SEGUNDA PARTE

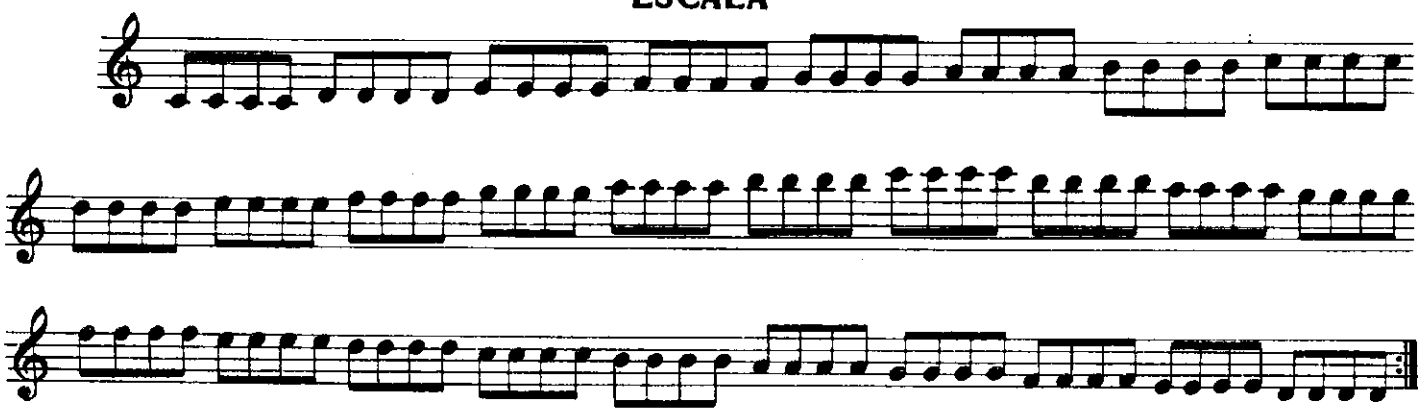
BASE TÉCNICA Y ESTUDIOS SOBRE DISTINTAS POSICIONES TONALES

LECCIÓN 10

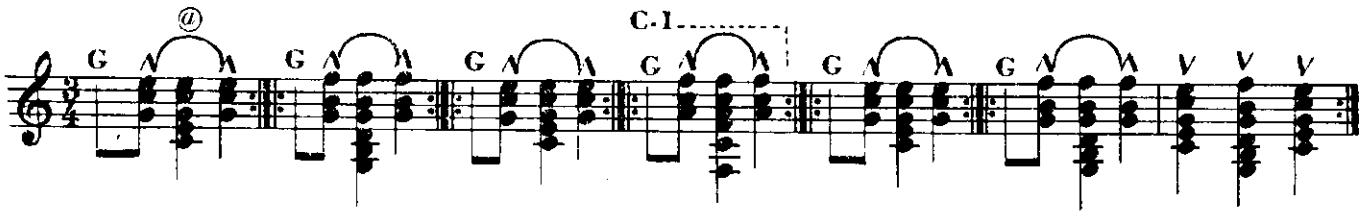
DO MAYOR

Para la ejecución de las escalas diatónicas, usar la misma digitación estudiada en la Primera Parte.

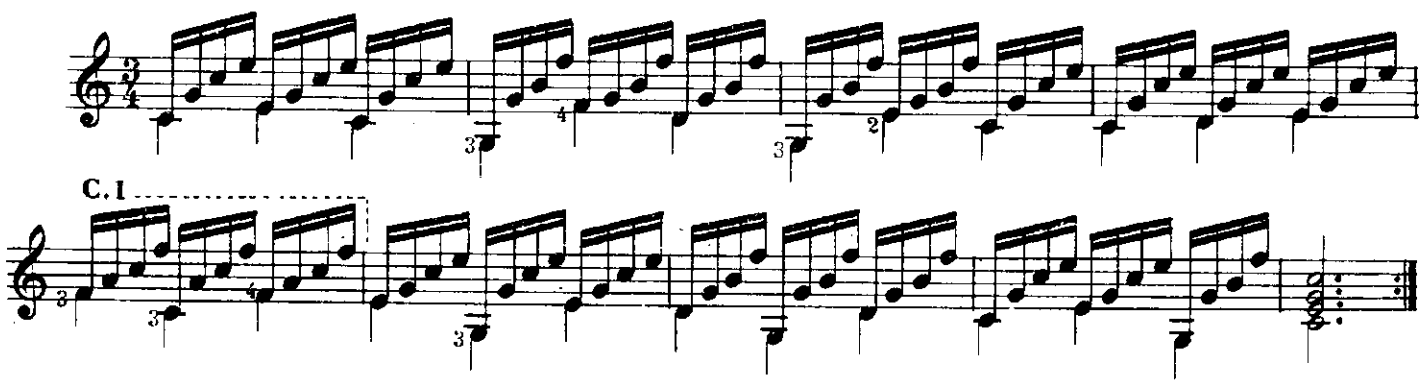
ESCALA



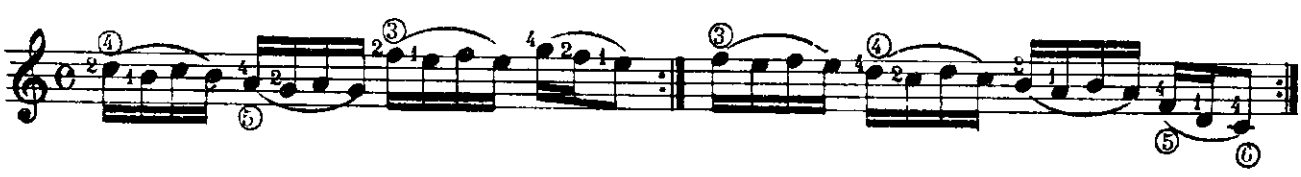
RASGUEO



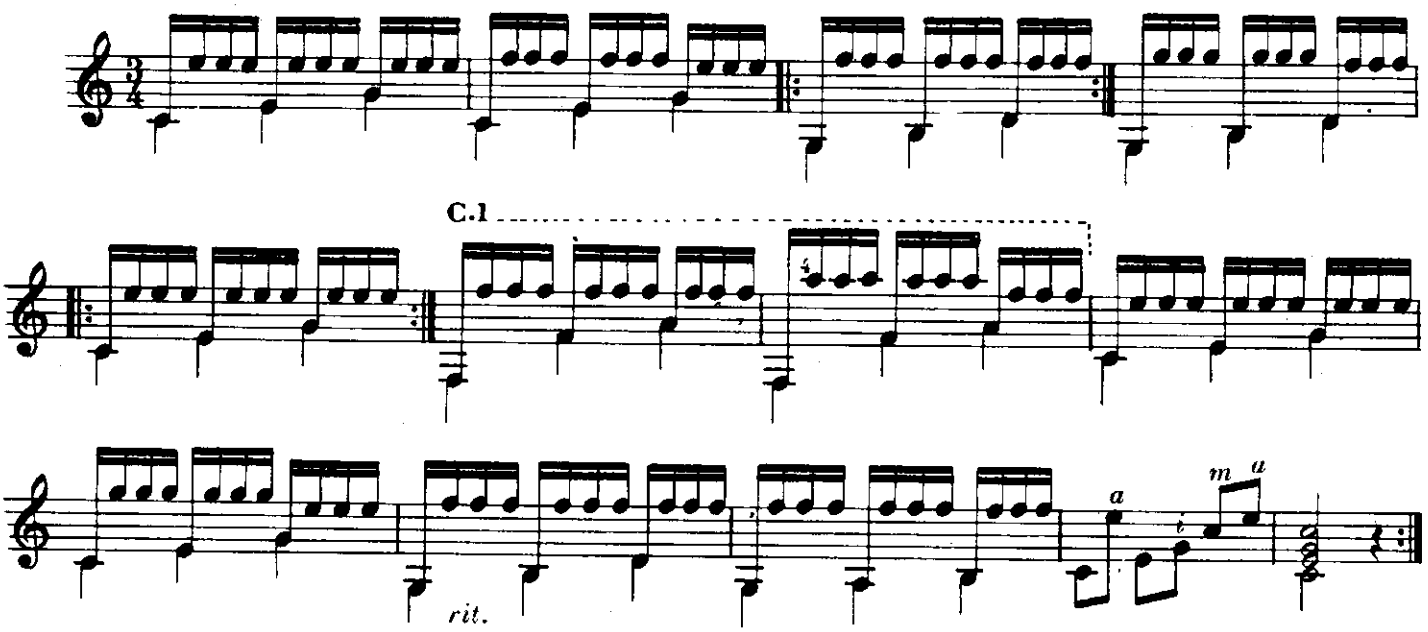
ARPEGIO



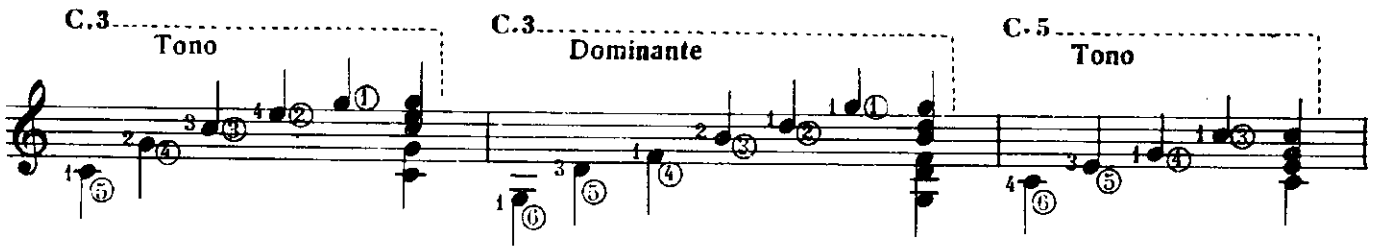
LIGADOS MANO IZQUIERDA SOLA



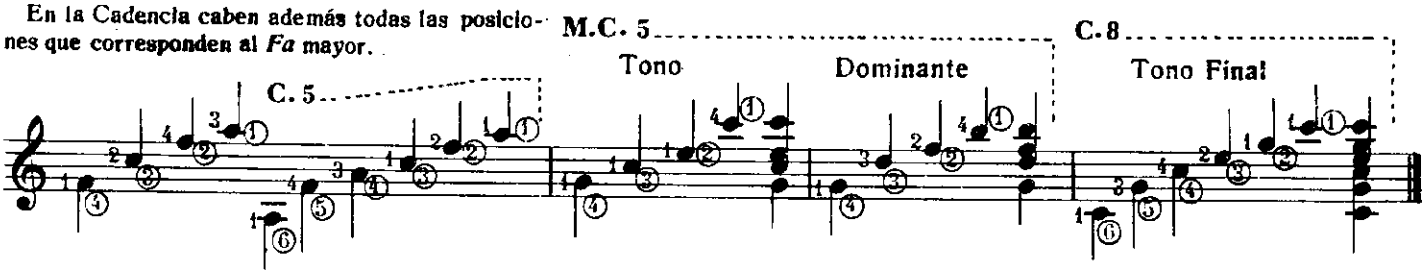
TRÉMOLO



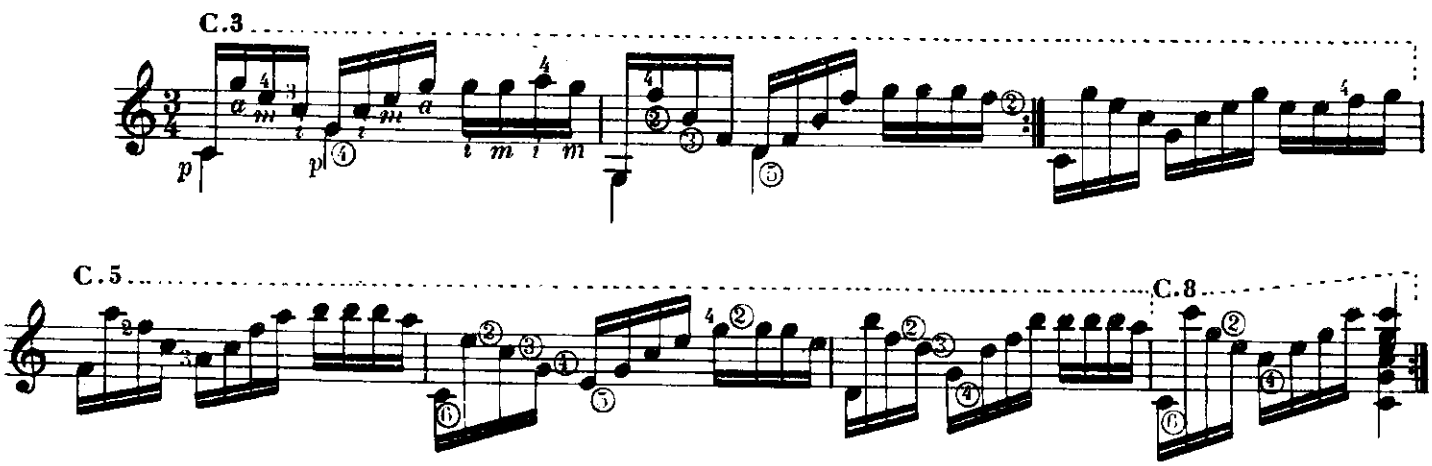
DISTINTAS POSICIONES EN DO MAYOR



En la Cadencia caben además todas las posiciones que corresponden al *Fa* mayor.



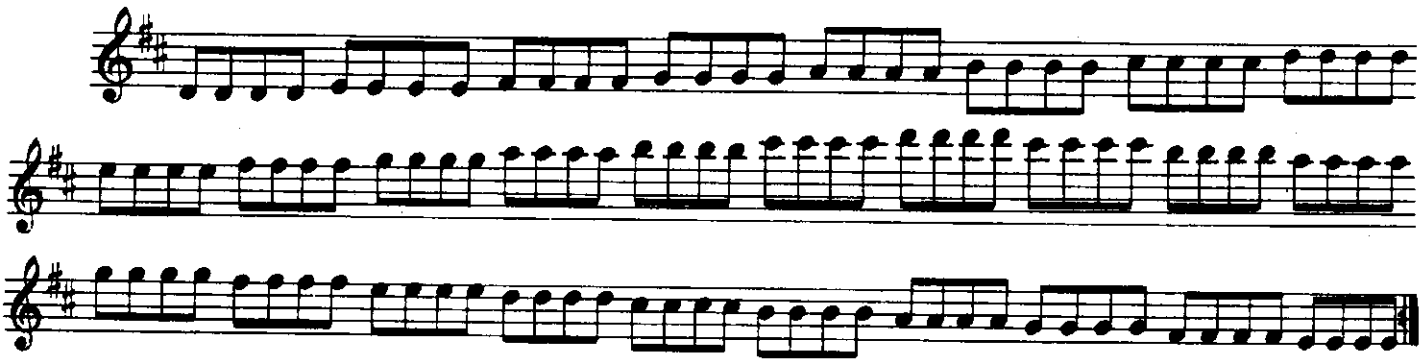
EJERCICIO TONAL



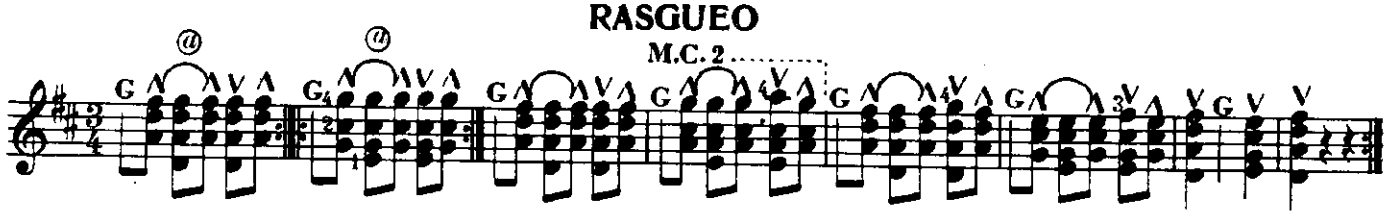
LECCIÓN 11

RE MAYOR

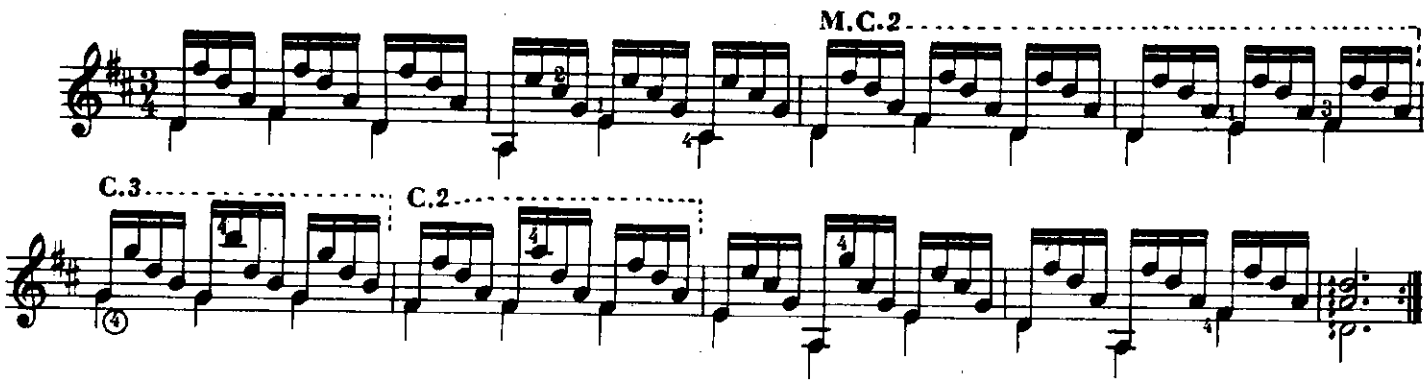
ESCALA



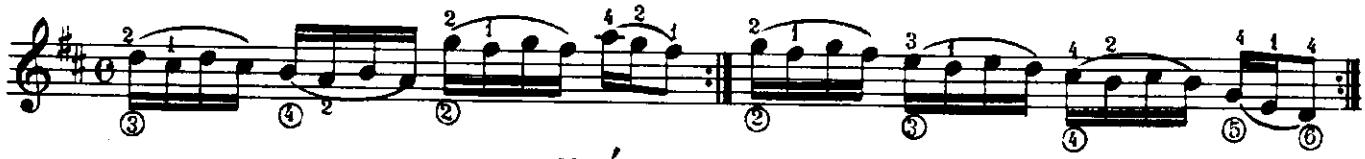
RASGUEO



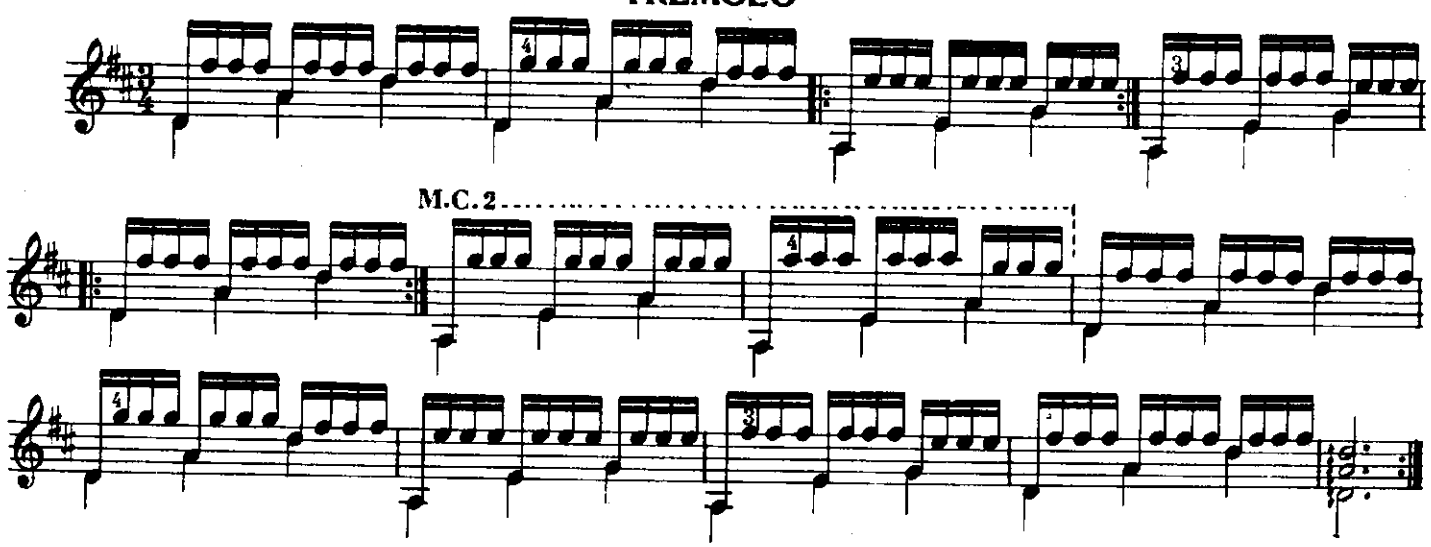
ARPEGIO



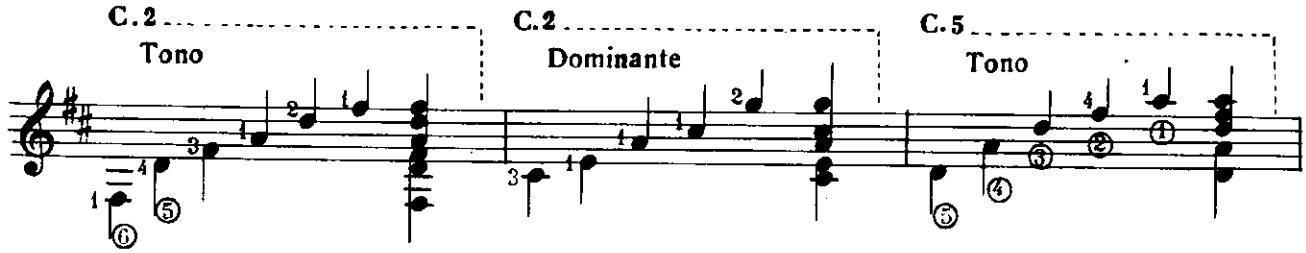
LIGADOS MANO IZQUIERDA SOLA



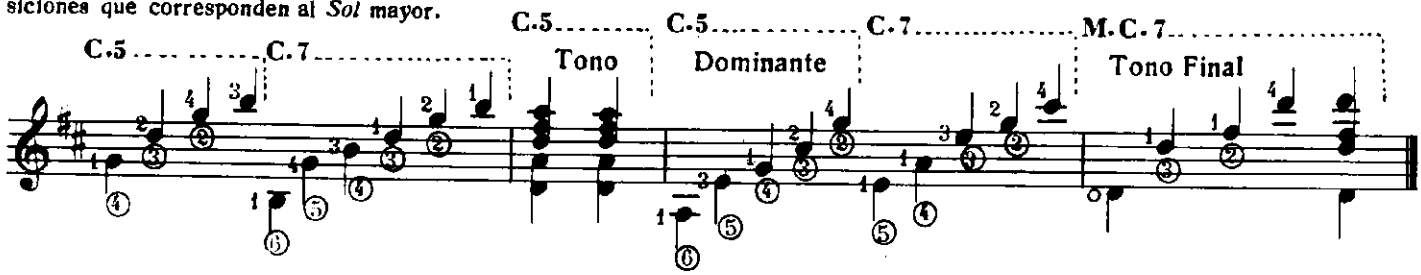
TRÉMOLO



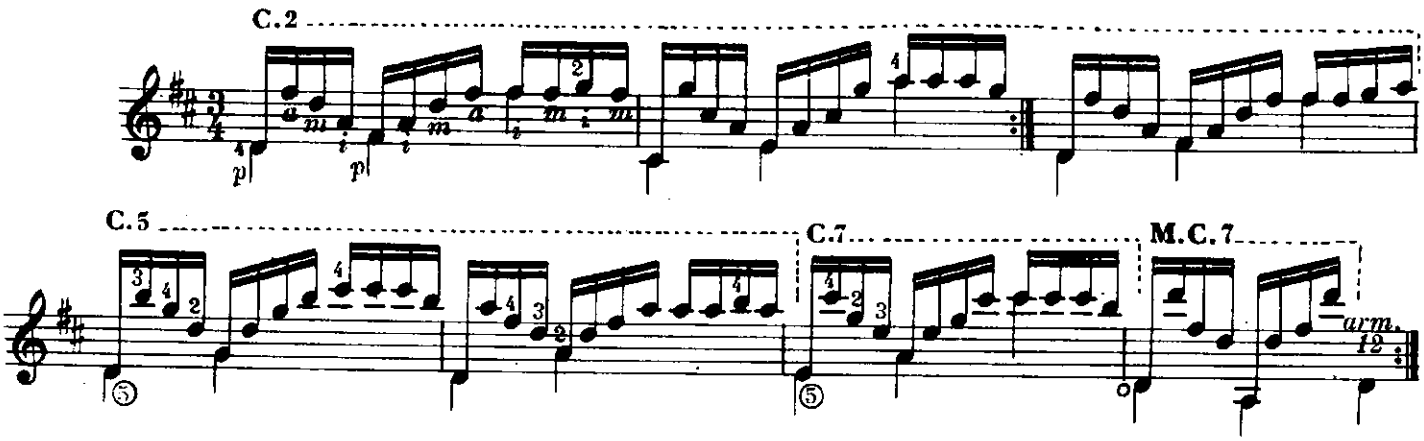
DISTINTAS POSICIONES EN RE MAYOR



En la Cadencia caben además todas las posiciones que corresponden al *Sol* mayor.



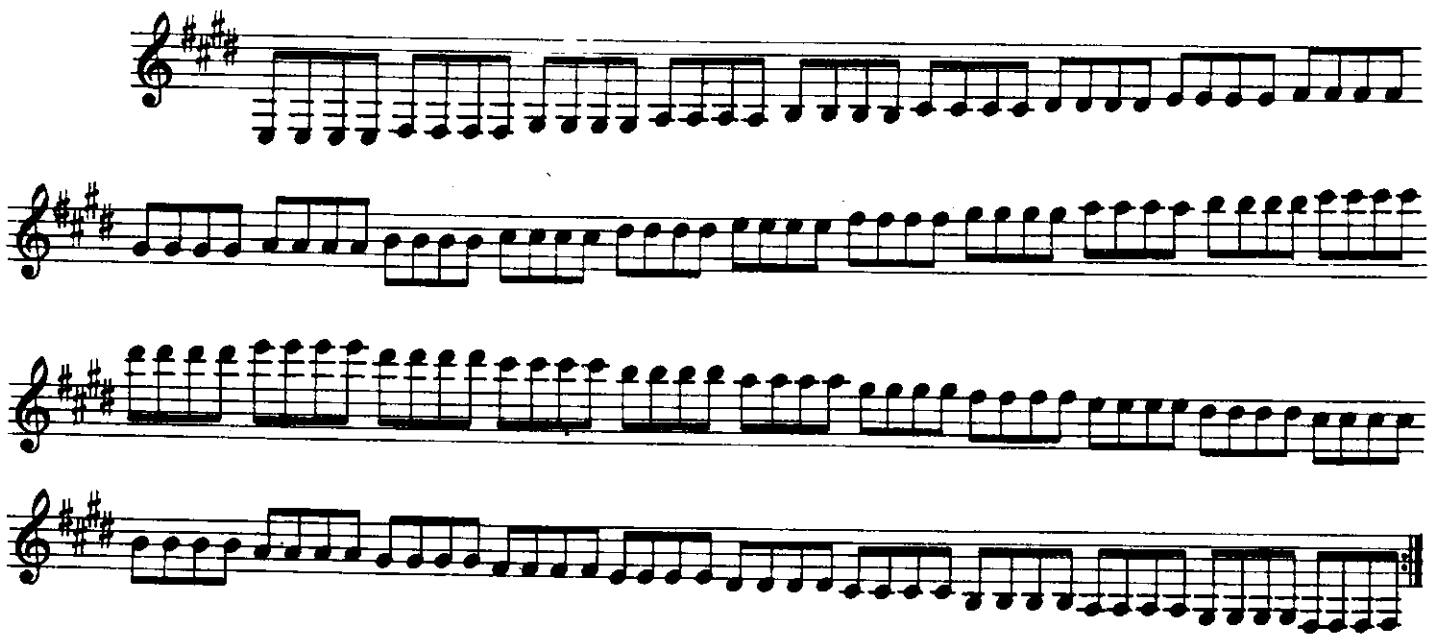
EJERCICIO TONAL



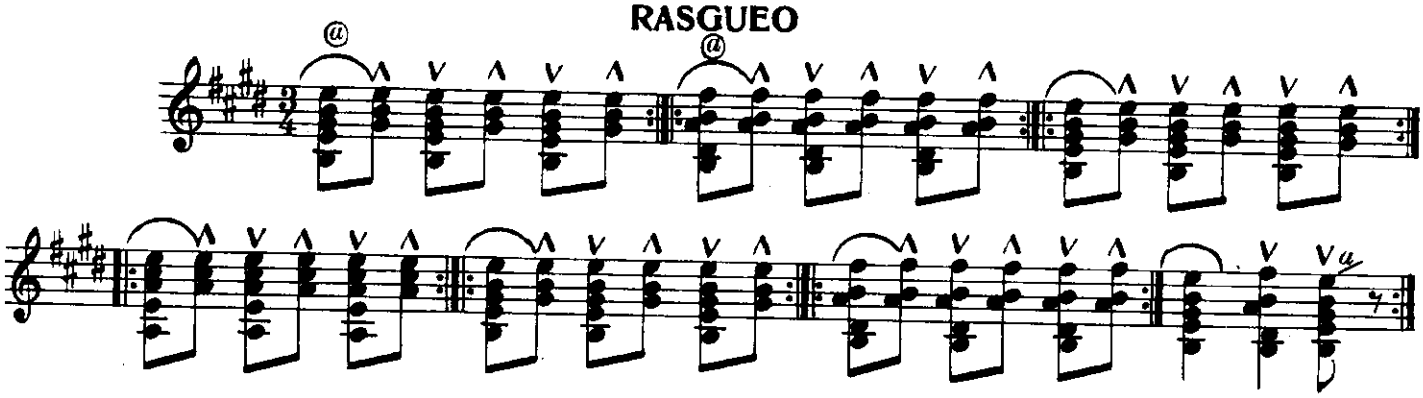
LECCIÓN 12

MI MAYOR

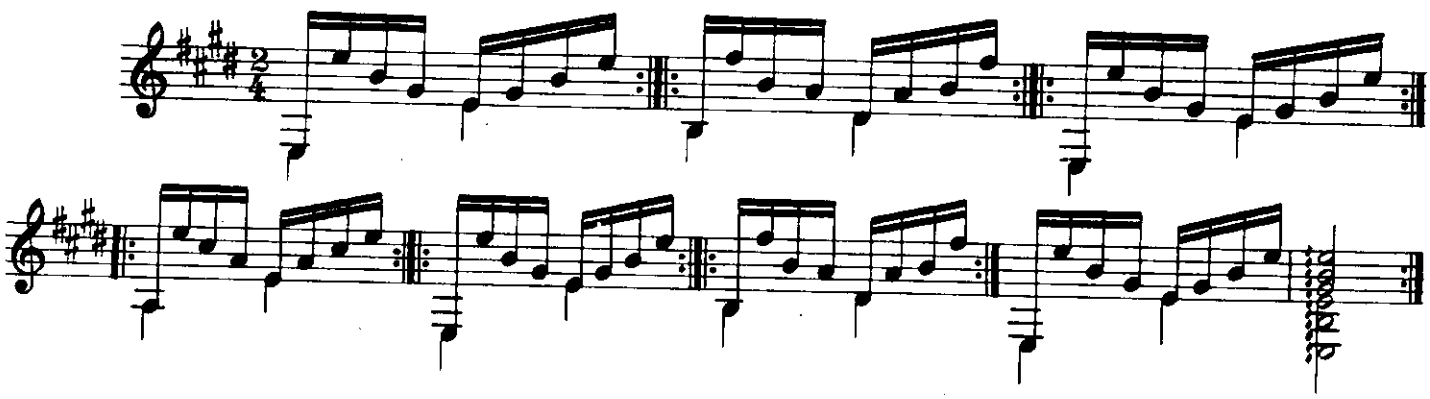
ESCALA



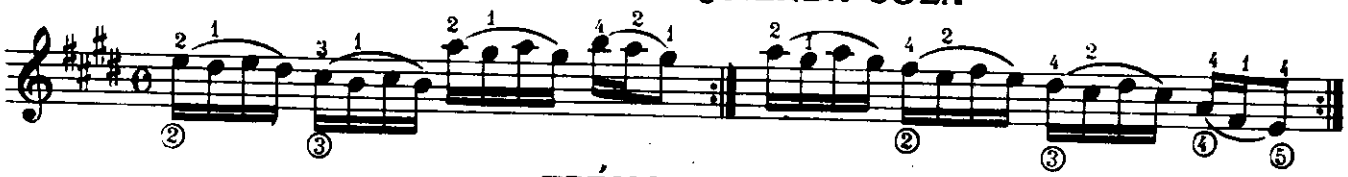
RASGUEO



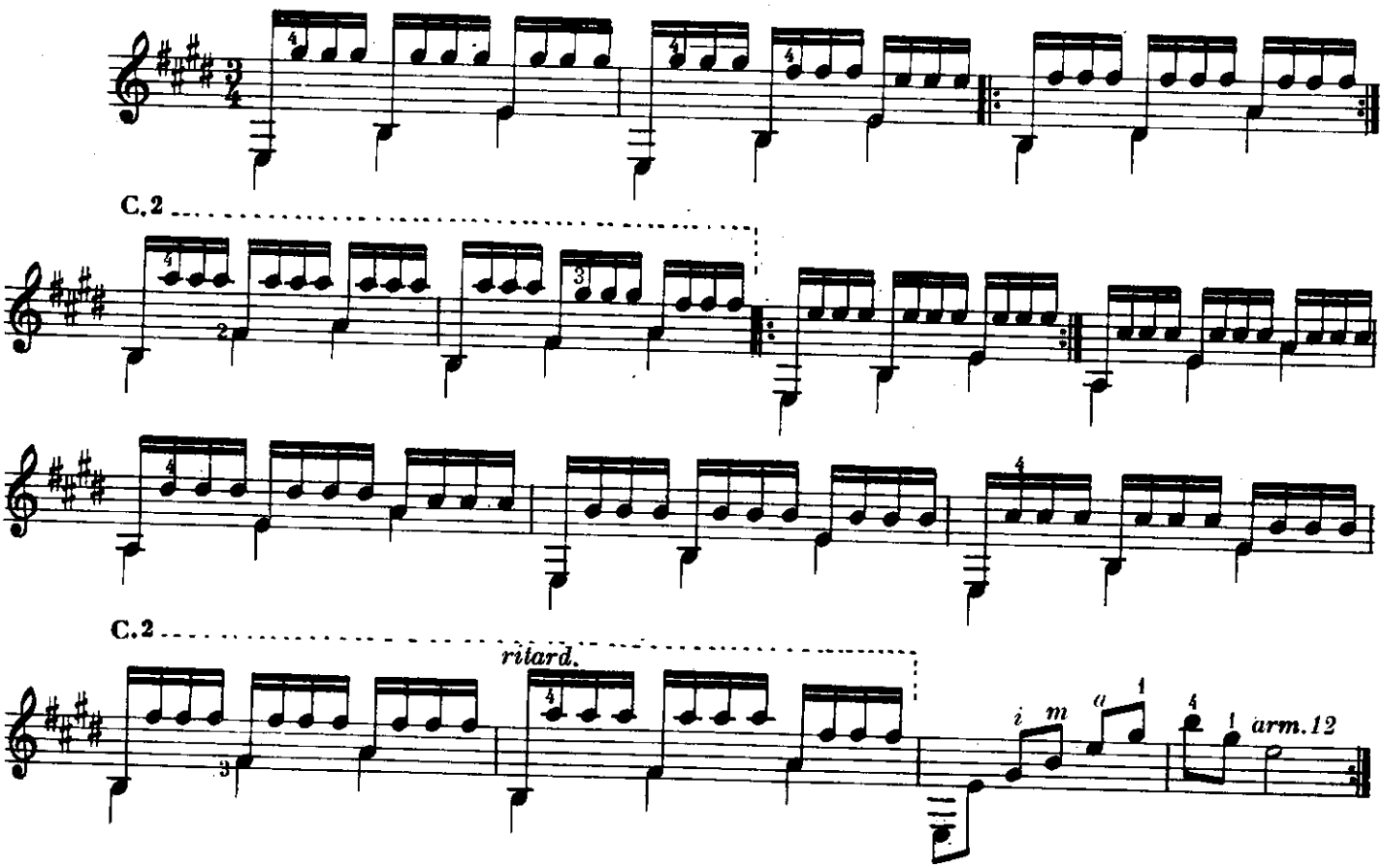
ARPEGIO



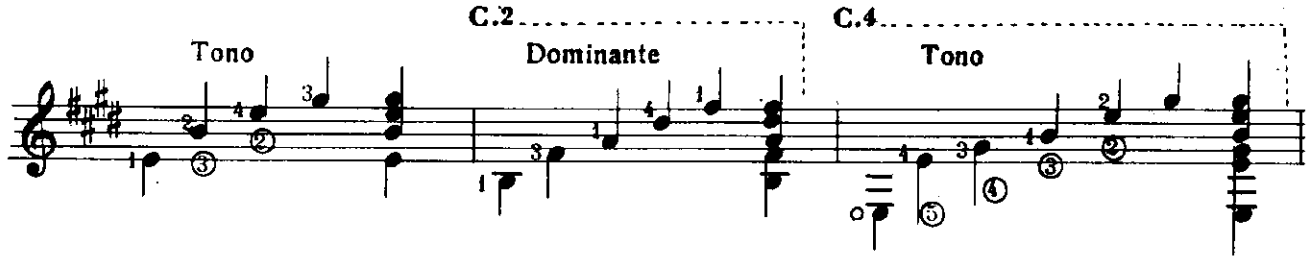
LIGADOS MANO IZQUIERDA SOLA



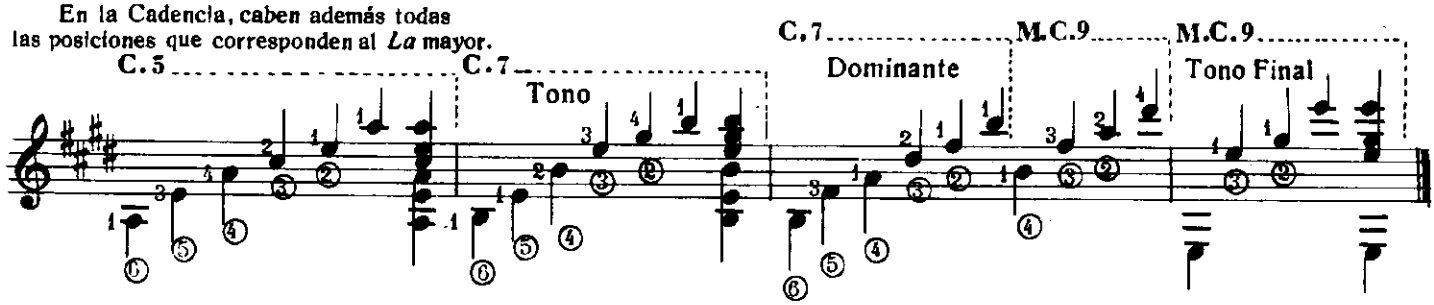
TRÉMOLO



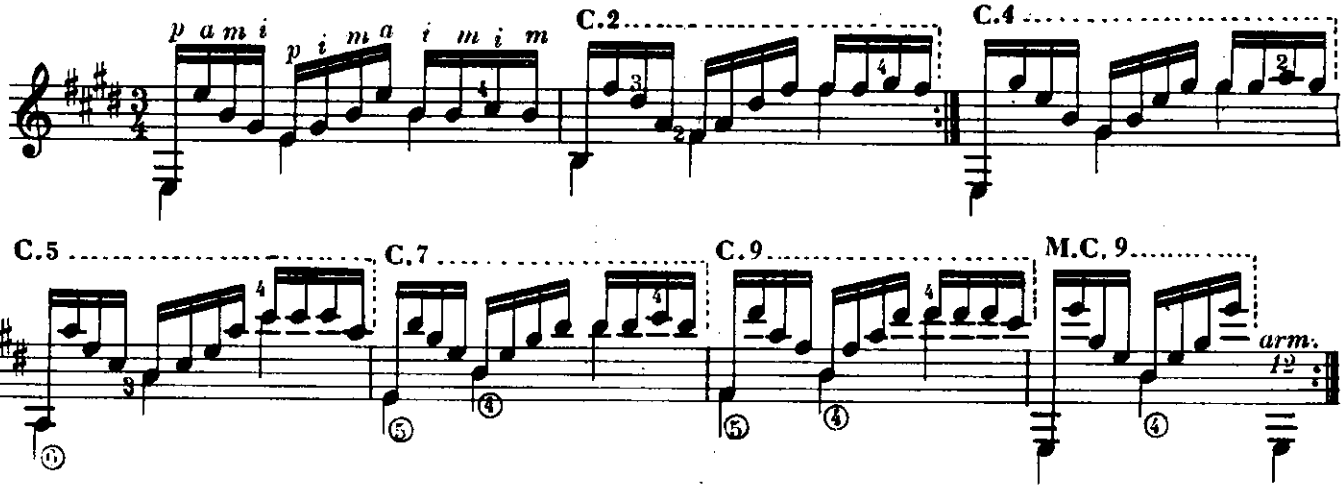
DISTINTAS POSICIONES EN MI MAYOR



En la Cadencia, caben además todas las posiciones que corresponden al *La* mayor.



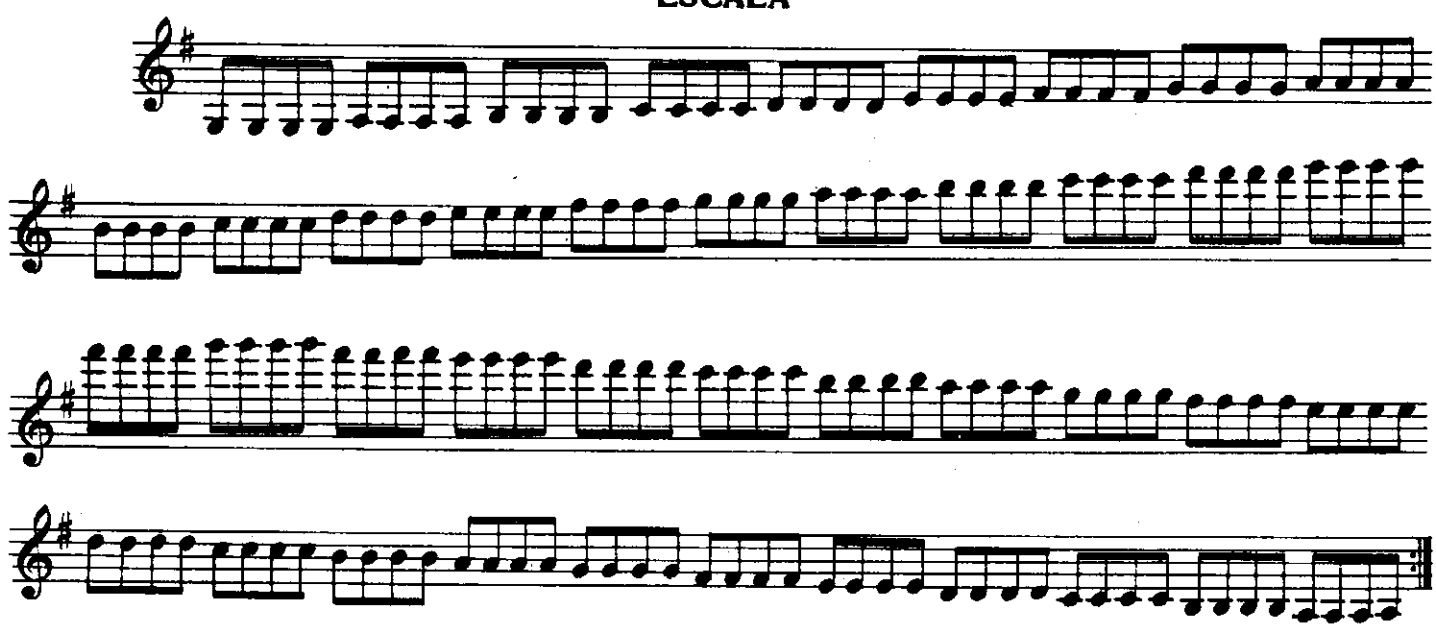
EJERCICIO TONAL



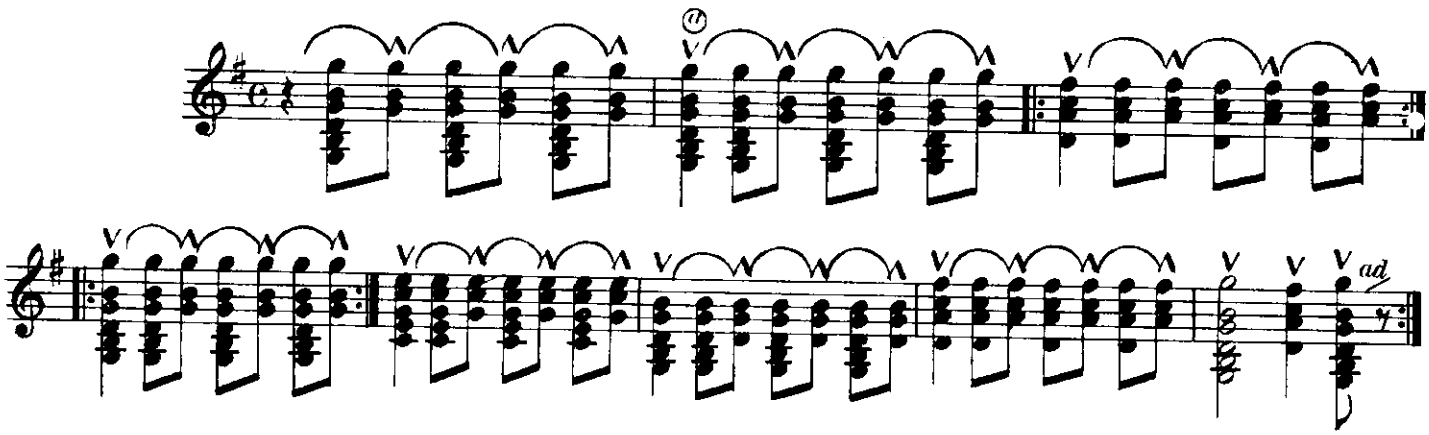
LECCIÓN 13

SOL MAYOR

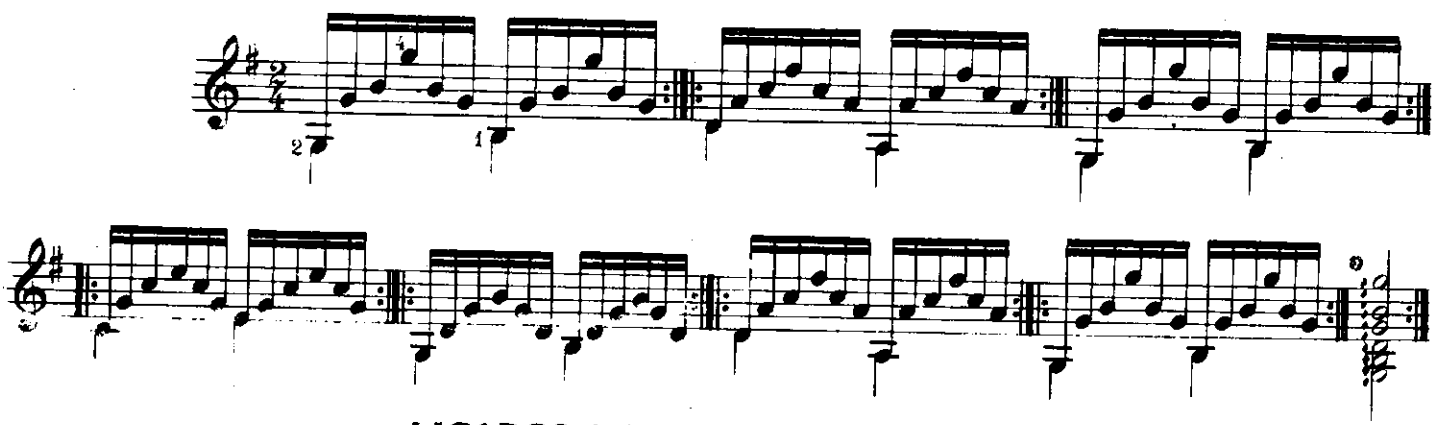
ESCALA



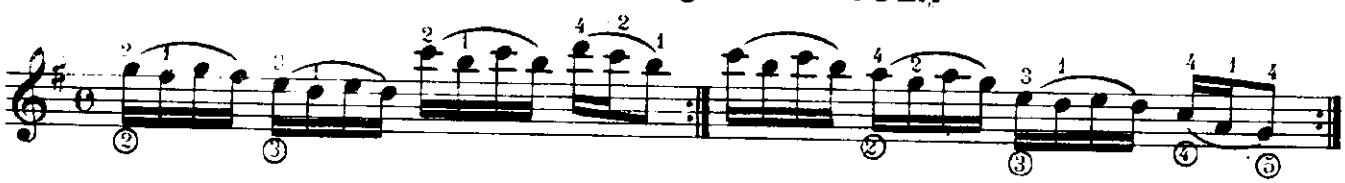
RASGUEO



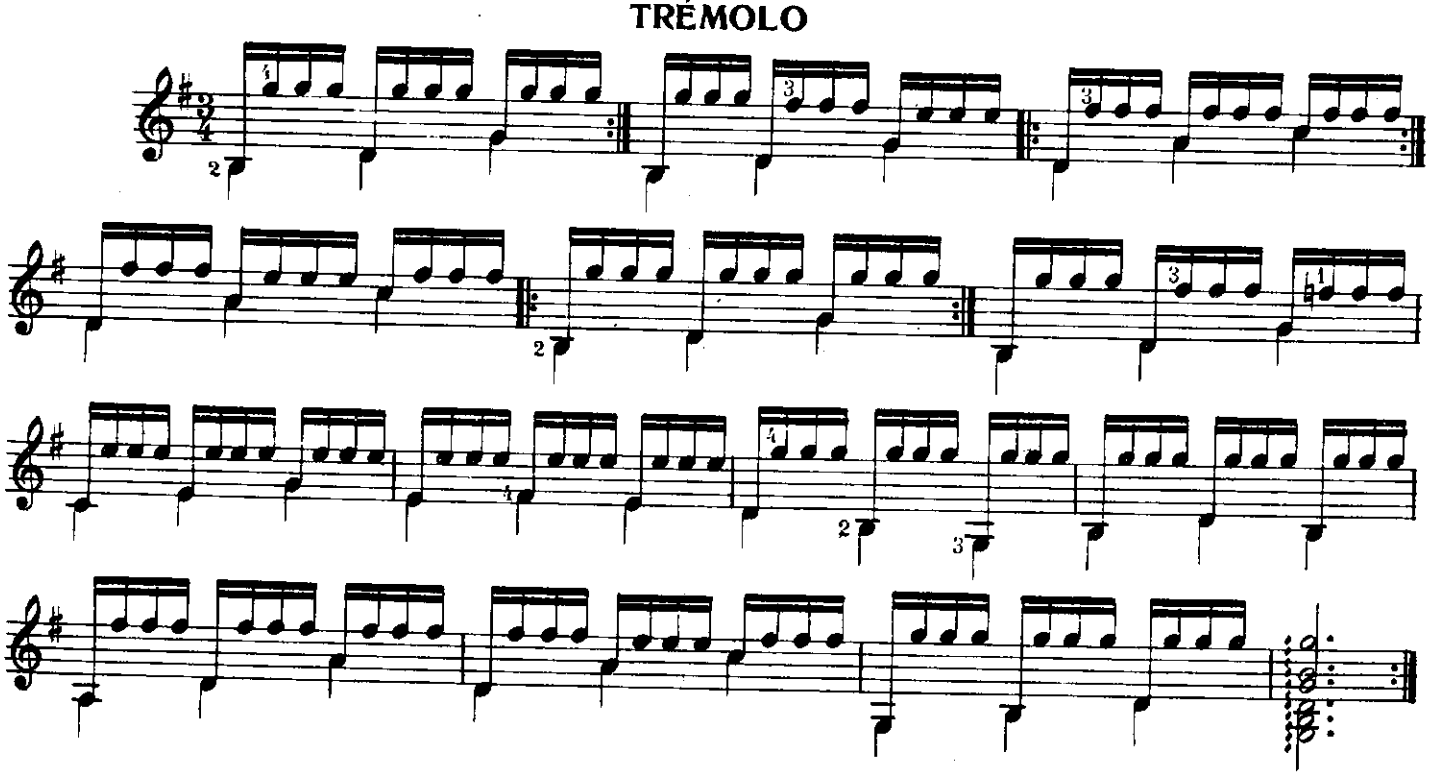
ARPEGIO



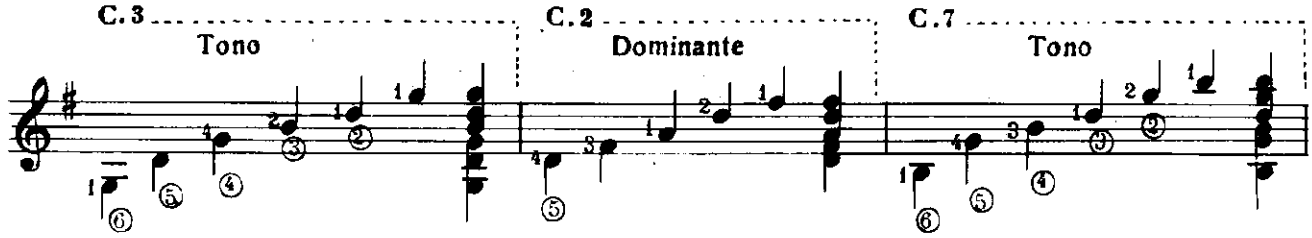
LIGADOS MANO IZQUIERDA SOLA



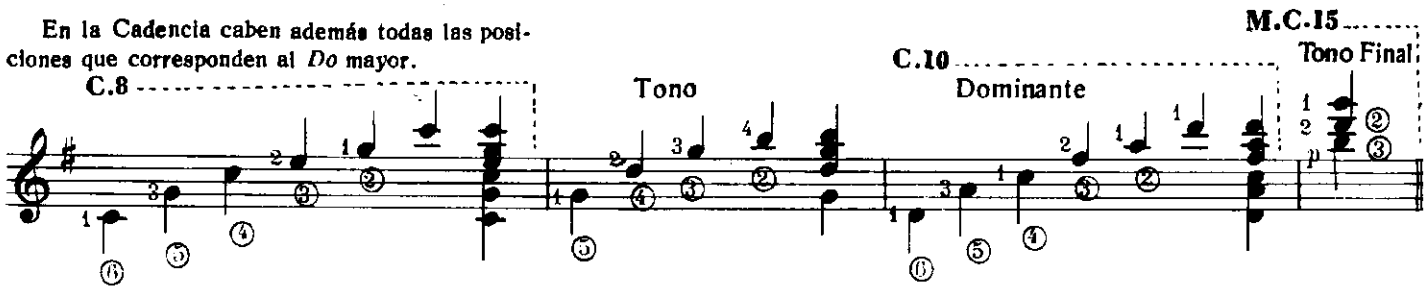
TRÉMOLO



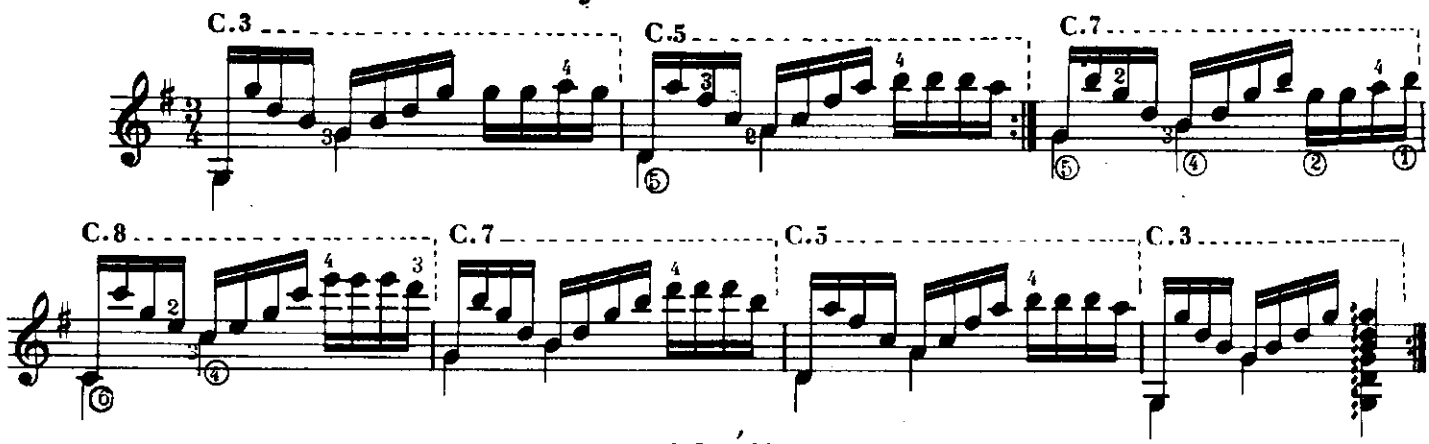
DISTINTAS POSICIONES EN SOL MAYOR



En la Cadencia caben además todas las posiciones que corresponden al *Do* mayor.



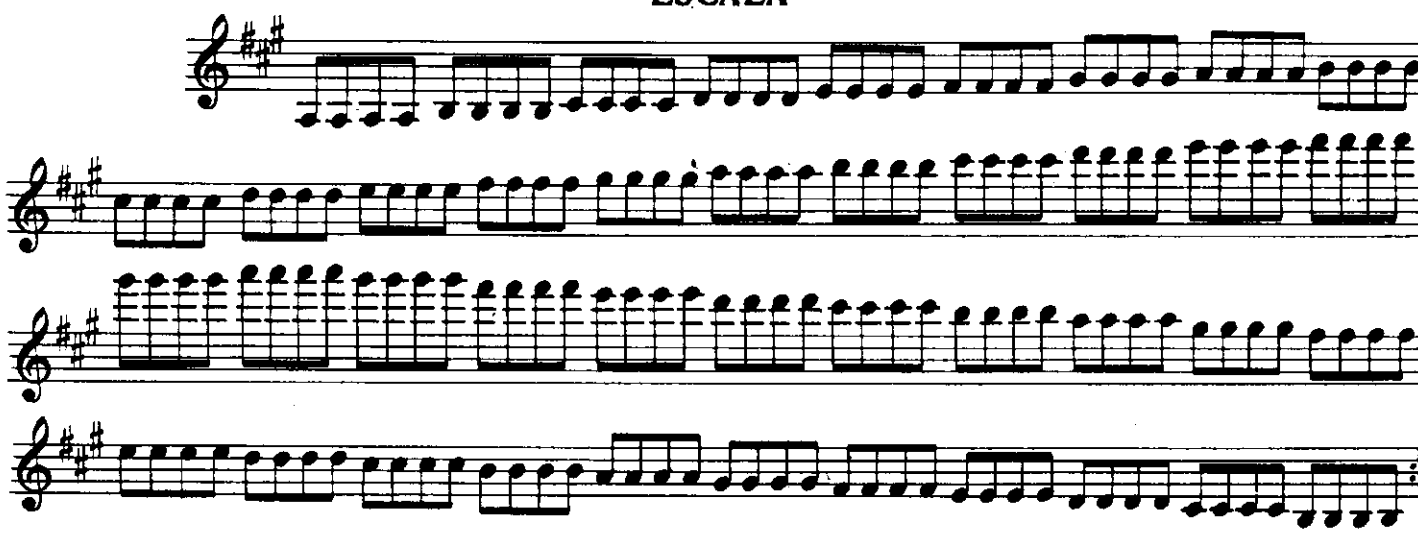
EJERCICIO TONAL



LECCIÓN 14

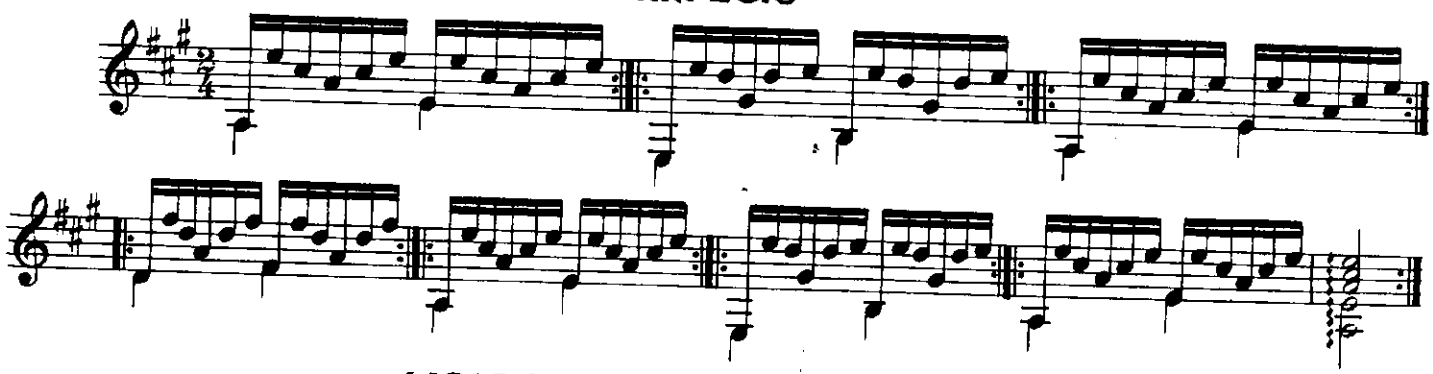
LA MAYOR

ESCALA

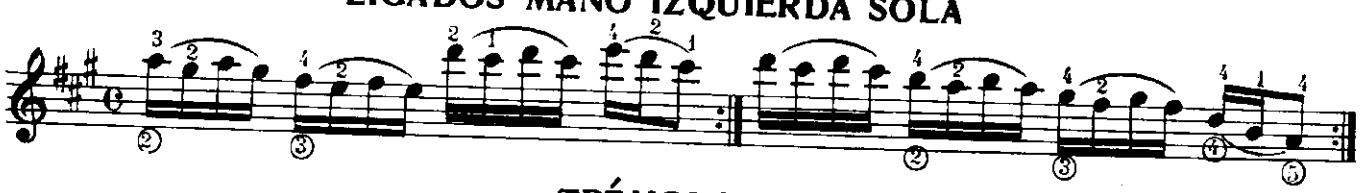


RASGUEO

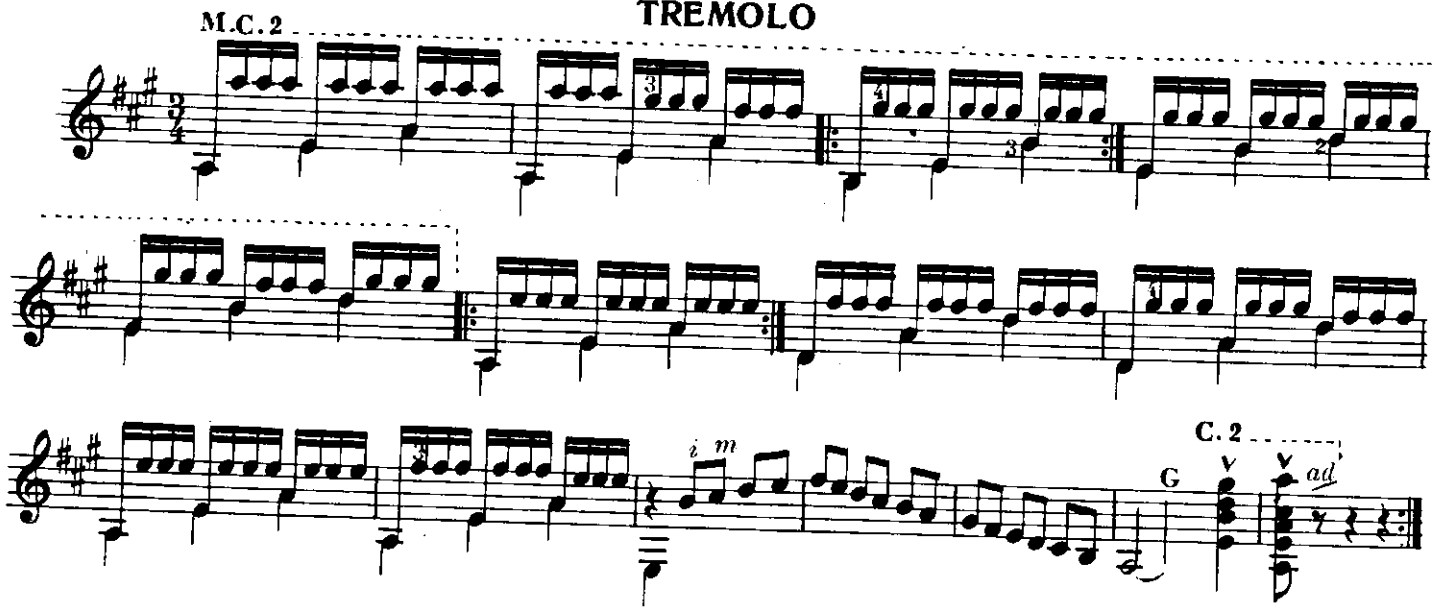
ARPEGIO



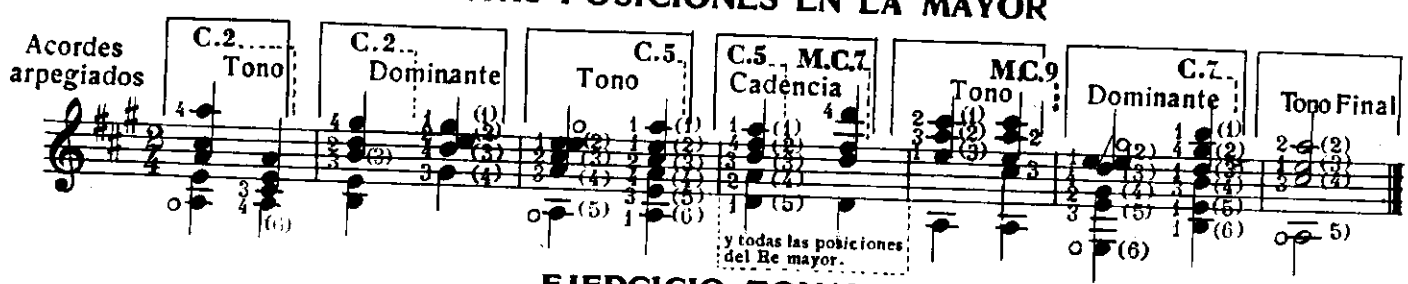
LIGADOS MANO IZQUIERDA SOLA



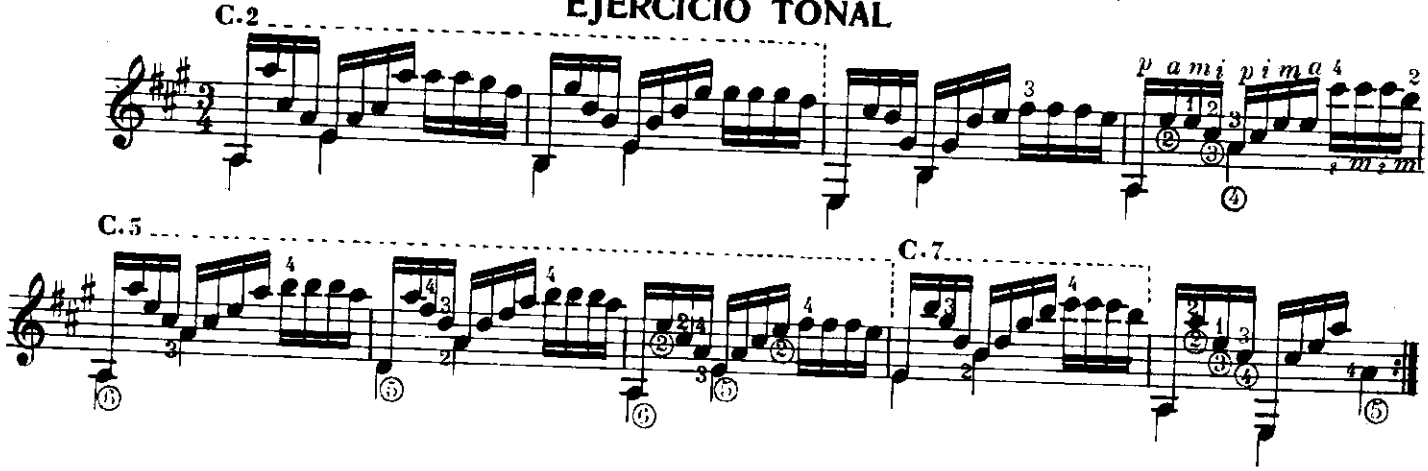
TRÉMOLO



DISTINTAS POSICIONES EN LA MAYOR



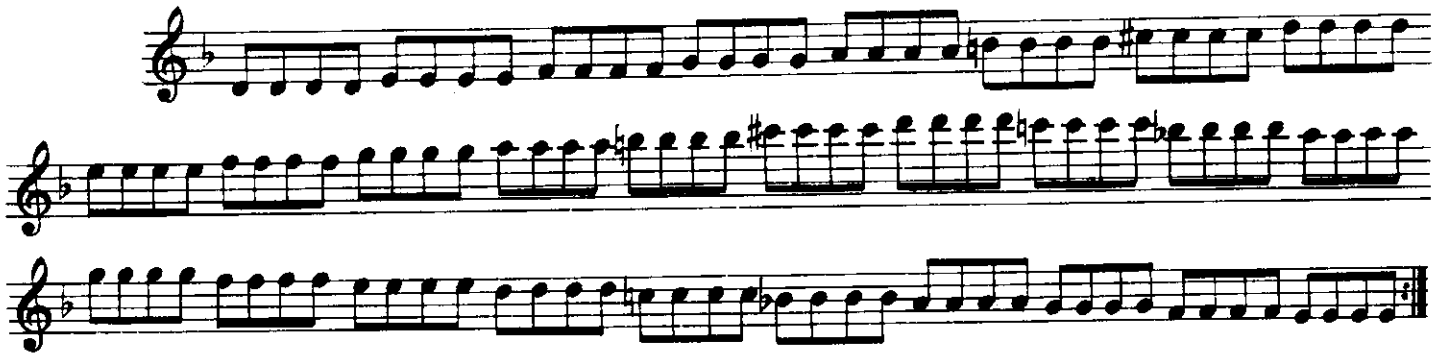
EJERCICIO TONAL



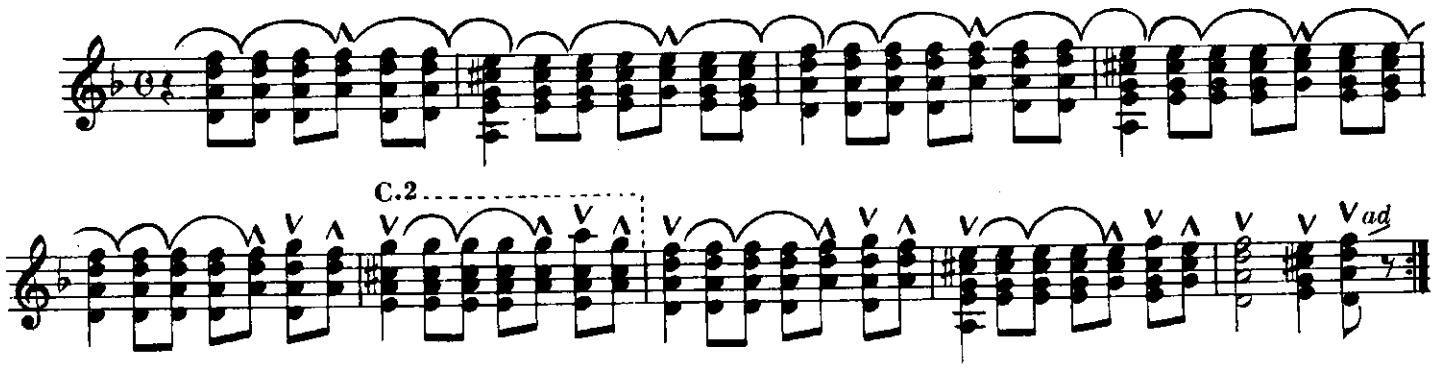
LECCIÓN 15

RE MENOR

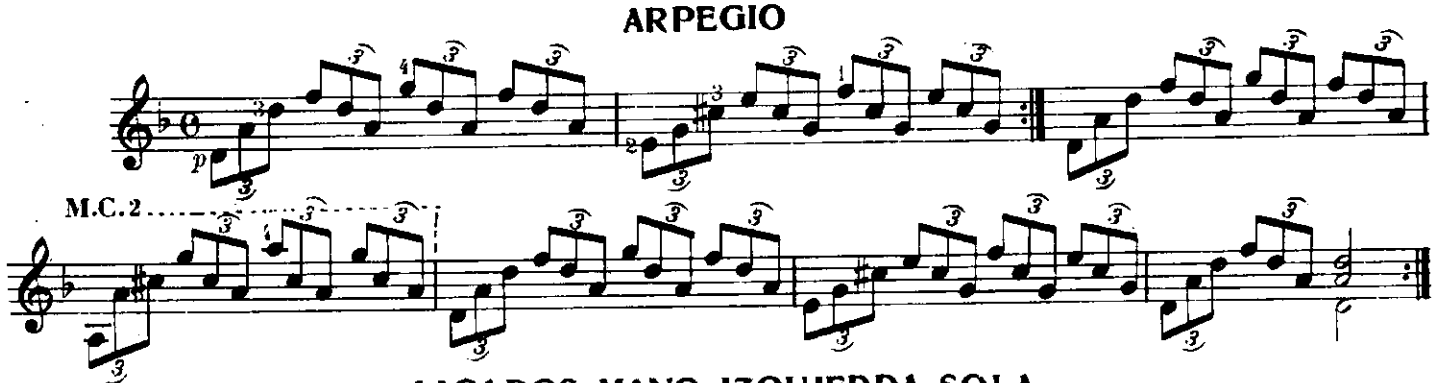
ESCALA



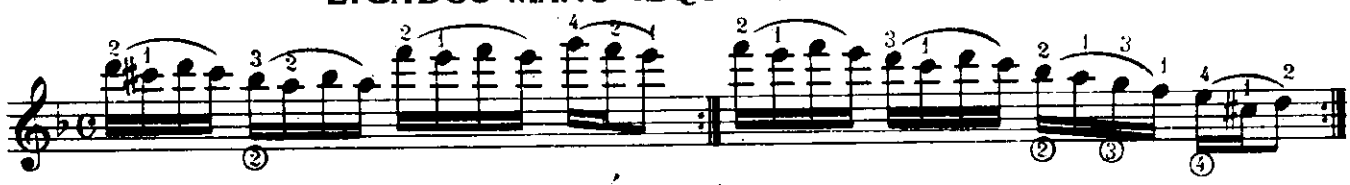
RASGUEO



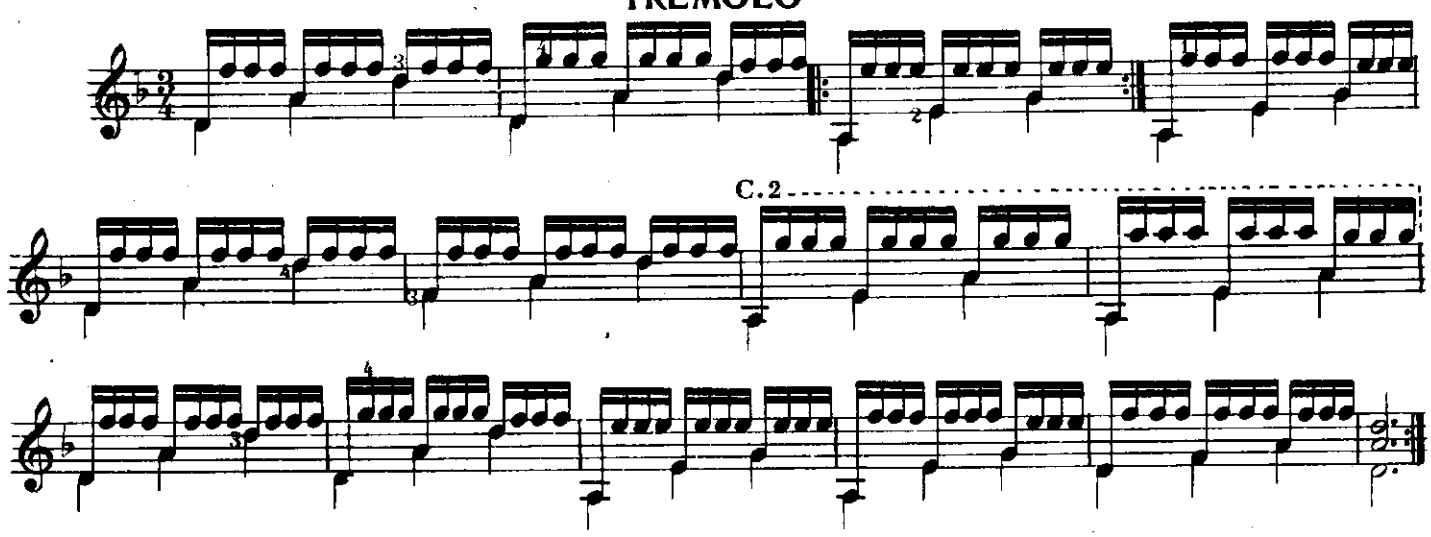
ARPEGIO



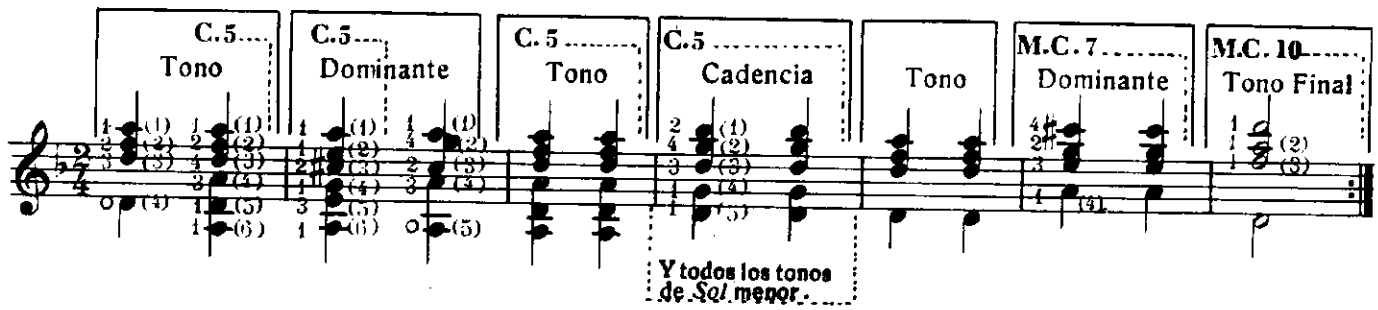
LIGADOS MANO IZQUIERDA SOLA



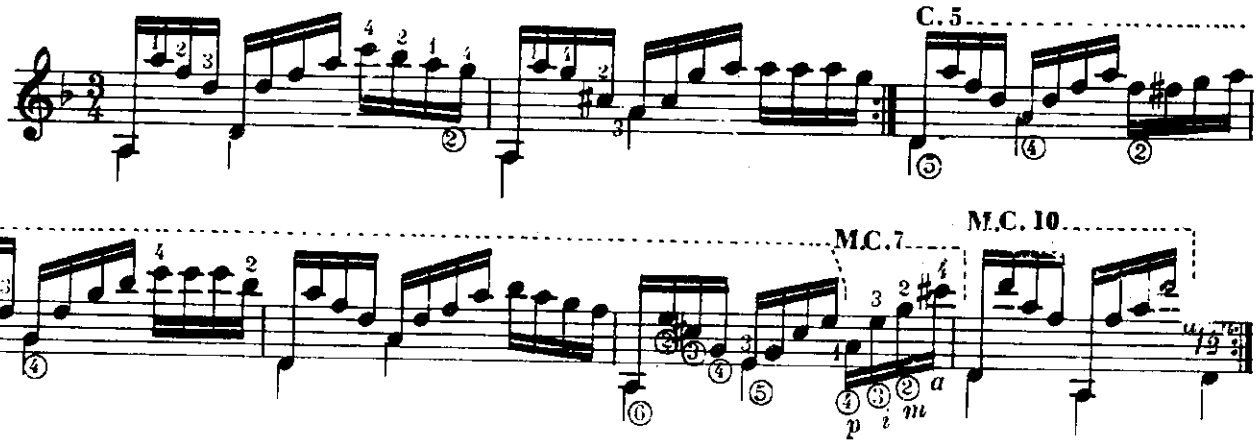
TRÉMOLO



DISTINTAS POSICIONES EN RE MENOR



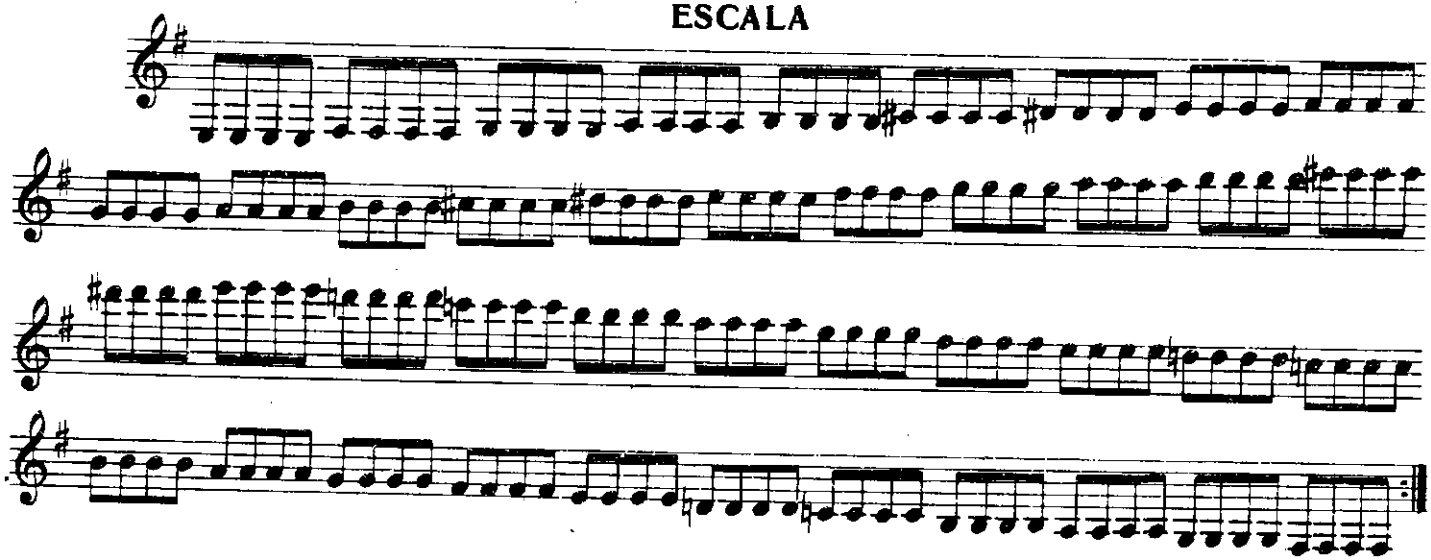
EJERCICIO TONAL



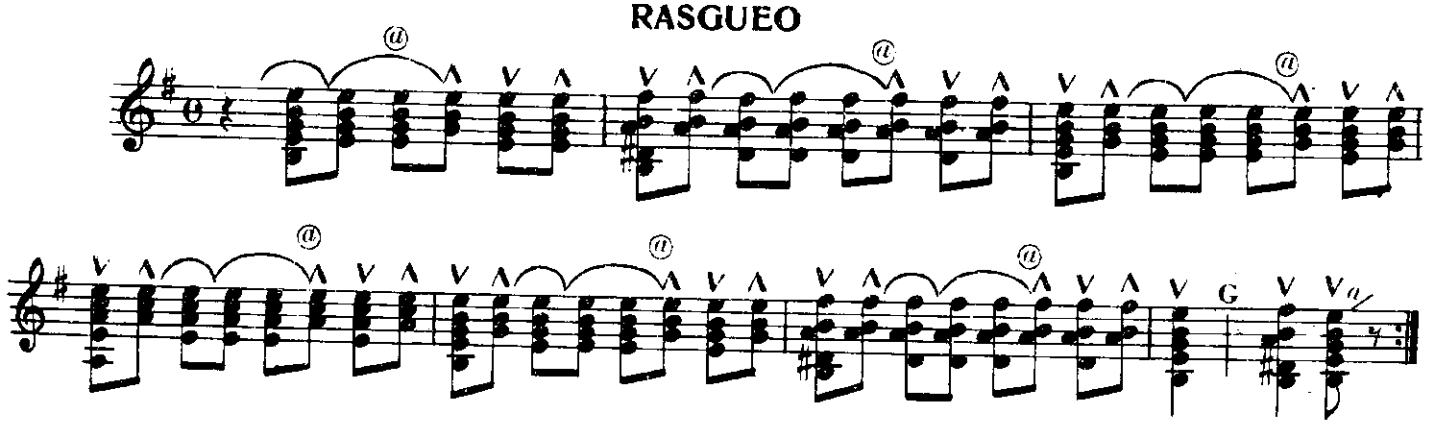
LECCIÓN 16

MI MENOR

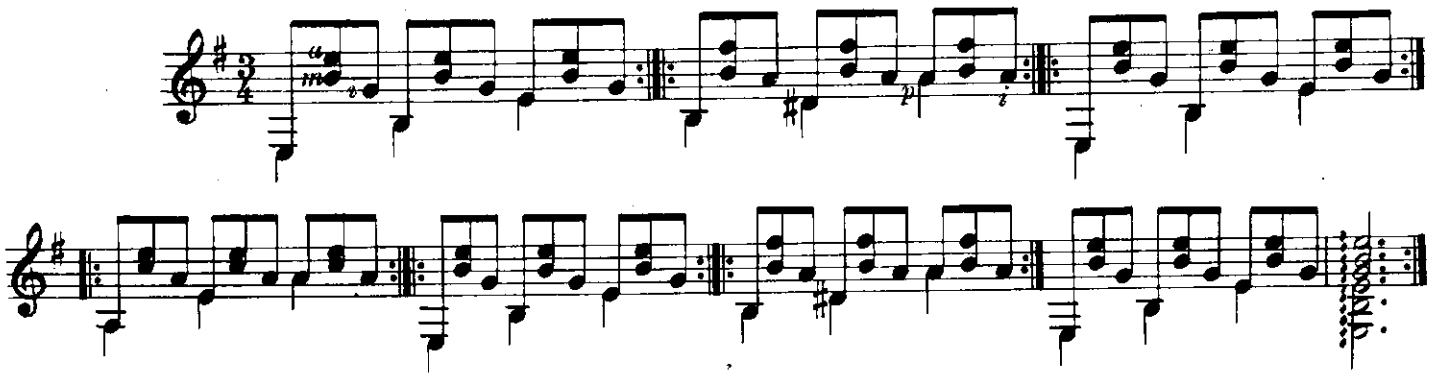
ESCALA



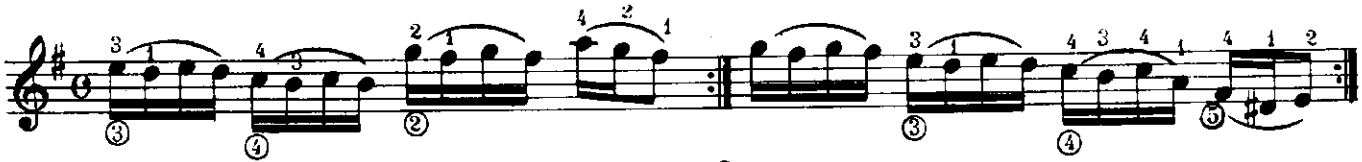
RASGUEO



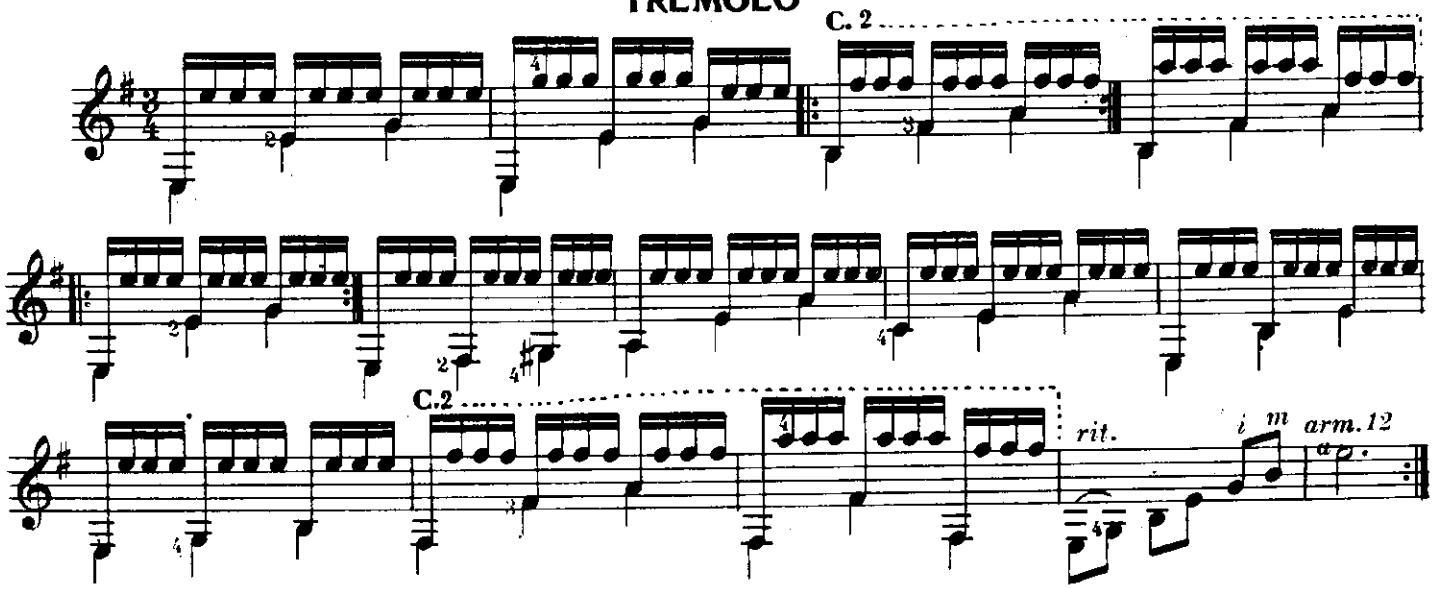
ARPEGIO



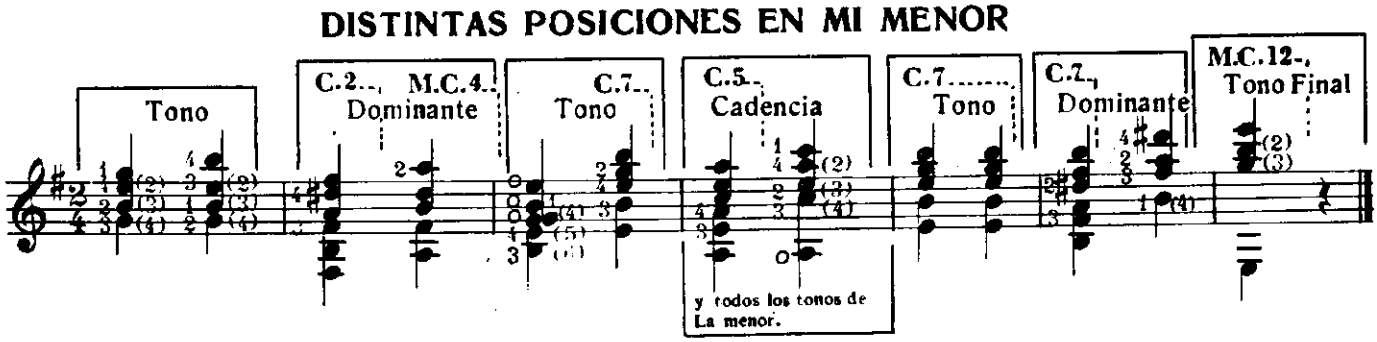
LIGADOS MANO IZQUIERDA SOLA



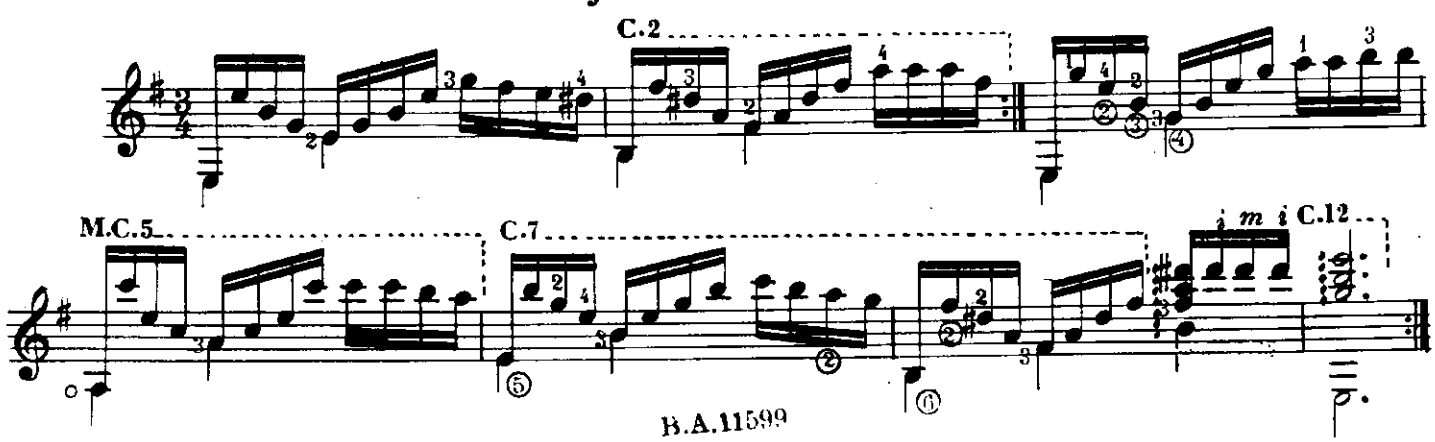
TREMOLO



DISTINTAS POSICIONES EN MI MENOR



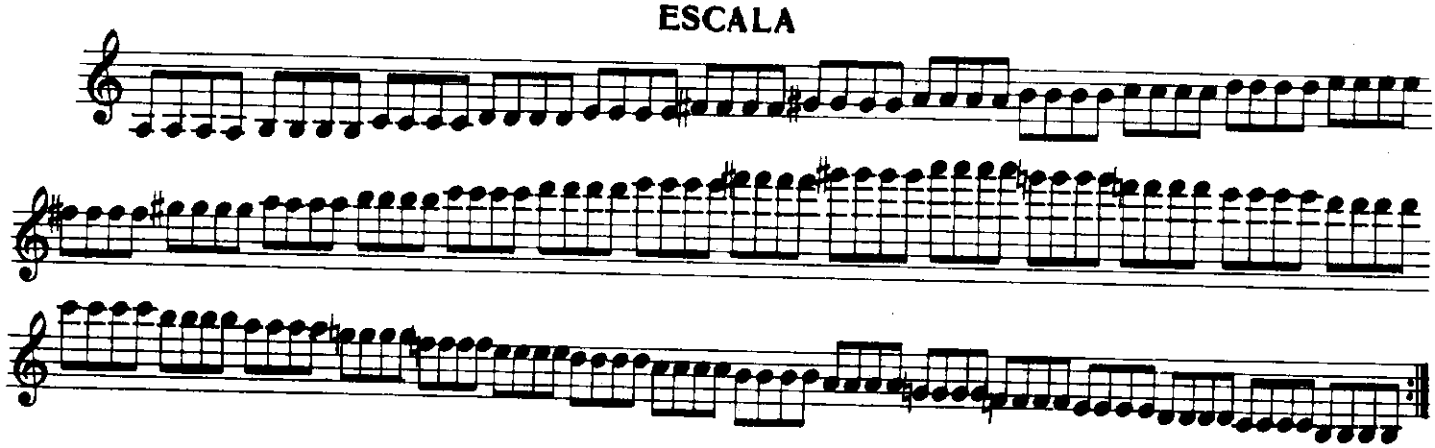
EJERCICIO TONAL



LECCIÓN 17

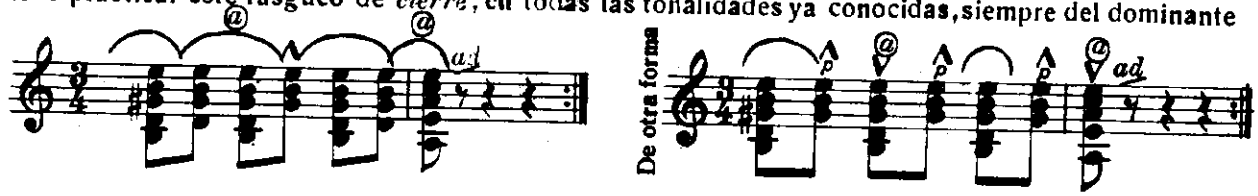
LA MENOR

ESCALA

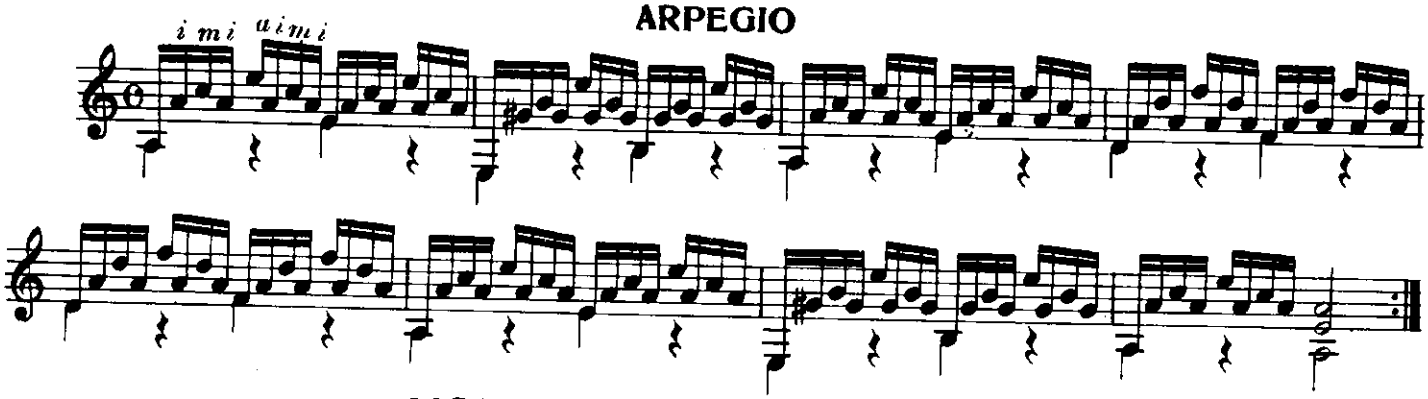


RASGUEO de *CIERRE.* Es muy usado en los finales, por eso se indica solo del dominante al tono. Aquí terminan las lecciones de rasgueo en sus distintos movimientos.

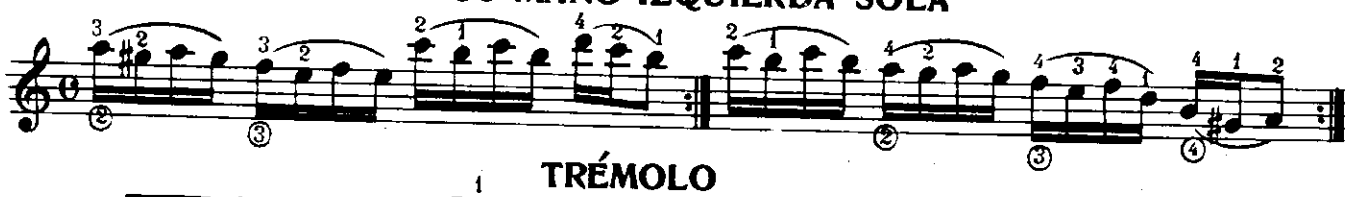
Conviene practicar este rasgueo de *cierre*; en todas las tonalidades ya conocidas, siempre del dominante al tono.



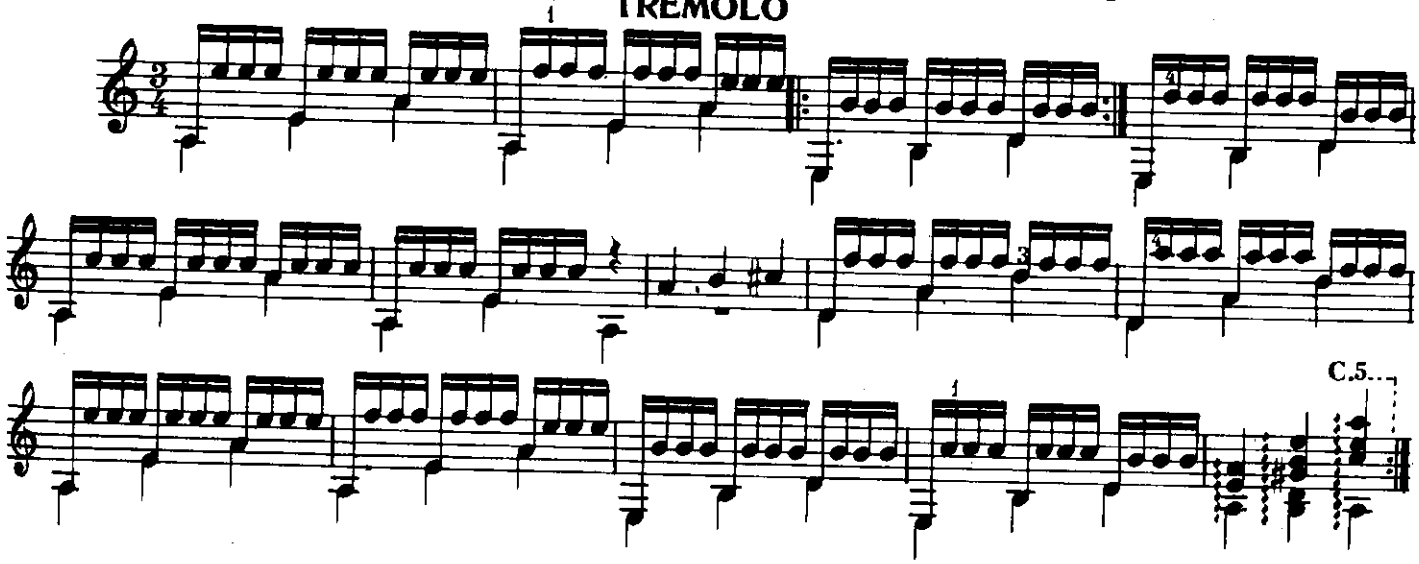
ARPEGIO



LIGADOS MANO IZQUIERDA SOLA

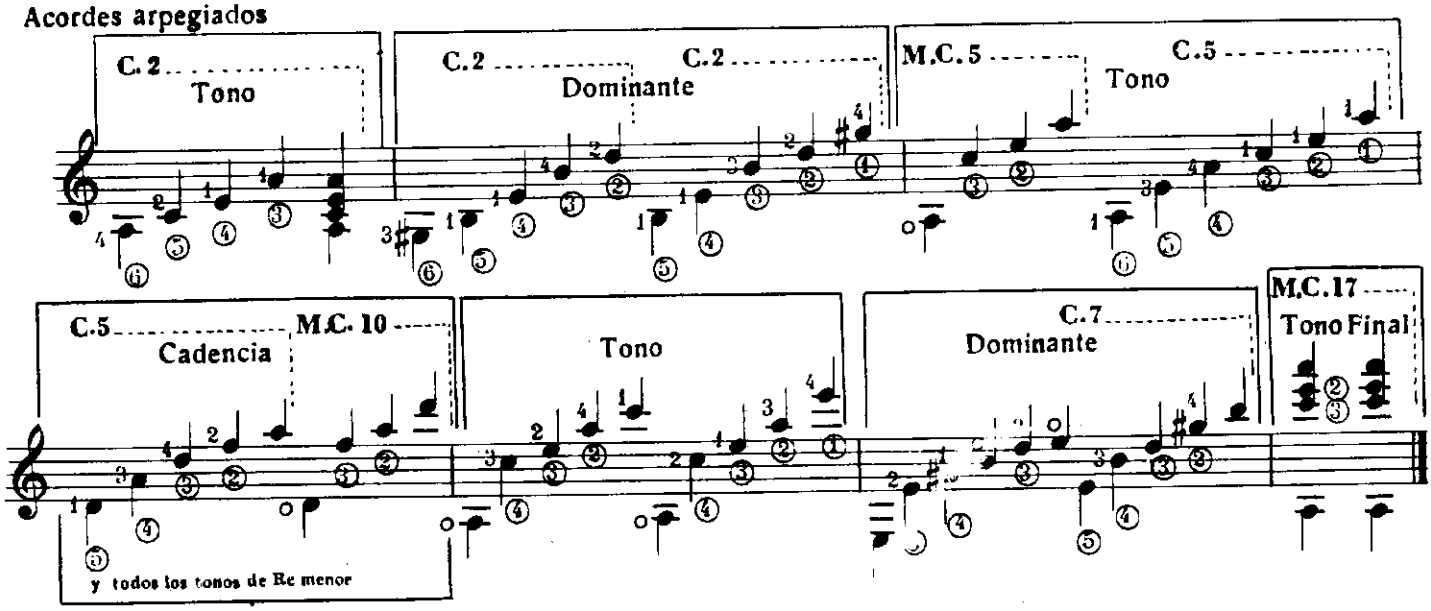


TRÉMOLO

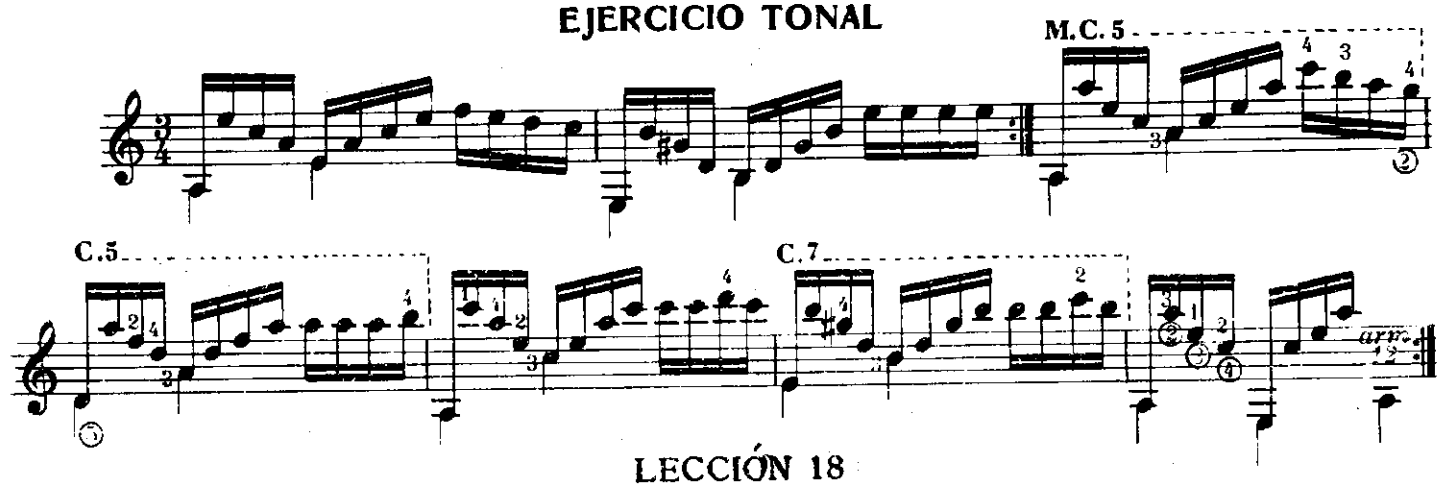


DISTINTAS POSICIONES EN LA MENOR

Acordes arpegiados

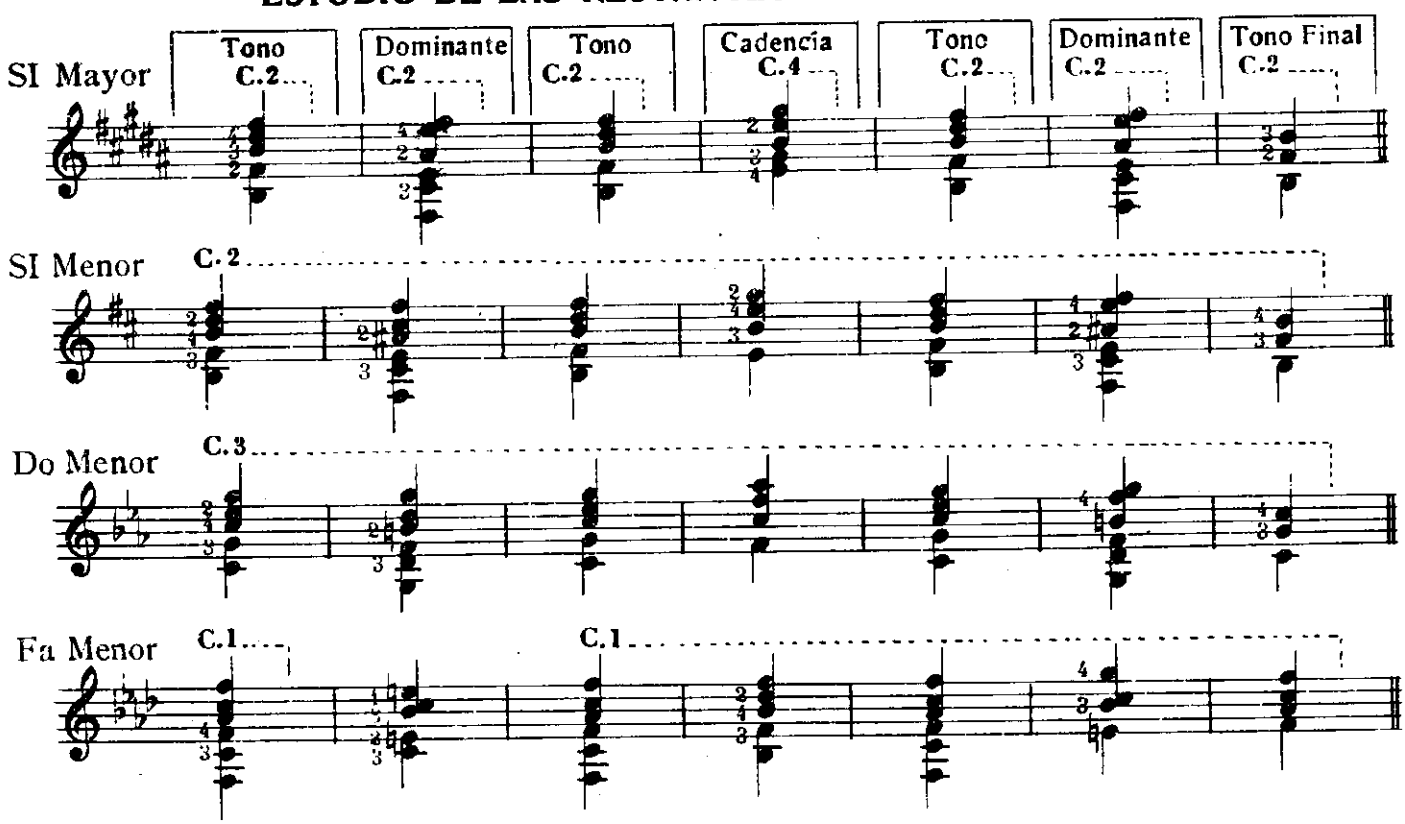


EJERCICIO TONAL



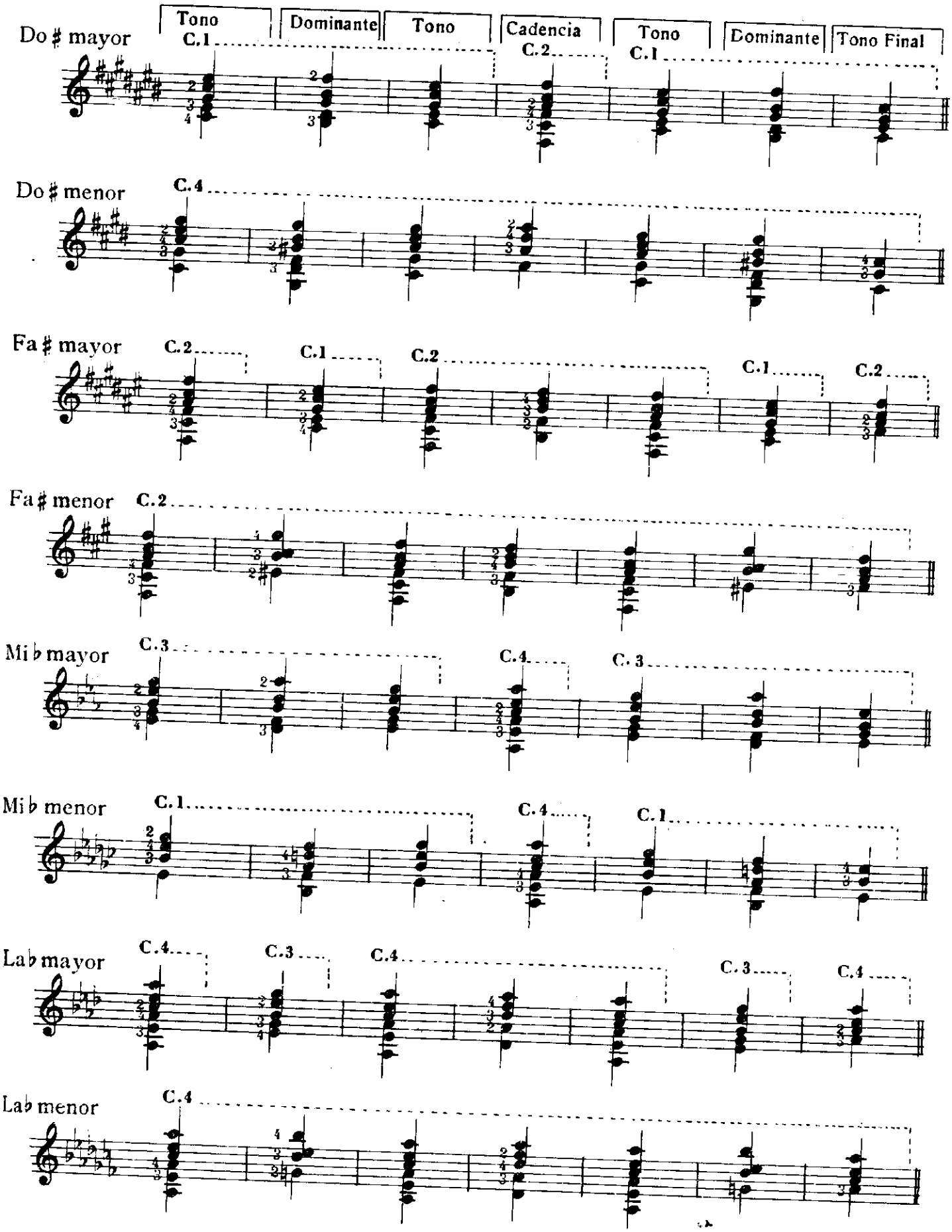
LECCIÓN 18

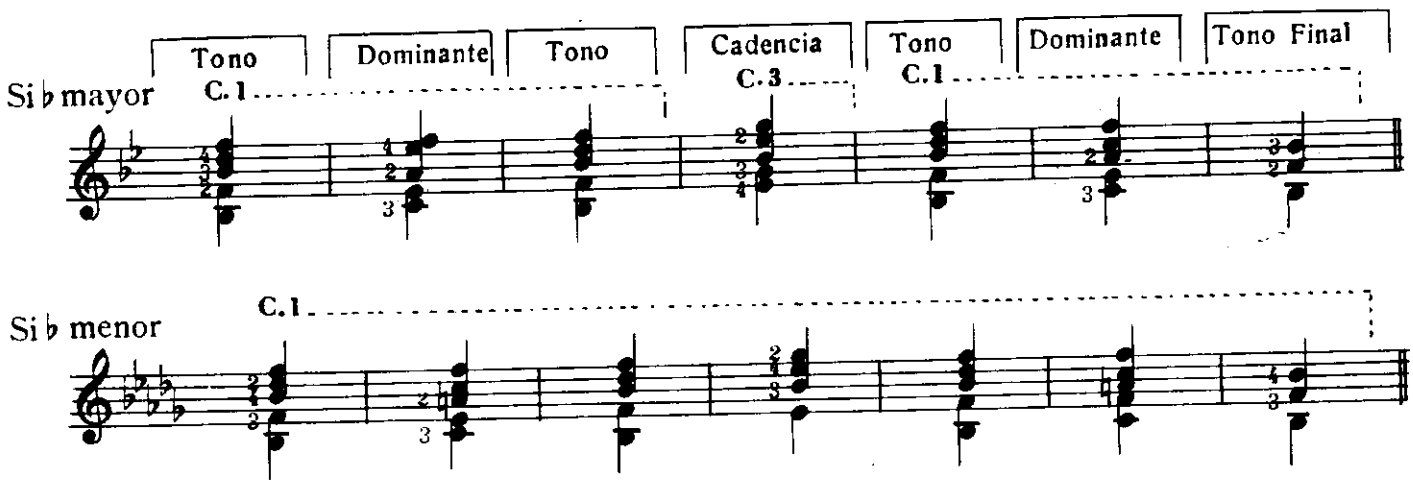
ESTUDIO DE LAS RESTANTES TONALIDADDES



LECCIÓN 19

Tonos, sostenidos y bemoles



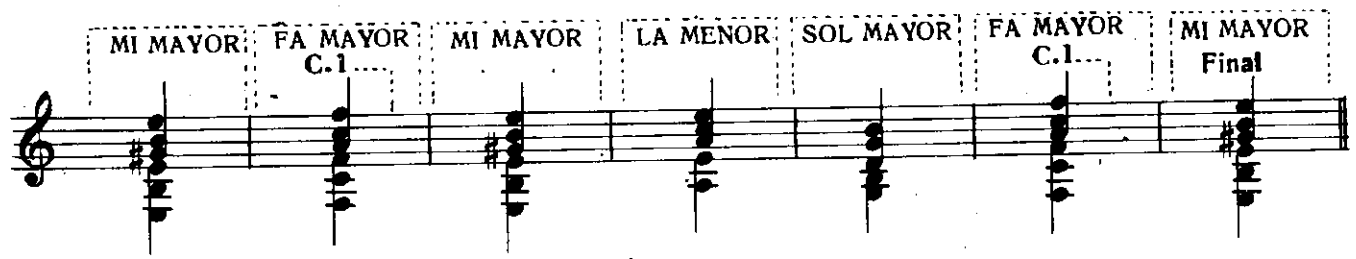


TONOS ENARMÓNICOS		
No se usan		Se usan
Mi ♯ por ser unísono	a	Fa natural
Si ♯ » » »	»	Do natural
Do ♭ » » »	»	Si natural
Fa ♭ » » »	»	Mi natural

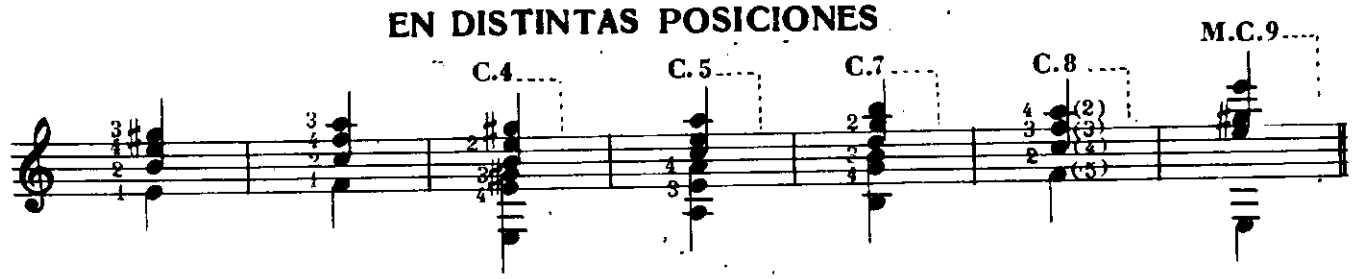
LECCIÓN 20

Principales tonalidades básicas
de los relativos de tonos menores, usados en el género flamenco

Tonalidad Mi del relativo de La Menor



EN DISTINTAS POSICIONES



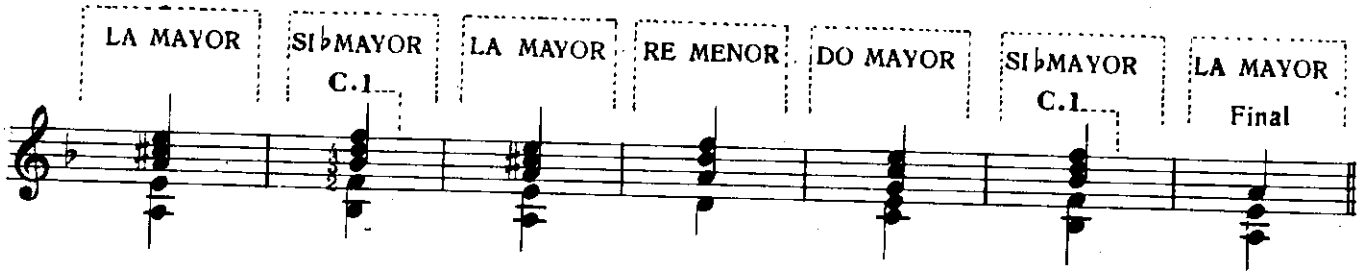
Obsérvese en estas tonalidades lo siguiente:

1º El dominante es siempre un tono Mayor.

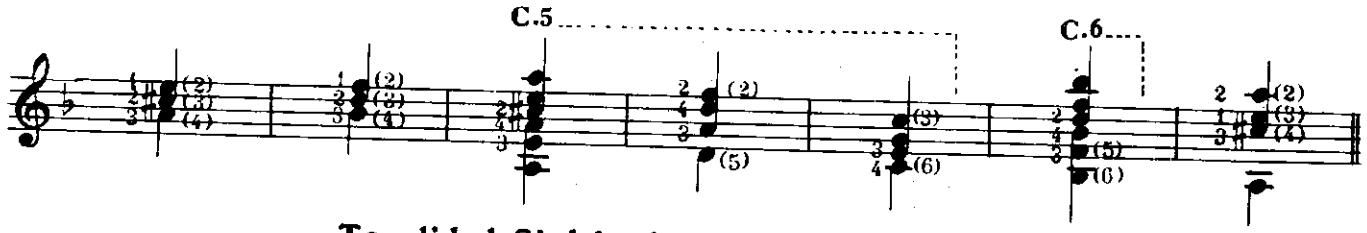
2º La Cadencia es el único tono menor, y es siempre el tono relativo menor de donde proviene la tonalidad básica.

3º A partir de la Cadencia, resuelve en forma de escala descendente por medio de tonalidades mayores.

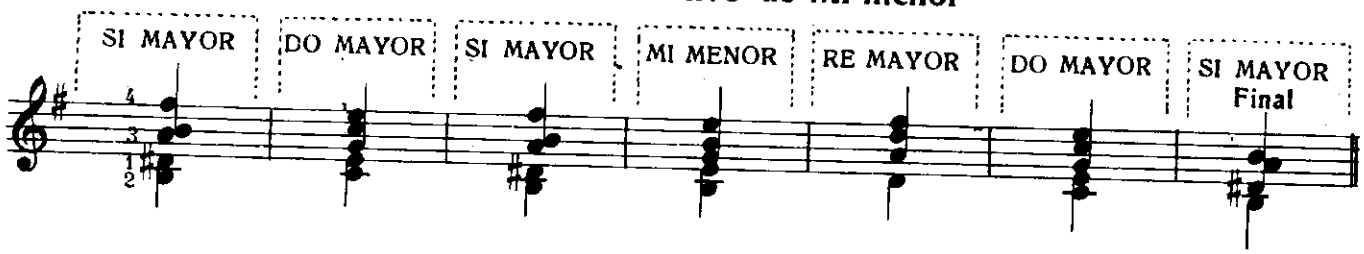
Tonalidad La del relativo de Re menor



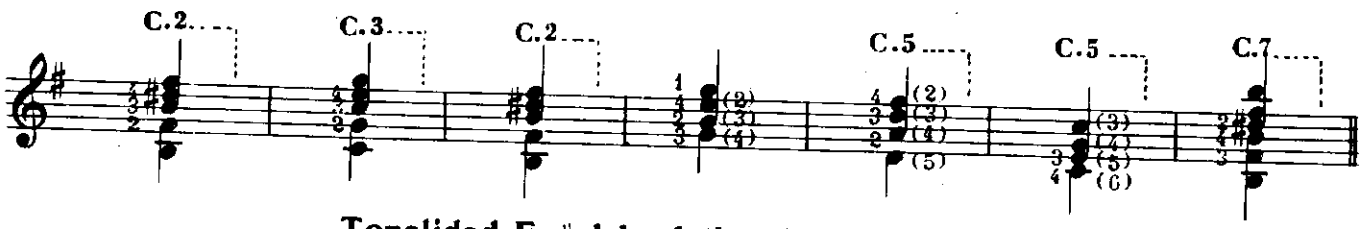
EN DISTINTAS POSICIONES



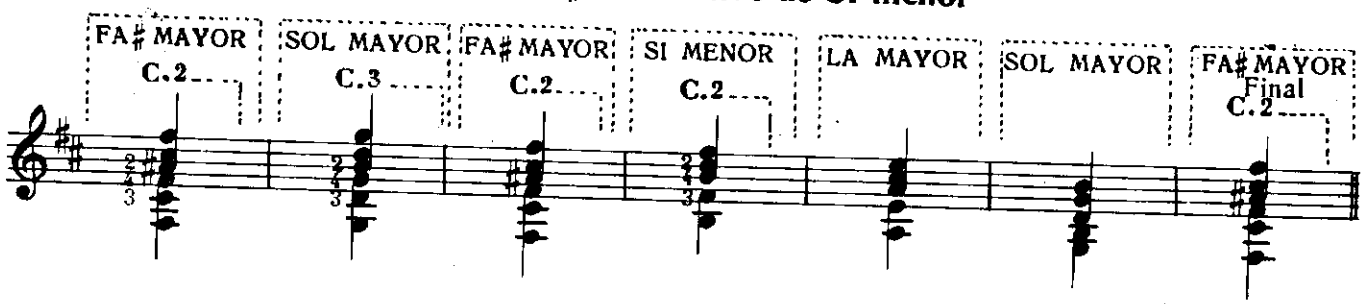
Tonalidad Si del relativo de Mi menor



EN DISTINTAS POSICIONES



Tonalidad Fa♯ del relativo de Si menor



FIN DE LA SEGUNDA PARTE