

**CUADERNO DE ACTIVIDADES  
1 CONJUNTO PIANO  
E.P.**

**NOMBRE:** \_\_\_\_\_ **APELLIDOS:** \_\_\_\_\_

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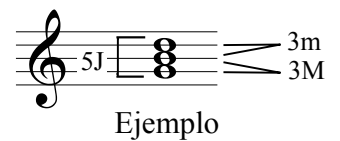
# Tríadas Mayores en Estado Fundamental I -

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

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 (1 tono y 1/2)**

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



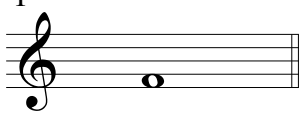
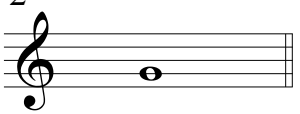
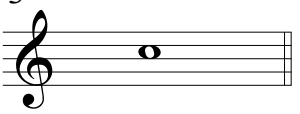
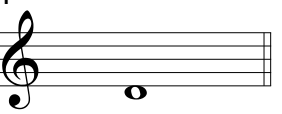
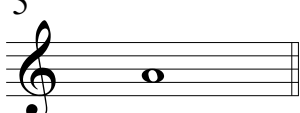
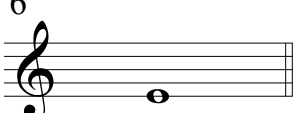
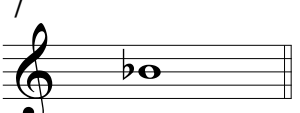
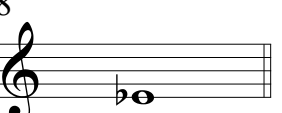
Todos los ejercicios aquí propuestos son tríadas en estado fundamental.

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

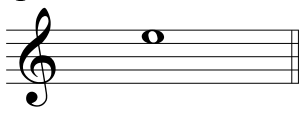
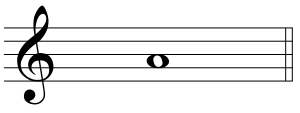
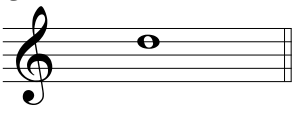

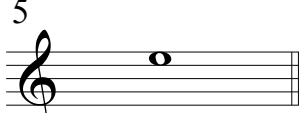
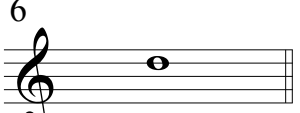

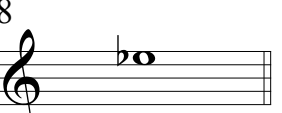
Escribe la tercera del acorde añadiendo una 3M sobre la fundamental.

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



1 	2 	3 	4 
5 	6 	7 	8 

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

1  Tercera	2  Tercera	3  Quinta	4  Fundamental
5  Quinta	6  Tercera	7  Fundamental	8  Quinta

# Tríadas Mayores en Estado Fundamental I -

Una tríada mayor en posición fundamental 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 (1 tono y 1/2)**

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 mayores en estado fundamental.

## 1. Crea tríadas mayores 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

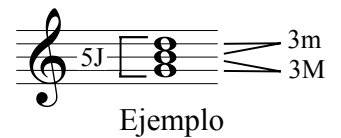
1	2	3	4
5	6	7	8

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

1	2	3	4
Quinta	Fundamental	Tercera	Quinta
5	6	7	8
Tercera	Quinta	Quinta	Tercera

# Tríadas Mayores en Estado Fundamental I -

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



El intervalo que hay entre la Fundamental y la Tercera, será una **3M (2 tonos)**

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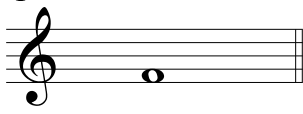

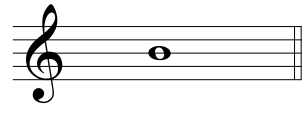
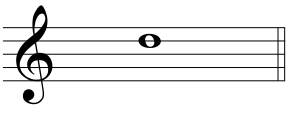

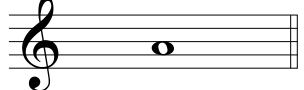


Todos los ejercicios aquí propuestos son tríadas en estado fundamental.

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

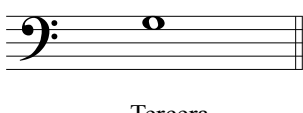
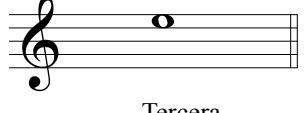
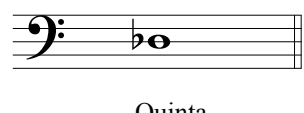
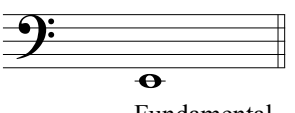
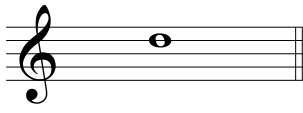
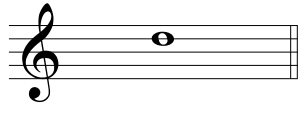
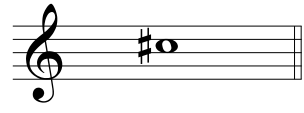

Escribe la tercera del acorde añadiendo una 3M sobre la fundamental.

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



1 	2 	3 	4 
5 	6 	7 	8 

## 2. 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.

1  Tercera	2  Tercera	3  Quinta	4  Fundamental
5  Quinta	6  Tercera	7  Fundamental	8  Quinta

# Tríadas Mayores en Estado Fundamental II -

Crea tríadas mayores 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).

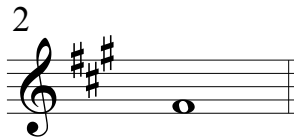
Ejemplo



1



2



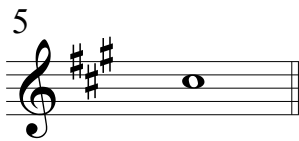
3



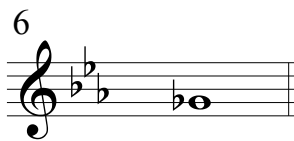
4



5



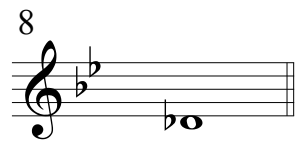
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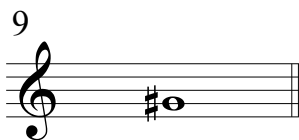
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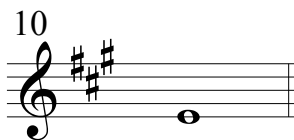
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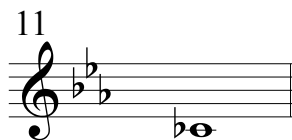
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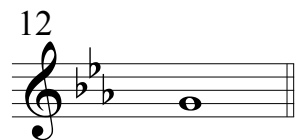
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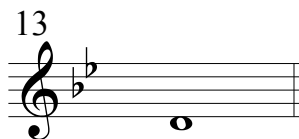
11



12



13



14



15



16



# Tríadas Mayores en Estado Fundamental II - $\text{basso}$

Crea tríadas mayores 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).

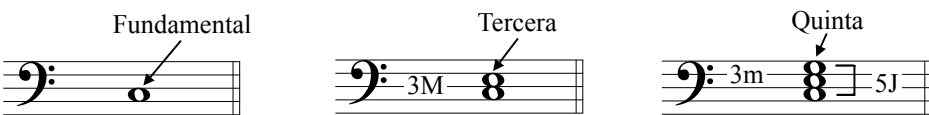
Ejemplo

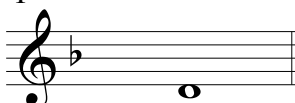
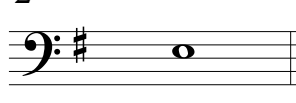


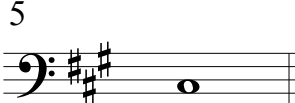


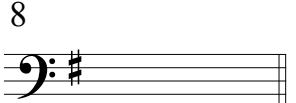


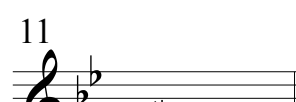





1	2	3	4
5	6	7	8
9	10	11	12
13	14	15	16

# Tríadas Mayores en Estado Fundamental II -

Crea tríadas mayores a partir de la nota fundamental dada.

Ejemplo



1	2	3	4
			
5	6	7	8
			
9	10	11	12
			
13	14	15	16
			




# 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

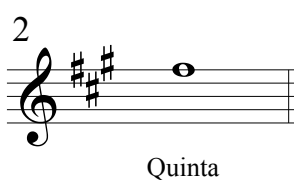


1



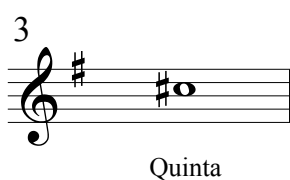
Tercera

2



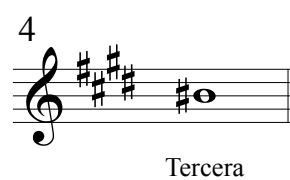
Quinta

3



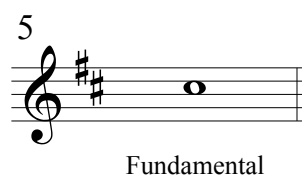
Quinta

4



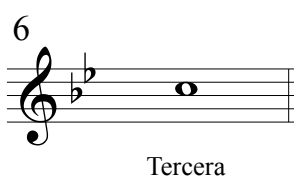
Tercera

5



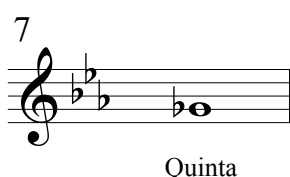
Fundamental

6



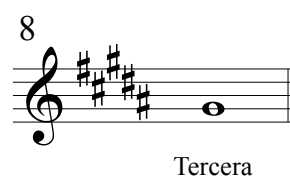
Tercera

7



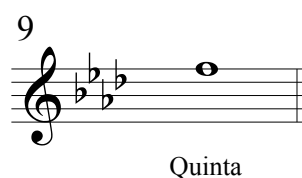
Quinta

8



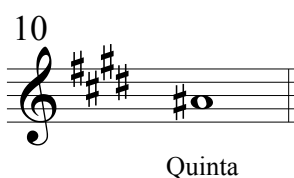
Tercera

9



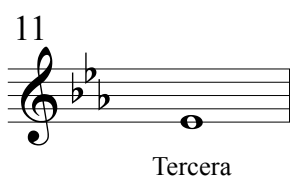
Quinta

10



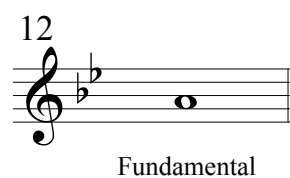
Quinta

11




Tercera

12



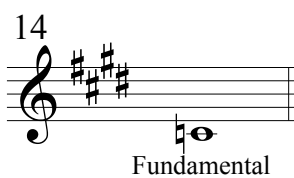
Fundamental

13



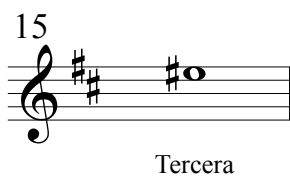
Quinta

14



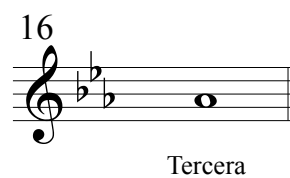
Fundamental

15



Tercera

16



Tercera

# Triadas Mayores en Estado Fundamental III - $\text{basso}$

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

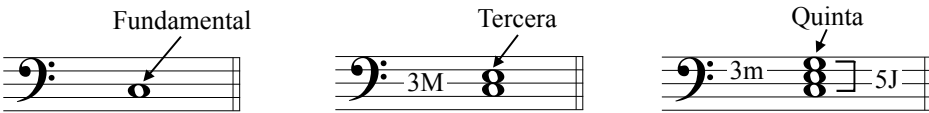
Ejemplo

1  Tercera	2  Quinta	3  Quinta	4  Tercera
5  Fundamental	6  Tercera	7  Quinta	8  Tercera
9  Quinta	10  Quinta	11  Tercera	12  Fundamental
13  Quinta	14  Fundamental	15  Tercera	16  Tercera

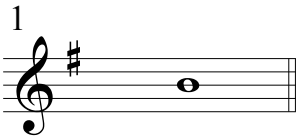
# Tríadas Mayores en Estado Fundamental III -

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

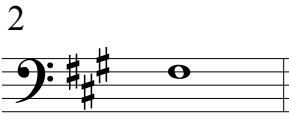


1




Quinta

2




Quinta

3



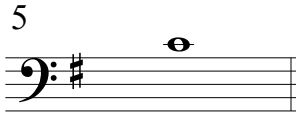
Tercera

4



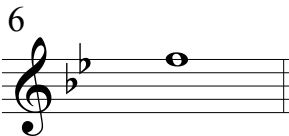
Tercera

5



Quinta

6



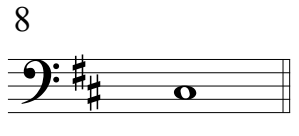
Tercera

7




Quinta

8




Fundamental

9




Quinta

10



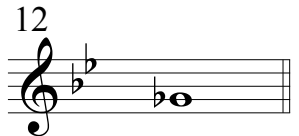
Quinta

11




Tercera

12




Fundamental

13




Quinta

14




Fundamental

15



Tercera

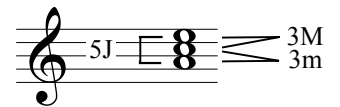
16



Tercera

# Tríadas Menores en Estado Fundamental I -

Una tríada mayor en posición fundadamental 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

1 	2 	3 	4 
5 	6 	7 	8 

## 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.

1  Tercera	2  Fundamental	3  Quinta	4  Fundamental
5  Quinta	6  Tercera	7  Fundamental	8  Quinta

# Triadas Menores en Estado Fundamental II -

1. Crea triadas 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).

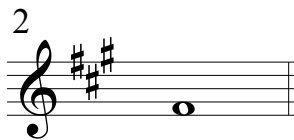
Ejemplo



1



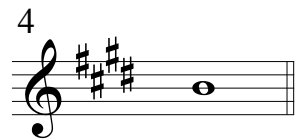
2



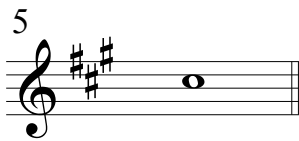
3



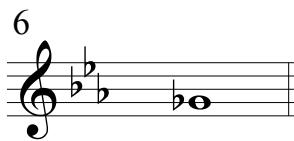
4



5



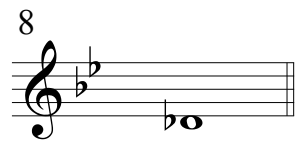
6



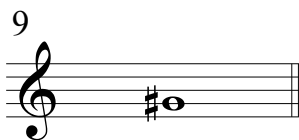
7



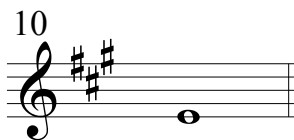
8




9



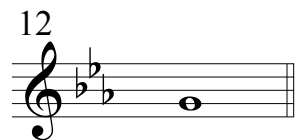
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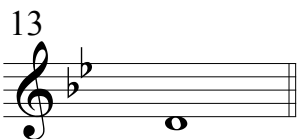
11



12



13



14



15



16

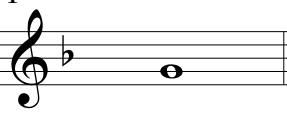
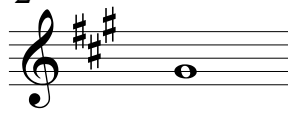
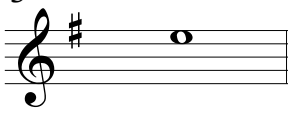

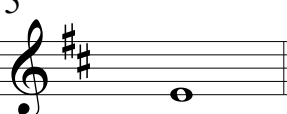
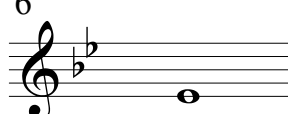


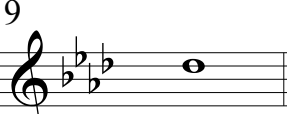


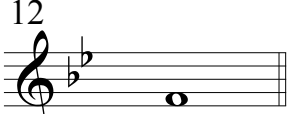






# Tríadas Menores en Estado Fundamental III -

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

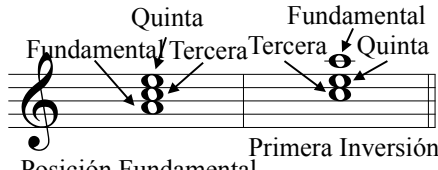


1  Tercera	2  Quinta	3  Quinta	4  Tercera
5  Fundamental	6  Tercera	7  Quinta	8  Tercera
9  Quinta	10  Quinta	11  Tercera	12  Fundamental
13  Quinta	14  Fundamental	15  Tercera	16  Tercera

# 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



Posición Fundamental      Primera Inversión

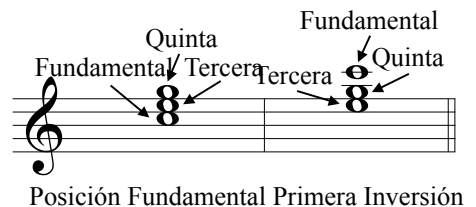
1. Crea tríadas en primera inversión usando las notas dadas como fundamentales.

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.

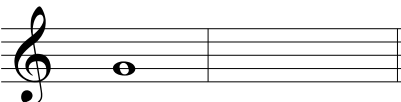


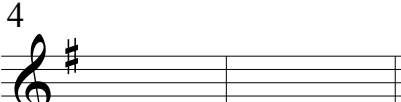
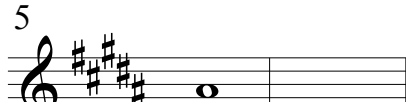
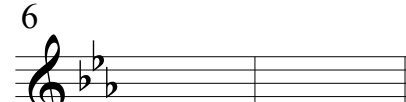
Ejemplo




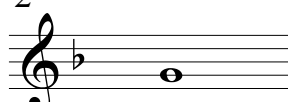


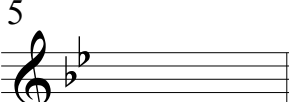

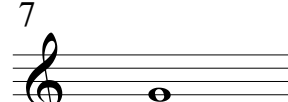

Solución



Posición Fundamental      Primera Inversión

1 	2 	3 
4 	5 	6 

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	2  Tercera	3  Tercera	4  Quinta
5  Tercera	6  Quinta	7  Quinta	8  Tercera

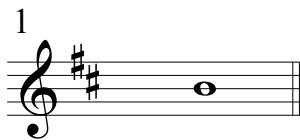
# Tríadas Mayores en Primera Inversión -

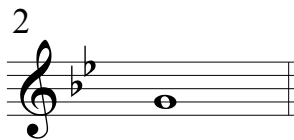
Crea tríadas mayores en primera inversión usando las notas dadas como terceras del acorde.

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

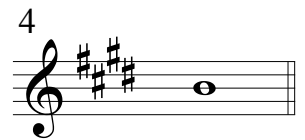
Crea la Fundamental de la tríada añadiendo una 4J sobre la Quinta.

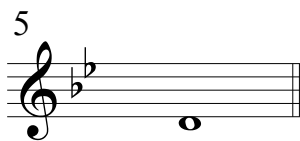
Ejemplo 

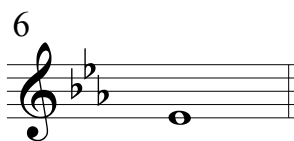
1 

2 

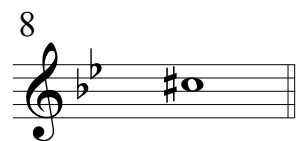
3 

4 

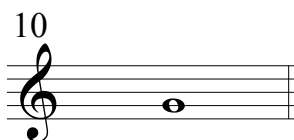
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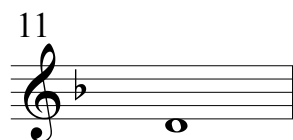
6 

7 

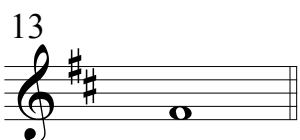
8 

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16 



# Tríadas menores en Primera Inversión -

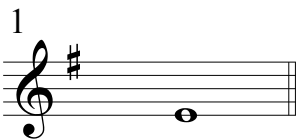
Crea tríadas menores en primera inversión usando las notas dadas como la tercera del acorde.

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

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

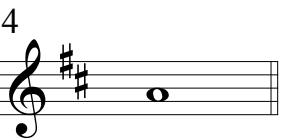
Ejemplo 

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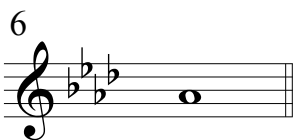
1 

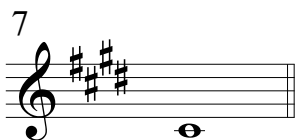
2 

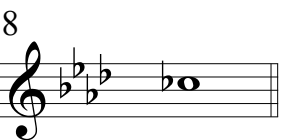
3 


4 

5 


6 


7 

8 

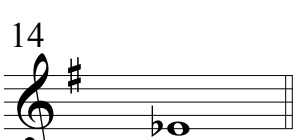
9 

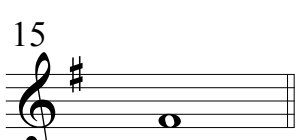
10 


11 

12 

13 

14 

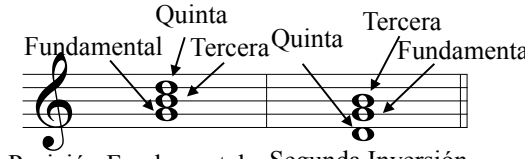
15 

16 

# 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



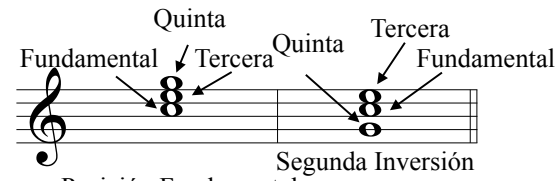
1. Crea tríadas en segunda inversión usando las notas dadas como fundamentales.

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.

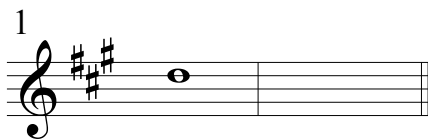
Ejemplo



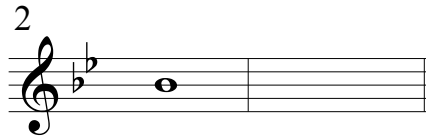
Solución



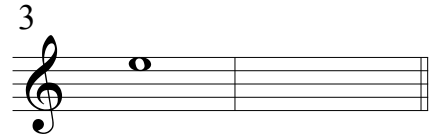
1



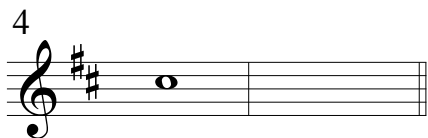
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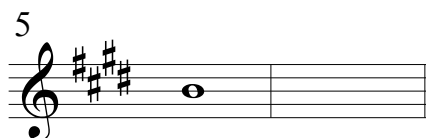
3



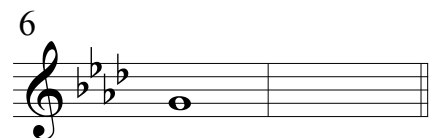
4



5

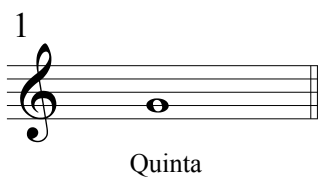


6



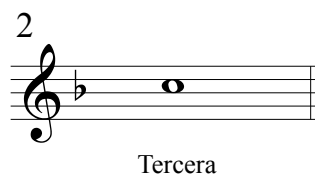
2. Debajo de cada nota se indica la posición que le corresponde en una tríada. Añade las notas que faltan para formar la segunda inversión de acordes menores.

1



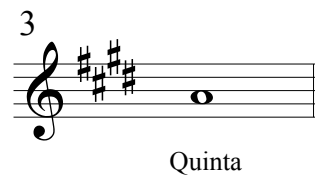
Quinta

2



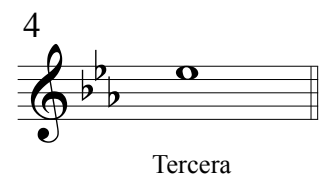
Tercera

3



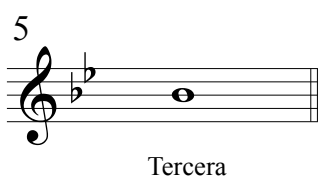
Quinta

4



Tercera

5



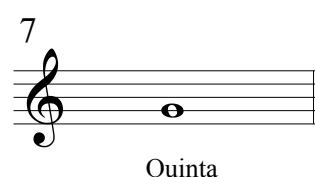
Tercera

6



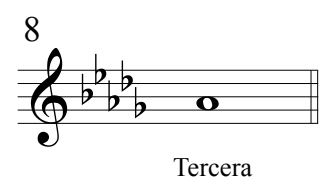
Quinta

7



Quinta

8



Tercera


# Tríadas Mayores en Segunda Inversión -

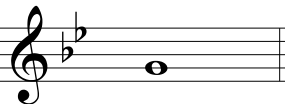
Crea tríadas mayores en segunda inversión usando las notas dadas como quintas.

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

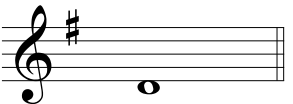
Crea la Tercera de la tríada añadiendo una 3M sobre la Fundamental.

Ejemplo   


1 

2 


3 

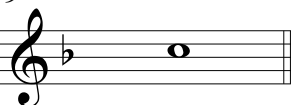
4 

5 

6 


7 

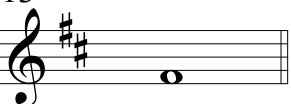
8 

9 

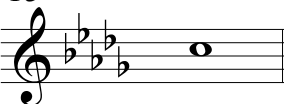
10 

11 

12 

13 

14 

15 

16 

# 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 4ª sobre la Quinta.

Crea la Tercera de la tríada añadiendo una 3ª sobre la Fundamental.

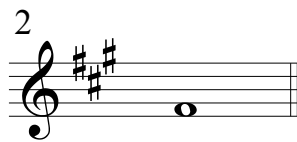
Ejemplo



1



2



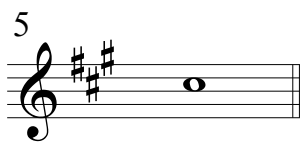
3



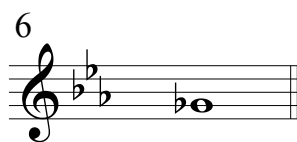
4



5



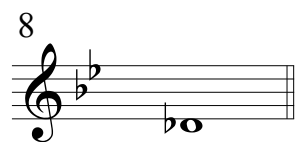
6



7



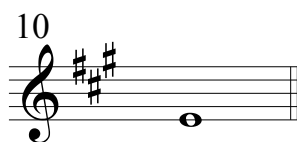
8



9



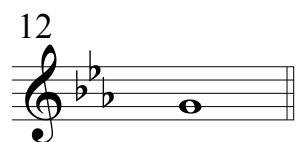
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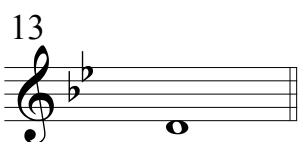
11



12



13



14



15

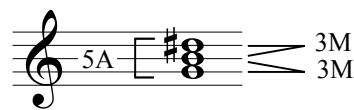


16



# Tríadas Aumentadas en Estado Fundamental I -

Una tríada aumentada en posición fundamental 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.

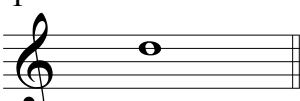
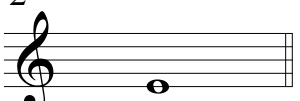
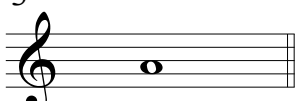
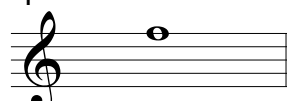
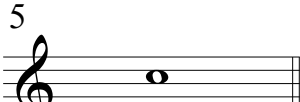
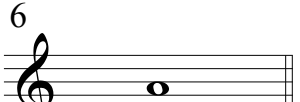

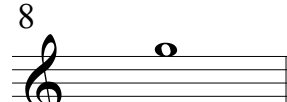
Escribe la tercera del acorde añadiendo una 3M sobre la fundamental.

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



1 	2 	3 	4 
5 	6 	7 	8 

## 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.

1  Quinta	2  Fundamental	3  Tercera	4  Tercera
5  Quinta	6  Fundamental	7  Tercera	8  Quinta

# 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




1




2



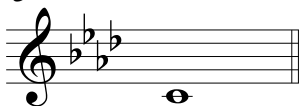
3



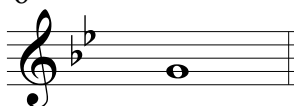
4




5



6



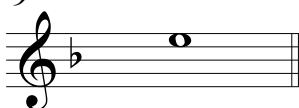
7




8




9



10



11



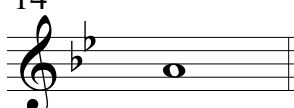
12




13




14



15



16


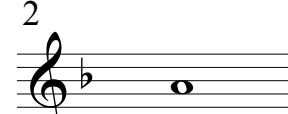











# Tríadas Aumentadas en Estado Fundamental III -

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.

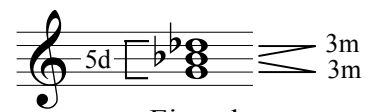
Ejemplo



1  Tercera	2  Quinta	3  Fundamental	4  Tercera
5  Fundamental	6  Tercera	7  Fundamental	8  Tercera
9  Quinta	10  Fundamental	11  Tercera	12  Fundamental
13  Tercera	14  Fundamental	15  Quinta	16  Fundamental

# Tríadas Disminuidas en Estado Fundamental I -

Una tríada mayor en posición fundamental 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)**.

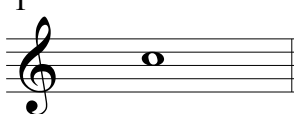
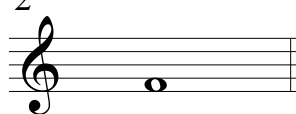

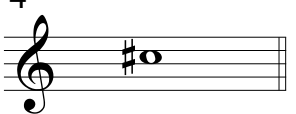




Todos los ejercicios aquí propuestos son tríadas disminuidas en estado fundamental.

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

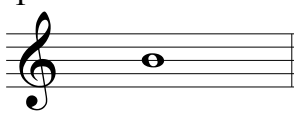
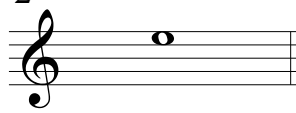

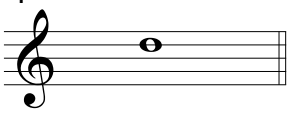
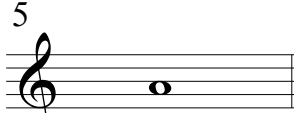



Escribe la tercera del acorde añadiendo una 3m sobre la fundamental.

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



1 	2 	3 	4 
5 	6 	7 	8 

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	3  Quinta	4  Fundamental
5  Quinta	6  Tercera	7  Fundamental	8  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





# 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

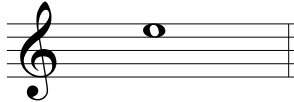


1




Fundamental

2




Tercera

3




Fundamental

4




Quinta

5




Quinta

6



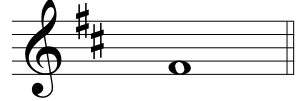
Fundamental

7



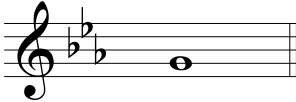
Quinta

8



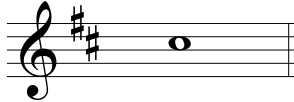
Fundamental

9



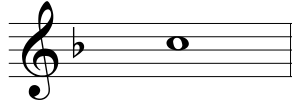
Quinta

10




Tercera

11




Quinta

12




Tercera

13




Tercera

14




Quinta

15



Tercera

16



Tercera

# Identifica Acordes

## Tríadas en Estado Fundamental -

Identifica los siguientes acordes usando estas abreviaciones:

**Maj** (mayor)

**min** (menor)

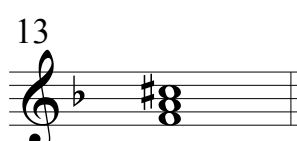
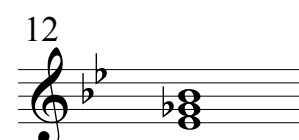
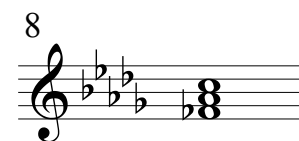
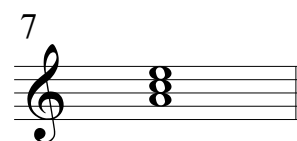
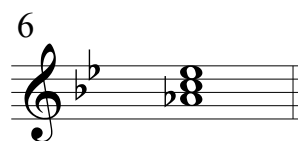
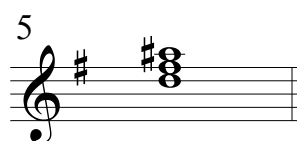
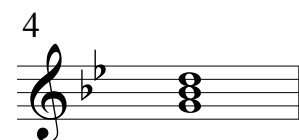
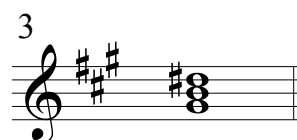
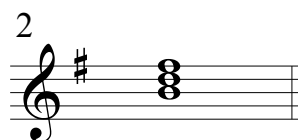
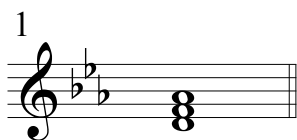
**dim** (disminuido)

**Aug** (aumentado)

Ejemplo



dim



# Identifica Acordes

## Tríadas en Estado Fundamental - $\text{basso}$

Identifica los siguientes acordes usando estas abreviaciones:

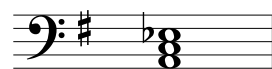
**Maj** (mayor)

**min** (menor)

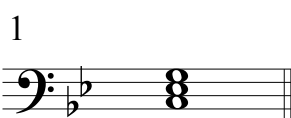
**dim** (disminuido)

**Aug** (aumentado)

Ejemplo



dim



—



—



—



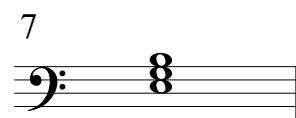
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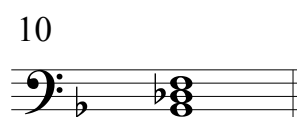
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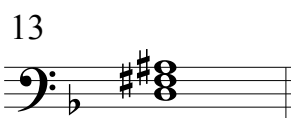
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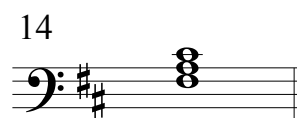
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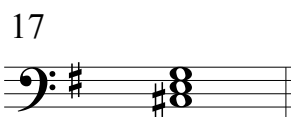
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# Identifica Acordes

## Tríadas en Estado Fundamental -

Identifica los siguientes acordes usando estas abreviaciones:

**Maj** (mayor)

**min** (menor)

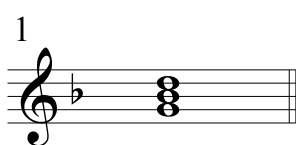
**dim** (disminuido)

**Aug** (aumentado)

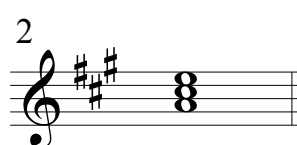
Ejemplo



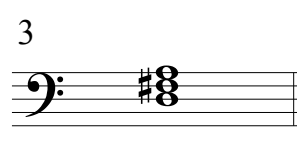
dim



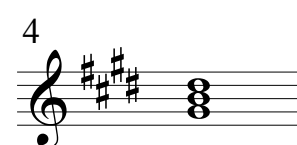
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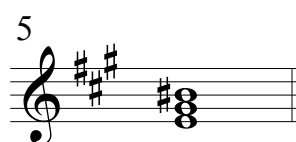
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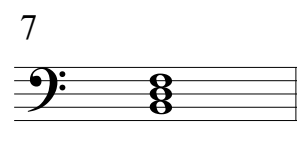
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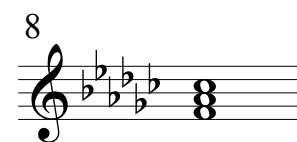
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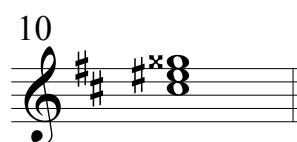
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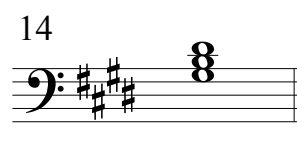
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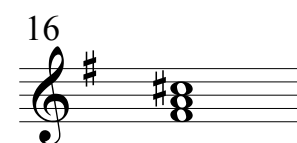
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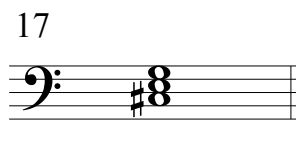
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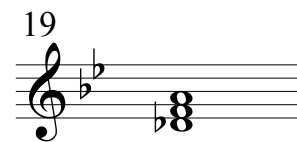
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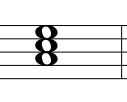

# Puzzle de Tríadas I

## Tríadas en Estado Fundamental -

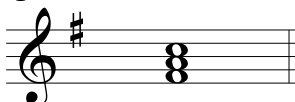
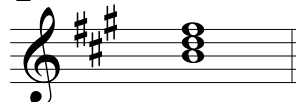
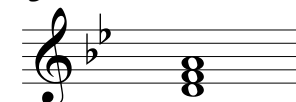
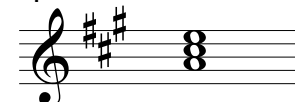
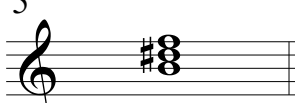
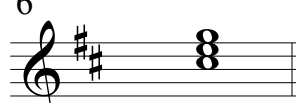





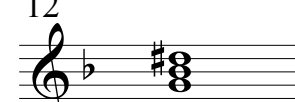
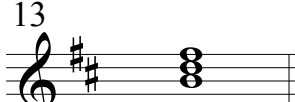

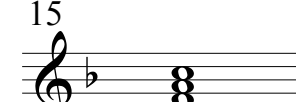


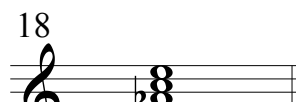


Usando las alteraciones mostradas abajo, altera una o más notas de cada acorde para formar la tríada indicada.

#    b    ♯    ×    bb

Ejemplo

	Problema	Solución
		
	dim	dim

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.


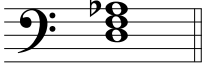
1  min	2  Aug	3  Maj	4  min
5  dim	6  min	7  Aug	8  Maj
9  min	10  dim	11  Maj	12  Aug
13  Maj	14  min	15  dim	16  Aug
17  dim	18  min	19  Aug	20  Maj

# Puzzle de Tríadas II

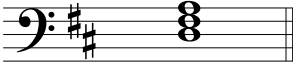

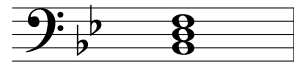



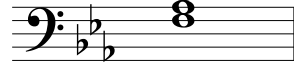
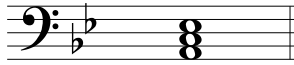
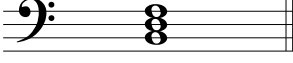


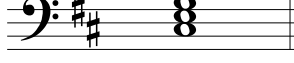
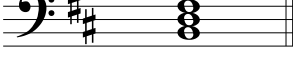

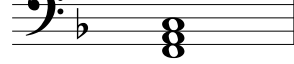

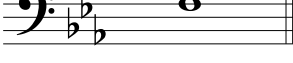


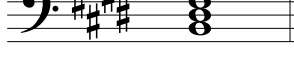
## Tríadas en Estado Fundamental - $\text{basso}$

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

#    b     $\flat$     x     $\flat\flat$

	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.

1  min	2  Aug	3  dim	4  Maj
5  Aug	6  min	7  Maj	8  Aug
9  min	10  Maj	11  dim	12  min
13  Aug	14  min	15  dim	16  Aug
17  dim	18  min	19  Maj	20  Aug

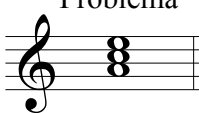

# Puzzle de Tríadas III

## Tríadas en Estado Fundamental -

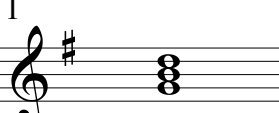
Usando las alteraciones mostradas abajo, altera una o más notas de cada acorde para formar la tríada indicada.

#    b    b̄    x    bb

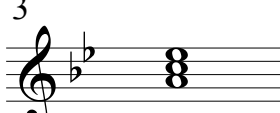
Ejemplo


	Problema	Solución
		
	dim	dim

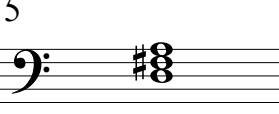
No puedes anular las alteraciones ya puestas (por ejemplo, el D# en el No. 4). Si hubiera más de una solución posible, elige la que menos número de alteraciones tenga.

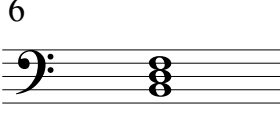
1   
Aug


2   
Maj

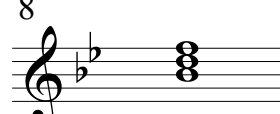
3   
min

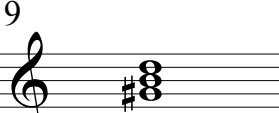
4   
Aug

5   
dim

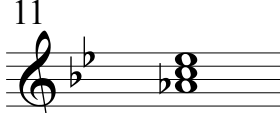
6   
min

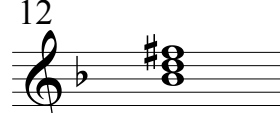
7   
Maj

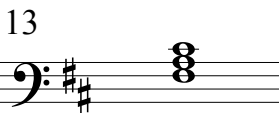
8   
dim


9   
Aug

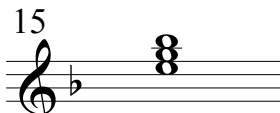
10   
Maj


11   
dim


12   
min

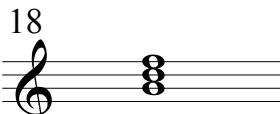
13   
Maj


14   
dim


15   
min

16   
Aug

17   
dim

18   
Maj

19   
min

20   
Maj



# Cifrado de Tríadas

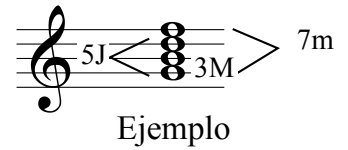
1.- Cifra los siguientes acordes según creas conveniente.

1	2	3	4
5	6	7	8
9	10	11	12
13	14	15	16
17	18	19	20
21	22	23	24

# 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:

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



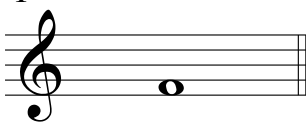
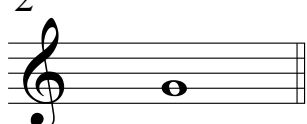
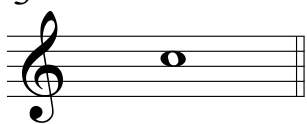
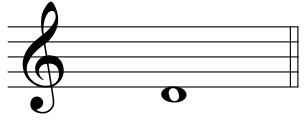
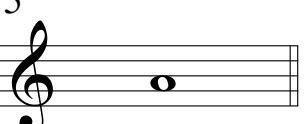
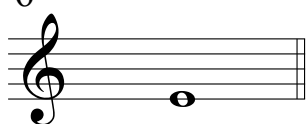
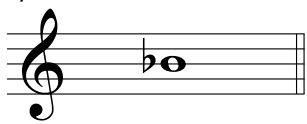

Para hallar la 7<sup>a</sup>m recuerda que casi todos los intervalos al invertirlos suman nueve, y se oponen entre sí. De manera que una 7<sup>a</sup>m se convertiría en una 2<sup>a</sup>M.

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

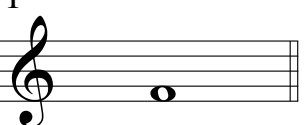

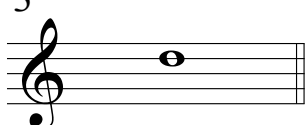
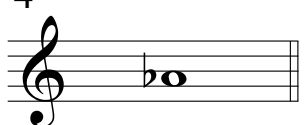
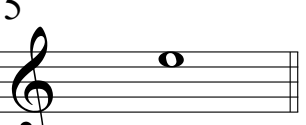
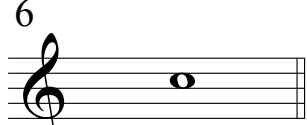


Escribe la tercera del acorde añadiendo una 3M sobre la fundamental.

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).

1 	2 	3 	4 
5 	6 	7 	8 

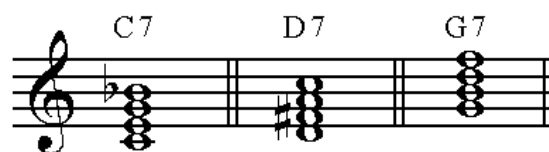
## 2. Debajo de cada nota se indica la posición que le corresponde dentro del acorde. Añade las notas que faltan para formar un acorde de Séptima Dominante en estado fundamental.

1  Tercera	2  Tercera	3  Quinta	4  Fundamental
5  Quinta	6  Tercera	7  Fundamental	8  Quinta

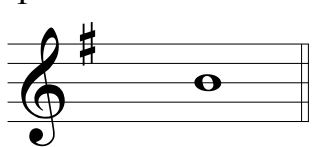
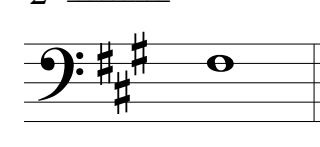
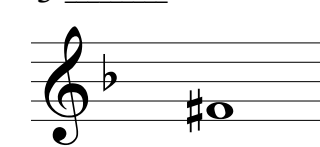





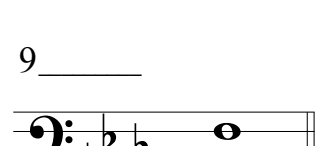







# Acordes de Séptima Dominante II -

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.

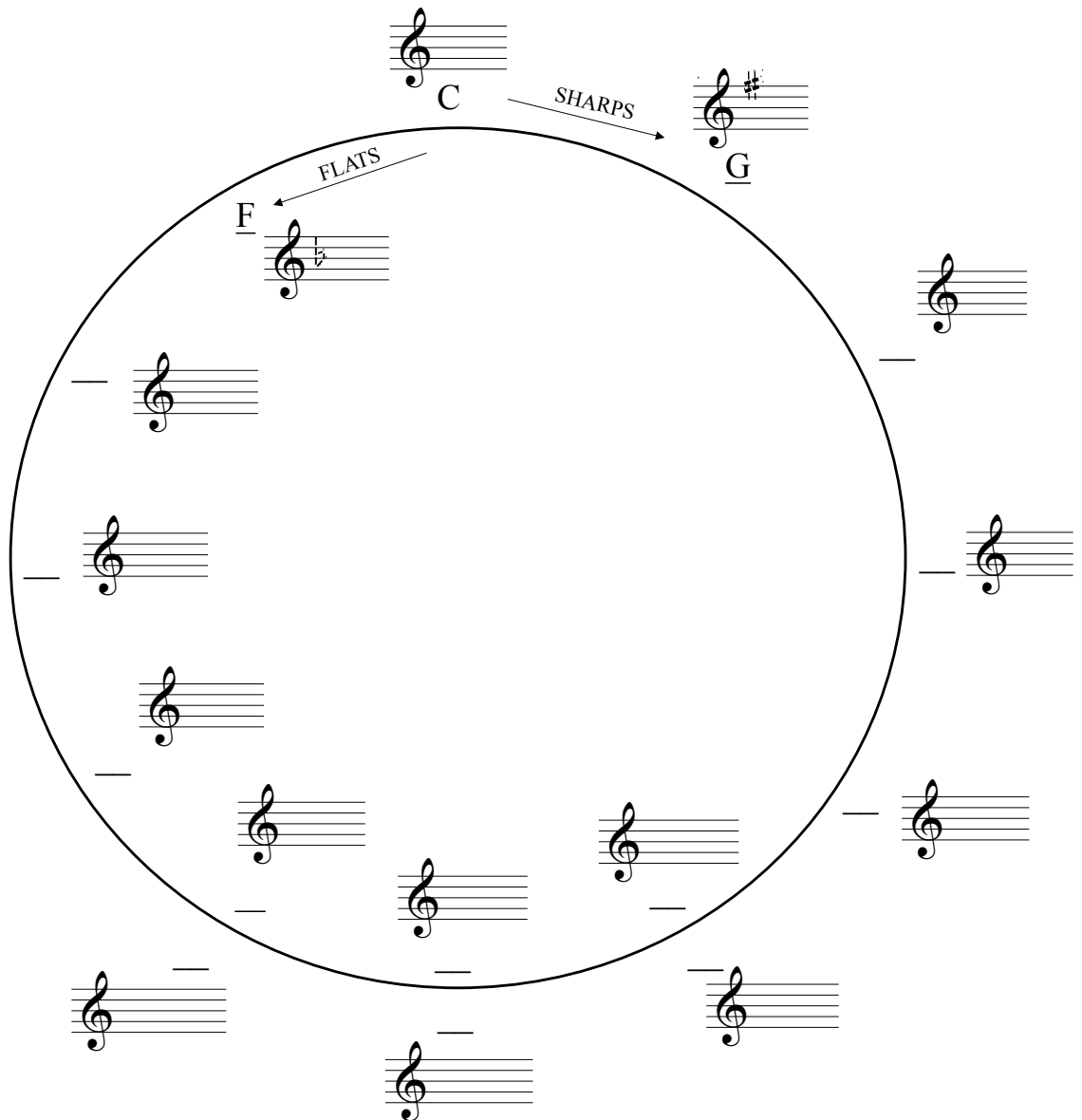


1. Debajo de cada nota se indica la posición que le corresponde en una tríada. Añade las notas que faltan para formar un acorde de Séptima Dominante en estado fundamental, e indica el cifrado sobre la línea superior.

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





PRIMO

15

mf

18

f

Fine

21

mf

25


f

D.S. al Fine

# TEASING RAG

## SECONDO

Martha Mier

Moderately, with a steady beat (Play  evenly)

Measures 1-4 of the score. The right hand plays a whole note chord in the first measure, followed by a half note chord in the second, and a quarter note chord in the third. The left hand plays a steady eighth-note bass line. Dynamics range from *mp* to *f*. Fingerings are indicated with numbers 1-5.

Measures 5-8 of the score. The right hand has a whole note chord in the first measure, followed by a half note chord in the second, and a quarter note chord in the third. The left hand plays a steady eighth-note bass line. Dynamics range from *mf* to *f*. Fingerings are indicated with numbers 1-5.

Measures 9-11 of the score. The right hand has a whole note chord in the first measure, followed by a half note chord in the second, and a quarter note chord in the third. The left hand plays a steady eighth-note bass line. Dynamics range from *mf* to *f*. Fingerings are indicated with numbers 1-5.

Measures 12-14 of the score. The right hand has a whole note chord in the first measure, followed by a half note chord in the second, and a quarter note chord in the third. The left hand plays a steady eighth-note bass line. Dynamics range from *mf* to *f*. Fingerings are indicated with numbers 1-5.



### SECONDO

15

4 1  
4  
5  
2  
2  
3  
*mp*

18

2  
4  
1  
2  
*mf* *Fine*

21

3  
2 1 3  
3  
*f*

25

2 1 2  
5 4 1  
4 1  
5 1  
*mf* *D.S. al Fine*

# Blues In The Closet

Oscar Pettiford

Musical score for "Blues In The Closet" by Oscar Pettiford. The score is in 4/4 time and consists of three staves of music. The first staff starts with an  $F^7$  chord and includes fingerings: 2, 4 2, 4 2, and 5. The second staff starts with a  $Bb^7$  chord and includes an  $F^7$  chord in measure 5. The third staff includes  $Gm^7$ ,  $C^7$ ,  $F^7$ , and  $C^7$  chords. The melody is written in a single line on a treble clef staff.

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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

Four sets of empty musical staves for practice, each consisting of a five-line staff.

# Supplemental Material - Blues In The Closet

## Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

**F<sup>7</sup>**
**B<sup>b7</sup>**
**G<sub>Mi</sub><sup>7</sup>**
**C<sup>7</sup>**
**F<sup>7</sup>**
**B<sup>b7</sup>**
**G<sub>Mi</sub><sup>7</sup>**
**C<sup>7</sup>**

b7  
3  
1
3  
b7  
1
b7  
b3  
1
3  
b7  
1
5  
3  
b7
9  
b7  
3
5  
b3  
b7
9  
b7  
3

## Useful scales

F Blues Scale

1    b3    4    b5    5    b7    1

## Sample Bass Line

**F<sup>7</sup>**

1 5 1 5 1 3 5 b7 1 7 b7 6 5 4 3 1

**B<sup>b7</sup>**

**F<sup>7</sup>**

1 3 5 b7 3 1 b7 6 1 3 b7 6 5 4 3 b3

**G<sub>Mi</sub><sup>7</sup>**

**C<sup>7</sup>**

**F<sup>7</sup>**

**C<sup>7</sup>**

1 2 b3 3 1 2 b3 3 1 b7 6 b6 1 b7 6 5

## Guitar Voicings

**F<sup>7</sup>**

**B<sup>b7</sup>**

**G<sub>Mi</sub><sup>7</sup>**

**C<sup>7</sup>**

**F<sup>7</sup>**

6fr.

3fr.

3fr.

## 2. Air

(Adagio)

Clavecin I

(p)

(Adagio)

Clavecin II

(p)

4

I

1.

2.

II

1.

2.

8

I

8

II

12

I

12

II

16

I

16

II

# COUNTRY RAGTIME

## PRIMO

Moderately, with a steady beat (Play ♩ evenly)

Martha Mier

The first system of music is in 4/4 time with a key signature of one sharp (F#). It begins with a dynamic marking of *ff*. The right hand starts with a descending eighth-note scale: B5, A5, G5, F#5, E5, D5, C5, B4. The left hand plays a bass line: B4, A4, G4, F#4, E4, D4, C4, B3. The system concludes with a half-note chord in the right hand (B4, D5, F#5) and a half-note chord in the left hand (B3, D4, F#4).

The second system begins with a measure rest marked with a box containing the number 5. The right hand features a melodic line with a slur over the first four notes: B4, C5, D5, E5. The left hand provides a bass line with a slur over the first four notes: B3, C4, D4, E4. The system ends with a half-note chord in the right hand (B4, D5, F#5) and a half-note chord in the left hand (B3, D4, F#4).

The third system begins with a measure rest marked with a box containing the number 8. The right hand has a melodic line with a slur over the first four notes: B4, C5, D5, E5. The left hand has a bass line with a slur over the first four notes: B3, C4, D4, E4. The system ends with a half-note chord in the right hand (B4, D5, F#5) and a half-note chord in the left hand (B3, D4, F#4).

The fourth system begins with a measure rest marked with a box containing the number 11. The right hand has a melodic line with a slur over the first four notes: B4, C5, D5, E5. The left hand has a bass line with a slur over the first four notes: B3, C4, D4, E4. The system ends with a half-note chord in the right hand (B4, D5, F#5) and a half-note chord in the left hand (B3, D4, F#4).

## PRIMO

15

18


Both hands 8va

21

25

# COUNTRY RAGTIME

## SECONDO

Moderately, with a steady beat (Play  evenly)

Martha Mier

The first system of music is in 4/4 time and G major. It consists of two staves. The right-hand staff (treble clef) has a whole rest in the first measure, followed by a half note G4 with a fingering of 4, a half note A4 with a fingering of 2, a whole rest in the third measure, and a half note G4 with a fingering of 4, a half note F#4 with a fingering of 2, a whole rest in the fifth measure, and a half note G4 with a fingering of 5, a half note E4 with a fingering of 1. The left-hand staff (bass clef) has a whole rest in the first measure, followed by a half note G2 with a fingering of 1, a half note A2 with a fingering of 3, a whole rest in the third measure, a half note G2 with a fingering of 2, a half note F#2 with a fingering of 2, a whole rest in the fifth measure, and a half note G2 with a fingering of 4, a half note F#2 with a fingering of 4. A *ff* dynamic marking is placed in the first measure of the right-hand staff. A hairpin crescendo is shown in the right-hand staff from the third measure to the end of the system.

5 

The second system of music is in 4/4 time and G major. It consists of two staves. The right-hand staff (treble clef) has a whole rest in the first measure, followed by a half note G4 with a fingering of 4, a half note A4 with a fingering of 2, a whole rest in the third measure, a half note G4 with a fingering of 4, a half note F#4 with a fingering of 2, a whole rest in the fifth measure, and a half note G4 with a fingering of 4, a half note F#4 with a fingering of 1. The left-hand staff (bass clef) has a whole rest in the first measure, followed by a half note G2 with a fingering of 1, a half note A2 with a fingering of 3, a whole rest in the third measure, a half note G2 with a fingering of 2, a half note F#2 with a fingering of 2, a whole rest in the fifth measure, and a half note G2 with a fingering of 4, a half note F#2 with a fingering of 4. A *mf* dynamic marking is placed in the first measure of the right-hand staff.

8

The third system of music is in 4/4 time and G major. It consists of two staves. The right-hand staff (treble clef) has a whole rest in the first measure, followed by a half note G4 with a fingering of 4, a half note A4 with a fingering of 2, a whole rest in the third measure, a half note G4 with a fingering of 4, a half note F#4 with a fingering of 2, a whole rest in the fifth measure, and a half note G4 with a fingering of 4, a half note F#4 with a fingering of 1. The left-hand staff (bass clef) has a whole rest in the first measure, followed by a half note G2 with a fingering of 1, a half note A2 with a fingering of 3, a whole rest in the third measure, a half note G2 with a fingering of 2, a half note F#2 with a fingering of 2, a whole rest in the fifth measure, and a half note G2 with a fingering of 4, a half note F#2 with a fingering of 4. A hairpin crescendo is shown in the left-hand staff from the first measure to the end of the system.

11

The fourth system of music is in 4/4 time and G major. It consists of two staves. The right-hand staff (treble clef) has a whole rest in the first measure, followed by a half note G4 with a fingering of 4, a half note A4 with a fingering of 2, a whole rest in the third measure, a half note G4 with a fingering of 4, a half note F#4 with a fingering of 2, a whole rest in the fifth measure, and a half note G4 with a fingering of 4, a half note F#4 with a fingering of 1. The left-hand staff (bass clef) has a whole rest in the first measure, followed by a half note G2 with a fingering of 1, a half note A2 with a fingering of 4, a whole rest in the third measure, a half note G2 with a fingering of 2, a half note F#2 with a fingering of 2, a whole rest in the fifth measure, and a half note G2 with a fingering of 4, a half note F#2 with a fingering of 4. A hairpin crescendo is shown in the left-hand staff from the first measure to the end of the system.



### SECONDO

15

Musical notation for measures 15-17. Measure 15: Bass clef, key signature of one sharp (F#), 4/4 time. Treble clef has chords with fingerings 4, 3, 1 and 5. Bass clef has chords with fingerings 5 and 5. Measure 16: Treble clef has chords with fingerings 2 and 2. Bass clef has a whole note chord with fingering 4. Measure 17: Treble clef has a whole note chord with fingerings 5, 5. Bass clef has a whole note chord with fingering 4.

18

Musical notation for measures 18-20. Measure 18: Bass clef, key signature of one sharp (F#), 4/4 time. Treble clef has chords with fingering 5. Bass clef has chords with fingerings 5 and 1. Measure 19: Treble clef has chords with fingerings 4, 1 and 4, 1. Bass clef has chords with fingerings 5 and 1. Measure 20: Treble clef has a whole note chord with fingering 2. Bass clef has a whole note chord with fingerings 2 and 1. The system ends with a double bar line and the word "Fine".

21

Musical notation for measures 21-23. Measure 21: Treble clef, key signature of one sharp (F#), 4/4 time. Treble clef has a melodic line with fingerings 2, 1, 5, 1, 2. Bass clef has chords with fingerings 3, 2, 5 and 5. Measure 22: Treble clef has a melodic line with fingerings 2, 1, 5, 3. Bass clef has chords with fingerings 1, 2 and 1, 2. Measure 23: Treble clef has a melodic line with fingerings 5, 3. Bass clef has chords with fingerings 1, 5 and 1, 5.

25

Musical notation for measures 25-27. Measure 25: Treble clef, key signature of one sharp (F#), 4/4 time. Treble clef has a melodic line with fingerings 2, 1, 1. Bass clef has chords with fingerings 5, 2 and 1, 5. Measure 26: Treble clef has a melodic line with fingerings 4, 2, 5, 1, 1, 4, 2. Bass clef has chords with fingerings 1, 5 and 1, 2, 3. Measure 27: Treble clef has a melodic line with fingering 2. Bass clef has chords with fingerings 1, 5 and 1, 2. The system ends with a double bar line and the instruction "D.S. al Fine".

# Blues By Five

Red Garland

1  $Bb7$  1

2 3

$Eb7$   $Bb7$  1

2 3 1 2 3

$F7$   $Bb7$   $F7$

2 1 2 1

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Blues By Five is a 12-bar blues where sections of the motivic 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

**B<sup>b</sup>7**   **E<sup>b</sup>7**   **F7**   **B<sup>b</sup>7**   **E<sup>b</sup>7**   **F7**

3   b7   b7   9   13   5  
 b7   3   3   b7   3   3  
 1   1   1   3   b7   b7

## Useful scales

B<sup>b</sup> Blues Scale

1   b3   4   b5   5   b7   1

## Sample Bass Line

**B<sup>b</sup>7**

1   3   4   #4   5   4   3   2   1   5   6   b7   1   3   6   5

**E<sup>b</sup>7**

**B<sup>b</sup>7**

1   3   5   3   3   1   b7   6   b6   1   2   3   2   1   b7   6   b6

**F7**

**B<sup>b</sup>7**

**F7**

1   3   5   1   b7   6   5   b5   1   3   4   #4   1   b7   6   5

## Guitar Voicings

**B<sup>b</sup>7**

**E<sup>b</sup>7**

**F7**

**F7**

**F7**

6fr.

4fr.

6fr.

# Les trois Sœurs.

6

*Rondines*

pour trois Personnes

1. *Aire Britannia*
2. *Air de chasse*
3. *Air Suisse*

sur le même

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

FRANÇOIS,

(PAR)

**CH. CZERNY.**

*Opera Gay.*

.L.F.

*Prix 4!*

N<sup>o</sup>

A PARIS, chez Henry LEMOINE, Professeur de Piano et Editeur, Rue de l'Échelle, 9.  
Bonn, chez Starck. 2553 et 2556 H. Londres, chez B. Cook.

PARTE 3ª

ALLEGRO.

Musical score for Part 3, featuring piano accompaniment. The score consists of four systems of two staves each. The first system is marked 'ALLEGRO.' and begins with a forte (*f*) dynamic. The second system includes a 'Sostenuto' section followed by a piano (*p*) section. The third system features a 'Cresc.' (crescendo) section. The fourth system concludes with a fortissimo (*sf*) dynamic. The music is written in bass clef with a 3/4 time signature.

ALLEGRO.

Musical score for Part 2, featuring piano accompaniment. The score consists of two systems of two staves each. The first system is marked 'ALLEGRO.' and begins with a forte (*f*) dynamic. The second system includes a 'Sostenuto' section followed by a piano (*p*) section. The music is written in treble clef with a 3/4 time signature.

SIX RONDIÑOS A 6 MAINS.

PARTE 1<sup>ma</sup>

ALLEGRO.

Musical score for Part 1, measures 1-12. The score is written for six hands (three staves for the right hand and three for the left hand). The tempo is marked ALLEGRO. The key signature is one flat (B-flat major/D minor). The time signature is 3/4. The first system (measures 1-4) features a melody in the right hand with a forte (f) dynamic and a bass line in the left hand. The second system (measures 5-8) continues the melody and bass line, with a piano (p) dynamic marking. The third system (measures 9-12) includes a tenuto (ten:) marking and a crescendo (Cresc:) marking. The score concludes with a double bar line.

PARTE 2<sup>da</sup>

Musical score for Part 2, measures 1-8. The score is written for six hands (three staves for the right hand and three for the left hand). The tempo is ALLEGRO. The key signature is one flat. The time signature is 3/4. The first system (measures 1-4) features a melody in the right hand with a forte (f) dynamic and a bass line in the left hand. The second system (measures 5-8) continues the melody and bass line, with a crescendo (Cresc:) marking. The score concludes with a double bar line.

2557. H.

PARTE 3<sup>ra</sup>

First system of musical notation for Part 3. It consists of two staves. The upper staff contains a melodic line with a piano (*p*) dynamic marking. The lower staff contains a bass line with a steady eighth-note accompaniment.

Second system of musical notation for Part 3. It consists of two staves. The upper staff features a melodic line with a crescendo (*Cresc.*) and forte (*f*) dynamic marking. The lower staff continues the eighth-note accompaniment.

Third system of musical notation for Part 3. It consists of two staves. The upper staff features a melodic line with a forte (*f*) dynamic marking. The lower staff continues the eighth-note accompaniment.

Fourth system of musical notation for Part 3. It consists of two staves. The upper staff features a melodic line with a crescendo (*Cresc.*) and fortissimo (*ff*) dynamic marking, ending with three first endings labeled 1, 2, and 3. The lower staff continues the eighth-note accompaniment.

PARTE 2<sup>da</sup>

First system of musical notation for Part 2. It consists of two staves. The upper staff contains a melodic line with a piano (*p*) dynamic marking. The lower staff contains a bass line with a steady eighth-note accompaniment.

Second system of musical notation for Part 2. It consists of two staves. The upper staff features a melodic line with a crescendo (*Cresc.*) and forte (*f*) dynamic marking. The lower staff continues the eighth-note accompaniment.

2557. II.

Musical notation for the first system of 'PARTE 1ma'. It consists of two staves. The upper staff features a melodic line with fingerings 3, 2, 1, 3. The lower staff provides a harmonic accompaniment. A piano dynamic marking 'p' is present at the beginning.

Musical notation for the second system of 'PARTE 1ma'. It consists of two staves. The upper staff has a melodic line with a 'Cresc:' marking. The lower staff has a harmonic accompaniment with a forte dynamic marking 'f'.

Musical notation for the third system of 'PARTE 1ma'. It consists of two staves. The upper staff has a melodic line with a forte dynamic marking 'f'. The lower staff has a harmonic accompaniment with complex rhythmic patterns.

Musical notation for the fourth system of 'PARTE 1ma'. It consists of two staves. The upper staff has a melodic line with a forte dynamic marking 'ff'. The lower staff has a harmonic accompaniment with 'Cresc:' and 'Dim:' markings.

PARTE 2<sup>da</sup>

Musical notation for the first system of 'PARTE 2da'. It consists of two staves. The upper staff has a melodic line with a forte dynamic marking 'f'. The lower staff has a harmonic accompaniment.

Musical notation for the second system of 'PARTE 2da'. It consists of two staves. The upper staff has a melodic line with a forte dynamic marking 'ff'. The lower staff has a harmonic accompaniment with 'Cresc:' and fingerings 1, 2, 3.

2557. H.



PARTE 3.<sup>za</sup>

First system of Part 3, first system. Treble clef staff contains chords. Bass clef staff contains a simple bass line. Dynamics: *p*, *Cresc:*.

Second system of Part 3, first system. Treble clef staff continues with chords. Bass clef staff continues with a simple bass line. Dynamics: *f*.

Third system of Part 3, first system. Treble clef staff continues with chords. Bass clef staff continues with a simple bass line. Dynamics: *p*, *Cresc:*.

Fourth system of Part 3, first system. Treble clef staff continues with chords. Bass clef staff continues with a simple bass line. Dynamics: *ff*, *fin*.

PARTE 2.<sup>da</sup>

First system of Part 2, second system. Treble clef staff contains chords. Bass clef staff contains a simple bass line. Dynamics: *p*, *Cresc:*.

Second system of Part 2, second system. Treble clef staff continues with chords. Bass clef staff continues with a simple bass line. Dynamics: *f*.

Musical score for Part 1, consisting of four systems of piano accompaniment. Each system includes a grand staff with treble and bass clefs. The first system starts with a piano (*p*) dynamic and includes markings for *ten:* (tension) and *Cresc:* (crescendo). The second system features a fortissimo (*ff*) dynamic. The third system includes a *Cresc:* marking and a piano (*p*) dynamic. The fourth system concludes with a fortissimo (*ff*) dynamic and a *fin* marking.

PARTE 2<sup>da</sup>

Musical score for Part 2, consisting of two systems of piano accompaniment. Each system includes a grand staff with treble and bass clefs. The first system starts with a piano (*p*) dynamic and includes a *Cresc:* marking. The second system concludes with a fortissimo (*ff*) dynamic and a *fin* marking.

Paris, chez Henry LEMOINE

2557. IL.

Rue de l'Échelle 9.

# Saxophone Blues

## Primo

Martha Mier

Smoothly, unhurried (Play  evenly)

The first system of the score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 4/4. The music begins with a *mp* dynamic. The upper staff features a melodic line with notes G4, A4, B4, and C5, with fingerings 5, 4, and 3 indicated above the notes. The lower staff provides a harmonic accompaniment with notes G2, A2, B2, and C3, with fingerings 1 and 2 indicated below the notes.

The second system begins with a measure rest followed by a box containing the number 5. Above the first staff, the instruction *8va* is written with a dashed line. The dynamic is *mf*. The upper staff contains a melodic line with notes G4, A4, B4, C5, D5, E5, and F5, with fingerings 3, 5, 3, 3, 1, and 5 indicated above. The lower staff contains a harmonic accompaniment with notes G2, A2, B2, C3, D3, E3, and F3, with fingerings 3, 1, 3, 1, 2 indicated below.

The third system begins with a measure rest followed by a box containing the number 9. The dynamic is *f*. The upper staff contains a melodic line with notes G4, A4, B4, C5, D5, E5, and F5, with fingerings 3, 1, 3, 5, 2, 1, 2, and 4 indicated above. The lower staff contains a harmonic accompaniment with notes G2, A2, B2, C3, D3, E3, and F3, with fingerings 1, 3, 2, 1, 2, and 2 indicated below.

The fourth system begins with a measure rest followed by a box containing the number 13. Above the first staff, there is a repeat sign and the instruction *to Coda* with a Coda symbol. The dynamic is *mf*. The upper staff contains a melodic line with notes G4, A4, B4, C5, D5, E5, and F5, with fingerings 3, 5, 3, 1, and 5 indicated above. The lower staff contains a harmonic accompaniment with notes G2, A2, B2, C3, D3, E3, and F3, with fingerings 3, 1, 3, and 1 indicated below.

Primo

17

*p* *f*

21

*mf*

25

*f*

D.S. al Coda

Coda

*p* *f* *mp*

8va---


33

*rit.* *pp*

# Saxophone Blues

## Seconda

Martha Mier

Smoothly, unhurried (Play  evenly)

Measures 1-4. Treble clef, 4/4 time. Bass clef accompaniment. Dynamics: *p*. Fingerings: 1, 2, 3-1, 5.

Measures 5-8. Treble clef, 4/4 time. Bass clef accompaniment. Dynamics: *mp*. Fingerings: 1, 4, 1.

Measures 9-12. Treble clef, 4/4 time. Bass clef accompaniment. Dynamics: *mf*, *f*, *p*. Fingerings: 5, 3, 5, 3.

Measures 13-16. Treble clef, 4/4 time. Bass clef accompaniment. Dynamics: *mp*. Includes a Coda symbol. Fingerings: 1, 4, 1, 5.

Secondo

17 *f*

21 *mp*

25 *mf* *D.S. al Coda*

*Coda* *f*

33 *rit.* *mf* *p*

# Bags' Groove

Milt Jackson

The musical score for 'Bags' Groove' is written in 4/4 time and consists of 12 bars. The melody is a repeating motif: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The score is divided into three systems of four bars each. The first system has a key signature of one flat (Bb) and a chord of F7. The second system has a key signature of two flats (Bb) and a chord of Bb7. The third system has a key signature of one flat (Bb) and chords of Gm7, C7, F7, and C7. Triplet markings (the number 3) are placed above the eighth and ninth notes of the first two bars in each system.

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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

Four sets of empty musical staves, each consisting of a grand staff (treble and bass clefs), provided for student practice.

# Supplemental Material - Bags' Groove

## Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

<b>F<sup>7</sup></b>	<b>B<sup>b7</sup></b>	<b>G<sub>Mi</sub><sup>7</sup></b>	<b>C<sup>7</sup></b>	<b>F<sup>7</sup></b>	<b>B<sup>b7</sup></b>	<b>G<sub>Mi</sub><sup>7</sup></b>	<b>C<sup>7</sup></b>
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b7 3 1	3 b7 1	b7 b3 1	3 b7 1	5 3 b7	9 b7 3	5 b3 b7	9 b7 3
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## Useful scales

F Blues Scale

1    b3    4    b5    5    b7    1

## Sample Bass Line

**F<sup>7</sup>**

**B<sup>b7</sup>**

**G<sub>Mi</sub><sup>7</sup>**    **C<sup>7</sup>**    **F<sup>7</sup>**    **C<sup>7</sup>**

## Guitar Voicings

<b>F<sup>7</sup></b>	<b>B<sup>b7</sup></b>	<b>G<sub>Mi</sub><sup>7</sup></b>	<b>C<sup>7</sup></b>	<b>F<sup>7</sup></b>
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# Stand By Me

J. Lieber  
M. Stoller  
B. E. King

**Verse**

When the night has come and the land is dark and the moon is the  
on - ly light — you'll see No I won't be a - fraid no — I —  
won't be a - fraid just as long as you stand stand by me oh

**Chorus**

dar - ling dar - ling stand — by me oh — stand — by me oh  
stand by me stand by — me stand by — me 2. If the

## Rhythm example

Gtr

Bass

Dr

Bass

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

# 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

1.3. LET'S TWIST AGAIN MEMBER WHEN LIKE WE DID LAST THINGS WERE REALLY SUMMER HUMMIN' YEAH YEAH LET'S LET'S

2. TWIST AGAIN LIKE WE DID LAST YEAR DO YOU RE-

1. TWISTIN' TIME IS HERE OH NOW LIKE WE DID LAST YEAR

3. TWISTIN' TIME IS HERE OH NOW LIKE WE DID LAST YEAR

## BRIDGE

ROUND 'N' A-ROUND 'N' A- UP' N' DOWN WE GO A- GAIN OH

BABY MAKE ME KNOW YOU LOVE ME SO AND THEN LET'S

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)

GUITAR

BASS

DRUMS

RHYTHM EXAMPLE

## EVERY BREATH YOU TAKE

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Words and Music by  
 STING

## Medium Rock

*Instrumental*

*Instrumental*

Ev-'ry Breath You Take ev-'ry move you

make, ev-'ry bond you break ev-'ry step you take, I'll be watch-ing you.

Ev-'ry sin-gle day ev-'ry word you say, ev-'ry game you play

ev-'ry night you stay, I'll be watch-ing you. Oh, can't you see

you be-long to me. How my poor heart aches

with ev-'ry step you take. Ev-'ry move you make ev-'ry vow you

break, ev-'ry smile you take ev-'ry claim you stake, I'll be watch-ing you.

Since you've gone I been lost with-out a trace. I dream at night I can on-ly see your face.

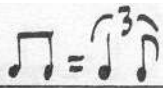
I look a-round but it's you I can't re-place, I feel so cold and I long for your em-brace.

I keep cry-ing ba-by ba-by please.

*Instrumental*

*D.S. al Coda*

Oh can't you



# BE-BOP-A-LULA

- GENE VINCENT  
SHERIFF TEX DAVIS!

## INTRO

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

## CHORUS

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

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

## VERSE

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

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

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

# ESCALAS



# ESCALAS PENTATÓNICAS

## Escala pentatónica de A

1 2 3 1 2 1 2 3 1 2 1 2 1 3 2 1 2 1 3 2 1

## Escala pentatónica de Am

1 2 3 1 2 1 2 3 1 2 1 2 1 3 2 1 2 1 3 2 1

## Escala pentatónica de B

1 2 3 1 2 1 2 3 1 2 1 2 1 3 2 1 2 1 3 2 1

## Escala pentatónica de Bm

1 2 3 1 2 1 2 3 1 2 1 2 1 3 2 1 2 1 3 2 1

# ESCALAS PENTATÓNICAS

## Escala pentatónica de C

1 2 3 1 2 1 2 3 1 2 1 2 1 3 2 1 2 1 3 2 1

1 3 2 1 2 1 3 2 1 2 1 2 1 2 3 1 2 1 2 3 1

## Escala pentatónica de Cm

1 2 3 1 2 1 2 3 1 2 1 2 1 3 2 1 2 1 3 2 1

1 3 2 1 2 1 3 2 1 2 1 2 1 2 3 1 2 1 2 3 1

## Escala pentatónica de D

1 2 3 1 2 1 2 3 1 2 1 2 1 3 2 1 2 1 3 2 1

1 3 2 1 2 1 3 2 1 2 1 2 1 2 3 1 2 1 2 3 1

## Escala pentatónica de Dm

1 2 3 1 2 1 2 3 1 2 1 2 1 3 2 1 2 1 3 2 1

1 3 2 1 2 1 3 2 1 2 1 2 1 2 3 1 2 1 2 3 1

# ESCALAS PENTATÓNICAS

## Escala pentatónica de E

1 2 3 1 2 1 2 3 1 2 1 2 1 3 2 1 2 1 3 2 1

1 3 2 1 2 1 3 2 1 2 1 2 1 2 3 1 2 1 2 3 1

The E pentatonic scale is shown in both treble and bass clefs. The treble clef starts on E4 and the bass clef starts on E2. The scale is written in 5/4 time. The notes are E, F#, G#, A, B. The first staff shows the ascending scale with fingerings 1-2-3-1-2-1-2-3-1-2-1-2-1-3-2-1. The second staff shows the descending scale with fingerings 1-3-2-1-2-1-3-2-1-2-1-2-1-2-3-1-2-1-2-3-1.

## Escala pentatónica de Em

1 2 3 1 2 1 2 3 1 2 1 2 1 3 2 1 2 1 3 2 1

1 3 2 1 2 1 3 2 1 2 1 2 1 2 3 1 2 1 2 3 1

The E minor pentatonic scale is shown in both treble and bass clefs. The treble clef starts on E4 and the bass clef starts on E2. The scale is written in 5/4 time. The notes are E, F, G, A, B. The first staff shows the ascending scale with fingerings 1-2-3-1-2-1-2-3-1-2-1-2-1-3-2-1. The second staff shows the descending scale with fingerings 1-3-2-1-2-1-3-2-1-2-1-2-1-2-3-1-2-1-2-3-1.

## Escala pentatónica de F

1 2 3 1 2 1 2 3 1 2 1 2 1 3 2 1 2 1 3 2 1

1 3 2 1 2 1 3 2 1 2 1 2 1 2 3 1 2 1 2 3 1

The F pentatonic scale is shown in both treble and bass clefs. The treble clef starts on F4 and the bass clef starts on F2. The scale is written in 5/4 time. The notes are F, G, A, C, D. The first staff shows the ascending scale with fingerings 1-2-3-1-2-1-2-3-1-2-1-2-1-3-2-1. The second staff shows the descending scale with fingerings 1-3-2-1-2-1-3-2-1-2-1-2-1-2-3-1-2-1-2-3-1.

## Escala pentatónica de Fm

1 2 3 1 2 1 2 3 1 2 1 2 1 3 2 1 2 1 3 2 1

1 3 2 1 2 1 3 2 1 2 1 2 1 2 3 1 2 1 2 3 1

The F minor pentatonic scale is shown in both treble and bass clefs. The treble clef starts on F4 and the bass clef starts on F2. The scale is written in 5/4 time. The notes are F, G, A, Bb, C. The first staff shows the ascending scale with fingerings 1-2-3-1-2-1-2-3-1-2-1-2-1-3-2-1. The second staff shows the descending scale with fingerings 1-3-2-1-2-1-3-2-1-2-1-2-1-2-3-1-2-1-2-3-1.



# ESCALAS PENTATÓNICAS

## Escala pentatónica de G

1 2 3 1 2 1 2 3 1 2 1 2 1 3 2 1 2 1 3 2 1

## Escala pentatónica de Gm

1 2 3 1 2 1 2 3 1 2 1 2 1 3 2 1 2 1 3 2 1

## Escala pentatónica de Ab

1 2 3 1 2 1 2 3 1 2 1 2 1 3 2 1 2 1 3 2 1

## Escala pentatónica de G#m

1 2 3 1 2 1 2 3 1 2 1 2 1 3 2 1 2 1 3 2 1

# ESCALAS de BLUES

## Escala de blues de A

Fingerings for Treble Clef: 1 2 3 4 1 2 | 1 2 3 4 1 2 | 3 2 1 4 3 2 | 1 2 1 4 3 2 | 1

Fingerings for Bass Clef: 1 4 3 2 1 2 | 1 4 3 2 1 2 | 1 2 1 2 3 4 | 1 2 1 2 3 4 | 1

## Escala de blues de B

Fingerings for Treble Clef: 1 2 3 1 2 3 | 1 2 3 1 2 3 | 4 3 2 1 3 2 | 1 3 2 1 3 2 | 1

Fingerings for Bass Clef: 4 2 1 3 2 | 4 2 1 3 2 | 2 1 2 3 1 2 | 2 3 1 2 | 4

## Escala de blues de C

Fingerings for Treble Clef: 1 2 3 4 1 2 | 1 2 3 4 1 2 | 3 2 1 4 3 2 | 1 2 1 4 3 2 | 1

Fingerings for Bass Clef: 1 4 3 2 1 | 1 4 3 2 | 1 2 3 4 | 1 2 3 4 | 1

## Escala de blues de D

Fingerings for Treble Clef: 1 2 3 4 1 2 | 1 2 3 4 1 2 | 3 2 1 4 3 2 | 1 2 1 4 3 2 | 1

Fingerings for Bass Clef: 1 4 3 2 1 | 1 4 3 2 | 1 2 1 2 3 4 | 1 2 3 4 | 1

# ESCALAS de BLUES

## Escala de blues de E

Musical notation for the E blues scale in 3/4 time. The scale is presented in two staves: Treble Clef (top) and Bass Clef (bottom). The notes are: E4, F#4, G4, A4, B4, A4, G4, F#4, E4. Fingerings are indicated by numbers 1-4 above or below notes. The bass clef line includes a '2' under the second measure and '1 2' under the third measure.

## Escala de blues de F

Musical notation for the F blues scale in 3/4 time. The scale is presented in two staves: Treble Clef (top) and Bass Clef (bottom). The notes are: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4. Fingerings are indicated by numbers 1-4 above or below notes. The bass clef line includes a '2' under the second measure and '1 2 3 4' under the fourth measure.

## Escala de blues de G

Musical notation for the G blues scale in 3/4 time. The scale is presented in two staves: Treble Clef (top) and Bass Clef (bottom). The notes are: G4, Ab4, Bb4, C5, D5, C5, Bb4, Ab4, G4. Fingerings are indicated by numbers 1-4 above or below notes. The bass clef line includes '1 4 3 2 1 2' under the first measure and '1 2 3 4' under the fourth measure.

# ESCALAS de BLUES

## Escala de blues de Ab

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

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

## Escala de blues de Bb

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

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

## Escala de blues de Eb

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

1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1

## Escala de blues de D

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

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

