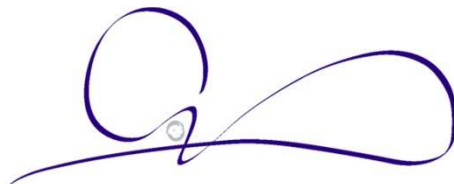


# TEORÍA MUSICAL

Curso 4º

Escuela Municipal de Música

“Gratiniano Martínez”



[www.antoniiodomingo.es](http://www.antoniiodomingo.es)

...el arte de enseñar con música

# Trabajos sobre Intervalos: N° 20

Tembleque  
Diciembre de 2000

Edición: The sun ant

antoniomingo.es

## Quintas Justas Descendentes

Three staves of musical notation for the exercise 'Quintas Justas Descendentes'. Each staff contains seven measures of music, each with a single half note. The notes are: Staff 1: Bb, #E, G, Bb, #G, E, Bb; Staff 2: #E, G, Bb, #G, E, Bb, #E; Staff 3: G, Bb, #E, G, Bb, #E, G.

## Quintas Disminuidas Ascendentes

Three staves of musical notation for the exercise 'Quintas Disminuidas Ascendentes'. Each staff contains seven measures of music, each with a single half note. The notes are: Staff 1: G, #E, Bb, G, #E, Bb, G; Staff 2: #E, Bb, G, #E, Bb, G, #E; Staff 3: Bb, G, #E, Bb, G, #E, Bb.

## Quintas Disminuidas Descendentes

Three staves of musical notation for the exercise 'Quintas Disminuidas Descendentes'. Each staff contains seven measures of music, each with a single half note. The notes are: Staff 1: G, #E, Bb, G, #E, Bb, G; Staff 2: #E, Bb, G, #E, Bb, G, #E; Staff 3: Bb, G, #E, Bb, G, #E, Bb.

# Partes Dispares I

Tembleque  
*Septiembre de 2005*

Edición: The sun ant

antoniomingo.es

The image displays ten staves of musical notation, each containing a single melodic line. The notation is written on a five-line staff with a treble clef. The melody consists of a sequence of eighth notes, with a final note on each staff marked with an accent (>). The notes are arranged in a way that suggests a specific rhythmic pattern, likely a 3/8 or 6/8 time signature. The overall appearance is that of a technical exercise or a short piece of music.

# Trabajos sobre Tonalidades

## Nº 3

Tembleque  
Enero de 2000

Edición: The sun ant

antoniomingo.es

<i>Nº de Alteraciones</i>								
<b>TONO MAYOR</b>								
<i>(en cifrado americano)</i>								
<b>RELATIVO MENOR</b>	La m	Re m	Lab m	Fa m	Sol m	Re# m	Sib m	Si m
<i>(en cifrado americano)</i>								

<i>Nº de Alteraciones</i>								
<b>TONO MAYOR</b>								
<i>(en cifrado americano)</i>								
<b>RELATIVO MENOR</b>	La# m	Sol# m	Mib m	Fa# m	Mi m	Do# m	Do m	Solb m
<i>(en cifrado americano)</i>								

# Trabajos sobre Grados Tonales

## Nº 2

Tembleque  
 Noviembre de 1999

Edición: The sun ant

antoniomingo.es

Recuerda que a la hora de calcular el número de alteraciones de cada tono, no se tiene en cuenta la de la subtónica en lo tonos mayores, ni la de la sensible en los menores.

<u><b>TONO</b></u>	La m	M	m	m	M	m	M	m	m	m	M
<b>TÓNICA</b>		Sib									
<b>SUPERTÓNICA</b>			La#								
<b>MEDIANTE</b>				Mi							
<b>SUBDOMINANTE</b>					Reb						
<b>DOMINANTE</b>						Do#					
<b>SUPERDOMINANTE</b>							Lab				
<b>SUBTÓNICA</b>								Sol#		Fab	
<b>SENSIBLE</b>									La		Mi#
<b>Nº de ALTERACIONES</b>											

# Trabajos sobre Tresillos IV

Edición: The sun ant

Tembleque  
Abril de 2010

antoniodomingo.es

The image displays a musical score for nine staves, each containing a rhythmic exercise. The exercises are primarily based on eighth notes and triplets, with various accents and slurs. The notation includes treble clefs, a key signature of one flat (B-flat), and a common time signature. The exercises are numbered 1 through 9. Each staff begins with a treble clef and a B-flat key signature. The exercises consist of eighth notes, often grouped in triplets, with accents (>) and slurs. Some exercises include rests and dynamic markings like 'p' (piano). The exercises are designed to be played on a timbleque.

# Trabajo sobre Acordes N° 3

Tembleque  
Enero de 2006

Edición: The sun ant

antoniomingo.es

En este trabajo se te da el nombre y el tipo de acorde: disminuido.

Tu has de encontrar la tónica, la tercera y la dominante.

Recuerda que un acorde disminuido se forma superponiendo una tercera menor y otra tercera menor, partiendo siempre desde la tónica de dicho acorde.

Musical staff showing four diminished chords: C<sup>dis</sup>, G<sup>dis</sup>, E<sup>dis</sup>, and F<sup>dis</sup>. The first chord (C<sup>dis</sup>) is shown with its notes: B $\flat$ , B $\flat$ , B $\flat$ , B $\flat$ , B $\flat$ , B $\flat$ .

Musical staff showing four diminished chords: B<sup>dis</sup>, A<sup>dis</sup>, D<sup>b dis</sup>, and C<sup>b dis</sup>.

Musical staff showing four diminished chords: B<sup>b dis</sup>, A<sup>b dis</sup>, E<sup>b dis</sup>, and C<sup># dis</sup>.

Musical staff showing four diminished chords: D<sup># dis</sup>, A<sup>bb dis</sup>, D<sup>dis</sup>, and F<sup># dis</sup>.

Musical staff showing four diminished chords: G<sup>b dis</sup>, A<sup># dis</sup>, F<sup>b dis</sup>, and G<sup># dis</sup>.

Musical staff showing four diminished chords: B<sup>bbdis</sup>, E<sup># dis</sup>, E<sup>bbdis</sup>, and B<sup># dis</sup>.

# Trabajos sobre Intervalos: N° 21

Tembleque  
Noviembre de 2002

Edición: The sun ant

antoniomingo.es

## Quintas Aumentadas Ascendentes

Three staves of musical notation showing ascending augmented quintas. The notes are: C4, D4, E4, F4, G4, A4, B4, C5. The intervals between notes are augmented quintas (e.g., C to G#).

## Quintas Aumentadas Descendentes

Three staves of musical notation showing descending augmented quintas. The notes are: C5, B4, A4, G4, F4, E4, D4, C4. The intervals between notes are augmented quintas (e.g., C to G#).

## Sextas Mayores Ascendentes

Three staves of musical notation showing ascending major sixths. The notes are: C4, G4, A4, B4, C5, D5, E5, F5. The intervals between notes are major sixths (e.g., C to G).



# Partes Dispares II

Tembleque  
*Septiembre de 2005*

Edición: The sun ant

antoniomingo.es

The image displays ten staves of musical notation, each containing a single melodic line. The notation is a rhythmic exercise consisting of a sequence of eighth notes. The notes are organized into groups of four, with a single eighth note following each group. This pattern repeats throughout the piece. The notes are placed on the second, third, and fourth lines of the treble clef staff. Each note has a small accent (>) above it, indicating a dynamic marking. The piece concludes with a double bar line at the end of the tenth staff.

# Trabajo sobre Acordes N° 4

Tembleque  
Enero de 2006

Edición: The sun ant

antoniomingo.es

En este trabajo se te da el nombre y el tipo de acorde: aumentado.

Tu has de encontrar la tónica, la tercera y la dominante.

Recuerda que un acorde aumentado se forma superponiendo una tercera mayor y una tercera mayor, partiendo siempre desde la tónica de dicho acorde.

C<sup>#m</sup>      A<sup>b</sup>      E      B

D<sup>b</sup>      F<sup>#</sup>      B<sup>b</sup>      F

G      E<sup>b</sup>      D      A

C<sup>#</sup>      F<sup>b</sup>      C<sup>b</sup>      D<sup>#</sup>

G<sup>b</sup>      E<sup>#</sup>      G<sup>bb</sup>      A<sup>#</sup>

B<sup>bbb</sup>      G<sup>#</sup>      E<sup>bbb</sup>      C<sup>x</sup>

# Trabajos sobre Inversión de Intervalos

## Nº1

Edición: The sun ant

Tembleque  
Septiembre de 2010

antoniomingo.es

Staff 1: Treble clef, 4/8 time signature. Measure 1: G4, B4. Measure 2: G4, B4. Measure 3: G4, B4. Measure 4: G4, B4.

7

Staff 2: Treble clef. Measure 1: G4, B4. Measure 2: G4, B4. Measure 3: G4, B4. Measure 4: G4, B4.

13

Staff 3: Treble clef. Measure 1: G4, B4. Measure 2: G4, B4. Measure 3: G4, B4. Measure 4: G4, B4.

19

Staff 4: Treble clef. Measure 1: G4, B4. Measure 2: G4, B4. Measure 3: G4, B4. Measure 4: G4, B4.

25

Staff 5: Treble clef. Measure 1: G4, B4. Measure 2: G4, B4. Measure 3: G4, B4. Measure 4: G4, B4.

31

Staff 6: Treble clef. Measure 1: G4, B4. Measure 2: G4, B4. Measure 3: G4, B4. Measure 4: G4, B4.

# Partes Dispare III

Tembleque  
Septiembre de 2005

Edición: The sun ant

antoniomingo.es

The image displays a musical score for the piece 'Partes Dispare III' by Tembleque, dated September 2005. The score is presented on ten staves, each containing a single line of rhythmic notation. The notation consists of a series of eighth notes, with some notes marked with an accent (>) and others with a grace note (γ). The staves are arranged vertically, and the notation is consistent across all lines, suggesting a single melodic line or a specific rhythmic pattern. The score concludes with a double bar line at the end of the tenth staff.

# Trabajos sobre Tonalidades

## Nº 4

Tembleque  
Diciembre de 2009

Edición: The sun ant

antoniomingo.es

<i>Nº de Alteraciones</i>								
<i>TONO MAYOR</i>								
<i>(en cifrado americano)</i>	<i>D</i>	<i>C</i>	<i>A</i>	<i>F#</i>	<i>Bb</i>	<i>Eb</i>	<i>E</i>	<i>G#</i>
<i>RELATIVO MENOR</i>								
<i>(en cifrado americano)</i>								

<i>Nº de Alteraciones</i>								
<i>TONO MAYOR</i>								
<i>(en cifrado americano)</i>	<i>Cb</i>	<i>Ab</i>	<i>G</i>	<i>Db</i>	<i>B</i>	<i>F</i>	<i>C#</i>	<i>Gb</i>
<i>RELATIVO MENOR</i>								
<i>(en cifrado americano)</i>								

# Trabajo sobre Acordes N° 5

Tembleque  
Junio de 2002

Edición: The sun ant

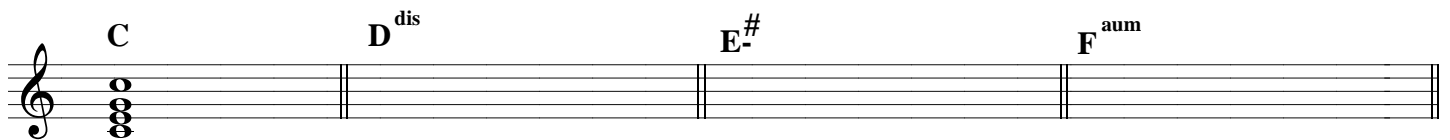
antoniomingo.es

En este trabajo se te da el nombre del acorde y el tipo: mayor, menor, disminuido y aumentado.

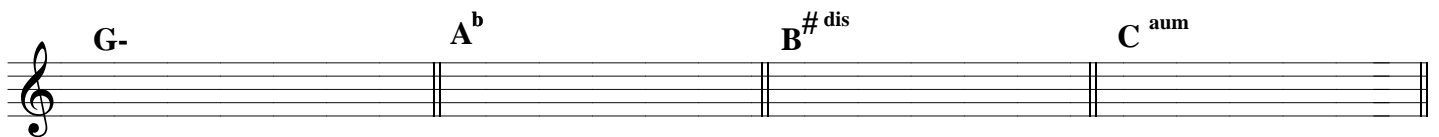
Tu has de encontrar la tónica, la tercera y la dominante.

Recuerda que has de manejar con soltura la forma de construir cada acorde.  
Mayor: 3ªM-3ªm. Menor: 3ªm-3ªM. Disminuido: 3ªm-3ªm. Aumentado: 3ªM-3ªM.

C                      D<sup>dis</sup>                      E<sup>#</sup>                      F<sup>aum</sup>



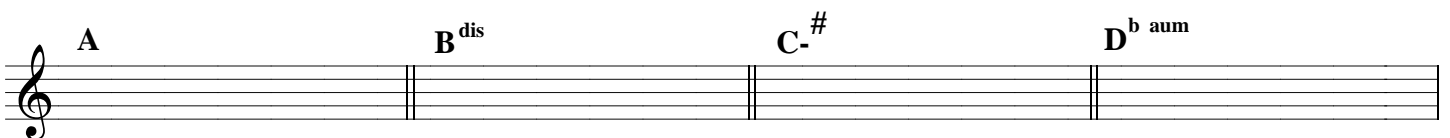
G<sup>-</sup>                      A<sup>b</sup>                      B<sup>#dis</sup>                      C<sup>aum</sup>



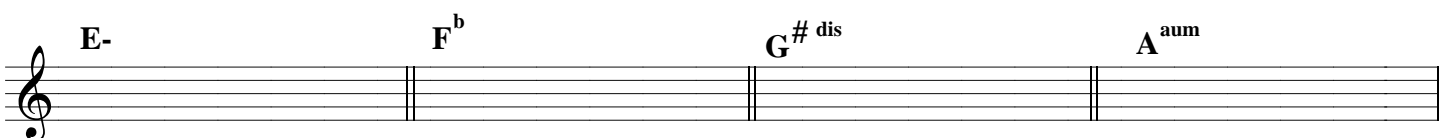
D<sup>bdis</sup>                      E<sup>#</sup>                      F<sup>b</sup>                      G<sup>#aum</sup>



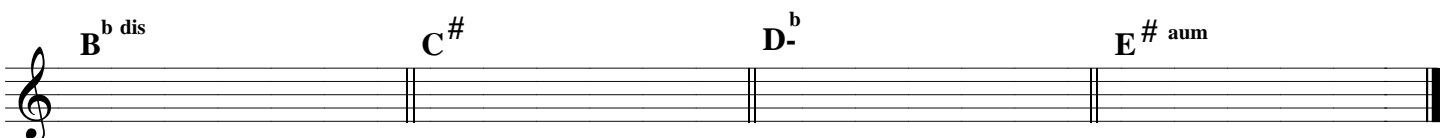
A                      B<sup>dis</sup>                      C<sup>-#</sup>                      D<sup>baum</sup>



E<sup>-</sup>                      F<sup>b</sup>                      G<sup>#dis</sup>                      A<sup>aum</sup>



B<sup>bdis</sup>                      C<sup>#</sup>                      D<sup>b</sup>                      E<sup>#aum</sup>



# Trabajos sobre Intervalos: N° 22

Tembleque  
Diciembre de 2004

Edición: The sun ant

antoniomingo.es

## Sextas Mayores Descendentes

Three staves of musical notation for 'Sextas Mayores Descendentes'. Each staff contains seven notes, each with a sharp or flat sign, representing a descending major sixth interval. The notes are: Staff 1: G#4, F4, E4, D4, C4, B3, A3; Staff 2: A3, G3, F3, E3, D3, C3, B2; Staff 3: C3, B2, A2, G2, F2, E2, D2.

## Sextas Menores Ascendentes

Three staves of musical notation for 'Sextas Menores Ascendentes'. Each staff contains seven notes, each with a sharp or flat sign, representing an ascending minor sixth interval. The notes are: Staff 1: C4, D4, E4, F4, G4, A4, B4; Staff 2: B4, A4, G4, F4, E4, D4, C4; Staff 3: C4, B3, A3, G3, F3, E3, D3.

## Sextas Menores Descendentes

Three staves of musical notation for 'Sextas Menores Descendentes'. Each staff contains seven notes, each with a sharp or flat sign, representing a descending minor sixth interval. The notes are: Staff 1: G#4, F4, E4, D4, C4, B3, A3; Staff 2: A3, G3, F3, E3, D3, C3, B2; Staff 3: C3, B2, A2, G2, F2, E2, D2.

# Trabajos sobre Dosillos II

Edición: The sun ant

Tembleque  
Abril de 2010

antoniodomingo.es

1

2

3

4

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6

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8

9



# Trabajos sobre Armonía

Tembleque  
Noviembre de 1999

Edición: antoniodomingo.es

C. Martínez

<b>II</b>														
<b>TONO</b>														
<b>Armadura</b>														
<b>V</b>														
<b>Sensible</b>														
<b>RELATIVO</b>														
<b>III del Relativo</b>														
<b>Subtónica</b>														
<b>V del Relativo</b>														
<b>VI</b>														
<b>Subtónica del Rel.</b>														
<b>IV del Relativo</b>														
<b>III</b>														
<b>Sensible del Rel.</b>														
<b>II del Relativo</b>														
<b>IV</b>														
<b>VI del Relativo</b>														

# Trabajo sobre Acordes N° 6

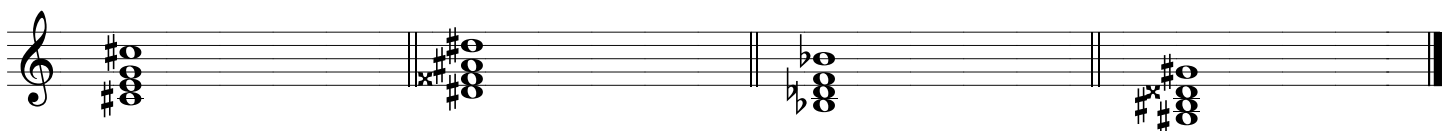
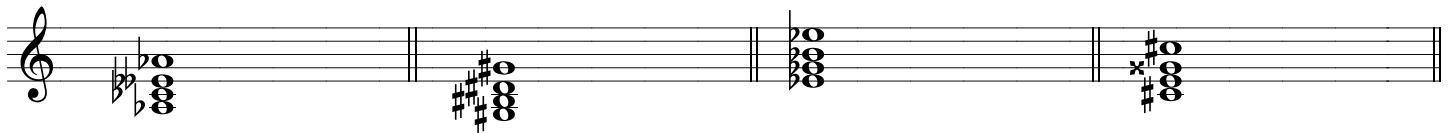
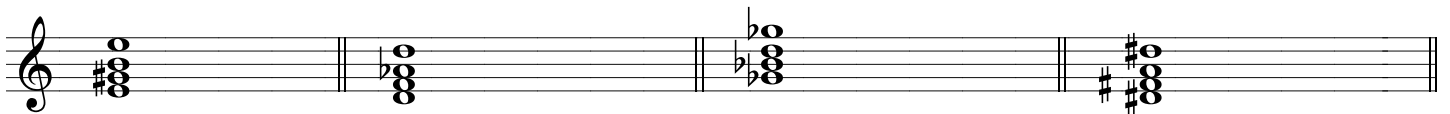
Tembleque  
Diciembre de 2004

Edición: The sun ant

antoniomingo.es

En este trabajo se te dan los nombres de las notas que forman el acorde.  
Tu has de encontrar el nombre del acorde y el tipo.

Recuerda que has de manejar con soltura la forma de construir cada acorde.  
Mayor: 3ªM-3ªm. Menor: 3ªm-3ªM. Disminuido: 3ªm-3ªm. Aumentado: 3ªM-3ªM.



# Partes Disparas IV

Tembleque  
Septiembre de 2005

Edición: The sun ant

antoniomingo.es

The image displays ten staves of musical notation, each containing a single melodic line. The notation is written in a treble clef and consists of eighth and sixteenth notes, often beamed together in groups. The music is characterized by a rhythmic pattern of eighth notes with occasional sixteenth-note accents. Above several notes, there are accent marks (>) and grace notes (v) indicating specific performance techniques. The staves are arranged vertically, with the first staff at the top and the tenth at the bottom. The final staff concludes with a double bar line.

# Trabajos sobre "Los 4 Tipos de Escala"

## Nº 1

Tembleque

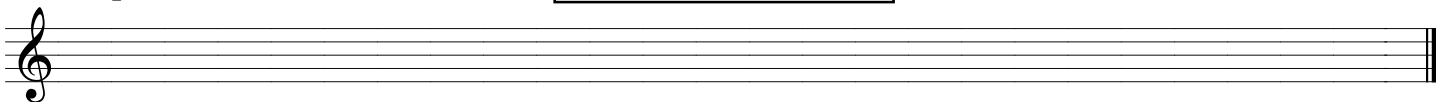
Marzo de 2000

Edición: The sun ant

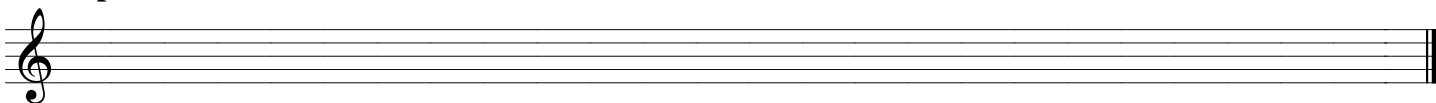
antoniomingo.es

### Do Mayor

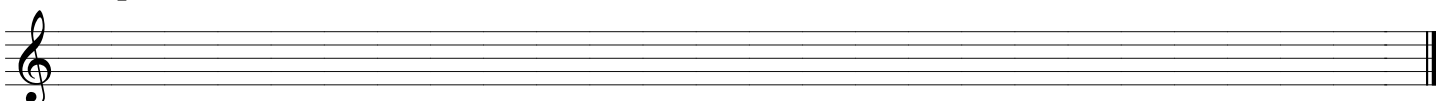
1er Tipo



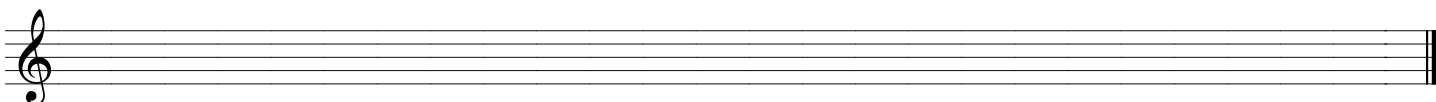
2º Tipo



3er Tipo

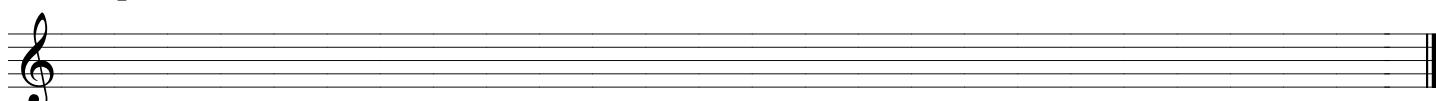


4º Tipo

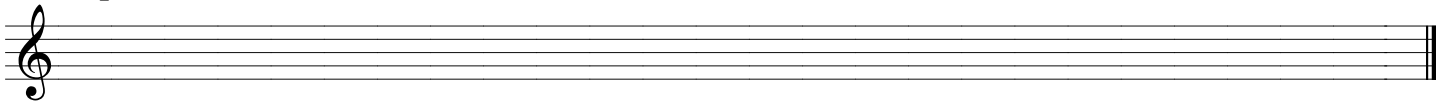


### Do Menor

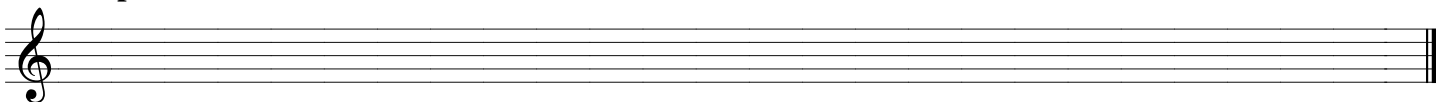
1er Tipo



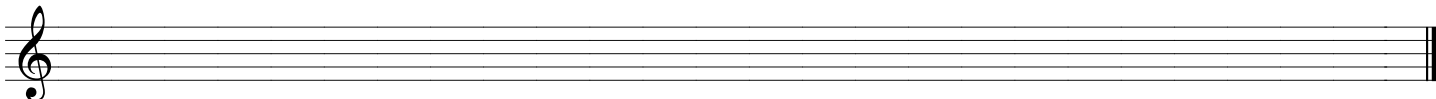
2º Tipo



3er Tipo

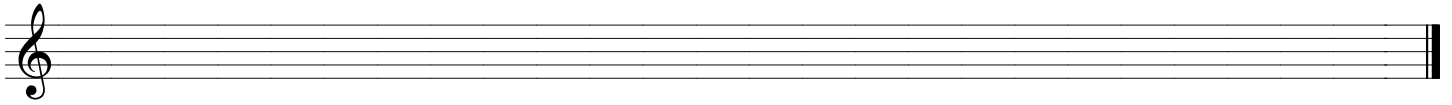


4º Tipo

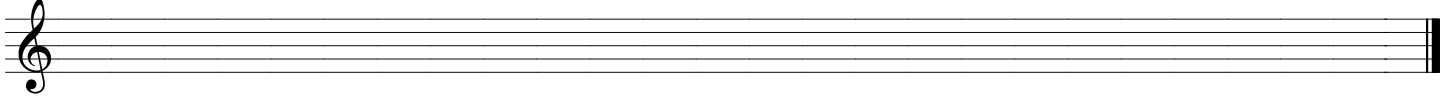




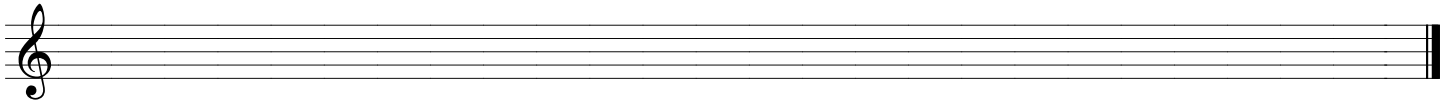
**1er Tipo**



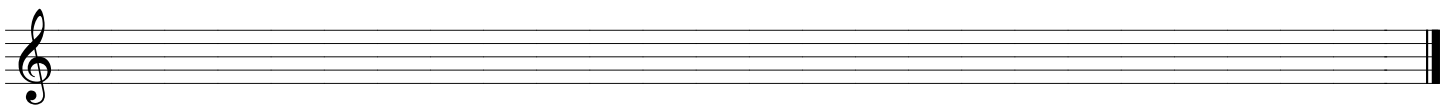
**2º Tipo**



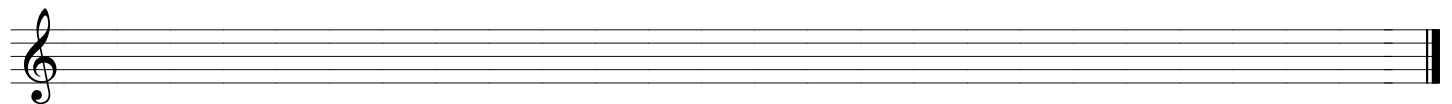
**3er Tipo**



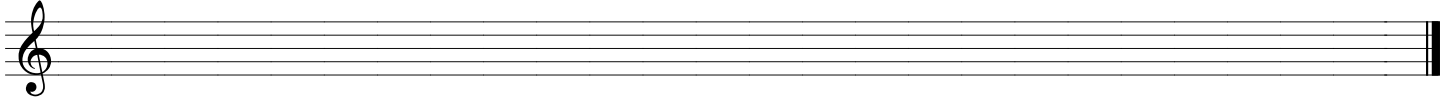
**4º Tipo**



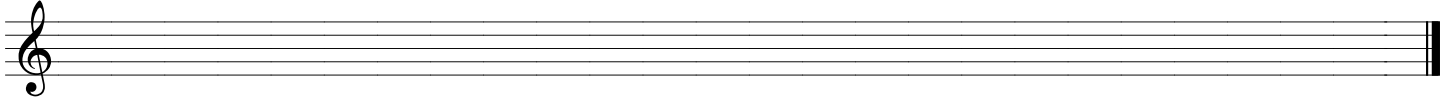
**1er Tipo**



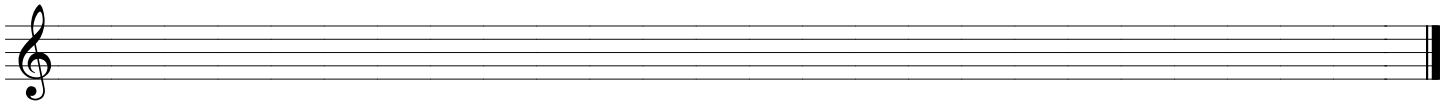
**2º Tipo**



**3er Tipo**

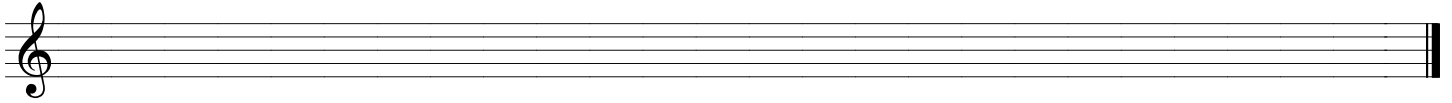


**4º Tipo**

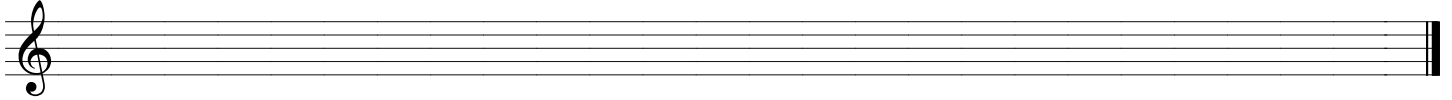




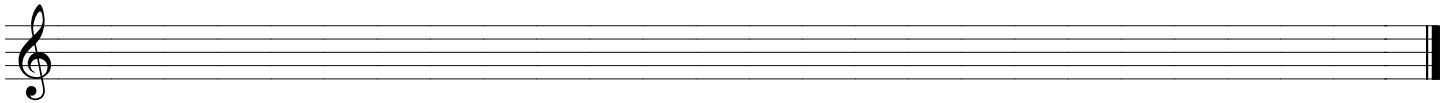
**1er Tipo**



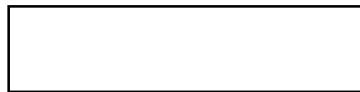
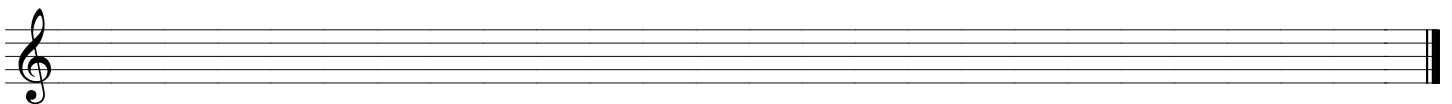
**2º Tipo**



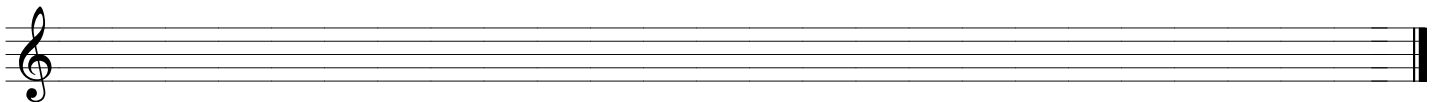
**3er Tipo**



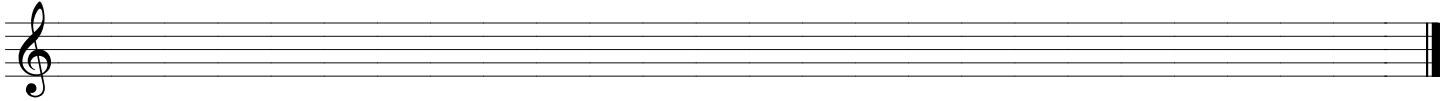
**4º Tipo**



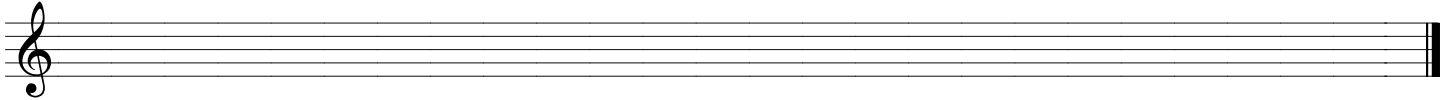
**1er Tipo**



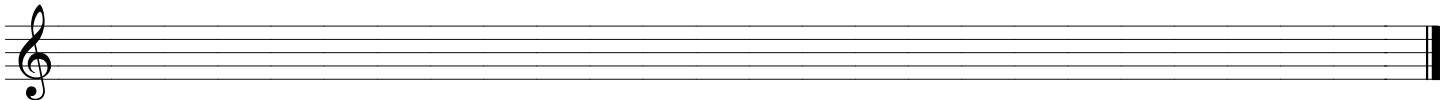
**2º Tipo**

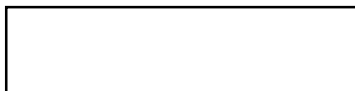


**3er Tipo**

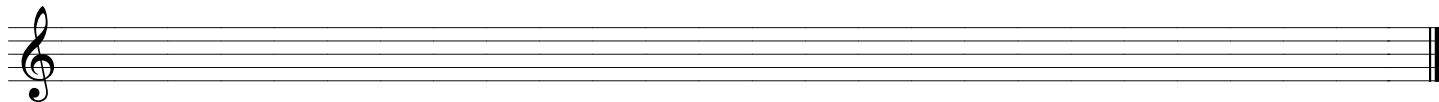


**4º Tipo**

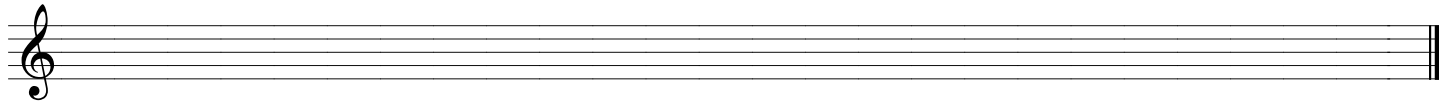




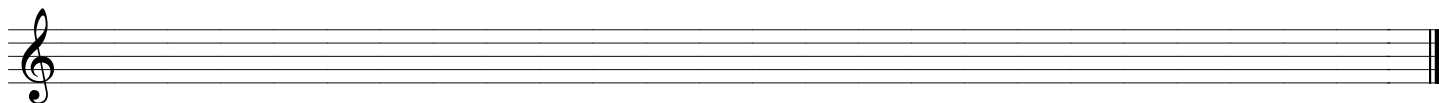
**1er Tipo**



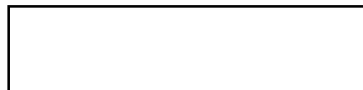
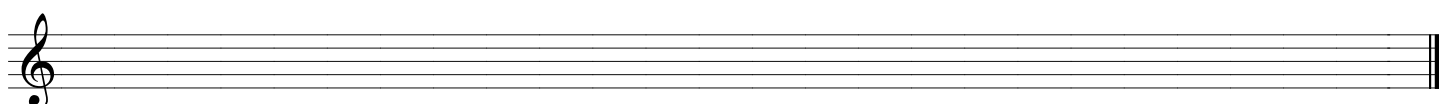
**2º Tipo**



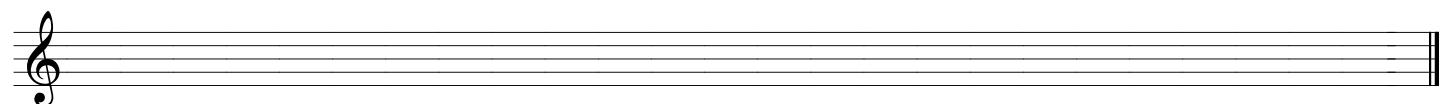
**3er Tipo**



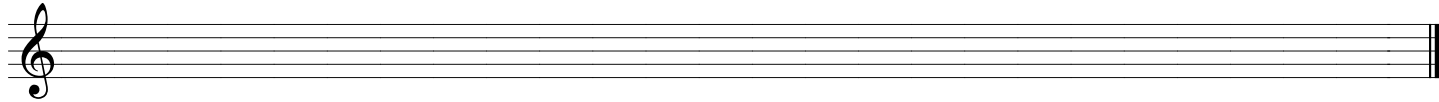
**4º Tipo**



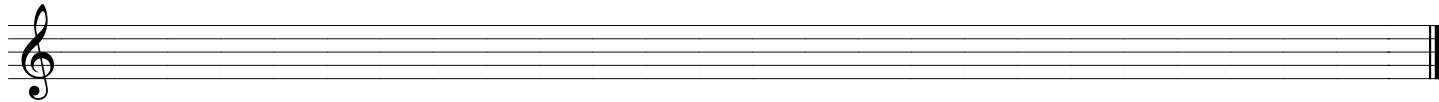
**1er Tipo**



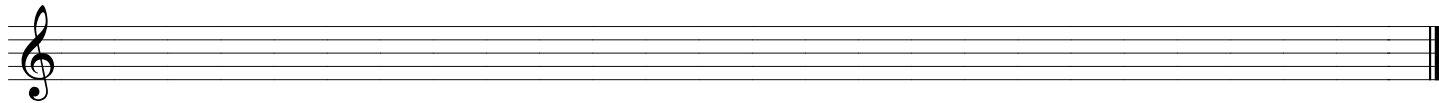
**2º Tipo**



**3er Tipo**



**4º Tipo**



# Intervalos Enarmónicos: N° 2

Tembleque  
Diciembre de 2004

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1

2ª Menor      Semitono Cromático      3ª No existe      3ª No existe

2ª Menor      4ª No existe      Semitono Cromático      2ª Menor      2ª Menor

2

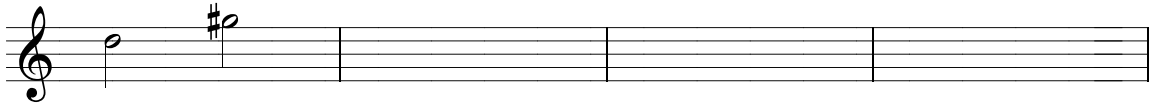
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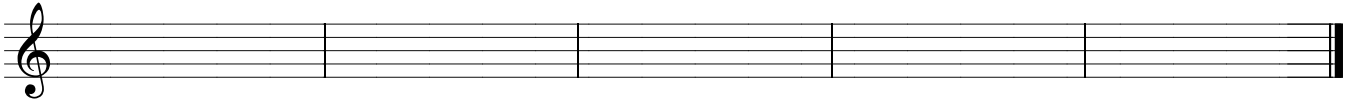
4


5

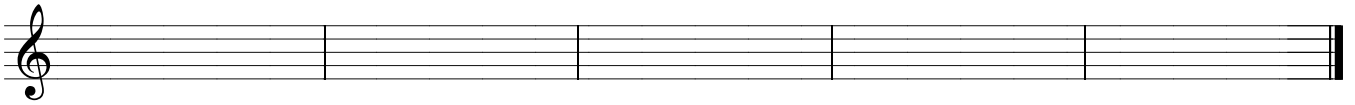



- Intervalos Enarmónicos N° 2-

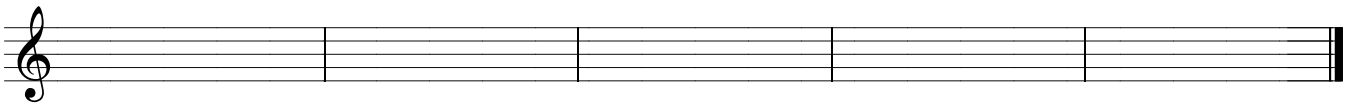
**6** 

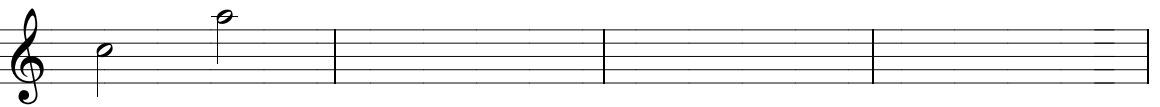


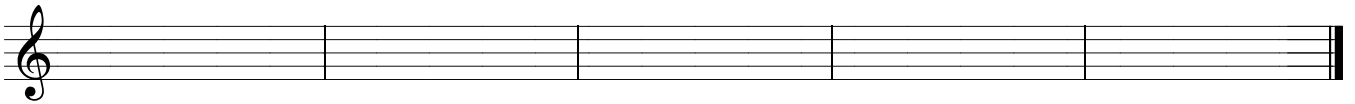
**7** 

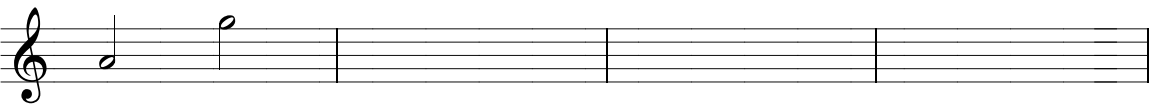


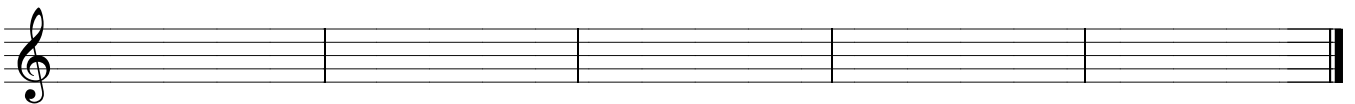
**8** 

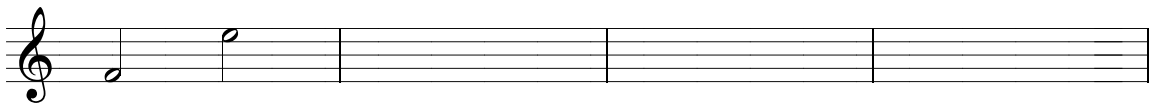


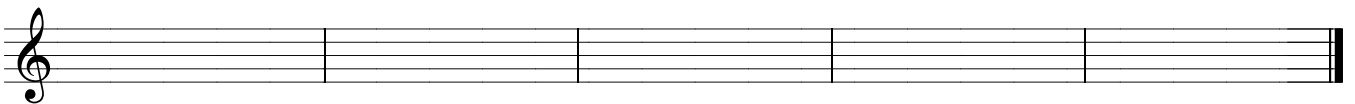
**9** 

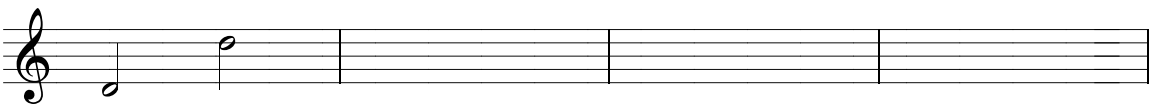


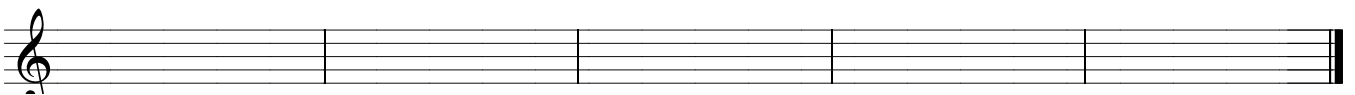
**10** 



**11** 



**12** 



# Trabajos sobre Arpeggios

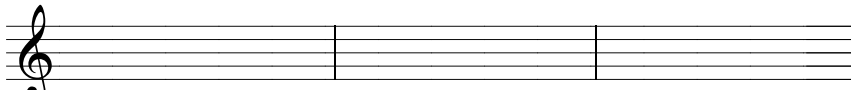
Tembleque  
Enero de 2006

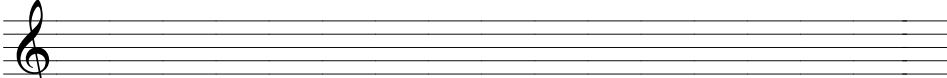
Edición: The sun ant

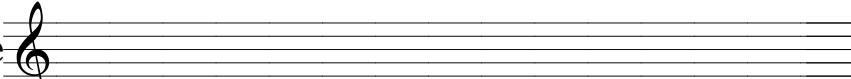
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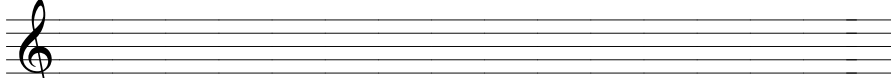
Recuerda que un arpeggio se forma a partir de una nota inicial, superponiendo dos terceras y añadiendo la primera nota de nuevo al final.

Tono  N° de alteraciones

Grados Tonales (I-IV-V): 

Arpeggio de Tónica 

Arpeggio de Subdominante 

Arpeggio de Dominante 

Tono Relativo  N° de alteraciones

# Trabajos sobre Arpeggios

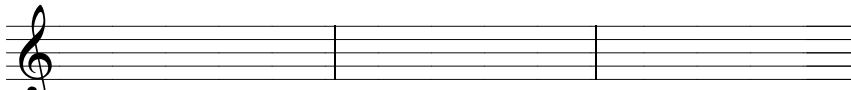
Tembleque  
Enero de 2006

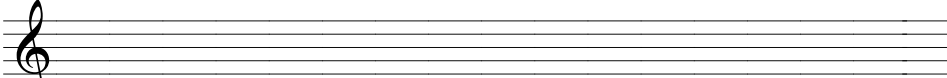
Edición: The sun ant

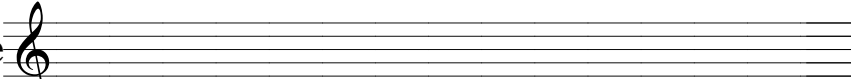
antoniomingo.es

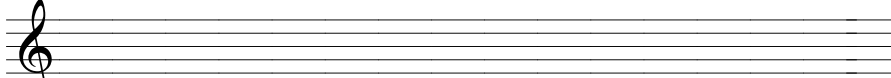
Recuerda que un arpeggio se forma a partir de una nota inicial, superponiendo dos terceras y añadiendo la primera nota de nuevo al final.

Tono  N° de alteraciones

Grados Tonales (I-IV-V): 

Arpeggio de Tónica 

Arpeggio de Subdominante 

Arpeggio de Dominante 

Tono Relativo  N° de alteraciones

# Trabajos sobre Arpeggios

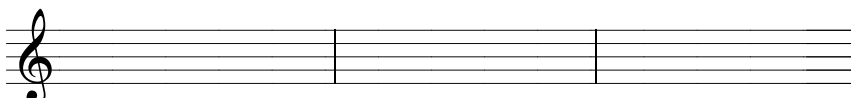
Tembleque  
Enero de 2006

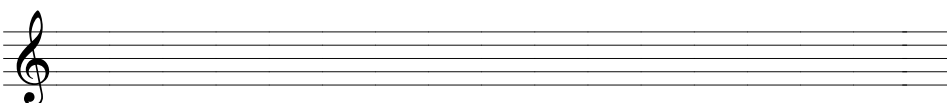
Edición: The sun ant

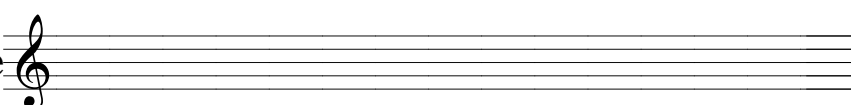
antoniomingo.es

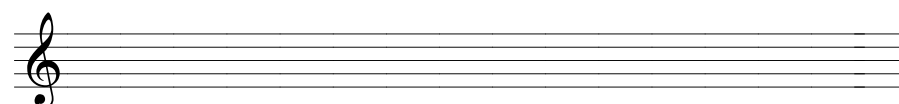
Recuerda que un arpeggio se forma a partir de una nota inicial, superponiendo dos terceras y añadiendo la primera nota de nuevo al final.

Tono  N° de alteraciones

Grados Tonales (I-IV-V): 

Arpeggio de Tónica 

Arpeggio de Subdominante 

Arpeggio de Dominante 

Tono Relativo  N° de alteraciones

# Examen de Intervalos N° 2

Tembleque  
Enero de 2005

Edición: The sun ant

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Intervalo	Disminuido	Menor	Justo	Mayor	Aumentado
2 <sup>a</sup>					
3 <sup>a</sup>					
4 <sup>a</sup>					
5 <sup>a</sup>					
6 <sup>a</sup>					
7 <sup>a</sup>					
8 <sup>a</sup>					