

TEORÍA MUSICAL

Curso 2º

Escuela Municipal de Música

“Gratiniano Martínez”



www.antoniiodomingo.es

...el arte de enseñar con música

Trabajos sobre Arpeggios

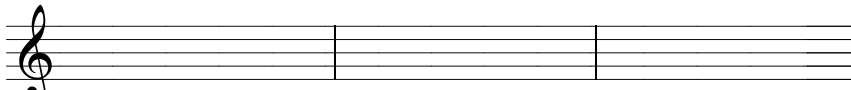
Tembleque
Enero de 2006

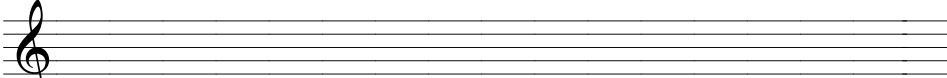
Edición: The sun ant

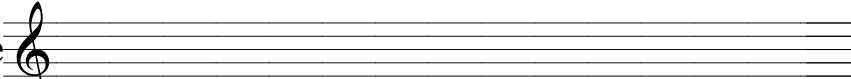
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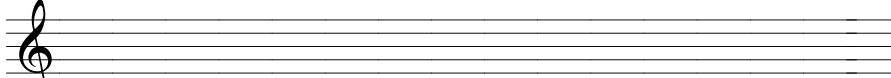
Recuerda que un arpeggio se forma a partir de una nota inicial, superponiendo dos terceras y añadiendo la primera nota de nuevo al final.

Tono N° de alteraciones

Grados Tonales (I-IV-V): 

Arpeggio de Tónica 

Arpeggio de Subdominante 

Arpeggio de Dominante 

Tono Relativo N° de alteraciones

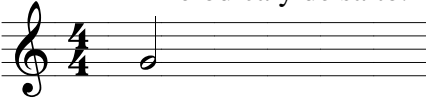
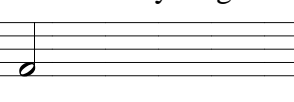
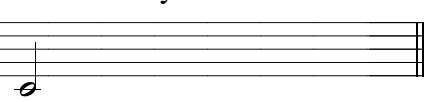
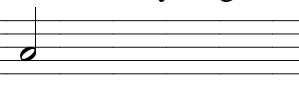
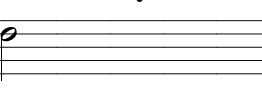
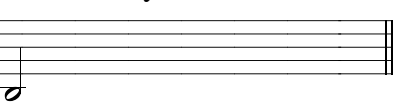
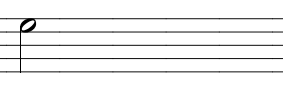
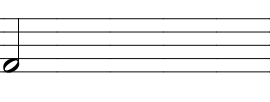
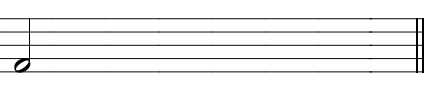
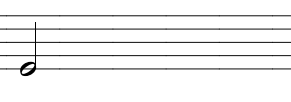
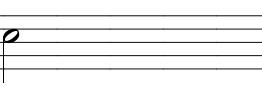
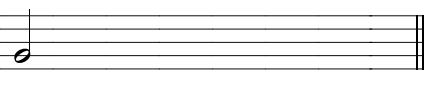
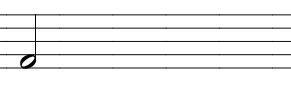
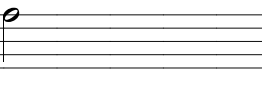
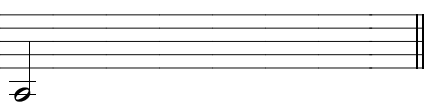
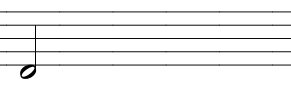
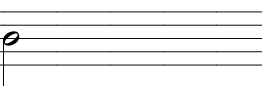
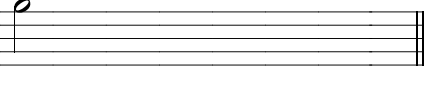
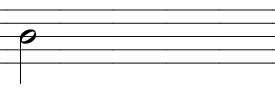
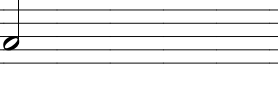
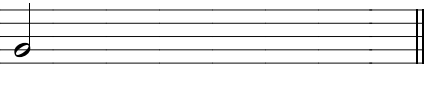
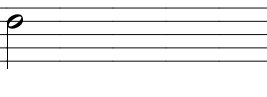
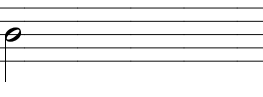
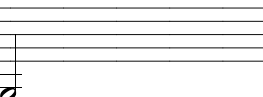
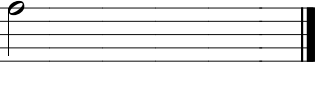
Trabajos sobre Intervalos N° 5

Tembleque
Noviembre de 2000

Edición: The sun ant

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Actividad: debes encontrar el intervalo que se te pide.

	6ª ascendente, melódica y de salto.	2ª ascendente, melódica y de grado.	3ª descendente, armónica y de salto.	
				
4	2ª descendente, melódica y de grado.	3ª descendente, melódica, y de salto.	8ª ascendente, melódica y de salto.	
				
7	5ª descendente, armónica y de salto.	4ª descendente, melódica y de salto.	5ª ascendente, melódica y de salto.	
				
10	8ª ascendente, armónica y de salto.	6ª descendente, armónica y de salto.	9ª ascendente, melódica y de salto.	
				
13	3ª ascendente, armónica y de salto.	7ª descendente, melódica y de salto.	4ª ascendente, armónica y de salto.	
				
16	5ª ascendente, armónica y de salto.	7ª ascendente, armónica y de salto.	9ª descendente, armónica y de salto.	
				
19	4ª ascendente, melódica y de salto.	2ª ascendente, armónica y de grado.	8ª descendente, melódica y de salto.	
				
22	7ª descendente, armónica y de salto.	5ª descendente, melódica y de salto.	6ª ascendente, armónica y de salto.	9ª descendente, melódica y de salto.
				

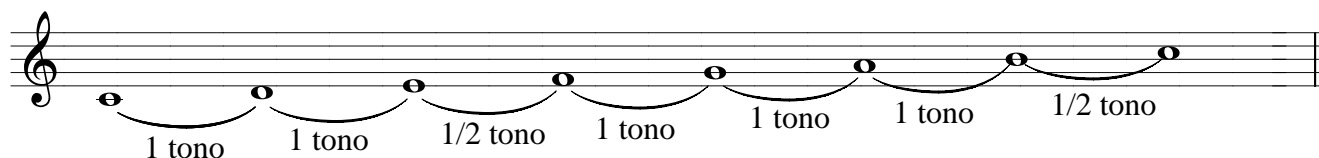
Trabajos sobre Intervalos N° 6

Tembleque
Marzo de 2001

Edición: The sun ant

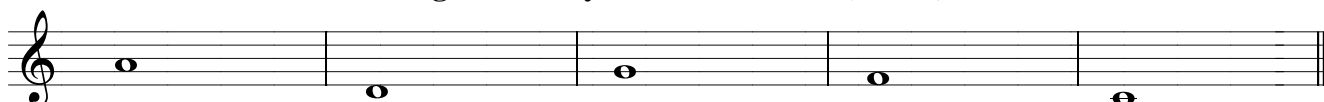
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Distancias de tonos y semitonos en la escala de Do Mayor

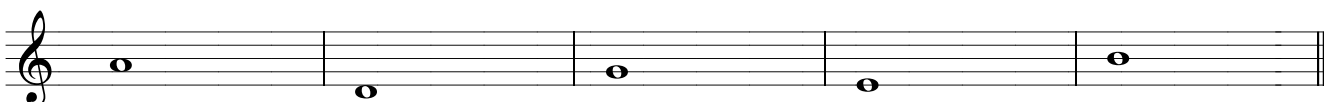


Actividad: debes construir el intervalo que se te propone en cada compás.

Segundas Mayores Ascendentes (1 tono)



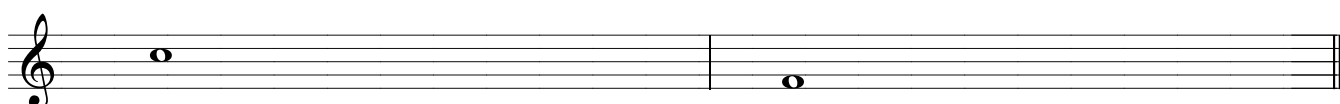
Segundas Mayores Descendentes (1 tono)



Segundas Menores Ascendentes (1/2 tono)



Segundas Menores Descendentes (1/2 tono)



Trabajos sobre Intervalos N° 7

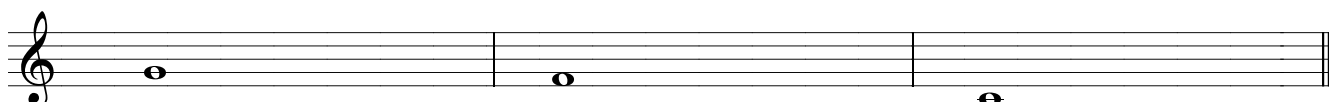
Tembleque
Abril de 2001

Edición: The sun ant

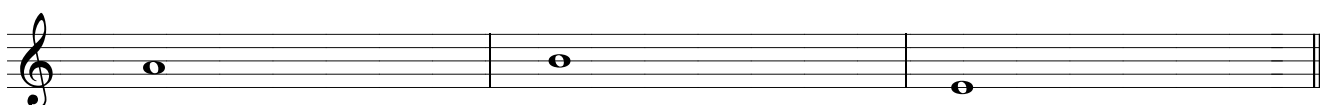
antoniomingo.es

Actividad: debes construir el intervalo que se te propone en cada compás.

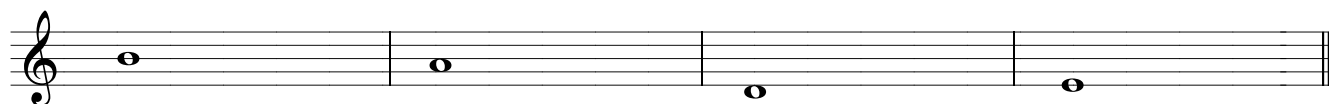
Terceras Mayores Ascendentes (2 tonos)



Terceras Mayores Descendentes (2 tonos)



Terceras Menores Ascendentes (1 tono y 1/2 tono)



Terceras Menores Descendentes (1 tono y 1/2 tono)



Semicorcheas Subdivisión Binaria

Tembleque
Septiembre de 2005

Edición: The sun ant

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Enumera cada una de las semicorcheas tal como se muestra en el primer pentagrama.

The image displays eight staves of musical notation in treble clef. The first staff contains four measures of semibreves (half notes) with fingerings: 1 2 3 4, 1 2 3, 1 3 4, and 1 2 3 4. The second staff shows four measures of eighth notes with slurs. The third staff shows four measures of eighth notes with slurs and accents. The fourth staff shows four measures of eighth notes with slurs and accents. The fifth staff shows four measures of eighth notes with slurs and accents. The sixth staff shows four measures of eighth notes with slurs and accents. The seventh staff shows four measures of eighth notes with slurs and accents. The eighth staff shows four measures of eighth notes with slurs and accents.

Trabajos sobre Intervalos N° 8

Tembleque
Mayo de 2001

Edición: The sun ant

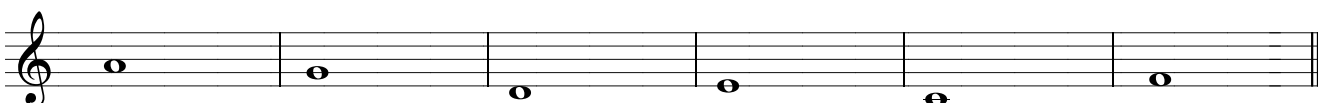
antoniomingo.es

Actividad: debes construir el intervalo que se te propone en cada compás.

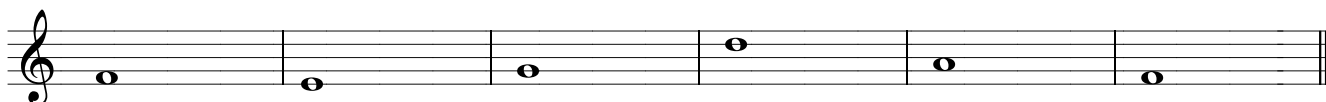
Cuartas Justas Ascendentes (2 tonos y 1/2)



Cuartas Justas Descendentes (2 tonos y 1/2)



Quintas Justas Ascendentes (3 tonos y 1/2)



Quintas Justas Descendentes (3 tonos y 1/2)



Trabajos sobre Intervalos N° 9

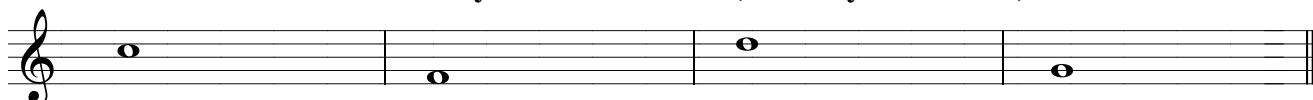
Tembleque
Noviembre de 2001

Edición: Ant

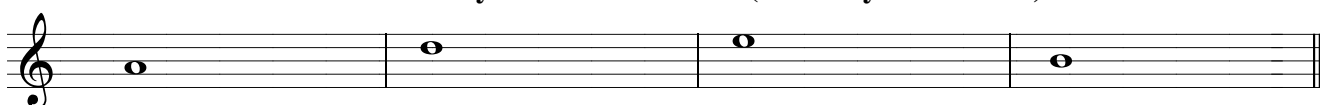
antionidomingo.es

Actividad: debes construir el intervalo que se te propone en cada compás.

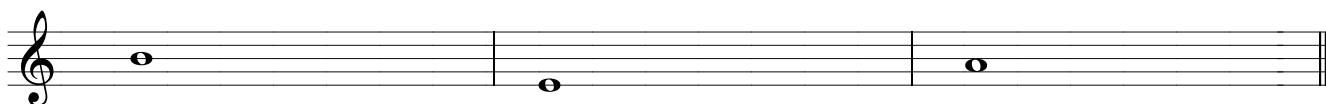
Sextas Mayores Ascendentes (4 tonos y 1 semitono)



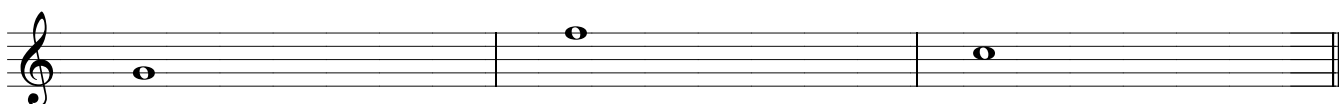
Sextas Mayores Descendentes (4 tonos y 1 semitono)



Sextas Menores Ascendentes (3 tonos y 2 semitonos)



Sextas Menores Descendentes (3 tonos y 2 semitonos)



Trabajos sobre Intervalos N° 10

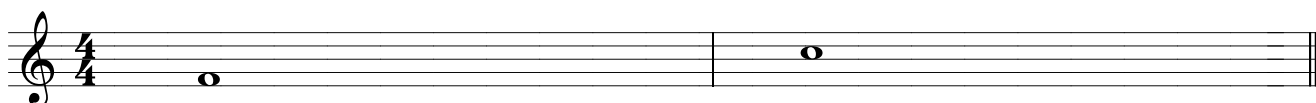
Tembleque
Noviembre de 2001

Edición: Ant

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Actividad: debes construir el intervalo que se te propone en cada compás.

Séptimas Mayores Ascendentes (5 tonos y 1 semitono)



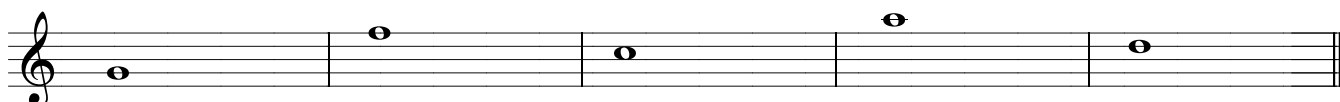
Séptimas Mayores Descendentes (5 tonos y 1 semitono)



Séptimas Menores Ascendentes (4 tonos y 2 semitonos)



Séptimas Menores Descendentes (4 tonos y 2 semitonos)



Examen de Intervalos N° 1

Tembleque
Octubre de 2006

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Intervalo	Menor	Justo	Mayor
2 ^a			
3 ^a			
4 ^a			
5 ^a			
6 ^a			
7 ^a			
8 ^a			

Trabajos sobre Intervalos N° 11

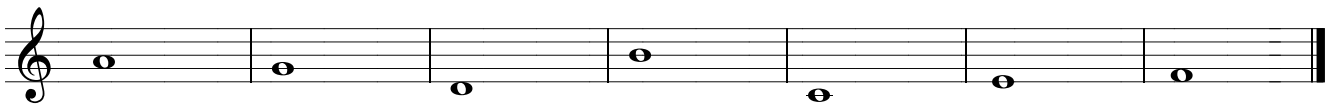
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Noviembre de 2001

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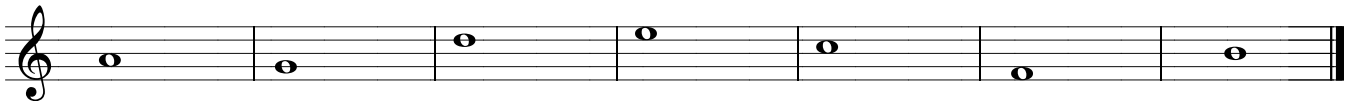
antoniomingo.es

Actividad: debes construir el intervalo que se te propone en cada compás.

Octavas Justas Ascendentes (5 tonos y 2 semitonos)



Octavas Justas Descendentes (5 tonos y 2 semitonos)



Trabajos sobre Enarmonías N° 1

Tembleque
Enero de 2005

Edición: Ant

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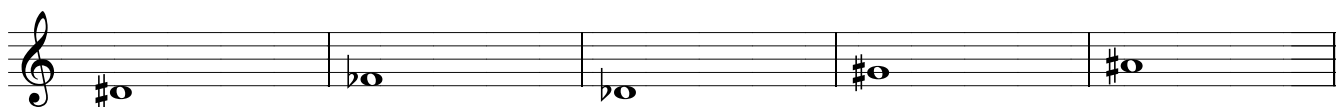
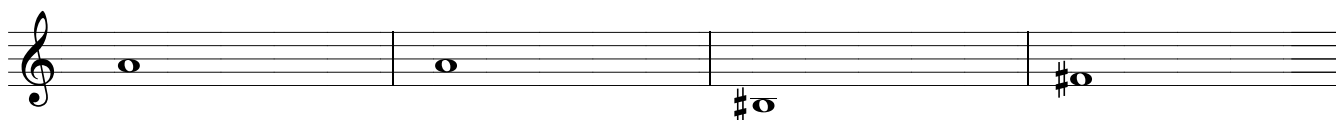
Notas Enarmónicas: Son aquellas que suenan igual pero tienen distinto nombre.

Alteraciones: Son signos musicales que sirven para subir o bajar la altura de las notas a las que acompaña.

Sostenido: Sube un semitono (1/2) a la nota.

b Bemol: Baja un semitono (1/2) a la nota.

Actividad: debes buscar la nota enarmónica que se te propone en cada compás.



Trabajos sobre Arpeggios

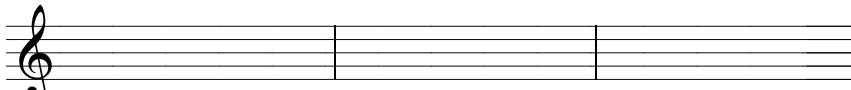
Tembleque
Enero de 2006

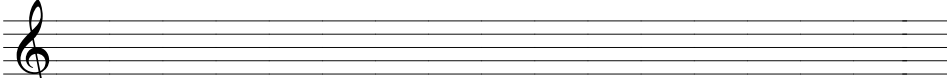
Edición: The sun ant

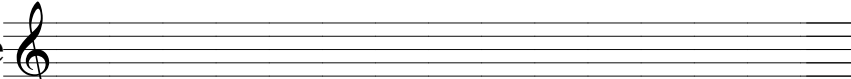
antoniomingo.es

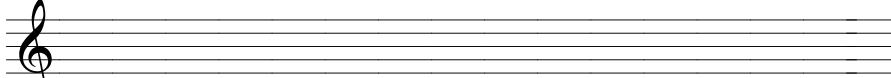
Recuerda que un arpeggio se forma a partir de una nota inicial, superponiendo dos terceras y añadiendo la primera nota de nuevo al final.

Tono N° de alteraciones

Grados Tonales (I-IV-V): 

Arpeggio de Tónica 

Arpeggio de Subdominante 

Arpeggio de Dominante 

Tono Relativo N° de alteraciones

Trabajos con Tresillos I

Tembleque
Octubre de 2005

Edición: The sun ant

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Ejercicio nº 1: Leemos el ejercicio con números. 1 y 2 para las corcheas, y 1, 2 y 3 para los tresillos.

Ejercicio nº 2: Elegimos una escala mayor o menor. Fijamos una nota grave como punto de inicio y una nota aguda como llegada para volver a bajar. Realizamos la escala, "a capella", las veces necesarias hasta terminar el ejercicio.

The image displays ten staves of musical notation for exercise 1. Each staff begins with a treble clef and a common time signature. The notation consists of a sequence of eighth notes and triplets. The first staff has 12 eighth notes, followed by 12 triplets. The second staff has 12 eighth notes, followed by 12 triplets. The third staff has 12 eighth notes, followed by 12 triplets. The fourth staff has 12 eighth notes, followed by 12 triplets. The fifth staff has 12 eighth notes, followed by 12 triplets. The sixth staff has 12 eighth notes, followed by 12 triplets. The seventh staff has 12 eighth notes, followed by 12 triplets. The eighth staff has 12 eighth notes, followed by 12 triplets. The ninth staff has 12 eighth notes, followed by 12 triplets. The tenth staff has 12 eighth notes, followed by 12 triplets. Each staff ends with a fermata and a dynamic marking of >.

Trabajos sobre "Las Escalas Mayores"

Tembleque
Noviembre de 2000

Edición: The sun ant

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Distancias interválicas de la Escala Mayor

A musical staff in treble clef showing the intervallic structure of a major scale. It consists of eight whole notes on a five-line staff. Brackets connect the notes to indicate the intervals between them: 1 tone between the first and second notes, 1 tone between the second and third, 1/2 tone between the third and fourth, 1 tone between the fourth and fifth, 1 tone between the fifth and sixth, 1 tone between the sixth and seventh, and 1/2 tone between the seventh and eighth notes.

Fa Mayor

An empty musical staff in treble clef, intended for the Fa Mayor scale.

Sol Mayor

An empty musical staff in treble clef, intended for the Sol Mayor scale.

Re Mayor

An empty musical staff in treble clef, intended for the Re Mayor scale.

Sib Mayor

An empty musical staff in treble clef, intended for the Sib Mayor scale.

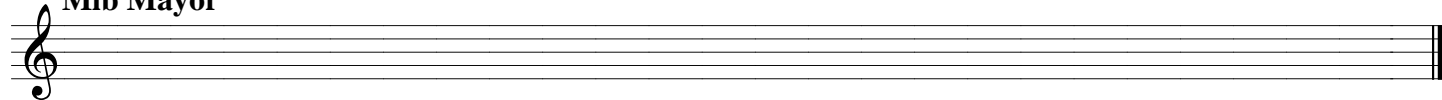
Lab Mayor

An empty musical staff in treble clef, intended for the Lab Mayor scale.

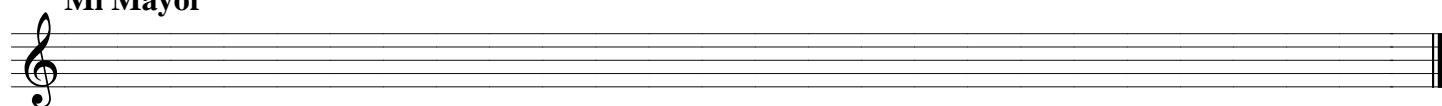
La Mayor

An empty musical staff in treble clef, intended for the La Mayor scale.

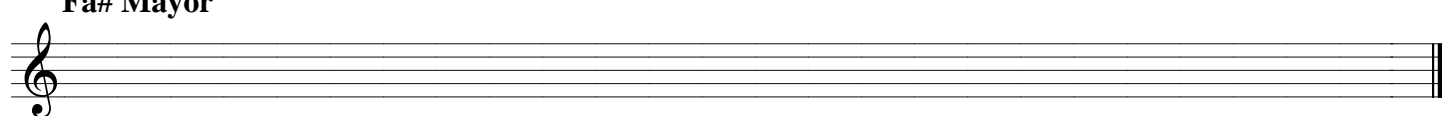
Mib Mayor

A blank musical staff with a treble clef, intended for writing the Mib Mayor scale.

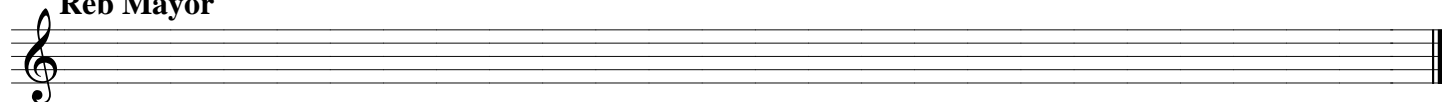
Mi Mayor

A blank musical staff with a treble clef, intended for writing the Mi Mayor scale.

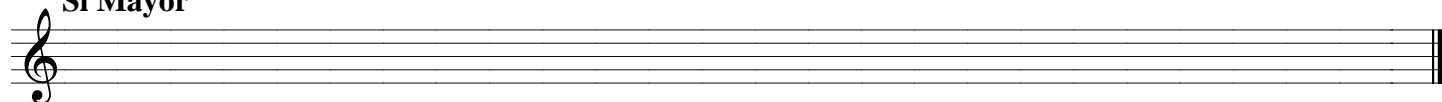
Fa# Mayor

A blank musical staff with a treble clef, intended for writing the Fa# Mayor scale.

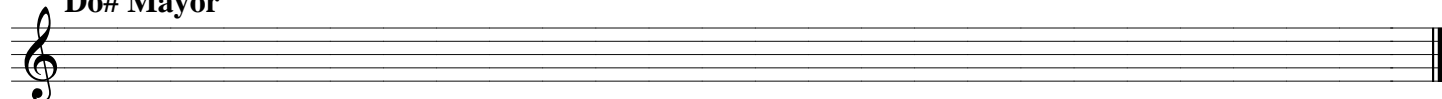
Reb Mayor

A blank musical staff with a treble clef, intended for writing the Reb Mayor scale.

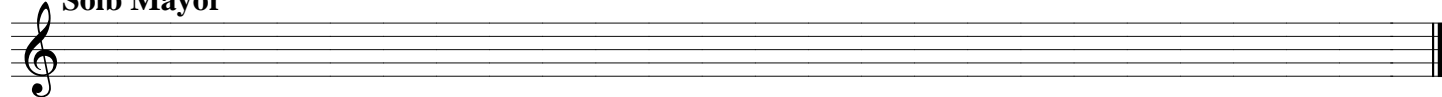
Si Mayor

A blank musical staff with a treble clef, intended for writing the Si Mayor scale.

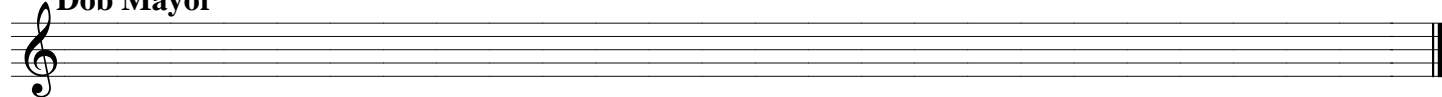
Do# Mayor

A blank musical staff with a treble clef, intended for writing the Do# Mayor scale.

Solb Mayor

A blank musical staff with a treble clef, intended for writing the Solb Mayor scale.

Dob Mayor

A blank musical staff with a treble clef, intended for writing the Dob Mayor scale.

Trabajos con Tresillos II

Tembleque
Octubre de 2005

Edición: The sun ant

antoniomingo.es

El ejercicio se realizará de idéntica manera a lo trabajado en el nº 1.

The image displays ten staves of musical notation, each containing a sequence of rhythmic exercises. The exercises are primarily composed of eighth notes, with many groups of three notes marked as triplets (indicated by a '3' below the notes) and accents (indicated by a '>' above the notes). The exercises are arranged in a grid-like pattern across the staves, with some staves containing more complex rhythmic groupings. The notation is presented in a clear, black-and-white format on a white background.