

# 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:

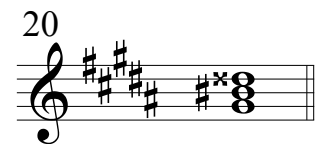
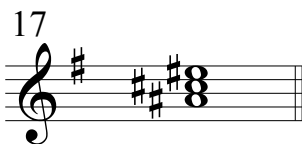
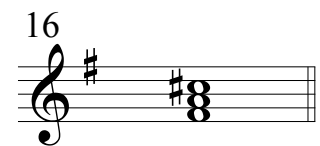
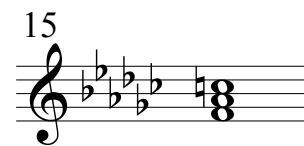
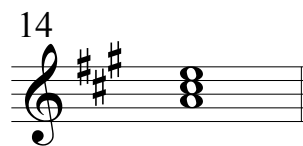
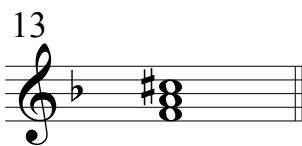
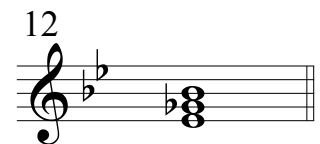
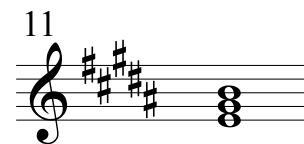
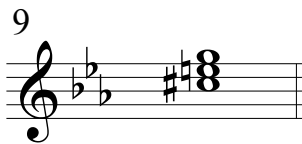
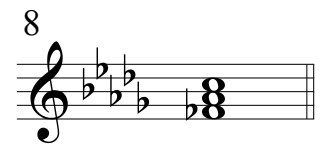
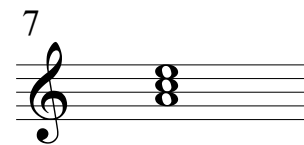
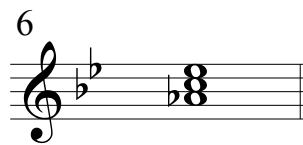
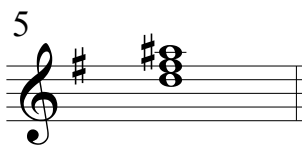
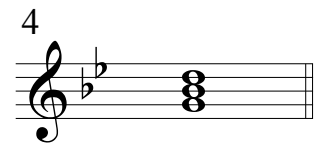
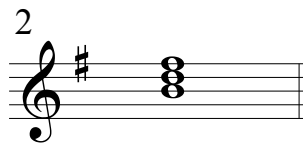
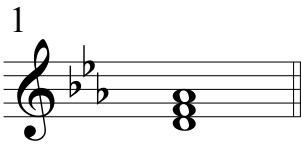
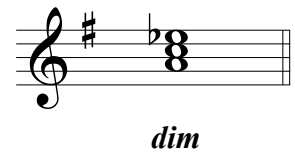
**Maj** (mayor)

**min** (menor)

**dim** (disminuido)

**Aug** (aumentado)

Ejemplo



# Identifica Acordes

## Tríadas en Estado Fundamental -

Identifica los siguientes acordes usando estas abreviaciones:

**Maj** (mayor)

**min** (menor)

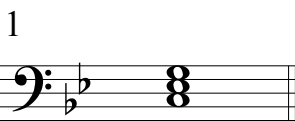
**dim** (disminuido)

**Aug** (aumentado)

Ejemplo



dim



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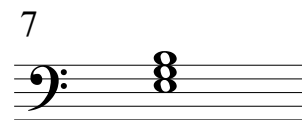
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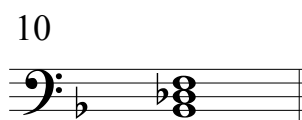
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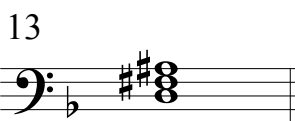
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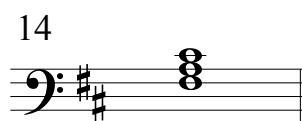
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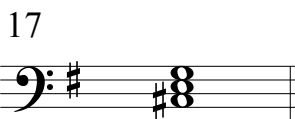
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# Identifica Acordes

## Tríadas en Estado Fundamental -

Identifica los siguientes acordes usando estas abreviaciones:

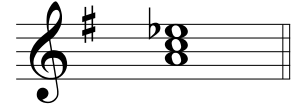
**Maj** (mayor)

**min** (menor)

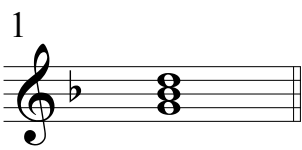
**dim** (disminuido)

**Aug** (aumentado)

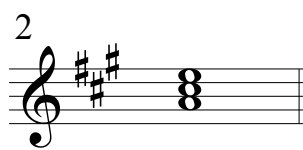
Ejemplo



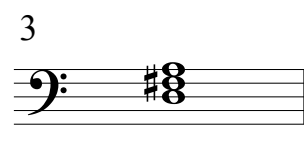
dim



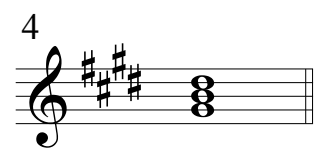
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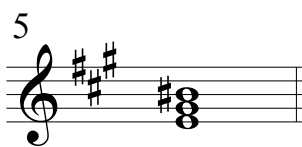
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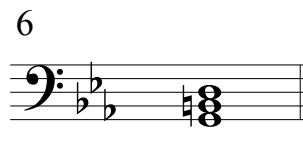
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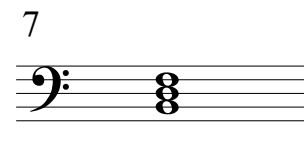
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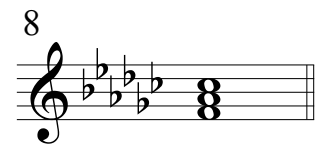
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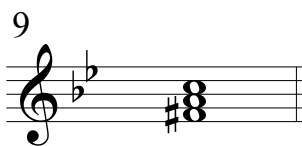
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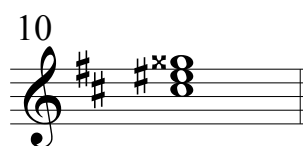
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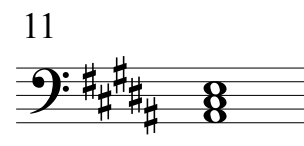
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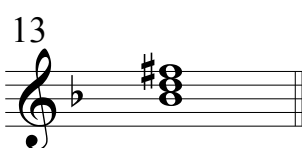
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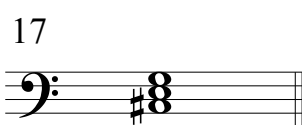
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# Puzzle de Tríadas I

## Tríadas en Estado Fundamental -

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

Ejemplo

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

#    b       x   

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.

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

	Problema	Solución
Ejemplo		
	dim	dim

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

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

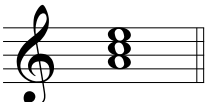
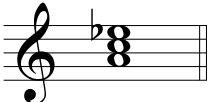
# Puzzle de Tríadas III

## Tríadas en Estado Fundamental -


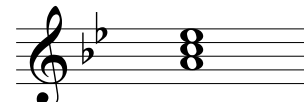


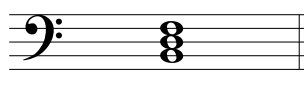
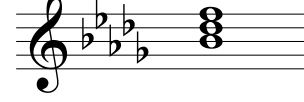
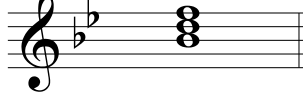
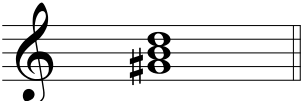

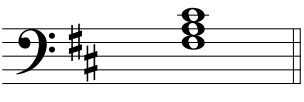
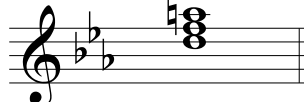
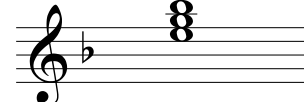


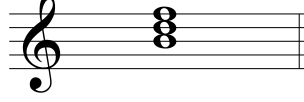


Usando las alteraciones mostradas abajo, altera una o más notas de cada acorde para formar la tríada indicada.

#    b        x    

Ejemplo

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

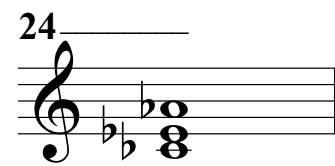
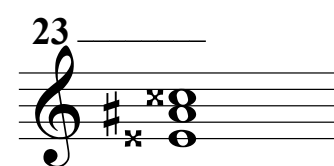
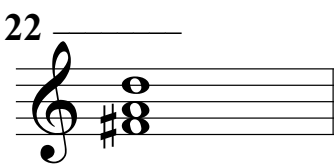
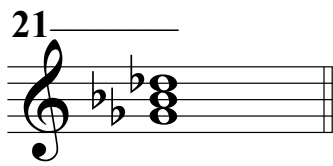
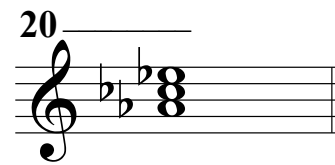
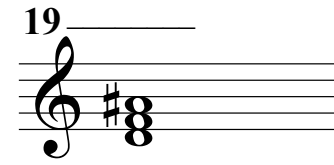
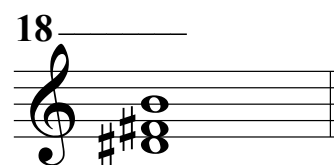
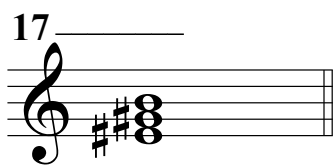
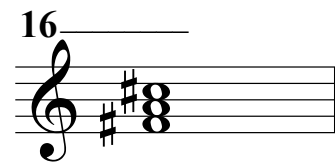
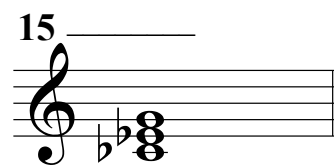
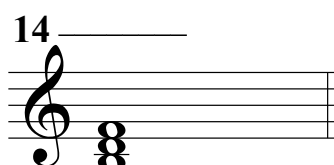
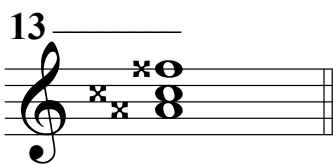
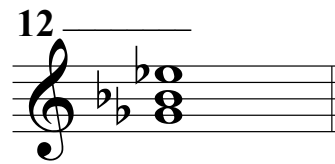
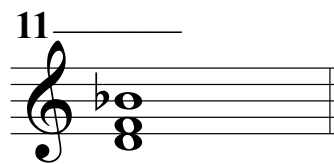
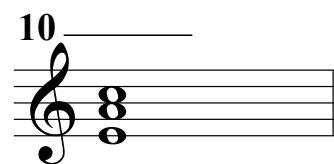
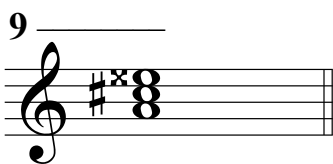
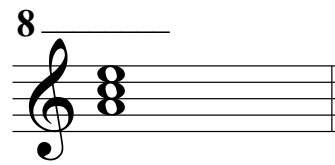
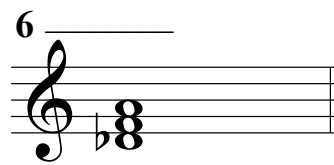
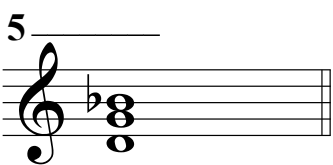
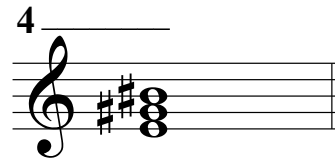
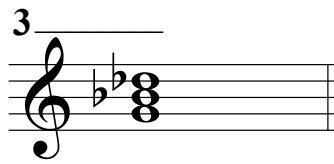
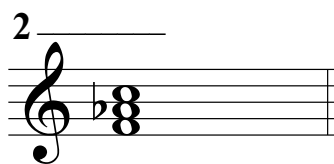
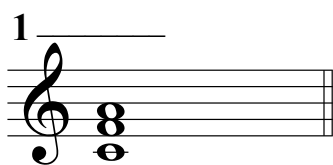
No puedes anular las alteraciones ya puestas (por ejemplo, el D# en el No. 4). Si hubiera más de una solución posible, elige la que menos número de alteraciones tenga.

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



# Cifrado de Tríadas

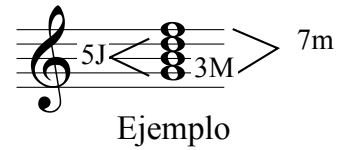
1.- Cifra los siguientes acordes según creas conveniente.



# Acordes de Séptima Dominante I -

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

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.



Ejemplo

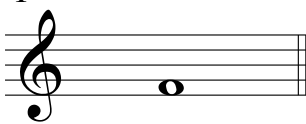
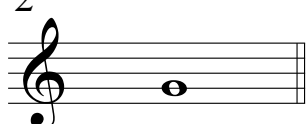
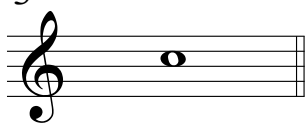
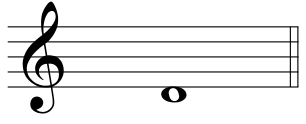
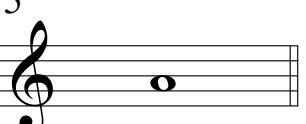
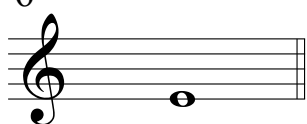
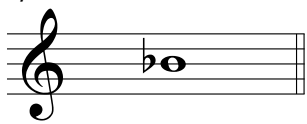

Para hallar la 7<sup>a</sup>m recuerda que casi todos los intervallos al invertirlos suman nueve, y se oponen entre sí. De manera que una 7<sup>a</sup>m se convertiría en una 2<sup>a</sup>M.

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

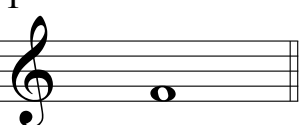

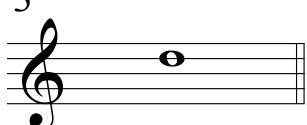
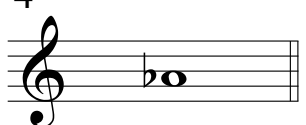
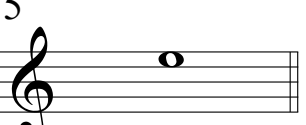
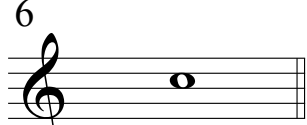


Escribe la tercera del acorde añadiendo una 3M sobre la fundamental.

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 

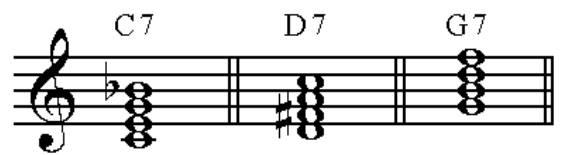
## 2. Debajo de cada nota se indica la posición que le corresponde dentro del acorde. Añade las notas que faltan para formar un acorde de Séptima Dominante en estado fundamental.

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

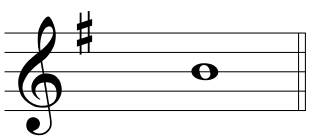
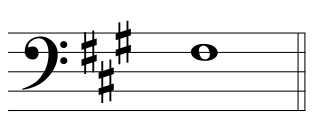

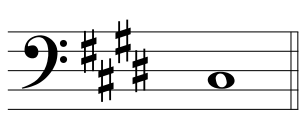
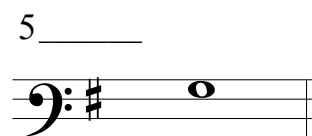
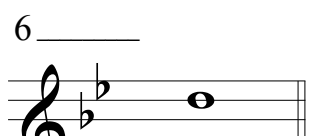

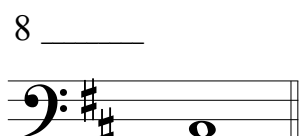


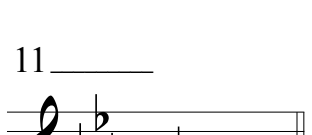
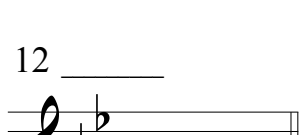




# Acordes de Séptima Dominante II -

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.



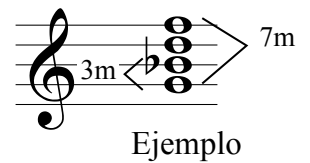
1. Debajo de cada nota se indica la posición que le corresponde en una tríada. Añade las notas que faltan para formar un acorde de Séptima Dominante en estado fundamental, e indica el cifrado sobre la línea superior.

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.



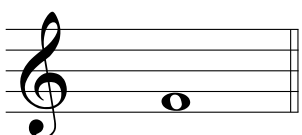
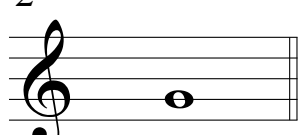
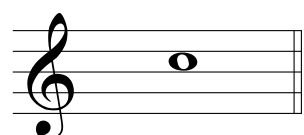
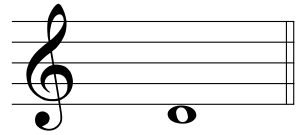
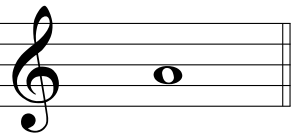
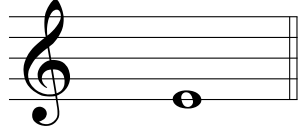
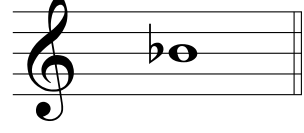
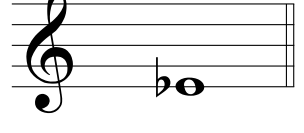
Para hallar la 7<sup>a</sup>m recuerda que casi todos los intervallos al invertirlos suman nueve, y se oponen entre sí. De manera que una 7<sup>a</sup>m se convertiría en una 2<sup>a</sup>M.

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

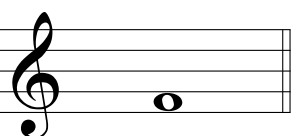
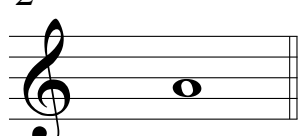
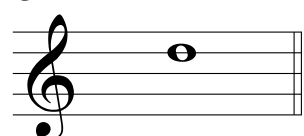
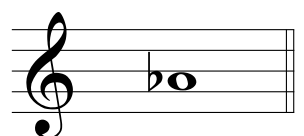
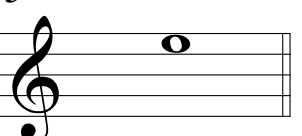
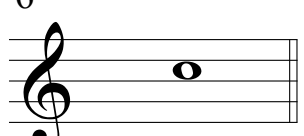

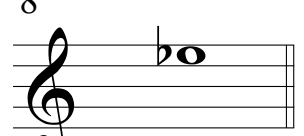
Escribe la tercera del acorde añadiendo una 3m sobre la fundamental.

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 

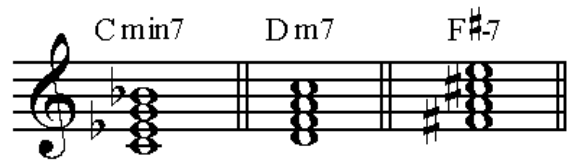
2. Debajo de cada nota se indica la posición que le corresponde dentro de una tríada. Añade las notas que faltan para formar un acorde menor son Séptima menor en estado fundamental.

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 \_\_\_\_\_

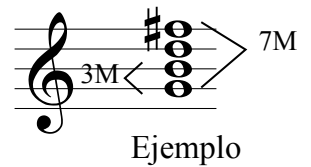
Tercera

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.

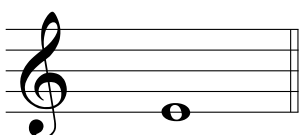
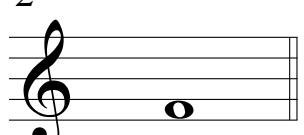
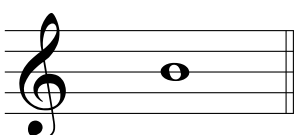
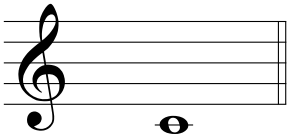
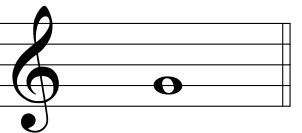
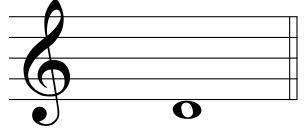
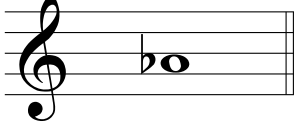
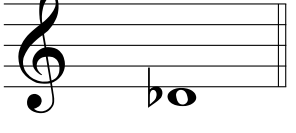
Para hallar la 7ªM recuerda que casi todos los intervalos al invertirlos suman nueve, y se oponen entre sí. De manera que una 7ªM se convertiría en una 2ªm.

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

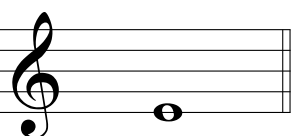
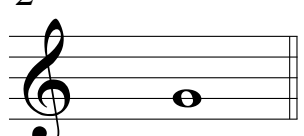
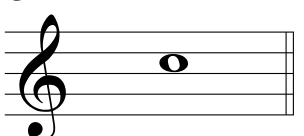
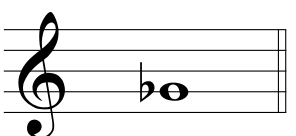
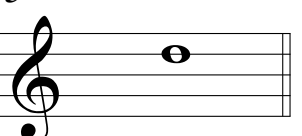
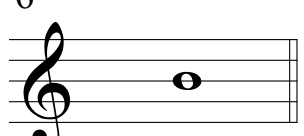
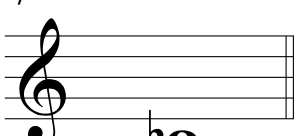

Escribe la tercera del acorde añadiendo una 3M sobre la fundamental.

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 -

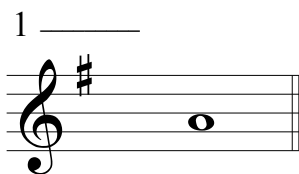
Cifrado. Para cifrar este acorde se añade Se añade Maj7, Δ7 ó Δ a la letra.



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

## Ejemplo

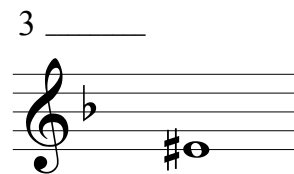
1. Debajo de cada nota se indica la posición que le corresponde dentro del acorde. Añade las notas que faltan para formar un acorde mayor con séptima mayor en estado fundamental, e indica el cifrado sobre la línea superior.



Quinta



Quinta



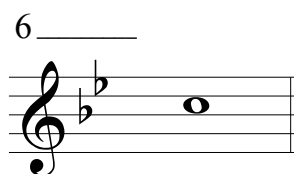
Tercera



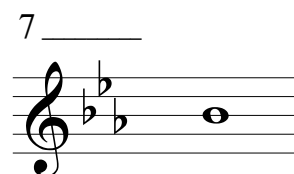
Tercera



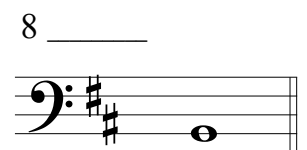
Quinta



Tercera



Quinta



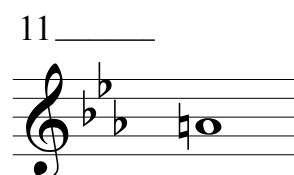
Fundamental



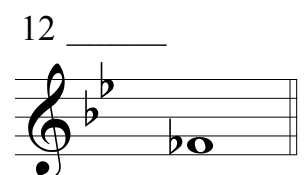
Quinta



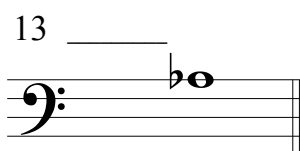
Quinta



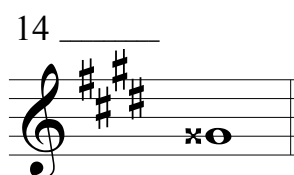
Tercera



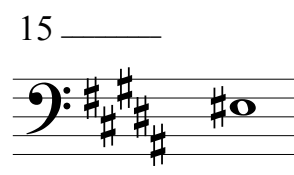
Fundamental



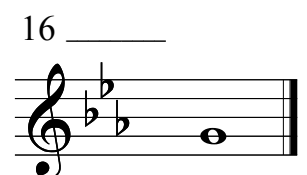
Quinta



Fundamental



Tercera

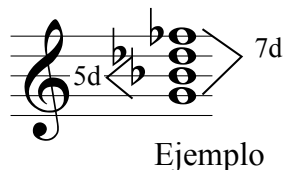


Tercera

# 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 7<sup>a</sup>d.



Ejemplo

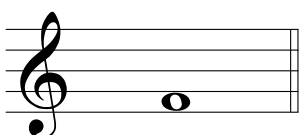
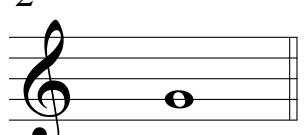
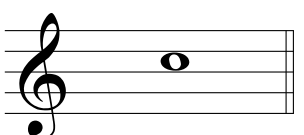
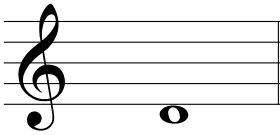
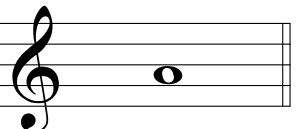
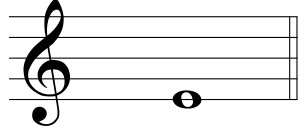
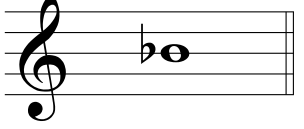

Como puedes ver, este acorde se construye a superponiendo tres Terceras menores.

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

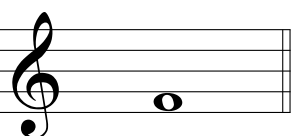
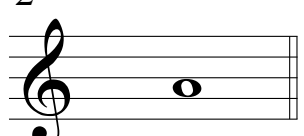
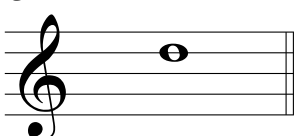
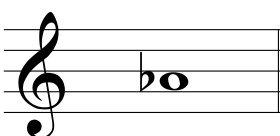
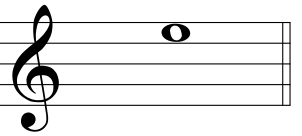
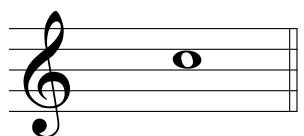
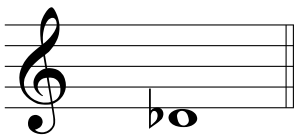
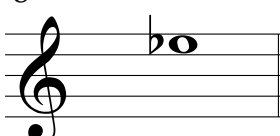
Escribe la tercera del acorde añadiendo una 3m sobre la fundamental.

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.

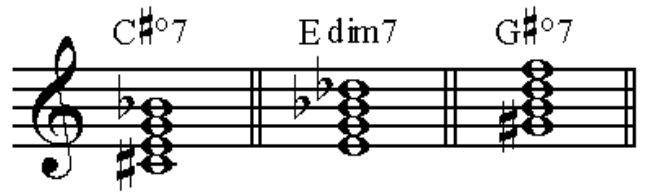
1  Tercera	2  Tercera	3  Quinta	4  Fundamental
5  Quinta	6  Tercera	7  Fundamental	8  Quinta



# Acordes con Séptima Disminuida II -

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

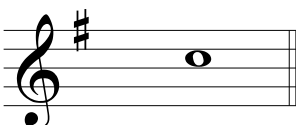
"dim" indica que la tríada es disminuida.  
El " ° 7", quiere decir que la 7ª es disminuida.



## 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 \_\_\_\_\_



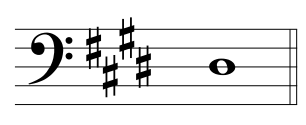
Quinta

3 \_\_\_\_\_




Tercera

4 \_\_\_\_\_



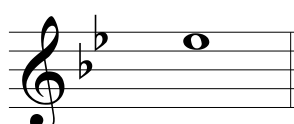
Tercera

5 \_\_\_\_\_



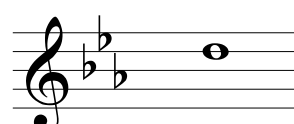
Quinta

6 \_\_\_\_\_



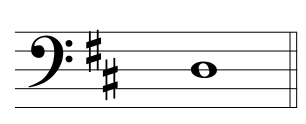
Tercera

7 \_\_\_\_\_



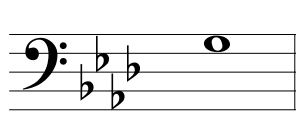
Quinta

8 \_\_\_\_\_



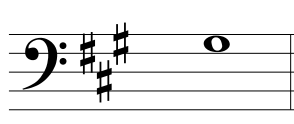
Fundamental

9 \_\_\_\_\_



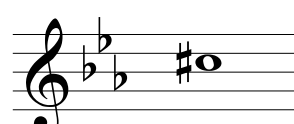
Quinta

10 \_\_\_\_\_




Quinta

11 \_\_\_\_\_



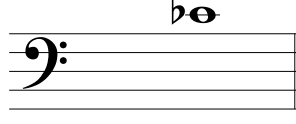
Tercera

12 \_\_\_\_\_




Fundamental

13 \_\_\_\_\_




Quinta

14 \_\_\_\_\_



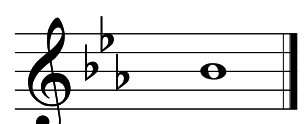
Fundamental

15 \_\_\_\_\_



Tercera

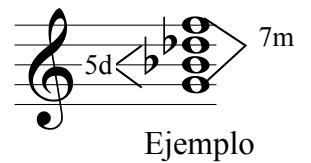
16 \_\_\_\_\_



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:



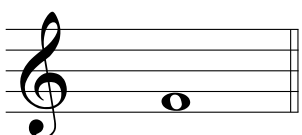
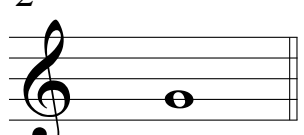
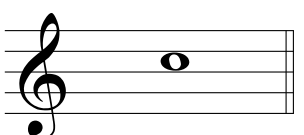
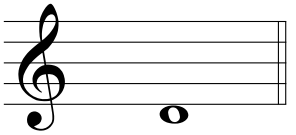
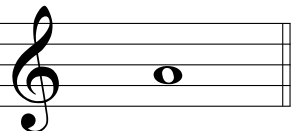
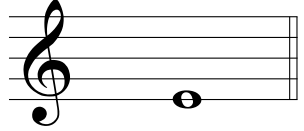
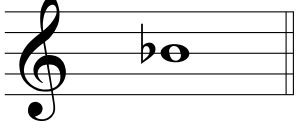

Una Tercera menor, una Quinta disminuida y una Séptima menor.

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

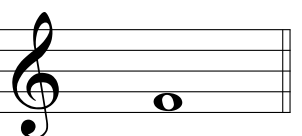
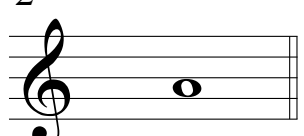
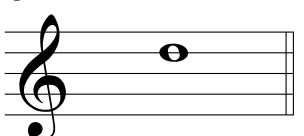
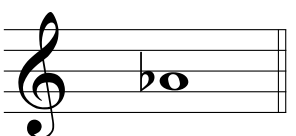
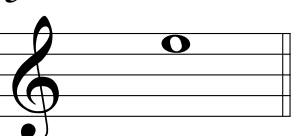
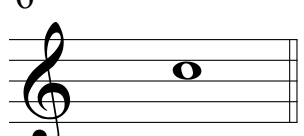

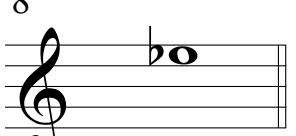
Escribe la tercera del acorde añadiendo una 3m sobre la fundamental.

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 

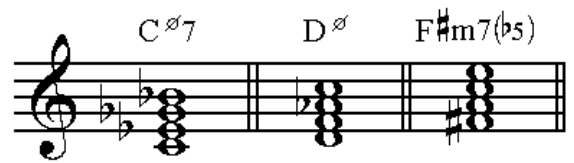
2. Debajo de cada nota se indica la posición que le corresponde dentro de una tríada. Añade las notas que faltan para formar un acorde de Séptima de Sensible en estado fundamental.

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

8

9

10

11

12

13

14

15

16

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18

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21

22

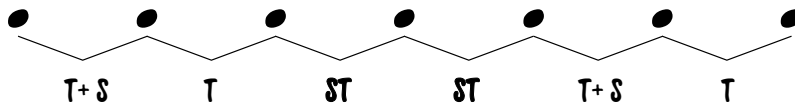
23

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, E3, F3. 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 E, and T between E and F.

1

A musical staff in bass clef showing the blues scale with a flat on the second degree: G2, Ab2, Bb2, C3, D3, E3, F3.

2

A musical staff in bass clef showing the blues scale with a flat on the third degree: G2, A2, Bb2, C3, D3, E3, F3.

3

A musical staff in bass clef showing the blues scale with a flat on the fourth degree: G2, A2, Bb2, C3, Db3, E3, F3.

4

A musical staff in bass clef showing the blues scale with a flat on the fifth degree: G2, A2, Bb2, C3, D3, Eb3, F3.

5

A musical staff in bass clef showing the blues scale with a flat on the sixth degree: G2, A2, Bb2, C3, D3, E3, Fb3.

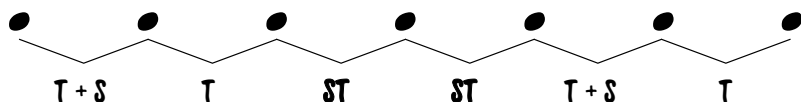
6

A musical staff in bass clef showing the blues scale with a flat on the seventh degree: G2, A2, Bb2, C3, D3, E3, F3.

# 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.

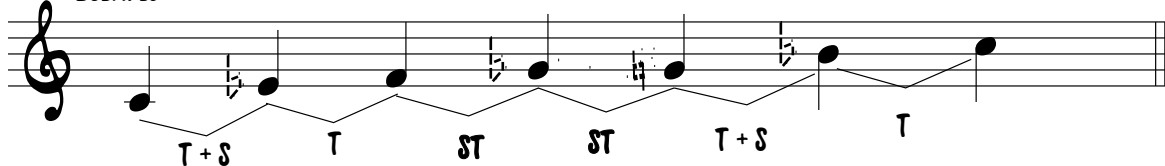
LA ESCALA DE BLUES SE BASA EN LA SIGUIENTE SECUENCIA DE TONOS Y SEMITONOS.



COLOCA SOSTENIDOS O BEMOLES PARA CREAR LA ESCALA DE BLUES.

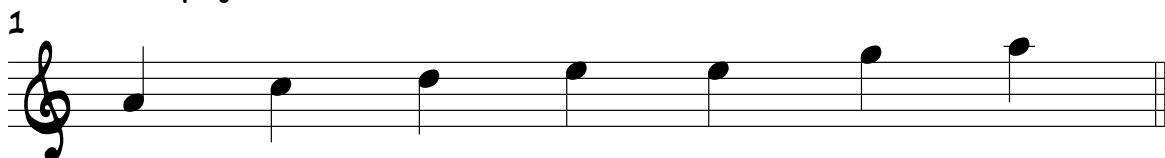
USA LA SECUENCIA DE TONOS Y SEMITONOS PARA DETERMINAR LAS ALTERACIONES QUE TIENES QUE UTILIZAR

## EJEMPLO

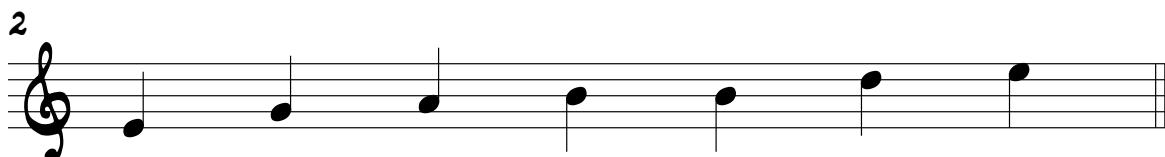


T + S    T    ST    ST    T + S    T

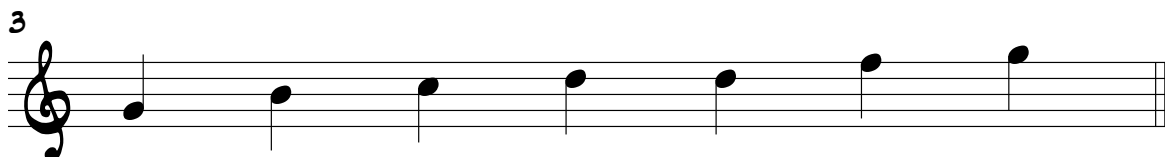
1



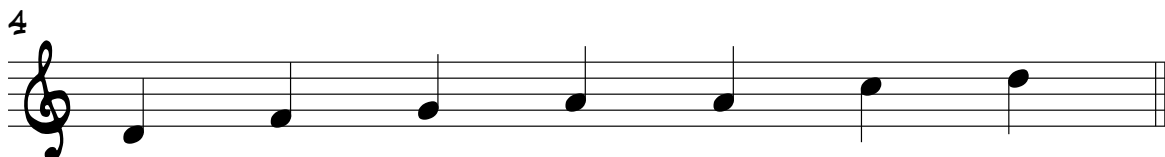
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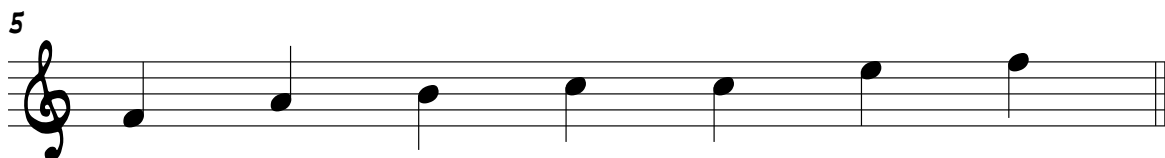
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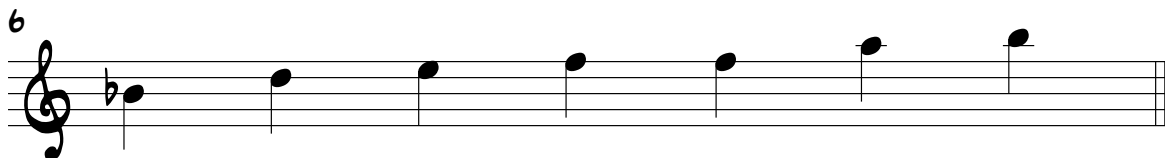
4



5



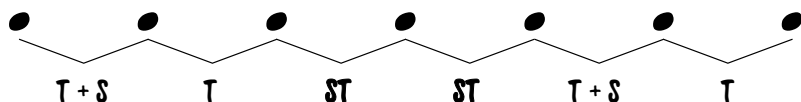
6



# 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



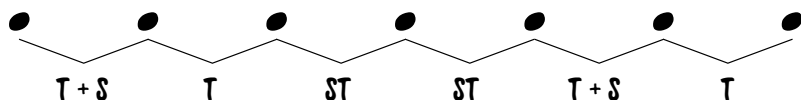
6



# ESCALA DE BLUES 1c -

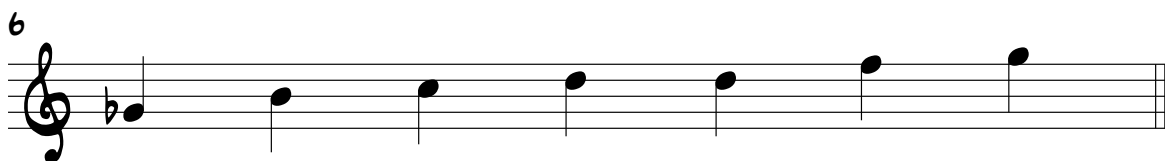
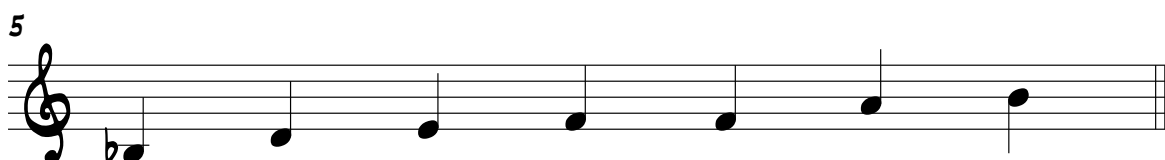
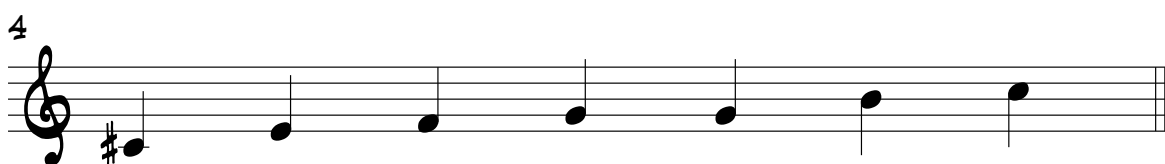
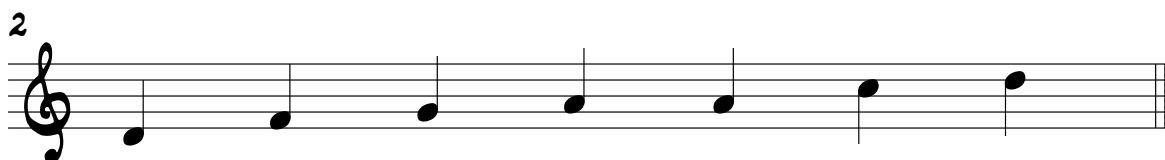
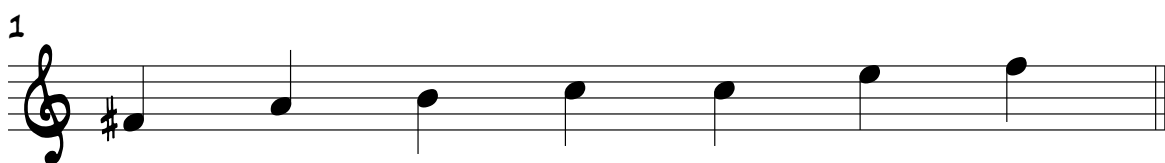
LA ESCALA DE BLUES ES UNA ESCALA PENTATÓNICA MENOR (5 NOTE) CON LA 5 DISMINUIDA  
ESTA ESCALA PUEDE SER USADA SOBRE TODOS LOS ACORDES DE UN BLUES.

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



COLOCA SOSTENIDOS O BEMOLES PARA CREAR LA ESCALA DE BLUES.

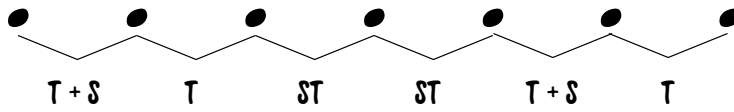
USA LA SECUENCIA DE TONOS Y SEMITONOS PARA DETERMINAR LAS ALTERACIONES QUE TIENES QUE UTILIZAR





# ESCALA DE BLUES IIa - 9:

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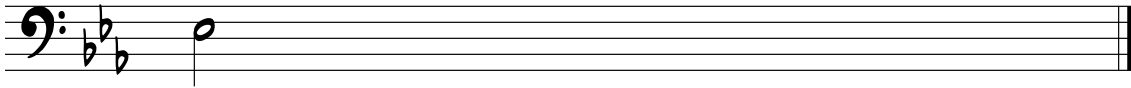


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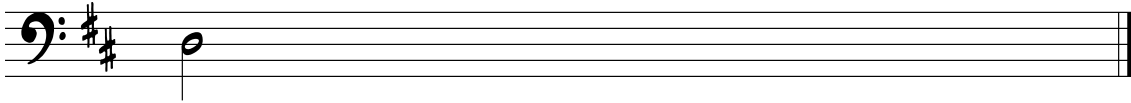
NOMBRE DE LA ESCALA F ESCALA DE BLUES



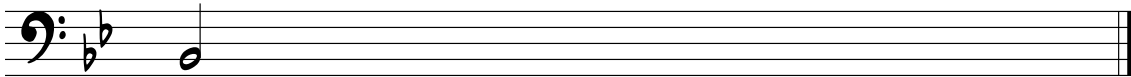
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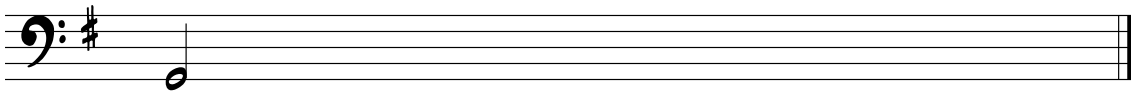
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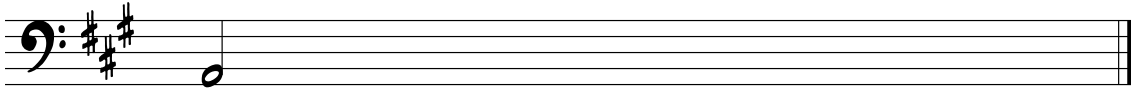
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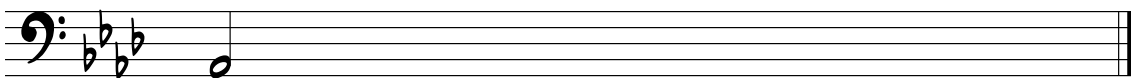
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5 NOMBRE DE LA ESCALA \_\_\_\_\_

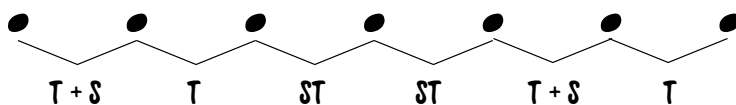


6 NOMBRE DE LA ESCALA \_\_\_\_\_



# ESCALA DE BLUES IIA -

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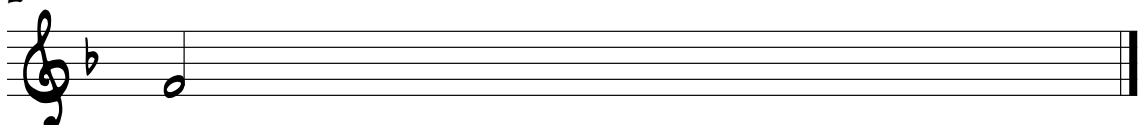


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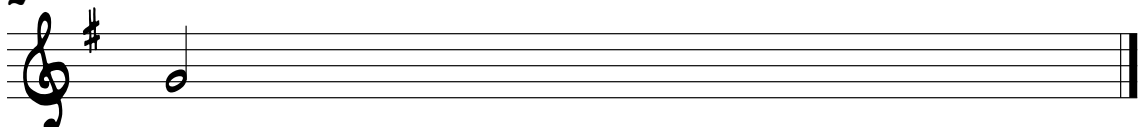
## EJEMPLO D ESCALA DE BLUES



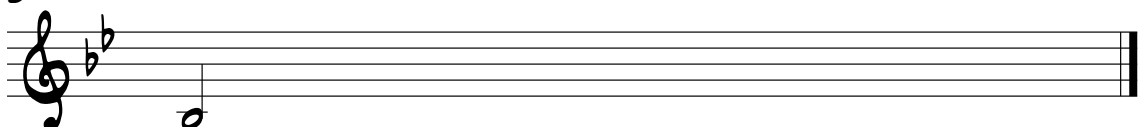
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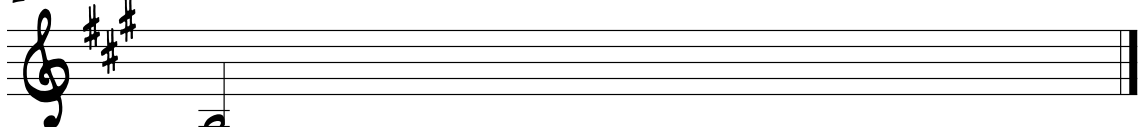
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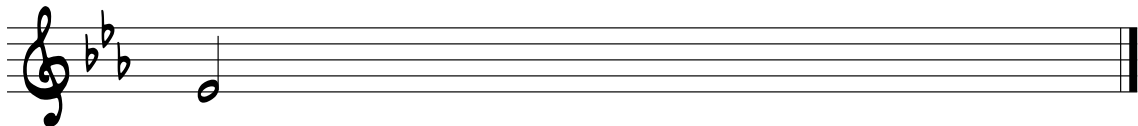
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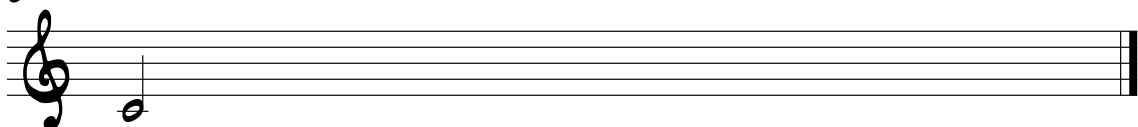
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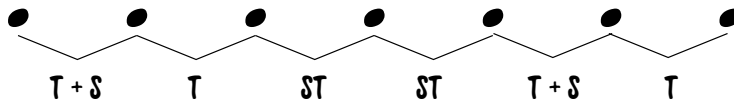


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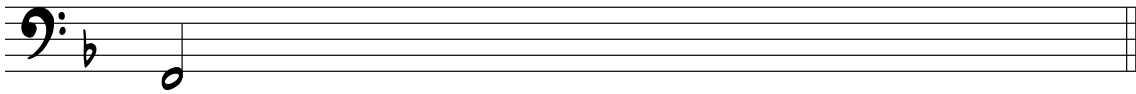
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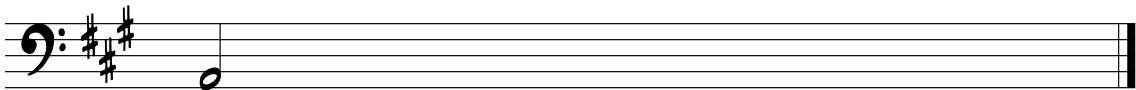


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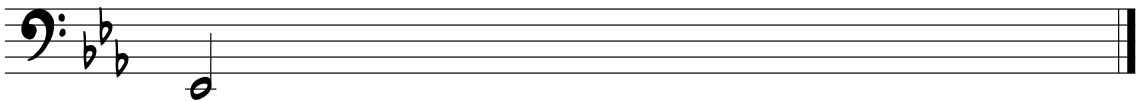
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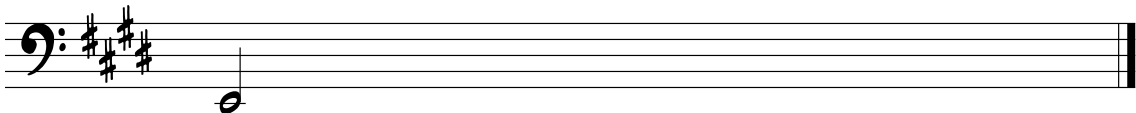
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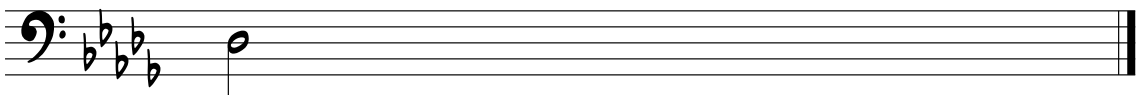
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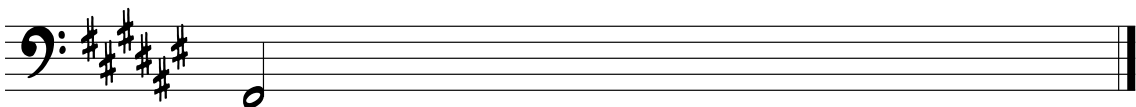
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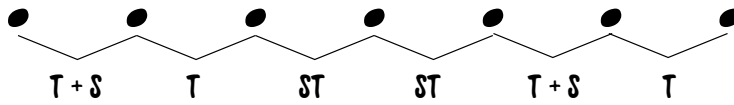


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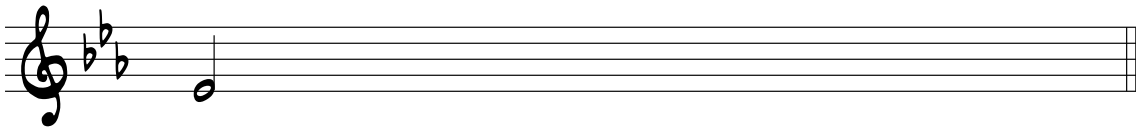
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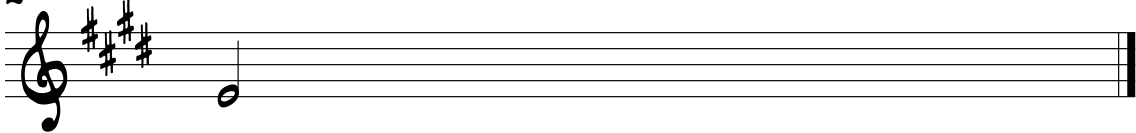


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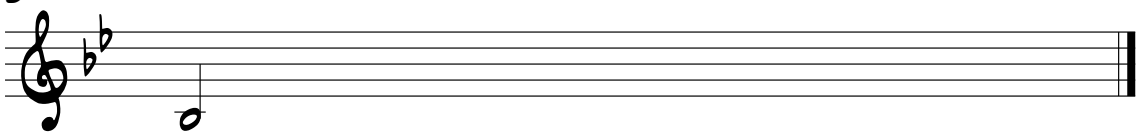
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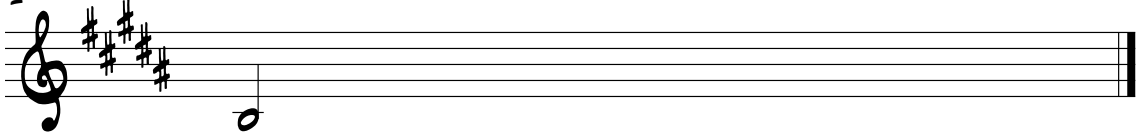
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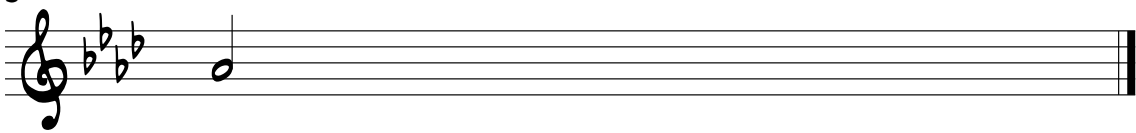
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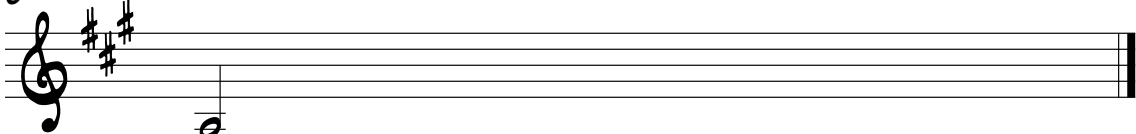
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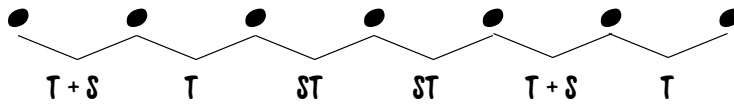


6 NOMBRE DE LA ESCALA \_\_\_\_\_



# ESCALA DE BLUES IIIA - 9:

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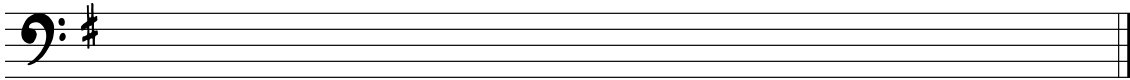


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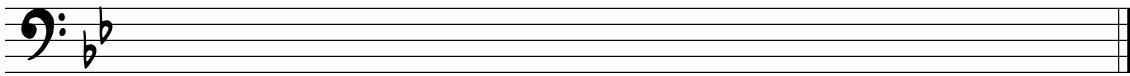
## EJEMPLO F ESCALA DE BLUES



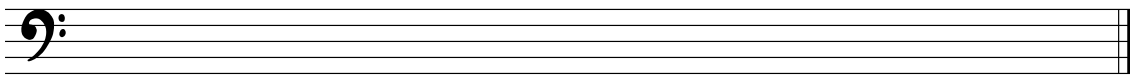
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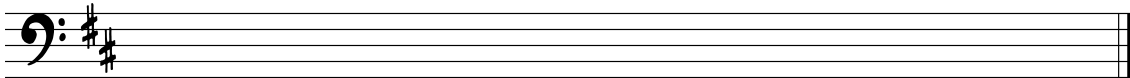
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3 NOMBRE DE LA ESCALA \_\_\_\_\_



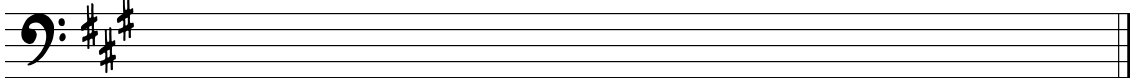
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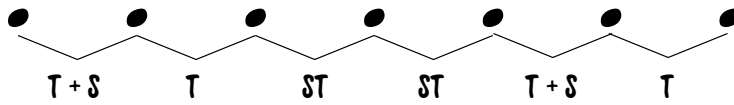


6 NOMBRE DE LA ESCALA \_\_\_\_\_



# ESCALA DE BLUES IIIA -

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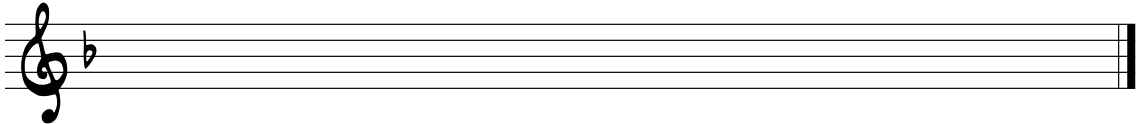


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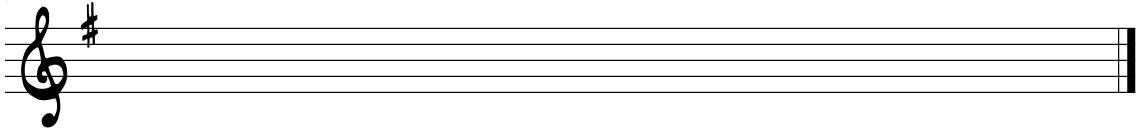
**EJEMPLO** **D** ESCALA DE BLUES



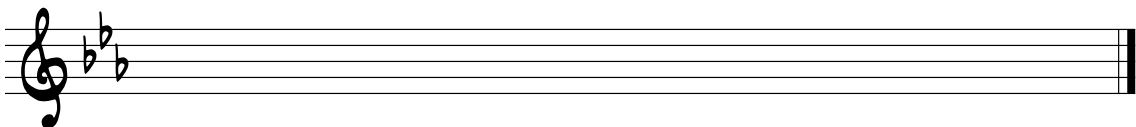
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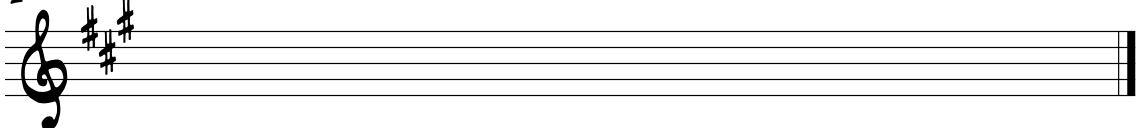
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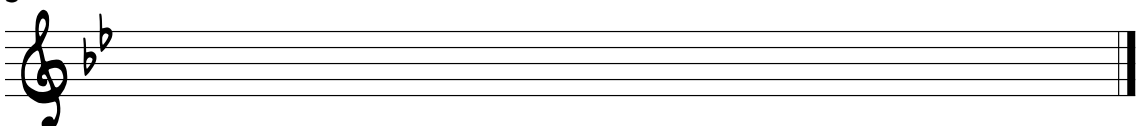
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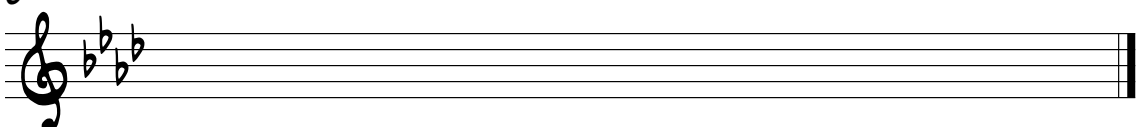
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5 NOMBRE DE LA ESCALA \_\_\_\_\_

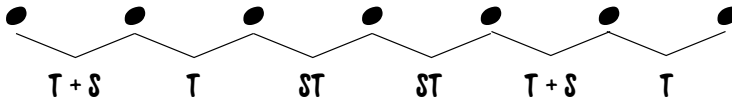


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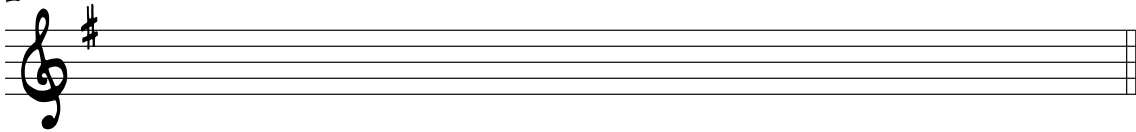
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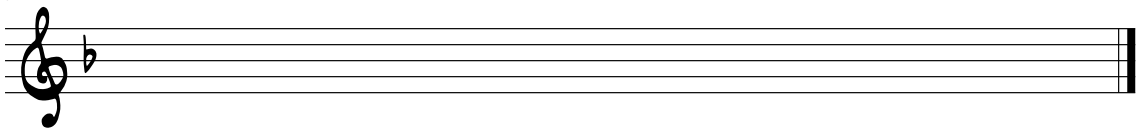


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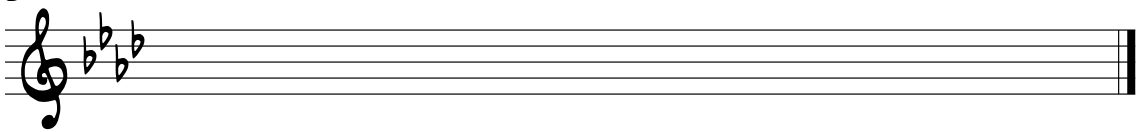
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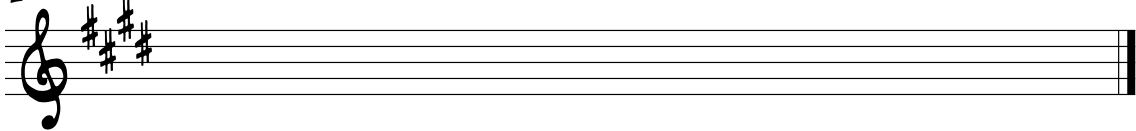
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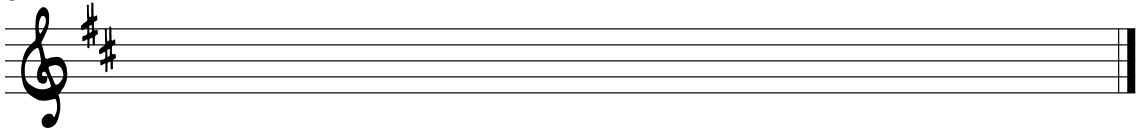
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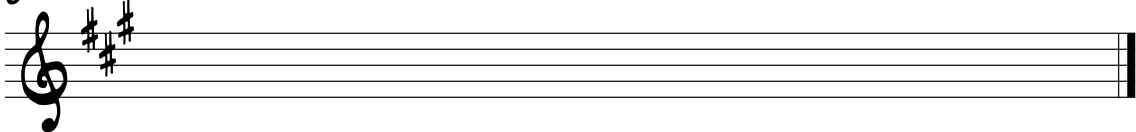
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5 NOMBRE DE ESCALA \_\_\_\_\_

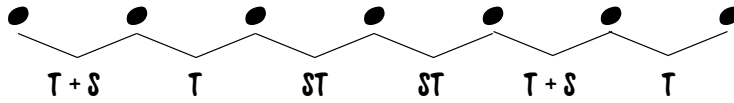


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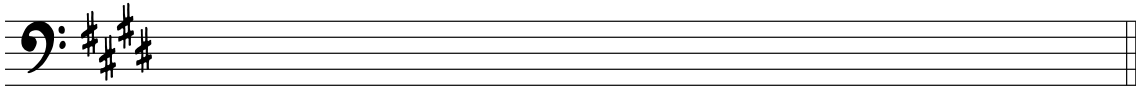
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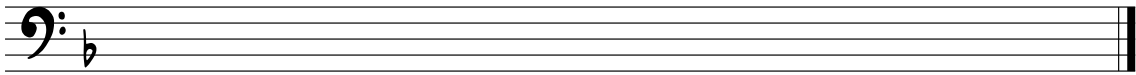
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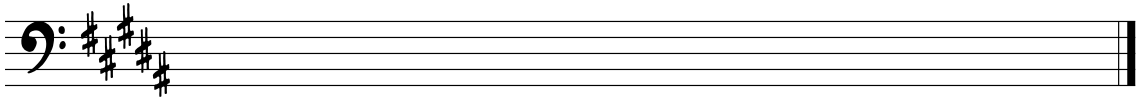
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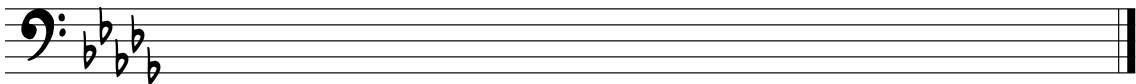
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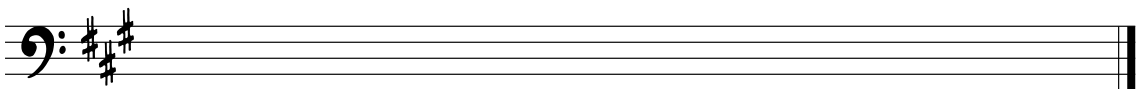
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5 NOMBRE DE LA ESCALA \_\_\_\_\_



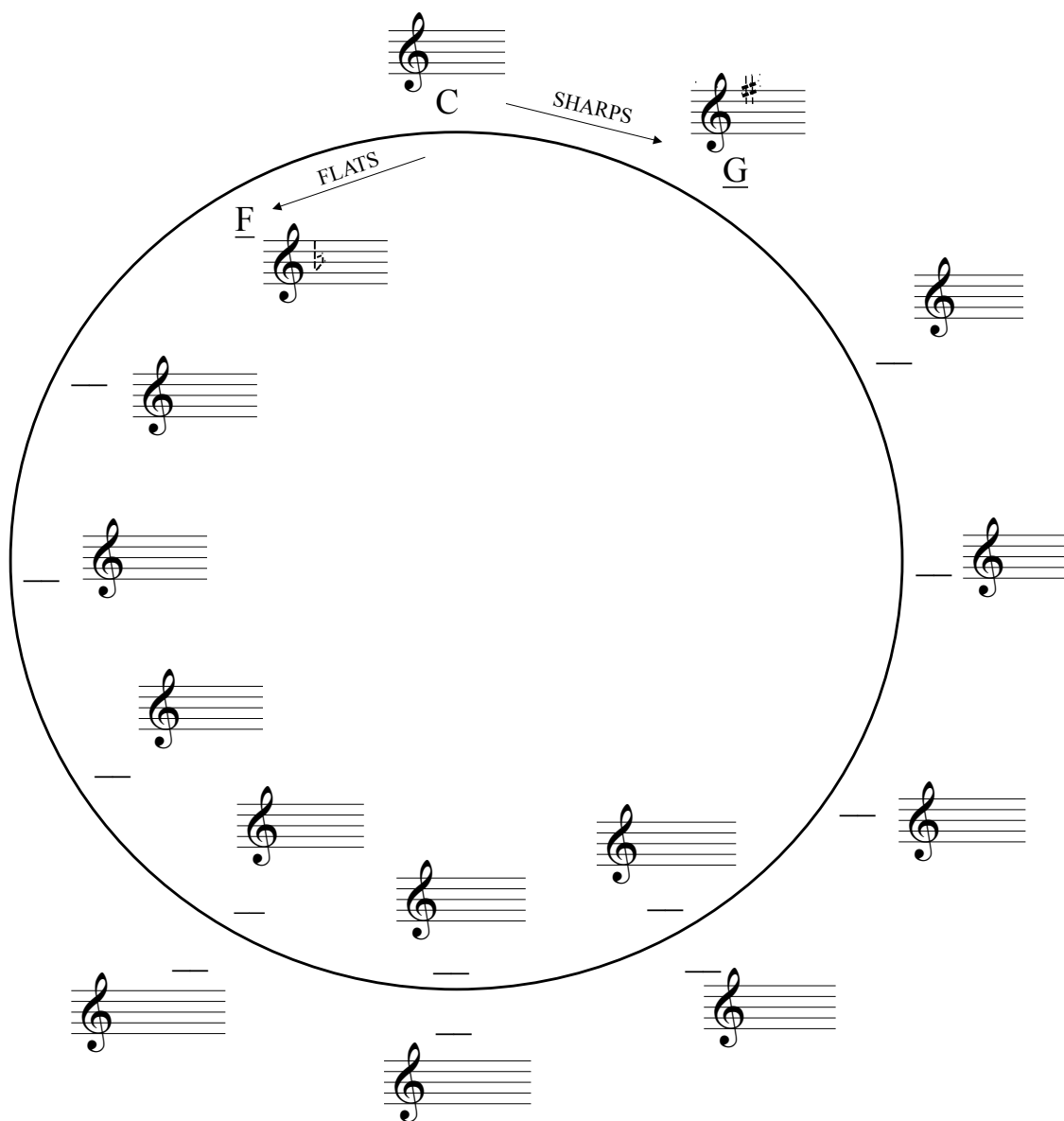
6 NOMBRE DE LA ESCALA \_\_\_\_\_





# Círculo de quintas

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



# REPERTORIO





# PRIMO

13

Musical score for measures 13-15. The piece is in G major (one sharp). Measure 13 features a treble clef with a melodic line starting on G4, moving up stepwise to D5, and then down. Fingerings 1, 2, 1, 1, 2, 1, 3 are indicated. The bass clef accompaniment starts on G3, moving up stepwise to D4, and then down. Measure 14 continues the melodic line in the treble, with fingerings 1, 2, 1, 4, and a fermata over the final note. The bass clef accompaniment continues with a similar pattern. Measure 15 concludes the phrase with a final note in the treble and a descending line in the bass.

16

to Coda ⊕

Musical score for measures 16-18. Measure 16 starts with a treble clef melodic line on G4, moving up to D5, then down. Fingerings 5, 2 are shown. The bass clef accompaniment starts on G3, moving up to D4. Measure 17 continues the melodic line with fingerings 1, 2, 1, 4 and a fermata. The bass clef accompaniment continues with a similar pattern. Measure 18 concludes the phrase with a final note in the treble and a descending line in the bass. The text "to Coda" with a circled cross symbol is written above the staff.

19

*ff* *p*

Musical score for measures 19-21. Measure 19 features a treble clef melodic line starting on G4, moving up to D5, and then down. Fingerings 5, 1, 2, 2 are indicated. The bass clef accompaniment consists of chords. Dynamics *ff* and *p* are marked. Measure 20 continues the melodic line with fingerings 3, 1 and a fermata. The bass clef accompaniment continues with a similar pattern. Measure 21 concludes the phrase with a final note in the treble and a descending line in the bass.

22

Musical score for measures 22-24. Measure 22 starts with a treble clef melodic line on G4, moving up to D5, then down. The bass clef accompaniment starts on G3, moving up to D4. Measure 23 continues the melodic line with fingerings 3, 2, 1, 3 and a fermata. The bass clef accompaniment continues with a similar pattern. Measure 24 concludes the phrase with a final note in the treble and a descending line in the bass.

# PRIMO

25

Musical score for measures 25-28. The piece is in 2/4 time. Measure 25 starts with a treble clef and a 4-measure slur. The bass clef has a 2-measure rest. Measure 26 has a 3-measure slur in the treble and a 2-measure rest in the bass. Measure 27 has a 4-measure slur in the treble and a 3-measure rest in the bass. Measure 28 has a 1-measure rest in the treble and a 4-measure rest in the bass.

29

Musical score for measures 29-32. The piece is in 2/4 time. Measure 29 has a 4-measure slur in the treble and a 2-measure rest in the bass. Measure 30 has a 4-measure slur in the treble and a 2-measure rest in the bass. Measure 31 has a 4-measure slur in the treble and a 2-measure rest in the bass. Measure 32 has a 4-measure slur in the treble and a 1-2-4-5 sequence in the bass.

33


Musical score for measures 33-36. The piece is in 2/4 time. Measure 33 has a 4-measure slur in the treble and a 2-measure rest in the bass. Measure 34 has a 4-measure slur in the treble and a 2-measure rest in the bass. Measure 35 has a 5-measure slur in the treble and a 1-measure rest in the bass. Measure 36 has a 5-measure slur in the treble and a 1-measure rest in the bass. The piece ends with a double bar line. Dynamics include *mf* and *mp*. The instruction *D.S. al Coda* is present.

Coda

Musical score for the Coda section. The piece is in 2/4 time. Measure 1 has a 5-measure slur in the treble and a 1-2-4 sequence in the bass. Measure 2 has a 3-measure slur in the treble and a 1-2 sequence in the bass. Measure 3 has a 4-measure slur in the treble and a 2-measure rest in the bass. Measure 4 has a 5-measure slur in the treble and a 2-measure rest in the bass. Measure 5 has a 5-measure slur in the treble and a 1-measure rest in the bass. The piece ends with a double bar line. Dynamics include *ff*.

# RAMBLIN' RAG

## SECONDO

Lively, with a steady beat (Play  evenly)

Martha Mier

# SECONDO

13

5  
3  
1

16

3  
2  
3  
1

5

4

to Coda

19

3

5

2

4

1

5

1

f

f

22

1

1

2

1

2

4

1

3

1

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 the quarter notes evenly. The score is divided into five systems, each starting with a measure number in a box: 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 a mezzo-forte (*mf*) dynamic. The fifth system (measures 17-19) begins with a forte (*f*) dynamic and ends with a Coda symbol. The score includes various musical notations such as slurs, accents, and fingering numbers (1-5) to guide the performer.

## PRIMO

21 *8va*

*f*

25

*f*

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:  $\text{1}$   $\text{3}$   $\text{5}$   $\text{4}$ . Dynamics: *mp*. *to Coda*  $\text{C}$

Measures 17-20. Measure 17:  $\text{2}$   $\text{5}$ . Dynamics: *mf*, *f*.

SECONDO

21

*mf*

25

*mf*

29

*mp*

33

*f* *mf* *D.S. al Coda*

*Coda*

*mf* *f*

# Jazz Walk

Primo

Martha Mier

Moderate swing tempo (♩ = ♪♪)

mp

5

8va

f

mp

9

13

f

17

f

## Primo

21

*mf*

25

29

*mp*

33

*f* *mp*

8va

37

*f* *rit.* *p*

# Jazz Walk

## Secondo

Martha Mier

Moderate swing tempo (♩ = ♩)

5

mp

9

13

mf

17

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

<b>F</b>	<b>G<sub>M</sub>I<sup>7</sup></b>	<b>C<sup>7</sup></b>	<b>F</b>	<b>G<sub>M</sub>I<sup>7</sup></b>	<b>C<sup>7</sup></b>
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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 on a grand staff with fingerings indicated below.

3	b3	b7	5	5	9
5	b7	3	9	b5	b7
1	1	1	6	b7	3

## Useful scales

<b>F Major Pentatonic (F)</b>	<b>G Dorian (G<sub>M</sub>I<sup>7</sup>)</b>	<b>C Mixolydian (C<sup>7</sup>)</b>
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The image shows the F Major Pentatonic, G Dorian, and C Mixolydian scales. The notes are written on a single staff with fingerings indicated below.

1 2 3 5 6 1 | 1 2 b3 4 5 6 7 1 | 1 2 3 4 5 6 b7 1

## Sample Bass Line

<b>F</b>	<b>G<sub>M</sub>I<sup>7</sup></b>	<b>C<sup>7</sup></b>	<b>F</b>	(etc.)
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The image shows a sample bass line for the F, G<sub>M</sub>I<sup>7</sup>, C<sup>7</sup>, and F chords. The notes are written on a single staff with fingerings indicated below.

1 3 5 | 1 5 b3 1 | 5 1 1 | 3 5

## Guitar Voicings

<b>F</b>	<b>G<sub>M</sub>I<sup>7</sup></b>	<b>C<sup>7</sup></b>
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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 for each chord, with '3fr.' indicating a three-fret voicing and 'x' indicating a barre.

# 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.

Primo.

Trio.

Secondo.

*p dolce*

*p*

B

*p*

*dolce*

*Minuetto D.C. senza replica.*

# 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*

*p dolce*

*Minuetto D.C. senza replica.*

# Menuett.

L. Boccherini.

Secondo.

*pp* *p*

*mf* *pp*

*Fine.*

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

**B** 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 music, each with two staves (treble and bass clef). The first system starts with a piano (p) dynamic. The second system features a forte (f) dynamic, followed by a fortissimo (ff) dynamic. The third system continues with piano dynamics. The music is in 3/4 time and G minor.

# 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 two systems of music, each with two staves (treble and bass clef). The first system starts with a piano (p) dynamic. The second system features a forte (f) dynamic. The music is in 3/4 time and G minor.

# 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.".

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.*

8

*cre - scen - do*

8

*cre - scen - do*

*ff.* *pp.*

8

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

2<sup>e</sup> PARTIE.

*cre - scen - do.*

*ff.* *pp.*

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

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 (three pairs). It begins with a treble clef and a bass clef, then transitions to two bass clefs for the remaining systems. The tempo is marked 'Moderato'. The first system includes a dynamic marking of *p*. The score features complex chordal textures and melodic lines. The final system concludes with a dynamic marking of *pp rall.* and a fermata.

### II.

Moderato.

Musical score for Part II, Moderato. The score is arranged for six hands (three pairs). It begins with a treble clef and a bass clef, then transitions to a treble and bass clef for the second system. The tempo is marked 'Moderato'. The first system includes a dynamic marking of *p*. The score features complex chordal textures and melodic lines.

181894  
Serenade.

Edited and fingered by  
Wm Scharfenberg.

by  
Franz Schubert.  
FOR PIANO SIX HANDS.

Arr. by  
CARL LIBA.

Moderato.

I.

The first section of the music is marked 'Moderato' and consists of two systems of piano six-hand notation. The first system begins with a treble clef and a 3/4 time signature. The left hand starts with a four-measure rest, followed by a series of chords and triplets. The right hand features eighth-note patterns with slurs and accents. Dynamics include 'espress.' and 'mf'. The second system continues the melodic and harmonic development, with dynamic markings of 'mf' and 'f'. The section concludes with a 'pp rall.' marking and a final chord.

II.

The second section of the music is marked 'II.' and consists of two systems of piano six-hand notation. The first system begins with a treble clef and a 3/4 time signature. The left hand features a rhythmic accompaniment of chords and triplets. The right hand has a melodic line with slurs and accents. Dynamics include 'p', 'mf', and 'f'. The second system continues the melodic and harmonic development, with dynamic markings of 'mf', 'p', and 'pp rall.'. The section concludes with a final chord.

# ESCALAS



# ESCALAS PENTATÓNICAS

## Escala pentatónica de A

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

## Escala pentatónica de Am

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

## Escala pentatónica de B

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

## Escala pentatónica de Bm

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

# ESCALAS PENTATÓNICAS

## Escala pentatónica de C

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

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

## Escala pentatónica de Cm

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

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

## Escala pentatónica de D

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

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

## Escala pentatónica de Dm

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

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

# ESCALAS PENTATÓNICAS

## Escala pentatónica de E

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

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

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

## Escala de blues de D

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

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



# ESCALAS de BLUES

## Escala de blues de E

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

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

## Escala de blues de F

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

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

## Escala de blues de G

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 3 4 1

# 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 1 2 1 2 3 4

## Escala de blues de Eb

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

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

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

## Escala de blues de D

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

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

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

