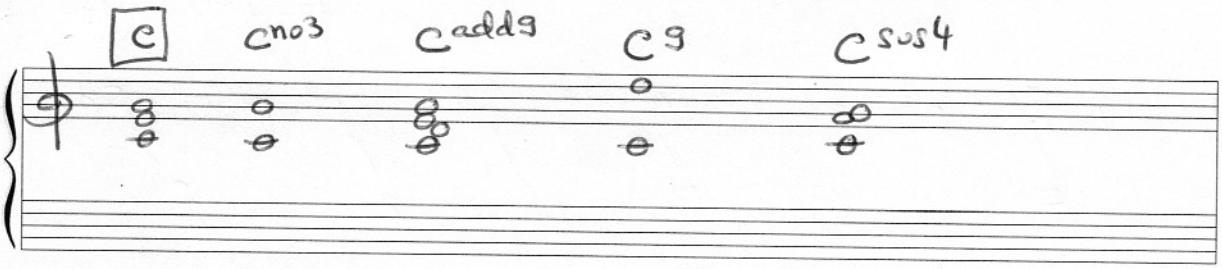
(ROCK) (POP)



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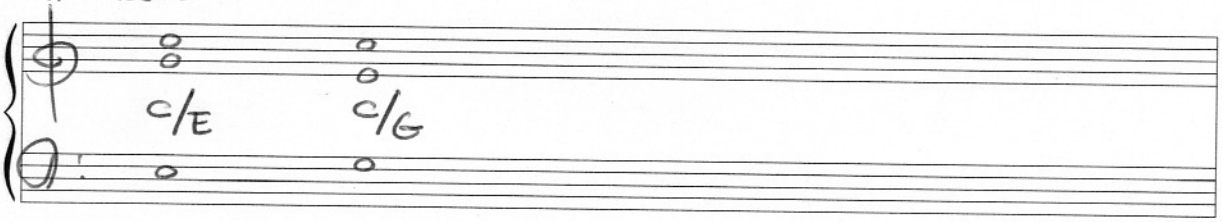

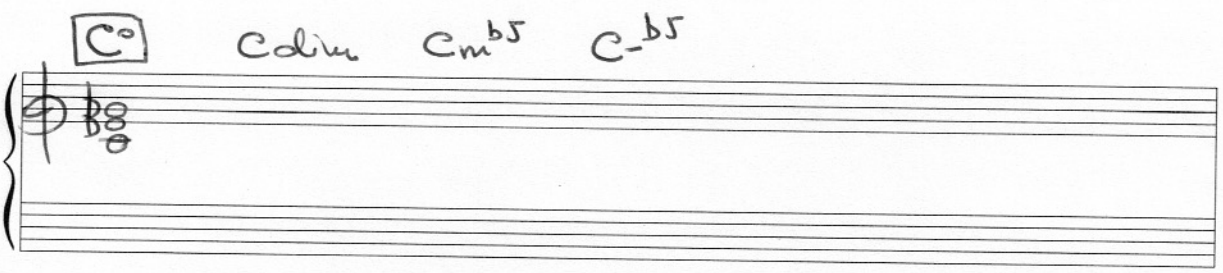

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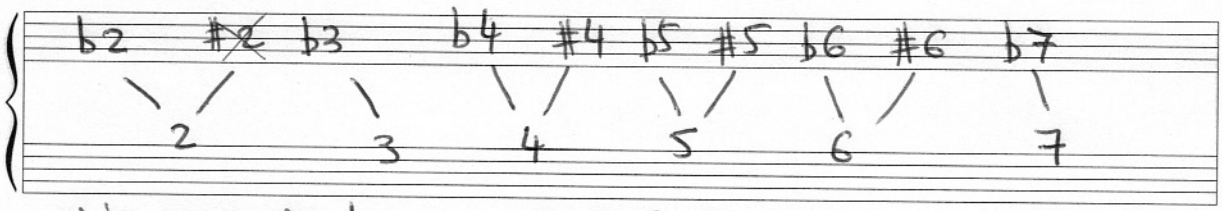
INTERVÁLICA:



Números de base: 2, 3, 6, 7 son mayores
4, 5 son justos.

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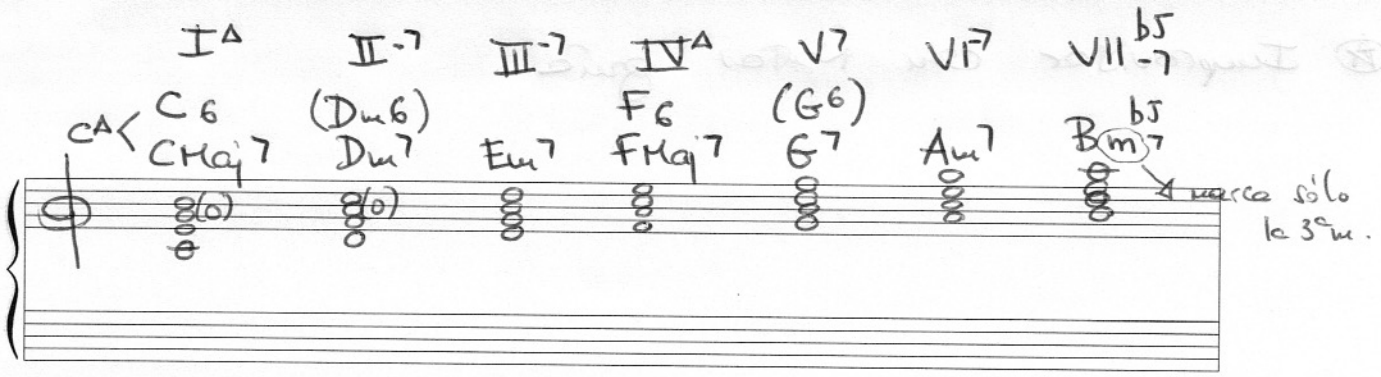
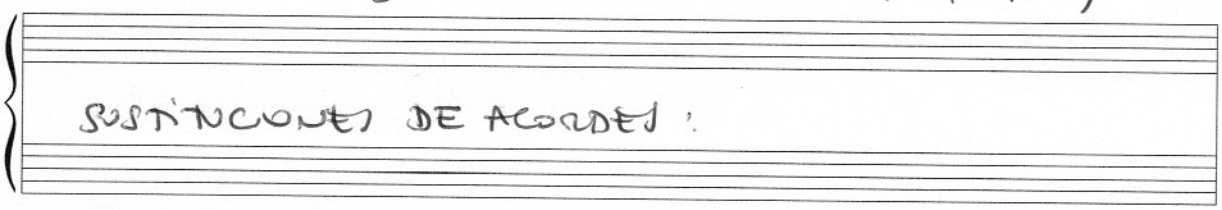


7° DIS : USADA COMO ACORDE DE PASO, MENO, USADO QUE LA 7ª DE SENSIBLE (SEMIDISMINUIDO)

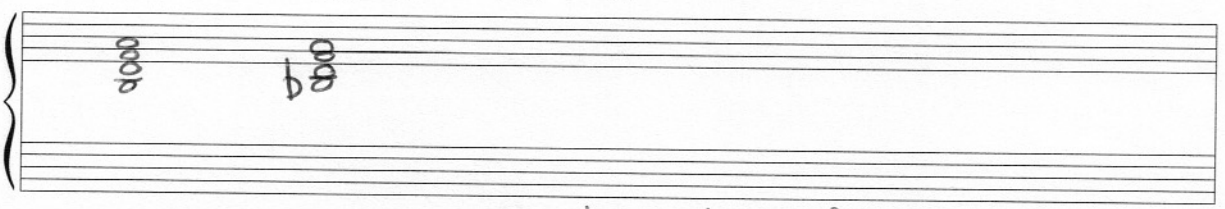


I → III-, VI-

V → VII b5 -7 bVII Maj7

IV → II -7 bVII Maj7

} Este acorde puede tener función V ó IV, depende de donde lo coloque



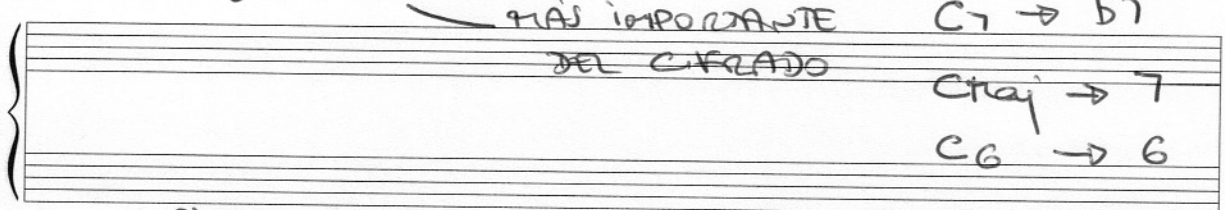
GUIDE LINES — 3, b3 (MODO) — MÁS IMPORTANTE DEL CIFRADO

C07 → bb7

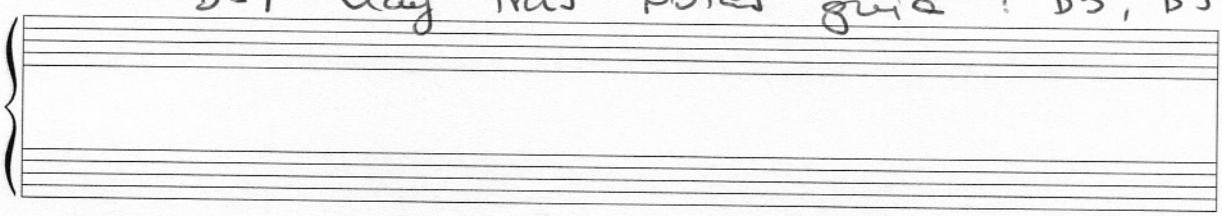
C7 → b7

CMaj → 7

C6 → 6



- Siempre hay DOS notas guía salvo en
- B^{b5}_{-7} hay TRES notas guía : b3, b5, b7



- Mano izquierda TÓNICA, mano derecha notas guía.
- Mano izquierda TÓNICA y QUINTA, mano dcha igual.

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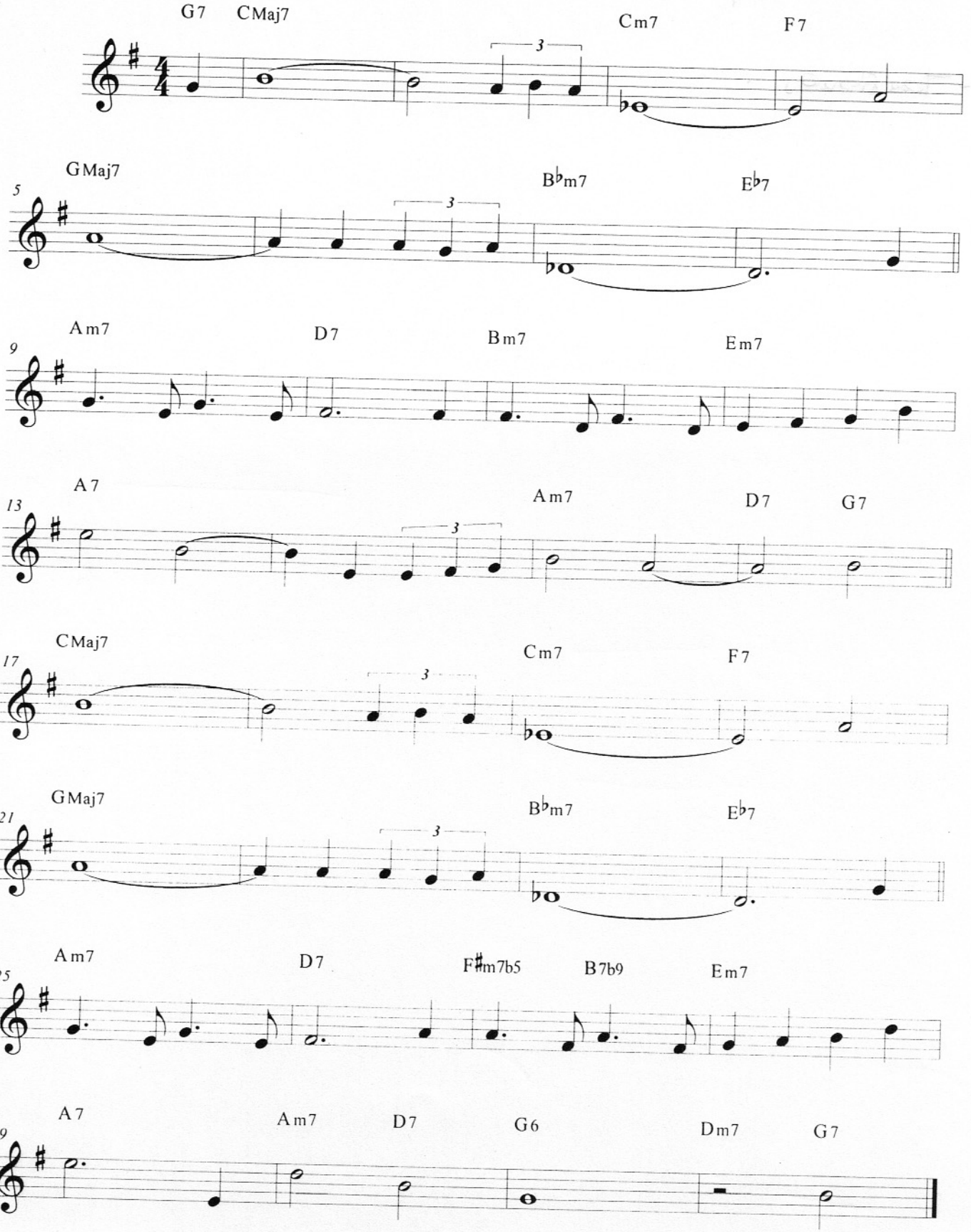
- Si hay bajista : melodía en mano derecha y notas guía en mano izquierda.

¡NO TIRAR!

Just Friends

Klenner/Lewis

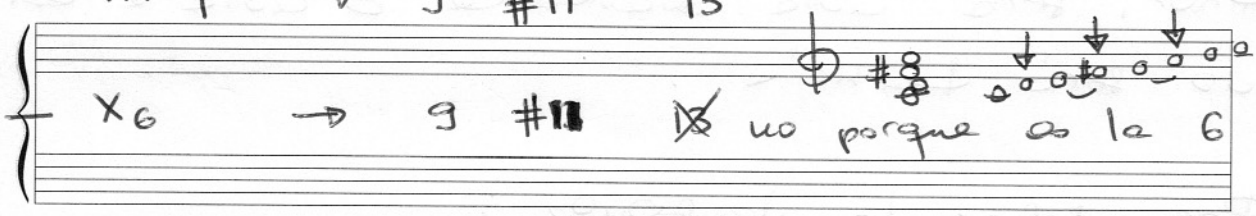


ACORDES MAYORES

TENSIONES

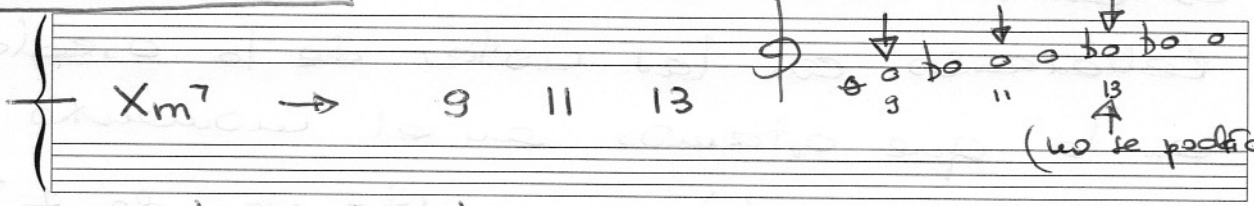
A distancia de 1 Tono de la nota anterior

— X_{Maj7} → 9 #11 13

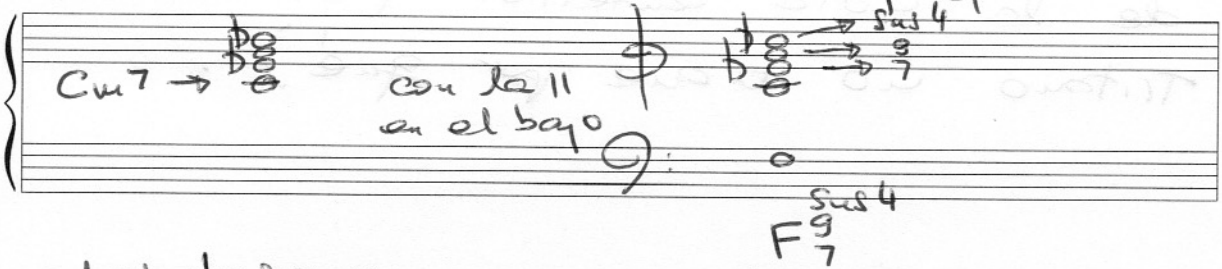


• Las tensiones se cifran siempre a partir de 9.

ACORDES MENORES



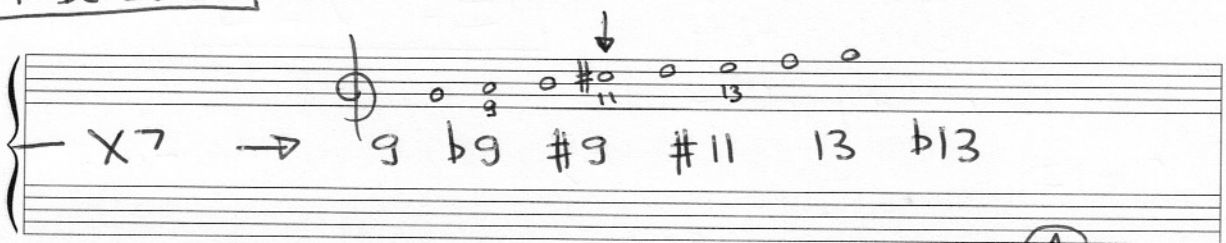
• La única tensión que puede ir por debajo del acorde es la 11 (la 4ª) porque:



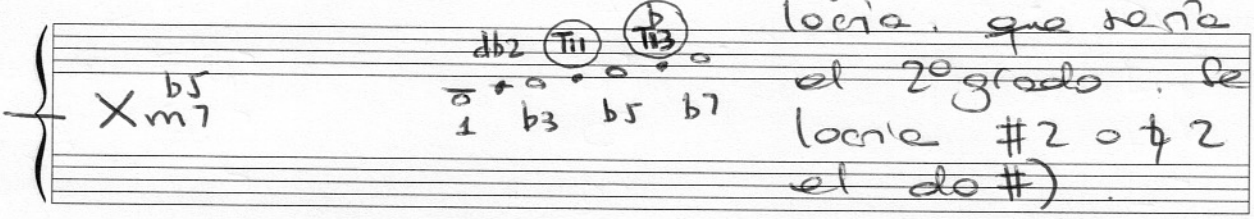
• Las tensiones no son notas del acorde

★ A distancia de 1 Tono de la nota anterior tiene como excepción los acordes con TRITONO: (C^7, C^{ϕ}, C^{o7})

7º DE DOM



SEMIDISMINUIDO



Hay otra opción de escala locria, que tenía elevado el 2º grado. Se llama locria #2 o ♮2 (queda el do #).

• Las tensiones que están como mínimo a un tono de la nota fundamental anterior.

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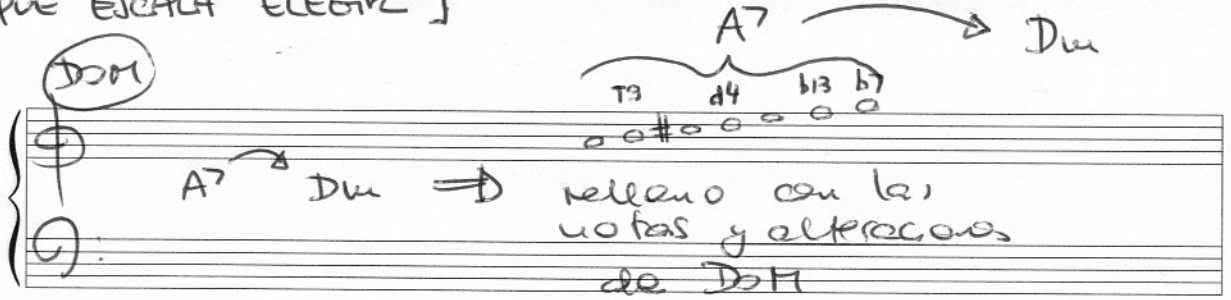
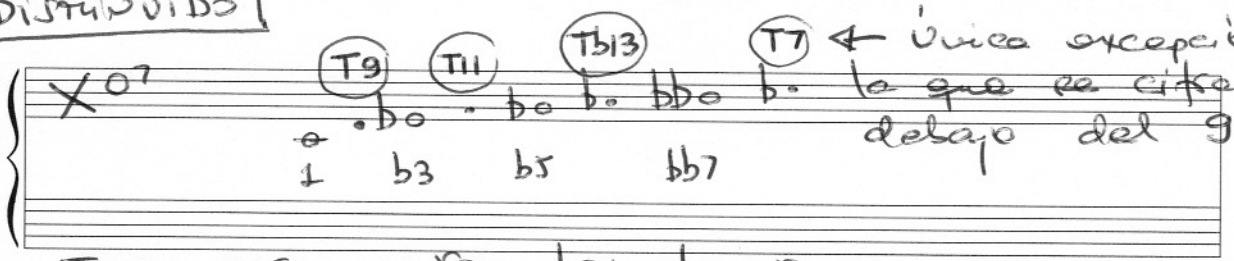
Evolución de la escala locria →

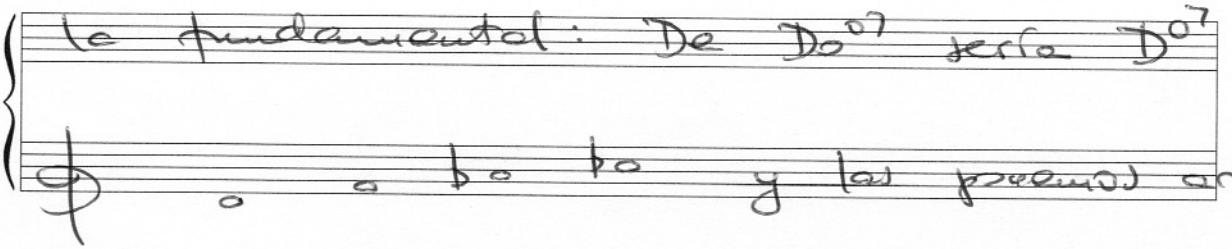
[QUÉ ESCALA ELEGIR]



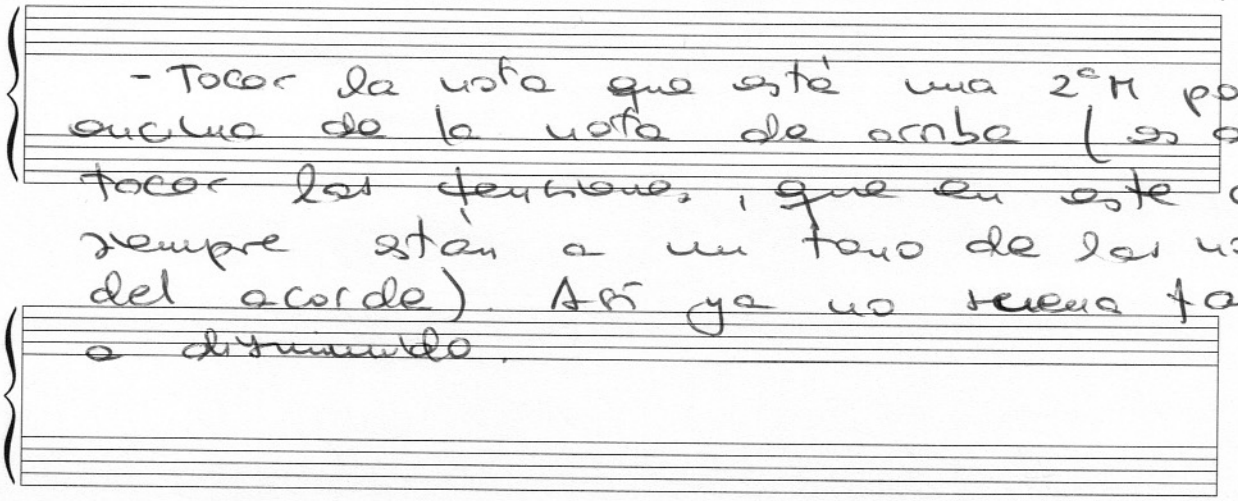
DISMINUIDO

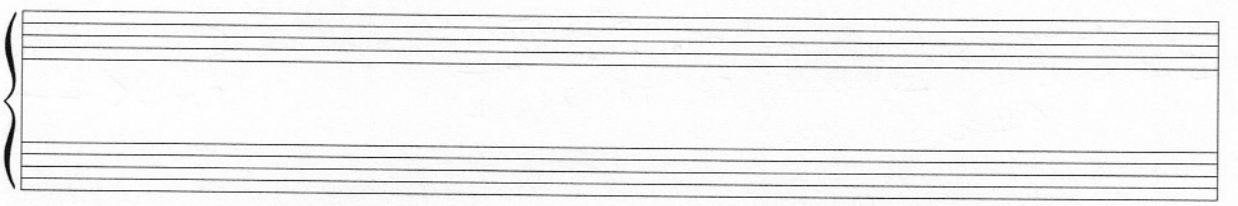


Truco para sacar las tensiones: pensar en el X°7 que está un tono por encima de la fundamental: De Do°7 sería D°7:

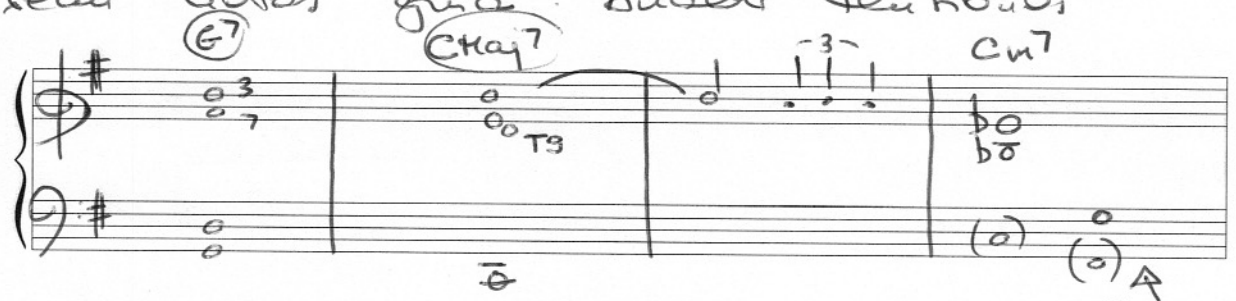


. forma de colocar el disminuido en el piano:

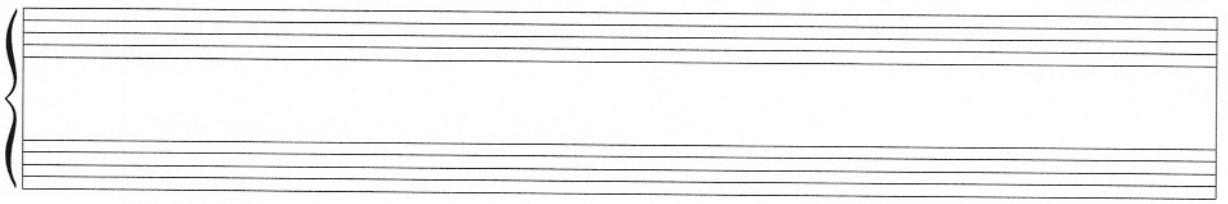




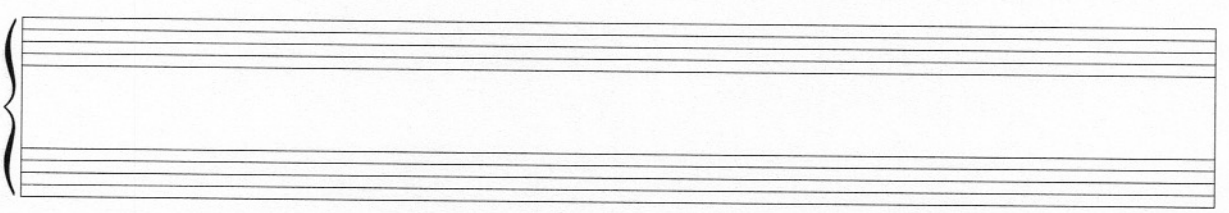
✡ Añadir notas al Just Friends, que no sólo sean notas guía. Añadir tensiones



Podemos porque es menor.



GRADO	TENSIONES DISPONIBLES	NO
IMaj7	9, 13	11
IIm7	9, 11	13
IIIm7	11	b9, b13
IVMaj7	9, #11, 13	—
V7	9, b9, #9, #11, b13, 13	11
VIm7	9, 11	13
VII-7b5	11, b13	b9



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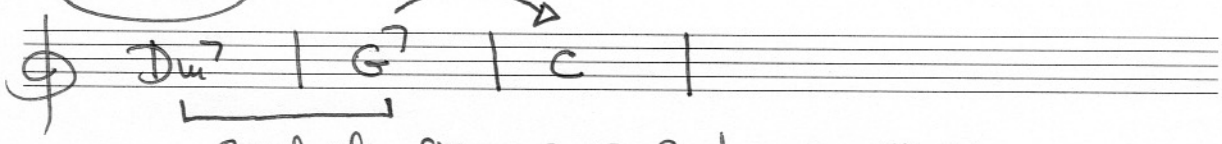
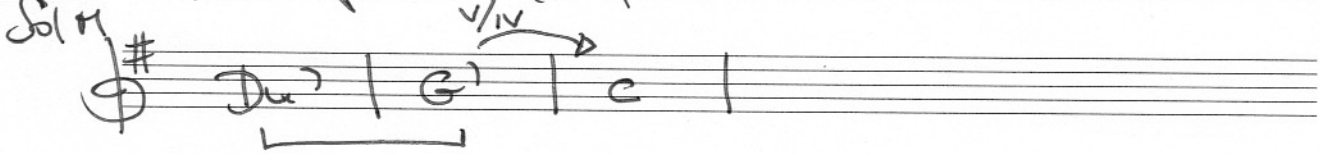
II-V-I

Flecha siempre que resuelve en tónica

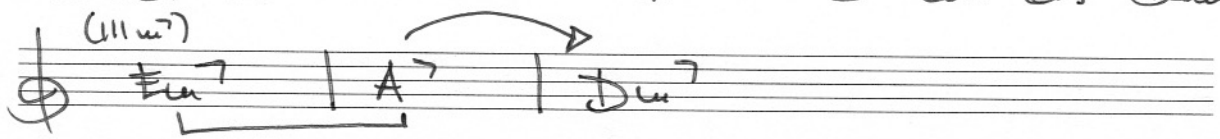


Corchete siempre que hace II-V

Puede ponerse la flecha en el dominante secundario



Hacer el movimiento II-V-I con los Dom. Sec.

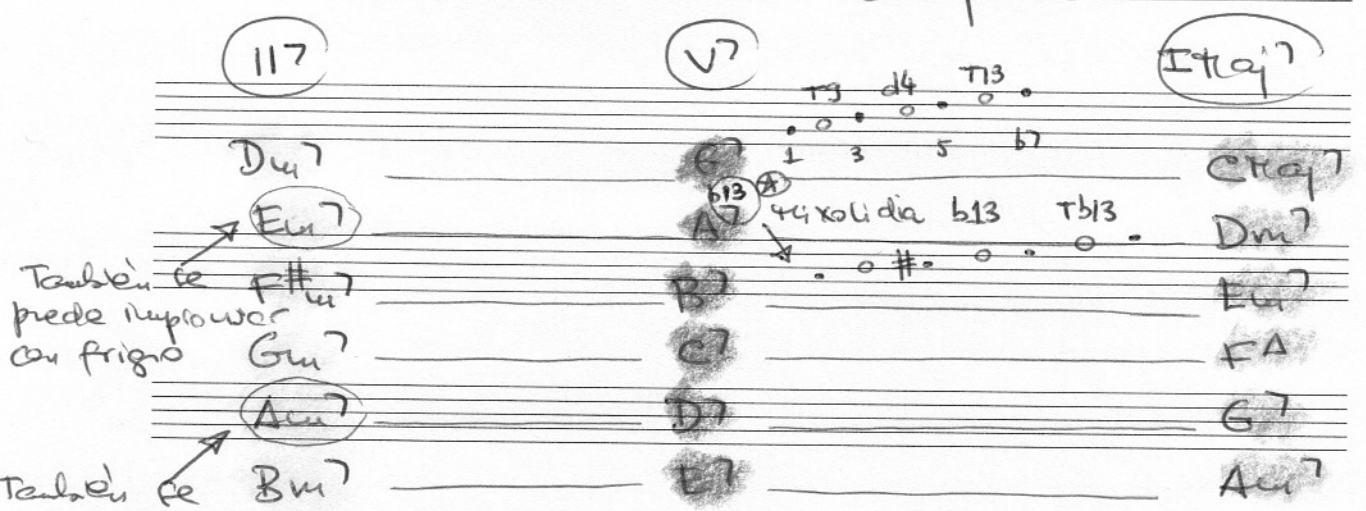


Este acorde puede tener dos escalas:
- Frigia (por ser 3°)
- Dórica (por ser 2°)

✱ Para improvisar se puede usar la misma escala para ambos:

II - V7 - I

- Re dórico
- Sol mixolidio
- Do jónico.



✱ Poner las tensiones en el cifrado de la escala resultante. En este caso sale mixolidia b13 (al poner las notas del acorde y rellenar con notas de la escala).

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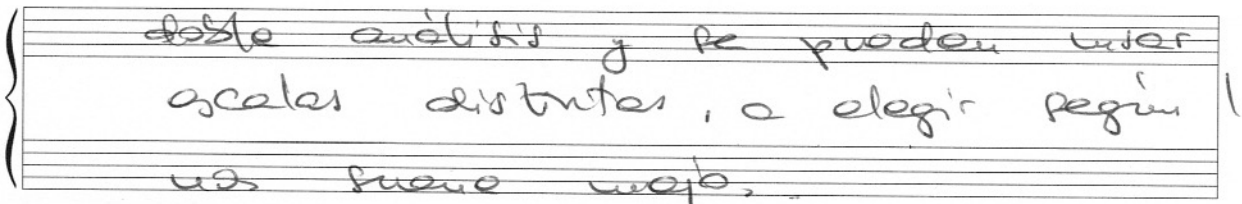
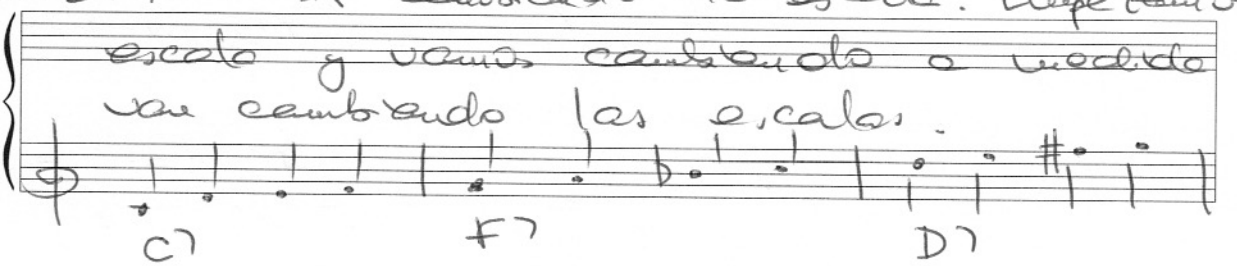
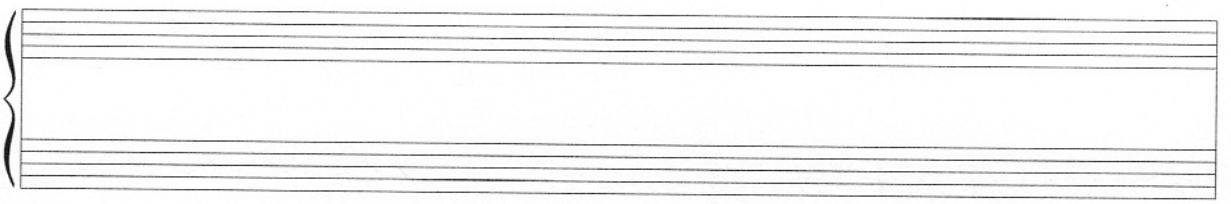


PERO: Algunos acordes del mov. II-V-I, si coinciden con acordes diatónicos, tienen doble análisis y se pueden usar 2 escalas distintas, a elegir según la que nos suene mejor.

⊛ EJERCICIO: Ir cambiando de escala. Empezamos la escala y vamos cambiando a medida que van cambiando las escalas.

C7 F7 D7 etc.



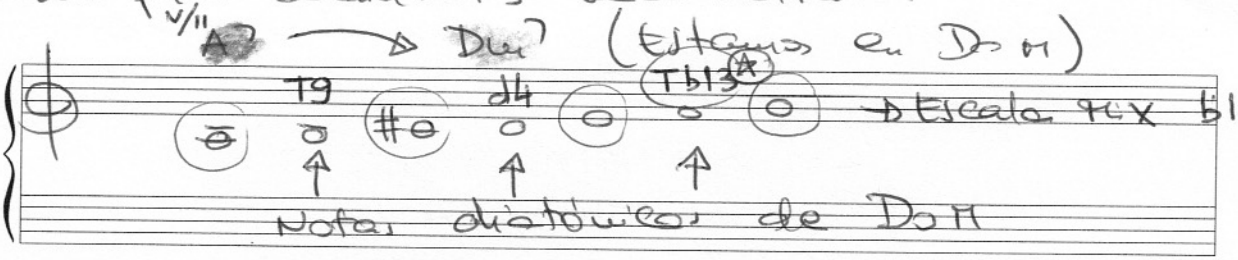


Escalas para Dominantes Secundarias:

V/II A7 → Dm7 (Estamos en Do M)

T9 d4 Tb13 ⊛ → Escala Mix b13

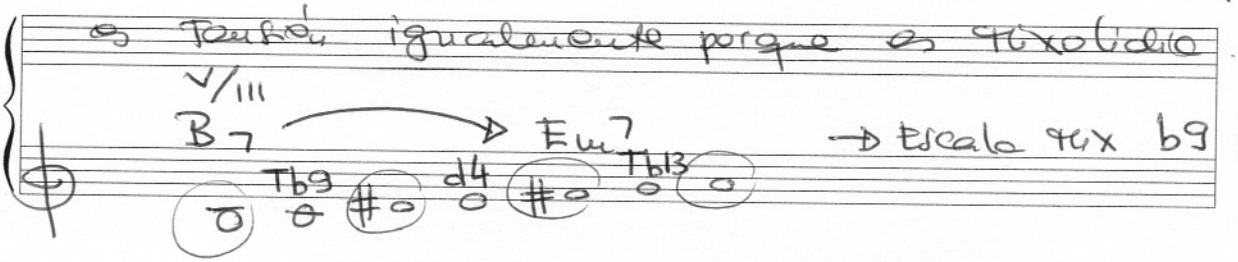
Notas diatónicas de Do M

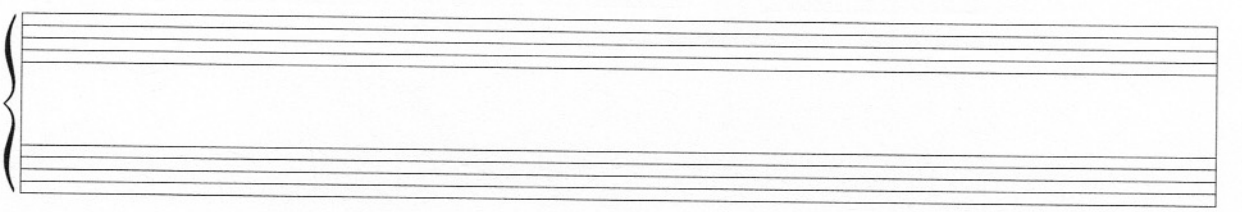


⊛ No está a distancia de Tono de la anterior pero es Tensión igualmente porque es Mixolídico.

V/III B7 → Em7 → Escala Mix b9 b13

Tb9 d4 Tb13





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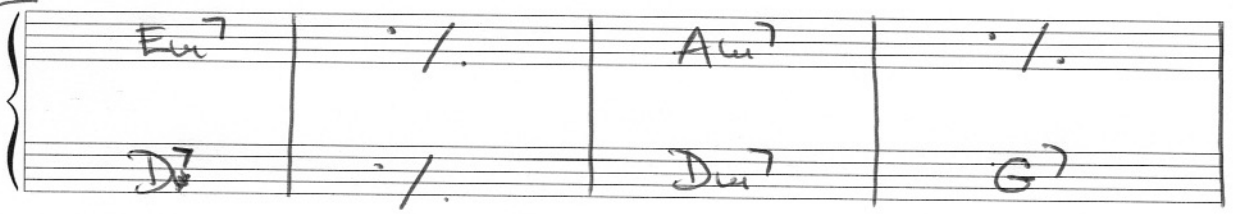
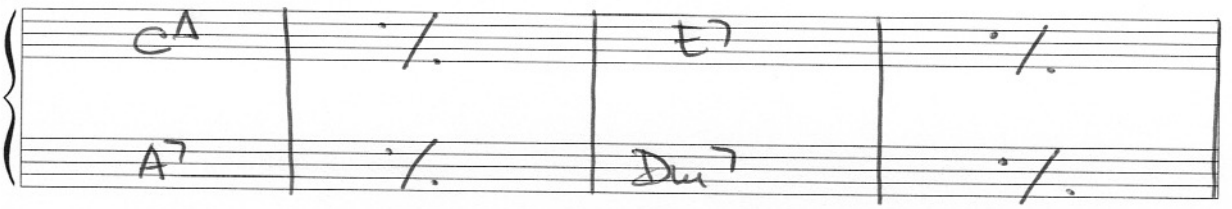
A

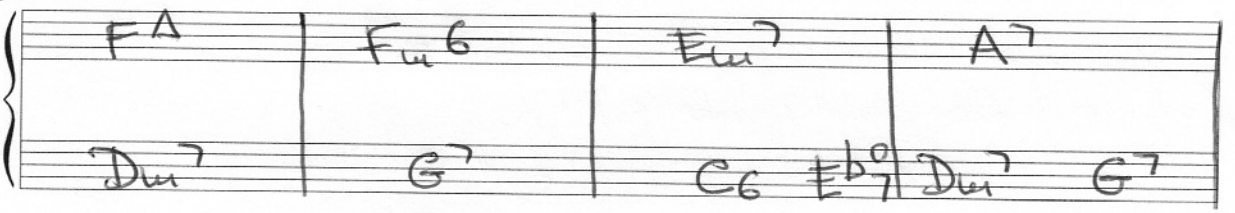
B



A

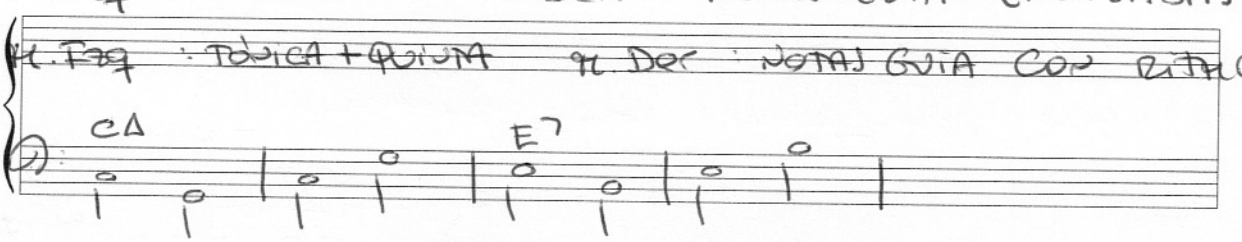


C

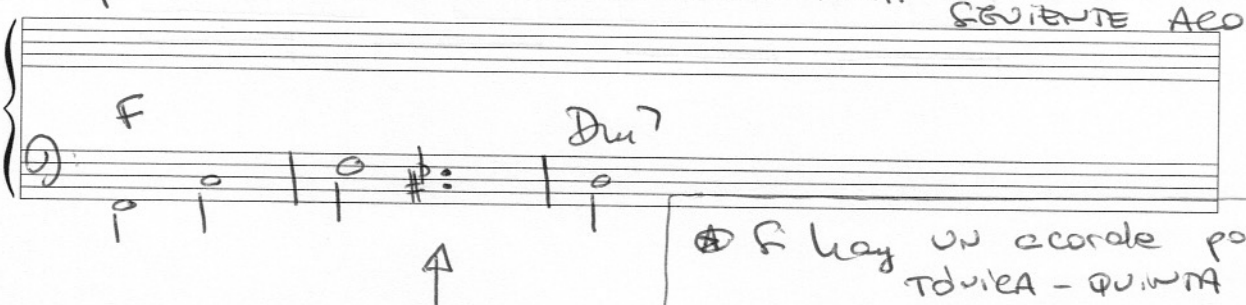


(1) . M. Izq : TÓNICA M. Der. : NOTAS GUÍA ENLAZADAS

(2) . ~~M. Izq~~ : ~~TÓNICA + QUINTA~~ M. Der : NOTAS GUÍA CON RITMO



(3) M Izq : TÓNICA + 5ª + NOTA CROMÁTICA PARA RESOLVER EN EL SIGUIENTE ACORDE



DOS POSIBILIDADES

★ Si hay UN acorde por compás:
TÓNICA - QUINTA

★ Si hay DOS acordes por compás:
TÓNICA - TÓNICA

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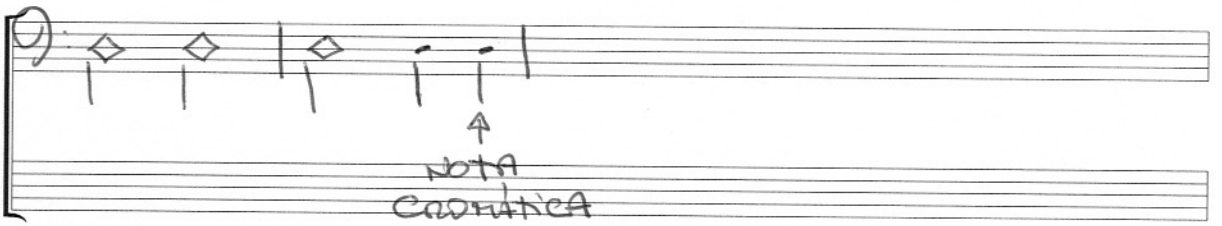
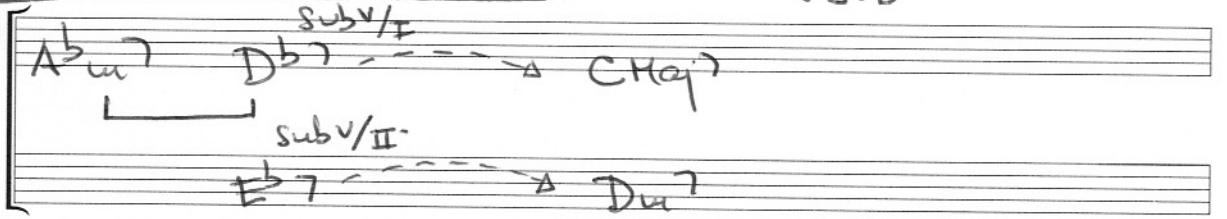
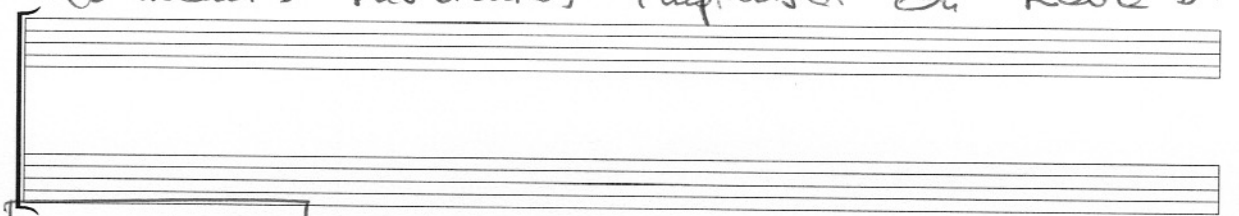
(4) C^{Δ} G



DOMINANTES SUSTITUTAS V SUB

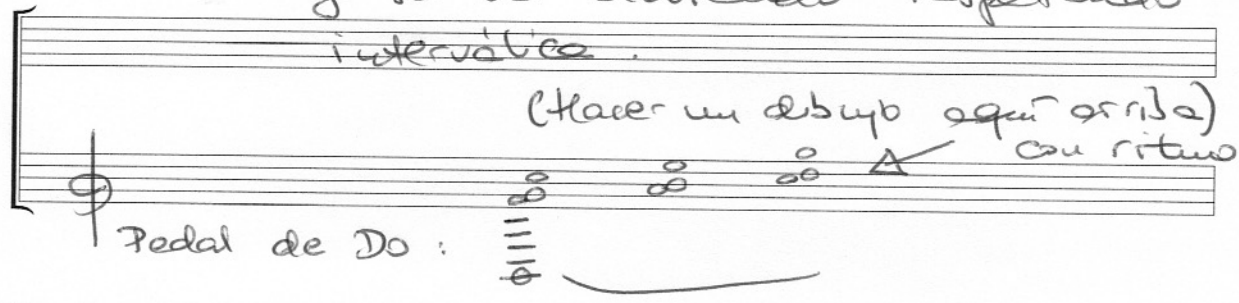


- En dominantes sustitutos, improvisar en Lidio b7



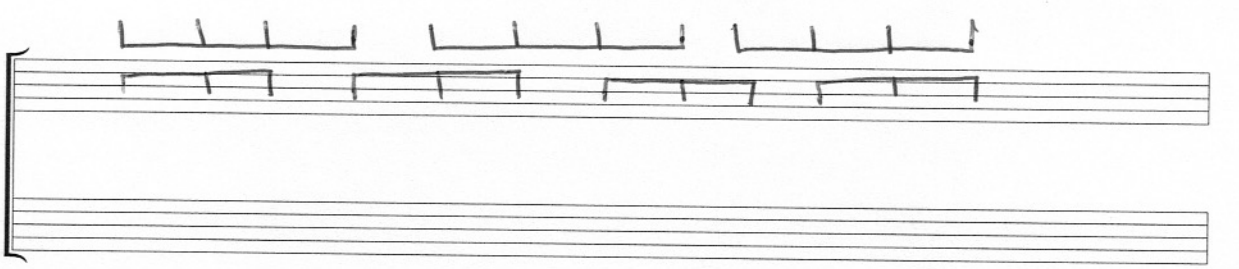
AMBICHORDS: Un acorde que tiene una interválica y se va moviendo respetando esa interválica.

(Hacer un dibujo aquí arriba) Con ritmo



Es importante que haya una NOTA PEDAL.

- Cambiar acentuación.



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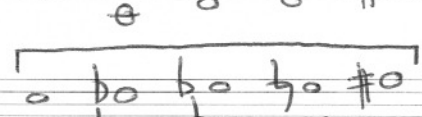
Ⓐ Tocando solo el piano: acompañarle en posición bastante cerrada (unas 4 notas por acorde)

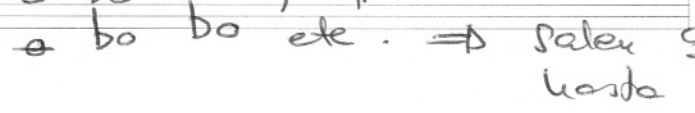
Ⓐ Tocando con otros: posición más abierta (más o menos 6 notas por acorde).

ESCALAS empleadas en acorde dominante:

- HEXÁTONA (de tonos)



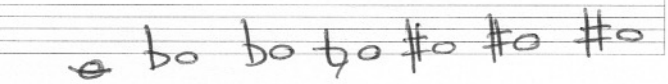
- SIMÉTRICA (½, T, ½, T...)



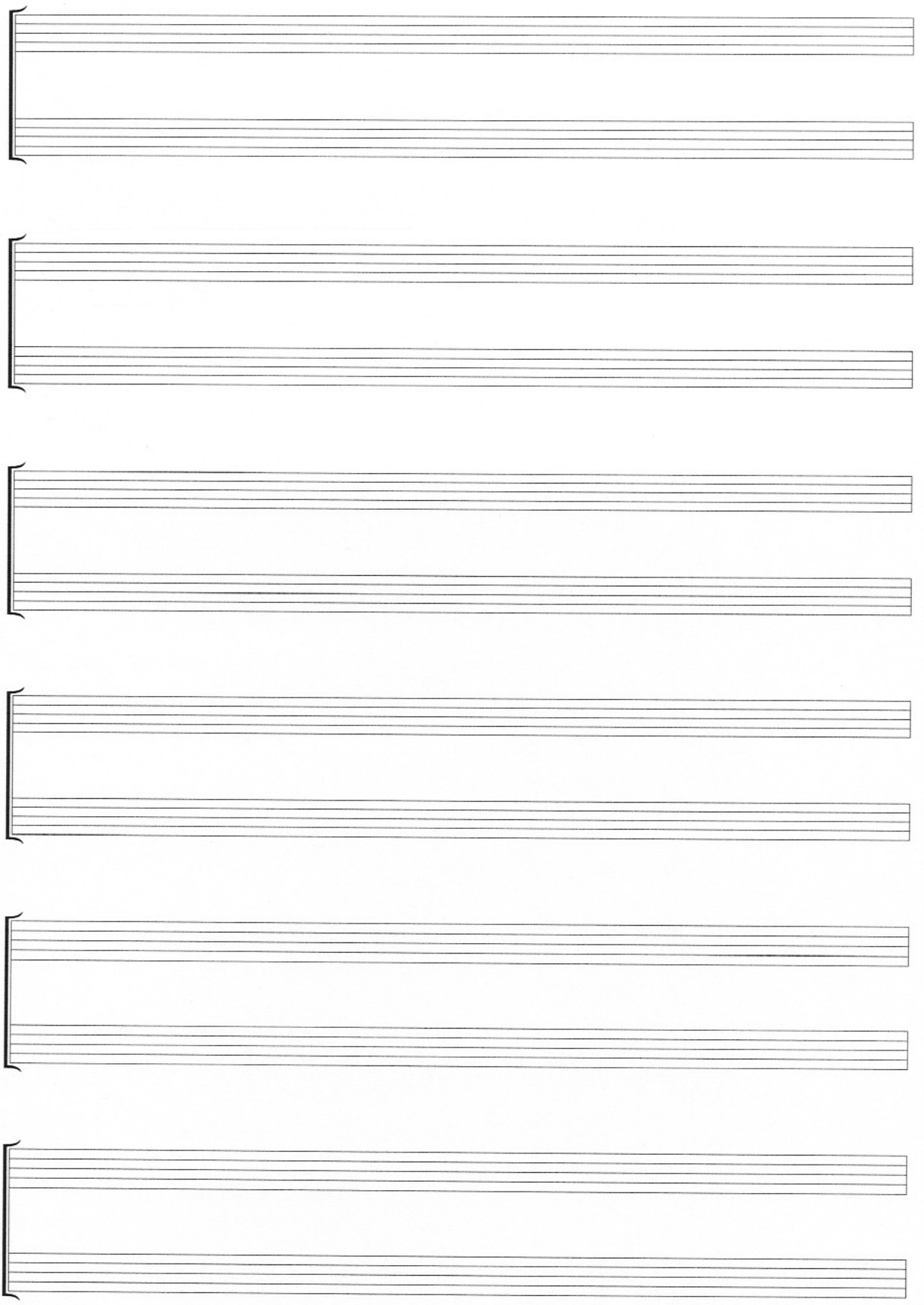
→ Salen 9 notas hasta el Do

- SIMÉTICA (T, ½, T...)

- ESC. ALTERADA (El principio de la fluídica más el final de la hexátona)

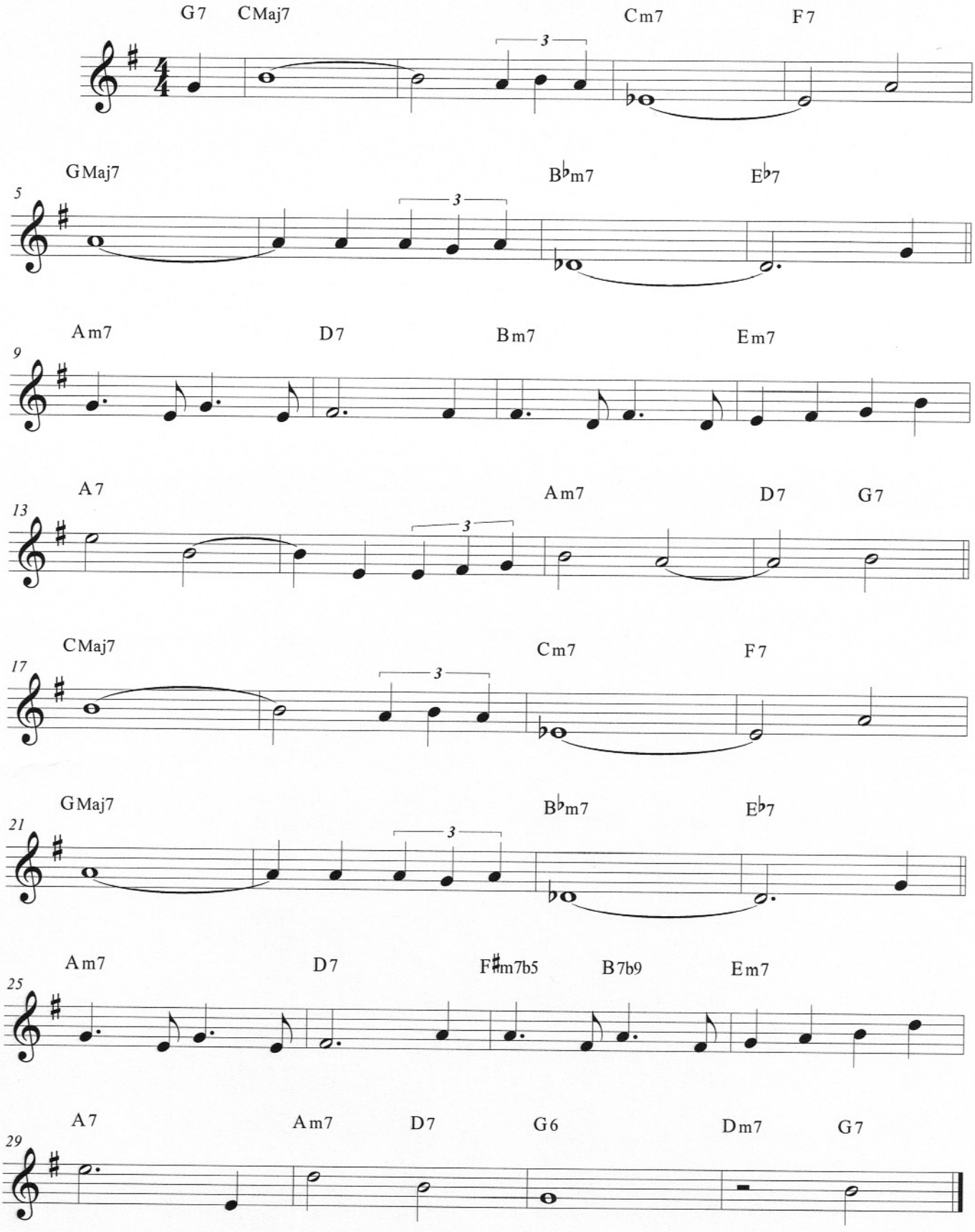


MUSICANEO
WWW.MUSICANEO.COM



Just Friends

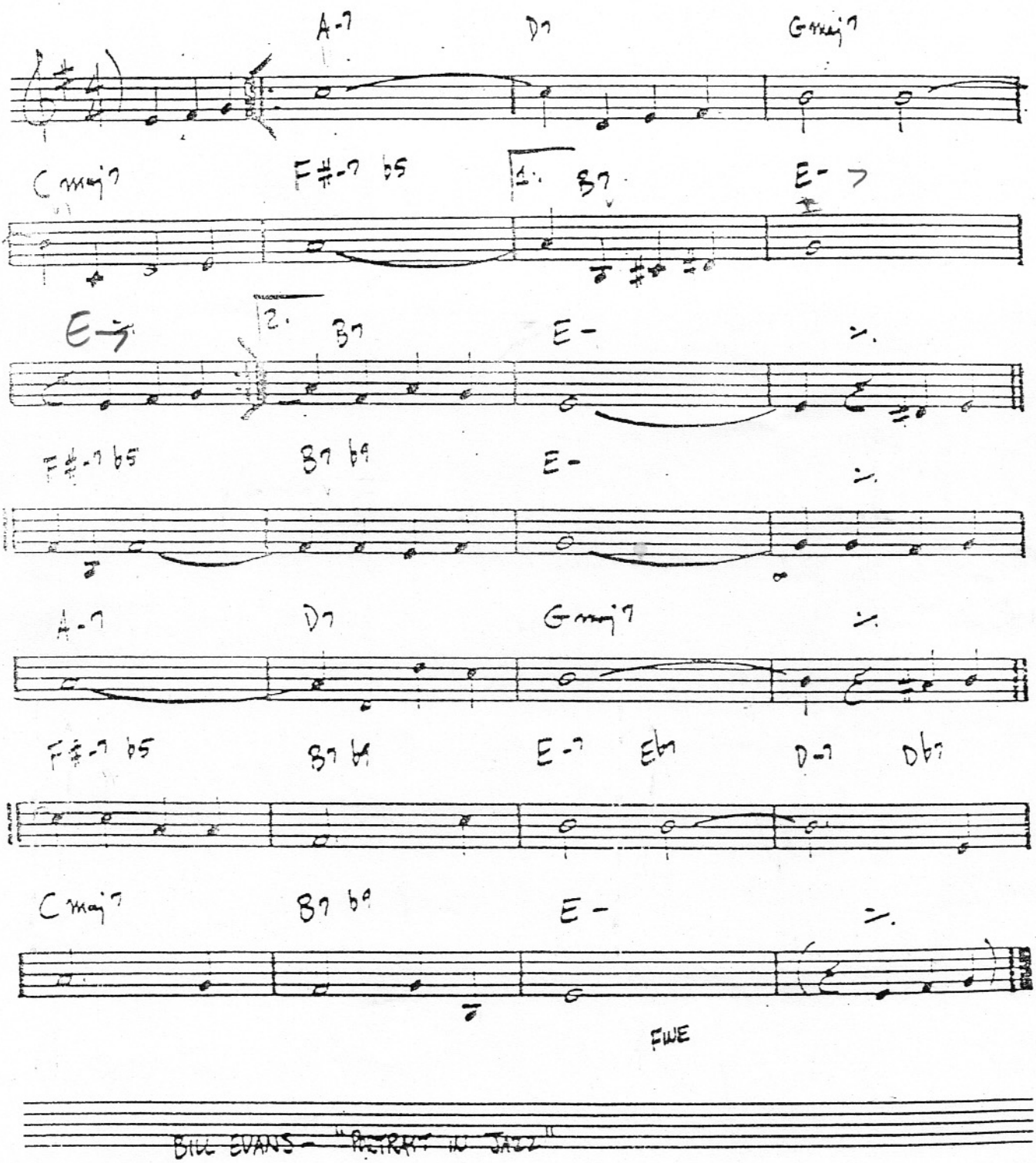
Klenner/Lewis



(MED. JAZZ)

AUTUMN LEAVES

– JOHNNY MERCER

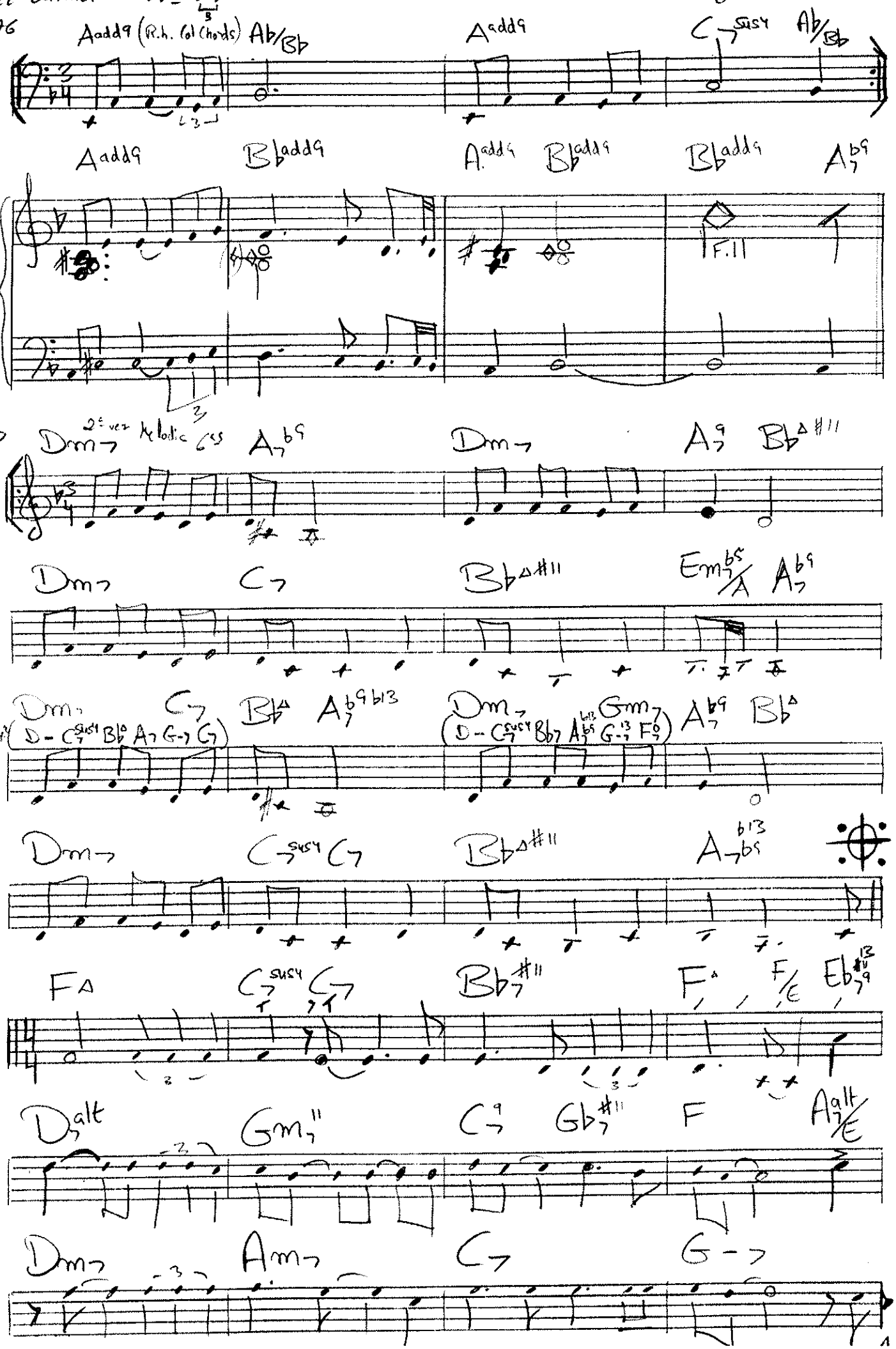


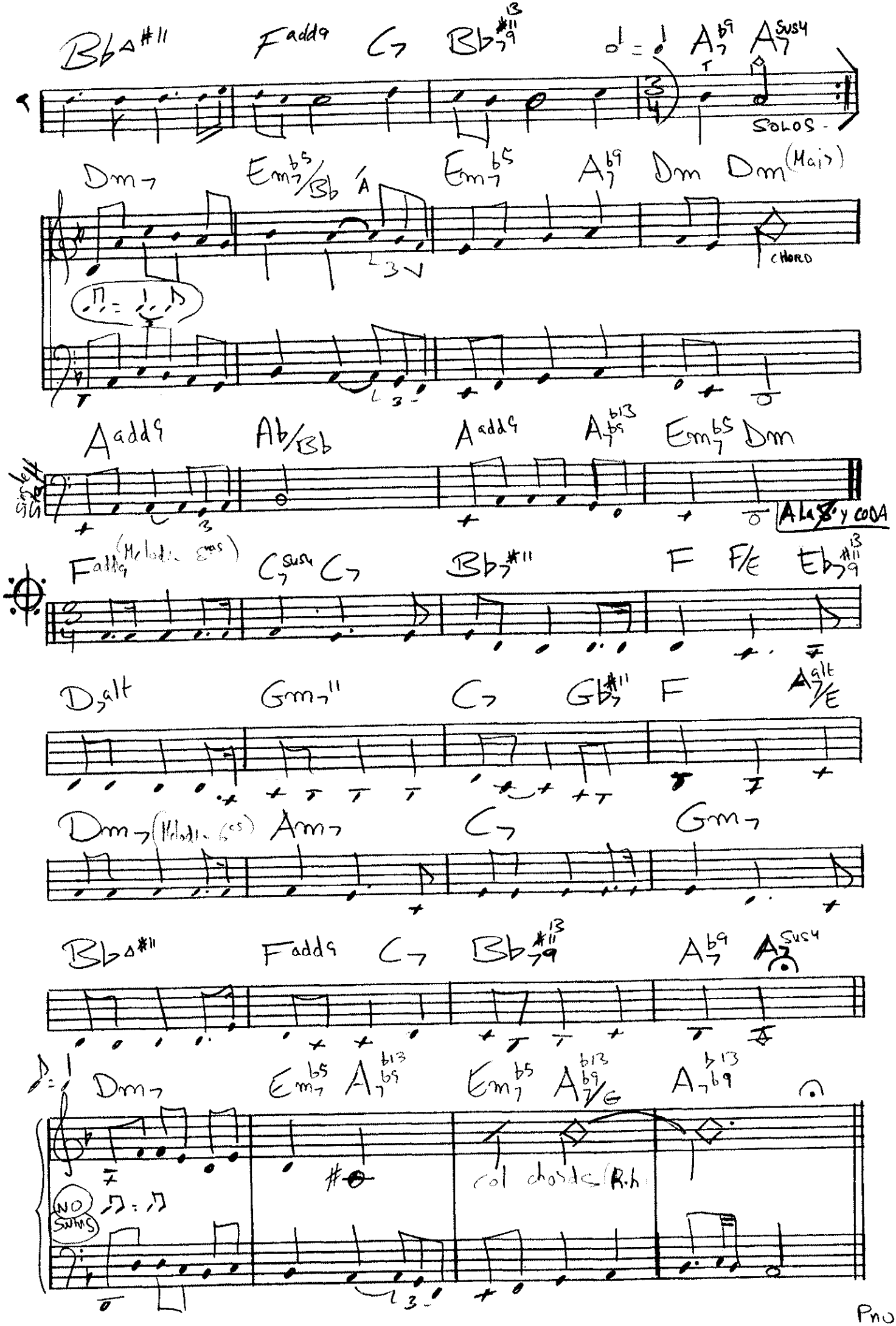
BILL EVANS – "PORTRAIT IN JAZZ"

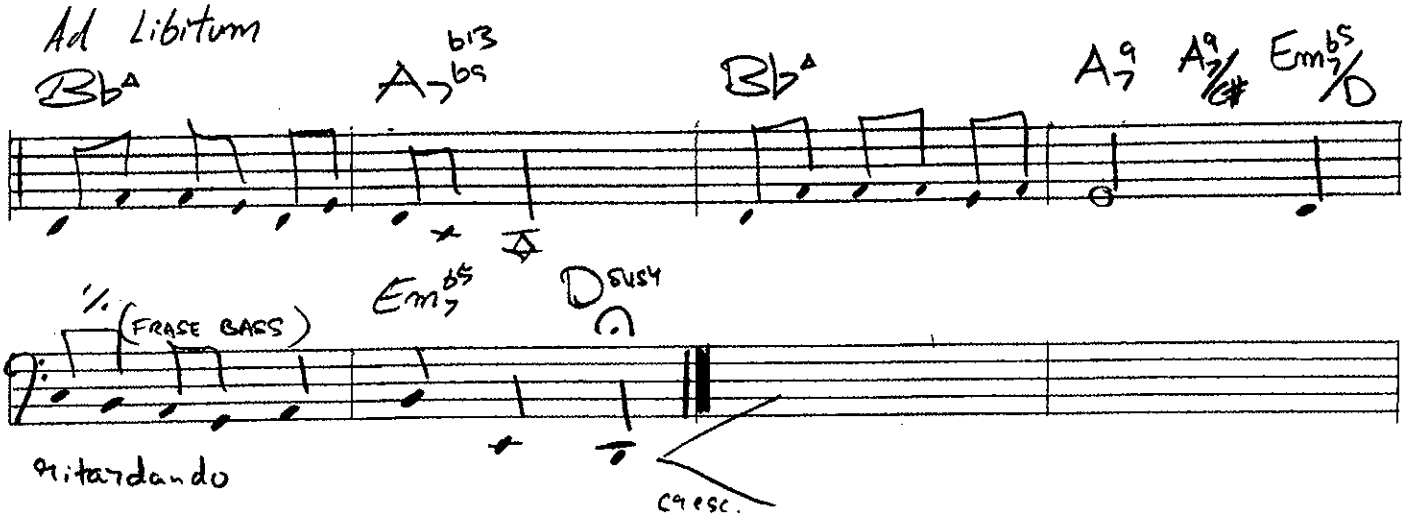
NEGRA SOMBRA

Arranged: A. Medela

Jazz ballad ♩=76



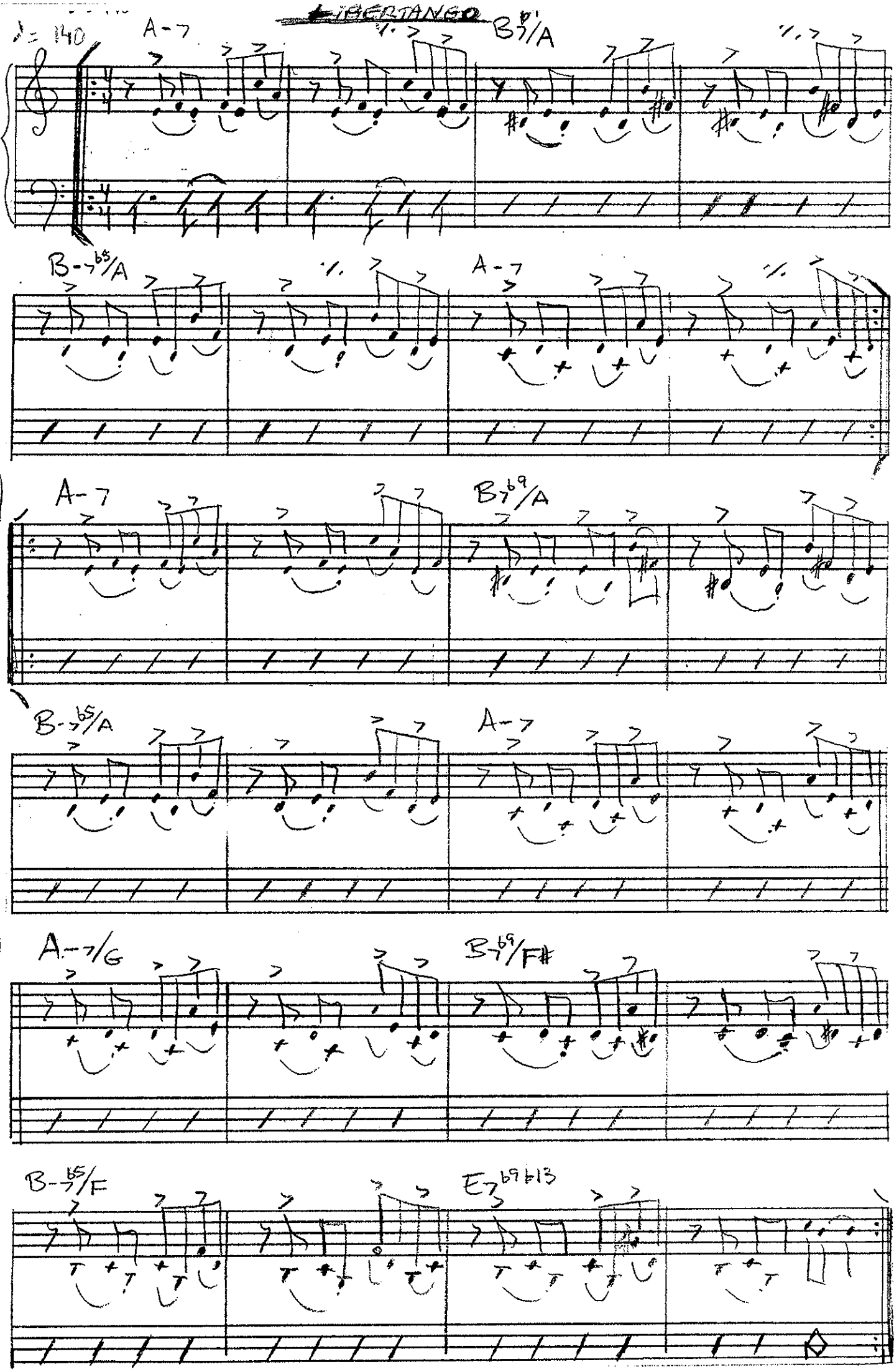

SOLOS
CHORD
A LA 8ª y CODA
NO SWING
col chords (R.h)

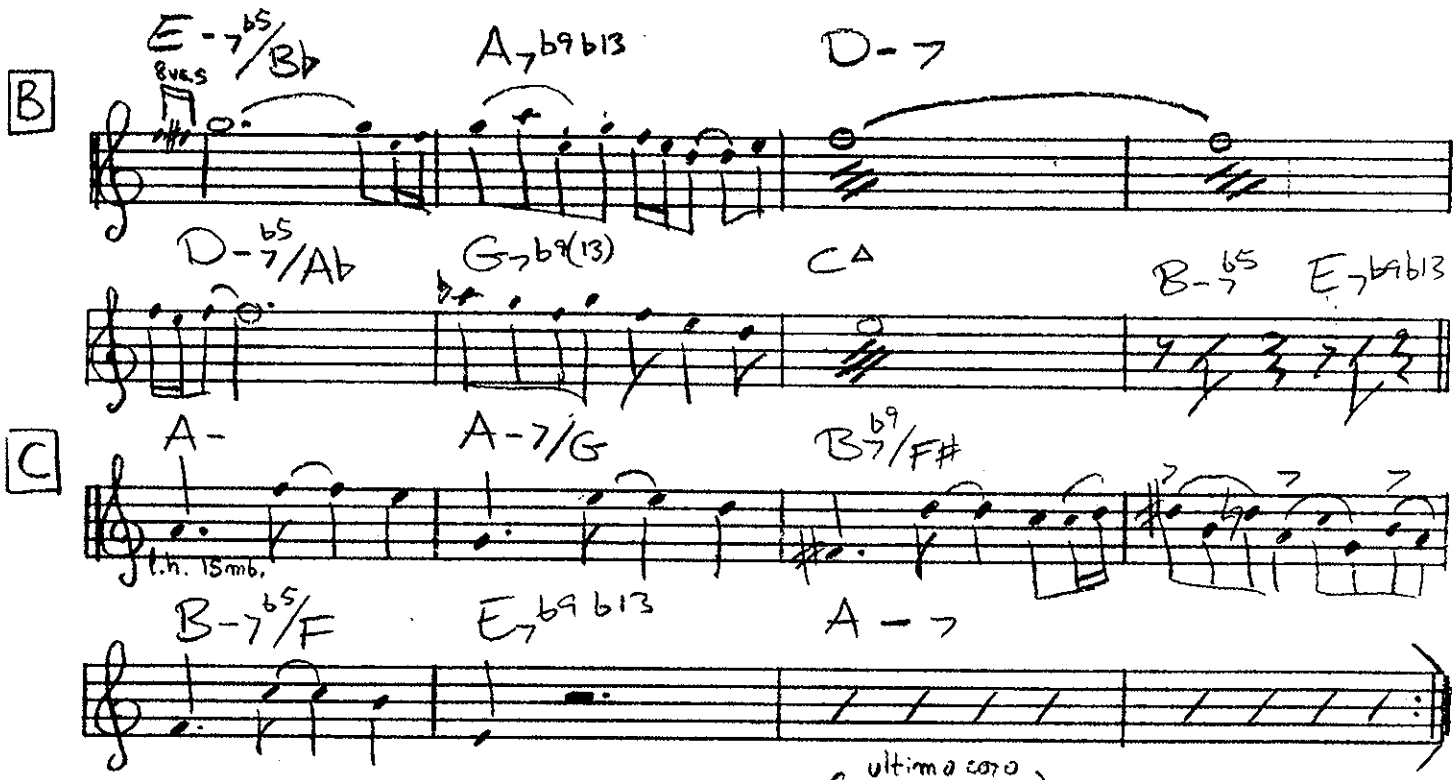

Ad Libitum
B♭Δ
A7♭9♭13
B♭Δ
A9 7
A9 7/C♯
Em♭5 7/D

Em♭5 7
D SUS4
(FRASE BASS)
ritardando
Cresc.

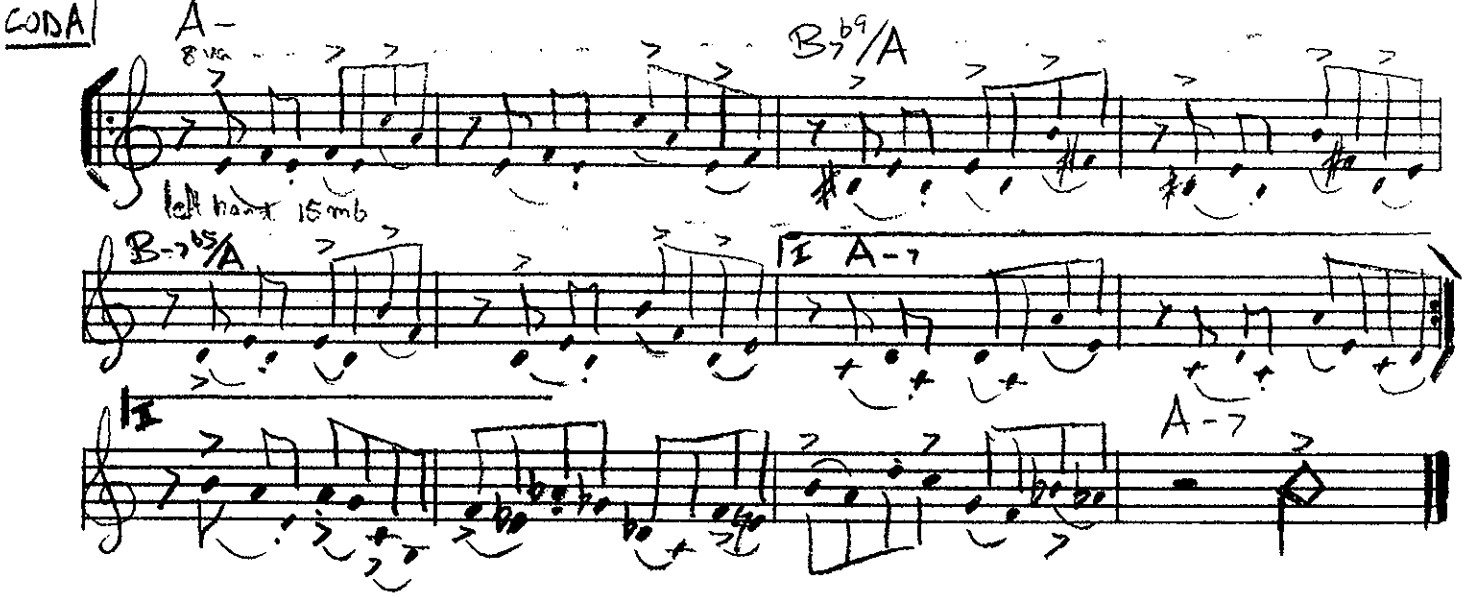
IBERTANGO

♩= 140

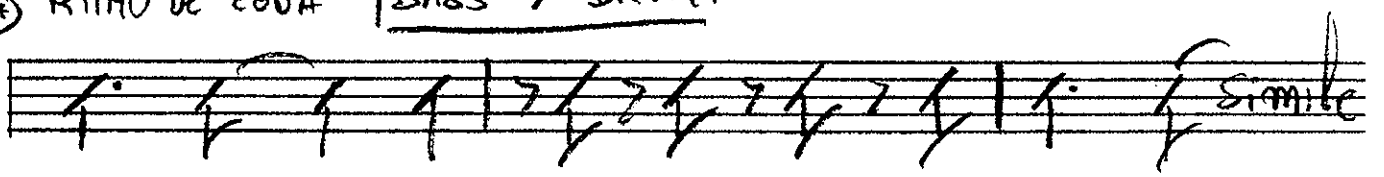




SOLOS (A A' B) (A A' B C) ultima coro



(*) RITMO DE CODA | BASS Y DRUM |

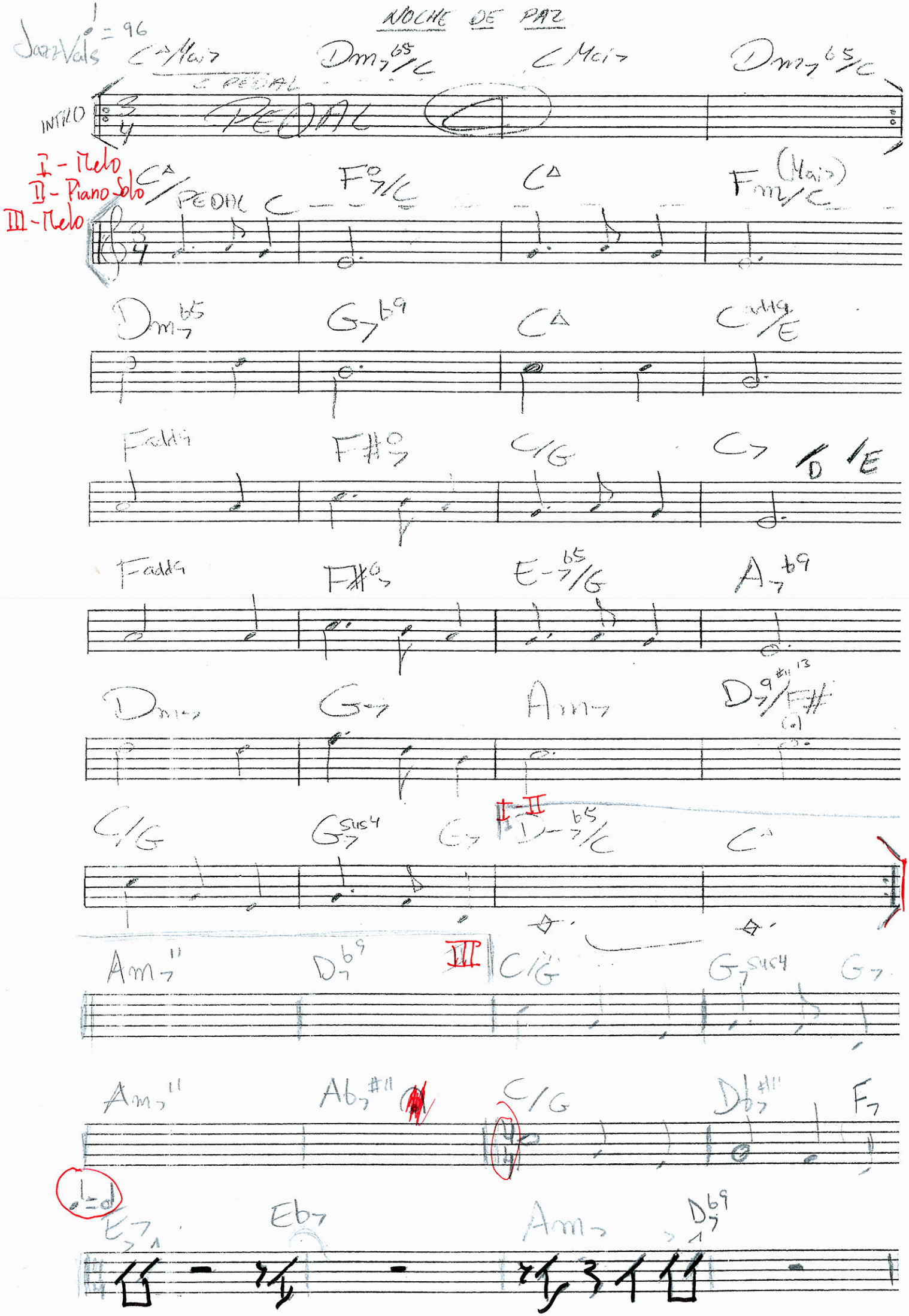


NOCHE DE PAZ

Jazz Vals ♩ = 96

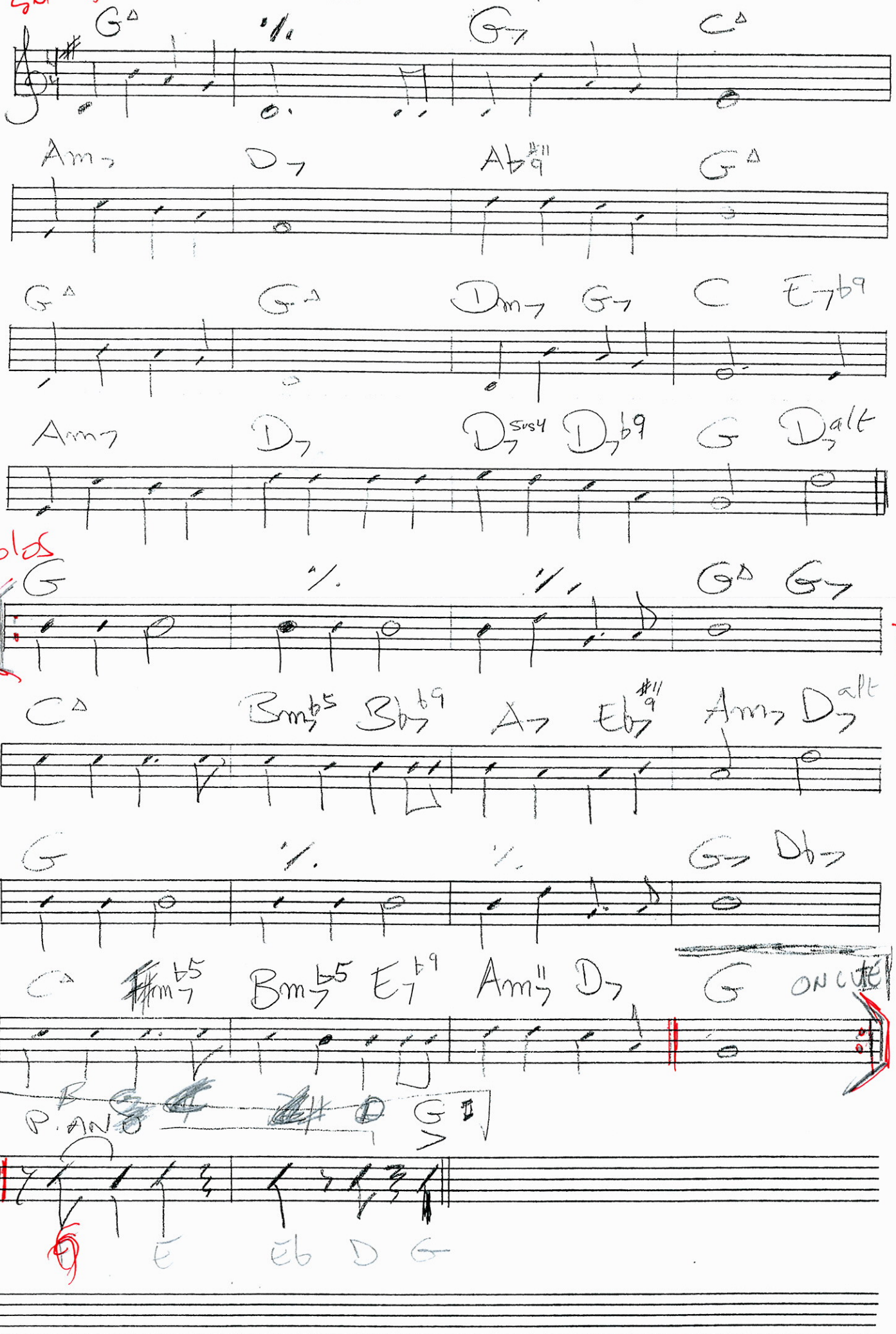
INTRO

I - Melo
II - Piano Solo
III - Melo



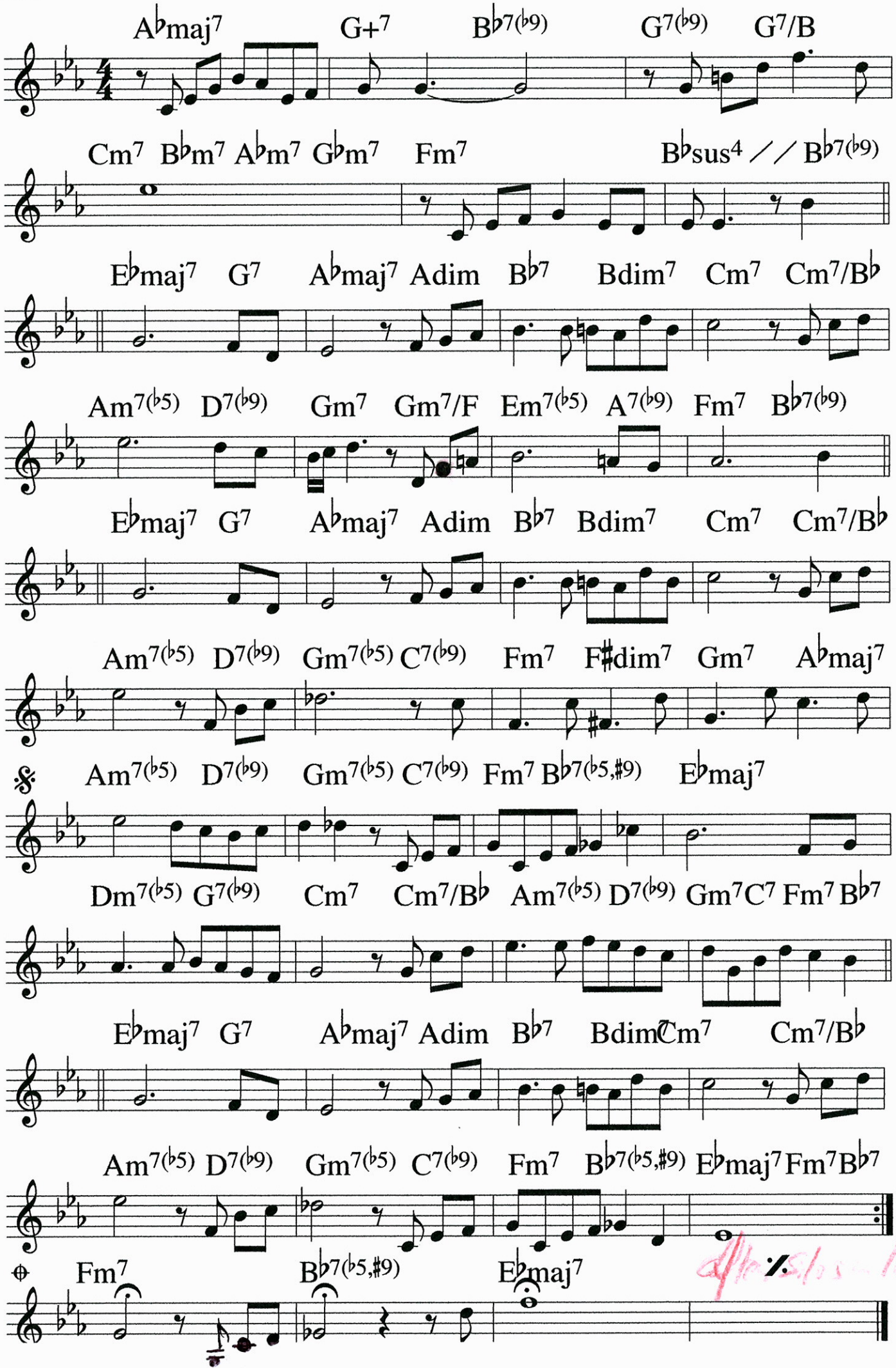
JINGLE BELLS

Swing



I REMEMBER CLIFFORD

INTRO

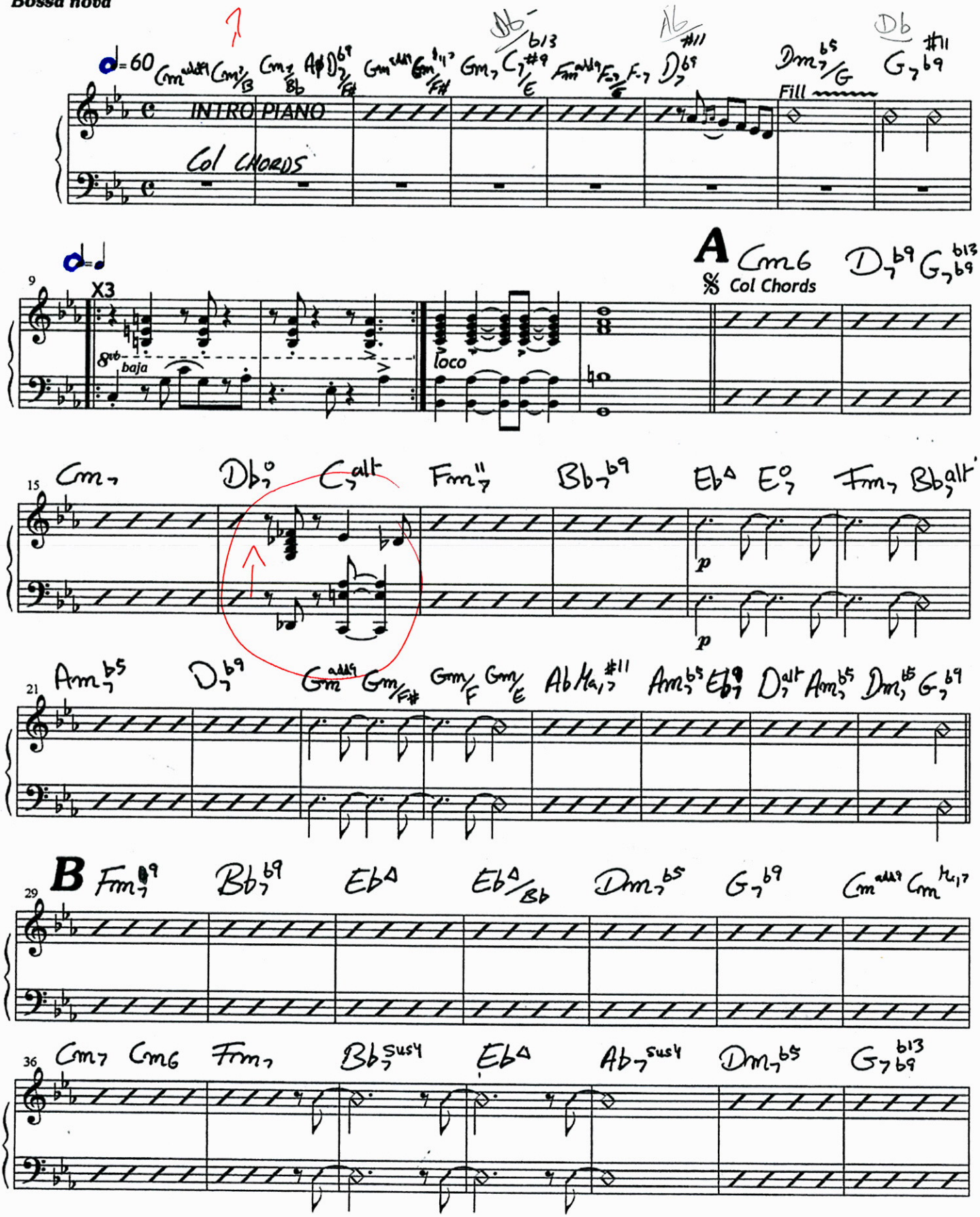


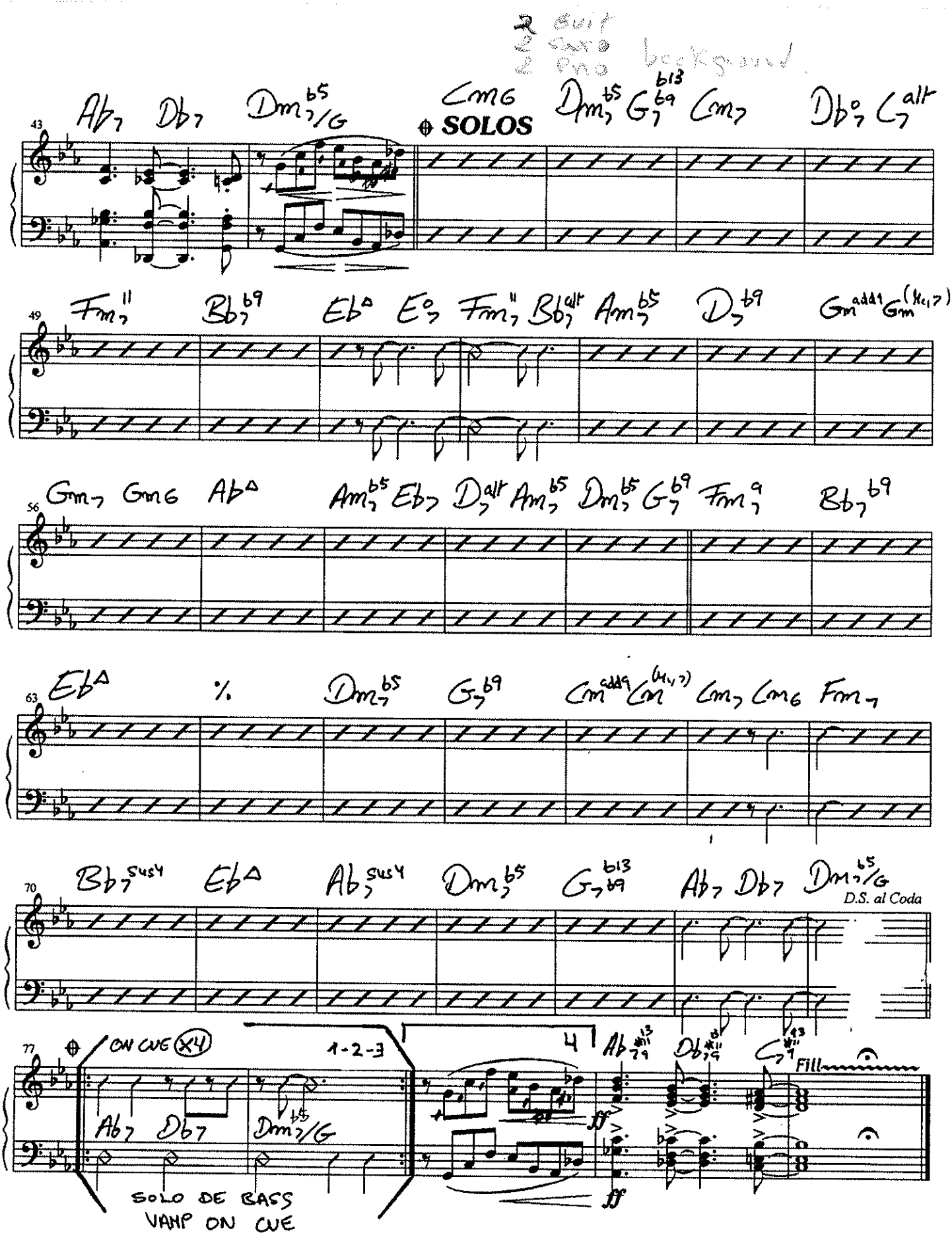
Piano

TODO CAMBIA

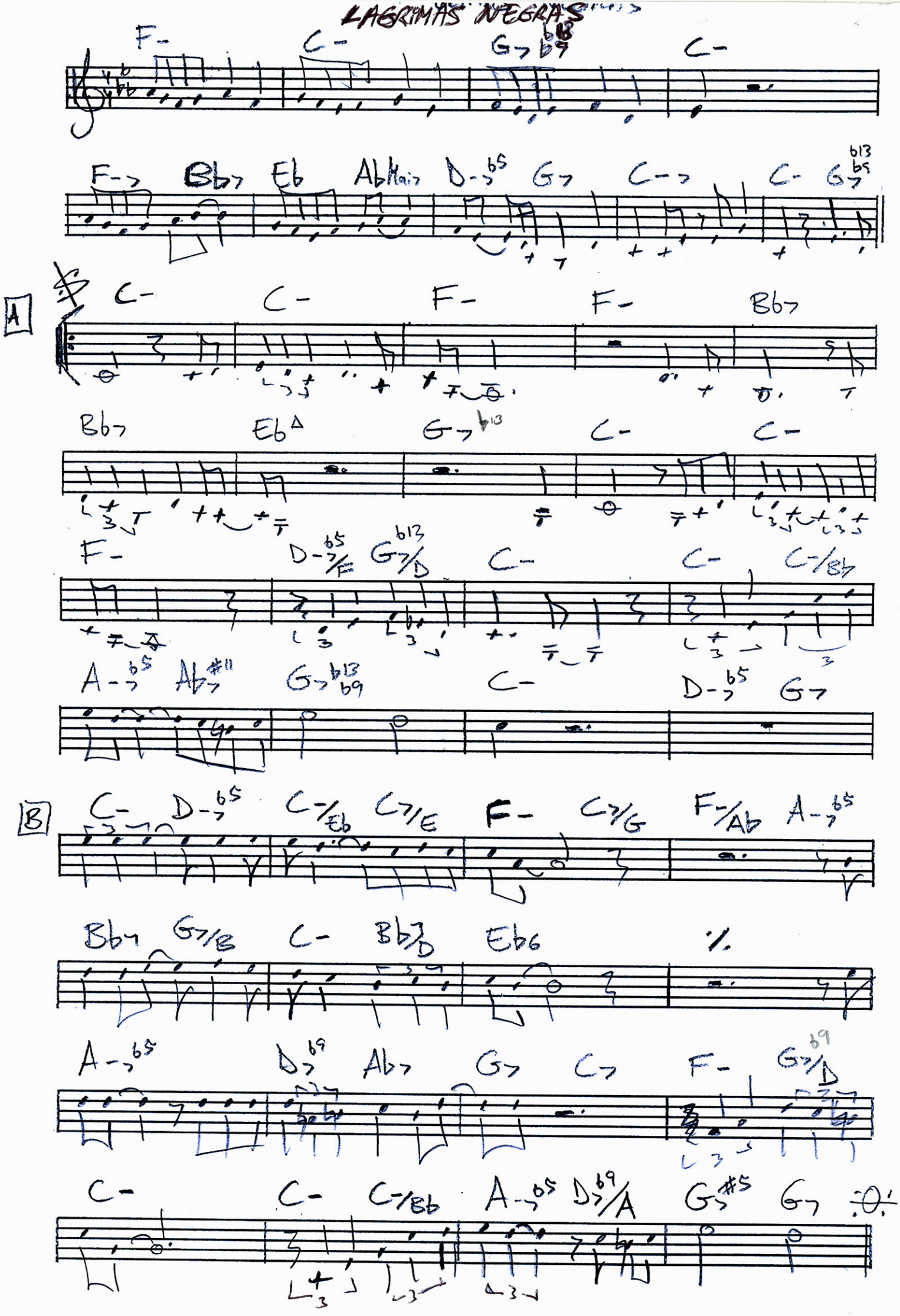
Alfonso Medela C.

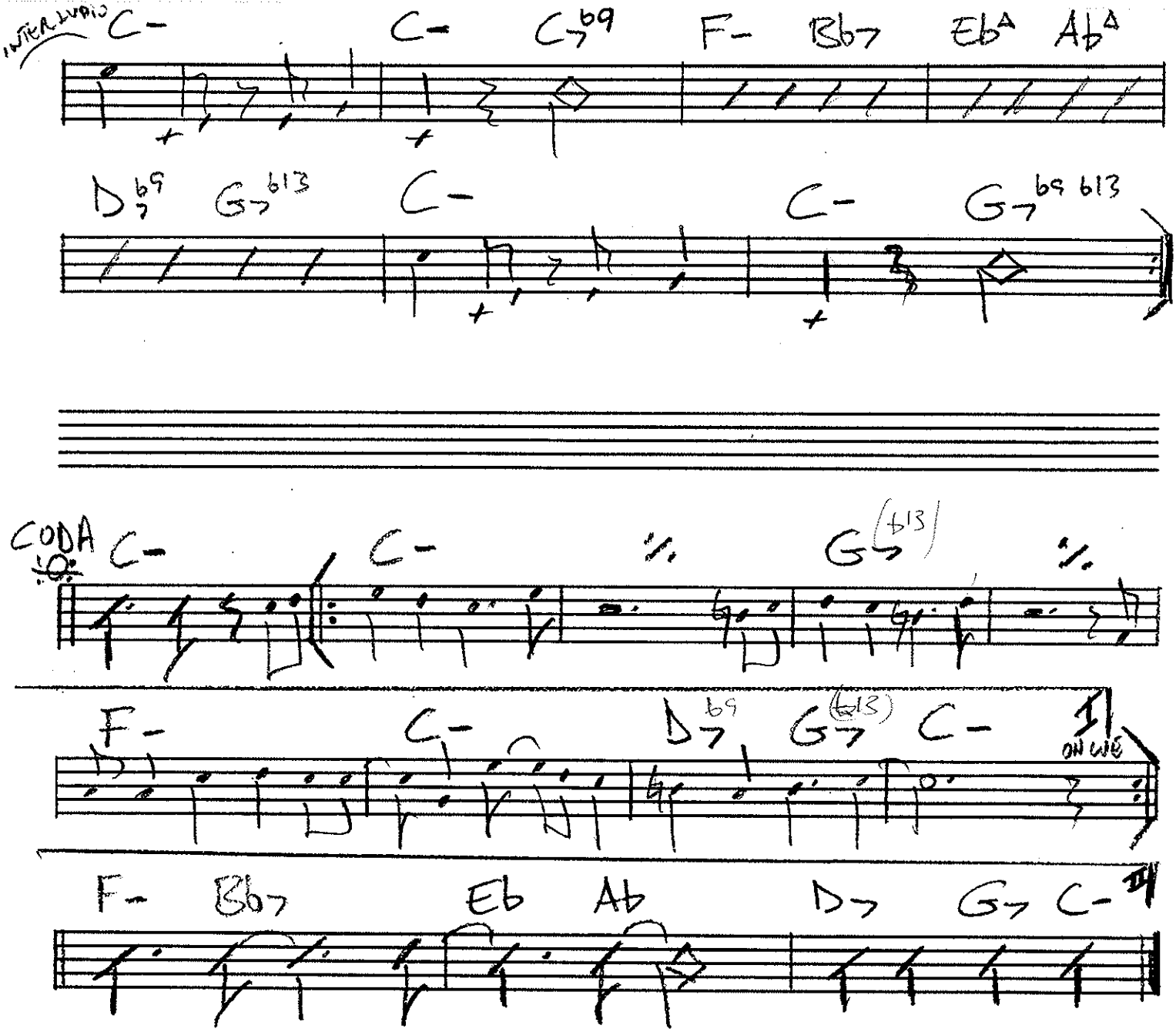
Bossa nova




SOLOS
ON CUE (X4)
1-2-3
Fill
SOLO DE BASS
VAMP ON CUE
D.S. al Coda

LAGRIMAS NEGRAS



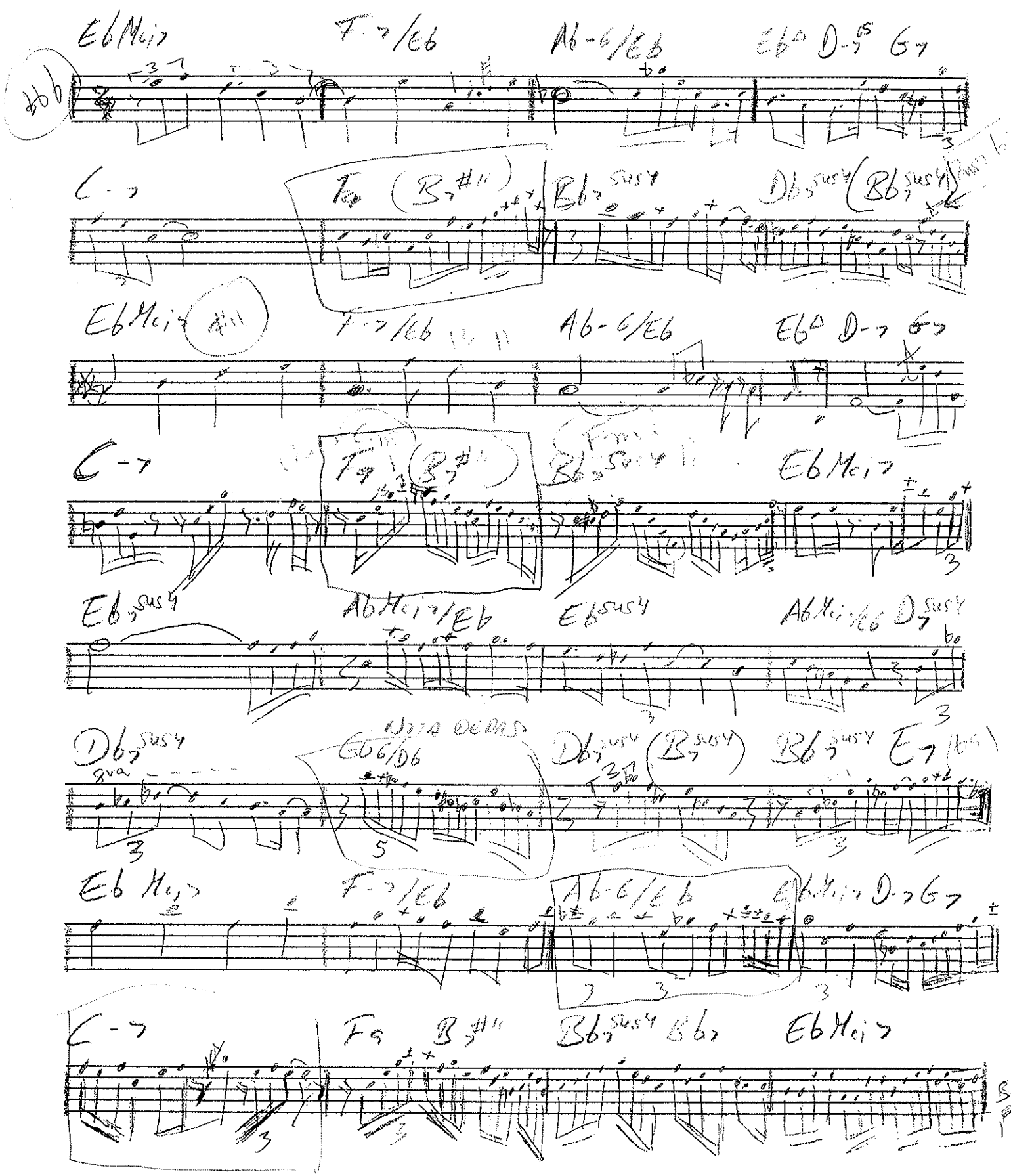

INTRO LYDIO
C-
C-
C-7 b9
F-
Bb7
Eb Δ
Ab Δ
D-7 b9
G-7 b13
C-
C-
G-7 b9 b13

CODA
C-
C-
G-7 (b13)
F-
C-
D-7 b9
G-7 (b13)
C-
1
ON LIE
F-
Bb7
Eb
Ab
D-7
G-7
C-
II

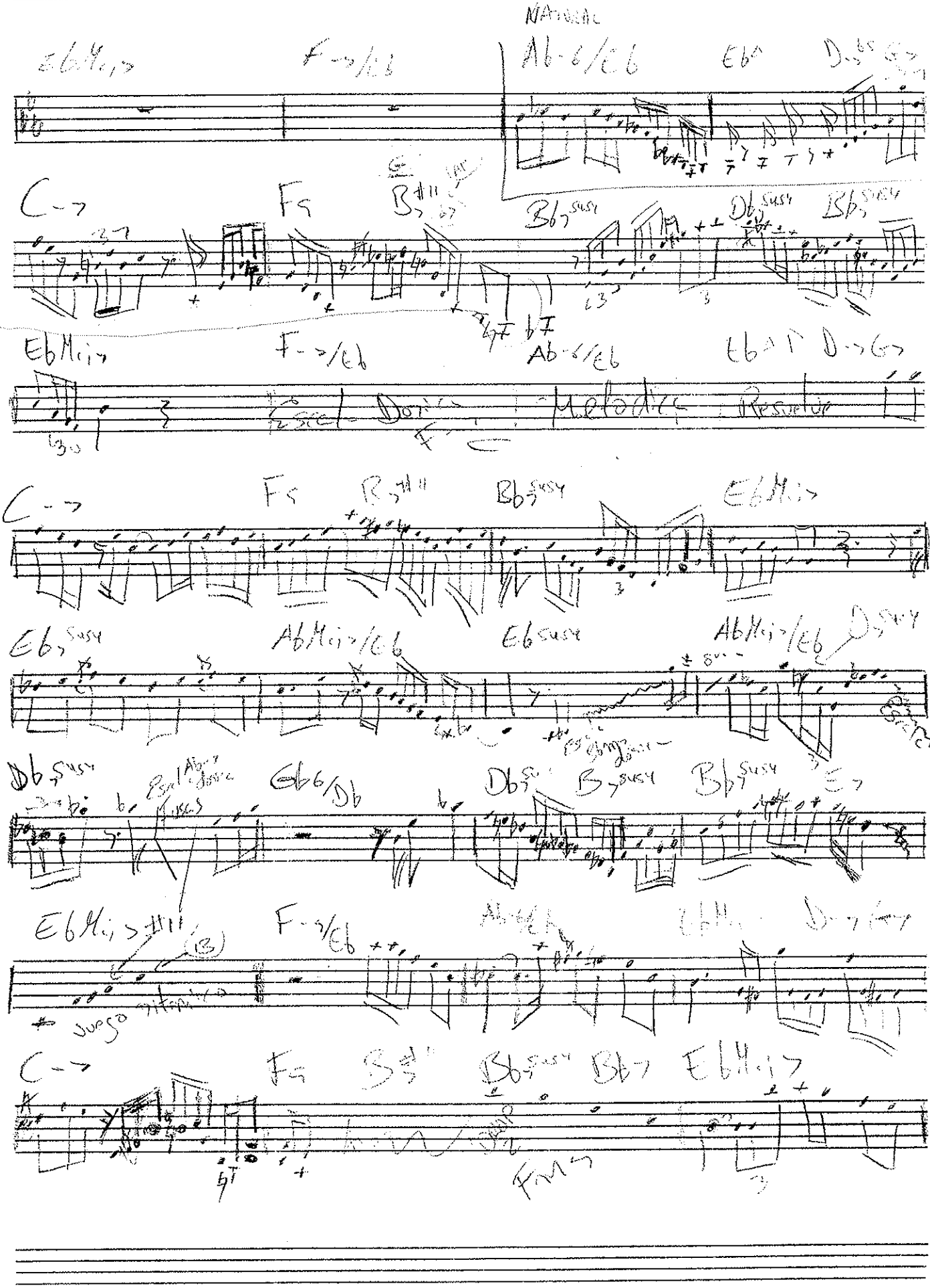
Solo Soprano

SOLO 1

TAKING A CHANCE ON LOVE



Ryo. Miller — SOLO 2 — TAKING A CHANCE ON LOVE

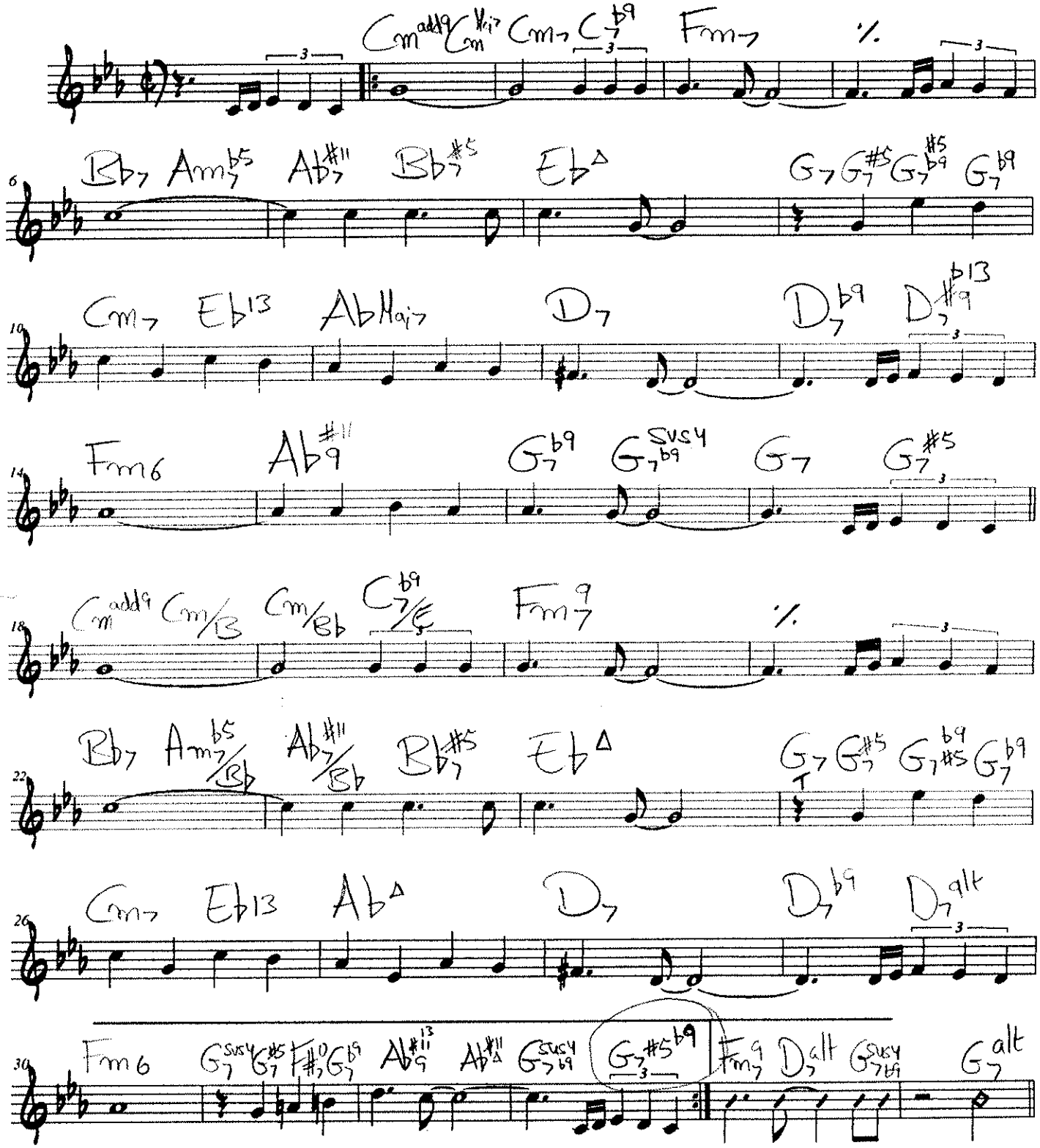


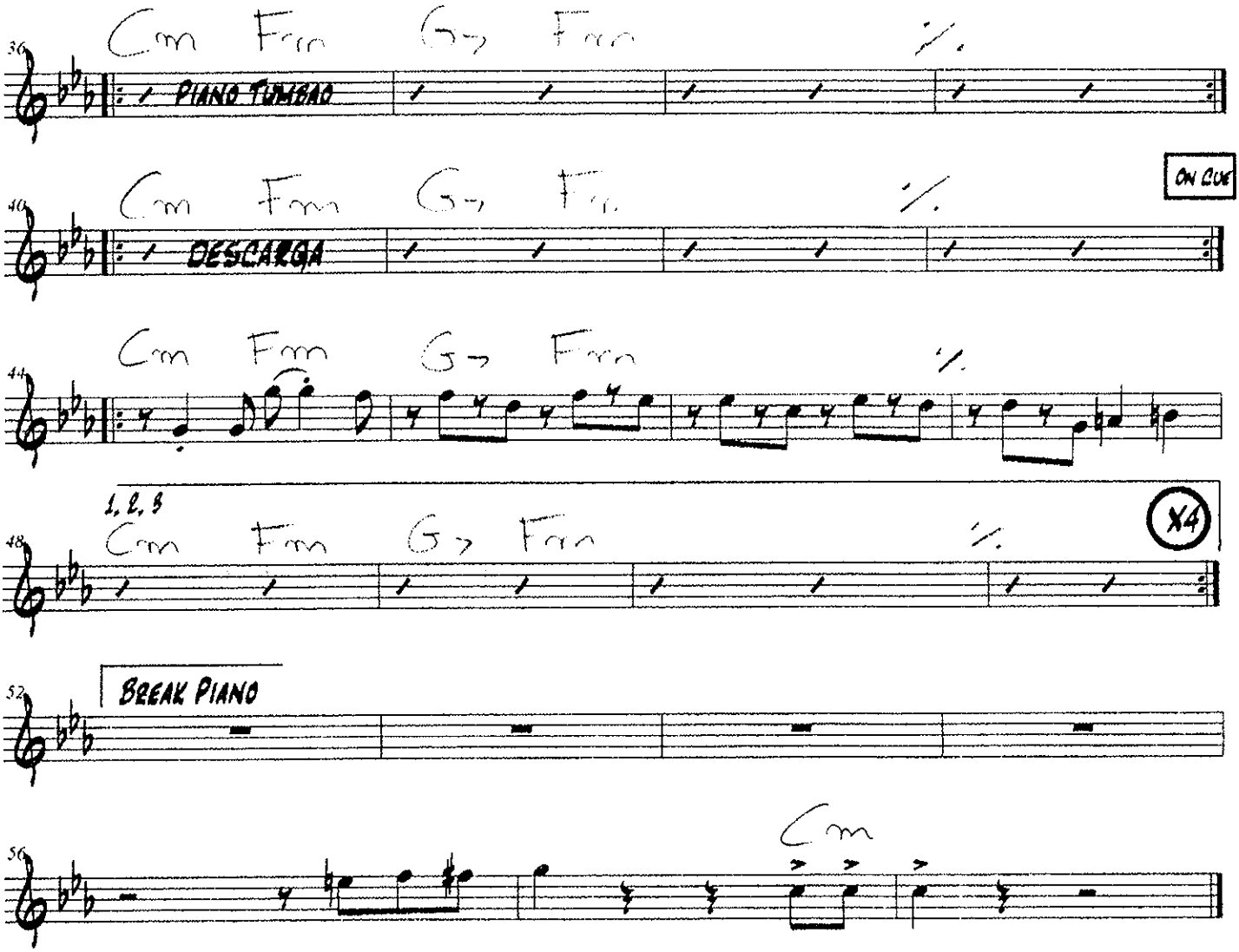
Tres Palabras

DANZÓN-CHA

BOLERO - DESCARGA

ALFONSO MEDELA

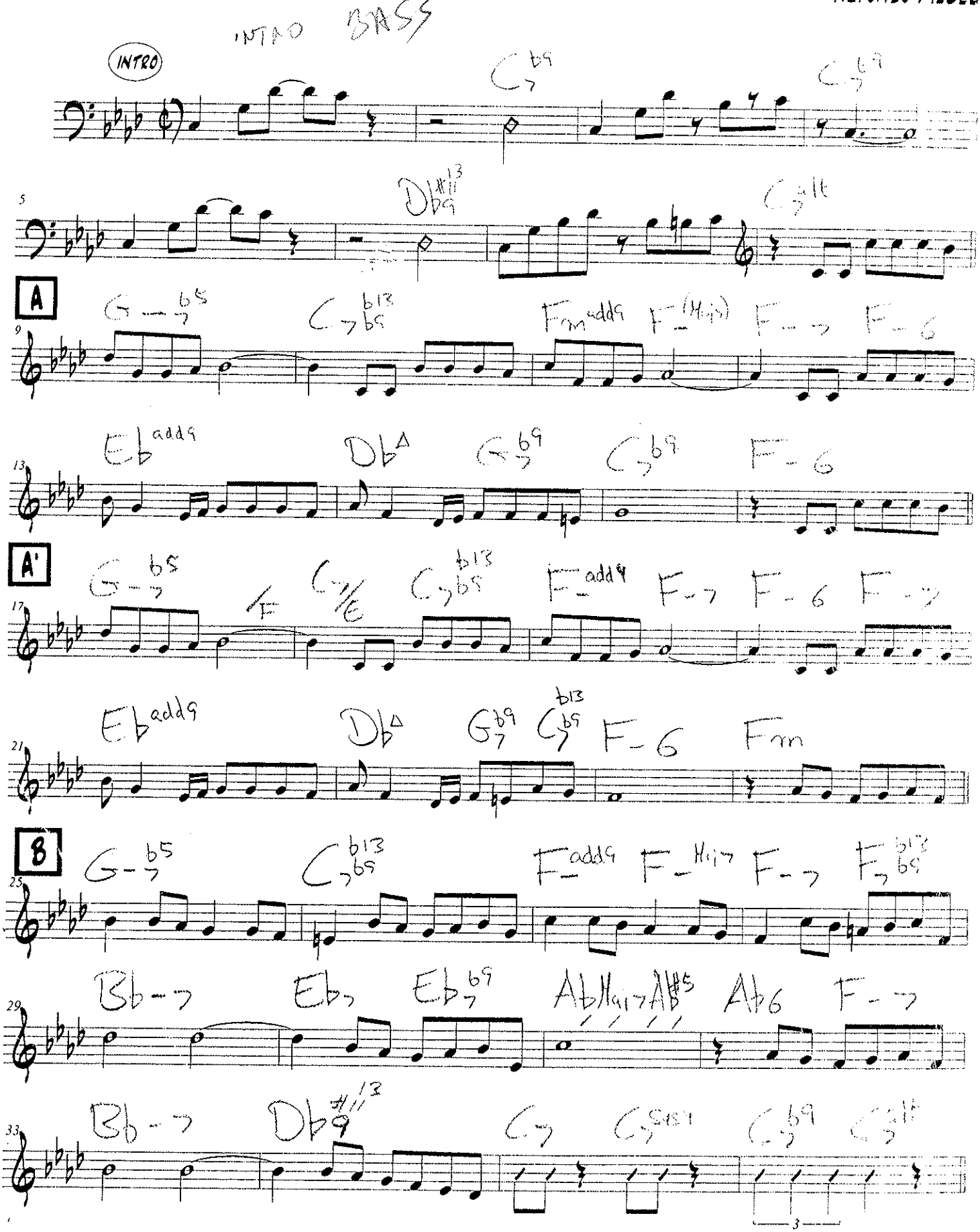


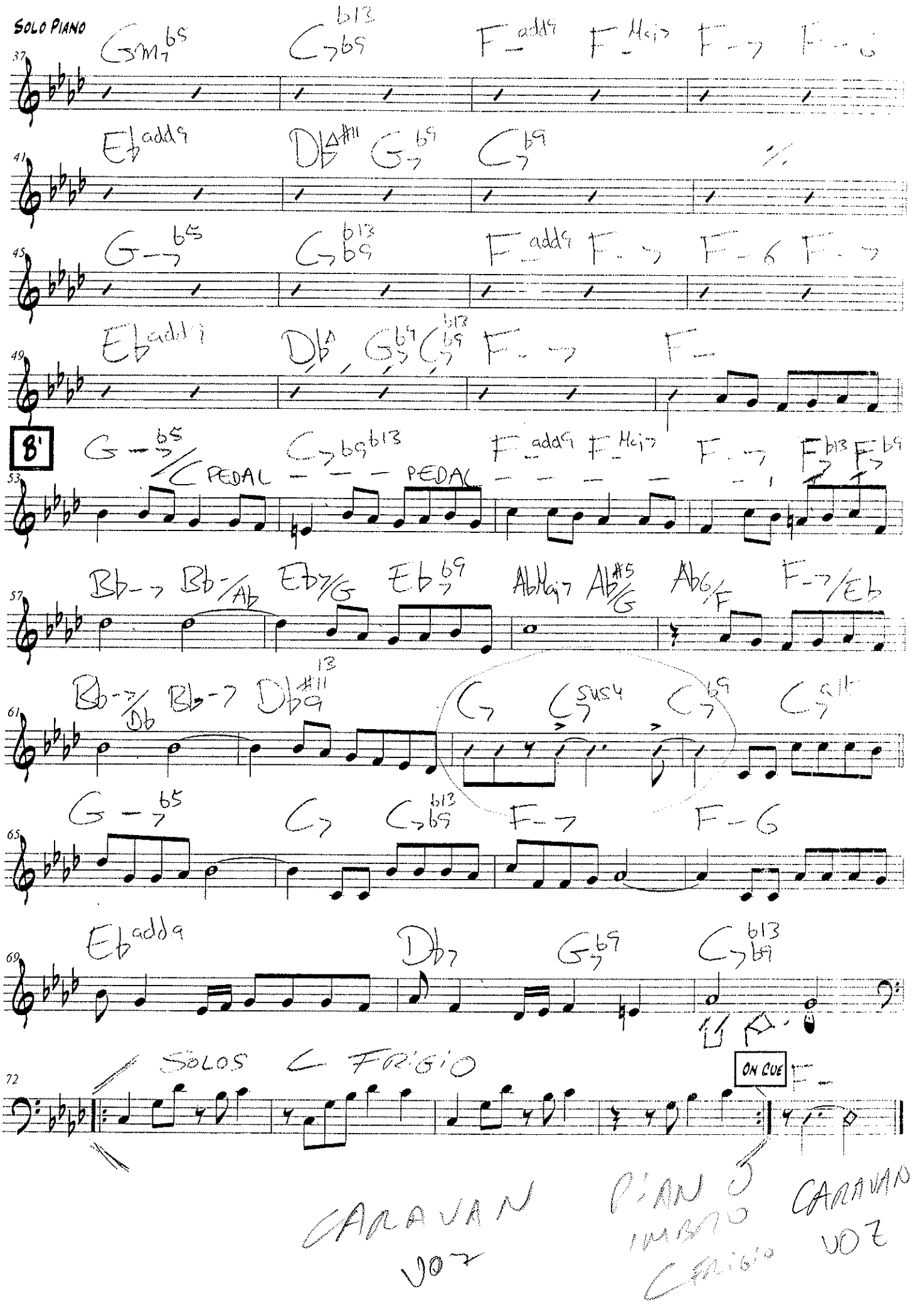

Cm Fm G7 Fm
PIANO TUMBAO
Cm Fm G7 Fm
DESCARGA
ON CUE
Cm Fm G7 Fm
1, 2, 3
Cm Fm G7 Fm
X4
BREAK PIANO
Cm

HISTORIA DE UN AMOR

BOLERO JAZZ

ALFONSO MEDELA




SOLO PIANO
37
41
45
49
B'
53
PEDAL
PEDAL
57
61
65
69
72
SOLOS
FRIGIO
ON CUE
CARAVAN
VOZ
PIANO
IMBRO
FRIGIO
CARAVAN
VOZ

Emely

INTRO C△ B67 PEDAL C

F#m7 b5 Fm7 C△/E A7 b9 Dm7 G7 sus4

INTRO PIANO

A

C△ A-7 D-7 G7 G7 b9

C△ G-7 C7 F△ C/E7 alt

A△ F#m7 b5 Bm7 11 E7 b9

cambios 4 por 9

A-7 D7 Dm7 Ab- G7 b13 b9

A1

C△ Am7 Dm7 11 G7 sus4

Gm7 11 C7 F△ Bm7 b5 E7 b9

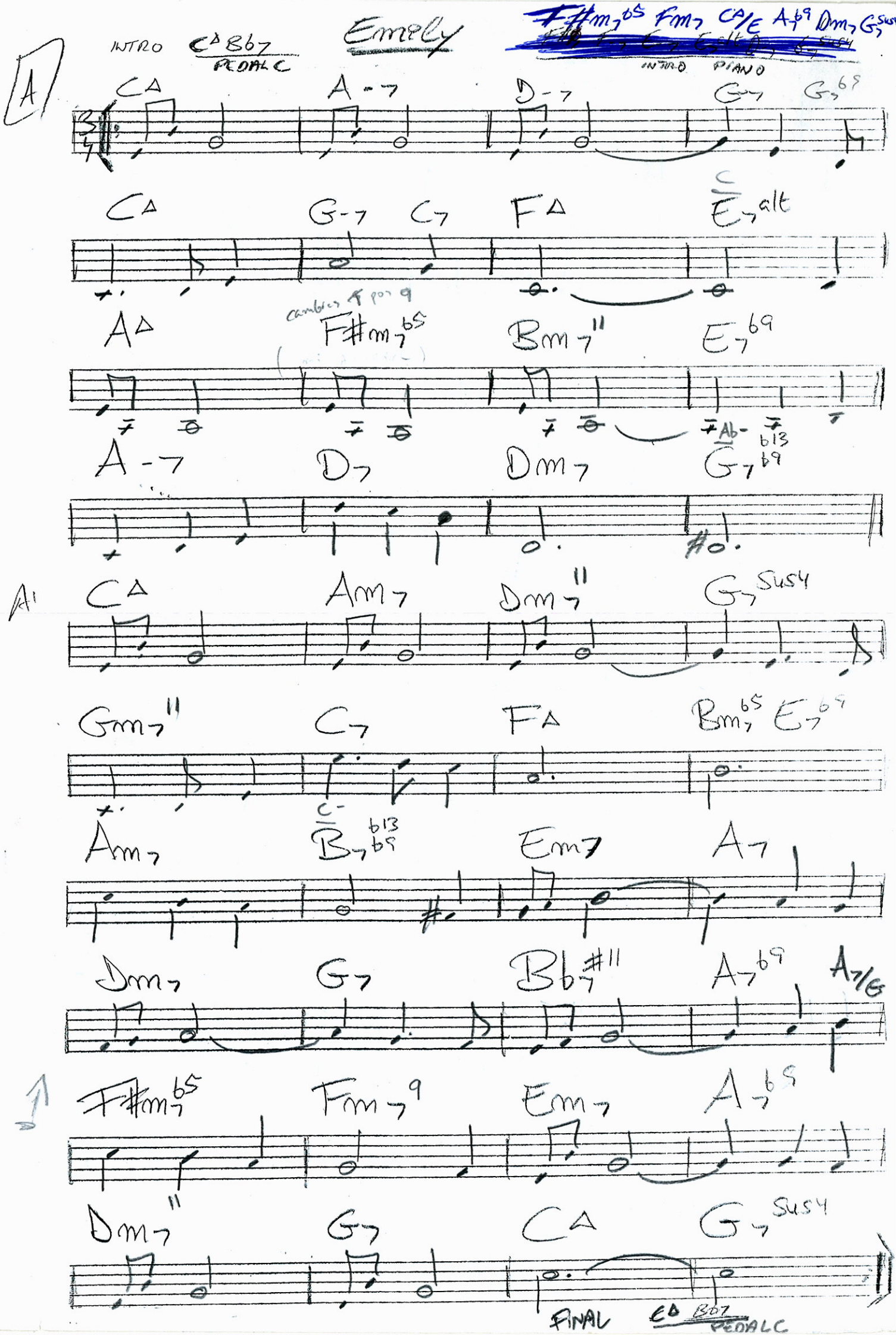
Am7 C- B7 b13 b9 Em7 A7

Dm7 G7 Bb7 #11 A7 b9 A7/G

F#m7 b5 Fm7 9 Em7 A7 b9

Dm7 11 G7 C△ G7 sus4

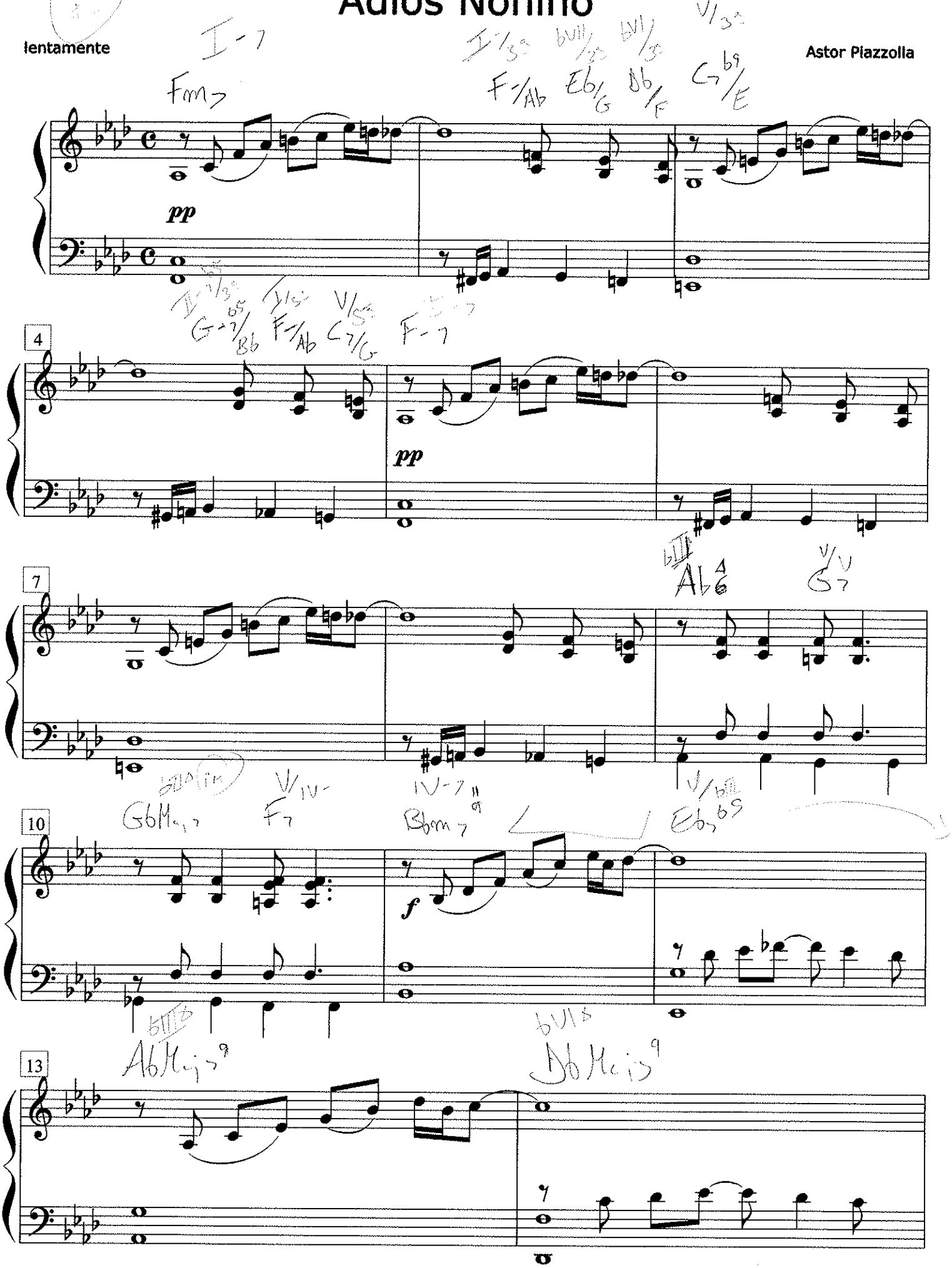
FINAL C△ B67 PEDAL C

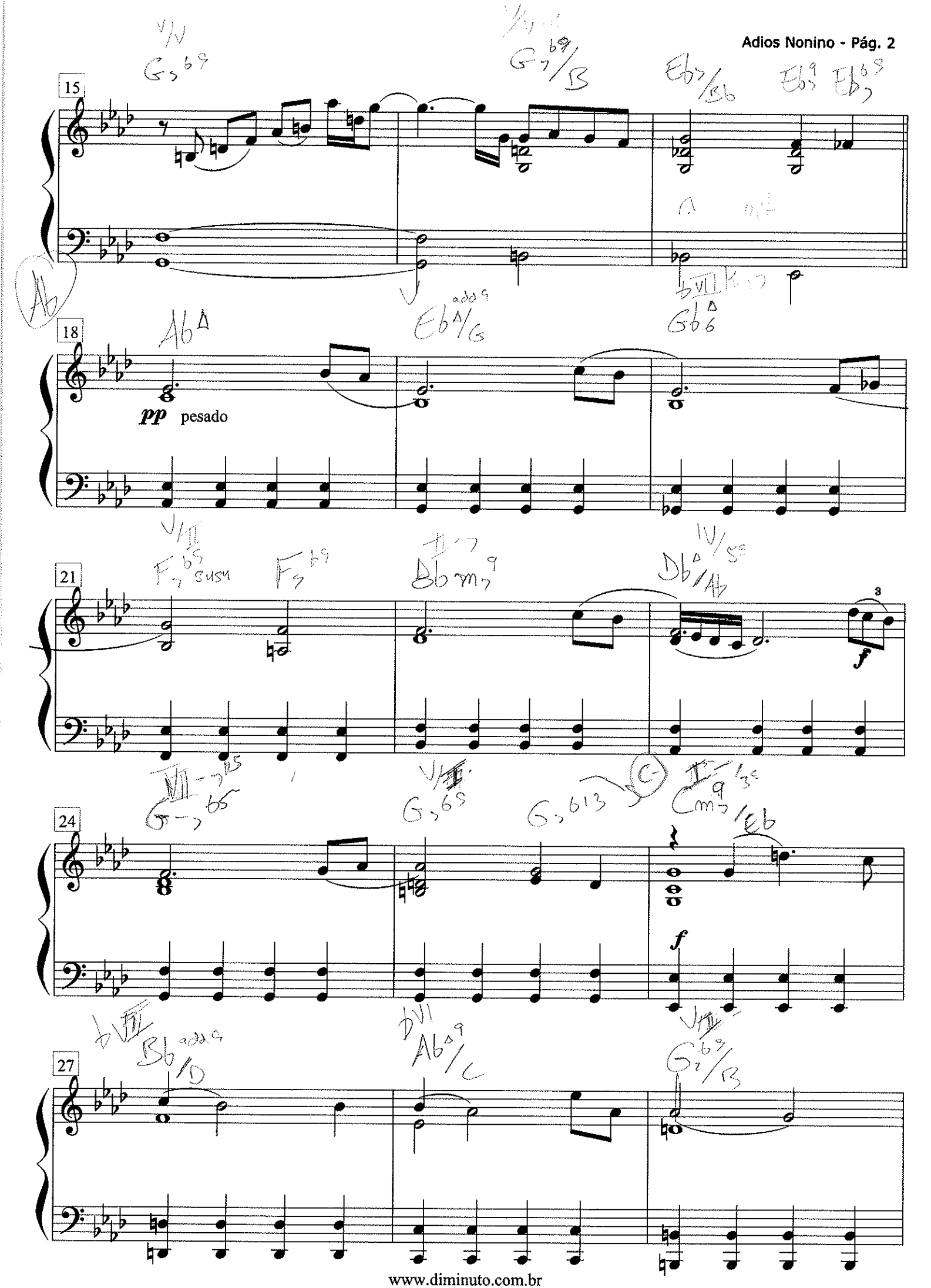


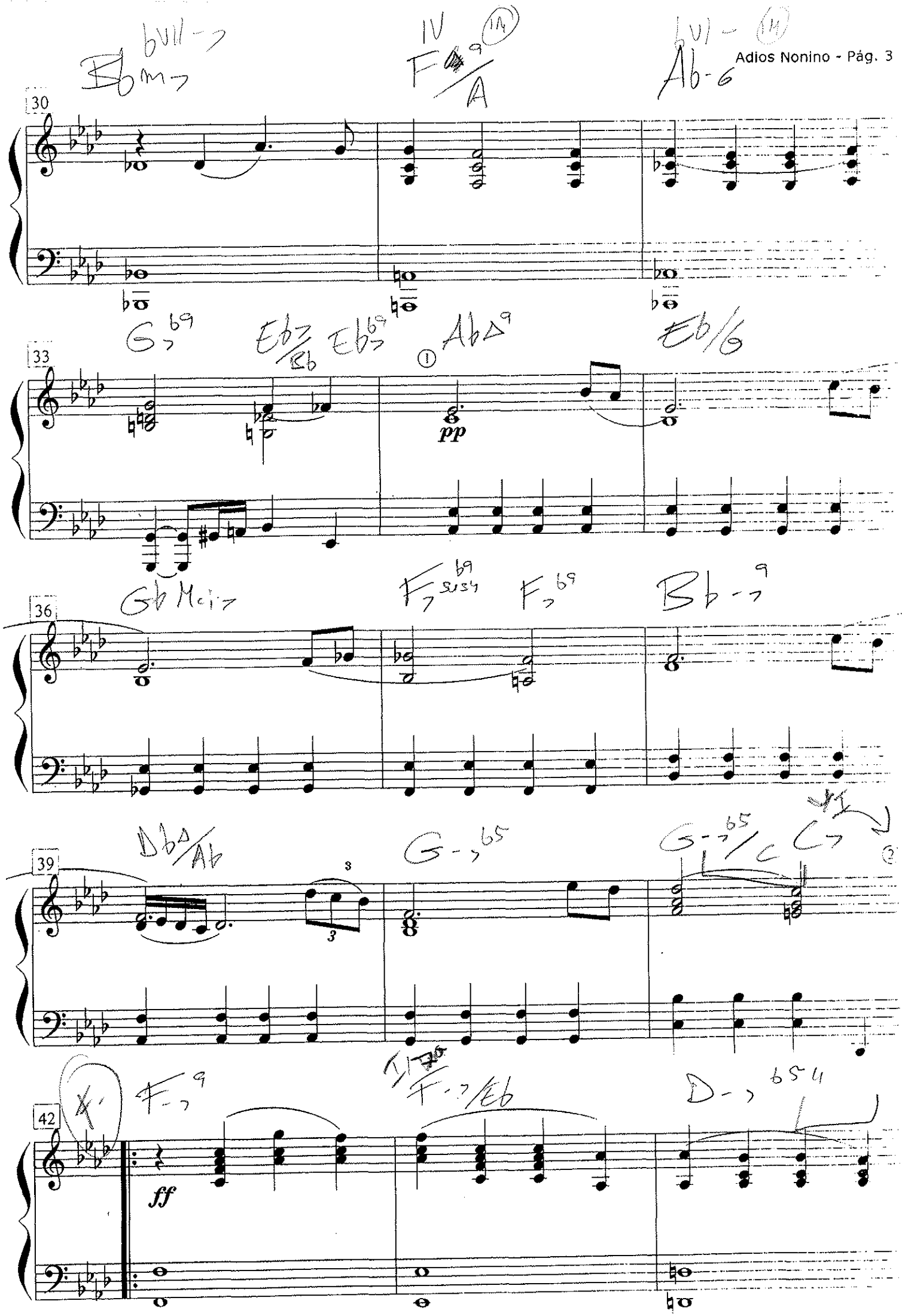
Adios Nonino

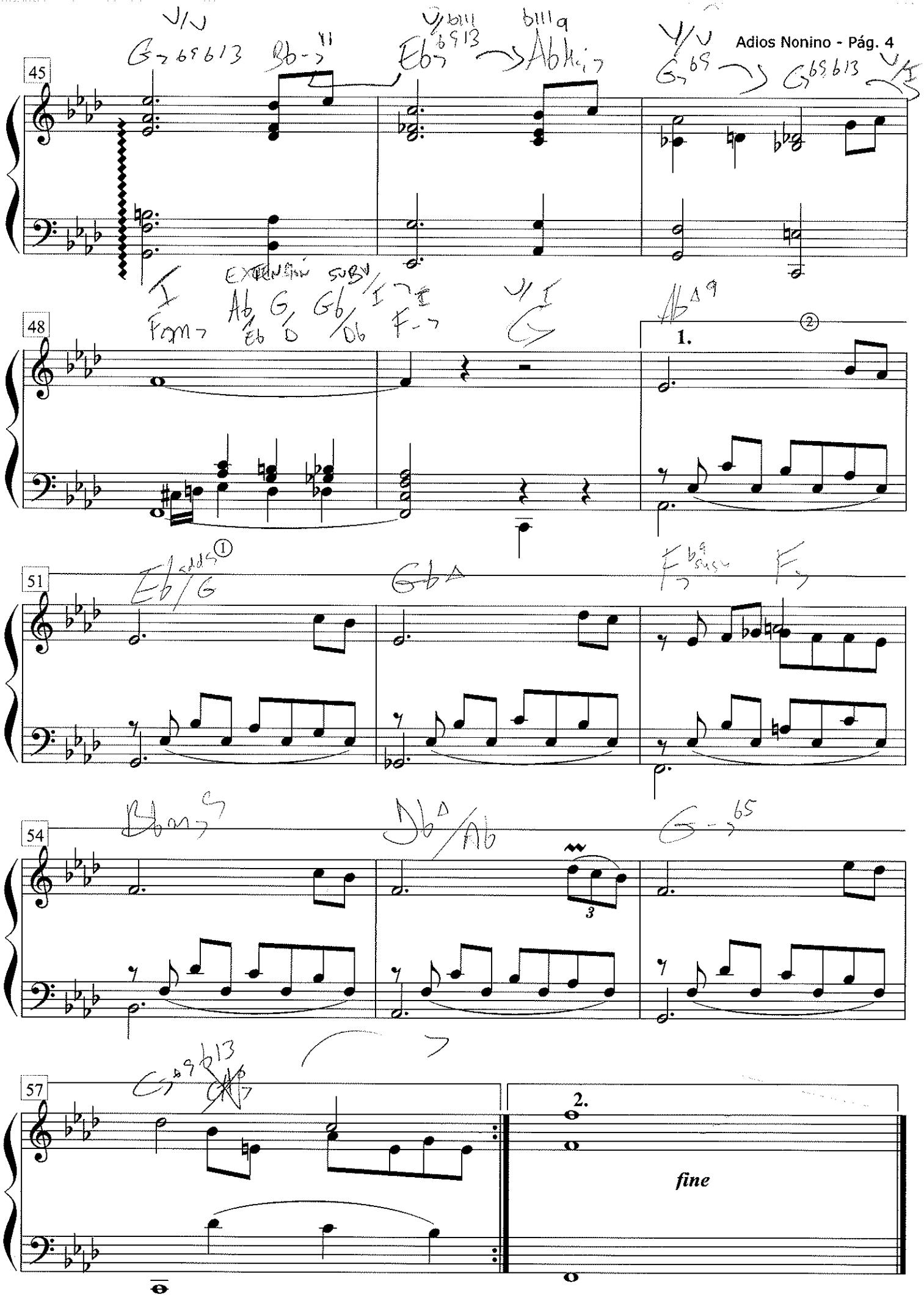
lentamente

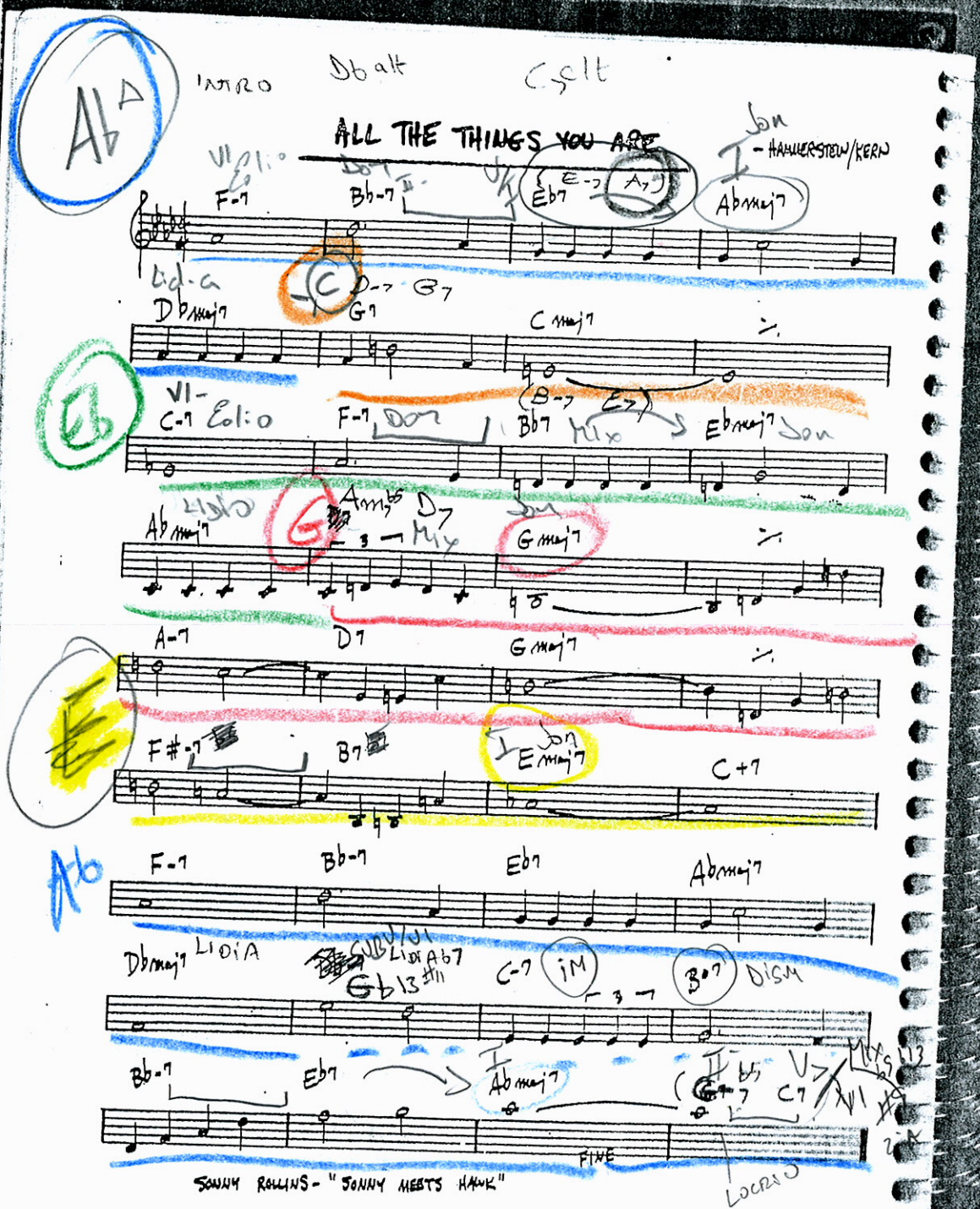
Astor Piazzolla




15
18
pp pesado
21
f
24
f
27


30
33
36
39
42
pp
ff

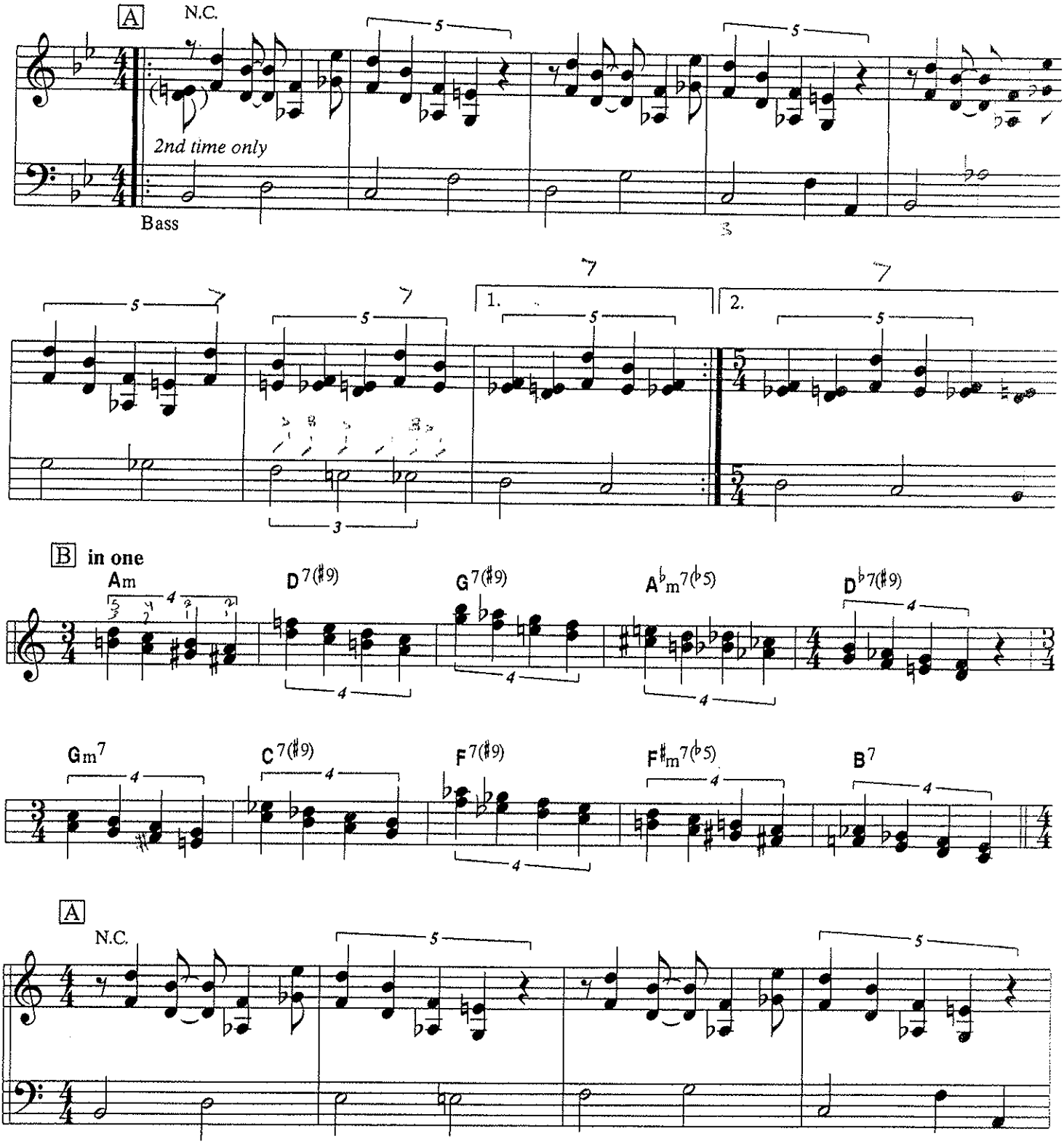

45
48
1.
2.
51
54
57
2.
fine


ALL THE THINGS YOU ARE
- HAMMERSTEIN/KERN
INTRO
Db alt
C alt
SONNY ROLLINS - "SONNY MEETS HAWK"
FINE

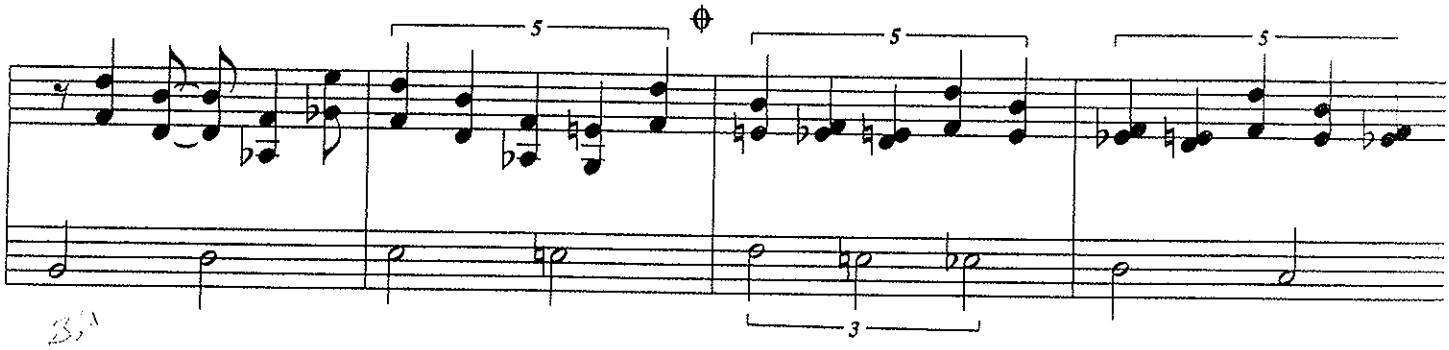
Five

BILL EVANS

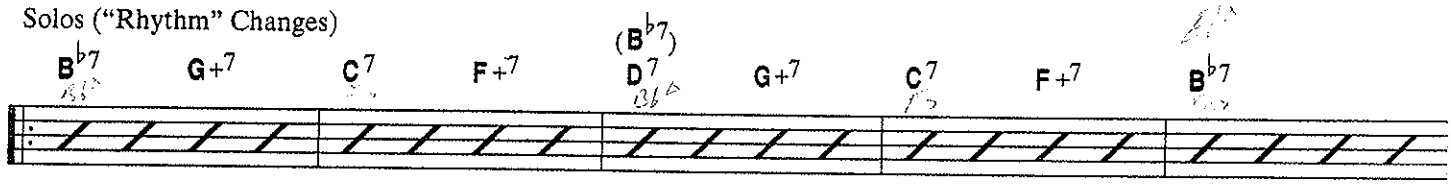
Medium up swing ♩ = ca 92

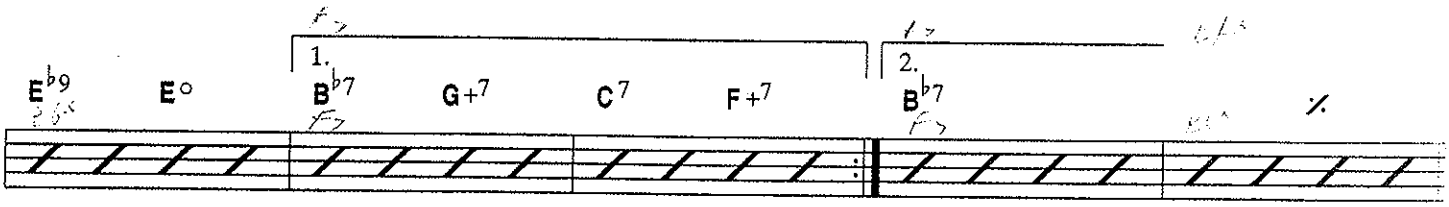


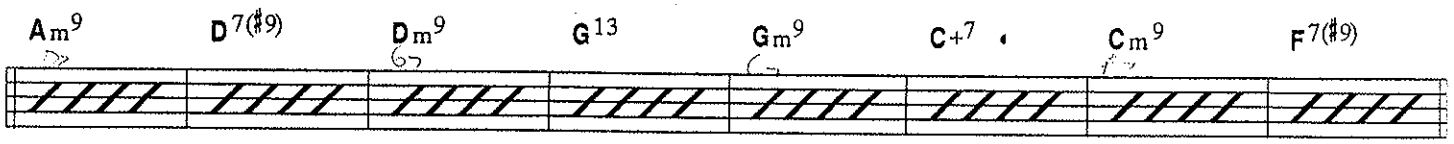
TRO © 1967 (renewed), 1983 and 1996 FOLKWAYS MUSIC PUBLISHERS, INC., New York, NY

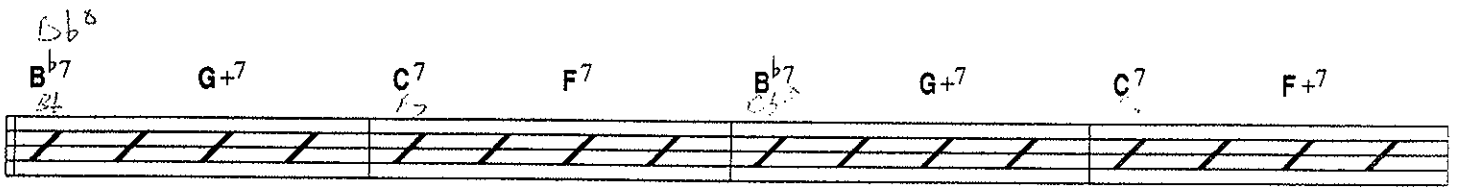


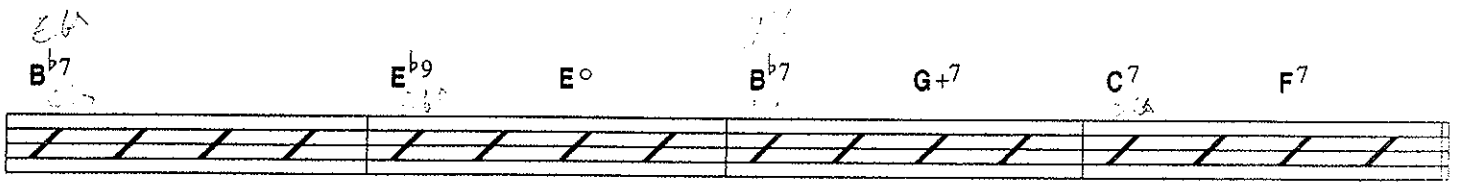
Solos ("Rhythm" Changes)



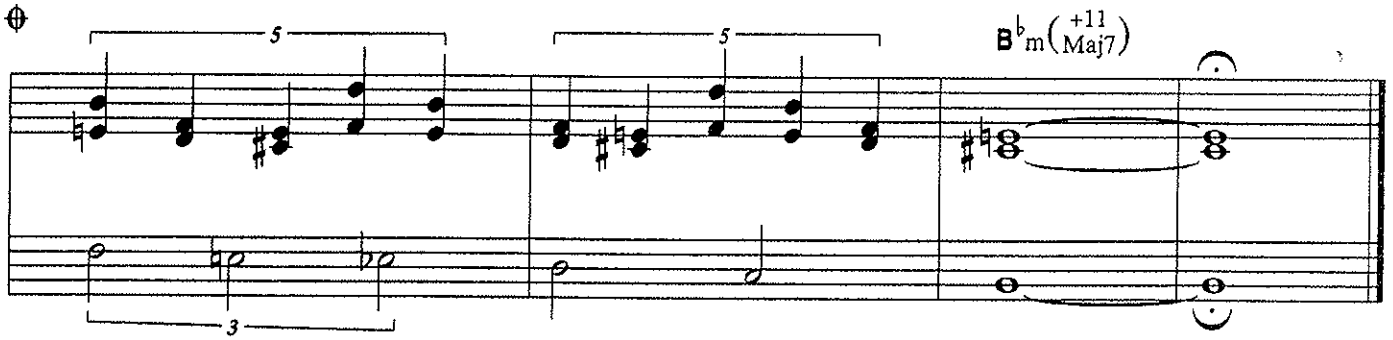




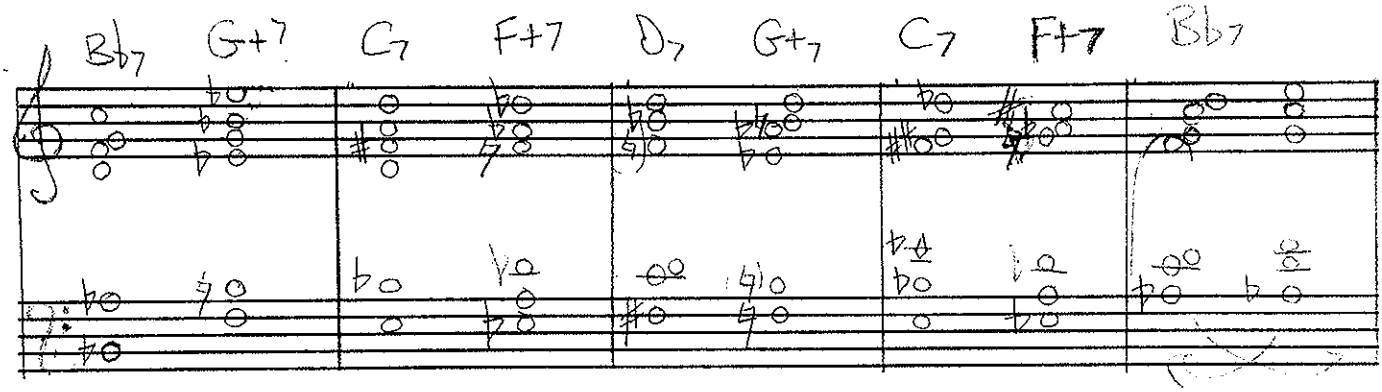


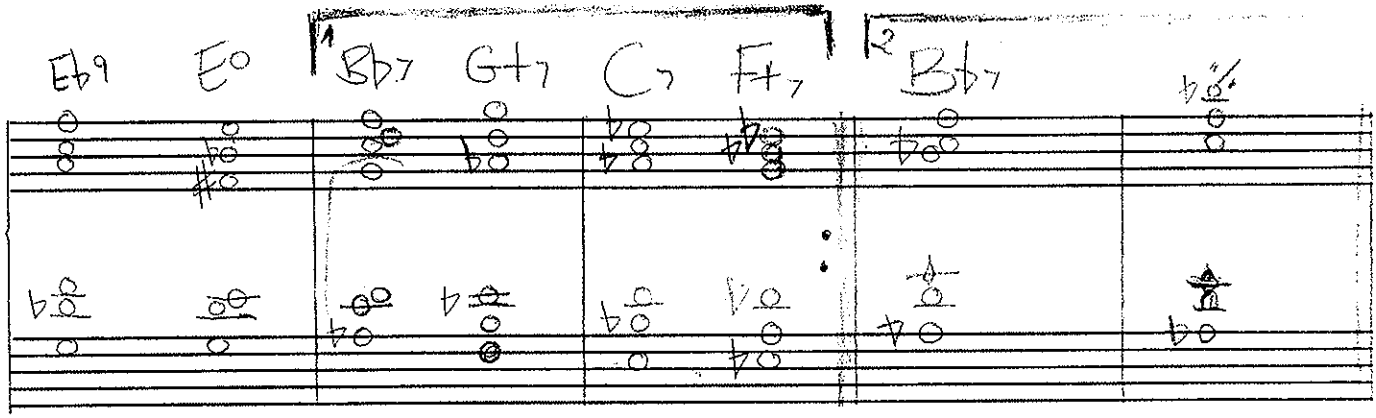


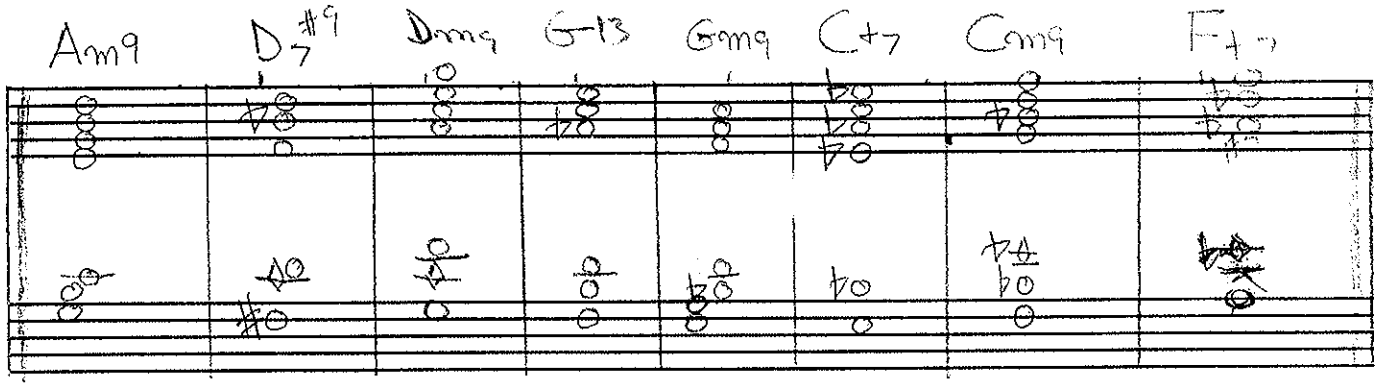
After Solos D.C. al Coda

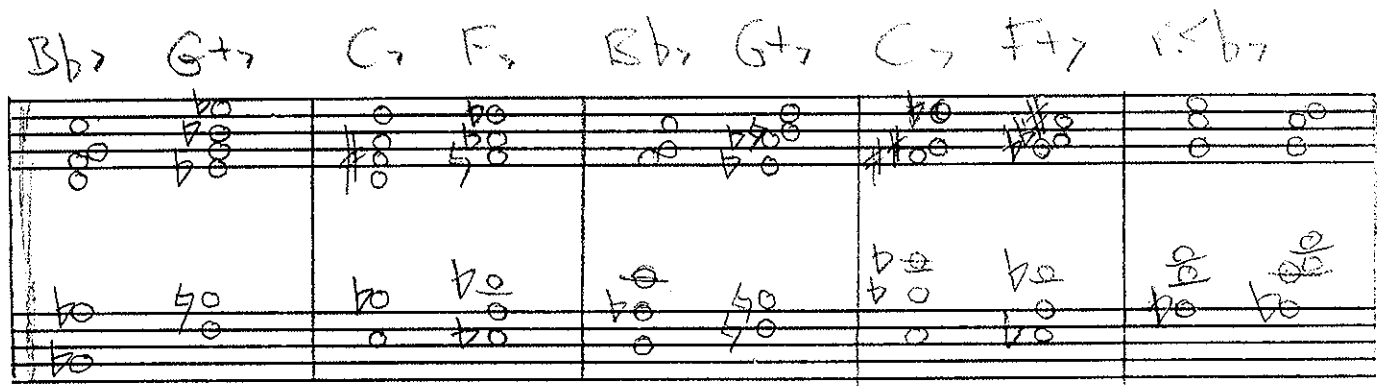


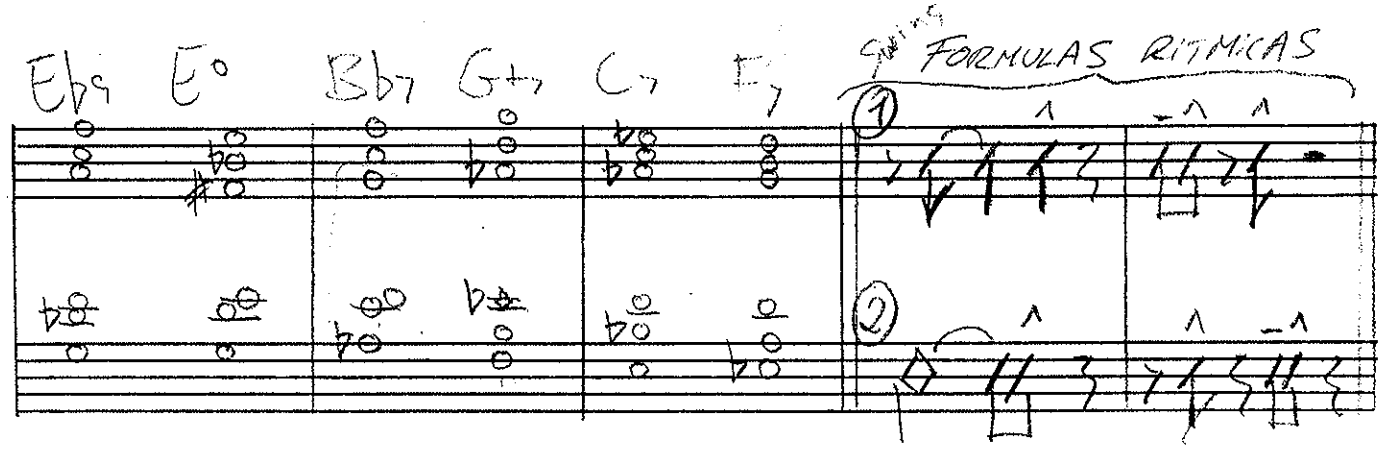
2 Manos (6) - 7 NOTAS





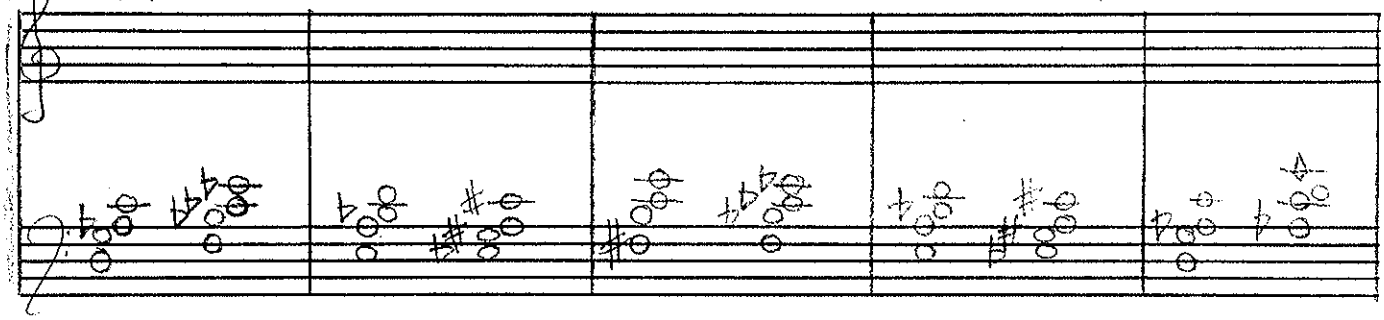




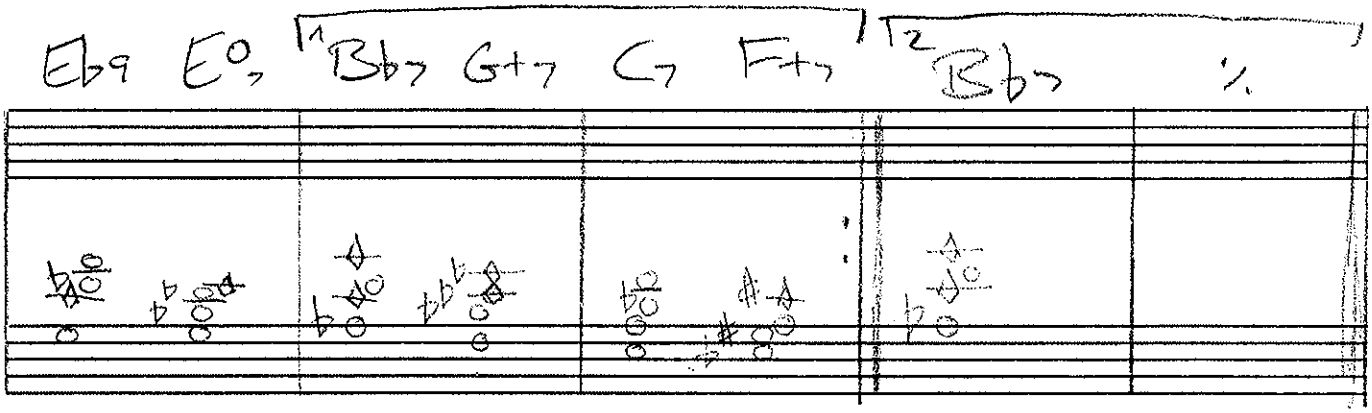


MANO 12ª. (4) 5 NOTAS

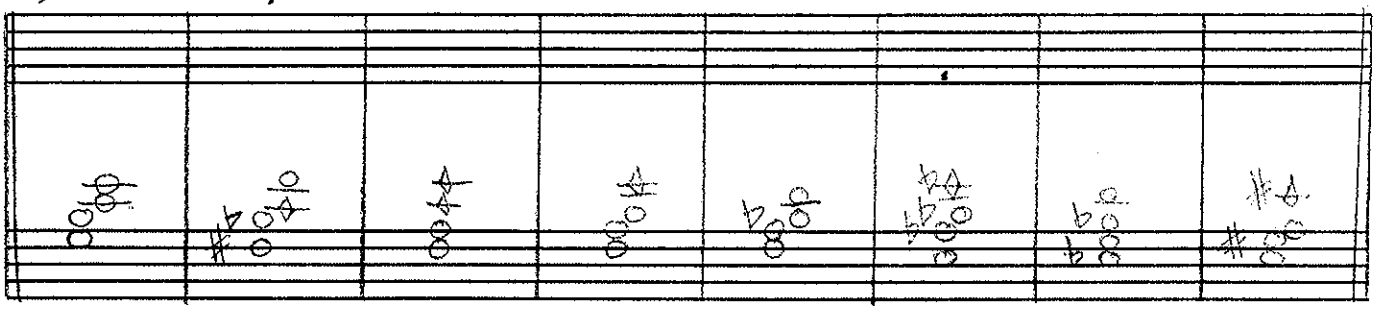
B♭7 G+7 C7 F+7 D7 G+7 C7 F+7 B♭7



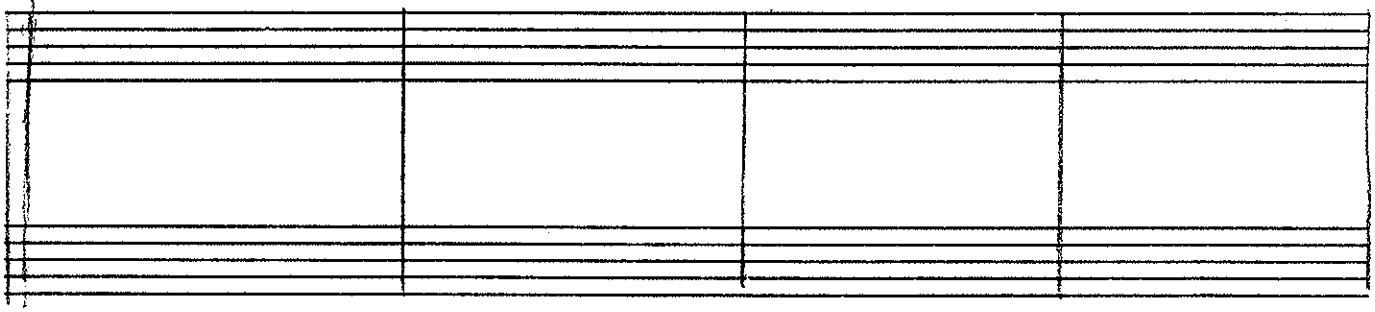
E♭9 E°7 | 1 B♭7 G+7 C7 F+7 | 2 B♭7 ½



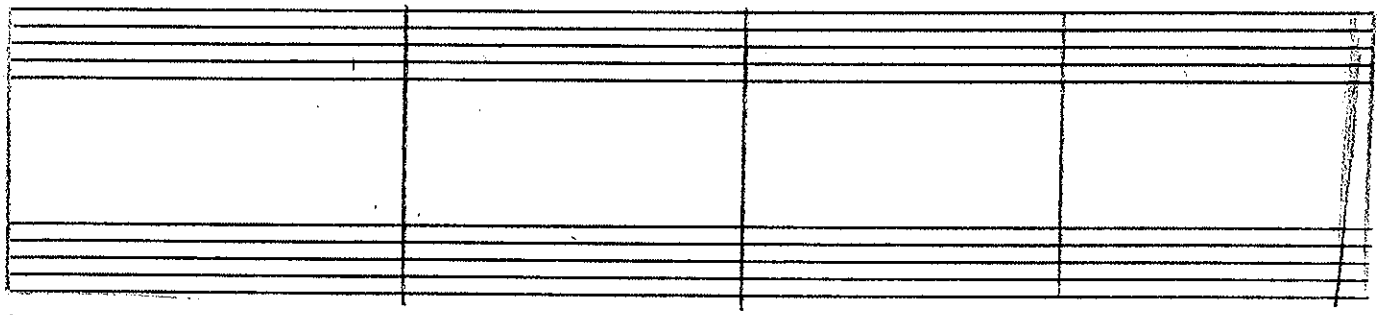
Am9 D7♯9 Dm9 G13 · Gm9 C+7 Cm9 F+7



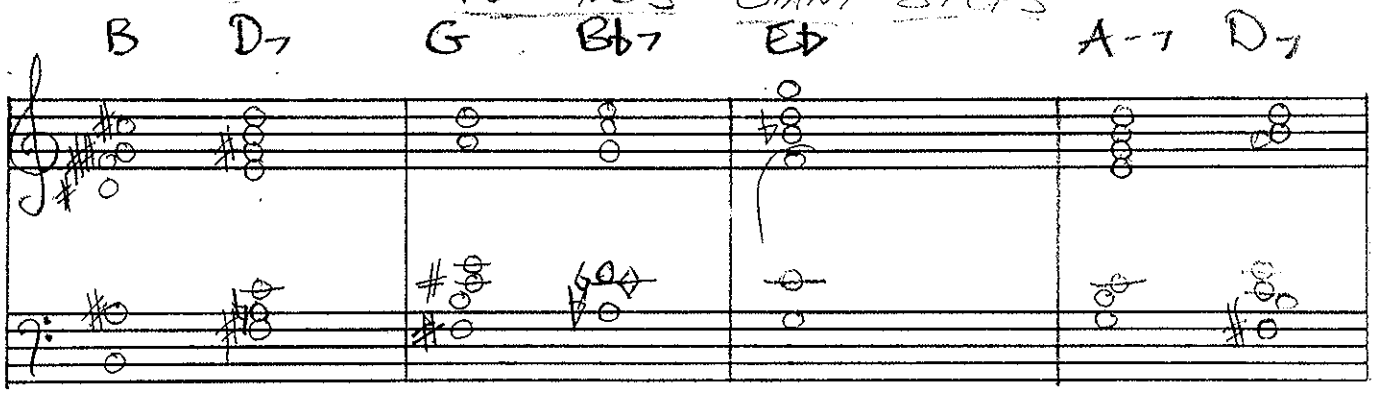
B♭7 G+7 C7 F7 B♭7 G+7 C7 F+7

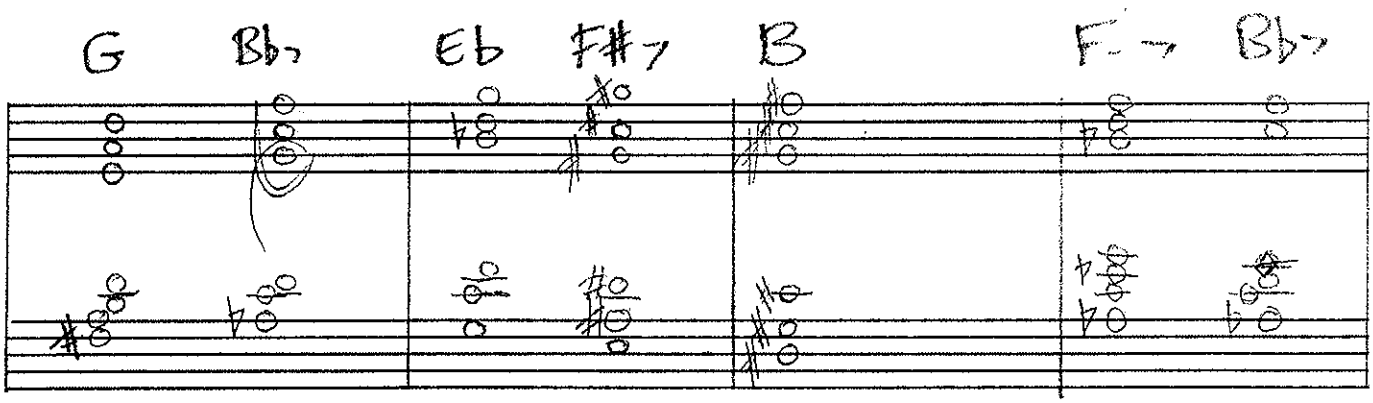


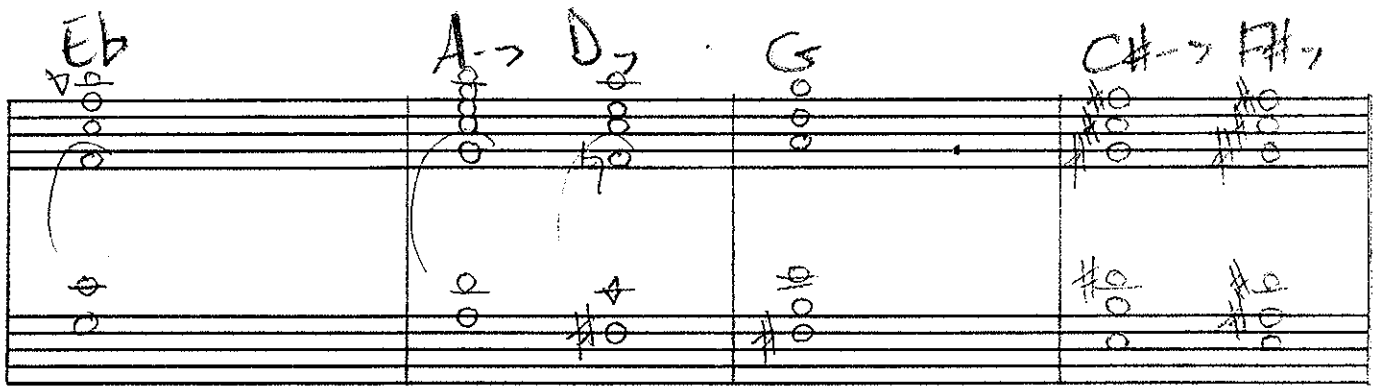
B♭7 E♭9 E° B♭7 G+7 C7 F7

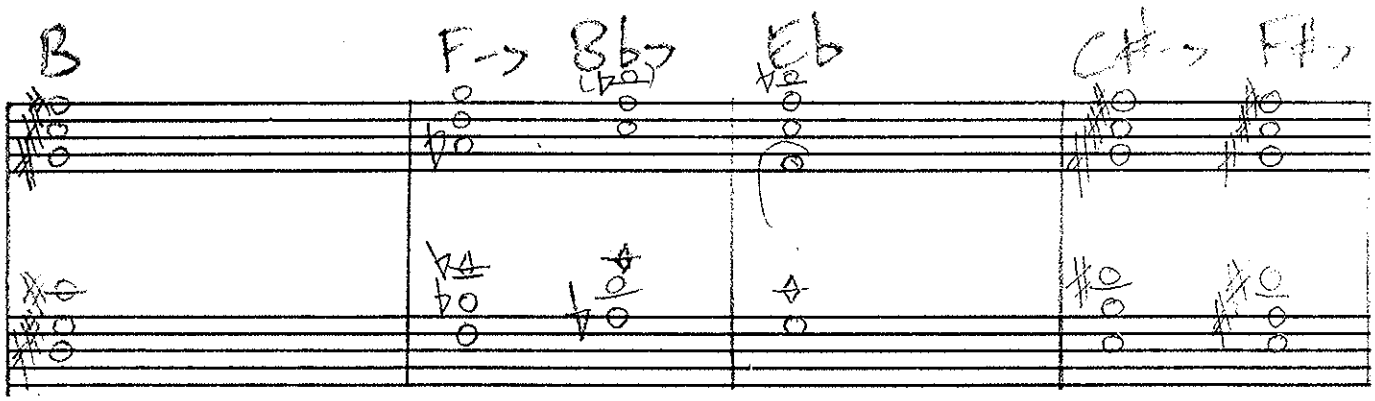


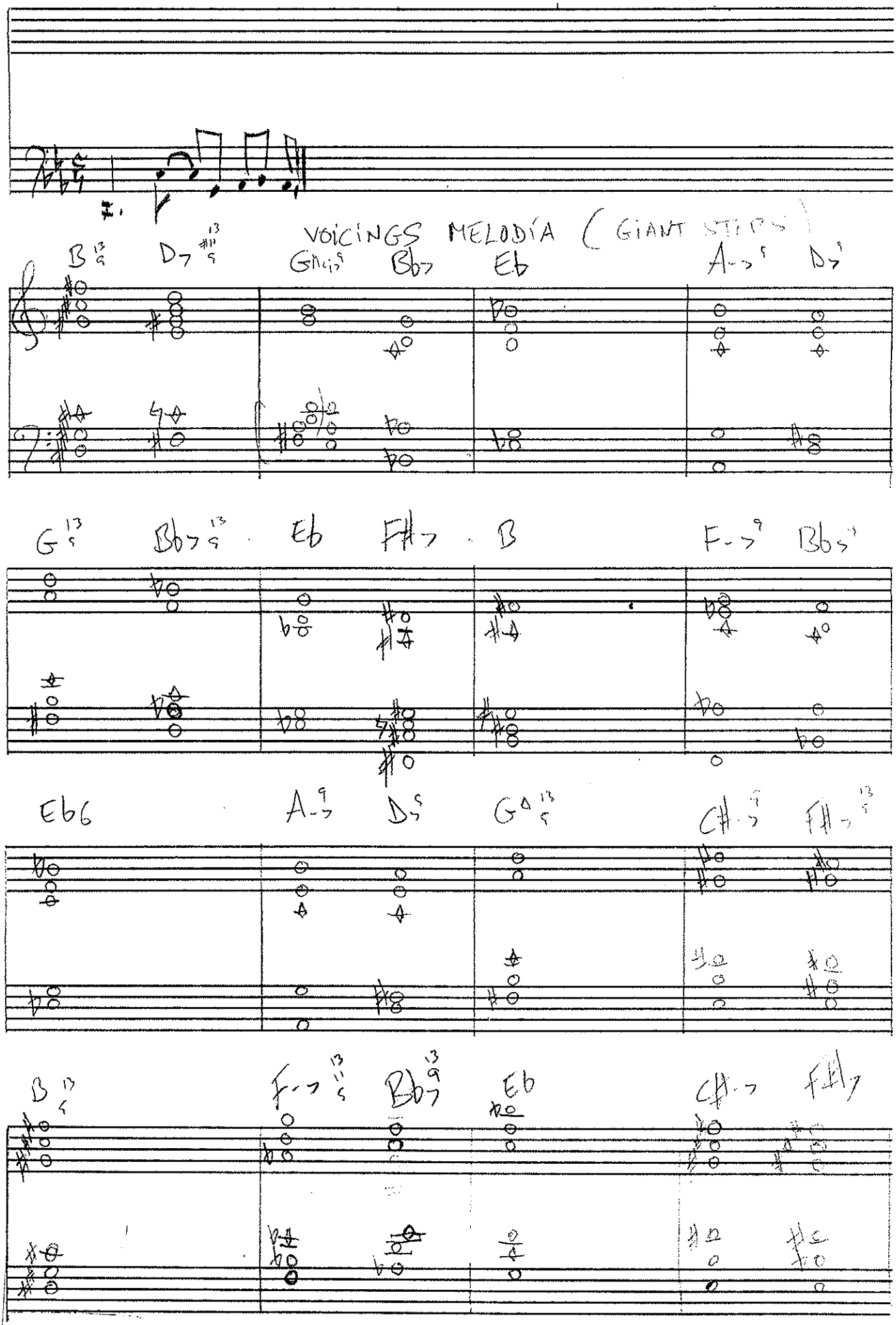
VOICINGS GIANT STEPS











VOICINGS MELODÍA (GIANT STEPS)

B 13 9 | D7 13 #11 9 | G#-7 9 | Bb7 | Eb | A-7 9 | D7 9

G 13 9 | Bb7 13 9 | Eb | F#7 | B | F-7 9 | Bb7 9

Eb6 | A-7 9 | D7 9 | G△ 13 9 | C#-7 9 | F#7 13 9

B 13 9 | F-7 13 11 9 | Bb7 13 9 | Eb | C#-7 | F#7