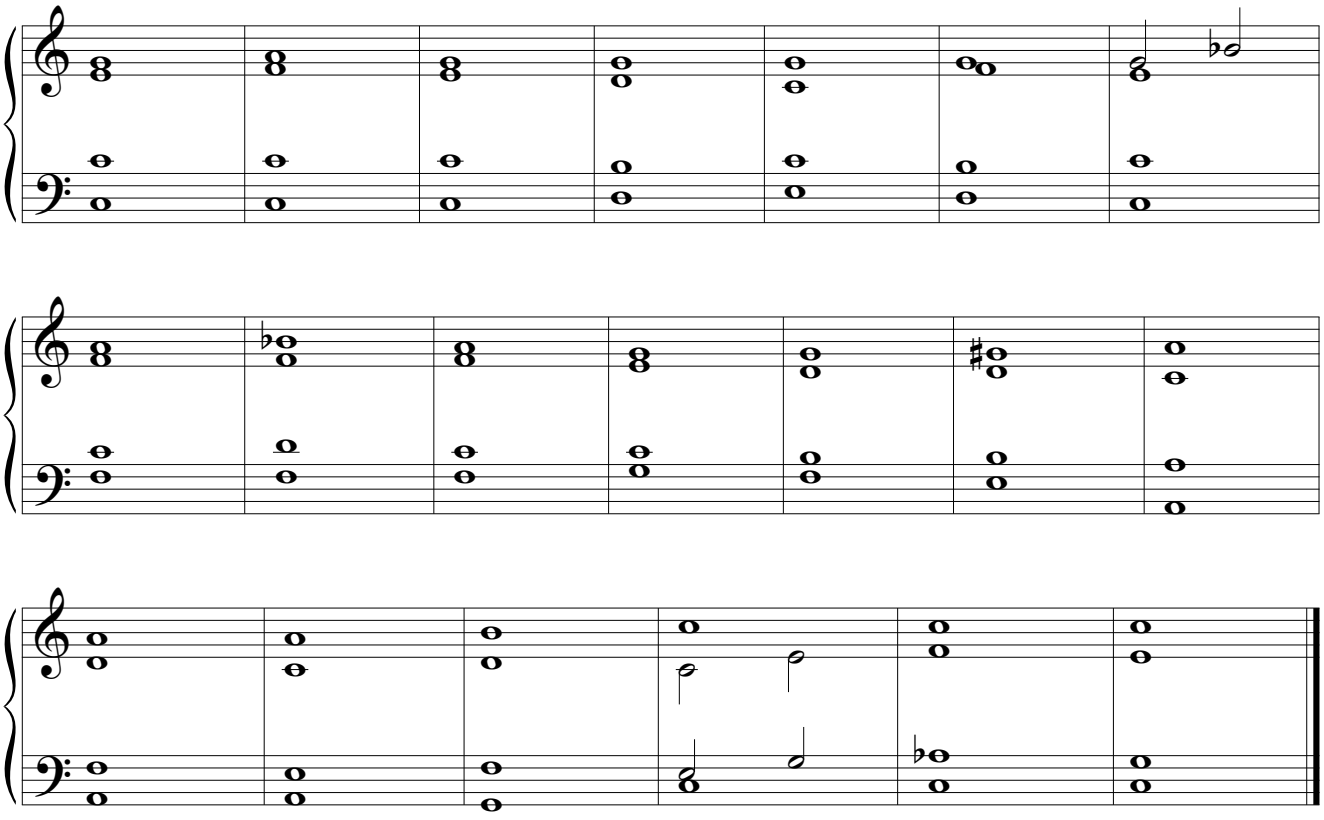




9 Fabordon

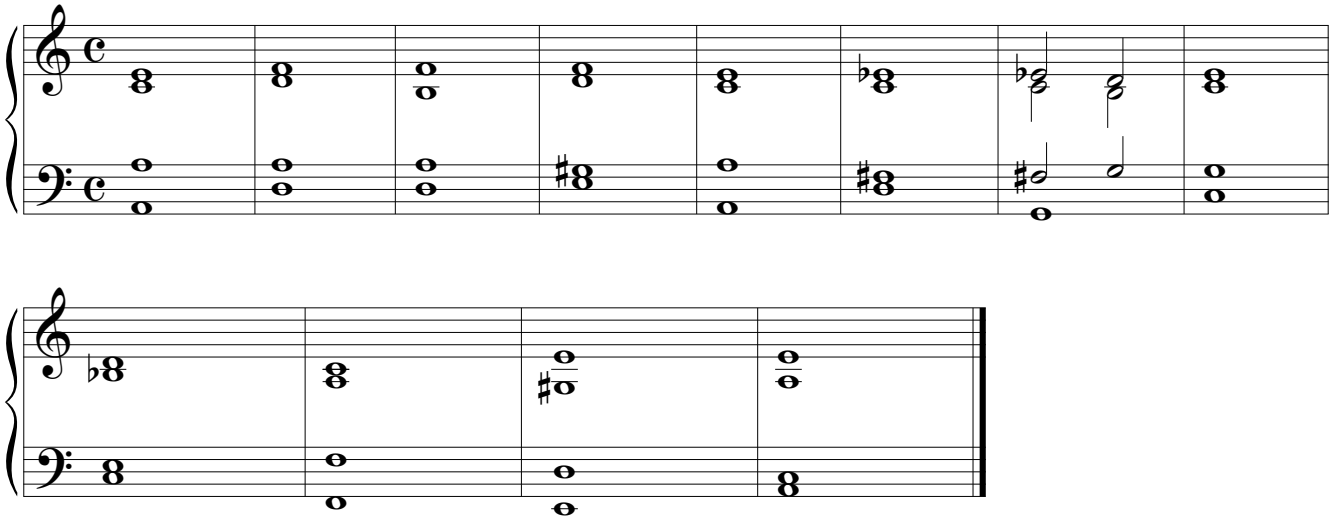


10 Acordes en segunda inversión como expansores.

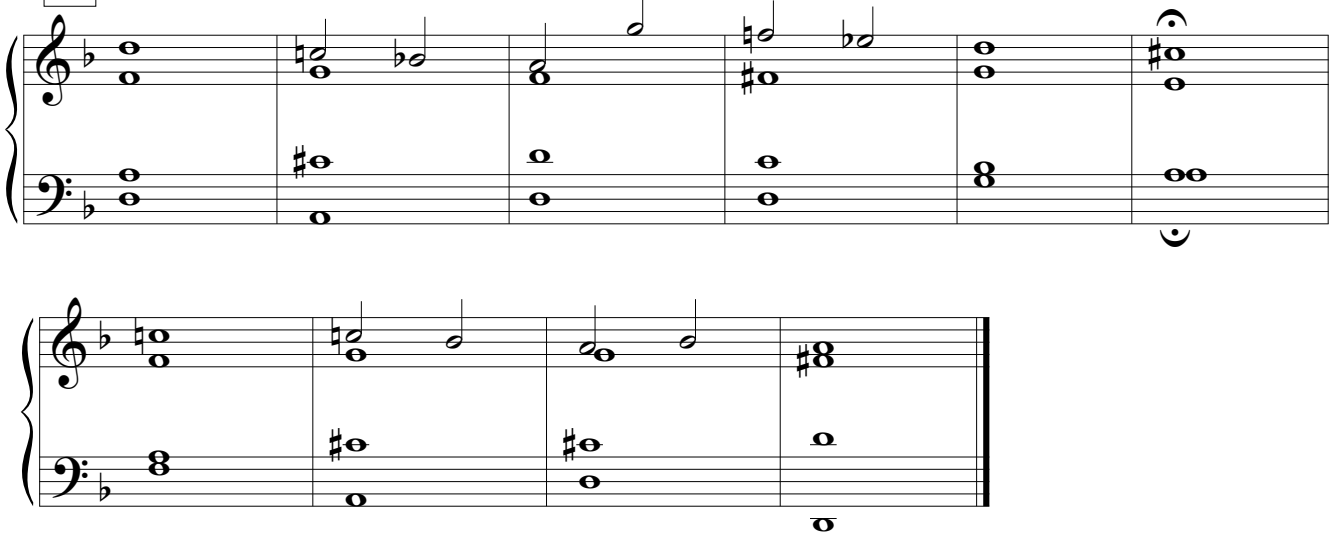


Capítulo VII

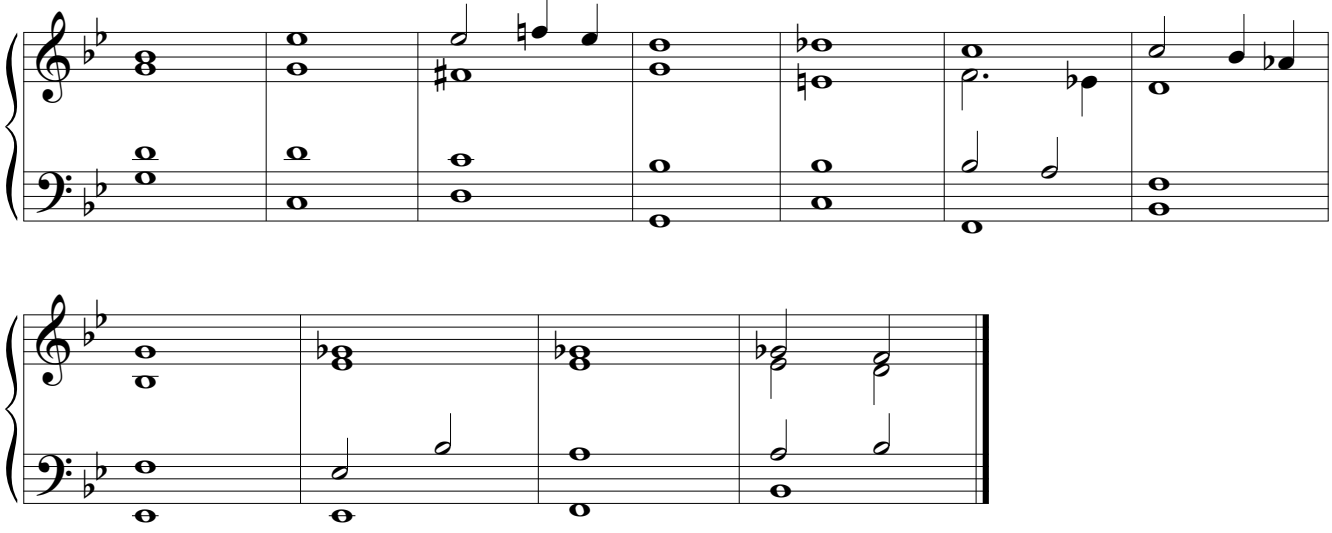
1 **A** Dominantes con novena.



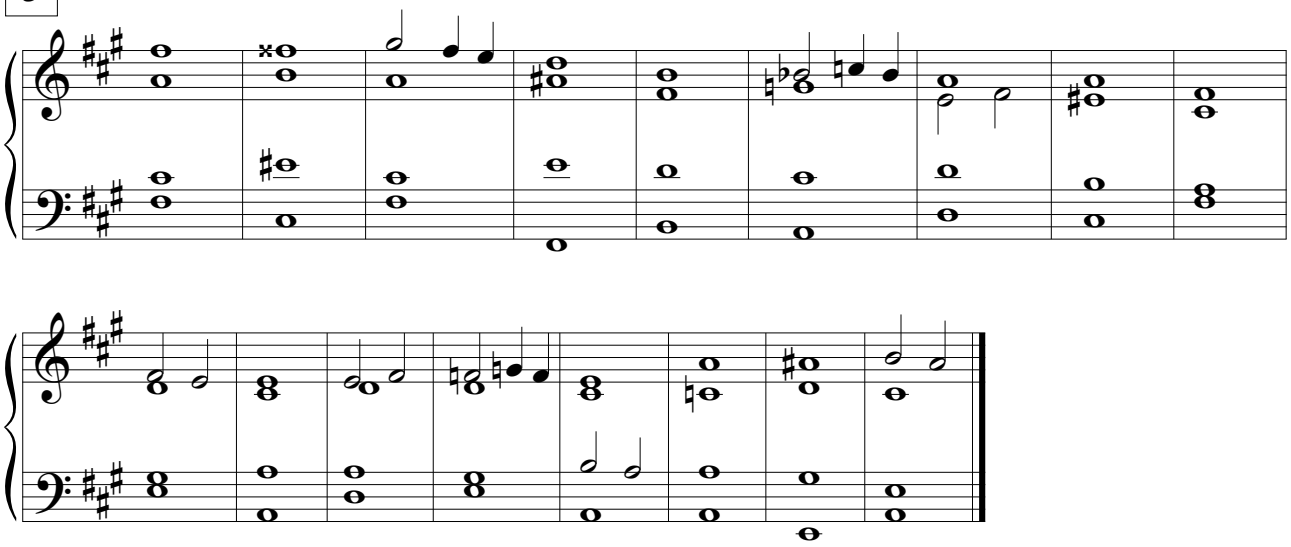
B



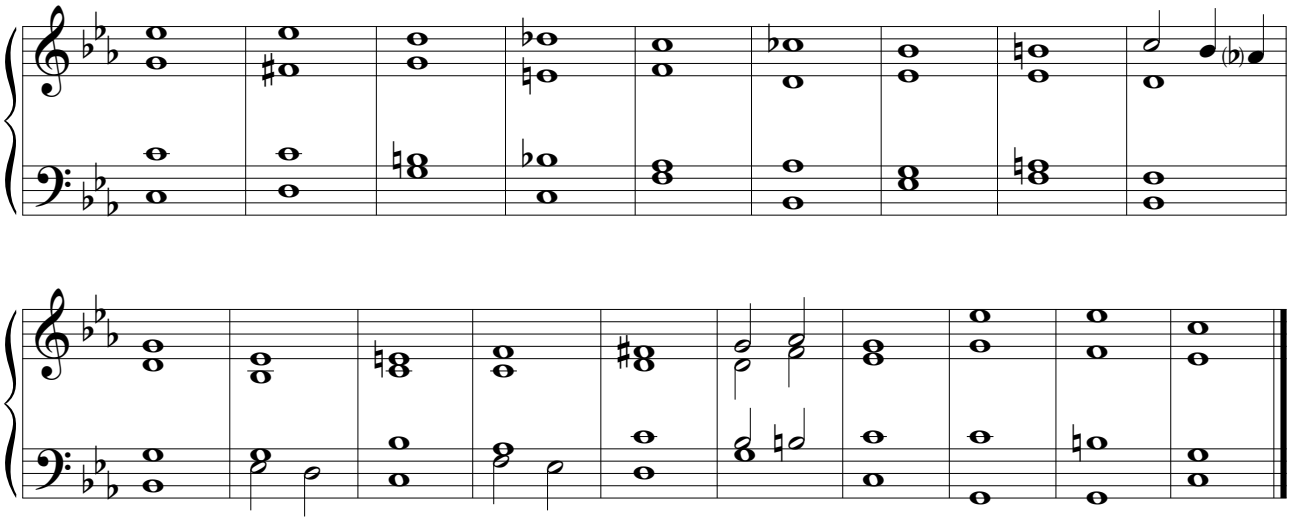
2 **A** Acordes con novena sin función de dominante.



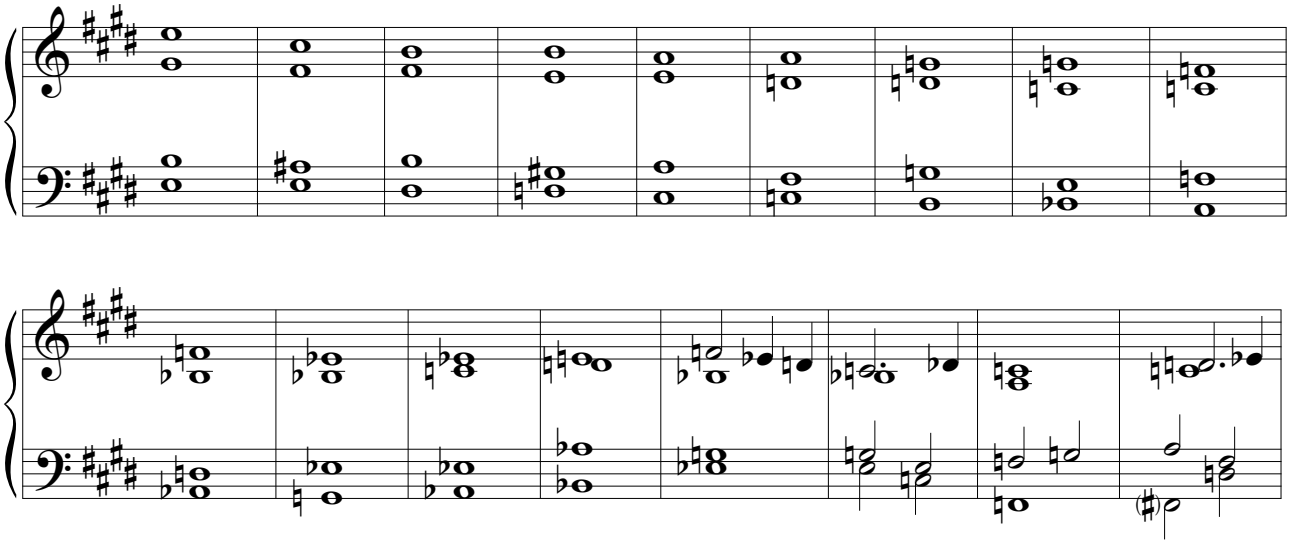
3 Dominantes con oncena aumentada o trecena.

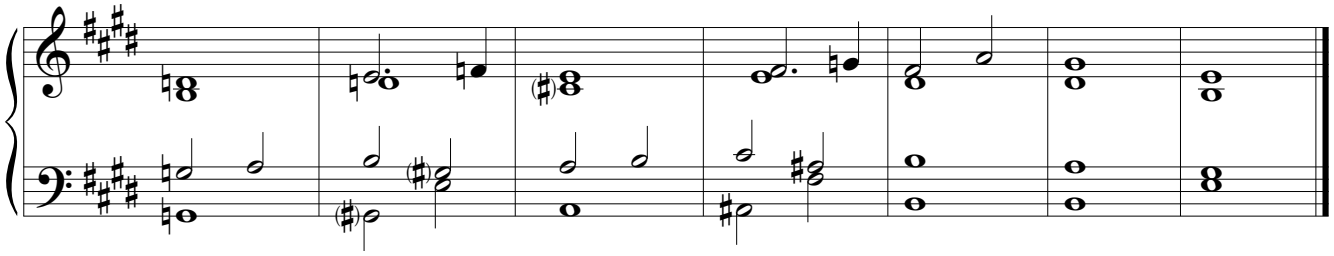


4 Secuencias convergentes.

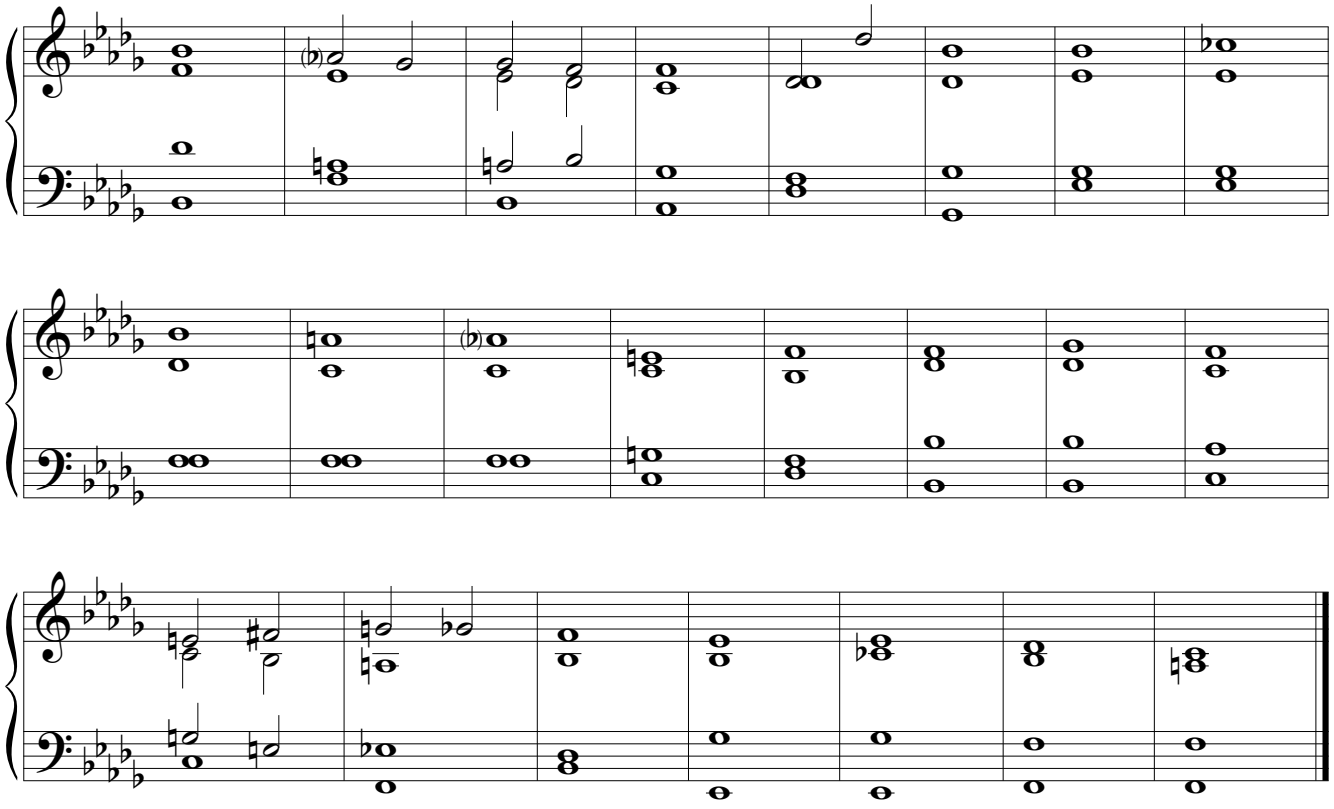


5 Secuencias divergentes.

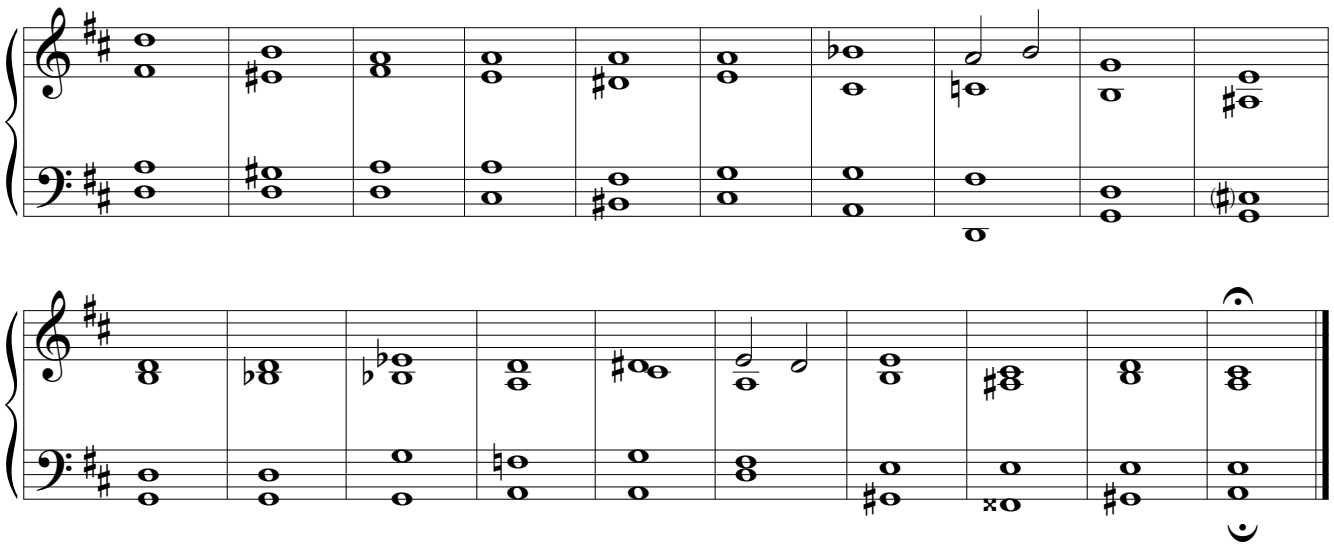




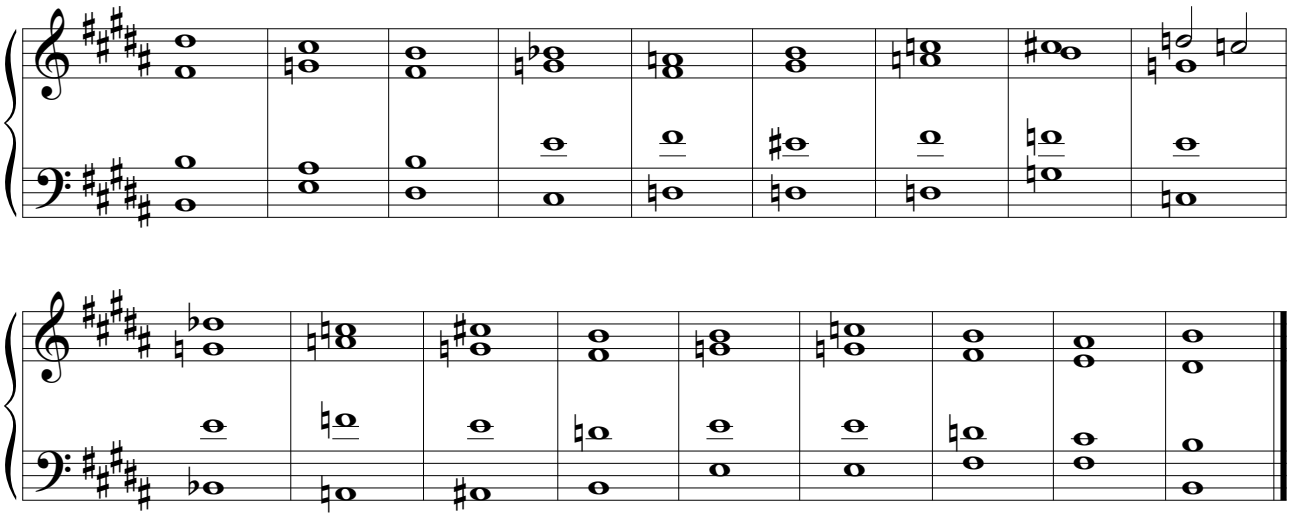
6 bII (napolitano), mixtura modal.



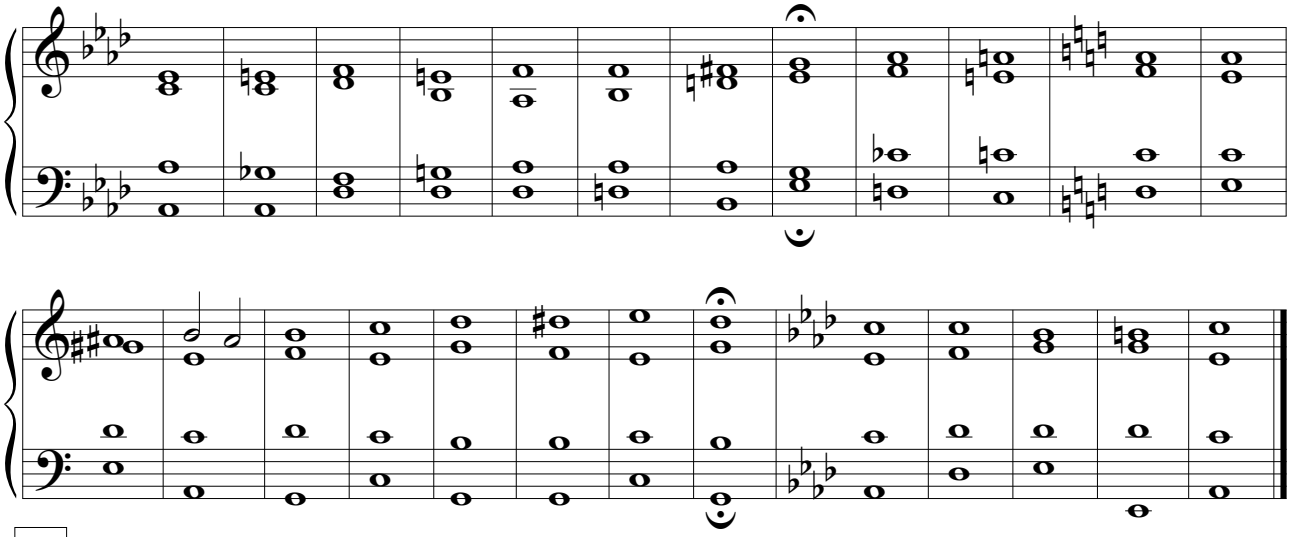
7 #ii°7 como subdominante de paso.



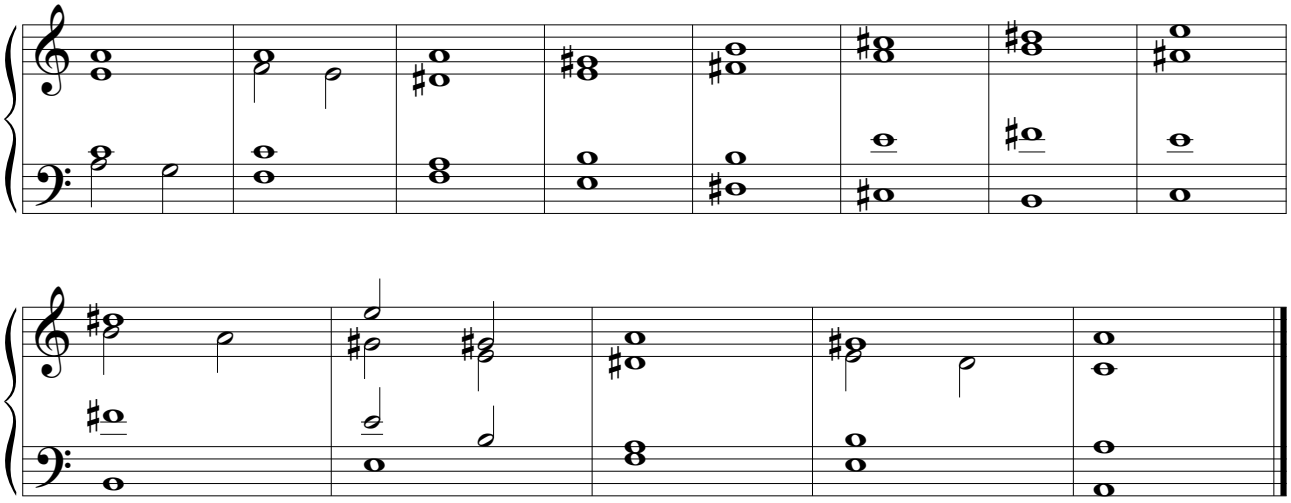
8 vii˚7 como acorde común.



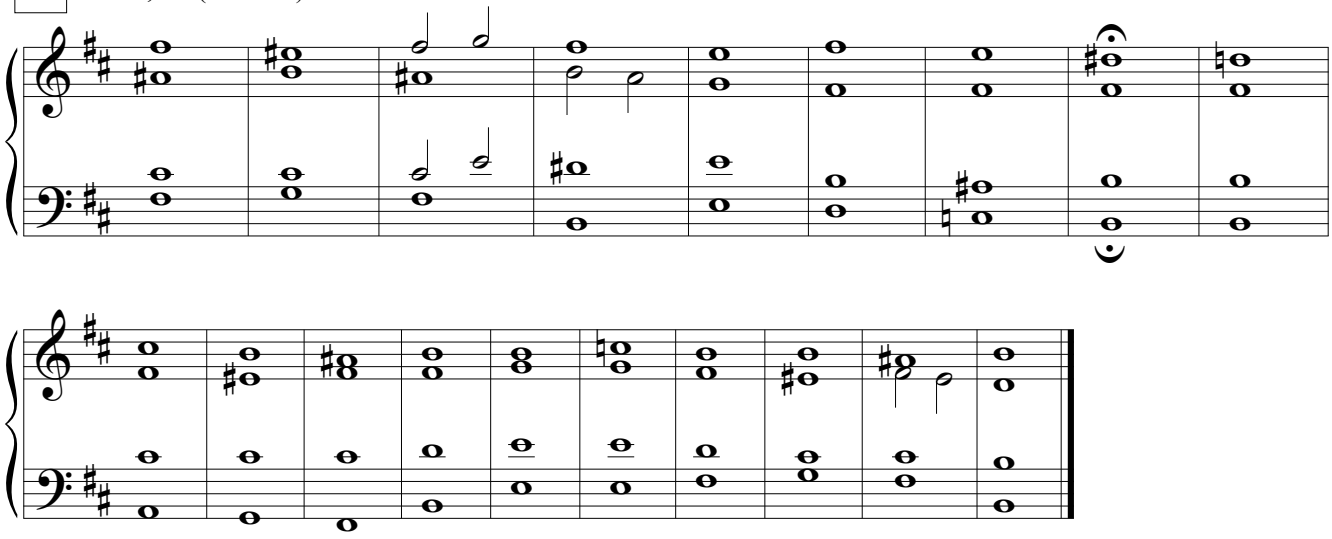
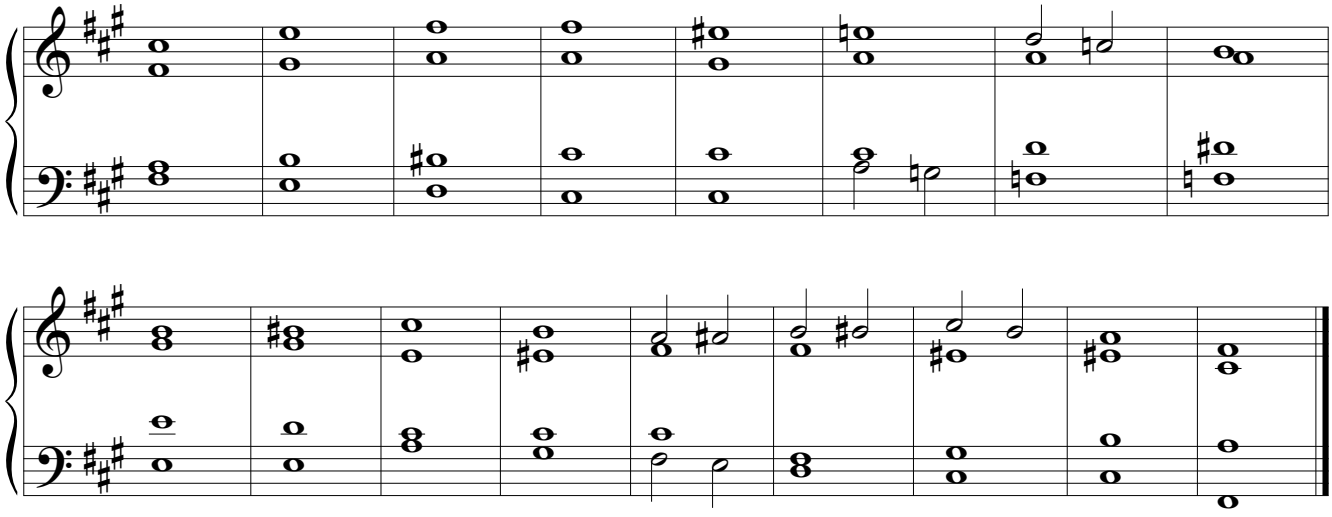
9 V con quinta aumentada.



10 vii˚6, b3 (Italiano) como dominante de la dominante.



11 V4/3, b5 (Francés) como dominante de la dominante.



12 vii˚6/5, b3 (Alemán) como dominante de la dominante.