

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

ARPEGGIO

LIGADOS MANO IZQUIERDA SOLA

TREMOLLO

Three staves of musical notation in 3/4 time. The first two staves show a continuous tremolo pattern of eighth notes. The third staff shows the tremolo pattern slowing down (rit.) and ending with a cadence marked 'a' and 'm u'.

DISTINTAS POSICIONES EN DO MAYOR

Three different cadence positions in C major: C.3 Tono, C.3 Dominante, and C.5 Tono. Fingerings are indicated with circled numbers.

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

Three different cadence positions in C major: C.5 Tono, M.C. 5 Tono Dominante, and C.8 Tono Final. Fingerings are indicated with circled numbers.

EJERCICIO TONAL

Two staves of musical notation in 3/4 time. The first staff shows a sequence of chords and notes with dynamics 'p' and 'pl' and fingerings. The second staff shows a sequence of chords and notes with fingerings.

LECCIÓN 11
RE MAYOR
ESCALA

RASGUEO

M.C. 2

ARPEGGIO

M.C. 2

LIGADOS MANO IZQUIERDA SOLA

TRÉMOLO

M.C. 2

DISTINTAS POSICIONES EN RE MAYOR

C.2 Tono C.2 Dominante C.5 Tono

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

C.5 Tono C.7 Dominante C.7 Tono M.C.7 Tono Final

EJERCICIO TONAL

C.2 C.5 C.7 M.C.7

LECCIÓN 12

MI MAYOR

ESCALA

RASGUEO

Musical notation for Rasgueo technique, consisting of two staves. The first staff shows a sequence of chords with accents (^) and slurs, marked with circled 'a' symbols. The second staff continues the pattern with similar chords and accents.

ARPEGGIO

Musical notation for Arpeggio technique, consisting of two staves. The first staff shows arpeggiated chords with slurs. The second staff continues the pattern, ending with a double bar line and a fermata.

LIGADOS MANO IZQUIERDA SOLA

Musical notation for Ligados Mano Izquierda Sola technique, consisting of two staves. The first staff shows slurred notes with fingerings (2, 1, 3, 1, 2, 1, 4, 2, 1). The second staff continues the pattern with fingerings (2, 1, 4, 2, 4, 2, 4, 1, 4) and circled numbers 2, 3, 4, 5.

TREMOLLO

Musical notation for Tremollo technique, consisting of three staves. The first staff shows rapid sixteenth-note patterns with slurs. The second staff is marked 'C.2' and shows a similar pattern. The third staff is also marked 'C.2' and includes a 'ritard.' marking and a final sequence of notes with fingerings (i, m, a, 1, 4, 1) and 'arm. 12'.

DISTINTAS POSICIONES EN MI MAYOR

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

Labels: Tono, Dominante, Tono, Tono, Dominante, Tono Final

Chord positions: C.2, C.4, C.5, C.7, M.C.9

EJERCICIO TONAL

Lyrics: *p a m i p i m a i m i m*

Labels: C.2, C.4, C.5, C.7, C.9, M.C.9

Other: *arm.* 12

LECCIÓN 13

SOL MAYOR

ESCALA

RASGUEO

Two staves of musical notation for the Rasgueo exercise. The first staff contains two measures of music with a circled '1' above the first measure. The second staff contains two measures of music, with a circled '7' and the word 'ad' above the final measure. The notation consists of chords with upward-pointing arrows indicating the strumming direction.

ARPEGGIO

Two staves of musical notation for the Arpeggio exercise. The first staff shows two measures of arpeggiated chords with fingerings '2' and '1' indicated below the notes. The second staff shows two measures of arpeggiated chords with fingerings '2', '3', '4', and '1' indicated below the notes.

LIGADOS MANO IZQUIERDA SOLA

Two staves of musical notation for the Ligados Mano Izquierda Sola exercise. The first staff contains two measures of music with fingerings '2', '1', '3', '2', '1' above the notes and circled numbers '2', '3', '4', '3', '2' below. The second staff contains two measures of music with fingerings '4', '2', '3', '1', '4' above the notes and circled numbers '2', '3', '4', '3', '2' below.

TRÉMOLO

Four staves of musical notation for the Trémolo exercise. The first staff shows two measures of tremolos with fingerings '4', '3', '2', '1' above the notes and a circled '2' below. The second staff shows two measures of tremolos with a circled '2' below. The third staff shows two measures of tremolos with fingerings '4', '3', '2', '1' above the notes and circled numbers '2', '3' below. The fourth staff shows two measures of tremolos with a circled '3' above the first measure and a circled '1' above the second measure.

DISTINTAS POSICIONES EN SOL MAYOR

C.3 Tono C.2 Dominante C.7 Tono

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

C.8 Tono C.10 Dominante M.C.15 Tono Final

EJERCICIO TONAL

C.3 C.5 C.7 C.8 C.7 C.5 C.3

LECCIÓN 14 LA MAYOR ESCALA

RASGUEO

ARPEGGIO

LIGADOS MANO IZQUIERDA SOLA

TRÉMOLO

M.C. 2

DISTINTAS POSICIONES EN LA MAYOR

Acordes arpegiados

C.2... Tono	C.2... Dominante	C.5... Tono	C.5... M.C.7 Cadencia	M.C.9 Tono	C.7... Dominante	Tono Final
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y todas las posiciones del Re mayor.

EJERCICIO TONAL

C.2

C.5

C.7

LECCIÓN 15
RE MENOR
ESCALA

Three staves of musical notation in G minor, 2/4 time. The first staff shows the scale ascending and descending. The second and third staves show the scale with various rhythmic patterns, including eighth and sixteenth notes.

RASGUEO

Musical notation for Rasgueo (strumming) exercise. It consists of two staves. The first staff shows a series of chords with upward and downward strumming directions indicated by 'V' and 'A' above the notes. The second staff continues the exercise with a 'C.2' (Coda) section and a 'Vad' (Vivace) section.

ARPEGGIO

Musical notation for Arpeggio exercise. It consists of two staves. The first staff shows arpeggiated chords with fingerings (1-3, 2-4, 3-5) and a 'p' (piano) dynamic marking. The second staff continues the exercise with a 'M.C.2' (Messa di Voce) section.

LIGADOS MANO IZQUIERDA SOLA

Musical notation for Ligados Mano Izquierda Sola (Left Hand Ligatures) exercise. It consists of one staff showing various chordal patterns with fingerings (1-2, 2-3, 3-4, 4-5) and circled numbers (2, 3, 4) indicating specific techniques.

TREMOLLO

Musical notation for Tremolo exercise. It consists of three staves. The first staff shows a tremolo pattern with fingerings (1-2, 2-3, 3-4, 4-5). The second and third staves continue the exercise with a 'C.2' (Coda) section.

DISTINTAS POSICIONES EN RE MENOR

C.5... Tono

C.5... Dominante

C.5... Tono

C.5... Cadencia

Tono

M.C. 7... Dominante

M.C. 10... Tono Final

Y todos los tonos de Sol menor.

EJERCICIO TONAL

C.5...

M.C. 7...

M.C. 10...

p i m a

LECCIÓN 16

MI MENOR

ESCALA

RASGUEO

ARPEGGIO

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 *cierra*; en todas las tonalidades ya conocidas, siempre del dominante al tono.

De otra forma

ARPEGGIO

LIGADOS MANO IZQUIERDA SOLA

TRÉMOLO

DISTINTAS POSICIONES EN LA MENOR

Acordes arpegiados

C. 2 Tono
 C. 2 Dominante
 M.C. 5 Tono
 C. 5 Cadencia
 M.C. 10
 Tono
 C. 7 Dominante
 M.C. 17 Tono Final
 y todos los tonos de Bc menor

EJERCICIO TONAL

M.C. 5
 C. 5
 C. 7
 arr. 2

LECCIÓN 18

ESTUDIO DE LAS RESTANTES TONALIDADES

Si Mayor
 Tono C.2
 Dominante C.2
 Tono C.2
 Cadencia C.4
 Tono C.2
 Dominante C.2
 Tono Final C.2

Si Menor
 C. 2

Do Menor
 C. 3

Fa Menor
 C. 1
 C. 1

LECCIÓN 19

Tonos, sostenidos y bemoles

	Tono	Dominante	Tono	Cadencia	Tono	Dominante	Tono Final
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Do # mayor

Do # menor

Fa # mayor

Fa # menor

Mi b mayor

Mi b menor

La b mayor

La b menor

Si b mayor

Tono C.1 Dominante Tono Cadencia C.3 Tono C.1 Dominante Tono Final

Si b menor

C.1

TONOS ENARMÓNICOS	
No se usan	Se usan
Mi # por ser unísono	a
Si # " " "	"
Do b " " "	"
Fa b " " "	"

LECCIÓN 20

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

Tonalidad Mi del relativo de La Menor

MI MAYOR FA MAYOR C.1 MI MAYOR LA MENOR SOL MAYOR FA MAYOR C.1 MI MAYOR Final

EN DISTINTAS POSICIONES

C.4 C.5 C.7 C.8 M.C.9

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

LA MAYOR SI b MAYOR C.1 LA MAYOR RE MENOR DO MAYOR SI b MAYOR C.1 LA MAYOR Final

EN DISTINTAS POSICIONES

C.5 C.6

Tonalidad Si del relativo de Mi menor

SI MAYOR DO MAYOR SI MAYOR MI MENOR RE MAYOR DO MAYOR SI MAYOR Final

EN DISTINTAS POSICIONES

C.2 C.3 C.2 C.5 C.5 C.7

Tonalidad Fa# del relativo de Si menor

FA# MAYOR C.2 SOL MAYOR C.3 FA# MAYOR C.2 SI MENOR C.2 LA MAYOR SOL MAYOR FA# MAYOR Final C.2

FIN DE LA SEGUNDA PARTE