

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

NOMBRE: _____ **APELLIDOS:** _____

FICHA DE EJERCICIO	PÁGINA
Tríadas Mayores en estado fundamental I-Sol	1
Tríadas Mayores en estado fundamental I-FA	2
Tríadas Mayores en estado fundamental I- S y F	3
Tríadas Mayores en estado fundamental II-Sol	4
Tríadas Mayores en estado fundamental II-Fa	5
Tríadas Mayores en estado fundamental II-S y F	6
Tríadas Mayores en estado fundamental III-Sol	7
Tríadas Mayores en estado fundamental III-Fa	8
Tríadas Mayores en estado fundamental III-SyF	9
Tríadas menores en estado fundamental I-Sol	10
Tríadas menores en estado fundamental II-Sol	11
Tríadas menores en estado fundamental III- Sol	12
Tríadas en Primera Inversión - Sol	13
Tríadas Mayores en Primera Inversión - Sol	14
Tríadas menores en Primera Inversión - Sol	15
Tríadas en Segunda Inversión - Sol	16
Tríadas Mayores en Segunda Inversión - Sol	17
Tríadas menores en Segunda Inversión - Sol	18
Tríadas Aumentadas en Estado Fundamental I	19
Tríadas Aumentadas en Estado Fundamental II	20
Tríadas Aumentadas en Estado Fundamental III	21
Tríadas Disminuidas en Estado Fundamental I	22
Tríadas Disminuidas en Estado Fundamental II	23
Tríadas Disminuidas en Estado Fundamental III	24
Identifica acordes. Tríadas en fundamental. Sol	25
Identifica acordes. Tríadas en fundamental. Fa	26
Identifica acordes. Tríadas en fundamental. SyF	27
Puzzle de tríadas I	28
Puzzle de tríadas II	29
Puzzle de tríadas III	30
Cifrado de tríadas	31
Acordes de Séptima de Dominante I	32
Acordes de Séptima de Dominante II	33
Círculo de quintas	34
Teasing Rag	36-39
Blues in the Closet	40-41
Aria de la suite nº 3 de J. S. Bach	42-43
Country Ragtime	44-47
Blues by five	48-49
Les Trois Soeurs, C. Czerny	50-56
Saxophone Blues	57-60
Bags' Groove	61-62
Stand by me	63
Let's twist again	64
Every breath you take	65
Be-Bop-A-Lula	66
Escalas Pentatónicas	68-71
Escalas blues	72-74
Papel pautado	75-82

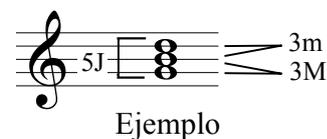
Tríadas Mayores en Estado Fundamental I -

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).



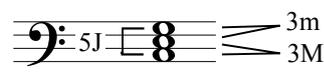
1 	2 	3 	4
5 	6 	7 	8

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

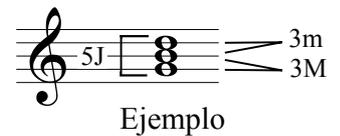
1	2	3	4
5	6	7	8

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)**

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)**.

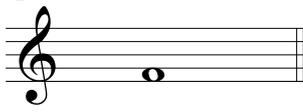
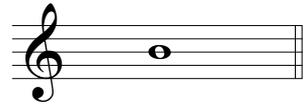
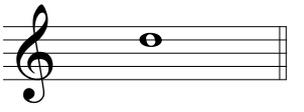
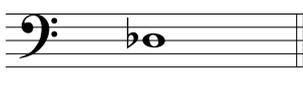
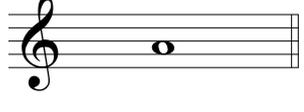
Todos los ejercicios aquí propuestos son tríadas en estado fundamental.

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

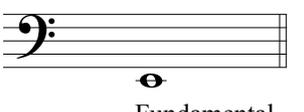
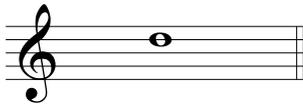
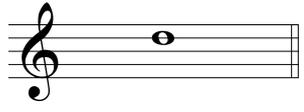
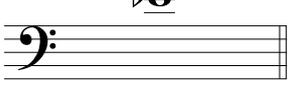
Escribe la tercera del acorde añadiendo una 3M sobre la fundamental.

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 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

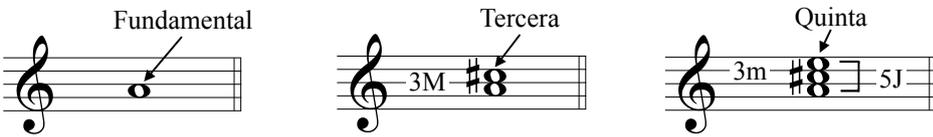
Tríadas Mayores en Estado Fundamental II -

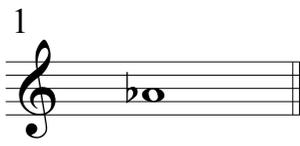
Crea tríadas mayores a partir de la nota fundamental dada.

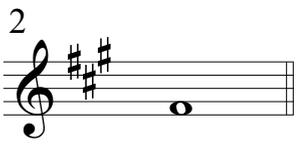
Escribe la tercera del acorde añadiendo una 3M sobre la fundamental.

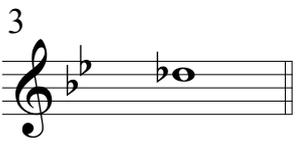
Escribe la quinta del acorde añadiendo una 5J sobre la fundamental (o una 3m sobre la tercera).

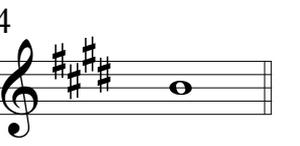
Ejemplo

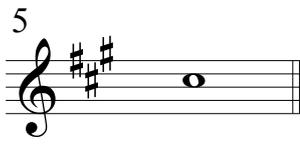


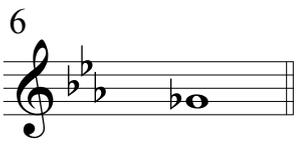
1 

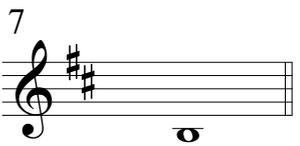
2 

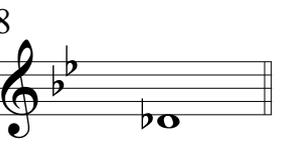
3 

4 

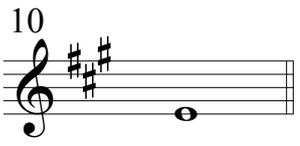
5 

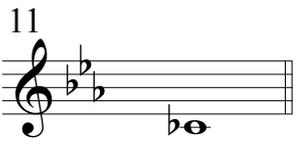
6 

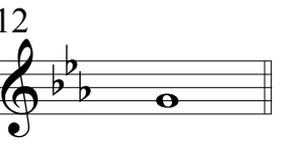
7 

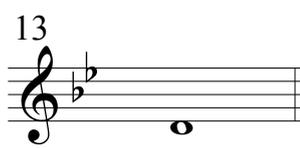
8 

9 

10 

11 

12 

13 

14 

15 

16 

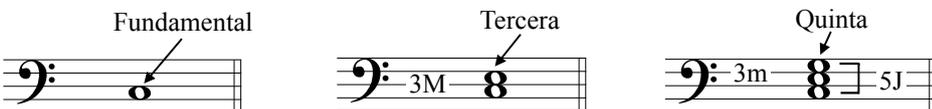
Tríadas Mayores en Estado Fundamental II - basso

Crea tríadas mayores a partir de la nota fundamental dada.

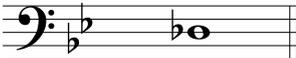
Escribe la tercera del acorde añadiendo una 3M sobre la fundamental.

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

Ejemplo



1



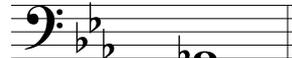
2



3



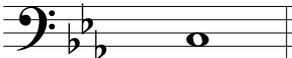
4



5



6



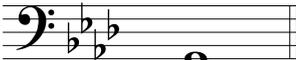
7



8



9



10



11



12



13



14



15



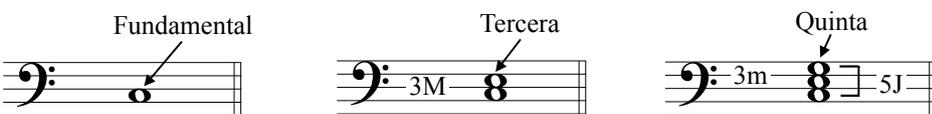
16



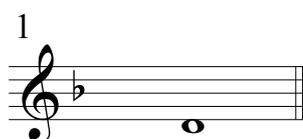
Tríadas Mayores en Estado Fundamental II -

Crea tríadas mayores a partir de la nota fundamental dada.

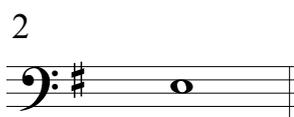
Ejemplo



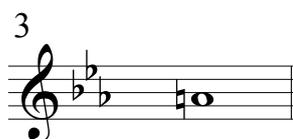
1



2



3



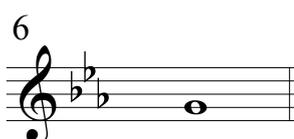
4



5



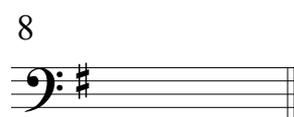
6



7



8



9



10



11



12



13



14



15



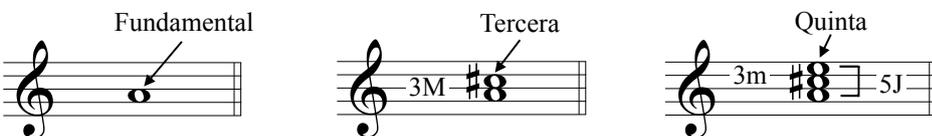
16



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

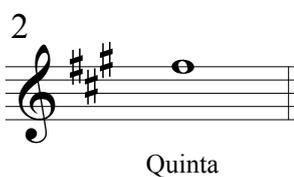


1



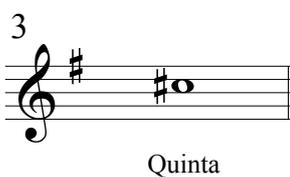
Tercera

2



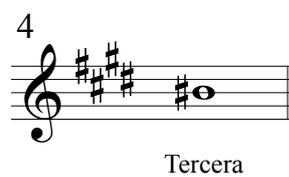
Quinta

3



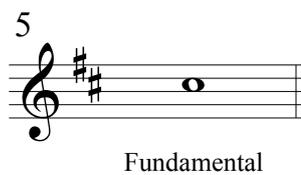
Quinta

4



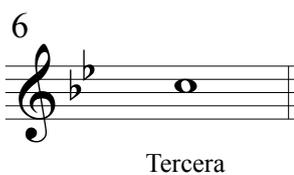
Tercera

5



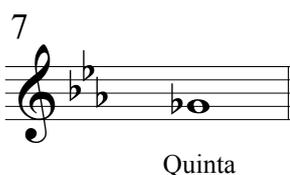
Fundamental

6



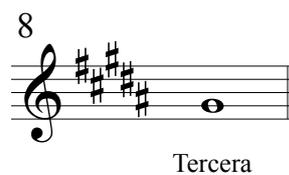
Tercera

7



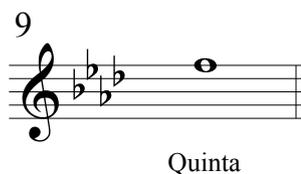
Quinta

8



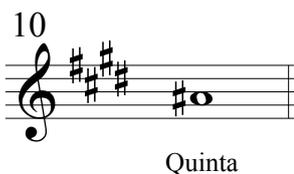
Tercera

9



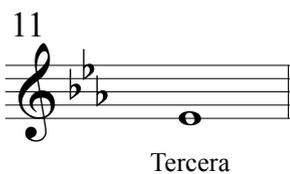
Quinta

10



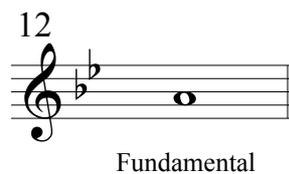
Quinta

11



Tercera

12



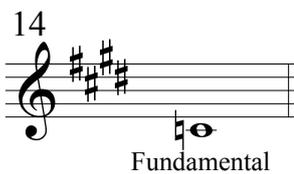
Fundamental

13



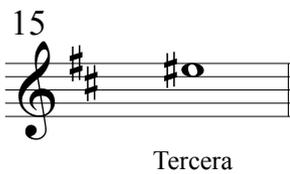
Quinta

14



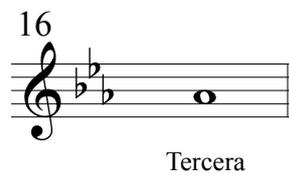
Fundamental

15



Tercera

16



Tercera

Triadas Mayores en Estado Fundamental III - 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.

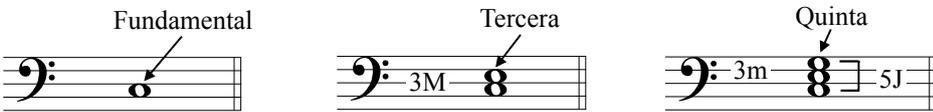
Ejemplo

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

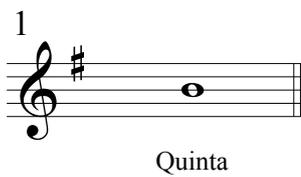
Tríadas Mayores en Estado Fundamental III -

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

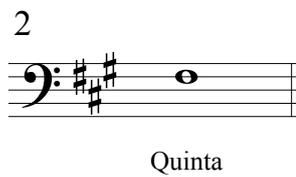


1



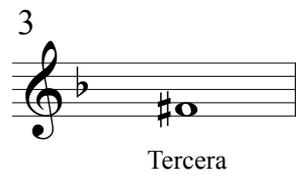
Quinta

2



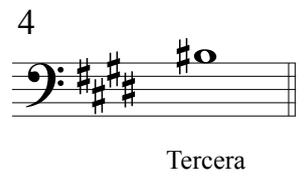
Quinta

3



Tercera

4



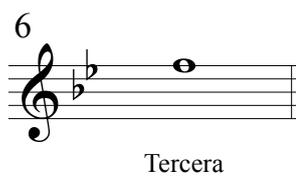
Tercera

5



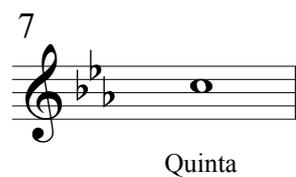
Quinta

6



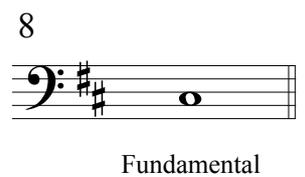
Tercera

7



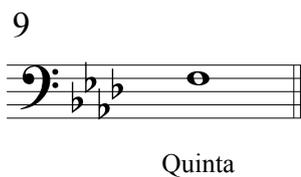
Quinta

8



Fundamental

9



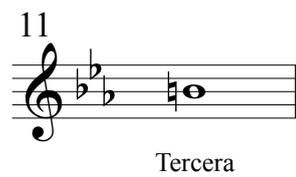
Quinta

10



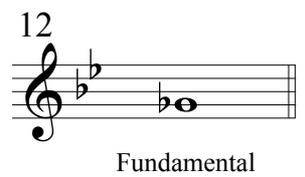
Quinta

11



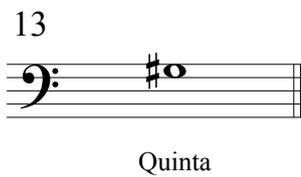
Tercera

12



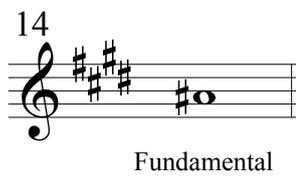
Fundamental

13



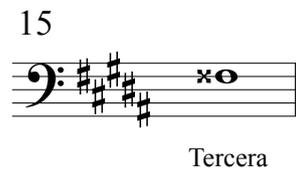
Quinta

14



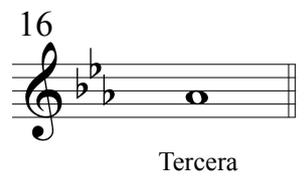
Fundamental

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

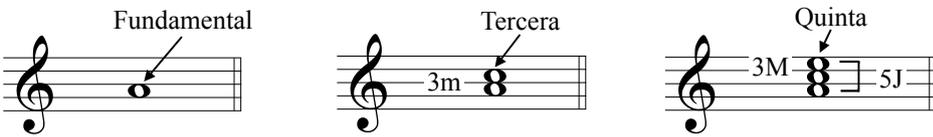
Tríadas Menores en Estado Fundamental II -

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

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

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

Ejemplo

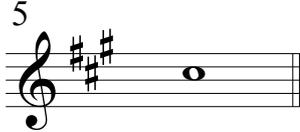


1 

2 

3 

4 

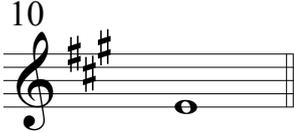
5 

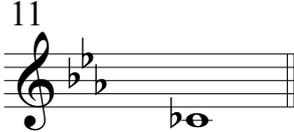
6 

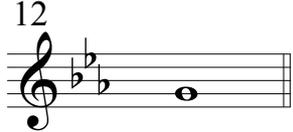
7 

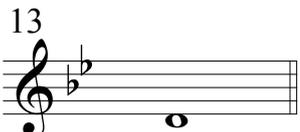
8 

9 

10 

11 

12 

13 

14 

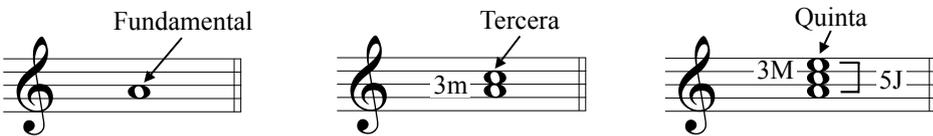
15 

16 

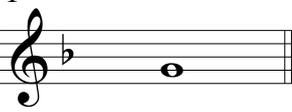
Tríadas Menores en Estado Fundamental III -

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

Ejemplo



1



Tercera

2



Quinta

3



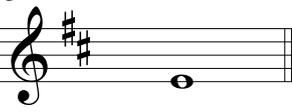
Quinta

4



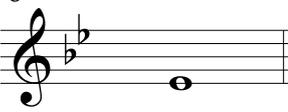
Tercera

5



Fundamental

6



Tercera

7



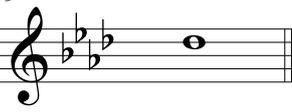
Quinta

8



Tercera

9



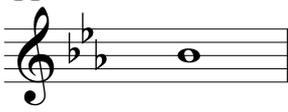
Quinta

10



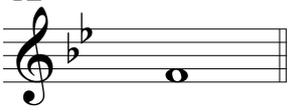
Quinta

11



Tercera

12



Fundamental

13



Quinta

14



Fundamental

15



Tercera

16

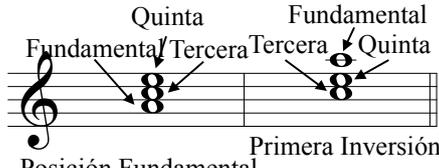


Tercera

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

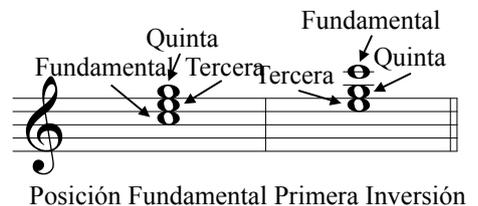
1. Crea tríadas en primera inversión usando las notas dadas como fundamentales.

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.

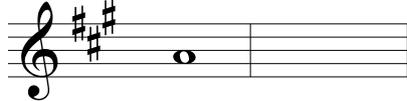
Ejemplo



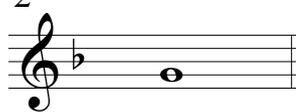
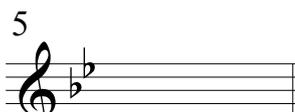
Solución



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.

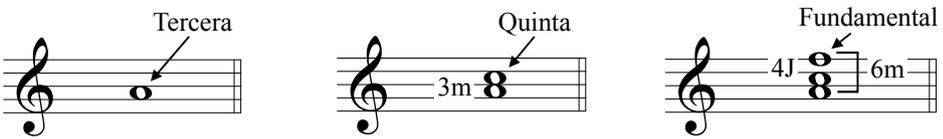
1  Quinta	2  Tercera	3  Tercera	4  Quinta
5  Tercera	6  Quinta	7  Quinta	8  Tercera

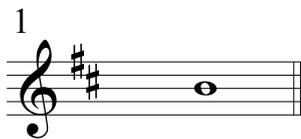
Tríadas Mayores en Primera Inversión -

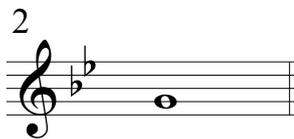
Crea tríadas mayores en primera inversión usando las notas dadas como terceras del acorde.

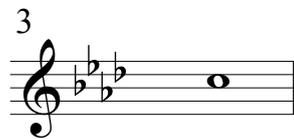
Crea la Quinta de la tríada añadiendo una 3m sobre la Tercera.

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

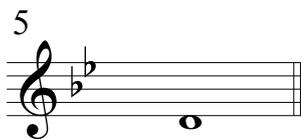
Ejemplo 

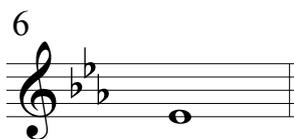
1 

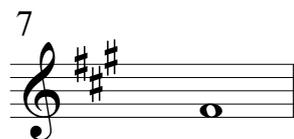
2 

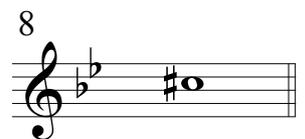
3 

4 

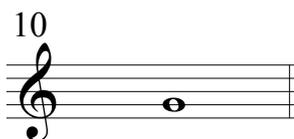
5 

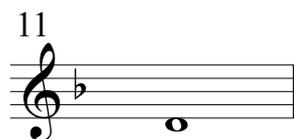
6 

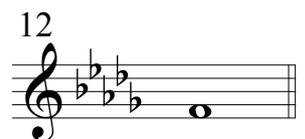
7 

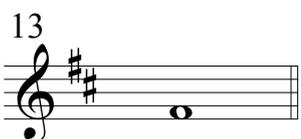
8 

9 

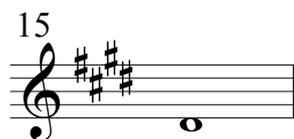
10 

11 

12 

13 

14 

15 

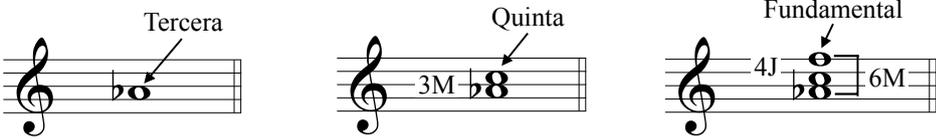
16 

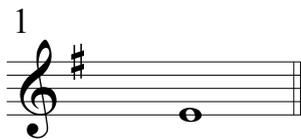
Tríadas menores en Primera Inversión -

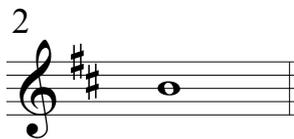
Crea tríadas menores en primera inversión usando las notas dadas como la tercera del acorde.

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

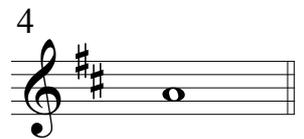
Crea la Fundamental de la tríada añadiendo una 4J sobre la Quinta.

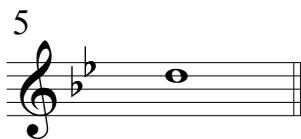
Ejemplo 

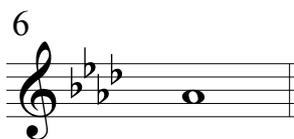
1 

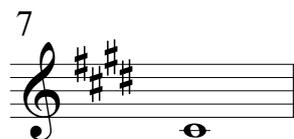
2 

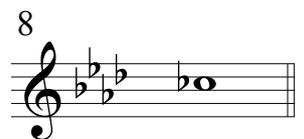
3 

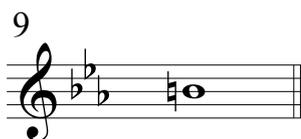
4 

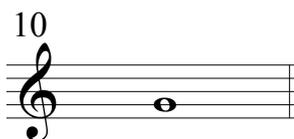
5 

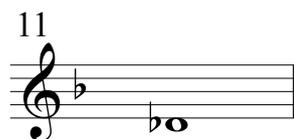
6 

7 

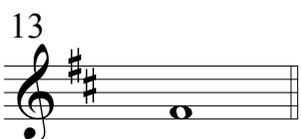
8 

9 

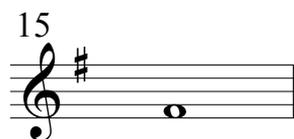
10 

11 

12 

13 

14 

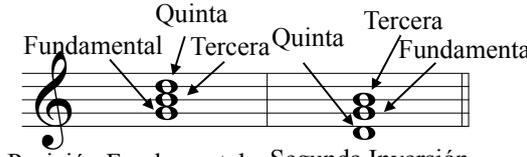
15 

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.

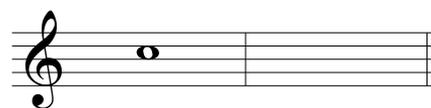
Ejemplo



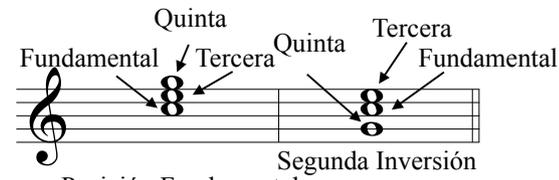
1. Crea tríadas en segunda inversión usando las notas dadas como fundamentales.

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.

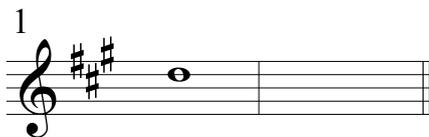
Ejemplo



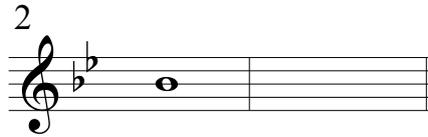
Solución



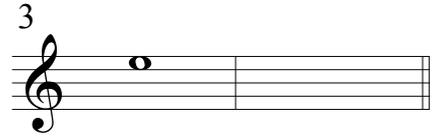
1



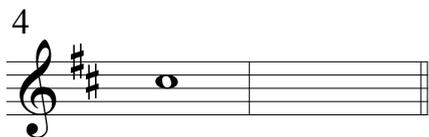
2



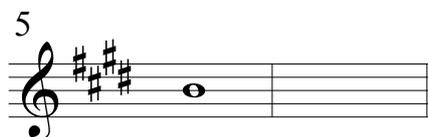
3



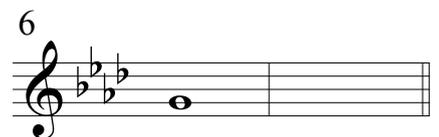
4



5

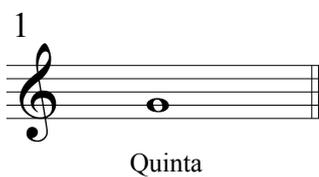


6



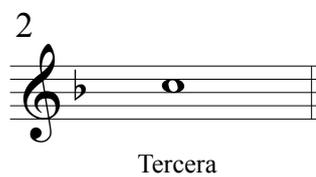
2. Debajo de cada nota se indica la posición que le corresponde en una tríada. Añade las notas que faltan para formar la segunda inversión de acordes menores.

1



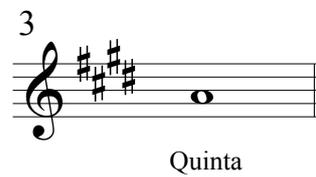
Quinta

2



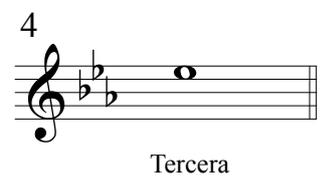
Tercera

3



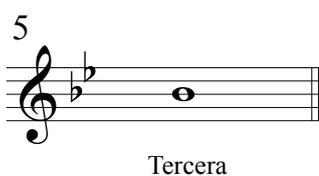
Quinta

4



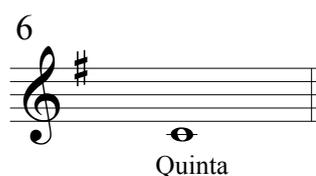
Tercera

5



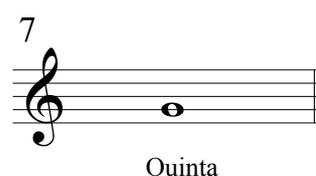
Tercera

6



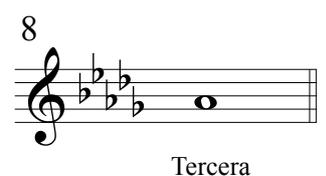
Quinta

7



Quinta

8



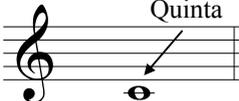
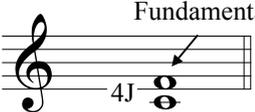
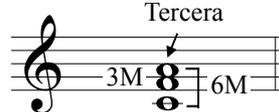
Tercera

Tríadas Mayores en Segunda Inversión -

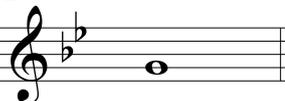
Crea tríadas mayores en segunda inversión usando las notas dadas como quintas.

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

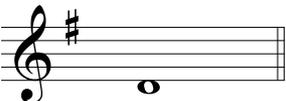
Crea la Tercera de la tríada añadiendo una 3M sobre la Fundamental.

Ejemplo   

1 

2 

3 

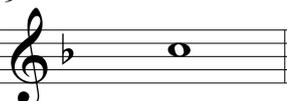
4 

5 

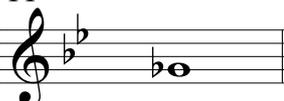
6 

7 

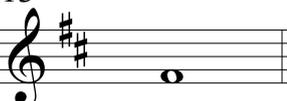
8 

9 

10 

11 

12 

13 

14 

15 

16 

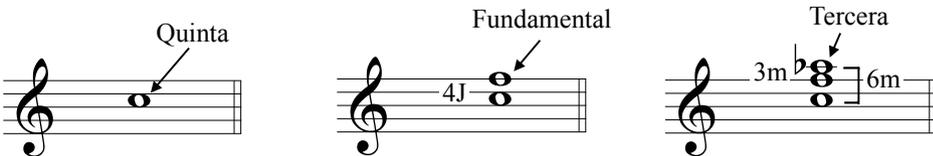
Tríadas menores en Segunda Inversión -

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.

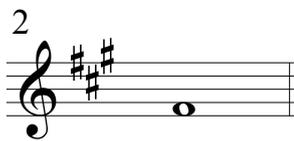
Ejemplo



1



2



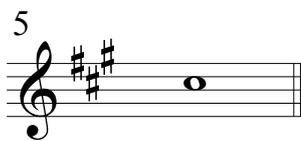
3



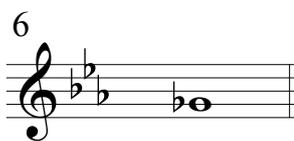
4



5



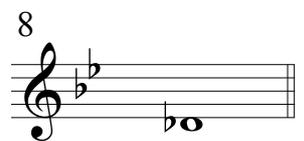
6



7



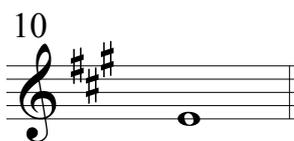
8



9



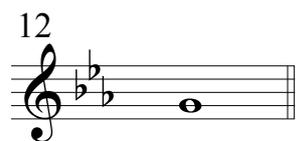
10



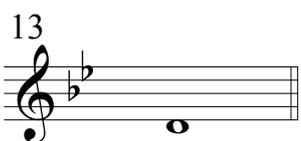
11



12



13



14



15

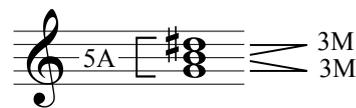


16



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)**.

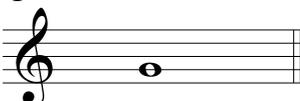
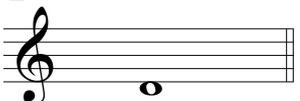
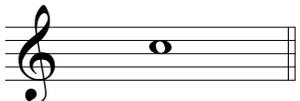
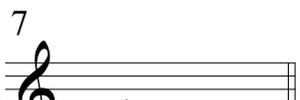
Todos los ejercicios aquí propuestos son tríadas aumentadas en estado fundamental.

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

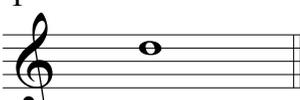
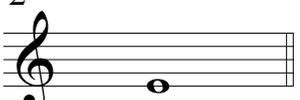
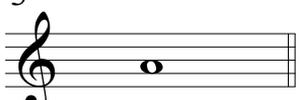
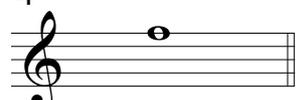
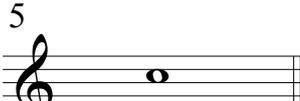
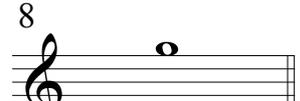
Escribe la tercera del acorde añadiendo una 3M sobre la fundamental.

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

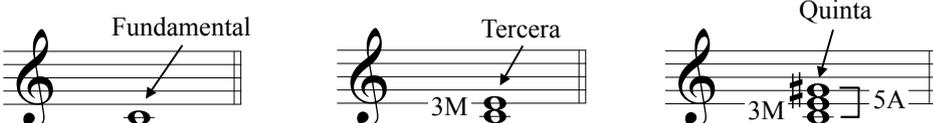
Tríadas Aumentadas en Estado Fundamental II -

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

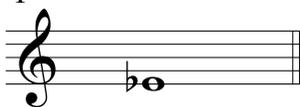
Escribe la tercera del acorde añadiendo una 3M sobre la fundamental.

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

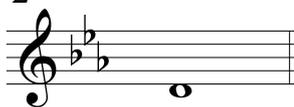
Ejemplo



1



2



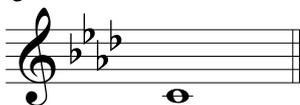
3



4



5



6



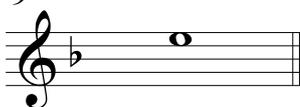
7



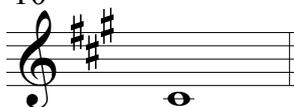
8



9



10



11



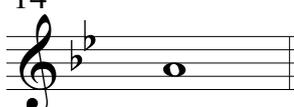
12



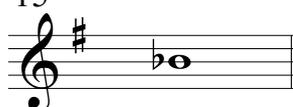
13



14



15



16

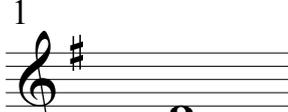


Tríadas Aumentadas en Estado Fundamental III -

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.

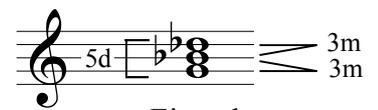
Ejemplo



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)**.

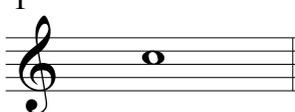
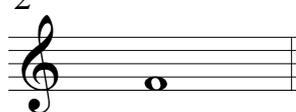
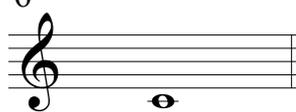
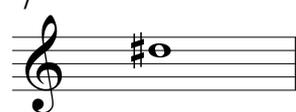
Todos los ejercicios aquí propuestos son tríadas disminuidas en estado fundamental.

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

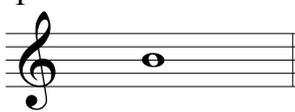
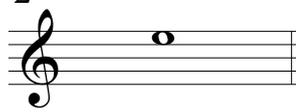
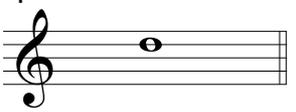
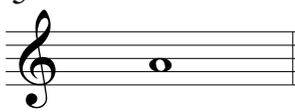
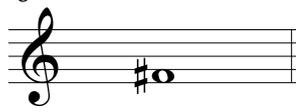
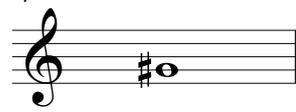
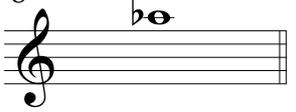
Escribe la tercera del acorde añadiendo una 3m sobre la fundamental.

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

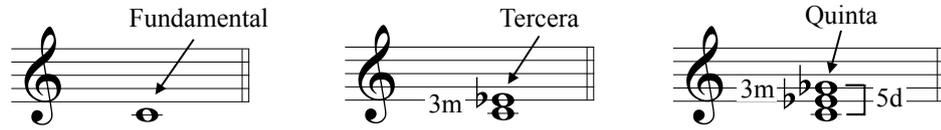
Tríadas Disminuidas en Estado Fundamental II -

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).

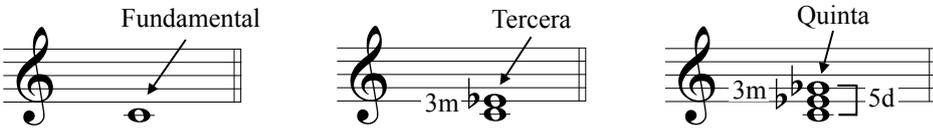
Ejemplo




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



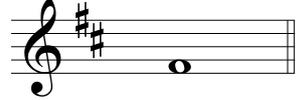
Fundamental

7



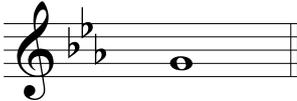
Quinta

8



Fundamental

9



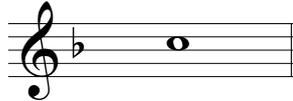
Quinta

10



Tercera

11



Quinta

12



Tercera

13



Tercera

14



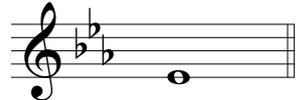
Quinta

15



Tercera

16



Tercera

Identifica Acordes

Tríadas en Estado Fundamental -

Identifica los siguientes acordes usando estas abreviaciones:

Maj (mayor)

min (menor)

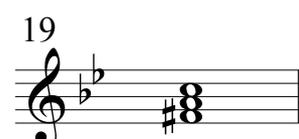
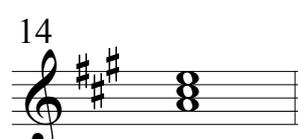
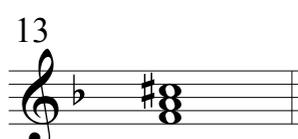
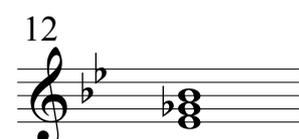
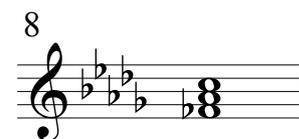
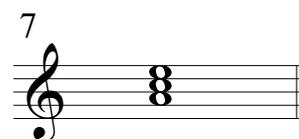
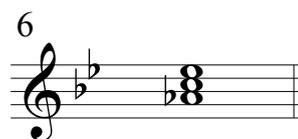
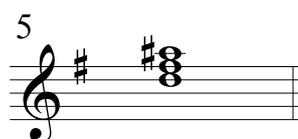
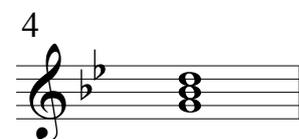
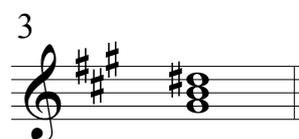
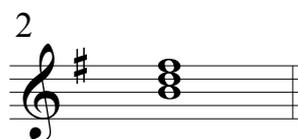
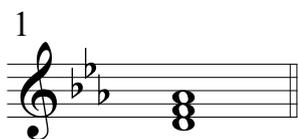
dim (disminuido)

Aug (aumentado)

Ejemplo



dim



Identifica Acordes

Tríadas en Estado Fundamental - basso

Identifica los siguientes acordes usando estas abreviaciones:

Maj (mayor)

min (menor)

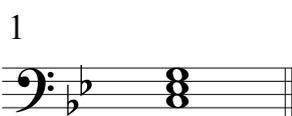
dim (disminuido)

Aug (aumentado)

Ejemplo



dim



—



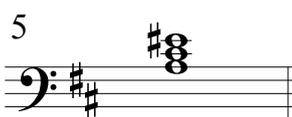
—



—



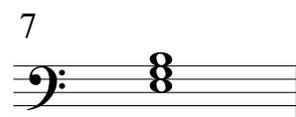
—



—



—



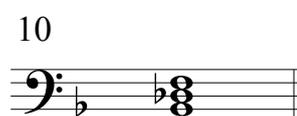
—



—



—



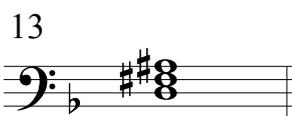
—



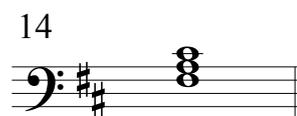
—



—



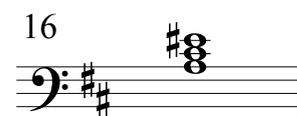
—



—



—



—



—



—



—



—

Identifica Acordes

Tríadas en Estado Fundamental -

Identifica los siguientes acordes usando estas abreviaciones:

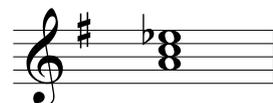
Maj (mayor)

min (menor)

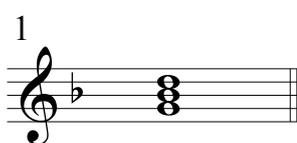
dim (disminuido)

Aug (aumentado)

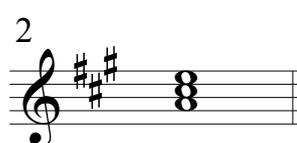
Ejemplo



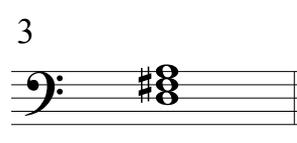
dim



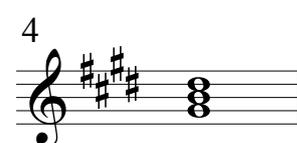
—



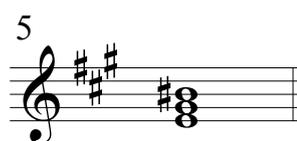
—



—



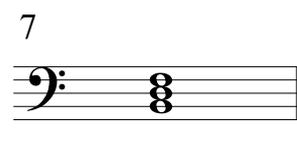
—



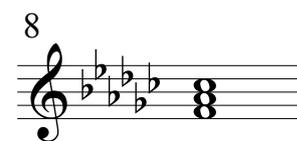
—



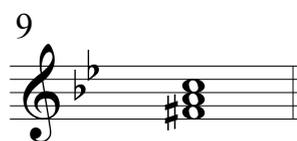
—



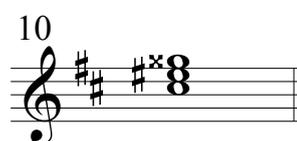
—



—



—



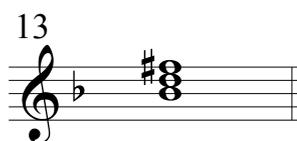
—



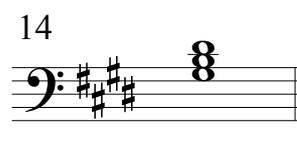
—



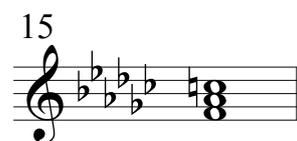
—



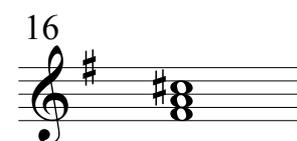
—



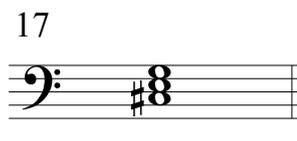
—



—



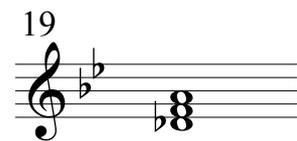
—



—



—



—



—

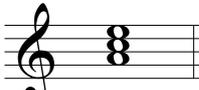
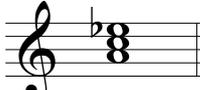
Puzzle de Tríadas I

Tríadas en Estado Fundamental -

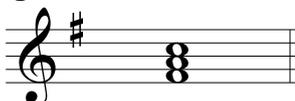
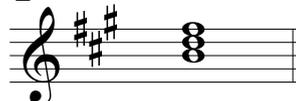
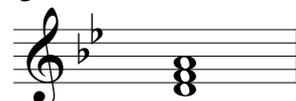
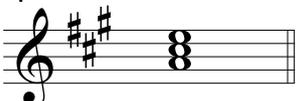
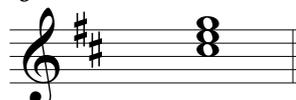
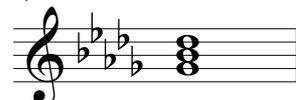
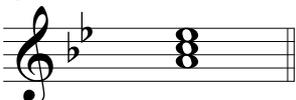
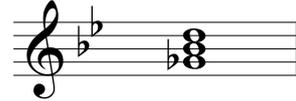
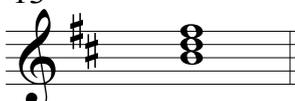
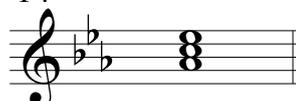
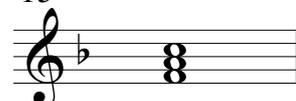
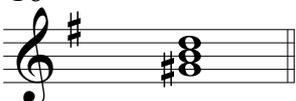
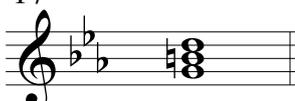
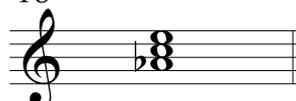
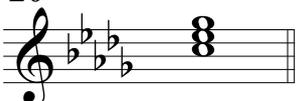
Usando las alteraciones mostradas abajo, altera una o más notas de cada acorde para formar la tríada indicada.

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.

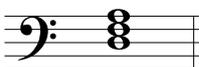
1  min	2  Aug	3  Maj	4  min
5  dim	6  min	7  Aug	8  Maj
9  min	10  dim	11  Maj	12  Aug
13  Maj	14  min	15  dim	16  Aug
17  dim	18  min	19  Aug	20  Maj

Puzzle de Tríadas II

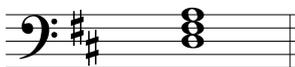
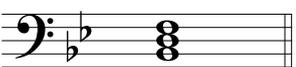
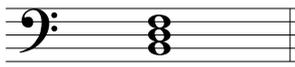
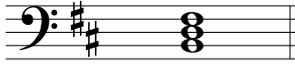
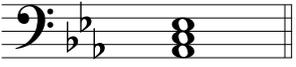
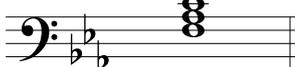
Tríadas en Estado Fundamental - basso

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 -

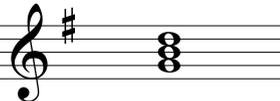
Usando las alteraciones mostradas abajo, altera una o más notas de cada acorde para formar la tríada indicada.

b b₂ 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.

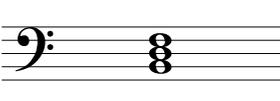
1 
Aug

2 
Maj

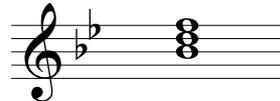
3 
min

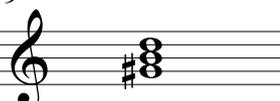
4 
Aug

5 
dim

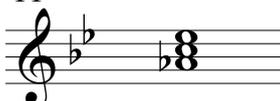
6 
min

7 
Maj

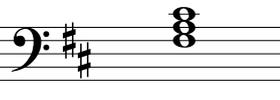
8 
dim

9 
Aug

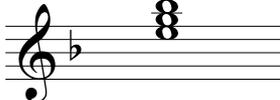
10 
Maj

11 
dim

12 
min

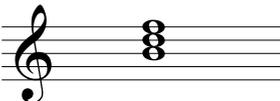
13 
Maj

14 
dim

15 
min

16 
Aug

17 
dim

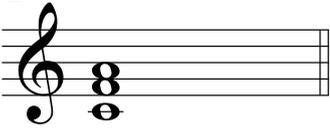
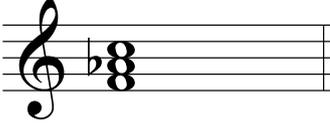
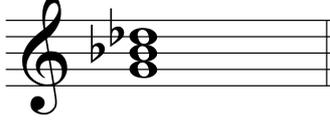
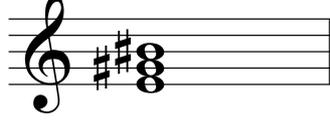
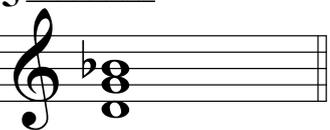
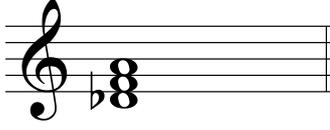
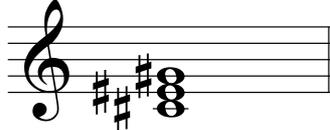
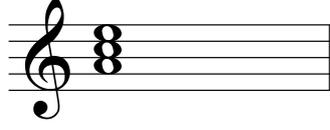
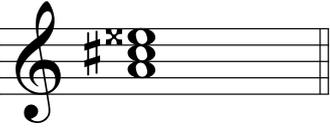
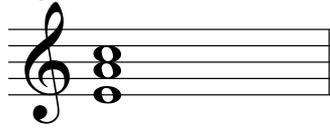
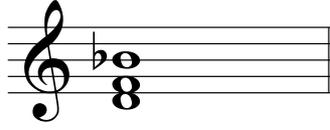
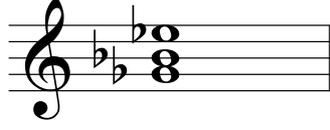
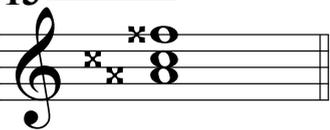
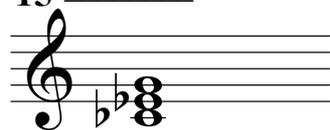
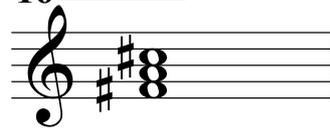
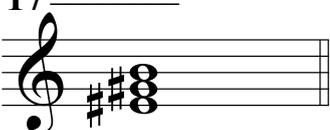
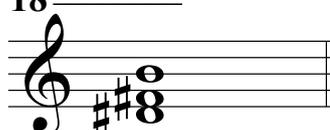
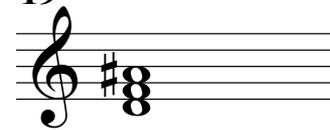
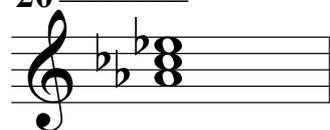
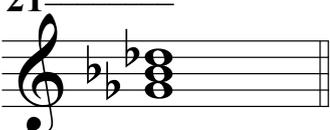
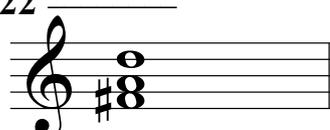
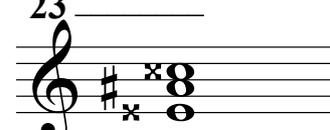
18 
Maj

19 
min

20 
Maj

Cifrado de Tríadas

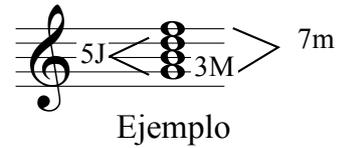
1.- Cifra los siguientes acordes según creas conveniente.

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^am.



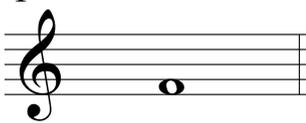
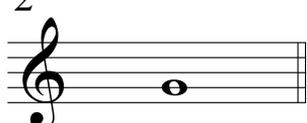
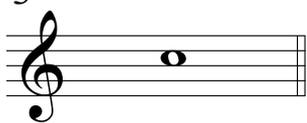
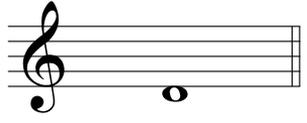
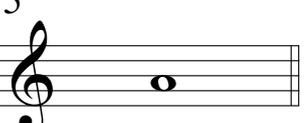
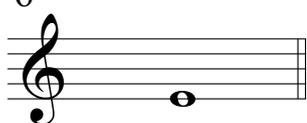
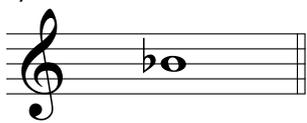
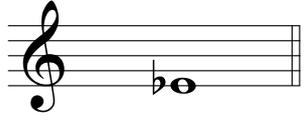
Para hallar la 7^am recuerda que casi todos los intervalos al invertirlos suman nueve, y se oponen entre sí. De manera que una 7^am se convertiría en una 2^aM.

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

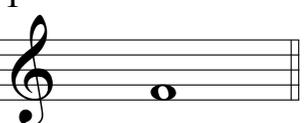
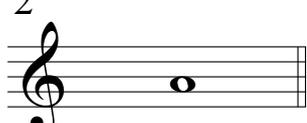
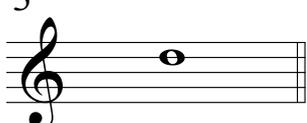
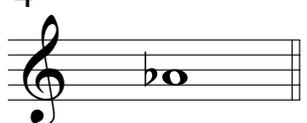
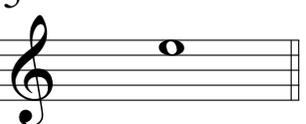
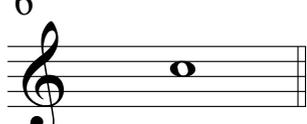
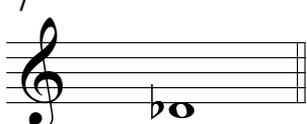
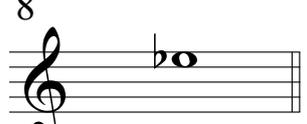
Escribe la tercera del acorde añadiendo una 3M sobre la fundamental.

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 

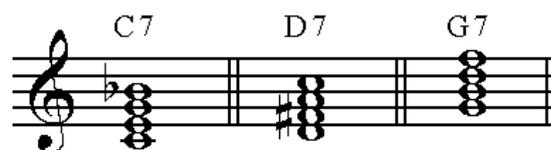
2. Debajo de cada nota se indica la posición que le corresponde dentro del acorde. Añade las notas que faltan para formar un acorde de Séptima Dominante en estado fundamental.

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

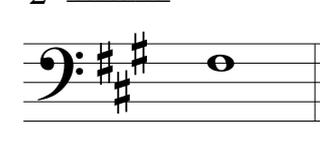
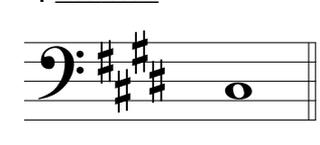
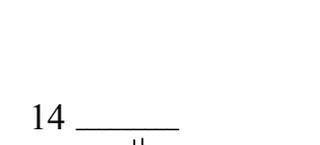
Acordes de Séptima Dominante II -

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.

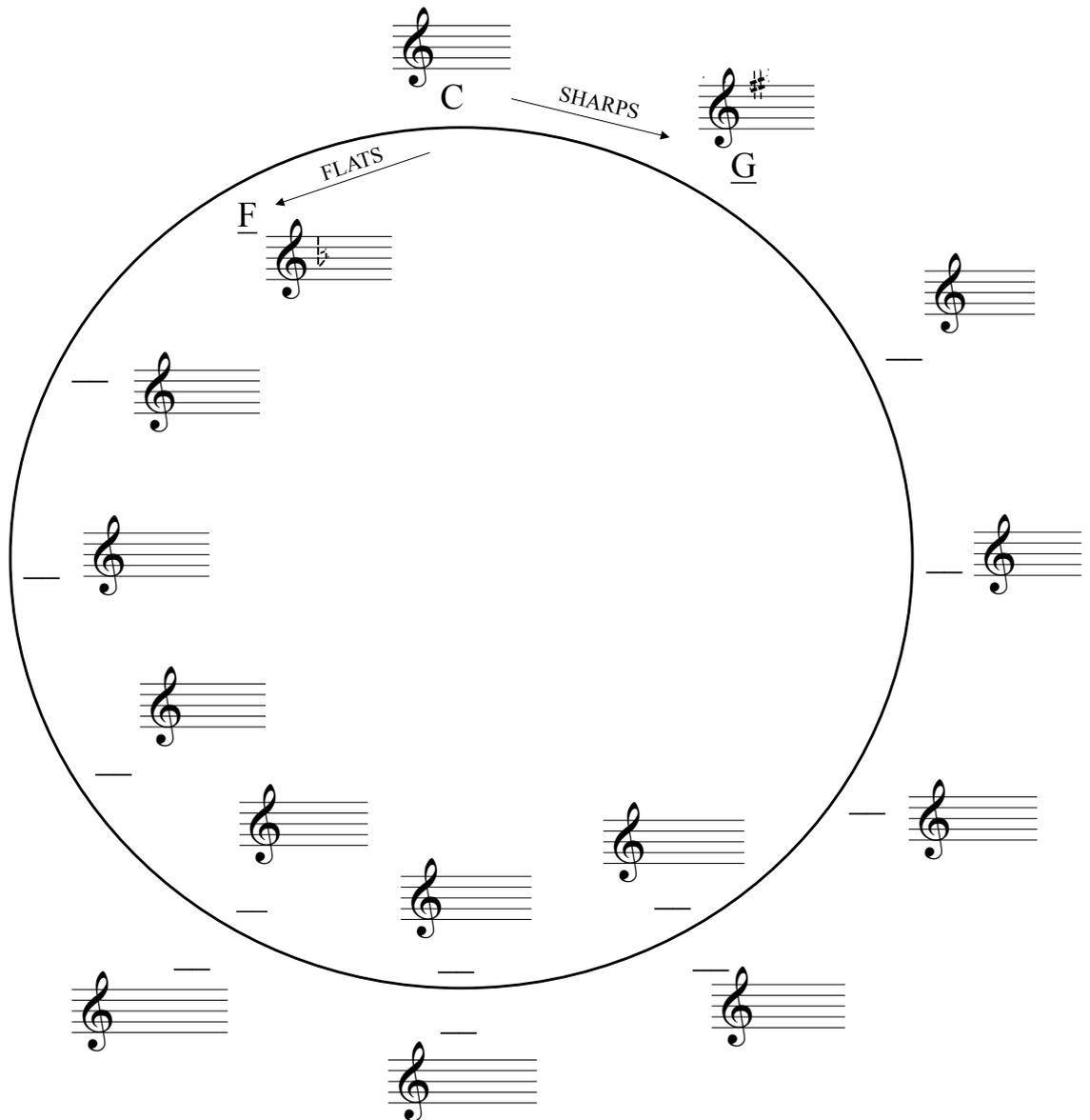


1. Debajo de cada nota se indica la posición que le corresponde en una tríada. Añade las notas que faltan para formar un acorde de Séptima Dominante en estado fundamental, e indica el cifrado sobre la línea superior.

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



TEASING RAG

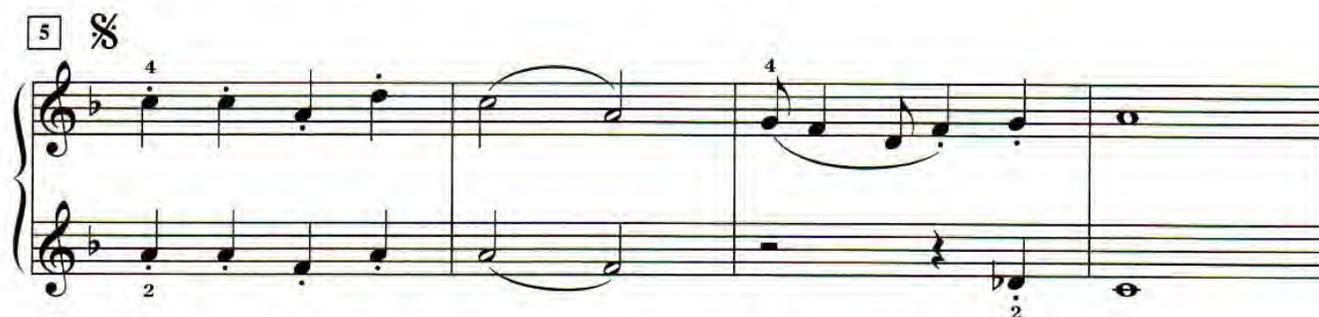
PRIMO

Martha Mier

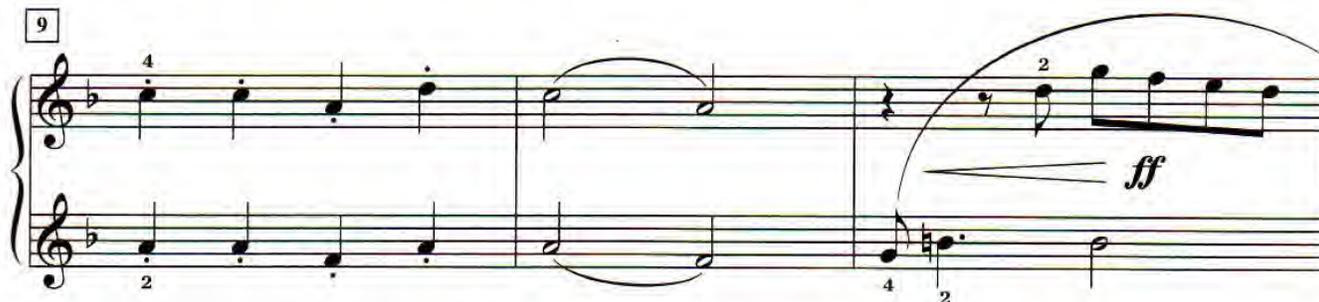
Moderately, with a steady beat (Play  evenly)



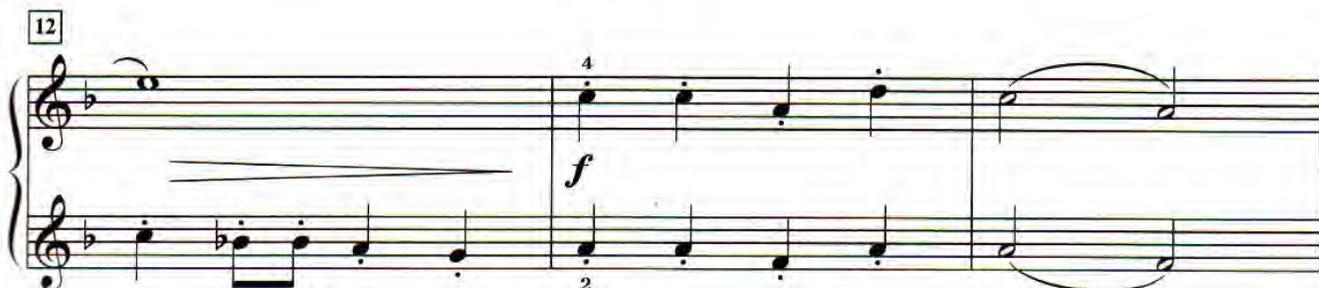
First system of musical notation (measures 1-4). The piece is in 4/4 time and B-flat major. The right hand features a melodic line with slurs and fingerings (3, 1, 5, 1, 4, 4, 3). The left hand provides a bass line with slurs and fingerings (3, 3, 1, 5). Dynamics include *mp* and *f*.



Second system of musical notation (measures 5-8). It begins with a repeat sign and a box containing the number 5. The right hand continues the melodic line with slurs and fingerings (4, 4). The left hand continues the bass line with slurs and fingerings (2, 2). Dynamics include *f*.



Third system of musical notation (measures 9-11). It begins with a box containing the number 9. The right hand features a melodic line with slurs and fingerings (4, 2). The left hand continues the bass line with slurs and fingerings (2, 4, 2). Dynamics include *ff*.



Fourth system of musical notation (measures 12-14). It begins with a box containing the number 12. The right hand continues the melodic line with slurs and fingerings (4). The left hand continues the bass line with slurs and fingerings (2). Dynamics include *f*.

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)

Musical notation for measures 1-4. The score is in 4/4 time with a key signature of one flat. The right hand has a whole note chord in the first measure, followed by a half note chord in the second measure, and a quarter note chord in the third measure. The left hand plays a steady eighth-note bass line. Dynamics range from *mp* to *f*. Fingerings are indicated with numbers 1-5.

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

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

Musical notation for measures 12-14. The right hand has a dotted quarter note chord in the first measure, followed by a dotted quarter note chord in the second measure, and a dotted quarter note chord in the third measure. 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

mp

18

mf

Fine

21

f

25

mf

D.S. al Fine

Blues In The Closet

Oscar Pettiford

The musical score for "Blues In The Closet" is presented in three staves. The first staff begins with an **F⁷** chord and contains the following fingerings: 2, 4, 2, 4, 2, 5, and 1. The second staff starts with a **B^b7** chord and features an **F⁷** chord later in the measure. The third staff includes **G^m7**, **C⁷**, **F⁷**, and **C⁷** chords.

©1954 Orpheus Music Inc. Copyright Renewed. Used by Permission.

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 are provided for practice, each consisting of five lines.

Supplemental Material - Blues In The Closet

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

F⁷
B^{b7}
G_{Mi}⁷
C⁷
F⁷
B^{b7}
G_{Mi}⁷
C⁷

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

F⁷

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

B^{b7}

F⁷

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

G_{Mi}⁷

C⁷

F⁷

C⁷

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

Guitar Voicings

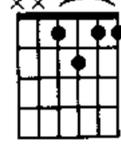
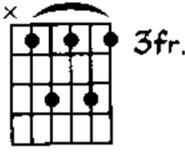
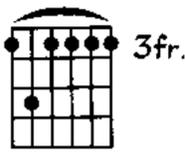
F⁷

B^{b7}

G_{Mi}⁷

C⁷

F⁷



2. Air

(Adagio)

Clavecin I

(p)

(Adagio)

Clavecin II

(p)

4

I

1.

2.

II

1.

2.

8

I

II

12

I

II

16

I

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 with notes G2, F#2, E2, D2, C2, B1, A1, G1. A fermata is placed over the first four notes of the right hand.

The second system starts at measure 5, indicated by a box with the number 5. It features a dynamic marking of *f*. The right hand plays a melodic line with notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The left hand provides a steady accompaniment with notes G2, F#2, E2, D2, C2, B1, A1, G1.

The third system starts at measure 8, indicated by a box with the number 8. The right hand continues the melodic line with notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The left hand accompaniment remains consistent with the previous systems.

The fourth system starts at measure 11, indicated by a box with the number 11. The right hand continues the melodic line with notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The left hand accompaniment remains consistent with the previous systems.

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 D major. It consists of two staves. The right-hand staff begins with a whole rest, followed by a half note chord (F#4, A4) with a fingering of 4 above it, then a quarter note chord (B4) with a fingering of 2 above it, and a whole rest. The left-hand staff has a whole rest, followed by a half note chord (F#4, A4) with a fingering of 1 above it, then a quarter note chord (B4) with a fingering of 3 above it, and a whole rest. The system concludes with a half note chord (F#4, A4) with a fingering of 2 above it, followed by a quarter note chord (B4) with a fingering of 4 above it, and a whole rest. A dynamic marking of *ff* is placed between the staves. A hairpin crescendo is shown above the right-hand staff.

5 

The second system of music is in 4/4 time and D major. It consists of two staves. The right-hand staff has a whole rest, followed by a half note chord (F#4, A4), a quarter note chord (B4), a half note chord (F#4, A4), a quarter note chord (B4), a half note chord (F#4, A4), and a quarter note chord (B4). The left-hand staff has a whole rest, followed by a half note chord (F#4, A4), a quarter note chord (B4), a half note chord (F#4, A4), a quarter note chord (B4), a half note chord (F#4, A4), and a quarter note chord (B4). A dynamic marking of *mf* is placed between the staves. A fingering of 4 above the first note of the right-hand staff is shown.

8

The third system of music is in 4/4 time and D major. It consists of two staves. The right-hand staff has a whole rest, followed by a half note chord (F#4, A4), a quarter note chord (B4), a half note chord (F#4, A4), a quarter note chord (B4), a half note chord (F#4, A4), and a quarter note chord (B4). The left-hand staff has a whole rest, followed by a half note chord (F#4, A4), a quarter note chord (B4), a half note chord (F#4, A4), a quarter note chord (B4), a half note chord (F#4, A4), and a quarter note chord (B4). A dynamic marking of *mf* is placed between the staves. A fingering of 4 above the first note of the right-hand staff is shown.

11

The fourth system of music is in 4/4 time and D major. It consists of two staves. The right-hand staff has a whole rest, followed by a half note chord (F#4, A4) with a fingering of 4 above it, a quarter note chord (B4) with a fingering of 2 above it, a half note chord (F#4, A4) with a fingering of 1 above it, and a quarter note chord (B4) with a fingering of 4 above it. The left-hand staff has a whole rest, followed by a half note chord (F#4, A4) with a fingering of 1 above it, a quarter note chord (B4) with a fingering of 4 above it, a half note chord (F#4, A4) with a fingering of 2 above it, and a quarter note chord (B4) with a fingering of 4 above it. A dynamic marking of *mf* is placed between the staves. A hairpin crescendo is shown above the right-hand staff.

SECONDO

15

18

21

25

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

©1965 Prestige Music Co. Used by Permission.

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^b7	E^b7	F7	B^b7	E^b7	F7
-----------------------	-----------------------	-----------	-----------------------	-----------------------	-----------

Basic 3-note voicings: B^b7 (3, b7, 1), E^b7 (b7, 3, 1), F7 (b7, 3, 1).
 Rootless voicings: B^b7 (9, b7, 3), E^b7 (13, 3, b7), F7 (5, 3, b7).

Useful scales

B^b Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

B^b7

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

E^b7

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

F7

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

Guitar Voicings

B^b7	E^b7	F7	F7	F7
-----------------------	-----------------------	-----------	-----------	-----------

B^b7 (6fr.), E^b7 (4fr.), F7 (6fr.), F7, F7.

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^o

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 notation for the first system of Part 3, featuring a piano introduction with a forte (f) dynamic.

Musical notation for the second system of Part 3, including a 'Sostenuto' section and a piano (p) dynamic.

Musical notation for the third system of Part 3, including a 'Cresc.' (Crescendo) marking.

Musical notation for the fourth system of Part 3, including a forte (f) dynamic.

ALLEGRO.

Musical notation for the first system of Part 2, featuring a piano introduction with a forte (f) dynamic.

Musical notation for the second system of Part 2, including a 'Sostenuto' section and a piano (p) dynamic.

SIX RONDIÑOS A 6 MAINS.

PARTE 1^{ma}

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 has one sharp (F#) and the time signature is 3/4. The first system (measures 1-4) features a melody in the right hand with a forte (f) dynamic. The second system (measures 5-8) continues the melody with a piano (p) dynamic. The third system (measures 9-12) includes dynamic markings 'ten:' and 'Cresc:'. The piece concludes with a double bar line.

PARTE 2^{da}

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 key signature has one sharp (F#) and the time signature is 3/4. The first system (measures 1-4) features a melody in the right hand with a forte (f) dynamic. The second system (measures 5-8) continues the melody with a piano (p) dynamic. The piece concludes with a double bar line.

2557. H.

PARTE 3^{ra}

First system of musical notation for Part 3, consisting 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 similar piano (*p*) dynamic marking.

Second system of musical notation for Part 3, consisting of two staves. The upper staff features a melodic line with a crescendo (*Cresc.*) and forte (*f*) dynamic marking. The lower staff features a bass line with a similar forte (*f*) dynamic marking.

Third system of musical notation for Part 3, consisting of two staves. The upper staff features a melodic line with a forte (*f*) dynamic marking. The lower staff features a bass line with a similar forte (*f*) dynamic marking.

Fourth system of musical notation for Part 3, consisting of two staves. The upper staff features a melodic line with a crescendo (*Cresc.*) and fortissimo (*ff*) dynamic marking, ending with first, second, and third endings. The lower staff features a bass line with a similar fortissimo (*ff*) dynamic marking.

PARTE 2^{da}

First system of musical notation for Part 2, consisting 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 similar piano (*p*) dynamic marking.

Second system of musical notation for Part 2, consisting of two staves. The upper staff features a melodic line with a crescendo (*Cresc.*) and forte (*f*) dynamic marking. The lower staff features a bass line with a similar forte (*f*) dynamic marking.

2557. II.

The first system of musical notation consists of two staves. The upper staff features a melodic line with triplets and slurs, while the lower staff provides a harmonic accompaniment. A piano dynamic marking 'p' is present at the beginning.

The second system continues the piece with two staves. It includes a 'Cresc:' (crescendo) marking and a forte 'f' dynamic marking. The music features block chords and moving lines in both hands.

The third system shows two staves with a forte 'f' dynamic marking. The upper staff has a complex, rhythmic pattern with many notes, while the lower staff has a more regular accompaniment.

The fourth system concludes the first part with two staves. It features 'Cresc:', 'ff' (fortissimo), and 'Dim:' (diminuendo) markings. The music ends with a series of chords and a final flourish.

PARTE 2^{da}

The first system of the second part consists of two staves. The upper staff has a melodic line with slurs, and the lower staff has a rhythmic accompaniment. A forte 'f' dynamic marking is present.

The second system of the second part consists of two staves. It includes 'Cresc:' and 'ff' markings, and ends with three numbered measures (1, 2, 3) indicating a final section or ending.

2557. H.

PARTE 3.^{za}

p *Cresc:*

p *Cresc:*

f *fin*

PARTE 2.^{da}

p *Cresc:*

Musical score for Part 1, measures 1-16. The score is written for piano and includes dynamic markings such as *p*, *ten:*, *Cresc:*, and *ff*. It features complex rhythmic patterns and fingerings, including a sequence of notes numbered 1 through 5. The piece concludes with the word *fin*.

PARTE 2^{da}

Musical score for Part 2, measures 1-10. The score is written for piano and includes dynamic markings such as *p*, *Cresc:*, and *ff*. It features complex rhythmic patterns and fingerings, including a sequence of notes numbered 1 through 3. The piece concludes with the word *fin*.

Paris, chez Henry LEMOINE

2557. IL.

Rue de l'Échelle 9.

Saxophone Blues

Primo

Martha Mier

Smoothly, unhurried (Play  evenly)

Musical notation for measures 1-4. Treble clef, 4/4 time. Dynamics: *mp*. Fingerings: 5, 4, 3, 3, 1, 2.

5 *8va* -----

Musical notation for measures 5-8. Treble clef, 4/4 time. Dynamics: *mf*. Fingerings: 3, 5, 3, 3, 1, 5, 3, 1, 2.

9

Musical notation for measures 9-12. Treble clef, 4/4 time. Dynamics: *f* (measures 9-10), *mp* (measures 11-12). Fingerings: 3, 1, 3, 5, 2, 1, 2, 4, 2, 1, 2, 2.

13  ----- *to Coda* 

Musical notation for measures 13-16. Treble clef, 4/4 time. Dynamics: *mf*. Fingerings: 3, 5, 3, 1, 5.

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: 5, 2, $\flat 2$, 4, 3-1, 5.

Measures 5-8. Treble clef, 4/4 time. Bass clef accompaniment. Dynamics: *mp*. Fingerings: 3, 1, 5, 1.

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

Measures 13-16. Treble clef, 4/4 time. Bass clef accompaniment. Dynamics: *mp*. Includes a Coda symbol. Fingerings: 3, 1, 5, 1.

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 presented in three systems, each with a different chord progression. The key signature has one flat (Bb) and the time signature is 4/4. The melody is a repeating 12-bar blues motif. The first system has a chord of F7. The second system has chords of Bb7 and F7. The third system has chords of Gmi7, 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.

©1958 (Renewed 1986) Reecie Music. International Copyright Secured. All Rights Reserved. Used by Permission

Bags' Groove is a 12-bar blues with a repeating motivic 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

F⁷	B^{b7}	G_{Mi}⁷	C⁷	F⁷	B^{b7}	G_{Mi}⁷	C⁷
----------------------	-----------------------	-----------------------------------	----------------------	----------------------	-----------------------	-----------------------------------	----------------------

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

F⁷

B^{b7}

G_{Mi}⁷ **C⁷** **F⁷** **C⁷**

Guitar Voicings

F⁷	B^{b7}	G_{Mi}⁷	C⁷	F⁷
----------------------	-----------------------	-----------------------------------	----------------------	----------------------

Stand By Me

J. Lieber
M. Stoller
B. E. King

Verse

F Dm B^b

When the night has come and the land is dark and the moon is the

C7 F F

on - ly light — you'll see No I won't be a - fraid no — I —

Dm B^b C7 F

won't be a - fraid just as long as you stand stand by me oh

Chorus

F Dm

dar - ling dar - ling stand — by me oh — stand — by me oh

B^b C7 F

stand by me stand by — me stand by — me 2. If the

Rhythm example

Gtr

Bass

Dr

F Dm

Bass

B^b C7 F

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

Copyright © 1983 Gordon M. Sumner
 Published by Magnetic Publishing Ltd. (PRS)
 Represented by Reggatta Music Ltd. and Administered by
 Irving Music, Inc. (BMI) in the U.S. and Canada

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*

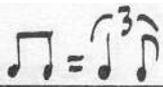
Instrumental

Oh can't you

To Coda ⊕

D.S. al Coda

Conservatorio Profesional de Música de Ceuta Ángel García Ruiz



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- GOT 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, G, A, B, 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 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 major 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

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

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

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

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

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

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

1 4 3 2 1 1 4 3 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 and Bass. The ascending line (top staff) consists of E4, F#4, G4, A4, B4, A4, G4, F#4, E4. The descending line (bottom staff) consists of D4, C4, B3, A3, G3, F#3, E3, D3. Fingering numbers are provided above and below the notes.

Escala de blues de F

Musical notation for the F blues scale in 3/4 time. The scale is presented in two staves: Treble and Bass. The ascending line (top staff) consists of F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4. The descending line (bottom staff) consists of E4, D4, C4, Bb3, A3, G3, F3, E3. Fingering numbers are provided above and below the notes.

Escala de blues de G

Musical notation for the G blues scale in 3/4 time. The scale is presented in two staves: Treble and Bass. The ascending line (top staff) consists of G4, Ab4, Bb4, C5, D5, C5, Bb4, Ab4, G4. The descending line (bottom staff) consists of F4, E4, D4, C4, B3, Ab3, G3, F3. Fingering numbers are provided above and below the notes.

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

