

# CUADERNO DE ACTIVIDADES 2 CONJUNTO PIANO E.P.

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

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# Identifica Acordes

## Tríadas en Estado Fundamental -

Identifica los siguientes acordes usando estas abreviaciones:

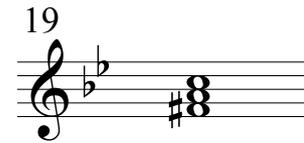
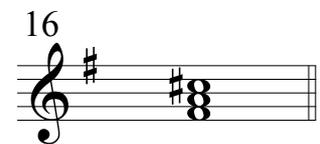
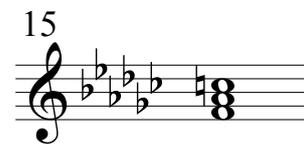
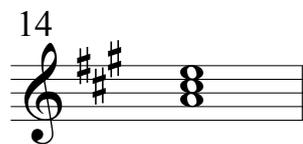
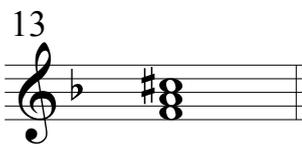
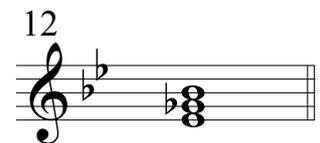
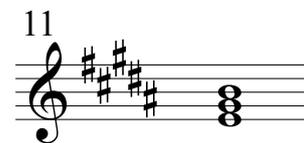
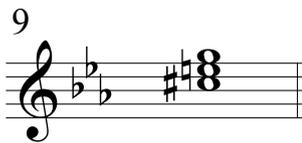
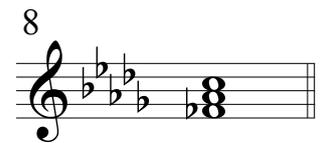
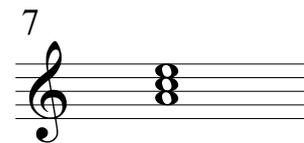
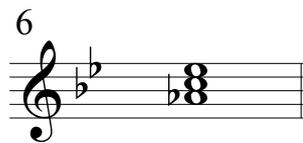
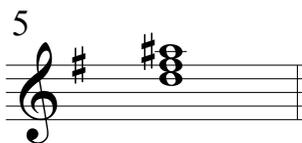
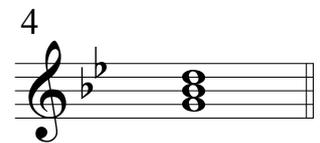
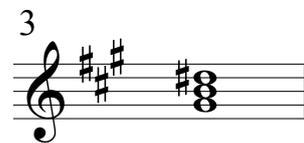
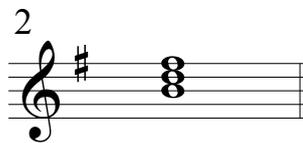
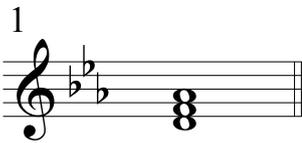
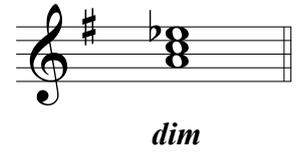
**Maj** (mayor)

**min** (menor)

**dim** (disminuido)

**Aug** (aumentado)

Ejemplo



# Identifica Acordes

## Tríadas en Estado Fundamental -

Identifica los siguientes acordes usando estas abreviaciones:

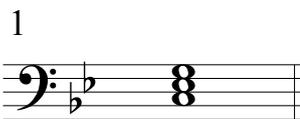
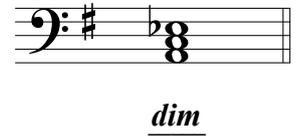
**Maj** (mayor)

**min** (menor)

**dim** (disminuido)

**Aug** (aumentado)

Ejemplo



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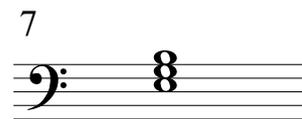
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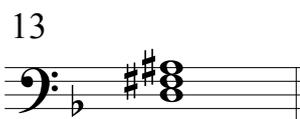
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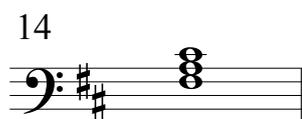
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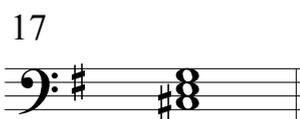
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# Identifica Acordes

## Tríadas en Estado Fundamental -

Identifica los siguientes acordes usando estas abreviaciones:

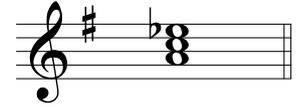
**Maj** (mayor)

**min** (menor)

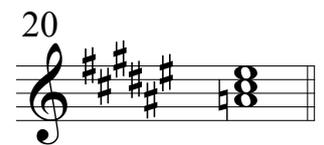
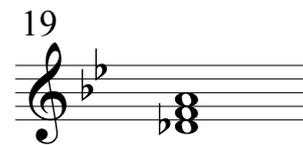
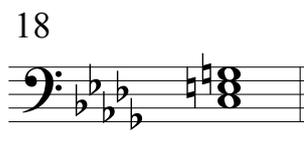
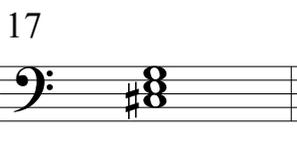
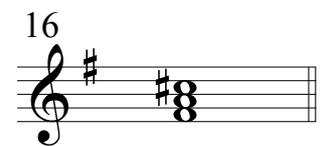
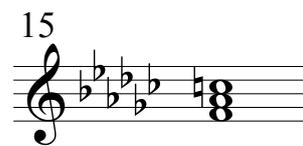
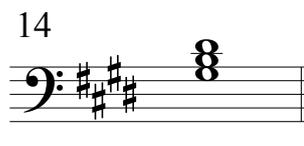
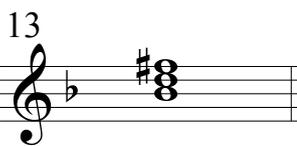
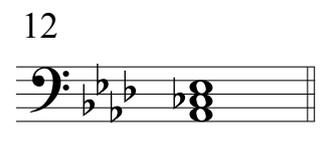
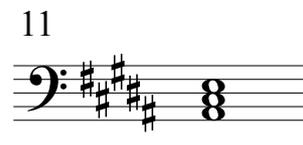
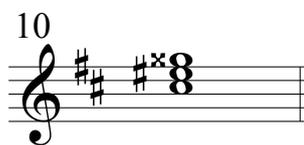
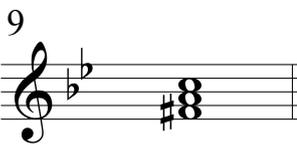
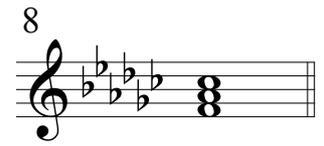
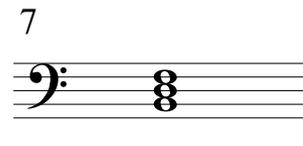
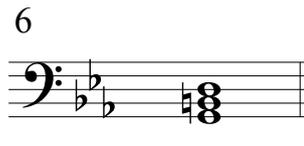
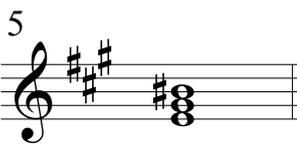
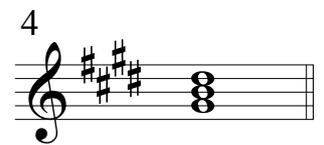
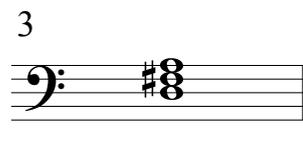
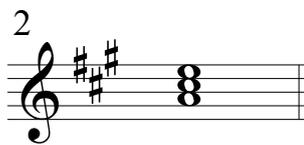
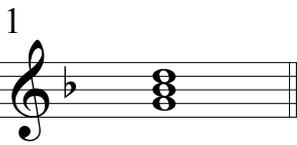
**dim** (disminuido)

**Aug** (aumentado)

Ejemplo



dim



# Puzzle de Tríadas I

## Tríadas en Estado Fundamental -

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

Ejemplo

 <b>Problema</b> <b>dim</b>	 <b>Solución</b> <b>dim</b>
-----------------------------------	-----------------------------------

#      ♭      ♮      ×      ♭♭

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.

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

# Puzzle de Tríadas II

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

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

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

	Problema	Solución
Ejemplo		
	dim	dim

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

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

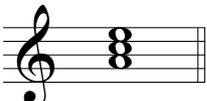
# Puzzle de Tríadas III

## Tríadas en Estado Fundamental -

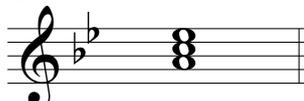
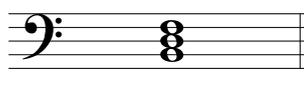
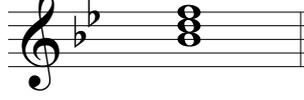
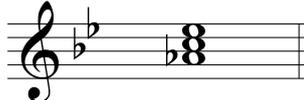
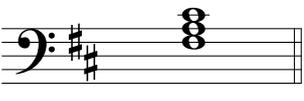
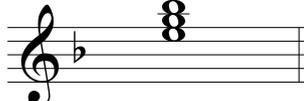
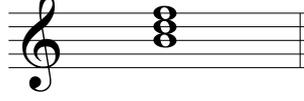
Usando las alteraciones mostradas abajo, altera una o más notas de cada acorde para formar la tríada indicada.

#    b        x    

Ejemplo

Problema	Solución
	
dim	dim

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

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

# Cifrado de Tríadas

1.- Cifra los siguientes acordes según creas conveniente.

1 \_\_\_\_\_

2 \_\_\_\_\_

3 \_\_\_\_\_

4 \_\_\_\_\_

5 \_\_\_\_\_

6 \_\_\_\_\_

7 \_\_\_\_\_

8 \_\_\_\_\_

9 \_\_\_\_\_

10 \_\_\_\_\_

11 \_\_\_\_\_

12 \_\_\_\_\_

13 \_\_\_\_\_

14 \_\_\_\_\_

15 \_\_\_\_\_

16 \_\_\_\_\_

17 \_\_\_\_\_

18 \_\_\_\_\_

19 \_\_\_\_\_

20 \_\_\_\_\_

21 \_\_\_\_\_

22 \_\_\_\_\_

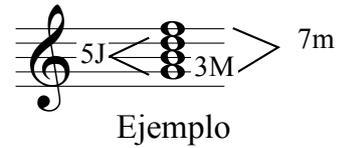
23 \_\_\_\_\_

24 \_\_\_\_\_

# Acordes de Séptima Dominante I -

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

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



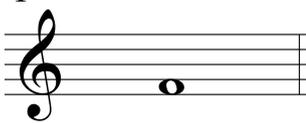
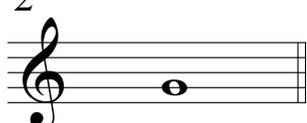
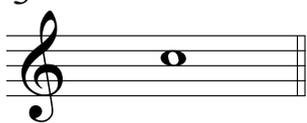
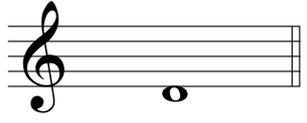
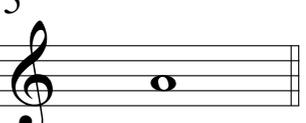
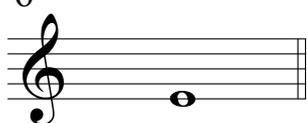
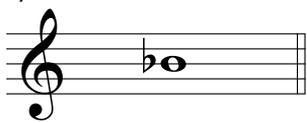
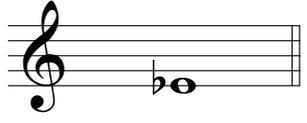
Para hallar la 7<sup>a</sup>m recuerda que casi todos los intervalos al invertirlos suman nueve, y se oponen entre sí. De manera que una 7<sup>a</sup>m se convertiría en una 2<sup>a</sup>M.

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

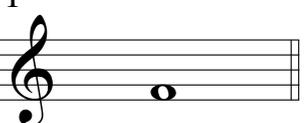
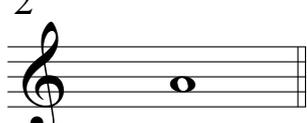
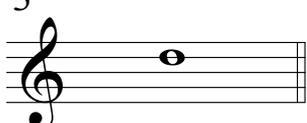
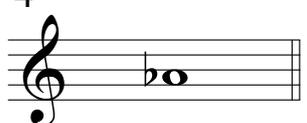
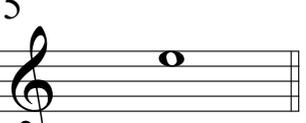
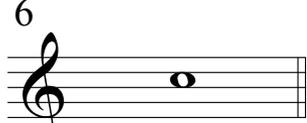
Escribe la tercera del acorde añadiendo una 3M sobre la fundamental.

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

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

1 	2 	3 	4 
5 	6 	7 	8 

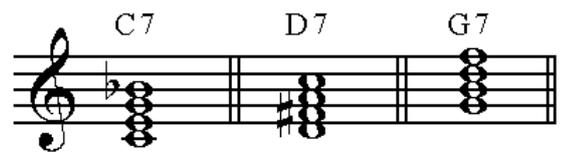
## 2. Debajo de cada nota se indica la posición que le corresponde dentro del acorde. Añade las notas que faltan para formar un acorde de Séptima Dominante en estado fundamental.

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

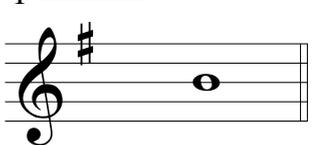
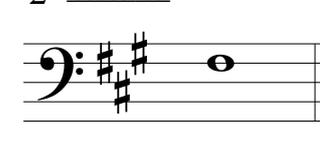
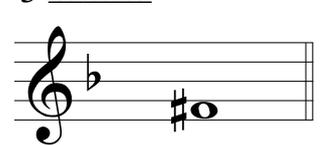
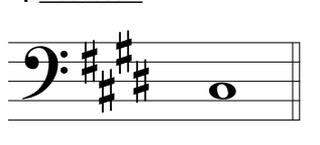
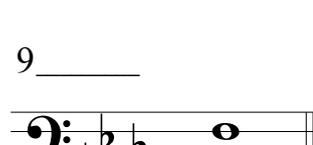
# Acordes de Séptima Dominante II -

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

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



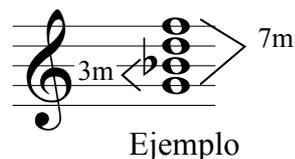
1. Debajo de cada nota se indica la posición que le corresponde en una tríada. Añade las notas que faltan para formar un acorde de Séptima Dominante en estado fundamental, e indica el cifrado sobre la línea superior.

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

# Acordes menores con Séptima menor I -

Es un acorde en el que tanto la triada como la séptima son menores. Por tanto, estará formado por los siguientes intervalos armónicos:

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



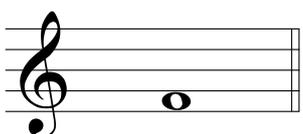
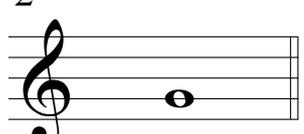
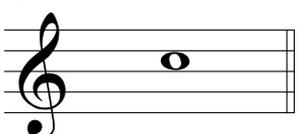
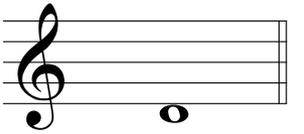
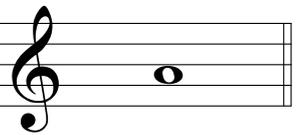
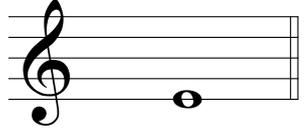
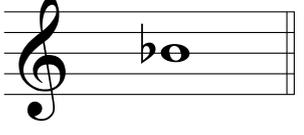
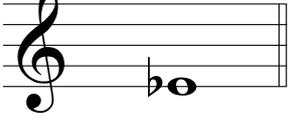
Para hallar la 7<sup>a</sup>m recuerda que casi todos los intervalos al invertirlos suman nueve, y se oponen entre sí. De manera que una 7<sup>a</sup>m se convertiría en una 2<sup>a</sup>M.

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

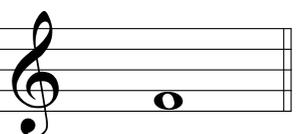
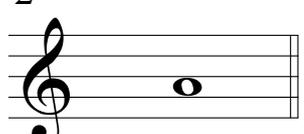
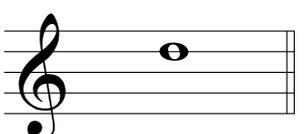
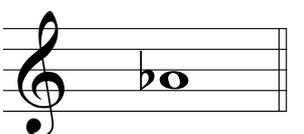
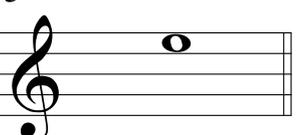
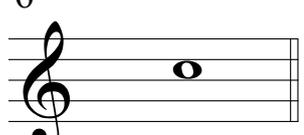
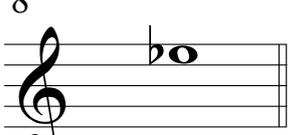
Escribe la tercera del acorde añadiendo una 3m sobre la fundamental.

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

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

1 	2 	3 	4 
5 	6 	7 	8 

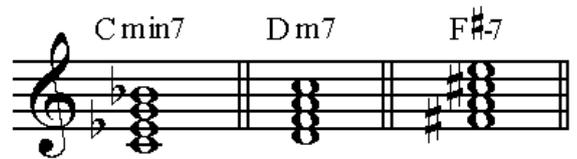
2. Debajo de cada nota se indica la posición que le corresponde dentro de una tríada. Añade las notas que faltan para formar un acorde menor son Séptima menor en estado fundamental.

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

# Acordes menores con Séptima menor II -

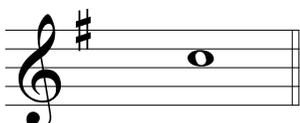
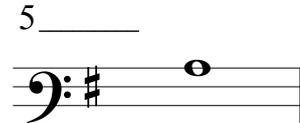
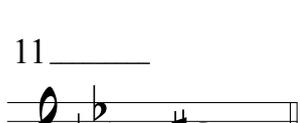
Cifrado. Para cifrar este acorde se añade min7, m7 o -7 a la letra.

La "m" indica que la tríada es menor .  
El 7, quiere decir que la 7ª es m.



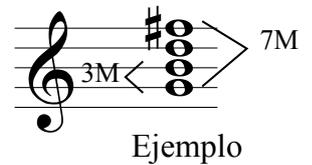
## Ejemplo

1. Debajo de cada nota se indica la posición que le corresponde dentro del acorde. Añade las notas que faltan para formar un acorde menor con séptima menor 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

# Acordes mayores con Séptima mayor I -

Es un acorde en el que tanto la triada como la séptima son mayores. Por tanto, estará formado por los siguientes intervalos armónicos:



Una Tercera mayor, una Quinta Justa y una Séptima mayor. Es una triada mayor a la que se le ha añadido una 7ªM.

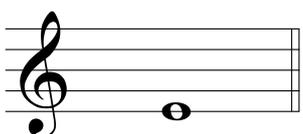
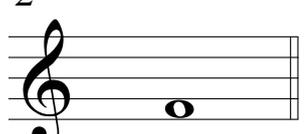
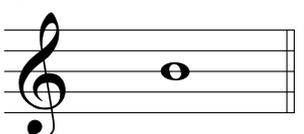
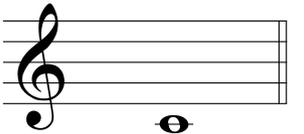
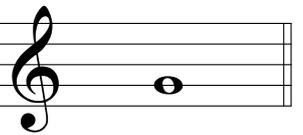
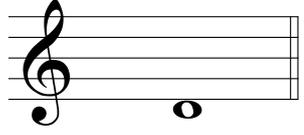
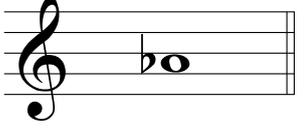
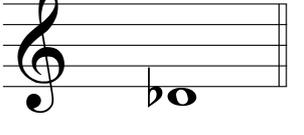
Para hallar la 7ªM recuerda que casi todos los intervalos al invertirlos suman nueve, y se oponen entre sí. De manera que una 7ªM se convertiría en una 2ªm.

## 1. Crea acordes mayores con séptima mayor a partir de la nota fundamental dada.

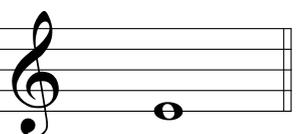
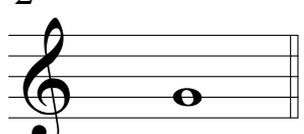
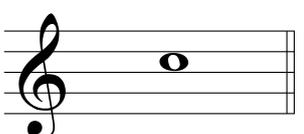
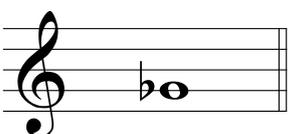
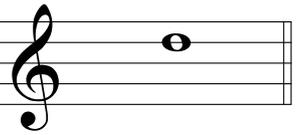
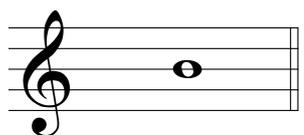
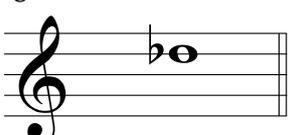
Escribe la tercera del acorde añadiendo una 3M sobre la fundamental.

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 de una triada. Añade las notas que faltan para formar un acorde mayor con Séptima mayor en estado fundamental.

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

# Acordes mayores con Séptima mayor II -

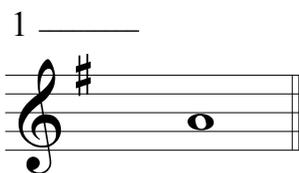
Cifrado. Para cifrar este acorde se añade Se añade Maj7, Δ7 ó Δ a la letra.



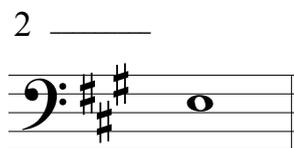
Tanto el "Maj" como el "Δ" indican que la séptima es mayor,

## Ejemplo

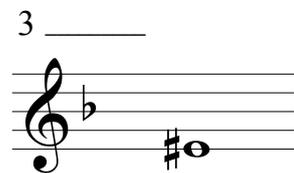
1. Debajo de cada nota se indica la posición que le corresponde dentro del acorde. Añade las notas que faltan para formar un acorde mayor con séptima mayor en estado fundamental, e indica el cifrado sobre la línea superior.



Quinta



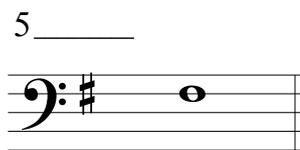
Quinta



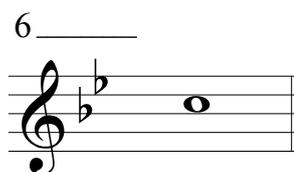
Tercera



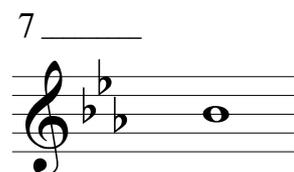
Tercera



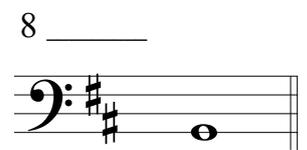
Quinta



Tercera



Quinta



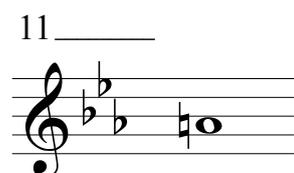
Fundamental



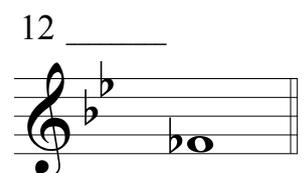
Quinta



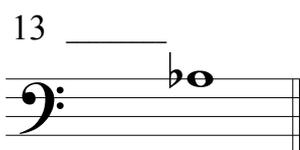
Quinta



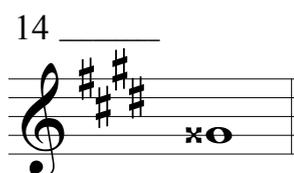
Tercera



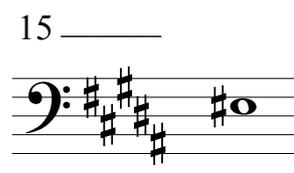
Fundamental



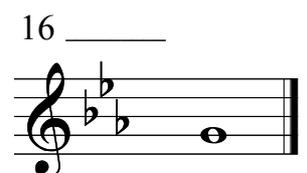
Quinta



Fundamental



Tercera

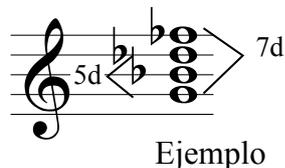


Tercera

# Acordes con Séptima Disminuida I -

Es un acorde en el que tanto la triada como la séptima son disminuidas.  
Por tanto, estará formado por los siguientes intervalos armónicos:

Una Tercera menor, una Quinta disminuida y una Séptima disminuida.  
Es una tríada disminuida a la que se le ha añadido una 7ªd.



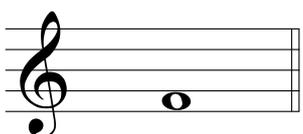
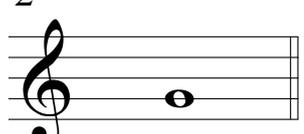
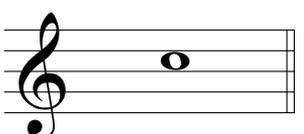
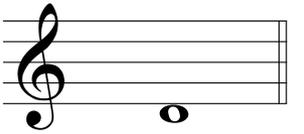
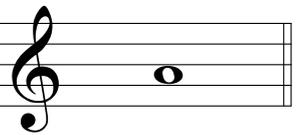
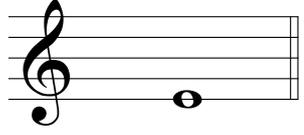
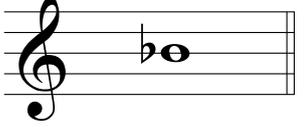
Como puedes ver, este acorde se construye a superponiendo tres Terceras menores.

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

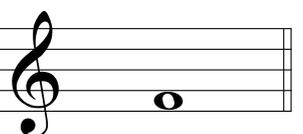
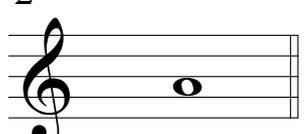
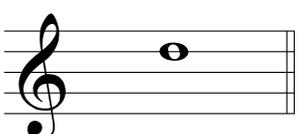
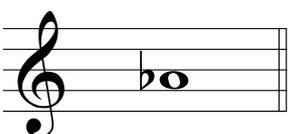
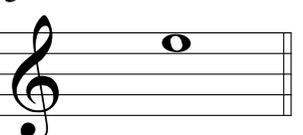
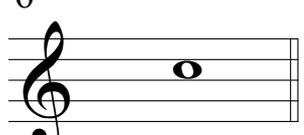
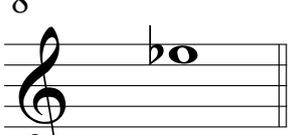
Escribe la tercera del acorde añadiendo una 3m sobre la fundamental.

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

Escribe la séptima del acorde añadiendo una 7d sobre la fundamental (o una 3m sobre la quinta).

1 	2 	3 	4 
5 	6 	7 	8 

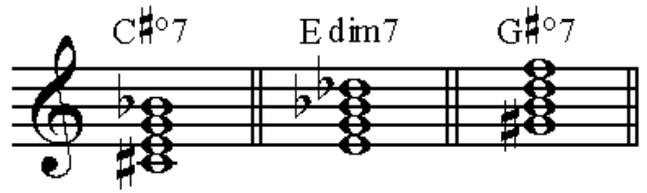
2. Debajo de cada nota se indica la posición que le corresponde dentro de una tríada. Añade las notas que faltan para formar un acorde de Séptima disminuida en estado fundamental.

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

# Acordes con Séptima Disminuida II -

Cifrado. Para cifrar este acorde se añade dim7 ó °7 a la letra.

"dim" indica que la tríada es disminuida.  
El " ° 7", quiere decir que la 7ª es disminuida.



## Ejemplo

1. 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 disminuida 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 \_\_\_\_\_

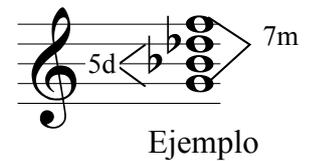
Tercera

16 \_\_\_\_\_

Tercera

# Acordes de Séptima de Sensible I -

Es un acorde en el que la triada es disminuida pero la 7ma es menor, de ahí que también se le conozca con el nombre de Séptima semidisminuida. Se produce sobre el grado de la sensible en las escalas mayores. Por tanto, estará formado por los siguientes intervalos armónicos:



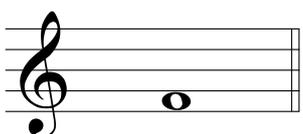
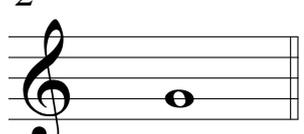
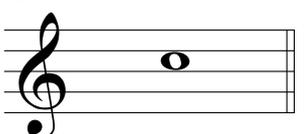
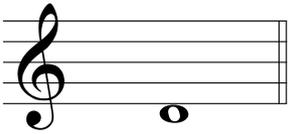
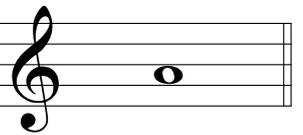
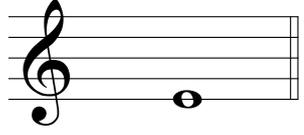
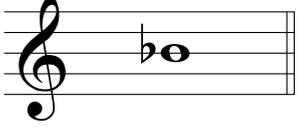
Una Tercera menor, una Quinta disminuida y una Séptima menor.

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

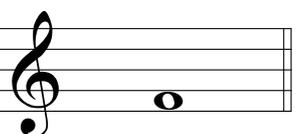
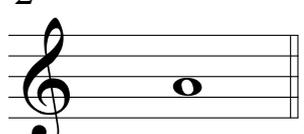
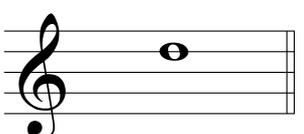
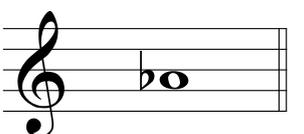
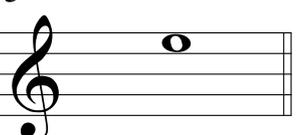
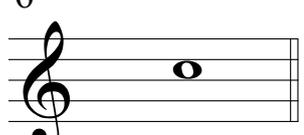
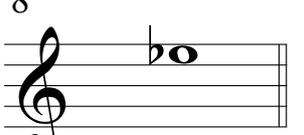
Escribe la tercera del acorde añadiendo una 3m sobre la fundamental.

Escribe la quinta del acorde añadiendo una 5d 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 

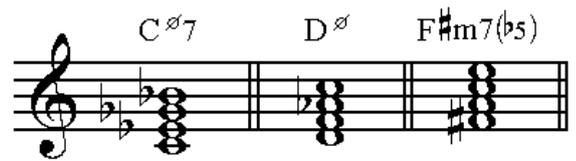
2. Debajo de cada nota se indica la posición que le corresponde dentro de una tríada. Añade las notas que faltan para formar un acorde de Séptima de Sensible en estado fundamental.

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

# Acordes de Séptima de Sensible II -

Cifrado. Para cifrar este acorde Se añade  $\emptyset 7$ ,  $\emptyset$  ó  $m7(b5)$  a la letra.

El " $\emptyset$ " indica que la tríada es disminuida.  
El 7, quiere decir que la 7ª es menor.



## Ejemplo

1. 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 de sensible 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

# Cifrado de Séptimas

1.- Cifra los siguientes acordes de séptima según creas conveniente.

Utiliza los siguientes símbolos: + - o ∅ Maj7 7

1

2

3

4

5

6

7

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20

21

22

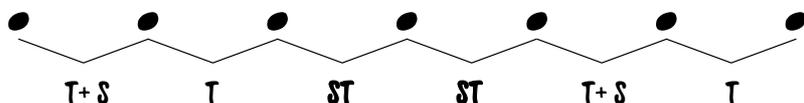
23

24

# ESCALA DE BLUES 1A - 9:

LA ESCALA DE BLUES ES UNA ESCALA PENTATÓNICA MENOR (5 NOTE) CON LA 5 DISMINUIDA  
ESTA ESCALA PUEDE SER USADA SOBRE TODOS LOS ACORDES DE UN BLUES.

LA ESCALA DE BLUES SE BASA EN LA SIGUIENTE SECUENCIA DE TONOS Y SEMITONOS.



COLOCA SOSTENIDOS O BEMOLES PARA CREAR LA ESCALA DE BLUES.

USA LA SECUENCIA DE TONOS Y SEMITONOS PARA DETERMINAR LAS ALTERACIONES QUE TIENES QUE UTILIZAR

## EJEMPLO

A musical staff in bass clef showing the blues scale. The notes are G2, A2, Bb2, C3, D3, Eb3, and E3. Below the staff, interval labels are placed: T+S between G and A, T between A and Bb, ST between Bb and C, ST between C and D, T+S between D and Eb, and T between Eb and E.

1

A musical staff in bass clef showing the blues scale with a flat on the first note (G). The notes are Gb2, A2, Bb2, C3, D3, Eb3, and E3.

2

A musical staff in bass clef showing the blues scale with a flat on the second note (A). The notes are G2, Ab2, Bb2, C3, D3, Eb3, and E3.

3

A musical staff in bass clef showing the blues scale with a flat on the third note (B). The notes are G2, A2, Bb2, C3, D3, Eb3, and E3.

4

A musical staff in bass clef showing the blues scale with a flat on the fourth note (C). The notes are G2, A2, Bb2, Cb3, D3, Eb3, and E3.

5

A musical staff in bass clef showing the blues scale with a flat on the fifth note (D). The notes are G2, A2, Bb2, C3, Db3, Eb3, and E3.

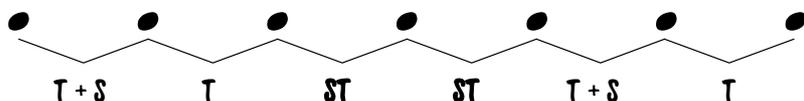
6

A musical staff in bass clef showing the blues scale with a flat on the sixth note (E). The notes are G2, A2, Bb2, C3, D3, Eb3, and Eb3.

# ESCALA DE BLUES IA -

LA ESCALA DE BLUES ES UNA ESCALA PENTATÓNICA MENOR (5 NOTE) CON LA 5 DISMINUIDA  
ESTA ESCALA PUEDE SER USADA SOBRE TODOS LOS ACORDES DE UN BLUES.

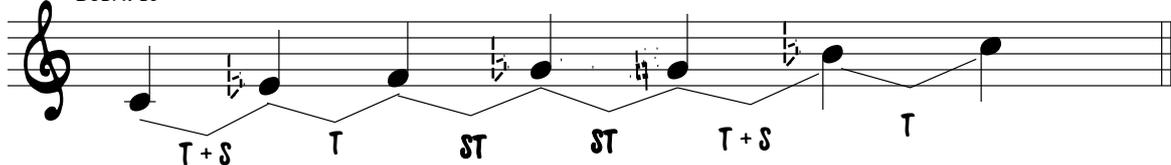
LA ESCALA DE BLUES SE BASA EN LA SIGUIENTE SECUENCIA DE TONOS Y SEMITONOS.



COLOCA SOSTENIDOS O BEMOLES PARA CREAR LA ESCALA DE BLUES.

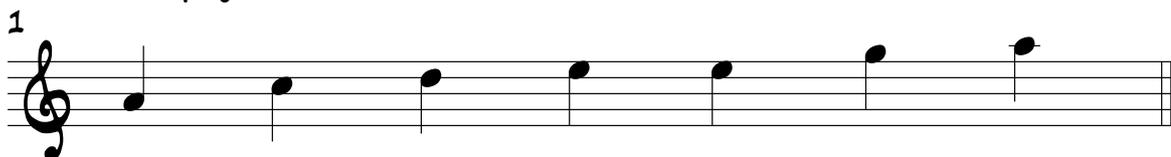
USA LA SECUENCIA DE TONOS Y SEMITONOS PARA DETERMINAR LAS ALTERACIONES QUE TIENES QUE UTILIZAR

## EJEMPLO

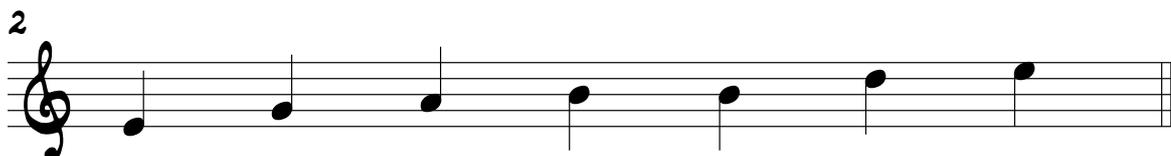


T + S    T    ST    ST    T + S    T

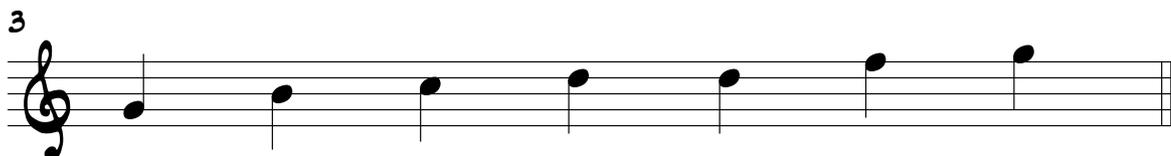
1



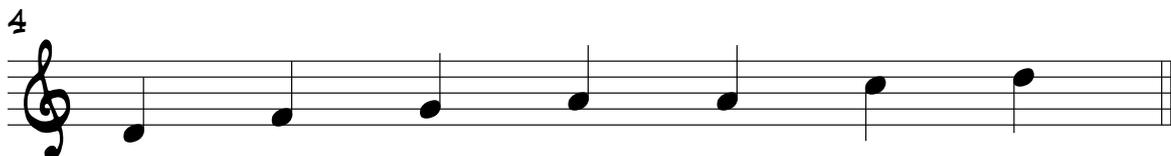
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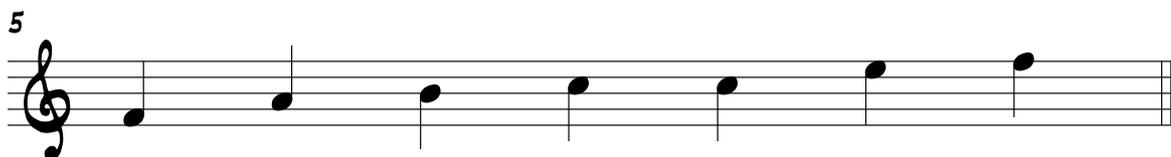
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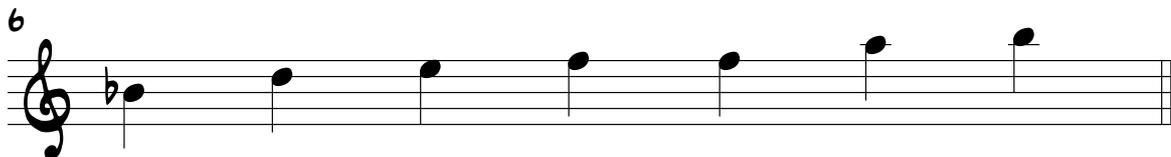
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5



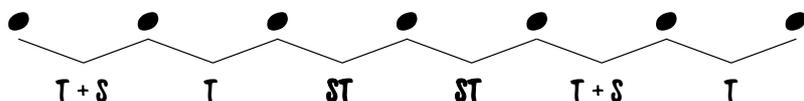
6



# ESCALA DE BLUES 1c - 9:

LA ESCALA DE BLUES ES UNA ESCALA PENTATÓNICA MENOR (5 NOTE) CON LA 5 DISMINUIDA  
ESTA ESCALA PUEDE SER USADA SOBRE TODOS LOS ACORDES DE UN BLUES.

LA ESCALA DE BLUES SE BASA EN LA SIGUIENTE SECUENCIA DE TONOS Y SEMITONOS.



COLOCA SOSTENIDOS O BEMOLES PARA CREAR LA ESCALA DE BLUES.

USA LA SECUENCIA DE TONOS Y SEMITONOS PARA DETERMINAR LAS ALTERACIONES QUE TIENES QUE UTILIZAR

1



2



3



4



5



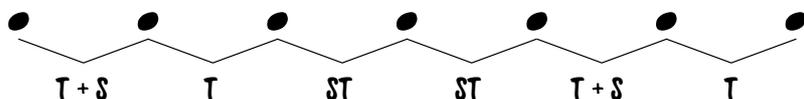
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# ESCALA DE BLUES 1c -

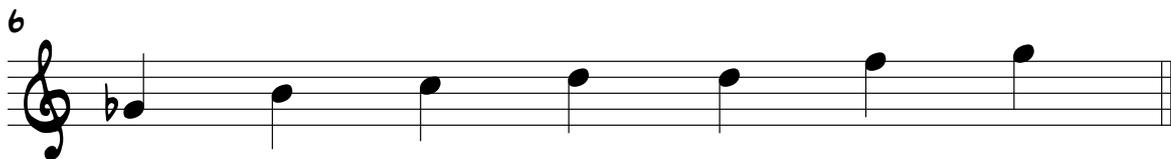
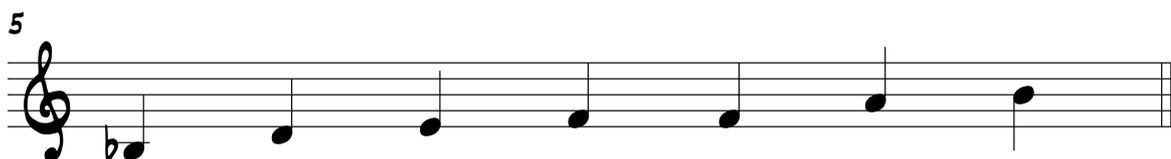
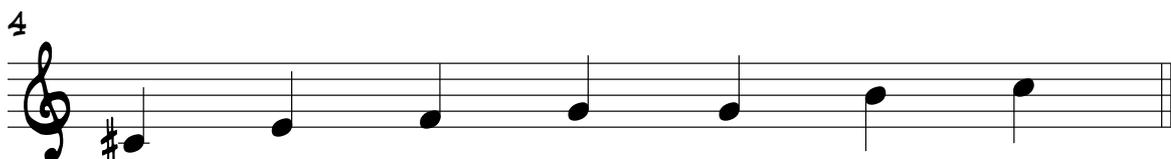
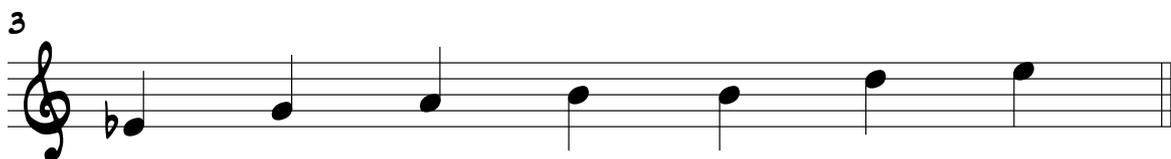
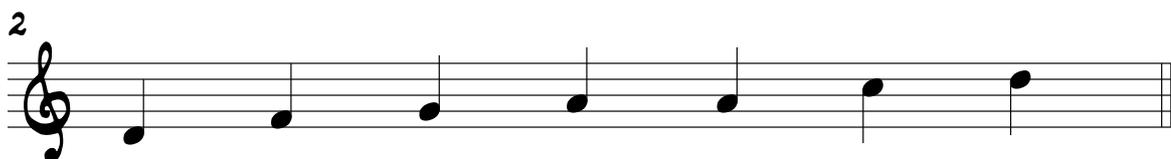
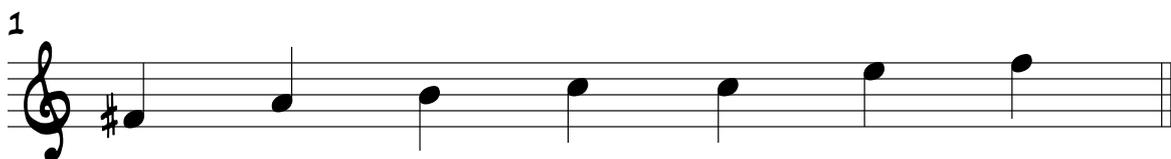
LA ESCALA DE BLUES ES UNA ESCALA PENTATÓNICA MENOR (5 NOTE) CON LA 5 DISMINUIDA  
ESTA ESCALA PUEDE SER USADA SOBRE TODOS LOS ACORDES DE UN BLUES.

LA ESCALA DE BLUES SE BASA EN LA SIGUIENTE SECUENCIA DE TONOS Y SEMITONOS.



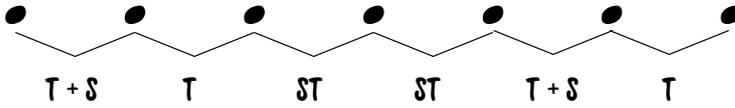
COLOCA SOSTENIDOS O BEMOLES PARA CREAR LA ESCALA DE BLUES.

USA LA SECUENCIA DE TONOS Y SEMITONOS PARA DETERMINAR LAS ALTERACIONES QUE TIENES QUE UTILIZAR



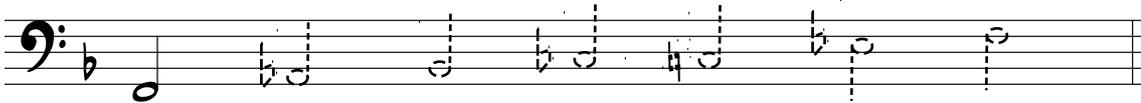
# ESCALA DE BLUES IIa - 9:

USA ESTA SECUENCIA DE TONOS Y SEMITONOS PARA COMPLETAR LOS EJERCICIOS:

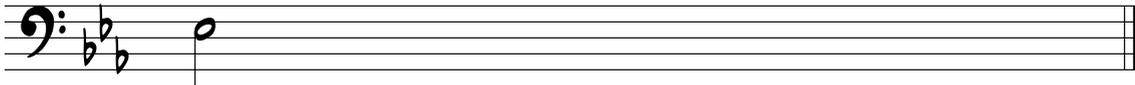


COMPLETA CON LA NOTA DADA CADA ESCALA DE BLUES.

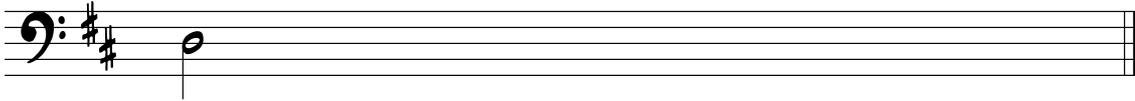
NOMBRE DE LA ESCALA F ESCALA DE BLUES



1 NOMBRE DE LA ESCALA \_\_\_\_\_



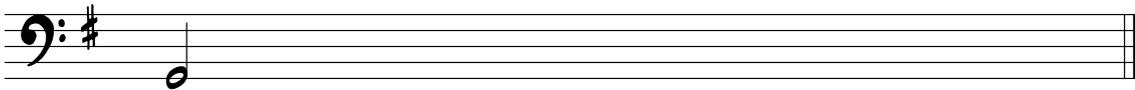
2 NOMBRE DE LA ESCALA \_\_\_\_\_



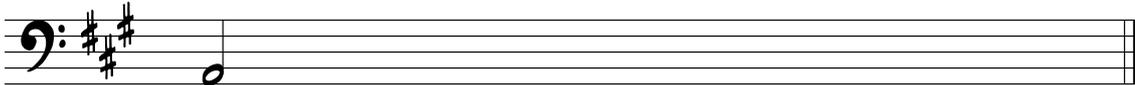
3 NOMBRE DE LA ESCALA \_\_\_\_\_



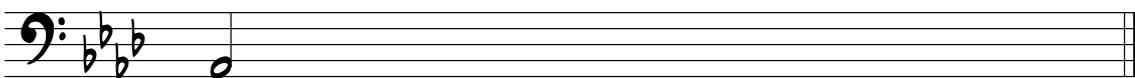
4 NOMBRE DE LA ESCALA \_\_\_\_\_



5 NOMBRE DE LA ESCALA \_\_\_\_\_

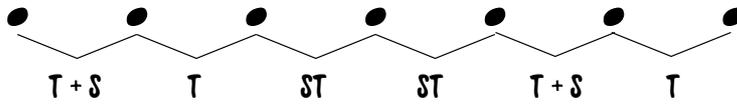


6 NOMBRE DE LA ESCALA \_\_\_\_\_



# ESCALA DE BLUES IIA -

USA ESTA SECUENCIA DE TONOS Y SEMITONOS PARA COMPLETAR LOS EJERCICIOS:

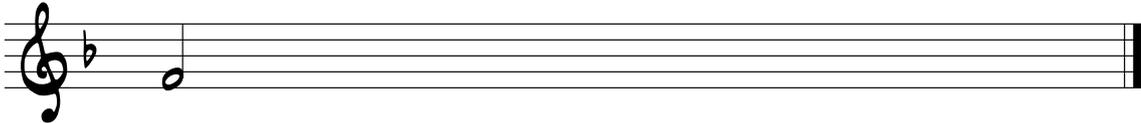


COMPLETA CON LA NOTA DADA CADA ESCALA DE BLUES.

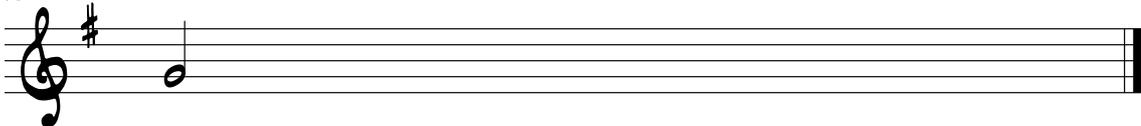
**EJEMPLO** D ESCALA DE BLUES



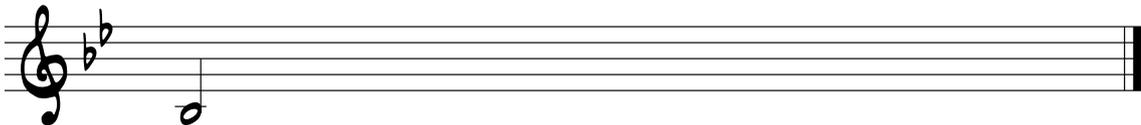
1 NOMBRE DE LA ESCALA \_\_\_\_\_



2 NOMBRE DE LA ESCALA \_\_\_\_\_



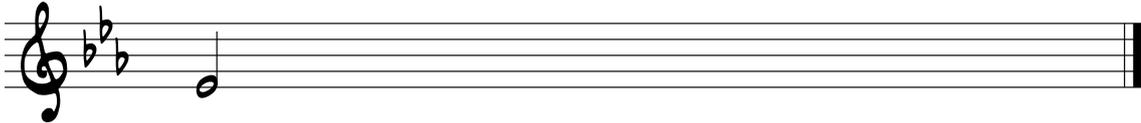
3 NOMBRE DE LA ESCALA \_\_\_\_\_



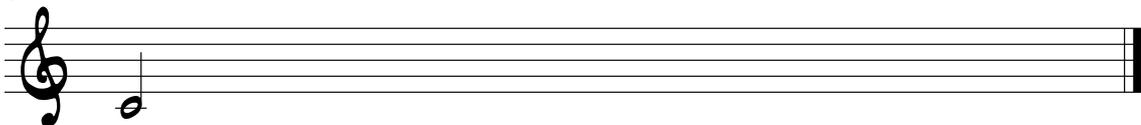
4 NOMBRE DE LA ESCALA \_\_\_\_\_



5 NOMBRE DE LA ESCALA \_\_\_\_\_

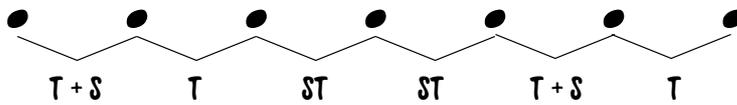


6 NOMBRE DE LA ESCALA \_\_\_\_\_



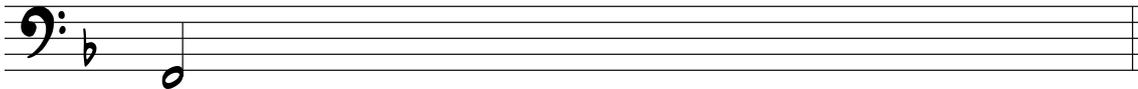
# ESCALA DE BLUES IIc - 9:

USA ESTA SECUENCIA DE TONOS Y SEMITONOS PARA COMPLETAR LOS EJERCICIOS:

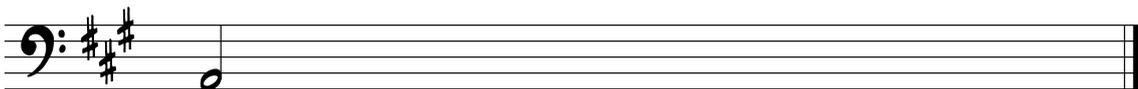


COMPLETA CON LA NOTA DADA CADA ESCALA DE BLUES.

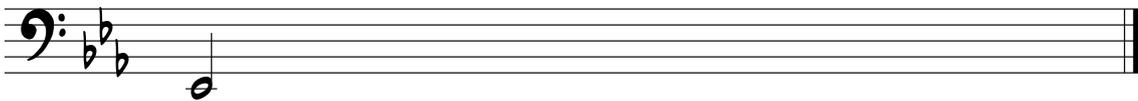
1 NOMBRE DE LA ESCALA \_\_\_\_\_



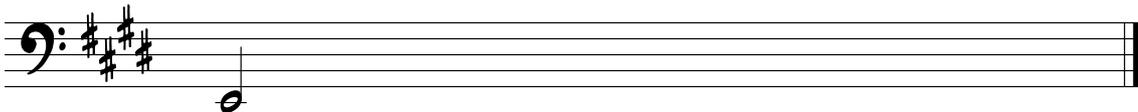
2 NOMBRE DE LA ESCALA \_\_\_\_\_



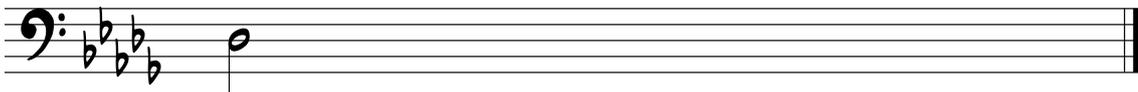
3 NOMBRE DE LA ESCALA \_\_\_\_\_



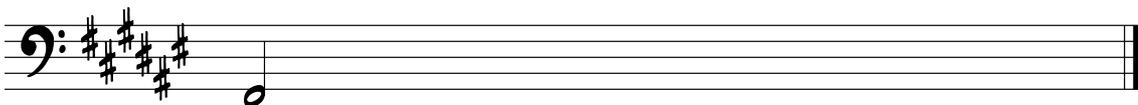
4 NOMBRE DE LA ESCALA \_\_\_\_\_



5 NOMBRE DE LA ESCALA \_\_\_\_\_

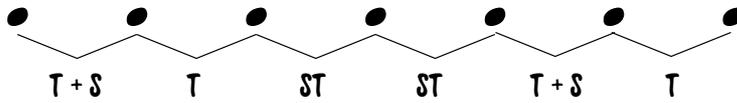


6 NOMBRE DE LA ESCALA \_\_\_\_\_



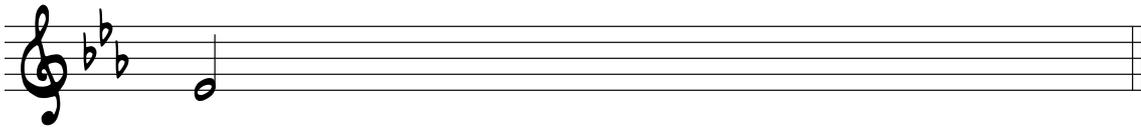
# ESCALA DE BLUES IIc -

USA ESTA SECUENCIA DE TONOS Y SEMITONOS PARA COMPLETAR LOS EJERCICIOS:

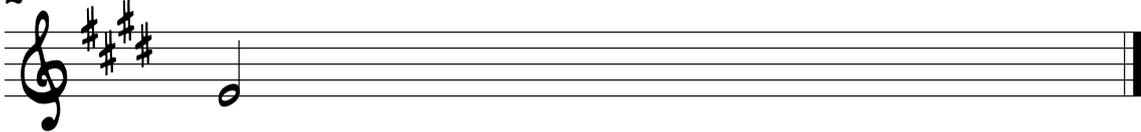


COMPLETA CON LA NOTA DADA CADA ESCALA DE BLUES.

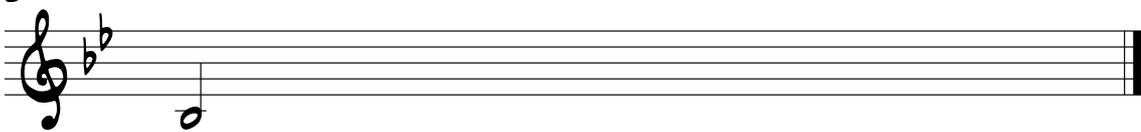
1 NOMBRE DE LA ESCALA \_\_\_\_\_



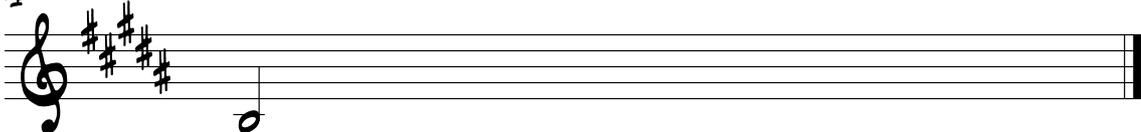
2 NOMBRE DE LA ESCALA \_\_\_\_\_



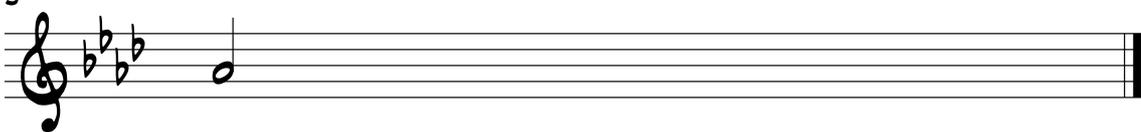
3 NOMBRE DE LA ESCALA \_\_\_\_\_



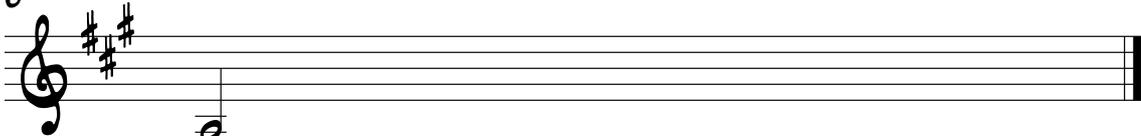
4 NOMBRE DE LA ESCALA \_\_\_\_\_



5 NOMBRE DE LA ESCALA \_\_\_\_\_

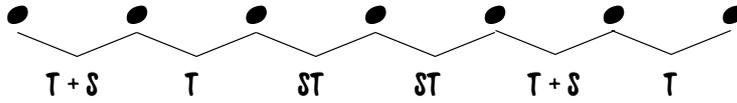


6 NOMBRE DE LA ESCALA \_\_\_\_\_



# ESCALA DE BLUES IIIA - 9:

USA ESTA SECUENCIA DE TONOS Y SEMITONOS PARA COMPLETAR LOS EJERCICIOS:

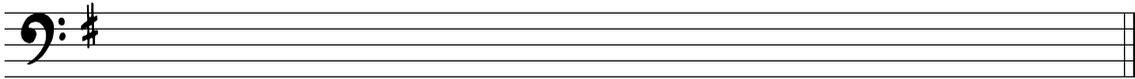


COMPLETA CON LA NOTA DADA CADA ESCALA DE BLUES.

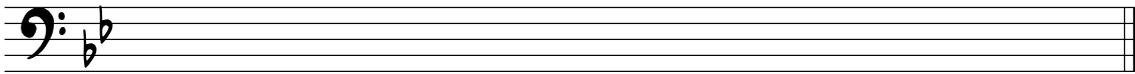
## EJEMPLO F ESCALA DE BLUES



1 NOMBRE DE LA ESCALA \_\_\_\_\_



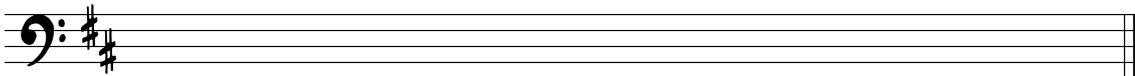
2 NOMBRE DE LA ESCALA \_\_\_\_\_



3 NOMBRE DE LA ESCALA \_\_\_\_\_



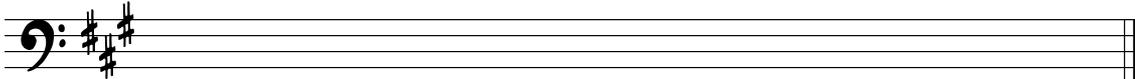
4 NOMBRE DE LA ESCALA \_\_\_\_\_



5 NOMBRE DE LA ESCALA \_\_\_\_\_



6 NOMBRE DE LA ESCALA \_\_\_\_\_



# ESCALA DE BLUES IIIA -

USA ESTA SECUENCIA DE TONOS Y SEMITONOS PARA COMPLETAR LOS EJERCICIOS:

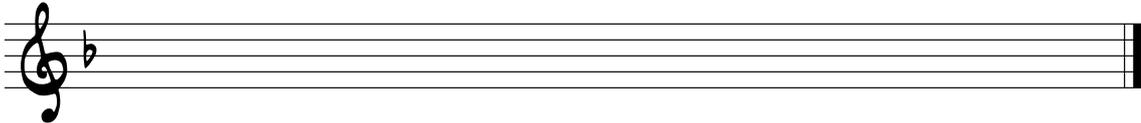


COMPLETA CON LA NOTA DADA CADA ESCALA DE BLUES.

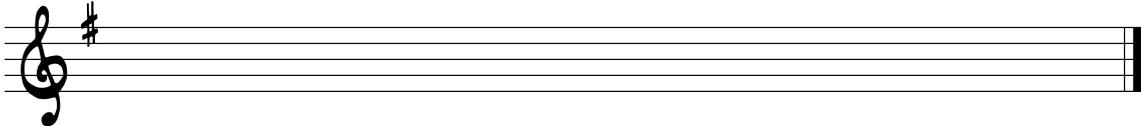
**EJEMPLO** D ESCALA DE BLUES



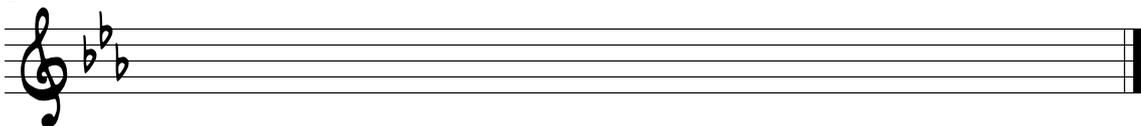
1 NOMBRE DE LA ESCALA \_\_\_\_\_



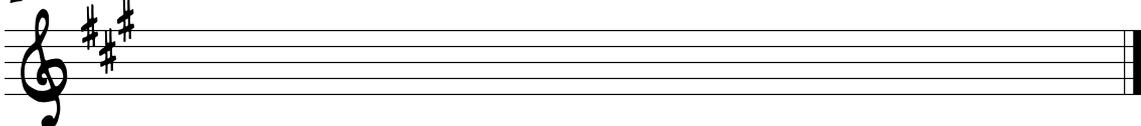
2 NOMBRE DE LA ESCALA \_\_\_\_\_



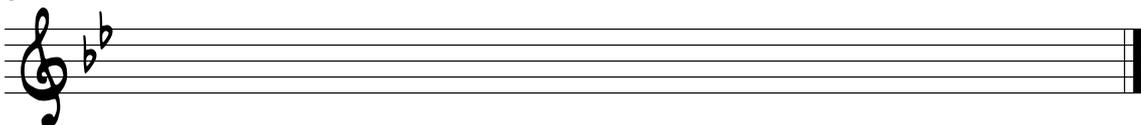
3 NOMBRE DE LA ESCALA \_\_\_\_\_



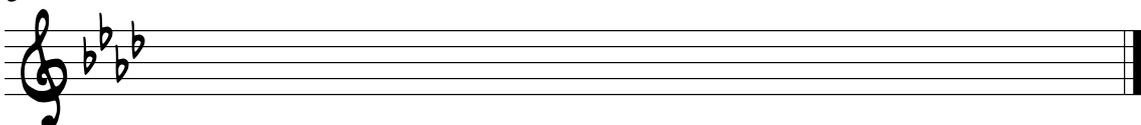
4 NOMBRE DE LA ESCALA \_\_\_\_\_



5 NOMBRE DE LA ESCALA \_\_\_\_\_

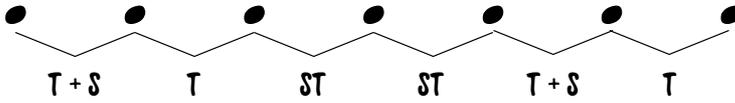


6 NOMBRE DE LA ESCALA \_\_\_\_\_



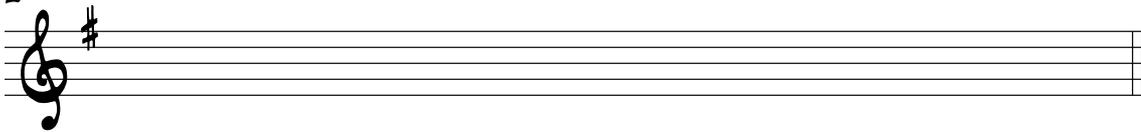
# ESCALA DE BLUES III B -

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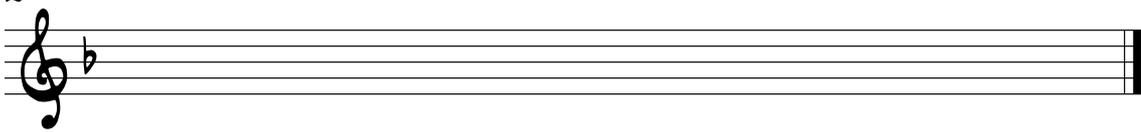


COMPLETA CON LA NOTA DADA CADA ESCALA DE BLUES.

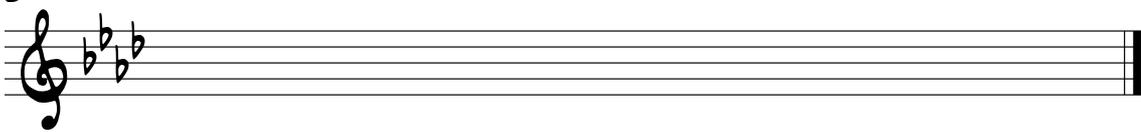
1 NOMBRE DE ESCALA \_\_\_\_\_



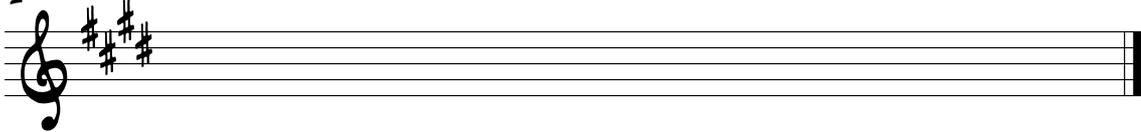
2 NOMBRE DE ESCALA \_\_\_\_\_



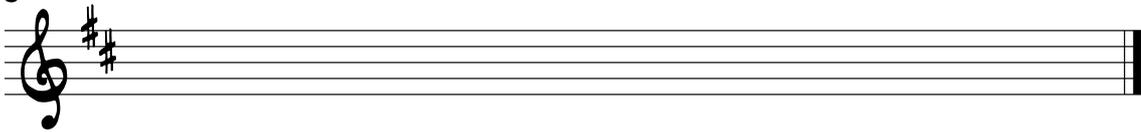
3 NOMBRE DE ESCALA \_\_\_\_\_



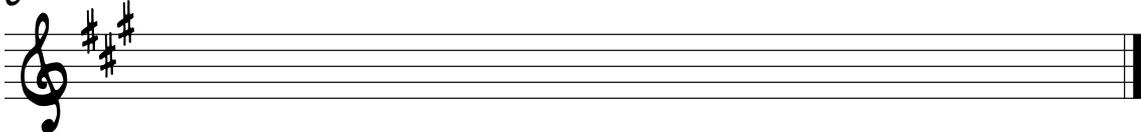
4 NOMBRE DE ESCALA \_\_\_\_\_



5 NOMBRE DE ESCALA \_\_\_\_\_



6 NOMBRE DE ESCALA \_\_\_\_\_



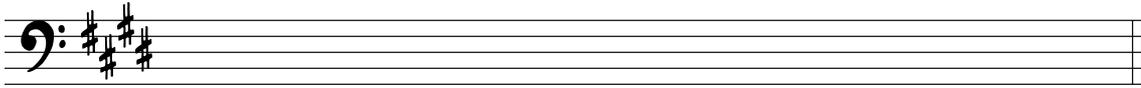
# ESCALA DE BLUES IIIc - 9:

USA ESTA SECUENCIA DE TONOS Y SEMITONOS PARA COMPLETAR LOS EJERCICIOS:

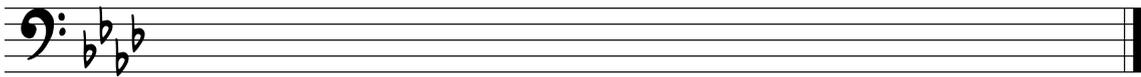


COMPLETA CON LA NOTA DADA CADA ESCALA DE BLUES.

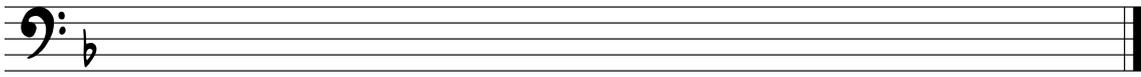
1 NOMBRE DE LA ESCALA \_\_\_\_\_



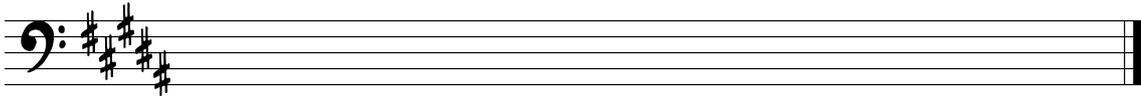
2 NOMBRE DE LA ESCALA \_\_\_\_\_



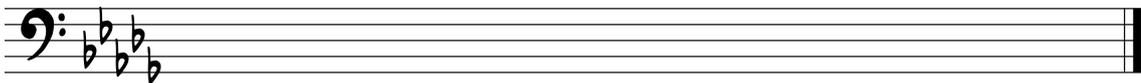
3 NOMBRE DE LA ESCALA \_\_\_\_\_



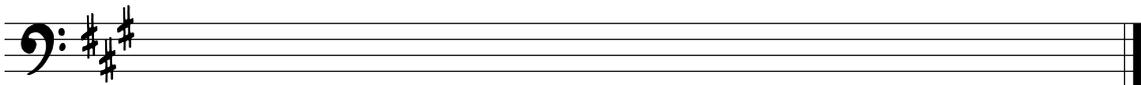
4 NOMBRE DE LA ESCALA \_\_\_\_\_



5 NOMBRE DE LA ESCALA \_\_\_\_\_

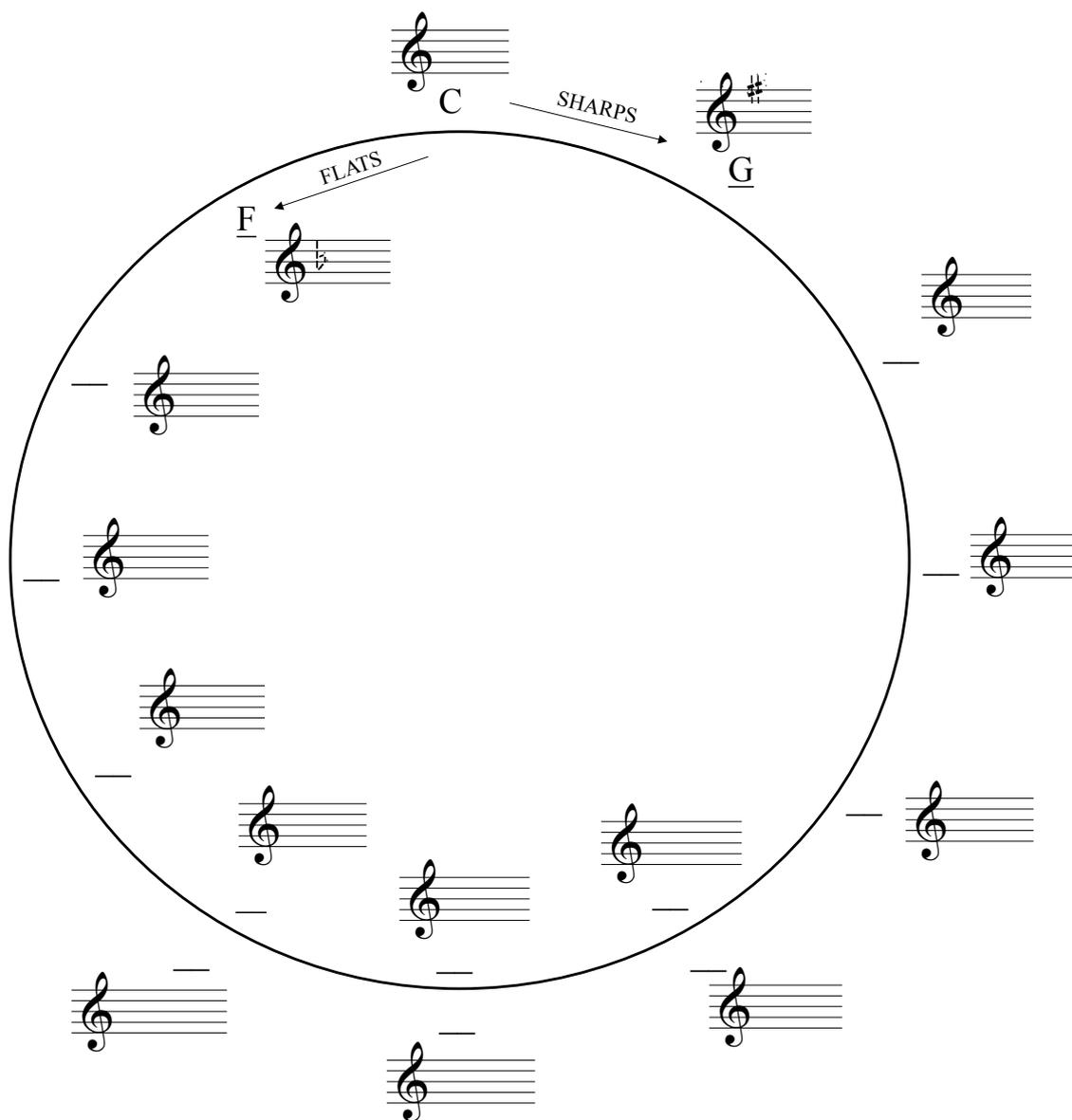


6 NOMBRE DE LA ESCALA \_\_\_\_\_



# Círculo de quintas

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



# REPERTORIO





# PRIMO

13

16

to Coda ⊕

19

*ff* *p*

22

## PRIMO

25

4 2 3 4 1

2 3 4

*p*

29

4 4 2 1

1 2 4 5

*p*

33

4 2 4 5 1 4 1

*mf* *mp*

*D.S. al Coda*

Coda

5 3 4 5 5

*ff*

# RAMBLIN' RAG

## SECONDO

Lively, with a steady beat (Play  evenly)

Martha Mier

The first system of music consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures of music. The first measure has a dynamic marking of *mp* and a fingering of 5-1-1 above a dotted quarter note. The second measure has a dynamic marking of *mp* and a dotted quarter note. The third measure has a dynamic marking of *mf* and a quarter note with a fingering of 5-1-1 above it. The fourth measure has a dynamic marking of *mf* and a quarter note with a fingering of 5-1-1 above it. The lower staff is in bass clef with a key signature of one sharp and a 4/4 time signature, containing four measures of music with a 4 below the first measure.

The second system of music consists of two staves. The upper staff is in bass clef with a key signature of one sharp and a 4/4 time signature. It contains four measures of music. The first measure has a dynamic marking of *mp* and a fingering of 5-1-1 above a dotted quarter note. The second measure has a dynamic marking of *mp* and a dotted quarter note. The third measure has a dynamic marking of *mf* and a quarter note with a fingering of 5-1-1 above it. The fourth measure has a dynamic marking of *mf* and a quarter note with a fingering of 5-1-1 above it. The lower staff is in bass clef with a key signature of one sharp and a 4/4 time signature, containing four measures of music with a 4 below the first measure.

The third system of music consists of two staves. The upper staff is in bass clef with a key signature of one sharp and a 4/4 time signature. It contains four measures of music. The first measure has a dynamic marking of *mp* and a fingering of 5-1-1 above a dotted quarter note. The second measure has a dynamic marking of *mp* and a dotted quarter note. The third measure has a dynamic marking of *mf* and a quarter note with a fingering of 5-1-1 above it. The fourth measure has a dynamic marking of *mf* and a quarter note with a fingering of 5-1-1 above it. The lower staff is in bass clef with a key signature of one sharp and a 4/4 time signature, containing four measures of music with a 4 below the first measure.

The fourth system of music consists of two staves. The upper staff is in bass clef with a key signature of one sharp and a 4/4 time signature. It contains four measures of music. The first measure has a dynamic marking of *mp* and a fingering of 5-1-1 above a dotted quarter note. The second measure has a dynamic marking of *mp* and a dotted quarter note. The third measure has a dynamic marking of *mf* and a quarter note with a fingering of 5-1-1 above it. The fourth measure has a dynamic marking of *mf* and a quarter note with a fingering of 5-1-1 above it. The lower staff is in bass clef with a key signature of one sharp and a 4/4 time signature, containing four measures of music with a 4 below the first measure.

# SECONDO

13

Musical notation for measures 13-15. The piece is in G major (one sharp) and 2/4 time. Measure 13 starts with a bass clef and a key signature of one sharp. Fingerings are indicated as 5, 3, 1. The music consists of chords in the right hand and single notes in the left hand.

to Coda

16

Musical notation for measures 16-18. Measure 16 has a bass clef and a key signature of one sharp. Fingerings are 3, 2, 3, 1. Measure 17 has a fingering of 5. Measure 18 has a fingering of 4. The music features chords in the right hand and single notes in the left hand.

19

Musical notation for measures 19-21. Measure 19 has a bass clef and a key signature of one sharp. Fingerings are 3 and 5. A forte (*f*) dynamic is marked. Measure 20 has a fingering of 2. Measure 21 has a treble clef and a key signature of one sharp. Fingerings are 4, 1, 5, 1. A forte (*f*) dynamic is marked. The music features chords in the right hand and single notes in the left hand.

22

Musical notation for measures 22-24. Measure 22 has a treble clef and a key signature of one sharp. Fingerings are 1. Measure 23 has fingerings 1, 2, 1. Measure 24 has fingerings 2, 4, 1, 3, 1. The music features chords in the right hand and single notes in the left hand.

SECONDO

25

29

33

*ff* *mf* *D.S. al Coda*

*f* *Coda*

# PEPPERONI RAG

## PRIMO

Moderately, with a steady beat (Play  evenly)

Martha Mier

The musical score for "Pepperoni Rag" is written for piano and treble clef. It is in 4/4 time and the key of D major. The tempo is "Moderately, with a steady beat" and the instruction is to play evenly. The score is divided into five systems, each starting with a measure number in a box: 1, 5, 9, 13, and 17. The first system (measures 1-4) begins with a forte (*f*) dynamic. The second system (measures 5-8) starts with a mezzo-forte (*mf*) dynamic. The third system (measures 9-12) features a forte (*f*) dynamic in the treble and piano (*p*) in the bass. The fourth system (measures 13-16) returns to mezzo-forte (*mf*). The fifth system (measures 17-20) is marked forte (*f*). The piece ends with a Coda symbol (⊕) at the end of measure 20. Various musical notations are used throughout, including slurs, accents, and specific fingering numbers (1-5) for the fingers.

## PRIMO

21 *8va*

*f*

25

29

*mf*

33 *D.S. al Coda*

*p* *mf*

*Coda*

*f*

# PEPPERONI RAG

## SECONDO

Moderately, with a steady beat (Play  evenly)

Martha Mier

Measures 1-4. Dynamics: *mf*. Fingerings: 5 3 1, 5 3 1, 5 3 1, 5 3 1, 5 2 1, 4 2.

Measures 5-8. Measure 5:  $\text{5}$   $\text{3}$   $\text{1}$ . Dynamics: *mp*.

Measures 9-12. Measure 9:  $\text{5}$   $\text{3}$   $\text{1}$ . Dynamics: *mf*, *f*.

Measures 13-16. Measure 13:  $\text{1}$   $\text{3}$   $\text{4}$ . Dynamics: *mp*. *to Coda*  $\text{C}$

Measures 17-20. Measure 17:  $\text{5}$   $\text{3}$   $\text{1}$ . Dynamics: *mf*, *f*.



# Jazz Walk

## Primo

Martha Mier

Moderate swing tempo (♩ = ♪♪)

mp

5

8va

f

mp

9

13

f

17

## Primo

21

*mf*

25

29

*mp*

33

*f*

*mp*

8va

37

*f*

*rit.*

*p*

# Jazz Walk

## Secondo

Martha Mier

Moderate swing tempo (♩ = ♩)

5

9

13

17

*f*

*mp*

*mf*

*f*

### Secondo

21

*mp*

25

*mp*

29

*mf*

33

*f* *mp*

37

*mf* *rit.* *p*

# Jo Jo Calypso

Jim Nadel

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Jo Jo Calypso was originally played with a straight-eighth feel.

For your use

# Supplemental Material - Jo Jo Calypso

## Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

F	G <sub>M</sub> I <sup>7</sup>	C <sup>7</sup>	F	G <sub>M</sub> I <sup>7</sup>	C <sup>7</sup>
---	-------------------------------	----------------	---	-------------------------------	----------------

The image shows piano voicings for F, G<sub>M</sub>I<sup>7</sup>, and C<sup>7</sup> chords. The first three chords are basic 3-note voicings, and the last three are rootless voicings. The notes are written in a grand staff with treble and bass clefs. Below the staff, the notes are labeled with their respective scale degrees: 3, 5, 1 for F; b3, b7, 1 for G<sub>M</sub>I<sup>7</sup>; b7, 3, 1 for C<sup>7</sup>; 5, 9, 6 for F; 5, b5, b7 for G<sub>M</sub>I<sup>7</sup>; and 9, b7, 3 for C<sup>7</sup>.

## Useful scales

F Major Pentatonic (F)	G Dorian (G <sub>M</sub> I <sup>7</sup> )	C Mixolydian (C <sup>7</sup> )
------------------------	---	--------------------------------

The image shows the musical notation for three scales: F Major Pentatonic (F), G Dorian (G<sub>M</sub>I<sup>7</sup>), and C Mixolydian (C<sup>7</sup>). The scales are written in a single staff with a treble clef. Below the staff, the notes are labeled with their respective scale degrees: 1, 2, 3, 5, 6, 1 for F Major Pentatonic; 1, 2, b3, 4, 5, 6, 7, 1 for G Dorian; and 1, 2, 3, 4, 5, 6, b7, 1 for C Mixolydian.

## Sample Bass Line

F	G <sub>M</sub> I <sup>7</sup>	C <sup>7</sup>	F	(etc.)
---	-------------------------------	----------------	---	--------

The image shows a sample bass line for the chords F, G<sub>M</sub>I<sup>7</sup>, C<sup>7</sup>, and F. The bass line is written in a single staff with a bass clef. Below the staff, the notes are labeled with their respective scale degrees: 1, 3, 5 for F; 1, 5, b3 for G<sub>M</sub>I<sup>7</sup>; 1, 5, 1 for C<sup>7</sup>; and 1, 3, 5 for F.

## Guitar Voicings

F	G <sub>M</sub> I <sup>7</sup>	C <sup>7</sup>
---	-------------------------------	----------------

The image shows guitar chord diagrams for F, G<sub>M</sub>I<sup>7</sup>, and C<sup>7</sup> chords. The diagrams show the fretting pattern for each chord on a six-string guitar. The F chord is shown with a bar across the first fret. The G<sub>M</sub>I<sup>7</sup> chord is shown with a bar across the third fret. The C<sup>7</sup> chord is shown with a bar across the third fret and an 'x' over the fifth string, indicating it should be muted.

# Doxy

Sonny Rollins

B $\flat$ 7 G7 C7 F7 B $\flat$  F7  
 B $\flat$ 7 G7 C7 F7  
 B $\flat$ 7 E $\flat$ 7 E $^{\circ}$   
 B $\flat$ 7 G7 C7 F7 B $\flat$  F7

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Doxy has a 16-bar form. It was originally played with a medium-slow swing feel.

For your use

# Supplemental Material - Doxy

## Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

$B^{\flat 7}$ 
 $G^7$ 
 $C^7$ 
 $F^7$ 
 $E^{\flat 7}$ 
 $E^{\circ}$ 
 $B^{\flat 7}$ 
 $G^7$ 
 $C^7$ 
 $F^7$ 
 $E^{\flat 7}$ 
 $E^{\circ}$

3    b7    3    b7    b7    bb7    9    5    9    13    13    b5  
 b7    3    b7    3    3    b3    b7    3    b7    3    3    b3  
 1    1    1    1    1    1    3    b7    3    b7    b7    bb7

## Useful scales

$B^{\flat}$  Blues Scale
 $B^{\flat}$  Mixolydian
 $(B^{\flat 7})$  G Mixolydian
 $(G^7)$

1    b3    4    b5    5    b7    1    1    2    3    4    5    6    b7    1    1    2    3    4    5    6    b7    1

C Mixolydian
 $(C^7)$  F Mixolydian
 $(F^7)$  E $^{\flat}$  Mixolydian
 $(E^{\flat 7})$

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

E Whole/half diminished
 $(E^{\circ})$

1    2    b3    4    b5    b6    bb7    7    1

## Sample Bass Line

$B^{\flat 7}$ 
 $G^7$ 
 $C^7$ 
 $F^7$ 
 $B^{\flat}$ 
 $F^7$ 
 $B^{\flat 7}$ 
 $G^7$

$C^7$ 
 $F^7$ 
 $B^{\flat 7}$ 
 $E^{\flat 7}$

$E^{\circ}$ 
 $B^{\flat 7}$ 
 $G^7$ 
 $C^7$ 
 $F^7$ 
 $B^{\flat 7}$ 
 $F^7$

## Guitar Voicings

$B^{\flat 7}$ 
 $G^7$ 
 $C^7$ 
 $F^7$ 
 $E^{\flat 7}$ 
 $E^{\circ}$

6fr.    3fr.    3fr.    6fr.    4fr.    5fr.

# Groove Merchant

Jerome Richardson

B $\flat$ 7    E $\flat$ 7    B $\flat$ 7    F7  
 B $\flat$ 7    C7    F7    C7    F7  
 B $\flat$ 7    E $\flat$ 7    E $^{\circ}$   
 B $\flat$ 7    D7    G $mi$ 7    E $\flat$ 7    C $mi$ 7    F7    B $\flat$ 7

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Groove Merchant was originally played with a medium-swing feel.

For your use

# Supplemental Material - Groove Merchant

## Sample Piano Voicings

Basic 3-note voicings

**B<sup>b7</sup>**   **E<sup>b7</sup>**   **F<sup>7</sup>**   **C<sup>7</sup>**   **E<sup>°</sup>**   **D<sup>7</sup>**   **G<sup>M7</sup>**   **C<sup>M7</sup>**

b7 3 1   3 b7 1   3 b7 1   b7 3 1   b3 b7 1   3 b7 1   b7 b3 1   b3 b7 1

Rootless voicings

**B<sup>b7</sup>**   **E<sup>b7</sup>**   **F<sup>7</sup>**   **C<sup>7</sup>**   **E<sup>°</sup>**   **D<sup>7</sup>**   **G<sup>M7</sup>**   **C<sup>M7</sup>**

9 b7 3   13 3 b7   5 3 b7   9 b7 b7   b5 b3 b7   9 b7 3   5 b3 b7   9 b7 b3

## Useful scales

**B<sup>b</sup> Blues Scale**   **B<sup>b</sup> Mixolydian**   (**B<sup>b7</sup>**)   **E<sup>b</sup> Mixolydian**   (**E<sup>b7</sup>**)

1 b3 4 b5 5 b7 1   1 2 3 4 5 6 b7 1   1 2 3 4 5 6 b7 1

**E Whole/half diminished**   (**E<sup>°</sup>**)   **F Mixolydian**   (**F<sup>7</sup>**)   **C Mixolydian**   (**C<sup>7</sup>**)

1 2 b3 4 b5 b6 b7 7 1   1 2 3 4 5 6 b7 1   1 2 3 4 5 6 b7 1

## Sample Bass Line

**B<sup>b7</sup>**   **E<sup>b7</sup>**   **B<sup>b7</sup>**   **F<sup>7</sup>**   **B<sup>b7</sup>**   **C<sup>7</sup>**

1 3 5 b5   1 3 1 6   1 2 3 4   1 2 b3 3   1 6 5 3

**F<sup>7</sup>**   **C<sup>7</sup>**   **F<sup>7</sup>**   **B<sup>b7</sup>**   **E<sup>b7</sup>**   **E<sup>°</sup>**

1 b7 1 3   1 b7 6 5   1 3 5 6   b7 6 5 3   1 3 5 3   1 b5 4 b3

**B<sup>b7</sup>**   **D<sup>7</sup>**   **G<sup>M7</sup>**   **E<sup>b7</sup>**   **C<sup>M7</sup>**   **F<sup>7</sup>**   **B<sup>b7</sup>**

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

## Guitar Voicings

**B<sup>b7</sup>**   **E<sup>b7</sup>**   **F<sup>7</sup>**   **C<sup>7</sup>**   **E<sup>°</sup>**   **D<sup>7</sup>**   **G<sup>M7</sup>**   **C<sup>M7</sup>**

6fr.   4fr.   6fr.   8fr.   5fr.   3fr.   3fr.   3fr.



# Menuet.

L. Boccherini.

Secondo.

*pp* *p*

*mf* *pp*

*Fine.*

Trio.

*p*

B

*mf*

*p*

*Minuetto D.C. senza replica.*

# Menuet.

L. Boccherini.

Primo.

*p*

*mf*

*p*

*Fine.*

Trio.

Piano I.

*p dolce*

*p*

*p dolce*

*Minuetto D.C. senza replica.*

# Menuett.

L. Boccherini.

Secondo.

*pp* *p*

*mf* *pp*

*Fine.*

**Trio.** *p* *p* *p* 1

*mf*

*p* *p* 1

*Minuetto D.C. senza replica.*

# MENUET DE LA SYMPHONIE

EN SOL MINEUR

TRANSCRIPTION À 6 MAINS.

DE

**MOZART.**

PAR **RENAUD DE VILBAC.**

3<sup>e</sup> PARTIE.

Moderato.

*PIANO.*

Musical score for the 3rd part of the Minuet in G minor. It consists of three systems of two staves each, written in bass clef with a 3/4 time signature. The first system starts with a piano (*f.*) dynamic. The second system includes dynamics of *f*, *ff*, and *f*. The third system continues the piece with various articulations and dynamics.

# MENUET DE LA SYMPHONIE

EN SOL MINEUR

TRANSCRIPTION À 6 MAINS.

DE

**MOZART.**

PAR **RENAUD DE VILBAC.**

2<sup>e</sup> PARTIE.

Moderato.

*PIANO.*

Musical score for the 2nd part of the Minuet in G minor. It consists of one system of two staves, written in treble clef with a 3/4 time signature. The piece begins with a piano (*f*) dynamic and includes various articulations and dynamics throughout.

# MENUET DE LA SYMPHONIE

EN SOL MINEUR

TRANSCRIPTION À 6 MAINS.

DE **MOZART** PAR **RENAUD DE VILBAC.**  
1<sup>re</sup> PARTIE.



Moderato.

PIANO: *f*

2<sup>e</sup> PARTIE.

H. 5616.

3<sup>e</sup> PARTIE.

First system of musical notation for the 3rd part, featuring piano accompaniment in bass clef. Dynamics include *f*, *ff*, and *mf*.

Second system of musical notation for the 3rd part, including vocal line with lyrics "cre - - scen - - do".

Third system of musical notation for the 3rd part, including piano accompaniment and vocal line with lyrics "cre - - scen - - do.". Dynamics include *ff*, *p*, and *pp*.

Fourth system of musical notation for the 3rd part, including piano accompaniment with dynamics *ff* and a triplet of notes labeled 1, 2, 3.

2<sup>e</sup> PARTIE.

First system of musical notation for the 2nd part, featuring piano accompaniment in bass clef. Dynamics include *f*, *ff*, and *mf*.

Second system of musical notation for the 2nd part, including vocal line with lyrics "cre - - scen - - do.".

H. 5616.

8

*f.* *ff.* *mf.*

This system contains the first two staves of the first part. The top staff is in treble clef and the bottom staff is in bass clef. The music features a variety of chords and melodic lines. Dynamics include *f.* (forte), *ff.* (fortissimo), and *mf.* (mezzo-forte). There are also some slurs and accents.

8

*cre - scen - do*

This system contains the third and fourth staves. The top staff continues the melodic line with lyrics. The bottom staff provides harmonic support. Dynamics include *mf.* and *p.* (piano). There are slurs and accents.

8

*ff.* *pp.* *cre - scen - do*

This system contains the fifth and sixth staves. The top staff continues the melodic line with lyrics. The bottom staff provides harmonic support. Dynamics include *ff.* (fortissimo) and *pp.* (pianissimo). There are slurs and accents.

8

*ff.* *p.* *pp.*

This system contains the seventh and eighth staves. The top staff continues the melodic line. The bottom staff provides harmonic support. Dynamics include *ff.* (fortissimo), *p.* (piano), and *pp.* (pianissimo). There are slurs and accents.

2<sup>e</sup> PARTIE.

*ff.* *pp.* *cre - scen - do.*

This system contains the first two staves of the second part. The top staff is in treble clef and the bottom staff is in bass clef. The music features a variety of chords and melodic lines. Dynamics include *ff.* (fortissimo) and *pp.* (pianissimo). There are slurs and accents.

*ff.* *p.* *pp.*

This system contains the third and fourth staves of the second part. The top staff continues the melodic line. The bottom staff provides harmonic support. Dynamics include *ff.* (fortissimo), *p.* (piano), and *pp.* (pianissimo). There are slurs and accents.

H. 5646.

3<sup>e</sup> PARTIE.

*pp poco rall.* *mf Tempo.*

ere - scen - do. *ff* *p*

*pp* ere - scen - do. *ff*

1 2 3 *pp poco rall.*

2<sup>e</sup> PARTIE.

*poco rall.* *mf Tempo.*

ere - scen - do. *ff*

H. 5616.

1<sup>re</sup> PARTIE.

8

*poco rall.*

*mf* Tempo.

8

*cre - scen - do.*

*ff* *pp*

8

*cre - scen - do*

*ff*

8

*p*

*pp* *poco rall.*

2<sup>e</sup> PARTIE.

*pp*

*cre - scen - do.*

*ff*

*p*

*pp* *poco rall.*

H. 5616.

# Serenade.

by

## Franz Schubert.

### FOR PIANO SIX HANDS.

Edited and fingered by

Wm Scharfenberg.

Arr. by

CARL LIBA.

### III.

Moderato.

Musical score for Part III, Moderato. The score is arranged for six hands. It begins with a treble staff and a bass staff. The first system contains six measures. The second, third, and fourth systems each consist of two bass staves, with six measures per system. The fifth system also consists of two bass staves, with six measures per system. The right-hand bass staff in the fifth system is marked *pp rall.* at the end. The music features complex chordal textures and arpeggiated patterns.

### II.

Moderato.

Musical score for Part II, Moderato. The score is arranged for six hands. It begins with a treble staff and a bass staff. The first system contains six measures. The second system consists of two treble staves, with six measures per system. The music features complex chordal textures and arpeggiated patterns.

181894  
Serenade.

Edited and fingered by  
Wm Scharfenberg.

by  
Franz Schubert.  
FOR PIANO SIX HANDS.

Arr. by  
CARL LIBA.

Moderato.

I.

II.

# 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

The A pentatonic scale is shown in treble and bass clefs. The treble clef starts on A4 and the bass clef starts on A2. The scale is played in 2/4 time. The notes are A, B, C, E, and F#. The fingering sequence is: 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

The Am pentatonic scale is shown in treble and bass clefs. The treble clef starts on A4 and the bass clef starts on A2. The scale is played in 2/4 time. The notes are A, B, C, E, and F. The fingering sequence is: 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

The B pentatonic scale is shown in treble and bass clefs. The treble clef starts on B4 and the bass clef starts on B2. The scale is played in 2/4 time. The notes are B, C#, D#, F#, and G#. The fingering sequence is: 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

The Bm pentatonic scale is shown in treble and bass clefs. The treble clef starts on B4 and the bass clef starts on B2. The scale is played in 2/4 time. The notes are B, C, D, F, and G. The fingering sequence is: 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

## 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

## 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

## 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

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

# ESCALAS de BLUES

## Escala de blues de E

Musical notation for the E blues scale in 3/4 time. The scale is presented in two staves: Treble Clef (top) and Bass Clef (bottom). The notation includes fingerings (1-4) and accents (2, 3) for both hands. The scale is played in a descending pattern across four measures.

## Escala de blues de F

Musical notation for the F blues scale in 3/4 time. The scale is presented in two staves: Treble Clef (top) and Bass Clef (bottom). The notation includes fingerings (1-4) and accents (2, 3) for both hands. The scale is played in a descending pattern across four measures.

## Escala de blues de G

Musical notation for the G blues scale in 3/4 time. The scale is presented in two staves: Treble Clef (top) and Bass Clef (bottom). The notation includes fingerings (1-4) and accents (2, 3) for both hands. The scale is played in a descending pattern across four measures.

# ESCALAS de BLUES

## Escala de blues de Ab

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

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

## Escala de blues de Bb

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

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

## Escala de blues de D

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

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

