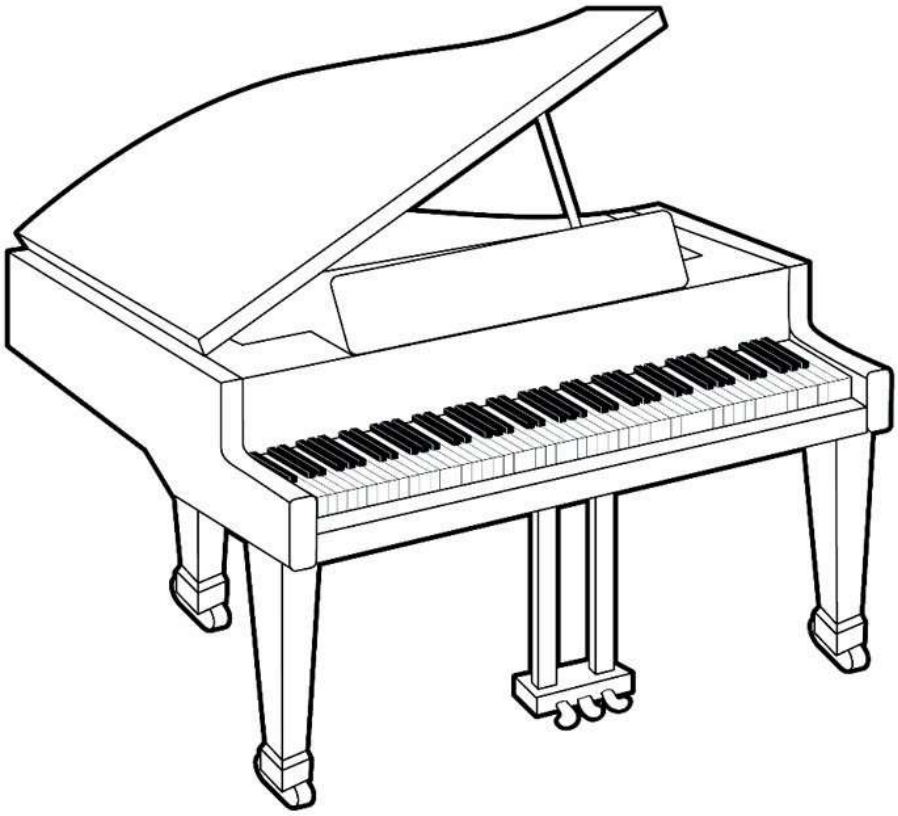
CONSERVATORIO PROFESIONAL DE MÚSICA DE CEUTA
MC ÁNGEL GARCÍA RUIZ CA



Cuaderno de actividades
1 Conjunto piano
E.P.

Nombre:_____ Apellidos:_____

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Tríadas Mayores en estado fundamental I- S y F	3
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Tríadas Mayores en estado fundamental II-Fa	5
Tríadas Mayores en estado fundamental II-S y F	6
Tríadas Mayores en estado fundamental III-Sol	7
Tríadas Mayores en estado fundamental III-Fa	8
Tríadas Mayores en estado fundamental III-SyF	9
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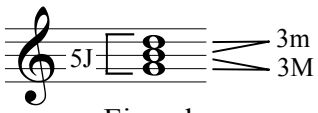
Tríadas Mayores en Estado Fundamental I - 𝄞

Una tríada mayor en posición funadamental está compuesta de tres notas separadas por terceras.



Ejemplo

El intervalo que hay entre la Fundamental y la Tercera, será una **3M (2 tonos)**
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Todos los ejercicios aquí propuestos son tríadas en estado fundamental.

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1. Crea tríadas mayores a partir de la nota fundamental dada.

Escribe la tercera del acorde añadiendo una 3M sobre la fundamental.
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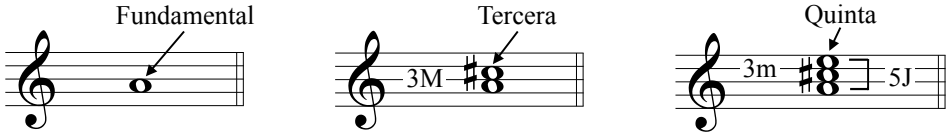

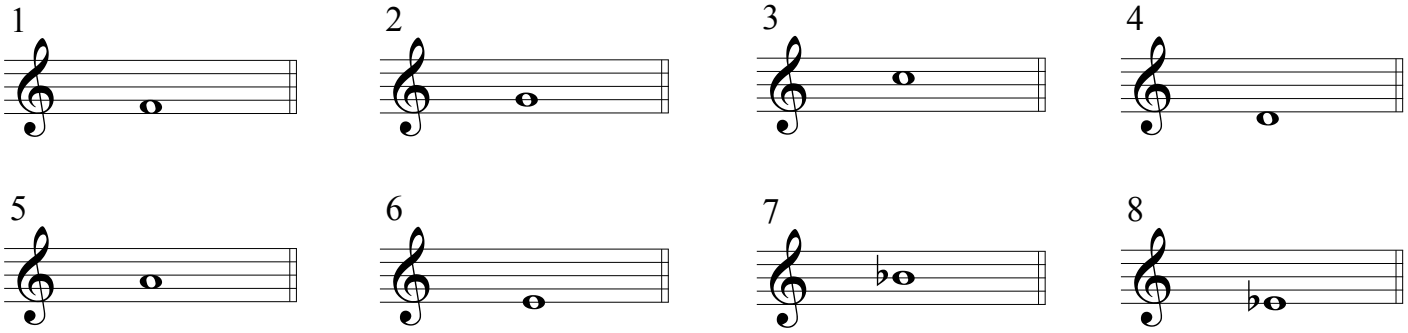

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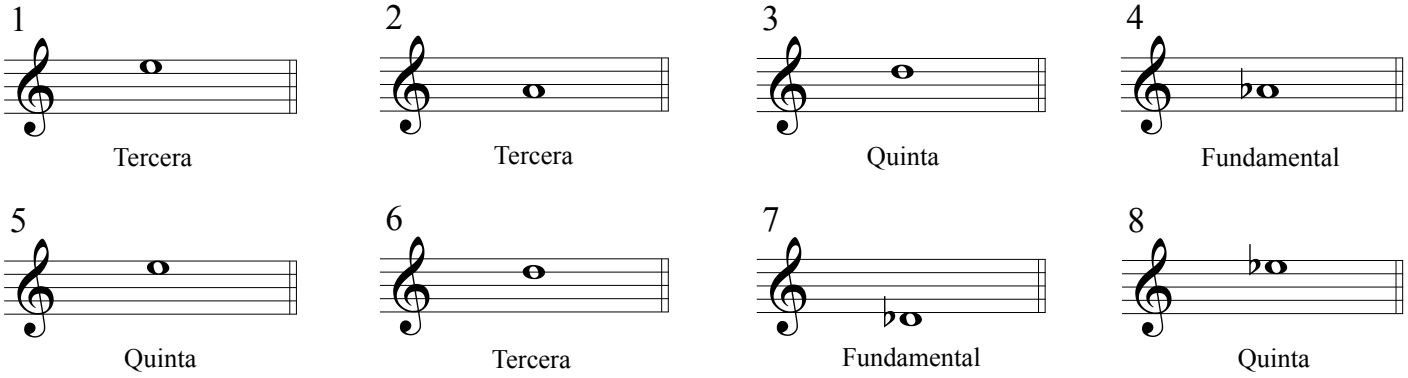

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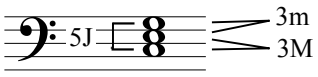

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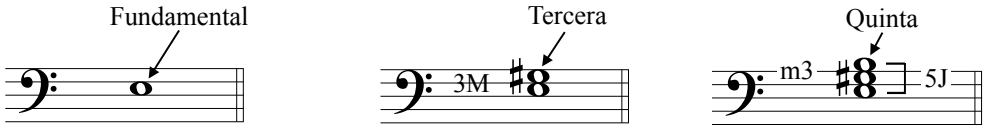
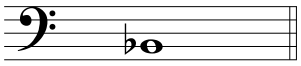
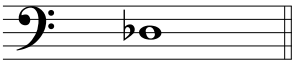
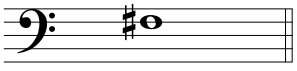
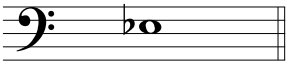
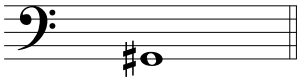


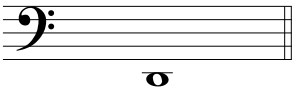
1 

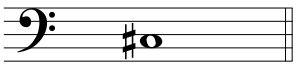
2 

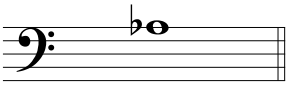
3 

4 

5 

6 

7 

8 

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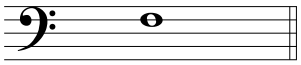
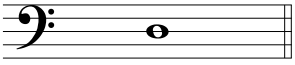
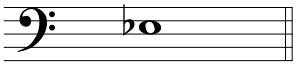
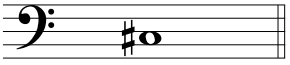
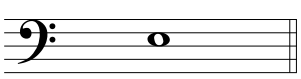
1 
Quinta

2 
Fundamental

3 
Tercera

4 
Quinta

5 
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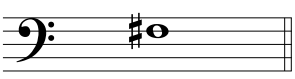
6 
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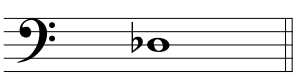
7 
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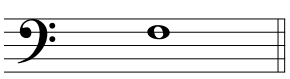
8 
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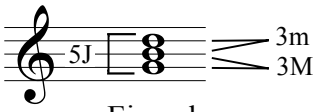

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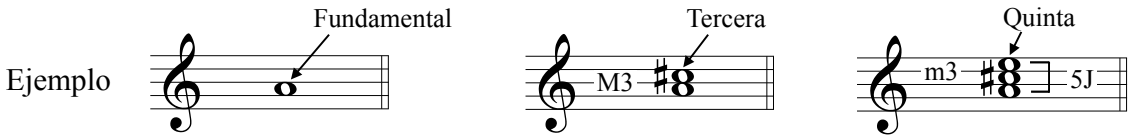

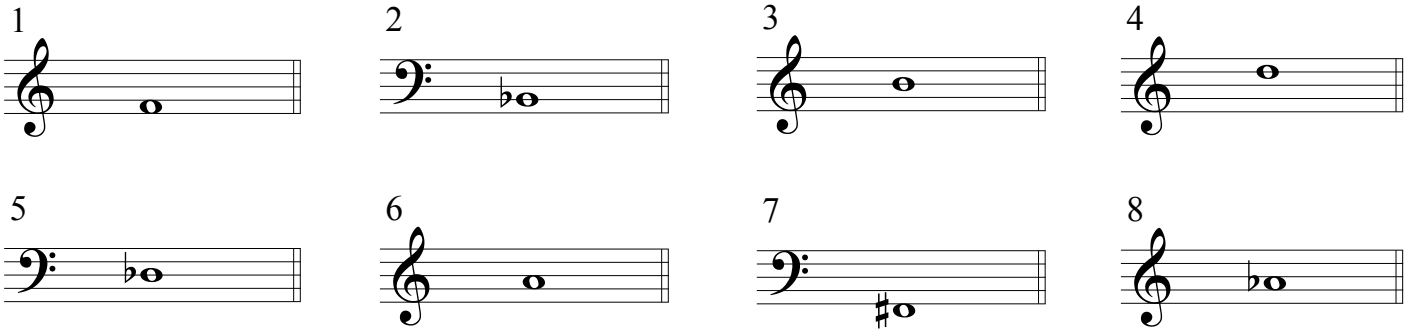

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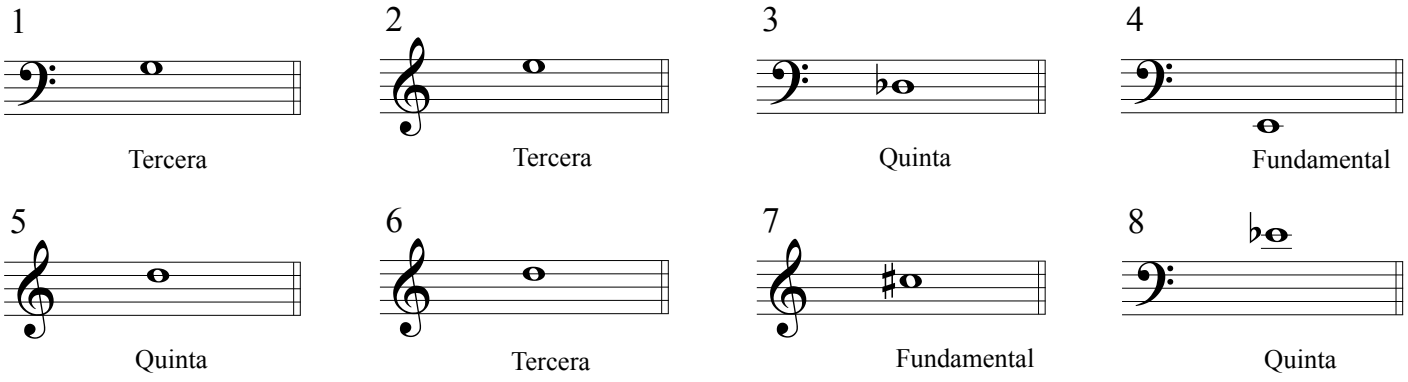

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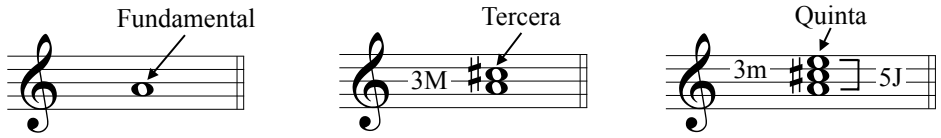
Ejemplo 

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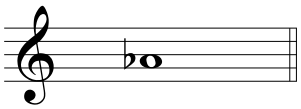
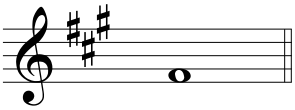
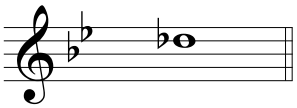
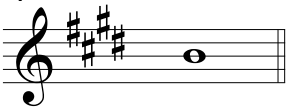
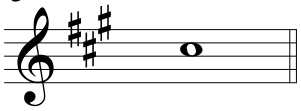
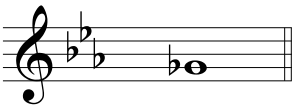
1 

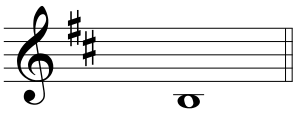
2 

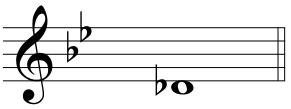
3 

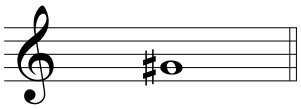
4 

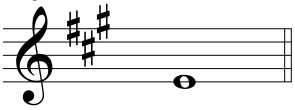
5 

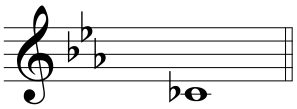
6 

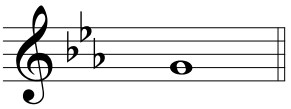
7 

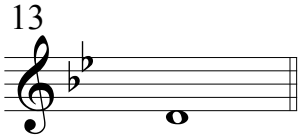
8 

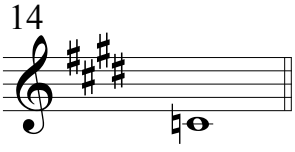
9 

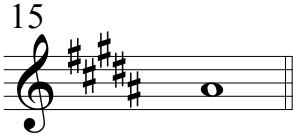
10 

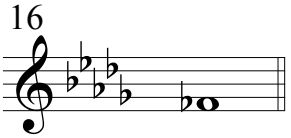
11 

12 

13 

14 

15 

16 

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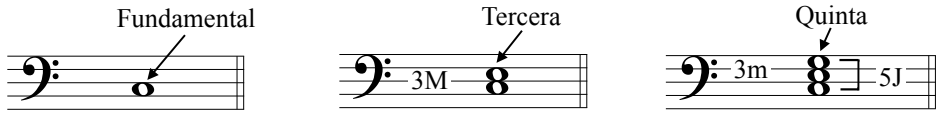
Escribe la quinta del acorde añadiendo una 5J sobre la fundamental (o una 3m sobre la tercera).

Ejemplo



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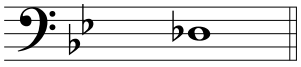

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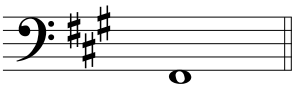

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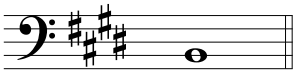

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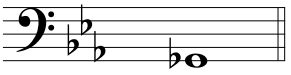

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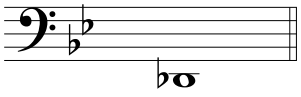

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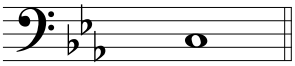

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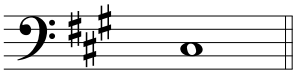

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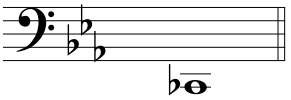

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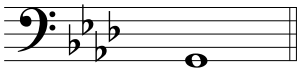

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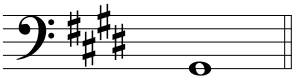

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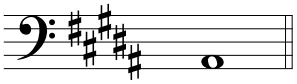

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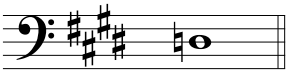

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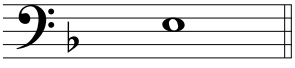

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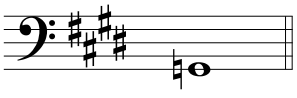

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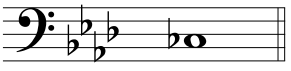
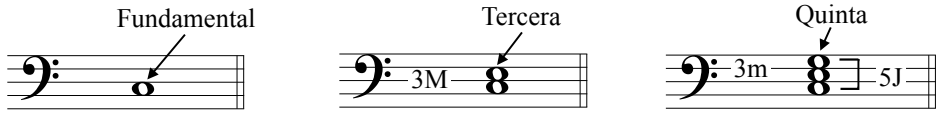


Tríadas Mayores en Estado Fundamental II - 𝄞 𝄢

Crea tríadas mayores a partir de la nota fundamental dada.

Ejemplo



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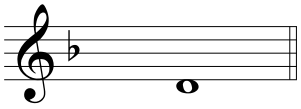

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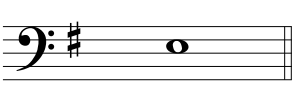

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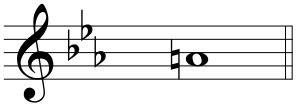

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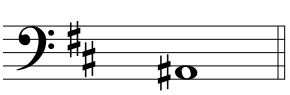

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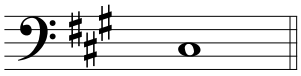

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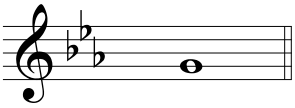

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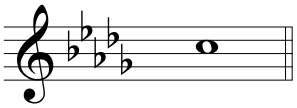

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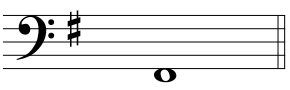

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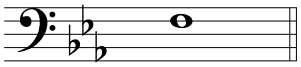

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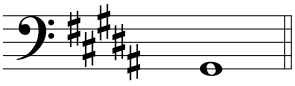

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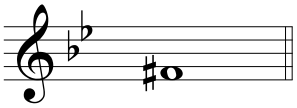

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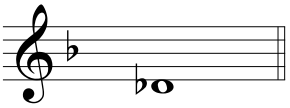

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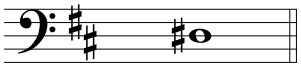

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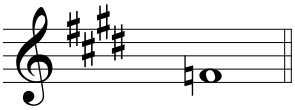

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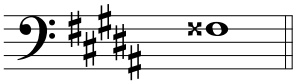

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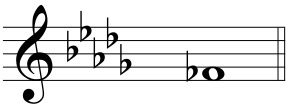
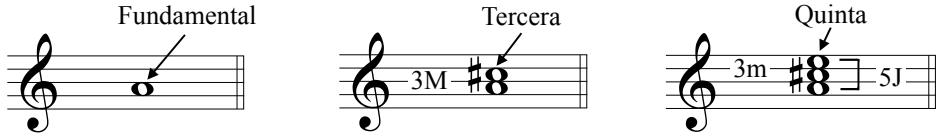


Tríadas Mayores en Estado Fundamental III - 𝄞

Debajo de cada nota se indica la posición que le corresponde a esa nota en una tríada. Añade las notas que faltan para formar un acorde mayor en estado fundamental.

Ejemplo



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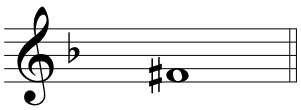

Tercera

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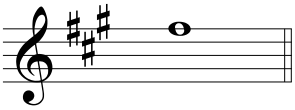

Quinta

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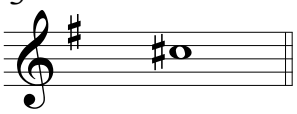

Quinta

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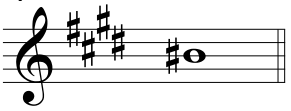

Tercera

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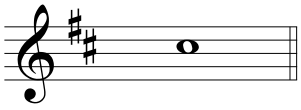
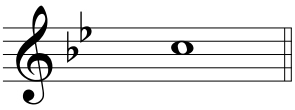


Fundamental

6



Tercera

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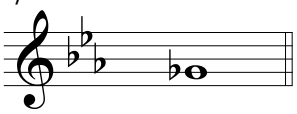

Quinta

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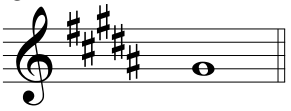

Tercera

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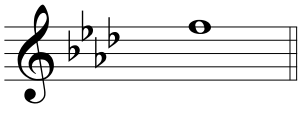

Quinta

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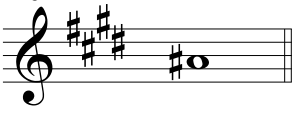

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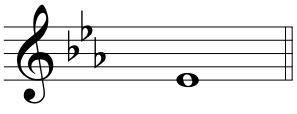

Tercera

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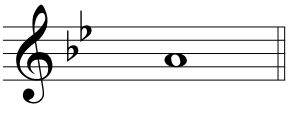

Fundamental

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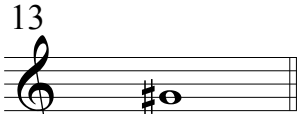

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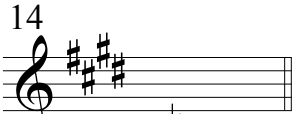

Fundamental

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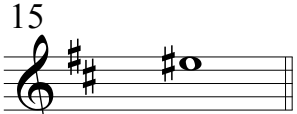
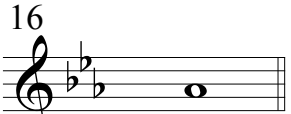


Tercera

16

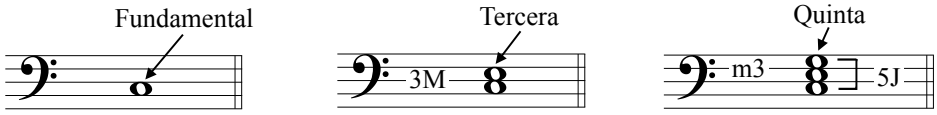


Tercera

Tríadas Mayores en Estado Fundamental III - 𝄢

Debajo de cada nota se indica la posición que le corresponde a esa nota en una tríada. Añade las notas que faltan para formar un acorde mayor en estado fundamental.

Ejemplo



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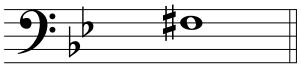
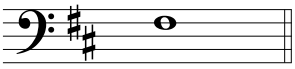


Tercera

2



Quinta

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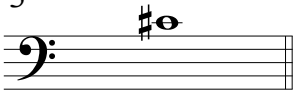
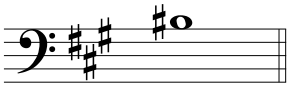


Quinta

4



Tercera

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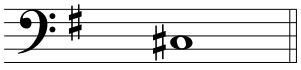

Fundamental

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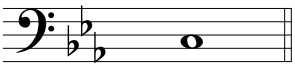

Tercera

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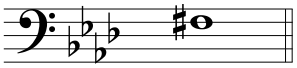
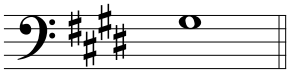


Quinta

8



Tercera

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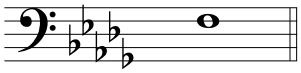

Quinta

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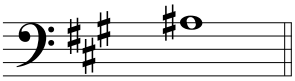

Quinta

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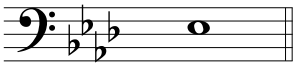

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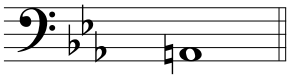
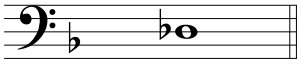


Fundamental

13



Quinta

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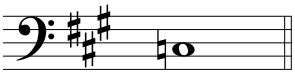
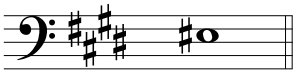


Fundamental

15



Tercera

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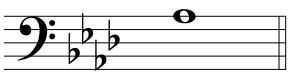
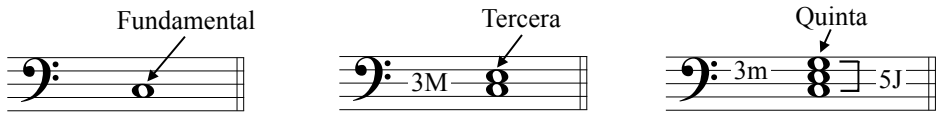


Tercera

Tríadas Mayores en Estado Fundamental III - 𝄞 𝄢

Debajo de cada nota se indica la posición que le corresponde a esa nota en una tríada. Añade las notas que faltan para formar un acorde mayor en estado fundamental.

Ejemplo



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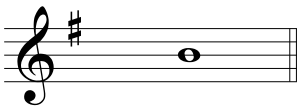

Quinta

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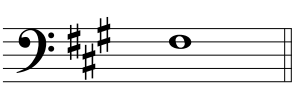

Quinta

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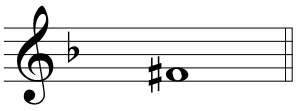

Tercera

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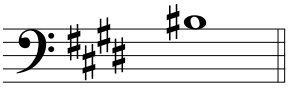

Tercera

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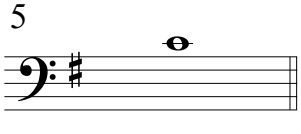

Quinta

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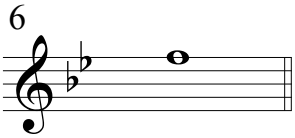

Tercera

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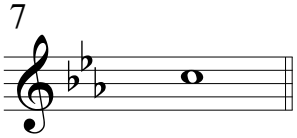

Quinta

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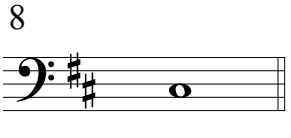
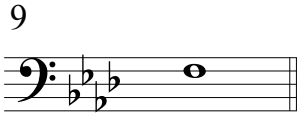


Fundamental

9



Quinta

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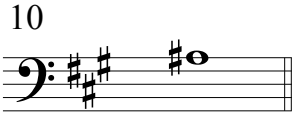

Quinta

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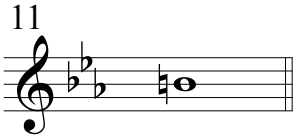
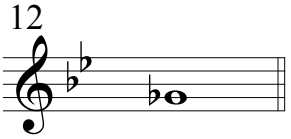


Tercera

12



Fundamental

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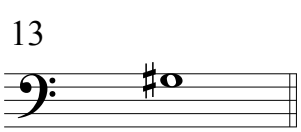

Quinta

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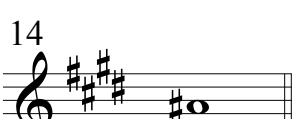
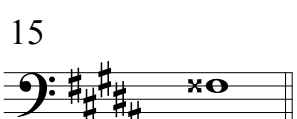


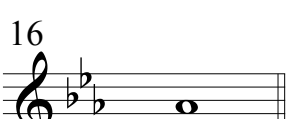
Fundamental

15



Tercera

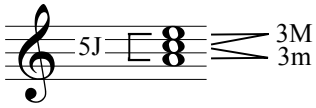
16



Tercera

Tríadas Menores en Estado Fundamental I - 𝄞

Una tríada mayor en posición funadamental está compuesta de tres notas separadas por terceras.



El intervalo que hay entre la Fundamental y la Tercera, será una **3m (1 tono y 1/2).**
El intervalo que hay entre la Tercera y la Quinta, será una **3M (2 tonos).**
El intervalo que hay entre la Fundamental y la Quinta, será una **5J (3 Tonos y 1/2)**.

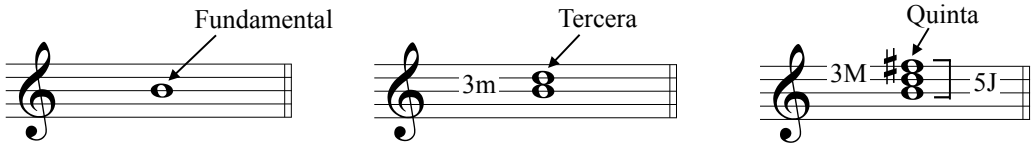
Todos los ejercicios aquí propuestos son tríadas menores en estado fundamental.

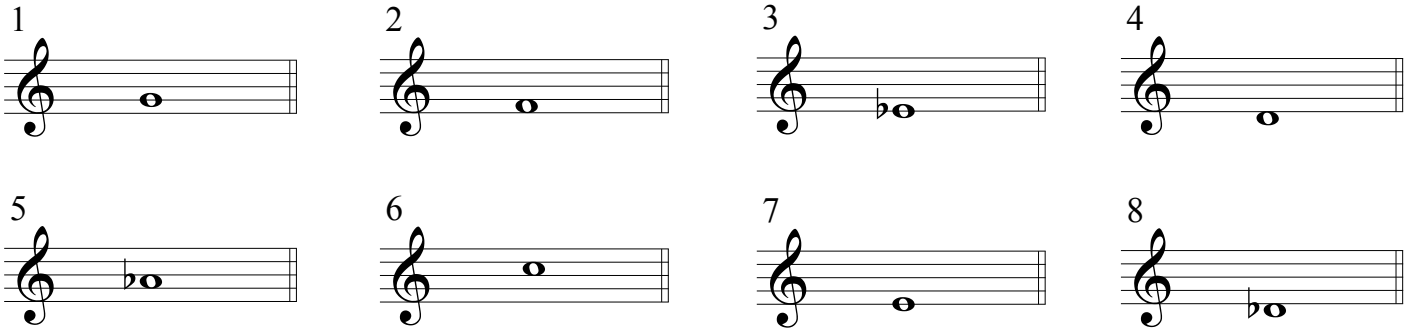
---

1. Crea tríadas menores a partir de una nota fundamental dada.

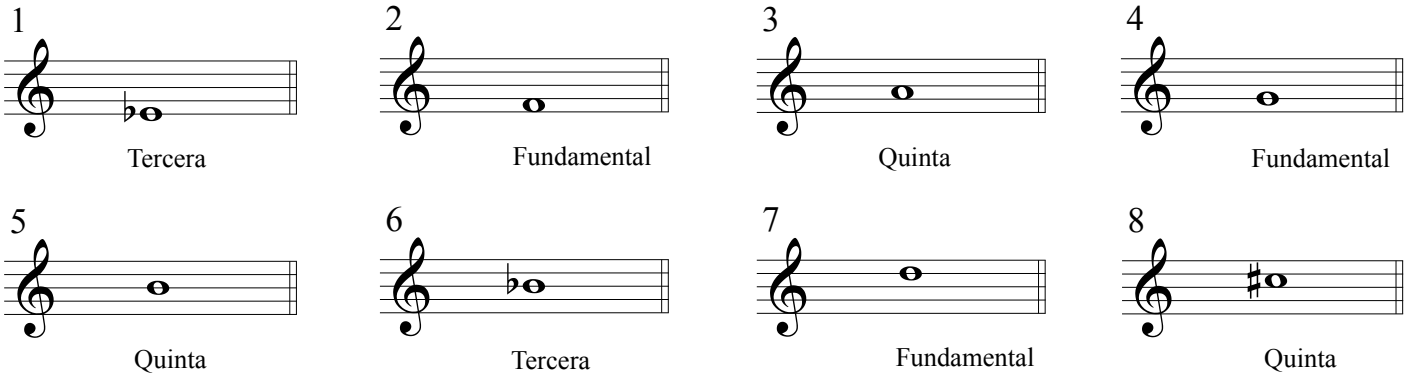
Escribe la tercera del acorde añadiendo una 3m sobre la fundamental.
Escribe la quinta del acorde añadiendo una 5J sobre la fundamental (o una 3M sobre la tercera).

Ejemplo





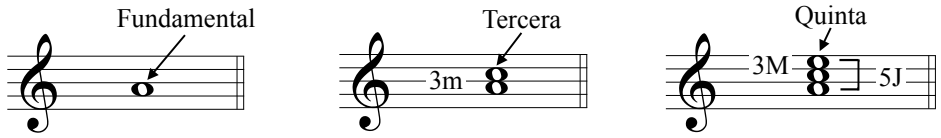
2. Debajo de cada nota se indica la posición que le corresponde en una tríada. Añade las notas que faltan para formar un acorde menor en estado fundamental.



Tríadas Menores en Estado Fundamental II - 𝄞

1. Crea tríadas menores a partir de una nota fundamental dada.

Escribe la tercera del acorde añadiendo una 3m sobre la fundamental.
Escribe la quinta del acorde añadiendo una 5J sobre la fundamental (o una 3M sobre la tercera).

Ejemplo 

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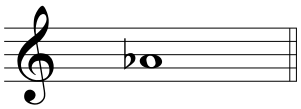
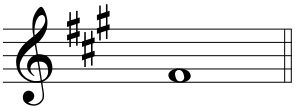
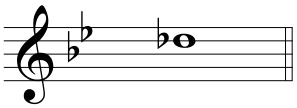
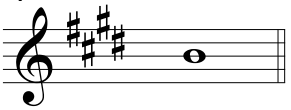
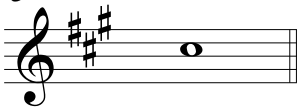
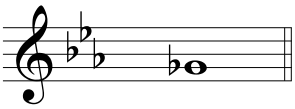
1 

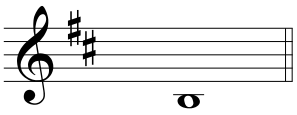
2 

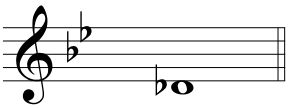
3 

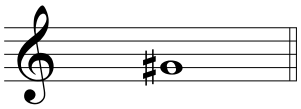
4 

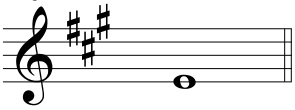
5 

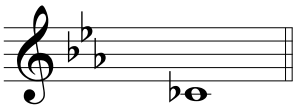
6 

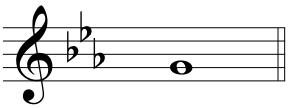
7 

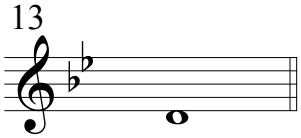
8 

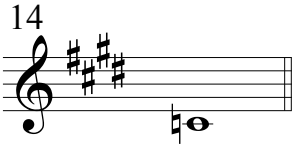
9 

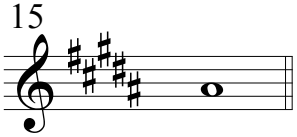
10 

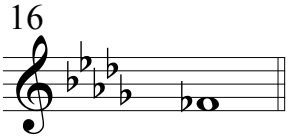
11 

12 

13 

14 

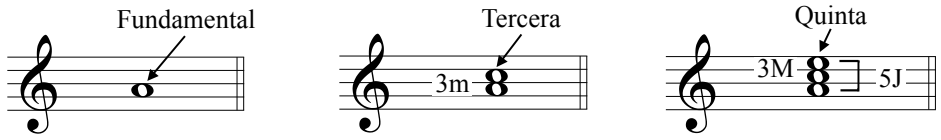
15 

16 

Tríadas Menores en Estado Fundamental III - 𝄞

Debajo de cada nota se indica la posición que le corresponde en una tríada. Añade las notas que faltan para formar un acorde menor en estado fundamental.

Ejemplo



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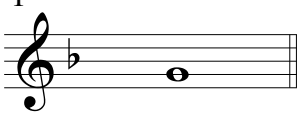

Tercera

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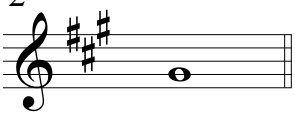

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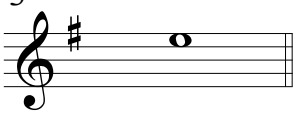

Quinta

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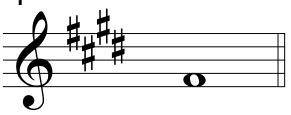

Tercera

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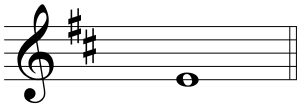

Fundamental

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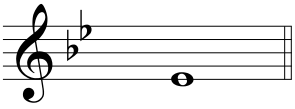

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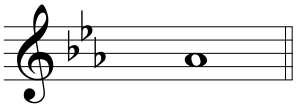

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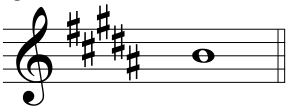

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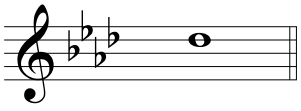

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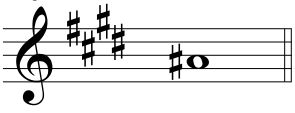

Quinta

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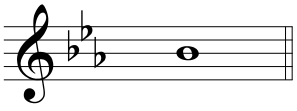

Tercera

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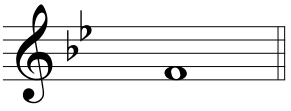

Fundamental

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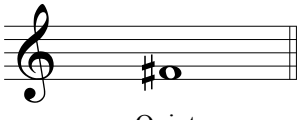

Quinta

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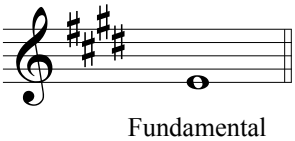

Fundamental

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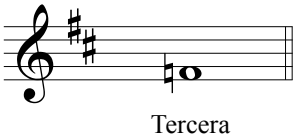

Tercera

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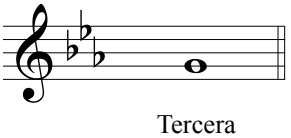
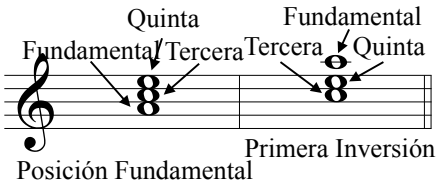


Tercera

Tríadas en Primera Inversión -

Un tríada en primera inversión es aquella que tiene la 3ª del acorde como nota más baja. Como se muestra en el ejemplo la primera inversión, se crea poniendo la 3ª del acorde en estado fundamental en el bajo, y después le añadimos la Quinta y la Fundamental.

Ejemplo



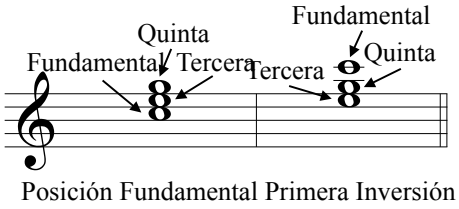
---

1. Crea tríadas en primera inversión usando las notas dadas como fundamentales.

Escribe la tercera y quinta sobre la nota fundamental para crear una tríada en posición fundamental. Seguidamente en el compás en blanco realiza la tercera y quinta del acorde tal y como aparece en su posición cerrada. Completa el ejercicio añadiendo la nota fundamental en la parte superior de la tríada, con una distancia de octava con respecto a la nota original dada.

Ejemplo

Solución



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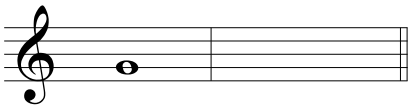

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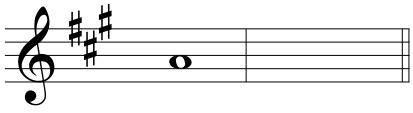

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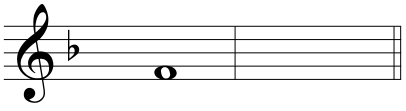

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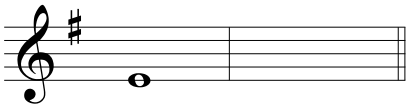

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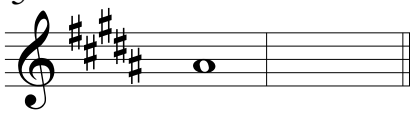

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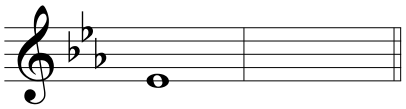
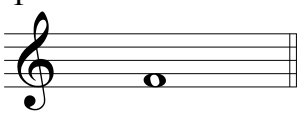


2. Debajo de cada nota se indica la posición que le corresponde en una tríada. Añade las notas que faltan para formar la primera inversión del acorde.

1



Quinta

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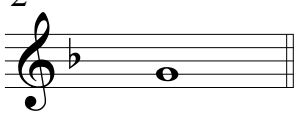

Tercera

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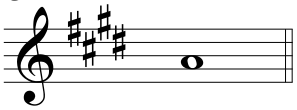

Tercera

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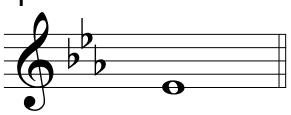

Quinta

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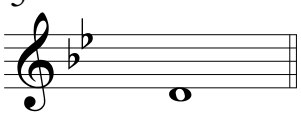

Tercera

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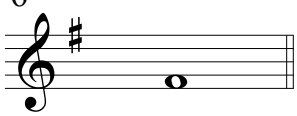

Quinta

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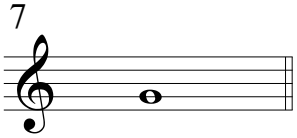

Quinta

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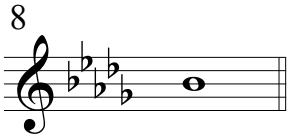


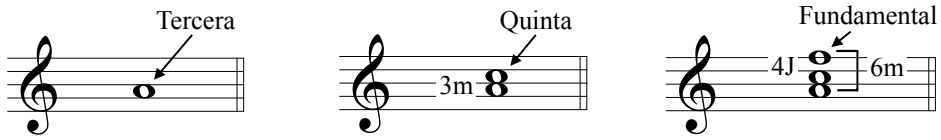
Tercera

Tríadas Mayores en Primera Inversión -

Crea tríadas mayores en primera inversión usando las notas dadas como terceras del acorde.

Crea la Quinta de la tríada añadiendo una 3m sobre la Tercera.
Crea la Fundamental de la tríada añadiendo una 4J sobre la Quinta.

Ejemplo



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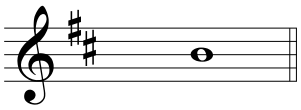

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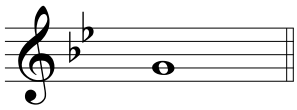

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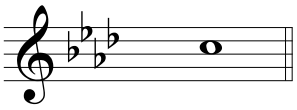

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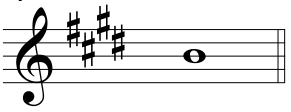

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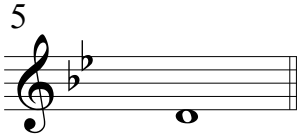

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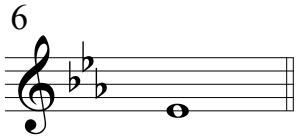

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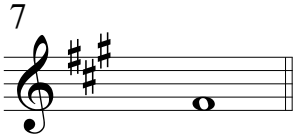

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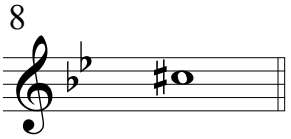

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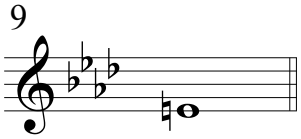

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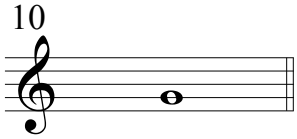

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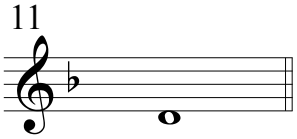

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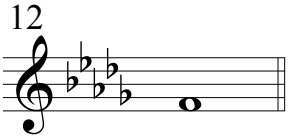

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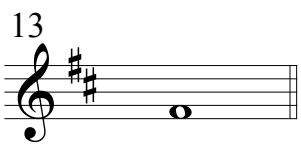

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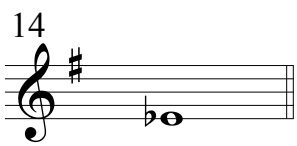

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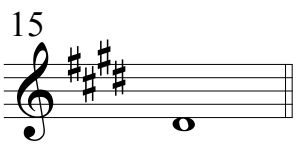

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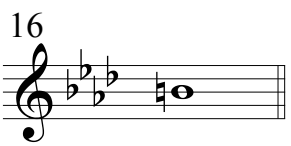
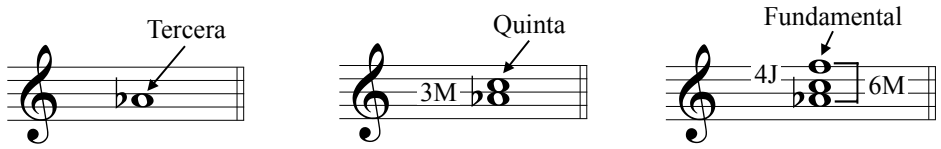


Tríadas menores en Primera Inversión - 𝄞

Crea tríadas menores en primera inversión usando las notas dadas como la tercera del acorde.

Crea la Quinta de la tríada añadiendo una 3M sobre la Tercera.
Crea la Fundamental de la tríada añadiendo una 4J sobre la Quinta.

Ejemplo



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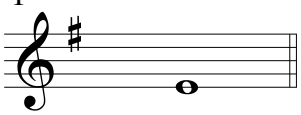

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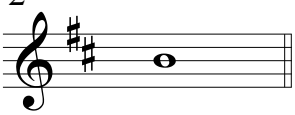

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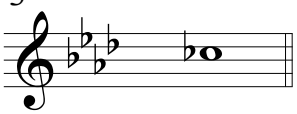

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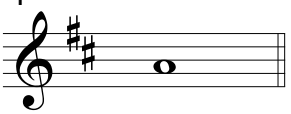

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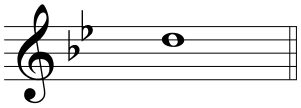

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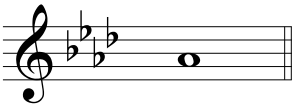

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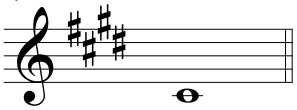

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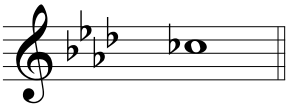

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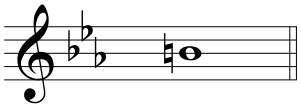

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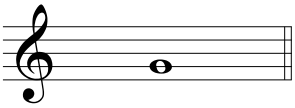

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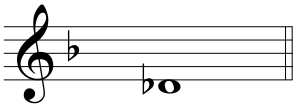

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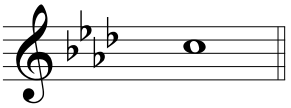

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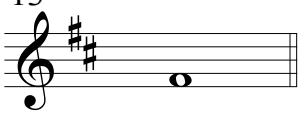

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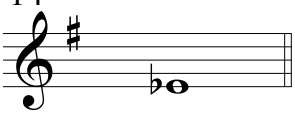

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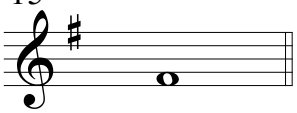

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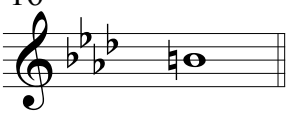
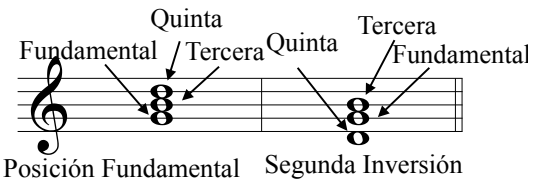


Tríadas en Segunda Inversión - 𝄞

Un tríada en segunda inversión es aquella que tiene la 5ª del acorde como nota más baja. Como se muestra en el ejemplo, la segunda inversión se crea poniendo la 5ª del acorde en estado fundamental en el bajo, y después le añadimos la Fundamental y la Tercera.

Ejemplo



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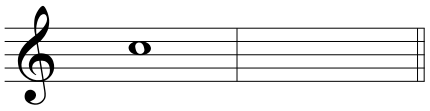
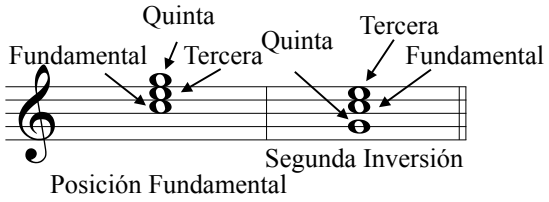
1. Crea tríadas en segunda inversión usando las notas dadas como fundamentales.

Escribe la tercera y quinta sobre la nota fundamental para crear una tríada en posición fundamental. Seguidamente en el compás en blanco realiza la fundamental y la tercera del acorde tal y como aparece en su posición cerrada. Completa el ejercicio añadiendo la quinta en la parte inferior de la tríada, con una distancia de octava con respecto a la quinta original dada.

Ejemplo



Solución



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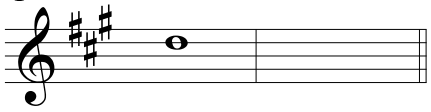

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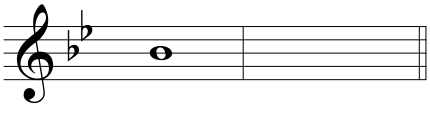

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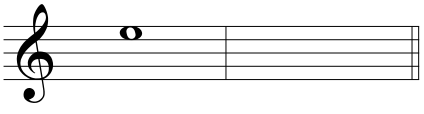

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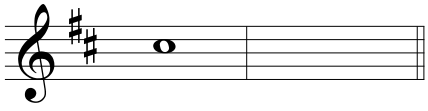

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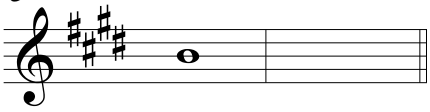

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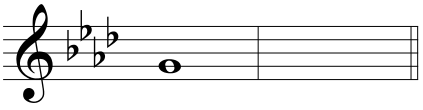
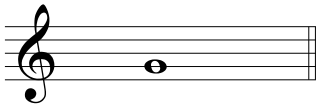


2. Debajo de cada nota se indica la posición que le corresponde en una tríada. Añade las notas que faltan para formar la segunda inversión de acordes menores.

1



Quinta

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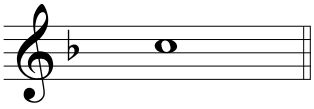

Tercera

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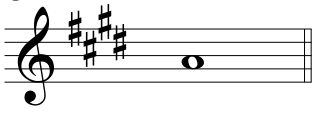

Quinta

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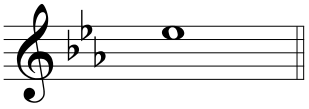

Tercera

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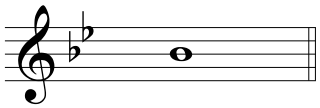

Tercera

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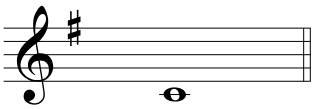

Quinta

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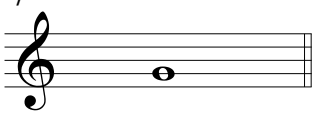

Quinta

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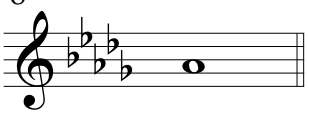


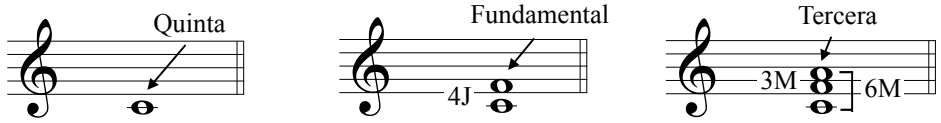
Tercera

Tríadas Mayores en Segunda Inversión - 𝄞

Crea tríadas mayores en segunda inversión usando las notas dadas como quintas.

Crea la Fundamental de la tríada añadiendo una 4J sobre la Quinta.
Crea la Tercera de la tríada añadiendo una 3M sobre la Fundamental.

Ejemplo



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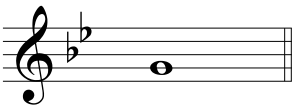

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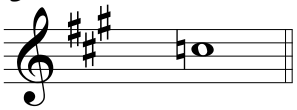

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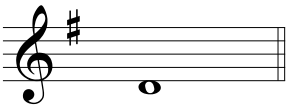

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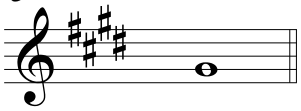

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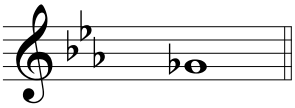

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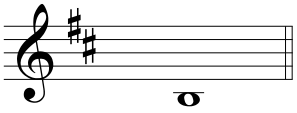

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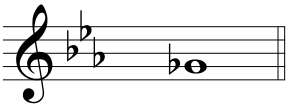

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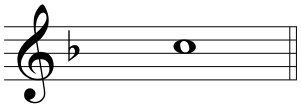

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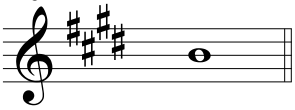

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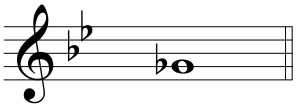

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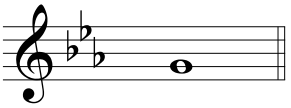

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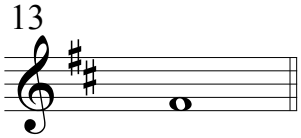

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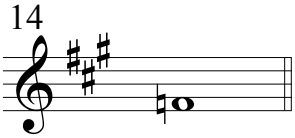

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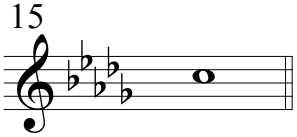

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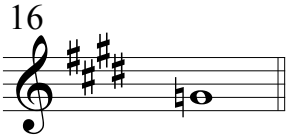
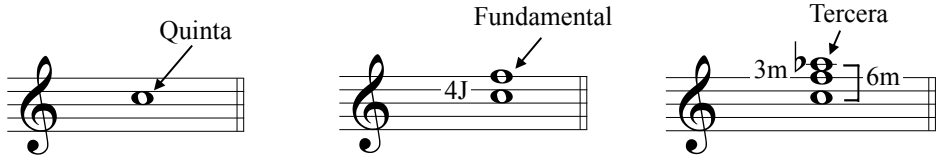


Tríadas menores en Segunda Inversión - 𝄞

Crea tríadas menores en segunda inversión usando las notas dadas como quintas.

Crea la Fundamental de la tríada añadiendo una 4J sobre la Quinta.
Crea la Tercera de la tríada añadiendo una 3m sobre la Fundamental.

Ejemplo



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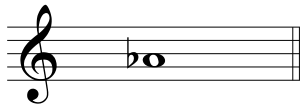

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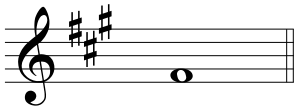

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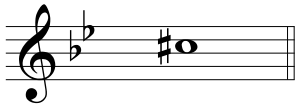

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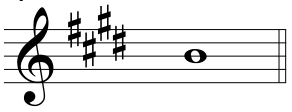

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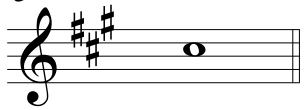

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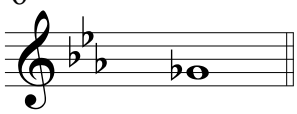

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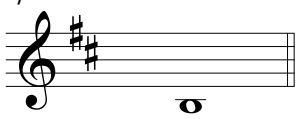

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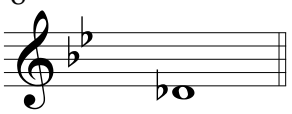

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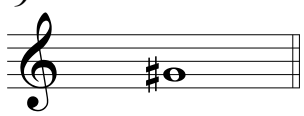

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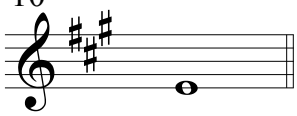

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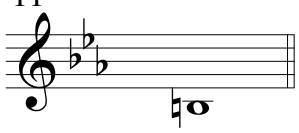

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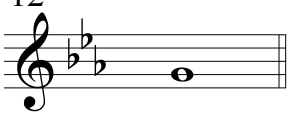

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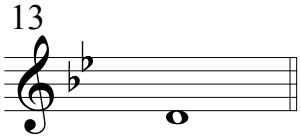

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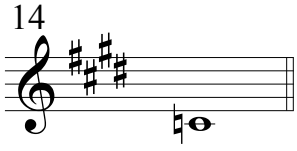

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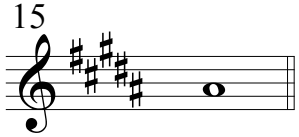

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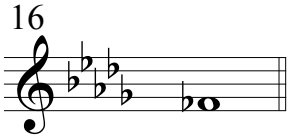
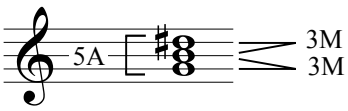


Tríadas Aumentadas en Estado Fundamental I - 𝄞

Una tríada aumentada en posición funadamental está compuesta de tres notas separadas por terceras.



Ejemplo

El intervalo que hay entre la Fundamental y la Tercera, será una **3M (2 tonos).**
El intervalo que hay entre la Tercera y la Quinta, será una **3M (2 tonos).**
El intervalo que hay entre la Fundamental y la Quinta, será una **5A (4 tonos)**.

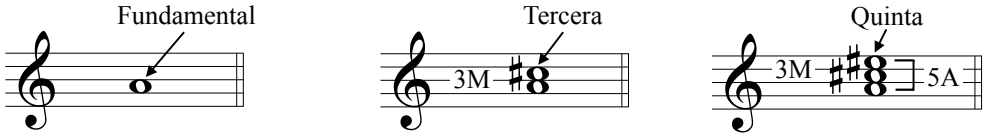
Todos los ejercicios aquí propuestos son tríadas aumentadas en estado fundamental.

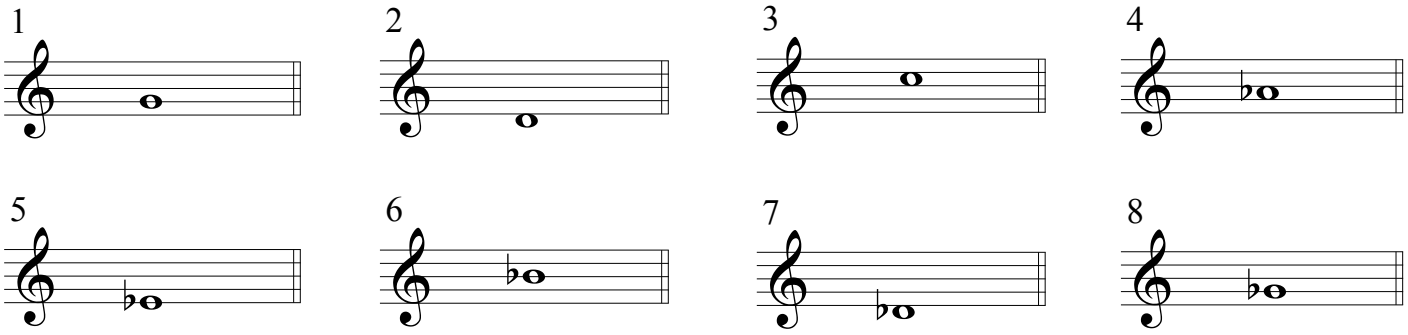
---

1. Crea tríadas aumentadas a partir de una nota fundamental dada.

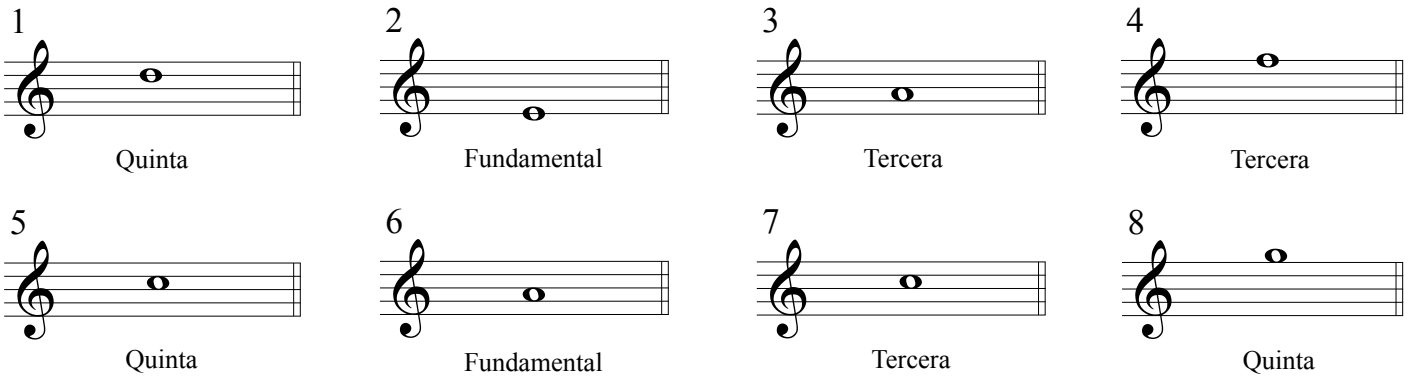
Escribe la tercera del acorde añadiendo una 3M sobre la fundamental.
Escribe la quinta del acorde añadiendo una 5A sobre la fundamental (o una 3M sobre la tercera).

Ejemplo





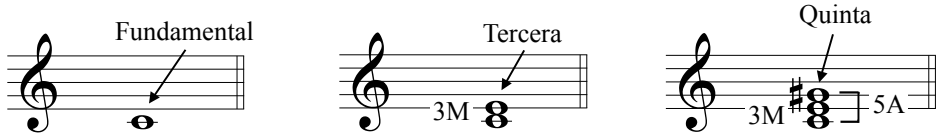
2. Debajo de cada nota se indica la posición que le corresponde en una tríada. Añade las notas que faltan para formar un acorde aumentado en estado fundamental.



Tríadas Aumentadas en Estado Fundamental II - 𝄞

1. Crea tríadas aumentadas a partir de una nota fundamental dada.

   Escribe la tercera del acorde añadiendo una 3M sobre la fundamental.
   Escribe la quinta del acorde añadiendo una 5A sobre la fundamental (o una 3M sobre la tercera).

Ejemplo 

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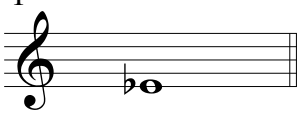
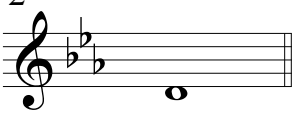
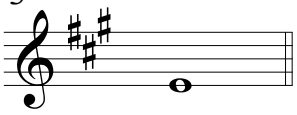
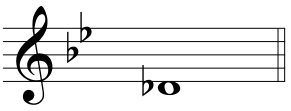
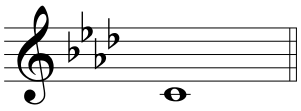
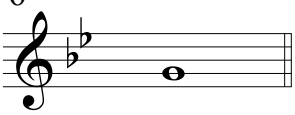
1 

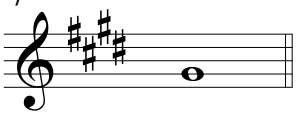
2 

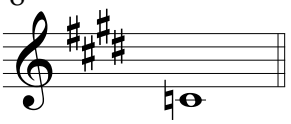
3 

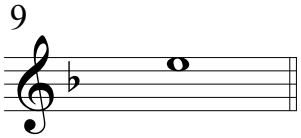
4 

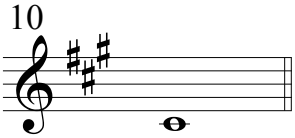
5 

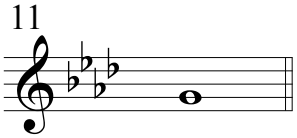
6 

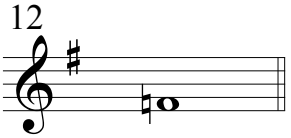
7 

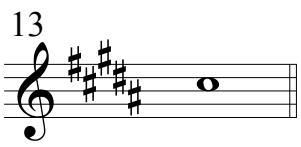
8 

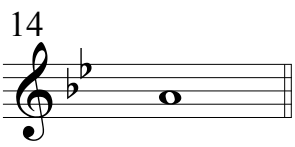
9 

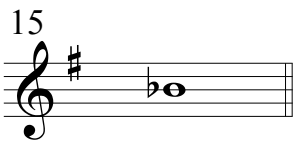
10 

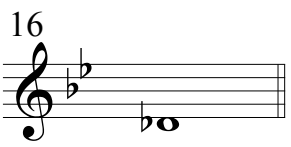
11 

12 

13 

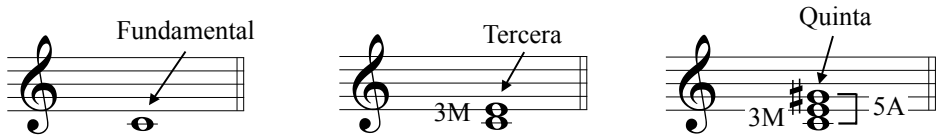
14 

15 

16 

Tríadas Aumentadas en Estado Fundamental III - 𝄞

1. Debajo de cada nota se indica la posición que le corresponde en una tríada. Añade las notas que faltan para formar un acorde aumentado en estado fundamental.

Ejemplo 

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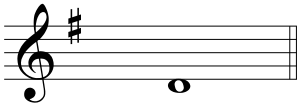
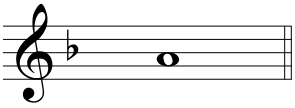
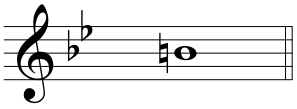
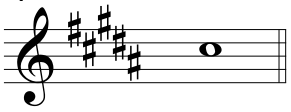
1 
Tercera

2 
Quinta

3 
Fundamental

4 
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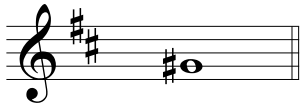
5 
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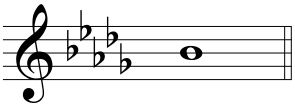
6 
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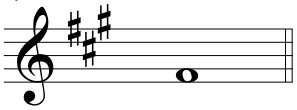
7 
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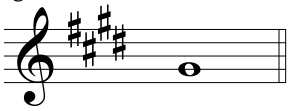
8 
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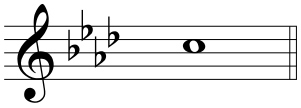
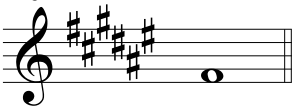
9 
Quinta

10 
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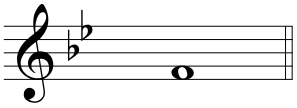
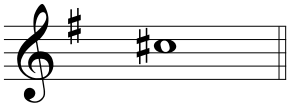
11 
Tercera

12 
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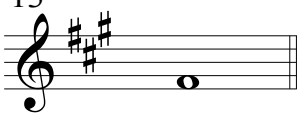
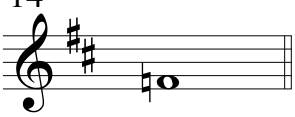
13 
Tercera

14 
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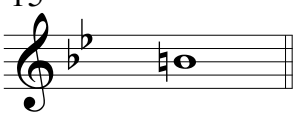
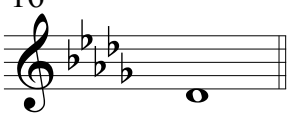
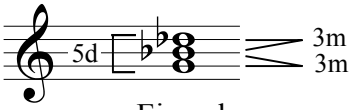
15 
Quinta

16 
Fundamental

Tríadas Disminuidas en Estado Fundamental I - 𝄞

Una tríada mayor en posición funadamental está compuesta de tres notas separadas por terceras.



Ejemplo

El intervalo que hay entre la Fundamental y la Tercera, será una **3m (1 tono y 1/2).**
El intervalo que hay entre la Tercera y la Quinta, será una **3m (1 tono y 1/2).**
El intervalo que hay entre la Fundamental y la Quinta, será una **5d (3 Tonos)**.

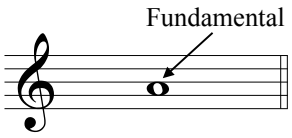
Todos los ejercicios aquí propuestos son tríadas disminuidas en estado fundamental.

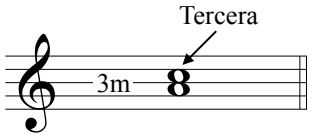
---

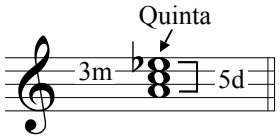
1. Crea tríadas disminuidas a partir de una nota fundamental dada.

Escribe la tercera del acorde añadiendo una 3m sobre la fundamental.
Escribe la quinta del acorde añadiendo una 5d sobre la fundamental (o una 3m sobre la tercera).

Ejemplo







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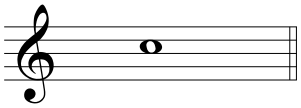

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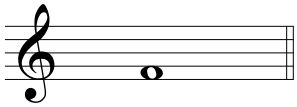

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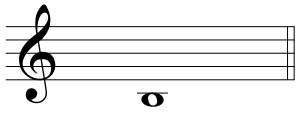

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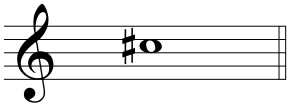

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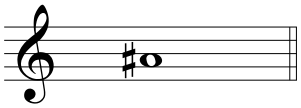

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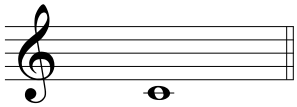

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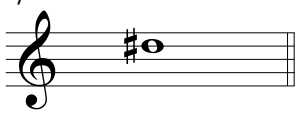

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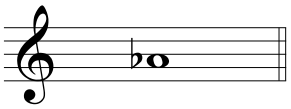
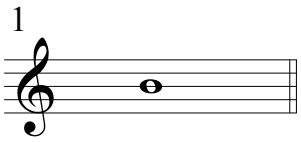
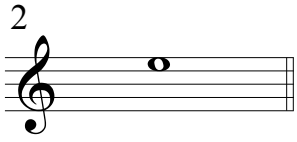


2. Debajo de cada nota se indica la posición que le corresponde en una tríada. Añade las notas que faltan para formar un acorde disminuido en estado fundamental.

1


Quinta

2


Tercera

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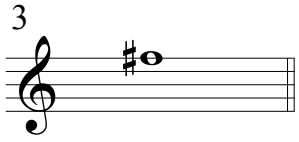
Quinta

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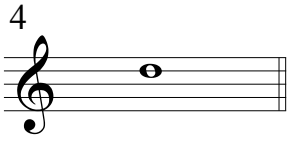
Fundamental

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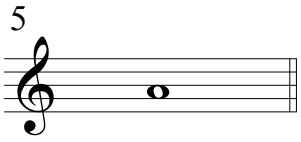
Quinta

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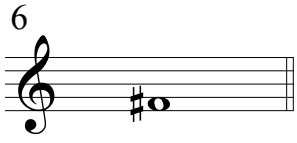
Tercera

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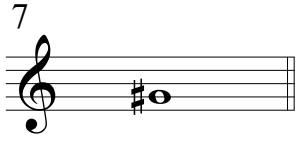
Fundamental

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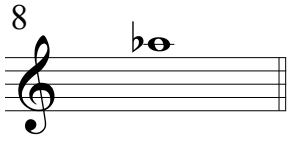
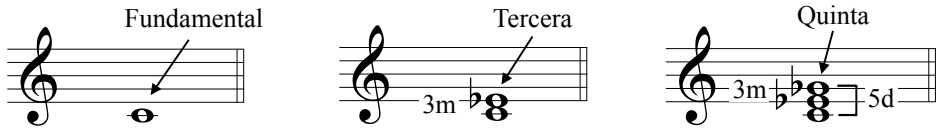

Quinta

Tríadas Disminuidas en Estado Fundamental II - 𝄞

1. Crea tríadas disminuidas a partir de una nota fundamental dada.

Escribe la tercera del acorde añadiendo una 3m sobre la fundamental.
Escribe la quinta del acorde añadiendo una 5d sobre la fundamental (o una 3m sobre la tercera).

Ejemplo



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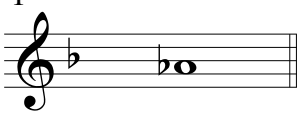

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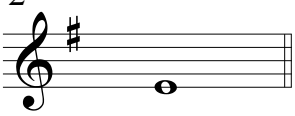

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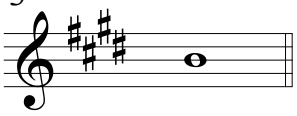

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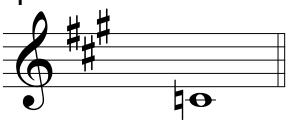

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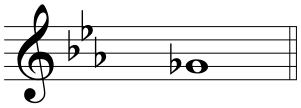

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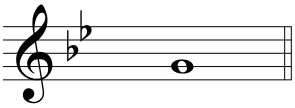

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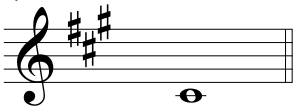

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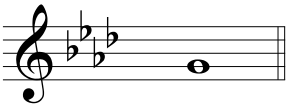

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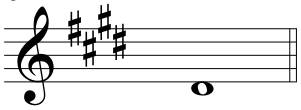

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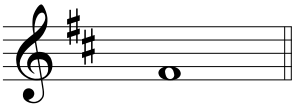

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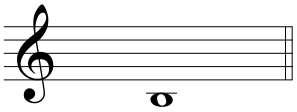

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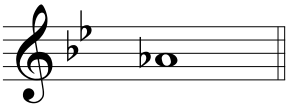

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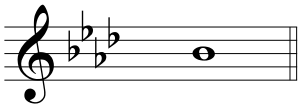

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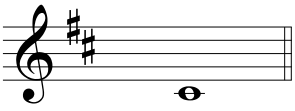

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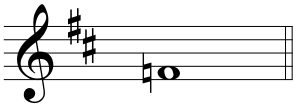

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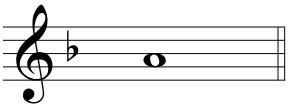
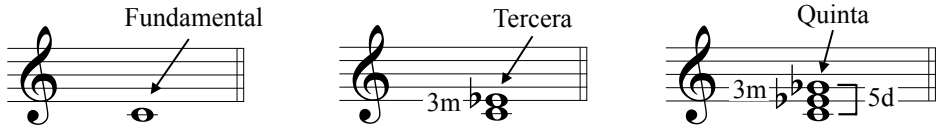


Tríadas Disminuidas en Estado Fundamental III - 𝄞

2. Debajo de cada nota se indica la posición que le corresponde en una tríada. Añade las notas que faltan para formar un acorde disminuido en estado fundamental.

Ejemplo



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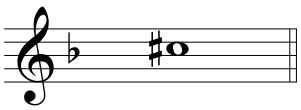

Fundamental

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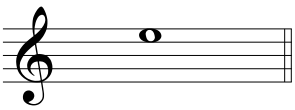

Tercera

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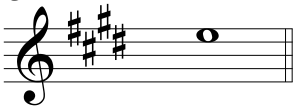

Fundamental

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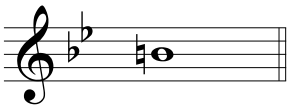

Quinta

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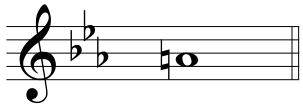

Quinta

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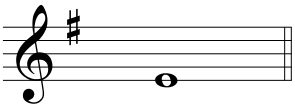

Fundamental

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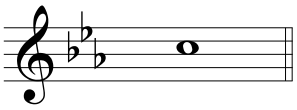

Quinta

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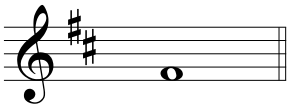

Fundamental

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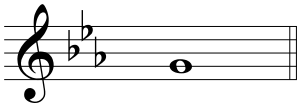

Quinta

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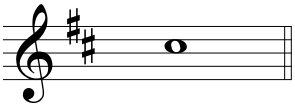

Tercera

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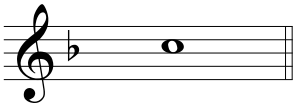
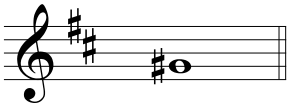


Quinta

12



Tercera

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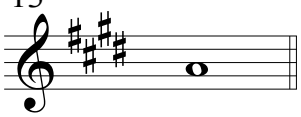

Tercera

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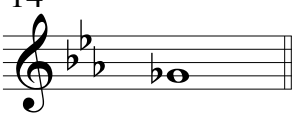

Quinta

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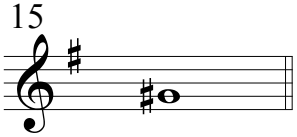
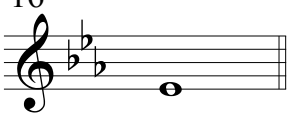


Tercera

16



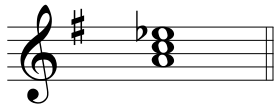
Tercera

Identifica Acordes
Tríadas en Estado Fundamental - 𝄞

Identifica los siguientes acordes usando estas abreviaciones:

Maj (mayor) **min** (menor)

dim (disminuido) **Aug** (aumentado)

Ejemplo 

dim

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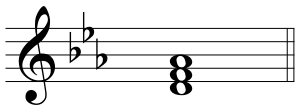
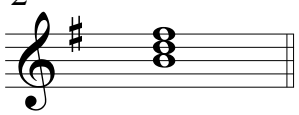
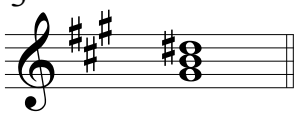
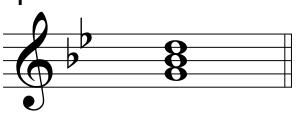
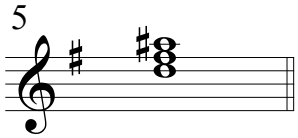
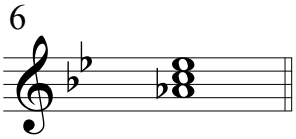
1 

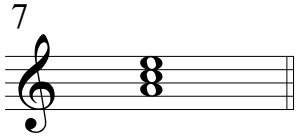
2 

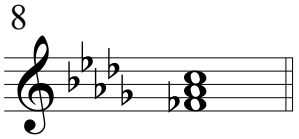
3 

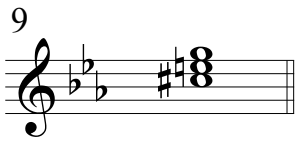
4 

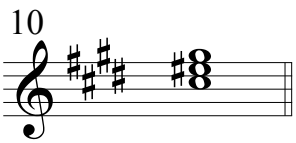
5 

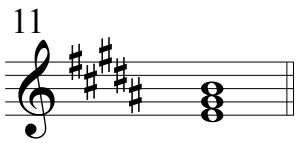
6 

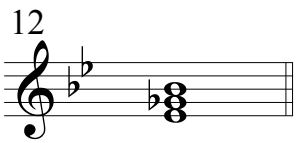
7 

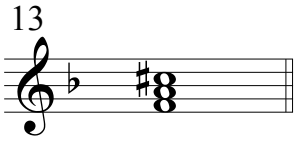
8 

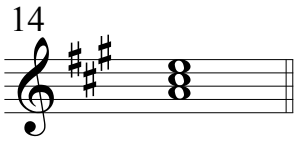
9 

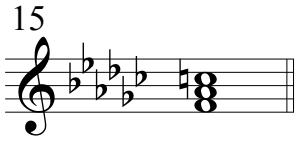
10 

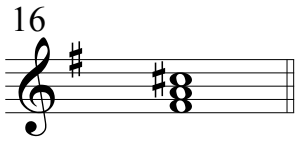
11 

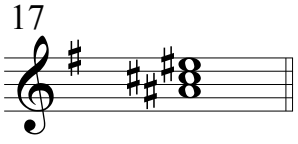
12 

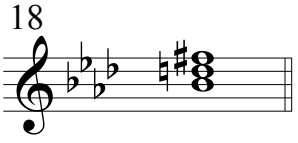
13 

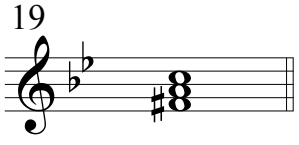
14 

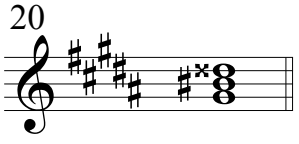
15 

16 

17 

18 

19 

20 

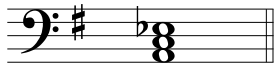
Identifica Acordes

Tríadas en Estado Fundamental - 𝄢

Identifica los siguientes acordes usando estas abreviaciones:

Maj (mayor) **min** (menor)

dim (disminuido) **Aug** (aumentado)

Ejemplo 

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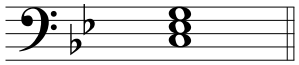
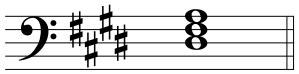
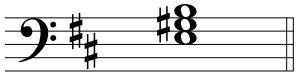
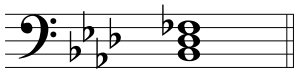
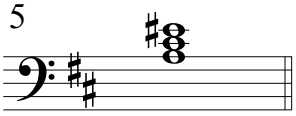
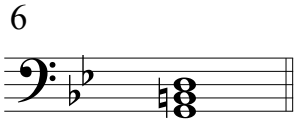
1 

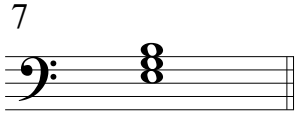
2 

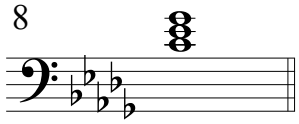
3 

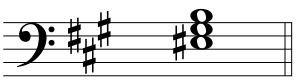
4 

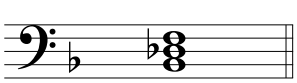
5 

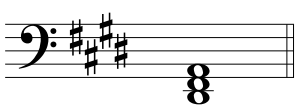
6 

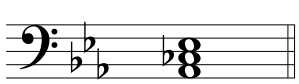
7 

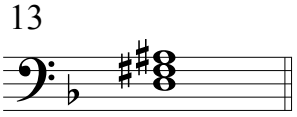
8 

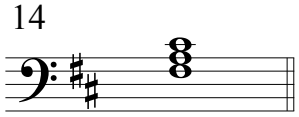
9 

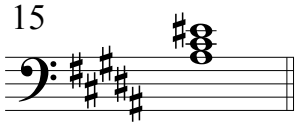
10 

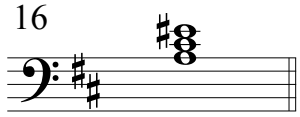
11 

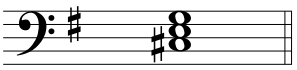
12 

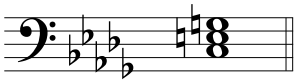
13 

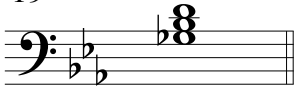
14 

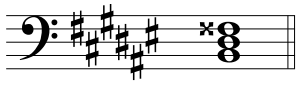
15 

16 

17 

18 

19 

20 

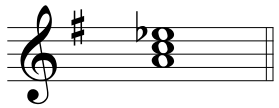
Identifica Acordes

Tríadas en Estado Fundamental - 𝄞 𝄢

Identifica los siguientes acordes usando estas abreviaciones:

Maj (mayor) **min** (menor)

dim (disminuido) **Aug** (aumentado)

Ejemplo 

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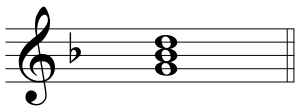
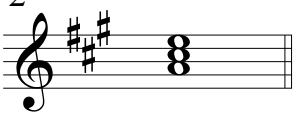
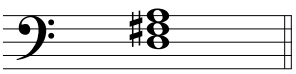
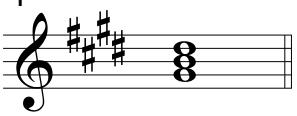
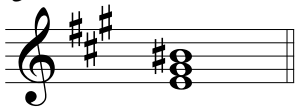
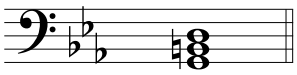
1 

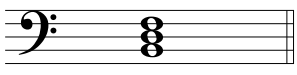
2 

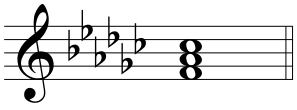
3 

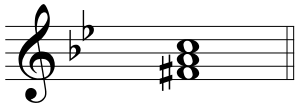
4 

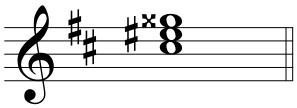
5 

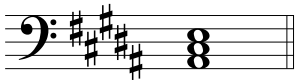
6 

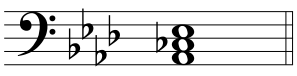
7 

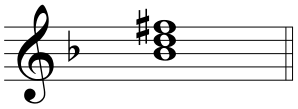
8 

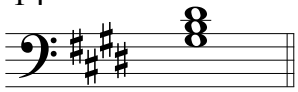
9 

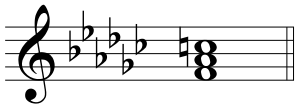
10 

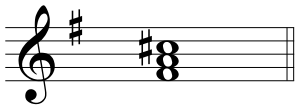
11 

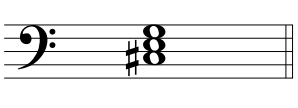
12 

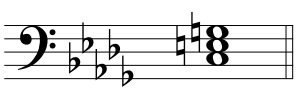
13 

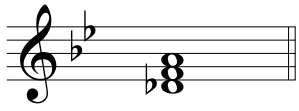
14 

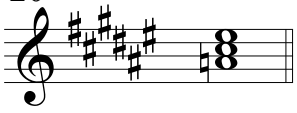
15 

16 

17 

18 

19 

20 

Puzzle de Tríadas I

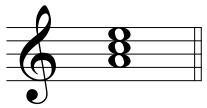
Tríadas en Estado Fundamental - 𝄞

Usando las alteraciones mostradas abajo, altera una o más notas de cada acorde para formar la tríada indicada.

♯ ♭ ♮ 𝄪 𝄫

Ejemplo

Problema



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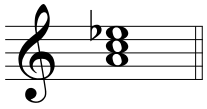
Solución



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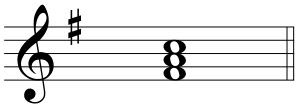
No puedes anular las alteraciones ya puestas (por ejemplo, el D♯ en el No. 5). Si hubiera más de una solución posible, elige la que menos número de alteraciones tenga.

1



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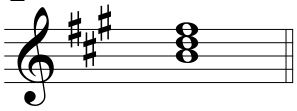

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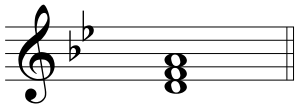

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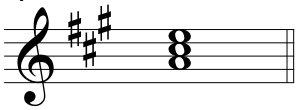

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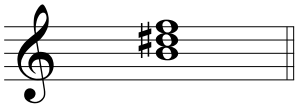

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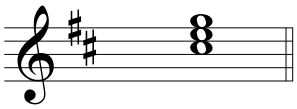

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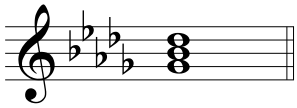

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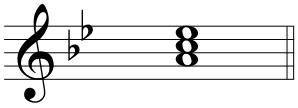

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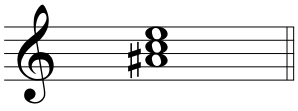

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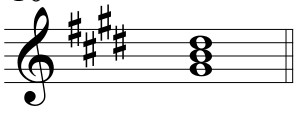

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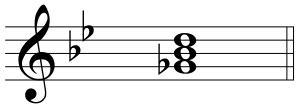

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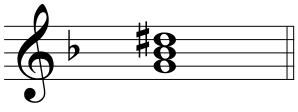

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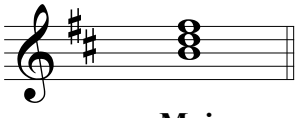

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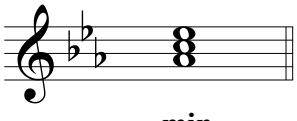

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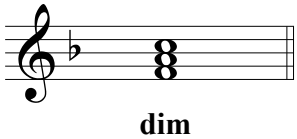

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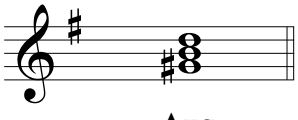

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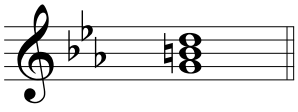

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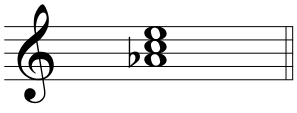

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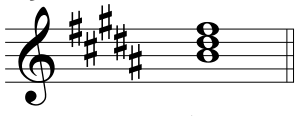

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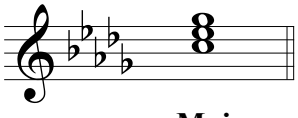


Maj

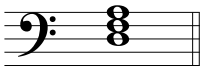
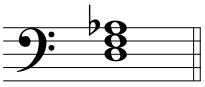
Puzzle de Tríadas II

Tríadas en Estado Fundamental - 𝄢

Usando las alteraciones mostradas abajo, altera una o más notas de cada acorde para formar la tríada indicada.

♯ ♭ ♮ 𝄪 𝄫

Problema Solución

Ejemplo  

dim **dim**

No puedes anular las alteraciones ya puestas (por ejemplo el C♯ en el No. 5). Si hubiera más de una solución posible, elige la que menos número de alteraciones tenga.

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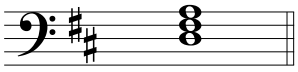
1 

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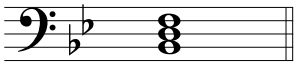
2 

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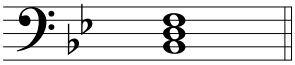
3 

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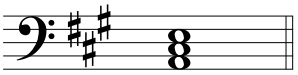
4 

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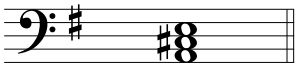
5 

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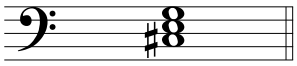
6 

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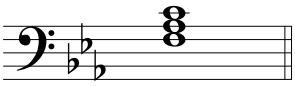
7 

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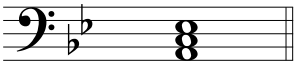
8 

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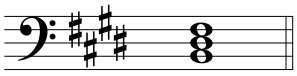
10 

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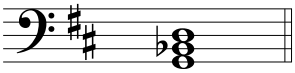
11 

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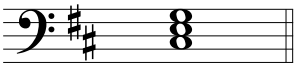
12 

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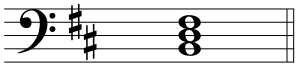
13 

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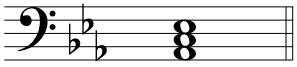
14 

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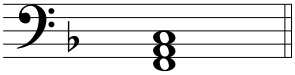
15 

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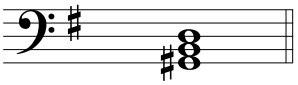
16 

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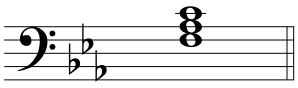
17 

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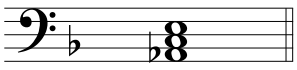
18 

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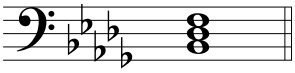
19 

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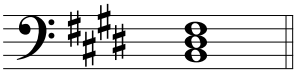
20 

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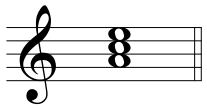
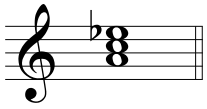
Puzzle de Tríadas III

Tríadas en Estado Fundamental - 𝄞 𝄢

Usando las alteraciones mostradas abajo, altera una o más notas de cada acorde para formar la tríada indicada.

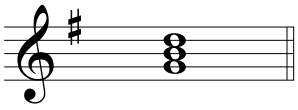
♯ ♭ ♮ 𝄪 𝄫

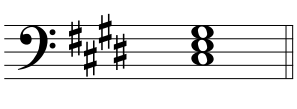
Problema Solución

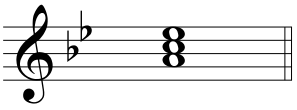
Ejemplo  **dim**  **dim**

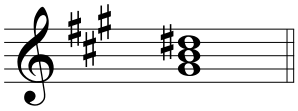
No puedes anular las alteraciones ya puestas (por ejemplo, el D♯ en el No. 4). Si hubiera más de una solución posible, elige la que menos número de alteraciones tenga.

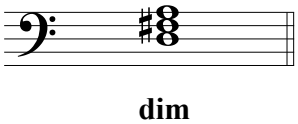
---

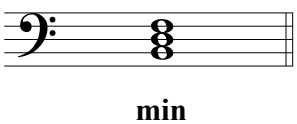
1  **Aug**

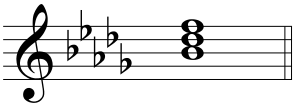
2  **Maj**

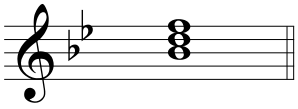
3  **min**

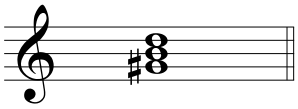
4  **Aug**

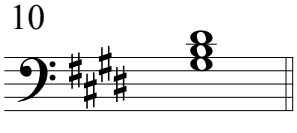
5  **dim**

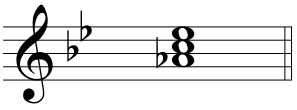
6  **min**

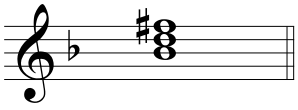
7  **Maj**

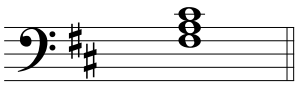
8  **dim**

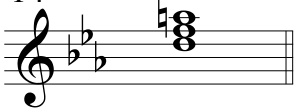
9  **Aug**

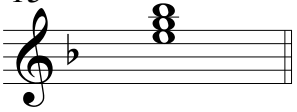
10  **Maj**

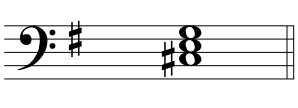
11  **dim**

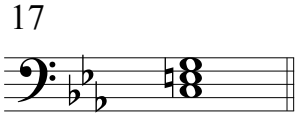
12  **min**

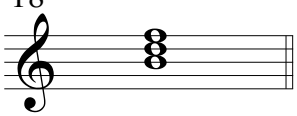
13  **Maj**

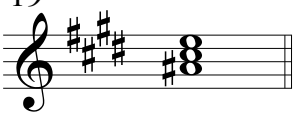
14  **dim**

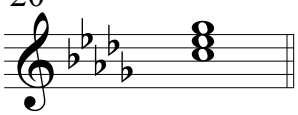
15  **min**

16  **Aug**

17  **dim**

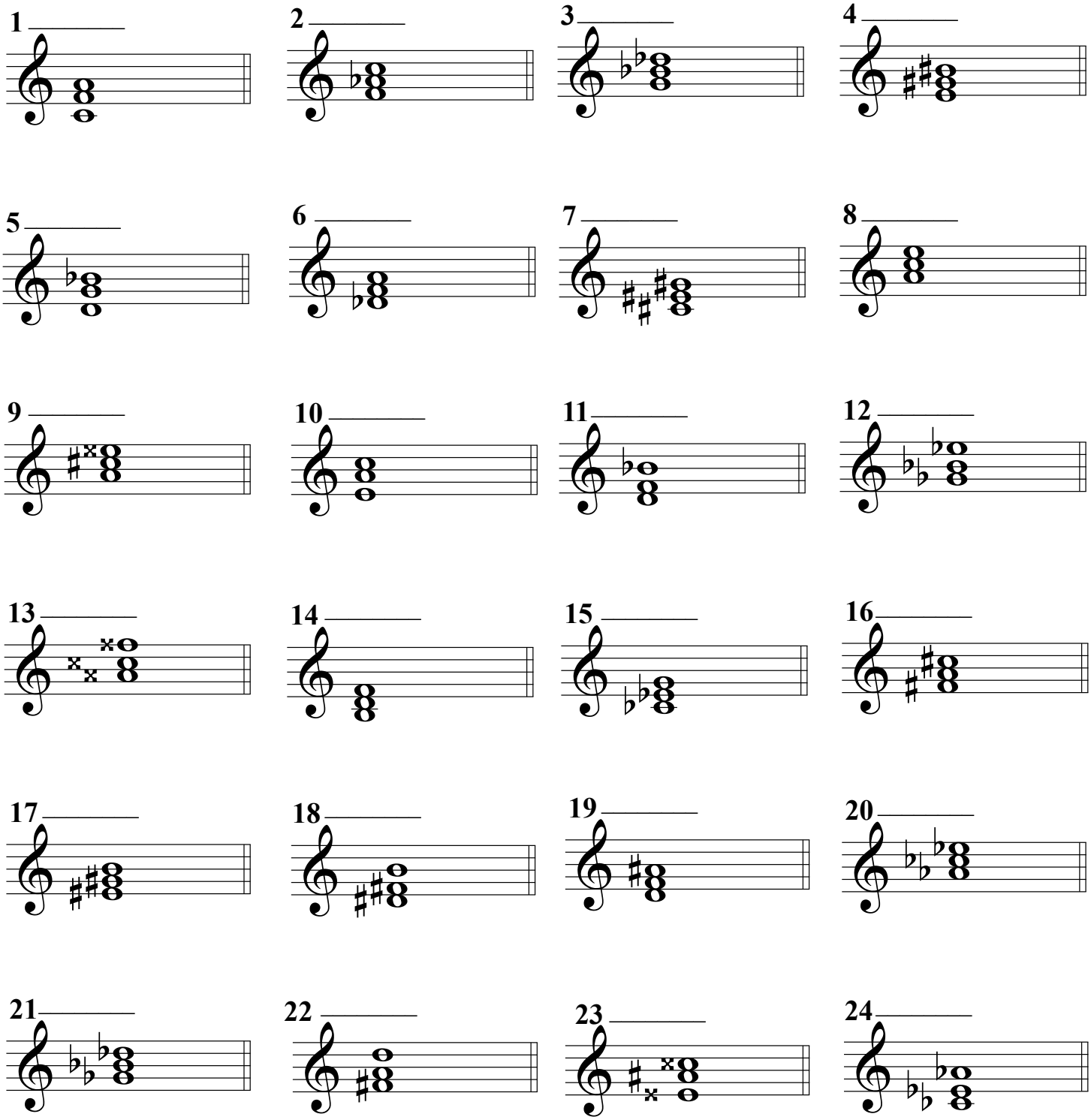
18  **Maj**

19  **min**

20  **Maj**

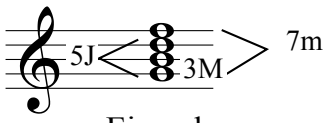
Cifrado de Tríadas

1.- Cifra los siguientes acordes según creas conveniente.



Acordes de Séptima Dominante I - 𝄞

Se produce sobre el grado de la dominante en las escalas mayores, menores armónicas y melódicas. Por tanto, estará formado por los siguientes intervalos armónicos:



Ejemplo

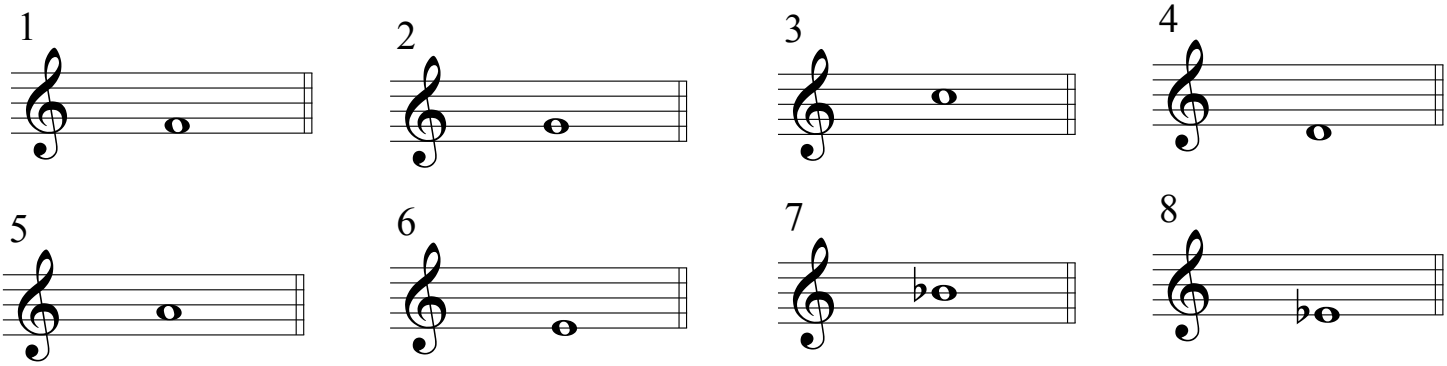
Una Tercera Mayor, una Quinta Justa y una Séptima menor. Es una tríada mayor a la que se le ha añadido una 7ª m.

Para hallar la 7ª m recuerda que casi todos los intervalos al invertirlos suman nueve, y se oponen entre sí. De manera que una 7ª m se convertiría en una 2ª M.

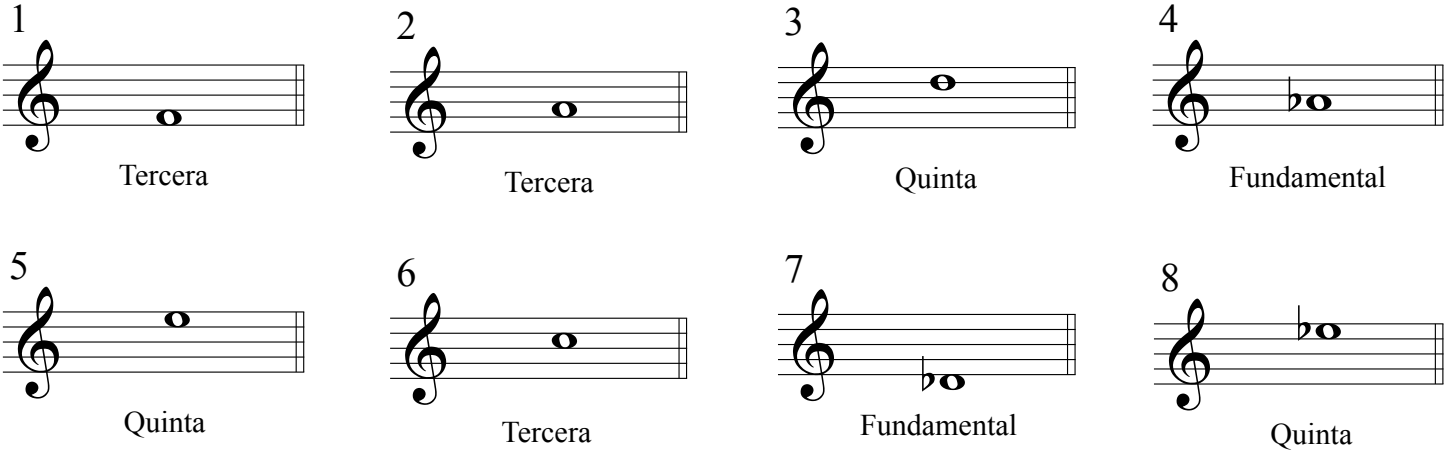
---

1. Crea acordes de séptima de dominante a partir de la nota fundamental dada.

Escribe la tercera del acorde añadiendo una 3M sobre la fundamental.
Escribe la quinta del acorde añadiendo una 5J sobre la fundamental (o una 3m sobre la tercera).
Escribe la séptima del acorde añadiendo una 7m sobre la fundamental (o una 3m sobre la quinta).



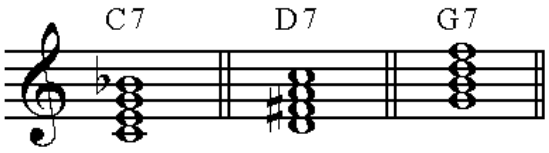
2. Debajo de cada nota se indica la posición que le corresponde dentro del acorde. Añade las notas que faltan para formar un acorde de Séptima Dominante en estado fundamental.



Acordes de Séptima Dominante II - 𝄞 𝄢

Cifrado. Para cifrar este acorde se añade un 7 a la letra.

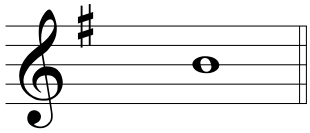
Si la letra aparece sola, quiere decir que la tríada es M.
Si el 7 aparece solo, quiere decir que la 7ª es m.



---

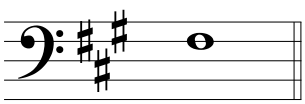
1. Debajo de cada nota se indica la posición que le corresponde en una tríada. Añade las notas que faltan para formar un acorde de Séptima Dominante en estado fundamental, e indica el cifrado sobre la línea superior.

1 _____



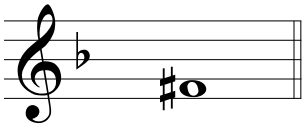
Quinta

2 _____



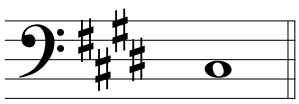
Quinta

3 _____



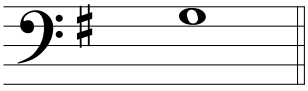
Tercera

4 _____



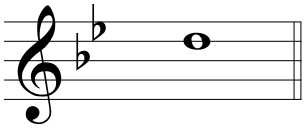
Tercera

5 _____



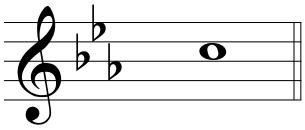
Quinta

6 _____



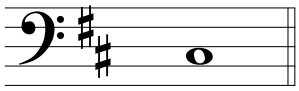
Tercera

7 _____



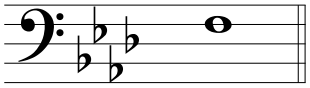
Quinta

8 _____



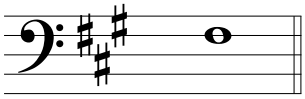
Fundamental

9 _____



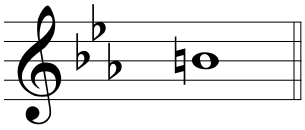
Quinta

10 _____



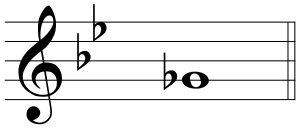
Quinta

11 _____



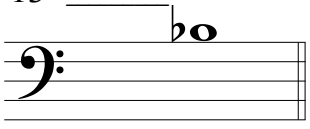
Tercera

12 _____



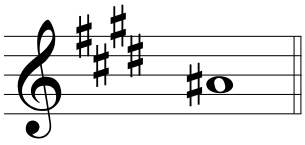
Fundamental

13 _____



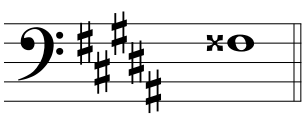
Quinta

14 _____



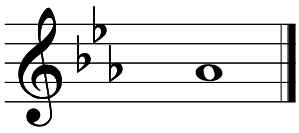
Fundamental

15 _____



Tercera

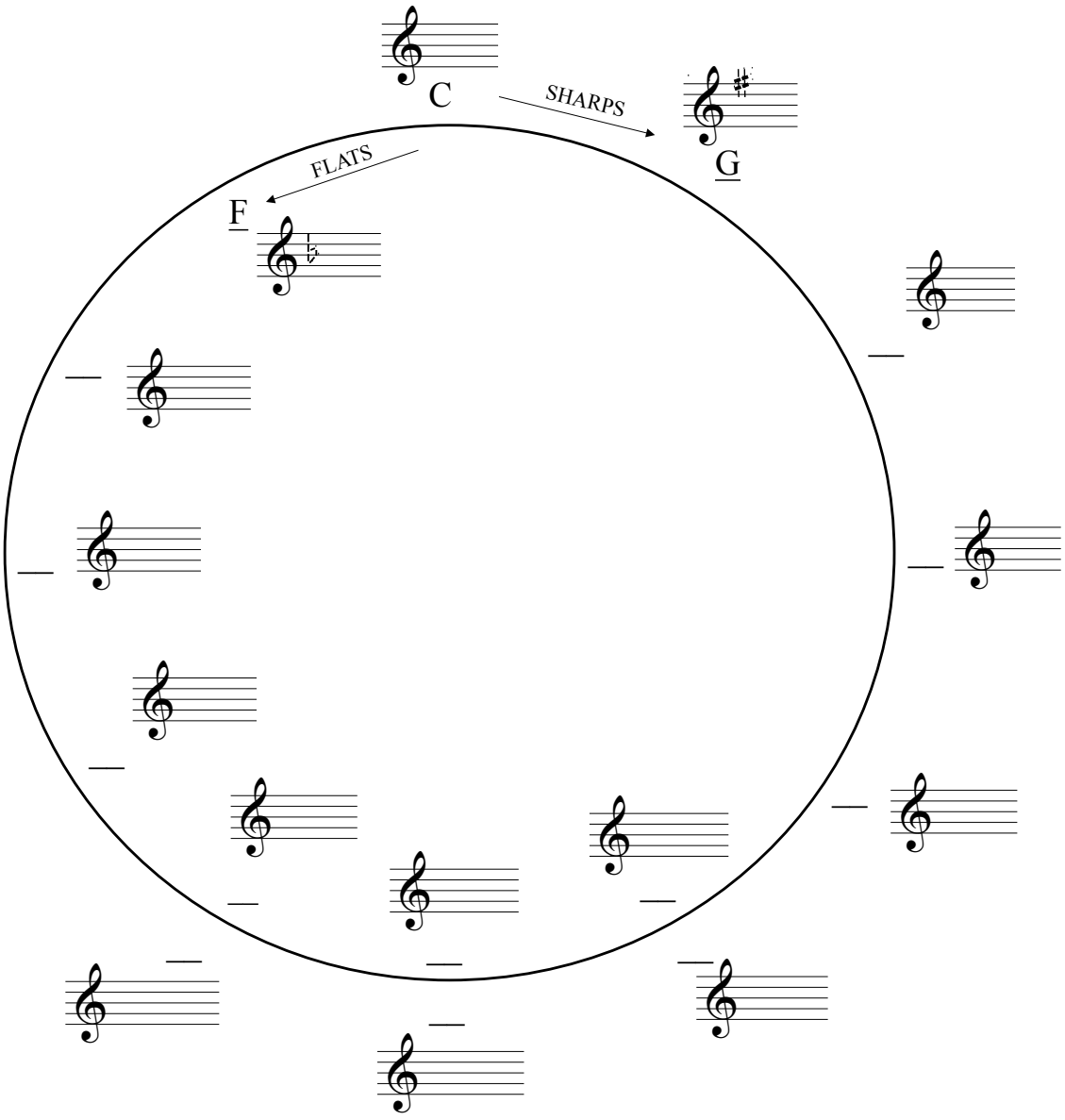
16 _____



Tercera

Círculo de quintas

Completa el círculo de quintas escribiendo el nombre de la tonalidad con su correspondiente armadura.



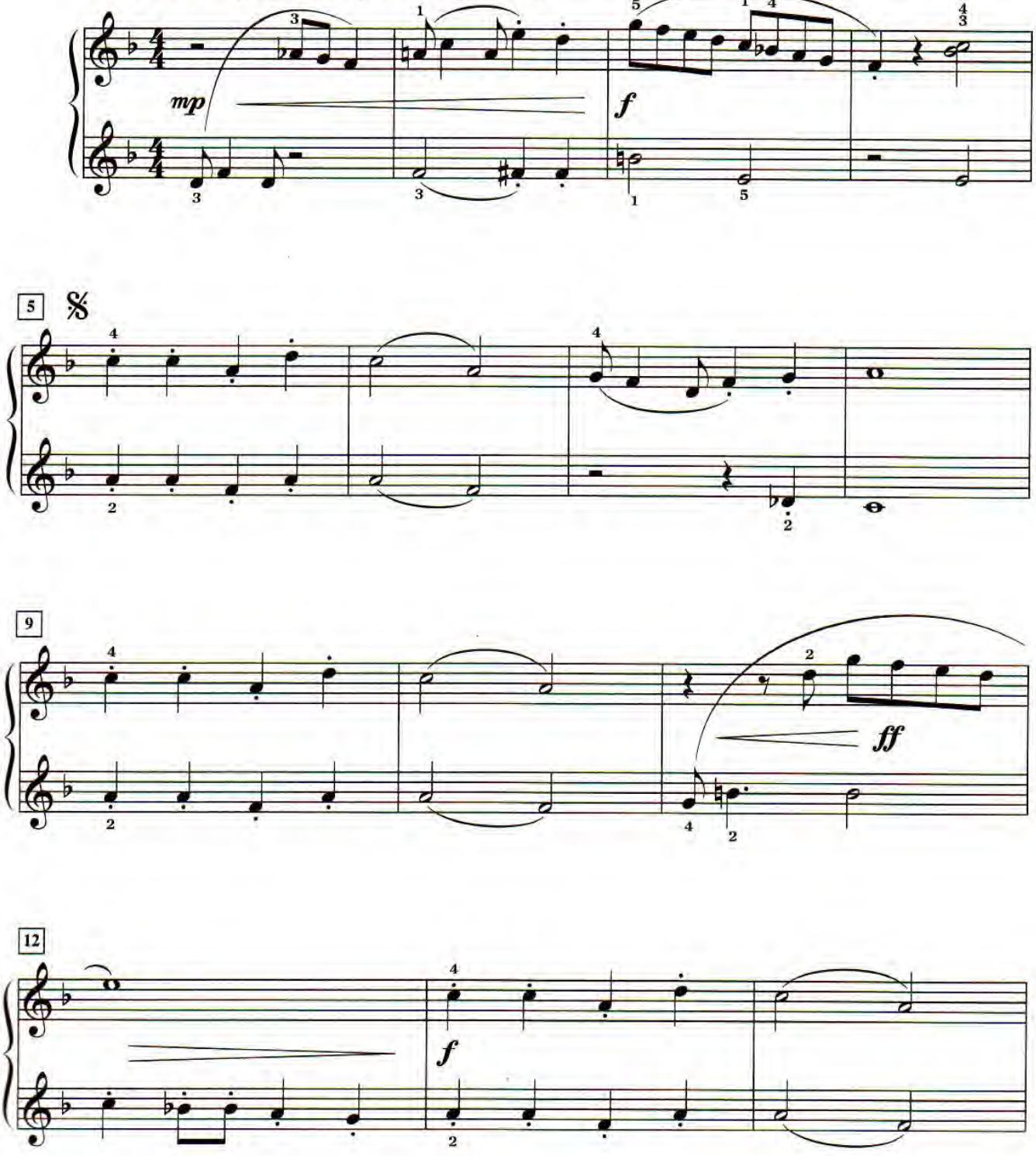
Repertorio

TEASING RAG

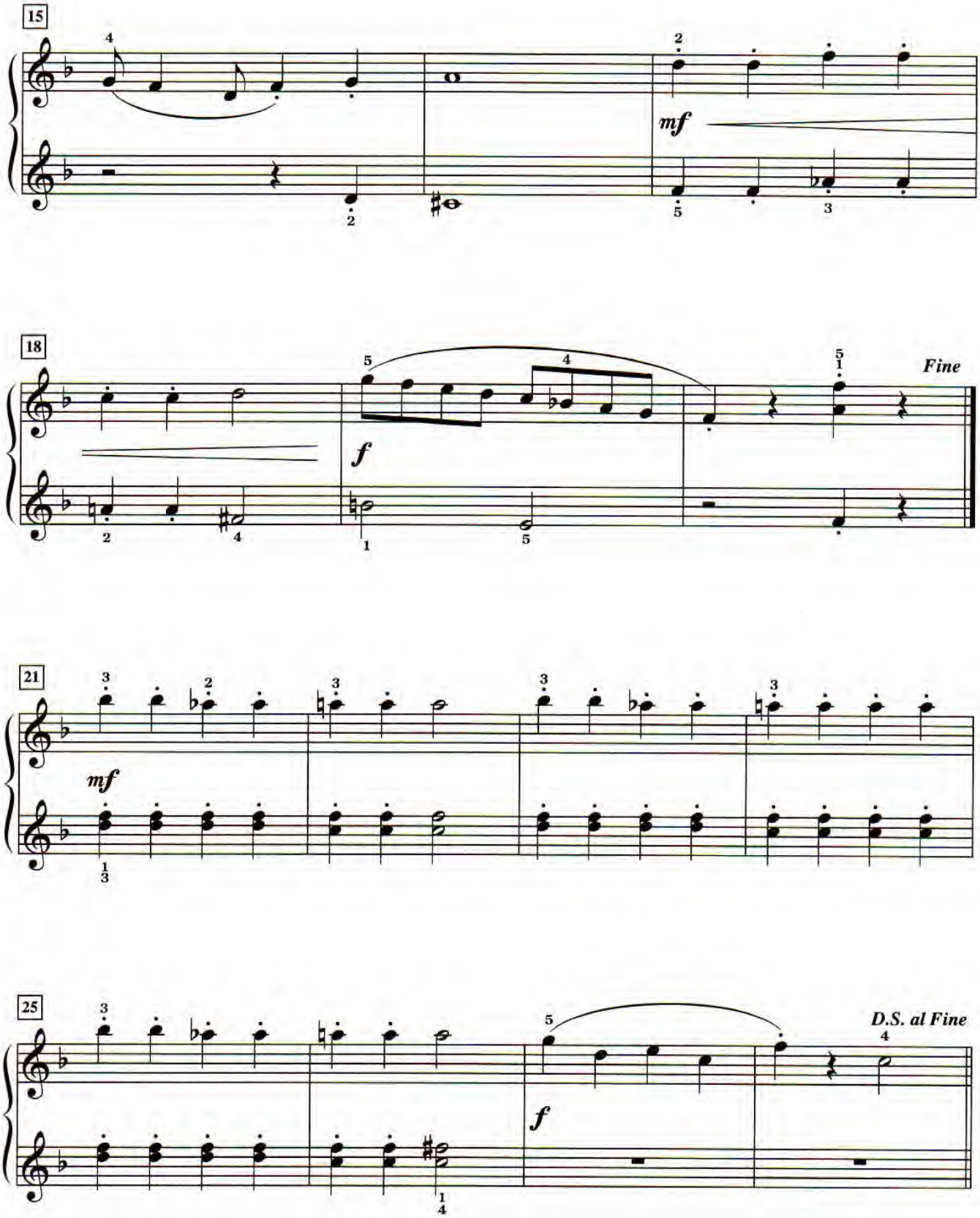
PRIMO

Martha Mier

Moderately, with a steady beat (Play ♫ evenly)



PRIMO

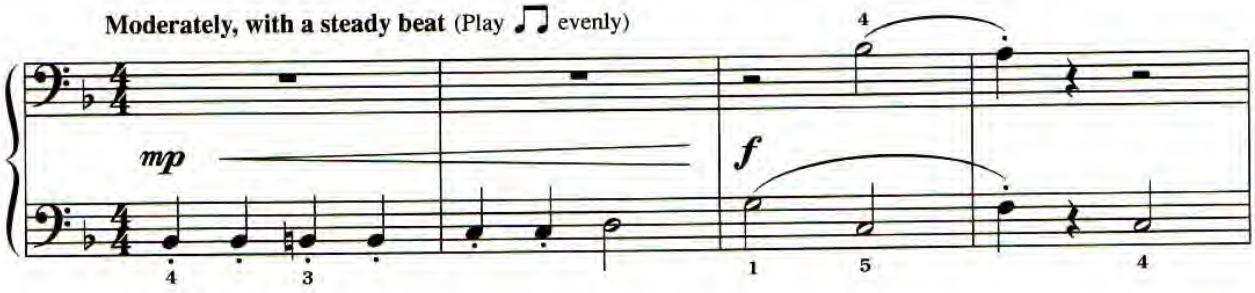


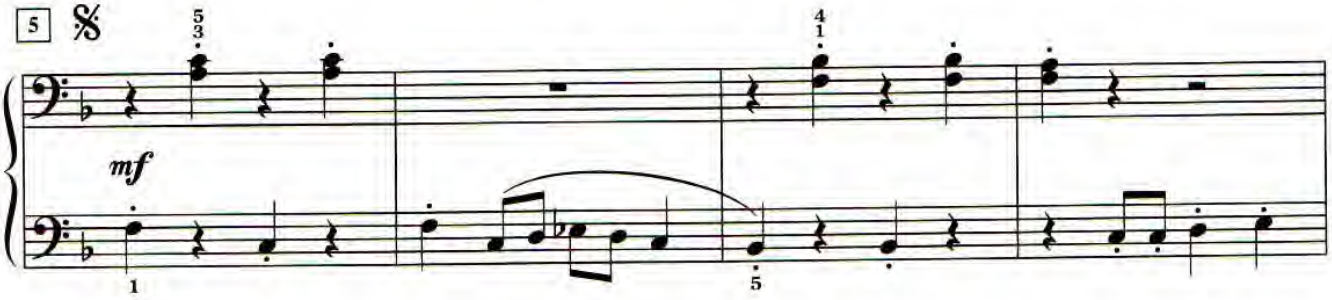
TEASING RAG

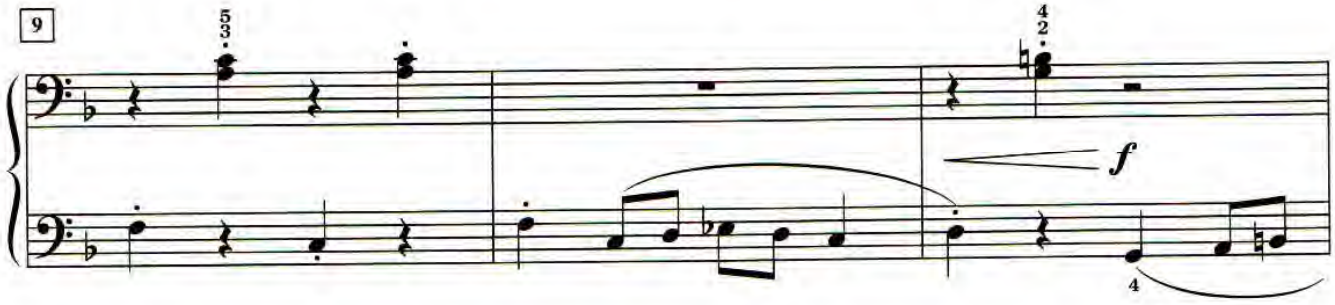
SECONDO

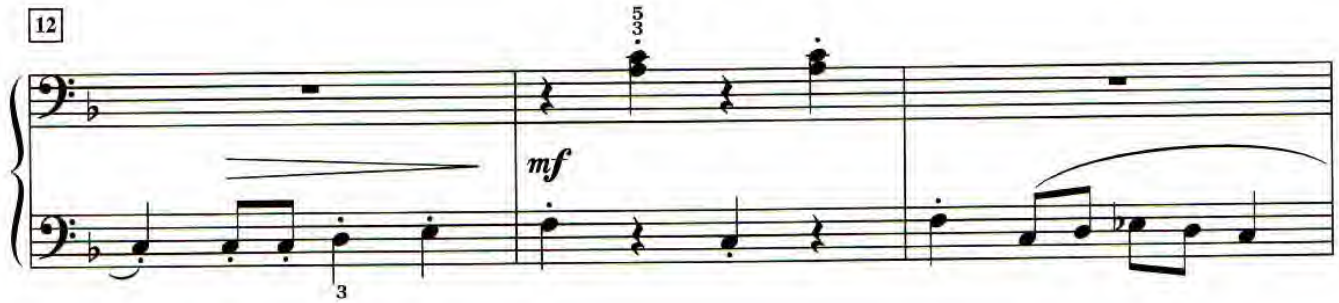
Martha Mier

Moderately, with a steady beat (Play ♩♩ evenly)

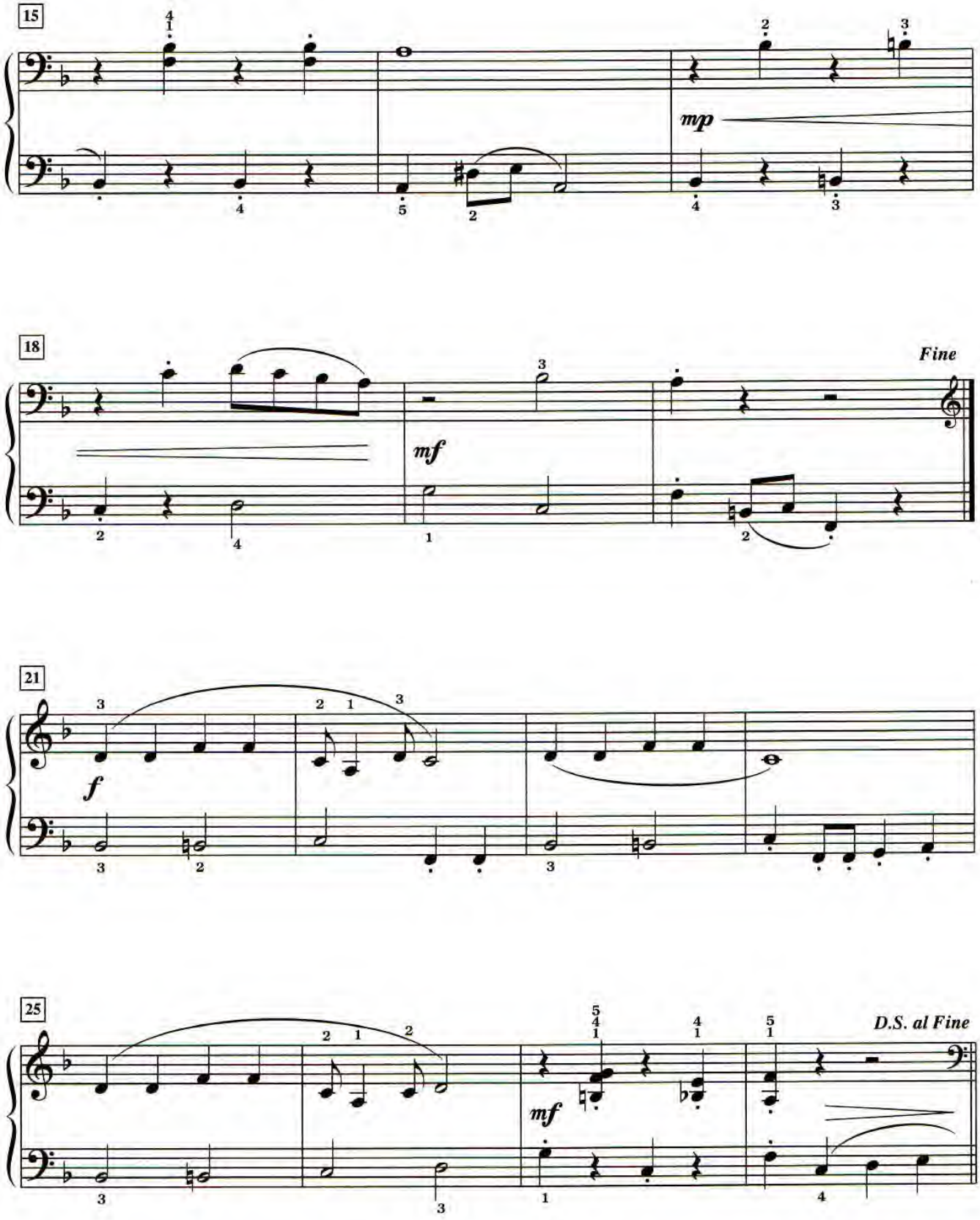






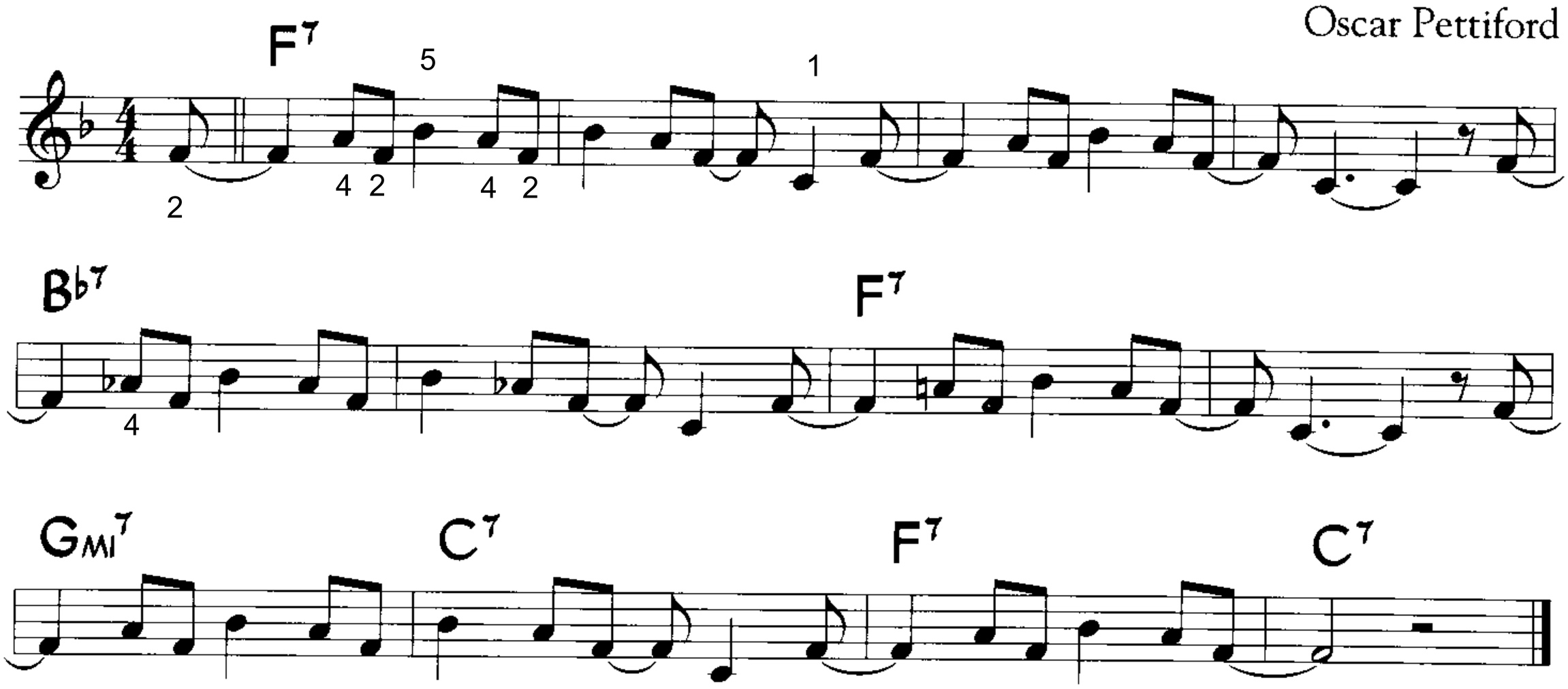


SECONDO



Blues In The Closet

Oscar Pettiford



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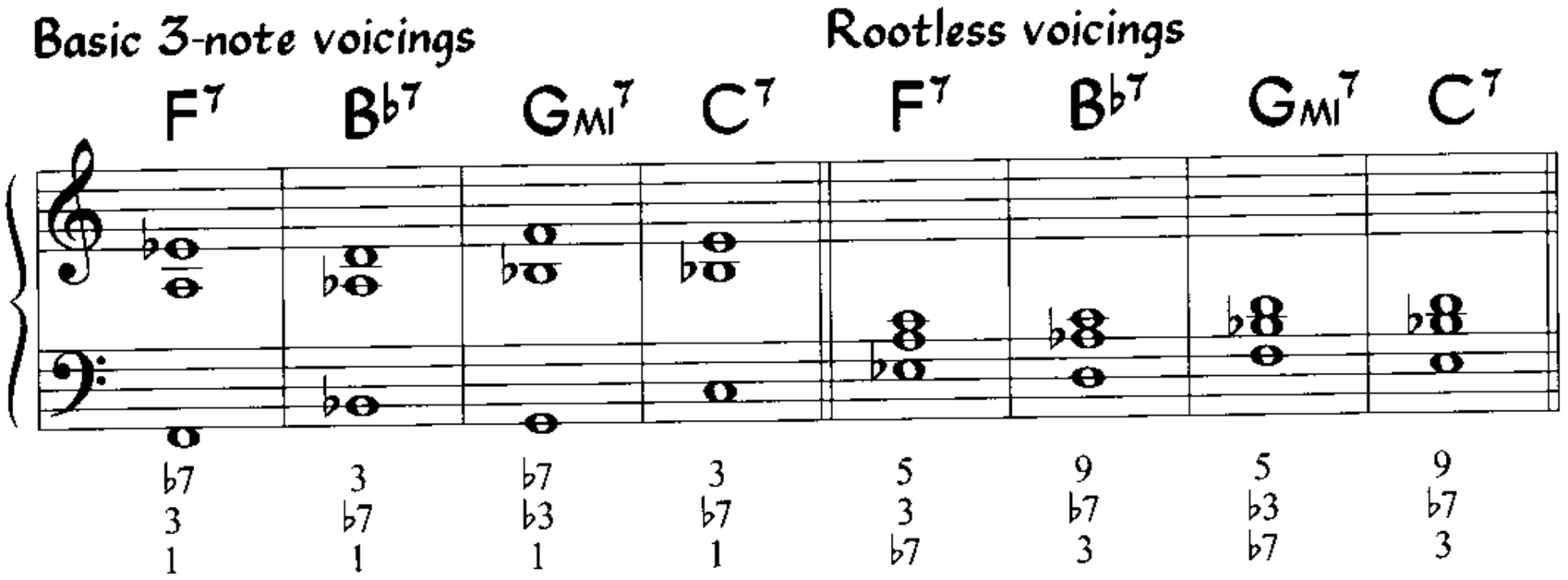
Blues in the Closet is a 12-bar blues with a motific melody. One melody note gets changed in measure 5 so that the melody matches the chord changes. This was originally played with a medium-slow swing feel.

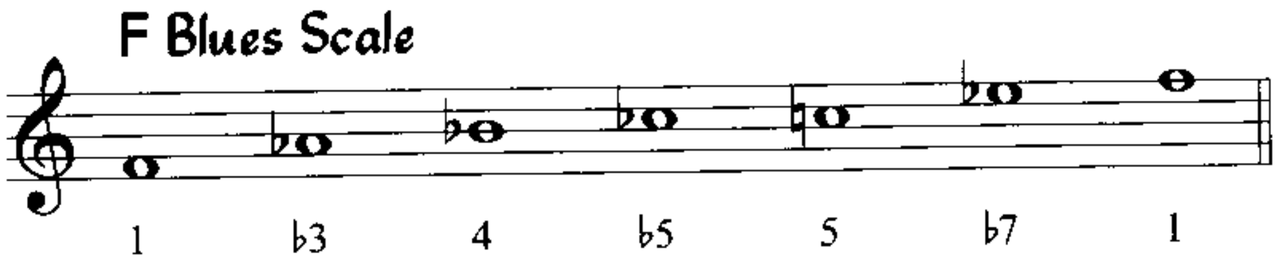
For your use

Supplemental Material - Blues In The Closet

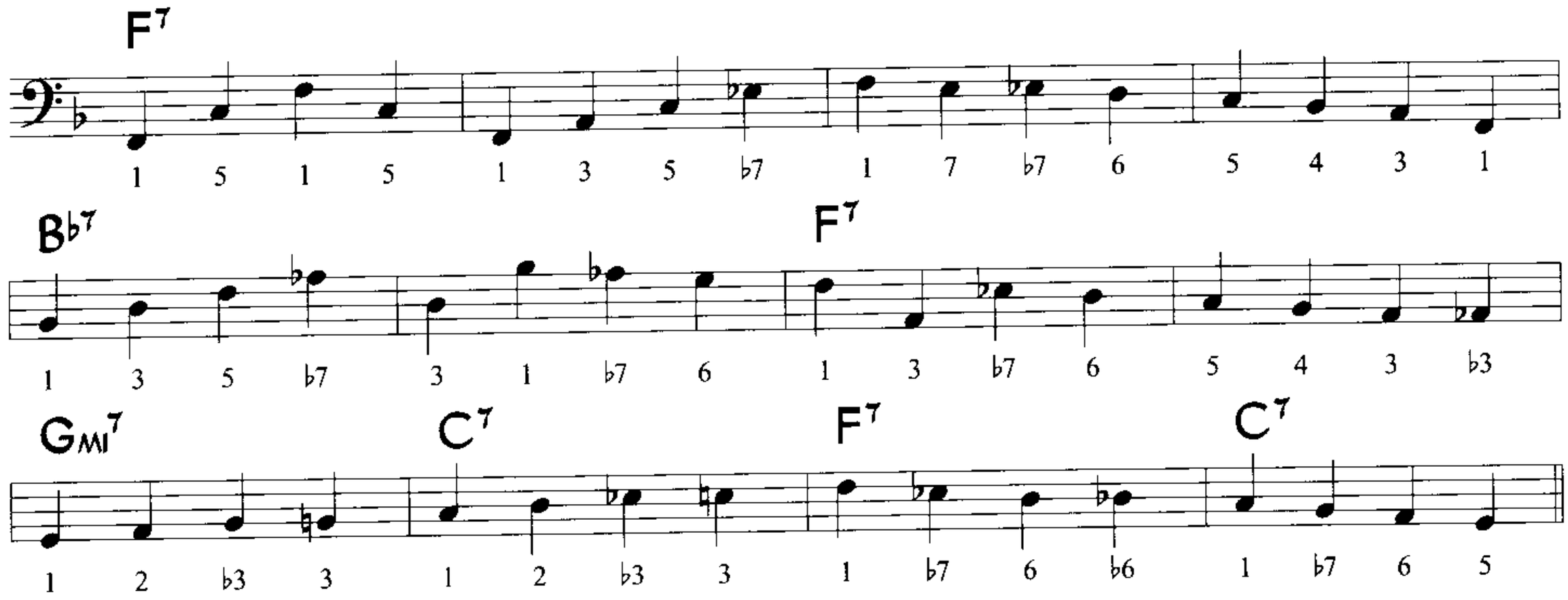
Sample Piano Voicings



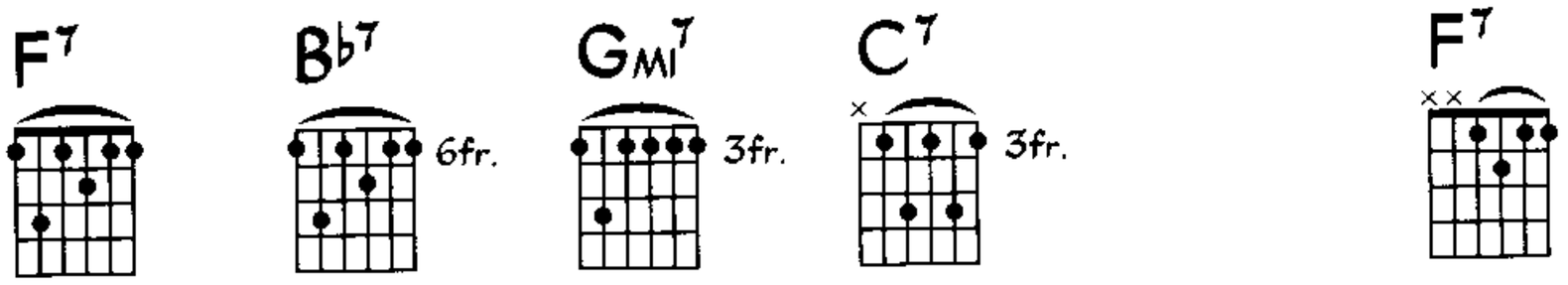
Useful scales



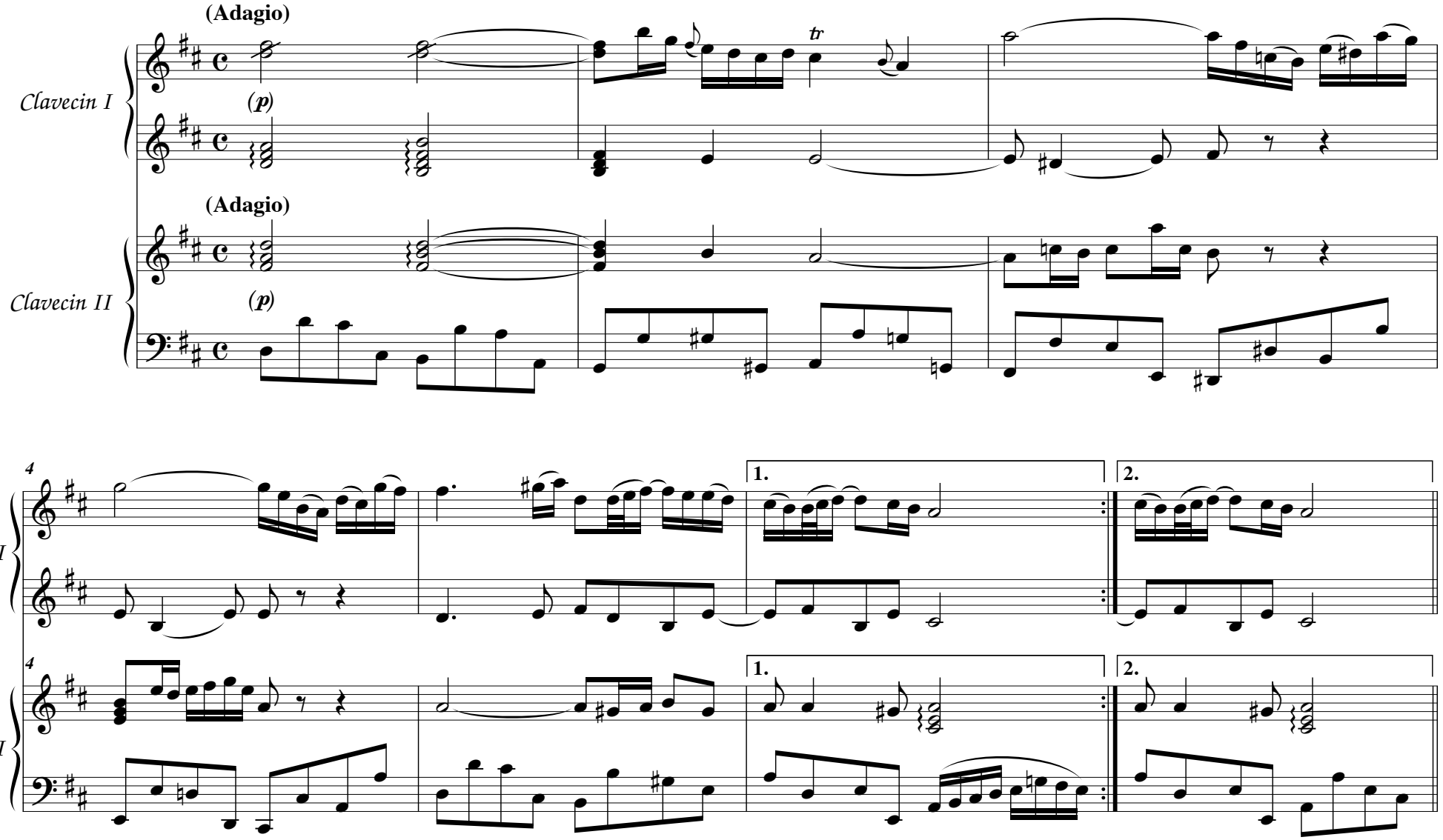
Sample Bass Line



Guitar Voicings



2. Air



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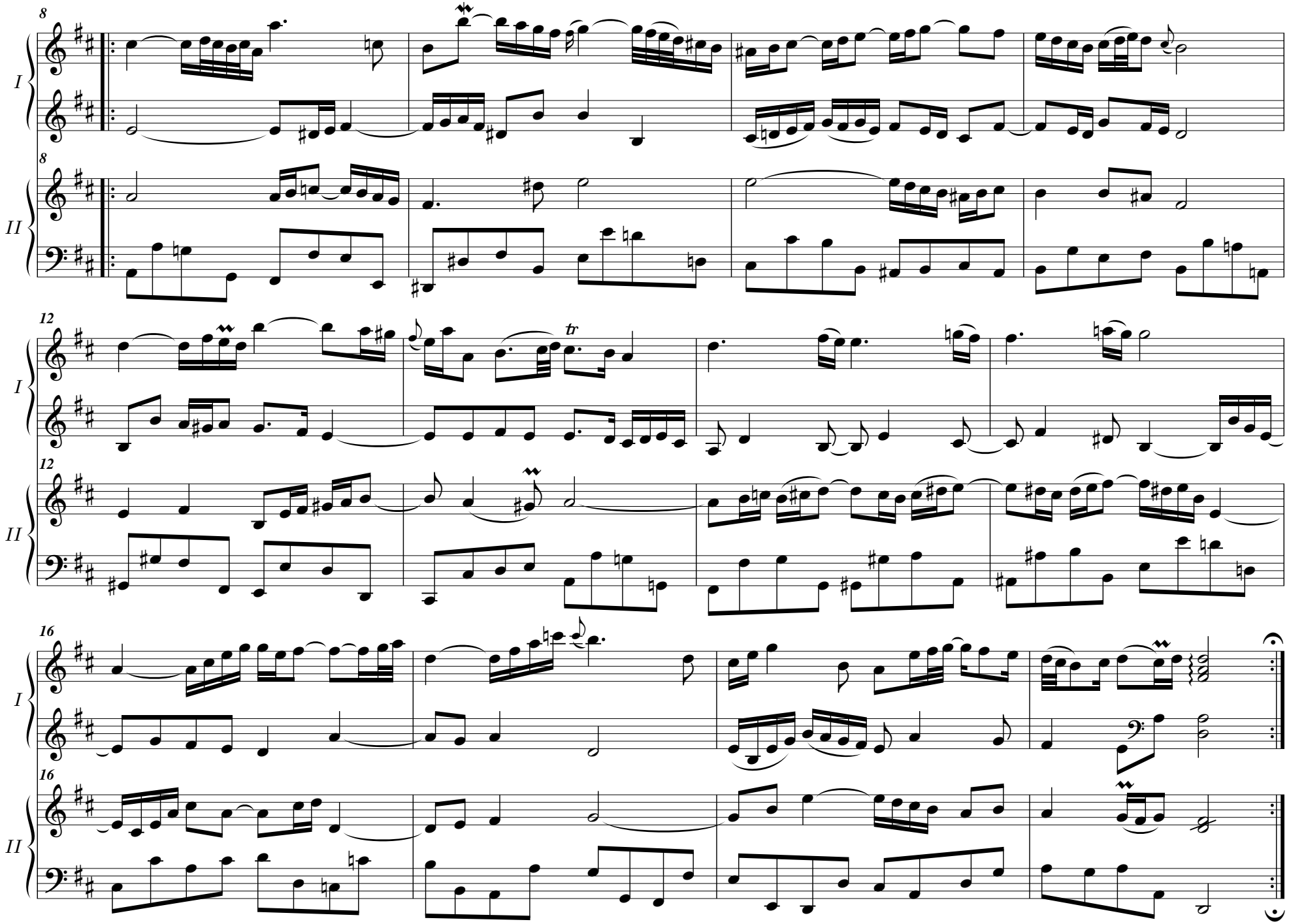

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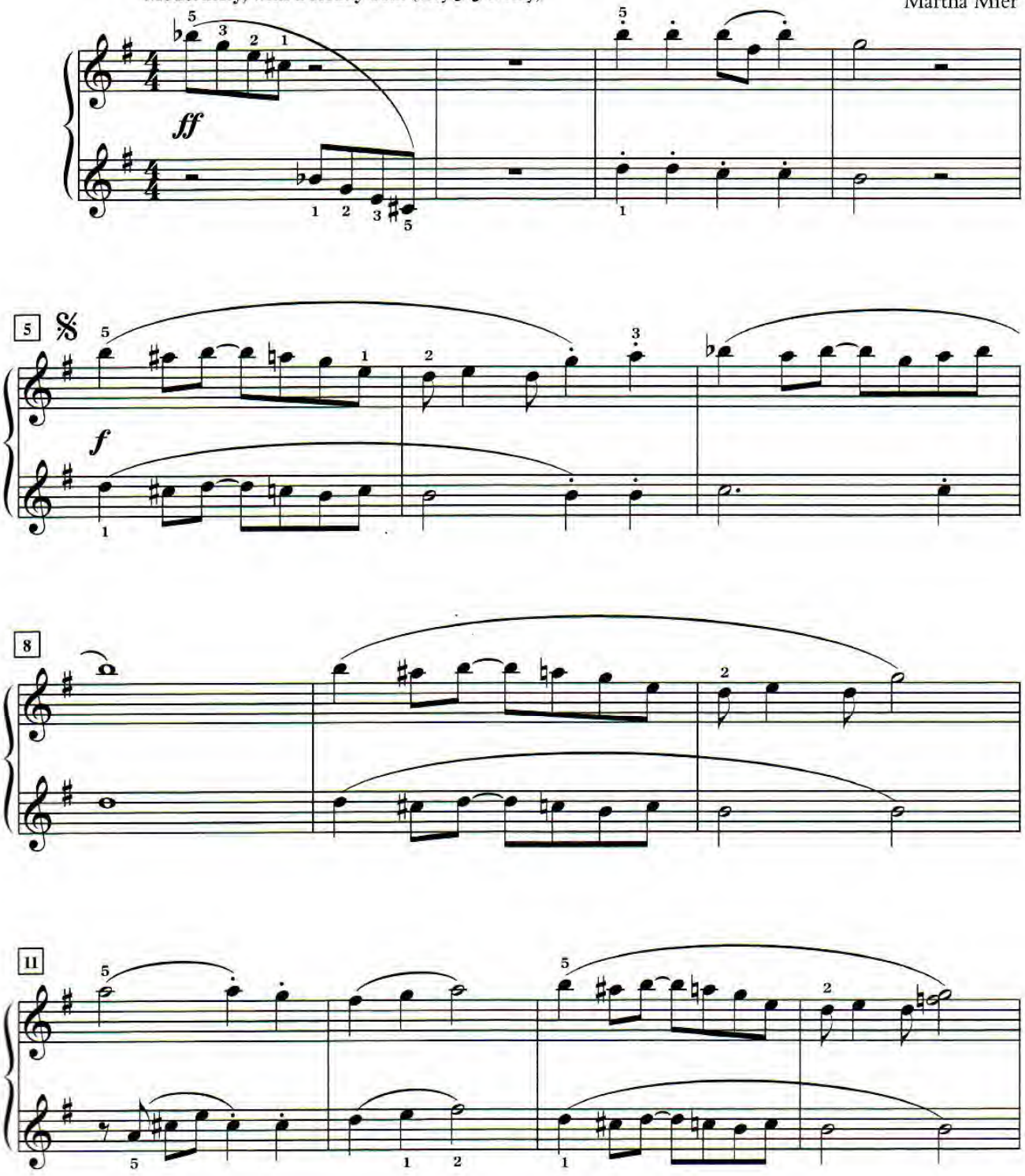
COUNTRY RAGTIME

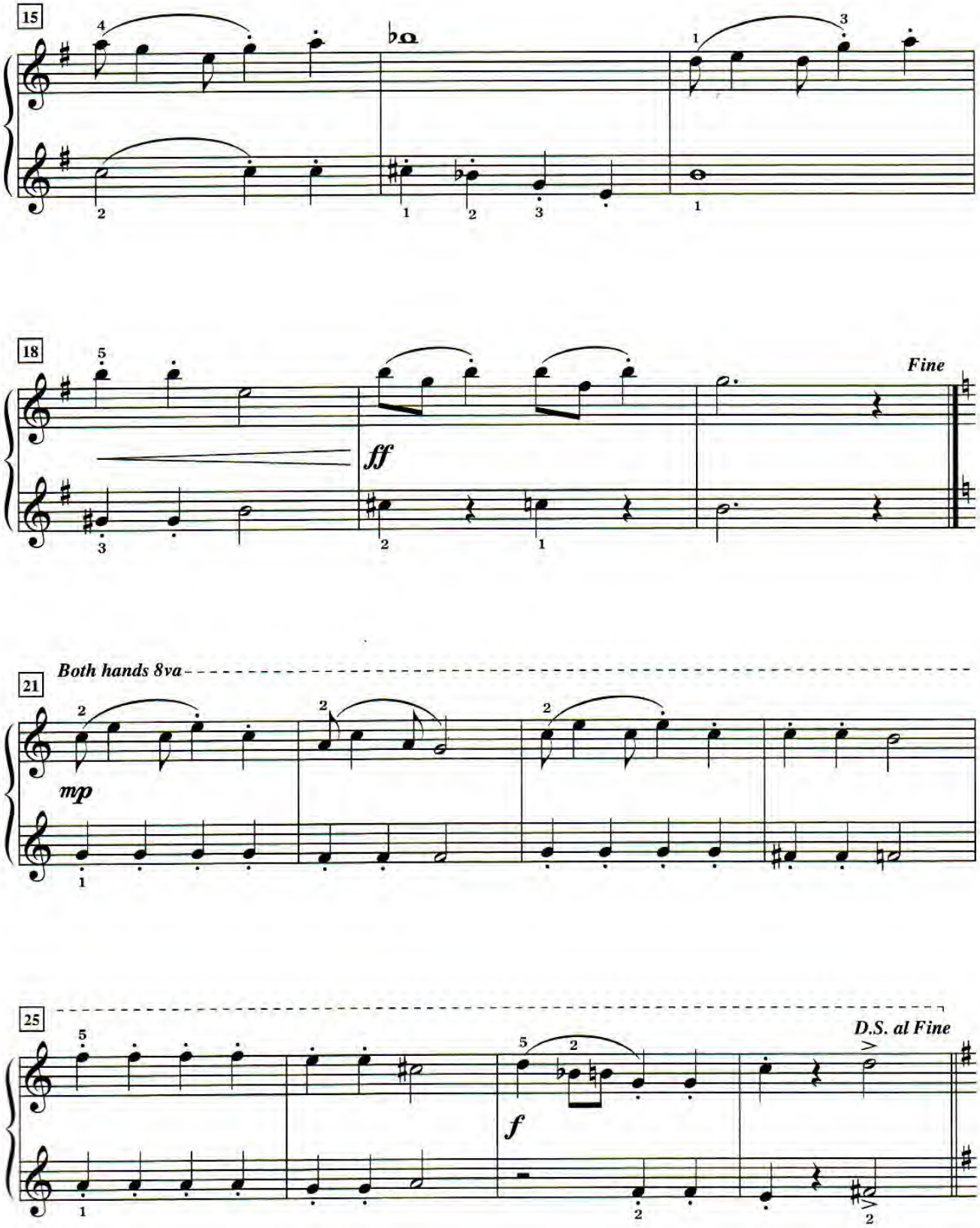
PRIMO

Moderately, with a steady beat (Play ♩♫ evenly)

Martha Mier



PRIMO

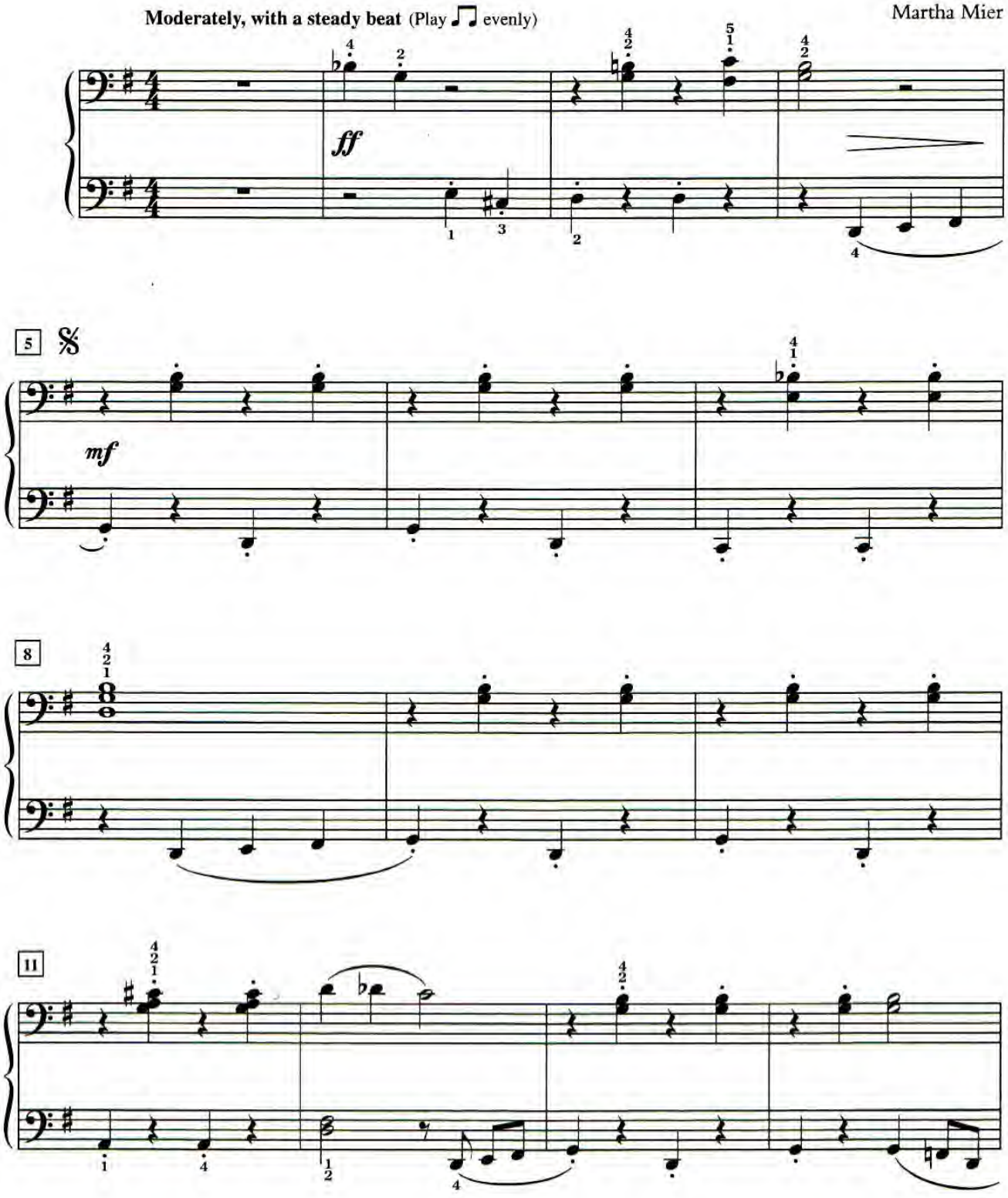


COUNTRY RAGTIME

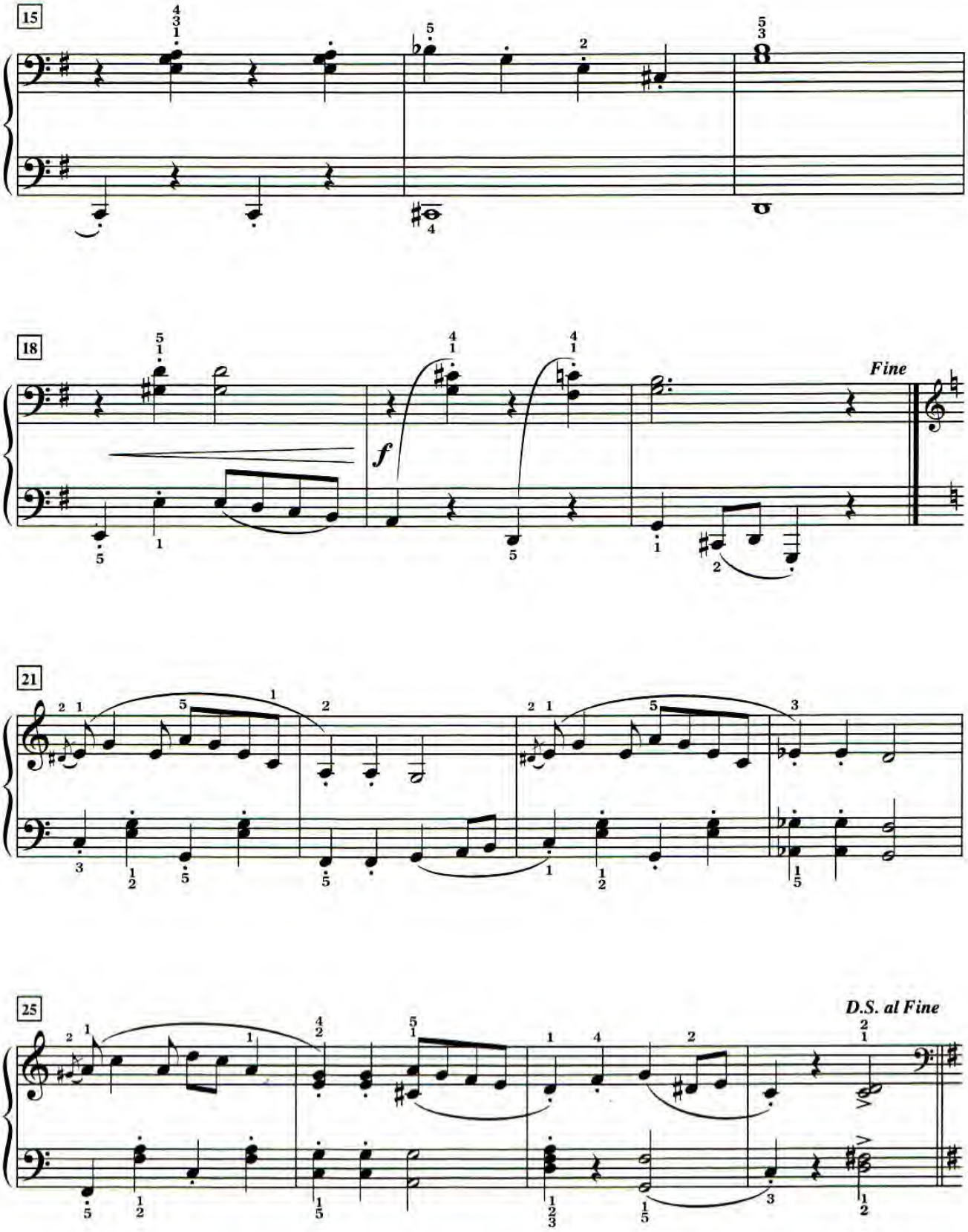
SECONDO

Moderately, with a steady beat (Play ♩♫ evenly)

Martha Mier

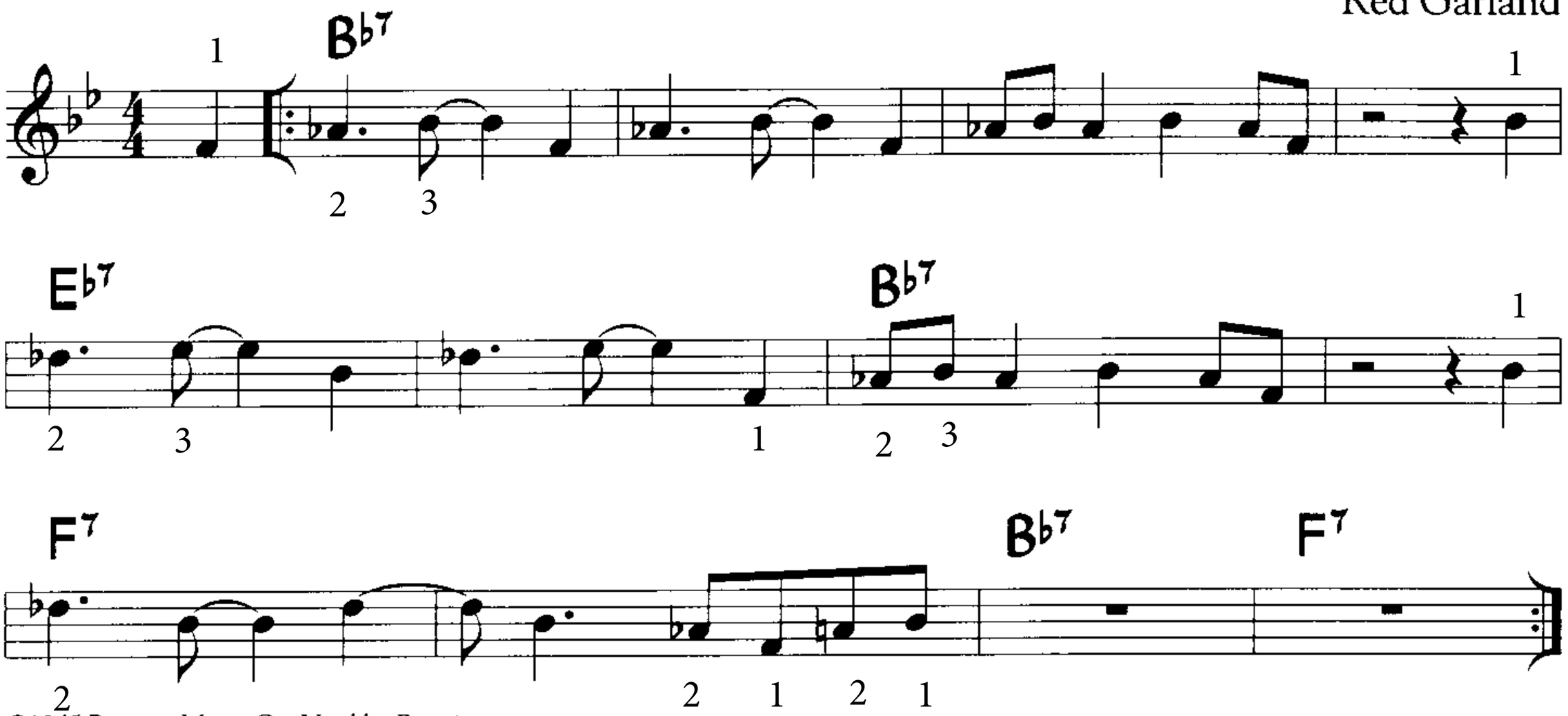


SECONDO



Blues By Five

Red Garland



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Blues By Five is a 12-bar blues where sections of the motific melody are transposed to match the chord changes. This was originally played with a medium-swing feel.

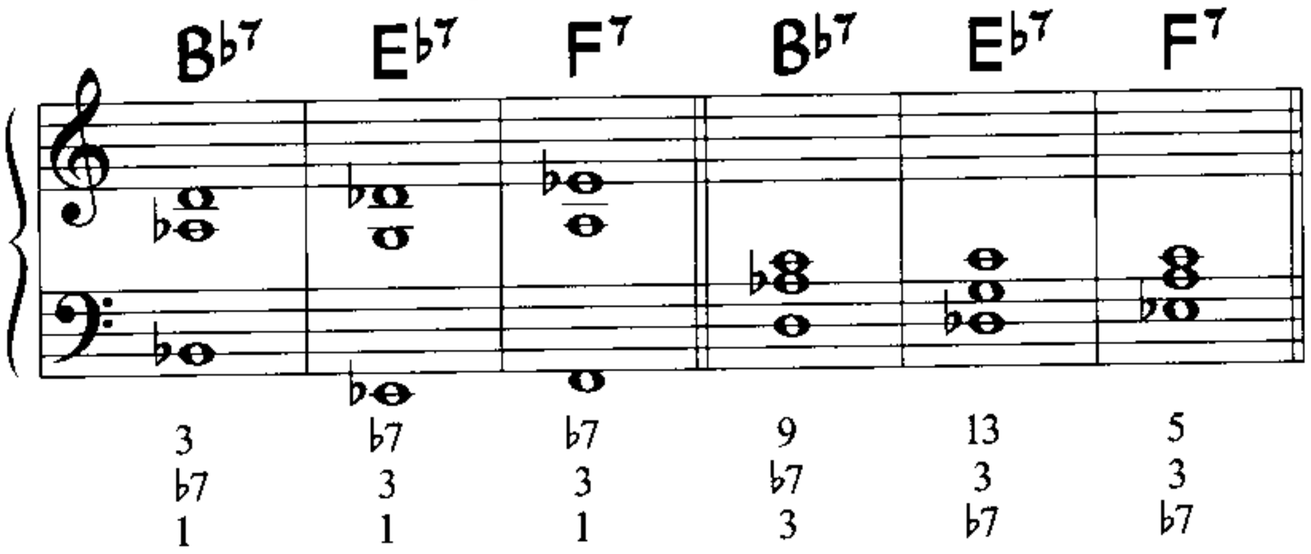
For your use

Supplemental Material - Blues By Five

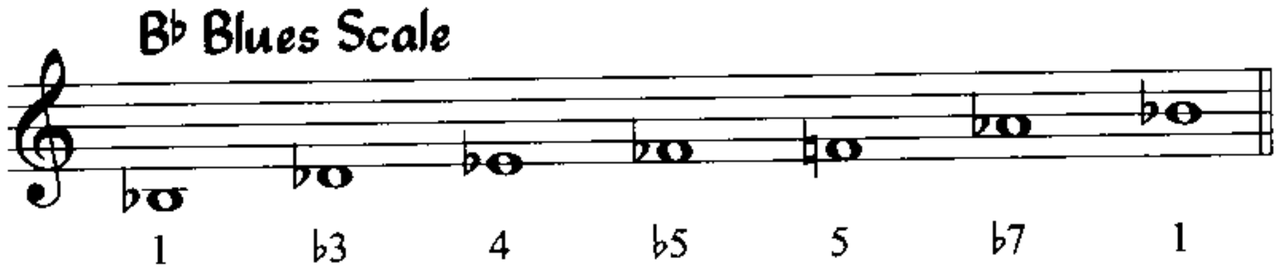
Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

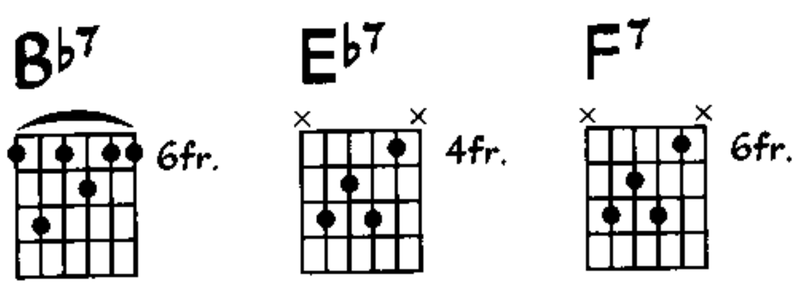


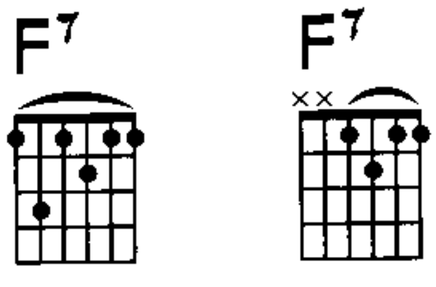
Useful scales



Sample Bass Line

Guitar Voicings





Les trois Sœurs.

6 Rondinos

pour trois Personnes

1. Rule Britania
2. Air de chasse
3. Air Suisse

sur le même

4. Air Irlandais.
5. Air Suisse.
6. Air d'Haendel.

PIANO.

PAR

CH. CZERNY.

Oeuv.

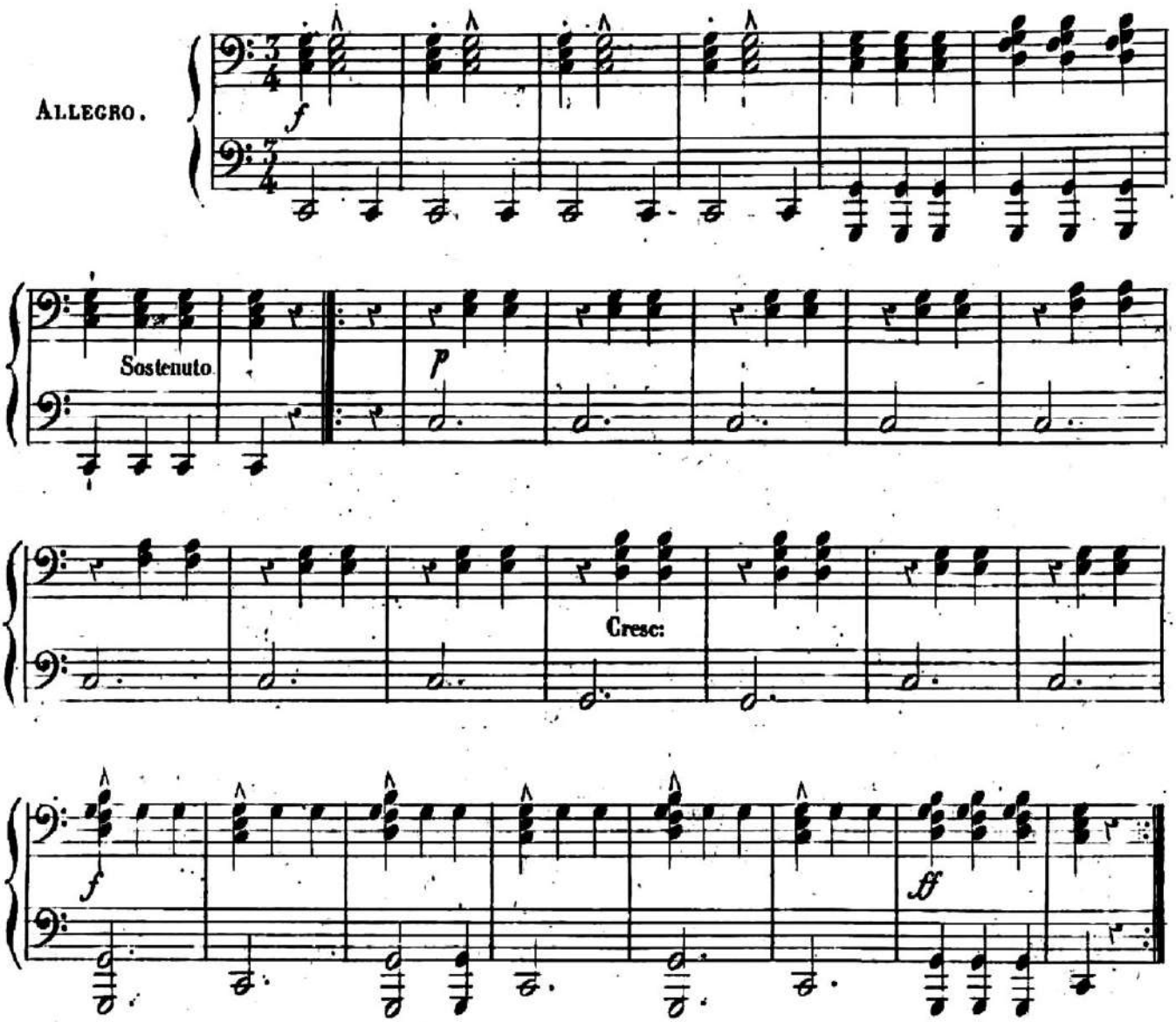
Opera 609. Prix 4f.

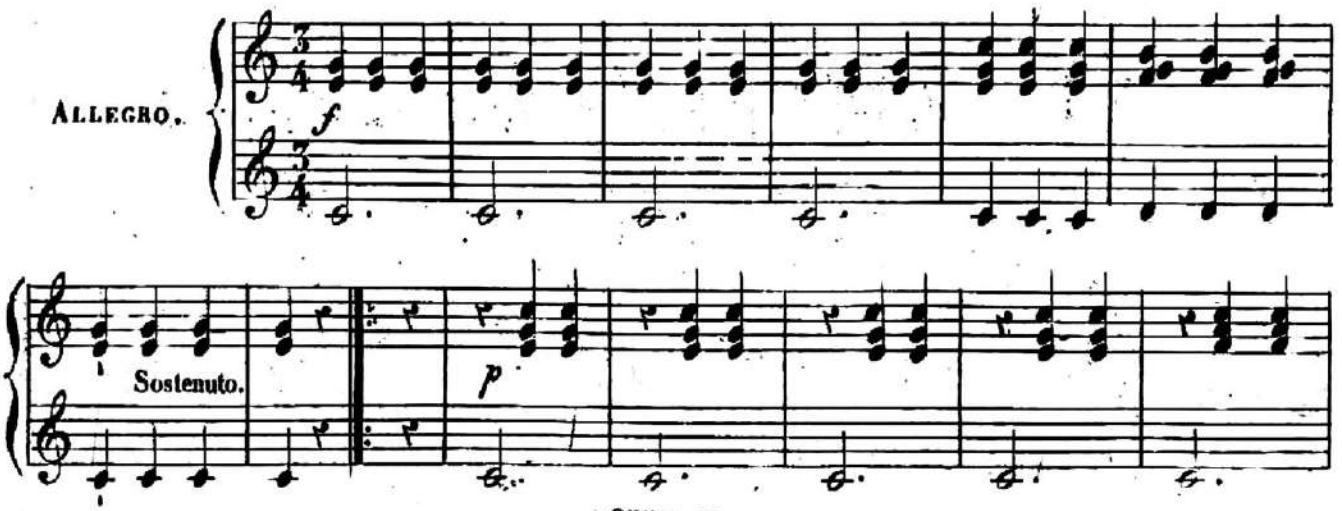
N°

A PARIS, chez Henry LEMOINE, Professeur de Piano et Editeur, Rue de l'Echelle, 9.
Bonn, chez Simrock 2553 à 2558 fl. Londres, chez R Cocks

SIX RONDINOS A 6 MAINS.

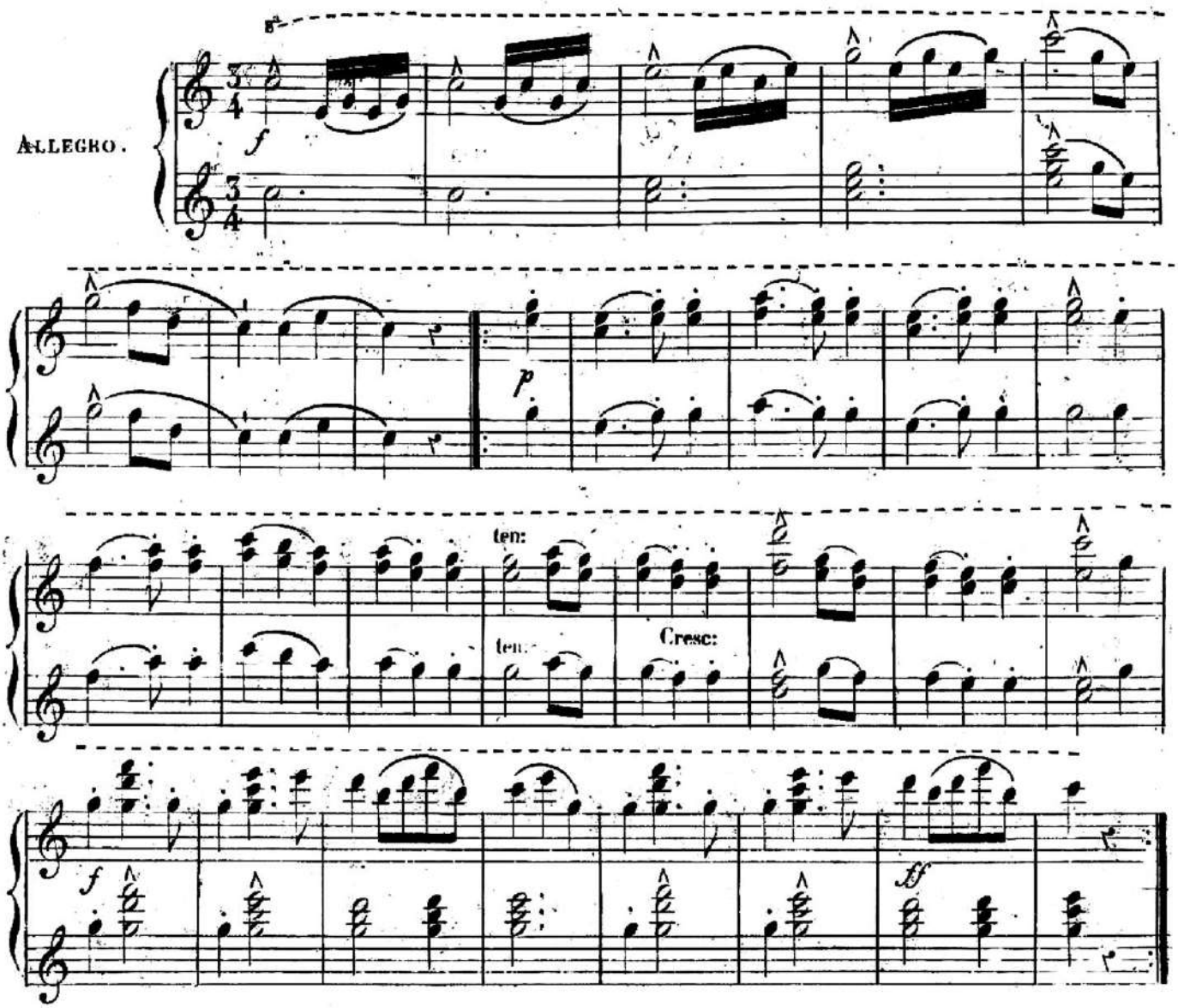
PARTE 3za



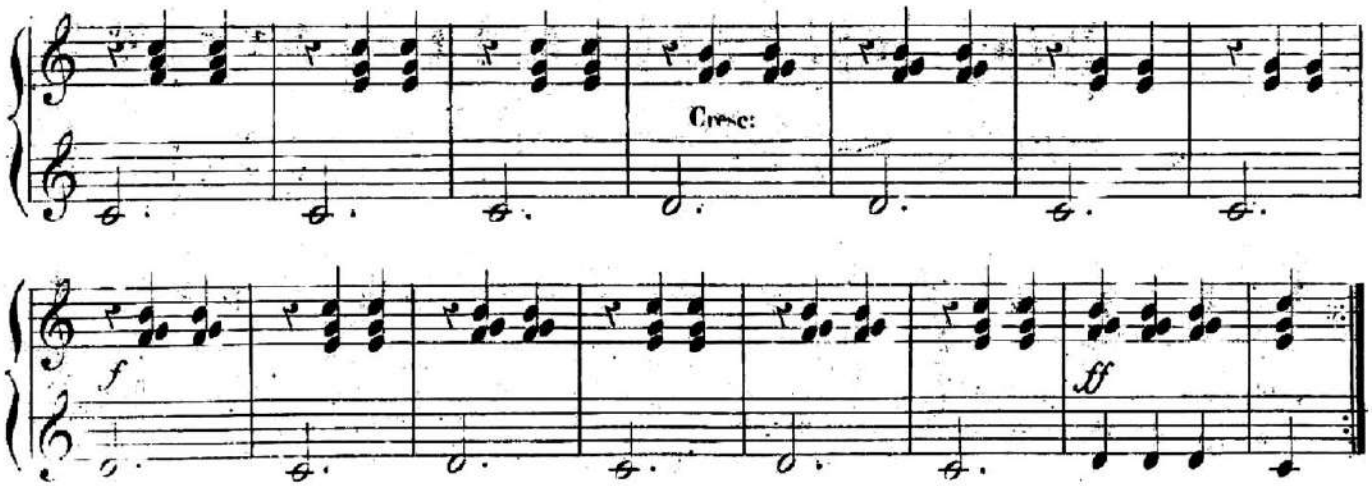


SIX RONDINOS A 6 MAINS.

PARTE 1ma

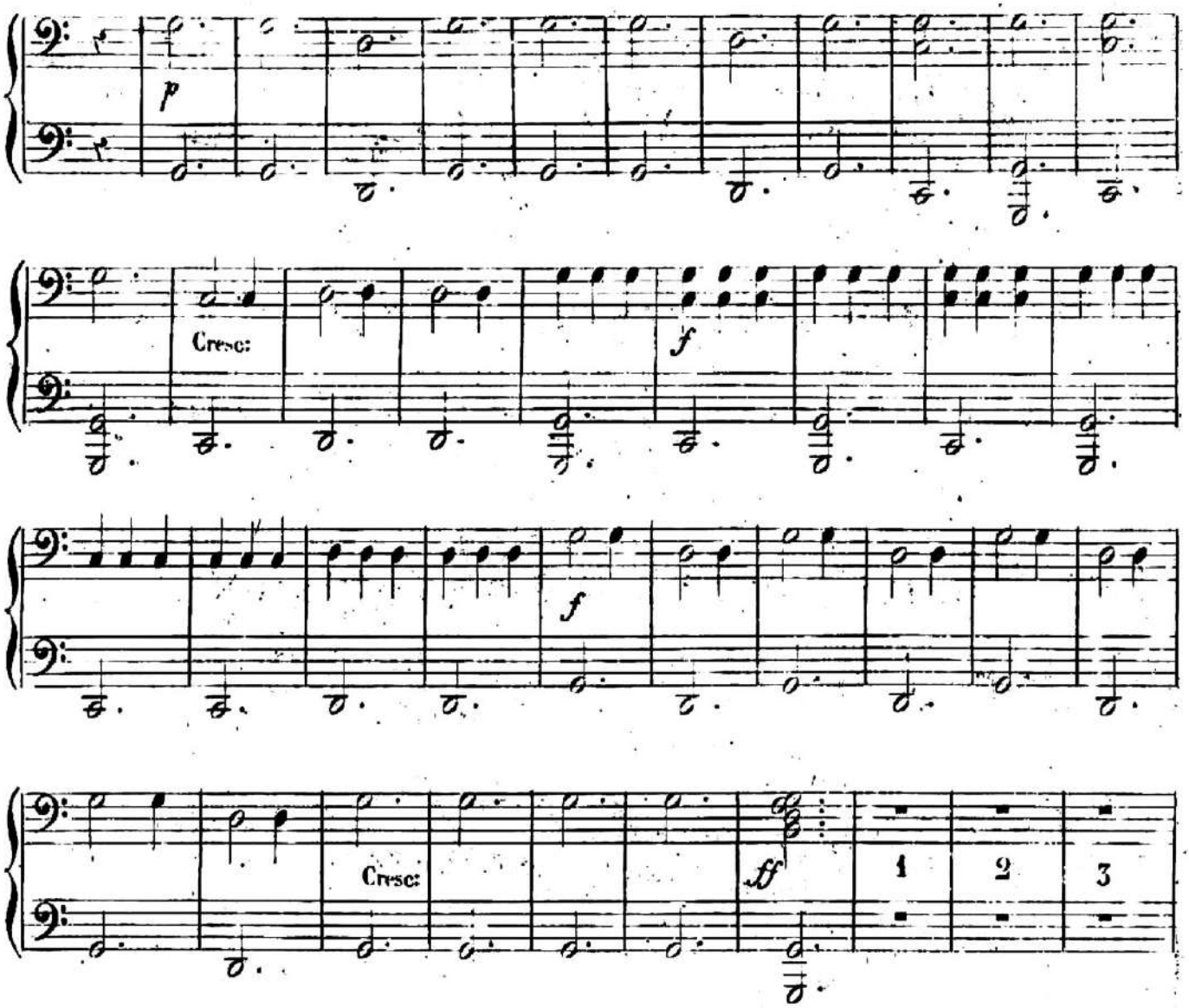


PARTE 2da.

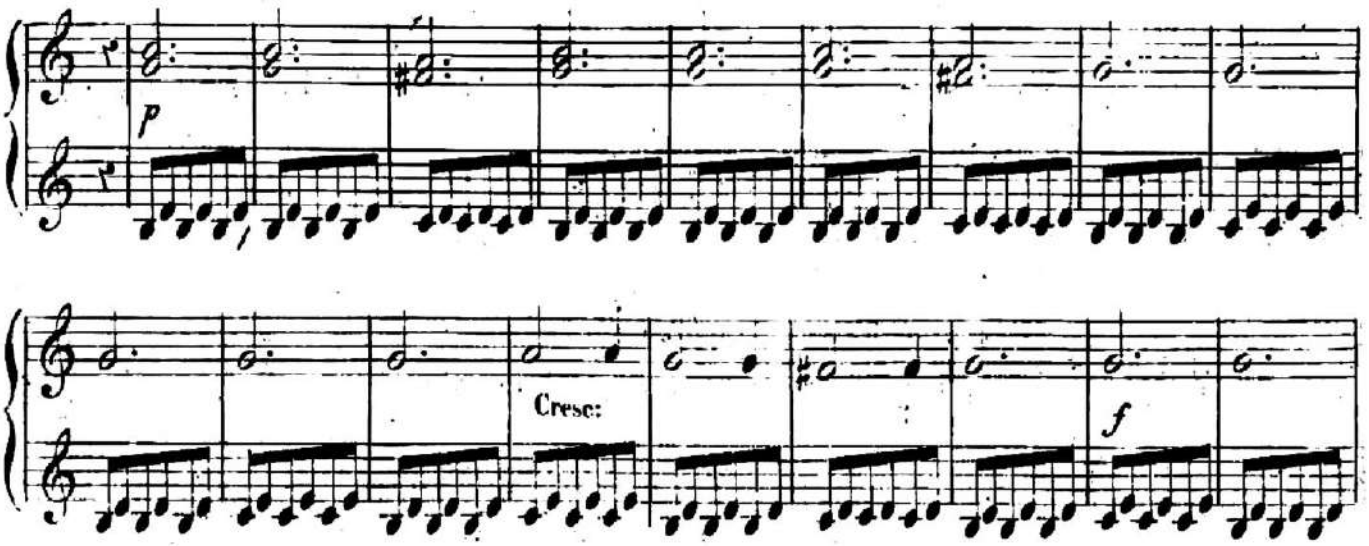


2557. H.

PARTE 3ª



PARTE 2da



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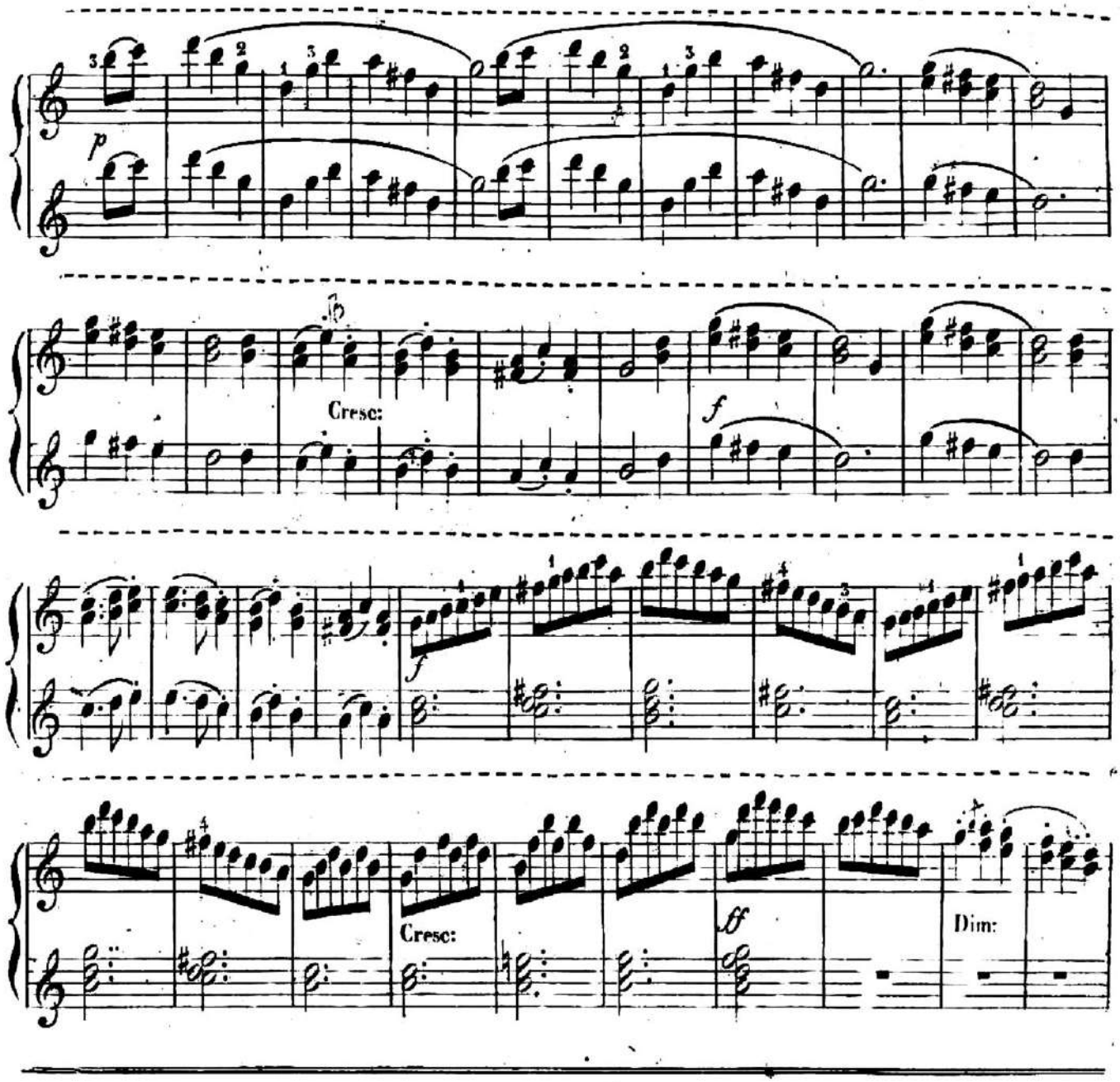
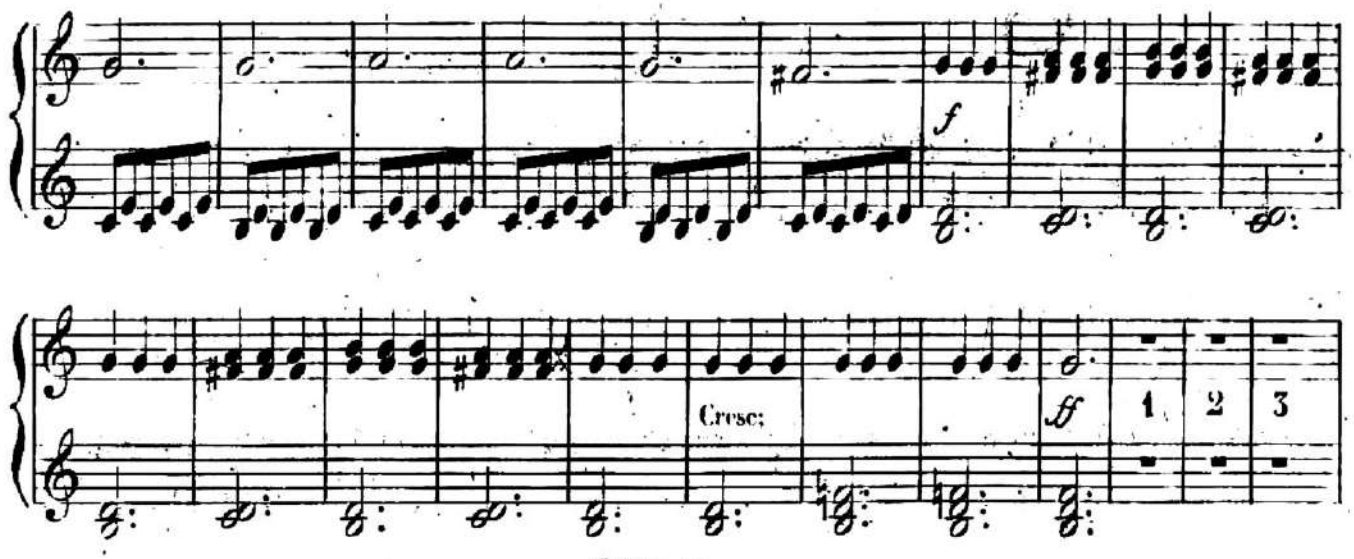
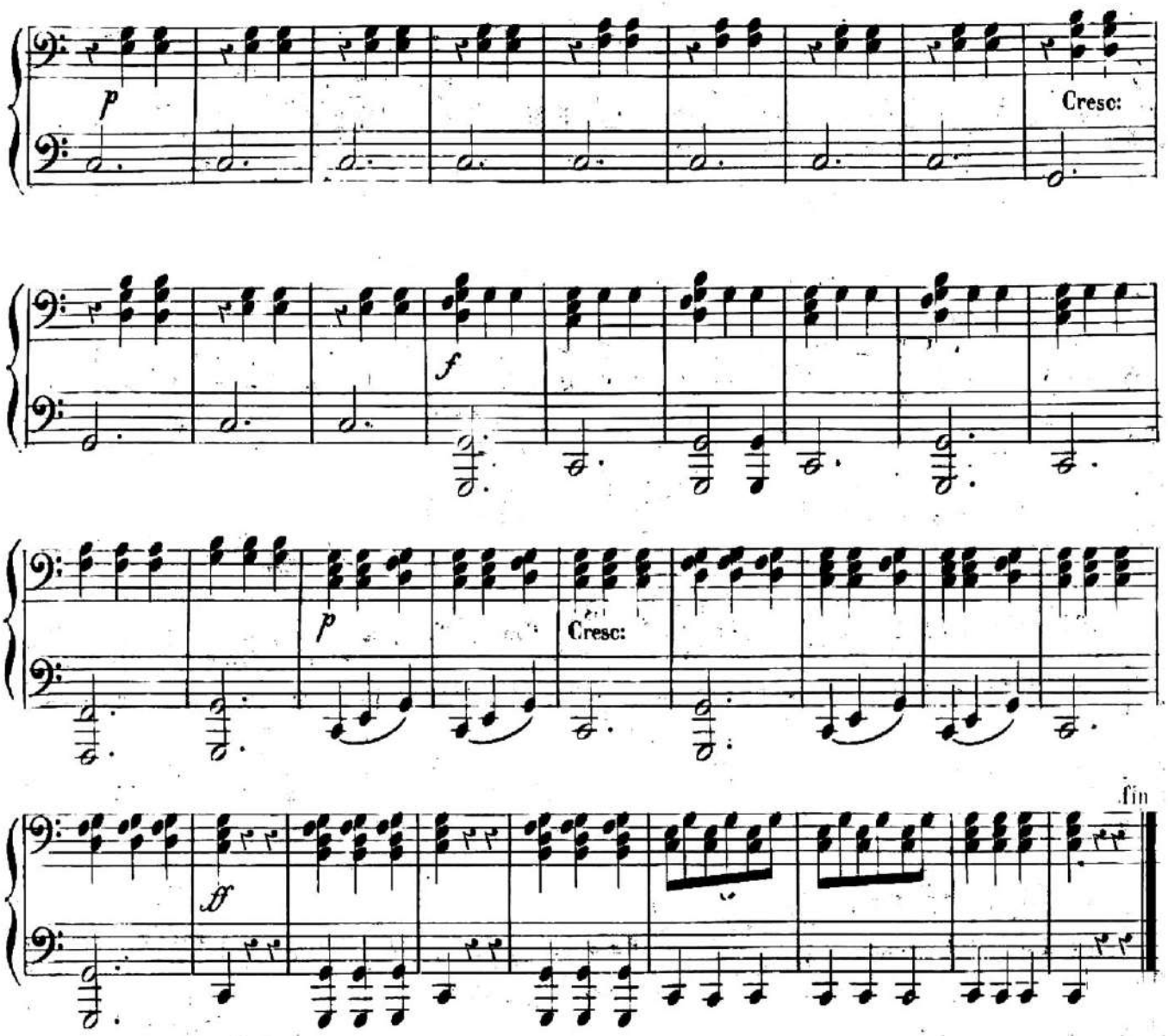


PARTE 2da



2557. H.

PARTE 3.za



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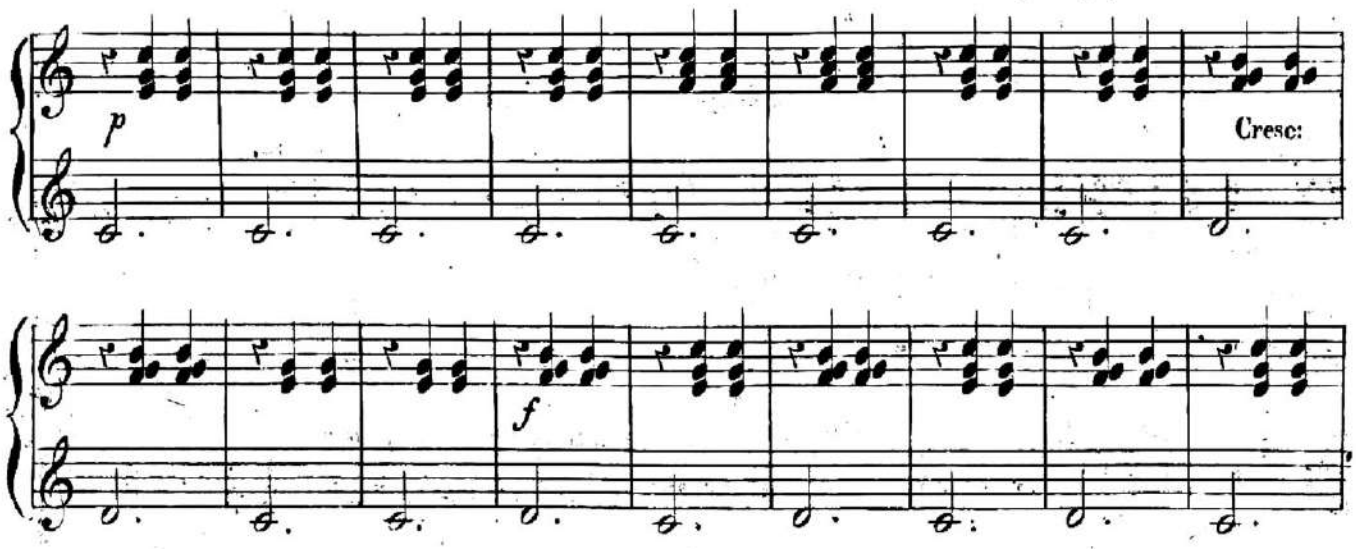

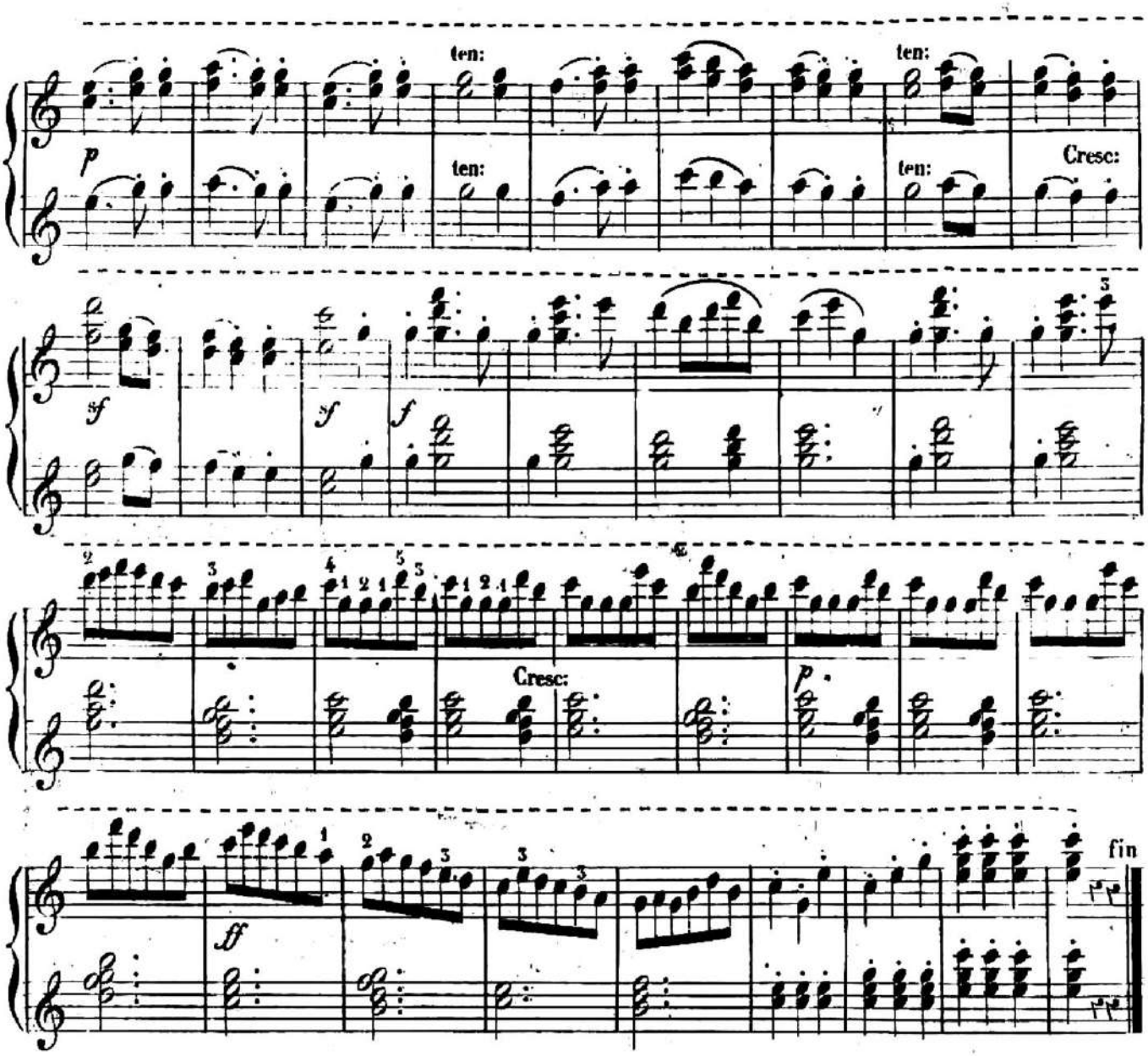

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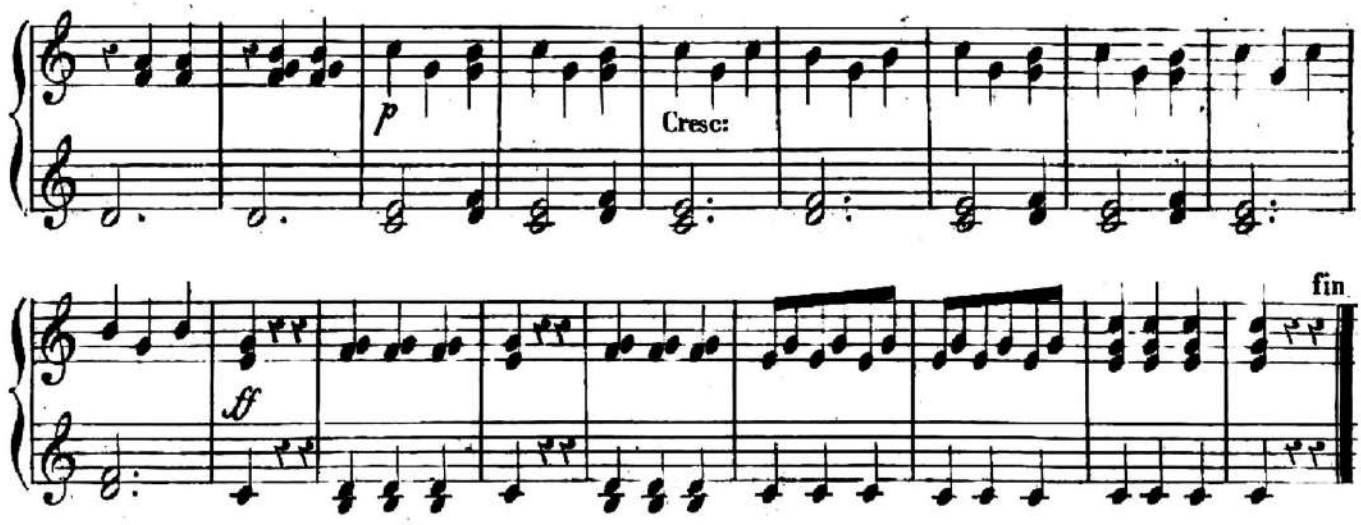
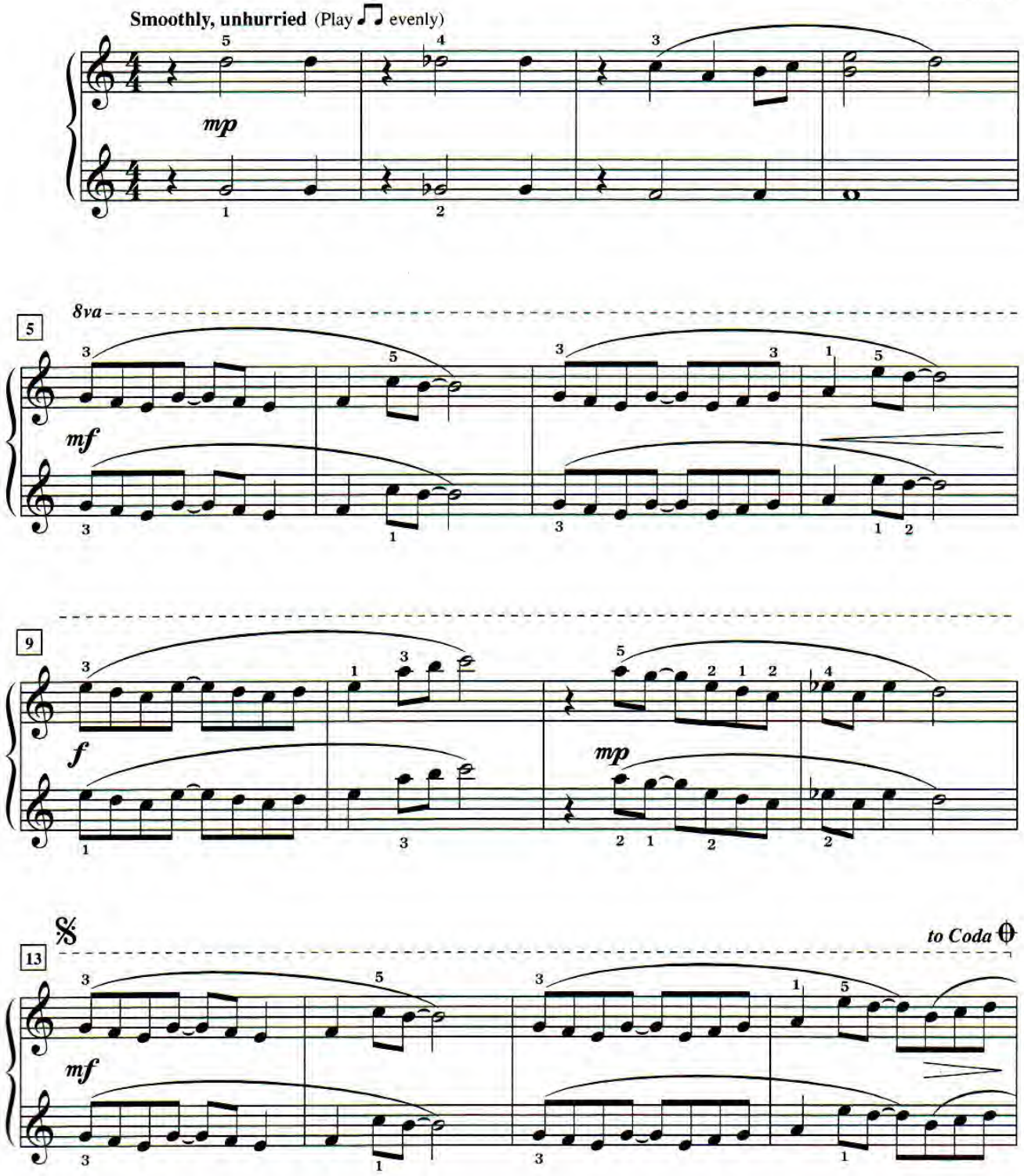


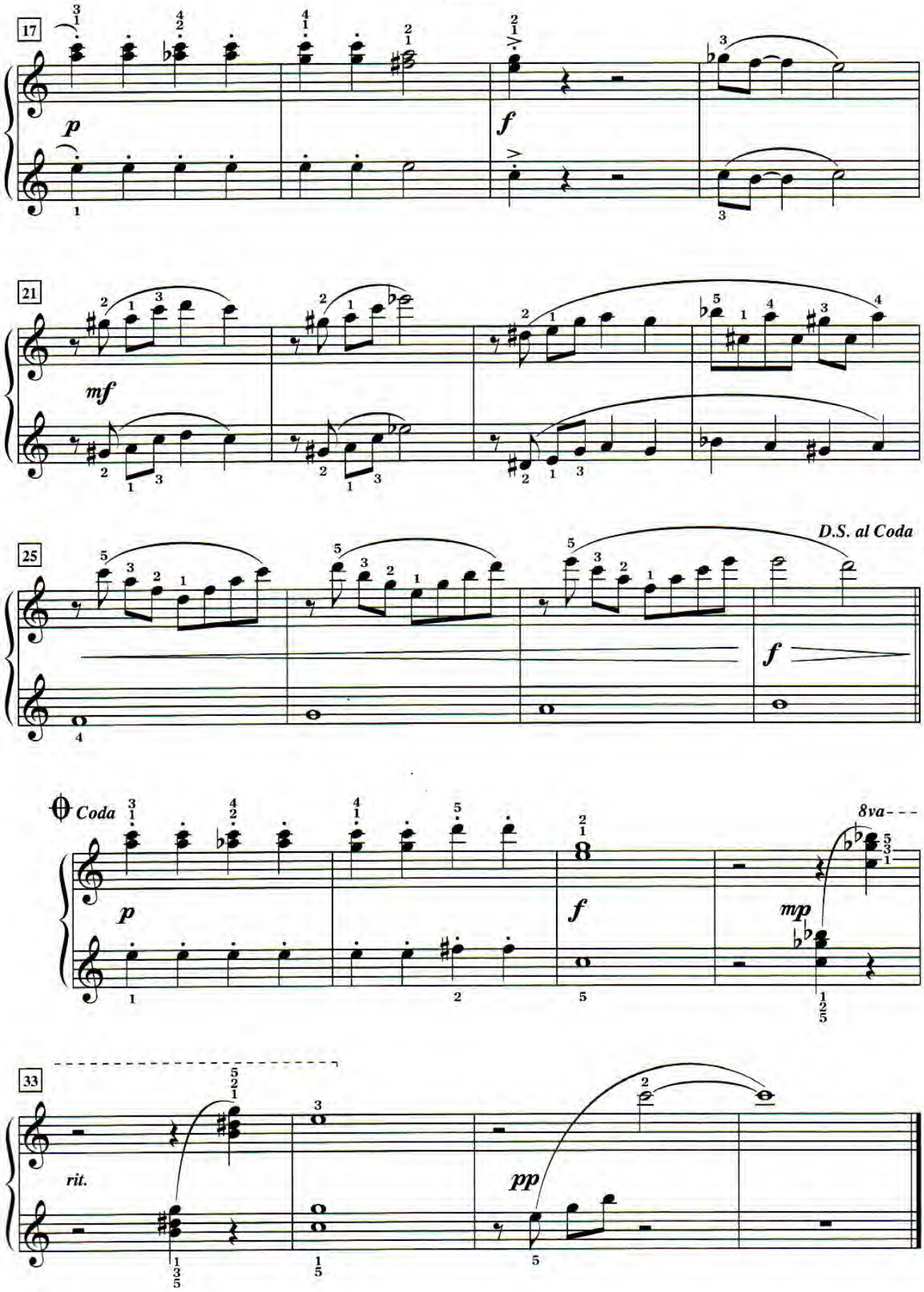
Paris, chez Henry LEMOINE 2557. IL. Rue de l'Echelle 9.

Saxophone Blues

Prima

Martha Mier



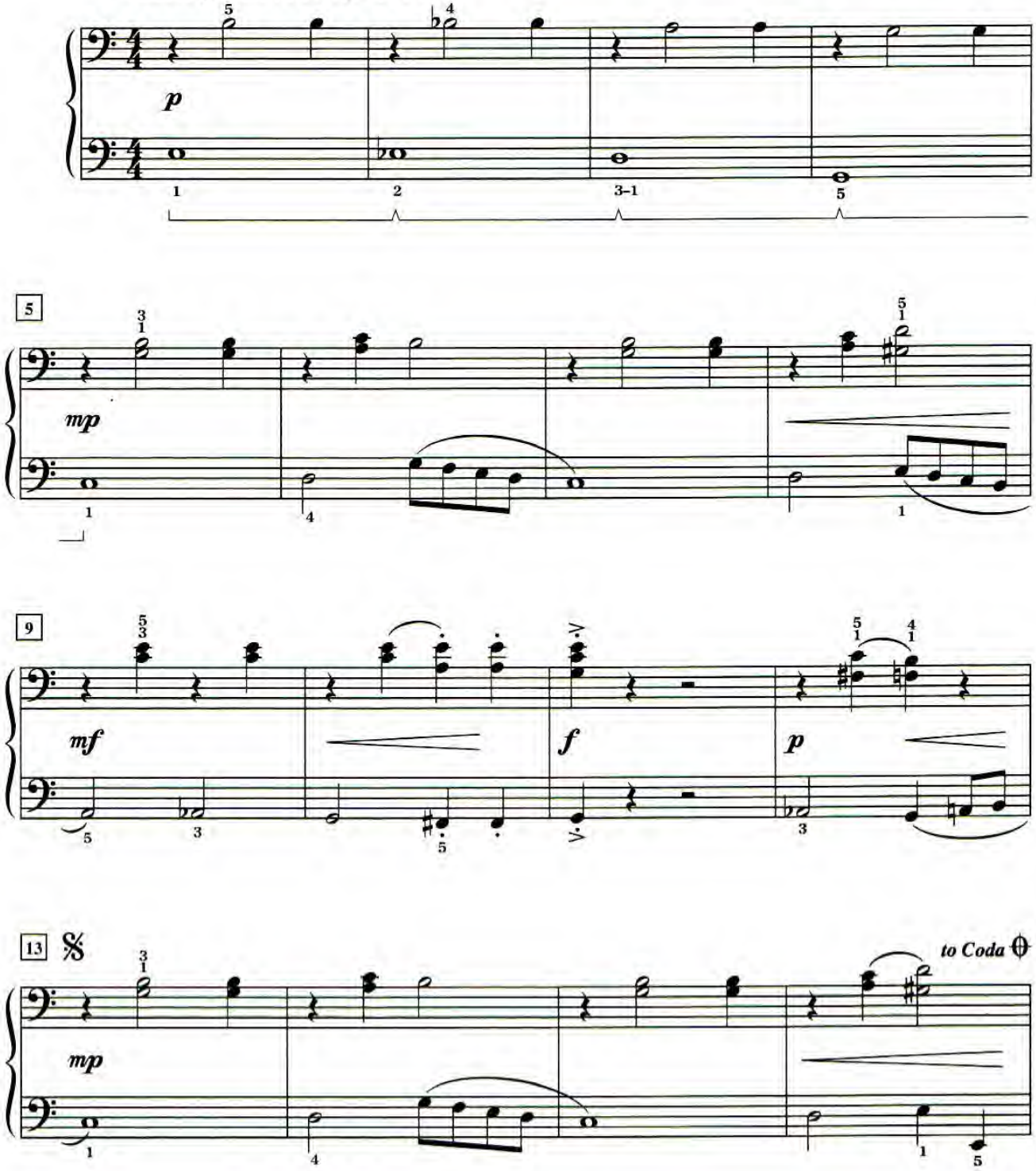

17
p
f
21
mf
25
D.S. al Coda
f
Coda
8va
p
f
mp
33
rit.
pp

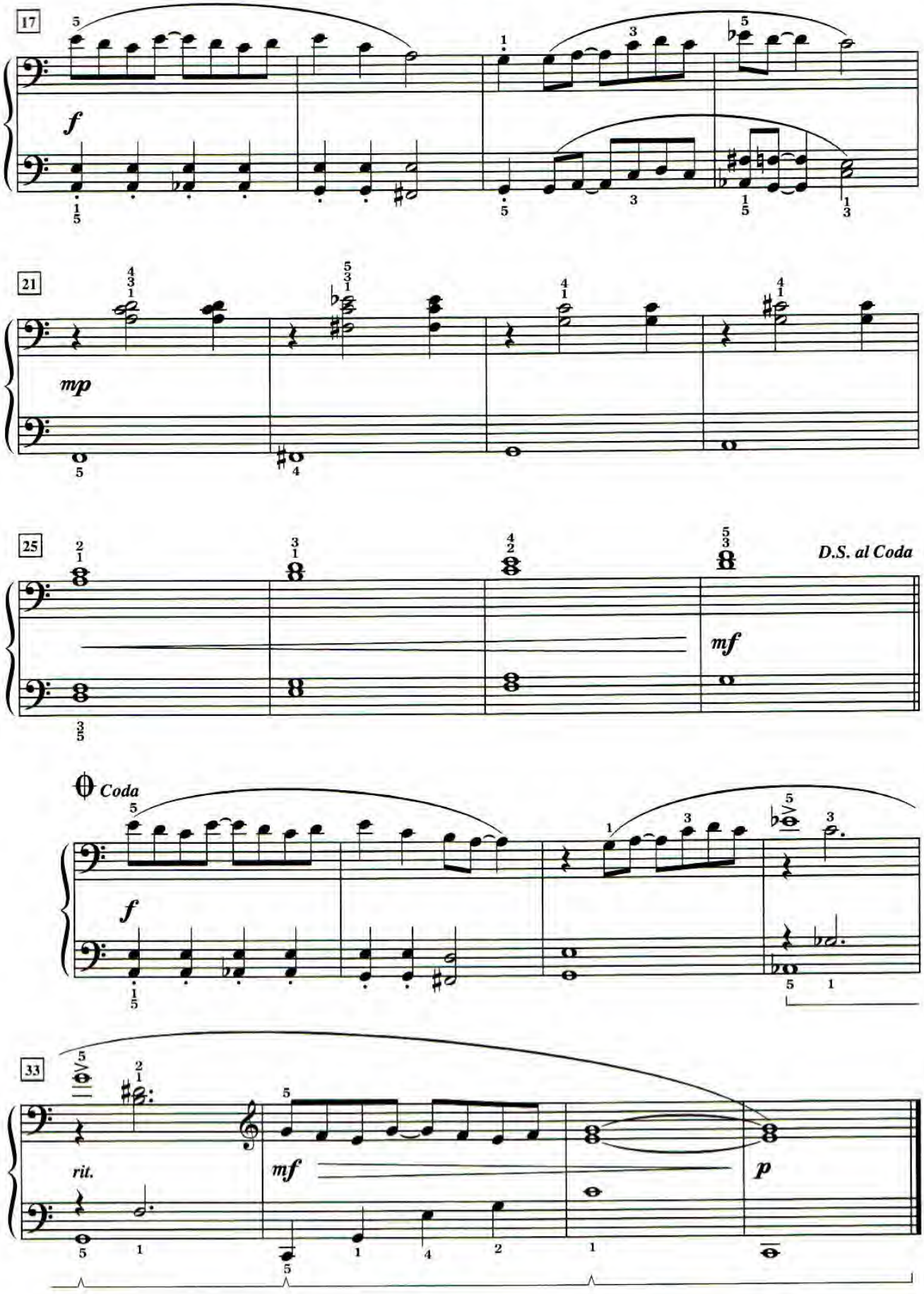
Saxophone Blues

Secondo

Martha Mier

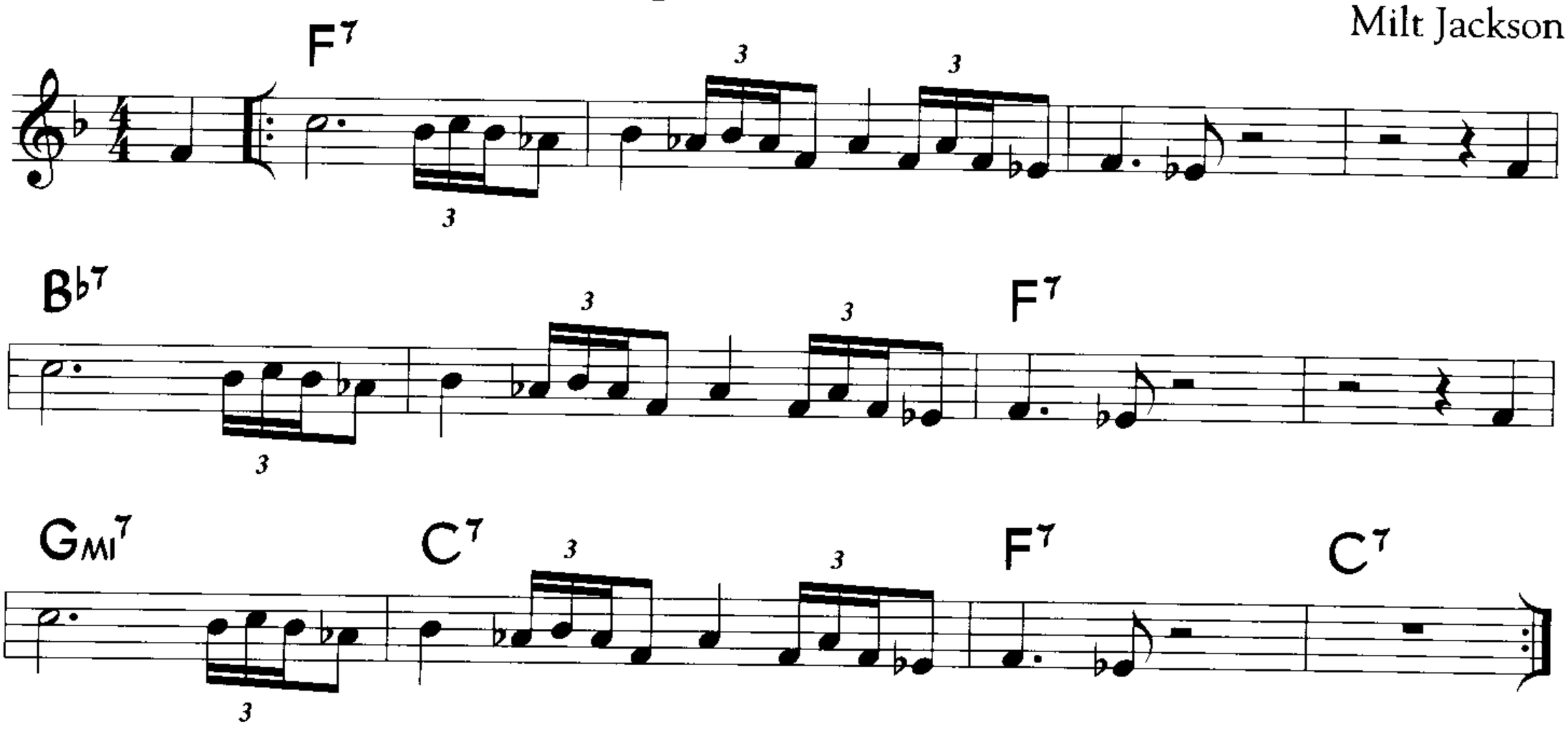
Smoothly, unhurried (Play ♫ evenly)




17
f
21
mp
25
mf
D.S. al Coda
Coda
f
33
rit.
mf
p

Bags' Groove

Milt Jackson



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Bags' Groove is a 12-bar blues with a repeating motific melody that doesn't change to match the chords. This was originally played as a medium-slow swing.

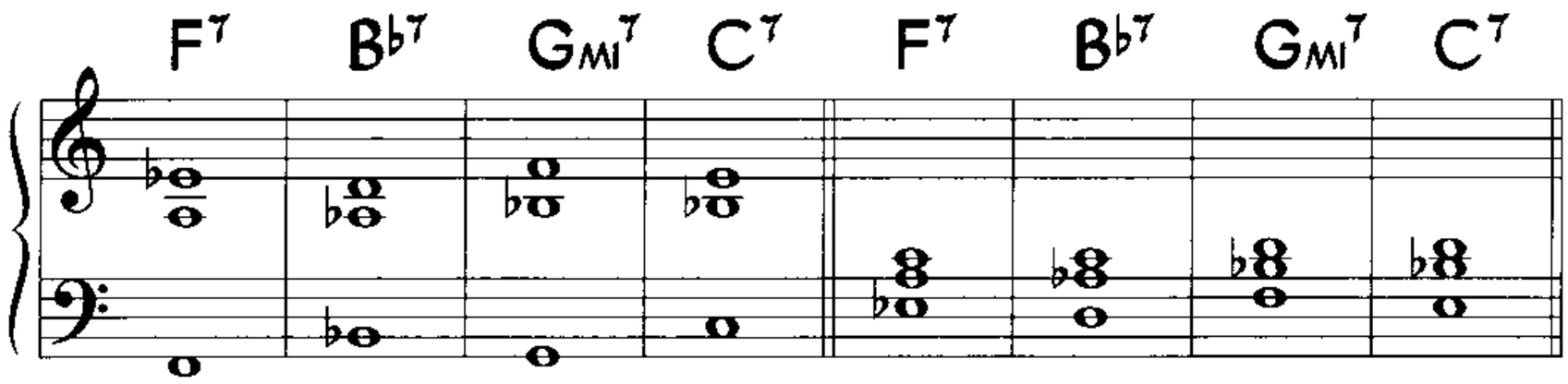
For your use

Supplemental Material - Bags' Groove

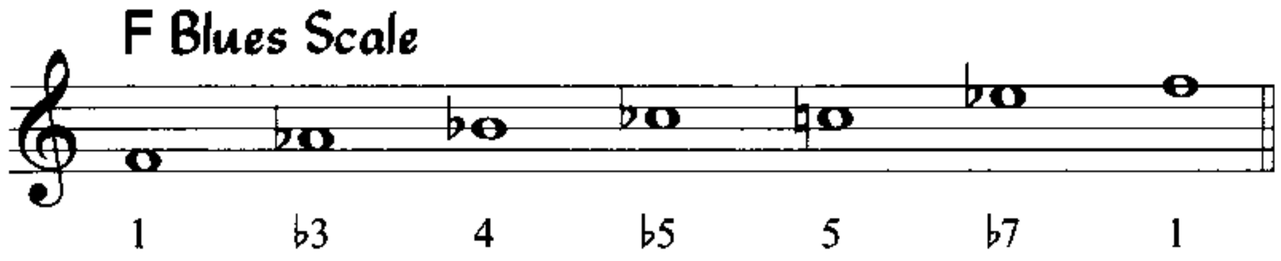
Sample Piano Voicings

Basic 3-note voicings

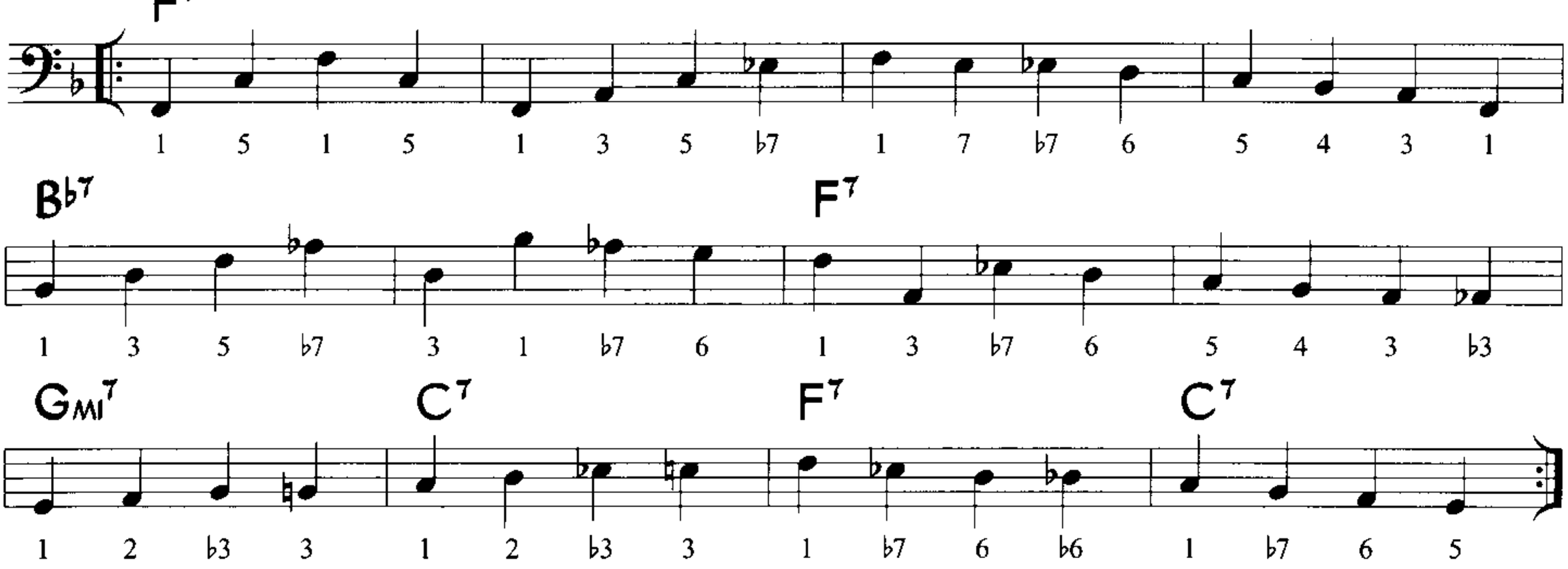
Rootless voicings



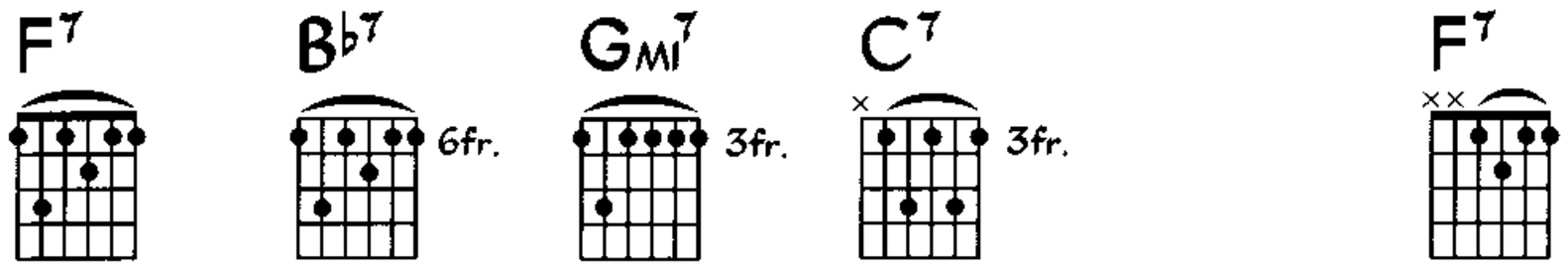
Useful scales



Sample Bass Line

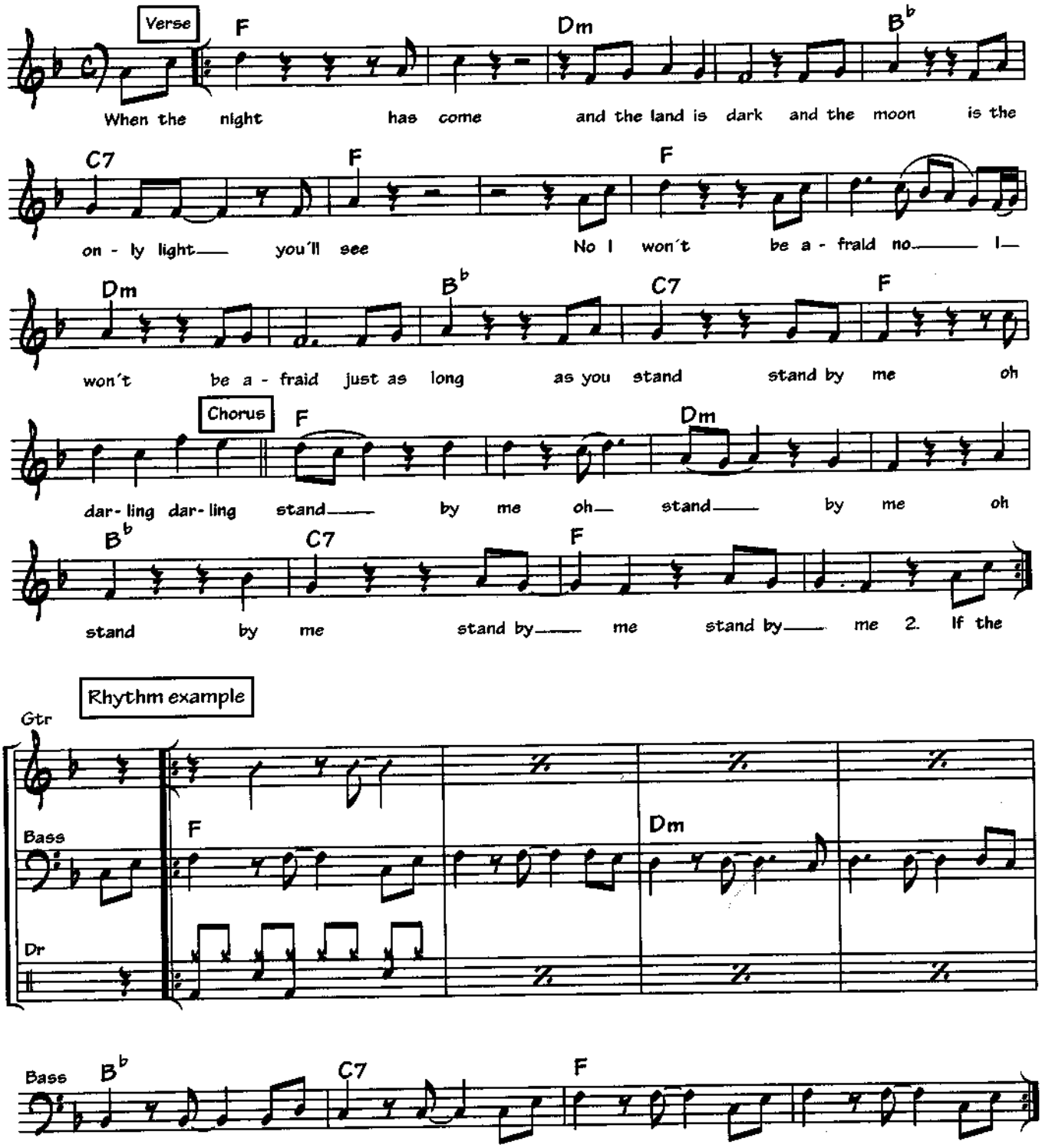


Guitar Voicings



Stand By Me

J. Lieber
M. Stoller
B. E. King



VERSE 2: If the sea that we look upon
should tumble and fall
or the mountains, should crumble in the sea
I won´t cry, I won´t cry
No I won´t shed a tear
Just as long as you stand, stand by my
So darling, darling

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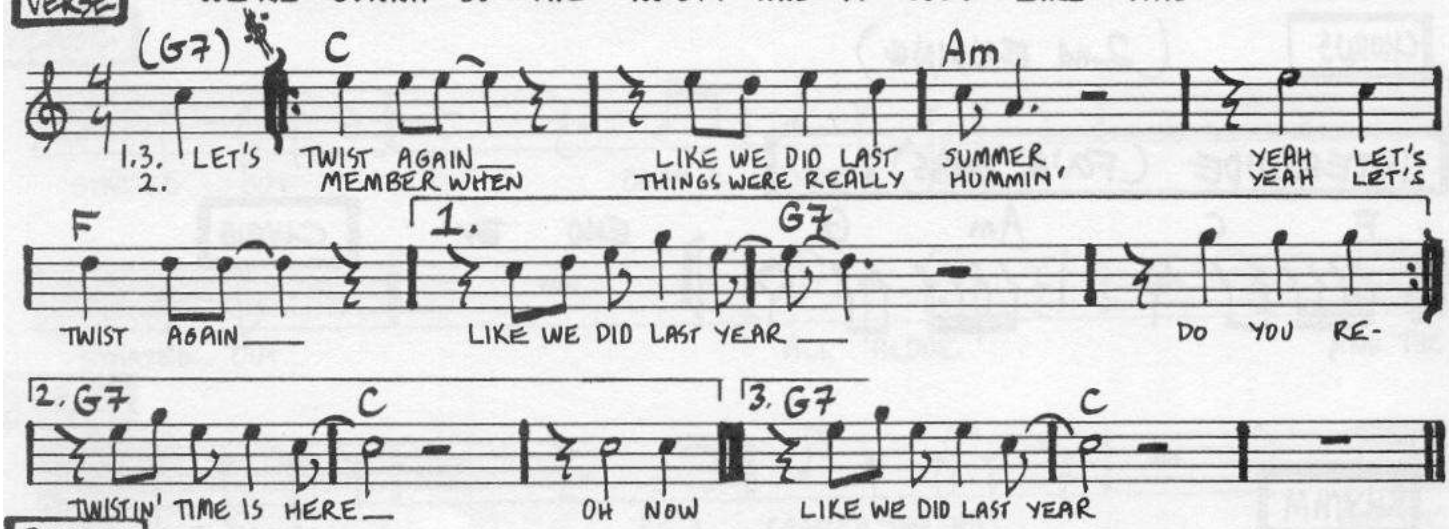
LET'S TWIST AGAIN

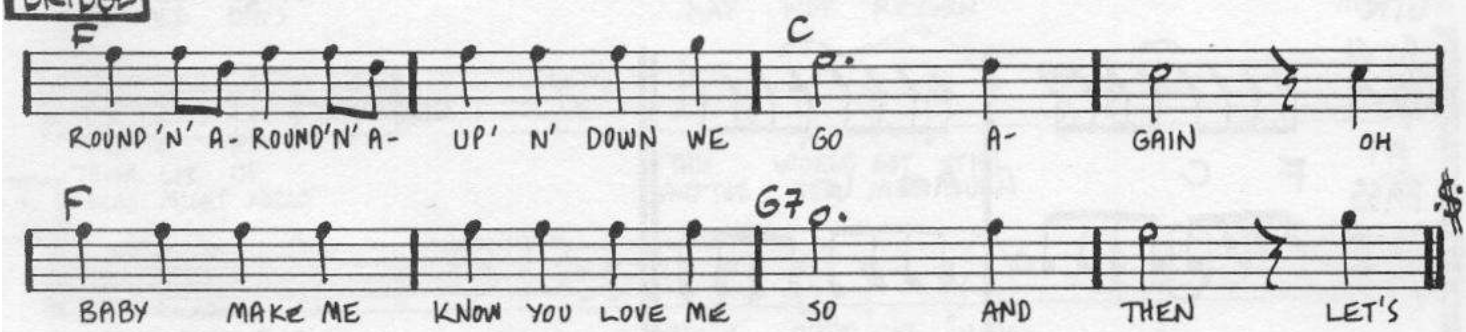
— MANN/APPELL

INTRO (DRUMS AND RAP:)
WELL, COME ON EVERYBODY, CLAP YOUR HANDS
OH, YOU'RE LOOKING GOOD
I'M GONNA SING MY SONG, AND IT WON'T TAKE LONG
WE'RE GONNA DO THE TWIST, AND IT GOES LIKE THIS:

VERSE



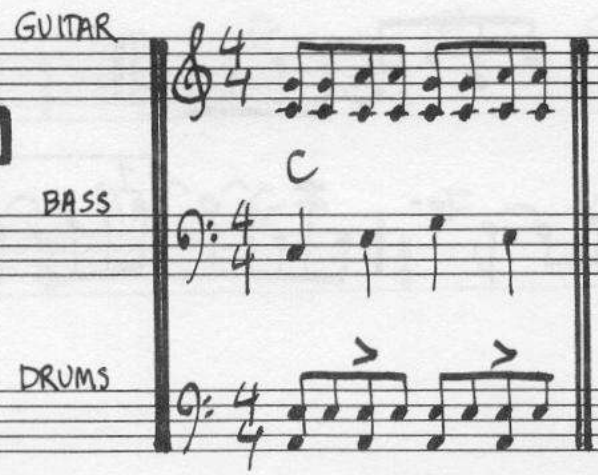
BRIDGE



AFTER 3rd ENDING: VERSE (8 BARS) WITH SAX SOLO
VERSE (8 BARS) WITH RAP:
WHO'S THAT FLYING UP THERE?
IS IT A BIRD? NO!
IS IT A PLANE? NO!
IS IT A TWISTER? YEAH!

THEN REPEAT ENTIRE FORM (VERSE – VERSE – BRIDGE – VERSE)

RHYTHM EXAMPLE



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EVERY BREATH YOU TAKE

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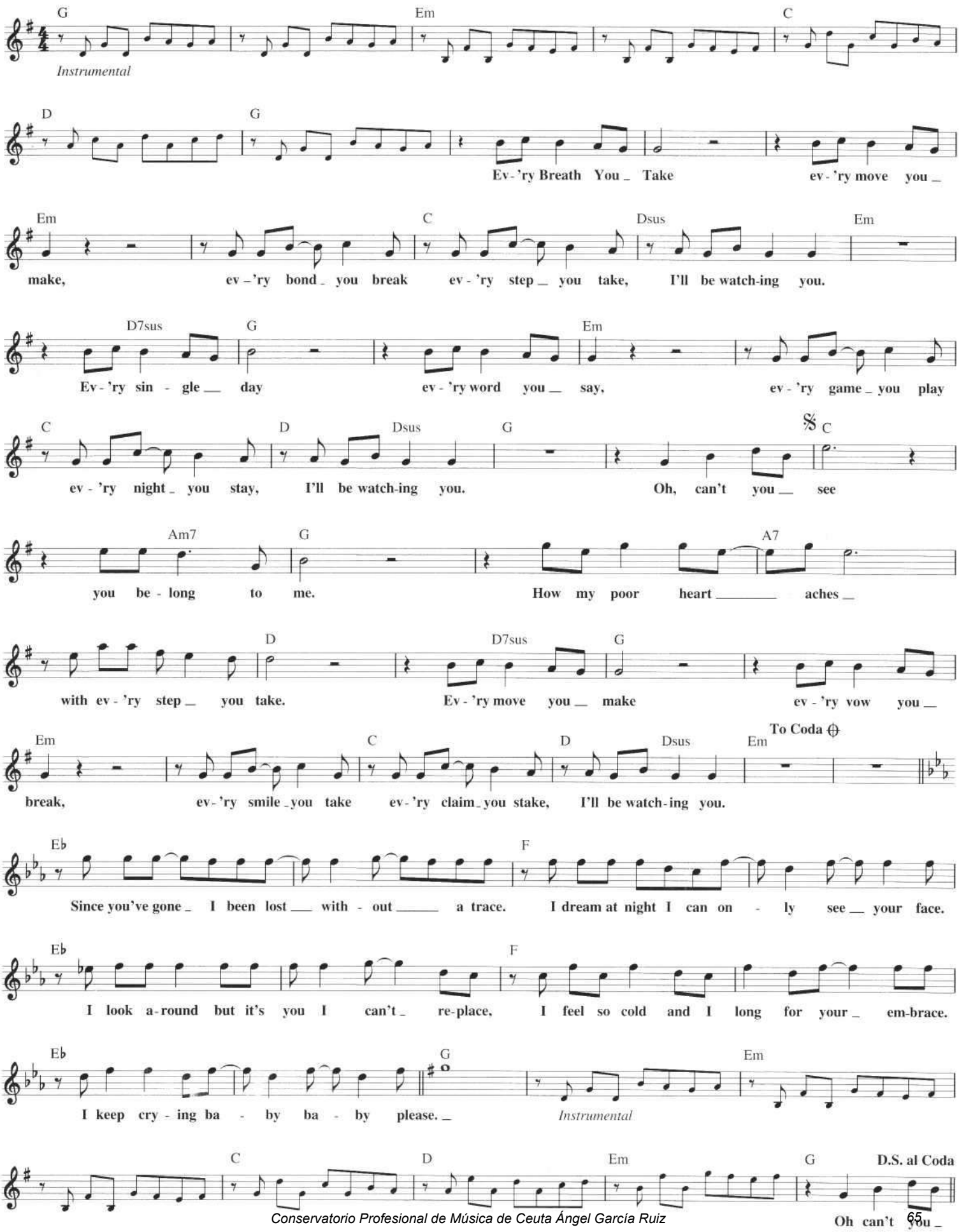
Words and Music by
STING

Medium Rock



BE-BOP-A-LULA

— GENE VINCENT
SHERIFF TEX DAVIS!

INTRO

E7

WELL ____ BE-BOP-A-LULA SHE'S MY BABY BE-BOP-A-LULA I DON'T MEAN MAYBE

CHORUS

A7 E7

BE-BOP-A-LULA SHE'S MY BABY BE-BOP-A-LULA I DON'T MEAN MAYBE

B7 A7 E7 B7

BE-BOP-A-LULA SHE'S ____ MY BABY DOLL MY BABY DOLL MY BABY- DOLL

VERSE

E (break) D# E (break) D#

SHE'S THE WOMAN IN-A RED BLUE JEANS
SHE'S THE WOMAN THAT'S A- GOT THAT BEAT

A-SHE'S THE WOMAN THAT'S THE QUEEN OF THE TEENS
A-SHE'S THE WOMAN WITH THE FLYING FEET

E (break) D# E (break) E7

A-SHE'S THE ONE-A-WOMAN THAT I KNOW

A-SHE'S THE WOMAN THAT A- LOVES ME SO, WELL

RHYTHM EXAMPLE

GTR

BASS E7

DRUMS

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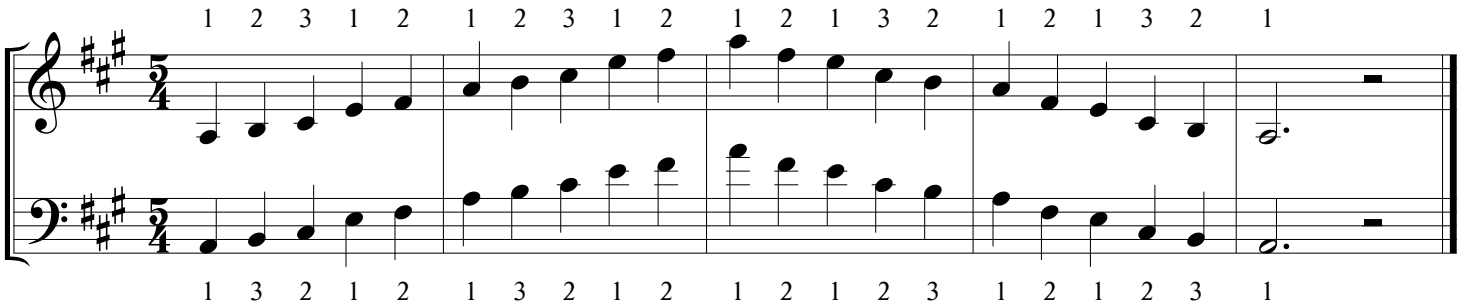
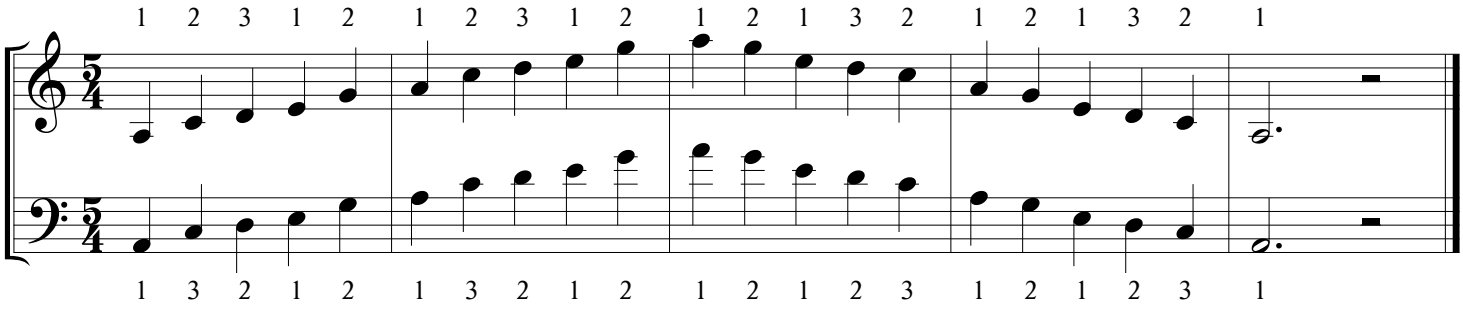
ESCALAS

ESCALAS PENTATÓNICAS

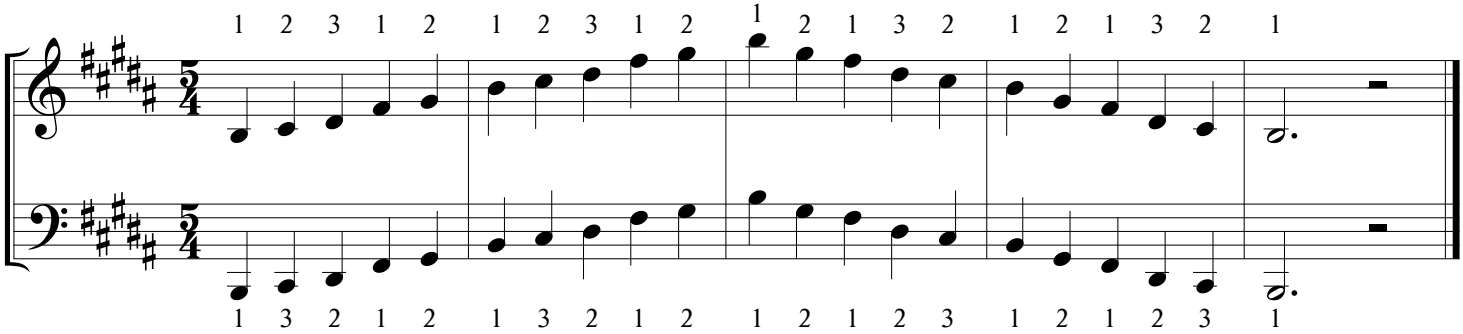
Escala pentátonica de A



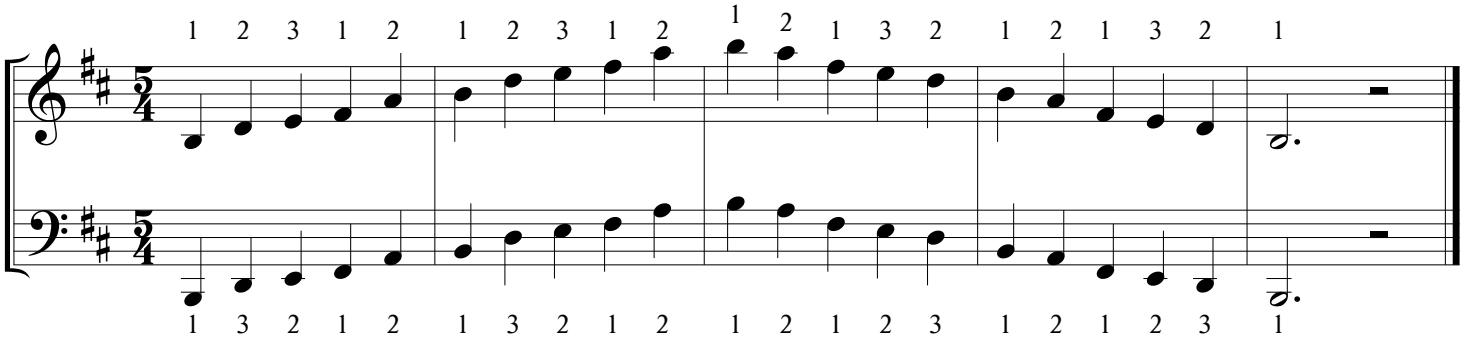
Escala pentátonica de Am



Escala pentátonica de B

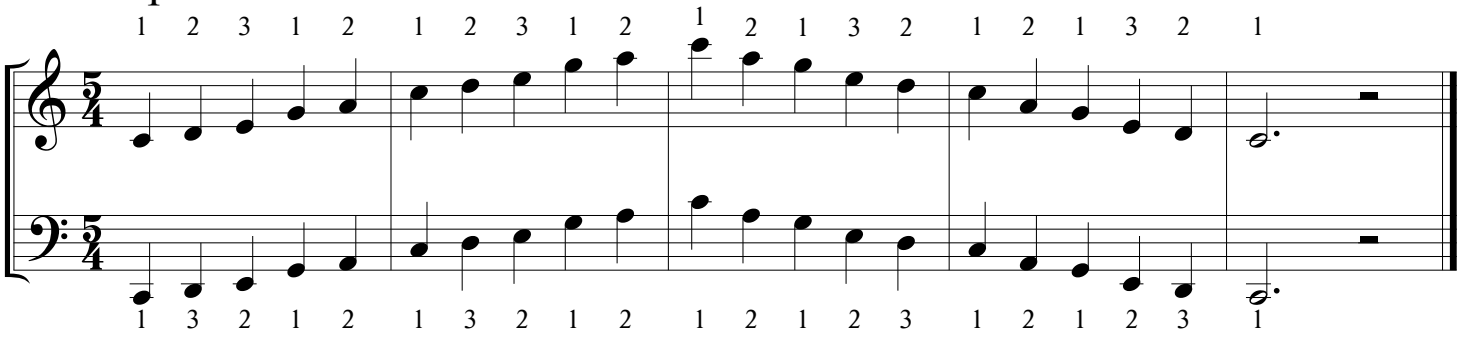


Escala pentátonica de Bm

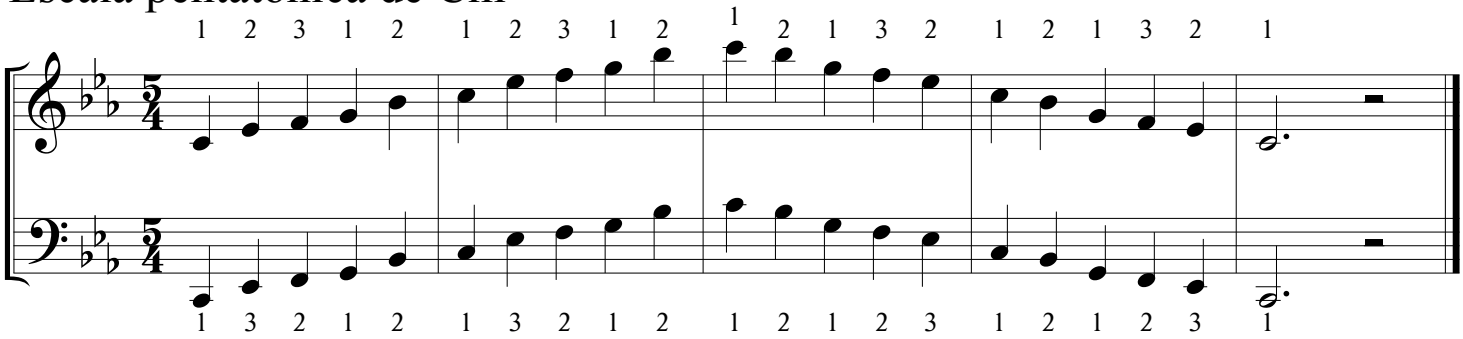


ESCALAS PENTATÓNICAS

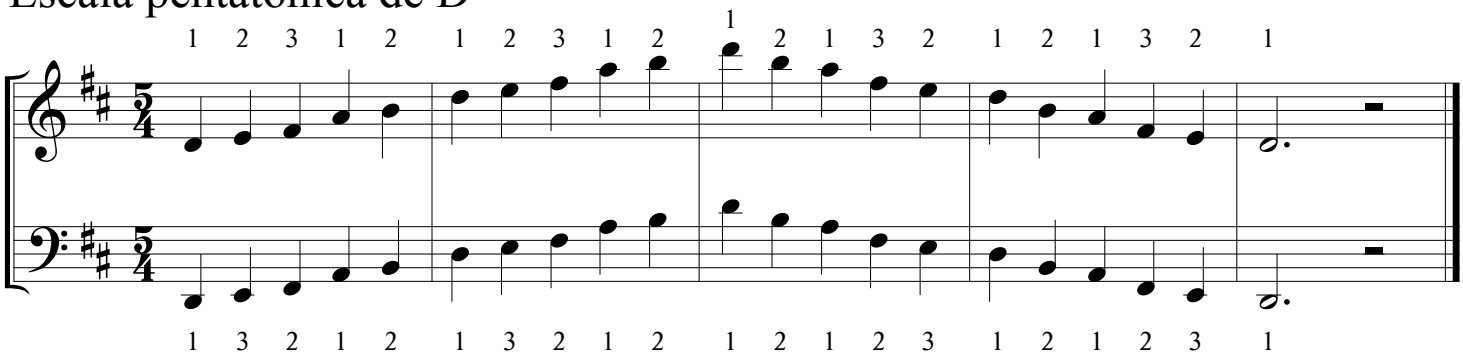
Escala pentátonica de C



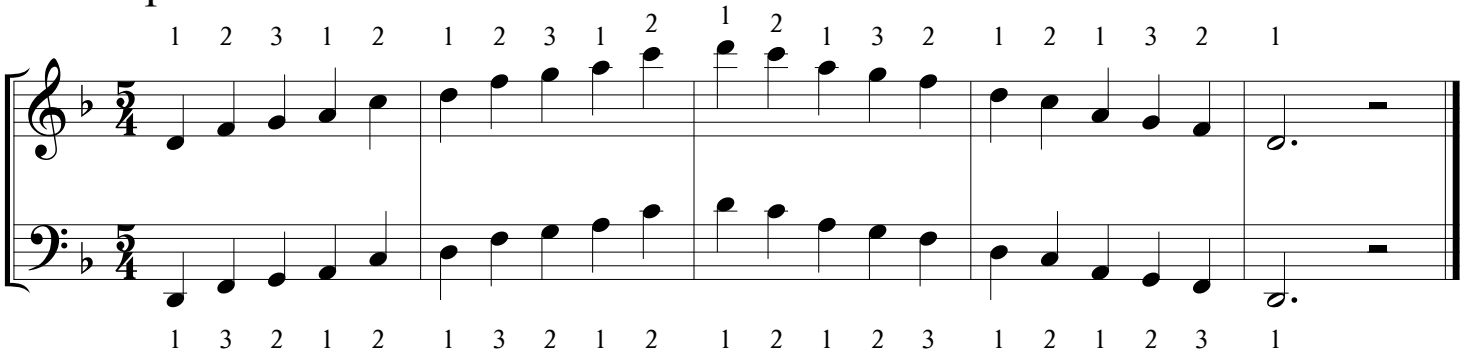
Escala pentátonica de Cm



Escala pentátonica de D

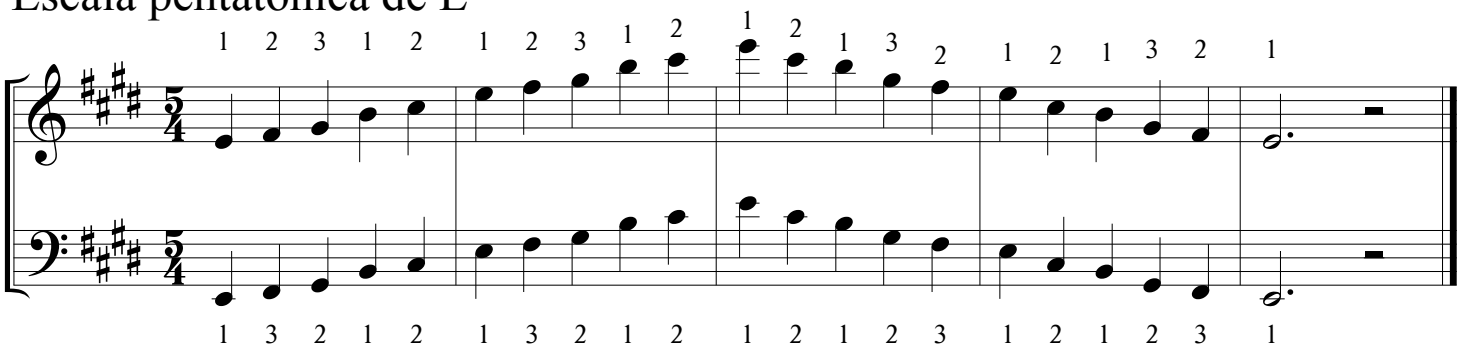


Escala pentátonica de Dm

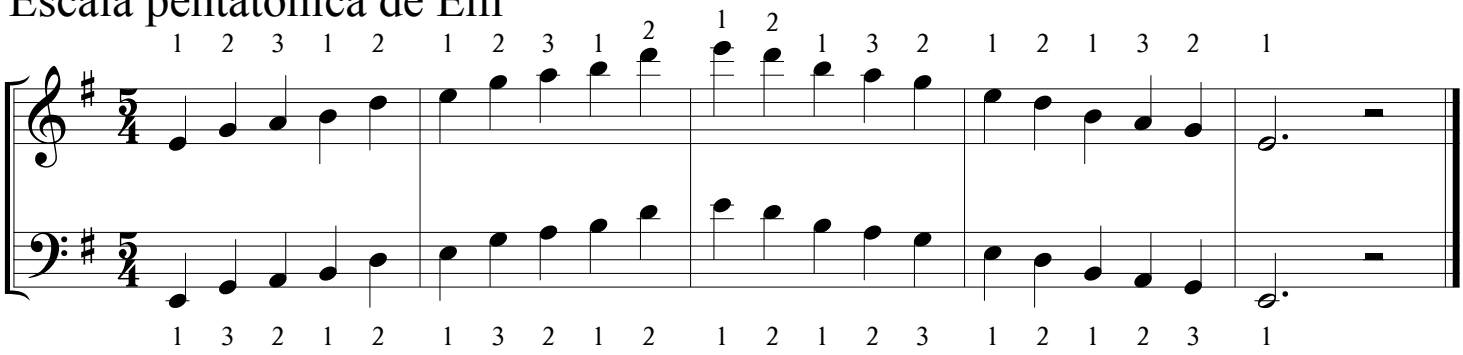


ESCALAS PENTATÓNICAS

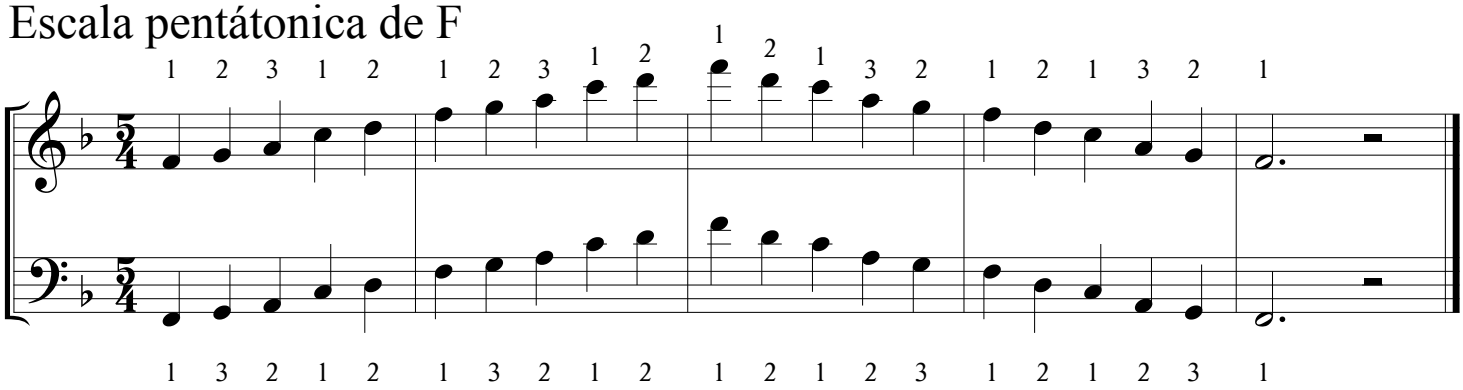
Escala pentátonica de E



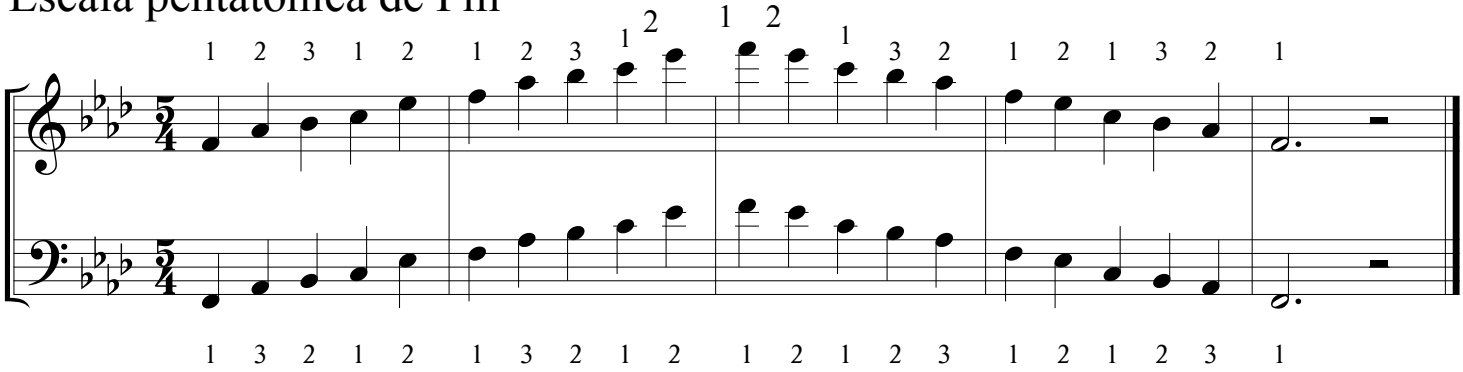
Escala pentátonica de Em



Escala pentátonica de F

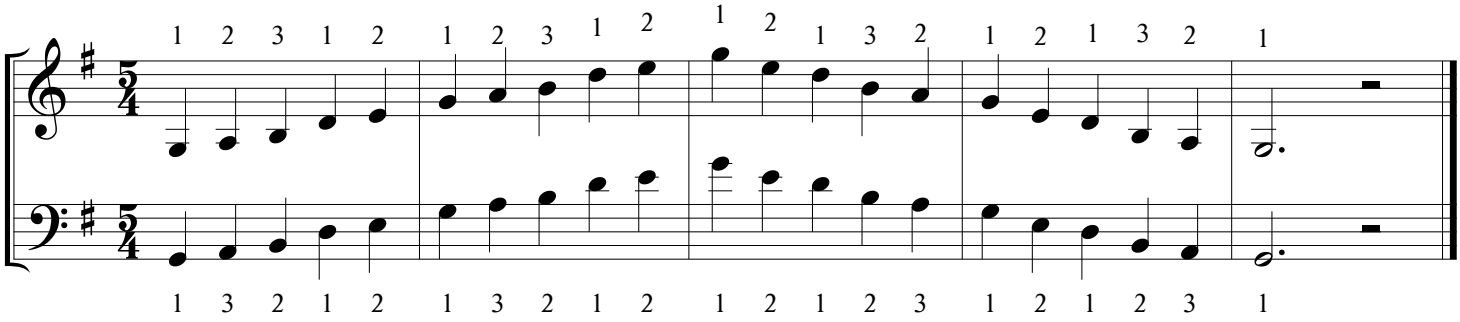


Escala pentátonica de Fm

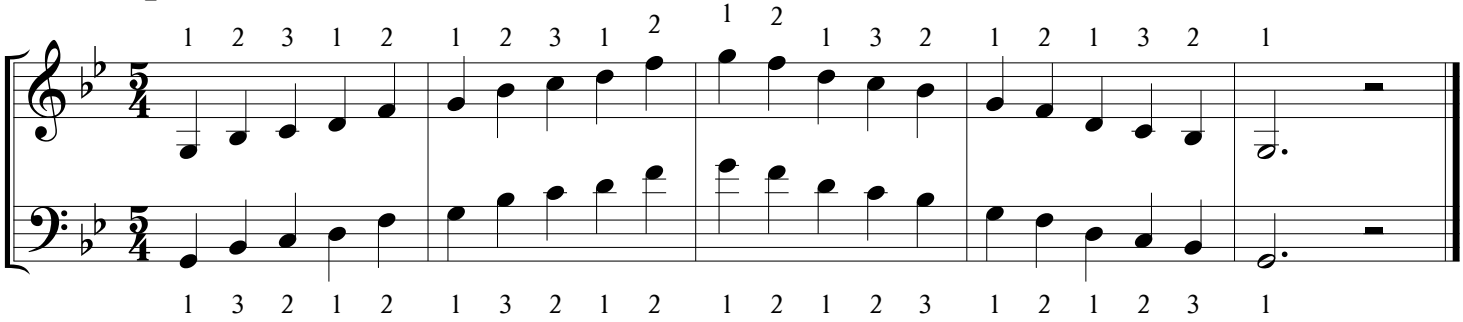


ESCALAS PENTATÓNICAS

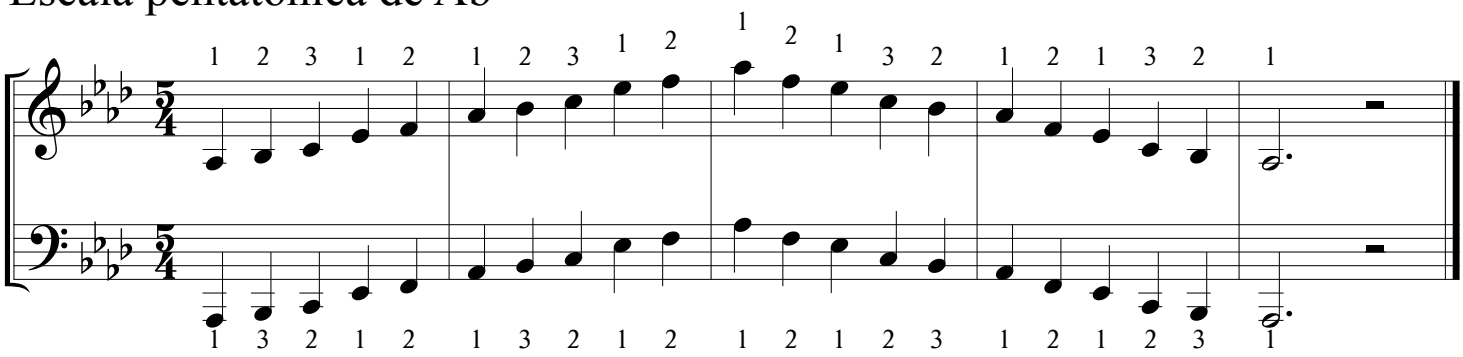
Escala pentátonica de G



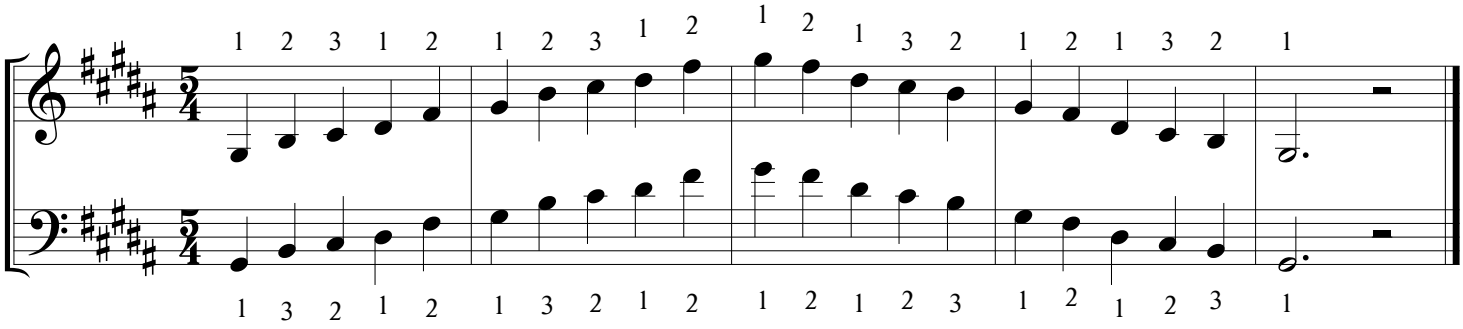
Escala pentátonica de Gm



Escala pentátonica de Ab

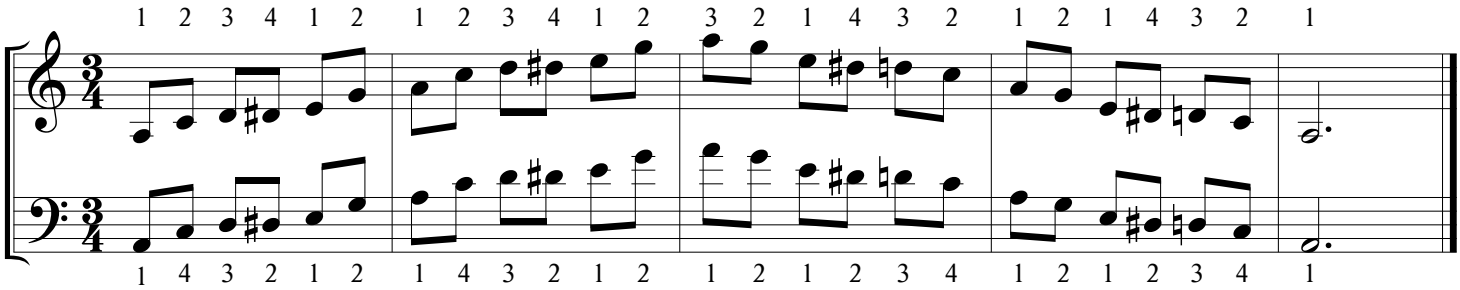


Escala pentátonica de G#m

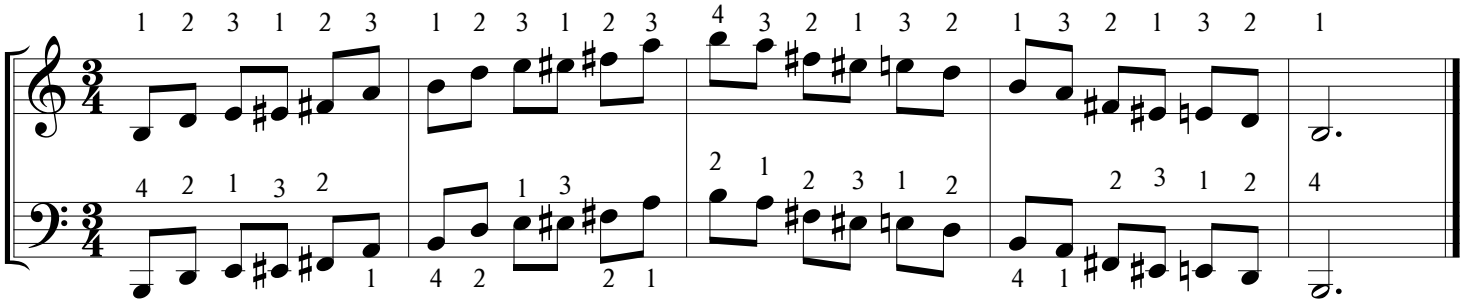


ESCALAS de BLUES

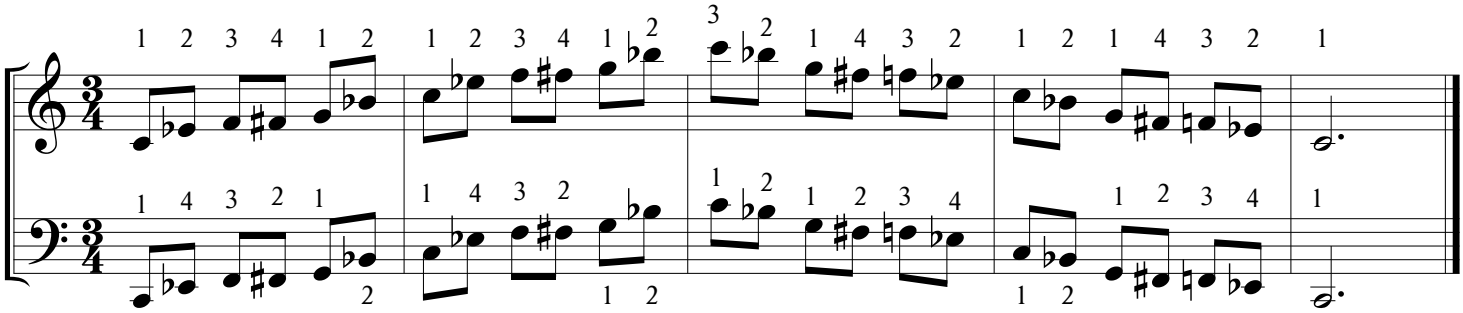
Escala de blues de A



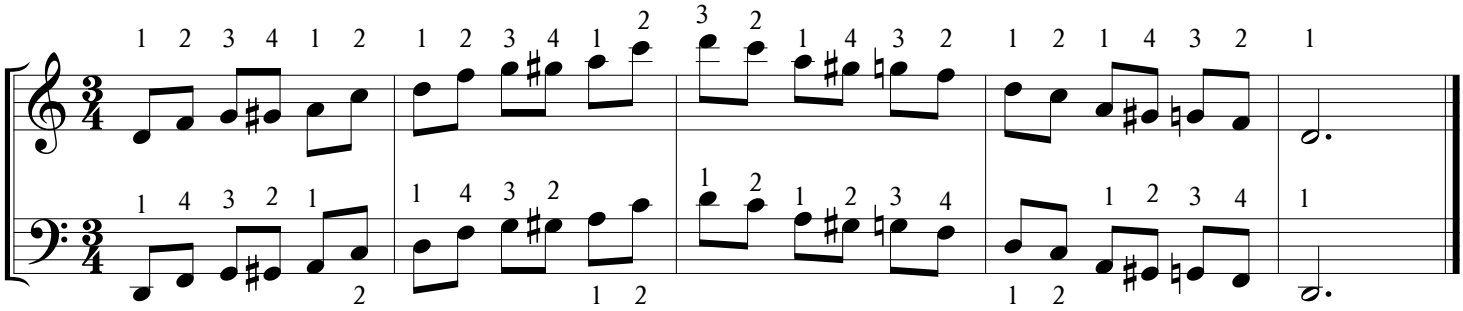
Escala de blues de B



Escala de blues de C

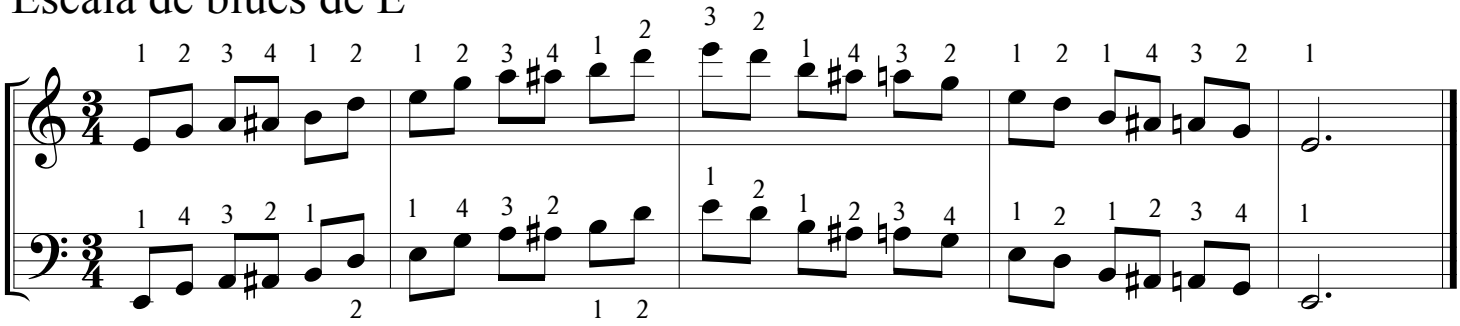


Escala de blues de D

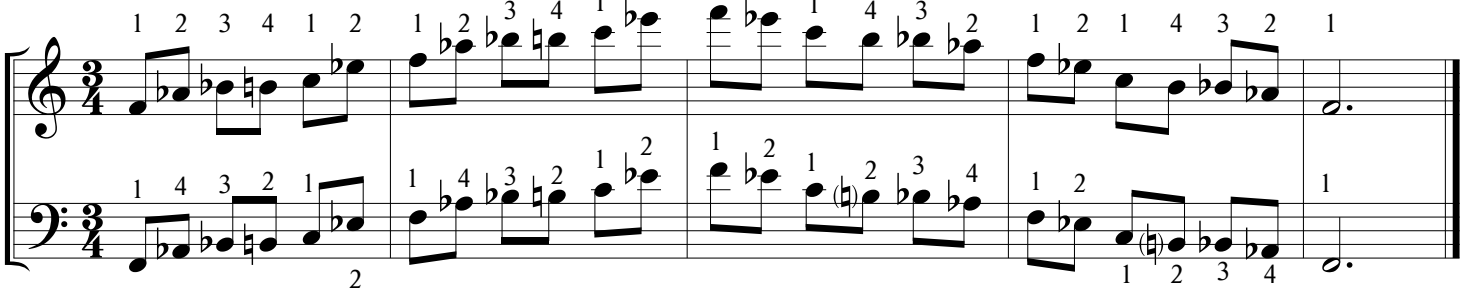


ESCALAS de BLUES

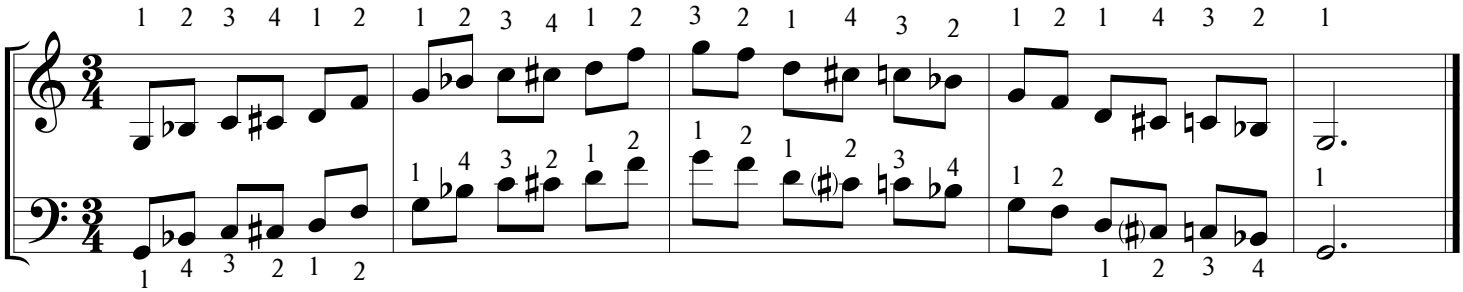
Escala de blues de E



Escala de blues de F

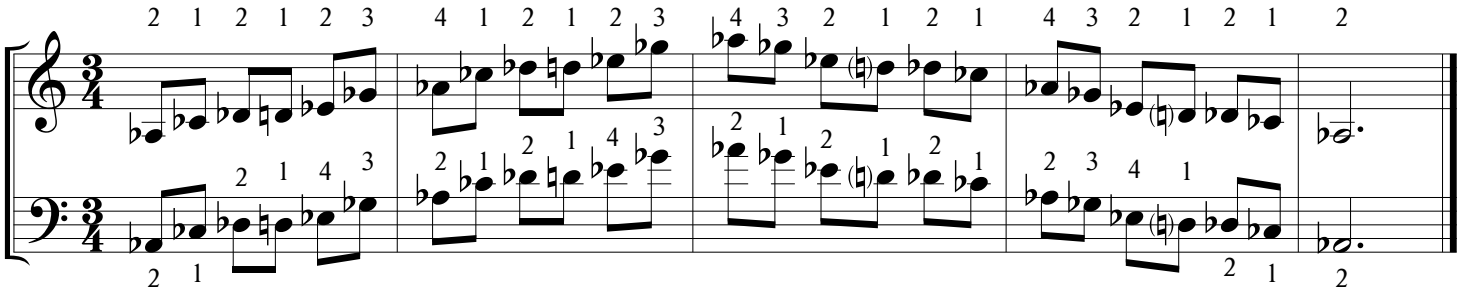


Escala de blues de G

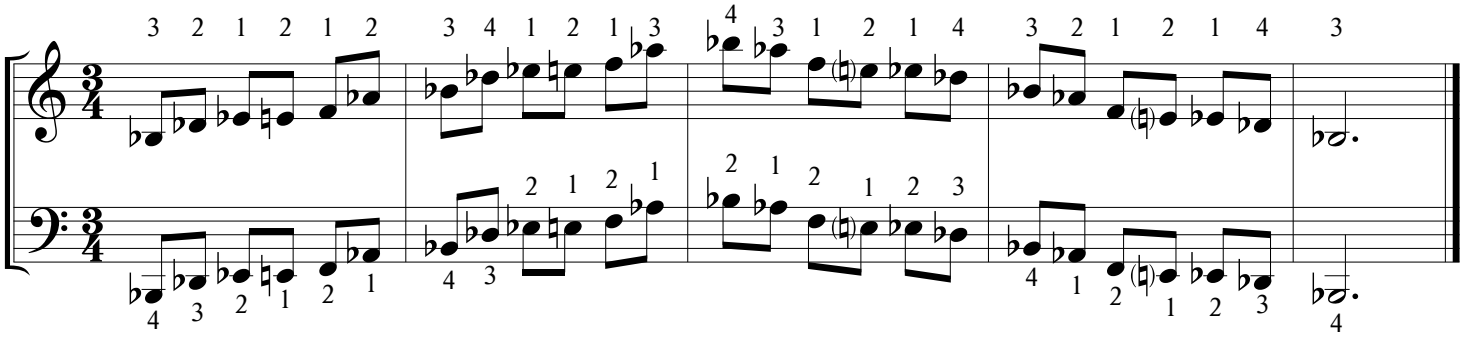


ESCALAS de BLUES

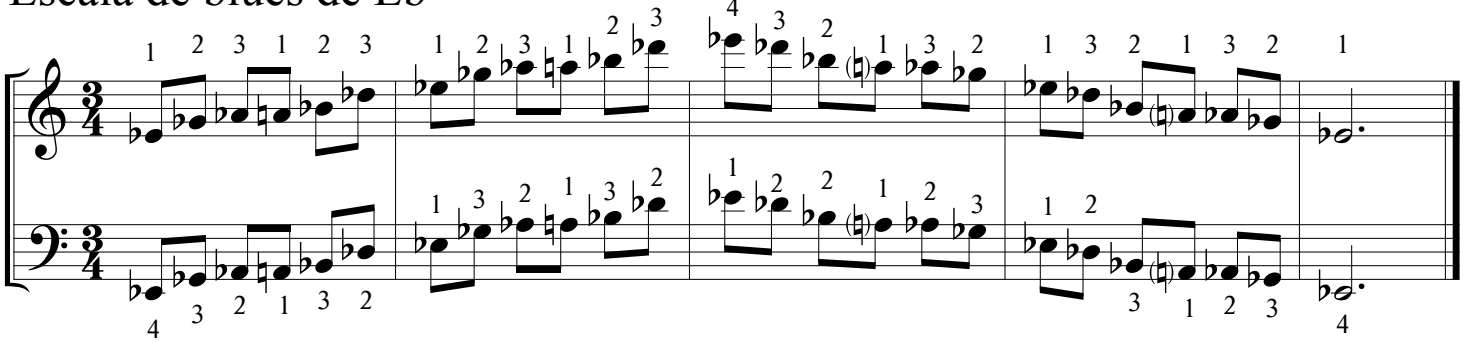
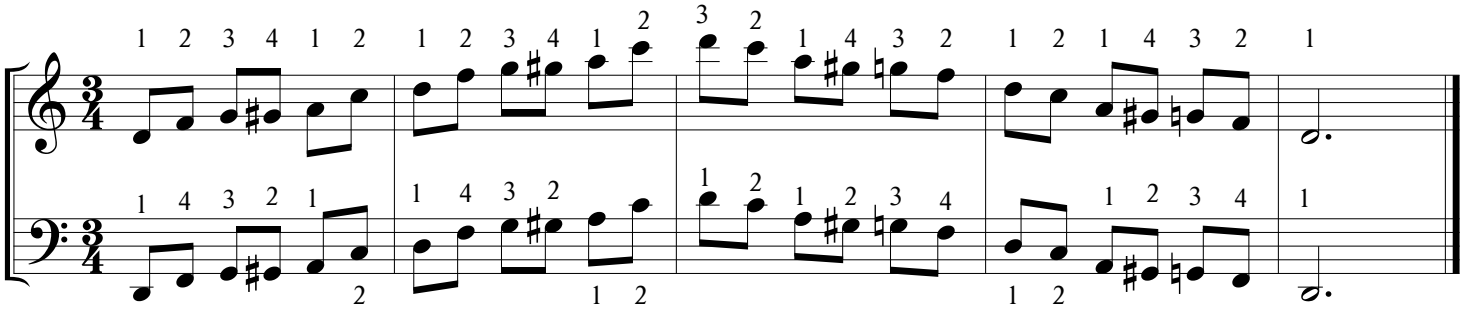
Escala de blues de Ab



Escala de blues de Bb



Escala de blues de Eb



Escala de blues de D