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*Guía completa
para tocar
el piano*

ESCALAS

ARPEGIOS

ACORDES

EJERCICIOS

Piano Notion

por Bobby Cyr



PIANO NOTION

Publicado por © Piano Notion
1a edición 2021
www.pianonotion.com

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Traducción: Brígido Galván

Depósito legal: Bibliothèque nationale du Québec, 2021

Depósito legal: Library and Archives Canada, 2021

ISMN : 979-0-9001562-2-8

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Escalas y arpeggios

Este libro presenta escalas mayores, escalas menores armónicas; también, arpeggios mayores y menores en las tres inversiones y la digitación apropiada para cada tonalidad. La mayoría de estas escalas y acordes se deben tocar con las manos situadas una octava aparte. Algunas de ellas están escritas con una separación de dos octavas para obtener mejor claridad visual.

Para las escalas que se tocan en las teclas negras, hemos escogido aquellas que tiene las mas pocas alteraciones posibles para evitar doble sostenidos y dobles bemoles. Por ejemplo, para DO # mayor, usamos la escala de RE \flat mayor y la de DO# menor.

La escala de DO# mayor tiene 6 sostenidos. = **La escala de RE \flat mayor tiene 5 bemoles.**

La escala de DO# menor tiene 4 sostenidos. = La escala de RE \flat menor tiene 6 bemoles y 1 doble bemol.

Acordes

Para los acordes, no hemos incluido ninguna digitación, ya que hay varias digitaciones posibles para un mismo acorde. La digitación que se usa depende de las circunstancias. Para mantener la notación musical de los acordes lo mas simple posible, usamos enarmónicos, lo cual se refiere a dos notas con diferentes nombres que producen el mismo sonido.

Ejemplo: DO # and RE \flat

Es importante mencionar que existe confusión con la notación de acordes menores con 9a. La música clásica usa ciertas alteraciones, mientras jazz y música popular usan otras. En este libro, usamos notación de música popular y jazz.

Cmin9	Clásica	DO, MI, SOL, SI \flat , RE \flat	(5o grado en la tonalidad de Fa menor)
Cmin9	Pop & Jazz	DO, MI \flat , SOL, SI \flat , RE	
C7 \flat 9	Pop & Jazz	DO, MI, SOL, SI \flat , RE \flat	(C7 \flat 9 Pop & Jazz = Cm9 Clásica)

Ejercicios

Estos ejercicios comienzan con Sol y terminan cuando se llega a Sol una octava mas alto. Para descender, comienza con el Do y termina cuando llegues al Do una octava mas abajo.

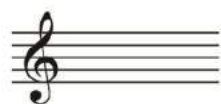
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Armaduras y escalas



0 DO mayor LA menor -

Armaduras

#

Escalas mayores

Escalas menores

Orden de #



1 SOL mayor MI menor FA



2 RE mayor SI menor FA, DO



3 LA mayor FA # menor FA, DO, SOL



4 MI mayor DO # menor FA, DO, SOL, RE



5 SI mayor SOL # menor FA, DO, SOL, RE, LA



6 FA # mayor RE # menor FA, DO, SOL, RE, LA, MI



7 DO # mayor LA # menor FA, DO, SOL, RE, LA, MI, SI

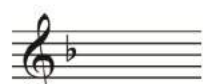
Armaduras

b

Escalas mayores

Escalas menores

Orden de b



1 FA mayor RE menor SI



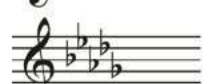
2 SI b mayor SOL menor SI, MI



3 MI b mayor DO menor SI, MI, LA



4 LA b mayor FA menor SI, MI, LA, RE



5 RE b mayor SI b menor SI, MI, LA, RE, SOL



6 SOL b mayor MI b menor SI, MI, LA, RE, SOL, DO



7 DO b mayor LA b menor SI, MI, LA, RE, SOL, DO, FA

Escalas sin armadura: SOL #, RE #, LA #, MI #, SI #, MI # min, SI # min, FA b, RE b min, SOL b min, DO b min, FA b min.

DO mayor | C

Escala

	DO	RE	MI	FA	SOL	LA	SI	DO
M.D.	1	2	3	1	2	3	4	5
M.I.	5	4	3	2	1	3	2	1

Musical notation for the C major scale, showing the ascending and descending sequences with fingering numbers. The scale is written in treble and bass clefs, with the right hand (M.D.) and left hand (M.I.) parts. The ascending sequence is: C (1), D (3), E (1), F (4), G (1), A (3), B (1), C (4), D (5), E (1), F (3), G (1), A (4), B (1), C (3), D (1). The descending sequence is: C (5), B (4), A (3), G (2), F (1), E (3), D (2), C (1).

Arpeggios

Raíz

	DO	MI	SOL	DO
M.D.	1	2	3	5
M.I.	5	4	2	1

Musical notation for the C major arpeggio in root position, showing the ascending and descending sequences with fingering numbers. The ascending sequence is: C (1), D (2), E (3), F (1), G (2), A (3), B (5), A (3), G (2), F (1), E (3), D (2), C (1). The descending sequence is: C (5), B (4), A (2), G (1), F (2), E (4), D (2), C (5).

1ra inversión

	MI	SOL	DO	MI
M.D.	1	2	4	5
M.I.	5	4	2	1

Musical notation for the C major arpeggio in first inversion, showing the ascending and descending sequences with fingering numbers. The ascending sequence is: E (1), F (2), G (4), A (5), B (4), A (2), G (1), F (4), E (2), D (1), C (4), B (5), A (4), G (2), F (1), E (1). The descending sequence is: E (5), D (4), C (2), B (1), A (2), G (4), F (2), E (4), D (5).

2da inversión

	SOL	DO	MI	SOL
M.D.	1	2	4	5
M.I.	5	3	2	1

Musical notation for the C major arpeggio in second inversion, showing the ascending and descending sequences with fingering numbers. The ascending sequence is: G (1), A (2), B (4), C (5), D (4), C (2), B (1), A (4), G (2), F (1), E (4), D (5), C (4), B (2), A (1), G (1). The descending sequence is: G (5), F (3), E (2), D (1), C (2), B (3), A (1), G (2), F (3), E (5).

DO menor | Cm

Escala

	DO	RE	MI \flat	FA	SOL	LA \flat	SI	DO
M.D.	1	2	3	1	2	3	4	5
M.I.	5	4	3	2	1	3	2	1

Arpeggios

Raíz

	DO	MI \flat	SOL	DO
M.D.	1	2	3	5
M.I.	5	4	2	1

1ra inversión

	MI \flat	SOL	DO	MI \flat
M.D.	3	1	2	3
M.I.	4	2	1	4

2da inversión

	SOL	DO	MI \flat	SOL
M.D.	1	2	3	5
M.I.	5	3	2	1

RE \flat mayor (DO \sharp mayor) | D \flat (C \sharp)

Escala

	RE \flat	MI \flat	FA	SOL \flat	LA \flat	SI \flat	DO	RE \flat
M.D.	2	3	1	2	3	4	1	2
M.I.	3	2	1	4	3	2	1	3

Musical notation for the scale of RE \flat mayor (DO \sharp mayor) in D \flat . The notation shows the ascending and descending scales in both treble and bass clefs with fingerings.

Arpeggios

Raíz

	RE \flat	FA	LA \flat	RE \flat
M.D.	4	1	2	4
M.I.	2	1	4	2

Musical notation for the root arpeggio of RE \flat mayor (DO \sharp mayor) in D \flat . The notation shows the ascending and descending arpeggios in both treble and bass clefs with fingerings.

1ra inversión

	FA	LA \flat	RE \flat	FA
M.D.	1	2	4	5
M.I.	5	4	2	1

Musical notation for the first inversion arpeggio of RE \flat mayor (DO \sharp mayor) in D \flat . The notation shows the ascending and descending arpeggios in both treble and bass clefs with fingerings.

2da inversión

	LA \flat	RE \flat	FA	LA \flat
M.D.	2	4	1	2
M.I.	4	2	1	4

Musical notation for the second inversion arpeggio of RE \flat mayor (DO \sharp mayor) in D \flat . The notation shows the ascending and descending arpeggios in both treble and bass clefs with fingerings.

DO# menor (REb menor) | C#m (Dbm)

Escala

	DO#	RE#	MI	FA#	SOL#	LA	SI#	DO#
M.D.	3	4	1	2	3	1	2	3
M.I.	3	2	1	4	3	2	1	3

Arpeggios

Raíz

	DO#	MI	SOL#	DO#
M.D.	4	1	2	4
M.I.	2	1	4	2

1ra inversión

	MI	SOL#	DO#	MI
M.D.	1	2	4	5
M.I.	5	4	2	1

2da inversión

	SOL#	DO#	MI	SOL#
M.D.	2	4	1	2
M.I.	4	2	1	4

RE mayor | D

Escala

	RE	MI	FA#	SOL	LA	SI	DO#	RE
M.D.	1	2	3	1	2	3	4	5
M.I.	5	4	3	2	1	3	2	1

Arpeggios

Raíz

	RE	FA#	LA	RE
M.D.	1	2	3	5
M.I.	5	3	2	1

1ra inversión

	FA#	LA	RE	FA#
M.D.	4	1	2	4
M.I.	3	2	1	3

2da inversión

	LA	RE	FA#	LA
M.D.	1	2	4	5
M.I.	5	3	2	1

RE menor | Dm

Escala

	RE	MI	FA	SOL	LA	SI \flat	DO \sharp	RE
M.D.	1	2	3	1	2	3	4	5
M.I.	5	4	3	2	1	3	2	1

Arpeggios

Raíz

	RE	FA	LA	RE
M.D.	1	2	3	5
M.I.	5	4	2	1

1ra inversión

	FA	LA	RE	FA
M.D.	1	2	4	5
M.I.	5	4	2	1

2da inversión

	LA	RE	FA	LA
M.D.	1	2	4	5
M.I.	5	3	2	1

Mi \flat mayor (RE \sharp mayor) | E \flat (D \sharp)

Escala

	MI \flat	FA	SOL	LA \flat	SI \flat	DO	RE	MI \flat
M.D.	3	1	2	3	4	1	2	3
M.I.	3	2	1	4	3	2	1	3

Arpeggios

Raíz

	MI \flat	SOL	SI \flat	MI \flat
M.D.	4	1	2	4
M.I.	2	1	4	2

1ra inversión

	SOL	SI \flat	MI \flat	SOL
M.D.	1	2	4	5
M.I.	5	4	2	1

2da inversión

	SI \flat	MI \flat	SOL	SI \flat
M.D.	2	4	1	2
M.I.	4	2	1	4

Mi \flat menor (RE \sharp menor) | E \flat m (D \sharp m)

Escala

	Mi \flat	FA	SOL \flat	LA \flat	SI \flat	DO \flat	RE	Mi \flat
M.D.	3	1	2	3	4	1	2	3
M.I.	2	1	4	3	2	1	3	2

Arpeggios

Raíz

	Mi \flat	SOL \flat	SI \flat	Mi \flat
M.D.	1	2	3	5
M.I.	5	3	2	1

1ra inversión

	SOL \flat	SI \flat	Mi \flat	SOL \flat
M.D.	1	2	4	5
M.I.	5	4	2	1

2da inversión

	SI \flat	Mi \flat	SOL \flat	SI \flat
M.D.	1	2	3	5
M.I.	5	3	2	1

MI mayor | E

Escala

	MI	FA#	SOL#	LA	SI	DO#	RE#	MI
M.D.	1	2	3	1	2	3	4	5
M.I.	5	4	3	2	1	3	2	1

Musical notation for the E major scale, showing the ascending and descending sequences in treble and bass clefs with fingering numbers.

Arpeggios

Raíz

	MI	SOL#	SI	MI
M.D.	1	2	3	5
M.I.	5	3	2	1

Musical notation for the root arpeggio of E major, showing the ascending and descending sequences in treble and bass clefs with fingering numbers.

1ra inversión

	SOL#	SI	MI	SOL#
M.D.	4	1	2	4
M.I.	3	2	1	3

Musical notation for the first inversion arpeggio of E major, showing the ascending and descending sequences in treble and bass clefs with fingering numbers.

2da inversión

	SI	MI	SOL#	SI
M.D.	1	2	4	5
M.I.	5	3	2	1

Musical notation for the second inversion arpeggio of E major, showing the ascending and descending sequences in treble and bass clefs with fingering numbers.

MI menor | Em

Escala

	MI	FA#	SOL	LA	SI	DO	RE#	MI
M.D.	1	2	3	1	2	3	4	5
M.I.	5	4	3	2	1	3	2	1

Arpeggios

Raíz

	MI	SOL	SI	MI
M.D.	1	2	3	5
M.I.	5	4	2	1

1ra inversión

	SOL	SI	MI	SOL
M.D.	1	2	4	5
M.I.	5	4	2	1

2da inversión

	SI	MI	SOL	SI
M.D.	1	2	4	5
M.I.	5	3	2	1

FA mayor | F

Escala

	FA	SOL	LA	SI \flat	DO	RE	MI	FA
M.D.	1	2	3	4	1	2	3	4
M.I.	5	4	3	2	1	3	2	1

Arpeggios

Raíz

	FA	LA	DO	FA
M.D.	1	2	3	5
M.I.	5	4	2	1

1ra inversión

	LA	DO	FA	LA
M.D.	1	2	4	5
M.I.	5	4	2	1

2da inversión

	DO	FA	LA	DO
M.D.	1	2	4	5
M.I.	5	3	2	1

FA menor | Fm

Escala

	FA	SOL	LA \flat	SI \flat	DO	RE \flat	MI	FA
M.D.	1	2	3	4	1	2	3	4
M.I.	5	4	3	2	1	3	2	1

Arpeggios

Raíz

	FA	LA \flat	DO	FA
M.D.	1	2	3	5
M.I.	5	4	2	1

1ra inversión

	LA \flat	DO	FA	LA \flat
M.D.	3	1	2	3
M.I.	4	2	1	4

2da inversión

	DO	FA	LA \flat	DO
M.D.	1	2	3	5
M.I.	5	3	2	1

FA# mayor (SOL \flat mayor) | F# (G \flat)

Escala

	FA#	SOL#	LA#	SI	DO#	RE#	MI#	FA#
M.D.	2	3	4	1	2	3	1	2
M.I.	4	3	2	1	3	2	1	4

Arpeggios

Raíz

	FA#	LA#	DO#	FA#
M.D.	1	2	3	5
M.I.	5	3	2	1

1ra inversión

	LA#	DO#	FA#	LA#
M.D.	1	2	4	5
M.I.	5	4	2	1

2da inversión

	DO#	FA#	LA#	DO#
M.D.	1	2	3	5
M.I.	5	3	2	1

FA# menor (SOLb menor) | F#m (Gbm)

Escala

	FA#	SOL#	LA	SI	DO#	RE	MI#	FA#
M.D.	3	4	1	2	3	1	2	3
M.I.	4	3	2	1	3	2	1	4

Arpeggios

Raíz

	FA#	LA	DO#	FA#
M.D.	4	1	2	4
M.I.	2	1	4	2

1ra inversión

	LA	DO#	FA#	LA
M.D.	1	2	4	5
M.I.	5	4	2	1

2da inversión

	DO#	FA#	LA	DO#
M.D.	2	4	1	2
M.I.	4	2	1	4

SOL mayor | G

Escala

	SOL	LA	SI	DO	RE	MI	FA#	SOL
M.D.	1	2	3	1	2	3	4	5
M.I.	5	4	3	2	1	3	2	1

Arpeggios

Raíz

	SOL	SI	RE	SOL
M.D.	1	2	3	5
M.I.	5	4	2	1

1ra inversión

	SI	RE	SOL	SI
M.D.	1	2	4	5
M.I.	5	4	2	1

2da inversión

	RE	SOL	SI	RE
M.D.	1	2	4	5
M.I.	5	3	2	1

SOL menor | Gm

Escala

	SOL	LA	SI \flat	DO	RE	MI \flat	FA \sharp	SOL
M.D.	1	2	3	1	2	3	4	5
M.I.	5	4	3	2	1	3	2	1

Musical notation for the Gm scale, showing the ascending and descending sequences in treble and bass clefs with fingering numbers.

Arpeggios

Raíz

	SOL	SI \flat	RE	SOL
M.D.	1	2	3	5
M.I.	5	4	2	1

Musical notation for the root arpeggio in Gm, showing the ascending and descending sequences in treble and bass clefs with fingering numbers.

1ra inversión

	SI \flat	RE	SOL	SI \flat
M.D.	3	1	2	3
M.I.	4	2	1	4

Musical notation for the first inversion arpeggio in Gm, showing the ascending and descending sequences in treble and bass clefs with fingering numbers.

2da inversión

	RE	SOL	SI \flat	RE
M.D.	1	2	3	5
M.I.	5	3	2	1

Musical notation for the second inversion arpeggio in Gm, showing the ascending and descending sequences in treble and bass clefs with fingering numbers.

LA \flat mayor (SOL \sharp mayor) | A \flat (G \sharp)

Escala

	LA \flat	SI \flat	DO	RE \flat	MI \flat	FA	SOL	LA \flat
M.D.	3	4	1	2	3	1	2	3
M.I.	3	2	1	4	3	2	1	3

Musical notation for the scale of LA \flat mayor (SOL \sharp mayor) in A \flat major. The notation shows the ascending and descending scales in both treble and bass clefs, with fingering numbers indicated above the notes.

Arpeggios

Raíz

	LA \flat	DO	MI \flat	LA \flat
M.D.	4	1	2	4
M.I.	2	1	4	2

Musical notation for the root arpeggio of LA \flat mayor (SOL \sharp mayor) in A \flat major. The notation shows the ascending and descending arpeggios in both treble and bass clefs, with fingering numbers indicated above the notes.

1ra inversión

	DO	MI \flat	LA \flat	DO
M.D.	1	2	4	5
M.I.	5	4	2	1

Musical notation for the first inversion arpeggio of LA \flat mayor (SOL \sharp mayor) in A \flat major. The notation shows the ascending and descending arpeggios in both treble and bass clefs, with fingering numbers indicated above the notes.

2da inversión

	MI \flat	LA \flat	DO	MI \flat
M.D.	2	4	1	2
M.I.	4	2	1	4

Musical notation for the second inversion arpeggio of LA \flat mayor (SOL \sharp mayor) in A \flat major. The notation shows the ascending and descending arpeggios in both treble and bass clefs, with fingering numbers indicated above the notes.

LA \flat menor (SOL \sharp menor) | A \flat m (G \sharp m)

Escala

	LA \flat	SI \flat	DO \flat	RE \flat	MI \flat	FA \flat	SOL	LA \flat
M.D.	3	4	1	2	3	1	2	3
M.I.	3	2	1	4	3	2	1	3

Musical notation for the A-flat minor scale, showing the treble and bass clefs with fingerings and accidentals.

Arpeggios

Raíz

	LA \flat	DO \flat	MI \flat	LA \flat
M.D.	4	1	2	4
M.I.	2	1	4	2

Musical notation for the root arpeggio of A-flat minor, showing the treble and bass clefs with fingerings.

1ra inversión

	DO \flat	MI \flat	LA \flat	DO \flat
M.D.	1	2	4	5
M.I.	5	4	2	1

Musical notation for the first inversion arpeggio of A-flat minor, showing the treble and bass clefs with fingerings.

2da inversión

	MI \flat	LA \flat	DO \flat	MI \flat
M.D.	2	4	1	2
M.I.	4	2	1	4

Musical notation for the second inversion arpeggio of A-flat minor, showing the treble and bass clefs with fingerings.

LA mayor | A

Escala

	LA	SI	DO#	RE	MI	FA#	SOL#	LA
M.D.	1	2	3	1	2	3	4	5
M.I.	5	4	3	2	1	3	2	1

Musical notation for the A major scale, showing the ascending and descending lines with fingering numbers.

Arpeggios

Raíz

	LA	DO#	MI	LA
M.D.	1	2	3	5
M.I.	5	3	2	1

Musical notation for the A major arpeggio in root position, showing the ascending and descending lines with fingering numbers.

1ra inversión

	DO#	MI	LA	DO#
M.D.	4	1	2	4
M.I.	3	2	1	3

Musical notation for the A major arpeggio in first inversion, showing the ascending and descending lines with fingering numbers.

2da inversión

	MI	LA	DO#	MI
M.D.	1	2	4	5
M.I.	5	3	2	1

Musical notation for the A major arpeggio in second inversion, showing the ascending and descending lines with fingering numbers.

LA menor | Am

Escala

	LA	SI	DO	RE	MI	FA	SOL#	LA
M.D.	1	2	3	1	2	3	4	5
M.I.	5	4	3	2	1	3	2	1

Arpeggios

Raíz

	LA	DO	MI	LA
M.D.	1	2	3	5
M.I.	5	4	2	1

1ra inversión

	DO	MI	LA	DO
M.D.	1	2	4	5
M.I.	5	4	2	1

2da inversión

	MI	LA	DO	MI
M.D.	1	2	4	5
M.I.	5	3	2	1

Si \flat mayor (LA \sharp mayor) | B \flat (A \sharp)

Escala

	SI \flat	DO	RE	MI \flat	FA	SOL	LA	SI \flat
M.D.	4	1	2	3	1	2	3	4
M.I.	3	2	1	4	3	2	1	3

Arpeggios

Raíz

	SI \flat	RE	FA	SI \flat
M.D.	4	1	2	4
M.I.	3	2	1	3

1ra inversión

	RE	FA	SI \flat	RE
M.D.	1	2	4	5
M.I.	5	4	2	1

2da inversión

	FA	SI \flat	RE	FA
M.D.	1	2	4	5
M.I.	5	3	2	1

Si \flat menor (LA \sharp menor) | B \flat m (A \sharp m)

Escala

	SI \flat	DO	RE \flat	MI \flat	FA	SOL \flat	LA	SI \flat
M.D.	4	1	2	3	1	2	3	4
M.I.	2	1	3	2	1	4	3	2

Arpeggios

Raíz

	SI \flat	RE \flat	FA	SI \flat
M.D.	2	3	1	2
M.I.	3	2	1	3

1ra inversión

	RE \flat	FA	SI \flat	RE \flat
M.D.	3	1	2	3
M.I.	2	1	3	2

2da inversión

	FA	SI \flat	RE \flat	FA
M.D.	1	2	3	5
M.I.	5	3	2	1

Si mayor | B

Escala

	SI	DO#	RE#	MI	FA#	SOL#	LA#	SI
M.D.	1	2	3	1	2	3	4	5
M.I.	4	3	2	1	4	3	2	1

Musical notation for the Si major scale, showing the ascending and descending lines with fingering numbers (1-5) for both the right and left hands.

Arpeggios

Raíz

	SI	RE#	FA#	SI
M.D.	1	2	3	5
M.I.	5	3	2	1

Musical notation for the Si major root arpeggio, showing the ascending and descending lines with fingering numbers (1-5) for both the right and left hands.

1ra inversión

	RE#	FA#	SI	RE#
M.D.	2	3	1	2
M.I.	3	2	1	3

Musical notation for the Si major first inversion arpeggio, showing the ascending and descending lines with fingering numbers (1-3) for both the right and left hands.

2da inversión

	FA#	SI	RE#	FA#
M.D.	3	1	2	3
M.I.	2	1	3	2

Musical notation for the Si major second inversion arpeggio, showing the ascending and descending lines with fingering numbers (1-3) for both the right and left hands.

SI menor | Bm

Escala

	SI	DO#	RE	MI	FA#	SOL	LA#	SI
M.D.	1	2	3	1	2	3	4	5
M.I.	4	3	2	1	4	3	2	1

Arpeggios

Raíz

	SI	RE	FA#	SI
M.D.	1	2	3	5
M.I.	5	4	2	1

1ra inversión

	RE	FA#	SI	RE
M.D.	1	2	4	5
M.I.	5	4	2	1

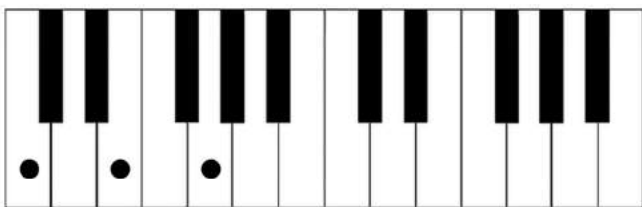
2da inversión

	FA#	SI	RE	FA#
M.D.	3	1	2	3
M.I.	4	2	1	4

Acordes de DO | C

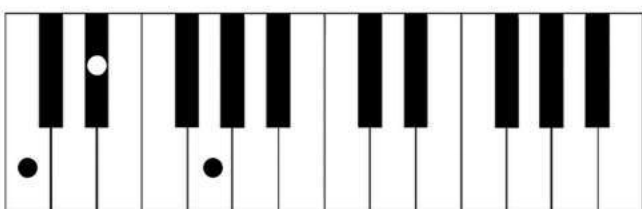
C

DO MI SOL



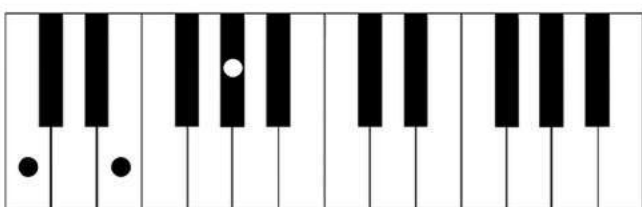
Cm

DO MI \flat SOL



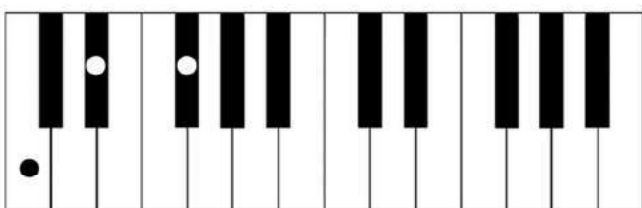
C aug | C+

DO MI SOL \sharp



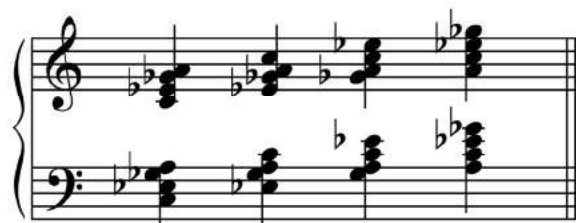
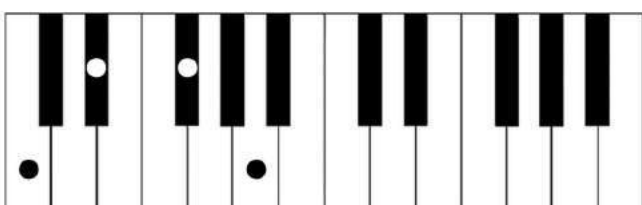
C dim | C-

DO MI \flat SOL \flat



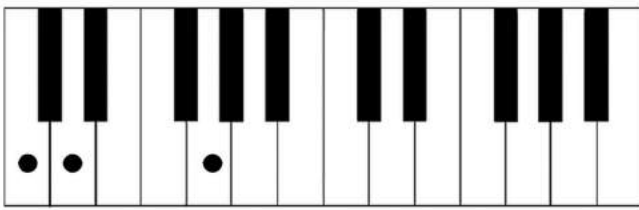
C dim7 | C-7

DO MI \flat SOL \flat SI $\flat\flat$



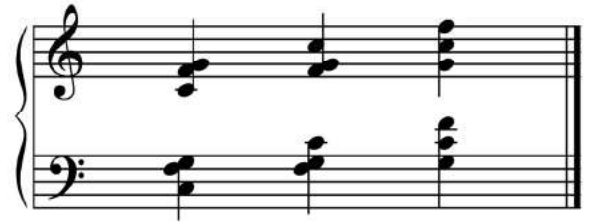
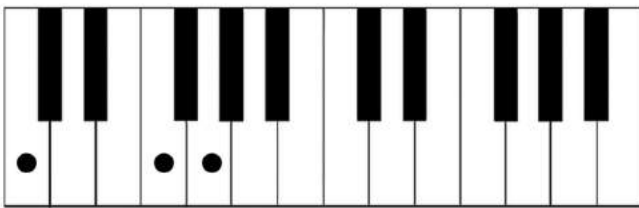
C sus2

DO RE SOL



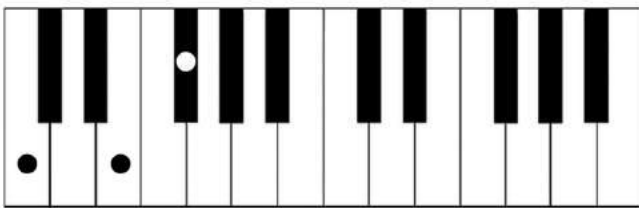
C sus4

DO FA SOL



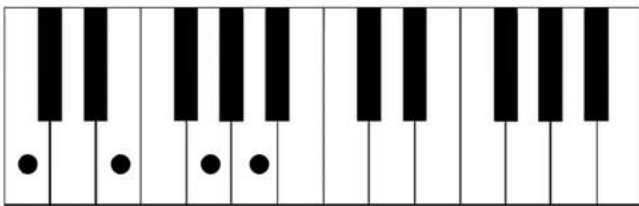
C b5

DO MI SOLb



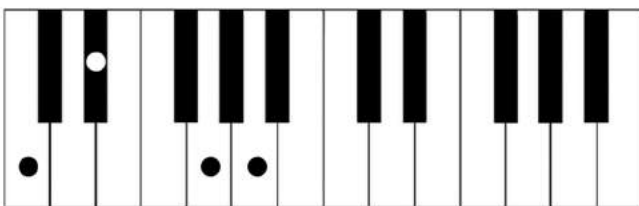
C6 | C add6

DO MI SOL LA



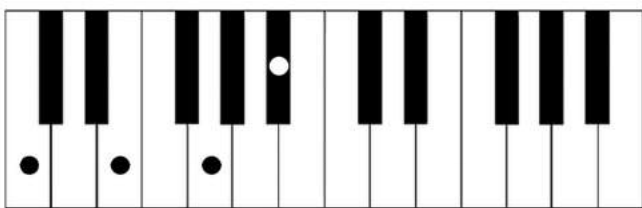
Cm6 | Cm add6

DO MIb SOL LA



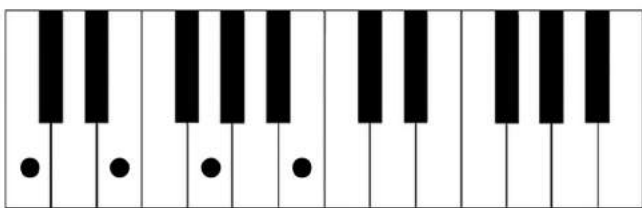
C7

DO MI SOL SI \flat



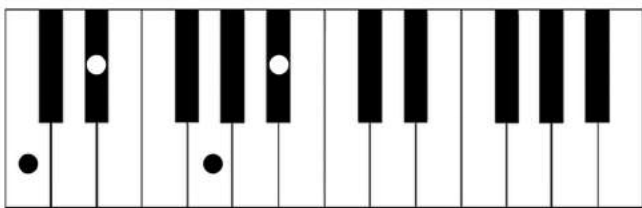
CMaj7

DO MI SOL SI



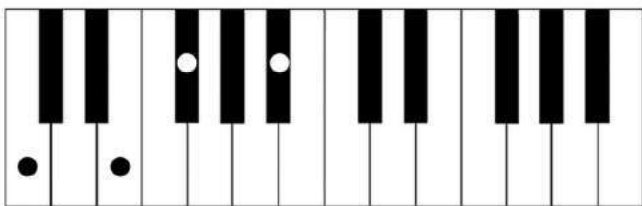
Cm7

DO MI \flat SOL SI \flat



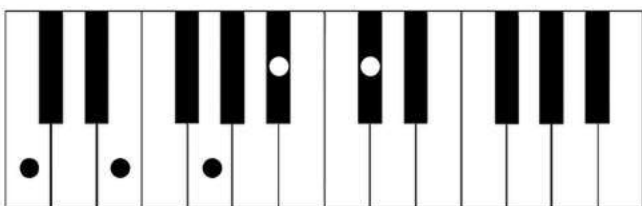
C7 \flat 5

DO MI SOL \flat SI \flat



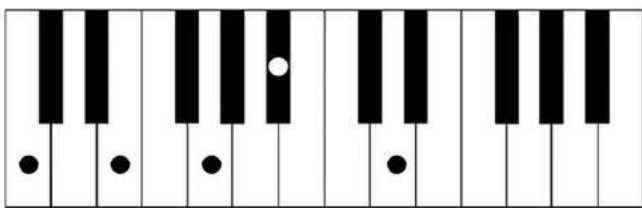
C7 \flat 9

DO MI SOL SI \flat RE \flat



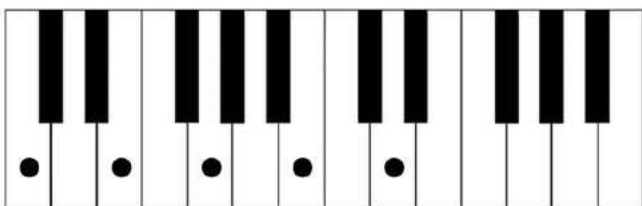
C9

DO MI SOL SI \flat RE



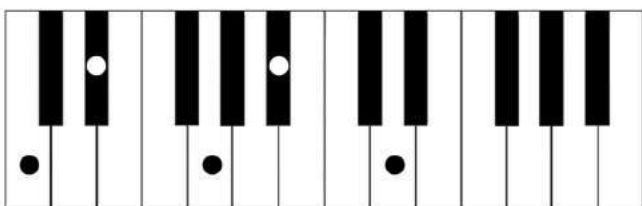
CMaj9

DO MI SOL SI RE



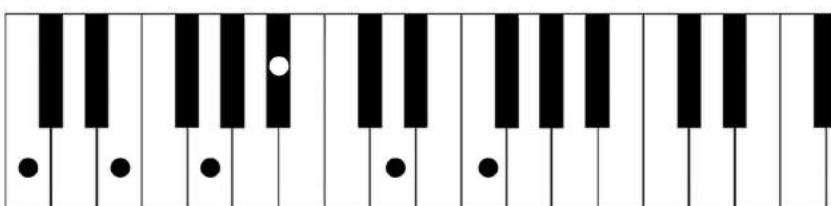
Cm9

DO MI \flat SOL SI \flat RE



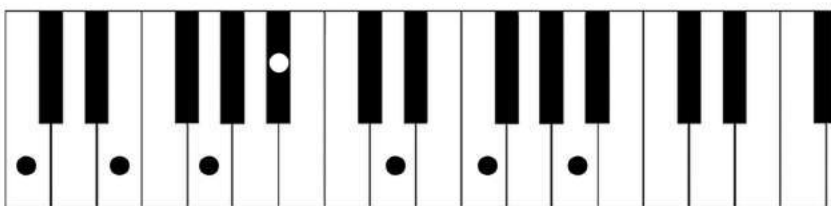
C11

DO MI SOL SI \flat RE FA



C13

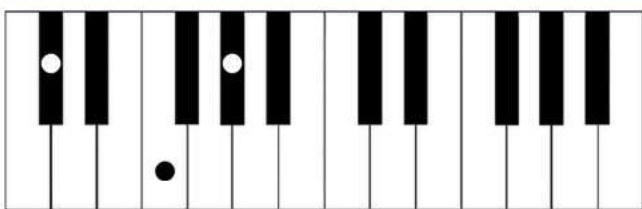
DO MI SOL SI \flat RE FA LA



Acordes de DO# | C#

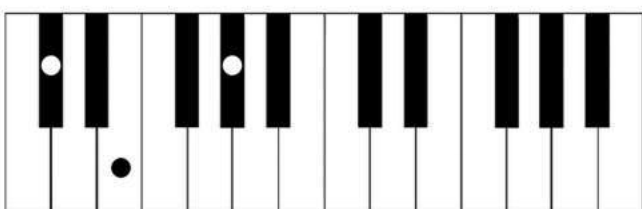
C#

DO# MI# SOL#



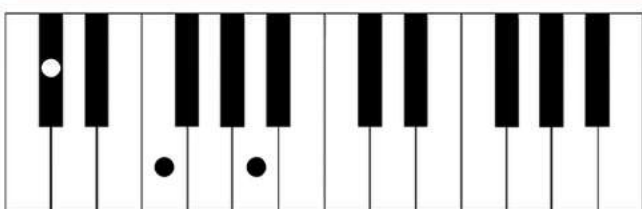
C#m

DO# MI SOL#



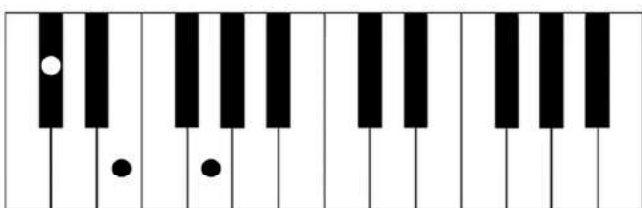
C# aug | C# +

DO# MI# SOLx



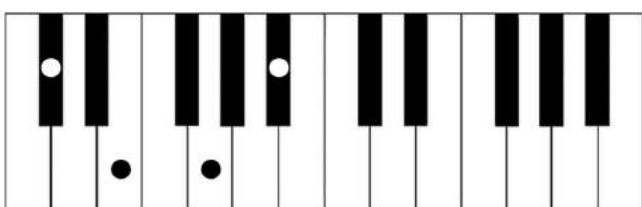
C# dim | C# -

DO# MI SOL



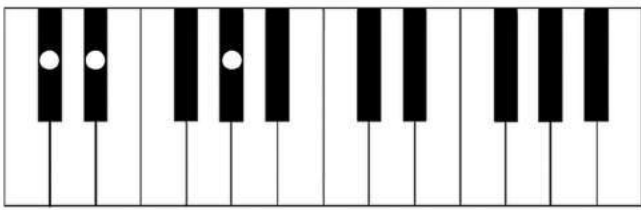
C# dim7 | C# -7

DO# MI SOL Si \flat



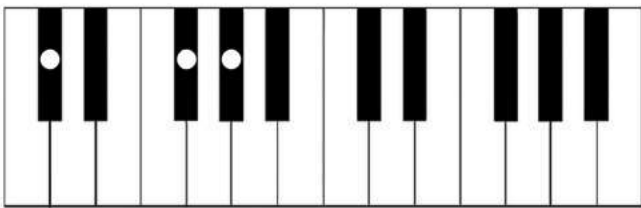
C# sus2

DO# RE# SOL#



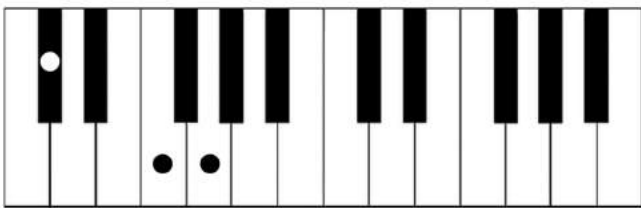
C# sus4

DO# FA# SOL#



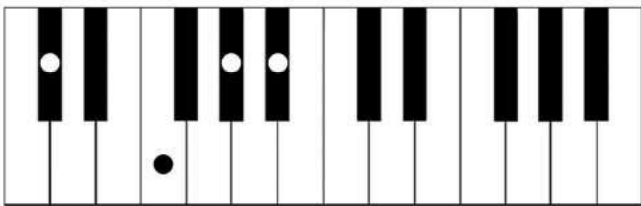
C# b5

DO# MI# SOL



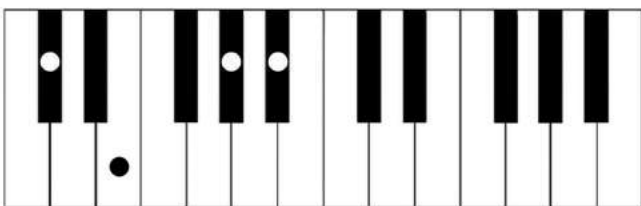
C#6 | C# add6

DO# MI# SOL# LA#



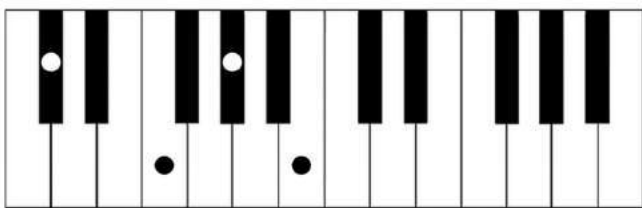
C#m6 | C#m add6

DO# MI SOL# LA#



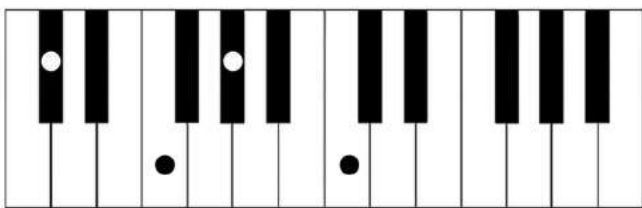
C#7

DO# MI# SOL# SI



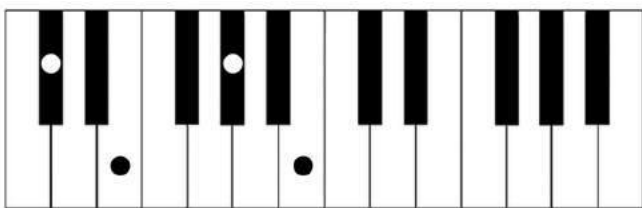
C#Maj7

DO# MI# SOL# SI#



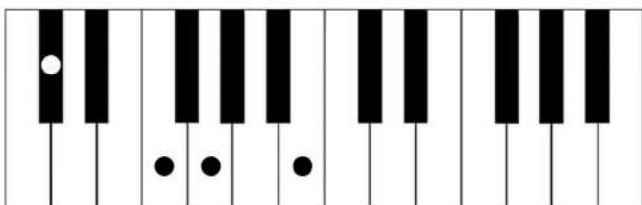
C#m7

DO# MI SOL# SI



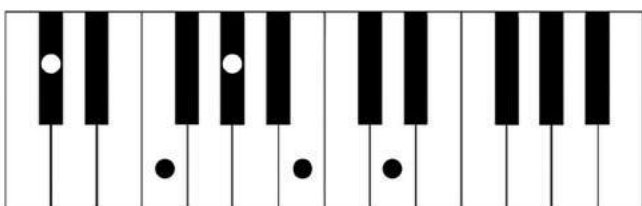
C#7b5

DO# MI# SOL SI



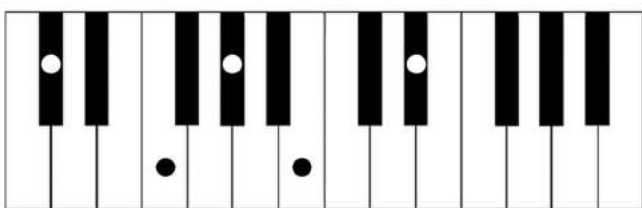
C#7b9

DO# MI# SOL# SI RE



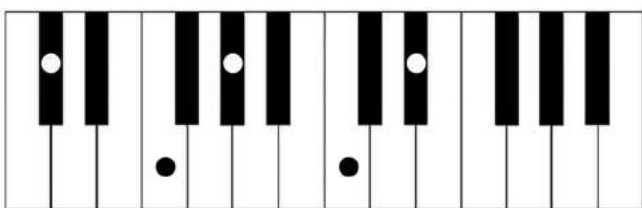
C#9

DO# MI# SOL# SI RE#



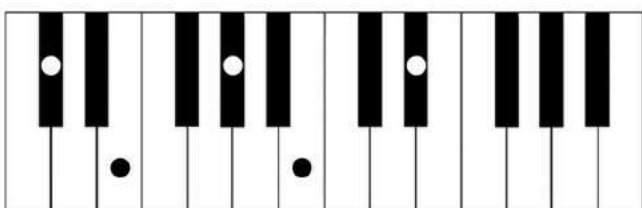
C#Maj9

DO# MI# SOL# SI# RE#



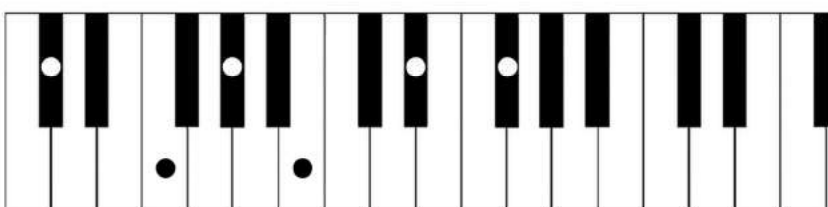
C#m9

DO# MI SOL# SI RE#



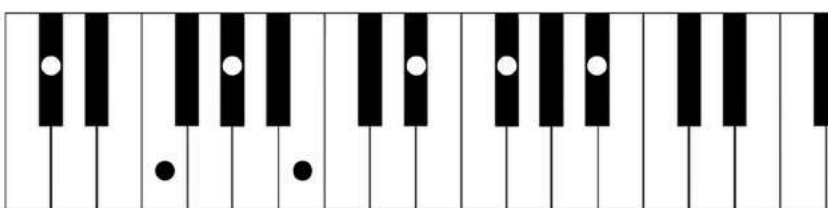
C#11

DO# MI# SOL# SI RE# FA#



C#13

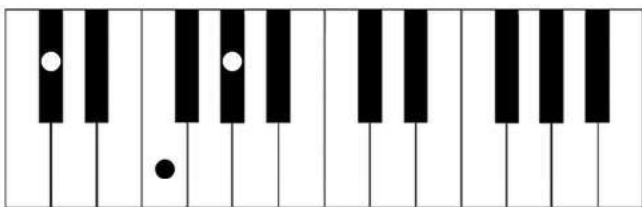
DO# MI# SOL# SI RE# FA# LA#



Acordes de RE♭ | D♭

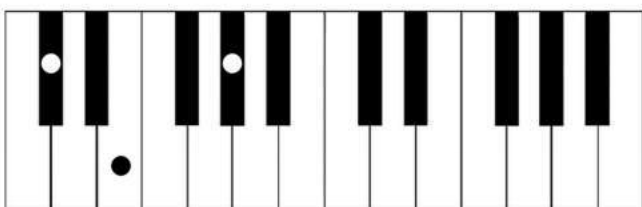
D♭

RE♭ FA LA♭



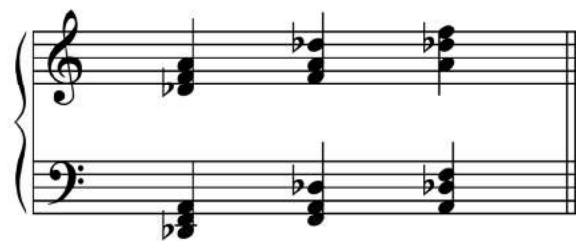
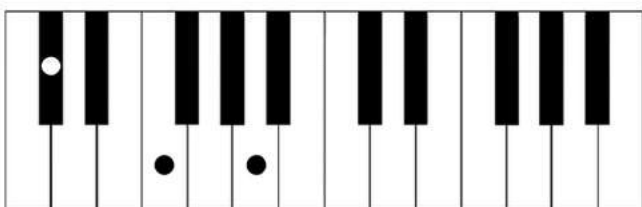
D♭m

RE♭ FA♭ LA♭



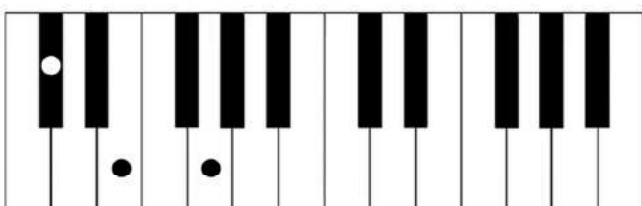
D♭ aug | D♭ +

RE♭ FA LA



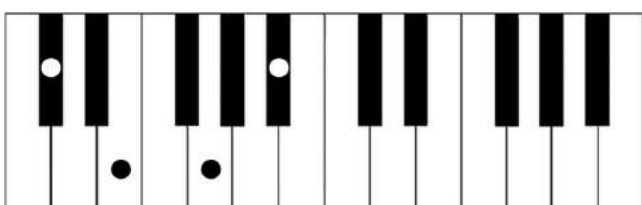
D♭ dim | D♭ -

RE♭ FA♭ LA♭♭



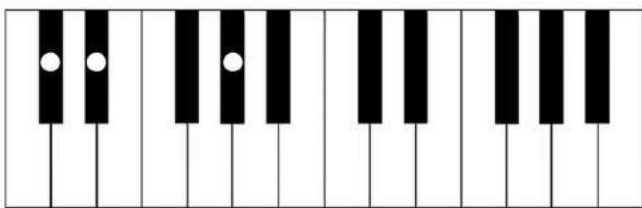
D♭ dim7 | D♭ -7

RE♭ FA♭ LA♭♭ DO♭♭



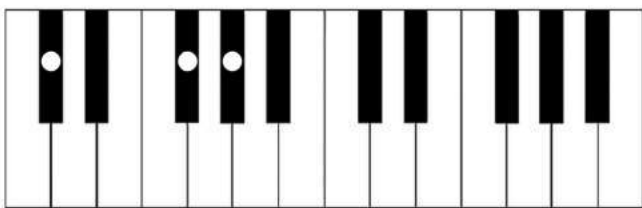
D \flat sus2

RE \flat MI \flat LA \flat



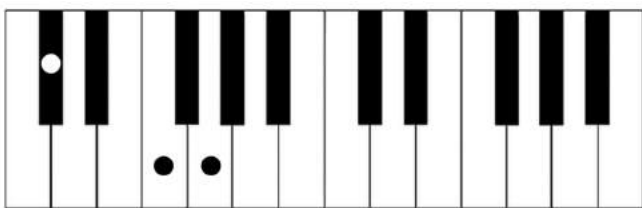
D \flat sus4

RE \flat SOL \flat LA \flat



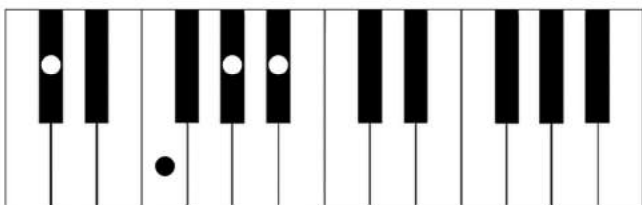
D \flat b5

RE \flat FA LA $\flat\flat$



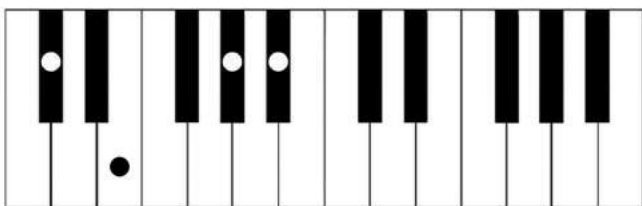
D \flat 6 | D \flat add6

RE \flat FA LA \flat SI \flat



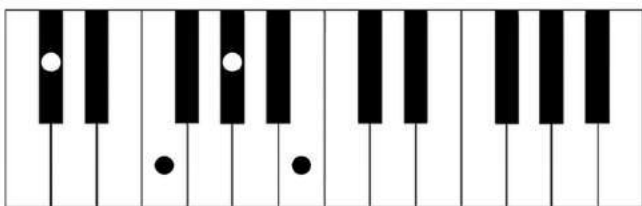
D \flat m6 | D \flat m add6

RE \flat FA \flat LA \flat SI \flat



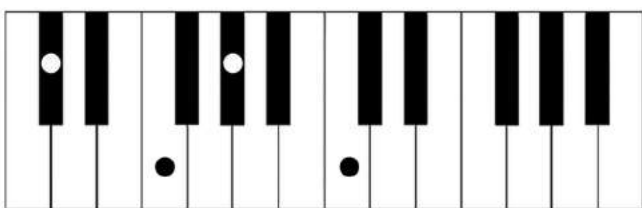
D \flat 7

RE \flat FA LA \flat DO \flat



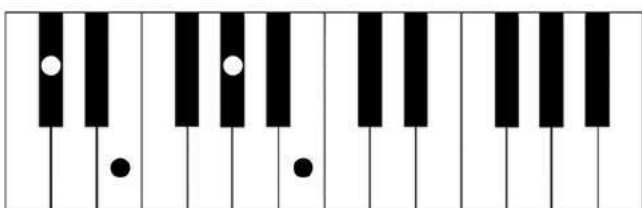
D \flat Maj7

RE \flat FA LA \flat DO



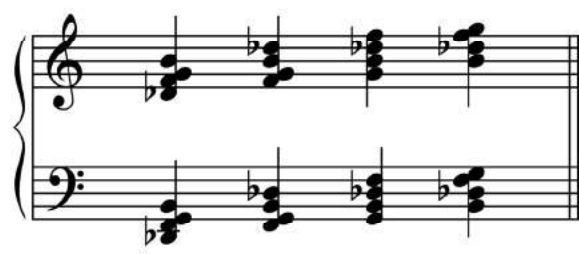
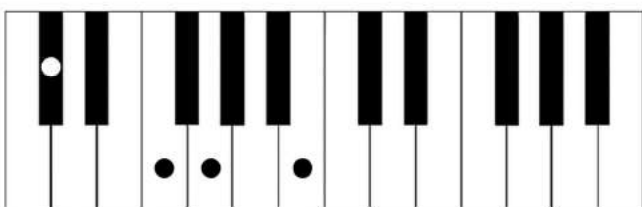
D \flat m7

RE \flat FA \flat LA \flat DO \flat



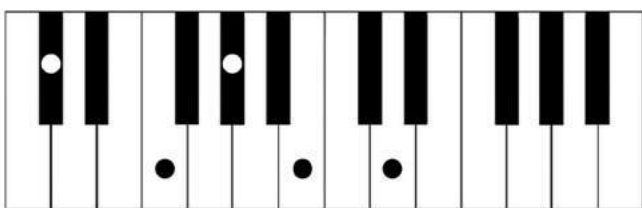
D \flat 7 \flat 5

RE \flat FA LA $\flat\flat$ DO



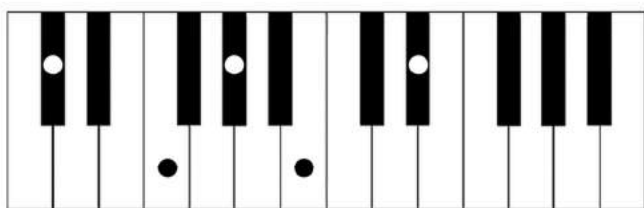
D \flat 7 \flat 9

RE \flat FA LA \flat DO MI $\flat\flat$



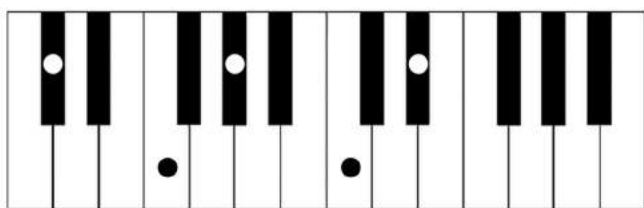
D \flat 9

RE \flat FA LA \flat DO \flat MI \flat



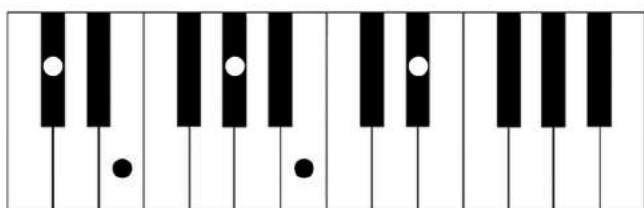
D \flat Maj9

RE \flat FA LA \flat DO MI \flat



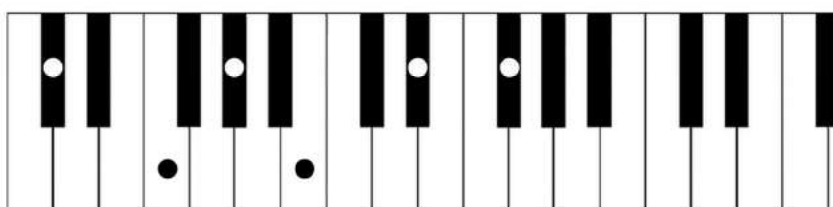
D \flat m9

RE \flat FA \flat LA \flat DO \flat MI \flat



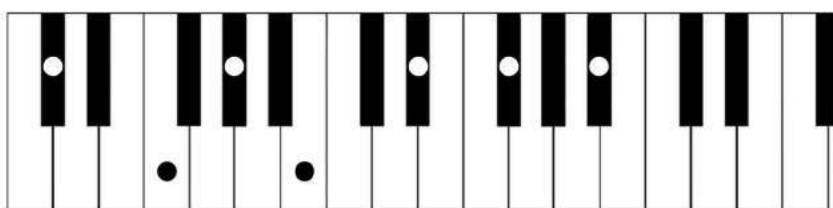
D \flat 11

RE \flat FA LA \flat DO \flat MI \flat SOL \flat



D \flat 13

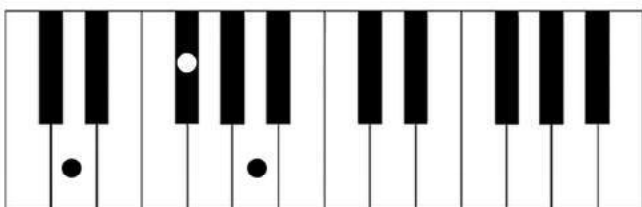
RE \flat FA LA \flat DO \flat MI \flat SOL \flat SI \flat



Acordes de RE | D

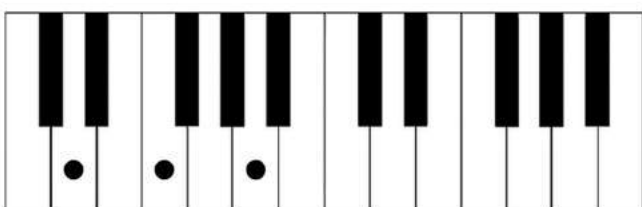
D

RE FA# LA



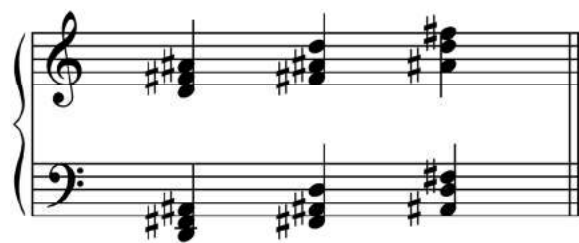
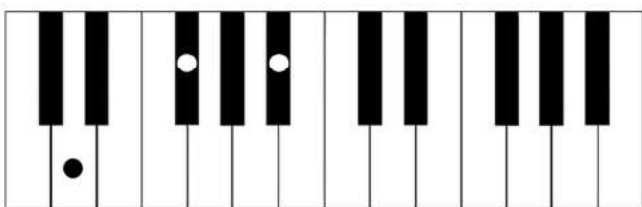
Dm

RE FA LA



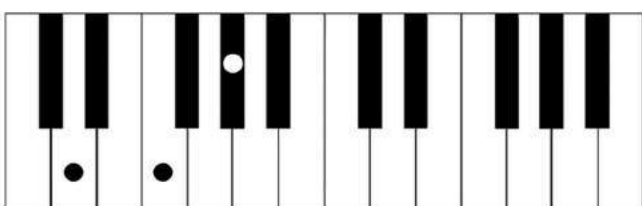
D aug | D+

RE FA# LA#



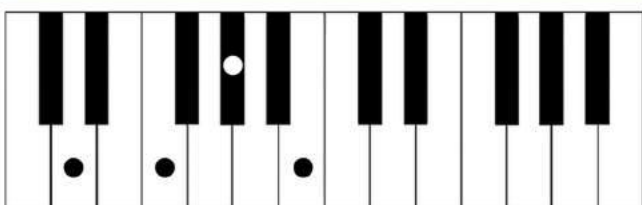
D dim | D-

RE FA LAb



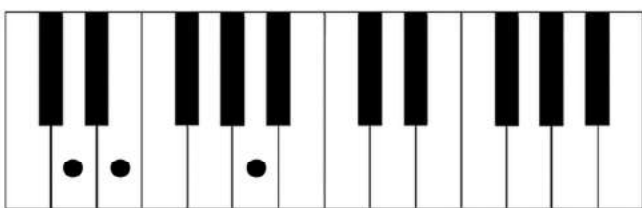
D dim7 | D-7

RE FA LAb DOb



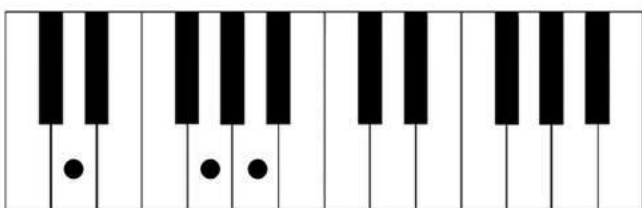
D sus2

RE MI LA



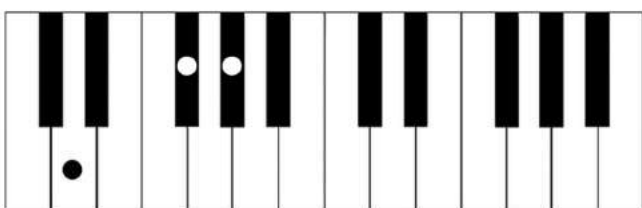
D sus4

RE SOL LA



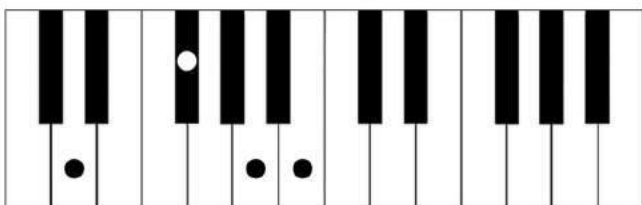
D b5

RE FA# LAB



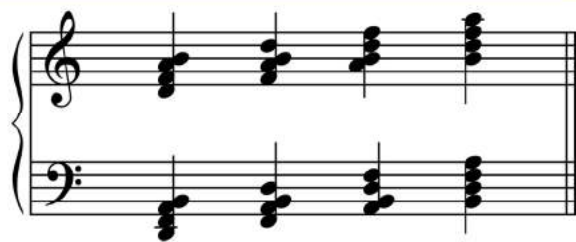
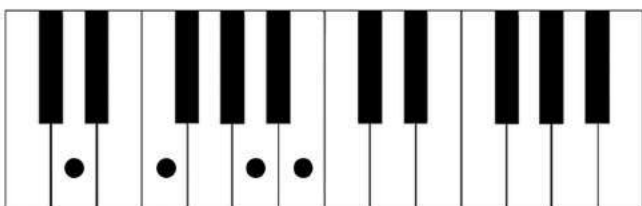
D6 | D add6

RE FA# LA SI



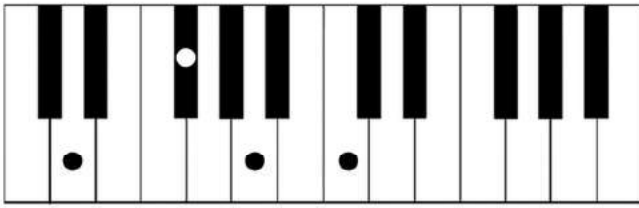
Dm6 | Dm add6

RE FA LA SI



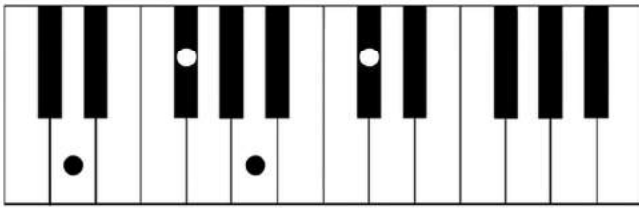
D7

RE FA# LA DO



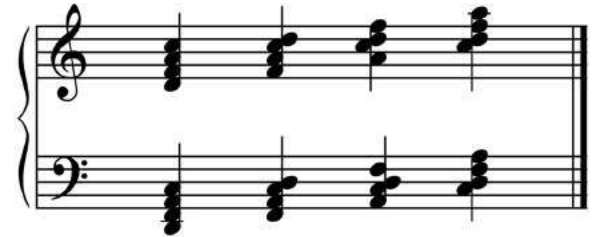
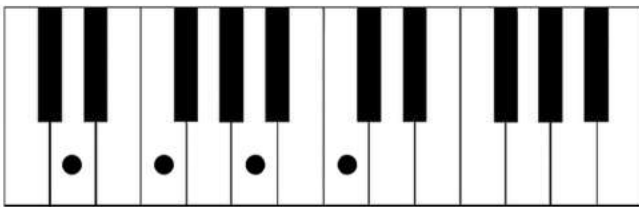
DMaj7

RE FA# LA DO#



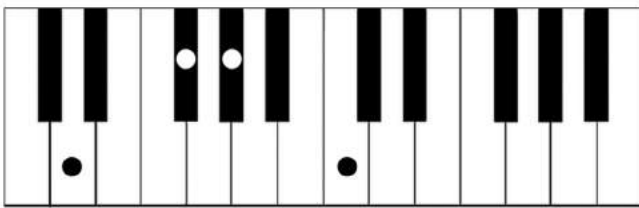
Dm7

RE FA LA DO



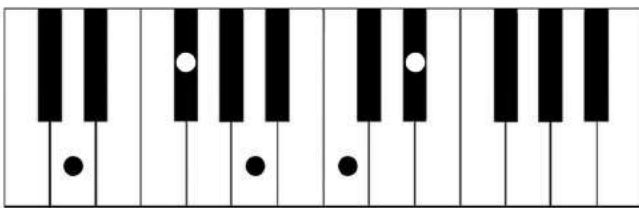
D7b5

RE FA# LAB DO



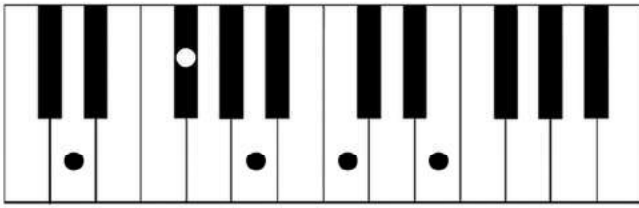
D7b9

RE FA# LA DO MIb



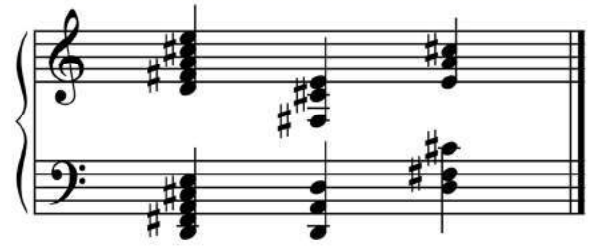
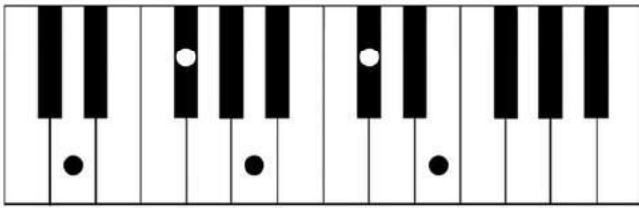
D9

RE FA# LA DO MI



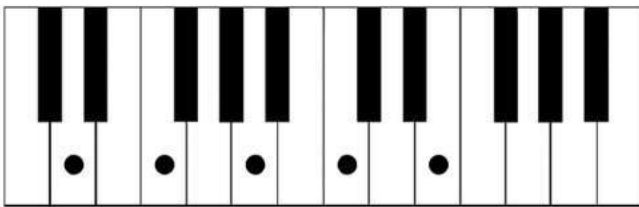
DMaj9

RE FA# LA DO# MI



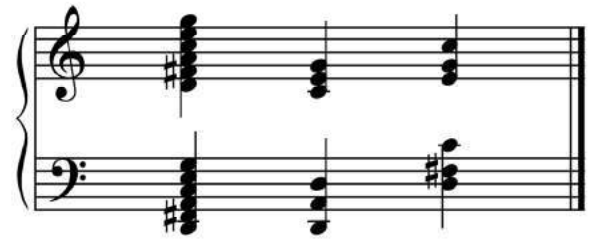
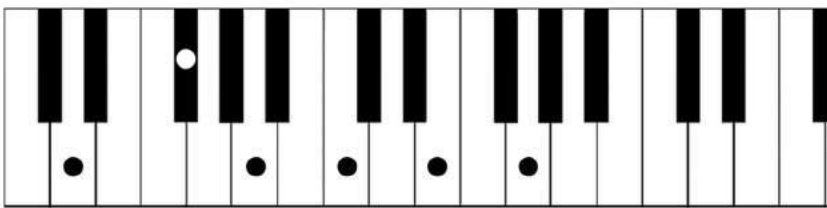
Dm9

RE FA LA DO MI



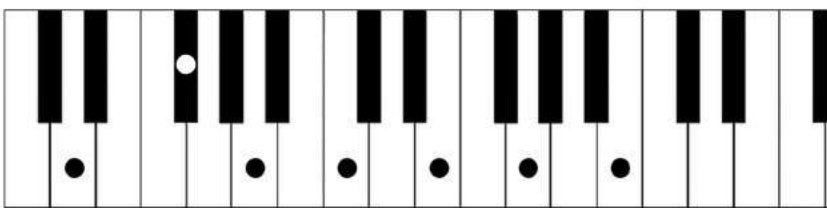
D11

RE FA# LA DO MI SOL



D13

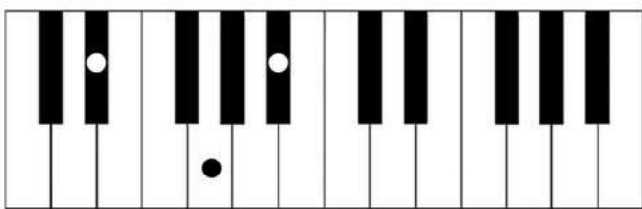
RE FA# LA DO MI SOL SI



Acordes de RE# | D#

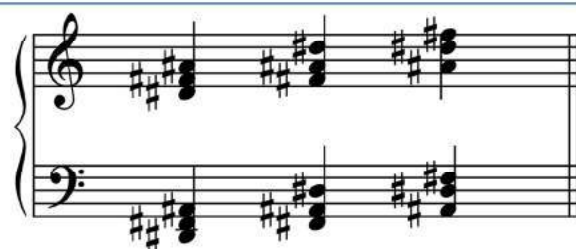
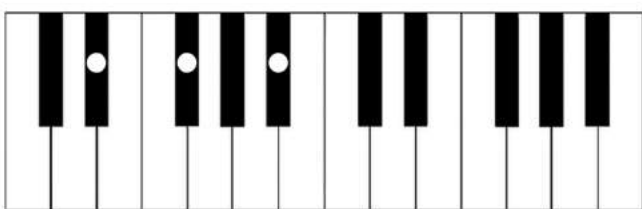
D#

RE# FA~~x~~ LA#



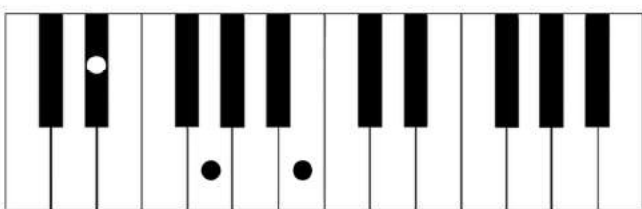
D#m

RE# FA# LA#



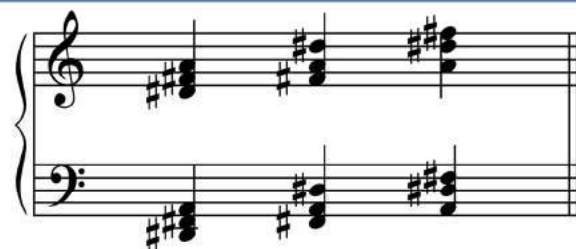
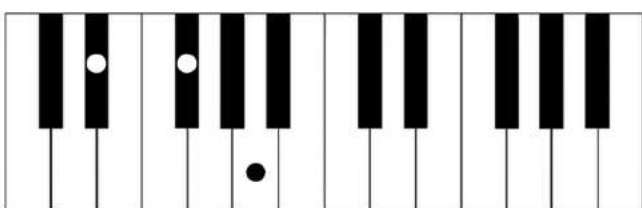
D# aug | D#+

RE# FA~~x~~ LA~~x~~



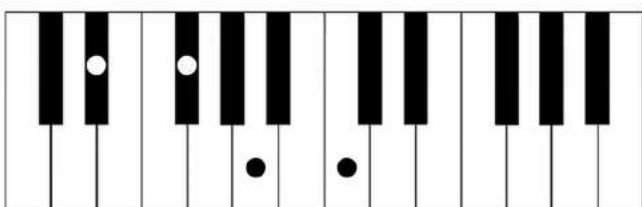
D# dim | D#-

RE# FA# LA



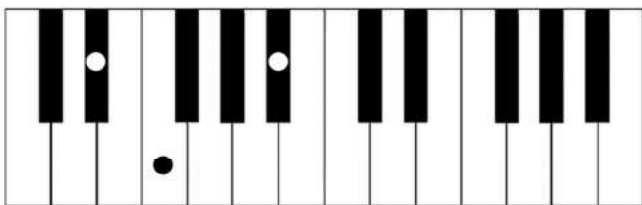
D# dim7 | D#-7

RE# FA# LA DO



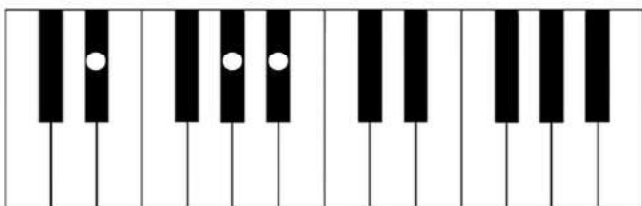
D# sus2

RE# MI# LA#



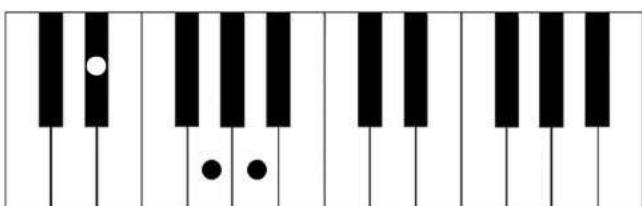
D# sus4

RE# SOL# LA#



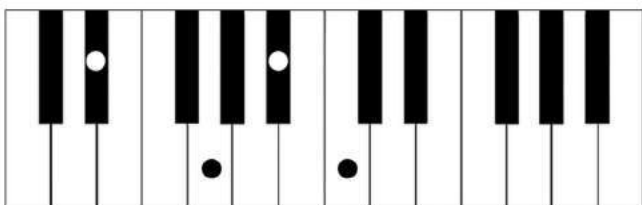
D# b5

RE# FAx LA



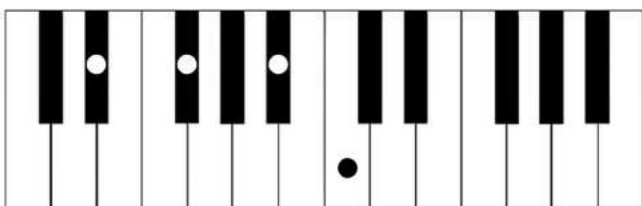
D#6 | D# add6

RE# FAx LA# SI#



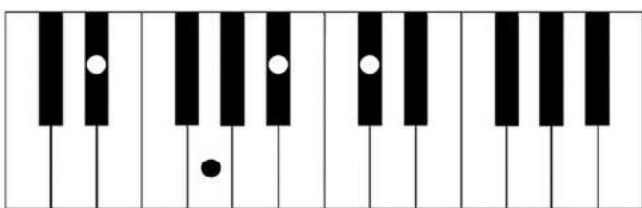
D#m6 | D#m add6

RE# FA# LA# SI#



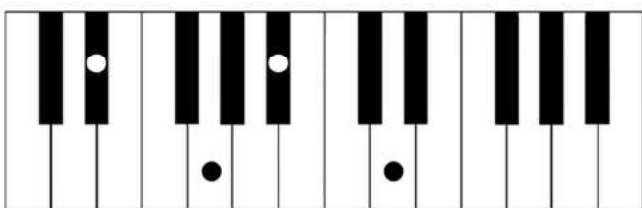
D#7

RE# FAx LA# DO#



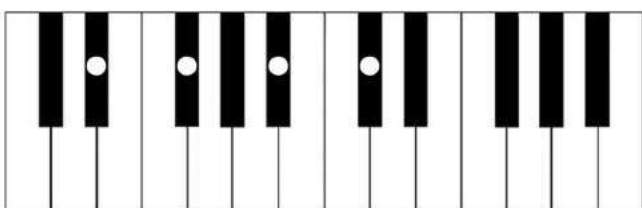
D#Maj7

RE# FAx LA# DOx



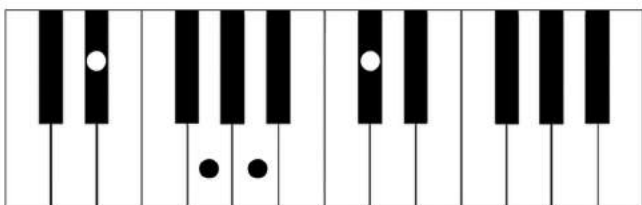
D#m7

RE# FA# LA# DO#



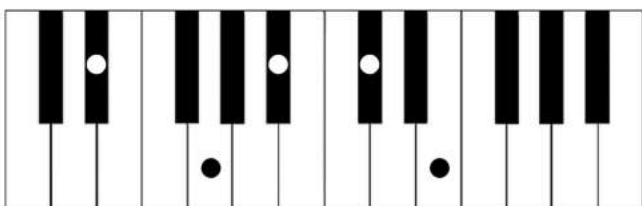
D#7b5

RE# FAx LA DO#



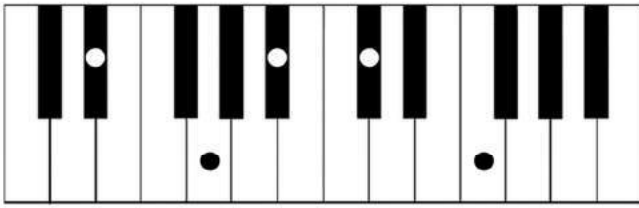
D#7b9

RE# FAx LA# DO# MI



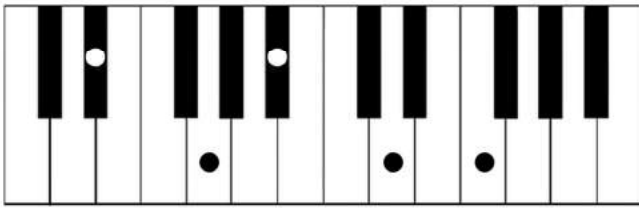
D#9

RE# FAx LA# DO# MI#



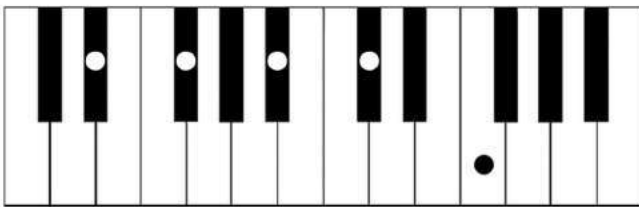
D#Maj9

RE# FAx LA# DOx MI#



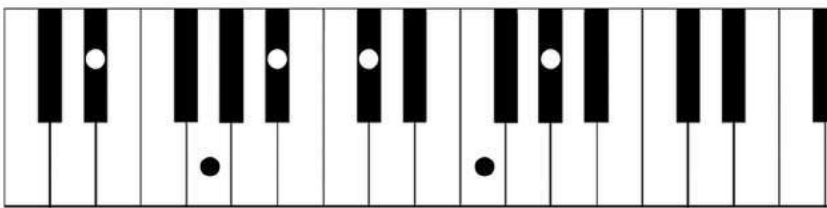
D#m9

RE# FA# LA# DO# MI#



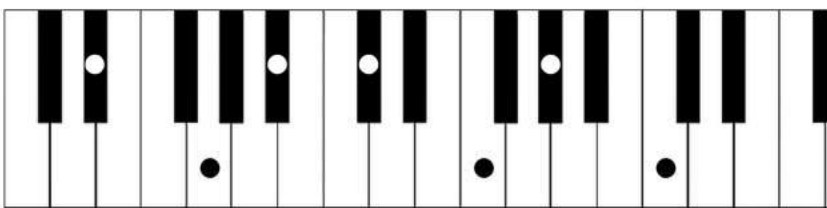
D#11

RE# FAx LA# DO# MI# SOL#



D#13

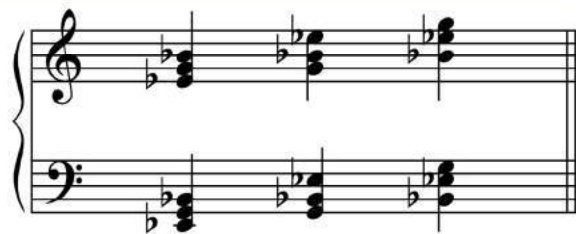
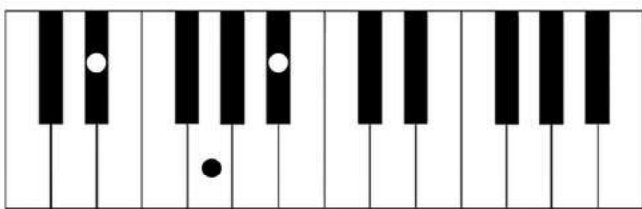
RE# FAx LA# DO# MI# SOL# SI#



Acordes de M \flat | E \flat

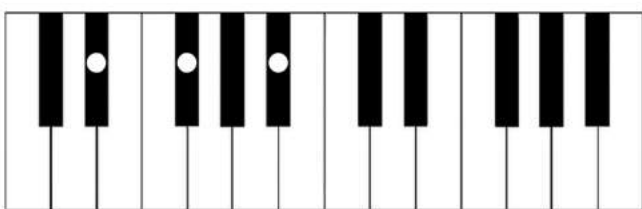
E \flat

M \flat SOL S \flat



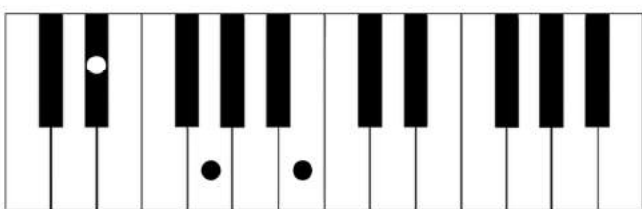
E \flat m

M \flat SOL \flat S \flat



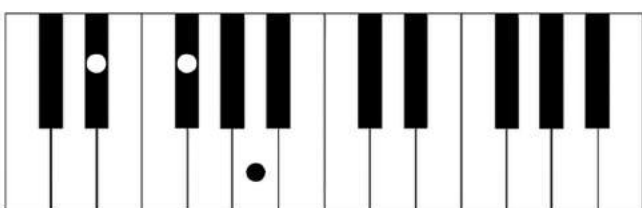
E \flat aug | E \flat +

M \flat SOL SI



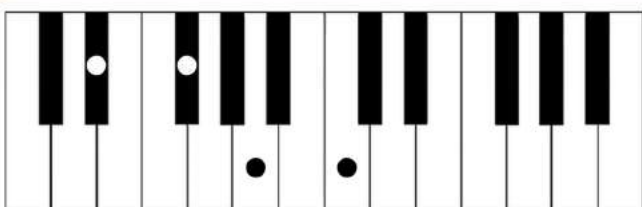
E \flat dim | E \flat -

M \flat SOL \flat S \flat b



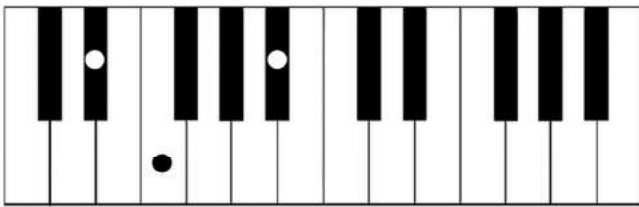
E \flat dim7 | E \flat -7

M \flat SOL \flat S \flat b RE \flat b



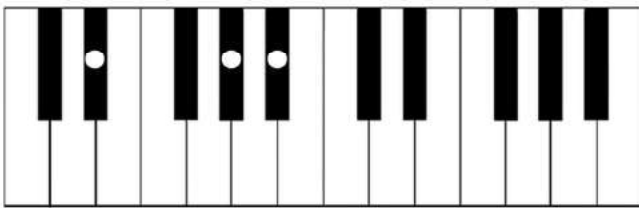
E \flat sus2

M \flat FA S \flat



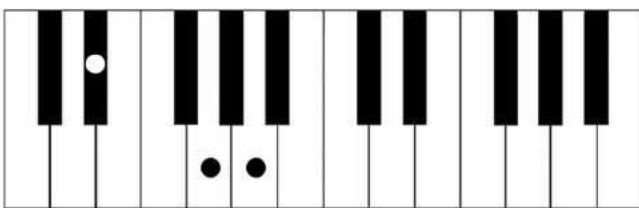
E \flat sus4

M \flat L \flat A \flat S \flat



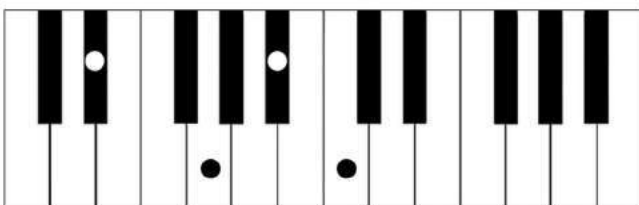
E \flat b5

M \flat SOL S \flat bb



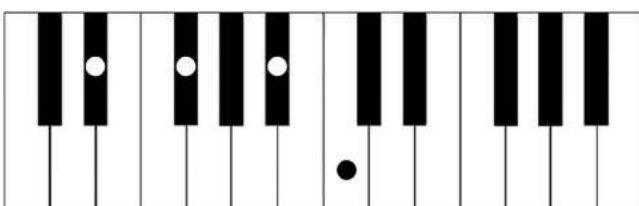
E \flat 6 | E \flat add6

M \flat SOL S \flat DO



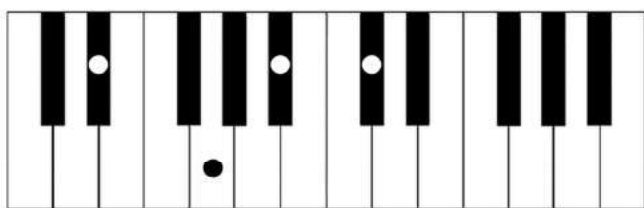
E \flat m6 | E \flat m add6

M \flat SOL \flat S \flat DO



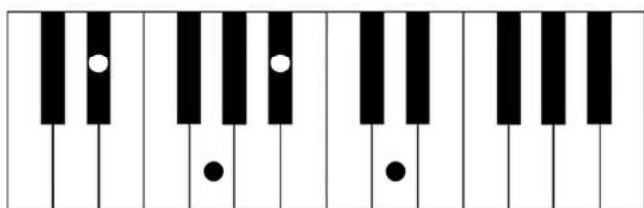
E \flat 7

M \flat SOL S \flat RE \flat



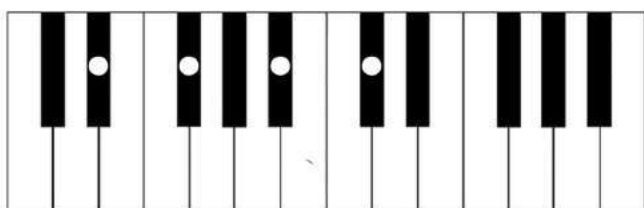
E \flat Maj7

M \flat SOL S \flat RE



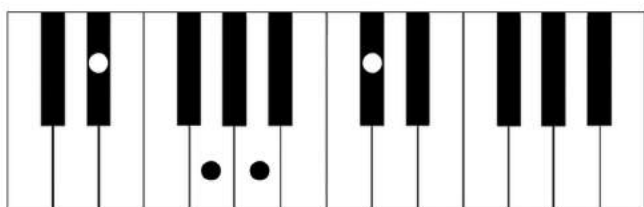
E \flat m7

M \flat SOL \flat S \flat RE \flat



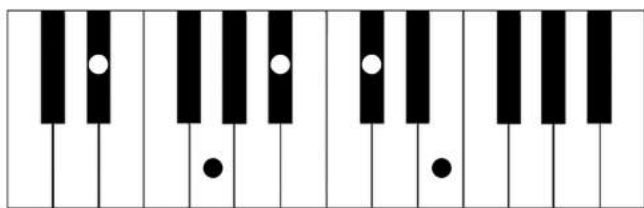
E \flat 7 \flat 5

M \flat SOL S \flat B $\flat\flat$ RE \flat



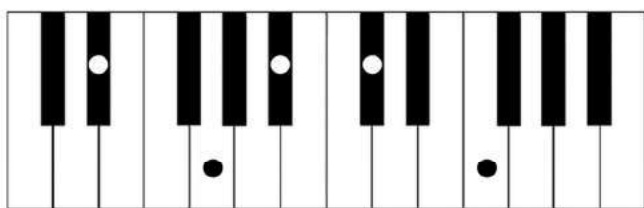
E \flat 7 \flat 9

M \flat SOL S \flat RE \flat F \flat A \flat



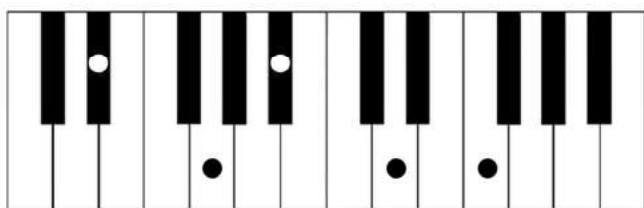
E \flat 9

MIB SOL SIB RE \flat FA



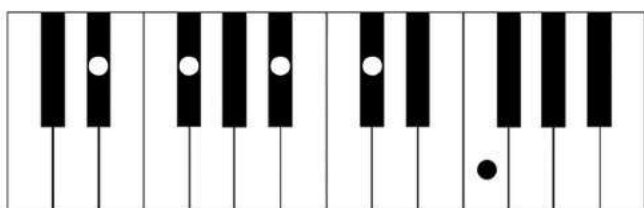
E \flat Maj9

MIB SOL SIB RE FA



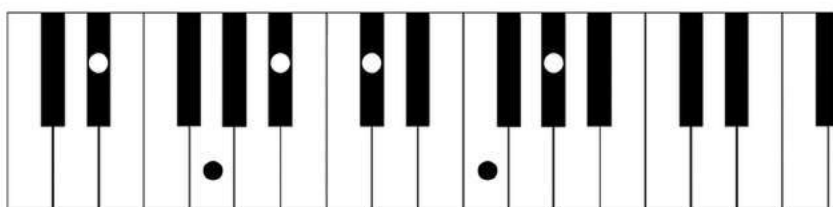
E \flat m9

MIB SOL \flat SIB RE \flat FA



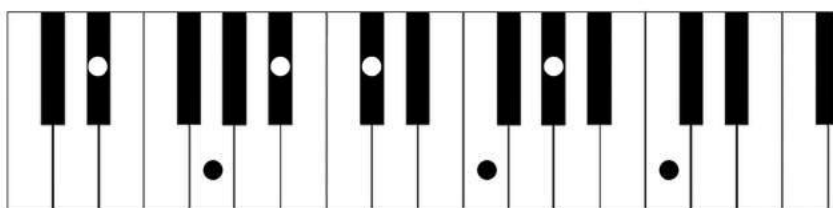
E \flat 11

MIB SOL SIB RE \flat FA LA \flat



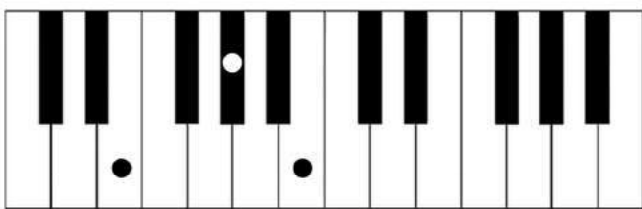
E \flat 13

MIB SOL SIB RE \flat FA LA \flat DO

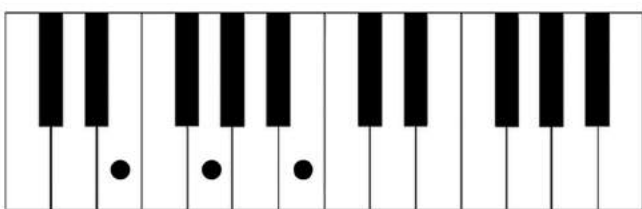


Acordes de MI | E

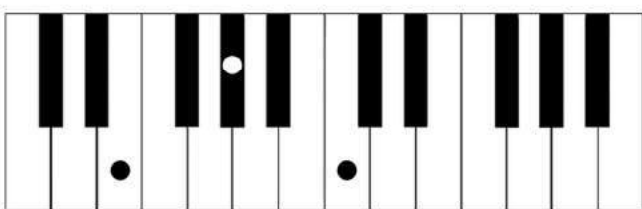
E MI SOL# SI



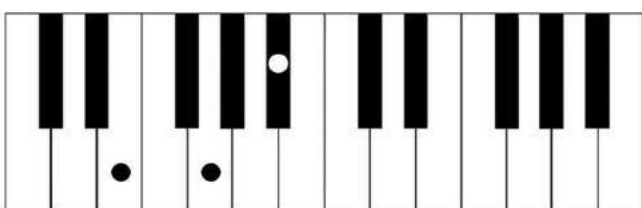
Em MI SOL SI



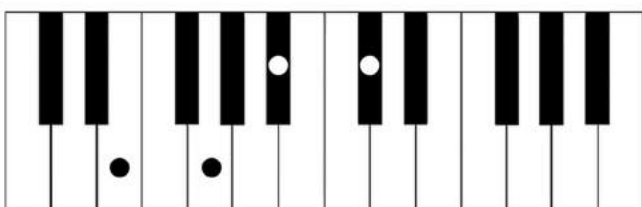
E aug | E+ MI SOL# SI#



E dim | E- MI SOL SIb

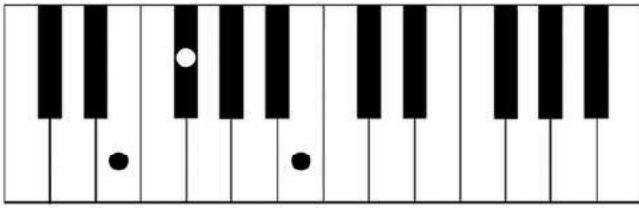


E dim7 | E-7 MI SOL SIb REb



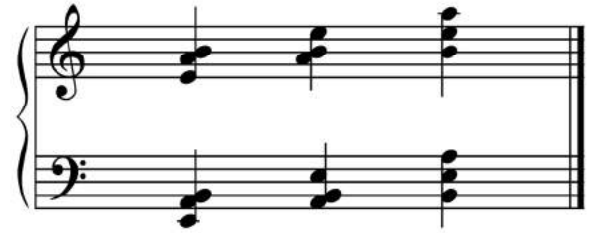
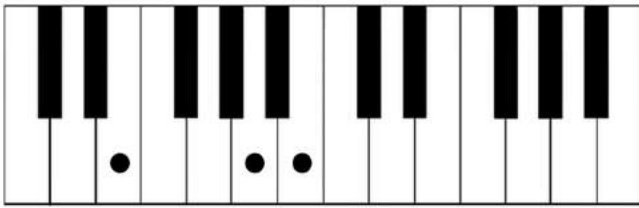
E sus2

MI FA# SI



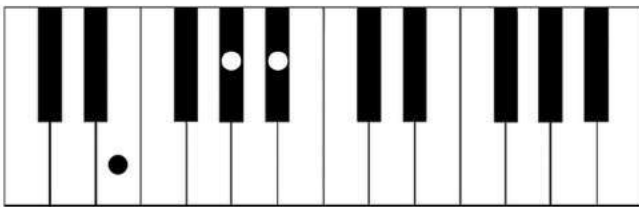
E sus4

MI LA SI



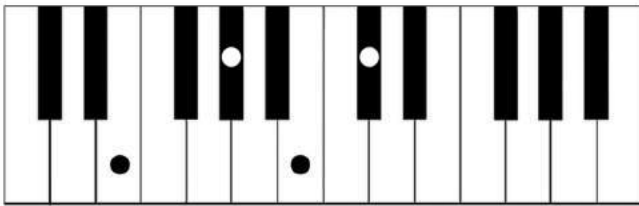
E b5

MI SOL# SIb



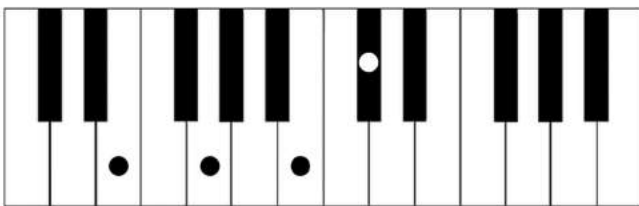
E6 | E add6

MI SOL# SI DO#



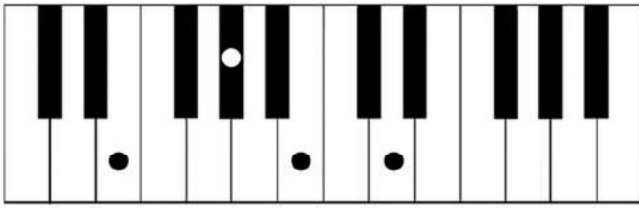
Em6 | Em add6

MI SOL SI DO#



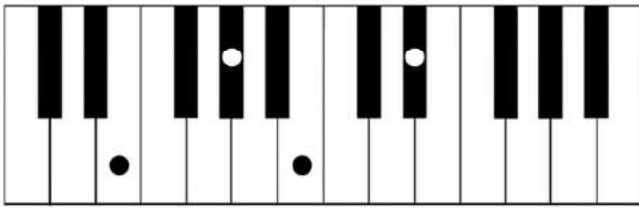
E7

MI SOL# SI RE



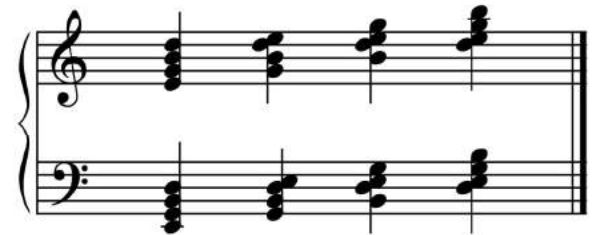
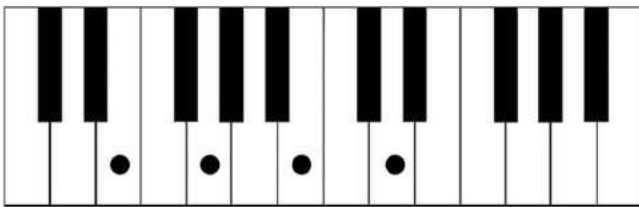
EMaj7

MI SOL# SI RE#



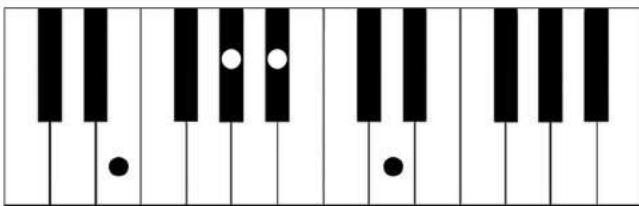
Em7

MI SOL SI RE



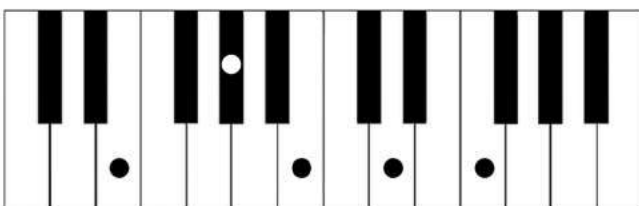
E7b5

MI SOL# SIb RE



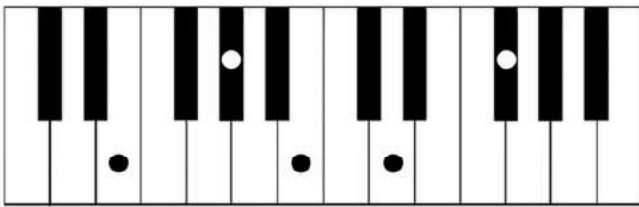
E7b9

MI SOL# SI RE FA



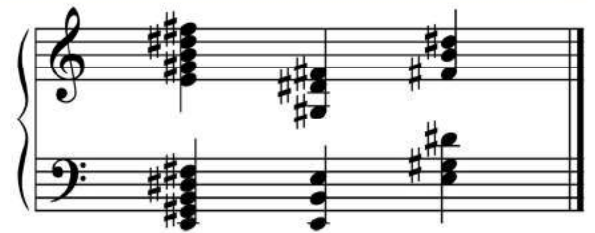
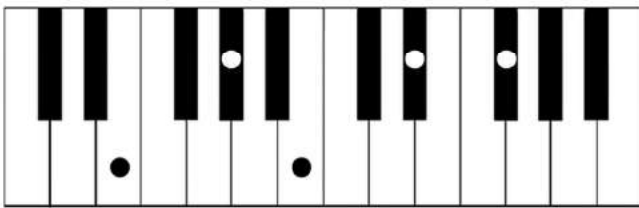
E9

MI SOL# SI RE FA#



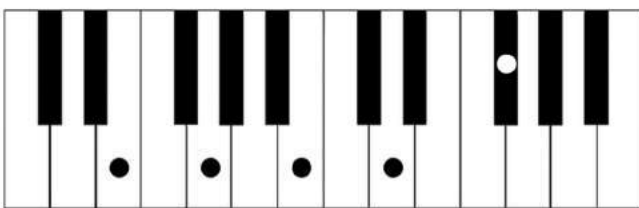
EMaj9

MI SOL# SI RE# FA#



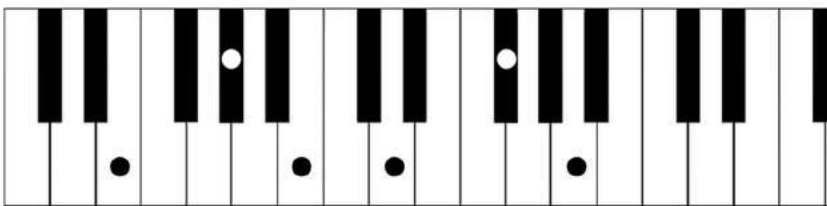
Em9

MI SOL SI RE FA#



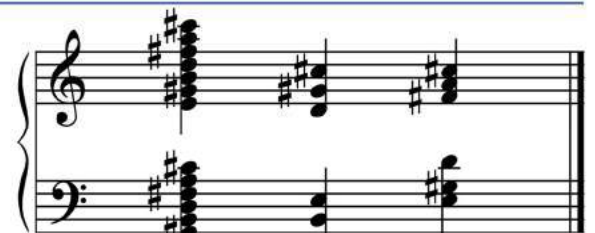
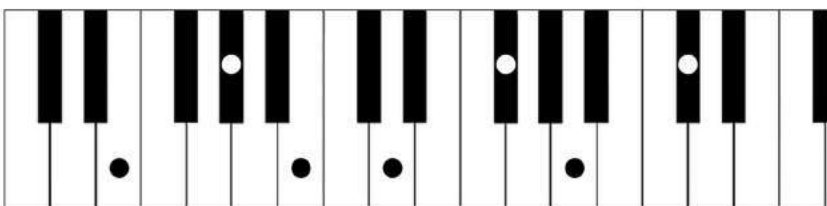
E11

MI SOL# SI RE FA# LA



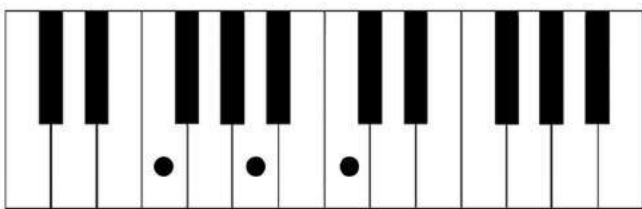
E13

MI SOL# SI RE FA# LA DO#

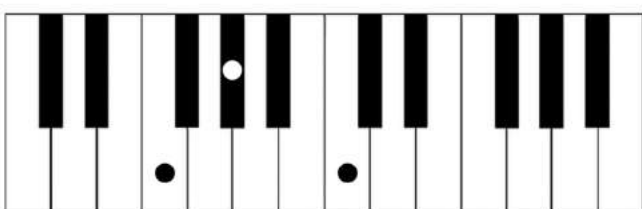


Acordes de FA | F

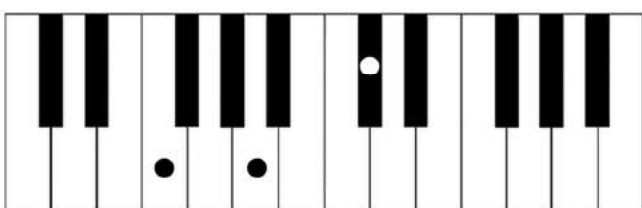
F FA LA DO



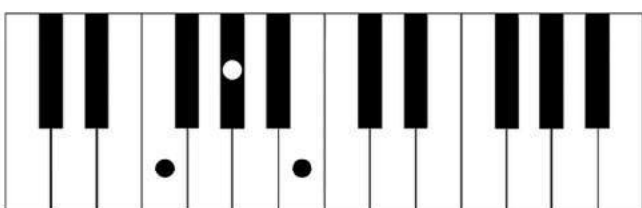
Fm FA LAB DO



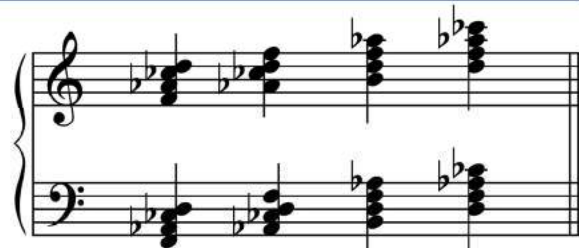
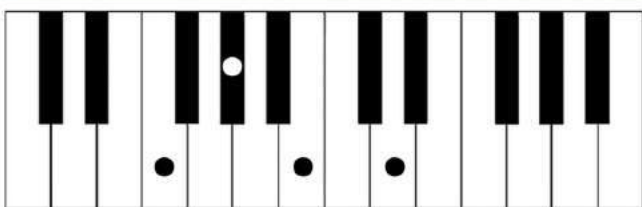
F aug | F+ FA LA DO#



F dim | F- FA LAB DOb

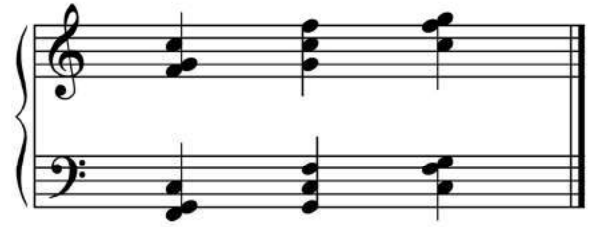
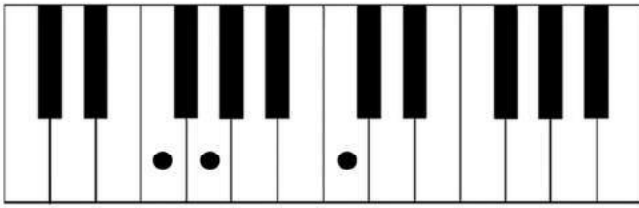


F dim7 | F-7 FA LAB DOb MIbb



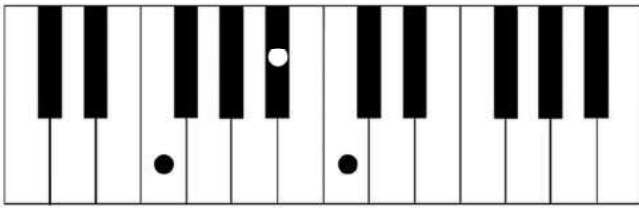
F sus2

FA SOL DO



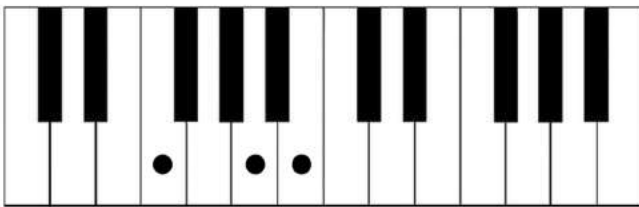
F sus4

FA SI \flat DO



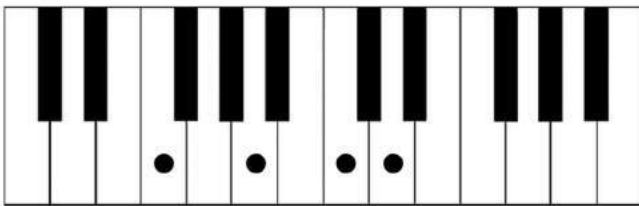
F \flat 5

FA LA DO \flat



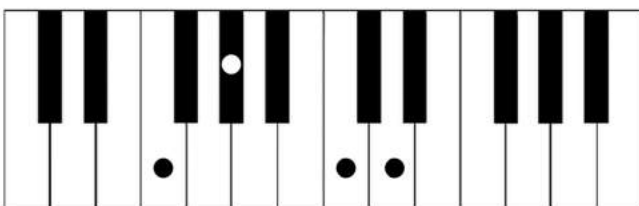
F6 | F add6

FA LA DO RE



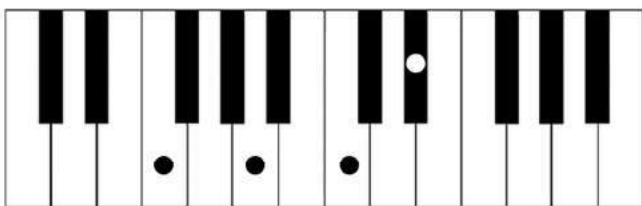
Fm6 | Fm add6

FA LA \flat DO RE



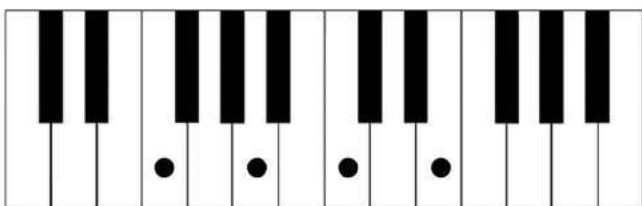
F7

FA LA DO MI \flat



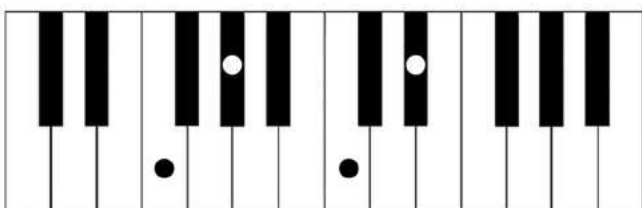
FMaj7

FA LA DO MI



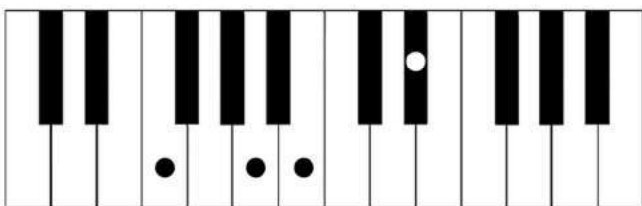
Fm7

FA LA \flat DO MI \flat



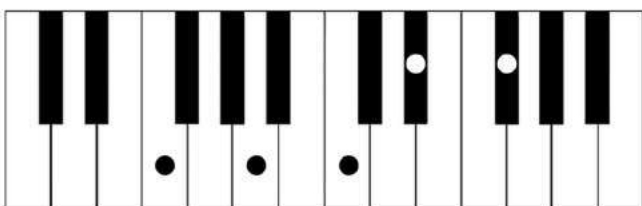
F7 \flat 5

FA LA DO \flat MI \flat



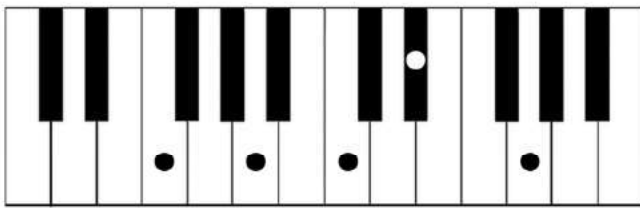
F7 \flat 9

FA LA DO MI \flat SOL \flat



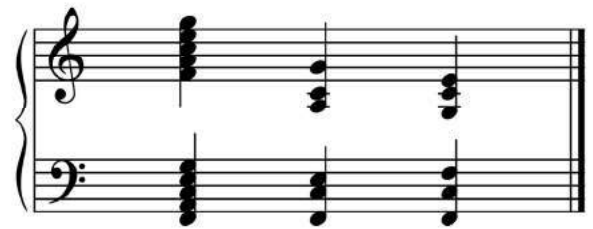
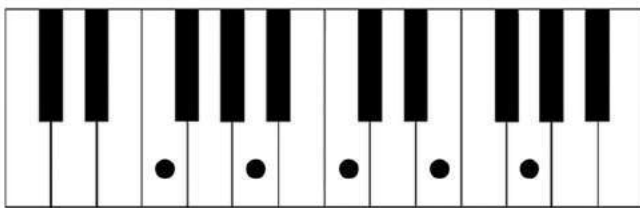
F9

FA LA DO MI \flat SOL



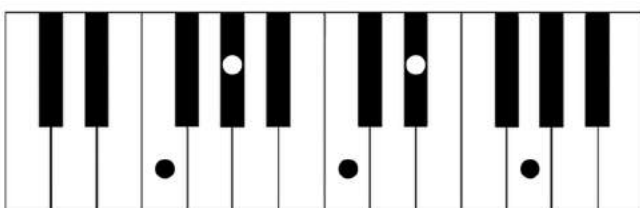
FMaj9

FA LA DO MI SOL



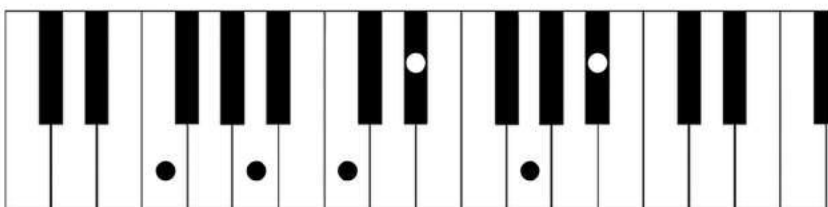
Fm9

FA LA \flat DO MI \flat SOL



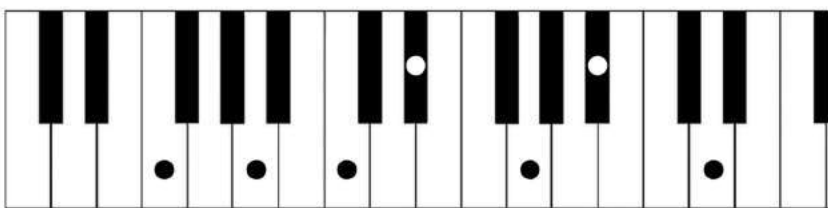
F11

FA LA DO MI \flat SOL SI \flat



F13

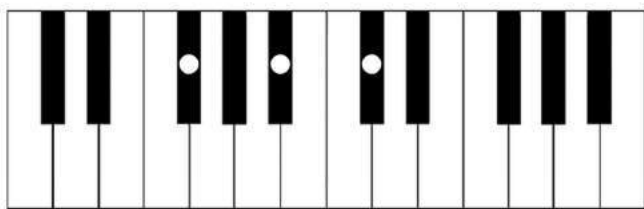
FA LA DO MI \flat SOL SI \flat RE



Acordes de FA# | F#

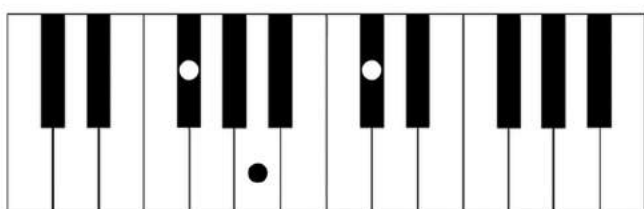
F#

FA# LA# DO#



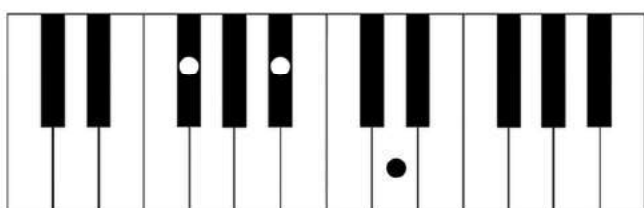
F#m

FA# LA DO#



F# aug | F#+

FA# LA# DOx



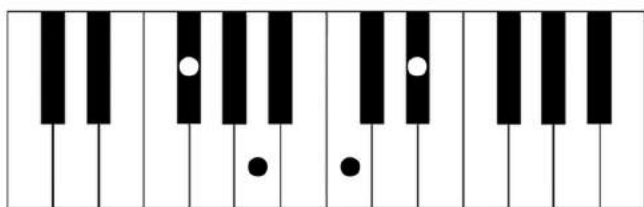
F# dim | F#-

FA# LA DO



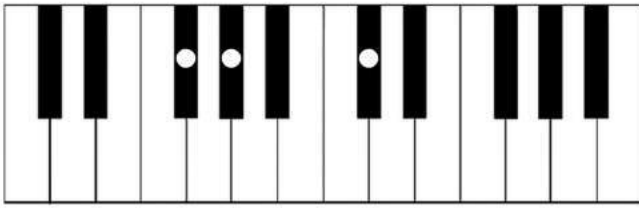
F# dim7 | F#-7

FA# LA DO MIb



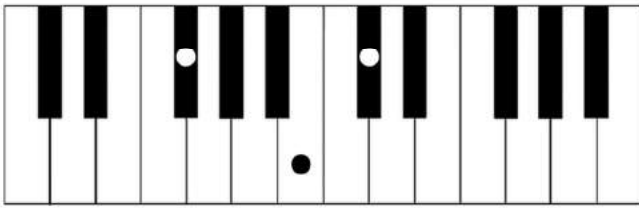
F# sus2

FA# SOL# DO#



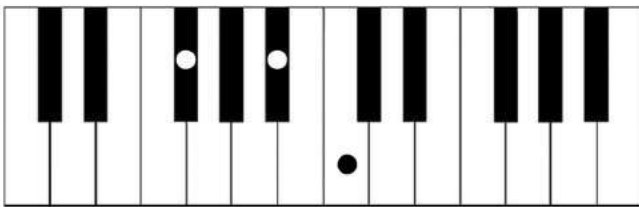
F# sus4

FA# SI DO#



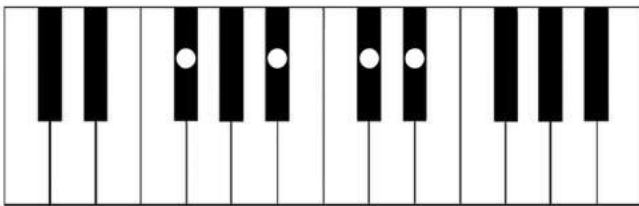
F# b5

FA# LA# DO



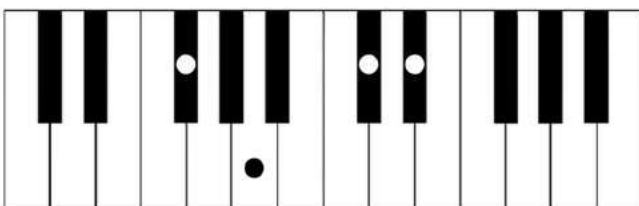
F#6 | F# add6

FA# LA# DO# RE#



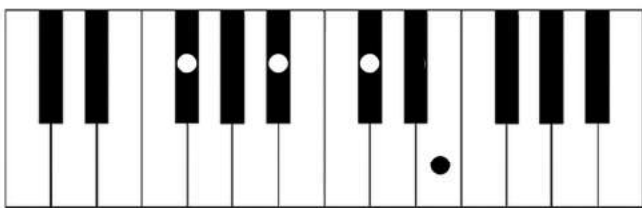
F#m6 | F#m add6

FA# LA DO# RE#



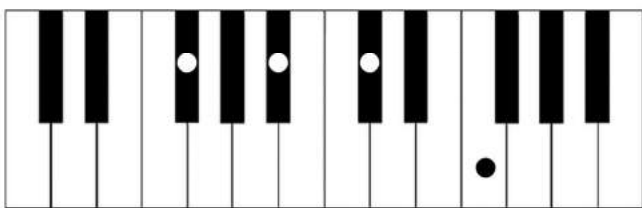
F#7

FA# LA# DO# MI



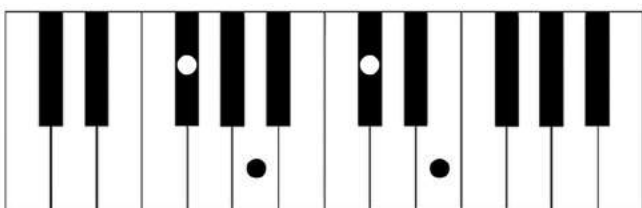
F#Maj7

FA# LA# DO# MI#



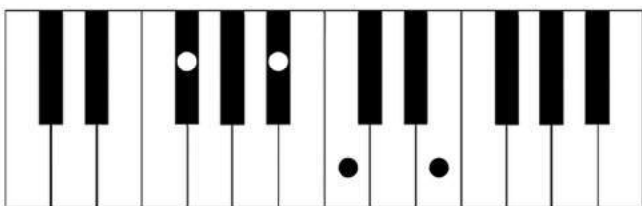
F#m7

FA# LA DO# MI



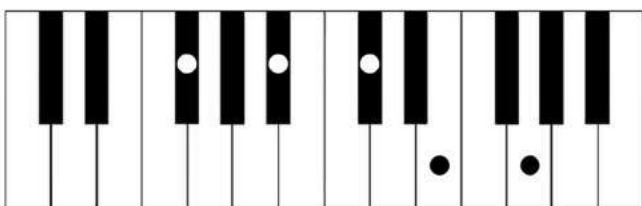
F#7b5

FA# LA# DO MI



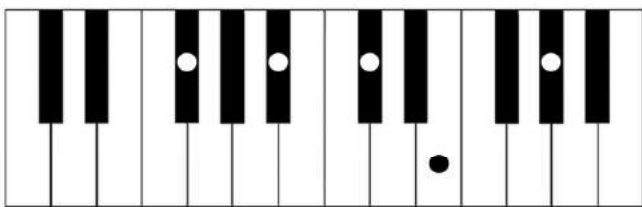
F#7b9

FA# LA# DO# MI SOL



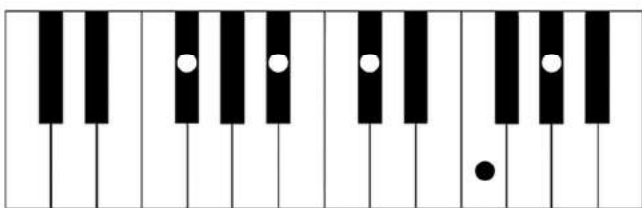
F#9

FA# LA# DO# MI SOL#



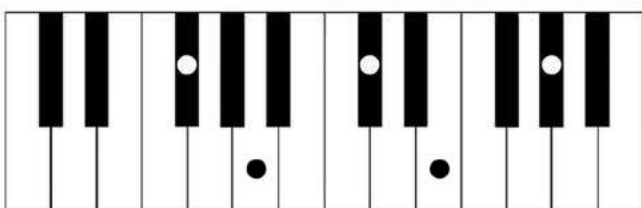
F#Maj9

FA# LA# DO# MI# SOL#



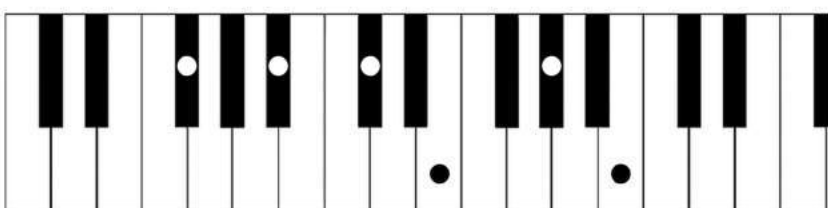
F#m9

FA# LA DO# MI SOL#



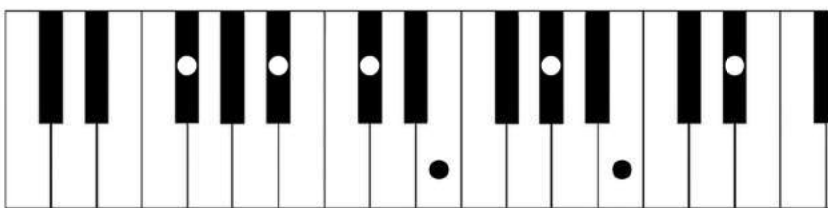
F#11

FA# LA# DO# MI SOL# SI



F#13

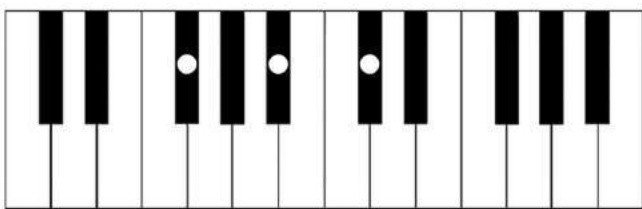
FA# LA# DO# MI SOL# SI RE#



Acordes de SOL \flat | G \flat

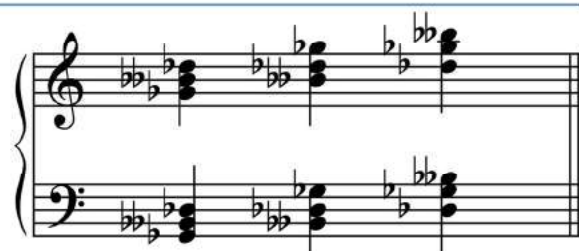
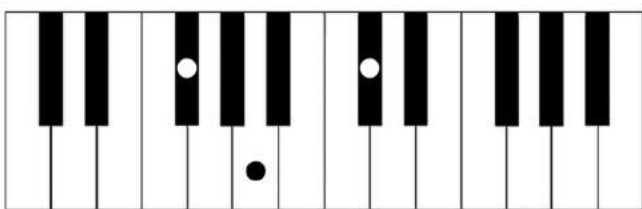
G \flat

SOL \flat SI \flat RE \flat



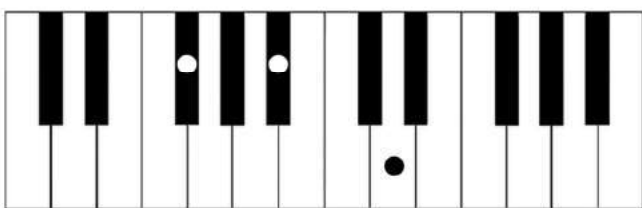
G \flat m

SOL \flat SI $\flat\flat$ RE \flat



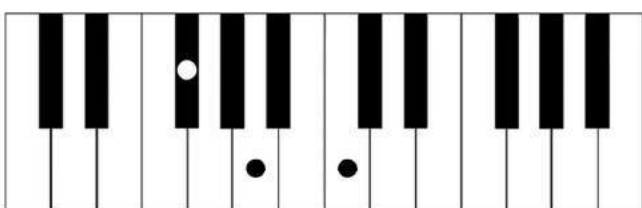
G \flat aug | G \flat +

SOL \flat SI \flat RE



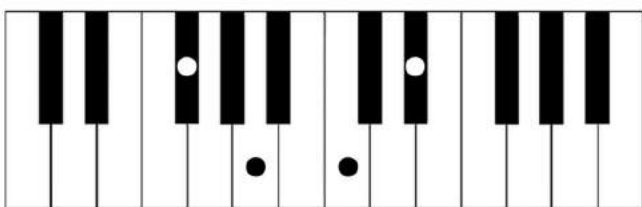
G \flat dim | G \flat -

SOL \flat SI $\flat\flat$ RE $\flat\flat$



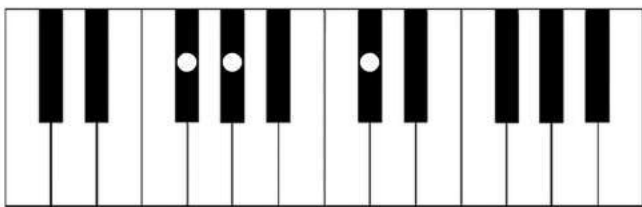
G \flat dim7 | G \flat -7

SOL \flat SI $\flat\flat$ RE $\flat\flat$ FA $\flat\flat$



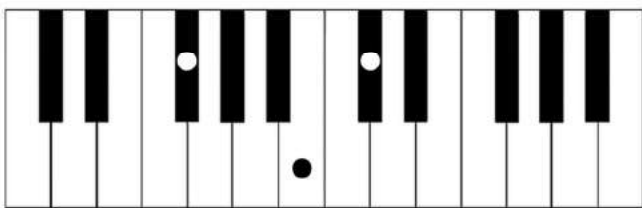
G \flat sus2

SOL \flat LA \flat RE \flat



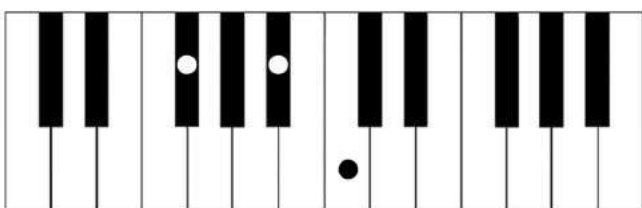
G \flat sus4

SOL \flat DO \flat RE \flat



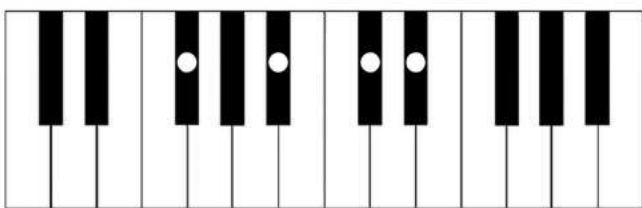
G \flat b5

SOL \flat SI \flat RE \flat b



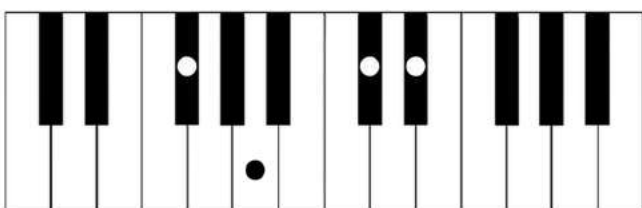
G \flat 6 | G \flat add6

SOL \flat SI \flat RE \flat MI \flat



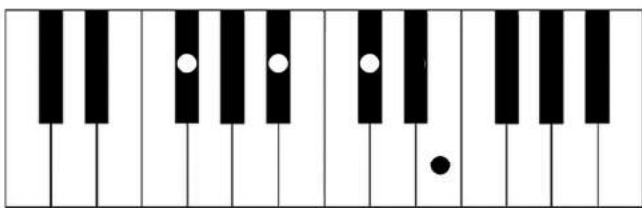
G \flat m6 | G \flat m add6

SOL \flat SI \flat b RE \flat MI \flat



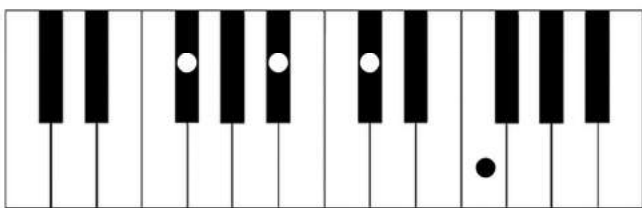
G \flat 7

SOL \flat SI \flat RE \flat FA \flat



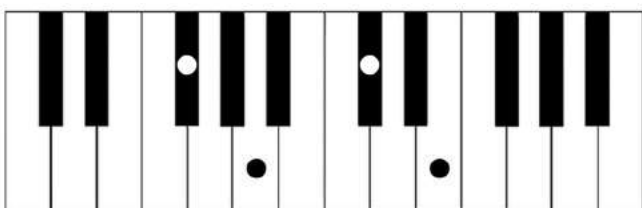
G \flat Maj7

SOL \flat SI \flat RE \flat FA



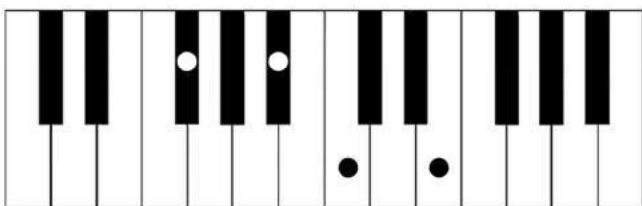
G \flat m7

SOL \flat SI $\flat\flat$ RE \flat FA \flat



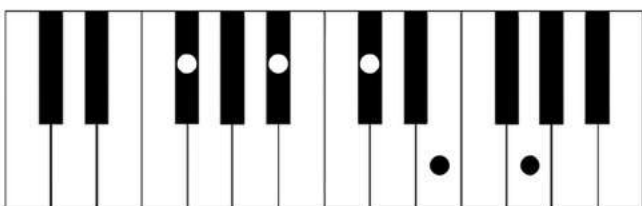
G \flat 7 \flat 5

SOL \flat SI \flat RE $\flat\flat$ FA \flat



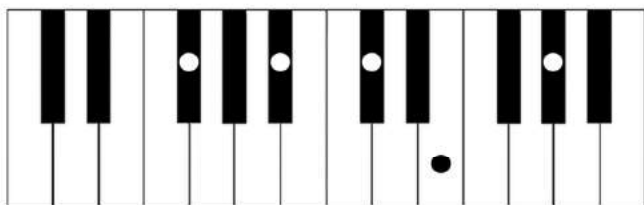
G \flat 7 \flat 9

SOL \flat SI \flat RE \flat FA \flat LA $\flat\flat$



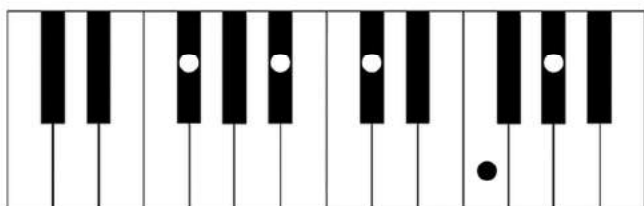
G \flat 9

SOL \flat SI \flat RE \flat FA \flat LA \flat



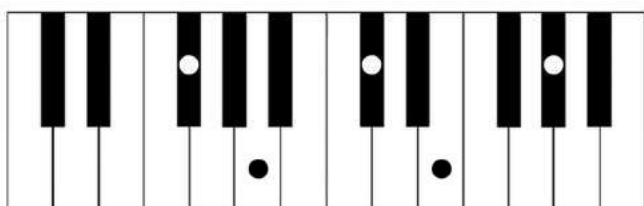
G \flat Maj9

SOL \flat SI \flat RE \flat FA LA \flat



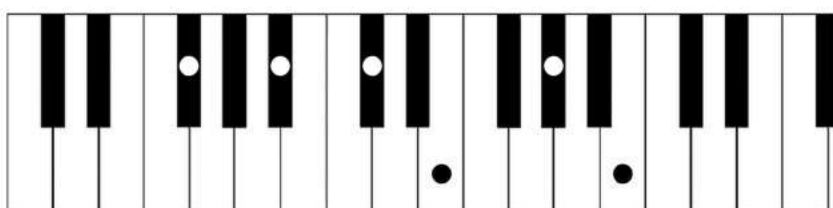
G \flat m9

SOL \flat SI $\flat\flat$ RE \flat FA \flat LA \flat



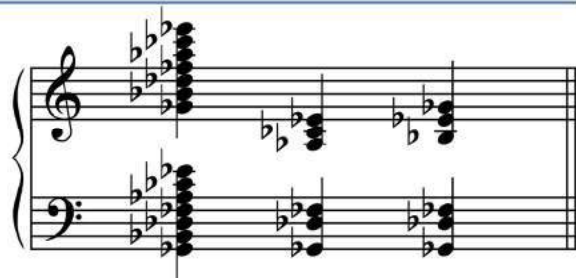
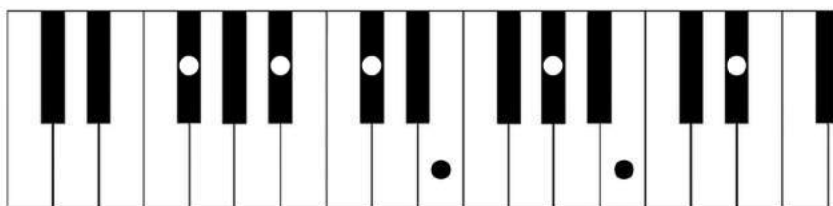
G \flat 11

SOL \flat SI \flat RE \flat FA \flat LA \flat DO \flat



G \flat 13

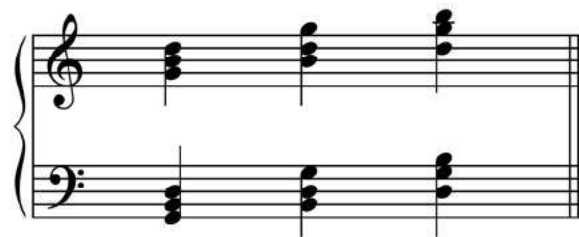
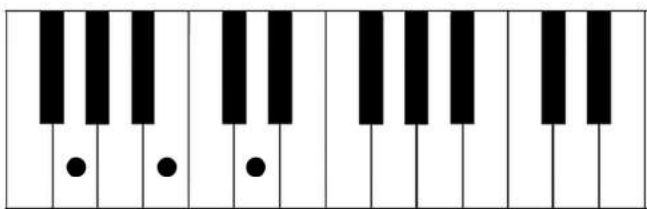
SOL \flat SI \flat RE \flat FA \flat LA \flat DO \flat MI \flat



Acordes de SOL | G

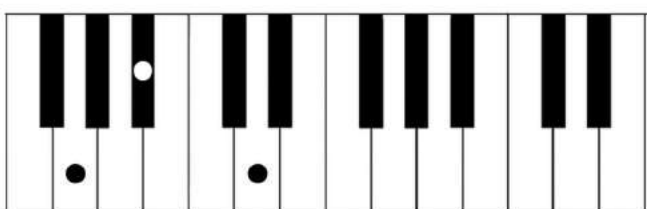
G

SOL SI RE



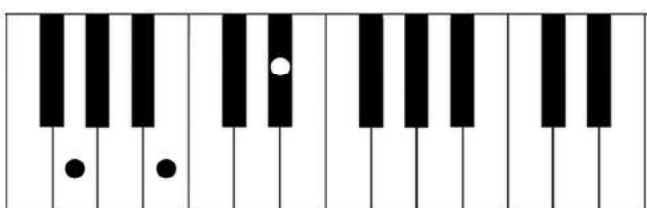
Gm

SOL SI \flat RE



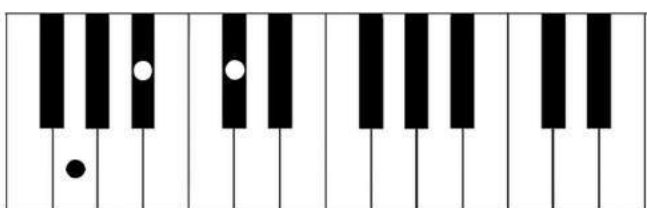
G aug | G $^+$

SOL SI RE \sharp



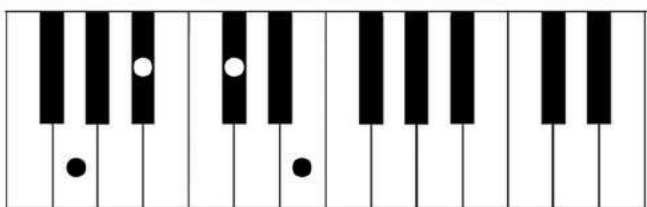
G dim | G $-$

SOL SI \flat RE \flat



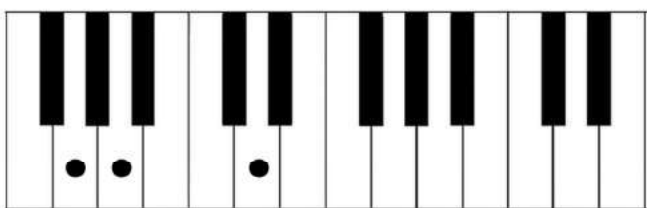
G dim7 | G-7

SOL SI \flat RE \flat FA \flat



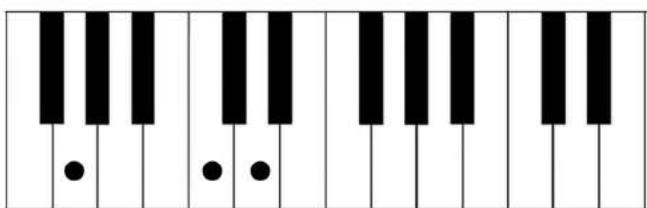
G sus2

SOL LA RE



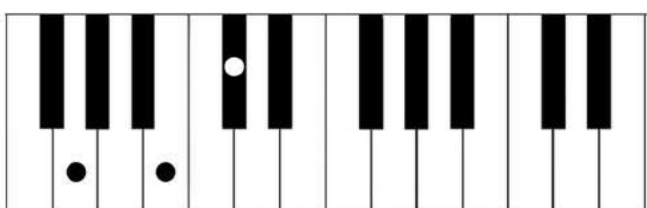
G sus4

SOL DO RE



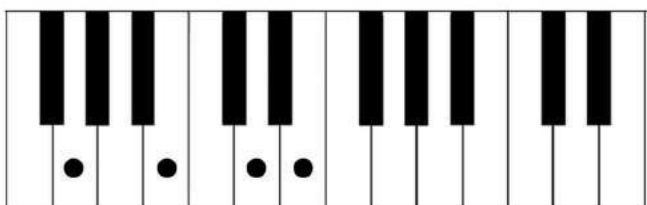
G b5

SOL SI REb



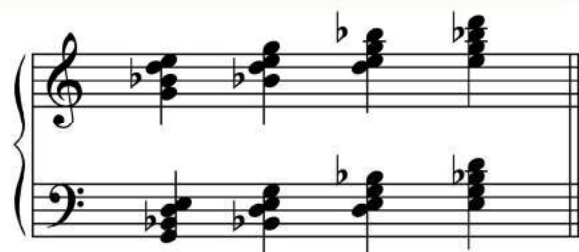
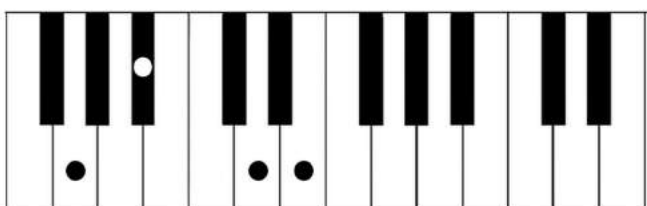
G6 | G add6

SOL SI RE MI



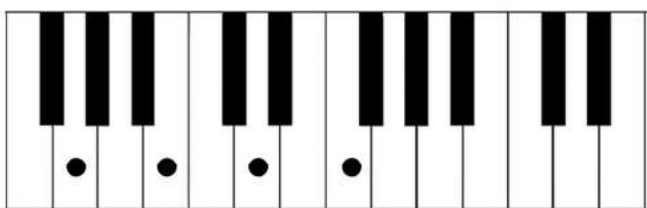
Gm6 | Gm add6

SOL SIb RE MI



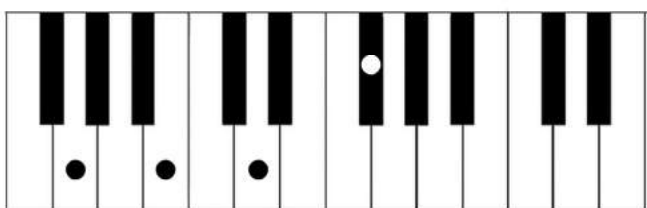
G7

SOL SI RE FA



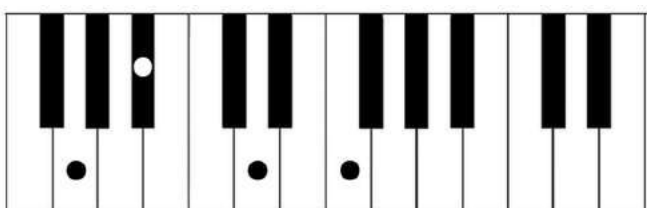
GMaj7

SOL SI RE FA#



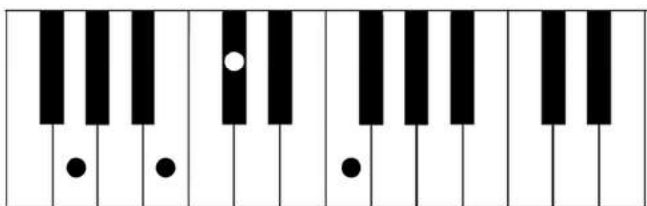
Gm7

SOL SIb RE FA



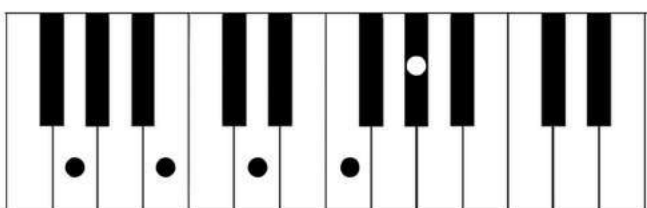
G7b5

SOL SI REb FA



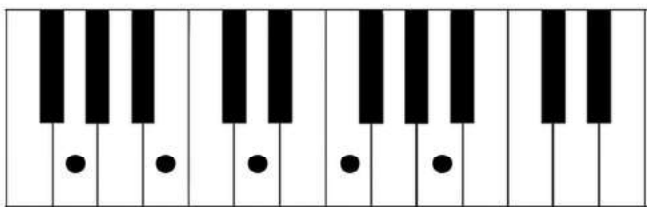
G7b9

SOL SI RE FA LAb



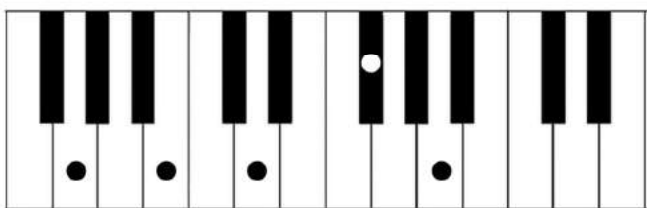
G9

SOL SI RE FA LA



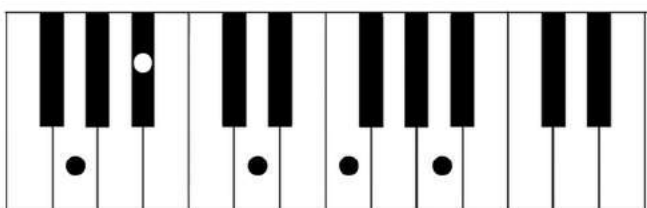
GMaj9

SOL SI RE FA# LA



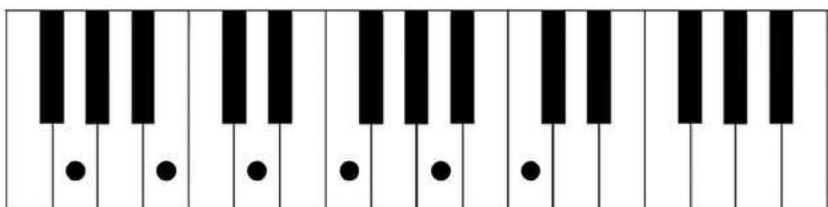
Gm9

SOL SIb RE FA LA



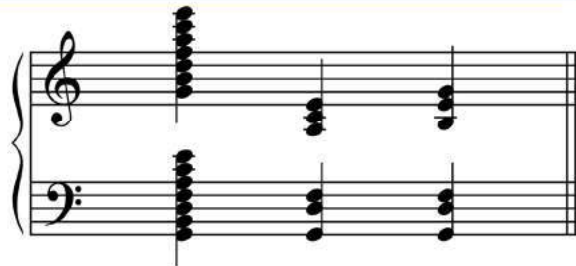
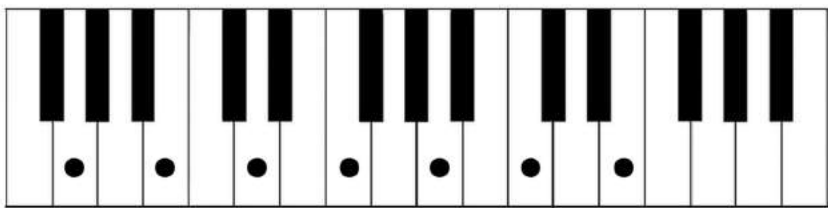
G11

SOL SI RE FA LA DO



G13

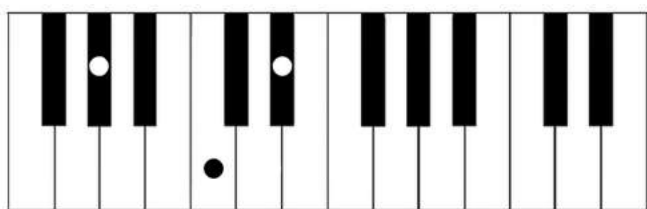
SOL SI RE FA LA DO MI



Acordes de SOL# | G#

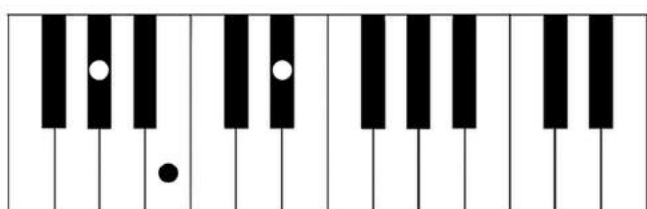
G#

SOL# SI# RE#



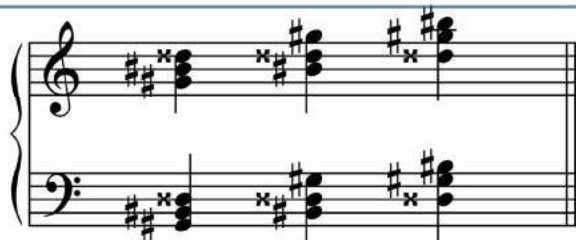
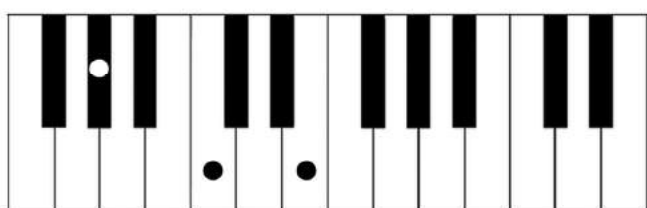
G#m

SOL# SI RE#



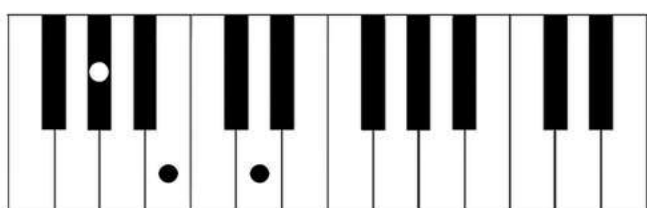
G# aug | G#+

SOL# SI# RE#x



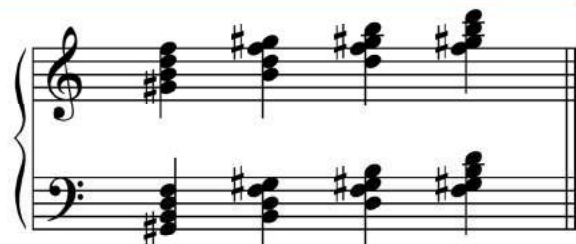
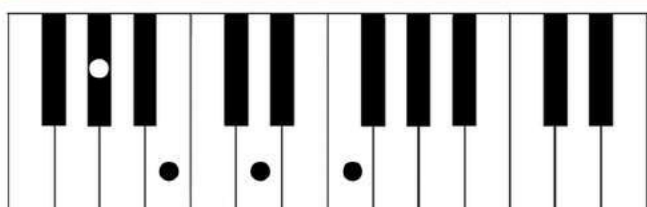
G# dim | G#-

SOL# SI RE



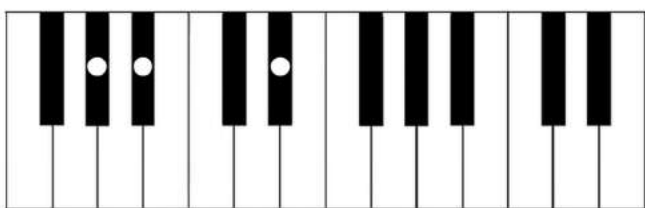
G# dim7 | G#-7

SOL# SI RE FA



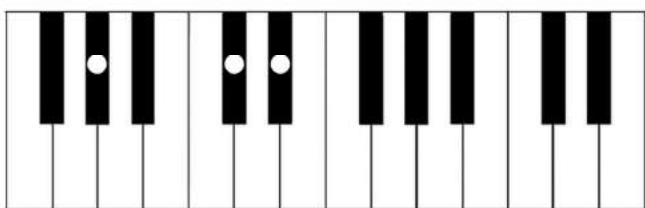
G# sus2

SOL# LA# RE#



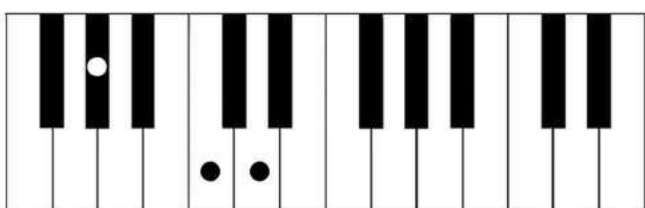
G# sus4

SOL# DO# RE#



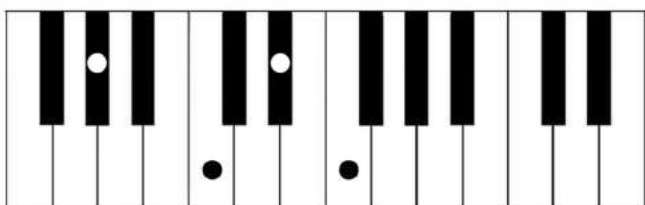
G# b5

SOL# SI# RE



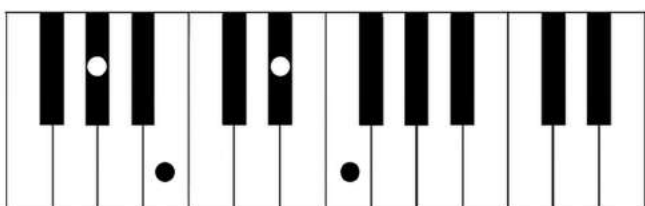
G#6 | G# add6

SOL# SI# RE# MI#



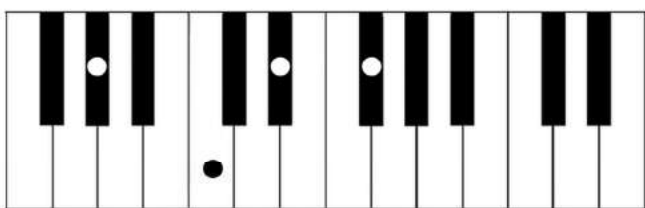
G#m6 | G#m add6

SOL# SI RE# MI#



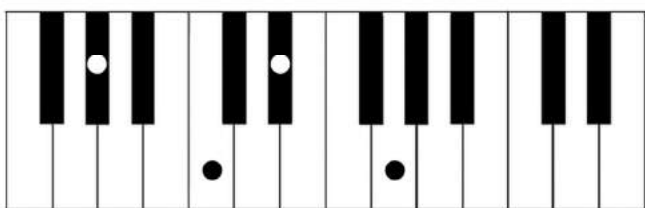
G#7

SOL# SI# RE# FA#



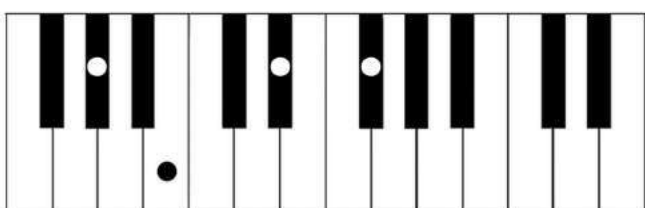
G#Maj7

SOL# SI# RE# FA#



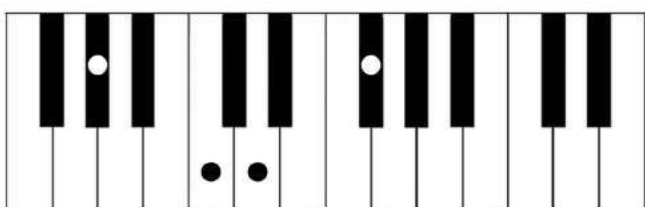
G#m7

SOL# SI RE# FA#



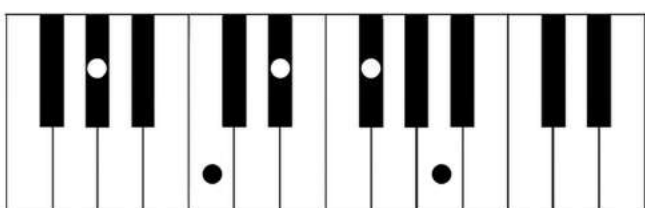
G#7b5

SOL# SI# RE FA#



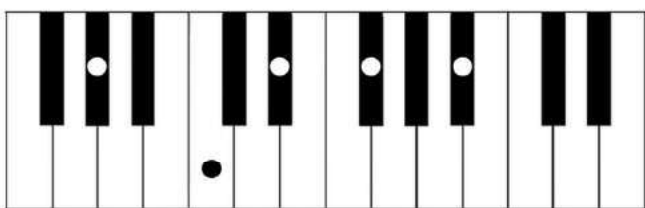
G#7b9

SOL# SI# RE# FA# LA



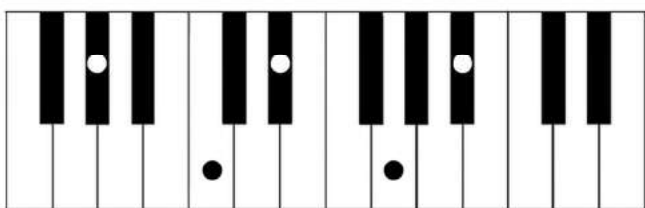
G#9

SOL# SI# RE# FA# LA#



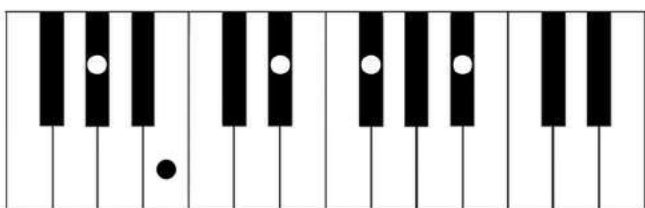
G#Maj9

SOL# SI# RE# FA# LA#



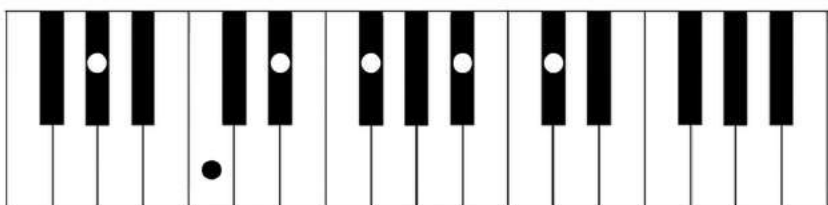
G#m9

SOL# SI RE# FA# LA#



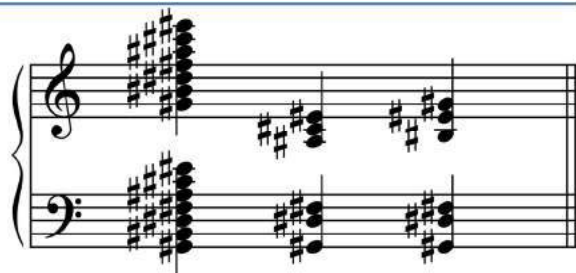
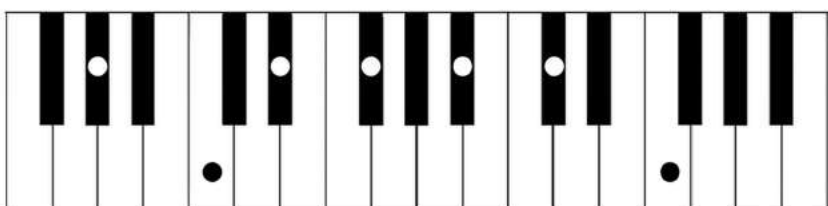
G#11

SOL# SI# RE# FA# LA# DO#



G#13

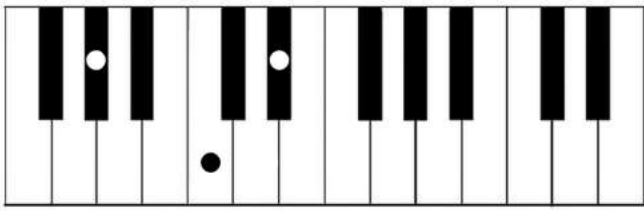
SOL# SI# RE# FA# LA# DO# MI#



Acordes de LA \flat | A \flat

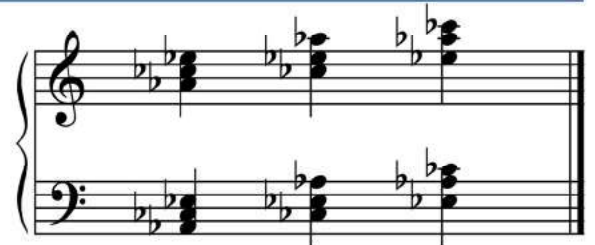
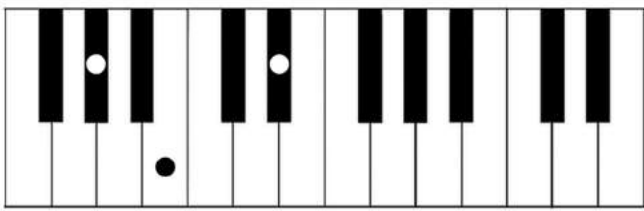
A \flat

LA \flat DO MI \flat



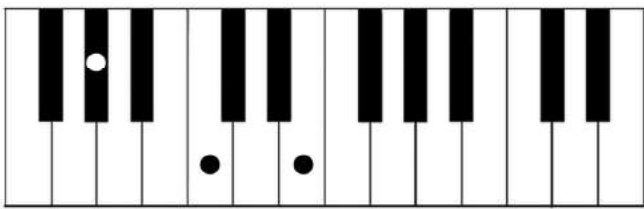
A \flat m

LA \flat DO \flat MI \flat



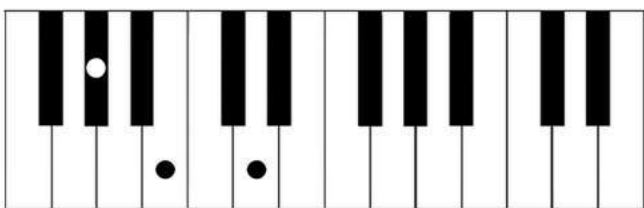
A \flat aug | A \flat +

LA \flat DO MI



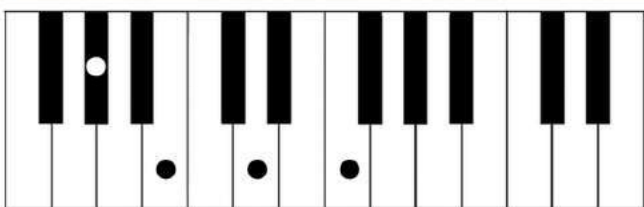
A \flat dim | A \flat -

LA \flat DO \flat MI $\flat\flat$



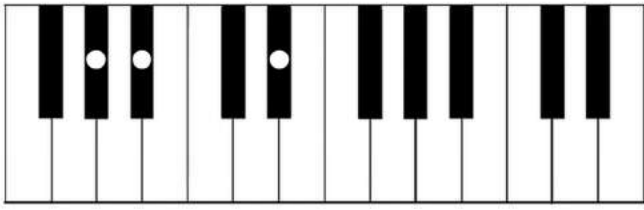
A \flat dim7 | A \flat -7

LA \flat DO \flat MI $\flat\flat$ SOL $\flat\flat$



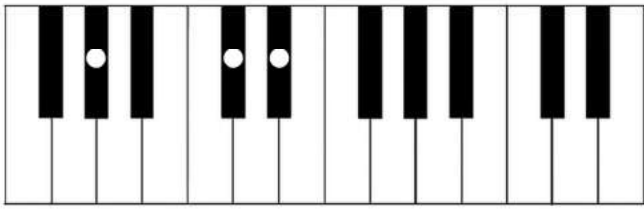
A \flat sus2

LA \flat SI \flat MI \flat



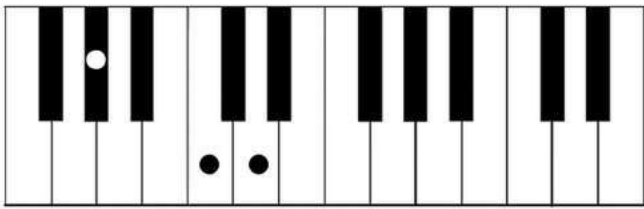
A \flat sus4

LA \flat RE \flat MI \flat



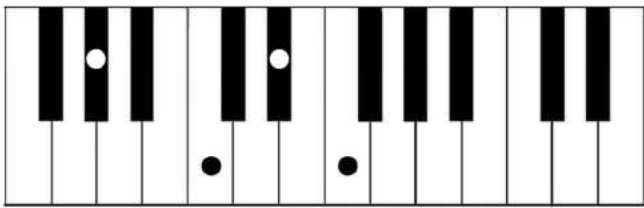
A \flat b5

LA \flat DO MI $\flat\flat$



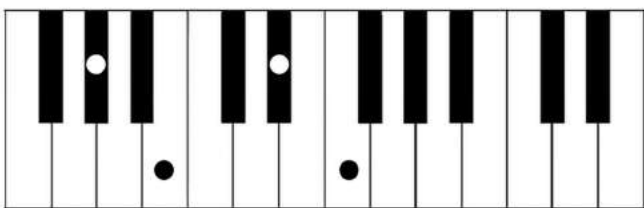
A \flat 6 | A \flat add6

LA \flat DO MI \flat FA



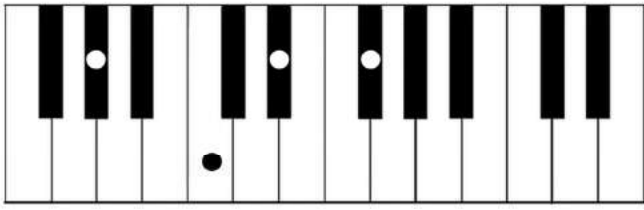
A \flat m6 | A \flat m add6

LA \flat DO \flat MI \flat FA



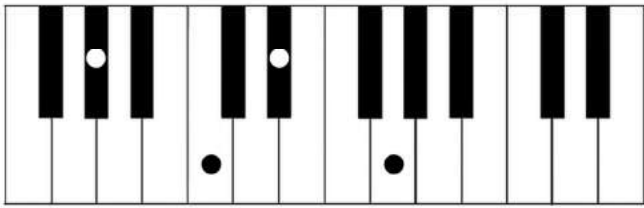
Ab7

LA \flat DO MI \flat SOL \flat



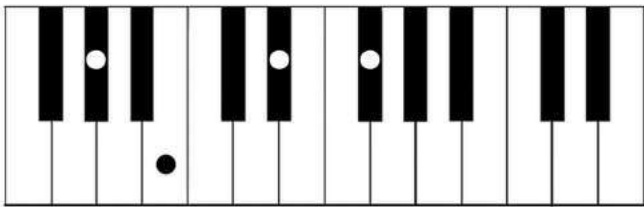
AbMaj7

LA \flat DO MI \flat SOL



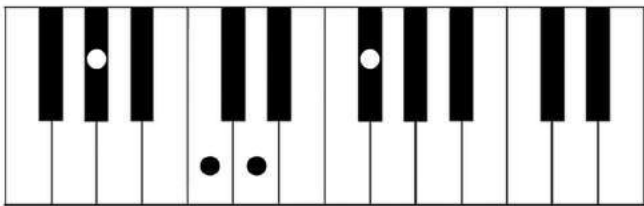
Abm7

LA \flat DO \flat MI \flat SOL \flat



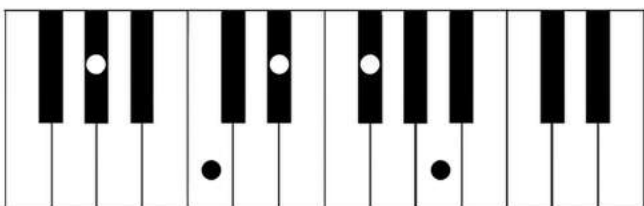
Ab7b5

LA \flat DO MI $\flat\flat$ SOL \flat



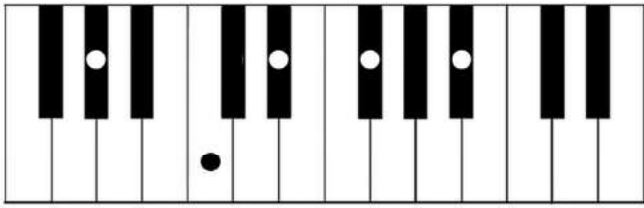
Ab7b9

LA \flat DO MI \flat SOL \flat SI $\flat\flat$



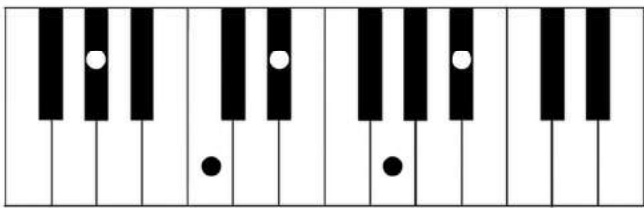
A \flat 9

LA \flat DO MI \flat SOL \flat SI \flat



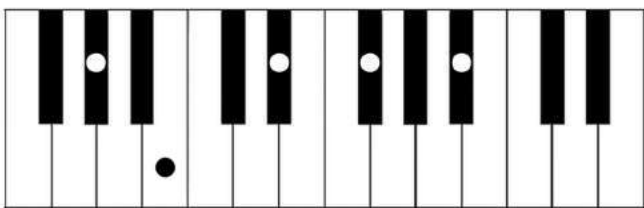
A \flat Maj9

LA \flat DO MI \flat SOL SI \flat



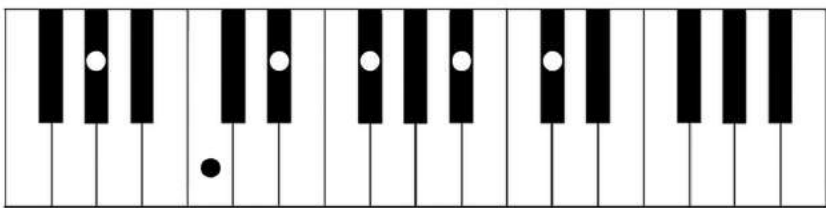
A \flat m9

LA \flat DO \flat MI \flat SOL \flat SI \flat



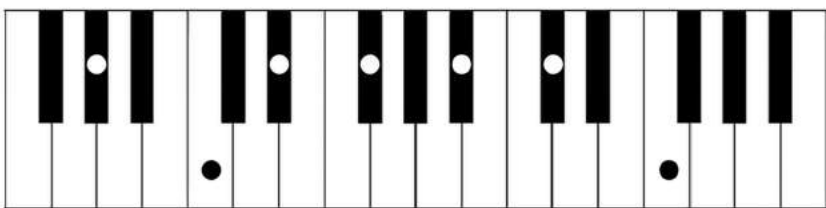
A \flat 11

LA \flat DO MI \flat SOL \flat SI \flat RE \flat



A \flat 13

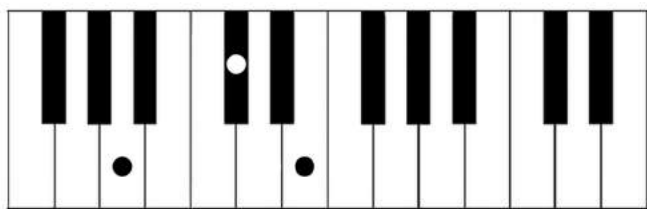
LA \flat DO MI \flat SOL \flat SI \flat RE \flat FA



Acordes de LA | A

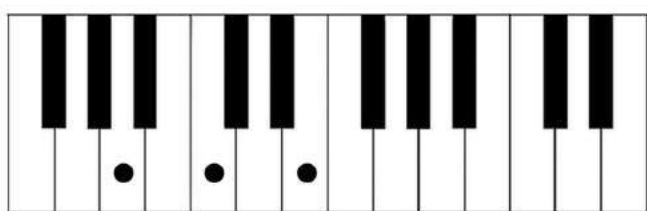
A

LA DO# MI



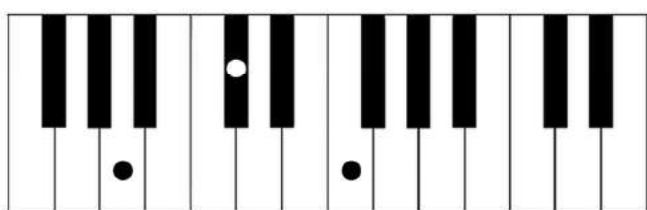
Am

LA DO MI



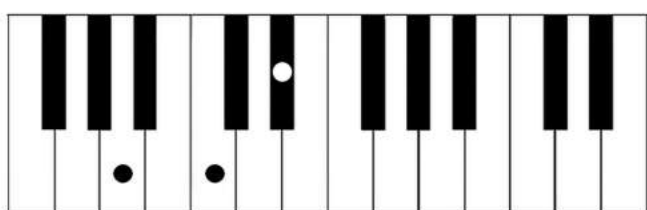
A aug | A+

LA DO# MI#



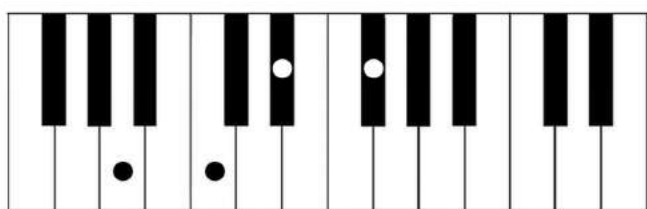
A dim | A-

LA DO MIb



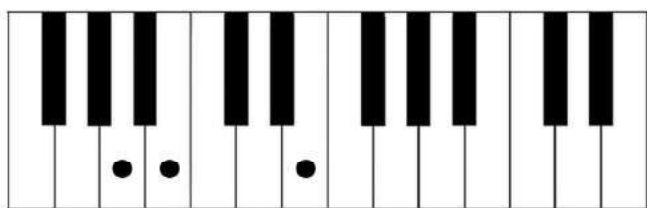
A dim7 | A-7

LA DO MIb SOLb



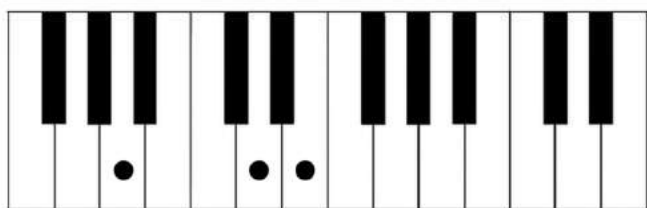
A sus2

LA SI MI



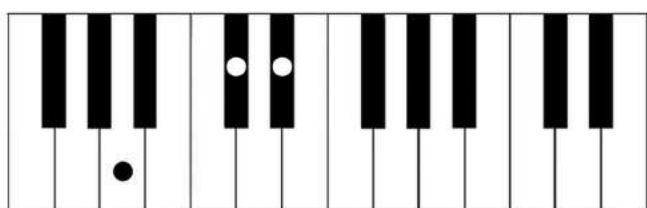
A sus4

LA RE MI



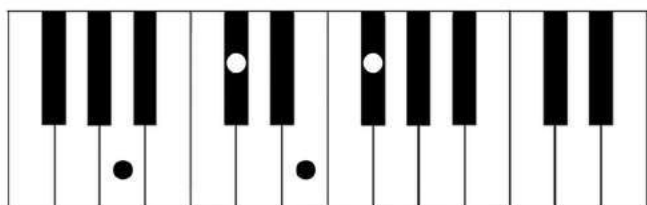
A b5

LA DO# MIb



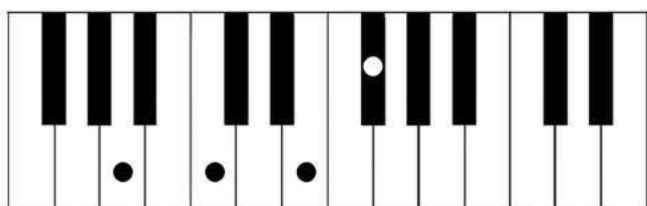
A6 | A add6

LA DO# MI FA#



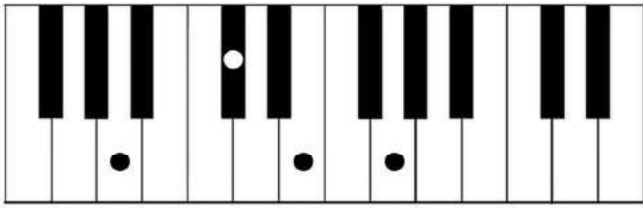
Am6 | Am add6

LA DO MI FA#



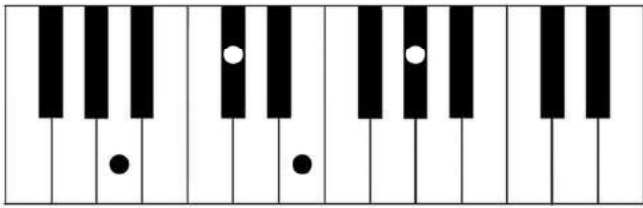
A7

LA DO# MI SOL



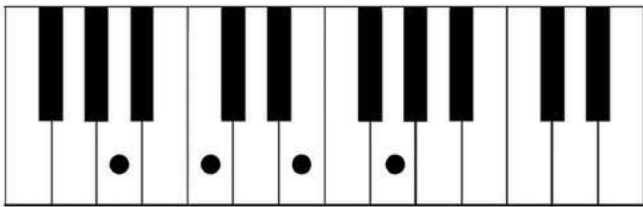
AMaj7

LA DO# MI SOL#



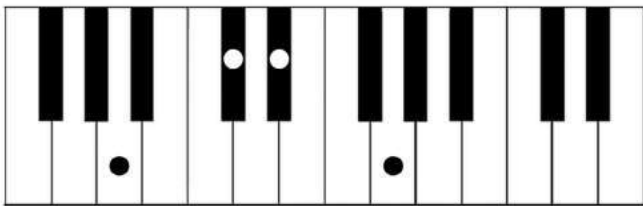
Am7

LA DO MI SOL



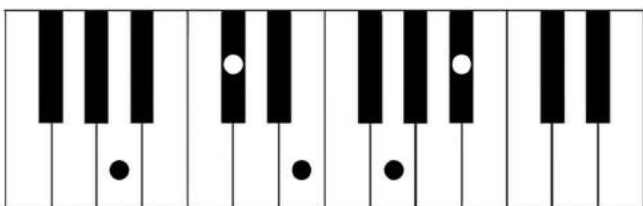
A7b5

LA DO# MIb SOL



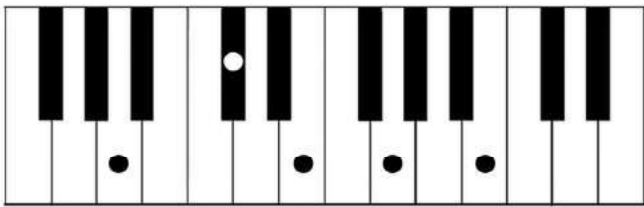
A7b9

LA DO# MI SOL SIb



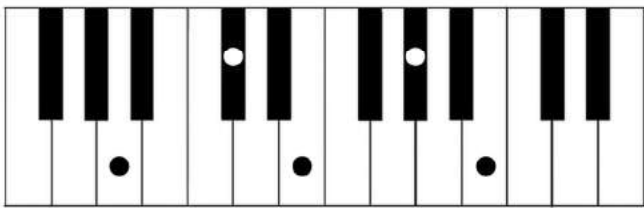
A9

LA DO# MI SOL SI



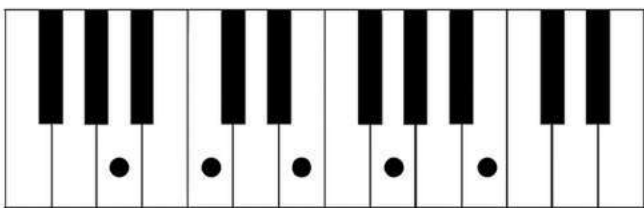
AMaj9

LA DO# MI SOL# SI



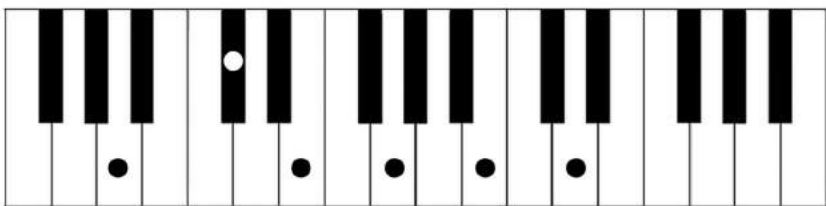
Am9

LA DO MI SOL SI



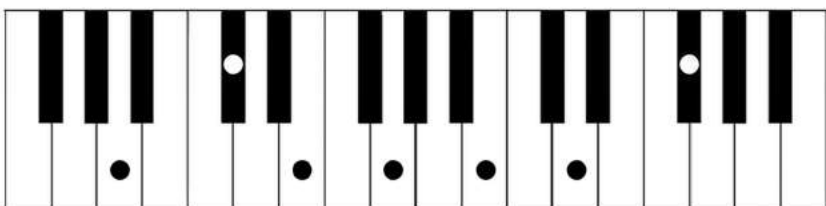
A11

LA DO# MI SOL SI RE



A13

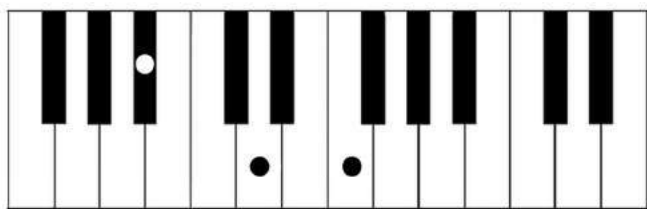
LA DO# MI SOL SI RE FA#



Acordes de LA# | A#

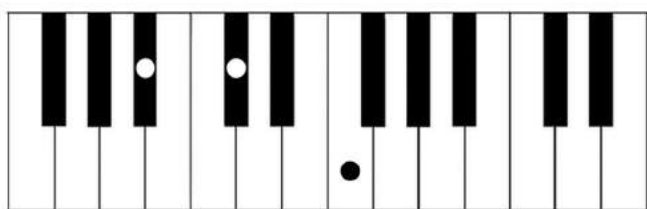
A#

LA# DO x MI#



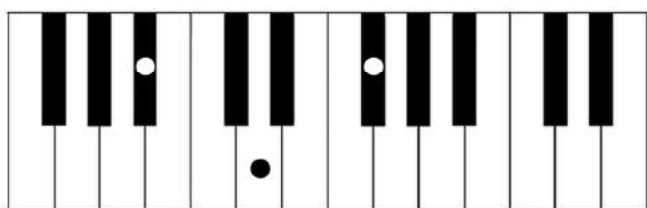
A#m

LA# DO# MI#



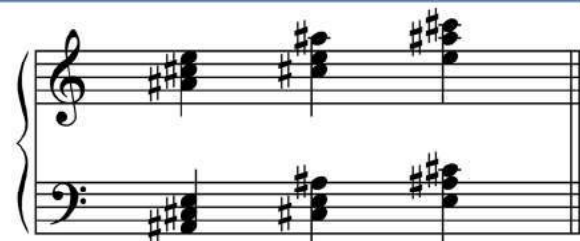
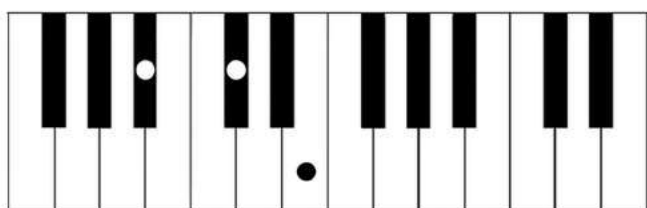
A# aug | A#+

LA# DO x MI x



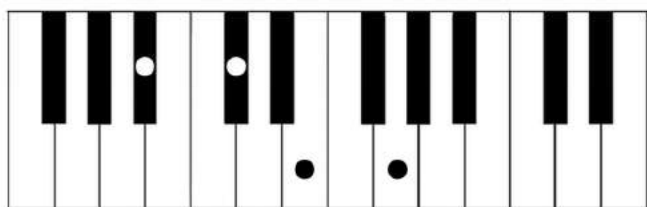
A# dim | A#-

LA# DO# MI



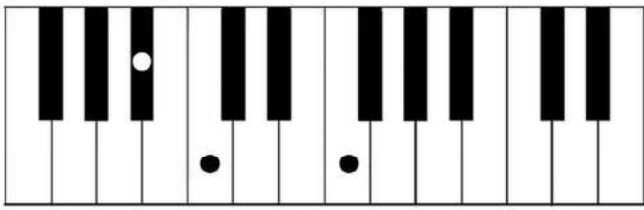
A# dim7 | A#-7

LA# DO# MI SOL



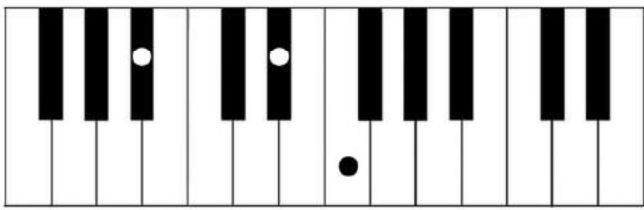
A# sus2

LA# SI# MI#



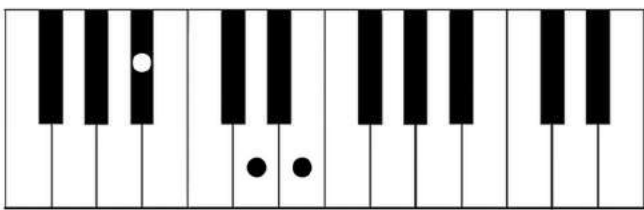
A# sus4

LA# RE# MI#



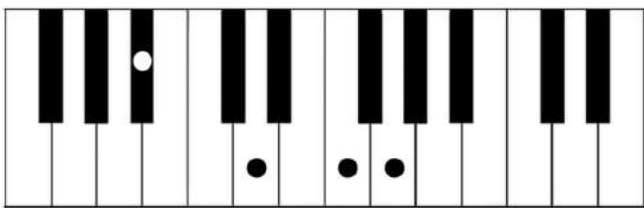
A# b5

LA# DOx MI



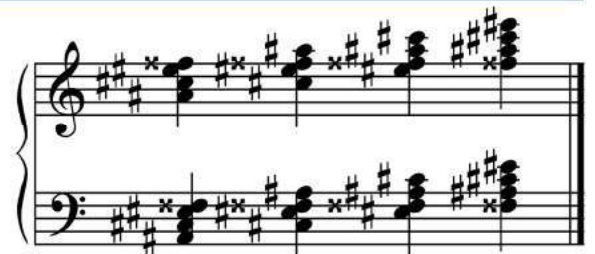
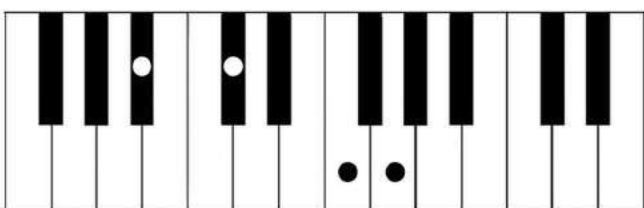
A#6 | A# add6

LA# DOx MI# FAx



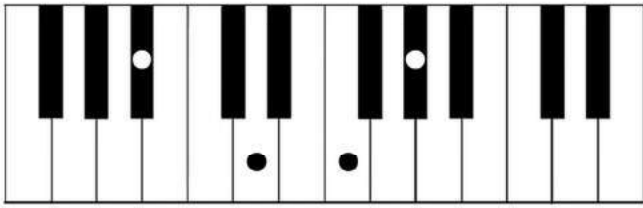
A#m6 | A#m add6

LA# DO# MI# FAx



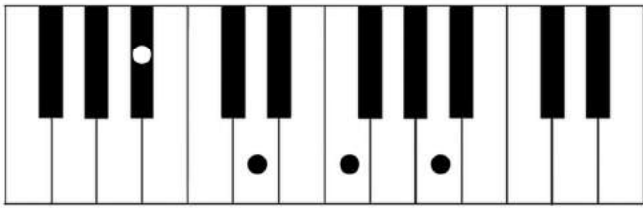
A#7

LA# DOx MI# SOL#



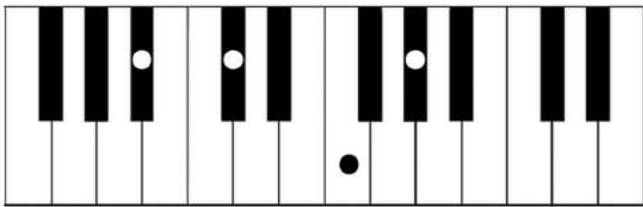
A#Maj7

LA# DOx MI# SOLx



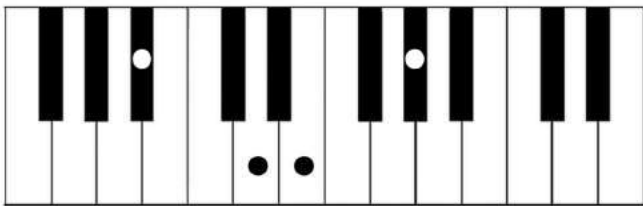
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LA# DO# MI# SOL#



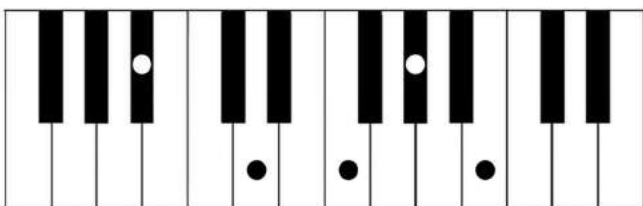
A#7b5

LA# DOx MI SOL#



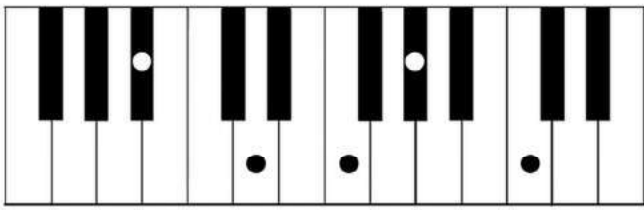
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LA# DOx MI# SOL# SI



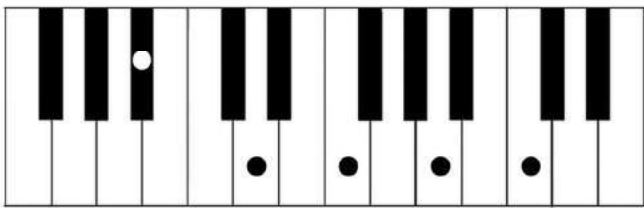
A#9

LA # DO x MI# SOL# SI#



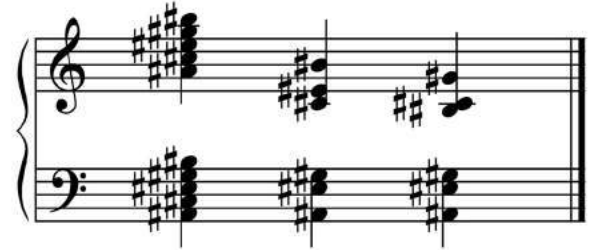
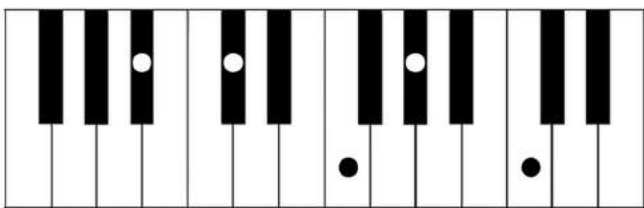
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LA# DO x MI# SOL x SI#



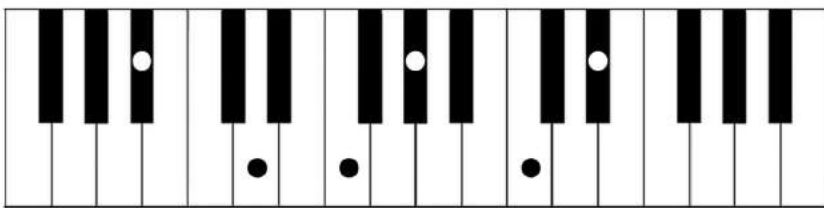
A#m9

LA# DO# MI# SOL# SI#



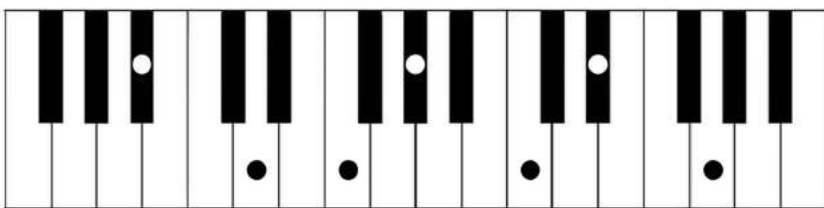
A#11

LA# DO x MI# SOL# SI# RE#



A#13

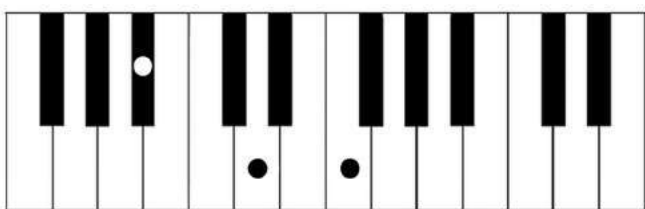
LA# DO x MI# SOL# SI# RE# FA x



Acordes de Si \flat | B \flat

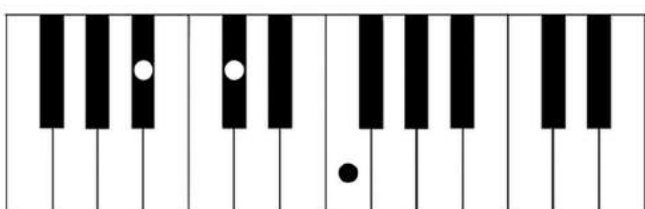
B \flat

SI \flat RE FA



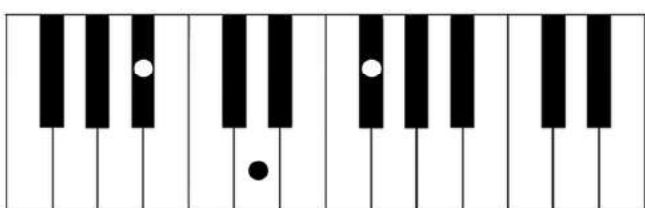
B \flat m

SI \flat RE \flat FA



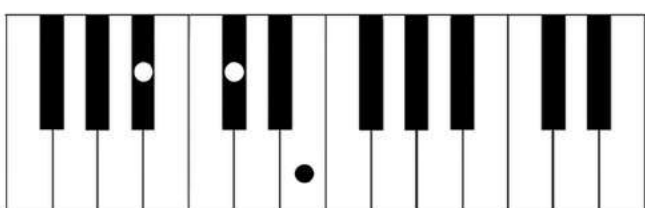
B \flat aug | B \flat +

SI \flat RE FA \sharp



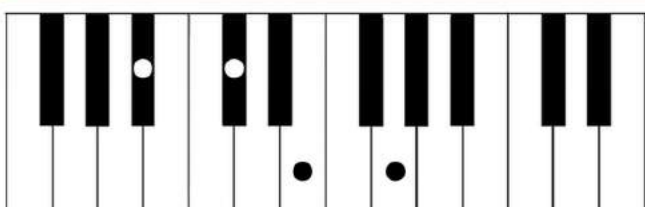
B \flat dim | B \flat -

SI \flat RE \flat FA \flat



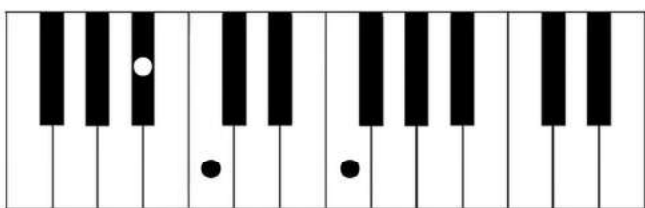
B \flat dim7 | B \flat -7

SI \flat RE \flat FA \flat LA $\flat\flat$



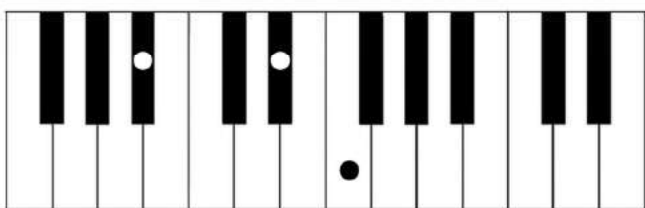
B \flat sus2

S1 \flat DO FA



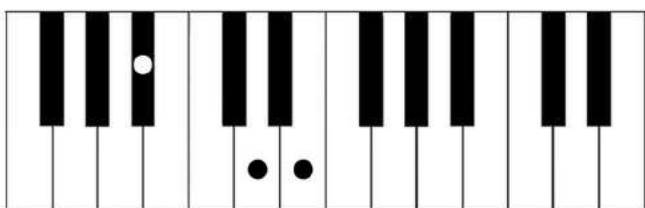
B \flat sus4

S1 \flat M1 \flat FA



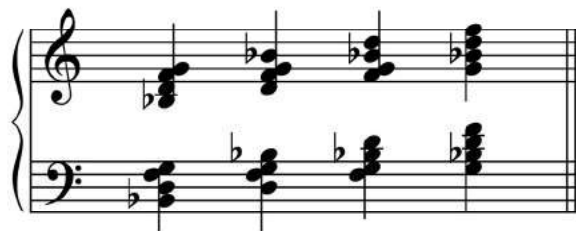
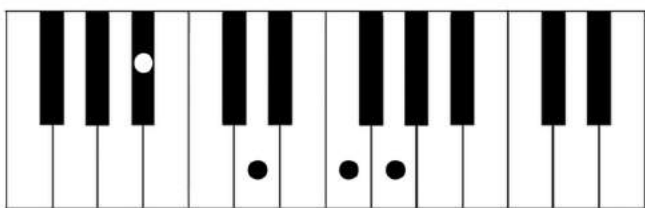
B \flat b5

S1 \flat RE FAb



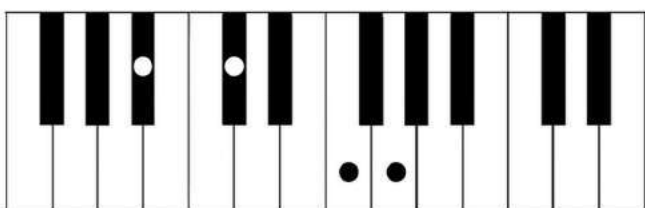
B \flat 6 | B \flat add6

S1 \flat RE FA SOL



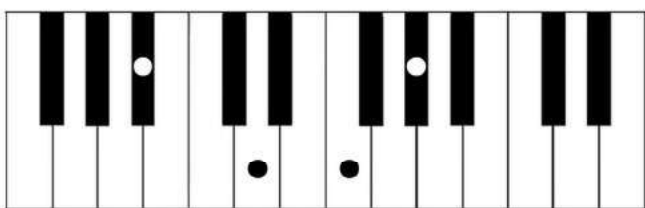
B \flat m6 | B \flat m add6

S1 \flat RE \flat FA SOL



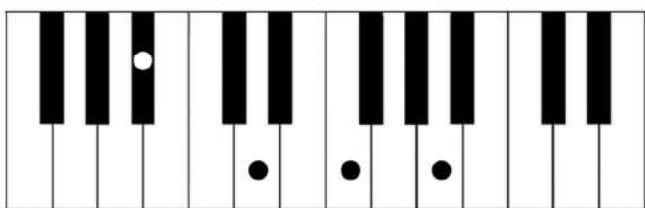
B \flat 7

S \flat RE FA LA \flat



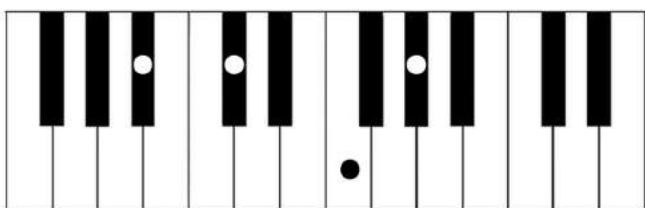
B \flat Maj7

S \flat RE FA LA



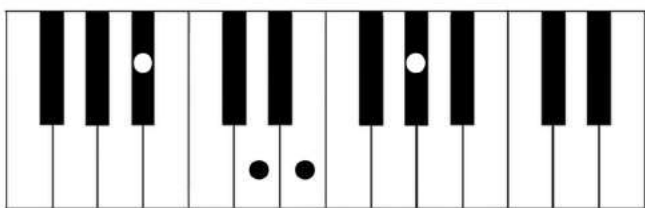
B \flat m7

S \flat RE \flat FA LA \flat



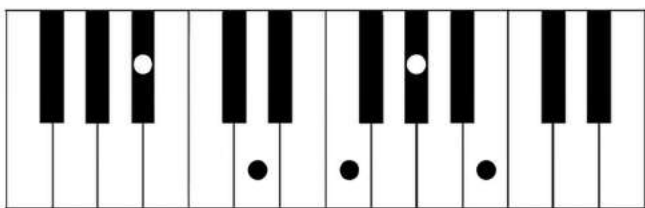
B \flat 7 \flat 5

S \flat RE FA \flat LA \flat



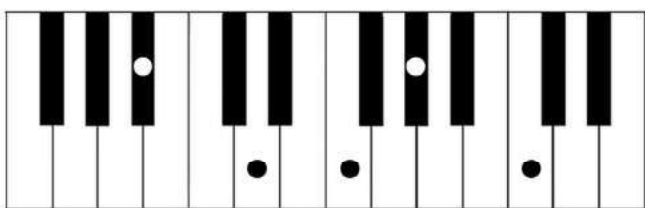
B \flat 7 \flat 9

S \flat RE FA LA \flat DO \flat



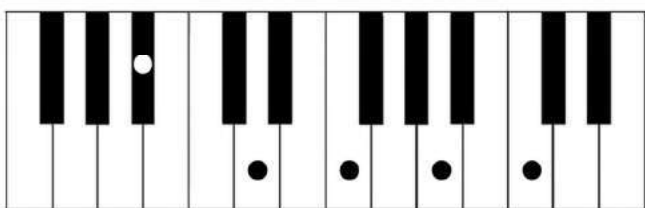
B \flat 9

S \flat RE FA LA \flat DO



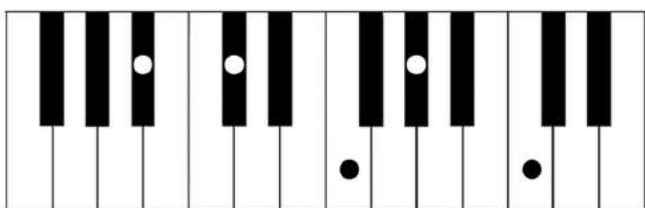
B \flat Maj9

S \flat RE FA LA DO



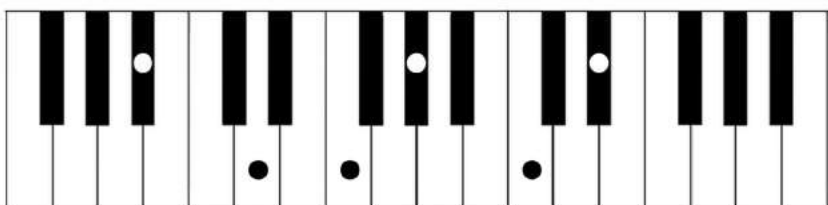
B \flat m9

S \flat RE \flat FA LA \flat DO



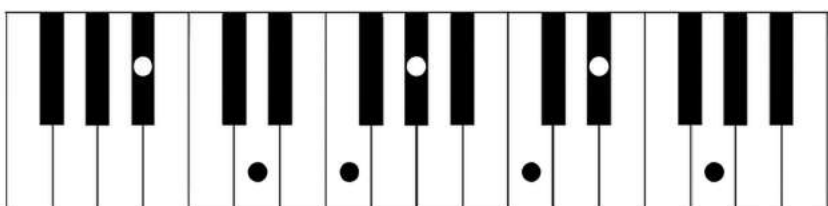
B \flat 11

S \flat RE FA LA \flat DO MI \flat



B \flat 13

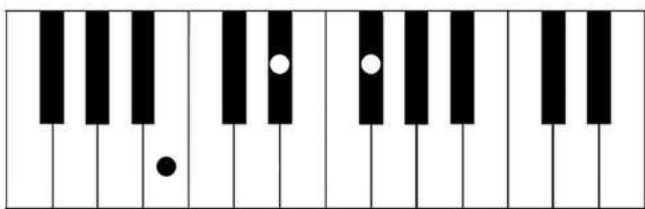
S \flat RE FA LA \flat DO MI \flat SOL



Acordes de SI | B

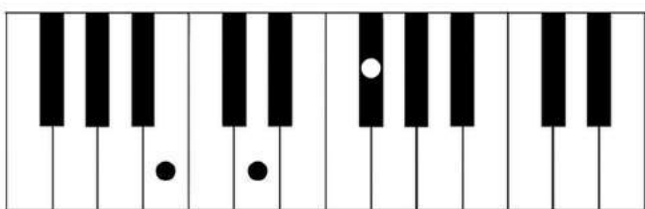
B

SI RE# FA#



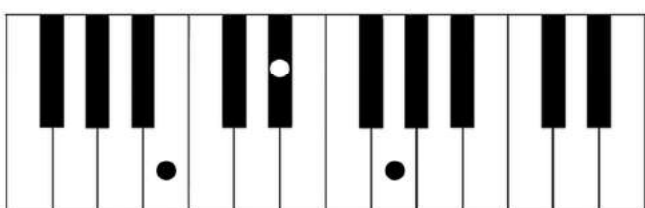
Bm

SI RE FA#



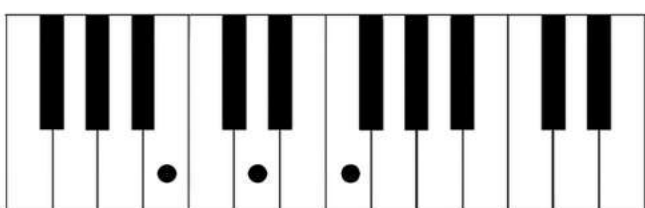
B aug | B+

SI RE# FAx



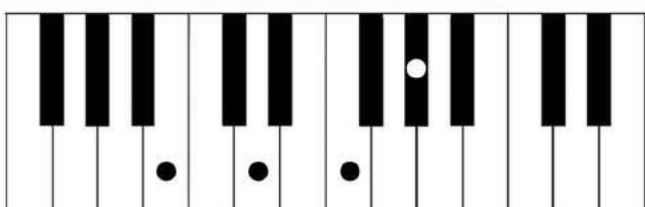
B dim | B-

SI RE FA



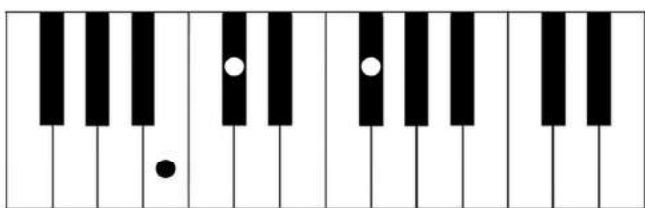
B dim7 | B-7

SI RE FA LAB



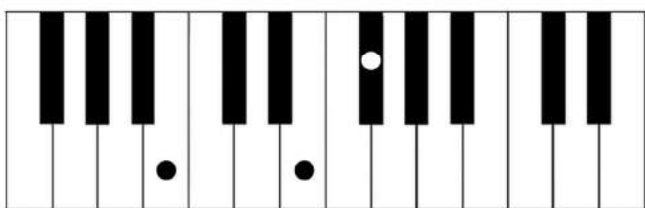
B sus2

SI DO# FA#



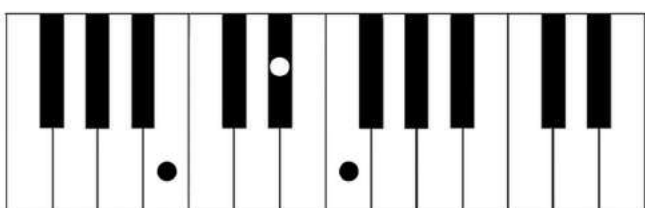
B sus4

SI MI FA#



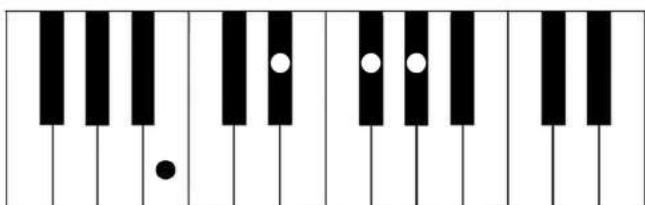
B b5

SI RE# FA



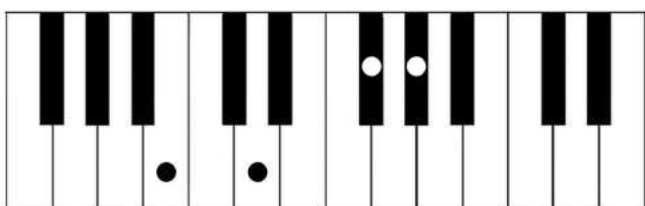
B6 | B add6

SI RE# FA# SOL#



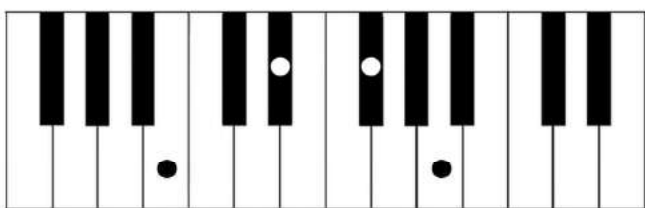
Bm6 | Bm add6

SI RE FA# SOL#



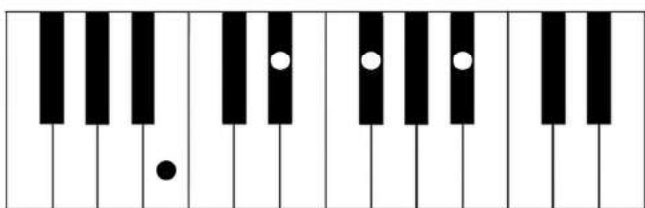
B7

SI RE# FA# LA



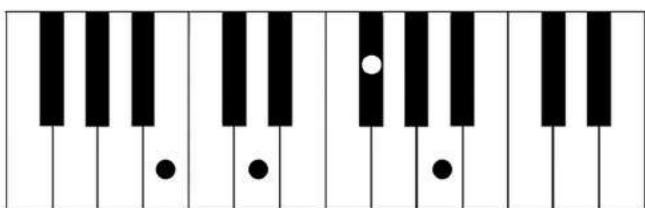
B Maj7

SI RE# FA# LA#



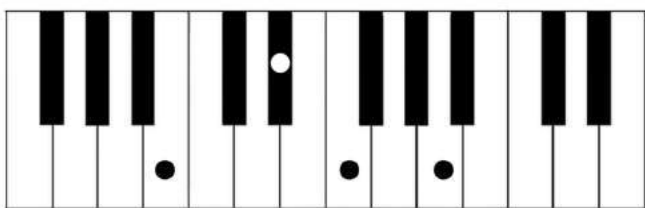
Bm7

SI RE FA# LA



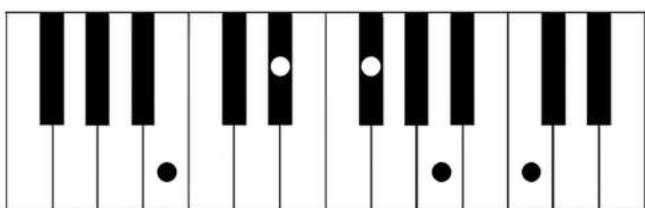
B7b5

SI RE# FA LA



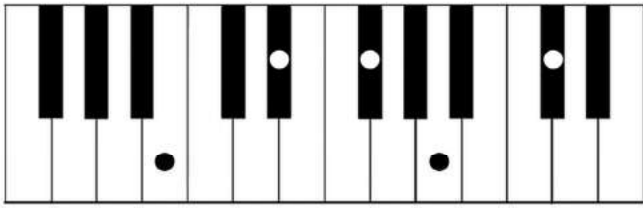
B7b9

SI RE# FA# LA DO



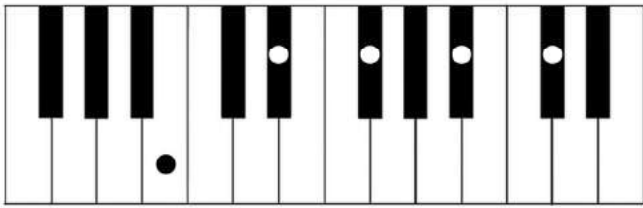
B9

SI RE# FA# LA DO#



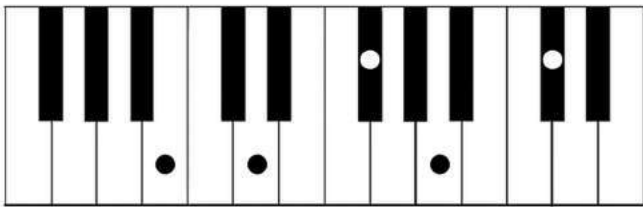
Bmaj9

SI RE# FA# LA# DO#



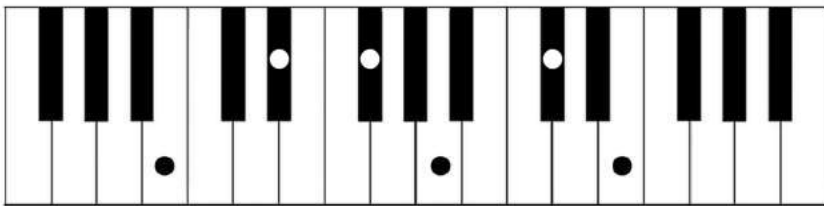
Bm9

SI RE FA# LA DO#



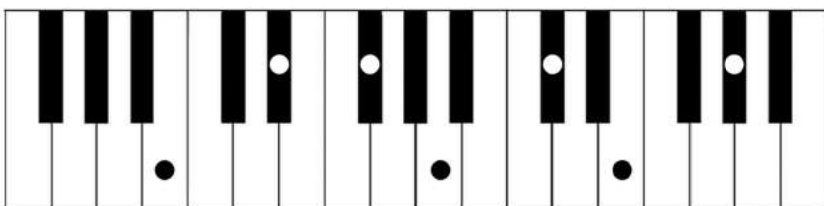
B11

SI RE# FA# LA DO# MI



B13

SI RE# FA# LA DO# MI SOL#



Ejercicio 1

(5 4 3 2 1 ↗)

(1 2 3 4 5 ↗)

Arr. Bobby Cyr

♩ = 60-120

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 5/4. The music is a sequence of five eighth notes per measure. The first measure has notes G4, F4, E4, D4, C4 with fingerings 5, 4, 3, 2, 1. The second measure has notes B3, A3, G3, F3, E3 with fingerings 5, 4, 3, 2, 1. The third measure has notes D4, C4, B3, A3, G3 with fingerings 5, 4, 3, 2, 1. The fourth measure has notes F3, E3, D3, C3, B2 with fingerings 5, 4, 3, 2, 1. The fifth measure has notes A2, G2, F2, E2, D2 with fingerings 1, 2, 3, 4, 5.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 5/4. The music is a sequence of five eighth notes per measure. The first measure has notes G4, F4, E4, D4, C4 with fingerings 5, 4, 3, 2, 1. The second measure has notes B3, A3, G3, F3, E3 with fingerings 5, 4, 3, 2, 1. The third measure has notes D4, C4, B3, A3, G3 with fingerings 5, 4, 3, 2, 1. The fourth measure has notes F3, E3, D3, C3, B2 with fingerings 5, 4, 3, 2, 1. The fifth measure has notes A2, G2, F2, E2, D2 with fingerings 1, 2, 3, 4, 5.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 5/4. The music is a sequence of five eighth notes per measure. The first measure has notes G4, F4, E4, D4, C4 with fingerings 1, 2, 3, 4, 5. The second measure has notes B3, A3, G3, F3, E3 with fingerings 1, 2, 3, 4, 5. The third measure has notes D4, C4, B3, A3, G3 with fingerings 1, 2, 3, 4, 5. The fourth measure has notes F3, E3, D3, C3, B2 with fingerings 1, 2, 3, 4, 5. The fifth measure has notes A2, G2, F2, E2, D2 with fingerings 5, 4, 3, 2, 1.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 5/4. The music is a sequence of five eighth notes per measure. The first measure has notes G4, F4, E4, D4, C4 with fingerings 1, 2, 3, 4, 5. The second measure has notes B3, A3, G3, F3, E3 with fingerings 1, 2, 3, 4, 5. The third measure has notes D4, C4, B3, A3, G3 with fingerings 1, 2, 3, 4, 5. The fourth measure has notes F3, E3, D3, C3, B2 with fingerings 1, 2, 3, 4, 5. The fifth measure has notes A2, G2, F2, E2, D2 with fingerings 5, 4, 3, 2, 1.

Ejercicio 2

(5 4 3 2 1 2 3 4 ↗)
(1 2 3 4 5 4 3 2 ↘)

Arr. Bobby Cyr

♩ = 60-120

The first system of the exercise consists of two staves in 4/4 time. The treble clef staff contains a sequence of eighth notes: 5 4 3 2 1 2 3 4, 5 4 3 2 1 2 3 4, 5 4 3 2 1 2 3 4, and 5 4 3 2 1 2 3 4. The bass clef staff contains a sequence of eighth notes: 1 2 3 4 5 4 3 2, 1 2 3 4 5 4 3 2, 1 2 3 4 5 4 3 2, and 1 2 3 4 5 4 3 2.

The second system of the exercise consists of two staves in 4/4 time. The treble clef staff contains: 5 4 3 2 1 2 3 4, 5 4 3 2 1 2 3 4, 5 4 3 2 1 2 3 4, and a whole note 5. The bass clef staff contains: 1 2 3 4 5 4 3 2, 1 2 3 4 5 4 3 2, 1 2 3 4 5 4 3 2, and a whole rest.

The third system of the exercise consists of two staves in 4/4 time. The treble clef staff contains: 1 2 3 4 5 4 3 2, 1 2 3 4 5 4 3 2, 1 2 3 4 5 4 3 2, and 1 2 3 4 5 4 3 2. The bass clef staff contains: 5 4 3 2 1 2 3 4, 5 4 3 2 1 2 3 4, 5 4 3 2 1 2 3 4, and 5 4 3 2 1 2 3 4.

The fourth system of the exercise consists of two staves in 4/4 time. The treble clef staff contains: 1 2 3 4 5 4 3 2, 1 2 3 4 5 4 3 2, 1 2 3 4 5 4 3 2, and a whole rest. The bass clef staff contains: 5 4 3 2 1 2 3 4, 5 4 3 2 1 2 3 4, 5 4 3 2 1 2 3 4, and a whole note 5.

Ejercicio 3

(5 4 3 2 1 ↗ 2 3 4)

(1 2 3 4 5 ↗ 4 3 2)

Arr. Bobby Cyr

♩ = 60-120

The first system of the exercise consists of two staves in 4/4 time. The treble clef staff contains a sequence of eighth notes: 5 4 3 2 1 2 3 4, 5 4 3 2 1 2 3 4, 5 4 3 2 1 2 3 4, and 5 4 3 2 1 2 3 4. The bass clef staff contains a sequence of eighth notes: 1 2 3 4 5 4 3 2, 1 2 3 4 5 4 3 2, 1 2 3 4 5 4 3 2, and 1 2 3 4 5 4 3 2.

The second system of the exercise consists of two staves in 4/4 time. The treble clef staff contains a sequence of eighth notes: 5 4 3 2 1 2 3 4, 5 4 3 2 1 2 3 4, 5 4 3 2 1 2 3 4, and a final note 5. The bass clef staff contains a sequence of eighth notes: 1 2 3 4 5 4 3 2, 1 2 3 4 5 4 3 2, 1 2 3 4 5 4 3 2, and a final note 1.

The third system of the exercise consists of two staves in 4/4 time. The treble clef staff contains a sequence of eighth notes: 1 2 3 4 5 4 3 2, 1 2 3 4 5 4 3 2, 1 2 3 4 5 4 3 2, and 1 2 3 4 5 4 3 2. The bass clef staff contains a sequence of eighth notes: 5 4 3 2 1 2 3 4, 5 4 3 2 1 2 3 4, 5 4 3 2 1 2 3 4, and 5 4 3 2 1 2 3 4.

The fourth system of the exercise consists of two staves in 4/4 time. The treble clef staff contains a sequence of eighth notes: 1 2 3 4 5 4 3 2, 1 2 3 4 5 4 3 2, 1 2 3 4 5 4 3 2, and a final note 1. The bass clef staff contains a sequence of eighth notes: 5 4 3 2 1 2 3 4, 5 4 3 2 1 2 3 4, 5 4 3 2 1 2 3 4, and a final note 5.

Ejercicio 4

(5 4 5 3 5 2 5 1 ↗)

(1 2 1 3 1 4 1 5 ↗)

Arr. Bobby Cyr

♩ = 60-120

The first system of musical notation consists of two staves in 4/4 time. The treble clef staff contains a sequence of eighth notes: 5 4 5 3 5 2 5 1, followed by 5 4 5 3 5 2 5 1, then 5 4 5 3 5 2 5 1, and finally 5 4 5 3 5 2 5 1. The bass clef staff contains a sequence of eighth notes: 1 2 1 3 1 4 1 5, followed by 1 2 1 3 1 4 1 5, then 1 2 1 3 1 4 1 5, and finally 1 2 1 3 1 4 1 5.

The second system of musical notation consists of two staves in 4/4 time. The treble clef staff contains a sequence of eighth notes: 5 4 5 3 5 2 5 1, followed by 5 4 5 3 5 2 5 1, then 5 4 5 3 5 2 5 1, and finally 5 4 5 3 5 2 5 1. The bass clef staff contains a sequence of eighth notes: 1 2 1 3 1 4 1 5, followed by 1 2 1 3 1 4 1 5, then 1 2 1 3 1 4 1 5, and finally 1 2 1 3 1 4 1 5.

The third system of musical notation consists of two staves in 4/4 time. The treble clef staff contains a sequence of eighth notes: 1 2 1 3 1 4 1 5, followed by 1 2 1 3 1 4 1 5, then 1 2 1 3 1 4 1 5, and finally 1 2 1 3 1 4 1 5. The bass clef staff contains a sequence of eighth notes: 5 4 5 3 5 2 5 1, followed by 5 4 5 3 5 2 5 1, then 5 4 5 3 5 2 5 1, and finally 5 4 5 3 5 2 5 1.

The fourth system of musical notation consists of two staves in 4/4 time. The treble clef staff contains a sequence of eighth notes: 1 2 1 3 1 4 1 5, followed by 1 2 1 3 1 4 1 5, then 1 2 1 3 1 4 1 5, and finally 1 2 1 3 1 4 1 5. The bass clef staff contains a sequence of eighth notes: 5 4 5 3 5 2 5 1, followed by 5 4 5 3 5 2 5 1, then 5 4 5 3 5 2 5 1, and finally 5 4 5 3 5 2 5 1.

Ejercicio 5

(5 4 3 2 4 3 2 1 ↗)

(1 2 3 4 2 3 4 5 ↗)

Arr. Bobby Cyr

♩ = 60-120

The first system of musical notation consists of two staves in 4/4 time. The treble clef staff contains a sequence of eighth notes: 5 4 3 2 4 3 2 1, 5 4 3 2 4 3 2 1, 5 4 3 2 4 3 2 1, and 5 4 3 2 4 3 2 1. The bass clef staff contains a sequence of eighth notes: 1 2 3 4 2 3 4 5, 1 2 3 4 2 3 4 5, 1 2 3 4 2 3 4 5, and 1 2 3 4 2 3 4 5.

The second system of musical notation consists of two staves in 4/4 time. The treble clef staff contains: 5 4 3 2 4 3 2 1, 5 4 3 2 4 3 2 1, 5 4 3 2 4 3 2 1, and a whole note 5. The bass clef staff contains: 1 2 3 4 2 3 4 5, 1 2 3 4 2 3 4 5, 1 2 3 4 2 3 4 5, and a whole rest.

The third system of musical notation consists of two staves in 4/4 time. The treble clef staff contains: 1 2 3 4 2 3 4 5, 1 2 3 4 2 3 4 5, 1 2 3 4 2 3 4 5, and 1 2 3 4 2 3 4 5. The bass clef staff contains: 5 4 3 2 4 3 2 1, 5 4 3 2 4 3 2 1, 5 4 3 2 4 3 2 1, and 5 4 3 2 4 3 2 1.

The fourth system of musical notation consists of two staves in 4/4 time. The treble clef staff contains: 1 2 3 4 2 3 4 5, 1 2 3 4 2 3 4 5, 1 2 3 4 2 3 4 5, and a whole rest. The bass clef staff contains: 5 4 3 2 4 3 2 1, 5 4 3 2 4 3 2 1, 5 4 3 2 4 3 2 1, and a whole note 5.

Ejercicio 6

(5 4 3 2 1 3 2 1 ↗)

(1 2 3 4 5 3 4 5 ↗)

Arr. Bobby Cyr

♩ = 60-120

The first system of musical notation consists of two staves in 4/4 time. The treble clef staff contains a sequence of eighth notes: 5 4 3 2 1 3 2 1, repeated three times. The bass clef staff contains a sequence of eighth notes: 1 2 3 4 5 3 4 5, repeated three times. Fingering numbers are placed above each note.

The second system of musical notation consists of two staves in 4/4 time. The treble clef staff contains a sequence of eighth notes: 5 4 3 2 1 3 2 1, repeated three times, followed by a whole note 5. The bass clef staff contains a sequence of eighth notes: 1 2 3 4 5 3 4 5, repeated three times, followed by a whole note 1. Fingering numbers are placed above each note.

The third system of musical notation consists of two staves in 4/4 time. The treble clef staff contains a sequence of eighth notes: 1 2 3 4 5 3 4 5, repeated three times, followed by a sequence of eighth notes: 1 2 3 4 5 3 4 5. The bass clef staff contains a sequence of eighth notes: 5 4 3 2 1 3 2 1, repeated three times, followed by a sequence of eighth notes: 5 4 3 2 1 3 2 1. Fingering numbers are placed above each note.

The fourth system of musical notation consists of two staves in 4/4 time. The treble clef staff contains a sequence of eighth notes: 1 2 3 4 5 3 4 5, repeated three times, followed by a whole note 1. The bass clef staff contains a sequence of eighth notes: 5 4 3 2 1 3 2 1, repeated three times, followed by a whole note 5. Fingering numbers are placed above each note.

Ejercicio 7

(5 4 3 4 5 3 2 1 ↗)

(1 2 3 2 1 3 4 5 ↗)

Arr. Bobby Cyr

♩ = 60-120

The first system of musical notation consists of two staves in 4/4 time. The treble clef staff contains a sequence of eighth notes: 5 4 3 4 5 3 2 1, 5 4 3 4 5 3 2 1, 5 4 3 4 5 3 2 1, and 5 4 3 4 5 3 2 1. The bass clef staff contains a sequence of eighth notes: 1 2 3 2 1 3 4 5, 1 2 3 2 1 3 4 5, 1 2 3 2 1 3 4 5, and 1 2 3 2 1 3 4 5.

The second system of musical notation consists of two staves in 4/4 time. The treble clef staff contains a sequence of eighth notes: 5 4 3 4 5 3 2 1, 5 4 3 4 5 3 2 1, 5 4 3 4 5 3 2 1, and a final note 5. The bass clef staff contains a sequence of eighth notes: 1 2 3 2 1 3 4 5, 1 2 3 2 1 3 4 5, 1 2 3 2 1 3 4 5, and a final note 1.

The third system of musical notation consists of two staves in 4/4 time. The treble clef staff contains a sequence of eighth notes: 1 2 3 2 1 3 4 5, 1 2 3 2 1 3 4 5, 1 2 3 2 1 3 4 5, and 1 2 3 2 1 3 4 5. The bass clef staff contains a sequence of eighth notes: 5 4 3 4 5 3 2 1, 5 4 3 4 5 3 2 1, 5 4 3 4 5 3 2 1, and 5 4 3 4 5 3 2 1.

The fourth system of musical notation consists of two staves in 4/4 time. The treble clef staff contains a sequence of eighth notes: 1 2 3 2 1 3 4 5, 1 2 3 2 1 3 4 5, 1 2 3 2 1 3 4 5, and a final note 1. The bass clef staff contains a sequence of eighth notes: 5 4 3 4 5 3 2 1, 5 4 3 4 5 3 2 1, 5 4 3 4 5 3 2 1, and a final note 5.

Ejercicio 8

(5 4 3 1 2 3 2 1 ↗)

(1 2 3 5 4 3 4 5 ↗)

Arr. Bobby Cyr

♩ = 60-120

First system of musical notation (measures 1-4) in 4/4 time. The treble clef part features a descending scale: 5 4 3 1 2 3 2 1. The bass clef part features an ascending scale: 1 2 3 5 4 3 4 5. Each measure contains one note from each scale, alternating between the two hands.

Second system of musical notation (measures 5-8). The treble clef part continues with the descending scale: 5 4 3 1 2 3 2 1. The bass clef part continues with the ascending scale: 1 2 3 5 4 3 4 5. Measure 8 ends with a whole note G4 in the treble and a whole note G3 in the bass.

Third system of musical notation (measures 9-12). The treble clef part continues with the descending scale: 5 4 3 1 2 3 2 1. The bass clef part continues with the ascending scale: 1 2 3 5 4 3 4 5. Measure 12 ends with a whole note G4 in the treble and a whole note G3 in the bass.

Fourth system of musical notation (measures 13-16). The treble clef part continues with the descending scale: 5 4 3 1 2 3 2 1. The bass clef part continues with the ascending scale: 1 2 3 5 4 3 4 5. Measure 16 ends with a whole note G4 in the treble and a whole note G3 in the bass.

Ejercicio 9

(5 1 2 3 4 3 2 1 ↗)

(1 5 4 3 2 3 4 5 ↗)

Arr. Bobby Cyr

♩ = 60-120

The first system of musical notation consists of two staves in 4/4 time. The treble clef staff contains a sequence of eighth notes: 5, 1, 2, 3, 4, 3, 2, 1. This sequence is repeated four times across the system. The bass clef staff contains a sequence of eighth notes: 1, 5, 4, 3, 2, 3, 4, 5. This sequence is also repeated four times across the system. Fingering numbers are placed above each note.

The second system of musical notation consists of two staves in 4/4 time. The treble clef staff contains a sequence of eighth notes: 5, 1, 2, 3, 4, 3, 2, 1. This sequence is repeated three times, followed by a whole note 5. The bass clef staff contains a sequence of eighth notes: 1, 5, 4, 3, 2, 3, 4, 5. This sequence is repeated three times, followed by a whole note 1. Fingering numbers are placed above each note.

The third system of musical notation consists of two staves in 4/4 time. The treble clef staff contains a sequence of eighth notes: 1, 5, 4, 3, 2, 3, 4, 5. This sequence is repeated four times across the system. The bass clef staff contains a sequence of eighth notes: 5, 1, 2, 3, 4, 3, 2, 1. This sequence is also repeated four times across the system. Fingering numbers are placed above each note.

The fourth system of musical notation consists of two staves in 4/4 time. The treble clef staff contains a sequence of eighth notes: 1, 5, 4, 3, 2, 3, 4, 5. This sequence is repeated three times, followed by a whole note 1. The bass clef staff contains a sequence of eighth notes: 5, 1, 2, 3, 4, 3, 2, 1. This sequence is repeated three times, followed by a whole note 5. Fingering numbers are placed above each note.

Ejercicio 10

(5 4 5 3 4 2 3 1 ↗)

(1 2 1 3 2 4 3 5 ↗)

Arr. Bobby Cyr

♩ = 60-120

First system of musical notation (measures 1-4) in 4/4 time. The treble clef staff contains a descending eighth-note scale: 5 4 5 3 4 2 3 1. The bass clef staff contains an ascending eighth-note scale: 1 2 1 3 2 4 3 5. Fingering numbers are placed above each note.

Second system of musical notation (measures 5-8). The treble clef staff continues the descending eighth-note scale: 5 4 5 3 4 2 3 1. The bass clef staff continues the ascending eighth-note scale: 1 2 1 3 2 4 3 5. Measure 8 ends with a whole note G5 in the treble clef and a whole note G2 in the bass clef.

Third system of musical notation (measures 9-12). The treble clef staff contains an ascending eighth-note scale: 1 2 1 3 2 4 3 5. The bass clef staff contains a descending eighth-note scale: 5 4 5 3 4 2 3 1. Fingering numbers are placed above each note.

Fourth system of musical notation (measures 13-16). The treble clef staff contains an ascending eighth-note scale: 1 2 1 3 2 4 3 5. The bass clef staff contains a descending eighth-note scale: 5 4 5 3 4 2 3 1. Measure 16 ends with a whole note G5 in the treble clef and a whole note G2 in the bass clef.

Ejercicio 11

(5 3 1 2 3 2 3 4 ↗)

(1 3 5 4 3 4 3 2 ↘)

Arr. Bobby Cyr

♩ = 60-120

First system of musical notation (measures 1-4) in 4/4 time. The treble clef part features a descending eighth-note scale: 5 3 1 2 3 2 3 4. The bass clef part features an ascending eighth-note scale: 1 3 5 4 3 4 3 2. Each measure contains four eighth notes.

Second system of musical notation (measures 5-8). The treble clef part continues with the descending eighth-note scale: 5 3 1 2 3 2 3 4. The bass clef part continues with the ascending eighth-note scale: 1 3 5 4 3 4 3 2. The system concludes with a whole note rest in the treble clef and a whole note G5 in the bass clef.

Third system of musical notation (measures 9-12). The treble clef part features an ascending eighth-note scale: 1 3 5 4 3 4 3 2. The bass clef part features a descending eighth-note scale: 5 3 1 2 3 2 3 4. Each measure contains four eighth notes.

Fourth system of musical notation (measures 13-16). The treble clef part continues with the ascending eighth-note scale: 1 3 5 4 3 4 3 2. The bass clef part continues with the descending eighth-note scale: 5 3 1 2 3 2 3 4. The system concludes with a whole note rest in the treble clef and a whole note G5 in the bass clef.

Ejercicio 12

(5 4 3 1 2 1 2 1 ↗)

(1 2 3 5 4 5 4 5 ↗)

Arr. Bobby Cyr

♩ = 60-120

The musical score for Exercise 12 is presented in four systems, each consisting of a grand staff (treble and bass clefs) in 4/4 time. The tempo is marked as ♩ = 60-120. The piece is written in a key with one flat (B-flat major or D minor). The first system contains four measures of music. The second system contains four measures, with the final measure ending on a whole note G4. The third system contains four measures. The fourth system contains four measures, with the final measure ending on a whole note G4. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include accents (acc) and accents with breath marks (acc >). The piece concludes with a fermata over the final G4 note.

Ejercicio 13

(5 4 3 4 3 2 3 2 1 ↗)

(1 2 3 2 3 4 3 4 5 ↗)

Arr. Bobby Cyr

♩. = 60-100

The musical score for Ejercicio 13 is presented in four systems, each consisting of a grand staff (treble and bass clefs). The exercises are as follows:

- System 1:** Treble clef: 5 4 3 4 3 2 3 2 1 | 5 4 3 4 3 2 3 2 1 | 5 4 3 4 3 2 3 2 1 | 5 4 3 4 3 2 3 2 1. Bass clef: 1 2 3 2 3 4 3 4 5 | 1 2 3 2 3 4 3 4 5 | 1 2 3 2 3 4 3 4 5 | 1 2 3 2 3 4 3 4 5.
- System 2:** Treble clef: 5 4 3 4 3 2 3 2 1 | 5 4 3 4 3 2 3 2 1 | 5 4 3 4 3 2 3 2 1 | 5. Bass clef: 1 2 3 2 3 4 3 4 5 | 1 2 3 2 3 4 3 4 5 | 1 2 3 2 3 4 3 4 5 | 1.
- System 3:** Treble clef: 1 2 3 2 3 4 3 4 5 | 1 2 3 2 3 4 3 4 5 | 1 2 3 2 3 4 3 4 5 | 1 2 3 2 3 4 3 4 5. Bass clef: 5 4 3 4 3 2 3 2 1 | 5 4 3 4 3 2 3 2 1 | 5 4 3 4 3 2 3 2 1 | 5 4 3 4 3 2 3 2 1.
- System 4:** Treble clef: 1 2 3 2 3 4 3 4 5 | 1 2 3 2 3 4 3 4 5 | 1 2 3 2 3 4 3 4 5 | 1. Bass clef: 5 4 3 4 3 2 3 2 1 | 5 4 3 4 3 2 3 2 1 | 5 4 3 4 3 2 3 2 1 | 5.

Ejercicio 14

(5 4 3 2 3 4 3 2 1 ↗)

(1 2 3 4 3 2 3 4 5 ↗)

Arr. Bobby Cyr

♩. = 60-100

The first system of musical notation for Exercise 14 consists of two staves: a treble staff and a bass staff. The treble staff contains four measures of music. The first measure has a descending sequence of notes: 5, 4, 3, 2, 3, 4, 3, 2, 1. The second measure has a descending sequence: 5, 4, 3, 2, 3, 4, 3, 2, 1. The third measure has a descending sequence: 5, 4, 3, 2, 3, 4, 3, 2, 1. The fourth measure has a descending sequence: 5, 4, 3, 2, 3, 4, 3, 2, 1. The bass staff contains four measures of music. The first measure has an ascending sequence: 1, 2, 3, 4, 3, 2, 3, 4, 5. The second measure has an ascending sequence: 1, 2, 3, 4, 3, 2, 3, 4, 5. The third measure has an ascending sequence: 1, 2, 3, 4, 3, 2, 3, 4, 5. The fourth measure has an ascending sequence: 1, 2, 3, 4, 3, 2, 3, 4, 5.

The second system of musical notation for Exercise 14 consists of two staves: a treble staff and a bass staff. The treble staff contains four measures of music. The first measure has a descending sequence: 5, 4, 3, 2, 3, 4, 3, 2, 1. The second measure has a descending sequence: 5, 4, 3, 2, 3, 4, 3, 2, 1. The third measure has a descending sequence: 5, 4, 3, 2, 3, 4, 3, 2, 1. The fourth measure has a descending sequence: 5, 4, 3, 2, 3, 4, 3, 2, 1. The bass staff contains four measures of music. The first measure has an ascending sequence: 1, 2, 3, 4, 3, 2, 3, 4, 5. The second measure has an ascending sequence: 1, 2, 3, 4, 3, 2, 3, 4, 5. The third measure has an ascending sequence: 1, 2, 3, 4, 3, 2, 3, 4, 5. The fourth measure has an ascending sequence: 1, 2, 3, 4, 3, 2, 3, 4, 5.

The third system of musical notation for Exercise 14 consists of two staves: a treble staff and a bass staff. The treble staff contains four measures of music. The first measure has an ascending sequence: 1, 2, 3, 4, 3, 2, 3, 4, 5. The second measure has an ascending sequence: 1, 2, 3, 4, 3, 2, 3, 4, 5. The third measure has an ascending sequence: 1, 2, 3, 4, 3, 2, 3, 4, 5. The fourth measure has an ascending sequence: 1, 2, 3, 4, 3, 2, 3, 4, 5. The bass staff contains four measures of music. The first measure has a descending sequence: 5, 4, 3, 2, 3, 4, 3, 2, 1. The second measure has a descending sequence: 5, 4, 3, 2, 3, 4, 3, 2, 1. The third measure has a descending sequence: 5, 4, 3, 2, 3, 4, 3, 2, 1. The fourth measure has a descending sequence: 5, 4, 3, 2, 3, 4, 3, 2, 1.

The fourth system of musical notation for Exercise 14 consists of two staves: a treble staff and a bass staff. The treble staff contains four measures of music. The first measure has an ascending sequence: 1, 2, 3, 4, 3, 2, 3, 4, 5. The second measure has an ascending sequence: 1, 2, 3, 4, 3, 2, 3, 4, 5. The third measure has an ascending sequence: 1, 2, 3, 4, 3, 2, 3, 4, 5. The fourth measure has an ascending sequence: 1, 2, 3, 4, 3, 2, 3, 4, 5. The bass staff contains four measures of music. The first measure has a descending sequence: 5, 4, 3, 2, 3, 4, 3, 2, 1. The second measure has a descending sequence: 5, 4, 3, 2, 3, 4, 3, 2, 1. The third measure has a descending sequence: 5, 4, 3, 2, 3, 4, 3, 2, 1. The fourth measure has a descending sequence: 5, 4, 3, 2, 3, 4, 3, 2, 1.

Ejercicio 15

(5 3 4 2 3 1 ↗)

(1 3 2 4 3 5 ↗)

Arr. Bobby Cyr

♩ = 60-100

